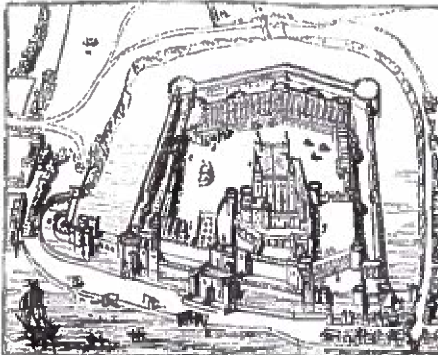
ARCHITECTS AND ARCHITECTURE OF LONDON

KEN ALLINSON

Above: the White Tower
Centre: nearby fragments of the City medieval wall built upon Roman foundations, near Tower Hill underground station.
Below: the Tower as it was in the early Middle Ages.



a. Lion's Tower. b. Bell Tower. c. Beauchamp Tower. d.The Chapel. e. WhiteTower. f. Jewel House. g. Queen's lodgings. h. Queen's gallery. I. Lieutenant's lodgings. k. Bloody Tower. I. St Thomas' Tower & Traitor's Gate. m. Place of executions.

Tower of London, 1077 on

There is an architecture to the Tower, and it is not uninteresting. Within the complex as a whole, the 27 m tall White Tower is the central feature that remains substantially as it was in when completed, as the conquering sovereign's forbidding foothold in the eastern boundary of the City – a dominant place from which he could oversee the City's cowering and unfriendly inhabitants. The Tower remained an imposing place of imprisonment and executions until World War II although, officially, it was still a royal residence. Inside, residential conveniences included the St John's Chapel: a small Norman space of distinctly massive charm and it was not until the reign of Henry VIII (1509-47) that the sovereign moved to Westminster Palace and St James' Palace, in the west.

The entrance to the Tower is on the west side – at the Middle and Byward towers (adjacent to a Norman Foster building), along a stone causeway that replaces the original drawbridge. The Byward Tower acquired half-timbered parts during the reign of Richard II (1377-1399), but what you see now is the later restorations which paralleled rising tourist interest in the place.

The fortress was completed in stages, mostly between 1066 and 1307, beginning with the so-called White Tower, completed in 1080, which replaced a timber fort built by William the Conqueror; it was 'white' because it was constructed from creamy-coloured Caen stone brought over from France. However, the White Tower as we see it now is partly the product of restorative work by Wren, between 1663 and 1709 (he altered all the windows, for example). Not long after, certainly by 1750, the Tower was being opened to the public as an historical attraction. Anthony Salvin undertook further restoration work in 1851. And he was succeeded, in 1870, by the 'medievalising' John Taylor.

The outcome of it all is an overlay of architectures: a medieval one as a fortress; a more theatrical one of restoration, of mixed qualities; a tourist one of attractions that now includes Stanton Williams' fine approach work on the west side (2004; ticket office, cafes, etc.); and one of inhabitation (in the north-east corner, where yeoman warders and their families live). It is remarkable both to experience this set of overlays as one architectonic whole, and also to stand at the nearby vantage point of Tower Hill and look around: at nearly two thousand years of London history, from fragments of medieval walls on Roman foundations next to the Underground station, across to the Tower, beyond to the Mayor's City Hall (Foster again), Canary Wharf, and behind to the old Port of London Authority building, Lloyds, etc.

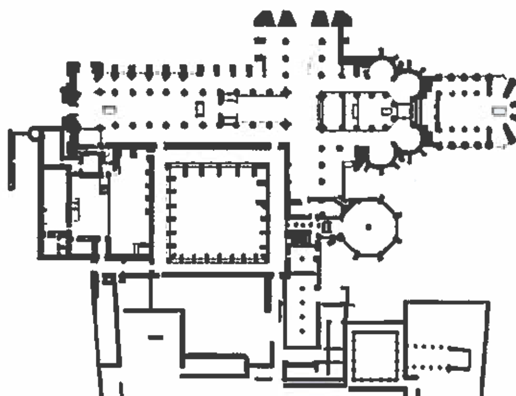
Westminster Abbey, 1375 on

The abbey church devoted to St. Peter is a fine work of architecture whose unfortunate fate has been to end up as a secular tourist attraction and funeral vault celebrating significant past lives (beginning with the open tomb of Henry V's queen, Catherine of Valois, which sat here for three centuries, but now including all kinds of political, military and poetic figures). As at the Tower, one has to struggle to get to the architecture.

The origins of the church are obscure – claimed by its monks to be founded by King Serbert in 604 and then a legendary King Lucius of Roman days. The Abbey was certainly founded or refounded by Offa in the C8th and was the burial place of King Harold in 1040, having become a Benedictine monastery in the tenth century. About 1075 it was being written about as a building sat upon an island between the two mouths of the River Tyburn.

Later, Edward the Confessor (who reigned from1042 to 1066) turned the place into his mausoleum and a new structure in the Norman manner was started between 1045-1450. Simultaneously, alongside the church, Edward constructed a palace which included a hall rebuilt in 1394-1402 (the present Westminster Hall; photo below). It was about this time that the City of London began the rebuilding of St Paul's church (in 1087), no doubt to counter the rising status of Westminster, thereby establishing that pattern of twinned urban foci that has, to this day, remained fundamental to London's urban structure. However, a crucial phase of rebuilding was not to come until Hawksmoor designed the top halves of the two west towers (completed in 1734) – an intriguing exercise in 'baroque gothik'.

The principal part of the church is attributed to Henry Yevele (1320-1400). He is recorded as a London mason in 1356 and, by 1358, he was 'Disposer of the King's Works' at Westminster and at the Tower of London. In 1365 he was building Westminster Palace, where the Abbot's Hall and Residence are attributed to him (now a part of Westminster School). By 1375 he was in charge of rebuilding works at the Abbey that replaced Norman work by the Perpendicular style one sees today. Much of the stone came from Caen, in France, the Isle of Portland (Portland stone) and the Loire Valley region of France (Tuffeau limestone). The highlight of the Abbey – the Henry VII Chapel, of 1503-1512 – is the architectural gem of the complex. Later work was by Hawksmoor, as noted, and George Gilbert Scott, who made restorations during the nineteenth century.



Above:* *Westminster Abbey – the West frontage and an overall plan.
Below:* *Westminster Hall.

Inigo Jones 1573–1652

***Above:** Staple's Inn, indicative of the general aesthetic of Middle Age buildings in London during the life of Inigo Jones.*

Imagine the Tudorbethan London of the early seventeenth century: an inflated, dense place of narrow streets, alleys, courts and occasional grand buildings spreading away from an inhabited London Bridge and along the River Thames from around the Tower of London in the east, past wharves and the Gothic glories of old St Paul's, past the City's wrapping defensive wall that terminated near the mouth of the River Fleet (now beneath Farringdon Road), along past stately riverside mansions and intermittent water steps to the marshes around St Peter's – the suburban 'west minster' where Church, monarch and Court came together as a counterpoint to the enclave of the City and an intrusive Tower of London on its eastern edge. Here, in the one hundred years between 1540 and 1640, the population increased five-fold (much faster than, for example, Paris). London had become a great trading centre. Ships traded huge amounts of basic goods from Newcastle, Sweden, the Netherlands and elsewhere. And the River Thames, without its nineteenth-century embankments, was then described as "*a long, broad, slippery fellow*"; and an inhabited London Bridge was "*worthily to be numbered among the miracles of the world.*" On its southern side was Southwark and the Globe Theatre. The streets were so thronged that visitors remarked they could scarcely pass.

Whereas, in the Middle Ages, capital had been expended on religious buildings, it was now allocated to buildings serving utility and commodity. But these buildings were often erected hastily and without regard for rule and regulation (in 1637 two hundred new dwellings in Wapping had to be torn down because they disregarded regulations). Nevertheless, London was on its way to becoming a place of brick buildings (obviating a shortage of timber), glass windows and coal-burning fireplaces, of bottles and to the novelty of new, cheaper iron wares and tools.

By the end of the 1600s London's population was 250,000 (in comparison, that of Norwich 30,000). It was the outstanding peculiarity of both England and Europe, now surrounded by coal-burning furnaces (processing glass, metals and bricks; coal production increased some seven-fold in this period) which populated the night scene like sparkling ornaments. The foundations of the Industrial Revolution were being laid and further technological change was about to solve remaining problems concerning the replacement of water by steam,

the production and laying of rails, and the substitution of coal for wood. And London was already a strange place to live: one whose inhabitants were described as living vertically like so many birds in cage houses that were narrow and five to six storeys high. Its buildings were romantically disorderly, but with a uniforming note of overhanging floors and pitched roofs topped by chimneys belching smoke from the coal fires serviced by new coastal fleets bringing coal from the north-east. French visitors were amazed at how Londoners lived among these fumes.

It is here that we find the birthplace of British architecture as a measured, regularised design discipline making reference to Italian and other European precedents. And the architect whose name is most closely associated with that birth was Inigo Jones – a figure whose influences resounded through architectural debate and enthusiasms for generations, who linked the architecture of England to contemporary advances in Europe, introducing London to what was then the novel idea of architectural regularity within its nascent public realm. Into all that was merely 'customary' was introduced a novel kind of higher cultural aspiration to 'regularise' the urban fabric of a thriving, changing city.

At the age of 33, Inigo Jones was described as 'a picture maker'. A few years later he was a royal masque designer of distinction and, by 1610, he was Surveyor to the heir to the throne, Henry, Prince of Wales. By 1615 he was Surveyor of the King's Works, having been granted the reversion of the post in 1613 ('surveyor' has the Latin equivalent of 'supervisor' – a role in construction foreshadowing that of the professional architect). He had become what John Summerson described as *"a great man: the pre-eminent authority at court on all matters of art and design."*

Jones had done well, evidently making an impression that, to this day, has not been adequately explained, establishing himself as an architect, an innovator and a man of great influence exactly at the time as that other creative genius, William Shakespeare (1564-1616, also denigrated as an 'upstart'), was also making an impression upon English culture. The Globe Theatre – latterly reconstructed in Southwark by Sam Wanamaker, on a site adjacent to Tate Modern – was possibly a notable building whose thatched appearance disguised a Vitruvian and neo-Platonic content indicative of the pretensions and knowledge of 'mechanical' guild craftsmen rather than the 'speculative' Freemasons who, like Jones, were to be their replacement as architectural authors. But, unlike the Globe, which was constructed in 1599 and seriously damaged by fire in 1613, the year Jones was granted his reversion (and Shakespeare retired back to Stratford), Jones' architectural schema gave witness to a new era, new opportunities and new ambitions: in effect, the beginning of architecture as we have come to know it in England.

Our contemporary difficulty is that we take all this for granted. We find it difficult to appreciate Jones' work and have to imagine the Globe and the character of a half-timbered Jacobean London architecture that characterised the context in which he worked. (All that we have left is a Victorian restoration, Staple's Inn, in High Holborn: an architecture of gables and mullioned windows originating from 1586.) In essence, there was a continuity of concern and of world view throughout this period, but the expression Jones gave to these values introduced to London a northern Italian import that has come down to us as neo-Palladianism, i.e. a fashion of enthusiasms for the work of Andrea Palladio (1508-1580). However, it was all to come to an abrupt end with the Civil War that broke out in 1642. Only with the restoration of the monarchy in 1660 did fashion once again turn eyes toward Italy. It was then that the Grand Tour of the period began to rediscover what Jones had found on his trips to the Continent at the beginning of that century, and it was only then that architecture continued a development of a societal role with which we are now familiar. Jones was to be the great inspiration of men such as Wren and Hawksmoor, just as he was to serve the neo-Palladians of the early eighteenth century, such as Lord Burlington – by which time architectural practice was well into the age of the initiate and amateur.

Inigo Jones was born to a Welsh clothmaker somewhere in the Smithfield Market area and christened in St Bartholomew-the-Less – the official church of the hospital of that name, located in its grounds. According to Wren, Jones began his professional career apprenticed to a joiner in St Paul's churchyard – a not unusual path toward becoming a surveyor (one, as we have noted, that sometimes enjoyed architectural inclinations and intellectual pretensions). Here, Jones would have learned to draw and pick up Latin; in addition, it has been suggested, he would have been exposed to John Dee's celebrated *Preface to Euclid* (1659), in which Dee quotes Vitruvius and Alberti, encouraging readers to learn from these sources. He would have matured in a London whose artisans were then excited by Dee's Preface and its emphasis upon symbolic number and proportion and it is from this world, argues the historian Frances Yates, that Jones would later have been able to draw upon a skilled body of craftsmen able to implement his masque innovations. Similarly, she suggests, there are remarkable parallels between Jones' career at this time and that of Robert Fludd (1574-1637) – son of a high-ranking government official, but also a Rosicrucian, physicist, astrologer, occultist and mystic – and who may have accompanied Jones to the Continent.

Sometime before 1605, the year in which there is evidence of Jones producing masques at the court of James I, together with Ben Jonson, he was to be found accompanying (it is believed) the fifth Earl of Rutland on the first of two trips to Italy – then an arduous journey. Summerson suggests that much of his six-year sojourn was spent in Venice, where, coincidentally, Henry Wotton (1568-1639) – an aspirant diplomant, then a political refugee in Italy and the man who was later to publish the first English translation of Vitruvius – may also have been present.

Jones apparently studied painting and theatrical events, learning those skills that were to serve him as a masque designer to the court – what were, at that time, celebrated theatrical events presenting designers with major technical challenges in order to produce spectacular sleights-of-hand that might delight aristocratic audiences. (Incidentally, what Yates refers to as the first incidence of the large scale development by the state of machinery for peaceful purposes.) Magic – almost literally – was in the air.

The first drawings we have from Jones, made when he was thirty-two, are what Summerson describes as distinctly amateurish 'backcloth architecture'. However, a second trip to Italy was made in the train of Thomas, Earl of Arundel, in 1613-14, during which time Jones – now a significant figure at court – visited Florence and studied the *intermezzi* there, as well as studying Palladio's *Quattro libri dell'Architettura* in detail and visiting the buildings themselves. It was after this time that he began a committed and assured period of work as an architect. However, it is likely that Jones would not have drawn a distinction between his role as architect and that of masque designer. His famous spat with Ben Jonson illustrates two perspectives in conflict: that of the overall author of a complex architectonic undertaking, and an upstaged poet familiar with the classical primacy given to his art. In Jonson's satires Jones is portrayed as a 'Master-Cooke' who has all nature in a pot: *"he is an Architect, an inginer; A souldier, a Physitian, a Philosopher; A general Mathematician"* (*Neptune's Triumph*, 1620). Jones' stance is firmly Vitruvian: the architect is the supreme artist, and architecture is both a mathematical and a liberal art celebrating ideal values. Two of his masque figures illustrate his attitude: the twinned figures of *Theoria*, who looks up to heaven, and that of *Practica*, who draws with compasses in the ground.

Of Jones' forty-five recorded works, only seven survive. Four are in London – examples that, even as restored over the centuries, still bear the mark of his character and genius. Of these, the east façade of St Paul's at Covent Garden, the Queen's House at Greenwich, and the Banqueting House in Whitehall best illustrate what Jones achieved.

Left: the octagonal heart of St Bartholomew the Less, Smithfield, where Inigo Jones was christened. The church (founded 1184) as you see it now has the original tower (C15th.), but has otherwise been rebuilt (the central part of the church is by George Dance the Younger, 1973; extensive additional work was by Thomas Hardwick, 1823-25, who retained Dance's plan). It is within the grounds of the hospital and serves as its official church. St Bartholomew-the-Great is nearby.

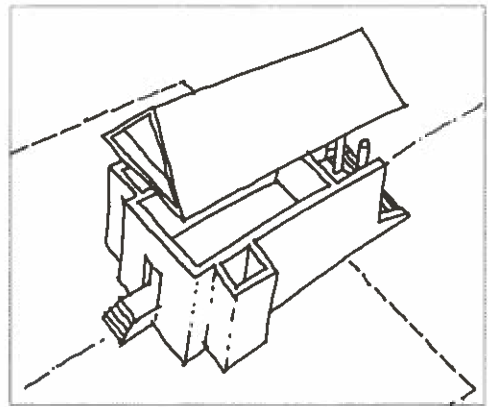
Left: the Queen Mary Chapel at St James' Palace is, like St Paul's at Covent Garden, a dignified and simple work, but without a west portico. The church has, we are told, the first 'Venetian' window in England. Such windows (an arrangement of three linked openings, the central one arched, and flanked by two rectangles) became a key motif in 'Palladianism'. It was apparently first employed by the Italian architect Donato Bramante (1444-1514) but has its origins in the triumphal arches of ancient Rome. Here, a large central and arched opening is usually flanked by two smaller passageways, usually also arched. As a Renaissance motif the dividing mass of the arch between the central and side openings was commonly eroded and replaced by a column or pilaster. Palladio notably used the motif in the arcades of the Basilica Palladiana in Vicenza, but it was to become peculiarly popular in C18th England.

Jones' extant London buildings include:

- **The Queen's House**, 1616-1635, Greenwich. Now a part of the National Maritime Museum, but originally (and bizarrely) located astride the Dover Road. Well worth a visit, particularly since it is adjacent to Wren's work at Greenwich. There is also a Hawksmoor church there (St Alfege, 1712-1718).
- **The Banqueting House**, 1619-1622, Whitehall. Now looking rather stately but designed as a party place for King Charles I – formal above ground and very informal below ground. It was originally part of a much larger scheme for the old Whitehall Palace here, but work was never completed. Ironically Charles was led to his beheading from the first floor window.
- **The Church of St Paul**, 1631-1633, Covent Garden ('the actors' church'). Actually significantly rebuilt (still to Jones' original design) but there is sufficient of the original architecture to impress. The recreations of the arcades and houses on the north side are from 1880. The Dixon Jones work on the Opera House arcade attempts to revive the arcades on the east side of the piazza.
- **Lindsey House**, 1638, at 59-60 Lincoln's Inn Fields. An elegant façade to a house in a square laid out by Jones.
- **The Queen Mary Chapel**, 1623-27. St James' Palace. Usually closed, except for services.

merely a simple barn . . .

St Paul's, Covent Garden, 1631



St Paul's, Covent Garden, is pure theatre. It was required to formally address the square to its east side and so has an entirely false frontage on that side, but its proper entrance is, of course, on the west side. This is the 'barn' foisted onto a land developer and features as part of a schematic whole that is indicative of West End developments for the next 150 years: a square, rows of grand houses, each speculatively developed, mews at the rear, perhaps a church and market. The context was one of London's first speculative developments in the West End – what, in turn, was set in the context of long-standing but rather hopeless attempts to prevent the City from expanding.

In 1631 the Earl of Bedford obtained permission from King Charles to develop his property where Covent Garden now stands. Bedford's ambitious conception was of a new quarter, complete with church, market and the rest – including a grand piazza. Simplicity was an appropriate keynote, not only on the basis of speculative criteria, but permission was only granted on the understanding that the works served as an ornament to London and were planned by the King's Surveyor. Bedford required, we are told, merely the development's chapel to be no more than a barn. "Then", said Jones, "you shall have the grandest barn in England."

Jones' witty conception of the church was an exercise in the vernacular and, as a Tuscan architecture, of the kind Vitruvius, Serlio and Palladio had all recommended as suited to country buildings. But he was returning to basic Vitruvian principle: to the roots of architecture in the form of the primitive hut: an architectural exercise emphasising the 'archi' part of a tectonic undertaking. Universal Law – which meant order, and harmonic ratio – was to be manifest within a base configuration of sheltering construction. Law and what was merely creaturely and accommodative were to be married within the forms of Bedford's exercise in commercial speculation.

In essence, the building is remarkably simple: a two-square plan with internal galleries, but it has been significantly altered within the terms of the original conception. The sides were originally rendered, but the Victorians replaced this with brick; the ground level of the market has been raised, obliterating the steps that originally led up to the (false) east frontage (ditto at the west end); and the arches to the side of the east porch were added by the Victorians. Nevertheless, Jones' vital conception remains embodied – as if some imprisoned voice mutely crying out for one's attention.

Top: the drawing shows the church schematically, in its original form, with the steps that made it even more classical.
***Right:** the west frontage.*
***Far right:** the east frontage onto the square. The building was re-cased in Portland stone in 1788-9, by Thomas Hardwick (adhering closely to Jones' design). Butterfield altered the interior in 1871-2. The side arches were added by Henry Clutton, 1878-82. The red brick facing is from 1887-8 (by A.J. Pilkington; originally, they were more narrow and low).*

a monument to the court of Charles I

The Banqueting House, 1619–22

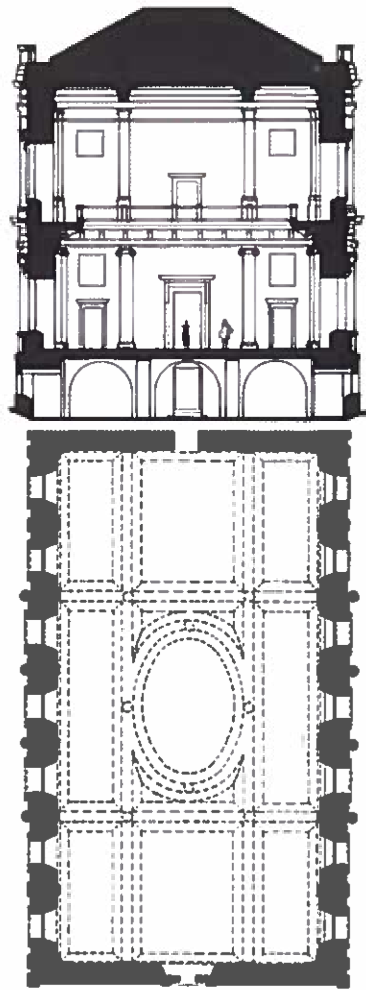
Jones' Banqueting House in Whitehall takes the form of a large galleried room for formal dining and occasional elaborate masques set above a basement decorated with *'rock and shell worke'*, where private drinking parties took place. It is also the last remaining fragment of the rambling, medieval Westminster Palace, within which it stood as a strange, set-piece statement at odds with all around it: the initial commitment of what was intended to be a (never realised) grand palace.

The Banqueting House stands as evidence of how far Jones had come since the early days of masque design. Here is his backcloth architecture given a rich, three-dimensional substance and yet still, ironically, a theatrical set piece as well as the setting for other dramatic events. Theatricality is in its blood. It is a building stretching itself between the creaturely goings-on within its basement, the stupendous masque entertainments of the salon, and the profundity of its overall symbolic and proportional geometry: truly head in the clouds; feet on the ground. It is a virtuoso exercise and one imagines Jones giving it presentation, taking the applause, and sneering at Ben Jonson.

As a place of luxurious dinners, of singing, dancing, magical-mechanics and drunken parties, this was a building everyone knew to mimic that 'cosmic dance' and dimly echo its hierarchical and harmonic orderliness. It was here that an English 'sun-king' shone midst his court, formally feasted among them, partied to the early hours with them and, ultimately, walked out from an upper window to the platform where his royal head was separated from his body. The show was over. *Theoria* and *Practica* had their divorce.

The end niche (opposite the entrance) that once gave a distinct orientation to the double-cube of the principal salon was removed about 1625, for obscure reasons. Similarly, the exterior form is true to Jones in precise detail, but its materiality is quite different. As restored by John Soane, the Banqueting Hall is a Portland stone basilica. Originally, the basement was brown Oxfordshire stone, there was a dun-coloured Northamptonshire stone for the (entirely rusticated) upper walls and a white Portland only for the unfluted pilaster orders and balustrading – a subtle polychromy that is reminiscent of the shock to our imaginations when we are told the Greek temples were wildly painted. (Soane also replaced Jones' casement windows with sash ones.)

Some of the quiet sumptuousness that once characterised the exterior is still visible in the interior. Their relationship is tightly controlled, lending the building a rare architectural integrity. As on the outside,



***Above**: section (note the basement and tiny figures on the ground floor; see the photo on the opposite page) and ground floor plan of the Banqueting Hall. This is worth comparing with the great dining rooms at Greenwich Palace and Chelsea, by Wren.*
***Opposite page**: the hall itself, and the Whitehall elevation, as renewed by Soane. It was here, ironically, that Charles I stepped out from the window onto the rude wooden platform where he was to meet his death.*

the lower order of the galleried salon is Ionic, the upper is Corinthian with a sub-frieze of masks and swags. In fact, the gallery and the sumptuous ceiling painted by Rubens, together with the apparent absence of the basement, are the crucial differences. At the entrance are two sets of coupled Ionic pillars set around a tall doorway; at the opposite end was the '*neech*'.

Summerson describes this interior as having a 'forbidding immobility'; but this is nothing less than a

Left: interior of the Banqueting House.
Below left: external view of the Banqueting House.

high and dry
Watergate, 1626–27

The Watergate (below) that sits in Embankment Gardens, adjacent to Embankment station and Terry Farrell's Charing Cross office building, is contentiously attributed to Jones but was, in any case, executed by Nicholas Stone (1586-1647), a mason who (among other things) also worked on the Banqueting House. He was born near Exeter, spent time in Holland and returned to Southwark, where he set up a large practice, becoming the King's Mason to James I in 1619 and to Charles I in 1626. The gate sat on the water's edge before the Embankment was constructed and bears reference to the Fontaine de Medicis at the Luxemburg, in Paris. If he is the true author of the work, then it again underscores change going on in the tradition of masons and their adoption of a more cerebral posture.

nightclub out of hours, an empty theatre still awaiting its evening audience. It is a magnificent, symbolic framing that neo-Platonically references the order of the heavens and yet grounds the substance of the architectonic order in a fashionable and creaturely realm. We now take it all for granted and it is an effort to penetrate the formalities of Whitehall and open ourselves to the sheer showiness of this building strutting its authoritatively tasteful stuff midst an utterly disparate urban fabric in the courtly and marshy village of Westminster. It is no longer novel, just as it is no longer used as originally intended and now exists for more contemplative entertainment, denuded of that very vitality with which it was once imbued. Jones' design had promised a glorious architectural future and has ended its life as a conserved peculiarity enjoyed more for its ceiling art than the substance of its architectonic pretensions. But this is not bad for a work that is now nearly four hundred years old and arguably – despite attempts to emasculate it – sets itself as a landmark representative of the beginning of British architecture as we now know it.

location location location
The Queen's House, 1616–35

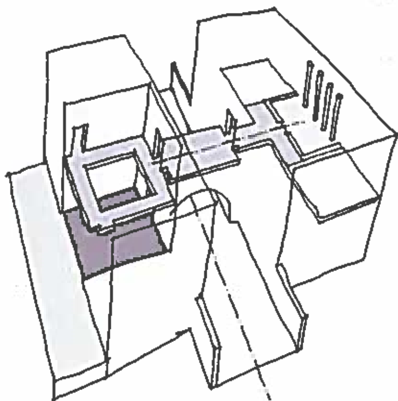
Why would anyone build a house for the Queen of England straddling a main public road to Dover? The answer lies in the disposition of royal land: to the north was the River Thames, London's life-blood and an eminently easy way to travel, where a principal royal palace was located next to the Thames: the rambling, red-bricked, gabled and chimneyed Palace of Placentia, begun in the mid-fifteenth century and later demolished for the Wren building that now stands there (the former Royal Naval Hospital). To the south was what is now Greenwich Park: an open area of palace grounds that grandly rises up to a hill to where Wren's Observatory is now located. Perhaps moving the public road was impossible or too expensive. Perhaps there was a certain wit to the design that both royal patron and architect enjoyed: Jones' design is both house and bridge, lining the approach road with tall brick privacy screen walls. Since life took place mostly upon the *piano nobile*, the road was simply ignored on the day to day basis of inhabitation.

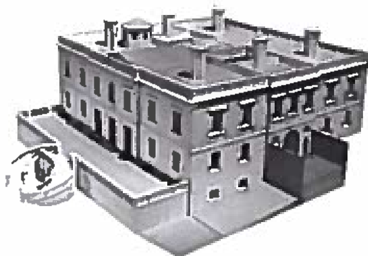
It is all rather clever, but bizarre by later and contemporary standards. (The noise of carriages, for example, must surely have been intrusive? Robert Adams' late 17th century Kenwood House, in Highgate, is similarly witness to social relations between high and low that changed in the C19th and we now find rather opaque.) In other terms the Queen's House belongs to that architectural tradition of grand garden pavilions, from Palladio's La Rotonda to Le Corbusier's Villa Savoye (all of which have a similar neo-Platonic geometry as their basis). It is a set piece which, like the later Banqueting House in Whitehall, was designed to show its cultural standing and apparently makes reference to the Villa Medici, at Poggio a Caiano, designed for Lorenzo de Medici and completed by Giulano da Sangallo in 1485. (In that instance the connection between the design's two halves – which, with Jones, is the bridge over the road – is a great hall.)

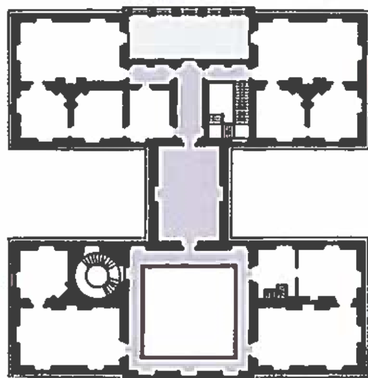
Initial work on the house was stopped when Queen Anne took ill in 1618 (she died a year later). The house was then thatched over at first floor level and work was not resumed (now for the queen of Charles I, Henrietta Maria) until 1630 – about the time that Jones was

The house now makes a fine art gallery housing a notable naval collection, but it is rather forlorn and has a problematic restoration history. Paintings once on the ceiling of the great hall were long ago stripped out, later replaced by photographs (and why not?), and then again stripped out by the purists. Between 1708-11 the windows were replaced by sashes, then returned to casements; at the same time the northern steps were remodelled. The colonnades were added in 1807. The house became a part of the naval school in 1821 and a part of the hospital in 1892. In 1933 the house was restored and became a gallery. Further restoration (further altering earlier restoration work) was in the 1980s and more recent work has been by Allies & Morrison (the new visitor entrance under the steps). One awaits further stages in this contentious work, hopefully one that strives to acknowledge and celebrate the fundamental architectonic novelty of Jones' schema rather than an obsessive concern with history as such.

*The plan (**above**) is of the house before the sides were infilled by increased accommodation. Similarly, the photo of the arches (above) shows the house as one now approaches it from the west (the original arches are the central ones). Note the side walls on the model; these once lined the approaching road and gave privacy to the gardens (not quite up to the standards of security at Buckingham Palace and elsewhere today!).*







Above (clockwise): the architectural schema of the house; a model, with screen walls and the additional wings; the original plan; and a current view along what was the main road to Dover, passing through the house.

designing the Covent Garden 'piazza' and church. In fact, like Le Corbusier's white villa, the pristine Queen's House had a rather short life. Completed in 1635 there was a mere seven years before its courtly joys were rudely disrupted by the Civil War, just as the bourgeois life of Le Corbusier's villa, completed in 1931, was disrupted by World War II.

Overall, the house plan is a square with a galleried and cubic great hall serving as the central feature of the northern wing. The upper parts were neatly and economically organised for circulation, ceremony and service, essentially without corridors. However, they were closed by additional wings in 1661, adding to the accommodation and forming two east and west wings (in addition to the north and south wings) but somewhat detracting from the overall drama of an architecture on a north-south axis that enjoyed a formal sweeping stair to a terrace and entrance on the north, a loggia overlooking the gardens to the south and, in between, at its heart, provided the visitor with a carriage drop-off point on the Dover Road.

Internally, the most central and formal feature of the house is the double-height cube forming the great hall. However, one should perhaps imagine the house as transitional between the medieval house, centred around life in the great hall, and new standards of privacy that were to be eventually served by discrete movement passageways and the banishment of servants to concealed back stairs. On either side of the hall was a bedroom (at that time a rather less than private place) and a drawing room (or with-drawing room, used for private meetings and meals, etc.). There was also a 'closet', set more deeply within the plan, off the drawing room and probably the most private space in the house. Perhaps this formed one 'apartment' (i.e., what in France was a sequence of antechambre/chambre/and cabinet off the hall as grand salon). The southern wing, at the level of the *piano nobile*, is dominated by the loggia (beneath which is the so-called Orangery). One presumes the room forming the bridge link over the road was a crucial common place whose view was originally east-west (along the road), and not into inner courts (now light wells). The additional wings were added for Charles II, by John Webb and the new form of house was used as Henrietta's official residence until her death in 1669 (she became, during the Restoration, the Queen Mother). After that, in 1690, the house became the residence of the Ranger of Greenwich Park and, in 1697-99, the road to Dover was moved to its present position (further north).