

No. 2968 Vol. 115

The Architects' Journal for January 17th. 1952

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NEW YEAR ISSUE

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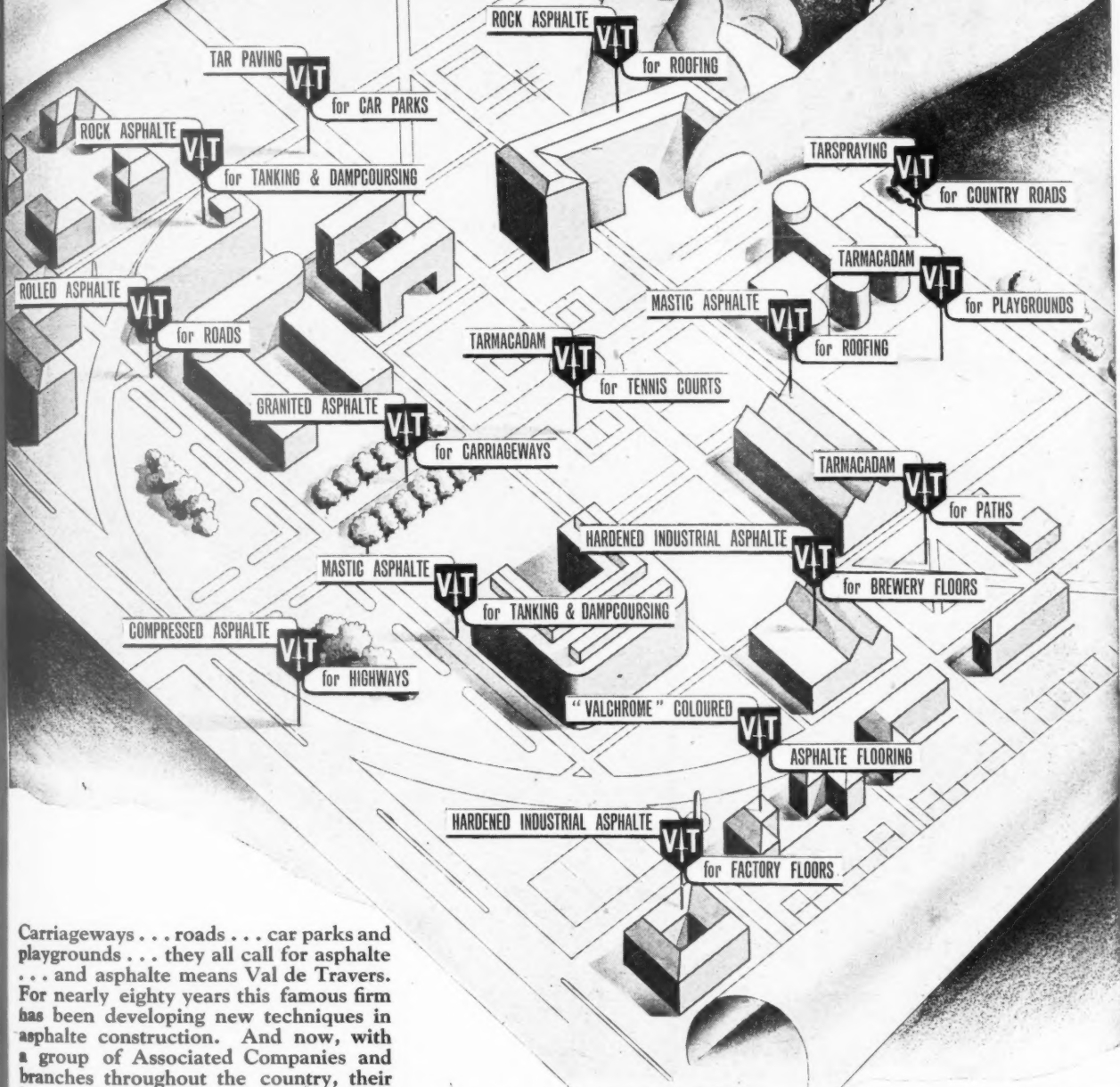


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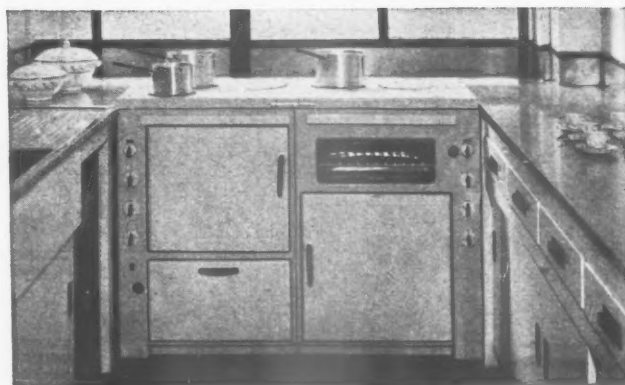
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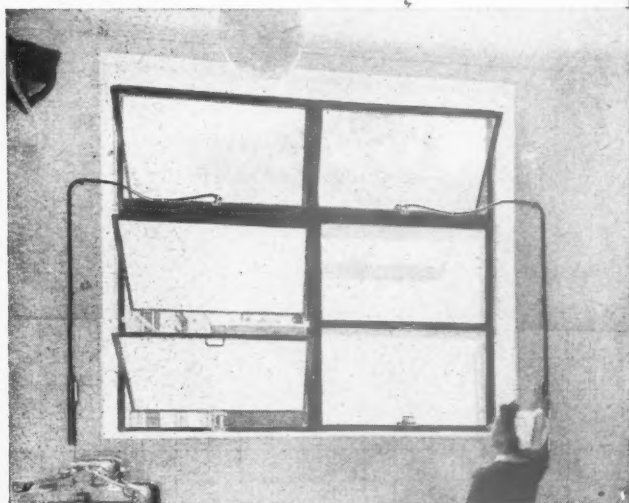
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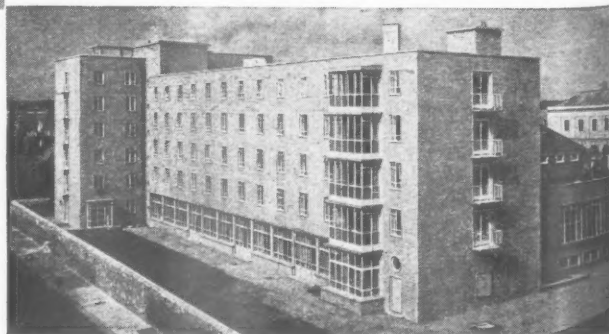
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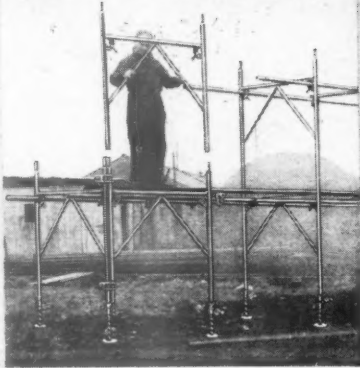
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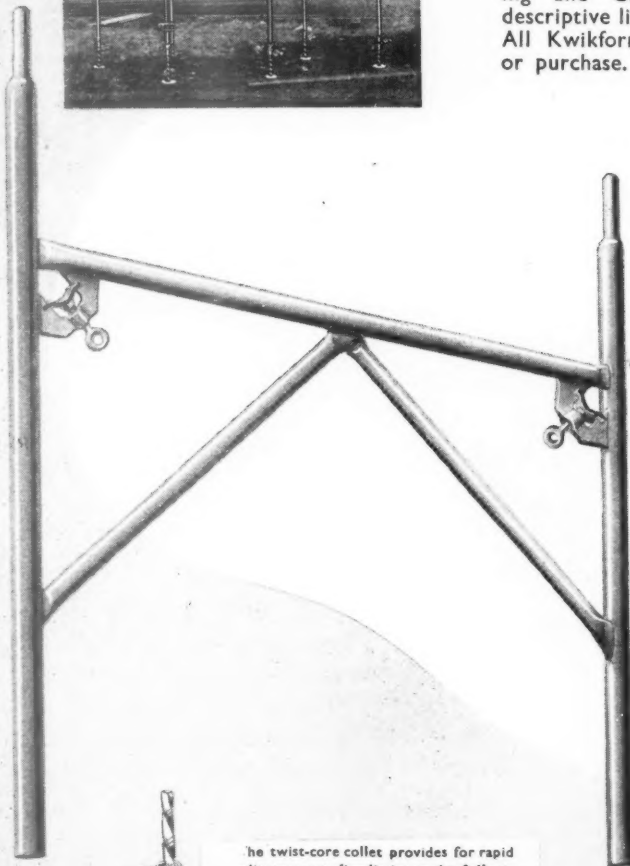
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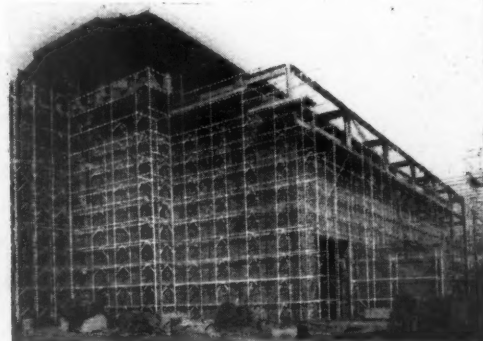
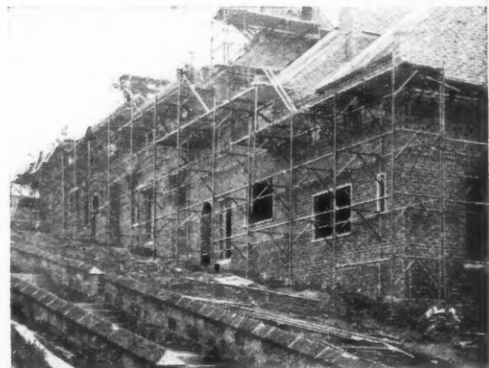
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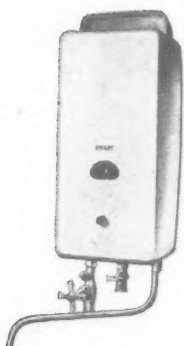
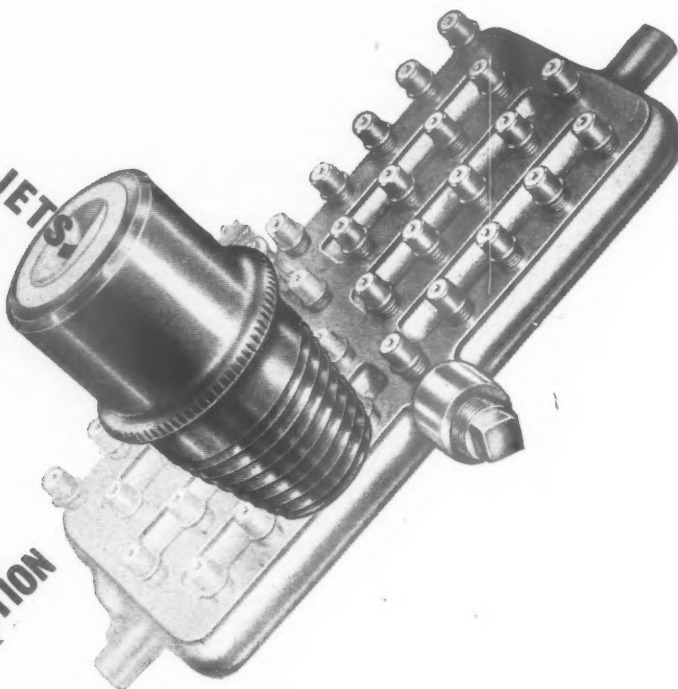
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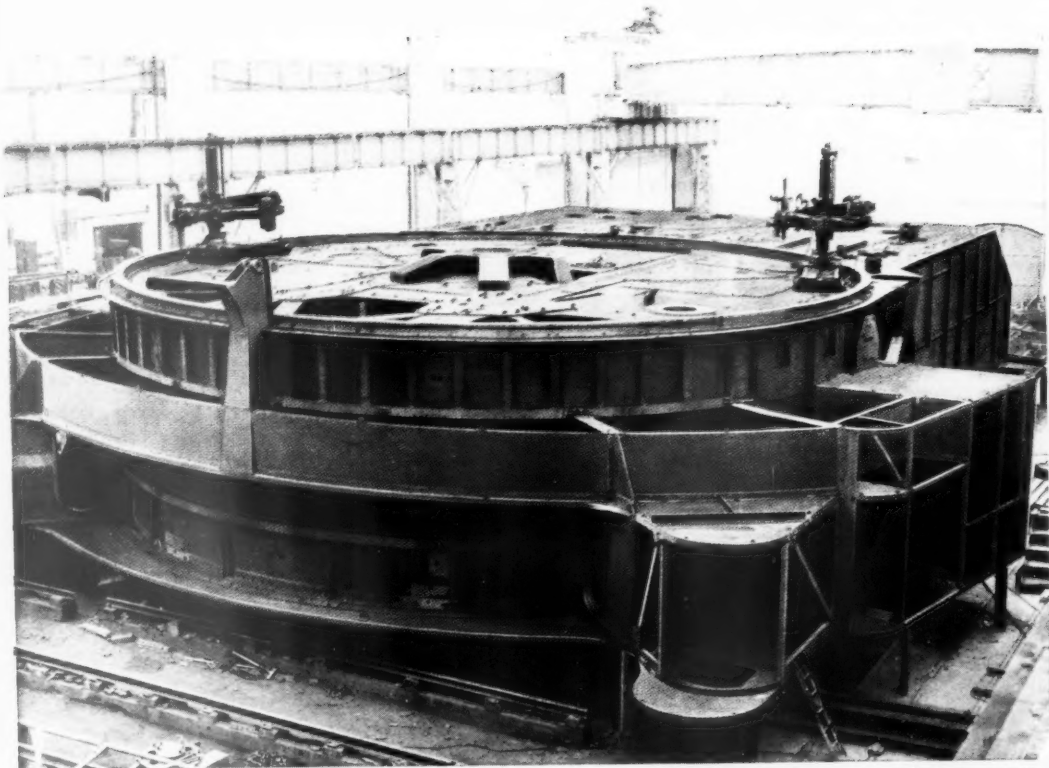
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The versatility of steelwork

When the scale of an item of steelwork gets beyond a certain size, it is worth while taking the machine to the steelwork. Here is the upper frame of a great walking drag-line excavator during construction; it is upside down to facilitate the installation of the track on which the great frame and jib will revolve, and the two radial drills shown are mobile, being mounted on trolleys. The baseplate, with its complex internal and external stiffeners, weighs 400 tons.

Photo by courtesy of Ransomes and Rapier Ltd.

In contrast, a steel framework is shown which is even simpler than the normal simple frame, because it has been deliberately designed with the minimum number of holes and connections so that — having served its purpose as the skeleton of the Administration Building for the Festival of Britain, most of the steel members may have a new lease of life.

The building is 360 ft. long and 50 ft. wide.

Architects: Edward D. Mills, F.R.I.B.A.

Consultants: R. T. James & Partners



STEEL

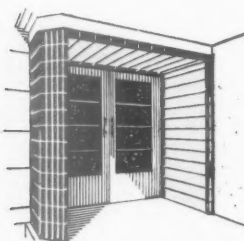
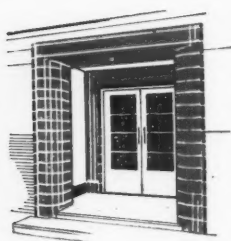


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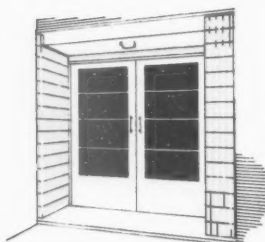


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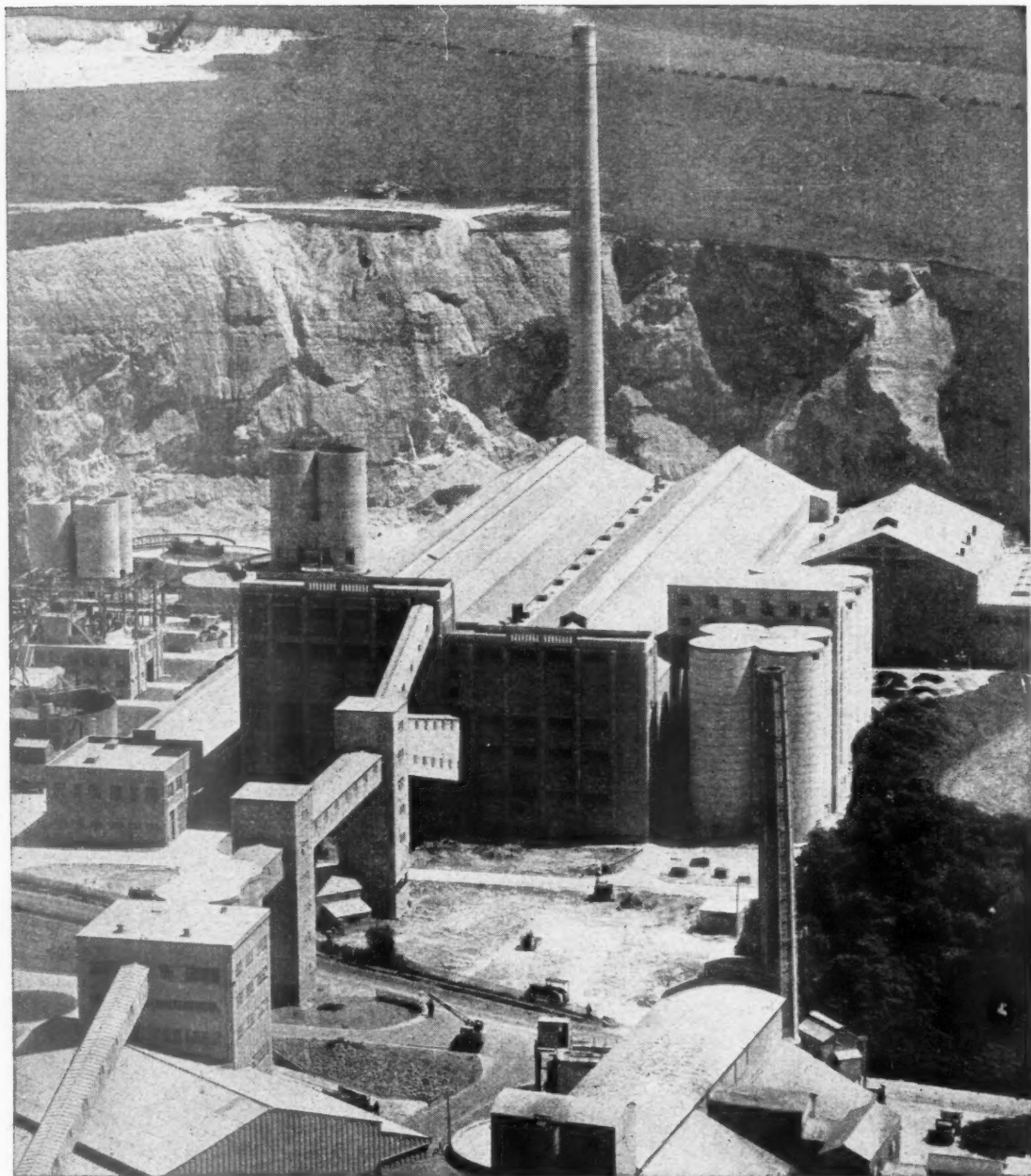
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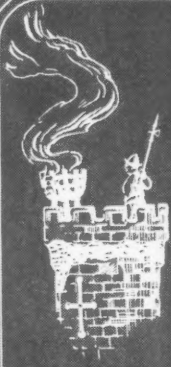
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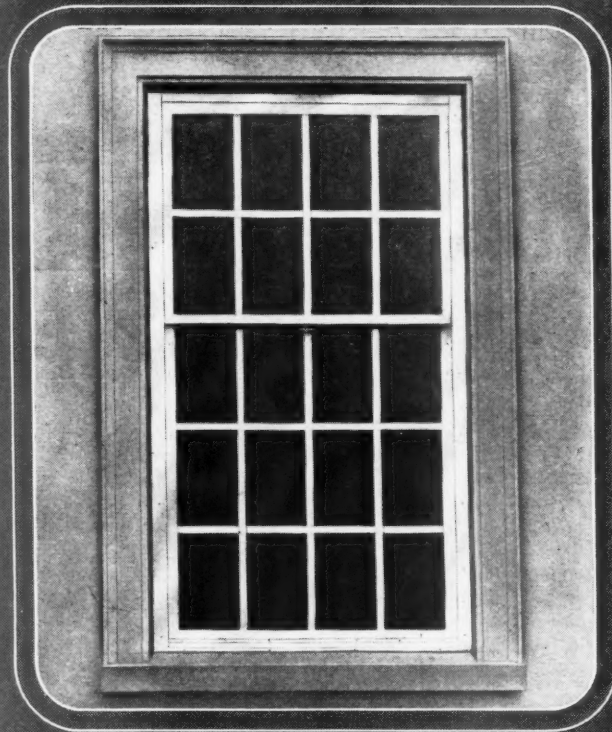
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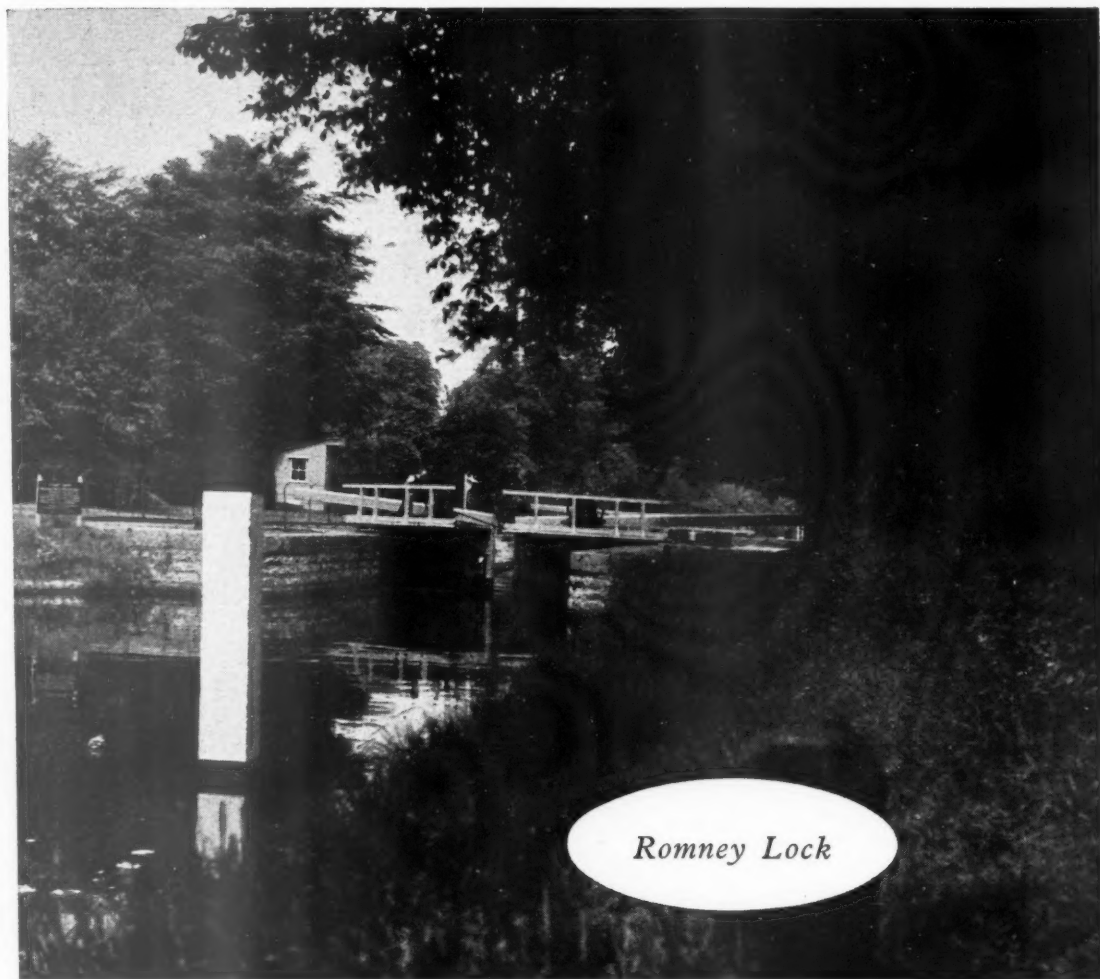
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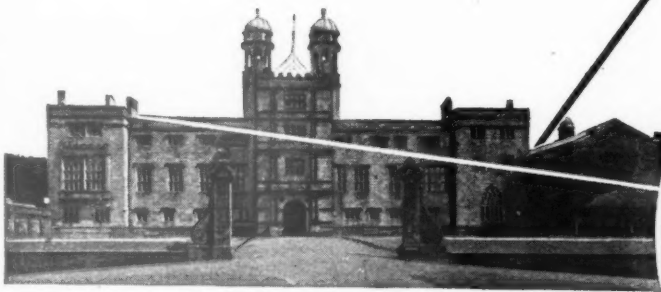
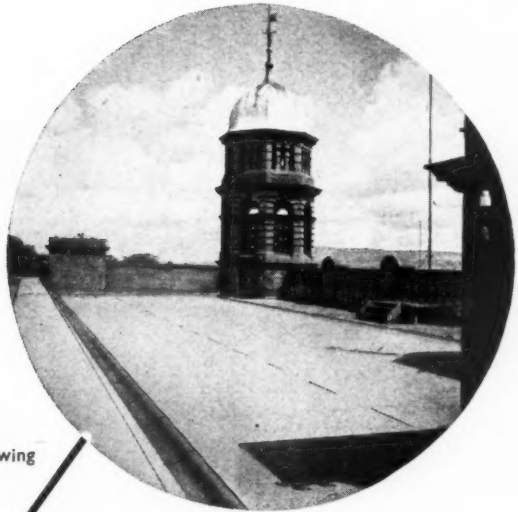
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Section of Roof showing
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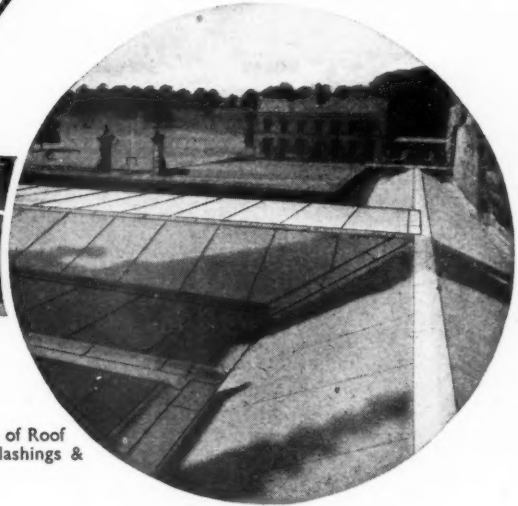
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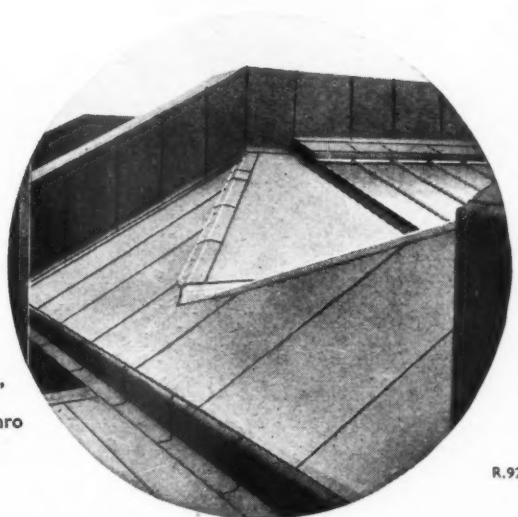
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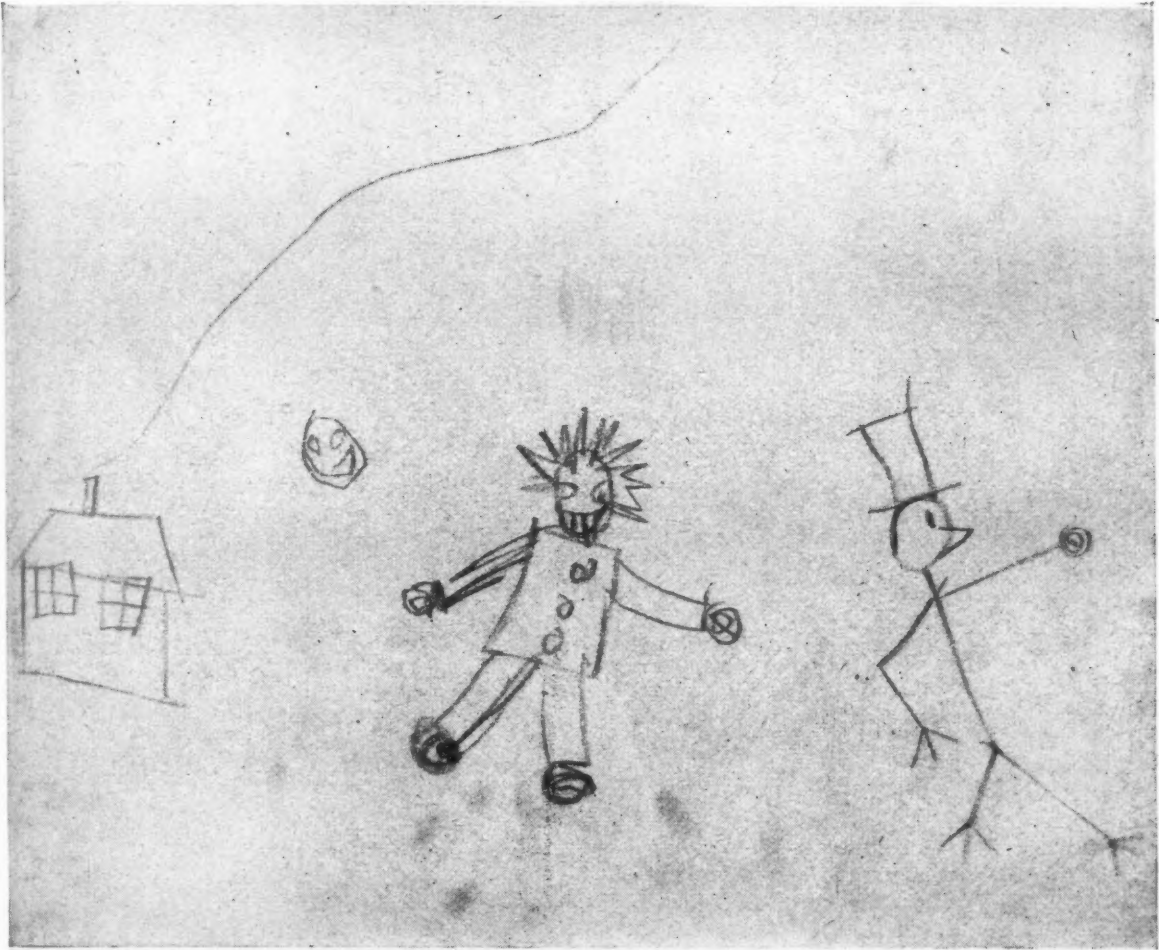
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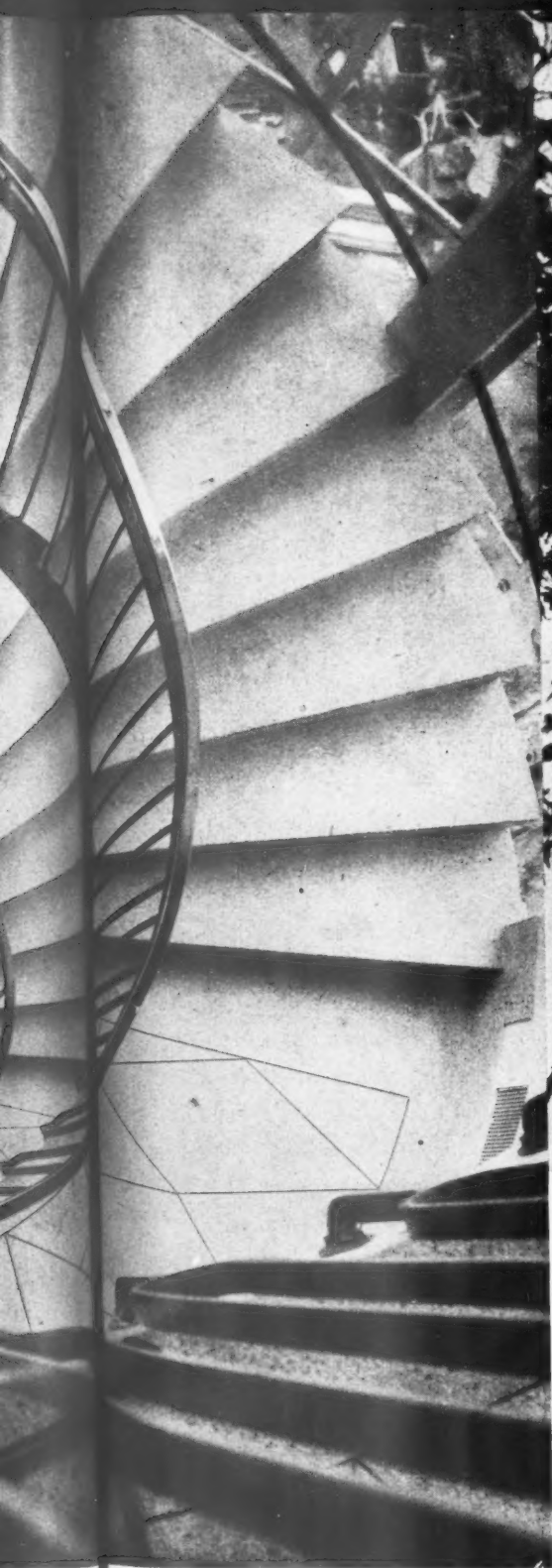
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Above photograph: The Builder

St. Bridget's House, Bridewell Place, E.C.4

Architects : Trehearne, Norman, Preston & Partners

General Contractors : Trollope & Colls Ltd.

Terrazzo Staircase

by

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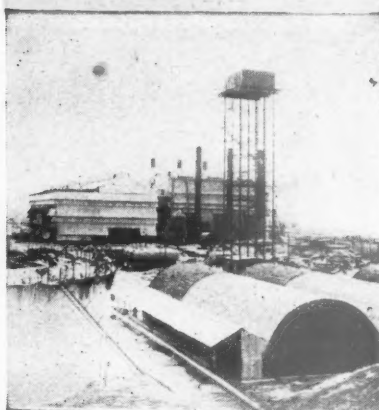
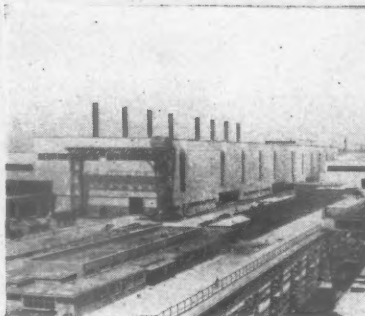
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130 MILES of electric cables

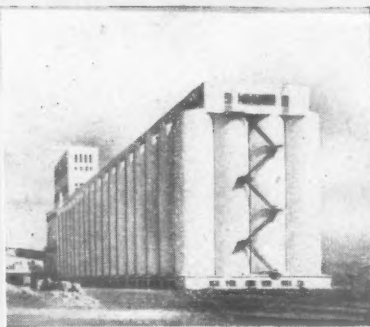
This new fertilizer factory at Sindri, India, is designed to produce 300,000 tons of sulphate of ammonia a year. Cost of the project—with its township to house 4,000 employees—is over £10,000,000. In the face of severe competition, BICC obtained the contract to supply and install all the electric cables and accessory equipment.

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142 MILES of electric cables

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Cables for Industrial Installations

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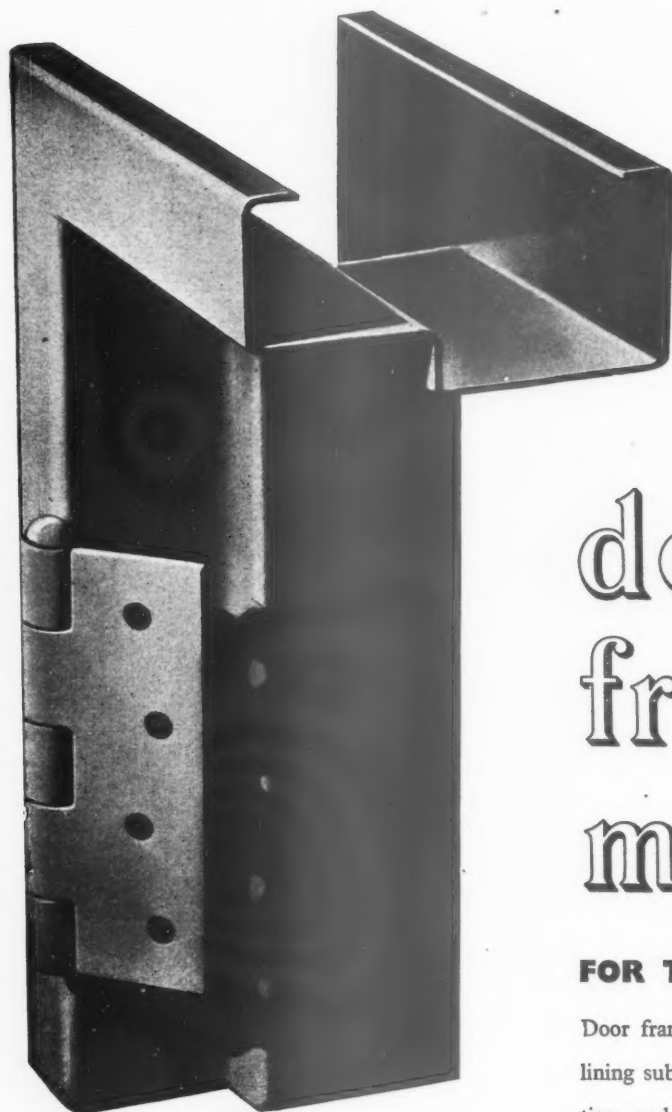
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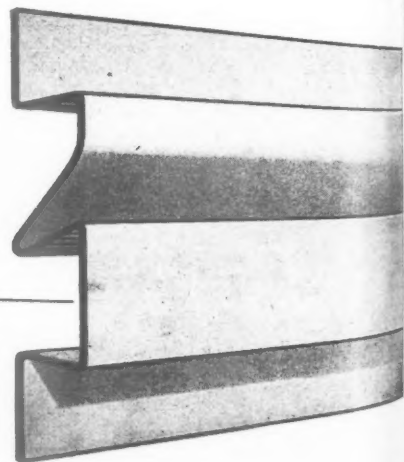
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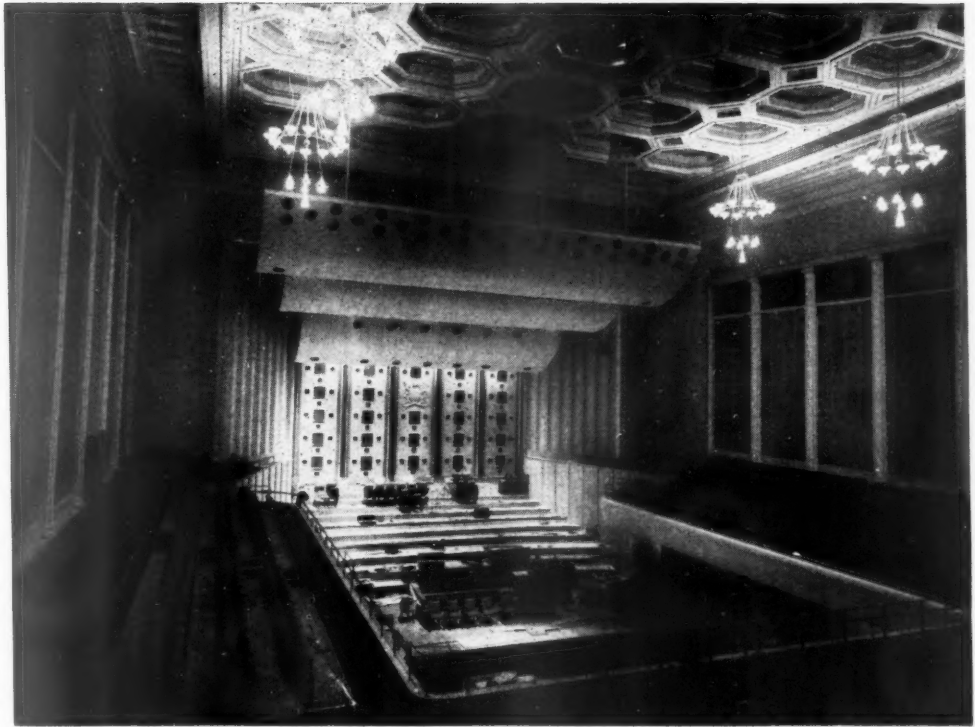
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Architect : Leonard C. Howitt,
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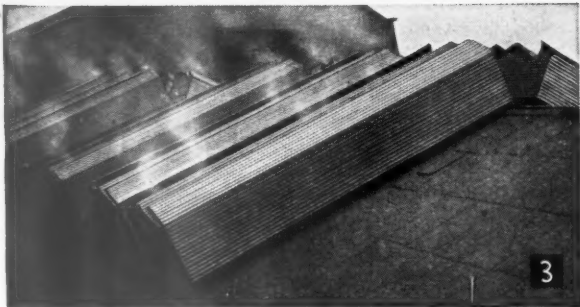
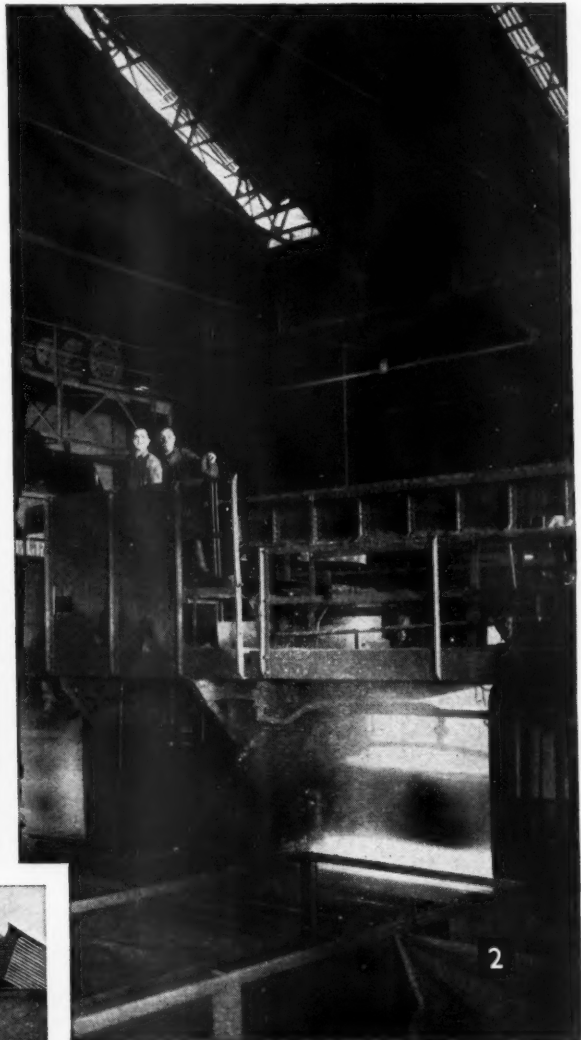
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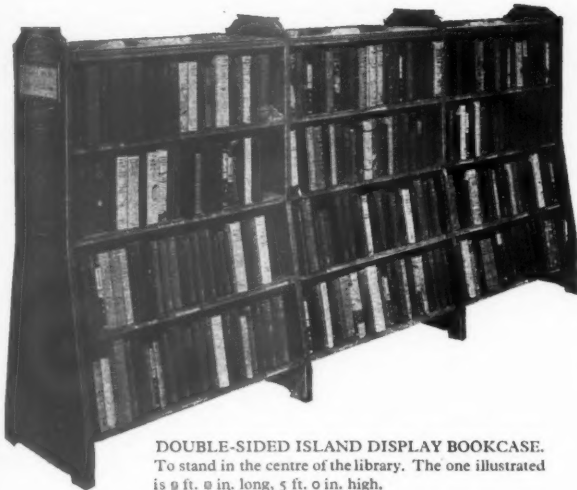


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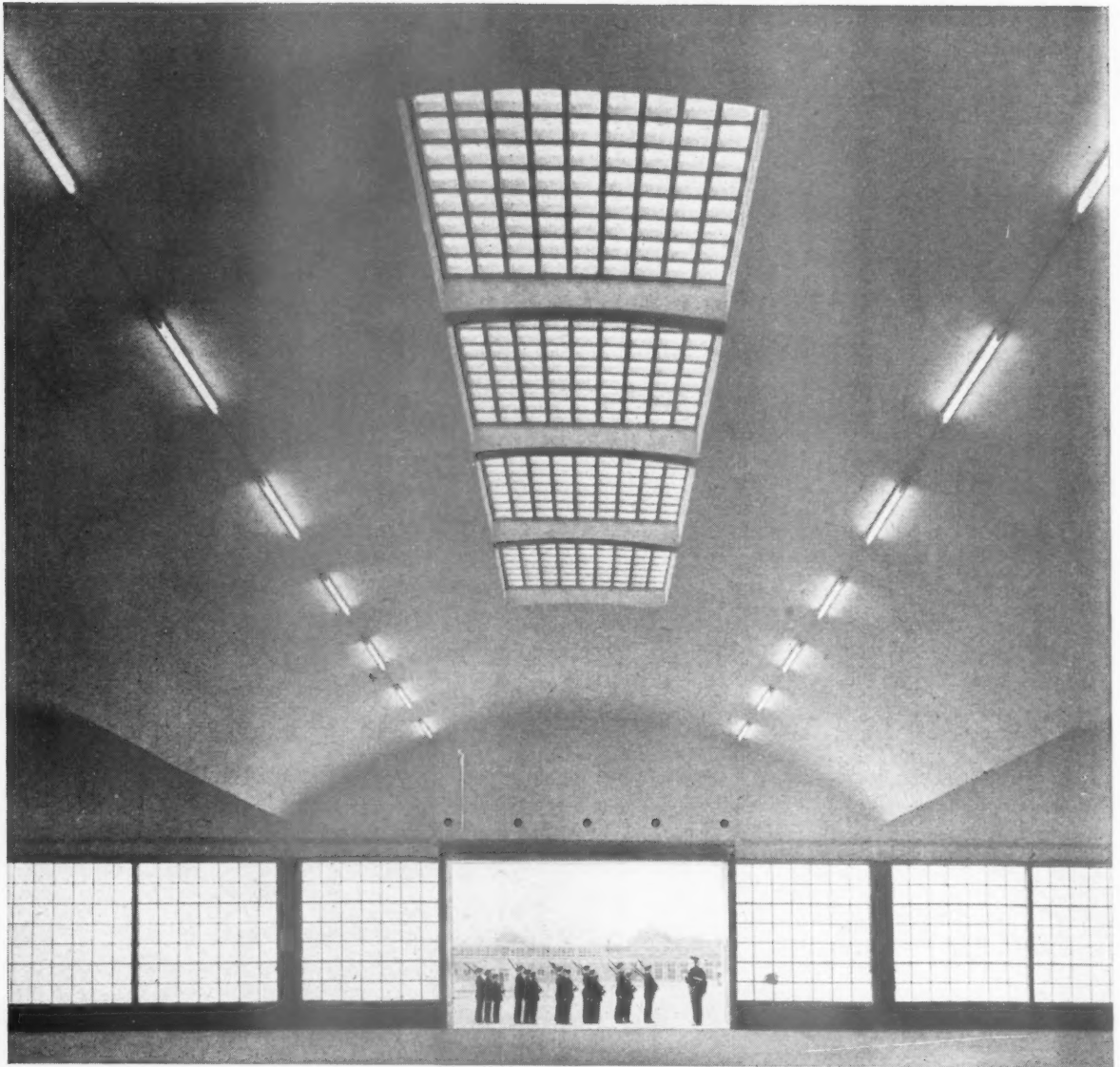
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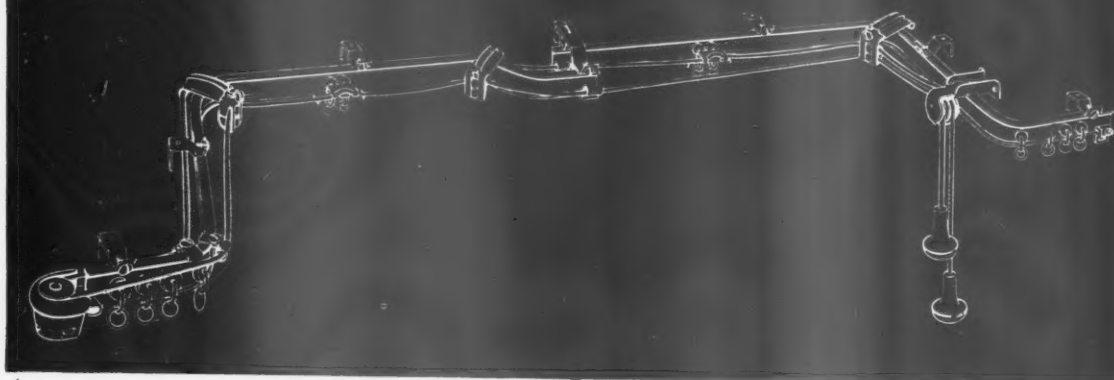
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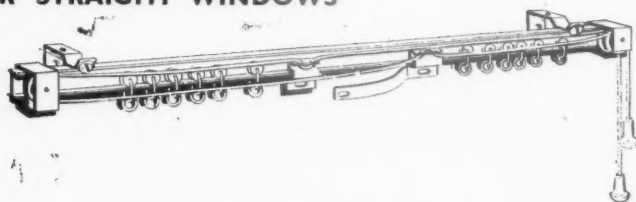
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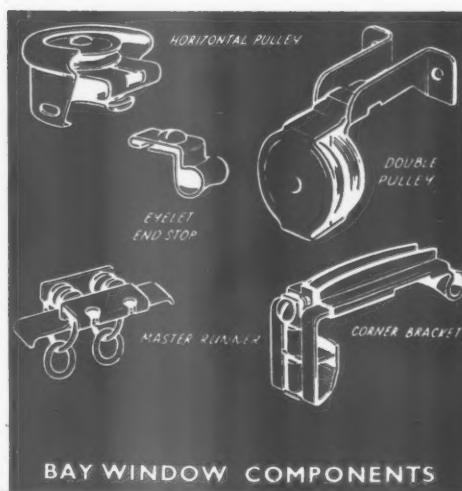
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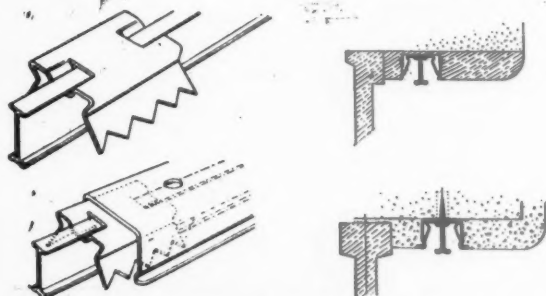
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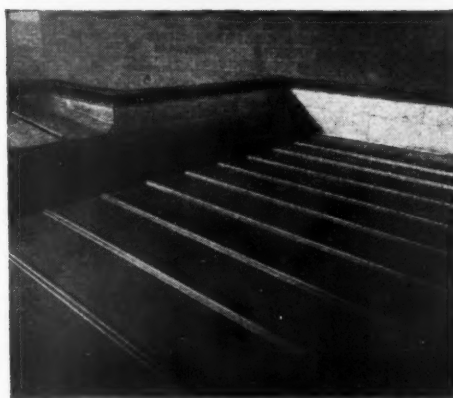
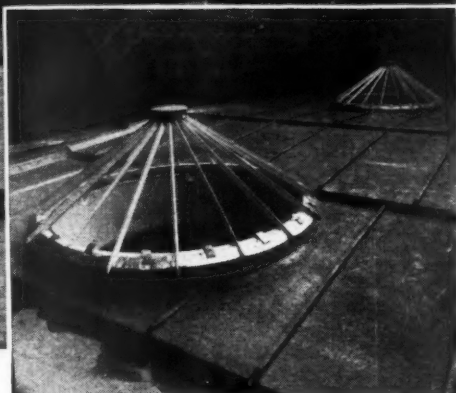
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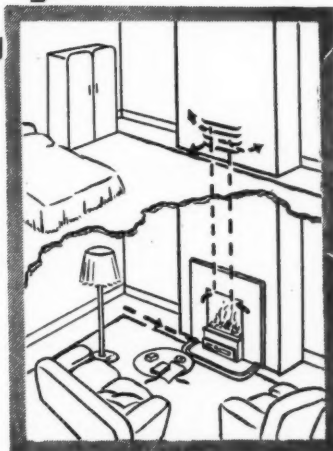
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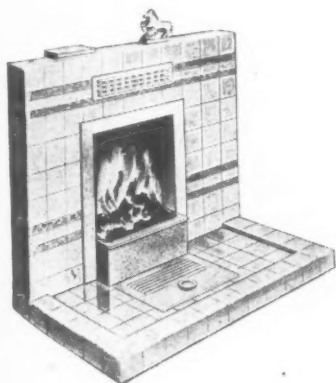
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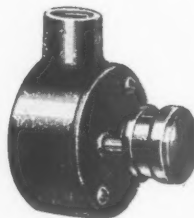
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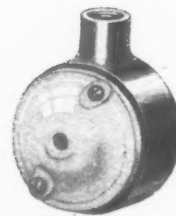
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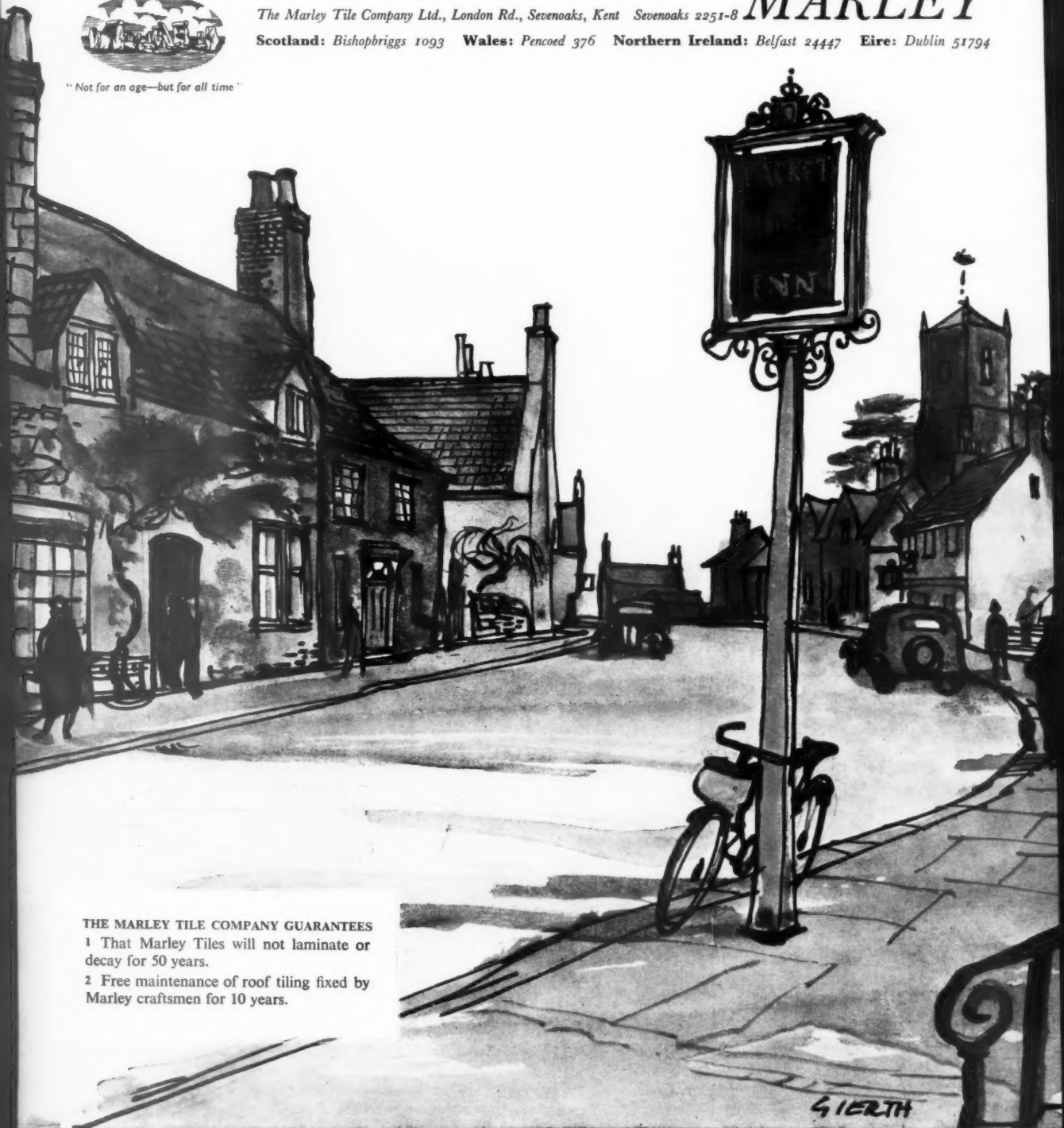
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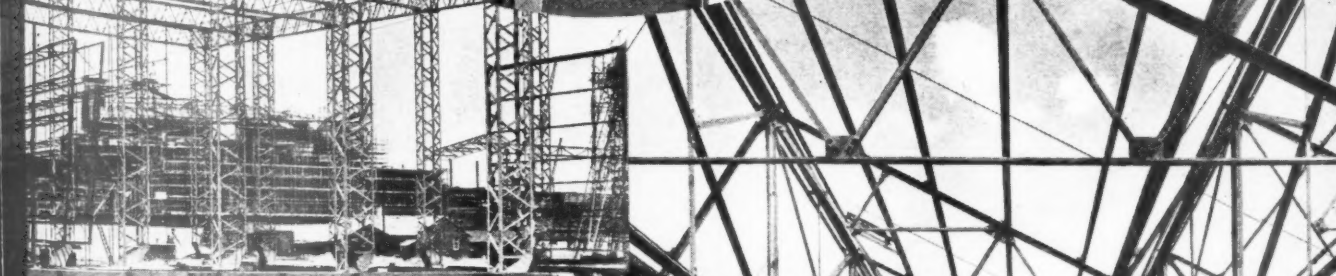
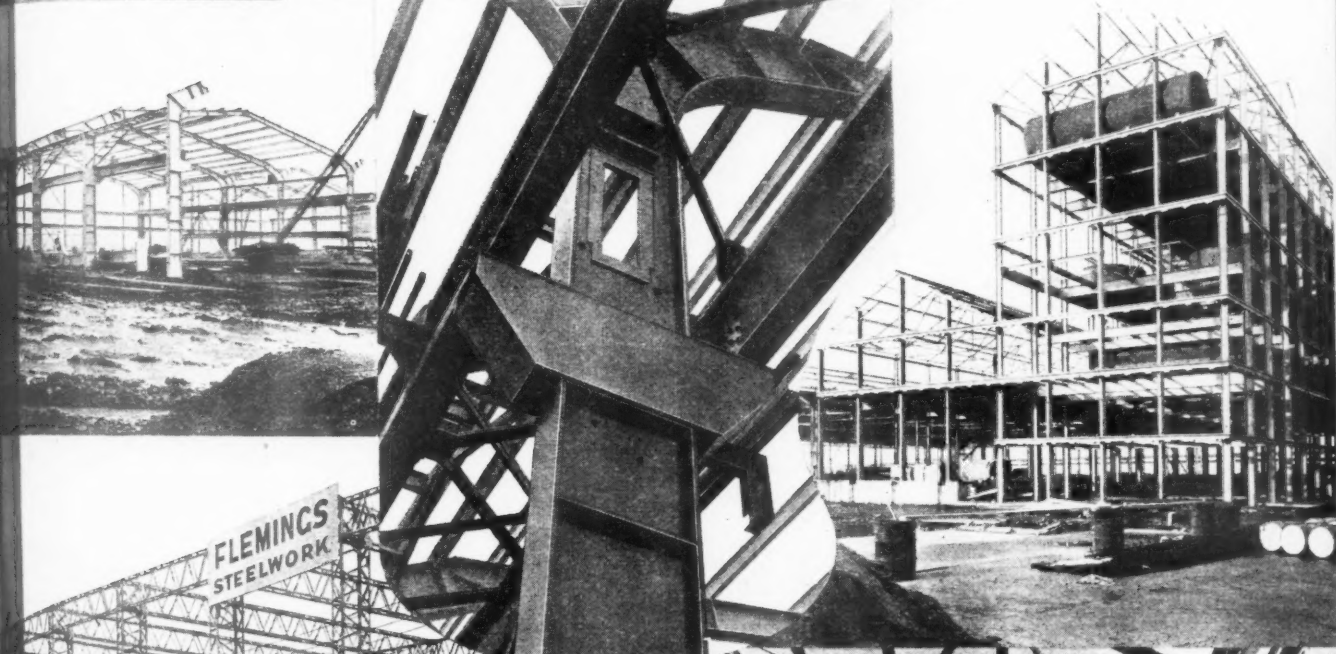
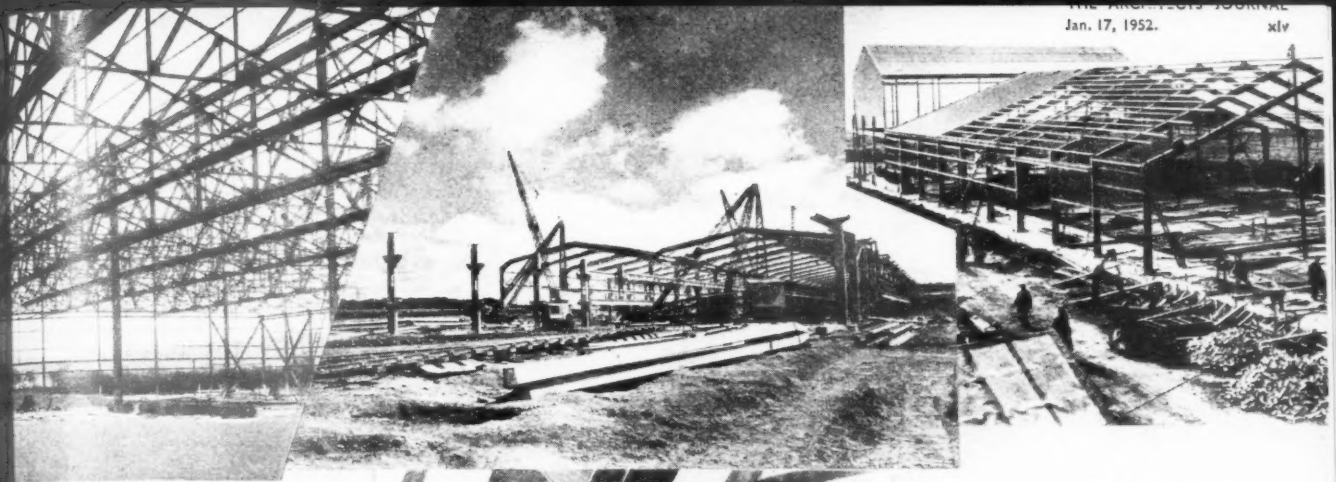
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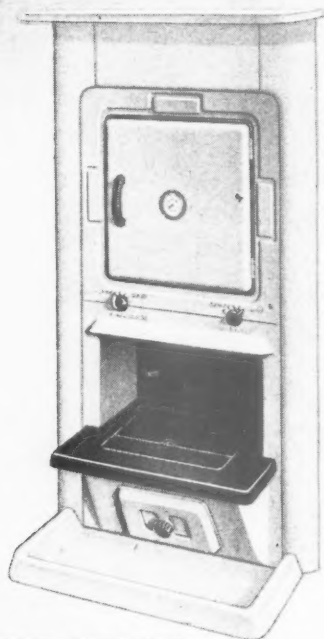
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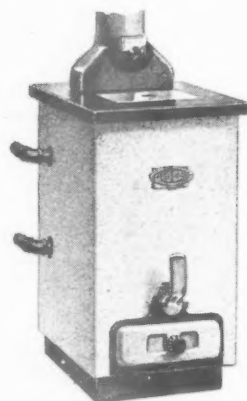
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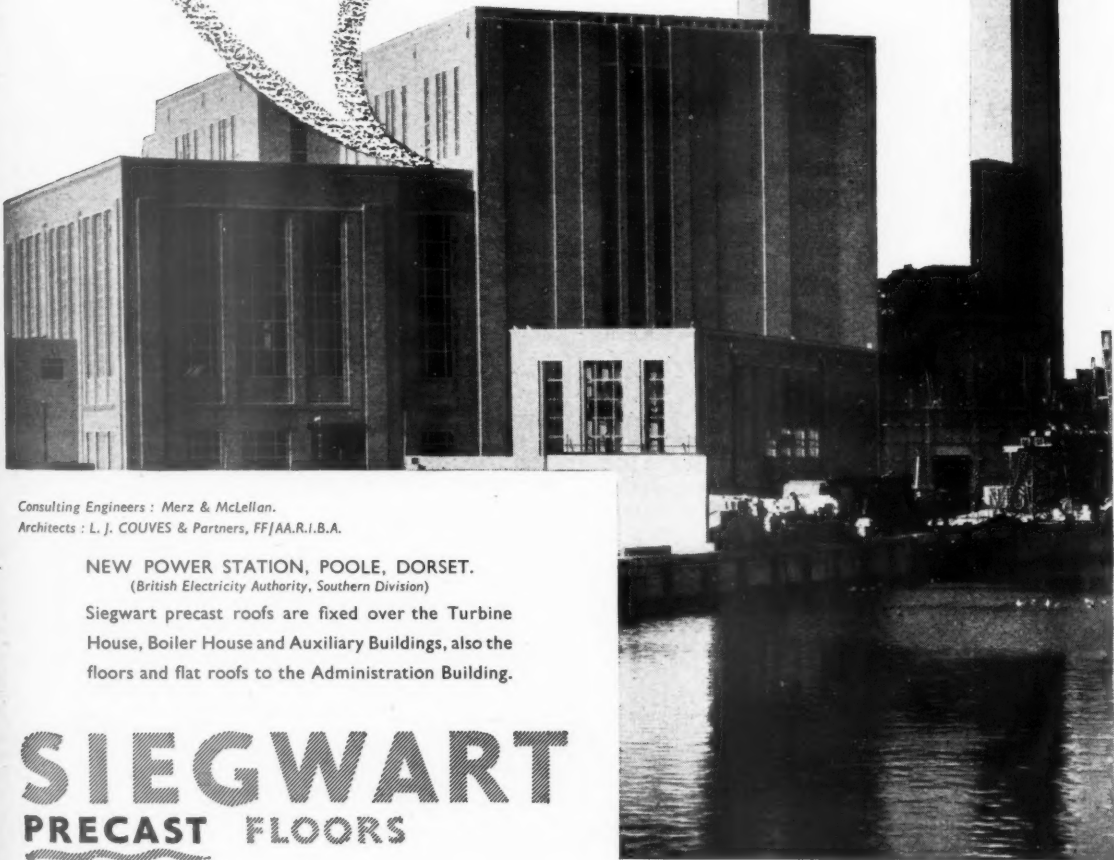
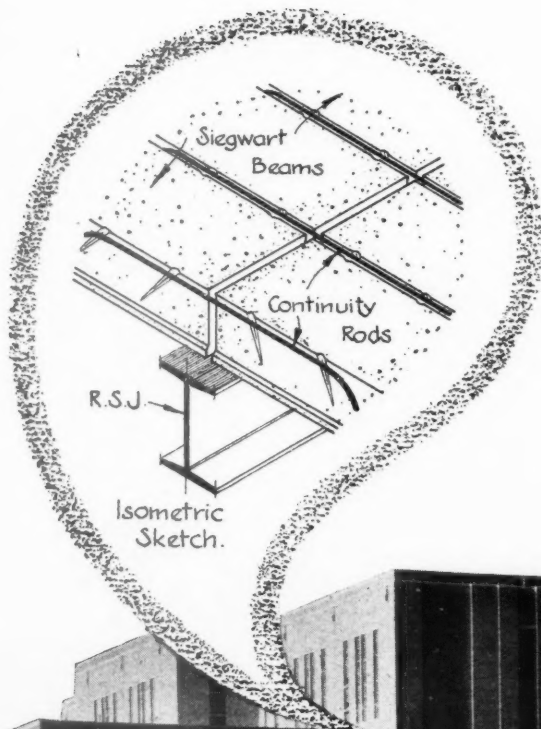
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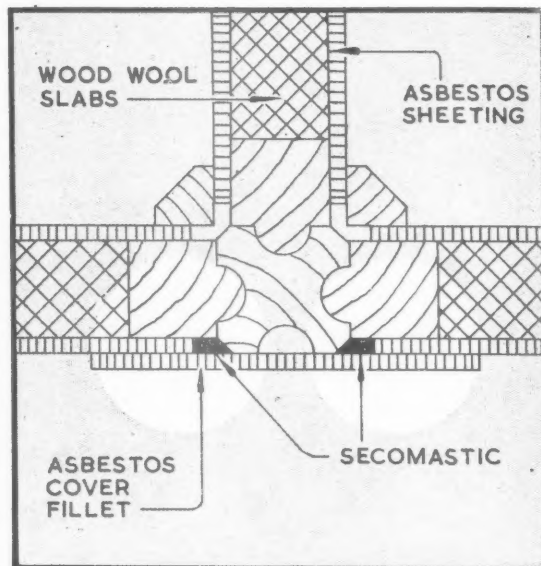
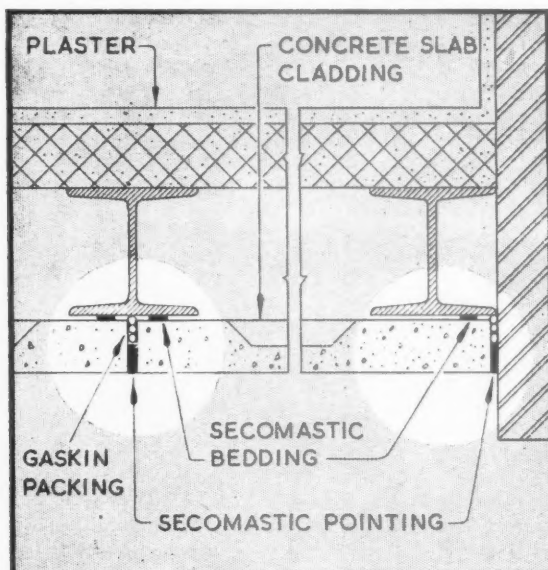
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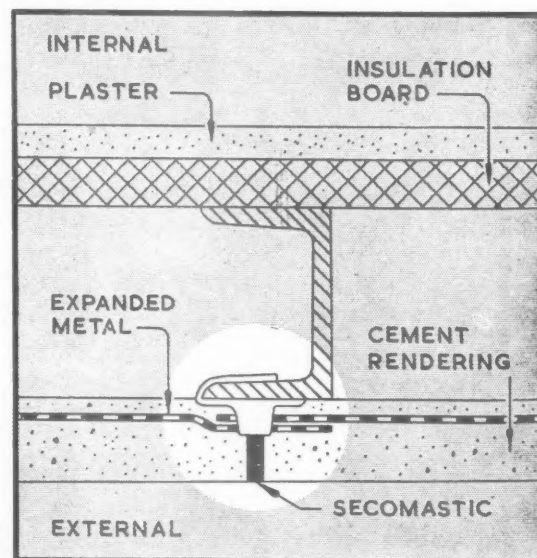
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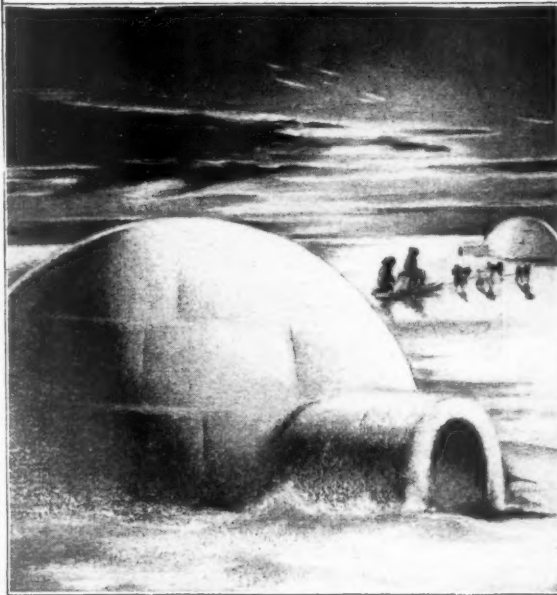
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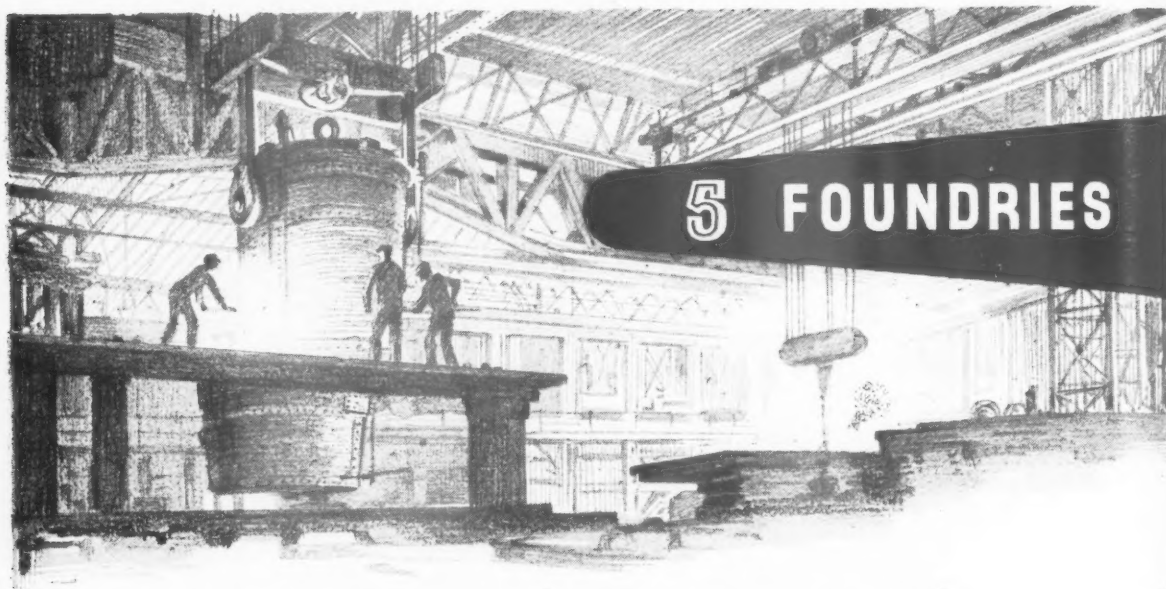


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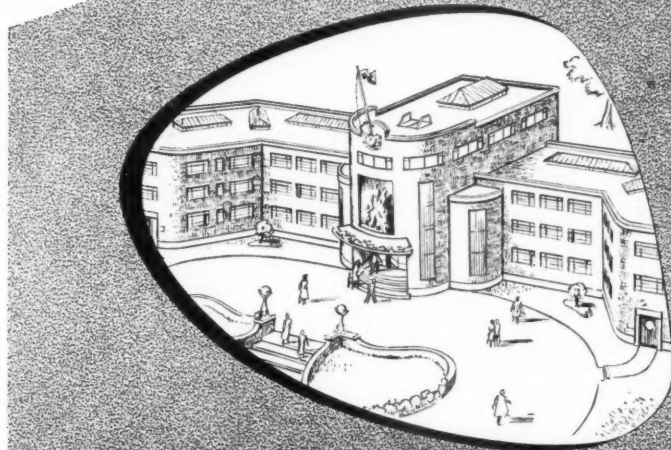
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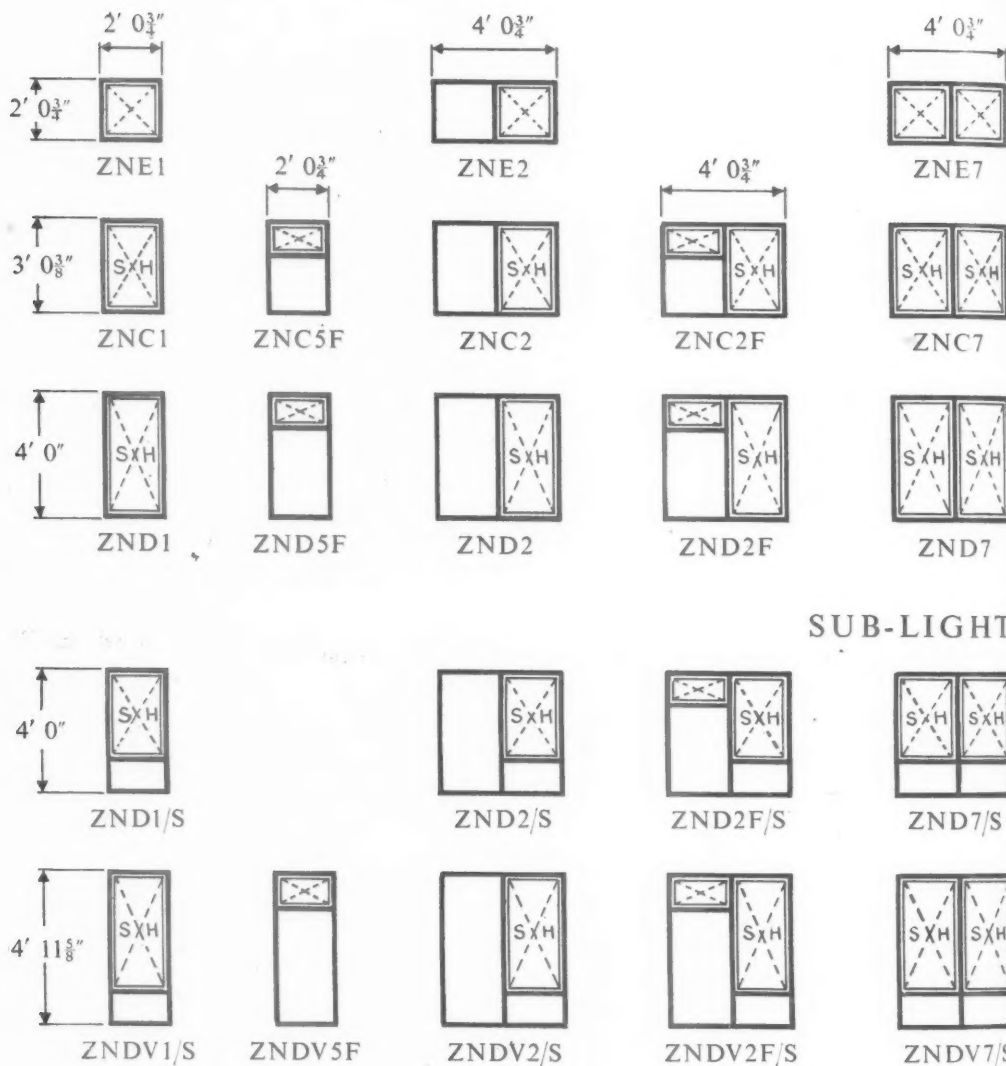


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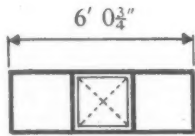
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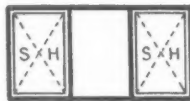
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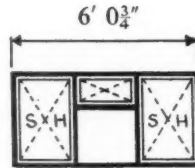
WINDOWS



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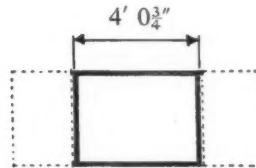


ZNC4

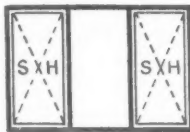


ZNC4F

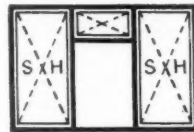
PICTURE WINDOWS



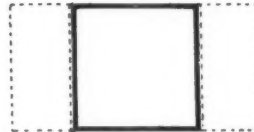
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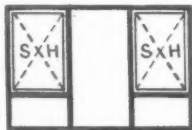


ZND4F

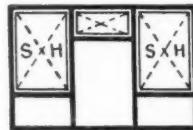


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TYPES



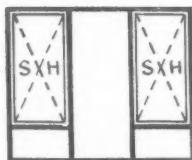
ZND4/S



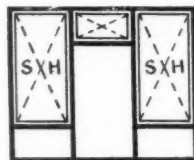
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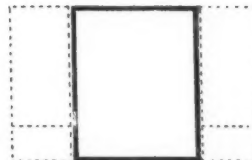
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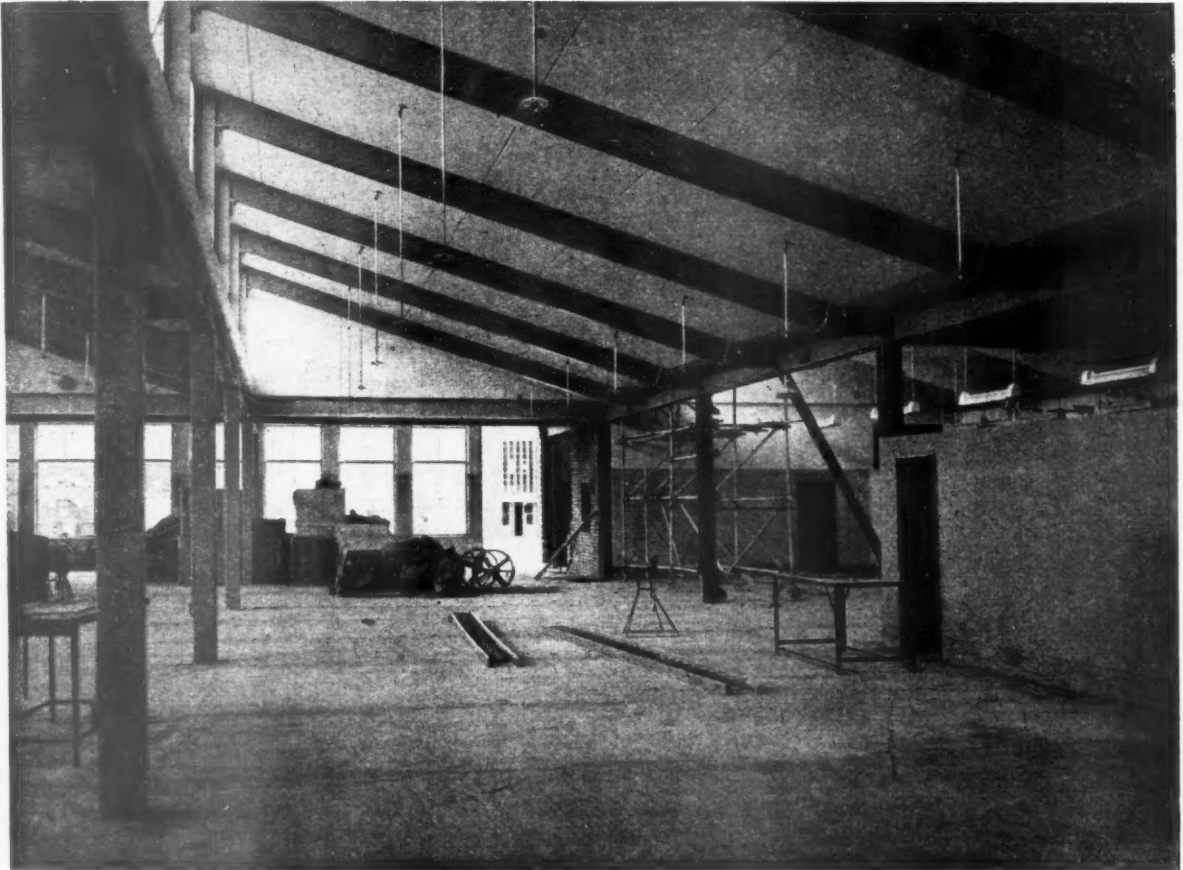
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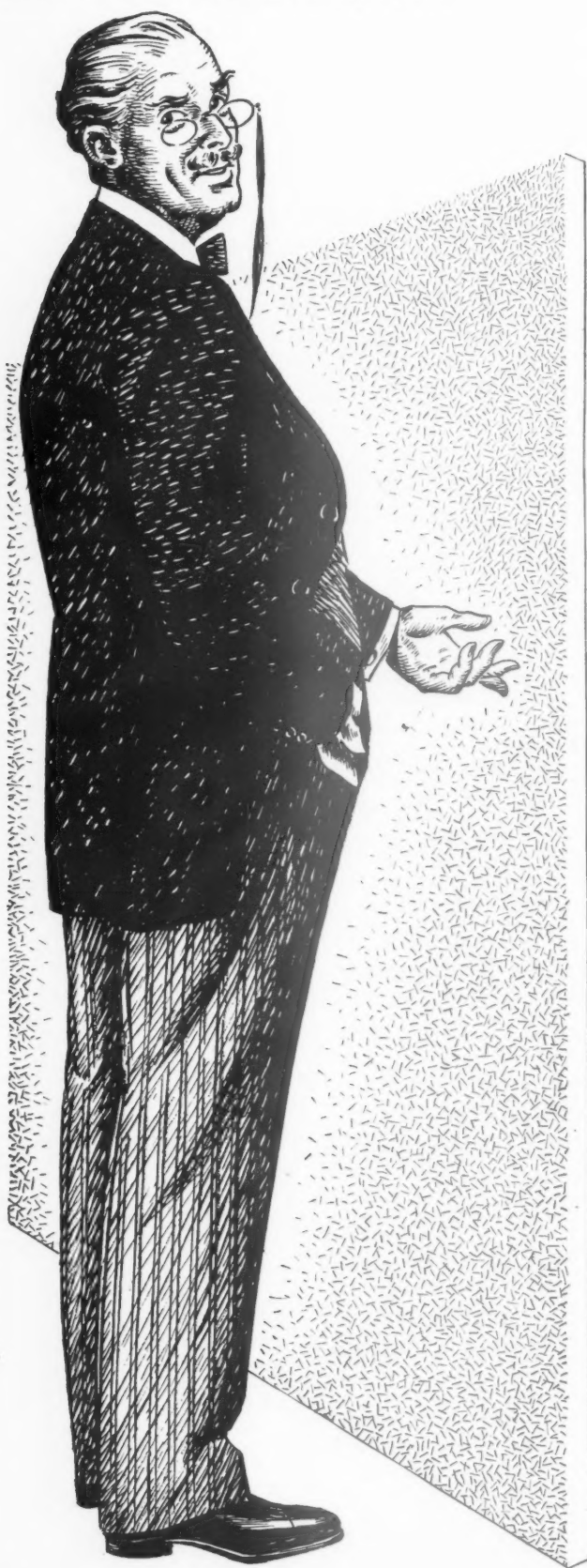


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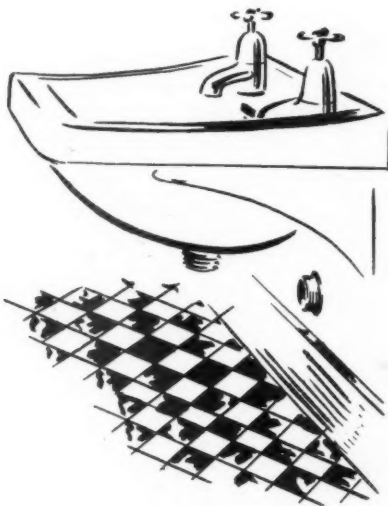
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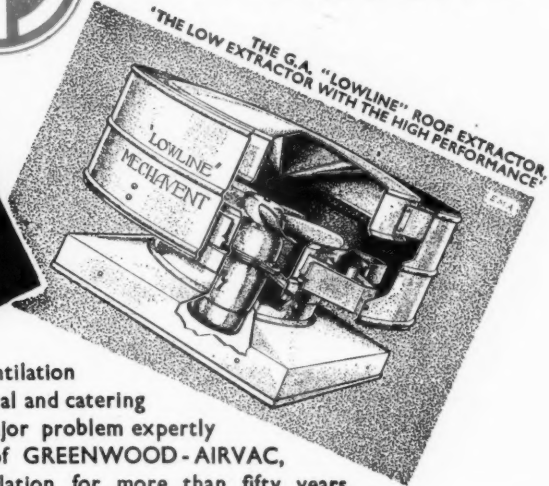
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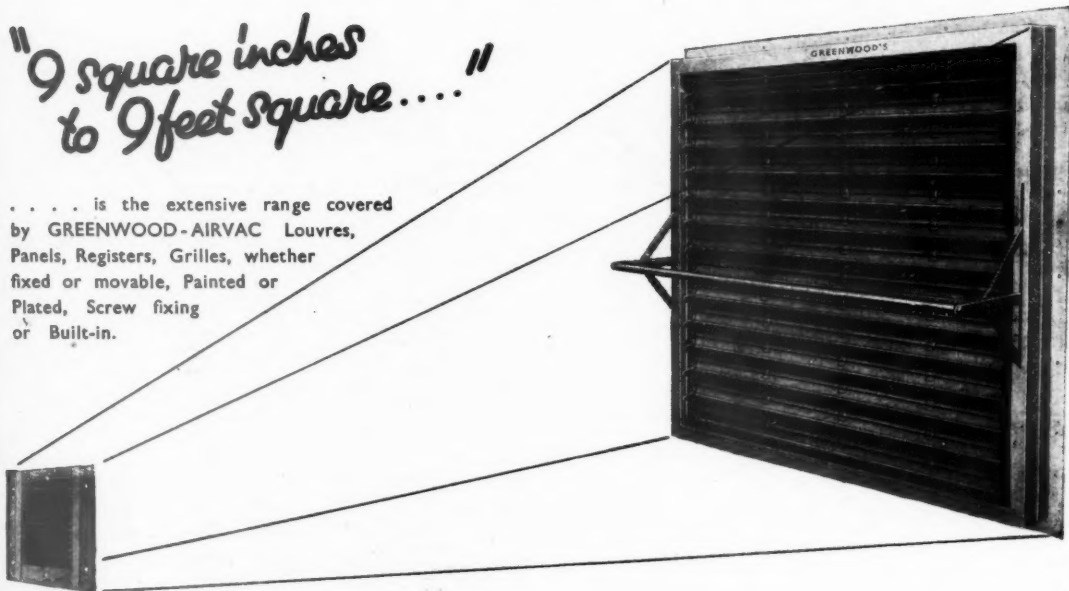


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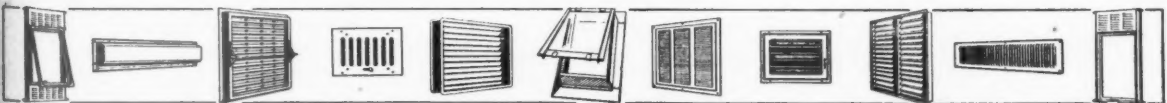
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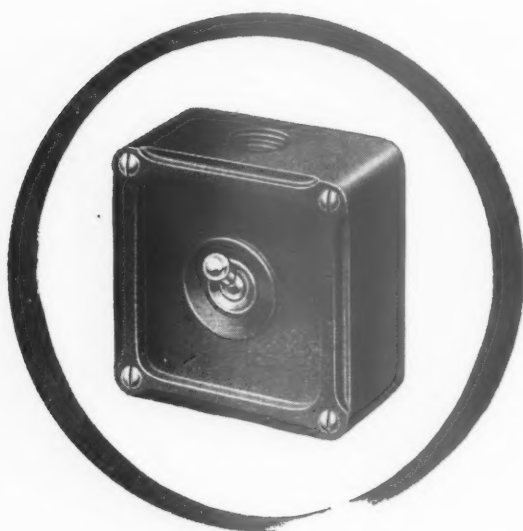
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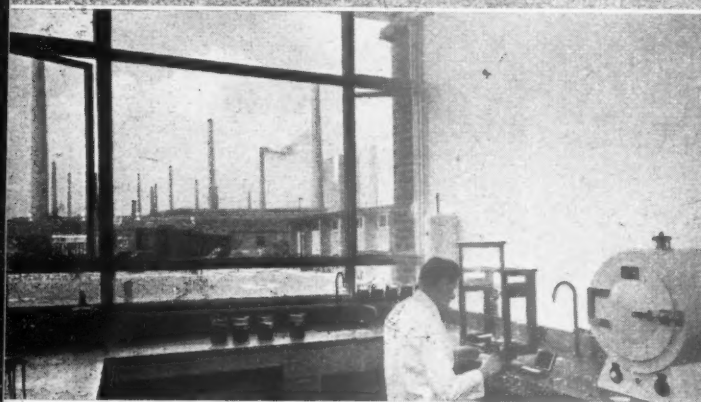
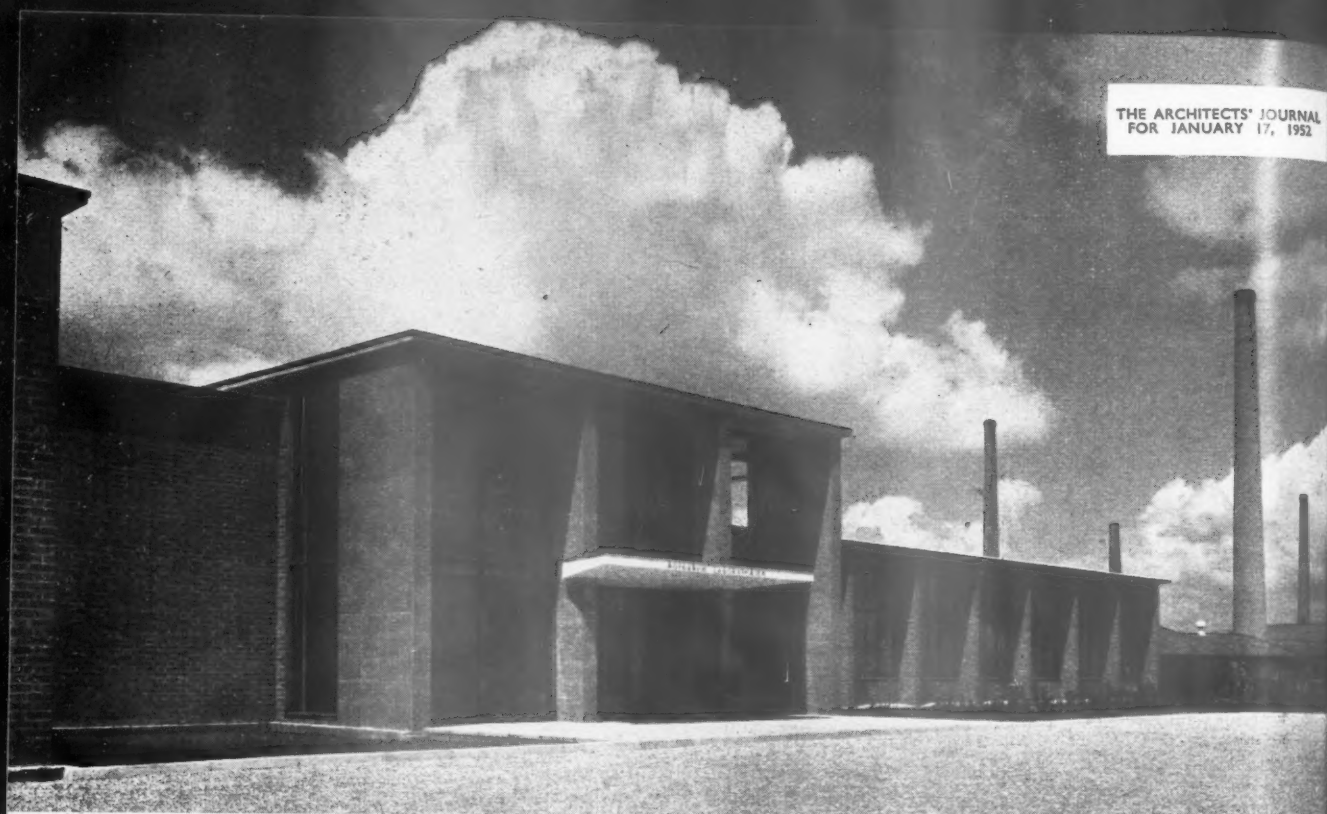


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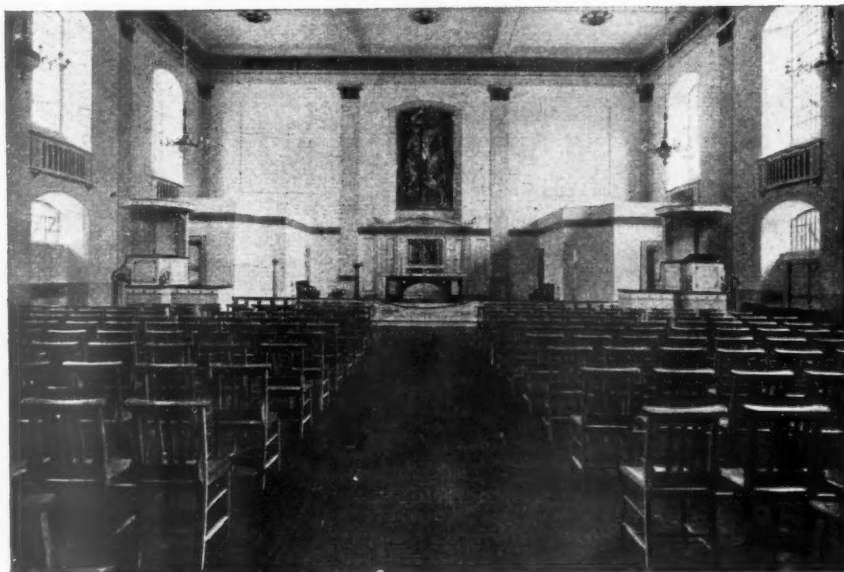
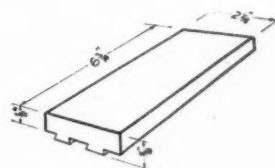
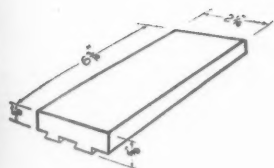


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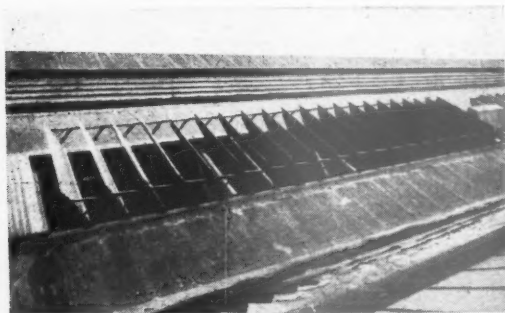
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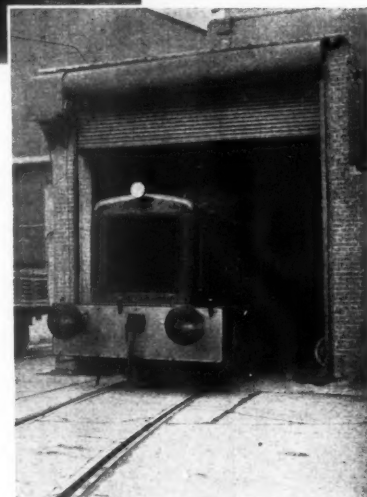


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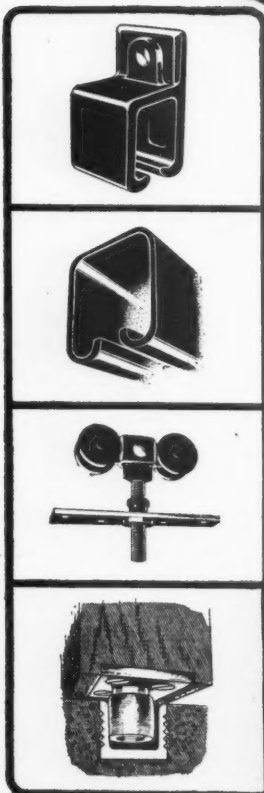
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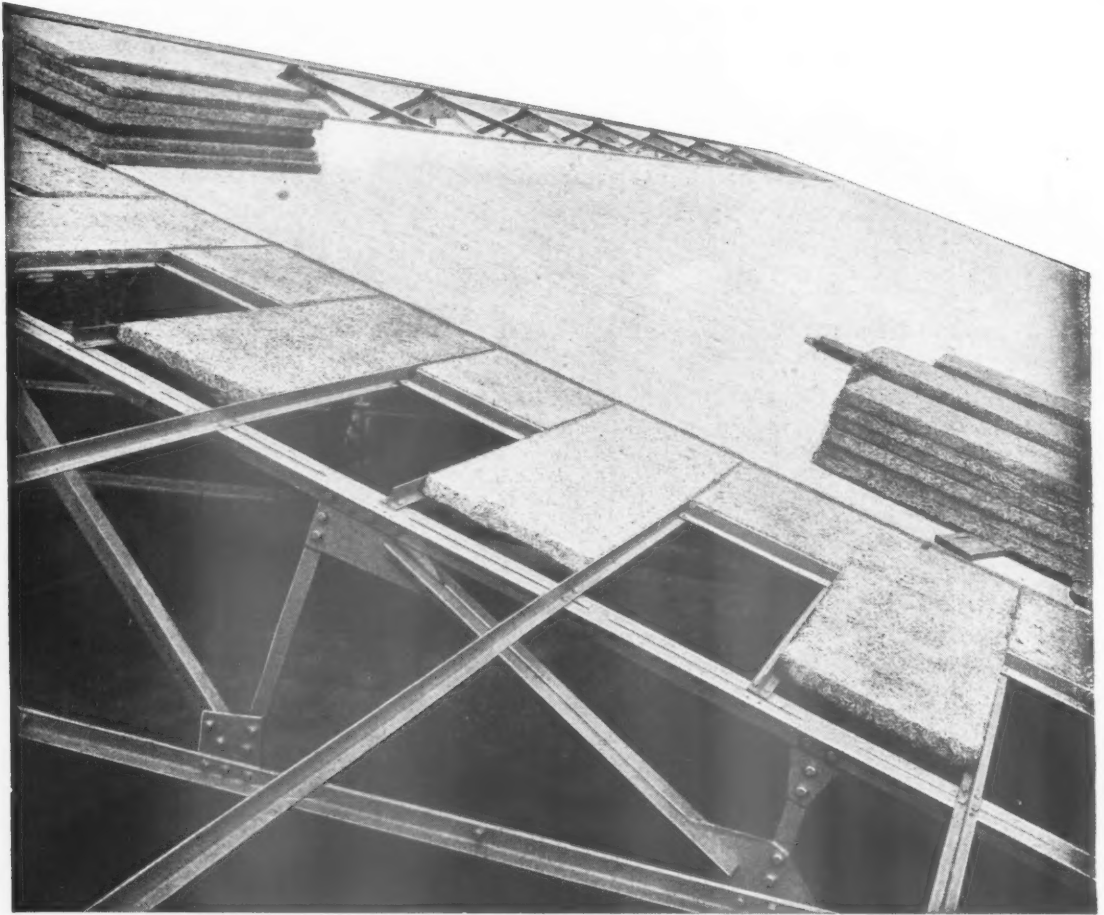
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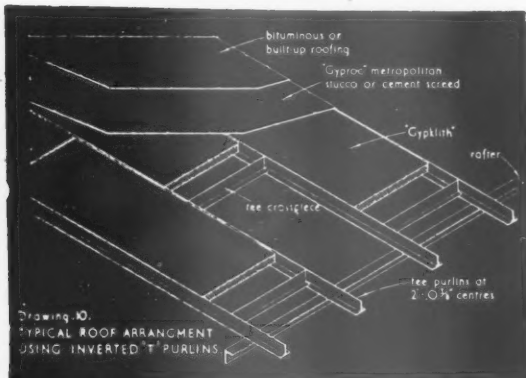
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Standard "Wild" Elevator in use at a housing site. Note the mortar buckets.

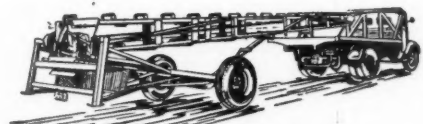
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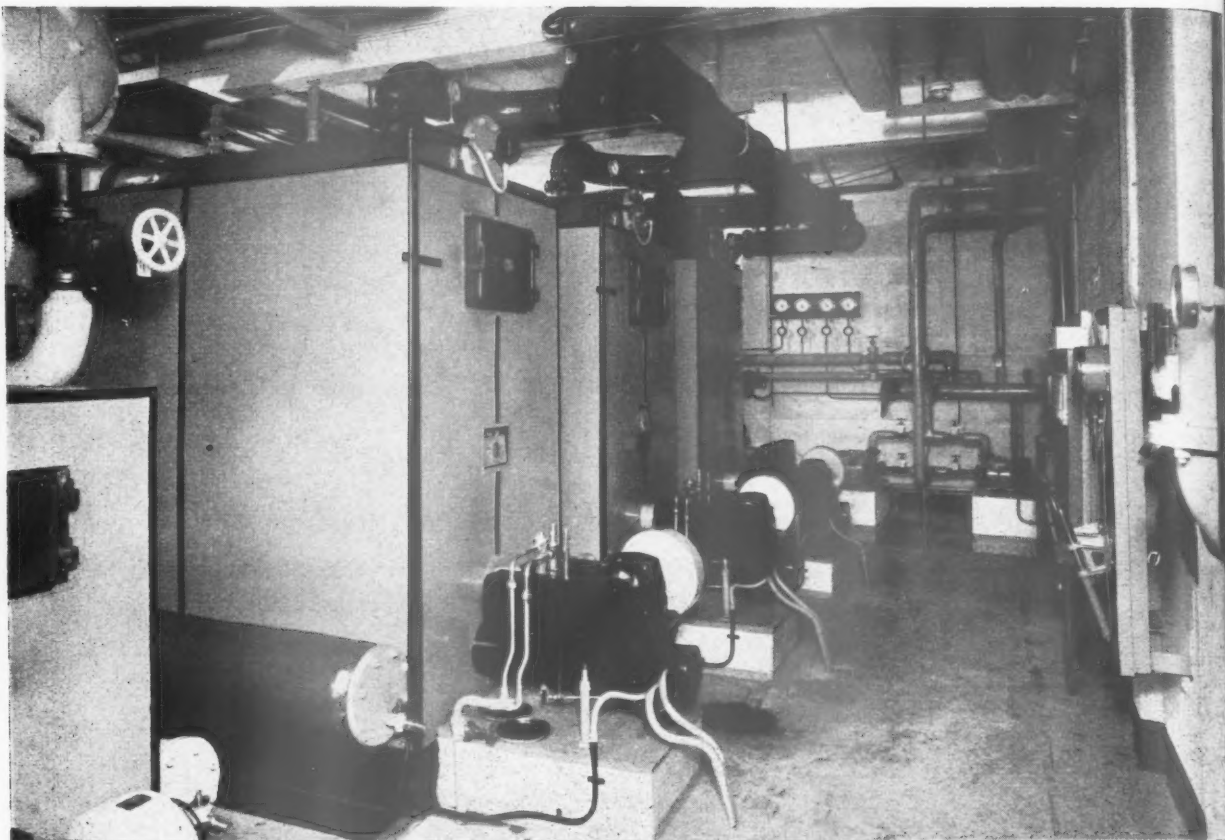


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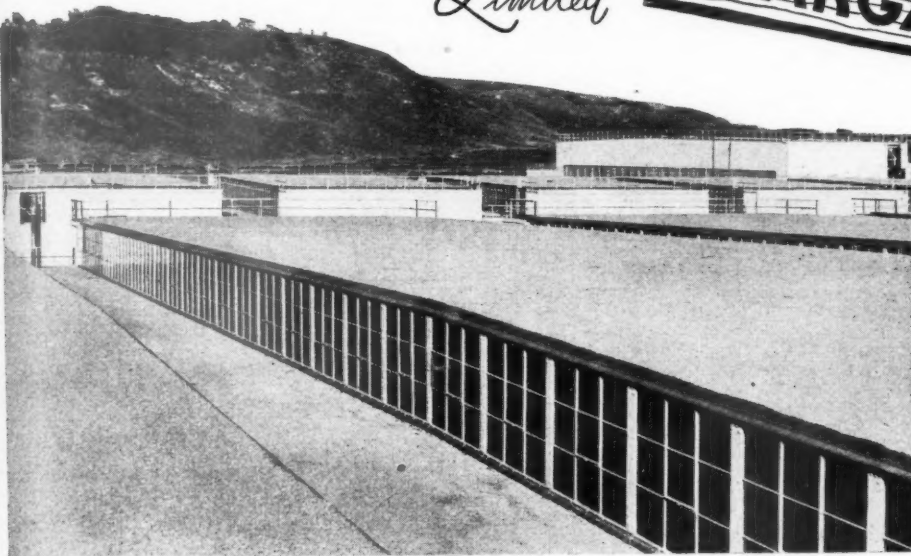


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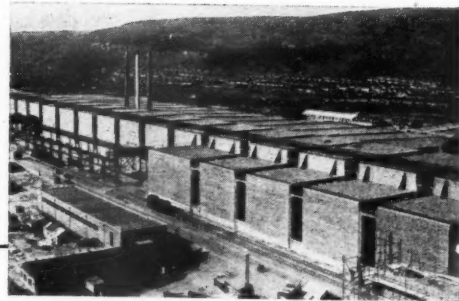


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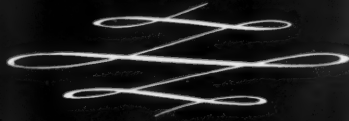
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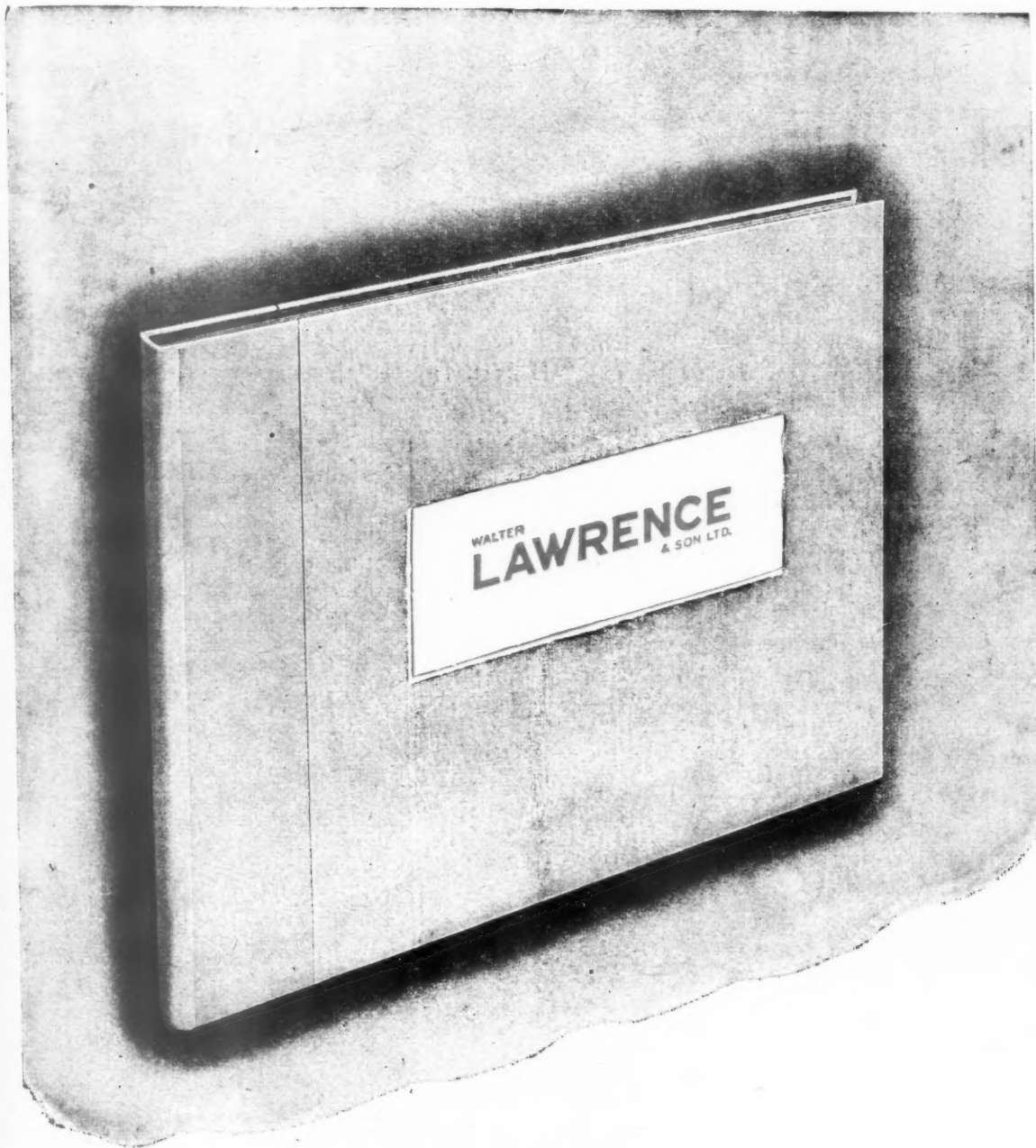


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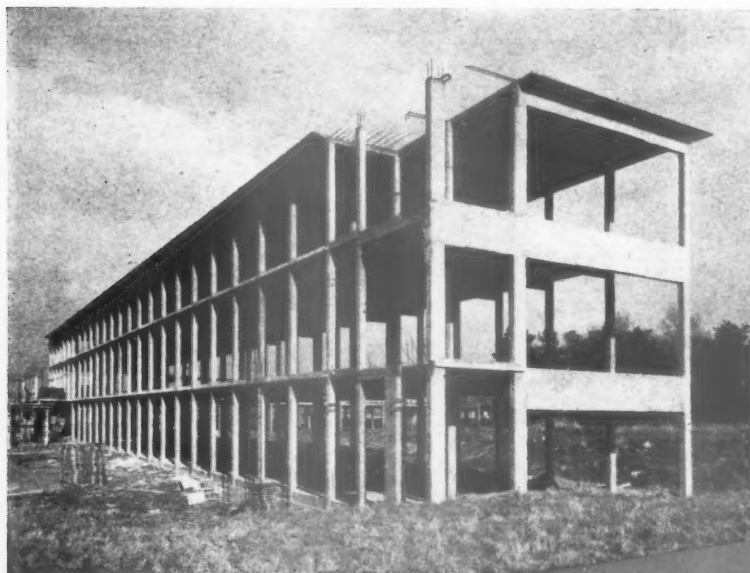
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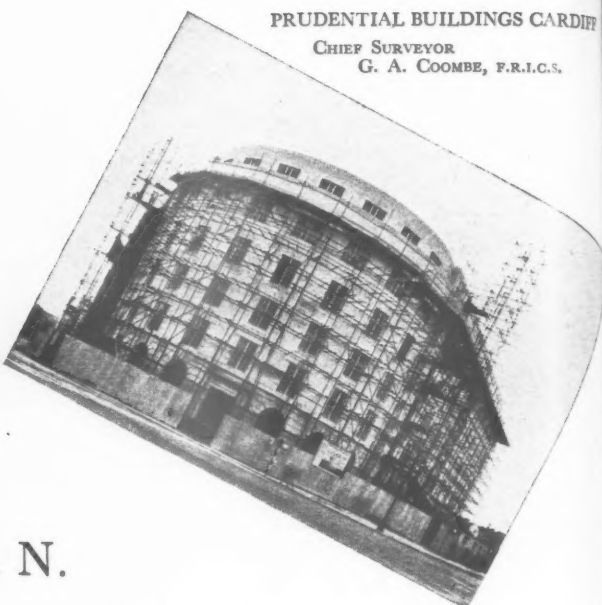
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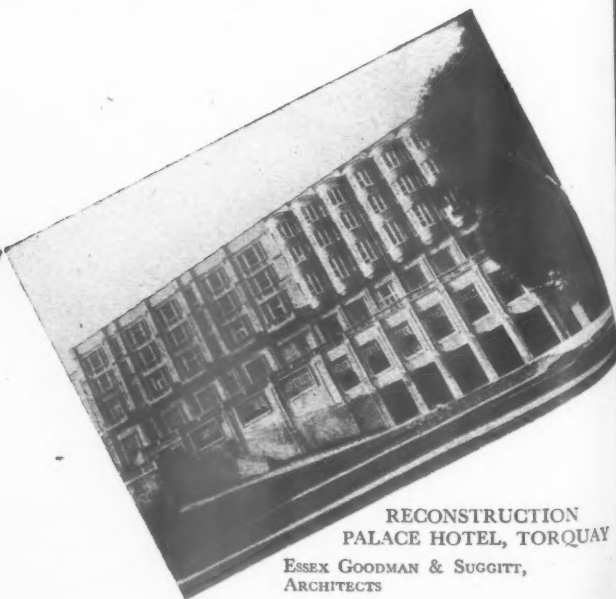
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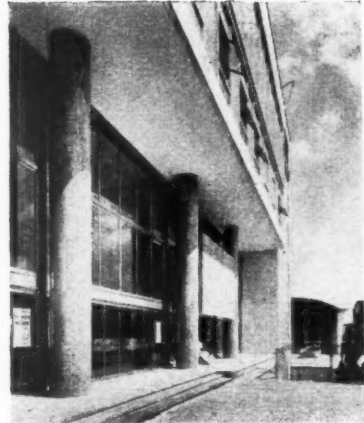
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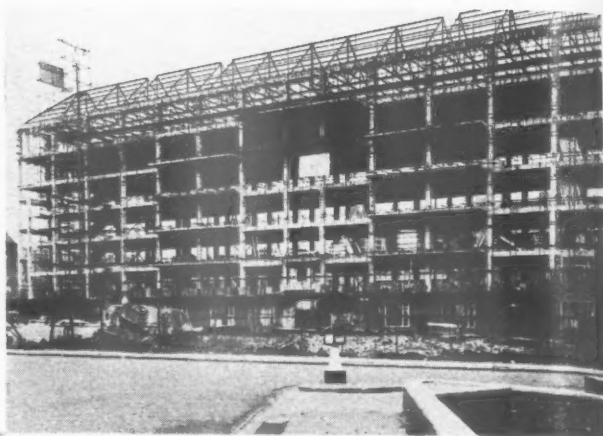
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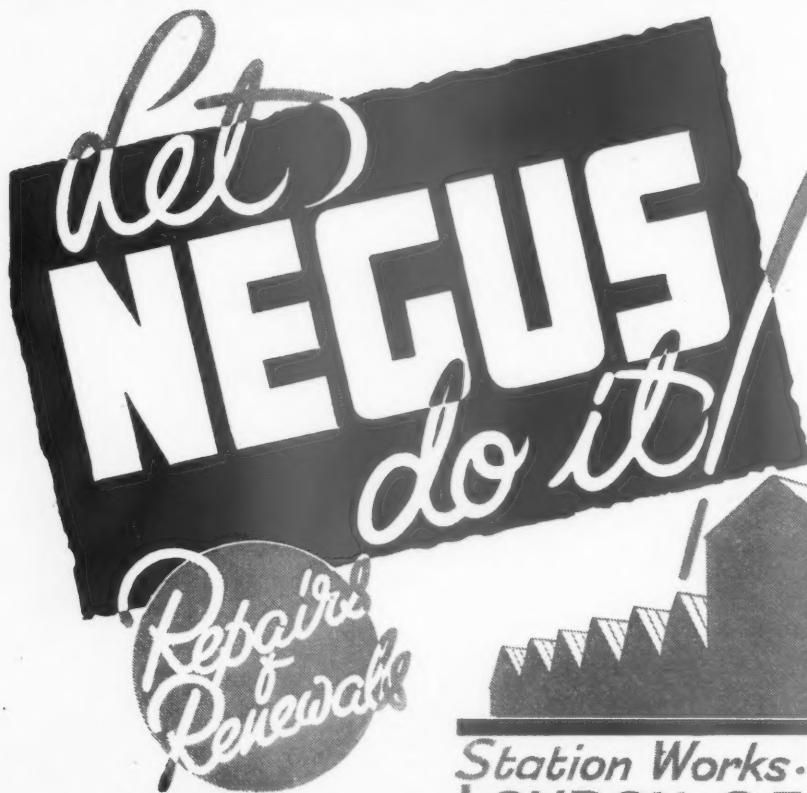


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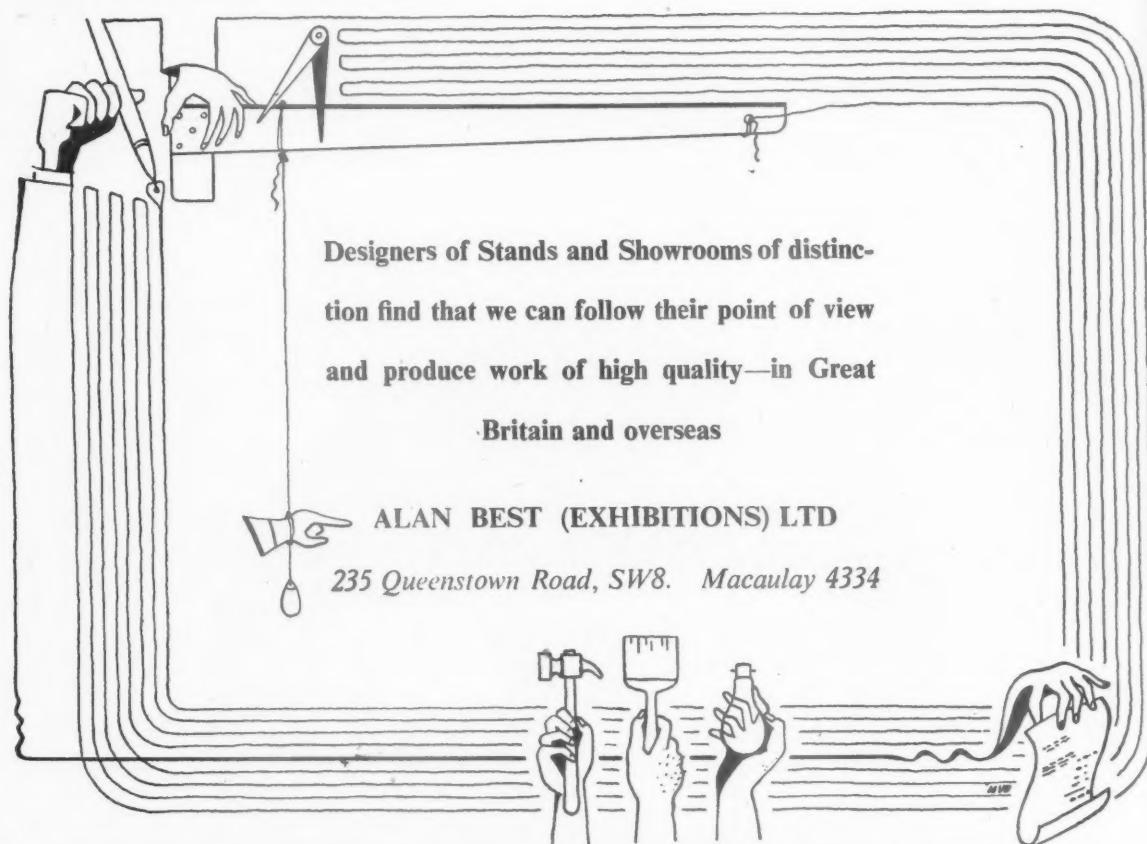
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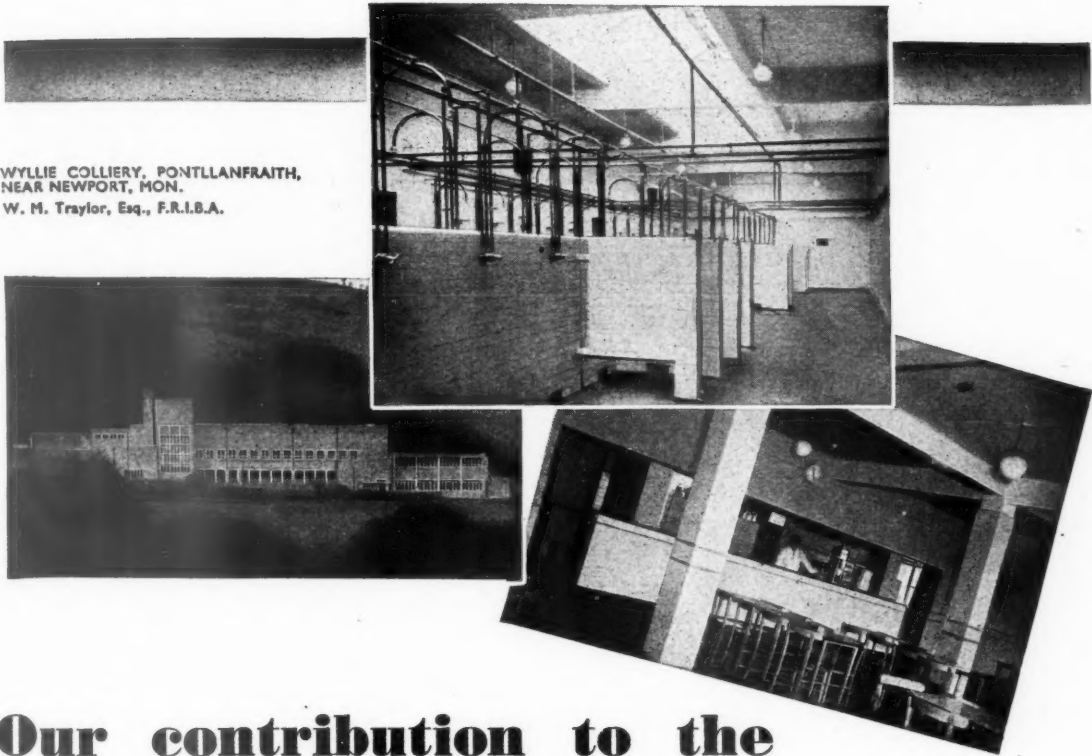
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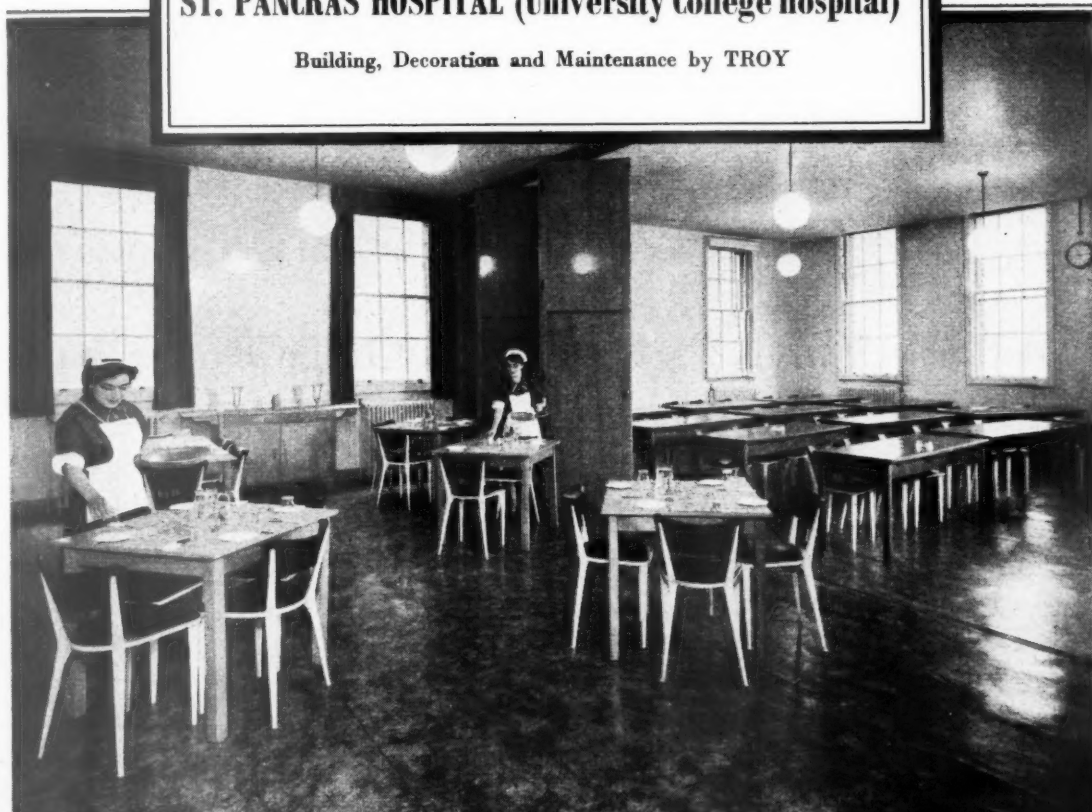
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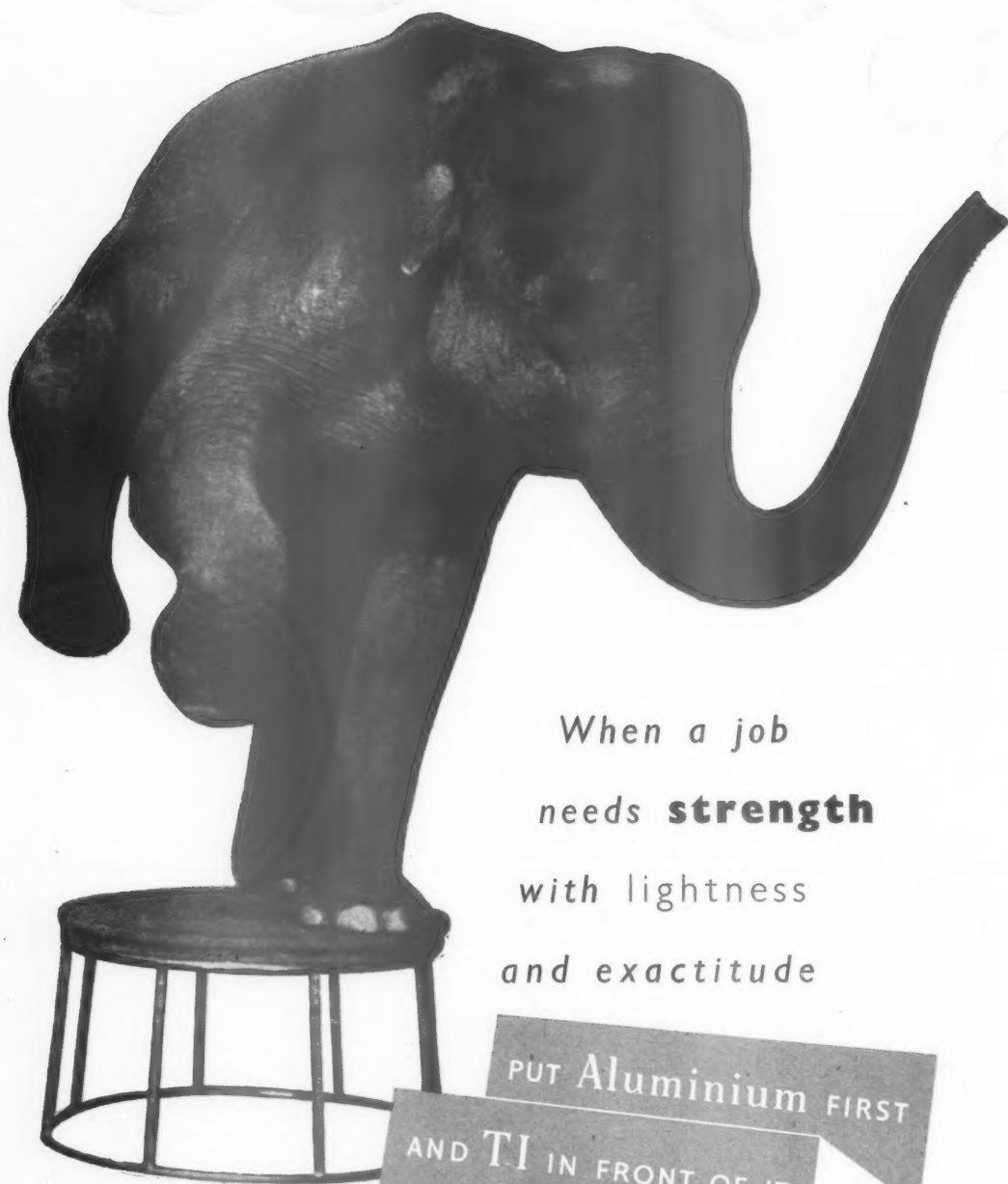
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No. 2968 17 JANUARY, 1952 VOL 115

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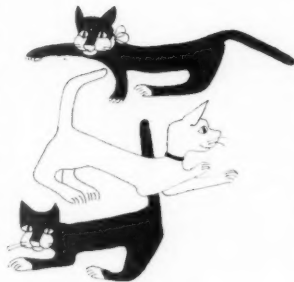


ASTRAGAL'S REVIEW

of
1951

JANUARY

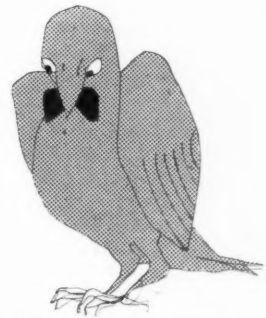
"The fittest time for festal cheer," wrote Scott. And his countrymen had good reason to agree with him this year, for the Scottish offence at Westminster had as much publicity as the Chinese offensive in Korea. *The Times* found sermons in the Stone, the BBC censor sharpened his blue pencil and the *Daily Mail* wailed, despairingly, "Is nothing safe?" But "best safety," as Hamlet realized, "lies in fear." And no one could deny the New Year's fearful appearance. The Press reported a looming coal shortage, alarming controls and the banning of zinc and copper for certain kinds of building work. And many people wrote to the newspapers at this time about a new menace—flying cats—which the more flippant among us thought to be in thirsty pursuit of the last year's flying saucers. However, we had now entered the long-awaited Festival year and nothing—not even the gas strike, the snowstorms or Mr. Gaitskell's stoicism on our behalf—could lessen the excitement felt in the architectural world. For the architect the year started well. A shuffling of ministerial responsibilities led to housing being transferred from Health to Planning. And the vindication of Raglan Squire, after trial for an offence under the licensing regulations, came as a relief to the profession. (It had



realized, perhaps for the first time, that under existing controls it was always close to the shadow of the Old Bailey.) For a while after this we were inclined to disagree with Mr. Bumble. Perhaps the law was *not* an ass. Perhaps, too, there was such a thing as justice. But then, as we looked at the site of the big event of the year, and winced at the anachronistic office block which was beginning to quarrel with the South Bank architecture nearby, we heard that the designer of this block, E. Vincent Harris, had been awarded the RIBA's Royal Gold Medal. "A paradox," we reflected with Browning, "which comforts while it mocks," for surely such a building could never be *started* in 1951.

FEBRUARY

"The best idea for the Festival year," said a current advertisement, "is a trip to South Africa." The timid must have felt there was some truth in this, for reports of a Soviet atomic fortress on the Caucasus coincided with Stalin telling *Pravda* what he thought of Westminster. And Westminster had something pretty outspoken to say of the *Sunday Times*. "Starlings," said the Westminster County Council—enunciating carefully—"are a menace." Shortly afterwards the first shots were fired across the river. These were followed by orchestral pieces and piano solos. And acoustics experts reported favourably on the first tests of the Festival Hall. People who had decided that, in spite of all this, they would not emigrate for the Festival season, were pleased to find that Paris fashion houses were planning clothes that would suit the Britisher in his economic plight. Who would worry about a cut in the meat ration now that bodices need not fit? And what did it matter that costs of coal and soap were rising if pockets were about to vanish. British housewives could afford to shrug their egg-shell shoulders at such trifles and look forward to the long promised houses which, Dr. Dalton assured us, would not be delayed by the rearmament drive. Government statements at this time included two that were particularly welcome. Criticisms of the building to go up on the Westminster Hospital site had apparently gone home and Colonial office planners agreed to set its frontage back thirty feet. And the even greater Lessor evil lessened when the MOW announced that no further Government schemes of this kind were being authorized.

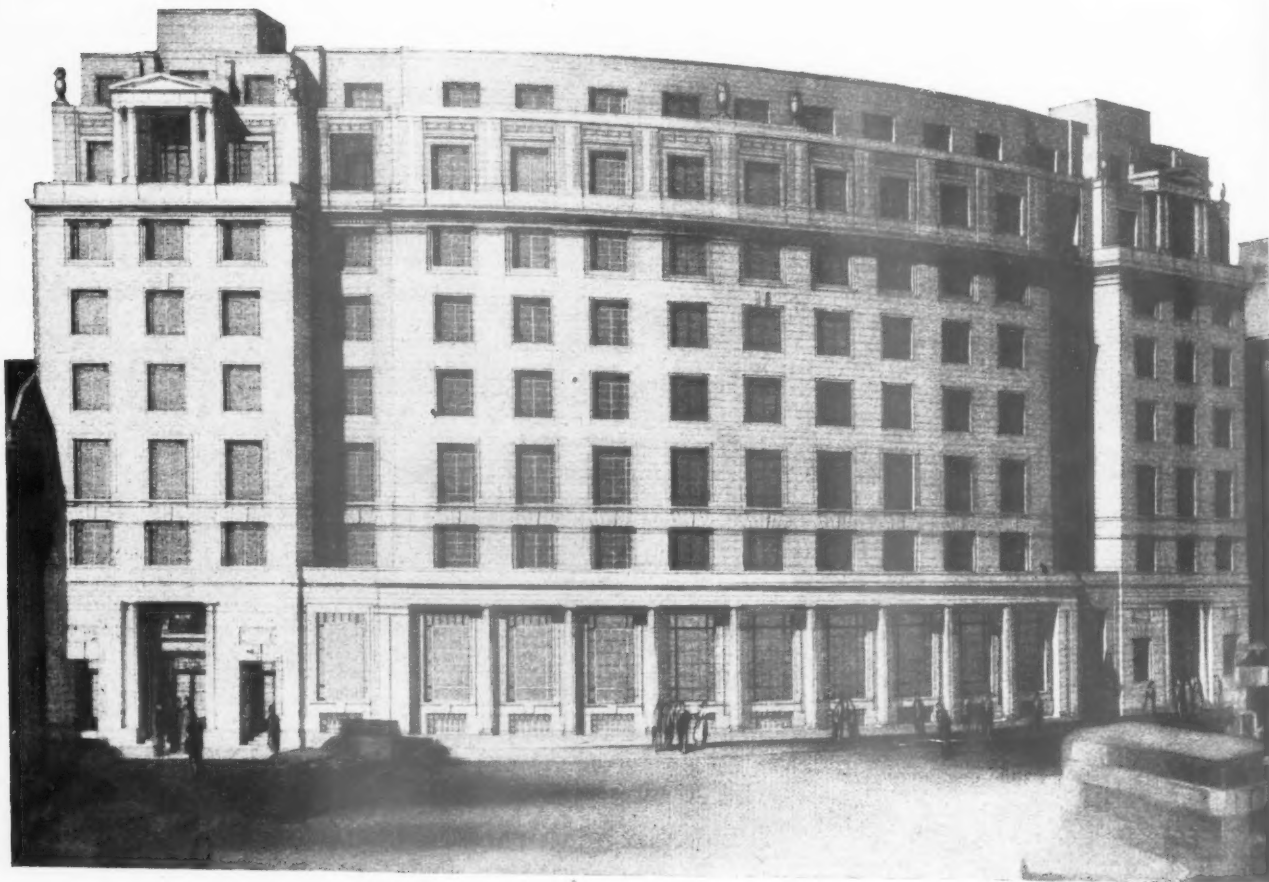


BANK BUILDINGS

Princes Street, Lothbury and Old Jewry, E.C.2

for

The Governor and Company of the Bank of England



Architect - Victor Heal, F.R.I.B.A.

BUILDERS :

TROLLOPE & COLLS

(ESTABLISHED 1778)

LONDON

MARCH

For some people March will be remembered as the time when Oxford sank. Others will look back nostalgically on a month in which the MOF placed frozen tripes in the hands of Associated Tripedressers Ltd. But ASTRAGAL will long remember the period, not so much for his distress at the proposed removal of the Conservative Club's great marble staircase, or for his continued appreciation of Sir Leigh Ashton's improvements to the V and A, as for the useless and disconcerting discovery that there were now five hundred members of the Association of Women with Large Feet. A small fetish among '51 designers—Victorian Whimsy—was heralded this month by the central feature at the Ideal Home Exhibition. And a much more significant fetish, which had taken a hold on the theatre—the creation of neo-Elizabethan acting areas—was evident in Brian O'Rourke's admirable new design for the Stratford theatre's auditorium. This attempt to link the present with the past was carried a stage further in the Broadway-Elizabethan musical, *Kiss Me Kate*. And at Kidderminster the idea was applied to house-hunting, when a homeless family set up as cave-dwellers and put the local registrar in a quandary. Is a cave a dwelling in the meaning of the Act? Somehow we never heard the answer, perhaps because we had fallen to pondering on a claim made by a flea circus proprietor. "The more educated people are," he had said, "the more interest they take in fleas."



APRIL

It was Shakespeare—wasn't it?—who told us that April put a spirit of youth into everything. But we were not prepared, at the beginning of this month, for the spirit of the nursery that dominated affairs in the House of Commons. Nor did we guess that petulant resignations were nigh, Bevan's included. The reason for the trouble was, of course, Hugh Gaitskell's budget, which decreed that the Health Service should make financial, as well as dental, extractions. Tax reform proposals were of particular interest to architects at this time. And two other current reports of concern to the architect were the year's economic survey, which showed that the house-building industry was lagging behind civil engineering, and the MOE's fourth building bulletin, a valuable work on cost analysis. In this busy month there were many talking points—enough topics one would have thought to keep conversation away from the weather for several weeks. But this year the April shower, beloved by poets, produced widespread floods. And according to a letter in a Birmingham newspaper, the BBC was to blame. "Since the Third Programme was introduced," said the writer, "we have had scarcely three successive days without rain."



MAY

"The more we realize how unearthly things are in outer space," said a Fellow of the Royal Astronomical Society, "the more I think we shall be content to stay here." Certainly most of us were in no hurry to join America's queue for a space-ship to the unearthly. Instead we were happy to travel on the Waterloo bus to the un-English: to the South Bank Exhibition—that triumph of townscaping and architecture which helped Londoners to discover their river. The Londoner, who could not hope to see all that his city offered at Festival time, must have read with surprise that Kenneth Gape, of Chicago, had no wish to be "an English gentleman with nothing to do all day but sit and eat crumpets." Obviously Mr. Gape did not know how the other half lived—a remarkable fact in these days of self-education. This very month the MOLGP's Country Code had told townsfolk how they ought to behave when visiting the other half—their country cousins. And the other half had apparently learned something of the ways of the town. Not only were gipsies asking for welfare officers but cattle were being provided with "cowfeterias." Thus "education forms the common mind"; though Martin Briggs, speaking at the RIBA's conference in Belfast complained that the uncommon mind (of the too critical architectural student) was now trying to form its own education. How much, we wondered, would the general public learn about architecture from the Festival exhibition at Poplar and elsewhere? If they learned anything at all, we reflected, it would be in spite of Hannen Swaffer, whose reference to the Royal Festival Hall in *The People*, for the people was very much of the people. "Surely," he wrote, "someone will add an exterior to the Hall that will add dignity to the Thames."



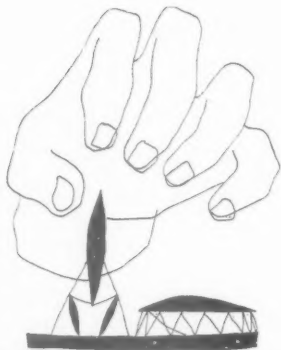
JUNE

If Hannen Swaffer's comment on our concert hall brought us near to despair, Frank Lloyd Wright's made us wince. "I don't think it's a particularly wonderful building," said the Master, who was visiting us on his way to Florence, "but I think it's wonderful that your country has a new building." Did his passport not take him to Pimlico where the Westminster flats won the RIBA's architecture bronze medal for Powell and Moya? We never knew. Our distinguished visitor went away as quietly as he had come, leaving us bristling slightly and trying hard not to notice the newly-released designs for the nave and west facade of Liverpool Cathedral, or the report that the country was short of six million houses. However, cheerfulness broke in, as it always will, when the *Tailor and Cutter*, appalled by the number of nudes at the Royal Academy, accused "artistic revolutionaries" of launching "a campaign against the sartorial industry."



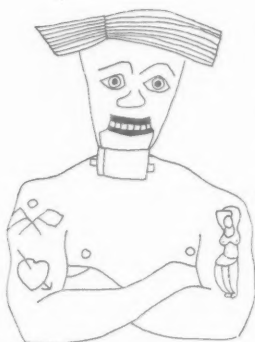
JULY

It was pleasant to have something to show to the architects from abroad who visited us for the Eighth CIAM Congress this month. Not that we needed flattery. During those enchanting South Bank nights it was easy to forget the controls and restrictions that lay beyond the bright twenty-seven Thames-side acres, and to feel overconfident about the country's future. Fortunately the events of the month were such that the most ardent South Banker could not feel too guilty in his escapism. It is true that news from other countries was disturbing. At Edinburgh, for instance, tartan fur coats were on sale in Princes Street. And in Dublin the Abbey theatre went up in flames—the first time, many cynics were quick to say, that there had been any sign of fire on its boards for some years. At home there was some concern at this time about a “threatened national intellectual suicide”—the inevitable result, many people believed, of the existing method of taxing authors. This was balanced by the belief—when the first census figures had been published—that the dangers of mass physical suicide were less: the drift from the country to the towns had been reversed. As for the war news; it can be summed up by a sentence that appeared in *The Economist*; “Commodity markets,” it read, “are watching the possibility of an outbreak of peace in Korea with anxious eyes.”



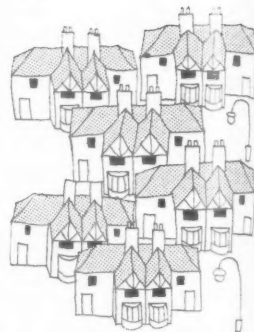
AUGUST

A startling decision by the War Office that all foreign girls intending to marry British soldiers must be lectured on “the realities of life in Britain” made some of us look with new eyes at our country. Surely there were worse places in the world? Hadn't a member of the French senate just been eaten by his Ivory Coast constituents? How comforting to realize that it could not happen here. But what was happening here? Apart from winning the final test match against South Africa, at the Oval, we were all getting very damp in what the official weather forecasters called—whenever they failed to see it coming—“freak weather.” Those architects who had been lulled into a sense of security by the temporary absence of rapid relaxing and tightening of controls, may have found time to catch up with the Festival exhibitions. These included many attempts to put architecture before the layman, including a brave—but not altogether successful, venture by the IRA, and a very successful one at Canterbury. For the sophisticated—paradoxically—there was Barbara (“Unsophisticated Arts”) Jones's delightful exhibition at the Whitechapel Art Gallery. But here we were brought back to reality by the title, *Black Eyes and Lemonade*—with which, if you remember, “A Persian's heaven is easily made.”



SEPTEMBER

September, as you will not remember, was the month of the Bamangwato trouble. And some of us were fascinated to read that the tribes concerned were demanding a Kgotla on the dispute. Surely just what we had been needing in Persia? Unluckily, it was too late, and before long we lost both prestige and oil in Abadan. At home we were reacting to the announcement of a General Election in October. But before getting down to the sober business of filling up ballot forms, we had a short time left to enjoy our stately pleasure dome and its surrounding delights. What did we care for Elizabeth Bowen's discovery that “there is in pleasure something exceedingly irrational, something associated with the devil?” If we wanted to purge our souls we could always drop into the International Building Research Congress. This Congress, the first of its kind, reminded us, among other things, of our slowness at bridging the gap between laboratory research and industrial productivity. How could the gap be bridged? Perhaps the key to the solution lay in Professor J. Bronowski's words: “the largest store of energy which this country possesses is the energy it wastes.” Some of us thought of this when a Birkenhead alderman told the annual conference of the IOH that architects were “not necessary at all, for there are standard designs of houses.” We could have torn our hair, of course; but how much better, it seemed, on reflection, that we should conserve our energy to disprove the statement.



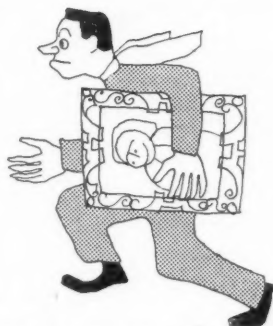
OCTOBER

“What would you do with the South Bank site?” asked the *Sunday Times*. Hugh Casson had hardly finished composing the conditions for this £100 newspaper competition when the Government turned to him—to our relief—and asked: “Well, what would you do?” His reply was not put on record, but we hoped the Government would agree to it. Meantime, we waited with some consternation to hear why Osbert Lancaster was going to tell listeners to the “Third” that we had reached “The End of the Modern Movement in Architecture.” Fortunately, all was well; he was merely saying goodbye to the 'twenties. But it had been a near thing and when, on top of this, Orson Welles blacked his face and clambered about in the flies of the St. James's, and a South London newspaper reported that housewives were learning how to make a cup of tea under an atom attack, few of us could find any sympathy for the man who stole underwear from a suburban clothes-line because “life gets a bit humdrum.” Even in Britain a General Election month could hardly be described as humdrum. Few of us, on the other hand, would have prophesied, with Alice Bacon, that the election would go down as “the greatest love story the country has ever known.”



NOVEMBER

The best idea of the month came from *The Observer*, which insisted that its short story competition should be for living writers only. (Architectural competition sponsors: please copy.) The most candid confession of the month was made by M. Vyshinsky—"I don't usually go around laughing." The best mother-in-law story came from Scarborough, where the Housing Committee considered increasing council house rents by two shillings a week when mothers-in-law stayed in them. The most obstinate, yet reasonable, union ruling of November was made by the Musician's Union, which stated that "musicians are not prepared to play the music at their own funerals." The architectural appointment of the month was made at the AA, where Michael Patrick became principal of the School of Architecture. The most popular figures in the building industry at this time were David Eccles, the new Minister of Works, who seemed ready to listen to the industry's troubles, and Harold Macmillan, the new Minister of H and LG, who gave local authorities permission to allocate fifty per cent. of their house building programmes to private builders. And the most public-spirited gesture of the month was made by Tamworth Council, which decided to sell a Rembrandt so the town could afford a public convenience.



DECEMBER

Some people succeeded in finding roses in December, in spite of the poet. A Canadian teacher at the AA, Enrico de Pierro, won the Poole College competition; Basil Spence was told that his modified plan for Coventry Cathedral had been approved by the RFAC; and Grey Wornum and Auguste Perret were awarded gold medals, the first by the RIBA, the second by the American Institute of Architects. There were still no signs of an armistice in sight in Korea. And Communist infiltration in this country, which had already closed Leamington Golf Club, transferred itself to Hull, where local shoppers were startled to find a fellow-traveller disguised as Father Christmas. Shakespeare, who had already been adopted by the Russians as an extreme Leftist, was acclaimed by Canon Joseph Brookes as a Conservative. And Benjamin Britten, who provided us with the musical event of the month, *Billy Budd*, was suddenly made much of in the Soviet zone of Germany, when it was discovered that Peter Grimes was "an authentic picture of the degeneracy of life in Britain." Politically inspired rumours about Corbusier's Marseilles block were silenced this month by Robert Jordan in a Third Programme talk. Apparently the building was not to be turned into a fire station; there had never been any doubt about its use for vertical living. In London we were in doubt about the future of several structures. Should



the Dome go to Sydenham, the Skylon to Wiltshire and Temple Bar to St. Paul's? The question was not answered and we were soon preoccupied with a more ambitious project: the LCC's plan for the County of London, whose appearance made a fitting end to a remarkable year for architecture. In this year we had seen what *could* be done in the field of public building under the right leadership. And we had seen a remarkable growth of general interest in architecture. In spite of controls 1951 had been a successful one in many ways for the profession, and we had good reason to hope that its influence would be with us for many years.

PERSONALITIES

ASTRAGAL considers the Personality of 1951—a year not lacking in contestants for the title—is Robert Matthew, now CBE; not only for his work on the Royal Festival Hall but for the tremendous progress made in design by the LCC since he was appointed its chief architect. And ASTRAGAL bows low before the man he elected as Personality of 1950, Hugh Casson—now Reader in Interior Design at the RCA—whose work as architectural director of the South Bank Exhibition earned him a knighthood.

ASTRAGAL also doffs his hat in congratulation to Sir Gerald Barry, the man who started it all; to Leslie Martin, Peter Moro and Edwin Williams, for their work—with Robert Matthew—on the Festival Hall, to Hope Bagenal for the resounding success of its acoustics and to John Stillman and John Eastwick-Field for their progress reports on the building in the JOURNAL; to Ernest Race, for his Festival furniture and to equally earnest racehorse owner, architect Douglas Wallis, for raising both buildings and guineas on the turf.

Also to Danish knight, F. R. Yerbury, to *The Architectural Review*, for its attack on wirescrapers and to Charles Elleano, for his South Bank wire capers; to C. H. Aslin, CBE, for his good Herts. work, to Goodhart-Rendel, for reconstructing All Souls, and to Christian Barman for putting us on the right lines about railway architecture.

Also to Basil (no longer in sus-) Spence, for winning the Coventry Cathedral competition; to Alec Guinness, for *Hamlet* and *The Lavender Hill Mob*, and to the Bedford Square mob and other architectural students who organized a gala night at the Festival Hall; to Paul (FOB) Wright, OBE, for keeping an eye on public relations, and to David Eccles, Minister of Works, for establishing friendly ones in the building industry; to Enrico de Pierro (college competition winner) for using his resources on Poole and to the Birmingham students who pooled their resources on terrace housing; and to Robert Jordan, who retired—amidst much regret—from the AA School headship.

Also to the MOHLG, for its specimen house plans; to Kidder Smith, for *Sweden Builds*, and to Barbara (she's no kiddier) Jones, for *The Unsophisticated Arts*; to the Frys—Christopher for *A Sleep of Prisoners* and Max (with Jane Drew) for his appointment as architect for the Punjab capital; and to the Southern—Richard for his theatrical history research and Railway for its handsome new gantries.

Finally ASTRAGAL raises his hat to those people not already mentioned whom he has selected to publish "confessions" on pages 97-105, and to all who contributed in some way to the part played by architecture in the 1951 Festival.



The Minister of Works

David Eccles, Minister of Works for only just over two months, has already become a popular figure among members of the building industry. He is popular because he has shown a willingness to listen to the problems experienced by men in all branches of the industry and has promised to do his best to solve those problems. In his past career he has been concerned primarily with financial and economic matters. And as a business man he appreciates that the industry is "a little sceptical, a little apprehensive of weathercock planning." That is why he has promised to try to provide a reliable long-

term programme as soon as possible. He can be sure of co-operation from the industry when it comes to the consideration of problems arising from bonus and incentive schemes, labour and so on. In fact, he has already had a response to his invitation for statements from the industry. But the solution of these problems alone would not lead to increased production. As Mr. Eccles is aware, such an increase is more likely to come about if the industry is given faith in a future undisturbed by suddenly imposed financial cuts and restrictions. Let us hope he will be able to inspire that faith.



*MESSAGE TO "THE ARCHITECTS' JOURNAL" FROM THE MINISTER,
THE RIGHT HONOURABLE DAVID ECCLES*

The Architect holds a key position in an industry which is second to none in national importance. The need for houses, schools, power stations, factories, commercial and public buildings, and buildings for defence and other purposes has never been greater, but in 1951 the rate of building slowed down. It is easy to point to the difficulties, such as shortages of materials, but these are something we must overcome by our joint efforts.

The architect can do a great deal to help—by economy in construction, by making materials which are scarce go as far as possible, by using alternative materials and by planning the job in detail before it begins. I hope we shall find many ways of giving the industry scope to expand and I ask architects to play their part and in 1952 to consider economy and efficiency in building as of the very highest national importance.

David Eccles

OPEN LETTER TO THE MINISTER OF WORKS

THE year whose events this issue celebrates saw among other things a change of Government. In looking forward to the New Year we are therefore able to welcome you, Sir, as a new occupant of the ministerial post that most nearly concerns the architectural profession, and to welcome your policy as that of a new Government which, like all new Governments, has entered into its term of office with high hopes and firm resolutions.

It therefore seems that the most useful acknowledgment the JOURNAL, as spokesman of the architectural profession, can give to your courteous New Year message, printed on the preceding page, is to try to indicate what the profession's hopes are from your Government during the coming year. These hopes can hardly embrace a radical change of policy, of the kind that used at one time to follow changes of Government as a matter of course, since in these days of economic stringency and the dependence of internal affairs on the pressures of the outside world, Governments do not so much shape events as submit to them, and your own policy is bound in many important respects to resemble that to which your predecessors found themselves committed by economic necessity. Nevertheless, there are improvements to be looked for and principles that, at this particular moment, can usefully be reaffirmed. Directly the architect tries to formulate views about national policy he finds himself unfortunately in something of a dilemma, owing to the dual nature of his responsibilities. He is very conscious that of all the various people—designers, builders, engineers, surveyors, administrators, manufacturers, supervisors and operatives—that go to make up the team responsible for bringing buildings into being, he alone is an artist, trained in æsthetic discrimination and responsible for the good appearance of buildings and their surroundings. At the same time he is keenly aware of the tendency that existed in the past—and is not altogether absent in the present—to regard him as a *mere* artist, as the man who applies the artistic trimmings after the practical men have made the

building. Successful efforts were made throughout the 'twenties, 'thirties and 'forties to establish the architect's claim to be first and foremost a *planner*, and therefore to be brought in at the very beginning of any building enterprise, and furthermore to be the disinterested co-ordinator of the whole building team's activities, and his efforts now are directed towards reconciling the two roles. In spite of the popular legend to the contrary, the artist is not generally a mere dreamer, but a very practical man indeed. The lives of the great architects of the past prove this, as well as the part many architects of the present have played in the launching of unprecedented enterprises like the new towns whenever their talents and training have been used in the right way. The profession still needs the full support of your Ministry, however, in maintaining its dual role of arbiter on æsthetic questions and hard-headed planner of practical enterprises.

The great building problem of our time is housing, which is not your immediate concern but that of your colleague the Minister of Local Government and Housing. But to find a quick solution to so immense and fundamental a problem will require the concerted efforts—and perhaps the virtual reorganization—of the whole building industry, which is still handicapped by many characteristics left over from its handicraft days, preventing full use being made of mass-production and prefabrication techniques. In housing, the architect's dual role comes out very clearly. You will find you have his full support in any drastic overhaul of the structure of the industry that you and your ministerial colleague may decide is expedient, but only if quantity is properly balanced by quality. The architect is the man to take the leading part both in designing and organizing the production of houses on an industrial scale, but he cannot be expected to accede to any scheme in which too much control is placed in the hands of interests that cannot be counted on to maintain the standards of planning, siting, accommodation and appearance that his profession has helped

to build up over many years. For it is his duty to remember—and if he does not, no-one will—that if we have to judge our housing effort largely by its success in reducing the waiting-list for houses, posterity will judge it by its visible results and the effect it produces on the beauty or otherwise of our countryside and the shapeliness or otherwise of our towns.

The architect's tragedy is that while he is specially qualified to contrive the economies in planning and technique that the times demand, he often at the same time has a duty to resist such economies in the cause of good architecture. Not only in the case of housing, but in that of schools, factories, hospitals and many other types of building, the man who can build cheapest is increasingly considered to be the best architect. But it is only an accident of the times that has made cheapness into a criterion of good architecture, and the profession, while appreciating the financial difficulties with which the Government is faced, would like to think that it can count on your support in resisting the process by which cheapness becomes the only issue, almost wholly inhibiting the practice of the art of architecture.

Your Ministry, Sir, as well as determining many of the conditions in which the architectural profession has to work, is also in a position to set the profession a lead in the actual design of buildings. Not only does the Ministry appoint the architects for important public buildings, but an increasing amount of building work is now concentrated in the public offices, and of these the architects' department of your Ministry is one of the busiest and most powerful. Another of the hopes for the future the profession cherishes is to see a more vigorous and enterprising standard of architecture resulting from your Ministry's efforts, especially more latitude given to the younger designers to conceive and carry out buildings in a wholly contemporary spirit. If we look across the North Sea at the Scandinavian countries we can find a precedent for official architecture setting a lead to the rest, and proof that to be official need not necessarily mean to be cautiously conservative and dull.

Apart from designing good buildings, to set an enterprising lead means two things. First it means taking every opportunity of in-

fluencing other architects' designs for the good. The profession, therefore, pleads that we shall be inflicted with no more buildings of the depressing standard of design of some of the "lessor" office blocks. Though the work of private architects, they were the result of a scheme sponsored by your Ministry, which thus had the chance, which was not taken, to insist on good siting and good architecture. Secondly to set a lead means, for a public body like your Ministry, to endeavour to inject vitality into the art of architecture by providing it with an interested and well-informed public. The profession, therefore, pleads that your Ministry shall take the public more freely into its confidence about Government building schemes, arousing public interest by inviting criticism and discussion rather than discouraging it by presenting it with a series of accomplished facts in the shape of public buildings it can only accept whether it likes them or not.

To everyone who minds about the appearance of things (which title can be claimed by all responsible members of the architectural profession) the one Government Department to whom they can look for support and understanding is yours, Sir. Whether the matter is one of the well-conceived design of street-decorations for festive occasions, of the proper maintenance of the Royal Parks (*The Architectural Review* recently drew attention to the destructive process to which the charm of St. James's Park is now being subjected), of the style in which Britain is represented architecturally abroad (the recently completed Rio embassy has caused patriotic Englishmen to blush for their country) or of the care of ancient monuments, the widespread responsibilities of your Ministry touch the nation's cultural and spiritual well-being at many points. One message therefore that the JOURNAL is confident the architectural profession would want to send to you, while wishing you good fortune in the onerous task you have undertaken, is to ask for your support in maintaining in these difficult times the standards of a civilized architecture and in refusing to allow them to become submerged by the expedencies, the economies and the austerities which at present determine so many of our activities.

THE EDITORS



RIBA

Examination Regulations

The Board of Architectural Education has given exhaustive consideration to the possibility of setting up some machinery for dealing with cases of alleged hardship which may arise, particularly in the case of ex-war service candidates, as the result of the regulations for the examination in professional practice and twelve months' practical experience, which came into operation on January 1, 1951. The board, after considering the matter from all possible angles, have decided with regret that it is impracticable to set up any machinery for dealing with appeals.

Architects for Private Housing

On the recommendation of the Town and Country Planning and Housing Committee, the RIBA Council has approved of representations being made to the Minister of Housing and Local Government and the Secretary of State for Scotland urging them to advocate the employment of architects on



"Send it to Coventry."

private development housing, in conformity with the general policy expressed in the housing manuals with regard to local authority housing.

Scope of Standard Specifications

The RIBA has issued the following statement formulating the Council's policy with regard to the design of standardized articles:

"The Institute is not opposed to standardization as such. It is not opposed to the formulation of standard designs for fittings and components, the form and dimensions of which would not dictate the design of the ultimate composition. Even in more important details such as windows, the design of which must have a considerable effect on the ultimate composition, the Institute, while averse to the standardization of design in general, recognizes the limitations of modern manufacturing requirements and will give guidance on the standardization of such details in a manner to admit of the greatest possible variety in combination, and provided always that the present official position is maintained, namely, that the use of British Standards is not obligatory."

COID

Competition for Low-Price Furniture

Two competitions with the same object—to find new ideas and new designers for the lower price range in the Scottish furniture industry—were announced recently by the Scottish committee of COID. One is restricted to town and country craftsmen who do not mass-produce; the other is open to any designer resident in Scotland.

Three first class awards are being offered and each winner will have the choice of a cash prize of £70 or an organized tour of Denmark and Sweden where the contribution of craftsmen to industry can be studied.

The purpose of the competition is to encourage craftsmen to think of wider applications of their designs and to invite manufacturers to consider their possibilities. The adaptation of some of the designs to mass-production could make excellent work available to many more buyers. The best examples submitted for the competition will be exhibited in Glasgow in March or April.

The aim of the second competition is to give a new impetus to designers of low-price furniture for quantity production. Entries for this competition will be in the form of drawings only, and three prizes of £50 each, together with commendation certificates for other entries of merit, are offered.

Entry forms for the craftsmen's competition must be submitted before January 23 and entries must be delivered by March 21. Entries for the designers' competition must be received by February 25. Full particulars of both competitions can be obtained from the COID Scottish Committee, 95, Bothwell Street, Glasgow, C.2.

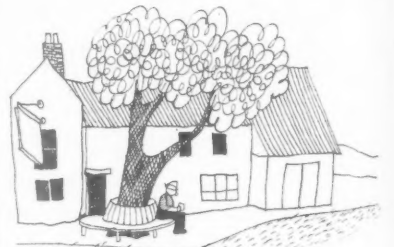
MOW

High Tensile Steel for Prestressed Concrete

It is announced that high tensile steel wire and rod for prestressing concrete will be dealt with under special arrangements within the government allocation scheme for steel. MOW will be responsible for the allocation



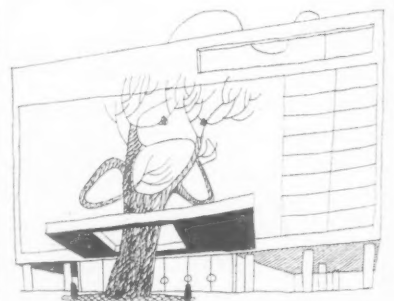
"Even as a sapling I had a hard time . . ."



. . . and when they built the pub no one appreciated the shade I gave . . ."



. . . I really had to struggle when the buildings went up . . ."



. . . but it's alright now."

of this steel to all firms using it for prestressing purposes and a committee representing the Prestressed Concrete Development Group and the concrete products industry will act on behalf of the ministry.

This committee is now asking users for estimates of their requirements. It is pointed out that returns for high tensile steel have to be made by the products manufacturers, in cases where the units are stressed in the factory; by the builder or contractor, when cables are made up and used to stress concrete on the site. Full details of the scheme can be obtained from the CCA.

MOHLG

*Minister Condemns
"Artificial Planning"*

The fundamental error made by the Labour Government was that the building programme was too rigid, too academic, and too pedantically and artificially planned. In making this criticism, Harold Macmillan, Minister of Housing and Local Government, speaking last week to the Incorporated Sales Managers' Association in London, explained what he meant by "artificial planning." To use a planners' phrase, he said, artificial planning was the perfect balance between the tempo of production and the resources available. Everyone had heard of this Utopian dream of the planners, but he, and all engaged in business, knew that it was quite impossible to achieve.

The Labour Government, said Mr. Macmillan, had not given sufficient flexibility to the local housing committees, who were the best judges of local needs. In the first few weeks of the Conservative Government's housing drive there had been some hesitation among local authorities in taking advantage of the new freedom they had been given, because of their uncertainty about what the housing programme was really going to be. But he hoped to make a statement soon on the method of allocating houses from the Central Government to the local authorities. He could not accept, and he had not been asked by his colleagues to accept, a restrictive annual target.

BSI

"Safety" Colour Code

As a result of an extensive investigation carried out by the Royal Society for the Prevention of Accidents, BSI has decided to abandon the attempt to prepare a code of practice for safety colours.

Examination of the problem showed that a distinction must be made between a *safety* colour code and an *identification* colour code;

the purpose of the former being, broadly, to classify types of hazard and to give warning of them by colour, whilst the object of the identification code, as in BS 1710 for pipe lines and BS 349 for gas cylinders, is primarily to identify by colour the contents, and any application to safety is incidental. It was the former type of code that has been considered and it was found that many colours had traditional connotations, which, whilst not always consistent, were so well known that they could not be reconciled.

In a statement issued recently by BSI three other reasons for having abandoned the attempt to draw up a code of practice were: Firstly, that the only truly satisfactory method of ensuring safety is to eliminate the hazard, and the committee felt that a code might encourage identification of hazards by colour instead of their removal. Secondly, that the increase in the scientific use of colours for decoration to secure better light and to improve working conditions detracted from the effectiveness of a safety colour code, and these schemes of colour treatment were considered to be more effective in the reduction of accidents. Thirdly, that the significance of colour codes put into effect had been quickly forgotten, whereas it was felt that, with a safety code, recognition must be immediate and instinctive.

Insulating Materials

"British Standard for Thermal Insulating Materials for Buildings (BS1785:1951)" is one of a series of British Standards for thermal insulating materials. It deals with materials, having no other function than that of thermal insulation, used within the temperature range 20 to 150°F. in building structures.

The types of materials included are loose-fills, quilts, mats, rigid or semi-rigid slabs, lightweight concrete and reflective materials. Material requirements are specified and limiting figures are given for weight per cubic foot, thermal conductivity, emissivity, and water repellency. Appendices describe recommended methods for determining these properties. Copies of this standard may be obtained from the BSI, Sales Department, 24, Victoria Street, London, S.W.1., Price 2s. 6d., post free.



"We're wondering how much further they're reducing the housing areas."

DIARY

The Rule of a Landscape Architect. J. P. Youngman. At 28, King Street, W.C.2. (Sponsor, TCPA: Student Planning Group.) 6.30 p.m.

JANUARY 17

Pubs and People. J. S. Eagles. At 28, King Street, W.C.2. (Sponsor, TCPA: Student Planning Group.) 6.30 p.m.

JANUARY 17

Civil Engineering Aspects of Hydro-Electric Development in Scotland. Lecture by A. A. Fulton. At the Institution of Civil Engineers, Great George Street, S.W.1. (Sponsor: ICE.) 5.30 p.m.

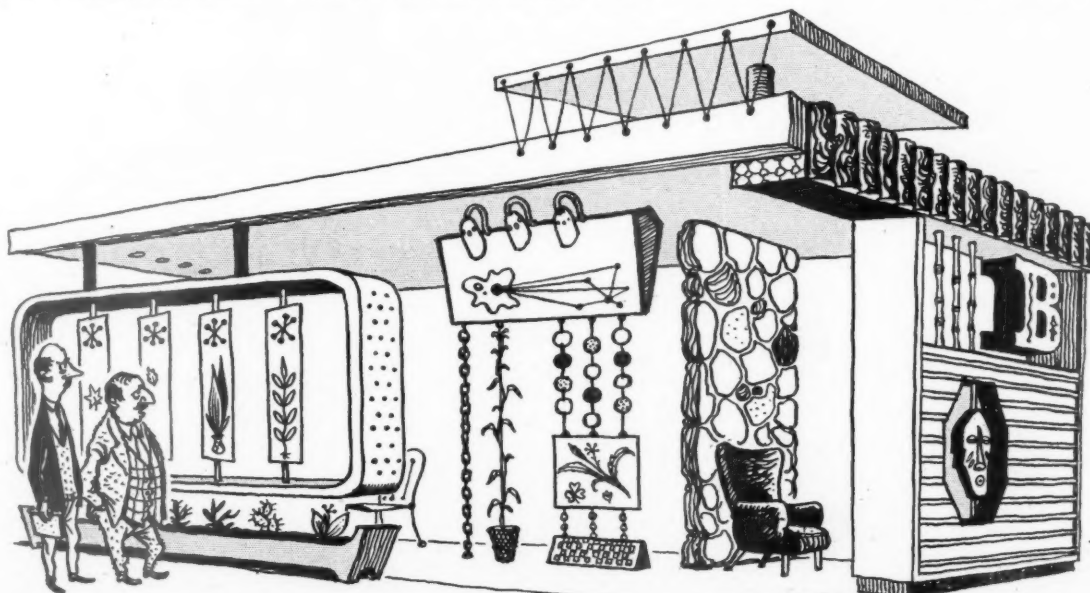
JANUARY 22

15 Young Sculptors. Exhibition at 17-18, Dover Street, W.1. (Sponsor, ICA.) Daily, 10 a.m.-6 p.m. Sundays, 2 p.m.-6 p.m. Admission 1s. 6d.

UNTIL FEBRUARY 3

Water-colours, Etchings and Drawings. An exhibition of the work of W. H. Ansell. At 66 Portland Place, W.1. (Sponsor: RIBA.) Mondays to Fridays, 10 a.m.-7 p.m. Saturdays, 10 a.m.-5 p.m.

UNTIL FEBRUARY 9



"I got so carried away with the thing that I forget now what it was meant to exhibit."

ARCHITECTURE ABROAD : 1951

Some of the outstanding buildings completed abroad in 1951 are illustrated on this and the following five pages. Several of these buildings, notably the medical centre, illustrated below, the covered

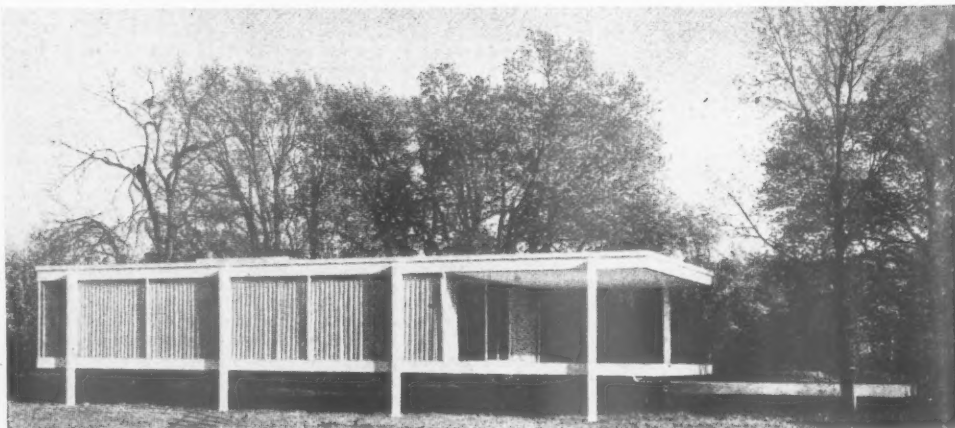
market at Rotterdam, the house near Sydney, and the clubhouse in Columbia, have no close counterpart in post-war Britain due to restrictions on materials, cost and the type of building that may be constructed.



U S A

The Mid-Wilshire Medical Building at Los Angeles, California, designed by Victor Gruen contains 60 suites for doctors, dentists, specialists, psychiatrists, etc. The ground floor is devoted to a chemists' shop and undercover parking space, and there is also a car park in the basement. The site is very restricted being only 167 ft. by 57 ft. The steel frame is cantilevered and has rigid, welded connections.

Right is a view of the first house designed by Mies van der Rohe since he went to the USA in 1938. The site, which overlooks the Fox River, near Chicago, Illinois, occasionally becomes flooded, and this accounts for the 4 ft. clearance between ground and floor level. The overall size is 77-ft. by 28-ft.





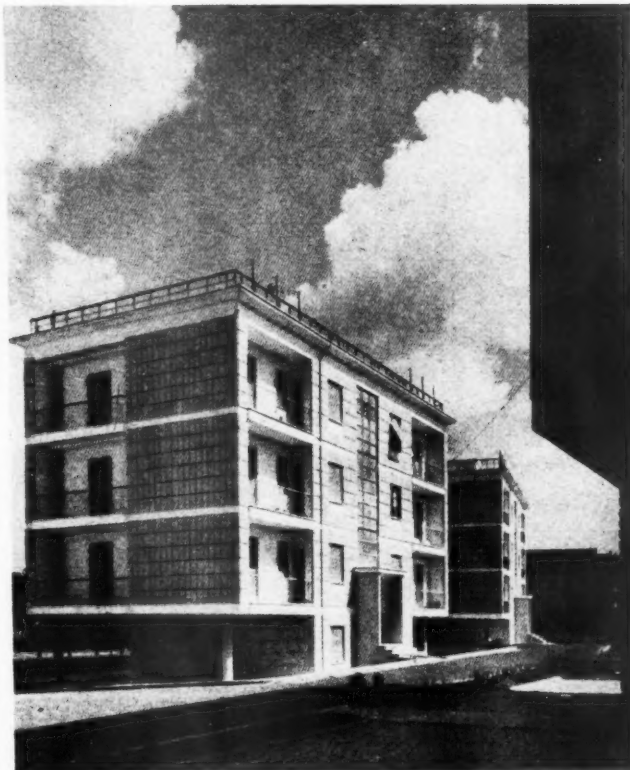
This house at St. Niklausen, near Lucerne, designed by Herbert Keller is planned in two parts and, because of the slope of the ground, is entered at first floor level, where the bedrooms are situated. The dining room, on the same level, leads on to a terrace with a fireplace.

SWITZERLAND

ITALY

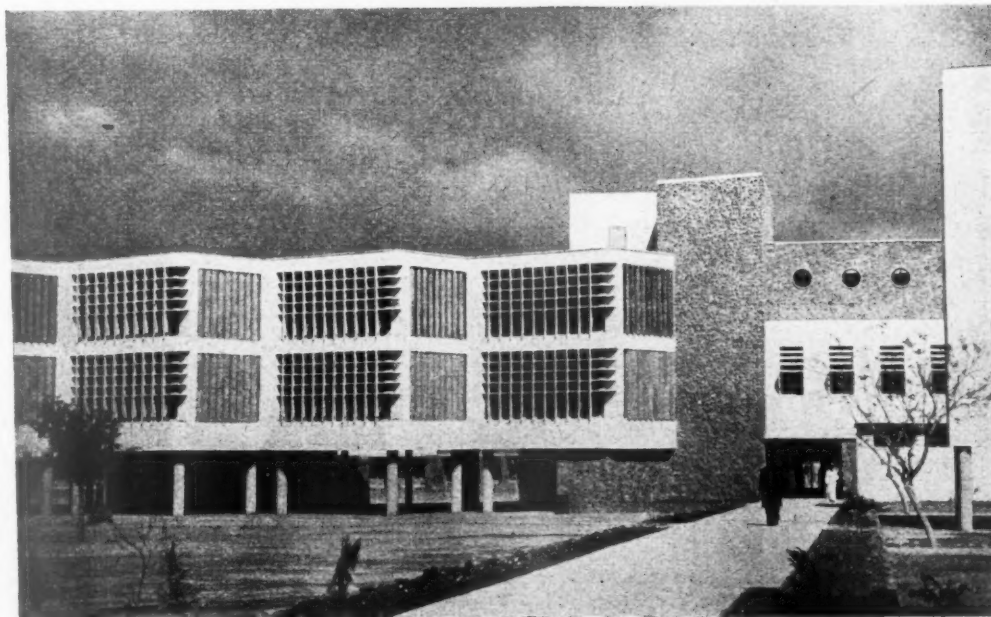


On the right is a view of some flats in Garbatella, a suburb of Rome, designed by L. Ciarlini. In the construction of these flats a new system of prefabrication is used; the principal elements being factory-made circular RC columns rising from ground to roof. Above, is a view of an hotel for children at Cervinia in the Aosta valley. The unusual design by Franco Albini follows traditional building in this district.



EGYPT

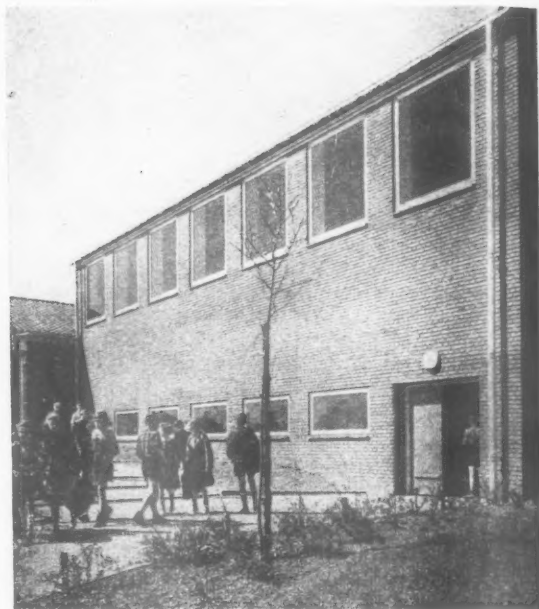
The first part of a large scheme for Victoria College, Cairo, designed by John W. Poltock has now been completed at Maadi, a residential area a few miles south of the city. The photograph shows the main entrance with the classroom wing on the left and on the right a corner of the block containing staff rooms.



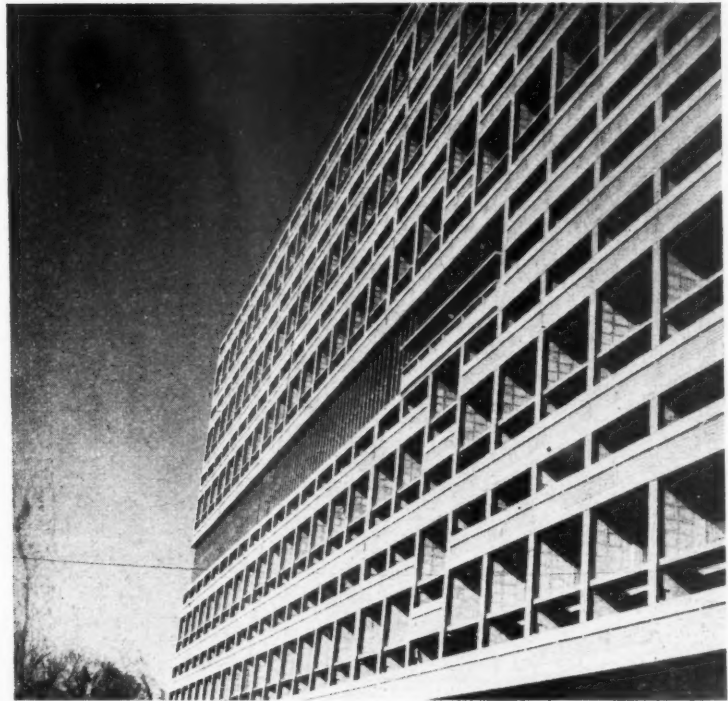
D E N M A R K



The photograph above of a school at Gentofte shows a very domestic character for a school layout. The buildings are grouped around two garden courtyards and are mostly single storeyed. The architects were Hans Erling Langkilde and Martin Jensen. On the right is a view of one of the 4 gymnasia at the school at Aarhus, designed by A. Mogensen and Salling-Mortensen. Below is a view looking west at a group of staggered terrace houses at Søholm, north of Copenhagen, designed by Arne Jacobsen.



Below is a view of the headquarters of the French Master Builders' Federation in the Rue la Perouse, Paris, designed by Gravereaux and Lopez. The new office block is constructed of five flat concrete slabs and curtain walls of prefabricated aluminium panels.



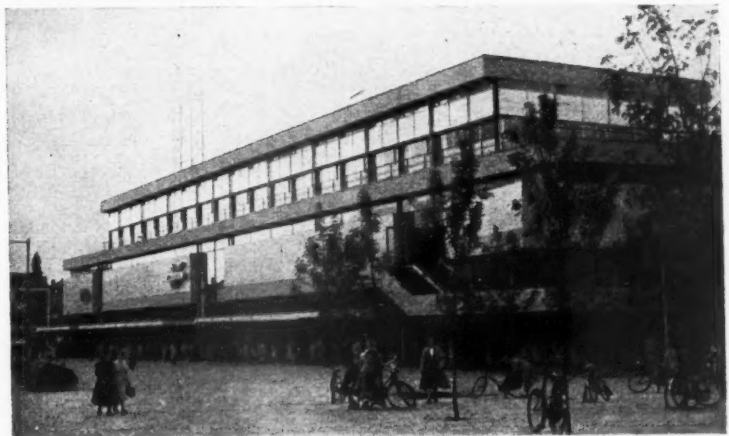
Above, the west facade of Le Corbusier's "L'Unité d'Habitation," in Marseilles.

F R A N C E



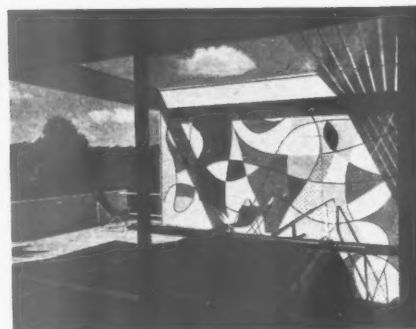
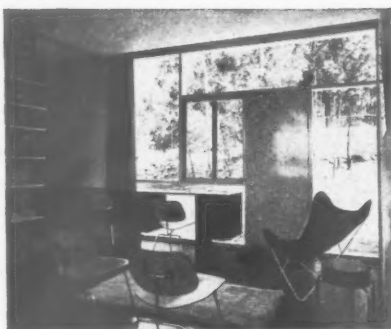
The photograph on the right shows part of the Groothandelsgebouw, or covered wholesale market, in Rotterdam. The architects of this large scheme, which has a floor area of 17,000 sq. metres and will accommodate 100 different firms on eight floors, are W. van Tijen and H. A. Maaskant. There are internal roads in the basement, ground and first floors, and lifts can convey loaded trucks up to the top floor. On the right is a view of a shop commissioned by three firms in Rotterdam and designed by Brinkman, van der Broek and Bakema. The photograph above shows an interesting example of domestic architecture in Hilversum. The name of this house is "Arriba."

H O L L A N D





The house illustrated here is near Sydney and was designed by Harry Seidler. The view above is looking north-west with bedroom windows on the right. The two smaller photographs show the upper floor playroom, which looks south, and on the extreme right the outdoor living space and mural. Due to the ground slope the living floor is accessible from two levels.



A U S T R A L I A



The new airport at Livingstone, on the borders of Northern and Southern Rhodesia, is the largest and most up-to-date in Africa and is mainly intended to attract tourist traffic to the nearby Victoria Falls. The terminal buildings were designed by G. A. Jellicoe and the photograph on the left shows the control tower in the operational block.

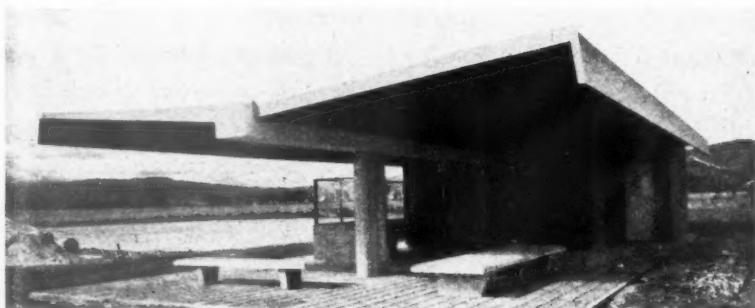
N O R T H E R N R H O D E S I A

S W E D E N

On the right is a view from the north-west of the eleven-storey flats on the Rosta estate at Orebro, Central Sweden, designed by Backstrom and Reinius. This block, which forms part of an estate of 1,500 flats varying from two to six rooms, contains 66 single-room flats approached by one circular staircase and a lift, situated on the north side of the block. The ground floor is used as workshops. Central heating is operated from a plant on the northern edge of the site and there are six circular garages at different points on the estate.

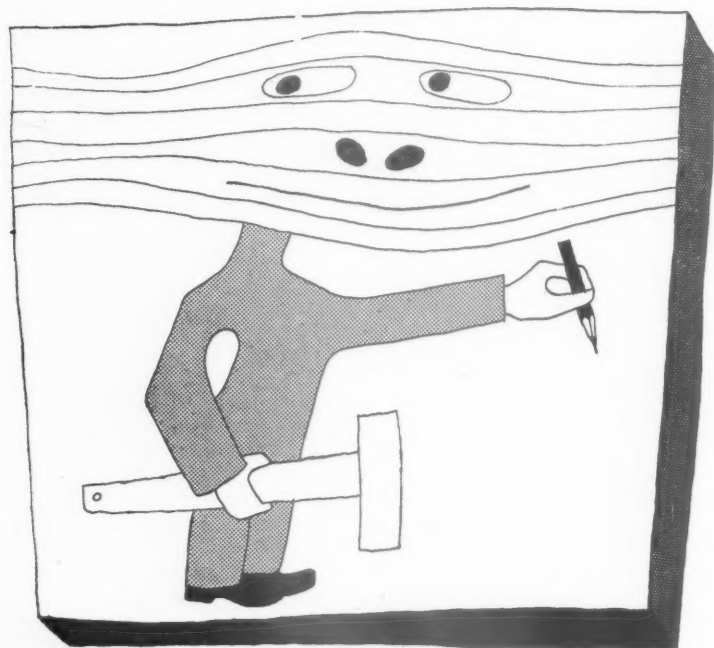


C O L U M B I A



This golf course shelter on the outskirts of Bogota, designed by Cuellar, Serrano and Gomez, has a cantilevered RC roof supported at one end by a beam resting on a RC column and by the walls of the locker room and rest room, seen on the right of the photograph.

THE LICENTIATE LIBIDO



OR

THE EGO AND I

On the following pages Gordon Cullen gives a miscellany of some of the commoner phenomena of behaviour to be found amongst architects and planners which mostly fail to relate the observed behaviour to subconscious origins.

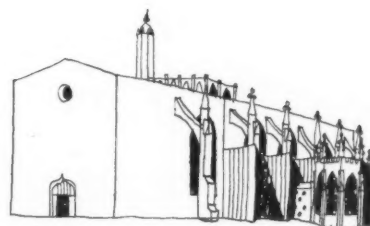
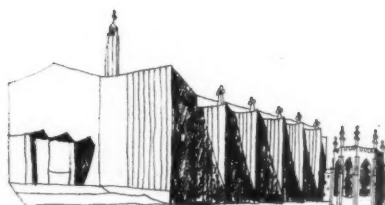
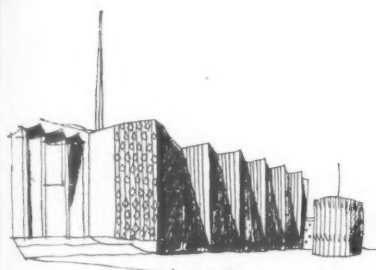
THE WOOL GATHERER

My first case concerns that state of mind known as semi-recollectedness. This is the condition in which for some reason, as yet unknown, the habits of yesterday make nonsense of the actions of today. The classical instance of this concerns the Hat of the late Olaf Stapledon. He rarely wore a hat but in this instance had bought a new one and, travelling by train, had placed it on the luggage rack opposite realizing that he might forget it if he were to take his eyes off it for any length of time. A hatless gentleman who happened to be sitting under this hat left the train and Mr. Stapledon sensing that in some way a problem of bare heads and hats had arisen but not yet fully realizing, or recollecting, the proper distribution, leapt to his feet as the train was already moving and flung his hat out of the window to the other bareheaded gentleman. The architect is prone to this kind of behaviour. It is very natural that having spent six months designing a boat shed the sudden materialization of a client desiring to build an exhibition stand will throw the architect into a position similar to that which has overtaken B. Spence Esq. at Coventry. Now everyone knows what a Cathedral looks like. It is a building which has pointed arches and buttresses. Let us admit at once that we are not discussing design, which is the quality that the architect puts into his solution. We are discussing a case of mistaken identity and if only Mr. Spence had recollected fully he would no doubt have achieved the proper solution.

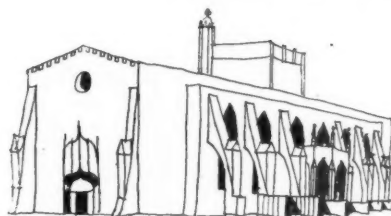
THE WOLF IN SHEEP'S CLOTHING

Under this heading I mention the case of the embryonic town planner. It is a sad case and would be more so were it not for the fact that English people steadfastly refuse to

Here we
of recol
the proc
have un
familiar



Here we see how simple is the process of recollecting properly, although in the process of doing so we seem to have uncovered a design which is familiar. (Hi, there, Sir Giles!)



allow town planners to make a living. At first sight one might think that the planner was as normal as, say, an accountant or a tea importer. One might think that his relationship to towns and cities would be similar to that existing between the physician and his patient, inspired if not by love at least by a feeling of loyalty. Beware, ripe cities and cosy hamlets, beware the planner. Ever since that day in early childhood when he saw his father beaten about the head by a gramophone record wielded by his mother he has hated his own home* and now, in man's estate, has transferred this hatred to you and gravitated to the only profession which allows him to destroy cities with the sanction of society. He disguises his real intentions by appealing to the childishness in us with his gaily coloured zoning plans, his pretty play with boxes of bricks. But this is only the preliminary to destruction, to the critical moment when the great steel ball swings against the mellow brickwork with sickening thud, when the bulldozers grind through rows of little houses and leave behind them a desolation of smoking rubble. Or should I say a desolation of open space and blocks of buildings?

PULLING THE WOOL OVER THE EYES

This is the state of mind in which a designer or apologist explains what he has done in such detail and for so long that what was crystal clear and quite obvious begins to attract to itself a certain intrigue and mystery. We begin to ask ourselves if, after all, we did understand it in the first place. Everyone knows, for instance, that the staircase to a block of flats is used by men and women, by children and dogs, and on rare occasions, by horses. If, therefore, the rise and tread are something like 7 in. and 10 in. we reckon that even the horse can get up. But now we read: "The master builder, after prolonged scientific inquiry, has presented the occupants of the Nizny-Novgorod flats with a staircase having a riser of 7.02 in. and a tread of 9.87 in." We begin to think that, in this country, we are missing something. We are. The reason for these decimal points can only be conjectured. My own view is that in translating simple Russian units of measurements into English [the translator erred on the side of accuracy. in the same way that an honest French metre becomes that complicated nightmare :—39.37 in. in England. On the other hand what can we make of the following :— "The master builder, after prolonged analysis of the work of the Italian master, has evolved a scientifically correct cornice." You can just see it, a

* See also the works of Dr. Josef Mayo.

dreary thing of spalling reconstructed stone. The master builder is thinking furiously of Potter's okay words because his reputation is not in his work but in whether he can cyclostyle enough to convince the commissar. The origin of this mania has, as you can guess, no explanation in psychology. It has nothing whatever to do with early childhood, it concerns old age. Can you make it?

B A A B A A

Just as "analysis" and "science" and "factory" are okay words in Russia so "articulation" is an okay word here. Articulation, as I understand it, in architecture, consists in getting as much distance between any two contiguous building elements as possible without (a) Ruining your client, (b) Expanding out of the site. This, of course, is a compensation for being oneself inarticulate.* Take, for instance, this extract from the writing of that great originator, Le Corbusier: "DEMAND A VACUUM CLEANER." This is not the studied eloquence of Donne, it is the cry of a man going down for the first time.

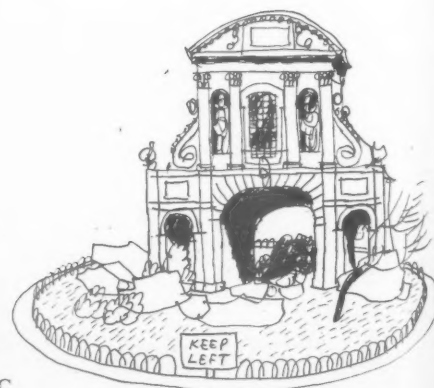
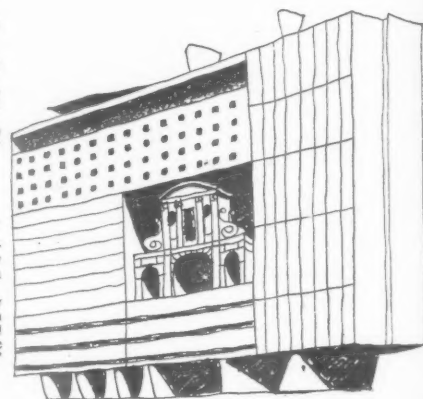
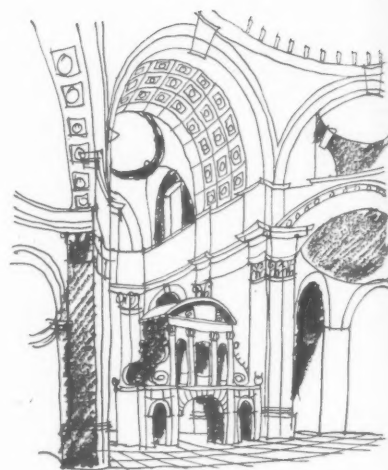
THE GOLDEN FLEECE

Lastly, I must refer to the dangerous Atget.† This is the psychic injury which is inflamed by innocent details. It has the power to whip up passions, to dominate our fancy and finally to leave the profession wondering, a little sheepishly, what it was all about. Temple Bar is a good example. At one moment life is going along smoothly, everyone is well fed and integrated and Temple Bar is mouldering quietly in the hemlock and long grass of Waltham Cross. The next moment some fool provokes the Atget by asking:—"What use can Temple Bar be put to? Where can we put it?" Everything is turmoil. Vital correspondence lies dusty in the tray, joints cook to ruin in the oven, game multiplies in nature reserves. Everyone knows just the place for it. Slowly sanity returns and at Waltham Cross little pieces of crumbled plaster lie untrodden on the floor of the small room over the arch. The grave mouldings round the door and windows demonstrate all the power and fancy of a past civilization and in the silence the little animals work; the weevil and the industrious spider.

* As an example of proper articulation, the correct command of vocabulary, I remember the case of the workman travelling from Liverpool to Runcorn (whose sunkissed vineyards lie about 15 miles from Liverpool). By accident he had boarded the 10.10 Lime Street to Euston nonstop and as the train groaned through Runcorn he resumed his seat, took his cap off and said "Ba goom, that's a cough-drop, that is."

† I discovered this valuable word in the index to Lewis Mumford's *Technics and Civilisation*. Fortunately I was able to absorb its full meaning before I turned it up in the text and discovered it was the name of a French photographer. This reminds me of the occasion when my brother Norman was searching in the index of a legal volume and came across the following:—"Judge S—, his great mind." Not having a high opinion of the Judge my brother looked up the reference and read:—"At 12.30 Judge S— had a great mind to adjourn for lunch."

Here we see some of the various things we can do with Temple Bar. Whilst it is true that there are many proposals for placing it in some significant position outside St. Paul's, it is obvious that it should really be inside (a); that would settle the argument. Another proposal, and one dear to my heart, is to make a *Unite d'Architecture* by incorporating neighbourly buildings into the fabric of a new one and not just leaving them side by side (b). The road engineer will naturally wish to add decoration to the new traffic roundabout and thus provide a paradox (c), but I expect finally they will get the numbering of the stones mixed (d).



On this page begins the JOURNAL's annual survey of the best buildings completed during 1951, a regular feature of the New Year issue which was contributed for 22 years until his death in 1948 by Prof. Sir Charles Reilly. The tradition of frank criticism which he established is being continued. Critical comments can be set against the compliment implied by the inclusion of a building in this survey.

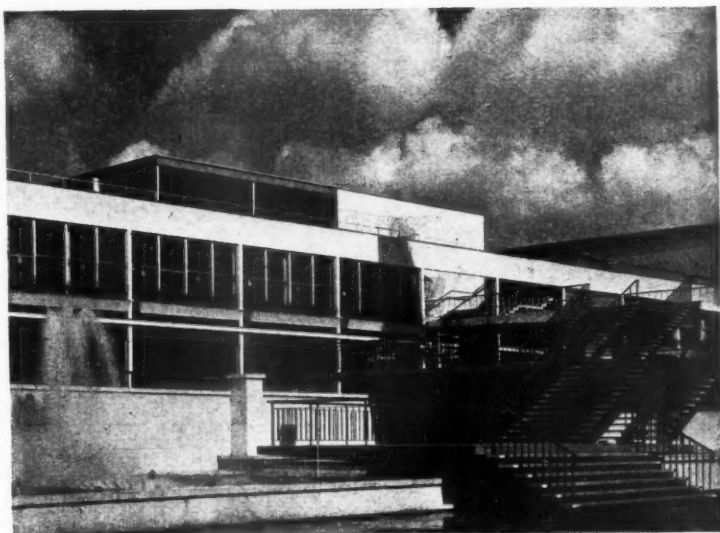
At the South Bank Exhibition; top, the Telekinema by Wells Coates; bottom, the Regatta restaurant by Misha Black and Alexander Gibson.



BUILDINGS OF THE YEAR

1951

by J. M. RICHARDS

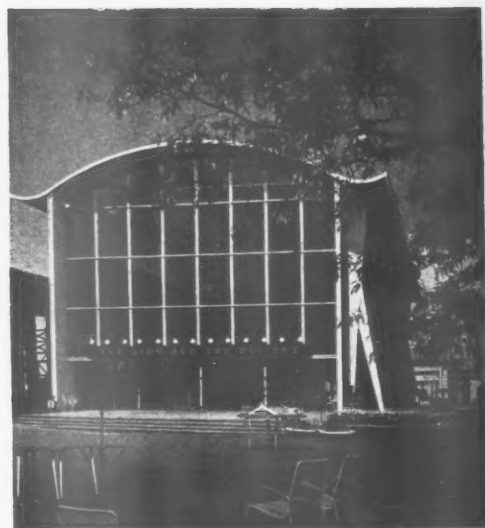
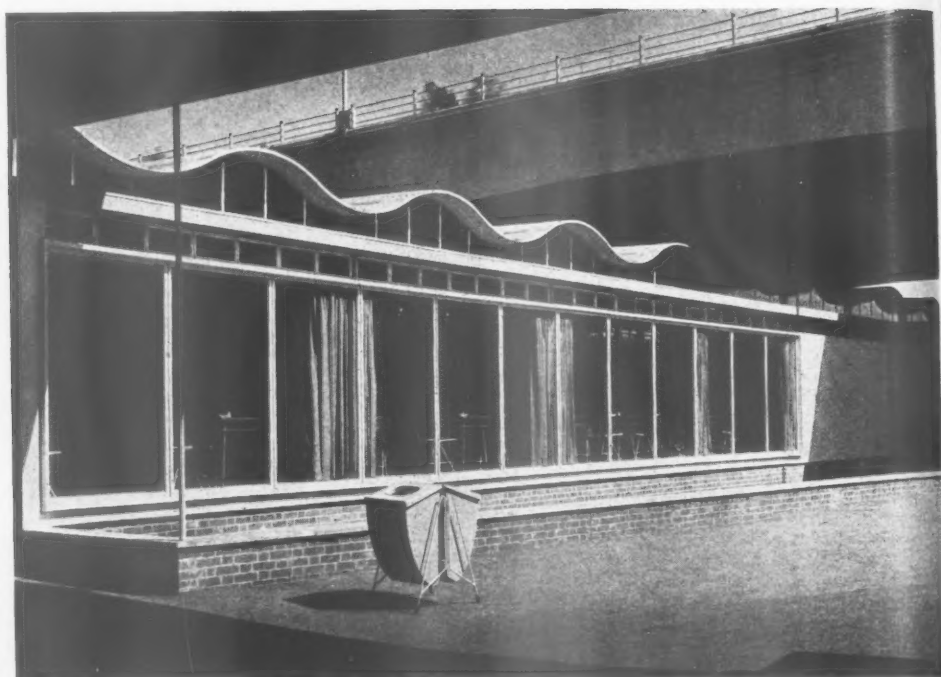


THE architectural event of the year was undoubtedly the South Bank Exhibition, and a review of the best buildings of the year must inevitably begin with several of the exhibition structures. But these have been so fully described and illustrated lately that they can be dismissed fairly briefly. In any case a great deal of the exhibition's outstanding quality lay in its planning, its landscaping and its imaginative detailing, rather than in the design of individual buildings. Nevertheless there are half a dozen or so of the buildings that for one reason or another demand inclusion in this survey. My choice, illustrated herewith, is as follows. The Telekinema, not a showy building but a first-rate job of work, elegant and discreet; showing the modern architect in his role of analysing and translating into appropriate archi-

tectural form a completely new and highly technical set of requirements.

The Regatta Restaurant, on the whole the most suavely designed building in the exhibition, with brilliantly-used levels both to bring visitors arriving by the high-level Bailey bridge down to the main promenade with dignity and a sense of anticipation and to make the most of the magnificent views of Westminster and the river obtainable from the various floors of the restaurant and from the open-air terraces. The Thames-side Restaurant, which also used its riverside site imaginatively, providing a board-walk slung low over the river from which you could enjoy a changing panorama of London, upstream and down; it had an agreeably makeshift architectural character both outside and in. The

Right, the Thames-side restaurant at the South Bank exhibition, by Fry, Drew and Partners. Below, the Dome of Discovery, by Ralph Tubbs, and the Lion and Unicorn building, by R. D. Russell and R. Y. Goodden.



Dome of Discovery, the largest and most ambitious exhibition building and certainly one of the architectural events of the year, though just because of the magnificence of the *idea* (a vast aluminium saucer supported round its extreme edge by the slenderest possible lattice-work struts, with all the internal galleries independently carried) one could not help being somewhat disappointed that the executed building looked so massive, owing to the too solid-seeming construction of the curtain walls, which looked structural even though they weren't. The Dome also suffered from a muddled internal display; but it was nevertheless a fine achievement. The Lion and Unicorn building, by far the most consistent in taste, even if some people found the taste of many of the displays a little precious; but since this was the nearest thing in the exhibition to a British *official* pavilion, what a delightful

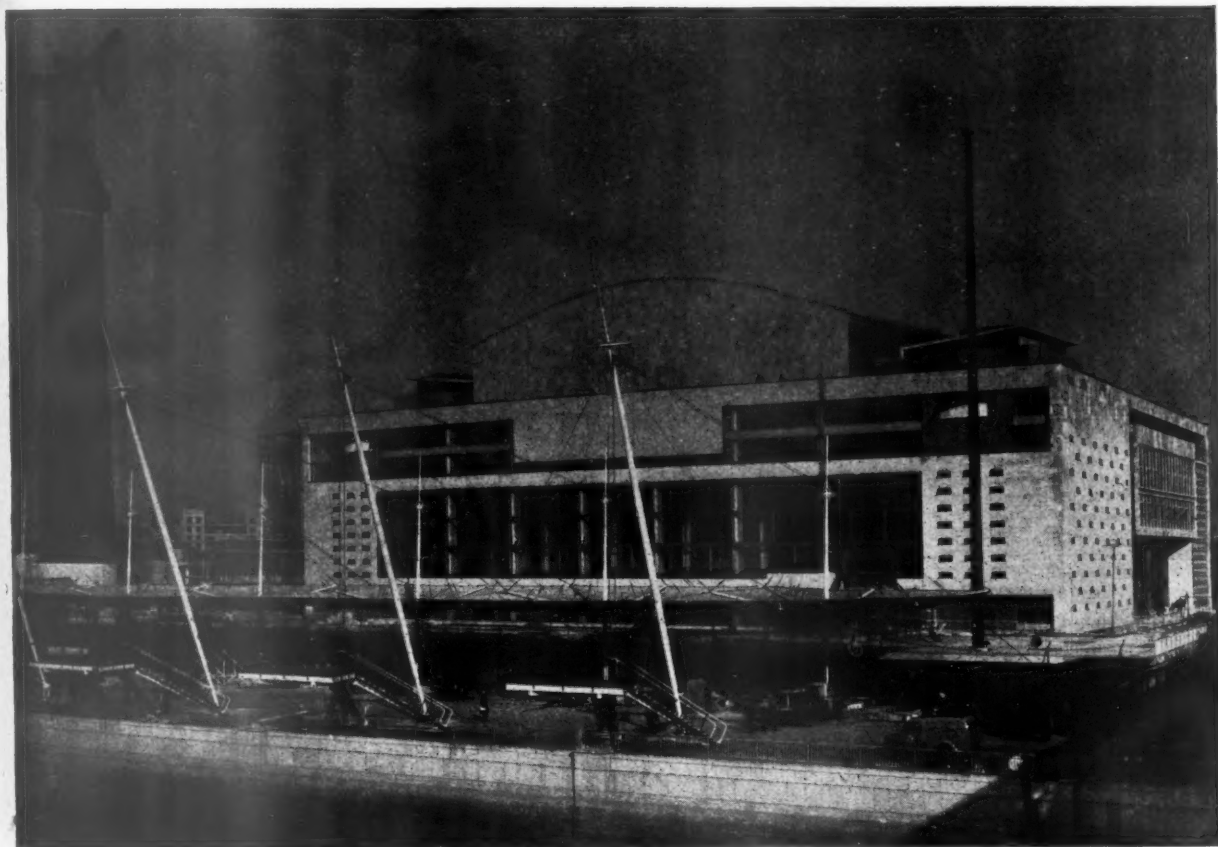
change such taste represents from the heavy-handed affairs that have represented us officially in the past. Wit is a quality that is all too rare in architecture, especially official architecture. The building itself very skilfully combined a measure of official dignity with the casualness of an airy shed, and was beautifully detailed. Finally, the '51 Bar, as awkward an assignment as any architect could ask for—that of perching a luxury bar and cafe terrace on top of a block of public lavatories and a transformer station and combining them with a high water-tower that the exhibition planners needed in that position. The result was interesting, dramatic, and extremely sophisticated.

I don't know how significant it is that only two of the six buildings in this list were actually exhibition buildings in the sense that they housed exhibits, but it must not be for-



SOUTH BANK

Left, the '51 Bar at the South Bank exhibition, by Leonard Manasseh. Below, the Royal Festival Hall, by Robert H. Matthew, LCC architect, J. L. Martin, deputy architect, Edwin Williams and Peter Moro.



gotten that a number of the most successful displays (such as Basil Spence's Sea and Ships, Cadbury Brown's Land of Britain and Messrs. Eric Brown and Chamberlin's Seaside) did not take the form of self-contained buildings and therefore cannot qualify for the title of buildings of the year. But they must be given their share of the credit when the time comes—as it undoubtedly will—for the influence of the Festival on public architecture generally to be noted—and it will be an influence wholly for the good.

If the South Bank exhibition was the event of the year, the Royal Festival Hall, solidly planted right in the middle of it, was undoubtedly the permanent building of the year. It, too, has been so much written about that there is no need to discuss it in detail here. The general verdict, with which on the whole I concur, is that the interior is a brilliant success

but the exterior not altogether happy. It is a brave attempt to be monumental in an idiom that is not yet capable of monumentality without seeming forced and over-designed. It is an intellectual building, based on a splendid idea—that of the solid auditorium mass rising within a lighter surrounding structure and visible through it. But the idea is not as easily apprehended in practice as it should be; the strongly modelled river facade fights against the idea of transparency. Its insistent symmetry, too, creates as many problems as it solves, especially in its relation to the site. I suppose it must not be finally judged until the South Bank has been built up round it, but one cannot help fearing the worst from the plan to build the National Theatre as a second self-contained monumental building alongside it. We have heard so much of co-ordination and planning that it was sad to find the



Flats at Dagenham, Essex, by Norman and Dawbarn (assistant architects, Ethel Richmond and Eric Erber); left, the east or entrance facade of the five-storey block; facing page, the west facade of the same block.



Left, flats in Harlow new town, by Frederick Gibberd (assistant architect, R. J. Double). Above, flats at World's End, Chelsea, by Edward Armstrong and Frederick MacManus.

H O U S I N G

concert hall not designed as the first instalment of an agreed plan.

But it is a wonderful thing that we *have* the concert hall, a modern public building that we can show to visitors with pride. The inside has already, I am sure, proved a revelation to many people who had no idea of the potentialities of modern architecture: how dramatically it can play with space in all three dimensions. The building, whatever our criticisms of certain parts of it, will be a stimulus to architecture for years to come.

Leaving the Festival excitements, we are back among the limited range of buildings from which the architecture of the year has had to be chosen for several years past—mostly schools, factories and housing, because that—generally speaking—is all our financial position allows us to build. Even

these suffer more every year from the restrictions imposed by the need for cheapness. Architects have made valiant efforts to overcome them, and cannot altogether be blamed for the dullness of much of this year's building.

To begin with housing, we have become accustomed to two types of housing: tall blocks of flats in the big cities and small two- or three-storey houses outside the cities. A refreshing change is Gibberd's point block at Harlow, a tall block in semi-rural surroundings showing that at least one of the new towns is not going to consist entirely of low-density, garden-city style cottages. It also shows how carefully landscaping problems are being considered at Harlow; the block serves the dual purpose of giving a more urban character to an otherwise scattered, informal layout and of providing a vertical element where the landscape requires it. The building



is somewhat oddly orientated but is sensitively detailed, has a pleasant silhouette and uses a mixture of facing materials (different kinds of brick as well as coloured tiles) in an agreeable way.

The other blocks of flats chosen conform more nearly to the familiar urban type. Edward Armstrong has been for a long time one of the soundest of the architects specializing in municipal working-class flats. If some of his work has been a bit pedestrian, it is always sober, well planned and solidly detailed. Now, in partnership with Frederick MacManus, he has completed the first instalment of a large slum-clearance and rehousing scheme at World's End, Chelsea, which is a good deal more colourful and adventurous. It tackles the problem of giving interest and pattern to the inevitable cliff-like facade spotted all over with windows, by strongly framing

two tiers of windows, and the balconies adjoining them, in a projecting concrete surround, and facing the horizontal strips of walling between each row of windows within this box with tiles to provide a complete contrast with the brick-work outside it. To pick out certain windows for so emphatically different a treatment may not be altogether logical, but is, I think, quite legitimate. In this respect it follows a precedent set in the Fry-Drew Lewisham flats I illustrated last year. It has the advantage of allowing the living-room windows to be given a larger glass area than the others without creating restlessness in the window pattern. The device of balconies projecting slightly to meet at an obtuse angle in the middle was used earlier in the Powell-Moya Pimlico flats, also illustrated last year.

Norman and Dawbarn are another firm from whom one



Flats at Twickenham, Middlesex, by Eric Lyons and G. Paulson Townsend; south facade with main entrance on left.

has come to expect housing work of a very high order and, in their case, of a slightly Scandinavian flavour. Their latest scheme, at Dagenham, consisting of a five-storey block, several three-storey blocks and terraces of linked houses, is no exception. The varied skyline is essential to give interest to such an arid site. Balconies are well used to give rhythm to the facades facing west, and are cleverly canted forward to give them a southerly aspect as well. The eastern (entrance) facades are less successful in design, the vertical emphasis given to the staircase towers conflicting uncomfortably with the horizontal rhythms of the whole block, and the detailing of cross-walls, canopies and eaves being somewhat harsh.

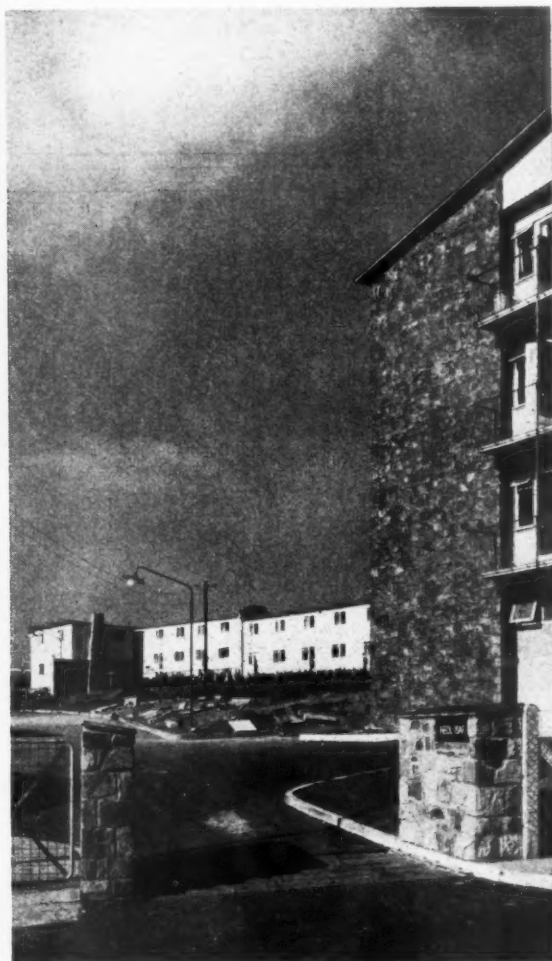
The other block of flats illustrated is a private effort (though for letting to people on the Twickenham Council's list) and much smaller. One is immediately aware of qualities of intimacy and charm which large-scale public housing seldom seems to achieve, whether because of the sheer mass of identical elements the architect of the latter has to deal with, or because he is inhibited by his constant preoccupation with cost, or for some other reason, it is hard to say. Nor have I been able to discover whether the Twickenham flats are dearer than the average municipal flats. They are well planned to form an L-shaped block with three flats on each floor. They have really spacious balconies and an interesting use of vertical cedar boarding and brickwork patterned with projecting headers. The only detail I would query is the absence of a projecting coping to the brick walls: neat but not, I fear, very practical in the English climate.

After flats, small houses and maisonettes. The London public, in 1951, was given a preview at Lansbury of the

H O U S I N G

sort of small house architecture that is now being planned for it. Lansbury was perhaps a little too eagerly built up by Festival propaganda into a specimen of the brave new world. The result was that in the event it fell a little flat, especially as it was too unfinished to be judged by any but experts. It is not a revolutionary scheme, except in the sense that it is revolutionary in London to design a whole neighbourhood at the same time. The housing areas contain a carefully balanced mixture of flats, maisonettes and cottages, but the total effect is disappointingly suburban, with its wide expanses of roadway and low cottage skylines. The site is less than a couple of miles from St. Paul's; to build successfully in such a situation it is essential to recapture at least some of the real urban quality that inner London used to have. It *can* be done without producing slums.

Left, housing at Lansbury, the new East London neighbourhood, by G. A. Jellicoe (top) and Bridgwater and Shephard (bottom). "Below, housing for industrial workers at Brynmawr, Wales, by Yorke, Rosenberg and Mardall; three-storey flats on right; terrace housing beyond."

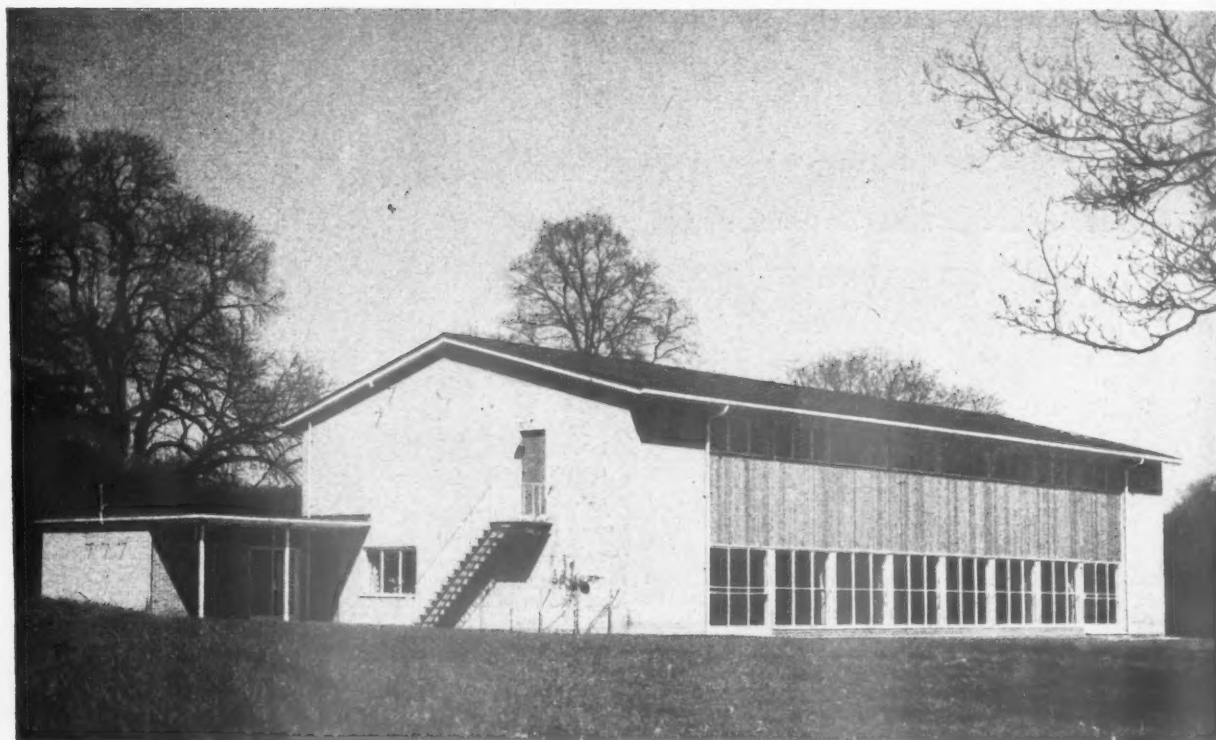
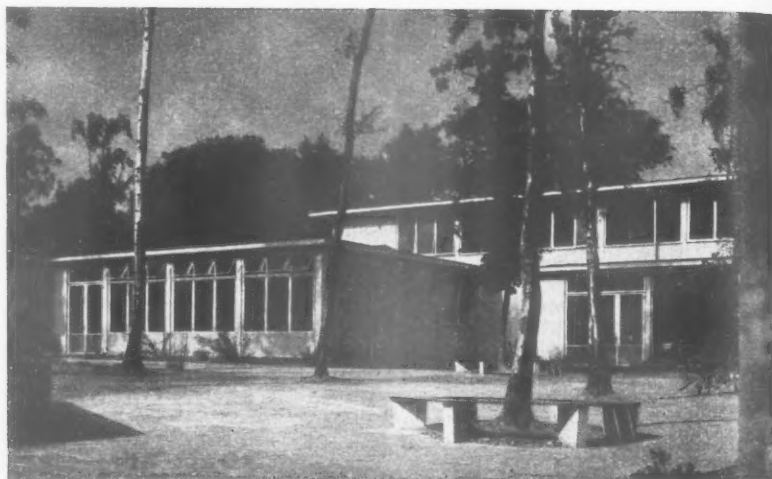


Aesthetically the Lansbury housing is worthy but dull. The most successful groups of houses (two of which are illustrated here) are planned round small squares, in one case a paved square for pedestrians only, giving a much more compact, enclosed character than elsewhere. Sensitive proportioned and detailed, they might fairly be described as an agreeable modern equivalent of the traditional brick and slate architecture of the East End. The other housing example is from Wales, and is part of the large-scale industrial development now taking place there. The houses are for workers at the rubber factory also illustrated in this survey. The siting of long terraces of houses in this sort of bleak, hilly country is particularly difficult. The way each row is broken at intervals and set forward on a lower contour line, though somewhat restless, should do much eventually to ease the

scheme into the landscape, although a unit of five or six houses might have given a happier proportion than one of four. The placing of a higher block of flats at right-angles between the rows of houses also helps, so does the careful choice of materials, including local stone.

When we come to selecting the best educational buildings we find the form of previous years consistently maintained. Hertfordshire still leads, with a number of schools after the now well-known pattern, about which there is little new to say. The example illustrated here, at Welwyn, is distinguished, however, not only because of its apt use of the structural system and modular method of planning on which the whole Herts school undertaking is based, but because of a special charm it has extracted from a delightful rural site. The changing level of the ground is skilfully used and there are

SCHOOLS



glimpses of enclosed gardens through the transparent corridor and assembly hall walls. The scale is subtly adjusted to the child's eye-level and the colour is good except for a second-rate mural painting in the entrance hall.

The Hertfordshire County Architect is also responsible for another admirable building, a gymnasium he has added to the teachers' training college outside the county town. It is the simplest possible rectangular structure with a low, flat-roofed changing-room wing running along one side of it, but its carefully studied proportions and interesting blend of materials (copper for the low-pitch roof; yellow brick for the gable ends; cedar boarding for the wall between the two ranges of windows) give it an unusually pleasant and solid character.

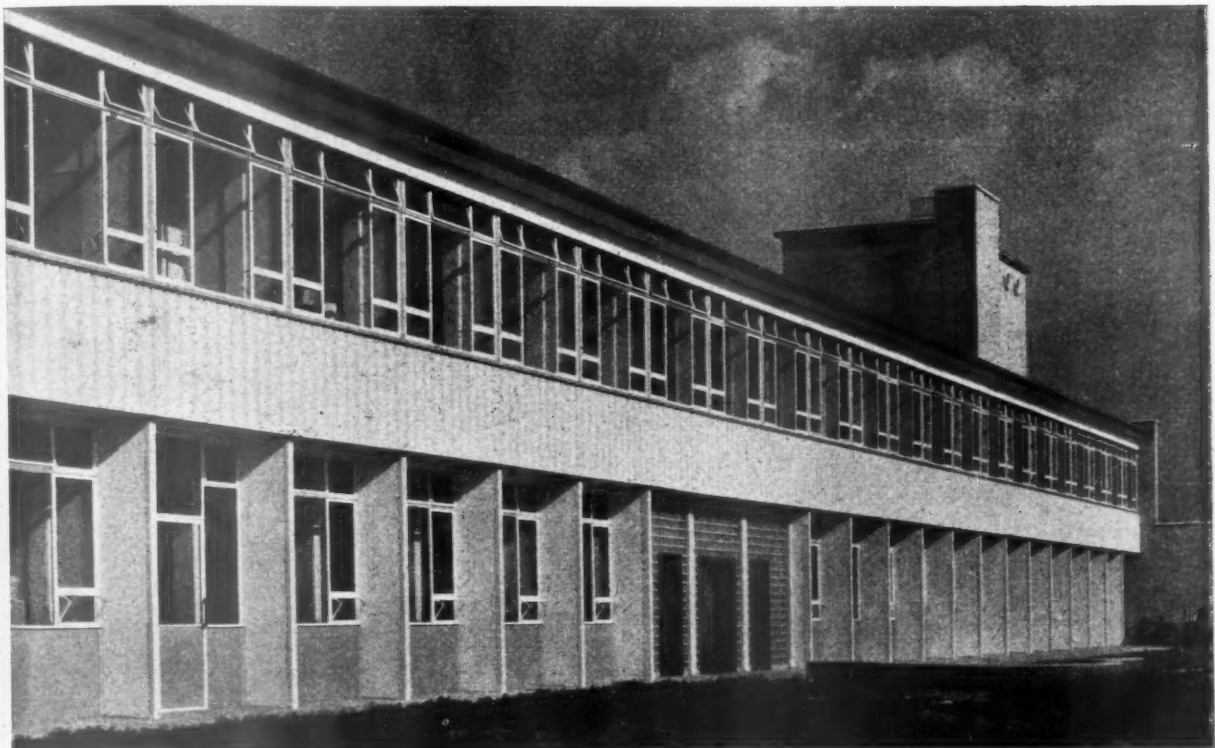
The next school is in Hertfordshire too, at Little Wymond-

ley, but is by a firm of private architects who have had what must have been the enjoyable task of designing a model village school with places for sixty children only. Most modern school buildings are on a much larger—often a forbiddingly large—scale, but here was a chance to achieve real intimacy of effect in a rural setting. The architects have taken it skilfully. Their simple little building gets its character from the pleasant handling of materials and the bold use of an asymmetrical pitched roof on a different scale in each of the two parallel blocks of which the building is composed. The lower block, seen in the picture, contains the three classrooms and staff room; the higher block contains the assembly and dining hall and kitchen. They are linked by a fully-glazed entrance hall, charmingly contrived so that the visitor approaching the main entrance gets a view right through it

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Facing page : junior school at Welwyn (top) by C. H. Aslin, Herts. County Architect (A. W. C. Barr, architect-in-charge); and gymnasium for teachers' college at Hertford (bottom), by C. H. Aslin (assistant architect, J. T. Pinion). Right, village school at Little Wymondley, Herts., by Richard Sheppard and Partners. Below, secondary school at Chigwell, by Harold Conolly, Essex County Architect (assistant architect G. L. Thompson).

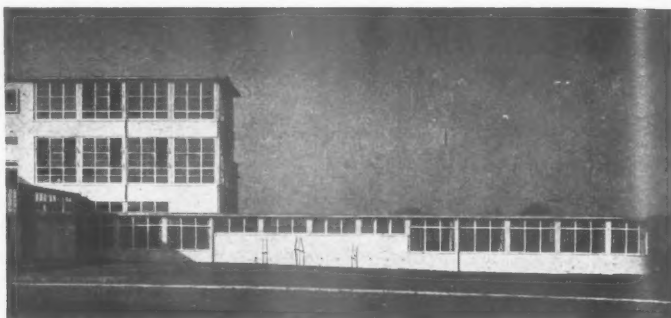


of a group of trees on the far side of the building. The sloping site has been made the opportunity of some interesting play with levels internally. The exteriors are notable for the, not always quite happy, use of windows of entirely different scale in close relationship, a device that has been successfully employed by Richard Sheppard and Partners elsewhere.

The other schools chosen, like those in Hertfordshire, follow the form of previous years. That at Chigwell is typical of the numerous ably designed school buildings put up by the architects' department of Essex County Council. These may not show the structural adventurousness or the elegant proportions of their opposite numbers in Hertfordshire, but they are well planned and represent a workmanlike standard of official architecture. The same might be said of the school at Canterbury, in this instance the design of a City instead

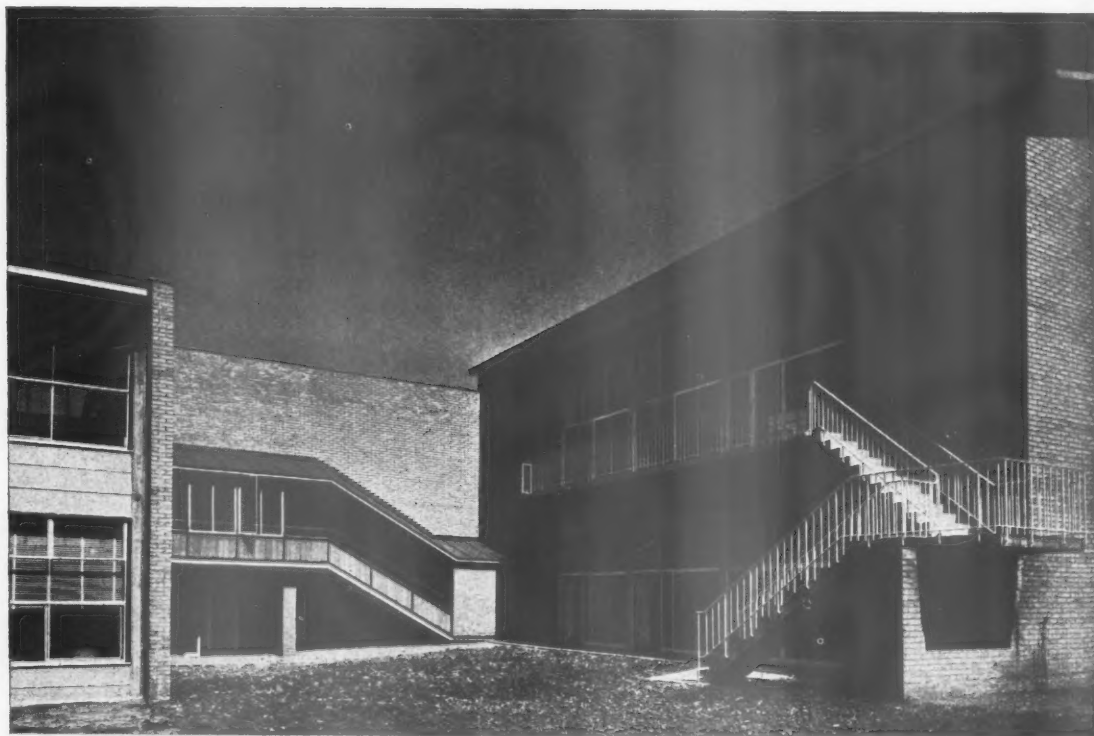
of a County Architect. It is a largish building, holding over 500 pupils. Practical rooms and classrooms are grouped into parallel three- and two-storey wings, connected by the remaining accommodation in a single-storey wing at right-angles. The elevations (of exposed concrete slabs, which one hopes will weather satisfactorily) are carefully worked out, their only defect being the rather too insistent pattern, especially in the three-storey block, of small-scale horizontal window-panes.

Finally, the school at Lansbury, on the whole the most successful of the buildings so far completed in this new East London neighbourhood, recalls the same architects' much admired school at Stevenage. It has a maturity in the handling of its rectilinear idiom not yet achieved at Chigwell or Canterbury, but also one or two surprising lapses, in the



Above, girls' secondary school at Canterbury, by L. Hugh Wilson, City Architect. Below, primary school at Lansbury, East London, by Yorke, Rosenberg and Mardall.

S C H O O L S

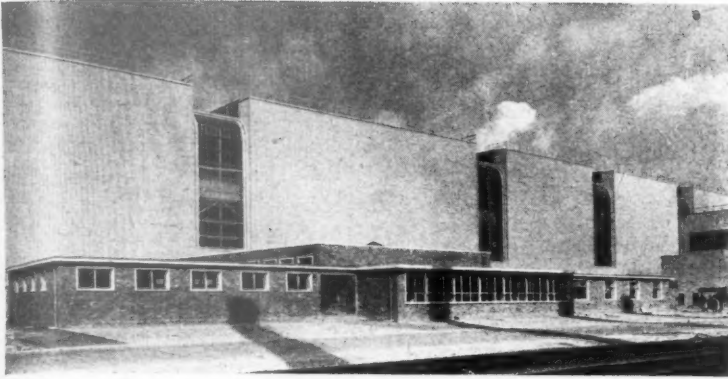


shape of junctions between planes, the effect of which in three dimensions does not seem to have been fully considered. There are interestingly-used walling materials inside and out.

So much for schools. Industrial architecture can claim two particularly distinguished acquisitions during 1951—both in Wales: the vast steelworks at Port Talbot, a splendid example of the value of an architect's collaboration in a field which the engineers have previously had wholly to themselves—at least until Frederick Gibberd was brought into consultation for the Scunthorpe steelworks illustrated in this survey a year ago—and the even more remarkable rubber factory at Brynmawr. The latter is a building full of interest and likely in its own way to be as influential as the Royal Festival Hall. It was not completed till right at the end of the year,

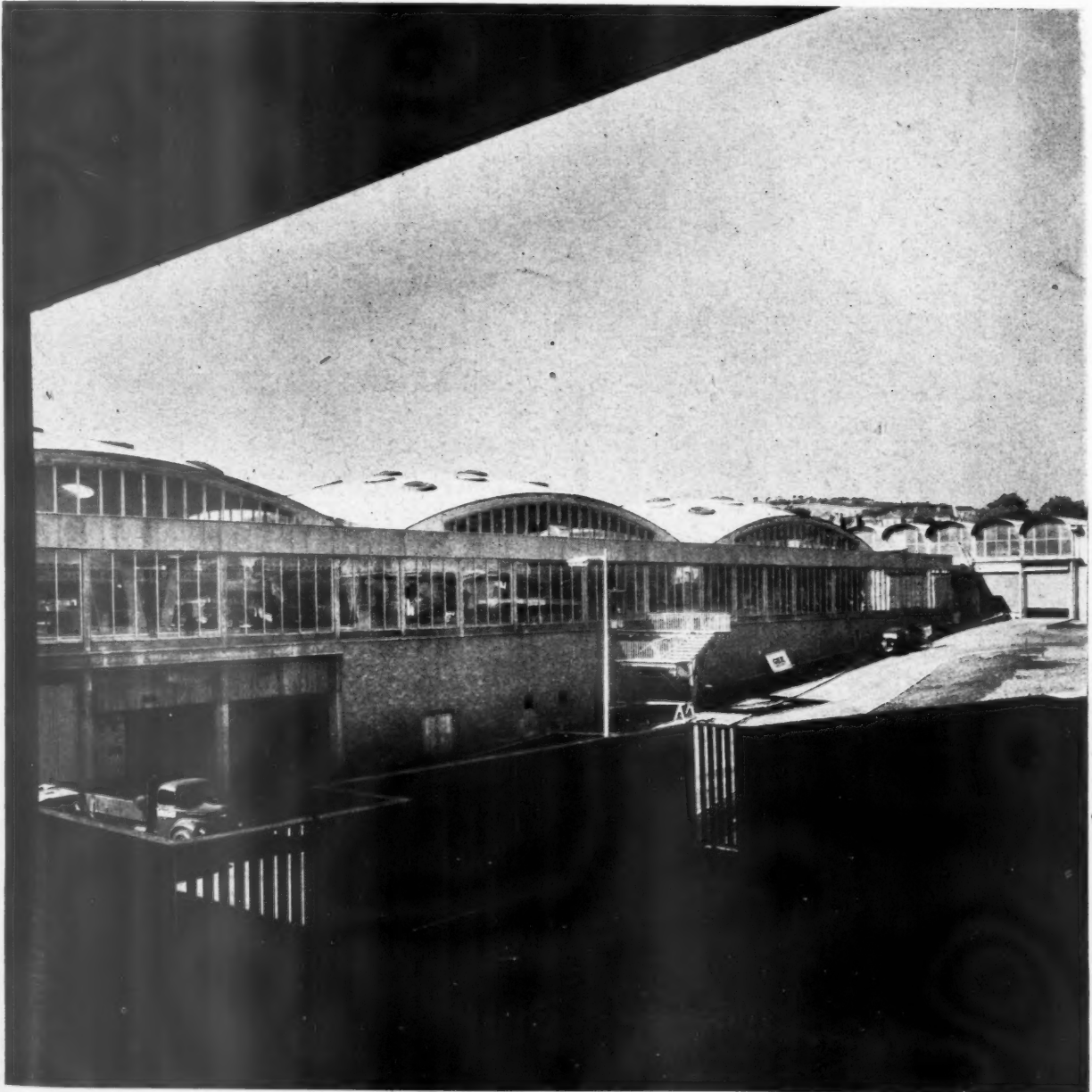
and needs more study than the writer has yet had the chance of giving it before a proper appraisal can be made, but it clearly has an almost cathedral-like monumentality and, like so many buildings engineered by Ove Arup, who has a way of inspiring architects to use structural techniques creatively, shows a fine appreciation of the internal spatial effects that reinforced concrete construction has made possible. The shallow domes in shell concrete over the main production area are a feature we shall see again, both because of their obvious appropriateness for a purpose of this kind and because of the fashion they are almost certain to set.

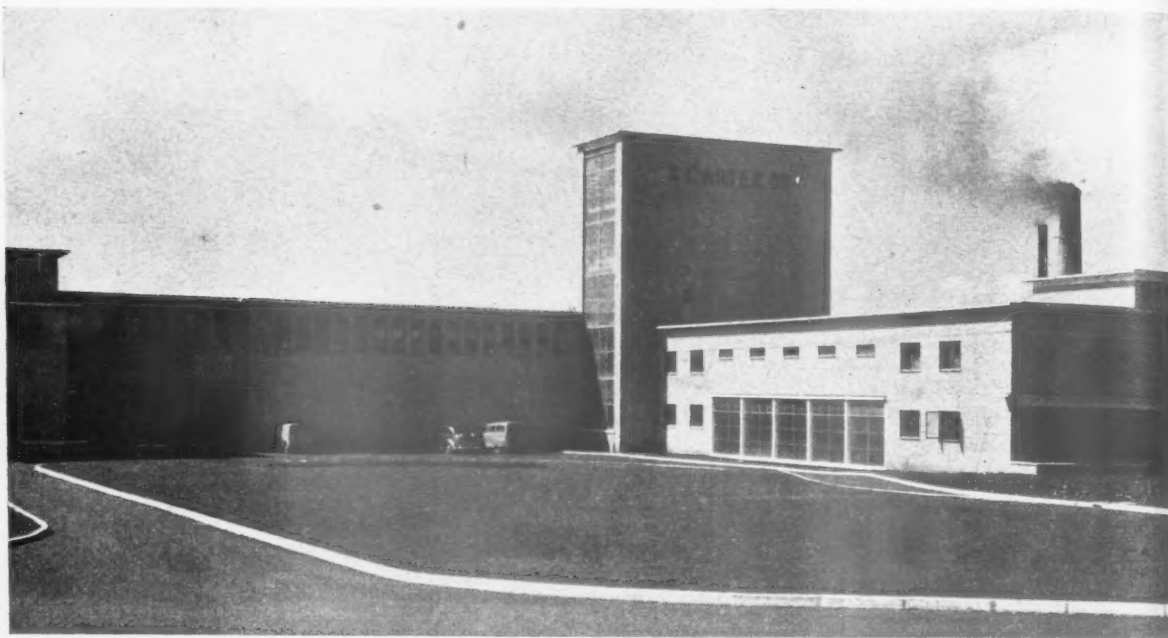
The fruit-canning and fruit-drink factory at Coleford is smaller and much more orthodox than the two Welsh examples, but provides nevertheless another good illustration



Above, steelworks at Margam, Port Talbot, South Wales, by Sir Percy Thomas and Son. Below, rubber factory at Brynmawr, by the Architects' Co-operative Partnership.

I N D U S T R Y





Top, factory at Coleford, Gloucestershire, by Gordon Payne and Preece. Bottom, research laboratories at Stewartby, Beds., by Cecil C. Handisyde.

INDUSTRY

—through the neat relationship of its various departments and the care given to its immediate surroundings—of the advance factory architecture has made since the days when factories either revelled in squalor somewhere in the Black Country or exhibited specious architectural styles to the arterial road motorist. This one is modestly and decently itself. So is the group of research laboratories for a brick works at Stewartby, which has, in addition, unusually agreeable proportions—inside and out—and well conceived detailing, giving it positive architectural qualities that lift it well above the average decently utilitarian industrial building.

Recent office blocks make a sad architectural story, so it is just as well that this is a survey of the *best* buildings of the year and the crimes that so many sponsors of office buildings

and their architects have committed against good planning, good taste and good manners can simply be ignored. The first example shown is not without its faults, but after seeing what is happening elsewhere in the City of London, on the edge of which this building is located, it is a relief to find anything half so good. It had not an easy site—long and narrow with only one road frontage—and one gets an impression of an attempt to compress too much architecture into this elevation: the group of windows arbitrarily framed together as a panel—has no significance in plan and there are somewhat restless changes of scale and material. But the modelling of the facade is discreet and clean and it is not overloaded, like other recent office blocks, with pretentious architectural “features.”

WORKING DETAIL

DOORS: 7

SLIDING DOOR: HOUSE AT SANTA MONICA, CALIFORNIA

Richard J. Neutra, architect.



The wide sliding door is a single sheet of plate glass, framed in aluminium, and occupies the centre part of the window wall to the terrace.

WORKING DETAIL

DOORS : 7

SLIDING DOOR: HOUSE AT SANTA MONICA, CALIFORNIA

Richard J. Neutra, architect.

2" x 10" joists at 1'-4" crs.

angle bracket

door frame reinforced at corners with steel channels

bronze weatherstrip

aluminium section

1/4" plate glass

6'-11 3/4"

aluminium door section

metal threshold

carpet

terrace line

steel guide

expansion bolt

aluminium bar

VERTICAL SECTION THRO' SLIDING DOOR

scale 1/4 full size

removable fascia

ball spacer

centre track

channel track

pendant bolt bracket

laminated lintel

aluminium section

1/4" plywood

hardwood mould

3/8" plywood

mastic
aluminium flashing

VERTICAL SECTION THRO' WINDOW

scale 1/4 full size

6" x 6" post

aluminium sections

steel guide

aluminium sheathing

stainless steel weatherstrip

11'-3 1/4"

PLAN OF DOOR JAMBS scale 1/4 full size

WORKING DETAIL

WALLS AND PARTITIONS: 1

GLASS PARTITIONS: OFFICE BUILDING IN CHICAGO

Friedman, Alschuler and Sincere, architects and engineers, in collaboration with Harper Richards, designer.



The partitions are composed of corrugated glass panels which are held at the base in a rubber-tiled skirting and are bedded at the head straight into the plaster margin of the corridor ceiling.

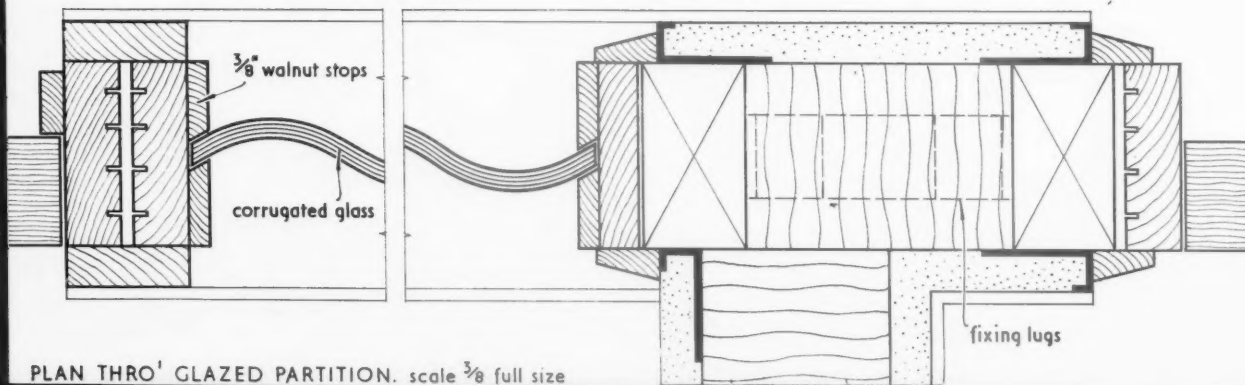
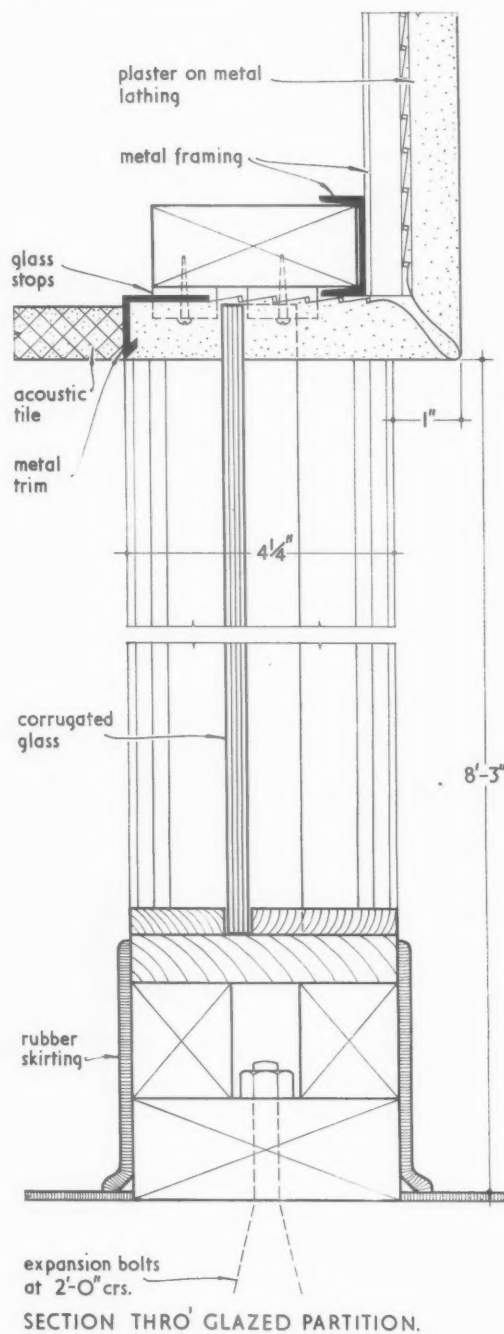
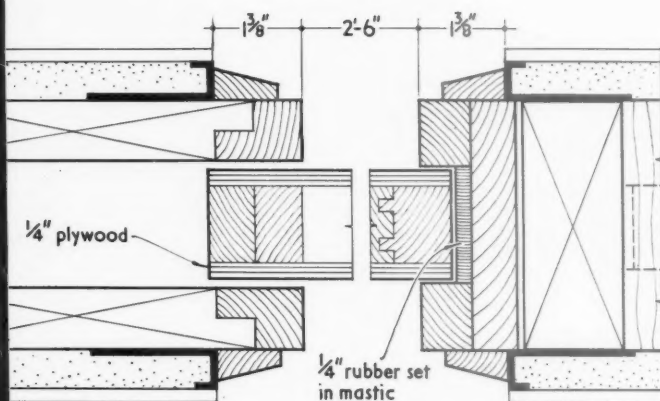
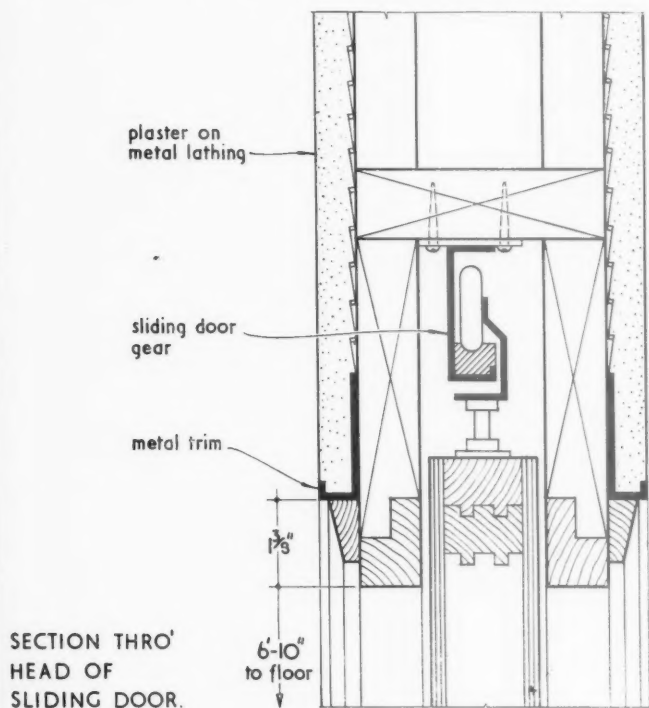
Photograph: Carl Ullrich

WORKING DETAIL

WALLS AND PARTITIONS : 1

GLASS PARTITIONS: OFFICE BUILDING IN CHICAGO

Friedman, Alschuler and Sincere, architects and engineers, in collaboration with Harper Richards, designer.





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Above, offices in Bridewell Place, Blackfriars, London, by Trehearne and Norman, Preston and Partners. Right, Government offices at Rickmansworth, Herts., by G. W. Pollard, Chief Architect's Division, Ministry of Works.

O F F I C E S

After deploring the latter, it is pleasant to be able to give some measure of praise to the Ministry of Works, who are responsible for the small Government office building at Rickmansworth; not a specially distinguished piece of architecture, but sensible and well-mannered in a conventional official style. It seems to be only when the Ministry feels a need to try to be monumental that clumsiness and pretentiousness emerge. The office building in St. James's (overleaf) is a smaller affair and not easy to see, being on a largely enclosed site. But it is included as a good example of functionalism that is not insensitive, and because it turns to attractive architectural account that often ugly feature—the external escape stair.

The next category is shops, which takes us back once more



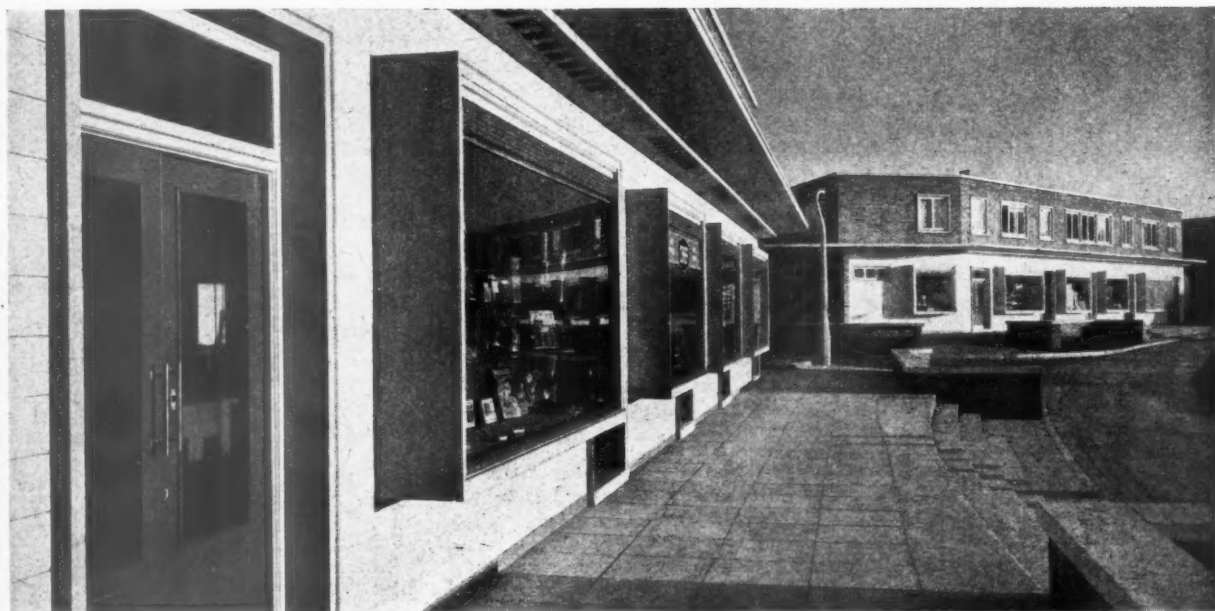
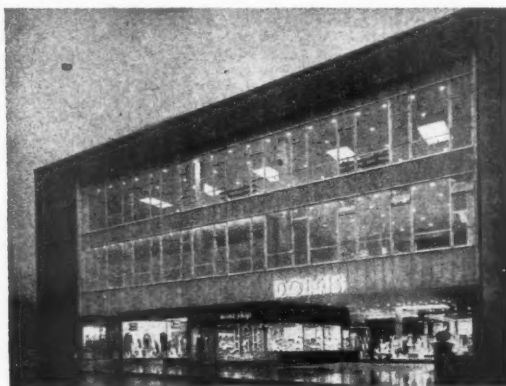
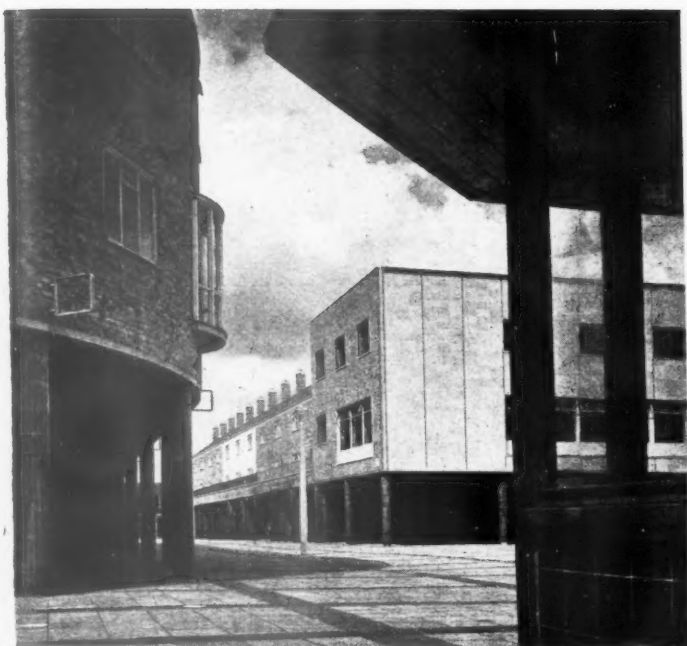
OFFICES *Offices in Duke Street, St. James's, by Bertram Carter ; rear elevation.*



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S H O P S

Left, shopping centre and market place at Lansbury, East London, by Frederick Gibberd. Below, shoe shop in George Street, Plymouth, by Ellis E. Somake. Bottom, shops at Hornsea, East Yorkshire, by A. C. Blackmore (in association with Gregory Wilson).

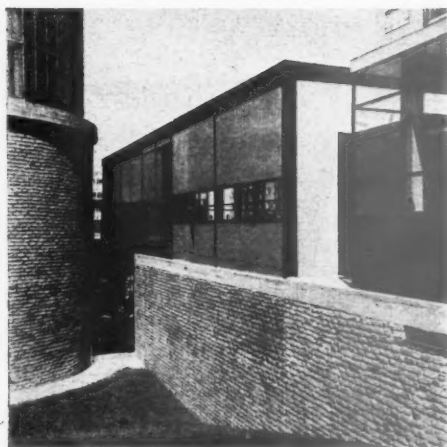


to Lansbury to admire Frederick Gibberd's shopping street and market place. Credit must also go to the LCC, who conceived the idea of the pedestrian shopping precinct which should form part of every neighbourhood. Architecturally the merits of this example lie in what *The Architectural Review* has taught us to call its qualities as *townscape*—the relationships between buildings, pavements etc. and the way the proportions of market place and shopping street are revealed gradually and skilfully as one approaches from the residential area. Its defects lie in the treatment of the upper storeys of the buildings, where an assortment of rather skimpily detailed features—windows, cornices, chimneys—do not make a properly integrated whole. The importance of the art of townscape is proved by the fact that these weaknesses—irritating, perhaps, only to the architect—recede

into insignificance when the eye is led to appreciate the handling of buildings and spaces in the larger sense.

At Hornsea there is another shopping centre designed to serve a new housing area. It is on a much smaller scale—too small to form a pedestrian precinct—but it has been given a wide pavement, raised above and well separated from the traffic road. It is cleanly detailed and has the fashionable box-framed window; otherwise there is not much to be said about it except to welcome the tendency that both it and the Lansbury scheme represent for local housing authorities to take responsibility for shopping facilities and to group shops together as a properly considered architectural whole.

Another alternative to the pedestrian shopping street is the display area which big shops increasingly tend to provide beneath the building as an extension of the public pavement,



Above, hangar and offices at Collinstown Airport, Dublin, by Hugh Roberts and Davies; from south, with offices in foreground. Left, pump house for district heating plant, Pimlico, London, housing scheme, by Powell and Moya.

thereby breaking up the continuous glazing of the ground floor facade. This has been effectively done in the Plymouth shoe store, one of the first instalments of the rebuilding of the bombed area of the city. The strong horizontal treatment of the upper floors emphasizes their character as a great beam, beneath which the shop entrances and display areas can be freely planned.

Only two miscellaneous buildings remain of this year's choice; a hangar and offices for the Irish air lines which show how monumental an effect can be obtained, if the design is thoroughly worked out, by the use of such utilitarian

materials as steel frame and asbestos sheeting; and the charming little pump house belonging to the district heating plant at the Pimlico housing scheme illustrated in this survey a year ago. The pump house is included here because it shows how, if enough study is given to it and enough imagination exercised, even a relatively insignificant functional installation can become a work of art. This little building, elegantly proportioned and beautifully detailed, like a Mondrian painting in three dimensions, has all the sparkle and precision of the machinery with which it is identified. Within the limits of its purpose, it is a gem.

B U I L D I N G S O F T H E Y E A R : 1 9 5 1

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We introduce you here to ten persons (not all of South Bank fame), nominated by Astragal, for their outstanding work in the past year, and being Festival year, mostly of the same type. Under the easily ascertainable biographical facts we have tried to penetrate the facade of anonymity professed by architects, in order to bring you their background and thoughts on architecture and on the vast subject of architectural dialectics. To maintain some uniformity we prepared a questionnaire which we print below. This acted only as a guide to what was said at each interview. The architects were interviewed and photographed by Sam Lambert.

MEN OF THE YEAR

PHILIP POWELL and HIDALGO MOYA (architects of Pinfold flats and the Skylon). For being the young firm of architects who earned the biggest share of limelight and for really demonstrating that not only can one win a competition with a design but also get a house made for it.

ROBERT MATTHEW, LESLIE MARTIN (J.P. Architect and Deputy Architect), **PETER MORO and EDWIN WILLIAMS**. For designing and building the Royal Festival Hall, the first pleasure-giving building in post-war austerity Britain.

MICHAEL PATRICK. For succeeding to the principality of the Architectural Association School, England's most talked about architectural school.

DOUGLAS WALLIS (whose house Sun Flame won three races this year and nearly £4,000 to date), for proving that an architect can win races as well as competitions.

MAURICE RUSSELL, DAVID COLE and PETER BENDER (three young architects who combined in practice in 1951). For having enough faith in the possibility of private practice to start at the bottom.

HUGH CASSON. For the wonderful work he did as Director of Architecture, Festival of Britain (and receiving a knighthood for it).

JEAN SHEPPARD (wife and a partner of Richard Sheppard, who designed the Swan, Hunter office). For demonstrating that the architectural world is not entirely man's domain, and for designing buildings and not just kitchens.

RICHARD LLEWELYN DAVIES. For devoting himself to research and really getting somewhere. 1951 was the year in which the research team of Nuffield Provincial Hospitals Trust (of which he is head) designed their first complete building, based on study.

ERIC BROWN (architect, with Peter Chamberlin, of the South Bank seaside section). For being the discovery of the year as an imaginative designer.

OVE ARUP and Partners (consulting engineers for the Heynham Rubber factory, Louisiana flats, and, on the South Bank, the Fairway Restaurant, the pre-stressed footbridge leading to the Festival Hall, and the canopy to the Chicheley Street entrance). For being in complete sympathy with contemporary architecture, and for having so much to show for 1951.



THE APOTHEOSIS OF ASTRAGAL

Man of the year is undoubtedly Astragal (that was). The JOURNAL long ago awarded him a private laurel wreath for his many outstanding qualities; now King and country have recognized his special gifts, with a knighthood, that has turned plain Astragal into Sir Hugh Casson.

QUESTIONNAIRE

1. We hope you have a dream building. Something you have always wanted to design and see built, which perhaps you have indeed designed. It's not been built. Perhaps you could give us an idea of it, sketch, a few words?
2. What is your guide to the intelligent use of colour?
3. Amongst the various categories of building materials, stone, wood, brick, etc., do you have any favourite?
4. How did the Festival alter your life?
5. What good (or bad) resolutions have you made for this year?
6. Who was it, or what was it, that taught you the most about architecture?
7. Restrictions and clients can at times be heart-breaking. What do you do (or think of doing) at such times?
8. What is your frank opinion of your last building, and how did it exceed or fall short of your hopes (with due respect to the client and your future prospects)?
9. What is your idea of good contemporary architecture and what principles do you think should ensure that it doesn't fall flat on its face?
10. What do you consider was the best (or worst) feature at the South Bank?
11. What do you think about most when not thinking about architecture?
12. Who would you like to see receive the Royal Gold Medal next time?
13. Now that you know what it is to be an architect, what other career (a) are you glad you have not chosen? (b) would you rather have followed?

HUGH CASSON

Life and Times

Hugh Casson is married to an architect and has three daughters, Carola (11), Nicola (9), Dinah (5), and at 41 has already won two separate kinds of architectural fame, first, till '51, as Astragal, then as chief architect of Festival and South Bank Exhibition.



Lives on Campden Hill in a house painted grey, with a yellow front door and a partly spinach-green living room, and owns a 1927 Rolls Royce. Is what is called Reader in Interior Design at the Royal College of Art—a new job, and a new department. Has only a few very patient students at present, but they are picking things up as they go along and he finds it stimulating—and hopes they do. If he were not an architect he would be almost as happy, he thinks, writing an endless series of superficial but, he hopes, entertaining, travel books. At the age of 8 he wanted to be an architect; at 14, an ambassador; at 17 (following a series of examination defeats), a lawyer. Three weeks in a solicitor's office coupled with a slight talent for drawing returned him to his original aims, and he went up to Cambridge to read architecture. After taking his degree (and thus passing RIBA Inter.), taking a six months student-ship in Athens, and 18 months at the Bartlett, he took the RIBA external exam. (qualified 1934) and got his first job at 30s. a week (rising after one year to 45s.). His first solo design task—a cashier's desk for a hairdresser's—had to be dismembered in the street because it was too large to go through the door. One of his earliest jobs (a 5 bedroom speculative house for his father; contract £1,153) brought in a number of enquiries and started him in private practice with his

good friend the late Christopher Nicholson, with whom he remained in partnership till the war in which he had, he says, the most shamefully cosy job in camouflage. Nicholson's tragic death in a gliding accident, and the Festival of Britain, set new problems, but he is now back in normal practice with Neville Conder and Patience Clifford.

This is a game at which it is so easy to cheat that I suppose it's hardly worth the trouble. But how tempting it is to play for laughs, or to give not the true answer, but the answer one would like to be able to give, or even the answer one would like other people to *think* was the true answer, or. . . Perhaps on the whole it is simpler to be as honest as self-deception permits. Here goes then.

South Bank It's a bit difficult to say what I liked and disliked most at the South Bank. After all, I want to keep on speaking terms with my colleagues—all of whom, I think, did the profession credit. But there were, I think, no masterpieces—no building or feature which will be remembered by architects of the future as vividly as, say, Mies' pavilion at Barcelona, Asplund's Paradise restaurant at Stockholm (1930), or, say, the Swiss Pavilion at Paris (1937). Things I remember as particularly successful—apart from such non-architectural objects as the prize stallions, the sailing dinghies, the Buddicom locomotive, etc.—are Eric Brown's Seaside Section, Cadbury-Brown's Origins of the People (inside and out), the Lion and Unicorn interior, the Manasseh '51 Bar, Misha Black's Regatta Restaurant, James Cubitt's cigarette bins. But I could go on for ever. For me really the best thing about the South Bank was the fun we had in putting it up and strolling around it on a fine evening. And the worst thing?—obviously the weather, and the way it looks tonight.

People From Whom I Learned First, from my father—a disrespect for humbug and an affection for people. Second, from Harold Tomlinson, my Cambridge supervisor, a passion for drawing clearly, in outline and in ink. Third from Geoffrey Webb and Professor Richardson, all I ever have known about architectural history. Fourth from Kit Nicholson, how to be an architect and like everything good from Lutyens to Corb. Fifth—and most of all perhaps—from arguing with other architects. (I suppose I mustn't mention *The Architectural Review*?) Incidentally, I consider myself a most incomplete architect. Much of the job I find genuinely tedious or inexplicable. The fun I get is almost entirely from the first $\frac{1}{8}$ -in. scale sketches. I am an intuitive, even emotional, designer—too lazy to analyse and too afloat with alternatives to be decisive.

Resolutions To build a real building. To read more books, fewer magazines. To clean my shoes. (Nobody cleans them except when I do, which isn't very often.) To do fewer things and to do each of them more slowly, so that I can do them better. That goes for everything, including architecture . . . drawings . . . articles . . . whatever one is doing. 'Tho' I am far too kind-hearted about sitting on committees. Fewer committees, then, in 1952. To be less flippant. To be more discreet. None of these, I suspect, will be kept.

Colour I have no colour theories and know absolutely nothing about Ostwald and other colour mechanics. I try and trust my eye, and always trust my wife's. An

interesting thing about colour is the tragic chase the layman has in trying to keep up with the architect. Twenty years ago the architect painted his house cream and his front door green. The layman consultant has just got around to that. Now the architect has started painting his door black, red or white, and his house pale grey. The colours, of course, that everyone now uses in interiors, are two shades of green, a dark spinach and chartreuse. But already it's been through the cheaper women's magazine belt and the architect feels the breath of pursuit hot upon his neck. I should say the greatest colour change brought about by the Festival year will be that fewer balustrades will be painted white. Black and tan and lilac are my bet for this year's favourite colour scheme . . . but don't tell anybody.

The State of Architecture My idea of good contemporary architecture is doing what comes naturally. How do I hope to see it come about? I don't know. We must all, I suppose, relax a bit. Don't design with both eyes on the architectural magazines—(an occasional glance is quite enough) or you'll become too constipated to move—and avoid quack purges. The relief may be immediate, but the long-term effect disastrous. I often find that the first intuitive solution to a problem is, because it is fresh and sparkling, the one to which you eventually return.

MATTHEW MARTIN AND MORO



Life and Times Robert Matthew (centre) is Architect to the LCC. His first floor office at the County Hall overlooks the Thames; his house faces Regents Park. Married and has two children. Studied at Edinburgh Art College. Qualified 1931. After two years' post-graduate work he joined the Department of Health for Scotland in 1939 becoming Chief Architect and Planning Officer in 1945. Joined the LCC in 1946. In 1949 he visited America as member of the Building Industry working party. Likes sketching and listening to music. Dr. J. Leslie Martin is Deputy Architect to the LCC. Lives at Tring. Married and has two children. Studied architecture at Manchester University, qualified 1930 and later lectured there, then became head of the School of Architecture in Hull (1934-39). From 1939 until he joined the LCC he was principal assistant architect to the LMS. In 1946 he went to the USA, made a special study of development in planning, construction and materials for the railway. Spare time he spends in recovering and re-growing disappearing varieties of British fruit trees. Peter Moro (left) was associated architect, Festival Hall. Has worked in conjunction with the LCC since 1948. Lives at Greenwich. Married and has two children, Frances 6, and Alice, 3. He was born in

Heidelberg in 1936. Then set furniture. Concert interview. Studied. Joined.

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Heidelberg and having studied at Stuttgart, Berlin and Zurich, qualified in 1936. Came to England in '36, spent three years with Tecton, and then set up in private practice; has designed housing, exhibitions and furniture. Edwin Williams who was senior architect in charge of the Concert Hall Section, is unfortunately ill and could not take part in the interview. He lives at Brook Green. Is married and has one son. Studied at Liverpool University and was Henry Jarvis Student in Rome. Joined LCC in 1935. Plays violin, viola and 'cello.

The Royal Festival Hall It is obvious that any building, once completed, is open to criticism. We think that any architect putting up the same building for the second time would make some changes. He would know more about the problem and would hope to make a more complete solution. (For the same reason the architect is potentially the best person to criticize his own building, and on this score we would each have different points to raise.) Concerning the Royal Festival Hall, there are several things that we would not change. First, the basic idea; second, the decision to use a large number of natural stones and timbers in this particular building; third, the effort to produce a carefully considered and finished piece of architecture. We are glad to find that critics of the Festival Hall (for and against) have had to face up to this building as a pure piece of architecture and that they have not been able to pass it off by writing it up as a piece of sociology or science. There is, of course, some science in it, and we would not change the way in which this has been used.

Colour We don't know of any easy approaches to the intelligent use of colour. But there are some influences. One of the most important comes from abstract painting. This is not because it suggests colour schemes but because this form of painting demonstrates how colour and textures can be used in a structural way. Colour is not a separate study, but part of the problem of dealing with forms and shapes. Some of the applied arts give the same stimulus.

Materials The use of materials is not a question of preference at all. It is a question of appropriateness. Lloyd Wright's boulders, canvas and timber may be fine in the desert, but they are not materials for a programme of school buildings in London. The materials change the

architectural problem. Steel frames, concrete forms, unit constructions, brick and timber all have their appropriate use. It is the architect's job to know what this is and to cope with all these materials in his designs.

If Not Architecture When there is plenty of building to be done, we are all quite happy to be architects. If this became impossible, the individual inclination of two of us cover the following range:—(1) Painter (not house, and preferably not street artist); (2) Pomologist (old varieties only); (3) Musician; (4) Art collector. The third would go into retirement (and contemplation).

OVE ARUP

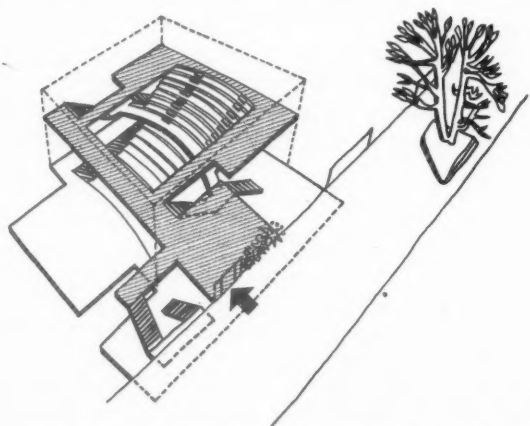
Life and Times

The firm of Ove Arup and Partners, structural engineers, has been concerned with many of the buildings of 1951; Brynmawr, the new LCC flats, South Bank, etc. Office (50 staff) is in Fitzroy Street, London; branch also in Dublin. Lives at Virginia Water, an incon-



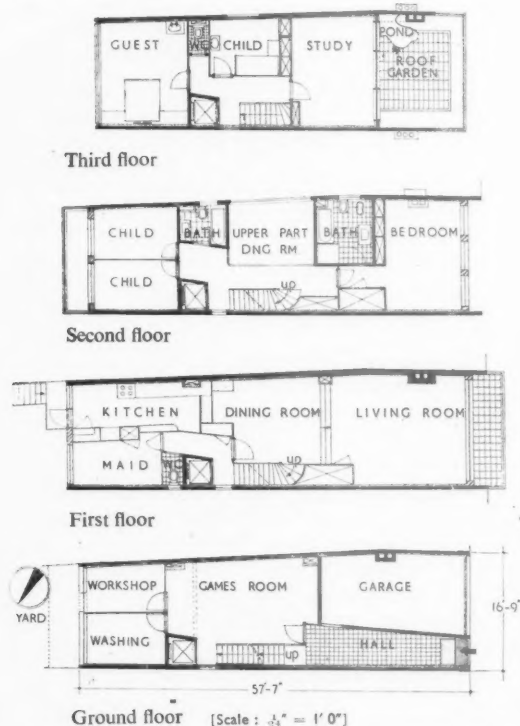
gruous surrounding of bigish houses, cars with chauffeurs, golf club, cocktail parties. Married and has three children, Anja (married), Jens (studying physiology at Cambridge), and Karin. Interested in nearly everything under the sun; social questions, art, music, personal relationships, good food. Most important to him is the subject of personal relationships, in fact having a good relationship with the people he meets. Born in Newcastle. Mother was Norwegian, his father Danish. Spent the first twelve years of his life in Hamburg, then went to a boarding school in Denmark. Studied philosophy at Copenhagen University for three years, then turned to engineering. Went to work with Christiani and Neilsen in Hamburg (marine engineers constructing jetties and quays, etc.) Was appointed to their London office, and soon became Chief Engineer, staying with them till 1934. Next went to J. L. Kier & Co., also a Danish firm, of engineers and contractors, for four years. Worked on Highpoint, Finsbury Health Centre, buildings at the zoo. After that he started a firm with his cousin, acting as consulting engineers and contractors. Finally, wishing to concentrate on design, he set up on his own and later took into partnership, R. S. Jenkins, G. Wood and A. Young.

The State of Architecture MARS (formed in 1932) stood for modern architecture and we tried for a year to define what it meant. You could try to compare contemporary architecture with other periods, but much or most of what is built now—for instance, Neo-Georgian—would not normally be called Modern. Some architects use the word modern when they think of good architecture, for others it means modernistic and is a word of derision. It seems to me that modern architecture must first of all be unprejudiced. We live in a period when a lot of new materials and methods are being used. You must find the most efficient use of these new materials and you must use economy. This will affect your



Above, a perspective cut-away of the extension to the Royal Festival Hall. The main part of the hall is below ground (the hatched area representing ground level). The hall will be built on to the now temporary south-east end of the Festival Hall. The tree in the diagram exists between the Hall and the Shot Tower.

architecture. On the other hand, if it is to be architecture at all, it must be controlled, by an over-riding sense of beauty, if you like. Now what is beautiful in a particular period must also have some eternal values in it. It must not be an imitation of what has gone. The architect must be free to consider forms and colours that will be in tune with modern art, modern music. You could perhaps say some modern architecture is good and some is not good; like Baroque, or anything else, it must be good of its kind. The standards of modern architecture should, of course, be the standards (as far as the artistic side of it goes, leaving out function and amenity) which will create an emotional or æsthetic reaction of the desired kind. On the other hand, it would be very difficult to lay down any laws (for it becomes a question of personality), and perhaps the only thing that can be positive is a negative thing: you should NOT be bound to accept any particular cliché or standard (even if it is a column by Le Corbusier, for instance); it should not be imitated by those who have really no reason for using it, for if a design does not come from within, it is just a borrowing from something else. I think design should be unfettered and entirely unprejudiced. I am very convinced that good design is bound up with contracting. To design something is to indicate the best method



Above, a four-storey terrace house that Ove Arup designed for his own occupation on Richmond Hill. Although approved by the Town Planning authorities, it was never built. Reasons: there was not enough garden for his wife; fear of trippers and picnic parties.

to build it. Ultimately you want to get costs down. The architect wants to produce the desired result for a certain sum of money. The cost side is a question of contracting. If you can find a sensible, economical method, the design evolves from that. Just as structure and architecture should be thought about in the same brain. Specialization is one of the difficulties of modern architecture.

DOUGLAS WALLIS



Life and Times Douglas T. Wallis's office faces the Natural History Museum in South Kensington. He is now 51. Worked in an office before completing his training at the AA under Howard Robertson. Qualified 1927. His architect father, now 80, remains a partner of the firm. (Both his grandfathers were jerry-builders.) His daughter, 18, is joining the modelling department of the firm and his son, aged 12, is expected to keep the firm going into the twenty-first century. D.T.'s ambition is to become a member of the RIBA Council. Prefers horse books to architectural magazines; is glad he didn't become a literary critic; might like to have become a constructional engineer. Enjoys oil painting, although he thinks that an architectural water colour is still the thing. Wrote the section on Industrial Architecture in the 14th edition of the Encyclopædia Britannica when he was 28 (seems fairly accurate now, he says). Has designed buildings in South Africa, been to America. Joined the firm (Wallis, Gilbert and Partners) in 1929 (recently completed by the firm is the Hoover Washing Machine factory in the Rhondda Valley). Hobby, racehorses.

Horses My best racehorse is Sun Flame (see photo). He has won ten races, three of them last year, and just short of £4,000 prize money in all. On January 1, he became a six-year-old and started a hurdling career. He is rather a Windsor specialist, having won three races there; also two at Brighton and one each at Kempton, Folkestone and Salisbury. I also bought two yearlings last July at Newmarket. One is named King Post and the other Pure Flame. Pure Flame is by Fairey Fulmer and we hope to get him racing in the spring. I find this hobby full of interest and, apart from the breeding of the horses, it carries one into contact with all kinds of people. I even met Mr. Churchill on Epsom Downs early one morning. Colonist was with him and Sun Flame and Colonist had a private trial. Mr. Churchill arrived on the Downs in a small Austin car, wearing a heavy overcoat and muffler and, after a breezy chat, I was offered a cigar from his gold case, but I'm afraid his disarming personality even at this early hour prompted me to prefer a cigarette, a decision I've regretted ever since. Needless to say, Colonist was in front of Sun Flame as the pair flashed by us. Sun Flame has also done a little bit of work for Wallis, Gilbert and Partners, and I suppose I have to thank him for my commission in designing the new Weighing-in and Jockeys' Rooms, etc., for the Royal Windsor Racecourse. And my trainer, Mr. Kenneth Cundell, is in touch with me with regard to a couple of cottages for his headman. What do I do when restrictions

get too much for me? Go racing, and when my clients become obstreperous I take them with me.

South Bank What did I think of the South Bank? Oh dear! I haven't an awful lot to say about it, but first of all my reaction is that it was a glorious opportunity for some of the younger members of the profession to have had their esquises erected. I can't remember such an opportunity as this in the last thirty years. It was a chance for a fling and right well I think has it been taken. As I walked round the exhibition I felt I could tell the vintage of the designers from what I saw and I preferred the newer wine. I'm sure a great deal will eventually find its way through to other parts of the country. Would I have liked to do something on the South Bank? Yes, but I don't think I would have improved it one little bit. We have young chaps here bursting with ideas of shape and colour. All the same, remember you can't be born with Doric column in you. You must always respect the heritage of the Doric column in order to avoid being a little raw.

Practice Do I let my assistants have their own way so far as elevational designs go? The answer is that one can't afford to say "Yes" although everyone here knows that he can have a fair go and feel a part of the job in hand. We also employ outside consultants to get a bit of fresh blood into our designs, especially for interior decorations. Both Chadwick and Lunn are busy working with us in the same way as if they were members of our staff. (Hulme Chadwick designed the interior of the canteen at Hoover's High Wycombe factory last year, and J. T. Lunn, the interior of the chairman's room at Hoover's Perivale factory.) Heal's have just completed an interior with Lunn and an excellent job it is. The specialist can look after things like the dyeing of carpets and jobs which, I think, really do not quite fit into an architect's general practice.

RUSSELL COLE AND BENDER



Life and Times There were ten architects' nameplates on the door of the Buckingham Street office (close by Charing Cross Station) in which Russell, Cole and Bender set up practice together in April last year. Peter Bender (centre), qualified 1947, is married to an artist, lives in Hammersmith, hopes to move to Hampstead. Douglas Cole (left), qualified

1943, met his wife at the University in Algiers (she is French), and lives in Westminster. Maurice Russell, qualified 1947, the eldest, married recently, lives at Limpsfield, Surrey. All three studied at the Regent Street Polytechnic, where they met. They had all practised privately previous to setting up in partnership. The firm's work so far includes mainly exhibition stands and shops. Projected are a factory in the Old Kent Road, a big shop on a bombed site near Plymouth, two pub interiors and two houses for a private client (840 sq. ft. and £1,000).

The State of Architecture Well, after the '51 Exhibition and the Festival Hall we seem to be getting somewhere, but I think that more of us must get back to basic essentials and consider modern design as a unit instead of clichés strung together. Clichés seem to have a stronger hold in this country than abroad. I think that contemporary architecture in England will not be completely accepted by the public, or in any way stable, until modern methods of building and way of living are wedded to the more traditional atmosphere, in the same way that some American architects have used traditional materials to produce something entirely new and yet within the Colonial tradition. Admittedly, in many ways it is not a fair comparison since at the moment we are suffering from lack of materials and are being hamstrung by very stringent financial limits.

Colour How difficult to answer! I don't think one can generalize. It seems to me that each problem calls for its own special treatment—colour can be very useful to adjust bad proportion as well as to define the character of a room. I do think that in towns, particularly, one must be very careful of the current tendency to daub large panels of colour on to buildings, which very often clash with an adjoining owner's conception of a good colour scheme and which after a short period of smoke-weathering make the building look very care-worn.

Materials I think that better use could be made of natural finishes inside a building. Woods I like particularly are mahogany, zebrano, beech and maple but there are many lesser known woods which one tends to overlook. It is heartening to see the greater number of rather nice bricks being made now—the popular red brick can give such dreadful monotony. The Building Trades exhibited some very attractive silver and grey-green bricks. It seems important to me that materials should be chosen to weather well—after all, we hope that our buildings will be seen by some future generations and long after the bloom has worn off.

South Bank I liked the conception of it, which made such good use of a rather tricky site. I wonder if its permanent development will be treated as a pilot scheme for large scale reclamation of London, South of the Thames—let's hope so.

Gold Medal I think that Powell and Moya should qualify. They should certainly be finalists! Not only for the Pimlico scheme but also for the Highworth houses, which I think very intriguing structurally.

Second Thoughts When not thinking about architecture I often think about the traffic problem and its frightful dissipation of life and money. I am lucky—I waste only two hours each day travelling the five miles to and from town. No wonder it's called the aspirin age.

POWELL AND MOYA



Life and Times Although Philip Powell and Hidalgo Moya had worked together before entering for the Pimlico Housing Scheme Competition, the win (first prize, 700 guineas) gave them the job, instead of Lancaster and Lodge (second), or any other of the 64 entrants, and brought about the partnership. Results were announced in May, 1946, and with work originally estimated at £4,000,000 in hand, they will be busy for the next ten years (probably will be the death of them they say). Their Westminster office is conveniently near to the Pimlico site. Powell, bachelor, lives at the Little Boltons, Chelsea. Moya, married, Susie (3½ years), Timmy (15 months), lives at Notting Hill Gate, but hopes to buy a house near Epping Forest (not "nice," Victorian). Powell followed his elder brother (now with the LCC Housing Department) into the profession (if his brother had been a circus clown, he would have been the same). Moya, after dickered with the idea of being a mechanical engineer, finally chose architecture (because his maths were a bit "ropey" and he could draw a bit). As alternative to architect, he wouldn't mind being a hot trombonist (a magical instrument). Powell is a jazz fan, too. Both joined the AA just before the war, and came together on their final thesis. Both qualified 1944. Both went to work for Gibberd, but in different offices, Moya in London, Powell in Datchet, working on the Howard house. In spite of being separated they never gave up the idea that if a suitable competition came along they would enter for it. Powell set up in partnership with his brother and Moya joined them in 1946. The first job finished by the firm was the two houses at Chichester (1949).

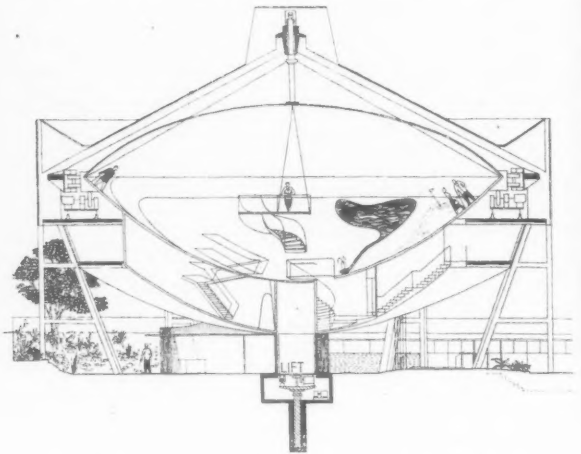
South Bank POWELL: What we liked most was the interior of Cadbury-Brown's building. I remember it for its beautiful simplicity. A splendid hall—no architecture at all. For the rest, I can't remember any exhibits. (I didn't like them.) I also liked the fact that you could sit and drink in the open air. You weren't under any obligation to take in culture. But eating was spoilt by ghastly catering.

The Skylon and What to Do With It MOYA: I'd drag it outside somewhere into the country, clean it up, give it a new set of louvers, and set it up on an eminence.

POWELL: I agree for the daytime, but I'd leave it where it is, at night. Yet, there's this difficulty in the country—at any distance it's so slender it's really nothing.

MOYA: It's interesting what the Skylon led to. There was a Skylon pen. Did we get any royalties? No, we got one free pen. We've also found Skylon biscuits. Seen the South Bank chocolate Gold Medal? Much more digestible than the bronze one. Paddington Station is the source of supply, I believe. Perhaps we ought to send chocolate gold medals around to clients with the RIBA scale of charges.

Inspiration POWELL: My inspiration? Banker's Georgian, perhaps? I don't know, but I do find visits to Corbusier's buildings inspiring—even those which are savagely neglected. I'm a very keen pilgrim. Just over two months



Above, a section through the Newton-Einstein "house," designed by Powell and Moya, for the Festival of Britain, but never built. This building was intriguing in that it was meant to show the results arising from the conflict between the force of gravity and centrifugal forces. It was to consist of a bowl 80 ft. in diameter revolving at a perimeter speed of 30 m.p.h. The shape of the bowl was to be such that persons standing on opposite sides would be at right angles to each other. The illusions created by such a revolving bowl would have been many and intriguing: cyclists passing each other in opposite directions would, at the right speed, be at right angles to each other in the vertical plane; a ball thrown at the right velocity could have been caught on the other side by the person who threw it; persons walking across the axis would have had to counteract a side-thrust. The bowl was to be reached by first entering a lift at ground level which was revolved to the speed of the bowl and raised to a floor below it. Access to the bowl from the floor was by staircase.

ago in Paris I saw the Salvation Army building with its new brise-soleil, to Corbusier's design, I believe; a great shame when compared with its former flat glass skin. MOYA: I dislike travelling so intensely that I never look at buildings unless they happen to be within eye-shot.

ERIC BROWN

Life and Times Eric Brown is Principal of the Department of Architecture, Kingston School of Art, which, founded ten years ago, has now about 100 students and about a dozen staff. In private practice is partnered by Peter Chamberlin, one-time student of his, and now his deputy at the school. Married, lives in Kingston, but would prefer central London. Was articled to a provincial architect and after working in various offices set up in practice on his own. Just before the war he



★ Prominent on the London scene are the new Whitehall offices being constructed by Richard Costain Ltd., the first stage of which is now approaching an advanced state of completion as can be seen by the illustration adjoining. The drawing reproduced below shows how this fine Government building will look when fully completed.

Architect:
E. VINCENT HARRIS, R.A.

Consulting Engineers:
R. TRAVERS-MORGAN & PARTNERS



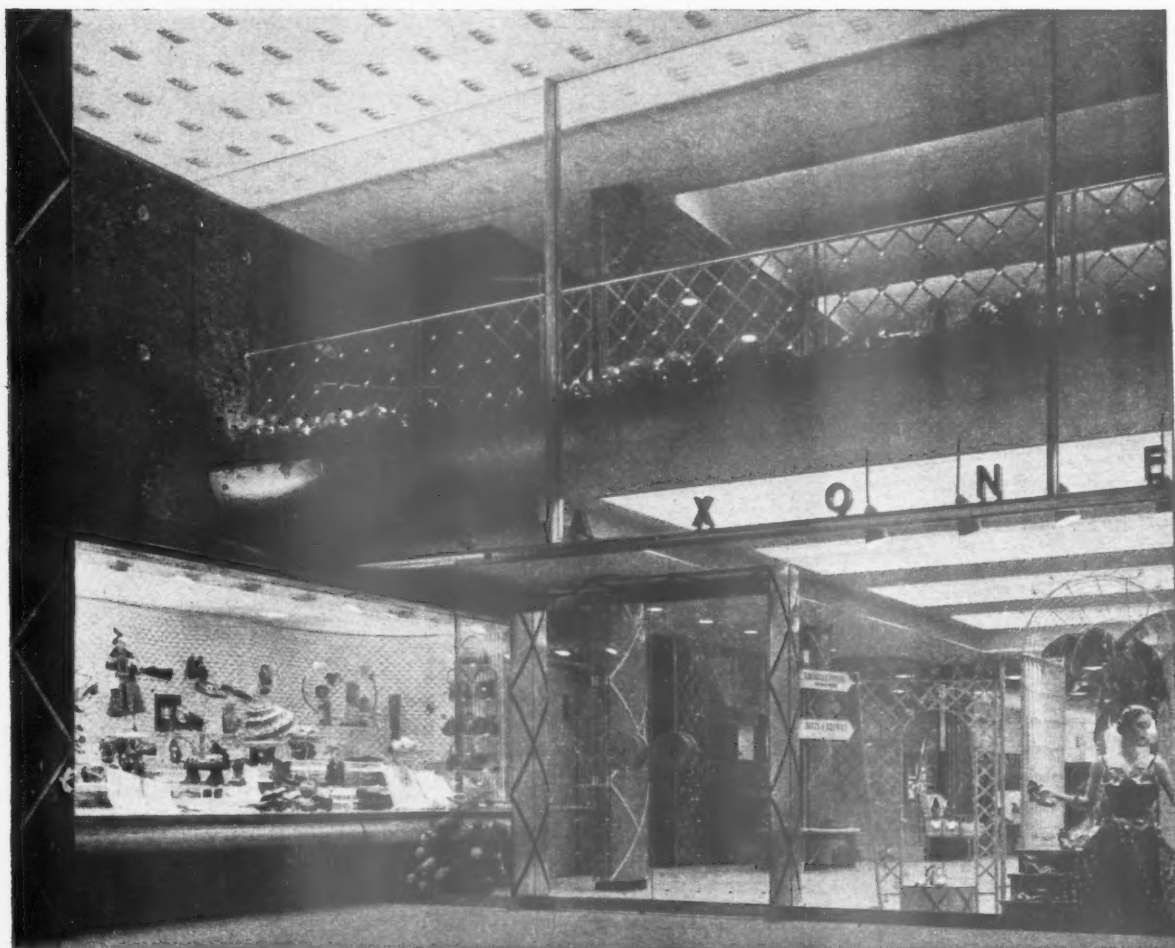
The new Government Offices Whitehall Gardens



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Saxone Shoe Store at 297, Oxford Street, London, W.1, is equipped with a balanced system of warmed fresh air ventilation and radiator heating. The incoming air is warmed and filtered before being distributed into the showrooms and offices through ornamental grilles, and the vitiated air is extracted and discharged above the roof level. The heater batteries and convector type radiators are served by a 'Rex' 3/8 Gas-fired boiler, rated at 1,000,000 B.Th.U per hour. Hot water for the shops and offices over is supplied by an 'Empire' No. 3 boiler, rated at 45,000 B.Th.U per hour.

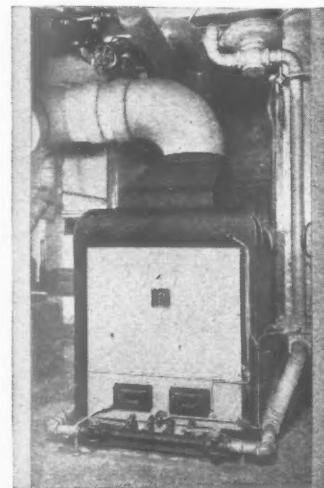
Heating installation by

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joined the AA as a fourth-year student. Taught part time at the AA '42-'45, in addition to Kingston. Likes the stonework of Cleopatra's Needle, prowling about the back-streets of London, most films, plain clothes, sincere people and peace.

The School What are students doing which I think is undesirable? Buying typewriters, using an architectural vocabulary, looking at too many photographs and not enough objects, neglecting their notebooks, and relying on formula and not themselves. I think that architects, painters, sculptors and other artists should work together at the earliest stages of design and, if possible, in the same studios. As the architectural student cannot hope to have the same understanding of art as other artists, I think it is better for him, at least, to get a sound knowledge of his mediums and materials, and contact with the fine artist will help him acquire the quality which lifts him above the level of the civil engineer.

The State of Architecture I have discovered that our profession is, on the whole, very stupid, very hide-bound and rather conceited. This is not really the discovery of the year, but rather a conclusion I have been coming to for many years. It seems so often to overlook the obvious, and to be very influenced by fashion, and somebody else's last year's fashion at that. And there is far too much mutual congratulation. Let us take, for example, the wild enthusiasm with which a mildly progressive concrete job is hailed in this country, the kind of job which you will pass forty times on a railway journey through industrial France, and at which a Frenchman would not look twice. My second discovery, or conclusion, is that the standard of achievement is really rather low in this country. Building product manufacturers don't particularly help, I know, and the bye-laws hamper us, but even within these limits we ought to do better. And this brings me back to architectural training, which after all is only five years' fairly easy work usually based on an un-realistic curriculum. Teaching seems to attract men who in their student days distinguished themselves academically, and who have taken to teaching rather than face the horrid rough and tumble, frustration and disappointments of practice, so that we have a vicious downward spiral. Now we have exchanged the esoteric vocabulary of Classic architecture and the Orders for a new jargon, such as "norm," "space standard," "module" and so on, instead of clearing our minds of our professional pretensions and returning to good building. I do not think we have anywhere reached the standard of the Swiss, Germans, Italians, Austrians or others who do their work with the consummate ease and success which comes from knowing their job well and doing it without conceit. So many things abroad should be an inspiration to the English, instead of copy-material—the steelwork of the new Munich railway station, the elegance and imagination of the new section of Rome railway station, the economy of Swiss building, and above all, the *skill* which shows itself everywhere in these countries.

South Bank The South Bank Exhibition might have been a real step forward in exhibition design if we had faced the fact that London is a filthy place, and that, there-

fore, to design a second Zurich or Paris would only produce something which would look bedraggled and out of place in a few weeks, as, of course, it did. If we had had buildings dark in colour but light in structure, getting the exhibition atmosphere with much more water effect, *clean* bunting and posters, plenty of fresh flowers and the proper animation of moving crowds, the exhibition might have been noted in the future as a proper attempt to solve the problem of an exhibition right in the dirtiest part of 20th century London. I visited the Constructa exhibition in Hanover last July where this kind of treatment had been applied and it did seem rather sad on returning to London to see all the South Bank buildings, many of which were dirty before the exhibition opened, growing steadily dirtier as the weeks went by. The best? The least conspicuous—unquestionably "The Origins of the People." An excellent and unobtrusive building which housed acceptable and understandable display. The Dome, as it was used, was probably the worst, cluttered up with all the knick-knacks from the past five years of Continental exhibitions and crowded like a vast theatrical property shop. What it might have been if it had been nearly empty and with daylight!

Gold Medal Well, I have heard it said cynically that it is usually given this year to a man who may be dead next year. I don't know that I have any clear idea as to who should have it, but the RIBA might do worse than to give it to the poor wretch who is working in an office by day and struggling successfully by night through the overwhelming external course. That is to say, of course, if he survives.

MICHAEL PATTRICK

Life and Times
Michael Patrick, who succeeded to the principalship of the AA midway through the Christmas term, 1951, has the job of guiding the lives and interests of 400 architectural students. Lives in Belgravia. Is fond of sailing (shares a Bermudan sloop). Went to the Salzburg Festival



last year, stopping off to see Le Corbusier's factory at St. Dié. He has always wanted to be an architect, although it is a new profession to his family. After leaving school, he began work in Henry Ward's office. Ward told him about the AA and he went there when he was eighteen. Qualified in 1936. Completed his office experience with Grey Wornum and did some private practice at the same time. Later went to Cambridge for a temporary teaching job at the school of architecture, and afterwards to Liverpool. He became really interested in the idea of teaching architecture during his year at Cambridge. Joined the part-time staff of the AA after the war.

The AA I'm afraid it is too early for me to make any sort of major statement of policy. I hope the emphasis in the AA teaching will always be that the students should think for themselves rather than just copy what they consider to be current fashions. Really, the basis of the whole education at the AA is to train people so that they can take responsible posts and, therefore, we feel it is vital to teach them to think things out for themselves. We're going to try and keep on the practical training site for occasional demonstrations and it's also my intention that the site work scheme which was begun three years ago should go on, but only during the summer months. Our object here is of course to give students a chance to see building operations in their correct sequence and to learn how architects' drawings are interpreted into actual fact on the site.

South Bank As far as an exhibition piece is concerned, I thought the life-boat was probably the best, and for building I think I would give my choice to the Regatta Restaurant, closely followed by the '51 Bar. I thought the Pedestrian Bridge near the Shot Tower and the area around it was extremely well handled; the interior of the Shot Tower was one of the most impressive pieces of display, but for sheer craftsmanship I feel the life-boat deserves first prize.

JEAN SHEPPARD

Life and Times
Partners her husband and Geoffrey Robson at their Bloomsbury office. Staff collected from far and wide, (Dominions and Europe); some office-trained and others are from various schools. Lives in a Hertfordshire village and she commutes three or four days a week. Two



children, girl of 11, boy of 8, who do not approve of their mother's occupation, (though the girl is anxious to have some kind of job herself later). Studied at the AA, qualified 1935. Married just before the war. Together they won a competition for school camps in 1939. Practice started in the usual way with small jobs first. Were fortunate in having work to do through the war—industrial buildings. Have a good deal of work on at present and are keeping their fingers crossed as a lot must go overboard. Work includes schools, technical colleges offices, industrial work and houses, and J.S. is now working on the designs of a horticultural college. Anxious to visit the USA, particularly the South and West, and would go anywhere in the Far North (except Siberia). Feels that the US represents something which is outside European experience, in social habits and scenery, rather than in architectural ideas, except that which Giedion writes about. Been around in Europe, Greece and Turkey, and Scandinavia, etc. Not keen on being the type of architect the newspapers make out women to be—catering, nurseries, etc., and not more interested in houses than in power stations or polling booths. If not an architect would like to be a choreographer and stage designer—but not in films.

Colour With the present-day austerity it is unusual to be able to use a large range of natural materials, wood, stone, etc., to give interest and texture, and one must use colour in an interesting way to express form and create



Above, Jean Sheppard's last job finished was a village school, in Little Wymondley, Hertfordshire, for 60 children. Built of traditional materials (exposed hillside position, facing south-west). Construction: walls are of load-bearing brick, relieved by rendering; roof light timber trusses with copper sheeting. There are three classrooms and a hall with a stage, which is also to be used by the village for public occasions. Coloured tiles used to provide permanent colour. The scale is too small for very strong colour, so clear rather subdued tones were used with bright colours for emphasis on some small areas.

diversity. Aspect, light, texture, view seen through windows, and use of the room are all factors in deciding to use (or the non-use) of colour. It is possible to prepare standard colour combinations for use in the firm, and this would avoid bad mistakes, but it would also cut out the occasional scheme which is unexpectedly successful. In this office the individual method is always used.

South Bank One's opinion of the South Bank is a stock question that everyone asks when they know you're an architect, like "What do you think of modern painting/music/sculpture/writing?" according to your job. I like some buildings, some parts of the South Bank, obviously. But what has cheered me is the impression made on the general public by a lovely display of contemporary architecture. I notice particularly that people are more receptive to present-day uses of colour and form and materials which they've seen in fact for the first time, and that's where Hugh Casson and the team he chose have been particularly good. People were really made to look. You just couldn't help it. (It was easy to walk round other exhibitions—Zurich and Paris—and only notice the buildings professionally.) Besides, with the Festival Hall and the exhibition, contemporary design has arrived, received an official approval—in spite of Mr. Lancaster's clowning on the Third Programme. I thought the exhibition a very good show on a restricted site. Specially liked the more temporary structures, the seaside, boats, etc. Very gay atmosphere. Hope the new views across the river will be retained.

Women and Architecture Women are not better at colour or kitchens than men, and as I see it they have no special place in architecture any more than in taxi-driving, or dress designing. They may, or may not, be constructionally minded, but a building is usually the result of the



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This is the age of specialization. With the advance of modern knowledge, no one man is able to excel in everything and in the field of human endeavour the final product is inevitably the result of co-operation by specialists. So it is with architectural planning. Working under the captaincy of the architect, the team of specialists all play their part and take responsibility for different sections of the project.

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co-operation of several people, architects and specialists, and I defy anyone to pick out the feminine bits. It seems to me a good thing to have a percentage of women in an office (not in order to have them doing those parts of buildings that are supposed to be the woman's sphere—ladies' cloakrooms?), but because they help to produce a livelier atmosphere.

RICHARD LLEWELWYN DAVIES

Life and Times
Richard Llewelyn Davies is director and architect to the Investigation into the Functions and Design of Hospitals sponsored by the Nuffield Provincial Hospitals Trust and the University of Bristol. His office is in Mecklenburgh Square, Bloomsbury. He lives at Tring.



Married, has one daughter, Melissa, 6½. Took an engineering degree at Cambridge, 1933, went on to the AA in the following year, qualifying as an architect in 1939. Regards architecture as having a better blend of the rational, scientific and intuitional. Went into partnership with Peter Moro (first job was to design a big house). During the war he worked with Professor Holford, sharing a Staffordshire farmhouse with Tony Cox, F. R. S. Yorke and Leslie Creed. After the war joined the LMS, designed several railway stations (Carpenters Park Station, pioneer in modular construction) under Dr. J. Leslie Martin.

The State of Architecture My feeling about architecture and research work in connection with it (my side of it) is that, having had the opportunity to study some problems in a very thorough way for a few years, I now feel that the conditions of architectural practice today are unsatisfactory, in that one rarely has time to make a really scholarly solution to design problems. I think that research, practice and teaching are very much interlocked. One of the things I've learned from my work for the Trust has been the medical profession's very skilful management in integrating these things. There is no eminent doctor who doesn't teach as well as practise. By this means they manage to keep the profession alive. In architecture it is difficult to get really first-rate architects into teaching and research. Unfortunately, for the majority of architects, teaching doesn't come at the right period of their careers. They tend to teach when young, while their practice is developing. When their practice is established, when they are older and more mature and more experienced, they drift away from teaching. The medical men do not. Their profession is so organized that there are incentives that enable the right pattern to develop naturally. The great merit of research seems to me to be that the association with it does give an architect a systematic and scholarly approach to problems. It tends to train one to observe accurately and to reach conclusions on logical grounds. It is in some ways the only

substitute we have for tradition. Tradition was built up after a long period of trial and error. They tried all sorts of rooms, windows, etc., over many years, research of a slow and very expensive kind. Now we can't afford to do that; we must use more intensive methods, to get the old quality into architectural design. But I don't want to spend my life in research. I hope to return in some form or another, at least partially, to practise. We can only solve a very few of the problems in the time at our disposal. All we can do is to start development in certain directions on what we hope are the right lines. We have to finish our work in one year's time, and issue our report. We have already been working for over two years. In twelve months we shall have completed our work on wards, on out-patients' departments, and theatres. A substantial number of elements will have thus been covered, and we shall also have studied the way in which these elements should be grouped.

South Bank The South Bank Exhibition was delightful. Inevitably exhibition buildings employ, for a temporary and slightly unusual purpose, architectural forms derived from permanent work. Thus, from time to time in architectural history, exhibitions crystalize the formal elements in the architecture of the time. Viewed in that way perhaps the South Bank sums up what has been done by modern architecture in this country since Le Corbusier's early intuitions in the 1920's. Perhaps, ever so slightly, it gave the feeling of a dead end. It left me more than ever convinced that the useful period for purely formal experiments in design is now over and that what we need today is more scholarship applied over the whole field of architecture.



KEY
1. Side ward
2. Sluice
3. Pantry

4. Store
5. Lab.
6. Linen
7. Sister

8. Visitors
9. Bathroom
10. Clean utility
11. Kitchen

Above, the movement record of a first year nurse's typical day of work. This is the result of research by Richard Llewelyn Davies' team. The nurse's movements were recorded by threading string around corresponding points on a plan. A plan for a hospital ward block was produced as a result of extensive research (see AJ, Nov. 15, 1951).

Materials I think modern architects still have something to learn as far as real sympathy for building materials goes. There are now so many materials to know and understand and handle sympathetically, whereas in the old days you could build by craftsmanship in a limited range of materials. It's much more difficult now with such a wide variety. But Mies van der Rohe has shown that you can bring just the same sympathy to these new materials. He's spent a life-time studying simple questions of this kind and thus has a certainty in his handling of these materials. Mies van der Rohe is a most striking example of a single-minded concentration on what may seem a very small question.

BOOKS OF 1951

A review of some of the publications on architecture and the arts which have appeared over the past year.

By Marcus Whiffen

IN the year 1948, according to the record, no fewer than 356 books arrived for review at the offices of the Architectural Press; in 1949 the total was down to 261, in 1950 to 183, and last year only 160 came in. It is not for a mere reviewer to interpret or draw morals from these figures; his only to heave a sigh of relief that he must make his selection from 160 books rather than from 356 or 261, or for that matter from 183.

A formidable enough task, but let it be confessed not altogether as formidable as might appear at first sight. For one thing, technical books—a large class—may be counted out right away: if you have been pasting up your cuttings from Information Centre as you should, dear architect reader, you will already have a far better guide to the year's technical literature than I can give you here in the space of a paragraph or two—and if you have not, then there's little hope for you anyhow. For another thing, a proportion of those 160 books, quite apart from the strictly technical ones, deal with subjects which are either highly specialized or definitely marginal to architecture. True, I do not find in the 1951 list a treatise on Parkinson's Disease, such as formed part of the mail on April 18, 1950. I do, however, find a fair number of books which, although any of them might be of absorbing interest to one in twenty of the JOURNAL's readers, can scarcely be said to have that width of appeal which must be one of the criteria for mention here, and is the one that suggests the propriety of giving pride of place to books on . . .

... MODERN ARCHITECTURE

Quantity down, I would guess (without counting), but quality up to standard. There are at least three "musts," of equal importance in their different ways. G. E. Kidder Smith's *Sweden Builds*¹ is certainly one of them. Format and layout are the same as those of 1950's *Switzerland Builds* by the same author-photographer; the outside contributor, so to speak (*Switzerland Builds* has an introduction by Sigfried Giedion) is Sven Markelius, with a useful account of Swedish land policy. The photographs are as good as Mr. Kidder Smith can take them, which is saying a great deal. Not the least striking are those of early country buildings in the timber tradition, often as modern in their preci-

sion of form and economy of structure as anything our century has built. For me the text had the effect of underlining the enormous difference between Swedish and British civilization—theirs essentially rational and ours empirical. (Not *new empirical*, I hasten to add.) Now the trouble with rationalism is that it provides no incentive to do a thing in a different way once you have done it well enough one way; and Swedish architecture seems to be suffering from just that trouble. "Actually there was more vitality and freshness in the 1930's than there is today" Mr. Kidder Smith writes; "Sweden needs another Asplund, another brilliant and imaginative leader. Otherwise for various reasons, most of which are non-architectural, its architecture will lapse into mediocrity." However, that does not alter the fact that the Swedish modern movement of 1930-50 must rank as one of the most remarkable bursts of creative activity in recent architectural history; nor need we yet assume that Mr. Kidder Smith's fine record of it will wear the aspect of a memorial volume in years to come.

AN ARCHITECTURAL GUIDE

Books on any subject have a habit of turning up in pairs, and sure enough here is another on Sweden: *Building Modern Sweden*² by Bertil Hulten. The more books on architecture at 3s. 6d. the better, so long as they are decent books, and this is a decent enough little book. Since, however, it is intended for the general public rather than the well-informed readers of the JOURNAL, I advise the latter to keep their three-and-sixes for the next book on my list, *A Pocket Guide to Modern Buildings in London*³ by Ian McCallum. Even if you have this already, you will be able to do with a spare copy to give your next visitor from the country or abroad; and indeed I understand it was the importunate demands of foreign architect friends that determined Mr. McCallum to compile this efficient and comprehensive guide. In one respect it has it over *Sweden Builds*: a paragraph on structure forms part of the description of each building illustrated.

THE INDIVIDUAL ARCHITECT

Turning to books on individual architects, I find that 1951 was a Neutra year. First, from Switzerland but with

the text in English as well as German, came *Buildings and Projects* by Richard Neutra⁴, with an introduction by Sigfried Giedion. It is a pity that this substantial volume was not made a little more substantial so as to include all Neutra's works to date; it is irritating to read of houses built by Neutra in Berlin in 1922 and not to find them illustrated, for one would have thought that the modern movement was by now well enough established not to be afraid of recalling the indiscretions of its youth. Dr. Giedion's introduction contains an incidental delight in a story—so beautifully illustrative of American matriarchy—of a lady who said to him: "My husband didn't like Neutra's design at first, but like a good husband, he gave in to me. Since we have lived in this house its atmosphere has had a most happy influence upon his daily life." It also contains an admirable description of the effect on Dr. Giedion himself of the Tremaine house, which he considers to be Neutra's masterpiece. Apropos of the marriage of this building with its site he writes: "This power to leave nature undisturbed and simultaneously to draw her into a specific emotional situation reveals the artist, no less than the power to transfuse a ferro-concrete skeleton with psychic value." Neutra himself has something to say about this matter of leaving nature undisturbed in *Richard Neutra on Building: Mystery and Realities of the Site*⁵. "My experience, everything within me, is against an abstract approach to land and nature" he writes, "and for the profound assets rooted in each site and buried in it like a treasureable wonder." This book, which contains about forty photographs, comes from America; what gives it a slight air of unreality for the English reader is the fact that it is addressed to people who are actually thinking of building houses for themselves.

HISTORY . . . Nineteenth Century

Quite a number of authors and publishers had the presence of mind to remember that 1951 came just a hundred years after 1851. But it was left to Nikolaus Pevsner to fill a yawning gap in the literature on the Great Exhibition with a book on the exhibits. Here I cannot do better than quote what ASTRAGAL wrote when the book appeared: "*High Victorian Design: A Study of the Exhibits of 1851*" is just what was wanted—and what no one else could have given us. It disentangles what was Victorian in Victorianism from what was (or purported to be) Saracenic or Gothic, Renaissance or Louis Quatorze, and it sets the wilder excesses of the exhibition pieces against a background in which some notable reformers, such as

¹ Architectural Press. 45s.

² Penguin Books. 3s. 6d.

³ Architectural Press. 3s. 6d.

⁴ H. Girsberger, Zurich.

⁵ Morgan and Morgan. \$3.75.

⁶ Architectural Press. 12s. 6d.

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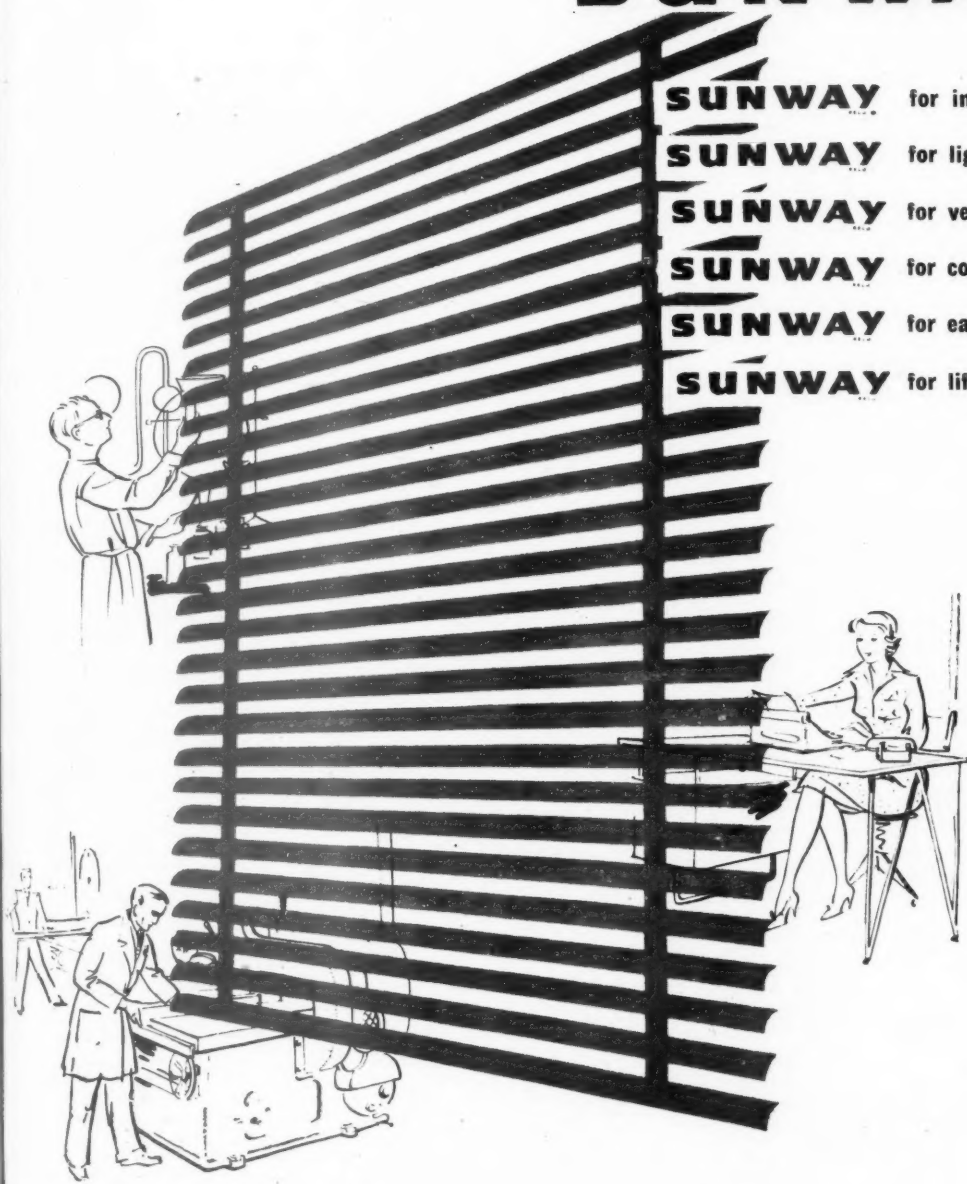
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the *Journal of Design* set, were busy." Lytton Strachey—wasn't it?—once wrote that a cordial dislike of his subject was a good qualification for a historian; the example he cited was Gibbon. If that is true, Reginald Turnor should have written a first-class book on *Nineteenth Century Architecture in Britain*; for he certainly cherishes a warm antipathy towards a great deal of it. Alas! Mr. Turnor shows himself no Gibbon, even though his book might well be re-titled *The Decline and Fall (and Partial Resurrection) of British Architecture*. He knows a lot, and he has read all the right authorities—indeed he quotes most of them. But he spends far too much time in the safe waters of the Regency period (using the term in its broadest sense), which are, of course, pretty well charted already; also, he writes in a loose and informal manner, with a frequent and most un-Gibbonian use of the first person singular, which is not well suited to serious history. I fear that his book must be numbered among the missed opportunities of architectural literature.

• . . . AND EARLIER

Anyone who has made the shortest excursion into the nineteenth-century jungle will feel disposed to make allowances for Mr. Turnor. No allowances need be made when it comes to the period 1660-1730, which is Ralph Dutton's subject in *The Age of Wren*: the raw material to hand is neither overwhelmingly plentiful nor too hopelessly scarce, and much of it is conveniently collected in the twenty volumes published by the Wren Society in 1924-44. As it turns out, Mr. Dutton has done the job he set out to do excellently well, knitting that material into a readily comprehensible pattern and leaving few loose ends. *The Age of Wren* (which gains much in presence from being a couple of sizes bigger than the other volumes in the series in which it belongs) is an example of the Batsford formula for architectural history for the general reader intelligently applied to the particular case—just as F. H. Crossley's *Timber Building in England*⁹ represents an older Batsford tradition, that of the very fully illustrated book by the acknowledged expert for the avowed student, at its best. On another book belonging to the first of these two categories, *Tudor Renaissance*,¹⁰ by James Lees-Milne, it would be improper for a reviewer with a book of his own on much the same subject in the press to comment.

On the medieval front things were quiet. Even the big guns of my friend Mr. John Harvey were silent for the year—though I'll wager they are not



Above, Riddasholm Church, Stockholm, from *Sweden Builds*, by G. E. Kidder Smith. Right, *The Royal Hospital, Kilmainham, Dublin*, designed by Sir William Robinson, 1680-86, from *The Age of Wren*, by Ralph Dutton.



spiked. The most promising-looking book was *An Introduction to English Medieval Architecture*,¹¹ by Hugh Braun. Mr. Braun, however, is scarcely the perfect guide for those to whom English medieval architecture is an unexplored garden of delights—and it is for such, presumably, that an "introduction" is meant. He will not even allow them the use of those time-honoured terms, Norman, Early English, Decorated and Perpendicular, which they are likely to find in any other book on the subject they may pick up. But then perhaps Mr. Braun

does not intend that they should pick up other books on the subject; at least he rigidly excludes the mention of any of them from his own. And certainly his more trusting readers might be a little surprised when they found that some of Mr. Braun's views were—well, Mr. Braun's views. So for recommendable books dealing with medieval matters in my list I am reduced to one new one, M. D. Anderson's admirable *Looking for History in British Churches*,¹² and to two which are not altogether new, the fine picture-book of *French Cathedrals*¹³ by Jean Bony

⁹ B. T. Batsford. 21s.

¹⁰ B. T. Batsford. 42s.

¹¹ B. T. Batsford. 30s.

¹² B. T. Batsford. 21s.

¹³ Faber and Faber. 42s.

¹² John Murray. 25s.

¹³ Thames and Hudson. 35s.

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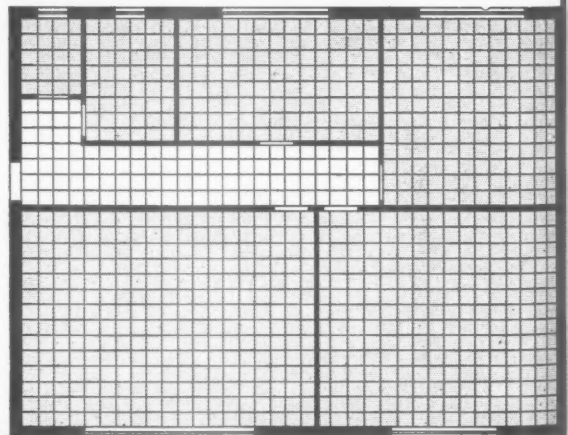
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and Martin Hurliman having been available in the French edition for some time, and Arthur Gardner's *English Medieval Sculpture*¹⁴ being a greatly enlarged new edition of an irreplaceable standard work.

TOPOGRAPHY, LOCAL HISTORY AND PLANNING

The most surprising event in this department was the appearance, towards the end of the year, of a new Shell Guide, by John Piper and John Betjeman—one of those somehow reassuring anachronisms like having Mr. Eden as Foreign Secretary again; in both looks and content *Shropshire*¹⁵ is everything that a Shell Guide should



At Dawley. Sketch by John Piper from a Shell Guide to Shropshire.

be. The most important event, without question, was the appearance of the first two volumes in Nikolaus Pevsner's *Buildings of England*¹⁶ series, *Nottinghamshire* and *Cornwall*, followed a few months later by the third, *Middlesex*. One does not know which to admire more, Professor Pevsner's audacity in undertaking the vast task of cataloguing England's notable buildings single-handed—and not merely cataloguing them, for the books are rich in critical comment—or his skill in its performance as shown by these first volumes. One point which should commend *Buildings of England* to JOURNAL readers is that Professor Pevsner does not have to stop at 1850 or any other date: notebook in hand, he may stride in where Royal Commissioners on Historic Monuments have no Warrant to tread, and he is of course as good a guide to the buildings of 1950 as to those of 1350 or 1650.

RCHM having been mentioned, this is perhaps the place to note that its northern counterpart, the Royal Commission on Ancient Monuments (Scotland), brought out a massive volume on *Edinburgh*¹⁷. The literature of London grows as fast as ever.

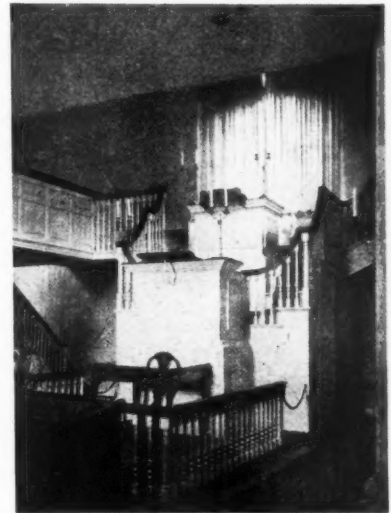
Among the books concerned with the past, as it was and as it still exists in tangible form, there has been a new volume prepared by the LCC Survey Committee under the editorship of Walter H. Godfrey *South Bank and Vauxhall*¹⁸. Concerned with past, present and future at once, there has been *The City of London: a Record of Destruction and Survival*¹⁹. This was designed in the first place to present the substance and the background of the Holden-Holford proposals for reconstruction in the City, but it does so much else besides, and is so lavishly illustrated, that it deserves a place on the shelf not too far away from Rasmussen's classic, *London, the Unique City*. As does also another London book of 1951, a book by one of Rasmussen's compatriots as it happens (though surely it cannot be just chance that two Danes should understand London so well), Ebbe Sadolin's *Wanderings in London*²⁰ with its two hundred charming drawings. Of course that most original of all guide-books, *London Night and Day*²¹, has no chance of ever getting a place on the shelf at all, because it is of its nature to be perpetually in use.

PROVINCIAL CAPITALS

There have been a fair number of books about the provincial capitals too. Oxford—those touchy creatures, Oxford men, may rest assured that I use the term "provincial" in a purely geographical sense—has been knowledgeably and reverently written about, and well illustrated, in a book by A. R. Woolley called, with that dry Oxford humour, *Oxford*²². *Old Warwick*²³, by P. B. Chatwin, is a welcome addition to a series of slim volumes which has shown a tendency to keep north in its choice of subjects; Mr. Chatwin knows his Warwick as well as anyone, and my only grumble is that he might have found room for the name of that remarkable if still somewhat mysterious Warwick architect, Thomas Johnson, whose gaol was one of the earliest Greek Revival buildings in the country. Another series that forges ahead is Batsford's *British Cities*, producing three new titles during the year: *York*²⁴ by John Rodgers, *Salisbury*²⁵ by R. L. P. Jowitt, and *Bristol*²⁶ by Tudor Edwards. The first two I have not read, but having got over a certain natural alarm at the colouring of his jacket I found Mr. Edwards an informed and informative historian of, and guide to, a city which must surely

contain a greater variety of good architecture than any in England except London.

The most local kind of history of all—if the phrase can be forgiven—is the book on the individual building. Under this head there has been *Southill*²⁷ a study by several pens of the Bedfordshire house designed by Henry Holland



The New Room (1748), Broadmead, Bristol, the first Methodist Chapel in the world. From Bristol, by Tudor Edwards.

(for Samuel Whitbread), a smaller version of Francis Thompson's *Chatsworth*²⁸ and Clifford Musgrave's pleasant little volume on Brighton Pavilion, *Royal Pavilion: a Study in the Romantic*²⁹.

The time has come to bring these notes to a . . .

CONCLUSION

There is, however, just one more book which refused to be fitted into any of the rough and ready categories in which I have arranged the rest, and that is *The Unsophisticated Arts*³⁰ by Barbara Jones. Solemn people have been found to warn us about the dangers of treating the objects of bad taste which constitute most popular art too seriously. Miss Jones does not treat them too seriously, but she treats them with great affection (which is quite another thing) and she is so observant and her enthusiasm for oddity is so catching that I cannot see how the veriest æsthetic purist can help enjoying her book.

So there, dear architect reader, you have thirty-two titles to choose from. It is probably enough.

¹⁴ Cambridge University Press. 55s.

¹⁵ Faber and Faber. 12s. 6d.

¹⁶ Penguin Books. 3s. 6d. each.

¹⁷ H.M. Stationery Office. 45s.

¹⁸ London County Council. 30s.

¹⁹ Architectural Press. 25s.

²⁰ Methuen. 15s.

²¹ Architectural Press. 3s. 6d.

²² Art and Technics. 21s.

²³ Compton-Dando. 3s. 6d.

²⁴ B. T. Batsford. 8s. 6d.

²⁵ B. T. Batsford. 8s. 6d.

²⁶ B. T. Batsford. 9s. 6d.

²⁷ Faber and Faber. 25s.

²⁸ Country Life. 9s. 6d.

²⁹ Bredon and Heginbotham. 15s.

³⁰ Architectural Press. 25s.

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Announcements

Universal Asbestos Ltd. has opened a new showroom at 8, Upper Grosvenor Street, London, W.1. A full range of the company's handcraft products are on view and architects and friends are cordially welcomed at any time. The showrooms are under the direction of the Sales Manager, Mr. C. F. Battson, and the telephone number is GROSVENOR 5411.

The head office address of The British Aluminium Co. Ltd. has been changed to Norfolk House, St. James's Square, London, S.W.1. (Tel.: WHITEHALL 7868.)

An Order indicating the scope of the Census of Production to be taken in 1952 for the year 1951 has been made by the Board of Trade. Undertakings producing coal, gas, electricity, oil shale, crude or refined petroleum or shale products are exempted from making Census of Production returns to the extent to which they supply the necessary information to the Minister of Fuel and Power. The title of the Order, which operates from December 31, 1951, is the Census of Production (1952) (Returns and Exempted Persons) Order, 1951, S.I. 1951, No. 1983. Copies can be obtained (price 2d., by post 3½d.) from HMSO, Kingsway, London, W.C.2., and branches, or through any bookseller. Full details of the information to be collected in the census were given in the *BOT Journal* of January 6, 1951.

The Directors of J. Gliksten & Son Ltd. announce the following changes and appointment resulting from the death of Albert A. Gliksten, who was chairman and joint managing director of the company. Stanley G. Gliksten becomes chairman and joint managing director and E. Terence Scott, vice-chairman and joint managing director.

Robert Law is elected to the board and retains his position as secretary to the company.

S. S. Jewsbury, M.I.H.V.E., M.I.E.I., who retired recently from the board of Messrs. G. N. Haden & Sons Ltd., Heating & Mechanical Engineers, has joined the firm of R. W. Gregory & Partners, Consulting Engineers, of Newcastle-upon-Tyne, Bristol and Manchester.

The County Planning Department, Lancashire County Council, is now assisting in the preparation of housing schemes, and the County Planning Officer would be pleased to receive trade catalogues and literature addressed to him at East Cliff County Offices, Preston.

The International Building Exhibition will be held in Brussels from March 15 to 30, 1952. For British exhibitors the agents are John E. Birch & Co., 14, Brewer Street, Piccadilly, W.1.

Obituary

We regret to record that Frederick John Gayer, managing director of E. A. Roome & Co. Ltd., building contractors, died last month. A past president of the LMBA, Mr. Gayer had been with E. A. Roome & Co. since 1909 and had been managing director for 31 years. He was also a past president of the Institute of Builders, and was connected with the compilation of the Standard Method of Measurement and the revision of the London Building Act.

Corrections

On page 46 of our issue for January 10 in connection with the Nurses' Home at Windsor, "assistant architect R. W. Arnold" should read "architectural assistant R. W. Arnold."



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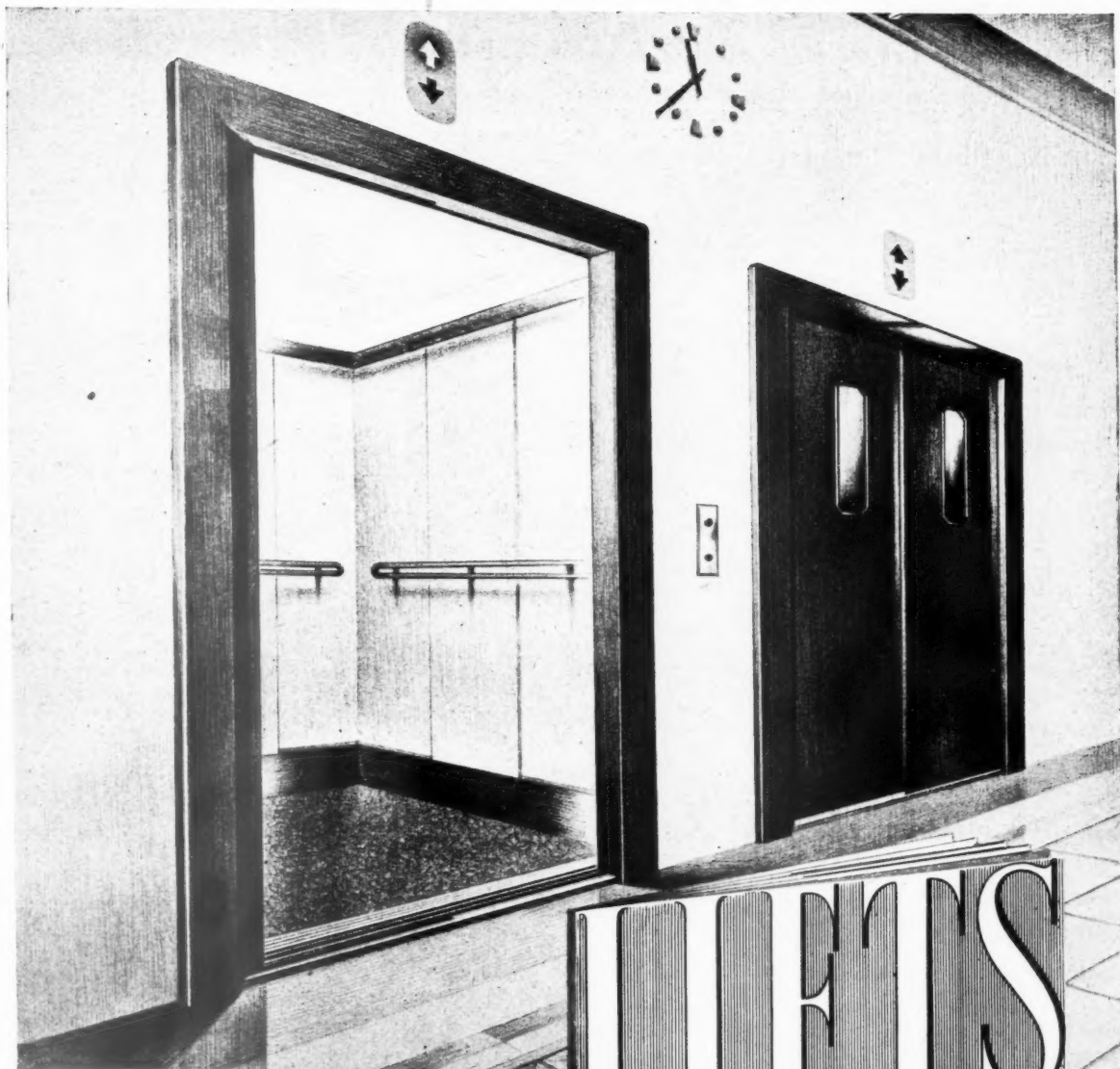
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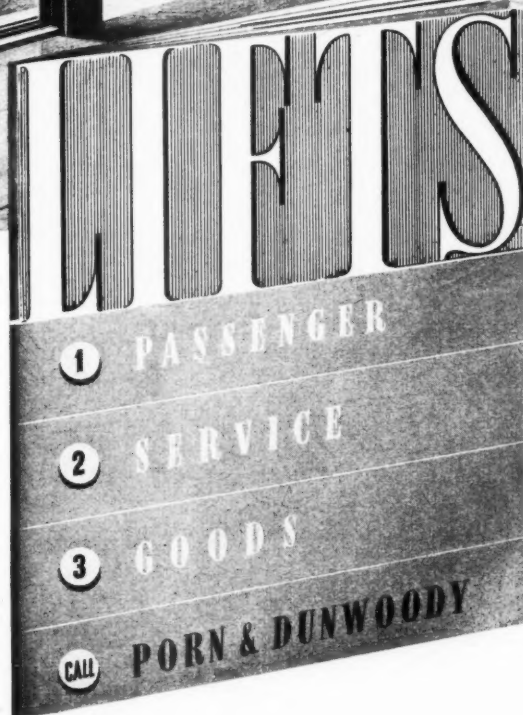
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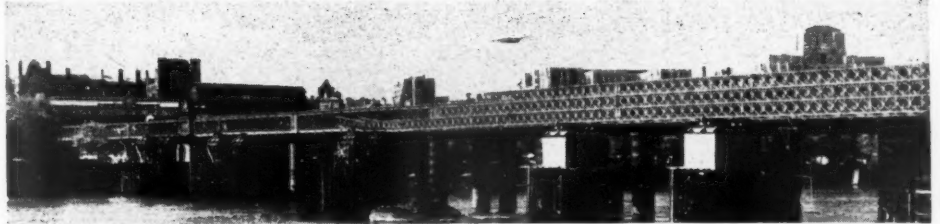
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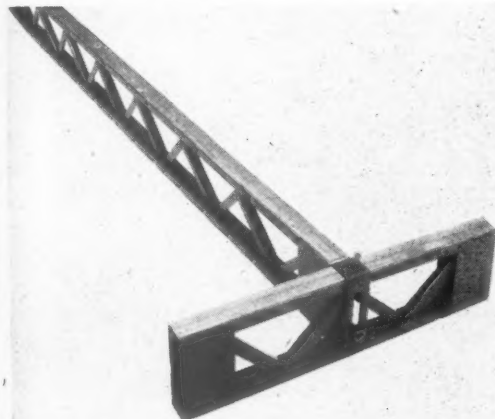
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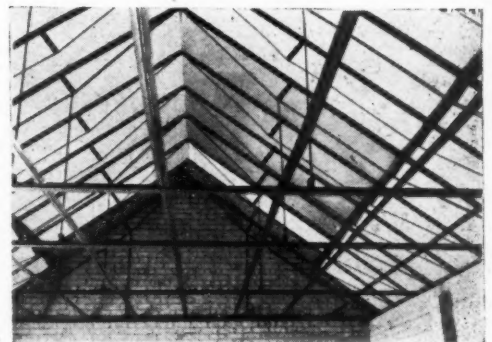
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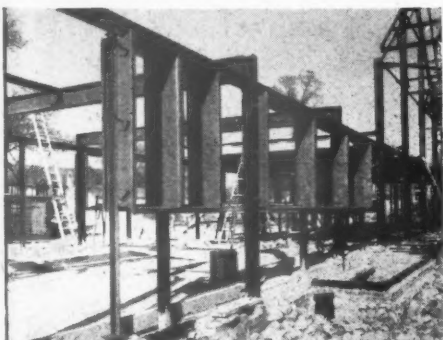
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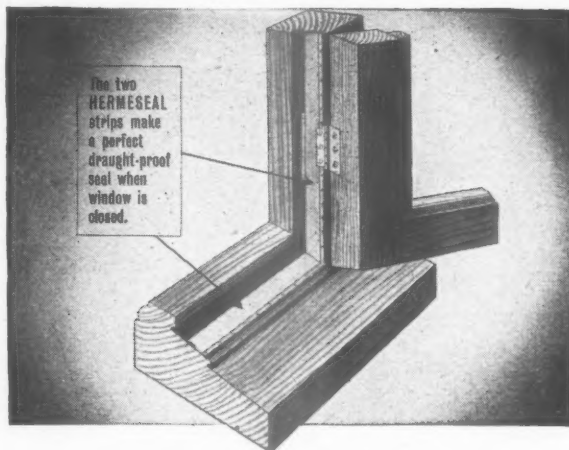
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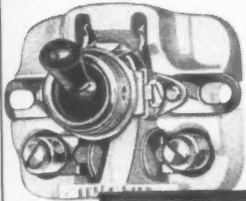
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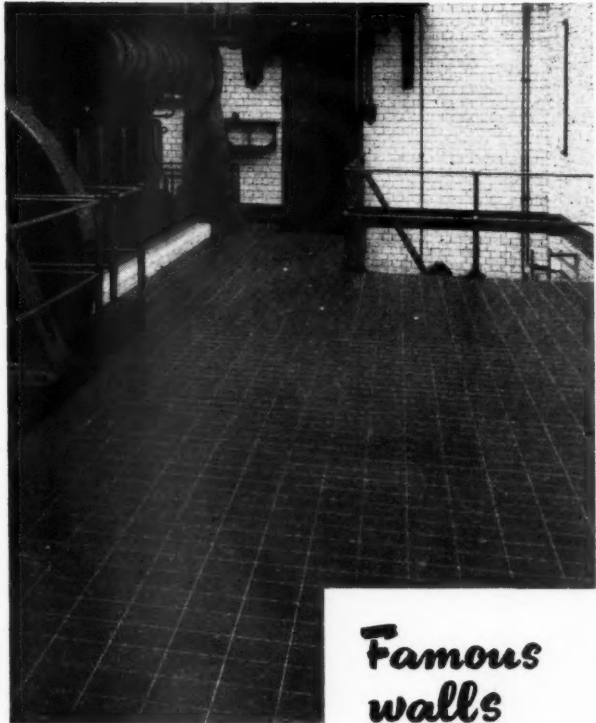
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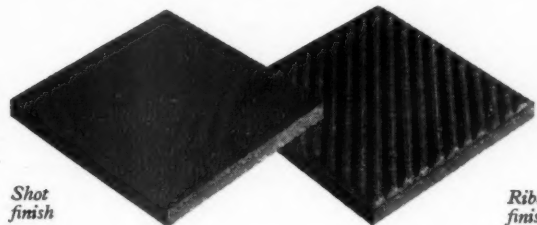
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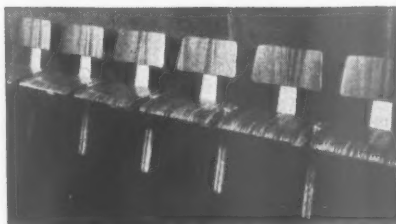


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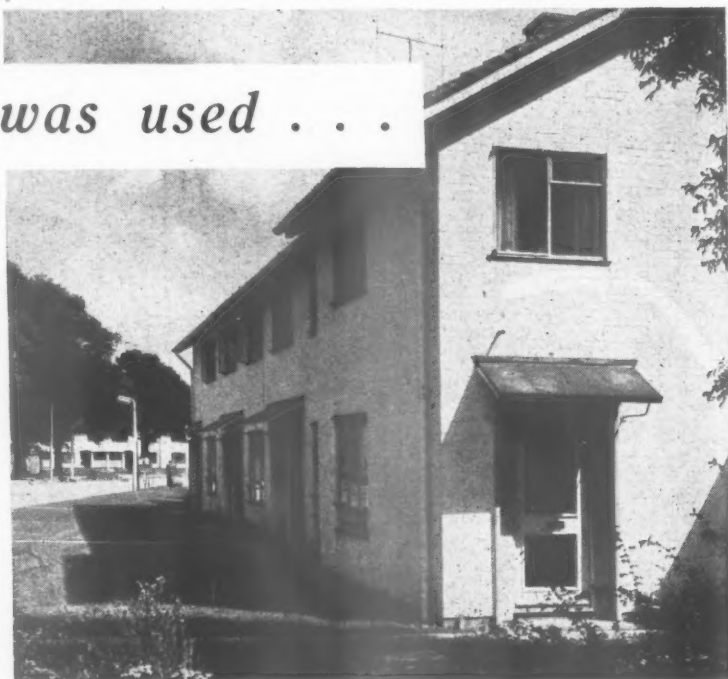
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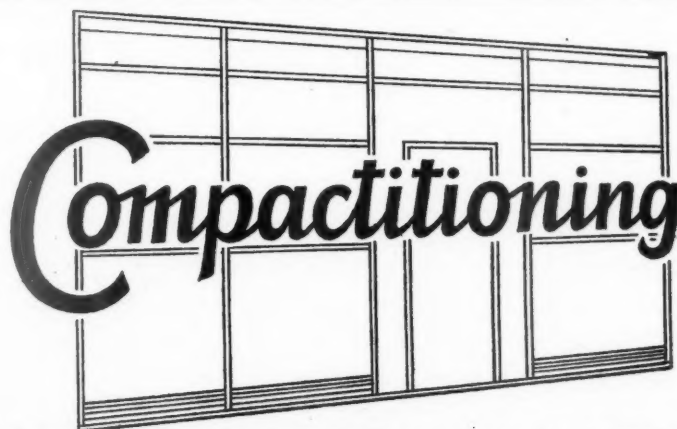
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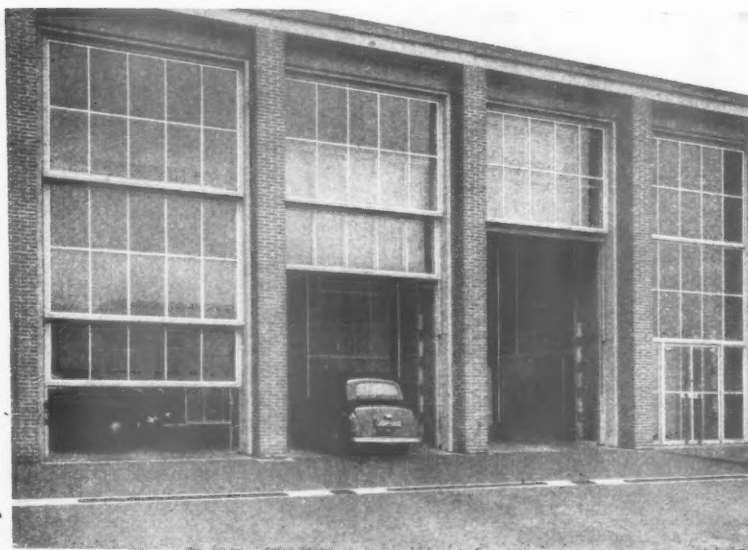
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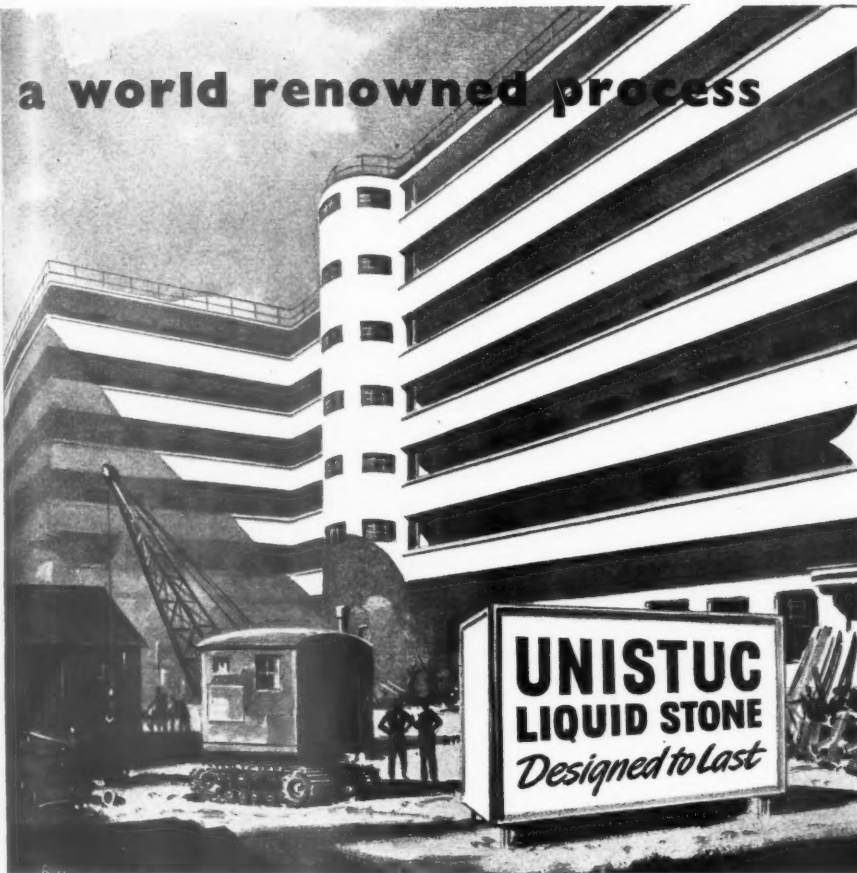
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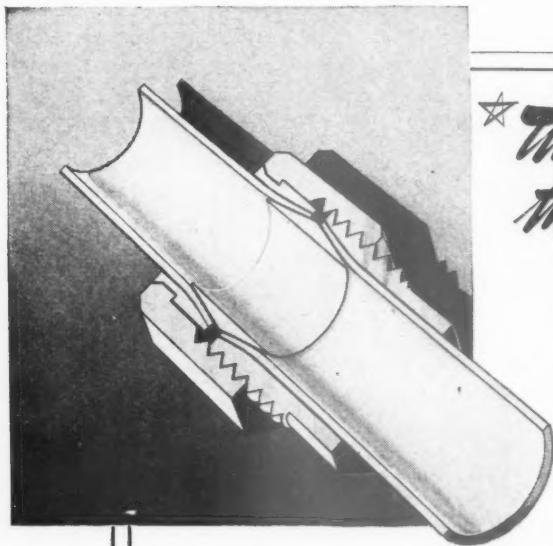
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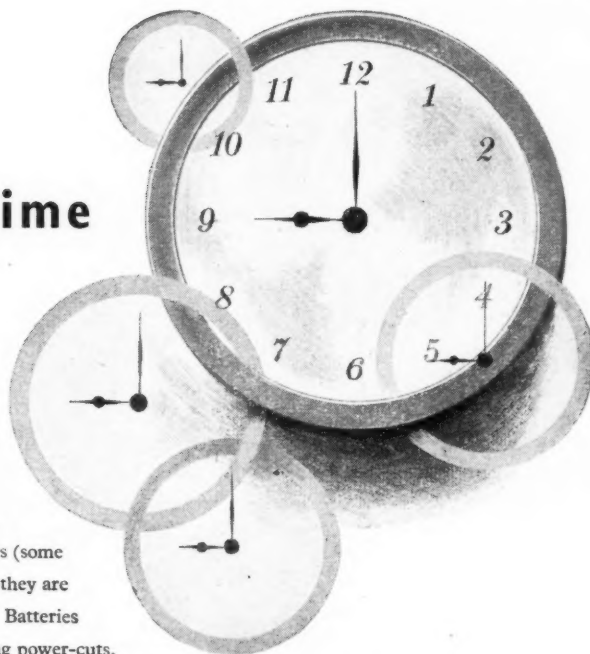
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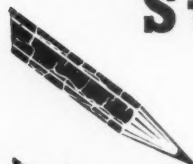
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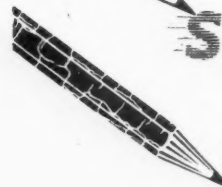
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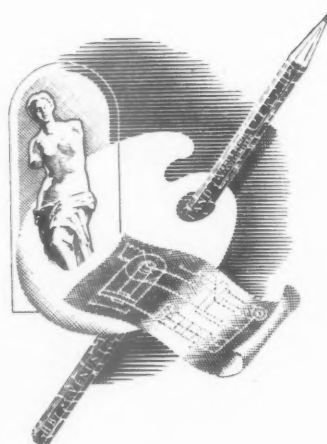
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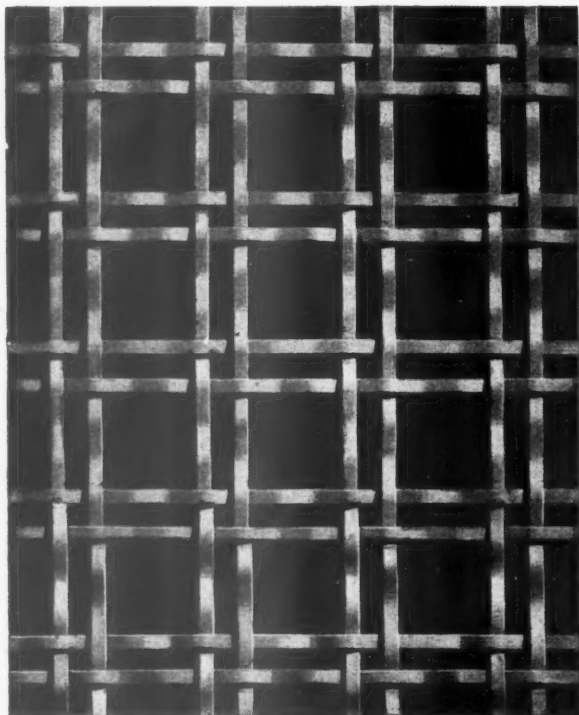
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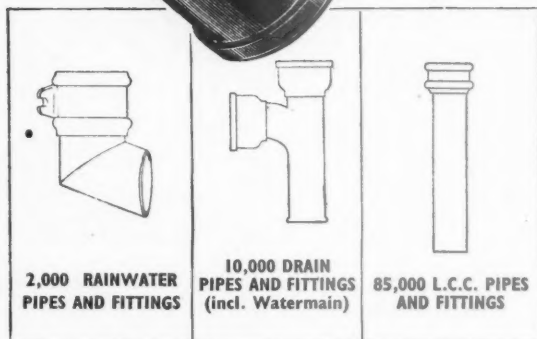
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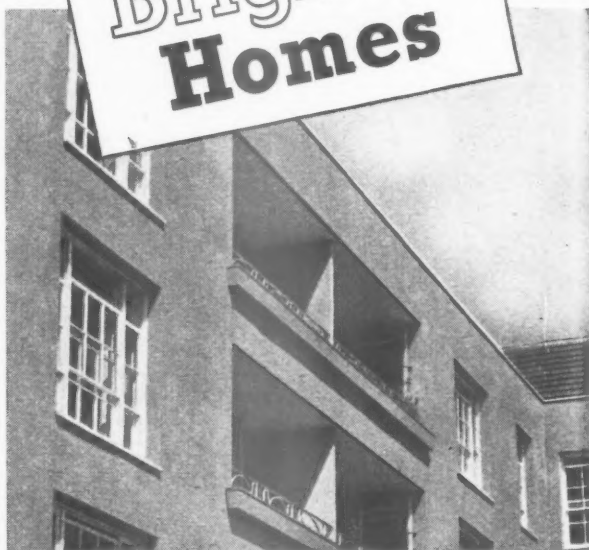
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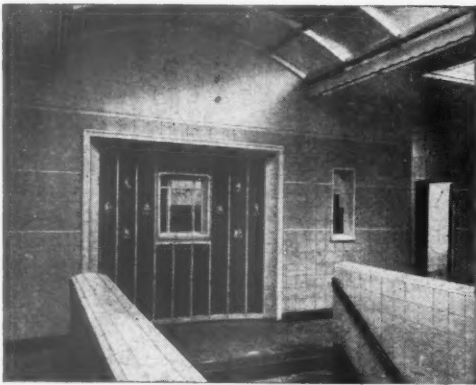


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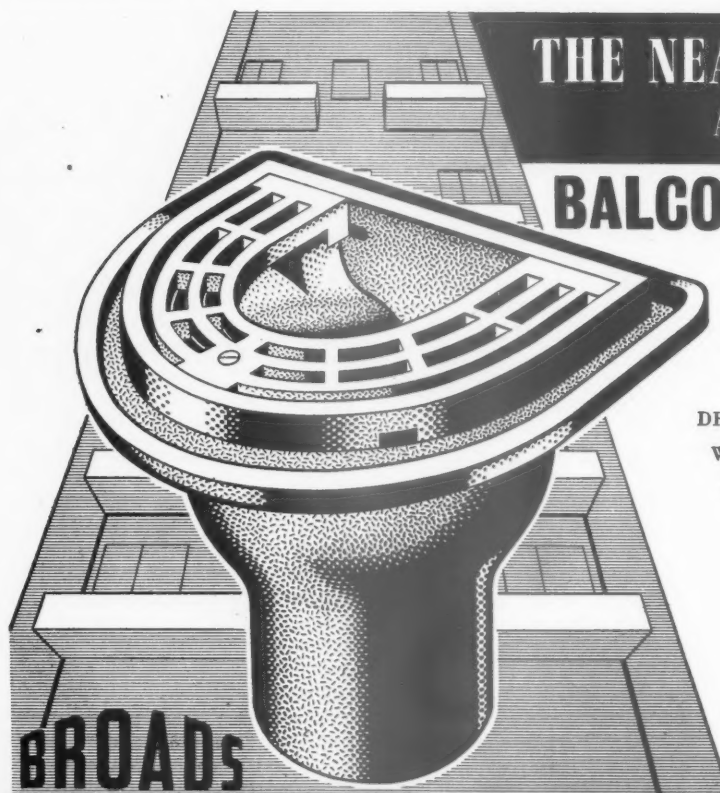
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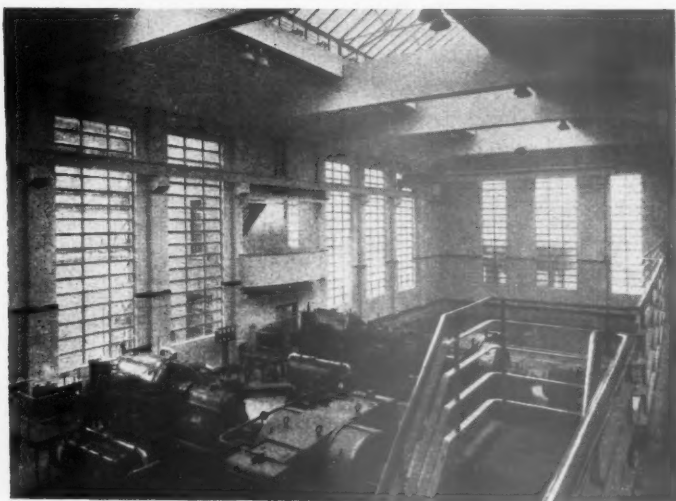
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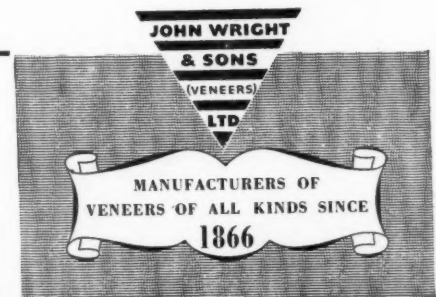
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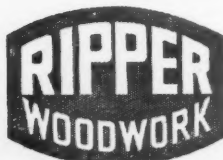
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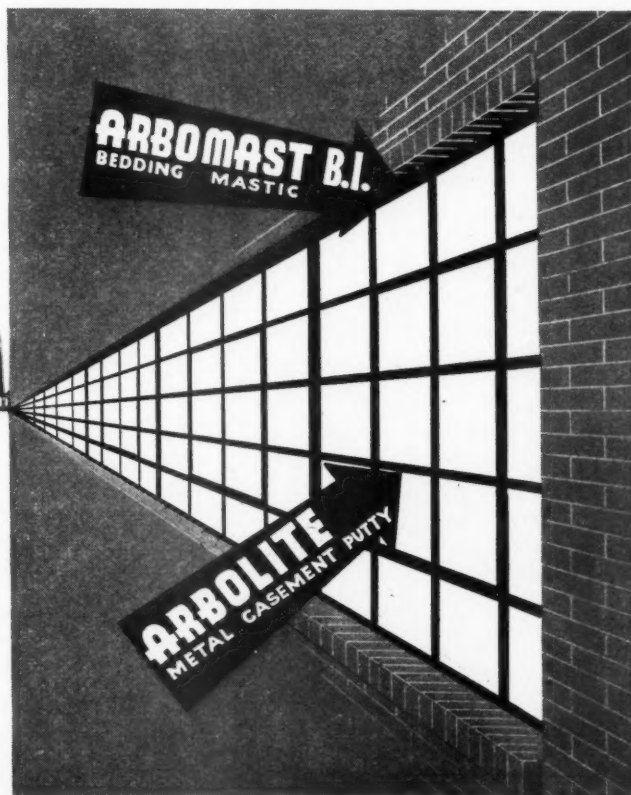
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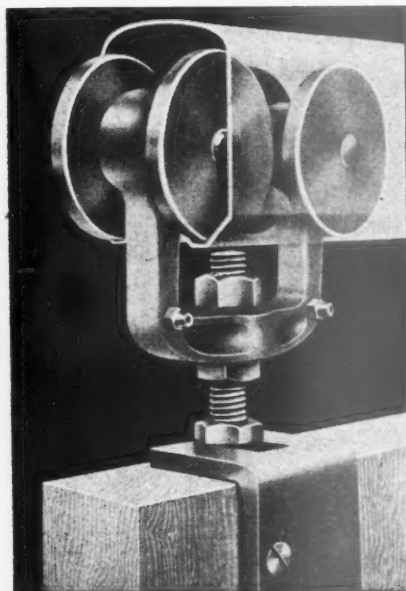
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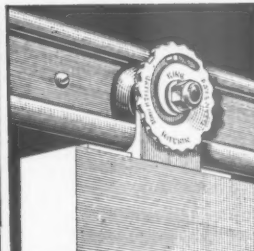


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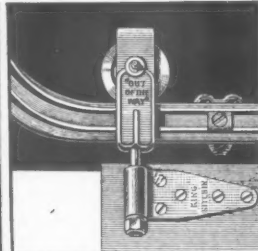
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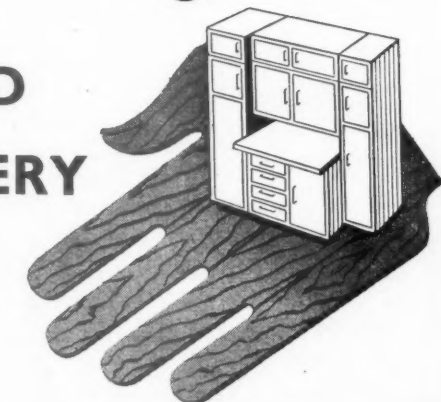
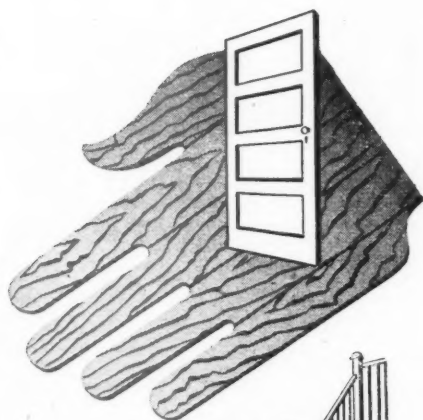
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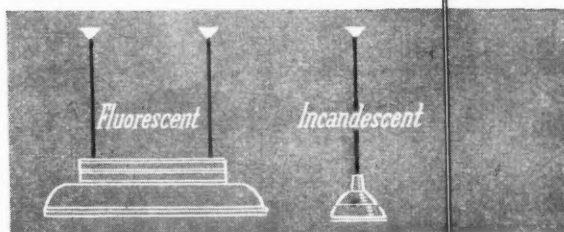
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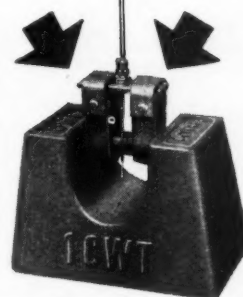
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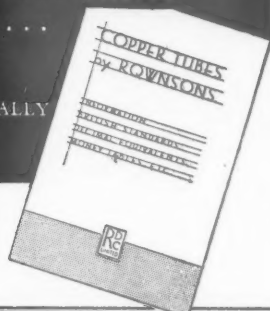
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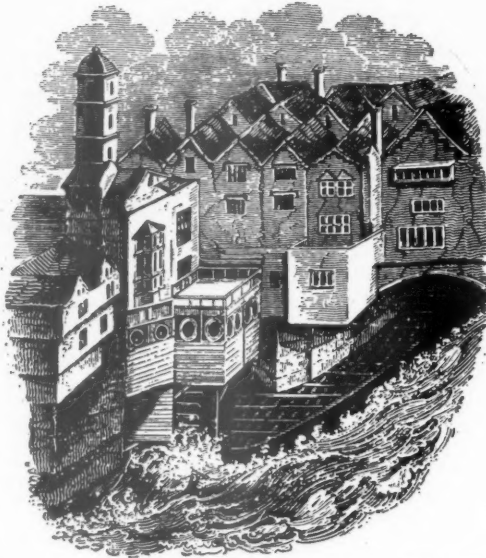
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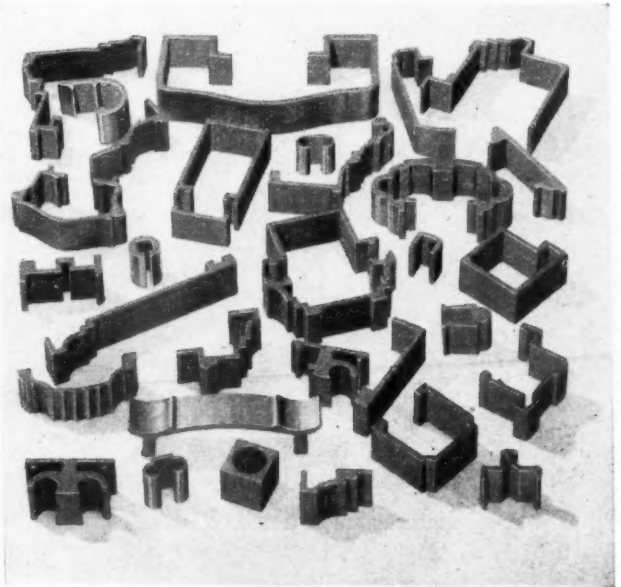
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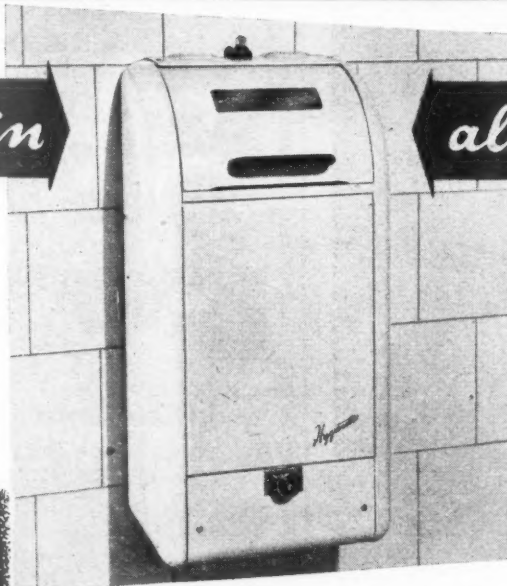


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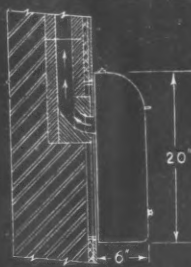
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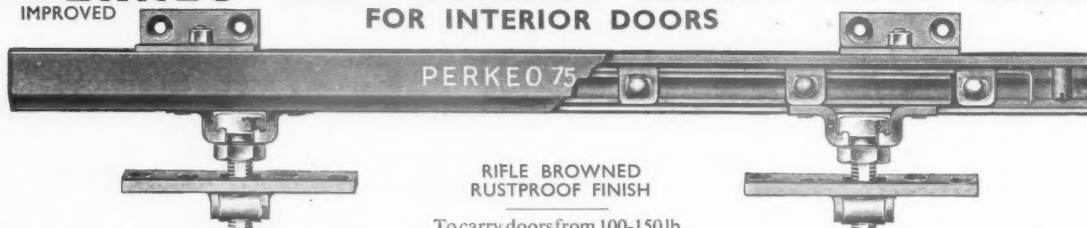
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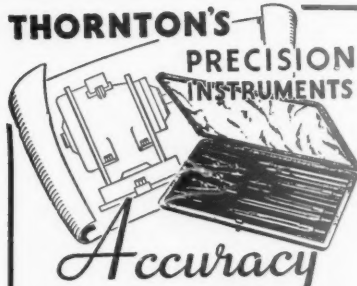
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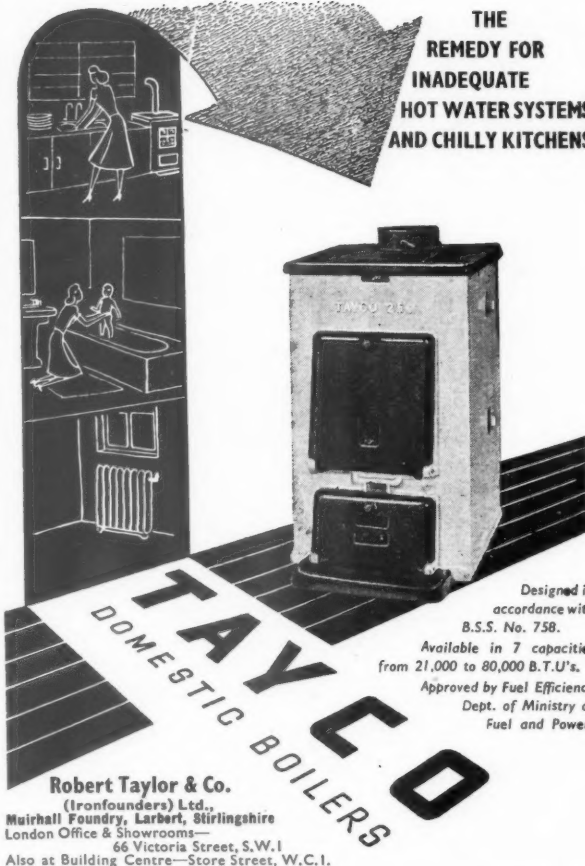
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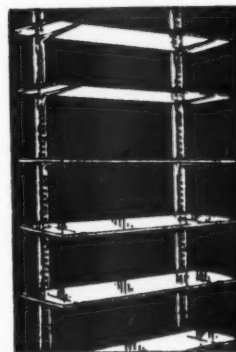
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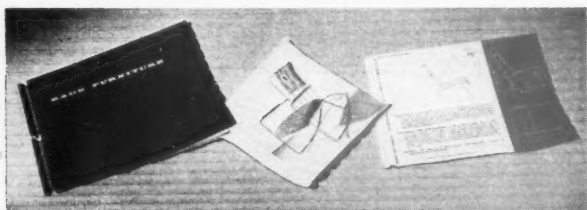
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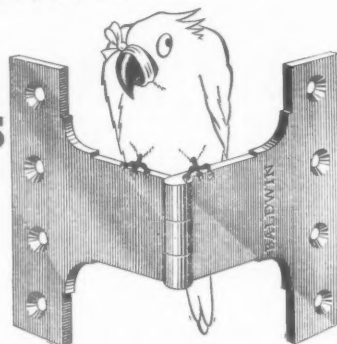
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UGANDA ELECTRICITY BOARD.

Applications are invited for the appointment of an ARCHITECTURAL DRAUGHTSMAN in Uganda. Applicants should have had at least five years' experience in an Architect's office and have obtained good experience in the preparation of perspective, layouts and working drawings for domestic and light industrial buildings.

Preference will be given to candidates who have passed the Intermediate Examination of the Royal Institute of British Architects, W.C.2.

Salary scale: £580-£40-£780 per annum. Commencing salary within the grade will be determined in accordance with experience and qualifications. In addition, free partly-furnished accommodation or an allowance in lieu will be granted.

The initial contract will be for a period of three years. Free passages to and from Uganda will be provided, plus three months' leave on full salary on the termination of the contract (or six months if contract is renewed).

Application forms and further information as to conditions in Uganda may be obtained from the Board's London office, 129, Grand Buildings, Trafalgar Square, London, W.C.2.

Applications, addressed to the Chairman, Uganda Electricity Board, P.O. Box 559, Kampala, should reach Kampala not later than the 15th February, 1952. 5164

MINISTRY OF WORKS.

There are vacancies in the Chief Architect's Division for ARCHITECTURAL ASSISTANTS and LEADING ARCHITECTURAL ASSISTANTS, with recognised training and fair experience. Successful candidates will be employed in London and elsewhere on a wide variety of Public Buildings, including Atomic Energy and other Research Establishments.

Salary: Architectural Assistants, £340-£575 per annum; Leading Architectural Assistants, £570-£675 per annum. Starting pay will be assessed according to age, qualifications and experience. These rates are for London; a small deduction is made in the Provinces.

Although there are not established posts, many of them have long term possibilities, and competitions are held periodically to fill established vacancies.

Apply in writing, stating age, nationality, full details of experience, and locality preferred, to Chief Architect, Ministry of Works, Abell House, John Islip Street, London, S.W.1, quoting reference WG10/BS. 4304

EDINBURGH CORPORATION.

SENIOR DEPUTY CITY ARCHITECT. The office of City Architect will become vacant in October, 1953. The Corporation invite applications for the appointment now of Senior Deputy City Architect, salary approx. £1,750 p.a. Qualifications: A.R.I.B.A., administrative experience.

Six copies of applications and relevant documents (with names of at least two referees) to be lodged with the subscriber not later than 11th February, 1952.

J. STORRAR, Town Clerk.

City Chambers, Edinburgh. 3rd January, 1952. 5140

BOROUGH OF EALING.
BOROUGH ENGINEER AND SURVEYOR'S
DEPARTMENT.

Applications are invited for the following permanent appointments:

(a) ENGINEERING ASSISTANT, in accordance with Grade III of the A.P.T. Division of the National Scheme of Conditions of Service, commencing at £500 per annum and rising by annual increments to £545 per annum, plus London weighting. Candidates must have completed their professional training and have passed the Intermediate or equivalent examination of the Institution of Civil Engineers and/or the Institution of Municipal Engineers.

(b) DRAUGHTSMAN, in accordance with Grade IV of the National Scheme of Conditions of Service for the Miscellaneous Classes of Officers, commencing at £400 per annum, rising by annual increments to a maximum of £470 per annum, plus London weighting. The successful candidate will be engaged on work in connection with a survey of sewers.

The Council are unable to provide housing accommodation for the successful candidate.

Forms of application, together with conditions of appointment, may be obtained from the Borough Engineer and Surveyor, Town Hall, Ealing, W.5, and must be returned to me not later than the 28th January, 1952.

E. J. COPE-BROWN, Town Clerk.

Town Hall, Ealing, W.5. 5177

COUNTY COUNCIL OF THE WEST RIDING
OF YORKSHIRE.

COUNTY PLANNING DEPARTMENT.

Applications are invited for the following permanent appointments to the Staff of the County Planning Department in each case at a commencing salary within the scale applicable to the post, according to the experience and qualifications of the successful candidate:—

(a) PLANNING ASSISTANTS. (Salary scale £500-£20-£620 per annum.)

(b) JUNIOR PLANNING ASSISTANTS. (Salary scale £440-£15-£515 per annum.)

Applicants for appointments (a) should have received training in Town Planning, Civil Engineering, Surveying or Architecture and have had planning experience; and preferably should have passed the Intermediate Examination of one of the recognised professional institutions.

Applicants for appointments (b) should have received training in Town Planning, Civil Engineering, Surveying or Architecture but consideration will be given to other applicants who possess a University Degree in geography, economics or allied subjects.

Successful applicants in both grades will be assigned for duties at one of the County Area Planning Offices which are situated at Skipton, Harrogate, Huddersfield, Pontefract, Barnsley and Doncaster and applicants may indicate a preference for one of these places.

The appointments will be subject to the provisions of the Local Government Superannuation Act, 1937, as amended by the West Riding County Council (General Powers) Act, 1948, and the successful applicants will be required to pass a medical examination.

Applications stating age, qualifications and experience should be accompanied by copies of two recent testimonials or should give the names and addresses of two referees and must reach the undersigned not later than the 2nd February, 1952.

ARTHUR BATES, County Planning Officer.

County Planning Department, 7, Bond Street, Wakefield. 5199

CITY AND COUNTY OF KINGSTON UPON
HULL.APPOINTMENT OF ASSISTANT ARCHITECT.
GRADE VI, A.P.T. DIVISION, £645-£710
PER ANNUM.

Applications are invited for this appointment from Architects preferably having experience in modern school design and construction. The appointment will be subject to one month's notice on either side; to the National Scheme of Conditions of Service and to the Local Government Superannuation Act, 1937.

Application forms, to be obtained from the undersigned, should be returned complete on or before 1st February, 1952.

ANDREW RANKINE, A.R.I.B.A., City Architect.

Guildhall, Kingston upon Hull. 5203

CITY AND COUNTY OF KINGSTON UPON
HULL.APPOINTMENT OF SENIOR ASSISTANT
ARCHITECT.

Applications are invited for the appointment of a Senior Assistant Architect in Grade VIII, A.P.T. Division, £760-£810 per annum. Applicants should have a sound experience in architectural work as usually carried out by a Local Authority. They should be capable of controlling a small section of the staff and supervising the erection of buildings under contract. They should also possess some administrative ability and experience.

The appointment will be subject to one month's notice on either side; to the National Scheme of Conditions of Service and to the Local Government Superannuation Act, 1937.

Application forms, to be obtained from the undersigned, should be returned complete on or before 1st February, 1952.

ANDREW RANKINE, A.R.I.B.A., City Architect.

Guildhall, Kingston upon Hull. 5204

METROPOLITAN BOROUGH OF
PADDINGTON.ARCHITECTURAL ASSISTANT (A.P.T. II),
£500-£15-£545 (£10 less if under 26).

Applications are invited for this appointment in the Housing Department (within the above grade) which is subject to the National Joint Council's Service Conditions, the Council's Superannuation Acts and to one month's notice on either side.

Candidates must have passed, or be in an advanced stage of preparation for, the Intermediate Examination of the R.I.B.A. be used to preparing working and detail drawings and be good draughtsmen.

Applicants must state age, qualifications, experience, past and present appointments, and furnish the names and addresses of three referees. The last date for the receipt of applications (to be endorsed Appointment A.45) is 24th January, 1952.

W. H. BENTLEY, Town Clerk.

Town Hall, Paddington, W.2. 5200

SALOP COUNTY COUNCIL.
COUNTY ARCHITECT'S DEPARTMENT.APPOINTMENT OF CHIEF BUILDING
SURVEYOR.

Applications are invited for the appointment to the permanent staff of Chief Building Surveyor at a salary in accordance with A.P.T., Grade VII (£685 to £760 per annum).

Applicants must have passed the Final Examination of the Royal Institution of Chartered Surveyors (Building Sub-Division) and be capable of preparing plans, working drawings and specifications for alterations and improvements to County property. The successful applicant will be in charge of a Minor Works Section and some administrative experience is desirable. A detailed knowledge of the Cinematograph and Theatre Acts, with experience in inspection of places of public entertainment for licensing purposes, is essential.

Forms of application may be obtained from the County Architect, C. H. Simmons, A.R.I.B.A., Dip.T.P., Column House, London Road, Shrewsbury, to whom they must be returned, accompanied by copies of three recent testimonials, not later than Saturday, 26th January, 1952.

G. C. GODBER, Clerk of the Council.

Shrewsbury. 5201

METROPOLITAN BOROUGH OF LEWISHAM.
CLERK OF WORKS.

Applications are invited for the appointment of a Temporary Clerk of Works for the erection of a block of flats, Salary Scale A.P.T. Division, Grade IV-£530 rising to £575 per annum plus London Weighting (age 25 and over £30 per annum).

Experience in reinforced concrete construction and of multi-storey flats would be an advantage.

The appointment will be subject to the Rules and Regulations of the Council from time to time in force relating to temporary officers, to termination by one month's notice on either side, and to the successful candidate passing a medical examination satisfactorily.

The person appointed will be required to devote his whole time to the duties of the post.

Applications in writing, stating age, qualifications and experience, should be addressed to the Borough Architect, Municipal Offices, Canadian Avenue, S.E.6, in an envelope endorsed "Appointment of Clerk of Works."

Canvassing either directly or indirectly will be a disqualification.

ALAN MILNER SMITH, Town Clerk.

Lewisham Town Hall, Catford, S.E.6. 5202

METROPOLITAN BOROUGH OF
WANDSWORTH.BOROUGH ENGINEER, SURVEYOR AND
ARCHITECT'S DEPARTMENT.

Applications are invited for the established appointment of one ARCHITECTURAL ASSISTANT, at a salary in accordance with Grades A.P.T., Va-VI, of the National Scheme of Conditions of Service, at present £630-£740 per annum.

Applicants should be Associates of the R.I.B.A. and have had considerable experience in the design and planning of housing estates, particularly multi-storey blocks of flats and/or other framed buildings, and in the supervision of their erection.

Application forms, obtainable from the Borough Engineer, Surveyor and Architect, at the undermentioned address, must be returned to me by 30th January, 1952.

R. H. JERMAN, Town Clerk.

Municipal Buildings, Wandsworth, S.W.18. 5187

CORPORATION OF DUBLIN.
VACANCY FOR TEMPORARY BUILDING
SURVEYOR.

Latest date for receipt of application forms: 6th February, 1952.

Salary: £500 p.a., plus a temporary allowance at the rate of 20 per cent. of the salary.

Application forms and full particulars from the Establishment Department, City Hall, Dublin.

P. J. HERNON, City Manager and Town Clerk.

City Hall, Dublin. 4th January, 1952. 5189

WESTMORLAND COUNTY COUNCIL.

COUNTY PLANNING DEPARTMENT.
Applications are invited for the appointment of a **PLANNING ASSISTANT**, Grade A.P.T. I (salary £440-£485). Applicants should have a keen interest in the planning of a National Park and adjoining areas of high scenic value.

The appointment will be made within Grade I, according to general ability, and will be subject to the terms and conditions of service of the National Joint Council, the Local Government Superannuation Act, 1937, and to one month's notice on either side, expiring at the end of a calendar month. The successful candidate will be required to pass a medical examination.

Applicants should state whether they are married or single, and should give particulars of age, education, technical training, qualifications, present salary, present and previous appointments, and details of experience in that order. Applications should be forwarded, together with a copy of one recent testimonial and the names of two referees, to R. H. Crompton, A.R.I.B.A., A.M.T.P.I., County Planning Officer, County Hall, Kendal, to reach him not later than 2nd February, 1952.

K. S. HIMSWORTH,
Clerk of the County Council.

County Hall, Kendal.
7th January, 1952. 5196

COUNTY BOROUGH OF WEST HARTLEPOOL.

BOROUGH ARCHITECTS' DEPARTMENT.

Applications are invited for the position of **ASSISTANT QUANTITY SURVEYOR**, Grade A.P.T. V (£570 × £15 × £15 × £20-£620), in the Borough Architects' Department.

The appointment is subject to the Scheme of Conditions of Service of the National Joint Council for Local Authorities' Administrative, Professional, Technical and Clerical Services, with the exception of paragraph 39. The post will be superannuable, and the successful candidate will be required to pass a medical examination.

The Council are prepared to consider the provision of housing accommodation for the successful applicant, if required.

Applications, stating age, experience, and qualifications, together with copies of not more than three testimonials, should be delivered at the office of the Borough Architect, Municipal Buildings, West Hartlepool, not later than Friday, 25th January, 1952.

ERIC J. WAGGOTT,
Town Clerk.

Town Clerk's Office, Municipal Buildings,
West Hartlepool.
3rd January, 1952. 5191

CORPORATION OF DUBLIN.

POSITION VACANT.
TEMPORARY GRADE I PLANNING ASSISTANT.

Latest date for receipt of completed application forms: 11th February, 1952.

Salary: £750 × £25-£900 per annum, plus a temporary allowance of 20 per cent. of salary. Application forms and full particulars from the Establishment Department, City Hall, Dublin.

P. J. HERNON,
City Manager and Town Clerk.
City Hall, Dublin.
31st January, 1952. 5190

BOROUGH OF SUTTON AND CHEAM.

APPOINTMENT OF ARCHITECTURAL ASSISTANT.

Applications are invited for the appointment on the staff of the Borough Engineer and Surveyor of an Architectural Assistant, Grade VI, of the A.P.T. Division of the National Scale of Salaries (£645 per annum, rising to £710 per annum), plus "London weighting" of £30 per annum. Applicants should be suitably qualified, with good general experience in housing and public buildings. The appointment, which is terminable by one month's notice in writing on either side, is on the permanent staff of the Corporation, and is subject to the provisions of the Local Government Superannuation Act, 1937. The successful candidate will be required to pass a medical examination.

Forms of application may be obtained from Mr. N. H. Michell, A.M.I.C.E., M.I.Mun.E., Borough Engineer and Surveyor, to whom they should be returned not later than Tuesday, 29th January, 1952, endorsed "Architectural Assistant."

Canvassing, directly or indirectly, will be a disqualification.

A. PRIESTLEY,
Town Clerk.

Municipal Offices, Sutton, Surrey.
January, 1951. 5188

GOVERNMENT OF NORTHERN IRELAND.

ARCHITECTS.

Applications are invited for permanent and pensionable posts of **ASSISTANT ARCHITECT** in the Ministry of Finance. The scale is £575 × £25-£750 × £30-£900 per annum. The minimum is linked to age 25 plus an increment for each year above that age, subject to a limit of £810.

Candidates must be Registered Architects by examination, and must have had at least two years' experience in an Architect's office in the preparation of working drawings for new buildings.

Preference will be given to candidates who have served in H.M. Forces in wartime, provided that such candidates can, or within a reasonable time will be able to, fill the posts efficiently.

Application forms may be obtained from the Secretary, Civil Service Commission, Stormont, Belfast, to whom they must be returned with copies of two recent testimonials so as to reach him not later than 1st February, 1952. 5218

BISHOP AUCKLAND URBAN DISTRICT COUNCIL.

ARCHITECTURAL ASSISTANT.

Applications are invited for the appointment of an Architectural Assistant to work under the direction of the Council's Architect, Surveyor and Engineer. The salary for the appointment will be in accordance with Grade IV of the A.P.T. Division of the National Scales, viz. £530-£515-£575 per annum. Applicants must be Corporate Members of the Royal Institute of British Architects. The appointment will be subject to the Local Government Superannuation Act, 1937, and also to one month's notice on either side. If required, housing accommodation will be provided within a reasonable time after the appointment is made but this must be vacated if and when the appointment is terminated.

Applications, stating age, qualifications, past and present appointments, experience, and giving the names of two persons to whom reference can be made must reach the undersigned not later than Saturday, 26th January, 1952.

R. W. BLYTHE,
Clerk of the Council.

Town Hall, Bishop Auckland.
10th January, 1952. 5216

CUMBERLAND COUNTY COUNCIL.

Applications are invited for the established appointment of an **ASSISTANT HEATING AND VENTILATING ENGINEER**, in the County Architects' Department, at a salary within A.P.T. Grade V or Va (£570-£620 and £600-£660), according to qualifications and experience.

Applicants must be Associate Members of the Institute of Heating and Ventilating Engineers. Forms of application, together with further particulars and conditions of appointment, may be obtained from the County Architect, 15, Portland Square, Carlisle. Applications should be received by him not later than 10 a.m. on Tuesday, 12th February, 1952.

G. N. C. SWIFT,
Clerk of the County Council.

January, 1952. 5223

NDOLA MUNICIPAL COUNCIL.

(NORTHERN RHODESIA).
APPOINTMENT OF ARCHITECTURAL ASSISTANT.

Applications are invited and will be received by the undersigned up to 20th February, 1952, for appointment to the above post in the Town Engineer's Department on a salary scale of £1,000 × £40-£1,200 per annum, plus a temporary cost of living allowance of 10 per cent. of basic salary, the commencing salary to be according to qualification and experience.

Applicants must be Associate Members of the Royal Institute of British Architects and have had several years municipal experience, and the possession of a Diploma of a recognised School of Architecture will be an added recommendation.

Applications must state the earliest date on which duties could be commenced and contain full particulars of the candidate's name, age, marital state, nationality and experience, and should be accompanied by copies of three recent testimonials and a medical certificate of fitness. The appointment is subject to all terms and conditions of Council's Service Regulations which include a probationary period of six months, leave at the rate of five days per completed month of service (cumulative after the first twelve months' continuous service), a 5 per cent. Provident Fund and a Medical Aid Scheme. A Superannuation Scheme is at present under consideration. Unfurnished accommodation will be made available as soon as possible at a monthly rental of 12½ per cent. of basic salary.

Canvassing, directly or indirectly, will disqualify the candidate.

Applicants desiring further information should apply to the undersigned.

EDWARD C. BARLOW,
Town Clerk.

Municipal Offices,
P.O. Box 197, Ndola. 5233

COUNTY BOROUGH OF DONCASTER.

BOROUGH ARCHITECTS' DEPARTMENT.

Applications are invited for the following appointments:

(a) **TWO ASSISTANT ARCHITECTS**, Grade A.P.T. VI £645-£710 per annum. Applicants must be qualified architects and preference will be given to those with experience in the design and construction of schools and housing.

(b) **TWO ASSISTANT QUANTITY SURVEYORS**, Grade A.P.T. IV (£530-£575 per annum). Applicants should be capable of taking off sections of major building works, working up and the settlement of final accounts. Preference will be given to those who have passed the Intermediate Examination of the Royal Institution of Chartered Surveyors in Quantities Sub-Division. The appointments, which will be established ones, will be subject to one month's notice on either side and to the terms of the Local Government Superannuation Act, 1937. The successful applicants will be required to pass a medical examination.

Housing accommodation may be available if required.

Applications, stating age, qualifications and previous experience, together with copies of three recent testimonials, should be forwarded to the undersigned not later than Thursday, 31st January, 1952.

Canvassing, directly or indirectly, will be a disqualification.

H. S. ESSENHIGH,
Town Clerk.

1, Priory Place, Doncaster.
10th January, 1952. 5232

THE ROAD HAULAGE EXECUTIVE require a **TECHNICAL ASSISTANT** in their Surveying and Architectural Department at Headquarters.

Applicants should have a good general experience in all professional matters connected with the management of a large and widespread estate and hold a qualification equivalent to A.R.I.C.S. (Building or Valuation Section). Duties will be largely administrative and advisory, and ability to conduct correspondence on technical subjects is essential. Salary scale: £750-£935 per annum. The successful applicant will be required, if eligible, to join a contributory superannuation scheme. Applications, in duplicate, giving date of birth, qualifications, present post and salary, should reach the Chief Staff and Welfare Officer (S.273), Road Haulage Executive, 222, Marylebone Road, London, N.W.1, within seven days of the appearance of this notice. 5207

THE ROAD HAULAGE EXECUTIVE require a **CLERK** for general and administrative duties in their Surveying and Architectural Department at Headquarters. The work is mainly concerned with recording and progressing development schemes. Applicants should be able to conduct correspondence, collate the relative matters, and have experience in a similar capacity in professional office. Salary scale: £560-£590 per annum. The successful applicant will be required, if eligible, to join a contributory superannuation scheme. Applications, in duplicate, giving date of birth, qualifications, present post and salary, should reach the Chief Staff and Welfare Officer (S.272), Road Haulage Executive, 222, Marylebone Road, London, N.W.1, within seven days of the appearance of this notice. 5206

ARCHITECTS, MAINTENANCE SURVEYORS, QUANTITY SURVEYORS, AND LANDS OFFICERS (RURAL).

THE CIVIL SERVICE COMMISSIONERS

invite applications for permanent appointments to the basic grades given above, in a number of Departments in England and Scotland. Applications will be accepted at any time up to and including 31st March, 1952. Selected candidates will be interviewed as soon as possible after the receipt of their application forms. Successful candidates may expect early appointments. Candidates are advised to apply as early as possible.

All candidates must be at least 25 and under 35 years of age on 1st January, 1951, with extension for regular service in H.M. Forces, and up to two years for permanent Civil Servants. All candidates must have the appropriate professional qualifications and experience.

The salary on appointment will be fixed according to age. The London salary for men aged 25 is £275 rising by annual increments of £25 to £750 and by £30 to £900. Prospects of promotion. (The next higher grades are: Main Grade, £900-£1,200; Senior Grade, £1,250-£1,450.) Salaries for women and for officers appointed to the provinces will be somewhat lower.

Forms of application and copies of the regulations with full details of qualifications required from the Civil Service Commission, Scientific Branch, Trinidad House, Old Burlington Street, London, W.1, quoting No. 3405TA. Completed application forms should be returned as soon as possible. 5220

CORPORATION OF GREENOCK.

APPOINTMENT OF PRINCIPAL ARCHITECT.

Applications are invited for the position of Principal Architect on the staff of the Burgh Surveyor and Master of Works. Applicants should be Associates of the Royal Institute of British Architects or hold equivalent qualifications, and should have good professional training and experience in housing design and general architectural work. The person appointed will be in full charge of the Architectural Department of the Corporation under the control and direction of the Master of Works.

The salary will be on Grade A.P.T. VII, the commencing salary being £685 rising, on satisfactory service, to a maximum of £760 per annum, with placing on the Grade according to experience. Suitable housing accommodation will, if required, be offered to the successful applicant, and he will be required to contribute to the Corporation's Superannuation Scheme.

Applications stating age, marital state, qualifications and technical training and present and previous appointments, should be addressed to the undersigned, not later than Friday, 1st February, 1952.

JOHN LIDDELL,
Town Clerk.

Municipal Buildings, Greenock.

14th January, 1952.

STEVENAGE DEVELOPMENT CORPORATION.

DEPARTMENT OF ARCHITECTURE AND PLANNING.

Required:—

(a) **ASSISTANT ARCHITECTS**. Salary £630-£800.

(b) **JUNIOR ARCHITECTS**. Salary £580-£620.

(c) **ARCHITECTURAL DRAUGHTSMAN**. Salary £445-£490.

Experienced in housing and/or planning desirable.

Appointments will be made with a view to successful candidates starting duties as soon as possible after 1st April next.

Housing accommodation will be available in appropriate cases.

Applications, giving full details of experience and names of two referees, to be sent to Aston House, near Stevenage, Herts., not later than Tuesday, 29th January, 1952. 5230

UNIVERSITY OF SYDNEY.

Applications are invited for the following positions:

TWO LECTURESHIPS IN ARCHITECTURE.
LECTURESHIP IN ARCHITECTURE
(Structural Design).

The above vacancies mainly arise from a decision to establish permanent lectureships in place of temporary or part-time appointments.

Salaries will be within the range of:—

£A650 × £A50—£A1,000.

with the addition in all cases of cost-of-living adjustment (at present £A159 males, £A121 females). Salaries will be subject to deductions under the State Superannuation Act. The commencing salaries will be fixed according to the qualifications and experience of the successful candidates.

Further particulars and information as to the method of application may be obtained from the Secretary, Association of Universities of the British Commonwealth, 5, Gordon Square, London, W.C.1.

The closing date for the receipt of applications is 3rd March, 1952. 5228

COUNTY BOROUGH OF OLDHAM.
APPOINTMENT OF PRINCIPAL ARCHITECTURAL ASSISTANT.

Applications are invited for the above appointment in my Department, at a salary of £735-£810 per annum, being Grade VIII of the National Scale of Salaries.

The successful candidate will be provided with housing accommodation if necessary.

Candidates must hold recognised Architectural qualifications, and must possess wide experience in the design of private or public buildings.

The appointment will be subject to the Local Government Superannuation Act, 1937, and the successful candidate will be required to pass a medical examination.

Applications, stating age and previous appointments, in addition to qualifications and experience, and copies of two recent testimonials, must reach the undersigned not later than Saturday the 2nd February, 1952, in envelopes endorsed "Principal Architectural Assistant."

A. L. HOBSON,

Borough Engineer and Surveyor.

15, Union Street, Oldham. 5229

THE SOUTH WALES ELECTRICITY BOARD.
Required, an ARCHITECTURAL DRAUGHTSMAN in the Civil Engineering Department, Head Office, St. Mellons, Cardiff.

Applicants will be required to undertake the layout and preparation of working drawings for showrooms, offices and substations, including measuring up and alterations to existing buildings.

Salary in accordance with N.J.B. Schedule D, Grade VI (£413-£547).

Applications, stating age, present position and

salary, qualifications and experience, and giving three referees, to be addressed to the Secretary to arrive by 26th January, 1952.

D. G. DODDS,

Secretary. 5219

BOROUGH OF LUTON.

SENIOR ARCHITECTURAL ASSISTANT required in Borough Engineer's Department (A.P.T., Grade VII, £685 × £25—£760 per annum). Applicants should be A.R.I.B.A., and have extensive Municipal experience, especially in housing and school works. N.J.C. service conditions; post pensionable; medical examination; house available.

Apply giving age, full particulars and two referees to Borough Engineer, Town Hall, Luton, by 12th February.

W. H. ROBINSON,

Town Clerk. 5227

LONDON COUNTY COUNCIL.

ARCHITECTS' DEPARTMENT.

ARCHITECTS and SURVEYORS required for safety regulation of Theatres and Special Buildings. Salaries up to £767, according to experience. A.R.I.B.A. or A.R.I.C.S. essential. Application forms from Architect, The County Hall, S.E.1, quoting AR/EK/TH/3. (45) 5225

Tenders for Contracts

6 lines or under, 12s. 6d.; each additional line, 2s.

COUNTY BOROUGH OF BLACKBURN.

(1) New County Secondary Modern School for 510 pupils at Witton Park, Blackburn.

(2) Extensions to Longshaw County Primary Junior School (Assembly Hall, Kitchen and Staff Rooms), 2nd phase.

Contractors desiring to tender for the erection of either or both the above-named projects—plans of which may be inspected at the Borough Engineer's office—should send names and addresses to the Borough Engineer, Town Hall, Blackburn, by Thursday, 31st January, together with a deposit payment of £2 2s. for each project, which will be refunded on receipt of a bona fide tender. Bills of Quantities will then be forwarded when available.

CHAS. S. ROBINSON,

Town Clerk. 5217

Architectural Appointments Vacant

4 lines or under, 7s. 6d.; each additional line, 2s.

ARCHITECTURAL ASSISTANT, up to Inter.

A.R.I.B.A. standard, required for busy country practice. Sound knowledge of Building Construction essential. Write, stating age, training, experience and salary required, to Edwin H. Earp & Badger, L./A.R.I.B.A., Scholars Lane, Stratford-on-Avon. 5221

IMPERIAL CHEMICAL INDUSTRIES LTD.

General Chemicals Division, require one or two ASSISTANT ARCHITECTS in the Architectural Section of their Chief Engineer's Department, Runcorn. Applicants should have had good experience in design and the preparation of working drawings. Other factors being equal, preference will be given to those who have passed the Final Examination of the R.I.B.A. Salary dependent on age and experience. Membership of pension fund. Apply in writing, quoting R/81, to Staff Manager, Imperial Chemical Industries Limited, General Chemicals Division, Cunard Building, Liverpool, 3. 5092

ARCHITECT'S ASSISTANT required for

London office. Must be a good draughtsman, with experience of commercial office practice, have a good knowledge of building construction and be capable of preparing 1/4 in. scale and working drawings. Salary range up to £555 10s., according to age and qualifications. Apply: Civil Engineer, Southern Region, British Railways, Waterloo Station, London, S.E.1. 5160

MIDLAND Architect, medium sized office,

requires Senior and Inter, Standard ASSISTANT ARCHITECTS, having initiative, contemporary outlook, good draughtsmen, willing to take responsibility. Bonus scheme in operation. Salary in accordance with experience and ability. Housing, School, Industrial work in progress. Full details, Box 5210.

SENIOR ARCHITECT'S ASSISTANT required

in Architect's department, F. W. Woolworth & Co., Ltd., 56/60A, Dudley Street, Birmingham. Varied and interesting work. Good salary offered to capable Assistant, 5-day week. Pension scheme. Write, stating age, qualifications and experience. 5235

SENIOR ASSISTANT required for Architects'

Department at Hammersmith Office, to carry out designs and working drawings for traditional and non-traditional contracts at home and overseas. A reasonable period will be allowed for successful applicant to acquire background knowledge of non-traditional methods. Commencing salary ranging from £550-£650, according to experience. Applications, giving brief particulars of experience, should be addressed to the Staff Architect, George Wimpey & Co., Ltd., 27, Hammersmith Grove, London, W.6. 5224

2 JUNIOR ARCHITECTURAL ASSISTANTS

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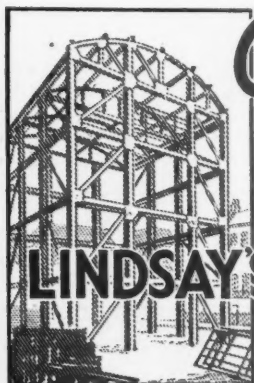
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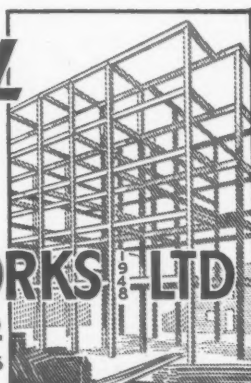


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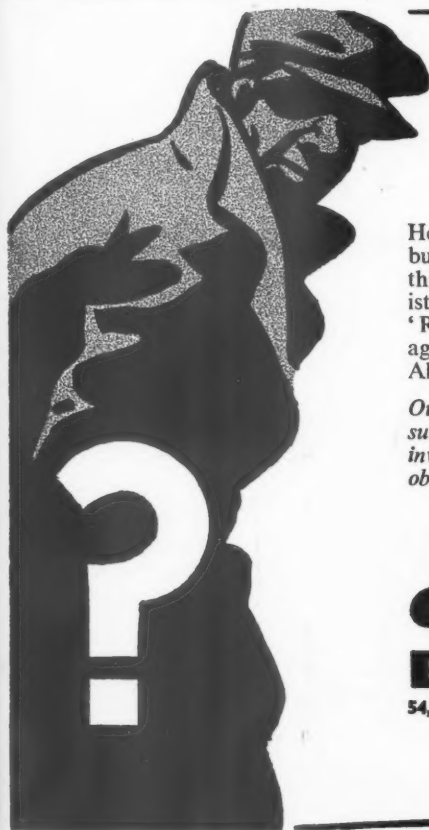
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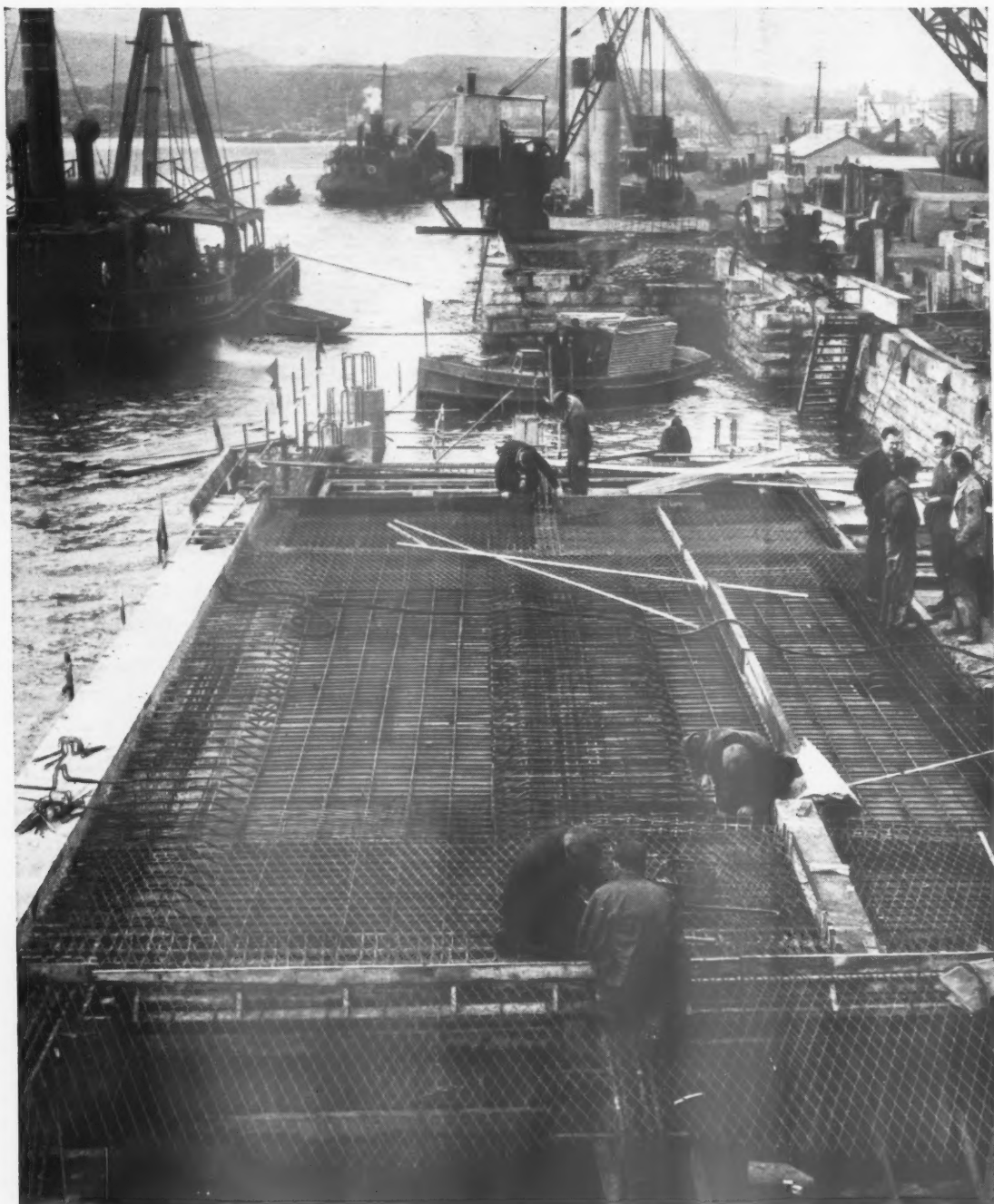
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WHARF CONSTRUCTION AT PLYMOUTH

This view of work in progress on a new wharf at Plymouth shows a rock breaker and diving boat, also in the background is a dredger equipped with special rock grabs. Part of the wharf, with reinforcement to the decking, is shown in the foreground.

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