



The Architecture of Hurry

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Tout à l'heure, comme je traversais le boulevard, en grande hâte, et que je sautillais dans la boue, à travers ce chaos mouvant où la mort arrive au galop de tous les côtés à la fois, mon auréole, dans un mouvement brusque, a glissé de ma tête dans la fange du macadam.

Baudelaire, 'Perte d'Auréole', *Le Spleen de Paris*

Just a little while ago, as I was crossing the boulevard very hastily and jumping about in the mud, through that moving chaos in which death comes galloping toward you from all sides at once, I moved abruptly and my halo slipped from my head into the mire on the pavement.

Baudelaire, 'Loss of a Halo', *Paris Spleen*



Piccadilly Circus 1912

http://www.youtube.com/watch?v=v-5Ts_i164c&feature=player_detailpage#t=175s

At Third Avenue they took the Elevated, for which [Isabel] confessed an infatuation. She declared it **the most ideal way of getting about in the world ...**

‘They kill the streets and avenues, but at least they partially hide them, and that is some comfort; and they do triumph over their prostrate forms with a savage exultation that is **intoxicating.**’

W.D. Howells, *A Hazard of New Fortunes*



W. Louis Sontag, Jr., 'The Bowery at Night' (c. 1895)

People are born and married, and live and die in the midst of an uproar so frantic that you would think they would go mad of it; and I believe the physicians really attribute something of the growing prevalence of neurotic disorders to **the wear and tear of the nerves from the rush of the trains** passing almost momentarily, and the perpetual jarring of the earth and air from their swift transit.



BOWERY AND DOUBLED ECK ELEVATED R. R., NEW YORK CITY.

Imagine a mother with a dying child in such a place; or a wife bending over the pillow of her husband to catch the last faint whisper of farewell, as a train of five or six cars goes **roaring by the open window!** What horror! What profanation!

WD Howells, *Through the Eye of the Needle*, 1907



Constructing the South Eastern Railway extension from London Bridge to Charing Cross, past Southwark Cathedral (1863)

Gustave Doré, 'Over London By Rail' (1872)

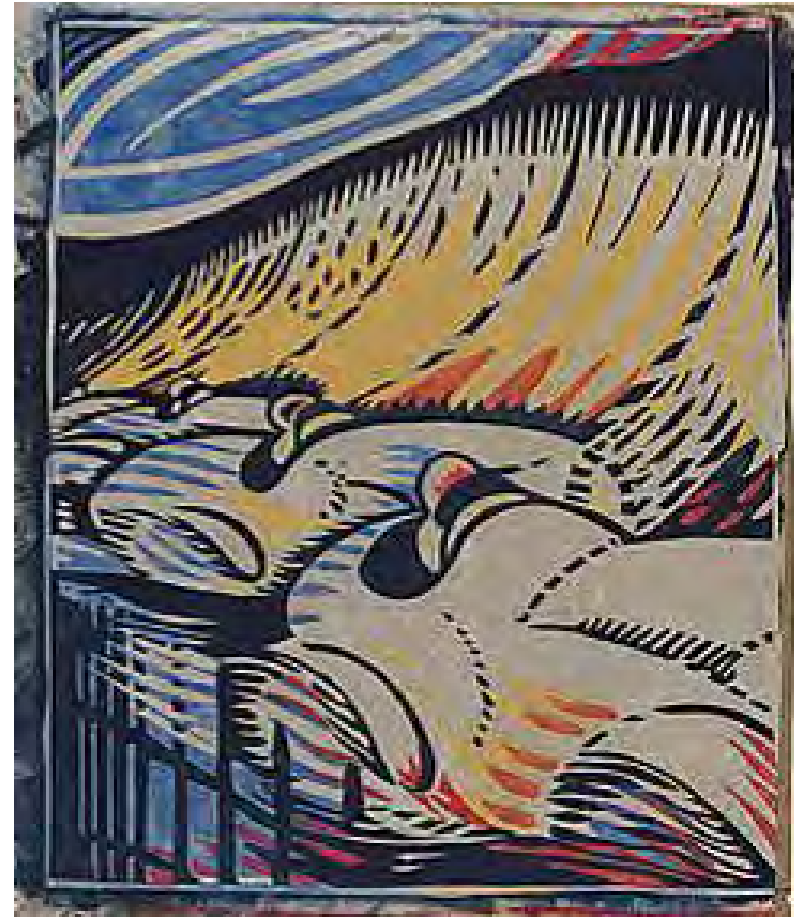
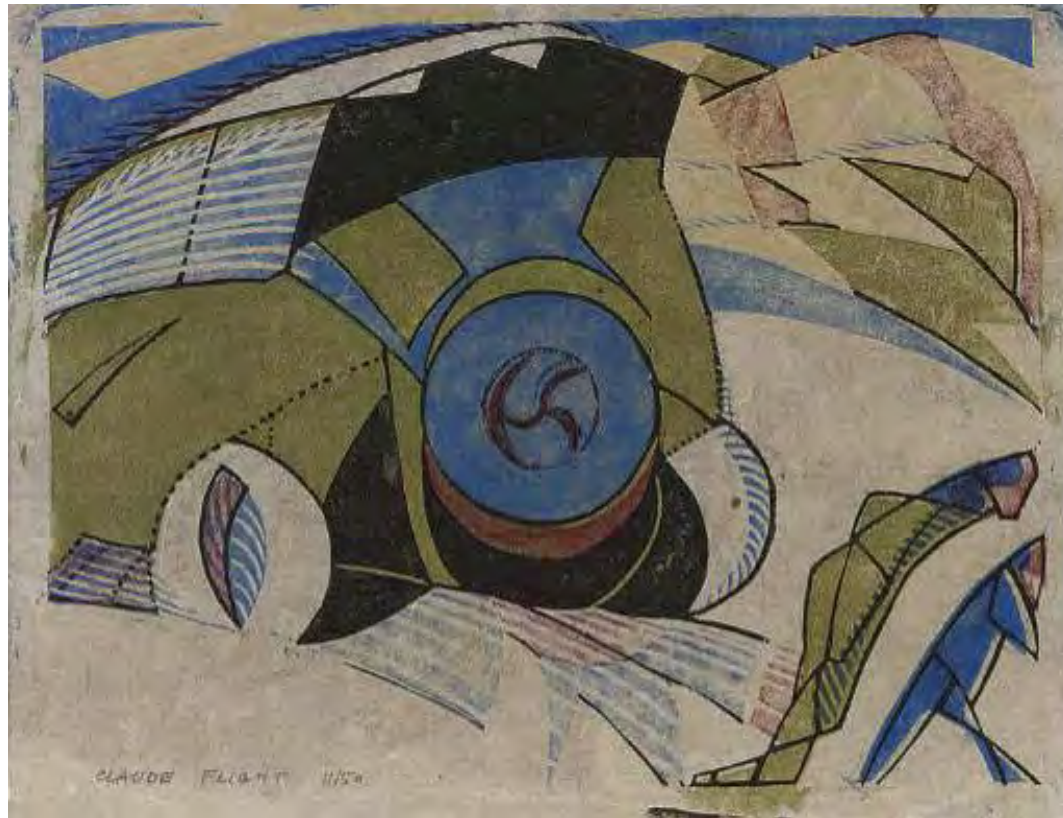


Leinster Gardens, Bayswater, Metropolitan Railway, under construction (1867) and 1990s





Claude Flight, 'Speed' (1922)



Claude Flight, 'Paris Omnibus' (1923); 'Brooklands' (1929)

And month by month the roads smelt more strongly of petrol, and were more difficult to cross, and human beings heard each other speak with greater difficulty, breathed less of the air, and saw less of the sky. ... In the streets of the city she [Margaret Schlegel] noted for the first time the architecture of hurry, and heard the language of hurry on the mouths of its inhabitants – clipped words, formless sentences, potted expressions of approval or disgust.

EM Forster, *Howards End* (1910)



Oxford Circus, 19 Oct 1910 (English Heritage)

‘Only Connect ...’

‘Only Connect ...’



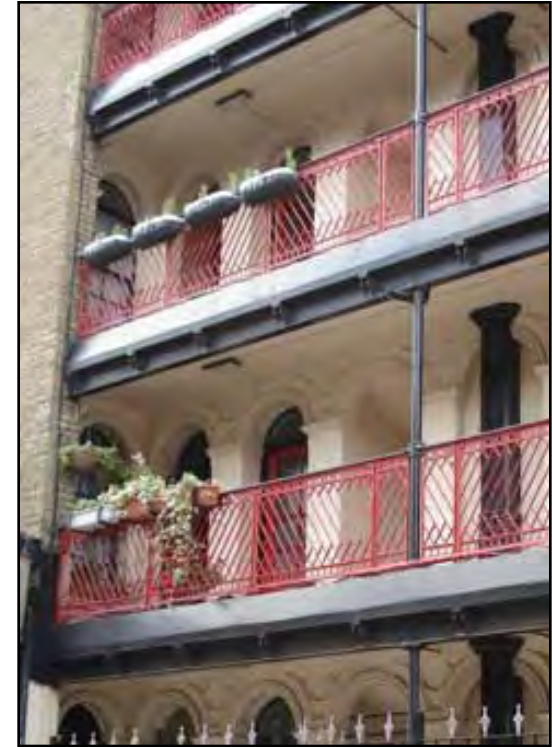
‘Only Connect ...’



‘Only Connect ...’



‘Only Connect ...’



‘Only Connect ...’



Even as the people in *Howards End* lose certainty about themselves, they become physically aroused by the world in which they live and they gain more awareness of one another. ... Displacement thus becomes something quite different in this novel from sheer movement, the detestable, meaningless movement epitomized for Forster by the automobile.

Richard Sennett, *Flesh and Stone*, pp. 349, 354

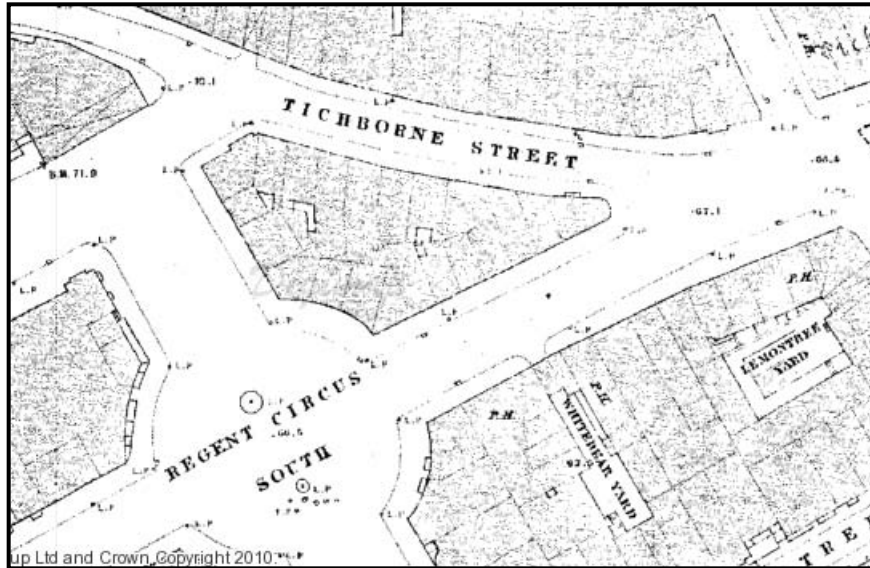


Charles Ginner,
'Piccadilly Circus',
1912



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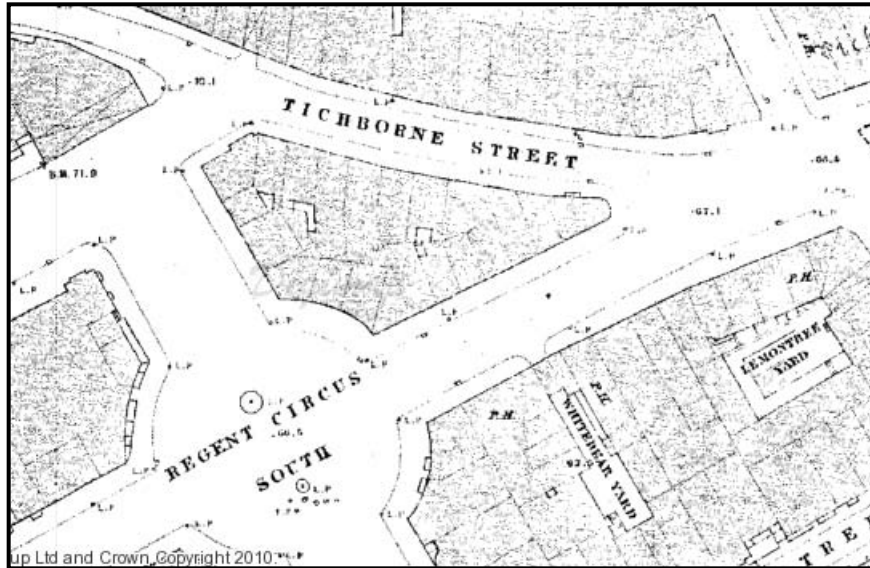


1871

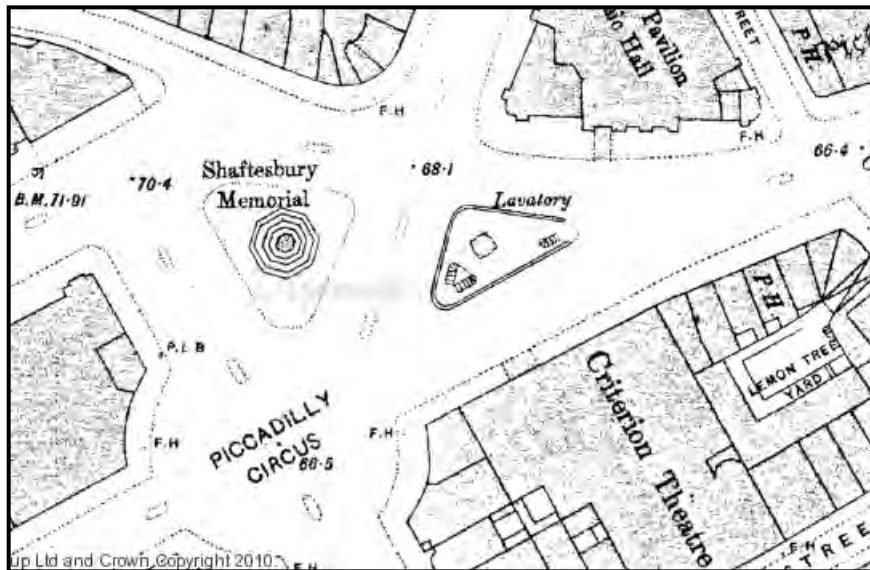
Piccadilly Circus



The newly opened London Pavilion Music Hall, Piccadilly Circus, with a seating capacity of 2000. Opened in 1861

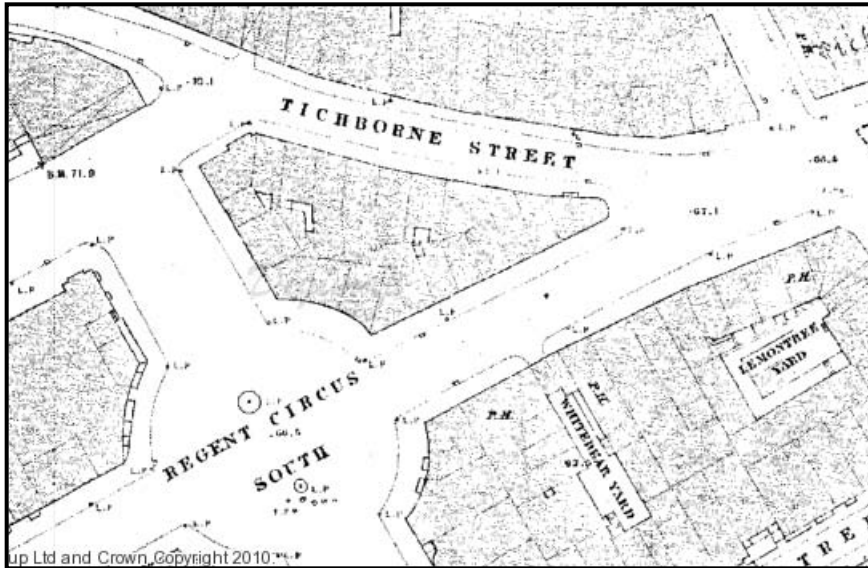


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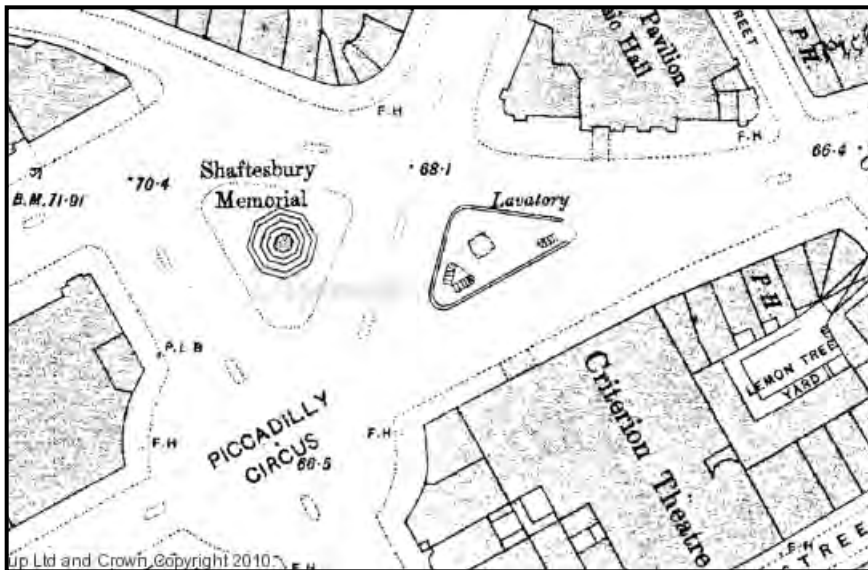


1895

Piccadilly Circus



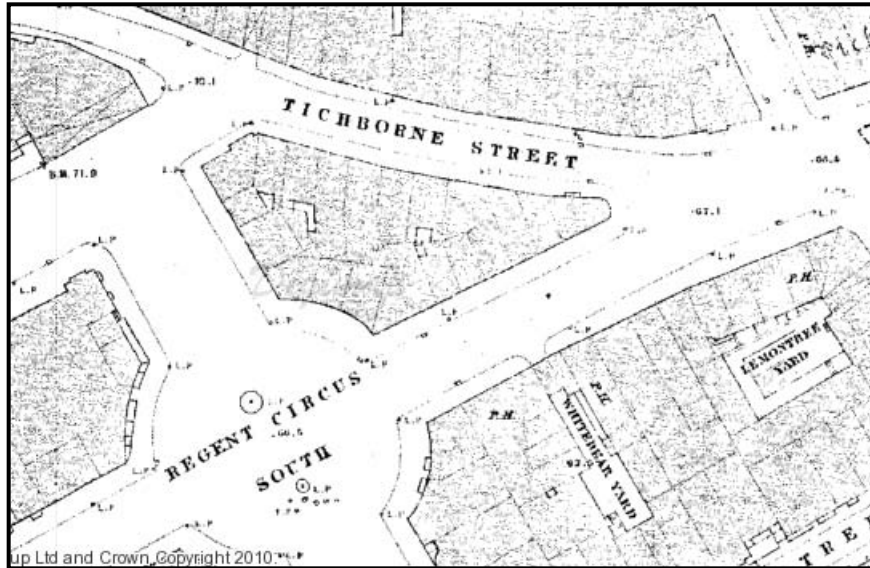
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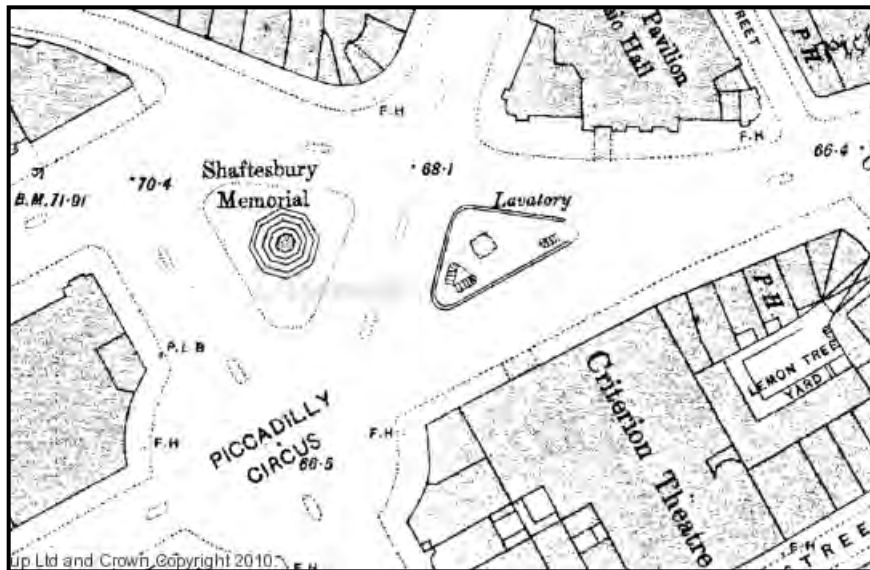
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Piccadilly Circus



1871



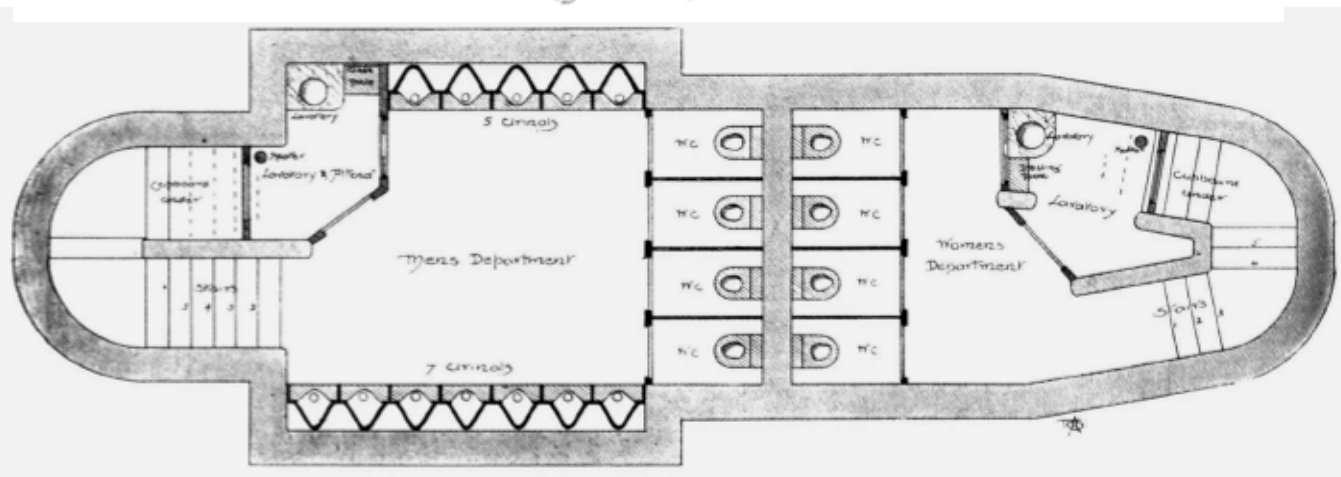
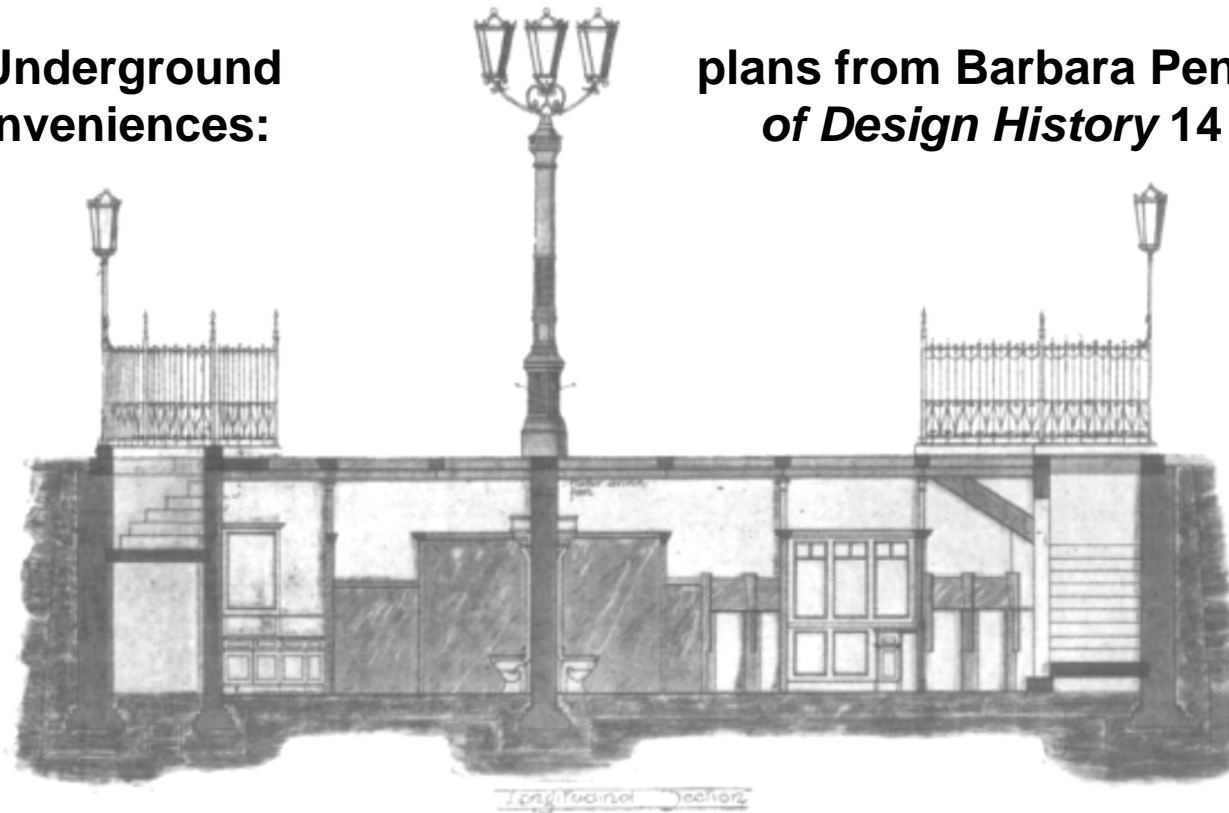
1895



Piccadilly Circus

Victorian Underground Public Conveniences:

plans from Barbara Penner, *Journal of Design History* 14 (1) (2001)





Underground Public Conveniences in Whitehall and Paddington

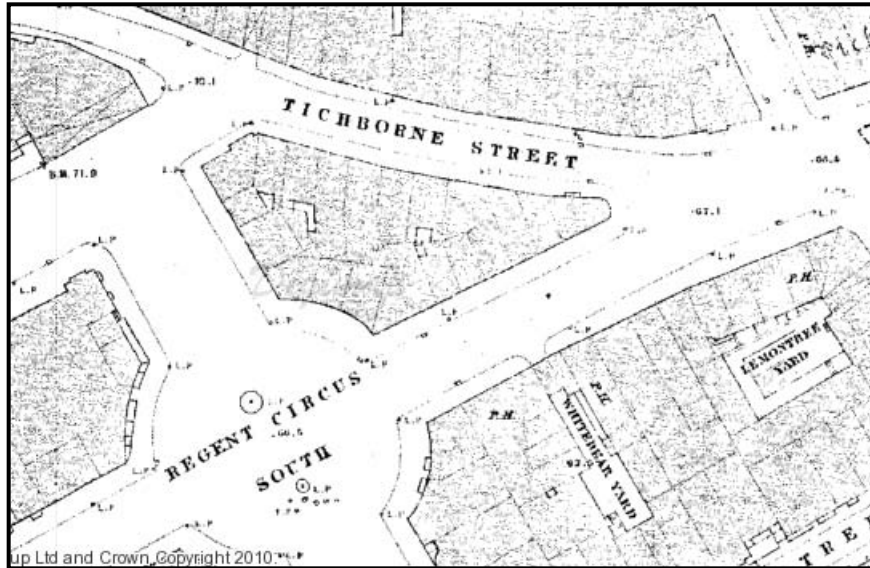


Wendela Boreel, 'Piccadilly' (1922)

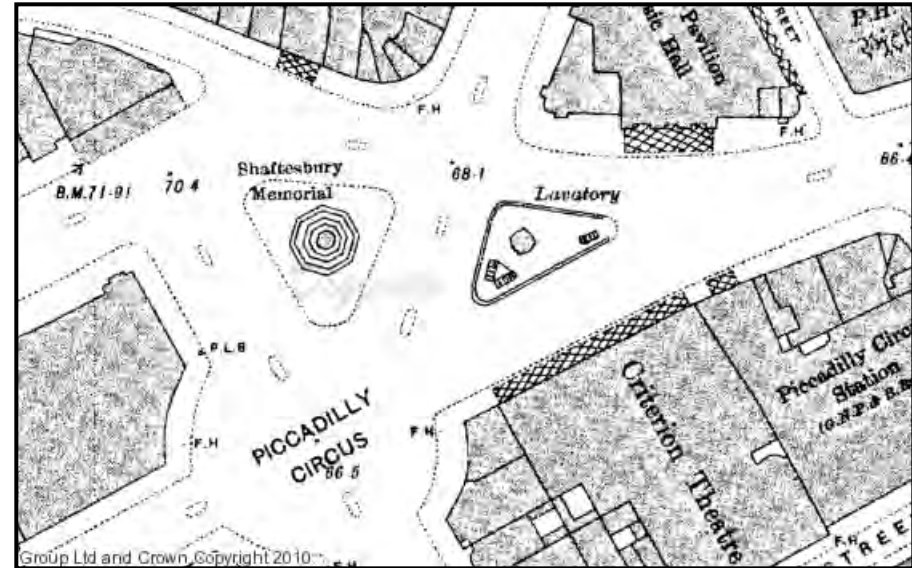




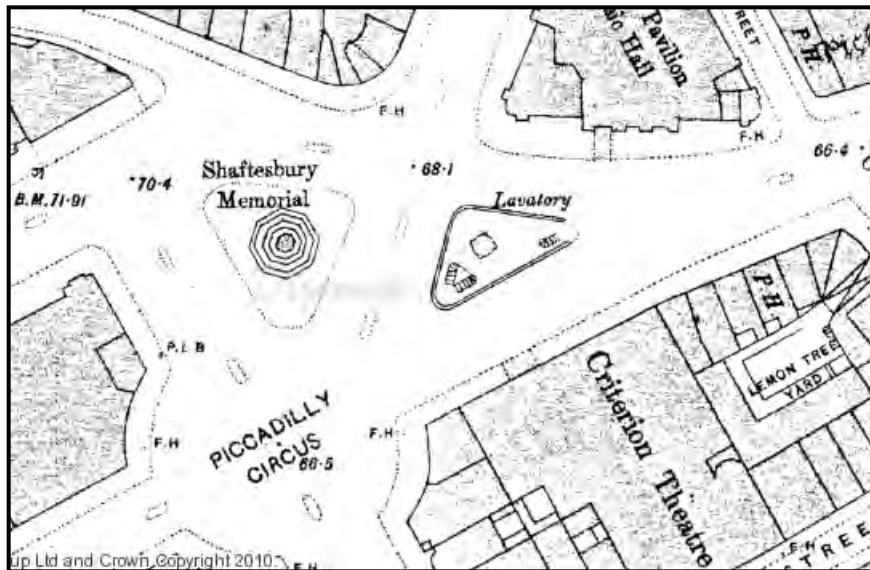
Criterion Theatre, as recently restored



1871



1916



1895



Piccadilly Circus



Piccadilly Circus Station, opened 1906

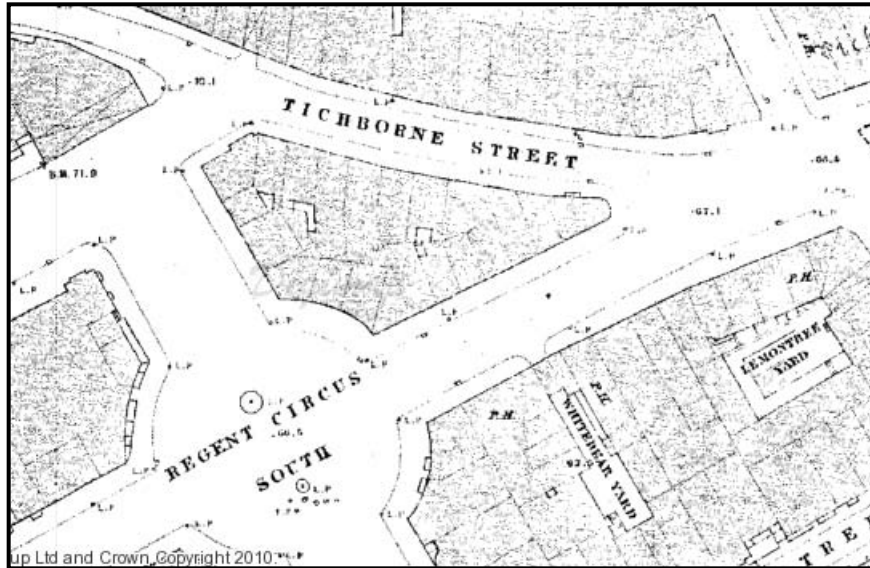
Collection of London Transport Museum



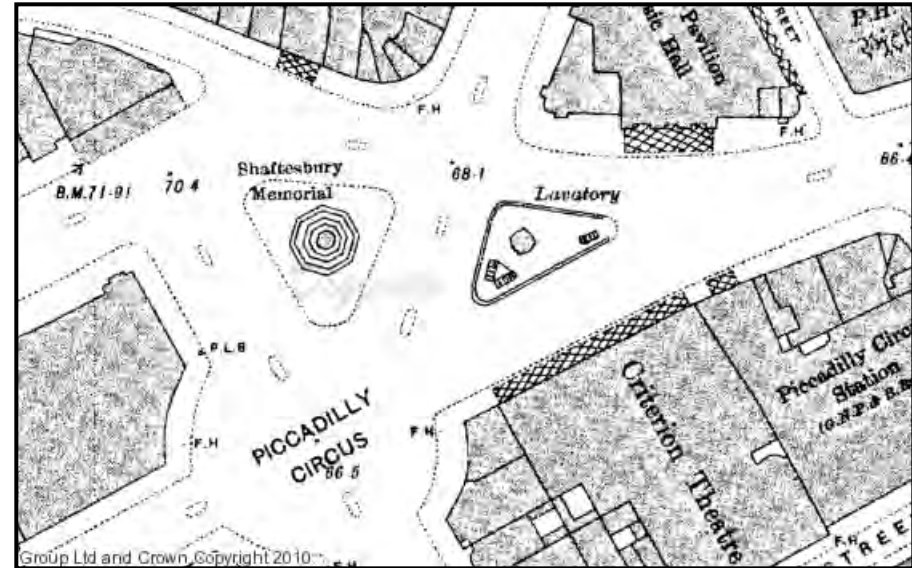
Collection of London Transport Museum

Stairwell (and subway) entrance to Piccadilly Circus Underground station, Piccadilly and Bakerloo lines. The ornate, cast-iron stairwell stands on the corner of Shaftesbury Avenue and Coventry Street. Photographed by Topical Press, 20 Oct 1931

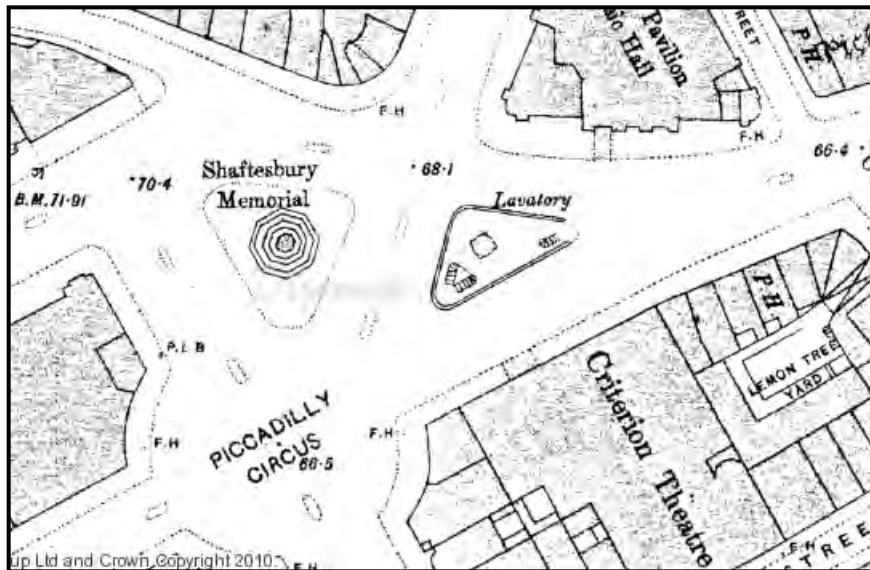
Piccadilly Circus cutaway
illustration artwork. 1928
Designer: Douglas
MacPherson (1871-1951)



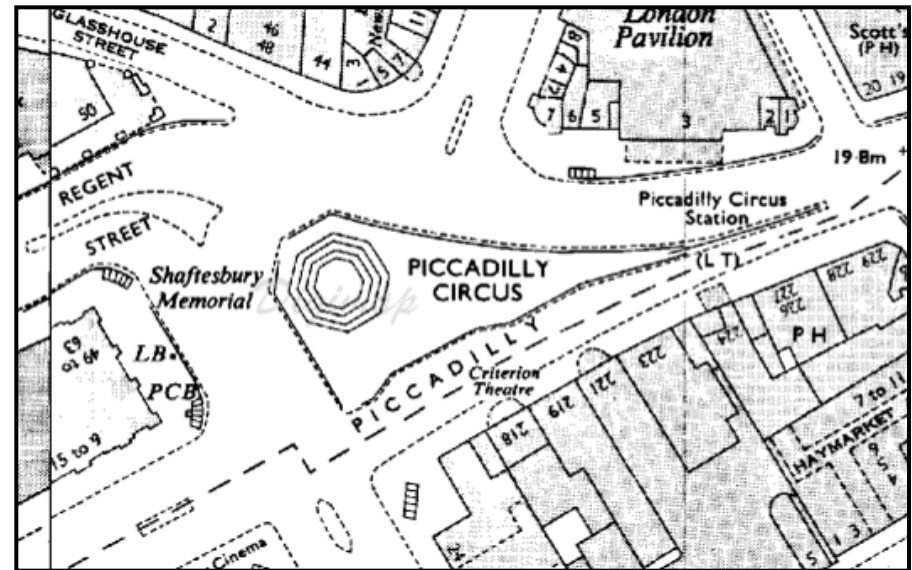
1871



1916

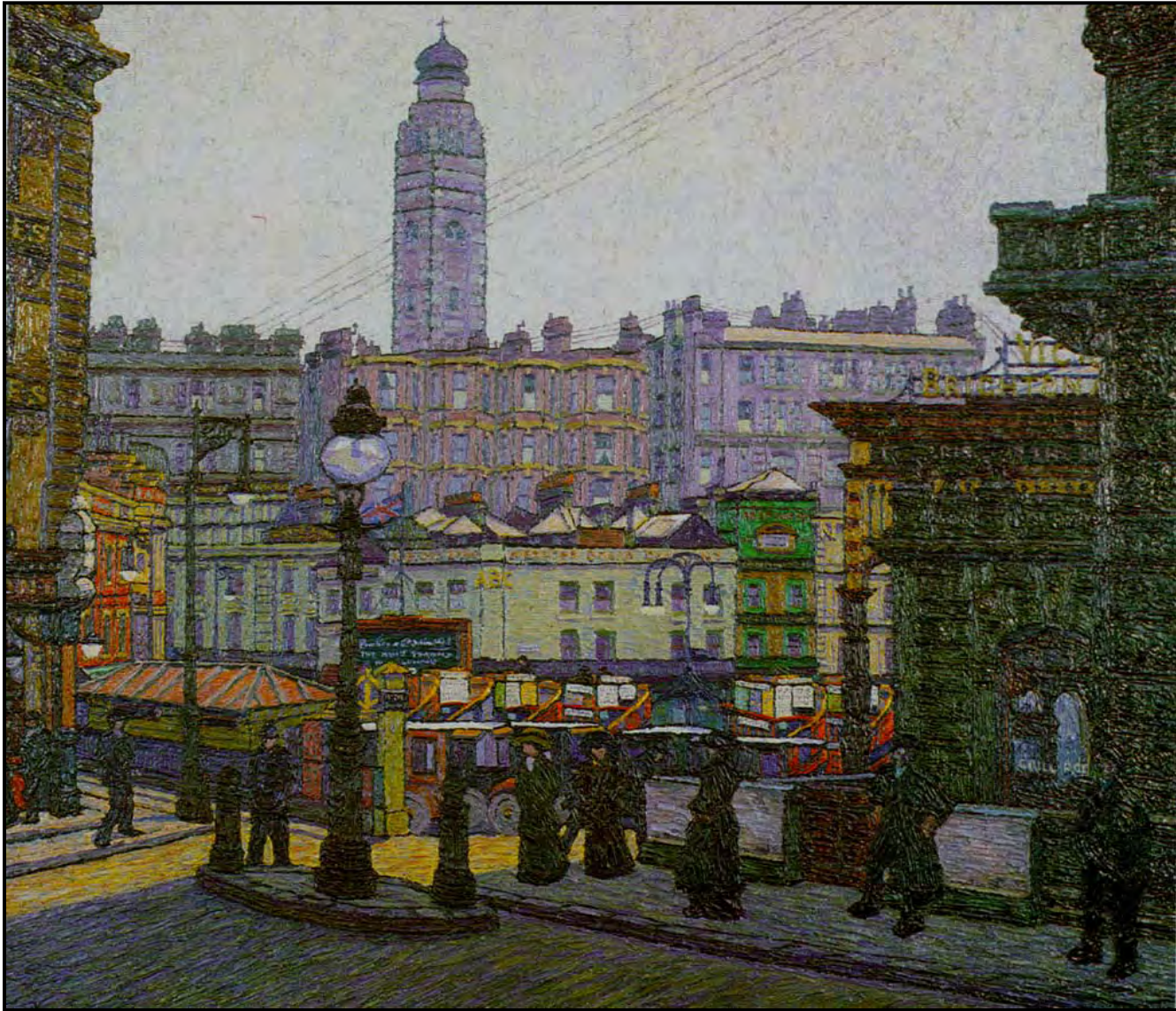


1895



1970

Piccadilly Circus



Charles Ginner: *The Sunlit Square, Victoria Station* (1913)

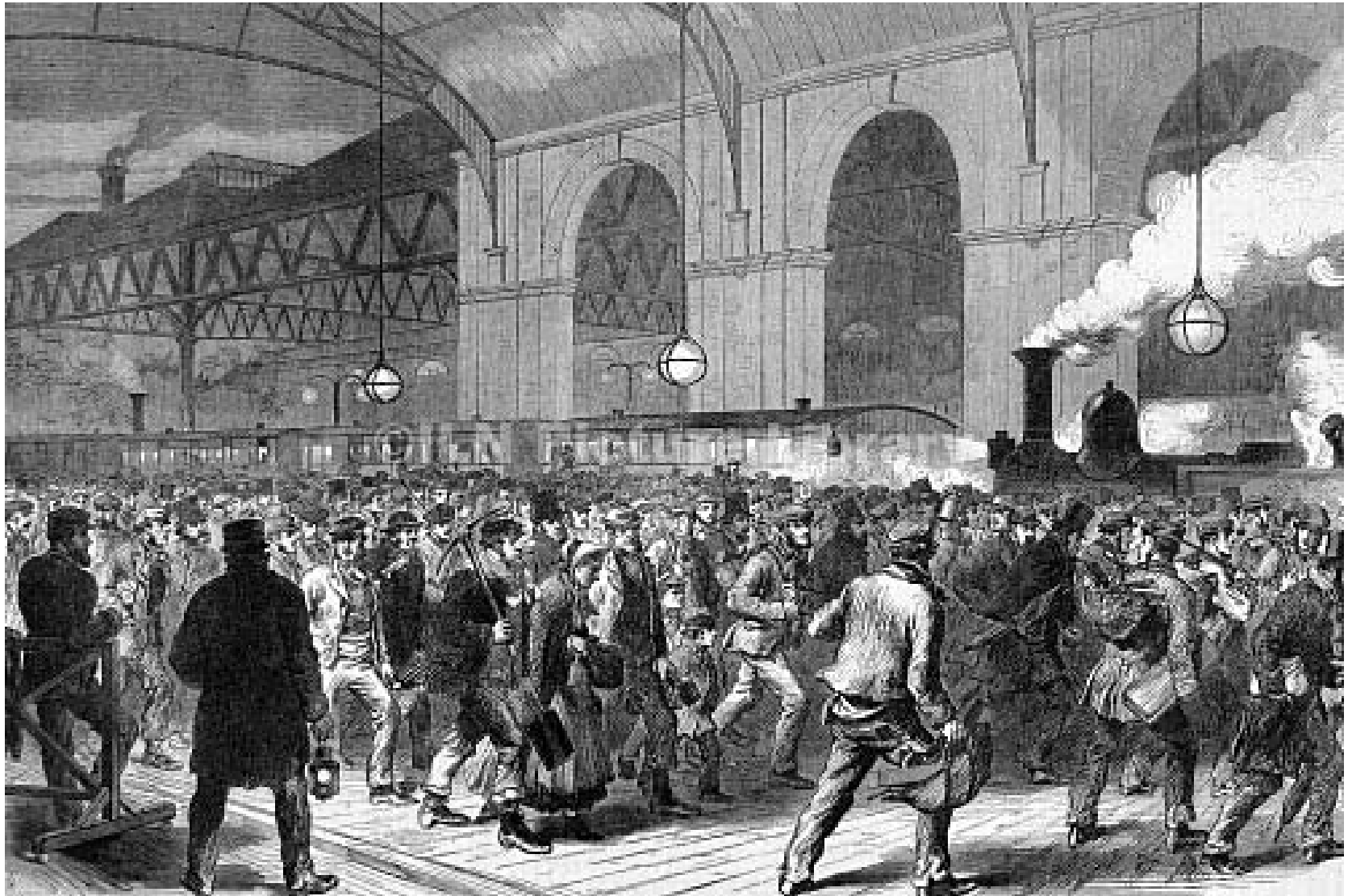


James Tissot,
'The Departure
Platform, Victoria
Station', early
1880s:

(left) oil sketch

(right) pencil,
watercolour and
gouache

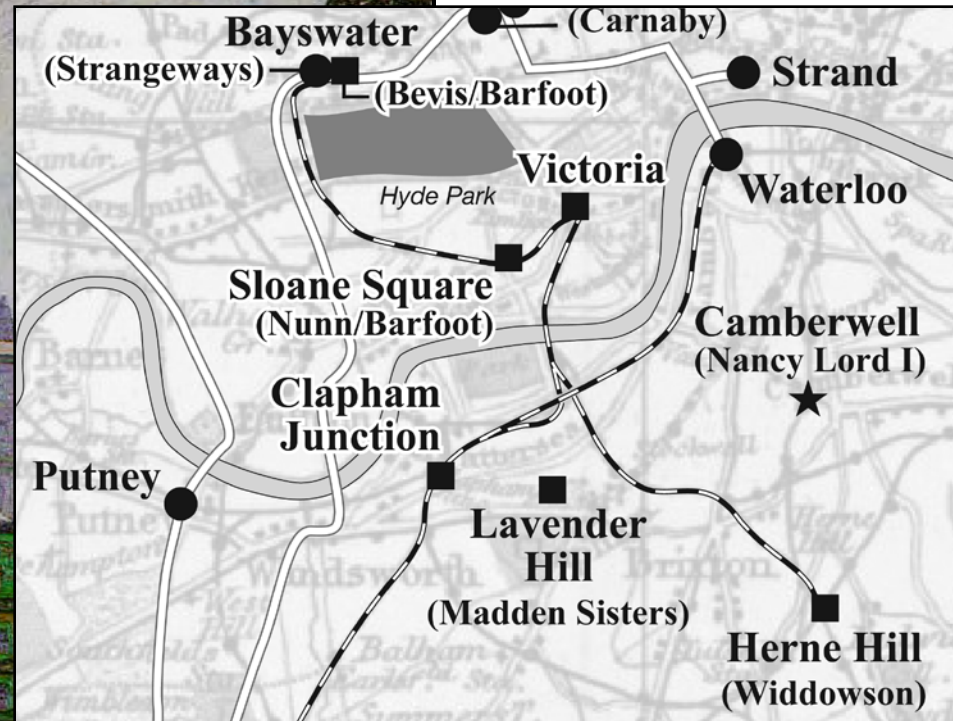
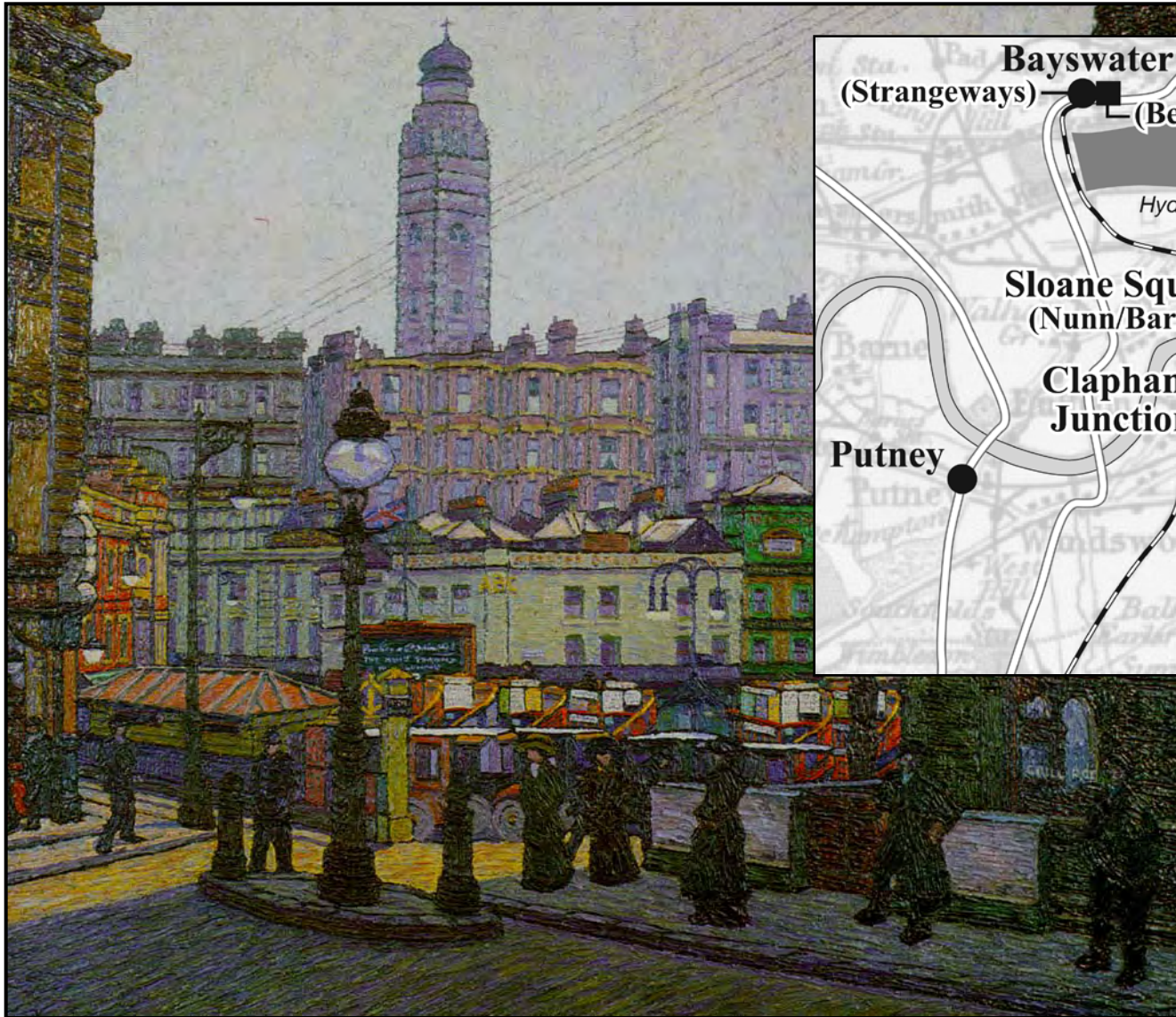




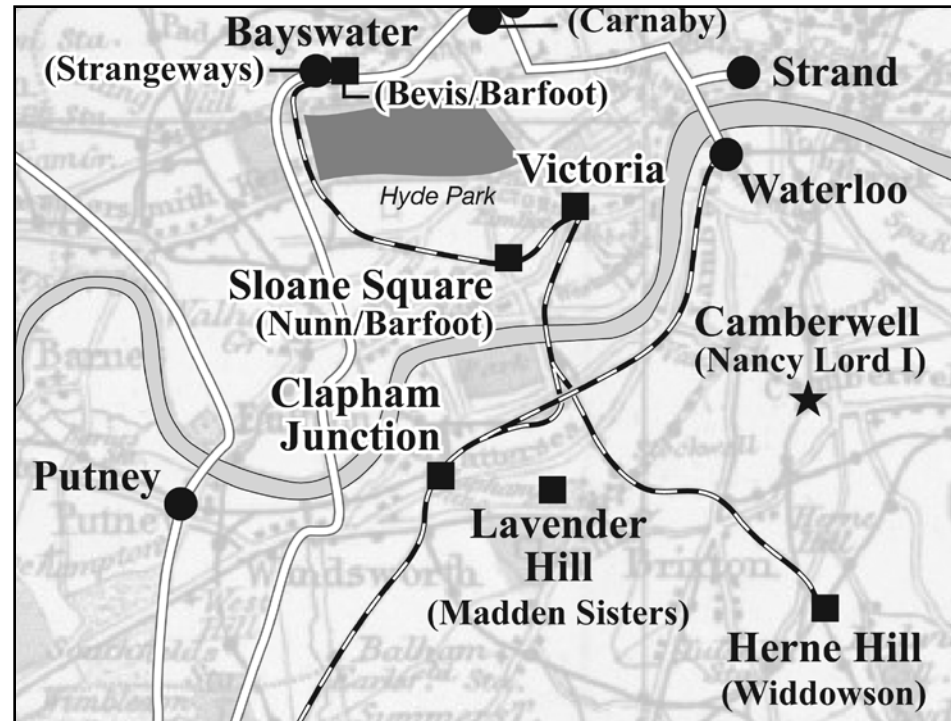
**The Workmen's Penny Train arriving at Victoria Station, London
(Illustrated London News, 1865)**

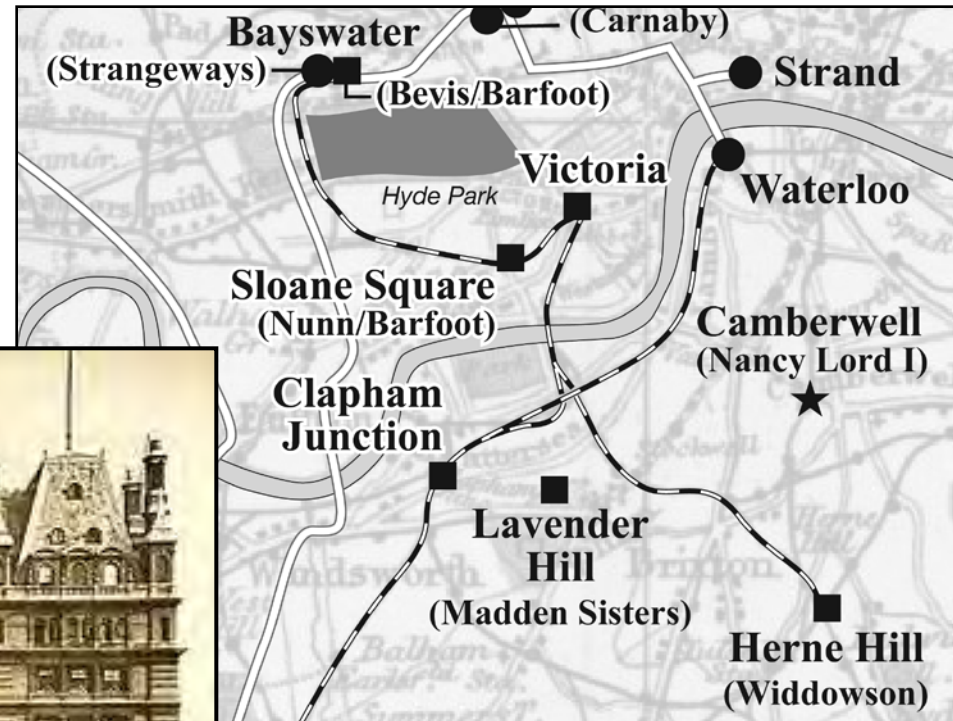


Charles Ginner: *The Sunlit Square, Victoria Station* (1913)



Charles Ginner: *The Sunlit Square, Victoria Station* (1913)





Charing Cross Station, 1887

She went straight to the door of the refreshment room, and looked in through the glass. Two or three people were standing inside. She drew back, a tremor passing through her. ... With a hurried, nervous movement, she pushed the door open and went up to a part of the counter as far as possible from the two customers. Bending forward, she said to the barmaid in a voice just above a whisper, --

'Kindly give me a little brandy.' Beads of perspiration were on her face, which had turned to a ghastly pallor. The barmaid, concluding that she was ill, served her promptly and with a sympathetic look.

Virginia added to the spirit twice its quantity of water, standing, as she did so, half turned from the bar. Then she sipped hurriedly two or three times, and at length took a draught. Colour flowed to her cheeks; her eyes lost their frightened glare. Another draught finished the stimulant. She hastily wiped her lips, and walked away with firm step.

George Gissing, *The Odd Women* (1893)





The Leicester, Coventry Street (Leicester Square, 1895-96)



Charles Ginner: *The Sunlit Square, Victoria Station* (1913)

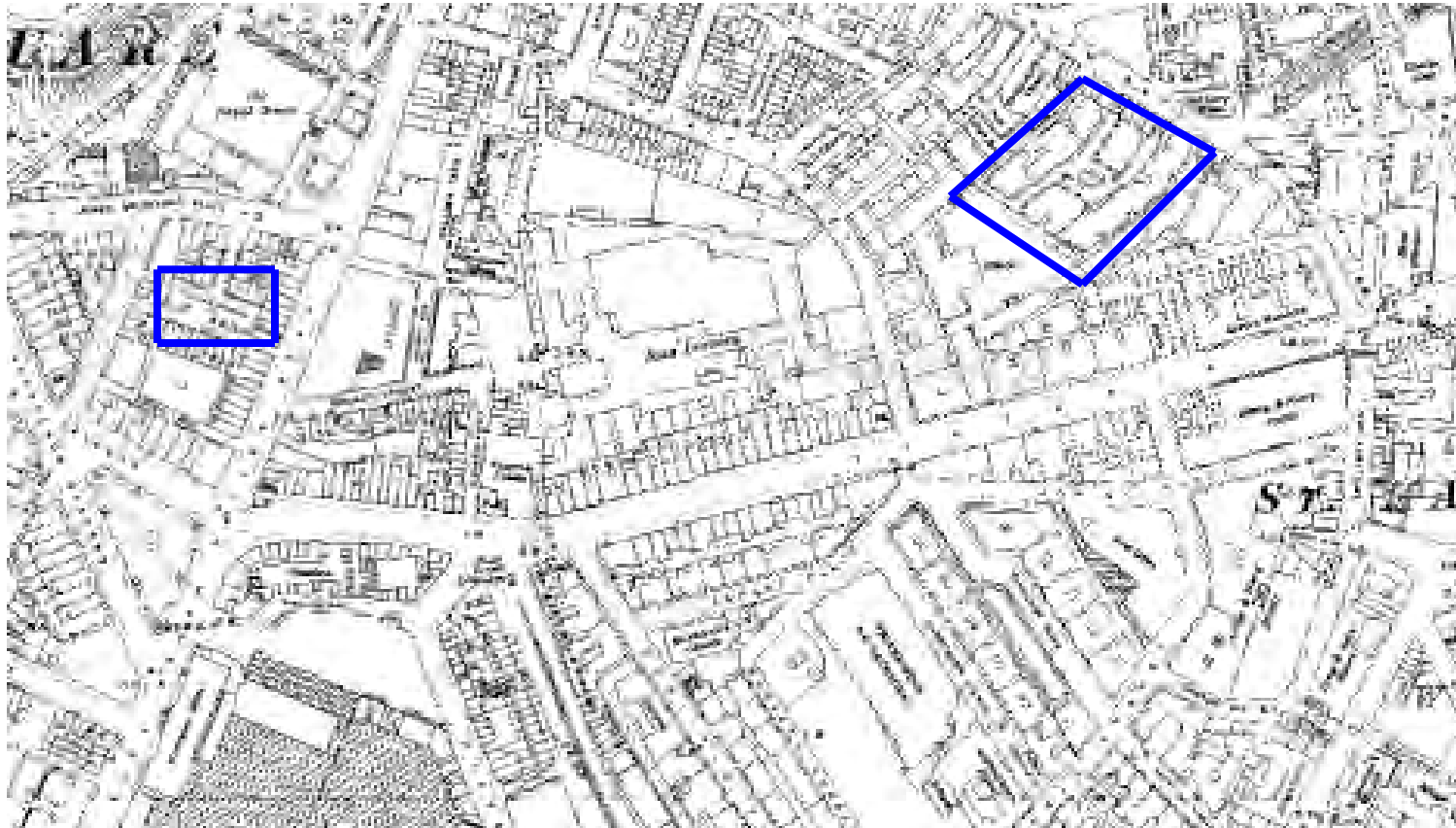






[Mrs Munt] was so interested in the flats, that she watched their every mutation with unwearying care. In theory she despised them--they took away that old-world look--they cut off the sun--***flats house a flashy type of person.*** But if the truth had been known, she found her visits to Wickham Place twice as amusing since Wickham Mansions had arisen, and would in a couple of days learn more about them than her nieces in a couple of months, or her nephew in a couple of years. ... The passenger lifts, the provision lifts, the arrangement for coals (a great temptation for a dishonest porter), were all familiar matters to her ...

EM Forster, *Howards End*



Wickham Place and Wickham
Mansions as depicted in the
Merchant Ivory film of *Howards End*



Wickham Place and Wickham Mansions as depicted in the Merchant Ivory film of *Howards End*



- Who lived in flats?:

In North America: new arrivals, just off the boat or train – before they moved on to build their own home in the suburbs; or to a homestead in the Prairies

In London: new arrivals from the continent or the colonies, on furlough, or retired, visiting dignitaries, diplomats, businessmen, who needed a home for a few months

Everywhere, households whose circumstances were ‘unresolved’

- Bachelors
- Professional women
- ‘Active’ widows
- Childless couples
- Affluent retired
- Commercial travellers + others who travelled, who needed a janitor or concierge, not their own personal domestics, to look after their flat in their absence
- Members of Parliament + others who needed a city ‘pied à terre’



Marlborough Mansions

Order to View, 1904

Telephone : No. 329 Westminster.

Telegraphic Address : "Scutage, London."

An alternative to a Flat with Kitchen

PARTICULARS OF RESIDENTIAL FLATS AND CHAMBERS

At Nos. 83, 87 & 91 VICTORIA STREET

WESTMINSTER, S.W.

(Now under the Management of Mr. LEONARD T. SNELL, Manager 1894-99)

Situate close to the Houses of Parliament, Army and Navy Stores, and 1s. Cab Fare from all principal Theatres and Places of Amusement.

The advantage of excellent attendance, valeting, and a bright and charmingly decorated **Coffee Room**, where Breakfasts, Luncheons and Dinners, arranged by an experienced **Chef**, are served at moderate rates.

Passenger Lifts.

Day and Night Porters.

Suites from 1 to 3 Rooms, and Bath Room. Alcove Bed and Sitting Room.

Rents, £50 to £150 per annum. Great quiet and privacy.

To **Members of Parliament** and those requiring a **Pied à Terre**, or **Town Chambers**, these Mansions are unrivalled, as, from the numerous applications received, **Tenants' Chambers** can be Let at good rentals during absence, either for long or short periods, so that those requiring only partial use during the year can rely upon paying only a nominal rent.

For particulars and to View, apply to the Agents,

ROBINS, SNELL & TERRY, 95 Victoria Street, Westminster, S.W.

Or, after Six o'clock in the evening, to the **MANAGERESS**, at 87 Victoria Street, S.W.

ORDER TO VIEW

To be detached and handed in when viewing.

ADMIT BEARER

to View 83, 87 and 91 Victoria Street

Messrs. **ROBINS, SNELL & TERRY**,
AUCTIONEERS & SURVEYORS,
95 Victoria Street, Westminster, S.W.



St Ermin's, advertised shortly after conversion from luxury flats to luxury hotel



Prince's Mansions, Victoria Street, 1899

Luxurious fashion ... distinguished Mrs Luke's drawing-room. Costly and beautiful things superabounded; perfume soothed the air. Only since her bereavement had Mrs Widdowson been able to indulge this taste for modern exuberance in domestic adornment. [Mr Widdowson] left her an income of four thousand pounds. Thereupon began for Mrs Luke a life of feverish aspiration ... a handsome widow only eight-and-thirty, she resolved that her wealth should pave the way to a titled alliance. her flat in Victoria Street attracted a heterogeneous cluster of pleasure-seekers and fortune-hunters, among them one or two vagrant members of the younger aristocracy. **She lived at the utmost pace compatible with technical virtue.**

George Gissing (1893), *The Odd Women*, Chapter XII



George Gissing

I should like to add to the Litany a new petition: 'For all inhabitants of great towns, and especially for all such as dwell in lodgings, boarding-houses, flats, or any other sordid substitute for Home which need or foolishness may have contrived.'

There can be no home without the sense of permanence, and without home there is no civilization – as England will discover when the greater part of her population have become flat-inhabiting nomads.

The Private Papers of Henry Ryecroft (1903)

CRITERION THEATRE

Licensed by the Lord Chamberlain to Messrs. SPIERS & POND,
222, Piccadilly.

Lessee and Manager ... Mr CHARLES WYNDHAM.

THIS EVENING,
THURSDAY, SEPTEMBER 8th,

And Following Evenings, at 8.45,

FLATS

IN FOUR STORIES.

Adapted from the French of MM. CHIVOT and DARU

BY

G. R. SIMS.

Acting Manager & Treasurer - Mr T. E. SMALE

PRICES OF ADMISSION :—

Private Boxes from £1 1s. to £3 3s. Stalls, 10s. and 7s. 6d.
Dress Circle, 5s. Boxes, (Bonnetts allowed), 4s. Pit, 2s.
Gallery, 1s.

Entrance to Pit and Gallery in Jermyn Street, to all other parts of
the Theatre in Piccadilly.

Box-office open from 11 to 5 daily.

Doors open at 7.30.

To commence at 8 o'clock

THIS EVENING
THURSDAY, SEPTEMBER 8th,

And Following Evenings, at 8.45,

FLATS

IN FOUR STORIES.

BY
G. R. SIMS.

Mr Gigglethorpe	(Proprietor of Gigglethorpe House)	Mr W. J. HILL
Signor Smithereeni	(an Italian Tenor)	Mr H. STANDING
Plantaganet Wiggles	(in love with Anna)	Mr GEO. GIDDENS
Augustus de Vere	(a Crutch and Toothpick of 45)	Mr A. MALTBY
Jeremiah Deeds, Esq.	(a Solicitor)	Mr W. BLAKELEY
Professor Martin	(a Hair-dresser)	Mr J. BANNISTER
Count Bodega	(a Spanish Colonel)	Mr OWEN DOVE
Varnish	(a Painter)	Mr H. SAKER
Mrs Gigglethorpe	...	Mrs A. MELLON
Countess Bodega	...	Miss DORA VIVIAN
Mrs Deeds	...	Miss L. DENMAN
Anna Gigglethorpe	(Mrs Gigglethorpe's Daughter)	Miss F. HARRINGTON
Fanny	(Servant to the Countess Bodega)	Miss M. MORTIMER
Polly	(Mr Gigglethorpe's Servant)	Miss H. KINGSLEY
Bianca	(a Mysterious Lady)	Miss C. EWELL

SCENE

Gigglethorpe's House, 20, Queen Anne's Mansions.

GROUND FLOOR - MR. GIGGLETHORPE'S APARTMENTS.
FIRST FLOOR - THE COUNT BODEGA'S APARTMENTS.
SECOND FLOOR - MR. JEREMIAH DEED'S APARTMENTS
THIRD FLOOR - SIGNOR SMITHEREENI'S APARTMENTS.

Time

The Present.

Flats in Four Stories, September 8th 1881 (John Johnson Collection, Bodleian)



Les Locataires de Monsieur Blondeau, with Pierre Montbars as M. Blondeau
First performed 12 June 1879



Joseph Pennell, 'Queen Anne's Mansions',
c.1904

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Time - The Present.

[illegible]

The Reason
**Queen Anne's
Mansions,**
ST. JAMES'S PARK, S.W.,
Is an Hotel
AND
Permanent Residence
SECOND TO NONE IN LONDON
— IS —

FIRSTLY.
Its position is perfect for all who visit London either for pleasure or for business. It is close to Piccadilly, Bond Street, and the West-End Theatres; also to the Houses of Parliament, Westminster Abbey, and the new Roman Catholic Cathedral. St. James's Park Railway Station is close at hand, whereby the City can be reached in fifteen minutes.

SECONDLY.
It affords perfect accommodation to single persons or families.

THIRDLY.
Every Suite (large or small) has its own private Bathroom, with a never-failing supply of hot water.

FOURTHLY.
Its equities are not equalled in any other establishment in London.

FIFTHLY.
Although an Hotel, there is no noise or bustle, and one can reside there practically the same as in one's own home.

SIXTHLY.
The Catering is of the very Best, and the Charges most Moderate. This combination is unequalled by any other Hotel in London.

SEVENTHLY.
It has its own Laundry, a convenience no other Hotel in London possesses.

EIGHTHLY.
Every Room has its Telephone, so that the occupant is in direct communication with the entire Telephone System of London and the Provinces.

NINTHLY.
A Doctor of Medicine resides there, and is at hand if anyone requires his professional services, day or night.

TENTHLY.
Visitors can live in their own suite "en famille" or take their meals in the Grand Dining Saloon, and have the use of the other luxurious public rooms, including Drawing, Reading, Smoke, Billiard Rooms, &c.

LASTLY.
Although "Queen Anne's Mansions" is an ugly building externally, luxury and comfort reign supreme internally, and many are those who have come to stay a night who have decided to remain permanently and have taken a suite to remain permanently, equipped with their own household, goods, and have thus relieved themselves of all the worry and trouble of servants, as "all Service," together with the use of Plate, Linen, Glass and China, is included in the rent for Unfurnished Suites.

For particulars apply to the Manager,
**QUEEN ANNE'S MANSIONS,
ST. JAMES'S PARK,
LONDON, S.W.**

The Reason

QUEEN ANNE'S MANSIONS.

St. James's Park, S.W.

IS AN HOTEL
— a "C" —
PERMANENT RESIDENCE

Second to None

in London

18

FIRSTLY.

In position to overlook not only all the finest London Park scenery or the gardens of her home, it is close up to the Strand, Hyde Park, and the finest Hotel Terrace; it is in the Domain of Aristocracy, Aristocracy, and the like, and is the most exclusive of all the London Hotels. It is the only one in London which is close of all the London Hotels. It is the only one in London which is close of all the London Hotels.

SECONDLY.

It is the only one in London which is close of all the London Hotels. It is the only one in London which is close of all the London Hotels.

THIRDLY.

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TENTHLY.

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LASTLY.

It is the only one in London which is close of all the London Hotels. It is the only one in London which is close of all the London Hotels.

ADDITIONAL "BASIC" ADVANTAGES.

It is the only one in London which is close of all the London Hotels. It is the only one in London which is close of all the London Hotels.

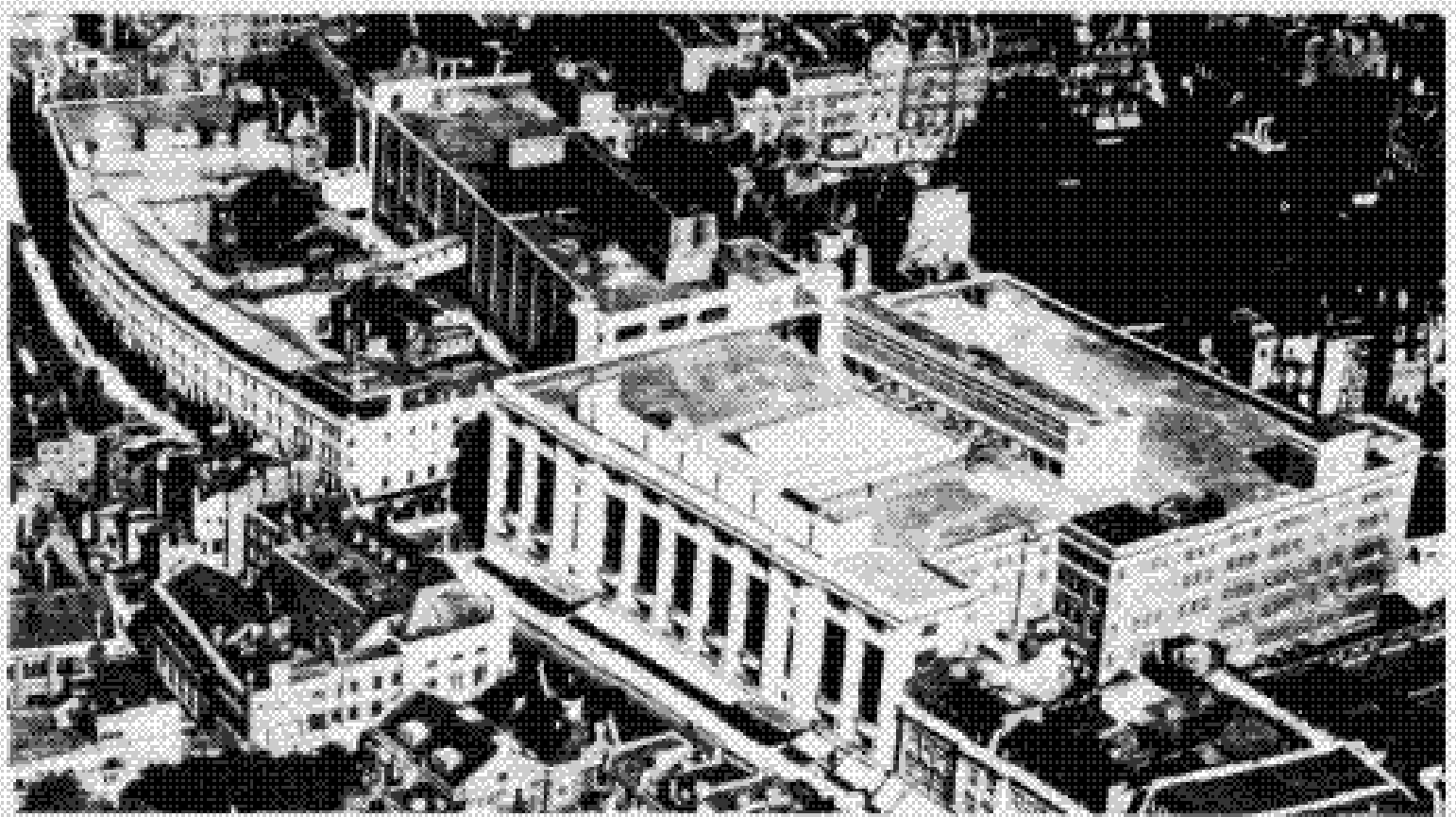
For particulars apply to:

THE LONDON HOTEL CO., LTD.
RULEN ANNE'S MANSIONS,
ST. JAMES'S PARK,
LONDON, S.W.



Derry & Toms,
Kensington High
Street, 1919

© The Royal Borough of Kensington & Chelsea
<http://www.british-history.ac.uk/>



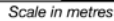
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<http://www.british-history.ac.uk/>

Derry & Toms, as rebuilt, but before completion of roof garden



Work Rooms,
Stables &
Carpenters' Shop



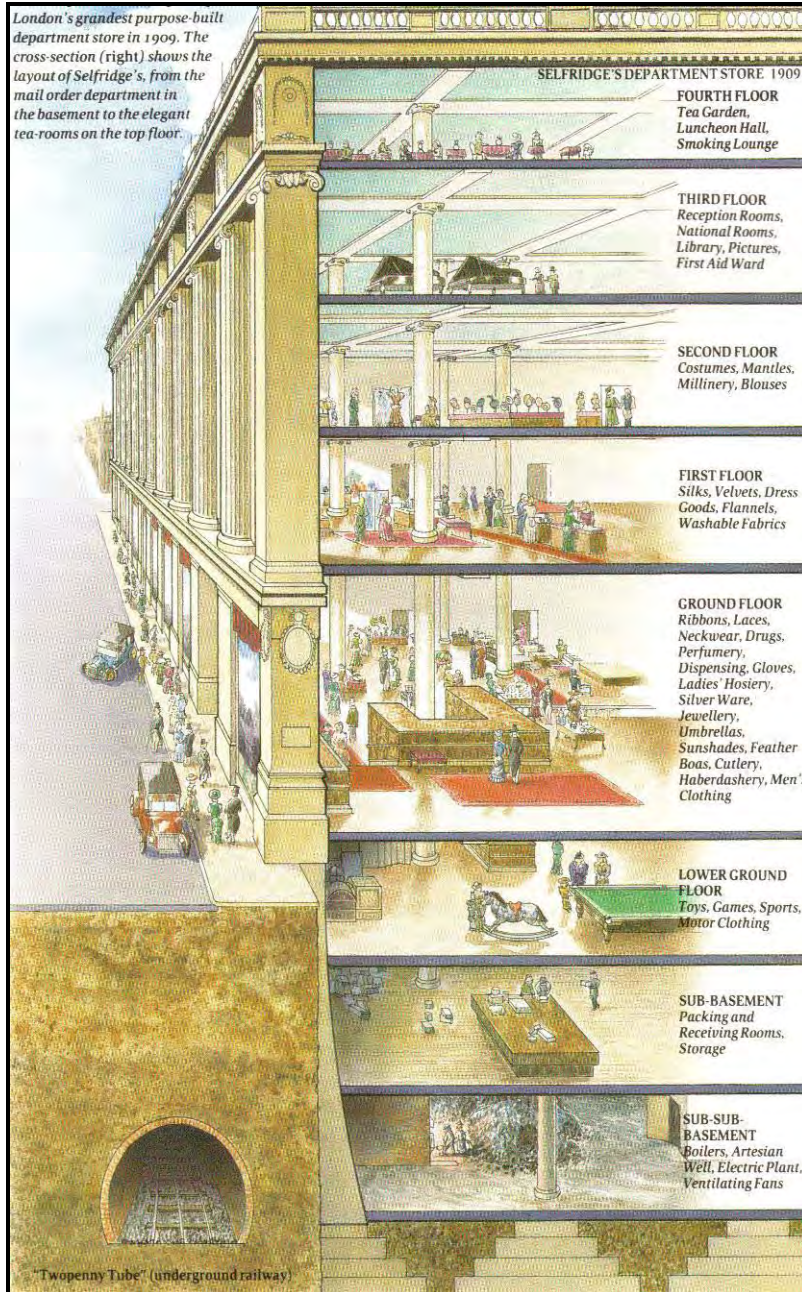
1933



Uniformed lift attendants standing smartly to attention at the doors to their lifts at Selfridge's. The store was completed in 1928 although the first stage had been completed in 1909.



Selfridges Lift (1928)



Selfridge's in 1909: Cross-Section based on contemporary advertisement



**AND
VOID
ALL
ANXIETY**

[illegible]

Advertisement for the Central London Railway (now the Central Line), 1903

HURRY OFF PLEASE



The train service cannot be hurried unless passengers are hurried. Every unnecessary moment that a train stands at a platform means just as many moments delay to all the trains following it.



Train delays mean overcrowding.

Collection of London Transport Museum

Hurry off please, George Morrow, 1918
Underground Electric Railway Company Ltd

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Collection of London Transport Museum

Hurry off please, George Morrow, 1918



**Shop between 10 and 4,
Edward McKnight Kauffer, 1930**



First escalator on the London Underground, Earl's Court, 1911



Cyril E. Power, 'The Tube Staircase' (1929)



Cyril Power, 'The Tube Station', c.1932

Cyril Power, 'The Tube Train', c. 1934





Cyril Power, 'The Escalator' (1929)



Cyril Power, 'Whence & Whither?'
(The Cascade) (1930)



Bloomsbury Service Station, Store Street, 1926-2008



The Angloco Petrol Service Station at 155 Euston Road. Petrol pumps were introduced into England in 1919, with fuel delivered here by uniformed attendants.







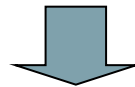


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1. Time-space compression

2. Creative destruction



The Architecture of Hurry
Richard Dennis, Department of Geography, UCL, r.dennis@geog.ucl.ac.uk

Buses swooped, settled, were off – garish caravans, glistening with red and yellow varnish. ... Suddenly Elizabeth stepped forward and most competently boarded the omnibus, in front of everybody. She took a seat on top. The impetuous creature – a pirate – started forward, sprang away; she had to hold the rail to steady herself, for a pirate it was, reckless, unscrupulous, bearing down ruthlessly, circumventing dangerously, boldly snatching a passenger, or ignoring a passenger, squeezing eel-like and arrogant in between, and then rushing insolently all sails spread up Whitehall.

Virginia Woolf, *Mrs Dalloway* (1925)



Buses on Strand, 1923



Maxwell Armfield, Oxford Circus (1905)