

В. Маяковский

(Vladimir V Mayakovsky)

and

Thomas Sharp

Meet on Mount Olympus

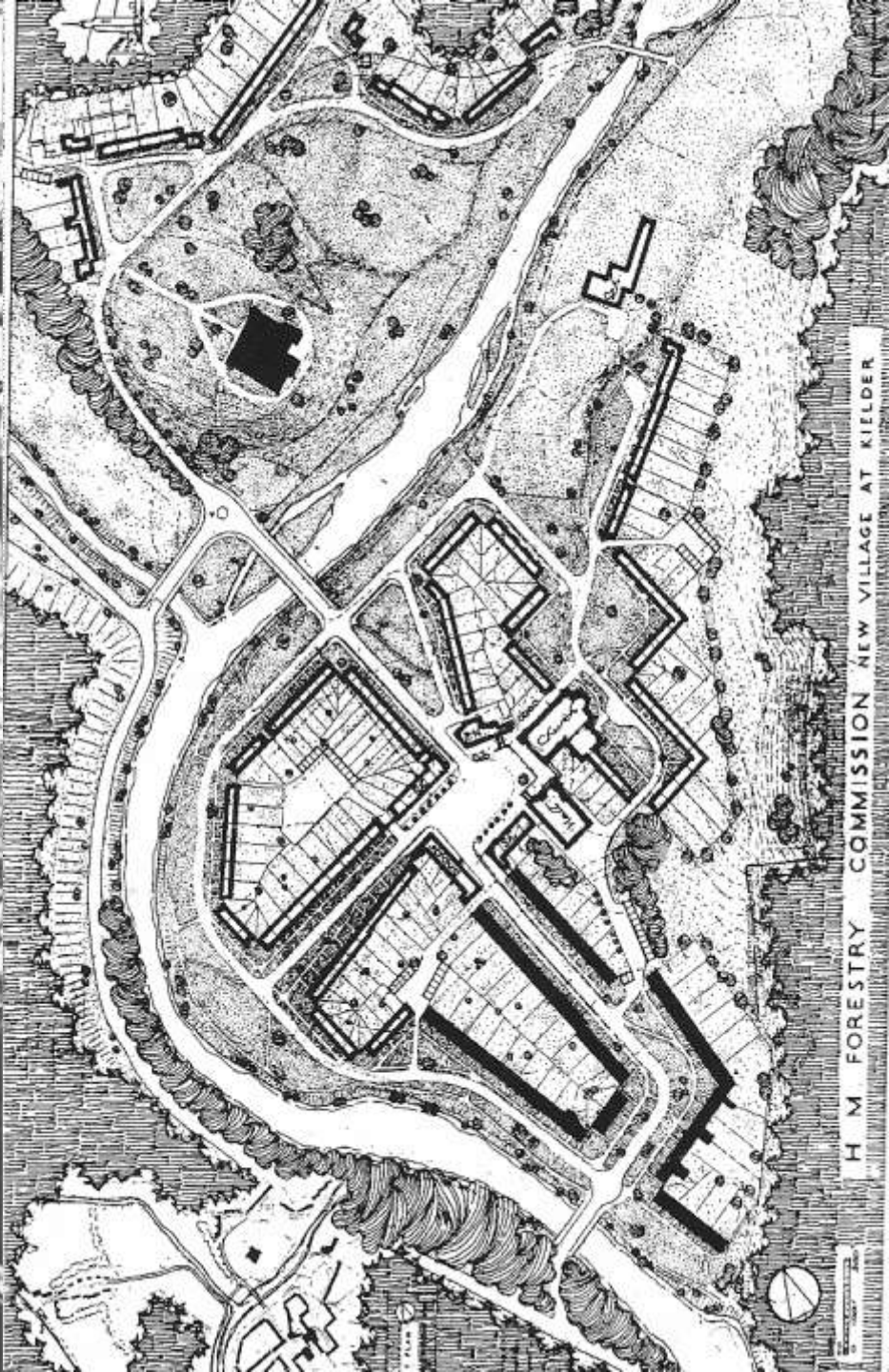
Bob Jarvis 2009



ame from a newsreel, June 10, 1929



Thomas Sharp, as President of the Town Planning Institute, 1945-6. (Royal Town Planning Institute)



H. M. FORESTRY COMMISSION NEW VILLAGE AT KIELDER



DEBASEMENT

7. Byelaw standardized street: anywhere in England, middle and late 19th century.



COLLAPSE

8. Semi-detached street: anywhere in England, 20th century.



Our debt
is to roar
like deep sirens vociferous
in the fogs of philistinism
in storm and stress.

A poet is always
in debt to the universe,
paying
a percentage
in pain
and distress.

I feel Soviet
like a factory
producing happiness
I don't want
to be picked
like a flower in a field,
after my labours.

I want
to sweat in debates
for the State Plan
with no annual quotas.



The word of a poet—
is your resurrection,
your immortality,
citizen clerk!



1) КРАСНОАРМЕЕЦ ЗАРУБИ СЕБЕ НА НОСУ
ВОТ ЧТО БУДЬ И ВРАНГЕЛИ НАРОДУ НЕСУТ



2) ЗЕМЛЮ НАРОДУ



РАБОЧЕМУ СВОБОДУ



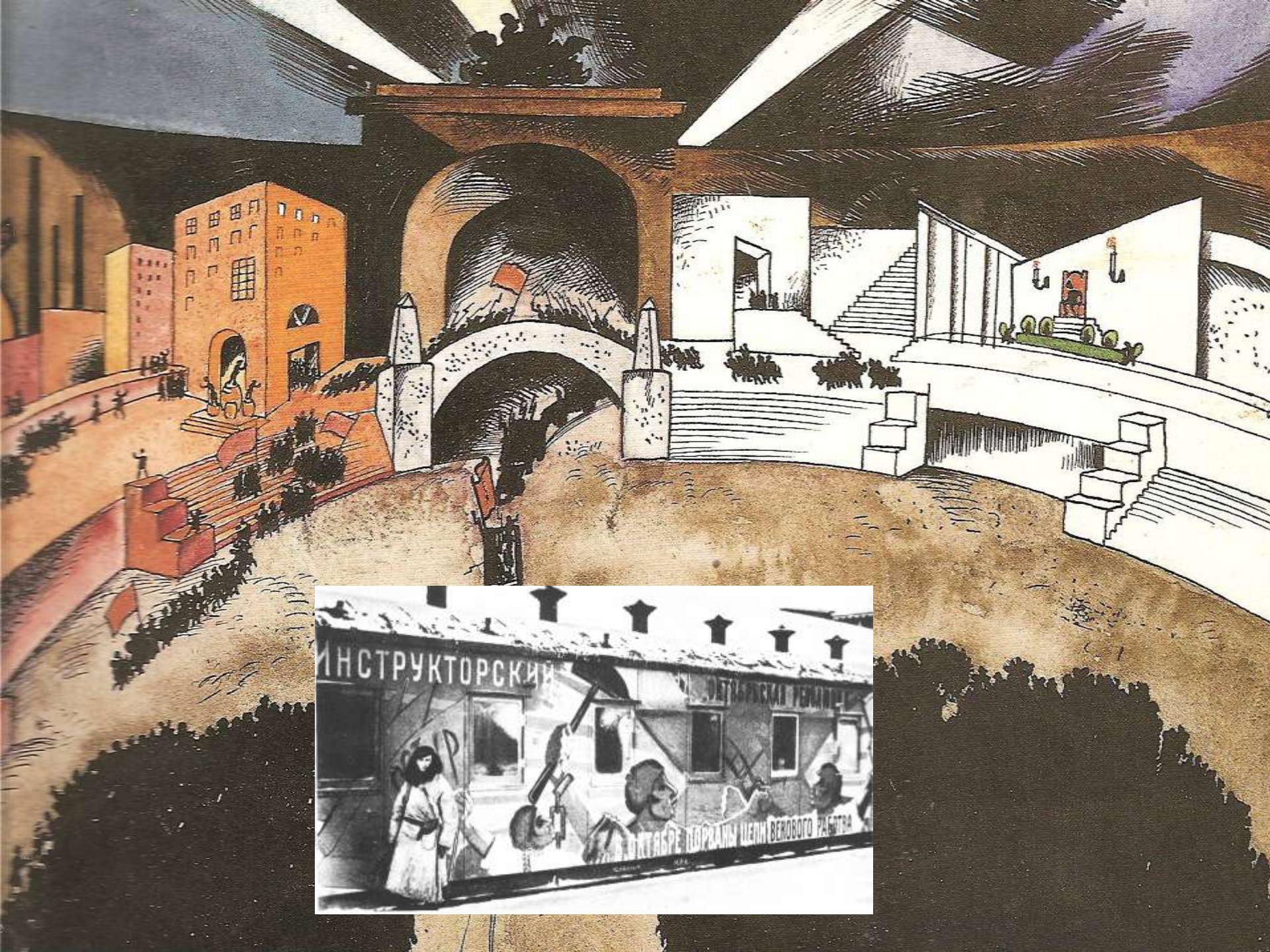
4) БЕЗДОМНЫМ ПО ЖИЛЦУ



5) ГОЛОДНЫМ ПИЩУ



6) ТАКОЕ БЕЛОГВАРИЙЩИНА НЕ ДОБРАСЯ СЯ



ДАЕШЬ КАРАНДАШИ

КОТОРЫЕ ХОРОШИ



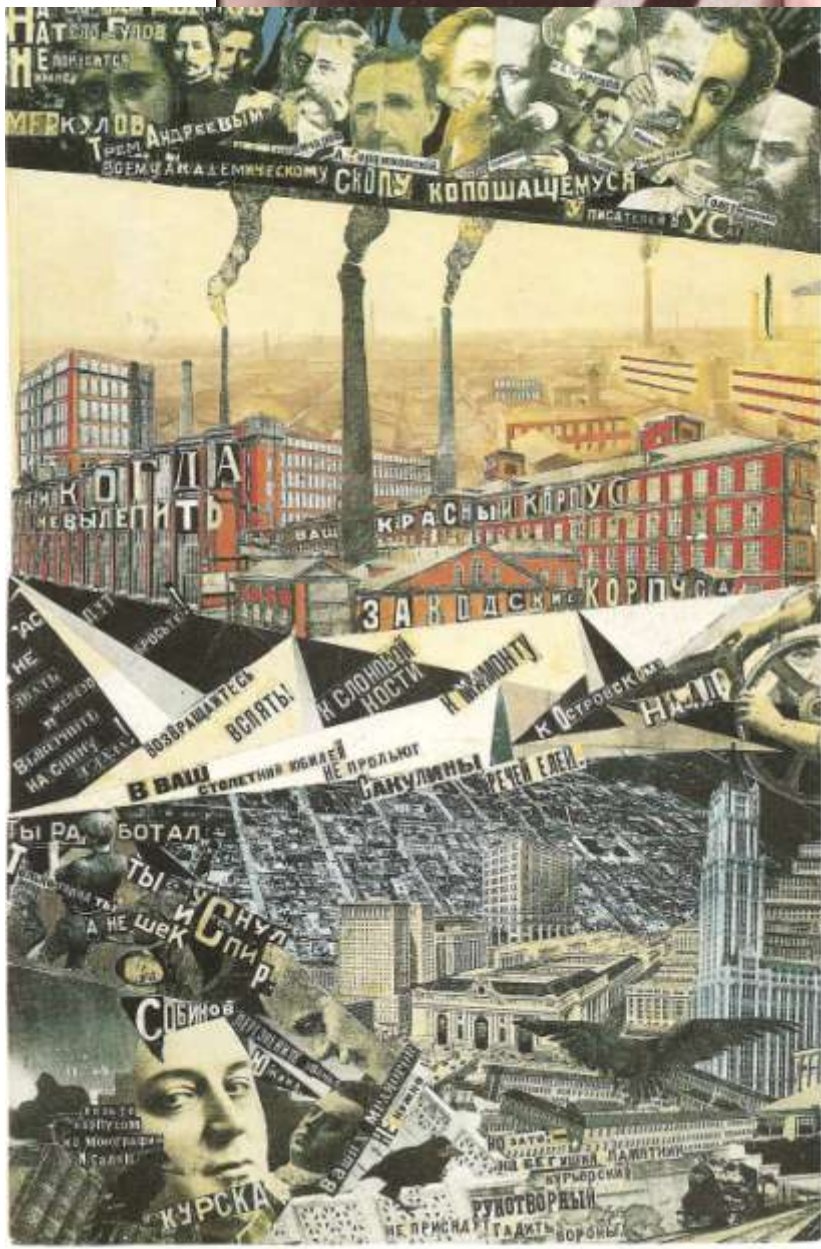
**RUSSIAN
STUDIES**

HOW ARE VERSES MADE?

Vladimir
Mayakovsky

*Translated with
an introduction and notes
by George Hyde*

МОСПОЛИГРАФ



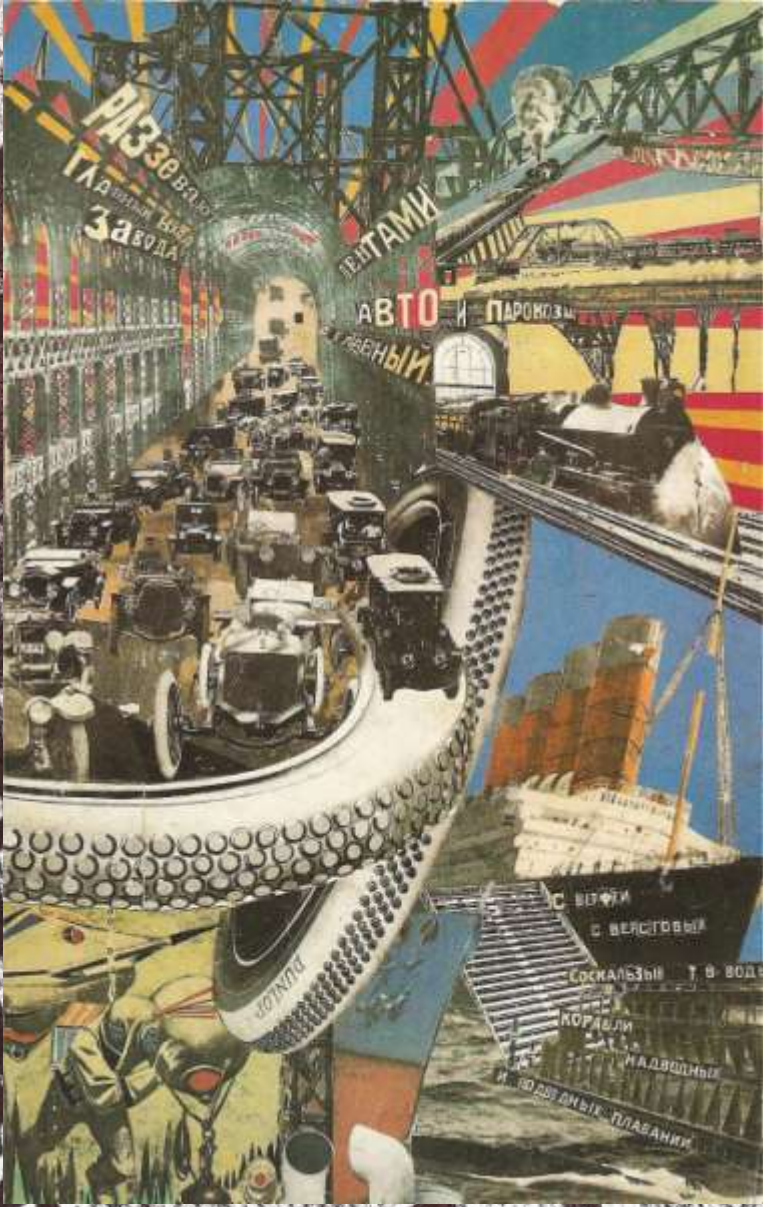


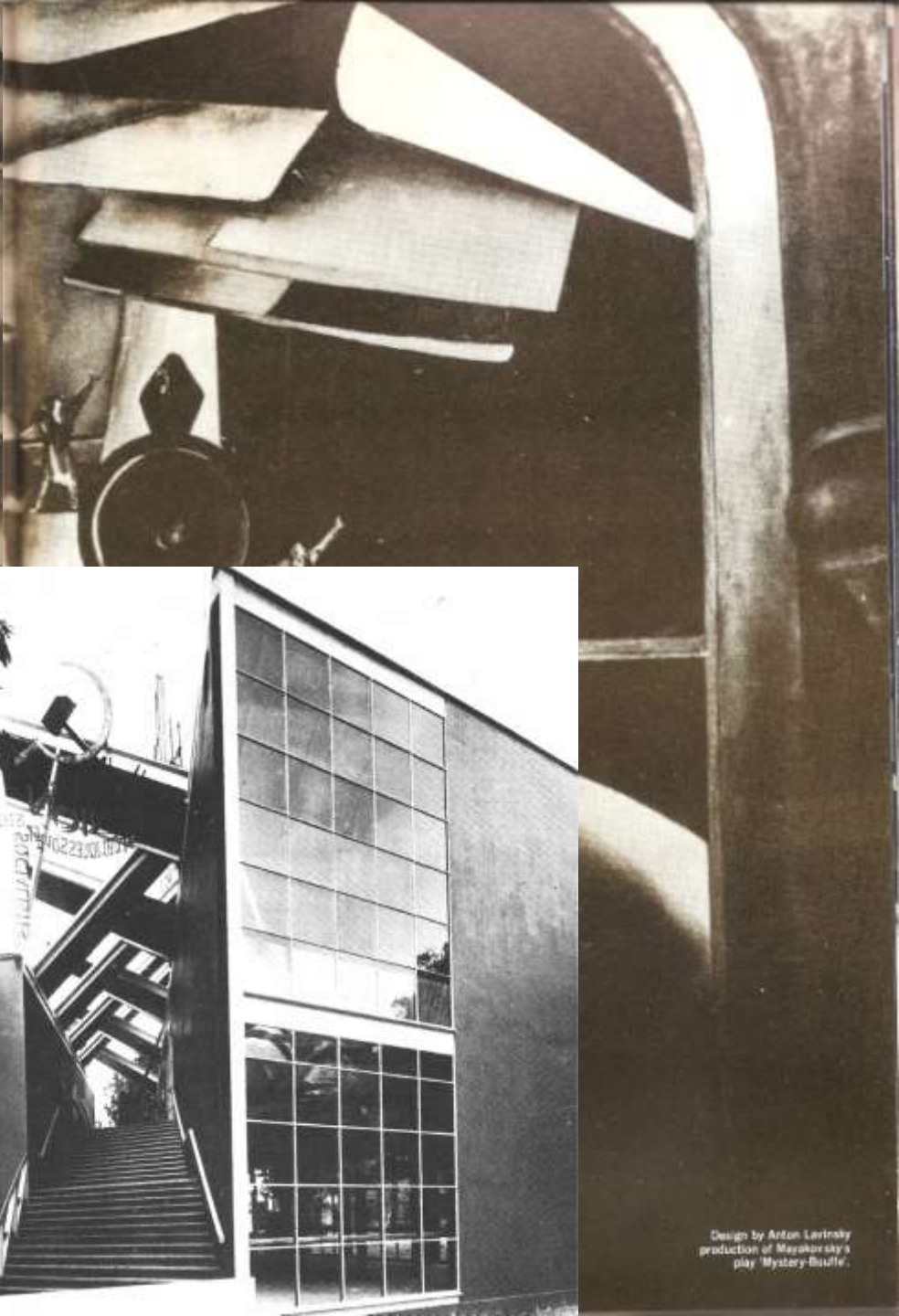
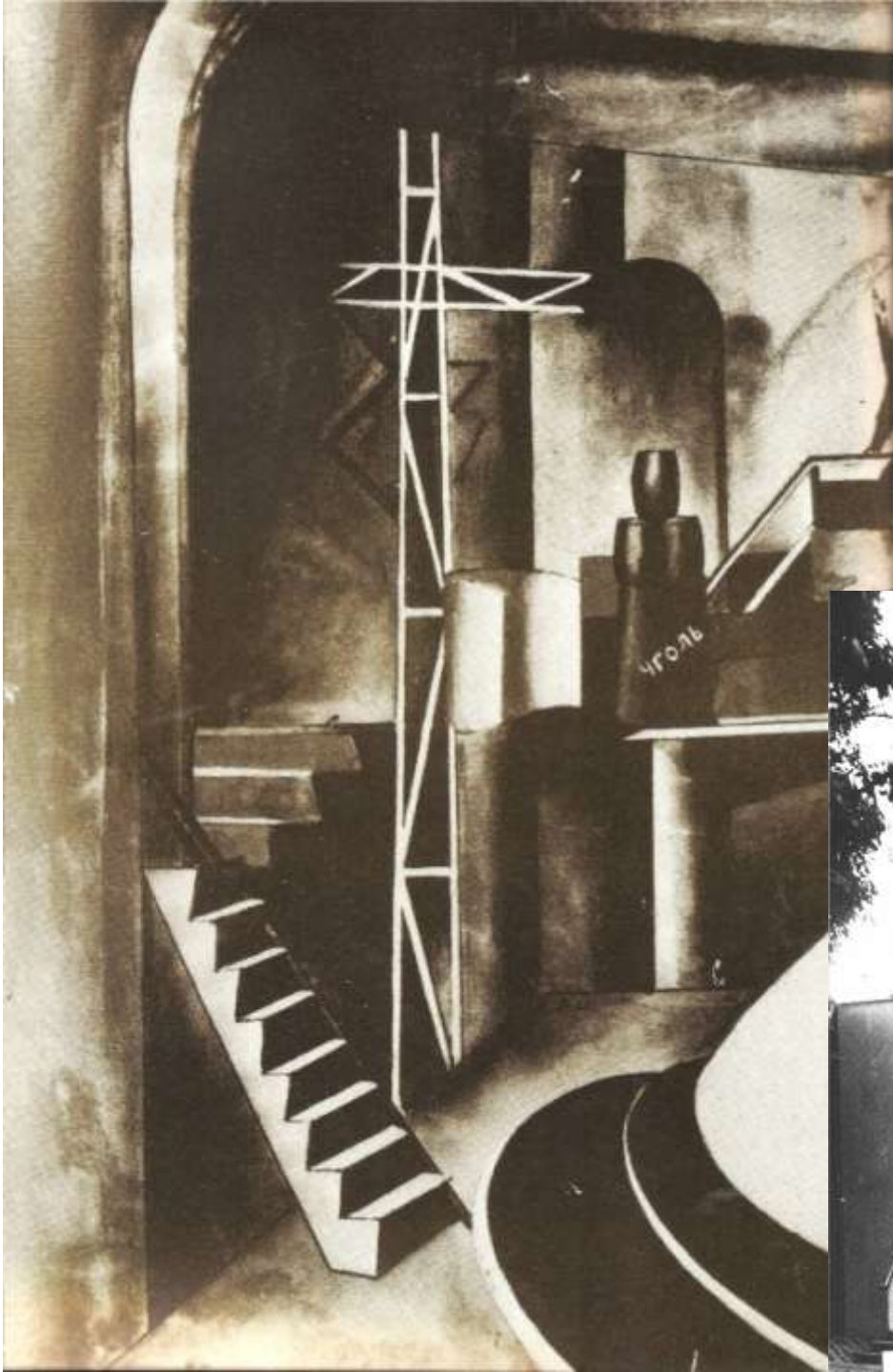
Drawings by Mayakovsky for the production of *The Bath House*.



Three scenes from Meyerhold's production of *The Bath-house*, Moscow, 1930. The designers of the costumes and sets were A. Deineka and S. Vakhtangov.

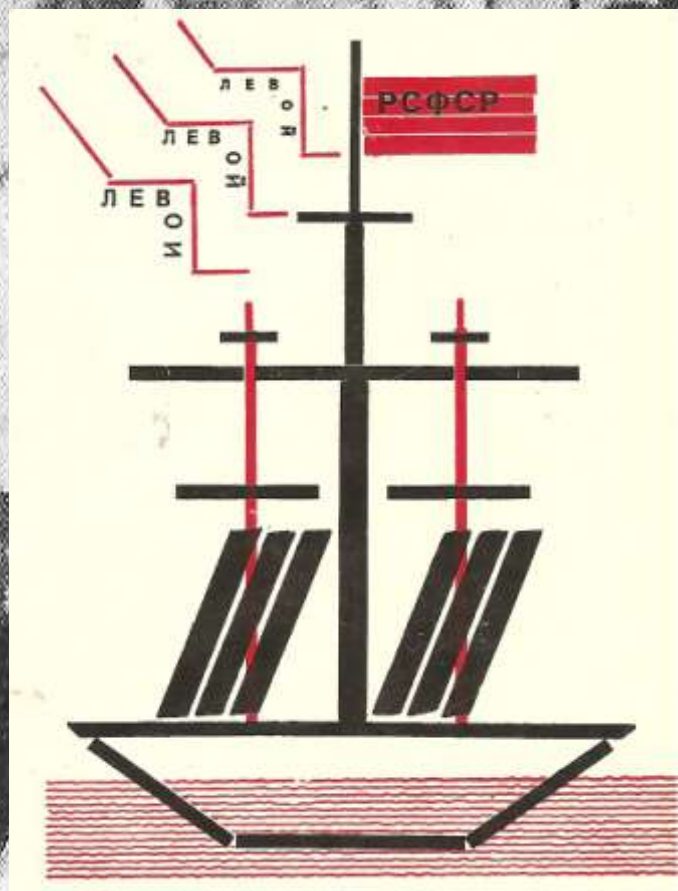






Design by Anton Lavinsky
production of Mayakovsky's
play 'Mystery-Bouffe'.







As they say,
the incident is closed.
Love's boat has
crashed on
philistine reefs.
It would be useless
making a list
of who did what to whom.
We shared weapons
and wounds.

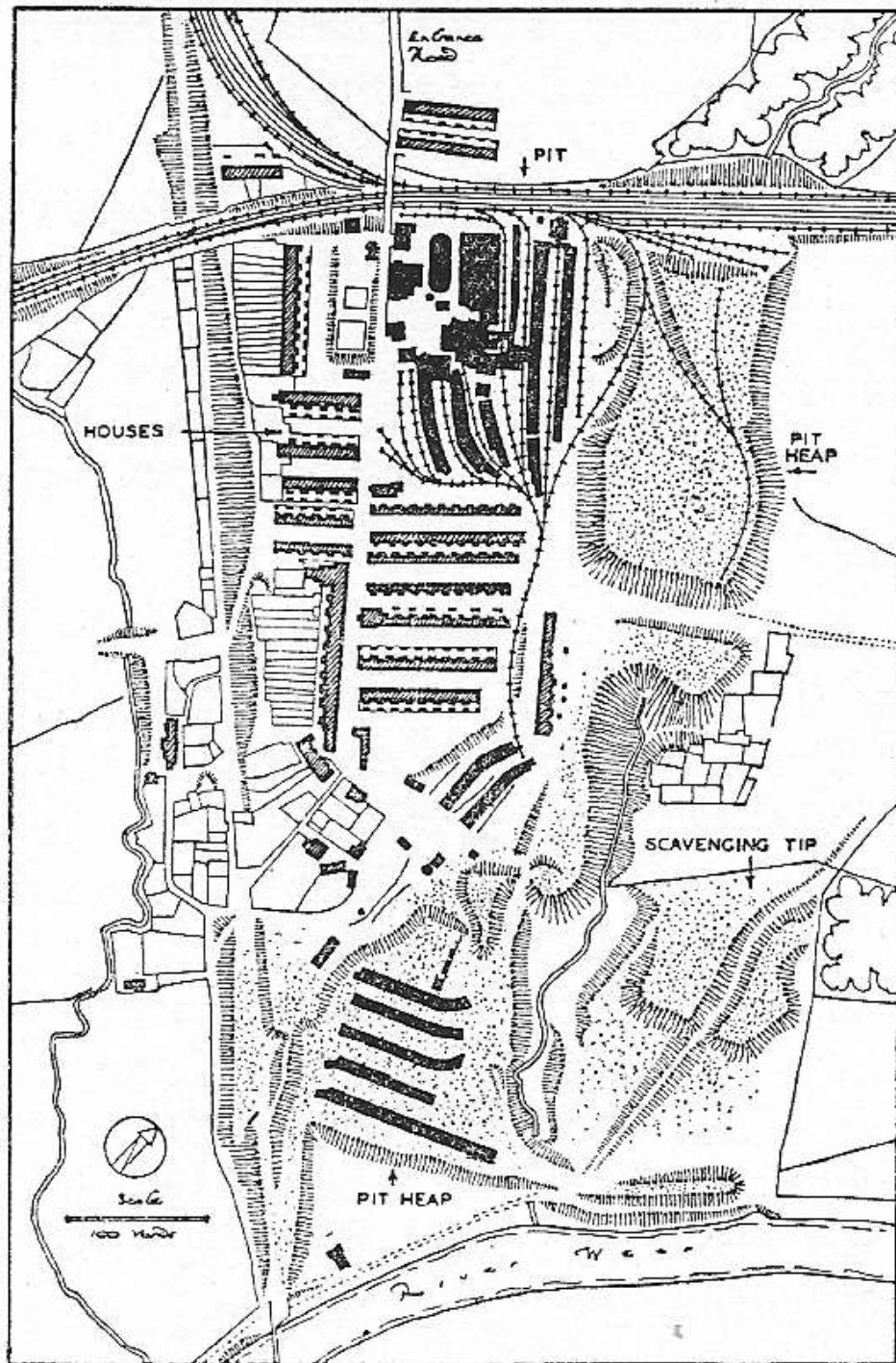
To those who remain — I wish hap-
piness.

Vladimir Mayakovsky
12/4/30

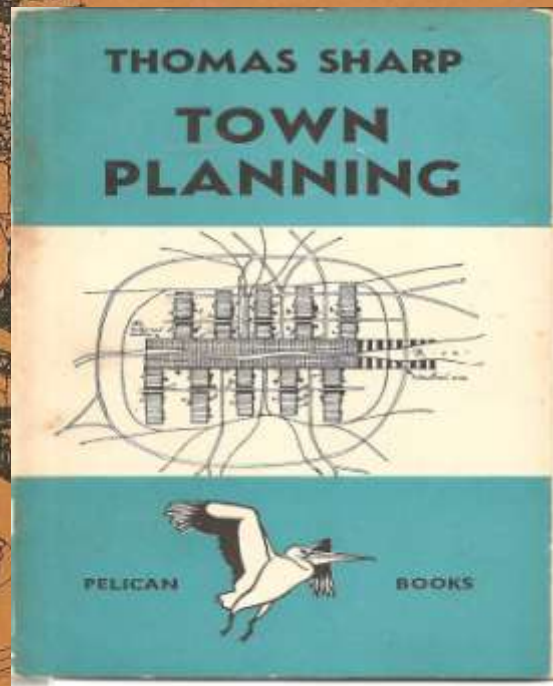


THE AUTHOR

Was born in 1901, and spent his childhood and youth in Durham mining villages. He was educated at elementary and secondary schools. Began work in the local council office, then after some years of local government service he became particularly interested in town and country planning, and has since specialised in it. Has designed regional planning schemes in various parts of the country, specially round London and Liverpool (but has seen most of them shelved, as plans generally are in England). In 1932 wrote *Town and Countryside*, setting out suggestions for a new approach to English planning problems. Subsequently published *English Panorama*, and other books. The author is now Lecturer in Architecture and Town Planning at King's College, Durham University, and is also in practice as a planning consultant.



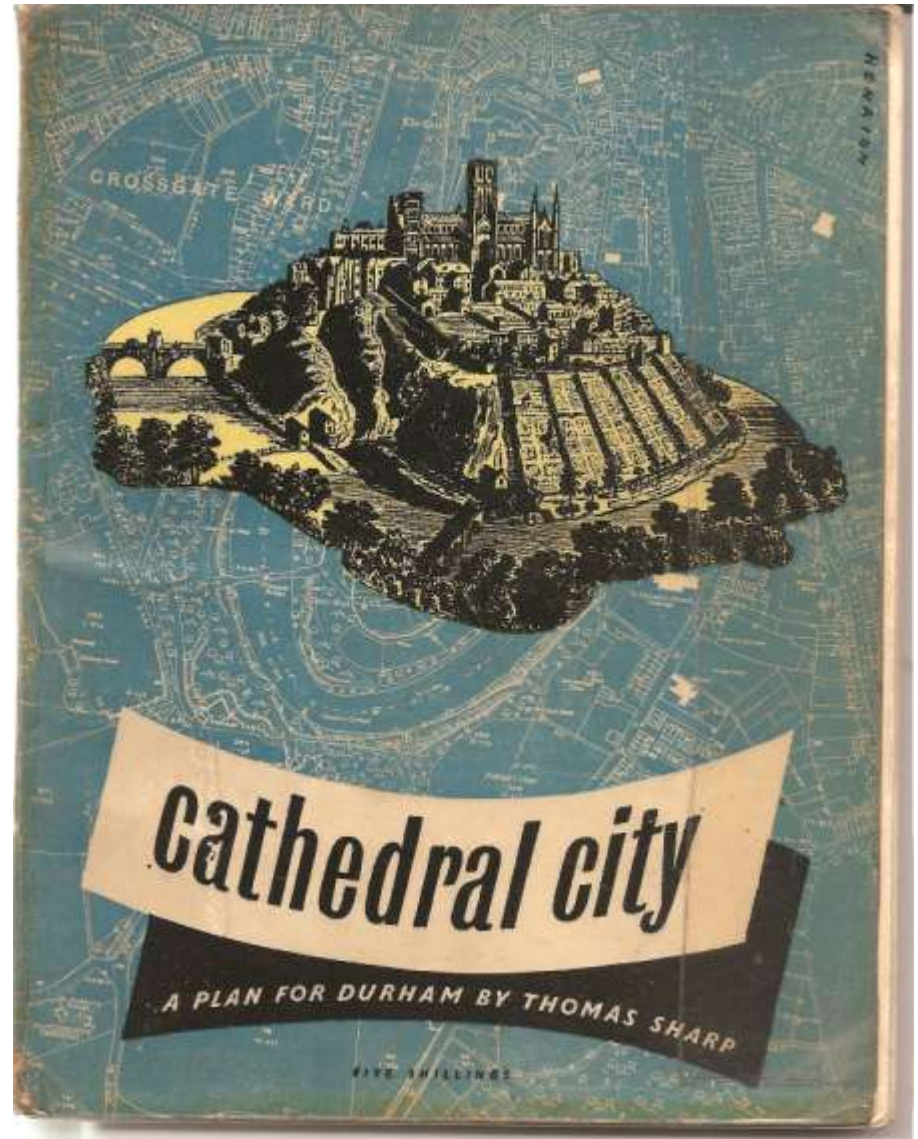
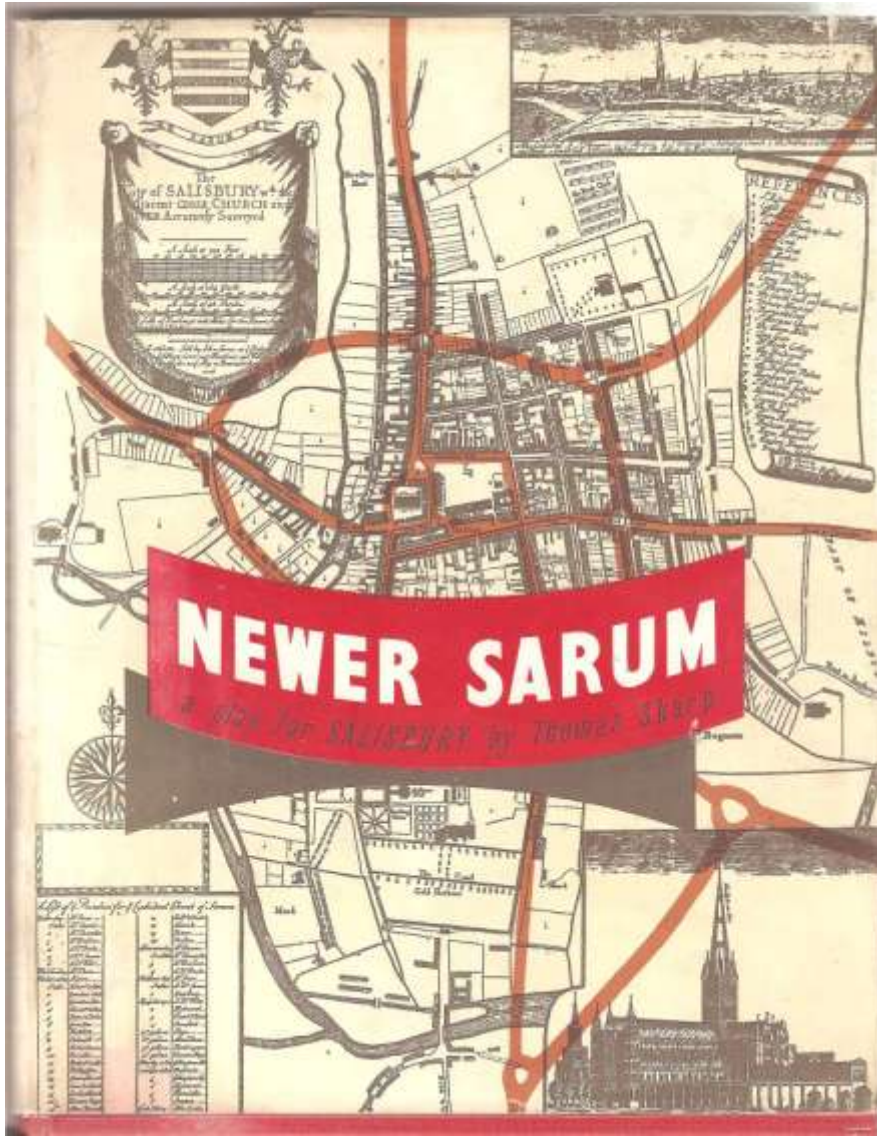
The Anatomy



of the village

by *Thomas Sharp*

2s. 6d.

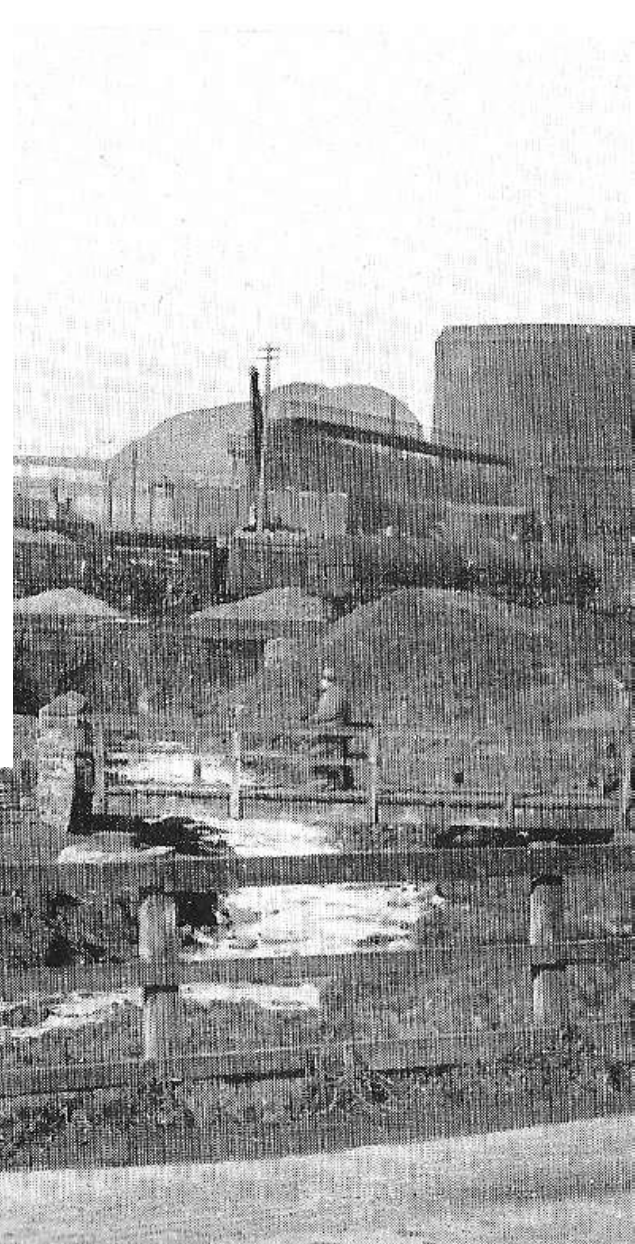


HELL AND MIDDLESBROUGH

After the renaissance, darkness again and a nightmare. In Victorian England (for the most part) "the idea of the town as a focus of civilization, as the witness of the beauty and order and freedom that men can bring into their lives, had vanished from all minds."

26. (Opposite) *Industrial Scene, Crook, Co. Durham*

27. (Below) *Middlesbrough* 28. (Bottom) *Byelaw Street, anywhere*



2. KINETIC ESSENCES

BY WAY OF INTRODUCTION it may be as well to start with an example which gives the very essence of townscape in a small space. Oxford provides such an example, and one of tremendous character, with three notable buildings seen in swiftly changing relation in a distance of no more than fifty yards at the north end of Catto Street.

At the beginning of the short street, by its junction with New College Lane, the only building to be seen on the west side is the noble cube of the old Bodleian; but, advancing a little along the eastern pavement, one sees first the rotunda of the Radcliffe Camera and the upper spire of the University Church, then the dome of the Camera coming into view. Then, as the vast bulk of the rotunda emerges and separates from the Bodleian, the tower of the church also emerges. Cube, cylinder, cone, the pure, prime, elemental forms, are suddenly juxtaposed, or rather, with a rapidity that is almost suddenness, deploy out from each other in a series of effects that is architecturally sensational. Although each of these three buildings is in its own way as sophisticated a piece of architecture as one is likely to get in England, the experience of seeing them in this series of relations is elemental, beyond the power of ordinary words or still photographs to describe. Here in the space of

Catto Street. 1. Bodleian cube. 2. St Mary's spire and Radcliffe rotunda emerging.

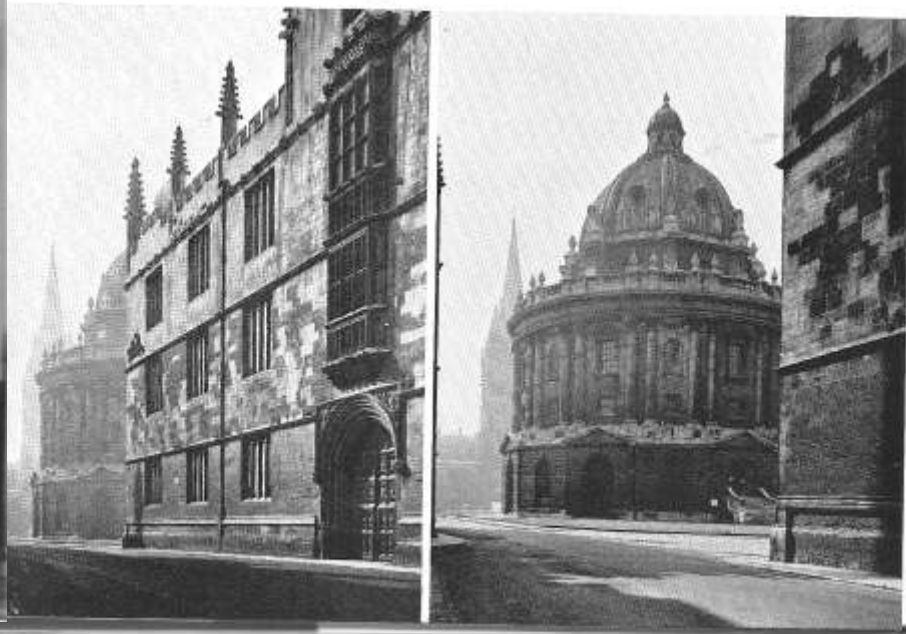


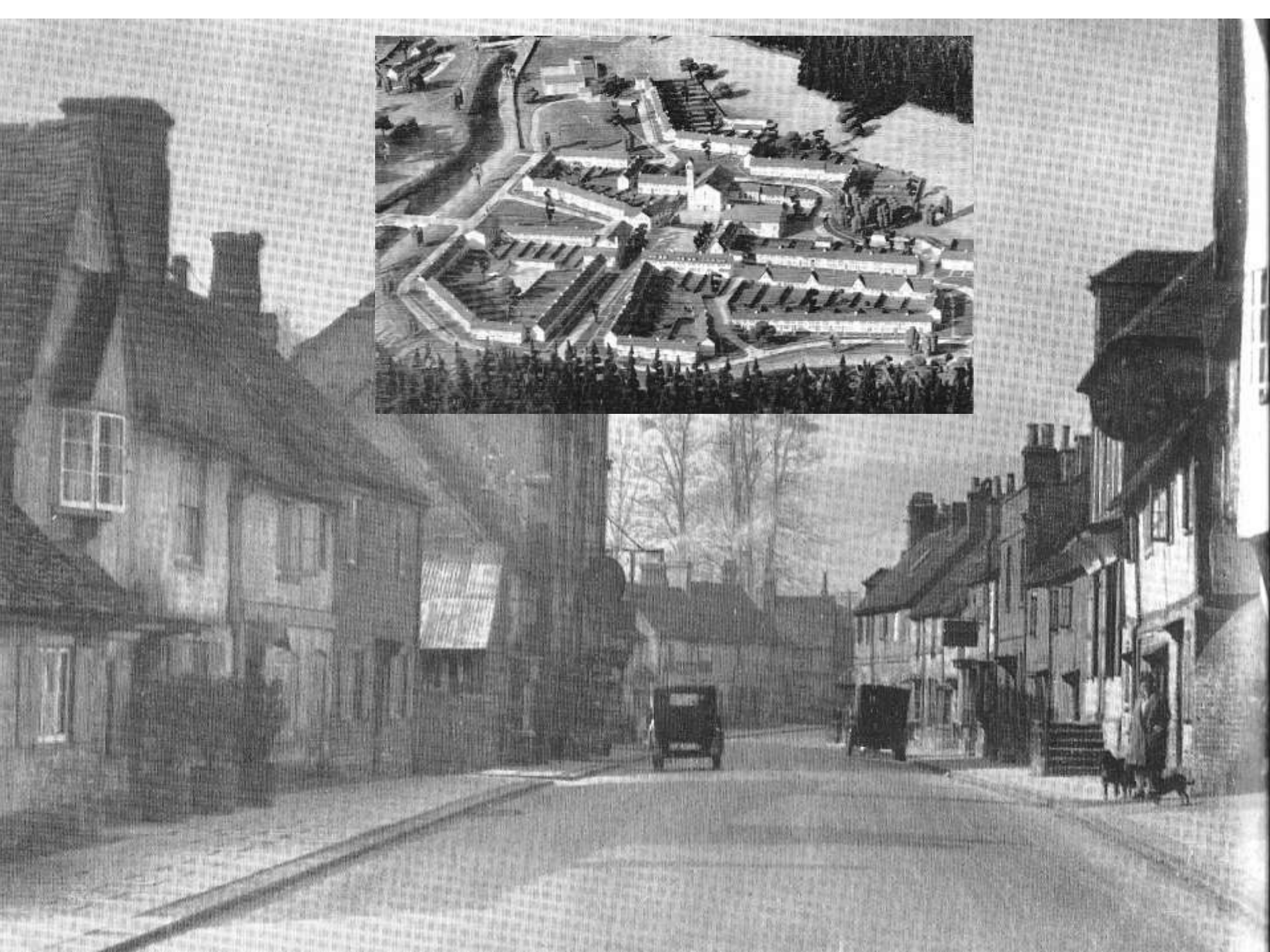
KINETIC ESSENCES

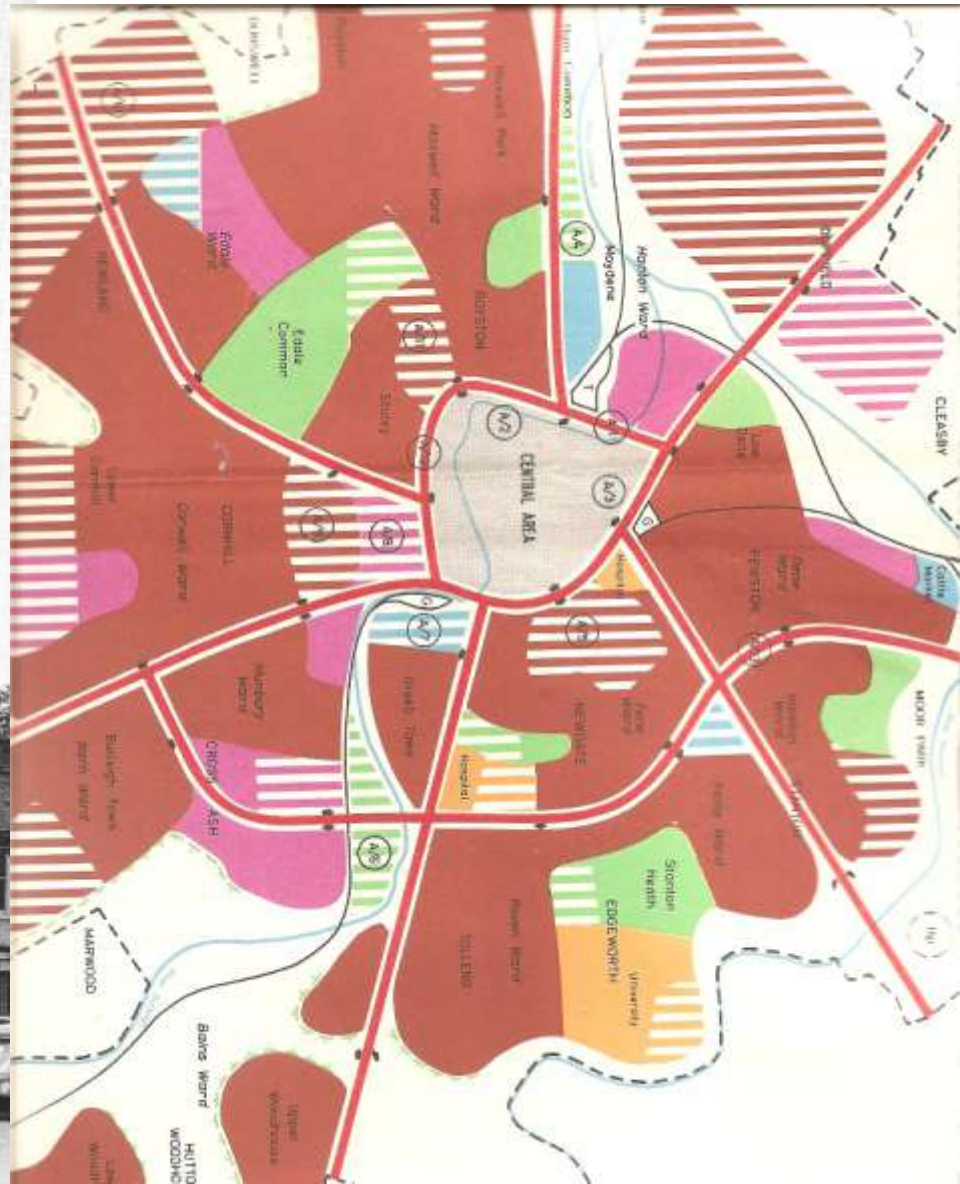
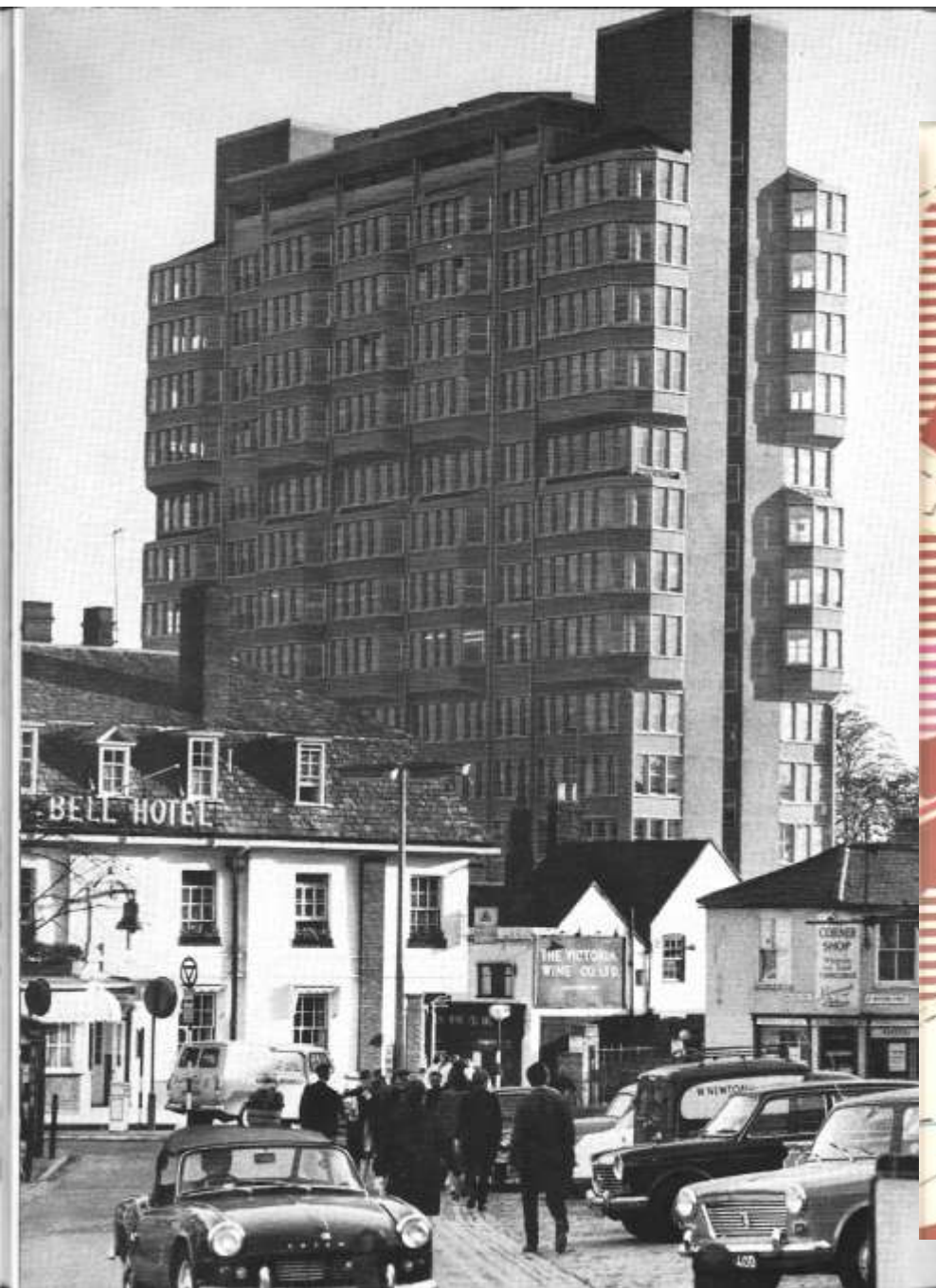
a few seconds is a great aesthetic experience to be gained along a few yards of a public street—the kind of experience, free for all though it is, which should be regarded with awe. Here is a poetry of townscape that verges on the sublime, that rises to within an ace of perfection.

[Does this last hesitant and tentative qualification mar one's whole-spirited enjoyment of the experience? Surely it need not. It is one of the pleasures (and sometimes one of the pleasurable pains) of developing an eye for townscape that one can exercise one's imagination to appreciate what is absent as well as to enjoy what exists (and who knows but that, with a little luck, it may be possible to persuade some powerful person in authority to supply the missing feature, for future generations to enjoy?—such a feature, for example, as a simple single tree). In this great unfolding which we have just seen, is not the middle-height at the southern end of the view a shade insufficient? Is not the total effect a thought hard in its unrelieved geometric stone? And would not a nobly proportioned tree occupying the forecourt of St Mary's in Radcliffe Square, in place of the present rambler roses and other suburban effects, provide equally in summer and winter just that additional height and that natural foil which would give perfection? To one pair of eyes, at least, it would. Nevertheless, we must not let the awareness of what is not tease us out of the enjoyment of what is; and, in spite of this possibility of small improvement, this south-

3. Radcliffe dome coming in. 4. The sequence complete.







TOWN & TOWNSCAPE:

THE WORK & LIFE OF THOMAS SHARP

www.ncl.ac.uk/library/sharp



Town and Townscape: The Work and Life of Thomas Sharp is a collaborative project between Newcastle University's Library Special Collections and School of Architecture and Planning and Landscape. It will make a major resource on the town planner and writer Thomas Sharp accessible for scholarship for the first time. The project is funded by The Arts and Humanities Research Council, AHRC.



Thomas Sharp

Thomas Sharp (1901-1978) was a key figure in town planning in the mid-twentieth century. The concepts he developed in his writings and plans have been of enduring significance and influence on thinking about planning and design for both practitioners and academics in the UK and beyond. One of his best known contributions was as a major influence on the development of ideas of townscape.

The mid-twentieth century was a period when public and professional interest in planning was at an all-time high. Sharp was a key figure in defining thinking about the forms that town and countryside should take; in reconciling existing and valued character with modernity, and, in making these arguments accessible. His book *Town Planning* is the most widely-read ever on the subject and followed earlier influential polemical works. The plans he produced in the 1940s, primarily for historic cities such as Oxford, Exeter and Durham, were also hugely influential.

The Collection

The major part of the collection was donated by Rachel Sharp (a widow) to Newcastle University and is a substantial repository of the personal papers and plans of Sharp.

- The principal elements of the collection are as follows: Files of information and correspondence on individual texts, including unpublished works
- Files of information and correspondence on individual plans. This includes, for example, work on historic cities, new villages, new towns and overseas commissions and competition entries
- Original plans for many commissions
- Extensive documentation on key planning cases where Sharp appeared as a witness at public inquiry
- Extensive books of press-cuttings on all of the above
- Typescript of an unpublished autobiography and manuscript autobiographical notes
- Typescripts of government information films, radio talks, lectures
- Documentation on unsuccessful commissions
- Miscellaneous personal correspondence
- Creative works of poetry, novels, radio plays etc. – largely unpublished.





