1. Earl's Court Station

One of Earl's Court's claim to fame is that the station was first to introduce escalators in October 1911. To reassure passengers who might have been freaked out by the mechanised moving staircase, “Bumper” Harris, a one-legged engineer, repeatedly rode the escalators to demonstrate their safety.

But we’re not here for that. The Warwick Road entrance is a classic of 70s British Modernism featuring a glass circular atrium perched on top of Deco curved brick plinth constructed in 1937. Historic England might describe it as being of “no merit” but for others (ie me) it has a touch of Constructivism that dramatises the station as a piece of urban infrastructure. It was built to house the operations room apparently.

2. Urban Gaps, between 92 and 94 Philbeach Gardens

Often there is a kind of tension in the ideals of city planning and the realities on the ground. Often, it’s those accidental moments that make something strange, something that no one would have thought of. One of the key features when Earl's Court was laid out was the introduction of crescent streets, with terraced housing bent into curved form. Philbeach Gardens is one of them. And behind it is one of the largest private communal gardens in London - not that you’d know it from the street, screened by the houses forming a continuous wall around it. But there are a couple of places where the crescent cracks. Tiny wedges of space between two houses that are too small even to be alleyways, just a slither of light at the ends. When the ideal form breaks down and something else emerges.

3. Warwick Road Estate, Warwick Road junction with Pembroke Road

More 70s expressive architecture at the Warwick Road Estate (Arup 1972 – 1975). A very strange hybrid of a building that has housing above a depot containing every garbage lorry owned by Kensington & Chelsea Council. It results in a massive brick base with tiered levels above, all supported by concrete structure that really shows you what it is doing. Though it might not look like it, there are shades of historical building types, even the Medici Palace in Florence, which also has a tough-looking ground floor level that housed services with the more refined living parts above.
This is not a natural representation of the text in the image. The text appears to be a mix of various topics and is not coherent or meaningful. It seems to include a variety of names, places, and dates, as well as some fragmented thoughts on urban design and architecture. The text does not form a coherent narrative or provide a clear message.
16. Counters Creek, West Brompton Station Eastbound Platform

Sometimes the sheer bulk and mass of London the city, obscures other kinds of London that also exist. If you peer over the edge of Lille Bridge or stand on the eastbound platform 4 of West Brompton Station, you can glimpse a vestige of this as a slither of marshy land. Counters Creek ran from Kensal Green into the Thames at Sands End, Fulham. Moments like this remind us that London isn't just a city, that it occupies a landscape that is made up of many other things that include geology, ecology, and hydrology.

17. Bryant and May Ghost Sign, 26 Lillie Road

Seeing old advertisements like this one painted onto walls in the city is like a little flash of time travel. Matches are still around but maybe since smoking has declined and lighters have become cheaper to produce, they are much less central as a popular product. The ad suggests trench coated gentlemen in trilbies striking matches to light their cigarettes as they go about their Earl's Court business. It is also interesting to see, in examples like this, is the sheer scale of the commercial graphic language. It shows us that the historic city was far from the idealised image that things like modern conservation areas suggest, that they were far more raucous places with supergraphics plastered over the fabric of the buildings. Our contemporary image of history might well be one that is far more sanitised than the truth.

18. Satellite Dish, 86 Lillie Road

A classic of the form! Technology and heritage are bound together in an object that connects earthly qualities (bricks made from clay, dug from the ground) and planetary scale (the satellite in near earth orbit that it's pointing towards). It's the future and the past too - the image of Victorian heritage overlaid onto a space age object - an object that expresses the contradiction of heritage against the reality of the contemporary world. If you needed an object that expressed our collective inability to successfully resolve these contradictions, well, you could put this one in your museum! As a side note, does anyone really think that the brick camouflage actually works? More often the brick effect only makes it stand out more.

19. Windows, 2 Empress Place

For LDF, I've transformed a house on Empress Place. On the first floor a pair of eyes open and close as you walk past, recalling the blind windows (we've seen before on this list) but also the always present relationship between eyes, looking and windows. Just as eyes are the window to the soul, perhaps windows are also eyes. Here the house opens and closes its eyes, as if waking from a dream.

20. Blimp Weathervane, 16-18 Empress Place

In WW2, the exhibition centres at Earl's Court were used to manufacture barrage balloons. The size of the centres meant they could be inflated indoors. I've resurrected this forgotten history as a weathervane with a barrage balloon floating above. This is conceived as a modern version of the historic role of the weathervane as a symbolic as well as practical device. Their symbols and figures originating with Triton, the god of the sea in Roman times. In the 9th century every church was ordered by Pope Nicholas to have a cockerel on their spire as symbols of St Peter's betrayal of Jesus. Here though, the balloon 'flies' again and brings to light a more forgotten part of Earl's Court's civic history.

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