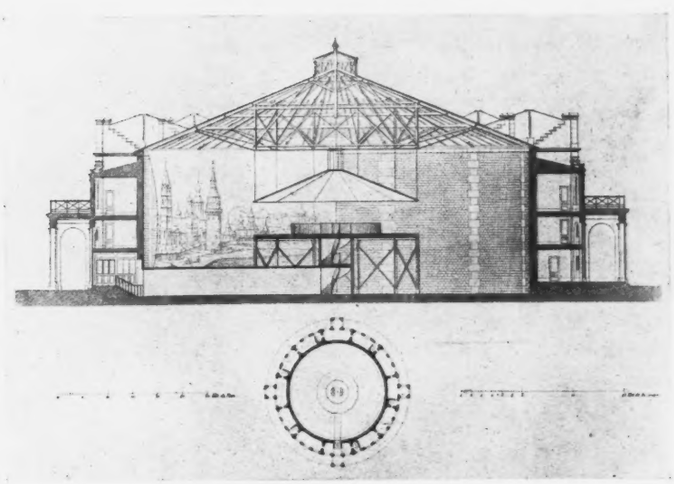
THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



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CONTENTS

Plates

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In the unfamiliar field of Sicily and Southern Italy are to be found a series of buildings exemplifying to perfection those formal qualities and that sense of spatial values which we associate with the Baroque. Above is the facade of the Cathedral at Syracuse, built (1728-37) by Pompeo Picheraldi in front of a Greek temple of the fifth century B.C. To quote from an article on pages 61–64 of this issue, "the glory of these Southern churches is definitely in their facades."

Honoured Bones

Halicarnassus and the Horse Trough are characteristic extremes of monumentality, extreme and antagonistic points of view on which all societies have based the commemoration of their dead: the one symbolical of societies which, however cultivated, have never succeeded in growing out of a superstitious sense of inferiority towards them; the other, the product of an age burdened perhaps as never before with an unnecessary respect for the Monument, is at the same time the forerunner of all more rational attempts to turn the memory of the dead to the account of the living. In successive periods of history men have shown heroic attempts to free themselves from the burden of the Monument, and in much of their so-called "vandalism" there has often been more than a wanton disregard for the labours of others or a mere puritanical zeal for their own cause—much more the expression of a vigorous society's right to live in its own surroundings unencumbered with the litter of preceding ages. But short of their universal destruction we can find in the past no society which has completely freed itself from this burden of the Monument. Sir Thomas Browne, writing in an age more secure in a sense of its own constructive ability than most, and when men were congratulating themselves on having come to a reasonable compromise with the Monument could write that "Pyramids, arches, obelisks, were but the irregularities of vain-glory and wild enormities of ancient magnanimity"; but two centuries later sculptors were still to be making a laborious marble replica of a Roman triumphal arch to serve as a pedestal for a statue of George IV, and later still, engineers taxing their wits to fish up a full size Egyptian obelisk to decorate the Embankment.

Today more than ever there is a need for coming to terms with the Monument, of assessing the value of those which we have inherited and, what here immediately concerns us, of lightening as much as possible our own contribution to the burden of posterity.* Today we still find a historic confusion of aims; Jubilee Playing Fields as an example of an admirable form of commemoration, side by side with the old superstitions, an "orientation towards death" to borrow a phrase from Mr. Mumford, the affliction of primitive peoples from which one might have hoped that we had at last succeeded in freeing ourselves: and everywhere there is a fatalistic acceptance of the burden imposed by the dead, our cities deposits of buildings and no longer effective street plans from the past fortuitously adopted to our own entirely altered requirements, our cities littered with this oppressive weight of monuments to people and things which no longer concern us. And still we build more and increase the unnecessary burden of posterity; as an ultimate, inexcusable, example, the proposed King George V Memorial in Old Palace Yard. Tedious, pompous, overelaborate, this type of memorial epitomizes all that is implied by the hideous word "Monumental." And as the chosen site admits of very little monumentality, very little symmetry and only a limited extent of building, the surroundings must suffer correspondingly. The splendid eighteenth century houses which, with a traditional genius for this type of planning, have been made to group perfectly with the Abbey buildings and whose assymetrical continuity was carefully respected in the design of the Houses of Parliament, are to be pulled down. In their place the new Monument is to destroy at a stroke the calculations of generations of builders; the designers of Henry VII's Chapel with their eye for the continuity of the Abbey, of the houses in Old Palace Yard who made the architectural connection with Abingdon Street, of the town planners of the early nineteenth century who cleared the surroundings of St. Margarets, finally of the Houses of Parliament who by a fine compromise between the "Monumental" and the assymetrical welded the whole into a splendid architectural group. It is a sinister reflection on the whole official attitude to town planning that the supporters of this memorial are the very men who in their club chairs mutter of disrespect for tradition as the cause of our present evils. Yet they themselves prepare this ultimate onslaught on our most cherished architectural traditions.

The site itself is an admirable one, lending itself particularly happily to the sort of memorial which we have learned to associate with Royalty. There are two grass areas, one with an admirable architectural background, just such a site as was found for James II, perhaps the finest of all London's statues in St. James's Park. There is also a close resemblance to the Queen Anne statue standing, symbolically enough, with her back to the wall in Queen Anne's Gate, and showing what architectural judgment and a respect for existing surroundings might make of the King George V Memorial. Comparison with her more "monumental" counterpart in front of St. Paul's, shows how much the statue in Queen Anne's Gate has gained in effect through uninterrupted surroundings and a careful siting, and for the same reason we can appreciate how much the statue of Queen Elizabeth was improved by being removed from old Ludgate to its wall niche on St. Dunstans'-in-the-West. This, in the generation which followed Queen Anne's showed that the same principles of design were still appreciated and the same traditions maintained. These few examples alone are sufficient to show that the traditional patterns of London's Royal statues exemplify ways of solving this sort of architectural problem infinitely more satisfactory than the theatricality of the proposed memorial. We can see too in these monuments that welcome degree of flexibility in which their designers showed a reasonable consideration for posterity in not encumbering permanently what might later prove an inconvenient site, also how what one caustic old commentator on the Westminster Abbey statues called the "capriciousness of the muse of monumental fame," was taken into consideration, and even their subjects replaced if necessary. Even elaborate memorials have in the past often shown the same degree of adaptability, for their subjects have often been only a secondary consideration or an excuse for a feature which contemporary ideas of monumental town planning thought to be necessary. So the subject of one of the most conspicuous of London's monuments, perhaps second only to Nelson's column in architectural importance, is a man of no particular consequence to his own or to successive ages: the Duke of York could be replaced by almost any given general or politician in English history without one person in a hundred being aware that any substitution had been made. Similarly what essential difference did it make to succeeding generations that in seventeenth-century Rome Marcus Aurelius gave way to St. Paul on the summit of the monument in the Palazza Colonna! Wren himself considered the possibility of a statue of Charles II instead of the gilded ball on the Monument, and in this form it might reasonably be expected to have fulfilled its purpose equally well as the elegant candlestick

* An aspect of the Monument, which has been admirably treated by Mr. Lewis Mumford in his contribution, "Death of the Monument," to the recent publication "Circle."

which Defoe so aptly described. This easy-going attitude towards the subjects of monuments seems in fact to be a particularly English one. George IV was happily dethroned from the Marble Arch to fill a vacant pedestal in Trafalgar Square, and one can imagine a general reshuffling of the statues in the neighbourhood without many people finding grounds for protest. In fact we have learnt to presuppose a degree of convertability in monuments even where none exists. This was made sufficiently apparent by a recent suggestion published in all good faith that the Constitution Hill Arch could be widened sufficiently to answer the requirements of modern traffic without affecting its architectural appearance.

The maintenance of this tradition of flexibility seems essential if we are to escape from the ever-increasing menace of the Monument, if we are to avoid the fate of cities completely " built up " and incapable of adaptation to the changing needs of modern society. For in this lies one of the main causes of the decay of the cities of the past; that successive generations, submitting to the accretions of monumental buildings from the past, found themselves " built up " beyond the possibilities of adaptation to their essential needs. Only today with our new technical equipment is there the possibility of a real flexibility in our cities; with steel-frame structure buildings easily demountable and structurally reliable to a height of twenty, forty stories: walls as screens and panels easily adaptable.

But if we must accept the present demand for commemorative statues, if people demand something more substantial than playing fields on which to focus their respect, we cannot deny the reasonableness of their claims; only when with their massive constructions they usurp the place which by right belongs to the living, or when they destroy what to us are real and moving " monuments " of a past civilization, something which, like Old Palace Yard, is an essential element in a calculated architectural effect. The site, as we have pointed out, is an admirable one for a commemorative statue, like James I on the grass surrounding to the Abbey, or like Queen Anne against the wall of the Abingdon Street houses. And for the remainder of the subscription there could be found such an infinitely better use. First of all perhaps the endowment of an official Overseer of Public Monuments. And here we would not stress too much the " cultural " aspect, nor do more than note in passing Raphael's plea for the preservation of antiquities and his appointment as controller of monuments by Pope Leo X. Distance has dimmed too much for us the true nature of Raphael and his kind as constructive artists, as opposed to the " preservationists " of today, for us to risk such an appointment. Instead he might be attached to the Office of Works in some humbler capacity. Our new authority might very well be some active sanitary inspector, judging our monuments according to his own standards. They have become much more the concern of the sanitary inspector than the " artist."

But at the same time there are numerous indications of a more healthy attitude towards the Monument in general. The Stratford Theatre has long been an example. Now it is proposed to develop the idea and build a commemorative theatre on Bankside on the site of the original Globe. In this idea of the Memorial Theatre there is a welcome advance from the prevailing superstitution of the Monument, an attempt to make the memory of the dead serve the needs of the living which is eminently more healthy and rational; so that one might have expected from the promoters of this " Shakespeare Centre " in London a correspondingly rational proposal as to how their scheme should be carried out. Instead we find their minds clogged with the same, or worse, superstitions which have already laden us with our intolerable burden of useless monumentality.

To quote a description published in *The Times*, the new Globe Theatre is to be a *reproduction of Shakespeare's Theatre*. To begin with we must make the doubtful assumption that we have sufficient knowledge to make such a reproduction. In fact, our knowledge of the Shakespearian Theatre is extremely limited and even Godfrey's reconstruction of the *Fortune* a by no means unquestionable interpretation of one stray survival of a builder's specification. From the architectural point of view we know less of the Elizabethan than of almost any period of the Theatre in history: certainly less than of the Greek or Roman. The main reason for this is in itself a sufficient argument against a monumental restoration of the Globe, against such a permanent " built up " reconstruction of doubtful authenticity: for the most significant characteristic of the Elizabethan theatre was, at least from the architectural point of view, its improvization. Scarcely out of its origins in the Morality Play (something of the temporary character of whose staging can be seen when Rheinhardt produces *Everyman* in Salzburg), the Elizabethan theatre was still very dependent on the traditions of the ready-made street, or more particularly inn-yard, setting. The successive London theatres were all more or less tentative efforts to adapt this tradition to the requirements of a rapidly-evolving dramatic technique. The form of the theatre itself was thus constantly modified. The *Fortune* was rectangular, the *Swan* octagonal, the *Globe* polygonal, and even the materials themselves were sometimes adapted for use in the new buildings. For example, Burbage incorporated much of the material of the Shoreditch *Theatre* in building the *Globe*. It is this spirit of improvization, of a tentative attack on their new dramatic problems, which was essential to the Elizabethan Theatre and impossible to convey in any restoration. Their progressive experiments show that the Elizabethans would have accepted eagerly enough the technical possibilities of the modern stage had they been available; even the blessings of a theatre in which all could see and hear the players and have reasonable protection from the weather. How futile then voluntarily to impose these limitations on ourselves and imagine that we are recapturing the Elizabethan spirit! In point of fact of course the new Globe Theatre makes little pretence of accepting them. What are described as *necessary modifications* are to be made, the mere confession of the need for them an admission of the essential inability of buildings from a past age, for those demands their form was specifically evolved, to answer the entirely different requirements of our own. What are euphemistically called *necessary modifications* demand the complete loss of all that gave character to the original. To begin with the new theatre is to be double the size of the original, and you cannot double the seating capacity of a theatre, double the size of its stage, the number of its stairs, span of its roof, size of its windows or height of its doors and still have a replica of the original. Neither can the form of the theatre itself be *modified* and the same result obtained, and unless many of its essential characteristics are dispensed with attendances at the Globe will be very limited. Standing in a sawdust-strewn pit with no protection from rain, hail or snow would thin the ranks of the pit-goers considerably. The answer of course is more modification: " *The details of the original building will be followed even to the thatched roof. The thatch, however, will be placed over a roof of fireproof concrete.*" Similarly with all the conventions of the Elizabethan Theatre—how will actors trained in the tradition of the frame stage adapt themselves to the convention of being seen from behind as well as in front; how for the matter of that will the audience enjoy seeing them from behind. And if we must dispense with actresses—will the box-office stand for that!

But perhaps the reformative zeal of the Association should not be taken too seriously. To read further into their programme it should not, for it becomes increasingly evident that they have no particular antiquarian interest in the Shakespearian drama: their interest, on the contrary, seems to be more and more the equivalent of the brewer who dresses up his draymen as Sam Weller. For on the site of the Mermaid there is to rise a replica, " *with genuine half-timbering* and *connected with the theatre by a sunken covered way.*" Steps lead down to the river where—as a final touch—there is *an Elizabethan barge for conveying passengers across.*

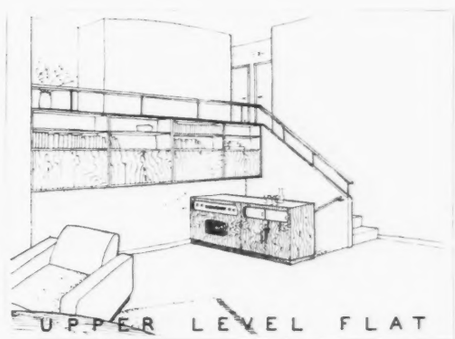
With both of these monuments, the King George V Memorial and the Shakespeare Centre, there remains the impression that there is little public enthusiasm for their particular forms of expression. In the case of the former criticism is perhaps restrained for fear of appearing disloyal, through the feeling that, if the authorities say it is necessary, we must willingly pull down whole streets of eighteenth-century houses to commemorate King George V. In the case of the Shakespeare Centre it is perhaps more a case of apathy, the feeling that it will be out of the way and that no one with a serious interest in Shakespeare will go there anyway. In neither case does this seem sufficient excuse for inaction. It is no personal insult to King George to insist that he shall be commemorated in the way in which English kings have been traditionally commemorated, and surely a good deal to be said for maintaining such traditions. In the case of Shakespeare Centre, with a sufficient weight of protest, we might at least be spared the thatched concrete—and the barge.

D. E. P.

WELLS COATES

Planning in Section

"Or, at closer range, to see your design as one thing marked off from the rest of the universe; and then to see it as a thing, 'complex, multiple, divisible, separable, made up of its parts, the result of its parts and their sum, harmonious'; then to see it as that thing which it is, and no other thing; so that if you removed a single part of it, it would not be that thing, but become another lesser thing, or become nothing."—RESPONSE TO TRADITION, by Wells Coates. ARCHITECTURAL REVIEW November 1932



IN THE ARTICLE from which the above lines are taken, I attempted a formulation of the modern architect's problem. "As architects of the human and material scenes of the new order" (I wrote) "we are not so much concerned with formal problems of style as with an *architectural* solution of the social and economic problems of today," and the seeking after "the response that leads to freedom and fullness of life."

It was in the same year 1932 that the designs for my first block of flats, at Lawn Road, Hampstead, had been completed. The "Minimum Flat" in that building was an attempt to show that the freedom demanded by the conditions of modern life calls for a corresponding freedom from enslaving and toilsome encumbrances in the equipment of the dwelling-scene. "Furniture" in the dictionary sense takes its place in the logic of construction, and the design was based on what I considered to be essential, reasonable requirements for shelter and service, of a single person living in a town.

That building was completed in 1934, but not exactly as I had conceived it. I had provided a communal room and a roof terrace for the service of the "minimum-flat" dwellers. Compactness of planning in the apartments of the group-dwelling must be matched by the provision of space, in another, I thought. In this (and in other ways) "if you removed a single part of it, it would not be that thing, but become another lesser thing. . . ." Such are the penalties of building to an inadequate financial programme.

Since then, the planning of larger unit dwellings in multi-storey buildings, and on constricted and difficult sites, has taught me the real deficiencies of the contemporary technique of "programme" building. Your design becomes "another lesser thing" because time, circumstances, the programme, do not allow it to be any more "that thing which it is" in accordance with your original conception.

The economic, social, æsthetic reasons for this technique, which has spotted London with its dis-eased buildings, are not my concern here. My intention is to analyse the effects of "programme" planning, and to present some technical solutions which have occurred to me during the past five years, under the heading "planning in section." One of these solutions has been carried out in London in a single unit, with myself as client, and is illustrated on the following pages. Another, in a series of thirty flats, is now being built at 10, Palace Gate, Kensington, under the direction of my client, R. M. Bell, Esq.

The conditions for the operation of "programme" planning are simple. A small site is selected, because you must not tie up too much money in any given scheme. No large-scale replanning of never-been-planned areas is permissible. It is one picture (about the size of a postage-stamp) you are asked to exhibit in that street, not a galleryful—by the same artist!—in a given area.

The maximum coverage of site, number of floors and flats, carefully specified for you by the authorities, the estate owner, or the client, are to be achieved. The result is more often than not a bewildering geometrical diagram of rooms dimensioned not too strictly in accordance with their function and all of minimum ceiling height. Proper orientation is replaced by the questionable advantages of a "view"—on to a noisy street or a sordid backyard.

On the cash side, the result is ten per cent. net—or almost any percentage you like to choose, if it is "on the equity." The figures for emigration from houses to flats keep high: the flats continue to let. The important thing insisted on is "service": you have

constant hot water, central heating, liveried porters, even nurseries. Do you get a home?

The financial-programme technique of planning will produce neither homes nor architecture until people refuse to live with that kind of arithmetic.

In the meantime, the routine goes on: three or four houses go down, and twenty or thirty flats go up. The operation is financed not by some great landlord with a sense of continuity in the tradition of his ownership of a fine area (the result of its parts and their sum, harmonious) who feels that the architectural unity of his gallery is as important as ever it was. No, the scheme is eventually owned by some gargantuan investment trust already possessed of numberless postage-stamp buildings carefully stuck down to widely-separated nodal points of the map. This impersonal entity, incorporated only to produce promptly five or six or whatever per cent., cares nothing for formal significance in the arrangement and aspect of a gallery of streets, squares, trees and buildings exhibited against the blue sky.

Until the arithmetic changes, what can architects do with this programme? There is only one answer: invent new forms for homes and get them built (even to postage stamp size) and cause drawings to be made and exhibited to show what the complete gallery would be like.

Contemporary technique of planning multi-storey dwellings has precipitated a number of strictly defined forms, all of which are united by one common ideal; each apartment has all its rooms on one floor: it is a "flat."

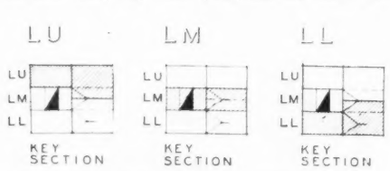
Variations in the plans are provided by two main conditions, first: the number, size and disposition of the rooms in each flat, which is settled by the programme; and second: the type of access to each floor and within each flat, which is provided by the architect in his "solution."

Let us examine the problem of access to the flats on each floor of a multi-storey block. If there are no lifts the limit is four, possibly five storeys, and your staircase will give access to two, three and possibly four flats per floor, variations in the orientation of rooms increasing as the number of flats per stair increases.

One staircase may give access to a larger number of flats if certain conditions are allowed in the programme:

(1) an internal unlit corridor,
(2) internal bathrooms and kitchens, artificially or inadequately ventilated and lit, or
(3) an open gallery, off which are placed entrances, kitchens, bathrooms and sometimes one bedroom. Thus direct ventilation is provided, but natural light is somewhat obscured by the projecting gallery overhead. The gallery becomes an upper pavement to your front door.

If there are lifts, the number of storeys is limited only by the programme, and the type of access does not alter, but you must provide staircases as well, for use when the lift breaks down, and for "escape" and "service." Access to escape stairs is often a special problem on certain sites or with certain types of planning, and a complete duplication of the horizontal and vertical circulation diagram has to be provided.



Access from the front door to the various rooms of each flat is determined for you by the type of access chosen to that floor. There are two main typical plans:

(1) a narrow corridor, usually unlit, has doors on each side to all the rooms, or
(2) there is a hall which gives access to kitchen, living-room, dining-room; possibly a "cloaks" and one bedroom; the other bedrooms and the bathrooms are entered off the living-room, through a small secondary hall.

The second method means simply that a space about three feet wide by the length of the living-room is really a "corridor" to the bedrooms and bathrooms; but it is included for use in the living-room for a longer period than it is actually used as a corridor. There is a slight diminution of privacy. In many plans the kitchen is a long way from the living-dining room, *because* it has to be near the "service" entrance and stairs.

To sum up: contemporary planning provides apartments the rooms of which are all on one floor and of the same ceiling height irrespective of their size or use; access is arranged to, or near your front door, at the level of the flat. Within strictly defined limits, the flat is a two-, three,- four- or five-roomed flat, inflexible, incapable of alteration or enlargement to suit changing needs. The rooms face north, south, east or west without relation to their function or the times of day they are most lived in, because of the accidental orientation of the site and the inability to plan freely as the scheme is too small.

It is obvious that you cannot improve on those basic types if you continue to design *on plan* only. So you investigate the possibilities of *planning in section*. At first, the results are incredibly complicated, and also wasteful of space. You despair of arriving at any solution. You then state the conditions you want to achieve:

First, you wish to provide a new type of access which will dispense with open galleries except for "service and escape," allow a fewer number of lifts and lift-stops (an important element in maintenance costs for lifts); reduce the number of main staircases by using them for more than one purpose; and finally provide, within the apartment, a type of access to rooms free from some of the deficiencies of the typical systems.

Second: to provide "scale" to the group of rooms which is to be someone's home, you should contrive to have a higher ceiling in the living-room than in other rooms, *without wasting "cube."*

Third: You should aim at flexibility in the arrangement of the spaces to be marked "bedroom" and "bathroom" so that when the flats are being let, or after a three or a five-year tenancy, a re-arrangement in the number and size of bedrooms is possible *without structural or access-circulational alterations to the building.*

So you begin to design again, and you find solutions for one, or one and two, or one and three: but not for all three, in one.

One of the earlier solutions is drawn out for an actual scheme. The "programme" turns it down because you have achieved a 10 ft. ceiling height in the living-room and principal bedroom, with 8 ft. elsewhere, and the access diagram requires you to go up or down four steps, between these areas. It isn't a flat, it isn't a maisonnette! Where could one see one of these apartments?

That scheme does not meet the third point in your own programme: flexibility. Some months later you take up the problem again and finally a solution appears. I have called it the "Three-Two" Plan, and its main points are explained in the diagrams herewith.

It looks simple: three floors on one side of the block are equal to two floors on the other, in each 3–2 unit, there is an upper level ("LU"), a middle level ("LM") and a lower level ("LL").

Two corridors (if desired) are placed at LM: one an open gallery for service and connecting to the escape stairs; the other enclosed, externally lit, off which access is given direct to all the front doors and entrance halls of the apartments in that unit; thence, you go up half a storey height to reach the LU Flat, by your own internal stair, as you are accustomed to do, in houses; and you go down a full storey height to the LL Flat. The stair arrives in the large living-room, with a 12 ft. ceiling. Vertical access to this horizontal circulation is provided in an externally placed lift and staircase block. The lift skips one, or two floors, all the way up.

At intervals determined by the requirements of the programme as to number and size of rooms, the three floors extend across the block, dovetailing into the "Two" section of the 3–2 plan. These "3–3" sections provide the extra bedrooms and bathrooms, at normal ceiling heights, in scale with the plan dimensions of these rooms. Some of these "3–3" spaces are arranged to be available to flats on either side, or alternatively to flats above or below: they provide the "flexible area" desired in your programme, so that a three bedroom flat may be enlarged by one or more bedrooms and bathrooms, and included in the existing access diagram without any structural alterations.

As many as forty variations, forty different arrangements of rooms, are possible within a given scheme. The tenant who asks what type of flats you have is answered: "what type do you want?"

If the flexible space at LM is not desired by flats on either side, or above or below, it is arranged to be large enough to make a one or two roomed flat, and *can* be so arranged at any time after the block has been completed. The "services" are equipped with all the necessary sealed-off connections for the internal, non-structural, alterations.

I have found the basic principle of 3–2 planning useful for a wide variety of purposes, and the "programme" has, after more than two years of work, accepted it.

The type of access provided by this planning in section will be seen to have many advantages. In a six– or seven–storey block, for instance, you have only two "back" floors taken up for horizontal circulation; you arrive inside the flats at approximately their middle point, and both walls are available for directly lit and ventilated rooms. I am using this system of access now in a large scheme for "3–3" flats of three, four and five storeys with and without lifts, the full "3–2" principle, with its high-ceilinged and spacious living-rooms, and flexible spaces, being outside the scope of this particular programme.

The architect's own flat at Yeoman's Row Brompton Road SW3

ARCHITECT'S NOTE

Before introducing the plans and photographs of 18 Yeoman's Row, my acknowledgments are due to all the firms and individuals without whose care, attention and assistance this design could never have been realized. I am specially grateful to Upchurch, Messrs. Burkle's foreman, and to Patrick Gwynne, of my office, who carried out all the drawings and whose suggestions have been invaluable. The layout for these pages has been arranged by Robert Harling

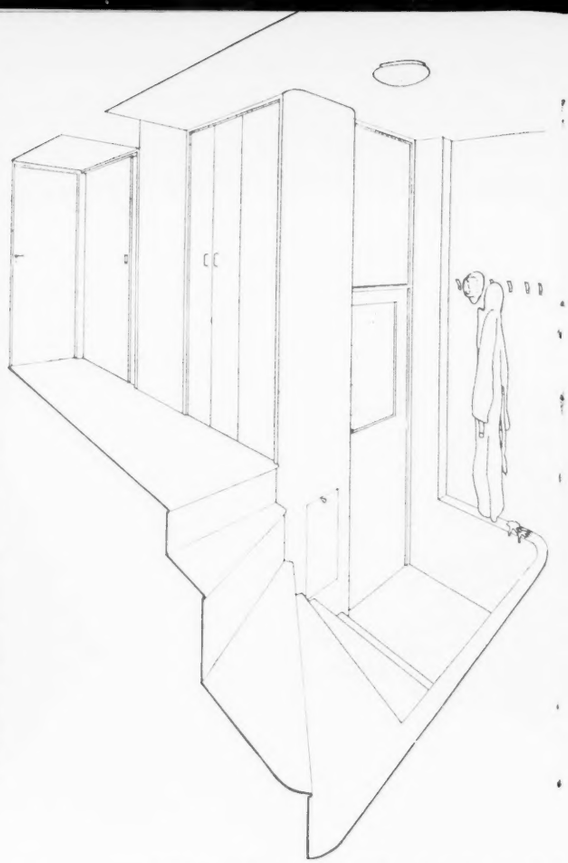
The idea for this design occurred to me some time ago, and I attempted in a number of schemes to get it realized. I believed many people would accept the way of life it orders, in a *pied a terre*, for one or two people, in town. But "finance" said they couldn't understand the plans; and where could they see one? has it been done before?

I decided to have one built, for myself, and the search for suitable premises for reconstruction began three years ago. The lease took five months to arrange, the work was spread over many more, as the "access" difficulties to the top floor of the premises were great. Only one trade at a time could work. Other tenants in the building had to be cared for, and I am grateful to them for their patience and reasonableness.

I have been in this flat for nearly eighteen months, gradually completing the details. A few items have still to be added, but I have not altered anything since the original drawings were made. I find it very pleasant to live in. The huge studio window creates its own special values, and it is double glazed, for warmth and to keep out the sounds in the streets beyond. There is a window garden between you and the outside world, the external glass is obscured enough to omit the detail of the houses on the other side of the Row, but not enough to make you feel they are not there.

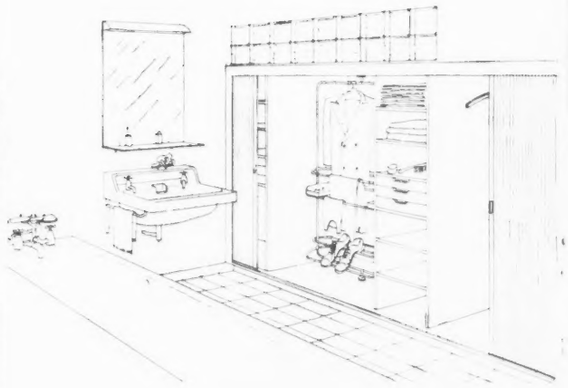
There is a fan unit under the window, which filters dustless air into the big room. The heating is by direct radiation from the ceiling, 12 ft. from the floor, and in the window trough an electric cable keeps the plants warm; the rocks, the sand and the terrazzo store the heat, and cancel the down-draught from the large area of glass. I do not like big sofas and easy chairs, so I make a hearth scene, *à la japonais*, penned off by a shaped fitting which is a bookcase on one side and a back-rest for the cushions on the other. Your book, your glass, your cigarette are at hand at the proper level and cannot be carelessly knocked over. The "visible" radiant electric fireplace is arranged so that you can direct the rays towards any part, or all, of the space.

The walls, the ceiling and the various internal constructions are painted in four or five tones of white, the floor is covered with light oak compressed cork in oblong slabs, laid with a broken joint. The wall bookcase and desk are in Honduras mahogany, dull polished.

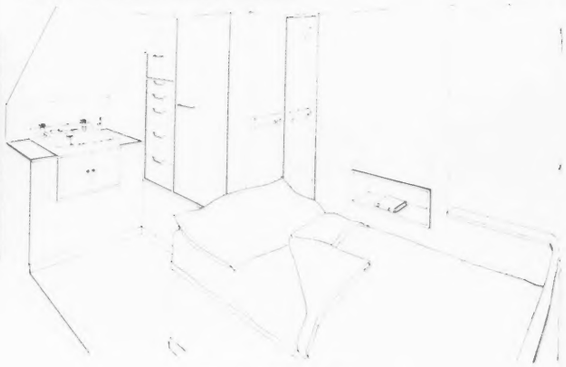


The entrance lobby, with a short flight of stairs, leads (right) to a store cupboard and to the kitchen or galley, and (left)

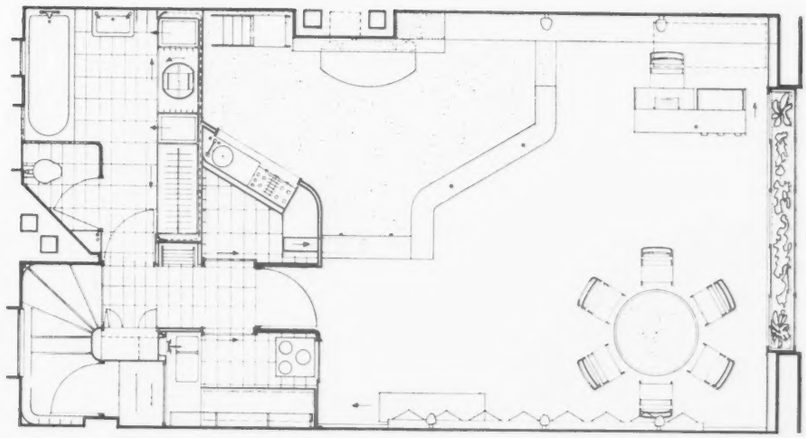
The door to the passage (in the lower photo) is painted Eton blue, as are the plywood shelves of the shaped fitting in the foreground. The tubular steel forms for chairs, desk, dining table, and for the ladders are ivory, copper and Eton blue respectively.



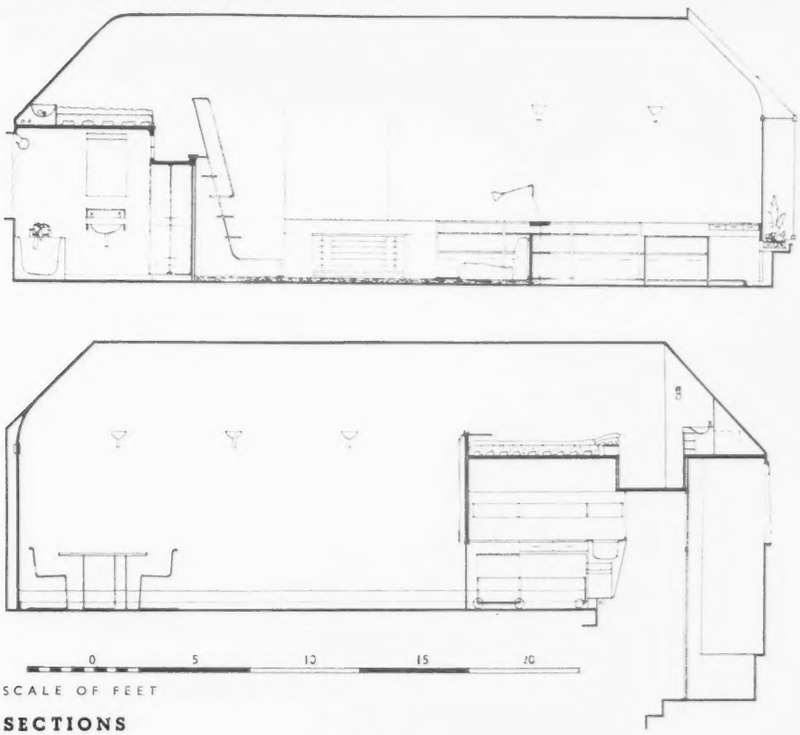
to the bathroom, with its long dressing cupboard on right. The revolving clothes rack will hold two complete changes of clothes. Space is saved, by not having a place to leave things about.



Single Bed Cabin.



PLAN OF MAIN FLOOR LEVEL



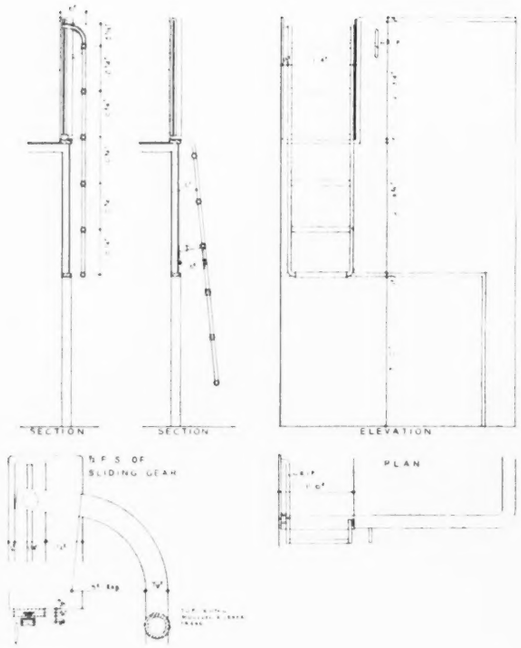
SCALE OF FEET

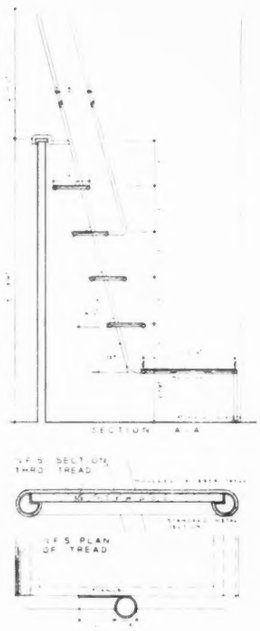
SECTIONS

The particular principle of " planning in section " used in this design, can be explained best by these plans and sections. You cannot get two complete floor levels, with proper headroom, in a total floor to ceiling height of 12 ft. Your programme demands that the largest possible space of full ceiling height is available for " living " in. You do not want a " separate " bedroom (although the design allows for it, if this is to be a condition). Your furniture and equipment is to be an integral part of the design, planned to enclose every cubic inch of space, and disposed to use and convenience, at every point.

The normal " void " under a bed is captured to provide head room in the bathroom or the kitchen, where you want it. The bridge, along which you walk to get to the bed-spaces, is above your wardrobe or your kitchen fittings, and at a point in the plan which does not require you to *walk through it*. The elements of the plan are highly restricted : you will find great difficulty in altering the basic principle : if you " removed a single part of it, it would not be that thing, but become another lesser thing, or become nothing." The single-bed cabin (to put up a friend for the night) is provided with its own services and equipment, and is reached from the main studio floor only.

Within the limitations of the plan, a large number of variable arrangements of equipment, for different types of family-unit, and of forms seen from the living-room, are possible and have been worked out. Access would, of course, be different in a scheme for a new building, and back-wall lights can be provided to the bed-spaces, above the level of the access stair or gallery. In this realization, landlord's restrictions naturally made minor adjustments of the plan necessary. Ventilation of the upper spaces and of the kitchen is provided by ducts leading through to the flat roof over, to which access is available to the sunbathing enclosure.

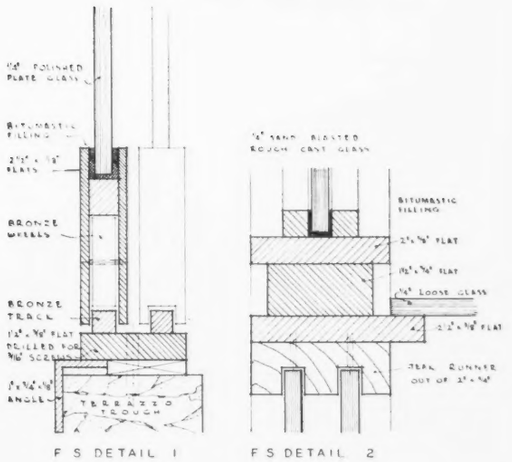




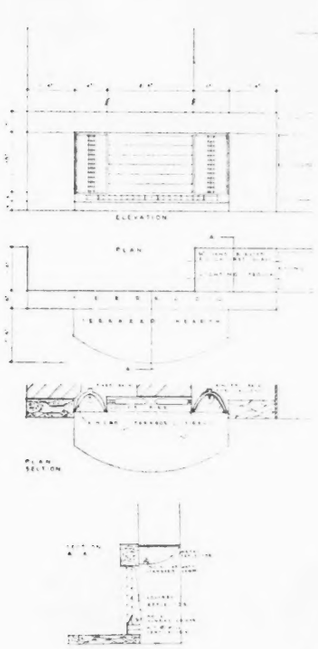
Vertical circulation to the upper spaces is provided in this realization by means of ladders. The most-used one is at an easier angle of "going" than most yacht companion-ways. The ladder to the single-bed cabin is arranged to slide up to allow the sliding door below to release the serving trolley into the main room, from the galley. This fitting is normally housed under the work-table, to the left of the sink, and is provided with a hot-cupboard, a space for silver and table services, and for clean and dirty dishes. One cannot always afford to be in time for dinner or to keep a servant waiting. After the meal is over, the table is cleared to the trolley and the dishes washed up in the morning.

The central tower houses a number of separate fittings and services. At the lower level (with headroom height) is the servery, with refrigerator, grocery store, sliding tray to drink cupboard, and access door to the radio-chassis, which is set in a glazed and illuminated niche facing the hearth-scene, and below which is the gramophone-record store. At the upper level (without headroom) is a store which leads to the space over the door between passage and living-room. This space also houses the loud-speaker, with its grillage opening, and will be also used as a projection room for films.

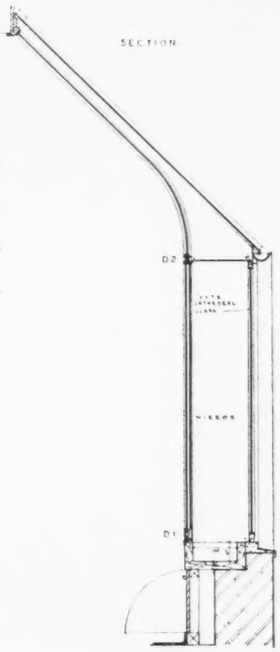
WINDOW DETAILS



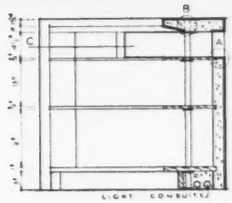
F S DETAIL 1 F S DETAIL 2



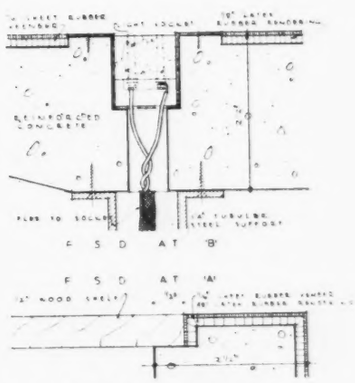
FIREPLACE



WINDOW



SECTION A-A

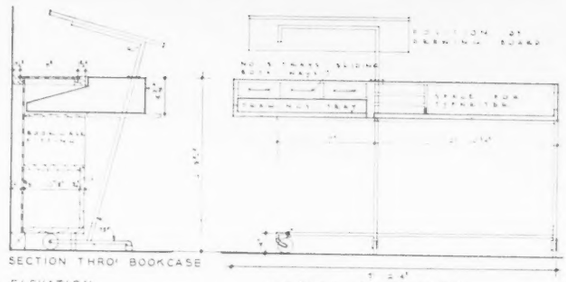


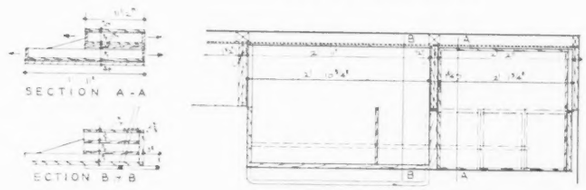
HEARTH SURROUND

The photo on this page is a view of the living-room as seen from the double-bed space. At the left is the fireplace, its surround in light buff terrazzo, the electric fire in burnished copper. The hearth-scene has a floor covering of 1 in. of cushion-rubber over which is stretched Japanese matting, self-coloured. The drinks-cupboard is in mahogany, and has a rubber-faced flap-down serving-board.

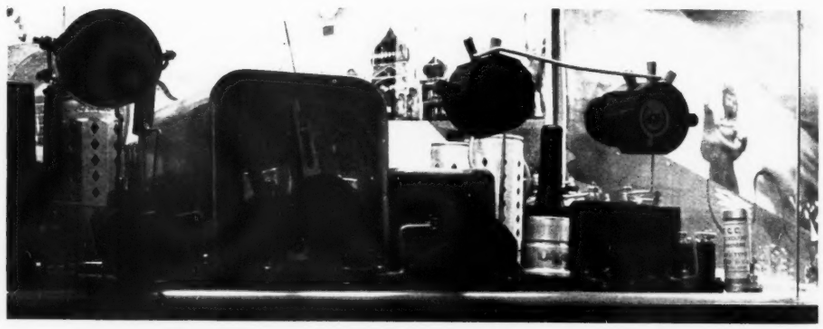
The main window design shows that the existing external gutter had to be retained, and the desired shape for the double glazing arranged to suit. The space below the terrazzo plant-trough is used to house the filter air unit, and various switch-boxes and controls. The internal glazing to the lower half of the window is arranged in sliding plate glass panes, and at the internal reveals of the window-garden mirrors are placed to reflect light and to give an amusing extension to infinity of the reflected images of the plants.

The hearth-scene surround is constructed of reinforced concrete, rendered in a mix of latex-rubber and *ciment fondu*, and faced with $\frac{1}{16}$ in. thick light grey rubber, *laid in one sheet* over the rendering. There are only two mitred joints to the facing rubber, at each end of the fitting. The two vertical standards support the $\frac{1}{2}$ in. plywood shelves and lead to light points for " angle-poise " fittings on the top of the fitting. The long span of the top could not be safely constructed in this thickness in any other material, for this is a fitting in the middle of the main room, and at a height which tends to be used to lean against, or to sit on.





The drawings show the construction of the movable desk with an extension to support a small drawing table.



" The radio chassis is exposed to view as planned by the engineer."

The desk is designed to be movable to any desired position in the room, and is not everyman's piece of furniture. I like to type on a table which is delicately balanced, with a foot-rest bringing the knees tight under it, so that with the springy steel chair, the whole ensemble allows one to " ride " the machine. An extension to support a small drawing-table is shown in the detail. For parties, the desk is moved against the wall bookcase and telescopes into it, to form a buffet table top of twice the width of the wall fitting, and the design of the steel frame frees foot-room for serving.

The drinks cupboard shelves are accessible from the hearth-scene at low level, or from the main room, through the three sliding shelves.

The radio-chassis is exposed to view as planned by the engineer. I have enclosed too many beautiful radios with wood or bakelite. There is something uncanny about the *scale* of modern equipment of this kind : at certain angles of view, you could imagine this set as a huge power station. I have placed a photo-montage background to the set and the gramophone turntable, the subject matter of which will be changed from time to time, as one changes the flowers in a room.

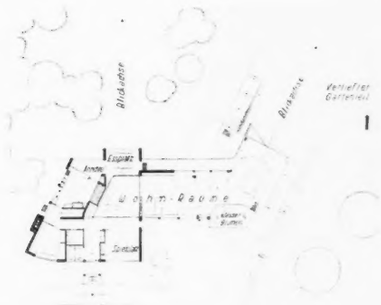
WELLS COATES

THE SCHMINKE HOUSE, LOBAU

HANS SCHAROUN ARCHITECT

Scharoun's buildings are a living proof against the still cherished assertion that the modern style of building is sober and rational, a fixed foreign element in nature, and, as dwelling, a cold, uncomfortable block.

Nothing of that kind can be found in Scharoun's buildings. To him the obvious principle is studied suitability. But the actual art of building is purely a matter of feeling, because on what suitability could the balconies and roofs projecting on all sides be founded? 1 and 2. They can only be explained by a purely artificial necessity, to project as far as possible on all sides over the internal space, and inversely, to include as much room as possible in the building. In this they are related to the plastic glass of Gabo. And what are the other lines and surfaces of the building, rich in curves and waves, if not connections in sympathy with the natural surroundings? It is also the reason why as many massive walls as possible are eliminated and replaced by glazed surfaces; because this provides the building with plenty of free space, while at the same time affording the greatest possibility of living with nature, its times and seasons.



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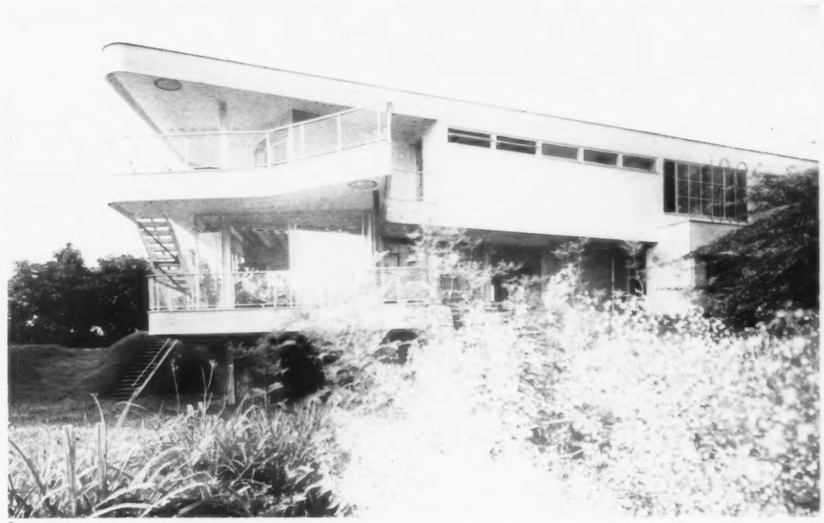
But, when nature retires to sleep at night, the dwellers can also separate themselves from it, by bringing on the necessary change, through making use of the many possibilities of lighting and the many alternatives of shaping the rooms with curtains, *as everything in this house is arranged for a flowing course of life*. It is in serving and enlarging these purposes that Scharoun sees the duty of the modern architect. It was also the leading idea in the building of this house, on a large as well as on a small scale. The rooms of the " heavy industry " of the house, are situated in the cellar : the sleeping accommodation with its partitions, baths and lavatories on the upper floor : and, on the main floor, the realm of the house-keeper is separated, to the left of the main entrance, from the continuity of the actual living rooms.

Here again there are many soft transitions, as many curves as possible instead of corners, and curtains and movable surfaces instead of fixed partition walls. In this way the smooth uniformity of living rooms together with dining room, play room,



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veranda and winter garden, can be divided according to practical necessity and taste, 3.

The dwelling should be most closely connected with the changes of life in nature. This, for instance, makes Scharoun provide for a large glazed surface, where, from the sofa, one can see a particularly beautiful group of trees. For this reason too he varies the other glazed surfaces in structure and pattern, and can thus create a balance between the bright southern side and the darker garden side, and between direct and broken views into the open. He has thus provided himself with a complete scale, and consequently with plenty of connection with surrounding nature and plenty of variously spirited places in the living-rooms.

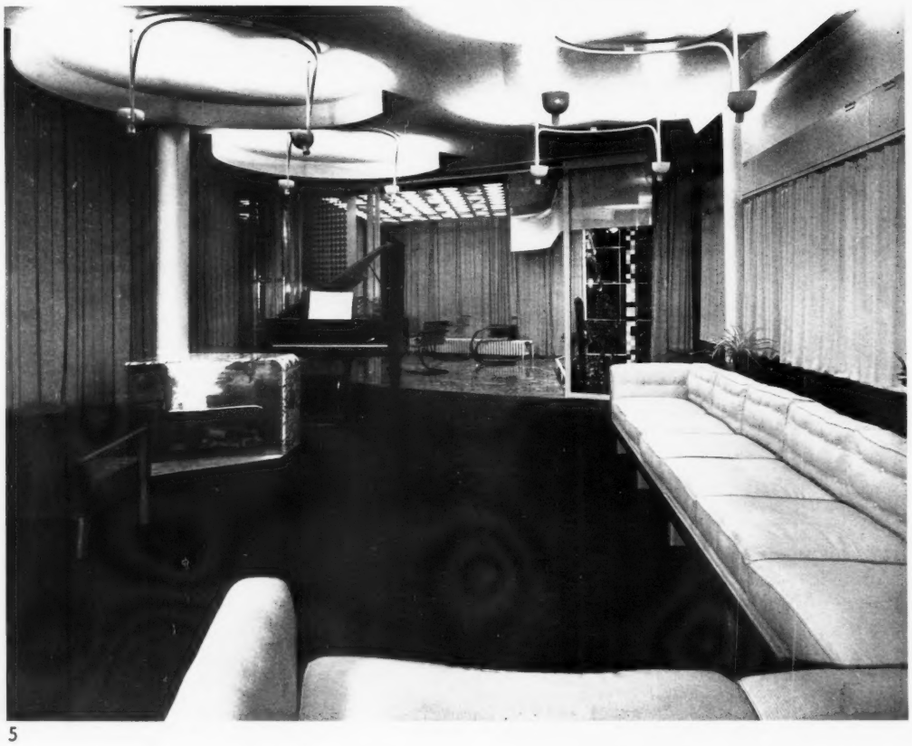
For the night, artificial lighting comes into play, commencing with direct lighting, then with flood-lit portions of ceilings and through perforated ceilings, from whose openings falls indirect lighting, and ends in the dim light thrown by the chimney which stands free in the living-room. These various possibilities are so suitably used that they contribute to the object and feeling of the various living-rooms, and help is lent by the varying structure of the ceilings, which are alternately smooth, rough and matt, and when flood-lit, produce the most varied effects.

A comparison of views of the living-rooms, by day, 4, and by night, 5, show what this method of building is capable of producing. The same sunlit, natural hall, can be turned into an inspiring music-room, in which one feels hidden, as in a closely veiled tent.

ALEXANDER DORNER

4

3



5

1. *A doorway from the cathedral at Lecce* (*Zimbalo*, 1658.)

NOTES ON BAROQUE ORIGINS IN SOUTHERN ITALY

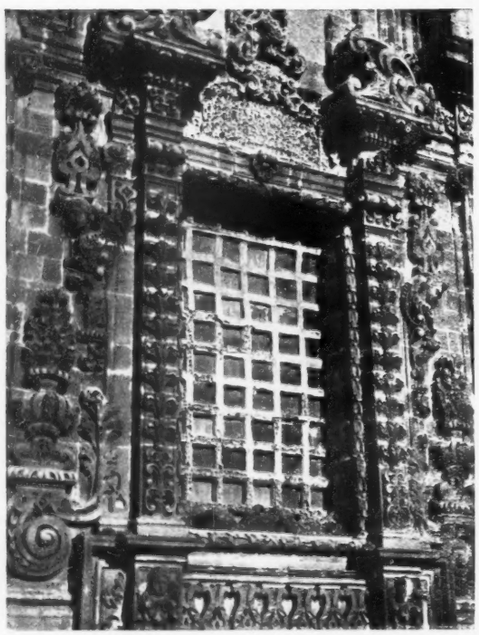
BY ANTHONY AYSCOUGH

In the middle of last century the Dictionary of Architecture explained that the word "baroque" involved the idea of anything unintentionally absurd. Our grandparents muttered about "Jesuit architecture." Now, public opinion has veered to the other extreme, and any building that is not Gothic is admired enthusiastically and generally indiscriminately. And Rococo is of course "so amusing."

The Bavarian churches, which up to a few years ago were ignored by Baedeker, are now visited by young English ladies as part of their education. The brothers Asam are perhaps better known than Vanbrugh or Campbell. Cuvilliés and Effner rank with Kent and Chippendale. But German Rococo is not the whole story. In the south of Italy, past Naples, there is a different flowering which is as interesting, if only for the one reason that it is less known. We have learned from *Old Calabria* that nobody travels south of Rome.

Of course, German Baroque had originally come from Italy. The cathedral at Salzburg (Solari) is a pure example of Italian baroque, and so is the *Theatiner Kirche* in

2. A window from the façade of the Cathedral at Gallipoli. It was built by two local architects, Francesco Bischititi and Sapione Lachitari. Much of the detail dates from the last years of the 17th century; but it is not easy to see owing to its position in a narrow street. 3. The Façade of the Seminario at Lecce. It was built by Cino (1664–1709), who was the pupil of Zimbalo. In the same square are also the Cathedral and the Archbishop's Palace. 4. A detail of the Church of Santa Lucia. The ironwork is extremely good.



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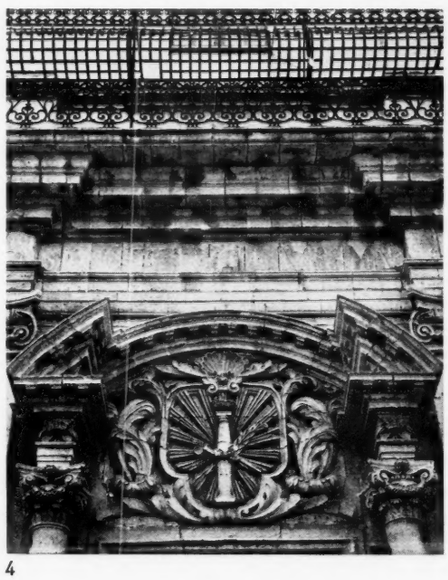
Munich. One of the few things to be said in favour of the old system of the intermarriages of European royalties is that it proved an excellent " cultural exchange." And intense nationalism had not raised its ugly head. But it was from the Northern states and from the Rome of Borromini that the influence had come. (The Asam brothers were in Rome 1712-1713). The South was " a different kingdom "—part of the empire of Charles V— and the scene of the 13th century Renaissance of Frederick Hohenstanfen. Southern Italian Baroque is a provincial expression in which the Byzantine still lingers, but which received a definite stimulus from the Spanish buildings of the Counter Reformation. Nowhere can this expression be studied better than in Lecce.

In this town, in the plains past Brindisi, there are so many admirable churches and palaces that it is difficult to enumerate them without going into a welter of names and dates. The most important period of building roughly corresponds with the Wren period in England, i.e. from 1660-1710.

Actually, one of the most important, and perhaps the best known building—the Church of *Santa Croce*—was started in the middle of the preceding century, but the facade was not completed till 1697. And it is from the facade that it owes its fame in the outside world—past Foggia. The ornamentation is heavy and elaborate, with a certain Gothic " fierceness." It is saved by a miracle from being ugly. Actually it is beautiful. (Much of the earlier decoration is probably by Gabriele Riccardo). The effect is enhanced by the fact that adjoining it is one of the most perfectly balanced buildings Renaissance Europe ever



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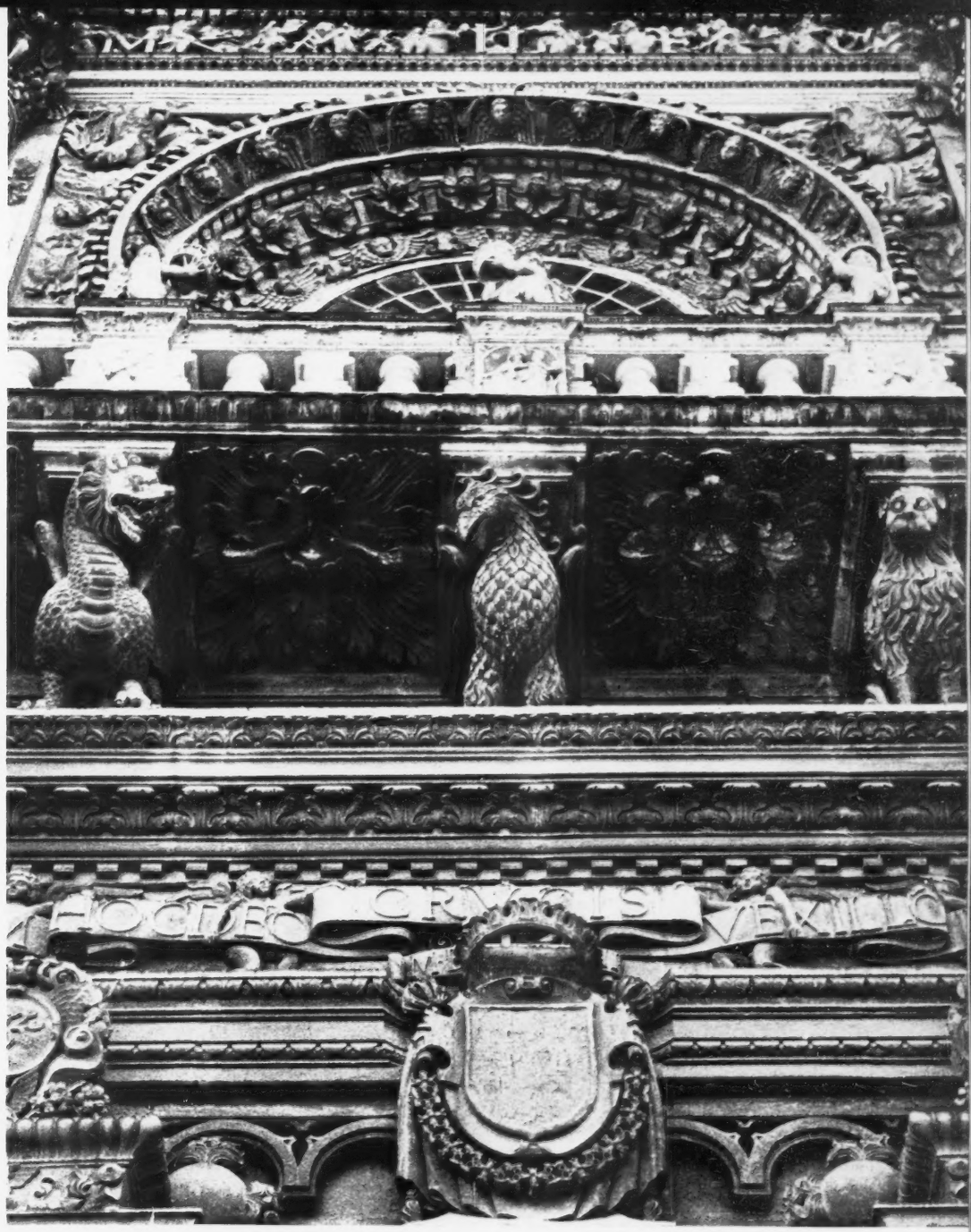
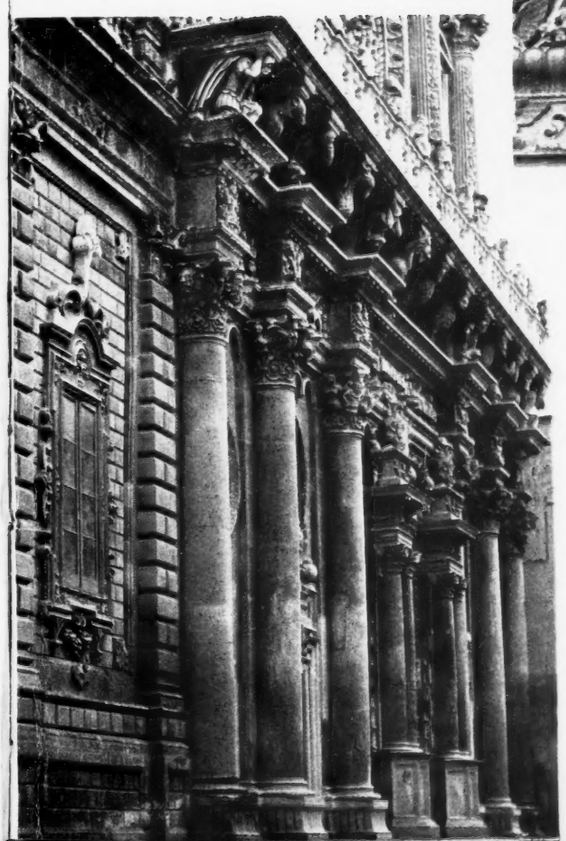




Left : Santa Croce at Lecce, with one of the windows of the Prefettura adjoining. It is because Zimbalo's Prefettura is " next door " that the whole effect of the Santa Croce facade is so supremely good. Santa Croce was started during the middle of the sixteenth century, but not completed until 1697. Above is a detail of the facade: the earlier decoration is probably by Gabriele Ricardo.

"Southern Italian Baroque is a provincial expression in which the Byzantine still lingers, but which received a definite stimulus from the Spanish buildings of the Counter Reformation." A particularly interesting example of this is the Rosario Church at Lecce; built by Zimbalo (1691–1728). The illustration above shows the facade with its elaborate decorations of flowers, birds and fruit.

The use of unorthodox materials is characteristic of the Baroque. Above is a triumphal archway at Catania, built of lava with stone decorations.

From the Cathedral at Gallipoli (1629). a photograph showing the brilliance of the local architects who built "for effect" against the strong Apulian light.

5

5. Stucco decoration in one of the great courts of Padula. It should be compared with work at Ottobeuren. 6. Garden Statue, Caserta. Generally the garden statuary of the Baroque period in Italy is lacking in the wit and grace which is to be found in the corresponding work in Germany (though it is believed that much of the anonymous work was executed by Italians), but these statues near the famous cascade at Caserta are comparable to the best groups at Vietshöcheim.

6

produced–Zimbalo's *Prefettura*. The facades of *Santa Croce* and the *Prefettura* should be taken as a whole. Guiseppe Zimbalo is perhaps the best known of the Lecce architects, and it was he who was responsible for the rebuilding of the cathedral (1658).

Another of the earlier churches is *Santa Irene*, which contains some of the best examples of the Lecce " interior decoration."

Cino, who was the pupil of Zimbalo, also built the *Seminario* (1664-1709), and the churches of the *Carmine* and the *Sacramento*; but it was Zimbalo who designed the *Rosario* (1691-1728), which —to record a purely personal preference— is the most interesting facade in a town which contains at least twenty five churches, any one of which would be worth a long journey to visit. It is elaborately decorated with flowers and birds and fruit, and is definitely Spanish in feeling. It is the expression in stone of a painting by El Greco. The interiors of these churches (the *Carmine* is one of the best examples) are so different from the churches of the Bavarian Rococo period that comparison is really impossible. The German churches are superior in every way. The only similarity is perhaps that both are " full of light." The altars and chapels are there in both cases, but in Lecce the " barley sugar " columns are of stone—soft and frothy and carved with innumerable angels' heads, and seldom is there any marble or stucco. The greens and pinks and pineapple yellows that one associates with the Asam churches are entirely lacking. The ceilings are not often painted, and if they are the colours are sombre. Verrio was a native of the countryside—not so Zick or Zimmermann.

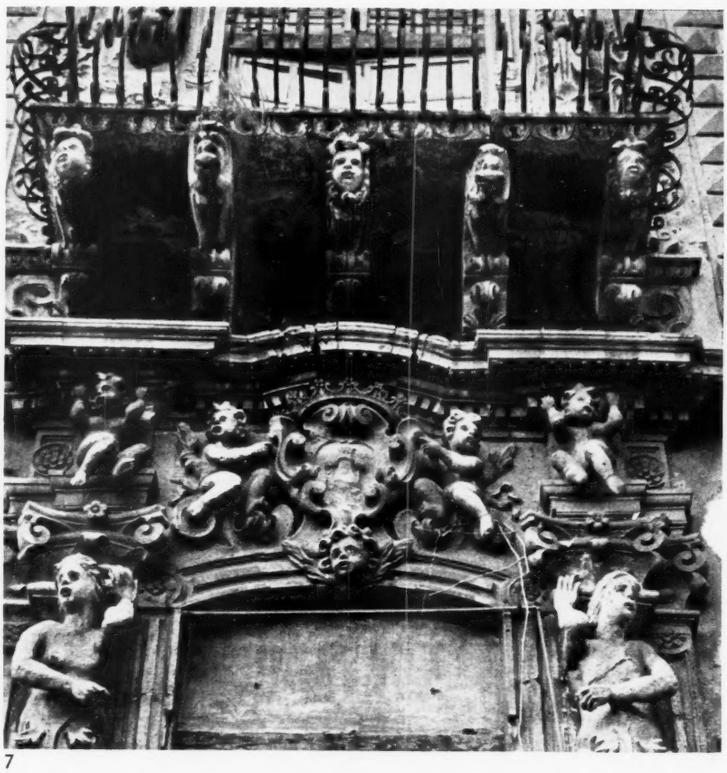
The only value of the decoration is perhaps in the extraordinary character of the small stunted figures, which appear again and again, and show that the Gothic died hard.

The glory of these Southern churches is definitely in their facades which, helped of course by the suitability of the local stone (Lecce is still as fortunate in this as Bath), were richly carved and gloriously " self-conscious." The local architects knew the wonders of the Apulian light, the subtleties of the pale blue and silver, and built their churches to complement it.

A facade such as Zwiefalten is dull in comparison with anything in Lecce. But Lecce is not the only town where there is good work to be found. All over the plain, with its rich, exaggeratedly " red " earth, lush grass and fields of crimson clover, are churches that are worth visiting; Soleto, Copertino and Nardo, and particularly Gallipoli.

The Cathedral (1629) was built by Francesco Bischitini and Sapione Lachitari. The facade, which, as in so many churches in the district, is detached from the nave, has some interesting work, but it is badly placed and difficult to see. Much of the detail dates from 1696—but in this instance the stone has weathered badly.

7. These figures, on a doorway of the Convent buildings of St. Nicolo at Catania in Sicily, are in the same class as those from the Piazza Falconieri at Lecce. Below: Charles III entering Naples: Ceiling painting by Malderelli at Caserta.



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Sicily, of course, has many baroque buildings that might be said to come under the same category as those in Lecce. The cathedral at Syracuse as it stands now is really a facade by Pompeo Picherali (1728-'37), placed in front of a Greek temple of the fifth century B.C.—but the effect from the square is extremely good. This square, which rivals the *Place Stanislaus* at Nancy, contains also two superb palaces and the church of *Santa Lucia.*

Noto, which was rebuilt after the earthquake of 1693, is really too complete a baroque town to be merely mentioned.* It is one of the few places which were ever designed "as a whole," and is for that reason much more interesting than any other town that just has "some baroque things in it," as Houghton or Castle Howard are than almost every other English country house.

The conventual buildings of *S. Nicolo* at Catania have already been described as "showing distinct Lecce influence" (the photograph of one of the balconies should be compared with the photograph from the *Piazza Falconieri*, in Lecce).

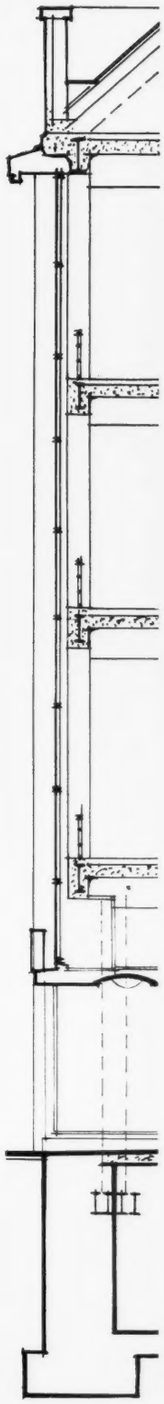
Padula is mentioned, not because of the vastness of its courts, or the ingenuity of the outside staircase, but because the stucco work in the chapels is of an excellence that is rare in Italy. It is absolutely removed from the "sweetness" of the Italian baroque—as typified by the statues in *S. Martino* in Naples, or the stark realism of Corradini's draped figure in the *Cappella San Severo.* The only place where the same archaic exaggerated feeling is found again is in the stucco decoration of some of the 18th century houses in Dublin.

* See the illustrated article on Noto by Osbert Sitwell: ARCHITECTURAL REVIEW, October 1934.

CURRENT ARCHITECTURE

I

THOMAS P. MARWICK AND SON



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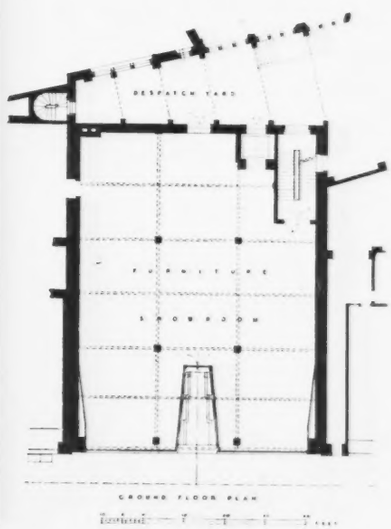


These Furniture Showrooms for St. Cuthberts' Co-operative Association, Ltd. are in Bread Street, Edinburgh, on a site facing North; the site both long and narrow in depth and with surrounding premises preventing any sunlight reaching the façade. These limitations, combined with the clients' desire for the maximum of light in the building, called for the large area of glass. As shown in the sectional drawing this is considered from the architectural standpoint as being distinct from the structure of the building, which is of the normal steel framed type with precast concrete floors throughout. With the exception of the narrow flanking piers, stone parapet, and polished granite base, the frontage, 1 and 2, is formed of clear plate glass subdivided at the upper floors by means of bronze astragals cantilevered from the structural steel framework. Facilities are provided for floodlighting from the soffit of the canopy at the gantry rail.

2

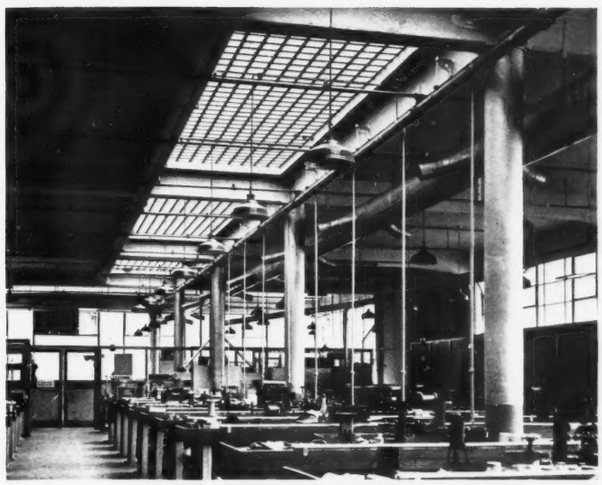
WILLIAM WALTER WOOD

3

4

5

These extensions for the Marconi Wireless Telegraph Co., Ltd., at Chelmsford, occupy a site 362′ × 88′ 6″, which was partly covered by lavatories and single storey semi-temporary workshops; the remainder of the site was clear. After these single storey buildings were pulled down a certain amount of excavating was necessary at the west end of the site, to enable the ground floor to be at one level from end to end. The new building, 3, which, with the exception of the tower, is two storeys in height, is built entirely independently of the existing structure. The constructional work is of reinforced concrete, the first floor slab being carried on beams with points of support at 21′ 9″ and 26′ centres in either direction. The first floor is covered by a north light roof truss, with a clear span of 65′ and a flat to the north of 21′ 9″. The truss has an outside boom and is formed in such a way that it can be reproduced either in the present material or in steel when the process of extension is carried on. The first floor is used entirely for offices and the main Drawing Office, 4, which measures 104′ × 65′, has a floor area unencumbered by pillars of 4,524 square feet. A well lighted machine shop, 6, was required on the ground floor. Direct light could only be obtained from the south and at the east and west ends. To overcome this difficulty glass panels were introduced in the first floor corridors, underneath the north light roof, which provided a complete solution. In an endeavour to keep the ground floor workshop cool in summer and consistent with an even distribution of the lavatory accommodation with easy access to the sewer, the lavatories were placed on the ground floor of the south front, the balcony above casting a shadow over the large expanse of glass, 5, The main staircase and passenger lift are in the central tower and the former is finished in terrazzo (cream verona biancola). The works manager's office is on the first floor. On the second floor is a telephone exchange, and the crowning feature, which is in cast concrete, houses the water supply tanks. The south slopes of the roofs are of concrete and Fosalsil hollow tiles covered with Ruberoid. The north slopes are entirely of glass. The flats are covered with Ruberoid. The first floor is laid in Jarrah wood blocks and the ground floor is finished in granolithic. For maximum flexibility partitions are built upon the finished floor surfaces in each case. All the windows are of metal and except in the north lights



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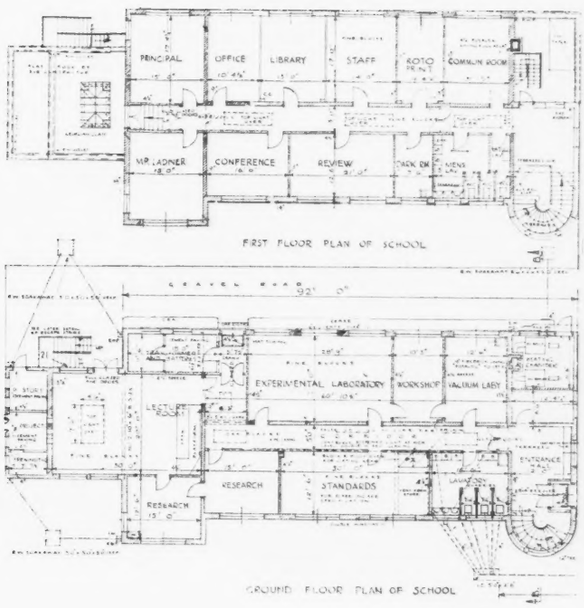

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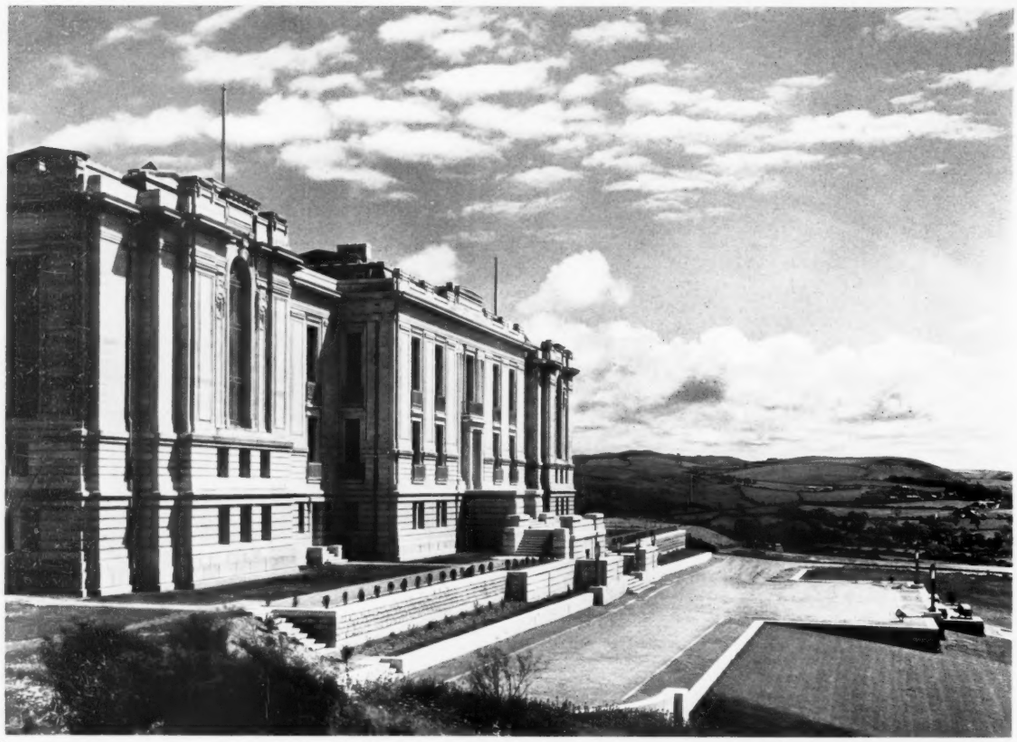
they are operated by the friction system of control. The heating generally is by means of steam unit heaters, with steam radiators in the individual offices on the first floors. On the ground floor the heating and ventilation is done entirely on the plenum system. The School and Students Residence were originally housed in an Edwardian house, with a single storey annexe in which the administrative offices and laboratories were situated. This house was retained and extended. An entirely new two storey school building, 7, was erected nearby, of fire resisting construction, consisting of brick walls with hollow tiled floors and flats. The annexe to the house was pulled down and replaced by a two storey block consisting of Dining Room, Writing Room and Bedrooms, joined to the old villa by a new entrance and staircase in oak. The size, type and colour of bricks used was determined by the existing brickwork of the villa, as it was desired as far as possible to make this a coherent part of the whole scheme. A smaller window unit was used for the annexe to the residence in order to preserve the domestic character of the building and the construction was of 11" hollow walls with wood floors and flats. All the roofs, both of the residence and the School were covered with " Rubercrete." All pipes, cables, etc., are carried along the corridors above a false ceiling on each floor. On the first floor the corridor is lighted by means of top lights, with laylights underneath. These laylights are used for artificial lighting also, so that the corridors present the same appearance by day and night. A similar arrangement is adopted for the ground floor. The main staircase, 8, is of reinforced concrete, faced with terrazzo, and the inner balustrade wall takes the form of a spiral beam. The heating is by means of low pressure hot water designed for gravity circulation, assisted by an accelerator. The units are rayrads, finished flush with the face of the wall and, by a system of control rods, fresh air can be introduced from gratings in the external walls and passed over the rayrads through the window sills into the rooms. In cold weather these external gratings can similarly be closed and gratings opened on the inside at the foot of the rayrads, so that the air of the room is re-circulated. The oil fired boiler installation is 100 per cent. automatic. Flush doors in pine, sized and varnished, are used throughout, with oak external doors.

3

ADAMS, HOLDEN AND PEARSON



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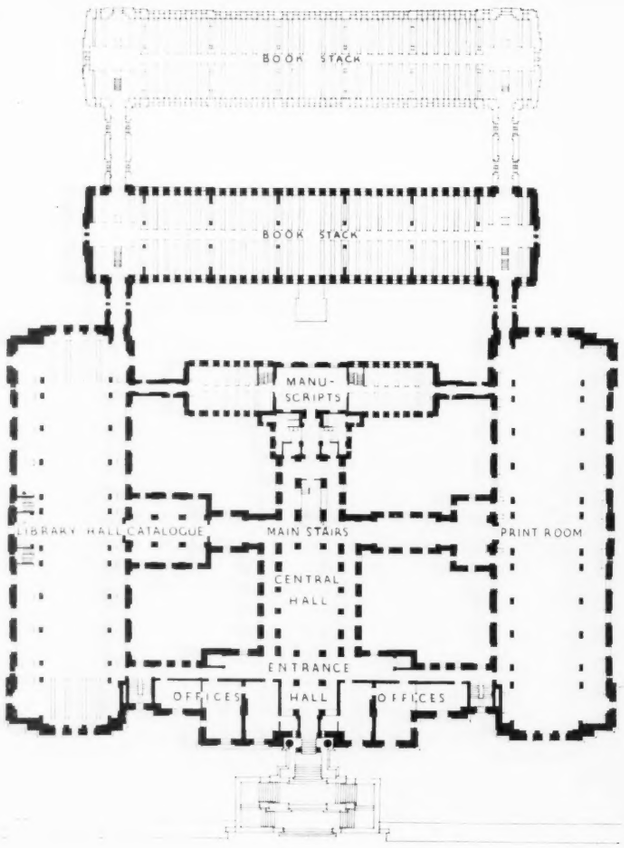

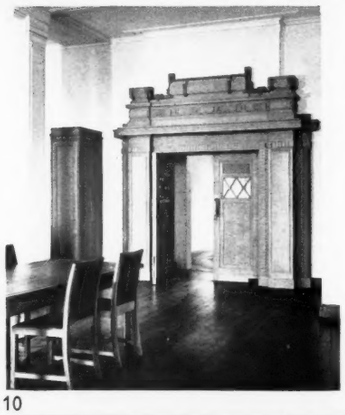

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The National Library of Wales was first begun in 1911, when the foundation stones were laid on the west end of the Library Hall. A limited competition had been won by Sidney K. Greenslade in 1909 and the first sections consisting of the north and south wings and the Manuscript block were carried out immediately before the war. His design for the whole building has been generally followed with slight modifications only in the additions recently carried out by Adams, Holden and Pearson, comprising a part of the bookstack at the rear and the Administrative block on the front. To complete the main building there remains to be erected the Central Hall and additional bookstack accommodation. The buildings, 9, and night view, 11, are faced with granite in the lower part and Portland stone in the upper, except in the courtyards where the facing is in brown and grey Ruabon bricks with Portland stone dressings. The roofs are covered with lead, with grey slates on the mansards. 10, indicates the materials used in the interior. All the fittings and furniture are in Austrian oak.

". . . . un artiste qui devrait être fort célèbre et dont le nom plus que d'autres, semble aujourd'hui presque complètement oublié."
M. GROMORT

XI. Jacques Ignace Hittorf

By Osbert Lancaster

SOME few months ago there appeared in a reputable and usually well-informed journal a paragraph to the effect that the German authorities had disposed of a portrait by Ingres of the architect Hittorf, formerly in the gallery at Cologne. The reason for the banishment of this picture (incorrectly stated to be the only Ingres in Germany) was a truly remarkable one; it had been discovered that Hittorf had been guilty of the fearful crime of *rassenschade*—he had once, so it was whispered, built a synagogue! This pretty tale which, did we live in normal times would not command a moment's credence, was not one which, in these days of higher enlightenment on racial matters, puts an undue strain on the reader's credulity. But alas it is not true! First, despite diligent search I can find no trace of evidence that Hittorf ever built a synagogue; second, whereas the Cologne Gallery has recently disposed of an Ingres which is at this moment on view in a gallery in London, it is not a portrait of Hittorf; third, although Ingres did paint at least one portrait of Hittorf, probably more, Lapauze gives no indication of its present whereabouts and it was never in Cologne. Furthermore, although there are certain grounds for supposing that Hittorf may not have been a completely bona-fide Aryan (his first name was originally Jakob and his features have a distinctly Mediterranean cast) they cannot be very well-founded, else why should the Third Reich have included his portrait, seeing that he lived and worked entirely in France and was only by birth a German, in the great exhibition of portraits (*Grosse Deutsche in Bildnisse ihrer Zeit*) held in Berlin at the same time as the Olympiade, which was organized on so firmly racial a basis that it excluded both Heine and Mendelssohn? How much less likely, therefore, is it that they would dispose of an Ingres portrait of this worthy on the grounds stated above. However, whatever may be the exact proportion of truth and fantasy at the bottom of this paragraph, it did at least serve a good purpose in so far as it may have reminded people of the existence of a remarkable architect whose name in the words of M. Gromort quoted at the head of this article, is now almost completely forgotten.

Jakob Ignatz Hittorf, to refer to him by his baptismal names, was born in Cologne in 1793. He appears to have decided on his subsequent profession quite early in life and in accordance with the excellent guild system, still at that time prevailing in Northern Germany, worked first as a mason and builder. There still stands in the *Domplatz* of his native town a house the façade of which is said to be largely his handiwork and to which one gathers he was accustomed in later life to direct the attention of those of his friends who visited that city. In 1810 he left Cologne and went to seek his fortune in the French capital and soon after adopted French nationality. At this time such a change of citizenship was neither so radical nor so difficult a matter as it was both earlier and later; for the Rhinelanders were then as much the subjects of the Emperor of the French as were the Gascons, the Bretons, the Romans or the Dutch. Moreover, it was an exceedingly astute move, for so far did Napoleon carry his policy of centralization that in Paris, and in Paris only, were there good prospects of advancement for a young and ambitious architect. The Emperor was full of vast schemes for rebuilding his capital, for erecting large and very Imperial monuments on every suitable site and for rehousing the Imperial Family in quarters of a size and dignity commensurate with their exalted rank. The Rue de Rivoli, the Madeleine, the Vendome Column and the Arc du Carrousel were all in various stages of completion and the Arc de Triomphe and the Bourse and numerous other buildings were already projected. Moreover, at the head of affairs were two exceedingly able architects, Percier and Fontaine, whose great achievements in architecture English people are sometimes rather apt to overlook in their admiration for their exquisite wallpapers.

Among the friends and colleagues of the former was Bélanger, formerly *Inspecteur des Fêtes et des Cérémonies* under Louis XVI, whose pupil Hittorf had the good fortune to become. He seems to have taken a great liking for the young German and introduced him to Percier and allowed him to assist him in his work on the new *Halle aux Blés*; a work in which cast iron played a novel and not inconsiderable part, and which may well have provided the young Hittorf with much experience that he was able many years later to turn to good account. In 1814 the Bourbons returned to France, having, as is frequently pointed out, learnt nothing and forgotten nothing. Luckily for Bélanger he was among those whom the Bourbons had not forgotten and he was at once reappointed to the office of *Inspecteur des Fêtes et des Cérémonies*. With him was associated his pupil Hittorf who subsequently succeeded to this office jointly with another architect, Lecointe. The field was now opening out for the young architects as Percier, and to a lesser extent Fontaine, were both slightly suspect in court circles owing to their close association with the Corsican. Percier soon retired from active practice and devoted himself to study and research and died in the early 'thirties; Fontaine lived on for many years and attained the ripe age of ninety-one, but from now on he undertook far less work than formerly. In passing it is interesting to note that this remarkable man was born in the reign of Louis XV, received his early training under Louis XVI, worked for the Convention, the First Consul, the Emperor, Louis XVIII, Charles X, Louis Philippe and still occupied the post equivalent in France to the head of the Office of Works, during the first years of the reign of Napoleon III!

Hittorf soon found that his new position was no sinecure; the more their popularity diminished the more numerous and costly did the Bourbons' *fêtes et cérémonies* become. Either alone or in conjunction with Bélanger or Lecointe, Hittorf was responsible for the decorations at the wedding of the Duc de Berri, the funerals of Louis XVIII, the Duc de Condé and the Duc de Berri, the baptism of the Duc de Bordeaux and finally, and most important, the coronation of Charles X. This last rivalled in splendour, in bogus medievalism and in expense that similar function which took place across the Channel four years earlier. The decorations on this occasion were generally much admired and were the work of Hittorf alone, who had been appointed architect to *Monsieur* the previous year. Chateaubriand had expressed a hope that at the solemn ceremony, there would be "*Aucune pompe, le roi a cheval, l'eglise nue, ornée seulement de ses vieilles voutes et de ses vieux tombeaux.*" How far Hittorf's *décor* was from realizing this austere ideal may be gathered from the fact that it is reported that the first remark which came to the lips of those entering the cathedral was "*Ou est ma loge?*"

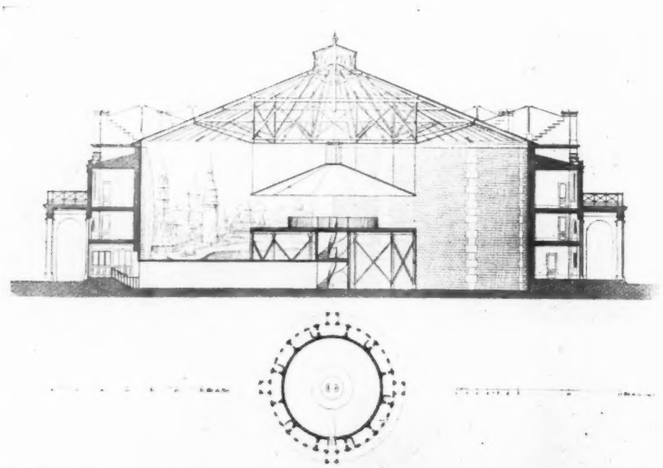
Despite his preoccupation with court ceremonies, Hittorf found time in the

The Gare du Nord, Paris. Hittorf's masterpiece . . . "the brilliant use which has been made of iron . . . . places it in that small category of buildings, of which the Crystal Palace was perhaps the most distinguished, which truly merited the description 'Modern' at the time when they were built."

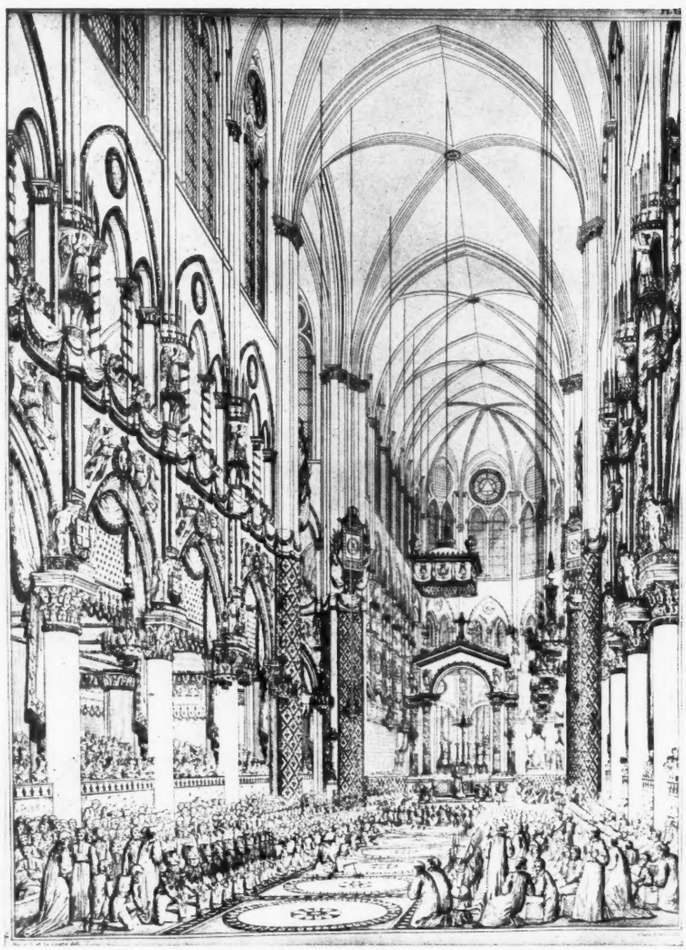
years 1819-22 to travel extensively. Having visited France and Germany he went on to Rome and thence to Sicily where his residence of nine months inspired him with an admiration for Greek architecture which remained with him all his life. On his return he published his "*L'Architecture moderne de la Sicile*," and subsequently a companion volume on the antique architecture of that island. In addition he produced a translation of Stewart and Revetts "Antiquities of Athens" and continued their work in his "*Antiquités inédites de l'Attique*." He remained all his life an indefatigable publicist and his works range from a learned brochure proving that the ancient Egyptians were accustomed to provide the apex of their pyramids and obelisks with a small copper cap to prevent erosion, to an account of the life and work of "*Le Chevalier Soane*." But of all his publications that which remained the nearest to his heart was his great work "*Restitution du temple de l'Empédocle à Selinonte ou l'architecture polychrome chez les Grecs*." We who have seen rather more than Hittorf had of the results of modern efforts to revive the use

of colour in architecture may find it a little difficult to share his enthusiasm on this subject. Luckily, one cannot help thinking, he was seldom afforded an opportunity of putting his theories into practice. However, his researches on this abstruse subject had at least one good result, if as seems likely, they led to his life-long friendship with Ingres. Whether or not it was *l'architecture polychrome* which brought these two great men together, their friendship undoubtedly dates from this time, for we know that Hittorf's portrait was among those which Ingres executed in 1829.

Considerable as was his literary output it did not, however, interfere with his purely architectural activities. In association with Lecointe he was responsible for the reconstruction of the theatres *de l'Ambigu* and *Comique*, and in 1824 he restored the *Theatre de Fauvart*. In the following year he embarked on what was to prove one of his two great masterpieces. In association with Lepére, an architect with a considerable contemporary reputation whose daughter he had recently married, he was entrusted with the erection of the church of *St. Vincent de Paul*. The plans had not progressed very far when his father-in-law died and the building as it stands today is entirely the work of Hittorf. The church is a basilica and is in a strict, and at first glance somewhat severe, classical taste; the exterior is not perhaps altogether satisfactory, the effect of the double flight of steps, obviously inspired by the French Church in Rome, being somewhat marred by the fact that the details of the balustrades are not only somewhat commonplace but also exuberantly Renaissance in design and do not therefore harmonize very successfully with the uncompromisingly neo-grec façade. But the interior is a splendid example of Hittorf's greatest virtue as an architect—his uncanny ability to obtain a noble and striking effect with the simplest possible means. In the opinion of one French critic this interior only lacks one quality to rank with the very greatest basilicas, namely beauty of material. Originally it was intended that the space between the upper and lower rows of columns should be enriched by a band of saints in polychrome from the hand of Ingres, but unfortunately after long and complicated negotiations, Ingres abandoned the project



The Diorama in the Champs Elysées. This form of entertainment was once exceedingly popular and Regents Park and Leicester Square both boasted fine specimens, the former designed by Decimus Burton. Practically the sole remaining example today is situated curiously enough on the field of Waterloo. Above (in text) is Hittorf's "Cinque d'Hiver."



"*Hittorf was responsible for the decorations at the wedding of the Duc de Berri, the baptism of the Duc de Bordeaux and finally, and most important the Coronation of Charles X.*" *Above is a drawing showing his decorations of Notre Dame for the wedding of the Duc de Berri.*

which was then carried out by an artist of no consequence and less inspiration.

In 1833, as a result of a competition, Hittorf was put in charge of the development of the *Place de la Concorde*, and subsequently of the *Place de l'Étoile* and the *Champs Elysées*. His full scheme for these areas was never completely carried out which, as it embodied a number of pavilions with elaborate polychrome enrichments, is not perhaps altogether a matter for regret. However, we have to thank him for the general lay-out of the *Place de la Concorde* and the design of the fountains and base of the obelisk, and also the fine classic lamp-standards. The statues representing the cities of France are a later addition for which he is in no way to blame. His design for the *Place de l'Étoile* embodied a number of arches spanning the various radiating streets and joining up the half-dozen island blocks and would, one imagines, have formed a striking addition to the beauties of Paris; but here again the fact that "*la polychromie*" was to rear its exotic head forbids us to weep too copiously for this lost opportunity.

The works which occupied him from now until he started his last final masterpiece ranged from hotels and theatres to *mairies* and prisons and included the striking metamorphosis whereby the convent of the Bernadins re-emerged as the barracks of the *Sapeurs-Pompiers*, and do not, with one exception, call for any detailed comment. The one exception was the *Cirque d'hiver*, still standing until quite recently at the bottom of the *Champs Elysées*, but which owing to a quite unnecessary piece of vandalism more reminiscent of the County Hall than the *Hotel de Ville* was pulled down some few years back. It was a polygonal building with a small classic portico and resembled nothing so much as a circus-tent, the roof of which was suspended in a highly novel and ingenious way, fully described in a publication of the R.I.B.A. at that time. This building served its purpose with the greatest success for many years and, judging from contemporary accounts and from photographs, must have been a singularly intelligent example of functional design.

In addition to his literary and purely architectural work Hittorf was also not unacquainted with the use of the paint-brush. How far the story that he was responsible for the backgrounds of many of his friend Ingres' more elaborate compositions, is true, it is difficult to say, but at least there are good

reasons for supposing that he assisted the master with the background, crowded with polychrome architecture "*Stratonice*." At all events there is one definite instance of collaboration between these two great men. Prince Napoleon, the fantastic *Plo-Plon*, decided to erect in his park a miniature Greek temple, and commissioned Hittorf to prepare a model at a cost of 200,000 f. for which Ingres painted one of his few water-colours, *La Naissance desMuses* which was duly exhibited in the Salon.

It is a far cry from these charming bagatelles to Hittorf's last and greatest work, and the distance gives us the measure of his ability as an architect. In 1861 it was decided that the recent rapid extension of the railway system had rendered the provision of a new terminal station for the *Chemin de Fer du Nord* imperative. The work was entrusted to Hittorf and the result was the present *Gare du Nord*. The façade is both striking and truly impressive of the function of the building that lies behind; while it lacks perhaps, the dramatic force of Hardwick's great arch at Euston it produces a wonderful impression of size and permanence. If one must needs make a criticism it is that possibly the Doric rather than the Ionic would have been the order more suitable for a building on this scale. But the great merit of this masterpiece lies in the brilliant use which has been made of iron and the constructional advantages which it affords, which places it in that small category of nineteenth century buildings, of which the Crystal Palace was perhaps the most distinguished, which truly merited the description "modern" at the time when they were built. Of the success with which it fulfilled the function for which it was intended a striking testimony is afforded by the fact that in the time which has elapsed since its erection every other railway station in Paris has had to be completely rebuilt, many of them more than once, whereas it has not yet been found necessary to provide any addition to the *Gare du Nord*.

This was Hittorf's last and greatest work and a few years after its completion, in 1867 he died, regretted by all who knew him and honoured by academic bodies in France, Germany, England, Austria and elsewhere and by the sovereigns of Wurtemburg, Prussia, Bavaria and numerous smaller principalities. In society, despite the slight German accent which he never wholly lost he had endeared himself to all "*par son humeur enjouée, par son amabilite, par son vivacité de corps et d'esprit.*"

He was a devoted husband and his home life is stated to have been of the most edifying description. To visit him in his beautiful house, surrounded by his family and the numerous *objets d'art* which he had acquired on his travels, was, according to the gentleman who pronounced his eulogy to the R.I.B.A. of which he had been an honourary member, a privilege which none to whom it had been accorded would ever forget. Today even in France, a mere handful of people alone remember the name of this German who was in a large measure responsible for the finest open space in any European capital, and for the one building which ninety-nine out of a hundred English visitors, although they may disregard, are inevitably forced to visit.

"*Stratonice*" . . . *there are good reasons for supposing that Hittorf assisted his friend Ingres in painting the background: "crowded with polychrome architecture." Above is one of the lamp standards designed by Hittorf for the Place de la Concorde.*

The Georgian Group

By Douglas Goldring

In his recent letter to the press, announcing the formation of the Georgian Group, Lord Esher called attention to the fact that during the past few years what looks like a concerted attack has been made on Georgian architecture, not only by private speculators but also by Government Departments. Readers of the ARCHITECTURAL REVIEW will not need to be reminded of the list of outrages given by Mr. Robert Byron in his brilliant article on "How we celebrate the Coronation." Most of us, from our own observation, could add to that list of admirable buildings which the speculators and "developers" have been permitted to destroy. It is curious to note that the houses which the vandals are allowed to demolish nearly all belong to the Golden Age of English domestic architecture and town planning. If a building happens to contain a Gothic arch or a mullioned window, and can therefore claim to be "ancient," cries of protest at once arise when anyone suggests pulling it down. The ruinous remains of the ugliest and most boring mediæval stronghold are carefully guarded and the public admitted to view them on payment of a fee. Even Town Councillors, whose destructiveness is notorious, have a soft spot in their hearts for ruined castles and will spend public money on surrounding them with geraniums and asphalt paths. But the most beautiful examples of XVIIIth century domestic architecture and interior decoration—even when they have been the homes of men famous in science, literature or art—come crashing down at the bidding of the speculator, and no protest is made except by architectural experts and the small, but, fortunately, growing number of laymen who appreciate the loss to the nation which their destruction involves.

What is the explanation of this apparent indifference on the part of the general public to the destruction of buildings of so much charm and dignity, which foreigners of taste, like Mr. Rasmussen, the Danish architect, so greatly admire? I can only suppose that official circles, from which the average man takes his cue in these matters, are still subconsciously influenced by Ruskin's diatribes against the uniformity of XVIIIth century streets, like Gower Street, and his contempt for Nash's stucco. Hence the attempt to pull down and commercialize Carlton House Terrace and the Archbishop of Canterbury's scheme for destroying the houses in Old Palace Yard to make way for a statue to King George V. If the average Londoner has hitherto seemed curiously indifferent to the changes for the worse which are so rapidly taking place in his home town, there are welcome signs that he is at last beginning if not to wake up, at least to stir in his sleep. Such drastic demolitions as the scrapping of Adelphi Terrace and Soho Square could not be ignored by any citizen. Another factor which causes him uneasiness is the vulgarity of so many of the buildings—usually blocks of luxury flats—which are taking the place of the Georgian houses with which he had been so long familiar. The invasion by the flat speculators of quiet residential districts like St. John's Wood, which a few years ago consisted almost exclusively of pleasant early Victorian villas with shady gardens, has also caused widespread annoyance and alarm. Many people who never give architecture a thought are fully conscious of amenities and resent their destruction. But undoubtedly the delusion still persists that because a Georgian house, street, square or terrace cannot be described as "ancient," therefore its demolition cannot be opposed on architectural grounds, however much it may be regretted for reasons of sentiment. And "sentiment," as Big Business is never tired of telling us, must not be allowed to impede the march of "progress."

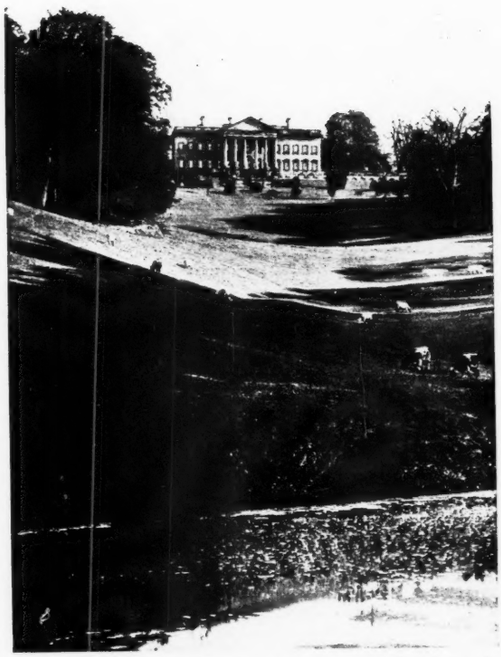
It is hoped that the weight of architectural authority represented by the Committee of the Georgian Group will do much to clear up these misconceptions in the public mind. Most Londoners who remember Nash's Regent Street were fond of it, regret its passing and take no pleasure in the heartless, characterless thoroughfare which has taken its place. Not so many realize that a nobly conceived work of art has vanished and that something much inferior has been substituted.

Existing legislation for the protection of buildings of architectural value or historic interest can only be made effective if public opinion can be aroused in support of those who are endeavouring to put it into operation. The Town and Country Planning Act of 1932, as Sir Kingsley Wood, the Minister of Health, and others, have pointed out, contains provisions enabling Town Planning Committees to prohibit owners from pulling down buildings which it is against the public interest to destroy. I think I am right in saying that, so far, this part of the Act has remained a dead letter.

In London, even more important than the protection of individual houses is the protection, as a whole, of Squares, Terraces and well-planned residential areas. Most of the famous London Squares have, alas, already suffered the fate of St. James's Square, in which a modern commercial building has been permitted to tower two storeys above its neighbours. But Bedford Square, which many authorities consider the finest Square in Europe, although threatened as regards its north-east corner, is still intact and might still be saved. Carlton House Terrace and the terraces in Regent's Park, will almost certainly be in

danger in a few years from now. The danger may be averted if steps to preserve them are taken in time. Such events as the destruction of the Adelphi and the battle, still in progress, to safeguard Bath, are indications that no examples of Georgian architecture that remain to us, however world-famous they may be, can be considered safe. The stars of Baedeker, the enthusiasm of Continental visitors, and their importance to the tourist industry afford them no protection.

The extent to which the Georgian Group, which is an offspring of the Society for the Protection of Ancient Buildings, can prove effective in its efforts to induce the nation to preserve its own heritage, depends in large measure on the amount of public support which it receives. The annual membership subscription of one guinea (which should be sent to the Hon. Treasurer of the Georgian Group, 28, Cork Street, London, W.1), includes membership of our parent body. The Chairman of the Georgian Group is Lord Derwent, the Deputy-Chairman Mr. Robert Byron, and the Vice-Chairman Professor A. E. Richardson, A.R.A. It is too early yet to issue a complete list of the Executive Committee, but the names of the members, among whom are famous architects and members of both Houses of Parliament, will be announced in due course. They should be sufficient indication that the important and difficult task which the Group has set itself will be undertaken by experts. In addition, the Group will have the benefit of the sixty years' experience of the famous organization of which it is a branch.



Prior Park, Bath, a fine example of the "Landowner's Contribution" to the countryside. From "Britain and the Beast."

Book of the Month

Commentary On The Countryside

By Aileen Tatton Brown

"BRITAIN AND THE BEAST." Edited by Clough Williams-Ellis. London: J. M. Dent & Sons, Ltd. Price 10s. 6d.

As a contributor to "Britain and the Beast," my position as a reviewer is a somewhat difficult one. For this reason I have not attempted to play the part of critic, but content myself with selecting points from the essays of different contributors, and arranging them in a way which I hope gives some idea of the book as a whole. Although "Britain and the Beast" is an anthology in which each writer deals with his or her own particular aspect of the problem independently, the points made follow one another logically and make a most convincing case in favour of planning being undertaken for the country as a whole, and by no less a body than a National Planning Commission.

W. A. Eden, writing on the Landowner's Contribution quotes from Sir Uvedale Price, 1794, to prove his point (The English landscape is not just natural).

There is no country, I believe (if we except China), where the art of laying out grounds is so much cultivated as it now is in England. Formerly the embellishments of a place were confined to the garden, or a small space near the mansion; while the park, with all its timber and thickets, was left in a state of wealthy neglect; but now these embellishments extend over a whole district; and . . . give a new and peculiar character to the general face of the country . . .

Today landowners harassed by death duties and farmers worried by mortgages are selling their land. Unless the public are prepared to assume the responsibility which has been borne so long by individuals we must expect a rapid change for the worse. Miss Kaye Smith describes what is happening in Kent and East Sussex. In nine cases out of ten she says it is out-of-work farm labourers turned Jack-of-all-trades who buy the land and build with their own labour the inevitable bungalows. We can scarcely expect them to afford the luxury of good taste. The picture she draws gives great point to H. J. Massingham's article "Our Inheritance from the Past." In his view "the problem of the countryside is identical with the problem of the countryman."

The ruin of the peasantry in the eighteenth century has been followed by the ruin of the land in the twentieth. Defenceless, its weedy fields with their skinny hedges and choked ditches, its desecrated woods and dales, polluted rivers and deserted hills, lie open to a horde of speculators whose rape far exceeds in violence the worst excesses of the old barbarian invaders.

The remedy in his opinion is to restore, by methods and appliances in harmony with our present environment: *the living spirit of the old village community. The modern equivalents of the open field system, commonable pasture, and co-aration are the co-operative purchase of machinery, seeds, and manures, the borrowing of capital, stock-breeding, and the sale of produce in common together with the provision of allotment fields. Preservation of the land by chance bequest or desperate purchase can only be a temporary bandage for a broken anatomy. The evil is within. It can be expelled only by the resurrection of the genius of place which was nurtured by the ancient village.*

Parallel and complementary to the poverty of the country we have the squalor of the towns which is responsible at one and the same time for people's desire to escape outwards, and for their inability to appreciate properly their new surroundings. Professor Joad referring to the influence of environment says:—

I would ask the reader to go and look at Rotherham or Manchester or Newcastle or Hull or Leytonstone or Camberwell or Reading, to look and to listen, and when he has had his fill of the dirt and the stench and the foul air and the overcrowding and the hideous buildings and shattering racket of these places, I shall be unable to deny myself the pleasure of again putting to him the question: "What do you expect?"

But the uniformity and coherence necessary to produce a dignified environment cannot be achieved spontaneously by the countless individuals who today have an almost endless choice of materials and methods of construction together with a freedom of movement and a supply of money never before equalled. Unless the design and location of buildings are controlled the result is bound to be chaotic. It is as necessary as the control of traffic.

The government has already recognized that some sort of control is necessary, but unfortunately true to English tradition, the control takes the form of limiting private enterprise instead of directing it.

Geoffrey M. Boumphrey points out the futility of such a policy. To be effective the government should not try to exclude people from the country but to attract them to the towns. Referring to the fact that 35,000 acres of country are urbanized each year he says:

The root cause of the present state of affairs is that the majority of people today are convinced that the country is necessarily a better place to live in than the town—just as they are convinced that sham timbering on the gables makes their houses more attractive. The ideas are closely connected: both derive from the wave of romantic sentimentality which came as a reaction to the sordid materialism of the last century. Just as Morris reacted from the unbeautiful products of the early machines back to the hand-made wares of a mock mediævalism, so Ebenezer Howard and the other pioneers of the garden-city movement reacted from the appalling towns of the nineteenth century back to an imitation Arcadia.

Never before has town life possessed a tithe of the advantages it might hold out today. Smoke could go, and noise, and traffic-congestion; the narrow streets could be replaced by broad spaces, a hundred yards across, flanked by tall buildings and made gracious with trees and grass, flowerbeds and water. In such a setting the townsman could enjoy the full resources of modern civilization (if I may be allowed the euphemism), cultural and recreational, close to his home. He would save his present appalling waste of income and leisure in travelling to and fro. Work, friends, shops and amusements, all would be within easy reach. The real country, too (gradually purged of suburbia, one hopes), would lie within a few minutes, since traffic would be free to travel at its proper speed. Our present bloated urban and suburban areas could be condensed to a fraction of their size and yet gain enormously in light and air and open space.

This is the situation: Professor Abercrombie in his article describes the manner in which the Government is failing to deal with it. They did of course pass the Town and Country Planning Act in 1932, but in it, to quote Professor Abercrombie, "the Minister of Agriculture is expressly excluded from the interpretation of the meaning of 'Development of Land'." So much for Country Planning. Discussing urban planning he says:

In the nineteenth century whole tracts, such as south-west Lancashire and the area between Wolverhampton and Birmingham, were almost completely transformed from country to town use. You could hardly find a continuous 500-acre patch unobstructed. The removal of industry to new sites is spreading this transfer, instead of redeveloping the old sites which are encumbered.

Though it has an indirect bearing upon country planning, it may be added that large-scale central clearances (going far beyond the scope of the five-year slum-clearance campaign) and redevelopment not only for flats but for the modified terrace planning advocated by the Hundred New Towns Association, *are much to be commended, thus re-using urban land instead of further encroachment on the country. There is a great amount of waste land within the towns; and if smoke is abated, an adequate amount of open space provided, and zones established from which through motor traffic (or even any motor cars) is prohibited, we shall see the country relieved of a great deal of urban encroachment.*

In the planning of towns the vital issues are being disregarded as much as they are in the planning of the country—that is to say they are being totally neglected.

Prof. Abercrombie, and indeed nearly every other author in the book, ends with a plea for some kind of National Planning Commission:

Electricity has been purveyed, water supplies improved, and housing is at this moment being thoroughly overhauled. But though it may sound like an exaggeration to say so it would be quite possible for electricity undertakers to arrange for the supply of a village whose houses next year might be all condemned by the medical officer, and which as a whole should be rebuilt on another site either by reason of its inadequate water supply or because farming reorganization had shifted the demand for labour five miles away.

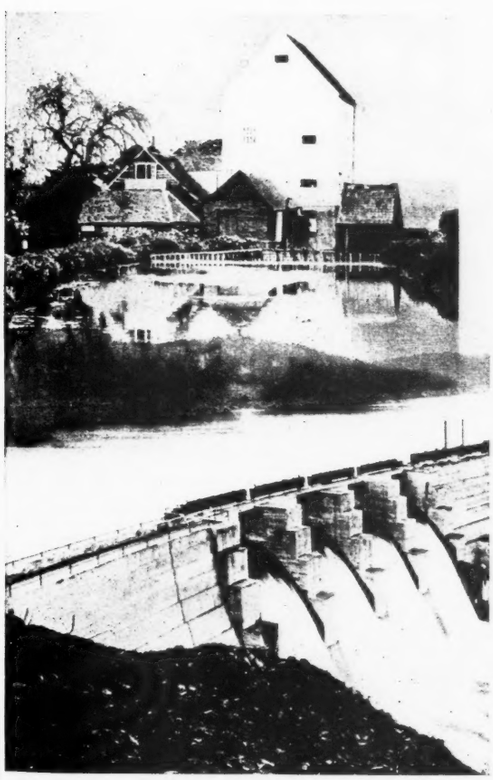
Progress in Design

INDUSTRIAL ART IN ENGLAND. By Nikolaus Pevsner. Cambridge University Press. Price 16s. net.

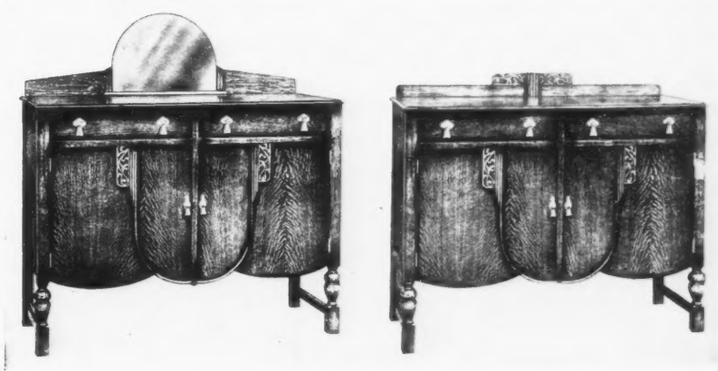
In this book of 234 pages Dr. Pevsner examines "Data" from page 15 to page 175 inclusive, and his "Conclusions" occupy the remainder of the book, save for three pages of Addenda, which come just before the place in which the index ought to be; but there is no index, an omission for which the descriptive titles on each page and the elaborate contents list are inadequate compensation. The author calls his book "an enquiry" into industrial art in England; and he has investigated various trades, visited art schools, examined the history and growth and personnel of such bodies as the British Institute of Industrial Art, the Gorell Committee, the Pick Council, the D.I.A., the R.S.A., and he has analysed, with a clarity that gives severe outlines to his critical conclusions, many of the personal factors that have influenced, for better or worse, the propaganda that has been organized in this country. So we see through the clear eyes of a gifted foreigner, for whose mastery of English one can have nothing but praise, such events in the recent history of design and industry as that ought-to-be-forgotten exhibition at Burlington House and the earlier Dorland Hall show; we get his views about books and periodicals that have been devoted to design in industry, and it is faintly shocking to realize how much semi-intellectual drivelling has been committed to print before somebody with an orderly mind, like Dr. Pevsner, happens along, and regards the whole tangled and embittered problem as a piece of

essential research, and tackles it with implacable patience. Perhaps a closer knowledge of our national peculiarities would have hampered the author, but he is driven to the view (in Part 2, Conclusions) that "Britain's greatness appears to be inseparable from Britain's conservatism." (Page 204). Earlier, while he is pinning people down in various trades to the pages of his notebook, he commends conservatism in one branch of industrial design. He says: "The scepticism and steadiness that characterize English politics and English cultural life have saved the motor-cars of this country from most of the excesses of modernity to be seen on the Continent, although the same qualities may also—the inevitable opposite—have deprived England of some of the highest and rarer achievements." (P. 136).

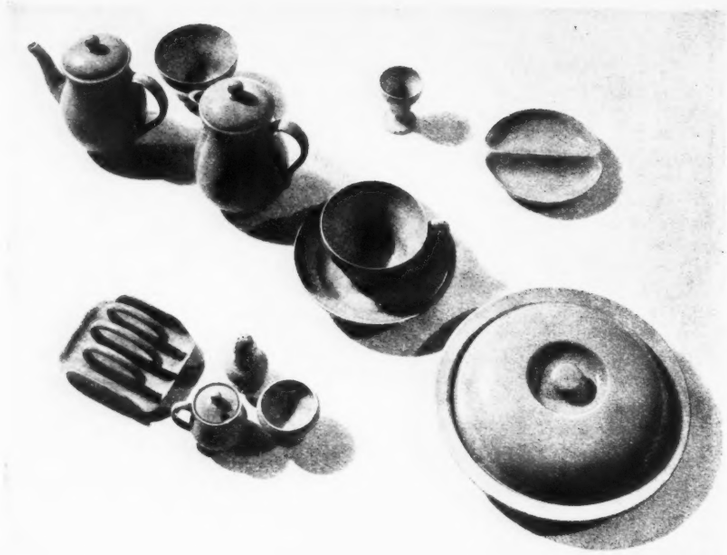
Every designer, and most particularly every young architect starting out in the great battle



"The new age can and should mean a new beauty."
From "Britain and the Beast."



Best-selling pieces of furniture. An illuminating commentary on standards of industrial design. From "Industrial Art in England."



"Some of the eighteenth century shapes still used by Wedgwood's in conjunction with their modern shapes and looking equally up-to-date and perfect." From "Industrial Art in England."

against vested comforts (such as coal fires), should read the section of Part 2 that deals with "The Taste of the Public." The plates illustrating this section, XXIII and XXIV, are suggestive and significant.

The section on Art Education, prefaced by some extensive quotations from the first report of the Pick Council, contains in a very short space some of the most constructive thinking that has yet been published upon this subject. In the following paragraph, quoted from page 220, the key thought is in the sentence I have italicized. Objective, key idea, and commercial snag, are set out thus:

"For England, the most adequate organization of art schools today would be something like this: There ought to be classes for design, and classes for art. In the design classes the execution of articles for all crafts and trades should be a matter of course. *Also it would be highly desirable that such articles should be sold in competition with those produced in the ordinary commercial way.* The one strong objection against this practice, which is in use in a few Continental art schools, is that a school on account of public grants can work more cheaply than a private manufacturer and that its competition in the open market would therefore be unfair. So explicit is the feeling about this in England—and the same opposition has also arisen time and again on the Continent—that I noticed a certain fear amongst principals of art schools that they might be deprived of all private support directly they took any steps towards such an aim."

This book makes most of the previous works on industrial design (always excepting Mr. Herbert Read's *Art and Industry*) seem like old-fashioned films, blurred, uncertain and hasty. Instead of badly-focused melodrama, directed by personal taste and prejudice, Dr. Pevsner gives us a documentary film with excellent photography and masterly cutting; no shot is irrelevant or too long. I hope it gets a good box-office among designers, manufacturers, distributors and educational authorities.

JOHN GLOAG

London's Last Country Seat

"THE HOME OF THE HOLLANDS: 1605–1820." By the Earl of Ilchester. London: John Murray. Price 18s. net.

To most Londoners Holland Park is the name of a street of pompous Victorian mansions or the tube station facing their backdoors, for the real park is the demesne of Holland House, which can only be seen from the attics of the flats and houses surrounding it. Even a stroll along Holland Walk, its eastern boundary, reveals no inkling of the beauties of this unique London enclave and its belt of primæval forest; though it does provide a baffling glimpse of the famous Jacobean house itself. Twice a year or so, when the grounds are thrown open to the public in aid of local charities, visitors who live under half-a-mile away are astonished to find themselves wandering among trees, lawns, and flowering borders as lovely as those of almost any great country seat, and taking stock of acres of well-tended orchards and kitchen-gardens that make the ignoble silhouette of Oakwood Court overlooking them unreal as a crude stage-curtain.

Holland House is London's last surviving country seat. But as one of the great historic homes of England it is far more than that. For centuries its fame was European. Sully and Calonne, Talleyrand and Lucien Bonaparte, Madame de Staël, Van Dycke (by tradition) and Canova have been its guests; to say nothing of Bentham and Byron, William Penn and "Monk" Lewis, George Selwyn and Sydney Smith, Sheridan and Macaulay, James I and "Prinny." Addison's exemplary death occurred in the first-floor room that still bears his name. Yet Charles James Fox, the man history most closely connects with it, only lived there in his early youth.

Cope Castle, as it was at first called, was built not later than 1605 by Sir Walter Cope, a wealthy favourite of James I. Its Gilt Room was specially decorated for his son-in-law, Henry Rich, first Earl of Holland, by Franz Klein, of Rostock, for a ball in honour of the marriage of Charles I and Henrietta Maria of France. According to Horace Walpole the architect of Holland House was John Thorpe, whose signed plans are now in the Soane Museum. There were two contemporary architects of this name who, between them, built Kirby and Canons, if not Longford, Bramshill, Rushton and Audley End as well. Being father and son their work is difficult to distinguish, but in this case the elder is the more likely. His fondness for Dutch detail was well known, and the patterning of the stone-work on the east front is an almost exact reproduction of drawings published by De Vries in 1577.

The Earl of Ilchester has written a most absorbing and delightful book about his own home and the successive generations of his family associated with it that is based on the archives of the house itself. Its primary interest is necessarily historical, but all available architectural data have been carefully summarized; and several of Joseph Nash and C. J. Richardson's well-known drawings of the house are reproduced. Though a continuation is promised at some future date, it is a pity that the present volume goes no further than 1820; for the story of the progressive development of the outer fringes of the Holland estate between then and now provides material of vital importance to town-planners. That, despite Macaulay's celebrated prophesy, the great house still stands, and the original nucleus of its original home park continues to defy the speculative builder, is sufficient proof of the deep affection this family has always felt for both, and its high sense of trusteeship for an integral part of the nation's cultural heritage.

In the very first chapter an ominous note of alarm is sounded. If the whole park is to be spared in the face of the rising taxation on its owners, Londoners will have to keep alert to the growing dangers that threaten it. The house is presumably now safely "sterilized" as an ancient monument. But the author tells us that a north–south thoroughfare to link Ladbroke Grove and the Earl's Court Road, following the course of that almost rural footpath, Holland Walk, is "actually envisaged" under the Town-Planning Acts. Fortunately the slopes of Campden Hill are so steep that the new road—which it must be admitted is a real desideratum—would almost certainly have to be laid in a tunnel. A cutting is (or should be) unthinkable. Still one never knows. Anyhow, London has been warned!

P. MORTON SHAND

The Prophet in Practice

Le Corbusier and Peirre Jeanneret: works before 1929. Zurich: éditions H. Ginsberger. Price, 21/-.

It is the duty of a prophet always to be ahead of his time. As to what constitutes a prophet, we suppose he is one in whom his time eventually recognizes leadership. A prophet without a following is a crank.

Le Corbusier has long been granted the mantle of prophethood, and he maintains his right to it consistently. No sooner has one conception, to which he has first given vitality, been accepted into contemporary thought; no sooner do we imagine that his voice is now crying in rather less of a wilderness; than he is away in another wilderness crying anew for our attention.

This consistent advance, step by step into further architectural distances, is what we have come to expect from the publications of Le Corbusier: an advance we respect, notwithstanding the shadow of the crank that looms over it. For, happily, at least something startlingly relevant is always the outcome. But this book, for a change, is retrospective. We are taken back to the days when, more simply an architect, he was producing (with his cousin Jeanneret his partner) that astonishing series of imaginative works, small in scale—the ones that were built—but immense in originality and influence, that are now regarded as the primitives of the modern renaissance.

And the qualification "imaginative" is the one to be emphasized. The more one looks at this collection of Le Corbusier's earlier work (it finishes with the year 1929) the more surprising it becomes that his great reputation is often attributed to the establishment of beliefs entirely contrary to his real ones. Perhaps it is due to his genius as a journalist, perhaps to the fact that there was a period when, *pour épater le bourgeois*, he made a tactical approach to the purely functionalist standpoint; anyway it is with literal functionalism that his name is popularly associated, whereas his claim to permanent fame as an architect rests on his capacity for *intuitive* design. One whose concrete achievements are romantic is honoured as a devotee of the most extreme rationalist dogma.

This volume contains a complete record of those early buildings and building projects in which his revolutionary theories appeared for the first time in practice in a form so much more moving and poetical than any dogma could have promised. Besides photographs it is enlivened with his inimitable thumb-nail sketches, and it contains also (for the first time in a collection of this work) an introduction in English, admirably translated by Mr. Morton Shand. As the book is published in Switzerland, the prophet is honoured in two countries as well as his own.

J. M. RICHARDS

OVERLEAF: *AT CLOSE RANGE*

Stucco decoration on the ceiling of the Guest Chapel at Padula. "It is absolutely removed from the 'sweetness' of the Italian baroque—as typified by the statues in S. Martino in Naples, or the stark realism of Corrandini's draped figure in the Cappella San Severo." (Page 64 of this issue.)

A HAIRDRESSING SHOP AT CANTERBURY
WELLS COATES AND EDRIC NEEL, ARCHITECTS

An eighteenth century double-fronted house in one of the main streets of Canterbury was converted to form a hairdressing shop and a lock-up shop with offices and flats above. Each required a separate entrance from the street. The plans show the solution of this problem. The lock-up shop is set back from the street, giving adequate protection from weather for clients and protection from the sun. A separate access to the store rooms below is also provided. Access to flats and offices is through the main entrance lobby. The hairdressing shop consists of men's and women's saloons, a kitchen or service room: in the basement the assistants' room, boiler and stores. Access to both saloons is from the reception space, 4, which is placed in the front of the existing house so as to provide a permanent display, clearly visible from the street through a non-reflecting type window, 3. 1 and 2 show day and night views of the shop front, which is reinforced concrete rendered and stipple painted. Trims, windows and doors are in painted deal.

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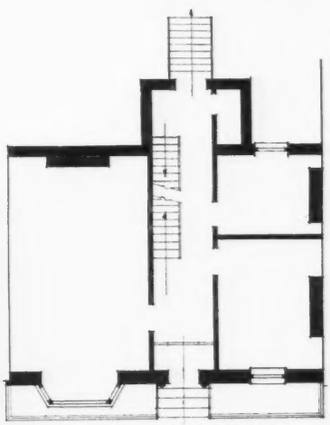

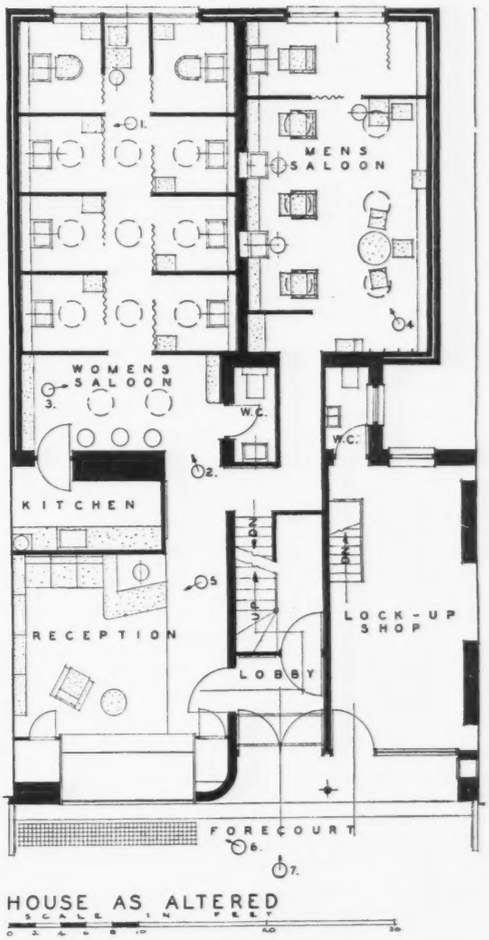

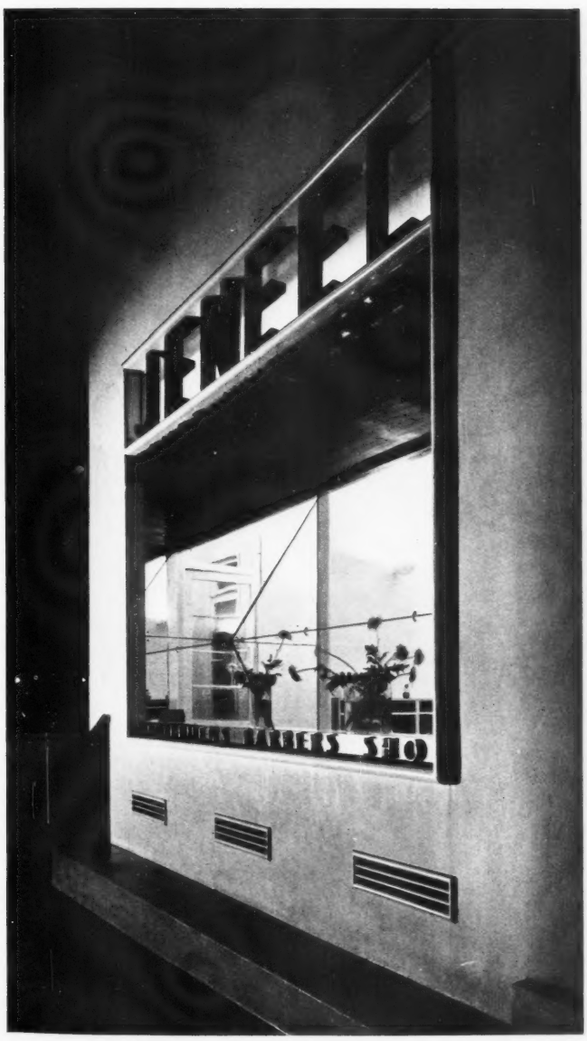

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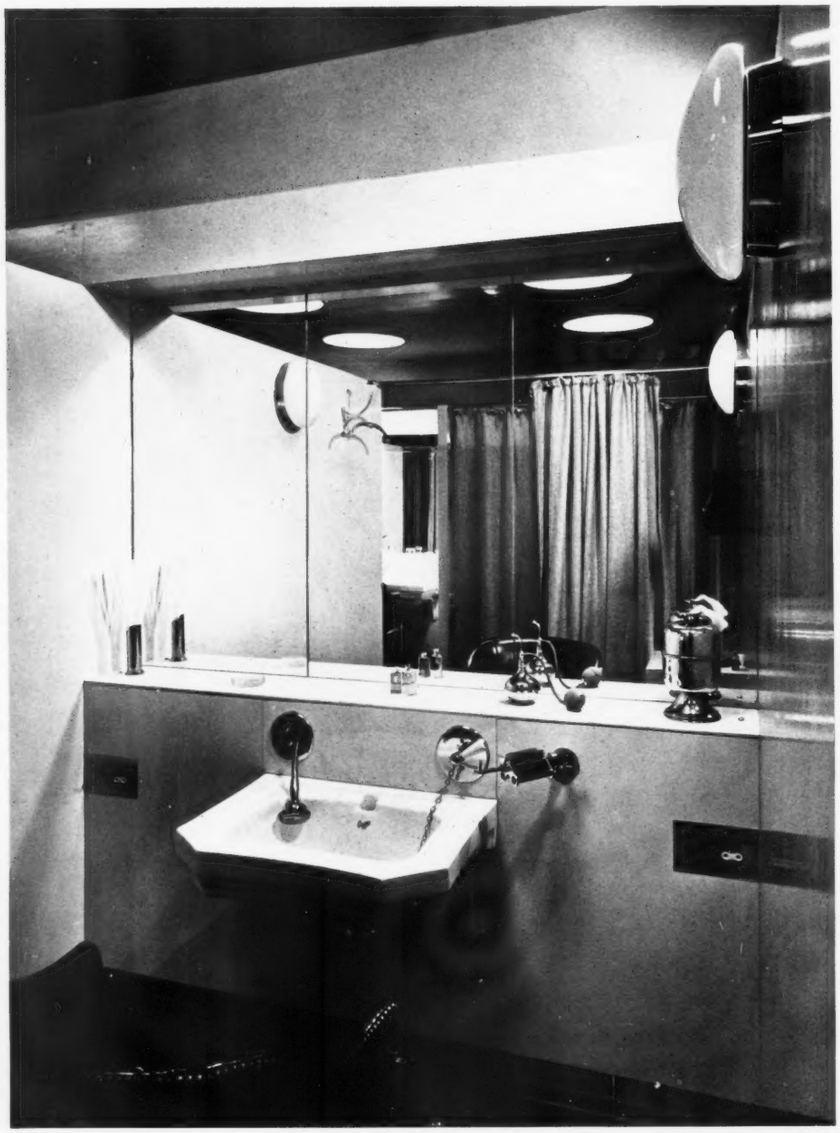

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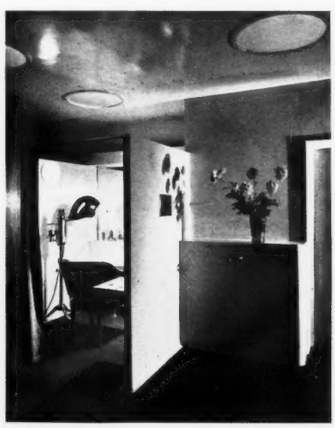
The saloons, owing to considerations of space, good day lighting and possible future extension are built out at the back of the house in a new, one storey, block. In the women's saloon partitions are in framed plywood, painted high gloss shell pink; flooring, dark brown compressed cork; hair traps let in; pipe casing pink vitrolite; furniture, hardwood painted shell pink. 5, shows one of the cubicles, and 7, a view from the saloon. In the men's saloon, shown in 6, partitions are in framed plywood, painted high gloss light grey; flooring, dark brown compressed cork; hair traps let in; furniture hardwood, painted black; ceiling painted high gloss grey.



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10′ 9″ × 7′ 6″

COLOUR Pro Domo

By Ozenfant

We have seen colour in close connection with architecture, in its aspect of "house painting."*

Here we consider it in its application to mural decoration.

We have vigorously contributed to what we have ourselves called the *vacuum cleaning* movement. This was in 1918. A new spirit was abroad. I feel proud that the Review "L'Esprit Nouveau," which le Corbusier and I founded in 1920 and managed together until 1925, contributed to this great clean-up.

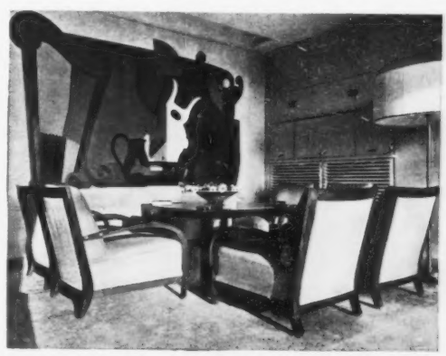
Excesses were committed on the architects' side and on the painters' side. On the architectural side: lack of painting! failure to understand the rôle of painting; practical questions of economy (all for architecture); the adoption of childish theories finding negative solutions, or through mere negligence, an important problem, and often conceit. On the painting side, a too frequent lack of architectural wit or culture, anarchy, misplaced pride, etc., professional vagaries.

As a frequent result: pretentious poverty, rather poverty-stricken nakedness, irritating coldness, boring halls or drawing rooms, bare walls from which rise despair, "eloquent walls" to be sure, because they eloquently proclaim the great despair of our times.

It is well that rooms intended for convenience: kitchens, bath-rooms, lavatories, etc., should have regained and sometimes exceeded the convenience of the utilitarian places of ancient Knossos or Pompei; but it is too much a step back to antiquity, and contrary to complete "functionalism," to accept (and what is more serious, to *want*) unbearably monotonous sitting-rooms. Why restrict the *function* solely to physical needs?

A nation like England, where economic conditions are good enough for vast numbers of houses to have been built during the last few years, must, to do justice to its past, its great present and its immediate future, afford its painters possibilities to show their mettle, or at any rate to practise.

We sometimes find that the architect has allowed the painter a small "patch" of painting. That is a good small beginning, but we are waiting for the moment, which we hope is near at hand, when the architect will design a hall, a bedroom, a dining or drawing-room, with the *full co-operation* of the painter.



* Architectural Review, January, February, April, May, 1937. Supplementary to my article in the architectural review, April issue, 1937, I have been told that it is possible to obtain in England the ranges of "Ostwald" paper, dyed according to the "Ostwald" process, by Dryad Handicraft, of Leicester. These sheets, systematically marked with reference numbers, with 0,0 colour, black and white, can render great services to architects, their size being much larger than the samples on the chart which I mentioned: 9″ × 6″ and, for certain standards, 27″ × 19″.

1 and 2, Decoration for a music room: 3, for a large living room: 4, for the author's studio (9′ 9″ high): 5 and 6, for a bedroom

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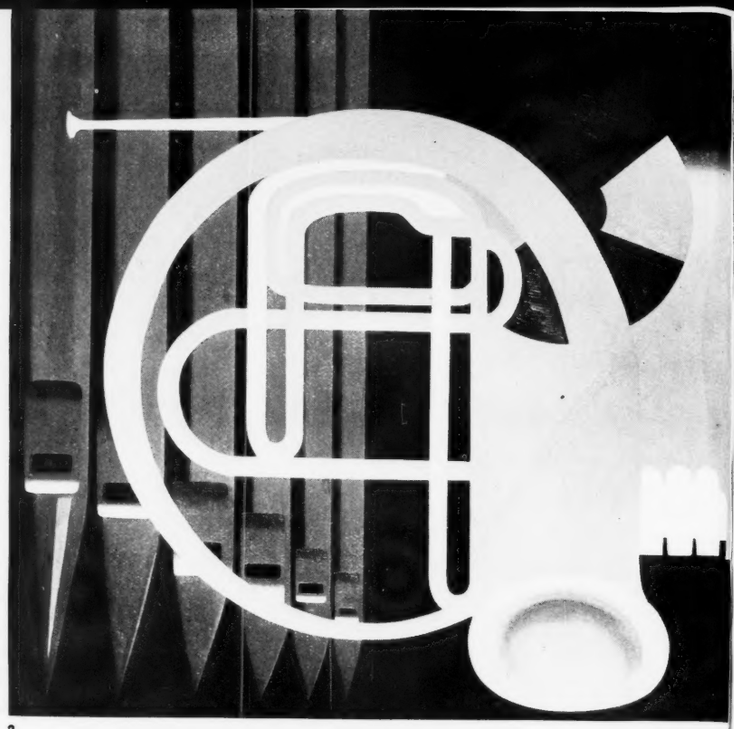

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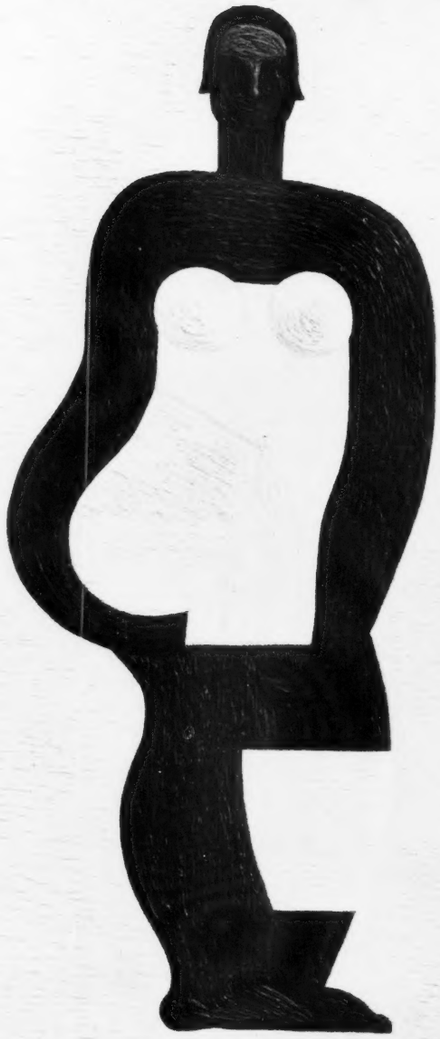

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In these combinations of architecture and painting, a painting will not be merely more or less well placed, but the painter and the architect will actually perform collective, organic work.

Let us now examine a few particularly vital points concerned with art *embodied in walls*.

Is it necessary to paint direct on walls, as was formerly done? Where is the painter who has not dreamed of painting in frescoes in the ancient style? But, we must not dream. Apart from a very small number of instances: official palaces built "for eternity," how many buildings erected in this year of 1937 will still exist as such in fifty years time? The necessities, the new economic and social circumstances, will cause the buildings to be altered, if not completely demolished. This, in any case, is the tendency, and appeared as far back as 1900.

Invented by Hennebique about the year 1890, reinforced concrete soon had new adepts. It was in the year 1900 that Hennebique built himself (on the road from Sceaux to Bourg-la-Reine) a private house really symbolical of the new wants which revolutionized the art of building, a revolution which had a considerable

influence on the art of mural decoration. Neither the outside walls nor the inside walls of this house helped to carry the weight of the upper floors. They were nothing more than the subsequent filling of a rigid skeleton of cement and steel, which held together as a whole. For the first time, probably, the partitioning of the floors did not intentionally help to form the structure. One of the various advantages of this method and the one which accounted for the success of this system of building was the possibility it offered of successfully adapting the premises to various purposes, at little expense. Here in some sense, the house ceases to be final. People did not probably fully realize at the time this far-reaching revolution of tradition.

This is a fact worth consideration. May I mention a personal experience. It was in 1930. A Berlin architect asked me to help him with the drawing-room and music-room of a private house he was having built at the time. Erich Mendelsohn wanted paintings carried out direct on the walls. I appreciated his reasons, but warned him by pointing out the spirit of mobility in the new architecture and the uncertainty of the times.*

In short, for Mendelsohn, I painted on canvas. The immediate advantage of this was the possibility of doing it in Paris : a thin roll made posting possible. The canvases were stretched on frames in Berlin, fixed level with the wall in a prepared (and well ventilated) niche, and it appeared exactly like a direct painting. A few months later, owing to political circumstances, Erich Mendelsohn left Berlin and came over to work in London—and the thin roll also took the road to the capital of the Empire.

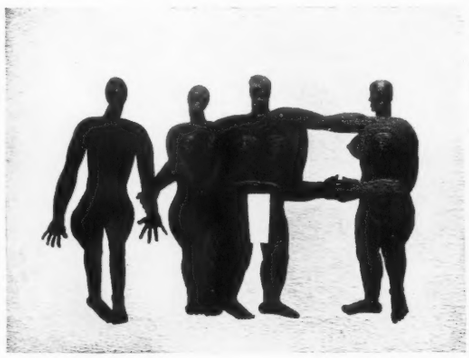
For sizes of smaller dimensions, ply-wood, strongly fixed on rustless angles, fibrous cement panels, or various other rigid compositions, offer " substances " similar to true frescoes, but can be moved at will. It is even possible to consider true *light frescoes*, mounted on metal frames, and capable of being easily detached from the wall.

Architects have made great efforts to improve, without too much expense, the materials used for walls. They have made general use of good plastering, spray guns and cellulose paints, better finished surfaces, nickel or chromium plated metals. The tendency of the machine age is towards accuracy.

Many painters have been careless with the material used in their work. During the great periods, painting has always been very particular as regards the materials by which it expresses itself. Little by little, painters acquired the habit of considering paintings as canvas dabbed with colours, which at the proper distance, like theatre scenery, become transfigured. We therefore find that most of the mural canvases of the second half of the nineteenth century and the few attempts of the twentieth century, are of an extremely poor substance, when we approach near enough to destroy the illusion : a deplorable " architectural " mistake, which was never committed by the great mosaic or fresco artists, whose materials were beautiful in themselves. It is very symptomatic to find that the few architects who knew how to make room for painting, nearly always introduced it in cases where technique could stand without clashing beside fine surface painting, choice wood furniture, perfect mirrors, and all those once precious but now commonplace materials.

Glossy paint possesses the maximum brightness, but it only takes on its full effect in oblique or fading light. With artificial light, the conditions are still more complicated. Flat paint has the advantage that it can be seen under any angle of luminous incidence. Apart from sentimental, craft, considerations, this is the essential advantage of the fresco. But, if flat paint has a natural dignity (which is particularly due to the technical impossibility of using loud tones) it is often unsuitable in private rooms, because of this very excess of sobriety. The ideal would be to be able to secure the power of oil or similar paint combined with the flatness of the fresco.

The problem which was given me in the hall of the Mendelsohn House was : to give movement to a well-proportioned cube ; to produce gay colour effects without futility, with a touch



of monumental dignity. Themes given and freely accepted, these are the tools of Art. To the despair of the painter light came perpendicularly on to the wall, open down to the ground in a vast bay ; which is the most dreaded position. The use of glossy paint, which would have given me a great power of colour, was therefore denied me. Flat paint offered little help. Violins and cellos, for instance, which are admirable owing to the depth of their coloured varnish, would have been dull, pale. This is how I solved the problem : I arranged the painting so as to combine the properties of flat and glossy paints. Thus the objects which owe their beauty to their flatness, were painted flat ; those which are liked for their brightness or depth of tone were painted glossy. For instance, the cellos, the violins, the harp, were carried out in transparent glazed pastes.

Placed in position, the reflections on the glossy surfaces, which varied during the day, did not destroy, but constructed the forms. I thus obtained a wall where the richness of brilliant tones played under any lighting with the distinctiveness of flat colour.

It is the light, acting on the reliefs, and not the degrees of the modelling, which constructs the form. Reflections, nearly always disturbing, sometimes even in fresco work, are here constructive, as in sculpture, or in nature.

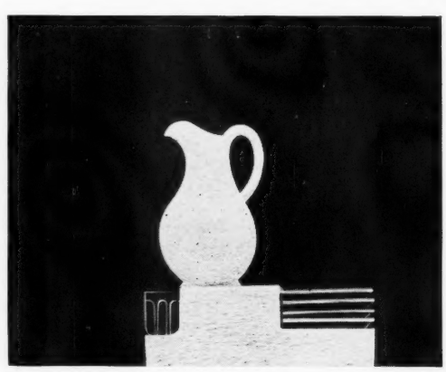
A technique very much neglected by painters and architects is tapestry. Its perfection, its great wealth of possibilities, the depth of tone and delicacy of the shade, and, above all, the *absolute flatness without loss of colouring power* (unavoidable in any flat paint), make of it an eminently architectural technique. Recently, there could be seen at Reid & Lefèvre's in London, the exhibition of tapestries by Braque, Dufy, Léger, Lurçat, Rouault, Picasso, carried out under the supervision of Madame Cuttoli, and which made it possible to realize the wonderful mural resources of this technique. Even if those unique works were necessarily expensive, it is possible to produce—*if the models are designed in the spirit of the technique*—mechanical mass repetitions which are not very expensive, and not even much dearer than those downtrodden lions for bed-side rugs. Strong mosaics also come into mind. . . .

Formerly, admirable frescoes were made in painted paper. There exist, dating from the end of the eighteenth and the beginning of the nineteenth century, genuine " printed frescoes " of landscapes and figures. It was a genuine cheap fresco. The technique is excellent, flat and very inexpensive, also easy to lay. It is an idea that should be taken up again by modern manufacturers : let us hope that they will make use of true artists. . . .

We personally have never been able to consider work of which only one example is made as being superior in principle to mass production work. It is the spirit and not the hand which counts. Therefore, in cases where architecture makes it necessary and where there is money to spend, have special work ; but in the majority of cases let us strive, artists, manufacturers, publishers, if we have the least social sense (or even the commercial sense, since the demand exists) to make fine mural productions accessible to those who are not rich.

As for myself, I am working to create models of mural work for various techniques. One I have conceived as *coloured sculpture*. In my previous article, I have already dealt with sculpture, and pointed out the desirability of enlivening the large plain surfaces of modern buildings with coloured sculpture. This, of course, could be in natural coloured stone, or imitation stone coloured throughout, or even painted, or again stove enamelled (like della Robbia's). Modern enamels offer a splendid range of colours.

Mural colour, in certain cases, could be produced by projection. I should very much like the white or metallized cupola of a cinema hall or the façade of large buildings to be " decorated " by successive or moving projections, a simple play of colours like fireworks, or by fixed animated " frescoes " in technicolour.



Decoration for a dining room. Above (illustration in text) "The four races," 16'6" × 11'6"

* This possibility of mobility of the partition walls, in my opinion, has not yet been sufficiently taken advantage of. We build with the possibility of moving the partitions, but in fact we do not trouble much to make them really movable. I put this hint to architects. In technical architecture, a real mobility of partitions would be extremely useful, and particularly in private houses. In view of the economic conditions which increasingly tend to reduce the size of private houses, in order to save space, we have come to veritable " sleeping cars." We should be inspired by Japanese houses, which make it possible to partition rooms at will during the night, or in special cases, and to obtain during the day living-rooms on a human scale, and not on a rabbit scale.

ANTHOLOGY

A Cure for Present Melancholy

Each province shall have a metropolis, which shall be so placed as a centre almost in a circumference, and the rest at equal distances, some twelve Italian miles asunder, or thereabout, and in them shall be sold all things necessary for the use of man, *statis horis et diebus* [at stated hours and on stated days]; no market towns, markets or fairs, for they do but beggar cities (no village shall stand above six, seven, or eight miles from a city); except those emporiums which are by the seaside, general staples, marts, as Antwerp, Venice, Bergen of old, London, etc. Cities most part shall be situated upon navigable rivers or lakes, creeks, havens; and for their form, regular, round, square, or long square, with fair, broad, and straight streets, houses uniform, built of brick and stone, like Bruges, Brussels, Rhegium Lepidi, Berne in Switzerland, Milan, Mantua, Crema, Cambalu in Tartary, described by M. Polus, or that Venetian Palma. I will admit very few or no suburbs, and those of baser building, walls only to keep out man and horse, except it be in some frontier towns, or by the seaside, and those to be fortified after the latest manner of fortification, and situated upon convenient havens, or opportune places. In every so built city, I will have convenient churches, and separate places to bury the dead in, not in churchyards; a *citadella* (in some not all) to command it, prisons for offenders, opportune market-places of all sorts, for corn, meat, cattle, fuel, fish, commodious courts of justice, public halls for all societies, bourses, meeting-places, armouries, in which shall be kept engines for quenching of fire, artillery gardens, public walks, theatres, and spacious fields allotted for all gymnics, sports, and honest recreations, hospitals of all kinds, for children, orphans, old folks, sick men, madmen, soldiers, pest-houses, etc., not built *precario* [as a favour], or by gouty benefactors, who, when by fraud and rapine they have extorted all their lives, oppressed whole provinces, societies, etc., give something to pious uses, build a satisfactory almshouse, school, or bridge, etc., at their last end, or before perhaps, which is no otherwise than to steal a goose and stick down a feather, rob a thousand to relieve ten; and those hospitals so built and maintained, not by collections, benevolences, donaries, for a set number (as in ours), just so many and no more at such a rate, but for all those who stand in need, be they more or less, and that *ex publico ærario* [at the public expense], and so still maintained; *non nobis solum nati sumus* [we are not born for ourselves alone], etc. I will have conduits of sweet and good water aptly disposed in each town, common granaries, as at Dresden in Misnia, Stettin in Pomerland, Nuremberg, etc.; colleges of mathematicians, musicians, and actors, as of old at Lebedus in Ionia, alchemists, physicians, artists, and philosophers, that all arts and sciences may sooner be perfected and better learned; and public historiographers, as amongst those ancient Persians, *qui in commentarios referebant quæ memorantu digna gerebantur*, informed and appointed by the State to register all famous acts, and not by each insufficient scribbler, partial or parasitical pedant, as in our times. I will provide public schools of all kinds, singing, dancing, fencing, etc., especially of grammar and languages, not to be taught by those tedious precepts ordinarily used, but by use, example, conversation, as travellers learn abroad, and nurses teach their children.

ROBERT BURTON
(The Anatomy of Melancholy)

MARGINALIA

Raining busts and torsos

To the already numerous and considerable dangers attending a promenade in the busier parts of the metropolis is now added, one gathers from the Press, the fearful possibility of a crack on the skull from a tottering Epstein.

One has frequently thought that a large proportion of London's statuary *looked* insecure, but hitherto one had clung to the illusion that this was an unworthy and baseless suspicion with no foundation of truth to support it. It is terrifying to have one's worst fears thus confirmed. For the B.M.A. statues had always appeared to be relatively safe, but if they are going to start leaving their perches, all one's doubts about those Gothic saints, those Renaissance masks which hover so ethereally overhead in many of our streets, are redoubled.

One will never now be able to feel quite so warmly towards that terra-cotta head of Lord Roberts popping out from a facade in Knightsbridge though, if one is to be felled by statuary, it would perhaps be more dignified to meet one's fate at his hands, or rather head, than to be shot into the *Ewigkeit* by the mask of the White Rabbit away up on Marks and Spencer's in Regent Street.

However, in both cases one would stand a slim chance of survival, maimed or dotty, no doubt; nothing but the most complete annihilation awaits the unfortunate on whom Prospero and Ariel tumble from Broadcasting House. One trusts that the B.B.C. will now look to the supports. Meanwhile one avoids Portland Place as one would an artillery range.

DEPLETING OUR CAPITAL

"*What is causing London's disfigurement is, naturally, what caused its former beauty—money. Rates and taxes on a great town house are* £5,000 *yearly. Despite the amazing number of very rich English—almost as astonishing as the incredible quantity of extremely poor*

MODERN TREASURY—XI.

Wayside whimsey in the U.S.A. The architecture cleverly indicates the nature of the business.

English—the grand old style must slow down under modern taxes, heavier here than anywhere else on earth. As encouragement to razing good old buildings and erecting new, shoddy ones, building societies recently offered ninety instead of the usual seventy five per cent. coverage, and flat-owners now demand up to ten per cent. instead of down to the five per cent. which used to be house rental's profit. As for churches, the Archbishop of Canterbury had them excluded from the Ancient Monuments Act by declaring the Church could properly manage its own treasures. It has tried to. The Diocese of London, whose City sites are worth pecks of money, has since 1920 *tried to sell eighteen churches, which have been saved by societies ironically 'representing the interests of history, architecture, and proper sentiment.' Liveliest of these bodies is Lord Esher's Society for the Protection of Ancient Buildings, founded in* 1877 *by William Morris, John Ruskin, Thomas Carlyle, and friends. While the Society has worked to save oddments such as beamed pubs, Saxon rubble, and bell cages, thus aiding in the revival of campanology among bellpullers all over the island, it has mainly fought to save England's great Renaissance architecture from a Church and Victorian-minded public inclined to revere only British Gothic. The Society is now also saving windmills. Its pamphlet reproduces a little windmill 'drawn from memory or imagination' by the Duke of Windsor when a child of eight."*

NEW YORKER

The matter of this extract is not, perhaps, of absorbing interest, for it cannot be news to any reader of this paper: its source, however, is not without significance.

If, as seems likely, our American cousins wake up to the fact that many of our national treasures are liable to disappear totally in ever-increasing numbers, the outlook for hoteliers, steamship lines, and the tourist trade generally is not going to be so rosy.

In this connection a remark of an American quoted the other day in the Sunday Press is particularly enlightening. On being asked whether he was going to make a tour of England after the Coronation, he replied, "Do you think I've come three thousand miles just to see acres of the worst jerry-building in the world?" If this attitude becomes general we may very soon find that policy of *laisser-faire* is not even profitable financially.

OUR LIGHTS UNDER A BUSHEL

"There are many aspects of our national life in which Britain has made big contributions to current civilization. The new housing estates, with gardens, are more typical than week-end cottages."

EXTRACT FROM A LETTER TO THE "DAILY TELEGRAPH" CRITICIZING THE BRITISH PAVILION AT THE PARIS EXHIBITION.

That there are many sad omissions in the exhibits one is prepared to admit: that the national stock would stand higher in France had a really comprehensive series of photographs of neo-Tudor by-pass baronial additions to the white man's burden been included would, however, be a too optimistic assumption.

MR. MUMFORD

"You can attack the notion of saving as unsound and you can attack bankers generally as unsocial and make out a fair case, but I don't think that you can justifiably criticize a banker for putting up the kind of building that will give the saver the assurance that all is solid with the world, which is precisely what that conservative wants. Anyway, the Dry Dock Savings Institution's new office is a damned fine-looking building, and if Mr. Mumford won't salute it, I will.

"We amateur skyline-watchers, who don't know a great deal about architecture but know what we like all the same, are in danger of being overridden by the modernist academicians. First thing we know we will wake up one morning and find everything done up in glass panels and chromium bands, and New York will look like Hollywood's version of a city in one of H. G. Wells's interplanetary fantasies. The buildings will be architectural zombies, soulless and staring, and we will probably get the same way from having to look at them."

—JACK ALEXANDER.
NEW YORKER

Having published so many extracts from Mr. Mumford in these columns, it seems only fair to include this example of the reactions which his views occasionally arouse in his compatriots.

Moreover, some might hold the opinion that even a world of Gothic banks and Renaissance post-offices have not succeeded in infusing a constant look of bright cheerful intelligence into the vast mass of the inhabitants.

Maybe, everyone will go on looking just that way whether our cities are built by Le Corbusier or Sir Reginald Blomfield.

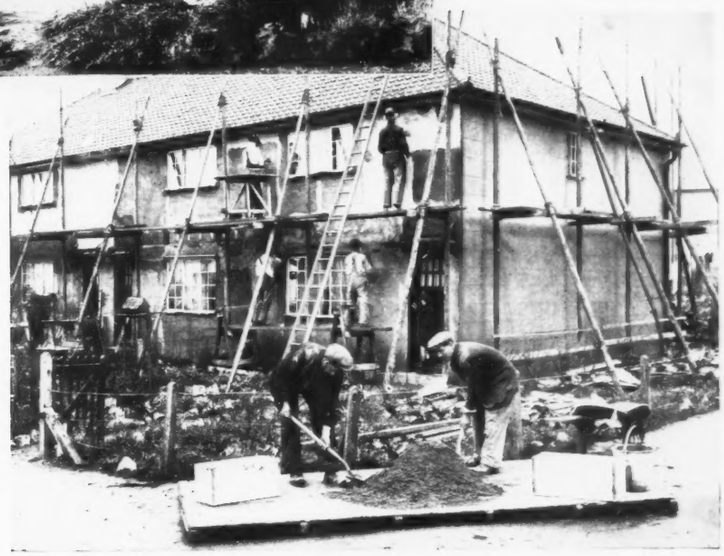
NOT FOR MAIN TRAFFIC

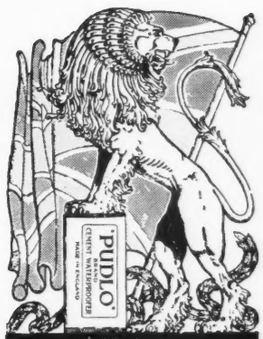
"Two natural features of Selborne lovingly and particularly described by Gilbert White are affected by the scheme—the hanger and the lanes.

"Selborne hanger is a steep chalk hill covered with beechwood: the village lies immediately beneath it, and Gilbert White looked out on it every day of his life from The Wakes where he lived. The Joint Planning Committee propose to run a by-pass road between the village and the hanger, cutting apparently through the small grounds of The Wakes.

WEATHERPROOFING HOUSES
AT
WINDMILL AVENUE,
TORQUAY.

CONTRACTOR FOR
REMEDIAL WORK:
Mr. R. J. HEARD,
TORQUAY.





'PUDLO'
BRAND
CEMENT WATERPROOFER
IS
ENTIRELY BRITISH

EVEN ordinary weather imposes a severe test upon the walls of these houses, for they are upon high ground and exposed to the full force of gales direct from the English Channel. It was to remedy dampness resulting from such exposure that the outsides of this group of 36 houses were rendered, in two coats, with sand and cement made impervious by the addition of 'PUDLO' Brand cement waterproofing powder as here shewn. The work was done late in 1935, and received a severe testing during the following year in which excessive rain and winds were common all over the country; it is a tribute to the efficacy of 'PUDLO' Brand waterproofer, and to the work of the contractor, that these have failed to penetrate the protective rendering. This result was never, indeed, in doubt, because ample proof of the soundness of such measures had been provided by the still satisfactory condition of a similar group of houses treated in the same way six years previously. Ask for a copy of the Handbook of Cement Waterproofing and the Specification No. 1 worked to in these cases.

KERNER-GREENWOOD & CO., LTD.,
MARKET SQUARE, KING'S LYNN.

Sole Proprietors and Manufacturers. O.J. P. St.

The word 'PUDLO' is the Registered Trade Brand of Kerner-Greenwood & Co., Ltd., by whom all articles bearing that Brand are manufactured or guaranteed.

The Winter Palace, Petersburg. A water colour by Alexandre Benois in the exhibition of Benois' work at Tooths Gallery, Bond Street.

"I am quite sure that no by-pass road is needed now for Selborne. I cannot, of course, say that it will never be needed: but if it is ever needed and it is made where now proposed it will grievously mar the present beautiful combination of village and hanger.

"I now pass to a consideration of the lanes, the 'hollow lanes' of Selborne, which are a most remarkable feature of the parish. They twist about: they vary in width. In a few places two motor-cars cannot pass: if two cars meet at such spots one of them backs a few yards. They are quite unsuitable for motor-coach or char-à-bancs traffic.

"They are almost always feet below the surface of the surrounding fields, frequently ten or more feet below: they are worn out of the rock of the upper greensand strata: on the sides, down which water constantly trickles, ferns and all the common trees and bushes and flowers of the South country grow. Altogether they are a unique and beautiful feature of the country.

"They are very useful for local communication: but most fortunately none of them are essential for communication between populous places or for the main streams of traffic, personal or industrial. These lanes it is proposed by the scheme to straighten and widen. *Your readers can imagine for themselves what these lanes would look like after this had been done, or what resemblance they would have to Gilbert White's description."*

FROM A LETTER TO THE PRESS FROM LORD SELBORNE.

Alexandre Benois

The illustrations on this page are reproduced from water colours by Alexandre Benois included in the recent exhibition of that artist's work at Messrs. Tooths Galleries in Bond St. The majority of the pictures in this show were naturally enough designs for stage settings, but a few examples of his studies of architectural subjects were also included, of which the rendering of Rastrellis masterpiece was perhaps the most beautiful. Few artists and no stage designers have had such a feeling for architecture combined with so wide a knowledge, particularly of the eighteenth century, as Benois. When one reflects on the present state of stage design in this country, more particularly of grand opera, and then looks at these pictures one is left with a profound conviction that the authorities at Covent Garden have lost a notable opportunity of acquiring a permanent collection of settings in the grand direct tradition of the Bibbienas; for it is significant that Benois' work, unlike Bakst's, does not "date" and the earliest designs in this exhibition, such as those for Le Pavilion d'Armide and Petrouchska are as fresh and as vital as those done in the last few years.

Another water colour from the exhibition of the work of Alexandre Benois at Tooths Gallery: The Ermitage Theatre, Petersburg.

Facilis est descensus Averni

Newspaper campaigns to investigate current abuses are, alas, seldom disinterested and even less frequently effectual, but the series of articles on the overcrowding and discomfort attendant on Underground travelling during the rush hours that has recently been appearing in an evening paper has been both fair towards the L.P.T.B. and generally enlightening. No attempt has been made to minimize the appalling difficulties with which the authorities are faced or their efforts to overcome them. The conclusion arrived at is both profoundly disturbing and worthy of the widest possible

publicity. With the best will in the world, an enormous expenditure of capital, and the staggering of office hours, the improvements which can be affected are very slight, and if London continues to spread outward the situation is bound to become infinitely worse. Thus, quite apart from all aesthetic and sentimental reasons, what remains of the countryside in the Home Counties must be preserved in the interests of health, convenience and the daily workings of commerce and business. As for the aspects of the present situation from the point of view of National Defence, they simply will not bear a moment's examination. There is no need to visualize whole fleets of gas-laden bombers — all that will be needed are a couple of well directed 500 lb. bombs—one each on, say, Leicester Square and Cannon Street at any time between 5 and 6.30 p.m. on any weekday.

Ugly Rumour

A tale is going the rounds, which, if true, should raise such an outcry as would be heard in the nethermost recesses of the bureaucratic ant-heaps and go echoing down the dustiest corridors of Whitehall. Few of those who pass along the outer circle of Regents Park can be unaware that St. Dunstan's House has recently disappeared and that on the spot for ever hallowed by the shocking orgies of the Marquess of Hertford, Thackeray's Lord Steyne, where that magnificent and disgusting nobleman finally passed away in one of the least edifying death-bed scenes on record, there is now rising the Palazzo Woolworth. The fact that this latest addition to the palaces of Regents Park is in a bright red brick, pinkly glowing like an open sore amidst the masterpieces of cream stucco, is one that has aroused a great deal of unfavourable comment. However, this is a democratic country, and even foreigners may still do what they will with their own, or so we thought. But now it is rumoured that the new owner of of St. Dunstan's was not anxious to strike a new and so unsuitable architectural note in this neighbourhood, but her praiseworthy intention to erect a house in the Regency style, stucco and all, was defeated by the ukase of the ground landlords, who are none other than the Crown Commissioners. This must be almost certainly untrue but as it is going the rounds, it is surely in the general interest that the true facts should be made available and the real responsibility for this piece of elaborate and constructive vandalism properly and rightly affixed.

Heimatschutz

The Editor,
THE ARCHITECTURAL REVIEW,
9 Queen Anne's Gate,
Westminster, S.W.1.

Sir,—It is, I think, obvious that whoever was responsible for the introductory heading to the interesting article "Heimatschutz" in the July issue of the ARCHITECTURAL REVIEW *is entirely unfamiliar with the aims and objects of the C.P.R.E. and the Council's actual achievements. Far from the Council's activities being "purely restrictive" quite the reverse is the case. There is nothing set forth in the future aims of the "Heimatschutz" that is not covered by the aims, objects and practices of the C.P.R.E. Indeed, when I read them I came to the conclusion that for the purpose of amalgamation and future activity, the Swiss Societies combining to form the "Heimatschutz" had been studying the C.P.R.E. methods in England. I know that the C.P.R.E. and their methods are the object of considerable interest in many foreign countries and we actually exchange publications. Perhaps you will be kind enough to make amends for this misrepresentation in your next issue.*

I am, Sir,
Yours faithfully,
H. G. GRIFFIN,
Secretary.

P.S.—Incidentally Mr. G. M. Young, whose common-sense views (typically C.P.R.E.) you approve elsewhere in the same issue, is an active member of the Executive Committee of a County Branch of the C.P.R.E.

TO THE EDITOR OF THE TIMES

"Sir,—In the telling speech which Mr. H. G. Strauss, M.P., delivered in the House of Commons on the subject of urban and rural beauty, he said:—

"'In no period of great architecture had people been afraid of uniformity. No one complained of the uniformity of the terraces of Bath or of Nash's London or of the Bloomsbury Squares.'

"I do not write to express any dissent from this view, for which so much can be said, but it is interesting to recall what Lord Beaconsfield said of uniformity in London. His views expressed in "Tancred" have a special interest at this time when so much public interest is shown in the deadly dullness of the new development in the suburbs of London. He wrote:—

'Though London is vast, it is very monotonous. . . . Pancras is like Mary-le-bone, Mary-le-bone is like Paddington: all the streets resemble each other, you must read the names of the square before you venture to knock at a door.

"'Where London becomes more interesting is Charing Cross. Looking to Northumberland House, and turning your back upon Trafalgar Square, the Strand is perhaps the finest street in Europe, blending the architecture of many periods; and its river ways are a peculiar feature and rich with associations.

"'Fleet Street, with its Temple, is not unworthy of being contiguous to the Strand. . . . The Inns of Court, and the quarters in the vicinity of the port Thames Street, Tower Hill, Billingsgate, Wapping, Rotherhithe, are the best parts of London: they are full of character: the buildings bear a nearer relation to what the people are doing than in the more polished quarters.'

"Is there not a tendency today to underestimate the importance of preserving past associations and that quality of "character" in streets and buildings by means of which they express the life and movement of the people? Are we not likely to lose rather than gain by our town-planning, if these associations and qualities are destroyed in the attempt to create more expansive streets and more monumental and artistically uniform effects in the rebuilding of London?

Yours faithfully,
THOMAS ADAMS
Bush House,
Aldwych, W.C.2."

Special Issue

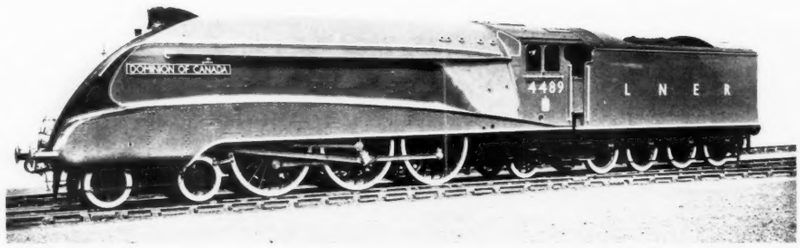
The next (September) issue of THE ARCHITECTURAL REVIEW will be a special one on the Paris Exhibition. It will be largely pictorial in format. Messrs. Dell and Wainwright, the REVIEW's official photographers, have taken a large number of special photographs. There will be a critical article by Serge Chermayeff drawing attention to the objects of architectural significance, and some pages of critical notes, illustrated by special photographs, comparing the different ways in which the various display problems have been solved. The issue will be published at the usual price of two shillings and sixpence.

Correction

The illustration of the Salford Town Hall which appeared on p. 32 of the July issue of THE ARCHITECTURAL REVIEW was, we regret, wrongly described as "Alfred Darbyshire's competition-winning design." This should read "The Salford Town Hall, Richard Lane's alternative design."

Trade News and Reviews

By BRIAN GRANT



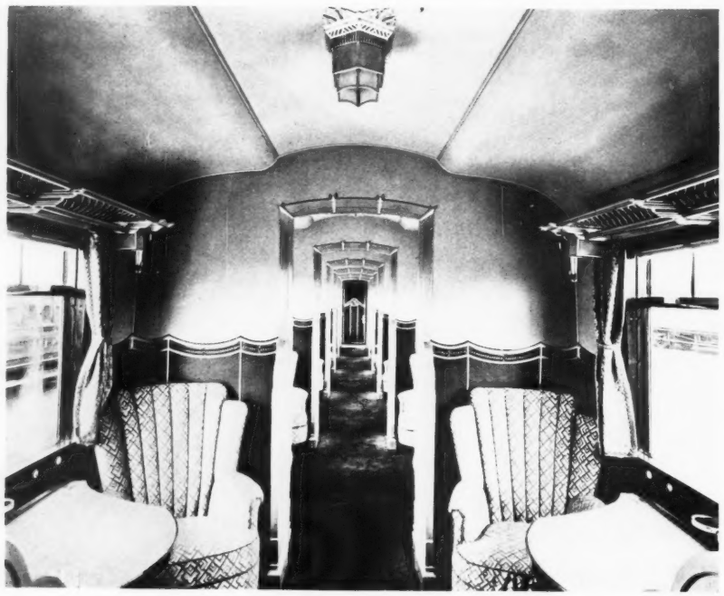
Look, gentle reader (as Viscount Castlerosse would say), upon this picture and upon that. A twentieth century high-speed engine and a typical luxury-coach interior of the naughty ostentatious nineties. But no, I mislead you as, indeed, the photographs misled your humble student. For, believe it or not, both the engine and the coach are of twentieth century design! The former has been constructed to convey the latter to and fro twixt London and Edinburgh.

• • •

In fact you have before you two views of the L.N.E.R. Coronation train. In all, five of these Coronation trains have been built, each train comprising a locomotive and nine carriages providing accommodation for 48 first class and 168 third class passengers. The locomotive (or engine) looks, and obviously is, efficient. It completes the journey from King's Cross to Edinburgh, 392 miles, in six hours, including a three minute stop at York, which gives us the very respectable average of 65.5 miles per hour. The distance of 188 miles from London to York is covered at an average speed of 71.9 m.p.h.

• • •

The locomotives and coaches (excepting interior decorations) have been designed by Sir Nigel Gresley. The trains are streamlined and the exterior is practically flush from end to end. The method of streamlining adopted is based on the results of tests carried out at the National Physical Laboratory: it causes the least disturbance to passing trains whilst at the same time providing, in the case of the engine, minimum head resistance and an excellent smoke raising device. The engines are painted in Garter Blue with stainless steel lettering and mouldings. The coaches are finished externally in two shades of blue with an aluminium painted roof. In construction they are teak framed panelled with steel plates and mounted on steel underframes.



Interior view of one of the first class coaches on the L.N.E.R. Coronation train.

• • •

Acoustics

For the sake of quietness the whole of the body sides and roof are insulated with asbestos acoustic blanket and the underside of each coach has been insulated by means of sprayed asbestos supported on dove-tailed steel sheeting. Internal sound proofing has been further provided by felt lining in the gangways, hair felt between the floorboards and a half-inch sheet of sponge rubber beneath all the carpets. The windows are double-glazed with an insulating space between.

The train is fitted throughout with a system of heating and ventilation by means of which filtered air, thermostatically controlled, is introduced at floor level and extracted through grilles in the ceiling light fittings. Ducts leading to large extractor ventilators enable the air in each coach to be completely changed every three minutes.

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As regards the interior decoration. You have the photograph before you—I leave you to make your own comments.

I have amused myself by superimposing on the photograph (1) a cut-out of Mae West complete with "bustle" and ostrich "fevvers" in her hat, and (2) a cutting from a fashion paper of a charming modern miss all attired for Ascot. Mae West looked distinctly happy and "at home": Miss 1937 appeared quite obviously to have missed her connection and caught the wrong train.

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The New Earls Court

And so, at long last, the new Exhibition centre is on the verge of completion. I understand that the Motor Show in October next will be the opening event.

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My recollections of the old exhibition are pleasant, though dim. I can remember the Red Indians, the flying boats and the giant water-chute. I can recall afternoons hectic with the youthful pleasure of all the varied forms of joy-riding and evenings spent very contentedly in the lap of a gaily striped deck-chair whilst the military band boomed forth, with plenteous trombone accompaniments, "The Honeysuckle and the Bee."

"This architecture" was, in those days, no concern of mine. It was entertainment I wanted and if in pursuit of it I ran my head up against a particularly ungainly piece of brickwork, the pain I suffered was merely physical.

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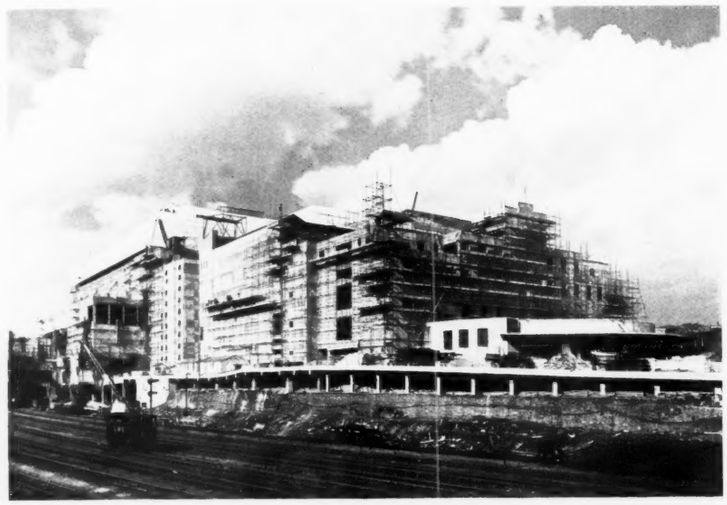

Progress photograph of the Earls Court Exhibition building. It is of reinforced concrete construction and contains 12 acres of floor space on two storeys.

Architect - C. Howard Crane.

The new Exhibition building is, I believe, the largest of its kind in the world. On a recent visit I climbed to the topmost gallery and peered somewhat nervously down upon the main arena below, where a number of engineers and workmen were testing the swimming pool adjustable platform. I felt like Gulliver gazing upon a posse of industrious Lilliputians.

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The building contains 12 acres of floor space on two storeys. Construction has involved over 18,000 tons of cement, 10,000 tons of steel, several hundred miles of copper wire for electric lighting and

heating and 7,250,000 Ryarsh sand-lime bricks. This type of brick was selected after extensive tests at the Building Research Station at Watford—all the standard tests were applied and, in addition, special frost tests.

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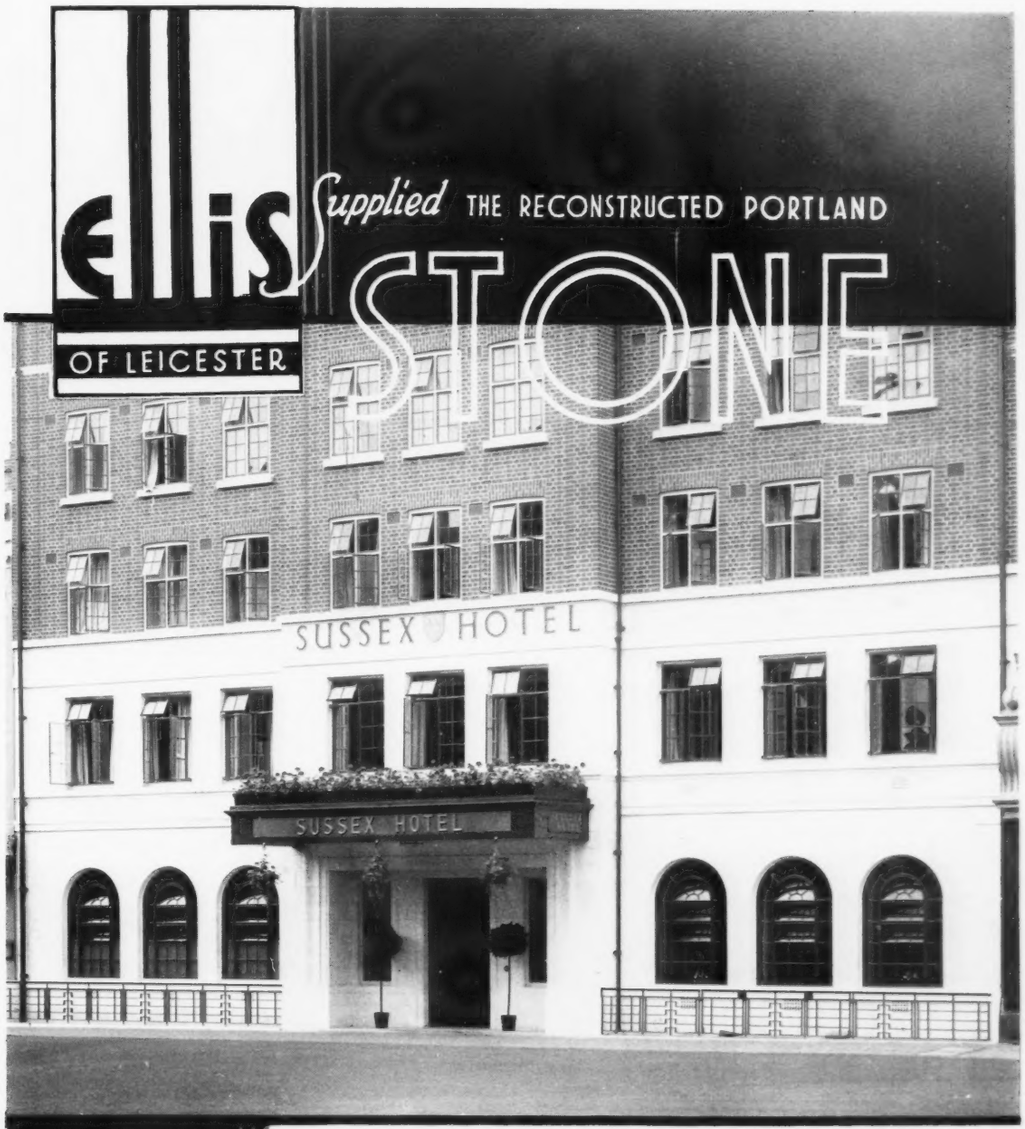
The photograph on the previous page (reproduced by the courtesy of Turners Asbestos Cement Company) was taken early this year. At the extreme right of the picture is the Richmond Road entrance, to the extreme left are the Exhibition railway sidings and goods entrances. The whole of the roofing has been carried out in asbestos-cement tiles, the area thus covered being approximately 22,000 square yards; asbestos-cement has also been used for the gutters and rain-water pipes, there being one mile of guttering and half a mile of piping. The second photograph shows the underside of the roof in the main hall, the asbestos-cement tiles can be seen through the steelwork. The whole interior of the roof area has now been lined with "Thermacoust" insulating slabs, an area of over 20,000 square yards, and 5,000 yards of "Thermacoust" have been used for furring the columns.

In the main hall roof, 200 ft. above ground level, special B.T.H Kalcidoscopic Floodlighting equipment has been fitted. The lighting is controlled by a special type of electric valve known as the Thyratron valve and can provide an effect of ever-changing rainbow colours.

The underside of the roof in the main hall at Earls Court. Photograph by the courtesy of Turners Asbestos Cement Company.

The Swimming Pool

A unique and most ingenious solution has been achieved in connection with the construction of the swimming pool. The pool, which is approximately 200 ft. by 100 ft. and holds one million gallons of water, occupies a central position in the main hall and it was necessary to be able to cover the pool area with a floor of sufficient structural strength to carry the great weight of heavy



The whole of the new Front of these premises was supplied and fixed by us in Reconstructed Portland Stone, to the design of the Architects : P. D. Stonham & Son, of Eastbourne.

We were also entrusted with the supply and fixing of the internal Staircases to both main and back flights, which were executed in special finishes. An interesting feature of these Precast Steps was the fact that we arranged to leave steel rods projecting from the top face of the step, which were used as reinforcement for an *in situ* concrete wall which formed the lift well. A large number of Air Bricks were also supplied, manufactured in Reconstructed Portland Stone.

May we let you have the fullest information?

JOHN ELLIS & SONS LTD., LEICESTER

Head Office : Welford House, Welford Place, Leicester.
Works : Barrow-on-Soar, near Loughborough.
London Office : Caxton House, Tothill Street, S.W.1.
Telephones : Leicester 5682 (5 lines) and London: Whitehall 5011.

engineering exhibits. Such a floor, even if constructed in sections, would have to be of such a weight as to make its periodical removal and replacement a most unwieldy and almost impossible task. The floor of the swimming pool has therefore been constructed in the form of three adjustable platforms operated hydraulically and carried on telescopic supports; the platforms are suitably perforated so that as they are raised or lowered the water sinks below or rises through the platform surfaces. For the purpose of the swimming pool the central platform can be raked in order to grade the depth of water from the deep to the shallow end, it can also be raised the necessary height above floor level to form the platform for the erection of a boxing ring.

The Fraser & Chalmer Engineering Works were responsible for the design and construction of these adjustable platforms.

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Transport facilities, both for passengers and goods are excellent. The Warwick Road exit to Earls Court Station is immediately facing one of the main exhibition entrances and the L.P.T.B. have constructed a subway and passenger escalator connecting up the station platform and the Exhibition main entrance hall. West Brompton Station on the Underground Railway is opposite the Richmond Road entrance.

A third station, West Brompton on the West London extension railway also adjoins the exhibition, though I do not know to what extent this railway is used these days.

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The All-Electric House

In July, at the invitation of the British Thomson-Houston Company, I paid a visit to their Rugby works. In this factory there are 9,000 employees (a goodly portion of Rugby's entire population, I imagine) engaged on the production of electrical equipment and apparatus of almost every description, from mammoth turbo-alternators to domestic irons.

The 20th century housewife has much to thank electricity for and in addition to refrigerators, vacuum cleaners, cookers, washing machines and water heaters the B.T.H. Company hope soon to place on the market a domestic dish-washer; this should receive a warm vote of thanks in most kitchens. We get some idea of the ever increasing use of electricity when we are told that this Company alone: 1. has during the last eleven years sold 333,000 vacuum cleaners, excluding exports; 2. manufactures 2,000 immersion heater elements each week; 3. due to improved manufacturing methods and new automatic machinery the production of lamps has risen from 55 per sq. ft. of factory space per annum in 1922 up to 294 in 1936, and that about 1,000 miles of tungsten wire is used per week at Ruby in the manufacture of single coil and coiled coil filament lamps. Time marches on and electrical development sets a giddy pace.

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Change of Address

Harcourts Ltd., manufacturers of electric light fittings and lighting equipment ask me to announce that the address of their new London office is Stanhope House, Kean Street, Adelphi, W.C.2, and that at Crown House, Aldwych, they have recently opened a new showroom.

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