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The Architectural Review

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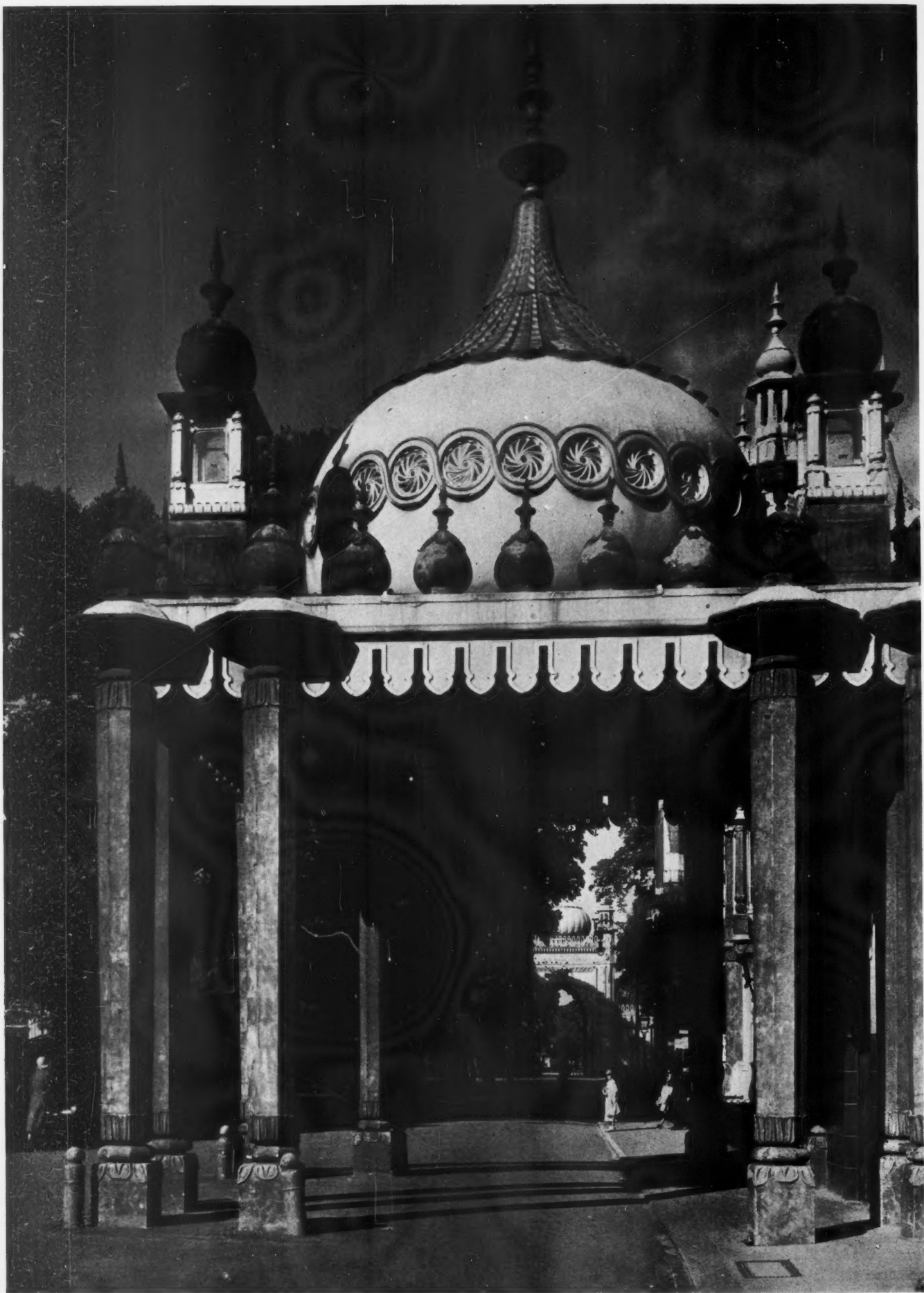
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No. 579

THREE SHILLINGS AND SIXPENCE

THE COVER. We are inclined to see in Wren churches, with undue prominence, certain academic qualities which they no doubt possess but which are counterbalanced by Wren's Baroque sense of sweeping planning across space. This picturesqueness comes out much more convincingly in old engravings than in the usual photographs. Modern photographers could bring it out perhaps even more dramatically, but so far do not seem to have done so. The engraving reproduced on the cover is by G. Marshall. It evidently belongs to the mid-eighteenth century, the Canaletto period of English topographical draughtsmanship. The clothes of the people have the same florid and exaggerated cut as the lines of the building in the Rococo artist's interpretation. The pull towards the altar created by the extreme foreshortening of the entablatures and the pews must be seen in the engraving to experience it in the church.





We are up against an acute shortage of follies. The old ones are getting shabby, and there are no new ones to take their place. Why is that so? Is there no folly left? In point of fact things are not as bad as that, at least in England. But the native supply of folly now goes into suburban rockeries and patchwork quilts. The scale of the Brighton Pavilion is hardly ever aspired to even by the wealthiest. The nabob does no longer show off with Hindoo domes and cupolas. He does not show off with buildings at all. And those responsible for architecture in the grand manner are frightened of extravagance, frightened of their committees, frightened of the taxpayers, or perhaps even frightened of losing their reputation of all-out functionalism. A city surveyor or an architect to a housing estate can neither be at liberty nor in the mood to design follies. They belong to centuries of reckless individualism. The Regent chose Hindoo forms because of their glamour and because they were an even more recent fashion than the Egyptian of Denon. But Mohammed Aly Pasha, Viceroy of Egypt, at the very same time chose for his follies Western Regency or Empire forms, and for the very same reasons. Of this Mr. John Fleming writes in an article on pages 75 to 82. Pedantic or puritan Western visitors blamed him for the levity of his taste, just as they blamed the Regent for his. Old Cobbett's home-spun grumblings at Brighton appear as this month's Anthology.

SOCIAL ASPECTS OF TOWN PLANNING

Mrs. Ruth Glass was Miss Ruth Durant, the author of *Watling—a survey of social life on a new housing estate*. This, her first book, brought out admirably what had never so clearly been said before—at least in this country—that the poverty of social life on housing estates is directly connected not only with the housing policy of the local government authority but also with the planning of the estate layout. In 1943 Mrs. Glass, who worked not only in England but also for several years in the United States, joined the group of research workers known as the Association for Planning and Regional Reconstruction. Most of her time with them has been spent on an intensive study of neighbourhood characteristics in Bethnal Green. It is hoped that this work will show a method of investigating social factors which are relevant to town planning. In particular it is designed to provide a guide to the determination of existing neighbourhoods, and to the assessment of their survival value. Planners want to know what institutional equipment is needed in urban communities. The Bethnal Green Survey will prove a considerable help in providing the answer. *Social Aspects of Town Planning* is a summing-up of some of Mrs. Glass's Bethnal Green results. It was read as a paper to the 1944 Summer School of the Town Planning Institute. In addition to her Bethnal Green survey, Mrs. Glass, with the Association for Planning, has been directing a social survey of Middlesbrough. This, which is now complete, forms part of the Middlesbrough Survey and Plan undertaken by Max Lock for the Middlesbrough County Borough.

By Ruth Glass

the sociologist's job

The idea that town-planners are concerned with social as well as with physical aspects of town-planning is relatively new. It is only since the war that the need for a more comprehensive view of the subject has been stated with increasing frequency in British town-planning literature. As a result, there is as yet no general consensus of opinion as to which social aspects have to be taken into account, how and in what detail they deserve inquiry and what weight they should have in relation to all the other considerations which concern town-planners. It may, therefore, be worth while to deal here chiefly with the first two points: the character of the relevant social aspects and the nature of the inquiries needed. The third point: the precise integration of social and other aspects of town-planning has to be settled by the planners.

The task of presenting and interpreting the relevant social factors is usually supposed to be assigned—and has sometimes been assigned—to the sociologists. The job of sociology is to "study human interactions and inter-relations, their conditions and consequences." It is an important job, for man is primarily a social being. It can therefore not be sufficient to comprehend his individual actions, their immediate origin and instant results. The more general background of his actions and their more distant repercussions must also be understood. This seems obvious, but it is obvious to us only nowadays because all of us have begun to think in terms of groups of people rather than of isolated individuals and of characteristics and circumstances which we share with others rather than in terms of individual peculiarities. It is precisely these aspects with which the sociologist deals. And he does that for the same reason that we are all doing it: he wants to help in controlling the factors which now control us.

It might be said that if the matter is so simple, if the sociologist does not do more than to observe the origin and impact of social relationships, why does he call himself by a special name, why does he need a special discipline and special techniques? Everyone with eyes to see, with

a minimum of interest in his environment, with some common sense and imagination does precisely the same almost continuously. That is quite true, but you do not get a useful analysis of the traffic problems of a city merely by walking about. You need to know the origin and destination of traffic flow and the incidence and nature of traffic accidents in different places. That is the sort of job which the sociologist does: he produces—or tries to produce—systematic and objective common sense. He presents material for the purpose of verifying our common-sense observations and contentions. The objective approach to his material needs to be stressed especially. Most people are objective about traffic problems. Everybody, including the sociologist, is anything but objective about social problems. But it is the sociologist's job to know his own biases and blind spots, to neutralize them, to assemble material which is independent of them and which can be verified by anybody who is willing to assimilate the facts. It is for this reason that special techniques are required and continually developed, to cover the ever-increasing complexity of his subject matter.

This very complexity further requires specialization in many different fields. There is, first of all, the major division of labour between the people who try to survey the general network of social relationships, that is to formulate theories, and those who investigate empirically specific social relationships. Among the latter are specialists on population problems, on the family, on delinquency and other symptoms of social pathology and on rural and urban sociology. It is the last field which is closely related to town-planning.

three major social aspects

There are three major phases in town-planning which require specific sociological investigation. First of all, dwellings must be designed and built and the required sizes and types should, therefore, be known. Consequently, the facts concerning the population structure and trends of the place to be planned, should be at the disposal of the planner. Secondly, these houses

need to be grouped and decisions concerning social and geographical grouping and re-grouping need therefore to be made. Thirdly, not only houses, but institutions: schools, shops, churches, clubs and pubs, are designed and fitted into the group patterns; the requirements for these should, therefore, be known also.

These three chief social aspects of town-planning have, at least in part, received a good deal of attention recently. The absence of adequate and up-to-date census material is obvious to all who are concerned with housing and town-planning. The current idea of the "neighbourhood unit" has stimulated plans presenting, and investigations into, group patterns within towns. The need to discover institutional requirements has become noticeable particularly through our lack of knowledge concerning retail distribution and shopping habits. Yet in each of these fields we do not even know yet precisely what and how much we ought to know.

population structure and trends

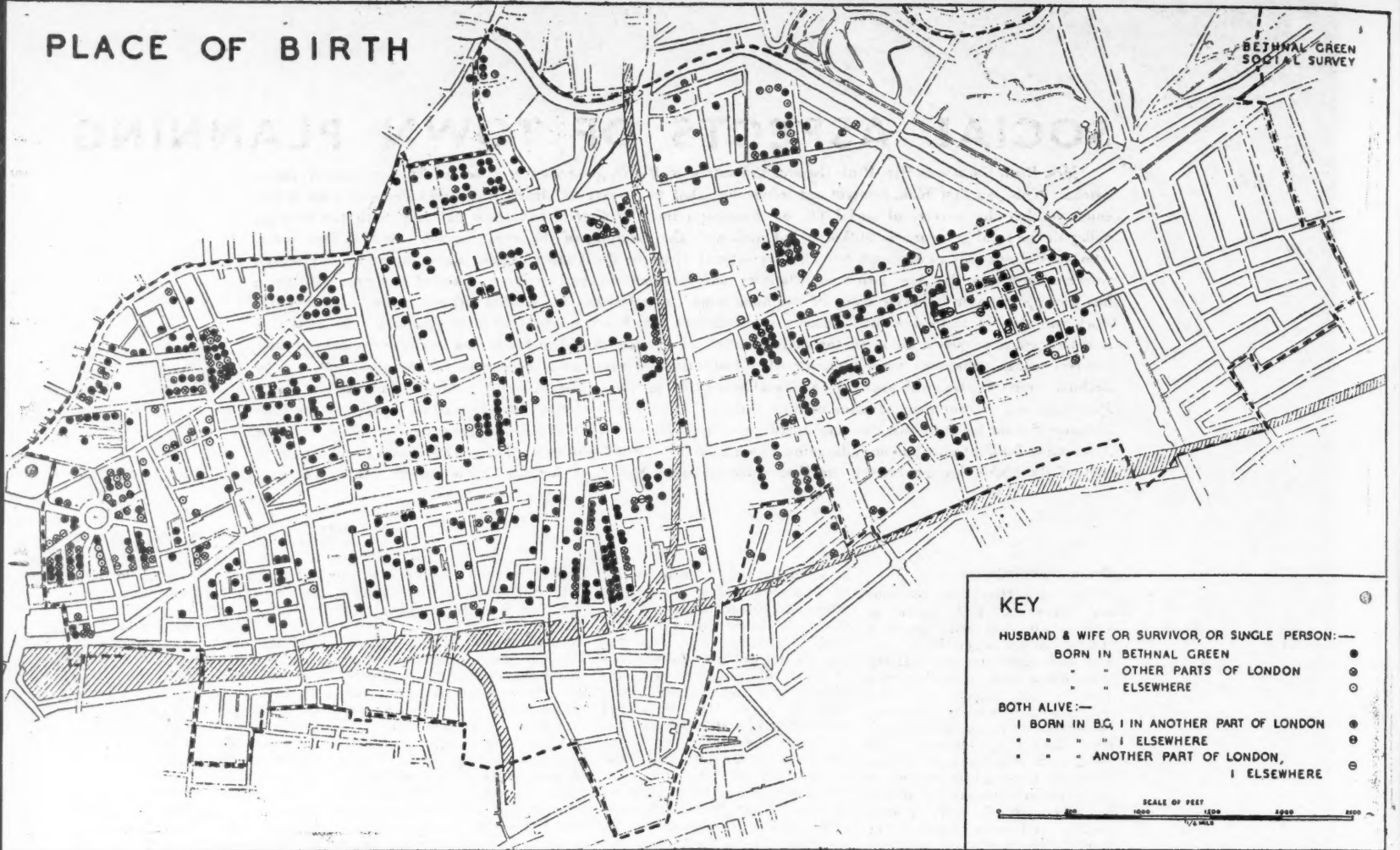
For instance, even if an up-to-date population census were available, its material, if collected along the lines of previous censuses, would not suffice for the purpose of planning. The basic units adopted by the census are (a) the individual and (b) the private family. Houses are not built for individuals, and aggregates of individual characteristics are, therefore, not very useful for housing programmes. Houses are built for households and, wherever possible, for voluntary not for compulsory households. However, the private family is a category covering both voluntary and compulsory households, that is households the members of which wish to live together, and households the members of which are thrown together for lack of income, accommodation or for other reasons. Existing statistics do not distinguish between these two major types of households and, consequently, actual housing requirements are obscured. A private family, according to the census, is any existing household including boarders, excluding lodgers. If your Aunt Jemima lives with you, because you cannot get rid of your large house and she cannot find a small one, the census does not take into

account your feelings in the matter. You are registered as one household, not as two or more potential households, and if a housing programme is based on such census figures, your aunt will stay with you for ever. The prospect is so unpleasant to so many people, considering particularly all the doubling up which has occurred since the war, that surely something needs to be done about it.

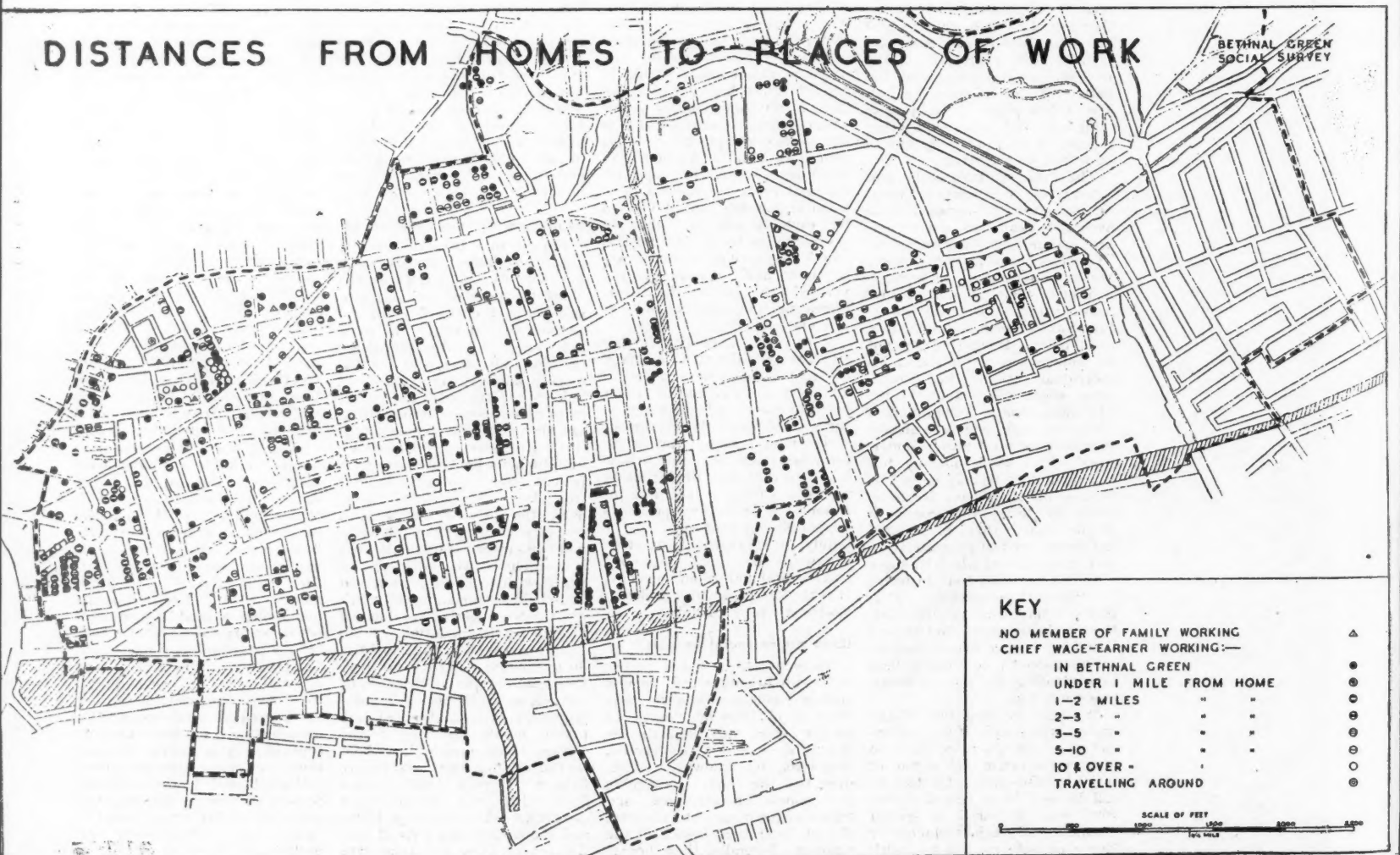
The effect of this lack of information has been threefold. First, we have been unrealistic in our estimates of the actual number of dwellings required. Secondly, 1931 census material, in spite of its patent inadequacy and out-of-dateness, is quite frequently used for post-war plans. Thirdly, and this is most important, it has become the fashion to use, as a nation-wide dwelling standard, the national average for the size of the private family, derived from the Housing Census of 1931, that is 3.7, or occasional arbitrary modifications of this figure. Now averages are useless for most purposes, unless they relate to already highly differentiated groups; they are certainly useless, in the shape here referred to, for the purpose of a realistic housing programme. The very essence of the need for population data in this context is to show up both the potential number and the distribution of the diverse types of dwellings required. So far these have been hidden behind a screen of antiquated averages.

Only a few serious efforts to obtain workable estimates have been made. For instance, in the survey of Middlesbrough which is now under way, the material on household structure and attitudes is provided by a sample inquiry undertaken by the War-time Social Survey who interviewed about 1,400 separate households, a random sample of one in twenty-three of all Middlesbrough households. A new classification of households was adopted, which is being applied to all those interviewed, to show up "concealed" households. This classification comprises household types of varying complexity, e.g., from the simple two generation biological family to the household containing several families who are either related or unrelated to each other. The results will reveal both the total number of

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actual and of potential households of different types. It will show which households need splitting up most urgently. Consequently, minimum, intermediate and optimum housing programmes can be worked out.

This particular classification may require revision but some grouping of population statistics along these lines certainly needs to be adopted if they are to be put to practical use. Yet this is only the first step on the part of the planner to estimate population and hence potential housing needs.

The second step is to estimate population trends and changes in population structure for specific localities. There is an established method for computing these estimates. When applied locally it is, however, difficult to base them on realistic assumptions. The future population of, say, Birmingham does not depend on trends of reproduction and mortality alone, but also on immigration and emigration and on local economic prospects. These factors can only be taken into account when national planning is sufficiently advanced to make

the forecasting of local prospects possible. In this instance, as in many others, the local planner can, in the meantime, only do a limited job.

The third step in estimating population potentialities is to inquire into the territorial mobility of households. At what stages in family life do households tend to move? How often? And how far away from their original homes? We know very little about any of these points in any given part of the country. We cannot assume a static population structure either for the country as a whole, or for any given town or village. We cannot assume, therefore, that types of households are reproduced as a matter of course, that when the Jones family moves out, the Smith family, comparable in all respects, takes its place. Facts on the causes, frequency and boundaries of mobility, therefore, help to estimate potential obsolescence and the need for different types of dwellings as well as the number of marginal dwellings required to facilitate mobility. It is possible that patterns of mobility vary not very greatly from

place to place; they may be due to common causes, chiefly the growing up of the family. Once these general tendencies and the existing local population structure are known, local estimates of mobility could be drafted.

The territorial range of mobility reveals the requirements for the mixing of dwelling types in given areas. Again it is likely that fairly general tendencies are at work, that people by and large prefer to stay in their original neighbourhoods provided they can find there the type of accommodation to meet their changed circumstances. If that were so, we should expect to find a high incidence of territorial mobility within areas of mixed types of housing. We have found that to be the case in one area which is now being investigated—Bethnal Green in the East End of London.

A map has been prepared based on the results of a random sample inquiry of one in fifteen of all Bethnal Green households. Each symbol represents one household. The black circles indicate cases where both husband and wife or the survivor were natives of Bethnal Green and black circles

are preponderant on this map, except at the western end of the borough. Most Bethnal Green residents have lived in the borough all their lives. A companion map, not here reproduced, showed, on the other hand, that few people have lived in their present homes for more than ten years. Even excepting all those who moved during the war, internal mobility was still considerable. Like most long established communities, Bethnal Green has diverse dwelling types and internal mobility is thus made possible.

social and geographical groups

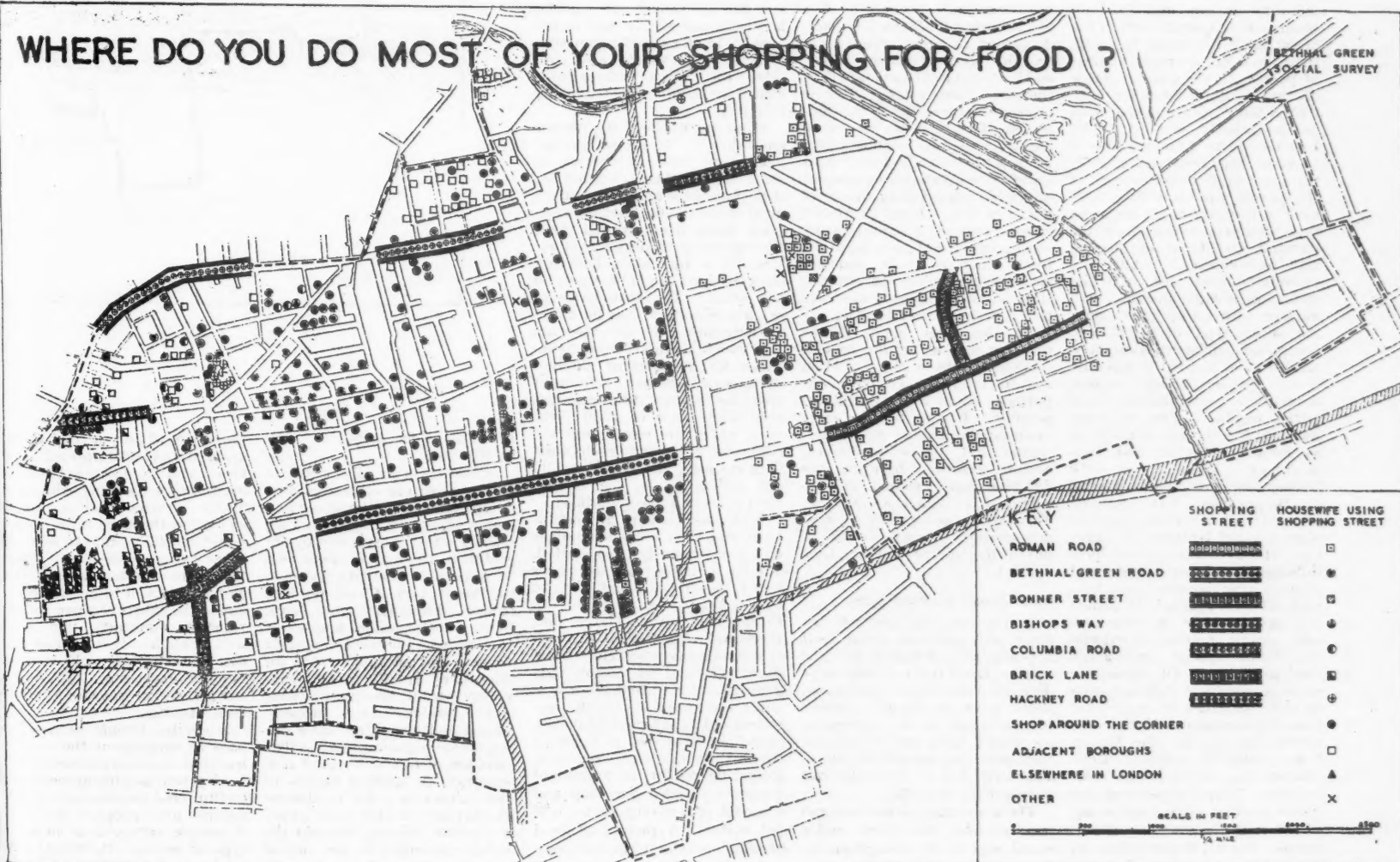
The fact that there is such a high incidence of internal mobility within Bethnal Green is a testimony of people's attachment to the borough. The diversity of local dwelling types, in turn, facilitates the growth of such attachments. Patterns of territorial mobility should, therefore, not only be observed for the purpose of estimating population shifts and housing requirements. They are also an index of group cohesion and thus relevant to the second major social aspect of

town-planning: the grouping and re-grouping of people.

The need to plan and reconstruct cities in terms of their component units is dictated first by their size, secondly by the need for zoning, and thirdly by the fact that everyday services, especially schools and shops, should be in close proximity to homes. Hence a grouping of homes in relation to these services is required. In addition, there are a number of aesthetic and cultural considerations. We all tend to regard bigness itself as unpleasant and ugly. Social relationships in towns are considered to be frigid, impersonal and barren. There is a sentimental longing to return to the warmth, to the direct personal contacts and to the abundant gossip of village life. Both these practical and sentimental considerations have led to the now popular idea of the neighbourhood unit. It is supposed that within its boundaries, neighbourhood life will be resuscitated.

Two aspects of neighbourhood units have so far chiefly been considered: their size, and the types of institutions which they

WHERE DO YOU DO MOST OF YOUR SHOPPING FOR FOOD ?



should contain. Five thousand to ten thousand people is the stipulated size at present. Either the school or the Community Centre is regarded as the focal institution. Provisions for shops, health services and recreation facilities vary with different planning schemes. Three further considerations have so far received less attention. First, what types of people will live in these neighbourhood units? Can there and will there be a considerable mixture of occupational, religious and age-groups within the neighbourhood unit or will each have distinct social characteristics? Will the social differences between our present urban sub-sections be maintained? Secondly, are there existing neighbourhoods which could be incorporated into neighbourhood units? When we talk of a "neighbourhood" we commonly mean an area, the inhabitants of which meet within that area for their primary social activities and spontaneous social contacts. Thirdly, what are the prerequisites of neighbourliness? Will neighbourhood life be stimulated by the unit design?

Observations of the present structure of towns, show, first of all, that unless a complete reshuffling of people and habits were to take place, neighbourhood units will be socially as distinct from each other as the present sub-sections of towns. In fact, the existing social differences may even be accentuated. For instance, even in a place like Bethnal Green, the inhabitants of which are all working class and poor, and who have in the main lived there all their lives, we find social differences and social tensions. There are both national and religious minority groups who tend to congregate in specific parts of the borough. As shown on the map, there is a considerable number of people at the western fringe of the borough who were born "elsewhere" which, in this case, means mostly abroad. The London Plan provides for a separate neighbourhood unit in this part of Bethnal Green. If the people who now live there were to stay, the result might be that their separateness from the remainder would be accentuated and perpetuated. And the example quoted here is by no means an isolated instance. All modern towns and cities show the same type of social and occupational differentiation translated into territorial differentiation. People of like origins, occupations and habits have settled together. And there are not only the obvious distinctions as between Mayfair and Bermondsey. Even apparently homogeneous areas, even Mayfair or Bermondsey, have marked internal splits. There are not always social tensions but there are always socio-geographical differences. Long established neighbouring communities take each other for granted. But when new groups settle or when new and clearly marked territorial boundaries appear, animosities tend to develop. Of course, the socio-geographical differentiation in our own cities is simple and peaceful compared with that of a newer country like the United States, with its complex ethnic groups and acute group competition. Nevertheless we cannot ignore it either in the replanning of old or in the planning of new towns. For it will not be banned from the newly planned towns

by mere local administrative decisions. Socio-geographical differentiation will only disappear, and disappear slowly, as a result of a nation-wide deepening of democratization. It will continue unless there is considerable industrial and social mobility and a general raising of standards of living.

It will not disappear otherwise because the very lack of relationships between the different socio-geographical groups has often created close social relations within them. As long as social distinctions are so marked and living standards vary so widely, like will continue to live with like because it is convenient and satisfactory to do so. In fact, in areas where such homogeneity is most marked, neighbourhood life has developed. If adequate physical and social facilities are available, if local attachments have been made possible and local traditions have been formed, even the poorest areas also find their own natural leaders.

Of course, the easiest and the most desirable solution to the existing socio-geographical differentiation in our cities appears to be social mixing within neighbourhood units. But this may, in practice, not be at all easy. At present, neighbourliness appears to develop spontaneously in areas of social homogeneity. Moreover, there is at present stubborn resistance to such reshuffling of people. Rehousing officers in bombed areas have countless tales to tell of people's refusal to move even a short distance away to what appears to them a strange area, with strange people, strange shops and strange pubs.

Furthermore, should existing neighbourhoods be split? For neighbourhood life has, in fact, developed in areas which vary considerably in character, in size and in the type of population they contain. Consequently, if their positive features are to be preserved, if these areas are to be incorporated into neighbourhood units, a mere standard size and a standard institutional equipment of neighbourhood units are out of question. What should be studied closely instead is the existing socio-geographical grouping of the town which is to be planned. Accordingly, the new pattern can then be superimposed wherever that is desirable and feasible.

On the other hand, if the negative features of the present socio-geographical differentiation are to be mitigated, the new pattern should be as flexible as possible. Except for the most essential daily services, the unit should not be self-contained. Social relations between the different units should be encouraged as much as possible. There should be no strict physical demarcation; units should be physically linked rather than divided.

institutional requirements

In any case, the return to the small self-contained urban unit appears to be a forlorn hope. The existing trend is for a progressive division of labour and of interests. Cities have developed precisely to give scope to ever-increasing specialized fields and to facilitate their necessary interrelationships. This trend can be controlled but it cannot be cancelled.

The observation of institutional requirements, the third major social aspect of town-planning, illustrates the manifold institu-

tional and geographically farflung requirements of each individual and of each neighbourhood. Mrs. Jones buys her greengroceries next door; her clothes in the centre of the town or sometimes even in the nearest larger town; she attends a Women's Friendly a mile and a half away to the west; the maternity and child welfare clinic three-quarters of a mile away to the east; the church in the old part of the town where she used to live; Red Cross meetings in X street and the Central Library in Y street. In terms of the services she requires and the institutions she attends, she is not a member of one neighbourhood but of many. In spite of that, she is proud of her own street and loyal to her neighbourhood. And we are all like her, travelling continually to diverse interests and in diverse directions. We are usually most at ease when we are among those who are most like ourselves, but the more varied our interests, the more aspects of similarity do other people offer. Division of labour has produced the socio-geographical differentiation previously described; it is also developing its antidote: the diversity of interests and of movements which in time will help to bring together those who live apart. This diversity should, therefore, surely be encouraged.

Even if Mrs. Jones wanted to have all her services and recreation at her doorstep, it would be physically and economically impossible to place them there. Since she wants to buy specialized goods and belong to diverse groups, she has to travel to different areas of the town. And it might be worth her while to do so. For we should not consider her daily and weekly movements merely in terms of time and distance; we should also consider the social relationships which she forms while travelling to and fro.

What institutions are needed and where? To establish these points, we have to observe in some detail their distribution, their functions and their catchment areas. So far, such observations have demonstrated first, the topographical diversity of our Mrs. Jones, that is the fact that self-contained neighbourhoods do not exist. The boundaries of neighbourhood life vary for different activities. Secondly, there are also varied neighbourhood boundaries for members of different age-groups. School catchment areas, for instance, differ considerably from those of adult clubs even where the school and the adult club are next to each other. Consequently, the school would not appear to be the natural focal point of a neighbourhood.

Such observations on institutions and their catchment areas have only recently been started. Similar inquiries are now under way in several different parts of the country, for instance, in Birmingham, Bilston, Manchester, Worcester, Middlesbrough, and in several areas of Scotland. They show, as far as I can see now, that institutional requirements are so much influenced by specific historical and local factors that they cannot be expressed in terms of simple standardized patterns. Round figures for the number of customers needed per shop and a model community centre will not suffice. A picture of local demand and interests will have to be obtained in each case.

MEMBERS OF CLUBS AT MA

MARCH 1944

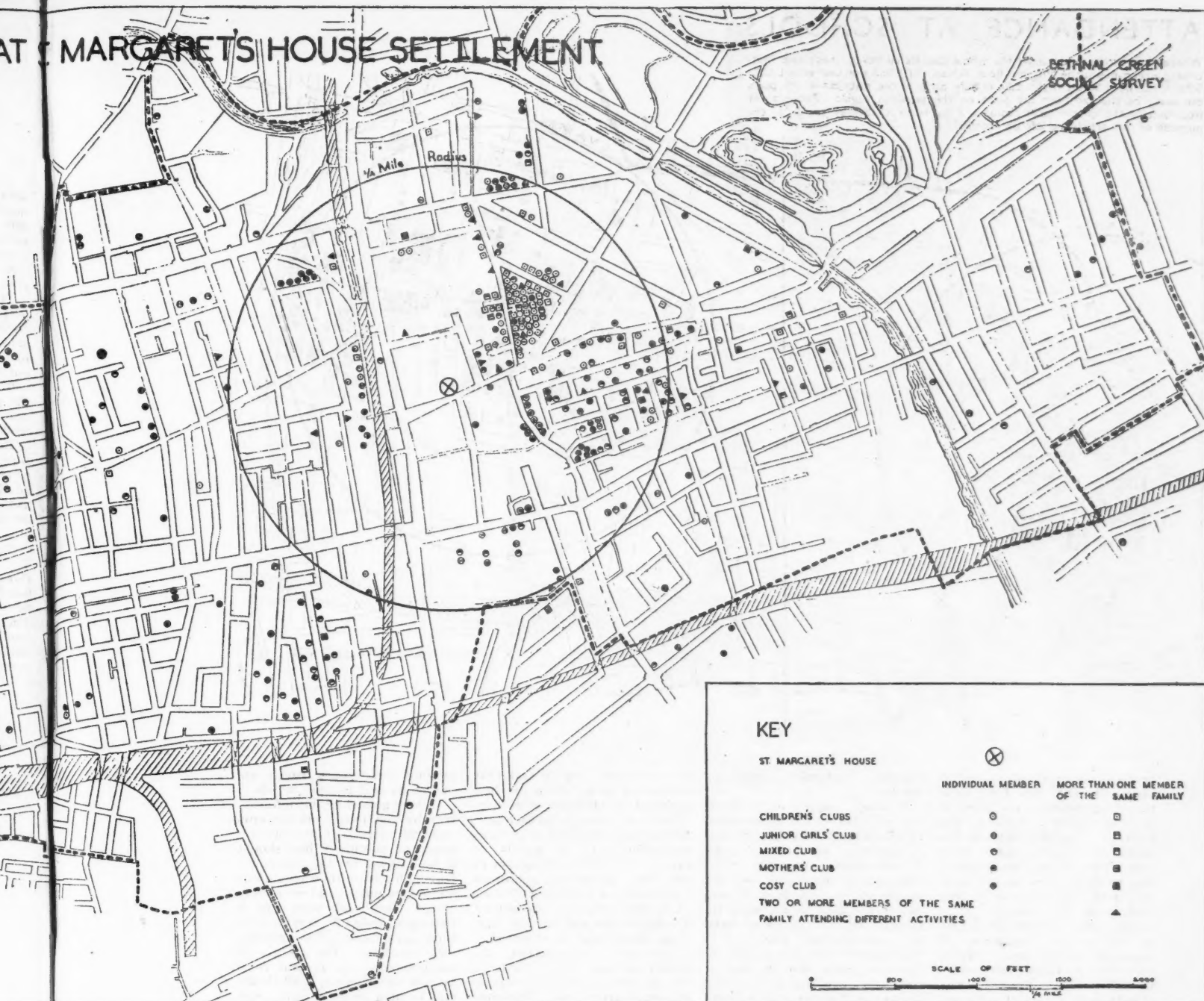


methods of obtaining information

What methods are used to obtain a picture of the existing groups and institutional requirements of a town? First of all, existing statistics, collected by the central or local government, can be utilized to tabulate and map the distribution of various social indices throughout the town. Rent, rateable value, number of persons per household, specific sickness and mortality rates, incidence of truancy and delinquency are all readily available indices which, when properly related and computed, show the major socio-geographical differentiation of the town. And it is important to study a variety of such indices in order to observe whether and to what extent they are, in fact, related, whether the pattern presented by any one of them is confirmed by some or all

the others. Again such tables and maps cannot be interpreted unless the local administrative machinery for housing, education, health services and so on is studied at the same time. A low infant mortality rate in any one particular area need not imply, though most often it does, that mothers are well-to-do. It may be due to the efforts of a particularly vigorous maternity and child welfare clinic. It is evident that the handling of such material requires experience, skill and a comprehensive knowledge of the local situation.

Secondly, sample surveys are used to supplement the existing material on social characteristics, to discover neighbourhoods and institutional requirements and to inquire into people's attitudes. A sample survey is a short-cut type of census. Its results have to be representative, objective



and unambiguous, so that they can be reliably expressed in quantitative form. The prerequisite of representativeness implies that a rigid form of sampling, in local studies, usually random sampling, is used to assure that all types of people and of social characteristics exist in the sample in the same proportions in which they exist in the total population. It will not do, for instance, to send out a mail questionnaire and to base general conclusions merely on the answers of the most articulate and active members of the population. All sorts of safeguards must be used to avoid over or under representation of any one particular group in the sample. Randomness can be checked by various devices. For instance, forecasts, particularly election forecasts, have been based on the results of sample studies to test their accuracy.

For the same reason samples have sometimes been taken simultaneously with censuses. Each questionnaire should contain some test questions on known characteristics, e.g., on telephone and wireless ownership, the results of which will check the randomness of the sample.

The further prerequisite of objectivity and unambiguity implies that questionnaires must be carefully and precisely worded so that apparently like answers are, in fact, alike. You cannot claim that 64 per cent. of the sample interviewed wanted to have their general grocer next to their homes, when some mean by "next" 100 yards distance, some 200 yards, and some half a mile. You have to measure the actual distances implied and to show the distribution of answers accordingly. It follows that the wording of the question-

naire is the most precarious and difficult phase of the sample survey. Questions which contain a bias and questions which refer to matters unknown to the people interviewed must be avoided. If you ask people "Why do you like living in X?" the implication is that they do like to live there. "Do you like living in X?" would be more objective. The very selection of questions often implies a bias. If you ask Mrs. Everywoman whether she would wish to have a garden, she is apt to say "yes." But the important fact is to know how much she wants a garden, and how this particular need ranks in relation to all her other needs. The classic example of a fruitless inquiry into matters unknown or partly known by those interviewed is the frequent flat versus house questionnaire. Flats mean as yet to housewives nothing but

noise, stone staircases, and congestion. Besides, they are not quite respectable. Answers to the flat v. house question should therefore at least be shown separately for those who have experienced flats of different types and those who have not experienced them at all. In fact, in all questionnaire inquiries it is essential that the answers obtained should not be crudely lumped together. Their veracity, clarity and comprehensiveness is directly dependent on the method of presentation.

The distribution of social characteristics is one of the sets of facts which, particularly in the absence of up-to-date censuses, can only be derived from such sample inquiries. The distribution of households of different sizes, of the different age and income groups, of occupations and of educational standards

throughout the town can, at the present time, only be discovered in that way. And these are merely the most obvious social indices. For the purpose of a comprehensive local plan, many others, such as details about housing conditions, use of transport facilities and especially the journey to work, have to be taken into account. The sample survey is the fastest and most economical method of obtaining such information.

A more subtle subject of inquiry which is relevant to town planning, the demarcation of, and loyalty to, neighbourhoods, has to be tackled jointly by sample surveys and other methods of investigation. There are some major indices of the existence of neighbourhoods and of social cohesion which are within the scope of a questionnaire inquiry. One of them, common origin of

ATTENDANCE AT SCHOOLS

Whereas the other plans show the whole district surveyed, these two illustrating attendance at the Virginia Road School (left) and the Lawrence L.C.C. School, Mansford Street (right) take in only parts of the district—which parts can easily be checked from the plans on the previous pages. Attendances from outside the quarter-mile radius are so small that they could for the purpose of this article be left unrecorded.



people in a given area, that is places of birth, has been mentioned previously. The place of work is equally relevant in this context. Neighbourhood life tends to develop much more easily if people who live together also work together in the same area and especially so if they work near their homes.

This map of Bethnal Green may be used as an illustration. It was based on the sample survey which was previously referred to. It confirms the picture of homogeneity and of social cohesion. The majority of chief wage earners either work in or near the Borough and this fact contributes greatly to their reluctance to leave the district. Moreover, local employment is particularly preponderant in the streets in which local birth was preponderant also. If other positive characteristics of neighbourhood life, such as attachment to local institutions, churches and clubs, and close relations with neighbours appear again in the same parts of the Borough, we have, in fact, discovered

definite "natural" neighbourhoods.

A sample survey is, however, not sufficient for the observation of institutional attachments and institutional catchment areas. Details about any given group contained in the sample, say the pupils of Virginia Road School, are only reliable if an adequate number from that group have been interviewed. Adequacy in that context varies in relation to the complexity and the size of the group investigated. For the purpose of discovering how many heads of households in Bethnal Green were born in the Borough, a sample of one in fifteen, that is some 900 out of about 14,000 households, is sufficient. But in order to discover so complex a distribution as the catchment area of a given school which has 300 pupils, a sample of one in fifteen, in which only about 20 pupils would be contacted, is obviously not adequate. Consequently, for such purposes, a third method of investigation, that is *institutional censuses*, must be used. The maps of Bethnal

Green School, Church and Club catchment areas which are here included are all based on such institutional censuses. In each case, the names, addresses and other particulars of all pupils or members attending were obtained. In order to appreciate the impact of a given institution on its neighbourhood, its history, administration and current functions should also be observed.

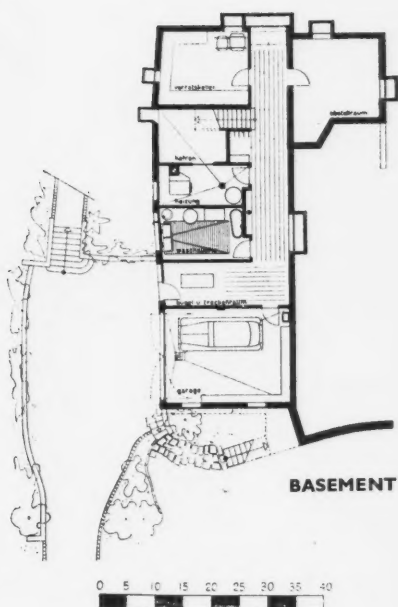
Systematic observation, the fourth method, alone can bring out all the less tangible aspects of neighbourhood life. Participation in and descriptions of people's lives, their houses, their streets and the places they go to, are needed to make all the tables and maps derived from the more mechanical forms of investigation meaningful. Only such observations can weld together all the other material so as to provide a final concrete and complete picture. This phase of social studies is largely neglected at the present time, probably because it is so difficult to see the wood for the trees, to cut out irrelevancies, mere oddities and to

produce descriptions which are precise as well as true to life.

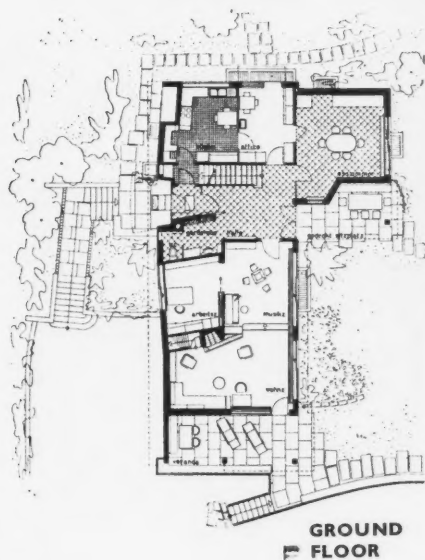
Having gained all this information by the rather cumbersome and arid methods of investigation employed nowadays, how should it be utilised by the planners? Having found out how conditions are at present, should we merely accept them and work out a *status-quo* design? Surely, such timid acceptance is incompatible with planning. The essence of understanding the present is to be able to anticipate realistically and to plan progressively. Any investigations which are not purposeful in this sense must be strictly excluded. So much needs to be done that there is no time for researching just for the fun of it. Indeed, the major job in any inquiry is to cut out irrelevant parts. But it must be done and town-planners should see to it that sociologists do it. Then, even if elaborate techniques are sometimes needed and unpopular results obtained, it will surely be useful to know the requirements of the people for whom we build.



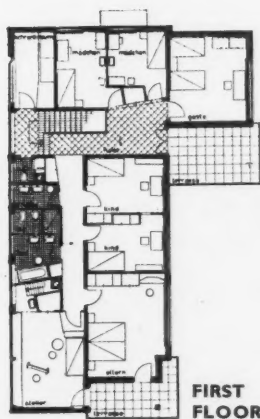




BASEMENT



GROUND FLOOR



FIRST FLOOR

The house is built against a hill with the garage one floor below the main entrance. Close to the side of the garage a path, with two flights of steps, leads up to the front and the spacious covered verandah, 1, with the balcony of the owner's bedroom above.

Werner M. Moser



HOUSE AT ZOLLIKON

This house was completed shortly before the war began and may now, after six years of changing attitudes to the modern movement everywhere, serve as a useful reminder of that specifically Swiss synthesis of the subtle with the sharp and precise which is so outstandingly represented by the work of W. M. Moser (of Zurich *Tonhalle* fame) and which seems to appeal specially to the youngest of our own architects.

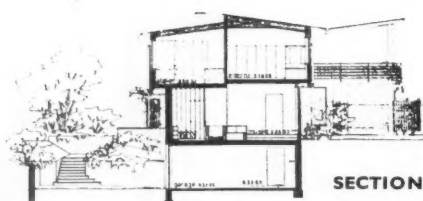
In this connection it is especially noteworthy that the flat roof is here no longer *de rigueur*. It is replaced by roofs of slight slope, varying in gradient and direction. The pattern of these gentle ups and downs appears more rigid in the section on the next page than it is in fact; for the south slope rises far further back towards the east than the others and can therefore hardly be seen together with them except at an angle.

There are also no longer any large unbroken and bare surfaces. The balconies on the upper floor at the south-west corner and the angle between the main and south wings open up the facades, but without violence. The thinness of the roof section, of the corner posts and the railings, and of the projecting brown wooden frames to the windows, all help to make us forget the solidity and weight of the walls.

The garden of the house is small and not designed with any pretence. Yet it blends well with the house and appears as one with it, chiefly because of the two balconies, and also because the upper floor is slightly cantilevered out over the ground floor. This is particularly noticeable on the plain north side. The approach to the house is from the west, along a drive from which, just by the north-west corner of the house, the lower garden can be reached.



2



SECTION

Following the contours of the site, the garage is placed into this corner, while the main entrance has to be reached by means of an outer staircase of fifteen steps—an arrangement which in our climate could hardly be recommended. To the left of the entrance hall are kitchen and offices—with the stores and cellars below. Right in front is the isolated dining room with a covered open-air dining space by its side. To the right of it lies the main living room, a

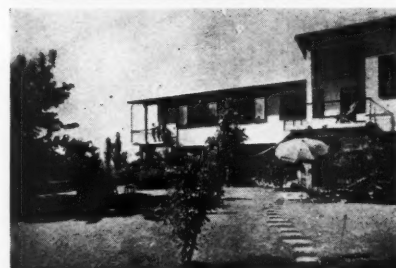
room of 30 by 21 feet, divided into three, a study, a music room, and the living room proper. The study can be screened off by a sliding door. It has only one window, facing north. The music room is raised by one step above the living room—a simple and effective articulation, but one not without practical drawbacks. It is emphasised by the stepping down of the window sills which are wide enough to be used as seats. The rigidity of the subdivision between study and living room is removed by the angle at which the chimney wall is set.

On the upper floor are the bedrooms: one double for the owner in the south-west corner, two singles for the children, another double for guests above the dining room and two singles for maids, facing east. There is also a commodious studio with a large north window. The bathroom is provided with two basins; and there is another washing room with two basins and a douche.

The main staircase starts in the entrance hall, but a subsidiary staircase, only just over 2½ feet wide, connects the living room with the study.



3



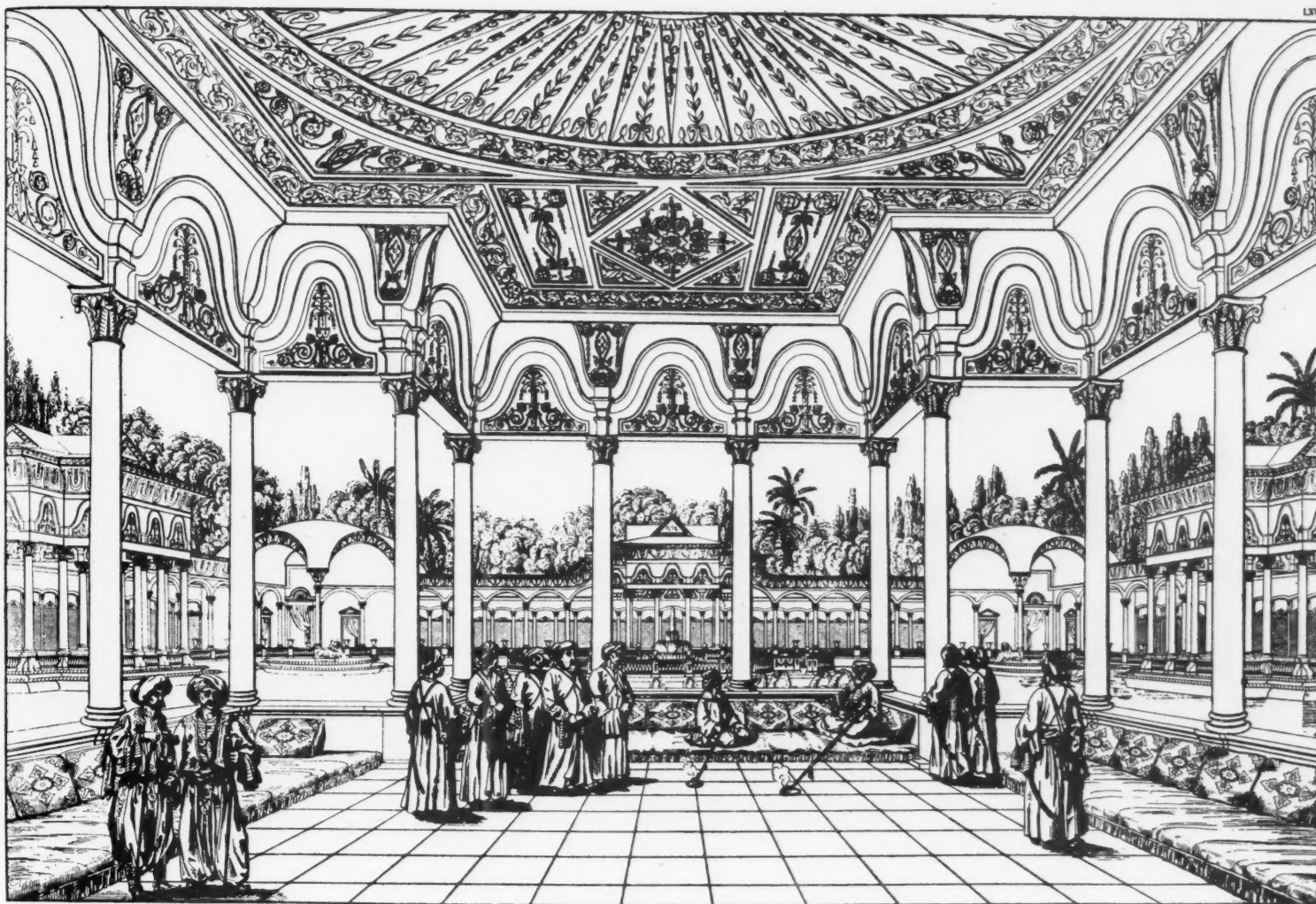
4



5,6,7

The architect of this house is not a fanatic of the flat roof. He uses gently sloped roof lines instead in a complex composition, see section, and 2, 3, 7. The gracefully detailed balconies help to keep the boundary between the house and the informal garden pleasantly fluid. 5 and 6 are interiors, 5 the living room with the step between the narrower and the wider part. 6 the entrance hall with doors leading to the dining room and verandah.





CAIRO BAROQUE

By John Fleming

*"In marble pav'd pavilion, where a spring
Of living water from the centre rose,
Whose bubbling did a genial freshness fling,
And soft voluptuous couches breath'd repose
Ali reclin'd, a man of war and woes."*

(Childe Harold, II, 62).

ONE of the many projects of that indefatigable reformer, Mohammed Aly Pasha, was a scheme to europeanise Egyptian Architecture. It was the ambition of this remarkable warrior to bring the benefits of European Science to Egypt, and his ideas, which he pursued with oriental vigour and tenacity, were frequently bold, promising and impractical. The world had already been dazzled by his bizarre schemes for Industrialisation, Government Controlled Factories and State Socialism, when, in the early 1820's, he embarked upon the reform of the Arts. The novel spectacle of a Turkish Pasha posing as the enlightened patron of modern progress was now to be enhanced by the fabulous gardens and palaces of Cairo. They proved, however, to be as ephemeral as his other improvements; and though the gardens, particularly those at Shoubra, were mentioned with admiration by contemporary travellers, the palaces were described with smiles by his friends, with sneers or overt derision by his enemies.

The style chosen for the extraordinary innovation at the beginning of the nineteenth century was, not unnaturally, Turkish Baroque, since it was in a *Yali* somewhat after this style in Kavalla that Mohammed Aly was born. His choice must not, however, be ascribed to sentiment, still less to any appreciation of architecture. It was more

probably due to his rapacious advisers who, reminding him of his reputation as the "most enlightened and beneficent of Princes" (as he was dubbed by Jeremy Bentham), urged him to make his palaces an object of national splendour as well as official convenience. Nor was any opportunity to impress the representatives of foreign powers by some "civilised" architecture likely to be ignored by the astute Pasha. He certainly did not desire any luxury or sophistication for himself, for the frugality and simplicity of his own apartments were notorious. Too long accustomed to the rough habits of soldiering, he would have carried with him his carpets, his bed, his cooking utensils even when moving from one residence to another.

Turkish Baroque originated some hundred years earlier when Sultan Ahmet III built, along the banks of the little river which flows into the Golden Horn, a series of palaces and pavilions in an attempt to emulate the work of Louis XIV at Versailles and Marly. The models which had been introduced from Europe were considerably modified to suit the Turkish taste and climate. The style was developed in the *Yali*, pavilions and summer palaces along the Bosphorus, which were constructed of wood and often built out over the water on stilts. At the palace of Bershik Tash, for example, "l'on a ménagé pour le Grand-Seigneur un plaisir digne de l'indolence asiatique: il peut, en soulevant une trappe, pêcher à la ligne sans se déranger de son sofa."^{*}

The peculiarity of the site, the idiosyncrasies of

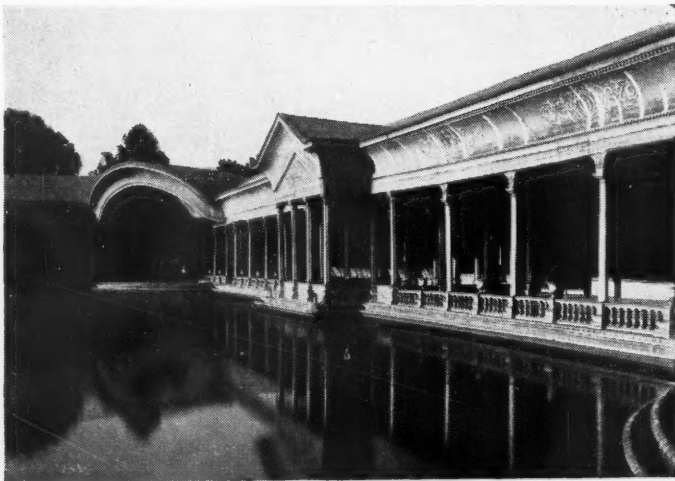
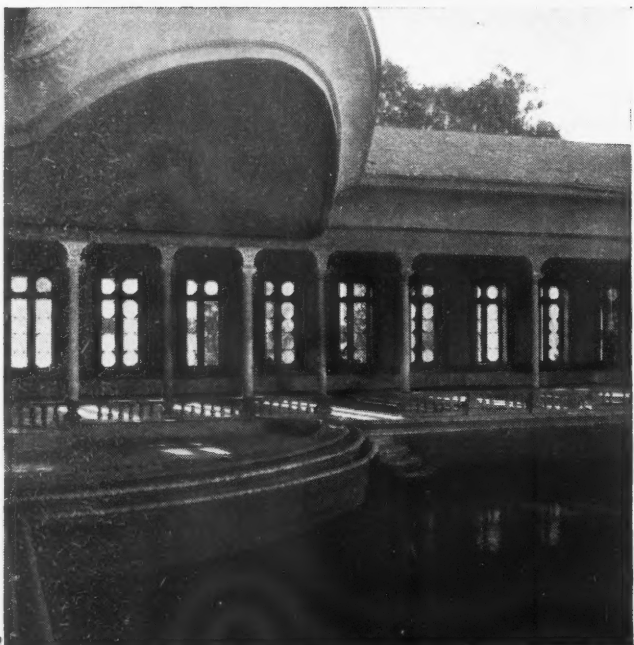
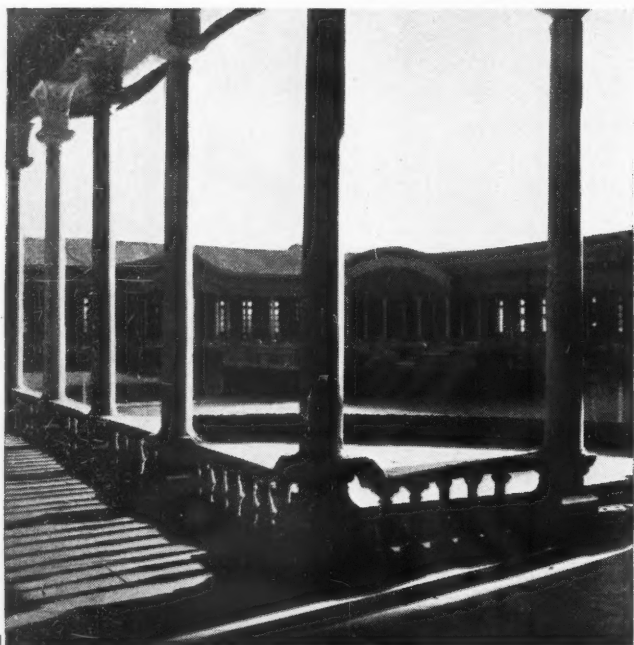
Turkish taste and an oriental misunderstanding of the imported European styles, evolved the distinctive architecture which was admired by travellers and accurately described by Theophile Gautier: "D'un village à l'autre règne comme un quai non interrompu de palais et de résidences d'été. . . . Ces palais sont de bois et de planches, à l'exception des colonnes, taillées ordinairement dans un seul bloc de Marmara, et prises à des débris d'anciennes constructions. Mais ils n'en sont pas moins élégants dans leur grâce passagère, avec leurs étages en surplomb, leurs saillies et leurs retraites, leurs kiosques à toits chinois, leurs pavillons à vases, et leurs frais coloriages renouvelés sans cesse. Au milieu des grillages en baguettes de bois de cèdre, qui se croisent sous les fenêtres des appartements réservés aux femmes, s'ouvrent des trous ronds pareils à ceux pratiques dans les rideaux de théâtre, et par lesquels les acteurs inspectent la salle et les opérateurs; c'est par là qu'assises sur des carreaux, les belles nonchalantes regardent passer, sans être vues, les vaisseaux, les bateaux à vapeur et les caïqs. Un étroit quai de granit, formant chemin de halage, sépare ces jolies habitations de la mer."[†] This last exotic fruit of Baroque was brought in the early nineteenth century from the shores of the Bosphorus to the banks of the Nile, where the luxuriant Seraglio-like surroundings of Istanbul were reproduced as well as the buildings themselves.

The connection between the peculiarly beautiful site of the Turkish palaces and their architectural style had been the subject of one

^{*} Voyage Pittoresque de Constantinople et des Rives du Bosphore. Texte rédigé par M. Lacretelle, illustré d'après des dessins de M. Melling, Paris, 1809-19.

[†] Constantinople-Paris, 1853.

Mohammed Aly Pasha, Viceroy of Egypt, built the Pavilion of Shoubra from 1826 to 1836. It is a flimsy structure of lath and plaster, decorated in a mixed Turkish and French style. The centre is an artificial lake with an island resting on marble crocodiles. Four kiosks mark the corners. 6 is an old photograph giving a glimpse of the interior. More characteristic still is the engraving from Pascal Coste's *Architecture Arabe*, 1839, which appears on the previous page. Mohammed Aly's first maison de plaisance was characteristically called Bijou. 5 shows yet another of his pavilions: Roda.



of Lamartine's romantic misinterpretations. In *Voyage en Orient* he says: "Le caractère de ces palais c'est le caractère du peuple turc: l'intelligence et l'amour de la nature. Cet instinct des beaux sites, des mers éclatantes, des ombrages, des sources, des horizons immenses encadrés par les cimes de neige des montagnes est l'instinct prédominant de ce peuple. On y sent le souvenir d'un peuple pasteur et cultivateur qui aime à se rappeler son origine, et dont tous les goûts sont simples et instinctifs, etc., etc." The palaces were, of course, built (at considerable inconvenience to their owners) on the Asiatic side of the Bosphorus for coolness, and projected out over the water for the same reason. Nevertheless, their style was unconsciously and inevitably influenced by the proximity of water in the same way that Venetian architecture acquired a rather aquatic appearance. One has only to imagine, for example, the Ca' d'Oro and Raphael's Villa Madama transposed to observe how profoundly each was affected by the topographical considerations of the water and the hill respectively. It is not suggested that the architects were conscious of this influence, but the palaces of both Venice and Istanbul rise out of the water on slender pillars supporting small rippling arches, the reflection of the buildings in the water being their only base. It was only natural in the hot climate of Egypt, where water is the source of all life, that Mohammed Aly's palaces should be constructed on the islands and banks of the Nile, or round some piece of ornamental water.

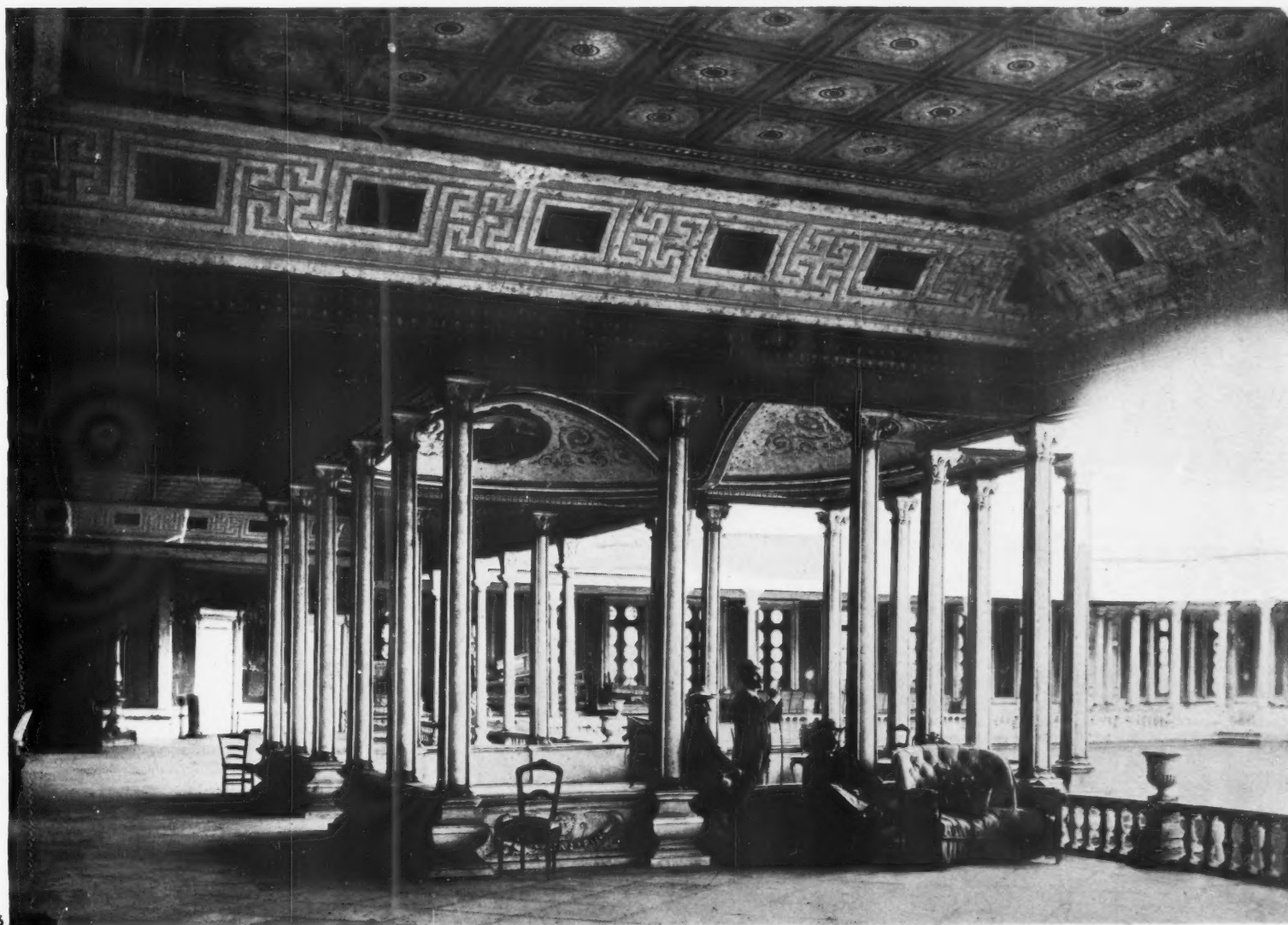
The use of wood lath and plaster is the most striking characteristic of these Turkish and Egyptian palaces, and to this the modern architect would, no doubt, attribute their style. Certainly the large glazed windows (revolutionary in Egypt accustomed hitherto to small *Musharabieh* windows), the enormous cornices and overhanging eaves, and the long vistas of slender, elegant and widely spaced pillars would have been impossible in any other material. Though enabling the architects to achieve a light flippant and airy style, the fragility of such vast areas of lath and plaster could not be altogether concealed even by the most skilful decorator. The few palaces that remain are extremely dilapidated, and their faded and flaking exterior decorations combine with their flimsy construction to give them now the appearance of abandoned fair-booths. But there must have been a certain air of insecurity about many of them, even in their heyday, so slender are the pillars, so much free space is to be seen.

The Pavilion of Shoubra, completed in 1836, displays both the qualities and the defects of the Turkish Baroque style in Egypt. This odd construction consists of four small kiosks, one at each corner of a large colonnade surrounding an artificial lake in the centre of which a balustraded baroque island rests on marble crocodiles, 1 to 4. Numerous jets of water played into the lake from along the colonnade, from the mouths of the marble lions at each corner, as well

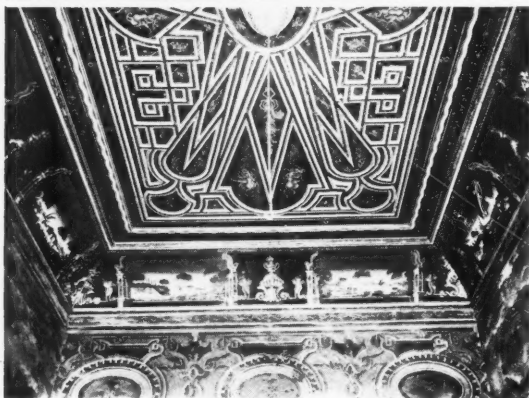
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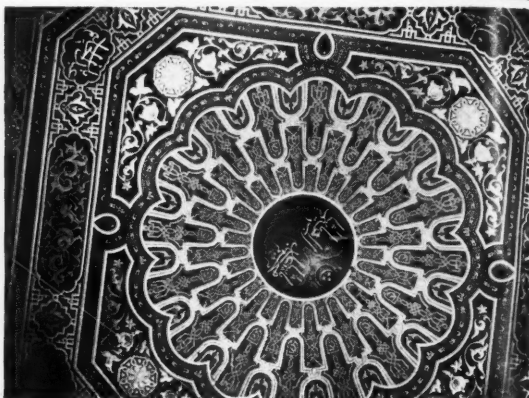
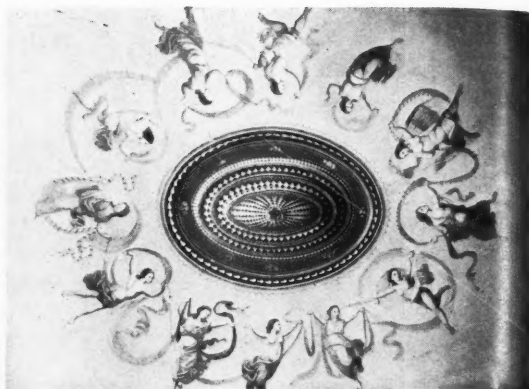
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Mohammed Aly's European architects and Egyptian workmen were evidently not bent on the finding of a synthesis of East and West. The coy grace of an Angelica Kauffmann ceiling, 9, stands side by side with traditional Turkish work, 10. The one tendency that permeates all and distinguishes Shoubra and the Bijou is a hearty down-and-out vulgarity—the Pasha's idea of the Baroque. It appears in the Oriental jazz of 8 and the elephantine Rococo of 11. For a note on 12 see page 81.



7, 8



9, 10



11



12

as from the crocodiles beneath the island. According to the traveller St. John (*Egypt and Mohammed Aly*, 1832-34) it was "designed by Signor Drovetti, late Consul-General of France," but Pascal Coste, an architect who came from Marseilles in 1817 to construct Saltpetre Works and an Arsenal for the Pasha, claims in his Memoirs to have prepared plans for a "grande pièce d'eau entourée de galeries avec quatre pavillons divans" at Shoubra, but that the intrigues of Turkish and Armenian architects "s'emparèrent de mes projets et ils d'exécutèrent que le grand bassin, avec gala divan . . . et dénaturèrent mes plans." Coste's engraving (see headpiece to this article) probably represents his original design for the pavilion, and though it differs in some details from the existing structure, to him must go the credit for the still further europeanisation of the Turkish Baroque style as well as for any general merits the design may possess.



As in Islamic Domestic Architecture little care was devoted to the exterior of the pavilion and the elegant fantasy of the extravaganza within is all the more surprising. This was, of course, the only part intended to be seen, the squat and tawdry outside walls being shrouded as far as possible with trees and bushes. The rows of tall, slender pillars surrounding the lake, the immense cornices, and the long perspectives of smooth sunlit stone achieve an extraordinary airiness and lightness which is only marred by the lowering roofs which frown across the lake, 1 and 2. M. Drovetti, though he rivalled the British Consul Henry Salt as a collector of antiquities, was only a dilettante of the arts, and evidently toyed light-heartedly with his *jeu d'esprit* at Shoubra. That he was an amateur must be admitted, but the "dénaturation" of Coste's plans under his guidance only added to their charm for the modern traveller, for these palaces cannot be appreciated *sui generis*, but only as a reflection of European styles as if in a distorting mirror. Drovetti had also the good fortune to secure the assistance of Greek builders and decorators, and the complete distortion of the borrowed styles in the other palaces built by Turkish or Egyptian workmen was in this case avoided. Something of the movement and theatricality of a Bibbiena has been achieved, particularly in the recessions and projections of the roof, and in the island which appears to float upon the water. Yet the architecture of this building was conceived primarily as a background of linear arabesques on a flat surface, and, except for the roof which hesitates delightfully in style between Turkish rusticity and Chinoiserie, Drovetti contrived to impart to the

building a slender and precarious elegance, accentuating the undulating movement of the light curling lines by stucco decorations and painted arabesques.

These peculiar curling sea-serpent curves at Shoubra may have been the invention of Coste, since they appear in his engraving and they embellish indiscriminately all the buildings of the period, even appearing, a little awkwardly, in designs for forts and factories with the earliest of which he was of course connected, 13. But the decorations and painted features in the Shoubra and Roda Pavilions, being essentially an architecture of lines not of masses, are in no way superfluous and form an integral part of the designs; it is from these curling and coiling arabesques that the pavilions gain their baroque restlessness and their aquatic feeling; in fact if stripped of paint and stucco only a static box-like structure would remain. At Shoubra the curves and curls become extravagantly flamboyant, swirling up and down to meet the capitals, the fabric itself swelling out into huge cowl-like projections (concealing the distasteful and unavoidable angularity of the corners), 2, or, in the Roda Pavilion, curving up and down as if to reflect the movement of the water beneath, 5.

The enormous cornices and overhanging eaves, together with the omission of arches in the colonnades, are the most typical Turkish feature at Shoubra, and the cause no doubt of Coste's complaint that his plans had been "dénaturés." The *Satchak* is a common feature of all Turkish Domestic Architecture, but it was greatly enlarged in the *Tchechmes* or Public Fountains as a protection against sun and rain for those drawing water. This style was copied in numerous eighteenth and early nineteenth century *Sabils-Koutabs* of Cairo, 18, and it was probably these which inspired the architects of Mohammed Aly's palaces. An interesting survival of this style is found to-day in the newspaper kiosks of Alexandria and Cairo.

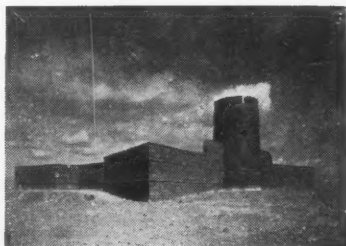
The influence of Turkish architecture on building workers and craftsmen, dating from the Turkish occupation of the Balkans, is the only explanation for the fact that a building which was designed by Occidentals should be so oriental in conception—oriental in spite of itself, for all the details are emphatically European. It is difficult to believe that any European, even Coste who was an ardent admirer of Islamic Architecture, could have produced such a building unless to given specifications. The almost extravagantly non-European attitude to architecture is felt not only in the architects' concentration on the interiors and their reliance upon mouldings and ornament to create



a style, but in the plan and general appearance of the buildings. It is a "tente de bois doré et percé à jour" which could only be inhabited by Orientals. The four rooms in the corners were quite evidently added for the edification of European visitors since contemporary engravings always show the Pasha seated on his divan in one of the colonnades. He is generally depicted sitting in one of the small balconies where the closely grouped pillars remind one of the atmospheric quality given to Islamic Domestic Architecture by screens, alcoves and different floor levels, 6. The presence of hooks in the ceilings suggests that the colonnades were screened off into rooms at night, making the fantastic dwelling even more Arabian. For, despite its ostentatious sophistication, the place is suited only to a primitive nomadic way of life which makes it quite uninhabitable to-day. And yet somehow this splendid communal domicile, so familiar and domestic, resembles some rococo theatre with its actors clicking before an architectural backcloth, or in straggling processions tripping along the colonnades to embark in a gilded barge drawn by black swans towards the foaming and spouting island.

The four rooms in the corners are decorated and furnished in a debased Empire or Louis XVIII style. They were intended purely as show pieces and must have looked uncommonly *chic* in their day—the sort of thing one might have seen in an early nineteenth century Ideal Home Exhibition. The two small rooms are somewhat dilapidated, but the Billiard Room and the Reception Hall are now restored to their ancient aspect and appointments, 16 and 17. The decorations display considerable technical skill, though the choice of subject and mixture of styles is not always very judicious. "Time" was selected for the subject of the Billiard Room decorations. "Night" and "Day" lie at each end of the magnificent ceiling painting of the "Dance of the Hours," 9. This

Three exteriors of Mohammed Aly's buildings. 13 is one of his early forts. Even then the fanciful upward curling of the wall appears as at Shoubra, 2, and at Roda, 5. The Bijou, 14, does not look as coquettish as its name might suggest. It is a clumsy, Palladian structure with little to prepare one for the entertainments of its interiors. It is of stone, too, because of a fire that had destroyed the original wooden building immediately after its completion, except for the Harem, 15. The lath and plaster of this gives it at once the lightness and theatrical unreality of Shoubra, which is so badly lacking in the stately main corps-de-logis.



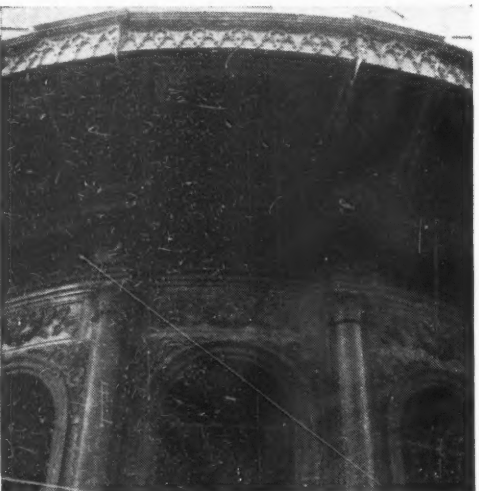
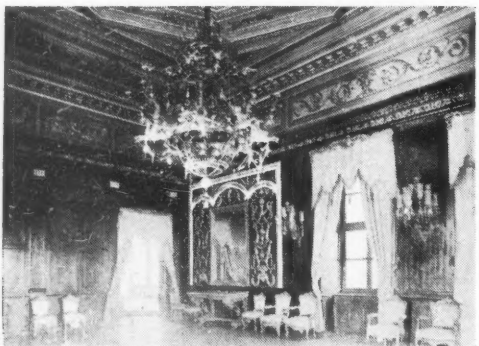
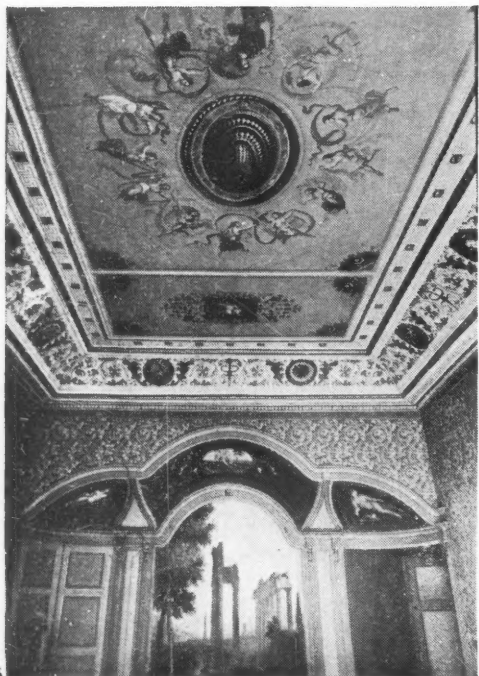
13



14



15



luscious work in pinks and creams is an uninhibited version of Angelica Kauffmann, in which the alternate draped and undraped figures suggest a rather coy strip-tease. "Father Time" appears unobtrusively in the end panel which is painted after the manner of Hubert Robert. The Billiard Room and the two small rooms are decorated with purely European motives, except for one Moorish ceiling, 10, but by exuberantly spreading their ornamentation over the entire wall space the artists have followed the traditions of all-overish oriental decoration that give one the impression of being inside a jewel-casket padded with velvets and studded with gems. The Reception Hall is more expensively and regally decorated with heavy moulded gilt and gauzy blue ceiling, walls panelled with walnut inlaid with cherry wood, chairs of pink, and curtains of yellow damask. The bulbous Turkish wall-brackets and monstrous chandelier with gilded griffins and coloured pendants, together with the gilt mirror frames enlarged and ballooned to more than twice their correct scale produce an absurd air of borrowed and ill-fitting magnificence, 11. Within the limits of the adopted convention the artists ornamented as much space as possible, generally with inlaid panels representing flowers or birds. Even the floor is embellished with an inlaid arabesque. A period feather duster of suitably enormous proportions is concealed within the rococo cupboards.

As Shoubra was primarily used as a show place and only occasionally as a summer residence Mohammed Aly's improvements were not confined to the pavilions and gardens. A long avenue of sycamores and ebony was laid between Shoubra and Cairo, where, among the Armenians, Syrians, Turks and Arabs, between the cabriolets, sociables, basternas, barouches, britchkas, chariots and jaunting cars of the beau monde, could be seen "des princesses aux éblouissants visages, des gracieuses amazones, qui s'y promènent escortées d'horribles eunuques noirs."† But for the English traveller the gardens of Shoubra were the principal attraction. Here, according to St. John, the pleasure grounds "cover, perhaps, thirty or forty acres, and are laid out in squares, parallelograms, triangles, etc., divided from each other by long straight alleys, formed in many cases with a hard kind of cement; in others, paved with pebbles of different colours, disposed in mosaics, like those in the grottoes of the Isola Bella, and representing various objects of nature and art, as plants, flowers, sabres, etc. The different compartments of the garden are surrounded by railings surmounting a broad stone basement, upon which are ranged, in pits, innumerable exotic flowers, of the richest fragrance and most brilliant colours. The choicest, perhaps, of these were clustered round that tasteful alcove, where, as I have observed in a former chapter, the Pasha sometimes spends an hour or two in the calm summer nights. Flowering shrubs and odoriferous plants, with lemon, orange, citron and pomegranate trees, loaded with golden fruit, deeply impregnated the whole air with perfume, and recalled by their beauty the fabled Gardens of the Hesperides, which, like these, were situated in the sands of Africa."§

Not the least inappropriate feature of Mohammed Aly's first and largest palace is its name—"Bijou," for this architectural curiosity has little in common with the elegant frippery of a "Monbrillant," and belongs to the early Victorian exoticism of

† Leon Hugonnet, *En Egypte*, 1883.

§ *Egypt and Mohammed Aly*.

"Lalla Rookh," rather than of "Mirabell" or "Monrepos." "Bijou" was built in 1816 to house the seat of government as well as the Pasha's apartments, and a ponderous stone edifice of the Mamelouks was demolished in order that it might sprawl along the edge of the Citadel in the manner of the Grand Seraglio at Istanbul.

"Bijou" is remarkable principally for the fantasy of its interior decoration, and for the rapidity of its construction. Mohammed Aly's imagination took fire at every plausible suggestion, and his every whimsey was acted upon without delay. The energy with which he pursued his ideas, and his puerile eagerness for their fulfilment were very oriental; he required the genius of the ring and the genius of the lamp ever at his command. No sooner therefore had he decided upon the reform of the arts than he embarked upon the first experiment with his accustomed velocity. The erection of the palace was interrupted, nevertheless, by a fire which broke out as it neared completion; indeed the whole affair was attended by all the wayward and capricious circumstances usually associated with a Folly. The fire was the unhappy cause of all but one wing being constructed of stone, all but one wing having been burnt down. The Pasha was absent at the time on one of his punitive expeditions in the Hedjaz, and his hysterical rage on hearing of the delay can be imagined. The odd style of the second structure may, perhaps, be partially attributed to the animosity which his dictatorial commands and excessive impatience aroused in the workmen. The result of their further labours in stone was, in any case, a monstrosity, and it is safe to say that qualified architects had little to do with the design. The building resembles nothing so much as a Monumental Palladian Oriental Railway



Station, entered by means of a colossal double stairway of elephantine proportions and horrible detail, 14.

Despite being run up in haste, time was found to incorporate a few European features, colonnades, courtyards, porticoes in the Palladian style, enriched nevertheless with copings and lintels in the ubiquitous sea-serpent curves. The Harem, the only surviving part of the original structure, is a pleasant example of the Yali style, built entirely of wood, lath and plaster, though no attempt was made to integrate it with the rest of the building, 15. But whatever the architectural merits of the Palace may be, the incongruity and ingenious combination of the interior decorations are sufficiently diverting. Here we find the perfect expression of the ostentatious taste of an oriental parvenu; all the paraphernalia of eighteenth century aristocratic mannerisms misunderstood and misapplied in a hotch-potch of styles varying from the Pompeian to the Memphitic and the Freudian.

The fantastic and monstrous decorations are the work of Turkish and Armenian artists, several of whom had learnt their art in Istanbul. Their efforts were confined to the main rooms of the Harem which, in the oriental manner, are arranged around a central hall. The largest of these, 22, measures 60 by 30 yards approximately, for due to the frenzied haste of its construction none of the walls is exactly the same size, a misfortune to which many of the charming asymmetricalities of the decorations, particularly the ceilings which are rarely rectangular, are due. The decorations in this and in the other rooms

Three more examples of the follies of Egyptian Baroque. The thrill which an Oriental connoisseur must have felt in looking at the Gothic coping, 18, of the Sâbil-Koutlâb of Om Fadil Pasha at Cairo (early nineteenth century), must have been very similar to that experienced by the Regent and his friends when they heard of the bulbous Moorish domes of Sezincote

in the Cotswolds, and decided to have them imitated at Brighton. Thus the Brighton Pavilion—see frontispiece to this number—is in many ways the Western parallel to the Bijou and Shoubra. Below that Gothic coping at Cairo there is nothing Egyptian either—the details are of a debased Dixhuitième character. Inside Shoubra, as has been shown,

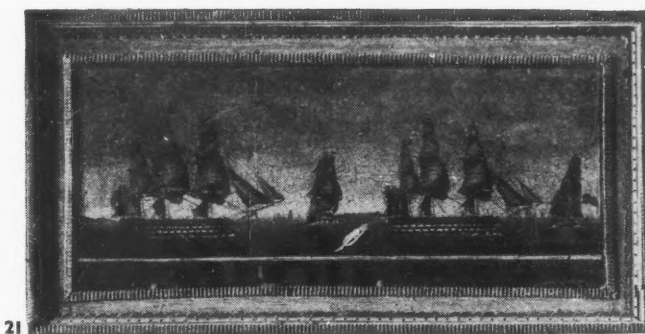
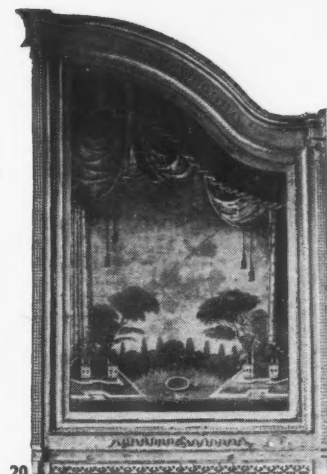
Oriental motifs are not absent. But the emphasis is on the outlandish Western decoration, 16 and 17. 16 is the room with the wholly Neo-Classical ceiling illustrated, 9. The apsidal end, however, has the curling cornice typical of all Mohammed Aly's work. A detail of 17 appears in 11. Here everything is European—of a fearfully provincial kind.

take the form of large upright panels, corresponding in size and spacing to the windows, small lunettes corresponding in size and spacing to the small oval windows, the remaining wall space, apart from the heavy gilded Islamic jazz-pattern ceilings, 8, being filled with painted decorations *en grisaille* simulating stucco work in the Venetian Baroque manner.

The subject of the first panel is a courtyard of a palace on the coast of Albania; a small fountain plays in the centre of the courtyard; a line of spongy trees forms the background; this view is enclosed by *trompe l'œil* draperies and is painted in muddy house-painter's oils direct on wood in the colour scheme of chocolate brown, grey blue and cream, with odd details picked out in gold. The subject of the second panel is a courtyard of a palace on the coast of Albania; a small fountain plays in the centre of the courtyard; a line of spongy trees forms the background; this view is enclosed by *trompe l'œil* draperies, and is painted in muddy house-painter's oils, etc., etc. In fact every one of the sixteen panels is identical, and each is painted with a devotion and *naïveté* more akin to the artists of barges and merry-go-rounds than Douanier Rousseau, 24.

Spurning the enticements of the main hall, with its crowded miscellany of strange and lovely things, we pass on to the Green Room and plunge into a formidable array of giant clocks. The eight panels of this fantastic chamber depict mantelpiece clocks enlarged to the size of a small triumphal arch, which indeed with their panoplies à la Rude they more closely resemble than any known timepiece, 19. All eight clocks are of course identical down to the smallest detail, except for the position of the hands. This novel piece of interior decoration is more probably due to Ismail Pasha than to his grandfather, Mohammed Aly, whose passion embraced all the products of mechanical science, while Ismail's was confined exclusively to clocks.

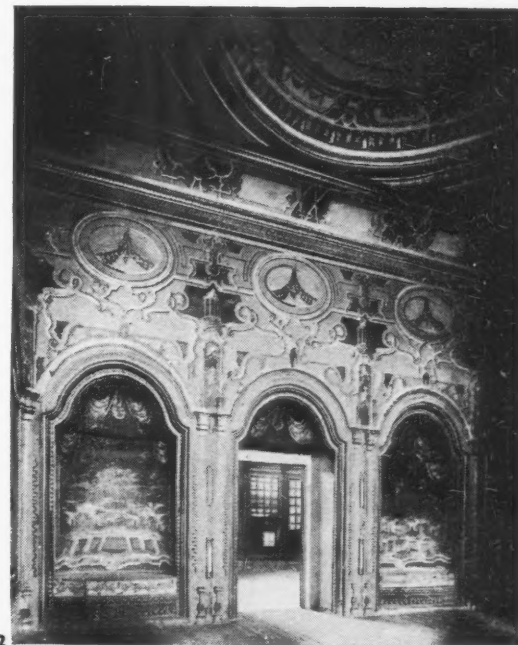
The decorations of the third room do, unfortunately, vary in detail, though not sufficiently to destroy the nightmarish impression of the ape-like repetitions elsewhere, 20. The European ingredients of these concoctions appear to have been quite arbitrarily selected from some contemporary book on decoration such as the *Journal des Luxus und der Moden*. Style wanders where it pleases in these rooms, if there was a main current it was a predilection for what passed as "chic," and, as a result, they give a curious view of the cultural eclecticism that is so typical of the early nineteenth century. The chief tastes of the period are all represented, the Grecian, the Moorish, the Saracene, the Fragonard, the Ancient Egyptian. The style of the eighteenth century Marine easel-painting, for instance, was chosen for a series of small oblong panels placed above the doors; every ship in the Egyptian Navy being thus depicted, 21. The origins of most of the mouldings and pilasters defy analysis, though the four rows of darts appears to be an oriental version of the "egg and dart" pattern, while the capitals of several pilasters are unmistakably carved to represent rolled-up blinds, 12. The most frequent moulding is based on the "Boulster" pattern, which is one of the commonest forms in Islamic and Saracenic Art. Simultaneously with this odd assortment of eighteenth century European and traditional Islamic motives there had even been a determined effort to start an Egyptian Revival, one doorway, the only well-proportioned object in the whole place, being a measured copy from some ancient Egyptian temple. The inspiration for this, too, originated in Europe; a taste for things Egyptian having followed Napoleon's campaign, and spread from France (Egyptian Louis-Philippe ceilings in the Louvre) to Germany (Schinkel's sets for the *Magie Flute*) and the



The hallmark of the interior decoration of the Harem, the original bit left standing at the Bijou, are the monstrous wall-paintings by Turkish and Armenian artists. They are in the shape of upright panels with heavy frames. Their colouring is sombre—the effect you may get in the neglected backroom of a Paris or Soho café or a minor railway hotel due for redecoration after the war. In the Green Room all the panels have paintings of absurdly over-sized mantelpiece clocks, 19. In another room the subject is an Italianate villa repeated with mad monotony in panel after panel, 20 and 22. A third room sings the praises of the Egyptian Navy, 21.

rest of Europe and thence back again to Egypt.

Though overburdened with a surfeit of ill-digested knowledge, the artists have very firmly impressed the whole with their oriental conception of decoration; in fact as an example of European Decoration aped and repeated to monumental scale and adapted to conform to an ostentatious oriental ideal, it has probably never had an equal. The all-overish exotic effect is due not merely to the presence of individual Islamic decorative motives, but to the general appearance of the rooms as a whole with their packed, tortuous, intricately filled surface and tapestry-like patterns. Apart from obvious Islamic characteristics such as the omission of human figures, so that no one loiters in the Albanian palaces and the Egyptian Fleet sails without a man aboard, the force of Islamic traditions is felt in the way all representational motives are treated strictly as an abstract pattern. Even though only partly released from the restrictions of these traditions one would have expected the artists to indulge in an orgy of realism. But they show no interest in the particularity of the landscapes, flowers, fruits, houses and other objects they depicted, so that they repeat the same panel over and over again as if it were merely part of some formal design. The landscapes themselves are "composed" or "arranged" with severe geometrical precision and balance, to obtain which they were occasionally forced to resort to the most clumsy false perspectives, 12, in which the crude effect is heightened by being painted on an alcove). Even the trees they used as backgrounds are numbered off by



The largest room of the Harem at the Bijou measures approximately sixty by thirty yards. Below the grossly Baroque wall-decorations are panels in thick frames. The paintings in these panels are of nightmarish identity all round the room: a fountain in the centre of a courtyard, wildly curved steps in the foreground, and massively stuffy draperies above, 12. The nightmarish effect of this inane repetition comes out better in 24 with three such panels side by side. The style is curiously like that found in the West on caravans, roundabouts, street organs and such things—a similarity between folk-art and colonial art which is psychologically and anthropologically well understandable.



23 Interior detail of the Roda Pavilion

sizes and heights, transformed into an arabesque frieze against the sky.

And it was more than a "horror vacui" that spread these panels, imitation stucco work and gilded mouldings over every available space on walls and ceilings, for they combine by their interplay of forms and broken surface to produce the general effect of exuberance which has so much in common with the aesthetic feelings of the East, and to prevent the eye being drawn to individual details of the interwoven ornamentation. Perhaps the best example of this oriental attitude toward decoration is shown by the application of the imitation baroque stucco work to the wall as if it were some flowery wallpaper, no care being taken to fit the irregular designs to the space covered, with the result that these coiling ornaments are cut in half by panels or mouldings and end as suddenly and abruptly as they begin.

The Roda Pavilion, 5 and 23, is less ambitious than either "Bijou" or the Shoubra Pavilion, but its consistency of style resulted in greater unity and charm. The exact date of construction is unknown, but it was most probably later than the others. Its position is certainly unique for not only does it stand upon the promontory of Roda Island next to the Nilometer where Moses was found among the bulrushes, but it looks out upon the wide expanse of the Nile before it is broken up into narrow channels by the islands of Cairo. It therefore

resembles the palaces of Istanbul more closely than any other building of the period; though the clear-cut lines of the pillars and arches and the conscious emphasis of the undulating movement are reminiscent of Shoubra. As it was intended for routs, revelries and banquets it was built entirely of wood, lath and plaster, and contains only one large room planned rather unusually in the shape of a "T." This plan is often found in buildings of this period in Syria, especially in Hama, and appears to have derived from the custom of seating the guests down one long table and the host and his intimates, for greater privacy, at smaller tables at the end of and at right angles to it. Apart from the incongruous intrusion of a Gothic Interlacing Pattern in one of the ceiling panels, the decorations follow the Istanbul manner with fringed draperies and fluttering ribbons, 7.

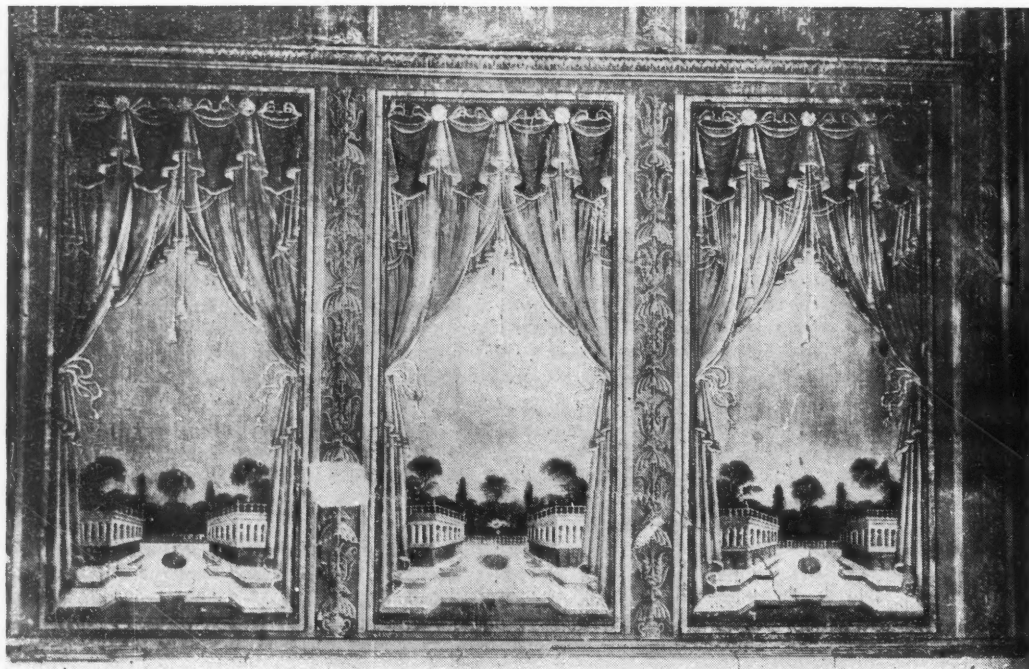
It must be admitted that the interest of these buildings is chiefly historical and their charm that of the curious and the absurd. They present an unusual side-light on the history of taste. But whatever their artistic merits, it is enough to rejoice in the curious beauty of their porticoes and colonnades, in the river-front at Roda, in the spread of the quadrangle at Shoubra, in the imposing position of "Bijou," in the diversity and originality of their decorations, without enquiring too curiously whether their original conception follows the strictest order of architectural evolution or "adequately interprets the true inwardness of an æsthetic personality."

Acknowledgments

The majority of the photographs illustrated in this article were taken by or for the Department for the Preservation of Arabic Monuments at Cairo, and are reproduced by its permission. This permission refers to 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 19, 20, 21, 22 and 24. Cecil Gould took photographs 1, 2, 18 and 23, Richmond Brown is the photographer of 5.

The headpiece on page 75 comes from Pascal Coste's *Architecture Arabe*, 1839. In his text Coste is very severe on Mohammed Aly Pasha's "mauvais goût" and "effets théâtraux."

The vignettes on pages 79 to 81 are from Galland's famous edition of the *Arabian Nights* (*Les Mille et une Nuits*, ed. Sacy, 1842). Among the illustrators who worked for this splendid edition were the great Célestin Nanteuil, Louis Boulanger, Edouard de Beaumont and Levilly.



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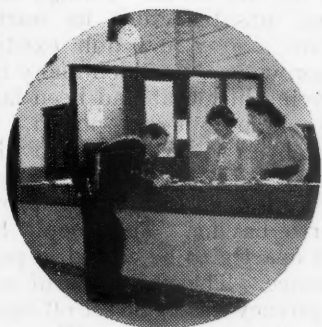
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INDUSTRIAL HOSTELS



GENERAL.—The industrial hostels described here are chiefly situated in the Midlands area. Most of them are built by the Ministry of Works, a few by the Ministry of Aircraft Production, and Ministry of Supply. The designs of the Ministry of Works Hostels were prepared by Mr. Howard Robertson, the furniture is entirely M.O.W. standard, the colour schemes were chosen by Mr. Robertson. The hostels are all managed by the National Service Hostels Corporation, a war-time Government Agency set up for the purpose of operating hostels and canteens. It operates approximately 200 hostels spread over England, Scotland and Wales. The article deals with N.S.H.C. hostels in the Midland Region, of which there are 29; 26 Industrials and 3 Miners.

THE PEOPLE.—These hostels cater for men and women working on war production in parts of the country where there are no living facilities for them. This was due to many causes: Either because the area is a reception area for bombed-out people, or has suffered bombing which has destroyed possible billets, or because the introduction of shadow factories into the countryside was not accompanied by the concurrent provision of housing and amenity for the workers, a state of affairs which unfortunately accompanied most industrial expansion before the war.

Total population of hostels in Midland Region, September, 1944: 13,910. Percentage of residents to capacity: 82.9.

The figures given below represent the total population of Industrial Hostels in the Midland Region in September, 1944:—

Hostel	No. of Residents		Hostel	No. of Residents	
	Men	Women		Men	Women
A	174	283	N	359	81
B	463	391	O	322	245
C	399	419	P	9	83
D	207	175	Q	309	120
E	113	361	R	194	149
F	461	392	S	457	118
G	205	217	T	50	—
H	170	618	U	239	17
I	404	88	V	271	157
J	395	493	W	57	275
K	161	255	X	153	215
L	478	443	Y	458	—
M	419	374	Z	447	35

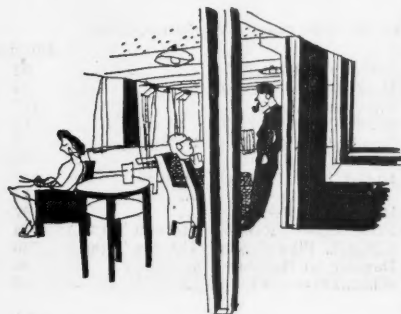
All the Midland hostels are mixed. This has been found to have great advantages. A satisfactory social life is hard to achieve with a segregation of sexes. Hostels for men only tend to be on the tough side, hostels for girls only tend to be hysterical. In the mixed hostels the girls keep up the behaviour of the men, and the men that of the girls. Only very rarely are the rules of the hostel trespassed; a man found in a girl's room at night leads to expulsion, which is awkward, for alternative digs are rarely available. On the other hand no provisions are made in the hostels for married couples, a serious snag, where a very active social life leads to a good many engagements.

The success of hostel life is all the more astounding, if one realises that as a rule the inhabitants of the hostel have never lived in any sort of community before; most of them, especially the girls, come straight from home, and have had very little opportunity to learn how to get on with others at such close quarters. A good many of them feel utterly lost when they arrive, and very much depends on the right sort of welfare officer. However, they make friends quickly. On the average it takes about a week for them to make girl friends and about a fortnight to find a boy friend.

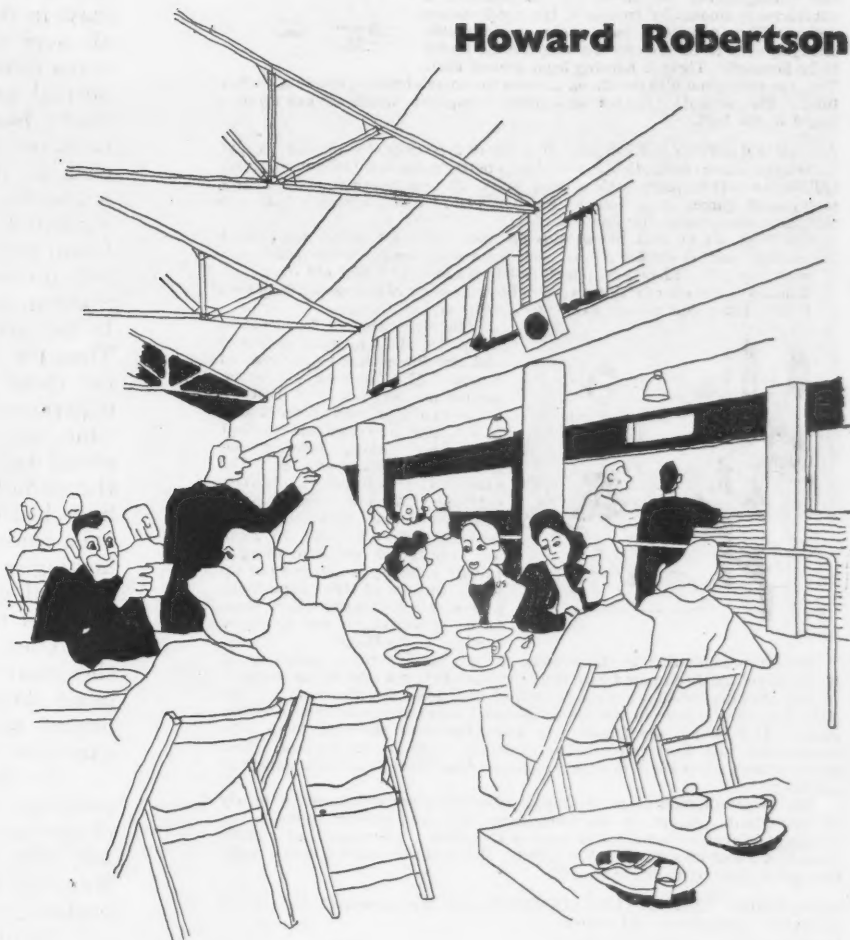
On the whole residents have very little to grumble about, and when it comes to moving, they generally don't wish to transfer to any other hostel.

MANAGEMENT.—The present staff percentage for the Midland hostels as a whole is 20.4. In the larger hostels the figure varies between 15 per cent. and 17 per cent.

The managerial staff in the majority of hostels is composed of the following: Manager, accountant, caterer, housekeeper, matron, recreation officer, welfare officer. In smaller hostels the posts of recreation officer and welfare officer are combined. The managers, male or female, come from different classes; in



Howard Robertson



AN EXPERIMENTAL WARTIME COMMUNITY

CURIOSLY enough in this age of gregarious living the organisation of communal life remains something we know very little about. This is a serious handicap and our ignorance of this problem is responsible for many ills of the time. The communities of rural England were shattered by the impact of industrialism; later in the nineteenth century they had ceased to exist. If our generation cannot regroup itself anew, it will not be able to stem the already far-reaching disintegration of the social scene.

We are as yet only at the very beginning of regrouping. Our attempts at forming new nuclei around which life can collect and from which it can draw nourishment, are still far from successful. The family, the biological unit, has, because of its exclusive character, not helped to shape new forms of social organisation. The fate of the individual in modern society remains undefined. His right to self-expression and the demands the community can make on his liberty rest on tilting scales; there is no equilibrium yet between the mutual claims.

A solution to the problem can only be found by continued research and experiment. Of research we have plenty; books and publications on society and statecraft crowd our shelves. But experiments in communal life were much rarer, until the war provided unsuspected opportunities.

In these last years large-scale experiments in communal life had to be carried out. Once their results are fully known, they may change any ideas the public may have entertained on this subject. The war has taken large numbers of people from their homes to live under entirely new circumstances in strange surroundings. To undergo the hardship of service life is not the experience of this generation alone. There have been other wars within memory, and they all have produced warrior communities, which with a common task of an adventurous nature at the core, have shown considerable vitality. A temporary exclusively male society, unlike the female (of A.T.S., Wrens, W.A.A.F.s., etc.), is, if

one hostel an old Etonian, in another a former planter in New Guinea, or a manager of a Lyons teashop. On the whole women seem to be more successful, since they can deal better with the men. The manager is assisted in the running of the hostel by the residents' committee. Two members of each dormitory block serve on the committee, and they can do the running of their affairs for the management. It saves the management a considerable amount of trouble if the residents are active. The residents can make considerable changes, even to the extent of asking for the hostel to be licensed. There is nothing legal against that. The committee can also decide on charges for entertainment, create a welfare fund. The committee further runs hostel newspapers which are put up on a board in the hall.



ACCOMMODATION.—Example: M. a recent type of hostel for 1,000 people. *Welfare Block* (Social Centre would be a better name) contains an assembly hall, canteen (two parts with a blast wall), kitchen, reading room, writing room, quiet games room, lounge, tea bar, games room, entrance hall with reception, shop, post office and offices. *Cubicles:* 64 in each block, plus common room for girls. Each block has 8 single and 28 double rooms, each room with basin. Walls asbestos. *Sick Bay:* For 22 people, plus 3 isolation rooms and first aid room. *Laundry:* For use of residents (a few hostels have a *Hairdressing Shop* too). *Boiler House, Sub-station, Carpenter's Shop, Stores, Garages.*



The terms are 25s. for men, 20s. for girls. This includes breakfast and hot dinner and three meals on Sunday. Hot lunch costs 1s. extra, sandwiches taken to work cost 5d. Normal digs would come to 35s. to 45s. and the hostel has constant hot water, central heating and extensive communal services. The extended mealtimes, breakfast between 5.30 a.m. and 9 a.m., Sundays 10 a.m., dinner any time between 5.30 p.m. and 10 p.m., are very useful and something a private landlady would not put up with. In spite of strict regulations necessary in such hostels, these seem to be preferable to the arbitrary tyranny of landladies.

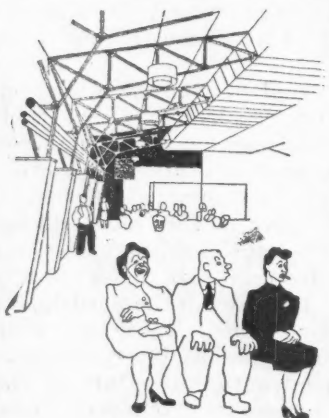
The accommodation in the hostels, though not luxurious, shows up to great advantage if compared with what private billets can offer to the workers. The sleeping cubicles are easily cleaned and tidied (by the maids). The girls' dormitories have in the newer hostels a small common room each for about 6 to 8, which was found to be useful for those who wish to sit with their friends and don't like the large common room for the purpose. Men have not been provided with such a room, because there would be a danger of gambling.

The large common rooms equipped with radios are welcomed by nearly all inhabitants, except by the older men who need quieter rooms. The lounges, however, are remarkably quiet on the whole. The communal laundry is used by about 60 a day in a 500 hostel. Men don't do much laundry work, they get it done by their girl friends.

EDUCATION AND ENTERTAINMENT.—On the residents' committee's initiative, educational and recreational provisions are made. Evening classes have only been tried tentatively so far, but in one hostel at least a full-time W.E.A. person is to come. Exhibitions have not been held so far, apart from some small scale M.O.I. type of work. Discussion groups are rare, so are classes in sewing, dressmaking, and also dramatic societies. There is little political activity. As a rule a very few "firebrands" succeed in giving some life to the committees and are very helpful in getting things done.

On the point of entertainment and education a remark of Mr. Hudd's (the actor) is interesting, that plays are something entirely new to most hostel residents. They had seen variety shows and pantomime when they were children, yet they sat through for instance "She Stoops to Conquer" and apparently enjoyed themselves. It is the same with serious concerts, very few come out before the end. Even ballet has been done with success. It must also not be forgotten that people have to pay entrance fees for all these shows. In a comedy a girl was asked whether she had laughed and she said "no" because she didn't want to miss anything.

At one hostel the residents' committee suggested that the assembly hall should be decorated with mural paintings, and a grant was made by C.E.M.A. for the purpose. This was in a place where a group of good artists working on camouflage had made the town mural conscious.



Entertainments for week ended 19th August, 1944.

AT HOSTEL S		Attendance
Sunday	8. 0 p.m. Cricket Match	100
Monday	8. 0 p.m. Fire Guard Meeting	40
	8. 0 p.m. Dance (6d.)	143
Tuesday	7.30 p.m. Boxing Training	20
	8. 0 p.m. Fire Guard Meeting	40
	8.30 p.m. Dixieland Ball with the Dixieland Band (2s. 6d.)	300
Wednesday	8. 0 p.m. E.N.S.A. Play "Hobson's Choice" (6d.)	280
Thursday	8. 0 p.m. Film Show (8d.)	124
Friday	8. 0 p.m. Residents' Football Club Meeting	30
	9. 0 p.m. Dancing with Hostel Band	180
Saturday	8.30 p.m. Cricket Match	30
	9. 0 p.m. Dance with Band (1s. and 1s. 6d.)	245

anomalous, at least practicable, and we have had examples of its working in peacetime in the public schools, the boy scouts, the Y.M.C.A., the men's clubs. Though deserving closer study, these forms of social organisation in the services are known, and at least not new to this war. Unique to the second world war, and of greater application to peacetime needs, are the experimental mixed communities, as they have come to exist in the wartime hostels for industrial workers, that have been set up all over the country. Here people of practically all ages and of both sexes have had to build up a new life for themselves, away from their normal background and their friends. They had to rely not only for work, board and lodging, but also for educational and recreational facilities on communal services provided by the State. Though much was lacking (children for instance) and unsatisfactory in wartime hostel life, they have made it work. Not a grey and dull existence regulated by the State machine, but a vigorous one, in which many have found potentialities of mastering and enjoying life, that had been latent but undeveloped in the sheltered living of the pre-war period. The State in its turn had to face new responsibilities towards the individual. It has acquitted itself of this responsibility with considerable success. Thus for both the people who live in the hostels and those who provide for them it has been an experience worth having. The people have experimented in a sort of life which, if not exactly to be copied in peacetime, will form part of the post-war existence. They have learnt much about each other. They have learnt how privacy has to be set off against the stimulant of contacts with others to produce a full life. They must have learnt with wonder that the community can afford to provide them, even under wartime stringency, with the services that have been often lacking in the golden days of peace. In future they will no doubt not only demand good houses but also community centres with amenities, which many of them have experienced for the first time in the wartime hostels.

There can be little doubt that the community spirit that goes with the wartime life-boat existence will flag when the tension relaxes in the peace days. It remains to be seen then in how far the immediate and urgent need for privacy will obscure the necessity of fitting private existence into the larger body politic of community life.

In the experimental wartime community the planner will find a sociological goldmine. Knowledge of human behaviour under a new set of circumstances will make him better equipped to do his job. In the way that the sociologist finds in primitive society a key to the understanding of the most complex, the planner will learn from wartime hostels much that will come in useful for peacetime community planning.

Architectural expression has of necessity remained very restricted. There was all the way through a shortage of materials and labour. The inhabitants had no free choice either, and there was no need of granting priorities for making hostels exceedingly attractive in outside and inside appearance. All the architect could do was to design roomy interiors and pleasant colour schemes. In the choice of furniture he was limited by Ministry of Works stock, in the grouping of buildings by the fact that his set of designs was the start only to be modified by the Ministry as they wished.

The resulting austerity one has to accept. If it seems in a curious contrast to the girls' hostels published in THE ARCHITECTURAL REVIEW, December, 1942, the reason is that they were pre-conscription work, while the present mixed hostels are not.

One warning however must be sounded. It is quite on the cards that minimum standards may be adhered to even after the war. We might then get barracks and huts for our hotels, holiday places and homes, the standard hall type for our restaurants, dance halls, community centres. This would be functionalism with a vengeance: the sophisticated æsthetic theory of building perverted to provide glorified mining camps in more lasting materials.

G.M.K.

the drawings were made by Gordon Cullen;
the photographs were taken by Peter Ray

Entertainments for week ended 19th August, 1944.

AT HOSTEL C		Attendance
Sunday	3. 0 p.m. Cricket v. L Hostel	62
	6.30 p.m. Rosary Circle, Fr. Smith	35
	9. 0 p.m. Film Show (6d.)	177
Monday	8.30 p.m. Whist Drive (1s.)	14
	9. 0 p.m. Residents' Committee Meeting	7
	9. 0 p.m. Dancing to Records	75
Tuesday	8. 0 p.m. Hostel Cricket Match, Women v. Men Residents	45
	9. 0 p.m. Dancing to Records	67
Wednesday	8.45 p.m. Film Show "Random Harvest" (8d.)	278
Thursday	8.45 p.m. E.N.S.A. Play "Nine Till Six" (6d.)	223
Friday	9. 0 p.m. Dancing to Records	64
Saturday	8.30 p.m. Whist Drive (1s.)	20

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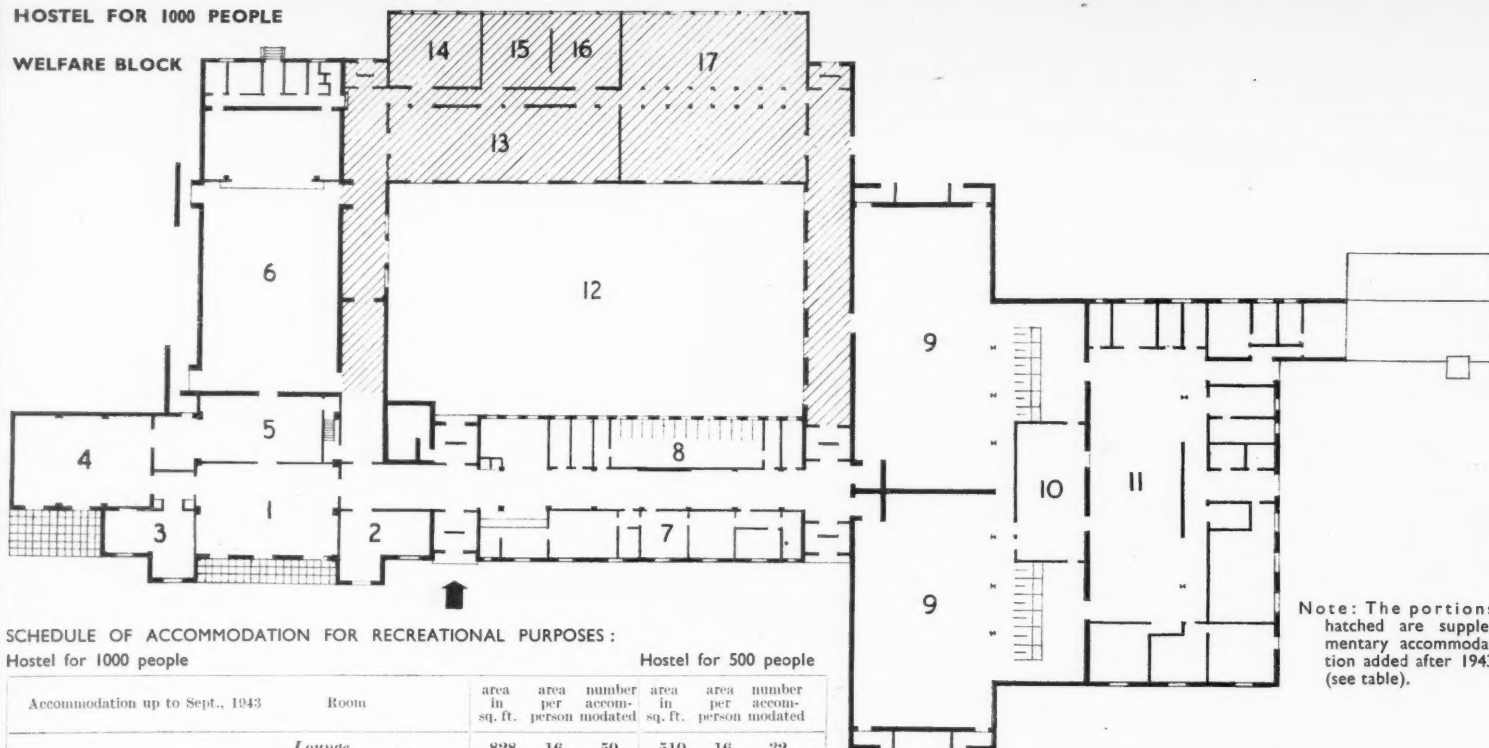


Top, hostel landscape; bottom left, reception hall with shop and post office, a game of rounders staff v. residents, the games room, the tea room, the terrace, the laundry washing room. Bottom right, the main entrance and the cycle rack outside each block.



HOSTEL FOR 1000 PEOPLE

WELFARE BLOCK



SCHEDULE OF ACCOMMODATION FOR RECREATIONAL PURPOSES :

Hostel for 1000 people

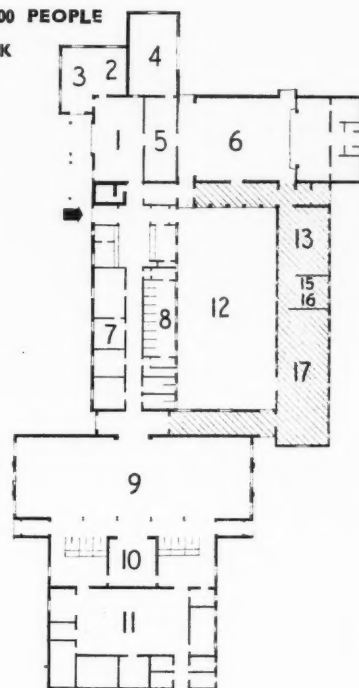
Hostel for 500 people

Accommodation up to Sept., 1943	Room	area in sq. ft.	area per person	number accommodated	area in sq. ft.	area per person	number accommodated
	Lounge ...	828	16	50	510	16	32
	Writing room ...	319	22	14	187	22	8
	Reading room ...	319	16	20	264	16	16
	Additional lounge or games room ...	805	16	50	476	16	30
	Tea bar ...	576	16	36	253	16	16
	Assembly hall ...	1,750	8	220	1,160	8	145
	Hall gallery ...			12			
Total accommodation for 402 people					Total accommodation for 247 people		
FIRST SUPPLEMENTATION.	Lounge ...	1,100	16	70	700	16	44
	Writing and cards ...	660	22	30			
	Committee room ...	440	16	28	240	10	24
	Games room ...	1,760	30	58	880	30	30
	Canteen gallery and assembly hall gallery			60			30
	Additional 10 common rooms for women (12 persons each) in other blocks ...			120			
Total accommodation for 366 people					Total accommodation for 128 people		
Recreation accommodation total for 768 people					Recreation accommodation total for 375 people		

Note: The portions hatched are supplementary accommodation added after 1943 (see table).

HOSTEL FOR 500 PEOPLE

WELFARE BLOCK

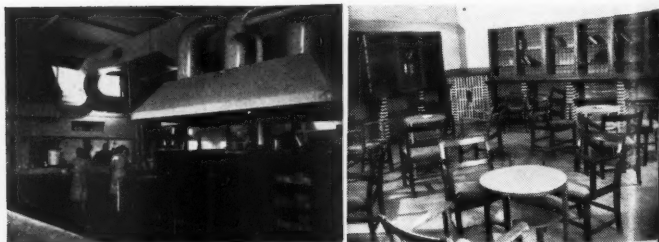


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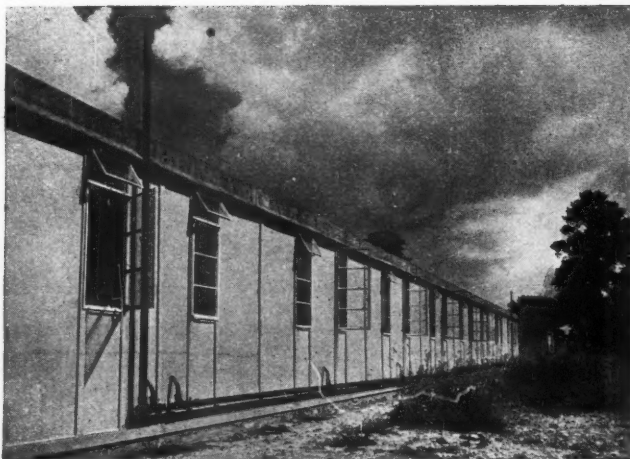
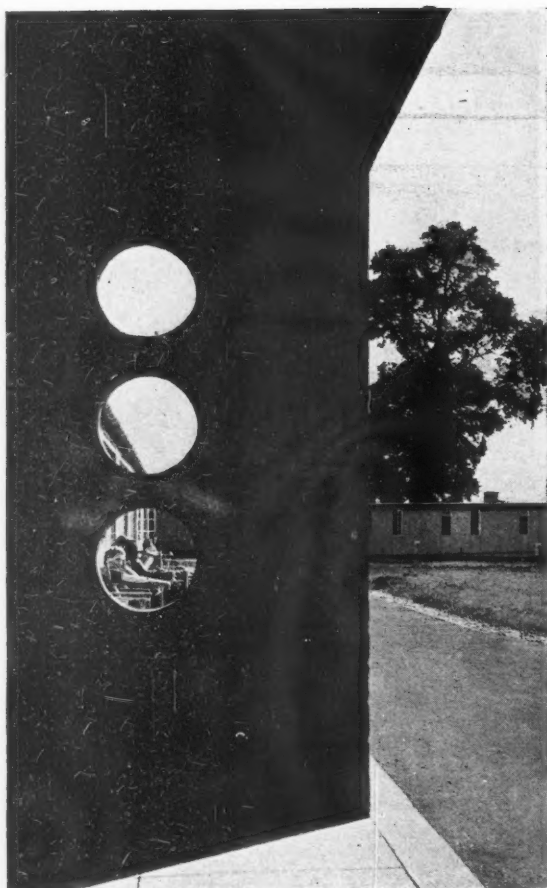
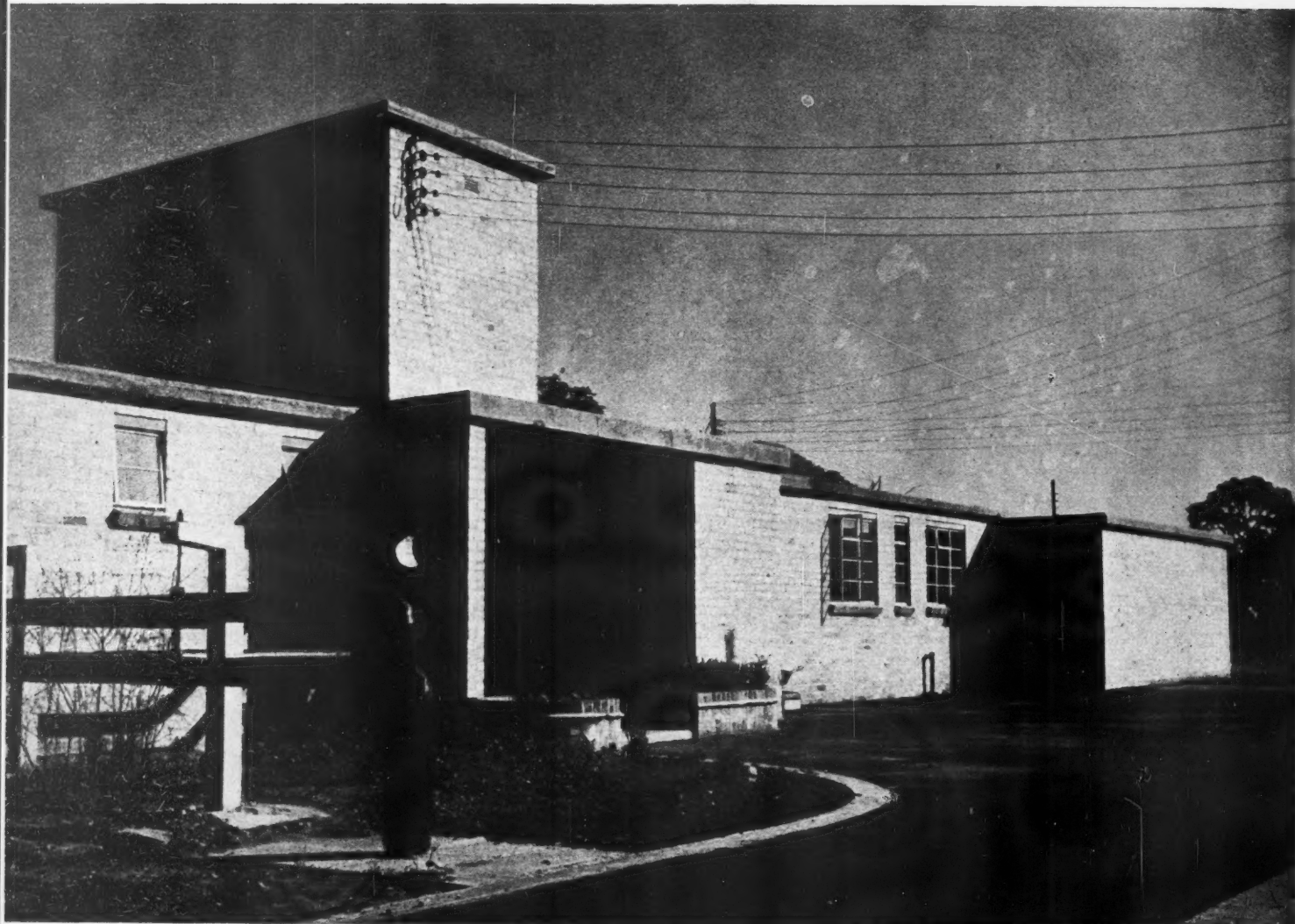
- 1 Lounge
- 2 Writing room
- 3 Reading room
- 4 Additional lounge or games
- 5 Tea bar
- 6 Assembly hall
- 7 Administration
- 8 Washrooms
- 9 Canteen
- 10 Servery
- 11 Kitchen
- 12 Central courtyard
- 13 Supplementary lounge
- 14 Supplementary committee room
- 15, 16 Supplementary cards or writing room
- 17 Supplementary games room



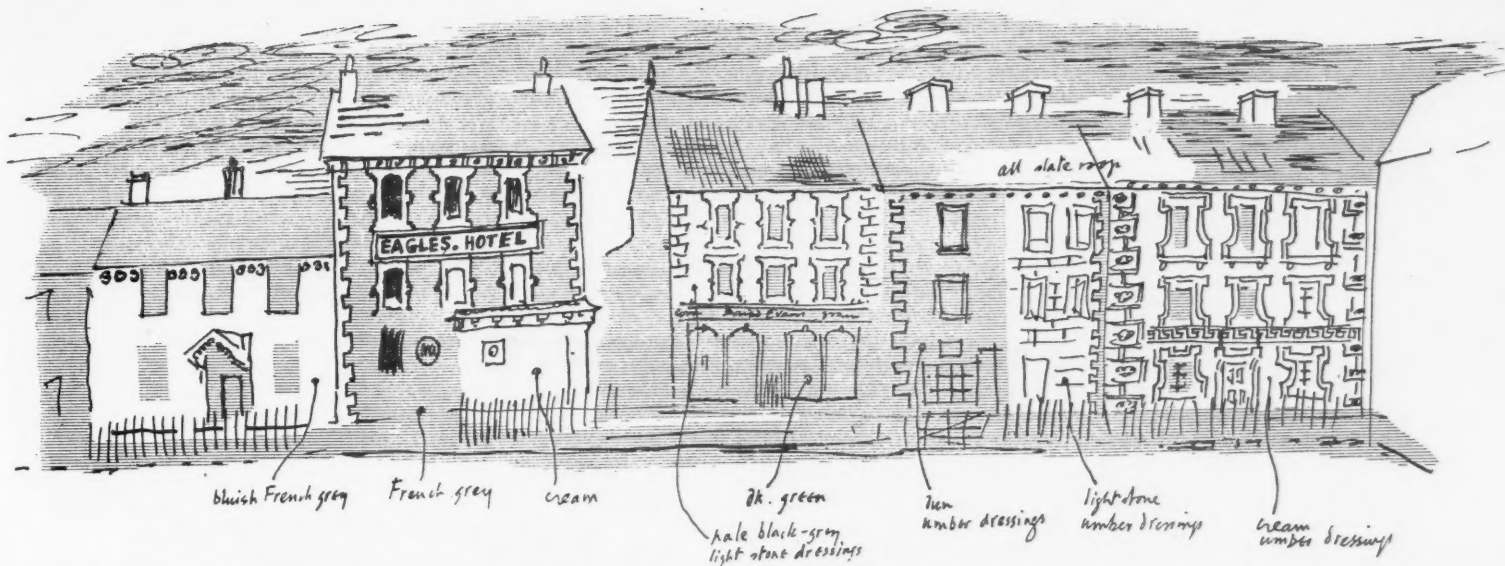
Above, dance and theatrical performance in the Assembly Hall. On the right and continued on facing page from left to right: the kitchen, the reading room, the lounge, the rest room in the residential block, the lounge in the supplementation block. Top of facing page: the Assembly Hall, with the steelwork painted blue, the proscenium surround in grey, the walls in green. Details of grilles, radiators, stage front picked out in orange.







Above, the sick bay; on the left, a view of the terrace, residential block and a typical double room.



SHOPS

By John Piper

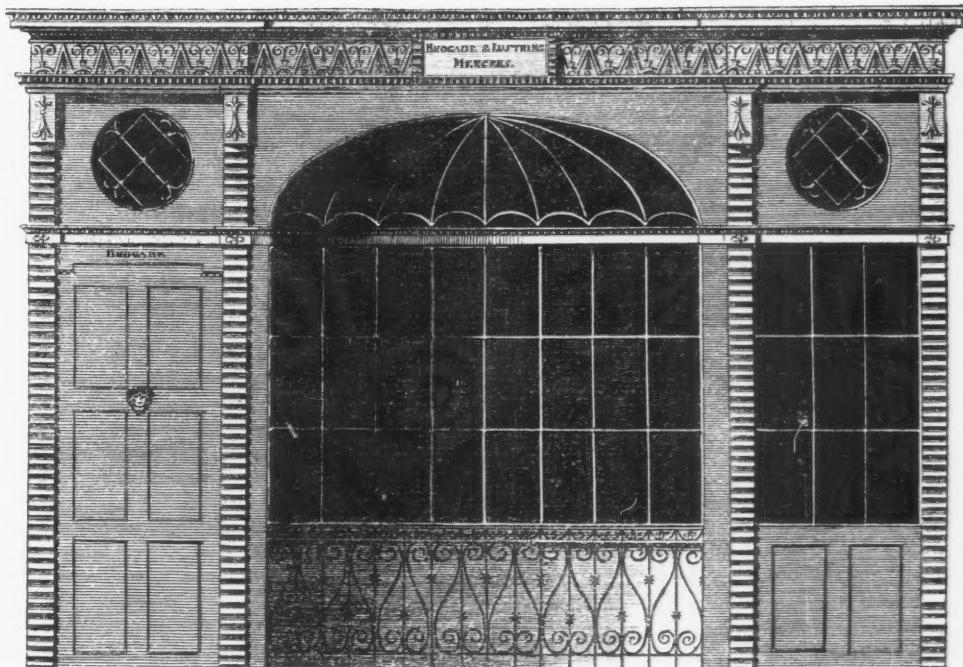


The shop-front for a brocade and lustring mercer shown in the engraving on the right (from the *Builder's Magazine*, 1776) was probably the colour of its own wood, with the decorations accented in white or cream and gold. Had this shop been repainted in the Victorian era it would have been grained and varnished, or painted mid-purple brown. The conventional "good taste" way of treating it to-day would be to have the woodwork pickled, or painted in lime ("Georgian") green: the taste of the Victorians in such a case being no happier than our own.

What the Victorians excelled at was making an unco-operative jumble out of a hundred mixed and impure intentions about colour: "Every man for himself, and my taste is not your taste, thank goodness." So that the row of doll's-house-like buildings in appropriately named Doll Street, Machynlleth (top of page), is saved from being arch or naïf by the varied colours of quoins, windows, doors and shop-fronts. The Victorians were always in a state of honest doubt about colour as about everything else, and whenever possible they imitated real materials with paint. Their marbling and wood-graining and their "light" and "dark stone" speak for themselves; their mid-purple brown looked fierce and durable like iron, and blue-greys and red-greys, French greys and dove greys were simulations of granite and other solid stone construction. Shop-fronts—or some part of them—were usually grained or marbled. Mr. Hine's butcher's shop at Maidenhead (photograph above) may or may not be in its original colours, but at any rate the existing ones are appropriate: purple brown for the woodwork, white and blue in the lettering on the scroll above and on the cast-iron coping to the awning—echoing the conventional white and blue of a butcher's apron.

The rich-looking marble and chromium of Marks & Spencer's, or the warm red and gold of Woolworth's? Well, neither. Because both are overdone, and neither considers enough its setting; the good taste of W. H. Smith & Son's or the Mac Fisheries? No: because good taste is temporary and becomes negative taste in ten years.

The obvious commercial advantage of the multiple store, bald-headedly ignoring its surroundings, and looking alike everywhere, is part of our present undoing: it tends to make every shopping-street look like every other shopping-street. But it leaves an opening for the shopkeeper of originality, for his shop will look distinguished in the multiple glass-and-chromium street-façade. Let him look to the Victorians, not for a copy-book but for an example: an example that in matters of colour it is better to be too vulgar than too nice; too fussy than too simple; that if your shop does not agree in colour with the shop next door it will look as if you are not in partnership with the man next door; that marbling is still more attractive to the eye than marble veneer; that bold lettering in colour is more lively than slick lettering in metal; and that to express your own taste in your shop front, whether it is good or indifferent taste, is more laudable—and will ultimately attract more and better custom—than to adopt a fashion that forbids self-expression.



stone slab roof - red brick chimneys



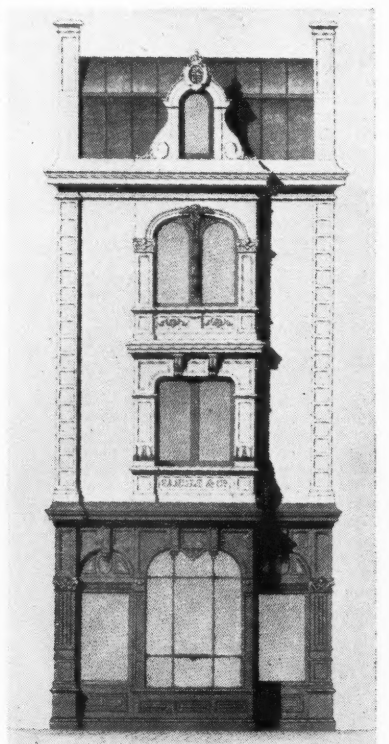
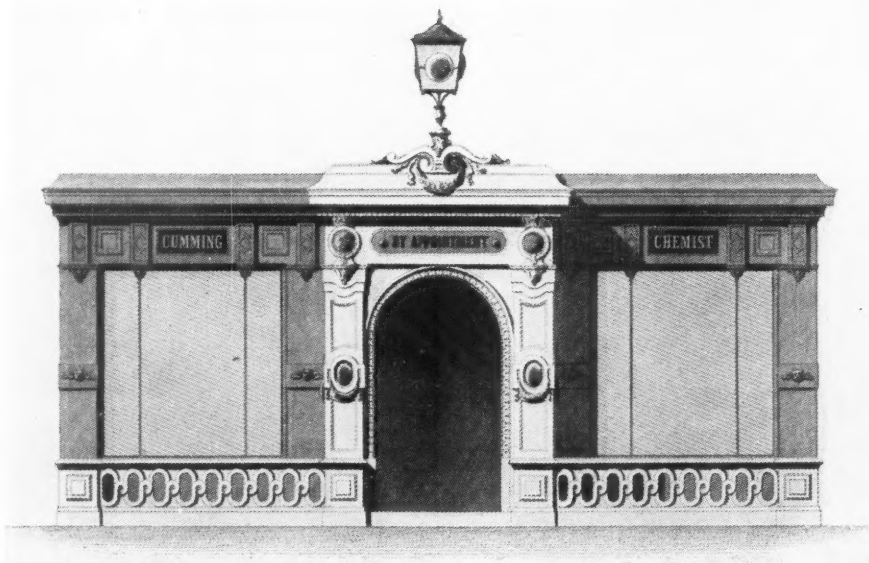
Grocer's shop FAIRFORD, Glos.

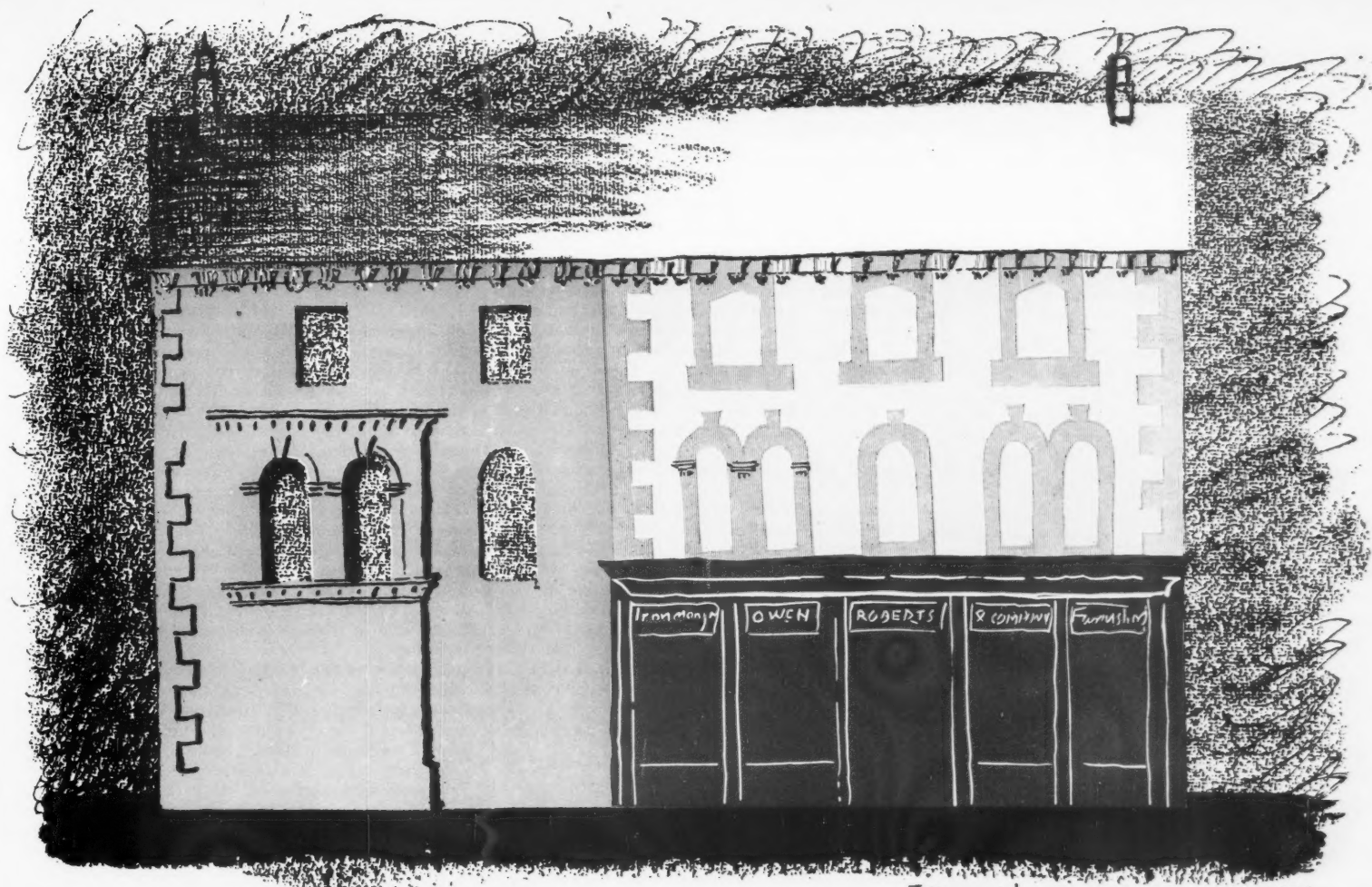
Modern shop-fitters tend to forget the virtues of colour as a frame for goods. Their black glass, marble veneer and chromium have a shiny catch-penny texture, but texture is not everything; and the great disadvantage of modern fitted shop-fronts is that they are seldom designed with an eye to the house-façade, let alone the street façade.

The coloured pictures show two characteristic Victorian schemes for colouring shop-fronts in relation to their façades. The Venetian-red-painted house at Fairford has a grocer's shop-front, grained in orange-brown, with black and white fascia-board. (The pasted-on paper curtains are part of a war-time black-out device). The ironmonger's at Portmadoc explains itself; but the cold-steel appearance of the grey-painted shop shows off axes, scythes, chisels, planes and dustbins in the windows to great advantage.

The engravings on this page and on the page opposite are from *Street Architecture*, by Victor Delassaux and John Elliott, 1855. Bottom left: a chemist. "This shop, supposed to have an area before it, should be built of wood," say the authors. "The portico extending over the area, to be stone or cement." Though it is not stated, it is evident that unless the materials are to be left in their raw state, the woodwork should be grained, the space painted stone-colour. The shop at the base of the tall façade (right) is for a laceman and "may be either in wood or iron" (and painted purple-brown or grained accordingly), "the house façade in stone or cement." Opposite page, bottom right: This delightful shop is for a poulterer and bird fancier. "The two sides are intended to project three feet so as to permit the formation of two compartments or cages for the reception of living animals. . . . The construction should be in oak or whitewood, varnished so as to preserve their natural colours; using oak for the framework and whitewood for the panels and filling in."

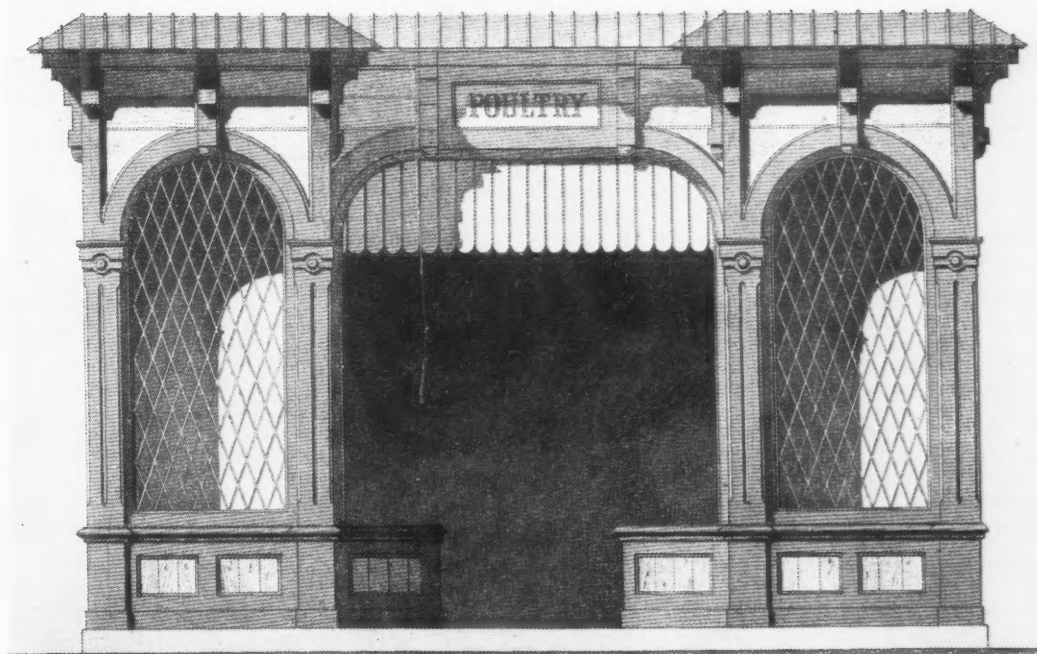
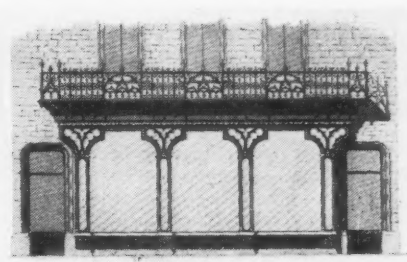
Suggestions about colour are so rare in architects' and builders' manuals of the past that two other comments in this book are worth noting: "Dark polished wood, slightly relieved by gilding, sets jewellery off to the best advantage." "The business of a bookseller and stationer is one requiring some exterior show, but the front should not depart too widely from the character of a private window. . . . The painting should be a cream white, with the sunk panels a light grey."





Ironmonger's, High Street, PORTMADOC

As an alternative for an ironmonger's shop-front, Delassauz and Elliott illustrate a scheme (right) displaying in itself the materials of the trade. "A little extra expense in the façade will not be thrown away in this business, the front affording the best opportunity of showing what the proprietor can effect with the material in which he deals. . . . The ironwork generally should be bronzed, with the mouldings and enrichments burnished or gilt. The running enrichment in the hollow under the beam would look well in lacquered brass. The supporting pillars and the moulding springing from them might be painted deep blue, and the bands gilt. The stallboard splay should be of burnished brass."



BOOKS

Perpendicular Fantasies

HENRY YEVELE, THE LIFE OF AN ENGLISH ARCHITECT.
By John H. Harvey. Batsford. 15s.

IT is difficult to tell why Mr. Harvey wrote his book, at least in this form. It purports to be the life of Yevele, an acknowledged master of the Perpendicular style, but it is in fact a plea for a return to that style. This is Mr. Harvey's "moral." In order to point it he takes the life of Yevele; and in order to introduce Yevele, he tells us the origin of Perpendicular; in order to introduce Perpendicular he tells us all about English Architecture from the year dot. So we get a case of the celebrated Chinese boxes, one thing coming out of another. This may be all very well in theory, but in practice, at least in this author's practice, it won't do at all.

Every branch of historical study has its own puzzles, and if you take in, in one sweep, the whole of English architectural history to the year 1400, as a mere introduction to something else, you must infallibly make a mess of things. Some realization of the fact seems to have dawned on the author himself, since he is at pains to state that his work is not for the historian and archaeologist, but for the "general public" and "the architect." This is an astonishing remark. As his book is about nothing except history and archaeology, which are the domains of the aforesaid groups of persons, it looks very much as though Mr. Harvey were trying to play Bach to the Hottentots, hoping that they won't notice the wrong notes.

It is quite clear from the book that the author wishes to air his opinions, and there is no earthly reason why he should not do so. Unfortunately, however, he tends to present his opinions as if they were accepted facts. Thus we read that the Gothic arch was brought from the East by the Crusaders. Well, that is indeed one of the theories but only one of them. Again we learn that the introduction of bar-tracery in 1240 was the last debt of English Gothic to the Continent. It is kind of Mr. Harvey to tell us so, but his assurance on the subject does not relieve us of the agonies of doubt. When it comes to tracing the origins of the Perpendicular style, Mr. Harvey's contention is that William Ramsey and William Hurley "invented" this style, and that William Ramsey designed Gloucester Choir. Now this is what the late Professor Lethaby would like to have said; only his historical conscience prevented him. Mr. Harvey has noted that if you look at Gloucester Choir, not from the bottom up, but from the top down, it ceases to be a "casing," and becomes a descent of the mullions of the clearstory windows. This was a feature of the Chapter House of St. Paul's, built by William Ramsey in 1332. It is a curiously significant fact that Edward II was murdered and buried at Gloucester in 1327, and that his cult and the casing of the Choir happened simultaneously. It is also extremely significant that the tracery of the clearstory at Gloucester, and that of the Cloister of St. Paul's are very much the same. But what does it signify? Mr. Harvey would have us believe that it means that Ramsey designed Gloucester Choir, and he takes the bands of quatrefoils in the Choir to be Ramsey's sign manual. But the quatrefoils of Gloucester are not the quatrefoils of the Chapter House. That is the interesting point. The quatrefoils of Rheims are much more like Ramsey's quatrefoils. That is another interesting point. On Mr. Harvey's showing Ramsey must have designed Rheims, too. But he can hardly have done so, because he was not born. It is clear therefore that Mr. Harvey is jumping to conclusions. That the author has not explored the subject is quite evident. He has been reading Lethaby, but without acknowledgment. Lethaby called Ramsey "one of the most advanced masters of his time." That is just where Lethaby was wrong. This becomes in Mr. Harvey's phraseology, "the genius in the royal service." History is not written in this manner. Lethaby was a great man, but as a scholar he has made

many mistakes, and they were serious. Now every one of them is echoed by Mr. Harvey without reflexion, and without criticism. Thus we read that Thomas of Canterbury built St. Stephen's chapel. Lethaby thought so, but he was wrong. Worse still, Mr. Harvey says that the "crypt" of St. Stephen's was completed by Walter of Canterbury in 1327. St. Stephen's had not got a crypt, in any case, but if Mr. Harvey means the Lower Chapel, it may interest him to know that what Mackenzie says is that according to the Rolls 13-20 Ed. II (i.e. 1320-1327) "the edifice," meaning St. Stephen's Chapel, "was far advanced or nearly completed, being roofed in and slated." Lethaby misinterpreted the whole matter, for which he can well be excused, as he was writing about Westminster Abbey. Mr. Harvey cannot possibly be forgiven, because St. Stephen's lies at the very root of his whole theory about Ramsey and Yevele. Mr. Harvey has not perceived this, and he has even carried error further by calling Ramsey "one of Thomas of Canterbury's assistants." To correct Mr. Harvey in detail would fill a book.

Indeed, Mr. Harvey appears to live in a world of his own. When it comes to Yevele's works, the argument appears to run like this: C. is probably Yevele's work because it is like B., which is probably Yevele's work, because it is like A. which is probably Yevele's work. This method of argument the late Mr. Bradley used to call "becoming circular." If Mr. Harvey had either written about Yevele, or gone more deeply into the origins of the Perpendicular style he could be listened to with great attention; as it is "the general public" and "the architect" need a good deal of commiseration.

J. M. HASTINGS

Abstraction and Humanity

HENRY MOORE: SCULPTURE AND DRAWINGS. With an Introduction by Herbert Read. Lund Humphries. A. Zwemmer. £3 3s.

A BOOK on this scale about the most distinguished of living English artists by the most famous of English critics is an event of great importance. It is none the less valuable because we have been prepared for it by an earlier version, the *Henry Moore: Sculptor*, with an Appreciation by the same writer, of ten years ago (A. Zwemmer, 6s.). The earlier book was concerned almost exclusively with the work of five years. With one exception, all the sculpture reproduced was of 1929-33. This much larger and more comprehensive book is carried not only up to the finishing of the *Madonna* of this year but back to 1922, when Moore was still at the Royal College. The reproductions include so much of the sculpture done between these years that they form an almost complete catalogue. Over 150 sculptures are illustrated, many of them with more than one view; and more than 150 drawings. A bibliography is added and three articles by Moore are reprinted from other publications. It is a dignified production, in which the only cause I can find for complaint is the coloured plate of *Bird Basket*.

Herbert Read has written on Henry Moore before. The new book is an expansion of the earlier, and I am not sure that the expansion is a comparable advance. In the original it was an admirable exposition of Moore's art: a discussion of him not only in relation to his material but as the archetype of the artist who links his own formal conceptions with "the vital rhythms everywhere present in natural forms." As such, he was contrasted with the purist who merely gives solid form to "conceptions that are as abstract as any conceived by a mathematician." Herbert Read knows that art is a matter of more than formal conceptions, and he described the sculptor as wishing to express in stone "his emotional apprehension of, say, the human figure." But that is all he wrote of the emotions. To reach or to explain those which lie behind Moore's work he made no attempt.

Ten years ago it was not easy perhaps to do more. Moore's fertile and inventive experimentation with materials was perhaps the newest and most striking feature of his art; even if the logic of his forms was often bound up with an equally

powerful statement of sensuous experience. Since then his abstractions have at times been more drastic than before. In wood and stone they had been given each an organic individuality by the character of the material; but in the lead compositions of 1931-40 the material does very little to impose itself, and the forms can be more coldly "abstract" than ever. At other times, however, a strong mystical feeling has insisted. The great *Reclining Figure* in elm wood of 1939 brings the deepest mysteries of woman and landscape together in a single shape. Since then the shelter drawings and the mining scenes commissioned by the War Artists' Committee and the Hornton stone *Madonna* carved for St. Matthew's at Northampton have hastened Moore's progress in bringing his sculpture into relation to conscious experience.

Read has moved with him; but only part of the way. In the larger book he gives a broader description of the sculptor's sources of inspiration, and even describes Moore's work as fundamentally mystical. But he treats Moore's statement that he is aware of the associational, psychological factors as a confession; when he might have quoted a far more definite passage from the first of the reprinted articles: "Abstract qualities of design are essential... but to me of equal importance is the psychological human element. If both abstract and human elements are welded together in a work, it must have a fuller, deeper meaning."

It is the secure welding of these two elements which makes the greatness of the sculpture of Greece and Italy. But Read undoes the progress that he has made towards the uncovering of the human element in Moore's work by prefacing his enlarged essay on it with a very partial account of European sculpture since early Greek days. He sees it only as a history of progressive degeneration "due to its restriction to the representation of natural appearances." What he writes is the truth only from one angle. It may be true that, especially in the nineteenth and twentieth centuries, a mass of worthless production resulted from the quite superficial idea of representation which has been current; but it is equally true that in the past an interest in the profound problems of natural appearances led the great sculptors to discover vast wealth in motifs of design. To cite a single instance of what seems to me very arbitrary statement: one evil result of naturalism, according to Read, was the pinning down of sculpture to a base. "There is no intrinsic reason for such a limitation." As examples of what can be attained, once man is freed from this awful fallacy, are cited the achievements of Barlach, Brancusi and Calder. Are these really the great and free, while the sculptors of the Olympian pediment, of the west front at Chartres, of the high altar of the Santo at Padua are little slaves to Nature's law of gravity—and to man's dislike of seeing solid objects suspended in mid-air?

The case for representation can be argued well enough from Moore's own work. To compare a drawing in one of his shelter sketch-books with the finished version in the National Gallery is to discover that the human, representational element has been considerably advanced. Is this only a concession to vulgar taste which has led by lucky accident to an enrichment of the design? While the feet of the Northampton *Madonna* have remained only formal appendages to a somewhat stylised piece of design, the hands are more developed representationally than they have ever been in Moore's work before. Is this only a lapse in austerity or is it a deliberate intensification as the composition draws towards its emotional climax? And which, feet or hands, have yielded the more interest as design?

It seems to me that the actual production of English artists was never more in need of a close examination. When they are as brilliant and comprehensive as this, explanatory essays of their motives are helpful and inspiring. But even Henry Moore has his moments of uninspired stylisation. If English artists are to attain to the stature of the greatest of their continental colleagues, their critics would do well to demand of them insistently that last ounce of effort which is the source of all great art.

PHILIP HENDY

ANTHOLOGY

The Kremlin of Brighton

From Lewes to Brighton the road winds along between the hills of the South Downs, which, in this mild weather, are mostly beautifully green even at this season, with flocks of sheep feeding on them.—Brighton itself lies in a valley cut across at one end by the sea, and its extension, or *Wen*, has swelled up the sides of the hills and has run some distance up the valley.—The first thing you see in approaching Brighton from Lewes, is a splendid *horse-barrack* on one side of the road, and a heap of low, shabby, nasty houses, irregularly built, on the other side. This is always the case where there is a barrack. How soon a reformed parliament would make both disappear! Brighton is a very pleasant place. For a *wen* remarkably so. The *Kremlin*, the very name of which has so long been a subject of laughter all over the country, lies in the gorge of the valley, and amongst the old houses of the town. The grounds, which cannot, I think, exceed a couple or three acres, are surrounded by a wall neither lofty nor good-looking. Above this rise some trees, bad in sorts, stunted in growth, and dirty with smoke. As to the "palace" as the Brighton newspapers call it, the apartments appear to be all upon the ground floor; and, when you see the thing from a distance, you think you see a parcel of *cradle-spits*, of various dimensions, sticking up out of the mouths of so many enormous squat decanters. Take a square box, the sides of which are three feet and a half, and the height a foot and a half. Take a large Norfolk-turnip, cut off the green of the leaves, leave the stalks 9 inches long, tie these round with a string three inches from the top, and put the turnip on the middle of the top of the box. Then take four turnips of half the size, treat them in the same way, and put them on the corners of the box. Then take a considerable number of bulbs of the crown-imperial, the narcissus, the hyacinth, the tulip, the crocus, and others; let the leaves of each have sprouted to about an inch, more or less according to the size of the bulb; put all these, pretty promiscuously, but pretty thickly, on the top of the box. Then stand off and look at your architecture. There! That's "a *Kremlin*!" Only you must cut some church-looking windows in the sides of the box. As to what you ought to put *into* the box, that is a subject far above my cut.—Brighton is naturally a place of resort for *expectants*, and a shifty ugly-looking swarm is, of course, assembled here. . . .

Great parcels of stock-jobbers stay at Brighton with the women and children. They skip backward and forward on the coaches, and actually carry on stock-jobbing, in 'Change Alley, though they reside at Brighton. This place is, besides, a place of great resort with the *whiskered* gentry. There are not less than about twenty coaches that leave the *Wen* every day for this place; and there being three or four different roads, there is a great rivalry for the custom. This sets the people to work to shorten and to level the roads; and here you see hundreds of men and horses constantly at work to make pleasant and quick travelling for the jews and jobbers. The jews and jobbers pay the turnpikes, to be sure; but they get the money from the land and labourer. They drain these, from John-a-Groat's House to the Land's End, and they lay out some of the money on the Brighton roads! . . .

These vermin excepted, the people at Brighton make a very fine figure. The trades-people are very nice in all their concerns. The houses are excellent, built chiefly with a blue or purple brick; and bow-windows appear to be the general taste. I can easily believe this to be a very healthy place: the open downs on the one side and the open sea on the other. No inlet, cove, or river; and, of course, no swamps.—I have spent this evening very pleasantly in a company of reformers, who, though plain tradesmen and mechanics, know I am quite satisfied more about the questions that agitate the country than any equal number of lords.

WILLIAM COBBETT (*Rural Rides*, January 10, 1822, and May 5, 1823)

MARGINALIA

Unnatural Brighton

The Brighton of the Pavilion shocked home-spun Cobbett—see the *Anthology* above. Constable, the painter, natural and rural in a different sense but with equal force and determination, was shocked by Brighton too. In his note of May, 1824, he does not mention the Pavilion, but the Marine Parade and the vagrant seaside population are quite enough for him:—

"Brighton is the receptacle of the fashion and off-scouring of London. The magnificence of the sea, and its, to use your own beautiful expression, 'everlasting voice,' is drowned in the din and tumult of stage coaches, gigs, flies, etc., and the beach is only Piccadilly or worse by the seaside. Ladies dressed and undressed; gentlemen in morning-gowns and slippers, or without them or anything else, about knee deep in the breakers; footmen, children, nursery-maids, dogs, boys, fishermen, and Preven-

tive Service men with hangers and pistols; rotten fish, and those hideous amphibious animals, the old bathing-women, whose language, both in oaths and voice, resembles men, all mixed together in endless and indecent confusion. The genteeler part, or Marine Parade, is still more unnatural, with its trimmed and neat appearance, and the dandy jetty or Chain Pier, with its long and elegant strides into the sea a full quarter of a mile." (Here the writing is interrupted by a sketch.) "In short, there is nothing here for a painter but the breakers and the sky, which have been lovely indeed, and always varying. The fishing-boats here are not so picturesque as the Hastings boats."

Lt. Picasso, Pablo

It is reported by *The Observer* that Picasso is going to be made an official French war artist with the rank of Lieutenant. He will paint at the front.

War Damage in France

From a War Office report published in the *Journal* of the R.I.B.A., December, 1944, and a second report yet unpublished, the following facts regarding important buildings in France transpire:—

North: Valenciennes: Town Hall burnt. St. Omer: Of St. Bertin only tower damaged. Abbeville: St. Wulfran severely damaged. Museum with contents destroyed.

Rouen Region: INTACT: Balleroy; Bayeux Cathedral, Bishops' Palace, Palais de Justice, Town Hall; Caen St. Etienne; Cérisy Abbey, Dives church, Jumièges Abbey, Rouen Aître St. Maclou; St. Georges de Boscherville. LIGHTLY DAMAGED: Caen Trinité, Canisy Château, Lisieux Cathedral, Ouistreham church.

SERIOUSLY DAMAGED: Caen St. Jean and St. Pierre; only two of the old wooden houses left; Town Hall destroyed; Hôtels d'Ecoville and de Than gutted. Falaise Trinité, St. Gervaise, Castle all suffered severely. Lisieux old houses destroyed. Carentan and Lessay churches terribly damaged. Coutances Cathedral less seriously. St. Lo Cathedral ruined. Rouen Palais de Justice destroyed, Cathedral, St. Ouen and St. Maclou, also Hôtel de Bourgheroulde all damaged.

Lower Seine: Severe damage at Le Havre. Also Argentan St. Germain. Light damage N. Dame Caudebec and House of Templiers. Hardly any damage Dieppe.

North-East: INTACT: Biérancourt Château, Coucy Château, Churches La Ferté-Milon and Villers Cotterets, Pierrefonds Château, St. Riquier, all Sens, Soissons Cathedral. LIGHTLY DAMAGED: Laon Cathedral, Châlons Cathedral. SEVERELY DAMAGED: Braine St. Yved.

Paris Region: Little damage. Chapel Vincennes gutted, North-east corner St. Denis Abbey hit. Part of the Palais Bourbon gutted. Nothing else of importance.

Loire Region: INTACT: Blois. DAMAGED: Orléans Cathedral North Tower, St. Aignan and Town Hall (both minor). PARTLY DEMOLISHED: Châteaux of Amboise, Chenonceaux and Chinon. Tours Cathedral including the façade, St. Julien, Hôtel Gouin, Hôtel Jehan Gallant.

Chartres Region: Chartres City seriously damaged, including bridge and Porte Guillaume. Cathedral escaped lightly.

Troyes Region: At Troyes only slight damage. None to St. Urbain, hardly any to the Cathedral.

Alsace Lorraine: Verdun only minor damage. Strassburg none to the Cathedral. Severe only to Palais Rohan. Isenheim Altar found safe in a castle.

South: Lyons: Only losses Pont Guillelière and dome of Soufflot's Hôtel Dieu. Vaison: Roman bridge badly damaged.

Director of Design

The new Council of Industrial Design which was mentioned here last month has now elected its director. He is Mr. S. C. Leslie, late of the London Press Exchange, then of the Gas Light and Coke Company, and during the war of the Home Office. He and his chairman, Sir Thomas Barlow, are men of the world, but they believe in the value of good design, and not only because of sales. Sir Thomas has proved it with Helios Fabrics and utility ladies' clothes. Mr. Leslie will have ample scope to prove it by the way in which he is going to instal and run the industrial design centres of the future.

Italian Art and the War

War conditions have limited the space in *Marginalia* more and more, and of topical events there are no less than there were before the war. In spite of these limitations, THE ARCHITECTURAL REVIEW undertook to publish regularly reports as complete and authoritative as they could be obtained, on war damage to valuable buildings all over the world. No other paper had then embarked on this task. Now, however, the *Journal* of the R.I.B.A. brings out the War Office's reports in *toto* and with illustrations, and so all that is needed here is a brief summary of damage recorded after September

last year. *Assisi, Orvieto, Spoleto*, and *Montepulciano* remained entirely intact, *Siena*, with the exception of the Porta Romana, too. At *Perugia* only the bridges were blown up, at *Cortona* only the Palazzo Pretorio. The Cathedral of *Pienza* suffered severely. The damage did not, however, badly impair the exquisite little Piazza in front of it.

At *Pisa* the worst blow is the partial destruction of the Camposanto and its frescoes. On this disaster a detailed report has now appeared in *The Burlington Magazine* for February.

Towns and villages near the Gothic Line were, of course, in especially grave danger. Considering this the losses are not as heavy as one might have expected. *Arezzo* suffered from bombs and blast, but nothing of prime importance is destroyed, except one half of the Casa di Petrarca. The Piero frescoes are safe. The Cathedral of *Leghorn* is wrecked beyond repair. At *San Gimignano* the thirteen towers stand. So do the churches and chapels, though the Collegiata and S. Agostino have holes in their roofs. The most serious damage at *Viterbo* concerns the Cathedral, whose roof is partly shattered. The Renaissance ceiling is consequently in danger of collapse. For more details on *Viterbo* see THE ARCHITECTURAL REVIEW for January.

In *Florence* nearly all the damage was due to German mining. All the bridges except the Ponte Vecchio are destroyed, see *Marginalia*, November 1944. Many of the old houses near the Arno were blown up, including fourteen palazzi south of the river. The Uffizi suffered from blast. Parts of the corridor to the Pitti were destroyed. The whole of the Por S. Maria is wiped out. These are sad losses; but, on the other hand, all the major churches and palaces are virtually untouched—even S. Maria Novella by the station.

In Umbria *Gubbio* is hardly hurt, while the Cathedral of *Tenisi* suffered severely, and at *Foligno* the Duomo was twice hit and the Nunziatella completely ruined.

Of *Ravenna* we have as yet only a preliminary official report. According to this the structure of all the chief monuments is intact. S. Apollinare in Classe has a few shell-holes, and S. Apollinare Nuovo is described as slightly damaged. How the mosaics have fared will only become known when their brick covering walls are removed. This, of course, will not be done until after the war.

The R.I.B.A. National Plan

Respect is the first feeling aroused by the set of large plans prepared with a minute staff by Mr. Kenyon for the

R.I.B.A.—plans incorporating suggestions for railways, roads, recreation areas, etc., etc. Several regions were singled out for more detailed treatment, but all the same, so long as the Ministry of Town and Country Planning is working on its national plans—and it is, one hears, intensely busy on them, although nothing is yet to be made public—the question is bound to be raised whether voluntary efforts based as they can't help being, on insufficient factual data, are of great value.

Birmingham Leads the Way

The Stationery Office has at last published the report on Design and Designers in the Light Metal Trades which a local committee of the Pick Council under the chairmanship of R. D. Best (of Bestlite fame) had completed in 1940. It is the best report of its kind on one individual industry so far available, and should be read by anybody interested in the future of industrial design in England. Price 1s.

Mr. Jacob Crane

Mr. Crane is Urban Development Director to the United States Housing Agency at Washington. He has spent some time in England recently, watching, asking and talking. In a talk at the R.I.B.A. he summed up his impressions by praising British local government and the great change in housing which municipal councils had brought about

between 1921 and 1939, by recommending the high standards promulgated for permanent post-war housing, but by questioning the wisdom of British adherence to tradition in building methods. Mr. Crane stands for a bolder use of new materials and speedy construction methods and for more open and flexible types of designs than are favoured by the authorities over here.

It is pleasant to hear the Forshaw-Abercrombie plan and Sir Patrick Abercrombie's new London Regional Plan referred to by Mr. Crane as "world classics." We rarely realise in this country what good fellows we are.

A Cultural Centre for Norwich

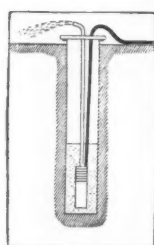
The Norwich Assembly Rooms were built in 1754 by Thomas Ivory. Before the war they were used as a store, a misuse not more disgraceful than that of many Georgian buildings in other towns. Then the War Office took it over for Oliver Messel to design in it his delightful camouflage follies. He and his assistants used their spare time to repair and clean the place. Now Mr. H. J. Sexton has given the money to convert it after the war into a cultural centre.

The late A. T. Bolton

A. T. Bolton, who died in January at the age of eighty, was best known [continued on page liv

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House at Esher, Surrey

Architects: Stanley Peach & Partners, F.R.I.B.

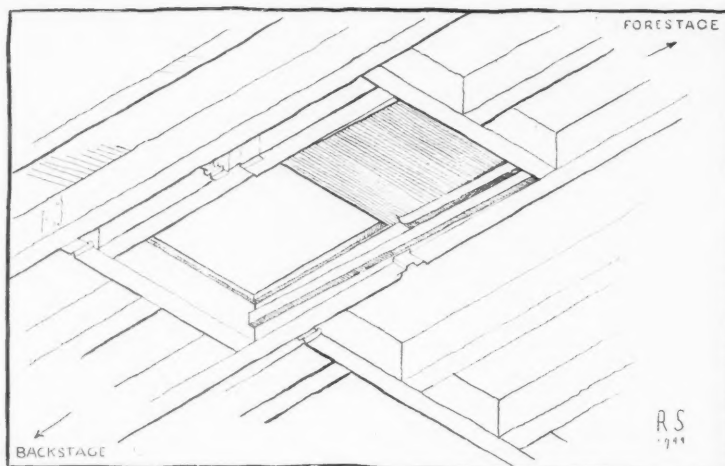
PUTTING THE WOOD IN THE HOLE—the modern way

How to bring the garden into the house, that is a problem that architects have wrestled with since Roman days. And how to achieve this highly desirable effect on sunny summer days and reverse it at will when it rains is a problem peculiarly painful to the architect who builds in Britain.

The ESAVIAN principle, in its simplest terms, allows an architect to toy with the delectable possibilities of a 'removable wall', for when closed ESAVIAN folding doors and windows are weatherproof, draughtproof and as incapable of rattling as a 4½" brick wall. When open, they are just not there.

THE **ESAVIAN** PRINCIPLE

FOR FOLDING DOORS AND WINDOWS



The trap groove of the Georgian Theatre at Richmond, Yorkshire. See note on this page.

continued from page lii]

as the editor of the Wren Society's volumes, the twentieth and last of which came out before his death. The work was largely due to his perseverance—a proud achievement unparalleled anywhere abroad. Bolton had as a young man worked under Edis, Ewan Christian and studied under Phené Spiers. In 1917 he was elected Curator of the Soane Museum and set out on a series of publications on Soane's life and work. They will form a helpful foundation for anybody who may now embark on research into Soane's

drawings and the character and style of his architecture.

Two Richmonds

Although the article by Mr. Southern in the January number was on the Georgian Theatre at Richmond, Yorkshire, the last picture illustrated the Theatre at Richmond, Surrey, a building long destroyed but of importance as showing in old prints certain points of arrangement which make it possible to understand what remains of the

Richmond, Yorkshire, Theatre.

What started Mr. Southern on one of his most interesting discoveries at Richmond, Yorkshire, was the survival of the trap groove under the stage floor. It proved the existence of an earlier lower floor of the theatre. As Mr. Southern's drawing has been given some prominence in the British Drama League Exhibition of English stage and theatre history held in January at the Royal Academy, it is shown on this page as a postscript to the January article.

The exhibition contained a good deal of picture recording of London's theatres from the Middle Ages to the nineteenth century, a model of Lutyens's depressingly uninspired National Theatre and another one of C.E.M.A.'s proposed regional Art Centres, an excellent modern and pleasingly informal design with concert and exhibition halls, restaurant, etc.

The Georgian Group

The show of photographs of eighteenth and early nineteenth-century architecture which the Georgian Group arranged at Heal's in Tottenham Court Road and which is now touring the country is a delight to see, large pictures of individual buildings, squares and terraces well photographed and well, if modestly, displayed. From the pamphlets of the Group which are on sale at the exhibition one learns that a change has taken place or is taking place in its policy towards the contemporary style. The Group had

rightly or wrongly been identified with the Neo-Georgians who think that harmony with old buildings can only be achieved by an imitation of the old.

Now we read amongst the objects of the Group "to ensure . . . that the new buildings harmonize (*though they may contrast*) with the old; the italics, needless to say, are ours. Another leaflet available at the exhibition is the Farjeon song of the happy demolition man (from *Nine Sharp*) in a montage frame of buildings in London destroyed, mutilated or endangered by the Londoners themselves. There is a grave danger that more Georgian houses and ensembles will be pulled down all over the country under the pretext of replanning.

COMPETITION FOR DESIGNS FOR CONCRETE FENCES

The Cement and Concrete Association offers premiums for designs for Open Type Concrete Fences. The Royal Society of Arts desiring to promote good design in industry have undertaken to conduct the competition.

The Assessors are:—

Mr. Oswald P. Milne, F.R.I.B.A., Royal Society of Arts.
Mr. Charles Holden, F.R.I.B.A., R.D.I., Faculty of Royal Designers for Industry.
Mr. A. G. Bray, F.R.I.B.A., Cement and Concrete Association.

Designs are invited for two types of fences.

Premiums to the value of £170 are offered, viz.:

	First	Second	Third	For designs of each type
	£50	£25	£10	

Last date for submitting designs—30th April, 1945.

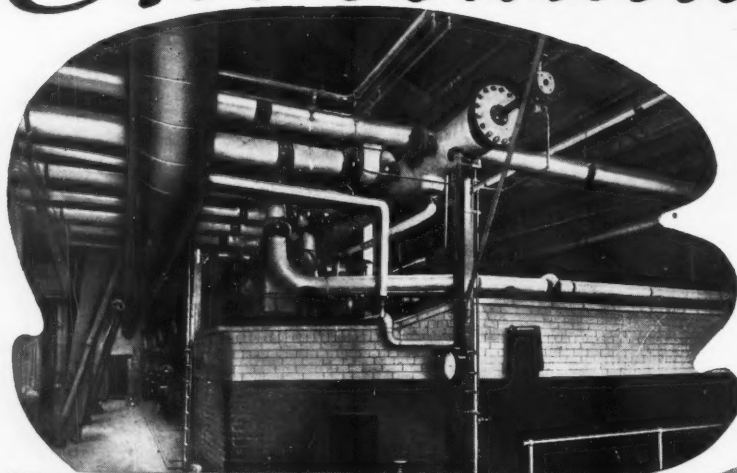
Conditions of the competition may be obtained from the Acting Secretary, Royal Society of Arts, 6-8, John Adam Street, Adelphi, London, W.C.2.

An exhibition will be held of the winning and commended designs.

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