



Master Degree Thesis:

Study on Townscape as a tool for urban visual perception

by

LIU Ming

Students number: s288379

Supervisor: Prof. Michele Bonino; **Co-supervisor:** Camilla Forina

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ABSTRACT

The social thought and the practical problems of urban space in Britain after the war gave birth to the theoretical exploration and practice of "Townscape," which is more critical than orthodox modernist planning. An essential feature of this is that the core team, based on Architectural Review, produced a large number of drawings, photographs, and other vivid visual materials to reproduce "perception" and carried out urban research, criticism, and practice accordingly, constructing an optical system that is different from the modernist architectural paradigm. It is a move toward richer humanistic semantics in the postmodern era. Focusing on the changes in medium, image, and meaning, this thesis attempts to clarify the mechanisms of the visual turn, and the new values it brings, concerning a broader socially meaningful approach to research. The "Townscape" has profoundly impacted the research of urban space and the practice of urban planning and design in the UK and the wider world. The importance of the issues discussed is emerging in the contemporary environment.

This thesis attempts to review the literature by subdividing the concept of "Townscape" into three levels: theory construction, visual campaign, and perceptual methods. Based on this, drawing out the interaction between its legacy and contemporary urban research (in China). Analyzing the dialogue between the written works of the editors and Townscape as a visual approach in the field of urban study revealed the two-way interaction of vision and research makes the Townscape campaign a spatial experience of visual continuity and humanistic projection. Pointing toward the thinking of Townscape as a tool for the urban visual perception to provide a depth of understanding and to create a dialogue between historical, theoretical research and contemporary urban scenarios, and explore the implications and potential for urban research in China human-centered urbanism progress.

Keywords: Townscape; postwar urban theory; visual perception; Architectural critique; human-centered urbanism

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Chapter 1: Introduction

1.1 Research Background

In introducing and studying classical Western theories in Chinese architecture since the 1980s, "Townscape" does not seem to have been sufficiently mentioned. There is no doubt that there is a lack of research on "Townscape" in the Chinese context, and more scholars have yet to conduct relevant historical and documentary studies and explore it in local contexts and practices. However, with the clarification of a series of contemporary urban development paths, a kind of urban vision oriented to the everyday dimension gradually unfolds. The term "Townscape" has also revealed its adaptability and openness in its rich semantics. Not only is there a misinterpretation of Townscape, but there is also a blurring of Gordon Cullen's Townscape as the central outcome of the Townscape movement and a neglect of the nature of Townscape as a campaign and a theoretical trend. As China's cities enter an era of stock and high-quality development and build human-centered value systems like the "people's city," basic research on urban design theory is an active exploration of the future of urban research and design practice.

1.1.1 Conceptual discernment of Townscape in China

Between the 1970s and the beginning of the 21st century, Townscape was inactive in the academic context. With its many different meanings, this urban theory needs to be more helpful in the context of rapid urbanization and globalization. On the other hand, it was overshadowed by other theories that were more useful in building up rapid urbanization at the time. For instance, in urban planning, this concept is often

confused with "Urban Morphology," "Urban Landscape," etc. Before Townscape was proposed, the AR editors also used Urban Landscape¹. There is a stable consensus.

At the same time, it was not mentioned in the early 1980s, when much work was done to bring Western classical theories to China. On the whole, its translation varies in the current Chinese context. There needs to be more systematic sorting and interpretation of this core concept, not to mention its theoretical significance and current value in Chinese social and urban contexts. "Townscape," in the translation that this thesis attempts to provide, moves from the single "town," a concept represented by the town with a retrogressive tendency, to the more open context of the city, mainly considering that its essence and intent are to explore and attempt to solve the problems of the city. At this point, the town becomes a distant facsimile and a relatively microcosmic spatial counterpart, and in Western contexts, Townscape is commonly considered an urban design vocabulary.

The reason why "scape" is "scene" instead of "landscape" is an echo of the visual material, visual method, and visual connotation, a cognitive mechanism that precedes the specific creation. It is a cognitive mechanism that precedes distinctive creations and results, using "image" as an intuitive entry; as Pevsner says,

“Townscape is a word formed on the pattern of the landscape. If we speak of the landscape, we think first of all of a painting. A landscape painting is a piece of land seen through the artist’s eye. He sees not only individual objects but the whole together under the aspect of its aesthetic values, or he may use objects not in reality together and compose them in such a way as to arrive at an aesthetically valuable whole. The same applies to Townscape. Townscape is the whole of urban scenery [...] made especially so as to create an aesthetically valuable whole.”²

¹ The Editor, ‘Exterior Furnishing or Sharawaggi: The Art of Making Urban Landscape’, *The Architectural Review*, 95 (1944), pp. 3–8.

² Pevsner, Nikolaus, and Mathew Aitchison. *Visual Planning and the Picturesque*. Los Angeles: Getty Publications, 2010.

Secondly, "Townscape" has a profound connection with the spatial philosophy of Chinese gardens, as one of its genes, "Sharawadgi," reflects the Western attempt to understand and absorb the characteristics of Chinese gardens. However, in the introduction and study of classical Western theories in China, "Townscape" does not seem to be adequately mentioned. The translation in Chinese contexts varies, lacking systematic sorting and interpretation.

1.1.2 Literature review of Townscape

With the emergence of increasingly complex contemporary urban and architectural issues, the decline of postmodernism, and the flourishing of Neo-modernism, Western scholars began to realize that the "Townscape" was an essential pathway for integrating modernism into mainstream British architecture.³ In the late 1990s, the historical study of the "Townscape" was relaunched. With Cullen's death in 1994, Urban Design Quarterly published memorial features on Cullen, such as "Introduction to Cullen Tribute " by Rock David, which provided a brief overview of Cullen's life and ideas. In 1996, Gosting published "Gordon Cullen: Visions of Urban Design," a critical history of urban design with Cullen's ideas at its core. The anthology chronicles Cullen's influential career as an urban theorist, artist, and illustrator from 1930 to 1990. It includes articles and drawings on the urban design created throughout his life, unpublished essays, and beautiful illustrations. While it enriches Cullen's theoretical background, it also affirms his continuing contribution to urban design in post-war Britain. Among other things, Cullen's study of the vernacular environment, his concern with the pedestrian experience, the motivational aspects of design, and many other concepts are revitalized with David Gosling's narrative. In

³ MacArthur, John . "Strange Encounters in Mid-Century British Urbanism: Townscape, Anti-Scrape and Surrealism." (2007).

1999, Nigel began a general reflection on the nature of urban design as an art from an aesthetic perspective with his Townscape analysis; In 2004, Erdem Erten's doctoral dissertation began a study of AR's "post-half-century project"; In 2009, Mathew Aitchison, with his book "Visual Planning and Exterior Furnishing: A Critical History of the Early Townscape Movement, 1930 to 1949";

In 2009, Mathew Aitchison, with his book "Visual Planning and Exterior Furnishing: A Critical History of the Early Townscape Movement, 1930 to 1949". Mathew Aitchison, with his doctoral dissertation entitled "Visual Planning and Exterior Furnishing: A Critical History of the Early Townscape Movement, 1930 to 1949", focused on the body of work that emerged in the AR from the 1930s to the 1970s provided a systematic catalog of Townscape contributing authors and explained their respective roles in the activity, in an attempt to draw attention to the stages of Townscape's development and the authors active at the time. The following year, Mathew Aitchison reorganized Pevsner's unpublished manuscript and published it as "Visual Planning and the Picturesque."

In 2011, the ATCH team at the University of Queensland and UCL organized an academic conference to bring together the latest research on this movement, which was published in a special issue of the Journal of Architecture under the title "Townscape revisited," laying the foundation for the current discussion on this topic⁴. Peter Davey, "The Legacy of Townscape," points out that Townscape was the great campaign of AR in the mid-20th century; In 2012, Clément Orillard, professor at the University of Paris, published "Gordon Cullen beyond The Architectural Review: some new perspectives from his archives," which re-examined Cullen's role in Townscape. In 2016, his article "The paradox of Gordon Cullen: between

⁴ *The Journal of Architecture*, 17:5, 2012. Including a memorial to Robert Elwall, former director of the RIBA Library and scholar of the history of architectural photography.

international celebrity and a limited career abroad" detailed Cullen's contribution and thoughts on his role in Townscape.

In 2013, Anthony Raynsford, in "Urban contrast and neo-Toryism: on the social and political symbolism of The Architectural Review's Townscape campaign," traces the origins and development of Townscape chronologically as a social and political project in the history of British planning theory, drawing on archival evidence from Hastings' unpublished writings and representative Townscape publications.

Engler Mira, in 2013, built on her doctoral dissertation to further summarize Cullen's graphic strategies and research.⁵ In 2014, on the occasion of Cullen's centenary, the University of Westminster organized the Gordon Cullen Centenary Seminar; in 2015, Spanish scholars (Carlos Montes Serrano and Marta Alonso-Rodriguez) presented "Drawing the Townscape: The Centenary of Gordon Cullen" and "Drawing the Changing City: A Tribute to Gordon Cullen." Cullen," a retrospective study of Cullen's ideas; in the same year, Pendlebury John and others published "The Modern Townscape"⁶, a collection of contemporary "Townscape " in the history and development of design practice. In 2016, Orillard researched, among other things, Cullen's experience as a consultant outside the UK after leaving AR.⁷

Previous research in China is relatively scarce, with Lai Delin focusing on the connection between landscape design and urban and architectural design, with attention to the application of the Townscape Campaign and picturesque style. In the

⁵ Engler Mira. *Cut and Paste Urban Landscape: the Work of Gordon Cullen*. Abingdon and New York: Routledge: 2016. And Miriam Engler. *Gordon Cullen and the "Cut-and-Paste" Urban Landscape*. A dissertation submitted in partial satisfaction of the requirements for the degree Doctor of Philosophy in Architecture. UNIVERSITY OF CALIFORNIA, Los Angeles, 2013

⁶ Pendlebury, John, Erten, Erdem, and Peter, Larkham. *Alternative Visions of Post-war Reconstruction: Creating the Modern Townscape*. Routledge, 2014.

⁷ The paradox of Gordon Cullen: between international celebrity and a limited career abroad

same year, this discussion also extended to the debate of Wang Shu's work and modern pictorial meaning; Zhang Xuchun studied "Sharawaggi" in 2017 as the translation of the British sage's character and spatial philosophy of Chinese gardens, which became one of the genes of "Townscape"⁸. Shilin studied Gordon Cullen's contribution to Townscape, including his life, pictorial strategies, theoretical propositions, and correspondence with relevant vital figures; In 2019, Lu Feng and He Shilin provided an overview of the historical evolution of the movement, its content, and ideology.⁹ Dou, Pingping introduced the pinnacle of "Townscape," "Manplan"¹⁰; Sun, Hao De studied "Manplan." Dou presents the study of the pinnacle of "Townscape" and "Manplan"; Sun Haode and others further explore the connection between "Manplan" and its photographic strategies. Townscape needs to be sufficiently mentioned in the introduction and study of classical Western theories that began in the 1980s in Chinese architecture.

Time	Authors	Writings
1994	David Rock	Introduction to Cullen Tribute
1996	David Gosling	<i>Gordon Cullen Visions of Urban Design</i>
1999	Nigel Taylor	The Elements of Townscape and the Art of Urban Design
2004	Erdem Erten	Shaping "The Second Half Century": The Architectural Review 1947–1971
2004	Macarthur J, Aitchison M.	Ivor De Wolfe's Picturesque, or, Who and What Was Townscape?

⁸ Zhang Xuchun. The Etymology of "Sharawadgi" and the Origins of Romanticism in the East[J]. *Literature and Art Research*,2017(11):31-39.

⁹ He, Shilin, Lu, Feng. The "Townscape" campaign[J]. *New Architecture*,2019(04):117-121.

¹⁰ Dou Pingping. AR MANPLAN - An Architectural Media Creation. *Guardian Design Network*. 2018-12-12. <https://www.goood.cn/goood-idea-47.htm>

2007	Macarthur John	Strange encounters in mid-century British urbanism: Townscape, anti-scrape, and Surrealism
2008	Erdem Erten	Thomas Sharp's collaboration with H. de C. Hastings: The formulation of Townscape as urban design pedagogy
2009	Macarthur John	Townscape, anti-scrape and surrealism: Paul Nash and John Piper in The Architectural Review
2009	Clément Orillard	Tracing urban design's "Townscape" origins: some relationships between a British editorial policy and an American academic field in the 1950s
2009	Macarthur, J	Townscape, Anti-scrape, and Surrealism: Paul Nash and John Piper in The Architectural Review
2009	Mathew Aitchison	Visual Planning and Exterior Furnishing: A Critical History of the Early Townscape Movement, 1930 to 1949
2010	Mathew Aitchison	<i>' Visual Planning and the Picturesque '</i>
2011	Peter Davey	The Legacy of Townscape
2012	Mathew Aitchison	Townscape: scope, scale, and extent
2012	Mathew Aitchison	Dilettantes, Amateurs and Eccentrics: The Architectural Review's Townscape Campaign
2012	Clément Orillard	Gordon Cullen beyond The Architectural Review: some new perspectives from his personal archives
2012	Alan Powers	Townscape as a model of organised complexity
2012	Robert Elwall	How to Like Everything': Townscape and Photography
2012	Macarthur, John	The Revenge of the Picturesque', Redux
2012	Clément Orillard	Gordon Cullen beyond The Architectural Review: some new perspectives from his personal archives
2012	Pavesi L. Ian Nairn	Townscape and the Campaign against Subtopia
2013	Anthony Raynsford	Urban contrast and neo-Toryism: on the social and political symbolism of The Architectural Review's Townscape campaign

Introduction

2014	University of Westminster	hosts "Gordon Cullen Centenary Seminar"
2014	Pendlebury, John, Erdem Erten, and Larkham J Peter	<i>'Alternative visions of post-war reconstruction: creating the modern Townscape'</i>
2015	Carlos Montes SerranoMarta Alonso Rodríguez	Drawing the Townscape: the Centenary of Gordon Cullen
2015	Erdem Erten	Postwar Visions of Apocalypse and Architectural Culture: The Architectural Review's Turn to Ecology
2015	Engler M.	Cut and Paste Urban Landscape: The Work of Gordon Cullen
2016	Clement Orillard	The paradox of Gordon Cullen: between international celebrity and a limited career abroad
2018	He Shilin	Study on Gordon Cullen's idea of "Townscape"
2018	Dou Pingping	AR MANPLAN - An Architectural Media Creation
2019	He Shilin, Lu Feng	The "Townscape" campaign
2022	Sun Haode, Sun Yiqiao, Youlie	Everyday Prints as Visual Criticism: Architectural Photography in Architectural Review's "Manplan"

Table1.1 : Overview Townscape's research in contemporary

(Image source: author's drawing)

On the whole (Table 1.1), the research on "Townscape" has gradually expanded from a historical discussion of architectural theory and central figures to the humanistic approach and practice of urban design. In contrast, there has been less discussion of visual characteristics and visuality. As the study of architectural media, photography, and culture deepens, the theoretical framework of visuality gradually considers the city's complexity and architecture. The interplay between the two is not only reflected as a cultural imprint but also as a method and paradigm to re-read the "urban scene," which gradually extends from the physical space to the micro-humanistic observation of urban space. However, the lack of analysis of the visual perception part of Townscape's core methodology and the unfamiliarity of Townscape research in China have also emerged. As China's cities enter the era of stock and high-quality development, along with constructing a human-centered value system such as the "people's city," basic research on Townscape is a proactive approach to future urban research and design practice. The research is an aggressive exploration of future urban research and design practices.

1.2 Research subject: Interaction between urban research and visual perception in Townscape

The rich theoretical constructs and campaign methods (Figure 1.1) that emerged from Townscape, which embraced each other at different socio-historical stages, formed a series of approaches to urban studies from human visual perception, responding to and countering a range of urban spatial issues. Moreover, in today's era of digital image-based dominance, Townscape looks back on a past that has endured for a long time. This Thesis takes the interaction between Townscape's theoretical constructs and visual perception as the object of study. It delves into the potential of

Townscape's application in contemporary urban research and experience, bridging the gap between Townscape's application as a perceptual tool level.

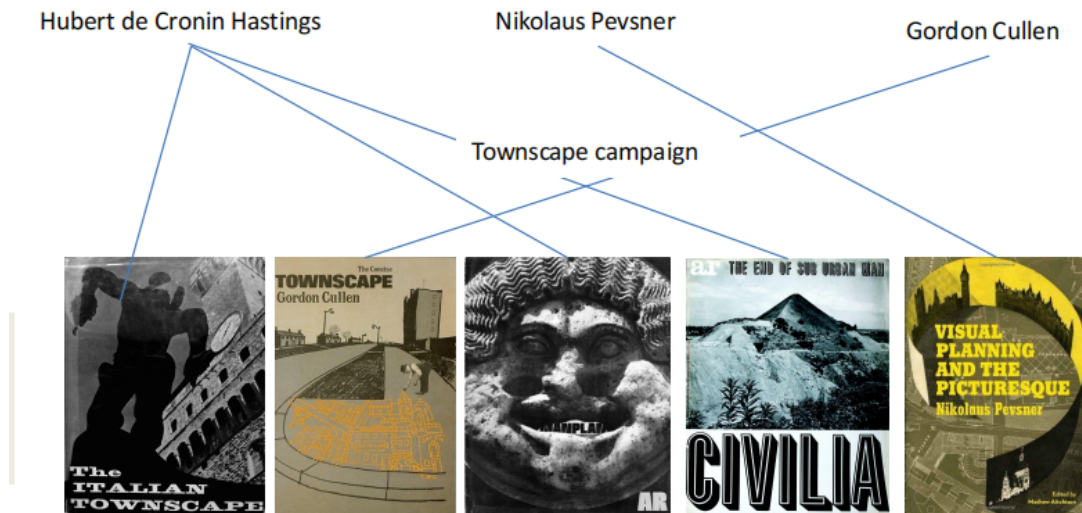


Figure 1.1: The Interaction between urban research and visual perception theoretical construction in the Townscape campaign.
(Image sources: author's drawing)

1.3 Research purpose and significance

1.3.1 Enriching the construction of theoretical approaches

The thesis seeks to reinterpret the Townscape campaign from a different and more in-depth perspective of urban visual perception by exploring the profound cultural connotation and value criteria behind Townscape's urban design theory as well as the social and historical context in which the theory was formed. It attempts to dispel the misconception that Townscape represents a humanist turn in the development of modern architecture. The author explores their genealogical relationship with the theoretical trends of other famous urban design theorists and discusses their influence and limitations in order to better identify their historical

value and contemporary significance, with a view to serving as a reference for the value judgment of the classical theories applicable to the present.

1.3.2 Response to the contemporary urban landscape in a post-historical perspective

The theoretical framework of visibility, including visual culture, has gradually taken into account the complexity of the city and architecture, not only as a cultural imprint but also as a method and paradigm that have profoundly influenced the development of urban space. As a method and paradigm, it has profoundly influenced urban space development. We extend the visual aesthetics of picturesque landscapes to the humanistic spirit of urban space. It is a profound examination of the current humanistic landscape.

Townscape is located in an era where the status of images is higher than the essence, where the needs of cities to be built conflict with the culture, texture, and landscape, and where many new technologies and pioneering urban design trends are impacting, which is very similar to the current state of development in China. This paper hopes to explore further the revelation and extension of "Townscape" in China's current reality based on the critical in-depth study of the idea of "Townscape" to provide theoretical reference for more practical research in the Chinese context and to open up specific academic growth points for related research in the future. This paper also intends to contribute to the history and theory of urban design in a more macro context, such as the development of urban design theory and urban construction in the UK before and after the Second Station.

1.4 Research method and structure

1.4.1 Research methodology

This thesis attempt to clarify the development and research status of Townscape by using the literature review method and analyzing specific cases of Townscape

Campaigns from the perspective of visual perception, trying to draw the research path of Townscape in specific stages. Finally, from the perspective of practical experience, we try to verify the possibility of Townscape being applied as a spatial perception tool in practice. In this way, the interaction between the literature-based research and the physical spatial experience approach is used to enrich the interpretation and construction of Townscape in the current context.

1.4.2 Research Framework

The discussion is divided into three main sections. The author traced Townscape's project around AR, which aims to explore and expose an environmental culture through visual research. At the same time, urban design and research are inseparable. Suppose the theoretical construct of Townscape is a cultural strategy around the total environment in response to the notion of traditional functionalist planning. In that case, visual perception is a no-barrier urban research tool for architects, builders, and laypeople, designed to provide an opportunity for "Townscape" and urban research. Townscape" and urban research and design provide a convenient building block.

The first part (chapter 2), entitled "Review the theoretical constructs of Townscape," investigates the continuity of the theoretical constructs of the Townscape campaign by tracing its historical evolution from the early 1940s to the 1970s, standing on the commonality of visibility. From the limits of urban design in the 1940s to the environmental protection agenda of the 1950s, and finally expanding to the need for social reconstruction in the late 1960s. At the same time, the author relates this investigation to movements published in AR magazine and to activities overseas, noting the gradual expansion of these movements. AR's efforts envision the city as a

collection of connected "gestalt" where alienating and therapeutic urban experiences coexist.

The second part (chapter 3), entitled "Townscape as a visual perception tool in urban research," focuses on the research through the collection of significant AR editors' writings and manuscripts as evidence of theoretical constructs, evidence of visual perception research, following the narratives of related campaigns and studies, and analyzed specific perceptual strategies, starting from prominent figures' leading visual perception publications.

The third part (chapter 4), entitled "Responding to the contemporary: Townscape's visual perception as a legacy," points out and responds to the controversies and discussions Townscape has provoked in the academic community, explores their genealogical relationship with the theoretical trends of other famous urban design theorists, and discusses their influence and limitations in order to better identify their historical value and contemporary significance, with a view to serving as a reference for classical theories to apply to current value judgments. It also explains how to do so as a heritage value, a contemporary response, and a revelation for China.

The fourth part (chapter 5) attempts to summarize the profound cultural connotation and value criteria behind the Townscape campaign theory, as well as the social and historical context in which the theory was formed, and to recognize its position in the origin, formation, and development of the urban design. Critique and reflect on the current shortcomings of the study.

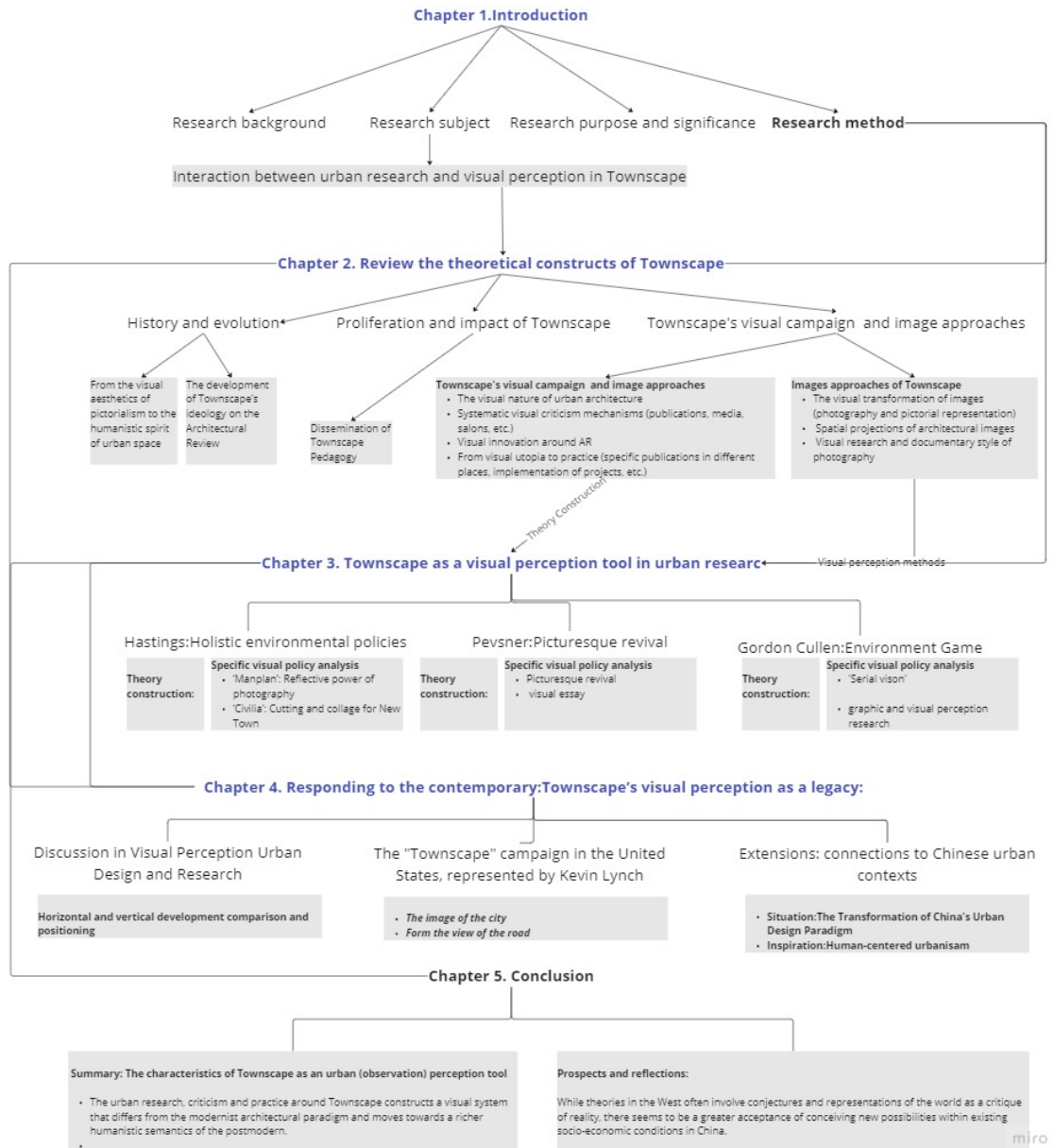


Figure 1.2: Framework Flow Chart
(Image source: Author's drawing)

Chapter 2. Review the theoretical constructs of Townscape

2.1 The socio-historical background:

2.1.1 Urban construction issues

As cities were built in Europe after World War II and people's ideas about society changed, the built environment went beyond materiality and function. It got more humanistic and critical, putting professional architects' work in a broader social context. The alphabetism, for example, proposed that architectural space has a significant impact on human activities and perceptions¹; Henri Lefebvre built the interaction between space and daily life², including Guy Debord's concept of "Détournement" to reconstruct the everyday experience of urban space³, and so on. Modernist "orthodoxies" and value systems based in Europe are changing and can mean more than one thing.

For example, architecture and sociology constantly discuss and criticize how cities were fixed up after World War II in the United Kingdom. ¹¹ On the one hand, the increasing public investment in new urban areas, infrastructure, and social housing underscores the urgent need to revitalize old industrial cities. The new technologies that stimulated the change of urban functions led to a "rational" urban plan guided by modernist planning concepts and fully committed to a more rapid and standardized spatial creation from top to bottom, including pursuing a more "sublime" sense of architecture at this time. The goal of a more "sublime" understanding of architecture On the other hand, the aesthetics of urban artistic traditions gradually disappeared in the new construction. High welfare and rapid mass construction, which required

¹¹ Glendinning, Miles. "Multifaceted Monolith." *Social Analysis* 54, no. 2 (2010): 47-59.

significant land and capital investment, led to new social issues, including the widening wealth gap and the threat to natural ecology.

2.1.2 Humanism's Comeback

British architecture scholars have attempted to explore novel approaches to urban issues in light of the conflict between urban development and the historical environment, humanities, and society. They have devoted their time to investigating fresh research angles and techniques. The editorial team, led by Hubert Hastings, is based on the British architectural journal *The Architectural Review* (AR). They use British classics in environmental and visual arts research to develop a distinctive architecture and city theory. AR formally suggested developing a systematized "Townscape" concept in 1949. From the 1950s to the 1970s, AR's editorial team produced many research results, resulting in theories such as "visual perambulations" and "serial vision." In the 1950s and 1970s, AR's editorial team published a wide range of research findings that led to concepts like "visual roaming" and "visual sequences," a journal-based media-driven literary movement, and research and design approaches based on visual media like drawing and photography. These findings have significantly impacted urban research and practice in the UK and beyond.

2.2 Theoretical and campaign development history of Townscape

The history of Townscape has two threads: how it responded externally to the development of European modernism and the construction of a mainstream British path; and how it has explored and inherited the "picturesque" artistic tradition of British landscape design internally and developed it into a new academic proposition and approach to urban planning.¹²

¹² Macarthur, John. "'The Revenge of the Picturesque', Redux." *Journal of Architecture* (London, England) 17, no. 5 (2012): 643-53.

2.2.1 From the visual aesthetics of pictorialism to the humanistic spirit of urban space

Behind "Townscape" was the core editorial team of *AR*¹³, represented by H. de C. Hastings (1902-1986)¹⁴Gordon Cullen (1914-1994), Nikolaus Pevsner (1902-1983), John Piper (1903-1992), J. M. Richards (1903-1992), and J. M. Richards (1914-1994). - (1994), Nikolaus Pevsner (1902-1983), John Piper (1903-1992), J. M. Richards (1907-1992), Hugh Casson (1910-1999), Paul Nash, and others. They have created an academic position of "Townscape" based on spatial perception and visual observation. Each of these central figures has a different focus and has made further contributions.

Pevsner's *Pioneers of the Modern Movement* (1936), written before he came to England, became one of the cornerstones of the study of the Modern Movement, tracing the origins of the Bauhaus modern movement led by Gropius, including the International Style. ¹⁵Richards's *Introduction to Modern Architecture* (1940) sorted out, while they actively represented Britain in CIAM, MARS, etc.

Sir William Temple's article in 1685, referring to the concept of "Sharawadgi" ¹⁶created by the West for the aesthetics of Chinese gardens to criticize the dogmatic planning strategies of the time, became one of the sources of the theory of "urban scenery" One of the theoretical sources of "Townscape." Sir Uvedale Price's 1810

¹³ *The Architectural Review* is a monthly international architectural magazine. It has been published in London since 1896. Its articles cover the built environment – which includes landscape, building design, interior design and urbanism – as well as theory of these subjects. The journal was influential after the Second World War in raising awareness of "Townscape" (urban design), partly through regular articles by assistant editor Gordon Cullen, author of several books on the subject.

¹⁴ H.de C. Hastings was the owner of Architectural Review and served as its editor-in-chief from 1927 to 1973.

¹⁵ Colin Amery. "Nikolaus Pevsner's 'Pioneers of the Modern Movement', 1936." *Burlington Magazine* 151, no. 1278 (2009): 617-19.

¹⁶ In his 1685 article (first published in 1690) "Upon the Gardens of Epicurus", the word sharawadgi is used. Temple mentions the concept of sharawadgi in only one short paragraph.

essay on the idea of "picturesque" provided the cornerstone of the English tradition of urban landscape depiction.¹⁷

2.2.2 The development of Townscape's ideology on *the Architectural Review*

As early as 1949, AR's editorial team has been conducting studies of city and town spaces based on visual perception and aesthetic traditions, using various names¹⁸. Pevsner introduced the concept of "Visual Planning," or "Picturesque Planning," by incorporating Picturesque ideas into modern planning principles.¹⁹

In January 1944, Hastings published an article under the pseudonym "Ivor De Wolfe"²⁰: "Exterior Furnishing or Sharawaggi²¹: The Art of Making Urban Landscape" (see Figure 2.1). In it, the first theoretical basis of "picturesque" was proposed as a visual planning tool. In February and November of the same year, Pevsner published "Price on Picturesque Planning" and "The Genesis of The Picturesque" as further explanations of this editorial policy. Since then, almost all Architectural Review articles have been labeled with this editorial policy. After establishing expectations for the "picturesque" theory, clarifying the links between

¹⁷ Uvedale Price, *Essays on the Picturesque*, 3 vols (London, J. Mawman, 1810).

¹⁸ For examples of Pevsner's early publications on Visual Planning, see: 'Price on Picturesque Planning', *The Architectural Review*, 95 (1944), pp. 47–50; 'Frenchay Common or Workday Sharawaggi', *The Architectural Review*, 98 (1945), pp. 26–7; 'Visual Planning and the City of London: A Paper Read before the A.A. By Dr. Nikolaus Pevsner', *The Architectural Association Journal*, 61 (1945), pp. 31–6; 'The Picturesque in Architecture', *RIBA Journal*, 55 (1947), pp. 55–61; 'Reassessment 4: Three Oxford Colleges', *The Architectural Review*, 106 (1949), pp. 119–24.

¹⁹ Macarthur, John, and Mathew Aitchison. 2010. "Pevsner's Townscape." In *Visual Planning and the Picturesque*, by Nikolaus Pevsner, ed. Mathew Aitchison, 1–43. Los Angeles, CA: Getty Research Institute.

²⁰ Compelled in part by the political situation of the time, Hastings always hid behind the press and published under the pseudonym "Ivor de Wolfe" for Hastings, and the other, less common pen name "Ivy de Wolfe" stands for Hastings, his wife Hazel, and assistant editor Brown Kenneth Browne.

²¹ In 1690, Sir William Temple, the famous English political activist and literary critic, used a rather strange word, "Sharawaggi", in "On the Gardens of Epiphany" to describe the Chinese gardens' asymmetrical and irregular layout in Chinese gardens. For a detailed reading of the term, see Murray, Ciaran. Sharawaggi resolved [J]. *Garden History*, 1998, 26(2): 208-213.

"picturesque" and modernist principles, and communicating these visions to architects, Architectural Review began to work on postwar reconstruction.

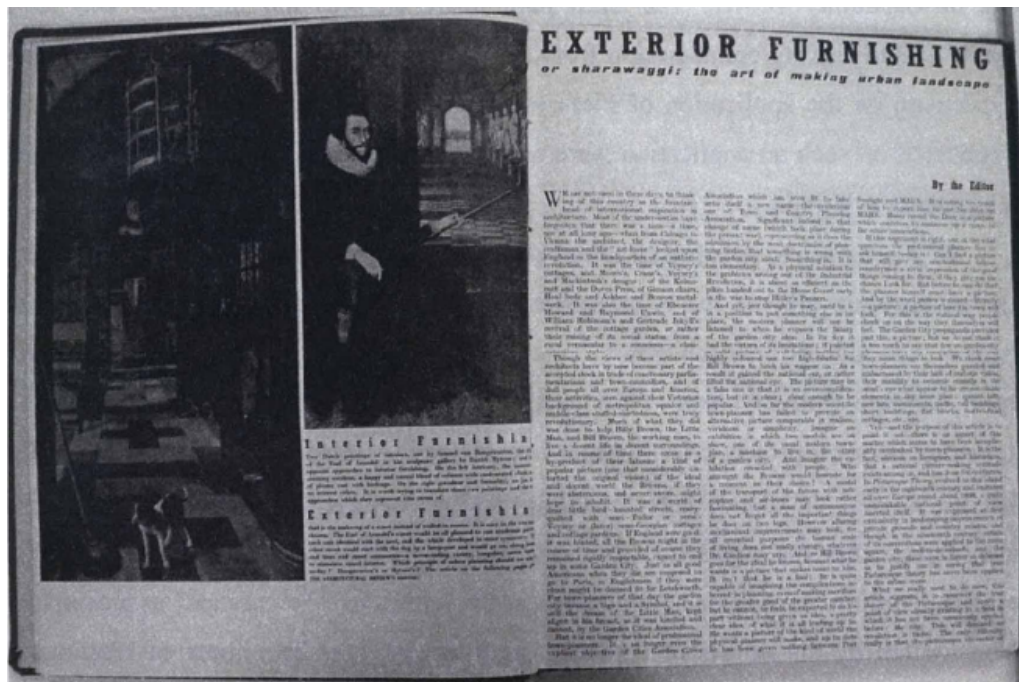


Figure 2.1: the content of Exterior Furnishing or Sharrowaggi
(Image source: *Shaping "The Second Half Century": The Architectural Review, 1947-1971*)

In the same year, British artist Kenneth Rowntree designed the cover of that month's issue entitled "Exterior Furnishing," juxtaposing the ruins of the war with a photograph of the Alvar Aalto-designed Paimio sanatorium: the modernist architecture of the Paimio sanatorium is viewed through the Gothic windows of the war-damaged church ruins. The juxtaposition of a photograph of the Paimio sanatorium designed by Alvar Aalto: the modernist architecture of the Paimio sanatorium is viewed through the Gothic windows of the ruins of a war-damaged church, foreshadowing and echoing the promise of modernity coexisting with its past (see Figure 2.2)²². The coexistence and relationship between modernist architecture

²² Erdem Erten, 'Shaping "The Second Half Century": The Architectural Review 1947–1971', (Massachusetts Institute of Technology, Doctoral Dissertation, 2004).

and planning and the historic environment, and how to realize the reconstruction plan, is the driving force behind AR's eclectic concept of "Exterior Furnishing", especially in the face of historical monuments, where AR repeatedly proposes to seek visual strategies. The AR has repeatedly proposed to seek visual strategies: enclosure-exposure, truncation, change of level, to use architecture as a sculpture of the new urban landscape rather than as an urban structure in a functionalist perspective, for example, attempts to make the memory of war an inseparable fact of the city's history and to coexist with it.²³



Figure2.2 The Cover of the AR (January 1944)

(Image source: *Shaping "The Second Half Century": The Architectural Review, 1947-1971*)

In July 1945, the Labour Party came to power in Britain, driving a significant shift in British planning, with significant projects of reconstruction and an increasingly important role for the government and the reconstruction program

²³ Lorenzo Ciccarelli, Clare Melhuish. *Post-war Architecture between Italy and the UK: Exchanges and Transcultural Influences*. UCL Press, 2021.

beginning in the last years of the war would be implemented.²⁴ It was not until 1963 that the “Greater London Council”²⁵ emerged as the lead authority for constructing new areas and welfare housing. Thus, the editors of AR saw new hope and launched the sails of a new campaign.

Between 1947 and 1959, it evolved, focusing successively on three different topics and progressively becoming an organized discourse. The policy’s first period, from 1947 to 1953, is associated with post-war rebuilding plans. The ‘Townscape’ policy began through proposals made by the review itself and studies on different types of urban spaces.²⁶ From October 1948, this heterogeneous series of articles was understood by the label ‘Townscape’ that appeared on its pages.

In January 1947, Architectural Review published an editorial manifesto entitled "The Second Half Century," which (I should add the specific content of the manifesto here) aimed to influence the post-war reconstruction work in Britain in the second half of the century and to look at the whole world. In 1949, Hastings based on Price's idea of "picturesque" to explain the problems and phenomena arising in urban development and gave this thinking the name "Townscape", leading the subsequent academic campaign of AR. Since then, many scholars have published many articles,

²⁴ Erdem Erten, Shaping “The Second Half Century”:The Architectural Review 1947–1971, (Massachusetts Institute of Technology, Doctoral Dissertation,2004).

²⁵ The GLC was established by the Government of London Act of 1963. Under the Act, the GLC was required to prepare a Greater London Development Plan. The plan covers a wide range of areas: population change, employment, housing, pollution, transport, roads, central areas, growth and development areas, urban open space and Townscape, public services and utilities, and planning standards. The predecessor was the Royal Commission on Local Government, established in Greater London in 1957 under Sir Edwin Herbert, which was the basis for the 1960 proposal to create 52 new London boroughs as local governments.

²⁶ See Gordon Cullen’s proposals: ‘Westminster regained: proposals for the replanning of Westminster precinct’, *Architectural Review*, 102 (1947), 159–70; T.H. Carline, E.W. Macdonald, P.S. Boston, A.G. Gass, J.K.O. Trew, G. Cullen, ‘A precinct for Liverpool Cathedral’, *Architectural Review*, 104 (1948), 280–6; C.H.P. Bailey, G. Winteringham and M. Lee, ‘A scheme for the centre of Birmingham’, *Architectural Review*, 109 (1951), 90– 7, etc., and the studies G. Cullen, ‘Hazards’, *Architectural Review*, 103 (1948), 99–105; G.Cullen, ‘Legs and wheels’, *Architectural Review*, 104 (1948), 77–80, etc.

special issues, and AR albums, including academic collaborations and exchanges.

These will be discussed in the following paragraphs from the theoretical, campaign, and methodological levels.

After the return of the Conservative Party to power in 1951, the preference for expanding existing cities led to a critical phase of new town disruption and urban-rural conflict. Ian Nairn describes this phenomenon of urban decay and suburban sprawl, contrary to the ideal state of urban-rural difference, as "subtopia"²⁷. In response, the AR editors made a powerful satire and Counter-Attack, with Cullen's 1953 "Prairie planning in New Town" and Ian's "Outrage" (1955) and "Counter-Attack" (1956) (all covered by Cullen). It is the signature result of Townscape's efforts under AR's critical and creative policy in the 1950s. Thus, during the second period, from 1953 to 1955, the 'Townscape' editorial policy began to include pointed critiques of the first 'New Towns'. To feed this critique and some counter-proposals, the analysis in the articles became more systematic and led to town studies.²⁸

In 1961, Cullen published "*Townscape*," the most representative work of the Townscape campaign, by repackaging and reassembling the articles published in AR between 1947 and 1959. The book was the first to introduce one of the most widespread and deeply rooted ideas of the Townscape Campaign, "serial vision." From 1960 onwards, the Townscape Campaign was bound up with conservation practice in Britain, and Cullen's book became the key book guiding conservation

²⁷ "Counter-Attack." *Architects' Journal* (London) 124, no. 3224 (1956): 846.

²⁸ See G. Cullen, 'Midland experiment: Ludlow', *Architectural Review*, 114 (1953), 171–5; D. Dewar Mills, 'Midland experiment: Bewdley', *Architectural Review*, 114 (1953), 319–24; G. Cullen, 'Midland experiment: Evesham', *Architectural Review*, 115 (1954), 127–31; G. Cullen, 'Midland experiment: Shrewsbury', *Architectural Review*, 115 (1954), 323–30; etc.

practice. In 1963, Hastings published "*The Italian Townscape*". In 1965, Iran published "*American Landscape: A Critical View*" as part of a Rockefeller Foundation-sponsored project, and in 1968, Thomas Sharp published "*Towns and Townscape*".

At the end of the 1960s, as the social trend intensified, "Townscape" gradually moved from aesthetic and historical significance to a broader and deeper social issue, especially with the launch of the "Manplan"(see FigXX) series between 1969 and 1970, which developed from aesthetic criticism to a spatial criticism that delved into different aspects of society. In 1971, Hastings published "Civilia"(see Figure XX), which became the final song of this series.

In the same year, Hastings disbanded the editorial core of Richards, Pevsner, Carson (who had joined in 1951), and himself, which had been in place since '47. At the same time, "Townscape" seemed to have little practical benefit in the context of rapid global urbanization and was overwhelmed by more pioneering urban theories, and AR-centered scholarship gradually died out.

In summary, after the academic establishment of the Townscape campaign in the 1940s, different themes were designed for different cultural contexts in different periods (see Table 2.1) : from the early 1950s to the mid-1950s, Townscap responded to post-war reconstruction and criticized the construction of new towns in Britain; from the mid-1950s to the late 1950s, Townscape campaign criticized suburbanization and Townscape campaign responded to British conservation practices and became synonymous with conservatism; from the mid-1960s to the late 1960s, Townscape Campaign opposed the technological determinism proposed by the avant-garde; from the early 1970s to the mid-1970s, the After Hastings' utopian

experiment, the Townscape campaign was replaced by "College City" in 1975 and came to an end.

Townscape campaign' s History

Periods	Time point	Theme of each time period	Representative people	Representative Publications
Sprout	Mid-1930s to late 1940s	Architectural Review generated the initial idea of the "Picturesque" revival, through Pevsner et al. The theoretical basis of the townscape was gradually developed through the research of Pevsner and others on the and through the publication of important articles such as the editorial statement of the Second Half of the Century The first ideas of townscape were developed through the research of Pevsner and others on "Picturesque".	Hastings, Pevsner, Richards, Cullen, Piper, Sharpe	"The Architecture of Destruction" , "Exterior Furnishing of Sharawaggi: The Art of making Urban Landscape" , "Price on Picturesque Planning" , "The Second Half Century", "Westminster Regained"
Initiation	Dec,1942	The Townscape Campaign was officially launched and the term townscape was officially introduced.	Hastings, Cullen	"Townscape: A plea for an English VisualPhilosophy Founded on the True Rock Sir Uvedale Price" , "Townscape Casebook"
Development	Early 1950's to mid-1950's	Townscape Response to Post-War Reconstruction , A Critique of British New Town Construction	Hastings, Richards,	"Praire Planning in the New Towns", "The Failure of the New Towns"
	Mid-1950s to late 1950s	Townscape critique of suburbanization and its visual disruption of urban and rural areas	Cullen, Ryan	"Outrage" , "Counter-Attack"
	Early 1960s to mid-1960s	The Townscape resonated with the British conservation movement and became synonymous with conservatism	Hastings	"Townscape"
	Mid-1960s to end-1960s	Townscape opposes the technological determinism promoted by the avant-garde	Hastings	"Manplan"
	Early 1970s to mid-1970s	After Hastings' utopian experiment, the Townscape was replaced by "Collage City" in 1975 and came to an end	Hastings	"Civilia: The End of Sub Urban Man"

Table 2.1 Overview of the Townscape Campaign History

(Image source: Author's drawing)

With the publication of Collage City in August 1975 as a special issue of Architectural Review, the editorial board began to shift its position to Colin Rowe, and since then, Collage City has officially replaced Townscape as a continuation of the Townscape tradition, which was one of the first As one of the earliest alternatives to the functional modernist model of the city, Townscape led the way in urbanization with visual perception as the first element and the image maker as the primary client. Over the course of its near half-century of existence, it has involved some 200 authors and 1400 publications (see Table2.2) .

Phases	Time	Characters	Representative Publications
Sprout	1937	Pevsner	Pioneers of the Modern Movement
	1939	John Piper	London to Bath: a topographical and critical survey of the Bath Road
	1942	Hultzsch	Architectural history from eye-level: Nikolaus Pevsner's 'Treasure Hunts' in the Architectural Review
	1944	Hastings	Exterior Furnishing or Sharawaggi: The Art of Making Urban Landscape
	1945	Pevsner	Frenchay Common or Workaday Sharawaggi
Development	1950	AR	Man Made America
	1953	Cullen	Prairie Planning in the New Towns
	1953	Richard	The failure of the New Towns
	1955	Ian Nairn	Outrage
	1956	Ian Nairn	Counter-Attack
	1968	Banham	'Revenge of the Picturesque: English Architectural Polemics, 1945-1965'
	1969	Hasting	Manplan
End	1971	cullen	The concise Townscape
	1971	Ivor de Wolfe [Hastings]	' <i>Civilia. The End of Sub Urban Man</i> '
	1972	Hastings	End of serialization of "Civilia"
	1980	Hastings	The Alternative Society

Table2.2: overview of the Townscape campaign history and main publications

(Image sources: author's drawing)

In recent decades, the term Townscape has often been discussed in the context of neo-traditionalist urban design, preservationism, historicism, and other concepts. With the emergence of postmodernism, the focus on Townscape ideas declined sharply, although they bore a strong resemblance to many of the claims of the time. The avant-garde influenced the late 20th century, and the ideas of compromise, hybridization, eclecticism, and innovation advocated in Townscape quickly became a thing of the past. The idea of Townscape as a form of urban design was recognized in the work of Kevin Lynch and Jacobs. It is curious that the idea of Townscape, a way of thinking about the city embodied in such prominent scholars as Kevin Lynch, Jacobs, Robert Venturi, and Corinello, has disappeared from the academic discourse of the late twentieth century.

This makes it appear more important to observe and analyze it from a historical perspective as we look at its historical growth from the original aesthetic for the British garden aesthetics with the application of urban form and design to the later time when it can be observed that its connotation has caused a significant number of modifications.

2.3. Proliferation and impact of Townscape

Of course, "Townscape" has also influenced the United States, Germany, Italy, India, Brazil, and other places, and has gradually developed and evolved under the efforts of many parties, bringing with it the wealth of semantics and a variety of interpretative paths. Looking at Townscape's historical development, its connotation has produced many changes, from the initial aesthetics of British garden aesthetics to the application of urban form and design in the later stages. Its historical observation and study appear to be more necessary.

Following the academic establishment of the Townscape campaign in the 1940s, different themes were designed for different cultural contexts in different periods: from the early 1950s to the mid-1950s, Townscap responded to post-war reconstruction and criticized the construction of new towns in Britain; from the mid-1950s to the late 1950s, The Townscape campaign criticized suburbanization, responded to British conservation practices, and became synonymous with conservatism; from the mid-1960s to the late 1960s, Townscape Campaign opposed the technological determinism proposed by the avant-garde; from the early 1970s to the mid-1970s, the After Hastings' utopian experiment. Townscape was the first to influence Europe and the United States in the 1960s, with the spread of Townscape from outside the United Kingdom to the rest of the world (the United States, Italy, Germany, etc.) and the subsequent misinterpretation and over-interpretation of the theoretical concept.

Townscape was echoed in the United States by urban researchers such as Kevin Lynch and Jane Jacobs. Compared to Kevin Lynch's *Image of City*, both adopted a more microscopic approach and explored the visual perception of architecture, while Lynch was more of a scientific research paradigm, which widely popularized and led to a series of explorations of urban design theory.

Italian urban planners and architects (BBPR, etc.) were interested in Townscape before Cullen's *Townscape* was published because of its methodology and the visual planning and aesthetic principles it presented in *AR Magazine*. These individuals were trying to find solutions to urban issues brought on by the lack of harmony between the old and the new and the reconstruction of historical centers after World War II. For example, the first CIAM summer school was held at the AA in 1949, following the CIAM 7 meeting at Bergamo that year and paving the way for CIAM 8

at Hoddesdon (1951). Italian architects, including Ernesto Rogers, played a leading role in this meeting, which was dedicated to the theme of 'The Heart of the City,' focusing on Italian towns – particularly Venice and its Piazza San Marco.²⁹ In addition, the early intersection of British and Italian "Townscape" ideas led to the book *The Italian Townscape* (1961) (Fig. XX). The 1972 issue of AR also featured Giancarlo de Carlo's project for the law faculty of the University of Urbino, entitled "Urbino Redevelopment," as well as another feature on the competition for a new commercial center in Perugia.³⁰

The origins of the comprehensive and integrated discourse on space can be traced back to the early theories of architectural space that emerged in the second half of the nineteenth century (e.g., the Levallois theory of space). Some scholars (Moravanszky, Akos) argue that German ideas of architectural space, based on the psychology of perception rather than on geometry, were particularly significant in this respect.³¹ Although Townscape has much in common with earlier discourses on *Stadtbau Kunst* ('the art of city building'), its uptake in German-speaking countries was limited. While this may not call for closer attention, looking at Townscape's reception and concurrent, competing approaches in Germany may help to understand Townscape within the broader picture of international debate.³² The publication of Townscape in 1961 sparked interest in Townscape in Germany. However, its acceptance in German-speaking countries was limited. One of the first people to

²⁹ Lorenzo Ciccarelli, Clare Melhuish. *Post-war Architecture between Italy and the UK: Exchanges and Transcultural Influences*. UCL Press, 2021.

³⁰ Lorenzo Ciccarelli, Clare Melhuish. *Post-war Architecture between Italy and the UK: Exchanges and Transcultural Influences*. UCL Press, 2021.

³¹ Moravanszky, Akos. "The Optical Construction of Urban Space: Hermann Maertens, Camillo Sitte and the Theories of 'aesthetic Perception'." *Journal of Architecture* (London, England) 17, no. 5 (2012): 655-66.

³² Jasper Cepl (2012) Townscape in Germany, *The Journal of Architecture*, 17:5, 777-790.

embrace the idea was Lucius Burckhardt (1925-2003), editor of the *Swiss journal Werk._Realisierung* ("The City of Tomorrow and its Dynamic Realization") at a conference in Vienna in June 1963, he used the term "Townscape" to describe his vision of the future of the city. Although Burckhardt's translation as *Stadtlandschaft* moves Townscape a bit in that direction and, therefore, away from the idea of AR, he realizes that Townscape offers something new. The only author to introduce Townscape as *Stadtschaft*—now in the realm of architectural discourse—was probably Ulrich Conrads (born 1923), then chief editor of *Bauwelt*, Germany's most widely circulated architectural weekly. In a review of Ivor de Wolfe's *The Italian Townscape*, Conrads used the word naturally, yet speculated that Germans might have disregarded Townscape because *Stadtschaft* did not please their feel for the language. Conrads also praised Cullen's *Townscape* as 'one of the most important books of the postwar period' and bitterly complained that it had caused a sensation across Europe but not in Germany.³³

Thomas Sieverts, a German urban planner (born 1934) who generally praised Townscape, mentioned AR in 1965 and claimed that Cullen's book "provokes the problem of urban design to some extent" and that it is "a very European, very English book." He also said that it is "a very European, very English book." Antero Markelin (1931–2005), a Finnish architect who taught urban planning at the University of Stuttgart, invited him to speak at an international conference he hosted in 1972. The *Concise Townscape* was translated into German in 1991 by Martina Düttmann, who also served as editor. (see Figure2.3)

³³ Moravanszky, Akos. "The Optical Construction of Urban Space: Hermann Maertens, Camillo Sitte and the Theories of 'aesthetic Perception'." *Journal of Architecture* (London, England) 17, no. 5 (2012): 655-66.



Figure 2.3: The Cover of the Concise Townscape (German edition,1991)
(Image source: Townscape in Germany)

In Brazil, teaching contemporary urban and landscape design in many architecture schools is based on Callan's theories and techniques.³⁴ For example, he influenced the urban design philosophy of Vincente del Rio, a Federal University of Rio de Janeiro professor who passed on Callan's legacy to many of his disciples through his popular urban design textbooks.³⁵ In addition, British architect and urban planner David Gosling (1934-2002) contributed to the dissemination of urban design and urban landscape methodology during his study visits in Brazil and as a visiting professor at the University of Brasilia in an era of rigid local technocracy.

It was not until after the mid-1970s, when *The Concise Townscape* (1971) was translated into Italian (*Il Paesaggio Urbano: Morfologia e Progettazione*, 1976), Japanese (*Urban View / Toshi no keikan*, 1975), and Spanish (*El Paisaje Urbano:*

³⁴ Reviewed Work(s): Gordon Cullen: *Visions of Urban Design* by David Gosling.

³⁵ Engler, Mira. "Detachable Images and the Shaping of the Postmodern City: The Work of Gordon Cullen." *International Journal of Design in Society* 9, no. 4 (2015): 31-54.

Tratado de Estética Urbanística, 1974), that Callan became a fixture on the broader world of architectural architecture, receiving a warm reception in Europe and South America. Editors of trade magazines in several European countries took note and praised the book highly.

On a larger scale, Townscape's influence in Britain and other countries helped to advance post-war philosophy. From AR's rebirth of pictorialist principles through Townscape to Philip Johnson's historicist commentary, the Glass House to Colin Rowe's historical "meta-analysis" (meta-analysis), the postmodern architectural philosophy in its real sense was hailed in 1975. the meta-analysis by Colin Rowe, published in 1975—the same year Charles Jencks declared "the end of modern architecture"—foreshadowed the core postmodern architectural idea of "collage city." Gosling demonstrates how Cullen's writing and artwork brought a new way of seeing the city that had a significant influence on urban planning, even though the idea of "Townscape" is sometimes dismissed as little more than a version of "pictorialism." A generation of admirers has been influenced by Cullen's work in several nations.³⁶

2.4 Townscape's visual campaign and image approach

The general understanding of the Townscape campaign in academic circles used to be limited to anti-modernism, ignoring many of the details of the campaign. We inevitably conjure up a vision of Gordon Cullen's evocative drawings of the existing or the 'could be' if only the precepts of Townscape were adopted, When mentioning Townscape. That has tended to overshadow photography's role in developing the Townscape philosophy and its promulgation. Photography not only supplied Townscape's adherents with a casebook brimful of good and bad examples but also

³⁶ Reviewed Work(s): Gordon Cullen: Visions of Urban Design by David Gosling.

helped its message reach a wider public beyond the usual crabbed confines of architectural discourse. Cullen's classic book *Townscape* (1961) featured significantly more photographs than drawings. In turn, *Townscape* could be seen as one of the main subjects through which a new mode of architectural photography, which provided an alternative to established mainstream practice, was developed.³⁷

2.4.1 The visual nature of urban architecture

“Visuality” is a term used to describe the cultural creation resulting from visual media and physical location interplay. Its historical history has evolved into a mirror that shows how architecture has changed through time. The relationship between visuality and spatial ontology has expanded to include other academic fields, such as architecture. The word's original meaning derives from a stylistic description of Romantic painting in Western art history, which depicts a technique that seeks to capture the keen sense of material space and visual beauty via the aesthetics of a lovely town. The first theoretical construction at the time sparked a theoretical discussion in England. Reyner Banham, Pevsner's pupil, saw it as "revenge" against the modern movement as he and others resurrected and gave the term "picturesque" a legitimate name..³⁸ He sees the camp represented by the AR editors as trying to reconcile the modern movement with the British tradition through "compromise and compromise" and to establish a mainstream planning vocabulary based on a "picturesque" landscape, which in his view, does not strictly perpetuate the principles of modernism. In contrast, the other camp, represented by Banham and the

³⁷ ELWALL R. ‘How to Like Everything’: *Townscape and Photography* [J]. *The Journal of Architecture*, 2012, 17(5): 671-689.

³⁸ John Macarthur (2012) ‘The revenge of the picturesque’, *redux*, *The Journal of Architecture*, 17:5, 643-653.

long-established and uncommonly created school, tries to inherit the modern movement more radically.³⁹

"Townscape" is reread in the modern context. With the opening of architectural media, photography, and cultural studies in the post-war period, new materials, perspectives, and methods were naturally brought in. The theoretical framework of visibility, including visual culture, also gradually considers the complexity of cities and architecture, not only as a cultural imprint but also as a method and paradigm, profoundly influencing urban space development. We extend from the visual aesthetics of picturesque landscapes to the humanistic spirit of urban space.

2.4.2 Systematic visual criticism mechanisms (publications, media, salons, etc.)

Townscape, built around AR publications, is one of the most characteristic paths of this theoretical construction, i.e., embracing visual methodologies, thus gradually forming a relatively moderate urban movement. As a result, Townscape has become a visual movement calling for urban diversity, individuality, and a rich stretto to engage in a broader discursive context (see Table 2.3). During a comprehensive push, "Townscape" was more radical. "Relationship" is often presented as a "process based on a theoretical conception." Around the world, from modernist planning of urban construction to contemporary multi-semantic presentations, there is no shortage of "manifestos" and "criticisms," either radical or moderate. The connotation of this as a movement is to use the communicative nature of the image, whether drawing or photography, to engage in a broader discursive context fully.

³⁹ Reyner Banham, *Revenge of the Picturesque: English Architectural Polemic, 1945-1965*. In John Summerson, ed., *Concerning Architecture: Essays on Architectural Writers and Writings Presented to Nikolaus Pevsner*. London: Acland Lane, 1968: 265-273.

Time	Author	Writing
1955	Ian Nairn	<i>'outrage', 'Counter-Attack'</i>
1961	Golden Cullen	<i>'Townscape'</i>
1963	Hastings	<i>'The Italian Townscape'</i>
1969	Hastings	<i>'Manplan'</i>
1971	Golden Cullen	<i>'The concise Townscape'</i>
1971	Ivor de Wolfe [Hastings]	<i>'Civilia. The End of Sub Urban Man'</i>
1980	Hastings	<i>'The Alternative Society'</i>

Table 2.3: The Architectural Review's Monograph

(image source: author's drawing)

There are plenty of "manifestos" and "critiques," whether extreme or moderate, all across the globe, from the modernist planning of urban development to the most current multi-semantic presentation. The implication of this movement is to completely participate in a broader discursive environment by using the communicative character of the image, whether it be a sketch or a picture.

Urban planning and space became the focus of architects, planners, academics, and the media in the 1960s against the background of British publications that concentrated on social justice and disadvantage. For instance, a decentralized and consumerist free-choice "anti-planning" system was initially identified in 1969 by Reyner Banham and colleagues in the groundbreaking magazine *New Society*. The subsequent *Manplan*, supported by Hastings, developed into a media project culminating in *Townscape* and sparked much debate.

2.4.3 Visual innovation around AR

Unlike previous commercial architectural photography, AR's editorial team sought a tremendously profound understanding of publishing in the tradition of the

classic architectural magazines that preceded it. Collage and editing as an approach to specific style shaping as opposed to the orthodox architectural photography and pragmatic image style that preceded it ⁴⁰and the conceptualization of architectural media that continued to emerge in the 1960s.⁴¹ Collage and editing as a method of specific style shaping.⁴²

2.4.4 From visual utopia to practice (specific publications in different places, implementation of projects, etc.)

Examples include Cullen's planning practice in India, Shape's planning projects in the UK, etc. Sharp and Hastings' collaboration dates back to the mid-1930s when AR's interest in picturesque landscapes began to grow. Early reports were sporadic articles to awaken the sensitivities of readers and authorities. However, its post-1940 Scenic Pictures movement became more thoughtful and focused, leading to the Townscape series that lasted more than two decades. Sharp was partly involved in both periods. The earliest collaboration occurred three years after the publication of Sharp's first polemical text, *Town and Country* (1932). According to Sharp, the book was considered a critique of what he saw as the desecration of the English countryside and the devaluation of towns and cities. Sharp linked this decline to the increase in motor vehicle traffic, the expansion of industrialization into the countryside, and the popularity of garden city principles that led people to flee cities. He argues that the future of the countryside is inextricably linked to the town's future. For both to be restored, one must perpetuate the dichotomy between the two. Hastings was among

⁴⁰ CARULLO V. Image Makers of British Modernism: Dell & Wainwright at the Architectural Review[J]. *The Journal of Architecture*, 2016, 21(7): 1012-1032.

⁴¹ Steve Parnell (2012) AR's and AD's post-war editorial policies: the making of modern architecture in Britain, *The Journal of Architecture*, 17:5, 763-775.

⁴² Clément Orillard (2012) Gordon Cullen beyond *The Architectural Review*: some new perspectives from his personal archives, *The Journal of Architecture*, 17:5, 719-731.

those who championed similar ideas and would remain committed to preserving this relationship throughout his life. After the book's success, Hastings asked Sharp to contribute to a series of papers on "The English Tradition in Town Planning" published in November 1935 and January, March, and April 1936 for AR (see Figure *). After the success of *Town and Country*, Hastings intended to make Sharp a member of his editorial team responsible for planning.

2.4.5 Images approaches of Townscape

2.4.5.1 The visual transformation of images (photography and pictorial representation)

Another characteristic of "Townscape" is the intervention of a visual medium that returns to everyday and easy-to-read images. Unlike Archigram and super studio's pioneering image-based practices, utopian or techno-utopian "architecture on paper" is not their claim.

On the one hand, it is a visual expression beyond the technical engineering drawing system, forming a systematic connotation of flat images, such as collages and analysis diagrams; on the other hand, the visual materials. On the other hand, visual materials are directly used as a reference to the core content of architecture, especially documentary photography that brings urban and architectural space into a deeper human and sociological context.

The use of illustrations and photographic images in many publications is also a clear indication of Hastings' approach to photography as a study of the "Townscape," with drawing and photography as the most significant visual media for the "Townscape. While Townscape's landscapes were promoted as a compromise between

modernism and tradition, for Piper, landscapes could be assimilated with modern art, collage, and the readymade.⁴³

2.3.5.2 Spatial projections of architectural images

The Townscape campaign launched by AR also occurs to coincide with the materialization and convergence of three trends: the blurring of boundaries between town and country, the intensification of visual culture, and the new capacity of mass media (media and movie screens, in particular). At the same time, British society is experiencing a new global political and economic environment, an era of mass consumption and mass communication. Contextualist Guy Debord notes that pictures in postwar society have supplanted the visible world, turning it into a spectacle. What was formerly immediately present becomes just representational when these pictures take precedence over experience. The indications of the dominating production organization, which are also its products, make up "the language of the spectacle," according to Debord. According to this school of thinking, the abundance of pictures in print, television, cinema, and advertising became the main service ("pictorial objects," as Debord puts it) and the virtual device for mediating social communication and evoking the desire to purchase in customers. This development was driven by the spectacle, which also increased commodity prices by igniting consumer interest. Cullen puts forward a different cityscape that expands on his humanism and consumerist WWII architecture to the size of the city, to the human experience, and to a magnificent metropolis(see Figure2.4-2.5)

⁴³ Macarthur, John, and Mathew Aitchison. "Oxford versus the Bath Road: Empiricism and Romanticism in The Architectural Review's Picturesque Revival." *Journal of Architecture* (London, England) 17, no. 1 (2012): 51-68.

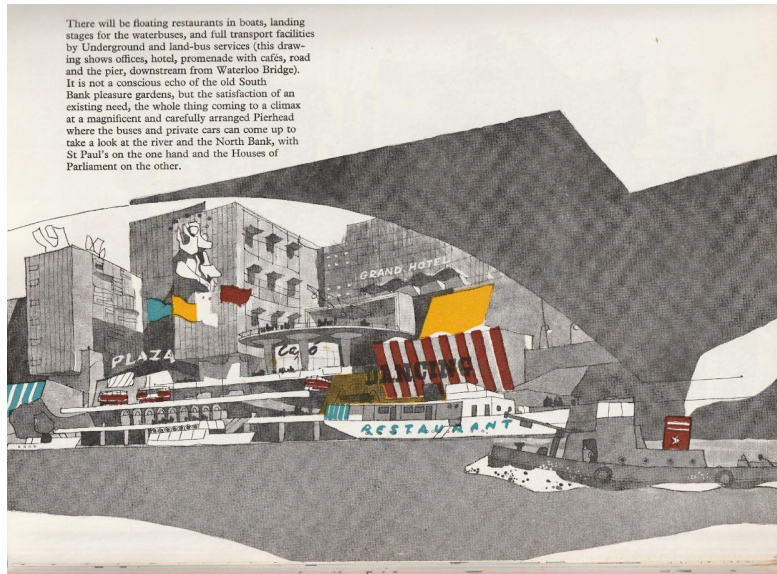


Figure2.4: pages of Cullen's Townscape, this drawing shows office, hotel, promenade with cafes, road, and the pier, downstream from Waterloo Bridge.

(Image source: author's photography)

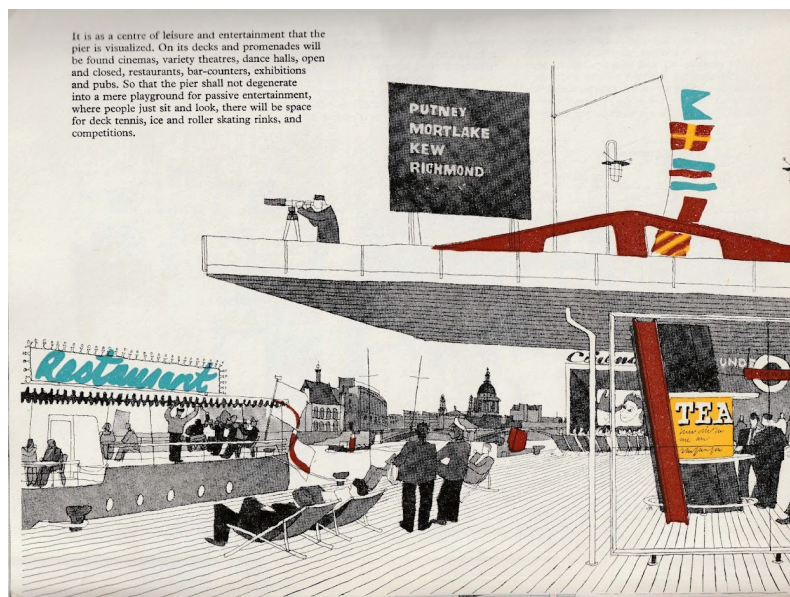


Figure2.5: :pages of Cullen's Townscape, this drawing described a centre of leisure and entertainment that the pier is visualized. On its decks and promenades will be found cinemas, variety theatres, dance halls, open and closed, restaurants, bar-counters, exhibitions and pubs. So that the pier shall not degenerate into a mere playground for passive entertainment, where people just sit and look, there will be space for deck tennis, ice and roller skating rinks, and competitions.

. (Image source: author's photography)

Cullen's research and publications on "Townscapes" have led to the development of a personal style of image production, culminating in his monograph "Townscapes", which attempts to project spatial qualities onto flat images through pencil, pen, and collage. Cullen worked not only with AR but also with architects, as in his perspective drawings for Renzo Piano and Richard Rogers' competition proposal for the Centre Pompidou in Paris ⁴⁴(see Figure 2.6-2.7), and the human quality projected by Cullen's soft pencil lines also influenced Paul Rudolph's Blue Note in Boston. Rudolph's architectural image drawings for projects such as the Blue Cross/Blue Shield Building in Boston (designed 1956-1960).

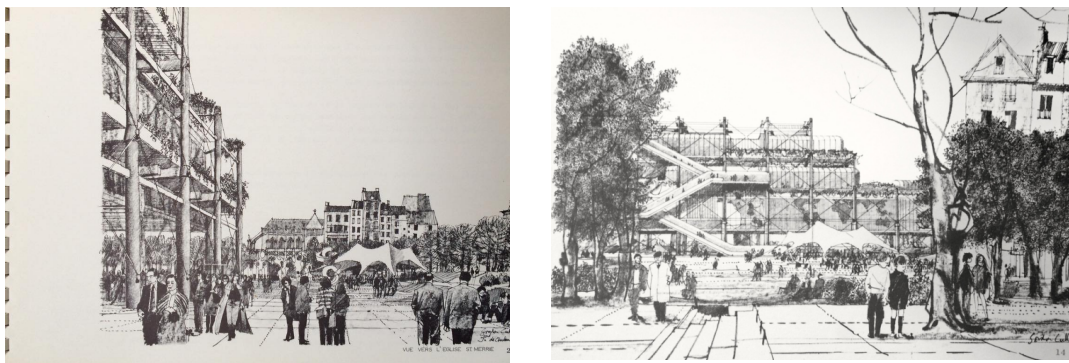


Figure 2.6-2.7: Gordon Cullen, sketches for Georges Pompidou Center (Image source: Archives Nationales, Paris).

2.3.5.3 Visual research and documentary style of photography

Robert Elwell suggests that post-war architectural photography diverged in two directions: one continued the "modernist orthodoxy" of the visual system, promoting a new age lifestyle around the "things" of architecture; the other shifted to embrace the

⁴⁴ Less expected was Cullen's collaboration with or influence on modernist architects. Renzo Piano and Richard Rogers, and Gianfranco Franchini employed Cullen in their winning competition entry for the Georges Pompidou Center in Paris in 1970. And the modernist American architect Paul Rudolph, who typically drew with hard edges and repetitive, closely drawn lines in ink, is said to have appropriated Cullen's softly inscribed pencil lines to project the human quality of the space in projects such as his Blue Cross/Blue Shield building in Boston (designed in 1956–1960) (Rohan 2007).

environment between buildings, also known as "Townscape" (the original uses the term "Townscape" to describe this style).⁴⁵

Around Townscape's re-reading, RIBA also focuses on honoring Robert Elwall's contributions to the history and theory of architectural photography⁴⁶. Robert Elwell, the former RIBA Librarian, has compiled architectural photography about Townscape⁴⁷, and Elwall has combed through and excavated original photography initially lost in the archives of the RIBA headquarters office. Moreover, it opens a multi-year exploration of the relationship between its theoretical movement and photography.⁴⁸

First of all, Townscape's advocacy of historical architecture has led to a move away from the so-called modernist orthodoxy of architectural representation and a full embrace of documentary photography as a vivid expression of the "pictorial" and aesthetic characteristics of travelogs and research. AR editors and scholars use photographic images by themselves or by commissioning others. These concerns for the environment and the wanton destruction of the past were two ingredients that entered the heady cocktail that came to be known as the "Townscape". In forming this emerging philosophy, artist John Piper's amateur photographs taken with his ideal camera played a key role. Echoing AR's assistant editor Jim Richards from 1935, Piper (Jim Richards) traveled the country in search of hitherto unappreciated examples of architecture, such as unconventional churches and marine structures,

⁴⁵ Elwall R. *Building with Light: an International History of Architectural Photography*. London: Merrell, 2004: 156.

⁴⁶ Mathew Aitchison (2012) Dedicated to Robert Elwall, 1953–2012, *The Journal of Architecture*, 17:5, 617-620

⁴⁷ Powers, Alan. "Robert Elwall and the RIBA Photographs Collection." *Journal of Architecture* (London, England) 17, no. 5 (2012): 667-69.

⁴⁸ Elwall R. *Building with Light: an International History of Architectural Photography*. London: Merrell, 2004: 156.

which he and Richards believed provided the indigenous tradition of modernism in their straightforward, unpretentious forms. Through photography, Piper and Richards expanded the framework of what could be considered architecture, and bars and concert halls could now serve as quintessential components of urban hybrids, forming delightfully picturesque works alongside more modern buildings (see Figure**).

Furthermore, by the end of the 1960s, the Manplan project presented a more comprehensive photographic documentary demand, establishing more non-professional and flexible collaborations. Systematic relationships between AR and the most pioneering documentary photographers of the time, including long-standing editorial teams, were systematically demonstrated. For example, Tony Ray-Jones and others⁴⁹. At this time, the documentary photographer presents a concrete visual transformation around material space, reflected in an expressive liberation of the image, embracing an abstract artistic expression, collage, etc., and a documentary style of photography that seeks breakthroughs in subject matter, perspective, and technique. In particular, human use's vivid and realistic state is added (Figure 2.8).

⁴⁹ Carullo V. Tony Ray-Jones and the Manplan Housing Survey. *The Journal of Architecture*, 2018, 23(1): 168-183.



Figure 2.8: Everyday prints in Townscape's architectural photography
(Image source: Pepys Community , Tony Ray Jones , 1970)

Chapter 3. Townscape as a visual perception tool in urban research

3.1 Hastings: Holistic environmental policies

The impending nuclear catastrophe largely influenced H. de C. Hastings' editorial policy toward the AR during the Cold War and the decline of the British Empire under the mandate of the two superpowers. At the same time, scientific progress demanding a consumer culture and expanding economic growth brought with it the relentless exploitation of resources and the destruction of natural landscapes. Against this cultural backdrop, AR aims to develop and sustain an environmental culture as a holistic strategy to address planning issues and raise environmental awareness of the post-war industrial transition and the rise of consumerism. Hastings often uses a pseudonym and has published several articles and research topics. He has consistently called for a "holistic" urban planning strategy.

3.1.1 Theory construction

As the head of AR editorial policy

Hastings is undoubtedly the most important promoter of "Townscape". As the owner and editorial team leader of AR, his interests and scholarship has primarily influenced the direction of the discussion.⁵⁰ Under his leadership, the visual and empirical approach of Townscape to urban design was developed.

From 'The Unnatural History of Man' to 'Civilia'

The most important of Townscape's early articles was "Exterior Furnishing or Sharawaggi: The Art of Making Urban Landscape," published in AR in January 1944

⁵⁰ Erten, Erdem. "I, The World, The Devil and The Flesh: Manplan, Civilia and H. De C. Hastings." *Journal of Architecture* (London, England) 17, no. 5 (2012): 703-18.

and signed "The Editor" (see Figure 3.1). The article contains rhetorical twists and cynical commentary, typical of H. de C. Hastings's distinctive writing style. Hastings was the mastermind behind all the controversial AR movements and coined several buzzwords such as Outrage, Count-Attack, Subtopia, Civilia, and others. He writes under several pseudonyms, the most famous of which is "Ivor de Wolfe."



Figure 3.1: Hastings's essay-making analogies between the qualities of two interior spaces and their possible interpretation in urban space depicted in two Dutch paintings.
(Image source: Architectural Review, January 1944)

His ideas are reflected mainly in his unpublished manuscript, *The Unnatural History of Man*, and in AR's two major publishing initiatives, "Manplan" (see Figure 3.2) and "civilia". *The Unnatural History of Man*⁵¹: Hastings wrote this book from the 1940s to the late 1950s, and it was eventually published in a simplified version, *The Alternative Society*, in 1980. It was written in response to Britain's waning role as a world power and the dramatic changes in its social and cultural structure. For Hastings, humanity needed a utopian impulse, a new comprehensive ideological

⁵¹ There is no evidence as to when exactly Hastings wrote *The Unnatural History of Man* other than 'October 1958', typed on one of the chapters by his secretary. The manuscript itself is more than 880 typed pages and the conclusion is missing; or maybe Hastings never finished the initial manuscript.

directive, and a holistic vision of life that could not be restored until what he called a "collective return" was initiated.



Figure3.2: pages of issue of Manplan

(Image source: author's photography)

Following the decline of affluent consumer society in the 1960s and the devaluation of the pound in 1967, AR revised its structure and content and launched the Manplan movement in response to the economic crisis and environmental decline. The "Manplan" was published as a visual essay, followed by a short title, in response to changes in the mass media, and aimed to combat visual society by generating its forces. The first issue features what AR calls "revolutionary humanism" and aims to express the "frustration" that British society has suffered. Photographs depict Britons in industrial factory frenzies, bored waiting in crowded public transport (see Figure3.2), student uprisings, cars filling 18th-century parks and invading the countryside, and high-rise office and residential buildings invading London. This editorial introduction, presumably written by Hastings, sounds like a critique of The Unnatural History of Man, who must have been working on a revision for The Alternative Society at the time.

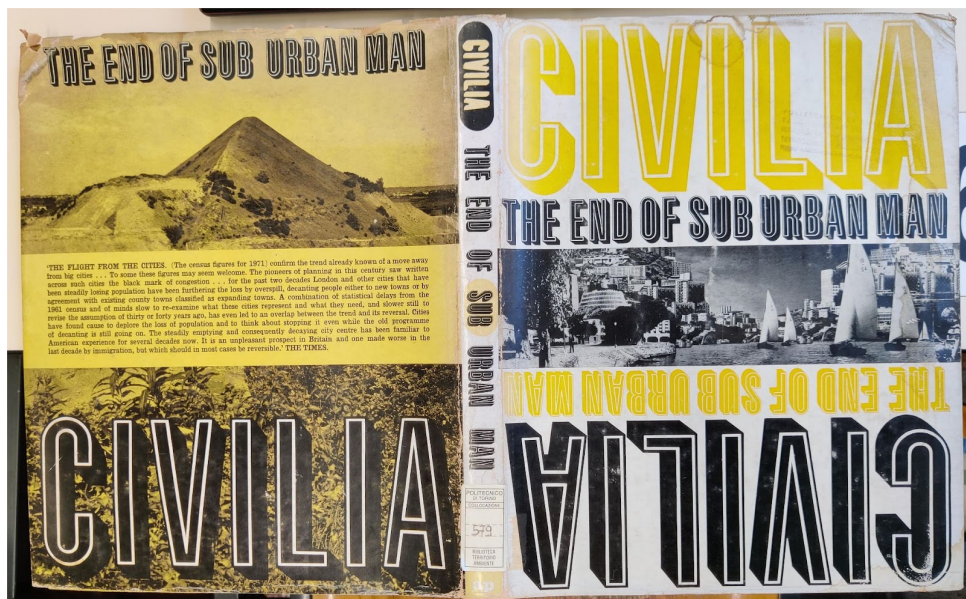


Figure 3.3: The cover of Civilia
(Image source: The author's photogray)

The ideals expressed by Hastings in *The Unnatural History of Man* continued into architecture and urban planning until his last editorial. After retiring from Manplan due to declining sales, Hastings thought he could influence the planning authorities and the British people by promoting an alternative new town that would incorporate the environmental ideas AR had been focusing on for the past 25 years. If a persuasive precedent could be set, others could follow suit. The alternative town will be called "Civilia"⁵²(see Figure 3.3). Civilia opened with a foreword by Ian Nairn, then an internationally recognized journalist and author, and an introductory essay by Hastings entitled "Toward an Environmental Philosophy. Nairn noted that "affluence/possessions/materialism/society digs its own grave" as a result of suburban sprawl. Hastings questions how planning can learn from economics and thus apply the benefits of that learning to what he calls "environmental reconstruction. At the same

⁵² Erten, Erdem. "Postwar Visions of Apocalypse and Architectural Culture: The Architectural Review's Turn to Ecology." *The Design Journal* 11, no. 3 (2008): 269-85.

time, Hastings rejects the theory of decentralization, arguing that economic activity always favors dense and concentrated urban forms.⁵³

The Italian Townscape campaign appeared in article form until 1961 when Cullen wrote Townscape, and two years later in *The Italian Townscape*⁵⁴ is less well known. After Cullen left AR, his articles published in AR appeared as the book Townscape. In response to their joint development of the theme Townscape, Hastings first published it as a special issue of AR in June 1962 with Italian Cityscape, which was published in book form the following year. The book's binding, with its white cloth binding and large red endpapers, was intended to indicate its avant-garde nature (see Figure3.4).



Figure3.4: Cover of De Wolfe, Ivor, and Kenneth Browne. *The Italian Townscape*. London: Architectural Press, 1963.

(Image sources: The author's photography)

One reason for using Italy as a theme was that Hastings had a comprehensive library of photographs taken during his post-1960 field trips and expeditions. Hubert

⁵³ Nairn's Foreword in, Ivor de Wolfe, ed., *Civilia: The End of Suburban Man* (London, The Architectural Press, 1971), p. 3.

⁵⁴ De Wolfe, Ivor, and Kenneth Browne. *The Italian Townscape*. London: Architectural Press, 1963.

de Cronin Hastings elevated the merits of Italian landscape and urban planning to the status of a model for British architects. The process of touring Italy with a camera after the Townscape debates of the 1950s persuaded the Hastings couple to put forward an unusual idea of the Italian cultural landscape, a new appreciation of both the historical and contemporary vernacular elements of the built environment and a tension between an understanding of the urban frameworks of pedestrian and vehicular traffic.⁵⁵ The image and photo sequences are dialectically interlinked, page after page, to raise and highlight the issue of the preservation of Italy's historic center (see Figure 3.5-3.6).



⁵⁵ De Wolfe, Ivor, and Kenneth Browne. *The Italian Townscape*. London: Architectural Press, 1963.



Figure 3.5-3.6: pages of De Wolfe, Ivor, and Kenneth Browne. *The Italian Townscape*. London: Architectural Press, 1963.

(Image sources: The author's photography)

The choice of image types in the book *Italian Cityscapes* is far removed from the aesthetic standards of Italian landscape photography. Its fantastic interpretation of Italian town centers has given way to a very different interest in the suburbs, telling of growing towns or still unconquered non-urban areas.

The authors of *The Italian Townscape* enquire into the concept of seeing, the difference between seeing and looking, the ability of photographers to facilitate and stimulate seeing, and perhaps even teach people to see. Thus it is not necessary to follow the classical canons of Italian-style art photography but rather to let their vision capture oneself: 'imagination has ... to be made pliable by visual exercise, briefed by memory, fed on what other imaginations have pumped up out of the sludge'. The book is a compendium of photographs, descriptions, and diagrams which comprehensively seek to account for the Townscape phenomenon. Townscape in

origin had grown out of the romantic, picturesque perception developed in the Second World War's ruined cityscape.⁵⁶

3.1.2 Specific visual policy analysis

3.1.2.1 'Manplan': photography as a critical action of visual urban perception

3.1.2.1.1 Research background

Following the decline of the affluent consumer society in the 1960s and the devaluation of the British pound in 1967, AR revised its structure and content. They launched the Manplan movement in response to the economic crisis and environmental decline. Reyner Banham and others first published an article in the pioneering journal *New Society*. They addressed modernist planning, proposing an "anti-planning" program based on decentered and consumerist freedom of choice⁵⁷. Six months later, Hastings launched a series of special issues on "Human Planning," a "full-armed" critique of the dissolution of the "human" in modern planning⁵⁸. He responded to the social concerns of the time but with a different proposition than Banham: an attempt to reconfigure the fragmented functions of the city into a more compact whole⁵⁹.

⁵⁶ Maggi, Angelo. "Capturing the Italian Townscape: From the Beginnings of Italian Landscape Photography to the Anti-idyllic Images of Ivor and Ivy De Wolfe." *Journal of Architecture (London, England)* 21, no. 6 (2016): 890-909.

⁵⁷ In the heyday of British documentary photography, *The New Society*, through photography to intervene in urban studies, through features on the "other Britain" and non-urban areas.

⁵⁸ Erten E, The World, the Devil and the Flesh: Manplan, Civilia and H. de C. Hastings. *The Journal of Architecture*, 2012, 17(5): 703-718.

⁵⁹ Erten E. Townscape as a Project and Strategy of Cultural Continuity. *Alternative Visions of Post-War Reconstruction: Creating the Modern Townscape*. London: Routledge, 2014: 47.

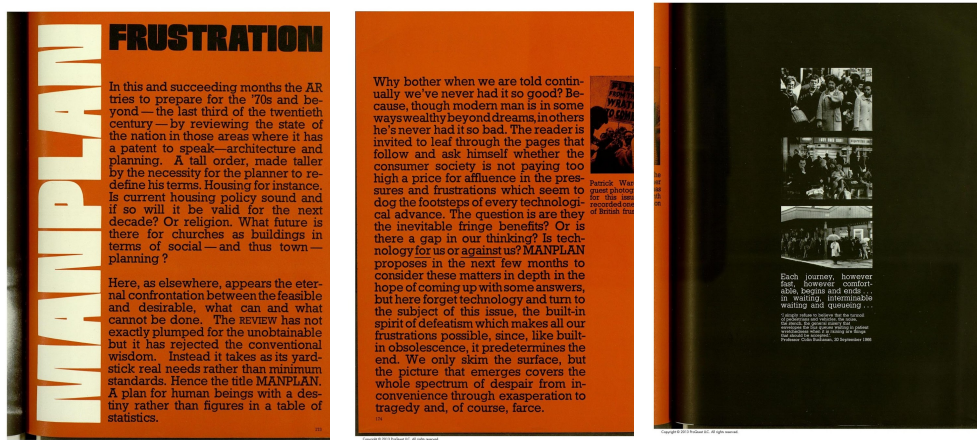


Figure3.7: MANPLAN: AN OBJECTIVE FOR THE 1970S The Architectural Review (Archive: 1896-2005); Aug 1, 1969; 146, 870; Art & Architecture Archive pg. 86
(Image sources: The author's photography)

The conceptualization of architectural media continued to emerge in the 1960s.⁶⁰ (see Figure3.7) This was reflected in Townscape's "Manplan" series. As the editorial logic within AR evolved and the focus of the academic movement moved deeper into social issues, Manplan brought together the collective work of architects, planners, academics, editors, and photographers in a focused critique of social justice and disadvantage. In 1969, Benham and others wrote an article in New Society proposing a "counterplan" based on decentralization and consumerist freedom of choice.⁶¹ Hastings, on the other hand, has always sought to shape and study the "whole" in a special issue of Planning for Man, a feat of media initiative (see Figure3.8).

⁶⁰ Steve Parnell (2012) AR's and AD's post-war editorial policies: the making of modern architecture in Britain, The Journal of Architecture, 17:5, 763-775.

⁶¹ In the heyday of British documentary photography, The New Society intervened in urban studies through photography, focusing on minorities and non-urban areas through features on the "other Britain".

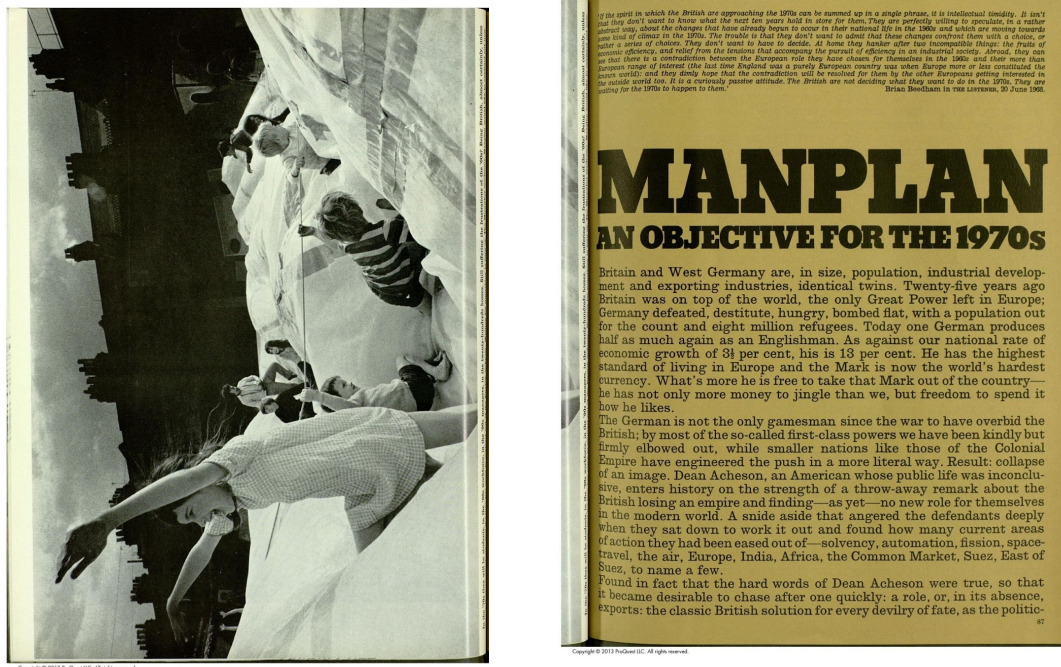


Figure3.8: MANPLAN: AN OBJECTIVE FOR THE 1970S The Architectural Review (Archive: 1896-2005); Aug 1, 1969; 146, 870; Art & Architecture Archive pg. 86
(Image sources: The author's photography)

In September 1969, the Architectural Review launched the brave and hard-hitting Manplan. Today, this dark humanist manifesto still strikes a chord in the debate about architecture's social responsibilities. Thus, when a series of specific social issues are placed under the curtain of modern urban space, the interaction between grand urban development and microscopic daily life deconstructs the previous consumption and artistic viewing of architectural photography. The series of special issues on "Human Planning" takes daily activities as an objective fact. Through the visual observation and translation of photography, it forms the imprint of daily activities in the material space. It applies the visual research system of "Townscape" to a broader range of social issues, making them visible, readable, and perceptible. The visual research system of "Townscape" is applied to a broader range

of social issues, making them visible, readable, and perceptible, thus becoming a path for visual criticism.

The "Manplan" series is a rebellion against AR's self-constructed publishing paradigm, with the editorial team seeking a breakthrough and more incredible visual excitement in the typographic, editorial, and collaborative model, as opposed to the orthodox architectural photography and pragmatic graphic style of the previous series.⁶² The editorial team sought breakthroughs and greater visual stimulation in typographic, editorial, and collaborative modes. Collage and editing, as a method of specific stylistic shaping.⁶³ AR established collaborative and employment relationships with some of the most active documentary photographers of the time. Through the documentary photography of Patrick Ward, Tony Ray-Jones⁶⁴, and others, the magazine was created on the street through small cameras to contribute to the magazine. With as little text as possible in the first issue, for example, the frustrating stories of unemployed workers, older adults in dilapidated housing, crowds of bored public transport riders, and rebellious students are told. This is not the society he described in his depiction of doom in *The Unnatural History of Man*, but an equally disturbing vision of human failure (see Figures 3.9)

⁶² CARULLO V. Image Makers of British Modernism: Dell & Wainwright at the Architectural Review[J]. *The Journal of Architecture*, 2016, 21(7): 1012-1032.

⁶³ Clément Orillard (2012) Gordon Cullen beyond *The Architectural Review*: some new perspectives from his personal archives, *The Journal of Architecture*, 17:5, 719-731.

⁶⁴ Carullo, Valeria. "Tony Ray-Jones and the Manplan Housing Survey." *Journal of Architecture (London, England)* 23, no. 1 (2018): 168-83.

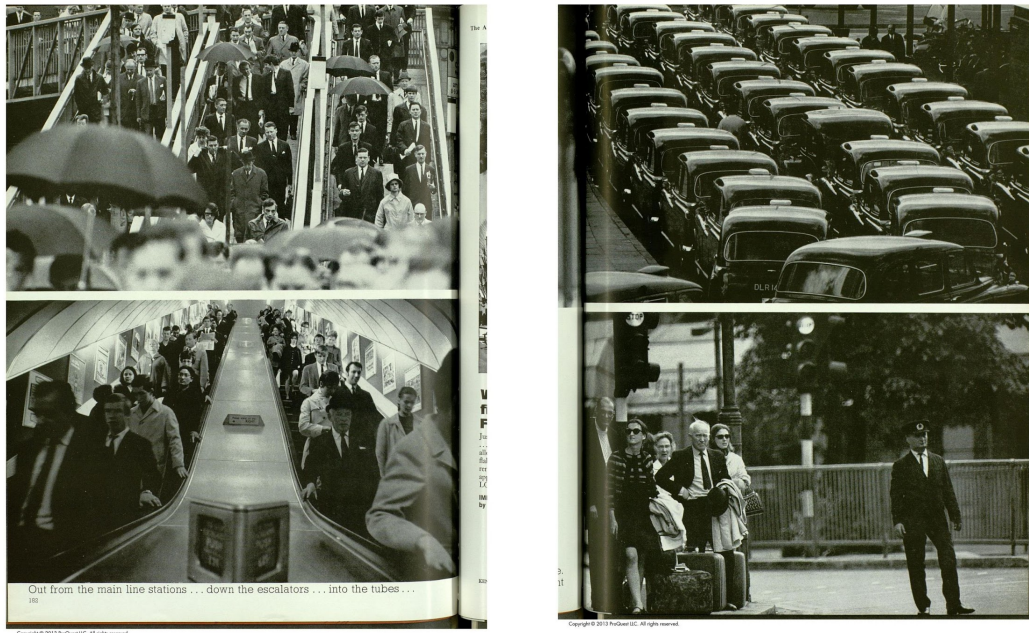


Figure3.9: MANPLAN: AN OBJECTIVE FOR THE 1970S The Architectural Review (Archive: 1896-2005); Aug 1, 1969; 146, 870; Art & Architecture Archive pg. 86
(Image sources: The author's photography)

3.1.2.1.2 Specific Visual perception methods: **photography**

He spent an entire month documenting the anxious moments of people's daily lives with his camera throughout the UK. The MANPLAN series is no longer about architecture but about people, not just individuals or groups, but society as a whole. The powerful opening lines of these images - no longer the beautiful pictures of buildings without people found in architecture magazines - push the architect reader out of his or her comfort zone. The photographer avoids the boundaries of the architectural field and uses the camera to capture the daily impressions of children's bodies in the physical space and to reproduce their creative "use" in the rigid and stereotypical residential environment from the perspective of children.



Figure3.10: The track of daily life, city corner
(Image sources: The author's photography)

Confronting the negative impact of large-scale modernization and reconstruction on the original urban space, the first issue of the "Planning for People" series is a series of sharp images that reflect the altered perspectives and visual experiences of modern post-war planning, pointing out the irrationalities and neglect of marginalized groups in society. For example, a full-page photograph shows a daily life yet "alienated" view of the towering "Centre Point" from Tottenham Court Road Station in London. The visually oppressive composition places the office building in the vertical center of the scene, echoing the text, "The office building is left unused while homeless people protest in the street," indicating the encroachment of capital accumulation on the public space of the street and the disregard for the homeless and other socially disadvantaged people brought about by this model of the prefabricated high-rise building. (see Figure3.10). Two images on the other page highlight the

oppression of the new skyline by a monumental modern office building on the living environment of the original inhabitants through a considerable height difference (see Figure 3.11) and the encroachment of unnoticeable temporary structures and small industrial facilities and garages on the inner gardens of the neighborhood through an overhead shot (see Figure 3.11).



Figure3.11: Urban life scenes
(Image sources: The author's photography)

3.1.2.1.3 Effect and significance

Rather than being a systematic reflection on the urban issues of the late 1960s by the British architectural community through visual materials, the value of the "Manplan" series is that the visuals provide a sense and interpretation that can inspire the future of modern planning practices in other regions. In particular, the

modernization of contemporary China has ushered in a new stage after the climax of physical construction, and the future-oriented issues of people-centeredness, organic renewal, refined governance, and ecological sustainability have been clearly emphasized and greatly expanded. Therefore, the special issue of the "Manplan" series provides an intuitive experience and a vivid approach to how contemporary urban research in China, incredibly visual research, can penetrate individual experience and how to make urban space a visible, readable, and study table object, instead of being suspended above the daily. The "Manplan" series provides a visual experience and a positive approach to this end: for scholars, media, architects, and photographers; for social conferences rooted in the physical space of the city, combining multidisciplinary intersections.

The "Manplan" series of special issues has contributed significantly to the transformation of architectural photography from a consumer aesthetic to the pursuit of shared social values. One of the core intentions of the series is to reproduce the daily life of "people" in the built environment, using photography as a medium and the transformation of production mechanism and expression style as a basis to explore the visual traces formed by "people's" observation perspective, physical scale, use intervention, and perception experience in the image space. Ultimately, it presents the interaction between daily life and space hidden in the depths of images. The series of interactive results provided by architectural photography become the object as the evidence rather than the evidence of an object attached to the building itself, thus realizing its service to social issues.

In this way, the object as the evidence, rather than the evidence of an object attached to the building itself, can explore social issues and the construction of architectural visibility with the current value.

3.1.2.2 'Civilia': Cutting and collage for New Town

3.1.2.2.1 Research background

Since *Civilia* was first published as a special issue of *Architectural Review* in 1971, *The End of Suburban Man* has been an anomalous document in the history of architectural theory and criticism. The book, heavily illustrated with collages made from hundreds of photographs of buildings published in the magazine's pages (Figure. 3.12-3.13), describes a fictional new British urban area built in a disused quarry in a language close to that of a manifesto. It is also a vivid example of an urban landscape concept that the magazine has been promoting for decades.



Figure3.12: MANPLAN: AN OBJECTIVE FOR THE 1970S *The Architectural Review* (Archive: 1896-2005); Aug 1, 1969; 146, 870; Art & Architecture Archive pg. 86
(Image sources: The author's photography)

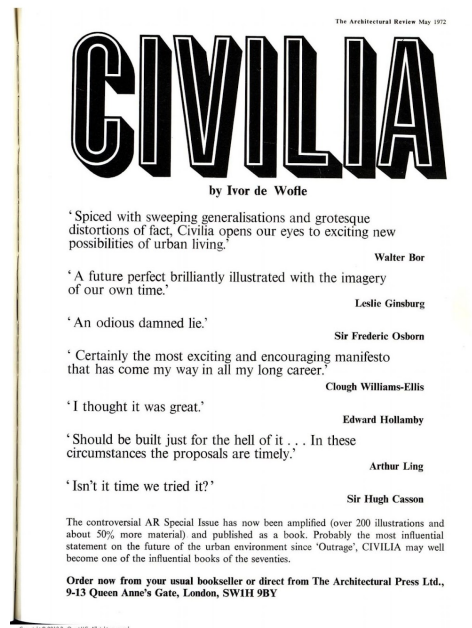


Figure3.13: *CIVILIA* *The Architectural Review* (Archive: 1896-2005); May 1, 1972; 151, 903; Art & Architecture Archive pg. 33
(Image sources: The author's photography)

3.1.2.2.2 Specific Visual perception methods: Collage

The site for "Civilia" responds to environmental concerns, and the town was proposed as a site for an old quarry near the north of Nuneaton. The site was notable

for its "picturesque visual drama" due to the quarry's abrupt horizontal changes and exposed rock surfaces, as well as its sprawling central location. This provided a perfect opportunity for Hastings to realize his dream: the town would create an attractive center by restoring a brownfield site, directing technology to benefit the environment, and addressing the problems of earlier urban development. The romantic dream of living in harmony with nature brings healing. The public is represented through a montage of images that bring together photographs from Hastings' 1963 book *The Italian Townscape*, as well as notable projects on the AR page, such as Moshe Safi's *Habitat*, the observation deck at the South Bank Exhibition, and Paul Rudolph's Yale School of Architecture. Hastings also aims to point out that a modern citizen can quickly realize his or her urban dreams through the use of collage and montage.

However, the use of photo-collage has an additional impact on the textual and polysemantic capacity of the images. On the one hand, by rescuing images from previous works, he creates a chronicle of the architectural era and augmenting the history of reality itself and Hastings' architectural movements. Thanks to them, each image and building introduces its own semantic and historical burden, in addition to those that emerge in the recontextualization and those that arise from their interaction with the surrounding images. In the unfamiliarity and re-familiarity induced by the collage, the scale of these works changes and their usage changes, sometimes several times throughout the book: Moses Safdie's *Habitat 67* (see Figure 3.14) in Montreal will be reconceptualized sequentially as a student residence in the university district and part of the port movement therein, among others. The same happens with other buildings; thus, they question the contested uniqueness of the relationship between form and function in modern architecture. This encourages a partial discourse or

double reading in each image and in their relation to Hastings' provocative text, which invites the reader to abandon literal interpretation in favor of reading between the lines, whether prefixes or beginnings, programming or, quite possibly, leaving it to chance. Suppose traditionally; utopia is dialectically opposed to history. In that case, *Civilia* is described as a so-called utopian novel, situated outside history but composed of historical fragments: a kind of meta-narrative composed of late modern images that, paradoxically, produces a postmodernist collection of *petites Histoires*; it is a novel built on "a series of geographical and temporal displacements." a novel based on "a series of geographical and temporal displacements," setting a postmodern ultramodern precedent of "everything here and now.

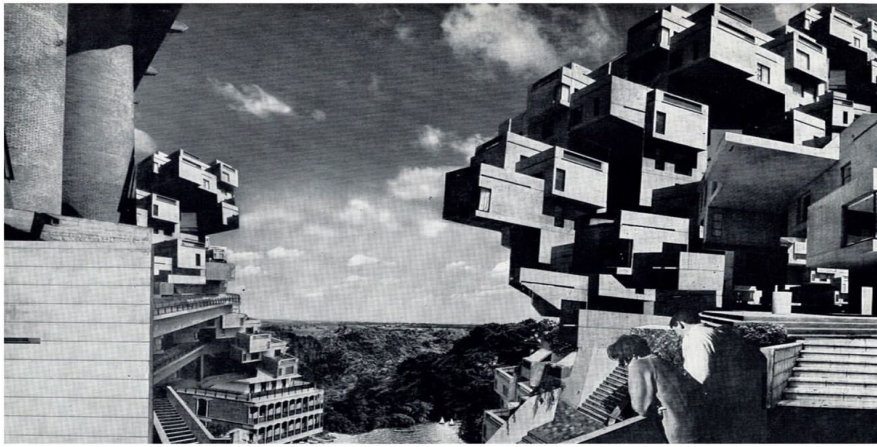


Figure3.14: Moses Safdie's Habitat 67

(Image source: author's photograph)

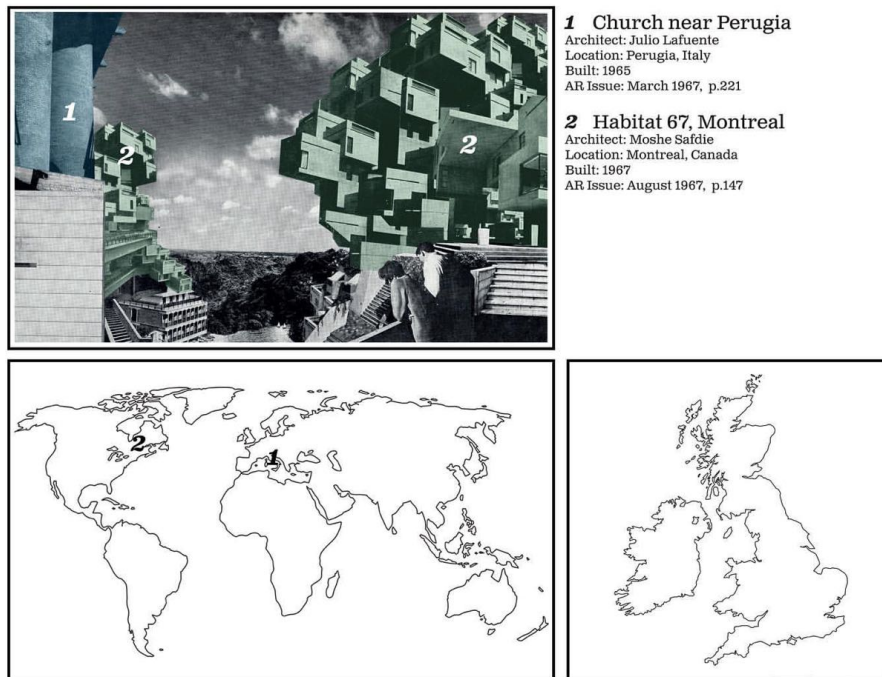


Figure3.14: Collage analysis Moses Safdie's Habitat 67

(Image source: Newscale University design program on civilia research)

In any case, all of these readings will be excluded from the debate when published. Hastings' insistence on using photography responds, at least in part, to the simple desire to give Civilia a realistic sheen, even though light collage techniques can both contribute to this effect and have the opposite effect. Underlying the urban landscape is the conviction that humans do not see the city as planned. Karen

emphasizes that through "visual ability" and, more importantly, through "serial vision," we can understand the urban environment. Therefore, this should be the tool of choice for its design. The light collage technique seems to be another step in the right direction, incorporating multiple perspectives in each image, influencing the cinematic concept of the urban landscape and its perception and making Civilia another tool for the "visual re-education" of the two architects and more accessible to the viewers who want to make urban projects 20. One wonders to what extent the cognitive dissonance induced by collage, especially in those collages that identify the origins of different fragments, leads to this accessibility, and to what extent Civilia is a "product of visual thinking": that is, whether Hastings prescribes Civilia "visual design," or if there is the feedback that the text inspired the image and corrected its content. Overall, contemporary criticism only dismisses the latter and understands collage as the main point of interest of the book; in many cases, collage is the only point of interest.

3.1.2.2.3 Effects and significant

Civilia studied today provide an exciting but unique review of particularly salient current academic phenomena, such as late British modernism and barbarism. It also critiques urban planning in the second postwar period and provides some valuable background information that gives it great potential as an educational tool. This belief led to the creation of the Civilia Project in the spring of 2019, a teaching and research Project framed by the Phase 5 Linked Research module of the MA in Architecture program at Newcastle University⁶⁵. As the ultimate goal of the module was for students to write a short dissertation, this experience began using Civilia as an entry

⁶⁵ Linked Research 8058. Stage 5. Master of Architecture, School of Architecture, Planning, and Landscape, University of Newcastle. Equipo de The Civilia Project: Daniel Cornell, Richard Mayhew, Thomas Reeves, Lisa Schneider (estudiantes).

point/tool/device for the study of late modernity, focusing on the use of light collage as a tool for making architectural images. This process of excavation and tracing also confirms the continued presence of the Italian Townscape in Civilia, whose decontextualized images are used to build a picturesque, imagined, Italianate Nuneaton, or the extensive, early, anti-functionalist transposition applied to the featured work.

3.2 Pevsner: Picturesque revival

Sir Nicholas Pevsner was a leading German-British scholar of art history and architects who was most known for his 46-volume series of guides to British architecture, and his other important books include *Pioneers of Modern Design: From William Morris to Gropius*, *An Outline of European Architecture*, and *The Englishness of British Art*. Pevsner's research covers the history of design, art history, architecture, urban planning, and many other fields, and he is a learned and well-written scholar. Pevsner's discovery of the English pictorial tradition was closely aligned with two of his early passions: landscape and classical, which became a significant shift in his career. Between 1942 and 1945, Pevsner and Hastings served as acting editors of *AR*, an art historian in exile in Germany whose seminal 1936 publication, *Pioneers of the Modern Movement* (see Figure 3.17), was well known in British architectural circles. After a period of internment early in the war, Pevsner was hired as acting editor of *AR* in 1942 to replace Richards, serving in Egypt. Hastings felt the need for a concerted effort to conduct historical research and direct it toward the British reconstruction program.

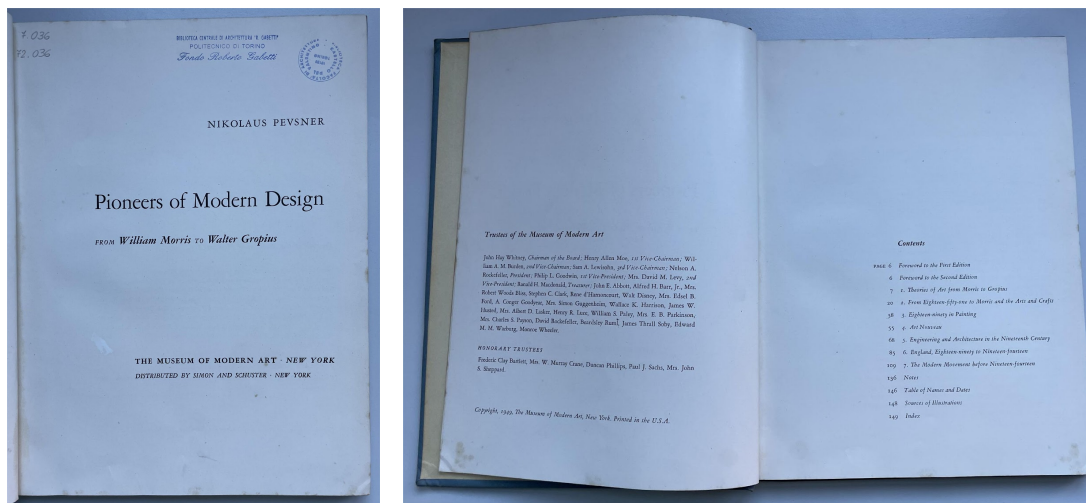


Figure 3.17: Pevsner, Nikolaus. *Pioneers of Modern Design from William Morris to Walter Gropius*. 2. and ed. New York: Museum of Modern Art, 1949. (Image source: Author's Photography)

3.2.1 Theory construction

During Pevsner's tenure as the *Architectural Review* editor, the *Architectural Review* was published in the 1940s. During Pevsner's tenure as editor, *Architectural Review* launched a campaign in the 1940s to encourage Britain to develop a softer, more eclectic, more humane A more eclectic, humanistic modernism was the movement that Pevsner launched in the 1940s. Pevsner's conclusion in *The Englishness of British Art* Pevsner concludes that "picturesque" was the most significant contribution of the British visual arts. It became a symbol of British freedom and democracy. It opposed the classical style, symbolizing totalitarian rule, and unabashedly opposed the totalitarianism of the international modern style. It opposed the classical style, symbolizing totalitarian domination, and unabashedly opposed the totalitarian aspects of the international modernist style. Of course, another reason for Pevsner's support of the Ruins was that even in 1941, Even after

becoming associate editor of the Architectural Review 1941, he was still perceived as a local ally, which forced him to struggle to prove his loyalty to Britain.

As a historiographical consultant and editor of AR

Pevsner brings a scholarly tone to the Review, examining, at Hastings' request, the history that formed the philosophical basis of the urban landscape. He viewed the urban environment as a fresh postwar iteration of eighteenth-century British empiricist functionalism and rationalist modernism. Since Cullen avoided the academy, he was different from Pevsner. Cullen sought to satisfy the senses rather than appeal to the intellect. He elevated the visual senses above the intellectual in a 1946 notebook describing 92 Townscape paintings of a typical London neighborhood: "Underlying all this, however, is the juxtaposition of actual visuals, views over alleys, meandering views, views from windows." This was to make the style come alive, not just an academic exercise in architecture. Pevsner, who had been a contributor to Architectural Review since 1936, established a significant research base for pictorialism. Exploring the relationship between "visual planning and pictorialism," his theoretical claims are closer to social consciousness and political context and establish a new manifesto for the "Townscape". This Manifesto (see Figure 3.18), which lays down the main idea of the Townscape campaign.



Figure3.18: Front page of "Townscape Manifesto," 1953 or 1954. Nikolaus Pevsner papers. The

Getty Research Institute,

(Image source: <https://www.getty.edu/research/publications/pevsner/index.html>)

Hastings commissioned Pevsner to write a book on the history of the "picturesque" and its relationship to the development of British cities. Pevsner's book is planned to be divided into three parts: the first is an analysis of England from the planning tradition to 1880, mainly in pictures. The second is a flavor of English planning theory, the theory of the picturesque, and the third is an account of how this theory and this tradition influenced the nineteenth century in England and may have influenced the twentieth century. The photographic section of the book presents case studies of three cities (Cambridge, Oxford, and Bath are three of the most important examples of British urban planning) and emphasizes the value of the urban walking experience. Pevsner planned consecutive vantage points for the photographers to document the changes in the perception of urban space in the cities where Cullen has placed most of his urban landscape studies and titled them "Continuous Vision" style

records. These findings were collected at the Getty Research Center and made it possible for his research to be presented in the book *Visual Planning* (see Figure 3.19) after further compilation by Mathew Aitchison and others.

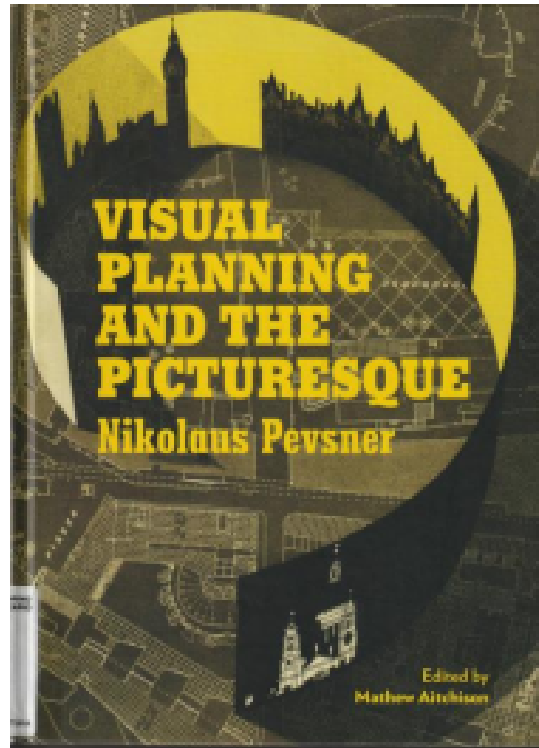


Figure3.19: Cover of Pevsner, Nikolaus, and Mathew Aitchison. *Visual Planning and the Picturesque*. Los Angeles: Getty Publications, 2010.

(Image source: Author's photography)

Walking tours are a very successful subject. From Pevsner's six photographic tours, three from Oxford, one his best English cities, Pevsner went on to use similar techniques in his famous architecture applied to his best-known series of studies of "English architecture," which he labeled "Perambulations,"⁶⁶ to describe the essential urban planning principles at work - surprise, contrast, irregularity, incongruity, variety, addition, admixture, and piquancy, Pevsner describes his enjoyment of wandering the streets of Oxford.

⁶⁶ Oxford versus the Bath Road: empiricism and romanticism in The Architectural Review's picturesque revival

3.2 Specific applications:

3.2.2.1 Oxford Road

3.2.2.2.1 Research background

Architectural Review started to show signs of the cinematic impact on architecture in the 1930s. These "moving image" perspectives frequently started to develop in the early "picturesque" revival movement, thanks to writings on film, photography, and urban strolling by individuals like architect Serge Chermayeff, thinker Morton Shand, and architect C.H. Riley, among others. Before Cullen put out the concept of serial vision, Pevsner, a key character in the Townscape movement, tried to observe and study the city from a dynamic pedestrian viewpoint under the influence of Angwin's sequential ideas and films.

Pevsner started researching London's urban environments in the early 1940s to uncover the design principles of the city's 19th-century architects in order to further the "visual reinvention" movement (later known as the "Townscape" campaign). In order to use images to examine the visual personality of London, he hired a photographer to go around Ladbroke Grove⁶⁷ following a preset itinerary. In order to recreate the visual experience of urban walkers, the photographer captured photographs from various vantage points along a visual wandering route based on a specified map. The visual features of Oxford and Cambridge's interior and outdoor areas, he said, can only be portrayed by a dynamic viewpoint (rather than a static snapshot), and drawings and verbal explanations need to be revised in this regard. Photographs served as the final form in which Pevsner's study on the "moving image" was presented.

⁶⁷ "Ladbroke Grove" (Ladbroke Grove (Ladbroke Grove) is a north-south road in the Royal Borough of Kensington and Chelsea in West London, linking Harrow Road and Holland Park Avenue to the north and south respectively.

3.2.2.2.1 Specific Visual perception methods: **visual essay**

On the walking tour, Pevsner employs a photo-essay (Visual Essay) approach, guiding the reader through familiar examples of the city and explaining necessary (if unconscious) principles of British urbanism through numerous notes and photographic photographs. It is a classic guided tour approach, and once again, he takes a cross-historical approach, showing the reader familiar scenes and telling us what to look for rather than telling us the story of the building and what Duke so-and-so was doing there in 1605. It is a technique that treats the building as a substance, the raw material of experience. Once the reader understands these techniques, we can apply them. They can be taken from Cambridge, Oxford, or even Bath and applied to our regional shopping center. Pevsner is working on the architectural details: the building's form, materials, and age are part of a more significant coherent and carefully designed idea of the experience of contrasting these things and creating a moving subject in an urban environment (see Figure3.20-3.21).

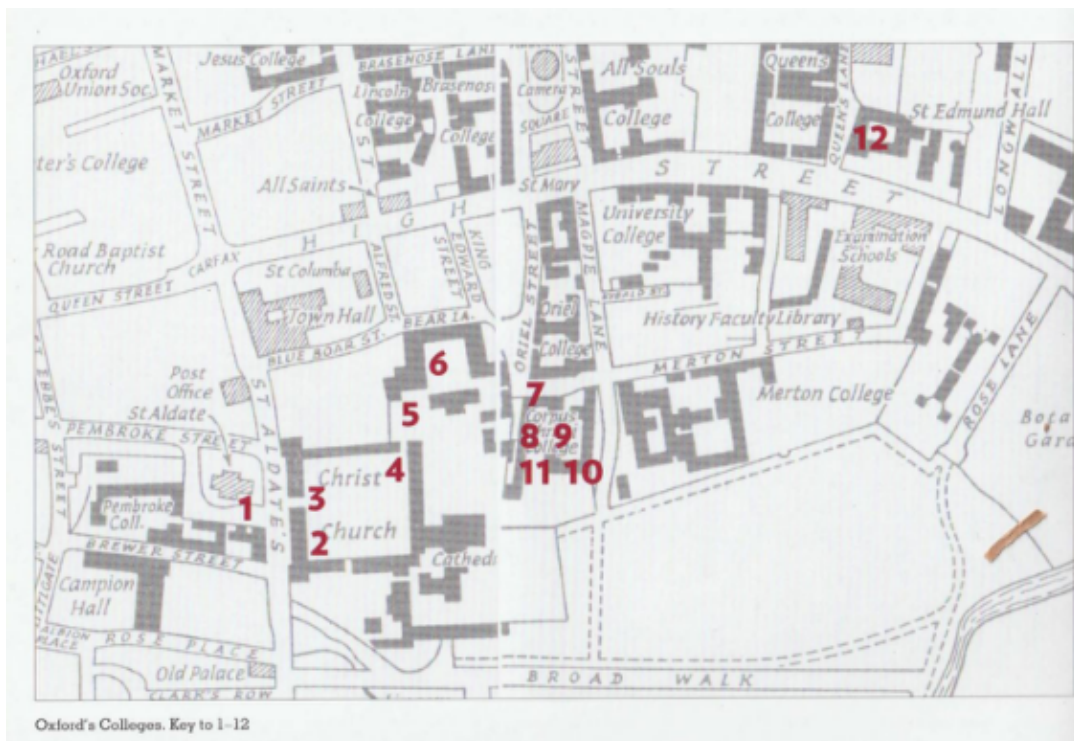
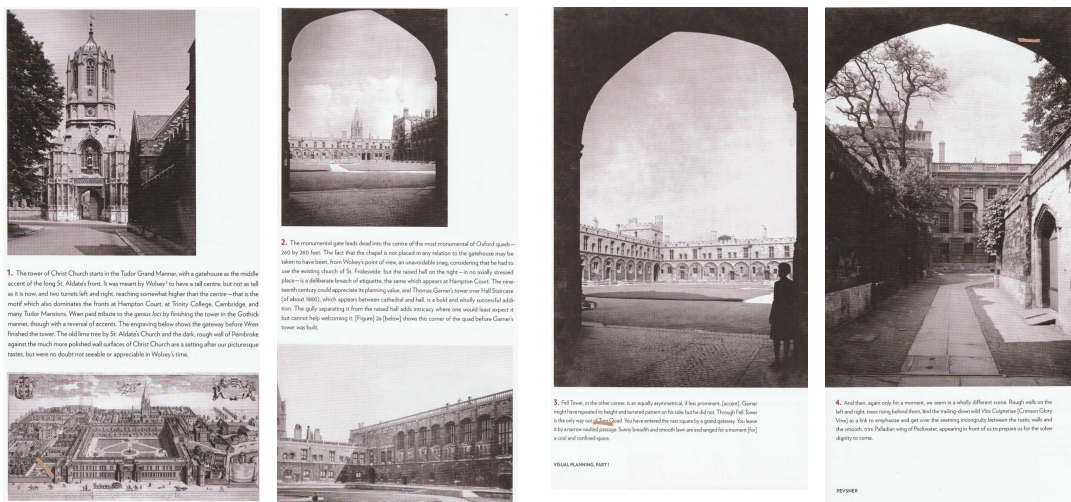


Figure3.20: Map for a walking tour of the University of Oxford. Reproduced with the permission of Yale University Press
(Image source: author's photograph)



Viewpoint 1.

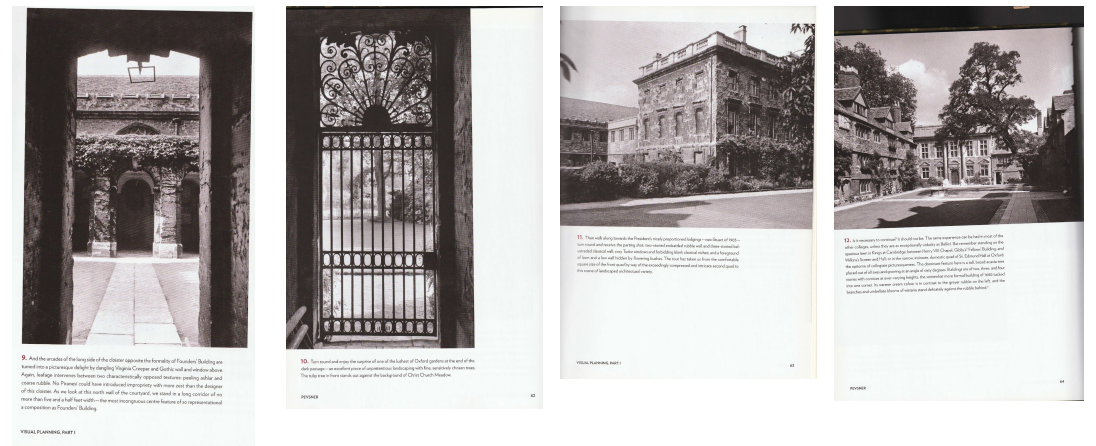
Viewpoint 2.

Viewpoint 3.

Viewpoint 4.



Viewpoint 8.



Viewpoint 12.

Pevsner chose the example of Oxford over Cambridge because Oxford's model is more compact. Also. From a British planning perspective, there is probably nothing at Oxford that can match the view of King's College from the river. Pevsner leads us through three colleges, Christ Church, Corpus Christi, and Magdalen, and tentatively into a fourth: St. Edmund's. Then along High Street from east to west, from High Street to a cross street in Broad Street.

Throughout the rest of the tour, Pevsner uses the second person of "you" as if we were following him around Oxford. His language of attention to detail, such as the carving of the towers in Figure 1 and the rough walls, points out these special features of the landscape. There is also the contrasting depiction of flaking stone and smooth stone in Viewpoint 5, and the keenly drawn depiction of trees and gardens in Figure 10 makes the surprises stand out even more. In addition, the rambling sequence of squares, arches, and cloisters create a spaciousness, arches, and take-out that begins to make the path of the visit exciting while undercutting the central character of the most incongruous of central features. It ends with Pevsner's beautiful text once again delicately depicting the overall atmosphere of the 1680 building, with its picturesque landscape coming to life.

3.2.2.2.3 Effects and significant

Pevsner's argument is twofold: first, that urban form can be understood purely visually, in open order, and from an everyday terrestrial viewpoint-i.e., empirically; and second, that the visual experience of such towns is picturesque, a term that most readers then and since have understood to apply to rural themes and landscapes. Pevsner's inclusive understanding of the visual form of the city predates New Topographics or "landscape urbanism." We demonstrate the tension between empiricism and romanticism, a tension that continues to build the risk and potential of the picturesque.

3.3 Gordon Cullen: Serial vision

Cullen got his start as an illustrator and designer in the early 1930s, joining MARS (Modern Architecture Study Group; the English branch of CIAM: Congrès Internationaux d'Architecture Moderne) and working with early modernists such as Berthold Lubetkin and Tecton, where he seems to have played a key role in the design

of London's famous Dudley Zoo. His early interest in landscape design can be traced to his work as an illustrator for Christopher Tunnard's *Modern Landscape Gardens* ⁶⁸, which reintroduced the concept of picturesque landscapes and paved the way for the urban landscape movement. However, the most crucial step in Cullen's career was when he joined the staff of *Architectural Review* from 1946 to 1959.

3.3.1 Theory construction

As an illustrator and translator of the guidelines of the Architectural Review

Under the influence of the visual culture created by the mass consumption boom in Britain in the 1930s, architects, and artists began to turn to product design, and photographers and illustrators began to enter the commercial art and advertising-related industries. This shift of architects and artists to commercial art culminated after World War II⁶⁹. At the same time, the architectural community began to penetrate the mass consumer market through mass print media to participate in the new system of functioning consumer economy. Architectural specialty magazines expanded their target audience by publishing large catalogs of image-based products that appealed to amateur readers interested in architecture, landscape, and the city.⁷⁰ The way of expressing architecture is no longer limited to the professional flat, elevation, and section drawings but started to change into an abstract, popular, modern, and universal graphic language that is easy to read by the general public.⁷¹ Thus, the shift of architectural professionals to commercial art, and the emphasis placed on front-line image-makers such as illustrators, journalists, and commercial

⁶⁸ Jacques, David, and Jan Woudstra. *Landscape Modernism Renounced*. London: Routledge, 2009.

⁶⁹ Gottfried, Herbert. "Sparke, Penny. An Introduction to Design and Culture in the Twentieth Century. (London: Allen & Unwin, 1986)." In *Design Issues*, 90-91. Vol. 3. 1986.

⁷⁰ Engler, Mira. "Detachable Images and the Shaping of the Postmodern City: The Work of Gordon Cullen." *International Journal of Design in Society* 9, no. 4 (2015): 31-54.

⁷¹ Shanken, Andrew M. "The Uncharted Kahn: The Visuality of Planning and Promotion in the 1930s and 1940s." *The Art Bulletin* (New York, N.Y.) 88, no. 2 (2006): 310-27.

artists in architectural specialty magazines, created an era of illustrators. Such an era was the fundamental reason for shaping Cullen as an illustrator.

"Picturesque" is not only an argument for harmonizing and integrating the different visual elements of the city and increasing its vitality. In this movement of "visual reinvention," the editors of *Architectural Review* believe that the collaboration between architects and painters is a bridge between environment and art. The editors of *Architectural Review* see the collaboration between architects and painters as a bridge between environment and art. Painters can teach architects an appreciation for the art of perceiving the environment. A "visually educated" architect can translate the environment into a publicly visible urban landscape. However, not many members of the public have the necessary visual comprehension, and architects must have the ability to translate the "picturesque" urban environment into a publicly readable image. Therefore, after establishing the theoretical basis of this "pictorial" revival movement and communicating it to architects, the priority for *Architectural Review* was to find a competent translator of the guidelines. Cullen's early illustration ideas include photomontage, comic flatness, humorous narrative, and theatrical scenes. Cullen's purpose in using photography, theater, comics, and film in his illustrations was to combine high and low art, and to juxtapose the professional and the popular, to form a pictorial language that would be understood by both professionals and non-professionals. The reader was Cullen's primary customer, and best-selling was the primary purpose of Cullen's illustrations, so the photo montage style of illustration, the flat style of caricature with humorous narrative, and the dramatic depiction of scenes embodied his purpose of drawing with the masses at its core. Cullen's illustrative ideas, developed in the 1930s, were the basis for his editorial approach to magazines and the genesis of his urban design, analysis, and expression.

Main Ideological Theory

In the July 1953 issue, Cullen followed up Richards' fierce criticism of New Towns in "Failure of New Towns" with his article, "Prairie Planning in the New Towns Planning in the New Towns." There, Cullen first defined the urban landscape in terms of "One building is architecture, but two buildings are Townscape: case book" in 1961, he established a methodology of urban research based on visual experience and spatial analysis by focusing on the moving details of urban space and the natural use of people with characteristic hand-drawn and photographic controls. Like the Architectural Review, Cullen's idea of "Townscape" is based on "serial vision" as the primary means of urban. Similar to the Architectural Review, Cullen's idea of "Townscape" is based on the "serial vision" (see Figure3.22) as the primary means of urban recognition and on the empirical methodology referred to in the "casebook." Cullen's "Wilderness Planning" is based on the empirical methodology of the "casebook." Cullen further refines the idea of "one house is a building, and two houses are a Townscape" from "Wilderness Planning" and proposes "relational art" as a "serial vision." He proposes a definition of "Townscape" (urban design) as the foundation of "relational art. Based on the other two ways of understanding the environment - place, and content - he proposed the theory of place and content with "here and there" and "this and that" as the core qualities. serial vision", "relational art", and theories of place and content are not only the theoretical support for Cullen's design concept of "environmental play" in Townscape but also the theoretical basis for Cullen's idea of "Townscape. It is also the core of Cullen's idea of "Townscape". In addition, he proposed the theory of interrelated chains and symbolic notation in the Alcan series and further refined the theory of Mute Signals based on them. Perhaps influenced by the practice of Townscape consultants, these three theories are

presented by Cullen in the form of scientific and systematic diagrams and classifications, which are mainly aimed at sorting out the above-mentioned sequence of landscapes from the perspective of visual perception and selecting typical ones to study how Cullen uses visual perception as a tool for urban research.



Figure 3.22: Gordon Cullen, serial vision, from pages of Gosling, David. 1996. *Gordon Cullen: Visions of Urban Design*. London: Academy Editions.
(Image sources: The author's photography)

3.3.2 Specific applications

3.3.2.1 “*New Town*” and “*Subtopia*”

3.3.2.1.1 Research background

After the Conservative Party returned to power in 1951, the UK made a major effort to expand existing cities, leading to chaos in the new towns and an increasingly acute conflict between urban and rural areas. The AR editors make a powerful satire and Counter-Attack against the decay of city centers and the spread of suburbs that resulted from this violation of the ideal state of urban-rural difference. The vivid cover and illustrations bring reinforcement to the connotations. Ian Nairn described it as a “Subtopia”⁷²; In 1950, Cullen published “*New Marlow*,” which painted a riverfront cityscape with the qualities of a place and in sharp contrast to the new city of Harrow. Cullen published “*Prairie planning in New Town*” in 1953, and Ian published “*Outrage*” and “*Counter-Attack*,” which were early special issues. The covers were both drawn by Cullen. They became the landmark results of Townscape's efforts under AR's critical and creative policy in the 1950s. Its connotation as a movement was to use the communicative nature of the image, whether drawn or photographed, to engage in a broader discursive context fully.

3.3.2.1.2 Specific Visual perception methods: sketch graphic and Visual investigation

sketch graphic: Marlow Newtown

New Marlow is actually a further exploration of Eric de Maré's study on the topic of landscape and architectural design along the river, published in Architectural Review in May 1950. The “New Marlow” depicted in this article (see Figure 3.23) is a proposed town on the banks of the Thames, the social and recreational focal point of the entire National Linear Park. What a utopian initiative from that period to create a

⁷² “Counter-Attack.” Architects' Journal (London) 124, no. 3224 (1956): 846.

saltwater lake with a marina and central island through extensive excavation. For this reason, it is also noted that the proposal is only a suggestion to use the potential of the river to create a unique place⁷³ (see Figure3.24).

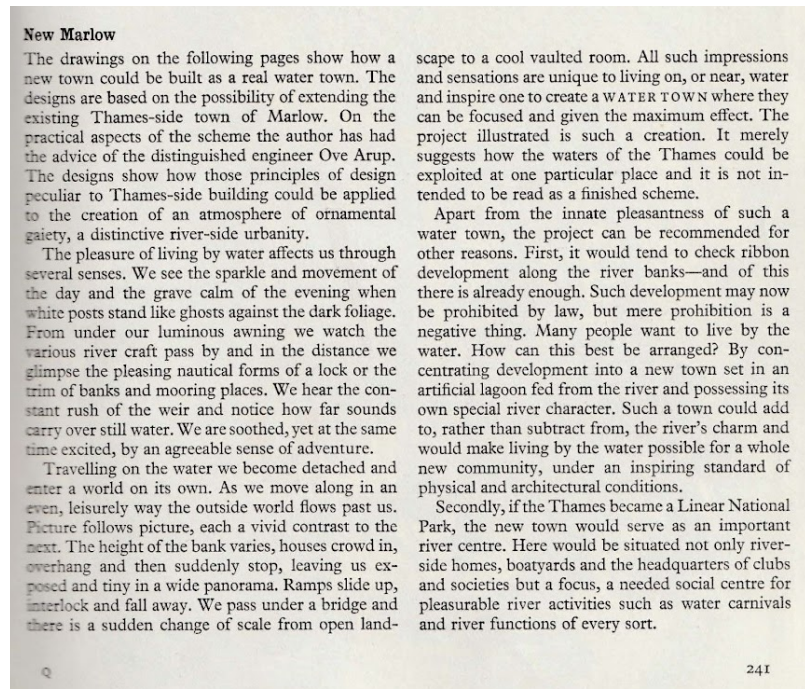


Figure3.23: New Marlow , from pages of Cullen, Gordon. *Townscape*. London: Architectural Press, 1961.

(Image source: The author's photography)

The 11-page text includes photographs of the site in its current state, five watercolor drawings and 15 sketches of Cullen's urban and architectural design scheme. It is clear from the drawings that "New Marlow" is a modernist alternative to the traditional English town. Five of the watercolor drawings were included in the original edition of *Townscape*, but were removed from the concise edition. With these drawings, Cullen sought to create a unique and attractive place for residents to walk around or visit along the river. (see Figure 3.24)

⁷³ Cullen G. 1950, New Marlow . *The Architectural Review*, 108(643): 56-67.



Figure 3.24: Watercolors from "New Marlow"
(Image source: New Marlow, author's photograph)

The sketches are relatively less well known. Through them, Cullen aims to express the idea of the "serial vision". As he writes, "the drawings record a series of interrelated fragments" (see figure3.25) . Although the buildings that Cullen drew in his scheme are only schematic, they all meet the criteria of modernism or what Architectural Review calls the new empiricism. Cullen attempts to apply the place-making principles of the Townscape "casebook" to the "New Marlow" in order to present a picture of a new town that respects the qualities of place (or the spirit of place). In terms of public space shaping and architectural design, "New Marlow" can be seen as a critical response to Gibbard's New Harlow New Town (1947).

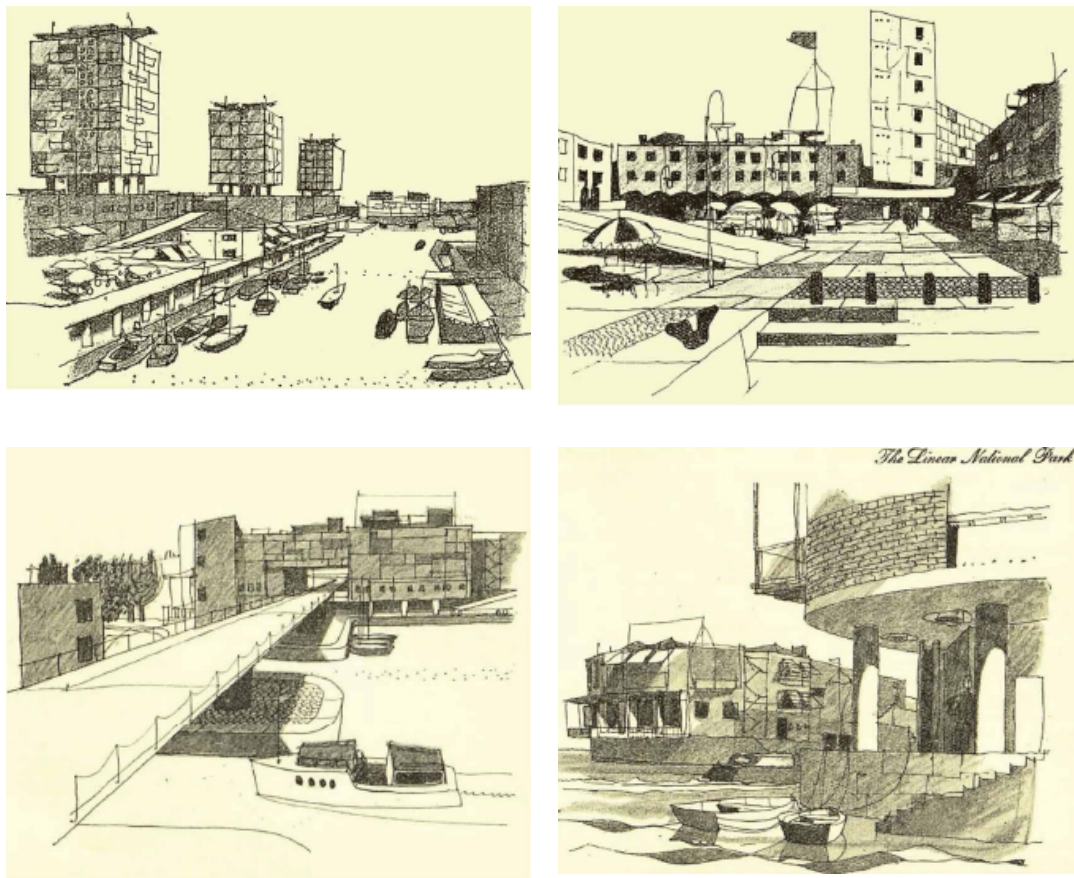


Figure 3.25: Sketches from “New Marlow”
(Image source: New Marlow, author’s photograph)

Visual investigation: “Outrage” and “Counter-attack”

In June 1955, *Architectural Review* published a special issue of *Atrocities*, which revealed and criticized the phenomenon of "Subtopia" and urged readers to oppose similar problems of landscape degradation. In December of the following year, *Architectural Review* published a special issue of *Counter-Attack*, proposing strategies to address the problems in *Atrocity* in order to heal the public's helplessness in the face of "Subtopia" (Figure 3.28-3.30). Both features were edited by Lane and designed and illustrated by Cullen.⁷⁴(see Figure3.26)

⁷⁴ For some reason, Cullen's contributions in both specials were not recognized. He is not credited as the author of the specials, nor does he receive any credit for the illustrated essay *Visual ABC*. However, in *Placing Jane Jacobs within the Transatlantic Urban Conversation*; Jane Jacobs, the Townscape campaign, and the Emergence of Critical Urban Design and Tracing urban design's 'Townscape'

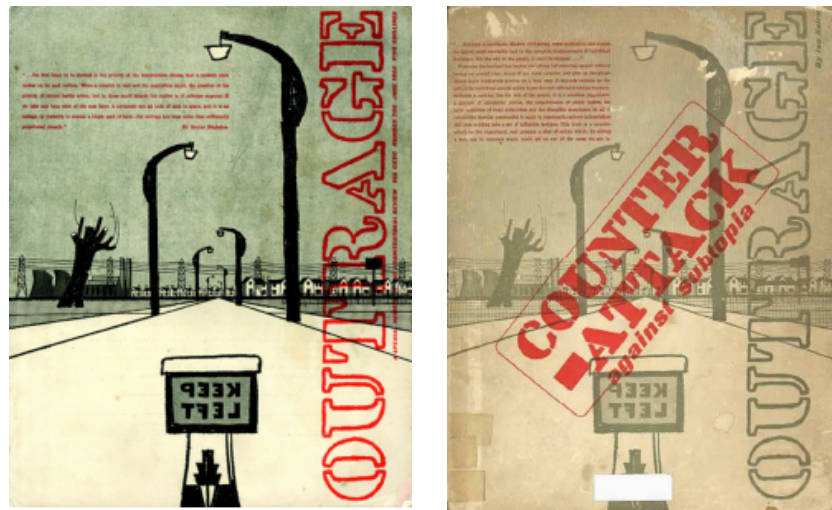


Figure3.26: The graphics of Outrage signalled that the volume aimed to shock the complaisant, its cover with an image of subtopia as if seen through the back-view mirror of a car.

(Image sources: <https://doi-org.ezproxy.biblio.polito.it/10.1080/13602365.2012.724856>)



Figure3.27: Counter-Attack The Architects' Journal (Archive: 1929-2005); Dec 13, 1956; 124, 3224; Art & Architecture Archive pg. 846

The outrages in urban development along the route from Southampton in the south of England to Carlisle in the north are exposed in Atrocities (see Figure3.27).

The text includes five interrelated sections: 'Subtopia,' 'Agent,' 'Route Book,' 'The

origins: some relationships between a British editorial policy and an American academic field in the 1950s recent studies such as " Townscape " Cullen's contribution is made clear in articles such as

Scottish Highlands,' and 'The Scottish City.' "The Highlands," and "Summing Up." "Rural Urbanism" is a visual study of the cities along the route. The "agents" criticize the planning bodies that have led to environmental destruction and point out their development atrocities: Borough engineers go around "fragmenting towns with wide roads, local councils completely clearing market spaces with gardens... ... (while another department) dumps sewage in the countryside where no one cares." ⁷⁵

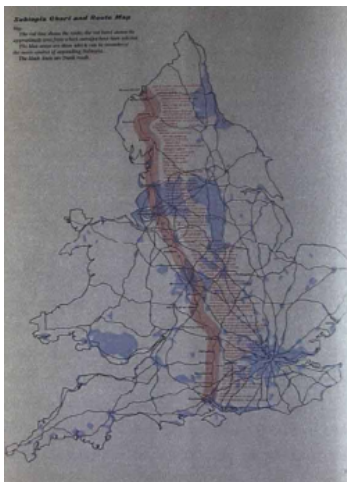


Figure 3.28: Subtopia chart and route map(Image source: *Outrage; Counter-Attack; A Visual ABC*)



Figure3.29:The village center before and after subjection to Subtopian techniques(Image source: *Outrage; Counter-Attack; A Visual ABC*)



Figure3.30: From Southampton to Kendal, 'this sorry stalk of poles' still blight the country(Image source: *Outrage; Counter-Attack; A Visual ABC*)

"The Guiding Guide is a model guide for the distorted practices that have led to the urbanization of the countryside. The "Scottish Highlands" is the "last survivors of rural urbanization" in the United Kingdom, a pristine, independent landscape untouched by human settlement and industrialization. Finally, in the "Summary" section, Architectural Review calls on citizens to protect the urban and rural landscape

⁷⁵ Nairn, Ian. "OUTRAGE." *The Architectural Review* (London) 120, no. 717 (1956): 261.

through "a manifesto, a plan, an admonition and a list of misdeeds."⁷⁶ While "Atrocities" was designed to diagnose "environmental diseases", "Counterattack" aims to propose a cure for "environmental diseases" and is presented in the form of a "casebook" (see Figures 3.31-3.32).

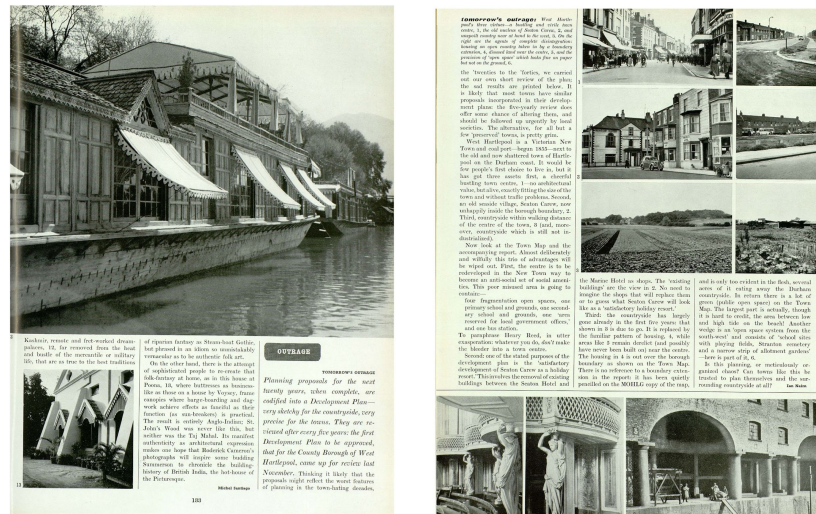


Figure 3.31: OUTRAGE: TOMORROW'S OUTRAGE Nairn, Ian
(Image source: The Architectural Review Archive: 1896-2005; Feb 1, 1957: 124, 724; Art & Architecture Archive pg. 133)

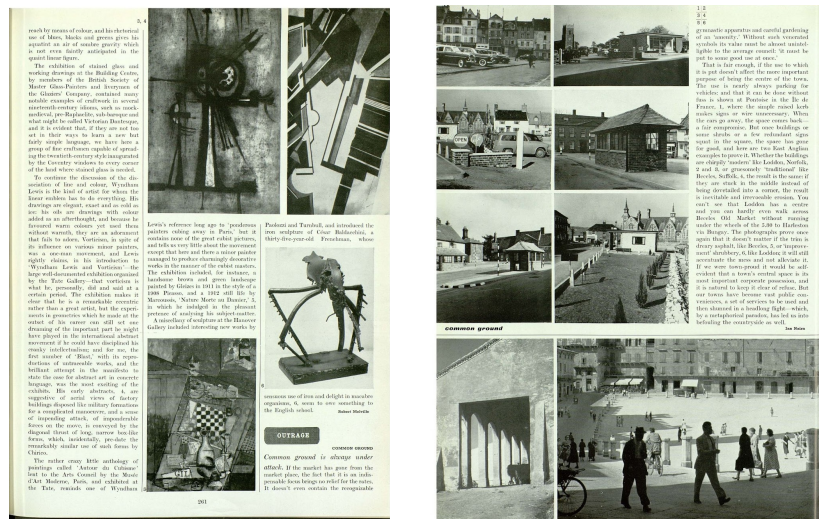


Figure 3.32: OUTRAGE: COMMON GROUND Nairn, Ian
(Image source: The Architectural Review (Archive: 1896-2005); Oct 1, 1956; 120, 717; Art & Architecture Archive pg. 261)

⁷⁶ Vidler, Anthony. "The Explosion of Space: Architecture and the Filmic Imaginary." *Assemblage* 21, no. 21 (1993): 45-59.

Fight Back views the public as the silent victims of a planning mechanism that has no environmental awareness and is disconnected from decision-making bodies. It criticizes local planning authorities as foolish institutions whose power is greater than their ability to deal with environmental issues. The feature begins with an illustration of Los Angeles as a counter-example of a "good city. The text categorizes environments into five ideal types based on "character" and level of habitability: "wilderness, rural, paradise, town, and metropolis." The text proposes a method of organizing the elements of the urban landscape, such as street decorations, walkways, railings, curbs, words, and colors, through visual order. The Counterattack concludes with A Plan for Planning, which promotes an attitude of "active planning" to "protect and enhance a sense of place" by "It also calls for a reorientation of the urban-rural relationship, limiting suburban sprawl and better allocating rural resources. At the same time, the article calls for a reorganization of planning mechanisms and the formation of national-level planning involving different areas of urban and rural areas. Moreover, the Architectural Review also strongly urged that all existing plans be accompanied by corresponding visual planning results so that the public could know the post-planning environmental conditions⁷⁷. Six months after the publication of Counter-Attack, the Architectural Review announced on the cover of the magazine the creation of the Counter-Attack Bureau (see figure3.33-3.34) as "a regulator of good visual quality in England ".

⁷⁷ Nairn, Ian. "OUTRAGE." *The Architectural Review* (London) 120, no. 717 (1956): 261.

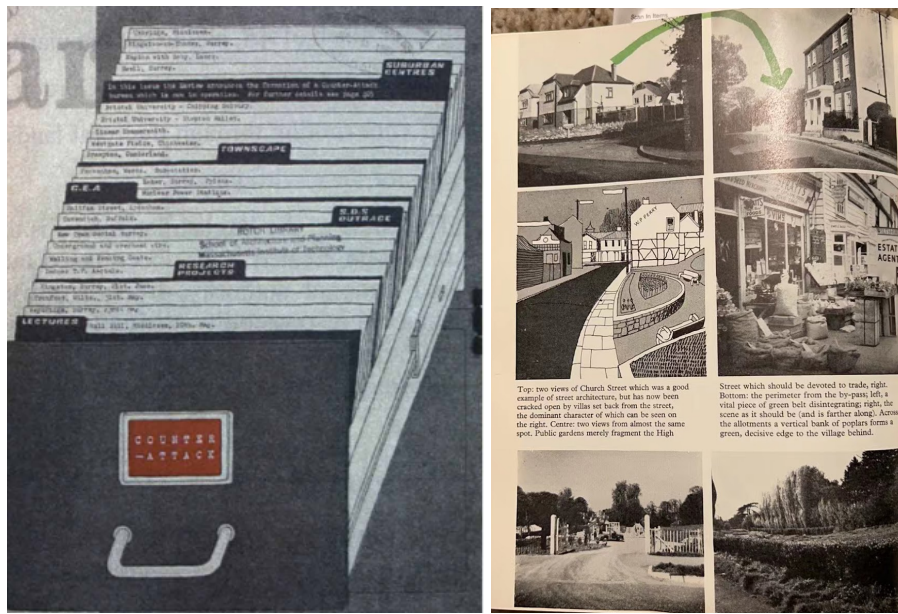


Figure3.33: Counter-Attack Bureau, cover (left), (Image source: Shaping "The Second Half Century": The Architectural Review; fortune.com/2011/09/18/downtown-is-for-people-fortune-classic-1958/)

Figure3.34: "serial vision" of Ludlow downtown
(Image source: the author's photograph)

Both "Counter-Attack" (see Figure3.5-3.37) and "Outrage" were eventually published in book form by *The Architectural Press* (AP) and influenced the development of more sensible and rational guidelines for town building that followed⁷⁸.

⁷⁸ Montes, Carlos. "Gordon Cullen Y The Architectural Review: Ideas No Construidas Para Marlow New Town | Gordon Cullen and The Architectural Review: Unbuilt Ideas for Marlow New Town." *ZARCH: Journal of Interdisciplinary Studies in Architecture and Urbanism*, no. 6 (2016): 26-43.

Townscape as a visual perception tool in urban research

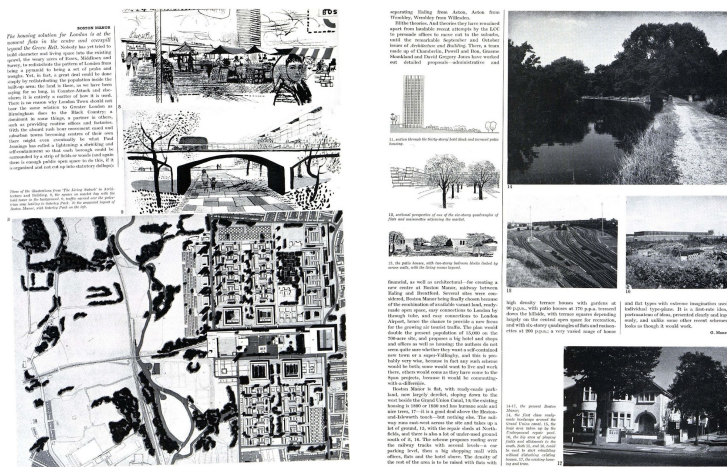


Figure3.35: COUNTER-ATTACK: PROGRESS REPORT Nair, Ian The Architectural Review (Archive : 1896-2005); Jan 1, 1959; 125, 744; Art & Architecture Archive pg. 71

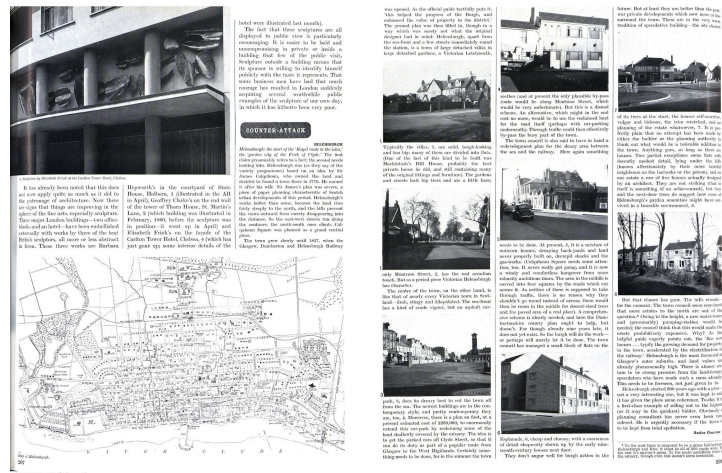


Figure3.36: COUNTER-ATTACK: HELENSBURGH Gomme, Andor The Architectural Review (Archive : 1896-2005); Sep 1, 1961; 130, 775; Art & Architecture Archive pg. a207

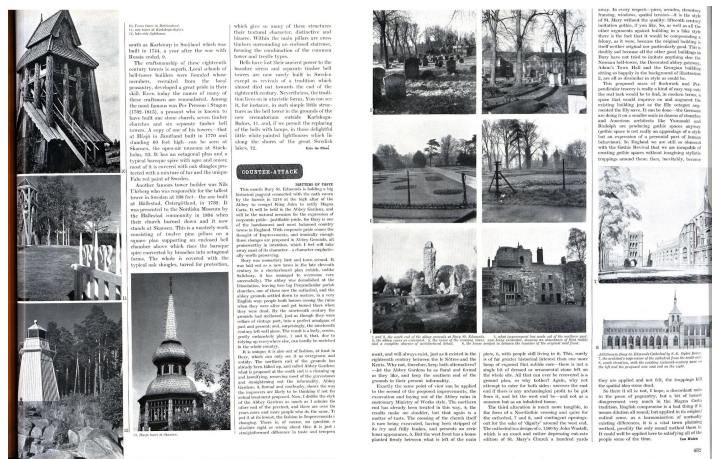


Figure3.37: COUNTER-ATTACK: MATTERS OF TASTE Nair, Ian The Architectural Review (Archive : 1896-2005); Jun 1, 1959; 125, 749; Art & Architecture Archive pg. 431

3.3.2.2.3 Effects and significance

On the one hand, the ideas and illustrations of the perception became the landmark of the "Townscape" movement in the 1950s; they criticized and responded to the fact that the new towns had become industrialized products of quantity and had many problems such as low density, the contradiction between people and vehicles, and obvious social stratification. Since then, the new city has been under the attention and criticism of all sectors of society. Counter-attacks and Atrocity not only provided a remedy to the problems of the British urban landscape but also created a huge storm in American architectural criticism. Counterattack and Atrocity not only brought Cullen's concept of Townscape to the United States in the form of drawings before Cullen's visit, but also laid the foundation for his subsequent academic exchanges with such prominent American scholars as Jacobs, Ian McHarg, and Kevin Lynch. At a critical moment between the emergence of the discipline of urban design in the 1950s and the expansion of landscape design into urban projects, Cullen's imagery both filled the gap and bridged the gap between architecture and landscape.

3.4 Conclusion

As we can see from the interaction of the Townscape movement organizers in their theory building and publications, visual perception is their main urban research tool. Whether it is Hastings' reflection on the overall environment, Pevsner's continuation of the wind turbine as a painting, or Cullen's exploration of continuous visual perception, all validate the tools of the visual perception level, painting, photography, or illustration, as powerful tools to react to social issues and make a statement; Townscape's declarative nature, visual visibility and perception of individual connection is a rich legacy. Townscape also plays a larger role in the public participatory and educational perception level. At the same time, Townscape as a

campaign, connotes using the communicative nature of images, whether painting or photography, to fully engage with the broader discursive context. The overarching goal of the Townscape project is to engage citizens in planning, which it attempts to do by transforming the semi-religious vision of technicians into a civic perspective.

Chapter 4. Responding to the contemporary: Townscape's visual perception as a legacy

4.1 Back to Humanity: A visual turn to Post-Modern Architecture

In 1971, Hastings disbanded the core team of Richards, Pevsner, Carson (who joined in 1951) and himself, which had been in place for 47 years, and "Townscape" gradually ceased to exist. The influence of "Townscape" has been extended from the United Kingdom to the United States, Germany, Italy, India, Brazil, and other places. From history, we can see a pattern that "Townscape" indicates that the "orthodoxy" and value system of European-centered modernism has been reconstructing itself and moving towards a multi-semantic post-modern path.

4.1.1 Discussion in Visual Urban Design and Research Theoretical Genealogy

The literature referring to the importance of human experience in urban design goes back to Vienna. Those interested in artistic approaches to urban design in the decades after World War II can refer to Camillo Sitte's city planning *According to Artistic principles* in 1896, but it may be outdated today. The German scholar Wernrt Hegemann in 1877 based on the theory of physiological optics, the theory, and practice of aesthetic vision in optical scale or fine art. Moreover, he wrote *The American Vitruvius*⁷⁹ in English in 1922, and Hans Blumenfeld wrote *Scale in Civic Design*⁸⁰ in 1953. Danish urban planner Steen Eiler Rasmussen published *Towns and Buildings* in 1951 and *Experiencing Architecture* in 1959, and These books have been

⁷⁹ Hegemann, W., & Peets, E. (1922). *The American Vitruvius*; An architect's handbook of civic art. New York, NY: Architectural Book Publishing.

⁸⁰ Blumenfeld, H. (1953). *Scale in civic design*. *The Town Planning Review*, 24(1), 35–46.

widely read due to numerous reprints. The Townscape campaign, which was in full swing in Britain in the 1950s, was represented by Gordon Cullen's 1961 *Townscape*, which used the importance of human experience to illustrate their opposition to top-down planning. Jane Jacobs, a keen observer of the social and physical environment, also published *The Death and Life of Great American Cities* in 1961. All of these texts stress the need to plan for people and their experience of place.⁸¹ In the history of the development of visual planning and Townscape, we can perceive that the transnational interactions of visual perception literature and prominent figures met at the intersection of CIAM's history.

In the contemporary context of reading "Townscape" again, as the post-war architectural media, photography, and cultural studies have deepened, new materials, perspectives, and methods have naturally been introduced. The theoretical framework of visuality, including visual culture, has gradually taken into account the complexity of cities and architecture, not only as a cultural imprint but also As a method and Paradigm. It has profoundly influenced the development of urban space. Thus, this chapter attempts to diagrammatically clarify Townscape's positioning in the history of urban visual design in the context of the development of visual theory, both in its vertical self-development and in the horizontal comparative study of visuality, while illustrating its translation and flux in a complex international discourse. The key historical moments in the multi-linear historical thread shown in the figure (Figure XX) not only demonstrate the extent to which Townscape has been interpreted and engaged in different national contexts but also illustrate the intricate development and transformation of the theory in a transnational context that really cannot be described

⁸¹ Bosselmann, Peter. "Kevin Lynch and His Legacy on Teaching Professional Planners and Designers." *Journal of the American Planning Association* 84, no. 3-4 (2018): 284-92.

in terms of a single and coherent history or role. Nevertheless, the final aim is to provide critical clues and grounds for the historical moment of Townscape's emergence and discursive landing in the Chinese context.

Tracing one end of Lynch's connection to British Townscape discourse is simultaneously inextricably linked to China at the other end. This chapter will carefully trace Lynch's role in Townscape theory in transnational translation, elaborating on how Townscape influenced him. As well as exploring just how much Townscape was involved in establishing and refining Lynch's academic discourse. Although the extent to which Lynch was influenced by British theory is not explicitly pointed out and stated, it should be treated with caution. However, in a careful combing of clues (see Figure4.1), this chapter will start with Lynch's works that are explicitly pointed out to be influenced by Townscape, connect the two under the commonality of visual perceptual instrumentalization, analyze the differences and similarities between Lynch's and Townscape's concepts, and by doing so, attempt to show how the two are almost parallel works with the same ideas in the fields of architecture and planning. Furthermore, we infer the necessity of Townscape as a heritage study in the context of transnational translation.

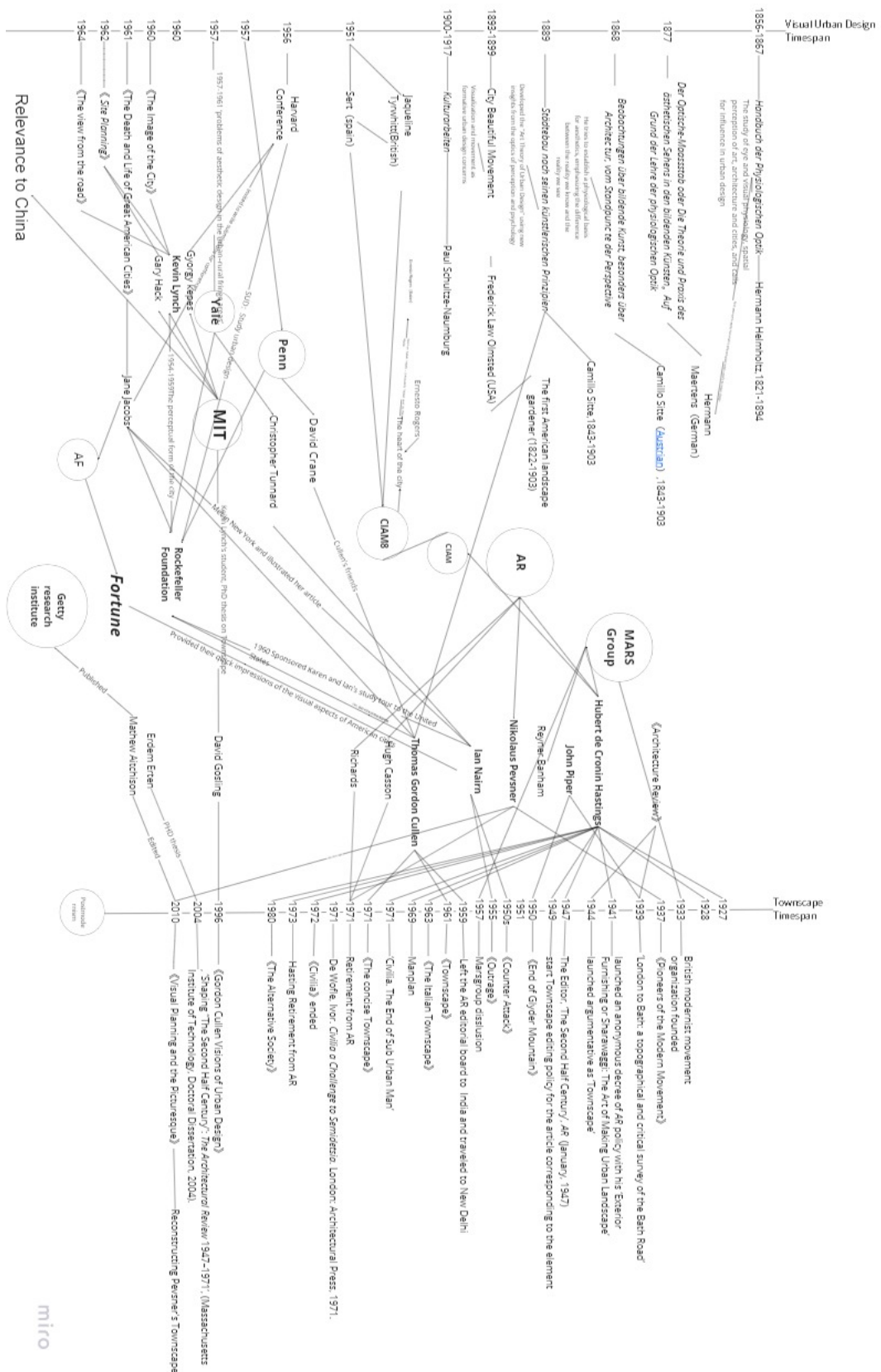


Figure4.1: Townscape under the urban design theoretical genealogy
(Image source: author's drawing)

4.1.2 The "Townscape" turning to postmodernism, represented by Kevin Lynch

In theorists' eyes, Townscape has also become a modernist to post-modern urban design and urban shaping that has spread from the British homeland to the world.⁸² The revival of pictorialist principles from AR through Townscape and the historical "meta-analysis" conducted by Colin Rowe formed a coupling that foreshadowed the fundamental postmodern architectural theory published in 1975. The "collage city," a new interpretation of the coexistence of urban tradition and modernity, became an objection to Rowe's eclectic approach to the urban landscape. The same year, Charles Jencks spoke of "The death of modern architecture."

As critical theorists shifted from Europe to the United States during the war, postwar urban development and theoretical discussions gradually shifted to the U.S. Townscape were also echoed in the U.S. by urban researchers such as Kevin Lynch and Jane Jacobs. Based on the support of several American universities, Fortune Magazine, and the Rockefeller Foundation (RF), Townscape's communication also shifted from the radical discourse of the UK to academic discourse.

In the 1950s, AR sought to establish a new, coherent discourse related to urban aesthetics that echoed two issues in the current American urban debate: urban renewal and suburbanization. Moreover, each of these issues calls for research projects. Both projects were funded by the Rockefeller Foundation and led to the publication of two significant works from this period: *The Image of the City* and *Man-Made America: Chaos or Control?*⁸³ RF's first research project was held at the Massachusetts Institute of Technology (MIT), entitled '*The perceptual form of the city.*' (see Figure 4.2) During this

⁸² Engler, Mira. "Detachable Images and the Shaping of the Postmodern City: The Work of Gordon Cullen." *International Journal of Design in Society* 9, no. 4 (2015): 31-54.

⁸³ K. Lynch, *The Image of the City* (Cambridge, 1960); and C. Tunnard and B. Pushkarev, *Man-Made America: Chaos or Control?* (New Haven, 1963).

period, most of the references to the visual forms Lynch discusses are from Townscape articles, so it is clear that the project's origins are closely related to Townscape's editorial policies.⁸⁴ From 1954 to 1959, Kevin Lynch and Georgie Kuipers established a preliminary research institute for the new Center for Urban and Regional Studies at the Massachusetts Institute of Technology. This new project proposed a more scientific approach to questions of urban aesthetics and form and opened up a new field of study. Moreover, Lynch's students and collaborators continued to work into the 1980s.

Comparing Townscape and Kevin Lynch's *Image of City*, both adopt a more microscopic and architectural approach to the perception of the visual. At the same time, Lynch's more scientific paradigm has been popularized and led to explorations of urban design theory. However, if this project is rooted in the editorial policy of "urban landscape," it explicitly attempts to change the word "visual" to "perceptual" by using the analytical tools of the social sciences. Despite these differences between the 'Townscape' journalistic discourse and the research done by Lynch, the last publication produced by the program, *The View from the Road*⁸⁵ (see Figure 4.3), published in 1964, still made clear references to Cullen's book *Townscape*.⁸⁶

⁸⁴ One third of the bibliography is composed from the 'Townscape' articles. K. Lynch, 'Some visual references on the visual form of the city', Sep. 1951 (MIT MC208/3/'Early Steps').

⁸⁵ Appleyard, Donald, Kevin Lynch, and John R. Myer. *The View from the Road*. Cambridge London: MIT, 1964.

⁸⁶ Orillard, Clément. 2009. "Townscape Origins: Some Relationships between a British Editorial Policy and an American Academic Field in the 1950s." *Urban History* 36, no. 2: 284–302.

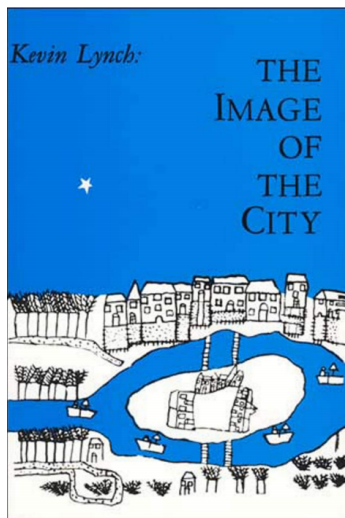


Figure 4.2: the cover of "*The image of the city*"(1960)

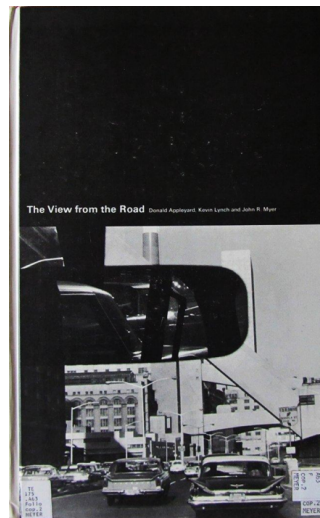


Figure 4.3: the cover of "*The View from the Road*"(1964)

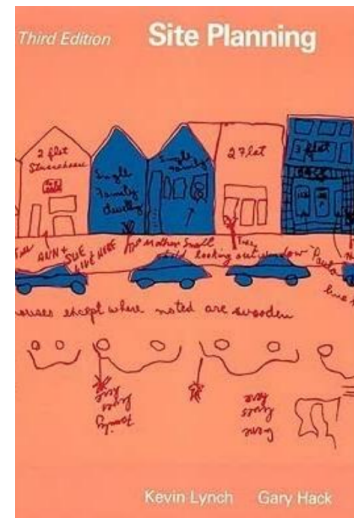


Figure 4.4: the cover of "*Site planning*"(1962)

Comparative study of '*The images of the city*' with Townscape

It is a set of written systems and rules that allow for rapid communication between designers and executives, and even more effective use of existing design teams. To achieve this, Karen reorganized the "scanner" into a system based on visual perceptual observations, delving into the relationship between scope, usage, and behavior, creating 16 matrices. Consciously build a detailed network of agreed-upon solutions to provide universal benefits to consumers.⁸⁷ In 1966, in his third study, Scanners, Cullen expanded his theory of "Townscape" and returned his focus to the urban fabric itself. He pointed out that in urban planning practice, design solutions were still presented in a traditionally ambiguous manner and that the theories proposed in environmental studies were still a mixture of unsupported facts, assumptions, and opinions. With Scanners, he, therefore, seeks to improve this theoretical muddle.

⁸⁷ Thiel, Philip. "Gordon Cullen: Visions of Urban Design." *Journal of Urban Design* 3, no. 2 (1998): 241.

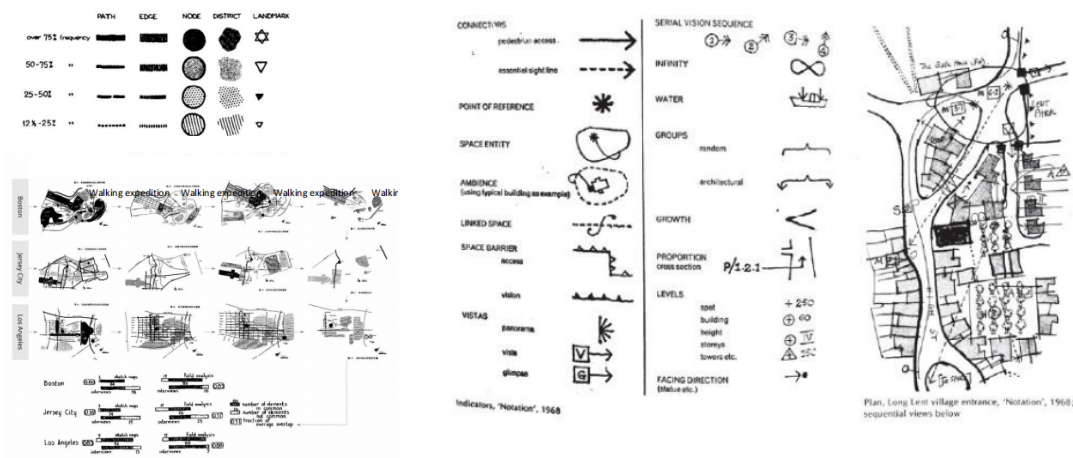


Figure 4.5: pages from the view of the road (Image source: author's photography)

Figure 4.6: culled's 'serial vision'(Image source: author's photography)

The Scanner is a 24-page booklet focusing on urban texture issues such as roads, paths, and architectural composition. It contains about thirty drawings, two pages of diagrams, and a case section with nine planning scenarios and six comparative views of the Townscape. The centerpiece of the Scanner is two pages of carefully organized diagrams (see Figure4.6). The first page lists the Human Factors of family, work, and recreation, including Tenure, Work/Leisure "Association, Integration) and "desires" (Zests The second page lists the "material factors" such as landscape, cityscape and architecture (see Figure4.7) . The second-page lists physical factors such as landscape, cityscape and architecture, including: "community" , "Pattern" and "Identity of Place". Identity of Place five Cullen argues that "the human factor" is the most important (see Figure4.8) .

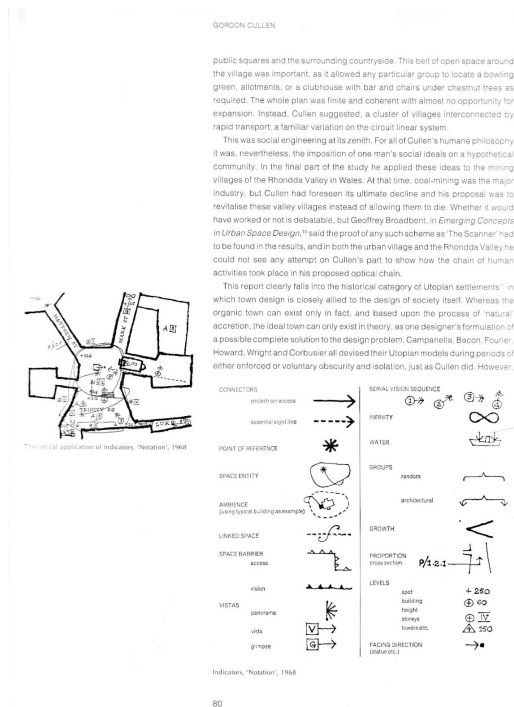


Figure 4.7: The first-page lists of "scanner" (image source: The fourth decade 1964-1974, page 80, author's photography)

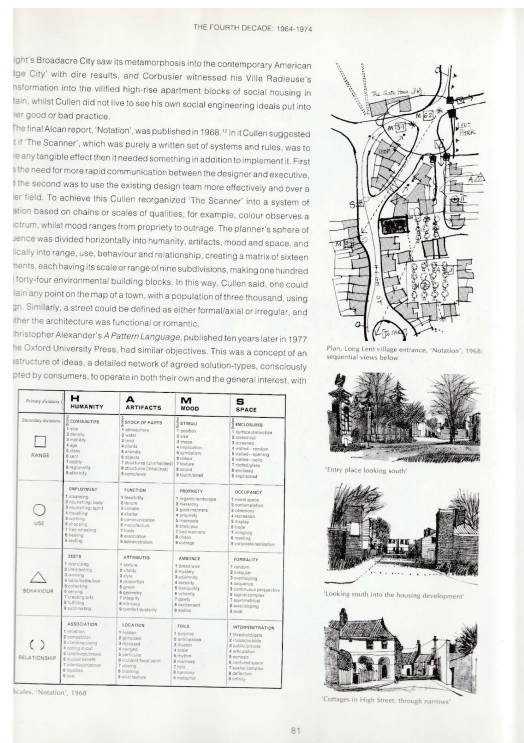


Figure 4.8: The second-page lists of "scanner" (image source: The fourth decade 1964-1974, page 81, author's photography)

According to Cullen, "The human factor is the state of happiness or sadness, satisfaction or despair; the material factors the real form of the city, the layout of the urban environment and the influx of humans into of the city ' patterns '. Cullen breaks down the various factors (considered in urban design), regroups them according to their respective characteristic points, regroups them according to their individual characteristics, and expands them by enumerating inferences, resulting in an urban design working reference. The final result is a reference list for urban design work.

On the contrary, in Kevin Lynch's urban intention, also doing classification, According to the legend, the author has classified the imagery according to the five elements and divided them into four different brightness levels according to their frequency of occurrence in the survey. The data and processing designed and the

research model built is more inclined to the academic discourse of data collection, data processing, and translation of results (see Figure4.5) .

Comparative study of 'From the view of the road ' with Townscape

This essay deals with the aesthetic character of urban highways: how they are perceived by drivers and passengers, and what this means for their design (see Figure4.9). The authors are interested in this topic because of the focus on the visual form of the American city and the intuition that new freeways may be one of the best means of re-establishing coherence and order at the metropolitan scale. In addition, freeways provide a good example of a typical urban design problem: the problem of designing visual sequences for observers in motion.⁸⁸

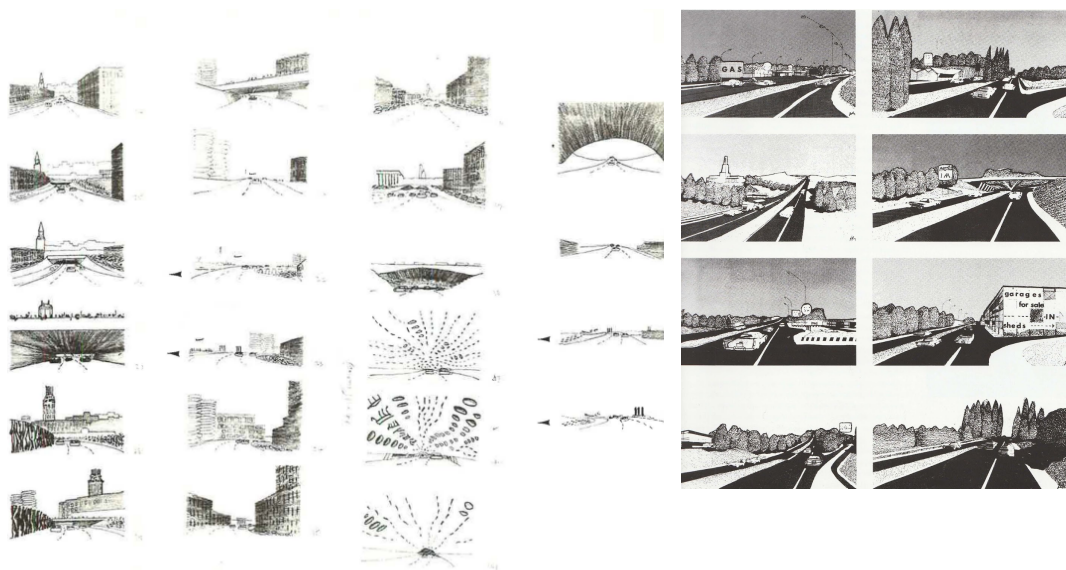


Figure 5. North-south sequence on Centerway.

Figure 4.9: pages from *the view from the road*

(Image source: author's photography)

Figure 4.10: culled's 'serial vision'(Image source: author's photography)

⁸⁸ Appleyard, Donald, Kevin Lynch, and John R. Myer. *The View from the Road*. Cambridge London: MIT, 1964.

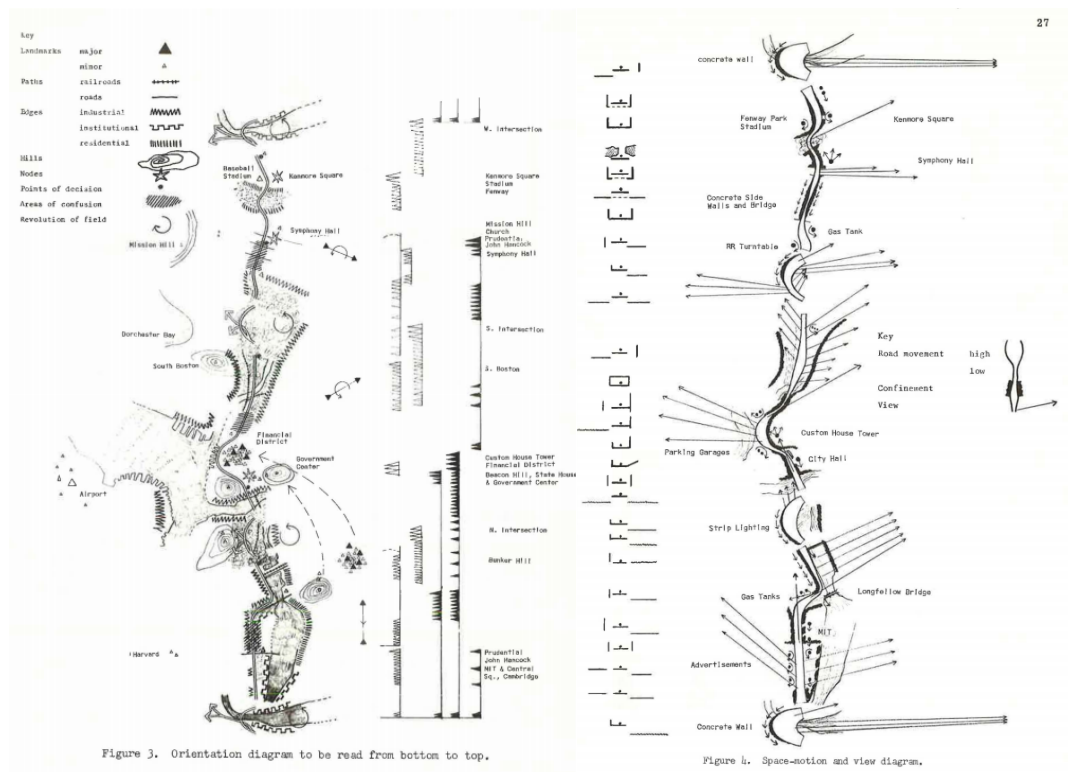


Figure 4.11: Appleyard, Donald, Kevin Lynch, and John R. Myer. *The View from the Road*.

Cambridge London: MIT, 1964

.(Image source: author's photography)

The traditional form of the sequence is to initiate a drive toward an ultimate goal. This drive may be interrupted, extended, and trimmed at rhythmic intervals, but it never wholly loses forward momentum; it reaches its destination at a climax and then subsides, and the tension is resolved. This is a useful model for highway design, but it is hampered by the audience entering and leaving at different points. Thus, the sequential form may have to be more like a magazine series, with separate events, or it may have to be symmetrical with a two-way habit at both ends of the climax, or the unified climactic form may have to be abandoned to express but "endless" (see Figure 4.11) compositions of jazz. The main goals of shaping the visual experience of the highway can now be summarized. The first is to present the audience with a rich, coherent, sequential form that has continuity, rhythm, and development and provides

contrast, good transitions, and a moving balance. Obviously, these urban visual qualities are also the focus of Cullen's "Townscape" study, cf. the case of Cullen's continuous vision of the highway (see Figure4.10) . Often, these two people are cited together, including Jacobs. Because their work is primarily based on an empirical approach, it argues that human perception at the pedestrian level is central to urban design. Most scholars place all three on the "concretized eye" and social concerns side of the debate, concluding that the visual and mobile pedestrian experience of these three is privileged over the visual and static. Thus, Cullen aligns himself with Lynch, Jacobs, and several of their colleagues. This combination extends from the urban and landscape realm to sociological, psychological, and biological theories that link vision to human behavior through the associated affective response, which is an emotional response to the environment.

'Site planning' in China.

Subsequently, Lynch published 'Site Planning'(see Figure4.4). In the reprint of 'Site Planning', Gary Hack and Lynch's collaboration included representative projects in China, and our subsequent future work could analyze the Chinese cases mentioned there to explore whether they have potential connections to Townscape and whether Townscape can find a footing in China from theory to practice. Hack argues that based on China's complex localism is challenging to explain in terms of a fixed theory, and the different cultural lines between the United States and the United Kingdom make it challenging to explain Lynch's specific influences on Townscape.

⁸⁹But the return of humanism is undoubtedly a powerful agent for China's urban transformation, and Townscape's legacy can be instructive

4.1.3 Conclusion

⁸⁹ From Liu Ming's interview with Gary Hack January 19, 2023, talking about Lynch's practice in China

Although Lynch and his colleagues use elements and concepts related to Townscape in their urban design research, their discourse and approach are far removed from AR. Lynch's approach is closer to an academic study than Townscape's journalistic discourse. Townscape's policy as a radical editorial criticism of the quality of the contemporary environment provides the basis for a shift to academic discourse. It provides an excellent example of architectural criticism. Thus, the comparative analysis study of the cases in this summary argues how Townscape achieves a shift from a fragmented journalistic discourse to an academic discourse here in Lynch, summarizes a more scientific and systematic way of perception, and tries to detect a trend of Townscape's retention and adaptability in the contemporary and future. In short, for a contemporary discourse to be closer to Townscape, it must be produced in the same context. The question of whether and how Townscape discourse should emerge in China should be considered, at which moment China is infinitely closer to Townscape.

4.2 Transformation into a tool for contemporary urban perception in the age of digital simulation

Although Cullen's basic computer model symbol system has faded, his focus on immersive environments through continuous vision and the procedural variability of his Townscape approach proved prescient for the digital age. The pre-digital animations and immersive environments that Cullen created through his images have been fully materialized in the now computer-dominated visual world. Today, popular games and design programs offer designers and laymen what Cullen has offered through print media since the mid-1940s - films, spatial motion experiences, or streamlined series of visions. His series of visions have been copied and imitated extensively.

Continuous vision has proven helpful in the design of websites and their content. David Benyon of the Centre for Human-Computer Interaction at Edinburgh Napier University used knowledge of urban space design to improve user navigation on websites.⁹³ His analogy between physical space and digital information space led him to Callan, who developed a theory that applies Callan's concepts of motion perception - a sense of location, progression (i.e., "transparency and heat"), legibility, and reach-applied to the perceptual dynamics of helpful sitemaps for users to understand the "distance" and direction of other pages on a site. Benyon writes, "By examining theories emphasizing physical space design and natural interaction, such as Gordon Cullen, the experience of navigating a website becomes more enjoyable and rewarding."

Develop new ways of visual perception based on Townscape in combination with current visual technologies, such as combining digital cities, MIT Senseable City Lab, etc. It is worth mentioning that the Human Factors Engineering research team led by Professor Zhang Li of Tsinghua University wants to explore the contemporary retention and adaptability of Townscapes through modern social media data, hoping to predict/assess the quality of built spaces through user experience. Since most of the social media data are taken from the first perspective, they can reflect the visual perception of users.

4.3 Extensions: Implications for Chinese urban contexts

There is no doubt that there is a lack of research on "Townscape" in the Chinese context, and more scholars are needed to conduct relevant historical and documentary research and explore the practice in the local context. However, Townscape carries Chinese genes and may have similar parts consciously and unconsciously, reflecting the actual state of life in the landscape. In the context of the significant changes of the

times, Townscape brings the perspective of humanism, and a more refined humanism will put forward specific requirements for the future.

Classical theoretical thinking has practical importance based on the connection between a particular era, society, and technological pieces of literature. In the context of Chinese reality, where urban design is shifting to a microscopic scale, detailed content, and humanistic concepts, and where big data and new technologies are constantly intervening, it is obvious that the cognitive, analytical, and design tools that follow the idea of "Townscape" do not make much sense. In addition to these ideals, the fundamental guidelines for urban design found in the concept of "Townscape" continue to help direct urban design practice in China. In the new context of time, technology, and expertise, this part investigates how the fundamental ideas of Cullen's "Townscape" thought might be applied to Chinese urban design practice. In this chapter, we investigate the theoretical implications of adapting Cullen's "Townscape" ideas' fundamental concepts to Chinese urban design practice in a modern technological and professional setting.

4.3.1 The Transformation of China's Urban Design Paradigm

Since 1980, China has experienced a highly compressed and rapid urbanization process, accompanied by a dual strategy of the rapid growth of urban space and continuous deterioration of old urban areas. In the 1990s, urban design was dominated by the government, and its value orientation had to conform to both the government's development demands and the solid aesthetic direction of the technical elite, and the public was absent in this process.

After 2000, the value orientation of urban design became more diversified with the diversity of development subjects (government, real estate oligarchs, and industry leaders). On the one hand, urban design became a way for the government to obtain

more political capital and corporate investment, and it needed to meet the ideals of the government's grand narrative; on the other hand, the balance of development benefits and costs dominated the urban design with the market development main body as the core, and enhancing project value and obtaining more spillover benefits became the focus of the main development body. In this process, urban design has become a product of the government's grand intentions and the spatial flair of development agents.

In 2010, "Beautiful China" became the urban design theme, intending to compensate for the deficiencies in scientific development, humanistic care, and ecological understanding. In the process of this explosive growth, urban design practice has accumulated many problems: disordered architectural forms, similar urban landscapes, increasingly unlivable cities, loss of nostalgia, cultural misconduct, lack of originality, single values, lack of institutions, blind adherence to concepts, power interventions, and lack of urbanity.

In recent years, in the context of urban transformation and the new economic ordinary, many scholars have begun to reflect on urban development issues and put forward the trend of urban design transformation: the shift from grand narrative scenes to a large number of medium and micro-level spatial optimization and reorganization, and the change to 'urbanism.' The urbanization of ecology and people will transcend the urbanization of land and space, focus on human perception and experience, and create an elegant place environment with a pleasant scale and the grand scale of urban design. The space will be shaped as a way to meet diverse development needs. Shaping to meet diverse development needs: microscopic scale, meticulous content, everyday margin, humanistic concept, the return of humanism and

ecological livability, and the re-finding of fundamental values of urban design is the focus of urban design under the new normal.

4.3.2 Inspiration: Human-centered urbanism

Focus on the general public's perception of the city

In China's urban design practice, designers mainly interpret the existing social, historical, and physical relationships of the city from a professional perspective and make professional responses to urban conflicts with style, concept or ideological expression as the core. However, they seldom pay attention to and value the city's nature as ordinary residents perceive. In the level of urban space perception, there is a big difference between them and ordinary residents. The designers' perception of the city is relatively rational and holistic, paying attention to urban structure elements such as urban texture, road network relationship, and landscape view, as well as microscopic characteristics such as scale, color, and material in the city. In contrast, it is difficult for ordinary residents to establish macro concepts of urban form, texture, and structure in their minds. Their perception of the city is relatively subjective and localized, focusing more on spatial and event fragments that induce memory and identity within their sight. As Cullen points out, the variability of discourse between different interest groups (the cognitive gap between professionals and non-professionals) is fundamental to the problems of the urban environment. Designers' ignorance of this cognitive gap and their neglect of residents' perception of the nature of the city has led many urban design outcomes to become complacent works that go against residents' positions. In order to form a "humanistic" urban design value standard close to public opinion, designers should constantly pay attention to and explore the nature of residents' perception of the city, face their cognitive and aesthetic tendencies, build a bridge between their inherent cognitive gap

and that of professional designers, and avoid imposing "design concepts avoid imposing "design concepts" on them. To explore the graphic examples of how residents perceive the city for designers and use them as a basis to build a common language for different interest groups.

Create communicability of space and human behavior

For a long time, urban development in China has been dominated by productive space, neglecting human daily behavior and its relationship with material space, resulting in urban space at odds with the preferred behavior patterns of its inhabitants. At the beginning of his theoretical construction, Cullen saw the city as a living entity formed by the aggregation of buildings and perceived it with the attitude of a cognitive person. He argues that residents perceive the city primarily through reference to its identifiable features (or what Cullen This silent interaction between residents and the city is likened to "communication." Under the strong impact of globalization on locality, "one city, one culture, one look" has become a central problem in China's cities. For this reason, urban identity has become the focus of attention in urban design since the 21st century. However, under the influence of capital, power, and profit, the individualized architectural forms, strange and unusual appearances that contradict the regional culture, and grand narrative construction scale have become the means to eliminate the misuse of the "zero identity" of cities. They are non-daily spectacles and urban foreign objects that are difficult to interpret from the cognitive perspective of the residents and are not identifiable features for the city to communicate with the residents. Perhaps by referring to Townscape's "identity iconography" and acquiring the "visual literacy" to interpret the identifiable features of the "communicable" city, we may be able to acquire the spatial, spatial, and cultural characteristics that can effectively The

characteristics and patterns of spaces and elements that facilitate communication between the city and its inhabitants.

Establishing individual perceptual links and focusing on daily life space

Cullen offers the theory of interconnected chains in his article "The Scanner," which seeks to connect human behavior with the physical environment in which it takes place. He carries the concept of "serial vision" into the realm of society. By considering how behavior and location interact with one another as wholes, he expands the idea of "sequential landscape" to the level of society. By understanding behavior and space as interconnected wholes and employing a continuous dynamic chain of behavior as a sequence of material space, he expands the idea of "sequential landscape" to the level of society. Emphasizing routine behavior and appreciating the relationship between behavior and place. It represents the original goal of human-centered urban planning and Cullen's concept of altering space by concentrating on residents' behavior.

Long-term production space dominance in China's urban development has ignored everyday human activity and its relationship to material space, leading to urban space that opposes resident preferences for behavior. Designing humanized places that correspond to occupants' behavioral patterns is conceivable by creating a dynamic correlation between space and behavior and dynamically assessing the intricate relationship between routine behavior and material space. Given their diversity and uncertainty, traditional spatial and physical settings are incompatible with human activities. Traditional spatial and behavioral analytic methodologies struggle to capture and describe inhabitants' dynamically changing daily actions, establish their link with one another, and the uncertainty of human activities. Establishing the dynamic link between them and the actual space is similarly

challenging. To bind these two ideas together, the "labyrinth factor" Cullen suggests the "labyrinth factor" as an uncontrollable component that connects many levels of the "spatial chain" and "integration chain" to depict the complexity of people and the joy of choice. Cullen introduced the "labyrinth factor" as an uncontrollable component that connects many levels of the "spatial chain" and "integration chain" to represent personal complexity and the joy of choosing. However, big data and new technology have allowed for more accurate and precise use of the analysis tools they support. With more accuracy and granularity from a human perspective, analysis tools backed by big data and new technologies may quantify dynamically and even monitor typical human behavior in real-time. They also present the chance to create dynamic relationships between space and behavior. Establishing dynamic correlations between space and behavior is made possible by this.

Chapter 5. Conclusion

5.1 Summary

From the 1940s to the 1970s, AR's editorial team developed a media-based literary movement that resulted in theoretical constructs such as "visual roaming" and "Serial Vision," as well as research and design approaches around visual media such as drawing and photography. The campaign called for urban diversity, individuality, and rich street life, profoundly impacting urban research and practice in the UK and beyond. One of the most distinctive features of this work is the proactive exploration of the turn of the modern architectural visual system through new visual materials and pathways. It serves as a radical yet eclectic theoretical exploration. Suppose the AR has been the voice of the modernist movement by publishing a large number of "new vision" architectural photographers, creating a glorious and timeless image of modernist architecture in Britain and around the world bathed in light and shadow to call for and celebrate the arrival of "new" architecture. In that case, AR has also been the voice of the modernist movement through its proactive visual strategy. AR shaped the semantics of the visual as a subject for the more complex urban thinking that emerged in the post-war period through an active adaptation of visual strategies. Townscape was a critical turning point. Throughout these decades, it engaged in the shaping of architectural and planning contexts through different gestures. The sections are ultimately oriented, as well as the strategies contained in urban studies. These objects are, of course, the result of changing times, but they also shape the future environment.

5.2 Reflection and Prospects

It is worth reflecting on whether any reference to contemporaneity is unwarranted if we acknowledge that Townscape does not encompass a merely instrumental level of visual perception. What is contemporaneity, and how does it manifest itself in Townscape? In this regard, Lynch offers a more global perspective. While theories in the West often involve conjectures and representations of the world as a critique of reality, there seems to be a greater acceptance of conceiving new possibilities within existing socio-economic conditions in China. Differences in polity and economy lead to significant differences in both the degree of citizen participation and the forms of participation, and then any way of simplifying their models and comparisons between China and the United States or China and the United Kingdom may be lacking in consideration.

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