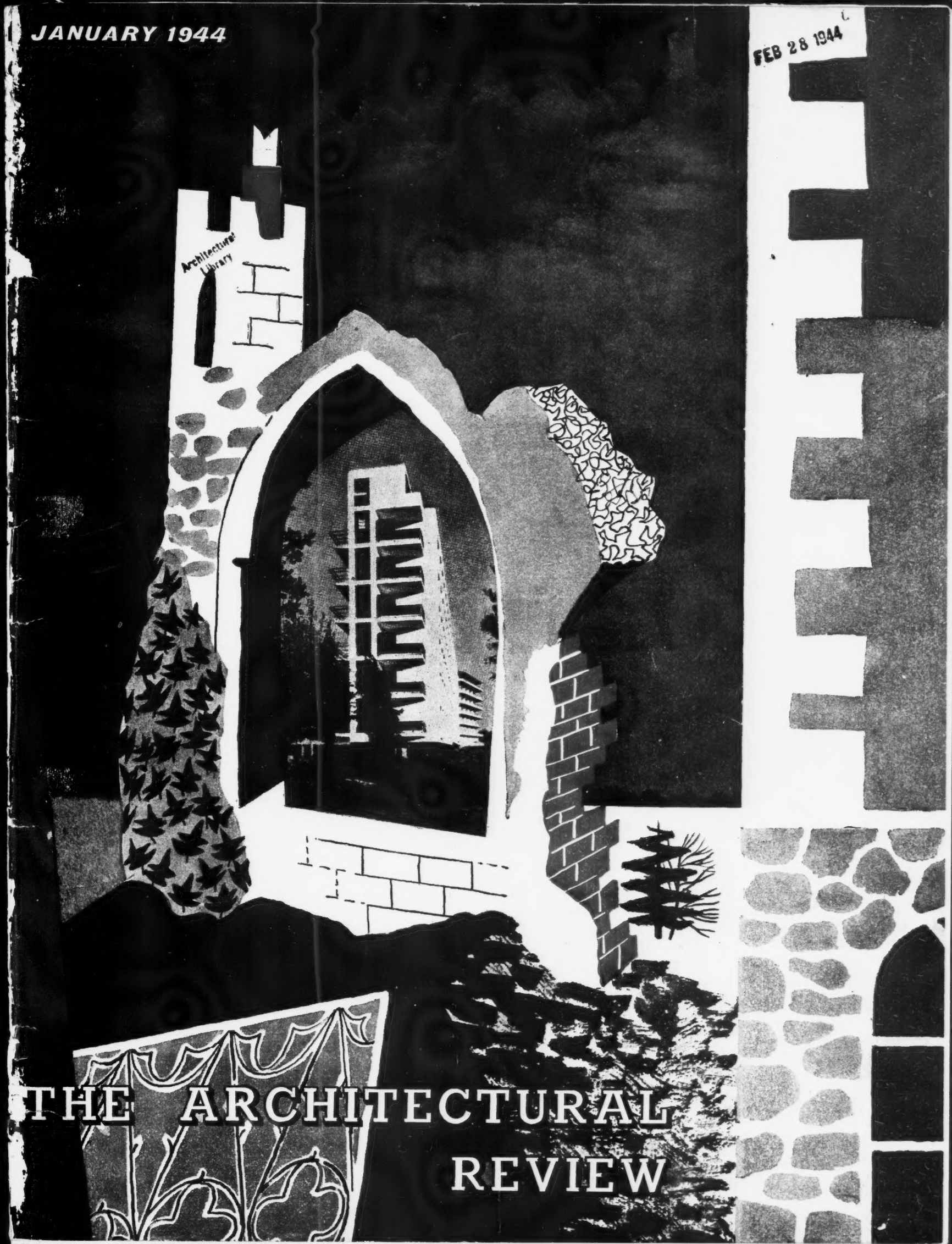


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The Architectural Review

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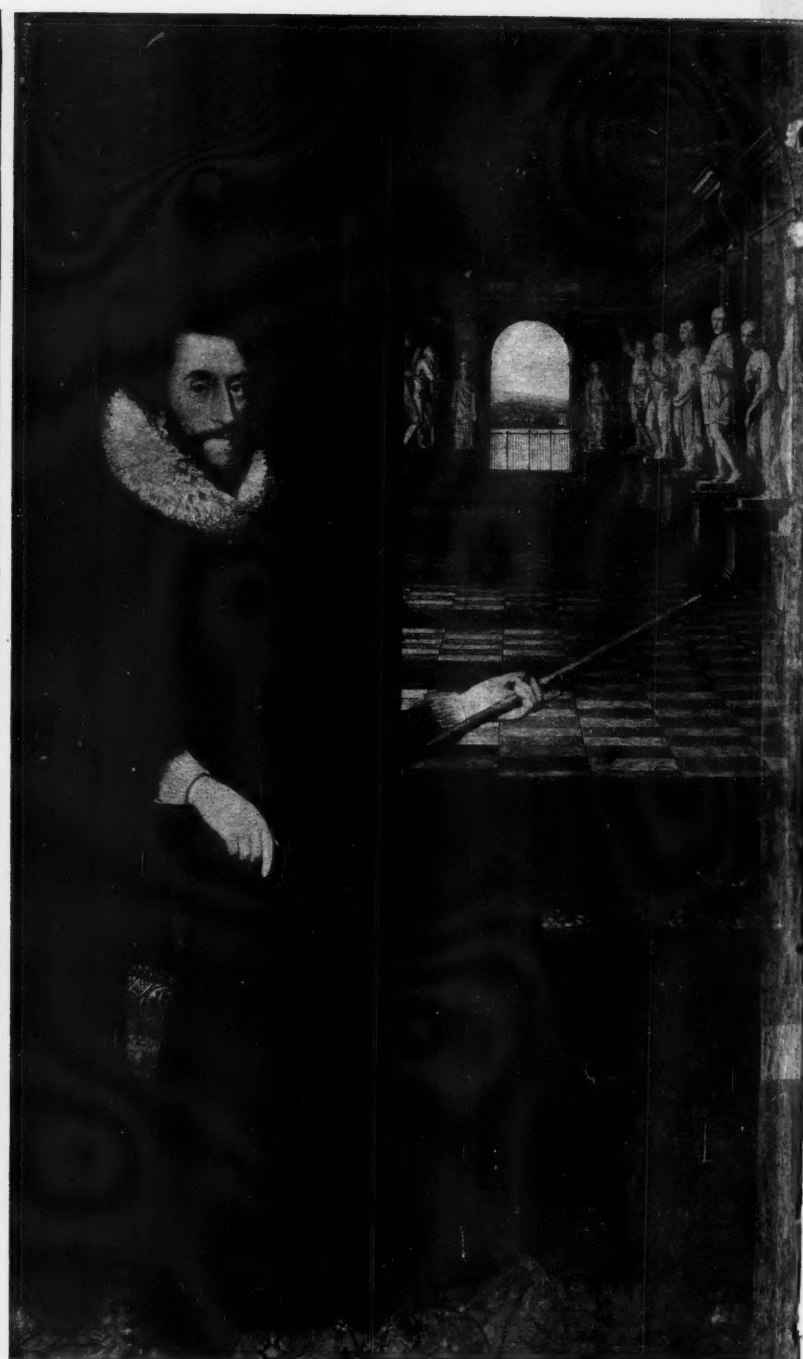
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TWO SHILLINGS AND SIXPENCE

THE COVER was designed by Kenneth Rown-tree to express the programme outlined in this issue. The two chief articles this month are a plea for the preservation of some bombed City churches in their present state of ruin, and a plea for a certain kind of visual approach to urban planning. It is suggested that the principles of the Picturesque (in the eighteenth-century sense of the word) — variety, curiosity, intricacy, contrast — should at last be applied to the urban landscape of to-day.





Interior Furnishing

Two Dutch paintings of interiors, one by Samuel van Hoogstraeten, the other of the Earl of Arundel in his sculpture gallery by Daniel Mytens; and two opposite approaches to interior furnishing. On the left intricacy, the interest of seeming accident, a happy and casual blend of column with rush-seated chair, and of plaster cast with birdcage. On the right grandeur and formality, no jar, but no interest either. It is worth trying to translate these two paintings and the two approaches which they represent into terms of

Exterior Furnishing

that is the make-up of a street instead of walled-in rooms. It is easy in the two cases chosen. The Earl of Arundel's street would be all planned to one academic pattern, each unit identical with the next, and the whole developed in strict symmetry. The other street would start with the dog by a lamp-post and would go on, along houses and trees and street accessories—a never-ending variety, irregular, never ceasing to stimulate visual interest. Which principle of urban planning should we aim at to-day? Hoogstraeten's or Mytens's? The article on the following pages gives THE ARCHITECTURAL REVIEW'S answer.

EXTERIOR FURNISHING

or sharawadgi: the art of making urban landscape

By the Editor

WE are not used in these days, to thinking of this country as the fountain-head of international inspiration in architecture. Most of the under-sixties have forgotten that there was a time—a time, not at all long ago—when from Chicago to Vienna the architect, the designer, the craftsman and the “art-lover” looked upon England as the headquarters of an æsthetic revolution. It was the time of Voysey’s cottages, and Morris’s, Crane’s, Voysey’s and Mackintosh’s designs; of the Kelmscott and the Doves Press, of Gimson chairs, Heal beds and Ashbee and Benson metal-work. It was also the time of Ebenezer Howard and Raymond Unwin, and of William Robinson’s and Gertrude Jekyll’s revival of the cottage garden, or rather their raising of its social status, from a rural vernacular to a conscious—a class-conscious—style.

Though the views of these artists and architects have by now become part of the accepted stock in trade of reactionary parliamentarians and town-councillors, and of dull people all over Europe and America, their activities, seen against their Victorian background of metropolitan squalor and middle-class stuffed-shirtedness, were truly revolutionary. Much of what they did was done to help Billy Brown, the Little Man, and Bill Brown, the working man, to live a decent life in decent surroundings. And in course of time there arose as a by-product of their labours a kind of popular picture (one that considerably distorted the original vision) of the ideal and decent world the Browns, if they were abstemious, and never swore, might hope to inhabit. It was a world of dear little bird-haunted streets, crazy-quilted with semi-Tudor or semi-Voysey or (later) semi-Georgian cottages and cottage gardens. If England were good, it was hinted, all the Browns might in the course of time and provided of course they remained rigidly respectable, expect to end up in some Garden City. Just as all good Americans when they die are supposed to go to Paris, so Englishmen if they were clean might be deemed fit for Letchworth. For town-planners of that day the garden city became a Sign and a Symbol, and it is still the dream of the Little Man, kept alight in his breast, as it was kindled and fanned, by the Garden Cities Association.

But it is no longer the ideal of professional town-planners. It is no longer even the explicit objective of the Garden Cities

Association which has seen fit to take unto itself a new name—the mysterious one of Town and Country Planning Association. Significant indeed is that change of name (which took place during the present war), representing as it does the admission by the most doctrinaire of planning bodies that something is wrong with the garden city ideal. Something is. It is too elementary. As a physical solution to the problems arising out of the Industrial Revolution, it is about as efficient as the pikes handed out to the Home Guard early in the war to stop Hitler’s Panzers.

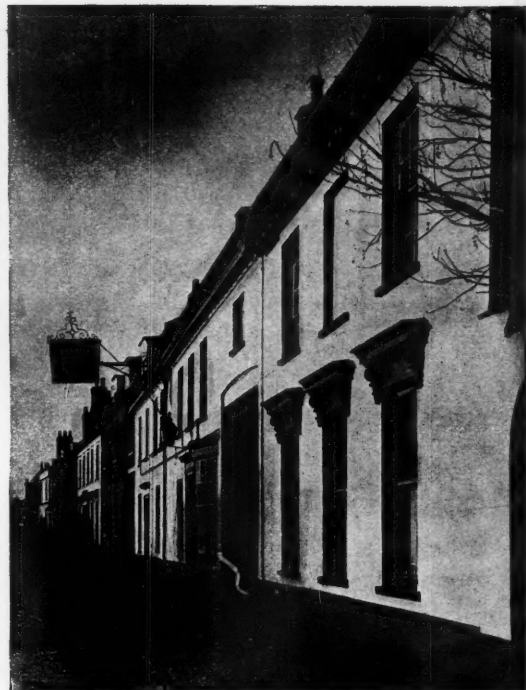
And yet, jeer though he may, until he is in a position to put something else in its place, the modern planner will not be listened to when he exposes the falsity of the garden city idea. In its day it had the virtues of its limitations; it painted a solid picture of well-being, neither too highly coloured nor too high-falutin’ for Bill Brown to hitch his waggon to. As a result it gained the national ear, or rather filled the national eye. The picture may be a false one in that it is an over-simplification, but it is clear; clear enough to be popular. And so far the modern scientific town-planner has failed to provide an alternative picture comparable in realism, vividness or simplicity. Imagine an exhibition in which two models are on show, one of the usual modern town-plan, a machine to live in, the other of a garden city. And imagine the exhibition crowded with people. Who amongst the Browns would hesitate for a moment in their choice? A model of the transport of the future with helicopters and air-buses may look rather fascinating, but a man of commonsense does not forget all the important things he does on two legs. However alluring mechanized improvements may look, for all essential purposes the human scale of living does not really change, whatever Dr. Giedion may say. And so Bill Brown goes for the ideal he knows, because what he wants is a picture that makes sense to him. It isn’t that he is a fool; he is quite capable of imagining the complications inherent in planning, even of making sacrifices for the greater good of the greater number, but he cannot, he feels, be expected to do his part without being given an idea, a pretty clear idea, of what it is all leading up to. He wants a picture of the kind of world the physical planner will make, and up to date he has been given nothing between Port

Sunlight and MARS. It is asking too much of him to expect him to put his shirt on MARS. Roses round the Door is a picture which contrives to summon up a range of far cosier associations.

If this argument is right, one of the vital questions the professional planner has to ask himself to-day is: Can I find a picture that will give my non-technical fellow-countrymen a vivid impression of the good things coming to them, if they give me the chance I ask for. But before he can do that the planner himself must have a picture. And by the word *picture* is meant—literally—a picture; a picture of how his town will look. For this is the natural way people check up on the way they themselves will feel. The Garden City propaganda provided just this, a picture; but we do not think it is too much to say that few un-garden-city planners have any conception of the way they mean things to look. We think most town-planners are themselves puzzled and embarrassed by their lack of realistic vision, their inability to *reconcile visually* in the mind’s eye what appear to be irreconcilable elements in any town plan: quaint bits, new bits, monuments, traffic, tall buildings, short buildings, flat blocks, individual cottages, etc., etc.

Yet—and the purpose of this article is to point it out—there is an aspect of this matter which seems to have been inexplicably overlooked by town-planners. It is the fact, obvious to foreigners and historians, that a national picture-making aptitude exists among us, and has done for centuries. In *Picturesque Theory*, evolved on this island early in the eighteenth century and imitated all over Europe round about 1800, a quite unmistakable national point of view asserted itself. It was expressed at first exclusively in landscaping improvements of private grounds and country estates, and though in the nineteenth century certain of its conventions were applied to the town square, the well-to-do-suburb, and the garden city, these were in forms so debased as to justify one in saying that true Picturesque theory has never been applied to the urban scene.

What we really need to do now, this article suggests, is to resurrect the true theory of the Picturesque and apply a point of view already existing to a field in which it has not been consciously applied before: *the city*. This will demand no revolution in taste. The only difficulty really is that the picturesque character of



street-picturesque To find deliberate examples of street-picturesque is almost impossible because, as this article makes clear, the full theory of the Picturesque has never yet been applied to the urban scene. The kind of urban effects which might be achieved have to be illustrated from those accidental market-town street scenes which fortunately are not yet entirely lost to us. Newmarket, for instance, above, left. The other street front, above, right, is not a cautionary example, for it has its own neat charms of small-scale repetition, but in the present context it has been put in to act as a foil to the liveliness of the Picturesque street, whose chimneys, odd roof-angles, protruding bows, trees and shrubs, chiaroscuro, and distant eye-catcher closing the vista, constitute a genuine piece of urban landscape.



the English landscape has become so much an integral part of everybody's visual equipment that most people will not even admit its artificiality. Christopher Hussey has described his astonishment when the scenery of his childhood, the scenery he would have called Nature in the raw, turned out to be an all-too-deliberate bit of scene-painting by a grandfather. Now that grandfather was not an architect nor a gardener. He was the owner of the estate and he planned it according to his own taste in the Picturesque—a taste guided of course by the books he had read and the gardens and grounds he had seen.

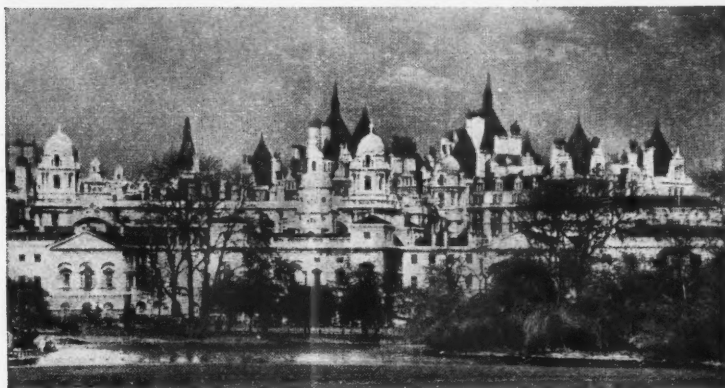
The theory of the Picturesque is England's paramount contribution to the optics of rural planning on a large scale. It is chiefly the great landowners' contribution; who to-day, alas, is no longer the man he was in the eighteenth century. Hence little of Picturesque practice is left alive, not much more than can be found inside the herbaceous border. And let us, in passing, be grateful to those who keep it alive even in this comparatively humble form. Hats off to the suburban gardener, the only expert amateur artist in the country, the only man who spends leisure hours and whole days trying to create visual beauty.

Down to the late nineteenth century a little more survived. The houses of the wealthier suburbs were a hang-over of Picturesque theory, those square miles of quaint villas (the quaint equals the low-tide mark of the Picturesque) being nothing else than P. F. Robinson's gamekeepers'

old and new The conventional approach is to try for even skyline, even cornice lines and even window shapes, if the old buildings are accepted as good, or to brand the old building as an outcast by disregarding it completely. But similarity between buildings is not the only kind of good manners or good taste. Actually some of the best English architectural effects have been produced by contrast of complementaries. The technique is seen (left) in Norwich Town Hall with the adjoining Guildhall. The Americans have made some bold experiments in facade-picturesque: witness the highly successful New York composition above. It should dispel the fallacy that discrepancy in window proportions is fatal.



success and failure of accident Some of the boldest examples of picturesque grouping, like the famous prospect of the Horse Guards from St. James's Park, are accidental. While being duly grateful, we should not be led to draw from this the totally false conclusion that picturesque effect can be obtained merely by letting every building owner do as he likes; that is, that the right effects will happen, if you don't worry about planning. A policy of visual *laissez-faire* is nearly always fatal. It produces a mining-camp, not an urban landscape. An example is seen on the right. The eighteenth-century river front of London, a formal affair, with its own logic, gives way to the monstrous derelict wastes of individualism in which contrast and accidental grouping do not produce one single effect worth having.



cottages of 1830 put together in heaps—to the exclusion of the coverts, the game, and the keepers.

But the Uvedale Prices and Richard Payne Knights shaped more than villas and villa gardens; they practised a larger art, what Horace Walpole called "the art of making landscape," according to principles which have been described in a masterly way in Christopher Hussey's *The Picturesque*. George Mason stated perhaps the profoundest article of the Faith in his Essay on *Design in Gardening*, first published in 1768, when he said "I conceive that all rural scenery should be improved according to the manner suggested by itself, without regard to nominal distinction, or systematical arrangement," a sentiment functionalist in its modernity. Rather less profoundly, and a good deal earlier, Sir William Temple observed that we should seek to contrive beauties "that shall be great and strike the eye but without any order or disposition of parts as shall be commonly or easily observed," and in the same spirit Warton refers to that still little understood genius William Kent as being "by rules unfetter'd. He

boldly scorns
Formality and method—round and square
Disdaining, plans irregularly great."

Price, the greatest of the apologists, advises a "variety of compositions and effects" as against the oneness of composition felt to be proper by English Palladians; intricacy as against easy visibility, and roughness of texture as against the crystalline smoothness of the classical façade. In one word, *Sharawadgi*.^{*} Sharawadgi, Sir William Temple wrote in 1685, is a Chinese term for irregular gardening. Mr. H. F. Clark, in his yet unpublished *Landscapes on Earth*, adds that the word is Japanese and means: *not being regular*. Being regular, the belief in rules to be learned and applied, the belief in symmetry, stands for the Neo-Classical, the Palladian, the Academic outlook, right down to the Royal Academy plan for London: Sharawadgi for that Picturesque landscaping tradition to which England

^{*} The credit for bringing this noble word back into circulation must go to Mr. Christopher Tunnard who rediscovered it in *Gardens in the Modern Landscape* (Architectural Press, 1938).

owes its most personal aesthetic character.

How can we achieve an urban Sharawadgi? The first recommendation of Price is that landscape should be observed with the painter's eye and instilled with the qualities of the painter's work. Repton argued that Price was in error on this point because there is a difference in kind between a real and a painted landscape, but Price retorted that the difference was immaterial since the matter under discussion was not a painting but the kind of sensibility needed for the exploitation of Picturesque effects, and this the painter, above all other men, develops. In making so apparently conventional an observation, one that nevertheless shook the last decade of the eighteenth century like a bomb, Price stated a truth that is no less significant to-day and by painters and architects and the cognoscenti in general, even worse understood. Private objectives the individual painter may have, but taking it by-and-large, his social function is to create (in paint) the visuals of the contemporary scene. This is what Lorraine and Rosa did for their age. Who does it now? Men, perhaps, like John Piper, Paul Nash, Edward Bawden, Eric Ravilious, Christopher Wood, Kenneth Rowntree. And of an earlier generation that great urban romantic, Richard Sickert.

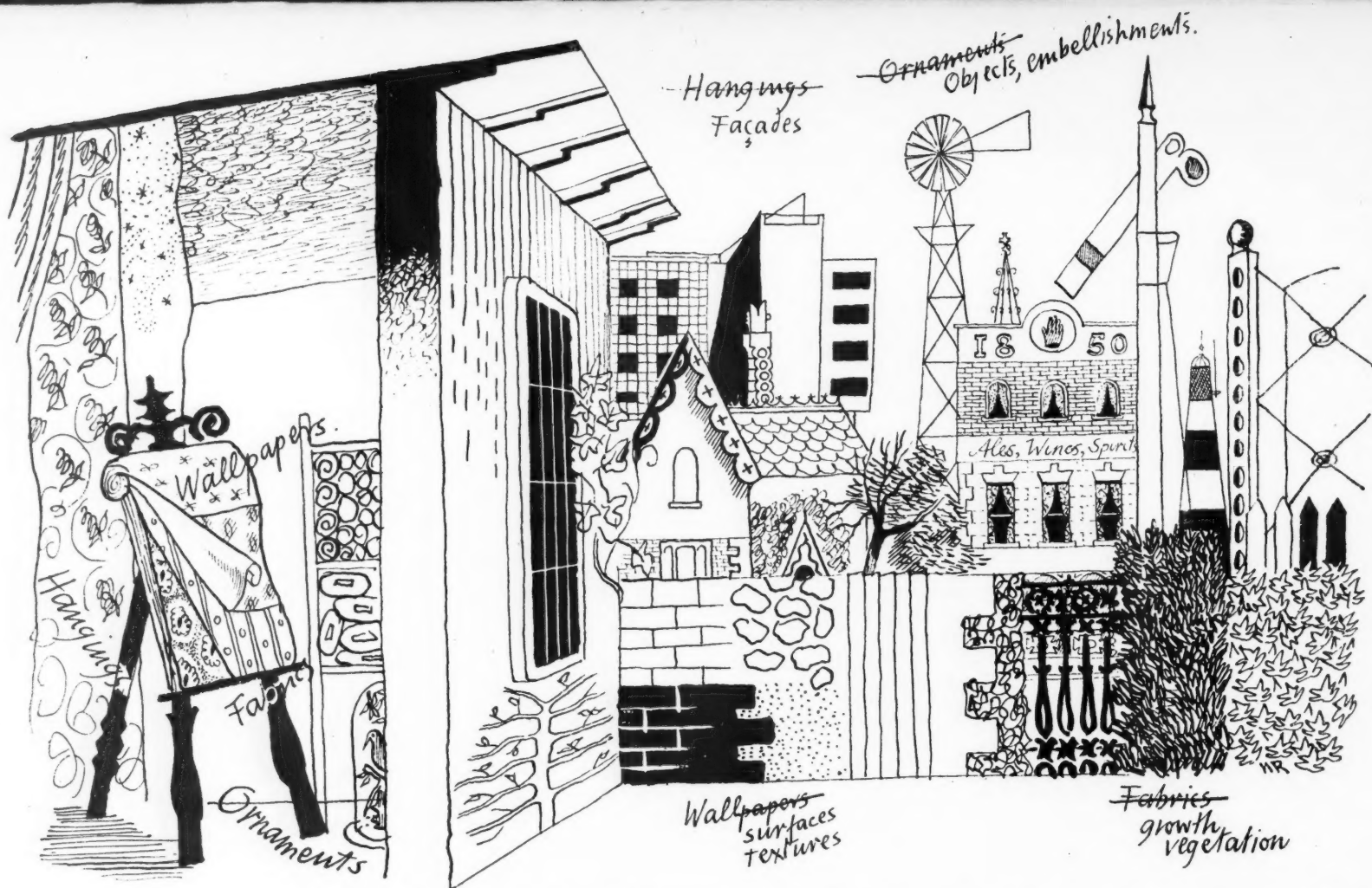
Painters like these rather than any architects have been the first to realize that a music-hall or a Victorian pub or a pylon or a wild Gothic four-cornered lamp-post are what correspond in our urban scenery to the grotto, the umbrella, the tumble-down cottage and the sunk lane of Shenstone and the elder Pitt. Amongst architects unfortunately even the most eager and progressive believe that the defence (for instance) of Victorian fantasy is reactionary, and stigmatize such goings-on as flippant. They have forgotten—or never discovered—their Uvedale Price, perhaps the first man in history to reveal that an object may be "ugly" in itself and yet in a suitable context may have aesthetic possibilities. Payne Knight, it will be remembered, brought up the carcass of an ox as an instance of a revolting object which could evoke painterly delight—could produce, that is to say, a

Picturesque effect—and Kent of course made play with the carcasses of trees. In their development of a visual aesthetic capable of including the awful and the odd (Sublime and Picturesque*) the eighteenth-century intelligentsia cut right across the centuries linking Salvator Rosa with Salvador Dali.

But with the possible exception of Le Corbusier, who brought English park landscape into the modern architectural picture, few contemporary architects of any country have shown the same breadth of understanding. There seems to be a fate which turns architects into one-idea men, wedded to rather infantile solutions of the urban muddle they deplore, and suffering a form of arrested visual development. Why this is so it is hard to say. One type sees behind the muddle (rather clearly) a tidy and tasteful world of eighteenth-century streets and squares, and builds tasteful and pains-taking Neo-Georgian or Bankers' Georgian—or Monumental Queen Anne—with the idea of completing the eighteenth-century pattern (which doesn't exist any more). Its opposite number sees (rather dimly) the new Jerusalem all open space and white concrete. Neither side is anxious to give up its day-dreams so far as to admit that one ideal is as unlikely of realization as the other; that English cities, with one or two exceptions that prove the rule, will always be an extraordinary hotch-potch of competing elements; that the visual problem is to coax these competitors into a larger harmony. Yet surely it is clear by now that the real as opposed to the ideal city, far from being all crystal towers and tennis courts, will be a thing of infinite variety, where for instance the Victorian dolls-house must be politely encouraged to lie down with Mr. Frederick Gibberd's flats.

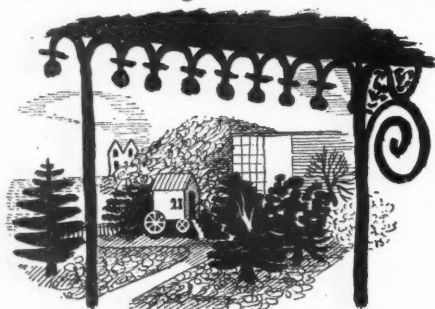
Here lies for the urban planner the great romantic opportunity. Were it one that went against the English grain the outlook would be bleak. It happens, however, to present the kind of problem in aesthetics which not merely Sir Uvedale Price but

^{*} In modern usage *Picturesque*=*quaint*, a meaning having almost nothing in common with the eighteenth century use of the word.



Not an architect, but a painter, Kenneth Rowntree, who contributes the drawings to this article, here paraphrases *THE ARCHITECTURAL REVIEW*'S programme: the variety of shape, pattern and texture in the ornaments, wallpapers, fabrics, etc., which you buy in the interior furnisher's shop, should be matched by an equally generous variety of shape, pattern, texture and vegetation in our urban exteriors. Make Highpoint lie down with the Victorian pub and the barge-boarded villa. Enjoy the railway signal and the rough stone wall and the pylon by the church. Don't be afraid of adding a twentieth-century wing to a Regency house. All the freedom of the interior furnisher should also be the urban planner's, provided his contrasts and seeming accidents are sensitively devised.

Billy Brown of London Town, and all the other strap-hangers have proved themselves fertile in devices for exploiting in other ways. In this respect indeed *The Man in the Street* is often far ahead of the architects. He uses Price's arguments—subconsciously



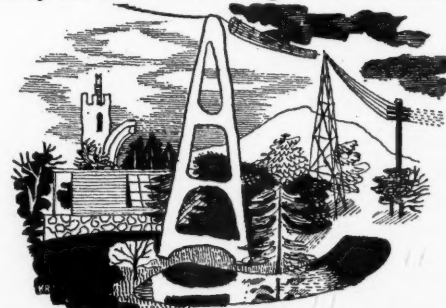
of course—in furnishing and gradually remodelling the house in which he lives. In his own rooms the planned-for behaves often as independently and as imaginatively as in his back-garden. His ideal of Interior Furnishing is just the opposite of that of his wealthy fellow citizen who goes to Partridge's, or Maple's, or Gordon Russell's and buys suites of genuine antique, imitation antique, or good contemporary furniture, complete with lamps, mirrors, vases and a few odd pieces of sculpture. And he is right in this. An interior to be successful should be the result of growth, of attachments formed over years to things old and new. The fear of one's modern cupboard clashing with the Victorian atmosphere of a room, or one's

Victorian chandelier looking out of place in an Aalto environment is wholly unjustified. Even more undesirable is the fear that any object, in itself not up to a discriminating contemporary aesthetic standard, would be a blot on a whole interior. The aesthetic qualities of the individual items are quite irrelevant. Let them be ugly, let them be incongruous. What matters alone is the unity and congruity of the pattern. A frankly vulgar little bronze poodle on an Italian marble pedestal might even hold a place of honour on the mantel-shelf, either because of its value as an accent in a picturesque whole, or—and here is a new argument—because of some equally legitimate sentimental value.

Now all this can perhaps be taken for granted in the interior pattern. When it comes to the urban pattern, its legitimacy has yet to be established. It has yet to be said and recognized that the urban planner's job is one of Exterior Furnishing. We have good planners on whose care in surveying and drawing up socially sound and technically satisfactory schemes we can rely. But many of them—not all—tend to the suite idea, the spick-and-span plan straight from the desk. In the recent past that has quite often meant the unnecessary destruction of old buildings of value, especially buildings of the eighteenth century. Respect for that particular century is perhaps safeguarding them to-day. But when it comes to the Victorian villa, of the *Summer Inter-*

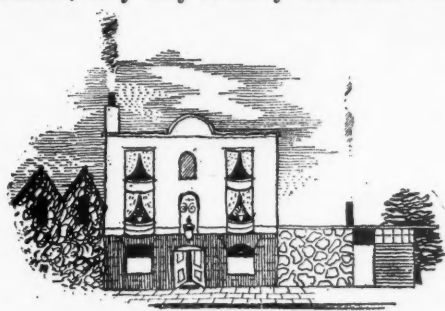
lude type (see *THE ARCHITECTURAL REVIEW*, August, 1943) only the conception of exterior furnishing can rescue them. And if seen in a larger, more generous context, how well worth rescuing they may be.

It is here not possible to go beyond stating and recommending the exterior furnishing principle as being nothing less than the application of Picturesque theory to the urban scene. Pictures would do more than words to convey the truth and charm of a twentieth-century Sharawadgi. But a few reasons may be added why this should have every chance to be applied with human and aesthetic success in England. Planning theory at the moment might be described as



a fight between three groups: the garden city people, the Bauhausians, and the County Councils. The garden city people, as has been said before, have on the credit side a keen sense of the cosy life, but they have little understanding of the metropolitan scene or of the intricacy of social

contacts or even of the variety of human tastes and types. The Bauhausians have boldness and architectural imagination. But their new world does not appear to incorporate any of the old ones, and to many quiet people it seems that, like other revolutionaries, they may destroy more than they



can possibly create. They have no tolerance of accident. As for the Councils, they are as a rule all out for Bankers' Georgian and road-widening.

Consider in relation to these three the approach that has been labelled Exterior Furnishing. It is sympathetic to all three; it does not curry favour with one at the expense of the others; it lends itself to compromise, which is the English form of synthesis. Landscaping, variety of contemporary and old, both dignified and jolly, tradition and innovations, social sense and regard for lovable tit-bits—all will have their chance within the inconsistency of urban Sharawaggi. This inconsistency, frankly and consciously made an art of, would also remove the chief obstacle still in the way of a sensible acceptance of a contemporary idiom in English architecture. The new style is still by the majority considered alien. In fact it is no more so than Early English or Georgian. Then as now what England did was to loosen strict logicity into something more casual and more human. That is precisely what the inconsistency here proposed could achieve. It can achieve more.

In last month's ARCHITECTURAL REVIEW Sir Kenneth Clark put forward incontrovertible proof against the possibility of architectural ornament in the twentieth century. There are no binding conventions of iconography left that would make allegory and symbol acceptable. And the measuring and counting spirit, equally prevalent in science and business, destroys the *raison d'être* of architectural decoration. That is true enough, but does not the exterior furnishing conception hold out a new lease of life to ornament, or rather embellishment? We do not believe any longer in the old slogan of functional beauty. Or rather we don't believe any more that functional beauty is the only kind of beauty. At the same time the beauty of capitals and mouldings has ceased to be applicable. May not the salvation in our world of large-scale architectural operations lie in the acceptance of a whole building as an ornament? Perhaps we should not look for patterns in the detail of the building, but in the relation of building with building, or building with trees. Here lies one of the secrets of modern Swedish architecture. That sense of decorative wealth which distinguishes the contemporary Swedish from the English scene is due largely to sensitive planting or rather a sensitive regard to existing planting in the siting of buildings. And the future may show how architecture of

the past can be thrown into relief and can receive a new meaning by deliberate connections or contrasts with neighbouring modern building. If Bush House had been designed as a foil instead of as a feeble echo of St. Mary-le-Strand, St. Mary's would have become the ornament of Bush House, and Bush House could have done without its Neo-Classical detail. The very opposition of the delicacy of traditional ornament in the one and the crispness of unadorned free-stone and glass in the other would have had a decorative effect, acceptable to both the progressive and the traditional-minded.

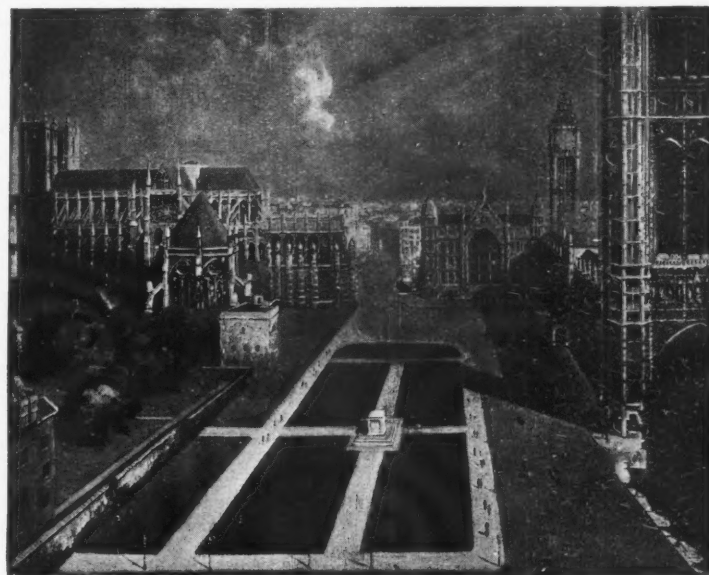
In fact it is one of the most important advantages of the exterior furnishing attitude that it would give something positive to every cult and faction, to every shade of democratic opinion. Much concern has lately been expressed about the future of art in democracies. How can an aesthetically exacting popular art develop where majorities rule? Can democratic opinion which is by its nature diffuse be brought round to the saving grace of a Bauhaus style without the application of force? Is not the answer that the Bauhaus must accept Sharawaggi? The safety valve of inconsistency should remain open. The Picturesque approach is that safety valve. It is a democratic art. It can give satisfaction to all tastes. It is catholic and generous. It is accessible on any scale, open to a never-ending variety of expression; it encourages the amateur in his back-garden and the technician in his regional plans.

To one unacquainted with the Picturesque movement the analogy with democracy might seem highly nineteen-forty-ish and out of order, but in point of fact it was one the Whig landowners were fond of making. Landscape principles were Whig principles; from Horace Walpole to Uvedale Price the prophets of the movement were fond of drawing parallels between their free landscape and, in Walpole's words, this "Empire of free men," the opposite of course being the totalitarian French with their insistence on slavish symmetry. "In this

country," wrote George Mason in his essay, "the Spirit of liberty extends itself to the very fancies of individuals. Independency has been as strongly asserted in matters of taste, as in religion and governments," in which spirit he states the great article of the Picturesque faith quoted earlier in this article: to plan irregularly, to disdain formality, to contrive beauties that shall be great, and strike the eye, but without any order or disposition of parts as shall be commonly or easily observed, to improve a scene according to the manner suggested by itself and without regard to systematical arrangement.

This article, written as it is in a debating style, might conceivably be regarded by a sceptical reader of orthodox views as a mere essay in casuistry. It is far from being that. On the contrary it is in the nature of a profession of faith. It is a profession of aesthetic faith on the part of this paper—THE ARCHITECTURAL REVIEW.

There never was, it has been said, a profession of faith that did not antagonize its hearers, and this one may be no exception. There are times, however, when nothing less seems possible, when something of the sort may act like a ladder lifting all the competitors over a bad patch. Since the creed of functionalism failed to satisfy (this is, by the way, no criticism of functionalism which was the pivot of any progress that has since been made, for progress involves a process of growing out of the previous creed) no



schematic-traditional and schematic-modern.

One of the plans for a George V. Memorial suggested a kind of tennis-court pattern for the square, hoping in vain that its straight rectangles might blend the Abbey and its Chapter House with the Abingdon Street development. But is Haifa better? Circles instead of rectangles, and modernism instead of gothicism. The complete absence of imaginative variety with its visual stimulus is always deadly. The idea of town-planning has been identified for much too long with the making of large and meaningless geometric shapes.



clear *visual policy* has emerged in the architectural field. There is a danger in this. A silent policy, as this REVIEW knows, can be misunderstood even by those who would approve it when stated explicitly. Worse, divisions can arise merely because the same end is approached in different ways. There is an urgent need for a commonly accepted visual standard, *a visual policy for urban landscape*. Without a visual policy a physical planning policy is a kind of monstrosity.

So we propound a simple thesis. That England has a traditional way of seeing things which was brought into full consciousness, and raised to an art, in Picturesque theory and practice, known to the eighteenth century as the Modern Manner. Except for a few experiments by John Nash in Regent's Park and Regent Street (and the suburban-garden-city misfires) the English technique has been applied almost exclusively to country (as opposed to town) planning. One might also say that it had to await the emergence of modern town-planning, before it could be consciously applied to the urban landscape. The opportunity has come. The technique reveals itself on inspection as having exactly the elastic qualities demanded by the occasion. Whether we call it Exterior Furnishing or landscape architecture, whether we call it the Picturesque, or the Romantic Movement—or whether we just call it Sharavaggi—it is found to be, in essence, an aesthetic method which is designed to reconcile by various means—contrast, concealment, surprise, balance—the surface antagonisms of shape which a vital democracy is liable to go on pushing up in its architecture in token of its own liveliness. So does the lively earth go on pushing up a host of highly incompatible trees. Great men, our forefathers of the eighteenth century, made a virtue of that very incompatibility. They encouraged trees to be themselves, combed jungles for rugged individualists. Not a shape so unlikely but it could gain membership of this planned democracy of trees. It remains for this generation to apply the principle to the urban scene.

It is this the REVIEW has for some years been trying to do for architecture and design. Looked at in this light, many of its contributions may assume a new meaning and some which may have appeared out of order will fall into place. Looking back not further than 1936 it is now perhaps plain why a swan, several times life-size, is to be found floating on its little circular pond in the High Street of Mistley on the River Stour (vol. 79, 1936, p. 264), or why a menacing looking seaside seat was illustrated with violent contrasts between round and angular, black and white (vol. 79, 1936, p. 151). Paul Nash called the article in which this appeared *Swanage or Seaside Surrealism*. Architects, surely, should sympathize with surrealism so far as the bracing effect of this movement is out to make people see functionally incoherent objects in convincing visual relations. Hence the REVIEW's attachment to the Folly, whether the eighteenth-century squire's, or the nineteenth-century merchant's (*Marginalia*, December, 1942), or that super-folly of M. Cheval, the French postman's, at Hauterives in the Dauphine (vol. 80, 1936, p. 147). Hence its attachment to Alton Towers (R. P. Ross Williamson, vol. 87, 1940) and Hafod (John Piper, vol. 87, 1940), or to the pattern books of the bourgeois architects of the early nineteenth century which created those townships of follies known to us as the suburbs (Peter F. R. Donner on Richard Brown, vol. 93, 1943).

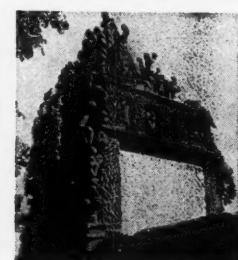
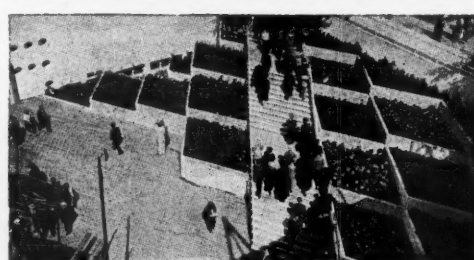
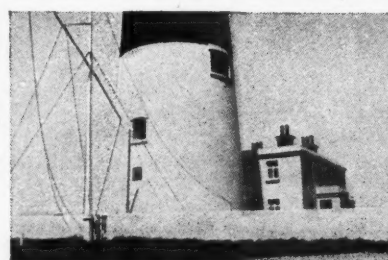
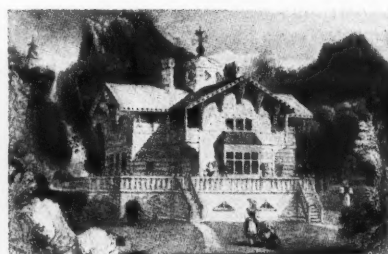
Hence also a certain alacrity to record the crudely carved tombstones in a country cemetery in which the rare sightseers would only look at genteeler work (Innes Hart, vol. 86, 1939, and M. Whiffen, vol. 89, 1941) and the sumptuous absurdities of the Père Lachaise (Joan Rayner, vol. 86, 1939), and Kensal Green (R. P. Ross Williamson and Joan Rayner, vol. 92, 1942).

Hence, to add a few more instances, the REVIEW's attitude to the pattern value of some of the new wartime shapes and colours in road and countryside, as Peter Ray discovered them with his camera (vol. 90, 1941) and many of the age-old shapes and colours of the English vernacular, the

bollards (*Poor Man's Sculpture* by J. M. Richards, vol. 87, 1940), and the black and white of the seaside (John Piper's *The Nautical Style*, vol. 83, 1938) and the roadside (J. M. Richards, vol. 82, 1937). Sometimes these vernacular forms are just shown for their own sake, for instance the elaborate cast-iron garden seats of the nineteenth century (vol. 86, 1939); sometimes attempts have been made to group examples morphologically and deduct a topical moral from such grouping (*Repetition in Decoration*, vol. 83, 1938; *Sermon in Seats*, vol. 93, 1943; *Stages of Engineering*, vol. 94, 1943; *Time, Trees and Architecture*, vol. 94, 1943).

A number of the more ambitious serials which have been published by the REVIEW during the last seven or eight years were part of this campaign too. Professor Reilly's *Surveys of London Streets* (vol. 79, 1936), Peter F. R. Donner's *Treasure Hunts* (vols. 91 and 92, 1942), and above all John Piper's articles whose seemingly unconnected titles and manifold themes all contain the same message. The old Bath Road (vol. 85, 1939) revealed scores of unstereotyped visual pleasures, as did the Victorian pub (vol. 87, 1940) and the Nonconformist chapels. The case is to some extent summed up in John Betjeman's *The Seeing Eye or How to Like Everything* (vol. 86, 1939), a genial overstatement of an approach which, let it be emphasized again, accepts the modern idiom as integral to it, or rather sees Picturesque theory as an integral part of the modern idiom, the fantastical being no more than a part, one that in this article perhaps has been made too much of, though if so for an obvious reason.

There is nothing new, we are well aware, in what has been said. The fact remains that the visual approach natural to the English temperament has not yet been put to work on the urban scene. Any time he so desires the modern town-planner is free to pick up Picturesque theory at the point before its corruption by the Gothic Revival; pick up the theory, rediscover the prophets, and apply the principles.





1, a south view of the house;
2, the terrace with the Beskid
Hills in the distance; 3, the ex-
terior. The living quarters are
all on the ground floor. The
bedrooms occupy the much
smaller area on the upper floor. 2

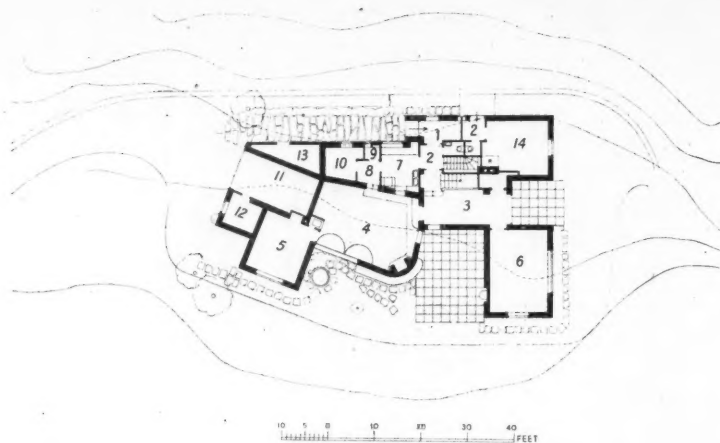
HOUSE IN THE BESKID HILLS

GENERAL—The house stands in the Beskid Hills, near the border of Poland and Silesia. It is a holiday district within an hour's journey from the industrial town of Moravska-Ostrava-Witkovice. The owner required a house for week-ends, holidays and temporary retirement for longer periods. It had to be suitable for both winter and summer.

SITE—The selection of the site was governed by the following considerations: privacy without remoteness, and easy approach by way of the existing main road which passes in the south along the long side of the plot chosen, with a lane branching off at right angles towards the north along the west side of the plot. The main rooms were to face south, and shelter had to be provided against north and north-west. Water had to be available by means of wells. Electricity could be obtained from existing mains, but for drainage only cesspools could be used. This is the local custom and its retention was agreed to by the client. For the placing of the building on the site, the determining factors were: as good a view as possible, avoiding such parts of the landscape as were already spoiled by unsightly houses, or where such houses were likely to be erected in future; as much sunlight as possible; as little interference as possible with the natural beauty of the site and its immediate surroundings; as little visibility as possible from the main road with its traffic 3

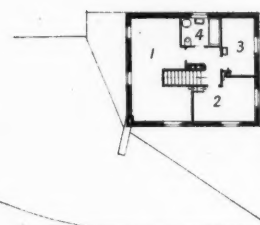
Jacques Groag





GROUND FLOOR

- | | |
|----------------|--------------------|
| 1. Porch | 8. Office |
| 2. Lobby | 9. Larder |
| 3. Hall | 10. Servants' Room |
| 4. Living Room | 11. Garage |
| 5. Study | 12. Chauffeur |
| 6. Nursery | 13. Tool Shed |
| 7. Kitchen | 14. Housekeeper |



FIRST FLOOR

- | |
|------------------------|
| 1. Bedroom |
| 2. Children's Bed-room |
| 3. Guests' Room |
| 4. Bathroom |

noise; and economy in construction. This meant that a minimum amount should be spent on excavation, that locally available materials should be used, wherever this would be feasible, and that drainage and service installations should be laid in short runs of piping, wiring, etc.

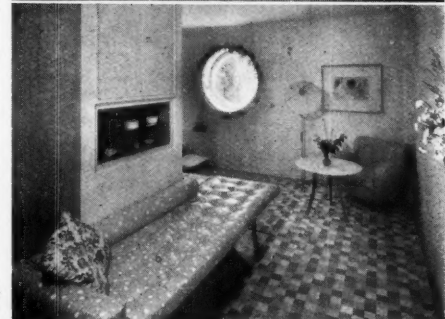
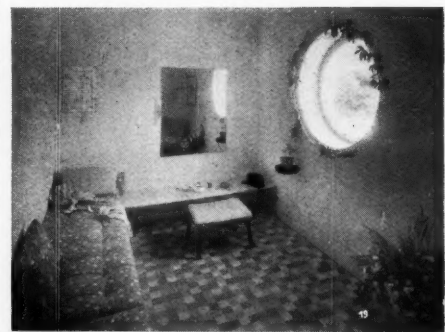
PLAN—The plan follows the general contour lines of the site, while the various floor levels are adjusted to suit the fall of the land. On the south the whole is well opened up to obtain as much sun as possible. A gravel drive branches off from the north-south lane, and follows the general contour line to the house and the garage, and is here widened to the extent necessary for turning a car. A flagged pathway leads to the entrance. A porch to give protection against rain and cold is provided with space for the taking off of wet clothes, wet shoes and skis. Between this porch and the hall is a lobby with access to the kitchen, lavatory (ventilated over the porch), and the stairs to the cellar. The hall connects the principal rooms of the ground floor, and gives access to the terraces and the staircase to the upper floor. West of the hall is the combined living and dining room, lighted by a large south window which reaches from floor to ceiling and opens for full two-thirds of its width. Two steps lead down into the room. The bottom one runs the whole length of the entrance wall and is carried on to the side door in the north wall and the fireplace in the rounded south-east corner. The side door leads to a small office, from which the larder, a maid's bedroom and the kitchen can be reached. There is also a service hatch between kitchen and living-room. South-west of the living-room is the study. The nursery is almost completely separated from the rest of the house. It lies south-east of the hall with south and east windows. Next to the garage there is a little room for the chauffeur when he has to stay overnight. In the north-east a room with separate lobby and lavatory (ventilated over this lobby) and cooking facilities has been provided for the housekeeper, who lives in and looks after the house when the owner is away. The first floor rises only above the central portion of the house. It contains owners' bedroom, children's bedroom, guest room and bath.

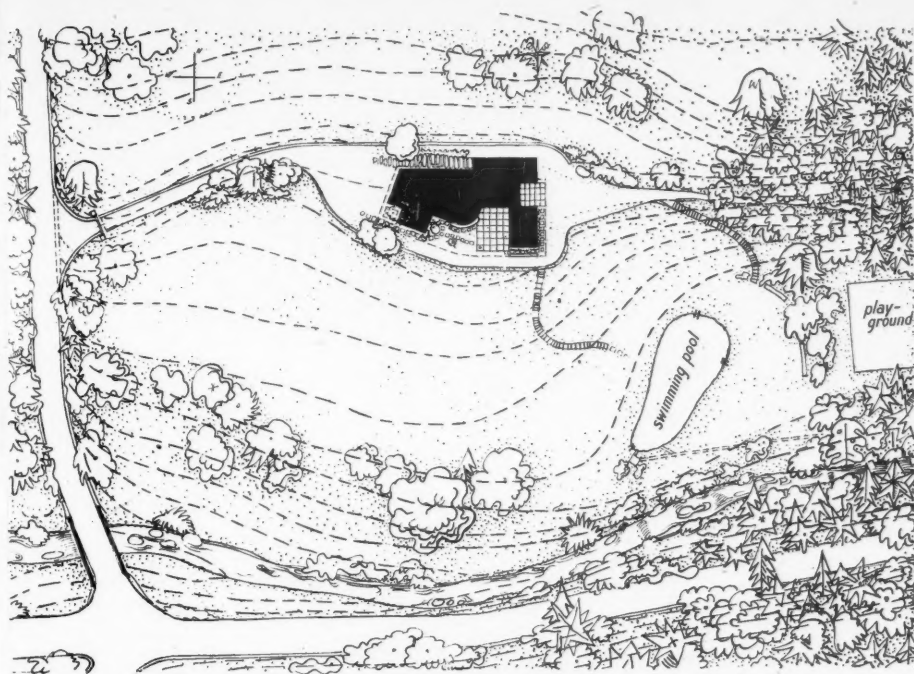
MATERIALS AND CONSTRUCTION—The foundations of the house are formed partly of excavated stone and partly of concrete. They are insulated with bituminous felt. All main walls are brickwork rendered and front finished a light pink colour. All internal partitions are hollow bricks. The floor of the ground floor is of concrete, reinforced where required. The first floor has wooden floors except in the bathroom. The entrance hall lobby and servery are paved with red tiles, kitchen and bathroom have cork composition tiles; all living and bedrooms oak blocks. The terrace is paved with red bricks embedded in concrete with wide visible joints. The general roof construction is of wood, and the boarded top is covered with an insulating layer of cork, and on top of this the whole is completed with one layer of bituminous felt, and two layers of tarpaulin with a gravel finish. The part of the roof over the terrace is likewise of wood construction combined with a channel girder at the outer edge and supported by two thin columns. The top is covered with boarding, bituminous felt tarpaulin, and gravel as above, but is ceiled on the underside with boarding. An opening is formed in this roof immediately in front of the living-room window to give plenty of light to this room. The whole of the two-storied portion of the premises, including the nursery, is heated by warm air distributed by means of ducts. The fuel used is coal, easily obtained in this mining area in which the house is situated. The hot water supply is provided by electricity. It is retained for day use in a storage cylinder. The living-room has in addition a fireplace of bricks and local stone for the burning of wood logs, and a stove which is so placed as to heat the study as well. The maids' and chauffeur's rooms are provided with power plugs for electric fires.

EQUIPMENT AND FURNISHING—All pipes are hidden, but are accessible at control points. All windows are of wooden construction, double framed, with special protection and rebating of joints to prevent the penetration of wind and rain. The large French window of the living-room is designed so that all mullions, door joints, and transoms are kept of equal thickness, whether fixed or opening. The main front windows have oak roller shutters, while doors and windows on the other fronts have ordinary folding shutters. The internal doors are either of plywood or fully glazed. All painted woodwork, internal as well as external, is white. All wooden fittings are unstained or painted in natural colours. The fabrics are mostly handprinted or handwoven. All furniture, lighting fittings, carpets, etc., were designed by the architect.

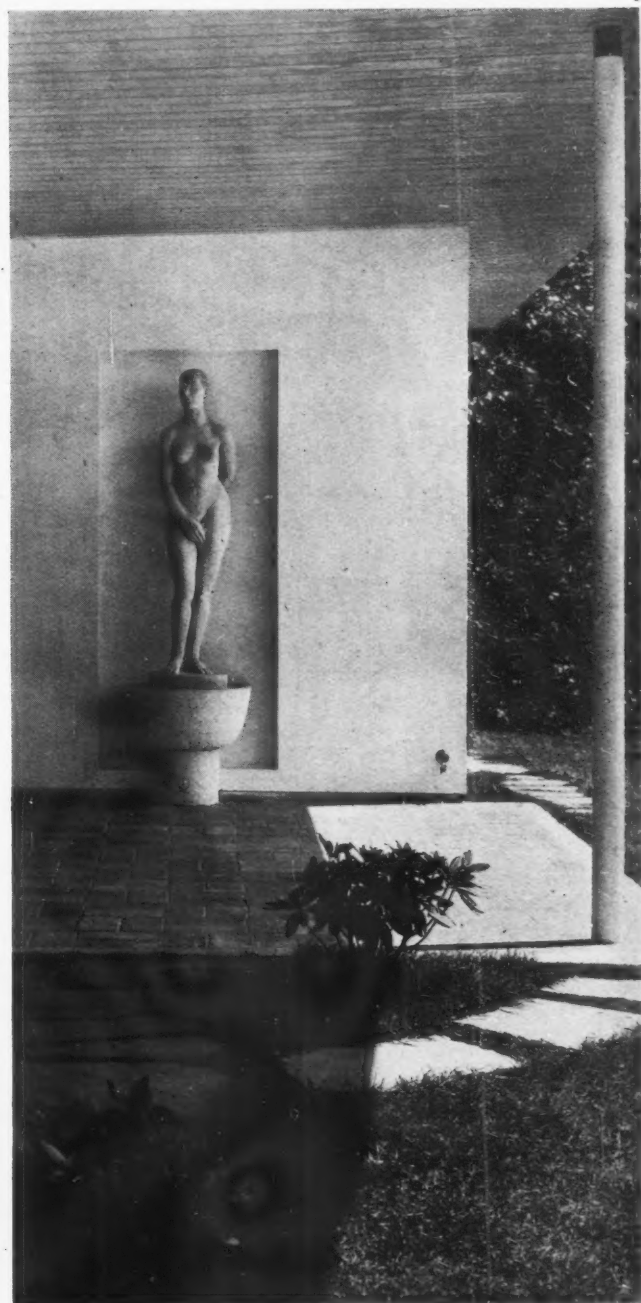
GARDEN AND SURROUNDINGS—The natural amenities of the site and surroundings were interfered with as little as possible, and no extensive garden planning was undertaken beyond the introduction of a few paths. A terrace, partly flagged, partly tiled, extends between living-room and nursery, forming with its cantilevered concrete seat along one wall and its circular fish pool and flowers, creepers and ramblers planted near the main window, an intermediate zone between interior and exterior. A figure (by G. Ehrlich) with a small pool at its base is placed at the end

The contour line marked just south of the garden front shows clearly how the plan with its slight break in the axis follows the lie of the land. A lobby and the hall lie between the porch and the principal room of the house, a combined living and dining room, 7. 4 to 6 are three views of the chief bedroom. The way in which a climbing plant is trained to grow round the circular window should be noted.



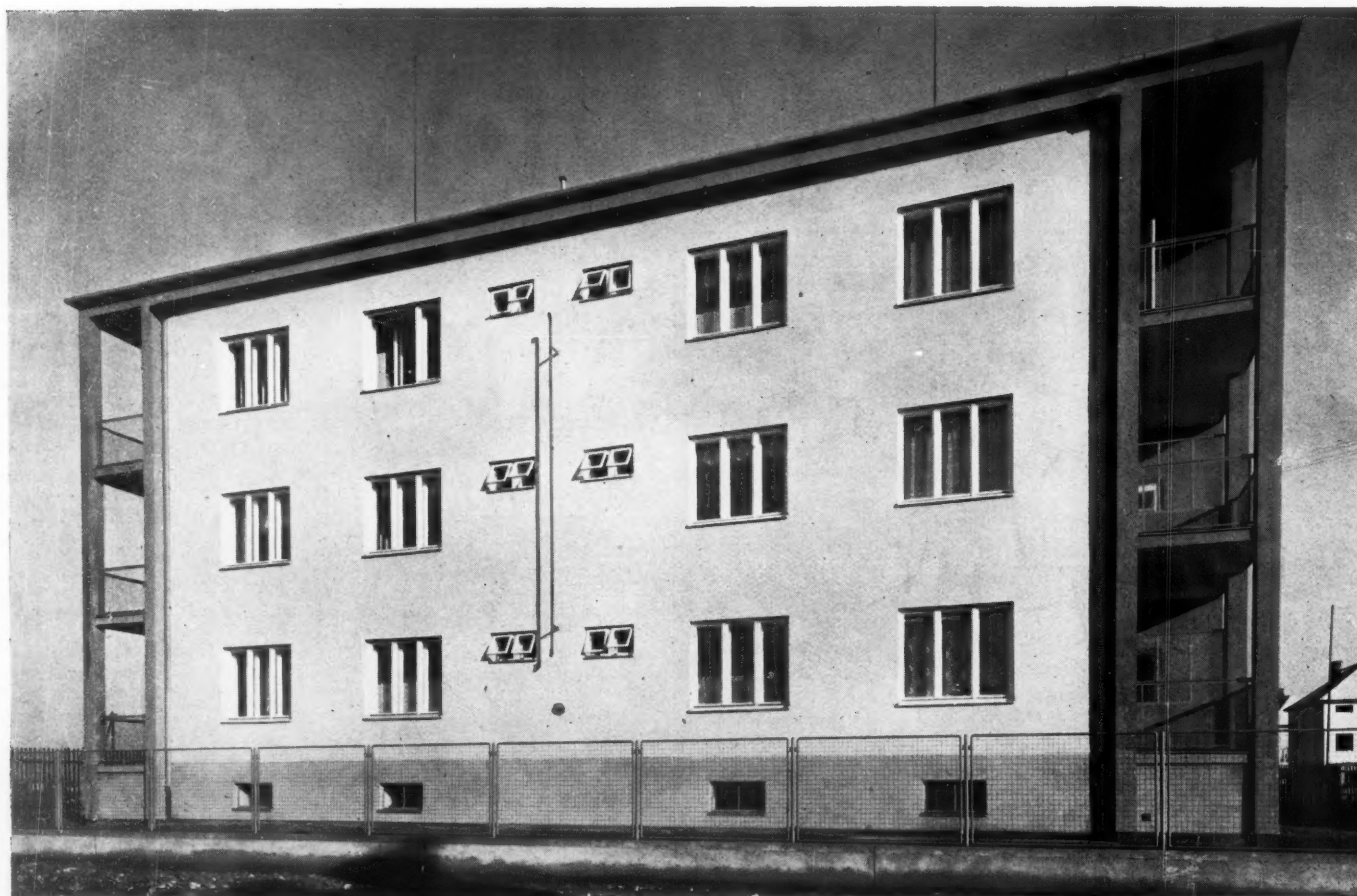


The approach to the house from the garden offers vistas of great variety. As the flagged path winds round the corner of the study (5 on the plan), it touches a small circular pond, 8, runs towards the entrance of the living room and then along the front below the roof of the terrace, 9, until it ends just in front of G. Ehrlich's figure, 10. Garden and house, exterior and interior furnishing, merge into each other.



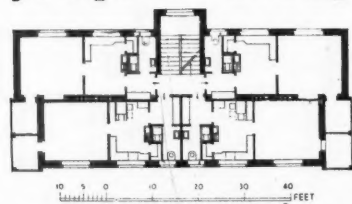
of the terrace wall. The sequence of vistas along the flagged path which follows the outline of the south front is sensitively developed. Grass, shrubs and flowers are carried on under the roof of the terrace. It is impossible to say where outdoor treatment ends and indoor treatment begins, especially since the roof of the terrace is opened in long slots in front of the doors to the living room. This improves lighting in the room, and also helps to create a pergola feeling below the covered terrace.

At the lower end of the site a swimming pool was made in the soft soil near a brook. Its pear-shape is designed to conform to the surrounding contours of the site. Turf covers the concrete right up to the edge of the pool. A playground for the children was formed in a clearing in the wooded part of the site.



BLOCKS OF FLATS AT MORAVSKA-OSTRAVA

Jacques Groag



These flats were built for workers in a chemical factory in a suburb of the industrial town of Moravska-Ostrava, in Czechoslovakia. The plan provides for living-room-kitchen and bedroom for single persons or childless couples. The blocks run from north to south to give east or west sun to every room. The foundations are concrete, the outer walls brick plastered white, the floors reinforced concrete with hollow tiles. The two centre stanchions and the staircase and balconies are in reinforced concrete. Partition walls are of hollow tiles. Laundry, drying rooms, boiler-room and bathrooms are in the basement. Each flat has its own coal cellar in the basement. The kitchen is fitted with electric cooker and double sink. A coal stove can be fitted in, if desired. The bathroom has hip bath, basin and w.c. Flooring in hall, bathroom and kitchen is lino. The bedrooms have oak block floors. The terraces and stairs are in granolit.

These blocks of flats were put up chiefly for childless young couples or single persons. They consist of combined living room and kitchen and one bedroom, plus combined bath and lavatory, and a covered balcony. The balconies, 2, give their distinctive character to the frontages, 1. The blocks are placed in rows running north-south, 3.

A FOREWORD BY THE DEAN OF ST. PAUL'S

As a member of the Bishop of London's Commission on the City Churches I am precluded from expressing an individual opinion on the best way to treat any particular bombed church in the City of London, but I gladly commend the suggestion in this number of THE ARCHITECTURAL REVIEW to the consideration of those who are concerned with the rebuilding of cities and towns in which ancient churches have been completely ruined. Nothing but good can come from the expression of opinions by experts on this subject. The danger that we must guard against is that of being too exclusively "practical" and utilitarian. Beauty and dignity cannot be given a cash value, but they are necessary elements in the good life and they bring in dividends which are not the less important because they are intangible and spiritual. The cities which men make reflect their souls. Those who have mean thoughts of themselves and their fellows will build mean and ugly cities, and those who respect themselves and their fellows and desire a worthy life for all citizens will build cities which express their spirit and are an abiding witness of their quality to those who come after. No one doubts that the London of the future must be a centre of commerce and finance, but if it is nothing more, it will be no city at all, but simply a place where people work and from which they flee as soon as they can. The devastation of war has given us an opportunity which will never come again. If we do not make a City of London worthy of the spirit of those who fought the Battle of Britain and the Battle of London, posterity will rise and curse us for unimaginative fools.

W. R. Matthews



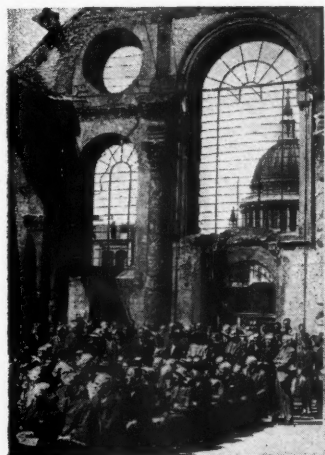
Ruins need not be a disfigurement. They can be of great picturesque beauty, as the eighteenth century knew. The above engraving of St. Botolph's, Colchester, is from Grose's Antiquities.

SAVE US OUR RUINS

ARGUMENT The following article and the drawings accompanying it propose a new solution to the problem of the future of some of the bombed churches in Britain. This solution is in no way meant to prejudice any of the other solutions now under discussion by various commissions and committees. The City of London has been chosen to illustrate the suggested treatment of damaged churches, because the problem here is especially extensive, complicated and urgent, and because the acceptance of the solution advocated would have the most beneficial results on visual planning in that general sense which the introductory article to this number of THE ARCHITECTURAL REVIEW is putting forward. It is proposed that a few of the bombed churches of Britain be selected to remain with us as ruins, essential in the state in which bombing has left them, that they be laid out and planted appropriately, and that they be regarded as permanent places of open-air worship, meditation and recreation, as national war memorials of this war and focal points of picturesque delight in the planned surroundings of the post-war world.

WORSHIP In the debates on the future of the City churches nobody seems to deny that there were more of them than the needs of congregations justified. Should they be rebuilt, or should their sites be sold to use the sums raised for erecting churches in suburban areas with inadequate numbers of churches? Both proposals will no doubt be followed. THE ARCHITECTURAL REVIEW'S is a third, applicable to only a few, say two or three in the city and one each in some other towns and cities. The need for short services for city workers, chiefly in the mornings and at lunch-time, is undeniable. The war has shown that such services can be held in the open. Our climate does by no means rule out open-air worship and open-air recreation. The middle ages in Britain had their church processions. Later centuries, right down to the nineteenth, had a well-developed open-air life though not a spiritual one. Vauxhall, Ranelagh, Spring Gardens and many other worldly assembly places attest that. Where chapels and altars are still roofed and usable open-air services should be an established and would be a welcome element in the week-to-week life of the City. The ruined churches which it has been decided to keep as ruins would provide the best setting for them. Seats would be distributed in such a way that quiet prayer would also be possible.

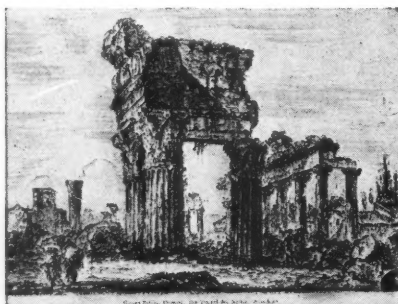
MEDITATION There is only a short step from quiet prayer to meditation. One is as imperative a need in the life of the city as the other. Both take the office worker out of his daily routine into short moments of a fuller and more genuine life, the life of religion and philosophy—usually, in the untrained mind, religion and philosophy applied to some



Ruins as a setting for open-air services. Some of the ruins would be major and commemorative of the dead on the home-front and overseas. Some would be smaller and ministering to the needs of the city worker.



Planting to give dignity and permanence to a picturesque ruin. The eighteenth-century landowner used to do it, if he was fortunate enough to count a mediæval ruin among his possessions. We should do it too. Here is St. Andrew's, Plymouth, where a beginning has been made. It looks somewhat stiff and diffident in the picture, but the red of the geranium beds in bloom strengthens the composition in reality. It deserves to be placed on record as a promising beginning, but we can do better, by learning from our forebears. We need climbers and the rich wild flora of waste places in close proximity to the gardener's beds.



We are used to looking at the ruins of Antiquity as objects of visual delight. The ruins of churches in our cities could be as beautiful as the Piranesi above.

before the war and after

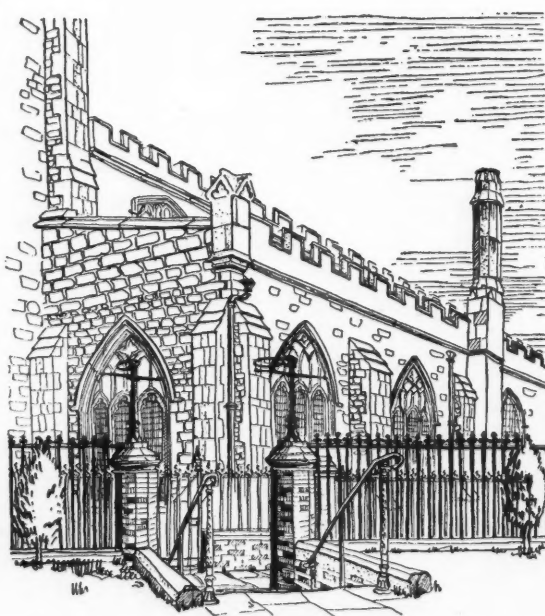
What you used to see at St. Giles's, Cripplegate, was typical of the mediæval City churches of London and of mediæval town churches all over the country: the tall spiky railings, the heavy entrance gates, forbidding even if open, the ungenerous planting, tidy and devoid of inspiration, and the somewhat sleek, because over-restored, walls. How pleasing and inviting would open access right into the heart of the church make them. Break open the gates, pull down the fences, mark a flagged path, and expose undisguised what the war has left. The pillar of the fifteenth century will attain a new significance placed against background verdure and behind a foreground of willow-herb and foxglove.

human problem of immediate urgency. The ruins would encourage such an occasional retreat into a spiritual world, a world apart though close to the bustle of tram and car, a world in which the Memento Mori of scorched stone stands near to flower, shrub and tree.

RECREATION For the mood of the ruins would not be wholly solemn. Layout would vary according to what aspect would be stressed. The City is in bad need of more open spaces for people to rest and enjoy their lunch-hour. Such open spaces would be gained by the treatment of ruins here suggested, especially if—as has been assumed for one of the sites chosen—an adjoining office site can be taken into the scheme. The standing debris, odd piers of uneven height and rugged walls would prevent layouts from falling into the mistake of official formality and regimentation. Nothing is more resented by the users of public squares and gardens than the raised forefinger of an evidently educational city or borough parks committee.

WAR MEMORIALS The plan to preserve ruins as ruins originated in the feeling that these victims of the war are the natural memorials of the grim war at home through which we have gone and which may not be over yet. Those who gave their lives in the long nights of the air raids could not be honoured more appropriately than by preserving a little of their battlefield. But the ruins would also be ideally suitable for memorials of the war overseas such as will no doubt be required by the City or a Ward or a Borough or a Town or a Regiment. Most of the memorials of the last war suffer from a lack of congruity between what is recorded of grimmest human experience and its genteel presentation to the eye. A Georgian obelisk is of another world than the tanks and trenches of the twentieth century. The ruins—for better or worse—are of our age. Their drama is our drama. All of us who wish to keep the memory alive of one who has died in action would find a sympathetic atmosphere in these ravaged churches whose starkness is mellowed by climbing plants and flower beds. Sculptural memorials with the names of the dead could use debris of masonry, sculpture dislocated by blast or, for work in relief, walls standing or half-standing. Moreover, the creation of new open spaces in the City for memorial purposes would be welcomed by those who insist on something more utilitarian than a Victory or a soldier in uniform.

AMENITY Finally the City would gain considerably by so free and picturesque a treatment of some of the bombed sites, because most of the planning done now and to be translated into reality after the war is of necessity utilitarian, more concerned with traffic, health centres and population densities than with aesthetics. Yet aesthetics must not be forgotten if we want to have towns worth living in. England has a great tradition of æsthetic planning, the picturesque tradition of the eighteenth century. English landscaping and architectural siting has been imitated all over Europe. Its principles must now after a lapse of a hundred years be applied to metropolitan conditions. The first article of the present number of THE ARCHITECTURAL REVIEW pleads for this. To restore all the Wren churches as copies of their former selves with all their priceless handwork imitated instead of spontaneously created as it originally was, would be a miserable admission of defeat. Some will and shall be restored or even rebuilt, because they hold places of honour in the traditions of Britain and London. And as their general shape and effect can be recovered, it does not matter whether their detail is authentic or not. There are higher values than those of aesthetics. But not all the City churches will repay artificial resurrection. Many will either have to be given up entirely as churches and as places of visual solace, or re-designed in such a way that out of their seeming decay a new dignity and delight can emerge.



the landscape architect speaks

By G. A. Jellicoe

In September, 1940, the blitz broke over London, and within a few months many of the finest buildings in the City were destroyed or damaged beyond repair. Of these the most precious were the churches, not merely because each was in itself a work of art, but because it was in addition a shrine. There were probably far too many. One church was scarcely a stone's throw from another, and the resident population was wholly out of proportion to their number. But there they were, a part of the life of the City; their doors were open and their organs often played during the lunch hour. The suggestion is now made that some of these ruins be preserved for all time as memorials of the second world war.

An idea of how they would appear is given in the accompanying drawings by Neville Conder. The new commercial buildings in the City have risen from the ruins of the old, and are designed, as they should be, in the architecture of their time. In their midst are the ruined churches, gay with flowers that have already sprung up of their own accord. The drawings are sensitive and rouse in us something of the emotion that the ruins would rouse in reality. In interpreting them into practice we are justified in calling upon all the arts of architecture. Only then shall we feel their spiritual force and the message they have to convey to posterity.

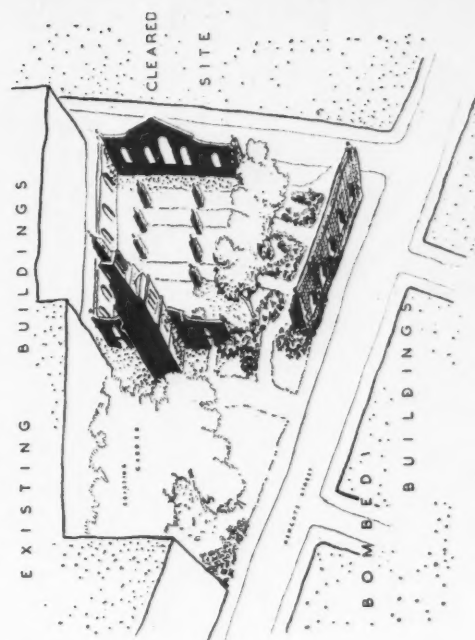
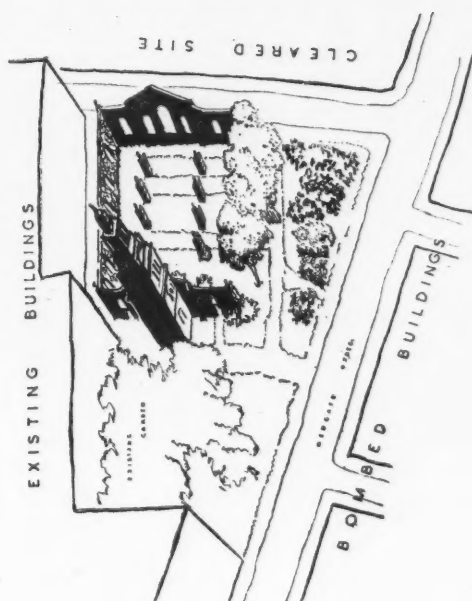
The splendour of internal church architecture, with its ceremonials, lies partly in the fact that it calls upon the exercise of all five senses. In the open air it will not be possible to rely consistently upon more than three senses, namely those of sight, touch and scent. The memorials of the last war were interpreted by one sense only, that of sight. That was not enough; it was in fact doubly inadequate because sensitivity of the eye has passed so far out of architectural thought. A modern building must indeed be over-dramatized by its architect to become at all effectual and arouse the emotions.

To recover successful sensual design we should endeavour to obtain physiological knowledge of the organs concerned. It is known that the impact upon ourselves of some physical things is enjoyable, and that of others is not; and this is partly because each sensual organ is moulded to grasp in a certain way the things around us. For instance, we have two eyes to judge distance, and in all good architecture the form of the buildings at close range enables the brain to *feel* the shape and not merely to obtain knowledge intellectually by way of shadows and perspective. The ribbed trunk of a tree and the fluted Greek column are exactly correct for the human eye, for they become stereoscopic and assume relief. The ruins of the City churches with their rich modelling are seen at short focus and will attain a reality far more intense than that of the shadowy modern buildings with which they are surrounded. This relation of plastic monument to flat surrounding screens would emphasize the purpose of the memorial.

Of all senses in architecture the nearest rival to sight is that of touch. The church ruins you would be able to enter freely and feel the stone beneath your feet, the rugged walls around you, and perhaps the flowers and cillbers on pavement and walls. These plants, too, could stimulate

the sense of smell and create retentive memories. As to sound, traffic noises would probably destroy the more subtle sounds of nature, such as those of birds and insects and rustling leaves, but would otherwise not necessarily detract from the feeling of peace that should be established.

Although some of these ruins are, as we see them now, just as dramatic as those of Antiquity, they cannot remain after the war in their present state. To become works of art with a new meaning, representative of a new aesthetic instead of merely being debris of works of art of the past, they will have to be re-designed. The relation of the elements in a Wren church was dictated by aesthetic considerations that are no longer valid now that interiors have become exterior parts, galleries have disappeared, piers carry vaults no longer and woodwork has been destroyed. Two new uses also will be especially important: The church ruin



a possible site

It would be unwise at this stage to suggest by their names church ruins in London which should be kept as ruins. The Bishop of London's Commission is investigating the conditions of every one, and THE ARCHITECTURAL REVIEW would not be competent to contribute to this investigation. All that can be said is that Christ Church, Newgate Street, offers exceptionally promising possibilities. It is close to a main road, see the drawing on top of this page, but separated from it by a strip of land which could by means of trees or a stone screen be made to emphasize seclusion. In one of the layout sketches above the damaged south wall of the church has been pulled down and replaced by a row of trees, in the other it has been moved forward towards Newgate Street to serve as a bar between the haste of the traffic and the quiet of the church. The visual pleasure in the church, open as it now is to the sky, will be great. Both the east view towards the gable behind what used to be the chancel, and the west view towards Sir Christopher Wren's highly classical, almost Greek Revival, spire are superb.



The serene landscape of Christ Church, Newgate Street, with the delicately moulded east wall and the sturdy piers on whose unusually high pedestals the gallery rested. A tall office building further east, makes an ideal screen to set off the noble architecture of the church.

will be a place of occasional worship, ceremonial or pageant, and a place of everyday rest and meditation for the man in the street.

In a sense, therefore, this sacred garden would continue to be used as the original church. But the vault will be the sky and the decorations those of nature. The flowers and foliage of spring, summer, autumn, and even winter will give constantly changing pictures on the permanent backcloth of grey stone and green grass.

It is not possible here to do more than suggest how these gardens may be redesigned. Each should develop a character of its own which will probably be suggested by the emotion of the ruins themselves.

The common requirements will be adequate paved or gravelled space for seats and as standing room, and a seclusion more suggestive than actual. After this the governing factors will probably be the horticultural conditions and the desirable degree of maintenance and protection. Plants must be chosen with regard to aspect and to draught and their vulnerability to a city atmosphere, which, it is hoped, in the future will be less unfriendly. Soil will undoubtedly have to be brought specially, but the area of ground is so valuable in relation to its size that expense in layout will be negligible.

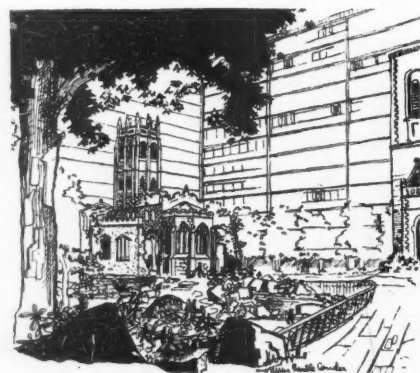
The common policy of all gardens would be to emphasize the passage of the

seasons, because this would contrast so well with the unchanging ruins. The simplest plan might be a single almond tree, which blossoms early, and which may provide all that is essential. On the other hand, a garden of short-lived madonna lilies alone would create a strong association of ideas, and is quite possible if the public respect them as they respect the decorations of a church. There is, however, an opportunity to bring wild nature into the City itself that should not be missed. Rock plants breaking from a heap of ruins could be fantastically beautiful. The following illustrates only one very gentle example of how a policy may be formed and how it may be executed in practice. It is the objective of the landscape architect to make it significant.

In winter the gardens will be quickly passed by pedestrians and one such note as a winter-flowering jasmine, with its yellow flowers, devoid of leaves, will bring encouragement of things to come. In spring the theme might be one of colour to tell of the prospect of summer; the garden can now be visited, but not for rest and meditation. The first bulbs to appear will be snowdrops, and after these in succession there may be crocus and daffodils. The blossom of the almond can be followed with the flowering magnolia, when the sun begins to be felt. In the summer there may be a change from colour to scent and from bulbs and trees and shrubs to ramblers and climbers growing up the stone walls. The background colour is now the natural green of shade-giving trees and the insect world is very much alive. A garden of honeysuckle alone would be unforgettable, and others might be of sweet-smelling rambler roses, and the lemon-scented verbenas. In autumn the interest may return to the fruit trees with their sense of fulfilment. Such a thorn as the *crataegus prunifolia*, with its glowing crimson leaves and rich red fruit that falls

a double site

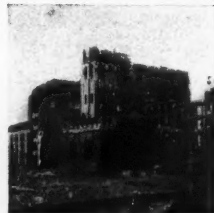
St. Alban's, Wood Street, and St. Mary, Aldermanbury, would provide an ideal setting for a religious war memorial of the City of London, only a stone's throw from the Guildhall. The spot is quiet and retired. There are no buildings at all now between the apse of St. Alban's and the west tower of St. Mary's. If the new tall office buildings of London will wall in the site, it will have—in an urban form—all the seclusion which old woods would give to an isolated mediæval pilgrimage church away in the downs or the Lakeland hills. The building on the north side could be very tall indeed (see the note on scale below), that on the south side would in its height be determined by the requirements of planting on the memorial site. The two layout schemes on the facing page propose either a lower and closer or a more distant and higher building. The second proposal is followed in the coloured drawing below. The bombed-out basement is used to add to the height of the church walls. A war memorial, piled with debris and crowned by a fragmentary angel, is placed in the new sunk garden. The apse of St. Alban's still stands, see the coloured drawing on the facing page. It is an addition of Sir George Gilbert Scott's, rather pedestrian in design. However, that would not matter if it is to become part of our scheme. Its dry architectural forms would be enlivened by trees and shrubs, and nature would provide the spiritual qualities which the architect has failed to provide. An open-air service on such scarred and sacred ground, close to nature and close to the sky, would be an experience of great spiritual value.



scale Originally, see the small drawing on the right, the church towered above the low houses of the middle ages and the polite Georgian facades. The nineteenth century altered the scale (photograph on the right), without sensibility and plan. Tall buildings and short buildings surround the churches and rob them of their character and outline. Against the scale of our century (drawing above, and coloured drawing on the right), they would acquire a new meaning. They would—as it is here suggested—become monuments in the sense of a monument in a square compared with the buildings around the square. They would thus be humanized and visited with less awe but more warmth of sympathy.



The original scale. The church dominates.



The nineteenth-century scale. No sense of relations. Unchallenged architectural individualism. The church has lost its meaning in the City pattern. As a ruin of a frankly small and intimate character it would regain it—see the drawings on the left and right.



with the leaves in October, would equal in beauty the almond of spring.

Within their small compass these gardens must have all the dignity of the architecture of the Christian church. What is it that makes our mediæval churches or indeed the temples of the Greeks so noble and satisfying? What, that they possess, is missing in our own work? To answer such questions the modern architect would do well to pause a moment and consider how his art stands in relation to man's conception of the universe, both now and in the past.

The greatness of the Greeks lay in the fact that they applied scientific thought to the structure of the universe as far as was then possible, made deductions and evolved a philosophy round these deductions. This philosophy in the end, consciously or subconsciously, ruled their lives. Aristotle conceived the universe as a series of spheres, one within another, of which the most perfect was the outer sphere in which God dwelt, and the most imperfect the centre, which was the earth. In attempting to reach perfection

in his life the Greek strove to create an order upon earth containing something of the geometry of the heavens. The temple set in a wild landscape was precisely this, and was like a godly meteor from the skies.

Mediæval man, on the other hand, did not try to attain perfection in this life. His world was still that of Aristotle, but his towers and spires showed him to be struggling to escape to heaven from the imperfections of the earth.

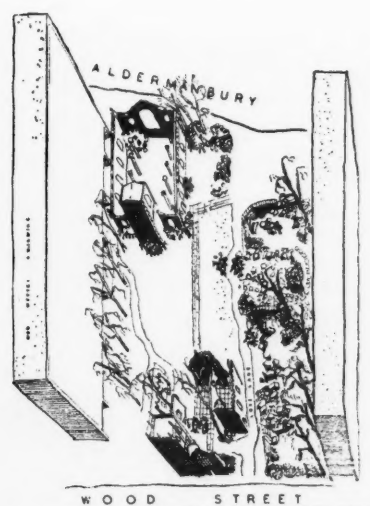
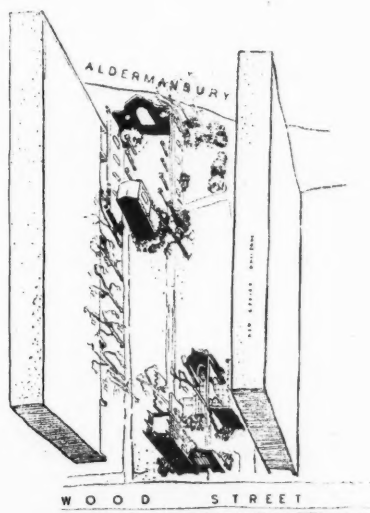
The Aristotelian conception of the universe dominated Europe for two thousand years, and was only forced to give way when, during the century from Galileo to Newton, science created an entirely new physical world. In this materialistic universe God did not preside in the distance, which was no longer the unknown, but rather in a manner beyond the perception of our five senses. This conception is ultimately responsible for the nature poetry of Wordsworth, for it reverses man's relations to his earthly surroundings, and causes the sources of our art to lie around us in things we

should consider "everyday." Although it has hardly yet had any effect upon architecture, it is clearly perceivable in the work of the romantic landscape designers of the eighteenth century. The Wren churches as they were still belonged to the old law. There was little of the new infinity and the new valuation of nature in them. But the ruins, redesigned after the war, will establish an alliance between the old philosophy and the new, and become true memorial gardens. The passer-by will be held by their grim and tragic warning, but he will also be sent on his way the more thoughtful for their story—the same story that caused Wordsworth to write in the *Prelude*:

"Attention springs
And comprehensiveness and memory flow,
From early converse with the works of God
Among all regions; chiefly where appear
Most obviously simplicity and power.
... This did I feel in London's vast domain.
The Spirit of Nature was upon me there;
The soul of Beauty and enduring Life
Vouchsafed her inspiration, and diffused,
Through meagre lines and colours, and the press
Of self-destroying, transitory things,
Composure, and ennobling Harmony."



worship At Saint Alban's, Wood Street (see the drawing below) the altar still stands in the virtually undamaged apse. The chancel is still consecrated ground. Lunch-hour services in the City have, even before the war, proved to be welcome to the office workers. They will be re-established in some of those churches which have remained unscathed or are to be restored. But the ruins too will be suited to services. Half an hour of meditation, or an organ recital in the open on a fine spring day would no doubt attract many Londoners.



Drawings by Neville Conder



ERIKSDAL SCHOOL



The Eriksdal School, situated on the south side of Stockholm, is the largest of the city. With its more than two thousand pupils it represents an experiment of the Board of Education, and opinions are divided as to whether it has proved a success in its first few years of existence. In fact the pupils are not housed all in one building. Elementary and Infant School, Secondary School, Gymnasium, Hall, and Institute of Domestic Science are all in different blocks connected with each other only by yards and playing grounds. The result is a very varied appearance from all angles, a little harsher still than that of Swedish schools in which old trees could be made part of the composition.

The Eriksdal Hall, though part of the Eriksdal group, is not strictly part of the school. It was built as a South Stockholm centre for indoor sports, chiefly hand-ball, but also tennis, badminton, boxing and gym. The school gym is done in a separate building. The Hall can also be used for public meetings, concerts and choral festivals.

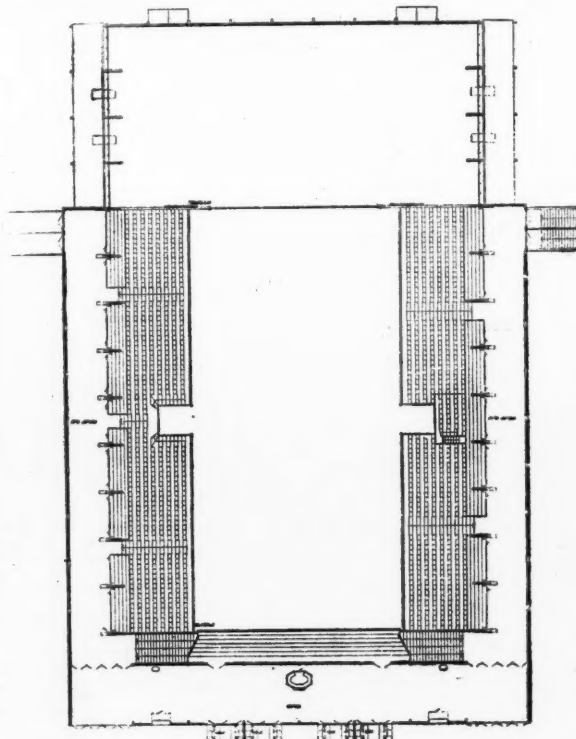
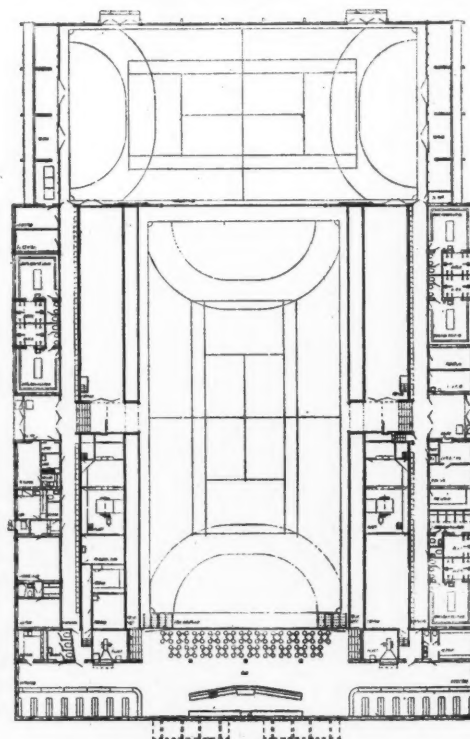
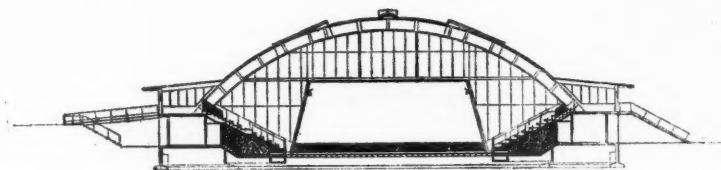
It consists in the main of two large halls, placed at right angles to each other, the one of about 120 by 60 feet, the other of about 75 by 140 feet. Access to the smaller is from two double doors along the long south side, access to the larger from a row of south entrances and separate doors to the galleries on the long sides. The land slopes to the south and east, so that the gallery entrance is at ground floor height in the west, at first floor height, with an outer staircase, in the east.

The smaller hall is for training entirely, the larger can be used for training or display. The galleries seat 1,150, and provide additional standing space for 950. A removable gallery can be placed in the opening towards the smaller hall. This can be used for another 800 onlookers. For such sports as boxing or for concerts and meetings rows of seats fill most of the ground floor of the hall. The maximum number which can attend is 3,800.

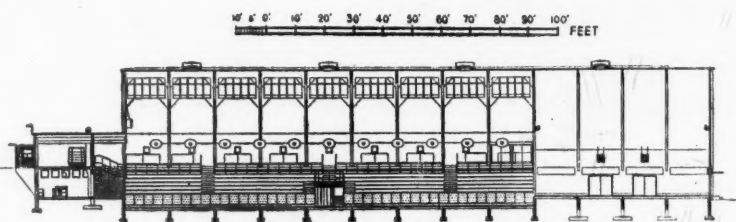
On the ground floor below the galleries are a foyer with bar for eighty, offices, changing rooms, etc. South of the hall are playing fields used by the school in the mornings, by adults in the afternoon. During the winter they are converted into a skating rink.

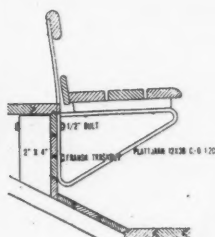
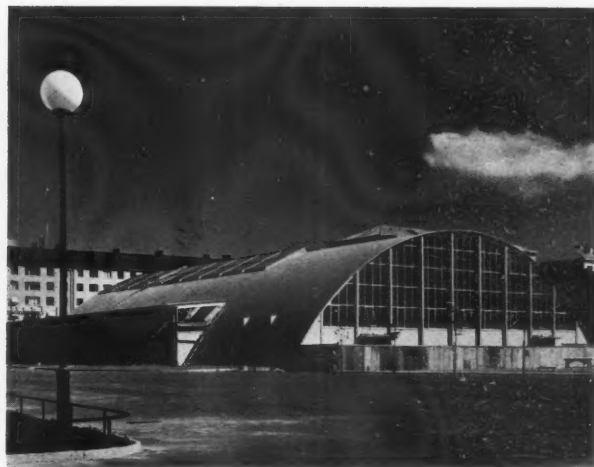
The school is brick-built. The vault of the hall is of laminated wood construction.

Nils Ahrbom and Helge Zimdahl



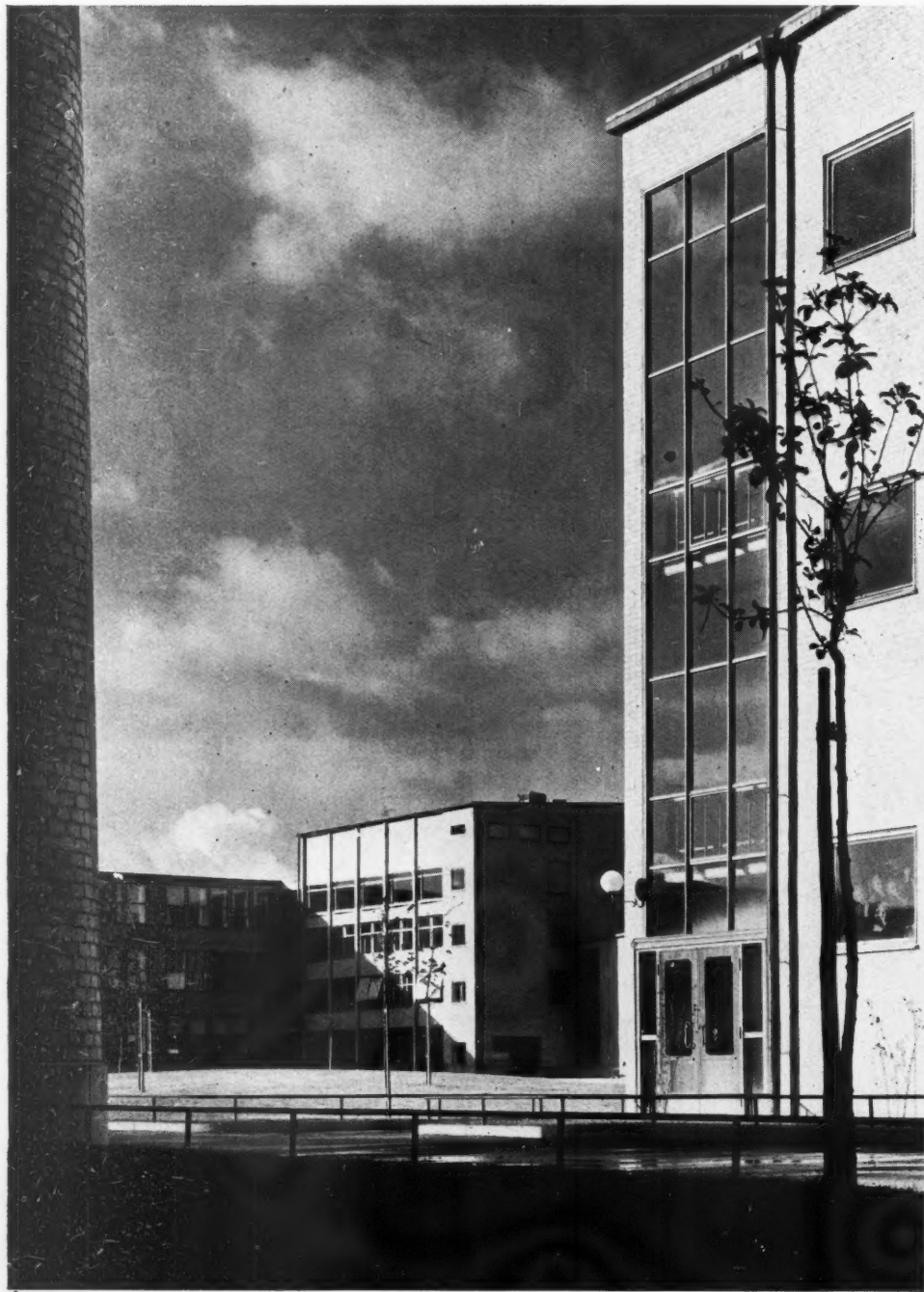
The Eriksdal Hall was built to meet a long standing demand of the Southern district of Stockholm for an indoors sports centre. It contains two halls, one for sport, meetings or concerts, with space for an audience of up to 3,800, the other only for training in sports or gym. The vault of the building is of laminated wood construction.



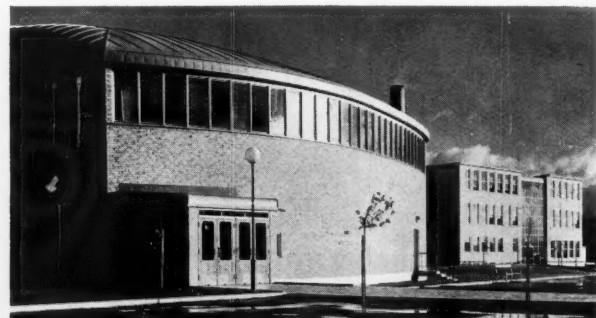


The Eriksdal Hall stands on sloping ground. Access is therefore (see the plan on the previous page) to the ground level of the smaller hall, 3, but to the upper gallery level of the bigger. 2 is the interior of the bigger hall, 1 the boldly projecting side access to the top of the gallery. Note the ingeniously simple solution of the amphitheatrical seating.

The Eriksdal Hall is an addition to a group of school buildings erected by the Stockholm School Board a little earlier. The whole group is the biggest educational establishment of the city. It provides for over two thousand pupils attending elementary and secondary schools, as well as an Institute of Domestic Science. The individual buildings are kept separate, though designed to make sense as a complete composition (see the plan on page 22). Trees are still young, but will in ten or twenty years add unity to the whole. 4 is a view towards the senior and junior schools, see also 10 which has the school hall on the extreme left. This hall, 5, has got one of those interiors in which the Swedes excel so superbly, 6, much simpler than such a room would be over here, yet rich and dignified by careful detailing and sheer quality of materials and workmanship. 7 shows another example of careful and reticent detail. 8 and 9 are exterior views of the double gymnasium, which—as the playing fields—are shared by all the schools. The outer metal staircase is as bare and bold as that to the Hall, 1, but perfectly befitting the shimmering glass-front with its projecting roof-line.



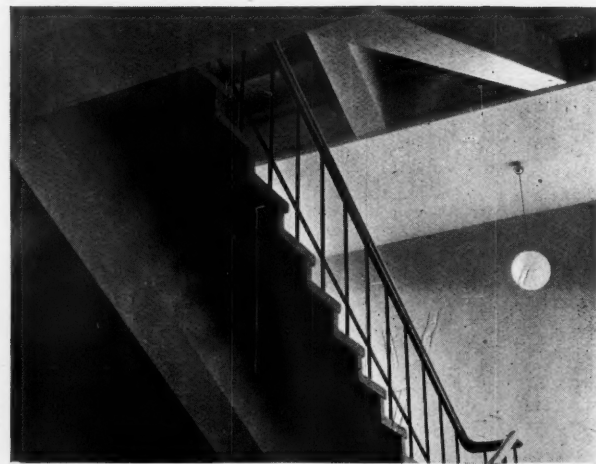
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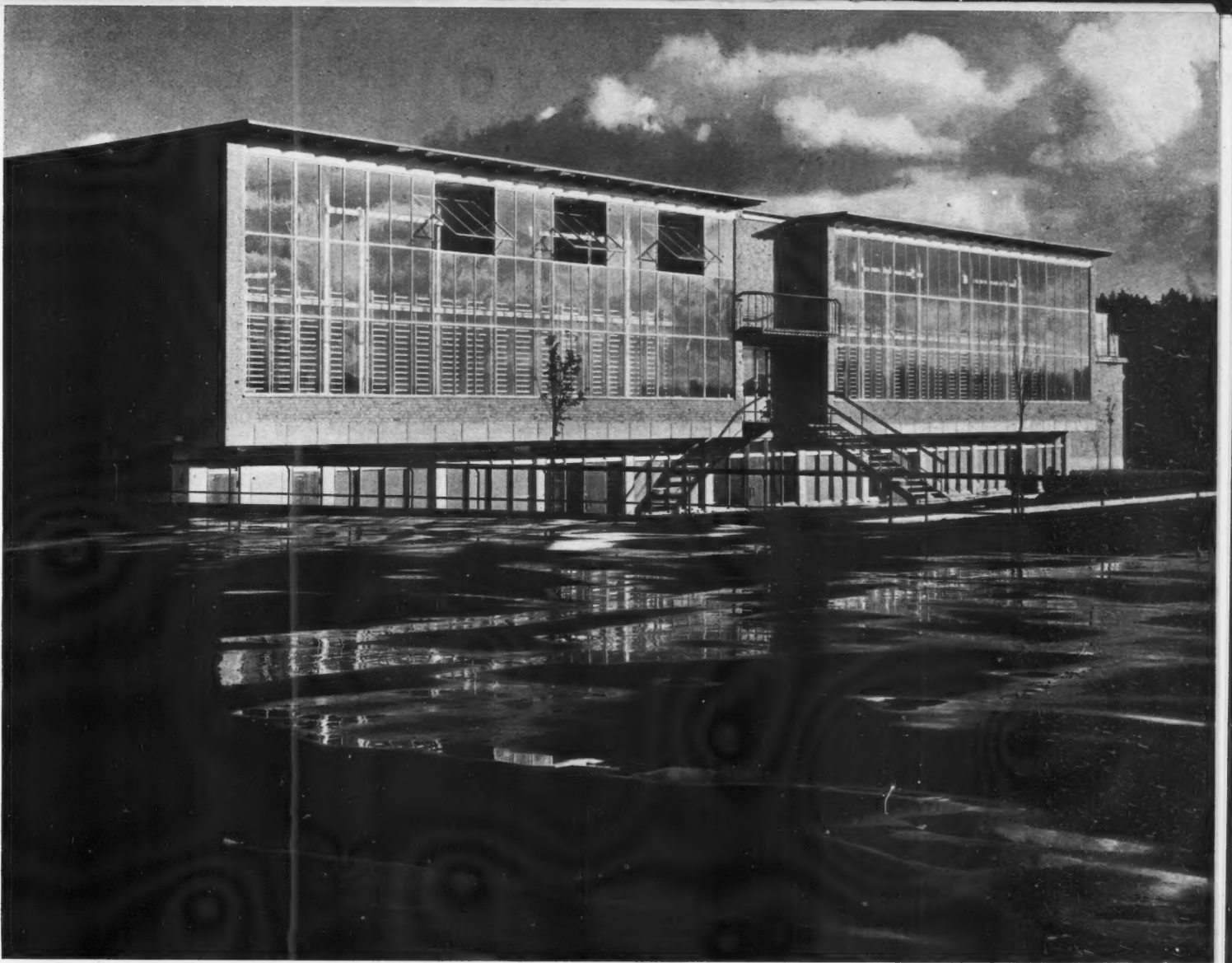
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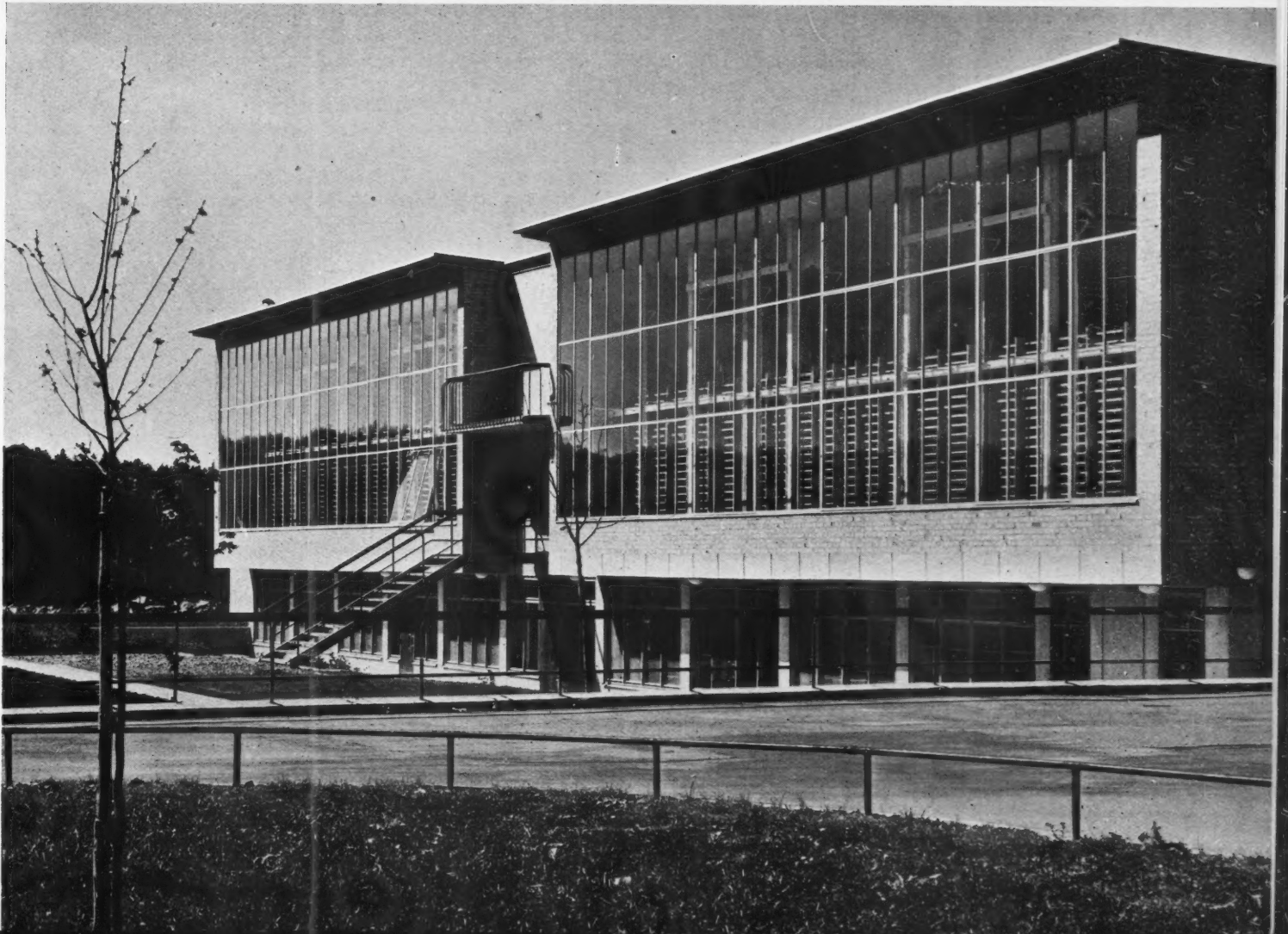
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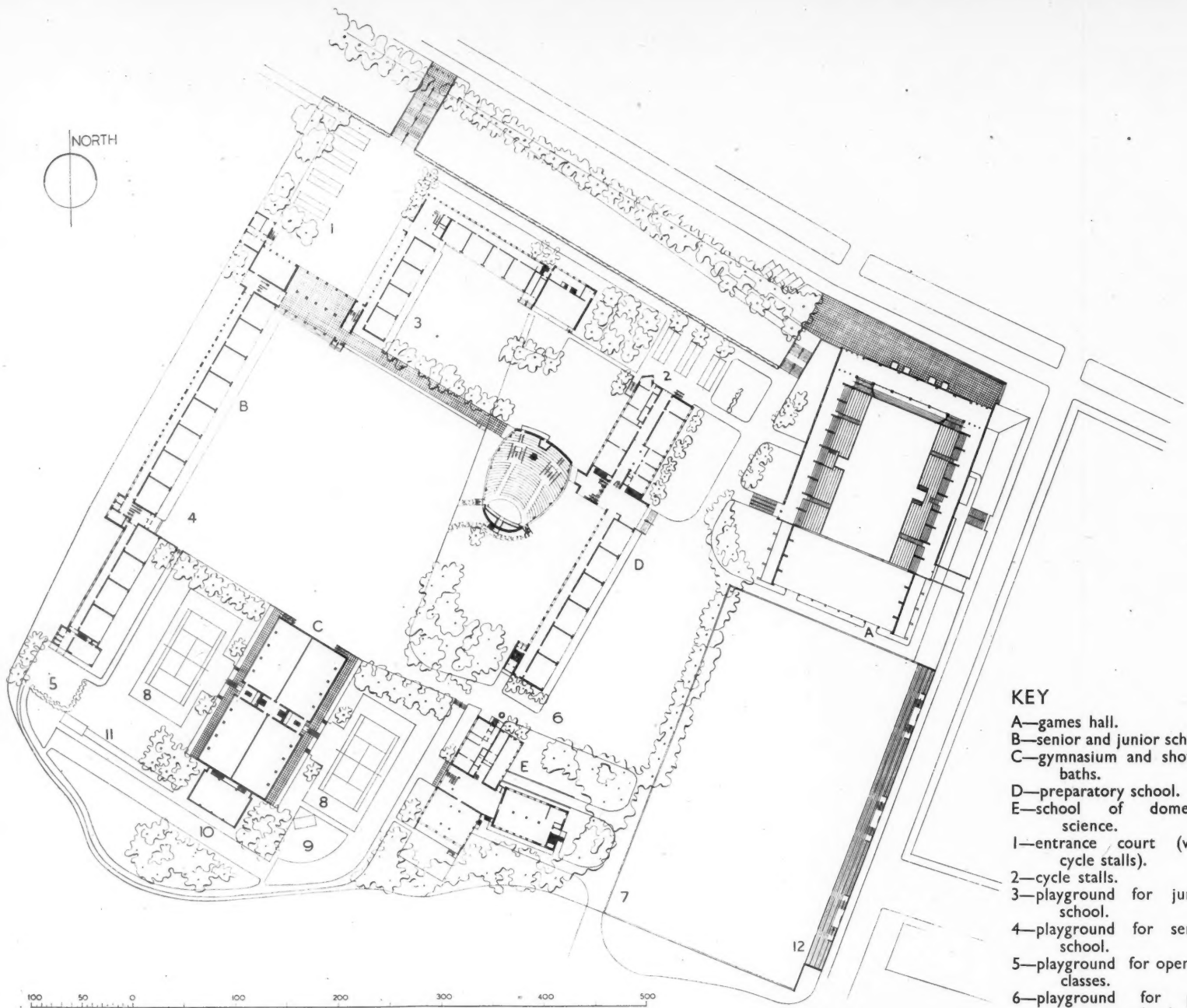


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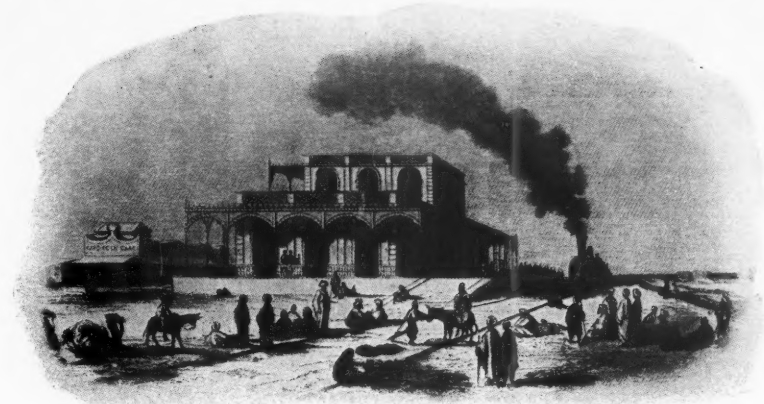
KEY

- A—games hall.
- B—senior and junior school.
- C—gymnasium and shower baths.
- D—preparatory school.
- E—school of domestic science.
- 1—entrance court (with cycle stalls).
- 2—cycle stalls.
- 3—playground for junior school.
- 4—playground for senior school.
- 5—playground for open-air classes.
- 6—playground for preparatory school.
- 7—games field, 60×100 metres.
- 8—tennis court.
- 9—high jump.
- 10—running track, 60 metres.
- 11—long jump.
- 12—terracing for spectators.



View from the south towards the school hall on the left, and the elementary school in the distance. Of the ultimate effect of the planting nothing can yet be seen. But the architects—landscape specialists as the majority of the leading Swedish architects are—have designed the complete scheme with a view to that effect. The plan above shows the grouping of the various constituents of this "school base."

Photographs taken by
G. E. Kidder Smith, A.I.A.



ISMAILIA

By Edward Lewis

Marius Fontane, that restless epicure, speaking of Ismailia in 1869 a few years after its birth, described it as a Gallic delicacy savoured in the Orient. In essence his appreciation is still true to-day. A strange and exotic repast, Ismailia has a distinct flavour all its own.

However one comes upon it, whether by land or water, first impressions are apt to be prejudiced by the sheer relief of its coolness. From the Suez canal by north or south, from the road by east or west, there is little but burning sand. Egypt fights with the sand as Holland with the sea. The few spots of reviving greenness are wrenched from the desert like unwilling emeralds. But in that sad and arid setting they shine with a greater brilliance.

Ismailia, in spite of its faults, can claim to be such a jewel. Less than a century ago, where it now stands, the wilderness howled and frowned. There was not a tree, not a flower, not even a bush. Since the passage of the Israelites only the caravans between Africa and Asia had passed. They made the journey across the waterless and dangerous country as quickly as possible. De Lesseps himself, surveying with an Arab guide in 1859, nearly died of thirst upon the very spot where Ismailia now stands.

There is certainly no lack of water to-day. De Lesseps brought it from the Nile, nearly a hundred miles away. Now swivel fountains play on the vivid lawns. Gurgling channels flood the flower-filled gardens. Pipes and hoses drench the trees. In the town itself public drinking water, tasteless and delicious, is served ice cold from special kiosks.

Romantic travellers have often described Ismailia as a miniature melting pot of East and West. That is a very rosy view of a town in which racial and social barriers are as sharply and unhappily marked as anywhere else in Egypt or the Middle East. But it is easy to understand how such

a superficial impression could arise. On the jostling pavements are uniform and robe, high-heeled shoe and naked foot, felt and fez, Paris hat and purdah veil. In the streets slick limousines glide between equipage and camel. From guarded lattices Moslem daughters glimpse freer girls flirting with the Tommies. But however these chance glitterings may appeal, for architects there is but one dominating impression, the grandiose triumph of the planning scheme of which Ismailia, the capital of the Suez canal, is both the linchpin and the centre.

From a Liberator bomber, banking and zooming in the immense crystal blue of the Egyptian sky, the main features of Ismailia's layout are fascinatingly apparent. Deep below lies Lake Timsah, a giant flash of turquoise in the yellow desert. Into it, north and south, flows the ship canal. On its western shore lies the town, like a long ship at anchor. From the direction of Cairo sweeps the triple artery of road, rail, and freshwater, dividing at Ismailia into the two veins which feed Suez and Port Said.

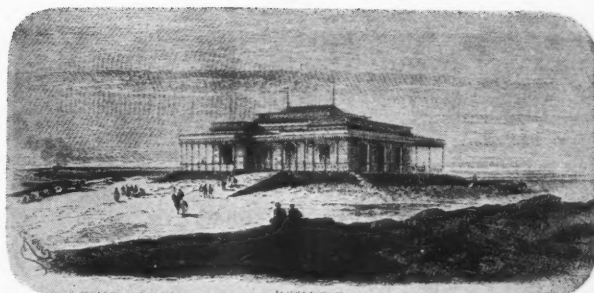
Ismailia is first and foremost a freshwater distribution point. It is the centre of what, in plumber's language, might be called a giant "T" joint in the Nile-Suez-Port-Said pipe line. But it is also a rail and road junction, and a port with a considerable in and out trade.

The town plan is a seven-layered sandwich of railway, building, canal, boulevard, park, dock, and lake. In general arrangement it reflects the racial and social exclusiveness of nineteenth-century capitalist and imperialist enterprise. Even from the aeroplane one can see how ruthlessly it is divided into its three separate districts—rich, bourgeois, and beggar.

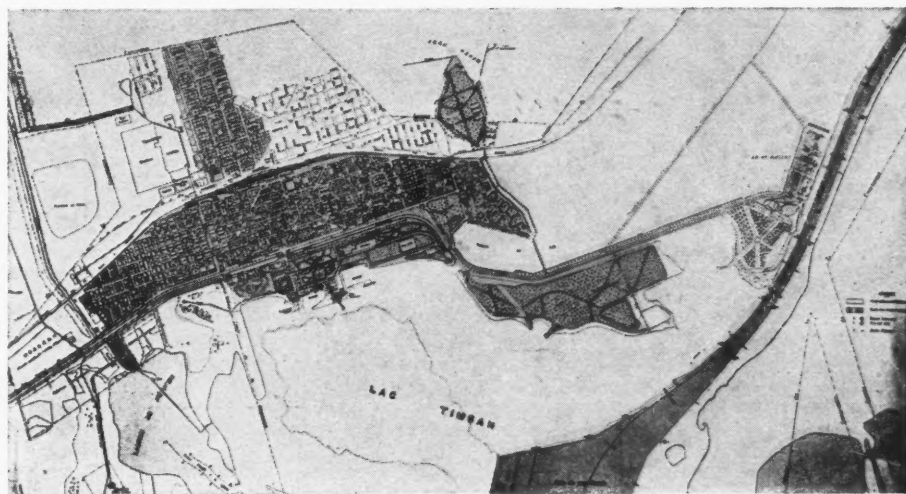
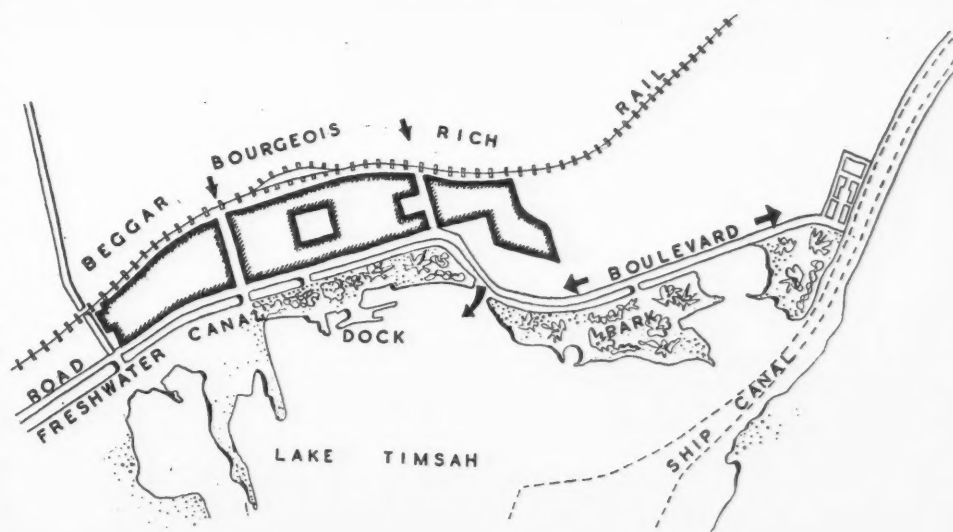
The beggar district, or Arab quarter, is a depressing grid iron of airless and gardenless streets. This part of the town was a slum while it was still on the drawing board, and of

course it is much more so now, though the Suez Canal Company has made some half-hearted efforts to improve matters. Originally rushed up overnight for the canal diggers and slaves, it now houses dockers, domestics, hangers-on, hagglers and a few shopkeepers.

For some unspecified reason, Europeans claim a better right to ventilation than Africans or Asiatics. Their quarter, therefore, contains some very passable squares and broad star-



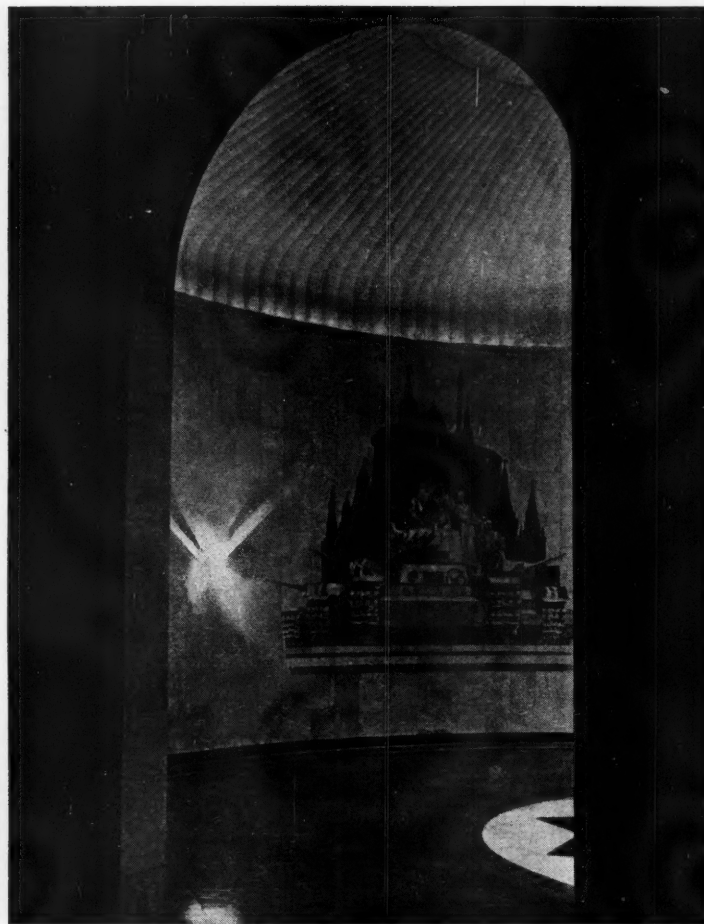
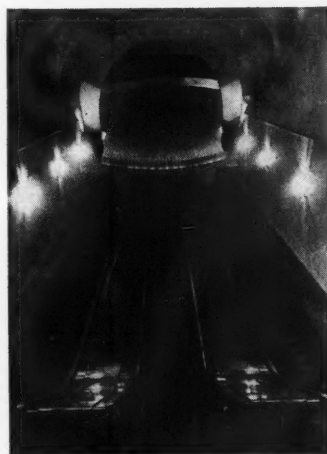
Ismailia, the planned town by the Suez Canal, a work of the French Haussmann spirit of the middle of the last century, has never so far been properly introduced to the British public. The article on this and the following pages, written by one who has recently been there on active service, discusses the Levantine glamour and the planning failure of the town. The pictures on this page are of the railway station and the Viceroy's "chalet."



Socialist realism

We are told that Socialist Realism demands of architect and artist the constant active participation in the emotions of the whole people, direct and simple emotions. The Stalin Works Station of the Moscow Underground by the architect Dushkin is one of the most recent examples of the style arising from this point of view. It was built during the war. With its marble faced circular foyer adorned by a marble mosaic of Red Army Men, guerrillas and a giant of Russian fairy tale, against the Kremlin in the background; with its platforms sub-divided into nave and aisles (a functionally puzzling idea) by marble piers, and its escalators embellished with marble framework, it can be taken as the most up-to-date expression of the leading ideological principle of Russian art and architecture.

Where do we stand if we compare with this Frank Pick's and Charles Holden's efforts for the London Underground? Have they not provided the man in the street with something more genuine, and does he not like it, and is he not proud of it? He might, of course, be just as fond of rose-coloured marble with soft brown and glowing purple veins, and of mosaics with battle-ships and the Houses of Parliament towering behind them—in fact he is, for this is what the super-cinema gives him once or twice a week. But is the commercial instinct of Messrs. Odeon or Gaumont-British a better instrument of social progress than the conscience of the Puritan and the Quaker, who provide "good stuff" regardless, on the principle that the only reason why people don't recognise good design is because they are never given a chance to get conditioned to it?



patterned streets, conventionally *beaux-arts* in idea, but all attractively planted and maintained. The principal shops and professions are in this section.

The rich district is a kind of garden suburb at the north end



Lake Timsah by Ismailia.

of the town. It has the usual riot of flowers, multi-styled villas, and curling roads.

The three districts, somewhat cheek by jowl, are loosely linked by the tree-lined boulevard and freshwater canal, which falls by a curving chain of locks into Lake Timsah. This gay ribbon of lawn, tree, and water, links up with the wooded Ile Chevalier, the quiet gardens of the convent hospital of Saint Vincent, and the petal-sprinkled domain of Napoleon III and the Empress Eugenie, to form a chain of parkland over a mile long.

This line of green is deliciously refreshing. In the little canal fruit-crowded barges with ancient swan-neck prows and immense billowing sails float to the twin seas. On the road by its fringe clatters a busy stream of lorries, donkeys,

camels, cars, soldiers, and Arabs. Facing it on the town side are large private houses, convents, villas, and official buildings. Opposite is the main park, some smart lakeside clubs, and the docks of the Canal Company. Over the whole scene the perennially cloudless sun sheds a blinding glare.

Administratively Ismailia, in common with the whole canal area, is something of a state within a state. The Suez Canal Company, which founded the town as the seat of its central administration, has a ninety-nine years' concession from the Egyptian Government, to which it has to pay a proportion of all rents collected. Under Government surveillance the Company sweeps and lights the streets, and administers essential services. Electricity is produced by a Siemens plant on the town's outskirts. Water is filtered to reservoirs from the freshwater canal. The drainage passes its purified effluent to a discreet corner of Lake Timsah.

The Company also co-operates with the Authorities in medical measures. Although the site of Ismailia is on the whole one of the healthiest in Egypt, near-by mosquito breeding marshes have proved an annoyance and a danger. These are now being gradually filled in and dried up.

The French origin of everything is most noticeable in the

arrangement of the parks. These are laid out on a Versailles-like backbone of axial vista, broad path, and formal garden, set against a dark-green drapery of box woodland nostalgically reminiscent of the curtains which hang by the *Grande Eau*. In these Oriental yet Gallic glades, Caliph and Grand Monarch might wander hand in hand. Contrasts are amusing and amazing. Patriarch Bedouins with beards and stiffs recline on marble rococo benches that would have graced Marie Antoinette. Negroid children dart from secret places of carved fawn and Corinthian pillar. Everywhere French and Arab cultures live side by side. Only in the layout itself is the French influence paramount.

In the European quarter, and along the boulevard, streets and gardens are decorated and made delightful by the countless trees and plants which flower luxuriantly in the well-watered sandy soil. Violet frilled jacquerandas shiver refreshingly in the noon heat. On the banks of the freshwater canal shady rubber trees mix their leaves with the scarlet spotted *arbres flamboyants*. And judiciously unobtrusive, the palms stand stiffly here and there, like the tassel-headed crayons with which Le Corbusier used to adorn his Paris office.

Architecturally, the backbone of Ismailia is the arcade. This feature, thinly timbered

and storeyed, dominates the street plan with a graceful unity, and helps to articulate the main lines of the layout. Unique among the towns of modern Egypt, it dates from the local beginnings of things, when wide projecting galleries and craning eaves sheltered and shaded the canal pioneers in the days before the trees had had a chance to grow. Fulfilling this fundamental need, it is also completely satisfying aesthetically. The long rhythm of slender pilarets provide an attenuated Berninism which is dignified, friendly, and pleasing.

Domestic plans are varied, ranging from the oriental courtyard to the European block villa maintaining frenzied isolation in its own patch of garden. Thus the old one-storey wood and iron offices of the Canal Company, with their necklace of courtyard and grill, are an amusing essay in Bungaloid Oriental, redolent of Nash in his best caliphate mood. Later domestic work makes cool play with the walled garden, enclosure walls growing naturally from the houses, with which they form a piece, and following the line, turn, and punctuation of streets. With this type the main apartments, instead of being grouped round internal courtyards, open privately and generously on to backgrounds of green, while the street frontages remain cautious and re-

served. Four-square arcaded and galleried villas, planned on the time-dishonoured hall staircase centre line, are also to be found. They facilitate outdoor living, sleeping, and working, but in winter internal ventilation is apt to be a problem. On the whole, however, they are probably the most liveable of the domestic types. As for the garden suburb villas, they may be inspected at Peacehaven or Worthing. Modern architecture at its best is unrepresented, but there are two pleasing and honest-to-goodness contemporary examples, respectively of courtyard and block planning, in the new Clinic for Employees of the Canal Company, on the water-side boulevard, and in a private house in the Avenue de L'Impératrice.

Façades are mostly a placid Renaissance of pilaster, dado, cap, and architrave. Some front doors are discreetly enriched. Window shutters, elegant with cross-grilled horizontals, link the plain and plastered wall surfaces. This theme is broken only in points of detail, ensuring calmness in the street effect, while the setback behind the arcade frill gives a delicate character and charm.

The principal decorative note seems to have been set by the desert at dawn and sunset. Walls are usually buff or light yellow, dados and shutters

grey, architraves white or cream, roofs pink and pantiled. Against the prevailing note of warmth, the painted pillarettes of the arcades are often cool with blues and greens. In front of some of the houses in the side streets a dazzle line of flowers, bounded by thin and sometimes graciously designed local ironwork, takes the place of the arcade.

Gallery and arcade themselves are everywhere varied and versatile in treatment. Uprights, often taken up through several storeys, are round, square, pentagonal, octagonal, diamond, and chamfered. Decorative wooden caps at gallery level are frequently scrolled as in Swiss seventeenth century work. Seen from below, the faded yellow joists of gallery soffits, projecting at right angles to wall and roof planks, are like the keyboard of an old piano. Shyly combining with the galleries are purdah grills and latticed walls whence Moslem women may see but not be seen. Design of handrails shows much merry imagination in its tinkling mazes of geometrical pattern. Musically, they echo Lethaby's words on Arab art, "Elasticity, intricacy, and glitter, a suggestion of fountain spray and singing birds."

In Ismailia, as throughout Egypt, the chief building materials are imported. Construction is of rubble, timber, and tile, some new work employing brick. Walls are built of a crumbly "in formation" sandstone, which has to be heavily stuccoed to prevent disintegration on leaving the quarry. Egyptian craftsmanship in plasters, often notable, is here seen at its best.

Interiors, both in the Arab and European quarters, are unworthy of note.

One of the endearing attributes of Ismailia is the gaiety with which it manages to rise above its obvious shortcomings. As a town plan it bristles with blunders. It has no real centre. It lacks clarity in the relationship of its parts. It fails to take full advantage of the exciting opportunity afforded by its unique situation. Dumped on the wrong side of the

are hopelessly mixed up in the seven-layer sandwich system on which they are arranged. The freshwater canal divides the built-up area from the park, and bottlenecks cross



More arcades and galleries.

traffic on its only two bridges. The docks in their turn cut off the park from the lake, spoiling what should have been a delightful waterfront. The railway skirts, and at night keeps awake, a key residential district. Finally, the main Cairo-Port Said road drives right through the middle of the town, cramming narrow streets with traffic that should be by-passed.

Basic social factors are the key to any town plan. At Ismailia they are as much on the surface as scum on a stagnant pond, and there is no escaping the conclusion that the town was planned deliberately to accentuate or at least maintain this state of affairs. What other policy would be expected of mid-Victorian money allied with a *herrenvolk* of fellahin-oppressing Pashas? Those who laid out the town, show what taste they might in matters of detail, in these essentials had to bow to the whims and prejudices of their employers. Only an exceptionally strong will and broad vision could have done otherwise, or could have imposed at the outset the unified and unifying scheme which, incidentally, must in the long run have had a favourably centripetal effect on the larger social issues. For plan affects people more than people affect plan.

Thus beneath the superficial and brilliant polish of arcade, water, flower, tree, avenue, and *beaux-arts* street patterning, it gradually becomes clear that Ismailia is a haphazard growth in which the aft agley has come before the plan. But for all that, the surface is not a spark less brilliant.

The superficiality is not restricted to the layout as a whole. Even the individual architecture, appealing as it is, reveals on closer inspection a lack of imagination in its adaptation of European requirements to local conditions, or of local requirements to European standards of planning and building technique, order, and hygiene. Domestic planning, behind the playful open-air galleries, remains obstinately corridor-riven and conservative. Rooms which should open into each other stay closed and airless. There is no attempt to fling the living accommodation into the open

by fitting galleries with screens or movable and adjustable partitions. Backyard gardens and refuse-strewn courts are all too common, even in the European quarter. Windows are everywhere on the large side, and uneconomically placed. In a climate in which carefully considered orientation is vital, frontages and main rooms face each other like tired travellers in a railway carriage. Where the merest breeze can easily become a small sandstorm, dirt-collecting detail is a violent nuisance, especially internally. Though the elevations are polite and courtly, it is possible to tire of their endless sedateness, and to wish for a little more informality in proportion and finish, if not between house and house, at any rate between street and street. Dull colour contributes to the sense of boredom. The desert yellow becomes as interminable as the sands themselves. One sighs for coolness, ice pale viridians and cobalts. In this respect the Arabs show much more imagination than the Europeans. Their arcades and façades are as happy as rainbows. Brightly striped and

patterned awnings overhang street stalls, or enclose the chattering cafés. Painted tables and chairs are as alive as the clientèle. But tones clash or blend carelessly. There is no settled scheme.

Planting was another chance which has been bungled, in spite of the intrinsic delight of green and leaf. Only by the freshwater canal, where the *arbres flamboyants*, smartly up-to-date with War Office etiquette, drill in threes, is there (strangely enough!) any sign of



The Freshwater Canal.

real forethought. The rest is little more than a jungle hotch-potch of flowers, trees and shrubs of all kinds. In behold-

ing the innumerable differences and contrasts of shape, colour, texture, tilt, and sway, may be gauged the possibilities which have been missed.

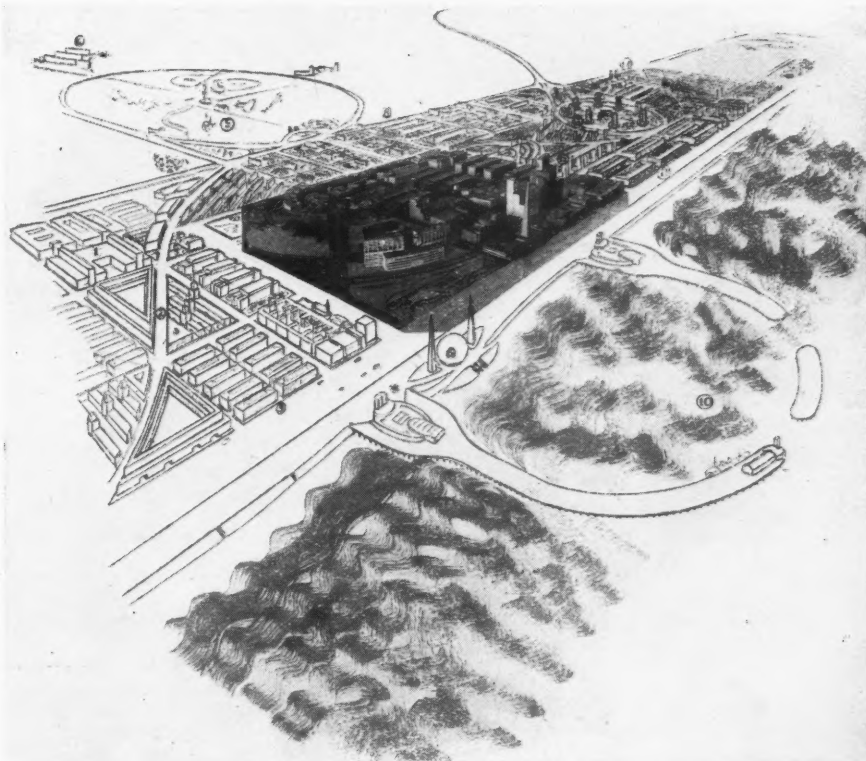
Yet in spite of all these obvious shortcomings, there is Ismailia and there is its undeniable and irresistible attraction. What is its secret? The contrast of camels cars, soldiers civilians, colours complexions, age youth, verdure waste? The sparkle of people, plan, houses, fountains, gardens, shops, stalls, awnings? The grace of stucco, shutter, arcade, grill?

Is it perhaps the seaport far inland, in mid-desert?—with dhows, tugs, transports, battle-ships, sliding between the dunes!

No, for me the final fascination of Ismailia is found in its prophetic symbolism of something infinitely more important and more profound than any of these things, intriguing as they are. De Lesseps' vision, which at a single blow benefited all nations and stimulated the beat of history, was not only a commercial inspiration or an alteration job in geography. It was the beginning of planning on a global scale.

SIXTH FORM PLANNERS

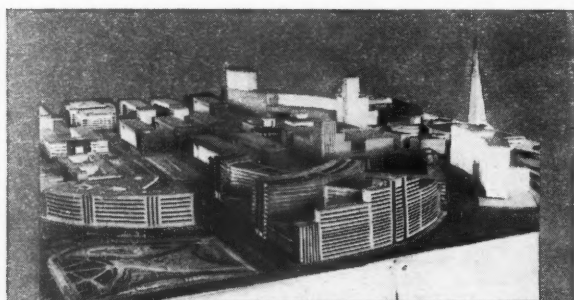
The reconstruction scheme for Blackpool illustrated on this and the following page is the work of a group of sixth form boys of the Blackpool Grammar School. It was exhibited at Blackpool some little time ago, and has roused a good deal of interest, evenly spread—as it should be—between interest in the good work of the school and in the several sound suggestions incorporated in the scheme. The boys responsible had passed their school certificate in the Summer of 1942, and were working for entry into a school of architecture. They did this by taking the economics course (history, geography, economics, social science) plus art. They first spent some four or five weeks in discussing traffic, housing, catering and social problems with a view to sensible sizes,



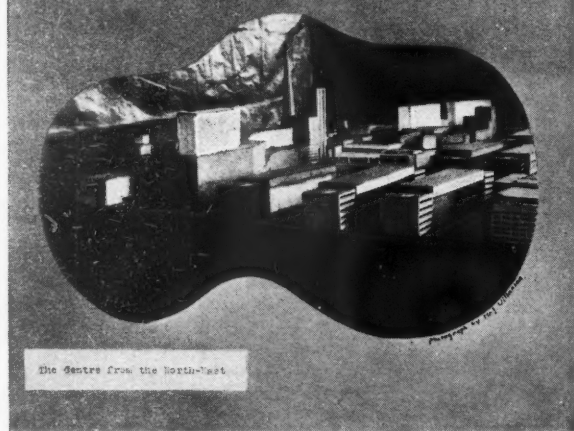
The main shopping street of Ismailia with its galleries.

lake, it benefits neither from the prevailing cool winds, nor from the charm of afternoon and evening sunlight quenched in the water. Docks, parks, living and shopping quarters

numbers and siting of roads, hotels, houses and flats, shopping centres, schools, etc. Then a rough perspective plan was drawn up and the centre singled out for more intensive treatment. Here each of the boys was allotted certain buildings to design and construct. The result is most encouraging. It shows that the policy and approach which the leading architectural schools have stood for, for well over ten years, are now accepted by the rising generation as normal practice. The boys pride themselves in the design of flats "of the modern service type, such as those at Highpoint, by Tecton." They look to Leeds and Liverpool for efficient, boldly planned flats, to the R.I.B.A. Rebuilding Britain Exhibition for the principles of unit planning, and to the most up-to-date publications for the technique of regional planning, zoning, etc. It is a spectacular tribute to the standard of real education at Blackpool Grammar School that boys still at the school can work out and present so polished a scheme in full technical detail with models and Residential Unit diagrams.



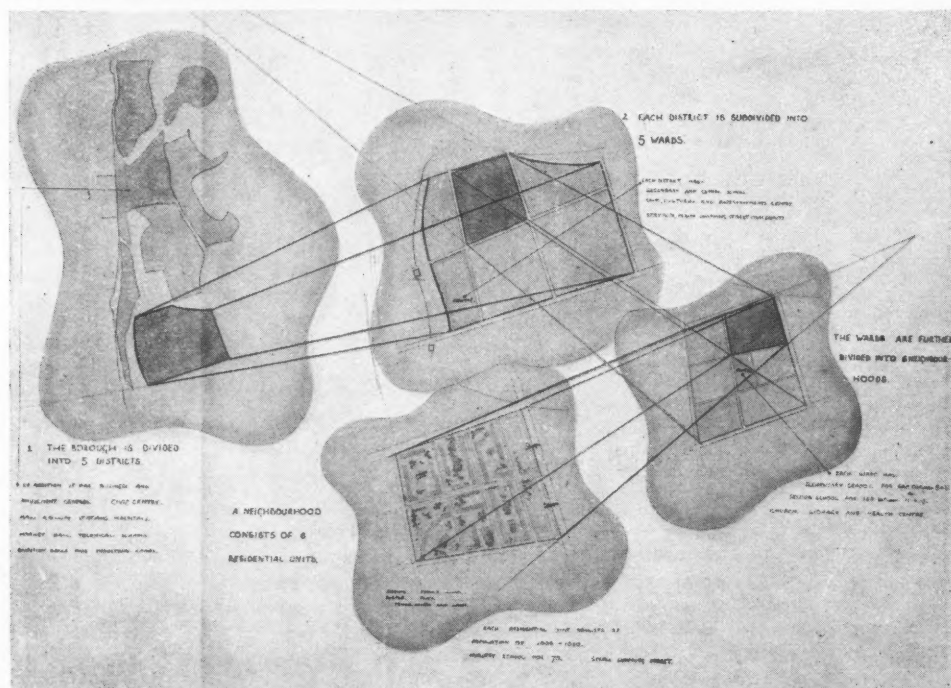
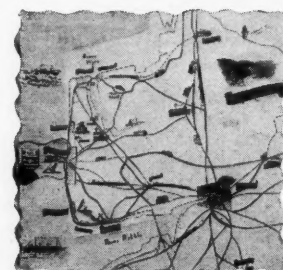
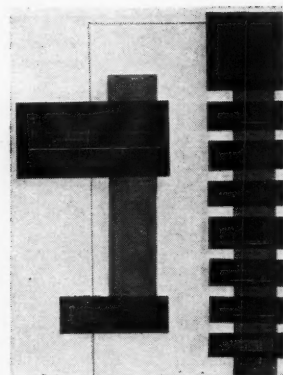
The Departure from the North-West



The Centre from the North-West

front of the centre, on the left areas for private hotels, etc., and behind these in the far left-hand corner the chief factory area. The flats of the eastern residential area appear behind the model, with Stanley Park further east. On the right are, close to the centre, more private hotels and some areas of small houses, and then again districts of flats. The Blackpool boys believe in flats and believe in their fellow-citizens' belief in them too. They say in the texts to the screens that "the majority of people will prefer to live in an efficient flat rather than in an inefficient suburban house." They dislike "suburban sprawl" as heartily as *THE ARCHITECTURAL REVIEW* and know even—which is remarkable indeed—that "density of population has, except in cases of extreme crowding, no relation to health conditions." In the centre, seen on the left from north-west and north-east, the aim of the young planners has been to replace "the present muddle of dark streets, totally inadequate for the volume of pedestrian and vehicular traffic which passes through them . . . by wide streets, pleasant in appearance and with . . . buildings . . . designed to produce continuity without monotony." In the centre of the seafront is to be Tower Buildings with its obelisk spire. Immediately behind it is a store and behind this the Winter Gardens, an entertainment centre with a curious varied roof. To the south of this group is the curved town hall with the large lower post-office behind. To the north a large block of private hotels on the sea front, between Tower Buildings and the Railway Station in the north-west corner. Behind these are shops and offices, and further back chiefly flats. Some of the proposed elevations are drawn on the screen reproduced on the right, top. Right, centre, is the regional plan, covering the area from the Forest of Bowland to the River Ribble and Preston. The most important improvement is a bridge across the Ribble below Preston. The zoning scheme, right, bottom, provides for industrial areas, appearing black in the photograph, private hotels, etc., appearing a little lighter, residential areas still lighter, and shopping and amusement areas almost white. The screen at the foot of this page on the left is a diagrammatical explanation of the principle of unit-planning. The boys must have seen the R.I.B.A. Rebuilding Britain Exhibition and digested it well. The form in the centre at the bottom is a neighbourhood unit with its six residential units. On the right is a ward consisting of six neighbourhoods, top centre a district subdivided into five wards, and left a borough equalling five wards. As had been done at the R.I.B.A. Exhibition, the social services and amenities necessary for each size of unit are indicated. Amongst the screens, not here reproduced, one was the layout for a civic centre in an outlying district, a piece of free grouping, far from any academic symmetry; the proposed airport, a screen of photographs of bad old Blackpool (for instance, according to the caption, "A street of houses complete with the usual cosmetics—bay windows, fancy brickwork, leaded lights, etc."), and two screens of perspectives of brave, new Blackpool. It would be a good idea, if such an exhibition could be sent on tour to other schools, to stimulate more such experiments.

The model is an illustration of the Blackpool boys' work on the centre of their town only. The outlying districts were drawn in on one of the screens of the exhibition, the one that appears on the preceding page. Here the pier heads with the war memorial and planetarium can be seen in

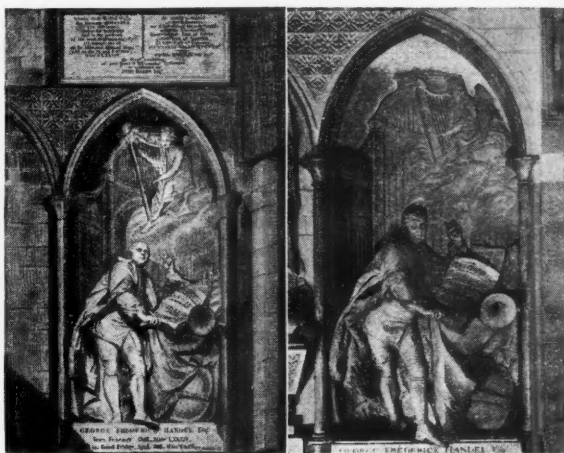


Roubiliac's Handel

Perhaps we think too much of Handel, the genius of the oratorio, and too little of Handel the resourceful business man, the operatic manager of long standing, undaunted by intrigue and more than one commercial failure.

Roubiliac, whose Handel monument in Westminster Abbey was erected in 1762 and is here illustrated from the splendid Warburg photograph, lives in people's minds as a master of agitated composition, melodramatic gesticulation, and sensuous female grace. The Handel Monument is surprisingly quiet in outline. Roubiliac has here concentrated on psychology, and proved himself a psychologist of the first order. Working for the National Shrine he gave no doubt as flattering a picture of the great deceased as he could—an official picture certainly meant to live as Handel's permanent likeness. The sheets of music on the draped stand record the most famous of all Handel's arias and a piece of deep religious feeling. The organ in the background and the harping angel higher up carry on these religious associations. Of opera nothing appears—nothing but Handel's face, a most revealing face, modelled with a compactness and vigour that will surprise those who still think of Roubiliac in terms of rococo flippancy. The Gothic arch of Westminster Abbey provides a surprisingly sympathetic setting. Its slender shafts throw the massive figure into strong relief, as does the organ, which Roubiliac has placed skilfully at an angle so that it merges into the background with the clouds.

Roubiliac was sixty-seven when the monument was unveiled. It is one of his maturest works. Handel had been ten years his elder. How did the loquacious, gesticulating little Frenchman get on with the huge, slow, heavily eating and heavily swearing German? We cannot tell. They knew each other, for Roubiliac had modelled another life-size statue of Handel twenty-four years earlier, the statue for Vauxhall Gardens which made his fame in London.



and local government officers who can try to find constructive or (to use Dr. Gutkind's far better word) "creative" means to meet the growing threat of civic and social bankruptcy that faces city and country town alike. This sort of planning must not only be based on the findings of scientific investigation, but on the inner and applied knowledge of deeper human problems which only men on the spot can have. The second volume of case studies by University and local government specialists edited by Dr. Gutkind are a preparatory sample of this much-needed, local and regional research.

A proper appraisal of human needs only comes out of a campaign of fact-finding—to which the Americans have already given themselves in an exemplary manner. Adequate diagnosis must precede cure—survey must precede planning; but we are reminded that "the mere collection of facts can never be a substitute for facing facts. . . . Facts should be an inspiring challenge to conquer difficulties." But facts to be faced must be known. To know them, let us plan to raise a well-trained army of investigators—to face them, let us reconstitute and adequately re-equip the planning offices of our local authorities—not as a

technological bureaucracy, but as a human service.

It is a general principle of right planning that there is no patent technique for planning, and, as Dr. Gutkind points out, "it is always found that the dynamics of life interfere with hierarchical schemes based on land values and worked out on drawing-boards." Yet, his diagnosis of the social maladies of our day takes him primarily to the technologist, the engineer, for guidance and leads him to place special emphasis upon the importance of the arteries and capillaries which carry the flow of life services from country to town and from town to country. First the railways, and now the trunk roads intensify the traffic of the main arteries at the expense of the rural capillaries, and a hardening of these arteries has set in. The healthy functioning town degenerates into Cobbett's cancerous "wen," monopolizing and poisoning the nutriment of the whole organism. The cure for this life-strangling arterio-sclerosis is two-fold. Firstly, what Dr. Gutkind calls "grid-consciousness," secondly, implied within this concept, "consumer-consciousness." In other words, *power and services must be brought to the people—not people to the centres of power.* Planning administration must give priority to the needs of the consumer

over and above the needs of the producer.

True, the network of quick transport facilities, cheap electricity, gas and water supply, fresh food distribution and cultural and educational services requires articulating, tidying and strengthening. But the towns and villages more so. They are the knots in this network. Their significance rests, not in their size, but in their place on the mesh—in their "nodality." The national network falls naturally into its regions containing a number of nodal places of settlement, each of which may be of capital importance in its region at certain times. The significance of the region itself resides in its capacity to be "the focus of local forces moving outwards and world forces moving inwards upon the region." This network of physical, social and cultural services has its physical expression in the green grid—rivers of natural open space which, besides being the vehicle itself of these services, act as a neutralizing lubricant, mollifying and reconciling the rubs and tensions between town and country. Now, as we know, in industrialized England, our primary task is the rehabilitation of the places where people work, the existing cities, which brings us to the other aspect of "grid-consciousness," the need for "consumer-conscious-

ness." Our cities are what they are, because they are primarily centres of production. Each knows its own fight for labour markets; each is obsessed with the idea of size—of growth—of "Lebensraum"—and each is not without its predatory design upon its rural neighbouring authorities. Outer sprawl and inner blight, long journeys to work and split dormitory home-life—we know these to be the outward, physical and social manifestations of a system which puts the producer first.

Grid-consciousness is itself the outcome of a new economic planning concept. The green grid "associates town and country, but, carried into the town, effectually dissociates the individual neighbourhoods according to their functional significance within the town itself." The amorphous and blighted urban spread is weeded out and re-grouped into its community nuclei—each served by the dynamic life services of the penetrating grid. This may bring with it a further change, the splitting up of large factories into smaller units of production, not always widely dispersed, but promoting greater social and economic unity wherever it occurs, greater efficiency and ease of mobility and, most important of all, a reasonable size of community and the right balance between town and country. So it is the right size of unit or team at work, with the right human relationships and organization within the group—the appropriate number and variety of groups within the factory or community and the "right cluster of communities adequately spaced and bounded that together must do duty for the present badly organized mass city."

Dr. Gutkind sums up this conception in his three rather formidable expressions: Firstly, "linear articulation," i.e. the grid effectively links the islands of human settlement; secondly, it encloses these islands, permitting what is called "functional spotting"; and, thirdly, within these functional settlements the basic principle of local planning is given full play—the principle of "spatial zoning"; that is a three dimensional zoning with nothing less than the entire neighbourhood as its basic unit. No longer are the sterile segregations into "industrial areas," "business zones" and "institutional users" to constitute the man-made, money-made dividing walls inside the town, but, if we must have boundaries, they are to be built with the stuff that unites, that integrates and that makes whole and that binds together the local with the regional, and the regional with the national and international whole.

The two volumes of *Creative Demobilization*, although they run the risk of straining not only the pockets but in places the attention of those who will be demobilized, should be read by all serious town-planners. Through the eyes of Dr. Gutkind and his friends, planning is focused down to its human and personal essence—the quality of which is shown to depend upon our determination to put technology to its right use with the aid of a corresponding moral and political intelligence.

MAX LOCK

Planner's Salad

REGIONAL PLANNING. By L. B. Escritt. Allen & Unwin, 1943. 12s. 6d.

THE *Encyclopædia of Gastronomy*, describing that complex dish *Fruit Salad*, says: "There are countless different ways of making a fruit salad, according to the variety of fruit available and individual tastes. The principle on which it should be made is that of contrasting flavours; the refreshing bitterness of citrus, and the sweet fleshiness of peaches, ripe pears, etc. Dark fruits are better left out as they never look right. . . ."

Just such a complex dish is Mr. Escritt's *Regional Planning*. It is equally difficult to describe its general flavour, even though the ingredients are readily identified—indeed the author adds an extensive bibliography, and numbers all his references to it. Like a fruit salad, too, this book contains something for everybody, and nearly everything for that voracious animal the "planner," even including the dark fruits which had better have been left out. In some chapters it is hard to resist the impression that an expert cook has added scrag material to an otherwise sound but conven-

tional dish for the sake of variety, or to make good measure. It is true that in the Preface the author describes his method as being the shorter alternative to editing a collection of specialist papers; but in writing them himself and submitting them for "candid criticism and suggestions" to a host of engineers and scientists, the consistently authoritative tone of what is generally referred to as a standard work, is curiously absent. At one moment the layman and the amateur are addressed, at the next the student, at a third the experienced planner, and more than once the defaulter. No one reading the book could be in doubt of Mr. Escritt's ability, integrity and practical common sense. And yet the book has neither the character and philosophy of writings such as those by Geddes or Abercrombie, nor the virtues of a work of reference. If such a comment sounds unduly captious, perhaps the title may be held to blame.

The difficulty of approach for the ordinary reader is illustrated by the following examples from a useful chapter on Regional Surveying. Giving a very salutary warning against being impressed by purely ornamental maps, the author says:

" . . . those who in their everyday business are concerned with the preparation or use of maps will most probably suspect that the decorations conceal lack of information or accuracy. Thus, such maps as the 6-inch Geological Survey could be in the form of tracing cloth on which is drawn the essential information. . . ."

Is one meant to suspect that the Geological Survey maps conceal lack of information or accuracy? Again, in discussing population, some very wise warnings are given of deductions or unrelated items of information which may prove very misleading to the planner. These are followed by a sudden pitfall dug by the author himself in the following sentence:

"In the absence of disturbing factors the population of a country, region, or town doubles every 25 years."

Though literally true, so much depends on the interpretation of "disturbing factors" that the reader feels that either much more should be said, or a little less. He is uncertain whether he is being instructed, or being argued with, or having his leg pulled.

Nevertheless there is a great deal of useful information in the book, some very handy tables, a lot of sensible advice, and—in the more technical sections especially—really valuable expositions of method. Needless to say these sections are the ones dealing with geology, soil, land drainage, water supply, and sewerage. Transport is also treated very adequately, and so is the detailed subject of siting buildings and residential areas. The least satisfactory chapter is that on the education of the planner—but it is also the briefest.

In general the view is taken that the science of planning is completely detachable from both art and practice. Such a point of view will be very difficult for any architect to understand, since his whole training and philosophy lead him to believe that design is integral with and arises out of the conditions of programme and technique. The old fallacy that architecture or civic design is something added to a practical and unalterable foundation of scientific fact, determined on engineering or geographic standards, is still perpetuated; and, in so far as it has a theoretical basis, this book subscribes to the philosophy of the romantics. In his introductory chapter the author says:

"At the present time there are two schools of thought. Those who adhere to the teachings of Raymond Unwin, consider planning to be a section of architecture. The remainder attaches importance to regional study and considers that land should be devoted to the use for which it is best fitted in the interests of the community."

There is some truth in this distinction, but it is only half a truth; nor can one escape the implication that architecture is not, somehow, "in the interests of the community."

Nor does the agriculturalist come off any better. In the chapter on agriculture and forestry the planner is told not to be unduly influenced by the demands on good agricultural land by the farmer.

After quoting Circular No. 1 of the Ministry of Town and Country Planning, it is remarked by the author that "the observations of those who require a war to open their eyes should not be given undue consideration, and the planner in estimating the importance of agriculture in any particular area, should first decide whether his planning policy is to be based on one of perpetual war, perpetual peace, or an alternating condition of both states."

As regards the Scott Committee's report, Mr. Escritt comes down in favour of Professor Dennison's minority view that to subsidise agriculture at the expense of export trade is to impoverish the nation as a whole. He quotes Sir Gwilym Gibbon in criticism of planning on garden-city lines, and makes a strong point of the importance of siting communities on main transport routes, and not away from them.

Taken as a whole the book should be useful to the student, and a strong corrective to what might be called the Fantasy School of planning. So much so that it may be said—without, one hopes, any discourtesy to its able and experienced author—to belong to the school, described by Professor Richardson on another occasion as the *Sewer-realistic*.

STANISLAS T. SCOTT

SHORTER NOTICES

THE KING PENGUIN BOOKS, volumes 6 to 11. Penguin Books. 2s. each.

The terms of reference of the King Penguin books are sixteen colour plates per volume on any subject calling for illustration in colour and a text of about thirty pages. The programme of the series was overhauled some time ago, and Mr. Pevsner was appointed literary editor with Mr. Fishenden (editor of the *Penrose Annual*) as technical editor. The first result of their collaboration are the six volumes which have come out within the last six months or so. It is promising indeed. The volumes are *British Shells* by F. Martin Duncan, *Elizabethan Miniatures* by Carl Winter, *The Microcosm of London* by John Summerson, *Fashions and Fashionplates 1800-1900* by James Laver, *The Bayeux Tapestry* by Sir Eric Maclagan, and *Fishes of Britain's Rivers and Lakes* by J. R. Norman. In some of them, especially the Miniatures, the Fashions and the Fishes the colour work is distinctly better than anything previously achieved for inexpensive books in this country. So it seems after all that British firms can do first-rate colour lithography, if expert supervision is devoted to a job. Of the texts readers of THE ARCHITECTURAL REVIEW will be particularly interested in *The Microcosm of London*, plates from Ackermann's aquatint volume of 1808 (with the Rowlandson-Pugin illustrations) with comments written exemplarily by John Summerson. He succeeds in being informative without pedantry, and colloquial without journalistic cheapness. Even those who think they know their London, will learn a lot from his remarks. Sir Eric Maclagan's *Bayeux Tapestry* is the best survey up to date of our knowledge of this thrilling document of English art and history. That it is English and of the eleventh century, Sir Eric has conclusively proved. Carl Winter's *Elizabethan Miniatures* is a scholarly little booklet, with a good deal of information not easily accessible, and some actually unpublished. The plates are chiefly of the work of Hilliard and Oliver. Surely Hilliard's miniatures must be amongst the most eloquent portraits executed anywhere in Europe during the second half of the sixteenth century. And how little known are they to the public in England, let alone overseas!

JOURNAL OF THE AMERICAN SOCIETY OF ARCHITECTURAL HISTORIANS. Volume 2, No. 4, October, 1942.

The Editor received this copy of a mimeographed American periodical, issued apparently only to members of the American Society of Architectural Historians. (Think for a moment of the utter impossibility of founding and maintaining such a society in Great Britain.) This particular number has an article of over twenty-five pages on the Balloon Frame system of timber construction. It contains much new information beyond what Dr. Giedion had published in *Time, Space and Architecture*. The book reviews at the end are refreshingly outspoken. The number ends in a detailed bibliography, apparently a regular feature of the journal. It would be very desirable if a few copies of this, probably the only strictly historical periodical on architecture, could be made available in British libraries.

Reynolds on Picturesque Architecture

It may not be amiss for the architect to take advantage *sometimes* of that to which I am sure the painter ought always to have his eyes open, I mean the use of accidents ; to follow when they lead, and to improve them, rather than always to trust to a regular plan. It often happens that additions have been made to houses, at various times, for use or pleasure. As such buildings depart from regularity, they now and then acquire something of scenery by this accident, which I should think might not unsuccessfully be adopted by an architect, in an original plan, if it does not too much interfere with convenience. Variety and intricacy is a beauty and excellence in every other of the arts which address the imagination ; and why not in architecture ?

The forms and turnings of the streets of London, and other old towns, are produced by accident, without any original plan or design ; but they are not always the less pleasant to the walker or spectator, on that account. On the contrary, if the city had been built on the regular plan of Sir Christopher Wren, the effect might have been, as we know it is in some new parts of the town, rather unpleasing ; the uniformity might have produced weariness, and a slight degree of disgust.

I can pretend to no skill in the detail of architecture. I judge now of the art, merely as a painter. When I speak of Vanbrugh, I mean to speak of him in the language of our art. To speak then of Vanbrugh in the language of a painter, he had originality of invention, he understood light and shadow, and had great skill in composition. To support his principal object he produced his second and third groups or masses ; he perfectly understood in his art what is the most difficult in ours, the conduct of the background, by which the design and invention is set off to the greatest advantage. What the background is in painting, in architecture is the real ground on which the building is erected ; and no architect took greater care than he that his work should not appear crude and hard : that is, it did not abruptly start out of the ground without expectation or preparation.

This is a tribute which a painter owes to an architect who composed like a painter ; and was defrauded of the due reward of his merit by the wits of his time, who did not understand the principles of composition in poetry better than he ; and who knew little or nothing of what he understood perfectly, the general ruling principles of architecture and painting. His fate was that of the great Perrault ; both were the objects of the petulant sarcasms of factious men of letters ; and both have left some of the fairest ornaments which to this day decorate their several countries ; the façade of the Louvre, Blenheim and Castle Howard.

SIR JOSHUA REYNOLDS

(*Thirteenth Discourse, delivered to the Students of the Royal Academy, on the Distribution of the Prizes, December 11, 1786.*)

MARGINALIA

War Damage in Italy

THE ARCHITECTURAL REVIEW pleaded last month for an authoritative list of damaged and destroyed buildings of historical value in Sicily and Southern Italy. No such list has yet been issued by the War Office. There has however been a preliminary report on Sicily. It stated that at Palermo the Annunziata is completely ruined, and S. Francesco and S. Maria della Catena are badly damaged. At Messina the Cathedral was badly hit, too, though the front escaped with minor damage. At Catania S. Gaetano is destroyed. At Naples the east portion of the Palazzo Reale is damaged by bombs, the upper parts of S. Chiara were burnt (without damage to the cloisters). The Gerolomini church, the Annunziata, S. Paolo and S. Giovanni in Carbonara have lost their roofs. The Castelnuovo, St. Martin's and the National Museum have not suffered.

The Cathedral of Capua, however, is almost totally destroyed. And what of Salerno and Ravello, and what of the masterpieces of the thirteenth century in Apulia and the Capitanata ? Surely the public in Britain and America and indeed on the Continent is entitled to official information.

War Damage in Germany

Some time ago Professor Abercrombie wrote to *The Times* about damage to Cologne Cathedral, pointing out that bomb damage may mean a slighter loss than people over here may assume. Most of the cathedral, as he rightly emphasized, was built anew from the old plans during the nineteenth century. He adds, equally rightly, that the destruction of the Romanesque churches in Cologne would be a much more grievous loss. Meanwhile an official German report, quoted by Bulletin No. 17 of the *Christian Fellowship in*

Wartime, gives a list of destroyed churches in the Rhineland. It mentions the Church of the Apostles, St. Gereon, Great St. Martin, St. Maria in Capitol, St. Pantaleon, and St. Severin at Cologne, the magnificent Cathedral of Mayence, St. Stephen's at Mayence, Essen Cathedral and St. Reinold's, St. Peter's and the Propstei Church at Dortmund. At Lübeck the Cathedral, St. Mary's and St. Peter's were destroyed, at Rostock St. Nicholas's and St. Peter's, at Cassel the Cathedral.

Of the damage in Berlin not much is yet known. The Roman Catholic church of St. Hedwig's and the eighteenth-century Opera House went in earlier raids.

The Penny Papers take the Lead

Two articles of first-class importance came out during the second

half of November, both dealing with rehousing, and both doing it in excellent style, with knowledge and punch, the sort of articles which one would wish to see in all the most read papers at frequent intervals. If Col. Walter Elliott proves to readers of the *Evening Standard* (November 18) that a million and a half houses will be needed during the first three or four years after the war, not counting another million and a half damaged though not destroyed by the blitz, that prefabrication on American and Scandinavian principles is the only solution of this immense problem, and that these prefabricated houses are "good houses—not cheap and nasty," that should make an appreciable difference to the people who still think prefabrication means bad quality and general unpleasantness.

And if Professor Reilly writes in the *News Chronicle* (November 29) that you cannot house all the population of an industrial and commercial city in small houses, that you must have flats, however much that may upset the ill-advised romanticism of the late Garden Cities Association, and that the only reasonable question is not houses or flats but what flats—he again helps to clear up a dangerous muddle in the minds of wide classes of citizens.

I pay no attention, says Professor Reilly, to the various polls amongst Service men and others whether they would prefer a modern flat or a house, because the vast majority have never lived in a flat and certainly not in a modern one with the sound-proofing now possible and all the modern gadgets and with the block set on spacious lawns like the Inns of Court to get the sun and not round closed courtyards as the present L.C.C. flats mostly are.

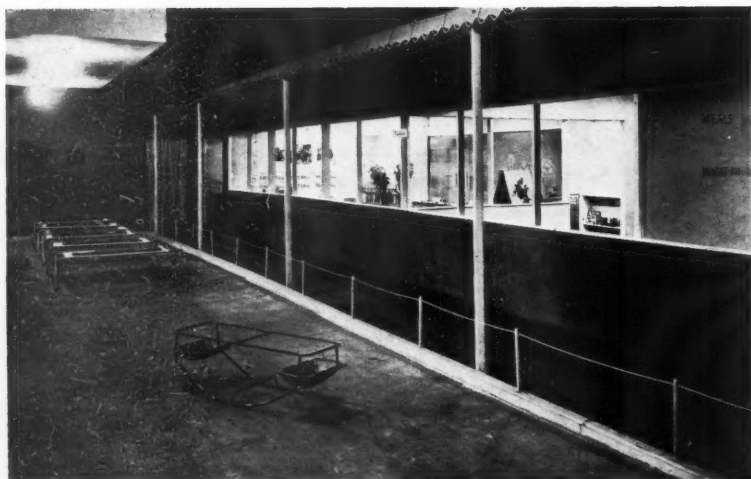
There is, of course, a time in most people's lives when a house with an enclosed garden is highly desirable and that is when there is a small and growing family. No public lawns or parks will serve as well. . . .

My view is that such houses in the central districts of big towns should be kept for folk with small children and only so long as they have them. If that were done there would be no point whatever in the attack of the garden city people on the London Plan, for in all such districts enough houses, apart from flats, are provided for young family life, and these, too, are arranged in community groups so that no child in walking to school need cross a traffic street.

The Observer also has had recently special articles in favour of prefabrication and urban density of population in towns (as against "suburban sprawl"), the first by Mr. A. C. Bosson, M.P., the second by Mr. Silkin, chairman of the L.C.C. Town Planning Committee.

Colour Council

The British Colour Council, 28, Sackville Street, W.1, looks back on ten years' work. It was founded to supply standard colours each year to the dress trade, and any other trades in need of colour. It published a dictionary with hundreds of colour patterns, and goes on each season to bring out shades meant to



A Nursery School Exhibition designed by the Manchester School of Art and mentioned on this page.

guide the production of coloured goods. The set for Spring and Summer 1944 goes under the name of Island colours: sea, sky and land. Twenty-nine new shades are suggested. To look at them in the new four-page folder is a joy, as the Colour Council's bulletins have always been. The total range published on the ten years of the Council's activity runs into four figures. The charts and bulletins are issued to

members only, to full members first, to associate members a little later. An exhibition under the title Colour and Design in Contemporary Life, organised by the Council, is promised for this or next month. It will be held at the Royal Academy.

R.I.B.A. Gold Medal

The King has approved the award of the Royal Gold Medal for Architecture to Mr. Edward Maufe.

Art School and Nursery School

The photograph on this page is of an exhibition designed by members of the staff and students of the Manchester School of Art (A. Douglas Jones, Head of the School of Architecture) for the Nursery Schools Association. It shows how the excellent work of the M.O.I. has already had its effect on exhibition design by other bodies. Such light and colourful displays will help a lot to make contemporary standards palatable to municipal authorities.

Two Exhibitions

The present CEMA exhibition at the National Gallery and the exhibition opened recently at the Society of Antiquaries for members and their friends have this in common: that to convince they depend on careful study. *English Book Illustrations since 1800* as well as *Illustrations of English Antiquities* have no catching sub-titles, no bold diagrams, none in fact of the paraphernalia of topical and propagandist display technique. They rely instead on a long and carefully written catalogue (by Philip James) in the case of CEMA, and on excellently worded long captions (by T. D. Kendrick) in the case of the Antiquaries. The books shown by CEMA range from

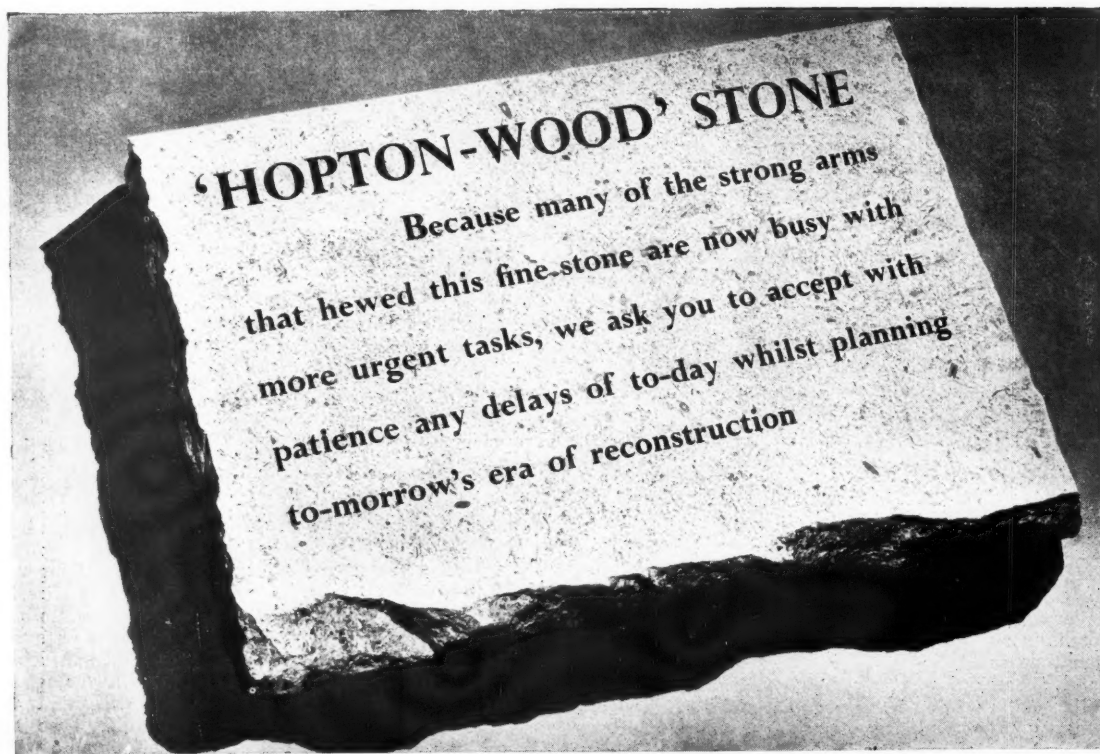
Bewick, Blake, Curtis (of the *Flora Londinensis*), Repton and Rowlandson to Kauffer, the Nashs, Ravilious and Bawden, Piper and Farleigh. Morris and Beardsley originals are included which can be compared with their printed versions. Baxter prints, the pre-Raphaelite Tennyson, Leech and Lewis Carroll—an enchanting collection, and a standard to be proud of. The technical explanations are well done and, God knows, needed by nearly everybody.

The screens at the Antiquaries, unpretentiously arrayed and put up, start with Matthew Paris drawing a cameo in the thirteenth century and Merlin busy on building Stonehenge (from a fourteenth-century manuscript) and end with air photographs. They include Cotman, Low on Stonehenge (besides an aquatint called *Grand Conventional Festival of the Britons at Stonehenge*) and a section on the evolution of topographical illustrations.

M.O.I. Exhibition Division

Milner Gray left the Exhibition Division of M.O.I. some six weeks ago. It was he who started it in 1940. An article in the October number of *THE ARCHITECTURAL REVIEW* surveyed its work. Misha

[continued on page liv



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St. Paul's, Sheffield, which was destroyed in 1937 to make space for extensions of the municipal offices. As Mr. Jenkinson points out in a letter on this page, the church was built in 1720-21 and is attributed to Thomas Archer. It has in fact features which appear strikingly similar to those of St. Philip's, Birmingham. Sheffield is not rich in monuments of the past. The site of the church was, in the end, not used for the purpose for which the building was sacrificed—an unfortunate story, it seems, from Mr. Jenkinson's letter. The drawing reproduced was done by Mr. Jenkinson.

Black and the others remain, and will, no doubt, carry on the good work. Of Milner Gray's future plans nothing is yet known.

Motorways

In a corner-shop in Lower Regent Street the British Road Federation is holding an exhibition on Motorways

for beauty, speed and safety. It is a smallish exhibition, well and concentratedly designed by G. A. Jellicoe. The thesis of the show is put by means of photos, diagrams, plans and a model with toy cars moving as busily about as if they were at Selfridge's. The plea of the pro-

moting body is for a thousand miles of *Autobahnen*, its promise for harmony of the new double-bands with British scenery.

Conference of the Landscape Architects

The annual conference of the Institute of Landscape Architects took place at the Royal Academy on November 24 last year. Mr. Jellicoe was in the chair. Among the speakers were Sir Ernest Simon, Sir Giles Gilbert Scott and Mr. Silkin of the L.C.C. The theme of the conference was Landscape Architecture in the County of London Plan. Of this little was heard in the addresses. They dealt with the Forshaw-Abercrombie Plan in rather a general way, and pleaded for a more systematic inclusion of the landscape architect into planning projects. The audience—a somewhat depressing fact—seemed still in the dark as to what a landscape architect is. Is he a glorified gardener, or an architect able to see the whole of a town or district as one big landscaping job? The Institute seems to visualise him as a partner of equal rights with architect and engineer. THE ARCHITECTURAL REVIEW tends to other views and would wish him to stand for the synthesis of building and background. But are there land-

scape architects with that breadth of vision and that manifold experience? A few perhaps. The conference did nothing to enlighten the public on this point.

CORRESPONDENCE

Postscript to Thomas Archer

The Editor

THE ARCHITECTURAL REVIEW

SIR,—Having read with very great interest Mr. Whiffen's article in your November issue, I would like to comment on the opinion held locally that Thomas Archer designed a fourth church—St. Paul's, Sheffield. This assumption is based on the great similarity of planning and detail between this church and that of St. Philip's, Birmingham. St. Paul's was built by subscription in 1720-1 and was demolished in 1937 by the Sheffield City Council to make room for extensions to the town hall. As St. Paul's was considered by many to be Sheffield's best piece of architecture, its removal was greatly deprecated, the more so as the site is not to be used for the extensions after all but is to be left as a Public Garden. Measured drawings of the church have appeared in the *Building News*, No. 2946, for June, 23, 1911.

Yours appreciatively,

JOHN M. M. JENKINSON.

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