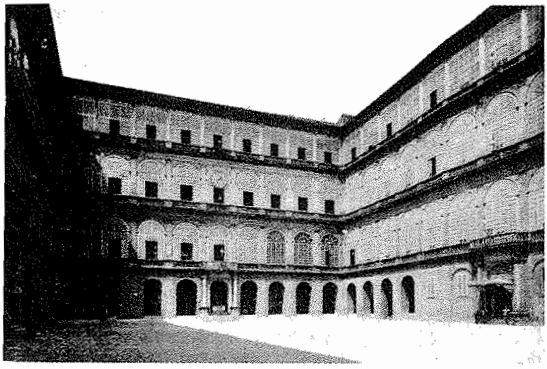
TOWARDS A NEW ARCHITECTURE

by

LE CORBUSIER

Translated from the thirteenth French edition
and with an Introduction by

FREDERICK ETCHELLS



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INTRODUCTION

"Say not thou, What
is the cause that
the former days were
better than these?"
—*Eccles.* vii. 10.

A MAN of the eighteenth century, plunged suddenly into our civilization, might well have the impression of something akin to a nightmare.

A man of the 'nineties, looking at much of modern European painting, might well have the impression of something akin to a nightmare.[1]

A man of to-day, reading this book, may have the impression of something akin to a nightmare. Many of our most cherished ideas in regard to the "Englishman's castle"—the lichened tiled roof, the gabled house, patina—are treated as toys to be discarded, and we are offered instead human warrens of sixty storeys, the concrete house hard and clean, fittings as coldly efficient as those of a ship's cabin or of a motor-car, and the standardized products of mass production throughout.

We need not be unduly alarmed. All the inventions that go to make up our modern civilization, so far as it has gone, have awakened the same terrors. The railway, it was prophesied, would ruin the countryside, the motor-car the roads, and the airplane the upper air. All these things have happened, and to a large extent the criticisms were true, and yet man still survives and carries on, and seems happy or unhappy to much the same degree as

[1] The first Post-Impressionist show in England horrified most people at the time, yet now the *fauves* of that receding pre-war past are hailed as being in the great tradition, and are used as sticks with which to beat their successors and followers.

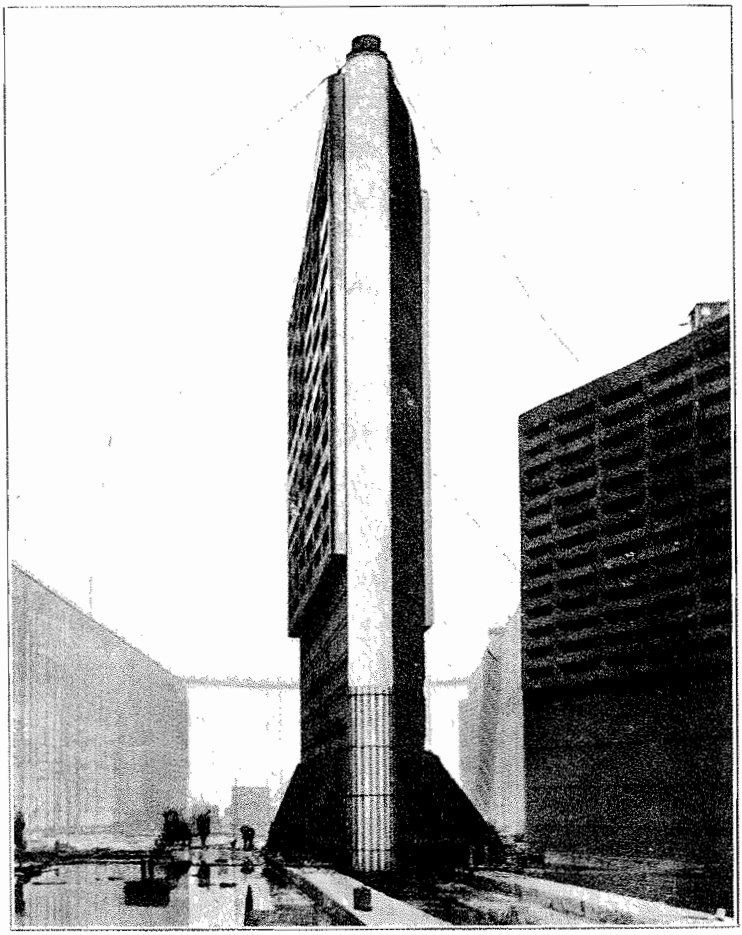
before. The truth is that man has an uncanny faculty of adapting himself to new conditions. He learns to admit and even, in a sneaking sort of way, to like *new and strange forms. The new form is at first repugnant, but if it has any real vitality and justification it becomes a friend. The merely fantastic soon dies.*

Now, in modern mechanical engineering, forms seem to be developed mainly in accordance with function. The designer or inventor probably does not concern himself directly with what the final appearance may be, and probably does not consciously care. *But men are endowed in varying degree with an instinct for ordered arrangement, and this can come into operation even when least thought of. The ordinary motor-car engine is a conspicuous example of this. Some are disorderly and "messy" in arrangement; others well planned and cleanly disposed.*

In structural engineering the same thing appears. The modern concrete bridge or dam may be a crude and ungainly affair, or it may possess its own grave and stark beauty; the structure being equally good and functional in either case.

It is inevitable that the engineer, preoccupied with function and aiming at an immediate response to new demands, should produce new and strange forms, often startling at first, bizarre and disagreeable. Some of these forms are not worth constant repetition and soon disappear into the limbo of forgotten things. Others stand the test of use and standardization, become friendly to us and take their place as part of our general equipment. And these good *new forms, so foreign to us and so disturbing at first view, are seen in the long run to have a curious affinity with those of a similar function in any good period of history.*

The engineer and the architect have to work with other people's money. They must consider their clients and, like politicians, cannot



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LIVERPOOL. ENTRANCE GATE TO NEW LOCK

The photograph shows one leaf of the new river entrance lock being moved into position on timber launchways. The gates are closed by wire rope attachments. This leaf alone weighs 500 tons, and the gates will be the largest in the world.

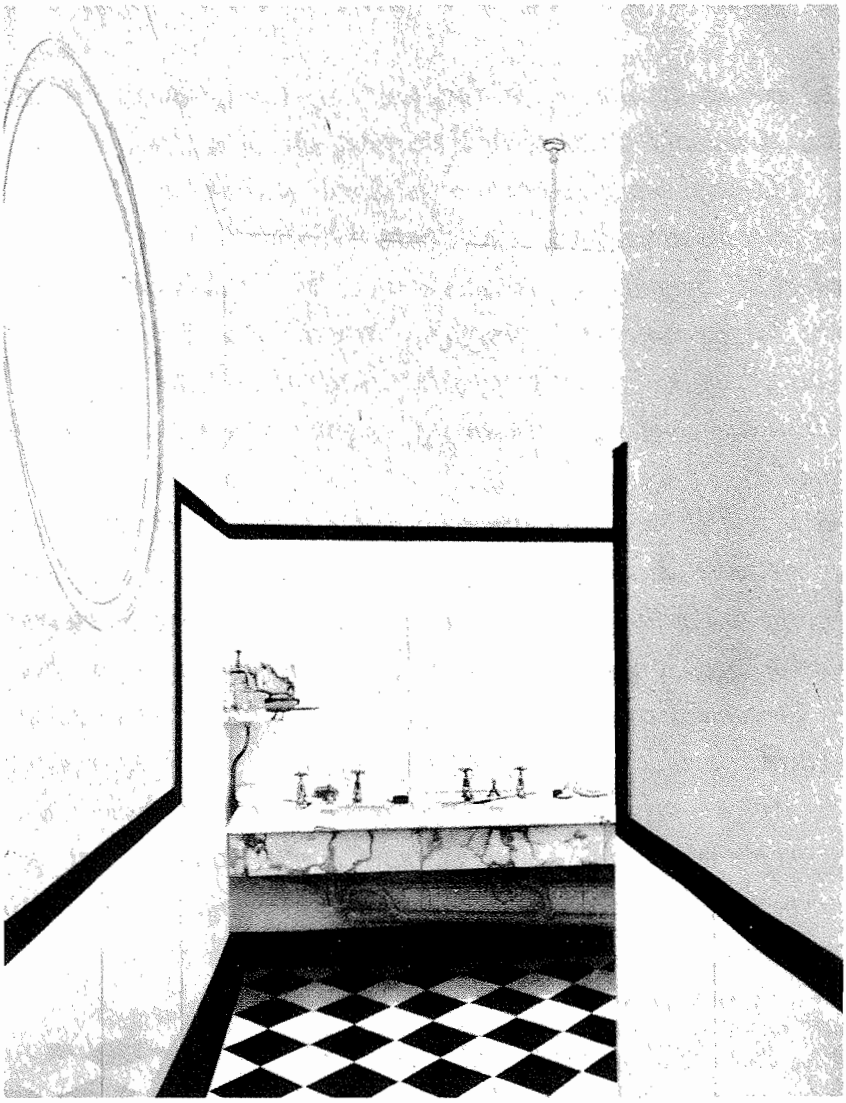
be too far ahead of their moment. The artist, on the other hand, particularly the painter, may generally find it nearly impossible to

live ; but if he is able to establish one of those curious compromises by means of which he can carry on a lean existence, he is at least free (at times) to project himself on paper or canvas without necessary reference to anything or anybody ; and to make experiment and research for its own sake. This passion, renewed in our own day by, it is true, a comparatively small body of artists, has resulted in that disconcerting but formidable body of work which angers unnecessarily so many people.

The modern engineer, then, pursues function first and form second, but it is difficult for him to avoid results that are plastically good. The good *modern painter pursues plastic form for its own sake, and if he has the necessary ability the results are plastically satisfying.*

These things are true of the modern engineer and the painter. Are they true of the architect, who in some ways combines the functions of both? M. Le Corbusier would emphatically tell us " No ! " His book is a challenge to the members of his own profession. He writes, that is to say, as an architect for architects, and as a scholar always with an eye on the work of the great periods ; and he writes more in sorrow than in anger! He is no fauve, *no " revolutionary," but a sober-minded thinker inspired by a fierce austerity.* Towards a New Architecture *was written, of course, originally for French readers, and there are points in it which obviously have not the same force applied to conditions in England or America ; but the book*[1] *is the most valuable thing that has yet appeared, if only because it forces us, architects and laymen alike, to take stock, to try to discover in what direction we are going, and to realize in some dim way the*

[1] Taken in conjunction with Le Corbusier's later volumes, *Urbanisme* and *L'Art Décoratif d'aujourd'hui.*



MODERN SYNTHETIC MATERIALS
MEWÉS & DAVIS, F.F.R.I.B.A., ARCHITECTS.

strange paths we are likely to be forced to travel whether we will or no.

The average architect of to-day, then, M. Le Corbusier would tell us, is a timid and poor-spirited creature, afraid to look facts in the face. He plays his little tricks with this or that historic "style," and he can turn his attention to order from "Gothic" to "Classical," to "Tudor," "Byzantine," or what not. By concentrating his training so largely on these superficial aspects, Le Corbusier would say, all "styles" become equally available to the architect for exploitation. Not so, he would say, is great or even good architecture produced.[1]

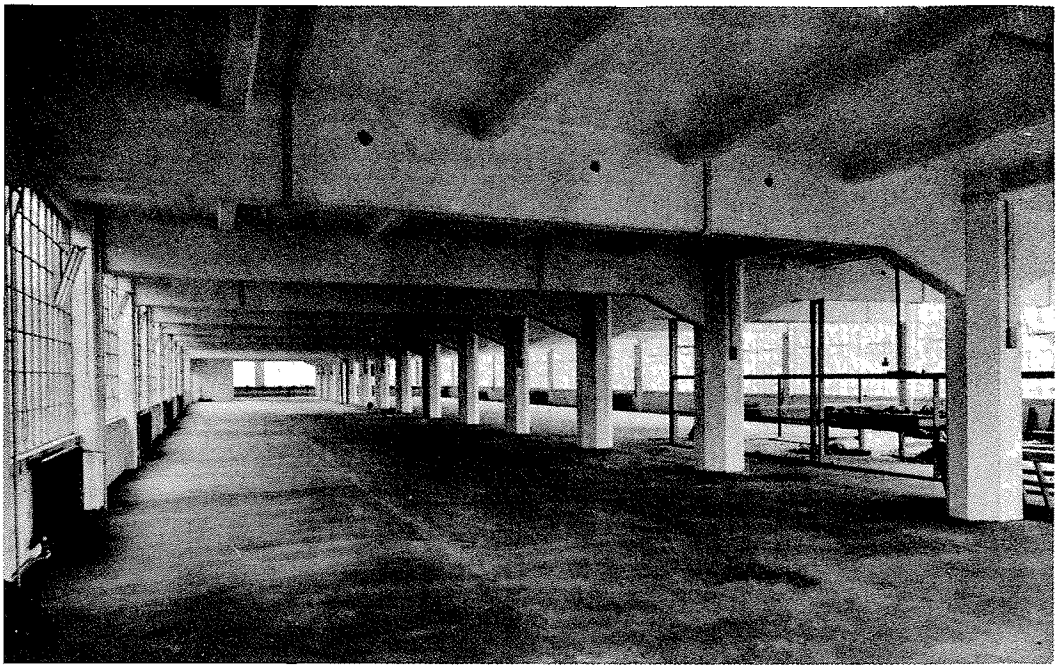
But it will be said, we cannot escape the past or ignore the pit from which we were hewn. True; and it is precisely Le Corbusier's originality in this book that he takes such works as the Parthenon or Michael Angelo's Apses at St. Peter's and makes us see them in much the same direct fashion as any man might look at a motor-car or a railway bridge. These buildings, studied in their functional and plastic aspects—all that is accidental or merely stylistic being relegated to its proper minor place—emerge under a new guise and are seen to be far more closely and strangely akin to a first-rate modern concrete structure or a Rolls Royce car than to the travesties of themselves on which we have battened.

This book, then, is an important contribution to the modern study of architecture, and to the study of modern architecture; it may annoy but it will certainly stimulate. M. Le Corbusier has not wasted time and space on a catalogue raisonné *of modern buildings; he has*

[1] This is, of course, a relatively new state of affairs dating roughly, with exceptions, from the time of the Industrial Revolution; though the Victorian era in England, with all its faults, had its own mind and its own outlook.

confined himself to the statement of some of the problems that confront the modern man, and so the modern architect, and he has indicated solutions as much by his presentment of ancient buildings as by that of modern ones.

These problems arise mainly out of the vastly increased scale *on*



A MODERN FACTORY. SMART & STEWART, ARCHITECTS

which modern enterprise is conducted. The Trust or Combine has greatly ameliorated its character in latter years, and seems likely to be a permanent feature of "big business"; the Store has largely replaced the small shop; urban dwellers are finding themselves more and more housed in huge blocks of flats; problems of transport and traffic will sooner or later demand a radical transformation of our

streets—all these factors mean fresh problems and fresh solutions, and it is our business to use the materials and constructional methods to our hand, not, of course, blindly, but with a constant endeavour to improve them.

And this process is certainly going on, whatever we may think of the results. An architecture of our own age is slowly but surely shaping itself; its main lines become more and more evident. The use of steel and reinforced concrete construction; of large areas of plate glass; of standardized units (as, for example, in metal windows); of the flat roof; of new synthetic materials and new surface treatments of metals that machinery has made possible; of hints taken from the airplane, the motor-car or the steamship where it was never possible, from the beginning, to attack the problem from the academic standpoint—all these things are helping, at any rate, to produce a twentieth-century architecture whose lineaments are already clearly traceable. A certain squareness of mass and outline, a criss-cross or "grid-iron" treatment with an emphasis on the horizontals, an extreme bareness of wall surface, a pervading austerity and economy and a minimum of ornament; these are among its characteristics. There is evolving, we may begin to suppose, a grave and classical[1] *architecture whose fully developed expression should be of a noble beauty.*

It is a delight to note the first faint indications of a spontaneous and unforced interest in æsthetic matters on the part of the modern man. He has had an admirable unconscious schooling through the trim efficiency and finish of the machines and apparatus which surround and govern so much of his daily life. Already the average user of the motor-car is beginning to take a keen pleasure in good bodywork, in

[1] But not imitatively so.

cleanness of line and general design. It must be many years indeed since such close attention has been given to a particular æsthetic problem by so large a number of human beings. It is not too much to hope that this interest may soon include within its scope our modern architecture, passing from, it may be, an appreciation of works of a



MODERN DOORS. W. A. PITE, SON & FAIRWEATHER, ARCHITECTS

functional or purely constructional character to embrace works of even greater significance.

I give here one or two quotations which seem to suggest the trend of thought in this direction. They are not taken, it will be seen, from "revolutionary" sources.

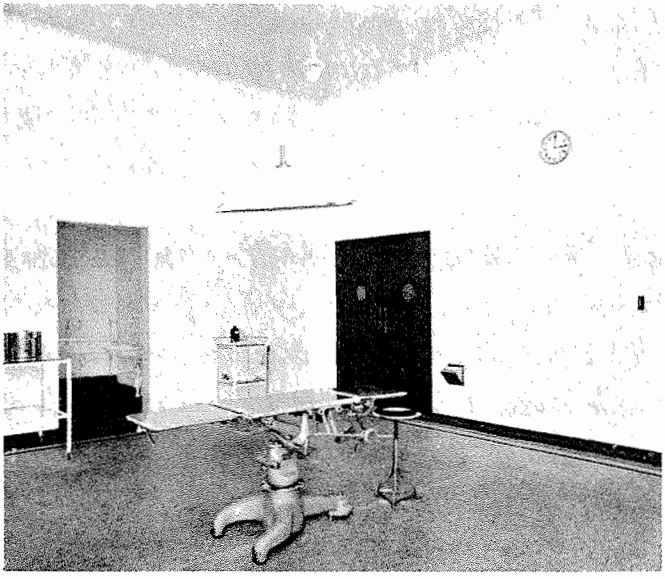
> *". . . education has touched business groups, companies and combines, who march behind the banner of better building . . . and contribute to the æsthetic amenities of cities and towns by*

allowing architects freedom from stereotyped ideas, thereby permitting glimpses of the twentieth-century spirit in building. . . . Industrial buildings are accepted as deplorable necessities by some critics . . . the terms 'utilitarian' and 'harsh' are regarded as synonymous. . . ." Mr. John Cloag, who writes this in the Architects' Journal *of January* 12, 1927, *thinks the latter view "exasperating," and goes on to say: "Utility untrammelled by an imagined need of some disguising 'style' is not lacking in beneficent effect upon the form of an industrial building."*

Mr. R. A. S. Paget, in a letter to The Times, *summarized in the* Architects' Journal *of April* 7, 1926, *thinks that Regent Street should have been designed as two great continuous stores facing one another in separate blocks which composed it, being connected by covered ways, tunnels or bridges at convenient intervals, so that customers could pass from one block to another in protection from the weather. He would also have had direct covered communication from the Tube station to the shops and motor omnibus passenger stations, so that the public could alight and embark under cover. The pavements in front of the shops would be arcaded, while the lighting of the ground-floor shop-fronts would be secured by clerestory windows in the shop-fronts themselves above the level of the roof of the arcade, so as to avoid the objections which were fatal to Nash's original arcades. On the roof of the arcades he would form an attractive open-air promenade for use in fine weather, with raised foot-bridges crossing the side of the streets.*

From an advertisement *in the "Hospital" number of the* Architects' Journal *of June* 24, 1925.—*"The modern hospital is a triumph of the elimination of the detrimental and the unessential. Because of its absolute fitness to purpose its operation theatre—like the engine room of an ocean liner—is one of the most perfect rooms in the world." (This is indeed the voice of Jacob!)*

As to mass-production, this is no new thing. All use of machinery has, of course, tended to mass-production. But the process goes much further back. The carpenter's plane bears much the same relation to the adze that the safety razor does to the older sort (which I confess I am conservative enough still to use), and in both cases the more modern



AN OPERATING THEATRE.
WALSH & MADDOCK, ARCHITECTS

tool achieves what we may call a mass-produced surface. And printing began merely as mass-produced writing. We have been burdened in this country with a timid Arts and Crafts movement, which has inevitably helped to obscure and deny the real virtues of mass-production; but this feeling, though it still lingers, is negligible, and even "artistic" people may now enjoy without apology the admirable products of mass-production.

Above all, in considering the vital problems adumbrated in this book, we must avoid any sort of snobbery. To take a small and unimportant case, the outcry against the modern roadside petrol pump seems to me a good example of this, and to be also the purest nonsense. I do not, of course, pretend that petrol pumps possess any great beauty or interest; but they are probably pleasanter than our pillar-boxes, and certainly than the majority of our lamp-posts. They are painted in clean heraldic colours which perform to perfection the true purposes of heraldry, and they give some touch of life and colour to our evil suburbs and our moribund villages.

This book, then, in its English dress, is published with the object of stimulating thought and arousing interest in the serious problems with which it deals. I have no doubt that some of the modern French work illustrated in these pages will appear unpleasing to many of us, but that might apply to individual architectural works of any school. We claim, and I think rightly, that we have gone far in this country towards solving the problem of the small or medium-sized house that shall be trim, well and economically planned, and pleasant in its general lines. We can hardly claim to have gone as far in matters of town-planning on a large scale, or in the provision of the immense modern structures which will inevitably be needed still more in the near future. A reading of this book may open out some avenues of thought in this direction.

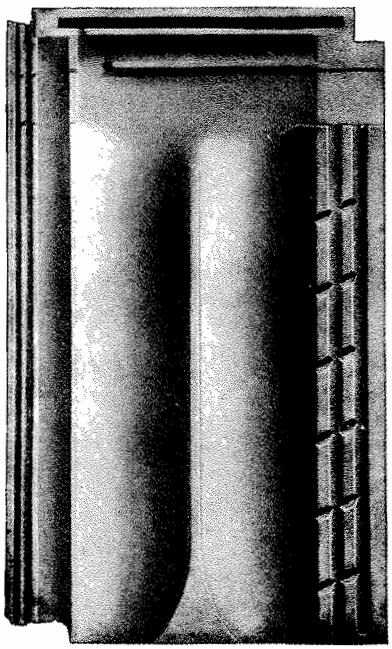
Some apology is needed for the translation. M. Le Corbusier writes in a somewhat staccato style which is a little disconcerting even in French; and his book is of the nature of a manifesto.

My aim has been to present a rendering as close and literal as possible, at the expense of some awkwardness in phrasing and the retention of a certain number of Gallicisms.

FREDERICK ETCHELLS.

NOTE.—Since the above was written I have read with much interest and pleasure, as some of my readers must have done, the report of the admirable paper read before the Royal Institute of British Architects on Monday, March 14, 1927, by Mr. Howard Robertson on "Modern French Architecture." The tone, both of the paper itself and of the discussion which followed it, was so discriminatingly sane and judicious that I advise any reader of this book to procure a copy of the *Journal of the Royal Institute of British Architects* of March 19, 1927, where a full report will be found.

F. E.

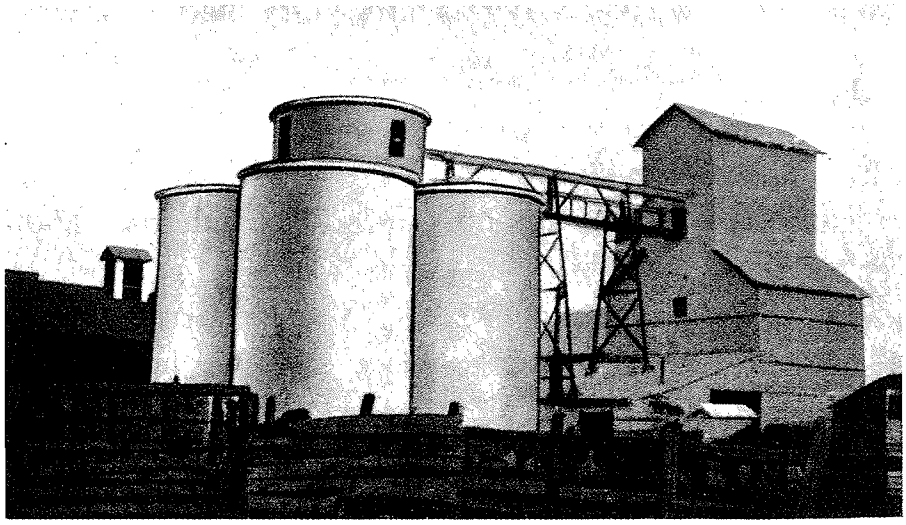


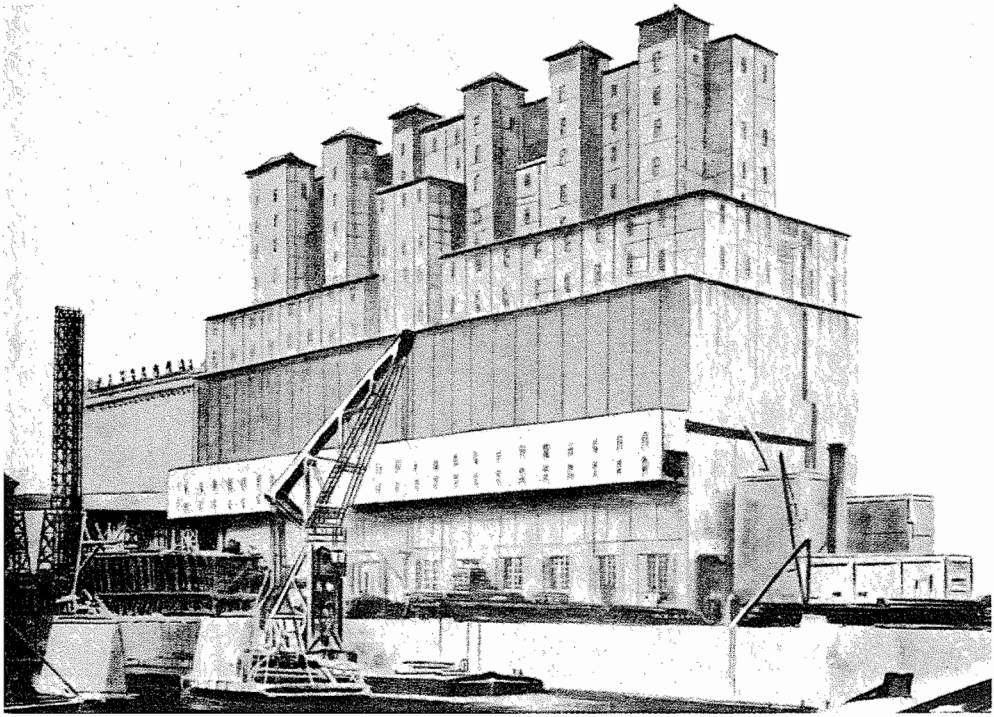
A ROOFING TILE

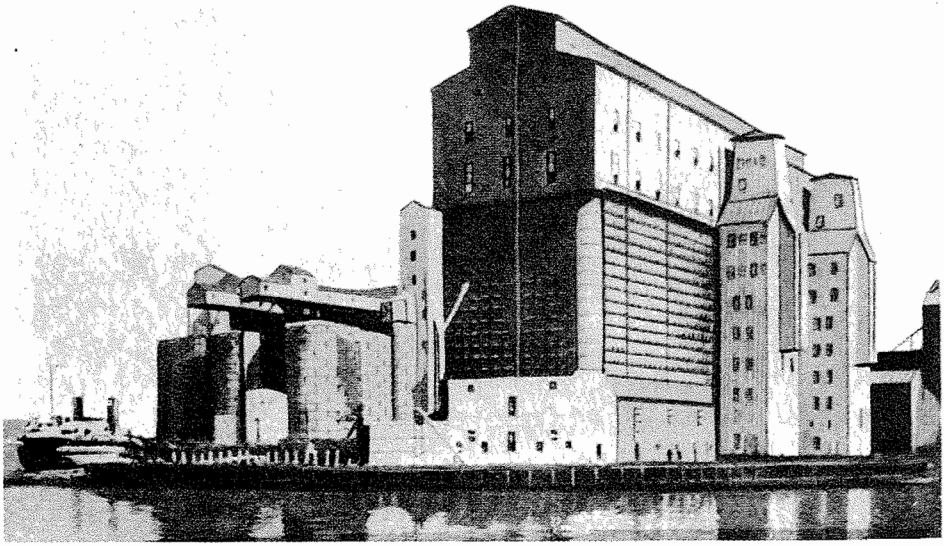
impresses the most brutal instincts by its objectivity ; it calls into play the highest faculties by its very abstraction. Architectural abstraction has this about it which is magnificently peculiar to itself, that while it is rooted in hard fact it spiritualizes it, because the naked fact is nothing more than the materialization of a possible idea. The naked fact is a medium for ideas only by reason of the " order " that is applied to it. The emotions that architecture arouses spring from physical conditions which are inevitable, irrefutable and to-day forgotten.

Mass and surface are the elements by which architecture manifests itself.

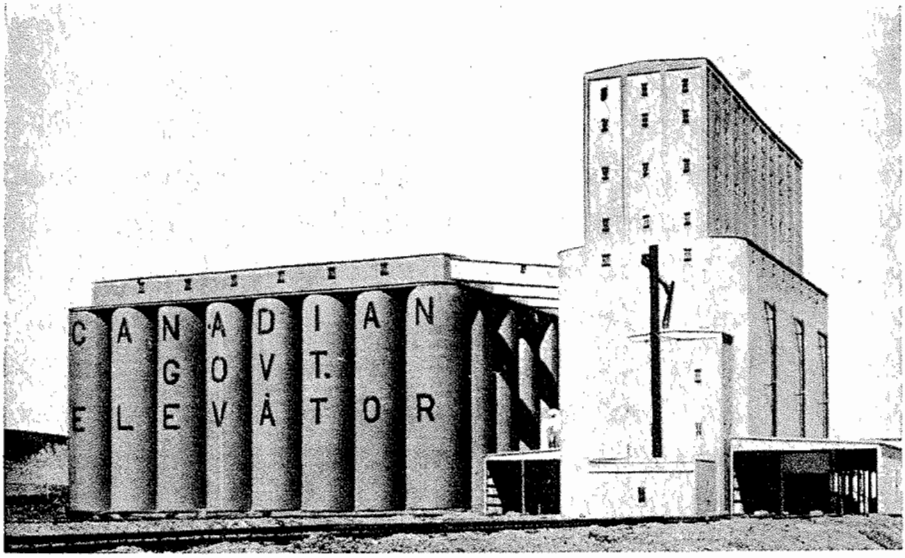
Mass and surface are determined by the plan. The plan is the generator. So much the worse for those who lack imagination !







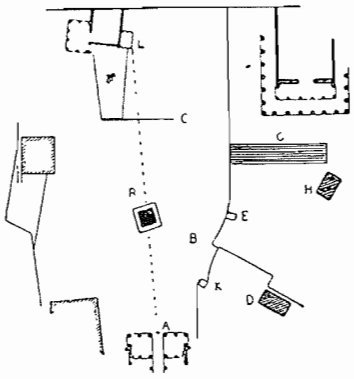
AMERICAN GRAIN STORES AND ELEVATORS



Gothic architecture is not, fundamentally, based on spheres, cones and cylinders. Only the nave is an expression of a simple form, but of a complex geometry of the second order (intersecting arches). It is for that reason that a cathedral is not very beautiful and that we search in it for compensations of a subjective kind outside plastic art. A cathedral interests us as the ingenious solution of a difficult problem, but a problem of which the postulates have been badly stated because they do not proceed from the great primary forms. *The cathedral is not a plastic work; it is a drama; a fight against the force of gravity, which is a sensation of a sentimental nature.*

The Pyramids, the Towers of Babylon, the Gates of Samarkand, the Parthenon, the Coliseum, the Pantheon, the Pont du Gard, Santa Sophia, the Mosques of Stamboul, the Tower





THREE REMINDERS TO ARCHITECTS

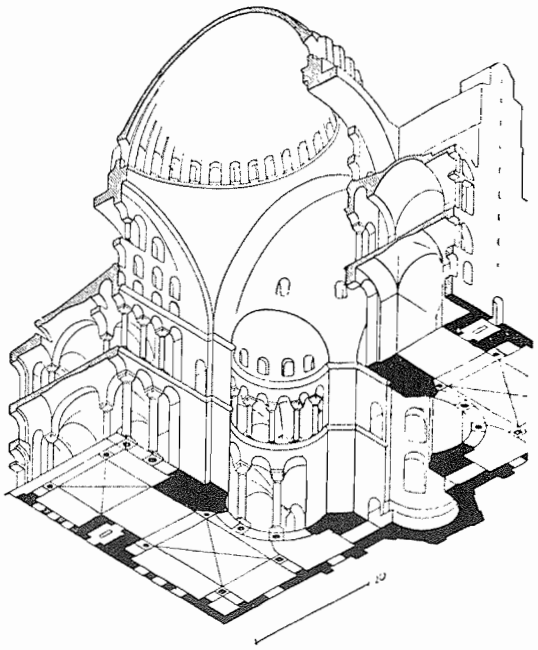
III

PLAN

THE ACROPOLIS

A view which shows the Parthenon, the Erechtheum, and the statue of Athena in front of the Propylea. It should not be forgotten that the site of the Acropolis is very up and down, with considerable variations in level which have been used to furnish imposing bases or plinths to the buildings The whole thing being out of square, provides richly varied vistas of a subtle kind; the different masses of the buildings, being asymmetrically arranged, create an intense rhythm. The whole composition is massive, elastic, living, terribly sharp and keen and dominating.

abstraction ; it is nothing more than an algebrization and a dry-looking thing. The work of the mathematician remains none the less one of the highest activities of the human spirit.



SANTA SOPHIA, CONSTANTINOPLE

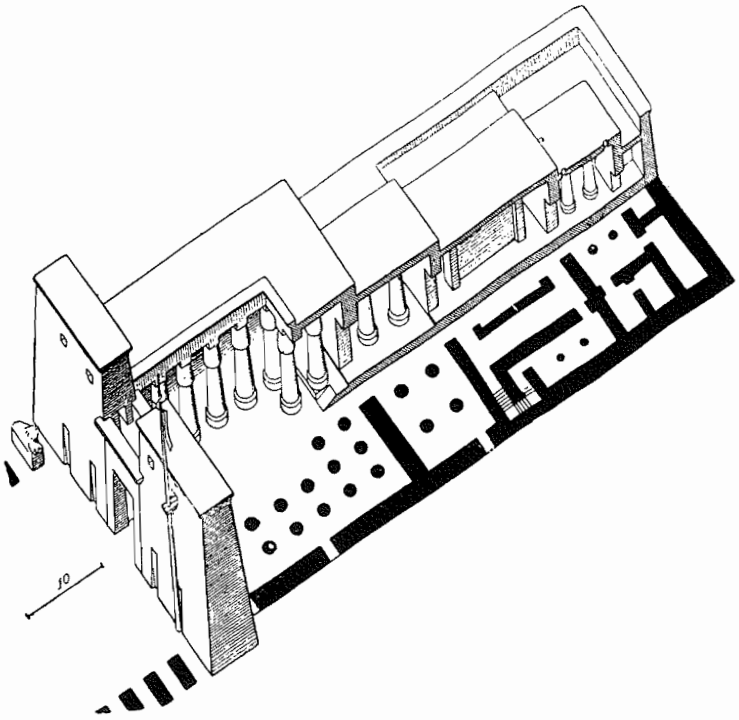
The plan influences the whole structure : the geometrical laws on which it is based and their various modulations are developed in every part of the building.

Arrangement is an appreciable rhythm which reacts on every human being in the same way.

The plan bears within itself a primary and pre-determined rhythm : the work is developed in extent and in height following the prescriptions of the plan, with results which can range from the simplest to the most complex, all coming within the

same law. Unity of law is the law of a good plan : a simple law capable of infinite modulation.

Rhythm is a state of equilibrium which proceeds either



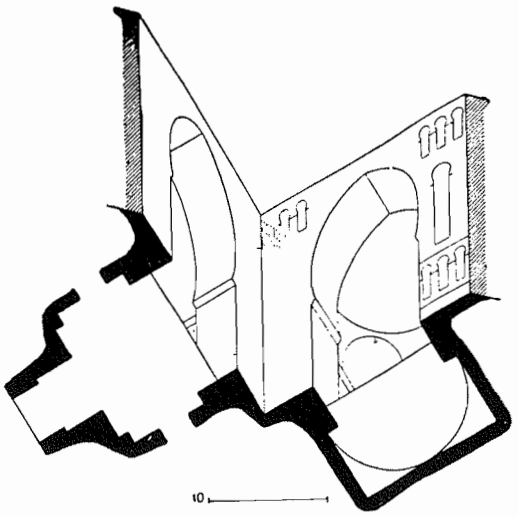
TEMPLE AT THEBES

The plan is organized in accordance with the axis of the main entrance : the Avenue of Sphinxes, the pylons, the courtyard and peristyle, the sanctuary.

from symmetries, simple or complex, or from delicate balancings. Rhythm is an equation ; Equalization (symmetry, repetition) (*Egyptian and Hindoo temples*) ; compensation (movement of contrary parts) (*the Acropolis at Athens*) ; modulation (the development of an original plastic invention)

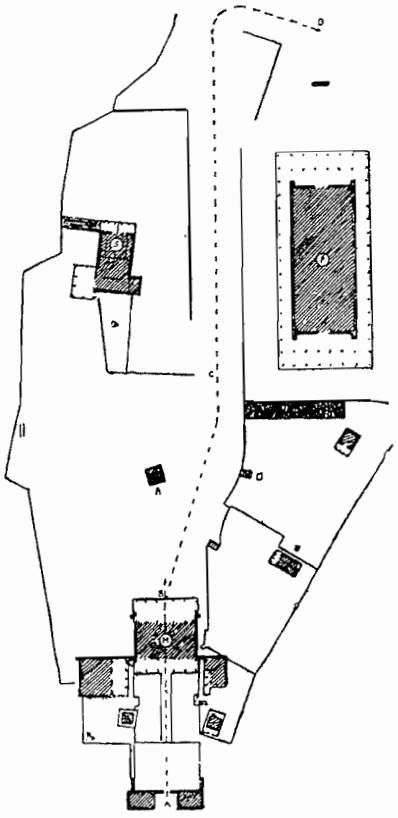
(*Santa Sophia*). So many reactions, differing in the main for every individual, in spite of the unity of aim which gives the rhythm, and the state of equilibrium. So we get the astonishing diversity found in great epochs, a diversity which is the result of architectural principle and not of the play of decoration.

The plan carries in itself the very essence of sensation.



PALACE IN AMMAN (SYRIA)

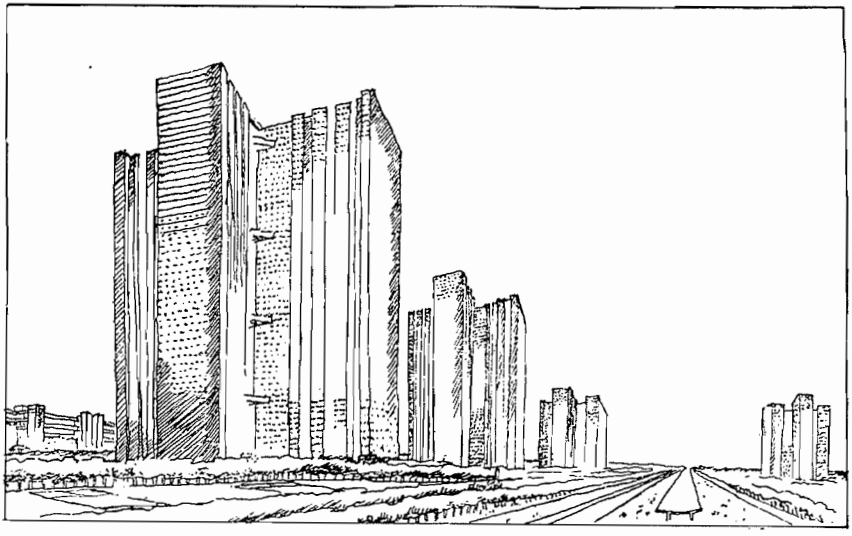
But the sense of the plan has been lost for the last hundred years. The great problems of to-morrow, dictated by collective necessities, based upon statistics and realized by mathematical calculation, once more revive the problem of the plan. When once the indispensable breadth of vision, which must be brought to town planning, has been realized, we shall enter upon a period that no epoch has yet known. Towns must be



THE ACROPOLIS, ATHENS

The apparent lack of order in the plan could only deceive the unlearned. The balance of the parts is in no way a paltry one. It is determined by the famous landscape which stretches from the Piræus to Mount Pentelicus. The scheme was designed to be seen from a distance : the axes follow the valley and the false right angles are contrived with the skill of a first-rate stage manager. The Acropolis set on its rock and on its sustaining walls, seen from afar appears as one solid block. The buildings are massed together in accordance with the incidence of their varying plans.

conceived and planned throughout their entire extent in the same way as were planned the temples of the East and as the Invalides or the Versailles of Louis XIV were laid out.



LE CORBUSIER, 1923. A CITY OF TOWERS

The towers are placed amidst gardens and playing-fields. The main arteries, with their motor-tracks built over them, allow of easy, or rapid, or very rapid circulation of traffic.

should repudiate the existing lay-out of our towns, in which the congestion of buildings grows greater, interlaced by narrow streets full of noise, petrol fumes and dust; and where on each storey the windows open wide on to this foul confusion. The great towns have become too dense for the security of their inhabitants and yet they are not sufficiently dense to meet the new needs of " modern business."

If we take as our basis the vital constructional event which the American sky-scraper has proved to be, it will be sufficient to bring together at certain points (relatively distant) the great density of our modern populations and to build at these points enormous constructions of 60 storeys high. Reinforced con-

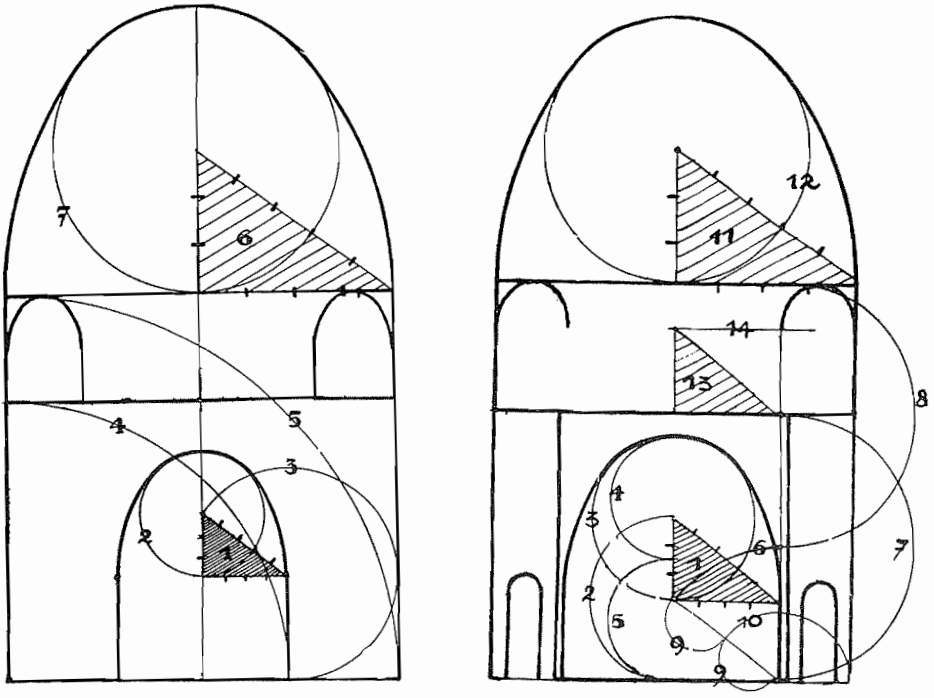
An inevitable element of Architecture.

The necessity for order. The regulating line is a guarantee against wilfulness. It brings satisfaction to the understanding.

The regulating line is a means to an end; it is not a recipe. Its choice and the modalities of expression given to it are an integral part of architectural creation.

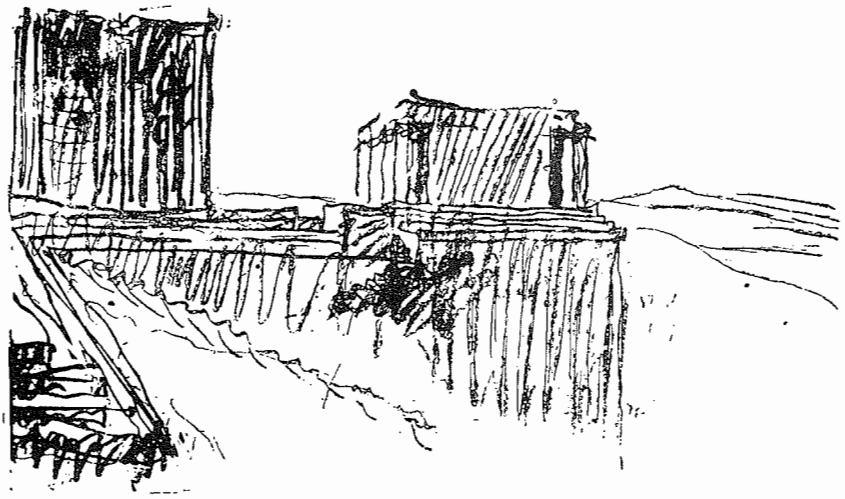
The facade of the Arsenal of the Piræus is "regulated" by a few simple divisions which give the proportion of the area to the height and fix the placing of the doors and their dimensions in intimate relationship with the actual proportions of the façade.

EXTRACT FROM A BOOK BY DIEULAFOY:



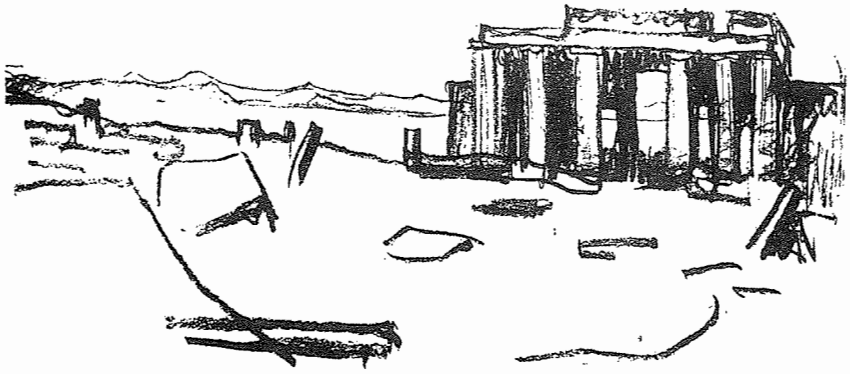
ACHÆMENIAN CUPOLAS

The great Achæmenian cupolas form one of the most subtle conclusions of geometry. Once the conception of the cupola was established in accordance with the poetical needs



THE PROPYLEA AND THE TEMPLE OF THE WINGLESS VICTORY

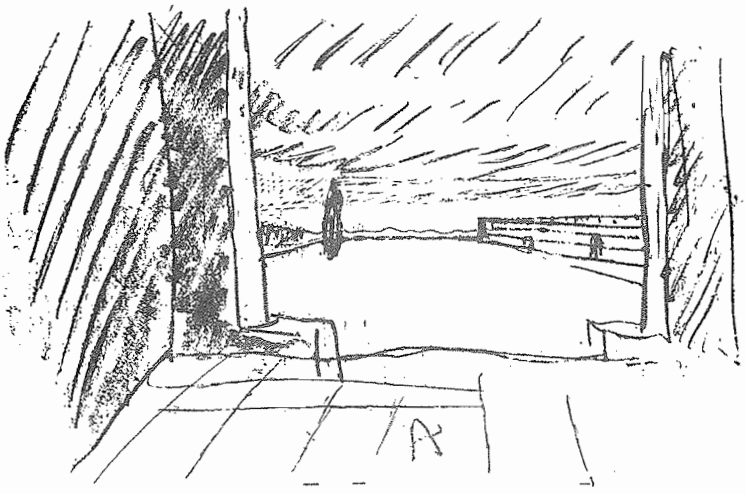
varied (wood, marble, a tree, grass, blue horizons, near or distant sea, sky). The elements of the site rise up like walls panoplied in the power of their cubic co-efficient, stratification, material, etc., like the walls of a room. Walls in



THE PROPYLEA

relation to light, light and shade, sadness, gaiety or serenity, etc. Our compositions must be formed of these elements.

On the ACROPOLIS AT ATHENS the temples are turned towards one another, making an enclosure, as it were, which the eye readily embraces ; and the sea which composes with the architraves, etc. This is to compose with the infinite resources

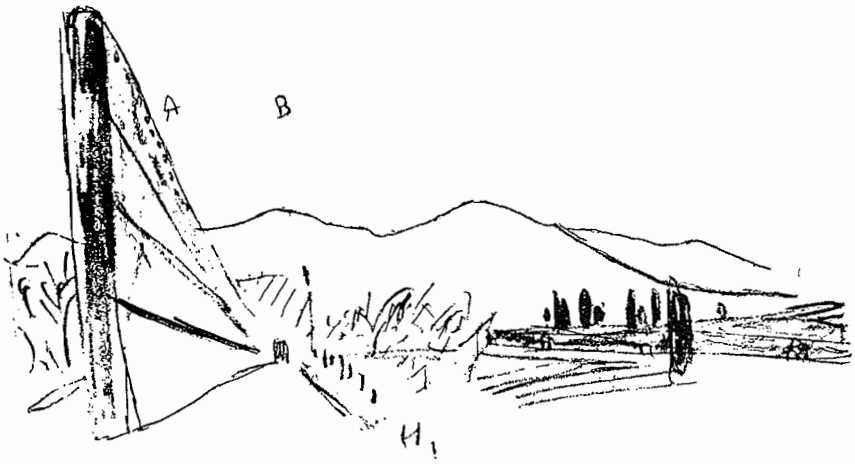


HADRIAN'S VILLA, ROME

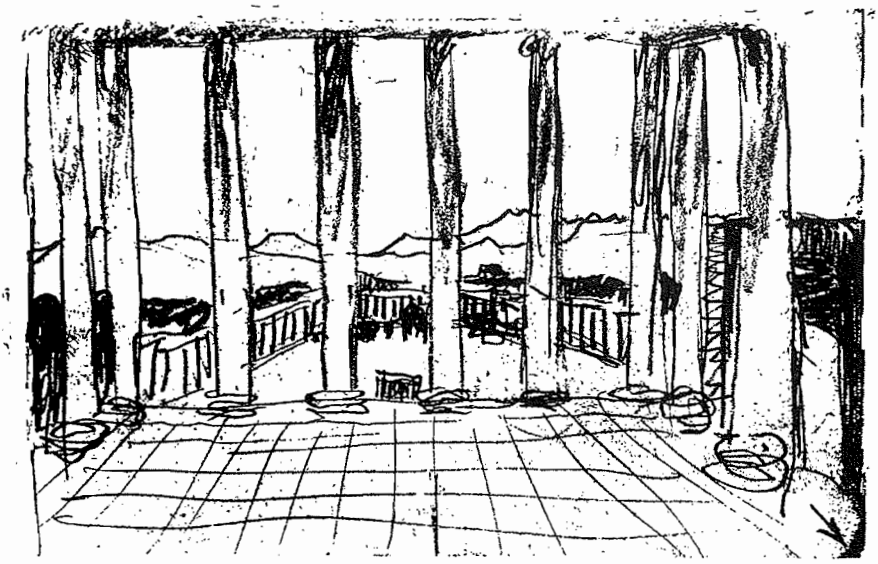
of an art full of dangerous riches out of which beauty can only come when they are brought into order.

At HADRIAN'S VILLA the levels are established in accordance with the Campagna ; the mountains support the composition, which indeed is based upon them.

In the FORUM OF POMPEII, with its vistas of each building in relation to the whole and to every detail, there is a grouping of varied interest constantly renewed.



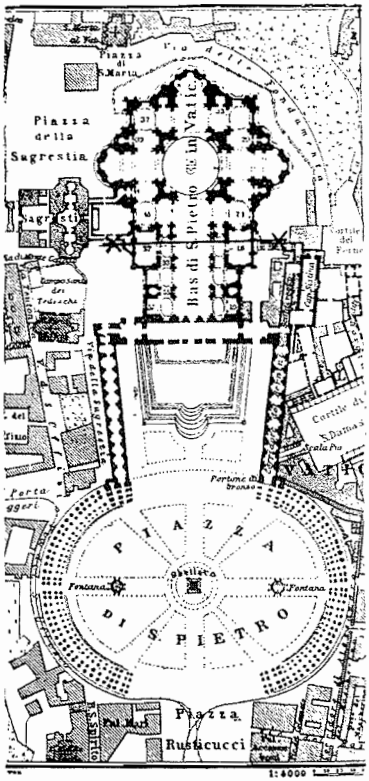
HADRIAN'S VILLA, ROME



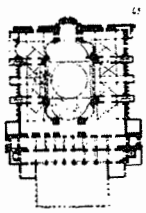
THE FORUM, POMPEII

TRANSGRESSION

In the examples I shall now give, the architect has not taken into account that a plan proceeds from within to without, and has not formed his composition out of volumes quickened by a single well-ordered impulse, in conformity with an aim which was the driving intention of the work ; an aim that everyone



ST. PETER'S, ROME



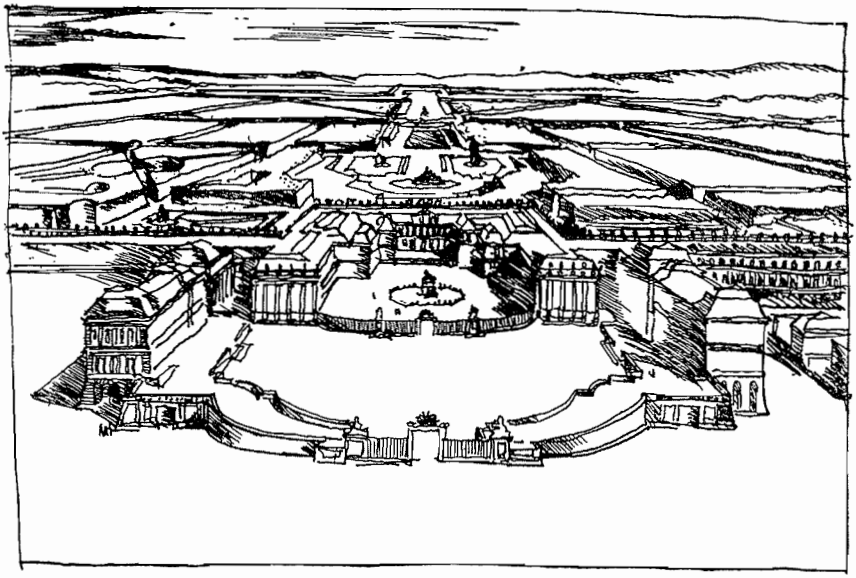
SANTA SOPHIA, CONSTANTINOPLE

The line drawn across the third bay of the Nave shows the place where Michael Angelo intended his façade to come (*see Michael Angelo's original scheme in the preceding chapter*).

could afterwards see for himself with his own eyes. The architect has not taken into account the architectural elements of the interior, that is to say surfaces which are linked together in order to receive light and make manifest the content of the building. He has not thought in terms of space, but has made stars on paper and drawn axes to form these stars. He has dealt with intentions which do not belong to the language of architecture. He has transgressed the rules of proper planning by an error of conception or an inclination towards vanities.

ST. PETER'S AT ROME: Michael Angelo constructed the enormous dome surpassing everything that had been seen till then; immediately on entering you were under the immense cupola. But the Popes have added three bays in front and a great vestibule. The whole idea is destroyed. Nowadays it is necessary to traverse a tunnel more than 300 feet long before arriving at the dome; two equivalent masses are in conflict; the effect of the architecture is lost (and with its decoration, conceitedly coarse, the fundamental fault is enormously increased and St. Peter's remains an enigma for the architect). Santa Sophia at Constantinople is a triumph with its superficial area of about 7,500 square yards, whereas St. Peter's covers an area of more than 16,000.

VERSAILLES: Louis XIV is no longer merely the successor of Louis XIII. He is the ROI-SOLEIL. Immense vanity! At the foot of the throne, his architects brought to him plans drawn from a bird's-eye view which seem like a chart of stars; immense axes, formed like stars. The Roi-Soleil swells with pride; and gigantic works are carried out. But a man has



VERSAILLES

(*From a contemporary drawing*)

only two eyes at a level of about 5 feet 6 inches above the ground, and can only look at one point at a time. The arms of the stars are only visible one after the other, and what you have is really a right angle masked by foliation. A right angle is not a star; the stars fall to pieces. And so it goes on: the great basin, the embroidered flower-beds which are outside the general panorama, the buildings that one can only see in fragments and as one moves about. It is a snare and a delusion. Louis XIV deceived himself of his own free will. He transgressed the truths of architecture because he did not work with the objective elements of architecture.

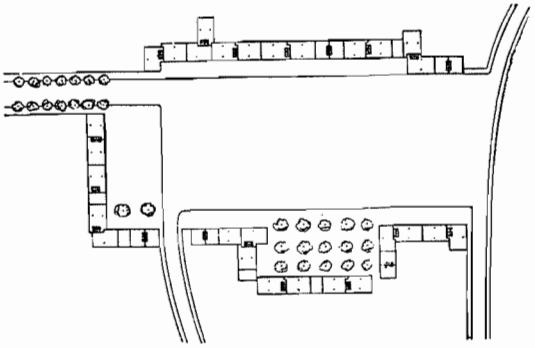
And a little grand-ducal princeling, a courtier, like so many others, of the glory of the Roi-Soleil, planned the town of

CARLSRUHE which is the most lamentable failure of an intention, the perfect " knock-out." [1] The star exists only on paper, a poor consolation. Illusion ! The illusion of fine plans. From any point in the town you can never see more than three windows of the castle and they always seem the same ones ; the humblest everyday house would produce as much effect. From the castle, you can never look down more than a single street at a time, and any street in any small market town would have a similar effect. Vanity of vanities ! It must not be forgotten, in drawing out a plan, that it is the human eye that judges the result.[2]

When we pass from mere construction to architecture it is because we are indulging a high aim. Vanity must be avoided. Vanity is the cause of architectural vanities.

[1] I apologize for the retention here of the original *French*.—F. E.

[2] See the Plan of Carlsruhe at the head of this Section.



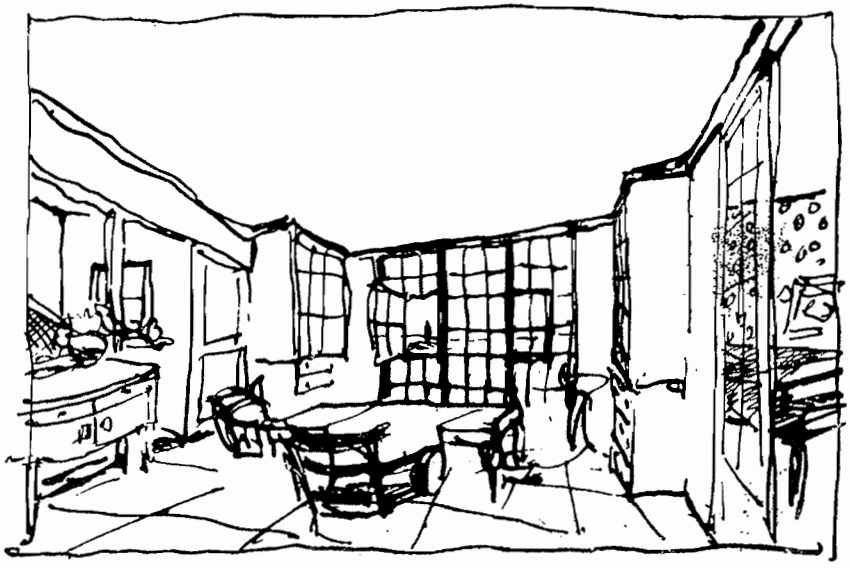
PLAN OF HOUSING SCHEME IN REINFORCED CONCRETE

everything breathes confusion; financial and social organization, using concerted and forceful methods, will be able to solve the housing question, and the yards will be on a huge scale, run and exploited like government offices. Dwellings, urban and suburban, will be enormous and square-built and no longer a dismal congeries; they will incorporate the principle of mass-production and of large-scale industrialization. It is even



HOUSE IN REINFORCED CONCRETE. HOUSE AND WORKSHOP

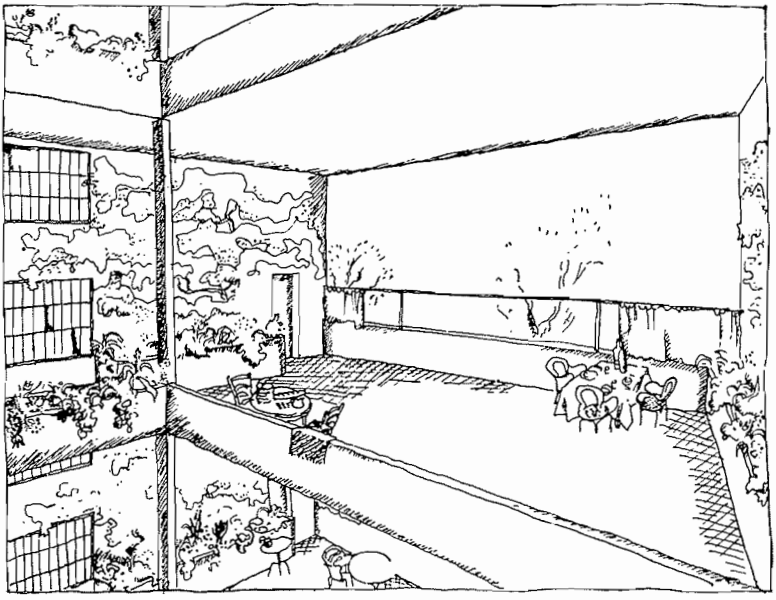
The walls do not carry any weight; the windows go right round the house.



LE CORBUSIER, 1915. INTERIOR OF A REINFORCED CONCRETE HOUSE

Mass-production doors, windows, cupboards : the windows are built up of one, two, a dozen units : one door with one impost, two doors with two imposts, or two doors without impost, etc. ; cupboards glazed above and with drawers below for books, utensils, etc. All these units, which big industry can supply, are based on a common unit of measurement : they can be adapted to one another exactly. The framework of the house being made, these elements are set up in their proper places in the empty shell and temporarily fixed by laths ; the voids are filled by plaster slabs, bricks or lathing; the normal method of building is reversed and months of work are saved. A further gain, of the greatest importance, is architectural unity, and by means of the module, or unit of measurement, good proportion is assured automatically.

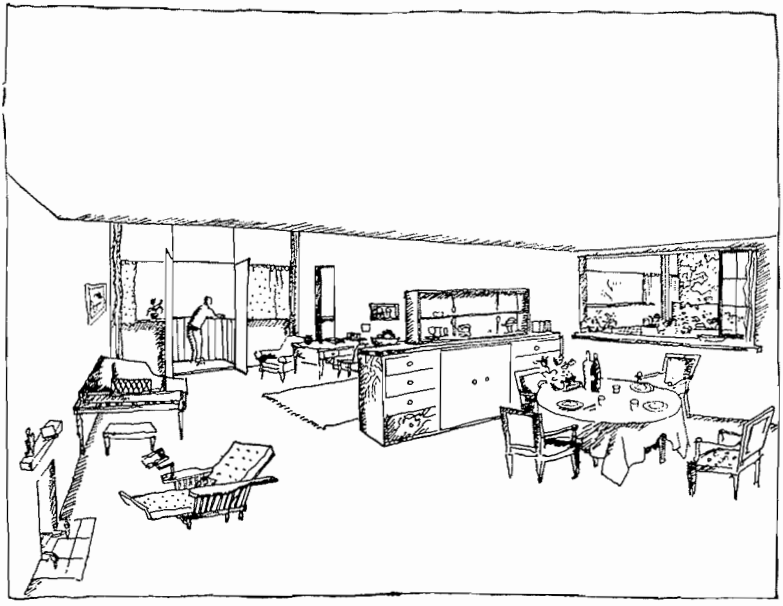
possible that building " to measure " will cease. An inevitable social evolution will have transformed the relationship between tenant and landlord, will have modified the current conception of the dwelling-house, and our towns will be ordered instead of being chaotic. A house will no longer be this solidly-built thing which sets out to defy time and decay, and which is an expensive luxury by which wealth can be shown ; it will be a tool as the motor-car is becoming a tool. The house will no



"FREEHOLD MAISONETTES"

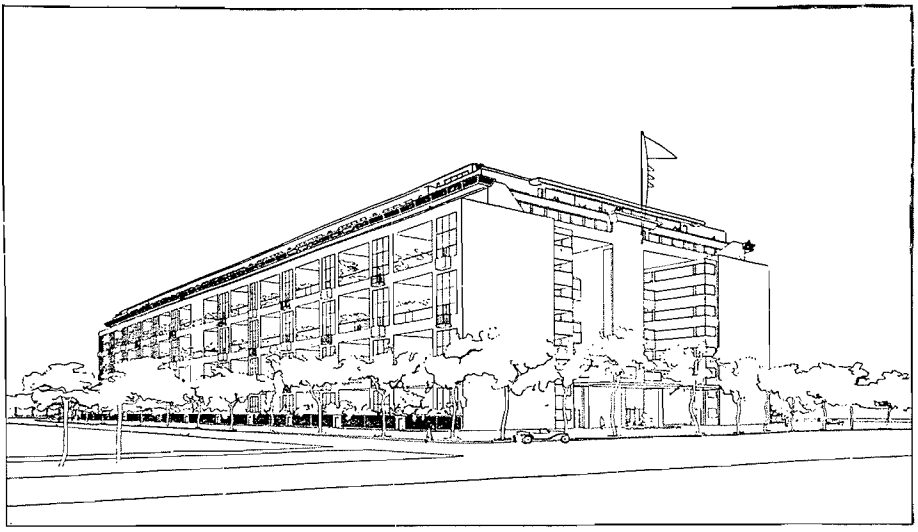
One of the hanging gardens.

refrigerators, vacuum cleaners, pure water, etc. Servants are no longer of necessity tied to the house ; they come here, as they would to a factory, and do their eight hours ; in this way an active staff is available day and night. The provision of food, whether cooked or not, is arranged by a special purchasing service, which makes for quality and economy. From a vast kitchen the food



"FREEHOLD MAISONETTES"

View of a dining-room (the hanging garden is seen through the window on the right).



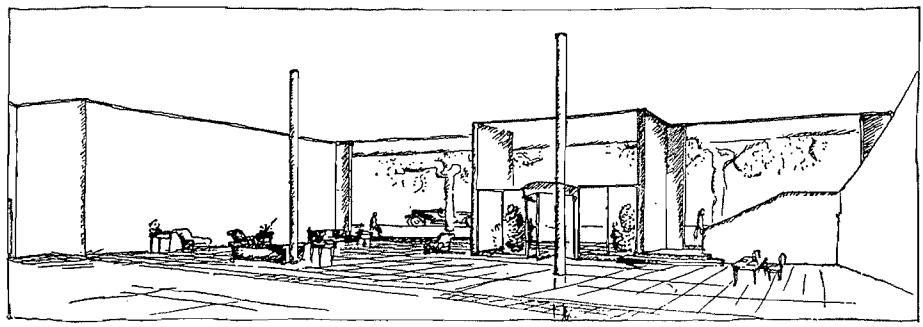
"FREEHOLD MAISONETTES"

General view of one block

is supplied as required to be eaten, either privately or in the communal restaurant. Each maisonette has its own gymnasium and sports room, but on the roof there is a communal hall for sports and a 300 yards track. On the roof too is an entertainment hall for the use of the inhabitants. The ordinary narrow entrance lobby of the house is replaced by a vast hall, and a porter is on duty day and night to receive visitors and show them to the lifts. There is the great covered court, on the roof of the underground garages, for tennis. Trees and flowers all around this court, and all along the street in the gardens ; in each hanging garden flowers and creepers. "Standardization" here comes into its own. The maisonettes represent a type of house-arrangement which is rational and sensible, without emphasis in any particular direction, but sufficient and practical. By the system of rent purchase the bad old property systems no longer exist.

No actual rent is paid ; the tenants take shares in the enterprise ; these are payable over a period of twenty years, and the interest represents a very low rent.

Mass-production is even more essential than anywhere else in great enterprises of this kind : low cost. *And the* mass-production spirit *brings with it many unhoped-for benefits at a difficult time :* domestic economy.



"FREEHOLD MAISONETTES": ENTRANCE HALL