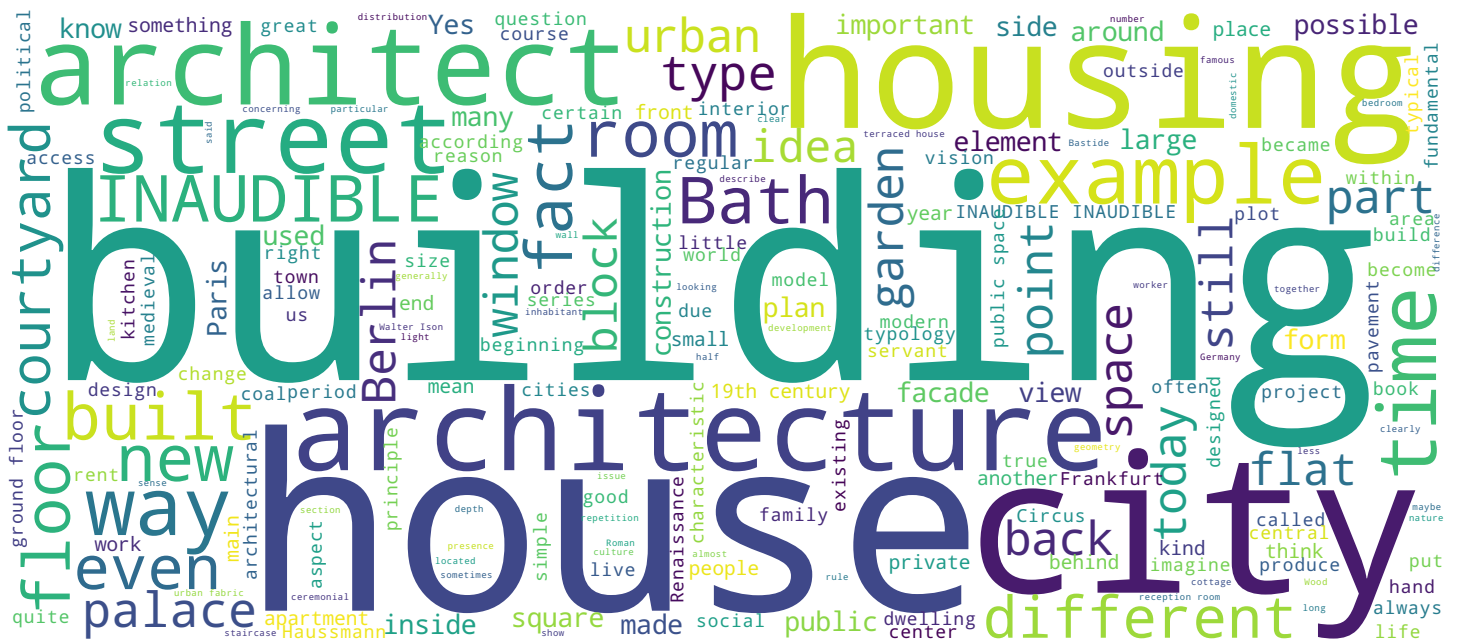


a Housing and Cities course video



EPFL





Bath is the most spectacular example of Georgian urbanism. And it is quite a unique in European urbanism because in fact when looking at these set of numerous buildings one realizes that Bath doesn't have urban blocks. The very notion of urban fabric is almost disappearing here, because the buildings themselves define from one side. The urban space are very representative and quite theatrical space and behind, on the other hand, any single dweller or owner add the possibility to develop his own idea of of the house. So on the back side, you can appreciate the unknown formal and very irregular composition. Housing types and urban morphology are closely intertwined; anurban house called terraced house, row house, or simply Terrace generally has a rectangular floor plan. The street facade, a courtyard, or garden facade. It shares one more party walls with neighboring houses. From a typological point of view, the houses of Bath perfectly correspond to the ceremonial of a city where wealthy people from London spent weekends and holidays. As a result, the houses have several reception rooms. Nevertheless, the most distinctive aspect of the houses at first sight is the clear difference between the street and the back facades.

Notes

Summary

0m 34s





While the street facade gives onto the public space, it has to abide by a plan of alignments. Towards the back, each owner was free to do as he pleased. The same reasoning applies to the interior of the houses. Several elements give them the greatest architectural homogeneity. The same entrance door, the same access system but inside each house has a slightly different environment. In the Royal Crescent behind an extremely calibrated repetitive colonnade, is the greatest typological richness. // Bath, Wood and after Wood and all the architects who built it, we still have that connection. to the earth and to nature, which is fundamental.

Notes

Summary





so to come back, the English house before The Great London Fires, 1616, had the coal in the cellar, and then we'd practice that, we put the coal under the pavement, in front of the cellar; it produces the English court. And the fact that the pavement is higher than the natural terrain. Exactly for fluid waves and so on. for which there is the coal problem, we go back up the house. we go back up the house by 80, 120 cm to keep the inside from the outside. So we're making a bridge to climb. and we release a base, which is at field level. So the house is in contact with the pavement with this device of alignment, of super elevation and loosening to leave an English court for the action of fire. but behind it, there is a staging area that plays with the backyard where the garden is and... INAUDIBLE INAUDIBLE the English house it's everywhere, from High Gate to Saint James street, there's a backyard that to this guy. In this section of a house in the Circus, you can clearly see the light well below street level allowing for coal delivery and giving natural light to service areas. To get into the house, one crosses a small bridge that passes over the light wall.

Notes

Summary



3m 10s



The general layout of the house, if we look at it from outside, is a typical theme coming directly from classical architecture. The use of this giant order combines the first and the second floor. In the very origin, The ground floor spaces were supposed to be used for reception and also at first floor of the Walls reception rooms and also sometimes bedrooms.

Notes

Summary



4m 47s



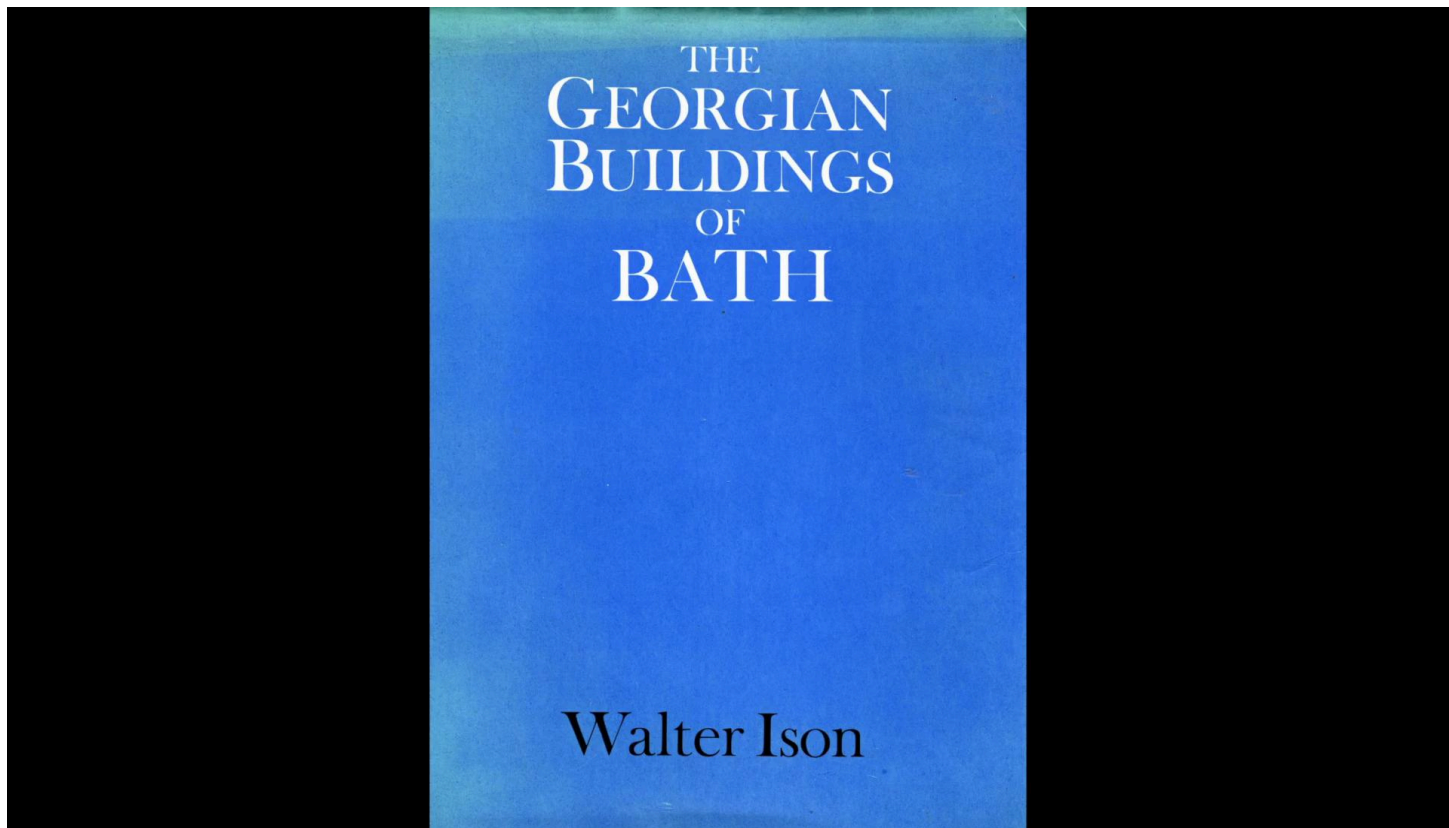
But the main bedrooms are typically located on second floor. And maybe under the roof, one can easily find rooms for servants and domestic people. Underground, In the space giving on this little courtyard, there are walls service rooms as well as the kitchen and the servants living spaces.

Notes

Summary



5m 23s



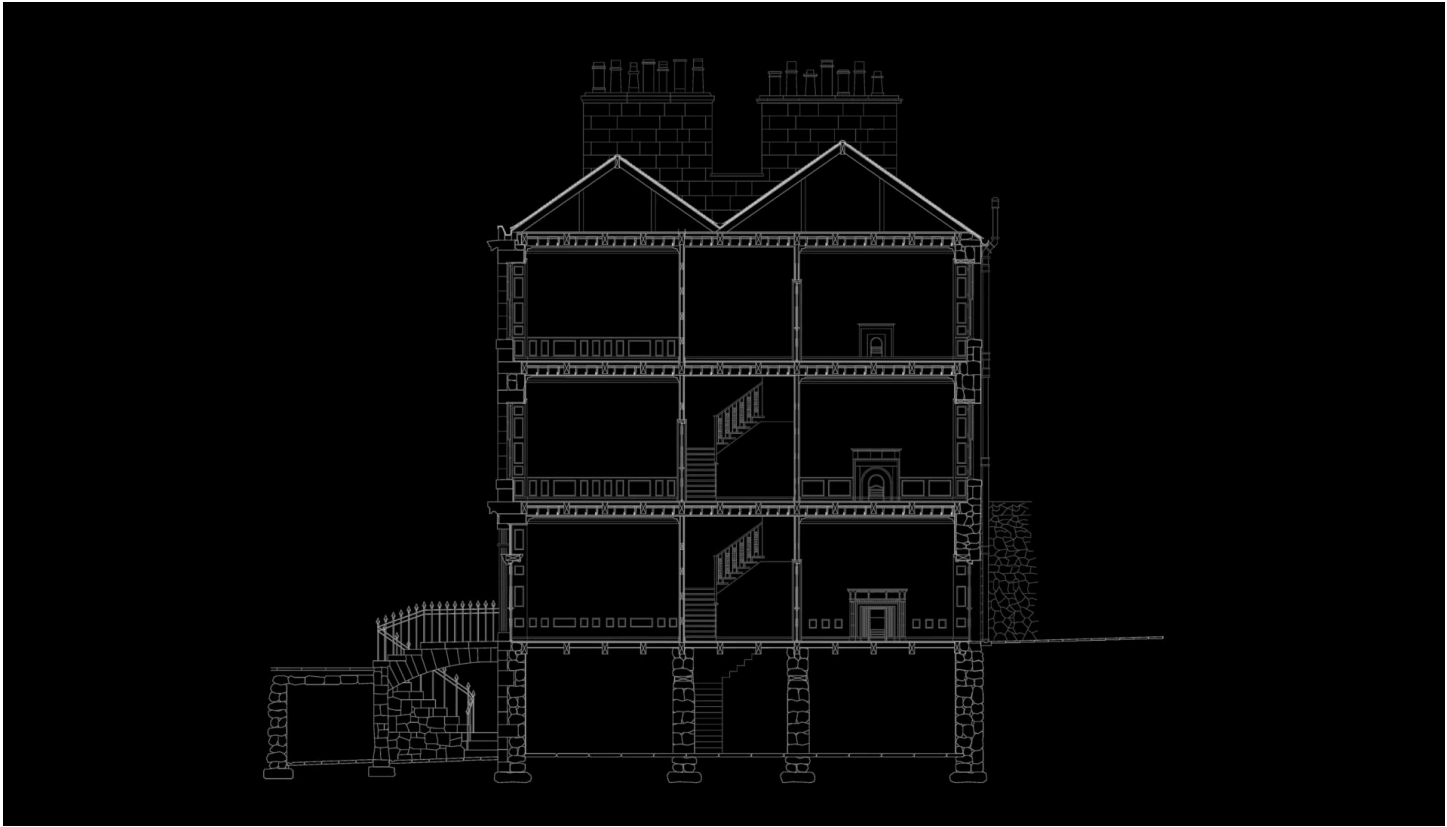
In 1948, Walter Ison published the book the Georgian buildings of Bath, from 1700 to 1830. It has since become the most important reference concerning its domestic architecture and describing the typical features of the terraced house.

Notes

Summary



5m 56s



Walter Ison says: "The standard type of terraced house, to which the majority of past examples belong usually has a street frontage varying from 20 to 25 feet in width and a building depth of 35 to 50 feet, with a garden or yard at the rear according to the site conditions. Accommodation is arranged in a basement containing the domestic offices and kitchen ground and first floors, each with a large and a small reception room and bedrooms on the second and third floors.

Notes

Summary

6m 14s





The last usually INAUDIBLE story. Numbers 11 to 15. Alfred Street describes to the younger one, belong to the more usual type of house with a large room in the front and the staircase and secondary room at the back. This last being sometimes increased in the area by the addition of a bay." The building system is once again very simple and very efficient. The main facade as well as the rear facade are realized in stone. This is a stone coming from a square not far from Bath. And in the first set of buildings it is to be doubled up with an interior stone wall. In more recent example the facade is composed only by one single layer of the so-called Ashler stones. The building structure is not so complicated because the span is quite reduced. In his book Walter Ison also describes the evolution of the main building methods of the houses and Bath. He says: "The Georgian houses of Bath were generally well constructed in accordance with the best standards of contemporary building practice.

Notes

Summary

6m 45s





The street frontages are almost invariably faced with finally worked Ashler wandered into a rebel corps and the party and other structural walls are finished in random masonry with Ashler dressings to the external door and window openings." The author goes on to describe the typical windows of the houses: "Windows were invariably fitted with sliding sashes, so to have been introduced into bottom 1696 by Chairman and lodging keeper named Taylor. In the early examples, subdivision into small panes is affected by use of heavy glazing bars. But the glass sizes were gradually increased and the bars correspondingly reduced in section until the limits of practicability were reached in the early 19th century houses where windows openings giving access to balconies are often 12 feet high and 4 feet wide and the fitted with an equally divided sashes glazed with a total of only 15 large panes." In this case the building is characterized by a very regular rhythm given by the repetition of the same window. The window that you see here is a typical feature of Bath or more generally Georgian architecture. It is such a window. It's a sliding window a low window.

Notes

Summary



8m 09s



The opening according to vertical movement and it is characteristic of this kind of architecture. Even if Bath is supposed to be world heritage protected by UNESCO, we can begin to see unfortunately that forms the windows begin to be altered and it is a most delicate topic because due to the fact that this architecture is so simple. And finally there is only windows and nothing else than the repetition, when you change the geometry of the window you risk a 12th grade the general perception of the building itself. Throughout the year the success of the city of Bath was so big that narrower houses were built with fewer floors and less decorative elements. It also starts becoming a more attractive town for the small bourgeoisie. There's a fantastic effect produced by the opposing relation between the facades and depth. There are usually two layers of rooms between the street and the garden facades that allow for surprises of this type. As we walk along the streets, as you conterpass the house and look into the garden towards the back all these aspects, you can imagine make for a very livable city not only because of its size but also because of the common spaces reserved for pedestrians such as the gardens and the large sidewalks.

Notes

Summary

9m 39s





This is really the most minimal solution. With only three steps between the sidewalk and the street. But it gives a vision of the street that is completely different from most european cities.

Notes

Summary

11m 18s

