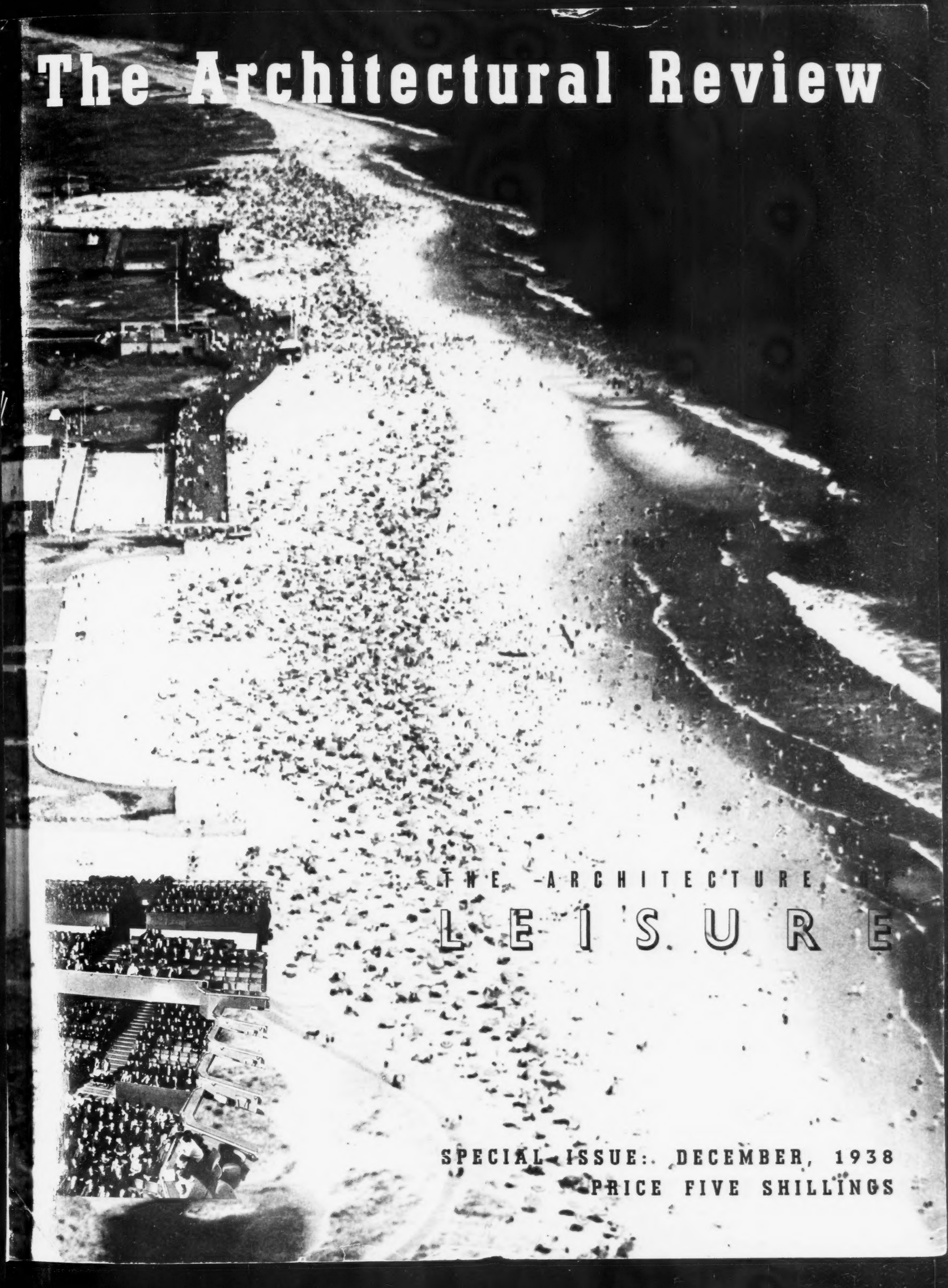


The Architectural Review

An aerial, high-contrast black and white photograph of a crowded beach. The beach is filled with a dense mass of people, appearing as a textured pattern of dark and light spots. To the left, there are some buildings and structures, possibly part of a resort or public facility. The ocean is on the right, with white foam from breaking waves visible. The overall composition is dynamic, with the coastline curving from the top left towards the bottom right.

THE ARCHITECTURE
OF
LEISURE

SPECIAL ISSUE: DECEMBER, 1938
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DECEMBER, 1938

CONTENTS

SPECIAL ISSUE:

THE ARCHITECTURE OF LEISURE

FOREWORD	...	231
LEISURE AS AN ARCHITECTURAL PROBLEM: By Donald Pilcher	...	233
THE STATIONARY COMMUNITY:	...	243
The Theatre, Music and the Films	...	251
Sport, Indoors and Out	...	263
Park Developments	...	273
Community Centres	...	277
THE MOBILE FRATERNITY:	...	279
Roadside Buildings	...	287
Holiday Camps and Hostels	...	291
Recreation in the Countryside	...	298
Week-end Houses	...	303
Recreation at the Seaside	...	305

PLATE

FREE TIME: A SWEDISH EXHIBITION	...	Plate i
---------------------------------	-----	---------

ANTHOLOGY
Page 311

MARGINALIA
Page 311

TRADE AND CRAFT
Trade News and Reviews. Page lxxx

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England has been slow to realize the need for considering the question of leisure as a question of architecture. We are in the position of having a number of books examining different social aspects of the problem, but scarcely anything in the way of a constructive programme for dealing with it. These illustrations, which show an exhibition held some two years ago in the Swedish town of Ystad, show one way in which the subject has been brought to public notice in another country. It was intended to show the different ways in which the demands of leisure are catered for in Sweden. The section shown here deals particularly with those various out-door activities which in their effects on the open countryside become a specially urgent problem in England. Incidentally the title of this exhibition may help to define our subject. It is with "Free Time" (the corresponding Swedish word for "Leisure") as opposed to "working time" with which we are concerned in this issue.

PLATE I

December 1938

FOREWORD

WORK has been defined as a means of making money: leisure as a method of spending it. It is the way in which architecture caters for this spending of leisure that forms the subject of this issue, a subject which the sharp distinction between work and leisure, characteristic of modern factory production and office organization, has brought forward as being a specifically modern one. Before undertaking such a study it is first of all necessary to emphasize that it does represent a serious subject for the architect's consideration, that although the spending of leisure is often spontaneous, for the architect provision for it is as much a job that needs forethought and consideration as any other form of planning.

The purpose of the issue must therefore be twofold: first to outline for the architect the scope of this problem which existing social conditions are forcing on him as a special field for his activities. Secondly, to indicate to the layman, or more particularly to those authorities concerned with providing for leisure, that the architect has a practical contribution to make to the solution of their problems. This relationship between architecture and the social background is outlined in the introductory article. Here a distinction is made between planning for the self-contained community and for the fraternity of the by-pass, the beach, the holiday camp and similar objectives of the motor car in the open countryside, and this distinction is carried throughout the issue. Different aspects of design with which the architect is likely to be faced in planning for leisure activities are shown and different methods of approach suggested, and sections dealing with special points in each of the two categories are followed by illustrations of relevant buildings. In selecting the examples a certain standard of design has been aimed at, but often representative character or the emphasis of some particular point has had to take preference over æsthetic merit.

It has to be realized that it is from those examples of co-operation between architects and institutions or authorities, which have been successful both from the social and from

the æsthetic points of view, that the architect's capacity for contributing towards the solution of the problem will be judged. Such examples are very diffuse. The initiative of two doctors in Peckham, of an American Trades Union, of a Sussex landowner, of the Co-operative Society in a small Danish town, and the expression of the ideas behind them in architectural terms all suggest possible approaches to the same general problem. Collectively—and this has been the motive in selecting these illustrations—they may help to stimulate what is most needed at the moment, namely a public opinion critical of the direction which the architecture of leisure is taking.

THE MATERIAL FOR THIS ISSUE HAS
BEEN COLLECTED AND THE TEXT
THROUGHOUT WRITTEN BY DONALD
PILCHER

LEISURE

AS AN ARCHITECTURAL PROBLEM

IN the non-industrial community the "problem of leisure," as it has rather forbiddingly come to be known, simply does not exist as such. Generally paid on a "piece-work" basis, the cottage industrialist works with his family round him under conditions in which there is nothing of the sharp distinction between working and free time as it exists in the present-day factory or office. This is equally true in the case of the agricultural worker. Times of work are not defined by supervision from outside but by the organization of family life. Working and free time are only different phases in the same family routine. It is the factory which brings the complete dissociation of work from leisure, while the industrial city which grows up round it breaks down nearly all the forces which provide for free time recreation in a non-commercial economy. In the latter the individual is a member of a guild, of a church, above all of a family, which has inherited its special place in the community, often with special rights and duties belonging to it. The working routine is punctuated by religious or agricultural festivals which often include some form of active recreation in their rites. The Greek festivals, with their athletic programmes and their accompanying competitions which included such practical items as contests in drinking, kissing and keeping awake, the Irish Fairs which continued such traditions from pagan times down to the beginning of the last century, modern survivals such as the Breton "Pardon" or the Cornish "Floral Dance": all provide illustrations of this unity throughout the social life of the non-industrial community.

All such ties are broken by conditions of life in the industrial city. Even the last remaining tie, the social life of the family, is loosened by the cramping of living accommodation, which drives its members to find their recreation outside the home and which, developing from the bottom up, comes to affect the lives of an increasing number of its inhabitants. Thus not only is the individual unable to find any connexion between his free time interests and the monotonous, and often futile, work of the office or factory, but he finds that most of the means towards social life outside the factory have been swept away. Often the sole remaining tie is the religious one, so that

among such movements for providing free time occupation as grew out of nineteenth century city conditions, many have a religious origin, while in the nineteenth century town the "church festival" became the high spot in the recreational life of most of the adult population.

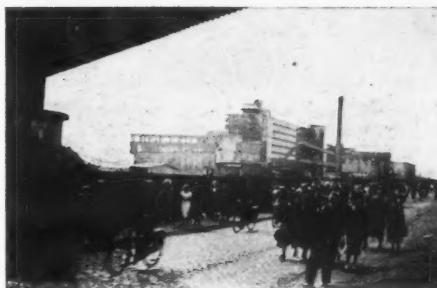
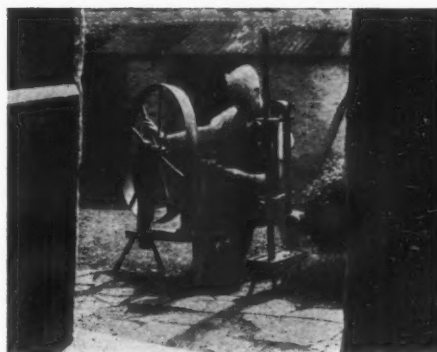
The Trade Unions, which might be expected to make some provision for the free time of their members, and in many countries actually do so, fail conspicuously in this respect in England, where they remain essentially political organizations. The fact that the monotony of modern factory and office work and the unpleasant social hierarchy which goes with it generally cause an active dislike of any form of association with other workers in the same factory or office during non-working hours has been given as an explanation of the failure of most attempted organizations for recreation by business firms.*

This special problem of the use of free time has thus existed, more or less unrecognized, ever since cottage industry gave way to factory production. Since that time there has been a progressive shortening of working hours which has now reached a pitch at which the problem has begun to be recognized as such. But it is not the shorter working day which has created the problem. It has merely accentuated its effects.

The Stationary Community.

The modern urban community may be an ineffective one; it is still architecturally speaking a community: a collection of people bound on one side to its homes, on the other to its place of work. The individual may no longer be a member of a guild, of a church. The cell in which he lives still forms a unit in a street or a block of flats which, as such, governs the forms of recreation which are available to him. The new form of housing represented by the block of flats brings with it certain modifications in the conditions of city planning, a limited amount of recreation and social life and, in its wider architectural implications, the possibility of abolishing the dictatorial framework of street planning. But since, in England, it is the high cost of land

* See "The Problem of Leisure" by H. W. Durant. (George Routledge & Son.)

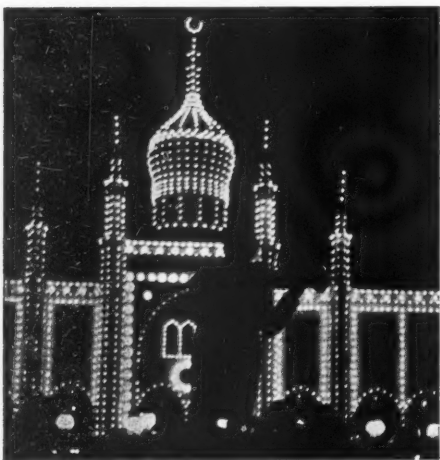
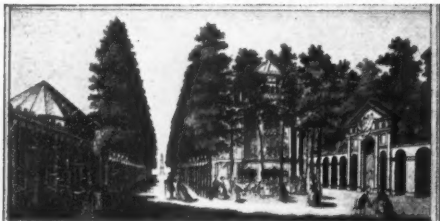


Under pre-industrial conditions a closely-knit social organization provided the worker with free time recreation in connexion with his work, but with modern factory production, and the sharp distinction between free and working time that goes with it, most of these means to a full use of leisure time have broken down. How and where can these masses of people, released simultaneously from work, find opportunity for spending their free time?



The commercialized entertainment of the cinema, the football match, the dog race, provide, at present, the only answer on a scale commensurate with the problem.

LEISURE AS AN ARCHITECTURAL PROBLEM



In an industrial economy, entertainment tends to become increasingly specialized, with a corresponding loss in its social value. The seventeenth-century tavern and the eighteenth-century pleasure garden provided comprehensive entertainment centres scattered in adequate numbers throughout large cities. The purpose served by the latter can still be seen in the Scandinavian countries, where in such cases as Copenhagen's "Tivoli," illustrated above, the tradition of the pleasure garden still persists.



But in England the tradition has disappeared. The pleasure garden has contracted into the "pub," the final specialized form of the "gin palace" representing the immediate commercial answer to the demands of leisure in the industrial city.

in the centres of cities which has caused the flat to be adopted as a housing form, blocks of flats are in the main confined to central areas in cities and so must relate finally to a pre-existing street plan. Thus the binding unit of the modern city remains the street which, both socially and architecturally, defines the social life of the people who live in it. In any given area it would in fact be possible to say that a given cinema or restaurant served so many neighbouring streets. This is even clearer in the case of the public house. "When we come to the core of Cockney London," writes Robert Sinclair,* "as at Finsbury, there is a pub to every 110 families. The families cannot afford to travel to the West End for their liquor, so a pub flourishes every 130 yards in Finsbury on the average. If you ruled off the whole of that delectable borough into 130-yard squares there would be a pub for every corner of every square. And the man who dwelt in the middle of each square, the man furthest from any pub, would be 92 yards from a taproom—from four taprooms."

The same streets which in this way define the boundaries of local social life, themselves provide the scene for the "street life" which characterizes the crowded industrial city, while, since it is the only open space available, the street has also provided a place for recreation, or, technically speaking, failed to do so. The pre-industrial town, with its closely-knit social organization, had its own forms of compensation for the squeezing out of playing fields by building speculation. Stowe, in his "Survey of London" relates how the Lord Mayor in 1415 "caused the wall of the citie to be broken neere into Coleman Street, and there builded a posterne now called *Moorgate* upon the Moorside, where was never gate before. This gate he made for the ease of the citizens, that way to passe upon causeys into the Field (Moorfields) for their recreation." Today Moorfields has in turn been swallowed up and its loss has helped to swell the total of 26,000 acres of open space still needed for playing fields in London. Today, when traffic conditions leave only the culs-de-sacs and yards as possible scene for "street life" in the industrial city, attempts to improve the housing conditions which go with it have led to the building of suburban housing estates and beside them the estates of the speculative builders. Neither have provided any effective substitute for the social life of the street, and it is on these estates that the need for some provision for free time activities is most acutely felt. Here the continuity of street traditions has been finally broken; the last remnant of city "street life" is generally the pub, if indeed there is one, which continues to act as the social centre of the neighbourhood.

The Specialization of Entertainment.

In the towns the pub has suffered from the process of contraction to which all forms of buildings have been subjected in the growth of industrial cities; not only its actual extent, but the facilities it provides have suffered in consequence. Its ancestors, the Tavern and the Pleasure Garden provided comparatively fully for the free time activities of the people who frequented them. The most that is found in a town pub today is a back garden. Recently a movement for "public house improvement," part of a sales campaign by the breweries, has directed attention towards these back gardens, which, together with

the tidying up of the public houses themselves, have been "improved" with a view to making them attractive sitting places. But such improvements, which often substitute for a grass plot the flagging, fountains and flood-lighting beloved of the present generation of "improvers," contribute little to the value of the public house as a social centre. Often they detract from it. Similarly in the interior, "improvement" often turns out to be the useless process of "modernization," in which the luxuriant decoration in lincresta and frosted glass and the handsome plush and mahogany furniture of the eighties give way to abstemious furniture and decoration carried out in "modern materials" in every way inferior to those they displace. One can foresee in the not-too-distant future the necessity for founding a "Victorian Society" to protect these buildings, in which are to be found much that is worthy of respect in nineteenth-century decoration and craftsmanship. We cannot say that such destruction is not often justified in the cause of improvement: only that it is to be deplored unless it contributes towards essential improvements in the planning of the pub. Such genuine standards of improvement were set in the reconstruction of public houses under the "Carlisle Experiment," carried out in the later years of the last war under the supervision of the "Central Control Board." They have provided many useful standards for subsequent efforts to make the public house serve more fully its purpose as a local social centre.

From the tavern in the seventeenth century town, a specialized community as yet hardly touched by factory production and by the division between free and working time which went with it, there grew the many specialized forms of entertainment: the theatre, the dance hall, the restaurant, the music hall, the concert hall, the pub, the club, which are provided for in separate buildings in the modern city. All of these buildings now cater for some specialized form of entertainment which was comprised in the tavern meeting, with the additional consideration of close contact with, and often participation in, the entertainments provided. In a world of specialized commercial entertainment it is this element that is particularly lacking. The seventeenth century was the golden age of the tavern: the eighteenth of the pleasure garden, a place no less comprehensive than the tavern in the opportunities it offered for a varied use of leisure time. The smaller gardens, which in London were fairly evenly distributed over the whole of the city, were of necessity more specialized, but all provided for a variety of forms of entertainment and recreation. It is, however, the larger gardens which show most clearly the purpose which these centres served and also what has been

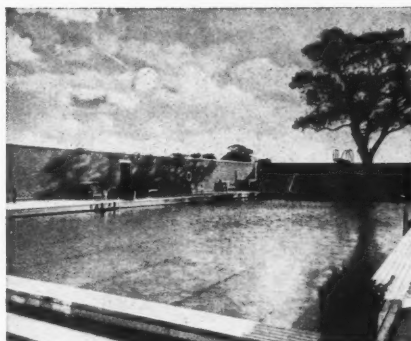


* "Metropolitan Man" (George Allen and Unwin, Ltd.).

lost in the subsequent differentiation between their various functions. A compact of the Crystal Palace, Ascot, Lyons' Corner House and the Queen's Hall would perhaps be the nearest modern counterpart to eighteenth century Vauxhall, Ranelagh or Marylebone Gardens. The same building which saw the first performance of "Acis and Galatea," the appearance of Madame Mara and the Mozarts could also serve as a breakfast room, a fashionable promenade or the setting for a masquerade, while in the surrounding gardens the popular and the elevating could be successfully combined in a firework display of Mount Etna in eruption, accompanied by the music of Gluck, Haydn, Giardini and Handel.

Various causes contributed to the disappearance of the pleasure garden: the special opportunities it offered for what the nineteenth century considered at least questionable behaviour, the increasing sootiness of the city atmosphere, the fact it was a garden and as such occupied potential building space. The pleasure garden, like its predecessor the tavern, accordingly disappeared and its functions were dispersed to the "amusement centre" the music hall, the park band concert, the concert hall, the public house. In the promenade of the music hall is to be found what was probably the last trace of this tradition. But in countries where the pleasure garden still flourishes, notably in the Scandinavian countries, it is still possible to see the very valuable social function which a centre of this sort can perform. Copenhagen's *Tivoli*, placed as it is right in the centre of the city, is thus easily accessible and in such a position its firework displays contribute very largely to the gaiety of the city. With its restaurants, bands, amusement park and the staging of mime-plays which provide a particularly suitable form of entertainment in a crowded garden of this sort, it stands for much that was lost by the closing of London's pleasure gardens in the nineteenth century. More significant from the architectural point of view is Gothenburg's *Lisaberg* which has made use of just such an exhibition site as has been adopted for similar, but more specialized, purposes at Earls Court and the White City in London. Here the link with Vauxhall and Ranelagh is more complete in that the grounds include a concert hall for serious orchestral music.

The construction of multi-purpose buildings, such as the Wembley Swimming Pool or the Earls Court Building, with its elaborate convertible swimming pool, and such tendencies as are seen in the suburban cinemas, with their "all in" tickets for lunch and cinema seats, show that a certain bringing together of entertainment facilities is being found to have some commercial value, but between the many



Individual attempts on the part of industrialists to provide leisure facilities in connexion with factories, as in the bathing pool on the left, make a partial contribution towards bridging the gap between working and free time, but there is in England no large-scale movement in this direction by Trade Unions, which in other countries have organized facilities such as the American holiday camp, below (illustrated more fully on pages 296 and 297).



specialized forms of entertainment which private enterprise provides for the present-day city there remains the essential gap in which a meeting place for neighbours is provided, a place where the individual can entertain himself, without having entertainment forced on him—the function which is at present performed by the pub but which, with its present limitations, it can never completely fulfil.

Bridging the Gap.

There do, however, exist a number of voluntary and philanthropic organizations,* whose limited funds generally confine them to hired rooms: sometimes to meeting in rotation in the houses of their members.

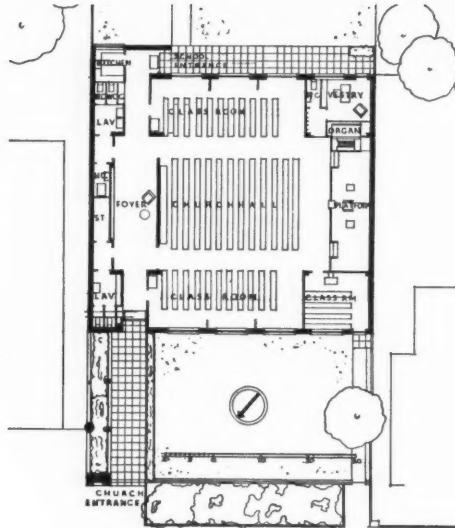
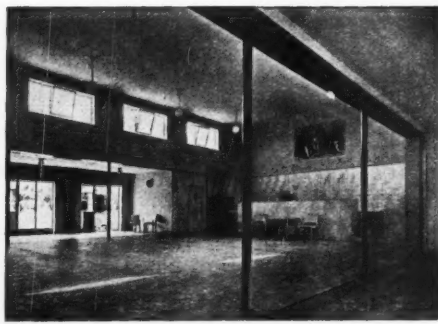
* Youth groups, adult schools, "townswomen's guilds," "health and beauty" clubs, dramatic circles and others.

Parallel with these clubs are the voluntary organizations, such as the "National Playing Fields Association," concerned with the provision of recreation areas and with administering the various grants for the purpose available from the "Carnegie Trust," the "King George's Fields Foundation" and the "National Fitness Fund." A co-ordination of the functions of these different bodies and the provision of a multi-purpose building to serve both club and recreational needs can do much towards providing for the free time activities of the neighbourhood. The development of such centres has been undertaken by a voluntary association, the "Community Centres Association," a body formed by the "National Council of Social Service" in collaboration with the "British Association of Resident Settlements" and the "Educational Settlements Association." In 1935 the



A first step in the direction of the comprehensive recreation centre is found in the subsidiary attractions provided in the pub. A second is the provision of multi-purpose buildings such as the Wembley swimming pool. The illustrations on the left show the building converted to serve three distinct functions: swimming, tennis and skating.

LEISURE AS AN ARCHITECTURAL PROBLEM



The provision of Community Centres goes very far towards providing for the free time recreation of the neighbourhood they serve. So far there has been little attempt to turn the special qualities of such buildings to architectural account. A greater flexibility in planning might be a first step towards

evolving more individual forms, and from this point of view the Community Centre illustrations on the left may be compared with those on the right of a mission hall at Collier's Wood, in which the classrooms at the side can be partitioned off for separate use or thrown into the main hall as required.

Committee was re-organized to include representatives of the Government Departments, of the voluntary associations concerning themselves with free time activities, and delegates from local committees from provincial towns. The essential function of the Association is to see to the provision of buildings which the various voluntary clubs and societies can use for their separate purposes. It is generally advised that youth groups should be provided for in the same building as the adult groups, as a means of ensuring "continuity of membership" to the centre, and the recommendation is also made that the same building shall, under favourable conditions, include such services provided by the local authorities as maternity and child welfare, school clinics and branches of public libraries. Such community centres will qualify for grants under the Housing Act, 1936, and of the Education Act, 1931. Centres without the latter services will qualify for grants from the Carnegie Trust and the Physical Training Act, 1937, which are administered by the Association. Under the latter Act the powers of local authorities to provide community centres were considerably extended, under the condition that some form of physical recreation should be provided for. The grant covers adult as well as juvenile centres and speculative as well as municipally owned housing estates.

Such a Community Centre, with its parallel

facilities for recreation and for social life will go very far towards providing for the free time activities of the neighbourhood it serves. Its members are given a setting in which they can develop their own interests: at the same time its assembly hall provides a place in which entertainment from outside can be introduced. It is, however, disappointing that the very special qualities of such buildings have been turned to so little account from the architectural point of view. Most plans have not got far beyond merely stringing together a series of rooms of minimum area. Economy must admittedly be a guiding consideration in their design, but with more flexible and adaptable planning both a more efficient and, architecturally, a more worthy building might be produced without any increase in cost. The Peckham Health Centre (illustrated on page 278) might be quoted as a case in point—a building which, although it approaches the problem of the Community Centre from rather a different angle, has managed to provide similar accommodation at the low cost of 1s. 3d. per cubic foot.

The common characteristic of such organizations for leisure as exist outside the purely commercial sphere is their philanthropic and voluntary nature. It is mainly on the extent to which such voluntary work can be assimilated into the programmes of local and national authorities that provision for

the free time activities of the stationary, urban community depends. That the existing conditions only represent a transitional stage is apparently recognized by the Association itself which states in one of its pamphlets: "It is the function of a voluntary body to serve as something of a social laboratory, to explore new possibilities, and to discover by experiment what can be done to enrich the lives of the people. When the experiment has proved a success, the Statutory Authority can give it general effect and provide the material equipment needed to make the results of pioneer effort universally available. This is the line of development which public health, education and other services have followed during the last century. The same tendency is now to be seen at work in regard to the provision of leisure-time activities (a great problem of our age) for the residents on new housing estates and in other comparable urban areas."

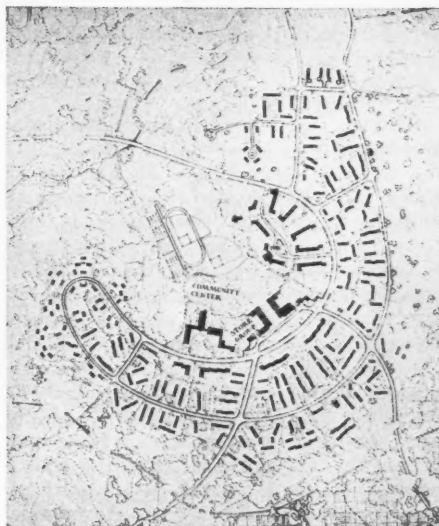
One possibility of an effective co-ordination of leisure activities for the urban community seems in fact to lie in the extension of the powers already vested in the local authorities by the Physical Training and Recreation Act, and the absorption by them of such voluntary and philanthropic organizations as already exist. Under existing conditions a municipality may provide a concert hall, a museum, a library: it might well be empowered to show films, other than the health films to which it is at present restricted, or to run a Repertory Theatre, in the manner envisaged by the unsuccessful Bill of 1929.

Sites for Social and Recreation Centres.

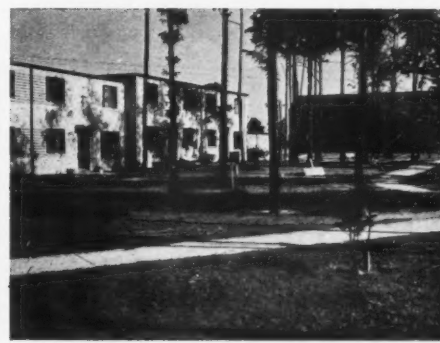
But for any such bringing together of different provisions for spending free time space is needed, particularly for recreation areas, and within the framework of the existing street plan and with existing land values, clearance of sufficiently large areas is seldom an economic possibility. Available sites are, in fact, almost exclusively confined to existing parks and open spaces, so that in any programme of planning for free time activities the question of their preservation and development becomes of the greatest importance. "What seems to be wanted," wrote George Godwin in his pamphlet "Town Swamps and Social Bridges" in 1859, "are little plots of ground for public playgrounds, at convenient intervals, in the midst of the densest population; and a society whose offices are at No. 17, Bull-and-Mouth-Street, St. Martin's-le-Grand, has been formed to carry out this laudable object." It was soon followed by voluntary associations concerning themselves with this question of recreation in the industrial city. From Octavia Hill's "Kyrle Society" there grew the "Metropolitan Public Gardens Association," founded in 1882, a society which played an important part in the passing of the "Disused Burial Grounds Act" of 1884 and of the "London Squares Preservation Act," 1931, and has to its credit the saving of hundreds of gardens, squares and burial grounds and the layout of many of them as recreation areas.

The London Squares and Parks, as they were laid out during the eighteenth and early nineteenth centuries, were little more than ornamental gardens, places for walking and responding to the delights of the picturesque in nature. For long they remained the privileged grounds of the upper classes. Nash's original idea of Regent's Park as a garden for

the residents and for "those of the public to whom it is thought proper to give keys," thus only represents an adaptation on a larger scale of the earlier London squares, which, in spite of recent attempts to have them opened to the public, remain closed to all but the residents in the neighbouring houses. Wyndham may have spoken of the parks as the "Lungs of the Metropolis," but by his one-time secretary, Humphry Repton, the layouts of Russell and Cadogan Squares were only considered as opportunities for displaying his mastery of garden art. The movement for laying out public parks as such dates only from the middle of the century. In London it produced in succession Victoria Park (1848), Battersea (1857), Kennington, Finsbury and Southwark Parks, all before 1870. But the first mention of their use for recreation comes again from George Godwin who noticed "near the base of Primrose Hill," what he refers to as "a gymnasium." . . . "A person who seemed to have been an old soldier acted as superintendent: before dark the ropes and poles were taken down, and the company soon dispersed. Similar arrangements," he adds "might be made in Hyde Park and other parks." Since then there has been an increasing use of the parks as recreation areas. An important step, in that it represents the first introduction of actual recreational buildings into the parks, has been the recent building by the L.C.C. of swimming "Lidos" in Brockwell Park and Victoria Park. Parliament Hill Fields has acquired, in addition to its "Lido" a running track and sports pavilion: Hyde Park has its restaurant: Regent's Park its open air theatre: dancing was introduced last August in Highbury Fields. The danger of over-building the parks is an obvious one, but, with the existing limitations of the city plan, the extension of such facilities must be recognized as inevitable. The real danger lies in the haphazard accumulation of such buildings. How great are the architectural possibilities if they are developed according to a definite plan can be seen in some of the illustrated examples which follow, while the way in which honestly designed buildings can actually contribute to the architectural effect of these open spaces can be seen, on a small scale, in the new kiosks put up by the "Milk Marketing Board" in Lincoln's Inn Fields and the Embankment Gardens (the former illustrated on p. 273 of the issue).

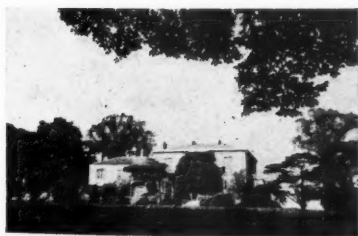


An example of a new town planned to provide for free time activities as part of its general organization is the town of Greenbelt, in Maryland, U.S.A. The plan and air view show the placing of the community and recreation centres. Special ways under roads (shown below, left) are constructed to give access to them, while open space round the houses provides further areas for recreation.



There is, finally, the question of planning for free time activities in completely new communities on sites which suffer from none of the restrictions laid down by street planning in the existing city. From what has already been said it is clear enough what sort of free time facilities may be expected to be provided in them. The first consideration will be the provision, in ample acreage, of the restricted park areas of the existing city. Whether such towns take the form of concentrated flat buildings with open space flowing under them in the manner of so many of our modern utopias, or of scattered "regional" towns with open space flowing round their buildings,

the same planning principles, of providing recreation and social life in places easily accessible to the residential areas, will hold good. Examples of such plans which have been actually realized are the "Greenbelt" towns built by the "Resettlement Administration" of the U.S.A. Here a town common forms the centre of each community, with a store group and community centre on its edge. The actual services provided in the community centre are based on the replies to a questionnaire circulated to a "cross-section" of families with incomes of the same level as those of the people who might be expected to become residents in the towns. (All of the replies received asked for libraries and athletic facilities.) Round the common are residential areas, planned with the minimum of streets. Each of the blocks is laid out as a small park, with about 120 dwellings grouped round it. The houses face the lawn and trees in the interior spaces, each of which serves as a neighbourhood playground. Through this park runs a network of footpaths, acting as substitutes for roadside pavements and there are underpasses for pedestrians at points where the footpaths meet busy streets. A distinctive feature of the towns are the "Greenbelts" from which they take their name. This broad girdle of open space protects the town from encroachments from neighbouring properties and parts of it are reserved as common parks, forests and playgrounds. In these towns provision for free time activity is no longer an afterthought and buildings for it forced to make the best of existing limitations. We are given a glimpse of what the modern city might be if leisure were once more to take its place as part of the



Brockwell Park, Brixton, provides a typical example of the transformation of an existing city park into a recreation centre, the various facilities introduced being shown in the plan on the right. Above, the house in the park built by J. B. Papworth for the glassmaker John Blades, who intended developing the area as a housing estate. It is now used as a restaurant.



LEISURE AS AN ARCHITECTURAL PROBLEM



The railway created a precedent for mass mobility and it was largely responsible for the seaside town, which remains a possible scene for the development of leisure centres. But the seaside town is largely ineffective because it has failed to realize what the townsman demands of it. He goes to find the sea, not a built-up boulevard, as at Folkestone, above.



A first alternative to the seaside suburb is the holiday colony laid out on a special coastal site and with a motor road probably providing the only means of access to it. Portmeirion, North Wales, above, is a colony of this sort, distinguished by being laid out and completely designed by an architect, Clough Williams Ellis.



Another alternative is the holiday camp, such as the example above at Camber Sands, Sussex, which represents a whole new category of buildings which the factor of motor-car mobility has introduced as subjects for the architect's consideration.

normal course of everyday life and the architecture of leisure its place in a smoothly-working town plan.

The Mobile Fraternity.

The use of free time is, as we have already stated, only a problem of the highly industrialized community. It belongs essentially to the city and to the rural community only in so far as the village is affected by industrial conditions. In such terms we have considered the stationary industrial community and the provisions for the use of free time which are and are not made in it. But so far one essential factor has been ignored. This, the factor of mobility which is made possible by present-day methods of transport, in fact introduces a completely new aspect of the problem. It vastly increases the range of leisure facilities which can be provided for the urban population; at the same time it calls for a complete revaluation of the relationship between town and countryside.

A vast improvement in road travelling facilities in the early nineteenth century was immediately followed by the development of the railways. One result of this new mobility was the opening up of the areas surrounding towns as fields for free time recreation. This in turn was reflected in the claims of landlords to enclose the commons round London and the public's assertion of its rights of access to them, a conflict which was finally resolved by the Metropolitan Commons Act of 1866, which established public right of access to commons for air and exercise as a statutory right. Another result was the growth of holiday towns, and particularly of seaside towns, which virtually became suburbs designed to cater for the free time of the residents in a particular city. The essential fact about such mass mobility as it existed until the motor car became a practical form of travel was that it was necessarily guided along a predetermined track. Journeys were undertaken with a view towards getting to a selected spot and staying there; movement between the working city and the holiday town was merely a "change" in which the holiday-maker moved to another part of his town further down the line.

It is necessary to emphasize this point because this view of the nature of such mass movement is the one still commonly held under what are in reality the completely different conditions of motor car travel. The car is much more than a mere means of reaching a stated destination. It is an architectural element in a sense in which the railway carriage never was; it is as it were a new mobile room built into the house. In some cases, with the elaborately equipped trailer or caravan, the car itself becomes a mobile home which can be pitched in any available spot in the open countryside. Add to this the fact that no town in England is more than three hours' journey from the coast and we can see more clearly the actual conditions which motor car travel has brought. It is no longer a matter of making provisions for leisure in suburban holiday communities, immediately outside towns or on a more distant coastline: nor is it a matter of fencing off certain areas from the encroachments of the motoring fraternity. The motorist (the same individual who becomes a hiker when he leaves his car) is staking his claim on the open countryside, just as, seventy years ago, the third class ticket holder

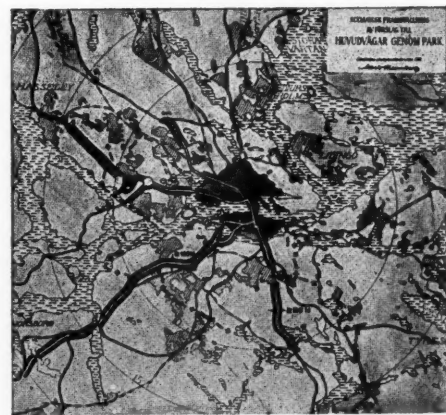
was claiming his right to the suburban commons; and with the same counter moves by landlords and other interests determined to keep him out.

In planning the countryside as a theatre for the townsman's free time there are therefore two main points to be considered: first, the planning of means of access, in the form of road development; second, the use which is to be made of the open area to which the road gives access, either in the form of an unrestricted open space or as an extension of road access in the form of paths or bridleways.

The Road as a Means to Recreation.

Most of the familiar evils of roadside development come in fact from just this failure to realize that the road is a means of access. Simultaneous use of the road for other purposes, for car parking or as a frontage to ribbon building, can only serve to extend the worst evils of the city street into the surrounding scenery; the roadside becomes an impenetrable wall cutting off the open countryside and parcelling it into an ever-increasing number of small parks. Just such a process is, in fact, at work in the countryside today as in the nineteenth-century town encroached on all available building spaces, until only those areas remained free which happened to be held by public bodies or were deliberately acquired by them.

The road, which creates its own building value for bordering properties wherever it goes, operates in the same way as the extending city street in accelerating the handing over of land by the landlord into the hands of the speculator. The provision of some effective check on this process is essential. Any sort of preservation of open spaces, of the acquiring of green belts or of restrictions on ribbon development will not solve this problem which, as it stands, essentially demands co-operation between the landlords, each of whom must be regarded as a potential vendor



It is of fundamental importance for the proper development of the countryside as a field for urban recreation that public bodies should obtain control of roadside land. The city of Stockholm, which has had the foresight to buy up large tracts of land in its neighbourhood, has been able to plan a system of "Parkways." Initially an American development the "Parkway" represents a form of planning which might with advantage be extensively used in the English countryside.

of his land for speculative development, and such bodies as are concerned with holding or developing land in the public interest.

A proposal put forward by the National Trust and made practicable by the National Trust Bill of 1936, could, if carried out on a sufficiently large scale, contribute very largely to the solution of this problem. The scheme proposes the handing over of land by estate owners, in return for financial assistance, to the National Trust, who would hold it for the nation and manage it like an ordinary agricultural estate. This would mean that the owner could remain in occupation while the public would obtain limited means of access to the estate.

It is of fundamental importance for the proper development of the countryside as a recreation area that in some way public authorities or voluntary associations capable of holding land for the public should obtain control to roadside land. Only in this way can development be avoided which will cut off the road from its surrounding landscape and only on such a basis can the proper forms of roadside accommodation be built up. Land for roadside buildings in the form of the necessary "road-houses," entertainment and recreation buildings, petrol stations, facilities for camps of various degrees of permanence, from the one-night auto-camp to the roadside pub or hotel, can then perhaps be leased out to individuals and their development controlled so that the actual roadside stretch is not encumbered by continuous, uncoordinated building. The city of Stockholm, which has had the foresight to obtain control of large areas of land in its neighbourhood, has been able to develop a system of "Parkways" on the American model. The United States itself, with a registration of some 27,000,000 automobiles, is a country which has been faced earlier and in a more acute form with the effects of the motor car in opening up the countryside as a field for urban recreation, and in that country the Parkway system has pro-

gressed much further than being a matter of merely reserving a roadside strip of land. An example of such constructive roadside development, particularly interesting in that it links up with a larger planning project, is the "Norris Freeway," a road originally made for the transport of material for the construction of the Norris Dam by the Tennessee Valley Authority and, now that it has served its original purpose, converted into a well-planned scenic highway. Roadside land 280 feet deep along the entire 21 mile length of the road was bought by the Authority in fee simple, with restrictions in the title deeds limiting the placing of access roads so as to avoid dangerous intersections. Arrangements made with neighbouring property owners give a limited amount of control of adjoining land to guard against unsightly encroachments. In the actual development of the roadside the National Park Service collaborated with the Tennessee Valley Authority in planting and thinning trees to open up views over the valley, in improving roadside springs and in selecting sites suitable for forming picnic grounds and parking places.

Apart from the roadside layout, the design of the road itself will need to be considered in relation to its new function as a frontier to the countryside. A road designed from this point of view is the "Memorial Highway" from Washington to Mount Vernon. Originally suggested in 1886 the proposal for the highway was finally adopted in 1928, in celebration of the bi-centenary of Washington's birth, to meet the needs of a tourist traffic which at that time already amounted to some 400,000 visitors annually. Overlooking points, with provision for a limited amount of parking, have been made at various strategic points. At some points these are separated by islands from the highway; at others provision for parking is made by widening out a stretch of pavement. At the Mount Vernon Terminus bus parking for 60 buses is separated from car parking for 350 cars and access is ensured to a

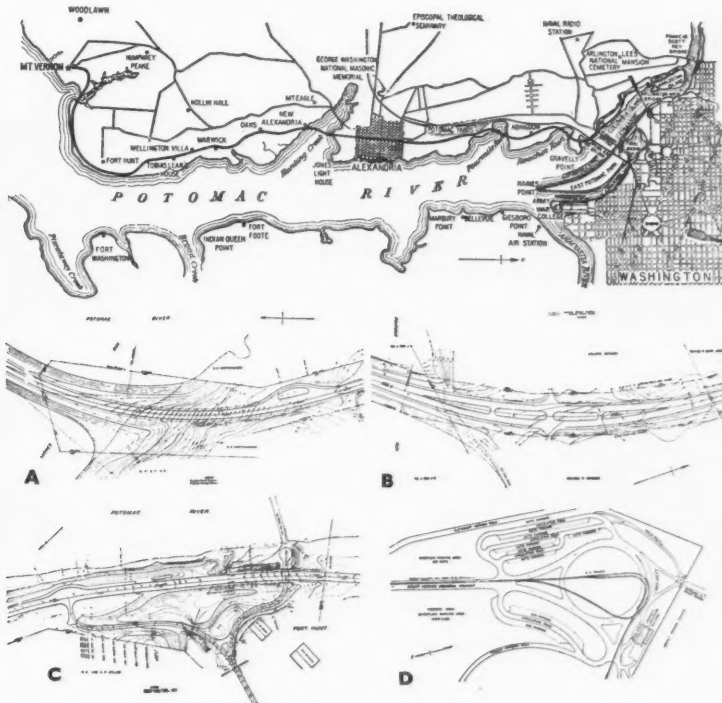
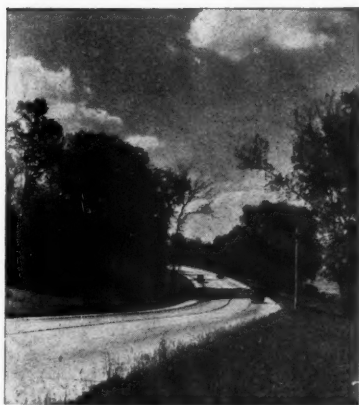


An example of a "Parkway" developed as part of a larger recreation planning scheme is the "Norris Freeway" in the Tennessee Valley. Originally made for the transport of materials used in constructing the Norris Dam, it has been carefully laid out with interval car parks and picnic areas. The landscape planting of its verges was carried out by the National Park Service in collaboration with the Tennessee Valley Authority.

sufficient amount of land to provide overflow parking for 1,500 or more cars.

The Use of the Open Countryside.

But the road itself is only an introduction, and not the final means of access to the countryside. Contracting itself to the foot-path or bridleway it will provide a means by which the townsman can penetrate more deeply into available open areas in pursuit of his recreation. Rambling and cycling clubs are increasing their numbers very rapidly. Other organized forms of recreation such as canoeing introduce their own problems of planning and access to the countryside, while evidence of the extent of riding as a form of recreation is given by the publication last summer by the Ancient Order of Pack Riders of a series of "long tours," between 100 and 250 miles in length. The question of foot-paths, bridleways and rights of way and the rights of the public in making use of them thus

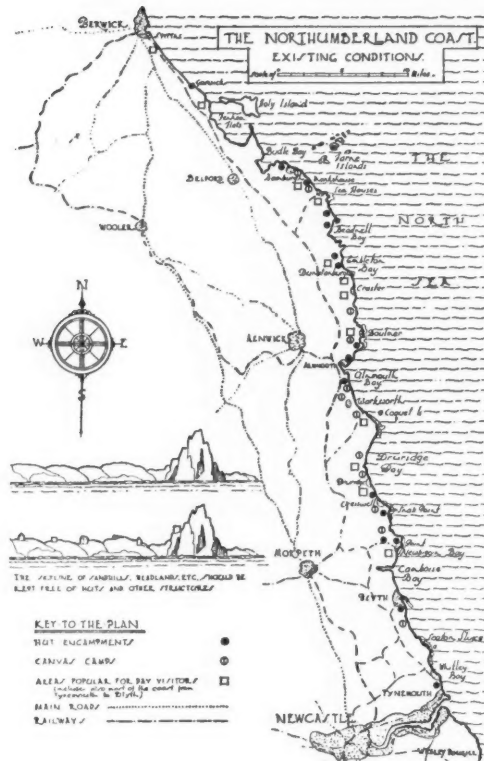


In certain cases the road itself can be considered as a ribbon park and laid out accordingly. This has been done in the case of the "Memorial Highway" from Washington to Mount Vernon, a plan of which and special points in its design are shown on the left. A, an overlooking point formed by widening out a stretch of the highway. B, islands for turning round and allowing for a limited amount of cross traffic. C, provision for overlook parking at the point of access to the Fort Hunt Military Reservation and Wharf. D, parking arrangements at the Mount Vernon Terminus. A typical stretch of the road and a view of the car park at the Mount Vernon terminus are shown on the extreme left.

LEISURE AS AN ARCHITECTURAL PROBLEM



Among the causes of coastline deterioration is the promiscuous siting of camps and huts, as shown in the survey of part of the Northumberland coastline on the right. Difficulty of access to the sea is aggravated by fencing-in, such as that at Camber Sands, two views of which are shown above. Here, in some cases, people are almost driven into the sea at high tide.



becomes one of very great importance. A limited amount can be done by Ramblers, Cyclist Associations, etc., to help to define such rights; the "Ramblers Association" has recently tackled the subject of the Thames Ferries, following an announcement by the Thames Conservancy that they were to be closed on the grounds that they did not pay and that very little use was made of them. Such bodies can advise their members how to act in order to keep access open, but their powers either to give detailed information on the legal position or to influence public authorities are necessarily limited. The assistance of these societies and the provision of legal advice is the special concern of the "Commons, Open Spaces and Footpaths Preservation Society" which, originally concerning itself with public rights of access to commons and potential recreation areas round towns, now plays a similar part in the wider field of the open countryside. The Society is only one of the numerous voluntary bodies concerned with different aspects of the preservation of the countryside,* while corresponding to this multiplicity of societies concerned with its preservation is the multiplicity of public authorities concerned with its development.† The result is that each Ministry tends to concern itself with its specialized developments which are often detrimental to the general value of the countryside as a recreation area. Such a

* Chief among them—

- The Council for the Preservation of Rural England.
- The Society for the Protection of Ancient Buildings.
- The Scapa Society (concerned with the disfigurement of the countryside by advertisements) and
- The National Trust (for acquiring houses and estates of historic interest).

† The Minister of Agriculture.
The Minister of Health.
The Minister of Transport.
The Home Secretary.
The First Commissioner of Works.

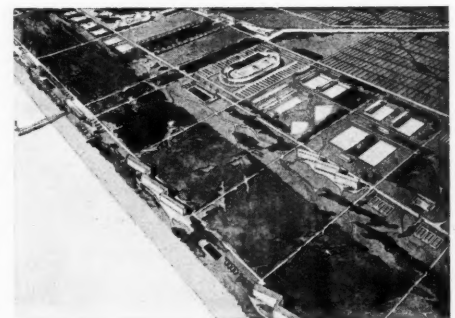
weakness is evident in the case of the Bressey Report. In such sections as that of Tooting Bec Common and Great Bookham Common and of the stretch of open country along the River Lea, in Leyton, Walthamstow and Tottenham, the proposed roads would detract very seriously from the value of these spaces as recreation areas. The provision of compensating open space elsewhere of the same area as that taken by the road development clearly provides no effective compensation for the damage done. In this case various town and country preservation societies, the "National Trust," the "National Playing Fields Association," the "London Society," the "Metropolitan Gardens Association" and the C.P.R.E. have combined to consider the effect of the scheme on open spaces. Some form of permanent federation of preservation societies concerned with the open countryside would do much to clarify the issues at stake. Such a united front, formed of eighteen preservation societies and recreation clubs, has been formed to forward the cause of National Parks. Another case in which three preservation societies, the "Commons, Open Spaces and Footpaths Preservation Society," the "National Trust" and the C.P.R.E. have acted together, has been in investigating the case of Coastal Development. A questionnaire was prepared and submitted to 120 local authorities, whose replies formed the basis of a report laid before the Minister of Health last July.

The Special Question of the Coastline.

The coastline, with the special opportunities for recreation which it offers, has suffered probably more than any other part of the countryside from the effects of uncontrolled mass mobility. The survey of the Northumberland coast reproduced above shows the sort of thing that is going on in all accessible places on the coastline. Bungalow colonies, camps, city refuse

dumps and general ribbon development along coastal roads all contribute to the general decomposing process which will soon leave very little of England's 1,800 miles of coastline that is not irreparably damaged. This survey and its accompanying recommendations which suggested, as first steps, the grouping of the promiscuous hut development and control of their siting, design and colour, the reservation of sites for camping, picnic and car parks, the establishment and re-establishment of footpaths, the avoidance of building between coast roads and the sea and a careful preservation and planting of trees for shelter, represents the least that local authorities should be expected to do in checking the destruction of the coastline. Some towns have been able to acquire strips of coastal land. In some cases, as in that of the South Downs between Seaford and Eastbourne the co-operation of a public-spirited landlord has enabled a large area of valuable coast land to be preserved. The greatest threat is to land under the jurisdiction of those rural councils whose finances are insufficient to meet the costs of compensation; also to those areas of the coast where the big estate has already passed into the possession of several owners, many of whom have bought the land with deliberately speculative intentions. This was clearly disclosed in the replies to the Coastal Preservation Committee's questionnaire, and to this end their report recommends the placing of funds to the extent of £100,000 annually at the disposal of the Ministry of Health to assist the smaller local authorities in paying compensation for the acquisition of coastal land.

An important question is the one of public access to the foreshore. Such access was often provided by the coastguard paths and has lapsed now that regular coastguard patrol has been discontinued. Also special difficulties are caused by erosion which has often resulted in the loss of paths. Meanwhile actual rights of access to the foreshore itself need to be more clearly defined. The foreshore generally belongs to the Crown or the Duchy of Cornwall and while the public have access rights for fishing and navigation their rights to its use for bathing are less clear. The Committee's Report suggests that a right of access should be declared similar to that of the Metropolitan Commons Act of 1866. A major cause of



What is needed for a full use of the coast as a recreation area is not negative restriction, but positive plans of development undertaken by Municipalities and Local Authorities. The project illustrated above for the development of a recreation area on the coastline outside Barcelona shows many useful principles for the planning of such schemes. The maximum area is preserved between the shore and the parallel access road, and the whole scheme planned so that people filter through temporary camp sites to more permanent holiday buildings beyond.

coastline deterioration is the same which operates in the open countryside, namely the cutting off of the road from the sea by promiscuous building. At Camber Sands, in the course of two seasons whole stretches of the sand have been cut off by the ribbon building of bungalows. In other cases the foreshore itself has been enclosed. The guarding against the selling of the foreshore to any individual or body except local authorities or bodies capable of holding land for the public is a further recommendation of the Report. But in the case of the coastline as in that of the inland countryside the final objective should be something much more than can be obtained by any form of preservation, no matter how comprehensive, a programme of positive development, undertaken by municipalities and public authorities, for making the whole coastline a well-equipped recreation area. Such a project has been made by the G.A.T.E.P.A.C. group of architects for the development of a stretch of coastline to serve as a recreation area for Barcelona: a project which suggests many ideas for the proper regulation of such areas, chief among them the preservation of a maximum area between the shore and the parallel access road and the recognition of the need for providing different types of building for people coming for day outings, week-end visits and longer holidays: the whole area being so laid out that people filter through the temporary camp sites to the more permanent buildings of the holiday areas on either side.

National Parks.

The nearest approach that we have at the moment to such a positive policy of developing rural recreation areas is the programme of the present agitators for National Parks. That its campaigners have realized the essential limitations of preservation societies and local town planning restrictions in dealing with the larger issues of recreation planning is shown in such statements as the following made in the pamphlet, "Make the Lake District a National Park," published by the "Friends of the Lake District" in 1937: "Philanthropy and private enterprise cannot save the Lake District, nor can the National Trust or the Council for the Preservation of Rural England. Piecemeal preservation is of very limited use, and is the most expensive method;

for it transfers to the areas which are not protected the building values which have been sterilized next door. Nor can piecemeal protection touch the larger issues of policy. For these a single and undivided plan is needed, with simultaneous compensation—the vital factor in any single plan—administered over a large area: this is the only economical method." In the case of National Parks, even more than in that of the coastline, the condition applies that the most vulnerable areas are those which fall within the jurisdiction of the rural authorities with the most limited resources, while, owing to the large areas covered by National Parks, they often extend over several counties, whose councils might find difficulty in co-operating to administer the area; although there are examples, such as the

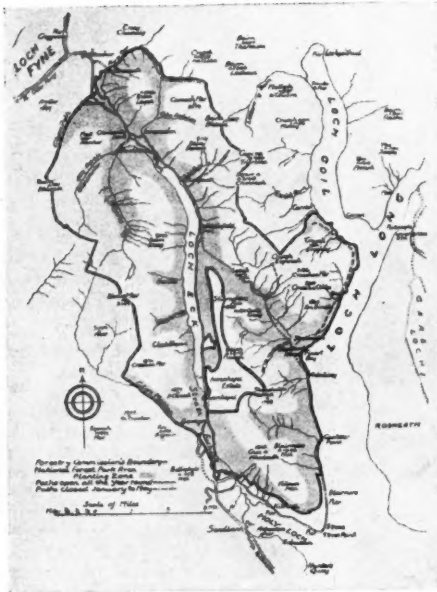
Palisades Interstate Park in New York and New Jersey, where this difficulty has been successfully overcome. These and other factors are considered by the National Parks Committee in putting forward their argument for the adoption of a National Parks policy with adequate financing by the Government. Agitation for such a policy led to the setting up by the Government of this committee, presided over by Lord Addison, which produced its report in 1931. No further steps have been taken since, except that the various societies who had been sponsoring the campaign combined in 1936 to set up a "Standing Committee on National Parks" which has continued its propaganda, publishing in July of 1938 a pamphlet: "The Case for National Parks." A National Park is defined as being



An obstacle often put forward as precluding the development of National or Regional Parks is that the areas involved will often overlap the districts controlled by a single authority. That this difficulty can be successfully overcome is shown by the case of the Palisades Interstate Park, which is administered jointly by commissioners representing the States of New York and New Jersey. Special features of the Park, which is in reality formed of a chain of parks equipped for all forms of recreation, are the indoor and outdoor museums maintained by the Park in co-operation with the American Museum of Natural History. On the left are winter and summer views of one of the Parks, the 1,000 acre Bear Mountain Park, which is specially equipped as a winter sports centre.



The possibilities opened up for the development of the immediate surroundings of towns as recreation areas if the authorities concerned can acquire control of the land are shown in the case of Helsingfors, which has laid down a comprehensive scheme for reclaiming and developing the surrounding lakes which are its special asset. On the left is an air view of the city and marked on it the site of one of its recreation buildings, the canoe club (P. E. Blomstedt, architect), illustrated above.



The nearest approach to National Parks existing as yet in Great Britain are the National Forest Parks. Above is a plan of the separate southern area of the Argyll Park. Out of a total area of 54,000 acres of the Argyll Parks, 19,000 acres are reserved for afforestation, the remainder being used for recreation, with public camping grounds, youth hostels and special camping grounds reserved for various organizations.

"an extensive district of beautiful wild landscape, strictly preserved in its natural aspect and kept or made widely accessible for public enjoyment and open-air recreation, including particularly cross-country walking, while continued in its traditional farming use." This condition is important and distinguishes the National Parks from the National Forest Parks, areas in which the Forestry Commission has made provision for public access, particularly to the unplanted land. The first of these, an area of 85,000 acres, has been started at Ardgarten in Scotland with camping facilities, youth hostels, etc., developed in connexion with it. The forwarding of such a scheme for the development of National Parks, positively planned and equipped for recreation, and not merely negatively preserved from encroachment, could make a really valuable contribution towards planning for free time activities. There is, however, one aspect of the subject which might be given more careful consideration, namely the inclusion of "water-catchment and water-power schemes" among the "dangers" which threaten National Park areas. It is not merely the enumeration of these particular developments but the attitude which such a statement represents which might do much to hinder the cause of developing National Parks. The recent development of a chain of recreational parks in connexion with the water-power and agricultural schemes in the Tennessee Valley might be quoted as one instance in which large-scale recreation facilities have been provided, not contrary to, but as part of, a great national undertaking. With the co-operation of the Tennessee Valley Authority, the National Park Service and the Civilian Conservation Corps, thousands of acres alongside the new reservoirs have been developed as recreation areas, and the whole chain of parks planned in relation to state park systems so as to serve tourist visitors as well as local residents. Two

big parks, Norris and Big Ridge Park, have been equipped with full recreation facilities: for walking, riding, swimming, boating and picnicking; vacation camps and recreation lodges have also been laid out. In addition, a number of smaller parks at Wheeler, Wilson and Pickwick Landing dams have been laid out as demonstration parks, planned for day outings rather than for vacations. Paths and trails have been improved, shelters, picnic grounds, parking areas, sanitary equipment and drinking fountains have been provided and, in the case of the Wheeler Park, a project made for using the cafeteria and community building, put up to serve the workers on the Wheeler Dam, to act as assembly and dining-halls for a vacation camp. Otherwise these smaller parks will be developed as the demand for different types of recreation makes itself felt. Another development made in connexion with the same project, and which again shows how the requirements of such national development schemes can be turned to account for recreational use, is the "Norris Freeway," which has already been described.

The United States, which has had the space to develop out-of-door recreation facilities for the 40 million or so people who are estimated to take part in holiday tours annually and has laid out and equipped state and national parks, parkways and auto-camps, in response to their demands, is a country from which we have much to learn in planning the countryside for the townsman's recreation: not least in the matter of planting which, in our own more restricted landscape, becomes a correspondingly more urgent consideration. At the same time that a campaign is being conducted for the afforestation of 3,000,000 acres of land and that the Royal English Forestry Society is making a drive to encourage afforestation on privately owned estates,* concrete roads are being driven through the parks laid out by Kent, Brown and Repton. Consultation with experts on landscape design and with such bodies as the "Roads Beautifying Association" who have already assisted numerous local councils in the planting of their roadsides, must form an essential part in any such planning scheme. The eighteenth-century landlord, in improving his estate according to the precepts of the landscape gardeners, gave us much that we value most highly in the English landscape. The way in which their work is adapted to the new purpose of the countryside as a theatre for the townsman's leisure will be the means by which such an undertaking will finally stand or fall as an architectural achievement.

What is needed above all is a return to the critical spirit which ensured the success of the humanist view of the landscape as a medium of artistic expression. The spirit of the Chinese philosophy of *Feng Shui* might be mentioned as providing an effective modern counterpart, in reference to which Professor Abercrombie describes how "Missionaries establishing themselves in some remote valley and building a neat corrugated iron tabernacle with spiked bell turret have been indignantly surprised when the population has arisen and massacred them—not by reason of any objection to their religious belief, but

because the pitch of the roof was perhaps too steep or the spike of their bell turret should have been domed or square-topped."* It is the public's opinion of the appearance that the countryside should have rather than the zeal of preservation committees that will finally determine its new form as a scene for the townsman's leisure.

The Larger Problem.

The special point to be remembered in planning for recreation in the countryside is that England is a small country with a very large population. There is no "spare" land. Space is at a discount. In fact there is so much space already taken up not merely by towns and their suburban fringes, but by golf courses, sewage works, roads, mines, power stations, lunatic asylums, that the amount available for the primary industry, agriculture, has already become too small. Ways must be found of actually enlarging its agricultural area as well as adding to the leisure facilities of towns in the open countryside. Under such conditions any policy of sterilizing land for such purposes is out of the question. The problem, in England, is one of land utilization in its broadest sense, which includes the problem of reducing the area of land given over to urban development and disposing of the "brackish" areas round cities in favour, first of all, of a creative agricultural policy. We can thus see that the problem of the Mobile Fraternity is not merely one of giving the townsman access to the countryside, nor of providing rural facilities for his recreation, nor of seeing that they do not *spoil* the country; it is, above all, the problem of providing these facilities without wasting essential space, without, in fact, jeopardizing the normal life and industry of the countryside which in point of time and importance must always take precedence over urban convenience.

* "The Preservation of Rural England," by Patrick Abercrombie.



In the case of National Parks, the wider issue is the one of planning recreation areas integrally with industrial and agricultural developments. A case in which this has been done is in the development of a chain of parks in connexion with the Tennessee Valley scheme, a plan of which is shown above and further illustrations on p. 286.

* A pamphlet, "Estate Woodlands," published by the Society, gives excellent advice on the management of woodlands, stressing particularly that attention to "amenity" in planting need not detract from the value of woods as sporting coverts or as sources of marketable timber.

THE STATIONARY COMMUNITY

The distinction between planning for the stationary community and for the mobile fraternity has already been made. The essential problem of the former is well stated by the planning of the village green (above right) which shows the recreational use made of a given site. Nearby is the pub (below right) the centre of social life. In the village these two, the recreation area of the green and the social centre of the pub are closely connected, typifying that relationship between all its activities which distinguishes rural life from life in the big city and defines the problem of spending free time as it exists today. The ways in which the social and the recreational centre may again be combined to give a satisfactory integration of all free time activities is discussed on the following pages.



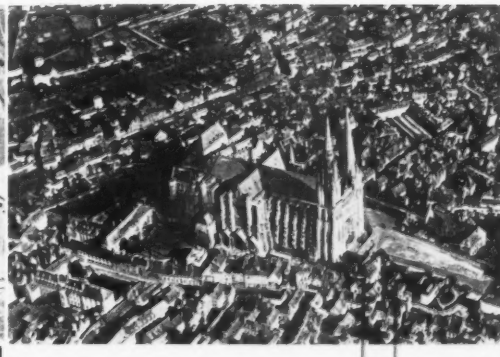
A HISTORICAL SUMMARY



THE GREEK TOWN Pergamon is a typical example of planning for recreation in Greek towns, in which convenient sites outside them were selected for sports fields and theatres and permanent buildings put up later on the same site. These buildings, the palaestra and gymnasia, came to act as meeting places, even as universities, the whole forming a social and recreation centre loosely linked to the upper city.



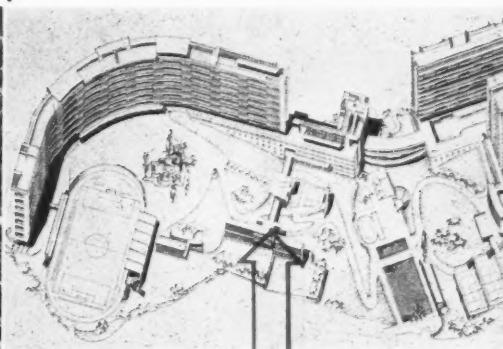
THE ROMAN TOWN in contrast to the Greek was deliberately planned to include a recreation centre from the beginning. In comprehensive colonial city layouts, such as Timgad, the forum and theatre are placed in the centre of the plan. Elsewhere, the public baths, with their courts for sport and exercise, formed well-organized recreation centres deliberately related to the network of city streets.



THE MEDIEVAL TOWN All is centred on the church and its introductory square. The former acts as a theatre, the latter as a setting for formal sports. Sometimes, as at Salzburg today, the church façade forms a backcloth for open-air plays. Processions, an essential part of medieval recreational life, wind through the streets and end in the greater formality of the church aisles.



THE MODERN CITY Piccadilly Circus, the "Hub of the British Empire," is in reality an entertainment centre which has grown up without any attempt at organization. Restaurants, cinemas and theatres, the latter strung along the neighbouring Shaftesbury Avenue, are the dominant buildings. Even attics and basements are used to house innumerable "social clubs."



ONE REMEDY Alternative methods of approach are being explored by planners of new cities. The first, which accepts the economic fact of the big city, builds high residential blocks to free their surroundings. Above, is a suburban area of this sort, planned by Caillot and Emery for a city in Algeria, with a planned recreation area provided at the foot of the blocks.



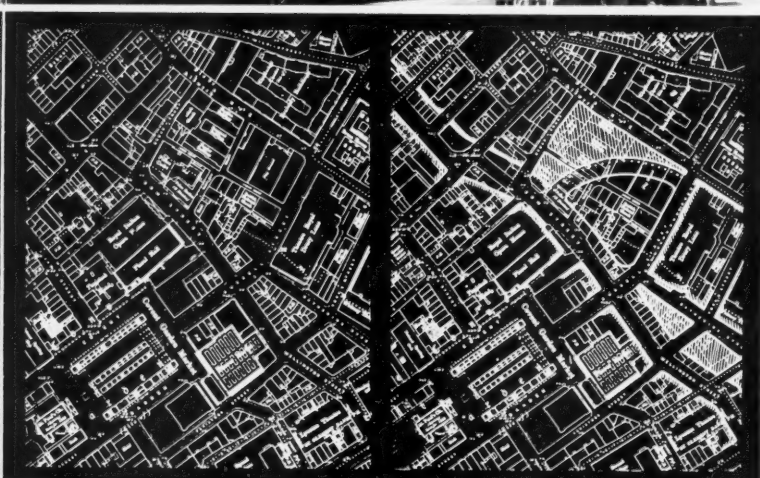
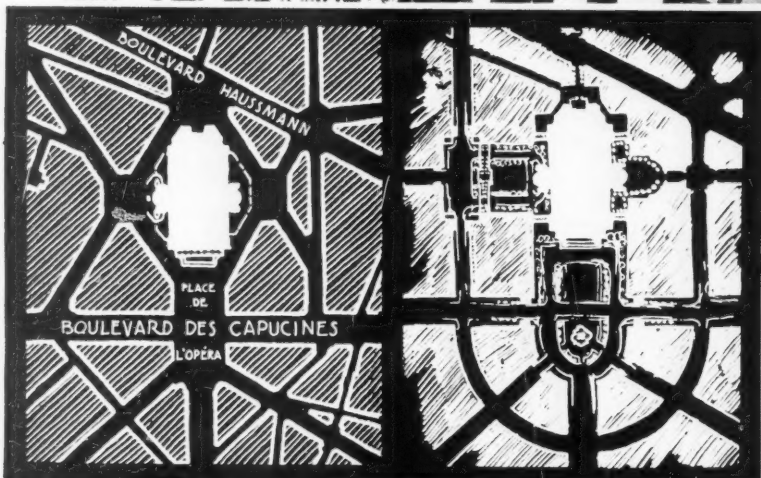
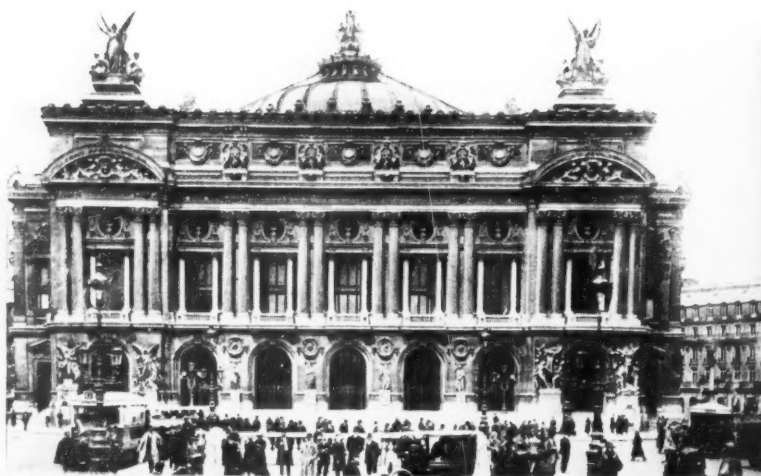
—AND AN ALTERNATIVE The second method tries to create new regional centres, sometimes completely new and economically independent towns, formed of scattered individual houses. Green spaces, as in the American "Greenbelt" town above, are carefully interwoven with the areas of houses, so that community centres and sports fields can be placed in the centre of the town.

THE RECREATION OF
THE CITY, LIKE THE
WHOLE OF ITS LIFE,
IS CONTROLLED BY
THE STREET PLAN



The city, as it has developed during the past centuries, has become more and more dictated to by street planning. The streets define social areas (as was already noticed by Nash in laying out Regent Street, in which the two sides were designed as façades to respective aristocratic and working-class areas behind) and provide access to both entertainment buildings and houses. Cinemas may be said to serve each so many streets of houses, and areas of East End London are commonly quoted as having a public house on every street corner. But the street, with its present-day domination by motor traffic, has finally broken down as a social unit. The use of the pavement simultaneously for walking and theatre-queueing is no less impractical than the use of the street itself both as a traffic artery and a children's playground.

A TALE OF TWO CITIES



In the past architects have tried to make capital of this relationship between the street and the entertainment buildings it embraces. Such is the case with the Paris Opera House which, in spite of Garnier's dissatisfaction with Haussmann's siting of it, has a definite monumental quality in its approach, which would be increased by Elbert Peet's suggested development of it shown above. But, with the conditions of modern motor traffic, the use of an introductory square of this sort, in which traffic halting in front of the building hinders the faster, through-going, traffic is no more practical than the use of the pavement for a theatre queue.

In the parallel case of Covent Garden the Opera House is inextricably tied up in London's fruit market. Sidney Smirke, working on an earlier plan of Nash's, in 1834 made the project above, right, for uniting Drury Lane and Covent Garden Theatres by an open square and improving the approaches, rightly concluding that "a very beneficial purgation would be consequent upon this improvement." If it had been carried out it might, in its day, have formed an effective approach to the building. Today such a square, by attracting shopping and other entertainments and the traffic which goes with this could only be expected to become a second Piccadilly Circus.



Modern traffic conditions have finally killed the multi-purpose street. The only occasions on which it is free of traffic is when it is transformed into the no-man's-land of the road repairers.

THE "ALL-IN" STREET: LEISURE CROWDED OUT—

AND THE NEW STREET: PLANNED FOR TRAFFIC WITH LEISURE SEPARATELY PROVIDED FOR



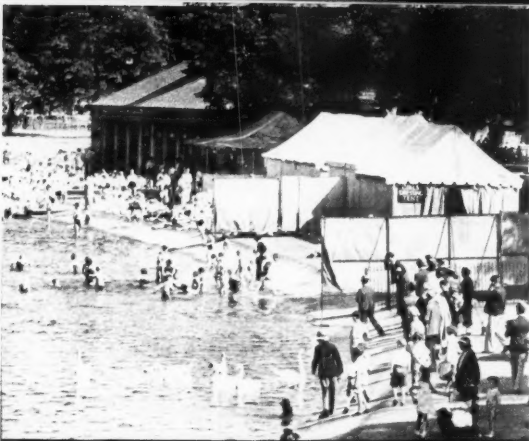
STOCKHOLM'S SLUSSEN

A primary principle in planning for leisure in the modern city must therefore be to differentiate between the road as a traffic way and the street as a frame for entertainment or recreation buildings. A case in which this has been done on a grand scale is in Stockholm's "Slussen." Formerly the extremely congested meeting point of a number of roads, railways and canals, it has been re-planned so that these different forms of traffic pass independently one under the other, with fly-overs for the road traffic eliminating all pedestrian crossings. Planned integrally with this traffic layout is an underground shopping centre with an introductory square: also various street cafés, made accessible to pedestrians from every approach without crossing the street. The whole is linked to the upper city, which is on a higher level, by a passenger lift giving access to a foot-path passing over the top of the elevated restaurant. From its glazed walls there is a splendid view of the whole panorama of moving boats, pedestrians and motor traffic below.





HYDE PARK IN 1830



HYDE PARK IN 1938

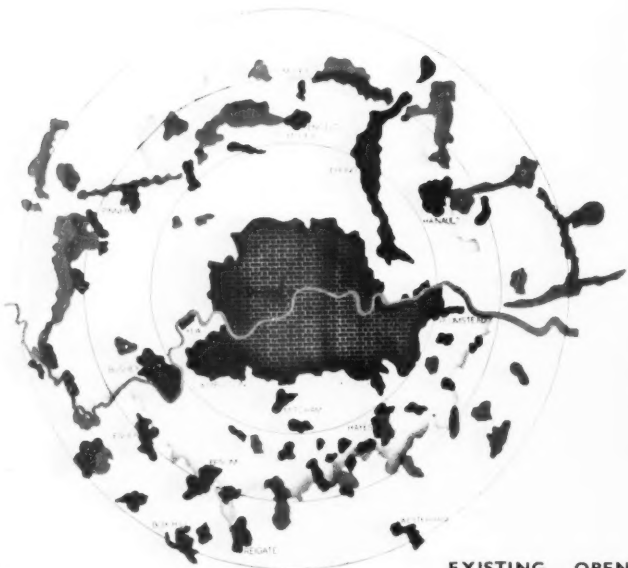


What alternative is there to the street as a setting for recreation? No doubt it must continue to include certain buildings, such as cinemas and pubs, which must remain accessible for casual visits, but for the large entertainment or recreation centre some alternative must be found. There is one type of site which fulfils the essential conditions that it must be state- or municipally-owned, easily accessible, and sufficiently open to avoid the disadvantages of street planning. These are the islands of green which some special consideration has saved from speculative building which has carved up the remainder of the town into a network of streets.

The idea of the city park as it was developed in the nineteenth century was, from the town planning point of view, the purely negative one of providing open space for walking or resting. The London Park still retained much of its character as a garden belonging to the privileged classes, into which the crowd was only allowed on sufferance. Until recently about the only form of recreation in Hyde Park was the essentially aristocratic one of riding in Rotten Row. The present problem becomes one of transforming these areas from negatively preserved open spaces into positively planned recreation areas.

WE MUST GET AWAY FROM THE STREET—

LONDON'S GREEN SPACES



THE GREEN BELT

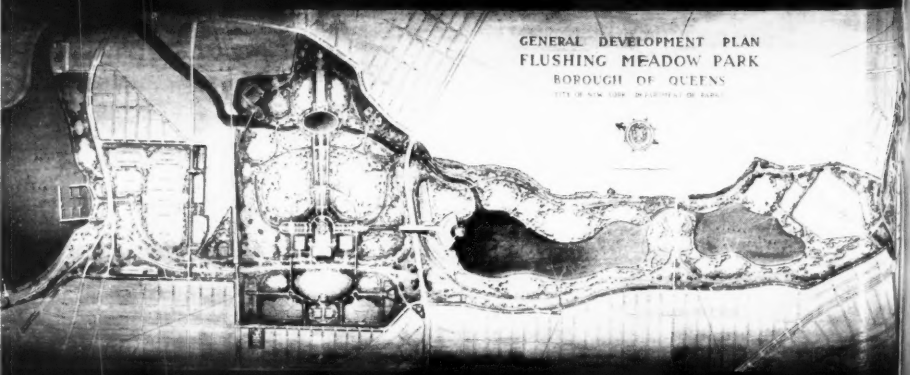
Preservation outside cities of open spaces which will in turn eventually be surrounded by suburban building is, in a sense, continually enlarging the number of city parks. The same policy of their positive development for recreation purposes must be applied to these areas as to the existing urban parks.

EXISTING OPEN SPACE: BROWN
PROPOSED OPEN SPACE: RED

Photograph by courtesy of Department of Parks, New York City.



FLUSHING MEADOW PARK, NEW YORK.
A CITY ASH DUMP IN 1937.

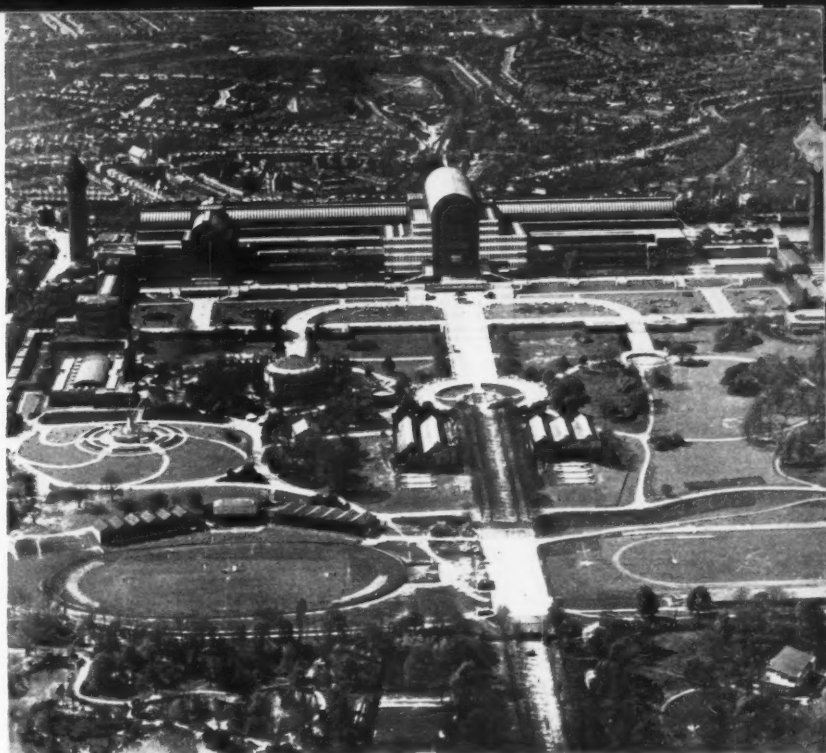


FLUSHING MEADOW PARK, NEW YORK.
AFTER THE WORLD'S FAIR IT WILL BE DEVELOPED AS A PERMANENT RECREATION AREA.

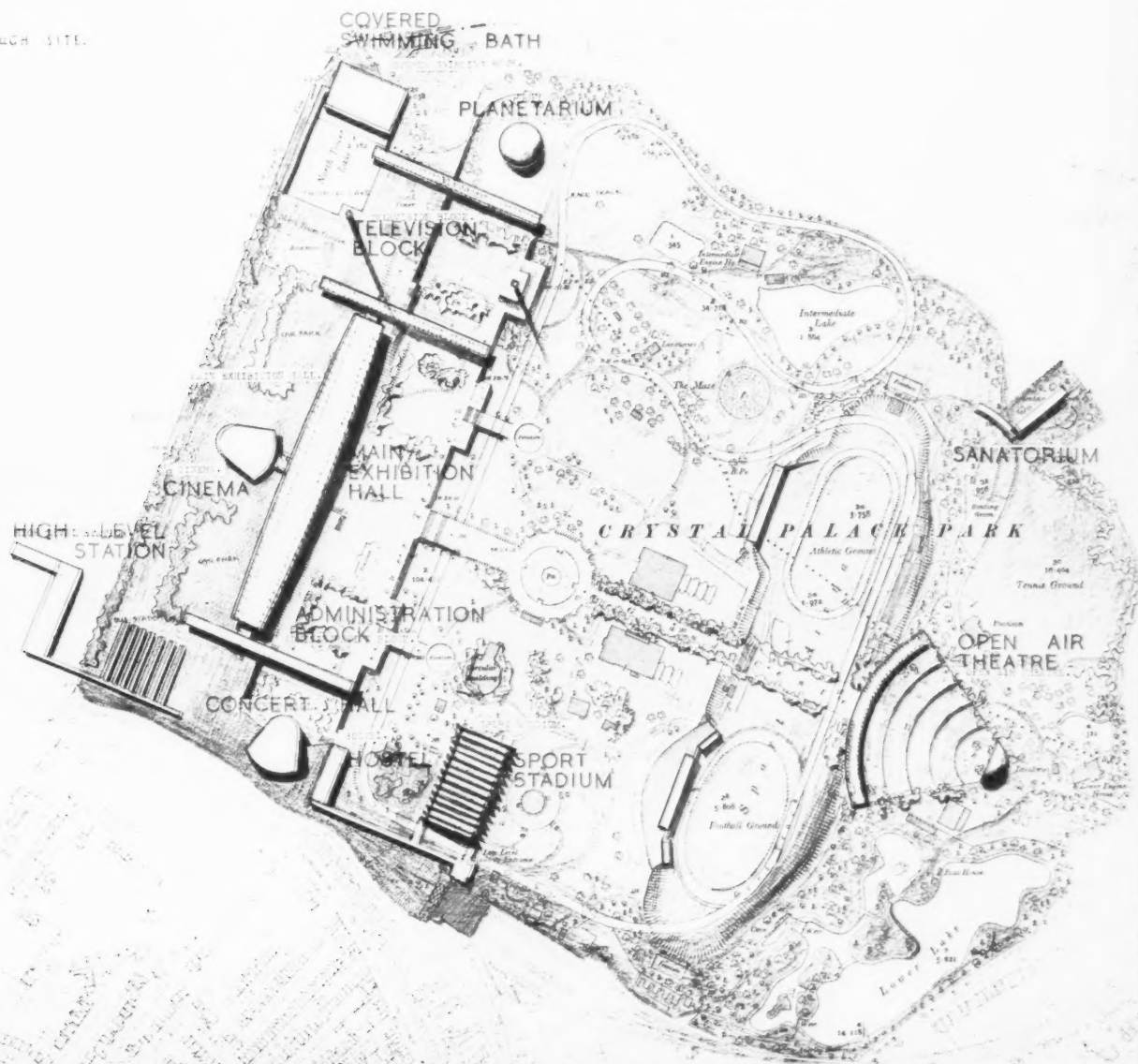
— SITES CAN BE FOUND

An indirect means by which the urban community acquires many large recreation areas is through the development of exhibition sites. That this process still continues is shown in the case of the New York World's Fair of 1939, which provides one of the first examples of an exhibition layout designed beforehand with its subsequent use as a recreation centre in mind.

The Crystal Palace is a special example of a site of this kind which, indirectly the result of an exhibition, came to act as a recreation centre for a whole suburban area. The present danger is that it will grow up again as it is already in process of doing as a haphazard collection of entertainment buildings. The project illustrated here has been made with a view to showing the possibilities of its development according to a predetermined plan (architects, Donald Pilcher and H. T. Cadbury-Brown). The existing motor race-track must necessarily largely dictate the placing of new buildings (marked in red), which have been so sited that they can be constructed gradually without interfering with the existing layout of the park.

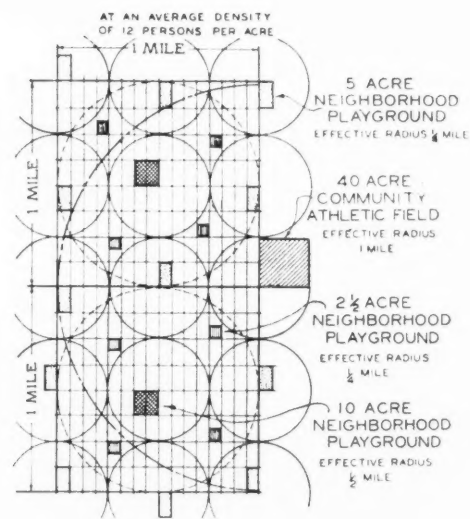
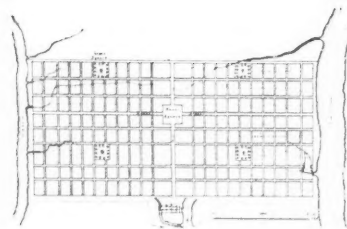


LONG SECTION THROUGH SITE.

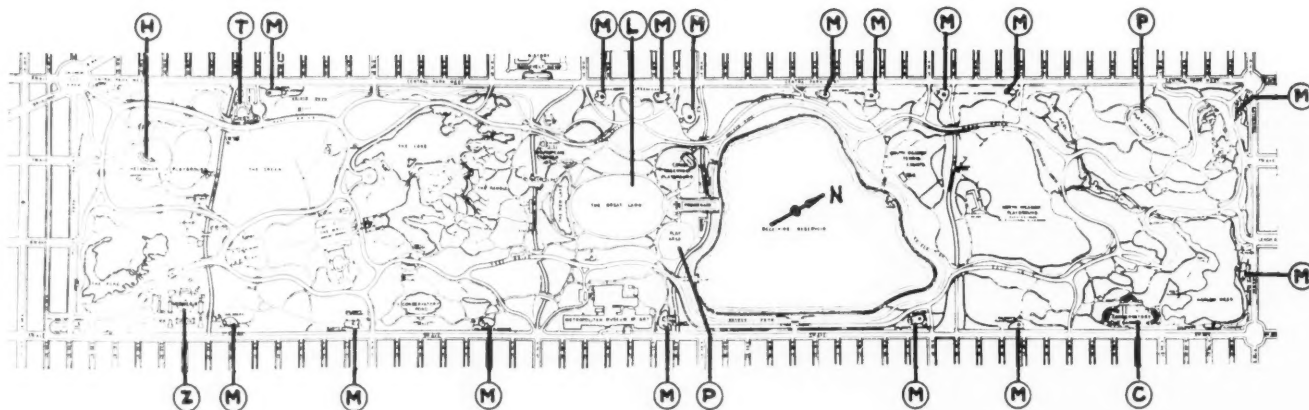
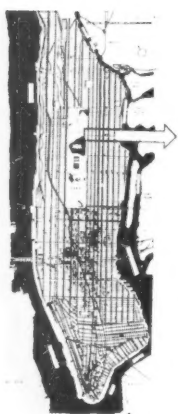


SURREY

A black and white photograph of a large, rectangular, shallow pool or fountain in a park. Several people are sitting on the edge of the pool, and others are standing nearby. A large tree is in the foreground on the left, and a tall hedge runs along the background.



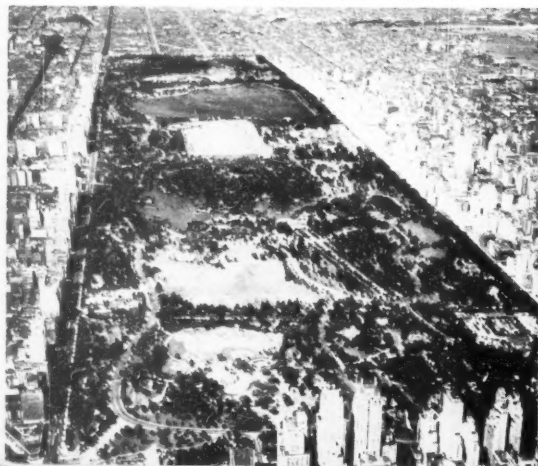
In replanning existing parks as recreation areas it is generally found that their actual relationship to surrounding residential areas is haphazard, so that it is difficult to determine a basis on which to provide the necessary recreation facilities. The regular plotting of American cities, as in the early plan of Philadelphia (above, left), does however give areas of green which can be more systematically related to surrounding housing areas. A basis recommended by the Chicago Regional Planning Association for determining recreation areas is given in the diagram above, right. The layout of Central Park, below, shows the application of such a principle in the provision of marginal playgrounds at regular intervals. The various recreation facilities provided are shown in the plan below. The photographs show general views of the park and, right, one of the marginal playgrounds.



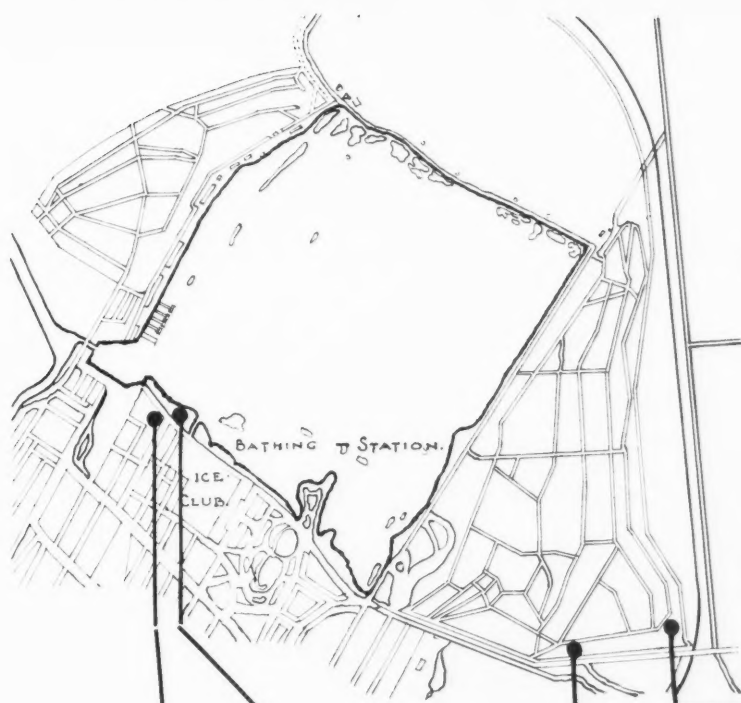
Z. ZOO.

T. RESTAURANT.

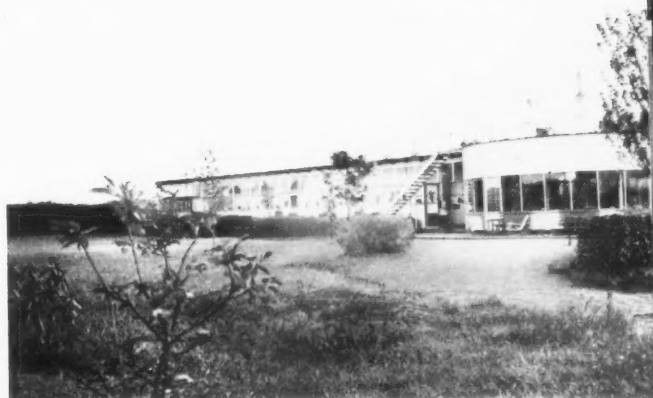
Photographs by courtesy of Department of Parks, New York City.



2 THE HAPHAZARD PARK



DEVELOPMENT ON THE OUTSKIRTS OF ROTTERDAM



THE GOLF CLUB



THE RIDING SCHOOL



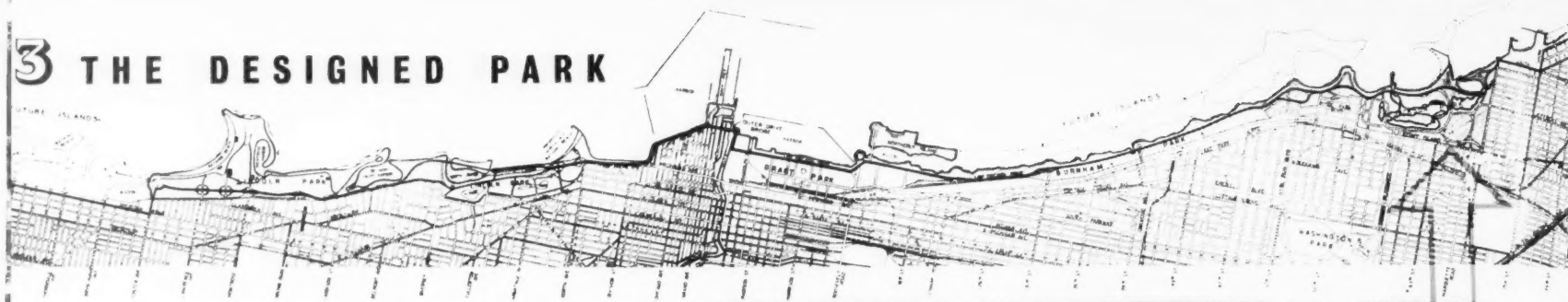
FLATS



THE SAILING CLUB

The natural tendency of open areas outside cities to acquire recreation buildings is well illustrated by the case of this park on the outskirts of Rotterdam. Speculative building is creeping up, but so far has stopped short of it, the nearest building being the tall block of flats illustrated, which provides a clear example of the way in which the area might be kept free for recreation if such a form of housing were continued. The recreation buildings so far put up are all designed in a good modern idiom (the architect for all of them, including the flats, is W. Van Tijen) and all are well related to the landscape. But something more than this is needed if the recreation park is to achieve a unified architectural expression, namely the laying down of a pre-determined plan on which sites for buildings can be selected, so that they will relate to each other as well as to their immediate surroundings.

3 THE DESIGNED PARK



CHICAGO'S PIONEER PLAN

The way in which a really comprehensive recreation area can be developed as an extension of an exhibition site is shown in the plan of the Chicago waterfront, a plan for the whole of which was prepared, and has been executed with various modifications, after the World Fair of 1893 in Jackson Park. At the same time a programme was drawn up for improving and enlarging the other city parks of Chicago, in many of which were placed Neighbourhood Centre buildings, provided with baths, gymnasia, refectory service, club rooms and reading rooms. In these "clubhouses for the people," as they came to be known, planned as they were as part of a park layout, we have one of the first effective answers to the demand for leisure facilities in the modern city.



AND ITS MODERN EQUIVALENT

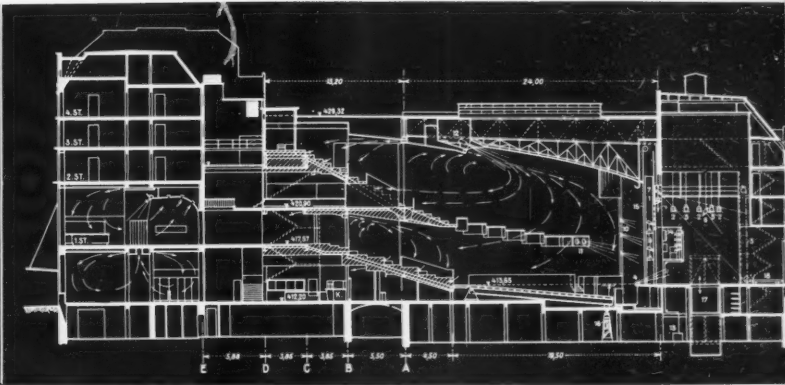
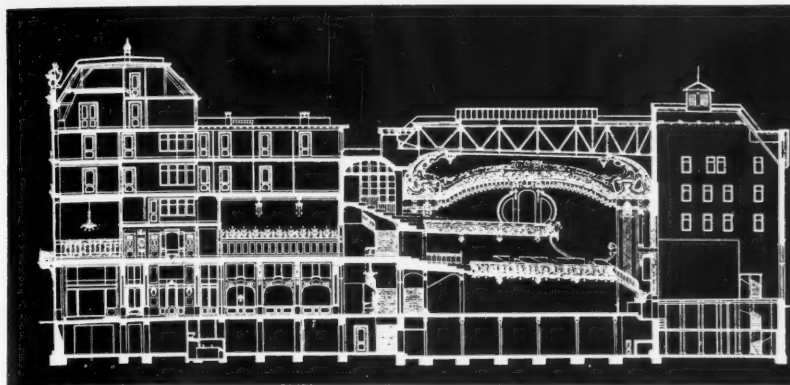
THE BOSCH PLAN OF AMSTERDAM

A final example of the new city park, completely planned for recreation and entertainment, is the South Park, which forms part of the new plan of Amsterdam now being carried out under the direction of the city architect, C. van Eesteren. In addition to the various facilities enumerated in the plan on the right, special sections are set apart for organized and unorganized sports, and routes for cycling, riding, and walking marked out: the whole related to the very carefully considered landscape planting of the whole scheme. Below is a view of part of a model of the park.



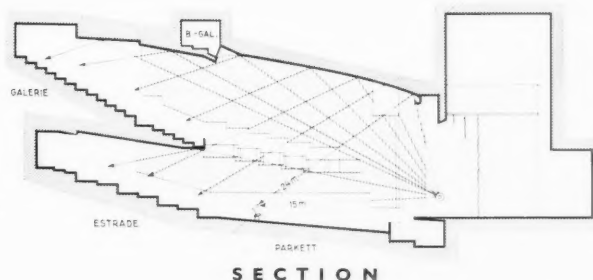
KEY

1. MAIN ENTRANCE
2. ROWING COURSE
3. START
4. FINISH
5. JUDGES' BOX
6. BOATHOUSE
7. CENTRE FOR WATER SPORTS
8. HILL
9. FUN FAIR
10. CAFE
11. ORNAMENTAL GARDEN
12. MAZE
13. PLAY GARDEN
14. PLAYING FIELDS
15. PADDLING POOL
16. OPEN AIR THEATRE
17. JUMPS
18. STABLES, ETC.
19. SUNBATHING
20. DEER PARK
21. BREEDING GROUND
22. FARM
23. YOUTH HOSTEL AND CAMPING GROUND
24. ARBORETUM
25. NURSERY



THE THEATRE, MUSIC AND THE FILMS

It is only a matter of a few years since the theatre, as a setting for a spectacle which included both actors and audience, was mainly regarded by the architect as providing opportunity for lavish decoration. Convention, generally in the form of the lingering tradition of Italian opera house design, dictated a more or less standard shape for the interior, on top of which the architect was free to elaborate whatever style of decoration might be in favour at the moment. The actual technical requirements of the theatre conformed as best they could to what was in many cases a hopelessly inappropriate interior form. Acting and production adapted themselves to the theatre, not, as today, the theatre to the technical requirements of the stage. The evolution of the conventional "stage voice" to counteract the bad acoustic conditions produced by the almost universal domed or barrel ceiling might be quoted as an example. To-day, when the form of the theatre is evolved strictly in accordance with the demands of acoustics, vision, ventilation, lighting and the other technical factors involved, the reconstruction of an existing theatre provides a good opportunity for studying these developments in the modern theatre. The example shown, the Corso Theatre in Zurich was, in its original form, a representative example of the design of some fifty years ago. The reconstructed building is an equally good example of the well-designed theatre of today, different aspects of which are shown in the diagrams of the lighting and ventilation, above, and of the acoustics, below, reproduced on this page. Acoustic considerations, in addition to their influence on the form of the interior, have also largely determined the materials used, the necessity of reducing the absorption coefficient of the auditorium calling for the minimum of upholstery on the seats and for the finishing of walls and ceilings in a smooth, hard material.



SECTION

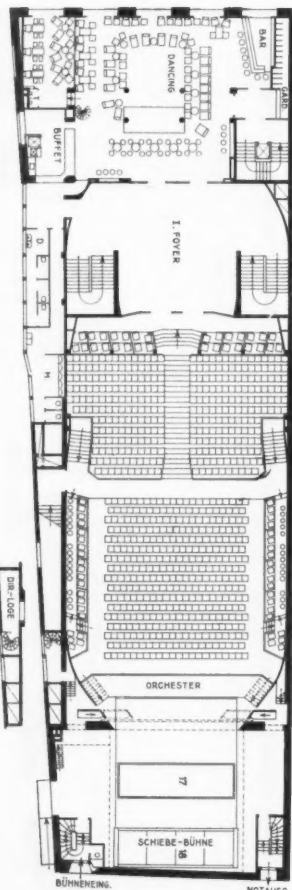
HEADPIECE: The Corso Theatre, Zurich. LEFT, a section of the original theatre, 46 years old, designed by Stadler and Usteri. RIGHT, the corresponding section of the reconstructed

theatre; Ernst F. Burekhardt, architect. 1, a night view of the exterior, in which much of the original decoration has been retained. 2, a general view of the auditorium.

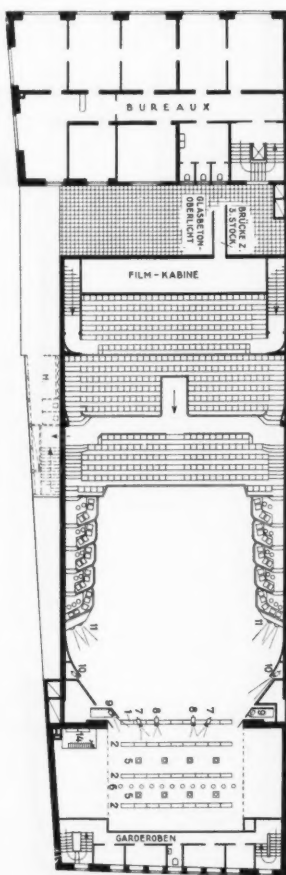


THE THEATRE, MUSIC AND THE FILMS

A step in the direction of the multi-purpose entertainment building is the use of the theatre auditorium for various forms of assembly, such as balls and banquets. The practice with which we are familiar in the form of the Covent Garden Ball has been given a modern interpretation in the Corso Theatre, in the auditorium of which a floor is provided which can be raised mechanically to the slope necessary for a pit floor, or lowered, as required, to form a level floor for dancing. Further provisions for entertainment, subsidiary to the theatre, take the form of a dance hall and bar, opening off the foyer at first-floor level. Their design has, like that of the theatre itself, been governed largely by considerations of ventilation and acoustics. A shaped reflecting board over the band stage provides a decorative feature in the interior of the dance hall. It is designed to incorporate at the same time extract ducts for ventilation.



STALLS PLAN

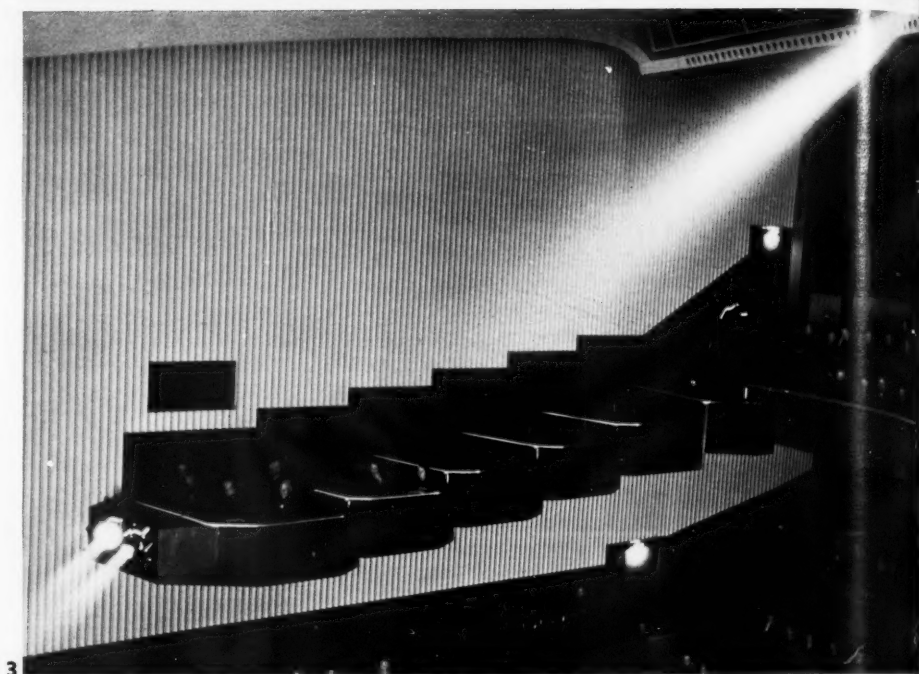
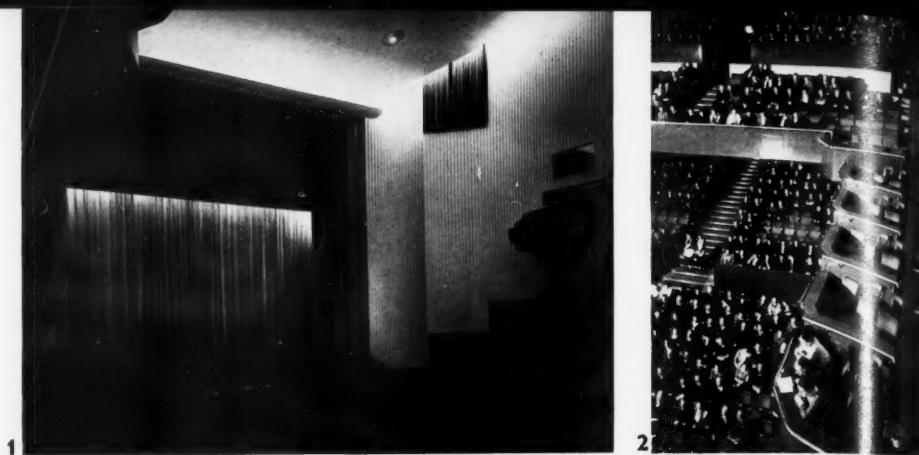


BALCONY PLAN

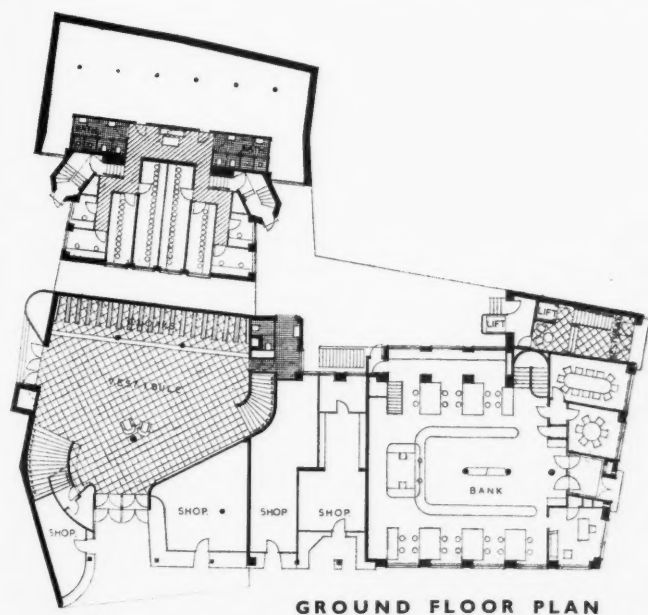
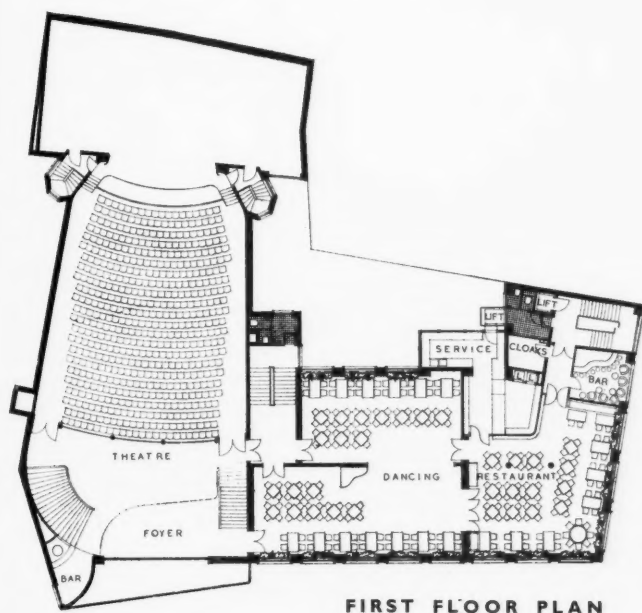
1, MULTI-COLOURED TOP LIGHT; 2, MULTI-COLOURED SOFFIT TOP LIGHT; 3, WHITE BACKGROUND ROLL CURTAIN; 4, FOUR-COLOURED FOOTLIGHTS; 5, PLAY AREA LIGHTING; 6, HORIZONTAL LIGHTING; 7, PLAY AREA LIME-LIGHT; 8, SPOTLIGHT; 9, PROJECTOR IN HORIZONTALLY ADJUSTABLE SIDE TOWERS; 10, SLIT PROJECTOR; 11, BOX BREASTWORK PROJECTOR; 12, PROJECTOR IN LIGHTING GALLERY; 13, LIGHTING TRANSFORMER; 14, LIGHTING SWITCHGEAR; 15, STEEL CURTAIN; 16, LIFTING SPINDLE FOR MOVABLE STALLS FLOOR; 17, TWO-STORY STAGE LIFT; 18, DIVISIBLE ROLLING STAGE.

1-6, the Corso Theatre, Zurich; Ernst F. Burekhardt, architect. 1 and 2, general views of the auditorium. Note the importance of the audience as a factor in sound absorption. In order to lengthen the period of echo in the auditorium it was found necessary

to reduce the seating capacity from 1,400 to 1,300. 3, the boxes: the wall flutings were called for by acoustic considerations. 4, the dance hall and, 5, the bar attached to it. 6, a detail of the mural decorations in the dance hall with the artist, Max Ernst, at work.

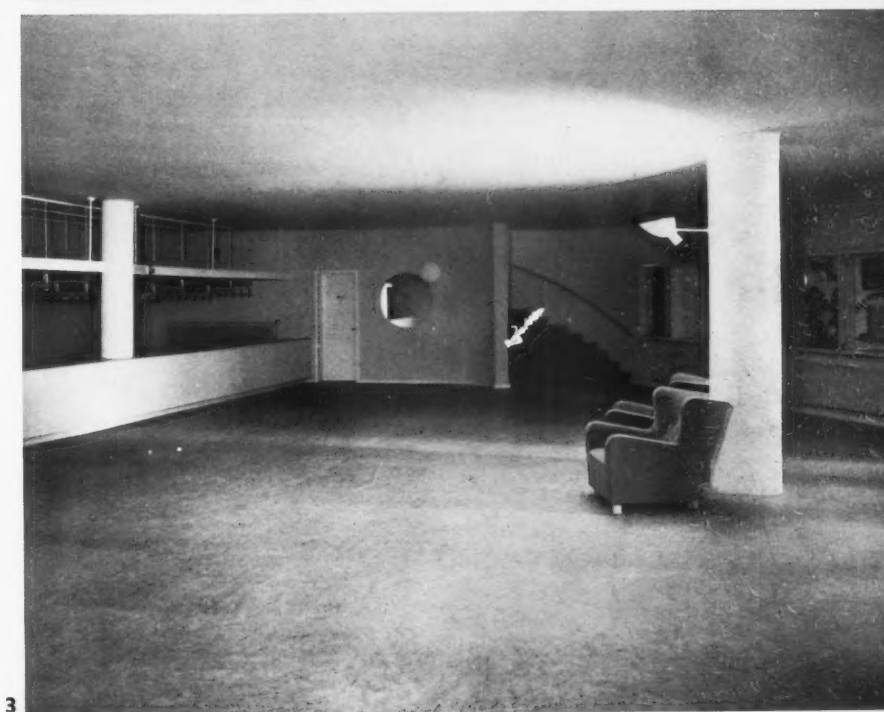


The reconstruction of an existing building, however complete, must necessarily be governed to a certain extent by existing structural conditions as in the theatre just illustrated. A new building which has interpreted the conditions of modern theatre technique with great purity of design in all its details is the Nyköping-Falster Theatre, illustrated on this page. It has been built on the site of an existing theatre, burnt down in 1930, but the only connexion with the old building which has in any way influenced the design of the new is the re-use of some of its undamaged bricks, which have been used throughout in conjunction with steel-framing in the construction of the balcony and of the façade.



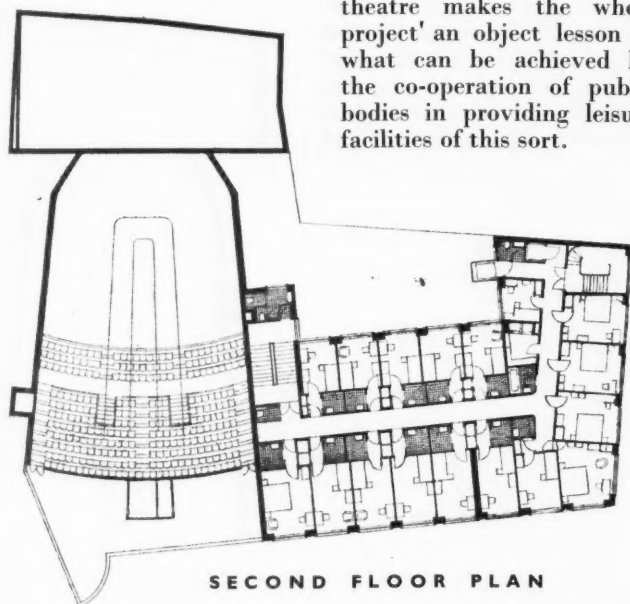
1-8, a theatre at Nyköping-Falster, Denmark; Tage Ruh, architect. 1, a night view of the exterior. The sign lettering is carried out in flat oil-colour on hard building board. 2, a detail of the entrance showing how flanking shop-fronts have been incorporated in the design. 3, the entrance vestibule, showing the

generous cloak-room accommodation. 4, the auditorium; the curtain design is by Olaf Rude. Walls are yellow, the curtain cobalt blue and the chairs upholstered in red velvet. 5, the underside of the balcony showing the lighting from its soffit. 6, the recessed bar at the top of the staircase, and 7, the staircase itself.



The planning of the speculative theatre building is very much restricted by the demand for a lucrative use of the site, which cuts down subsidiary accommodation to a minimum and generally precludes the use of the building for any but theatrical purposes. The creation of a flexible plan, the linking of the theatre proper with generous indoor and outdoor restaurant accommodation and the possible use of the auditorium (which can be converted easily to serve other than theatrical purposes) in connexion with these, is in the case of the Nykøping-Falster Theatre due to the special way in which it is run. The building was financed by the Nykøping-Falster "Industrial and Artisans' Association," who decided to construct a multi-purpose building including theatre, restaurant, a hotel and a wing for their own offices; the ground floor to be let out as a bank and shops. After completion the whole building, including the theatre, was leased to a restaurateur, who runs it on his own account, under the control of the Association, and leases it to various theatrical companies for performances. The fact that the Town Council gave their financial support

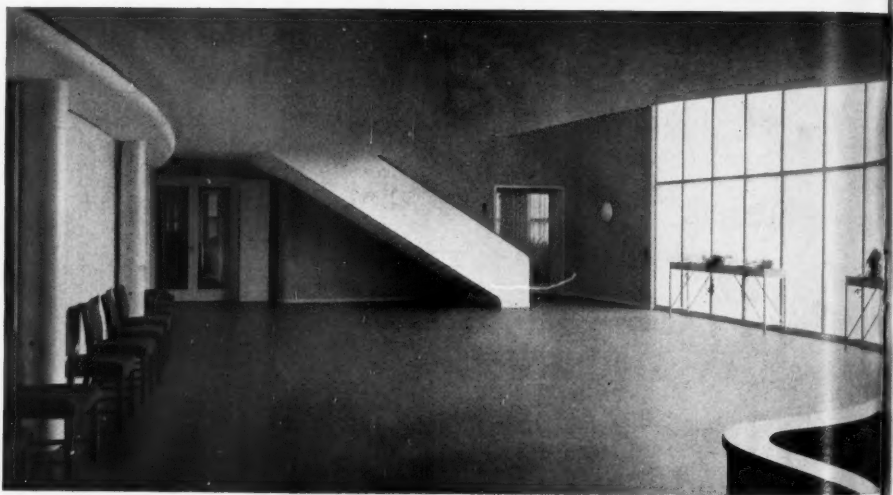
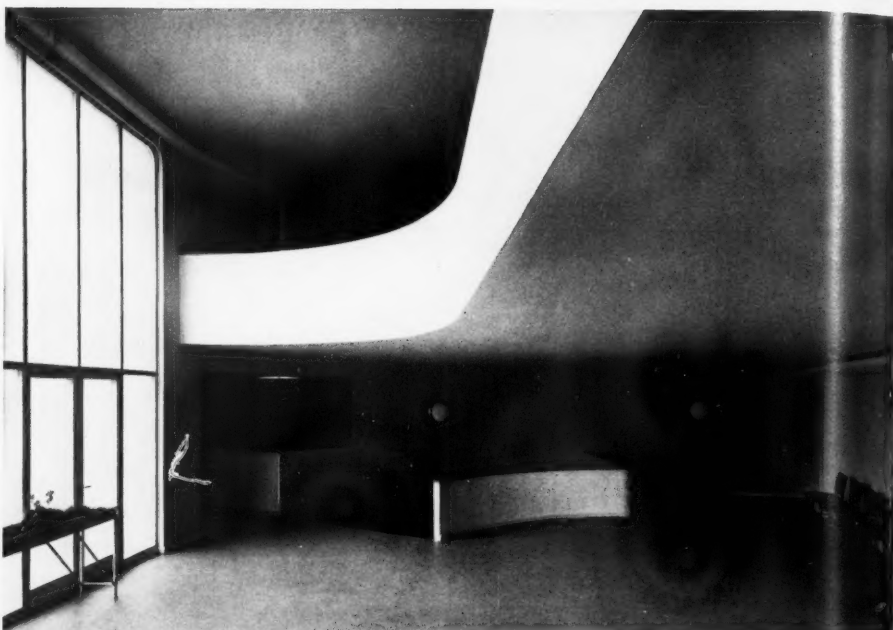
in the erection of the theatre makes the whole project an object lesson in what can be achieved by the co-operation of public bodies in providing leisure facilities of this sort.



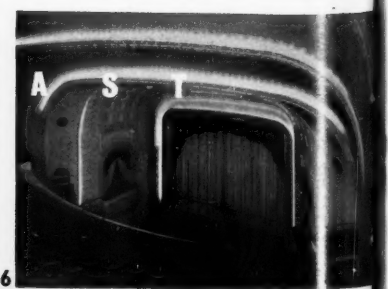
SECOND FLOOR PLAN

1-4, theatre at Nykøping-Falster, Denmark. 1, the restaurant. 2, a corner of the bar. 3 and 4, the balcony foyer. 5, 6 and 7, the auditorium of the Royal Court

Theatre, Liverpool, built on the site of the "Royal Amphitheatre" of 1825 and of subsequent buildings on the same site; T. Wainwright & Sons, architects.

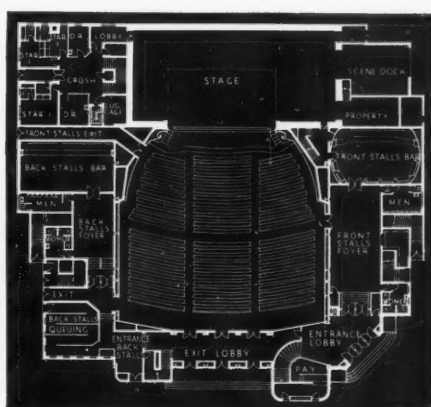


One line of architectural thought considers that the technical requirements of the modern theatre, imaginatively handled, can provide sufficient architectural interest for surfaces to be left entirely undecorated. Another looks on these surfaces as providing opportunity for a free application of decoration. The chief difficulty which faces the architect who adopts the latter attitude is that there is nothing to suggest what architectural form his decoration shall take. To escape from a riotous "modernism" he is forced back to those forms of period stylization which have so far provided the most successful standards for the "decorated" theatre interior. From this point of view the Royal Court Theatre at Liverpool, a recent example of this approach, provides an interesting contrast with the purely architectural examples which precede it.



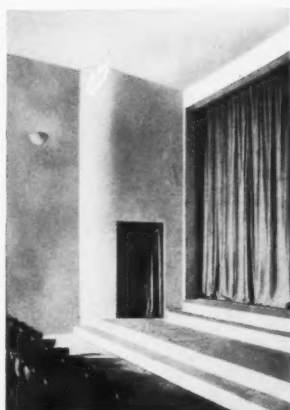
The Music Hall has already been mentioned as providing the last trace of the comprehensive pleasure garden, and its promenade as representing the type of planning which went with it and was crowded out by the need for contracting the areas of buildings on crowded city sites. It is, as might be expected, in the provincial theatre, whose planning is less restricted by exorbitant site values, that traces of a return to this tradition are to be found. The Coventry Hippodrome represents in itself a significant step towards the reintroduction of the multi-purpose entertainment building in that it is designed for the alternative showing of films and production of music-hall programmes. In its planning, with numerous and well-placed bars and foyers, it allows fully for the free circulation of people in the intervals which is an essential part of music-hall entertainment.

1-3, The Hippodrome, Coventry; W. S. Hatterell, architect. 1, the auditorium. 2, the front stalls foyer and 3, the front stalls bar; typical of the generous provision of bars and foyers in this theatre. Note also, in the plan on the right, the provision of queuing space inside the building, which removes one of the sources of congestion which entertainment buildings generally impose on the street.

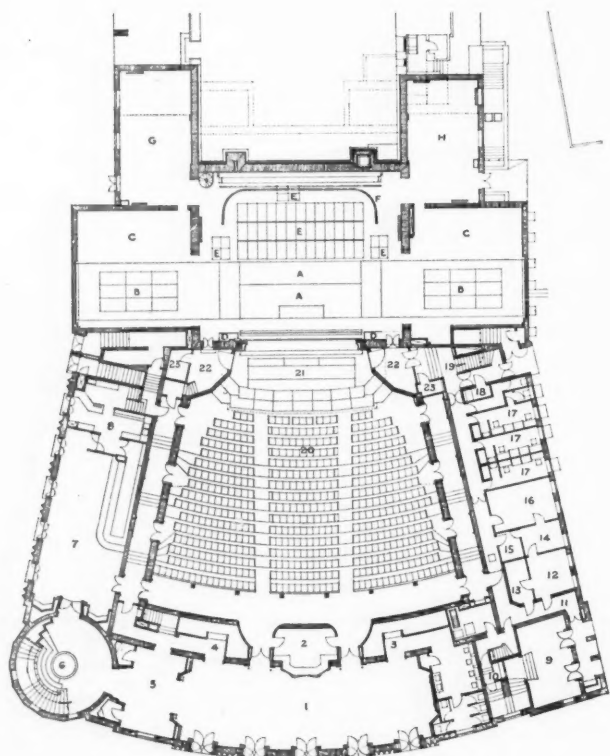


A type of building essentially different from the large commercial theatre, which generally serves much more than its immediate surroundings, is the small repertory or other form of neighbourhood theatre, a building which with any provision other than the purely commercial one which may be made for free time entertainment will acquire increasing importance as an architectural type. Its main character will be one of intimacy, of a closer contact between audience and players than there is in the commercial theatre. In many cases the actors will be people who at other times form the audience, and the expression of this fact in architectural terms within the necessarily limited means available for equipping them, will be the main problem in the design of such theatres. The A.D.C. Theatre at Cambridge, with its stepped forestage and proscenium doors serving to extend the acting into immediate contact with the audience and at the same time greatly increasing the flexibility of stage production, represents a form of planning which might with advantage be adopted in many such small theatres. The fact that interesting interior treatment is by no means incompatible with limited financial means is shown in the decoration of the London Theatre Studio.

4, the London Theatre Studio, Islington; Marcel Breuer and F. R. S. Yorke, architects. 5, the A.D.C. Theatre, Cambridge; Harold Tomlinson and W. P. Dyson, architects.



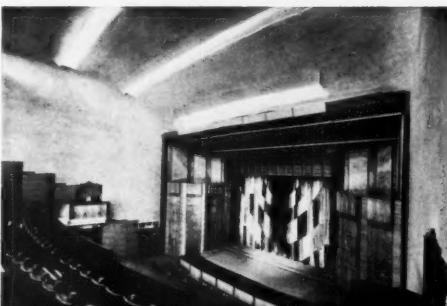
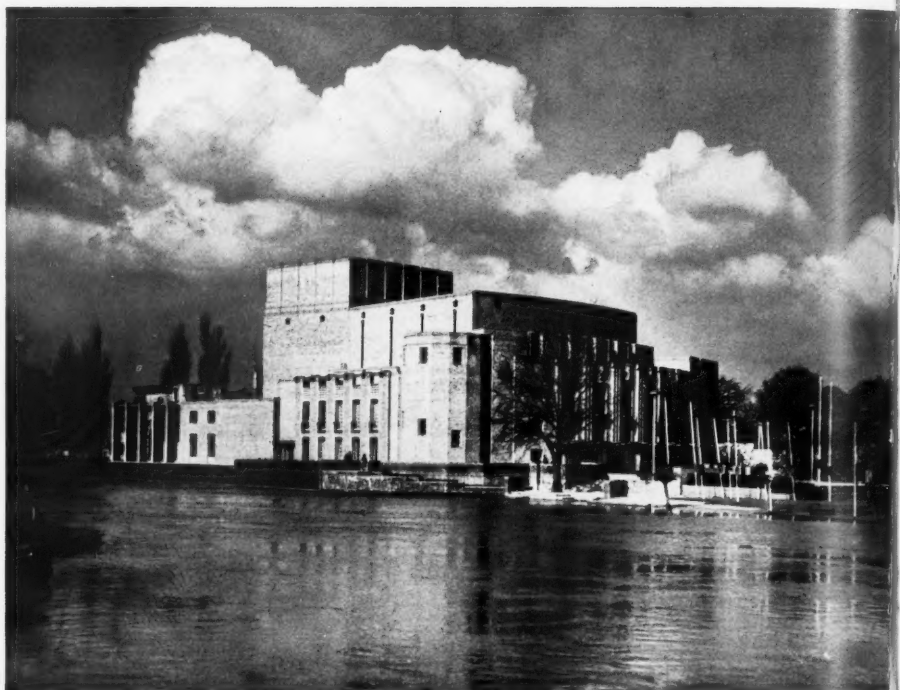
The case of the Festival Theatre placed on an unimpeded site is one which, as an architectural type, is essentially different from that of the commercial city theatre. There is the possibility of enormously increasing the range of subsidiary accommodation provided in the form of bars, foyers, cloak-rooms, restaurants, etc. (both inside and, in certain cases, outside the building). At the same time a completely new aspect of theatre design is introduced by the fact that the building is seen in the round and not as a façade in the frame of a city street. The fact that there was in England no tradition for the design of this type of building was both a help and a hindrance to the architects of the Stratford Theatre: a help in that a satisfactory massing and relating of different parts of the building to its surroundings was able to be interpreted in a modern spirit, a hindrance in that there were no existing standards on which the architects could model the planning of the subsidiary accommodation. The theatre itself, however, provides the efficient and flexible instrument which a building of its type should be. The stage can be adapted for a wide range of purposes, having a cyclorama which can be moved forward to act as a reflector for musical performances and a forestage and proscenium doors extending flexibility in the production of stage plays. It is, however, regrettable that the straightforward architectural statement of the exterior has not been followed out in the interior design.



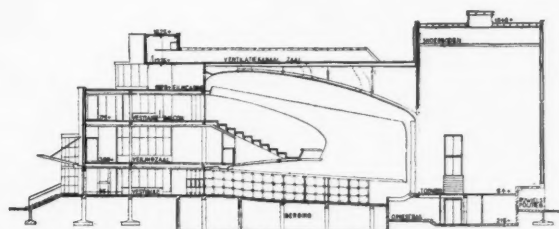
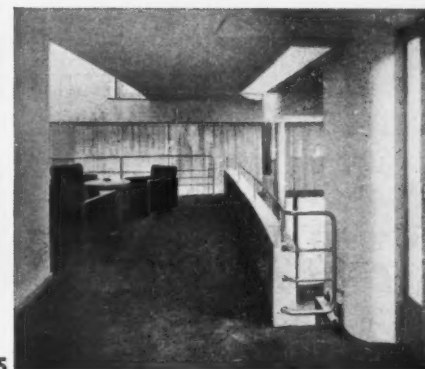
GROUND FLOOR PLAN

1-6, The Shakespeare Memorial Theatre, Stratford-on-Avon; Scott, Chesterton and Sheppard, architects. 1, an air view, showing the use made of the site in forming open-air terraces and colonnades

along the river frontage. 2, a view from the river. 3 and 4, the riverside colonnade which links the new building with the ruins of the old behind it. 5, the auditorium, and 6, the entrance foyer.



In cases where the multi-purpose building is undertaken as a speculation, the architect's chief weapon in overcoming the demand for a maximum economic use of the available site will be the extreme flexibility of planning which modern construction makes possible. The Gooiland Theatre and Hotel at Hilversum is an excellent illustration of the possibilities of the flexible plan. Every device of ingenious planning on different planes and in different sections has been used to make the most of the interior space. (In the theatre lobby there is even a use of Sir John Soane's characteristic device of placing mirrors to intensify spatial effect and to reflect views between adjoining interiors.) There are numerous spaces which can be divided off by sliding partitions to form separate halls. One of these is formed by the gallery overlooking the restaurant; another space under the theatre bar is used as a billiard room. The most comprehensive arrangement of this sort is the provision of a movable partition between the theatre, its lobby and the adjoining café so that the whole can be thrown open to form one large hall. Apart from the persistence of individual Dutch mannerisms in the design of a building which has a classic sense of form and structure, a general criticism of the building is that its very open character is quite out of place in a crowded corner site in a town. But it is all the more valuable in showing approaches to design which are ideal for the planning of the multi-purpose entertainment building in the park surroundings which provide its proper setting.



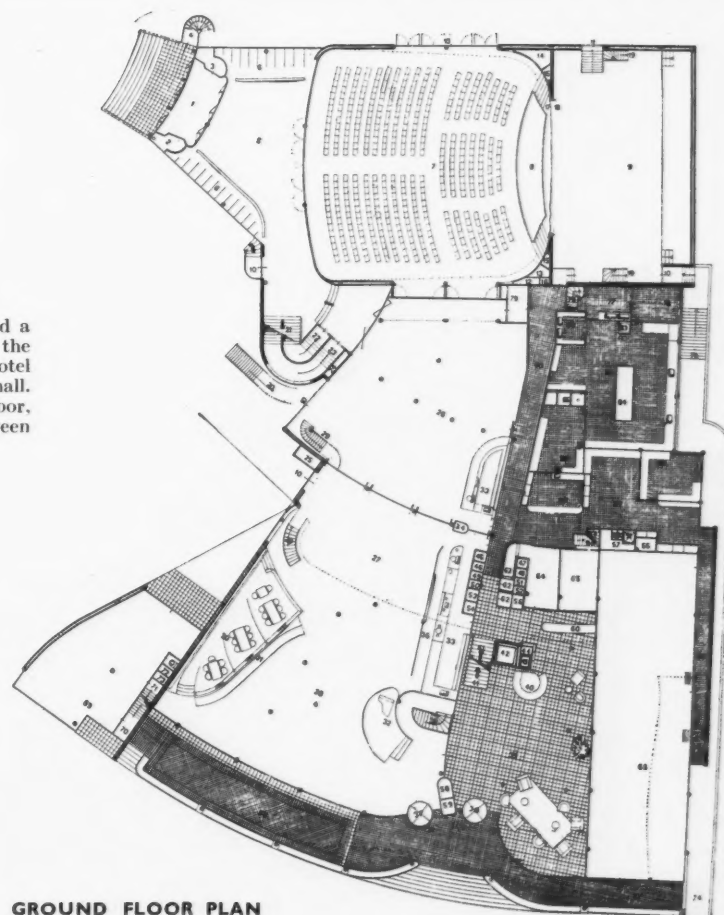
SECTION THROUGH THEATRE

The Grand Theatre and Hotel Gooiland, at Hilversum, Holland. The building was the last work of J. Duiker, and was completed and minor details of the design executed after his death by his former associate engineer, P. Bijvoet, in collaboration with the architect Buurke. The building includes a

theatre, seating 700, a hotel, a shop, and a café and restaurant. 1, the entrance to the theatre. 2, the main front. 3, a hotel bedroom wing. 4, the entrance hall. 5, the hotel vestibule on the first floor, showing the free relationship between different levels in the interior.

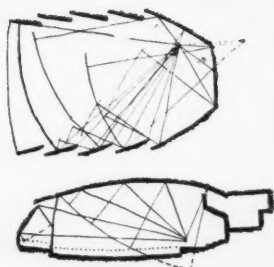
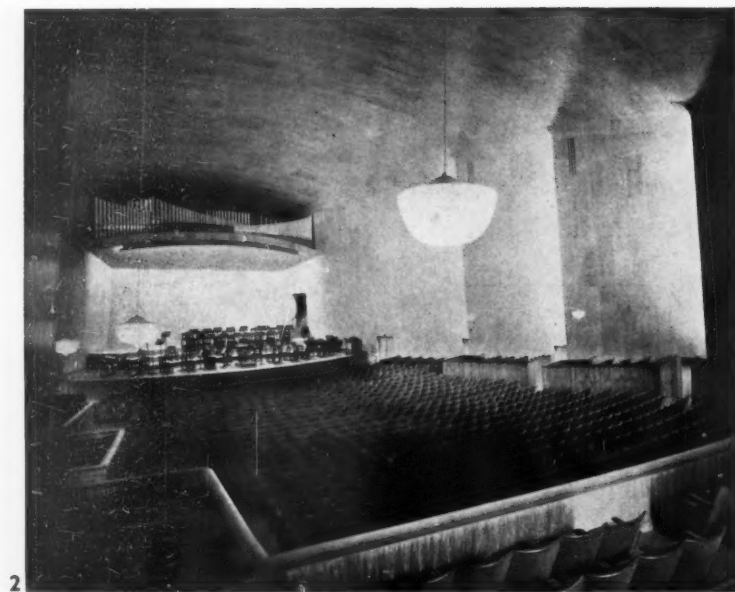
1. ENTRANCE TO THEATRE
2. PAY BOX
3. TELEPHONE BOX AND RESERVE PAY DESK
4. STAIRS TO AUCTION ROOM
5. HALL
6. CLOAKROOMS
7. THEATRE AUDITORIUM
8. ORCHESTRA STAND
9. STAGE
10. EMERGENCY EXIT
11. LIFT
12. CURTAIN
13. SAFETY CURTAIN
14. STAIRS TO DRESSING ROOM
15. EMERGENCY (FIRE) STAIRS TO GALLERY
16. STAIRS TO THEATRE
17. STAIRS TO LADIES' ROOM
18. STAIRS TO GENTLEMEN'S ROOM
19. LOBBY
20. BILLIARD ROOM
21. CAFE
22. STAIRS TO BAR
23. RAISED FLOOR

31. BAR
32. ORCHESTRA STAND
33. BUFFET
34. BUFFET PAY DESK
35. WAITERS
36. STAIRS TO CAFE LAVATORIES
37. ENTRANCE TO CAFE
38. ENTRANCE TO HOTEL
39. HOTEL LOBBY
40. DOORKEEPER
41. STAIRS TO HOTEL
42. LIFT
43. SMOKING ROOM
44. RECEPTION ROOM
45. STAIRS TO HOTEL LAVATORIES
46. TELEPHONE BOX
47. SAFE
48. MANAGER
49. OFFICE
50. RESTAURANT
51. RESTAURANT TERRACE
52. CAFE TERRACE
53. SHOP
54. STAIRS TO APARTMENTS ABOVE
55. TRAP TO BASEMENT

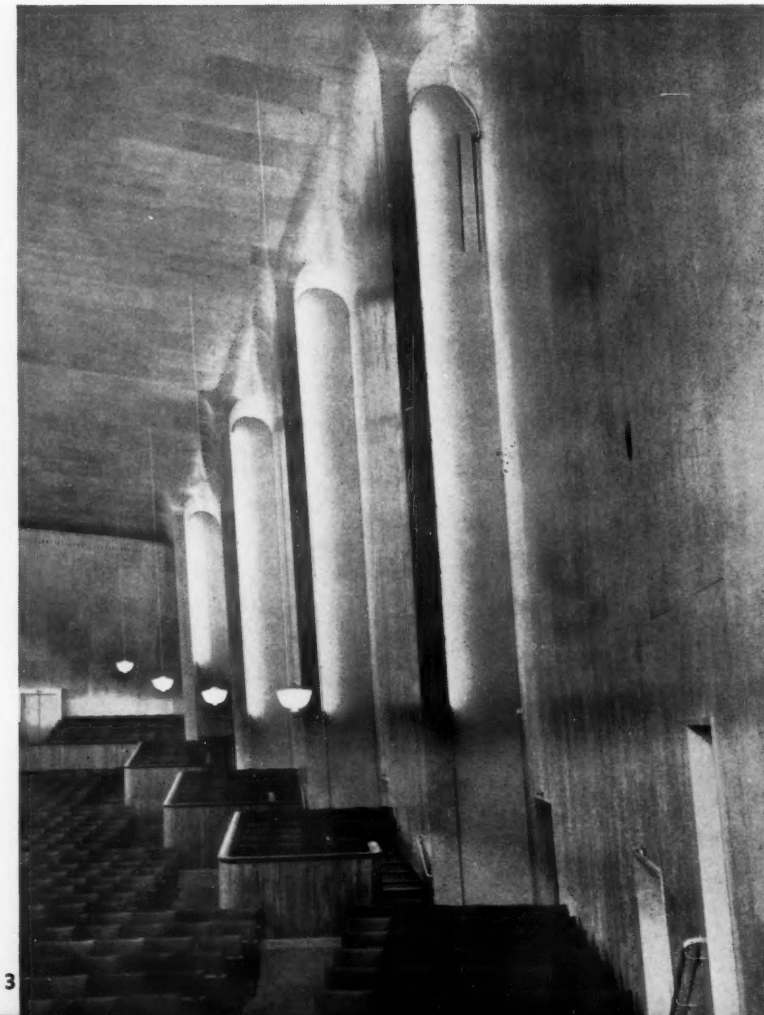


GROUND FLOOR PLAN

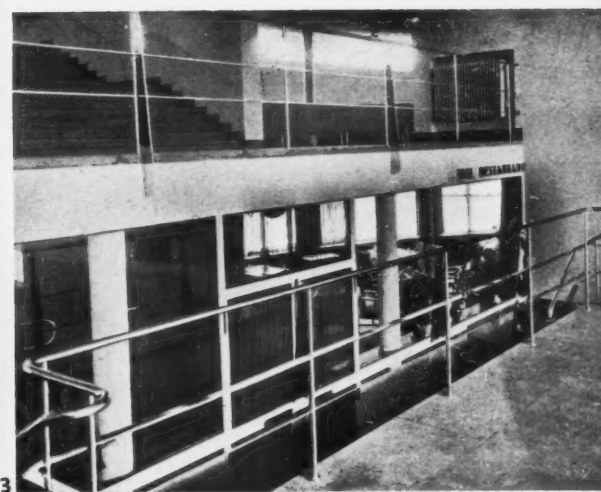
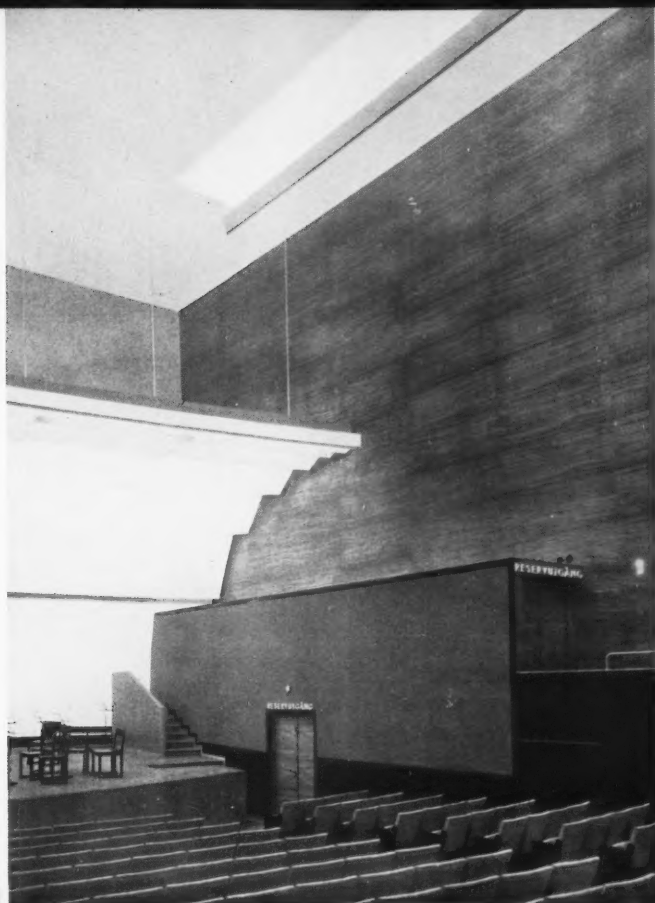
The Concert Hall provides, as a type, the clearest illustration of the way in which architectural forms are being evolved in response to the technical considerations involved. In its design everything has to be subordinated to one dominant technical factor, namely the acoustic one, which governs both the shaping of the interior, the choice of materials used for finished surfaces, and the placing of these materials in relation to the interior. The Salle Pleyel, whatever the criticisms that may have been levelled at its effectiveness, remains a classic example of the shaping of a concert hall in accordance with its acoustic requirements. The character which is likely to be acquired by the use of acoustic materials is illustrated by the case of the Concert Hall at Gothenburg, in which the whole interior is panelled to give the short reverberation which is desirable for all but very heavily orchestrated concert music.



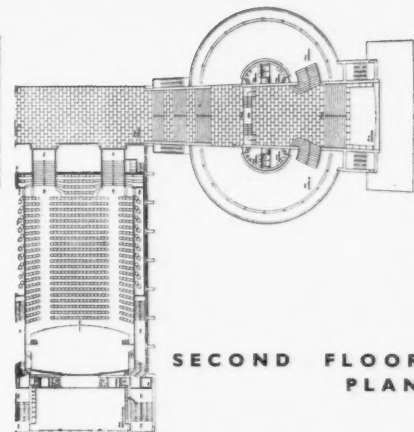
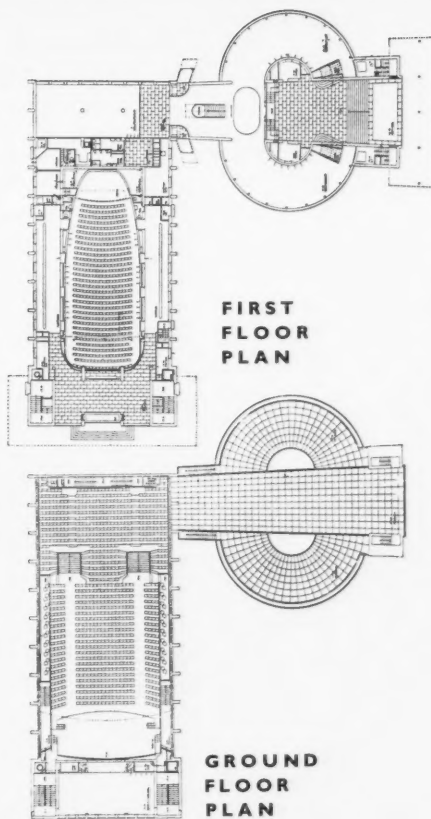
1, the Salle Pleyel, Paris; André Granet, architect, with acoustic calculations by Gustave Lyon. 2 and 3, the Concert Hall at Gothenburg, Sweden; Nils Eriksson, architect. A smaller concert hall is also included in the same building. The section on the right shows, diagrammatically, the acoustics of the auditorium. Note the reflector over the platform and the breaking of the side walls in order to give an even diffusion of sound.



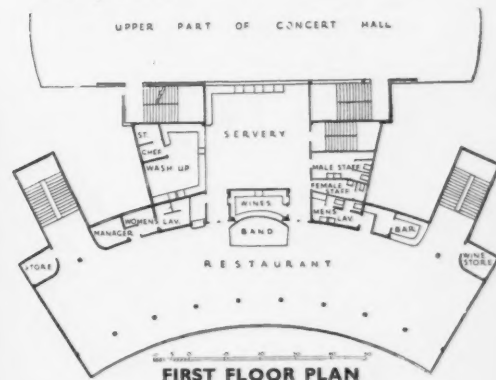
1-3, Concert Hall at Hälsingborg, Sweden; Sven Markelius, architect. 1, the reflector over the platform in the auditorium of the large hall. On the floor is a second, small hall, constructed, for acoustic reasons, independent of the main building. 2, the exterior. 3, the foyer.



In the case of Hälsingborg the building of a hall was largely made possible, as it might be in similar cases in England, by planning so that it could be used for additional purposes, the chief of these being its use as a banqueting hall. The fact that it is primarily designed for musical requirements has not, however, been allowed to interfere with the effectiveness of the interior as a banqueting hall. This has been made possible by avoiding shaping the auditorium itself as an acoustic instrument, the sound being controlled by a reflector over the platform, formed of seven separate segments designed individually to reflect sound and ensure its even distribution to the whole of the audience. A curtain is provided which can be pulled across the hall to give equally good acoustic conditions when only small audiences are present. The conversion of the sloping concert hall floor to the flat floor of a banqueting hall is carried out with the use of standard flooring elements which take about $2\frac{1}{2}$ hours to assemble. Another indication of the possible extension of the concert hall to serve purposes other than, or supplementary to, strictly musical ones is provided by the planning of the concert hall at the Glasgow Exhibition, in front of which was placed a restaurant, with separate access, with the open colonnade underneath serving at the same time as an introduction to the hall proper.

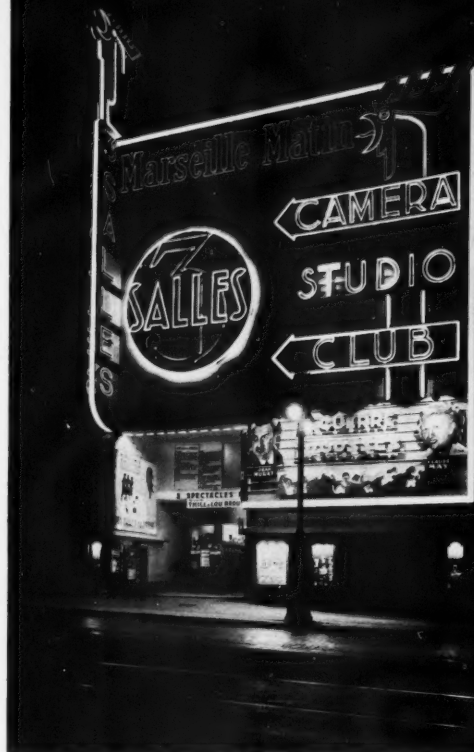


4 and 5, Concert Hall at the Glasgow Exhibition; Thomas S. Tait, architect in association with James Taylor Thompson. The building stood at the end of one of the main axes of the exhibition. In front of it was a restaurant with an open colonnade at ground-floor level, serving as an introduction to the main building behind.



We are in process of realizing that the cinema may have a contribution to make to the use of leisure time other than that of merely providing cheap entertainment. When there is evidence of this in the making of films themselves we may expect to see such ideas reflected in the design of the cinema. As yet we cannot do more than find indications of ways in which the social function of the cinema might be extended. Perhaps the clearest suggestion of such developments is to be found in the design of news cinemas, in which, in the case of certain Continental examples, the idea of the news film as an important service has been given careful architectural consideration. An example of this is the comprehensive cinema in Lille, containing three types of projection hall. In its exterior appearance, however, this cinema obviously clings to the tradition of the illuminated entertainment façade, and in this can be contrasted with the more serious architectural expression of the "Cineac" cinema in Amsterdam.

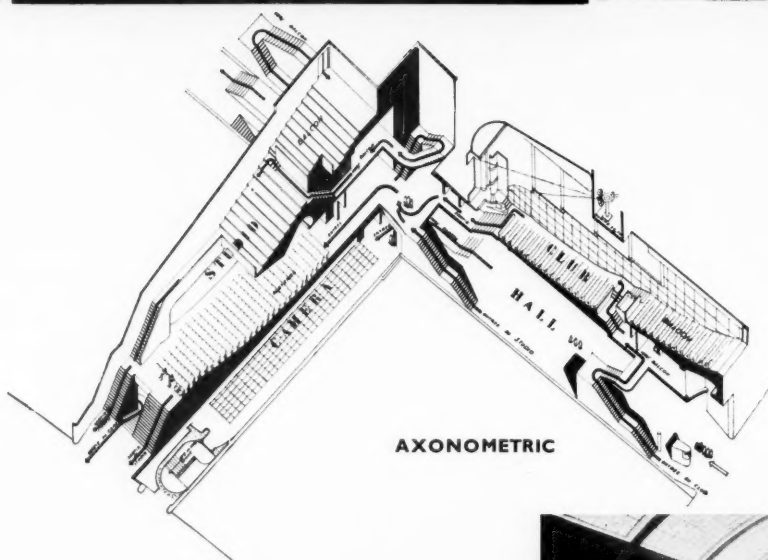
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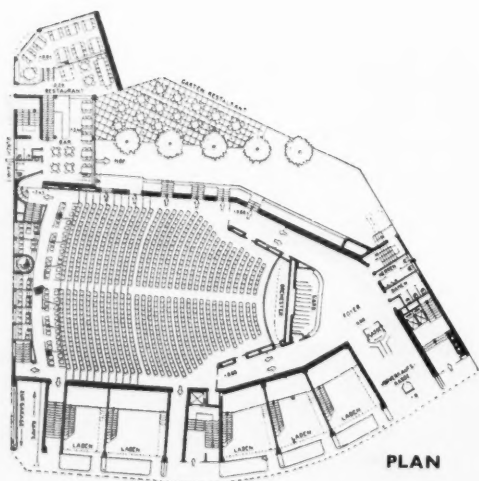
2



In many cases the awkwardness of city sites may be turned to account in linking up buildings of different functions, as has been done in the case of the Z Building at Zurich, in which the cinema has been joined up with a restaurant. The case of the comprehensive entertainment centre, including a cinema as one of its services, is represented by the hall at Pardubitz which forms part of a building containing a hotel, offices and restaurants. The hall itself is a multi-purpose one and can be used as a concert hall, dance hall, theatre or cinema.



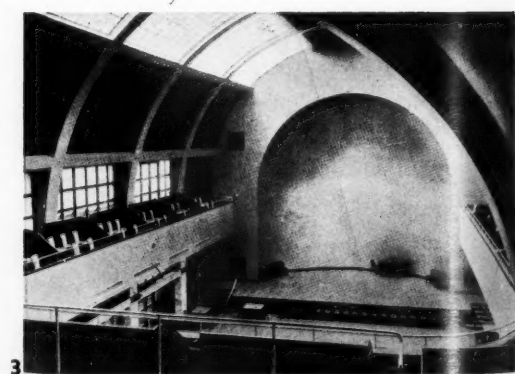
AXONOMETRIC



PLAN

1, three types of news cinema combined in a building at Lille, France; Montant and Gorska, architects. Their ingenious planning on separate levels is shown in the axonometric sketch above. 2,

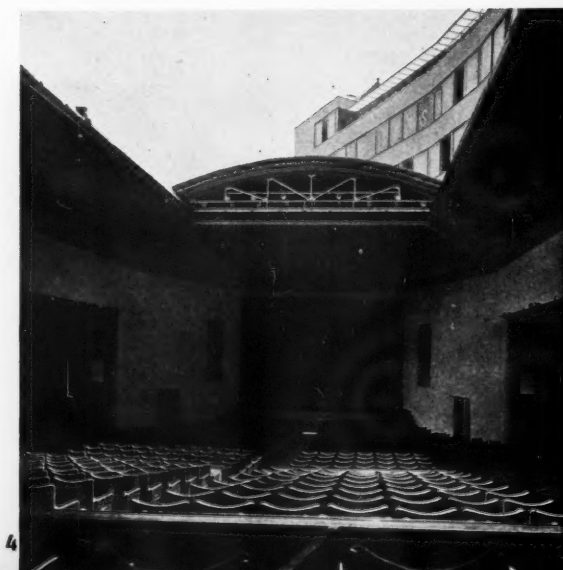
the "Cineac" Cinema, Amsterdam; E. Duiker, architect. Current issues of newspapers can be read in the space opening off the street. The backs of the projectors can be seen through the first floor window.



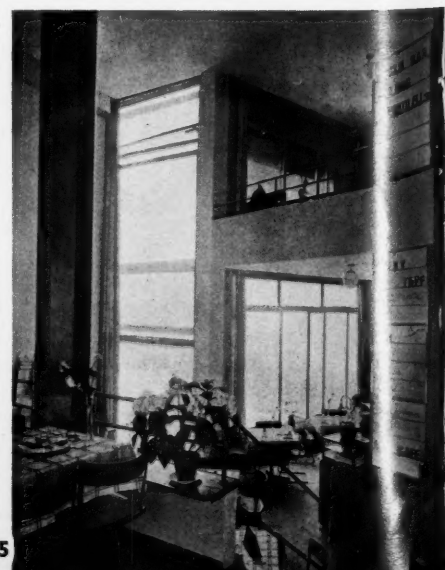
3

3, 4 and 5. Cinema in the Z Haus, Zurich; Hubacher and Steiger, architects. 3, a cinema at Pardubitz, Czechoslovakia; Josef Gočar, architect. It can

also be used as a concert hall, dance hall or theatre. 4, the auditorium, which has a sliding roof, shown open in the illustration. 5, a corner of the adjoining restaurant.

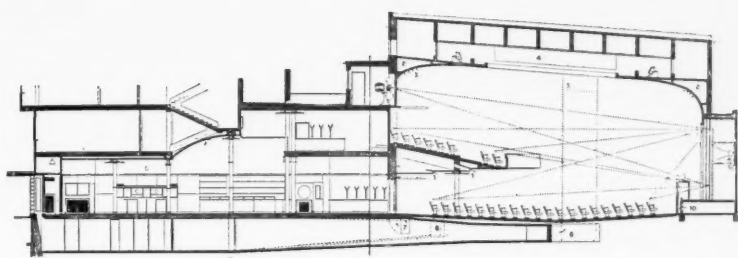


4



5

The guiding technical consideration in the design of the concert hall is the acoustic one. In the cinema it is often the factor of ventilation. In the case of the Atrium Cinema in Budapest the combination of a special ventilating system with an imaginative use of lighting has not only suggested the general architectural form of the interior, but has also provided its main decorative treatment. Features of this are the saucer dome in the centre of the ceiling, which is floodlit from fittings placed in the rim, and which operates in conjunction with baffles above to give special summer ventilation for the auditorium. The series of ventilating holes pierced in the envelope of the auditorium are also used decoratively by projecting light through them.



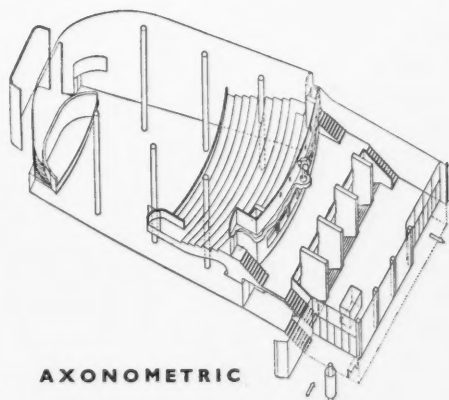
SECTION

1, the Atrium Cinema, Budapest; Ludwig Keczma, architect: a view of the auditorium, showing the ring of ventilating holes and the central lighting and ventilating feature. The ventilating system is further explained by the

section above, which shows—1 and 2, fresh air inlet ducts; 3, the ventilating holes; 4, the adjustable summer ventilation baffles; 5, head of the fresh air duct; 6 and 7, the distribution ducts; 9 and 10, the extract ducts.

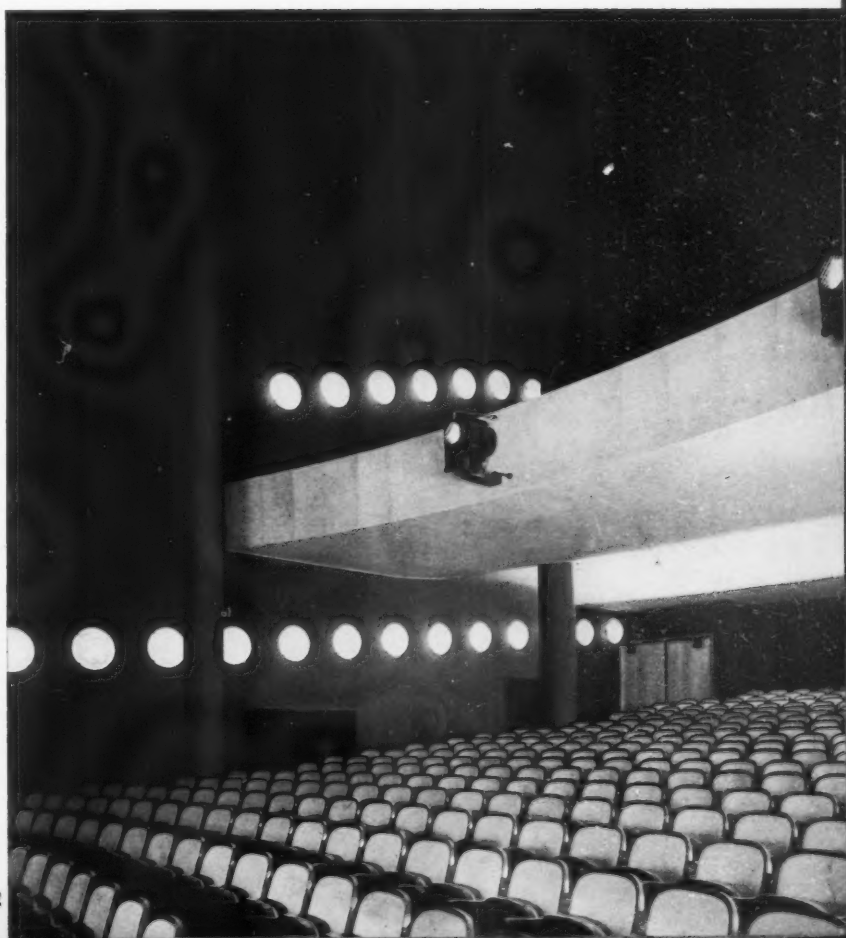


The architectural form of the cinema is one from which the structural forms which in most types of building provide the architect with a basis for his design, are deliberately excluded, so that any available features will be eagerly seized on as possible sources of interest in the interior. The Flamman Cinema in Stockholm was built in part of an existing building, whose structural supports have been cleverly incorporated in the design. In this case the projectors on the balcony front are also made to contribute to the architecture of the interior which, apart from a few features of this sort, relies entirely on colour contrasts in red and blue for its effect.



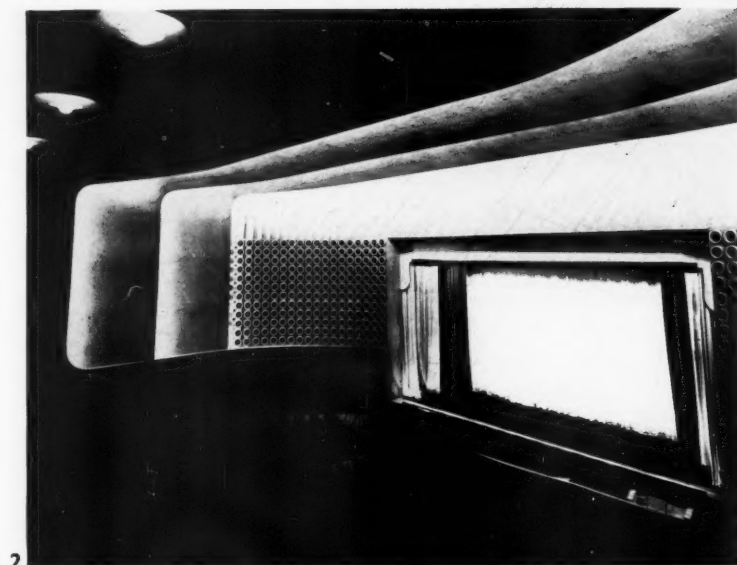
AXONOMETRIC

2, the Flamman Cinema, Stockholm; Uno Ahren, architect: the auditorium. The cinema is planned in the basement of a block of flats and the drawing on the right shows the ingenious way in which passage to the different seating levels has been made to give the maximum spatial effect in the entrance foyer.

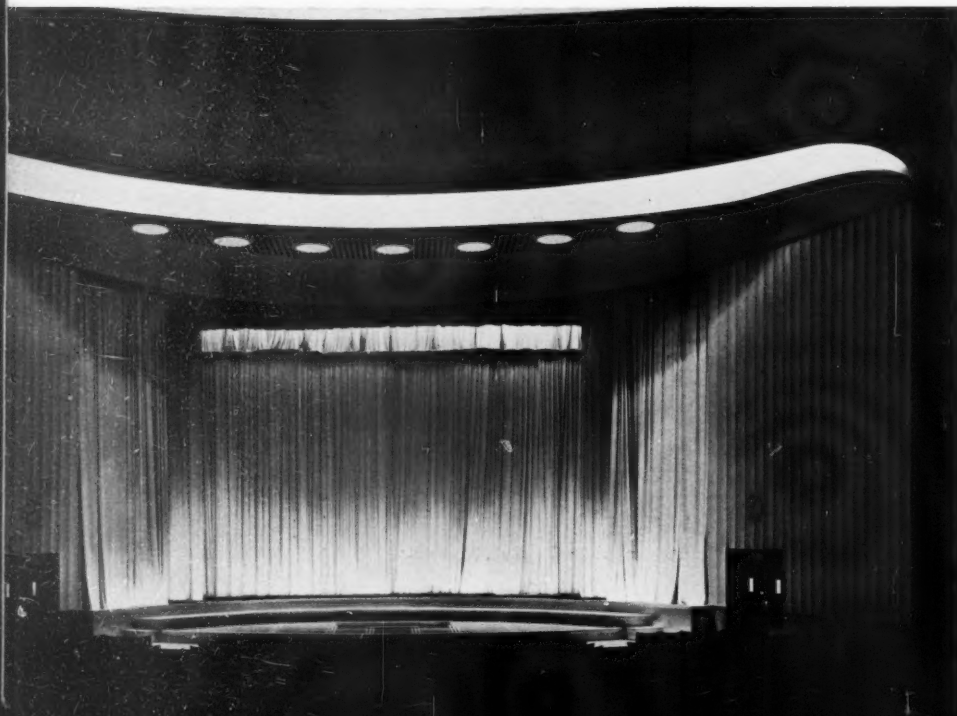


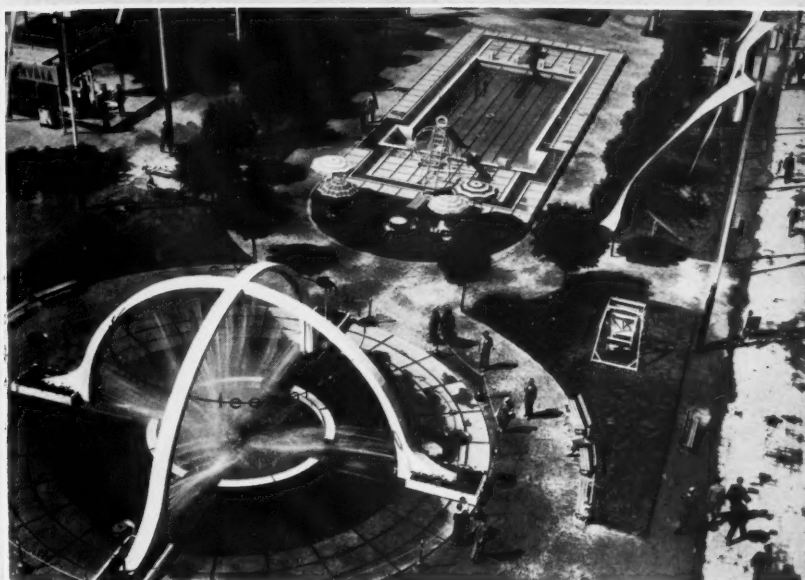
THE THEATRE, MUSIC AND THE FILMS

Hitherto, the cinema interior has, in England, tended to be regarded mainly as an opportunity for riotous decoration, freely applied to walls and ceilings which, in the cinema, inevitably lack structural definition. But whether or no any satisfactory form of decorative treatment is evolved, the future of the cinema, as an architectural type, must lie much more in the organization of its different technical factors on the lines which have already been followed in the parallel cases of theatre and concert hall design. For in the cinema as well, considerations such as the acoustic shaping of the auditorium and the use of absorbent materials have their special contribution to make to its architecture, as can be seen in the quilted lining to the walls of the new Warner cinema. Lighting too, which has hitherto tended to be exploited to purely arbitrary decorative effect, may well be used to make the most of those incidental features, used as organ grilles, which form part of the interior equipment of the auditorium. Meanwhile, its initial connexion with the theatre continues to confuse many of the issues of cinema design. Theatrical conventions such as the proscenium opening and the solid framing of the screen continue to be almost universal in the cinema, although many of them are entirely contrary to its nature. In cases such as that of the Palace Cinema at Chatham, which has broken away from at least the irrelevant theatrical conventions of the orchestra pit and the rectangular proscenium-frame, we have an indication of the possible development of the cinema as a special architectural type.



1, the Warner Cinema, Leicester Square: E. A. Stone, architect: a view of the auditorium, showing the specially woven asbestos absorbent which lines the walls. 2, the Gaumont Cinema, Watford; J. Owen Bond, architect: an example of the use of lighting to accentuate a mechanical feature, in the form of the organ grilles. 3 and 4, the Palace Cinema, Chatham; Arthur W. Kenyon, architect. Notice the grille which replaces the traditional orchestra pit and the break away from the usual proscenium frame.



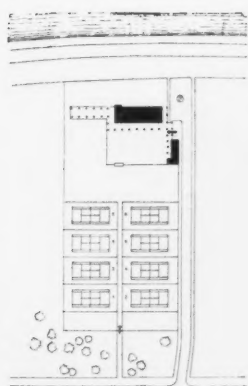


S P O R T, I N D O O R S A N D O U T

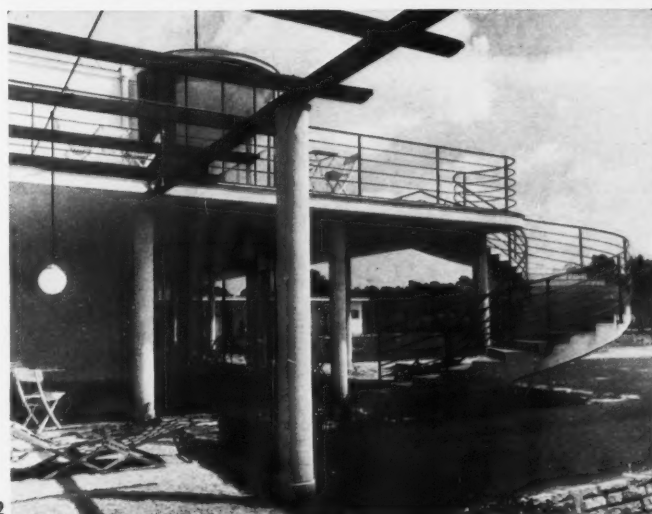
The distinguishing characteristic of nearly all buildings for sport is that the architect is not only concerned with the design of a building which is in itself a complete architectural entity. He is almost bound to have to include some form of open-air layout as part of the design. Even such a building as the covered swimming bath tends to extend its functions into the open air, and at Northampton the original intention of providing two indoor baths has been given up and a new plan adopted with the second bath placed out-of-doors. As a contrast to the indoor sports building, the way in which buildings can be made to combine satisfactorily with their external surroundings is well illustrated in the tennis pavilion in Budapest.

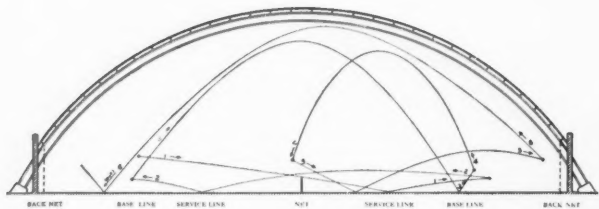


HEADPIECE: LEFT, a children's swimming pool in Prague; V. Kolátor, architect. RIGHT, the Northampton Public Baths; Ernest Prestwich, of J.C.H.O. and E. Prestwich, architect. 1-3, a tennis club in Budapest; Deliés Faragó, architect. With its covered terraces on both floor levels, its pergolas, open staircases and sliding glass walls, it has been designed particularly with the object of making a close and flexible connexion between interior and exterior. 1, the main building seen from the courts. 2, the pergola and stairway to the first floor terrace. 3, the entrance hall.



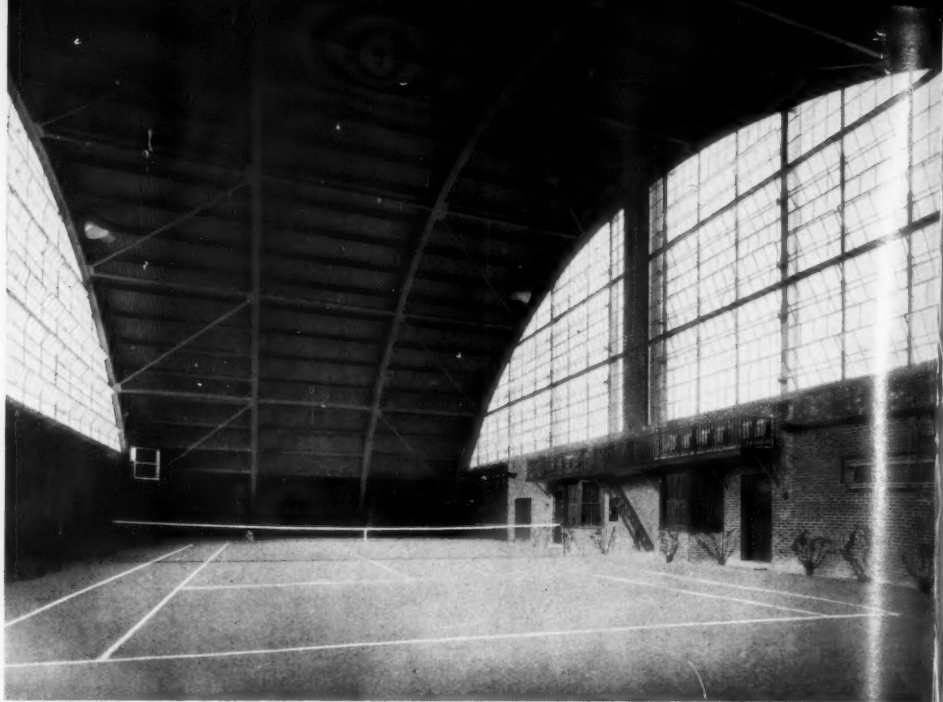
LAYOUT





1, a trajectory tennis court at Beverley, Massachusetts; Gavin Hadden, architect. The diagram above shows how the roof lines enclose the space of play. 1, shows the path of a serve; 2, a low return to mid-

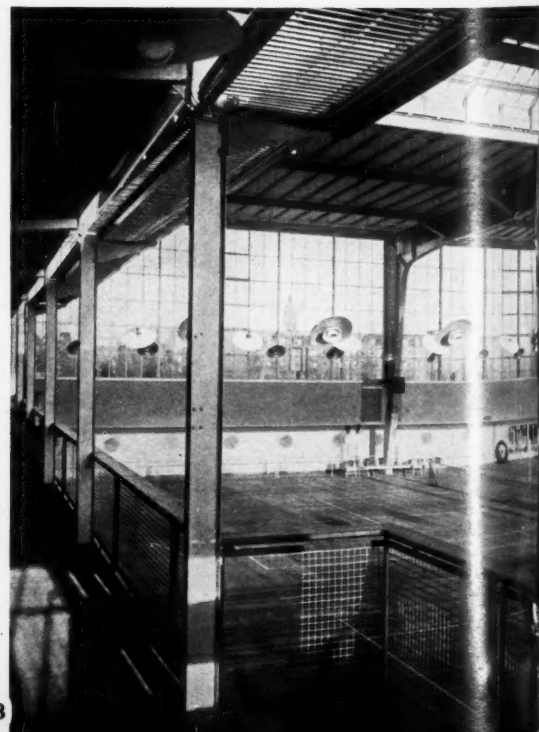
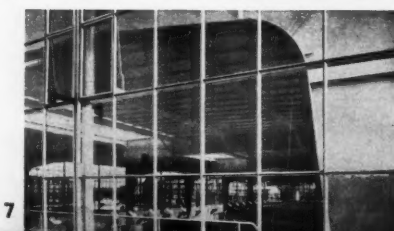
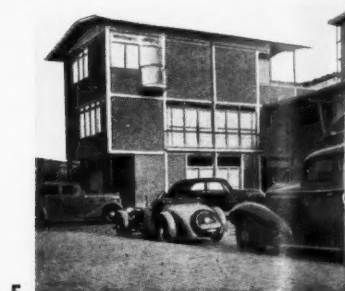
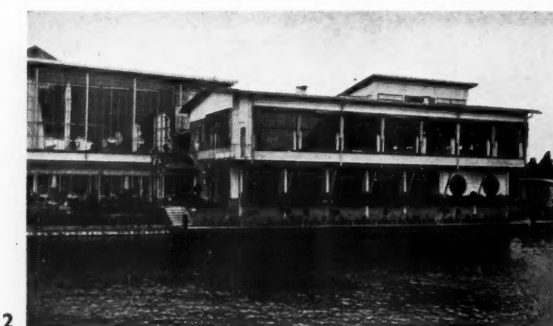
court; 3, a lob to the back of the court; 4, a weak return, falling short in the forecourt; 5, a smash to mid-court; 6, an attempted return, out beyond the base line.



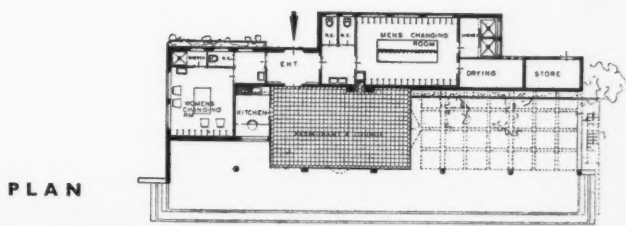
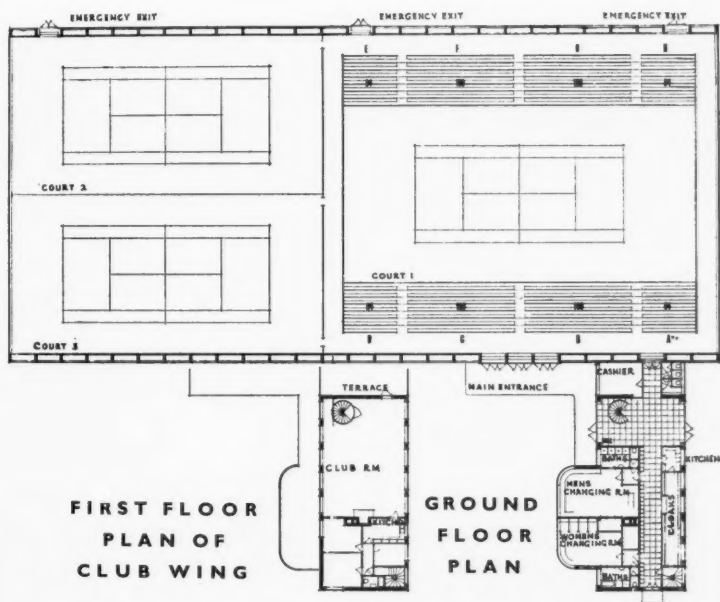
One characteristic of buildings for sport is the opportunity they offer of making interesting relationship between the building and its surroundings; another is the possibility of evolving new and interesting architectural forms from the special types of structure which their planning (particularly in the roofing of large spans) often demands. In this sense, sports buildings have provided a nursery for many forms which have subsequently passed into the general vocabulary of architectural design. The trajectory tennis court, whose structure has been developed strictly in conformity with the demands of the game it houses, provides a good example of the evolution of such a structural form. The use of an entirely different type of structure is shown in the welded steel frame with continuous glass infilling in the Amsterdam courts. Here the fact that the building is also used for other purposes makes a less specialized form more suitable. An important subsidiary function of the hall is the housing of art exhibitions, for which the large glazed areas are equally useful. A feature of the club which further increases its scope as a leisure centre is the provision of a restaurant which can be used independent of the sports club, or in connexion with it. Its very happy siting beside the canal basin and its grouping with the large hall behind completes a building which, apart from a lack of attention to interior finish in the restaurant block, is an object lesson in design in the modern vernacular for which sports buildings offer such special opportunities.

2-8, a tennis club in Amsterdam; Boeken & Zweedijk, architects. 2, the restaurant block which forms part of the scheme. 3, the main entrance to the tennis club. 4, entrance to the outdoor tennis courts. 5, the caretaker's house. 6, one

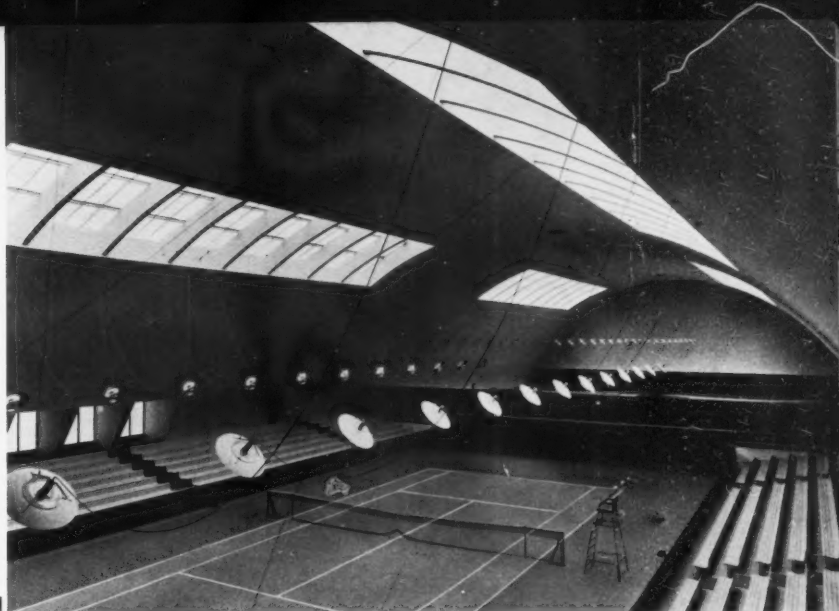
of the special lights in the main tennis hall. 7, a view into the hall showing the continuous glazing in front of the steel structural supports. 8, the interior of the main hall, which is also used for art exhibitions and other purposes.



Continuing to take the special case of the tennis club as an example, we can find further architectural possibilities in its design. One of these is its possible extension to form a social club for members. Too often the atmosphere of sport, and the rather bleak design associated with it, or worse still the jovial atmosphere of the half-timbered club room, initially detracts from the value of these buildings as the comfortable meeting places they might otherwise become. The Hellerup Club might, however, be taken as an example which in its interior design has arrived at a very successful compromise between a sporting and a club character. The grouping of comfortable chairs round the open fireplace and the use of plants for decoration in the club room and hall are both suitable forms of design for club interiors, while the fact that the main purpose of the building is not forgotten is shown by the opening up of the club hall to include a view of the tennis hall proper, and, in the club room above, by the incorporation of fittings designed for holding trophies in the screen which encloses the circular staircase. The extreme opposite of this indoor club character is the pavilion type of sports building represented by the tennis club at Basle. Here the fact that the building is regarded foremost as providing a place for changing, washing and other functions connected with the game is shown by the predominance of accommodation for this in its plan. The important business is the game, which goes on outside; the building merely provides a shelter from which to watch it.

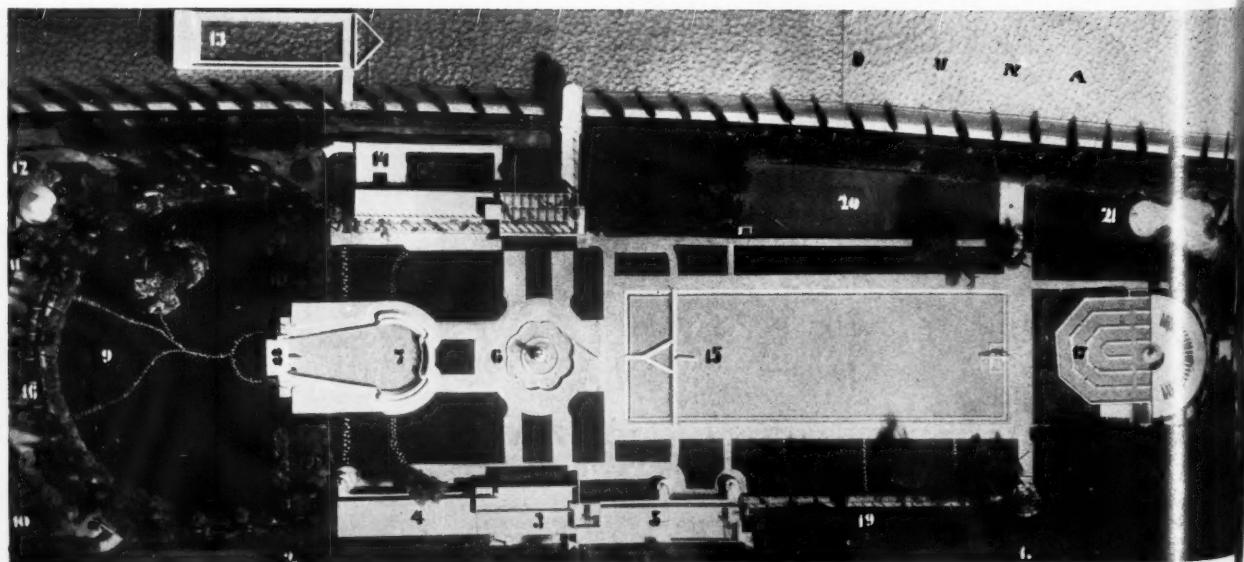
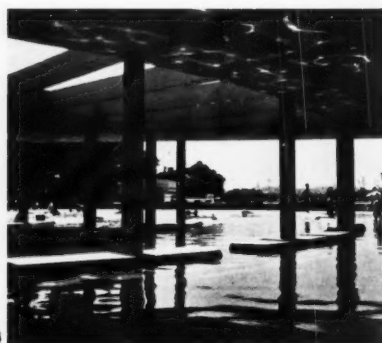


1-4, tennis club at Hellerup, Denmark; Arne Jacobsen, architect. 1, the large court. 2, the entrance hall in the club wing. The circular staircase leads up to the club room, two views of which are shown in 3 and 4. 5, a tennis pavilion at Baden, Switzerland; Markus Hottinger, architect.



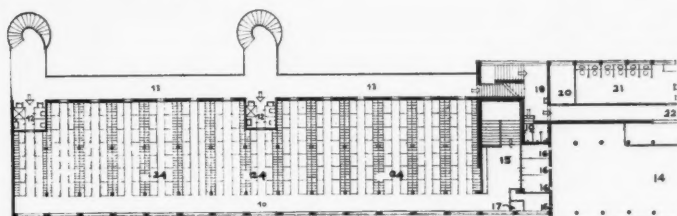
Since Roman times there has been the tradition of the public bath as a social centre. In the case of the Budapest baths there is a direct link with this tradition, for Margaeten Island, the site of the baths, is a spa dating back to the Roman occupation. This island, with its woods interspersed with hotels, restaurants, open-air theatre and other forms of recreation buildings, providing a completely equipped park in the centre of a large capital city, gives many useful precedents for the design of the type of recreation park which has been advocated earlier in this issue. A comprehensive programme has been laid down for its development, the first part of which, comprising the rebuilding of the temporary baths constructed in 1922, has already been carried out. Further developments envisage the extension of the site on the lines laid down in the model illustrated below, the whole to be completed by 1940. The fact that the first section of the scheme to be completed was awarded the prize of the Association of Hungarian Architects gives an idea of the type of building officially approved in the country.

1-4, the Palatinus Baths, Budapest; Istvan Janaky, architect. The illustration of the model, below, shows the general layout, which includes cold and warm baths, special thermal baths, and a wave bath, whose borders have been carefully shaped to avoid the splashing of returning waves. Further additions are planned in the form of a restaurant, and a bath in the Danube. 1 and 2, day and night views of the entrance front. 3, the interior of the entrance vestibule. 4, the thermal pool.

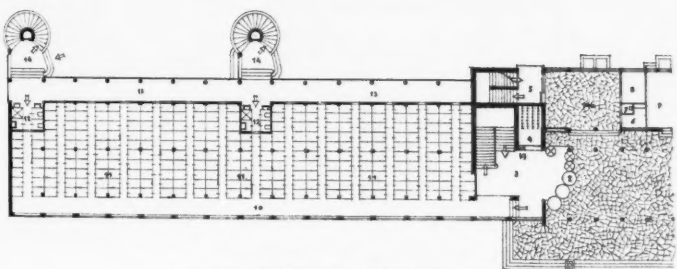


1. MAIN ROAD
2. CAR PARK
3. VESTIBULE
4. WOMEN'S DRESSING PLACES
5. MEN'S DRESSING PLACES
6. COLD WATER POOL
7. WAVE BATH
8. WAVE BATH ENGINE ROOM
9. LAWN
10. TENNIS COURT
11. PLANTED SITTING SPACE
12. BUFFET (1940)
13. DANUBE OPEN AIR POOL
14. RESTAURANT (1940)
15. LARGE POOL
16. PROMENADE
17. THERMAL POOL
18. THERMAL POOL DRESSING PLACE
19. PERGOLA
20. SAND
21. LAKE AND CHILDREN'S POOL

An important point in the planning of sports buildings is the provision of locker and changing accommodation. As shown in the illustrations below, various solutions to the problem have been incorporated in the Palatinus Baths. On the first floor of the women's wing a special system of cabins is being tried out, with groups of five and six wardrobes connected by a cabin wall with a curtain in front, the clothing boxes being constructed of compressed cardboard. Circulation through the changing accommodation to the baths beyond has also been carefully studied, with carpeted balconies and paved walks leading to the various pools. (A further glass-covered dressing space is to be constructed near the warm water pool, so that it can be used in winter.) The covered vestibule providing a place in which the bathers can shelter in the event of a sudden shower is a further point worth noticing as being a necessary provision in buildings of this type. A corresponding type of thermal bath in which both outdoor and indoor pools are included is shown in the Eva bath, a case in which greater attention is paid to the design, and particularly the structure, of the buildings themselves than to the layout of their surroundings.



HALF PLAN OF FIRST FLOOR



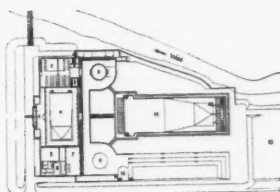
HALF PLAN OF GROUND FLOOR

- | | | |
|------------------------------|---|---------------------------|
| 1. VESTIBULE | 9. OFFICE | 15. WOMEN'S VESTIBULE |
| 2. TURNSTILES | 10. CORRIDOR TO WOMEN'S DRESSING PLACES | 16. CLUB DRESSING PLACES |
| 3. WOMEN'S VESTIBULE | 11. CABINS | 17. CABINS |
| 4. WOMEN'S CLOAK-ROOM | 12. W.C. DOUCHE, WASH-HAND STANDS | 18. OPEN VESTIBULE |
| 5. TO HAIRDRESSER | 13. CORRIDOR | 19. TELEPHONES |
| 6. PAY OFFICE | 14. OPEN AIR STAIRCASE | 20. DOCTOR |
| 7. TELEPHONE | | 21. HAIRDRESSER, MASSEUSE |
| 8. SAFE DEPOSIT, TOBACCONIST | | |

1-5, the Palatinus Baths, Budapest. 1, the stairway leading to the baths from the changing cubicles on the first floor of the main building. 2, the first floor terraces, with the ladies' enclosed sun-

bathing terrace behind the wall on the left. 3, a general view of the changing room building. 4, the bottom of the stairway. 5, supervision of the dressing boxes. 6, clothes racks.

7 and 8, the Eva thermal swimming bath at Piešťany, Czechoslovakia; Kolátor, Wimmer and Szöuyi, architects. The baths are placed on an island in the river Váh, the south part of which is given over to spa buildings in connexion with the radioactive weed of the river, and the north to recreation buildings, among them the one illustrated.

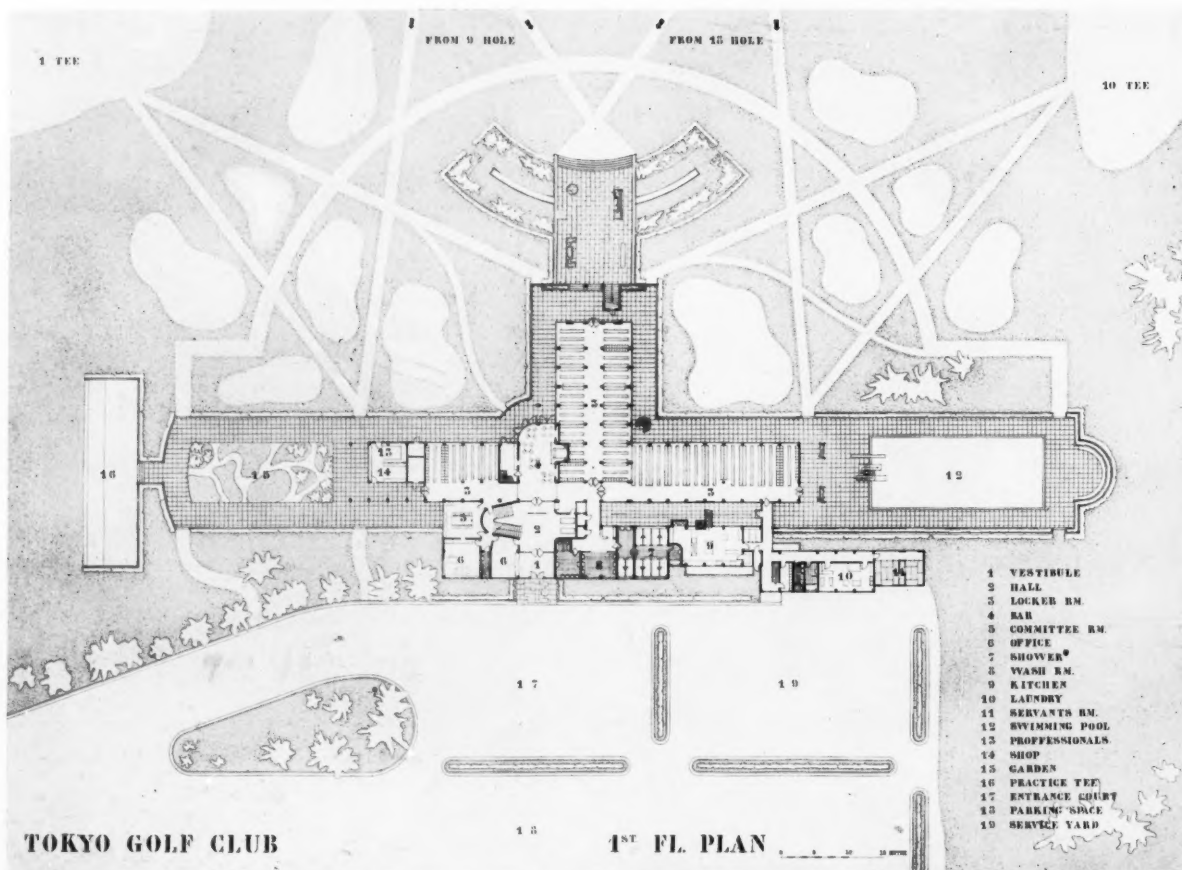
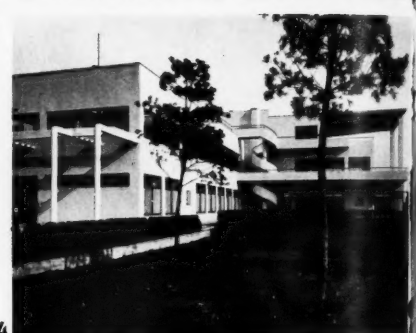


PLAN

- | | |
|--------------------------|--------------------|
| 1. ENTRANCE | 7. VERANDA |
| 2. WARDROBE | 8. CHILDREN'S POOL |
| 3. SHOWER-BATHS | 9. DANCING |
| 4. COVERED SWIMMING POOL | 10. MUSIC PAVILION |
| 5. RESTAURANT | 11. POOL |
| 6. KITCHEN | 12. PLAYGROUND |

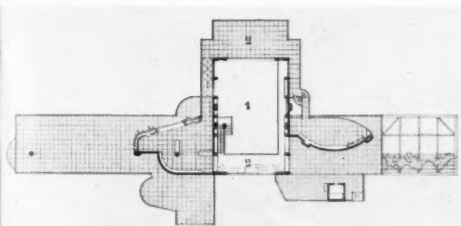


A type of building which suggests the extensive development of club rooms is the golf club. There are cases of golf clubs which provide whole towns with a social centre, and always they are very much more than a mere sports pavilion. The golf club at Tokio has been considered as such a social centre and has been elaborately and most imaginatively planned to include rooms for a variety of social functions. As well as the interiors, a variety of terraces, balconies and roof gardens are used as sitting places, giving calculated views of the course and of distant mountain ranges. Both its placing in relation to the surroundings and the design of the surroundings themselves have been very carefully studied and special attention paid to the linking of tees and greens with those parts of the building which are used in immediate connexion with the game. The way in which access to the 1st and 10th tees and to the 9th and 18th holes is given by intersecting paths, with practice greens between them, can be seen on the plan, which also shows how other external features, in the form of a bathing pool, formal gardens and a special practice tee, are brought into the formal pattern of the plan. Planting material throughout has been very carefully selected, the service section being screened off by high hedges of clipped oak and the intersecting paths formed of a variety of Japanese grass different both from the ever-green grass of the greens and from the grass with which the surrounding lawns are planted.



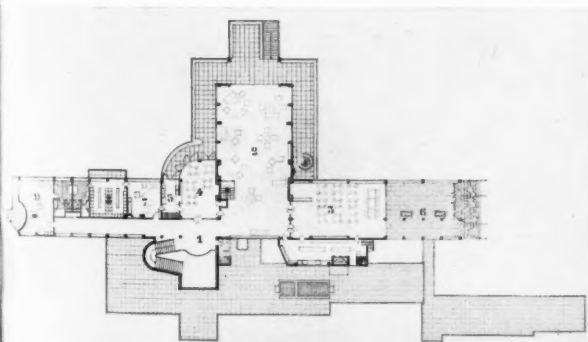
1-4, The Tokio Golf Club; Antonin Raymond, architect. 1, the façade overlooking the course, showing the intersecting grass paths with practice greens between them. 2, the first floor terrace looking towards the course. 3, the east wing showing the bar balcony. 4, the west wing of the building, at the near end of which—at first floor level—is the open-air restaurant.

The nature of sports buildings as nurseries for the development of new structural forms has already been mentioned. In the Tokio Golf Club reinforced concrete is used throughout, in a manner which at the same time makes the most of its individual structural qualities and turns them fully to architectural account in producing most imaginative spatial relationships throughout the building. Careful study of the plans is necessary to appreciate the use made of different levels and the flow of space between exterior and interior which is a characteristic of the design, and a particularly significant one as a precept for the planning of sports buildings. Glimpses of this are seen in the exterior staircase linking the different terrace levels and in the view of the open-air dining-room at first floor level. The interior planning provides another useful precept for the design of sports clubs, namely that most of the changing rooms, lockers and other rooms used in immediate connexion with the game are kept well clear of the club rooms. In this case they are placed on the ground floor with the club rooms on the floors above, where they make the most of the surrounding landscape. That the same principle of placing the club rooms high up where their views will not be obstructed by the recreation in front is applicable to other types of buildings is shown in the design of the terraces of the Tréčianské Tephicé Bath.



SECOND FLOOR PLAN

- 1. UPPER PART OF LOUNGE
- 2. BALCONY

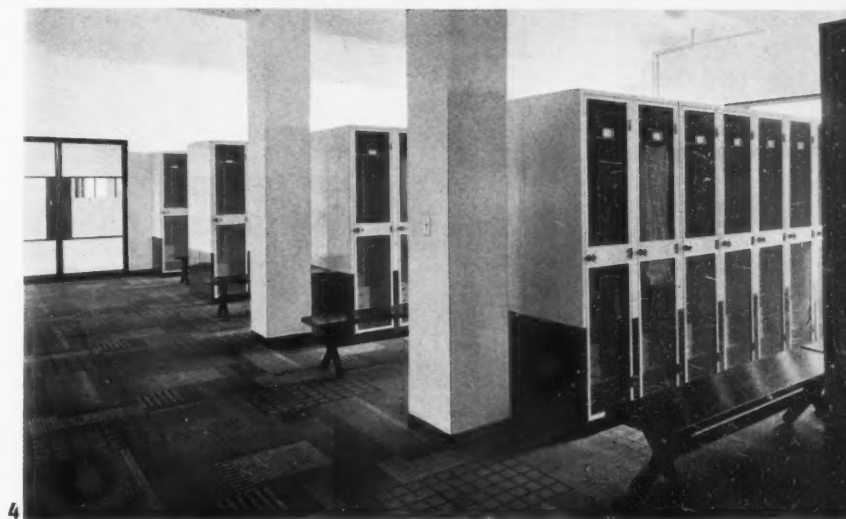
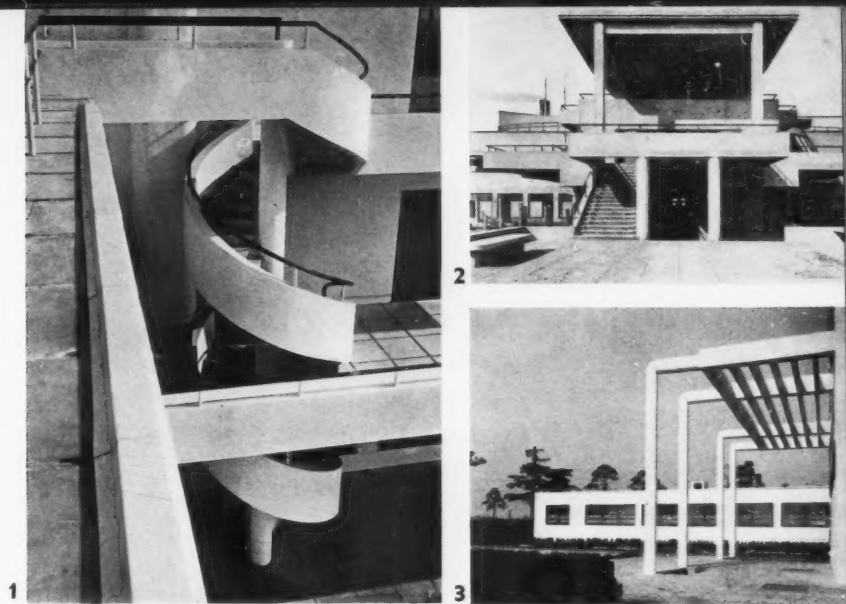


FIRST FLOOR PLAN

- 1. HALL
- 2. LOUNGE
- 3. DINING-ROOM
- 4. BAR
- 5. PANTRY
- 6. OUTDOOR DINING-ROOM
- 7. LADIES' ROOM
- 8. LADIES' LOCKER ROOM
- 9. SPECIAL ROOM

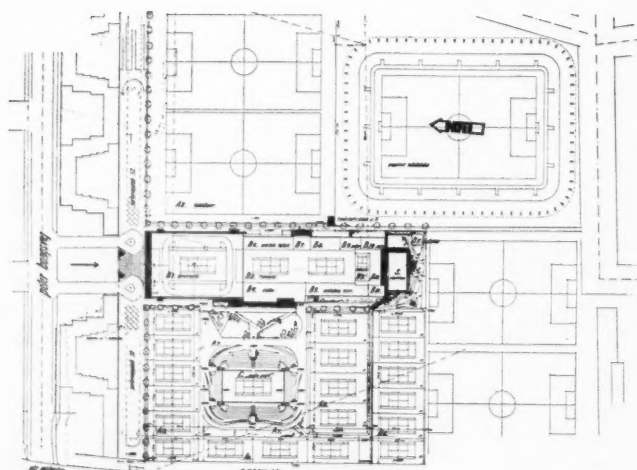
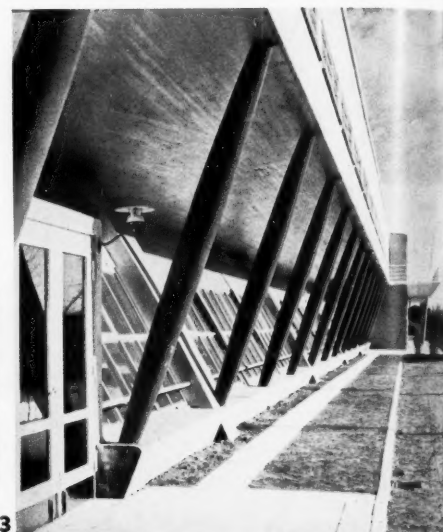
1-6, The Tokio Golf Club. 1, the outside staircase. 2, the central canopy overlooking the links. 3, the pergola by the bathing pool. 4, a locker room. 5, the lounge, showing, on the left, the

fireplace with a special trophy shelf above it. 6, the bar. 7, the Tréčianské Tephicé Bath, on the outskirts of Brno, Czecho-Slovakia; Bohuslav Fuchs, architect.





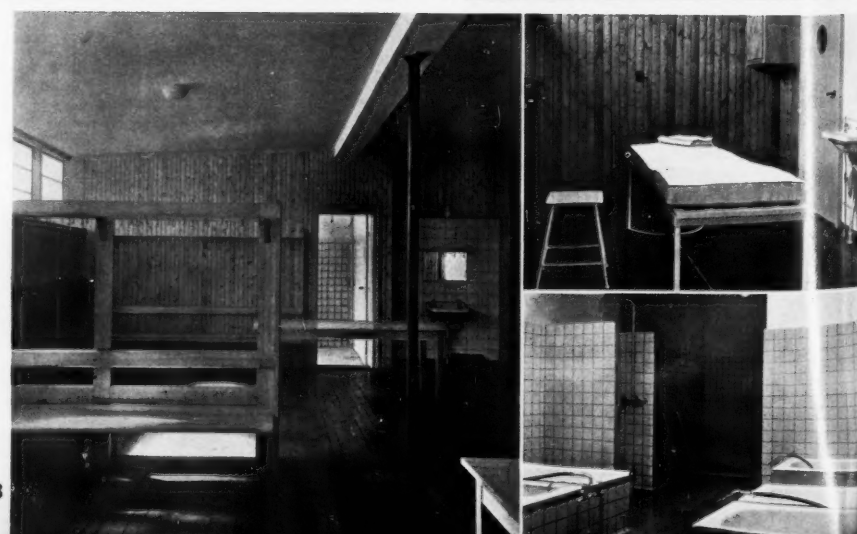
The large public swimming bath, valuable as it may be as a public recreation centre, tends to be confined mainly to summer use, and is to this extent restricted in its function as a social centre. Some less open-air type of building, comprehensively planned for all varieties of sport, and with club rooms included, offers greater opportunities in this direction, a type of building for which Copenhagen's Boldklub provides many good architectural precedents. Two football fields and twenty-one tennis courts occupy the greater part of the layout, and one of the latter has been selected to act as a "centre court" and at the same time to provide a hall which can be used for the other forms of athletics such as boxing, or for meetings, lectures, etc. To avoid transmitting noise to other parts of the building this section is constructed entirely independently of the remaining structure. The club-house rooms are gathered together on the west of the building, with, on the first floor, the ordinary club rooms, billiard rooms, etc. and outside them a wide balcony overlooking the outdoor tennis courts. The different dressing-rooms, offices, reception hall and the banqueting hall with its restaurant are all placed on the ground floor.



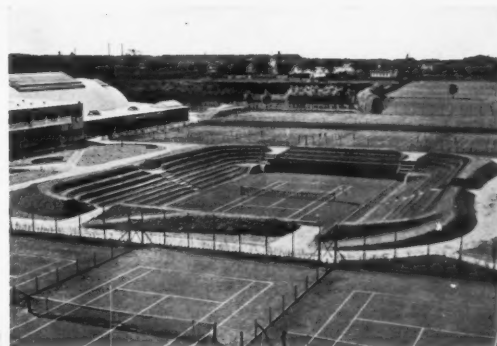
PLAN

1-8, the Boldklub Sports Club, Copenhagen; Hans Hansen, architect. 1, the entrance forecourt. 2, the entrance front, and 3, the side elevation. 4, the entrance hall. 5, the large "centre court," which is

also used for meetings, lectures, etc. 6, the gallery in the large hall. 7, a club room. 8, details of furnishing and equipment in the dressing-rooms and in the football players' bathroom.



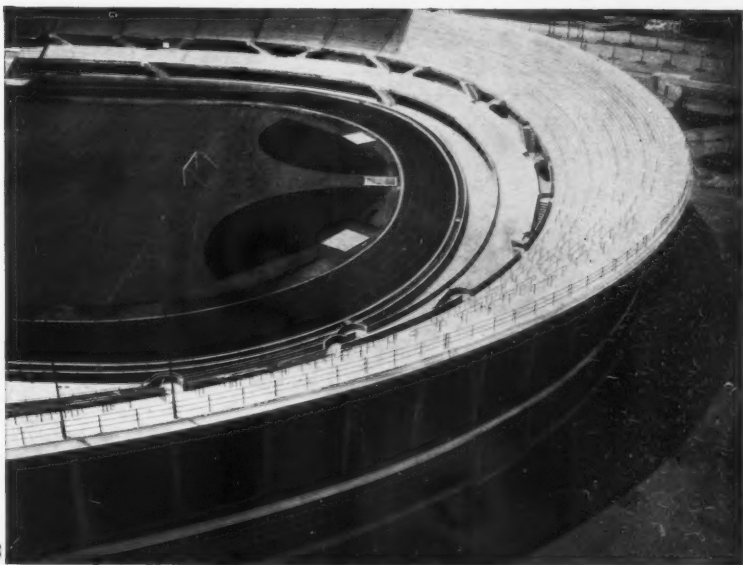
Of all types of sports building the one which has provided the most significant structural developments is the stadium. Imaginative design has produced, in concrete, the fine sweep of the seating in the Turin Stadium: in steel, the very thorough and imaginative exploration of that medium which makes the Rotterdam Stadium one of the most impressive structures in the whole field of contemporary architecture. Meanwhile, the formal possibilities of that elementary form of stadium which is composed of earth embankments can be seen in the design of the outdoor tennis courts in the Copenhagen Boldklub. While there are few indoor arenas which can approach these outdoor stadia for structural expressiveness, the Harringay arena is an example which may serve to indicate the lines on which such buildings could be developed. The stadium will necessarily be the dominant building in any large scale recreation layout which includes such a building, and good standards of planning of this sort are to be found in the layouts of sports parks in German cities, such as Breslau, which is a case of the development of those municipally owned forest lands which have provided many towns in Germany with sites for planning comprehensive recreation parks in their immediate neighbourhood.



1



2



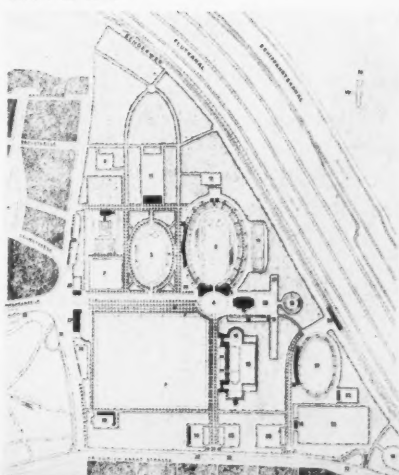
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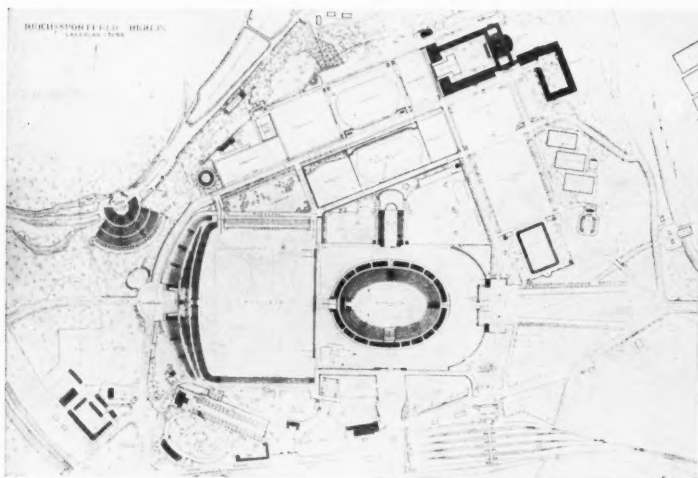
LAYOUT

1, the open-air tennis stadium in the Boldklub, Copenhagen; Hans Hansen, architect. 2, a detail of the Rotterdam Stadium; Brinkmann and Van der Vlugt, architects. 3, the Turin Stadium; R. Fagnoni, architect. 4, the Harringay arena; Oscar Faber, engineer. 5, the stadium in the Leerbeutel Park at Breslau, the layout of which is shown on the right.



5

Architecture is often at its most spectacular when it is pressed into the service of dictatorial power. Today the same spirit which created the Temples of Kanak, the Fora of Rome, the Boulevards of Paris—in short, the grand manner of the classical tradition, is found in Nazi Germany applied to the design of sports centres. The fact that in such plans there is at the same time a considerable element of the parade ground, which has seldom been absent from classical town-planning, makes them the true exponents of this type of planning today. As such the Berlin Sportsfield is unquestionably an impressive achievement. The most has been made of magnificent vistas, of views between the different buildings which compose the layout, and particularly in the design of the pillared ambulatory round the stadium, giving views over the whole site. On the whole a reasonable compromise has also been achieved between the demands of a grand symmetrical layout and the irregular nature of the site: but, as architecture, the buildings finally fall down in their individual design. The clothing of the concrete structure in a respectable stone exterior provides a lamentable illustration of missed opportunities when contrasted with the direct structural expression of such buildings as the stadia previously illustrated. This massive stone technique is most successful in the design of the open-air theatre, where it is much more in keeping with the nature of a building whose design is closely bound up with the surrounding landscape.



LAYOUT

1-6, the Berlin Reichssportfeld; Werner March, architect. 1, a general view of the scheme. 2, the stadium. 3, 4 and 5, the open-air theatre, which is provided with an elaborate microphone relay system, controlled from a box under the stage. The diagram on the right shows the placing of the various microphones and loudspeakers which relay the actors' voices.



MICROPHONE AND LOUDSPEAKER LAYOUT



1



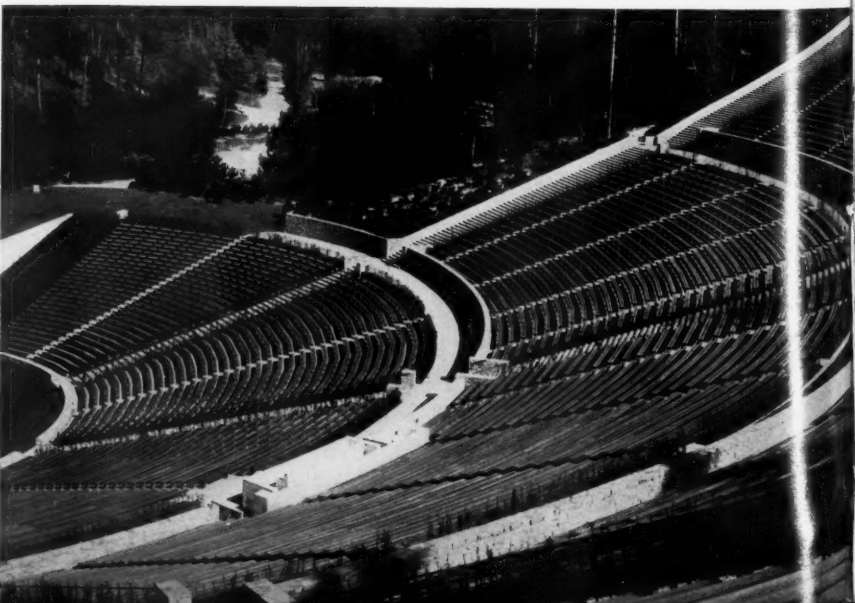
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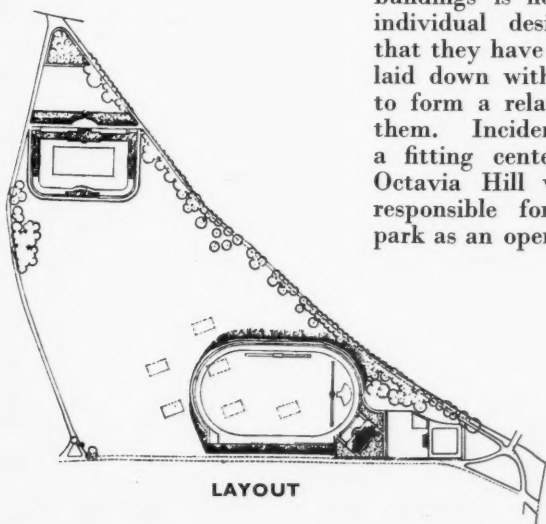
5



P A R K D E V E L O P M E N T S

The two separate aspects of park layout with which the architect is faced in planning for leisure have already been described, and a distinction made between the new park, comprehensively planned for entertainment and recreation and generally placed on the outskirts of the city, and the existing park, or small open space, in which new buildings are gradually introduced. The contrast is effectively shown in the views above of Glen Island Park, New York, which includes boating lakes, restaurants, and a casino, with the new standard kiosk put up by the Milk Marketing Board in Lincoln's Inn Fields. The latter is a specially enlightened example of park architecture, which, in contrast to the polite Georgian tradition of most buildings of its type, might well be taken as a precedent for the design of larger scale park buildings. An example of the intrusion of recreation buildings into existing parks and a fair illustration of the best standards at present obtaining in the design of such buildings in England is the Swimming "Lido" and the new running track at Parliament Hill Fields, Highgate.

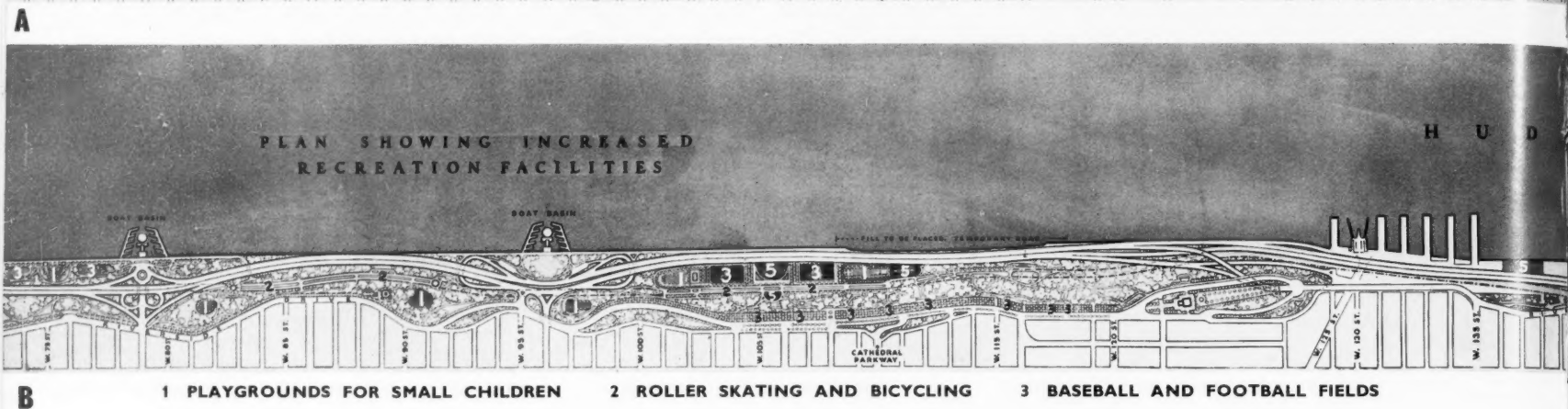
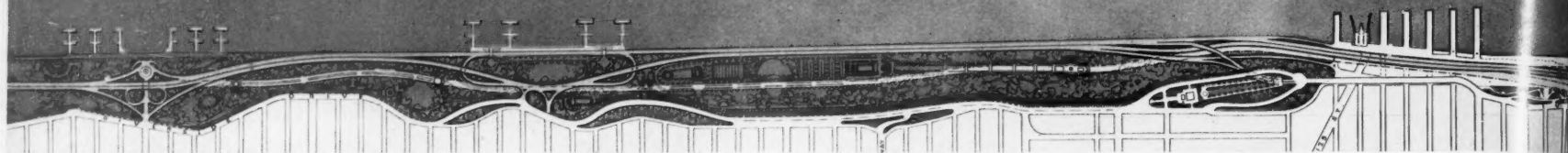
The most obvious criticism which can be levelled against the buildings is not so much their individual design as the fact that they have apparently been laid down without any attempt to form a relationship between them. Incidentally they form a fitting centenary tribute to Octavia Hill who was largely responsible for preserving the park as an open space.



HEADPIECE: LEFT, Glen Island Park, New York. RIGHT, standard Milk Kiosk in Lincoln's Inn Fields, London; A. L. Osborne, architect. 1-3, the "Lido" in Parliament Hill Fields, Highgate; E. P. Wheeler, architect. 1, the entrance. 2, changing cabins. 3, a view of the

swimming pool. 4 running track and pavilion in Parliament Hill Fields; designed by the Parks Department of the L.C.C., A.R. Mawson, chief officer; H. A. Rowbotham, architect. The main block houses changing rooms, wash rooms, etc.; the centre bay is a café bar.





1 PLAYGROUNDS FOR SMALL CHILDREN 2 ROLLER SKATING AND BICYCLING 3 BASEBALL AND FOOTBALL FIELDS

The fact that sites for comprehensive recreation centres within the city are generally confined to existing parks and open spaces, does not, however, preclude the undertaking of large schemes for the development of existing open areas which, by re-considered planning, may often materially increase the recreation area available. A scheme of this sort on a very large scale has been carried out in the development of the Hudson River front, and of the Hudson Parkway, which links up with it, in New York. Since the scheme was first put in hand in 1929, the importance of providing recreation facilities has become more acutely realized, and the whole project has been remodelled accordingly.

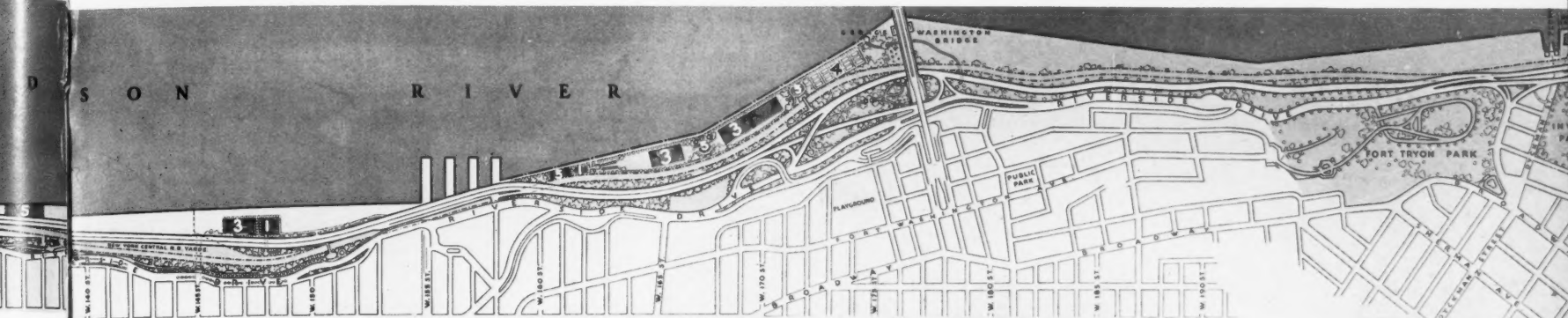
Photographs by courtesy of the Department of Parks, New York City



1 and 2, West Side improvement of the Hudson River, New York. A, shows the project undertaken in 1929 and B, the amended plan with in-

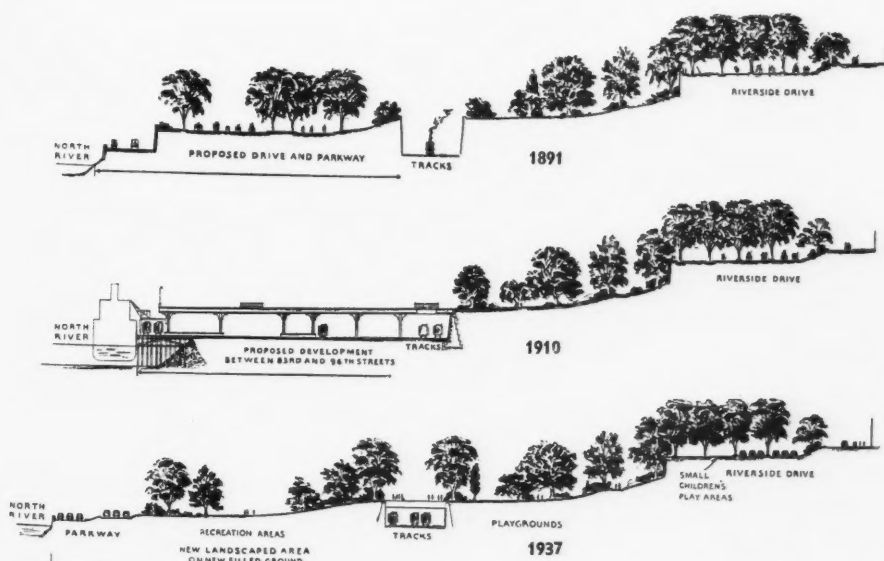
creased recreation facilities provided in it. 1, the site, showing the line to which the river was reclaimed. 2, the project almost completed.





4. TENNIS COURTS. 5. BASKET BALL, HANDBALL, HORSESHOE PITCHING, DANCING, ETC.

The layout of recreation parks does not necessarily imply the sterilization of the land for other purposes. The great achievement of the West Side Improvement of the Hudson is that it has effected an all round improvement in the use of the ground it covers. Road traffic efficiency is increased by the provision of flyover crossings and pedestrian underpasses; the complete covering in of the railway tracks, in which a final solution was found to the problem which was first tackled in 1891, and the provision of a private sidetrack service has stimulated industry along the bank. At the same time a valuable new recreation area has been created. Unfortunately, the design does not bear too close an inspection of its actual architectural treatment, which is carried out with heavy and unimaginative stone detail concealing rather than emphasizing its structural quality; but this is partly compensated for by the considered planting and neat but solid finish to most of the incidental features.



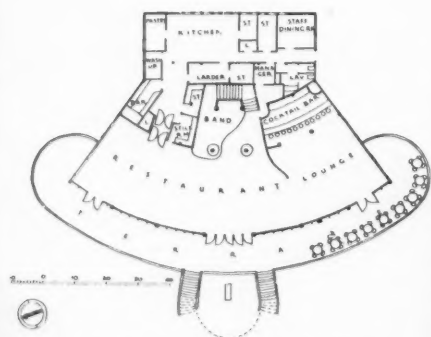
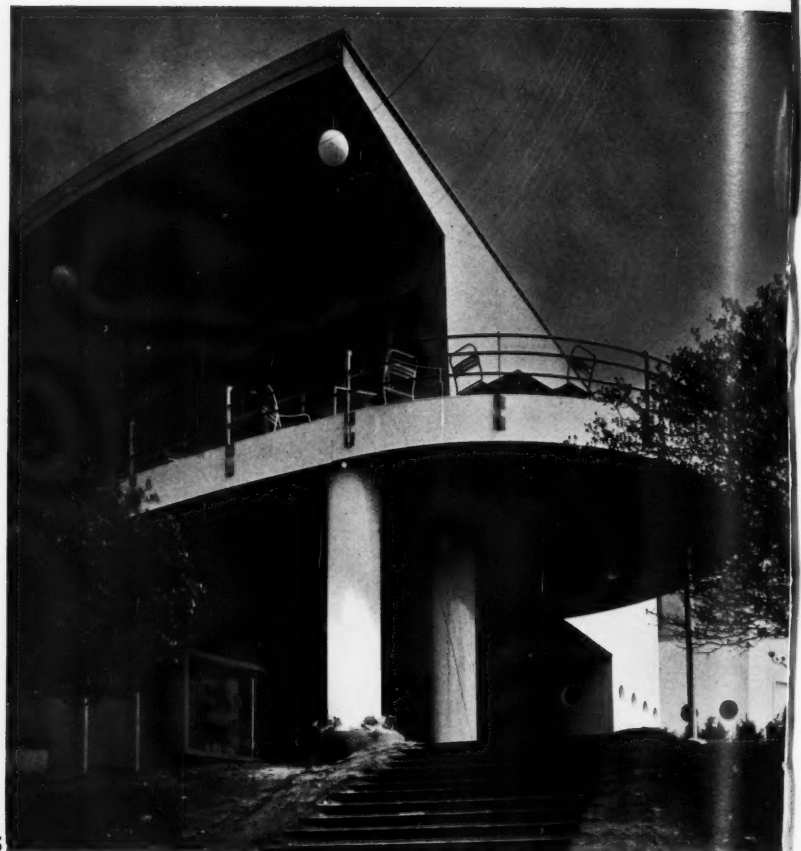
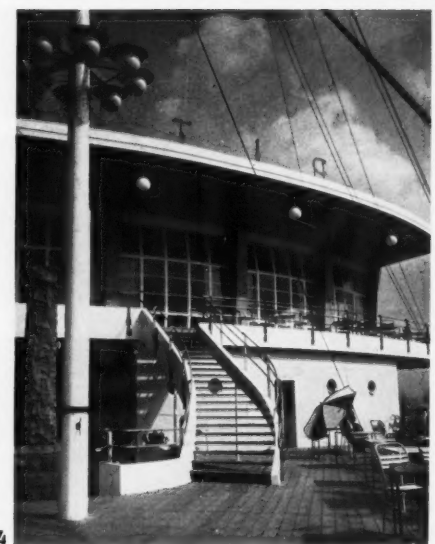
DIAGRAMS SHOWING THE TREATMENTS OF THE AREA PROPOSED DURING THE LAST FIFTY YEARS.

1-3, West Side Improvement of the Hudson River, New York. 1, at 72nd street; the same view in 1915 and in 1937, with the railway tracks covered in, and the foreshore reclaimed for recreation purposes. 2, at 76th street: in 1900 and in 1937. 3, margins of the Henry Hudson Parkway, which links up with the waterfront improvement, in 1908 and in 1937, with the restricting fences and balustrades removed to form broad, well-planted lawns.



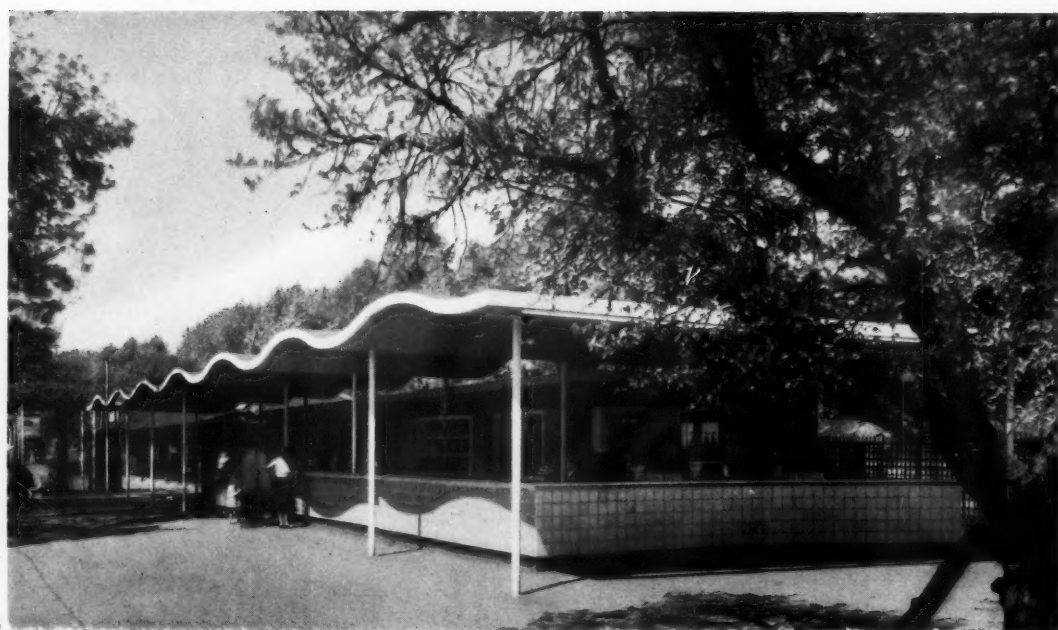


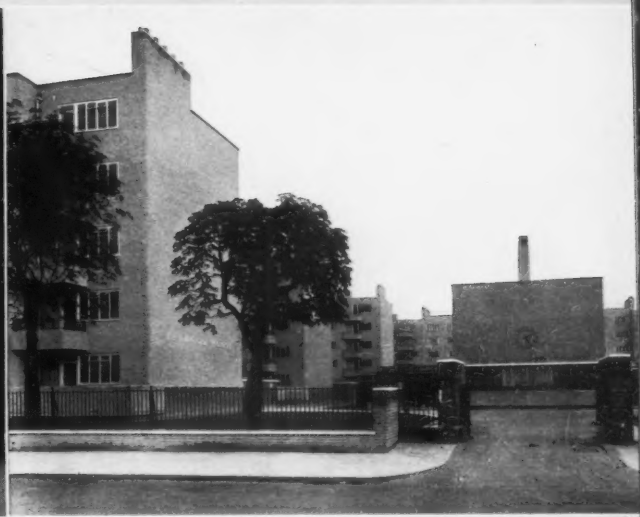
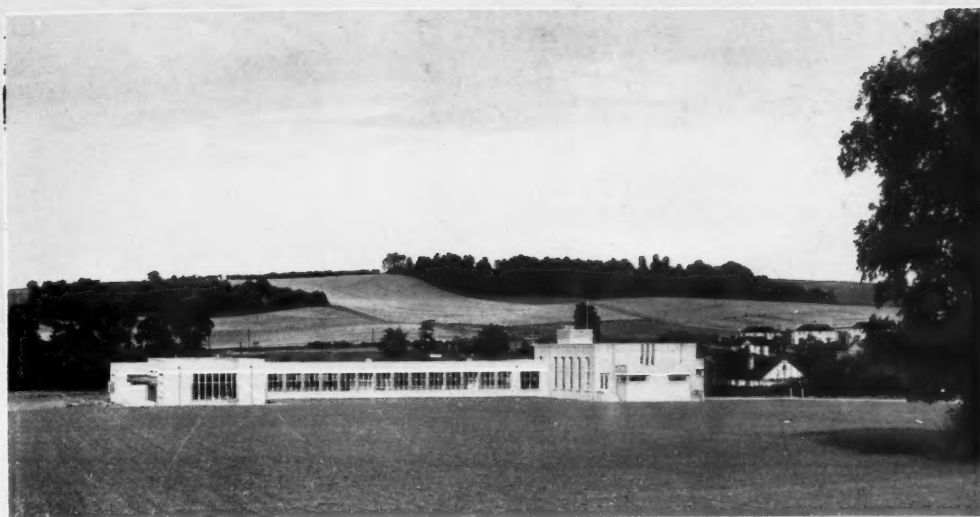
A desirable quality in the design of the incidental buildings in parks seems to be that they should take some account of their situation, and be planned with a close connexion with the open air surroundings which are their chief attraction. Other countries may be able to design completely for the open air, as in the case of the dance hall in Italy, and this type of design may perhaps have a limited use at home, but some compromise between open-air conditions and the provision of effective shelter would generally seem to be necessary in England. The exhibition restaurant in Bellahouston Park provides a good illustration of what can be done in this direction. What is to be avoided at all costs is the expression of a solid indoor character in buildings which are essentially of an open-air nature.



FIRST FLOOR PLAN

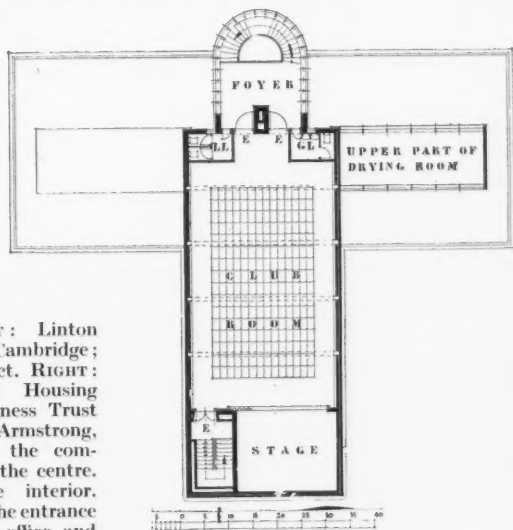
1 and 2, an open-air dance hall in the Villa Signorile, Florence; Leni-Montalcini, architect; it obtains its architectural effect almost entirely from the relation of lighting to the surrounding trees. 3, 4 and 5, a restaurant at the Glasgow Exhibition at Bellahouston Park; Thomas S. Tait and T. W. Marwick, architects. 6, a cafeteria in the Regent's Park Zoo; Tecton, architects.





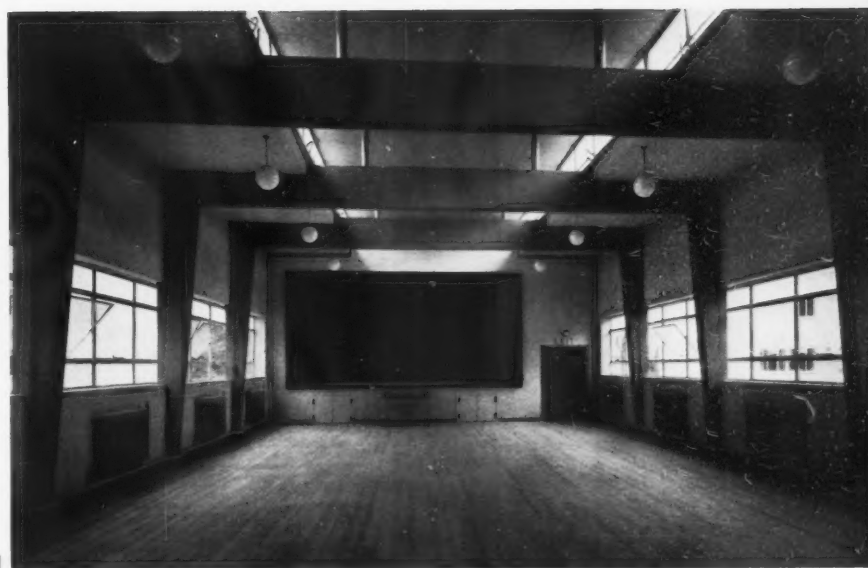
C O M M U N I T Y C E N T R E S

The provision of community buildings, providing centres for recreation, entertainment and social life for specified groups of people, has in England, as yet hardly advanced beyond the experimental stage. In scattered communities the attempt is being made to develop community centres in connexion with schools, and in these cases, as at Linton, design may be expected to develop on the same lines as school buildings, which are now being tackled more seriously than hitherto as an architectural problem. The most progressive designs are those which have been made in connexion with housing schemes and which have continental experiments to draw on as precedents. The Loughborough Housing Estate is one which has considered very carefully every detail of planning and equipment throughout the scheme. Here the community centre, providing a club-room equipped with a stage and capable of seating 200 people, has been planned in connexion with the administrative block and with a playground behind. In conformity with the policy of the Trust which has financed the scheme the running of the club is in the hands of a tenants' committee assisted by the resident supervisor.



FIRST FLOOR PLAN

HEADPIECE. LEFT: Linton Village College, Cambridge; S. E. Urwin, architect. RIGHT: the Loughborough Housing Estate of the Guinness Trust at Brixton; Edward Armstrong, architect; showing the community building in the centre. 1, a view of the interior. 2, a detail showing the entrance to the supervisor's office and flat, which forms part of the building.

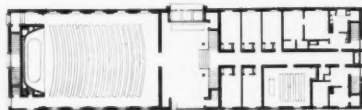


COMMUNITY CENTRES

1 and 2, the "People's Club" of the Co-operative Society at Sundyberg, Sweden; Eskil Sundahl and A. von Schmalensee, architects. Halls for different purposes are grouped on either side of a large entrance hall, 1. The interior of one of the halls is shown in 2.



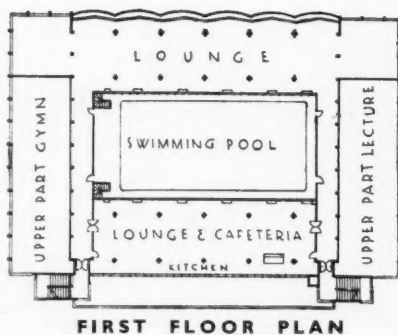
FIRST FLOOR PLAN



GROUND FLOOR PLAN

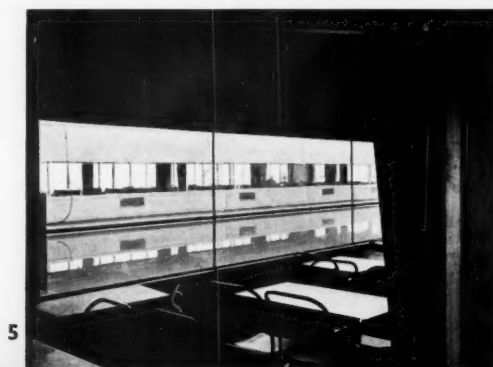


On the Continent, and particularly in the Scandinavian countries, Trade Unions and public authorities have been responsible for a variety of buildings, such as the People's Club at Sundyberg, planned to act as community centres and designed in a straightforward modern vernacular. At home, one of the most significant architectural developments in this direction, the Health Centre at Peckham, London, comes from an individual experiment. The core of the building is the swimming bath, round which rooms for other activities are grouped, the main social room and the cafeteria, which has a beer licence: above these the library, study and recreation rooms and, on the ground floor, ante-natal and child welfare clinics, nurseries and children's playground and bathing pool. There is also a gymnasium, an outdoor running track, and an assembly hall which is available for lectures, dances, concerts and theatricals. The building thus acts as a social centre for the neighbourhood and at the same time the resident doctors are able to make valuable observations on the health of the members. The design exploits an appropriate freedom of connexion between the different departments, which is combined with ingenious sectional planning to give views right through the building, across the central swimming bath. This, together with a straightforward use of structure for architectural effect and an opening up of the building to its outdoor surroundings, gives a design which sets a valuable standard for the planning of such buildings of this kind as may be developed along more official lines in the future.



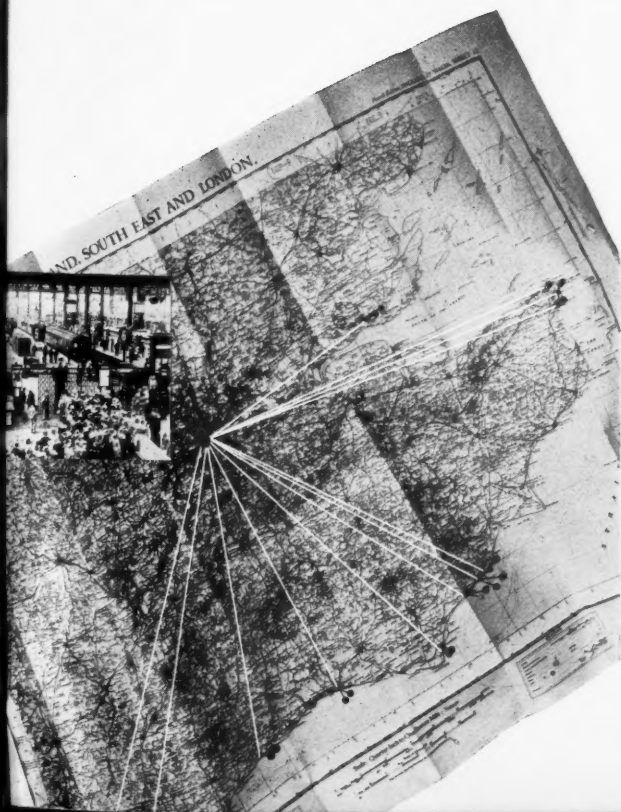
FIRST FLOOR PLAN

3-6, the Pioneer Health Centre, Peckham; Sir Owen Williams, architect. 3, the main elevation showing the open ground floor and the glazed bays to the floors above. 4, the lounge. 5, a view across the swimming pool from the restaurant. 6, the children's swimming pool.

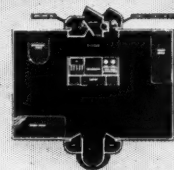
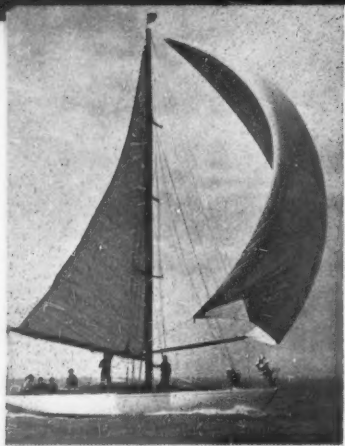




THE MOBILE FRATERNITY



The motor car has let people loose from their mooring to the stationary community and thus introduces an entirely different aspect of planning for recreation. It is important to realize that the conditions introduced by the motor car are essentially different from those of preceding forms of transport. With railway travel people moved on tracks that finished in a definite spot, which thus became virtually a leisure suburb of some big city. (The map on the left shows the series of seaside suburbs of London, almost equidistant from it, which have grown up round railway termini.) But with motor car travel there are not only terminal stopping places but intermediate stages all along the line to be considered. The whole countryside, not only the roads, but the paths and open spaces to which the road gives access, becomes a potential field for the townsman's leisure. The way in which this new field for leisure activities can be used and some of the planning problems involved are discussed on the following pages.

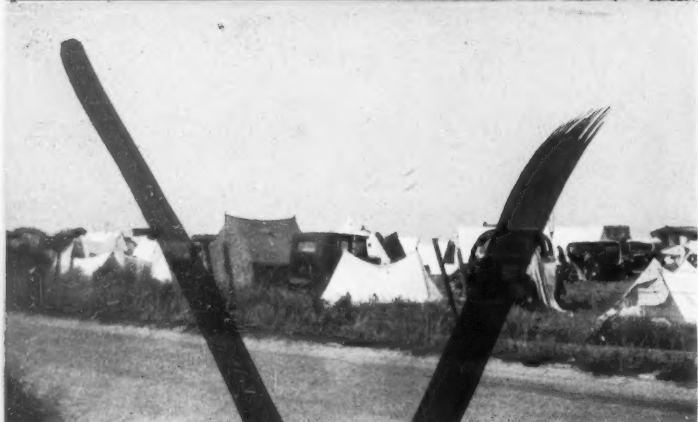


DESIGN FOR NOMADS

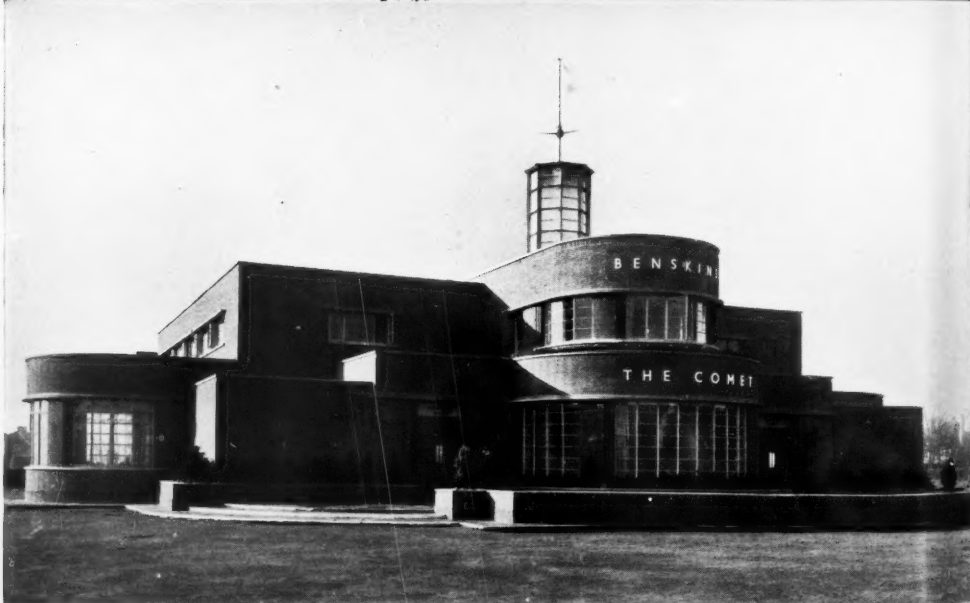
Under present-day conditions of motor car mobility not only can people move from place to place but they can take their home with them and pitch it in any available spot. This is the ultimate alternative to the holiday suburb: people take the countryside along with them as part of the built-in equipment of their homes. Compare the design of these mobile homes, the yacht, the trailer, and the American mobile house shown above, compactly and

ingeniously planned, with the examples of promiscuous roadside developments on the left, below: or their clear architectural statement with the complete lack of architectural standards evident in the roadside buildings. Below, right, is a serious attempt to plan for roadside needs: a public house at Hatfield, with ample and well-considered bar accommodation and bedrooms on the floor above. The architect was E. B. Musman.

CHAOS BY THE ROADSIDE



AND PLANNED ROADSIDE BUILDING



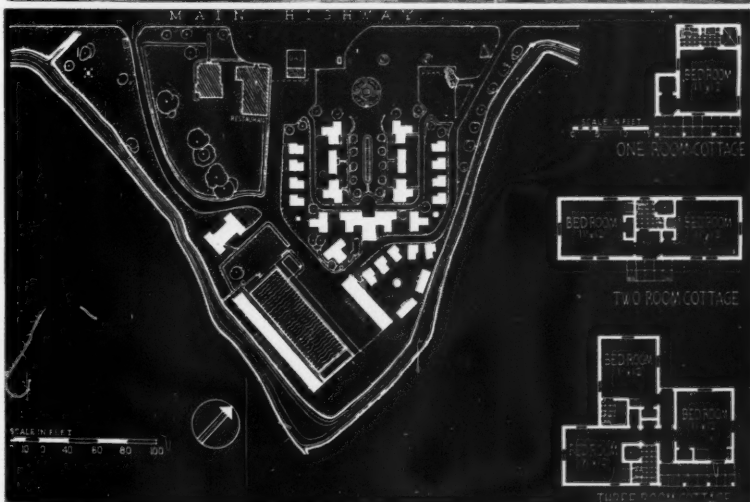
ON THE WAY



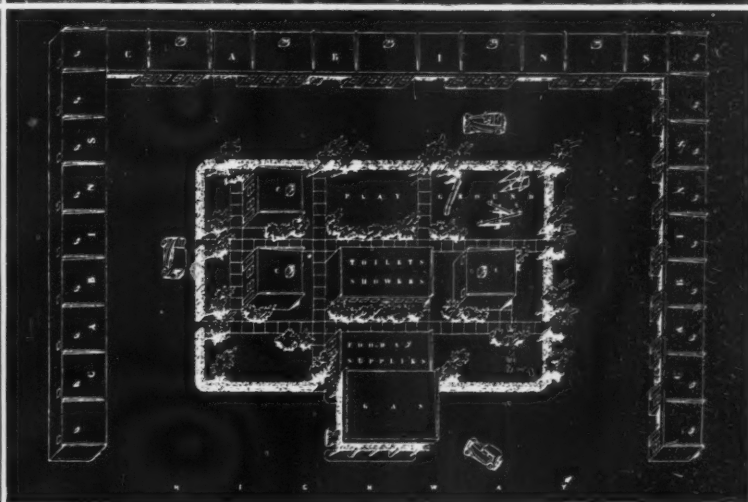
In planning for the new factor of mass mobility in the countryside today, the layout of the roadside itself becomes a consideration of special importance. One form of solution is the "Parkway" with deep tracts of land on either side owned by the State or municipality, in which special areas are set apart for picnicking, and by means of which general control of roadside development is obtained. Above is a view of the Bronx Parkway extension at Mohansic Lake, planned with overlooking parking spaces, and picnic reserves. At the same time it must be realized that the



road has claims over a far wider area than its "preserved" fringe. This has been realized in the layout of the scenic highway, above, in Lower Austria, which has parking places and lookout points arranged at convenient places. Another effect of motor car mobility is that the hotel, as a parallel to the finality of the seaside suburb, tends to be replaced by buildings more in the nature of the camp, or temporary stopping place; two typical examples of this form of development are shown below.



THERE ARE SEVERAL INTERMEDIATE STAGES BETWEEN THE ONE-NIGHT AUTO-CAMP AND THE HOLIDAY HOTEL; FOR EXAMPLE, THE "TOURIST CAMP" AT ROANOKE, VIRGINIA (A. E. KLUPELBERG, ARCHITECT), ILLUSTRATED ABOVE, IN WHICH A SERIES OF HOLIDAY COTTAGES OF VARYING ACCOMMODATION ARE GROUPED ROUND A CENTRAL SERVICE BUILDING



EXAMPLES OF THE AMERICAN "AUTOCAMP." IN THE PLAN ABOVE THE CABINS, WHICH PROVIDE ACCOMMODATION FOR THE CAR AND ITS OCCUPANTS, ARE GROUPED ROUND THE CENTRAL SERVICES — CAR SERVICE, BATH HOUSES, LAUNDRY AND CHILDREN'S PLAYGROUND. ABOVE IS A TYPICAL SELECTION OF AMERICAN AUTOCAMP CABINS.

THE JOURNEY'S END: 1, THE SEASIDE SUBURB



Study of the planning of the seaside suburb may help to establish principles for the layout of the non-suburban camp. As a first example: **BRIGHTON**, where the governing factor is the promenade, the platform for arrival and departure. But such a promenade effectively cuts off the sea from the houses behind. The arrival platform is in exactly the wrong place.



MARGATE By contrast the promenade reduced to a minimum. The main point here is the free use of the sand. Entertainments, apart from a small beach theatre, are concentrated in a park on the other side of the road; the result is the dangerous cutting of the main traffic route across the stream of people between beach and entertainment park.



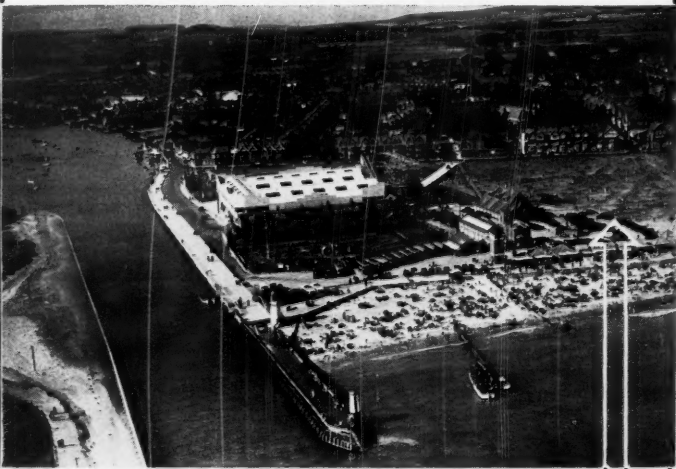
RAMSGATE Promenades and through traffic are confined to the upper level and those who want it have undisputed use of the foreshore.



SOUTHEND The desperate remedy of reclaiming part of the sea for use as a recreation centre and so keeping the through traffic-way free of crowds.



CLIFTONVILLE Shows many desirable points of sea-side planning. Through traffic is kept well back and all recreation and entertainment buildings laid out in front of it. Beyond is a stretch of secluded municipal gardens, less offensively laid out than most. Note the encroaching block of houses.



LITTLEHAMPTON The town is fortunate in having a wide strip of green between the beach and the houses behind, which provides an ideal site for recreational planning. But where one end has been given over to an amusement centre its architecture contrasts miserably with the fine nautical idiom of the pier.

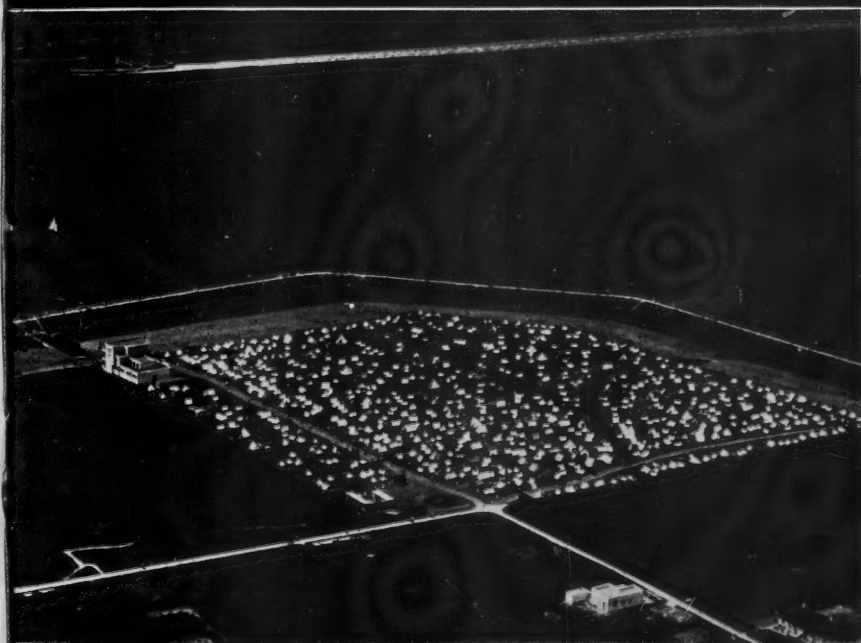


The "fraternity" of the holiday camp is essentially different from such "community" as there is in the seaside boarding house. Entertainments are all organized on this fraternizing basis: swimming races, collective meals, club life in the evenings. Their architecture seems for the moment unnecessarily crude and in the club buildings often conforms to the worst traditions of roadhouse decoration. What can be done in the way of good design was shown in a competition for the design of a holiday camp organized by the Timber Development Association. The winning design is shown below, on the right.



DESIGN FOR A
HOLIDAY CAMP

THE FLIGHT FROM THE SEASIDE SUBURB. TENTS PITCHED IN A FIELD; WHERE IS THE SANITATION AND WATER SUPPLY?

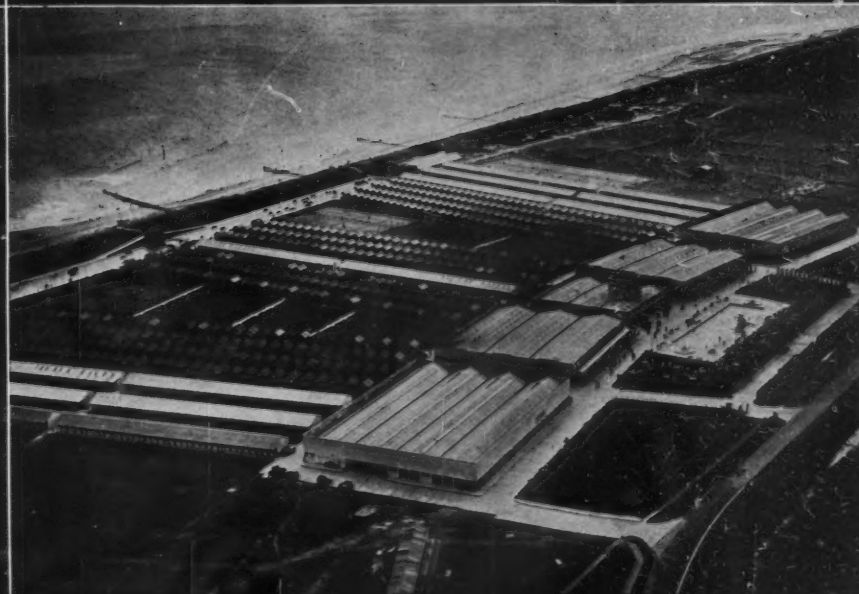


THIS MISGUIDED ATTEMPT AT MONUMENTAL LAYOUT. THE BEST SERVICE WHICH ARCHITECTURE CAN DO TO SUCH CAMPS IS TO SEE THAT THE HUTS ARE WELL PLACED WITH REGARD TO VIEW, SUN AND ACCESS: NOT TO MAKE A PATTERN FOR PATTERN'S SAKE.

A CAMP AS AN ANNEXE TO A FARMHOUSE. COMPARE THE PLAN'S EXPRESSION OF THIS IN ARCHITECTURAL TERMS WITH



GOOD POINTS IN THE DESIGN OF THIS LARGE HOLIDAY CAMP ARE THAT THE COMMUNAL BUILDINGS ARE KEPT WELL BACK FROM THE SHORE, WITH ACCESS FROM BEHIND. THE RADIATING HUTS HAVE, AT LEAST IN PRINCIPLE, UNIMPEDED ACCESS TO THE SEA.



3, THE OCCASIONAL PLEASURE RESORT

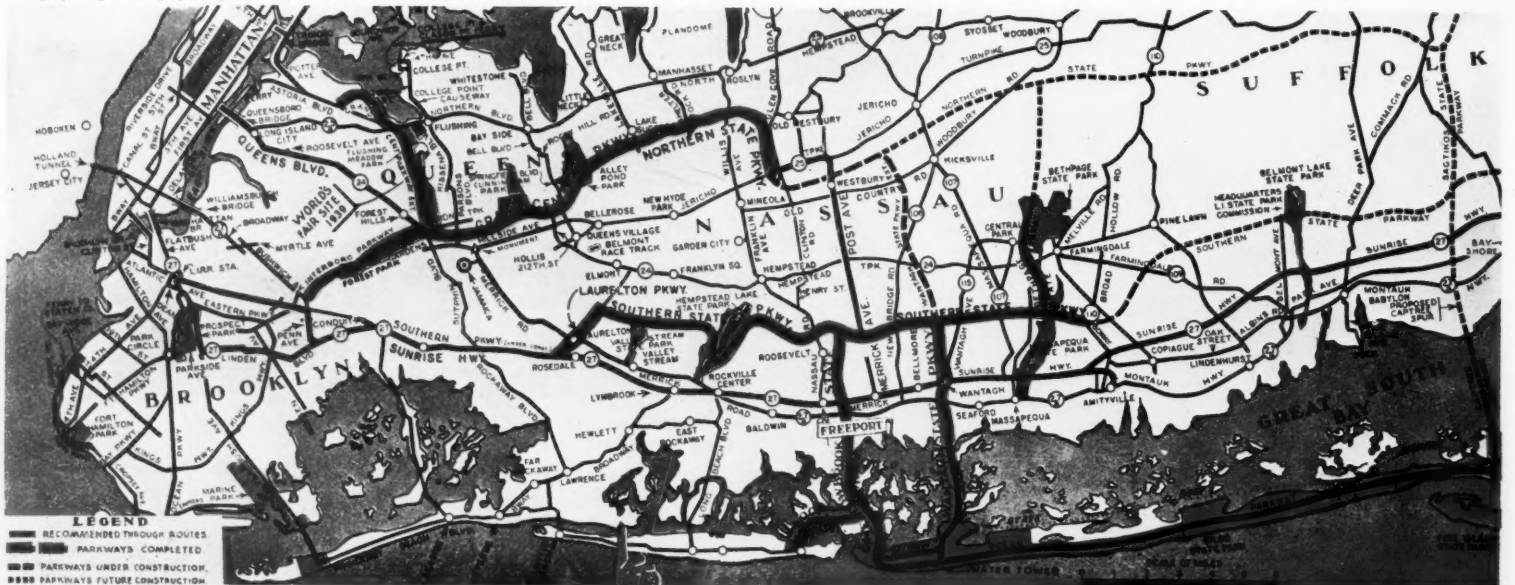
A good example in this category is JONES BEACH, NEW YORK, a large scale development of some 2,500 acres with recreation and entertainment buildings. Traffic circulation is well considered, with underpasses to the parking space for 15,000 cars, to the areas for bathing, picnicking, recreation, diving and entertainment, all of which are connected by a mile-long "broadwalk" by the shore. Jones Beach is only one of a series of State Parks controlled by the New York State Park Commission, who, with the exception of catering and musical comedy production, control all its facilities. These parks are linked by a system of parkways, shown on the map below, which give direct access to the various State Parks from New York City.

1. OPEN AIR THEATRE
2. PLAY AREAS
3. EAST BATH HOUSE
4. GAMES AREA

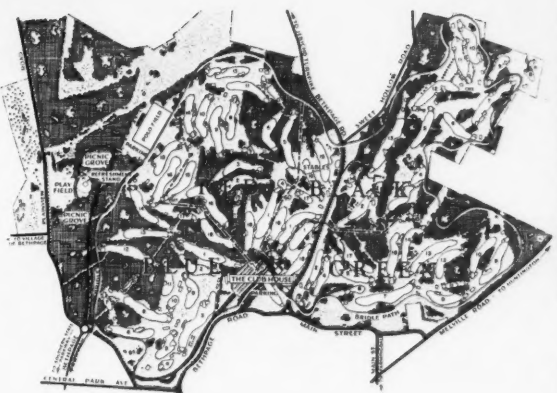
5. PITCH AND PUTT GOLF COURSE
6. GAMES AREA
7. WEST BATH HOUSE
8. POOL



Photographs by courtesy of Long Island State Park Commission, New York.

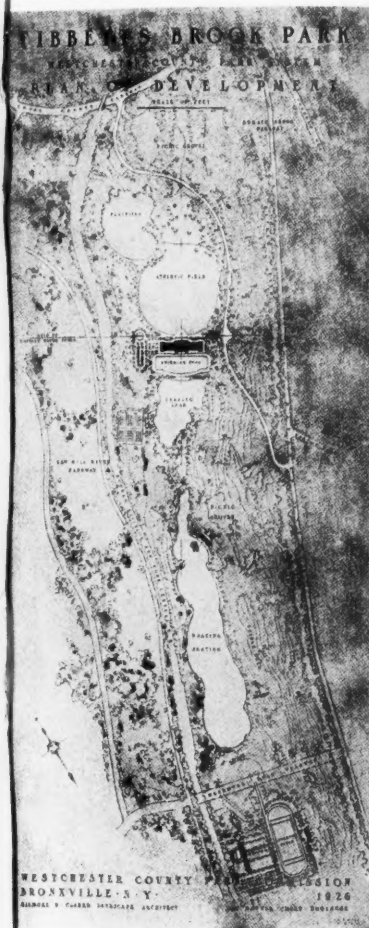


THE BEACH RESORT IS PART OF
A COUNTRYSIDE PLANNED



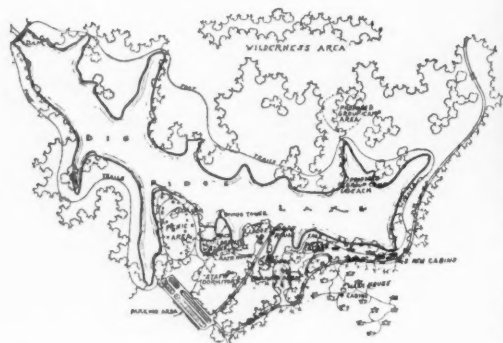
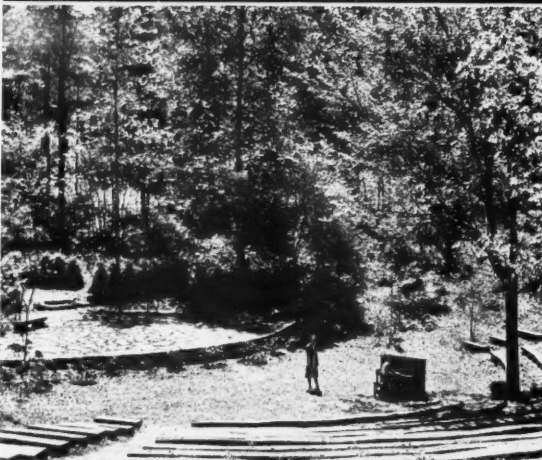
Bethpage Park, an inland counterpart to Jones Beach, is another of the parks in the New York system. In addition to four golf courses, it includes tennis courts, a polo field and a playfield with baseball diamond. These are planned so that the land between them can be used for freer forms of recreation. Walks and bridle paths (shown in red) are marked out and a special area is set apart as a picnic grove. In the centre is a club house. A similar but more popular

type of park is represented by Tibbetts' Brook Park, controlled by the Westchester County Park Commission. It forms one of a series of reservations held by the Commission and linked to a network of parkways shown in the plan below, right. The long north and south centre line of the park valley, following the course of Tibbetts' Brook, forms the axis of a landscape development with the main recreation facilities, athletic fields and bath, swimming pool and children's playground sited along it. Beyond, a former cat-tail swamp was converted into a boating lake. Views of the boating lake and a pathway in the park are shown in the illustrations at the bottom of the page.



AS A SCENE FOR THE TOWNSMAN'S LEISURE

The way in which parks can be developed integrally with large national undertakings is shown in the use made of the Tennessee Valley scheme for recreation purposes. A chain of parks has been developed along the shores of the Norris Valley Reservoirs, views in one of which, the 3,800 acre Norris Park, are shown on the right. Above, are two views of the boat dock, with parking areas in the bluff in the background and lockers for equipment near the dock itself. Petrol and other supplies are also available at the dock. Centre, left, the amphitheatre, in a natural declivity near the recreation lodge, an interior view of which is shown bottom, right. About 20 miles of riding tracks have been developed in the park, and hacks may be hired from the stables, bottom, left. Centre, right, a picnic area in another of the parks, Big Ridge Park. The plan below shows the way in which motor traffic has been restricted to giving access to the cabin colony and boat house, the remainder of the park being left free for footpaths and camping and picnic areas.



BUT PLANNING FOR LEISURE DOES NOT PRECLUDE PLANNING FOR USE



On the left is a map showing Britain's potential national parks, whose development is all the more urgent in view of the limited extent of the British countryside. Most of these areas are already accessible. The American parks can teach us many useful lessons in the way in which they may be developed. But we must avoid the danger of considering them as isolated units. The roads linking them and every unbuilt-on space between are potential recreation areas for the urban population. The whole countryside must be considered as our National Park. In view of the prevalent attitude towards "rural preservation" this cannot be too often repeated.

HOW CAN WE DO IT AT HOME?

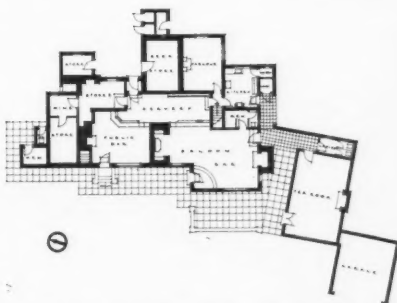


R O A D S I D E B U I L D I N G S

For nearly a century custom almost deserted the roadside inn, which meanwhile went back to serving whatever local community was available to it. When, at the beginning of the century the bicycle, and subsequently the motor car, re-discovered it as a useful roadside adjunct, additions and alterations would be carried out in the "railway hotel" vernacular, sometimes completely submerging the original building under new bars and garages. Today the re-conditioning of such buildings, the unearthing of buried architectural features, the removal of unfortunate additions and the adoption of a unified treatment for the whole exterior, becomes a matter of first importance in providing for the needs of the road-using fraternity. The "Blue Anchor" is a case in which the main point of such reconstructions, namely that planning and architectural character must take precedence over "modernization" for its own sake has been realized throughout.



PLAN BEFORE RECONSTRUCTION



PLAN AFTER RECONSTRUCTION

HEADPIECE. The "Blue Anchor," Blindley Heath; Seymer, Orman and Adie, architects. **LEFT,** the main front before and **RIGHT,** after reconstruction. The comparative plans show how the rooms were transposed and how the space lost by demolishing the bars in front has been recovered by building on a new parlour and kitchen and converting the garage into a separate tea room. **1,** the main entrance showing the uniform weather boarding and colour washed bricks which replace a varied external treatment consisting of pebble dash, stock brick and tile hanging. Measurement of the interior indicated the existence of a large ingle chimney and by removing part of the wall and a modern fireplace, this was unearthed and made a feature of the interior. **3,** the fireplace at the opposite end of the lounge.



1



2



3

ROADSIDE BUILDINGS

The new pub has greater opportunities for spreading itself and providing the generous bar and lounge accommodation necessary in a building which may, at any moment, be inundated by the contents of a char-à-banc. In this respect the planning and equipment of new pubs has gone very far towards the provision of comfortably furnished interiors; but in their external appearance they are generally a lamentable indictment of the failure of present-day architecture—when it takes matters of design into its own hands—to rise to the standards of the traditional country inn. The example shown, in its generous interior planning and furnishing and the tentative “modernism” of its exterior, may be taken as being fairly representative of the best standards that have so far been evolved for this type of building.

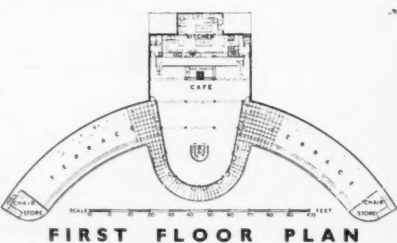
1-3, the “Coventry Arms,” Leicester; Pick, Everard, Keay and Gimson, architects. Beside the usual public house services the building includes a large paved terrace for summer use,

a loggia and children’s shelter, a skittle alley and a clubroom for 150 people. 1, the terrace outside the lounge. 2, the entrance. 3, the smoking room.

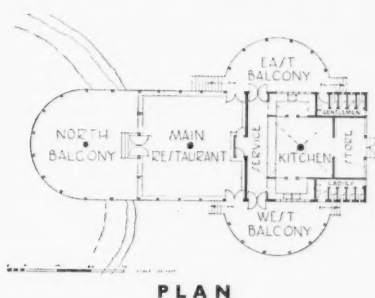


A new type of building, called into existence by the conditions of motor car mobility, is the roadside swimming pool, often with restaurant, dancing or other entertainments attached. Essentially speculative ventures designed to “catch the eye” of the passing motorist, their character is at the moment almost equally divided between the invitational of the “olde worlde” and the self-assertion of the “modernistic,” with equally lamentable effect on roadside appearances. The Saltdean Lido is an example which leans towards the latter category, but a study of its plan shows that its appearance is derived at least as much from planning requirements as from an arbitrary use of modern forms.

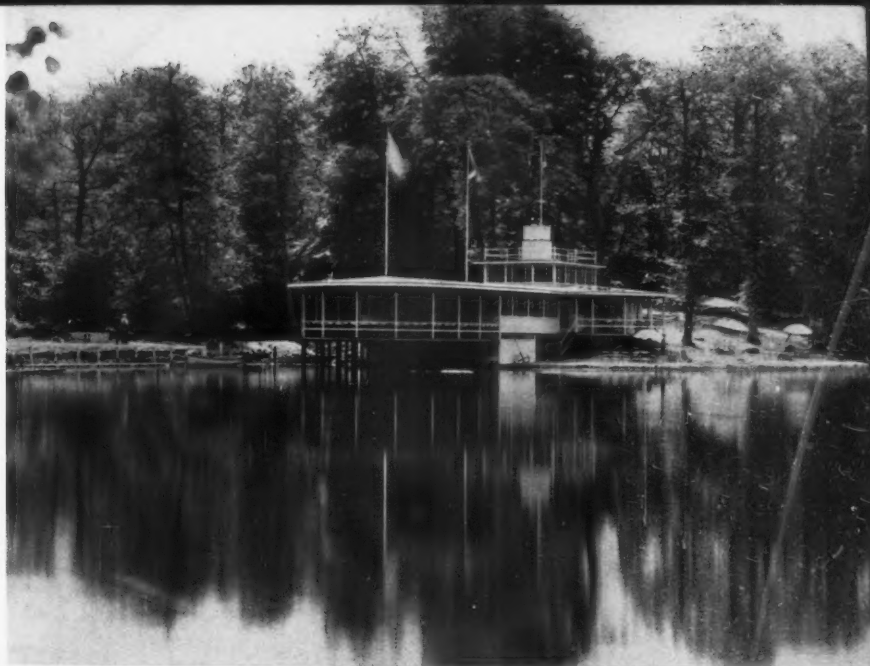
4, the Saltdean Lido. R. H. W. Jones, architect: looking across the pool to the café. A main consideration has been the provision of adequate sun-bathing terraces. These are arranged at first floor level, above the changing cubicles, and on the roof of the café.



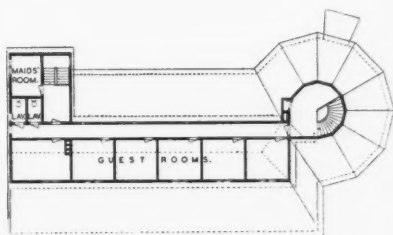
A characteristic of the roadhouse is that it takes advantage of some special situation which, in many cases, is the reason for its existence. Such a situation has been turned to architectural account in the "Laughing Water" Restaurant, built on the lake-side in rhododendron woods at Cobham Hall, Kent, in which the large balconies make the most of the lake view. The honest expression of the wood structure provides a welcome contrast to the sham half-timber characteristic of the by-pass roadhouse.



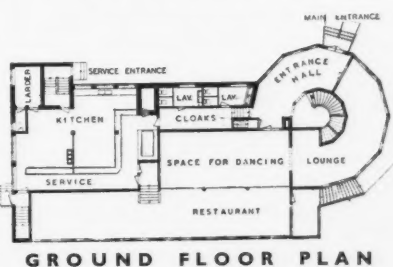
1-3, "Laughing Water" Restaurant, Cobham, Kent; Clough Williams Ellis, architect; 1, a view from the lake; 2, the approach; 3, the service entrance.



An example of a roadhouse designed to take advantage of a really exceptional situation is the Sundoya Restaurant on Lake Tyrifjorden, about 18 miles from Oslo. It is approached by way of a mountain road from Oslo, planned with overlook points at its summit looking down to the lake below. A special point in its planning is that the restaurant is actually in two sections, one on either side of the embanked road across the lake which gives access to it. On one side, adjacent to the car park, is a small restaurant for serving beer and sandwiches to occasional visitors. On the other side is the main building. As long as the question of service is carefully studied, such a division of the functions of the roadhouse may do much to simplify their often very conglomerate plans.

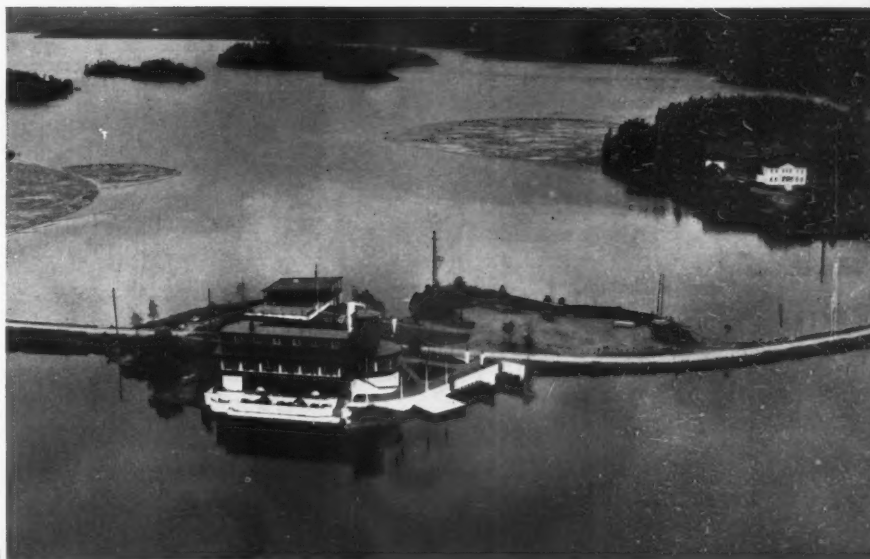


FIRST FLOOR PLAN

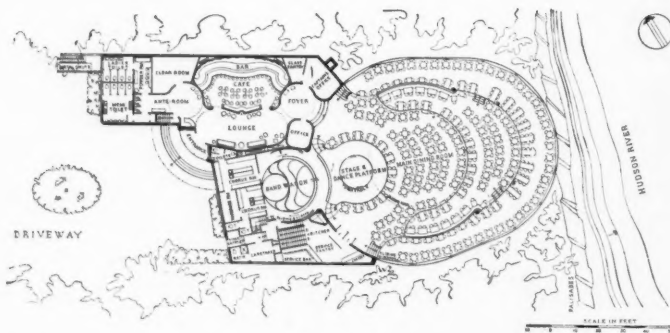


GROUND FLOOR PLAN

4 and 5, the Sundoya Restaurant, Norway; Bjørcke & Eliassen, architects. 4, a general view showing the separate buildings and, on the right the private bathing beach and float. 5, the main elevation. The whole building is of wood on a concrete substructure, the wood being left untreated in most of the interior, but with the walls in the lounge, entrance hall and dining-room covered with canvas.

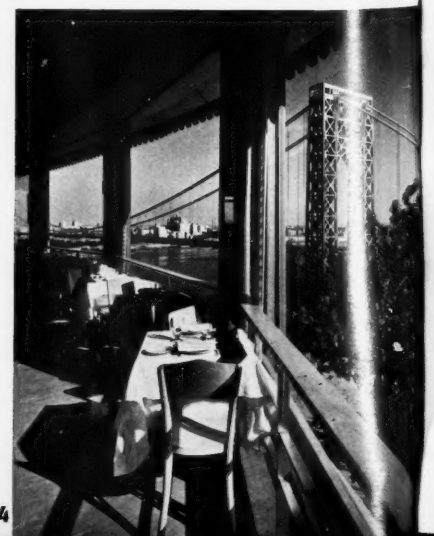


From its nature the roadhouse is drawn two ways. On one hand it commands a stretch of open countryside, the feature which has been noticed in the previous examples. On the other hand it is bound to the town which provides its customers, the consideration which is too often allowed to dominate the whole plan and to force on the roadhouse frequenter just those characteristics of city life, its noise and bustle, which he hopes that his motor car will enable him to get away from. The only countryside character that the roadhouse has generally to offer him is the vicarious satisfaction of a country atmosphere reflected at second hand in sham rustic decoration. The building illustrated on this page is however one that has realized and exploited to good effect the dual nature of the roadhouse. On one hand its planning is focused on the entertainment provided: on the elaborate equipment of revolving and sliding stages and all the paraphernalia of sophisticated cabaret which the townsman demands for his entertainment. At the same time, the attraction of the surrounding countryside is realized in the provision of a sliding roof and completely disappearing external walls to the main dining-room, which make the most of the fine view of the Hudson River which the building commands. As a contrast the café, bar and lounge are completely enclosed. The steel frame structure which the complex mechanism of the building demands has been turned to account by designing the enclosing walls very freely; in this way the flow of circulation is obtained which is suitable where numbers of people congregate and derive a good deal of their entertainment by mingling together and observing each other. (A comparison might be made with the circular promenade of the Ranelagh Rotunda.) The loose lines of the mural decorations carry this feeling a stage further in the design of the interior.



PLAN

1-4, Ben Marden's Riviera, Fort Lee, New Jersey; Louis Allen Abramson, architect. 1, a general view. 2, mural decorations by Saul Schary in the lounge. 3 and 4, the main dining-room.





HOLIDAY CAMPS AND HOSTELS

The youth hostel is following the line of development of most of the new forms of building planned in the countryside. Starting as an extempore camp or using converted farm buildings, it has scarcely begun to be considered in this country as a special architectural type, capable of individual forms of expression. Above are two examples, the design of the first obviously governed very largely by economy and having something of the character of a carefully planned camp hut: the second aiming more at the farmhouse character and the use of local materials which seems to suggest special possibilities in the design of youth hostels. The bare sturdy character is reflected in the interior furnishings. In Germany, where the youth hostel has a longer history, more individual furniture and equipment has been evolved, some examples of which are shown in the illustrations on the right.

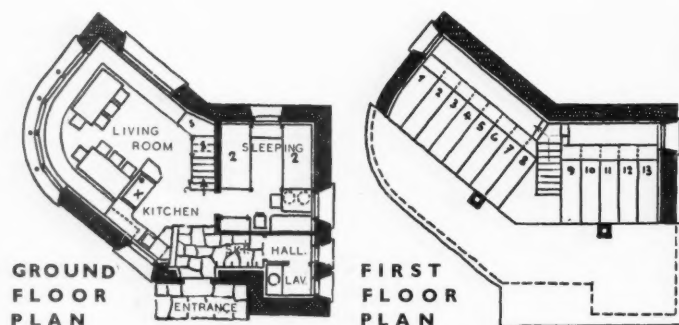


HEADPIECE: LEFT; a Youth Hostel at Bellingham, Northumberland, built of timber frame construction, covered with cedar weather-boarding; John Dower, architect. 1, furnishing in the common room of a hostel at Mallam, Yorkshire, designed by the same architect. 2, 3 and 4, details of interior furnishing and equipment in German Youth Hostels.

the local farmhouse tradition; John Dower, architect. 1, furnishing in the common room of a hostel at Mallam, Yorkshire, designed by the same architect. 2, 3 and 4, details of interior furnishing and equipment in German Youth Hostels.

HOLIDAY CAMPS AND HOSTELS

The exposed situations of many buildings for camps and hostels in the open countryside, which calls for the use of very durable materials, and the obvious advantages of using building materials available on the site, mean that many of them will make use of local stone or wood construction. But this does not necessitate a copying of traditional styles of building. On the contrary, their special conditions of accommodation and use provide special opportunities for imaginative design. The masterly way in which this Swiss ski hut has organized its planning requirements to produce forms harmonizing with the slopes and peaks which form its setting, and the way in which the native material is used to express a solidity as great as the rocks at its base, is an object lesson in this type of building.



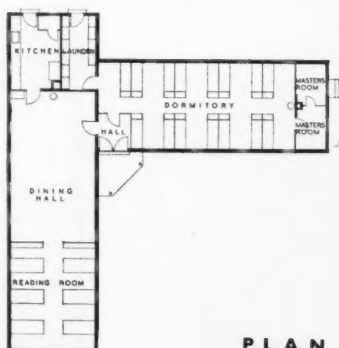
1 and 2, a hut for the Tödi section of the Swiss Ski Club. Hans Leuzinger, architect. The hut is built at a height of 2,920 metres, near the watershed of Hühfigletscher, Claridengletscher and Sandgletscher. The

structure is of wood and local stone. Accommodation is provided for eighteen skiers. Bunks for five of the skiers are provided in a room on the ground floor and for thirteen more on the floor above.



Possible extensions to the services provided in youth hostels, which will make them serve more effectively as bases from which to explore the countryside, are indicated by the planning of this summer camp near Copenhagen. The building houses 30 boys from a school in Copenhagen and provides facilities for sport and nature study; also a library in which the boys can obtain information in connexion with their outdoor explorations.

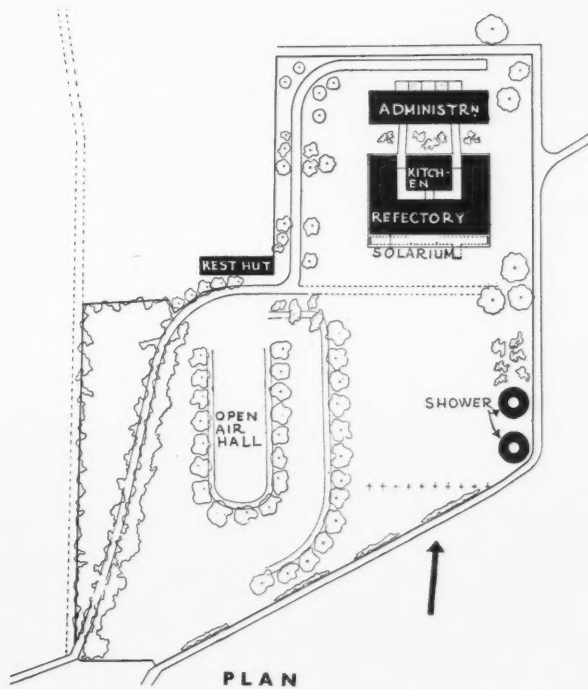
3, the Astore Borgersdyskole summercamp near Copenhagen. (Carl Brummer, architect.) The construction has been evolved specially by the architect and consists of using layers of short boards anchored to a concrete base, which form a vault enclosing the whole interior.



PLAN

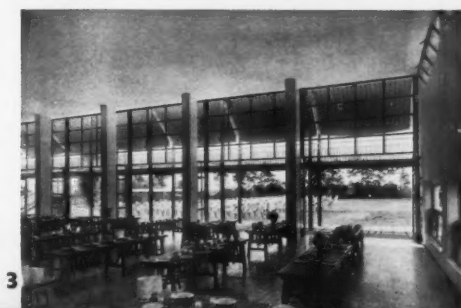


The planning of youth colonies receives, as may be expected, special consideration in the totalitarian states. In Italy, where, in contrast to the German end of the axis, modern architecture enjoys official approval, many of these buildings (if we accept the necessary provision that they are designed for a strict regimentation of the children, and in this sense differ fundamentally from anything of the kind that may be expected to be provided in England) do show qualities which might well inspire our present meagre efforts in this direction. The example illustrated here is intended primarily for the heliotherapeutic treatment of children, so that the most is made of open air and sunlight and the exterior space becomes an essential element in the general plan. A special feature is the solarium of the central building, which serves at the same time to protect the refectory behind from excessive sunlight and which is treated as a separate element, virtually detached from the main block of buildings.



1-4, a youth colony at Legnano, Italy; Banfi, Belgioioso, Peresutti and Rogers, architects. 1, a view from the main entrance with, on the left, the afternoon rest space,

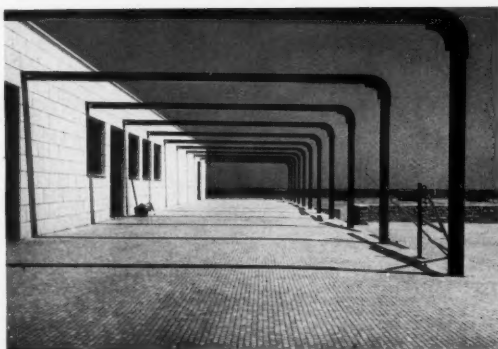
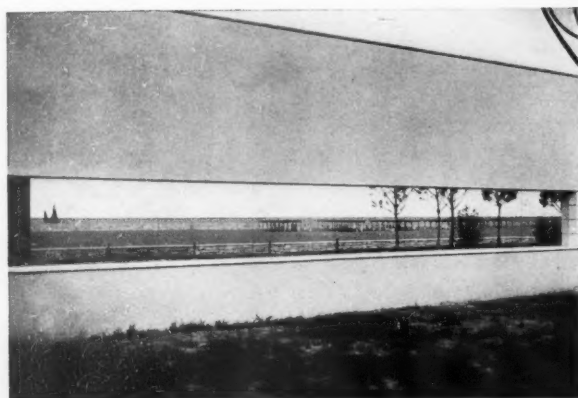
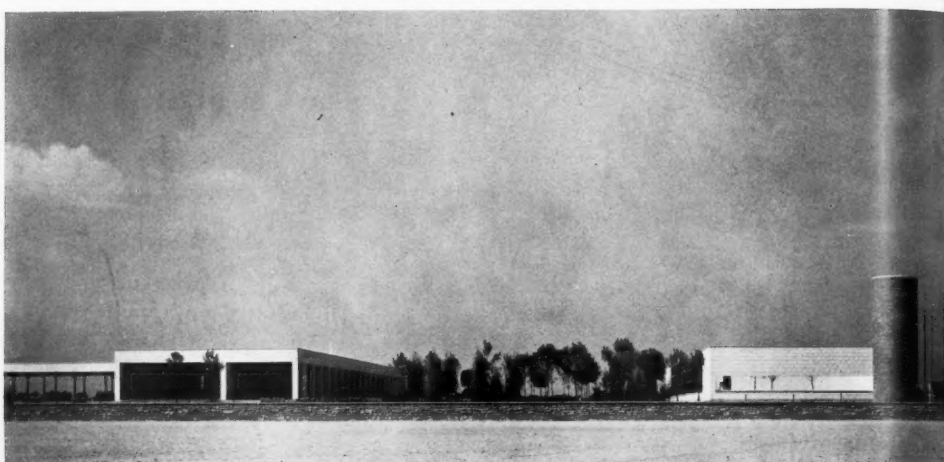
covered with a sloping thatched roof. 2, a detail of the solarium. 3, the refectory. 4, one of the pair of showers (one for boys and one for girls), provided in the grounds.



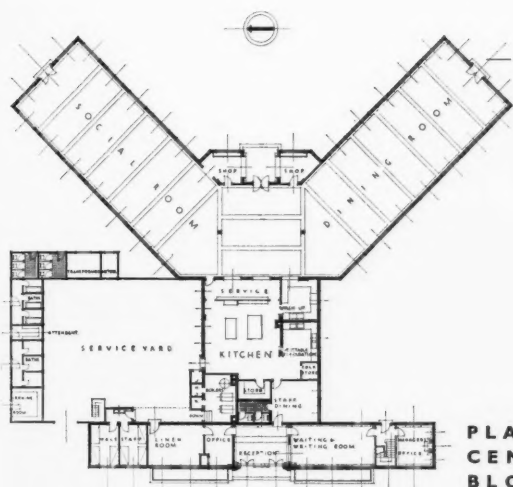
The common tendency of seaside buildings to be sited in such a way that they are cut off from the shore, which is their chief asset, has already been mentioned. By contrast this holiday colony for children at Cessenatico, Italy, makes the most of its situation on the edge of a magnificent stretch of sand, over three hundred yards in depth. The buildings, which in contrast with the previous examples, are designed in the purist tradition which has more justification in the clear atmosphere of the seaside, form a group linked together by colonnades and gardens, the whole carefully orientated to take full advantage of sunlight and view. Windows generally are placed low down, as this has been found to give good ventilation, and also to give the children a continuous view of the surrounding countryside and the sea. The way in which low openings are used to frame views is shown in the illustration below, a view from a planted courtyard in the isolation block looking out on a group of sun tents on the sand.

1-6, a children's holiday colony at Cessenatico, Italy; Giuseppe Vacaro, architect. 1, a general view from the sands. The tall centre block houses, on the ground floor, dining-room, kitchen, servery, wardrobe, laundry, showers and foot-baths, staff dining-room, etc. The whole of the services are grouped round a closed courtyard. On the floor above are the administrative offices and staff bedrooms and above these

ten dormitories, with their necessary services, housing 30 children each. 2, porticos and gardens flanking the main building and, on the extreme right, the isolation block. 3, a view from the main building looking towards the day loggias, a detail of which, with their awnings removed, is shown in 4. 5, the isolation block, and 6, a view from its courtyard framing a group of sun tents on the sand.



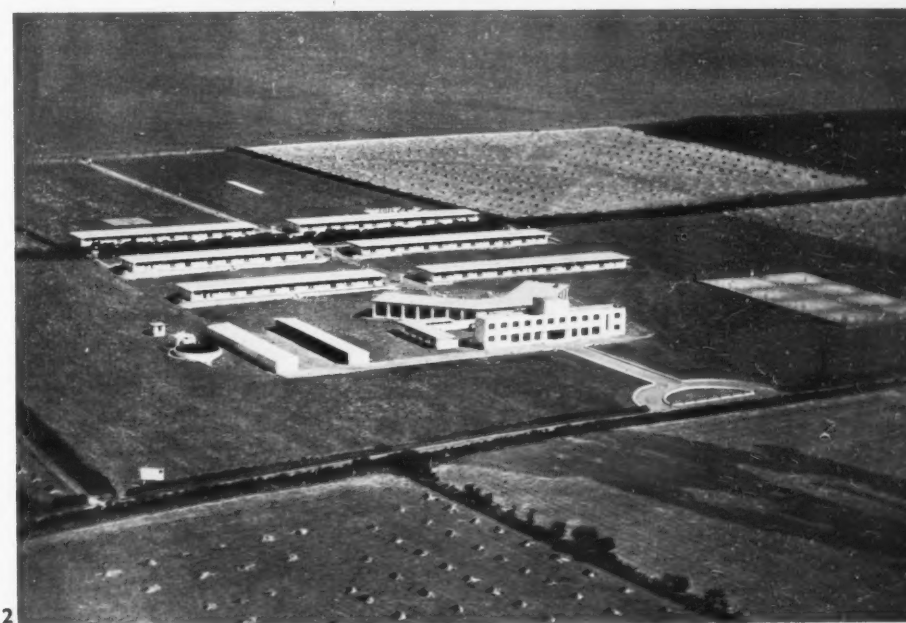
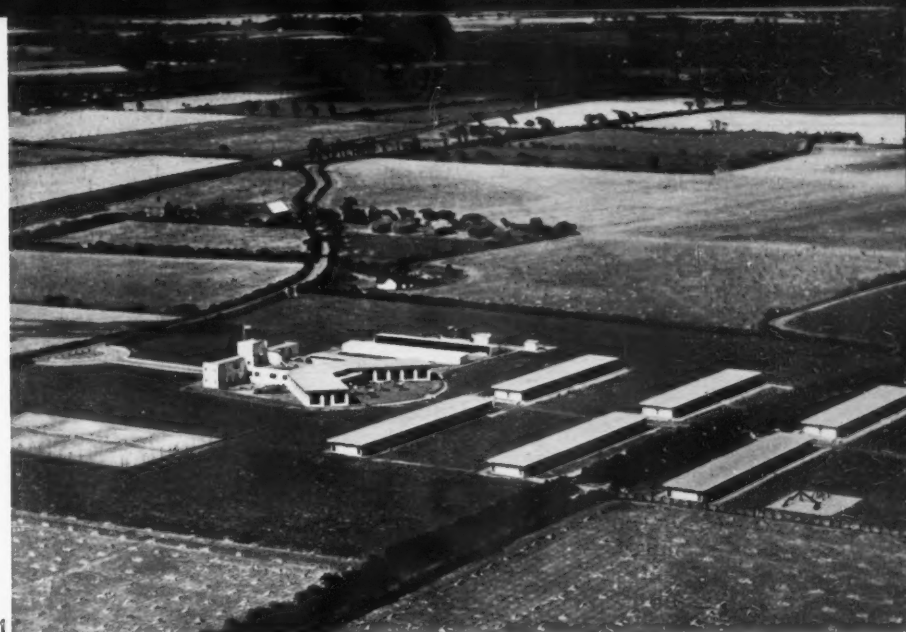
The absence in England of any attempts by the Trades Unions to organize leisure facilities has already been commented on. A significant step has been taken, however, by the Co-operative Wholesale Society, acting jointly with the Workers' Travel Association, in sponsoring the Rogerson Hall Holiday Camp. Accommodation is provided at a rate cheaper than the general run of commercial holiday camps, and it is specially planned to encourage family holidays. Dormitory blocks are provided and a central administration building which also includes the dining and social rooms. Architecturally the scheme has, as might be expected in a pioneer project of this sort, not gone very far beyond the obvious and immediate response to planning requirements, but in this very fact and in the absence of any architectural mannerisms it provides a very fortunate standard for any buildings of this type which may come after it. The fact that the architect has organized its chalets into unified blocks alone represents a great advance on the rows of individual shacks found in most speculative holiday camps.



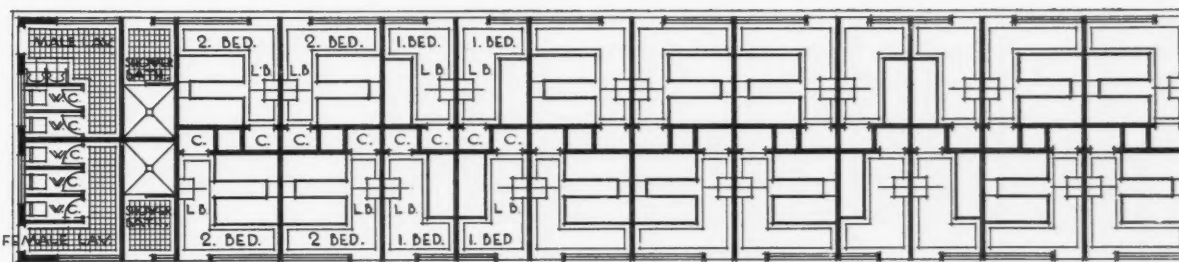
PLAN OF
CENTRAL
BLOCK

1-4, Rogerson Hall Holiday Camp, Corton, near Lowestoft. 1 and 2, general views of the camp. The six dormitory blocks are planned as double rows of back-to-back chalets with a space for services between. The site falls from south to north, and in order to preserve continuity of line the floor levels had to be appreciably above ground

level at the north of the site. This necessitated the provision of terraces in front of the dormitory blocks, which have been formed of earth embankments covered with concrete. The holes left in the concrete, which are used for planting flowers, can be seen in 3. 4, a detail of one of the external water points.



PART PLAN OF
CHALET BLOCK



HOLIDAY CAMPS AND HOSTELS

An example from the United States may be taken as showing the way in which Trades Union holiday camps may be expected to develop, at the same time illustrating several points of planning which should be considered in any similar project. This scheme dates back to 1919, when the site of 750 acres was acquired for a vocational camp for the New York branch of the International Ladies' Garment Workers' Union, and in the following year an existing hotel on the site was remodelled and the grounds converted to serve this new purpose. A scheme has since been prepared for rebuilding the whole camp and the first of the new series of buildings constructed. These are marked in black on the plan below. Those marked by hatching will complete the rebuilding programme. The landscape layout, and the relating of the buildings to it, becomes an essential part of the architects' work in any such project. A good example of this is the siting of the main building, which seems to lie very happily in relation to its flat foreground and dark backcloth of trees.

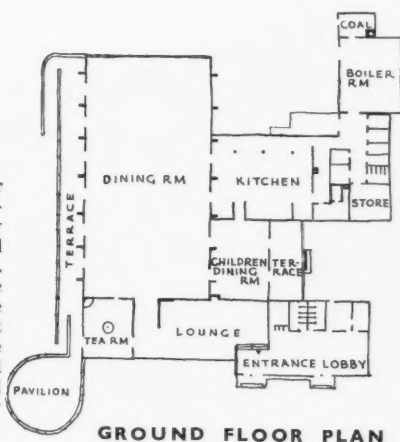


1-4, Unity House Summer Camp, Forest Park, Pennsylvania; William Lescaze, architect. 1, the main building. 2, the terrace which opens off the dining-hall. 3, the exterior, and 4, the interior of the dining-hall. The main building is of wood with local stone retaining walls and terrace.



In the large holiday camp it is important to study the requirements in living accommodation of the people who will use it. At the Unity House camp separate accommodation is provided for families and for unmarried people: the former in the form of six detached cottages (four with six rooms and two with eight): the latter in the form of a dormitory block, the first of a series of six which are to be built. The nuisance of groups of people talking in corridors before going to bed and so waking those already asleep (which is a common one in such camps) has in this case been guarded against by contracting the corridor space in the dormitory block to a minimum and providing a separate entrance lobby detached from the building proper.

1-3, Unity House Summer Camp, Forest Park, Pennsylvania. 1, the dormitory block, showing the detached entrance lobby on the left. 2, the return of one of the verandahs at the end of the block, which provide quiet places for sitting during the day. 3, one of the detached cottages. These are of wood construction; the dormitory block is of brick.



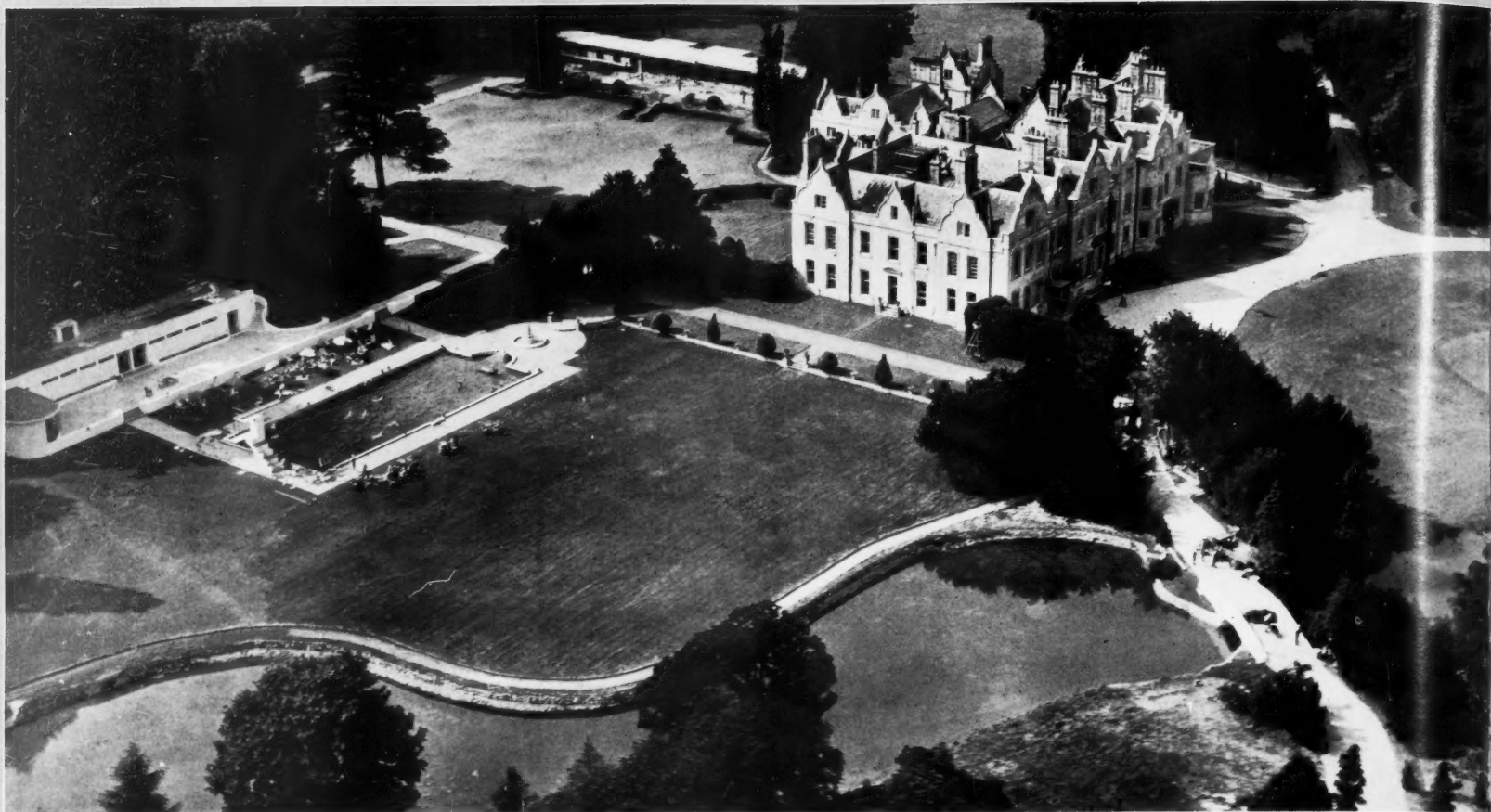
GROUND FLOOR PLAN



Between the holiday camp and the more or less permanently residential country hotel there is an enormous category of buildings for leisure which, since we are primarily concerned with the new kinds of buildings that the factor of mass mobility has introduced, we are not able to do more than mention here. It may, however, be noticed that with the new use of the countryside there goes a tendency for the hotel to open up to its surroundings and make more use of outdoor space as a part of its plan. This tendency is well illustrated by the sun terraces of the Morava Holiday Home, rather a special type of building but one that may be taken to represent the many intermediate stages between the camp and the country hotel.

4, the Morava Holiday Home, terraces are planned to make the Czechoslovakia; Bohoslav Fuchs, most of the view which spreads architect. Its balconies and sun out below the building.





RECREATION IN THE COUNTRYSIDE

All over the countryside houses and estates are passing from private ownership into the hands of speculators who, in carving them up into building plots, permanently sterilize land which is of potential use for the townsman's recreation. The rare cases in which these estates have been acquired by the nation or by the municipalities for use as public parks involve combined architectural and landscaping problems in converting them to their new purpose. An intermediate stage, and one which may be used to indicate the design considerations involved, is the conversion of the estate into a country club, an example of which is illustrated above. Here the interior remodelling of the house to include a dance hall, restaurant, club rooms, changing rooms, etc., has not been allowed to effect its external appearance, but a careful reshaping of the grounds was necessary to include the eighteen hole golf course; also a new dormy house and swimming pool had to be built. The way in which these buildings have been successfully related to the existing layout provides a sufficient argument for the frank acceptance of their essentially modern form over any effort that might have been made at "keeping in keeping" with the existing house.



HEADPIECE. Firbeck Hall Country Club; Hadfield and Cawkwell, architects. 1-3, a swimming pool and music pavilion at Adelboden, Switzerland; R. Hefti, architect. 1, the pool. 2, a general view with the café building on the right and music pavilion on the left. 3, the pool and diving stage.

Beside this problem of converting the countryside to new uses is the one of relating completely new types of building to the surrounding landscape. This more general question, which is considered on the following pages, may be introduced by the very well-considered example of the swimming pool and music pavilion at Adelboden (on the facing page), and of the Barandov Swimming Bath in Czecho-Slovakia.

1, the Barandov Swimming pool, Prague; V. Kolátor, architect. Note the placing of the buildings in relation to the contours of the stone quarry which formed the site.



"Preserved" areas in the countryside need new buildings both in connexion with special natural features to be visited by crowds of people, and for providing the refreshments, lavatory accommodation, cigarette shops, etc., which the townsman expects to be provided wherever he goes. In this connexion the development of the Cheddar Gorge and its caves is of special interest in that it represents the case of the "preserved" beauty spot which at the same time is being exploited commercially. The tourist trade in cheeses has caused many of the cottagers in the Gorge to fix counters in their front parlours and to advertize their wares in the usual roadside manner, but the entrance to the main caves has been taken in hand and developed with a restaurant and a small museum showing the discoveries made while excavating for the foundations, the whole forming a considered group of buildings in obvious contrast to the shacks and shanties which generally introduce tourist features of this sort. In this case, the fact that the bed of the gorge is almost completely monopolized by the road running through it has been considered an excuse for the sophisticated urban type of building which is not likely to be called for in many such situations. But the design may serve to show that contrast with a natural setting, provided the lie of the ground is carefully considered and the relationship of the buildings to it, is as legitimate an architectural approach as that of harmonizing buildings and background by the use of natural, local, materials.

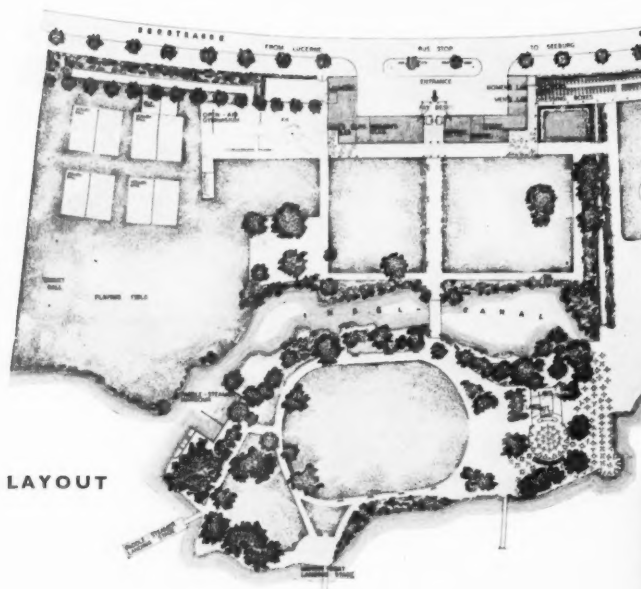
2-4, the "Cave Man" restaurant, Cheddar Gorge, Somerset; G. A. Jellicoe and Russell Page, architects. 2, a general view showing the entrance to the caves and its ticket office, on the left, balanced by the small museum;

the café and restaurant buildings are grouped on the right. 3, the view from the café looking on to the pool, which has a transparent bottom forming the roof of the restaurant below. 4, one of the serving counters.



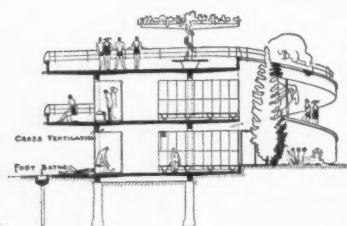


2



LAYOUT

Many of the large-scale recreation areas developed by the municipalities of holiday towns are necessarily planned with a view to providing both for the resident population and for the mobile one which visits them from neighbouring towns. Among the most significant of the projects of this kind are those which have been carried out by those Continental cities whose main revenue is derived from tourist traffic. Many of the architectural points which they illustrate will have a bearing on similar projects, mostly in the coastal towns, which the increasing problem of providing free time recreation for city inhabitants must soon make necessary in England. The Lucerne Lido, with its well-arranged and well-equipped bathing beach, now some years old, provides a useful starting point for the study of their planning requirements. More recently Lausanne has adopted a very comprehensive plan for developing the lake frontage outside the town, in the form of a continuous recreation park containing hotels, stadia, marinas, etc. The first section of this scheme to be carried out is the Bellerive Bathing Beach illustrated on these pages. In the case of Lausanne the acquisition of undeveloped land for the purpose (which becomes a very complex transaction in the case of most English seaside towns), was made easier by the fact that the majority of villas outside

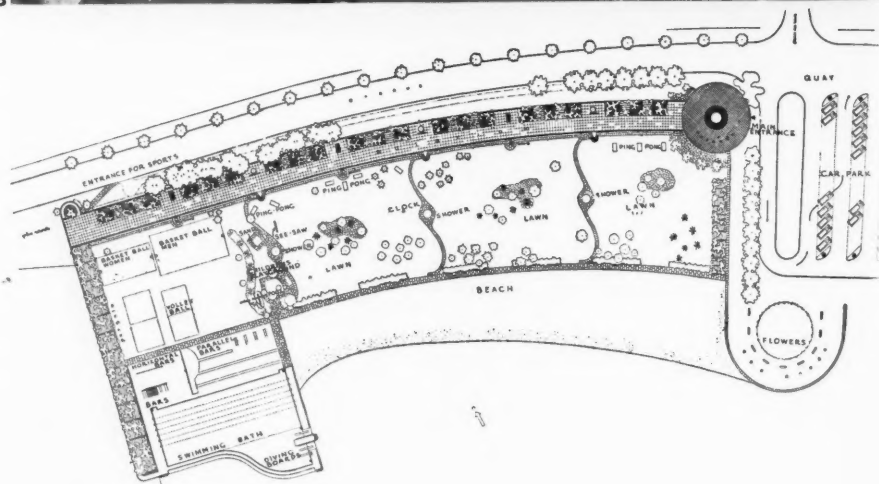


SECTION

the town have been built on high ground, well back from the waterfront, and there was no great difficulty in buying up the few sporadic sites which had been developed along the lake.

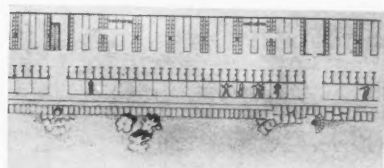
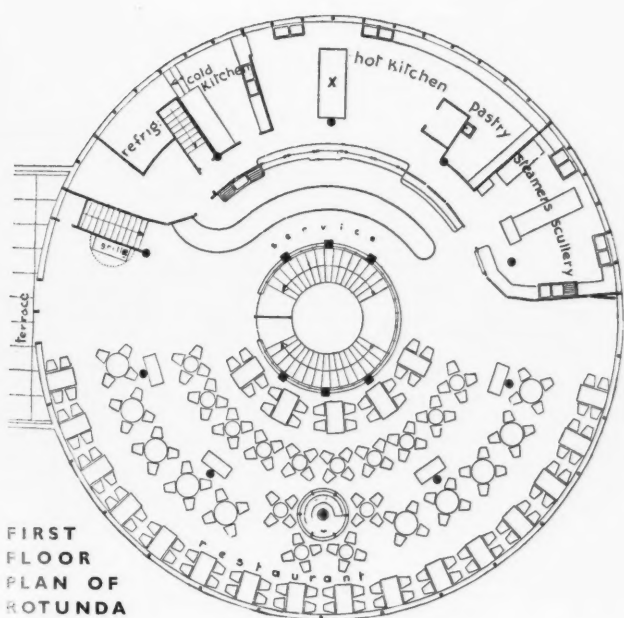


3



1 and 2, the Lucerne Bathing Beach, Switzerland; A. Berger, architect. 1, a general view. 2, one of the open-air shower baths. The layout, on the left, shows the various sporting facilities provided. 3, the Bellerive Bathing Beach, Lausanne, Switzerland; Marc Piccard, architect: a view showing the changing cabins on the left, the restaurant beyond, and the recreation lawn on the right. The plan, below, shows the main points of the layout: the car park, the well-planted stretch of lawn which introduces the beach itself, the Olympic swimming pool with the diving section carefully distinguished from the main pool and the continuous run of cabins at the back of the site. As shown in the section, a structural system in reinforced concrete is used which makes the minimum of foundations necessary.

In the case of the planned bathing beach its connexion with the main traffic route becomes an important consideration, and especially important in cases such as that of the Bellerive Plage which is part of a large park development scheme. In this case a careful study of the section has been made so that direct circulation is obtained between the buildings and the promenade which will ultimately connect them with the larger layout. From the car park (to which bus services are organized from neighbouring towns) there is direct access to the main floor of the rotunda, containing tobacco and newspaper kiosks, administrative offices, etc. Below is a cafeteria and bar, level with the recreation lawn. On the floor above is the restaurant and kitchen. Another important point in such schemes is the planting. Here it has been very carefully studied, with trees grouped to give shade and with pergolas giving protection if required on the sun terrace above the changing cabins. Another pergola forms a continuous wind-screen across the west side of the beach.



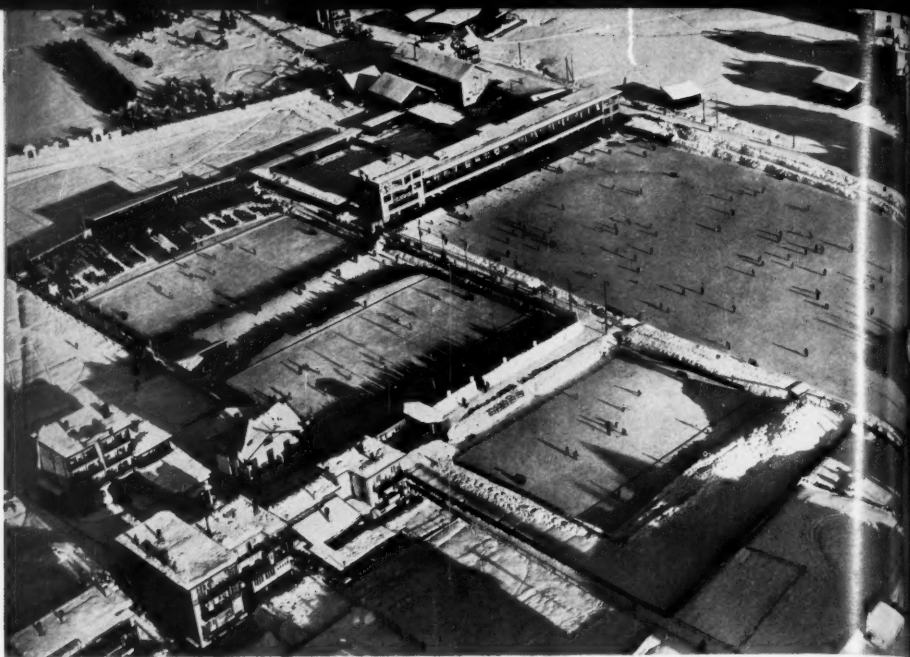
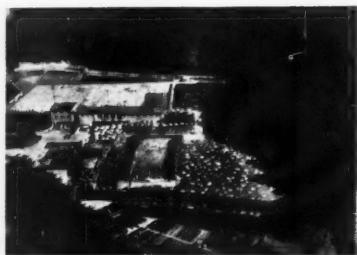
the Bellerive Bathing beach, Lausanne. 1, the diving board in the Olympic pool. 2, one of the stairways which give access to the upper floor of changing cabins and the sun terrace above them. 3, the changing cabins face inwards, on to an access corridor. On the external side of the corridor are 400 individual cabins, on the internal side 3,600 lockers for clothes. 4, the children's playground, which is provided with a number of benches for supervision. 5, part of the well-planted lawn which introduces the bathing beach proper. 6, an exterior view of the rotunda.



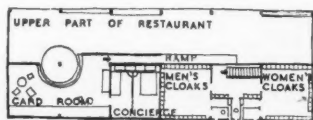
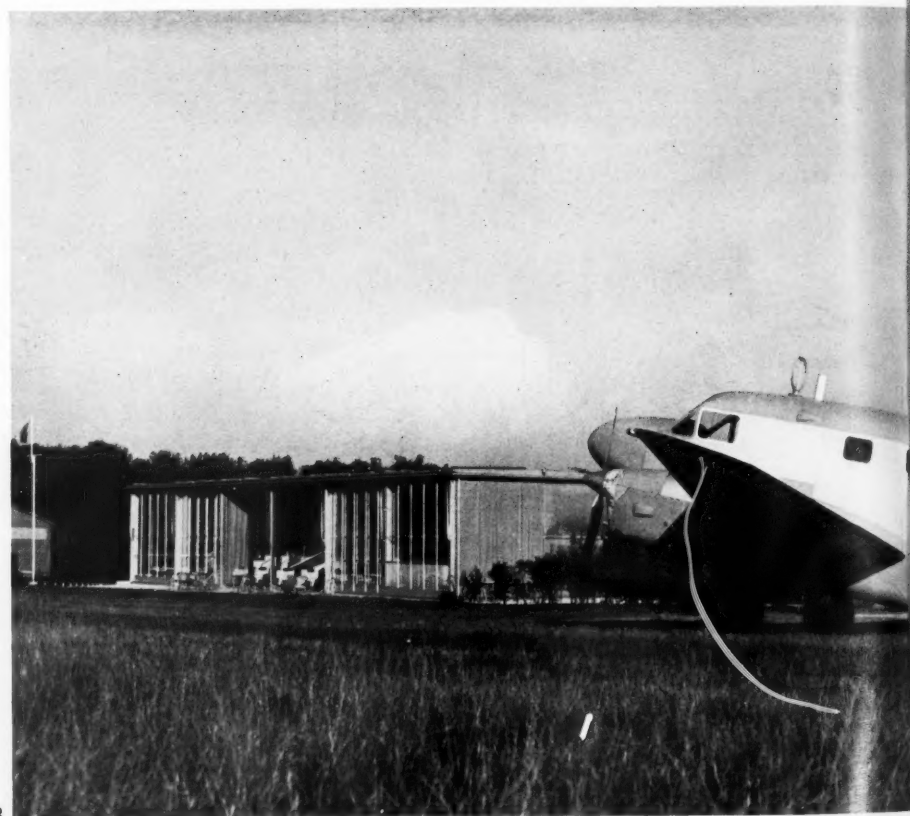
RECREATION IN THE COUNTRYSIDE

The possibility of combining several types of recreation building has its applications in planning in the open countryside as well as in the urban community. The Dolder open air swimming pool, with which an artificial ice rink is combined, is an example of a scheme planned deliberately for more than one form of recreation; the Davos rinks are more elaborate examples of a similar type.

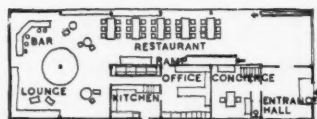
1, the Dolder open air swimming pool, Zurich; Rein and Bergert, architects. Beyond the main building is the artificial ice rink which also forms part of the scheme. 2, the Davos rinks; Rudolf Garabel, architect.



Among the various new types of building which the factor of motor car mobility introduces into the countryside is the gliding or airplane club. The Rolland-Garros Club at Buc may serve at the same time as a good example of this type of building and also as an illustration of a special point which is important in the design of many recreation buildings in the countryside, namely the possibility of transporting them easily, as required, to a new site. Such a possibility had to be envisaged in the case of the Rolland-Garros Club, for which a system of easily demountable pre-fabricated steel construction was accordingly worked out. The result is a structure which can not only be easily erected or dismantled (the actual erection of the steel framework of the building occupied five days, and of the whole building 20 days) but also one which is very flexible in its internal planning. In this case it was found possible to modify the plan considerably while the building was actually in course of construction. The design itself, with its large window panels running through two storeys, giving complete command of the flying field and, if necessary, capable of being slid back to open a large proportion of the building to the air, is of a type which might be suitable for many buildings designed for leisure in the open countryside other than this specialized type of the flying club pavilion.



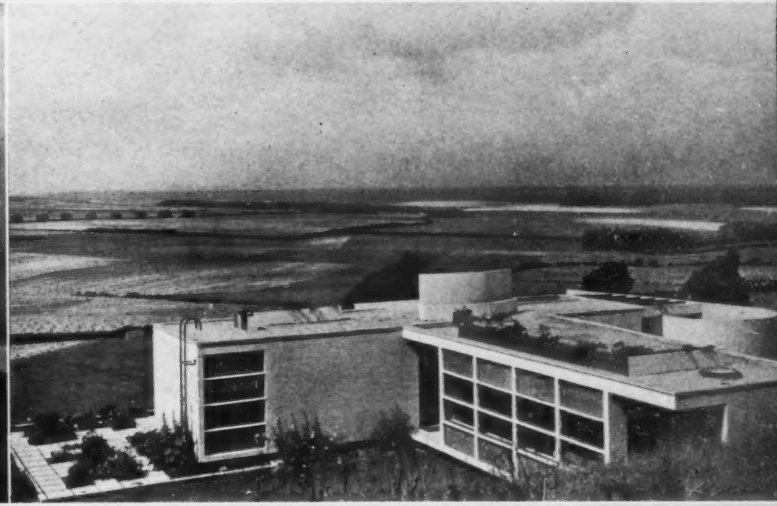
FIRST FLOOR PLAN



GROUND FLOOR PLAN

3-5. The Rolland-Garros Flying Club, Buc, France; Beaudoin and Lods, architects. 3, a view from the flying field. 4, looking into the interior, showing the ramp leading to the card room. 5, the globe in the main lounge.





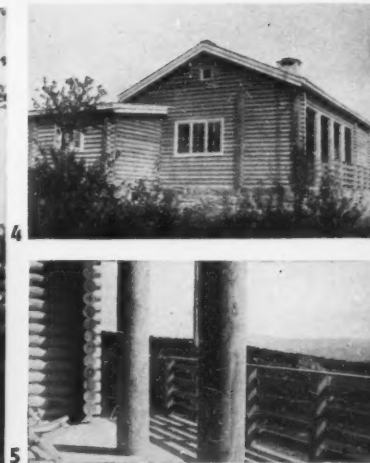
W E E K - E N D H O U S E S

The design of the week-end house will be largely governed by the function it is regarded as performing. The escapist will turn to the use of local materials and the robustness of structure that goes with rural building forms: the unrepentant townsman will make use of the sophisticated building forms and the efficient technical equipment which urban conditions have made him consider indispensable. One form of building will express harmony with the natural background; the other contrast with it. Both are equally capable of producing a house which achieves an architectural synthesis with its surroundings. The reinforced concrete bungalow at Whipsnade, illustrated above, fits no less confidently into its surroundings than the traditional design in stone and wood and the grass-growing roof of the Norwegian example beside it. Between these extremes there may, however, be some possibility of introducing modern technicalities into local building traditions without falling into the formal mediocrity that generally results from such efforts. The week-end house near Tokio shows that with tact and subtlety such features as steel furnishing can be successfully introduced into a design whose chief concern is the emulation of local traditions of design.

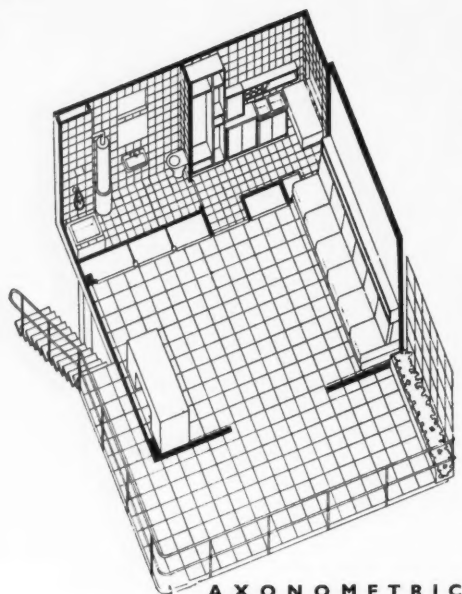


HEADPIECE: LEFT, a week-end house in reinforced concrete at Whipsnade: B. Lubetkin, architect. RIGHT, a holiday house at Geilo, Norway: Svein Bang, architect. The traditional roof treatment is formed of a sheet of asphalt board covered with three layers of birch bark and two layers of turf. 1, a detail of the main front, and 2, a detail of the terrace of the

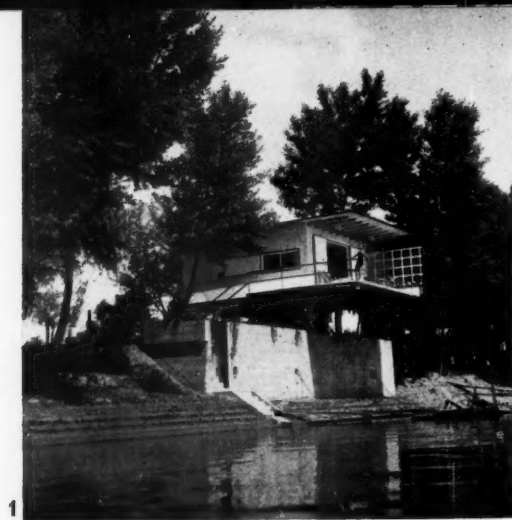
same house. 3, a camping hut near Guildford with growing trees used as supports: Clough Williams Ellis, architect. 4, a cottage built of fir logs at Gansdal, Norway: Jens Dunker, architect. 5, a detail of the terrace. 6, a week-end house near Tokio, built near the golf course, illustrated on page 268, for the champion golfer of Japan; Antonio Raymond, architect.



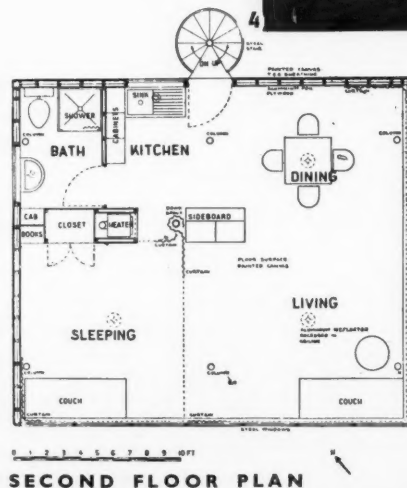
WEEK-END HOUSES



The type of week-end house which is set down in the countryside as a frankly urban type of building represents an invasion of the countryside from the town which has a certain parallel with the classical form of the eighteenth-century Palladian country house, just as the type which affects local traditions might be compared with the theory of the Picturesque which succeeded it. But while the Georgian Palladian house remained a detached foreign element in a carefully cultivated scene, the properties of present-day structural materials gives to its modern counterpart a considerable advantage in enabling it to make the most of the architectural quality of its surroundings. With the use of steel or reinforced concrete, balconies and terraces can be thrown out so that they command special natural features: sheltered open-air spaces can be constructed, quite unhindered by considerations of structure: windows of virtually unlimited size can be placed where they will command good prospects. At the same time, the chief factor which has called the week-end house into being, namely, the motor car, can be given architectural consideration, as in the Swedish and American examples shown, in which the houses are designed round the open garages under them.



1-3, a week-end house on the Danube, near Budapest; Ludwig Kozma, architect. The house is of reinforced concrete frame structure with living accommodation on the first floor. The broad cantilevered terrace, 2, is roofed and screened so that even in the rain it is protected for three-quarters of its depth. The space under the house is paved with concrete slabs and used as a loggia; a shower bath is provided on this level. One large room forms the interior, half of which can be curtained off for sleeping. Among the very thorough and compactly designed fittings of the interior is a closet-bed, 3, on the American model. 4, a model week-end house of steel frame, with wood infilling, at the "Free Time" exhibition at Ystad, Sweden, illustrated on Plate i. 5, a week-end house of steel frame with canvas exterior covering at North Port, Long Island; Kocher and Frey, architects.



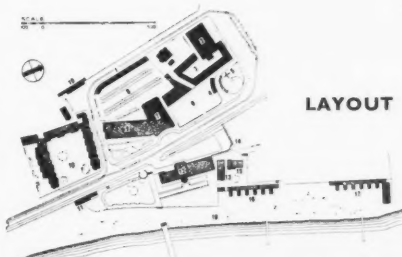


RECREATION AT THE SEASIDE

Most cases of planning for recreation at the seaside will involve the reconstruction of an existing built-up site, since it is only on land controlled by well-financed municipalities that such schemes are likely to be carried out. The task of replanning such a built-up area as the Eastbourne front, shown above, becomes a subject of immense complexity, both from the financial and from the architectural point of view. The most that seems likely to be done in such areas, unless some fundamental change is made in conditions of finance or government, is the building out, or reconstruction, of individual sites, such as the beach pavilion in the foreground. It is to the less congested areas immediately outside these towns that any comprehensive schemes will for the moment be confined, to such sites as that of the Bellevue Bathing Beach outside Copenhagen, an area which was already built up to a certain extent, but which, as a result of a comprehensive programme laid down by the municipality for its gradual reconstruction, has been transformed into a well-equipped recreation area. The development is a piecemeal one, and suffers from the lack of any bold attempt to tackle the traffic problem of a busy coastal road, cutting right through the area; also several pre-existing buildings in among the new ones limit its effectiveness as a unified layout. Within these limitations the new buildings have been well considered in their relationship to the site and its outlook and are well related to each other, a particularly successful case being the grouping of the restaurant, which replaces an older building, with the block of speculative flats included on the same site. One of the most notable features is the careful consideration which has been given to the design of the incidental buildings, refreshment kiosks, bathing huts, etc., which are such a cause of disfigurement on most bathing beaches.



HEADPIECE: LEFT, Eastbourne: the promenade, Bellevue Bathing Beach, near Copenhagen; the Jacobsen, architect. 1-5, details of the Bellevue Bathing Beach. 1 and 2, bathing huts; 3, the restaurant tariff; 4 and 5, refreshment kiosks on the beach.



LAYOUT

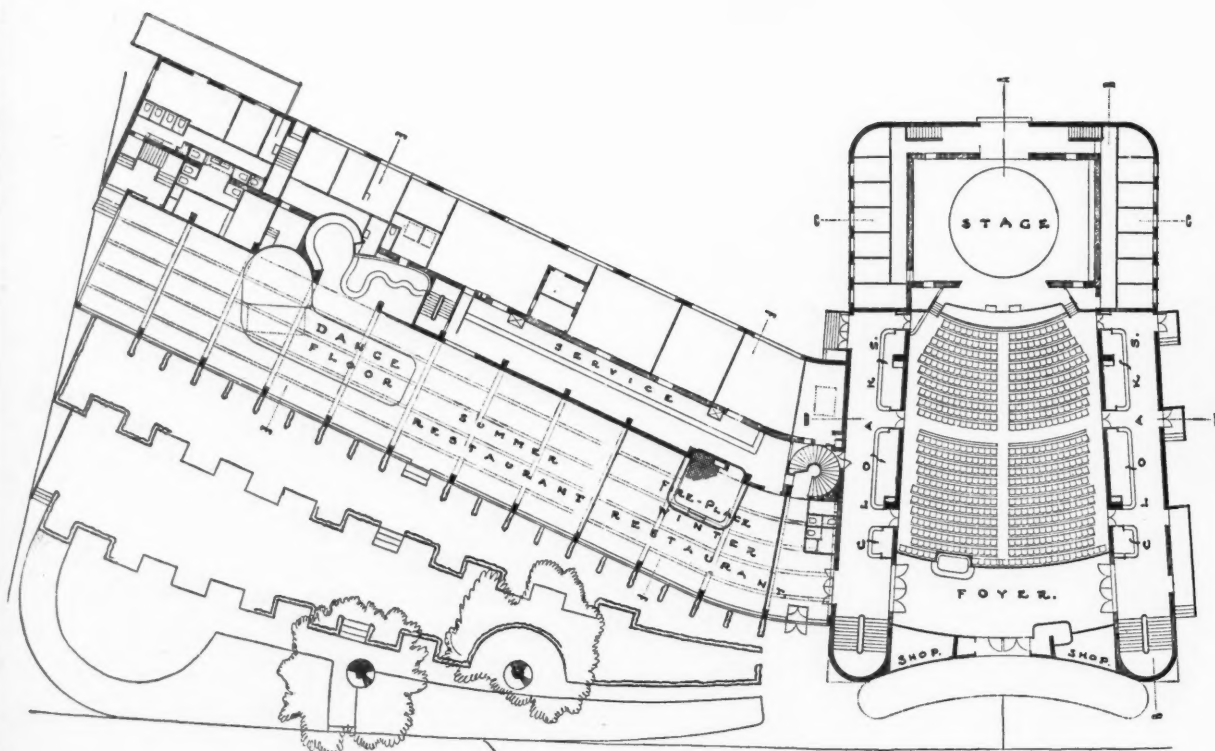
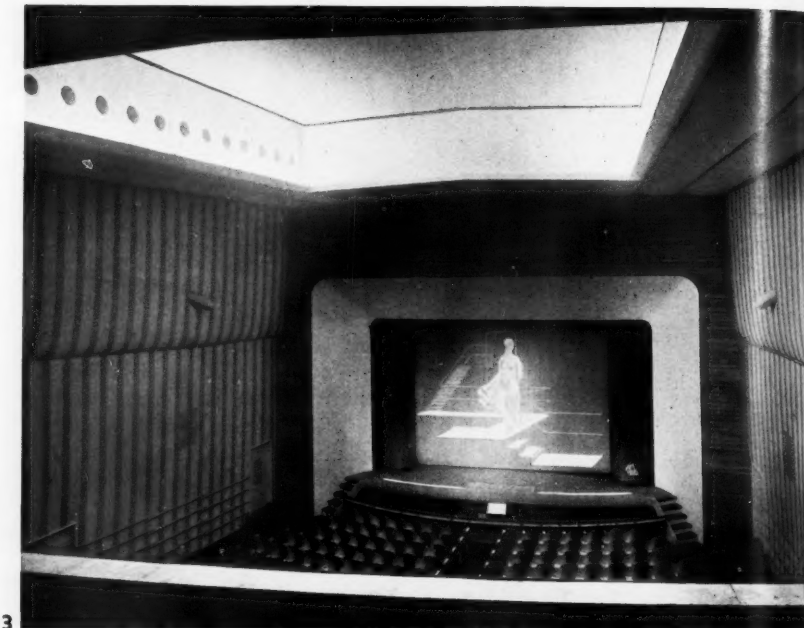
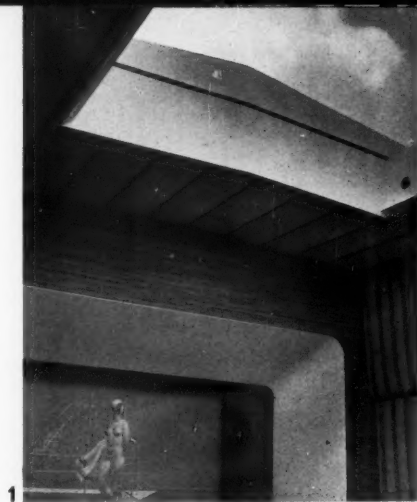
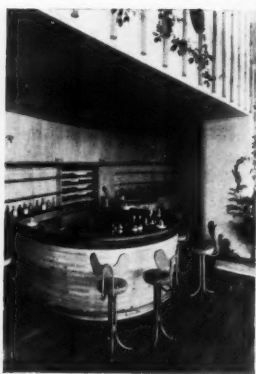
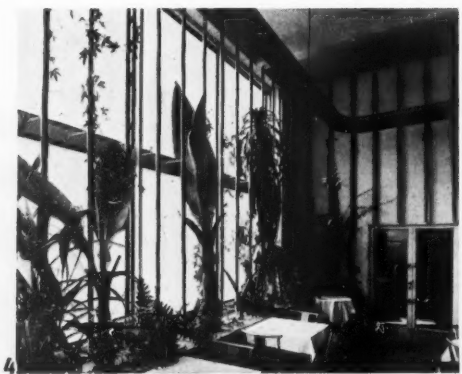
1. CAR PARK
2. SCHOOL
3. TABLES
4. CONTROL STATION
5. CAR PARK
6. BICYCLES
7. THEATRE

8. CAR PARK
9. RESTAURANT
10. FLATS
11. CANOE CLUB
12. HOTEL
13. WOMEN'S DRESSING BOXES

14. BEACH ENTRANCE
15. EXISTING HOUSE
16. WOMEN'S BATH HOUSE
17. MEN'S BATH HOUSE
18. PUBLIC SHOWERS
19. RAILWAY STATION

RECREATION AT THE SEASIDE

In the bathing beach designed to include various forms of recreation and entertainment, the relationship between exterior and interior will often be a very free one, the buildings provided being considered as mere wet-weather refuges for entertainments which will normally take place out-of-doors. The realization of this may give the architect a valuable clue not only to their planning but also to the detailed design of their interiors. Very interesting treatments of this kind have been carried throughout the buildings at Bellevue. The revue theatre, which has a light sliding roof which whenever possible remains open during the performance, becomes partially an open-air building. It is decorated with a striped hanging material, protected at its base by bamboo rods, which brings something of the character of the beach theatre, or the Punch and Judy show, into the interior. In the neighbouring restaurant plants trained up a bamboo trellis make use of another form of decoration suggestive of the open air. A special problem of such buildings is their winter use. At Bellevue there are club rooms on the first floor, which continue in use throughout the year and, in connexion with them, a part of the restaurant is divided off for use in winter; in it is a large fireplace made of stone obtained from the previous building on the site.

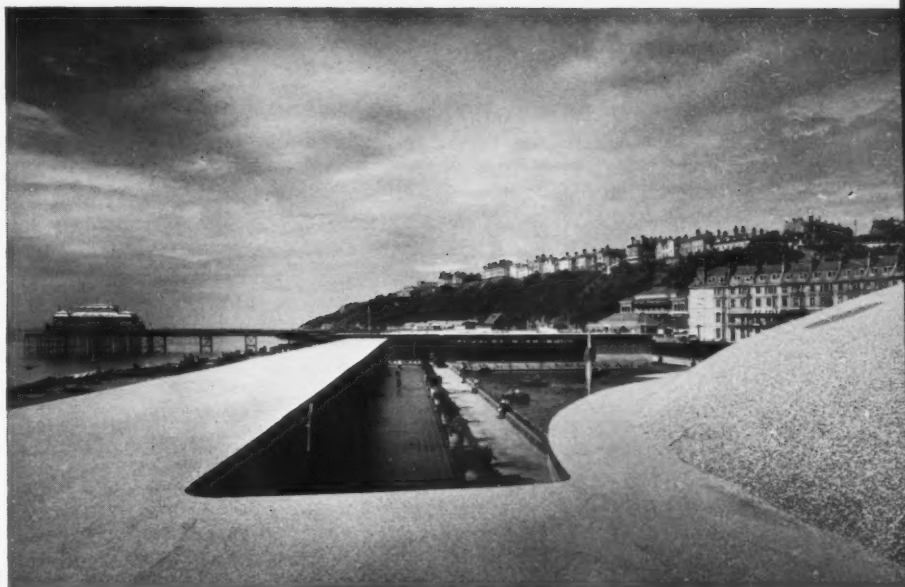


PLAN OF RESTAURANT AND THEATRE



1-6, The Bellevue Bathing Beach, near Copenhagen. 1, the interior of the theatre with the sliding roof open. 2, a detail and 3, a general view, of the auditorium. The end walls are decorated with wood strips, the side walls of hanging fireproof material. A special detail of the seating is the placing of ashtrays and shelves low down on the seat backs, a position in which they give the least interference with passage along the rows. 4, a corner of the restaurant and 5, the bar. Light woods are mainly used for the furniture: beech in the restaurant and maple and teak for the bar. 6, the interior of the riding school.

The nineteenth century seaside town—the railway holiday terminus—had its own method of organizing its varied entertainments into an architectural scheme. It gathered them together on the pier. In this way beach and promenade were relieved of many incidental sources of congestion. But, meanwhile, the beaches and promenades staged their rival forms of entertainment and the car, with its parking places, cafés, stalls and the other miscellaneous buildings that go with it, arrived to add confusion to the already overburdened promenade. A modern counterpart to the pier, a new form of building to include the whole miscellany of promenade entertainment, must be found if the foreshore is to function unhampered as a stage for recreation. Such an equivalent has been found in the replanning of a stretch of the Folkestone foreshore, a scheme which includes a restaurant, shelter, shops, children's boating pool and a "fun fair." All of these buildings are made to enjoy the advantages which a comprehensive planning scheme of this sort can give in making the most of a limited space by establishing relationships between buildings and providing studied views between them.



1



2

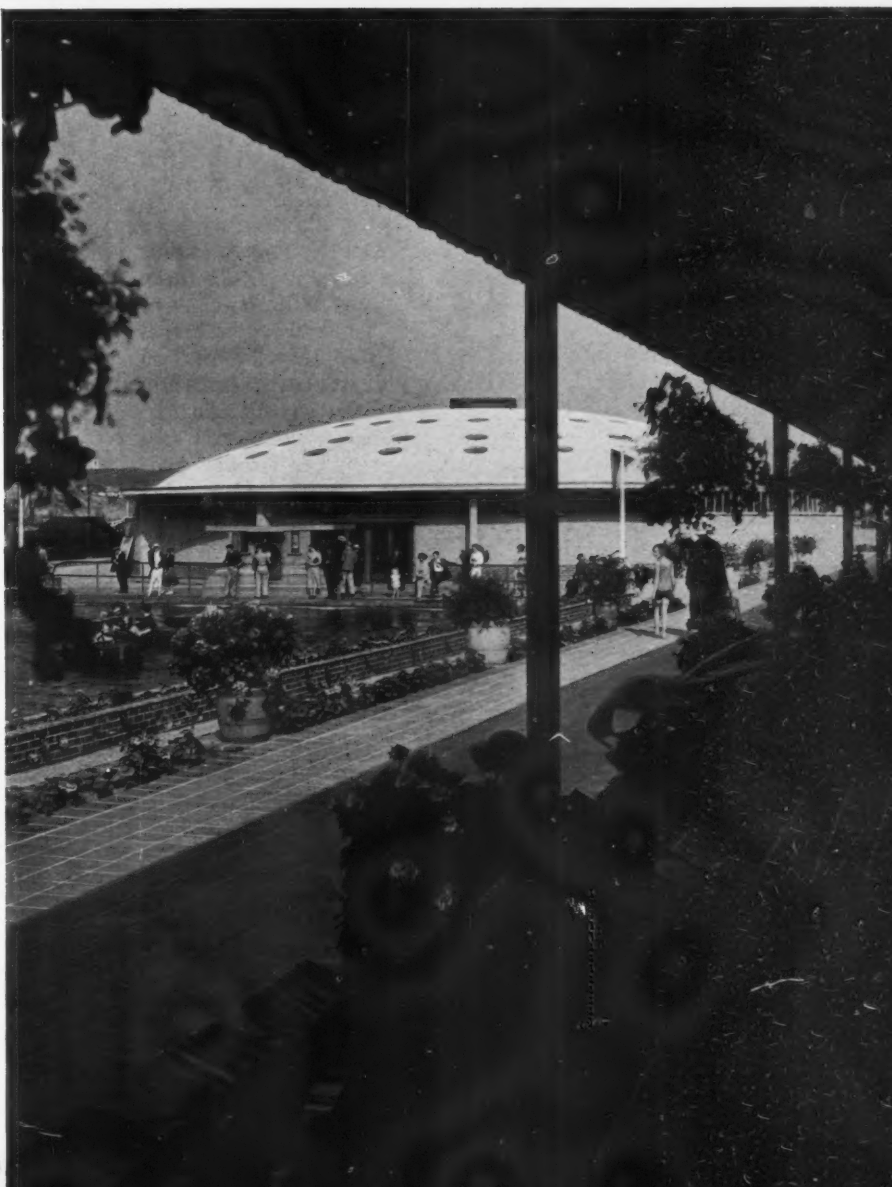


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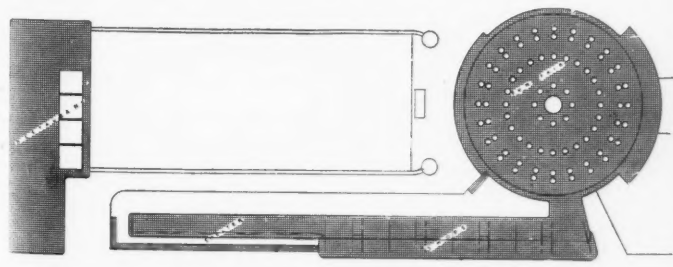
1-5, Development of part of the Folkestone foreshore; D. Pleydell-Bouverie, architect. 1, the Folkestone pier and, in the foreground, the planned entertainment centre. 2, the circular fun fair building; no restrictions are placed on the design of the stalls it is to house, except that they must not be high enough to obstruct the clerestory lighting, and that a predominance of certain colours must be avoided. The structure is of reinforced concrete with brick infilling; the domical roof, a close-up of which is shown in 3, is finished in asphalt with crushed fragments of blue glass rolled in to it. 4, the shelter, which is protected on its leeward side by a concrete glazed screen, looking towards the fun fair and boating lake. 5, looking through the canopy which connects the shop group, on the left, with the fun fair on the right.



5



4



LAYOUT

RECREATION AT THE SEASIDE

Among the new elements acquired by the foreshore or promenade which increase the difficulty of achieving a smoothly-working plan, is the pool which supplements sea bathing. In cases such as the Minehead pool, which is not only a pleasure pool but also provides for racing, diving competitions, water polo and other games for which accommodation for large numbers of spectators must be provided, the careful consideration of access and circulation in relation to the promenade traffic becomes even more urgent.



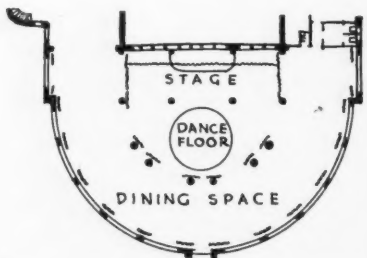
1 and 2, the Minehead Swimming Pool; Edwin Gunn, architect. Separate space for about 600 spectators is provided on tiers and terraces with possible supplementary space for gala occasions.

There is complete separation of bathers from spectators, only bathers having access to the pool margins. 1, a general view of the pool. 2, the centrally placed diving stage.

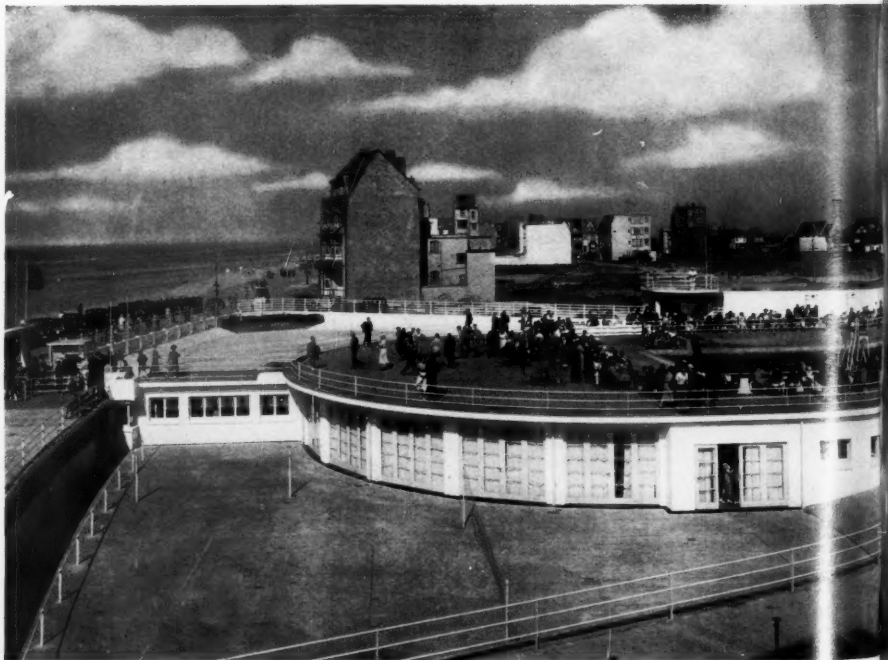


Belgium must be the only country in the world which has suffered more than England from the promiscuous development of her coastline, so that there is all the more significance in efforts, such as the "Lac aux Dames," to tackle some of the difficulties of the built-up promenade. It shows how effectively different levels may be used to provide a multi-purpose entertainment and recreation building, with easy circulation from the promenade but kept well out of the way of its traffic. Spectators and bathers are separated at the entrance, the former continuing along at promenade level to the enclosure overlooking the pool, the latter passing down to the changing cabins below and then up a ramp to the pool itself. Sun-bathing terraces (formed of special slats which allow refuse to pass through so that it can be easily cleared away), and recreation space are also placed on the lower level, where they are sheltered and their activities do not break the view to the sea.

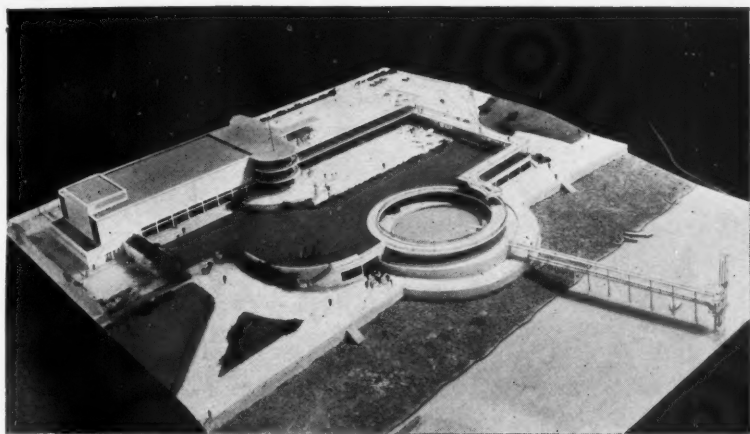
3-5, the "Lac aux Dames," Westende, Belgium; Gov-aerts and Van Vaerenberg, architects. 3, a general view showing the pool at promenade level, and the dance hall and exercise space below. 4, a detail of the pool showing the wood slats covering the scum trough and providing a non-slip edge. 5, the dance hall, in which an ingenious curtain arrangement



(shown in the drawing on the right) enables different parts of the room to be cut off as required. Part of the end wall and ceiling are glazed, giving an underwater view of the swimming in the pool above.

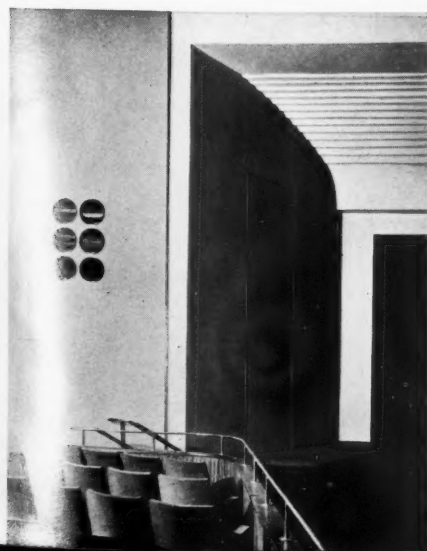
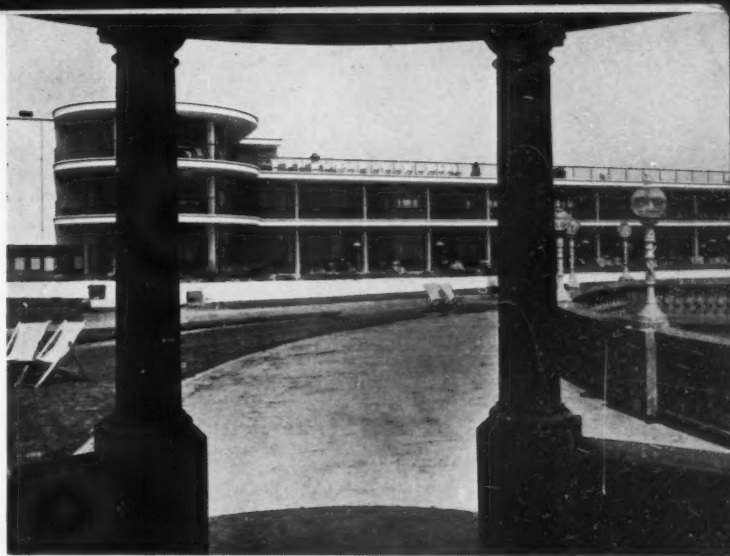


The previous examples have suggested various ways in which comprehensive recreation and entertainment centres can be planned at the seaside. The chief difficulty is the absence of machinery to put such schemes in motion. The efforts of private enterprise in this direction are necessarily limited, and more than likely to be misguided architecturally, while municipalities are often hampered by the fact that members of the Councils of seaside towns are likely to be retired professional men, or civil service pensioners of limited means, a main point of whose policy is to avoid the addition to the rates which such schemes make necessary. The case of Bexhill is slightly different, in that the whole town is largely a development of the estate of a landlord who still exercises a certain amount of control over local developments. The De la Warr Pavilion, in itself a comprehensive centre containing a library, restaurant and a hall capable of being used for a wide range of purposes, has accordingly been planned with an eye to future developments in connexion with it, in the form of a pier and pleasure pool. The whole is planned in close connexion with the sea and free of the coastal promenade which so often confuses such schemes. The outlining of building programmes of this sort, as part of a wider scheme of development, is essential for the adequate use of the seaside as a scene for recreation.

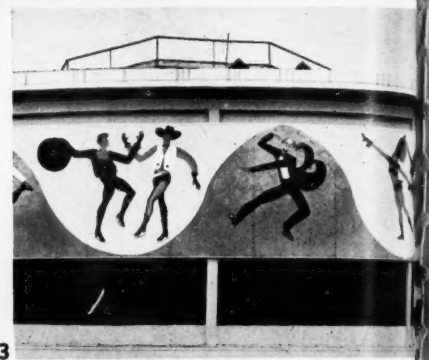


1-6, the De la Warr Pavilion, Bexhill; Mendelsohn and Chermayeff, architects. 1, a view from the existing bandstand. 2, the first floor sun terraces. Additional sitting space is provided on the roof. 3, a corner of the auditorium of the hall, showing the acoustic canopy over the stage.

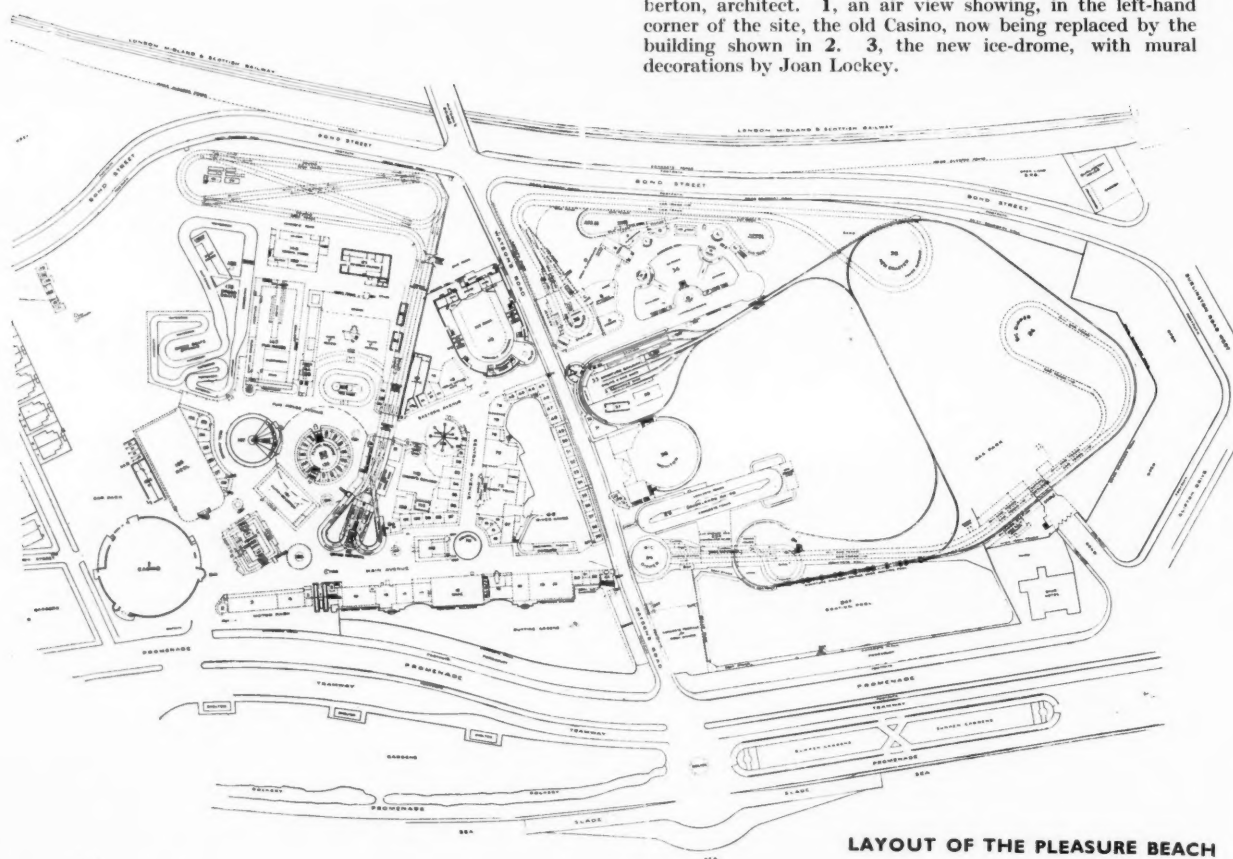
4, the library. 5, the restaurant, with one of the large windows slid back to open the room to the terrace in front. 6, a project for the further development of the site, with a pergola linking the pavilion with a pier and a circular pleasure pool on the site of the existing bandstand.



A special architectural problem of the seaside is the design of all those incidental forms of entertainment which comprise the "fun fair" and the "pleasure beach." In the case of the Folkestone foreshore development it has been seen that it is possible to house such forms of entertainment in a dignified manner to the immediate advantage of their surroundings. If an architectural framework can be laid down which can include these features while giving them scope for the lavish individual design which is one of the chief attractions of the pleasure beach, much will be contributed to the planning of the seaside resort and nothing lost of its individual character. Such an attempt to organize a large-scale pleasure beach has been made at Blackpool, where the process of sorting out the confused layout, of introducing new buildings and rebuilding old ones, has been carried out over a number of years. The beginning of the use of the very individual forms of pleasure beach entertainment to architectural effect can be seen in the air view of the beach, which also shows, in the left-hand corner, the old casino which is in process of being replaced by a modern building. The fact that the whole reconstruction programme has been placed in the hands of one architect suggests a procedure which many seaside towns might follow with advantage.



1-3, Blackpool Pleasure Beach reconstruction, Joseph Emberton, architect. 1, an air view showing, in the left-hand corner of the site, the old Casino, now being replaced by the building shown in 2. 3, the new ice-drome, with mural decorations by Joan Lockey.



LAYOUT OF THE PLEASURE BEACH



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Heine in London

I had made up my mind not to be astonished at that immensity of London of which I had heard so much. But it happened to me as to the poor school-boy, who had made up his mind not to feel the whipping he was to receive. The facts of the case were, that he expected to get the usual blows with the usual stick in the usual way on the back, whereas he received a most unusually severe thrashing on an unusual place with a slender switch. I anticipated great palaces, and saw nothing but mere small houses. But their very uniformity and their limitless extent are wonderfully impressive.

These houses of brick, owing to the damp atmosphere and coal smoke, become uniform in colour, that is to say, of a brown olive green; they are all of the same style of building, generally two or three windows wide, three storeys high, and adorned above with small red tiles, which remind one of newly-extracted bleeding teeth; so that the broad and accurately-squared streets seem to be bordered by endlessly long barracks. This has its reason in the fact that every English family, though it consists of only two persons, must still have a house to itself for its own castle, and rich speculators, to meet the demand, build wholesale entire streets of these dwellings, which they retail singly. In the principal streets of the city, where the business of London is most at home, where old-fashioned buildings are mingled with the new, and where the fronts of the houses are covered with names and signs, yards in length, generally gilt, and in relief, this characteristic uniformity is less striking—the less so, indeed, because the eye of the stranger is incessantly caught by the new and brilliant articles exposed for sale in the windows. And these articles do not merely produce an effect because the Englishman completes so perfectly everything which he manufactures, and because every article of luxury, every astral lamp and every boot, every tea kettle and every woman's dress, shines out so invitingly and so "finished"; there is a peculiar charm in the art of arrangement, in the contrast of colours, and in the variety of the English shops; even the most common-place necessities of life appear in a startling magic light through this artistic power of setting forth everything to advantage. Ordinary articles of food attract us by the new light in which they are placed, even uncooked fish lie so delightfully dressed that the rainbow gleam of their scales attracts us; raw meat lies, as if painted, on neat and many-coloured porcelain plates, garlanded about with parsley—yes, everything seems painted, reminding us of the brilliant, yet modest pictures of Franz Mieris. Only the people are not so cheerful as in the Dutch paintings; they sell the most delightful playthings with the most serious faces, and the cut and colour of their clothes is as uniform as that of their houses.

HEINRICH HEINE

(trans. from *English Fragments*, 1828)

MARGINALIA

Dream of Fair Women.

The Woman's Fair which has just finished at Olympia had much in common with every other exhibition ever held, and a little that differentiated it slightly from the usual run of such displays. In the former class were that historic and

peculiar smell inseparable from exhibitions all over the world that lends colour to one's memories of Earls Court and the White City in the days of German bands and "The Count of Luxembourg" and was as pungent as ever last year in Paris; the numerous buxom blondes in a variety of improb-

able fancy dresses; and the gardens which never resemble anything on earth save gardens in exhibitions. Far more noteworthy, however, were the things which made it slightly different from its forerunners. Foremost among these was the general lay-out; this had been planned as a whole by

one architect, with the result that not only was the general effect infinitely better than is usual, but the various displays were twice as effective from being situated against similar backgrounds, in the same way that the faces of nuns always appear to possess so much more individual character than those of other women from the fact that they emerge from severely standardized surroundings. The other thing which struck the habitual exhibition-goer was the enormous advance in the use of photo-murals. At Paris, where this form of decoration was first used on a large scale, the tentative beef-eaters and stately homes that appeared in the British Pavilion were put to shame by the dramatic and splendidly used scenes from everyday life in the Finnish Pavilion, and the wonderful landscape examples in the Austrian. What strides we have made in this country since then may be judged from the restrained but excellent handling of this medium in the electrical section at Olympia.

Of the various individual displays the electrical section mentioned above, designed by Raymond McGrath, was easily, quite apart from its photo-murals, the best. The D.I.A. had been given control of one section, admirably laid out by R. D. Russell, which showed a restraint and discrimination quite new to exhibitions such as this. The D.I.A.'s own stand was based on an excellent idea—to show by actual examples of ticket machines, typewriters, etc., the direction and progress of design in everyday life in the last fifty years, but unfortunately the total effect was slightly muddled owing to gross overcrowding. However, much may be forgiven in view of the fact that one was privileged to see that exquisite period typewriter, all roses and gilt-scrolls.

Generally speaking it was wise to keep one's eyes focused on the ground-floor level, for if one looked up much of the impression of intelligent and pleasing modernity was apt to evaporate. If you must drape the roof in strips of bunting, a rather commonplace and hackneyed method of decoration, one would have thought, well and good, but why choose such colours? The general effect was like nothing so much as an inferior packing for a brand of powerful dye.

MARGINALIA

The Comparative Method in the Cromwell Road.

At the present moment, and, one rather pessimistically imagines, for some time to come, anyone passing by the site of the New National Theatre who takes the trouble to circumnavigate the block, is afforded a splendid opportunity to indulge a taste for architectural comparisons, for someone has thoughtfully adorned the hoarding with a series of photographs of the state theatres in a number of world capitals. With exactly what object one is not quite sure: whether it is to shame us into supporting the National Theatre scheme by the "just-look-at-little-Finland-she's-half-your-size-and-she's-got-a-national-theatre" method, or whether it is merely to show the various existing national theatres and leave one with the impression that what is going up in South Kensington is from an architectural point of view going to be far better. If the latter explanation is the correct one then it is obvious that Sir Edwin has no very hard task, for with the possible exception of the *Theatre Français*, and the theatre at Warsaw, they are a pretty poor lot.

But both these explanations still leave unsolved the mystery of why someone should have written "Denmark!" in chalk on the hoarding opposite the V. and A. For Denmark has not been neglected, and if the writer had taken the trouble to walk round to the back he would have found the Copenhagen Theatre in all its glory.

Ballet for Housing.

The custom of allotting the profits of a theatrical *première* to charity is an old and excellent one; and February 2nd of next year will be a particularly important occasion of this sort. The Housing Centre, one of those philanthropic organizations that are typically English, in that anywhere else they would be official organizations, is to receive the profits of the first performance at Sadler's Wells of the ballet, *The Sleeping Princess*.

The revival of Tchaikovsky's famous ballet, one of the great classic ballets, is probably the most ambitious enterprise in Vic-Wells history. *The Sleeping Princess* was first produced in Petersburg in 1890 and was the last great work of the choreo-

grapher Petipa. Diaghileff revived it in 1921, but commercially it was a failure; though a one-act abbreviation of it, known as *Aurora's Wedding*, was later included in his

repertoire. The Sadler's Wells revival of the whole ballet will be done under the advice of N. Sergueff, who was in charge of the 1921 revival and has made available his notes on the original

performance at the Maryinsky Theatre. Tickets for the *première* can be booked at the Housing Centre until January 1st, after which the box office at Sadler's Wells will be open.



1661 MR. PEPYS AT SPRING GARDENS

To the old Spring Gardens and there walked long, and the wenches gathered pinks. Here we staid, and seeing that we could not have anything to eat but very dear, and with long stay, we went forth again without any notice taken of us, and so we might have done if we had had anything. Thence to the New one, where I never was before, which much exceeds the other; and here we also walked, and the boy crept through the hedge, and gathered abundance of roses, and after a long walk, passed out of doors as we did at the other place, and so to another house that was an ordinary house, and here we had cakes and powdered beef and ale, and so home again by water, with much pleasure.

SAMUEL PEPYS.

1742 HORACE WALPOLE AT RANELAGH

Two nights ago Ranelagh Gardens were opened at Chelsea; the Prince, Princess, and Duke, much nobility, and much mob besides, were there. There is a vast amphitheatre,



Ranelagh Gardens, from a contemporary print

finely gilt, painted and illuminated, into which everybody that loves eating, drinking, swearing, and crowding, is admitted for twelve pence. The building and disposition

TWO NEW INFANTS' SCHOOLS AT MARGATE

Architect : F. ARNOLD PERREN, F.R.I.B.A.



THE top photograph is of the Drapers Mills School built by Messrs. Rice & Son, Ltd., Margate, and that at the bottom shows the Garlinge Infants' School, for which the contractors were Messrs. Ward, Barton & Co., Ltd., of Whitstable. In both buildings 'PUDLO' Brand waterproofer was used in the concrete, granolithic pavings, and renderings, to ensure complete dryness in the basement heating chambers and stores, and also to protect the backs of parapet walls against driving rains. In addition, at Drapers Mills School, the concrete under all maple strip flooring was waterproofed in the same way, thus preventing the rise of ground damp. The specification of 'PUDLO' Brand waterproofer for these two jobs was the outcome of the architect's previous satisfactory experience of its use, and if you have a job in which waterproofed cement can be properly used, it will earn your satisfaction and future confidence.

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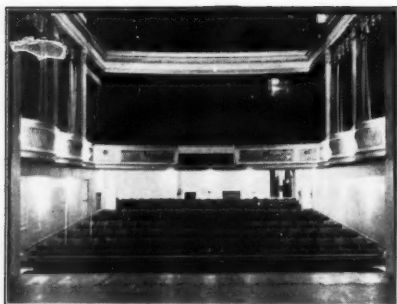
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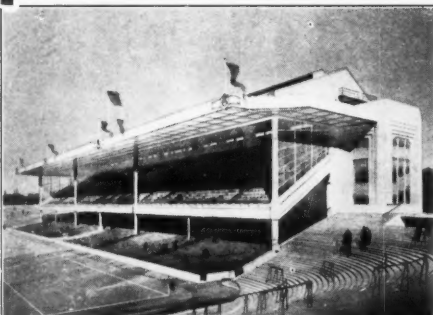




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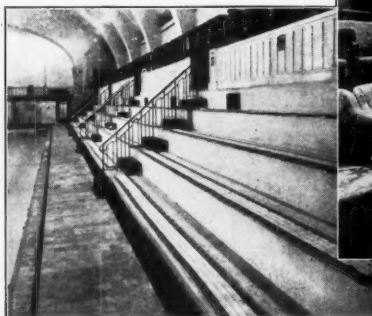
It is easily adaptable to all types of seats, backs, arms and head rests and is in use throughout the world as upholstery for Cinemas, Theatres and Concert Hall seats, long length window or wall seating in Hotels, Clubs, etc., long length strip seating in Swimming Baths,

Sports Stadiums and, of course, as mattresses on land and sea.

It is porous, its resilience is lasting and, because of its resistance to hard wear, it is an economy as well as a luxury. It is made in moulded units and reduces upholstery work to a minimum.



R.A.C. COUNTRY CLUB, WOODCOTE PK.
Dunlopillo Mattresses, Cushions, Carpet Underlay and furniture cushioning have been used throughout this Club.



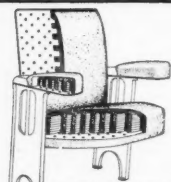
KENT STREET BATHS, BIRMINGHAM
Dunlopillo Cushioning in long lengths suitably covered, on the concrete tiers of the arena.



GAUMONT CINEMA, HAYMARKET, LONDON.

Seating Contractor: W. W. Turner & Co., Ltd., Birmingham.

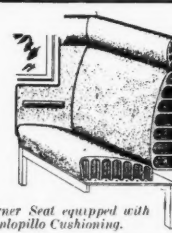
Luxury arm chair seats in the Royal Circle upholstered with Dunlopillo Cushioning.



A Sectional view of one of the chairs in the Shakespeare Memorial Theatre, Stratford-on-Avon, upholstered with Dunlopillo Cushioning.



Window Seat equipped with Dunlopillo Cushioning. These are examples of standard mouldings and full particulars will be sent upon request.



Corner Seat equipped with Dunlopillo Cushioning.

Manufactured by DUNLOP RUBBER COMPANY LIMITED, CAMBRIDGE STREET, MANCHESTER, 1

of the Garden cost sixteen thousand pounds. Twice a week there are to be *ridottos* at guinea tickets for which you are to have a supper and music.

HORACE WALPOLE.

1814 CAPTAIN GRONOW AT THE PALAIS ROYAL

. . . it (the Palais Royal) was a theatre in which all the great actors of fashion of all nations met to play their parts; on this spot were congregated daily an immense multitude, for no other purpose than to watch the busy comedy of real life that animated the corridors, gardens and saloons of that vast building, which was founded by Richelieu and Mazarin, and modified by Philippe Egalité. . . . A description of one of the houses of the Palais Royal will serve to portray the whole of this French pandemonium. On the ground floor was a jeweller's shop, where may be purchased diamonds, pearls, emeralds and every description of female ornaments such as can only be possessed by those who have very large sums of money at their command. Beside this shop was a staircase, generally very dirty, which communicated with the floors above. Immediately over the shop was a café, at the counter of which presided a lady, generally of more than ordinary female attractions,



The Palais Royal in 1810 from a contemporary engraving

who was very much décolleté and wore an amount of jewellery which would have made the eye of an Israelite twinkle with delight . . . at the entrance of this saloon was that fatal chamber over which might have been written that famous line of Dante, "Voi che entrate," etc. The reader will at once understand that I am referring to the gambling-house. . . . There were tables for all classes—the workman might play with 20 sous or the gentleman with 10,000 francs. . . .

From CAPT. GRONOW'S RECOLLECTIONS.

1848 CAPTAIN DOBBIN AT VAUXHALL

And the truth is, that of all the delights of the Gardens; of the hundred thousand extra lamps, which were always lighted; the fiddlers in cocked hats who played ravishing melodies under the gilded cockle-shell in the midst of the gardens; the singers, both comic and sentimental ballads, who charmed the ears there; the country dances, formed by bouncing cockneys and cockneyesses, and executed amidst

jumping, thumping and laughter; the signal which announced that Madame Saqui was about to mount skyward on a slack-rope ascending to the stars; the hermit that always sat in the illuminated hermitage; the dark walks, so favourable to the interviews of young lovers; the pots



A Rowlandson water-colour of Vauxhall Gardens

of stout handed about by the people in the shabby old liveries; and the twinkling boxes in which the happy feasters made-believe to eat slices of almost invisible ham—of all these things, and of the gentle Simpson, that kind smiling idiot, who, I daresay, presided even then over the place—Captain William Dobbin took not the slightest notice.

From "VANITY FAIR" by W. M. THACKERAY.

1900 TOULOUSE-LAUTREC AT THE MOULIN ROUGE

After you have surrendered your ticket in the foyer, you pass through a corridor, with red walls covered with photographs and posters, to the great dance hall. The first view of it is far from commonplace: high and enormous, it looks like a railway station miraculously transformed into a ballroom.

The orchestra, big enough for a circus, whose powerful brass instruments reduce to silence the gentle violins, sounds the charge for the battalion of *chahuteuses* (quadrille dancers) who leap forward with skirts lifted and legs uncovered.

During the intervals in the programme of dances men and women promenade up and down in a double stream as on a railway platform, jostling, rubbing elbows, forming eddies, under a bewildering confusion of hats of all kinds: the women wear huge feathered creations on their heads, while the men are in high silk hats, bowlers, soft felts, and sometimes even caps.



Toulouse-Lautrec's poster for the Moulin Rouge

Gay bodices of cerise, green, yellow, white and blue satin, as well as skirts of all colours, provide a feast for the eye and fascinate the observer.

An aroma of tobacco and rice powder envelops you.

The garden is to the left of the entrance; round the bandstand in the centre you see a bevy of damsels, trained and paid to maintain at the level of its former glory the divine Parisian *chahut*, sought after and appreciated by people of all nations, who assemble here to enjoy its unconcealed beauties.

From "TOULOUSE-LAUTREC" by GERSTLE MACK (Cape).

1930 NIGHT-LIFE IN TWO ASPECTS

That place, the Prater, is now in full swing. The twilight has deepened and from the shadows of the lonely avenues and paths gaiety is manifest in coloured lights glinting through the trees and the distant strains of a waltz. One realizes how unanimously the heart of this great city beats to a lilting rhythm which supports tunes now gay, now melancholy, "*qui caressent le cœur sans y pénétrer*." It is the rhythm of every day, from the café concerts of the Prater to the hand accordions of drab streets.

In the Prater after sunset it has a peculiar quality. The air is cool and it grows dark; the last gilding has been rubbed from the summits of distant hills; close at hand, but out of sight, the great Danube flows quietly by towards the advancing night. All life is dead in the outer darkness and the attention and hope of the universe seems centred on this flood-lit patch of gravel beneath mighty trees festooned with coloured lights. Somewhere a band is playing—a waltz, of course—its resonance lost beneath the space of the stars. Within that magic circle small tables are set out on the gravel, spread with check cloths, at them people eating, drinking, gesturing, unreal in the glare of the floods, hedged in by black shadows picked out with scarred tree-trunks and stagily green leaves. As we approach we catch the faint clatter of crockery; figures grow more distinct, and as we break into that charmed circle the atmosphere suddenly changes from that of a mystery to that of a burghers' Saturday night. . . .

From "VIENNA," by EDWARD CRANKSHAW (MacMillan).

St. Christopher's Social Club took some time to find.

It was a little door at the side of a shop, and the man who opened it held his foot against it and peeped round.

They paid ten shillings each and signed false names in the visitors' book. Then they went downstairs to a very hot room full of cigarette smoke; there were unsteady tables with bamboo legs round the walls and there were some people in shirt sleeves dancing on a shiny linoleum floor.

There was a woman in a yellow beaded frock playing a piano and another in red playing the fiddle.

They ordered some whisky. The waiter said he was sorry, but he couldn't oblige, not that night he couldn't. The police had just rung up to say that they were going to make a raid any minute. If they liked they could have some nice kippers.

Miss Runcible said that kippers were not very drunk-making and that the whole club seemed bogus to her.

Ginger said well anyway they had better have some kippers now they were there. Then he asked Nina to dance and she said no. Then he asked Miss Runcible and she said no, too.

Then they ate kippers.

From "VILE BODIES," by EVELYN WAUGH (Chapman & Hall).

Acknowledgements

Special thanks are due to the Exhibition Committee of the Royal Institute of British Architects who very kindly arranged for a number of illustrations which appear in this issue to be temporarily withdrawn from their "Health and Fitness Exhibition" for the purpose of reproduction.

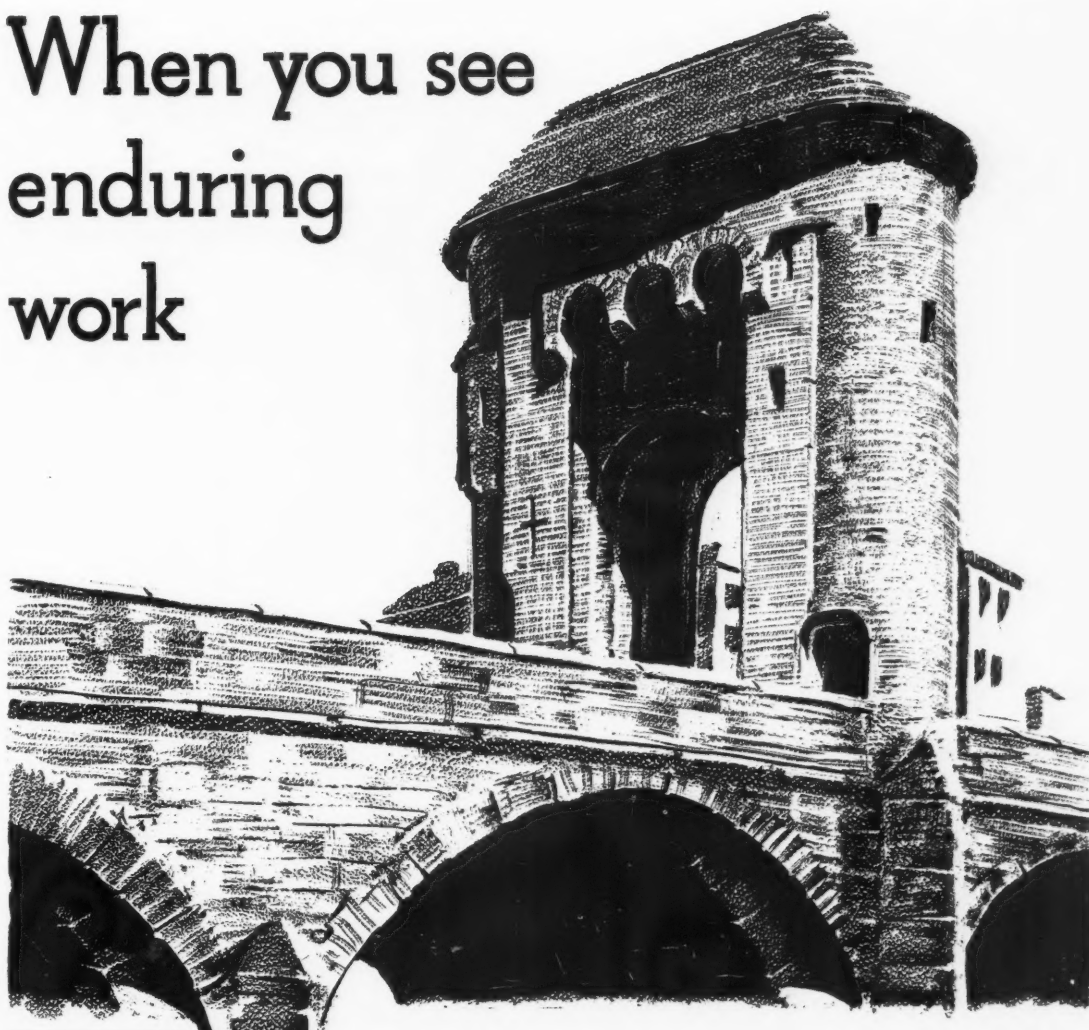
A number of illustrations have also been reproduced by kind permission of the publishers from "City Planning, Housing," Vol. III by Werner Hegemann, published by the Architectural Book Publishing Company Inc. of New York, a book which gives an excellent pictorial summary of large scale planning for leisure activities in Europe and the United States. These are the illustrations of Central Park, p. 248; Flushing Meadow Park, p. 246; Tibbetts Brook Park, p. 285; the Chicago Waterfront and Jackson Park, p. 295; Glen Island Park, p. 273; and the air view of the Hudson River Development on p. 274. The various public bodies concerned have also co-operated in supplying additional illustrations of these developments: the Long Island State Park Commission, the Westchester County Park Commission and the Palisades Interstate Park Commission. Illustrations of the Mount Vernon Memorial Highway on p. 239 have been supplied by the United States Department of Agriculture and those of the Tennessee Valley Parks by the Tennessee Valley Authority.

The top left-hand illustration on p. 273 and the air view on p. 285 are by courtesy of the Fairchild Aerial Survey; and those at the bottom of p. 283 by courtesy of Aero Pictorial, Ltd., and The Aerial Photographic Co. The illustration at the top of p. 243 is reproduced by permission of "The Times," and those on p. 282 and the air view on p. 305 by permission of the "Evening Standard."

The illustrations of the American Holiday Camp on p. 235, those on p. 296 and 1 and 2 on p. 297 are reproduced by permission of "Life," New York, and also of "Pix Publishing" Inc.

Thanks are also due to the Community Centres Association for illustrations on p. 236, and to the "March of Time" for the illustrations of holiday camp life on p. 283.

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Trade News and Reviews

By
BRIAN
GRANT

An aerial view of the Empire Exhibition. The large building on the extreme right is the Palace of Engineering; the Amusement Park is situated immediately behind and is not shown in the photograph.



Some Notes on Glasgow and the Exhibition

A week spent in Scotland with only three spare days in which to linger at Bellahouston Park was all too short—and, alack, the weather for fifty per cent. of the time was of the unkindest Scot variety. Apparently I selected quite the worst possible week for my sojourn, for I am assured that to date the sun has shone with happy regularity upon Mr. Butlin's pleasure ground and upon all those more serious palaces and pavilions that together comprise quite the best exhibition of the kind ever to be organized in this country.

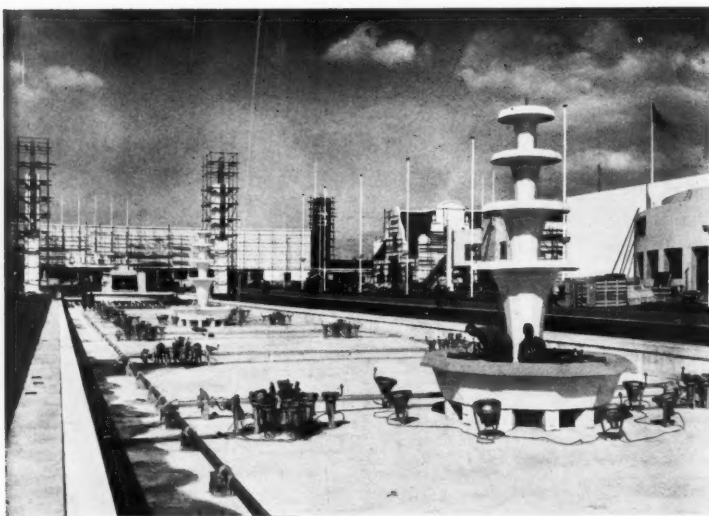
Materials

To me the most interesting thing about the Exhibition is the absolute standardization of materials and construction. All the larger buildings are of a fairly ordinary light steel-frame construction; the smaller buildings are mostly of wood frame. The external finish for almost every building, large and small, is asbestos-cement sheeting, chosen after a lot of preliminary experiments and used in standard sized sheets and also in several standardized purpose-

made units (such as angle pieces, cornices, etc.) on which the proportions of the buildings have been based. For interior work asbestos-cement has also been extensively used for walls and ceilings, in some cases in natural grey colour and in others with a decorative surface treatment.

The largest single building in the Exhibition is the Palace of Engineering which is approximately 5 acres in extent, covering an area equal to Buckingham Palace and its grounds. It is a light steel-framed building roofed and walled with asbestos-cement tiles and sheets; the windows to this, and to most of the Exhibition buildings, are of standardized wood-frame construction.

Turners Asbestos Cement Company have issued an Exhibition brochure which contains a large number of Exhibition progress photographs and a few detail "shots" indicating the methods of construction adopted. It is an attractive brochure, lavishly produced, but I am disappointed to find that it gives no technical information to satisfy the curiosity that so interesting a use of asbestos-cement has aroused.



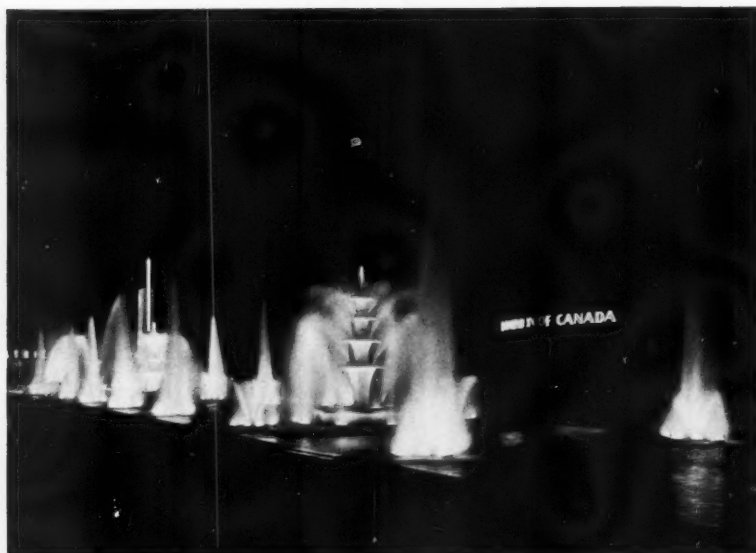
A progress photograph of the floodlighting equipment being installed in the large lake in Colonial Avenue. Electrical Contractors:—The Edison Swan Electric Company Ltd.



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The lake in Colonial Avenue flood-lighted with two flare fountains flanked by eighteen subsidiary fountains. The floodlights provide a colour changing display of red, blue, green and yellow.

"Robertson Protected" corrugated metal

Another material that has been used for the external sheathing and roofing of some of the buildings is corrugated metal sheeting. The Tower of Empire (more commonly referred to by architects as "Tait's Tower") is faced externally with "Robertson Protected" corrugated metal sheets; all of the sheeting, which involves a total of 39,493 square feet, is of the mansard type, with the exception of the roof to the three-foot wide vane at the top of the tower where, due to the flatness, sheets with deep V-beam corrugation have been employed. The sheets are aluminium coated and the vertical panels have been painted a turquoise blue. A photograph of the tower appears on page 10. The floodlighting influenced a special construction in the supporting framework. Tee rails are employed throughout with the toe pointing outwards in order to break up the height into equal panels—there are thus no end laps in the sheets and the sheets throughout the total height are in 6' 0" depths. This same type of corrugated metal sheeting was also used for roofing the two permanent structures at the Exhibition, the Art Gallery and the Glasgow Pavilion.

"TenTest" building board

The National Fitness Pavilion and the Garden Club (including the colonnade and

colonnade tower) are faced externally and internally with "TenTest" building board in square sheets with bevelled edges V-jointed. Oil paint has been used as a finish to the exterior surfaces; inside the ceilings and walls are painted or distempered.

In the National Fitness Pavilion the sheets run diagonally round the circular building and are finished in an effective two-tone colour effect. The same building board has been used for wall and ceiling lining in the Atlantic Restaurant, the Roman Catholic Pavilion and the British Railways Pavilion.

"Gyproc" plasterboard

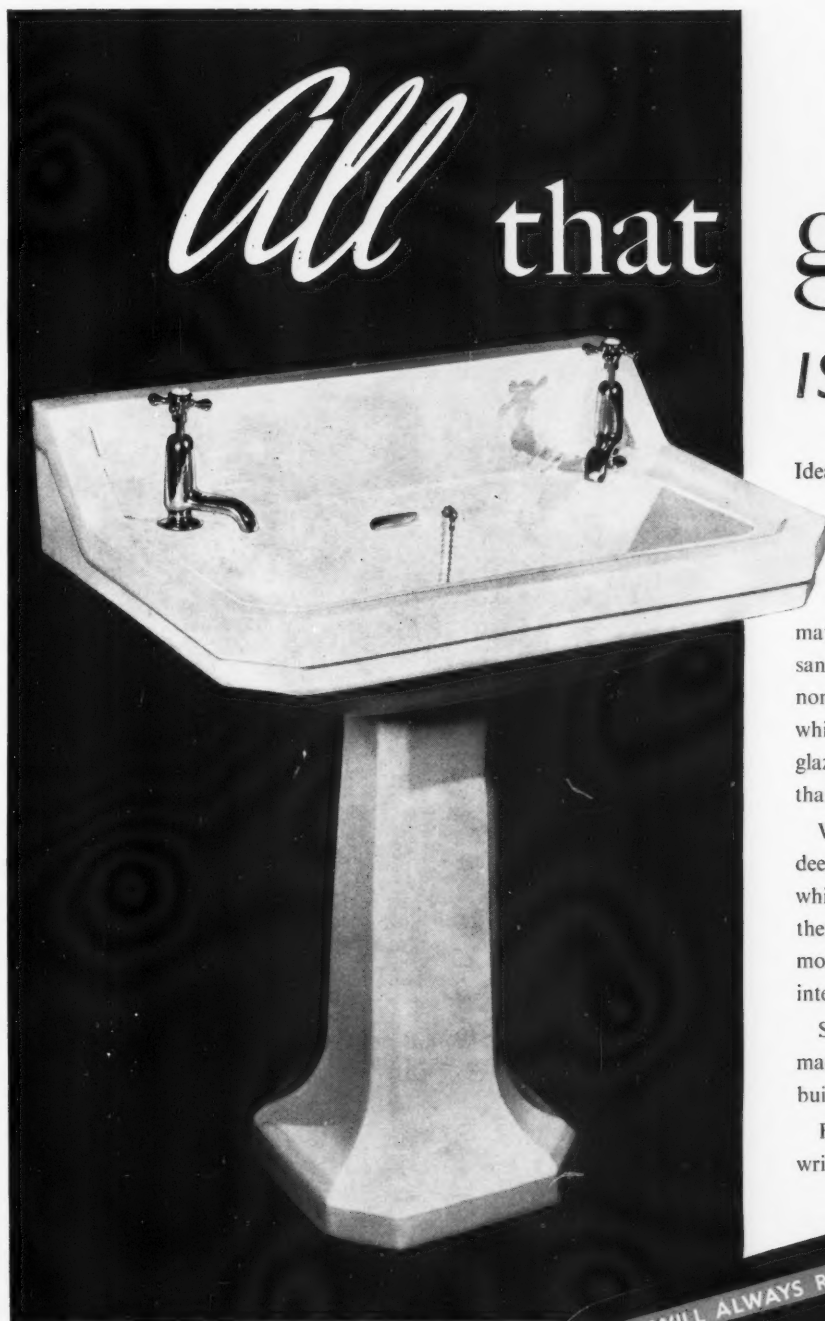
In the construction of the Distillers' Pavilion (see illustrations on pages 32-34) "Gyproc" plasterboard has been used for external facing and interior lining; special emphasis has been given to the jointing of the sheets used externally creating an effective zig-zag pattern. The interior display in this pavilion reaches a very high standard and is one of the best things at the Exhibition. Extensive use has also been made of plasterboard as an interior lining in several pavilions and for Stand construction and display.

Illumination

The floodlighting equipment for the Tower, many of the fountains and the majority of the buildings was supplied by the General Electric Company, who also supplied a large number of the standard and special light fittings for the grounds and Pavilion interiors. The principal electrical contractors for the wiring and lighting installations throughout were James Kilpatrick & Son of Paisley.



The "Strathmore" suite and all-glass bathroom designed by R. S. Gardiner in association with Kenneth Cheeseman; part of the exhibit arranged by Shanks & Company in the Palace of Engineering.



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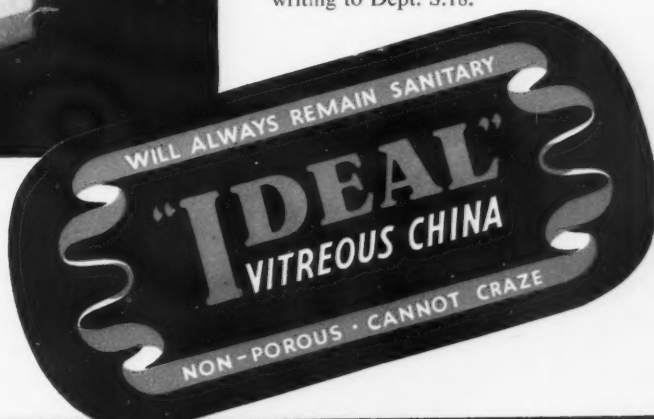
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In the United Kingdom Pavilion the interior lighting scheme and the external floodlighting was designed and carried out by Architectural Constructional & Electrical Utilities Ltd. in collaboration with the architect for the Pavilion, Herbert Rouse. On the first page of these notes there is an interesting progress photograph of the Edison Swan floodlighting equipment being installed in the large lake in Colonial Avenue.

The under-water floodlights are fitted with coloured glasses to give a colour changing display of red, blue, green and yellow from which many colour combinations are obtainable. A photograph is also reproduced showing the lake completed and illuminated with two flare fountains flanked by eighteen subsidiary fountains. Each flare is lit by 100 watt lamps in water tight holders placed immediately below the lip of the basin and remain white; the projectors in the lower basin provide the changing colours.

• • •

The Palace of Engineering

Apart from one or two individual pavilions, such as the I.C.I., the C.U.C. and the T.D.A. pavilions, the Palace of Engineering contains most of immediate concern to the architect. The standard of display inside is exceedingly poor, and I was disappointed to note that little or no control over the individual exhibitors had been exercised by the

Exhibition architects. The Stands, even if they were good individually, which they are not, afford such a mixture in sizes, shapes, illuminated signs and lettering that the general effect is sadly chaotic. Some element of orderliness and harmony is so essential to good exhibition display. I am, too, somewhat in sympathy with the opinion expressed, in no uncertain language, by a very irate Irishman whose exhibit was situated within a few yards of a Stand on which were being given continuous demonstrations of cooking in a form of cooking utensil described, I believe, as a pressure cooker. There are too many exhibits that have no right whatever to be appearing in a "Palace of Engineering" at an Empire Exhibition. Though, of course, Paddy went a little bit too far when he referred to it as "nothing more or less than a damned haberdashery shop."

• • •

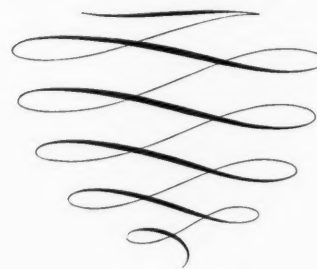
Modern bathroom equipment

The exhibit that appealed most to my camera was stand No. E.90, arranged by Shanks & Company and designed by R. S. Gardiner in collaboration with Kenneth Cheeseman. In plan and general appearance it is simple and orderly, attracting attention by the

A new type of shower, designed for small houses and for installations where the cold water supply is from the main at a considerably higher pressure than from the hot water system.



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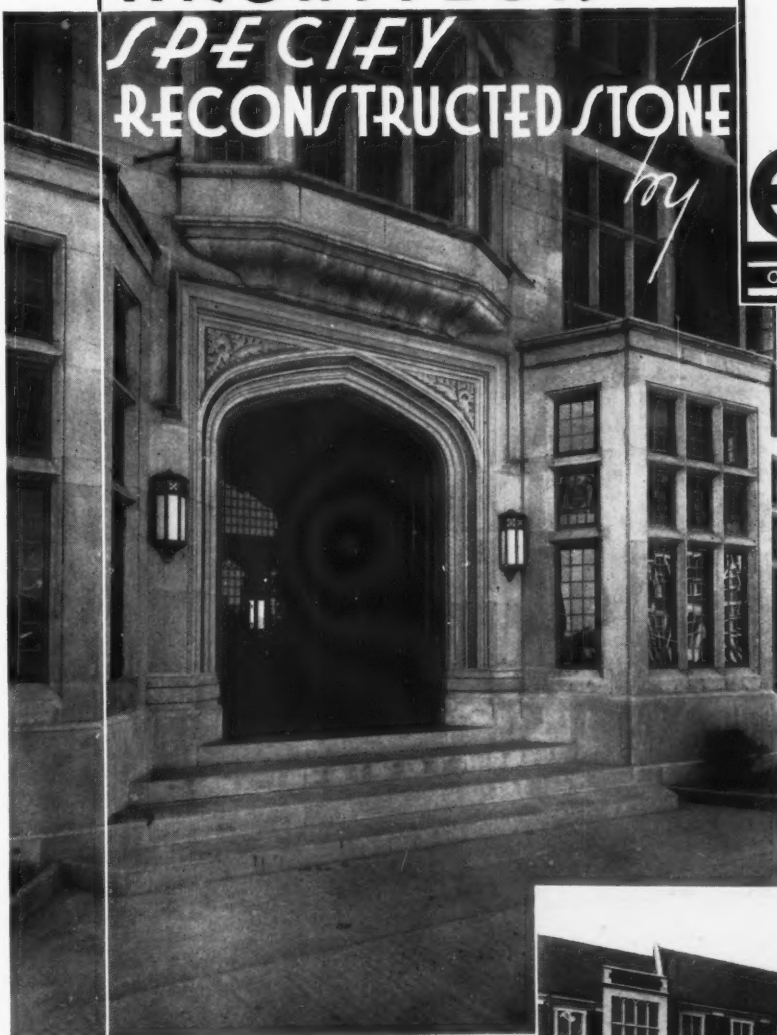
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obvious quality of its contents rather than by flashing signs, slogans and trademarks.

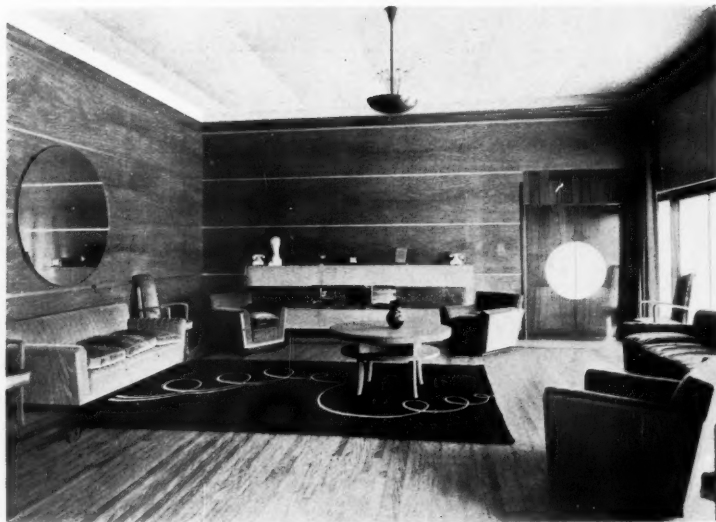
The central feature of the Stand is the "Strathmore" bathroom suite designed specially for the Exhibition and comprising a plunge bath, pedestal basin, bidet, siphonic closet set and a cabinet toilet table in vitreous china and cellulosed plywood. The bath is in one piece of porcelain enamelled iron, ivory finish; generous soap trays are placed on either side of the hand-rail and the handles operating the waste and the taps are of synthetic finish in three different colours; red for the hot tap, black for the cold and ivory for the waste. All designs, it will be noticed (a photograph of this bathroom is reproduced on page lxxviii), are recessed at floor level so as to offer less obstruction to the feet. The basin, bidet and closet are in ivory vitreous china. The flush water to the closet is served from a specially designed valve which prevents water waste; it can be regulated to give a measured quantity of water. All metal fittings are rhodium-plated, a form of plating which gives a warmer effect than the steely-blue of chromium and remains free from discolouration. The wall linings to the bathroom are in fluted rolled glass, the areas behind the bath, pedestal basin and cabinet table being translucent and indirectly illuminated; the remainder of the glass flanking each side of the bath is silvered. The floor is tiled with silvered glass tiles.

The focal point of the setting is a large

decorative glass shell of satin-finished mirror with brilliant cut lines and translucent centre; the shell is illuminated from behind and the source of light is concealed by the silvered outer portion of the shell.

Four other complete bathrooms are included in the exhibit and a number of special appliances and fittings for hospitals, schools and factories.

The mixing of hot and cold water for showers always presents a difficulty



The lounge in the Royal Suite—the panelling, flooring, furniture and all interior wood-work is carried out in Nigerian hardwoods. Architects :—Sir John Burnet, Tait & Lorne. Contractors :—E. Pollard & Company.

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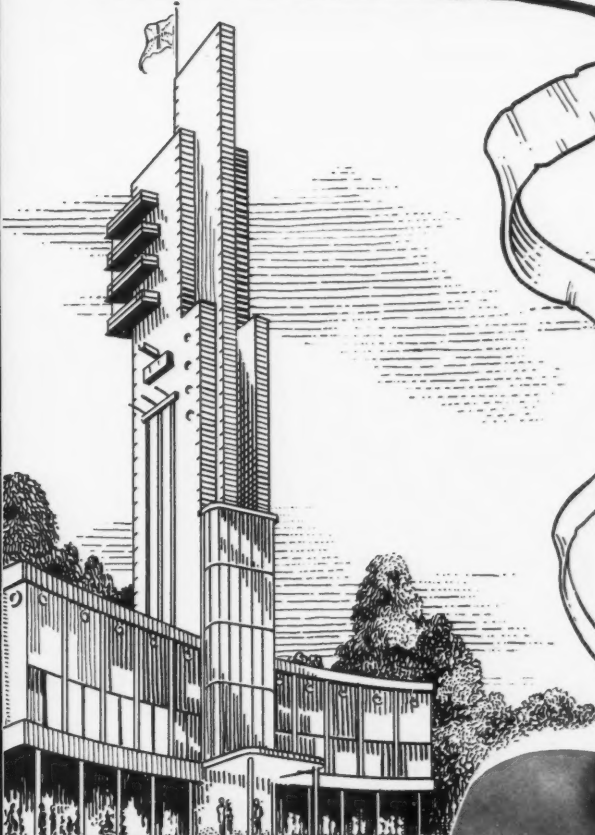
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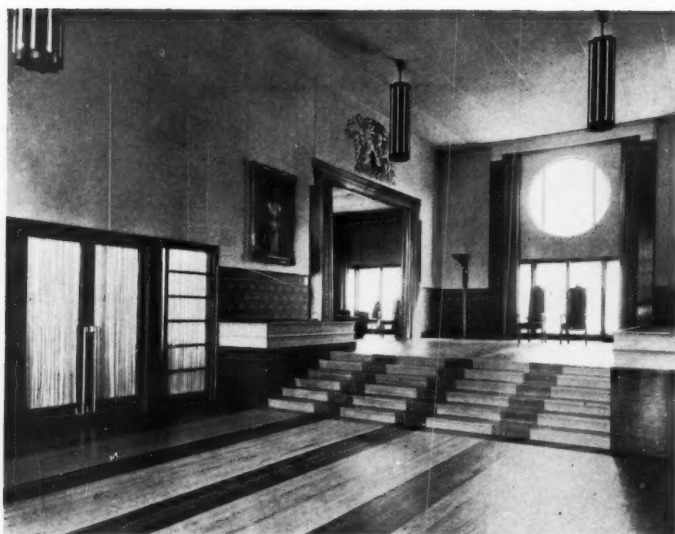
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*Entrance hall to the Royal Suite.
The floor is laid in three Empire
timbers, Agba, Opepe and Sapele.*

where the cold water supply is taken from the main at a pressure considerably higher than the pressure from the hot water system; the careful manipulation necessary in order to obtain the required

temperature mix is, to say the least, irritating. Many showers are fitted with a special regulating valve or a stop-cock is introduced to cut down the volume of the high-pressure cold water to balance

with the volume of hot water supply; neither of these arrangements is entirely satisfactory and often results in an excessive slowing-up of the cold water supply so that a thoroughly satisfactory cold shower is not possible.

Shanks are exhibiting for the first time a new type of shower fitting designed for small houses and installations where the hot tank is only a few feet above or below the level of the shower arm and where the cold water pressure is above 20 lb. With this new shower, called the "Fullflo," (an illustration of which appears on page lxxx), it is not necessary to cut down the volume of the high pressure cold in order to balance the volume of the hot water, as the hot water, instead of being forced back by the high-pressure cold, is lifted with the rising stream of cold water and delivered through the shower as warm water; it ensures a thorough mixing of the hot and cold water, a constant supply of warm water and excludes the possibility of cold water finding its way into the hot water system. It is very simple to operate, there being only two taps, hot and cold, and a mixture indicator lever.

• • •

Metal casements and fittings

On a Stand almost adjoining the Shanks display I was shown, by Frederick Braby & Co., a number of interesting



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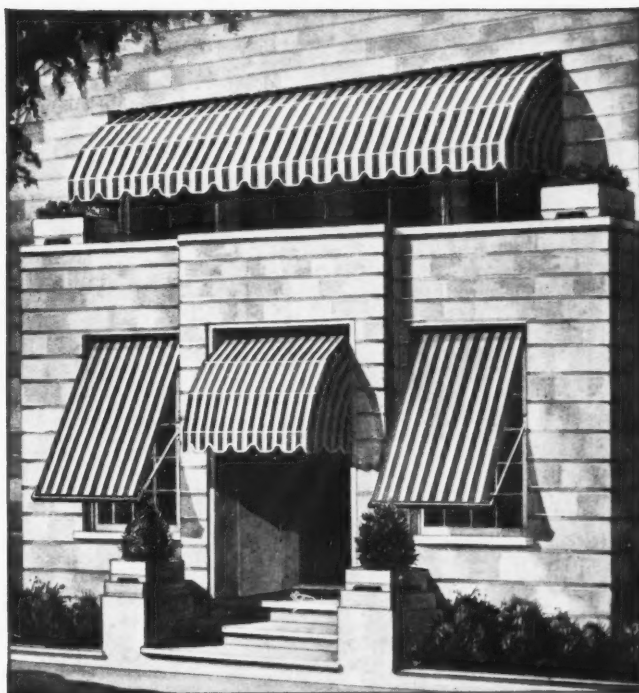
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and, to me, new developments in metal window construction and controlling gear. They have produced a new type of worm-wheel pivot gear for operating horizontally pivoted windows and ventilators which dispenses with the need for horizontal rods, brackets or jointed arms and are exhibiting a new type of hopper

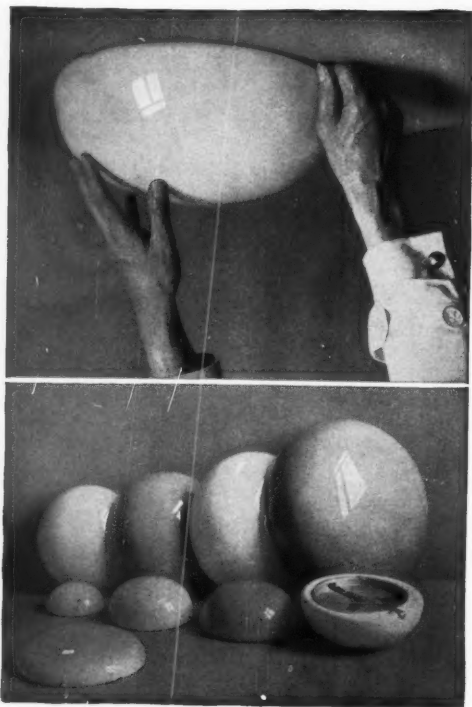
which will be well received. The orthodox type of hopper casement construction has permanently projecting side wings or cheeks; with this new Braby collapsible hopper the side wings or cheeks open and close fan-fashion when the window or ventilator is operated. When the window is closed the hopper is concealed in a closed metal box, the projection inward being only two inches. They demonstrated, too, a new and patented system of glazing which has been designed to facilitate the glazing of metal windows incorporating beads in metal. Braby windows and this new system of glazing have been used in a number of the Exhibition buildings including the United Kingdom Pavilion, the Restaurant and Concert Hall and the Glasgow Pavilion.

Later on the same day I accepted an invitation to visit their factory on the outskirts of Glasgow, where a staff of some thousand men are working at top speed in day and night shifts. I was particularly interested in that section of the works engaged in the production of metal and bakelite faced plywood units for partitions, shelving and a wide variety of uses. At the time of my visit they were fulfilling a special refrigeration contract; "Eldorado" cork tiles, approximately 12" by 12" and 3" thick were being glued together and metal veneered on both sides to form an insulated casing for cold storage compartments.

Facing the Braby works is a large and



Old Glamis printed fabrics; a selection of new designs by Donald Brothers of Dundee, used in the decoration of the Scottish House at the Exhibition.



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very derelict brick and steel structure, its state of utter desolation and dilapidation fascinated me. It was, I learned, erected some time during 1914-1918 by one of our leading armament firms and for some years was a scene of hectic activity—today it stands a silhouette of wreckage against the skyline as though it had been blasted by its own pernicious productions; to-morrow—who knows? it may be resurrected, rebuilt and full steam ahead again on its murderous ambitions.

A catalogue illustrating and describing all the products exhibited on the Braby Stand has been issued and application for copies should be addressed to their London office or head office at Petershill Road, Glasgow.

Empire timbers

We know all too little of the timber resources of the Empire, and there is a great deal to be gained by a tour of the colonial pavilions and a visit to the Timber Development Association exhibit. Our West African colonies provide us with a selection of timbers both useful and beautiful. In the Nigerian exhibit the constructional timbers and most attractively figured varieties of wood for decorative purposes is a feature that will interest all "Review" readers. Nigerian Golden Walnut, Pearwood and Sapele are three lovely timbers—the Royal Suite at Bellahouston Park has

been panelled and floored throughout with Nigerian timbers.

In the Royal Dining Room, illustrated earlier in these notes, Agba, Opepe and Sapele have been used for the floors, Nigerian Pearwood for the panelling and Nigerian Golden Walnut for the doors. The furniture is also in Pearwood.

All the woodwork and interior decoration was carried out by E. Pollard & Company with the exception of the furniture which was made in Glasgow by Wylie & Lochhead Ltd. All the hardwoods were supplied by the Nigerian Government through James Latham & Company.

From the Gold Coast come such little known timbers as Dahoma, Danta and Mansonia. Fifty-six Empire woods are used in the structure or included in the exhibits of the all-wood pavilion of the Timber Development Association, which has been designed to show the adaptability and suitability of timber for large-scale buildings and wide-span construction. The Pavilion is 60 feet long, 25 feet wide and 33 feet high. It has one plate glass window 32 feet long (the longest in the country, I believe) with a single timber girder over it, and a timber truss roof of 25 foot span without interior supports. The Episcopal Church of Scotland Pavilion and the Palace of Fashion were also entirely constructed of Empire woods.

Travelling back to London on the Coronation Scot one finds further evidence, in the panelling of the compartments and corridors, of the utility and good looks of the woods from our own Empire.

Invitation

James Latham Ltd., are early in July opening at their wharves a new range of storage buildings constructed entirely of Empire timbers. The buildings are probably the largest group of their kind to be erected in Empire timbers in this country and afford an interesting study of present-day constructional methods.

Architects who would like to visit these new buildings will be cordially welcomed; they should write in the first instance to James Latham Ltd., 124, Curtain Road, E.C.2 and suitable arrangements will then be made for conveyance to and from the wharves.

WANTED AGENTS in all principal cities, to contact, on a commission basis, with non-conflicting lines of other manufacturers, architects and building contractors, for curtain fittings and accessories. Box No. 7.

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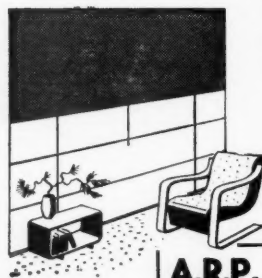
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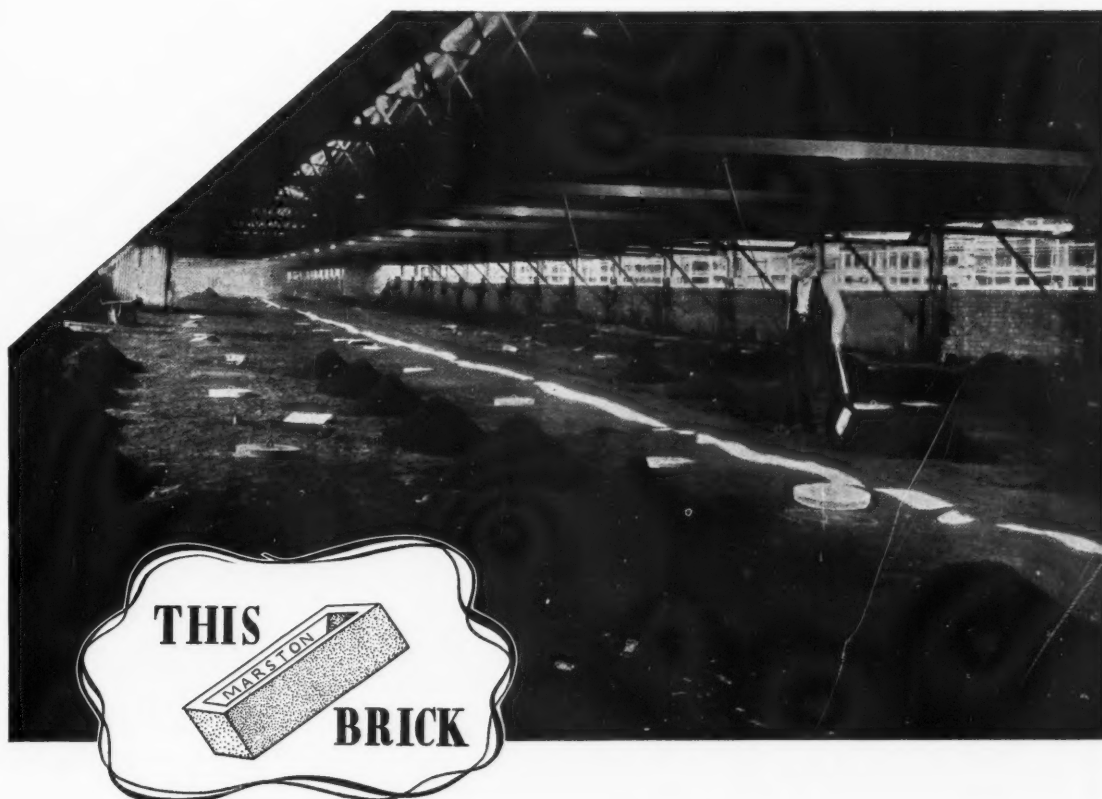


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Trade News and Reviews

By BRIAN GRANT

Industry and Art

In 1934, the year of the Industrial Art Exhibition at the Royal Academy, it seemed that every other person in the country had become a self-appointed art critic.

Young men with long hair and green shirts and young women with thick calves and horn-rimmed spectacles had never before indulged in such an excess of ink splashing. Editors and publishers were besieged by young and enthusiastic persons of all sexes who knew exactly what was what and why.

We were told that the public's taste was execrable; that the British Manufacturer was an ignorant oaf concerned only with profit-making. People in Bloomsbury and Chelsea held meetings to debate "the industrial revolution" and to chatter for hours on end about "aesthetic judgments" and the "new aesthetic sensibility."

It was all great fun while it lasted.

Old gentlemen at their clubs wondered what it was all about. "Tosh!" they called it, "utter tosh!" They wrote letters to "The Times" which were read with great sympathy and understanding by other old gentlemen in other clubs. They were always very difficult to read, these letters in "The Times," because the club rooms in which old gentlemen sit to read are always so inefficiently lighted—but, bless their hearts, it doesn't occur to them that good modern design might conceivably have something to do with greater functional efficiency. The phrase "functional design" was to them suspect—they were quite convinced that it was a Bolshevik importation because it was used so freely by persons who wore red ties and forgot to shave.

All this feverish excitement about industrial art lasted for about twelve months. Quite a round dozen of books

Some papers from the new "Studies in Harmony" pattern book: "Contemporary Decorations."



on the subject were published; a few of these were excellent, and in simple commonsense language stated the case for "contemporary design." But altogether there were so many critics representing so many different schools of thought that at the end of it all the poor manufacturer (preached to by so many hundreds of people who did not know what they were talking about and just a few who did) was catapulted into a state of bemused uncertainty.

Eccentricities of Angularity

At about that time horizontalism and the eccentricities of angularity, of doubtful continental origin, were enjoying a brief spell of popularity. Carpets, fabrics and wallpapers were all squares, triangles and straight lines; the manufacturer of cheap and medium priced furniture went all geometric and wireless manufacturers, believing that all might not be well with Sham Period, introduced us to that horror of horrors the "ultra modernistic" radio cabinet.

Most unsuccessful of all the geometric pattern designs were the cubist and modernistic carpets and wallpapers.

Illogical and ill-conceived, they were in the main produced in violently contrasting colours—bright orange triangles and brilliant green squares rampant upon a background of hectic heliotrope.

We are not yet entirely liberated from these angular atrocities, but such examples as still do exist are "dated" and, let us pray, "done for."

Contemporary Wallpapers

In contemporary wallpapers there is a return to greater restraint and refinement in pattern and colouring—delicate pastel shades in sand grains, watered effects, canvas grains and matt effects as a background to simple hand-printed designs in carefully chosen colours.

The latest pattern book issued by John Line & Sons provides a pleasing and most varied selection of such wallpaper designs; they are, for the most part, contemporary renderings of traditional designs from most of the accepted periods. In the range of foliage patterns shown one can sense the influence of Morris and Crane, and the subtlety of pattern is enhanced by the pleasing

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(Illustrated on pages 72-73 of this issue)

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colour variations chosen; the brocade and tapestry papers, too, though of traditional design, are essays in modern colour.

Some of the papers are quite free from traditional influence and there is an attractive series of sprigs, dots and tiny foliated patterns each shown in four or five different colourings.

The prices range from five shillings to ten shillings and sixpence per piece and all the designs can be rendered in colours and treatments to meet individual tastes and requirements, within the limitations of technical possibilities, at very small extra cost.

To appreciate a wallpaper design properly and to visualise its true character and decorative quality one needs to see a whole piece. Selection from a pattern book is never, I think, satisfactory and a photographic reproduction, without colour and without texture, such as accompanies these notes is not very much more intelligible than would be a *griffonage* in Greek to a blind Abyssinian.

For those who may not know it, John Line & Sons have, in addition to their London premises, offices and showrooms in Manchester, Newcastle, Edinburgh, Bournemouth, Reading, Doncaster and Birmingham where their latest productions are always admirably displayed.

Pattern in Timber

The illustration at the head of this page is not a reproduction from the John Line pattern book, it is an example of all timber roof construction.

The new storage sheds at Leaside Wharf, Clapton, opened in July for James Latham Ltd. by the Rt. Hon. Sir Earle Page are, I believe, the first



Pattern in timber. An example of all-timber roof construction.

all wood structures to be erected in the London area under the new L.C.C. Code of Practice which came into force on the first of January this year.

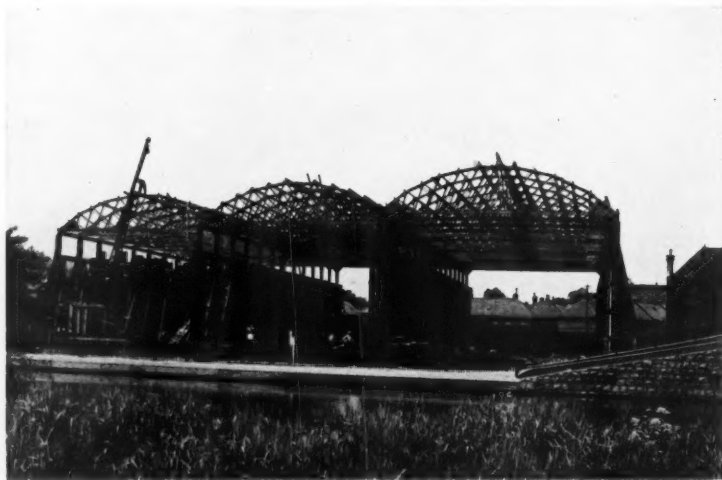
Under the Code timber is either "non-graded" or "grade 1200 lb. f." (f=extreme fibre stress in bending). The Code sets forth in detail the regulations concerning maximum stresses, wind pressures, slenderness ratios, sizes and spacings of timbers and the grading rules deal with the timber itself.

The sheds, three of which are shown in the photograph below, have a storage capacity of over 1½ million cubic feet of

timber and, apart from the roof covering which is of curved corrugated asbestos sheeting, are constructed entirely in Empire timbers.

The roof trusses are of British Columbian pine; the main posts supporting the roof and the crane posts and beams are Jarrah, which is accepted by the L.C.C. as a graded timber. The loads from the structure are transmitted to a reinforced concrete foundation into which the 9" by 9" supporting posts are socketed.

The architects for the sheds and for the new wharf were S. Clifford Tee and Gale and the general contractors were W. & C. French. All the timber was supplied by James Latham Ltd.



New timber storage sheds built for James Latham, Ltd. and constructed entirely of Empire timbers: the first all-wood structures to be erected in the London area under the new L.C.C. code of practice.

On the next page is shown another example of all timber construction, a timber house at Caterham designed by R. V. Boughton and constructed under the supervision of the technical staff of the Timber Development Association. It is the first to be completed of a series of timber "show houses" to be built in different parts of the country. Similar houses are in course of erection at Guisborough, near Middlesbrough and West Ella near Hull and plans are in hand for the building of many others.

Construction of the house is as follows: General carcassing (floor beams, partitions, rafters and general framework) Douglas fir and hemlock; external weatherboarding—Baltic redwood; cill plates—Western red cedar; roofing—Western red cedar shingles; joinery (windows, door frames and linings) Redwood; doors—flush doors in various types of plywood are used throughout; floor boards—British Columbian pine. Accommodation details are:—Ground Floor—lounge hall, lounge, dining-room, library, kitchen and maid's sitting-room

CREATION WITH CRAFTSMANSHIP



Saloon Bar, Paviours' Arms, Westminster

Architects: T. P. Bennett & Son

THE Battle of Waterloo Bridge (1924-1934) was fought between the Restorists and the Demolishers. After ten years of garrulous warfare, the resistance of the champions of preservation was broken down. Fighting literally with their backs to the buttresses, crying "Remember Rennie" and "Viva Canova," they were gradually and inevitably overcome by the protagonists of destruction.

In the Saloon Bar of the Paviours' Arms, in Westminster, tankards will, we hope, be raised once in a while "to the Immortal Memory of John Rennie, architect, designer of the first Waterloo Bridge, coupled with the name of Antonio Canova, eminent Italian sculptor, afterwards Marquis of Ischia, who described that Bridge as the finest in Europe."

Demolition commenced in 1936, and from the excavated piles of the old bridge, veneer, known as "Waterloo Elm" has been produced. This wood, matured by 125 years' immersion in the Thames, was employed by C. P. craftsmen for the veneered panelling of the premises here shown. Courtney Pope were also responsible for the construction of the bar and the storage and display fittings installed behind it.

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A timber house at Caterham, Surrey, designed by R. V. Boughton and constructed under the supervision of the Timber Development Association.

or bedroom. First Floor—four bedrooms (two large), bathroom and separate W.C. The roof contains a large-sized attic. The estimated cost of building is £1,975.

T.D.A. Appointments

Mr. Russell Latham, for three years Chairman of the Timber Development Association and latterly Public Relations

Vice-Chairman, resigned recently. Those in close touch with the work of the T.D.A. know how much of his time he has devoted to Association work and at the last Annual Meeting an illuminated address was presented to him as a mark of appreciation. The name of the new Chairman has not yet, to my knowledge, been announced.

There has been one new appointment. In order to co-ordinate to a greater extent the work being done by the various sections of the Association, Mr. Robert Fothergill was appointed General Manager on the 1st of July last. Mr. Fothergill is well known in the timber trade; since 1934 he was Organizing Secretary of the Sawmilling and Woodworking Section of the Timber Trade Federation and previous to that was Secretary of the Dundee Shipbuilders' Association.

Dawnays' "Structural Steelwork" Handbook

In the offices of most architects and engineers there is to be found a very much thumb-marked little handbook on structural steel design and practice; it attempts to do nothing but give, in the most concise form, information of practical use regarding structural steelwork required by designers whether of the architectural or engineering professions. All necessary tables and data are compiled in conveniently tabulated

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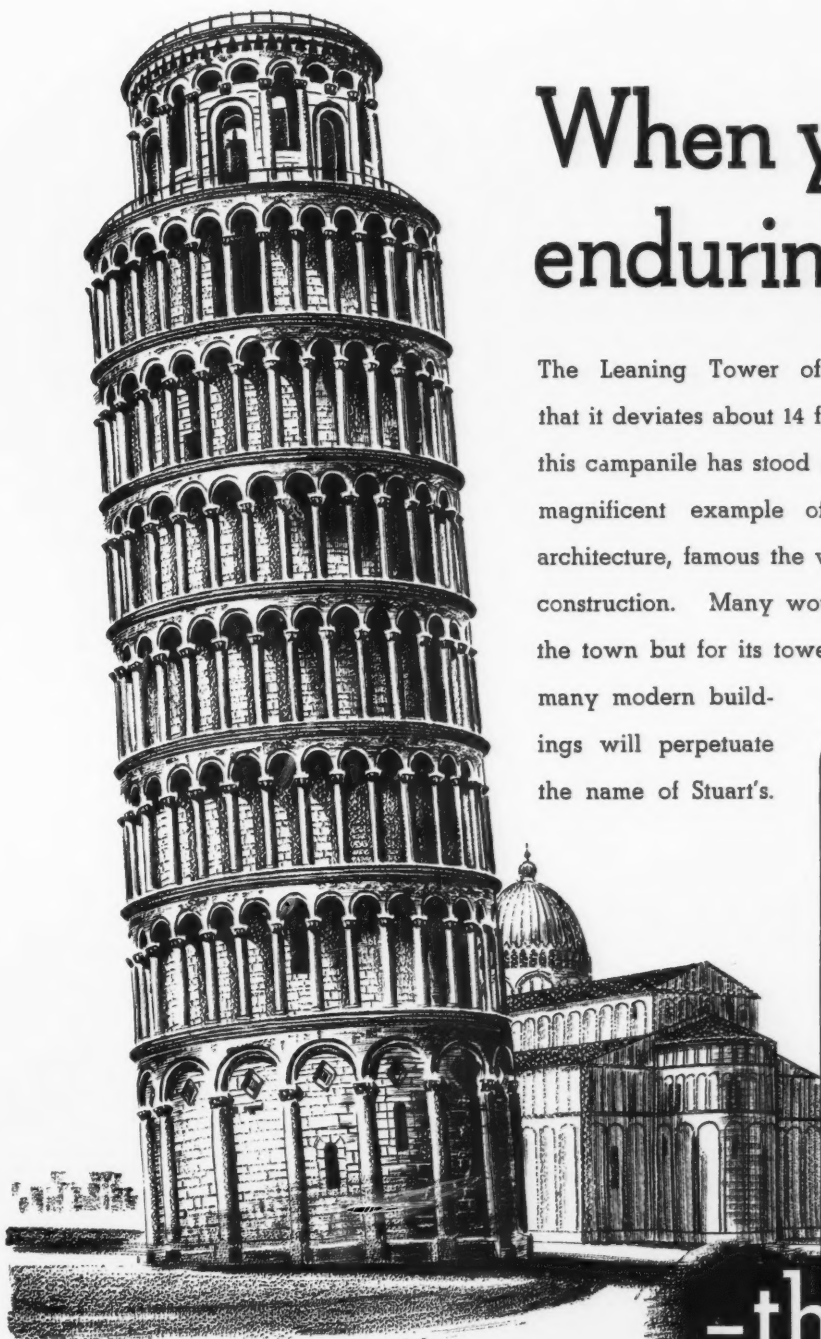
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form; full-sized part sections of steel joists and channels are given, useful conversion tables are shown—it is, in fact, so important a little volume that its temporary disappearance in a busy drawing office has been known to create a disturbance of no small order. All soiled copies may forthwith be dispensed with as the new and revised edition is now available. Requests for copies should be sent to Dawnays Ltd., London, S.W.11.

Copper Pipe Line Services in Building

From the Copper Development Association I receive a comprehensive practical handbook on the design and installation of copper pipe line services in buildings. Much of the information given is of a wholly practical nature intended principally for those engaged in the actual work of installation, but there are chapters written and compiled for the interest and assistance of those concerned with the design and lay-out of such installations.

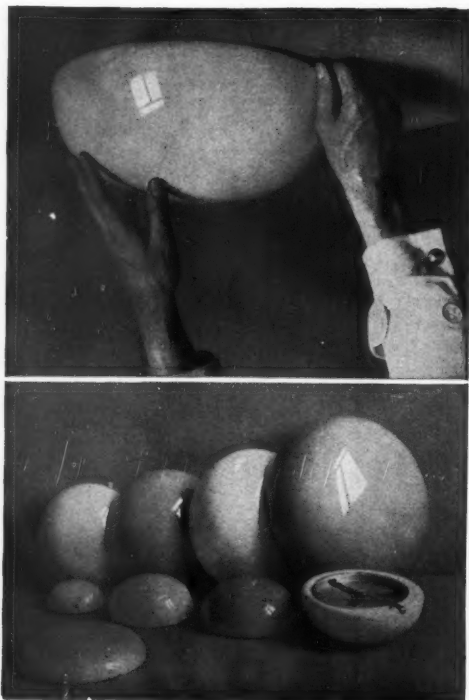
As a useful work of reference it deserves a place, adjacent to the aforementioned steelwork handbook, in the filing cabinet specially reserved for "Practical Data and Information." Copies may be obtained from the Copper Development Association, Thames House, Millbank, London, S.W.1.

The Buildings Illustrated

South Middlesex Fever Hospital.
Architect: P. J. B. Harland.

The general contractors were E. D. Winn & Co. Ltd. Among the sub-contractors and craftsmen were the following:—Salter Edwards & Co. Ltd. (asphalt), Matt T. Shaw & Co. Ltd. (steel, reinforced concrete floors and roof reinforcement, and all steel joists, etc.), Brickmakers & Factors Ltd. (bricks), Empire Stone Co. Ltd. (artificial stone), Hall & Co. Ltd. (roofing tiles), D. Anderson and Sons Ltd. ("Thermotile" for flat roofs), Imperial Chemical Industries Ltd. (pioneer partitions), Pilkington Bros. Ltd. (glass), Chance Bros. & Co. Ltd. (observed glass), J. A. King & Co. Ltd. ("Glas-crete" screens), Henry Hope and Sons Ltd. (rainwater heads and drain pipes), Stevens & Adams Ltd. (wood block flooring), Granwood Flooring Co. Ltd. (patent flooring), Fenning & Co. Ltd. (terrazzo also terrazzo fountain), F. G. Alden Ltd. (central heating), Benham and Sons Ltd. (all kitchen equipment), Bratt Colbran & Co. Ltd. (open grates, gas and electric fires), Gas Light & Coke Co. Ltd. (Ascot geysers and cookers, gas mains and meters), William Sugg & Co. Ltd. (gas incinerators), Auto Control Boilers Ltd. (new laundry

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The glass fits dead flush to the ceiling or wall, and, even after long service, no dust ring will form round the edge.

The special suspension is the most practical and easily operated of its kind. Its movement is flexible and manufactured with extreme precision, ensuring trouble-free removal of the glass bowl.

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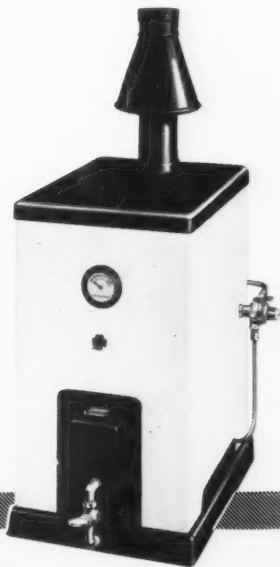
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Architect : Ernst L. Freud.

The general contractors were H. Meckonik. Among the sub-contractors and craftsmen were the following : Permanite Ltd. (asphalt), Girilings Ferro-Concrete Ltd. (artificial stone), H. M. Tiling Company (tiles), V. Franchi & Co., Ltd. (wood block flooring), Noel Wood-Mosaic Co. (patent flooring), Turners Asbestos Cement Co. (patent flooring), Pontifex & Emanuel (grates and mantels), Thomson Richie & Co. (electric wiring and heating), Tucker & Edgar Ltd. (electric light fixtures), Unity Heating Ltd. (unity tubular heater), Richard Crittall & Co. Ltd. (electric heating "Dulrac"), A. Johnson & Co. (Savestane sinks), S. G. Ross & Co. Ltd. (sanitary fittings), W. N. Froy and Son Ltd. (door furniture), Crittall Manufacturing Co., Ltd. (casements), Shepherd Tobias & Co. Ltd. (tiling), Brent Fencing and Timber Co. (garden furniture), Modern Gardens Ltd. (shrubs and trees), Modern Kitchen Equipments Ltd. (kitchen fittings).

water storage and tank waterproofing material), Brick Marketing Co. Ltd. (bricks), Dows Granolithic (artificial stone), Banister Walton & Co. Ltd. (structural steel), Messrs. Permanite (special roofing), Messrs. Celotex (roofing insulation), Crittall Manufacturing Co. Ltd. (patent glazing and casements), Ellis (Kensington) Ltd. (central heating), Bratt Colbran (grates), Birmingham Supply Co. (gas fixtures and gas fittings and refrigerators), A. H. Cornwall Ltd. (electric wiring and electric light fixtures, electric heating bells), Marshall (Edward) Ltd. (sanitary fittings), Peter Jones Ltd. (stair carpets), G. A. & C. Haward (iron staircase), W. A. Telling Ltd. (plaster), Buss & Elston (joinery), J. Whitehead and Son (marble), Ramsdens (London) Ltd. (tiling) A. Sanderson and Sons Ltd. (wallpapers), Bratt Colbran (mantels), Milner Son and White (shrubs and trees), Rota Products (kitchen fittings), Hammond Bros. & Champness (lifts), Le Grand Sutcliffe & Gell (water supply), Bull Motors (branch of E. R. & F. Turner Ltd.) (Bull Electric Motors).

chen equipment), A. Johnson & Co. Ltd. (Savestane sinks), Carter & Co. Ltd. (tiling and terrazzo), Mumford Bailey & Preston Ltd. (hot water and plumbing), Williams & Williams Ltd. (metal windows), Evans Lifts Ltd. (lifts), General Electric Co., Ltd. (electrical equipment), Aish & Co. (electrical installation), Stonecrete Manufacturing Co. Ltd. (concrete floors), Thomas Parsons & Sons (paints), Jenson & Nicholson Ltd. (paints), Walter W. Jenkins & Co. Ltd. (terrazzo and floor tiling), Haywards Ltd. (pressed steel staircases and ornamental balustrades), Seyemon Kusumoto (garden layout), Marley Tile Co., Ltd. (roofing tiles), James & Co. (Torquay) Ltd. (joinery), Aston Construction Co. Ltd. (steel), J. A. King & Co. Ltd. (floor lights), Dorset Tile & Brick Co., Ltd. (bricks), Electrolux Ltd. (refrigerators), Val de Travers Asphalte Paving Co., Ltd. (asphalt), Stonart Asbestos Flooring Co., Ltd. (flooring), Gypsum Mines Ltd. (Sirapite plaster), Linton Quarry Floor Tile (floor tiles), Riley Stoker Co. Ltd. (boilers), Rowson Drew & Clydesdale Ltd. (sanitary ware).

Viceroy Close, Birmingham.
Associated Architects : Mitchell and Bridgewater and Gollins and Smeeton.

The general contractors were Kirk & Kirk, Ltd. Among the sub-contractors and craftsmen were the following :—Lawford Asphalt Co. (asphalt), F. Bradford & Co. (reinforced concrete floors,

"San Remo Towers," Bournemouth.
Architects : Hamilton and Green.

The general contractors were Hill & Co. Ltd. Among the sub-contractors and craftsmen were the following :—Cement Marketing Co. Ltd. (cement), Tett Bros. Ltd. (water softener), Kennedy's Ltd. (hardware), Benham and Sons Ltd. (kit-

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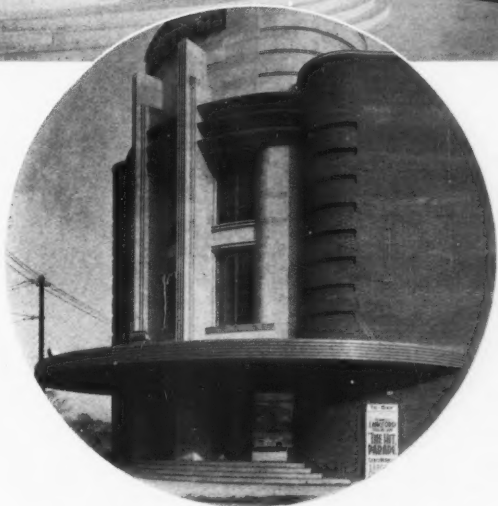
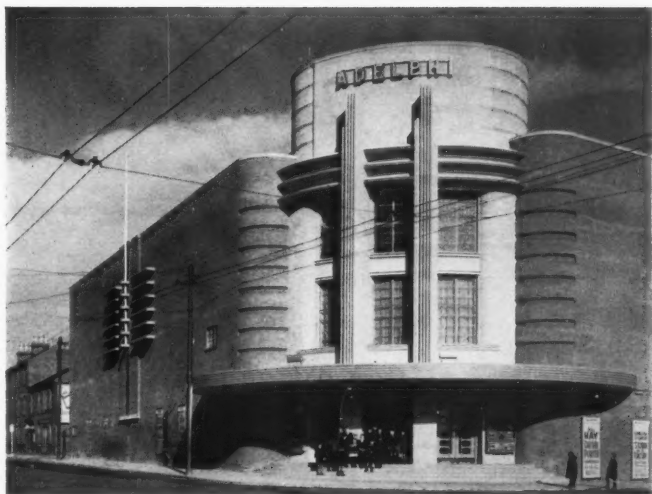
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Architects : E. D. Lyons and L. Israel

The general contractors were Henry Willcock & Co. Ltd., and the sub-contractors and suppliers included : Rubery Owen & Co. Ltd. (constructional steelwork), Shaw's Glazed Brick Co. Ltd. (external faience work), Troughton & Young Ltd. (electrical work), Manley & Regulus Ltd. (mechanical services, heating and ventilation), W. Wadsworth Ltd. (lifts), Waygood Otis Ltd. (hand-power

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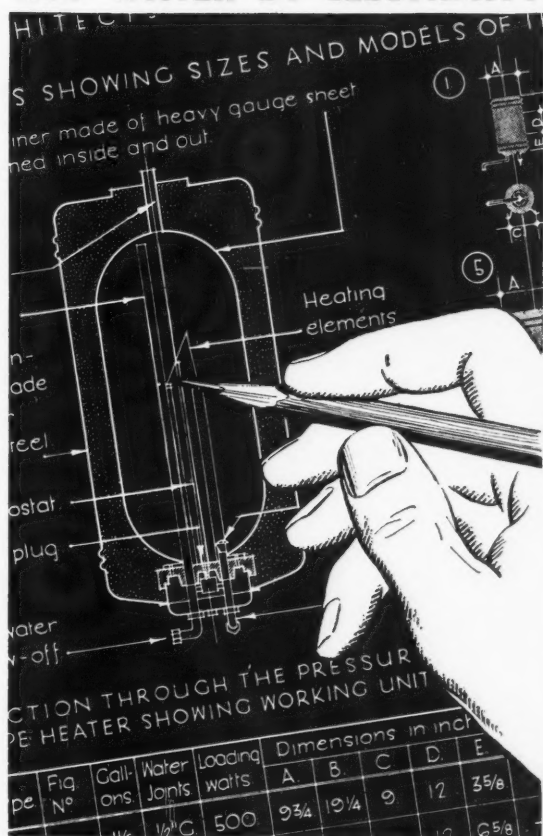
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5 Smith Square, Westminster, S.W.1.
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tractors and craftsmen were the follow-
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Trade News and Reviews

By BRIAN GRANT



A kitchen equipped by Arundell Clarke with pressed-steel standard kitchen units. It will be noticed that an unbroken flush surface is given as though the units beneath the sink had been purpose-made to fit exactly into this particular kitchen. This is achieved by inserting special metal dividing strips between adjacent units.

CONCERNING KITCHENS

Some Notes on Planning and Equipment

"Probably it was the maid-of-all-work, lonely among the beetles, anæmic, rheumatic, out of sight of sun, moon and man, who persuaded her sisters and nieces that a 'place' with a basement kitchen was a 'low' place, and it was she who de-

stroyed that underground apartment, and so made architectural history. On her account the houses of today and tomorrow will be dated, known and judged by their kitchens."

The above paragraph is quoted from an article that appeared in *The Architects' Journal* sometime in the year 1932. It is really a comparatively short time since the days of those dark, dungeon-like compartments; kitchen consciousness did not arrive until some years after the war.

are now busily engaged in the production of labour-saving machinery and devices. Compare the modern cooker with its pre-war counterpart, and the old-fashioned dresser with the present-day kitchen cabinet. The refrigerator, once regarded as a luxury, is now to be found in the most modest of kitchens and kitchenettes.

• • •

Kitchen planning

The planning of the kitchen is a minor problem of traffic control. How to reduce to a minimum the amount of floor travel involved in the proper execution of kitchen service.

I have seen kitchens complete with every up-to-date labour-saving device looking the very personification of efficiency; at first sight one is tremendously impressed, but after a little careful calculation one discovers that though everything is there nothing is in its right place—like an unsolved jig-saw puzzle. The modern kitchen is sometimes referred to as a "complicated piece of mechanism"—complicated indeed unless the many units have been arranged so that the various activities take place in an ordered sequence. There should be too, as far as is possible, a constant working height throughout and it would be well if manufacturers would get together and compare notes so that this might be more easily achieved.

• • •

Since food service is the essential factor dominating kitchen layout a sensible "plan" will obviate all unnecessary walking about and crossing of the room during its preparation and service. Ad-



Kitchenette at Barrie House, Lancaster Gate. The built-in cupboards and dresser are of plywood construction cellulosed a cream-white. The refrigerator is incorporated in the cabinet fixture. Architects—Howard Leicester & Partners. Contractors—Rota Products Ltd.

Two influences have been at work on the kitchen. In the first place, economic pressure and the shortage of maids have combined to drive the mistress into the kitchen. The gracelessness of early kitchen labour was due to planning for servants only; today, with what aplomb, with what an air of pride and triumph does the house agent announce to his prospective customer—"And this, madam, is the kitchen!" And "Madam," who is destined to spend a considerable part of her lifetime in that same kitchen, will examine its layout and equipment with expert attention. The second influence, which perhaps I should have placed first, is that same maid-of-all-work—the one-time "area belle"—who now refuses stubbornly, and quite rightly, to eke out her existence in an underground cavity. And so it is that the modern kitchen, whether it is being designed for the mistress or her maids, must be cheerful, well lighted and well ventilated.

• • •

Necessity being the mother of invention, the manufacturers of kitchen equipment



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Kitchen at the Redhill County Hospital, Edgware. The walls and floor are tiled; the equipment is of special finish which comprises an extensive use of stainless steel, chromium plating and vitreous enamel. Surfaces that are easily kept clean are an essential in the modern kitchen. Architect—W. T. Curtis. Contractors—Benham & Sons Ltd.

joining the goods entrance will be found the larder and stores. From the larder the food has to pass through the preparation stages either at the sink or the table and thence to the cooker or cooking range. After cooking comes the "dishing up," which again is carried out at either the sink or the table; then the food has to be conveyed to the dining-room. If the dining-room and kitchen are in their proper place on the plan a serving hatch of convenient and adequate size will connect the two rooms. If one took the trouble to calculate the amount of labour (and, incidentally, the number of break-ages) saved by a service hatch in the course of one year the resultant figure would be surprising. Here are some statistics given by the Hotpoint Electric Company in literature describing their new electric dish-washers. I cannot vouch for the accuracy of the figures, but I have no reason to suppose that they are at all wide of the mark.

"Six tons of crockery, the weight of a good-sized Indian elephant and more, is washed up in an ordinary private household in a year; it is normally done by hand, often by one pair of hands and it takes a good hour a day; on the basis of a 44-hour week, eight weeks out of every year."

Eight weeks out of fifty-two, and for what a delectable pastime! Certainly, if the six tons of crockery were seen *en masse* no one would attempt to wash them. I have seen the "Hotpoint" washers in operation (incidentally, they wash, rinse and dry) and very efficient pieces of mechanism they are. Larger models, for

hotels, hospitals and the like have been on the market for some years; the small household washer is of recent vintage, it costs £60.

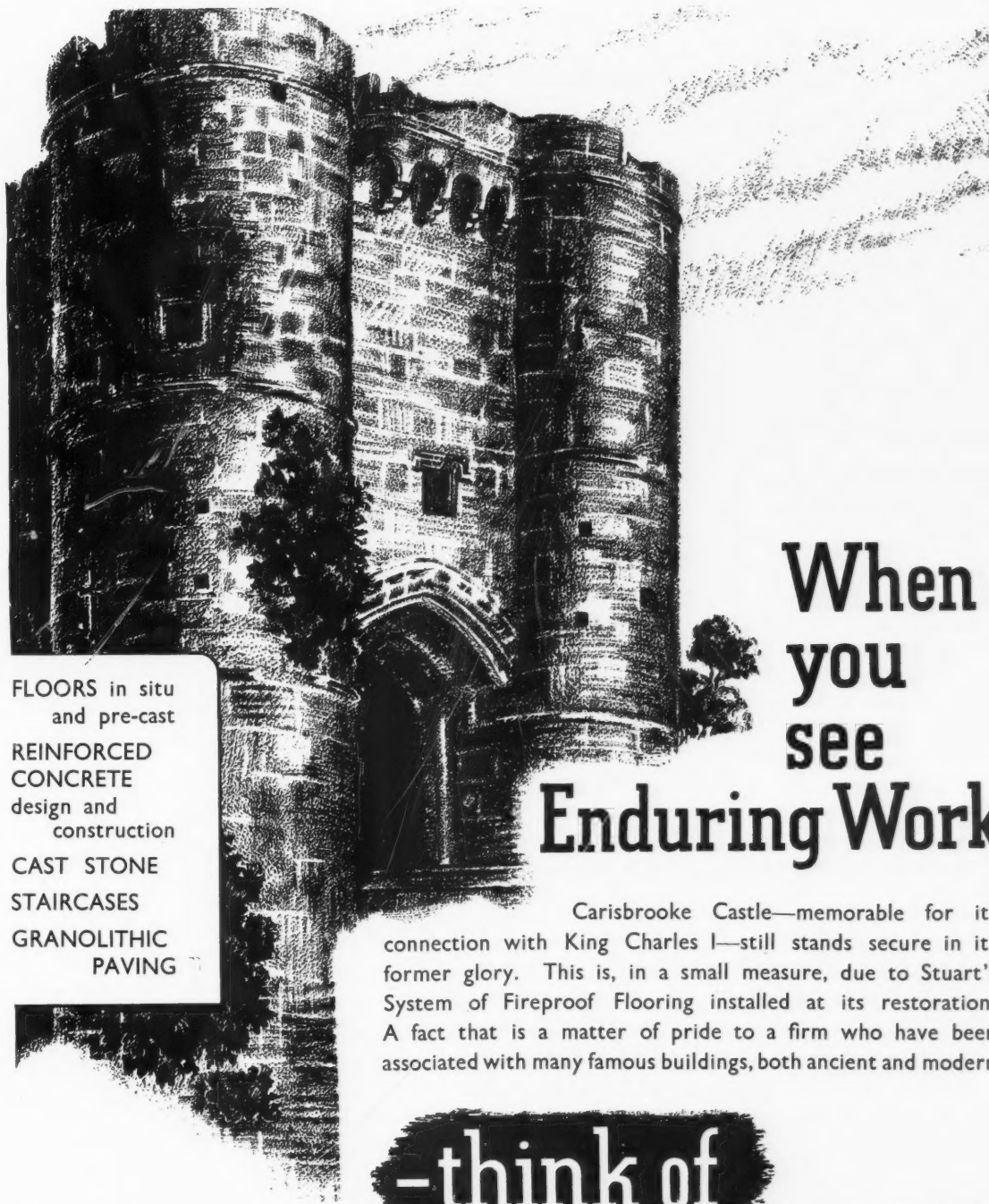
To return to the kitchen "plan." Our meal is now over and the food and china have to be brought back to the kitchen: the food in a reverse direction to its original course; the china, after washing, to storage in china cupboards and cabinets placed in convenient positions in relation to the dining-room. All such details of kitchen manoeuvres should be considered by the kitchen planner. Lighting is an important consideration. Good light is wanted over the cooker, sink and preparation table and in larger kitchens three independent lighting units are to be recommended; the light should be from the front or the left hand and the totally enclosed dust-proof and steam-proof type of fitting is best.

In some cases I have found that the larder houses the refrigerator. This is an unwise practice; as is well known, in cooling its own interior the refrigerator creates external heat. Proper ventilation of the larder is of the greatest importance; windows are not essential, though preferable as a lighting source, but permanent ventilation must be provided and the ventilators (air bricks or louvred openings) should be placed both at the top and bottom of the larder. One larder shelf, or a section of it, should be made of slate

or marble. To assist the better circulation of air it is as well that the shelves be kept an inch clear of the back wall and that a space be left in front between the door and the shelves. In addition to natural ventilation electric fans and air extractors are a great asset in kitchen and larder; various well-designed models are made, both portable types and units, designed for fitting into the walls or windows. A small detail, quite often overlooked, all ventilator openings in the larder should be protected by fly screens.

In the photographs selected to illustrate these notes many different types of standard equipment are shown. The first kitchen illustrated is equipped throughout in pressed steel. The drawers and cabinets beneath the stainless steel sink unit are a combination of a number of pressed steel standard units. It will be noticed that an unbroken flush surface is given as though the drawers and cabinets had been purpose-made to fit exactly into this particular kitchen—this is achieved by inserting dividing strips between adjacent units where otherwise small gaps would occur; thus, these standard fittings can be adjusted to any kitchen irrespective of its dimensions. Note, too, that all the units are recessed at floor level so as to avoid obstruction to the feet. The individual units are well designed and carefully constructed. All particulars may be obtained from Arundell Clarke at 46 Albemarle Street, London.

The second illustration shows a section



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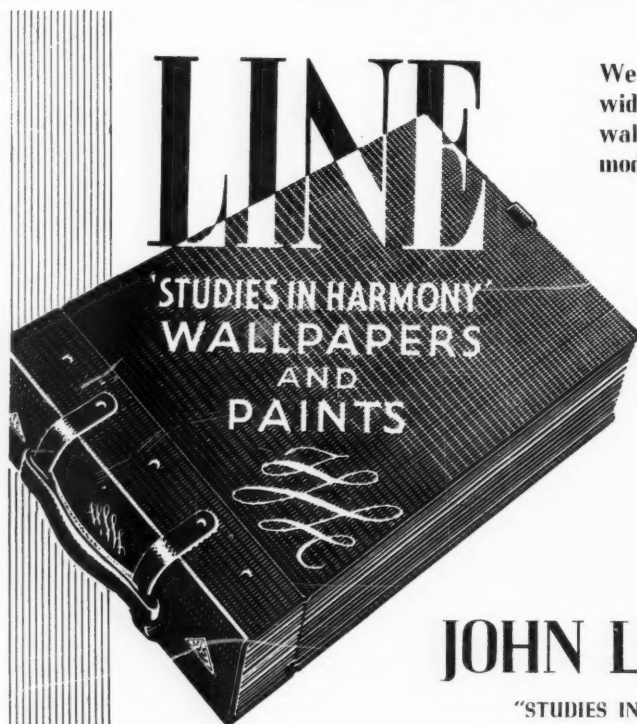
A section of the kitchen from the Glass House at the Ideal Home Exhibition, Olympia. The walls are finished in primrose "Vitolite." The glass doors to the china shelves provide useful visibility—I rather imagine, however, that this advantage is more than counteracted by the work involved in keeping the glass cleaned and polished. Kitchen equipped by Easiwork Ltd.

of a kitchenette in a recently completed block of flats (architects, Howard Leicester and Partners). In this case the fittings throughout are constructed in plywood cellulosed a cream white finish. The draining board is in teak. Again

we find the recess at the foot of the sink units. The refrigerator is built in to the cabinet work on the right. All the drawer and cupboard handles are chromium plated and the equipment includes a special stool, stepped and of such a height that the topmost cupboards are most conveniently accessible. Rota Products, Ltd., of 7 Park Lane, planned and equipped these kitchens in association with the architects.

The third illustration shows us sterner stuff—a hospital kitchen incorporating gas, electric and steam cooking equipment (Architect, W. T. Curtis; Contractors, Benham & Sons, Ltd.). In kitchens, both large and small, all surfaces should be of materials that are most easily kept clean. Floor and walls in this hospital kitchen are tiled. The equipment is of special finish which comprises an extensive use of stainless steel, chromium plating of fittings and vitreous enamelling of other surfaces.

The photograph on this page shows some of the Easiwork equipment in the Glass House at the last Daily Mail Ideal Home Exhibition. The dresser and china cupboard and fitting, which incorporates a service hatch through to the dining-room, are of plywood construction. The walls are surfaced with primrose "Vitolite" tiles. Equipment supplied and fixed by Easiwork, Ltd., of Shepherds Bush, W.12.



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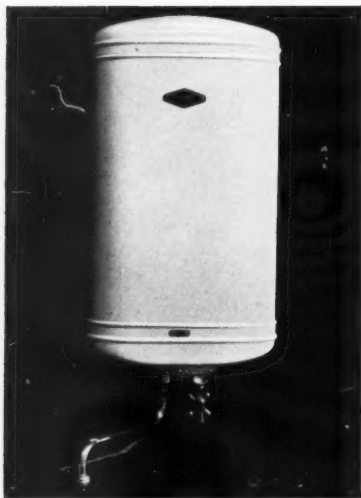
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A 3-gallon automatic electric water heater. In shape it departs from the more normal cylindrical type, the advantage being that it projects only 8 inches from the wall. Manufacturers—Aidas Electric Ltd.

The last two illustrations show, on the right of this page, a combined dish-washer and sink with refuse destructor, and, above, a well-designed electric water heater.

The heater is the new Flat 3-gallon automatic electric water heater made by

Aidas Electric, Ltd. In shape it departs from the more normal cylindrical type, the advantage being that it projects only 8 inches from the wall—no minor advantage when one considers what a premium there is on space in the small kitchenette of today. Incidentally, Information Sheet No. 608 from *The Architects' Journal* "Library of Planned Information" is a data sheet on the heaters made by this company; copies of the sheet can be obtained from Aidas Electric, Ltd., Sadia Works, Northolt, Middlesex.

Dish-washer and refuse destructor

Here is a method of refuse disposal used I am informed, extensively in America. Electrically operated, it consumes approximately the same amount of current as a refrigerator and costs £40 to install. The waste opening to the sink measures about 4 in.; immediately below the opening is the refuse container and destructor. The front space beneath the sink is occupied by a vegetable bin as shown in the diagram. The refuse container is approximately 12 in. deep; at the bottom of the container is a milling device so designed that any refuse, with the obvious exception of tins, bottles and large bones, is reduced to sludge.

To put the machine into operation the

refuse container is filled and the perforated swivel-cover closed over the waste opening in the sink. The lever L on the diagram is moved over horizontally to start; whilst the motor is in operation the tap should also be left running and when the refuse has been destroyed the container is left clean. Those interested in labour-saving devices for the

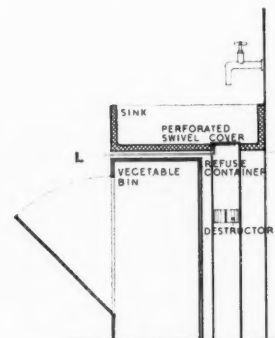


Diagram showing the working of the "Hotpoint" combined dish-washer and sink with refuse destructor. The refuse container and destructor is behind the vegetable bin and immediately below the waste opening in the sink. Manufacturers—The Hotpoint Electric Appliance Company.



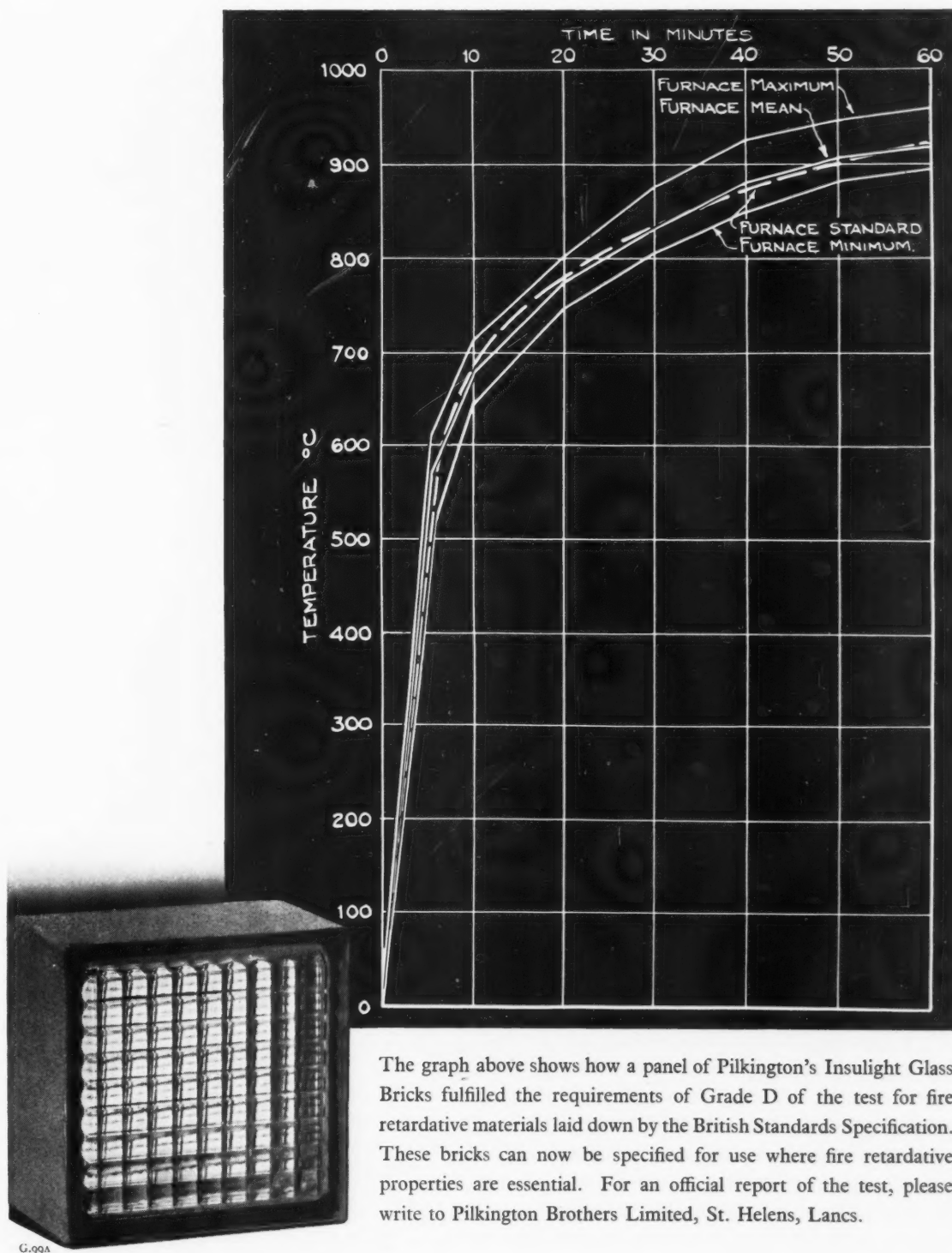
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very up-to-date kitchen will find much to interest them in the new Aldwych show-room of the Hotpoint Electric Company.

In concluding these notes I have one comment to make.

In the smaller house, architect-designed and otherwise, one finds too often that the provision made for fuel storage is quite inadequate. In the design of most domestic buildings accommodation for two types of fuel is required; first, that for ordinary fires (coal); and secondly, that for boilers (coke). In the interests of economy the houseowner will like to purchase fuels in large quantities and preferably in the summer time when prices are lower. The house designer should remember this and may like to note that the amount of space required per ton of coal averages about 40 to 45 cubic feet, and of coke about 80 cubic feet. Where possible access to the fuel stores should be under cover. It is consideration for such small details as these that converts a "house" into a "home." When Sir John Vanbrugh designed and built "Blenheim," Pope burst out with a "home truth":

"... 'Tis very fine
But when d'ye sleep and where d'ye
dine?
I find by all you have been telling,
That 'tis a house, but not a dwelling."

The Buildings Illustrated

Exeter Municipal Airport.

Architects: Robert Hening and Anthony M. Chitty.

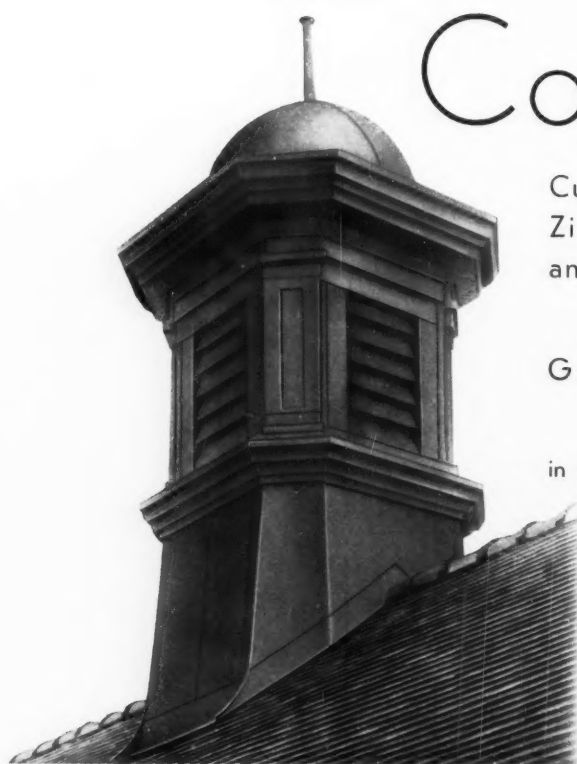
General contractors were Soper & Ayers. Among the sub-contractors and craftsmen were the following: Engert & Rolfe Ltd. (asphalt, roofing felt), Stroncrete Ltd. (reinforced concrete, fireproof construction), Hunziker Ltd. (bricks), Dawneys Ltd. (structural steel), Carter & Co. Ltd. (tiles), T. & W. Ide (glass domes), Pilkington Bros. Ltd. (glass lenses), London Sand Blast Decorative Glass Works (mirrors), Haywards Ltd. (patent glazing), Vigers Sons & Co. Ltd. (wood block flooring), Sika-Francois Ltd. (waterproofing materials), Wippell Bros. & Rowe Ltd. (central heating), Aga Heat Ltd. (cookers and stoves), Sumerling & Co. Ltd. (teas and coffee sets), Merchant Adventurers of London Ltd. (electric light fixtures), Allom Bros. Ltd. (electric light fixtures), General Electric Co. Ltd. (electric light fixtures), International Refrigerator Co. Ltd. (electrical refrigerators), Farrers (sewage disposal), Rowe Bros. (sanitary fittings), Taylor, Pearce & Co. Ltd. (door furniture), Dryad Metal Works Ltd. (door furniture), Rowe Bros.

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Extension to National Hospital, Queen Square.

Architects: Slater, Moberly & Uren.

The general contractors were Higgs & Hill Ltd. Among the sub-contractors and craftsmen were the following: H. Sabey & Co. Ltd. (demolition), Engert & Rolfe Ltd. (asphalt), Kleine Co. Ltd. (reinforced concrete for floors), Diespeker & Co. Ltd. (reinforced concrete for stairs, terrazzo), Proctor & Lavender Ltd. (facing bricks), South Western Stone Co. Ltd. (stone), East Anglian Cement Co. (lime), Moreland, Hayne & Co. Ltd. (structural steel), F. Braby & Co. Ltd. (copper roofing), Cork Insulation Co. Ltd. (cork insulation), Compton Bros. (glass works), 1936 Ltd. (glass), Henry Hope & Sons Ltd. (patent glazing, casements),



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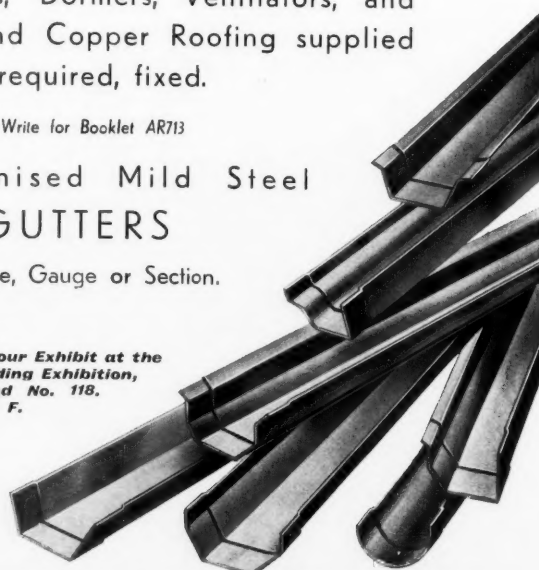
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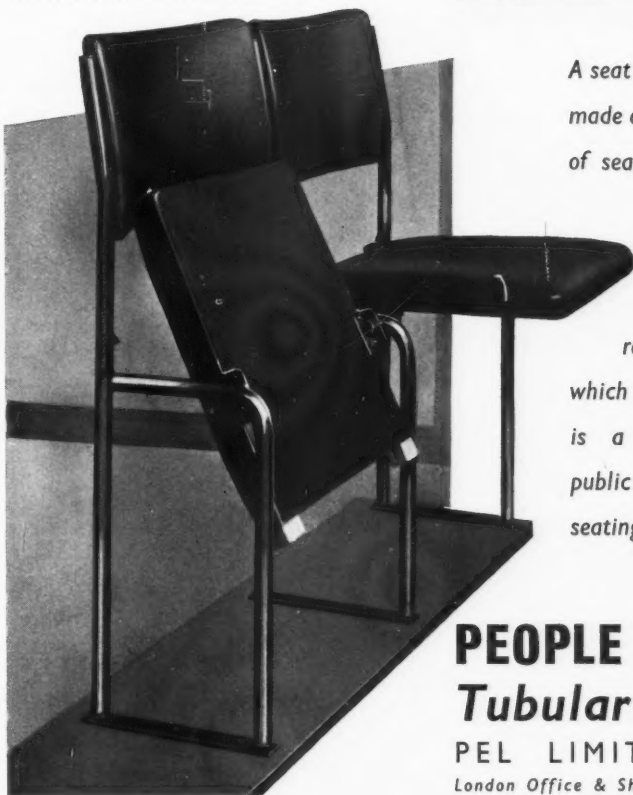
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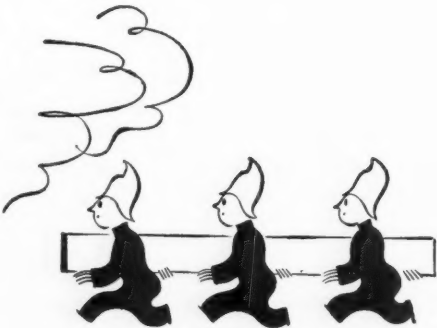
• • •

Office Building for the Distillers Co. Ltd., St. James's Square.

Architects: Mewès and Davis.

General contractors were Trollope & Colls Ltd. Among the sub-contractors and craftsmen were the following: H. Sabey & Co. Ltd. (demolition), Goodman Price & Co. Ltd. (demolition), Limmé & Trinidad Lake Asphalte Co. Ltd. (asphalt), Stuart's Granolithic Co. Ltd. (granolithic paving), Brookes Ltd. (granite work), Finnis & Ruault (glazed brickwork), Wandsworth Stonemasonry Works (stone and stonework), Redpath, Brown & Co. Ltd. (structural steel), F. Bradford & Co. Ltd. (fireproof floors), W. B. Simpson & Sons Ltd. (internal tiles and tiling), Camden Tile & Mosaic Co. Ltd. (external tiles and tiling), Roberts, Adlard & Co. Ltd. (slates), Honeywill & Stein Ltd. (gypstele partitions, Dekoosto acoustic plaster, Heraklith construction, Plaxstele ceilings and insulex insulating material, Paristone and Glastone plaster and Gyproc plaster board, oak strip flooring), Lewis

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Milk Kiosks. Lincoln's Inn Fields and Embankment Gardens.
Architect: A. L. Osborne.
The general contractors were Starkie Gardner Ltd.

New Offices for Messrs. Pritchard Wood and Partners.
Architect: R. D. Russell.

The general contractors were E. D. Winn & Co. Ltd. Among the sub-contractors and craftsmen were the following: Troughton & Young Ltd. (lighting, fittings

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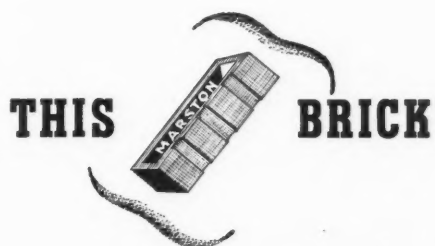
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Trade News and Reviews

By BRIAN GRANT

Back to Civilization

"Back to civilization" is a phrase commonly used by persons returning to their task "in the city" after a peaceful holiday sojourn in some truly rural spot. Even within the boundaries of our own small island there are still just a few such places to be found if you search hard enough. In the highlands of Scotland you can seclude yourself quite successfully though, I think, perhaps, that the year 1938, with the Empire Exhibition magnetizing folk northward, has not been the best year for this sort of holiday across the Tweed. In Yorkshire there are reasonably large tracts of land in which one can lose oneself for a period and break contact with the collar and tie brigade. Yorkshire is a very much more interesting county than many people believe. In the west country you can still escape from newspapers and telephones and the boons and blessings of the "Grid" if you keep inland. The coasts of Cornwall, north and south, have become popularized almost beyond recognition, and when you leave your inland retreat in search of the sea it is indeed difficult to find a few

square miles of the Atlantic that are not alive with surf boards.

"Back to civilization"—those of us who in mid-September returned to home and office and, via the daily press, again concerned ourselves with the doings of highly cultured persons and nations may well be excused for believing that we had in fact left civilization behind us.

Chinese Art

The Chinese Exhibition did much to remove a strange idea from the minds of

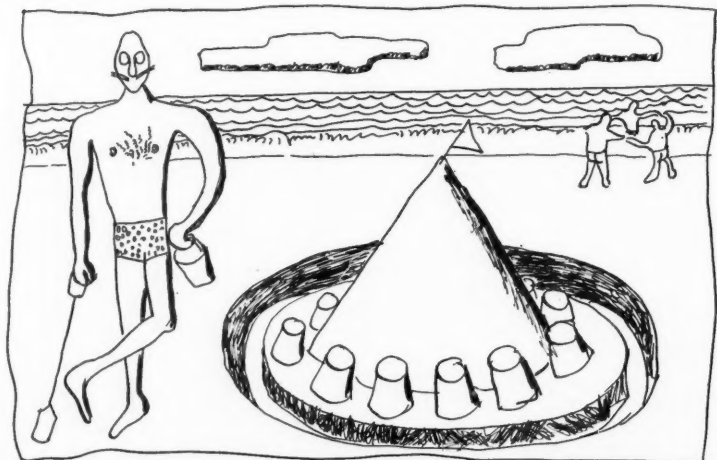
many people that there is some inherent connexion between the word "civilization" and the manufacture of guns and munitions *i.e.*, some countries cannot be "civilized" because they do not specialize in the manufacture of these things while others must be because they do.

At Sandersons' showrooms (Berners Street, W.1) I have been shown some hand-painted wall panels imported from China, and remarkably fine examples they are. The workmanship is exquisite and the colour-blending above reproach, even taking into consideration the fact that art in that great country has always had to fight harder for recognition than in most others.

One set I particularly admired was a Chinese landscape, which had been handled by the native artist with considerable skill. There are some 18 panels in the complete set, each approximately 10 ft. high by 40 in. wide; they are printed on rice paper and mounted on linen. There are a number of other sets, including the traditional "birds and flowers motif," and many will be glad to know that these originals are again obtainable for decorative purposes. I believe I am right in saying that this group of Chinese wall decorations is the only thing of its kind available in this country today. The panels are certainly worth seeing.

Photography in Commerce and Industry

At the Royal Institute Galleries in Piccadilly the exhibition of *Photography in Commerce and Industry* was worth a visit, though I must confess that I was more than a little disappointed. Too many of the photographs showed lack of imagination in their subject matter and composition, particularly was this



Brian Grant and one of his recent architectural achievements — (self portrait)



Hand painted wall decoration from the exhibition of Chinese Art. I am indebted to Messrs. Sandersons for the loan of this photograph.



St. John's Court, Finchley Road, N.W.3.

Architects : Messrs. T. P. Bennett & Son.

CREATION WITH CRAFTSMANSHIP

"Sir. You are Welcome to our house ; but
this is shown in other ways than words."

That greeting, seen many years ago, painted in bold characters around the frieze of the hall in a country mansion, came involuntarily to our mind in a final inspection of the work *in situ* which is shown in the accompanying illustration.

Welcome, or gladness of reception, is clearly written—but in other ways than words—in this entrance hall to St. John's Court. An abiding welcome, cumulative in its effect, and the result of co-ordinated effort in which C.P. craftsmen played a prominent part.

The walls are faced with flush veneered panelling laid in alternating vertical and horizontal grain, with a black ebonised skirting. The pleasant tones of this woodwork are enhanced by stainless steel lettering, a mirror relieved with black glazing beads, and a heating unit of distinguished design, comprising inset electric fire and concealed radiators. The mirror incorporates a clock with coloured digits and hands. Courtney Pope were responsible for all the joinery as well as the glass and metalwork.

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"Steel": a photograph exhibited by Millar & Harriss at the exhibition of "Photography in Commerce and Industry." It was taken in the Czecho-Slovakian pavilion at the Paris Exhibition.

true of the colour photography (direct-colour and hand-coloured). Technically all the exhibits were excellent—but one expects first-class technique from the professional photographer—and one got the impression that the cameramen whose work was exhibited had devoted so much of their studentship to a mastery of first principles and camera technique that they had found no time for experimentation in and development of other aspects of modern picture building. Exhibited as the *Best Press Pictures of 1938* was a collection of "shots" taken by those energetic see-alls, the Press photographers.

The New "Celotex" Offices

I have on more than one occasion in these notes commented on the strange fact that the manufacturers of products and materials used in construction and decoration rarely incorporate a proper and full use of their manufactures in the structure and/or decoration of their offices and showrooms. If you walk into the board room or the sales manager's

office of a firm marketing a new form of wall panelling material it is most likely that you will find the walls plastered and distempered, but the display of their own panelling material is confined to a collection of small sample panels arranged on a side table or tucked away in the sales manager's bottom drawer.

These remarks cannot be applied to the new offices of Celotex, Ltd. Situated at Stonebridge Park, London, N.W.10, the offices have been designed by Septimus Warwick, and throughout the construction and interior decoration full use has been made of the many different types of building and insulating boards manufactured by the company. A brochure which they have recently issued describes and illustrates the decorative uses of their boards in the different rooms throughout the offices; each photograph is accompanied by details and sectional drawings, so that we are shown not only what's what but also how, and why. The Celotex Company would like to send you a copy or would be happier still if you could find time to pay a visit to their offices where you can be just as inquisitive as you wish. As a company they have always made

every effort to be of practical assistance, and since "Celotex" was, I believe, the first of the insulating boards to be marketed in this country their association with architects has been long and useful.

In the decoration of their offices no plaster has been used, and paint is used only on a small section of the canteen; it provides us, therefore, with an interesting study of an untreated insulating material employed as a decorative medium.

On the next page are two photographs of the offices. The first shows a view of the staircase hall—the coffered ceiling is in insulating board with indirect lighting concealed by "Celotex" mouldings; the walls are treated with "Celotex" Finish Plank and insulating board in contrasting finishes with a dado of "Texbord." The relief panels, carved in insulating board, were executed by Eric Aumonier. The second illustration shows one of the executive offices; in this room the ceiling has been finished with "Tile Board" in "L" shaped design, and the walls are covered with the company's insulating board left with a natural sanded finish. "Celotex" carpet lining is used under the carpets. The brochure includes fourteen other photographic reproductions, each showing an entirely different form of decorative treatment and gives a classified summary of the company's products with standard size details and general utility particulars.

J. A. King & Company

J. A. King & Co., Ltd., the pioneers in this country in glass and concrete construction, have recently issued a handbook on "Glas-crete" construction, and their own patented self-centering flooring system. Without attempting to deal comprehensively with the subject, the brochure contains a lot of useful data and many diagrams showing constructional



A perspective drawing of the J. A. King stand at the Building Exhibition, Olympia, designed to demonstrate modern reinforced concrete and glass construction.



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details and typical floor sections. The "King" self-centering flooring system has been designed to provide a light, fire-proof, quickly erected floor without the use of timber or other shuttering, and from the long list of "contracts executed" shown in the end pages it is interesting to note that the system is being applied to private houses as well as to large constructional undertakings. On the previous page a perspective drawing of the J. A. King exhibit at the recent Building Trades Exhibition, Olympia, is reproduced.

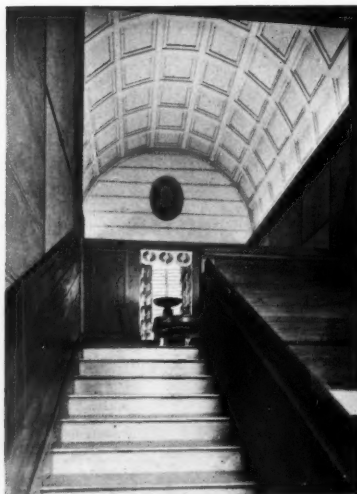
A New Reinforced Concrete Company

Many REVIEW readers will be interested to learn that O. N. Arup, until lately a director of Messrs. J. L. Kier & Co., has started in business on his own account. In association with his cousin he has formed Messrs. Arup & Arup, Ltd., and also an auxiliary company with the title Arup Designs, Ltd. The latter company will deal only with those enquiries requiring a reinforced concrete design for ultimate competitive tender; Arup & Arup, Ltd. will undertake reinforced concrete construction to their own or other peoples' designs. *In no case will Arup & Arup, Ltd., tender for work issued to other contractors by their associated designing company.* In recent years Mr. O. N. Arup has collaborated with

Messrs. Tecton, and this association of architect and engineer has resulted in some of the most interesting reinforced concrete designs in this country; they have given us that most attractive Penguin Pond at the London Zoo, the Dudley Zoo, and the two spectacular

blocks of flats at Highgate (Highpoint 1 and 2), the second of which is fully illustrated elsewhere in this issue.

Communications to Messrs. Arup & Arup, Ltd., should be addressed to Colquhoun House, Broadwick Street, London, W.1.



The new Celotex Offices: architect, Septimus Warwick. Left, the staircase-hall. Ceiling, walls, dado and carved relief panels are in "Celotex" insulating board and "Texbord." In the executive office, right, "Celotex" tile-board provides the ceiling finish, and insulating board with a natural sanded finish, in the form of bull-nosed units, is used for lining the walls.

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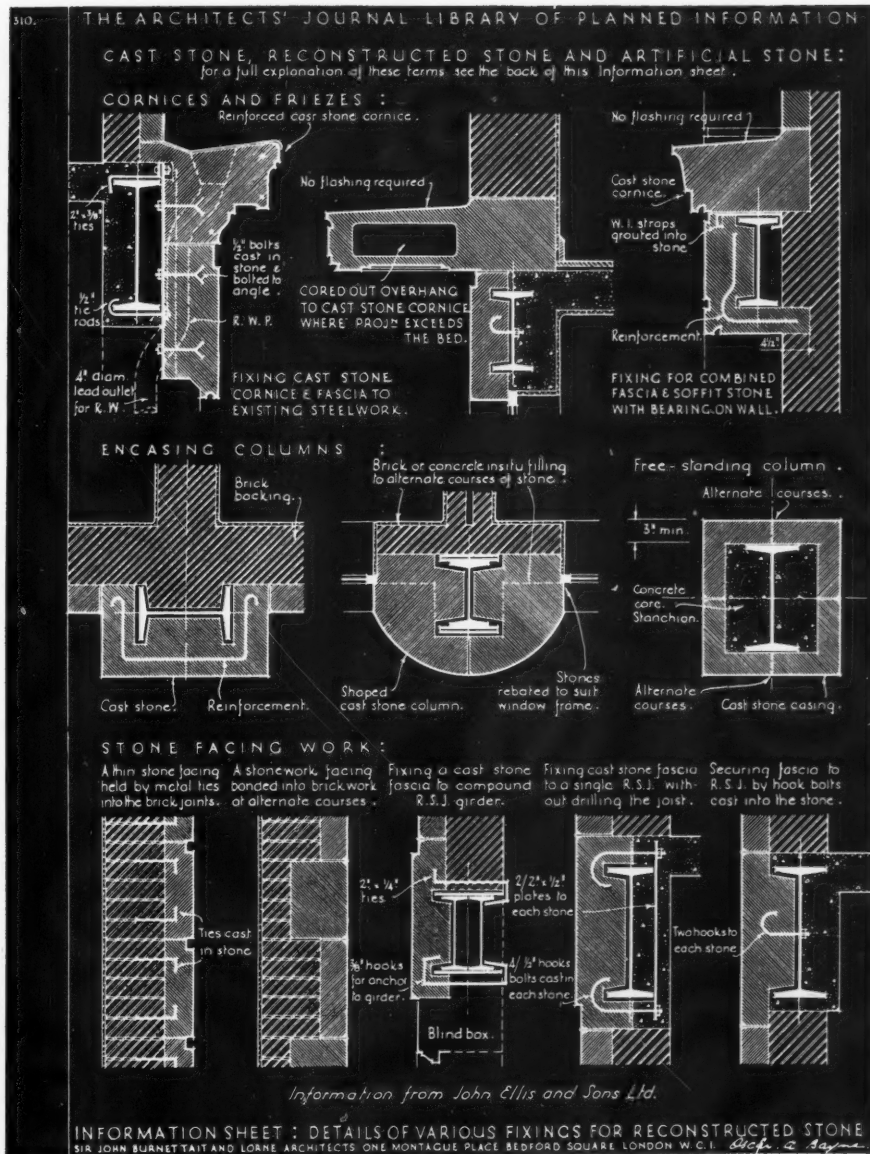
are combined in the making of Line "Studies in Harmony" Wallpapers. Many of our papers can be printed to meet architects' personal preferences. We are constantly adding new designs to our collection. These are not shown in our ordinary pattern books, but can be seen at any of our Showrooms. We suggest a visit would be of particular interest to architects.

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Ketton.	White Cornish
Weldon.	Granite.
Derbyshire Sand	Grey Cornish
Stones.	Granite.
Westmorland	Slate.

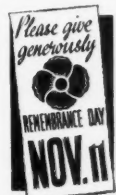
Surface Finish

In any of the reconstructed granites, any type of surface texture can be obtained by polishing, tooling, axing, or punching the surface according to requirements.

Fixing

Stones should be bedded in a mixture consisting of five parts of suitable sand to two parts of hydraulic lime. During winter months, a mixture of five parts of suitable sand to one part of lime and half a part of cement should be used, which will give a somewhat earlier set. Stones should be pointed in white cement and silver sand in the proportions of five to one.

NOTE.—Rich mixes for bedding or pointing should be avoided on all occasions owing to their tendency to shrinkage on drying out. The advisability of using lime mortar as opposed to cement for bedding cannot be too strongly stressed, as lime is a very much "kinder" material for this purpose, and it is interesting to note that this is universal practice in factory chimney construction.



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CONSULTING ENGINEER - R. Travers Morgan

QUANTITY SURVEYOR - H. J. Venning

ACOUSTIC CONSULTANT Hope Bagenal

SCULPTORS AND ARTISTS Alfred Hardiman (bronze lions either side of entrance, stone figures on west wall); James Woodford (bronze plaques on main entrance doors); Eric Aumonier (arms and supporters over rates entrance); H. Wilson Parker (City Seal in first floor staircase hall, helmets adjoining police entrance); J. Michie—assisted by Royal Academy Students (painted ceiling of main stair)

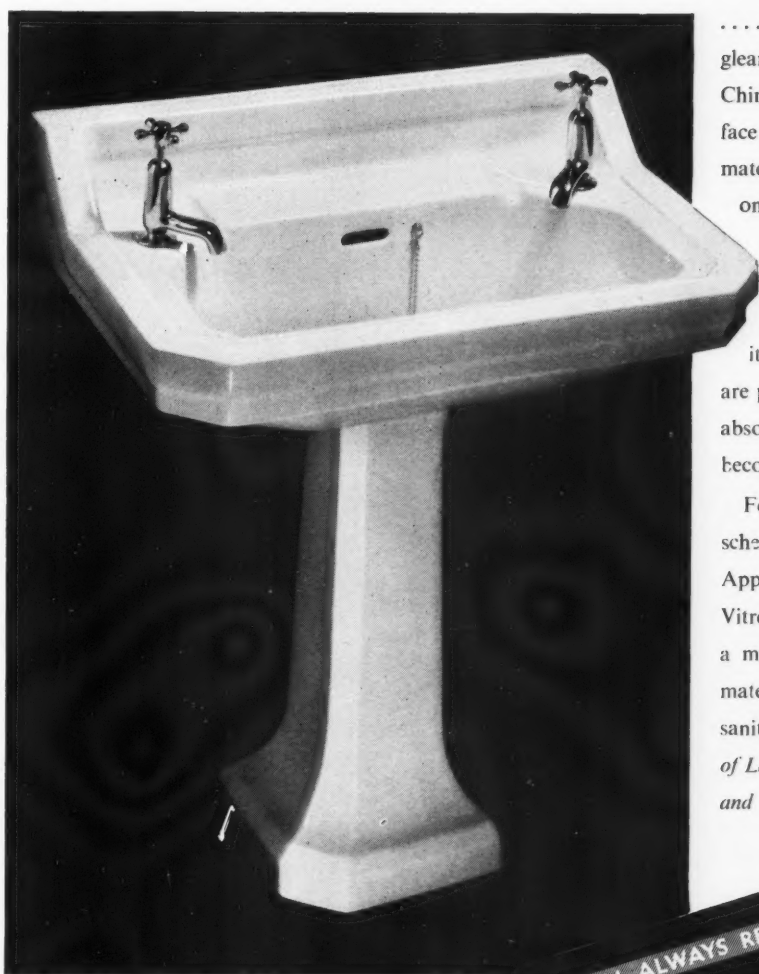
GENERAL CONTRACTORS Sir Lindsay Parkinson & Co. Ltd.

SUB-CONTRACTORS AND CRAFTSMEN

Among the sub-contractors and craftsmen were the following: G. N. Haden and Sons, Ltd. (heating, hot water and ventilation installations), The Express Lift Co. Ltd. (main passenger lifts), C. E. Welstead Ltd. (steel windows and doors), T. Clarke & Co. Ltd. (electrical installation), Dent and Hellyer Ltd. (sanitary fittings), Milner's Safe Co. Ltd. (strong room doors), James Gibbons Ltd. (cell doors), Boulton and Paul Ltd. (structural steelwork and roof trusses), J. Starkie Gardner Ltd. (cast bronze entrance doors, architectural metalwork, steel doors and partitions, roof lights and lay-lights and all exterior wrought iron work), Marryat and Scott Ltd. (passenger lifts in police offices and tower), The British Challenge Glazing Co. (lantern lights), Diespeker & Co. Ltd. (terrazzo, floor and wall linings), Gillett and Johnson Ltd. (tower clock and bell), Haggis Ltd. (special flush doors throughout veneered with Empire timbers and supplied with inlaid kicking-plates of solid wood), Armstrong Cork Co. Ltd. (cork tile floor and wall coverings), N. F. Ramsay & Co. Ltd. (ironmongery and door furniture), Cooper, Wettern & Co. Ltd. (granite columns), Bratt Colbran Ltd. (fireplaces, electric fires), Wallace King Ltd. (linoleum, carpets and curtains), J. L. Green and Vardy Ltd. (panelling and furniture in Council Chamber and Committee suites), J. P. White and Sons Ltd. (panelling lady members' rooms and marriage rooms and furniture), Frederick Tibbenham Ltd. (furniture), D. Burkle and Son Ltd. (panelling and joinery in male members' rooms), Bromsgrove Guild Ltd. (balustrading and handrails to secondary and police stairs), Light Steelwork (1925) Ltd. (tubular metal handrails and escape ladders), Fenning & Co. Ltd. (marble floors and wall linings,

marble columns), G. Jackson and Sons Ltd. (fibrous plaster), Eric Munday Ltd. (metal lettering), William Pickford Ltd. (metal lettering), Fredk. Braby & Co. Ltd. (pressed steel staircase in the tower), London Spray & Brush Painting Co. Ltd. ("Astropol" spray painting), Kandya Ltd. (kitchen and service room fittings), May Acoustics Ltd. (acoustic plastering), James Clark and Son Ltd. (vitrolite wall linings), J. W. Gray and Son Ltd. (lightning conductor), Hume Atkins & Co. Ltd. (electric lighting fittings), The Synchronome Co. Ltd. (electric clocks), Haywards Ltd. (pavement lights), Crotch and Son Ltd. (plastering and fibrous plaster), The London Sand Blast Decorative Glass Co. (special etched and engraved glass windows), Carter & Co. (London) Ltd. (ceramic mosaic floors), Frazer's Joinery Co. Ltd. (joinery and fixed furniture), Mann, Egerton & Co. Ltd. (office furniture), J. Avery & Co. (dark room blinds), Roll-up Metal Matting Co. (door mats), Cellulin Flooring Co. Ltd. (cellulin counter tops), Tidnams Ltd. (reinforced concrete counter in rates hall), H. W. Cullum & Co. Ltd. (parade room sound-proof floor), Chubb and Son's Lock & Safe Co. Ltd. (strong room ventilators), G. A. Harvey & Co. Ltd. (copperwork, tower cupola), Dorno Workshop & Studio (Percy J. Smith) (lettering, inscriptions and panel in hall floor), Elsa Booth (textiles), Harry Pointer (Norwich) Ltd. (demolition), Norwich Glass Co. Ltd. (glass), Attoc Blocks Ltd. (fireproof construction), Excel Asphalte Co. Ltd. (dampcourses), R. Y. Ames (bricks), Rattee and Kett Ltd. (stone), G. R. Speaker & Co. (partitions), A. Reyrolle & Co. Ltd. (electrical heating plant and electrode water heaters), Walter Cowen (plumbing), Daymonds Ltd. (signs), Dictograph Telephones Ltd. (telephones).

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Trade News and Reviews

By

BRIAN

GRANT

The Exhibition and the Crisis

The Building Exhibition of 1938 will always be remembered. Not because it was, as an Exhibition, appreciably different from previous years but because during the whole fourteen days of its existence there was but one topic of conversation—Germany, Czechoslovakia, War. As an Exhibition it was, indeed, very little different from its predecessors. One notes with satisfaction that at each successive show the number of architect-designed stands increases, and no one can deny that always the best exhibits are those which have been planned and presented under the supervision of an architect.

This year there were, I believe, somewhere in the neighbourhood of fifty architect-designed stands. In 1936 the number was something between 20 and 30.



On Friday, September 30th, the Duke of Kent paid a visit to the Building Exhibition. This photograph was taken on the "Architectural Review" stand. With the Duke is Sir Giles Gilbert Scott.

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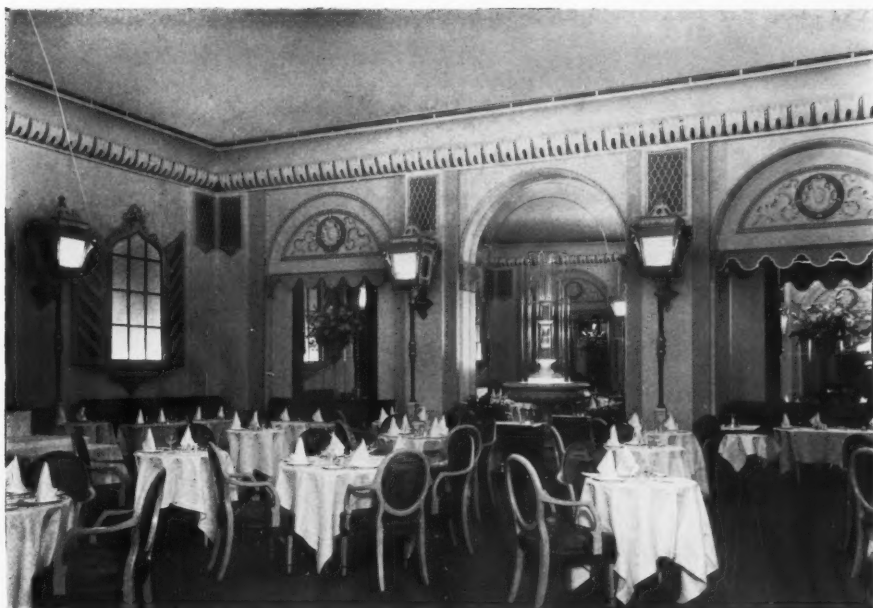
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Left: Allom "Recessed Louvre" Lighting adapted to a period interior. Tony's Restaurant, London.

Interior Decoration by G. E. Wallis & Sons, Ltd.

Below: A study at a residence in Smith Square, Westminster. Three of the "Recessed Louvre" units can be seen over the library shelves.

Architects: Pakington & Enthoven.

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The light source, in special reflectors, is concealed behind parallel louvred blades or fins. The blades, which may be of glass or metal (or other suitable materials), are arranged horizontally at such an angle that the light beams are evenly distributed over the ceiling and upper parts of the walls.

Used in its simplest form it provides high lighting efficiency at low current consumption, and the louvred panels, set flush into the walls at appropriate positions, give a general effect which is quite in keeping with contemporary interior decoration and finish.

Used as a medium for decorative and colour lighting it provides the creative artist with exceptional scope. May we send you particulars?

Recent installations include:—Mayfair Hotel Restaurant, London; Tony's Restaurant; Heal & Sons' new extensions; premises for Dingle & Co., Plymouth; private residences in Smith Square and Onslow Square, London



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ILLUMINATING ENGINEERS



It seems that a classified grouping of exhibits is an ideal that will never be realized, though this year the gas and electrical industries had voluntarily arranged themselves, one round the Electrical Development Association in the main hall, the gas firms in the National hall with the Gas Light & Coke Company and Ascots in the forefront. Again the Ascot stand was one of the best. Their architect, Rodney Thomas, has a happy sense of exhibition atmosphere, and though the display concentrated almost entirely upon the scientific aspect of Ascot heaters it was at the same time most attractive and inviting in appearance.

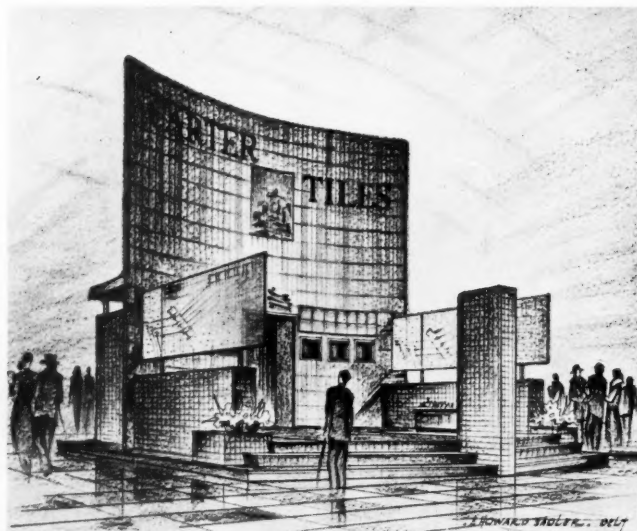
• • •

Newcomers to the Exhibition, James Clark & Son had entrusted their stand to Raymond McGrath. The result, as was to be expected, proved ingenious and interesting and incorporated almost every conceivable form of decorative glass. This reminds me that I have just received from Clark's a copy of their new Glass Booklet in which they reproduce exactly 59 photographs of jobs showing glass used 1, structurally; 2, as a utilitarian material and 3, as a decorative medium. In addition to the photographs, some of which are reproduced in colour, the book finishes with 8 pages of glass data and technical information. Application for copies should be addressed to Scoresby House, Glasshill Street, Blackfriars, S.E.1.

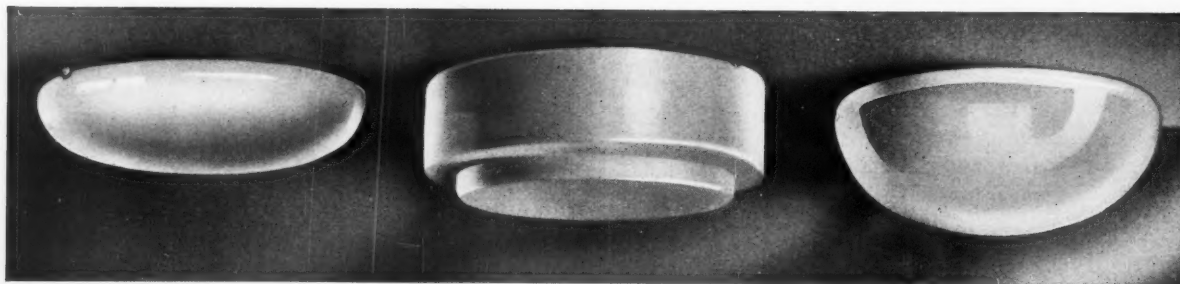
A.R.P. activities were, perhaps, the feature of this year's exhibition. Close neighbour to the "Architectural Review" Stand was a bomb and gas-proof shelter, the exhibit of "Twisteel" Reinforcement Ltd. Of concrete construction the shelter

was reinforced with special high tensile bars and "Twisteel" fabric. On black Wednesday, when it seemed that war was quite inevitable, this and the other A.R.P. exhibits came in for special attention.

When two years hence the building



A perspective by E. H. Sadler of the Carter stand, Olympia. Oscar A. Bayne was the designer.



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THE 'QUALITY' DOOR CLOSER

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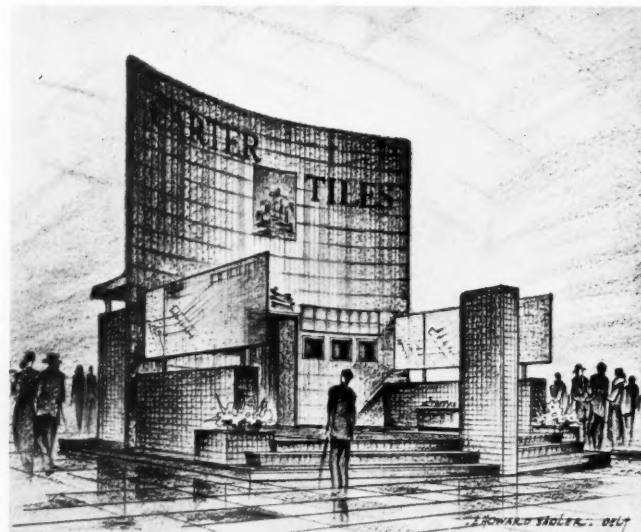
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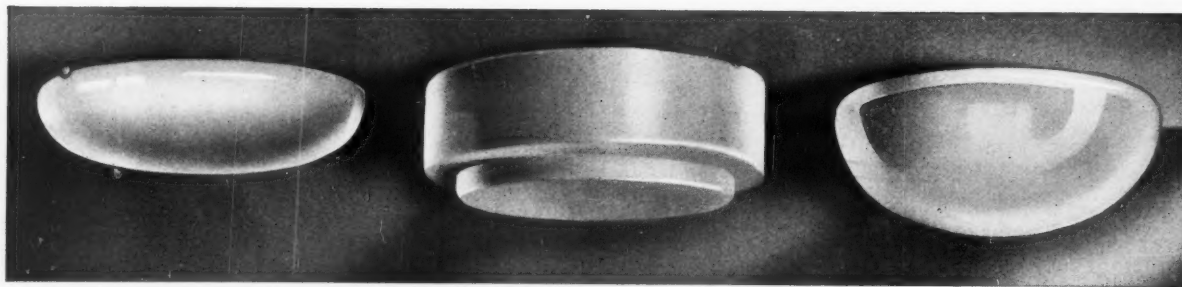
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industry again forgathers at the Olympian arena it is to be hoped that such exhibits will play no part in the exhibition. Is it not incredible that civilized countries should have to squander millions of pounds on equipment for mass murder and funk holes for women and children!

The Carter stand, designed by Oscar A. Bayne, was attractive and workmanlike—it was both a display of Carter tiles and a demonstration of Carter tiling. The full colour range of products was shown, and I should imagine that all the different types of floor and wall tiling made by the company were in some way or another incorporated in the structure of the stand. This may sound rather dreadful. We all know and despise the shopkeeper who will insist on cramming his shop window with one of everything that is for sale inside his shop. But the Carter exhibit was, as can be seen from the accompanying perspective, simple and good to look upon.

On the stand of Ideal Boilers and Radiators Ltd. I saw for the first time their new domestic boiler for burning solid fuel. The rating of the boiler is 25,000 B.T.U.; it is a sensible-looking fellow finished in mottled vitreous enamel, with the top plate in black, and chromium-plated handles. Its dimensions are 16½ ins. wide, 22½ ins. high, 16 ins. deep. The price is £8 12s. 6d.; its index number is No. 1 XL.

Entrance hall in a house at Esher, Surrey (architects: Wells Coates and Patrick Gwynne). The surround to the entrance door is of glass brick construction. The photograph is taken from the James Clark brochure referred to in these notes.



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Hope's pressed steel products

Architects will be interested to know that Henry Hope & Sons Ltd. have now issued a catalogue containing all essential details of their range of pressed metal products. In presentation and compilation it is exactly what we have come to expect from Messrs. Hope—a thoroughly informative affair, carefully printed and suitably illustrated with photographs of jobs accompanied by full and half-size details and diagrams.

additional source of ventilation. The sketch accompanying these notes shows one of the ways in which the fresh air passage may be arranged; the air is shown entering from an air brick fixed in the outer wall directly behind the fire surround. The complete range of inset electric fires manufactured by the company comprises nearly 150 different types and finishes; prices range from 17s. 4d. to £15 12s. 6d. (H. Frost & Co., Ltd., Fieldgate, Walsall, Staffordshire).

Corrigenda

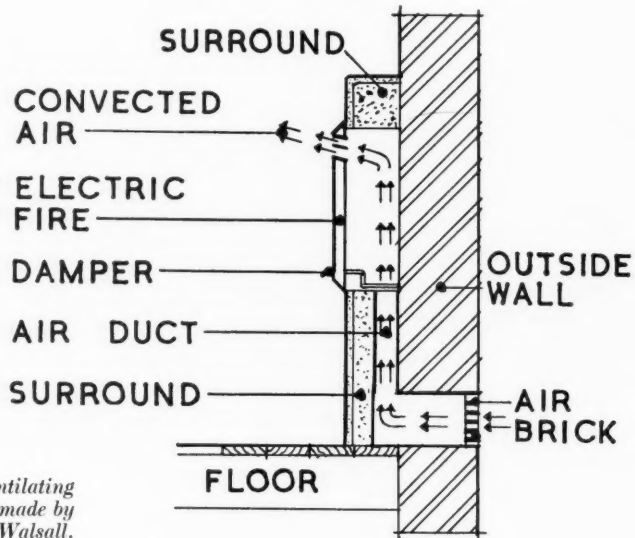
In describing the finishing materials employed at the L.M.S. School of Transport, Derby, we stated in our October number that "the floor coverings, with the exception of the lounge and certain of the offices, are laid throughout with cork tiles." We are advised that cork tiles were not in fact used; the floor covering was "Korkoid," supplied and laid by Korkoid Decorative Floors.

"Sunhouse" Ventilating Fires

"Electric fires are usually fitted, and rightly, without flue, but because there are no burnt gases and smoke to be disposed of it does not follow that ventilation is unnecessary. There should be air movement and fresh air. In order to obtain these two benefits a continuity of air flow is essential, and this means that it is necessary to have an inlet for fresh air and an outlet for stale air." The above is quoted from the catalogue recently issued by H. Frost & Company, the makers of "Sunhouse" electric fires. I find it pleasant to be able to record that throughout the range of electric fires illustrated simplicity of design has been rigidly adhered to.

The "Sunhouse" ventilating type of inset fire has been designed to provide both radiant and convected heat and an

The "Sunhouse" ventilating type of electric fire made by H. Frost & Co., of Walsall.



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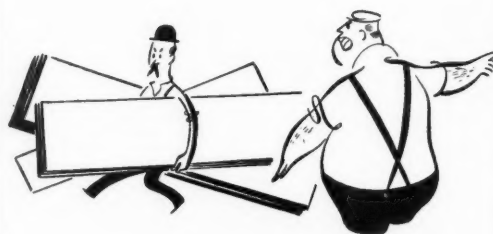
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Trade News and Reviews

By
BRIAN
GRANT

Kensal House, Ladbroke Grove—a most interesting experiment in rehousing families from the slum areas. It is, I believe, the first urban village to be built in Britain. Photograph from the Ascot book on Flats



A BOOK OF THE MONTH: *FLATS*, published by Ascot Gas Water Heaters Ltd.

It is strange that there should still be such multitudes of people with violent antipathy towards the modern flat.

They will tell you that they object to it on principle—exactly what they mean by that it is difficult to understand.

They will insist that the working-class flat is unwholesome and inhuman in appearance and, whilst admitting that something had to be done to re-house these masses of people who for too long had been left to stagnate in vermin-infested slum areas, they refuse to regard the

modern flat as anything but an un-English and undesirable solution to the problem it seeks to solve.

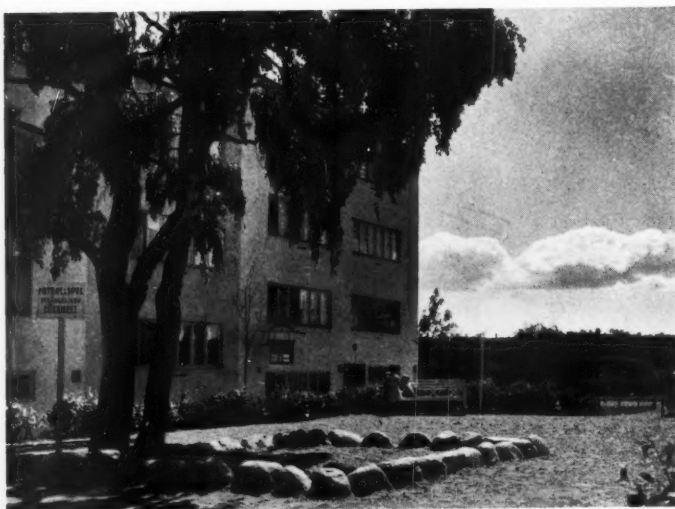
• • •

Of course, there are flats *and* flats. Luxury flats for those well blessed with the good things of the earth; flats not so luxurious yet built and equipped for

persons of comfortable means; and finally, flats for that very large half of the population which tries hard to find some pleasure in living in conditions and circumstances that are, to say the least, extraordinarily difficult. These latter we call *working-class* flats, and they have been, and still are, our real problem.

• • •

It was three or four years ago that THE LISTENER, in an attempt to discover how well-informed the average wireless set owner was about current affairs, compiled an interesting questionnaire which included the following:—"Would you rather live in a house or a flat, and why?" Answers came from a varied assortment of persons. Many were typical of our national blend of independence and conservatism—pride in individual ownership and prejudice



Stockholm housing group—this and the photograph on the next page are both reproduced from the ASCOT book, in which F. R. Yerbury writes on continental solutions to the housing problem.



NEW WESTMINSTER HOSPITAL

An artist's impression of the new Hospital as it will be when completed. (A corner of the new Nurses' Home and Medical School is shown on the extreme left.)

Architects: ADAMS, HOLDEN & PEARSON, F.F.R.I.B.A.

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One of the most exciting schemes in France is the street of skyscrapers in Villerbanne near Lyons.

against departure from tradition. There was the colonel's wife who wrote: "House, because you have more comfort and a garden, and you feel a bit more of a bloated capitalist." From an assistant storekeeper: "House—more select and conservative," and the reply of a blacksmith: "House—more private. I've never been in a flat and I shouldn't like to."

Other of the replies showed more practical reasoning. There were objections to flats on the score that they were "noisy"—the activities within each flat disturbing the occupants of the others. There were objections to "smells"; stairs to climb; views and light—associations with the dingy courts of early tenements. If, in American legal parlance, these objections can be sustained

they cannot be produced as evidence against flats in general but only as proof that certain architects and builders have been incompetent in the execution of their work.

Houses or flats, which? On grounds of expediency and practicality it must be obvious that in congested areas the flat must be the system adopted, if any economic solution is to be arrived at.

I have heard it stated that one certain result of the present expansion of flat life will be a high percentage of neurasthenic and under-developed people. To any who may hold this opinion I would say that nothing could possibly be worse than so many of those slum areas, those inadequate and insanitary slum dwellings which have been and must continue to be,

ruthlessly demolished to make way for new and healthier habitations. Slum districts everywhere must be exterminated, they have been left too long to breed disease and misery. What is important is that all those who shall be concerned with future housing and flat development must have a full and proper conception of what is expected of them.

"Flats," published by Ascot Gas Water Heaters, Ltd., is a publication deserving praise. Before passing on to a more detailed review of the book I would like to quote from Dr. Bernard Friedman's foreword:—

Ministers of State, Municipal Authorities, Architects, Captains of Industry, Engineers and the Medical Services, alive to the need for reform,



Messrs. Martins Ltd., Piccadilly, W.1

Architect: Eugen C. Kaufmann, Esq.



"If you will allow me to guide you," replied Somerset, "I will offer you the best cigar in London." And taking the arm of his companion, he led him in silence and at a brisk pace to the door of a quiet establishment in Rupert Street, Soho. The entrance was adorned with one of those gigantic Highlanders of wood which have almost risen to the standing of antiquities; and across the window glass, which sheltered the usual display of pipes, tobacco and cigars, there ran the gilded legend "Bobemian Cigar Divan, by T. Godall."

The Dynamiter.

Robert Louis Stevenson.

CREATION WITH CRAFTSMANSHIP

Time marches on. Gilded legends no longer break the clean line of the plate-glass window. And notwithstanding the dictum of Larwood and Hotten* that "nobody could make a better snuff-shop sign than the kilted Highlander that stands generally at the door of those establishments" those wooden soldiers (respected antiquities as they may be) seldom stand sentinel at the tobacconist's door to-day.

Here, in Piccadilly, a few moments brisk walk from the legendary location of Mr. Godall's divan, stands a shop-front of modern design, possessing greater magnetism for the critical smoker. Neon-lit name lettering replaces the gilded legend, and a registered trade mark reproduced in metal provides a more effective symbol than the once popular wooden effigy.

The metal work, executed by C.P. craftsmen, is in bronze, satin finished a light colour and then clear lacquered, while the bronze letters, faced with opalescent glass, are illuminated by concealed neon tubes. Courtney Pope were also responsible for the interior work.

*Authors of "The History of Signboards." Published 1866.

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have collaborated, planned and legislated to provide better conditions—conditions which at least give the opportunity for the people to attain that degree of fitness which can do so much to make life healthy and enjoyable. Good conditions of employment, adequate leisure, proper and sufficient recreation, fresh air and sunshine, as far as that is possible, and the provision of those domestic and social amenities which hitherto have been considered to be within the reach only of the comparatively well-to-do. These should be at the disposal of every man to enjoy.

In this book there will be found examples of what has already been achieved in better housing. There is also a series of articles by specialists who have something of real value and importance to say regarding various aspects of the problem.

The people of England should, in future, be a healthier and more virile race, that is, provided the amenities and facilities that are now being made available to them are used to their advantage.

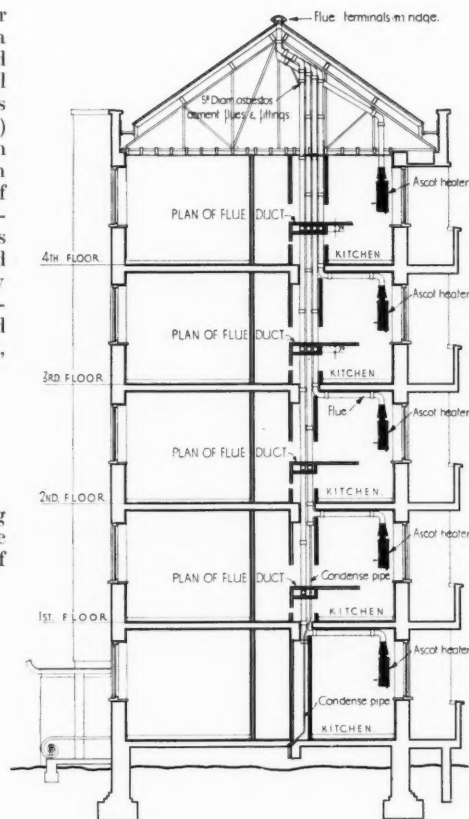
There can be little doubt that Dr. Friedman is an idealist; he is also something of an optimist; certainly he has imagination and intelligence.

In examining his book let us first consider its purpose which may, I think, be described as threefold. First, it has been published (and undisguisedly so), as

propaganda for the Ascot gas-water heater; but it is the type of propaganda that I, for one, am pleased to acclaim and encourage. Secondly, it provides a well illustrated record of 31 of the best blocks of flats (municipal and private enterprise) so far completed in this country; in addition to photographs we are given floor plans, site plans and schedules of information on such matters as constructional materials, average rent charges and special features and finishes. And thirdly, in a series of short articles by well-known architects and housing authorities, various aspects of flat design and equipment, in this country and abroad, are critically examined.

• • •

Louis de Soissons writes on "Working Class Housing." "By the end of the century (19th)," he says, "the chaos of



Details of flue connections at Glebe Place, Clissold Park. Architect: Edward Armstrong, F.R.I.B.A.



CENTRES OF INTEREST

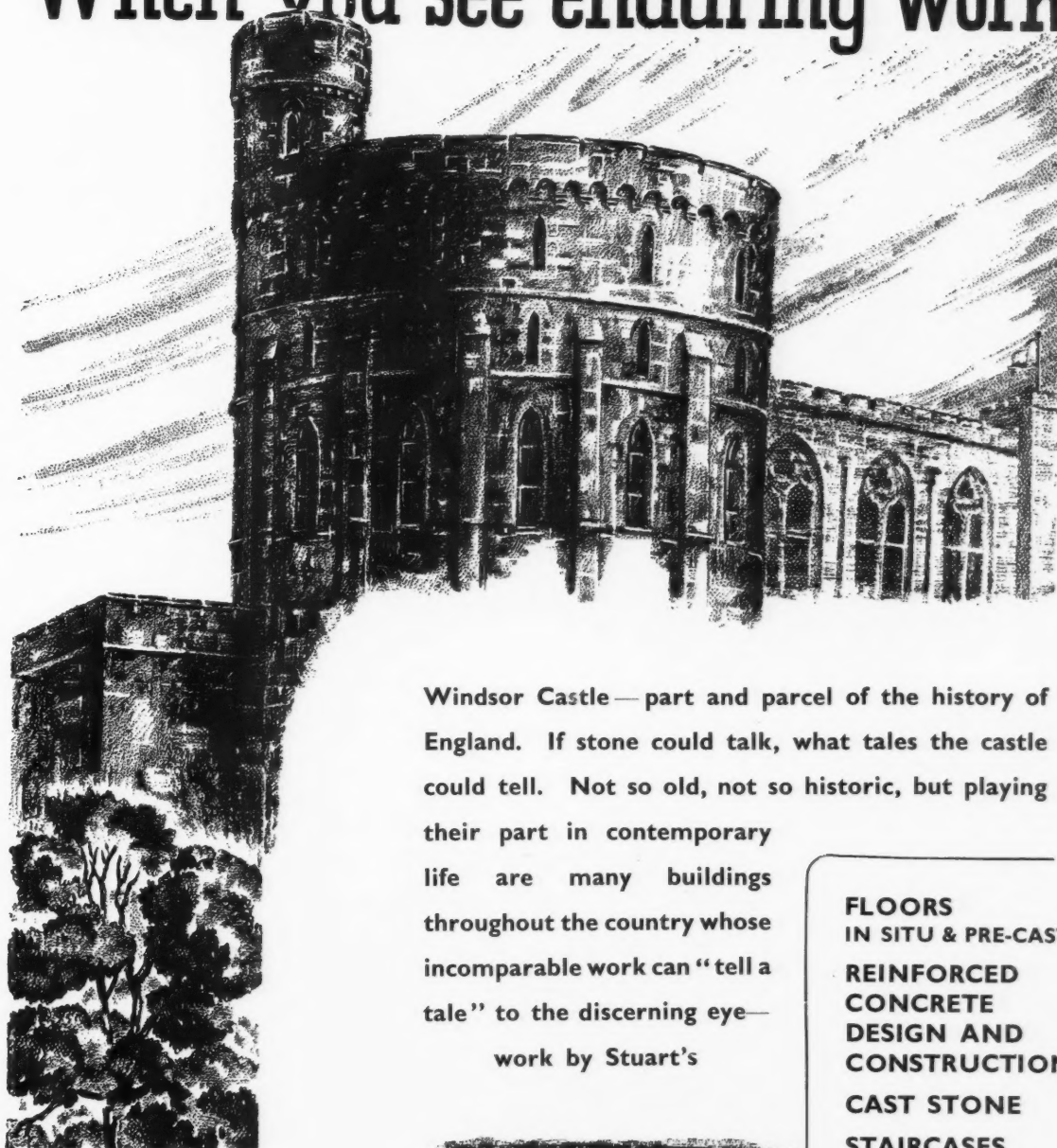
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the town was complete and the builder turned from the spoilation of the town to the spoilation of the countryside. The task of the housing authorities of the twentieth century was set; the solution of the urban congestion, the replacement of the blighted areas created in the Victorian era and the building of new planned areas outside existing towns." A task indeed, and one that is being made increasingly difficult through the short-sighted piecemeal policies being too generally adopted by housing authorities in many parts of the country.

• • •

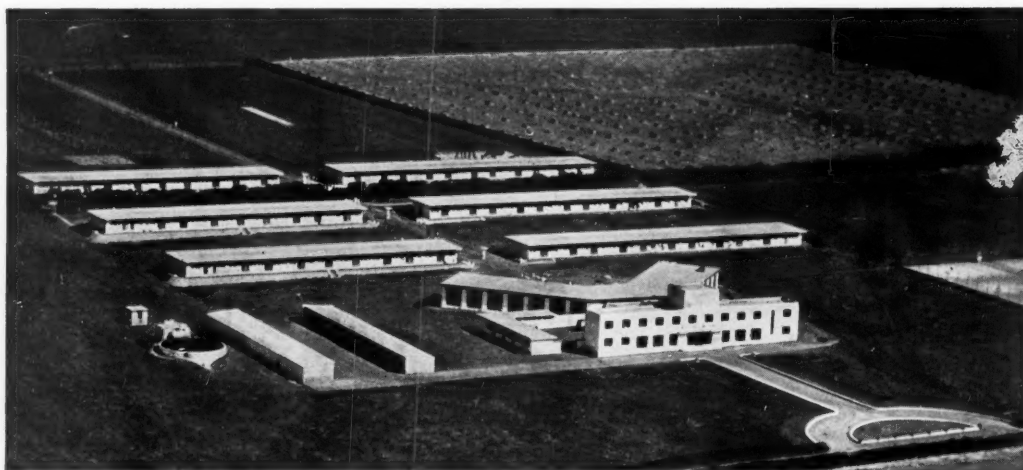
Hope Bagenal discusses "Planning Against Noise." He deals with construction and partition problems and the proper employment of insulating materials but stresses the importance of correct planning. "We can plan," he writes, "so that bedroom shall occur against bedroom and not against living-room on the party partitions, and that bedroom shall come vertically under bedroom and not under living-room. This is the first and most important point in the building of modern flats. That is to say, blocks of flats which place bedrooms against living-rooms on party partitions are asking for serious trouble and are badly planned; also designers must be on their guard against ingenious schemes, which, in



The entrance doors and soffit to Dean Bradley House have been executed in extruded nickel silver (20% nickel). Architects: Wimperis, Simpson and Guthrie. Craftsmen: J. Starkie Gardner, Ltd.

alternate stories, reverse the accommodation and thus bring bedroom vertically under living-room." From my own observations, this aspect of "planning

against noise" is not sufficiently recognized. I have visited three blocks of flats in the past few months, all designed by prominent architectural firms, and in



ROGERSON HALL HOLIDAY CAMP, CORTON, SUFFOLK

See editorial illustrations on page 295

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two out of the three bedrooms occur against living-rooms on the party partitions. Whether wireless is a boon and blessing or a bugbear must be an open question to the flat tenant, also to the unfortunate architect. As Hope Bagenal says, "Today it is not sufficient to design flats; one must envisage flat plus loudspeaker."

Amongst the other well-known contributors are Elizabeth Denby, Wells Coates, E. Maxwell Fry, Howard Robertson and F. R. Yerbury.

Kensal House, Ladbroke Grove, certainly the bravest and most interesting experiment of its kind in the country, has been selected, and deservedly, for special review. Elizabeth Denby writes of the social side and Maxwell Fry describes the construction, planning and equipment.

Of real practical interest to architects is the section edited by J. K. Winsor in collaboration with Edward Armstrong which deals comprehensively with "Planning for the installation of gas-water heaters in flats," and provides in simple tabulated form all necessary particulars of the range of standard Ascot gas-water heaters available.

Typography, format and photographic reproduction throughout are excellent.

The examples selected for illustration make a favourable impression, rather too favourable, I think, and just a few of the photographs are very flattering to their subjects. This book should have a salutary effect; it shows that much has already been done to improve the standard of living, that flats need not necessarily be gloomy and barrack-like in appearance but does not neglect to point out that there is still so very much room for improvement. And how much. I do not pretend to have made a thorough investigation of existing conditions, but I have seen more than enough to realize that too little foresight, too little imagination, and far too few pounds, shillings and pence are being expended upon the proper development of this vitally important national work. On a day early in October I was travelling across north London with an architect companion. We were discussing the "crisis week" that had just passed. I inquired whether he had made any plans for leaving London in the event of war. "Good heavens, no!" he replied. "I could not possibly have foregone the pleasure of witnessing the very effective destruction of so much that is just crying out loud to be destroyed." It is disquieting to reflect that amongst the litter of sprawling properties that sigh so pitifully for the demolisher there must be included many buildings and so-called "building development schemes" of quite recent vintage. It is pleasant, therefore, to be able to take

encouragement from such books as this; to know that we are progressing, if slowly, in the right direction. It is pleasant, too, to find a book admittedly a propaganda book, that does its job of work in so entertaining and intelligent a manner.

("Flats: Municipal and Private Enterprise." Published by Ascot Heaters, Ltd., Ascot House, High Holborn, London, W.C.1.)

Nickel Silver Decorative Metalwork

One finds today that architects are making considerable use of the so-called white metals. Their *whiteness* (I do not like using this word *white* but I cannot, for the life of me, think of a word or words that more aptly conveys the right colour impression) blends so satisfactorily with the simple forms and plain colours favoured by the contemporary school of designers and interior decorators. Alloys containing nickel, copper and zinc in varying proportions have proved suitable for all classes of interior metalwork. The properties of the alloys in this group vary with the proportion of nickel they contain; the alloy with only 10 per cent. of nickel has a pale straw colour; with 20 per cent. of nickel the pure white colour is

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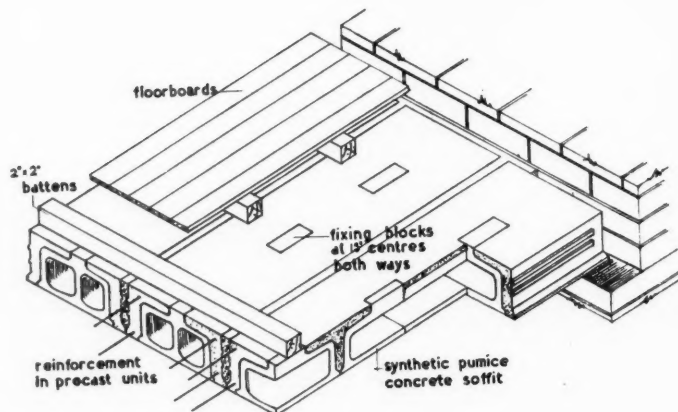
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produced. Tarnish resistance, too, is greater with the higher nickel content. Until recently alloys with the 20 per cent. nickel content have not been available in extruded form and had not been very generally adopted for architectural metalwork and it is interesting to learn that Henry Wiggin & Company have now installed plant in their factory for the extrusion of this metal—on their Stand at the Building Exhibition in September I was shown several examples of decorative metalwork carried out in this Nickel Silver. A very pleasant use of the metal can be seen at Dean Bradley House—the outer entrance doors and soffit, shown in an accompanying photograph, are built up from nickel silver sheet and extruded sections. Messrs. Henry Wiggin & Company will be glad to send fullest particulars to all inquirers. Applications should be addressed to their London Office at Thames House, Millbank, S.W.1.



Isometric showing construction of the Britannia floor, Type "A."

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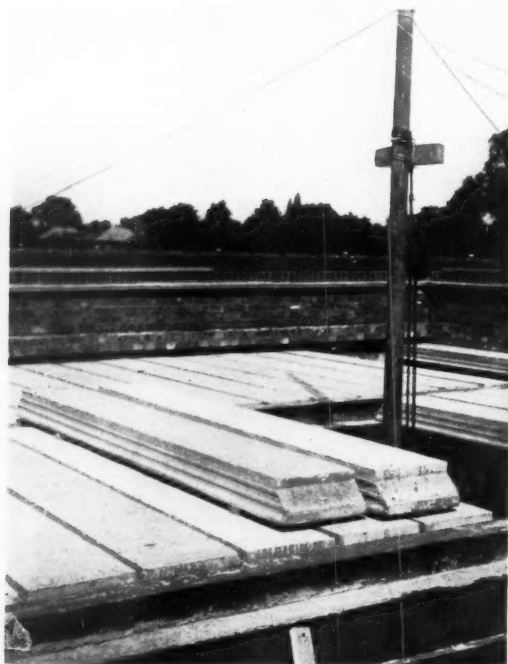
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Progress photograph showing the Britannia floor in course of construction.

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On the previous page I reproduce an isometric showing the construction of the type "A" floor and, on this page a photograph showing the floor in course of construction.

All details and a table giving permissible spans for load per square foot super can be obtained from the Britannia Floor & Construction Company, 2 Central Buildings, Westminster, S.W.1.

Collins' Architects' and Builders' Diary

Collins' 1939 diary is now available. As in previous years the diary contains over 100 pages of building data and information. Prices of the diary range from 1s. 3d. to 7s. 6d.

Corrigenda

In our November issue we published a list of those individual consultants, artists, craftsmen and sub-contractors who were engaged, in their particular capacities, upon the building, decoration and equipment of the new City Hall at Norwich. We regret to find that the names of three companies were omitted from our published list.

The casting of the bronze lions from models by Alfred Hardiman was carried out by the Morris Singer Company; Gordon Russell Ltd., supplied furniture including special furniture in the Lord Mayor's parlour and oak benches and tables in the Police canteen; G. M. Callender and Company supplied the Ledkore-lead and bitumen dampcourse.



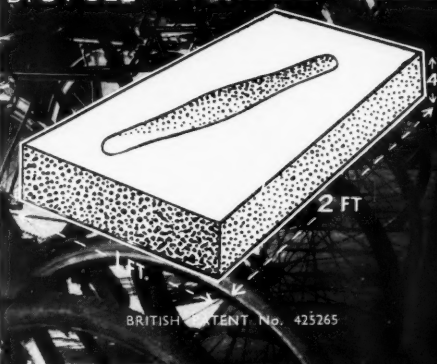
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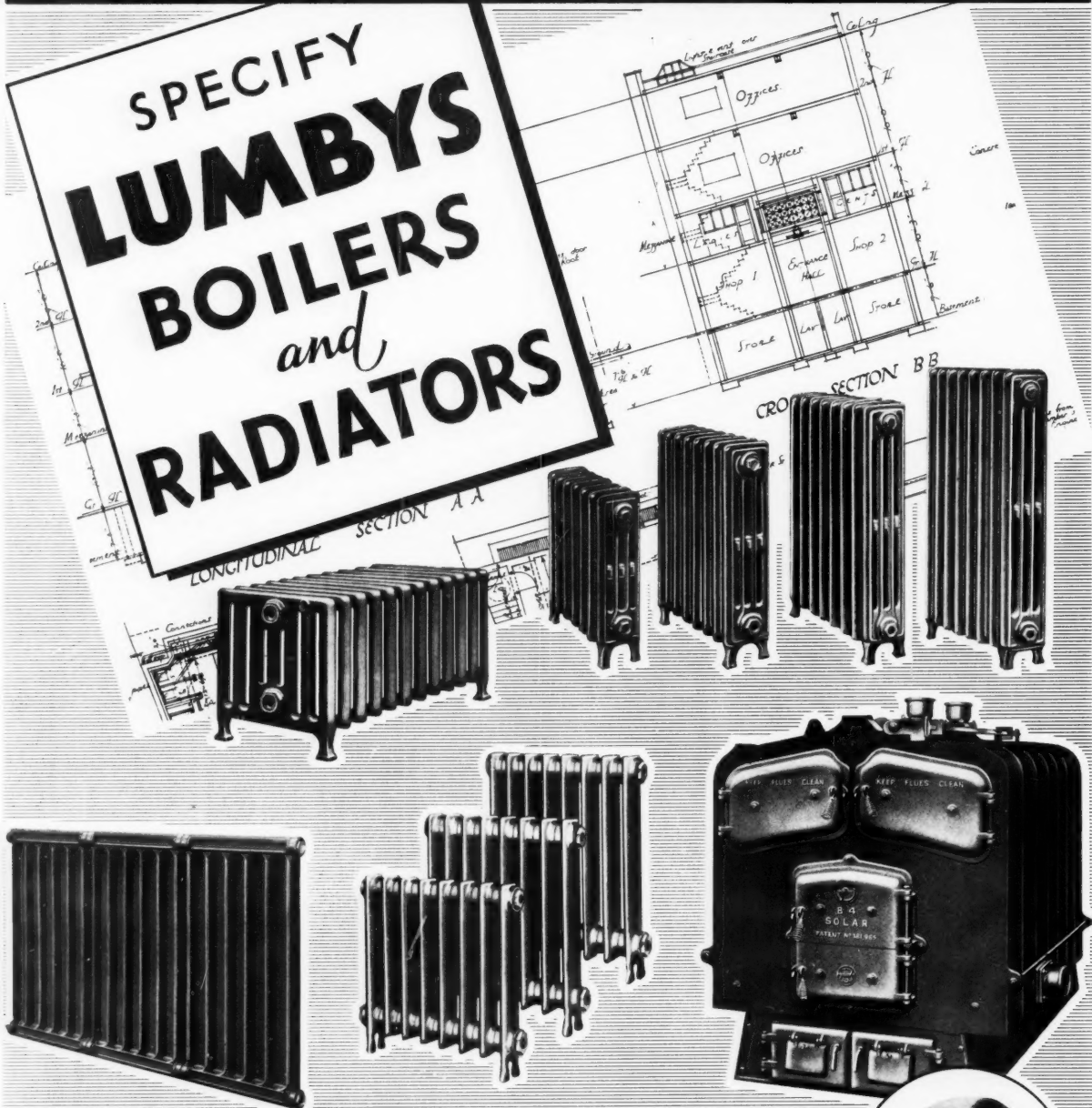
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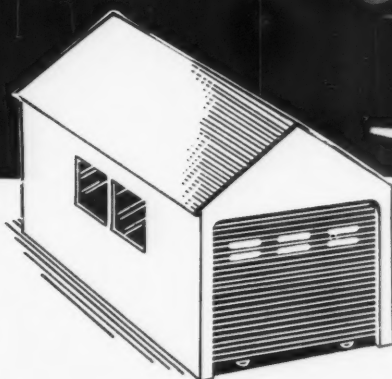
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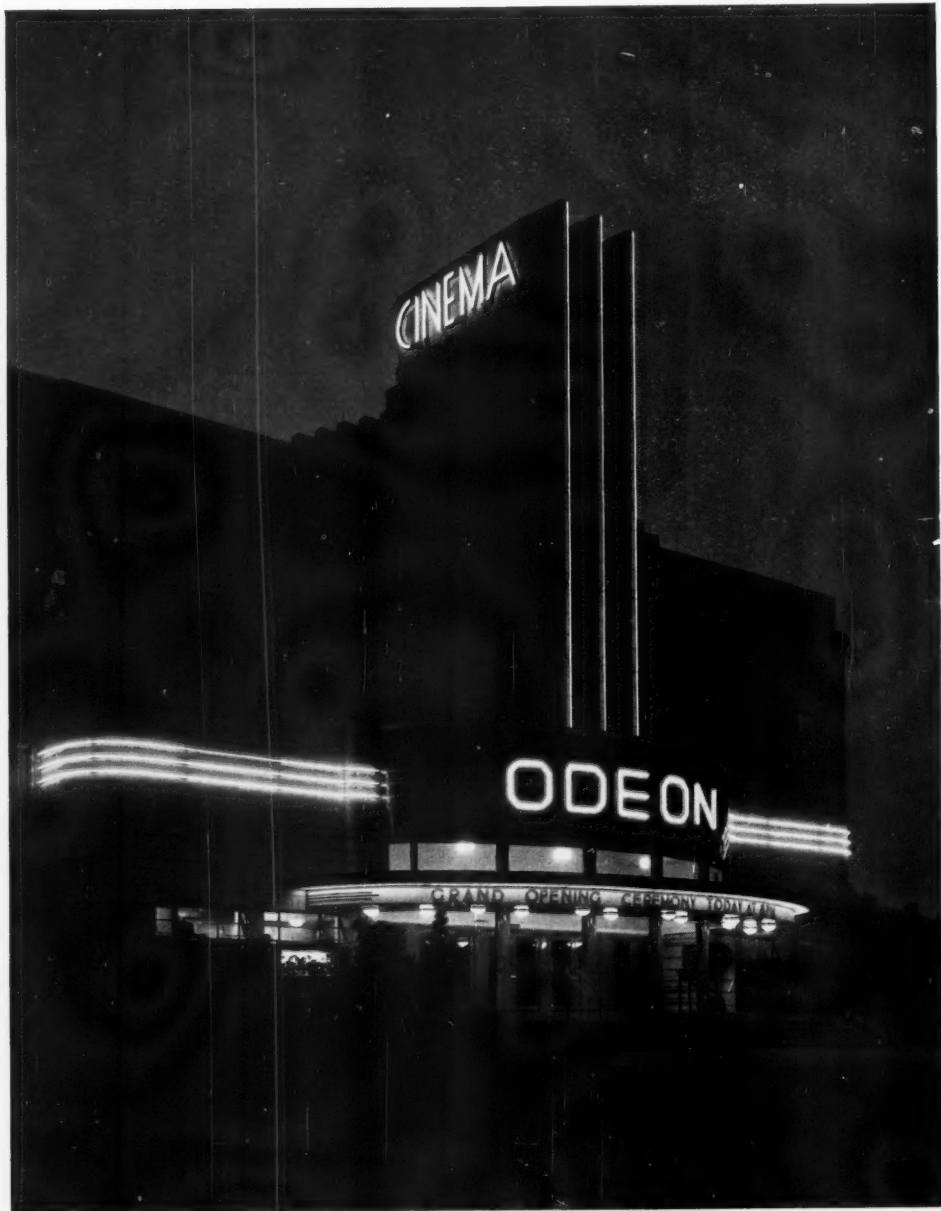
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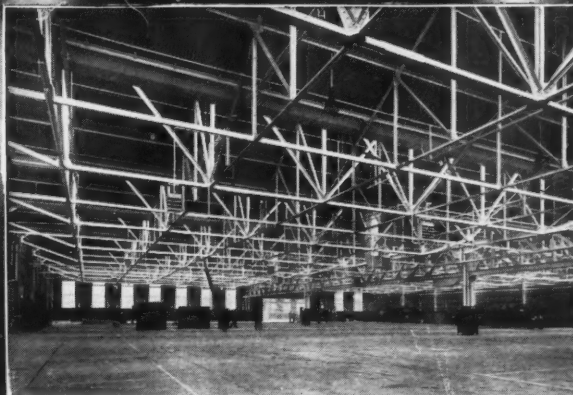
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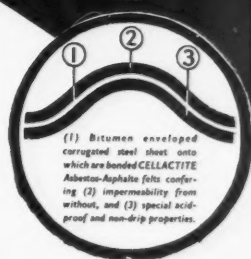
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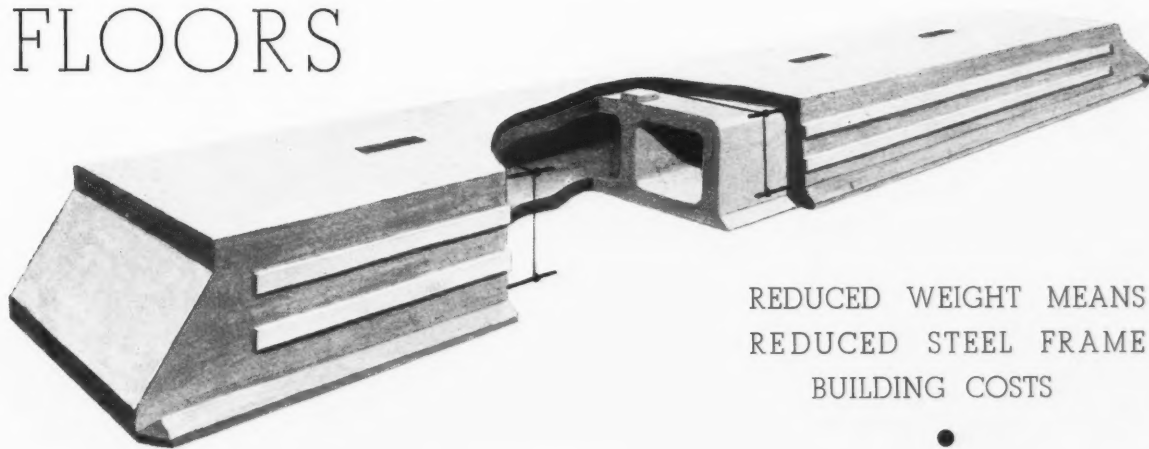
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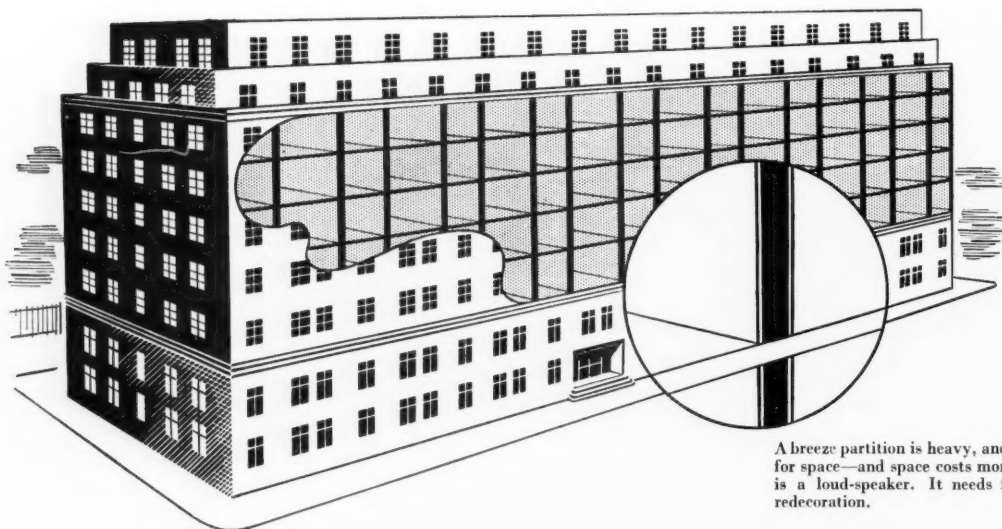
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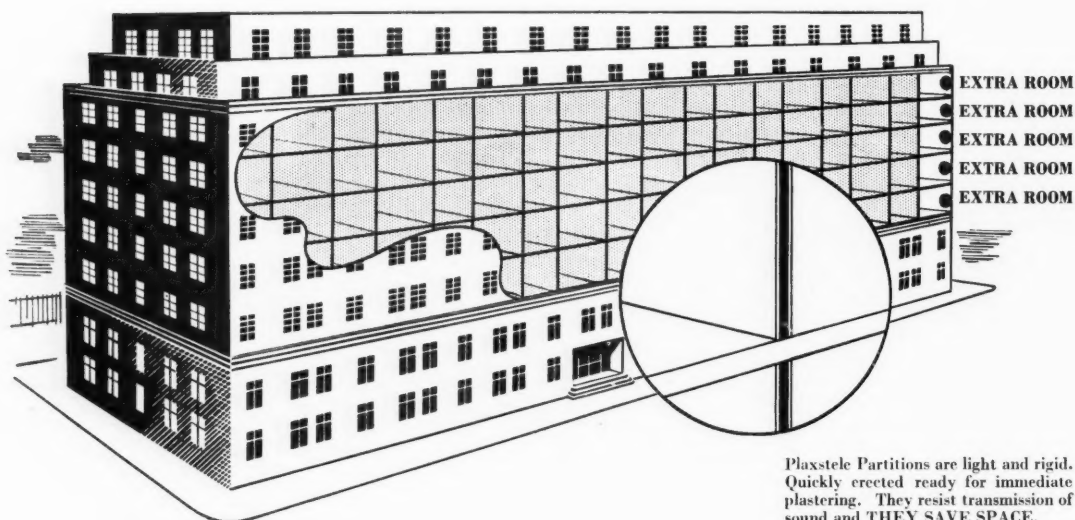
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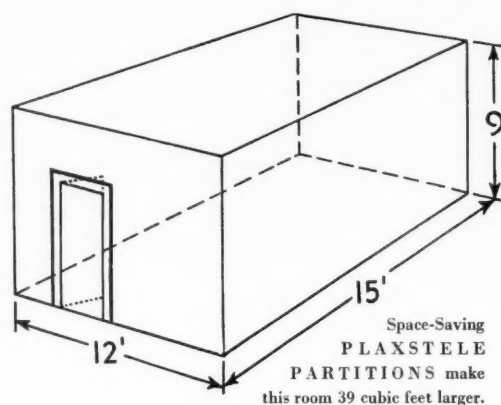
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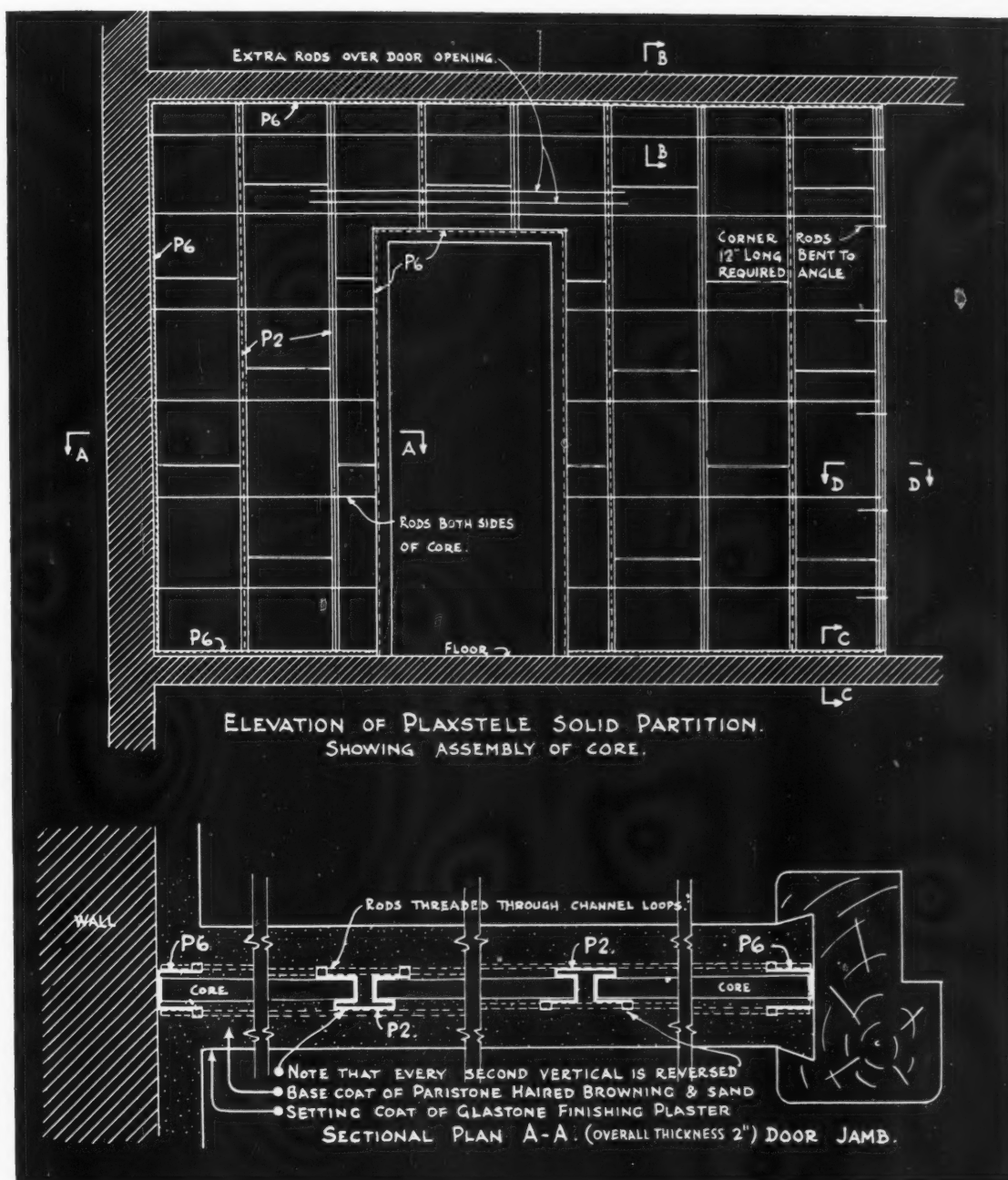
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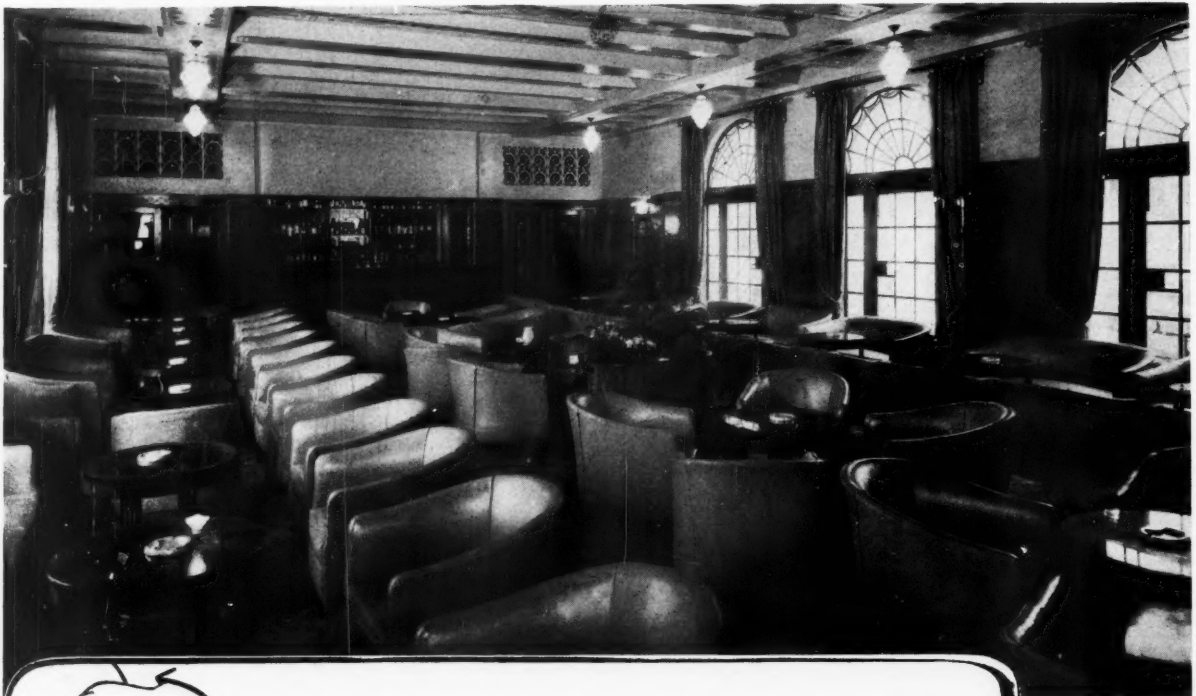


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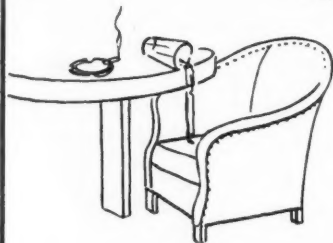
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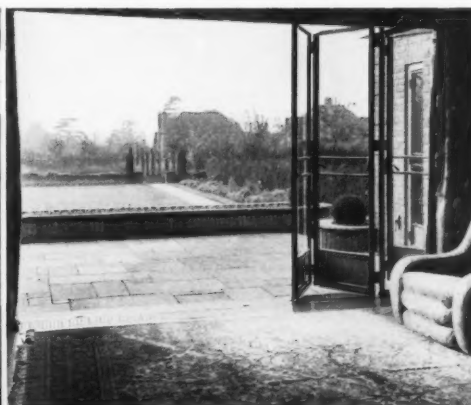
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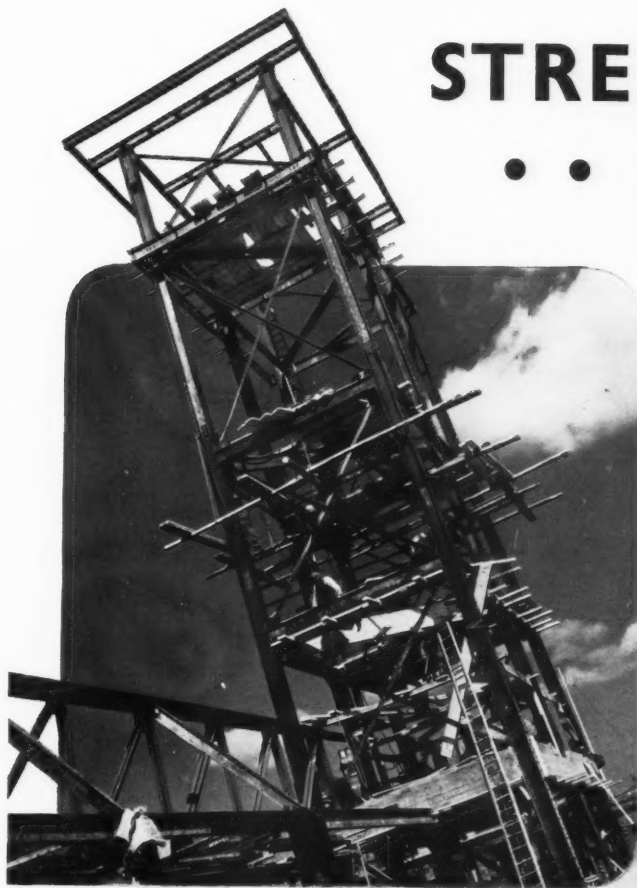
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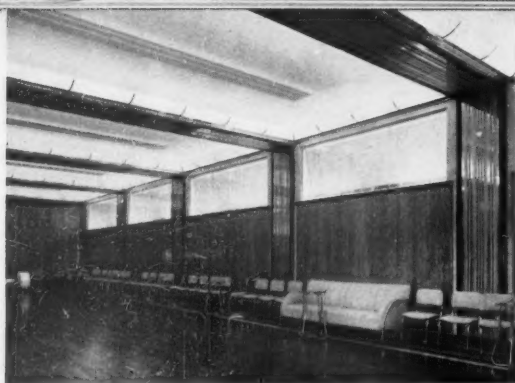
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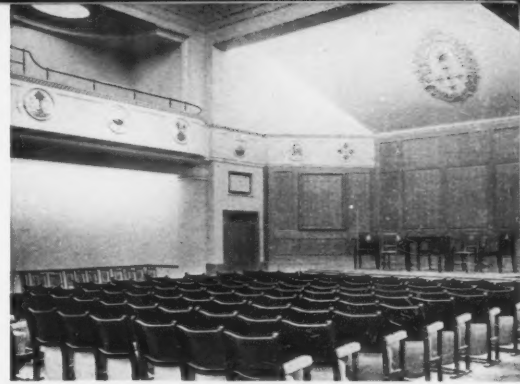
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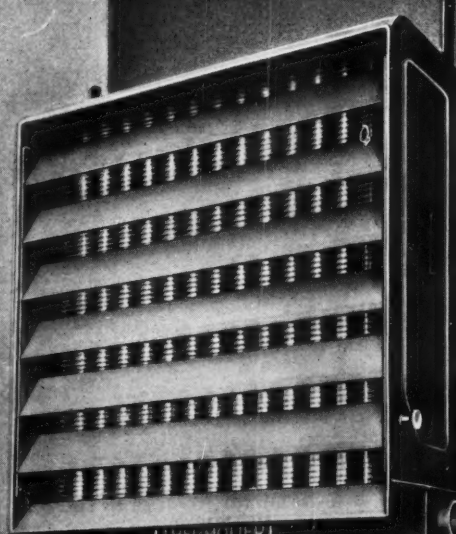


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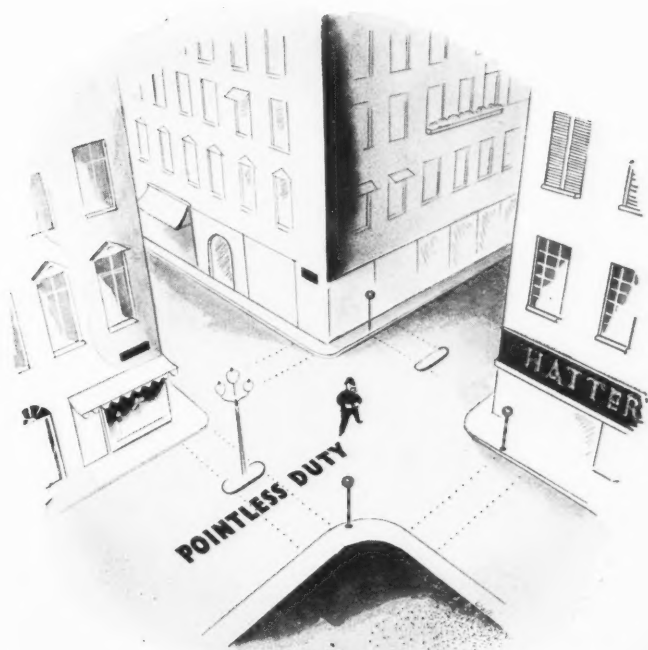
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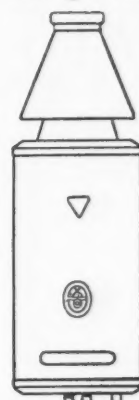
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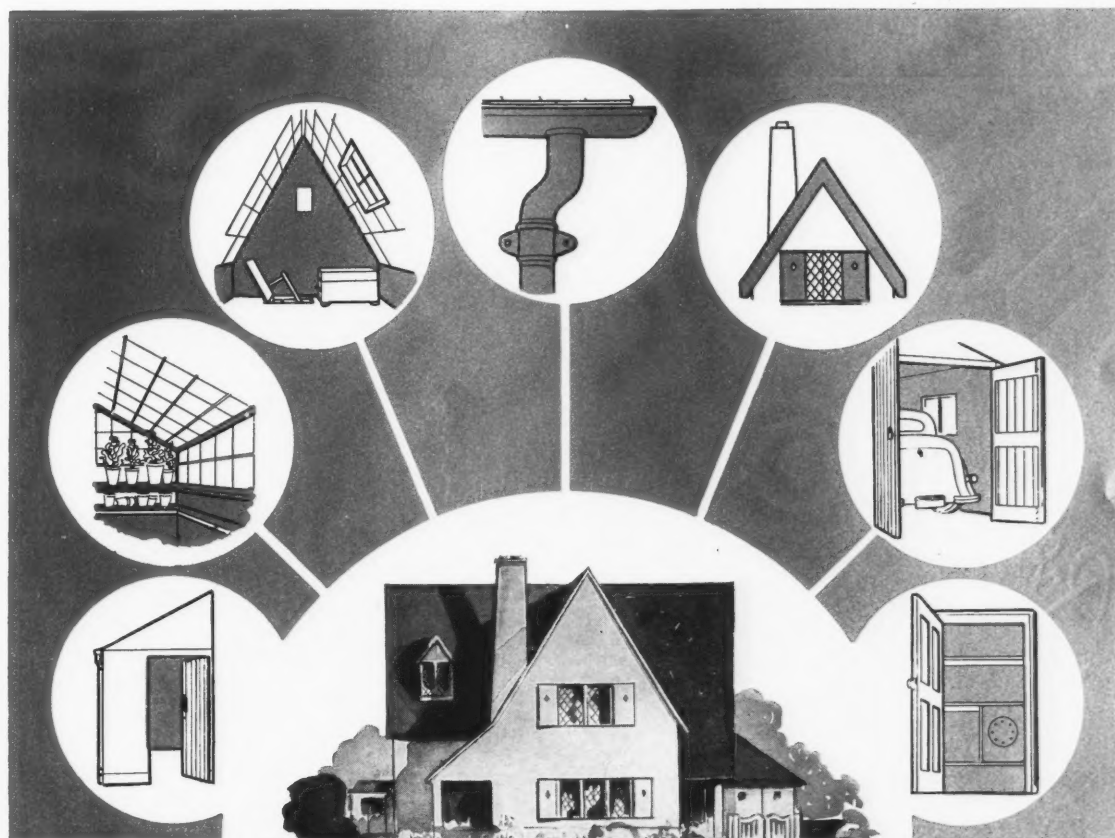
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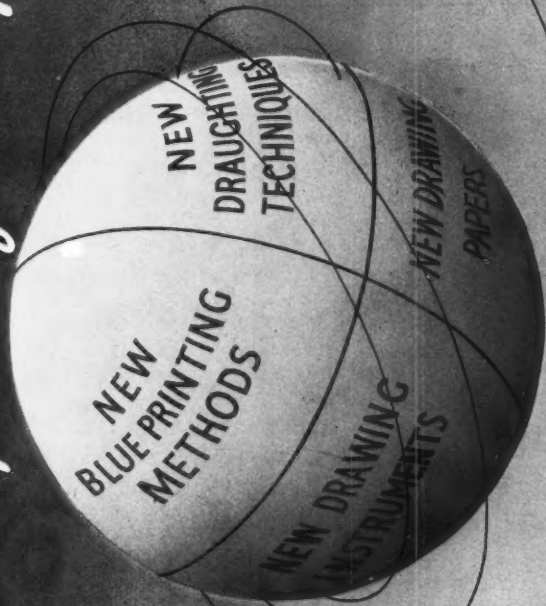
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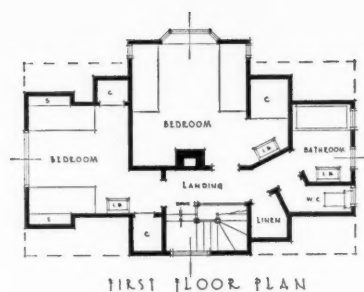
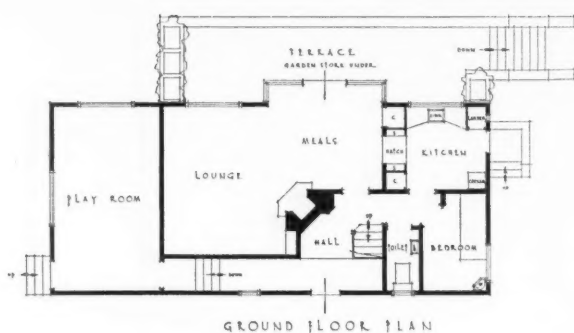


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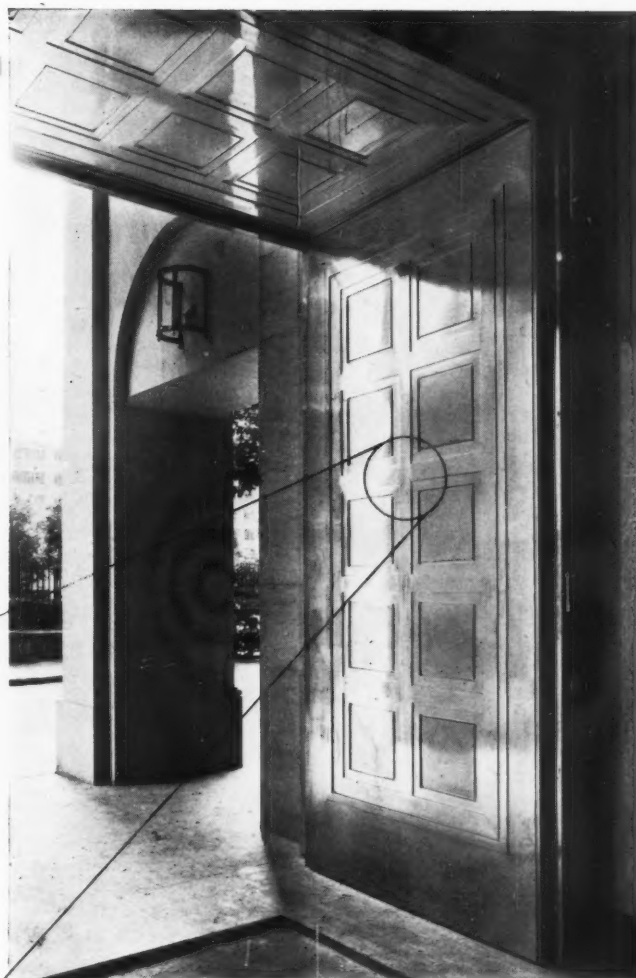
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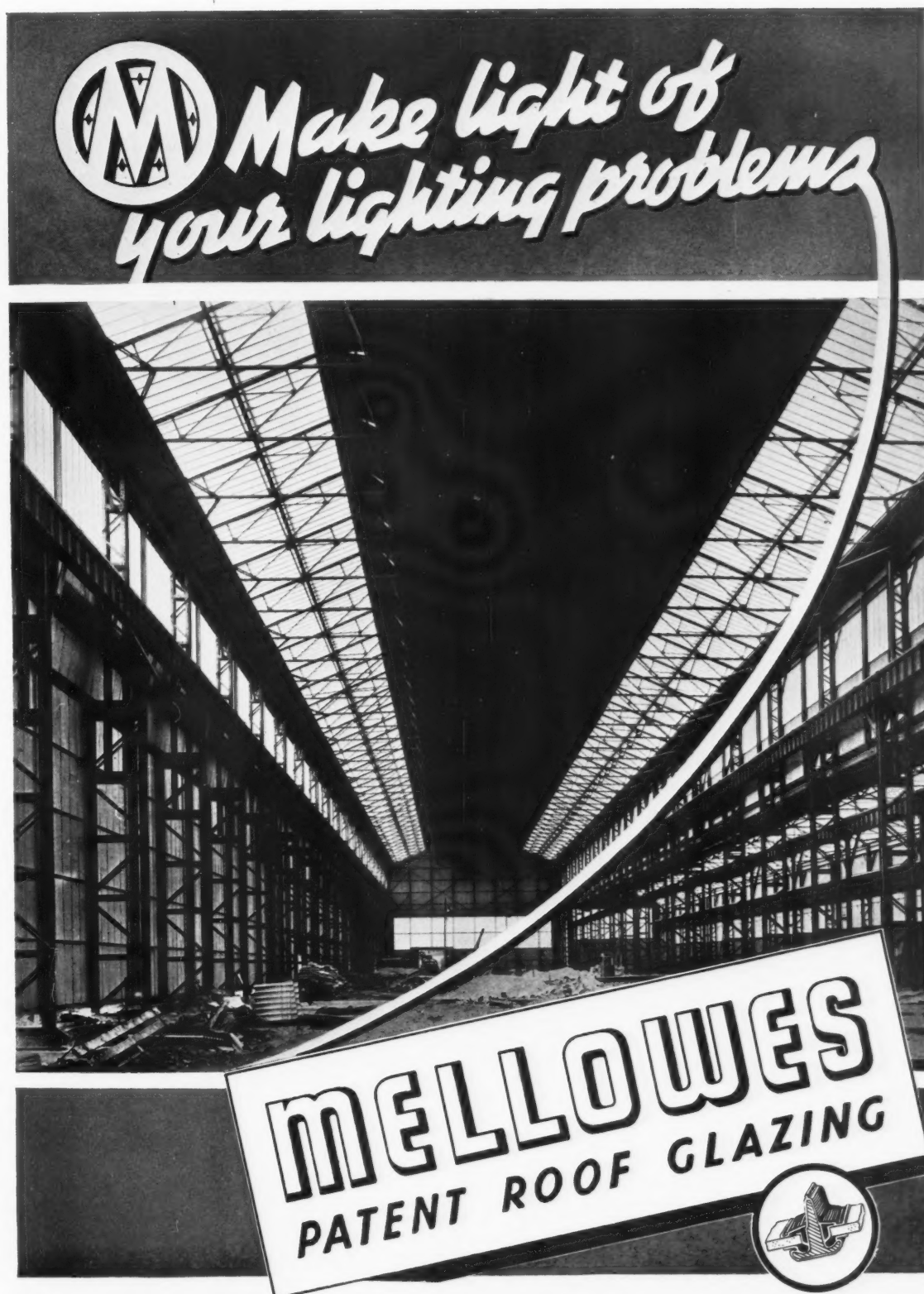
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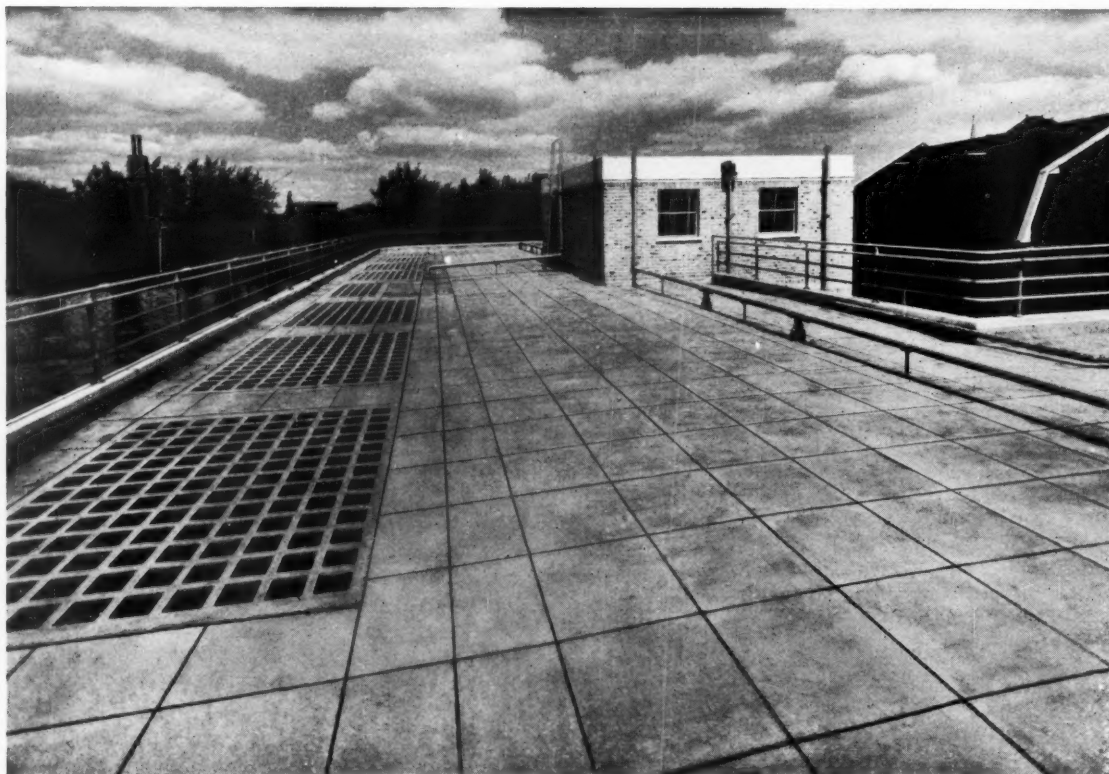
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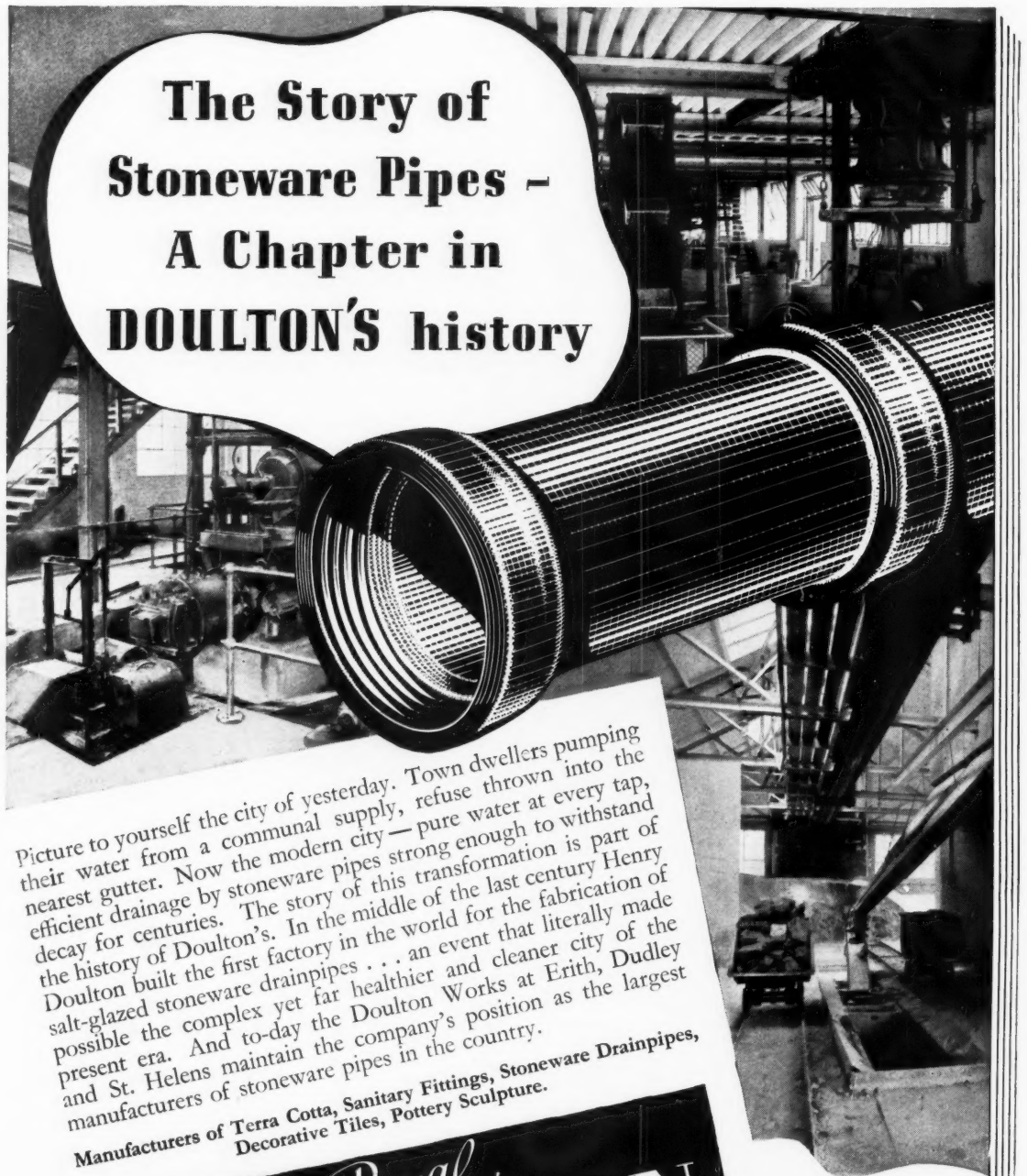
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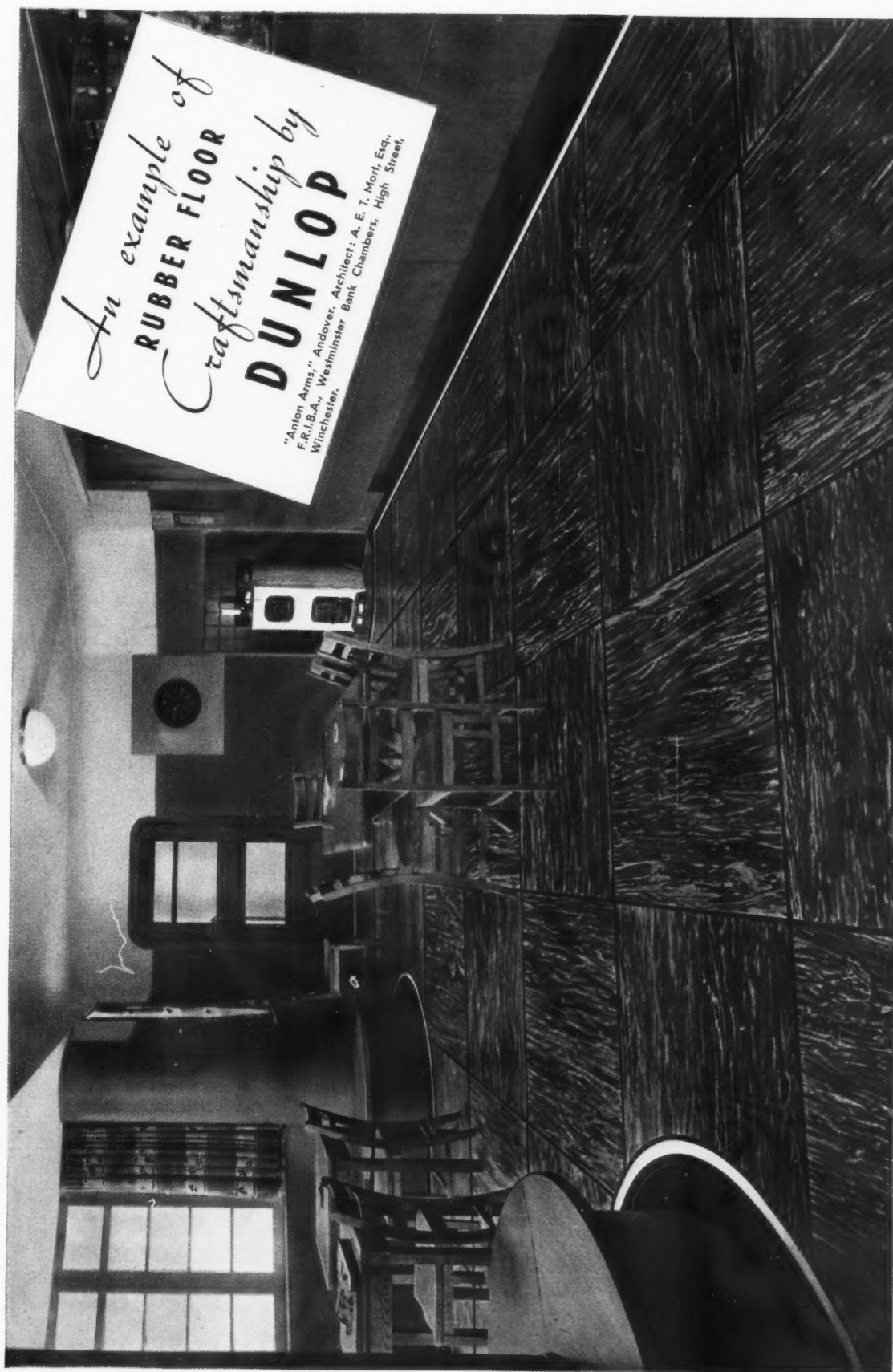
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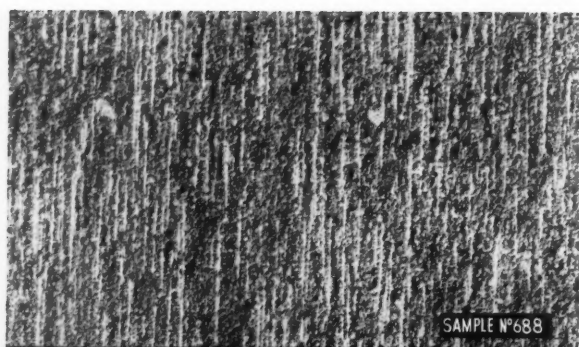


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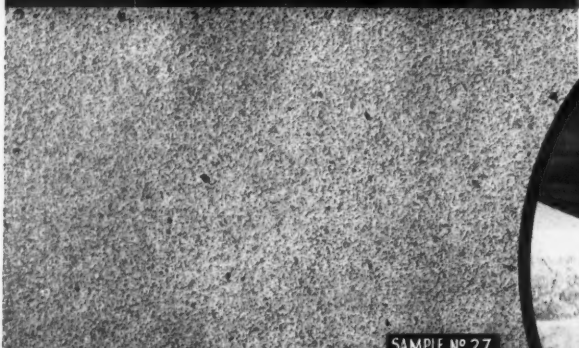
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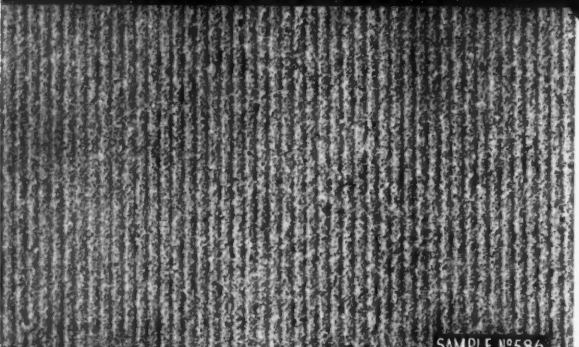
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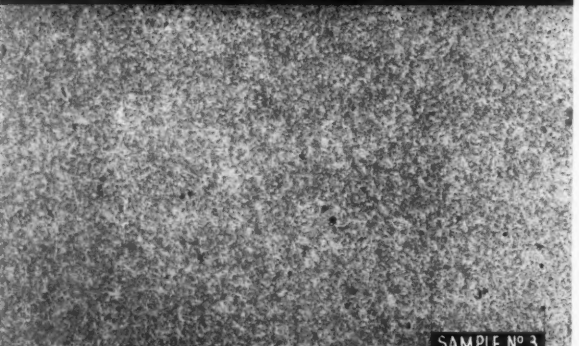
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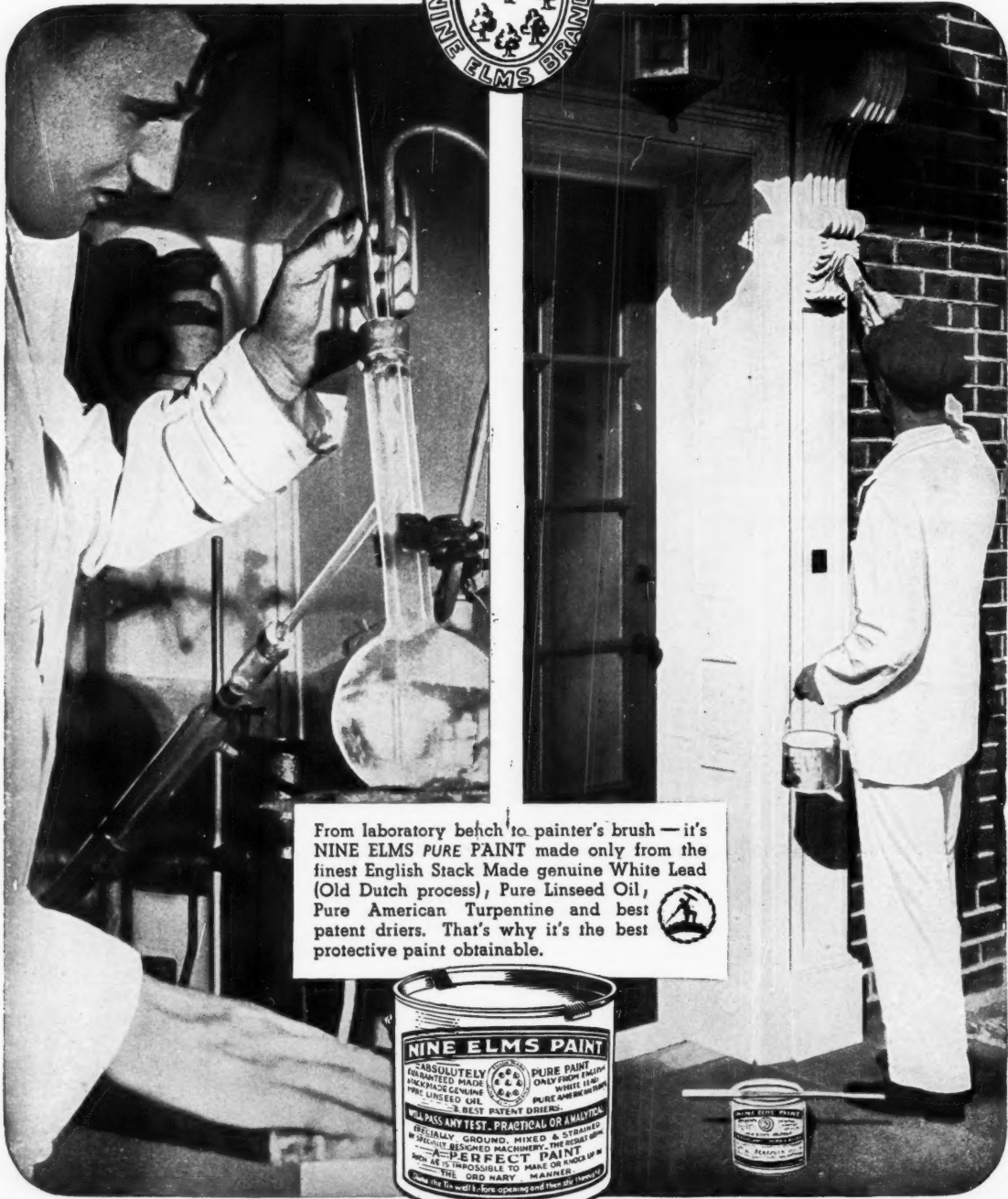
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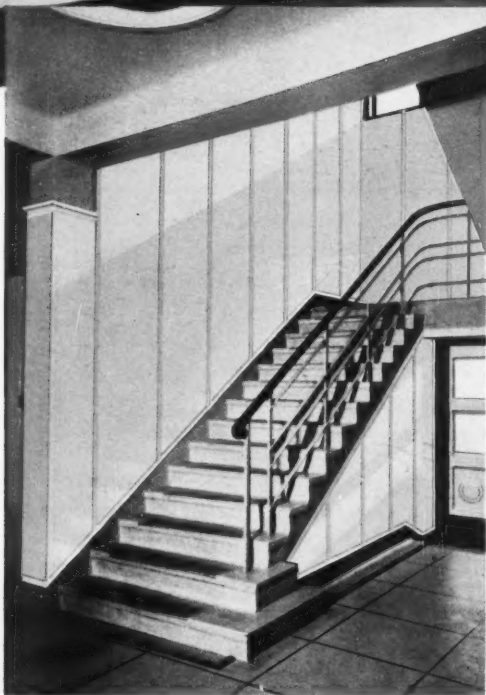
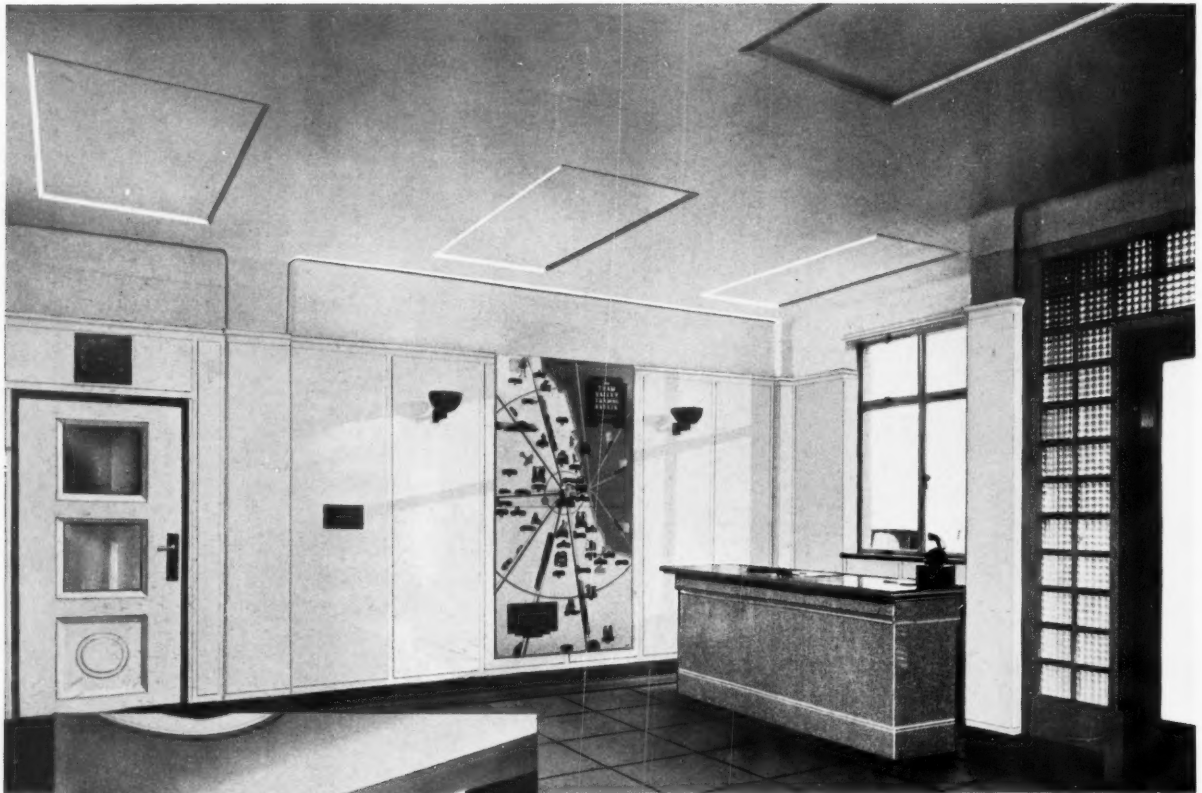
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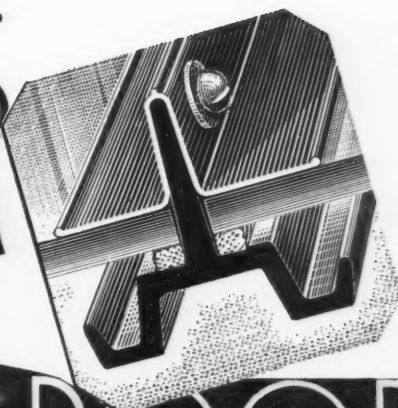
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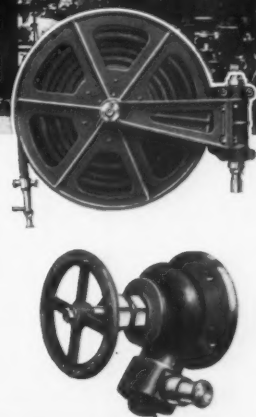
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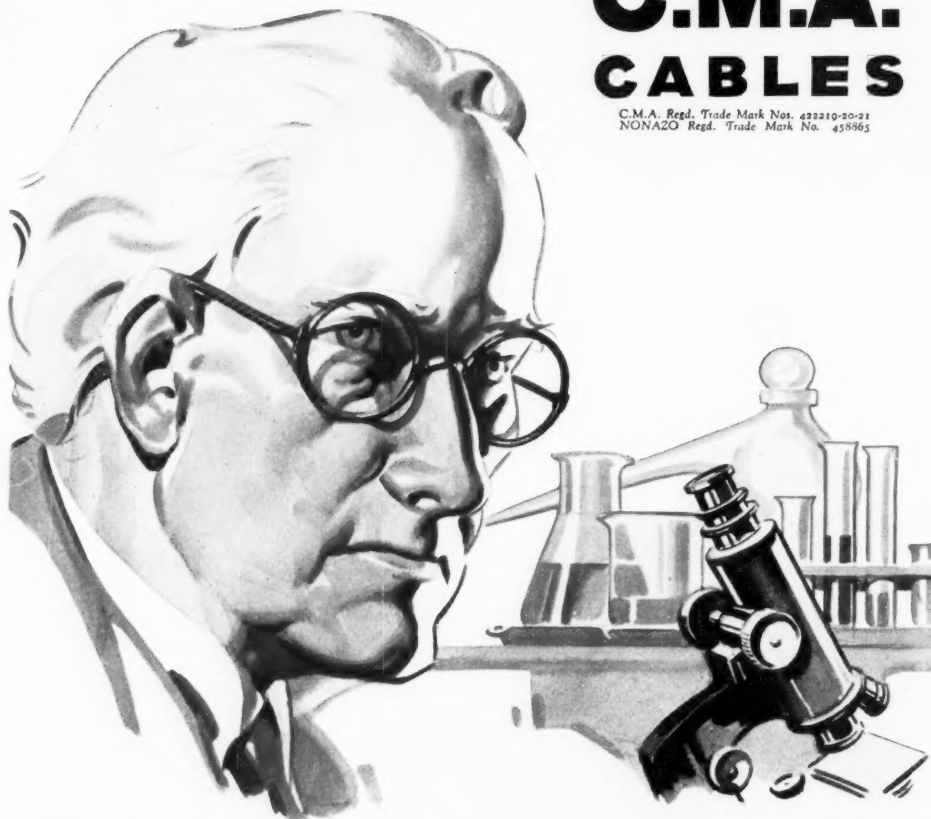
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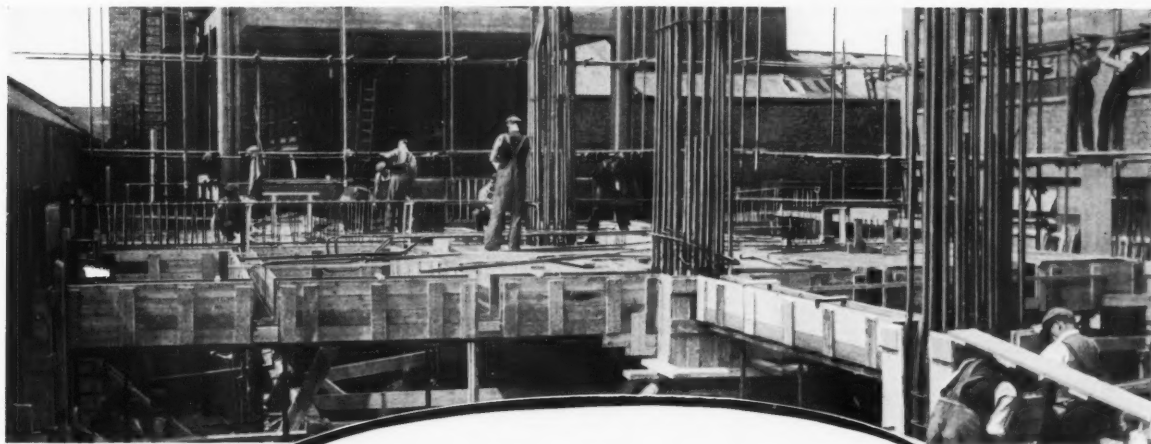
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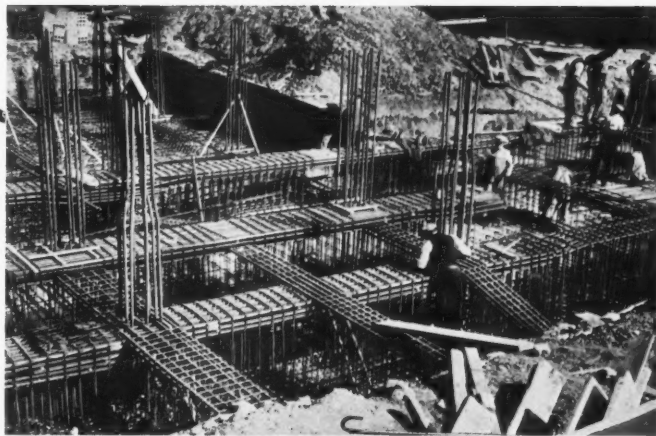
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Top picture: General view of column reinforcement.

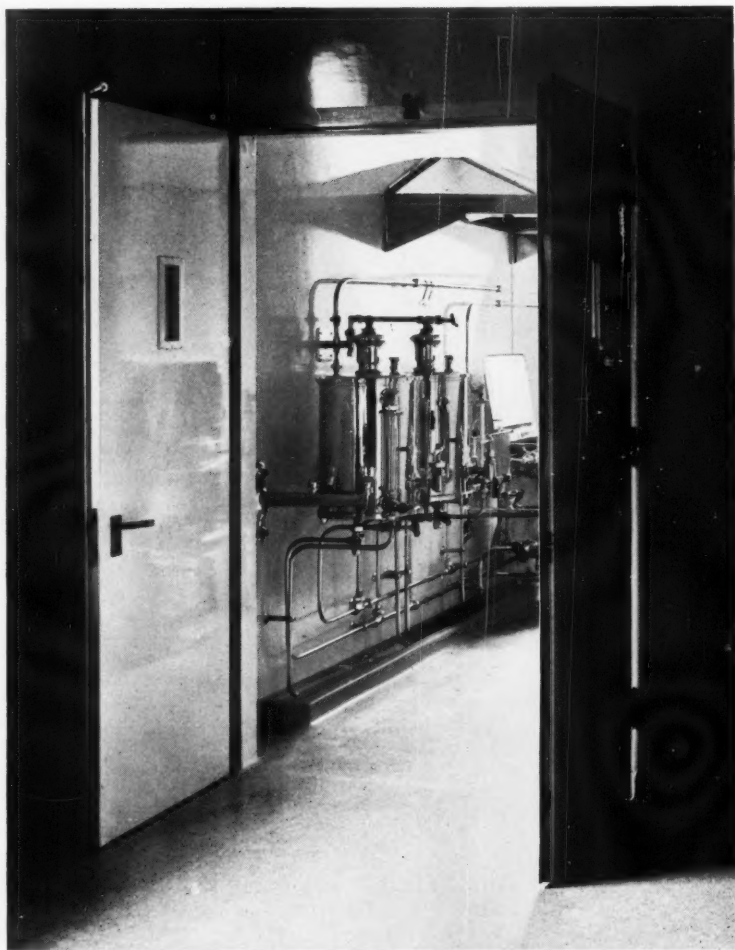
Bottom picture: Foundation reinforcement in progress. Reinforced concrete foundation and superstructure constructed by Bradfords.

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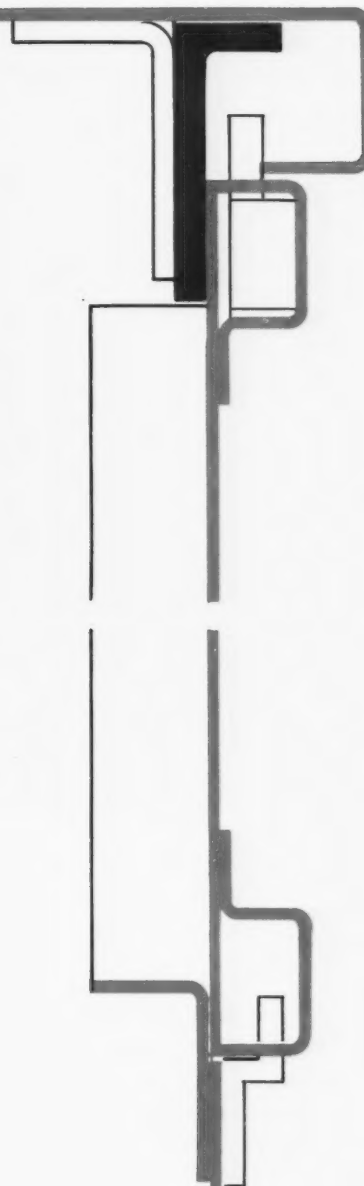
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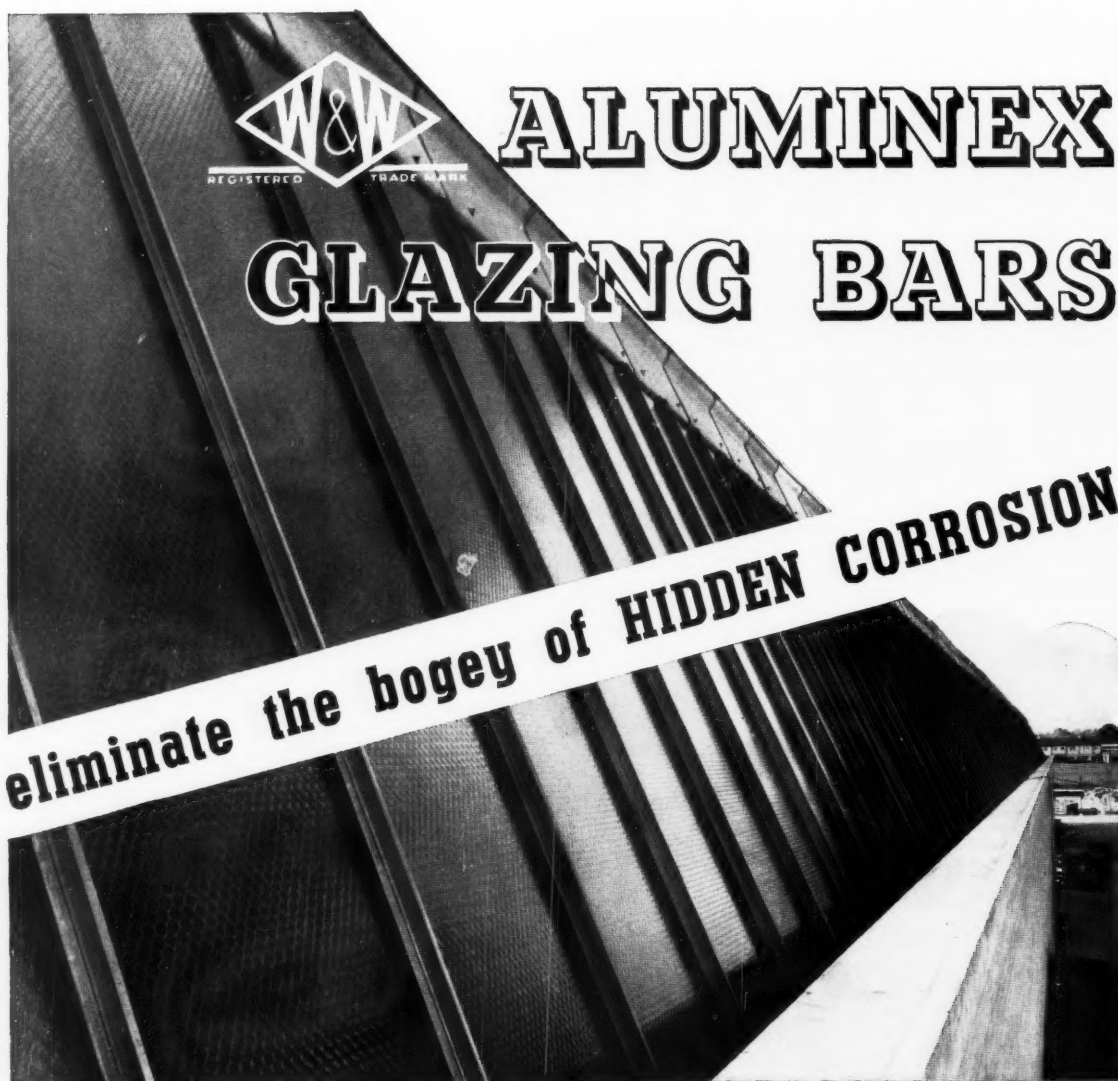
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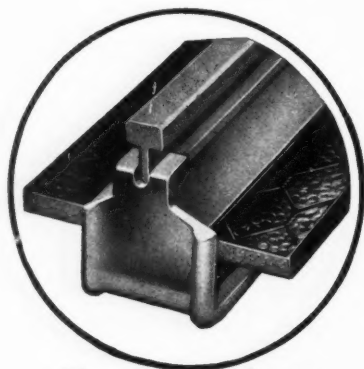
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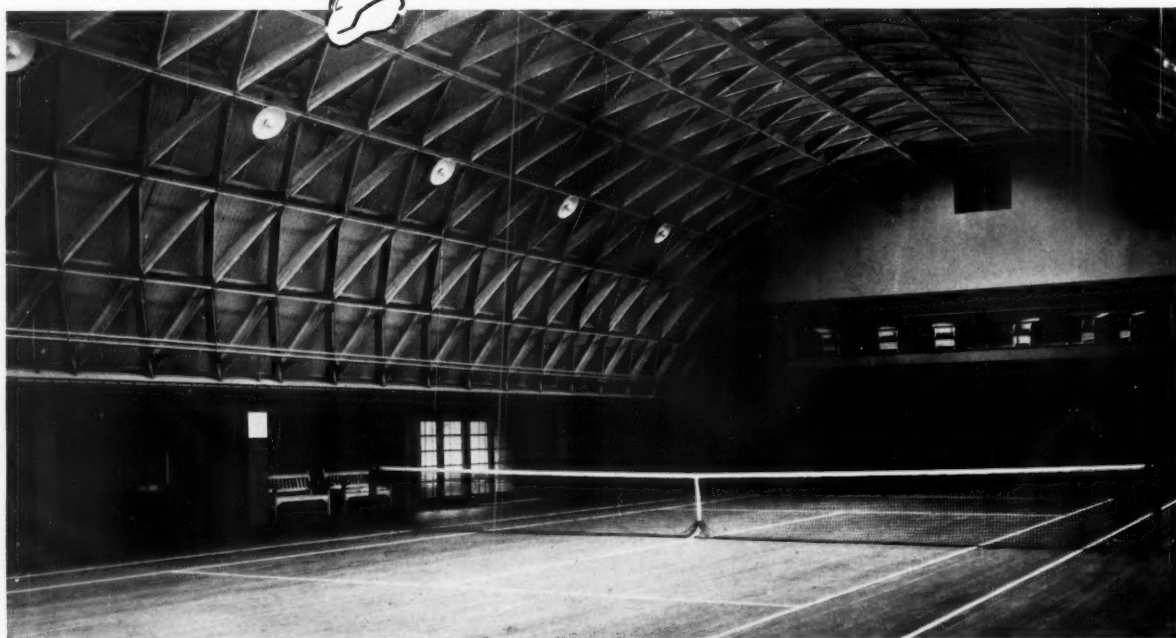
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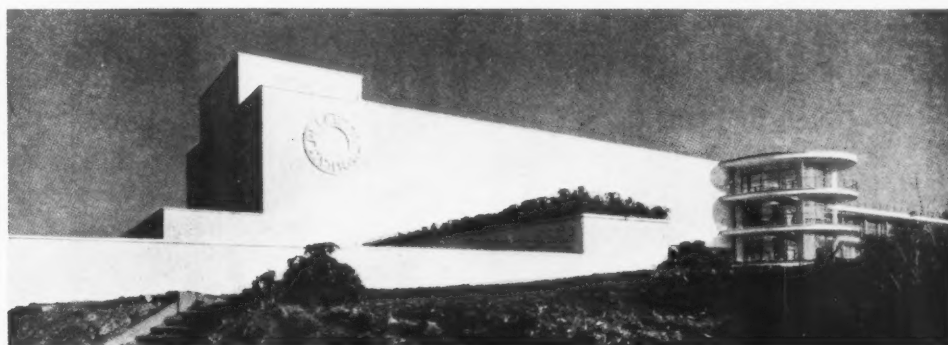
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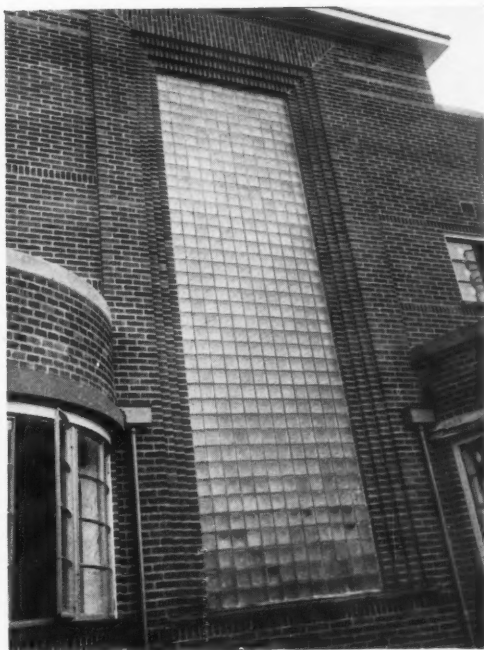
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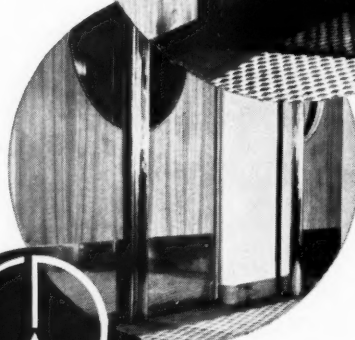
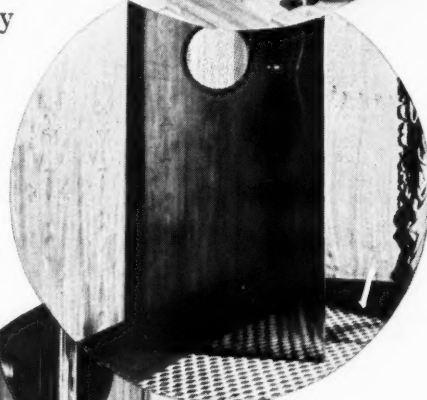


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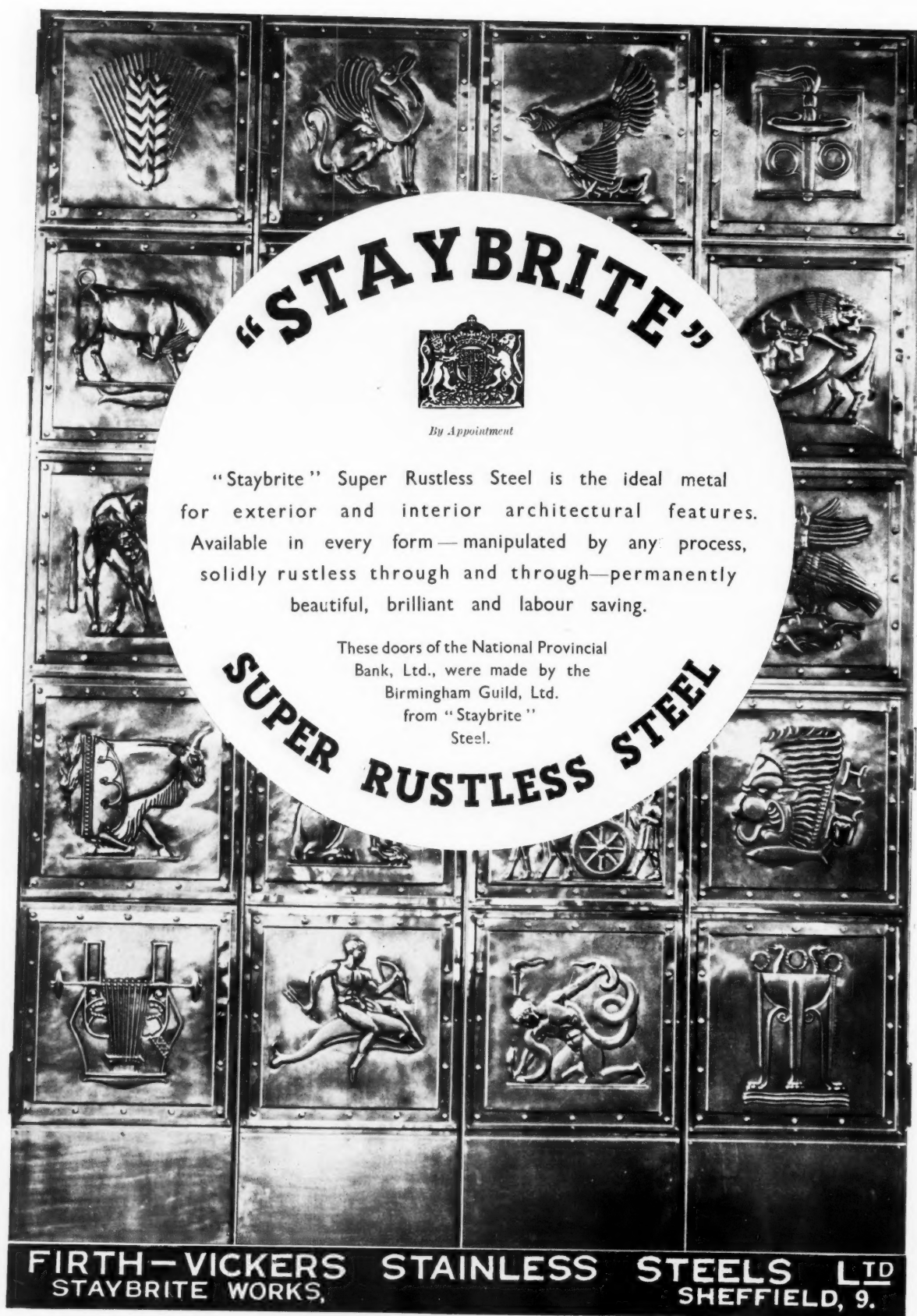
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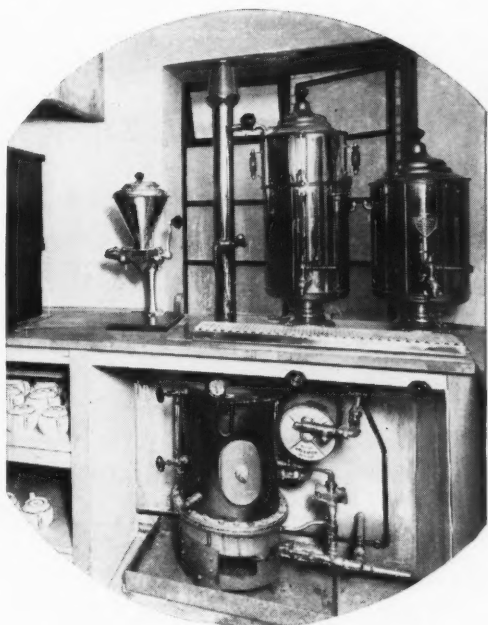
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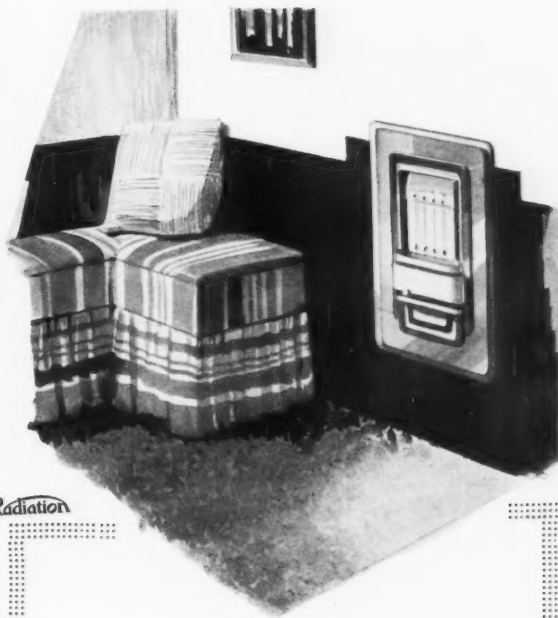
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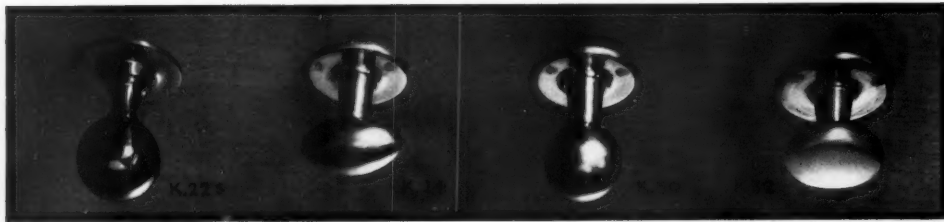
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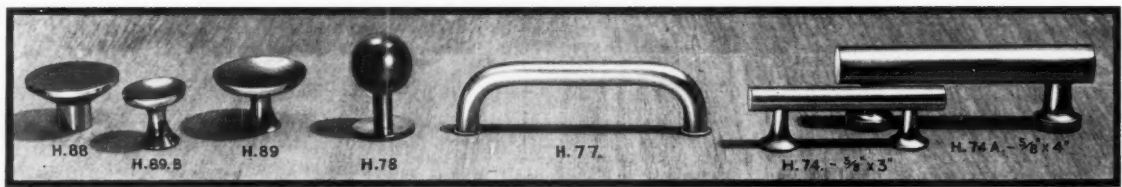
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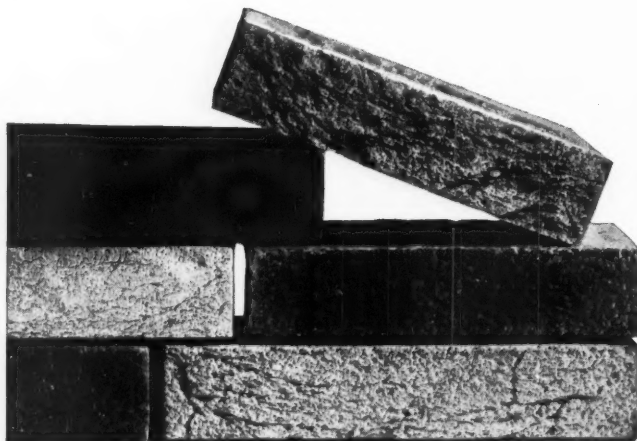
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" " " (in recess allowing for boiling plate cover) 51"
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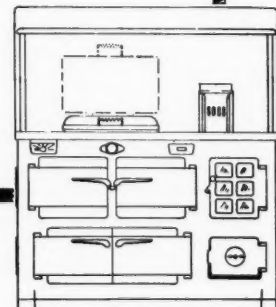
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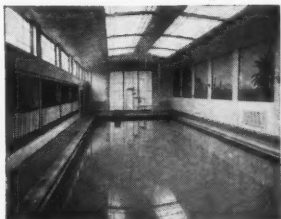


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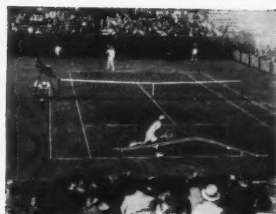
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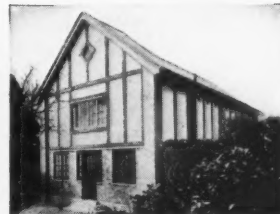
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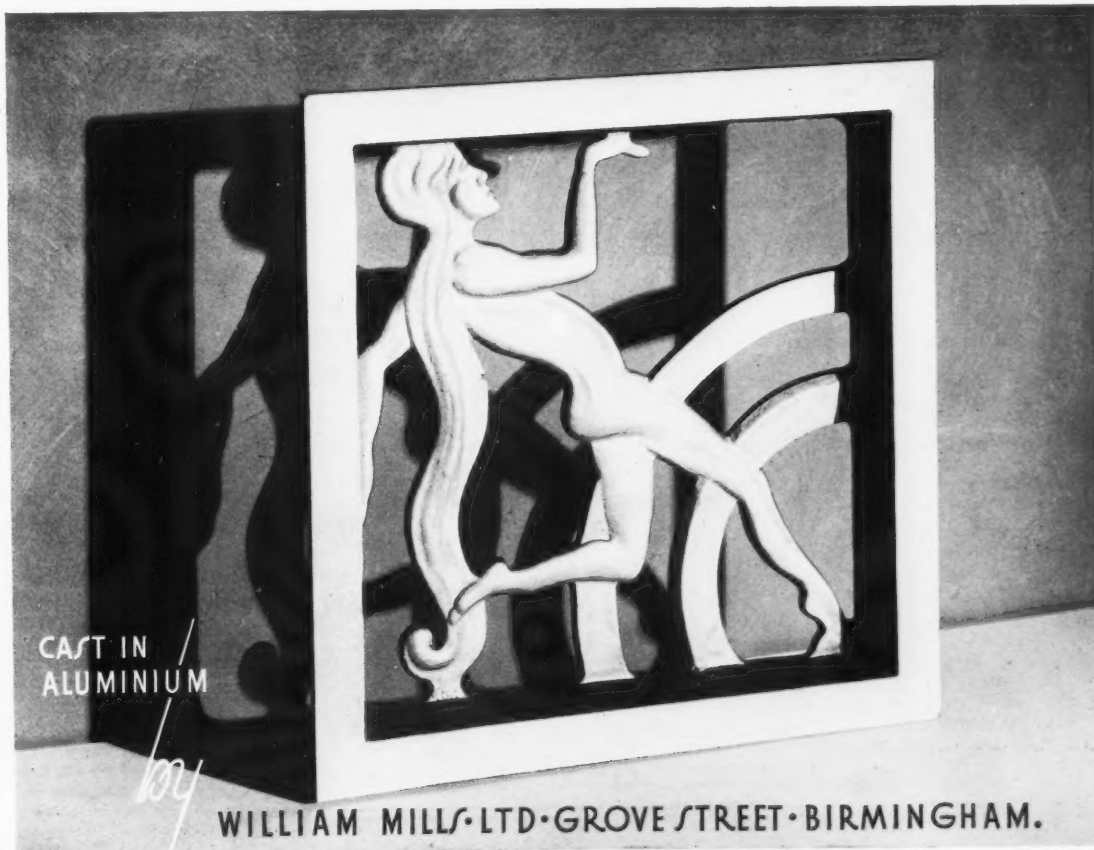
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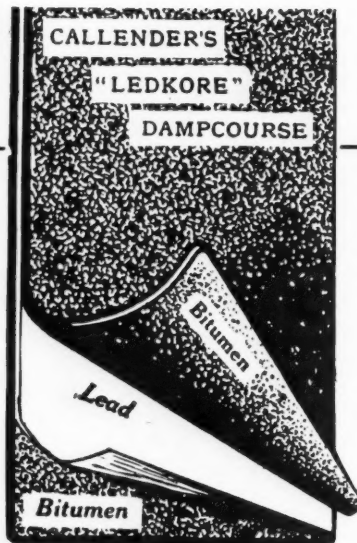
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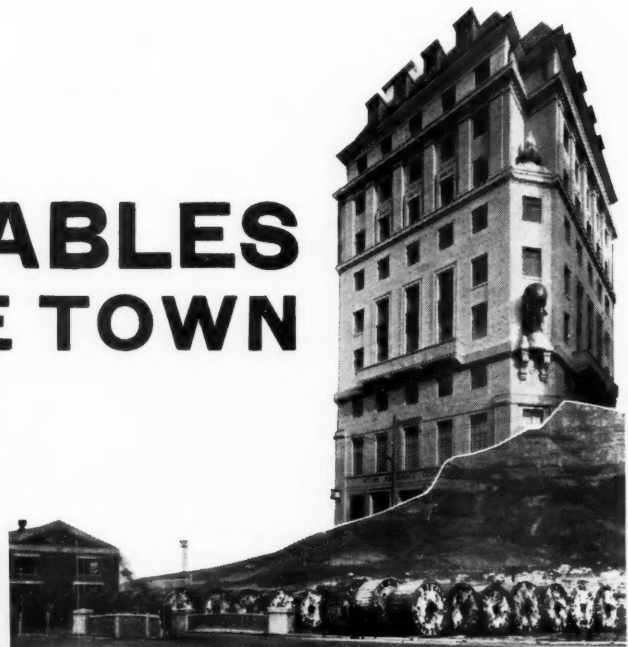
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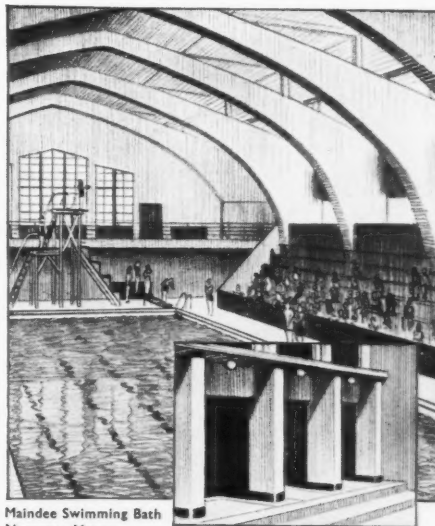
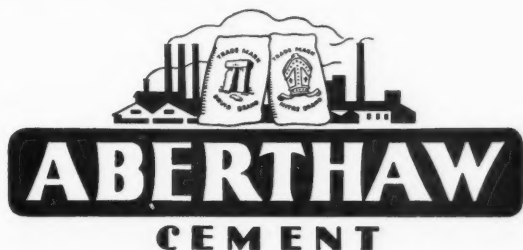


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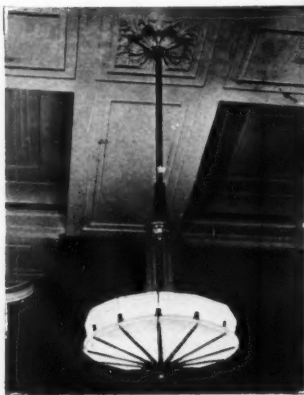




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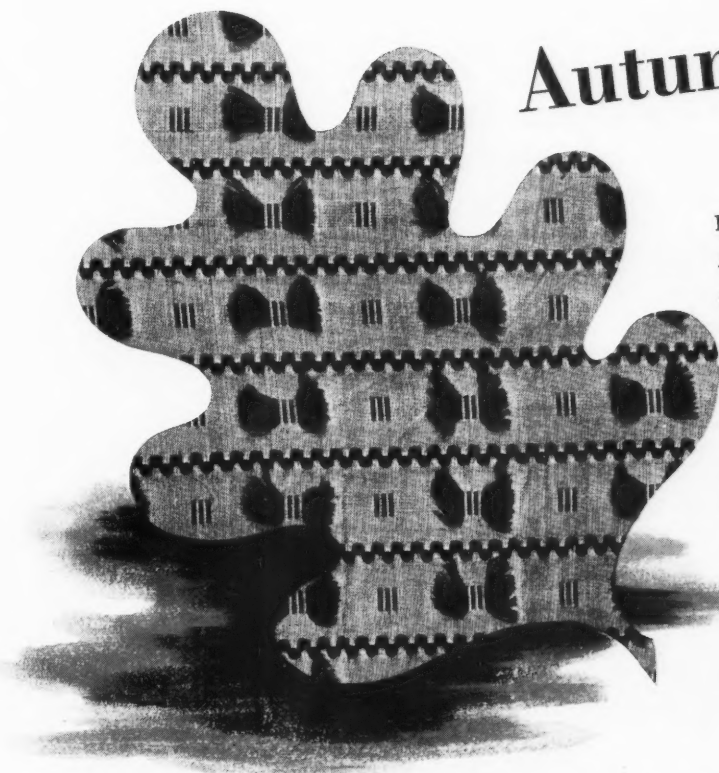
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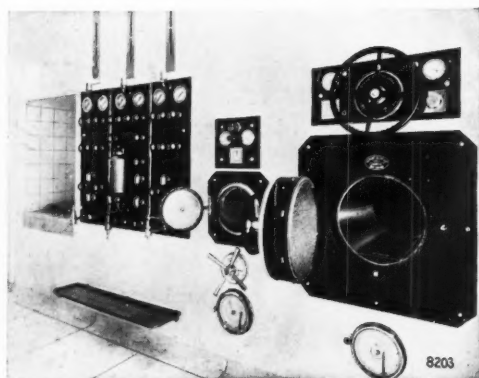
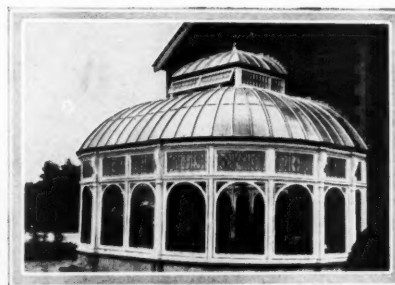


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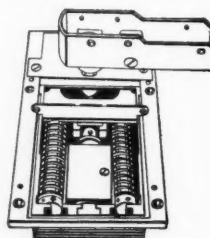


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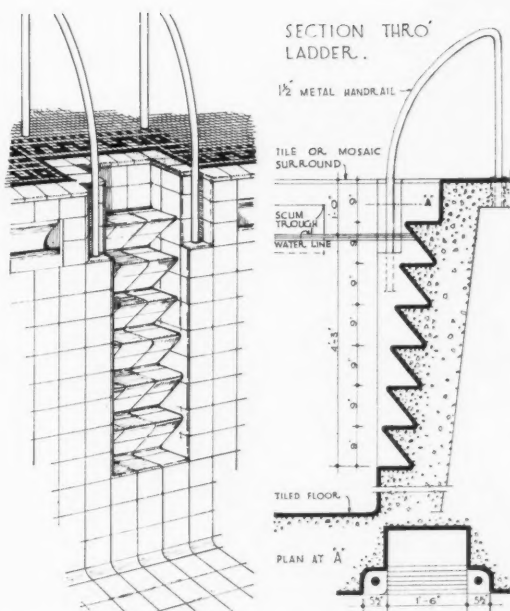
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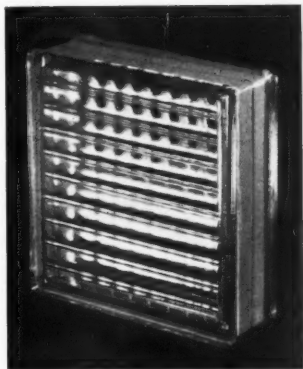
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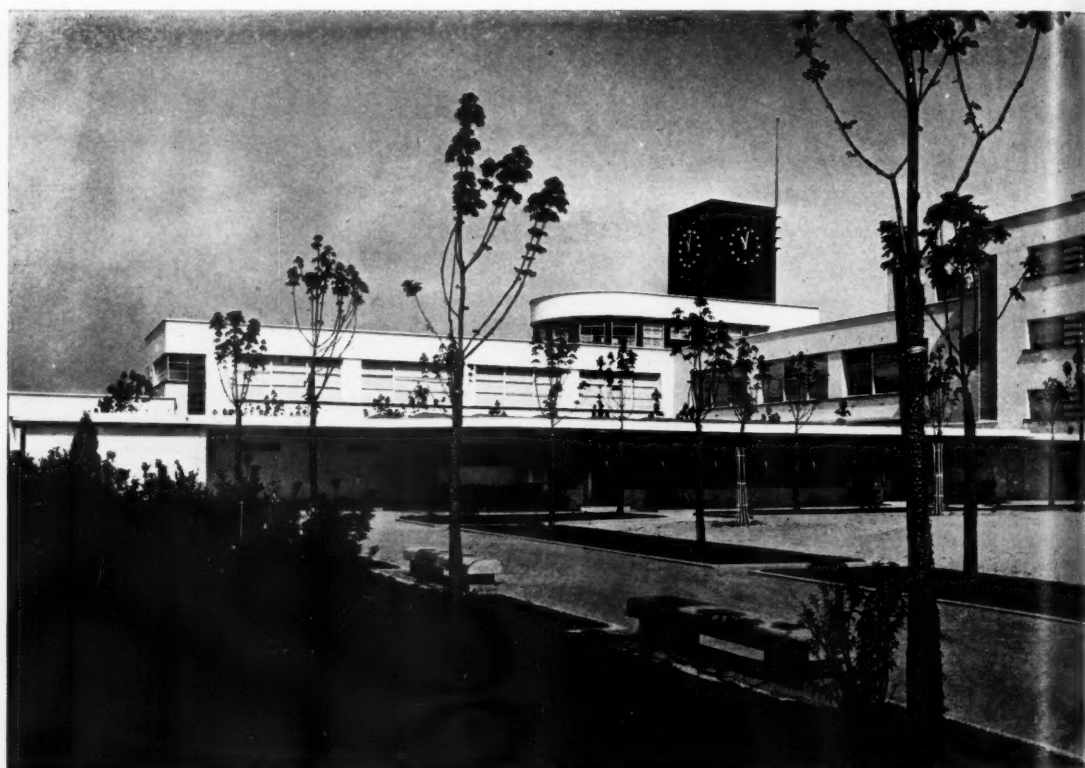
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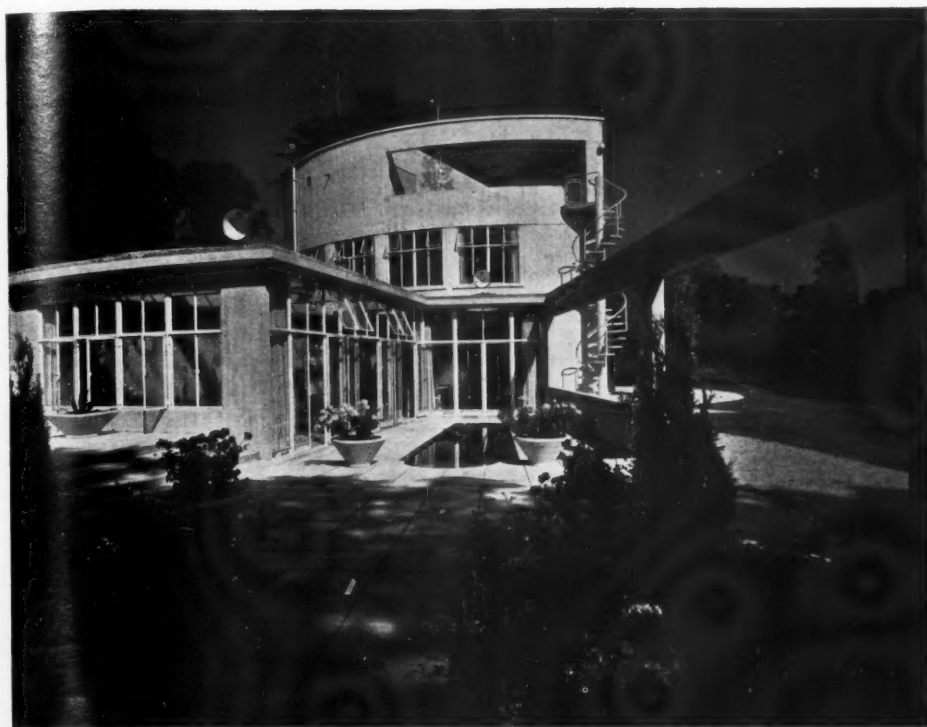
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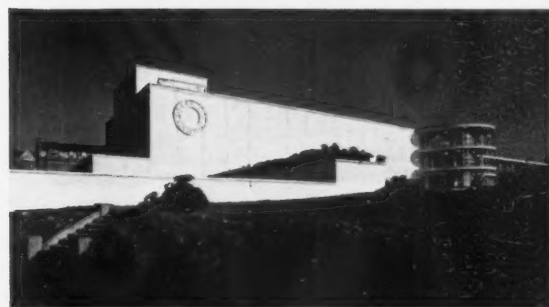
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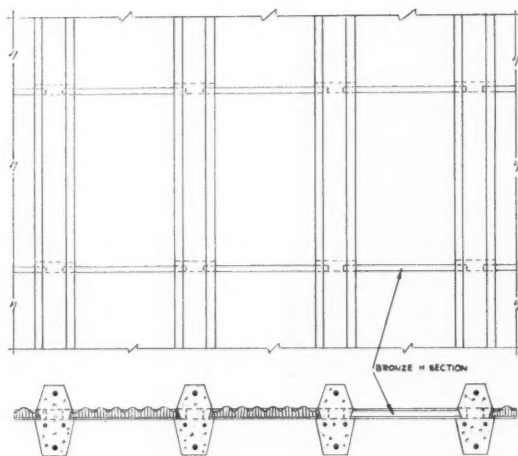
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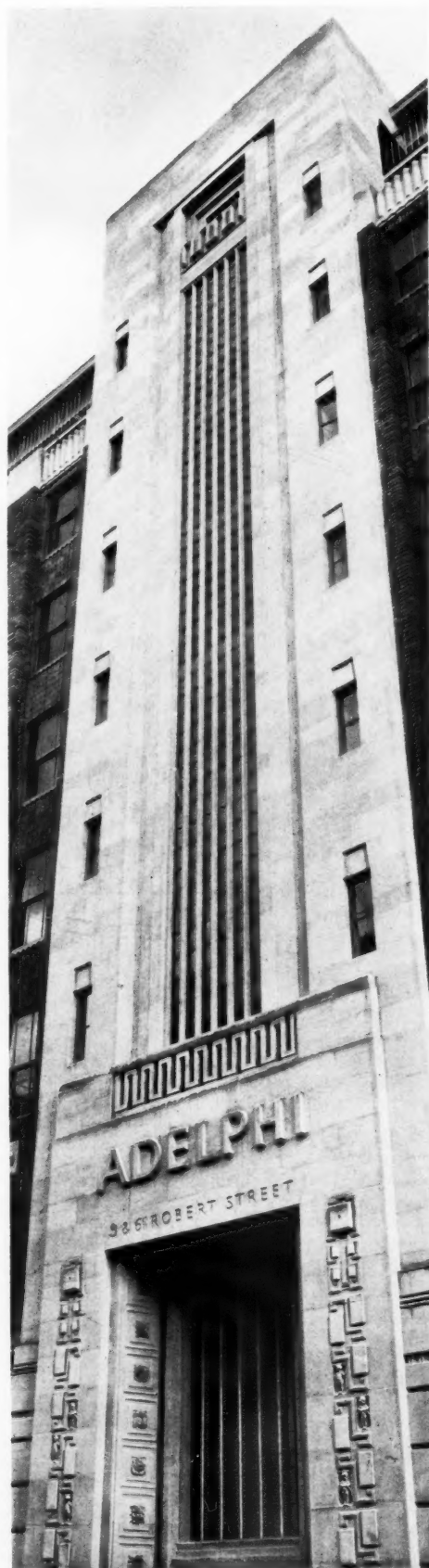
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