

# London South Bank University

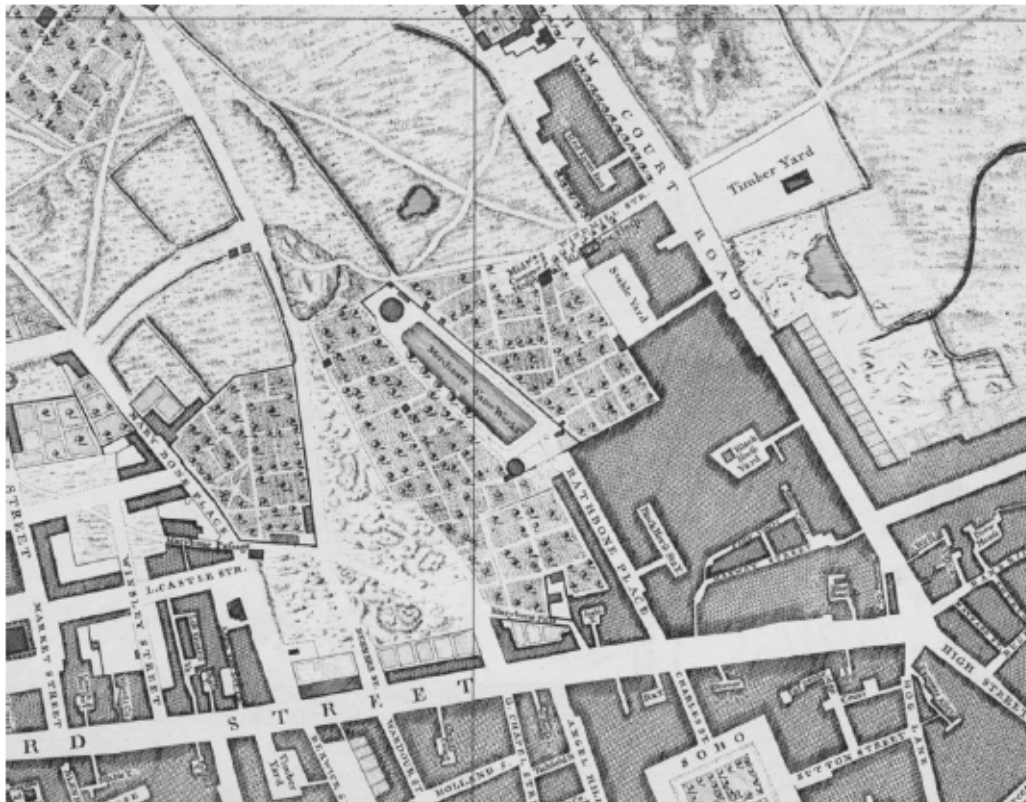
## Module Guide

Town Planning as an Art

UEL-4-TPA

School of Law and Social Sciences

Level 4



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## 1. MODULE DETAILS

<b>Module Title:</b>	Town Planning as an Art
<b>Module Level:</b>	4
<b>Module Reference Number:</b>	UEL_4_TPA
<b>Credit Value:</b>	20 CAT Points
<b>Student Study Hours:</b>	155
<b>Contact Hours:</b>	45
<b>Pre-requisite Learning (If applicable):</b>	The module is intended as an introduction to the sequence of urban design modules and specialism
<b>Co-requisite Modules (If applicable):</b>	none
<b>Course(s):</b>	BA (Hons) Urban and Environmental Studies
<b>Year and Semester</b>	2018/19 Semester 2
<b>Module Coordinator:</b>	Dr Noha Nasser
<b>Subject Area:</b>	Planning
<b>Summary of Assessment Method:</b>	100% Coursework

## 2. SHORT DESCRIPTION

This module is an introduction to the artistic and creative aspects of 'spatial planning' that underpin the current belief that 'good planning and good design' are inseparable. This is to be undertaken by detailed studies of places, their character and what makes a place unique and the way that this is created and managed.

## 3. AIMS OF THE MODULE

The aims of the module are to:

- introduce the background and principles of town planning as an art;
- discuss the possibilities of urban scenes and experiences as artistic creations through historical and contemporary material;
- develop the skills needed to analyse the importance of the natural environment as part of this continuum;
- develop an understanding of architectural terms and principles;
- develop basic graphic competences and skills.

## 4. LEARNING OUTCOMES

### 4.1 Knowledge and Understanding

- To begin to understand, record and analyse places and patterns of buildings, spaces and movements;
- To understand the historical evolution of urban form and space and the characteristics of major periods and designers;
- To record and communicate ideas and concerns relating to urban spaces and places including demonstrating a knowledge of architectural terminology;
- To develop individual interests and ideas about the basics of urban design.

### 4.2 Intellectual Skills

The module will develop the students' spatial awareness and their ability to conceptualise and analyse spaces and places – fundamental intellectual skills for planning and urban design.

### **4.3 Practical Skills**

Students will become competent in making this intellectual and analytical awareness communicable and capable of development from understanding the form of settlements in the past, through their present condition to their future form.

### **4.4 Transferable Skills**

Though this will be taught in the context of town planning these skills underlie many professions.

### **4.5 A Wider View (by Dr Bob Jarvis)**

*“But there is another more personal dimension to this which is easier to write about in a less formal, less structured way. Outcomes that are as much to the way that you see the world as specific fragments of projects and coursework.*

*It's that change of viewpoint, that grasp of places starting to make a new kind of sense that is important - and the most enduring. The facts that you'll learn are less important - though they underpin this and are not to be overlooked!*

*This was made vivid walking home from the station after introducing the module soon after we started the sessions. By describing that walk and what I was thinking I hope you make these “learning outcomes” more real, less academic.*

*The walk takes me in a long slow curve up from the station - the kind gradient that would have been relatively easy for horse-powered travel as it crosses the contours diagonally (and indeed offer me an easier walk than the alternating steep then level paths of the grid of terraces and villas, which is another route I sometimes take) and it takes me through four quite different areas - all in about ten minutes.*

*Outside the station itself, curious juxtapositions. The station partly cut into the hillside, levelled as the demands of rolling stock require, fronts into what is almost a grand approach, a vista to the sea. Except it's made out of medley of high Victorian pubs, earlier cottages and post war office blocks and even the grand porte-cochere that shelters the taxis is cut under by the side street and balanced out over the hillside on the vaults of the station. The grand design of the original railway speculation has always been compromised and now it's even more flawed by traffic and lumpen office buildings around it.*

*In the shadow of the station's huge arched shed roof - itself curved on plan to hug the hillside - short terraces, close by the terminals, I suspect for railway men to tumble promptly into work. A neat grid of no pretensions - hardly even a doorcase.*

*Then rounding the hilltop more elegant residences - some terraces, some detached villas, with balconies, verandas, garden walls, visually tied together by white rendered smooth walls and - as near as old routes, new speculations and grabs at land permit - more or less linking together at a seven pointed rond-pont. In this some jarring notes - new flats with spindly metal work or plain brick walls, the backyards of shops pompous banks now reduced to takeaways and residential letting agencies, but still a sense grander in the plan.*

*The final leg shakes off that style and runs two long (too long) streets parallel the railway cutting. No sense of art in this laying out, just plots and return on capital. The differences are added later - in planting, in painting (or neglect), dormers, rooflights, and stunted cypresses and bushing lavender. At the end of this long view the open hills on a clear day.*

*500 yards and fifty years of urban development. Each different then and now. Some mornings walking to the early train I play a mental game of removing them and strike a path across the fields.*

*The 'learning outcome' here is that sense of identity and identification - almost empathy - understanding the place and what lay behind its making (here albeit approximations). From that it's possible to move on to "plan" to see what's "appropriate" and "needed" where there are "development opportunities" or even "planning problems" to write "design guidelines", to clarify the "sense of place".*

*But first you have to take that walk. This module is just a stepping stone".*

*Bob Jarvis*

## **5. ASSESSMENT OF THE MODULE: COURSEWORK, MODULE DELIVERY AND ASSESSMENT PATTERN**

### **5.1 Assessment**

There are two pieces of coursework, one on each of the key themes of the module.

- i. an exploration of themes of urban design in the period as they can be traced and seen in an urban area chosen by the student;
- ii. an analysis of a specific location in London to explore the experience of the townscape.

Students' work in progress will be discussed in the studio/tutorials sessions.

### **5.2 Assessment Weighting**

The two pieces of Coursework are weighted as follows:

- CW 1 – History and Evolution of Urban Form and Design 50%;
- CW 2 – The Experience of Townscape (50%).

### **5.3 Studio and Seminar Attendance**

This is a fundamental process of learning, of experiment and exploration in a safe and supportive environment where students can learn from each other and informed comment **as work progresses**. The alternative of isolated private work splendour at handed in unseen, limits the learning experience: for **all** involved.

Attendance is one of the criteria for assessment and will be monitored.

## 5.4 Assessment Criteria

CW 1	<ul style="list-style-type: none"><li>- understanding of historical and spatial form;</li><li>- understanding of quality of urban space and forms;</li><li>- development of critical and analytical perspectives;</li><li>- graphic quality and layout;</li><li>- research and references used.</li></ul>
CW 2	<ul style="list-style-type: none"><li>- response to and observation of the qualities of place;</li><li>- imaginative and creative presentation of visual material;</li><li>- the range of material drawn on and ideas from the literature.</li></ul>

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## COURSEWORK 1

### History and Evolution of Urban Form and Design: a case study

Towns and cities, even ones with planned origins, grow and change (and decay or even virtually disappear). The lectures and visits (and your reading to supplement them) will cover this general history of urban form and idea about urban design over the centuries but this piece of coursework is to have a more local and specific focus, for that is the scale at which these grand themes and ideas are relevant, even in Dead-end District Council.

**For this piece you should select an area that you know well– in a small town or part of a large city that has a long history of human settlement and show the way that its evolution and development can be traced in the contemporary townscape.**

**Alongside and interwoven with this local account you should also show parallels and examples, inspirations and models from elsewhere, that help you to see your case study in the wider context of the history of urban design and evolution of urban form – or maybe even were a direct inspiration to its designers.**

**Here are some general notes to start you thinking:**

Depending on the place you choose you should be able to illustrate and offer commentary on the key elements from the mediaeval period or even earlier - the reason for its site, its defences, the pattern of spaces - the streets, the market place and places for trade, the major buildings and it should also deal with the life of the town whether in the marketplace, or in the ceremonials and public rituals.

You should also be able to point to some of the ways in which classically inspired planning and design and the arrival of a sense of order in urban spaces arrived – however small by comparison with some of the famous grand schemes. You might show the way that the discoveries of organising sight and space that were the major discoveries of the Renaissance that enabled architects to approach the design and layout of towns.

Classically inspired urban planning and design reached England late and you might include some of the original Italian examples that inspired them.

The influence of the Industrial revolution on towns and cities was enormous and widespread and these too can be traced in some of the smallest places – railways, canals and factories brought enormous changes in the urban landscape and even where towns and cities grew and expanded. Not everywhere has its grand railway station or its 'dark satanic mills' or back to back hovels or the byelaw housing that replaced them in to the same scale or in the same pattern but few places have none.

Think of the complex dynamic pattern of intermingled land uses and conveying the scale of the changes this period brought to the city - the savage juxtaposition of industry and impoverished

housing, of massive viaducts and warehouses alongside and cutting through fragments of earlier ages and also the planned and regular developments from suburbs to great civic and monumental areas and buildings.

Think of the great London railway termini, the city halls, the museums and monuments as well as the planned suburbs and their villas. The changes of the twentieth century, in response to the possibilities of new technologies in transport and construction, to try and remedy the horrors and problems of the nineteenth century and to realise (or counter) the ideals and ideas of modernism all around us, but it is worthwhile looking at the origins of all this from the Futurist Manifestos and the idealisms of the 1920's and 1930's as well as the ways they were taken up and applied in the UK and adapted by conservatism and pragmatism in Acacia Avenue and post war development, planning and conservation, from tower block to by-pass up to the present day.

The essence of this piece is to open your eyes to your surroundings and see in these everyday places **not only their histories but the histories of the ideas that shaped them.**

**Your work should be in the form of a well illustrated document that combines a short text, photographs, maps and plans and sketches and drawings to tell the story of your chosen locality, and the relationship it has to the history of urban form and urban design.**

**It should be either at least 8 and no more than 12 A3 sheets.**

**Sources must be acknowledged and you should aim to use as much of your own visual material as possible. The text should of course be your own.**

And finally, a word of warning – this is not to be an anecdotal piece of local urban history, full of fascinating facts (or myths) about local personalities and events – you must focus on the evolution of urban form and design, using both your chosen case study and drawing on other useful parallels and comparisons. But no folklore.

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## COURSEWORK 2

### The Experience of Townscape

**For this piece you will study Marylebone Village in London– using a range of ideas and themes from the literature of urban design to communicate the townscape experiences of the area.**



Marylebone is bounded by Oxford Street to the south, Marylebone Road to the north, Edgware Road to the west and Great Portland Street to the east. Although historically Marylebone Village includes Regent's Park, Baker Street and the area immediately north of Marylebone Road, containing Marylebone Station.

Marylebone gets its name from a church dedicated to St Mary, which was built on the bank of a small stream or "bourne", called the Tyburn. The stream continued further north in what is running along what is now Marylebone Lane which preserves its curve within the grid pattern. The church and the surrounding area was known as St Mary at the Bourne which, over time, became shortened to, Marylebone.

The street on the south of the church, known as Marylebone High Street, became the focus of the village, a role that continues ever since.

**No matter how much you read about and look at images of places, it is the experience of them, the moment at which you are there, in the place, in the light and sounds and spaces that tells you their real character. The problem is to communicate this 'blooming, buzzing confusion'<sup>1</sup>**

You might use the ideas of Gordon Cullen in *Townscape* and get to grips with the personal and immediate experience of spaces and the buildings that surround them and create a dramatic and exciting narrative from his ideas of place and its qualities;

You might use the analytical techniques suggested in Robert Trancik's *Finding Lost Space* to make sense of the pattern of buildings and spaces;

You might take some of the 'patterns' suggested by Chris Alexander and his co-authors in *A Pattern Language* to think about the way the place relates to the way people use it;

You might use the more analytical techniques and language of Kevin Lynch from *The Image of the City* to generate a series of analyses of the way the area is structured and the key features in its 'image';

You might think about the way buildings express their form, function and meaning by taking some of the ideas from Charles Jencks' *The Language of Post Modern Architecture*; or

You might choose to use the qualities that Bentley et al use to define *Responsive Environments* to think about the qualities of the area and the way it relates to people's activity there – or you might use some combination of these.

You should focus on a part of the area and a theme in your investigations – in the time and in the context of your work it would be unrealistic to expect a full scale study of every nook and cranny of either of these rich and characterful areas. Some advice and ideas for this are shown on the following sketches and notes.

The maps and notes that follow are a starting point and help to point out the kind of ideas that you should combine in this work.

In the case of Marylebone there are several layers of development, each have which have left their trace on the form and character of the area.

**Whatever the basis for your investigations and the organisation of your work it should be submitted in the form of a clearly presented but creative study which primarily uses maps and plans integrated with your commentary and sketches, analytical diagrams and photographs to record your experience of the area and your reflections on it.**

**Coursework W 2 should be either at least 8 and no more than 12 A3 sheets.**

**Sources must be acknowledged in a way that does not interrupt the flow of the text and illustrations, and you should aim to use as much of your own visual material as possible. The text should of course be your own.**

### **Some further references for CW 2**

- Alexander, C. et al. (1979) *A Pattern Language*. Oxford:OUP  
Bentley, I et al, (1985) *Responsive Environments*. London: Architectural Press  
Clay, G. (1998) *Real Places*. University of Chicago Press  
Clay, G. (1980) *Close up : How to Read the American City*. University of Chicago Press  
Cullen, G. (1962) *Townscape*, Architectural Press (this is the best edition, but now you can only get the truncated *Concise Townscape* without the case studies and schemes) *Review*)  
Jencks, C. 1978 (and later editions), *The Language of Postmodern Architecture*, Academy.  
Krier, R. (1983) *Urban Space*, Academy Editions  
Krier, L. (1998) *Architecture Choice or Fate*. London:Papadakis Publisher.

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<sup>1</sup> The phrase is from Henry James and used by Kevin Lynch somewhere at the start of *The Image of the City*.



Lynch, K. (1961) *The Image of the City*. Cambridge MA: MIT Press  
Trancik, R. (1992) *Finding Lost Space*. Van Nostrand Reinhold

## 6. FEEDBACK

Feedback will be given to the students within 15 working days after the submission of an assignment.

## 7. INTRODUCTION TO STUDYING THE MODULE

### 7.1 Overview of the Main Content

Through historically organised projects the module will cover:

#### **Historical evolution and precedent in urban forms and spaces**

Approaches to designing towns and cities, the history of urban form, characteristics of planned and unplanned urban forms and spaces..

#### **Buildings and Architecture and urban form**

A basic understanding of the architecture and construction of the major periods and styles from the middle ages to the present day and the way that towns and cities are shaped.

#### **Space and Activity**

The qualities of urban spaces and the everyday activities that give them life, the patterns, routines and human interaction with spaces and buildings

#### **Representation of place, space, time and urban activity**

Students will be expected to use a range of media so that by the end of the module they will have developed some skills in this area.

### 7.2 Overview of Types of Classes

The module combines lectures, visits and studio work and requires more than passive learning: design is learnt and understood through experience, through trial and error, through exploration and experiment. This is achieved in this module by the following:

**Lectures** introduce the subject matter of the module to students and provide a clear outline of key themes and relationships of urban design to the arts, society, technologies and the elemental world of earth, air, water and sunlight. Other lectures introduce the coursework topics and will explain and demonstrate techniques as part of the studio sessions.

**Visits** The substantive material of this module is all around us. Attendance on the visits that are part of teaching and learning of the module is important. Study on site will develop students' learning through experience, and will concentrate on layout, movement and activity in urban spaces. Students will be expected to undertake their own visits as 'reading' for the module.

**Studio** Students will be expected to work in the studios with tutorial advice and guidance, and in a setting where others are working at the same problems which can be discussed collectively and practical skills in drawing and representation can be taught.

### 7.3 Importance of Student Self-Managed Learning Time

The anticipated teaching and learning will be achieved through the following indicative hours of activity:

Lectures:	12
Visits	12
Studios	21
<b>Total Contact hours:</b>	<b>45</b>
Studio Preparation:	45
Reading to reinforce lectures	40
Coursework Preparation:	50
Independent Visits:	20
<b>Student managed learning hours:</b>	<b>155</b>
<b>Total learning time:</b>	<b>200</b>

### 7.4 Employability

Urban design skills are a necessary skill for town planners working in practice. This module provides the first opportunity within the course to develop these skills.



## 8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

### WEEKLY PROGRAMME

Wk		Session	Notes
1	1 Feb	Introduction to the Module and the Coursework 1 Representing Urban Space	Working with maps, Class drawing exercise 1
2	8 Feb	Urban Design Dimensions	Discuss initial ideas for coursework 1
3	15 Feb	Shaping the city (Part 1) - From the Classical Antiquity to the Middle Ages; (Part 2) - Renaissance and Neoclassicism	
4	22 Feb	No class this week	
5	1 Mar	Field visit	
6	8 Mar	The development of ideas from the 19 <sup>th</sup> to the early 20 <sup>th</sup> Century - The trials and ends of Modernism and the current paradigm	Tutorials on Coursework 1
7	15 Mar		<b>Submission CW1</b>
8	22 Mar	Visit Coursework 2 Project site	Meet at 10.30 outside Regents Park Station
9	29 Mar	Introduction to Coursework 2	
10	5 Apr	Open Studio	
11	3 May	Open Studio	
10	12 May	Presentation and discussion of Coursework 2	
17	17 May		<b>Submission CW 2</b>

Please note that this is a draft schedule. Look at the Modle site for changes.

## 9. STUDENT EVALUATION

This is a re-validation of a 15 credits module, "The Arts of Town Planning" which had previously positive comments from both the students and the external examiner.

## 10. LEARNING RESOURCES

### 10.1 Core Materials

Carmona, M.; Heath, T.; Oc, T. and Tiesdell, S. (2010) *Public Places, Urban Spaces* (2nd ed.). London Routledge.

El-khoury, R. and Robbins, E. (2013) *Shaping the City. Studies in History, Theory and Urban Design*, (2nd ed). London:Routledge.

Farrelly, I. (2011) *Drawing for Urban Design*. London: Laurence King.

Gordon, D. (2009) *Planning Twentieth Century Capital Cities*. London Routledge.

Hall, T. (2009) *Planning Europe's Capital Cities. Aspects of Nineteenth-Century Urban Development*. London Routledge

Kostof, S. (1992) *The City Assembled: Elements of Urban Form through History*. New York: Thames & Hudson

Kostof, S. (1999) *The City Shaped: Urban Patterns and Meanings Through History*. New York: Thames & Hudson

Morris, A.E.J.(1986) *A History of Urban Form*. London: Longmans

Mumford, L. (1961) *The City in History*. New York: Harcourt Brace

Rykwert, J. (2000) *The Seduction of Place. The City in the Twenty-first Century*. London: Weidenfeld and Nicholson

### 10.2 Optional Material

Bacon, E. (1965) *The Design of Cities*. London:Thames and Hudson

Barker, F., & Jackson, P. (1974) *London - 2000 Years of a City and its People*. London: Cassel

Barker, F., & Jackson, P. (1990) *The History of London in Maps*. London: Barrie and Jenkins

Bentley, I et al.,(1985) *Responsive Environments*. London: Architectural Press

Clifton Taylor, A. (1987) *The Pattern of English Building*. London: Faber and Faber.

Cullen, G. (1971) *The Concise Townscape*. London: Butterworth Architecture.

- Cullen, G. (1962) *Townscape*, Architectural Press,
- Edwards, B. (1994) *Understanding Architecture Through Drawing*. London: E & FN Spon
- Girouard, M. (1985) *Cities and People*. New Heaven: Yale UP
- Gorst, T. (1995) *The Buildings Around Us*. London: E & FN Spon
- Hirt, S. and Zahm, D. (2012) *The Urban Wisdom of Jane Jacobs*. London: Routledge.
- Inam, A. (2013) *Designing Urban Transformation*. London: Routledge
- Lynch, K. (1961) *The Image of the City*. Cambridge MA: MIT Press
- Madanipour, A.; Knierbein, S. and Degros, A. (2013) *Challenges of Urban Transformation in Europe*. London: Routledge.
- Mehta V. (2013) *The Street: a Quintessential Social Public Space*. London: Routledge.
- Sepe, M. (2012) *Planning and Place in the City. Mapping Place Identity*. London: Routledge
- Owen, S. (1992) *Planning Settlements Naturally* Chichester: Packard Press
- Pevsner, N. (1972) *A History of Building Types* London: London: Thames and Hudson
- Powell, K. (2000). *City Transformed, Urban Architecture at the Beginning of the 21st Century* . London: Laurence King.
- Rasmussen, S. (1960) *London the Unique City*. London: Penguin,
- Schofield, J. (1984) *The Buildings of London from the Conquest to the Great Fire*. London: British Museum Press,
- Somerson, J. (1988) *Georgian London* Various editions since 1962, most recently Pimlico Press
- Whitfield, P. (2006) *London – A life in Maps* British Library. London: British Library

The same reading list is organised thematically and includes general reading for the module.

### **Graphic and Presentational Skills**

- Edwards, B. (1994) *Understanding Architecture Through Drawing*. London: E & FN Spon.
- Farrelly, L. (2011) *Drawing for Urban Design*. London: Laurence King.  
This book explores and explains a range of ways to represent the city, from freehand sketching to the interactive computer model of the city of the future

### **Responding to Places**

- Cullen, G. (1971) *The Concise Townscape*. London: Butterworth Architecture. (originally published as: Cullen, G. (1962) *Townscape*, Architectural Press, which should be consulted if possible)  
This provides an elementary handbook to the nature of urban spaces and our experience of them and a vocabulary, visual and verbal, to describe them. This is still a key book in the field and has stood the test of time. Try to get the earlier hardback if you can.

Bentley, I et al.,(1985) *Responsive Environments*. London: Architectural Press  
Although it is written as a design handbook, this is based on a good summary of the range of material there is now on the way we understand and respond to places, with a strong emphasis on the user's experience.

Lynch, K. (1961) *The Image of the City*. Cambridge MA: MIT Press  
Like Townscape, one of the founding texts of ideas about modern urban design and idea of urban structure exploring the way people see cities.

Roberts, M. and Greed, C. (eds), 2001, *Approaching Urban Design: The design process*. London:Longman: Longman. (Chapter 3 and 6)

### **Urban Form and History**

Bacon, E. (1965) *The Design of Cities*. London:Thames and Hudson  
It has excellent plans and engravings and combines a historical overview with a strong sense of design; Bacon's advocacy of large scale modernist planning should not detract from its positive qualities.

Girouard, M.(1985) *Cities and People*. New Heaven: Yale UP  
An excellent, wonderfully illustrated history of European towns and cities since the Middle Ages, which includes social, cultural and technological aspects as well as architectural one. Paintings and other contemporary illustrations are used throughout.

Morris, A.E.J.(1986) *A History of Urban Form*. London: Longmans  
A very detailed, finely illustrated history of urban form from the origins of cities in the Middle East up to the beginning of industrialisation. A valuable source of reference for plans and illustrations – though they are quite small.

Owen, S. (1992) *Planning Settlements Naturally* Chichester: Packard Press  
It discusses urban form and design in relation to the natural factors that shape places – the shape of the land, rivers, coasts and climate in a way that is very easy to understand, and a straightforward account of many current issues and concerns.

Kostof, S. (1992) *The City Assembled: Elements of Urban Form through History*. New York: Thames & Hudson

Kostof, S. (1999) *The City Shaped: Urban Patterns and Meanings Through History*. New York: Thames & Hudson  
Though these two books are organized thematically rather than historically they are vital compendiums of the examples and illustrations of the way cities and towns have grown and changed and the elements of them. Both are beautifully illustrated.

Mumford, L. (1961) *The City in History*. New York: Harcourt Brace  
Now perhaps seeming rather old fashioned but still a good historical coverage that was written by one of the key figures in the history of planning in 1961 and in some ways is as prophetic as it is about urban history. Illustrated with a small collection of photographs.

Rykwert, J. (2000) *The Seduction of Place*. The City in the Twenty-first Century. London: Weidenfeld and Nicholson  
A historically based discussion of the issues facing the modern city with examples from around the world by one of the leading architectural historians.

Shane, D. G. (2011) *Urban Design Since 1945: A Global Perspective*. John Willey.  
An overview of the contributions of urban design to global processes of social change since WWII is a good critique of interwoven cultural linkages that shaped and reshaped accepted understanding of relationships between space, place, resources, and priorities for the common good.

### **Architecture**

Gorst, T. (1995) *The Buildings Around Us*. London: E & FN Spon

Especially helpful in looking at buildings and includes good examples of Victorian and modern buildings.

Pevsner, N. (1972) *A History of Building Types* London: London: Thames and Hudson  
It provides a compendium of sources and precedents for almost every building type and function.

Clifton Taylor, A. (1987) *The Pattern of English Building*. London: Faber and Faber.  
It discusses how local building materials and styles evolve.

## **London**

Allinson, K. (1994) *London's Contemporary Architecture*. Oxford: Architectural Press.

Barker, F., & Jackson, P. (1974) *London - 2000 Years of a City and its People*. London: Cassel

Barker, F., & Jackson, P. (1990) *The History of London in Maps*. London: Barrie and Jenkins

Powell, K. (2000). *City Transformed, Urban Architecture at the Beginning of the 21st Century* . London: Laurence King.

Rasmussen, S. (1960) *London the Unique City*. London: Penguin,

Schofield, J. (1984) *The Buildings of London from the Conquest to the Great Fire*. London: British Museum Press,

Somerson, J. (1988) *Georgian London* Various editions since 1962, most recently Pimlico Press

Whitfield, P. (2006) *London – A life in Maps British Library*. London: British Library