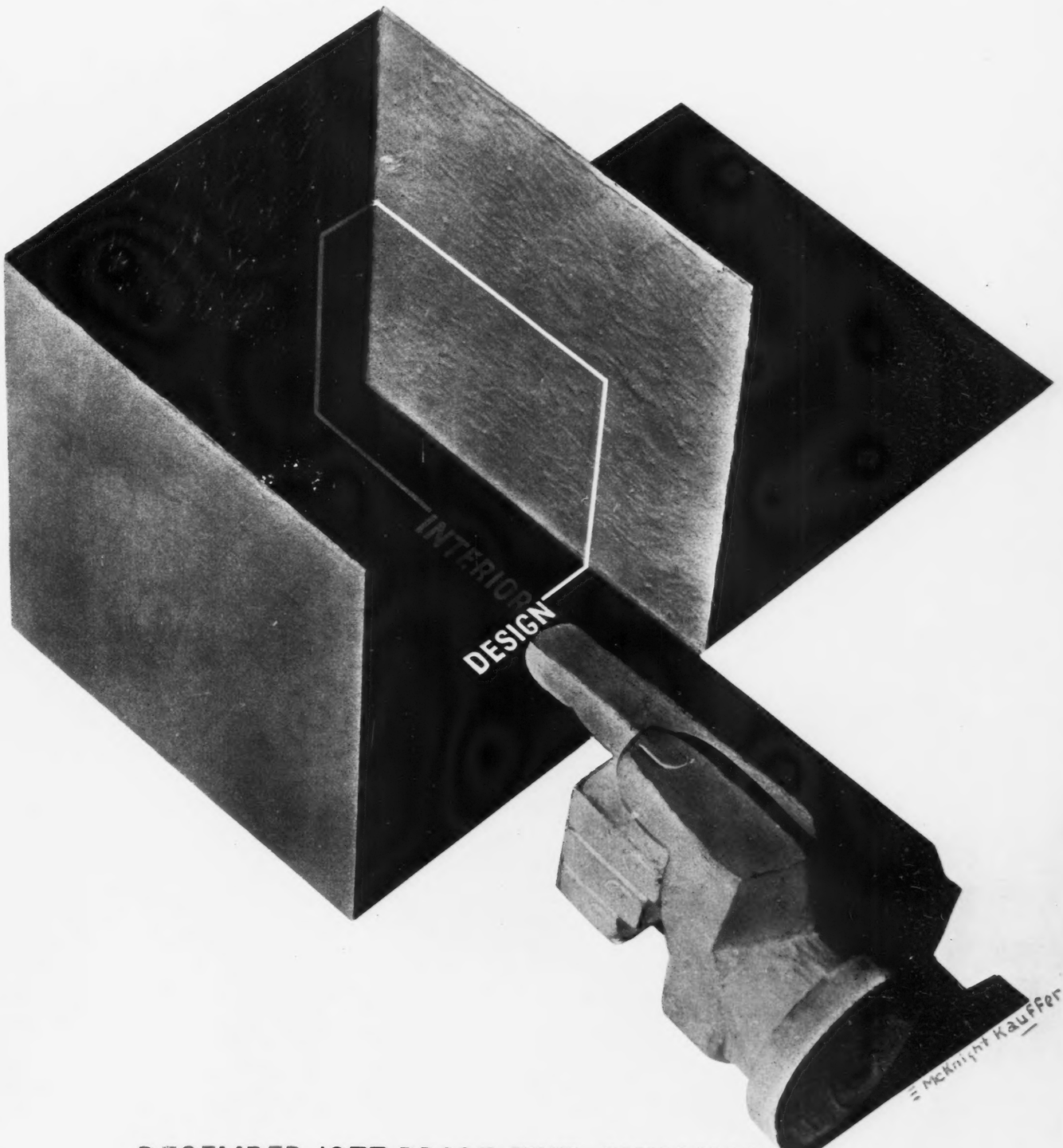
THE ARCHITECTURAL REVIEW



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INTERIOR DESIGN ISSUE

Plates

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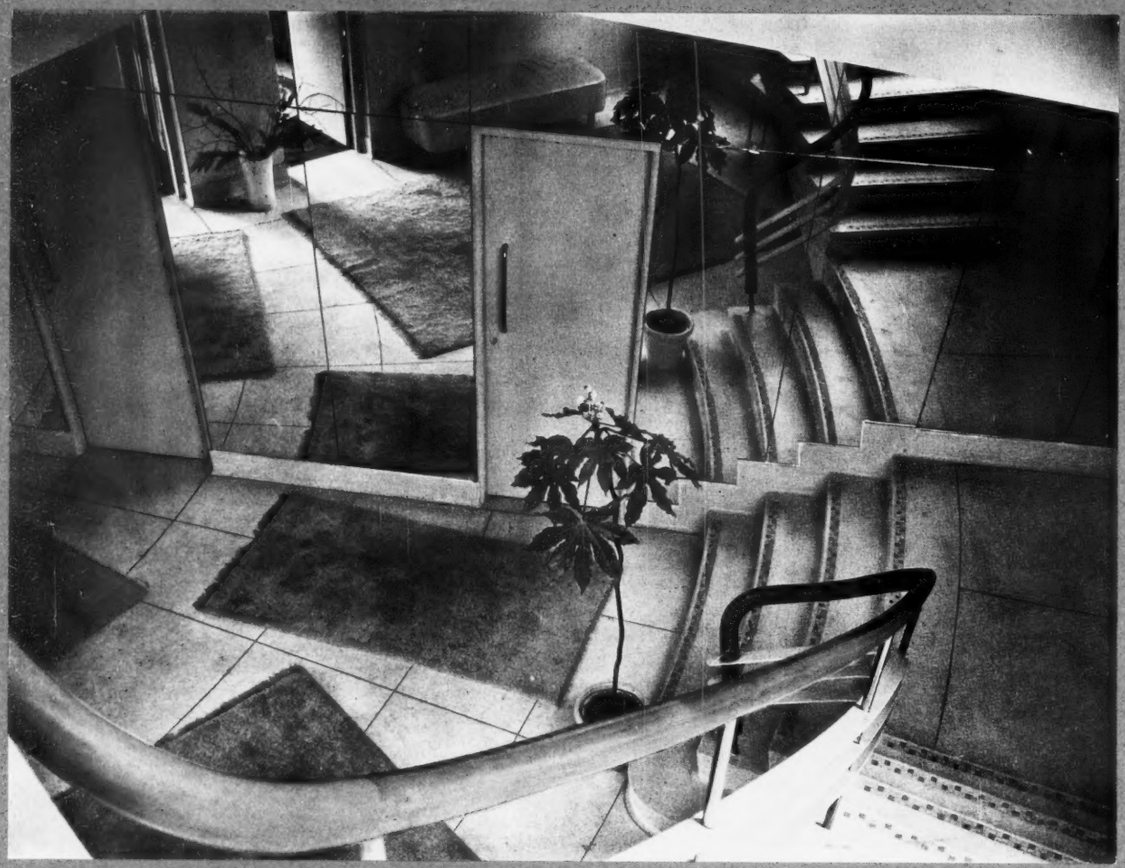


COLOUR IN THE INTERIOR

In order to appreciate those effects of colour which necessarily contribute to the final effect of the interior it is particularly important to bear in mind the natural colour value of materials : as opposed to the applications of colour to finished surfaces. The above interior, a view of the staircase and entrance hall of a house in Surrey designed by Raymond McGrath, is one which derives its colour values very largely from natural surfaces, from the terrazzo paving, the polished birch of the handrail and the contrasting green of the small tree : also on the transformation of these colours in the extensive glass surface of the facing wall.

FOREWORD

By the Editor.

IN the case of this special issue the problem in introducing it is more one of explaining what is left out than what is put in. The subject is a huge one and at the same time an indefinite one; for it is impossible to draw an exact line between interior design and exterior design—or if not impossible it is unwise, so many are the mistakes that have occurred through the two being regarded separately.

But there are certain problems—for the solution of which civilization looks to the architect—that arise entirely from the interior occupation of a building: problems of the unification of interior functions, such as heating, lighting, ventilation, to provide a pleasing interior effect, and problems of the organization of the conventional interior elements such as furniture, carpets and pictures, to the same end. In fact there is what sailors would call the "fitting out" of a building, and it is with the design aspects (as distinct from the technical aspects) of this that the present issue concerns itself.

The process of "fitting out" resolves itself, in design, into two processes: the design or purchase of suitable items of equipment, and the realization of the interior as a whole of which these are only the elements. The double number of THE ARCHITECTURAL REVIEW of two years ago on *Interior House Equipment* dealt fairly thoroughly with the former, regarding them as objects by themselves; so in this issue we concentrate on the latter aspect, showing the standard or purpose-made article of furniture or equipment only in relation to the part it plays in the design of the whole interior. We attempt to do something towards establishing a standard and discovering a style of design that is distinguishable in interiors as something over and above the individual attributes of the interior components.

A retrospective issue of this sort is bound to partake of the nature of an album, a simple collection of outstanding recent examples. But these are arranged and classified in the following pages with a view to illustrating the process by which intelligent arrangement becomes decoration in a creative sense. This process is expounded in the commentary that accompanies the illustrations, but briefly it is represented as follows.

We start with interiors of the most practical nature, where facilities for work are the dominating factors—kitchens and offices are typical examples. In these design is a very practical business, and in many cases beauty is of the negative kind; but these also show in many cases a more than functional quality of interesting design, and a vocabulary of decoration, that derive from the repetition of simple elements, and the proportion of utilitarian spaces. From this beginning of decoration we move to the examples where beauty is more consciously regarded; to the home, the shop and the café where the designer is ambitious to provide some positive pleasure for the eye to rest on. And in such examples as these we can see the idea of decoration develop to its ultimate non-utilitarian end, when the consciousness of art predominates and we find ourselves approaching the preserves of what are usually known as the fine arts.

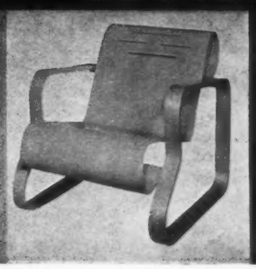
There we must stop short, for the question of the place of painting and sculpture in present-day architecture is a difficult one that merits treating on its

own. We must also stop short of any very detailed discussion of the interior design of buildings of larger dimensions. For places of public assembly, great halls and the like, present an entirely different problem that can hardly be included under the heading of interior design. We have admitted to having drawn a rather artificial distinction between interior and exterior design for the purpose of this issue, but when we come to buildings of a certain scale this distinction, useful as it is, breaks down altogether: the interior becomes so simply a part of the whole conception of the building as a piece of architecture that the appearance of its inside cannot be treated as a separate problem. One exception may be noted: the cinema, which nowadays is that rare thing in architecture, just a shape, fixed and featureless, does lend itself to *ad hoc* interior treatment or decoration independent of its construction. The problem is therefore suggested in the appropriate section and then allowed an appropriate fade-out, pending fuller treatment in a future issue than is possible here.

An office and a flat are subjected to detailed examination, and serve as typical examples of the modern approach to interior design and, at the end of the issue, to remind us of the necessities on which the interior is founded—to remind us that it is living spaces and working spaces with which we are dealing, not stage sets—the essential components of the interior are examined separately in a series of short articles designed to show the part these components play—heating, lighting, furniture, fabrics, etc.—in determining the vocabulary that the modern designer has at his command.

In the result we look for evidence of a contemporary style, but we must bear in mind at the same time the dangers of regarding a style stylistically; for the next step if we do this is to begin designing to conform with a style instead of to solve a problem beautifully. A style can only evolve properly if the criteria remain ones of design not of fashion.

a



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AN APPROACH TO INTERIOR DESIGN

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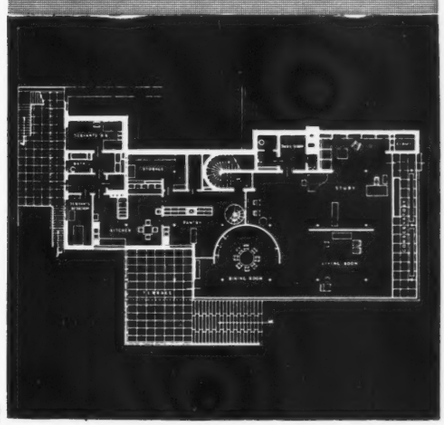

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BY CLIVE ENTWISTLE

ACCORDING to the much quoted precept of Vitruvius, there are three fundamental elements in any architectural work—commodity, firmness, and delight. In dealing with interiors the question of structure, or firmness, is not as yet a primary consideration, since rule of thumb methods are most usually employed in the manufacture of furnishings. The question of commodity, or function, however, is of importance, as is that of delight. The element of delight is capable for the purposes of practical criticism of a further clear division into æstheticism and humanism.

So in architectural interiors we may say we are dealing with the expression of three architectural elements (see the illustrations at the top of this page): use (*a*), beauty (*b*), and comfort (*c*), which though clear in themselves are yet never completely separable, since we are considering architectural creations which by definition must embody its three elements simultaneously. They may on the other hand be expressed in relatively varying degrees. The term " interior design" is largely a definition of convenience since, in any given instance, the interior of a building may be the logical determination of the exterior structure, and each be dependent upon the other. This relationship provides us with two alternative conditions which must be investigated as a first step to criticism. To clarify the point by two examples: in (*e*) is shown the interior of Mr. Wells Coates's own flat, and (*d*) is a photograph of it and the adjoining houses seen from the street. It will at once be seen that the main form of the room, at first glance original and surprising, is in fact dictated by the form of the existing structure. In discussing interior design therefore this limitation, whether for good or ill, must be recognized. In the case of the Tugendhat Haus (*f*) the architect, Herr Miës van der Rohe, has also planned the building (*g*), and the influence of this upon his interiors is clear in the poetic disposition

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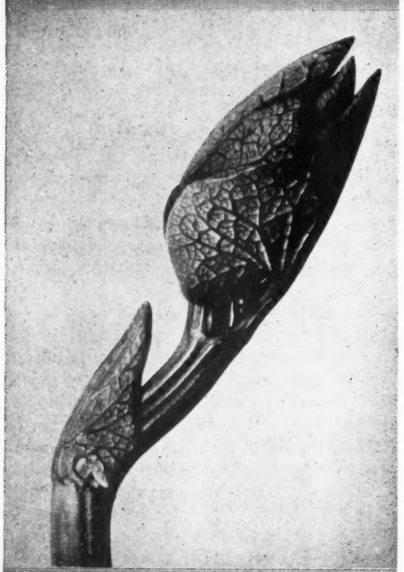

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of the steel columns, the gracious proportioning of the rooms, and the plate-glass wall linking the living-room with the garden and tropical conservatory.

This, then, is our first design criterion. In order to judge of the success of the design we must examine the difficulties or possibilities presented by the structural framework.

We are now able to return to our premise, and see in what ways the three qualities of use, beauty, and comfort may be expressed in a given scheme, and how we may judge their expression. First let us select examples of interiors which seem primarily to express each of those qualities, in order that for the rest of this article we may be sure of speaking the same language.

Function

In (*h*) is shown a kitchen designed by Mr. Maxwell Fry. The forms look essentially machine-like. The surfaces are prim and clean. Textures are polished or enamelled, not for considerations of appearance, but in order to wash freely and not to hold contaminating dirt. The various apparatus for storing and cooking food is clearly arranged with a view to saving labour, and with knowledge of the problem and its requirements.

What appeal or attraction there may be is primarily intellectual throughout: everything obviously works well. One can visualize with pleasure the convenience of disposition and service which such a kitchen would afford to the user. Thus, though beauty and comfort are secondary considerations, yet at the same time it may seem that by a true fulfilment of function the room is in fact pleasant to look at and comfortable to work in.

Æsthetics.

Our next quality is that of æsthetics. How much can a particular scheme of design excite our æsthetic emotions, as distinct from our intellectual and sensuous emotions? Another definition here for the sake of clarity; by æsthetic emotion I mean the type of emotion which may sometimes be aroused by classical music, a sunset, or snow shadows and other such stimuli which punch directly at the solar plexus of sensibility.

In interiors such a quality is expressed mainly in two ways: in form and in colour. It is not practical to illustrate colour in print from this point of view, so we shall confine ourselves for present purposes to form.

From the living-room designed by Marcel Breuer (*i*) one receives the immediate sensation of new, rather organic looking shapes. They have for some, including myself, a very direct appeal which cannot be attributed either to their apparent usefulness or their comfort alone. It may be useful to try to see why this particular type of shape is pleasing. I have used the word "organic" deliberately, for it seems to me that the clue to their appeal lies in this quality. They are shapes that somehow conform to what we expect of nature or life expressed plastically. In type they are not unlike certain plant structures (*j*). They have an economy of line and form comparable with that of a leopard, or an orchid.

We may further see that, apart from a purely visual analogy with natural forms and laws, the pieces of furniture concerned do in fact fulfil their particular purposes with economy of material, and appear well adapted to the requirements of the senses.

So that here again a relatively high level of expression in one quality, beauty, automatically produces appeals both of function and humanism.

Humanism.

The third quality is that of comfort. By comfort here I mean not so much the general comfort and new facilities for making life more complicated offered by contemporary technics, which I regard as functional in kind, but rather the humanistic appeal to the senses derived, for example, from oak beaming and thatched roofs, from an open log hearth or the scent of new-mown hay.

In contemporary interiors this quality may be found expressed in rich textures, fine woods and fabrics, skins and thick rugs, heavily upholstered chairs and diffused lighting and heating.

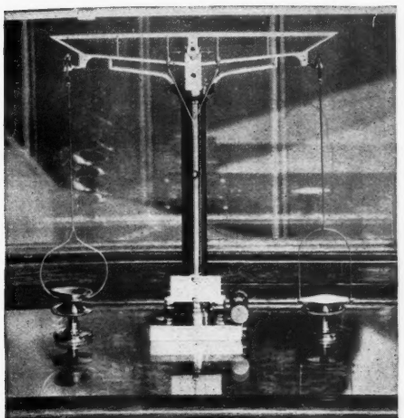
In the example given (*k*) the appeal is firstly to the senses.

We find here, too, that in an appeal to the senses competent handling produces pleasurable side-effects of functional simplicity and a modest æsthetic thrill.

Let us now assume that we are attempting a criticism of some particular scheme of design. Suppose it is a living-room, and suppose our first impression is of extreme mechanization. It may be that pressed steel furniture and unpadded seats are coupled with a tiled floor and oilcloth curtains. Here we should be in all probability repelled both through our æsthetic emotions and our senses. We could say that this design was bad, and speaking in terms of the qualification we have already established, we would say that the functional element is over-expressed at the expense of the æsthetic and the sensuous. Other possibilities can be visualized in which either beauty or comfort was given too free a rein. For instance, the interior might approach the realm of pure plastic composition, or sculpture, irrespective of its usefulness or comfort. Or it might be Sybaritically comfortable, and of elephantine proportions, at the expense of function and beauty.

In order, therefore, to be able to pronounce judgment on any given scheme, we must first have a clear idea in our heads as to what are the permissible and desirable proportions for these three qualities.

It is interesting to see at this stage whether, quite apart from the needs of particular problems, contemporary architecture is in itself an embodiment of these properties in some special order. A little retrospective thinking will surely suffice to establish the main distinguishing feature of modern architecture as the employment of new technical possibilities. "The machine for living in" is designed upon a basis of function-fulfilment. Beauty was originally thought to be found in the products of such designing. Sometimes it was of a rather one-sided sort, but more often it was not, and the theory of "functionalism" in architectural design has slowly come to be regarded by more sensitive designers as a dead end. Beauty in contemporary interiors starts off from a basis of function-fufilment, but it requires more than a genius for mechanism to evolve. It was this unfortunate red herring of "fitness for purpose" which necessarily delayed the



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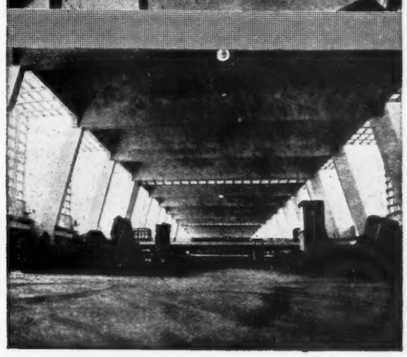


o

evolution of the contemporary æsthetic, so that one is still obliged to place beauty after use in our order of precedence. With regard to humanism, it is clear by intuition and experience that mechanism is in direct opposition to humanism, and it is a curious paradox that probably the only visible converse to humanism which may be found on earth has been evolved by humanity. This original insistence on mechanics has been the main barrier in the way of the provision of creature comforts in contemporary interiors. The trend is by no means dead, since pure machine forms are still very much "*en vogue*" for chairs, and the like, and we are all familiar with the misuse of steel furniture, chromium plate, colourlessness and angularity in interior design. Nevertheless, there is now developing a decided tendency to make use of a wider and richer range of furnishing materials. Apart from the question of materials, however, there are many new possibilities for increasing comfort along the lines of upholstery, heating, and diffused lighting.

We have thus tentatively established the order of sequence for these three elements in interior design of today as function, æsthetics, and humanism. An attempt at verification of this theorem by historical analogy may be of interest here.

The table reproduced on p. 228 involves of necessity a certain psychological correspondence with our three architectural elements, and just as this must find a place historically, so it may be observed in a different capacity in the present.

Suppose two critics give two different opinions of a certain interior. One may say it is bad because too "cold" in feeling, another may say it is good because it is functionally perfect. The scheme is the same, but the impressions are different. It is therefore reasonable to suppose that the two critics approached the problem with different expectations, or different requirements. One was interested in finding comfort, the other in finding utility. This, then, is another limitation on the usefulness and possibilities of criticism, that different critics have different requirements from interiors; it is also perhaps the most thorny problem of criticism, since to begin with most people don't know what they really do want and, secondly, they dislike confessing to any limitation in taste. If only criticism would begin by a disinterested opinion of the critic, we might be able to attach some significance to it. As it is criticism is largely subjective, and while giving a very good description of the likes and dislikes of the critic in question, fails utterly to place a particular job on the scale of good or bad architecture.

This ubiquitous but seldom recognized limitation must apply equally to architects and clients, with the result that misunderstandings often arise simply through a lack of investigation or knowledge of the real requirements. As this limitation, however, is practically irremediable, one must accept the odd fact that there is not simply "modern" architecture, but as many styles of modern architecture as there are classes of architects. In the same way clients must vary in their interests and tastes just as they vary in their vocation. This variety of requirements is seen clearly typified in the scientist (*l*) (intellectual), the nature lover (*m*) (emotional), and the gourmet (*n*) (sensuous).

The above attempted reductions of criticism to its fundamentals both simplifies and complicates the problem. It simplifies it in demonstrating that the modern interior results simply form a new combination of three permanent architectural elements and that it is produced by a reaction of that combination of elements on contemporary conditions. But it complicates criticism in that it requires from the critic an investigation of his own premises, research into the ideal elemental combination of the problem, and a comparison of the actual job with this inducted ideal. In deducing these bases for criticism I have had to clarify my own ideas on the nature of modern design, and I hope others may find some echo of probability in them.

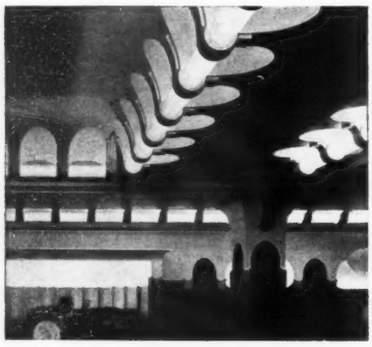
I had intended to omit any emphasis on the naturalness of this new style of design, but I am afraid this is a case in which I am myself guilty of too subjective an approach, or have too blind a confidence in the open-mindedness of the reactionary public. By its "naturalness" I mean its inevitability, as opposed to the "passing phase" attitude so often and so scornfully adopted by its more conservative opponents. The historical table (overleaf) is perhaps of some use in this connexion, since it does to a certain extent emphasize the way in which a particular style of architecture is fundamentally a reflection of the ideology and general interest of its period.

The architectural vernacular of any period is an expression in plastic terms of the general outlook of that period, and there is little doubt that the general outlook today is technical. We must therefore expect the expression of this quality in any true contemporary style. It is to be found in the "modern" style.

When I first saw a sensitive modern interior in the flat of a wealthy friend, I was thrilled in a very strange way. It was breath-taking in its impact on my sensibilities. I had seen nothing like it before; it was new, but to me it was not only new, it was almost a prophecy. These unfamiliar forms and textures seemed at once astonishing and absolutely right. I wanted to know more of this new type of designing, about its background, about who was working on these lines, and so on. At the same time, although I found this designing so surprising, it seemed somehow immediately to fill a pigeon-hole in my mind which contemporary conditions and my interest in them had created. I feel sure that most other modern architects share this persistent and, curiously enough, somewhat romantic conviction of the rightness of modern architecture. It is the energy afforded by this connexion of modern architecture with its backbone of our period, that accounts for its steady upward curve both in the universality and in the quality of its manifestations.

A word here on the question of the misuse of the modern idiom by designers who do not sense this essential adjustment with contemporary life, but who employ this idiom either because it is their client's wish, or because it is smart, or because it suggests originality and "imagination." This misunderstanding of the nature of modern architecture results in the habitual employment of characteristic idioms in situations where they are not properly called for by the functional requirements. The association of strong emotional stimulus with the new and exciting forms of modern architecture leads by a

PERIOD	GENERAL OUTLOOK	DESIGN PLANS TO	TYPICAL DESIGN FORMS	REMARKS
GOTHIC	Religious—emotional	the aesthetic emotions		Great beauty with a special emotional appeal
TUDOR	Sensuous	the senses		Creature comforts in the grand manner. A ponderous grace
GEORGIAN	Rational	the intellect and the senses		Comprehensible forms. Elegance. Plastic vocabulary draws on a former intellectual period. Classic
VICTORIAN	Prosperity	the senses		The suppression of comfort alone cannot nationalize the new gasolier. The old chrysalis of new technics
PRESENT-DAY	Technical	the intellect		The new technics have sloughed off the stifling chrysalis of ill-adaptation. Economy of materials. Elegance
TOMORROW	? Romantic	? The intellect, emotions and senses	?	? Lyricism growing from a basis of sound technics



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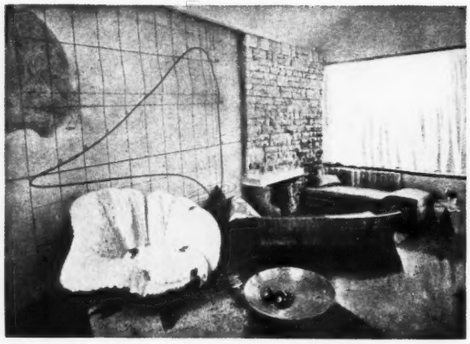

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very simple but misguided psychological process to the belief that emotional "kick" is the chief characteristic of modern design (instead of being only an original sensation which changes with usage into proper appreciation), and thus to the use of other "exciting" design media such as "jazz" colour-schemes, acute-angled shapes, the excessive use of chromium plate, and so on (*p*). One may probably say with full justification that this stylization of modern designing is the greatest stumbling-block in the road of its advancement. It is, too, deplorably widespread in positions where it can diffuse most misunderstanding; *vide* Maison Lyons or the average cinema.

In conclusion I would add the following few notes which, though apposite to the subject, are in certain senses extraneous to the construction of the main article.

First, the question of scale: A rather different approach has necessarily to be adopted when considering large scale interiors, since most often the dominant design motif will in such cases be found to lie in the architectural frame of the whole. Such buildings include factories, hangars, and the like (*o*), though cinemas and theatres, in which fibrous plaster plays such a ubiquitous and usually unfortunate rôle are in a sense exceptions to this qualification of scale, and embody certain applied forms of interior decoration.

Secondly, a general question: the particular importance of interior design to the modern movement.

Such cultural movements as that of the present most usually proceed from small beginnings. In this case, i.e. of new design, from the poster, the magazine, modern domestic equipment, interiors, flats, private houses, and so on to larger-scale work. The reason for this progression is easy to see. Modern design is a new thing to many people, and to build a house in what is for them an unknown architectural style is a considerable adventure. Considerable, not only because of its shock to convention, but because of its financial implication. But anyone may buy *Harper's Bazaar*, or a hand-microphone, and it is but a short step from this to experimenting with a modern chair or rug, and later employing an architect to design a complete modern interior.

Interiors are, therefore, apart from their own intrinsic purposes, which are of primary importance, of great service as a stepping-stone to larger-scale work, and to its general appreciation.

Finally: the future of interior design. In the historical table I have made the tentative suggestion that coming design forms would reflect a more romantic trend in outlook. I am aware that to optimistic young men of any age the future is always romantic, but I do believe that probabilities support this expectation. I think it can be maintained on fairly sound evidence that social ideologies proceed by reaction. Just as the sensuousness of Tudor times was a reaction from the religious mysteries of the Gothic, so I think, in a modest parallel with Nietsche, that the chaos of commerce and technics of the last century will give rise to the dancing star of romanticism in the near future.

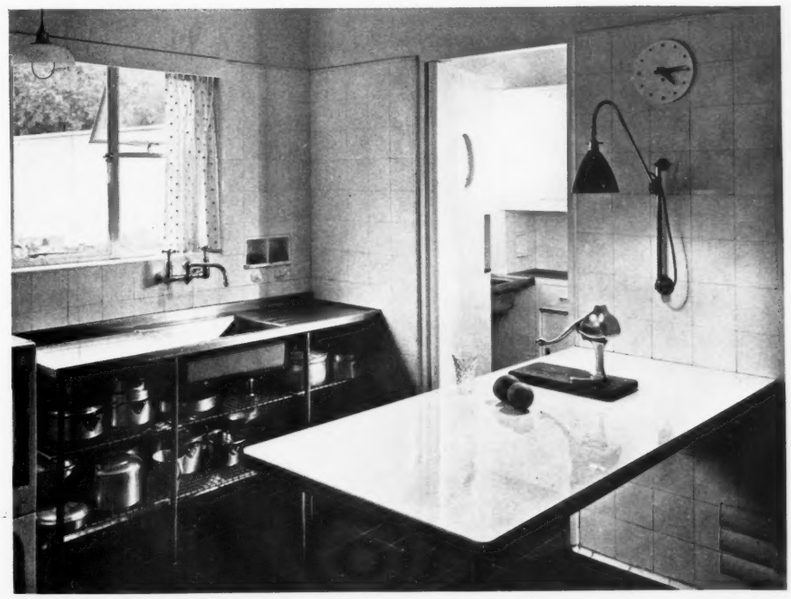
I think this trend is already to be seen in the work of a few of the more sensitive modern architects, such as the room (*q*) by M. Brukalska, a Polish architect. But modern architects must not be too easily satisfied, for what architects meant once upon a time may be gauged from this construction.

THE INTERIOR FOR WORKING

The following section, which is devoted to photographs of actual interiors, is divided into three principal categories. Since we are concerned with modern architecture, we begin with a section dealing with essentially functional interiors: interiors, that is, which demonstrate most clearly the influence of contemporary technics upon problems of design. This type of interior naturally tends to develop most freely in cases where beauty and humanism are regarded as secondary features, e.g. in bathrooms, kitchens, offices, etc.

THE MINIMUM

Above, the kitchens in the Imperial Airways flying-boat "Canopus" and the liner "Scylla"; Brian O'Rorke, architect. Below, kitchenette in a flat in Sloane Avenue; G. Kay Green, architect.



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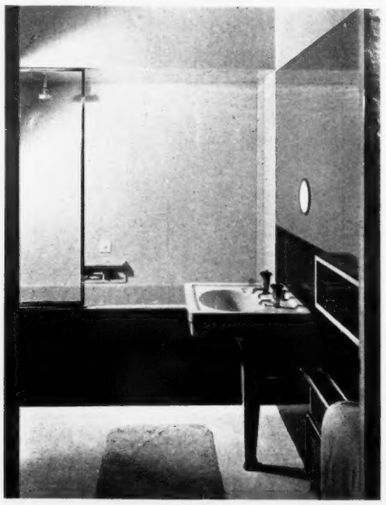
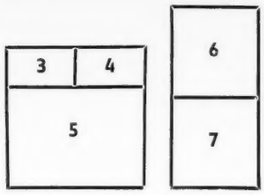
2

1, Kitchen in a house near Kingston; E. Maxwell Fry, architect. **2,** Kitchen in a house at Farnham; Harding and Tecton, architects.

The kitchen on an Imperial Airways flying-boat is an example representative of a whole category of kitchens on trains, in caravans and on small boats. Collectively they present one of those essentially modern problems whose solution, in accordance with their strictly functional demands, have provided a rational starting point for many of the æsthetic departures of modern architecture. The example given represents that absolute "minimum" in which function exerts its influence on final appearances in the extremest form. The "minimum" kitchenette of the flat may be taken to represent a simple statement of the same problem in terms of actual building. The average domestic kitchen is designed with a view to expressing function, both in the selection and composition of elements. A crenellated, silvered glass reflector might diffuse light as well as or better than a painted metal shade, but



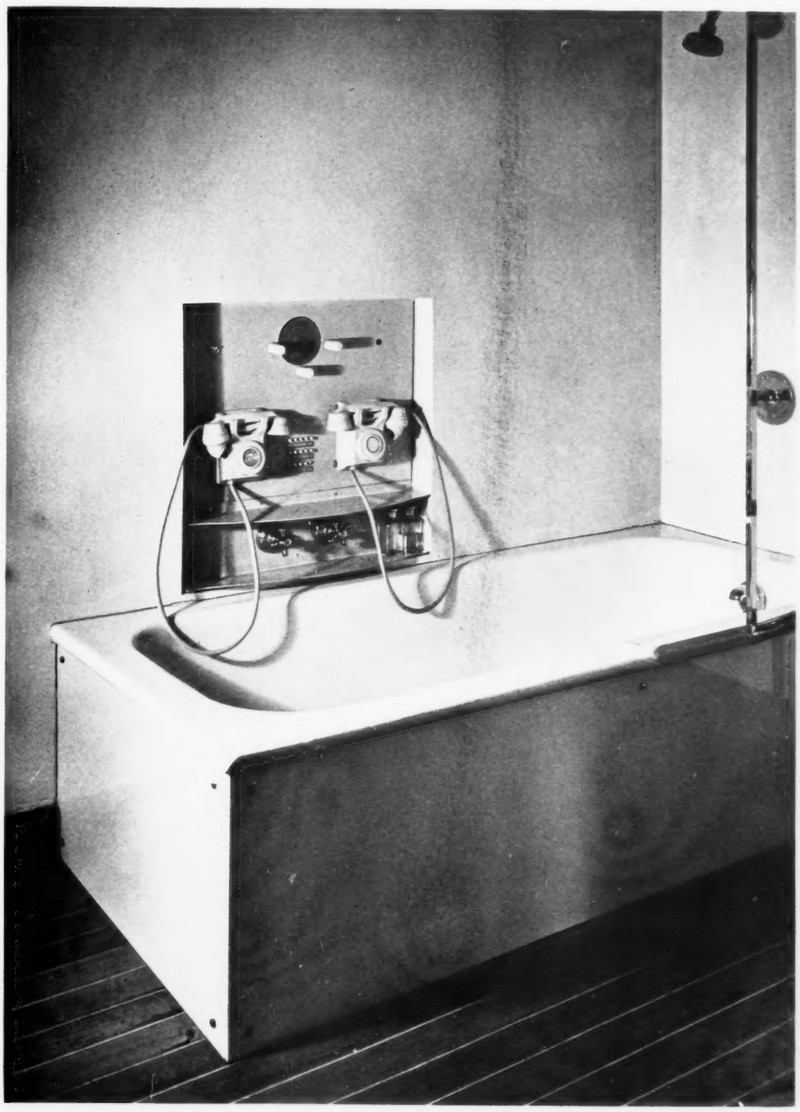
KITCHENS



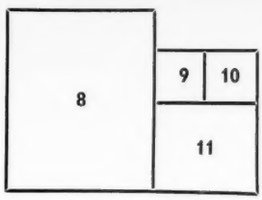
3 and **4**, The Royal Masonic Hospital, Ravenscourt Park ; Sir John Burnet, Tait and Lorne, architects. **5**, The Sully Tuberculosis Hospital, Cardiff ; Pite, Son & Fairweather, architects. **6**, Bathroom in a house near Kingston ; E. Maxwell Fry, architect. **7**, Bathroom in a house at Clifton ; F. R. S. Yorke and Marcel Breuer, architects.

it would not look economical enough to express its practical nature. In the larger kitchen a certain atmosphere of composure is induced by the spacious repetition of well-designed units. An appearance of pride in a problem intelligently solved may be sensed in the design, and even in its reaction upon the observer, if, as is usual, he looks at it subjectively, and lives for a moment in that design.

Bathrooms can have perhaps a higher proportion of æsthetic appeal than kitchens, for several reasons. First, the shapes are more obvious, more distinctive, and more cursive. Secondly, the forms are generally glazed in white, which lends a certain purism fitting to a functional design. Thirdly, since they require water-resisting surfaces and are designed as a setting for the unclothed body, wall and floor surfaces may be of unusual and delicate appearance,

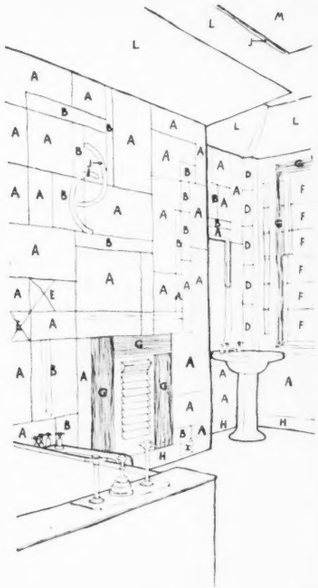


BATHROOMS

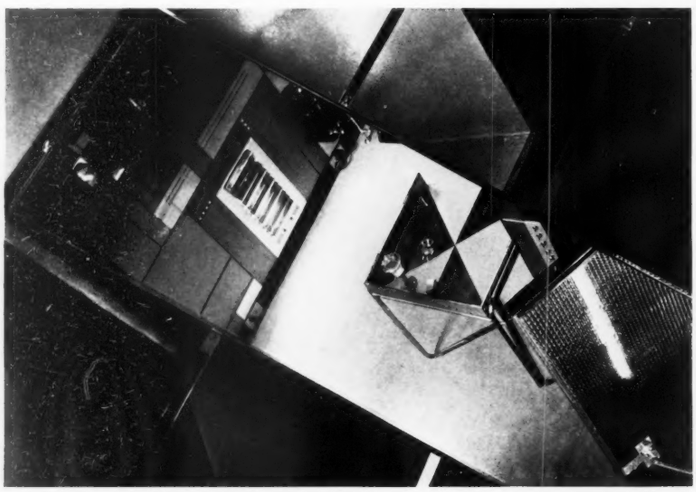


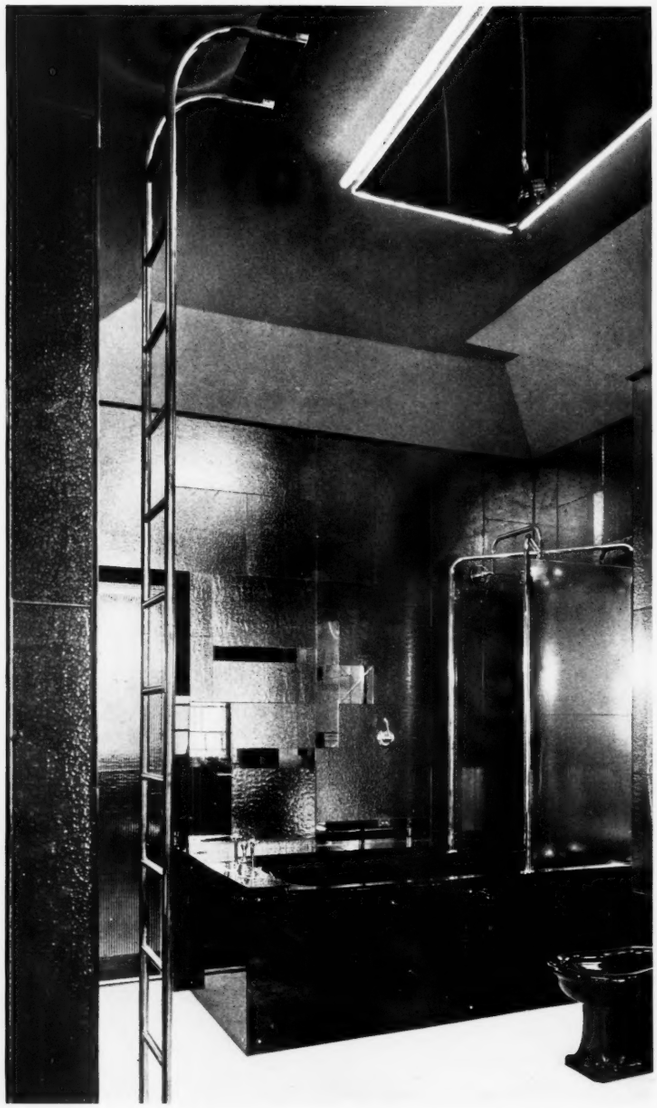
8 and **11**, Bathrooms in a house at Hyde Park Gardens ; D. Pleydell-Bouverie, architect. The bath panel in **8**, incorporates radio set, G.P.O. and internal telephones and press buttons, taps and sponge dish. **9**, Bathroom in " Highpoint " flats, Highgate ; Tecton and Lubetkin, architects. **10**, Bathroom in a house at Mill Hill; Tecton, architects.

e.g. of glass mozaic and tiles. Due to these unusual possibilities, bathrooms have developed into a sort of snobistic *tour de force* with some designers (particularly in the case of speculatively built houses and flats). The two bathrooms from a house in Hyde Park Gardens have clearly taken some account of the associations with luxurious fittings and finishes, but without the decorative flourish that one associates with the " luxuriously appointed " bathroom. These compare interestingly with the two smaller illustrations in which the appeal is more functional and less humanistic than in the former. Of course, different problems are being solved, but it is interesting to note the relation between client's income and humanistic content. The bathroom designed by Paul Nash represents a deliberate departure from the appropriate elemental combination, which for a bathroom is use, comfort and

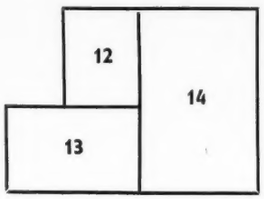


A, ¼" CATHEDRAL STIPFLED ALLOY SILVERED. B, PINK FLATE MIRROR. C, WHITE PLATE MIRROR. D, WHITE POLISHED PLATE, ALLOY SILVERED. E, PINK MIRROR, BRILLIANT CUT. F, REEDED GLASS CLEAR (AS WINDOW GLAZING). G, REEDED GLASS ALLOY SILVERED. H, BLACK FOLISHED OPAL. J, LIGHTING TUBES. K, FINK RUBBER FLOOR. L, CEILING AND LOUNGE PAINTED IN METALLIC COLOUR. M, WHITE MIRROR SUSPENDED FROM CEILING.





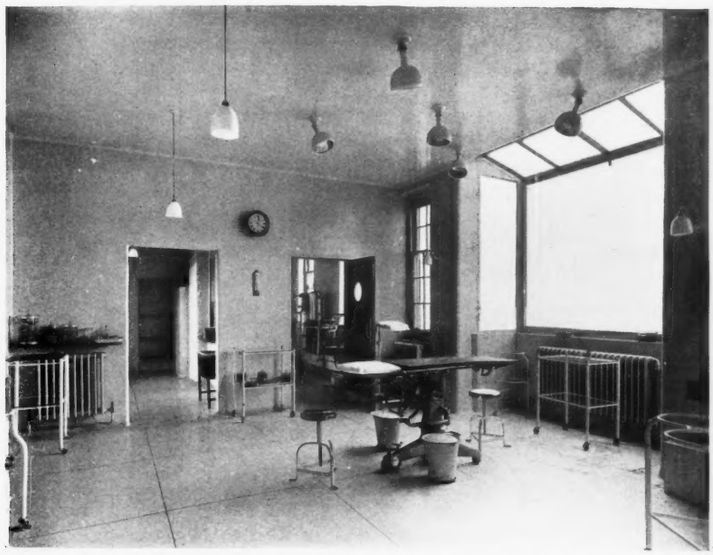
BATHROOMS



13 and **14**, a bathroom designed by Paul Nash. **12**, which shows the facing wall, is a key to the various types of glass used. The sanitary fittings are in black glazed earthenware, and all the metal-work is chromium plated.

beauty. Here, as is to be expected from an artist-designer, emphasis is laid firstly on æsthetics (although there is a certain intellectual justification for the use of types of glass with a comparatively rough surface, in that condensation is practically invisible and the glass is easily cleaned). This is an interesting example of that one-sided approach to the three-faceted problem of architecture which is very much dependent on the " taste " of the individual designer if it is not to convey a sense of idiosyncrasy and manneredness.

Design of the working parts of hospitals is also dictated entirely by certain special functions. The one sustained undertone is that of hygiene, with its implication of easily-cleaned surfaces. It is not, however, enough simply to have easily-cleaned surfaces ; in order to please they must look clean, hence the general use of white : white paint,

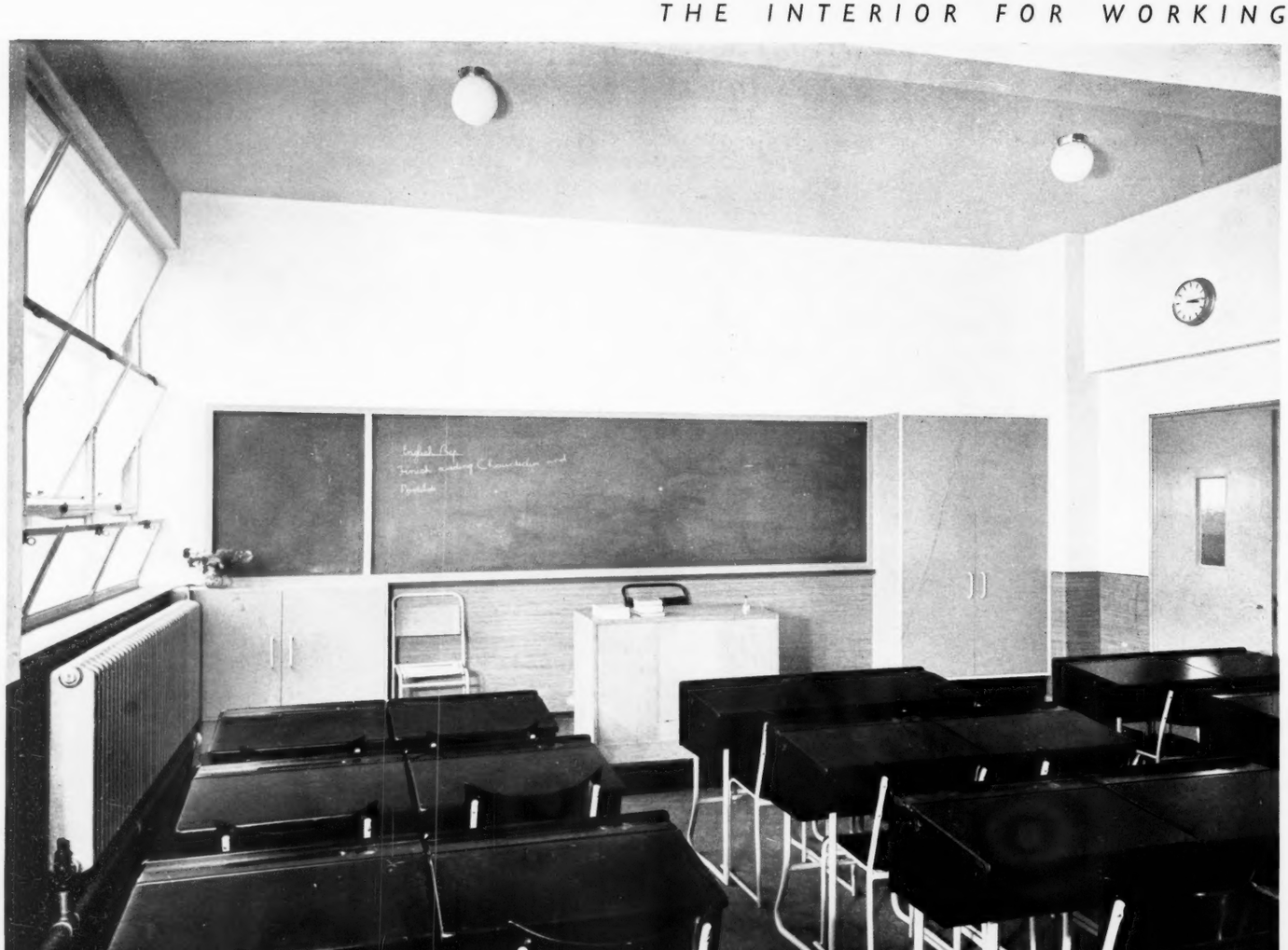


15	17
16	18

Four operating theatres. **15**, the Sutton and Cheam Hospital; Pite Son and Fairweather, architects. **16**, Hertford County Hospital extensions; Elcock and Sutcliffe, architects. **17**, Royal Westminster Ophthalmic Hospital; Adams, Holden and Pearson, architects. **18**, Royal Masonic Hospital, Ravenscourt Park; Sir John Burnet, Tait and Lorne, architects.

HOSPITALS

white enamel, white glass, white tiles, and so on, all of which tend to emphasize the functional purism and to qualify the æsthetic content. Hence, too, the surprising psychological effect of the green which, for scientific reasons, is displacing white in the operating theatre. Certain modern domestic interiors have frequently been compared, by laymen, with operating theatres. Here are four, and it is apparent that their appeal is purely functional. That is, consideration is not intentionally given to questions of comfort or beauty. All the same they may sometimes represent almost the highest type of functional appeal which, as we have established, has its own rather one-sided æsthetic. One may, at the same time, in the light of our analysis, see in the layman's comparison a serious reflection on the work of the " functionalist " designer.



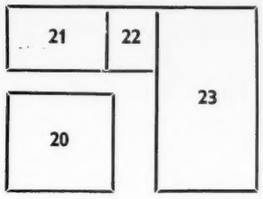
SCHOOLS

19, a typical classroom in the Burlington School for Girls, Hammersmith; Sir John Burnet, Tait and Lorne, architects. Behind the teacher's desk are cupboards, notice-board and black-board carefully arranged in relation to each other to fill the one wall. The pupils' desks and chairs are in black cellulosed wood with yellow enamelled tubular standards.

19

School interiors are usually, though in a slightly less degree, also of a functional nature. Comfort, as such, may be more considered in future. Men spend one sixth of their lives, and that the most impressionable period, in surroundings totally unfitted to be a background to the development of their taste. The reaction against such surroundings in the form of an excessive attention to " function " in appearances may be sound architecture, but it is poor psychology. Also from the psychological point of view there is the teacher's aspect to be considered. Suitably equipped rooms, as in the staff study in the Burlington School, should be provided as a quiet place for the use of teachers correcting work, etc.

It is interesting to see how these factors of humanity and æsthetics may be incorporated in a functional interior of the educational type, and of this the new studio at the London Zoo is a good example. There is a certain elegance in the



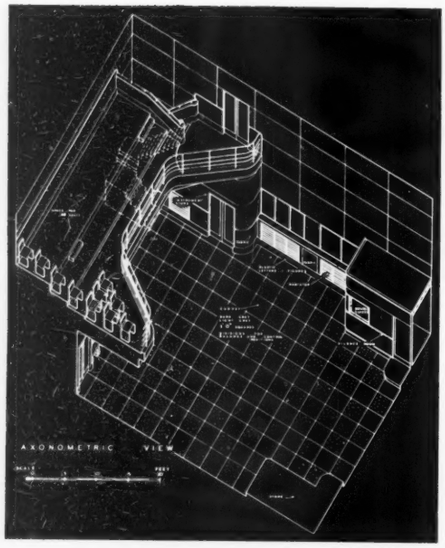
20, the staff study in the Burlington School at Hammersmith. Each teacher has her own place with cupboard and pigeon holes. The desk top is covered with black linoleum. **21**, **22**, and **23**, Art Studio in the Zoological Gardens, Regents Park; Tecton, architects. **21**, is the entrance hall and **22** and **23** are views of the Studio. Lighting is by means of a slightly raked top light in conjunction with a light timber shutter system.

STUDIOS

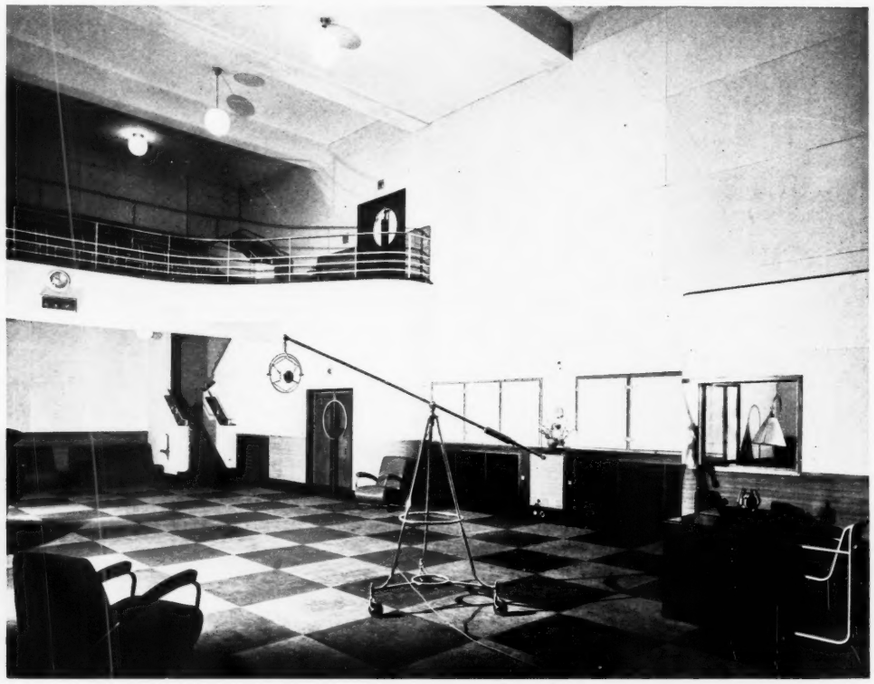
structure and correctness in the finishes, e.g. cork-lined walls and gay colours, which, without adding appreciably to the cost, raise the design into the realm of architecture out of the realm of mechanics which it might, in view of the economical restriction, so easily have remained in. This particular interior is very architectural in character, that is, the interior is largely an expression of the exterior, and vice versa. Here the formal and decorative quality is very dependent on the special method of lighting introduced.

In the individual studio this mechanical barrier is even further overreached by humanistic and æsthetic qualities. The reasons for this are clear, since the owner has the right to dispose his own tools and furnishings as he wishes, and is not merely one member of a visiting community. Here the areas and placing of windows to give the required form of lighting is of course the first consideration, but in the case of the studio designed by Christopher

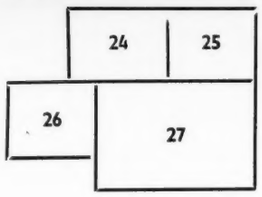
STUDIOS



BROADCASTING STUDIOS

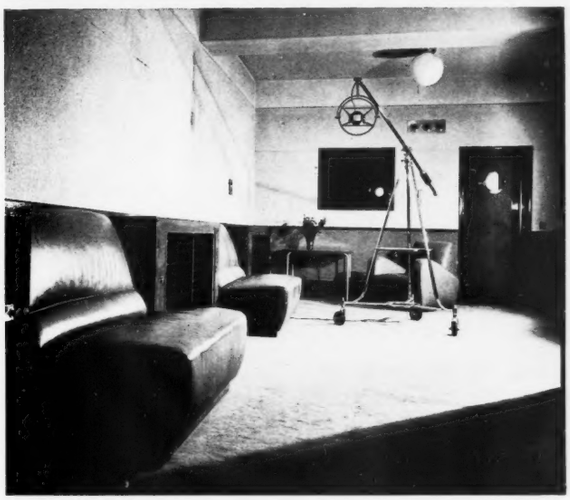


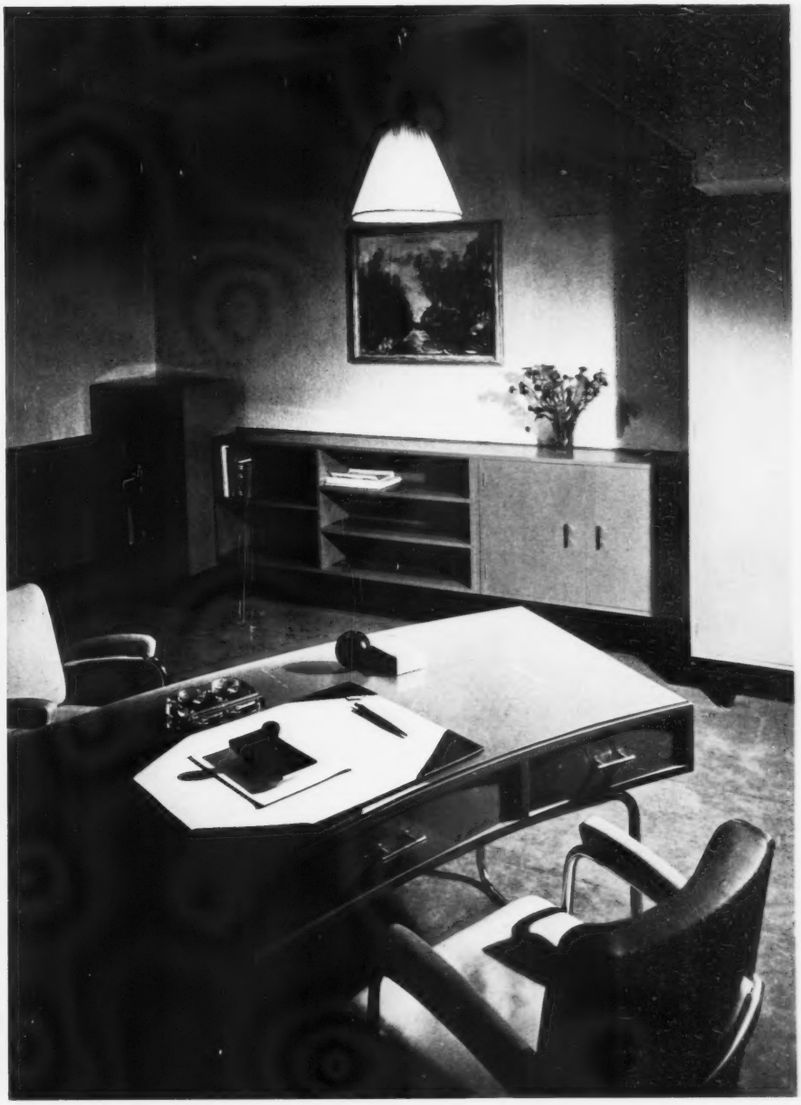
24 and **25**, Studio for Augustus John; Christopher Nicholson, architect. **26**, an axonometric sketch and, **27**, a general view of the Orchestral Studio in Broadcasting House, Manchester; architect, Raymond McGrath. Walls are finished in building board. The dado is stretched with a red striped mohair fabric. The ceiling is a pale yellow and the balcony balustrade is painted bright yellow, as are also the stacking chairs.



Nicholson there are others which have been no less influential in dictating the form of the interior. The considerable width of the piers on the right is not of structural origin, since square piers similar to those on the other sides would have been sufficient for support, but is the result of two requirements : firstly to support a service duct which runs the length of the studio and secondly the desirability of providing reflected instead of direct light from this side. The deep internal window reveals produced by the massive piers give the right reflecting surface. The architectural quality of the interior derives almost entirely from these and other practical considerations and the shaping of them according to the strict system of geometrical proportions to which the whole building conforms.

Broadcasting studios present a particularly interesting problem. The hypotheses are functional in kind, but the amount of money available was such as to permit of the incorporation of æsthetic and humanistic qualities. In

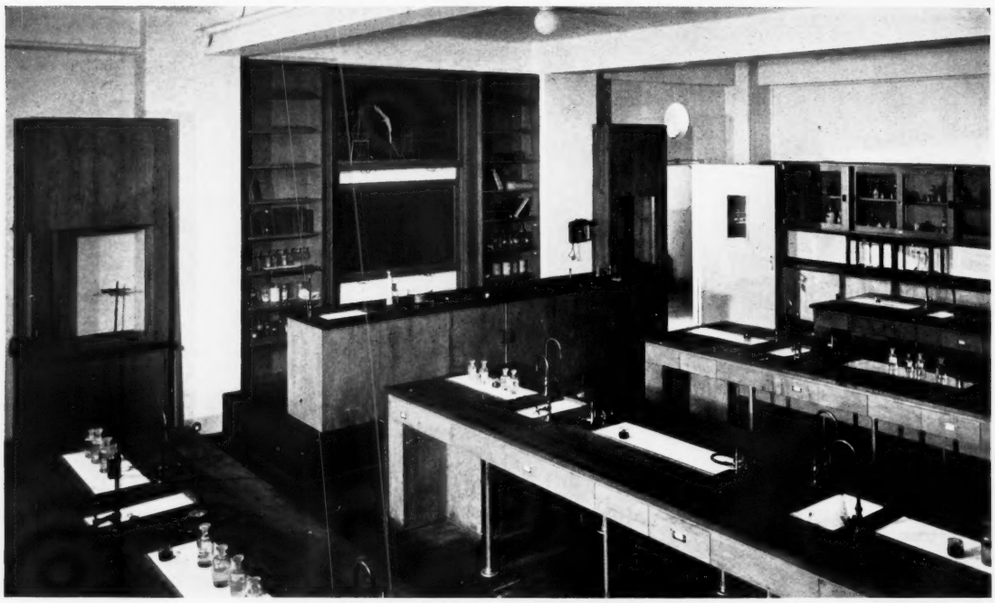




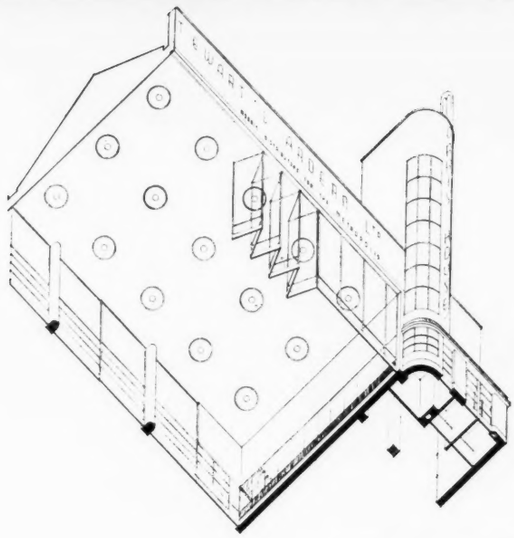
28	30
29	

28, another view of the Orchestral Studio. **29**, is a view of the General Purpose Studio. The settees between the wall radiator-casings are upholstered in brick-red leather. The ceiling is flesh-pink and the radiator-casings and doors dark blue. **30**, the Regional Director's Room. The upholstery is in yellow washable leather; walls are faced with building board; dado, fitments and desk are cellulosed dark sea green; the carpet is grey.

"effects" and control rooms function is naturally given a freer hand. In its right place, luxurious functionalism can be very thrilling: thrilling because the designer has the opportunity of expressing complicated function in the unusual alloys and composition which, in this technical age, are so typical and proper. In the Director's Room in the Manchester Studios the steel chairs are justifiable and the desk, of tubular metal and wood, with a top of acid-stippled plate glass, seems very much in character with the functional quality of its surroundings. Another feature making for unity of character is the use of similar wall finishes in the Director's Room to those which are a necessity in the studios, where virtually the whole of the wall surface and the ceiling under the gallery is covered with building board. (The square floor pattern is designed for convenience in placing the different instruments of the orchestra.) Similarly, in the studios the general joinery features such as doors are

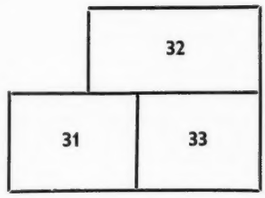


LABORATORIES



BROADCASTING STUDIOS

31, another view of the Regional Director's Room in Broadcasting House, Manchester. **32,** The Chemistry Laboratory in the Burlington School for Girls at Hammersmith; Sir John Burnet, Tait and Lorne, architects. The pupils' benches are supported on tubular metal standards and have solid ends which serve as pipe ducts and receiver cupboards. **33,** axonometric drawing of a Car Service Station at Staines; Cameron Kirby, architect.



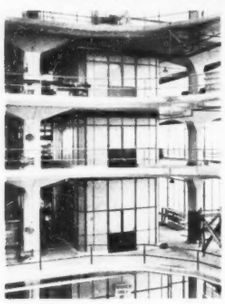
finished in the materials used for the fittings. Radiators are placed behind non-resonating tubular grilles of bakelite. The same material, laminated on ply, is used as a facing for the doors and again in the tubular parts of the radio cases.

It is doubtful whether one can term the simplicity of a chemical laboratory a quality or a functional necessity, but the example given is sufficient to show that this category of interior may be made to show a highly individual functional character. Chemical factories, where complicated glass shapes and platinum bowls shine and glitter, may be considered as a more developed expression of the same idiom.

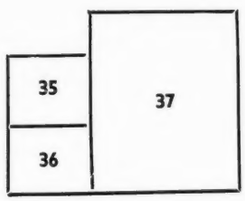
Garages and car showrooms are usually quite unnecessarily tedious, but the one illustrated has a certain simple elegance and air of efficiency admirably suited to the motors it is designed to show off. The steel equipment is here entirely suitable.

34

34, a view of the showroom and reception bay in the Staines Service Station. The lighting is by means of 4 ft. diameter flush ceiling fittings with an iridescent aluminium margin.



FACTORIES



35, **36** and **37**, Boots' factory at Beeston, Nottinghamshire; Sir Owen Williams, engineer. The big packing hall is a link both longitudinally and vertically between all the floors, making this one large building instead of an assemblage of small buildings.

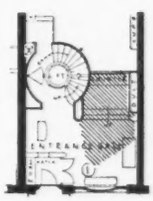
An example of the use of a functional element to express an individual decorative quality in the interior is the rubber strip, designed to act as a buffer and prevent damage to cars, fitted in the Ilford Showrooms.
In the case of the factory we can only touch on an enormous category of interiors expressive of function. In this the Boots' factory is overwhelming. Pure function it may be, but there is an intellectual fascination about it, especially in motion, which defies description. Apart from the modulus of scale, there is no element of humanism, yet it is hard not to imagine it populated. When one realizes that this is the expression of the type of activity and knowledge which has been one of the principal causes of the modern movement, it is not hard to see why the basis of modern architecture is function. We still live in a technical age.

The preceding section has briefly outlined the varieties of interior which, being designed as places for working in, are largely governed in their final appearances by functional considerations. To conclude this survey it will be of advantage to consider in greater detail an example of this type, where, moreover, the architect has exercised his control over the "working" side of the building as well as over those parts of the interior which are not strictly governed by functional considerations. The example chosen is an office block demanding a careful organization of its working parts, particularly of its filing system, but which has also allowed a less restricted decorative treatment in certain of its rooms.

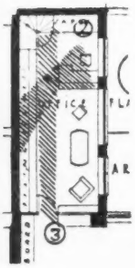
OFFICES IN BENTINCK STREET, LONDON

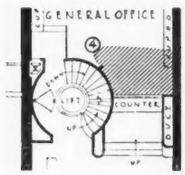
STANLEY HALL AND EASTON AND ROBERTSON, ARCHITECTS

An important consideration in the planning of a building of this type is the design and particularly the siting of the enquiry counter. The organization of the building demands that it shall be conveniently linked to the general office department. From the visitors' point of view it must be placed in an obvious position and one which does not interfere with the main circulation of the hall. In this example, the offices of the "Practitioner," it is treated rather in the nature of a stage with an architectural paving, and raised by the height of three steps above the general hall floor level. The floor here is in travertine with narrow black scribed lines: the skirting and pedestal for flowers is in black marble.



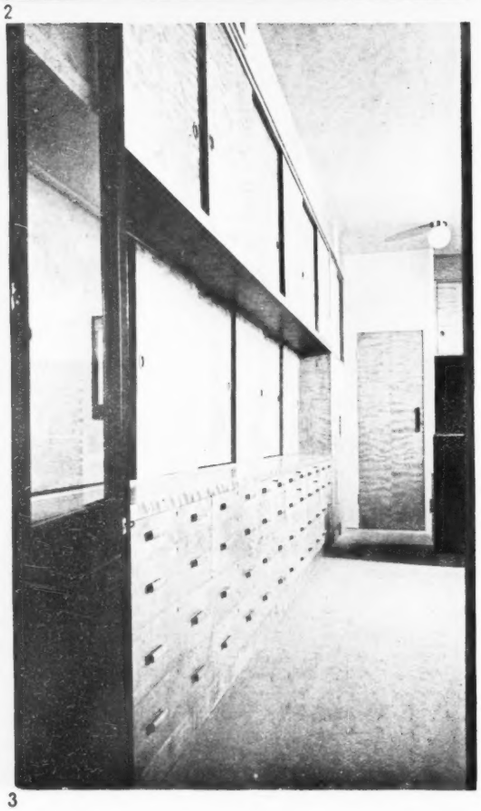
OFFICES IN BENTINCK





2, is a view of one of the desks in the back office on the Ground Floor. 3, shows the range of filing cabinets which cover the whole of one wall.

2



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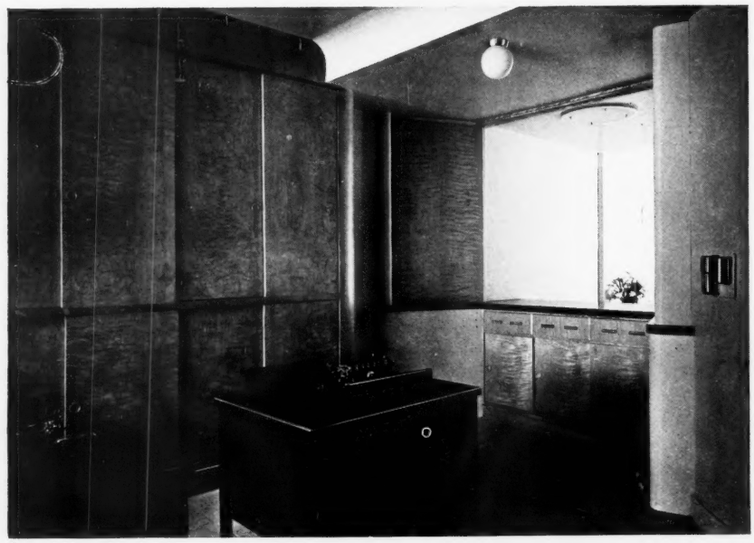

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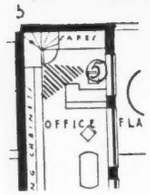
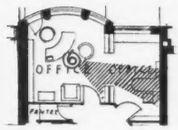
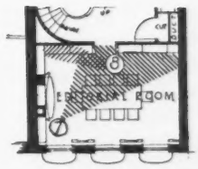


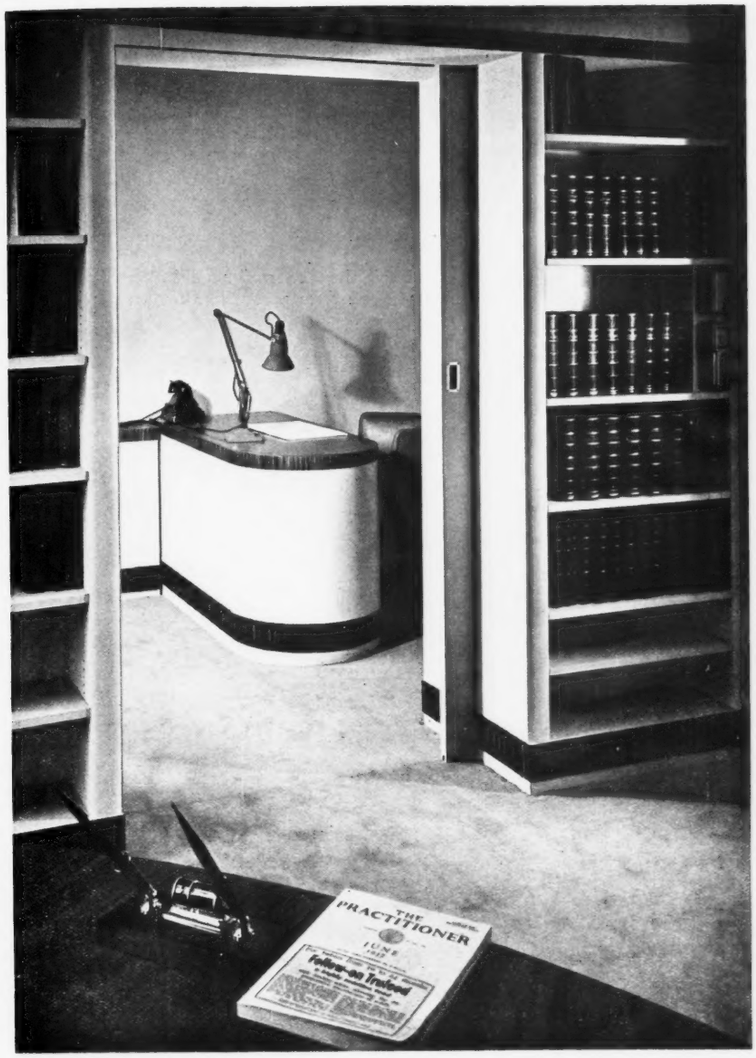
The way in which the enquiry counter is linked with the office organization of the building is shown in 4, which is a view of the reverse side of the counter. The detail view in, 5, shows how these practical requirements have been utilized to give a considerable architectural interest to the interior. The use of the same finishing materials throughout: the wood used is natural birch, wax polished: gives the working spaces a consistent character.

STREET, LONDON





6, looking across the curved table in the Directors' Room into the small office behind. 7, the Editorial Room looking towards the door. The table is in blue-stained sycamore and the seats upholstered in blue leather. 8, is a view at close range of a portion of the bookshelves which line the walls.



6

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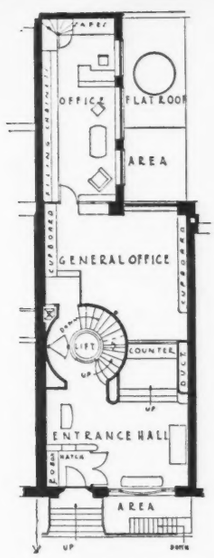
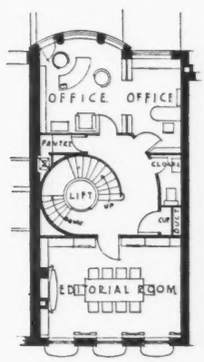


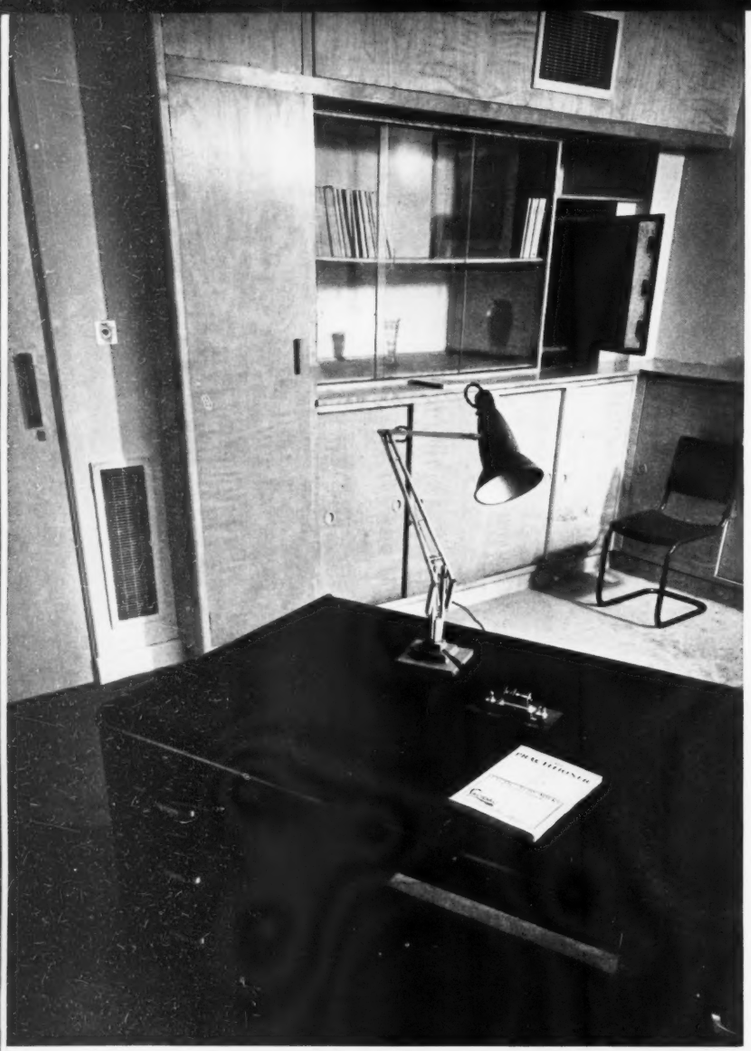
GROUND FLOOR PLAN



FIRST FLOOR PLAN

8

Another aspect of this type of interior is the accommodation provided for books. In this case the library space is combined with the rather different accommodation required by the Editorial Room which serves as a meeting room and on occasions is used for luncheon parties. Its characteristics as an Editorial Room have been used very largely to achieve the air of comfort and the rather domestic flavour which is more in order here than the functional quality of the offices. The dark carpet, the glossy dark surface of the central table, the solid chairs and the bindings of the books are all made to contribute to this final effect.



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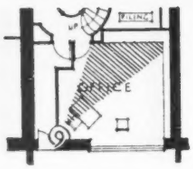
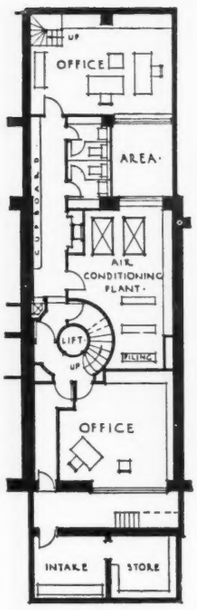
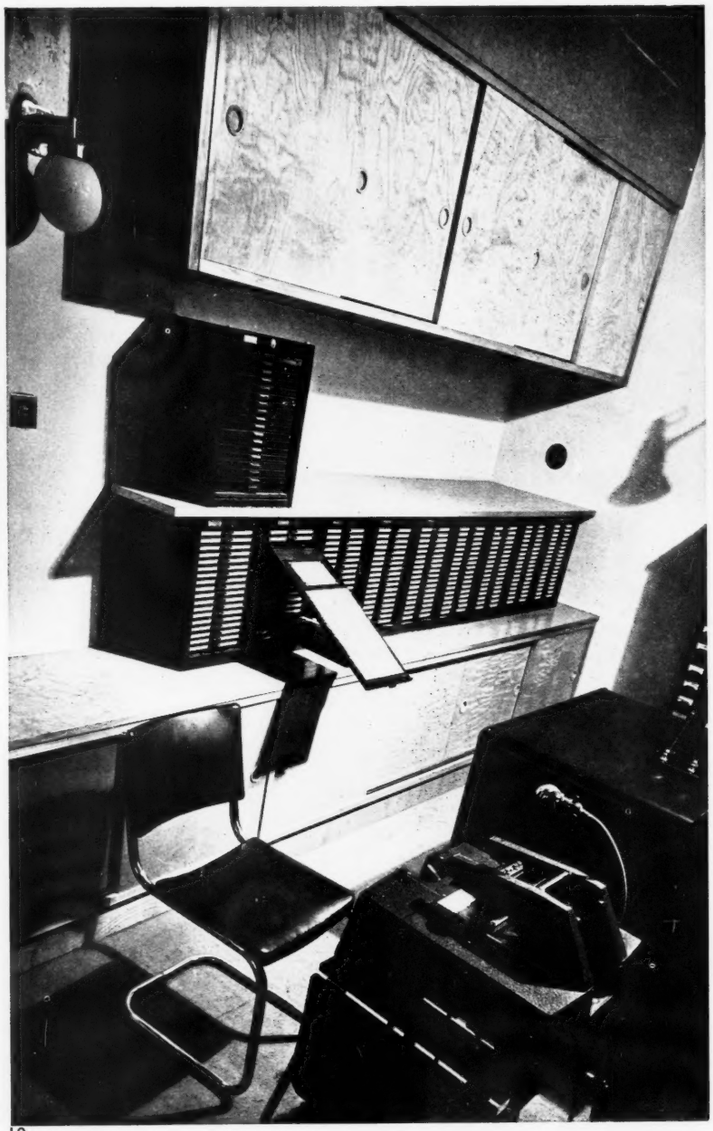




BASEMENT PLAN

An important consideration in the design of working interiors, and one from which they can derive considerable character, is the way in which standard equipment can be so disposed that it becomes an element in the architectural idea of the interior. The decorative result of the repetition of a simple standard element is shown clearly in the index cabinet in 10. *The architect is very dependent on the manufacturer and the quality of those of his products which he must incorporate: but as these illustrations show there is now available office equipment, desks, filing-cabinets, dictaphones, etc., as well as incidental features such as lighting fittings which in the hands of a discriminating architect become most valuable material for this kind of functional design.*

A good standard of design must be maintained in the smaller and less architectural equipment. The crockery and cutlery which form part of the equipment of the building.



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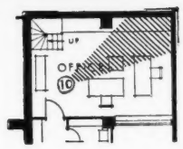
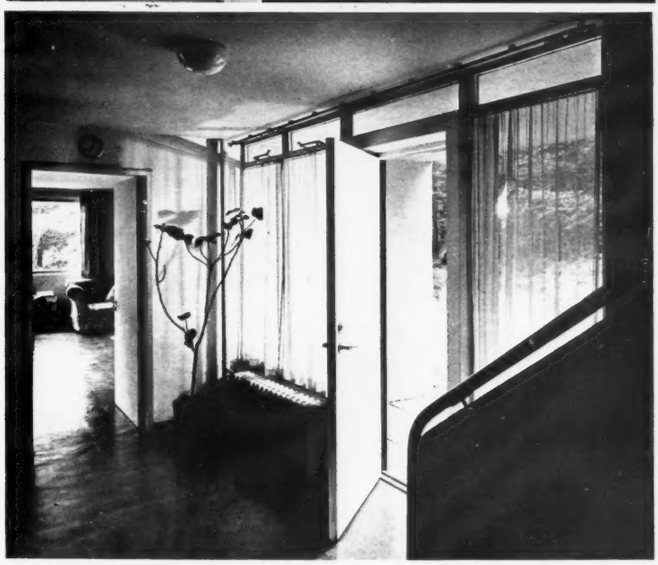


10, *the filing department in the basement, showing how standard office furniture can be combined with "built-in" equipment designed by the architect.*

OFFICES IN BENTINCK STREET, LONDON

THE INTERIOR FOR LIVING

To refer again to the framework outlined in the introductory article, we pass now from the interior in which function is the main factor in determining appearances into the second category in which, though function is still an important factor, yet a more conscious consideration has been given to the question of delight, or beauty and comfort. In this category are domestic interiors, shops, showrooms, small restaurants and the like.



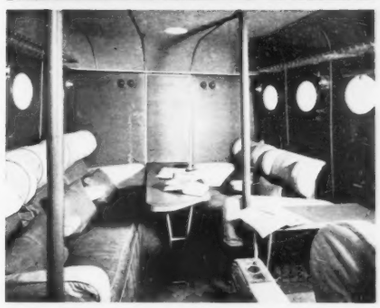
ENTRANCE HALLS

1

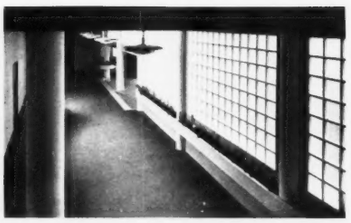
2

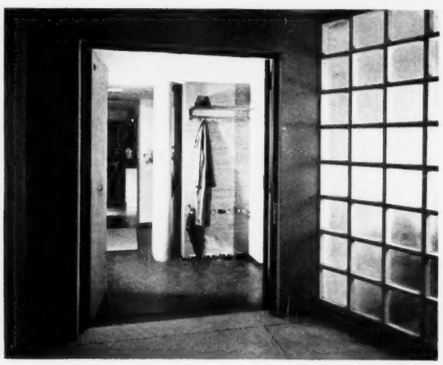
1, the entrance hall of a bungalow at Whipsnade ; Lubetkin and Tecton, architects. This, with its purely architectural quality, forms a link between the essentially practical interiors already illustrated and the more consciously decorative ones that follow. **2,** the entrance hall of a house at Farnham Common ; Harding and Tecton, architects.

THE MINIMUM

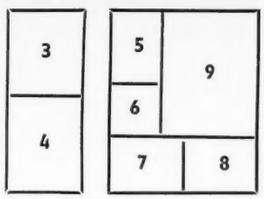


Above, the functional minimum from which the living interior expands is exemplified in these views of an Imperial Airways flying boat. The architect was Brian O'Rorke.



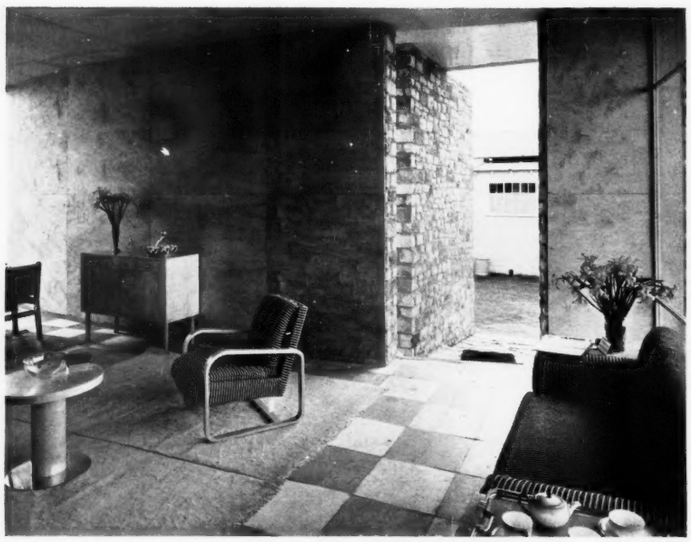


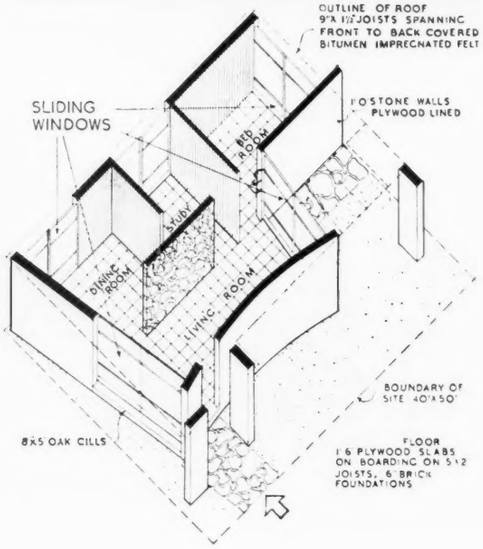
ENTRANCE HALLS



3 and **4,** stairway and entrance hall in a house in Chelsea; Walter Gropius and E. Maxwell Fry, architects. **5,** entrance hall in Arlington House flats, St. James's; Michael Rosenauer, architect. The hall is lined with veneered panelling. **6–9,** and illustration on page 247, the entrance hall, Highpoint Flats, Highgate; Lubetkin and Tecton, architects.

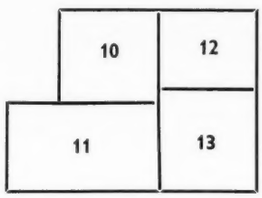
In our participation in an architectural movement which derives largely from foreign influences it is appropriate to consider the expression in the interior of certain qualities that are essentially English. The oars in the study, the antlers in the hall, are representative of certain attitudes which English architecture has been prone to abjure in its periodical prostrations to cultural movements from the Continent, but which have always painfully reasserted themselves. Had the Vitruvian enthusiasts of the eighteenth century paid in their interiors less attention to decorative finesse and more to their native traditions we might have been spared many of the indignities of the revival of Gothic forms which they made inevitable. We summarize many of the qualities of this tradition when we speak of the "Hall." Spaciousness, in these days of "minimum" planning, is a quality more often expressed by ingenuity of planning than it is achieved in actual fact, but in the block of flats, with its direction towards a more communal form of life, the capacious hall again becomes a possibility and in its form a decoration may be successful in reasserting that air of hospitality that is becoming less and less a possibility in the hall of the individual house.





LIVING-ROOMS

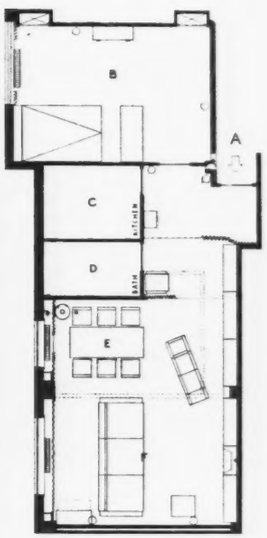
10, a view from the living-room into the garden court of a house at Farnham Common; Harding and Tecton, architects. **11**, the dining-room of a house at Bromley; Godfrey Samuel (Samuel and Harding), architect. **12** and **13**, an exhibition house at Bristol; Marcel Breuer and F. R. S. Yorke, architects. Local stone is used in the traditional squared-rubble fashion for the piers and external walls. It was designed to show the products of P. E. Gane, the furniture manufacturers.



In the living-room as well as in the entrance hall we are forcibly reminded that the distinction between interior and exterior is an artificial one : not only in the sense that structure must to a large extent dictate interior forms, but also that with the opening of the interior into its natural surroundings which modern technical developments have made possible the surrounding scenery must make an important decorative contribution to the interior. From this point of view, 10, and, 12, make an interesting comparison. In the former the internal space has clearly been designed with an eye to the scenery and the external features. The latter is more the realization of a design conceived for ideal conditions but, placed as it is in the unfavourable circumstances of an exhibition site, it must suffer in bringing incongruous external features into the design.

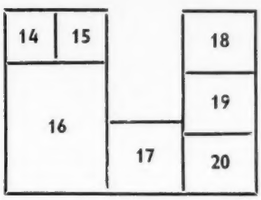
KEY TO PLAN

A. ENTRANCE.
B. BEDROOM.
C. KITCHEN.
D. BATHROOM.
E. DINING-ROOM.
F. LIVING-ROOM.



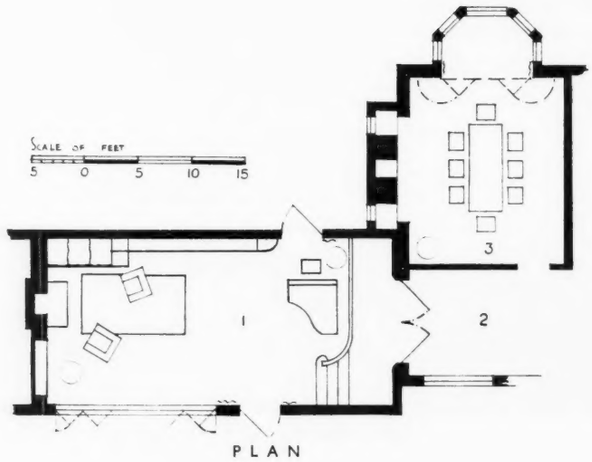
PLAN

CORRIDORS



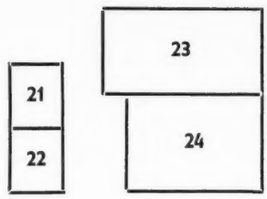
14–17, a flat at the Marble Arch; Clive Entwistle, architect. The furniture is all in Musel birch. The bookcases are fronted in wide reeded glass, and one unit of smaller length has been adapted for an electric fire. The wall colour is a pale poster cobalt : the carpet a light French grey: the settee primrose yellow and the chair fabrics a deep sienna. **18–20**, corridors. **18** is in a house at Farnham Common; Harding and Tecton, architects. **19** is in a house at Bramshott; Adrian Stokes, architect, and **20**, a view from the entrance hall into the living-room of a house at Chalfont St. Giles; Mendelsohn and Chermayeff, architects.

The dining-room in the house at Bromley shows another aspect of the interior as exterior : in fact, the reverse of the previous case, for here it is the natural surroundings which provide a foreground for an interior that has become virtually a stage on which are played certain parts which appear only subsidiary to more important ones played in the open surroundings. By contrast the flat at the Marble Arch deliberately excludes itself from its surroundings. The shantung curtains serve to hide the ugly glazing which was part of the existing structure and at the same time admit a pleasant straw-coloured light. A feature of the living-room of the flat is the use of wood lathing to introduce the picture. In the treatment of corridors the strictly geometric design in the house at Farnham makes a good comparison with the one below which in its structure and in the decorative use of flowers introduces something of



FIREPLACES

21 and **22**, two fireplaces. **21** is in a house at Farnham Common; Harding and Tecton, architects. **22**, in a house at Chalfont St. Giles; Mendelsohn and Chermayeff, architects. **23–26**, modernization of a house at Highgate; Miss N. B. Benjamin, architect. In the living-room, **23** and **26**, the built-in furniture is in walnut and ebonized wood. Walls and curtains are white, armchairs and rug in navy blue and the settee is upholstered in grey with cushions in red and yellow.

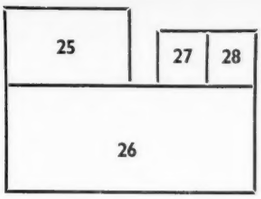


the leisurely character of a colonnade. With the free connection of spaces in the modern house the corridor, however, tends to disappear as a separate entity, with results like that in the house at Chalfont St. Giles, where the nature of the circulation introduces something of a corridor quality into the living-rooms themselves.

The house at Hampstead shows an alteration to an existing house which has made the most of existing conditions. The dramatic value of the dais leading to the dining-room and its treatment to give an air of spacious dignity to the whole room should be noticed: also the design of the dining-room itself, where the existing bay gives that air of formality appropriate to the function of dining which is too often missed in the dining "niche" of the small house or flat. The

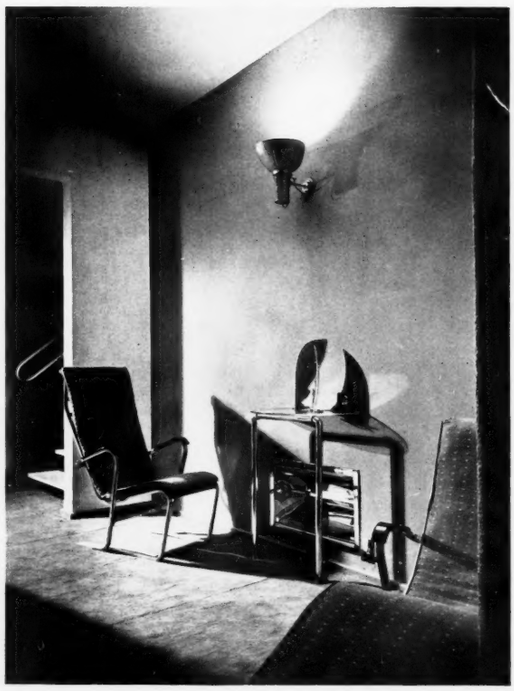
DINING-ROOMS

LIVING-ROOMS



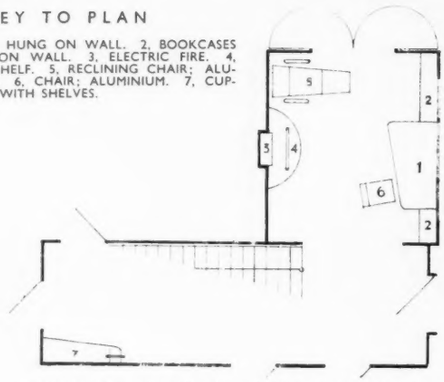
25 is a view of the dining-room and **26** another view of the living-room of the house at Highgate. The bay window of the dining-room is screened at night by means of folding screens on which yellow oiled silk is stretched. The colours used are pale copper pink, sea-green, green-white and black. **27** is a dining-room in a flat designed by Gordon Russell, and **28**, the dining-hall at Dartington Hall; Howe and Lescaze, architects.

treatment of this bay is an example of that transformation of existing features by extremely economical means which is one of the chief concerns of the architect in carrying out alterations. Folding screens were introduced covered with oiled silk which can be closed to screen off the bay at night. The windows are curtained in white American cloth and strong reflecting lights hidden behind a beam above throw a light on the screens which is reflected back through them. On a more modest scale the same air of formality is expressed in the dining group designed by Gordon Russell, which is very dependent on the background of rich and well-placed curtains for its effect. It can be compared again with a more "functional" approach in the school dining-table, where the geometrical repetition of the seating



KEY TO PLAN

1. DESK HUNG ON WALL. 2. BOOKCASES HUNG ON WALL. 3. ELECTRIC FIRE. 4. GLASS SHELF. 5. RECLINING CHAIR; ALUMINIUM. 6. CHAIR; ALUMINIUM. 7. CUPBOARD WITH SHELVES.

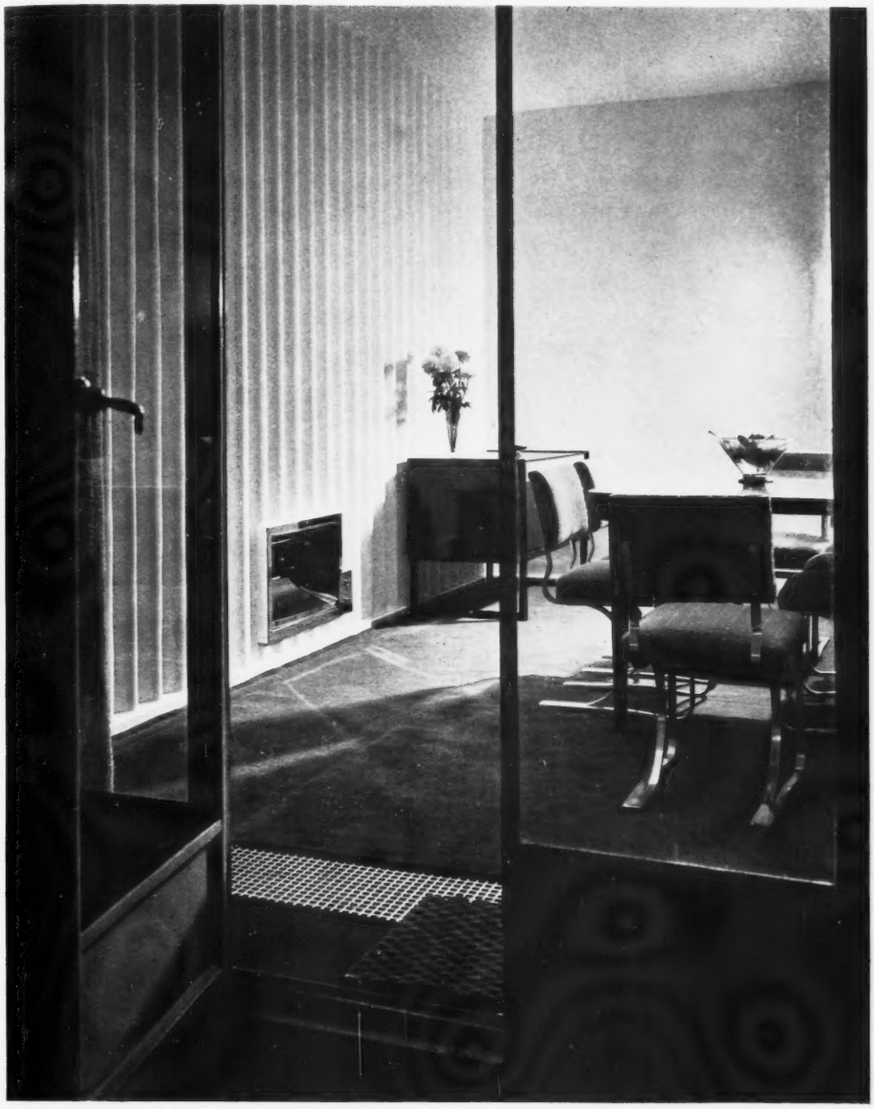


PLAN OF GARDEN ROOM AND HALL

27–30, a reconstructed interior in a house at Clifton, designed for Mr. Crofton E. Gane; Marcel Breuer and F. R. S. Yorke, architects. **27**, a general view of the garden room and hall, and **29** a detail of the fire with a glass shelf over. The fireplace wall is painted blue and the others white; the carpet is a plain grey Axminster and the curtains a dull cream. **28** is a bedroom study on the upper floor furnished with a collapsible plywood table and a split-strip aluminium chair.

27	29
28	30

combined with a free and open disposition of the surrounding space in a sense creates its own formal effect. In contrast with the formality of the dining-room is the free grouping of furniture round the fireplace, which all the technical developments in "portable" and invisible heating have not succeeded in displacing as the psychological "focus" of a living-room. That the desirable element of "comfort" in the domestic interior is by no means dependent on the use of thick fabrics and voluminous upholstery is shown in the flat designed by Marcel Breuer. It shows, above all, that metal and glass have æsthetic possibilities beyond the mere functional expressiveness that is commonly associated with them. In the detailing it is significant that an architect who has worked extensively in these materials achieves a pleasing æsthetic relationship between them by avoiding any direct form of fixing: the glass being simply laid on rubber pads on the metal, the friction between the two materials being



STAIRCASES

31

32

33

34

31, a view from the garden looking into the dining-room of the house at Clifton. **32**, a detail of the staircase in the same house. **33**, staircase in a house near Kingston ; E. Maxwell Fry, architect. **34**, staircase in a house at Farnham ; Harding and Tecton, architects.

sufficient to keep it securely in position. A feature in the dining-room of the same house is the corrugated lining to one of the walls and the valuable contrast it makes with the plain finish of the adjoining wall. Change of texture as well as of colour between adjacent walls in the same room can often be legitimately used, particularly to increase the apparent formal content of small rooms. Staircases are another element of the interior whose design is intimately connected with the spatial effects, which, as has already been pointed out, are generally aimed at in the design of the hall. In the examples shown the all-metal staircase and the one with metal hand-railing have the obvious characteristic of disencumbering the available hall space as much as possible. The solid construction of the third aims rather at increasing the formal content of the hall through the interest of its architectural form. There are two distinct methods of approach to the decoration of an interior. The first, which one recognises as

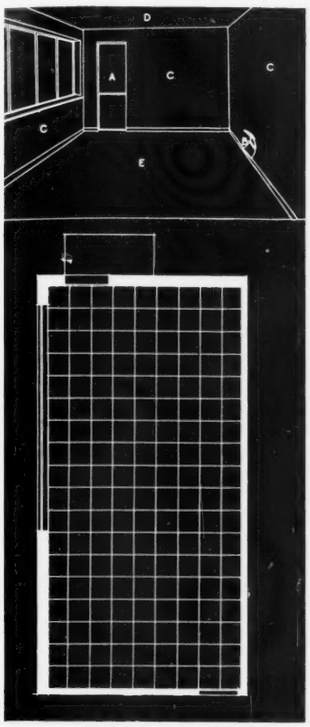
LIVING-ROOMS

35	36
	37

35, an alcove and sideboard in a house in Heathcote Street, London; designed by Duncan Grant. **36**, a living-room with furniture in black walnut ; designed by Gordon Russell. **37**, living-room in a house near Kingston ; E. Maxwell Fry, architect.

particularly characteristic of design today, relies on the natural qualities of materials, their inherent values of colour and texture, for its formal effect. The second, in which decorative forms are applied to surfaces prepared to receive them, is exemplified in the patterned wall niche and sideboard designed by Duncan Grant.

The way in which patterned and natural surfaces combine to form the qualities of the individual interior is shown in the illustrations, 38 to 40, representing the same rooms furnished by three different people. Individual acquisitions play an important part in two of these interiors. In 40 the harmony between the general forms and the various textile patterns is very much in evidence. In 39, where the effects are achieved more by contrasts, the Queen Anne writing desk and the William Morris table under the window make important contributions to the final effect. The extent to which the appearance of a room and the mood it suggests can be varied by the simplest means can be



On this page are shown three versions of the furnishing of a standard type of living-room in a block of flats.
Above are shown diagrammatically the data in the problem : the folding windows, C, running the length of the room and the glazed doorway, A, leading to a balcony at the end, and the plain plaster finish of walls and ceiling, C and D. The electric fire, B, built in to the side wall and the cork flooring, E, are other given factors governing to a large extent the treatment of the floor surface and the furnishing of the side wall.

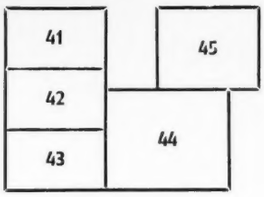
38, **39** and **40** are views of one of the standard types of living-room in Highpoint Flats, Highgate, as furnished in three different ways. **38**, the flat of the architect, Mr. B. Lubetkin : **39**, the flat of Miss Betrix Lehmann and, **40**, the flat of Professor Albert Rutherston.

38
39
40

LIVING-ROOMS

LIVING-ROOMS

NURSERIES



41–43, three views of the same living-room in a flat in Tavistock Square, London; Ernö Goldfinger and Gerald Flower, architects: (see notes below). **44,** a general view from the opposite end. **45**, a nursery in a house at Barnet; Ralph Tubbs, architect: showing the large folding doors opening onto a verandah leading to the garden.

seen in the example from Tavistock Square. Although existing conditions determined the shape of windows and their relationship to the room, the position of the curtains can be varied in relation to them in such a way that the whole appearance of the room is transformed.

A type of interior whose qualities can be used to produce a highly individual architectural character is the nursery. Its conversion from an indoor playroom in wet weather to a garden room on fine days and the fact that children live mostly on the floor are considerations which have been made largely responsible for the design qualities of the example shown: the latter in the natural texture of polished cork slabs, the former in bringing the verandah railings and the garden panorama into the design of the interior.

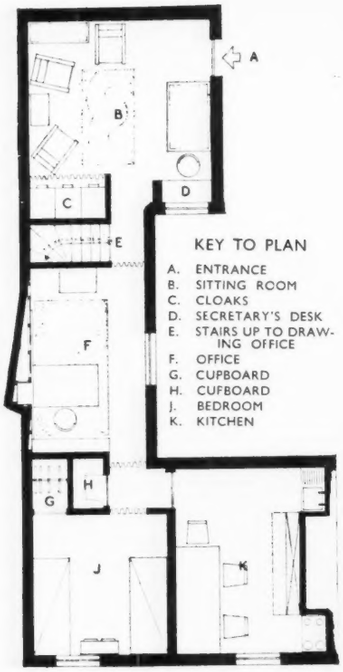
LIVING-ROOMS

46	47
	48

46, the range of toy cupboards in the same nursery. **47** and **48**, an interior by Donald Pilcher and H. T. Cadbury-Brown in Pullman Court Flats, Streatham Hill; Frederick Gibberd, architect. The floor is covered in Chinese matting and a Persian rug. Walls and ceiling are a matt white: the panel behind the writing table and the small return wall in **48**, in red ochre.

The treatment of the fireplace, in which Armourplate glass takes the place of the usual solid jambs and so allows the flickering of the fire to play on the side walls and the introduction of furniture in scale with the child's world shows an architectural use of other qualities essentially associated with the nursery.

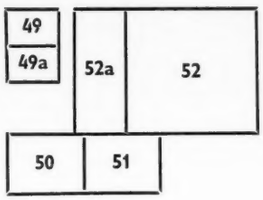
Examples of the ways in which antique furniture can be reconciled to the character of the modern interior have already been given. The interior from Pullman Court introduces the additional consideration that furniture of different periods, an eighteenth century "piece," a mid-Victorian sprung chair and wicker armchairs had to be reconciled to existing built-in furniture designed by the architect as well as to other specially made pieces of modern furniture. It is interesting to note the part played by the Oriental rug in binding these incongruous elements together.



KEY TO PLAN

A. ENTRANCE
B. SITTING ROOM
C. CLOAKS
D. SECRETARY'S DESK
E. STAIRS UP TO DRAWING OFFICE
F. OFFICE
G. CUPBOARD
H. CUFBOARD
J. BEDROOM
K. KITCHEN

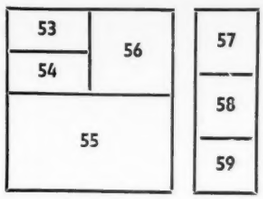
LIVING-ROOMS



49–52, a flat in Bond Street; Clive Entwistle, architect. **49** and **49a** show a method of economizing space in the flat. The book-cases in **50** and **51** are painted white and the wallboard green. The chairs are covered in a deep royal blue fabric. The plan file, cabinet and secretary's desk are in African cherry wood. The carvings and pictures are by Peter McIntyre.

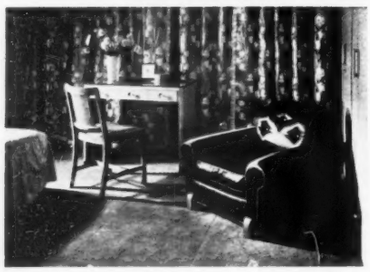
A certain degree of convertibility is often necessary in the interior. Here the example given, in which a table-top slides over the bath and makes a completely dual-purpose room is comparable in a more practical field to the psychological effect of the flexible curtain arrangement already quoted. The shaping of similar demands of convertibility: the problem of creating a general tone suited to business in the daytime and sociability in the evenings: was in fact the main problem throughout the design of this flat. This is reflected in the design of the plan file which besides serving its practical purpose has a top of Georgian wired plate glass for displaying the plans inside. The glass top also has the desirable effect of reducing the apparent mass of the whole. Linings and false walls of building

BEDROOMS



53, the studio in the Bond Street flat. The photomural on the back wall is of the pediment sculpture from the Parthenon. The curtain over the filing cabinet and coat alcove in **54**, is a German design, in a deep coral colour. **57**, a dressing-room and **58** and **59**, two bedrooms in a house near Kingston ; E. Maxwell Fry, architect.

board have been used to incorporate individual features in the architectural scheme : for example, to construct a niche for a carving. This niche is illuminated from above, behind the false wall, and serves as a light for the desk. Among the rooms which tend to suffer in loss of area as well as of individual treatment owing to the prevailing " minimum " demands of the dwelling are the bedrooms. A remote result of this, apparent even where ample space is available, is a tendency, exemplified in the house near Kingston, for the bedrooms to be used exclusively for sleeping and for the dressing-rooms to be elaborated to serve as individual retiring rooms, perhaps for use during the day.



BEDROOMS

60 and **61**, Bedroom in a house in Avenue Road, London; R. W. Symonds, architect. The movable furniture, including writing-table, dressing-table and chair, is in burr-ash veneer, and the large built-in wardrobe, seen in **60**, in plywood, painted. The easy chair is covered in warm brown satin. **62** and **63**, Bedrooms in a flat in " Highpoint," Highgate; Marcel Breuer, architect. **62** shows the cupboard with a rolling shutter front in the boy's bedroom.

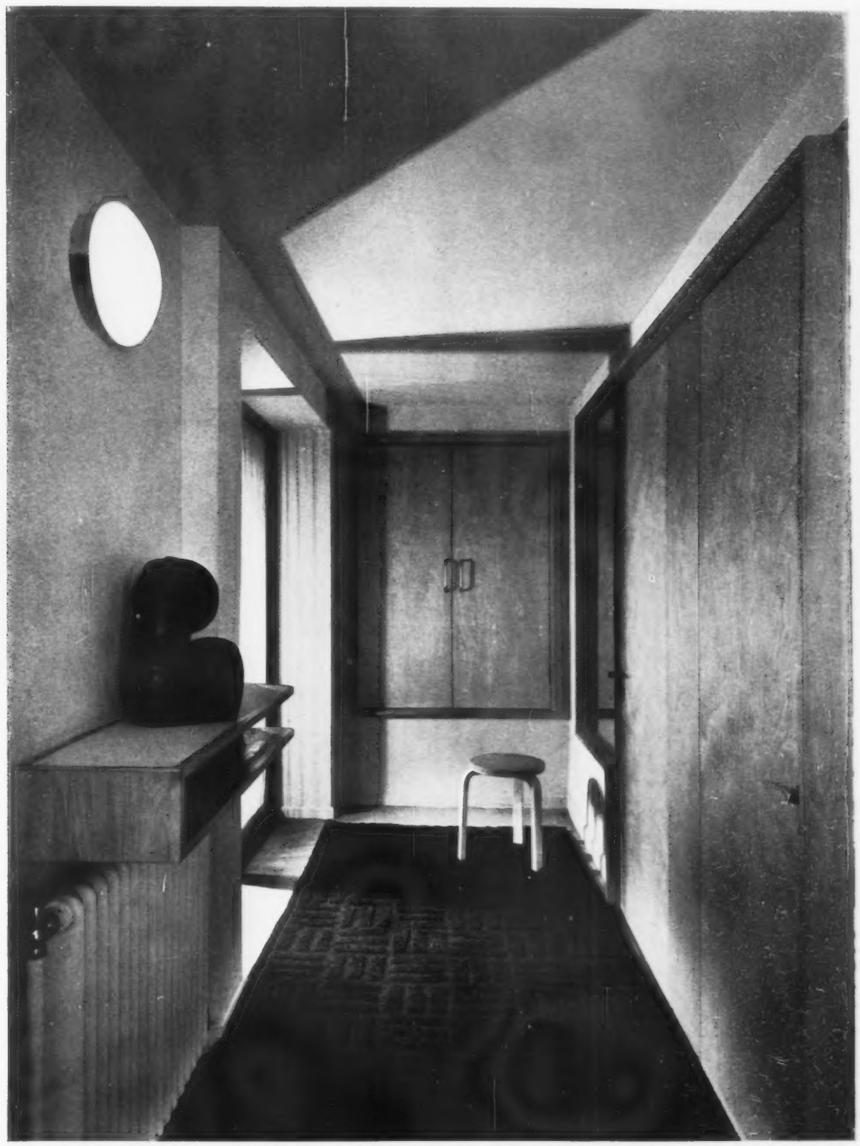
60	63
61	
62	

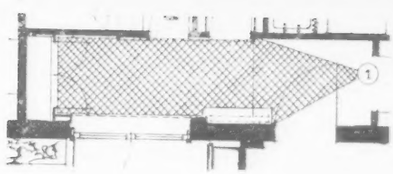
In the modern interior with its restriction of area the bedroom tends to assume the character of the bed-sitting room. This is particularly the case with childrens' rooms, where by making the bed serve a second purpose as a divan and by furnishing the room with writing desks and chairs, children can be given the separate living quarters which are particularly valuable in the restricted space of the flat. The increasing scope of the bedroom and its change of character can be seen in a comparison between the dressing-table corner of the " Highpoint " bedroom and the desk and range of cupboards which transform the boy's bedroom into a valuable individual living space. The Avenue Road interior shows a girl's bedroom furnished in a similar way but on a more lavish scale.

The remodelling of an existing interior to produce a design compatible with ways of living very different from those for which it was originally intended represents the problem of modern interior design in one of its most urgent practical aspects. Although in such cases the architect is necessarily concerned mainly with the solutions of individual problems, it is from the sum total of their demands and from an appreciation of their general direction that a working technique for alterations may be built up. This flat in Connaught Place has been analysed with a view to establishing some common denominators for this type of design. The analysis takes the form of replies by the architect to a series of questions concerning the principles which have directed his work and the reasons for individual features.

A REMODELLED INTERIOR IN CONNAUGHT PLACE, LONDON

SERGE CHERMAYEFF, ARCHITECT



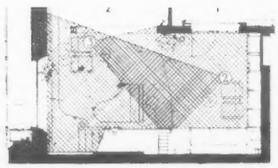


1. View of entrance hall to the flat under the new mezzanine floor towards the glazed entrance doors to living-room. Walls are white with natural birch fitments. Linen cupboard at end with doors to service stair and cloaks on right with mirror are grouped within one surrounding frame of deep section. The rug is navy blue, the stool upholstered in scarlet.

A REMODELLED INTERIOR IN CONNAUGHT

Plan of the flat before final reconstruction. It shows a well-like entrance, two badly-proportioned living-rooms, kitchen on ground floor and a cramped mezzanine with two bathrooms.

2, the east window seen from entrance under dining gallery, showing the loudspeaker built in under stairs ; 3, looking back on entrance showing birch-faced cupboards containing out-of-season clothes, safe and cocktail cupboard on extreme right.



2

3

THE ARCHITECT REPLIES

Q. Was this flat, over and above the functional requirements of the form and problem, designed to please yourself or your clients ?

A. My clients' willingness to place faith in the expert they had employed resulted in the possibility of increasing the available floor space by 25 per cent. by constructing a mezzanine floor. By being permitted to please myself therefore, free, thanks to the culture of my clients, from the usual cramping compromise, I have in the finished scheme been able to please my clients.

Q. What do you think was the best feature of the new flat ?

A. The way the general contractor very competently carried out a tricky structural alteration in a fully occupied building.

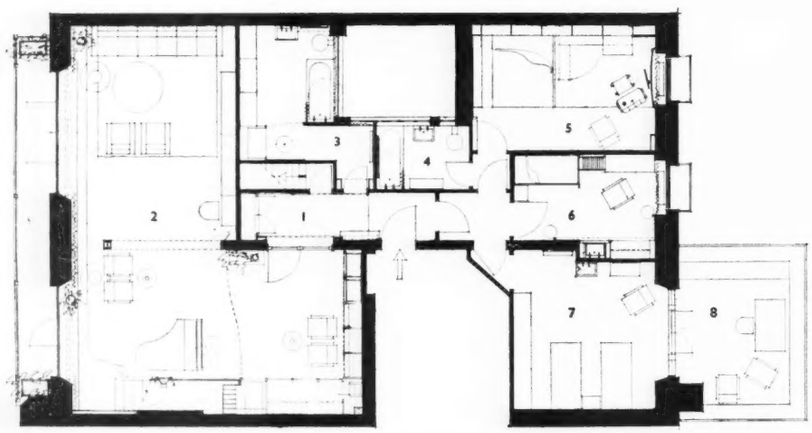
Q. What points of criticism occur to you ?

A. I think the framing of the downstairs cupboards is too large in scale. It resembles a lintel rather than a framing. By the way I should point out that the positioning of the wardrobes in the living-room is only possible because of the way of life of my clients, who have whatever clothes they require brought into the bedroom. The arrangement saved a lot of space in the bedroom, where it was needed.

Q. What sort of general emotional tone did you aim at expressing, e.g., stimulating, restful, intimate, sociable, etc. ?

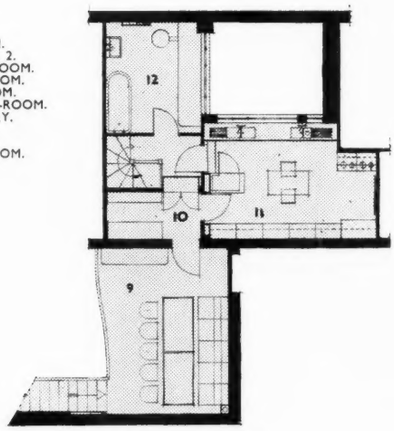
A. Calm and spacious, otherwise a rare opportunity wasted. Such space with such a view is uncommon in London. It was this that I tried to preserve.

[Continued on p. 265]



MAIN FLOOR PLAN

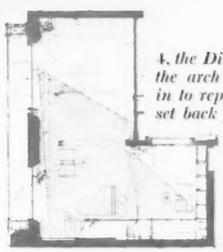
1. ENTRANCE.
2. LIVING-ROOM.
3. DRESSING-ROOM.
4. BATHROOM No. 2.
5. OWNERS' BEDROOM.
6. GUESTS' BEDROOM.
7. MAIDS' BEDROOM.
8. MAIDS' SITTING-ROOM.
9. DINING GALLERY.
10. SERVERY.
11. KITCHEN.
12. MAIDS' BATHROOM.



MEZZANINE PLAN

PLACE

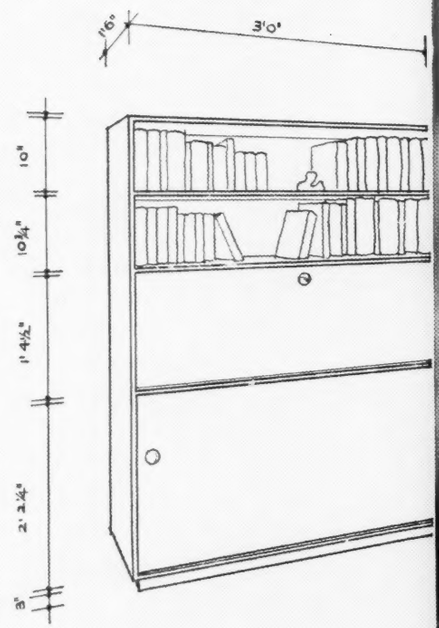
4



4, the Dining Gallery at the east end seen through the arch formed by new beam and column put in to replace the old brick wall. The column was set back from the window wall to allow for continuity of heating step and curtains. The Section through gallery has superimposed on it the outline of the new steelwork which had to be placed in position without disturbing the decoration of the flats above and below.

The plans, left, and section below show the reconstruction which gave two enlarged owners' bathrooms on the bedroom floor and an exceptionally large living-room of fine proportions. The mezzanine floor was doubled in area and gave a dining-room overlooking the living-room, with a servery and larger kitchen. One mezzanine bath was retained for the servants.

SECTION THROUGH GALLERY



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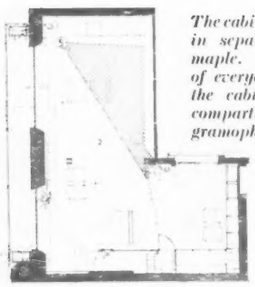
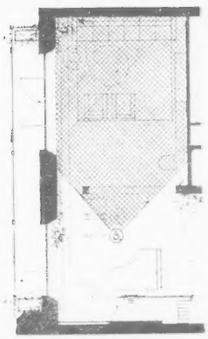


The cabinet, 5, in the living-room, made in separate sections, is veneered in maple. It contains all the essentials of everyday use. The view above of the cabinet open shows the various compartments; reading from left to right: gramophone with amplifier under, radio controls with record storage under, record storage with drop down flap for selection, desks with cupboards and filing drawers. Below: the fitment closed. The table in the foreground is by Denham McLaren.

ELLED INTERIOR IN CONNAUGHT PLACE



The west end of the living-room, 6, is the intimate conversation corner out of sight of the entrance; at the further end of the room to the loudspeaker and piano, ensuring almost ideal listening conditions. The painting is by Picasso.

6

Q. Did you design the piano; If so why did you paint the legs and interior of the flap white; does this not seem mannered?

A. I was anxious to emphasize the very lovely and characteristic harp shape of the piano: the white legs are intended to make this float. The white inside throws up the delightful pattern of the metal strings on red felt.

Q. What made you choose a balustrade in the Georgian vernacular, as opposed to something freer and more of a type with the rest of the flat?

A. I played about with various flowing and streamlined patterns, but eventually decided that this simple verticality and reticence would serve best to form a contrast.

Q. On opening the tambour to disclose the radio, I was rather surprised at the strong coral colour used. Is this element of surprise intended?

A. Yes; by the way the controls, which are wretched, were inevitable.

Q. Does this colour suggest radio to you?

A. Not in the least, but red was needed in the room, but preferably in controllable quantities. This seemed a fair way of introducing it.

Q. Are you happy about the pendant light in the living-room?

A. A general light was needed, but I only wanted to light the end wall with the focal point of the picture on it, in order to emphasize the direction of the room. The sphere seemed to float better than any other shape in the volume of the room.

Q. Do you like the shades on the standard lamps?

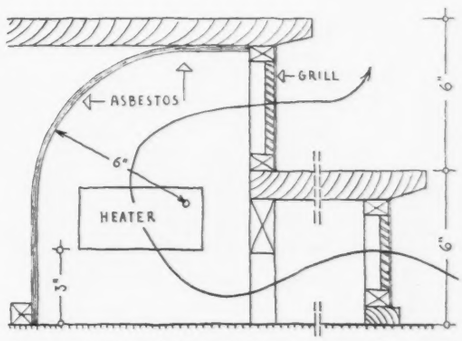
A. Yes, don't you? They preserve the scale of the room, and I still think that light through silk is the most becoming to women.

Q. Did you have the choice of pictures? If so what made you select the rather informal Picasso, the Matisse, and the very emotional negroid carving? I am not clear on the relation of these works to the somewhat formal interior you have designed.

A. The Picasso was on trial. A more formal composition would be better. I wasn't sure about the Matisse which was bought by my clients, but on seeing it in position I think it lends a certain appropriate atmosphere of "causerie" to the dining stage. The carving had been bought previously.

Q. About the heating step in the living-room. It seems likely that, being on the floor, rather a lot of dust would get burnt, contaminating the air. What made you resort to this?

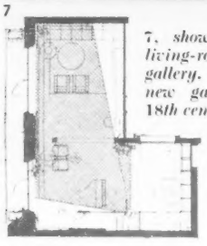
A. I was anxious to preserve the continuity of the curtains. Radiators would have destroyed this. If they had been placed behind the curtains they would have blackened them. Uninterrupted access to the balcony was required, and an even flow of heat. The step seemed the best solution. The dust can be easily removed with a vacuum cleaner.



Above, a section through the heating step, which runs the full length of the living-room. The grills are removable for cleaning by suction.

A REMODELLED INTERIOR

7



7, shows the conversation end of living-room seen from the dining gallery. The balustrading to the new gallery harmonizes with the 18th century balustrade of the balcony which had to be retained. A detail through the gallery handrail is shown on the opposite page.

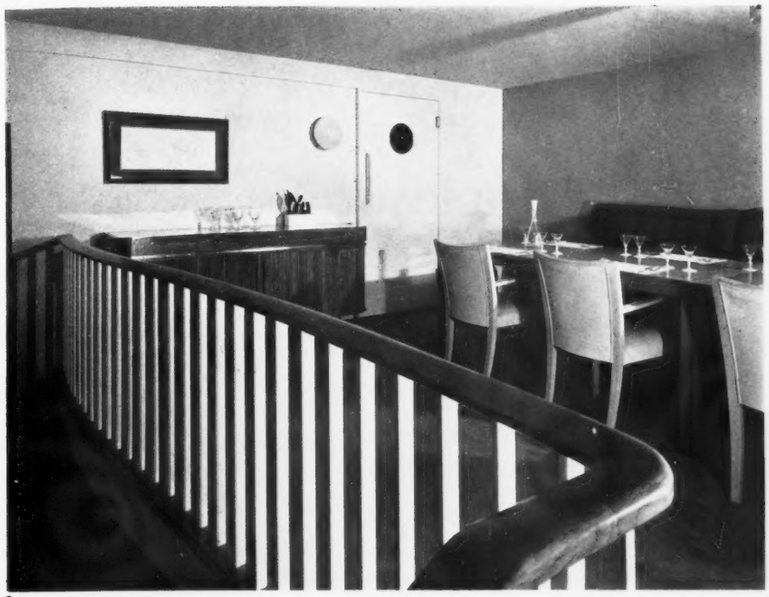
Q. In the dining stage you have used a banquette along one side of the table. How is formal service, which the nature of the flat seems to require, possible with such an arrangement?

A. Extra sleeping accommodation was required. The banquette will sleep two people end to end.

Q. The light above the dining table seems insufficient to give the lighting necessary for the appreciation of well-served food.

A. The strength of the light is just right to emphasise the tone values of the rather lovely silver and glass which my clients possess. Being small, it does not interfere with the view of the park, or stress the relatively low ceiling.

IN CONNAUGHT PLACE



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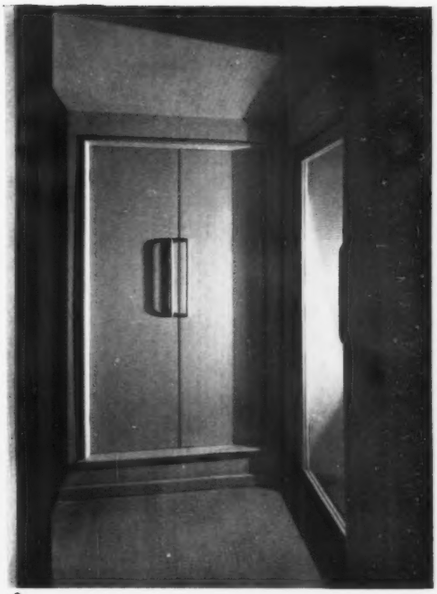

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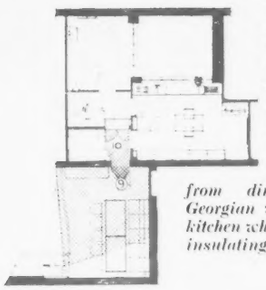
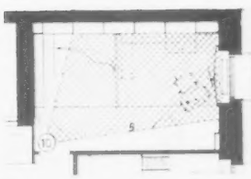
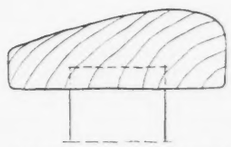


The dining gallery is shown in 8. The sideboard has inset handles to drawers and tambour front and a heat- and spot-proof top of aluminium. The banquette serves a double purpose, providing another spare bed if required. 9, the servery from dining-room gallery with Georgian wire glazed spring door to kitchen which has rubber lined reveals insulating against sound and smell.



In the owners' bedroom, 10, the ceiling was lowered and the space above employed for a second loudspeaker controlled from the bed. The panelling of bevel edged birch sheet returns on the south wall to the length of the bed. The dressing table is on wheels. The mirror swivels on its streamlined support.



SECTION THROUGH GALLERY HANDRAIL

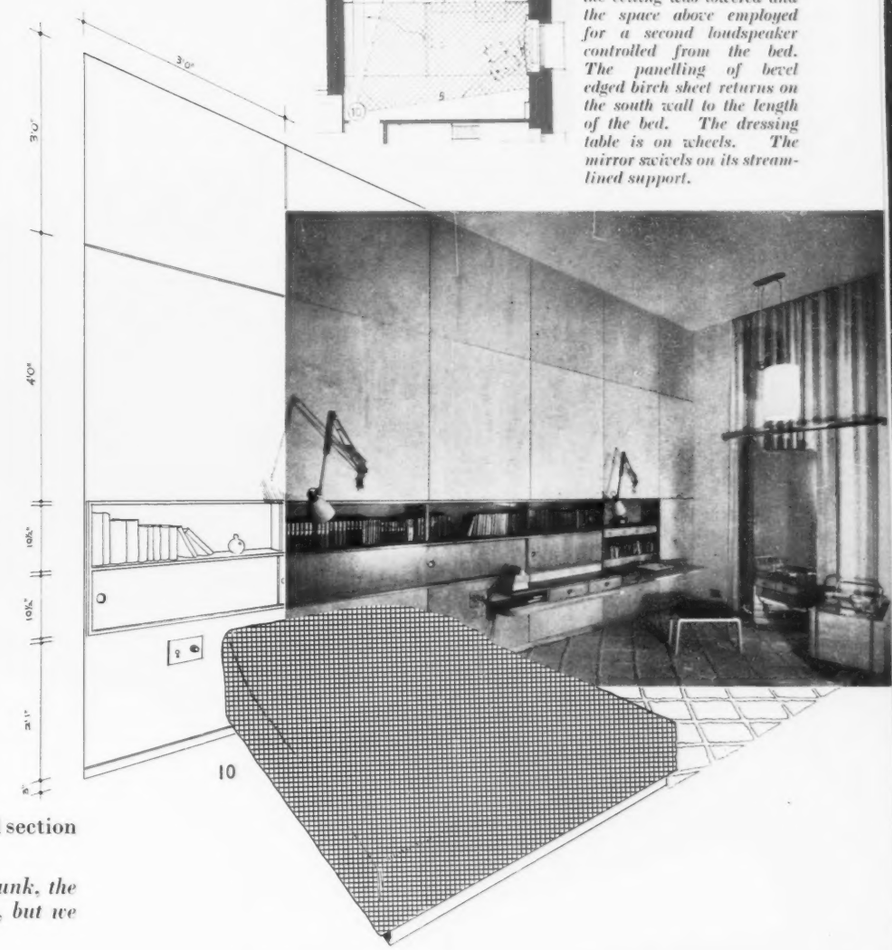
Q. Why did you curve the front of the dining stage?

A. To permit the service door to clear an existing brick pier and at the same time leave enough room for a sideboard.

Q. Do you think bare feet would be comfortable on one inch diameter rungs?

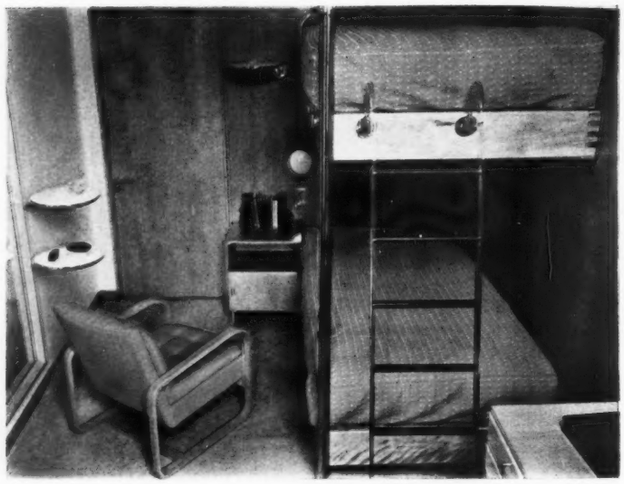
A. I know from experience that they're not, very. Another mistake. My difficulty lay in obtaining an elliptical section in rubber without great expense.

(When asked about the difficulty of making the upper bunk, the maid concerned said "Well, it doesn't have to be made often, but we can do it.")



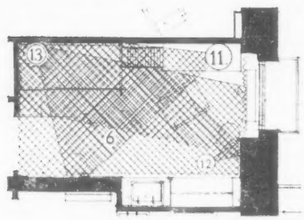
10

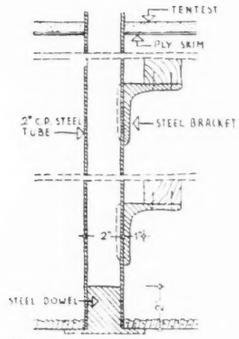
AN INTERIOR IN CONNAUGHT PLACE



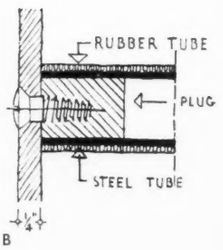
11

The guests' bedroom, 11, 12 and 13, is panelled on two sides in natural oak. It is fully equipped for two people in spite of its minimal size. Tambour shutters conceal hanging cupboards and 9, a wash basin which is shown open in 13. Two dressing mirrors on each side have swivelling tablets for toilet articles which are removable and interchangeable with the sockets provided for the upper bunk.



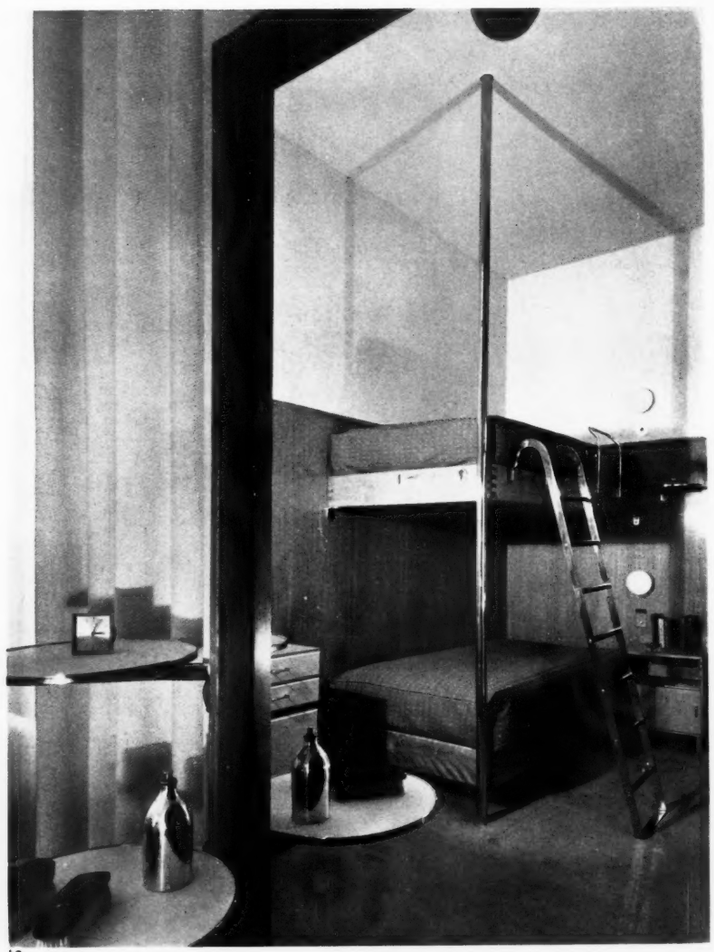


A



B

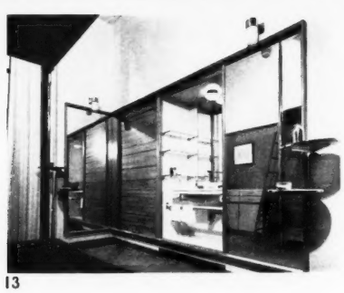
On the right are details showing the construction, A, of the supporting column and, B, the detail of the ladder rungs.



12

Q. What is your conception of the next step in interior design?

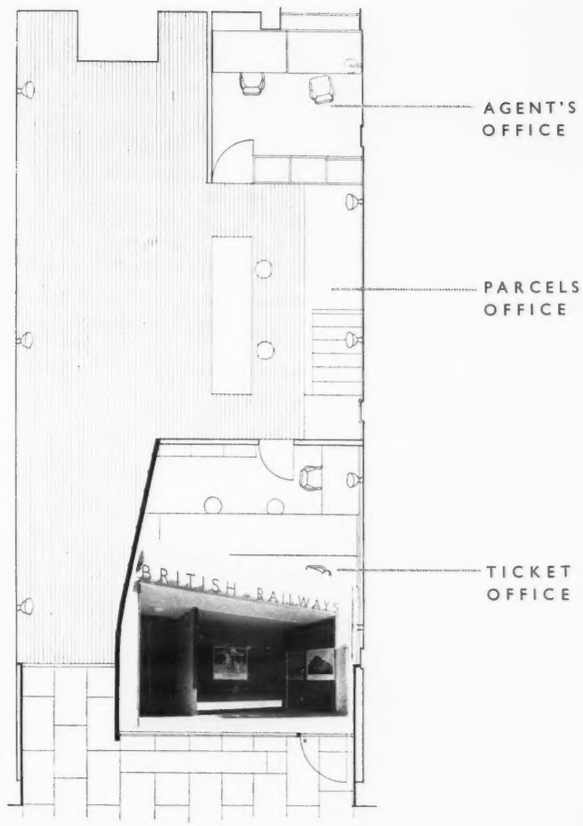
A. Elimination of complication with a view to eliminating chances of making mistakes: less meticulous planning for function, which results in interior paralysis: greater freedom of disposition: an attempt to escape from the fetish of possession and the too easy satisfaction with ingenious detail. I agree with you when you say that the modern architecture of today is different both in kind and in possibilities from the modern architecture of even five years ago. I think appreciation of form, texture and colour, and humanism, will increase beyond the mere preoccupation with the fulfilment of function.



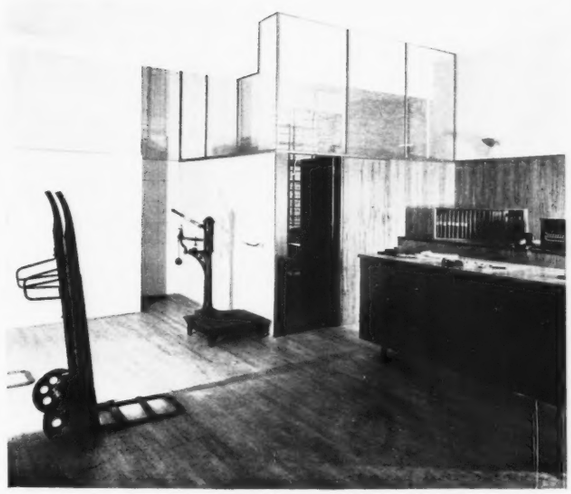
13

THE INTERIOR FOR LEISURE AND DISPLAY

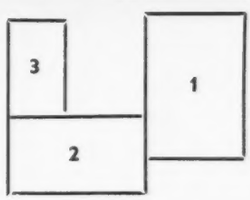
We have grouped together under one general heading the domestic interior and the interior designed for leisure and display. Considerations of comfort and aesthetics assume in both categories a greater importance than merely functional considerations. The shop, the restaurant, etc., are in fact largely concerned with extending into a more public sphere of action qualities which are characteristic of the home. At the same time there do enter into the former new considerations, particularly the psychological factor of the display value of the interior, which justify its consideration as a separate category of interior design.



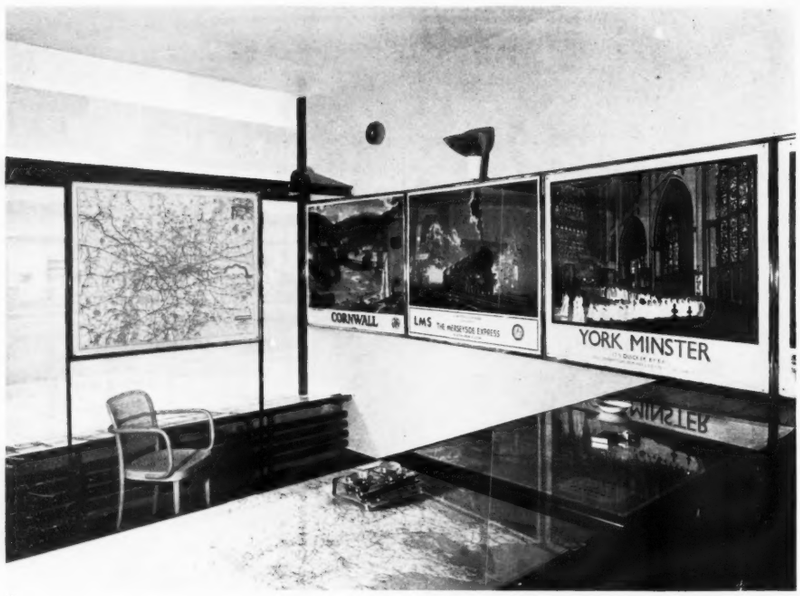
PLAN



1 and **2**, British Railways Offices, Queens Road, London ; H. T. Cadbury-Brown, architect. **1**, shows the ticket office and, **2**, the parcels office. Floors are in rubber linoleum for the offices and maple strips for the parcels office. Joinery in the goods department is in teak, in the ticket office in mahogany. Metal work has a nitro-phosphor cellulose finish.



TRAVEL BUREAUX



A

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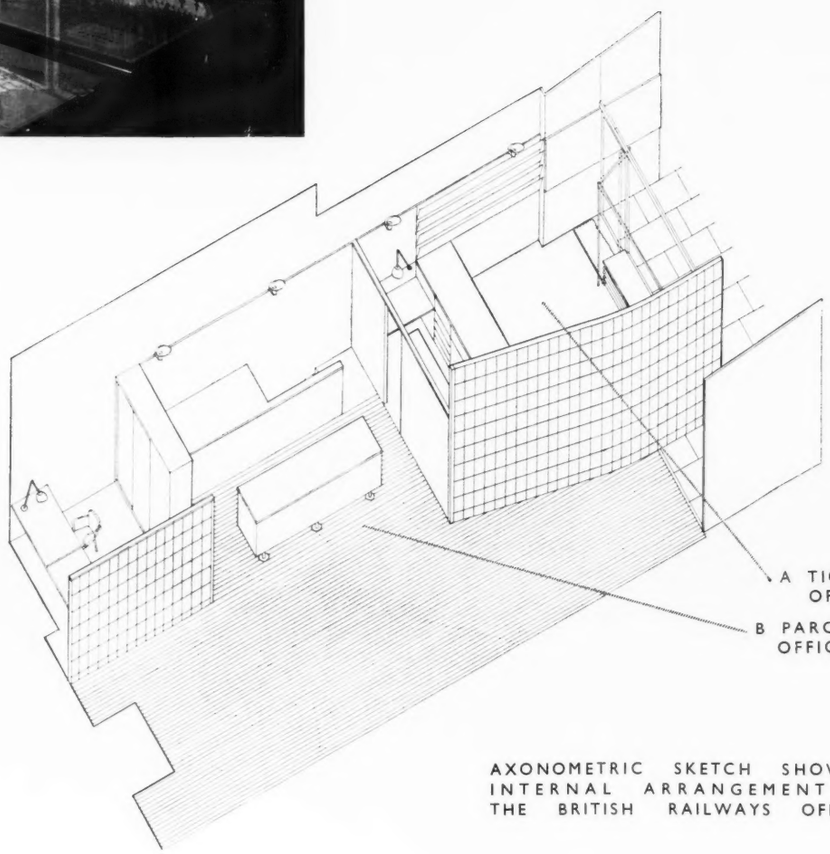
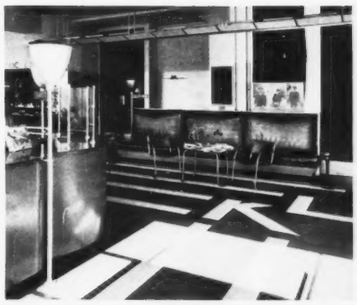
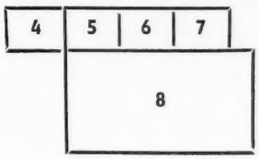


AXONOMETRIC SKETCH SHOWING INTERNAL ARRANGEMENT OF THE BRITISH RAILWAYS OFFICES

The travel bureau, bringing together as it does many different aspects of interior design, may prove a useful starting point for the study of our third category of interiors. The qualities it aims at expressing are perhaps best shown by a comparison between the British Railways Offices and the illustrations of the Offices of the Royal Dutch Air Lines which face them. Both have adopted in a sense a common attitude to the psychological factors of their problem in making the most of the counter space and in using maps and posters to give a decorative interest and at the same time to impress visitors with the nature of their business. Both in its interior disposition and in the choice of materials the British Railways Office emphasizes the intimate associations with the countryside with which it is concerned. The informal bentwood chairs are perhaps the most valuable elements in emphasizing this rather personal quality. The Air Lines Office reflects rather the air of efficiency and the sleek and impersonal idiom that one associates with



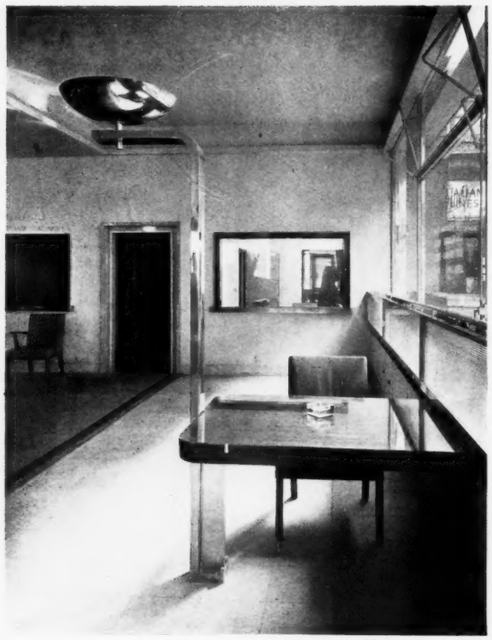


4–8, offices of the Royal Dutch Air Lines, Horseferry Road, London ; D. Roosenburg, architect. Flooring is in blue rubber inlaid with white strips: seats in red leather and the hangings behind them in, **5,** blue: walls and ceiling white. On the side wall in, **7,** is a map illustrating the Dutch Air Line routes.

TRAVEL BUREAUX

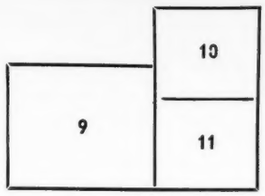
an international service. A use of brilliant surfaces and theatrical forms of lighting are the most noticeable of the means by which this is expressed.

A particular problem of the travel bureau is the amalgamation of the working character demanded by a parcels office with the rather different character of the enquiry counter. In the Railways Office this has been managed in such a way that the parcels office is made to contribute very definitely to the character of the whole interior. The weighing machine may not be a particularly elegant object, but, well placed as it is, it gives a valuable individual character to its surroundings. In more general terms it teaches the lesson that " boxing in " of working necessities often contributes far less to the architectural quality of an interior than a judicious shaping of undisguised forms to architectural ends. The Italian Steamship Lines Office, as is appropriate to its general nature, emulates the



TRAVEL BUREAUX

9–11, offices of the " Italian Lines," Regent Street ; Michael Rachlis, G. Pulitzer Finali and George Manner, architects. **9**, is a corner of the reception room. The display table stands against a wall of dark brown veneered Italian stalactite. The glass panel is by George Ramon. **10**, the entrance lobby, in which there is a lavish use of stainless steel. **11**, part of the booking office. The writing desks are in macassar ebony with glass tops.



" *wagon lit* " atmosphere to the fullest extent. Materials are used individually to express their luxurious associations and to contribute to the expensive effect of the whole. Again theatrical forms of lighting make an important contribution and perhaps the most striking architectural feature of the interiors are the three well-placed lights on the Italian stalactite wall.

That the store, where questions of display assume from the architect's point of view an importance almost equal with those of service, can be treated to produce surprising and charming architectural effects is shown in the outfitting store in Piccadilly. The architect's careful analysis of his subject has given a solid architectural foundation on which individual ideas of display have been built up to give just the quality that is demanded in this type of interior. The choice of materials is interesting, particularly the combination of woods and carpeted surfaces which pay due respect

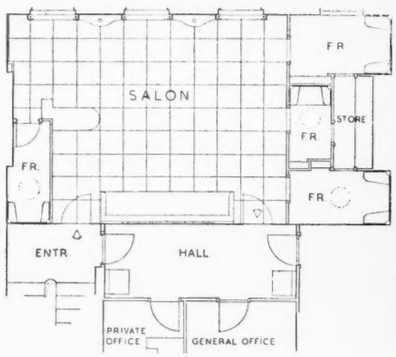
12	15
13	
14	

12–15, Simpson's Store in Piccadilly ; Joseph Emberton, architect. **12**, evening-wear department. The room is lined with Finland birch to a height of seven feet. The display platform is faced with black, white and vermilion sheets of a synthetic resinous material. **13**, overcoats. Fittings are in oak, with the inside of the cupboard doors finished in cream, red and black cellulose. In the shoe department, **14**, fittings are in natural colour Honduras mahogany, dull polished. Seats are of hide : the floor cork. **15**, shows the lighting fittings used throughout the ground floor.

STORES

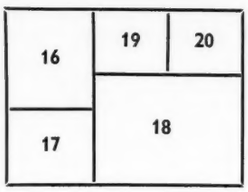
to the demands of humanism without losing the necessary feeling of freshness and efficiency : also the methods of lighting, where the luxurious effects of indirect lighting are well set off by the use of diffused or direct lighting in cases where it is more suitable for various aspects of fitting or display.

In the design of the interior for display there are noticeable two distinct psychological approaches. The first, plainly stated in the familiar dress-shop window with its single exhibit set off by a " period " chair and a stand of flowers, accentuates the exclusive nature of its products. The second, achieving its effect through the repetition of the same object, is equally characteristic of the large business, priding itself on the extent of the demand for its products rather than on their exclusive nature. These methods of approach, characteristic of the display window, have a limited parallel in the design of the interior. The showroom illustrated overleaf glorifies an individual



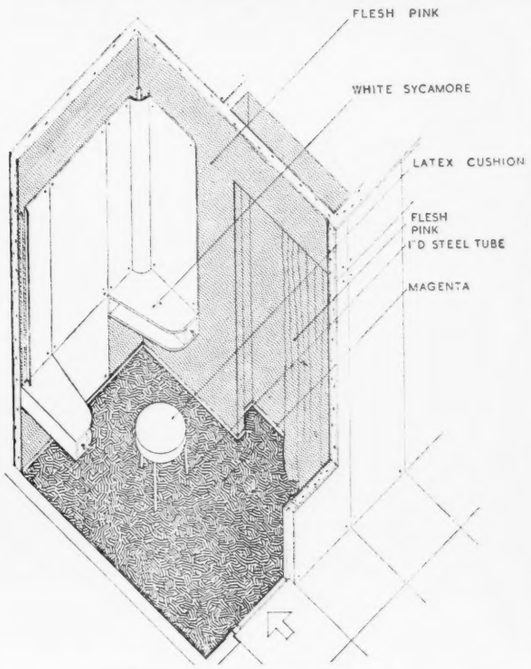
SHOWROOMS

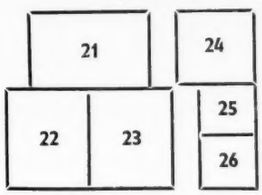
16 and **17**, Hoover showrooms, Regent Street ; Wallis Gilbert and partners, architects. **18**, showroom in a shoe shop in Ealing ; Clive Entwistle, architect. Finishes are cream terrazzo, western red cedar plywood panelling and dead white plaster. The hand-tufted rugs were designed by Peter McIntyre. Sunk in the centre of the floor is an aquarium. **19-23**, showrooms for a figure specialist in Bond Street; Frederick Gibberd, architect.



product in a " set-piece " which provides the decorative as well as the psychological centre of gravity of the interior. The shoe shop, while not a direct parallel, since it is concerned with service rather than display, has nevertheless taken some account of the display value of the rhythmic repetition of chairs and fitting stools. Shelves of shoe boxes are not allowed to overwhelm the interior but are housed in fixtures in a battery at one end of the shop. In this way space has been saved, the shape of the room improved and the remaining walls left free for a pleasant treatment in plywood panelling. Being a shoe shop, the placing of decoration on the floor, in the form of hand-tufted rugs laid on the terrazzo, seems logical and gives a feeling of warmth and richness where it is needed.

The beauty showroom introduces a category of interiors in which a sense of luxury is suitable and, as in the example illustrated, can produce delightful architectural qualities. In the " Salon " of this showroom the design of the interior is almost entirely dependent on the lighting, which takes the form of strip and spot lights arranged to



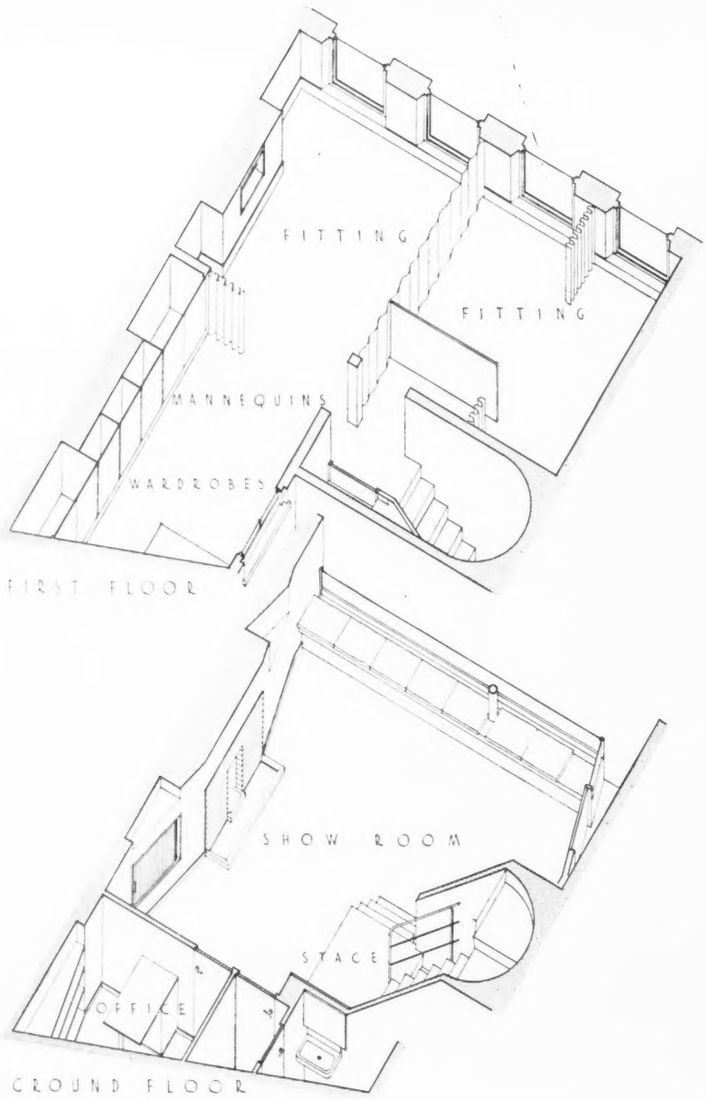


21, the " Salon " of the Bond Street showrooms. **23**, is one of the fitting rooms and, **22**, a drawing indicating the materials and colours. Slight modifications were made from this original design, as can be seen in comparison with the photograph. **24–26**, a toy shop in Wimpole Street ; Ernö Goldfinger and Gerald Flower, architects. **24**, is the main showroom on the ground floor ; **25**, the display room in the basement, with the staff office beyond, equipped with moveable screens for display and, **26**, the porch made by setting back the main display window.

SHOPS

produce different surface reflections. That this interior has an air of conviction above the general run of luxury showrooms elaborately decorated in metal and glass is largely due to the architectural foundation on which the design has been built up : the squares of the birch plywood floor units are continued in the joints of the mirror wall and their centre lines coincide with the centres of the windows and light units between. In contrast to the " Salon " in which colour is subordinated to the effects of lighting, the fitting rooms are designed more on the domestic plane. Colours and materials, particularly the combination of light woods with deep-toned carpeting, give the " boudoir " character which in this case seems entirely suitable.

In contrast with the beauty showroom, with its elegant finishes and dramatic play of lighting on reflective surfaces is the toy shop illustrated which, in glass, metal and plywood, is built up from the " raw materials " of design. Display value is added to the resulting highly architectural interior by an arrangement of exhibits, all more or less formally

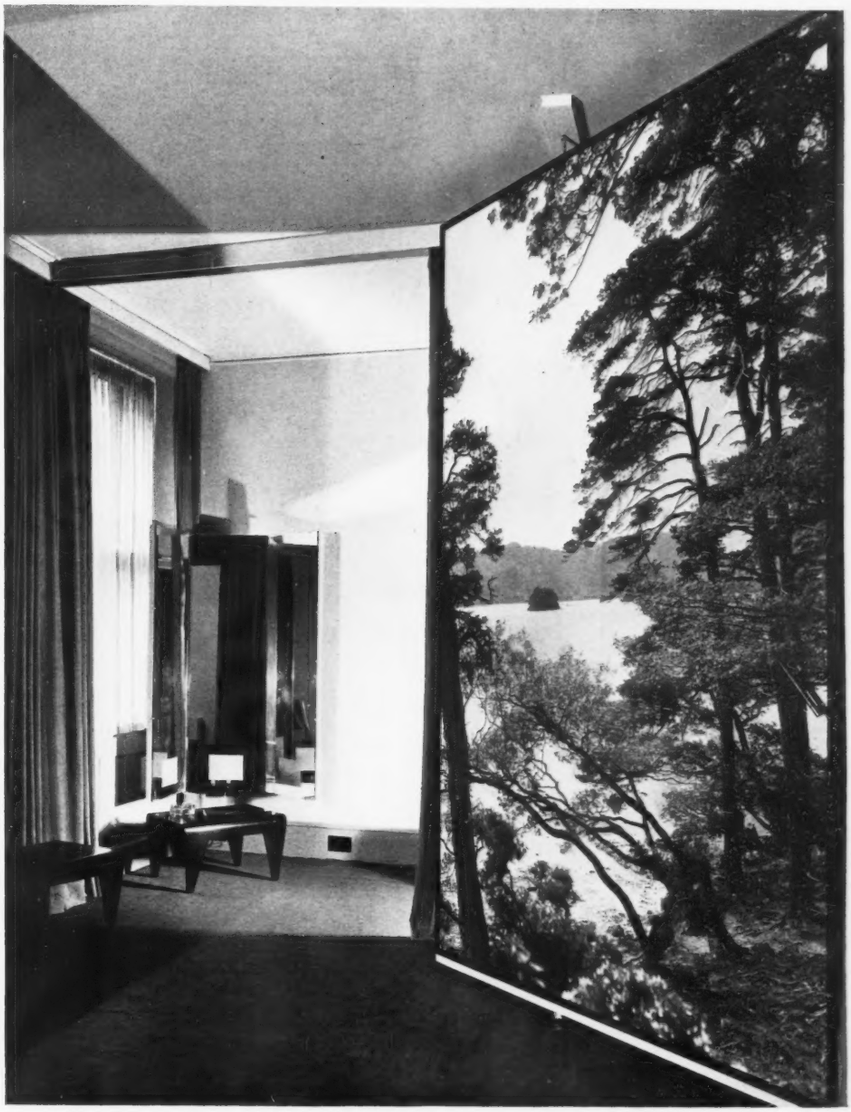


27A	28	29
27B	30	

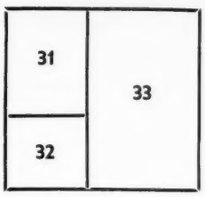
27-33, Dress showrooms in Garrick Street, London ; Marcel Breuer and F. R. S. Yorke, architects. The plans, **27A** and **27B**, show the general arrangement: the ground floor is mainly occupied with a reception lounge and display stage, **28-32**, with the fitting rooms above. The staircase also serves as the display stage and is therefore fitted with a removeable handrail (seen fixed in **29** and removed in **30**).

interesting in themselves, in close conformity with the spatial idea of the design. In this case there is a deliberate lack of definition between exterior and interior which is valuable psychologically in arousing the interest of the passer-by in the interior of the shop. In the re-entrant bay, with display cases on either side, he is already in a sense within the walls of the shop.

A particular characteristic of dress showrooms is that the virtue of their design does not lie so much in providing good display value in the treatment of the interior itself as in providing a good background to the clothes that will be shown in them. A neutral background is clearly the only one that will be suitable to the unlimited range of colours and materials that will be displayed against it. A corollary of this neutralizing of the background is that great imagination is necessary in the architectural disposition of the interior to counteract the necessary loss of interest in colour and finishes. In the Garrick Street showrooms illustrated, a neutral background, mainly black



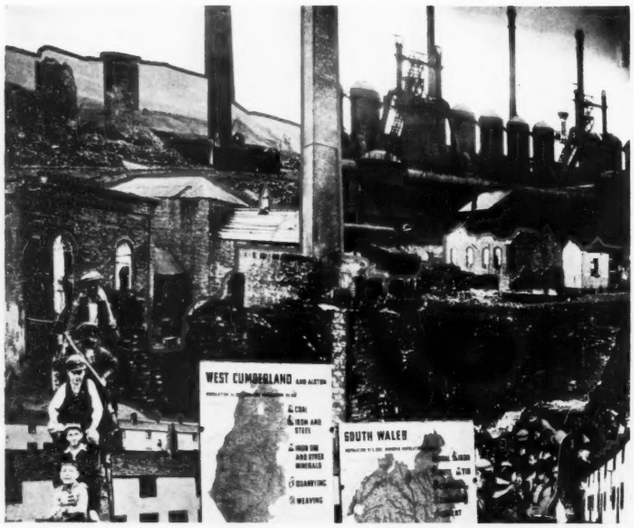
DRESS SHOWROOMS

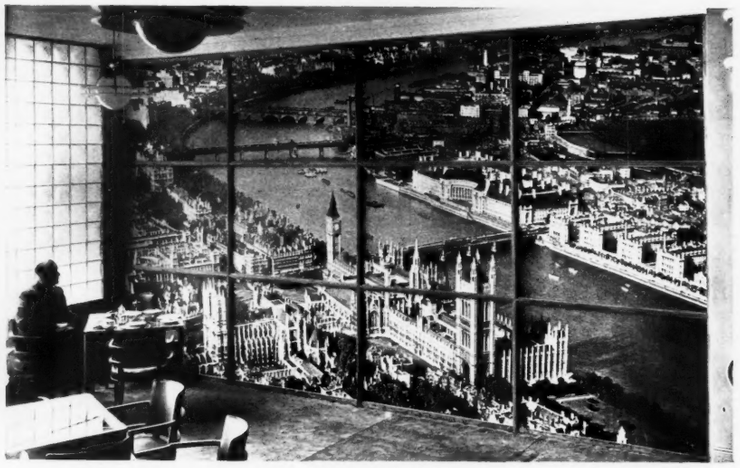


The whole of the first floor is open, divided only by curtains into mannequins' room and three showrooms. When the curtains are drawn a large turning partition, seen in **33**, forms a lobby to the showrooms. The general colour scheme is black and white, with blue-grey carpets.

and white with blue-grey carpeting, has been carefully reconciled to the architectural sense of the design. There is considerable formal interest in the interior disposition: the best value is obtained from the stair and platform and from surprising architectural forms and unexpected intersections of wall and ceiling planes : and the value of these has been increased by a well-considered punctuation with limited areas of black. The chair groups and their surrounding architecture are perhaps the most striking illustration of the way in which this treatment has been applied. The pivoting partition with a photographic landscape mounted on one side provides, when necessary, a background of another nature and sustains the architectural interest in the simply treated fitting rooms.

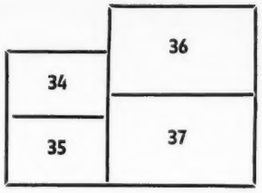
The scope of the Photomural and its value as an element in the display interior can be judged by a comparison between this and the following examples, where it is used to lend interest of a documentary, as opposed to a fabulous, kind. The photomural is a good example of a standard modern architectural element. Its greatest decorative



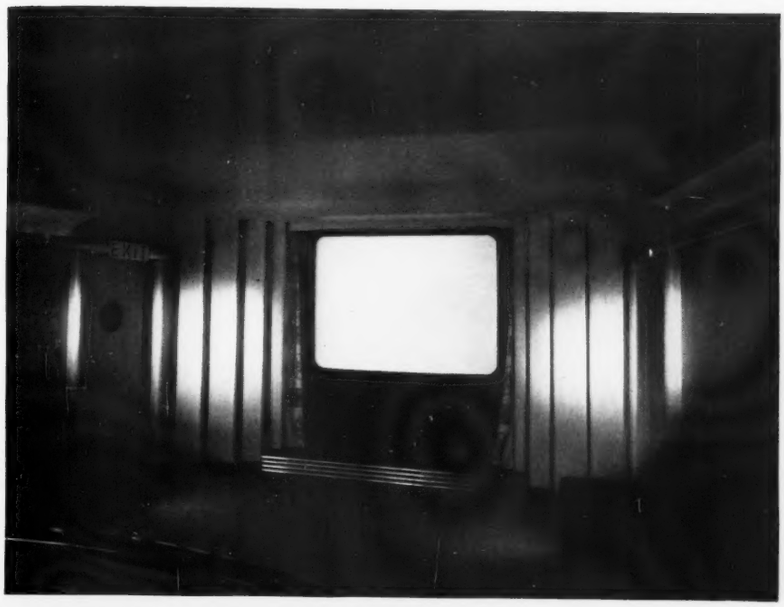


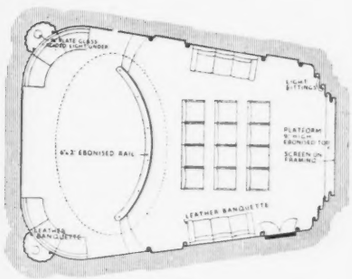
PHOTOMURALS

34 and **35**, Photomurals used for exhibition purposes. **36**, electricity showrooms in Cannon Street, London ; Walter Gropius & E. Maxwell Fry, architects. Screens are of plywood with hardwood edges, carried on steel tubing. Floors are finished in linoleum, with rubber on the raised display spaces : reception desks of weathered sycamore. **37**, photomural in a London restaurant. Illustrations **34**, **35** and **37** are by courtesy of the Autotype Company.



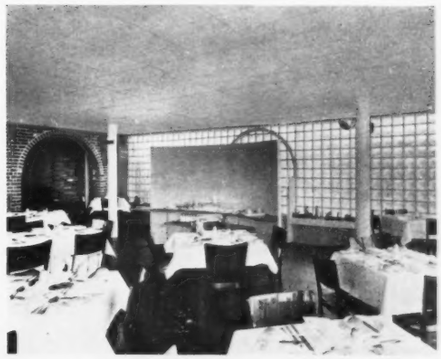
possibilities probably lie in places of a semi-public character where a compromise between document and fantasy is in conformity with the general conditions of the design problem. By virtue of its essentially mechanical extraction the photomural can in fact only have an appeal of limited duration, or rather, there must come a time when it is found that its pictorial value is spent. For this reason, while suitable to public or semi-public places, it is not usually suited to the domestic interior. The particular display value of the photomural seems to lie in its possibility of providing a sense of direction in a display : that photographs can be mounted together and unrolled in conjunction with a printed argument : possibly stated in the form of statistics. The panoramic quality of a large photomural is apt to be overwhelming if it is simply made to form a static centre of interest. Its division into small scale panels is a method which is at least partially successful in overcoming this disadvantage, and there is here a good deal to be learnt from a comparison with the cinema where, in order to be able to concentrate



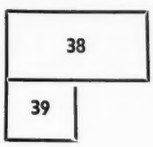


PLAN

CINEMA SHOWROOMS

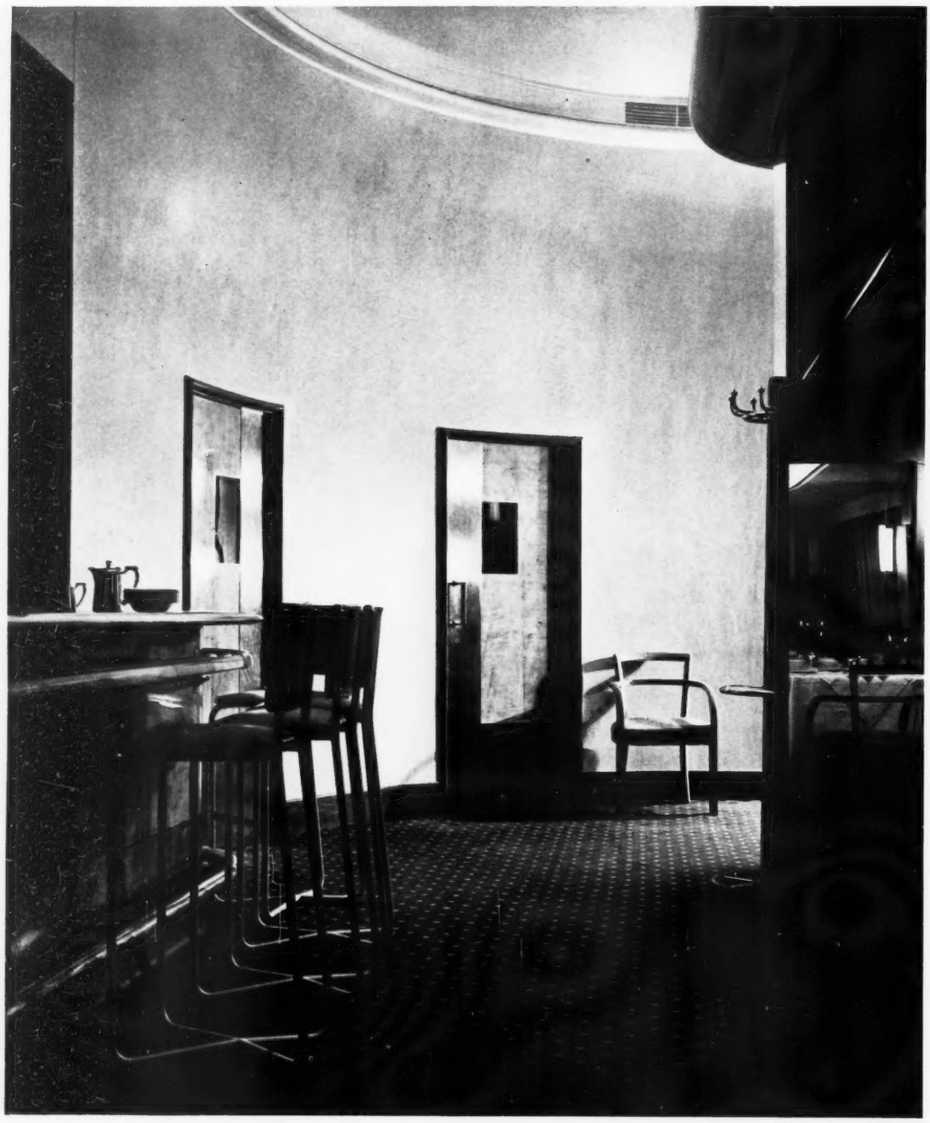


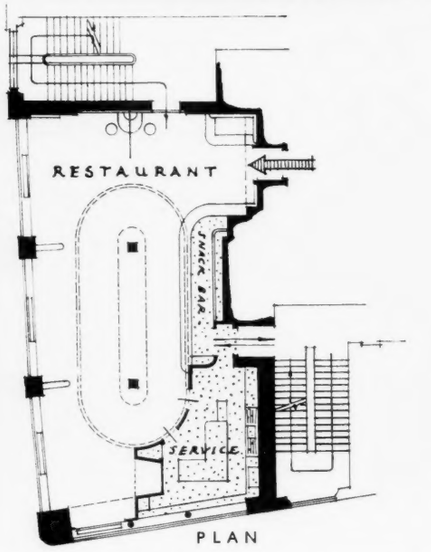
RESTAURANTS



38 and **39,** a publicity film showroom in St. Martin's Lane, London; Stanley Hall and Easton & Robertson, architects. Upholstery is a dull blue : walls finished in grey plastic paint : the carpet apricot. The ebonized rail dividing the raised back portion of the cinema from the main floor is supported by tubular copper columns. The moveable chairs are of the same material. **40** and **41,** restaurant at the Whipsnade Zoo ; Drake & Lubetkin, architects. The brick arches seen in, **40,** were retained from an existing structure. It is intended to paint a map on the inside of the curved screen.

attention on what is in a sense a photomural in motion, the whole of the remaining interior has to be darkened. That it is possible to imagine the interior almost entirely in terms of light, just as the cinema in times of functioning tends to imagine it entirely in terms of darkness, is shown in the restaurant illustrated where the solid screens precisely placed in a luminous enclosure gives a highly individual quality to the interior. It is an interesting and important sidelight on the modern interior that design has become more elastic in its definition and more precise in its effect on the observer. This interior is very obviously at the architectural as opposed to the decorative end of the interior design scale. The treatment which it is intended to apply to the screen may eventually add a more decorative element, but the interior as it stands, with a pure structural emphasis which turns even an existing brick wall and the acoustic tile finish of the ceiling to decorative account, states the case for the architectural interior in the most convincing terms.

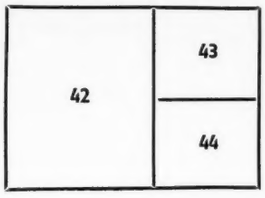




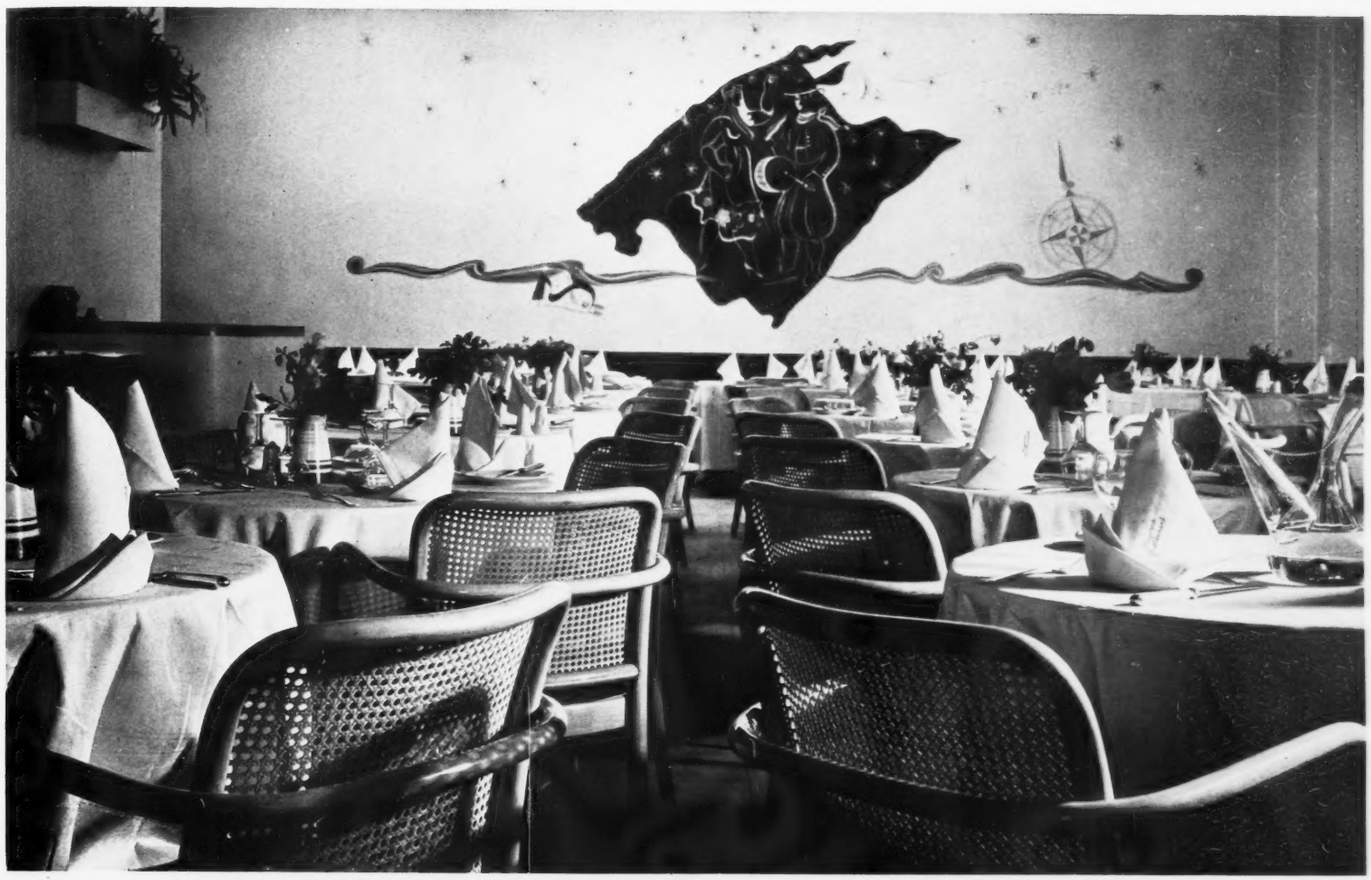
PLAN

RESTAURANTS

42-44, a restaurant in Regent Street ; Pakington & Enthoven, architects. The Wilton carpet has a wine coloured ground with string coloured spots. The bar is faced in weathered sycamore veneer : the handrail is in ivory plastic : the bar foot-rest and kicking plate in stainless steel, satin finish, with bright border lines.



The cocktail bar may be a modern invention, but it has still to fulfil a social function, and should therefore be designed with warmth of feeling rather than treated simply as a chance for a *tour de force* in glass and metal. The choice of woods for furniture and the use of a warm coloured flooring material in the Regent Street Restaurant are in this sense a foil counteracting what might otherwise have been the harsh effect of the materials used in the bar. In the " Majorca " Restaurant a charming effect has been secured with evidently very little expenditure. The dominant design element are the mural paintings by Hans Aufseeser which are executed on unrestricted wall surfaces, and have good scale and a very suitable light-hearted tone. These are good examples of the free mural as opposed to the fresco or tapestry type of mural, which is introduced into a clearly defined architectural frame. The bent-wood beech chairs are both gay and comfortable. An attempt has evidently been made here to turn the site inside out: that is, the walls have been treated as outside walls, with windows, flower boxes, and a tiled roof over the bar. This



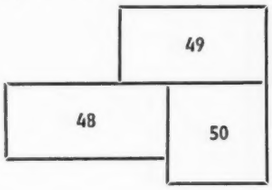
MURAL DECORATIONS

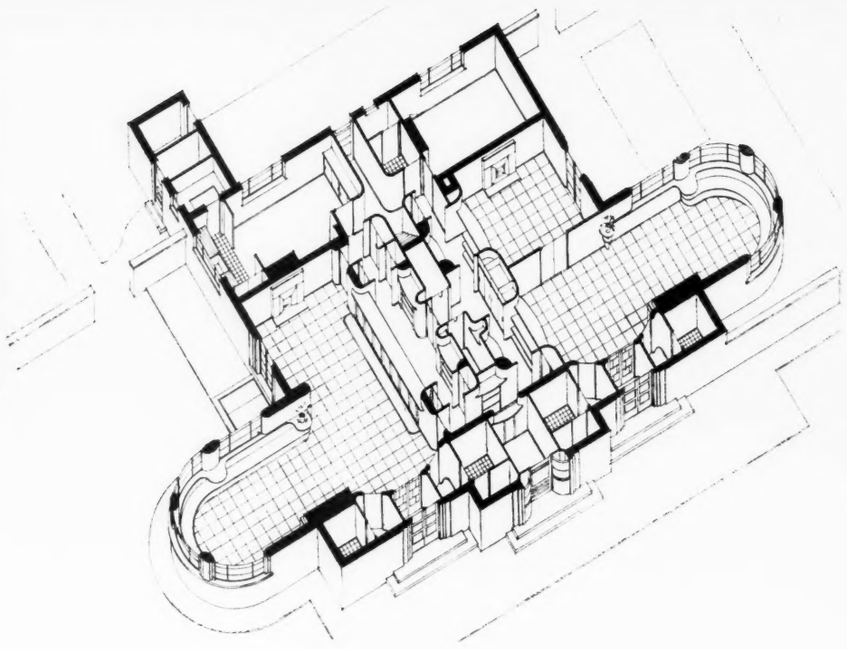
45

46 47

45 and **46**, the "Majorca" restaurant, Brewer Street, London ; J. Duncan Miller, architect. The mural paintings are by Hans Aufseeser. The floors are laid in light buff squares with grey lines between : chairs are a standard model in bent birchwood, upholstered in rust. **47** is a mural decoration by Peter McIntyre in a shoe shop at Torquay ; Clive Entwistle, architect.

48–50, the "Nag's Head," Bishop's Stortford ; E. B. Musman, architect. **50**, shows the general arrangement of the interior. The painted frieze in **49** is by Cosmo Clark. **48**, is the saloon bar. The tables and chairs are cellulosed black, the former with bakelite tops and the latter with red leather upholstery.

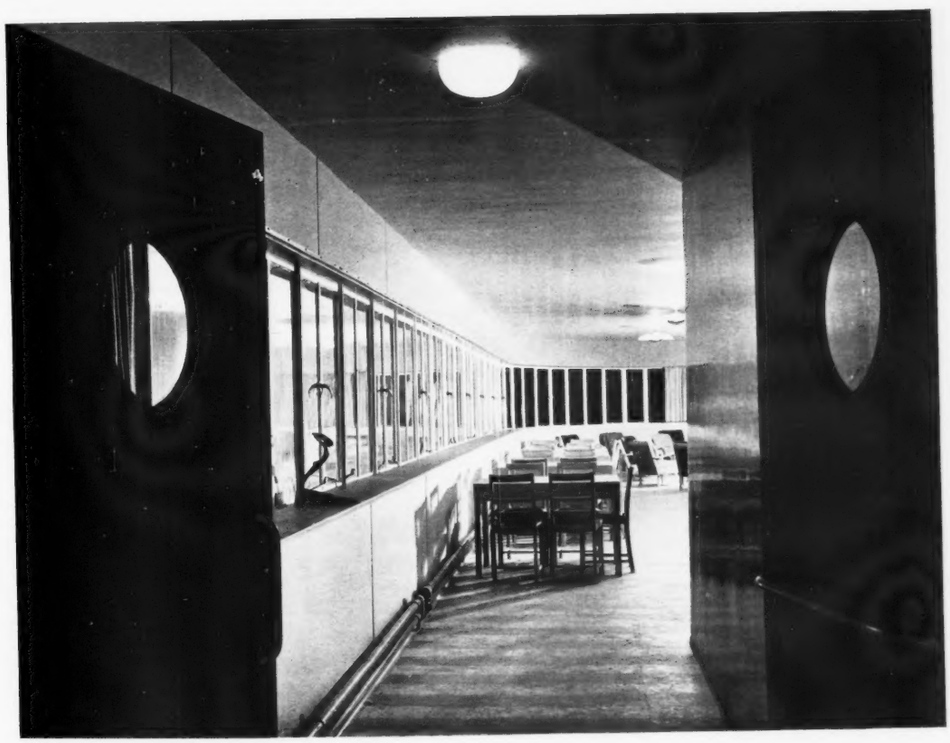




PUBLIC HOUSES

type of mild fantasy, when in capable hands, is thoroughly justifiable in this sort of work, and represents a healthy break from the "functional" interior.

The mural in the shoe shop by Peter McIntyre is more or less half way between the preceeding and the following examples. Its boundaries are free, but it conforms fairly closely to the shape of the wall surface. The style has been adjusted to the requirements of a conservative client, but the result serves to add interest and warmth to an otherwise very dull shop. Behind the "Nag's Head" bar is an example of the other type of mural, that is the type bounded by architectural elements : in this case by the soffit and a bead above it. It is very noticeable here how much an air of "comfort" contributes to the final effect of the interior. Most discriminating persons favour old public houses with half-timbering to their "modern" equivalent and unless architects succeed in introducing the same atmosphere of happy humanism they will certainly continue to prefer them.

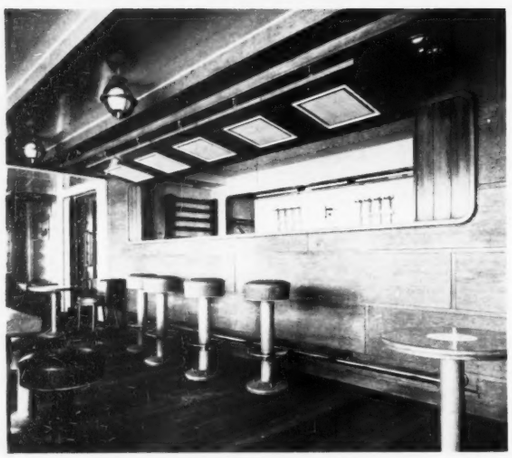


51

52

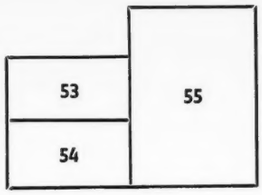
51 and **52,** the lounge and restaurant of the London Gliding Club, Dunstable ; Christopher Nicholson, architect. The finishes are insulating-board on plaster, painted, with a plywood floor and standard tables, dining chairs and arm-chairs: the tables designed by the architect.

CLUBS



LINERS

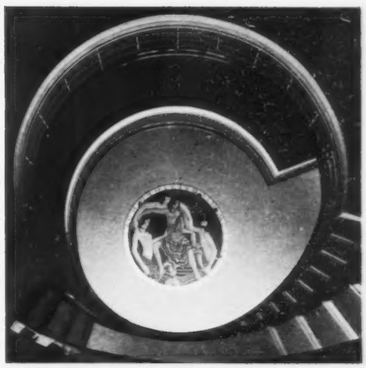
53 and **54,** the R.M.S. " Orion " ; Brian O'Rorke, architect. In the bar, **54**, a heavy steel shutter, with rivets apparent, lifts up to reveal an interior whose sole decoration is the bottles and cocktail shakers which line its walls. **55**, the first-class café on R.M.S. " Orcades " ; Brian O'Rorke, architect. The glass decorative screen is by F. H. Coventry. Tables are of rosewood, bamboo and birch : rugs of cord, in various shades of brown.

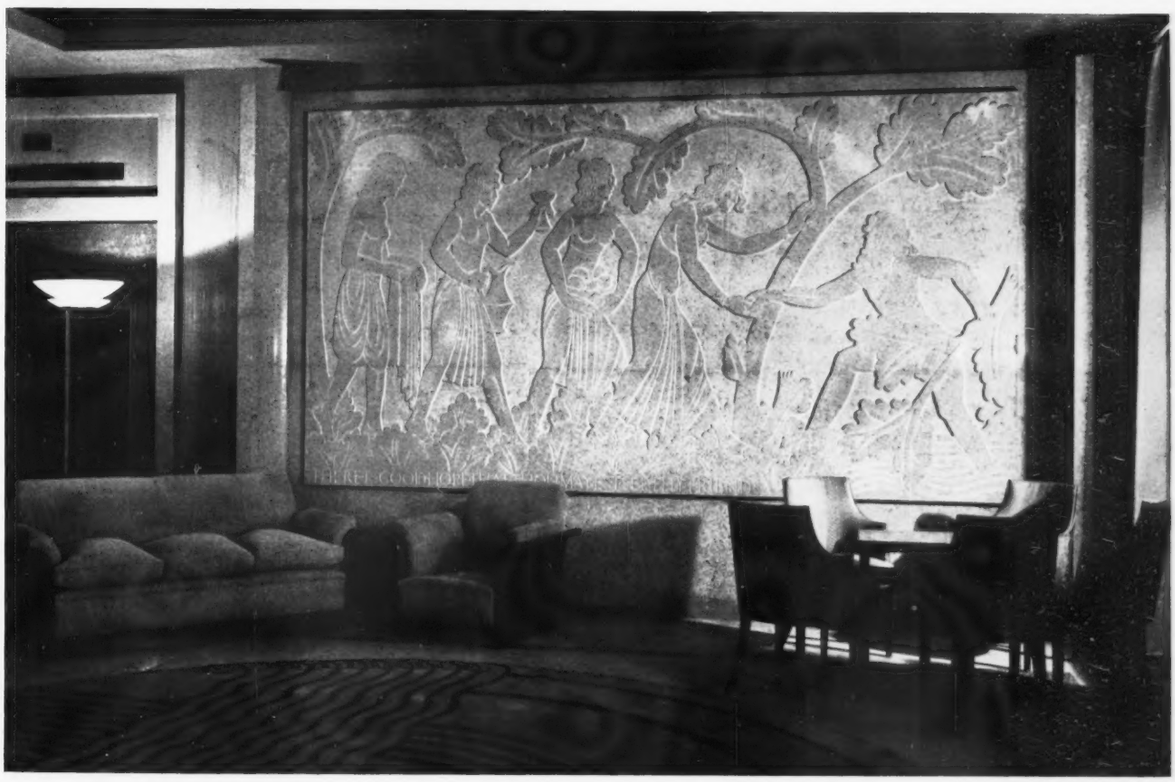


In the Gliding Club lounge the fenestration corresponds in a fairly clear sense with the grid-like wall finish. This is a case in which the windows and the view from them are designed to form an essential element of decoration and interest in the scheme and also to permit a clear view of the gliding in progress. The chairs are a happy compromise between the formal type suited to the public lounge and the heavily informal type found so often in London clubs. The architect's response to the particular problems of ships' design is well illustrated by the interiors of the R.M.S. "Orion." In the design of the bar the sea-going idiom is pleasantly echoed in the curved frame to the opening. 53, shows a serious attempt to reconcile the desirable qualities of a lounge: rest, comfort and silence: with the demands of through circulation necessarily in evidence throughout the design of ships' interiors. There is a similar sense of rest in the " Orcades " café where the grid of the floor covering is echoed happily in the chair cushions, and the large-scale ceiling fans are well suited to the public nature of the room.

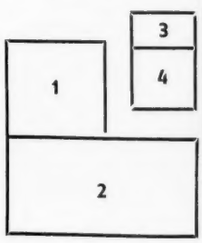
THE INTERIOR FOR PUBLIC ASSEMBLY

In the large public interior we are introduced to a problem that is not only different in scale but also in kind from those discussed in the preceding sections. Between the largely aesthetic considerations that govern the design of the hotel lounge and the almost entirely structural ones that characterize the stadium, there lies an immense range of types which can only be given the briefest outline in this issue; for the separation that we make elsewhere between architecture and interior design is no longer possible. Moreover these are designed as a background for groups and crowds and are consequently independent of the individual considerations that govern the domestic scale interior.





1-4, the Midland Hotel, Morecambe ; Oliver Hill, architect. **1**, is a detail of the painted wall decoration in the café, in turpentine and wax medium, by Eric Ravilious. **2**, the south wall of the hall with a large panel of Perrycot Portland stone, carved in flat relief by Eric Gill. **3** and **4**, the staircase. The panel at the top is carved in low relief on a Marplax ground by Eric Gill, and painted by Denis Tegetmeier.

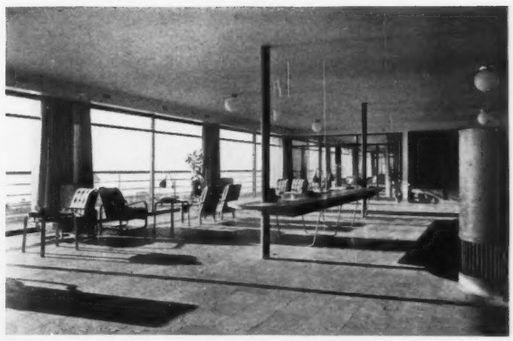


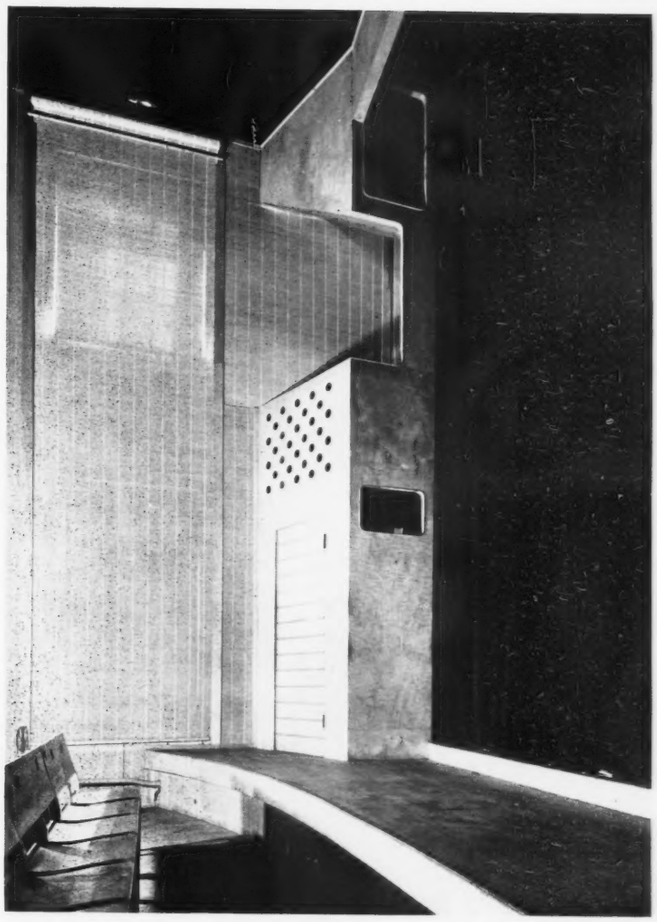
ASSEMBLY HALLS

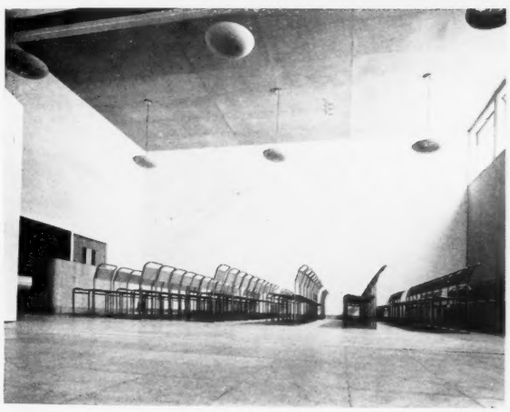
5

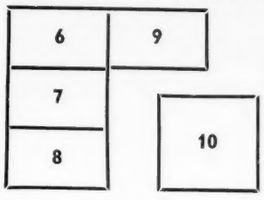
5. The Henry Florence Memorial Hall in the Royal Institute of British Architects' building in Portland Place; G. Grey Wornum, architect. The piers between the windows are decorated with carvings in low relief by Bainbridge Copnall. On the left is a screen carved in Quebec Pine from clay models by Denis Dunlop.

The hotel belongs to a category of interiors which, like the ship, is concerned with the same problems which govern the domestic interior, but enlarged in scale and with several important modifications. As in the case of the restaurant, it is not the individual but "people" who form the foreground to the interior scene. The interior is designed as a background to this "crowd-scene." The particular problem is to express a domestic or semi-domestic character on a new scale : to express individuality without the personal approach and the personal objects which give individual character. The hotel has the limitation of having to use those same personal objects, curtains and tables for example, which, in a domestic milieu, are the extension of the individual and reflect his personality in an impersonal way. But









6–9, the Bexhill Pavilion; Mendelsohn and Chermayeff, architects. **7**, shows the assembly hall and, **6**, the acoustic dome treatment of the ceiling. **8**, is the assembly room on the upper floor and, **9**, the library. **10**, London Theatre Studio, Islington; Marcel Breuer and F. R. S. Yorke, architects. The illustration is a detail of the lighting gallery in the proscenium.

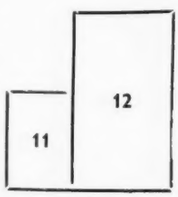
THEATRES

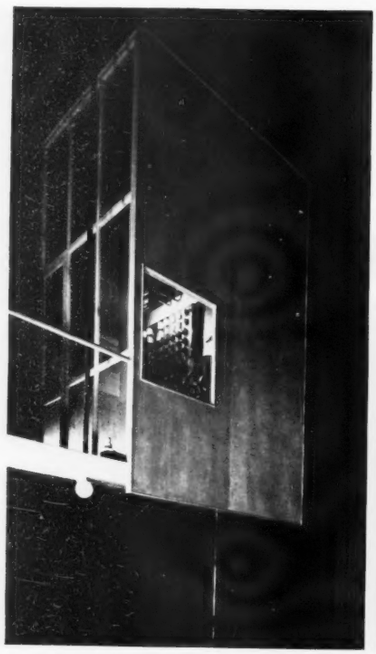
the hotel interior does have a use for these elements: for the accessories which, whatever the size of a space, tend to make it " habitable" in the conventional sense and obscure the structural skeleton underneath.

Assembly halls, of which the Florence Hall is an example, may be said to extend the uninterrupted space again, without having the advantage of the accessories to fill it out. Here the architecture begins to " show through " and the decorator, deprived of most of his perquisites, has to fall back on the accessories : light fittings, curtains, etc.: with a decorative use of wall, and even floor, space to give articulation.

From the point of view of " decoration " in its accepted sense the problem becomes more insurmountable every time

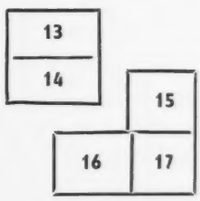
11 and **12**, London Theatre Studio, Islington. **11**, is the switchboard for stage lighting in a gallery at the rear of the hall. **12**, is a general view of the proscenium. Sound proofing was important, but the money to provide elaborate acoustic treatment was lacking. Partitions generally are either compressed impregnated wood wool slabs plastered, or studding covered on both sides with acoustic wall board.



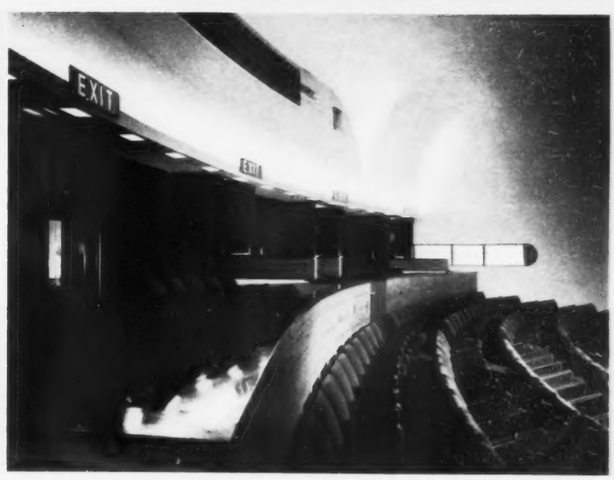


THEATRES

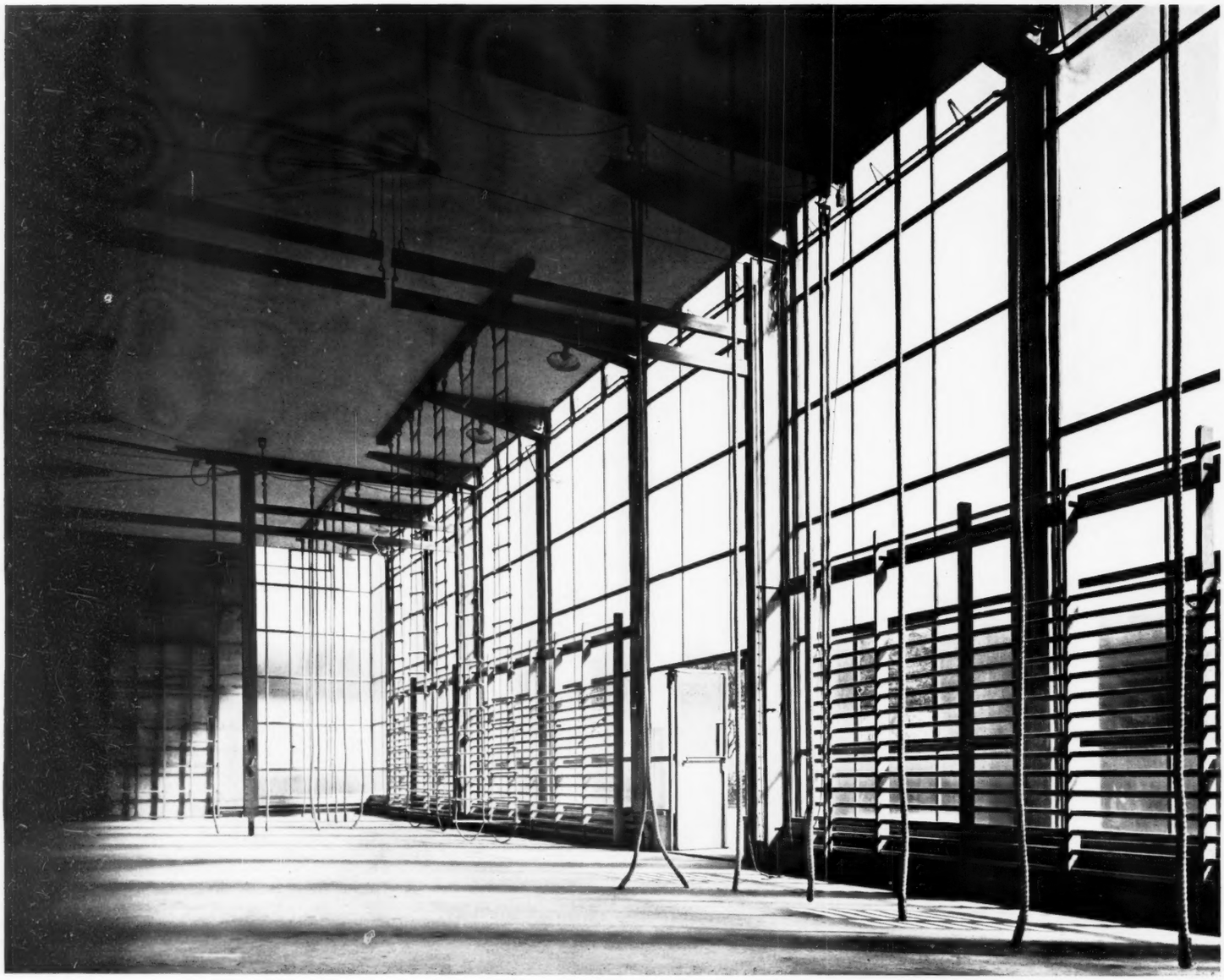
the space to be treated is enlarged, until in the case of the cinema auditorium it reaches a sort of crisis in which all the difficulties converge. Although there are still various elements, seating, lighting, exits, etc., which dictate certain decorative conditions, these are reduced to a minimum, and the artist is left with an enormous interior envelope, denuded even of its windows, and with very few decorative limitations. He is at last forced into the architects' paradise in which there are no limiting conditions. It can hardly be wondered at that this is reflected in the state of anarchy prevalent in cinema interiors. The modern architects have tried to give interest to this type of interior by reconciling the spontaneous development of the envelope with the special demands of lighting, but it is doubtful whether this "functional" approach can ever satisfy the psychological problem, even when it succeeds in satisfying the æsthetic one. The cinema, and in a lesser degree the theatre (and certainly the variety theatre) absolutely *demands* a free application of decoration. In this we may see one of the main problems facing modern interior design.



13 and **14,** the auditorium of "Rex" Cinema, Norbury; Harringtons, architects. **15-17,** the Curzon Cinema, Curzon Street, London; Sir John Burnet, Tait and Lorne, architects. **15**, is a view of the foyer. **16**, shows a general view of the auditorium and **17**, the "club seats," divided off from the main portion by a maple barrier. The auditorium walls are rose coloured, the carpets and seating upholstery blue.



CINEMAS



GYMNASIA

18

18, a general view of the gymnasium in the Pioneer Health Centre, Peckham; designed by Sir E. Owen Williams. The partition walls are finished in $\frac{1}{8}$ inch cork sheeting and the floor has a cork surface.

Outside the cinema—the mass-movement it has to provide for and the mass-hysteria it evokes—interior design, however large the space to be treated, tends to rely more and more on the effects which arise from what are, so to speak, the accidents of the structure. It tends to become more and more "interior architecture," with the plan dictating and the architectural forms which arise from it making their own effects. The design of doors, windows and the planes of walls and ceilings come into their own, with results that sometimes provide architectural qualities of a very high order. Where some specific purpose determines the treatment of such an interior, as in the case of the gymnasium illustrated, where the characteristic forms of its equipment are made to play against the background of the large windows, the result can give satisfaction beyond the mere intellectual fascination of expressive function. The wheel has been brought full circle, and we are back again in the interior where the designer is concerned primarily with an architectural organization of mechanical data.

COMPONENTS OF THE MODERN INTERIOR

1 Furniture

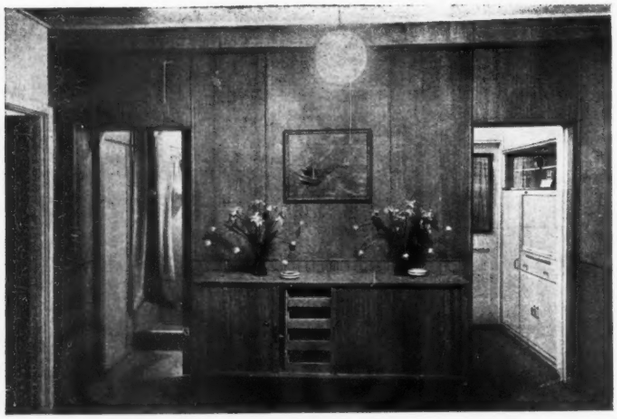
THE furniture of a period reflects the way of living of that period in two ways: directly, by what it is, and indirectly, by the materials it is made of and the way it is made. The fact that new pieces of furniture are invented from time to time, that others cease to exist, is a direct indication of changing social habits. The bar stool was unknown before the twentieth century, and the spinning wheel is nowadays a curiosity. The changing form of pieces of furniture made to serve the same purpose is another direct indication of the contemporary way of living. The high-backed Charles II armchair and the spreading Louis XV armchair show different ways of sitting and of dressing. The material the furniture is made of indicates on a larger scale the social development of the community as a whole. The spread of commerce and of knowledge of the world was reflected in the replacement of the native oak and walnut by imported tropical hardwoods. Modern furniture has yet another change to reflect, perhaps the most important of all. Until the nineteenth century all furniture was made by hand. The change-over to machine production should be apparent in contemporary furniture.

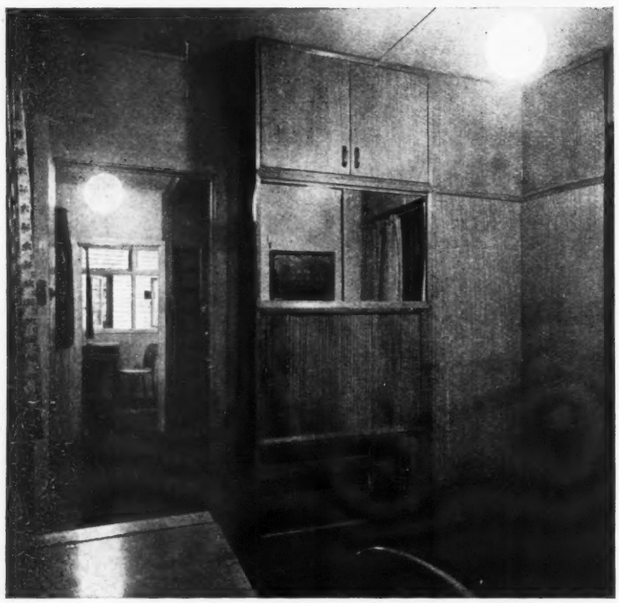
As regards the actual furniture we find in modern houses, we notice a large amount of what is called built-in furniture. Modern methods of construction of houses permit large spans and consequently large rooms. These rooms may be subdivided in more or less permanent ways ranging from curtains to partition walls. Frequent carrying walls are not necessary; the only essential property of a partition is that of insulation. In a group of rooms of connected purposes—bedroom and dressing-room: living-room, study and dining-room: kitchen and scullery—sufficient insulation can often be obtained by cupboard walls. The individual unit of a cupboard wall may be made to serve various purposes. It may, for instance, be fitted with drawers, enclosed with a door as a hanging cupboard, fitted with shelves as a bookcase, or with racks as a crockery store. It is essential, however, that all the units should be of the same size, or of a multiple of the standard size, and should be properly finished both front and back, so that they may be used to open on either side of the partition. It will be seen that they are ideal material for mass production.

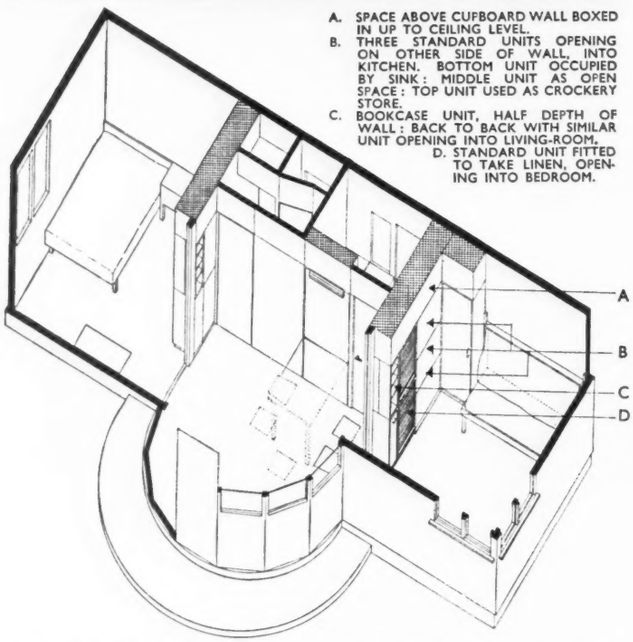
Cupboard walls may be used from floor to ceiling, or, if only visual insulation is required, they may be made to stop short just above eye level, say to line up with the tops of doors. Again, if they are needed only to direct circulation, they may be built up to cill level. But in any case they are made of standard units which are themselves no more than large hollow bricks. Like bricks they assume an importance only when combined with other bricks to make a wall. Such importance is purely architectural. Furniture of this sort has no furniture importance of its own, like a draw-leaf Renaissance table, and is in fact not furniture. It is pre-fabricated building joinery. Cupboard walls are not really built-in furniture, which is immoveable furniture made especially to occupy some unique situation such as a niche at the side of a fireplace. They are mobile architecture. Architecturally their advantage is in their mobility. They may be dismantled and re-erected with comparatively little trouble, and they thus permit that elasticity in the internal arrangement of our houses which would seem to correspond with the informality of our lives. They have the further architectural advantage of giving an effect of spaciousness to a series of small rooms. If these rooms are divided up to eye level by cupboard walls the continuous ceiling will make each small room seem the larger. It is a method applicable to the living-room dining-room study combination of the small flat.

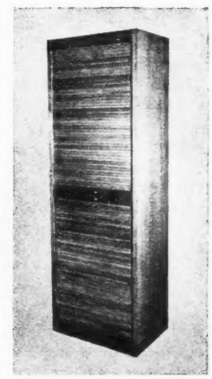
As architecture we must not expect from cupboard walls those qualities we should expect from furniture. As architecture they present an interesting and varied wall surface. As furniture they are dull. It is the job of the architect to arrange these cupboard walls in a way that is interesting architecturally, with a considered relation to the doors, windows and fireplaces, the architectural features of the room; to arrange them in such a way that the spaces they enclose are of good proportion. The furniture designer may be called upon to see that the individual cupboard is properly constructed and is capable of holding whatever one wants to put in it, but the building of these units into walls, the placing of these walls and the consideration of their surface treatment are architectural activities.

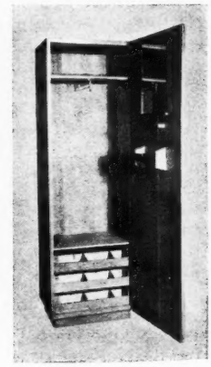
Just as the traditional house is divided permanently into its various rooms, so the traditional room tends to a permanent internal arrangement. The leather-covered sofa and armchairs and the monumental roll-top desk of the Victorian bachelor study were moved once a year at spring-cleaning, and were subsequently returned to their former positions. We now demand that the internal arrangement of our rooms shall be as easily changed as is, architecturally, the size, and even the number, of the rooms in our houses. Much modern furniture reflects the general desire for elasticity of arrangement by its lightness and consequent mobility. Pieces of furniture that were originally designed to save space in a small house or flat, such as the bed that folds up against the wall or the disappearing dining table, are used even in large houses, where one may suddenly feel the need for as large an unrestricted space as possible. Whether a way of living that demands continual change is commendable or not is a question that does not concern the designer; the designer is only to be congratulated on having produced furniture that

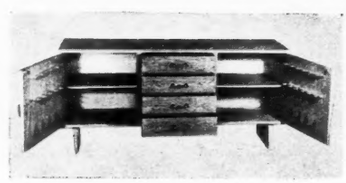












The capabilities of the cupboard wall are illustrated in the bungalow, shown above, designed by Ernö Goldfinger and Gerald Flower for "Easiwork." The axonometric view of the interior, which was slightly modified in the executed design, shows how its sub-divisions into separate rooms are virtually composed of cupboard units. The illustrations on the right show the finished appearance and the internal fitting of some of the units from which the interior is built up.

successfully reflects this contemporary way of living. The designer, however, is not to be congratulated on such works as the elephantine armchair. Streamlining may be appropriate to a fast car designed for a concrete highway. It is no more appropriate to an armchair than to a London taxi, that really functional vehicle.

The insistence on mobility is perhaps the strongest tendency of modern furniture design, apart from the use of cupboard walls. In certain cases the desire for lightness is pushed to excess. A dining table at least should preserve a solid, stable appearance, and a grand piano is necessarily so heavy as to be hard to move. It is a mistake therefore to design a grand piano so that it looks light and easily portable. But mobility and lightness in general are sought after and the search may eventually lead to a style that is elegant and contemporary. The heavy, angular products of the last decade are already at a discount. An excellent use of mobility is in the replacement of occasional tables by trolleys of various kinds. Tro leys are in fact becoming more important. They no longer serve just to remove the debris of a meal and disappear into the kitchen. Drinks may be kept permanently in one trolley in the living-room, smokes and a few books in another. The bookcase itself as a separate but almost immoveable piece of furniture has practically disappeared. Bookcases are treated architecturally as parts of cupboard walls or as entire walls if space permits. Heavy sofas are replaced by *chaises longues* of light construction, sometimes of duralumin. The general tendency to dispose of all separate pieces of furniture that cannot easily be moved has not, in this country, extended to radio sets, but in the U.S.A. radio sets are often accommodated in cupboard walls, or even in a general utility trolley, so that they can be wheeled to the side of an armchair and played softly. This last is rather an exaggeration, as radio sets are necessarily tethered to some electric point by the flex.

Contemporary furniture design has been considerably affected, not always consciously, by machine production. Various methods of working wood by hand have been evolved over a number of centuries. These methods depend for their success on the human factor. The woodcarver knows, by the feel of the wood, when he is working with the grain and when he is working against it. He can always change the direction of his cut and arrange to work with the grain as much as possible. The profiling machine is insensitive to the feel of the wood. It treats wood as a material of even, homogeneous consistency, which it is not. Wood is a fibrous growth, the fibres being arranged in a way that is neither haphazard nor as strictly geometrical as the planes of cleavage in a crystal. The fibres have a general direction, but they are not accurately aligned. A machine cannot be aware of changes in the general direction, as will be appreciated by anyone who has seen a piece of machine-planed African mahogany. No more can a machine take into account the difference in hardness of one part of a plank from another, although the same plank may contain both knots and sapwood. It is customary to say that a machine does the work of such and such a number of men. In fact, a machine cannot do the work of one man. It does work of another

kind. A machine can no more reproduce the surface of a piece of eighteenth-century french-polished mahogany, or late eighteenth-century satinwood, than can a piece of Grinling Gibbons carving be reproduced on a profiling machine. Even the modern knife-cut veneer does not give the surface of the old saw-cut veneers. The fibres are so distorted when they are cut that they continually rise up during the process of polishing, and the polisher complains that he cannot get the same depth of surface. Machines can imitate more successfully the hand methods of construction, which allow for the expansion and contraction of the fibres, than the hand methods of surfacing, although here again their success is not altogether unqualified. The legs of Windsor chairs used to be split from the tree with iron wedges, to ensure that the direction of the leg followed the direction of the fibres. Modern chair legs have been known to snap, disclosing a grain that is considerably inclined to the direction of the leg. The machine saw is insensitive to the way of the grain.

Modern furniture design has taken some notice of the capacities and incapacities of the machine. Cupboard walls, of mass-produced units, are essentially a product of the machine era. The fact that they are walls excuses them for faults of surface that would not be permissible in furniture. The complete suppression of woodcarving shows a realization that this is necessarily a hand method of decoration. We can ignore the disastrous little pieces of pressed carving applied to bedsteads in Tottenham Court Road. French-polishing has been largely replaced by semi-matt surfaces such as wax polishing, and a great deal of attention is given to painted and sprayed furniture that successfully hides the faults in the surface of the wood. A highly polished surface of reasonable quality is obtained with clear cellulose lacquer. The lacquer effectively fills the pores of the grain and dries extremely hard.

Some methods of construction of modern furniture also show an appreciation of the limitations of machines. The invention of plywood, laminated board, blockboard and various boards of hollow construction represents a serious attempt to make of wood a material of homogeneous consistency such as is demanded by machines. The cellulosed, bent plywood armchair is a product that takes into account both the nature of machines and the demand of contemporary living for lightness and mobility.

The requirements of machine production are also studied in the use of materials other than wood, of naturally homogeneous consistency, such as the metals, glass in all its forms and the synthetic resins. Furniture designers have taken advantage of the light alloys and of the various stainless steels but their use seems to be limited as yet to structural members, such as chair frames, table legs and bedsteads. Steel panels are used in office furniture, but modern domestic furniture does not yet present large metallic surfaces. Glass is now on the market in transparent, translucent, coloured, opaque and mirror forms. Various types of fortified glass are also obtainable. Glass surfaces may be used in conjunction with wood surfaces to give the highlights no longer possible with wood, without altogether sacrificing the warmth and colour of wood. The same also applies to the combination of wood and metal, but the combination of glass and metal tends to be too hard and brilliant except in small pieces of furniture, such as a small trolley.

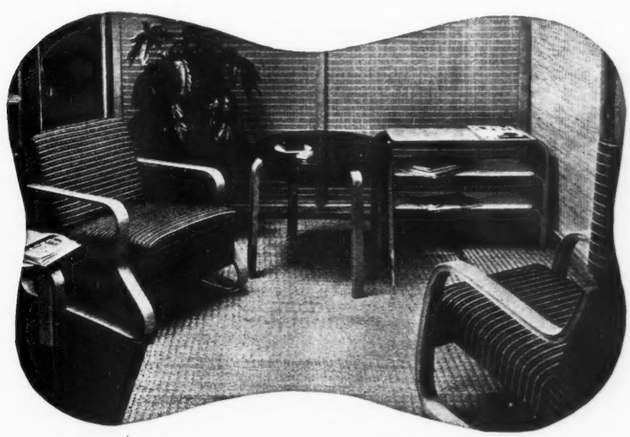
The synthetic resins offer an almost unexplored field of research to the furniture designer. Apart from a few tentative experiments with bakelized paper stuck on to wooden table tops the synthetic resins seem not yet to have penetrated beyond the radio cabinet stage. While it is true that manufacturers are unwilling to experiment with very large objects, owing to the enormous cost of making a large mould and a press capable of exerting a pressure of one ton weight per square inch over a large area, and owing to the difficulty of bakelizing more than half an inch of thickness, still there is no reason why drawers, for instance, should not be moulded. They could then be built up into chests in a wooden or metal carcass. Moulded drawers would be an admirable component of the cupboard wall.

The most distressing aspect of modern furniture is its cost. Good quality furniture costs as much now as it ever has—that is to say, to as small a proportion of the population as have ever had good quality furniture—and cheap modern furniture is of a worse quality than has ever been known. The reason for this state of affairs lies in the misuse of machines. By far the majority of machine-made furniture is made to imitate hand-made furniture. Machines are thought of as cheap substitutes for hand labour, and their products are disguised, as far as is possible, to resemble the products of hand labour. The process of photo-printing a series of oak panels on to a plain sheet of birch ply is typical of the lengths to which manufacturers will go to conceal their use of a rational machine product. The result of this attitude is a distrust on the part of the public of all machine-made furniture: naturally the photo-printed oak does not look so smart when it has been chipped off to disclose patches of white birch underneath. This distrust is encouraged by the makers of hand-made, or part hand-made, furniture, who claim that only their products embody the high standards of traditional British craftsmanship. They make this an excuse for charging very high prices, while in fact they offer furniture which, though apparently modern in form, is merely old-fashioned in spirit. For hand-made furniture does not make use of the contemporary method of production by machines, nor of the materials suitable to this method of production. Only when it is realized that there is nothing to be ashamed of in this method or in these materials will contemporary furniture pass beyond its experimental stage. Only then will mass-produced furniture of an acceptable standard of quality become available to the public at an acceptable price.

In conclusion, it is perhaps worth while to mention that antique furniture can be used effectively in a modern house. The reproduction of antiques is, of course, a practice to be deplored, if only because it represents no new attempt to solve a problem, but there can be no objection to mixing styles. Indeed, to live in a room in which everything is of the same style, whether "period" or "modern," is to live in a museum. Individual taste will decide which of the period styles can best be incorporated with our own, but just as we feel no objection to an El Greco hanging in our living-room, so we should feel no objection to a set of Sheraton chairs surrounding our dining table. The only criterion in the choice of antique furniture is whether the purpose for which that furniture was made is a contemporary purpose. We still dine in much the same way as our eighteenth century ancestors. But a spinning wheel is perhaps best mounted on a little pedestal and covered with an oval glass dome.

DAVID REEVES

"The combination of glass and metal tends to be too hard and brilliant except in small pieces of furniture, such as a small trolley." The above example was designed by Marcel Breuer.



In contrast to the tendency to incorporate furniture in the architecture of the domestic interior in the form of "built-in" furniture is the extreme mobility of free-standing pieces. This is exemplified in the group of "Finmar" chairs and tables illustrated above.

2 Textiles

TEXTILES are at the cross roads. Empire and Victorian houses are coming down and going out of fashion, while Empire and Victorian fabrics are going up and coming into fashion. Do architects realize that we are rushing backwards? Do they know that despite their courageous and patient perseverance with the design of new houses for a new age and mode of living, that those inhabiting these new dwellings are scrambling back to just those standards of design from which contemporary architecture has but so lately rescued them? Yet this is the case where fabrics and furnishing are concerned. Whence comes this contradiction? How to stem its advance? These are problems not only for the furnishing fabric manufacturer and the distributor, but for the architect, unless the latter's aim and work are to be largely nullified.

It may be thought that the Paris Exhibition afforded an accurate

guide to the prevailing general style in furnishing, but this in fact is not the case. It certainly provided no such indication with regard to the market trend in Great Britain.

As regards architecture, irrespective of more specific prophecies and even of nationality and political creeds, one salient fact emerges, namely that there is to be no compromise with or return to Victorian, *Art Nouveau*, or even Empire standards of æsthetics. There is no turning back; the recent exhibition moved general architectural concepts forward, as surely as did the recent Brussels exhibition epitomize what had been developed since the Paris Exhibition of 1925. With furnishing textiles, however, one could detect no such parallel advance as was apparent in the external forms of the buildings in the furniture and treatment of the schemes of interior decoration. With one or two exceptions, the continental textile manufacturers appeared to be marking time and playing for safety with rather dull plain cloths, and there was little or nothing new in figured fabrics. I can say quite definitely from first-hand knowledge of the market, that though there were some very enterprising exhibits at the British Pavilion, they were not truly symbolic of the general trend of furnishing textile design in this country at the moment. Period reproductions were debarred by the rules of entry, so these did not appear, and the casual observer obtained, in consequence, the impression that contemporary design was really representative of conditions in the home market.

The first stimuli of the Paris Exhibition of 1925 and the subsequent arrival of *Rodier* and equivalent German fabrics have paled off. The excitement at the sight of the first houses and public buildings, constructed and furnished in the contemporary manner, has ceased to be an incentive for parallel re-thought and parallel research in the production of the interior counterparts to the new external forms of architectural design. Abroad, lack of material and financial resources and aggressive political repressions constitute at least an excuse, if not a reason, for lack of effort, but in England no such convenient excuses are at hand. Fundamentally, of course, the cause of stagnation in design is stagnation in the minds of the designers. In England the retrogressive line of least resistance is due to different considerations than those which exist abroad. These can be roughly summarized as follows:—

(*a*) Certain designers are creative and contemporary minded, but the producers and distributors of their designs are not. Most of the executive positions in regard to production and distribution are still held by those who worship the tenets of former generations.

Those who have the power have not the will to change, or even seek to change. The same hoary champions of Queen Anne and Victoria can never, and will never, even for mercenary gain, be capable of sustained endeavour toward the creation of anything that would necessitate an attempt on their part at *new thought*. They are prepared to accept, when to the advantage of their own physical comfort, the result of others' new thought, but not to re-think with them, or understand their attitude. Hence it comes about that the majority of those mainly responsible for the production and distribution of furnishing fabrics will have an up-to-date radiogram and think they are going forward, but not up-to-date curtains, because they think it is going backward to use "modern" when they could have Empire.

(*b*) The second contributary cause to the present absence of contemporary designs and return to the reproductions of outworn standards is the swift and steady drainage of interest away from the home, home life, house-pride and the really valuable heritage of domestic culture, which is one of the inimitable virtues of the English character, and which has always earned respect: in short, the motor car, the Road House and the pseudo dart-throwing and public house fraternizing by those who, until recently, took a pride in entertaining within the confines of their own well-kept property.

(*c*) The third cause of stagnation in design in England, is due to the English insularity and liability to copy, rather than develop, the ideas which it receives from the continent. It is also due to the mental apathy and the oppressive weight of custom which characterizes the human mind in general.

Englishmen particularly live by custom. Custom is their Criterion in dress, in morality, in religion, in philosophy and hence in architecture and in interior decoration, right down to its detailed components, such as textiles. The greatest custom is that man shall not think. When a Le Corbusier or a Gropius unfetter themselves from certain of the bonds of custom, which have been so willingly borne by lesser minds, there follows a general unfettering. But what is liberation for the discoverer may be greater slavery for him who follows. For him, the former's discovery and realization is but the signal for greater enslavement to a new custom. There is a rush to commercialize and capitalize the discoverer's discovery. The blind, unquestioned, un-self-

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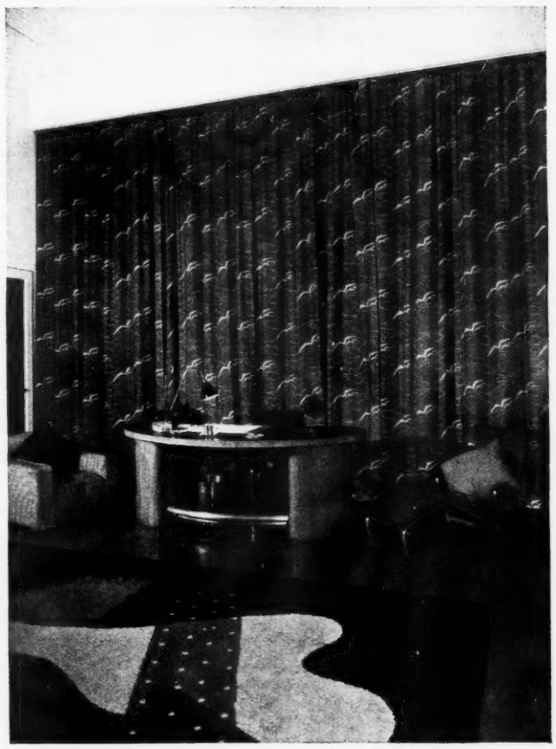
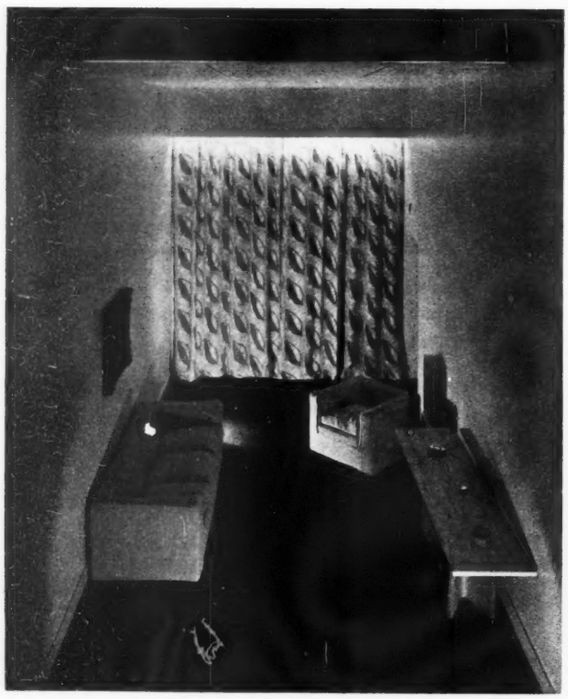
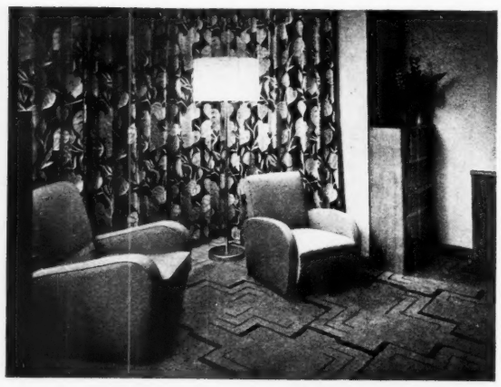
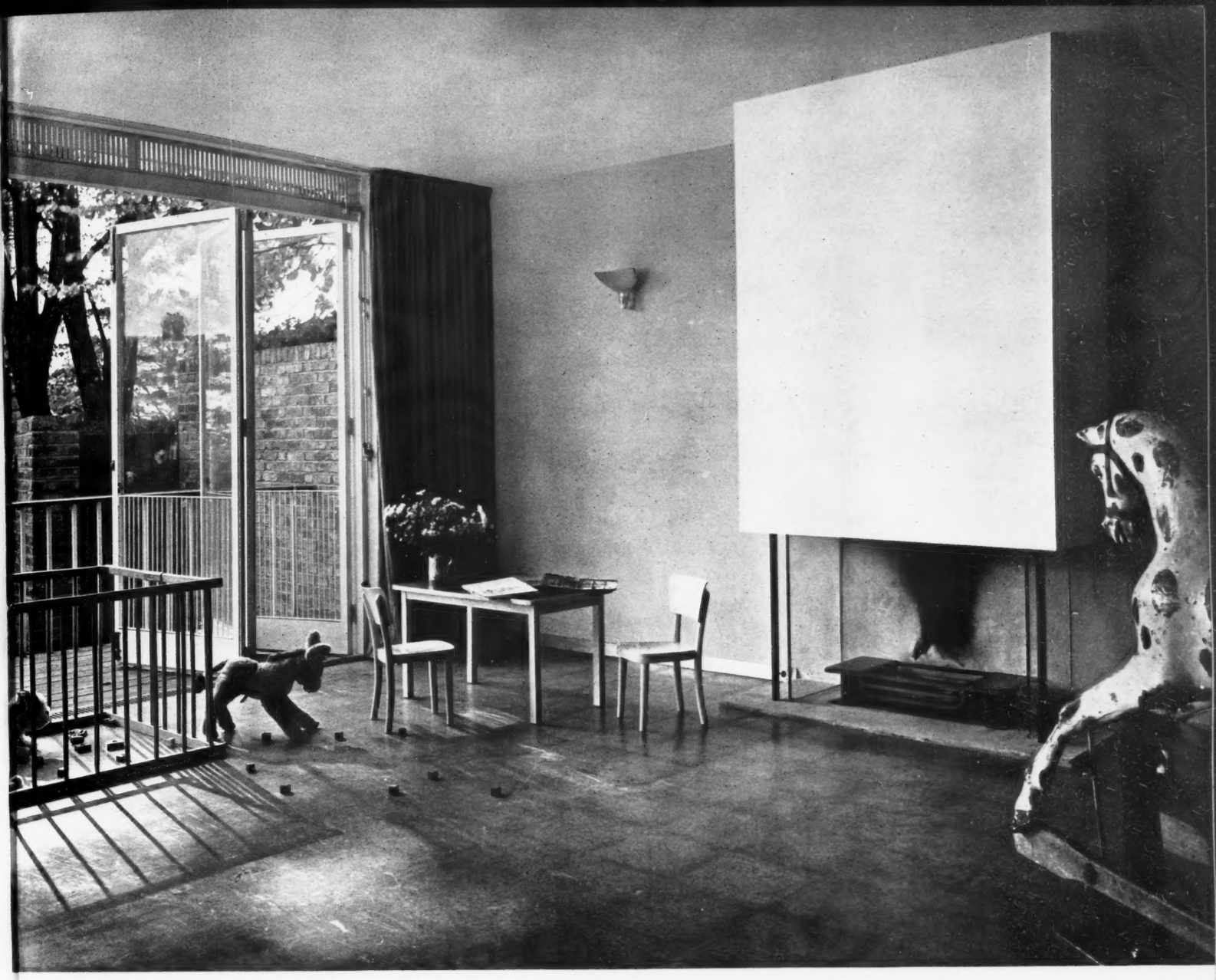


Above, the study in a house in Hyde Park Gardens, designed by Duncan Miller. Architect, D. Pleydell Bouverie. Covers are dark brown and white, cushions navy blue, curtains grey-blue printed white and the floor grey. The rug is dark blue, rush, pale blue and white.





Left, the sitting-room in a house in Hyde Park Gardens. Walls are cream, the carpet nigger brown and the thick wool covers a bright yellow. Right, a sitting-room furnished by Gordon Russell, with tufted carpet and curtains in nigger brown and pastel shades. Covers are in blue matt satin: the cotton curtains in pastel shades on a blue ground.



RALPH TUBBS
ARCHITECT

A NURSERY

The design of this nursery in a house at Barnet (also illustrated on pages 256-7) relies for architectural quality on well defined contrasts in its finishing materials: white matt walls, cork floors and dark toned curtains. These provide a good background for the clear cut shapes and bright colours of the nursery furniture.

Detail Plates

On this and the following pages are a series of plates, intended mainly to show those detailed effects which cannot normally be appreciated from the general views which comprise the body of this issue. Their chief importance lies in showing the part played by the different textures of surfaces in the final effect of the interior.

PAKINGTON AND ENT-HOVEN, ARCHITECTS

A LUNCH COUNTER

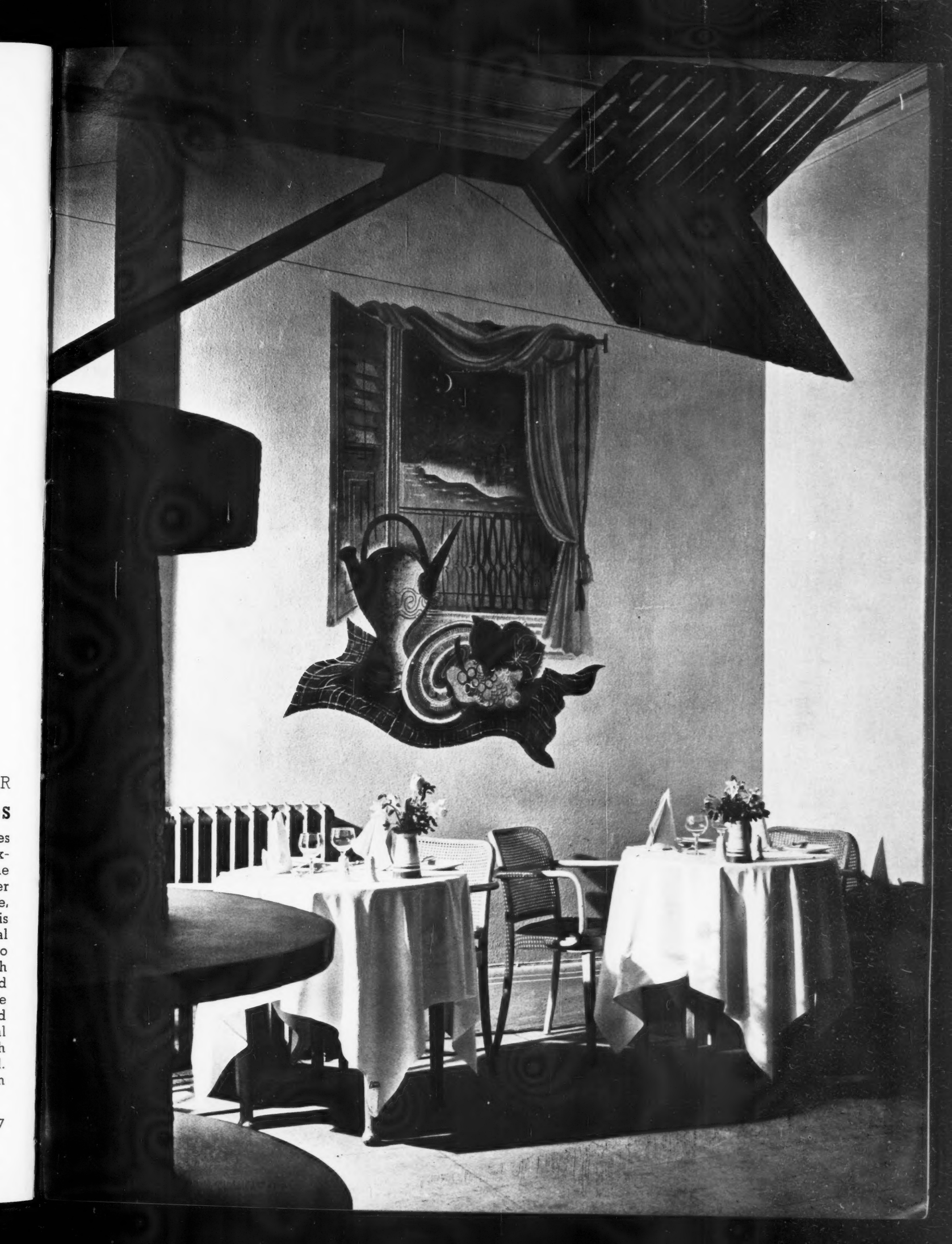
The particular interest of this lunch counter in a restaurant in Regent Street is that the architects were largely responsible for the design of the utensils and equipment which is seen in use on the counter, as well as of the room itself. The finishing materials are: sycamore veneer for the doors, stainless steel and hide for the counter stools, and linoleum for its top.


EXIT

HANS AUFSEESER

MURAL PAINTINGS

Contrasts between two types of interior decoration are exemplified in this corner of the Majorca Restaurant, Brewer Street, London. The first type, that of surface decoration, is represented by the mural paintings which are applied to a wall covered with rough paper and afterwards painted a light stone colour. The second type is represented by the built-up architectural features, an example of which is outlined in the foreground. The architect was J. Duncan Miller.



OLIVER HILL
ARCHITECT

A HAT SHOP SHOWROOM

The value of textured surfaces set off by mirror glass is well shown in this view of the "Dolores" hat shop in Beak Street, London. The walls and ceiling are lined with a specially printed paper, the general tone of which is a gun-metal colour, fixed horizontally with wide spaced joints. The furniture is upholstered in vermilion leather: the table top is of one inch polished plate glass with chromium supports.

WELLS COATES
ARCHITECT

A MODEL KITCHEN

The effect of precise detailing and well-finished surfaces and the part they play in the "functional" interior is well illustrated in the design of this small service kitchen in Lawn Road Flats, Hampstead. The cupboards are of enamelled plywood with handles covered with baked synthetic resin. The bench tops are of cellulin.

(Continued from p. 294)

realized acceptance of the pioneer's discovery appears on all sides, breaking out like any other rash from non-digestion. It is this lack of re-thought which composes the sand on which the structure of fabric design at present rests so insecurely.

A herd of sterile opportunists have rushed upon the already chaos-strewn scene, and added to its complexity. They did not pause to tap the roots of contemporary needs. They saw a market as an outcome of new architectural concepts and rushed to make something that they hoped would " go with it "; but they did not find out and they did not care where the pioneers were trying to lead them.

Not the least factor in this tragic retrogression is that the speed of modern production methods is so swift, and the endurance of modern materials so long, that generations are doomed to suffer the effects of this willing return to the incongruous, and to live in bastard Le Corbusier flats with pseudo Jacobean curtains. Where Speed and Plagiarism are gods the devil's disguise is indeed complete, and he can rest on his laurels for a long, long time.

We are, however, in a new age: an age prolific in new inventions, new materials, and characterized by strangely different conditions of private as of public life.

Fabrics are accessory decorations to architecture. The design of furniture and furnishing fabrics must be compatible with the architectural features it accompanies, unless the furnishing of contemporary buildings is to become a puerile mockery of their exteriors.

It is futile to suppose that the present generations who have before their eyes streets lined with posters designed in a modern idiom and swept by streamlined cars, and owning flats with wireless and refrigerators, will forever be content with Victorian standards of interior domestic design. We must contrive, therefore, that they see intelligent presentation of contemporary alternatives, and unless total chaos is to prevail, endeavour to discover some harmony of new æsthetics. It is here surely that the architects' function can be very valuably extended. The first impetus to contemporary design in fabrics came to this country some ten years ago, through the developments in architecture on the continent. I cannot help feeling that if textile design is to advance, and keep pace with what is consolidating in architecture and in other arts, that the reiteration of this impetus must come again from architects. That architects may more fully appreciate the value to themselves and the public of providing this new clear lead as to the direction they would wish their furnishing accessories to take, it may be useful to assess the advantages that result from the production of contemporary furnishing designs. Those surrounded by a heritage of antique furniture, and its accompanying beliefs, all too often disseminate a wholly false conception of present-day craftsmanship and present-day designing.

The reproductions of damasks and tapestries from former periods and other countries, apart from their incongruity in modern surroundings, are usually very inferior, as works of art, after adaptation to the widths and technical requirements of modern power looms. Usually they are adapted by draughtsmen, who are incapable of first-class, original work, and who distort them almost out of recognition. The nature of the classic originals, intended for hand-woven silk, do not admit of much scope for employing the new resources in yarns or spinning that are now available, and the final product is utterly dull and uninspired, except by the most illogical and sentimental associations. Compare this standard with what, for the same price, one can obtain by the collaboration of really resourceful craftsmanship expressly interpreting with a wealth of new media and technical resources the creative work of leading contemporary artists.

Some of the foremost artists of today are now designing for fabrics. The work of such artists often sets complex problems for the producer of the cloth, but with sympathetic interpretation the result is good design and colour, variety of weave, texture and yarn, combining to make a cloth with durability and often guaranteed-fadeless dyes. Well-interpreted fabrics by such designers represent altogether better value than indiscriminate copies of obsolete French and Italian damasks.

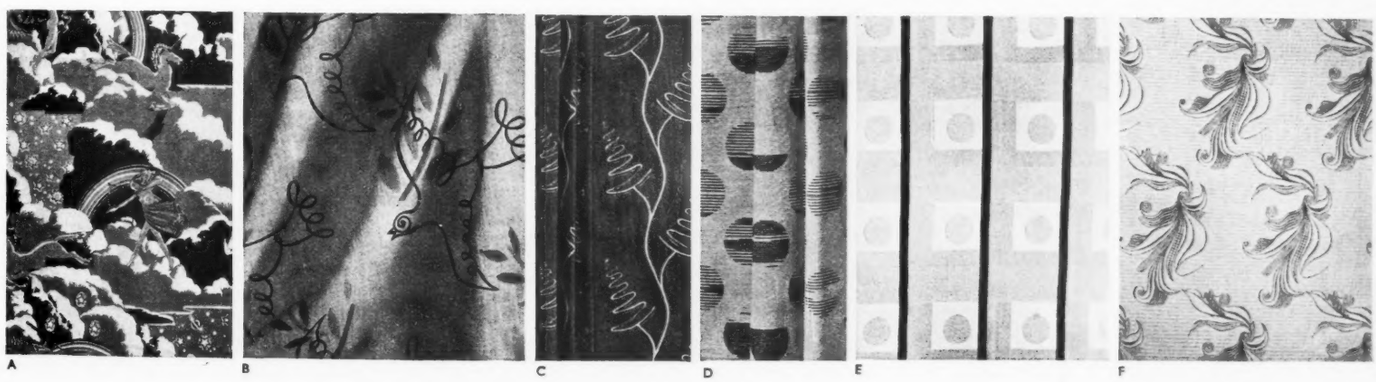
Good and original design and sensitive craftsmanship are the result of qualities in a man that no one at any period can legitimately deride, but these qualities are not necessarily defunct, or restricted to designers of former centuries and other countries. There is good design and good craftsmanship today in this country, if only the public would realize the fact, and cease continually to impose outworn standards as criteria.

The employment of modern designers, moreover, keeps competition alive and fights off the threat of interest being diverted into less productive channels. It makes people think for themselves, instead of accepting blindly the criteria of their forerunners, and creates a harmony between the present mode of living and the domestic background.

It should be emphasized that the average much smaller dwelling space

A study furnished in oak by Gordon Russell. Curtains are in brown and off-white Welsh tweed.

Below, a series of fabric designs. A, "The Pleiades," a chintz by Bernard Sleigh; B, " Ararat," by Ashley Havinden, on coarse off-white linen in black, grey and green; C, " Stroma " and D, " Sunbury " cloth, a circle design in rayon and chenille; E, by Ben Nicholson and, F, by Hans Aufseeser.



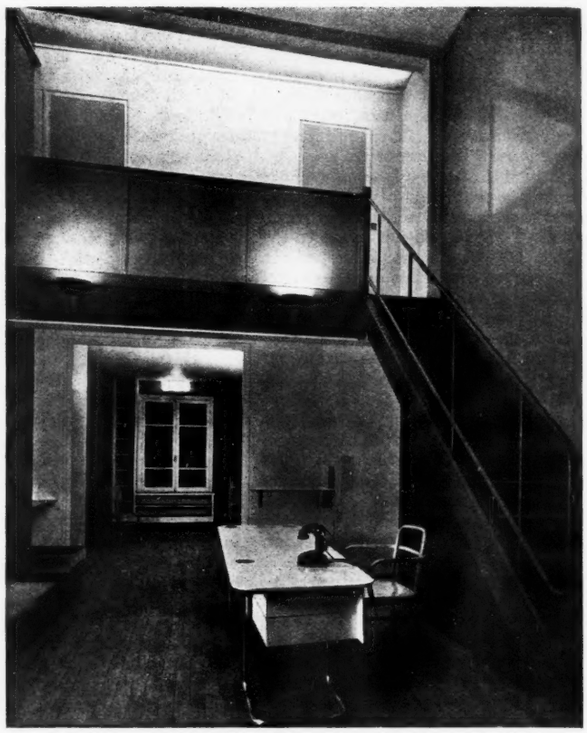
A B C D E F

of today in itself means less total yardage and expenditure, but that the curtains and coverings assume, in consequence, greater significance and require more careful choice.

In this matter of equipping and decorating the modern home, and in choosing fabrics for this purpose, let us endeavour to face facts, and see what it is that we desire and why we desire it. We may then perceive the right place and perspective of genuine ancient works of art, of reproductions and of the best contemporary designs interpreted by modern machinery. In different times and different countries the relative importance of certain qualities in fabrics for interior decorations have varied. There have been times and places when hard wear was of primary importance, others when texture and a sense of comfort and repose, and yet others, when colour and design were leading considerations.

Let us think these things out and then encourage living designers to live, not copyists to breed. I think then that there will be less querulous hankering on the part of those with modern flats to have them decorated with cloth designs, originally intended for 17th century Italian palaces or the Chateaux of Ancient France.

ANTONY HUNT



Three distinct types of lighting are exemplified in the Studio in Paris, above, designed by Ernö Goldfinger. The balcony face is lit by a standard type of reflector, the gallery by fittings behind the beam and the dining-room beyond by a special lighthouse type diffuser.

3 Lighting

LIGHTING has advanced a long way since the days of the centre ceiling fixture, with the table beneath piled with books, papers and sewing, the family grouped around and the rest of the room in forbidding darkness. It has become a component part of the modern interior. As such it is thought of not only in terms of practical demands, but as an integral part of the decorative scheme. If however the lighting fails in its technical details and execution it fails as an element in design. The possibilities arising from the harmonious blending of these two factors, the practical and decorative, have been recognized by the lighting specialists of today, with the result that the character of the modern interior is vitally enhanced, if not actually determined by lighting considerations.

As suggested in the opening sentence, lighting and furniture arrangements are closely dependent upon each other. Not to place too great an emphasis on the all-important feature of lighting, let us at the same time recognize that there are other causes, both direct and indirect, relating to the disposition, arrangement, and design of furniture, fabrics, murals, pictures and all the "trivia" contributing to the furnishing of a home. But there is one cause in particular, fundamental in its impact and influence. In the past few years, house decoration has undergone a tremendous change because of the widespread enthusiasm and demand for more air, more light, and more space. There is no more of the crowding together of furniture and fabrics with much æsthetic waste and loss of opportunity in revealing fine texture, colour and design. In the very recent past "streamlining" was the order of the day and one is sufficiently familiar with its results. However, we now seem to be stabilizing forms of designs whose effects are at the same time soft and rich, yet unencumbered and dignified. Designers in all the arts and crafts have worked to this end.

It is difficult and beyond the purpose of this discussion to say where, when and how this transformation began. Has lighting become so flexible and important because chairs have become more comfortable and inviting, or vice versa? Have fabrics and their use become more dynamic because we can light their subtleties, or vice versa? Has the entire atmosphere of the modern interior become lighter and cleaner because modern lighting can and will expose all corners, or vice versa? It is sufficient to say that this interrelation and inter-dependence does exist, and that the impulse beneath it is too deeply buried in human needs, demands and caprices to be successfully extricated here.

For whatever reason then, lighting plays a most important part in the home. Every element of house decoration can be given its fullest expression. Greater emphasis can be laid on details, thus giving full identity and value to separate objects, co-relating each one with the whole interior. To revert to the subject of lighting in relation to furniture. An easy chair, for example, is given fuller value and an appropriate and pleasing lamp is made an integral part of its arrangement. This extended use of lamps has necessarily resulted in fresh efforts in finding new materials for lamp shades. There seems to be no end to the diversity of materials used in this field, making for a greater harmony between the individual lamp, chair and the room as a whole. Thin plastics are being successfully used and have the advantage of being easy to clean; not only shades, but bases keep to the feeling of modern design.

With the tendency of contemporary furniture to be low, the position of lamps is so governed. In this way much of the wall space is left exposed for possible decoration by murals or fabrics. A most satisfying ensemble consists of a wall decorated in this way with a sofa placed against it, at either end of which are lamps suitable for reading as well as for illuminating the wall decoration.

Indirect lighting plays an important part in interior decoration, emphasizing an effect of space and enabling a ceiling pendent to be dispensed with. Floor standards are now equipped with correctly designed reflectors which throw the light towards the ceiling and give a diffused light. It must be borne in mind that this is not a warm intimate illumination, and therefore should be supplemented by semi-direct light provided by table lamps. Indirect lighting can be obtained not only by the use of floor standards, but from concealed sources on walls, ceilings, or from the tops of furniture, such as tall bookcases.

Left, a living-room in which indirect wall lighting is combined with a standard light for reading. The fireplace was designed by Sigmund Pollizer. Right, a good lighting for the dining table. The furniture is by Messrs. Heal.

Charming effects are achieved by lighting window curtains, reanimating both texture and design, and bringing them into greater force as decorative accents. Again there is the possibility of obtaining enchanting effects by bringing light from behind a transparent window material, or by concentrating a pool of light on an arrangement of flowers; great care and discrimination is necessary in selecting and applying any one of these effects.

The urge for more light in the home has found many new uses for glass; it has become a material for furniture and furnishings, for chairs, tables, screens and etched panels. Filtering light through glass provides a transplendent atmosphere.

Since each room represents a particular function in the home, it is appropriate therefore to discuss the demands made upon lighting in individual rooms to ensure a complete consideration of the interior. The living-room is undoubtedly occupied more than any other part of the home; it covers a variety of activities, such as reading, sewing, card-playing, conversation. It covers, therefore, activities which demand utilitarian lighting and those which require purely a pleasing effect to be incorporated in the decorative background.

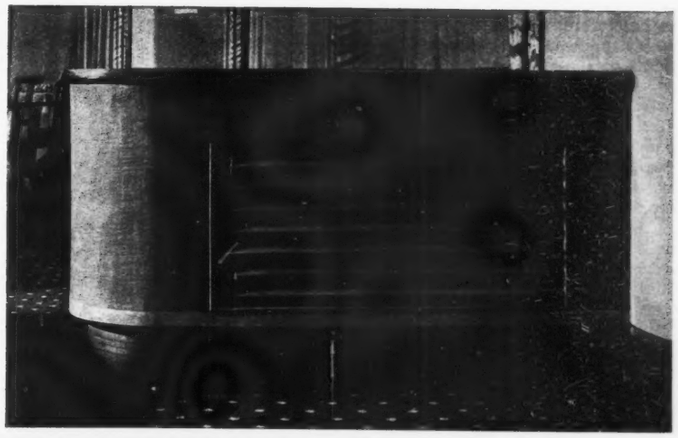
The dining-room presents an interesting problem. Here the main focus should be upon the table, the surroundings subdued in contrast. The table has, in most instances, a fixed position; this indicates the position of the light so that special arrangements may be evolved whereby the light emanates from two or three small holes in the ceiling, confining the light to the table only.

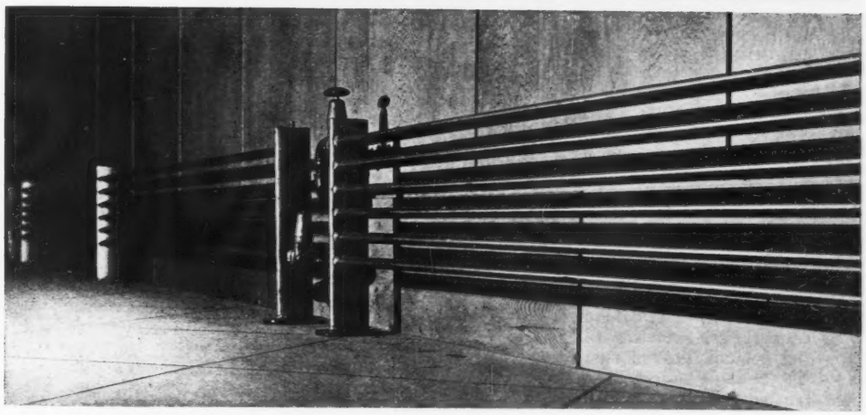
The bedroom requires fundamentally a light for dressing and a bed light for reading or some emergency purpose. Interesting things are done by incorporating lighting devices in the actual furniture; for example, bed heads are an excellent setting for a reading light. In this way flexibility of modern lighting has done much to economize space. Once the essentials have been treated a number of charming effects can be achieved by making the dressing-table, for instance, the centre of luminous interest.

In the bathroom, the use of mirrors and lighted glass panelling may form the basis of the bathroom design, as in the example illustrated on p. 232.

Great importance must be given to the fact that lighting is inherently bound up with the life of the home. It has become a science that ensures our well-being, and performs an essential part of the architectural and decorative whole.

WALDO MAITLAND





Examples of heating elements incorporated into the design of the interior are given in the radiator fitting, top, in a restaurant in Regent Street designed by Pakington and Enthoven, and in the tubular heater, bottom, in a shoe shop in Ealing, designed by Clive Entwistle.

The mobility of the heating apparatus is an important consideration made possible by modern methods of heating. The sitting-room, above, designed by Marcel Breuer shows furniture grouped round a specially designed electric heating element.

4 Heating

Like the flat roof, present-day methods of heating give the designer a greater degree of freedom, but there the resemblance ends, for, while the flat roof is a perpetual excuse for endless æsthetic arguments, heating is more or less taken for granted, it being assumed that any space, no matter how awkwardly shaped, can be quite adequately heated by one, or a combination, of the generally accepted heat sources.

A good plan roofs well: every experimental student trying his first flat roof scheme has been accused, by implication, of shirking a part of his problem. To which he retorts that, if the flat roof frees him from the tyranny of awkward intersections and the worry of trusses which insist on coming just over the top of the longest window span, why not? So too with heating. A central installation with a single boiler and flue may be an easy way out of the difficulty, but why not! if it does away with the plan limitations imposed by fireplaces back to back on an internal wall and bundles of flues sweeping here and there and pulled this way and that for the sake of a neat stack at exactly the right point of the ridge?

Technical advances have made it possible to apply exactly the right amount of heat, either in convected or in radiated form, at any point at which it may be needed, and for this reason it is no longer necessary for the fireplace to be the focal point of the room. Sentiment is still reluctant to abandon the coal fire, at any rate in the living-room, hence presumably the imitation flickering coal effects of some present-day electric fires; and here it may not be altogether inappropriate to suggest that an artificial flicker can be almost as effective as the genuine article; for in at least one London hotel it is possible to witness daily the spectacle of well-upholstered gentlemen warming their coat tails with every semblance of satisfaction in front of a fire which contains only a single forty watt lamp.

With a proper thermostatically controlled heating system a separate fire cannot be logically justified as being necessary for comfort, but it is retained for sentiment's sake, as has already been suggested, and also to give an extra fillip of heat in exceptionally cold weather and to provide a *visual* impression of warmth which can give the visitor, as we have seen, as great a sensation of comfort as quite a number of concealed radiators.

But, assuming a central heating system in any house costing more than £1,500, the fireplace can be almost anywhere, its position being determined after the furniture lay-out of the room has been planned and

not, as heretofore, arbitrarily fixing a group of arm chairs and settees half way down one wall. Almost any modern small house plan serves to demonstrate this argument, electric fires often being built into the ends of bulkheads running out at right angles to the wall, so that the heat source is out in the middle of the room. Even so, the most sensible electric fire is probably the free-standing type which can be moved at will to any part of the room; not everyone, admittedly, likes the trailing flex, but it seems a pity not to make full use of the extreme portability of all types of electrical apparatus.

Generally speaking the most important change in heating practice is an all round tidying up of all kinds of apparatus. Fires, both gas and electric, after the first misguided fumblings with wrought iron, have become simple and efficient, though there is still a considerable amount of the "artistic" or "moderne" design intended presumably for the speculative builder. Much the same may be said for slow combustion stoves.

Radiator manufacturers, after the cabriole legs and the applied fleurs-de-lis, evolved a clean type for hospital use, and these were seized upon by architects for use in the private house. Since radiators are mainly convectors, the final step of putting them behind grilles, or behind flush panels with holes top and bottom, produces no serious loss in heating efficiency, and the result can be made to fit neatly into almost any scheme of decoration or built-in furniture and shelving.

Radiant panels, in floors, walls or ceilings, are a comparatively recent development and, since they are invisible, have no early horrors to live down. From the design point of view they probably give the architect greater freedom than any other type of heating, and they can be arranged for use either with hot water or electricity.

At the other end of the system there has been a very noticeable clean-up of boiler design, and oil-burners and automatic stokers simplify planning in the service area of the house. This clean-up has been carried to greater lengths in America than it has in this country, but it is, none the less, quite possible to obtain a boiler which can easily be kept clean and which need not disgrace a well-fitted kitchen.

Combined heaters and air conditioners have not, as yet, achieved any great popularity in this country, very probably because the price is still rather high. Only one of those on the market can be said to be well designed, and even then the space taken up by it is fairly large: inevitably so, since there is a good deal of apparatus to be arranged inside it. Should the general public show any signs of wanting air conditioning in more than one room it is probable that the best solution will be a central conditioning plant, even though the necessary ducts may be rather awkward to arrange. But whatever method is finally adopted, it is safe to say that the result will be as invisible and as flexible as the present methods of central heating.

PHILIP SCHOLBERG

5 Flower Decoration

Since I have been asked to write an article about the decorative use of flowers for the Architectural Review I have been thinking what a lot of things have happened in a short space of time. Here are flowers being taken seriously, planned for, considered, regarded as valuable decorative materials, and I look back and think how short a time it seems since they were used without any such consideration, set about in little vases among unrelated objects in overcrowded rooms; chosen often with an eye to current fashion, or with a sort of snob-money-consciousness, and always the choice a little controlled by convention; and now today they are fast becoming of real decorative importance.

The very way in which we use and regard them now is different. They have become a decorative medium, like an artist's paint or a sculptor's clay, not just sentimental tributes or something to cheer up an empty fireplace or to hide an ugly stair rail.

To trace the reasons of the change would involve too much history; the effect of the War on gardening allotments revealed to many their Adam's heritage and gave them a taste for gardening which they have not since lost: the freedom of women to exercise their taste in backgrounds and the release from convention which so often raised barriers to one's ideas in decoration. Today if a house or a room or a vase of flowers is beautiful, that is enough. In this new spaciousness many people have found the happiness of self expression.

I think the salient points in the use of flowers today, are these:—

1. We use flowers, leaves, fruits, vegetables for their intrinsic qualities of shape and colour without having regard to the categories into which they have been put. We mix the produce of kitchen garden and orchard, hedgerow and flower garden, referring only to the standard of suitability and beauty.

2. A flower group is considered and arranged as an individual object of beauty and is placed in a position where its qualities may be seen. We no longer consider a room is "well flowered" by being filled with a number of small vases.

3. We use flowers to accentuate the salient features of a room, not to hide its faults. We may heighten the colour scheme of its walls and hangings, echo the curve of a niche or an arch, or emphasize a note of colour in a picture or a cabinet.

In the late Norman Wilkinson's house were two small niches holding alabaster urns of simple and classic shape. When he filled these, the flowers were always massed formally, as though they formed a lid to the urn, and the curve of the flowers repeated the arch of the niche. I give this as an example of flowers used sculpturally.

A particular object of beauty in a room, a picture or a tapestry perhaps, is often the guide to one's flower arrangements. A bowl of brilliant reds near the picture of a man in a red coat, a group of greens and reds near a tapestry of similar colourings, will not cut across existing beauty, but will bring it to life, and each, the picture and the flowers, enhance the other.

There are three conditions without which flowers cannot look their best; a good background, effective lighting and a suitable vase.

Contemporary decoration often provides the first two conditions, but many houses, equipped luxuriously in other details, have inadequate supplies of vases. A few glass accumulator tanks and fish bowls and some ornamental and cut glass vases are expected to do service for all sorts of flowers.

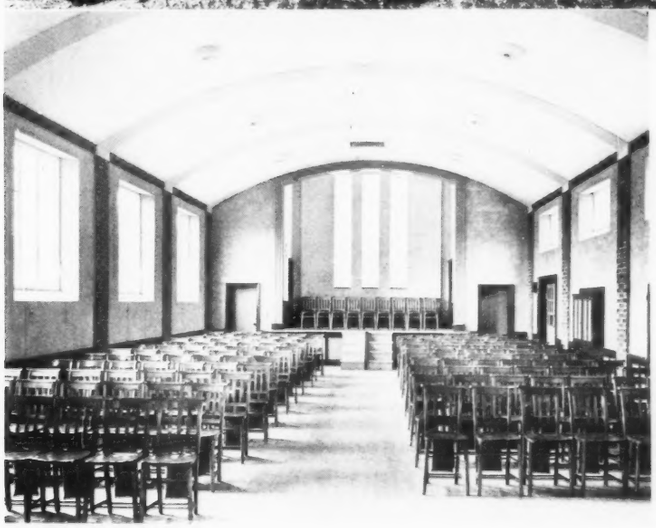
Cut glass is good to hold a few beautiful stems; rose thorns, under water, rimmed with minute bubbles are beautiful, but clear glass, holding confused stems and stained water is ugly. For mixed flowers, opaque vases are generally best; lead, bronze, wood, marble and rough pottery are all good. A wooden corn measure may suitably be filled with tawny Chrysanthemums, berries, leaves and corn, a bronze chalice with massed red roses and a lead garden vase with tropical leaves.

Now in winter, while flowers are scarce, vases are of great importance, since the vase itself can form part of the decoration. A good plaster vase will look well if it is only filled with a few sprays of ivy leaves or an arrangement of Dogwood stems.

Perhaps the most useful and economical of all big vases, is a wall-vase. There are various types with flat backs which can be fastened to the wall. The advantage of such a vase is that it is rigid so that the leverage of heavy branches will not upset it. Set flat against the wall, every leaf and branch is well foiled and shows to full advantage and one does not get a thin effect if few flowers are used. The flowers are out of the way of people and of miscellaneous objects. They have their own special place and are undisturbed. Sometimes a light is contrived for the vase so that at night the flowers assume the quality of a lighted picture.

CONSTANCE SPRY

"We use flowers, leaves, fruits, vegetables for their intrinsic qualities of shape and colour without having regard to the categories into which they have been put." Above, a flower decoration by Constance Spry.



PHORPRES

St. James's Chapel and Hall, Bexley, Kent. Architect: P. M. Andrews, A.R.I.B.A. Contractors: Norman, Wright (Builders), Ltd., London, S.E.25.

"Phorpres" Rustic Facing Bricks are used for this Church, for the external walls and for the decorative brickwork inside.

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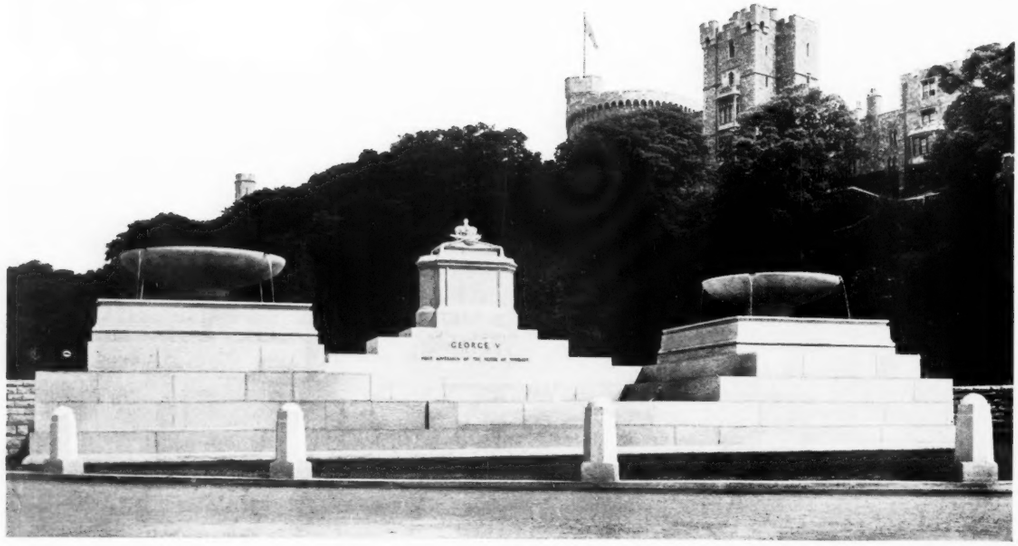

KING GEORGE V MEMORIAL
WINDSOR

(Unveiled by His Majesty King George VI on St. George's Day, 1937)

Architect: SIR EDWIN LUTYENS, R.A.

OTHER MEMORIALS — CONTRACTS FOR STONEWORK FOR THE FOLLOWING WAR MEMORIALS: —

AMERICAN MEMORIAL, BROOKWOOD
ARMY SERVICE CORPS, ALDERSHOT
BRITISH THOMSON-HOUSTON, RUGBY
CIVIL SERVICE RIFLES, SOMERSET HOUSE
DUNMOW
EIGHTH DIVISION, ALDERSHOT
HAMPSHIRE & ISLE OF WIGHT MEMORIAL, WINCHESTER
HARROW SCHOOL
KENILWORTH
LEICESTER ARCHWAY
MANCHESTER CITY
MARLBOROUGH COLLEGE MEMORIAL HALL
MERCANTILE MARINE MEMORIAL, TOWER HILL
OXFORDSHIRE AND BUCKS LIGHT INFANTRY, COWLEY, OXON
ROYAL LANCASHIRE REGIMENT, VENDRESSE, FRANCE
SANDHURST MILITARY COLLEGE CHAPEL
SOUTHAMPTON
WEYMOUTH
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ZOOLOGICAL SOCIETY

Other stonework contracts include: Central Criminal Courts (Old Bailey); Britannic House, Moorgate Street; County Fire Insurance Co., Piccadilly Circus; Westminster Bank, Lothbury (Head Office) and Threadneedle Street; St. Pancras Town Hall; and the new **BANK OF ENGLAND.**

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ANTHOLOGY

The Finer Points of Building

"And why should not a loggia be added to Marie's house?"

"We might make one, or several."

"Well, then?"

"Why then it must be placed in front of one of the apartments—the drawing-room, for example, on the ground floor, in the middle of the garden front or, if on the first floor, in front of the best bedroom."

"And would not that have a good effect?"

"Perhaps it might: but the apartment next to it, opening upon this loggia, would be dark and gloomy, as the windows would be shaded by its ceiling."

"Ah! yes, that is true; but in fact we have loggias at the end of the drawing-room, the billiard-room, and the dining-room."

"Yes; only they are closed, instead of being open towards the outside, and these apartments gain in area through them. These loggias are therefore recesses—what they formerly called 'bays.' We have thus all the advantages of a loggia without the inconveniences which in our climate it would entail."

"Why did you not say so to M. Durosay?"

"He could see it well enough; there was no need to mention it to him."

"He would have liked a portico, too."

"For what purpose?"

"I do not know——. He said it would be pretty—that my sister and her children would form a *group* under it, and that this would have a pretty effect at a distance."

"And would it be very agreeable to your sister to produce 'a very pretty effect' at a distance?"

"Oh, I don't think she would care about it."

"But who are we building the house for?"

"Why, for my sister."

"Not for strolling idlers, therefore. But the portico in question would have the same inconveniences as the loggias; it would make the apartments opening under the arcades or colonnades dark and gloomy. Since, then, in our country we spend more of our time in rooms than under porticos, we should have to pay rather dearly for the pleasure of forming groups for the gratification of passing strangers."

"Doubtless we should. Besides, in front of the billiard-room we have a conservatory, with steps down to the garden, which may serve for a portico without darkening the room, as it will be glazed."

"Certainly."

"Perhaps M. Durosay did not observe this."

"Oh! I daresay he did; but it has nothing imposing about it. He would have liked a real covered portico, in the style of the Italian porticos."

"He seems to be very fond of Italian architecture."

"Which?"

"Why, that he was talking about."

"But there are many kinds of architecture in Italy, belonging to different ages and latitudes, and varying with the habits of the peoples who inhabit the peninsula."

"You did not call his attention to that."

"He must have known it."

"I see that you don't think M. Durosay earnest in his opinions."

VIOLLET-LE-DUC, 1876
(How to Build a House)

MARGINALIA

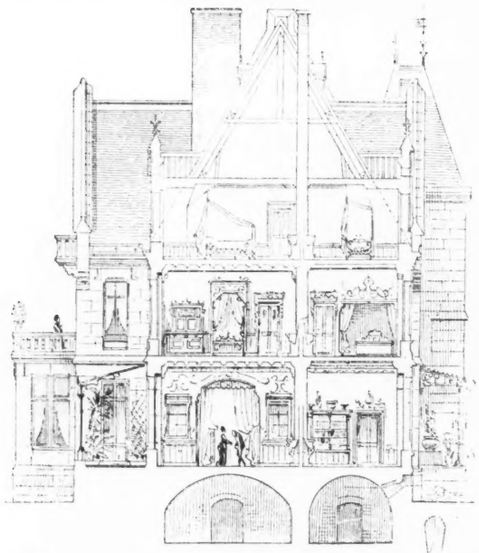
. . . . *ET CIRCENSES*

"1. *Luitpold Arena (based on a personal sketch by the Führer). A War Memorial and grand stand connected by a granite path* 60 *ft. wide and* 787 *ft. long. Behind the stand rise four steel masts,* 111 *ft. high, carrying Swastika flags. The area is just under* 20 *acres, with space for* 150,000 *men and* 50,000 *spectators. This is completed.*

"2. *Zeppelin Field,* 22 *acres, accommodating* 250,000 *men with grand stands for* 100,000. *The stands are of granite and walls,* 21 *ft. high, surround the field between them. All this, however, is merely provisional pending completion of:*

"3. *The Martian Fields (Märzfeld), work on which has been begun. This will be the biggest parade ground in the world and devoted to the Army display which forms an integral part of the Rally. It will also be the most pretentious forum ever dedicated to the god of war, far exceeding its forerunner in ancient Rome. The area will be* 100 *acres—five times that of the parade ground now found large enough—and a granite road,* 290 *ft. wide and over a mile long, will lead to it. Forty-six towers, each* 85 *ft. high, will surround the ground and form the biggest battlements in the world. Then we have:*

"4. *The Congress Hall, a small section of which has been erected already for experimental purposes and to test various grades of stone. It towers above all else like a gigantic piece of wedding cake. Its size when completed will be almost unbelievable: height of the flat roof,* 185 *ft.: length of the building,* 880 *ft.: width,*



An illustration from "How to Build a House" an extract from which is given on the previous page: a drawing which we are told had a particular fascination for the architect-hero, Paul. "This drawing appeared to him charming; he could fancy himself already entering the apartments and enjoying his sister's surprise on examining these interiors."

832 *ft.; seating capacity,* 40,000 *persons; a stage holding* 2,400 *persons and* 800 *standards. Total area,* 15 *acres.*

"5. *The Stadium, already built in* 1928, *is a modest trifle. It has seats for* 3,000 *people and standing room for* 56,000. *So, too, is the present scene of the Congress meetings, namely,*

"6. *Luitpold Hall, holding* 16,000 *seated and* 30,000 *standing.* '*Simply and tastefully decorated,*' *said our guide-book, meaning that it was filled with Swastika flags.*

"*None of this Brobdingnagian architecture will be used more often than eight days in the year, and the arenas will serve for one day only.*"

DETAILS OF THE BUILDING SCHEMES AT NUREMBURG, PUBLISHED IN THE "NEW STATESMAN AND NATION."

• • •

Although, compared to the above, the following announcement appears pretty small beer, it is nice to know the dictators are not going to have it all their own way, as the following news paragraph shows:

"*Preliminary plans for an Empire sports arena stadium and exhibition building on the Crystal Palace site will be considered at a meeting of the trustees next month.*

"*The sports arena, with covered seating for* 25,000 *people, is the central feature of the scheme.*

"*From the arena, which would be on the top terrace level to give views across to the Kent and Surrey hills, two wings would radiate north and south, containing exhibition and concert halls, a theatre and cinema, facilities for indoor tennis, bowls, badminton, squash and other games, and a huge underground car park.*

"*It is intended that the towers, which were unaffected by the fire, shall be retained, and it is proposed that two smaller towers should be built into the new building to give architectural balance.*

"*The plans, which have been prepared by a private architect, are the first attempt to put into practical shape the ideas of the trustees on the future of the site.*

"*It is nearly* 11 *months since the Palace was burned down, and only now is opinion crystalizing in favour of an Empire sports centre, with buildings where the entertainment and cultural activities of the old Palace can be resumed on more up-to-date lines.*

"*At least* £1,000,000 *will be needed and the trustees have approached the Government for a financial grant.*"

Lamp-posts

The fact that the Kensington Borough Council have at last realized that the lighting problem in a number of the quieter streets was not finally solved by the floodlighting of the Jubilee (1895) Memorial in Warwick Gardens, is undoubtedly a matter for congratulation. The steps taken however are unlikely to be welcomed by any very marked enthusiasm. The old-fashioned Victorian lamp-posts were of an admirable design, rendered more precious by long familiarity. That they were inadequate to modern conditions is undoubtedly true, and their removal, however much one might deplore it on sentimental grounds, ought not to be regarded as anything but an unavoidable necessity. But they were not removed—only improved! The lantern at the top has been taken away and in its place a length of Renaissance piping, almost as high again as the post itself, ending in a rich curve, has been substituted from which dangles a circular globe of out-of-date design. Owing to their height, these new excrescences give so diffused a light that the pristine darkness is not measureably lessened by this cunning piece of joinery.

However, the Kensington authorities are no worse offenders in this respect than half the councils of London, including the L.C.C. with their illuminated ostrich eggs at Piccadilly Circus. That the problem of devising a respectable modern lamp-post is not insoluble is proved by the admirable new lighting standards in the *Avenue Wilson* in Paris, but apparently it is one that the English as a nation consider beneath their dignity to attend to.

THE THUNDERER SPEAKS

"*. . . The root of the difficulty in accepting the new architecture is that, from mistaken habit in looking at buildings, often associated with a good deal of genuine sentiment and historical knowledge, many people suppose themselves to be responding to natural beauty when they are in fact only responding to customary beauty — the familiarity with or particular inclination to Gothic or Renaissance flavours which makes them appreciate Liverpool Cathedral or the additions to the Fitzwilliam. Faced with natural, or geometrical, beauty without such flavours they are at a loss because, though perhaps unconsciously, they have been all along regarding architecture as an art of representation. The building is* '*like*' *something that pleased them in the architecture of the past.*

"*All that has been said above applies to what seems to be the central development in contemporary architecture all over the world. On the principle of seeing*

One of the most remarkable qualities of the elaborate eclecticism of the nineteenth century is its consistency. The above example might well be considered a characteristic example of the middle years of the century. In actual fact it is a room in the London house of Miss Lily Langtry.

ourselves as others see us, we may turn for its application to contemporary English architecture to the illustrated catalogue, with critical essays, of an exhibition of 'Modern Architecture in England,' held at the Museum of Modern Art, New York, during the present year. In his concluding essay Mr. Henry Russell Hitchcock, jun., says roundly :—

"'The most rigid list of the fine modern buildings of the last few years throughout the world would certainly include several of the Zoo buildings of Lubetkin and Tecton, their Highpoint apartment house, Mendelsohn and Chermayeff's Bexhill pavilion, and the Peter Jones Store of Crabtree, associated with Slater and Moberly.'

"Now, whatever may be the other merits or defects of these buildings, it is evident that they are all examples of natural or geometrical beauty in the sense intended by Wren, with practically no dependence upon customary beauty, unless the pleasing suggestion of naval architecture in the Bexhill pavilion may be said to come into that category. Bad or good, they present no 'occasion of errors' in appreciation, but expose themselves directly to the 'true test' of the architects' judgment.

"Evidently the list of merit could be extended to include many other buildings not only of the kind described but also of the kind which, like Liverpool Cathedral and the Fitzwilliam additions — the London University buildings, by Messrs. Adams, Holden and Pearson, is a striking example—take the more dangerous way of allowing their natural beauty to be obscured in appreciation by some flavour of customary beauty, but the present task is to try to elucidate principles rather than to multiply instances. It may be recalled, however, that two out of the 'rigid list' of buildings given above, the Highpoint apartment house and the Peter Jones Store, were included in an article in these columns about a year ago. Nothing then was said about the Zoo buildings of Messrs. Tecton, and there are several reasons why they lend themselves particularly well to an attempt to bring the new architecture, to call it so, into more general appreciation.

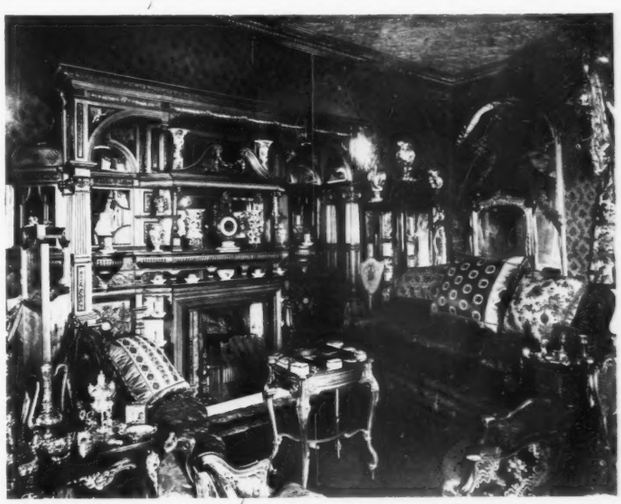
"In the first place it is evident that anything which appears to be new in principle, though it is not really so, has a better chance of being understood when it is exercised in a work of comparatively unfamiliar purpose than when it is embodied in something deeply immersed in the seductions of customary beauty — 'pleasing to us from other causes'—such as a cottage. It has often been observed for instance, that the principles of 'abstract' sculpture are better applied to animal and plant forms than to the human form, of which the customary as distinct from the natural or geometrical beauty is so familiar that departures from it are perplexing. Apart from this, as an institution popular with all classes, the Zoo is an admirable field for the development of architecture towards its recovery, more and more evident, as a communal art rather than an art of individual expression.

"Besides being a popular institution the Zoo is also a research station in zoology, and nothing could be more fortunate than that it should also combine its popularity with the success in architectural experiment which is necessary if contemporary English architecture is to emerge from 'the great occasion of errors' and subscribe to what the august authority of Wren pronounced to be the 'true test' of natural or geometrical beauty."

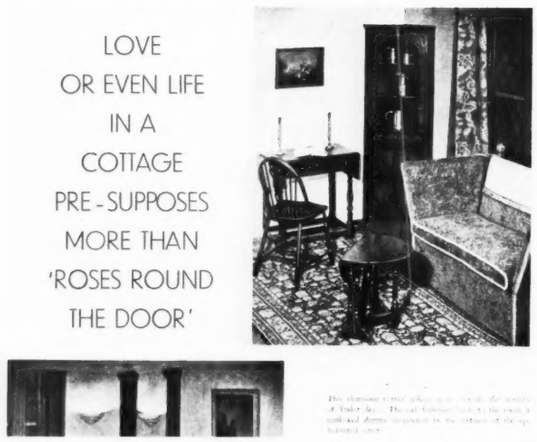
THE TIMES

THEORY AND PRACTICE

"The Scottish Committee of the Council for Art in Industry has circulated Scottish manufacturers inviting support for a scheme



Above, another room in Lily Langtry's house : providing an illuminating sidelight on the contents of this issue. This and the other illustration on this page are from Peter Quennell's "Victorian Panorama" (B.T. Batsford)



The above is reproduced from Messrs. Harrod's catalogue. The reader must work out the connexion with *L'Amour* for himself.

planned for the Empire Exhibition. . . .

"*Also planned are a series of flats and larger houses for the demonstration of Scotland's ability to supply all her own needs in housing.*"

ADVERTISERS WEEKLY.

• • •

"*Architects all over Britain submitted designs for the new satellite town which is to be built at Kincorth on the south side of the River Dee, and the first prize of £500 offered by Aberdeen Town Council has been awarded to the design of three London architects.*

"*Only one foreign entry was received from two Rumanians, who shared the third prize with two Liverpool architects.*

"*The only Scots in the prize list were George A. Lyall and H. A. Rendel Gavan, A.R.I.B.A., 5 Craigcrook Terrace, Blackhall, Edinburgh, who were specially commended for their design.*"

DAILY RECORD AND MAIL, GLASGOW.

An Approach to Interior Design

The primary purpose of the illustrations on pages 225–228 of this issue is to illustrate points brought forward in the article which accompanies them, and for this reason no actual description has been given on the pages. The list given below may, however, be of interest to those who would like a more detailed description of the individual subjects—

(*a*) "Ronco" standard office chair.

(*b*) "Finmar" chair in bent birchwood.

(*c*) "Buoyant" easy chair.

(*d*) Exterior view and (*e*) interior of a flat in Yeoman's Row, London: architect, Wells Coates.

(*f*) and (*g*) The *Tugendhat Haus*, Czecho-slovakia: architect, Miës van der Rohe.

(*h*) Kitchen in a house near Kingston: architect, E. Maxwell Fry.

(*i*) Living-room of a flat at Highpoint, Highgate: architect, Marcel Breuer.

(*j*) *Aristochia clematitis*: a young shoot enlarged. From "Art Forms in Nature," by Professor Karl Blossfelt (*Ernst Wasmuth Verlag: Berlin*).

(*k*) A corner of a living-room, furnished by Gordon Russell.

(*l*) An assay balance: manufacturers, L. Oetling Ltd.

(*m*) The valley of the Conway from "The Land of Wales," by Eiluned and Peter Lewis (B. T. Batsford).

(*n*) A dining table group by Messrs. Heal.

(*o*) Frankfurt Central Market: architect, Martin Elsaesser.

(*p*) Decoration in a London Restaurant.

(*q*) Interior in the Polish Pavilion at the Paris Exhibition.

The drawings in the table on page 228 are by Miss Lochenberg.

Acknowledgments

The following acknowledgments are due for illustrations kindly lent for this issue:—

"Imperial Airways, Ltd.", for blocks on pages 229 and 245. Mr. E. Pollizer for illustration on p. 297. Messrs. Heal for a number of illustrations separately acknowledged.

A Modern Garden Seat

In our last issue we reproduced a series of photographs of garden seats to show their evolution since the eighteenth century. The final example, a modern wood and metal seat designed by Christopher Nicholson, should have been acknowledged also to Messrs. Heal, for whom the garden furniture by Mr. Nicholson was designed.

CORRESPONDENCE

To The Editor, The ARCHITECTURAL REVIEW.

Sir,

I am engaged in writing a book on the history and evolution of the coal fireplace and its importance in British family life from the days of the crude hole in the middle of the floor to the modern labour-saving grate. May I claim the hospitality of your columns for information or references from your readers on the following points:—

(1) What is the earliest reference in praise of coal in English literature or poetry?

(2) What is the oldest known coal fireplace still in use in the British Isles?

(3) Is there any published work dealing with coal fireplaces in famous houses or which have any association with historical figures?

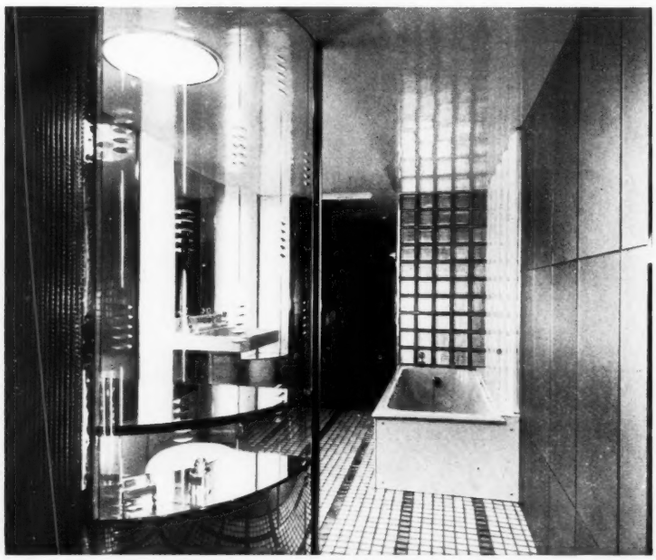
Yours, etc.,
H. W. J. STONE.

The Author's Club,
London, S.W.1.

MODERN TREASURY XII

The architecture of a more barbarous age well domesticated in a new block of flats in north London. The features on either side of the doorway are dustbin containers, with lancet windows for ventilation.

Trade News and Reviews



The all-glass bathroom on the "Glass Age Exhibition Train."

By BRIAN GRANT

London Architecture Bronze Medal, 1936

The evening of November 1st was, in every sense of the word, a "full" one at the Royal Institutes' headquarters in Portland Place. The new President, Mr. H. S. Goodhart-Rendel, delivered his inaugural address, the presidential portrait of Mr. Percy Thomas was unveiled, some hitherto unpublished original drawings by Sir Charles Barry and Pugin of the Houses of Parliament were on view, and Messrs. Stanley Hall and Easton & Robertson were presented with the London Architecture Bronze Medal for 1936. A full programme and a full house. Numerically, I understand, a new record in attendance was created and the assemblage was as distinguished as it was numerous.

The Nurses' Home of the Hospital for Sick Children in Guildford Street, the building awarded the London Architecture Bronze Medal for 1936 by the Royal Institute of British Architects. The architects were Stanley Hall and Easton & Robertson.

● ● ●

The Building

The building that earned the Bronze Medal award for its creators is the Nurses' Home at the Hospital for Sick Children in Guildford Street, London. It was the first block to be built in a scheme involving the entire replanning of the Hospital and was completed towards the end of 1934 (it was illustrated and described in THE ARCHITECTURAL REVIEW in August 1934). The elevation to Guildford Street is carried out in grey buff Stamford bricks and Portland stone. Above the main entrance is a relief panel in stone, designed and carved by Eric Aumonier, representing Hygeia, surrounded by the Nine Muses, and symbolical of the Nurses' relaxations when off duty, slightly overshadowed by the goddess of their calling.

The Builders

The builders were Leslie & Company of London and Mr. John Worth, their Managing Director, in a short speech after the presentation of the Medal, said that they had found "the job a very happy one to carry out" due to the "splendid spirit of co-operation and goodwill shown by Mr. Stanley Hall and his colleagues." "Another factor," he said, "which made the job very pleasant to carry out was that Mr. Stanley Hall *always knew precisely what he wanted and therefore always got it!*" There were many laughs (and, I've no doubt, a few surreptitious blushings) when Mr. Worth related an experience he had had on a building contract some years previously. One afternoon his foreman, very disgruntled because he had just been given a variation order by the architect (quite a famous architect) to alter some work that had been completed on the previous day, said of the architect: "You know, guv'nor, the trouble with him is he don't know what he wants until it's up and when it's up he knows he don't want it."

● ● ●

The "Glass Age Exhibition Train"

I was somewhat disconcerted when a recent cryptic telephone message invited me to visit Doncaster to inspect the new "all-glass" train. My thoughts reverted

to the two unhappy railway mishaps that occurred early in the year and the decidedly grim news-photos which showed so graphically how devastating is the result when trains collide at speed, however tough the materials in which their coaches are constructed. I am a normally courageous person, but the idea of having, possibly, to take a trial journey in an "all-glass" express was not the sort of invitation to which I could give an immediate welcome. Further enquiry, however, consoled and interested me and to Doncaster I went.

• • •

For some time Pilkington Brothers have been contemplating a glass exhibition in order to give architects and the building trade throughout the country a constructive and comprehensive demonstration of the great variety of glasses and glass uses today at their disposal. Their original idea was to plan an exhibition which could be easily dismantled and transported from town to town, but this was found to be impracticable. It was Pritchard, Wood & Partners, Pilkington's publicity advisers, who conceived the idea of building the exhibition into railway coaches and the result is the "Glass Age Exhibition Train" designed by Kenneth Cheeseman. The train consists of two passenger coaches stripped externally and internally and replanned to provide the most comprehensive exhibition of glass for constructional and decorative uses that has yet been presented.

• • •

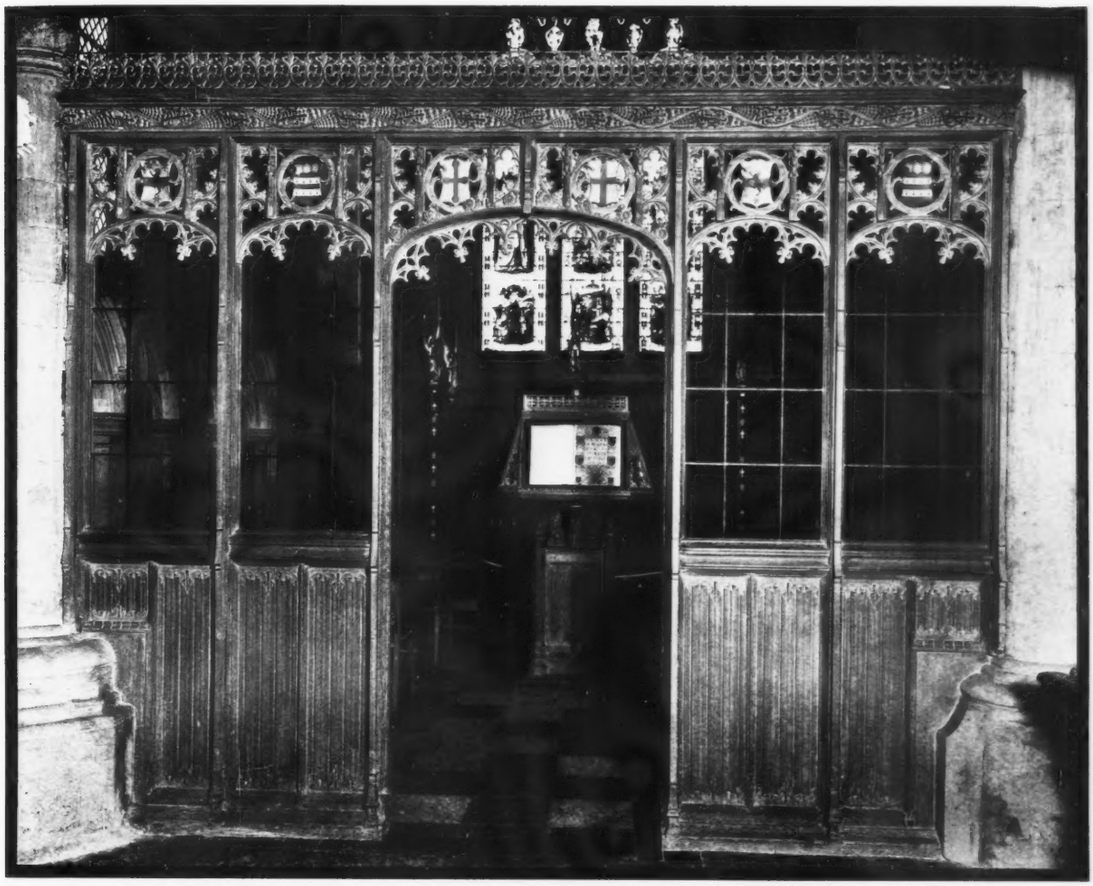
There are nearly 600 varieties of glass and most of them have been included. "Vitroflex" has been used extensively on the exterior which, with the exception of the roof, is almost entirely faced with glass. Throughout the interior all walls, ceilings and floors are of glass, and although so many different kinds of glass have been deliberately employed they have been handled skilfully and the result is pleasantly simple. Included in the exhibition are suggestions for an all-glass vestibule, cocktail-bar and bathroom. Of these three examples the bathroom is, I think, the happiest and shows walls lined with silvered pink polished plate in conjunction with ivory "Vitrolite," illuminated pilasters of fluted glass and a decorative wall treatment of bent "Vitrolite" and glass rods. At the bath end the wall is constructed of "Insulight" glass bricks which let in the light but preserve the invisibility of the bather. A room called the "Rotunda" shows a small semi-circular room virtually converted into a spacious circular hall by the manipulation of mirrors.

• • •

Architects wishing to know when the exhibition will be visiting their particular district will be glad to have the following itinerary:—

Itinerary

Bradford	Dec. 2, 3.
Doncaster	Dec. 4, 6.
Sheffield	Dec. 7, 8.
Manchester	Dec. 9, 10, 11.
Stoke-on-Trent ...	Jan. 10.
Derby	Jan. 11, 12.
Nottingham	Jan. 13, 14.
Leicester	Jan. 15, 17.
Coventry	Jan. 18, 19.
Northampton	Jan. 20, 21.
Peterborough	Jan. 24.
Norwich	Jan. 26, 27.
Ipswich...	Jan. 28.
Cambridge	Jan. 31, Feb. 1.
Oxford...	Feb. 3, 4.
London...	Feb. 8, 9, 10, 11, 12.
Margate	Feb. 15.
Eastbourne	Feb. 17, 18.
Brighton	Feb. 21, 22.
Portsmouth & Southsea	Feb. 23, 24.
Southampton	Feb. 25, 26.
Bournemouth	Feb. 28, Mar. 1.
Exeter	Mar. 3, 4.
Plymouth	Mar. 7, 8.
Bristol	Mar. 10, 11.
Cardiff	Mar. 14, 15.
Gloucester	Mar. 17, 18.
Birmingham	Mar. 21, 22, 23, 24.



SAINT ALBANS ABBEY

Screen and Lectern in Oak

Architect : W. H. R. Blacking, F.R.I.B.A.

Craftsmen :

J. WIPPELL & CO., LTD.

Exeter — Manchester

London — 11, Tufton Street, S.W.1

The new Queen's Hotel, Leeds

I paid a second visit to Yorkshire as a guest of the Directors of the London, Midland and Scottish Railway Company. The occasion was the official opening, by the Earl of Harewood, of the new Queen's Hotel at Leeds.

• • •

Those who, en route, were not absorbed in conversation or struggling with the oversize pages of "The Times" (always the correct paper, of course, to carry with you on such official occasions) but chose to meditate silently upon the beauty, or otherwise, of the passing scenery must have wondered, as I did, why the names of the railway stations through which we passed were so completely inconspicuous and illegible. This seems to be a deficiency common to most railway stations in this country, with the exception of the Underground. The Railway Companies would do well, in this particular, to follow the example of their continental counterparts. The letters at the *Gare du Nord*, Paris, are at least three feet high and throughout most of France and Germany the station names have been arranged with some thought for their visibility and legibility. Name-signs, too, should be well illuminated by night. A traveller does like to be able to recognize

The American bar at the Queen's Hotel, Leeds, the ceiling of which is designed "in playful imitation of a tent." The lighting fitting is finished in gold leaf, each bowl containing one 200*-watt lamp in an "Allom" patented square type reflector. The curved counter front is finished in copper-veneered plywood.*

his destination without having to shriek loudly and anxiously for the station staff.

• • •

The Queen's Hotel, with its many innovations is, I am sure, entitled to rank as one of the most "modern" in this country. I use the word "modern" not as an indication of the style of architecture and interior decoration adopted but as an acknowledgment of the equipment and service systems that have been incorporated. Six interesting features of the building are :—

1. The placing of the lift motors in a tower 130 feet above street level to prevent their noise from invading the public rooms and bedrooms.

2. Double glazed windows on the first and second floors to exclude street noises.

3. Bedrooms divided by double partitions of acoustic slabs; ceilings suspended from the constructional floors and insulated; floors of special anti-noise type.

4. Bedroom telephones fitted with a cut-out device enabling the caller to communicate with the exchange operator without disconnecting the line on which the conversation is taking place.

5. Regulated ventilation system circulating 8,000,000 cubic feet of washed air per hour.

6. A fully equipped printing-shop for the production of menus and all hotel printed matter.

• • •

The hotel, for which the associated architects are W. Curtis Green, R.A., Son & Lloyd and W. H. Hamlyn, the L.M.S. Railway's chief architect, is the first part to be completed of an extensive scheme for improving the railway amenities of the City. The exterior of the building is faced with Portland Stone and red brick. Its style is described in the Company's official brochure as being—"cosmopolitan classic, with a decided transatlantic bias." The interior decoration, again to quote from the official description, shows "a remarkable variety of decorative treatment within a well defined compass of style and colour." The lighting in the public rooms is highly efficient; indirect lighting fittings flood the ceilings with an even distribution of light.

• • •

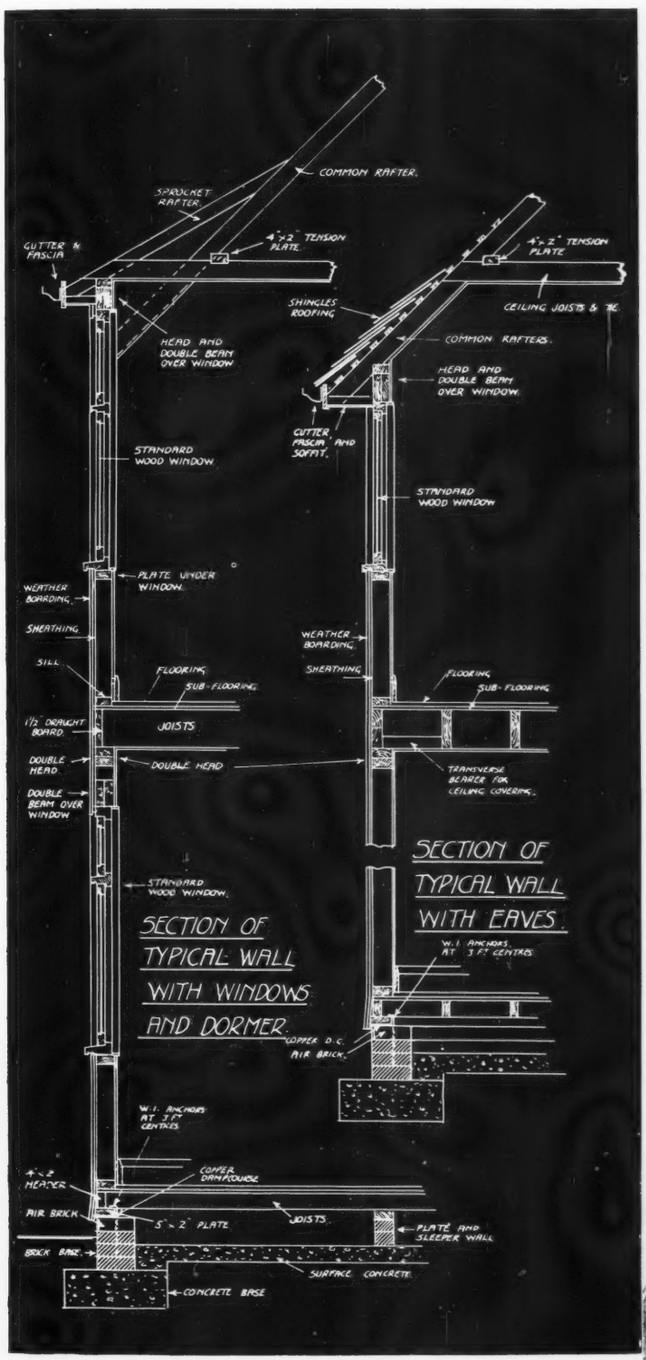
It transpires that the Hotel building operations have had a strange psychological effect upon the young people of Leeds, filling them with the desire to forsake single blessedness for wedded bliss. Long before the completion of the building there was a "waiting list" of prospective brides and bridegrooms who had booked their wedding receptions at the hotel. Truly the ways of architecture are strange.

• • •

The specialist firms whose work is referred to above are as follows :—Lift installation (fourteen lifts)—Messrs. Waygood-Otis, Ltd., J. & E. Hall, Ltd., and Keighley, Ltd. Metal casements and special double glazed windows—Henry Hope & Sons, Ltd. Sound insulation—Newalls Insulation Company. Heating and ventilating—G. N. Haden & Sons, Ltd. Special electric lighting fittings—Allom Brothers, Ltd.—Dr. Oscar Faber was consultant engineer for the heating, ventilating, water supply and related services. The "Gravico" gravity-feed boilers for the heating installation were supplied by Messrs Hartley & Sugden, Ltd.

• • •

The hotel is well equipped for its refrigeration needs. In all some thirteen separate refrigerating plants have been installed including a Larder Cold Room, two Larder Cabinets, two Wine Dispense Cabinets, two Stillroom Cabinets, a Fish Cabinet, Mineral Water Cabinets, two Beer Cabinets and a special Display Cabinet. All the refrigeration plant is automatic in operation, temperature being maintained at pre-determined levels according to the



Part of a working drawing of a timber house, produced under the direction of the Timber Development Association.

T.A.33.

duties called for from the respective plants. The accuracy of the temperature control is such that the maximum variation under any conditions never exceeds three degrees. The installation was designed and controlled by The Lightfoot Refrigerator Company, Ltd.

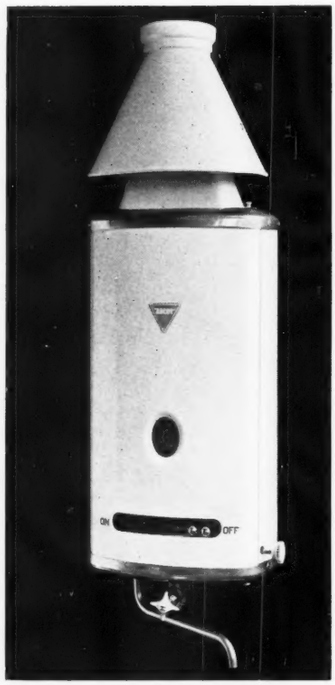
● ● ●

Two new gas water-heaters

The design of gas water-heating apparatus has shown a happy improvement during the past six or seven years, due in no small measure, I am sure, to the influence of the "Ascot" Gas Water Heater Company. Not only are the present models more efficient but, with a few sad exceptions, they are infinitely more pleasant to look upon.

● ● ●

The "Ascot" people have recently added two new heaters to their existing range. The first is a boiling water appliance which within forty seconds supplies water that really is boiling—only when the water reaches boiling point is there sufficient steam pressure available to force the water over to the outlet pipe. In between the two taps at the base of the heater there is a temperature control which can be set at "boiling," "hot" or "warm." Boiling water is supplied at the rate of 2½ to 3 pints a minute; hot water is supplied at the rate of half a gallon per minute at approximately 150° F. When the control is set to "warm" the temperature of the water can be regulated, by controlling the flow at the hot tap, from half a gallon a minute (150° F.) to one and a quarter gallons a minute at 90° F.



The "Ascot" bath geyser referred to in the notes on this page.

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The second newcomer, which in appearance is very similar to the old "Ascot" multipoint type, is a bath geyser fitted with a winter-summer temperature compensator and providing a hot water supply of two gallons a minute. Both are fitted with the bi-metal safety strip, which prevents any gas passing through the main burner unless the pilot flame is alight, and are finished in chromium and white enamel. Descriptive brochures are obtainable from Ascot Gas Water Heaters, Ltd., 244, High Holborn, W.C.1.

● ● ●

Well-designed combination-stoves

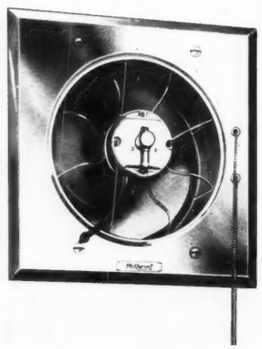
It seems a lot to expect of a sitting-room fire that it should cook vegetables and puddings, bake bread, roast joints and boil water for all domestic purposes (including a small radiator system) and at the same time possess the æsthetic qualities of a cosy open fire. The original combination-range was, I believe, introduced some years before the war: it came as a boon and a blessing, but the early Models were too "kitchen-rangy" or too plastered with frivolous ornamentation.

● ● ●

I have before me a catalogue issued by Messrs. Wilsons & Mathiesons in which

WESTMINSTER BANK LIMITED: The old Head Office (1839), from a drawing by Shepherd

they illustrate and describe in full detail their complete range of "Yorkist" combination stoves and I commend it to the attention of those architects engaged upon the type of domestic work requiring equipment of this character. Indeed, the manufacturers have done their work so thoroughly that there is a type of stove suitable for every class of house or flat. From the specifications it is obvious that the stoves are well and sturdily constructed of carefully selected materials and one can select from a good variety of stove finishes and surrounds. The majority of the models incorporate:—1. An oven (made in one piece) with ample capacity for ordinary cooking requirements and ventilated, so that all cooking fumes are kept out of the room. 2. A hot plate for boiling and simmering. 3. An adjustable plate rack. 4. A grilling chamber; and 5. A large boiling fire-table or removable boiling bar. The open fire is of patented design and is fitted with a 4-position front-bar. A back-boiler can be incorporated and will supply sufficient really hot water for all domestic purposes. Space does not permit the enumeration of other details and labour-saving features. Certainly, for the modern kitchen (large or small), for the kitchen-parlour or sitting-room there is a "Yorkist" model that will fulfil its requirements efficiently and elegantly. Application for catalogues should be addressed to Wilsons & Mathiesons, Ltd., Scotch Foundry, Armley, Leeds.



A new built-in ventilating unit designed to provide a high velocity air delivery with a minimum of sound

Your 1938 Diary

Collins' *Architects' and Builders' Diary* is now ready and on sale at most of the leading stationery shops. It is, as usual, very much more than a diary and contains 146 introductory pages of conveniently classified information and tabulated data. It is pocket-sized and is published with a variety of bindings at prices ranging from 1s. 3d. to 7s. Publishers:—Wm. Collins, Sons & Company, Ltd., 144, Cathedral Street, Glasgow, C.4.

• • •

"Hotpoint" Ventilating Unit

The illustration on this page shews a modern ventilating unit designed for permanent installation and suitable for all standard voltages 200/250 (for A.C. or D.C. circuits). It is claimed to be practically noiseless in operation, the motor and fan being mounted on a flexible and resilient support which absorbs all vibration noises, and the fan-blades being specially shaped and pitched in order to provide high velocity air delivery with an absolute minimum of sound. The fan casing is telescopic so that the unit may be installed in frame, brick or stone walls of any thickness from 5½ inches to 11 inches. All internal parts are cadmium plated to prevent corrosion and to allow for easy cleaning; the flush fitting inside wall plate is chromium plated and the outside wall plate is fitted with stainless steel shutters which close automatically when the fan is turned off. The standard unit for A.C. circuits costs £11 11s., the price of the D.C. unit is £12 12s. Manufacturers:—The Hotpoint Electric Appliance Company, Ltd., 24, Newman Street, London, W.1.

INTERIOR DESIGN AND DECORATION

Special Supplement of Advertisements

The advertisements in the following pages all relate to the equipment and decoration of the modern interior.

They have been grouped together for the greater convenience of the reader and form a useful and well illustrated extension to the editorial pages.

THE ARCHITECTURAL REVIEW
DECEMBER . . . . NINETEEN THIRTY-SEVEN

WHAT IS THIS **LOUVER**

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A new and different form of electric lighting.
Come and see what it is and what it does, or write for information.

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The Showrooms of Troughton & Young Ltd.

Makers of Ultralux and Louverlux and decorative lighting fittings

laidstone
Dimmer-
concealed

Write for a copy of G.E.C. Publication I.E. 7896 which fully describes the system and illustrates various installations in colours, or apply to the Head Office of the G.E.C. or your nearest Branch Office where Illuminating Engineering and Decorative Lighting experts are available to prepare and advise on schemes without obligation.

, MAGNET HOUSE, KINGSWAY, LONDON

Leeds Town Hall

Chichester Town Hall.
Architect: C. G. Stillman, Esq., F.R.I.B.A.

Hornsey Town Hall

Architect:
R. H. Uren, Esq., A.R.I.B.A.

Hornsey Town Hall

The LIGHTING of TOWN HALLS

demands, besides successful illumination, its studied support of the decorative and architectural features concerned.

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