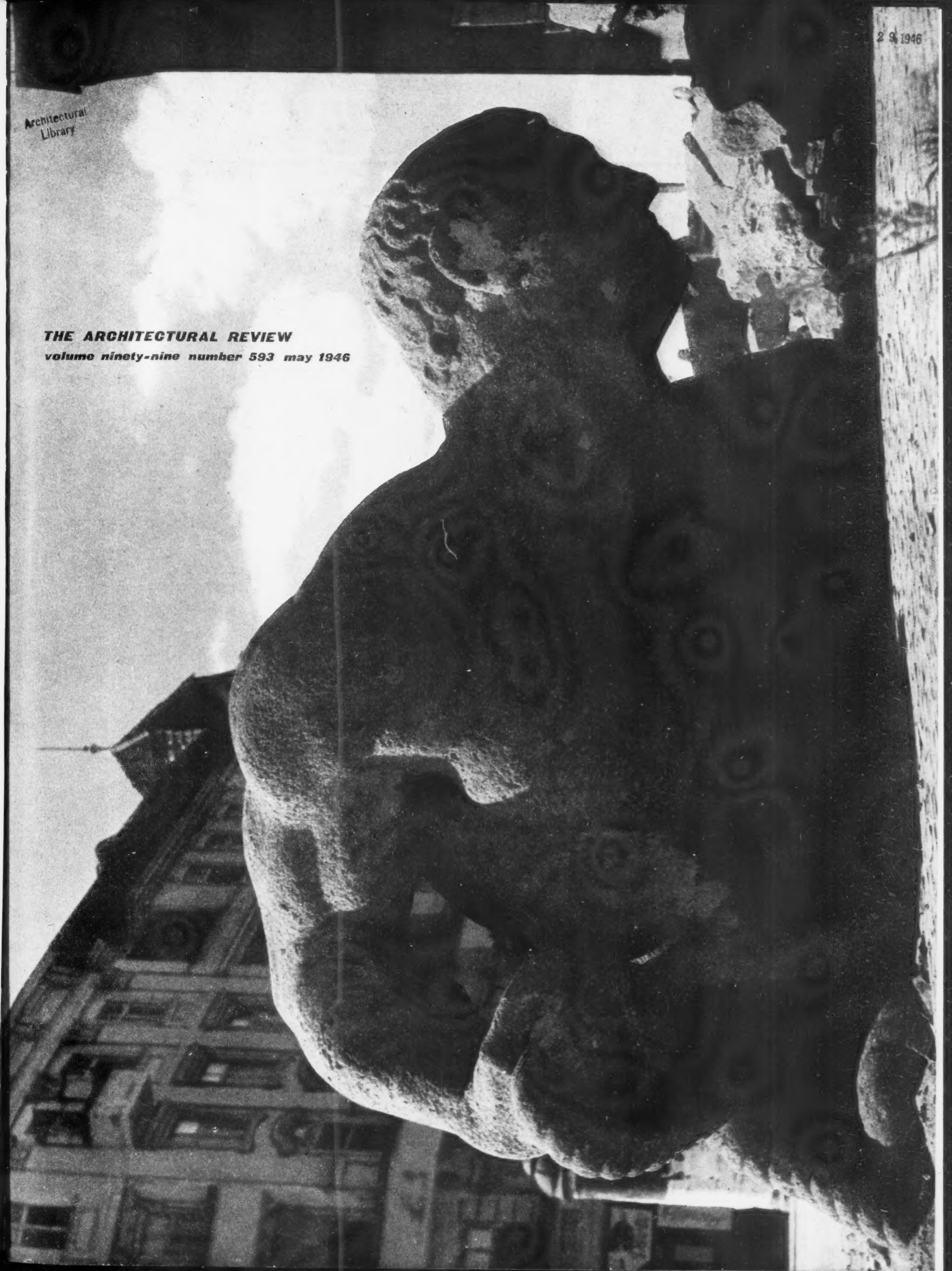
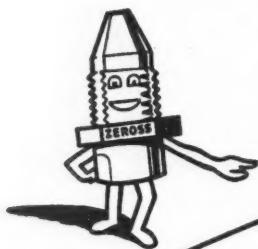


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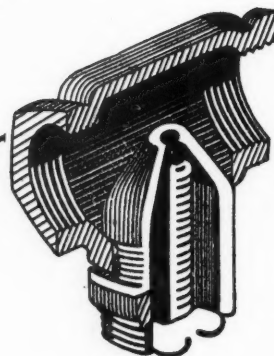
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THREE SHILLINGS AND SIXPENCE

THE COVER. When Christopher Isherwood said goodbye to Berlin this laboured and labouring Hercules still topped the Dove bridge, intended as a spur to the efforts of the bargees on the Landwehr Canal, which flows below. The approaching street might well be the same one described by Isherwood, with the "Cellar-shops where the lamps burn all day, under the shadow of top-heavy balconied facades, dirty plaster frontages embossed with scroll-work and heraldic devices. The whole district is like this: street leading into street of houses like shabby monumental safes crammed with the tarnished valuables and second-hand furniture of a bankrupt middle class." Now this one-time sermon in stone for the labouring bargee, lies truncated before the bank-clerk's flat. Here is discordant incongruity, as badly needed for contrast to the smug facade, as it is for reminder to that section of the population, not found in Germany alone, which is first to regather its valuables and forget each more expensive warning to intolerance and self-sufficiency. May this statue continue to serve such a useful purpose.



SUMMER 1945 This characteristic Nazi essay on the Dignity of Labour fell from the Dove Bridge in Berlin during the 1945 bombardment. In its present situation it is a nice example of the Sharawadgi of Blitz. And the photograph creates an ambiguity of scale which gives the scene a surrealist quality probably not noticeable on the spot. Obviously the statue symbolises something. Whether it is engaged in digging the grave of the old Berlin or the foundations of the new is a matter of speculation among Berliners.





the architecture of AUTHORITY



In a recent article in *Polemic 2*, George Orwell considered the eventual fate of prose literature under totalitarianism. He believes that "Poetry might survive in a totalitarian age, and certain arts or half-arts, such as architecture, might even find tyranny beneficial, but the prose writer would have no choice between silence and death." With the evidence at hand, it is difficult to disagree with him over the effect of tyranny on prose. His supposition about architecture, however, cannot be accepted without clear reservations. That the actual volume of building may increase under tyranny and that its visual impact may be very much more forceful than the general run of building in a free society is undeniable, but the contention that the art of architecture has something to gain from modern forms of tyranny is contradicted by the stupendous volume of building carried out under them, which has, so far, signified nothing but a quite unprecedented cultural vacuum. This vacuum is purposely created because of two facts that every modern tyrant well understands—that the artist is sure to the birth of change, where the community is the mare, and that change signifies his end, for better or worse. The vacuum is created by nullifying through one means or another the artist's potential freedom to revolt; by drying up at its source, what is, in fact, the lifeblood of art. Nowhere has the effect of this policy been more clearly visible than in the Germany of the Nazi regime. Here the choice before the prose writer was indeed between silence and death. For the architect, however, the choice was rather different. His position was similar to that of the poet in whose work, as Mr. Orwell points out, "it is fairly easy . . . to keep away from dangerous subjects and avoid uttering heresies." The choice that actually did face every architect was between death—or, if fortunate, emigration—and the end of his free development as an artist. In the following article Lionel Brett shows, by analysing the work of the Nazi regime's leading architects, what this choice has really meant to architecture in Germany.

Lionel Brett

"What you see in course of erection in this city, what is planned and in part already ripe for erection in Berlin and Munich, in Hamburg and other places, is intended to strengthen and support Authority."

HITLER: Nuremberg, 1937.

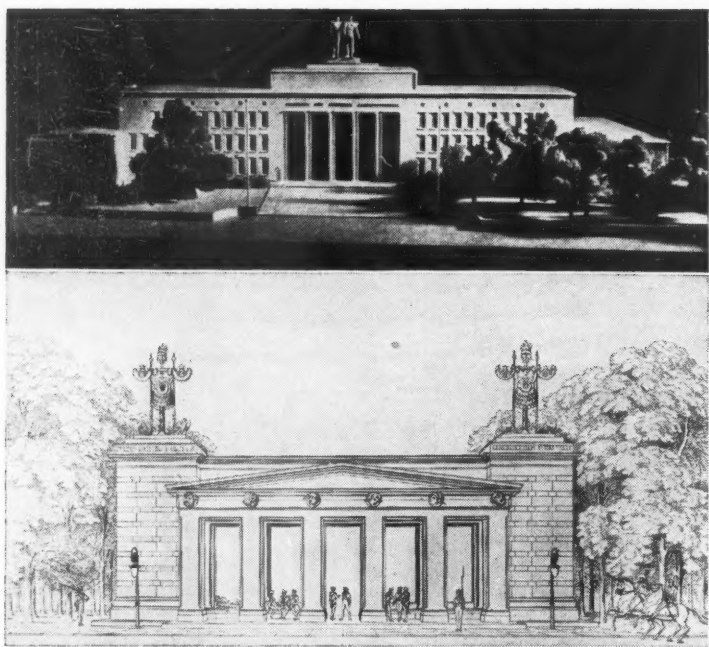
GERMANY'S cities all look alike. The main streets are canyons in a landscape of peaks and ruins; the side streets are narrow paths that wind between cascades of rubble yellow with last summer's weeds, out of which the russet sticks of steel protrude at all angles. There is no question of cleaning the ground, as we have done. This will be the work of years. A technique must be worked out, then new vast machines designed and built, of which there is no prospect. So the peaks and grids stand in the thin snow, ochre and black and terra-cotta, with lumps and lozenges of concrete dangling on their webs of reinforcement—subject after subject for a fashionable landscape. A few halls have been patched up, whence huge expensively-dressed audiences, tearful from the Brahms Requiem or the Ninth Symphony, disperse to their cellars. The fantastic landscape through which they go might be anywhere. Old streets, new streets, rich streets, poor streets, streets of Pomerania and Bavaria and Westphalia are assimilated in the *Gleichschaltung* of death.

The Nazi buildings have stood better than most. They

were, after all, designed "to project like the cathedrals of the past into the millennia of the future" (Hitler, 1937) and a few of them have endured a decade, though comically defaced by stray bombs and souvenir-hunters. So that this chapter of architectural history exists, and must be reckoned with. What is its significance?

The first characteristic of the Aryan style is, of course, its violent break with the recent past. In this strict sense, it is deliberately untraditional. The traditional artist has a sense of history, "knows his place," and carries the plot forward where his elders left it. Dictators cannot afford a sense of history. The whole point of their act is that in the Year I of the régime everything altered finally and for ever; so it is normal, at any rate in the early days of power, to organise special hatred for the creative work of the preceding period, whose survival would be a tactless reminder of the Dictator's links with the past.

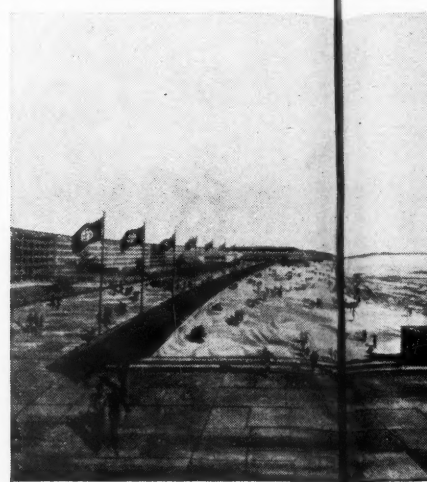
Hitler therefore had to invent a new style, or select an old one. Sensible enough not to attempt the former, he hesitated for some time between the twin poles of German romanticism: the dark cult of the *Nibelungenlied* and the nostalgia for the sunlight and clarity of Mediterranean civilisation. He finally decided on both: the North pole for the mystical initiation of the leader class, the South pole for the admiration of the masses. The *Reich* duly sprouted Youth Hostels, Brown Houses, R.A.D. Clubs, etc., where the correctly bred yawned in a disinfected *Hall of the Gibichungs*; and Government Offices, stadia and other monuments where the remainder rubber-necked in a waste of white stone. The Northern style was an affair of heavy hardwood carpentry, whitewashed walls garnished with flags and slogans, and stubby baseless and capless monoliths. Sources appear to be Voysey-puritanical



Lifted cold from the folios of Schinkel, Hitler's deflowered Classic is typical Dictator's architecture, cold, axial, humourless. The rectangular columns are particularly characteristic. It is to be hoped that English official architects, who have been known to resort to this dreariest of all compromises, will think again.

and Östberg-Nordic, modified by Holzmeister's cheery neo-Tyrolean, with a touch of the romantic *Art Nouveau* of the German 1900's. (Nearest British equivalent: the country houses of Mr. John Campbell, recently published in *Country Life*.) The Southern style, cold, hard, mercilessly axial, unbelievably humourless (see the official *Kraft durch Freude* seaside layout for the island of Rügen) is manifestly lifted cold out of the great folios of Schinkel. The rectangular columns, the flatly modelled Greek architraves and the restrained cornices of Speer's Berlin chancellery can all be found there. For the ceremonial interior the Nazi architects adapted some of Alfred Messel's more funereal designs, or rather pointedly reverted to the point at which Behrens abandoned classical architecture (Embassy at St. Petersburg, 1911).

But it would be tedious to delve further into the genealogy of the two Aryan styles. Essentially, Hitler produced the sort of work which one would have expected of an uncreative architectural student in 1910, to whom a purified classicism must have seemed the only safe bet for the Grand manner, and unvarnished oak and whitewash the only moral approach to the Picturesque. Nazi regimentation did the rest. Spiritually from end to end of the *Reich* Nazi building was standardised (regional traditions endangered racial unity). Everywhere the jackboot rang on impeccably polished floors. Everywhere mouldings of incredible banality were executed with the most superb precision, and figures of P.T. instructors with fully-inflated chests were cast in magnificent bronze. Hitler with his tyrant's passion for building was gloriously lacking in taste, and indiscriminately employed on equivalent (sometimes on the same) jobs the coldly correct Speer and the crudely ham-fisted Troost. Planning? What one would expect: good second-class *Beaux Arts*, without a touch of imagination. (The model for central Berlin with its stuffy symmetries and lordly indifference to human comfort and convenience is remarkably like the R.A. plan for central London.) As for housing, to descend momentarily from our marble halls, the *Adolf Hitler Siedlungen* which you will find everywhere consist of small white cubes with red gables sprinkled from a pepper-pot—hygienic, identical and as neighbourly as allotment toolsheds. All the subtleties of Camillo Sitte, all the logic of Gropius, are here written off,

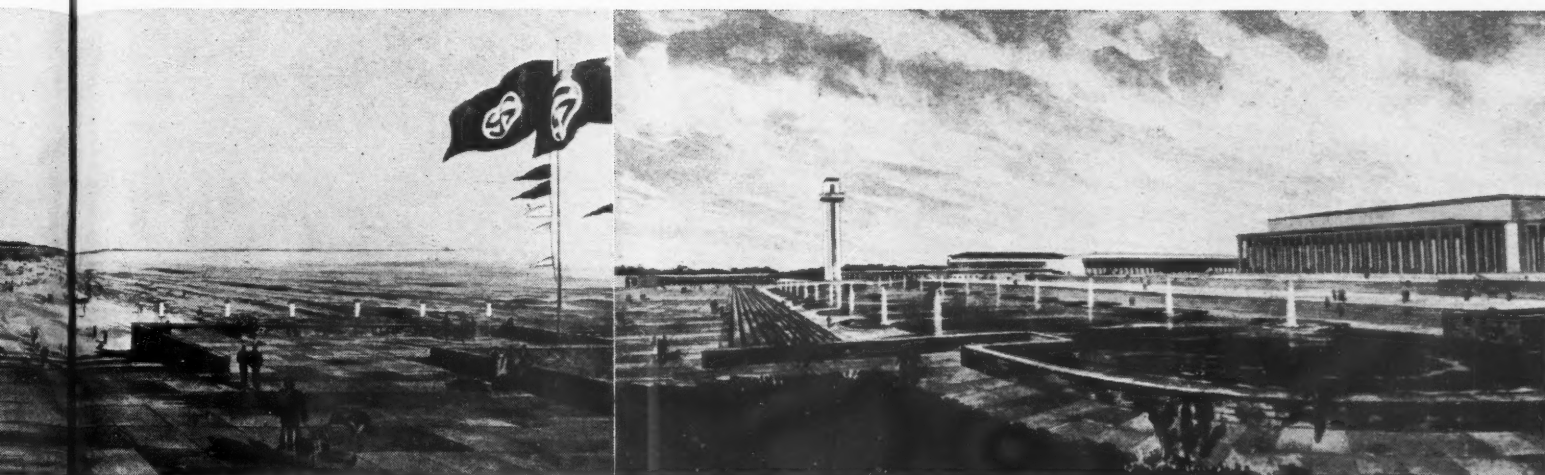


presumably because of the danger of community grouping at lower than *Reich* level. The pitched roof is as definitely *de rigueur* as the straight nose. As for domestic architecture, which is an expression of individuality, it has ceased to exist. Hitler himself claimed no more for his artists than "a decent and solid average." Such men handled very competently the bridges and filling stations of the *Autobahnen* (the one fine legacy of Nazism); but when asked for architecture they were inevitably dull and when promoted to the monumental they were funny.

It is easy to be wise after the event and (as Mr. Carter warned us back in 1942) to interpret Nazi architecture by our experience of Nazi politics. Yet seldom can a group of men have given themselves away so profusely. "We are vulgar upstarts; therefore our walls must carry the rarest masterpieces of European painting and needlework. We are the newest nation in Europe; therefore we must appear the most ancient. We are chilly and northern; therefore the

The Führer Haus at Munich is a characteristic example of the work of Troost, though the detailing is exceptionally crude even for him. The resemblance to Kensington-Classic of the 1860's is curious.





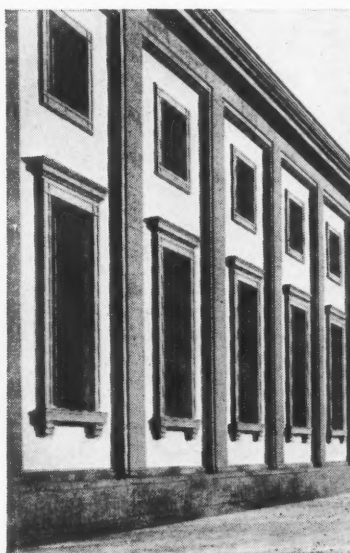
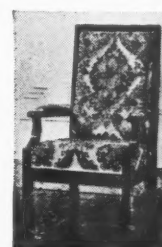
Robert Ley's plan for joy at Rügen was happily never realised, but these illustrations should help us to appreciate the good-natured vulgarity of our own seaside resorts. German weapons of war were the best-looking in the world. It was when they had to build for fun that the Nazis gave themselves away.



white flutes of our columns must shine in the sun (or at least the searchlights). We are shadows, here today and gone tomorrow; therefore our buildings must last a thousand years." (Hitler was not the first German to try to put over a myth of this kind. *Sans Souci* tells the same story, but in better taste.) The stadium, the set-piece, the façade may indeed impress; but go inside, and in those cruelly polished spaces, enclosed by walls the colour of dried blood, stared at by boring eagles and contemptuous athletes, amid carefully-placed groups of comfortable but hateful furniture, one is overcome by the "panic and emptiness" of absolute power. "Napoleon's rule," said Ugo Foscolo, "was like a July day in Egypt: all clear, brilliant and blazing; but all silent; not

a voice heard; the stillness of the grave."

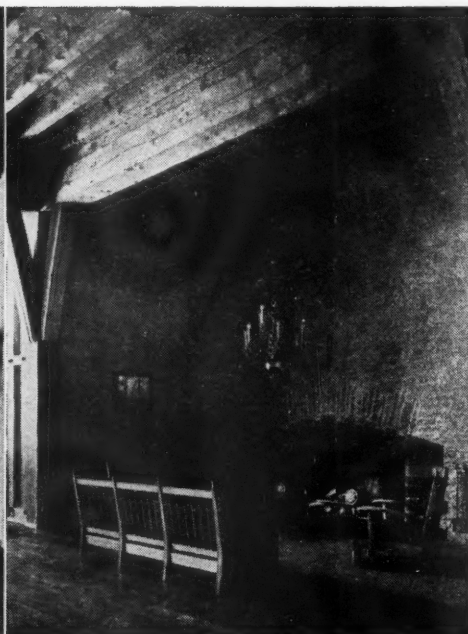
But the Aryan style is not an isolated phenomenon. In officially banning modern architecture Hitler merely followed Stalin in recognising what had long since been axio-



The Reich Chancellery in Berlin, by Albert Speer, on which the government produced an expensive book with many fascinating illustrations in colour. Speer's taste was impeccable and it is remarkable that so cold and correct a piece of architecture should exhale such malevolence. The marble reveals are the colour of dried blood. The chair is a standard Nazi design. The bronze figure is one of a pair flanking the ceremonial entrance; unfortunately the photograph does not reveal its expression of disapproval.



The Nordic Style—heavy carpentry and whitewash. This was considered a suitable atmosphere for the mystical initiation of the leader class. Workmanship, as in the case of all official Nazi architecture, is absolutely first class. Even in the case of these "informal" buildings, there is no lightness of touch.



matic among the Powers: that the only correct wear for ceremonial occasions is the Classic. Since the Gothicists were finally routed in the battle of the Foreign Office it has been accepted from San Francisco to Stalingrad that to look weighty and expensive and dominant a building or group must be columnated and symmetrical. Such visual customs die hard, particularly when they carry other advantages such as ability to conceal lack of thought and imagination in official architects. The Classic convention re-established itself in different places in different ways. In the English-speaking countries it expressed "conspicuous waste," the power of money and the self-importance of city councillors. In France it survived on the impetus of an æsthetic tradition (but the Paris Museum of Modern Art may well be its last monument). In Russia, under the alibi of Socialist Realism, it is frankly and naively used to *épater* the proletarian and assure him that since the Czars had rows of columns, he shall have rows of columns too. It would be disingenuous to be funny about Hitler's chancellery and quite serious about the Architecture of Authority when it is nearer home. Better to recognise the danger, inherent in State-worship, of a division of architecture into two grades—Ceremonial and Utility. There have been fresh signs lately, particularly in London, of the Victorian view that Housing is largely a problem of finance and production, and Town-planning and Architecture an affair of vistas and columns. This is, of course, also the totalitarian solution: beehives or hencoops (as the case may be) for the masses, with Strength through Joy among the columns.

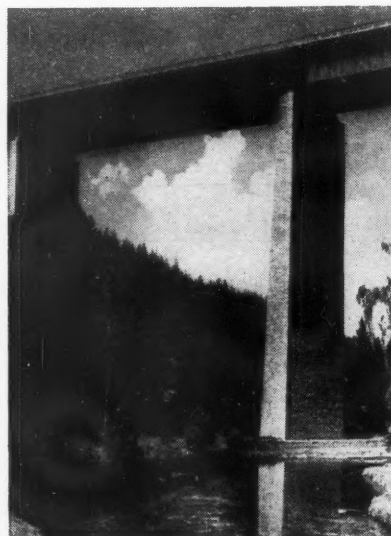
The alternative exists. It can be seen in Stockholm and Copenhagen and Amsterdam and Zurich, as well as in the towns of eighteenth-century England, where a single and simple language is spoken by large house and small house, by church and school, by inn and town hall. That this architecture can be finely endowed for ceremonial purposes is proved by the last works of Asplund and the latest creations of Maillart, where it reaches a degree of structural refinement that makes one wonder, as the great architecture of the past must have done, what will happen next. It is in these small civilised democracies that the elegance, the delight in the accidental, the naturalism and the happiness of what used to be the English tradition have taken refuge. To turn from this to the miserable pomposities of the Aryan style is to realise the sort of choice that we now have to make.



The vista for ceremony; part of the model for the development of central Berlin exhibiting striking similarities with the R.A. plan for central London.



The hen-coop for utility; for domestic architecture the pitched roof was as definitely *de rigueur* as the straight nose. An Adolf Hitler Siedlung.



A competent design for one of the autobahnen bridges, lacking the genius and grace of Maillart, it is true, but still commendably simple and straightforward.



general At a meeting of the Stockholm City Council on Monday, March 20, 1944, a balance of funds amounting to about 12 million kroner was voted for the completion of the construction of Söder Hospital. This hospital can be said to owe its origin to the key-plan for the development of the whole of Stockholm's health services, handed to the authorities concerned on May 31, 1930. The underlying principle of this key-plan was the differentiation of health services under three heads, (a) prevention, (b) clinical, and (c) convalescent.

preliminaries From the first an effort was made to solve functional problems through a systematically constituted panel of investigators consisting of functionaries, prominent doctors, nursing sisters, administrative staff, technicians, and others. In order that experience gained in planning the Söder Hospital should not be wasted by being pigeon-holed, central archives were created for the whole Swedish hospital system, and these now form part of the newly founded institution—The Central Health Planning Council.

planning A first examination of requirements showed a need for about 1,200 ward-units divided into wards for medicine, surgery, eye-, ear-, throat- and nose-diseases, orthopaedics, skin and venereal diseases, milder forms of psychic complaints, gynaecology and obstetrics and also a unit for X-ray treatment. For this purpose, a number of varying-sized polyclinics were needed. The fundamental idea was to create a Central Hospital where all the major spheres of medical specialization would be represented and where all the latest resources available for diagnosis and therapeutics could be found under one roof.

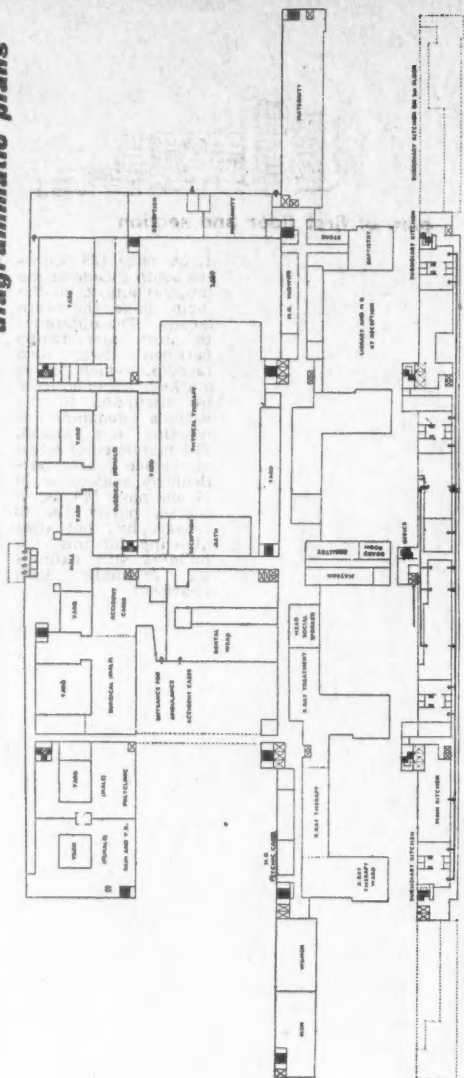
A study of hospital planning abroad showed that the form most generally accepted was that of the "block" type of hospital, where all lying-in and treatment wards are gathered within one single structural body, divided, up to a point, into separate functionally differing floors and wings. It transpired that the block type of building, although sometimes dictated by considerations of cost, none the less offers a number of appreciable advantages from a medical point of view. The pavilion system, followed more frequently in Europe than elsewhere, was fully justified in the middle of the last century as it was the only effective means of achieving isolation against infectious diseases. However, this system must now be regarded as obsolete where clinical hospitals are concerned.

It is true that the block type hospital as developed in America has proved unsuitable for European conditions. But, broadly speaking, this is due to the fact that the American block hospital is nothing more than a system of pavilions piled one on top of the other. Visitors, polyclinical and lying-in patients, and sometimes even accident cases, collide in the hospital's corridors, stairs and lifts—an undesirable solution according to European ideas.

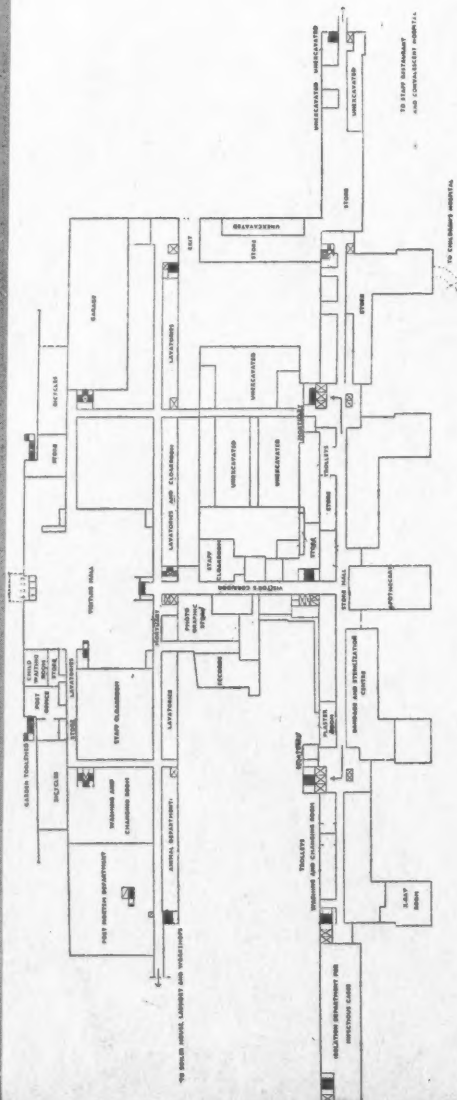
In order to be able to exploit the block principle's advantages but to avoid the disadvantages exposed by the American example, the ground-plan selected for the Söder Hospital consists of two parallel blocks, the one accommodating mainly



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ground floor and part of ninth floor



basement

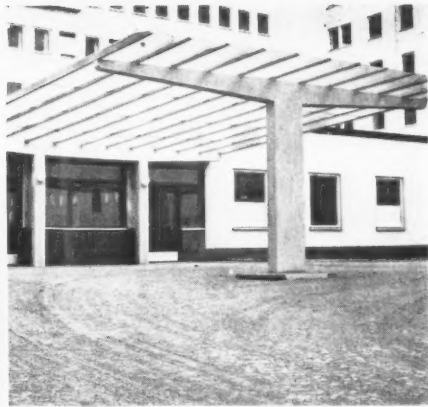
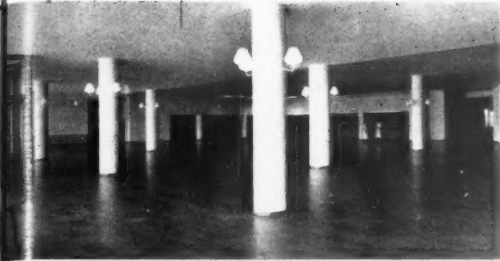
3, is the visitors' entrance hall **entrance** and 4, the entrance for ambulances. The door on the left is for accident cases, the door on the right for medical cases. Circulation for in-patients and out-patients is clearly separated, the principle in planning has been to avoid as far as possible all through traffic in the wards.

5, is a view of the main kitchen; **service** 6, is an office in the administrative section, and 7, is one of the ward kitchenettes, which serves a group of thirty-two patients, which is the number cared for by one assistant medical officer.

8, is a ward-sister's office, and **nurses** 9, one of the sitting rooms for the nurses. Each ward consists of two groups each of sixteen patients, with a ward-sister detailed to each group.

10, is one of the operating **doctors** theatres; 11, a doctor's work-room with sleeping accommodation provided; 12, is the control room in the X-ray department. Two treatment rooms are controlled from the same room.

13, is a wash-room for patients. **patients** A group of sixteen patients (two groups make up a ward) has its own wash-rooms and lavatories. Examination and treatment room, community room, sterilising room, store, kitchenette and staff cloakroom, are common to both groups. 14, a patient's bed and side table, evolved after very careful consideration of all possible demands. 15, is the baptistry with an altar picture executed by the Swedish painter who died recently, Kalle Lodén, and his wife, Dagma Lodén.



3, 4



5, 6, 7



8, 9



10, 11, 12



13



14



15



16

bedded wards, the other diagnostic and treatment wards, together with polyclinics on the lower stories. This division is very advantageous in that it separates the outside polyclinic traffic from the movements of lying-in patients, who are thereby assured of the necessary seclusion. Responsibility for a sick person's care devolves upon the different sections connected respectively with examination, treatment and nursing. The section which most clearly influences the hospital's eventual form, particularly in this case, is the general public wards. There are forty of these within the structure.

The most important problems connected with the general wards were (a) their aggregate size (total number of patients), (b) the question of using larger or smaller wards (two or three beds deep), and, finally (c) the orientation of the wards.

In the case of the Söder Hospital a solution was agreed to by the various parties concerned, whereby each ward should consist of two groups each of 16 patients, with a ward-sister detailed to each group. Each group disposes over some of its own offices, such as wash-rooms, toilets, etc., but most of the amenities such as the examination and treatment room, community room, sterilizing room, store, kitchenette and staff cloakroom, are common to both groups. The care of the whole ward of 32 patients should with most medical cases be well within the capacity of an assistant medical officer. Thus three complete wards, plus a smaller ward consisting of private rooms, amount to a suitable patient strength for one medical clinic. Four complete wards and a smaller ward, as above, should form a suitable surgical clinic. The division of one ward into two groups, moreover, has the advantage that it can receive both male and female patients, one sex to each

group. The question of the size of the actual sick-rooms has always been a vexed one; here preference has been given to smaller rooms, accommodating two or four patients each, plus isolation rooms for one patient each.

The main rôle of the polyclinics is to reduce the number of lying-in patients by curing complaints before any great harm has been done.

Excluding the most easterly clinic (women's clinic) and the most westerly clinic (that for mild psychic complaints), both of which, on account of their peculiar character, tend more to lead their own lives than the other clinics, all wards can be reached by three staircases. These staircases are easily accessible from the visiting hall in the basement, the lower central corridor and the store-hall (see basement plan on page 138). All patient-traffic is on the ground floor.

For the maintenance of the hospital there is a boiler-house, a workshop, a laundry (which also serves certain other hospitals in the town), a small dwelling-house for so-called duty staff and a separate staff restaurant. All these buildings are interconnected by passage-ways. A convalescent home is projected.

construction and finishes Söder Hospital is a building of some 450,000 cubic metres, representing the greatest structure in Sweden. Like most other Swedish concrete structures, it has exterior heat-insulation. The insulation consists of Siporex sheets of a weight volume of about 0.50 and thickness of 10 cm. This light and porous insulating material has an outer covering of 12 mm. thick composite dressing. In this respect Söder Hospital differs fundamentally from Norwegian practice where, instead of porous insulating material, there is impermeable and solid concrete on the outside. It might seem that it would have been most natural to adopt the Norwegian system on account of its great weather resistance. An inspection of existing concrete houses in Stockholm proved, however, that buildings insulated under the Swedish system had very satisfactorily withstood the rigours of the climate. A study of several Norwegian concrete houses in Oslo, heat-insulated from the inside, showed that, although the houses were in good shape, the walls, generally speaking, showed a tendency to crack. Furthermore, it was seen that the temptation to face outside walls anyway, seemed generally irresistible. This exterior insulation was extended down to about 1 metre below ground surface, although in most previous cases it had been the practice to insulate the basement from inside. On the strength of thorough frost-resistance tests, however, it was considered feasible to depart from the accepted methods and instead to apply insulation to the outside and to protect it against frost and water by the use of frost-proof ceramic tiles. By this means significant structural and technical advantages were made possible. The roof was likewise heat-insulated outside.



17



The work of John Dobson and Richard Grainger at Newcastle-upon-Tyne

DURING the first century of Christianity, a Roman soldier, Agricola, chose the defensive position which was to become Newcastle. The site was a large, bleak plateau some eighty feet above the level of the Tyne, to which it fell steeply. This plateau was intersected by rapid burns which, flowing at right angles to the river, made deep cuttings through the clay. East of the chosen site was the Pandon Burn, west the Skinner Burn; through the very centre ploughed the Lork Burn, flowing round the site chosen for the fortress and so forming a direct link between this and the river.

The Roman fort was the second on Hadrian's east to west wall and covered a bridge—Pons Ælii. This carried the main road north. Erected by Hadrian, the bridge spanned the Tyne at the head of its navigable water-way and controlled the development of Newcastle for several centuries.

Monkchester, as the town was called by the Anglian settlers, was of little importance between the Roman and Norman occupations of Britain. There is scarce evidence of occupation until Norman times. The Anglians did not build castles, and they generally avoided Roman sites. But the mediæval town of Newcastle rose on the Roman site, with mightier fortress¹ and well fortified walls, centred around the parish church of St. Nicholas—the present city cathedral. A gothic bridge equipped with picturesque houses replaced the Roman Pons Ælii.

From this time Newcastle gradually developed into an industrial and commercial centre. Typical of the Tudor-Stuart period were the quaint half-glass half-timber houses (one of which can be seen at Sandhill to-day), also the Trinity House and Maison Dieu around which commerce was centred. This lower part of the town appeared to have been completely separate from the upper which was inhabited by general traders and nobility.

The proximity of Newcastle to the Scottish Border had made it necessary to fortify the town.

With the Union of England and Scotland in 1603 the town could at last begin to develop without the restriction of walls (see the Corbridge map of 1723).

Since Newcastle commands a great thoroughfare from north to south, through roads have always been essential to the town. Before 1793, whilst internal thoroughfares followed the line of the river, no direct road linked the upper and lower areas of the town. Twenty narrow, steep, and particularly gloomy chares² joined the river quay at the south to the streets at the north. Streets which crossed the plateau between the Lork and Skinner Burns and followed their contours to the river were Newgate Street and Westgate Street—named after the mediæval fortifications or gates. Across the high ground between the Pandon and Lork Burns ran Pilgrim Street—dating back to 1292. Other streets existing prior to nineteenth century development were:—Gallowgate, Northumberland Street, Percy Street and Barras Bridge. Gallowgate had once been the ancient road leading from Newgate to Gallows' Hole on the Town Moor—a place of executions. The line of Northumberland Street, built northwards from Pilgrim Street about A.D. 1400, was to remain unaltered until 1830. Percy Street, then known as Sidgate, formed a long and fairly complete thoroughfare. Linking Percy Street and Northumberland Street was Barras Bridge, spanning the Pandon Burn.³ Dating from the Crusaders, Barras Bridge was reconstructed in 1819. Other streets of later date were Mosley Street—1784; Dean Street—1787; and Collingwood Street—1809.

Dean Street, erected over the Lork Burn, did provide a more direct route from the upper town to the river, but the descent was very steep. Together with these various improvements the remaining walls and gates were removed and the widening of the Side and Close completed. On comparing the Oliver plan of 1830 with that of Corbridge—1725—one can see how great an

By RICHARD TURLEY

Georgian architecture and Georgian planning died hard in Britain. We are far too ready to describe the urban landscape of the Victorian period as chaos (or accidental Sharawadgi). In fact Bayswater and Kensington prove a healthy old age of Georgian domestic building, and the centre of Newcastle-upon-Tyne, as it was planned and built between 1834 and the fifties, a sturdy maturity of large scale classic planning a hundred years after Bath. The buildings which John Dobson designed and Richard Grainger built are mostly still there, unchanged except for the frequent conversion of ground-floors for shops. But who looks up to see facades of the nineteenth century in our commercial cities? So Grey Street and Grainger Street and the others are here recorded in photographs and contemporary engravings, and their story is told by Mr. Turley of the University of Durham School of Architecture at Newcastle.

asset to the town was this development of streets without the walls.

As the result of the industrial revolution extensive factories—previously prohibited in towns—were erected in the south-west river area, spreading rapidly down the valley, without regard for future development or planning.

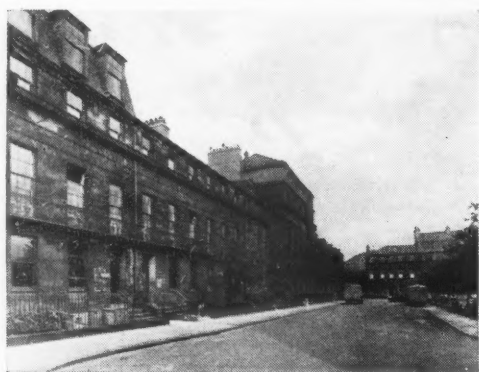
Thus, Newcastle, as found by nineteenth century improvers, was a town which had been rapidly developed within, and more particularly, without the decaying walls. But for expansion the town had not fundamentally changed in character whilst social and civic improvements had been

¹The name of "Newcastle" is derived from the erecting of a Norman castle by William Rufus—the castle which stands to-day, however, was built by Henry II.

²Chare—means a narrow lane, often provided with stairs.

³Similarly do other streets in Newcastle to-day bear the names of bridges, e.g., High Bridge—see plan.

Dobson was the architect, Grainger the builder of central Newcastle. But their first joint projects were not in the city centre. Eldon Square (below) is situated further north—see the map on the facing page. It was designed in 1817 and built between 1826 and 1832. In 1826 also Leazes Terrace was begun, a quarter of a mile north-west of Eldon Square, the first example of such grand terrace planning at Newcastle. The connection with Nash's Regent's Park Terraces is evident.



dilatory. No comprehensive plan of development had been envisaged and no responsible person had conceived or directed the work. It must be remembered, however, that those very points which had caused Agricola to choose Pons Ælii as a defensive fortress must have proved immense obstacles to town development, and the declivities of the rapidly flowing burns must have rendered road building an intricate and expensive concern.

The nineteenth century was to see rapid changes in the town's development. In 1835 the Municipal Reform Act extended Newcastle's boundaries to include extensive suburbs. Thus the town became a county borough and, in 1874, a city.

John Dobson was the architect mainly responsible for nineteenth century development in Newcastle. After the completion of northern commissions by Sir John Vanbrugh (Castle Howard, Seaton Delaval) and Payne (Nostell Priory, Aisworth Park, etc.) professional architects seem to have disappeared from the North of England. Such buildings as were required were designed and erected by builders, many of whom were men of talent as evidenced in Newcastle by the Tower of All Saints by D. Stevenson, the Assembly Rooms by Newton, and also Elswick Hall and the County Courts by Stokoe and Son.

Dobson was born at Chirton, North Shields, in 1787. He became a pupil of Boniface Moss, brother of the famous enamel painter, and gained additional knowledge from John Varley, father

of English water colour drawing, whilst the work of Sir John Vanbrugh in Northumberland must have influenced him greatly. Sydney Smirke, R.A., who also probably influenced Dobson advised him to establish himself in London. Dobson's natural reticence, however, caused his return to Newcastle where he established himself as an architect in 1810. With the exception of a Mr. Bonny at Durham, he was the only resident architect in the north. Dobson's services were in constant demand, and his work covered a wide field. Domestic work included several country seats in Northumberland. The most prominent of his ecclesiastical work was St. Thomas's Church, built in the Early English style and well sited in spacious grounds at Barras Bridge. Dobson developed the streets round this church, also those of the extending suburb of Jesmond. Other works of interest include the Fish Market at Sandhill with its double windows, and the noble Royal Arcade at the junction of Mosley and Pilgrim Streets. The Royal Arcade appears somewhat neglected to-day, as the commercial development of Newcastle has not been favourable to a metropolitan shopping arcade in this particular district. Dobson's last, and perhaps most successful work is the Doric structure of the Central Station.

Dobson's principal project was the Central Development Scheme for Newcastle. The open spaces occupied by the Lork Burn and Nunnery Grounds were a source of constant inconvenience to traders and commercial citizens. With this in view Dobson, in 1814, prepared a survey of Newcastle as a basis for projects which he later presented to Newcastle Corporation. Unfortunately, no plans of Dobson's work have been left and from the scanty evidence available one can but envisage a few details of his proposals.

The first development scheme suggested the erection of a comprehensive Corn Market, its principal entrance to be opposite St. Nicholas's Church. Involving demolition of much decadent property this scheme was at first enthusiastically received, but owing to its deferment in Parliament it came to naught. The next scheme, dated 1820, suggested the continuation of Blackett Street to the north-west in an effort to extend the develop-

ing town. Dobson's third and most ambitious scheme, presented in 1824, included the development of the open Nunnery Grounds with a central square on the site occupied by Anderson Place in the Valley of the Lork Burn. This was intended to accommodate a Public Market with streets thirty feet wide flanking each side. East of this Dobson proposed the erection of a Mansion House with the main entrance facing Pilgrim Street. An existing tree-lined avenue was to be carefully preserved. Untiring in his efforts to improve the amenities of the growing town, Dobson proposed yet another plan involving the redevelopment of the congested area south-east of St. Nicholas's Church. The removal of undesirable buildings in this area would have constituted a considerable improvement.

Each of these schemes, together with other suggested developments, was rejected. Dobson's nature was such that he was unfitted to overcome the diplomatic manoeuvres and financial difficulties which beset his plans. It remained for a man possessing far more enterprise to undertake development schemes. Such a man was Richard Grainger.

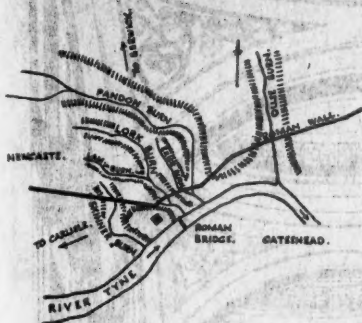
Grainger was more of a speculative builder than a creative architect. But he was possessed of the foresight to employ men of talent. His most inspired collaborator was Dobson, who, it seems, kept to designing, while Grainger made it his job to put Dobson's plans into effect.

Financed by his own means, Grainger erected, after the building of various small schemes, the whole of Blackett Street, with the exception of eight houses. Though the brick houses are of little architectural value this wide and regular street was at the time considered an asset to the town. In 1817, Dobson designed that portion of Blackett Street which adjoins Clayton Street and Eldon Square, the building of which was commenced in 1826. The Square is representative of the then current classical design. A projecting club house in the centre and the corner houses at Blackett Street show more ornament than the rest; these unite the composition and relieve monotony. In the same year Grainger commenced the building of Leazes Terrace and Leazes Crescent from Dobson's designs. This

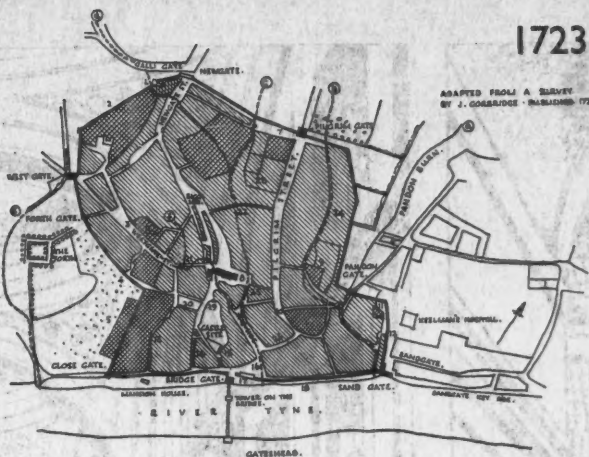




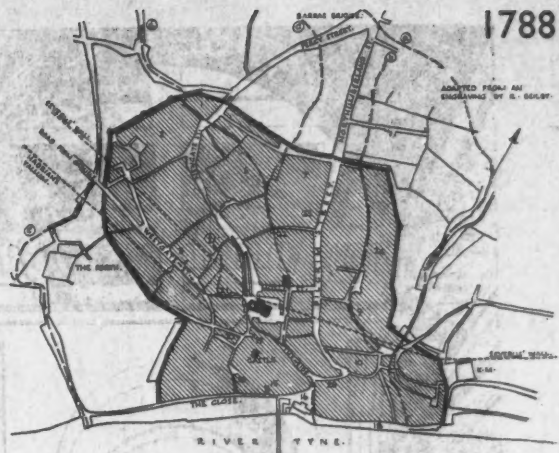
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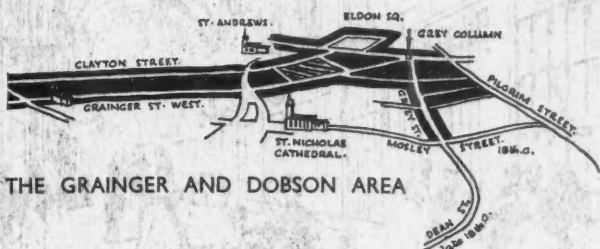
1723



1788



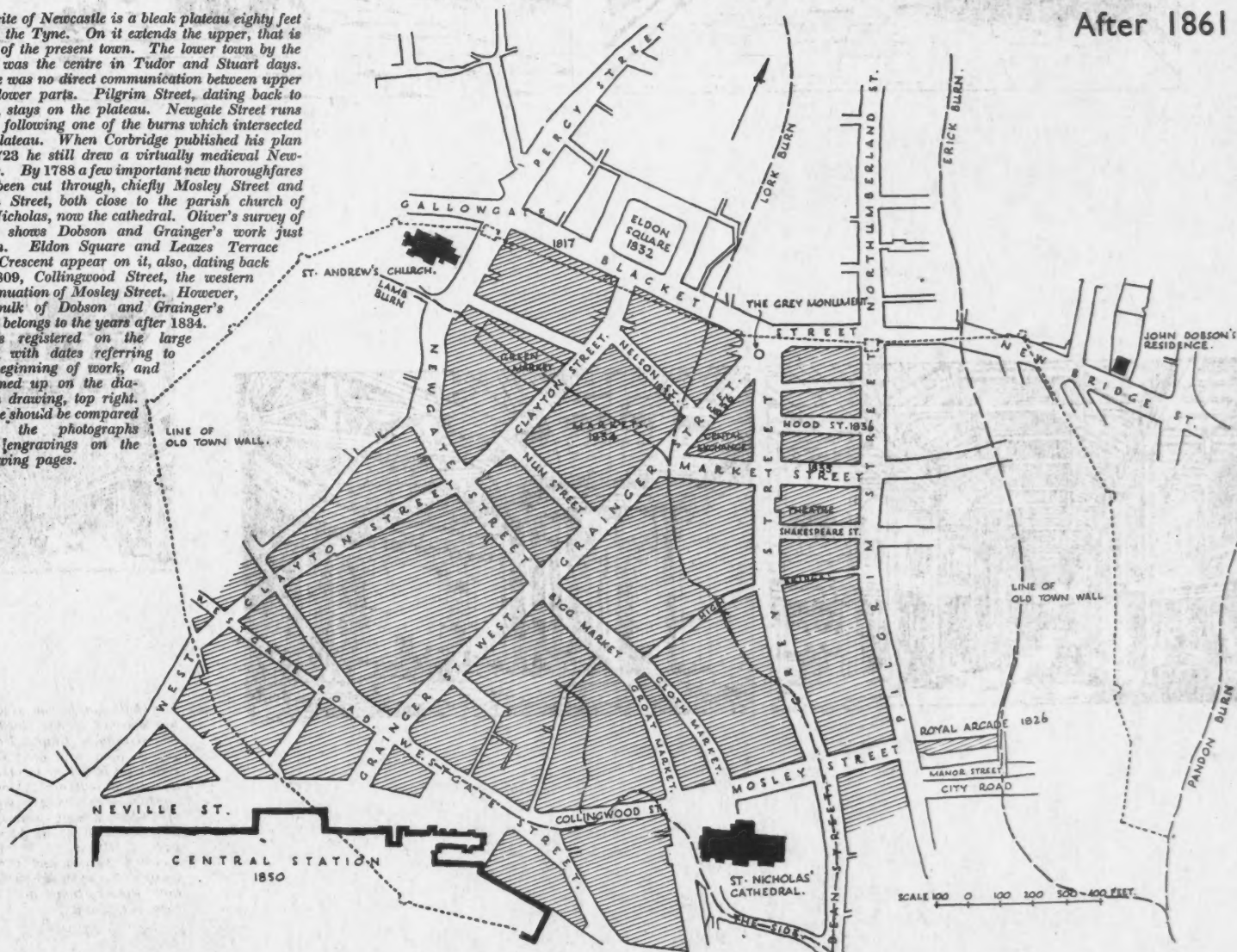
DEVELOPMENT OF NEWCASTLE

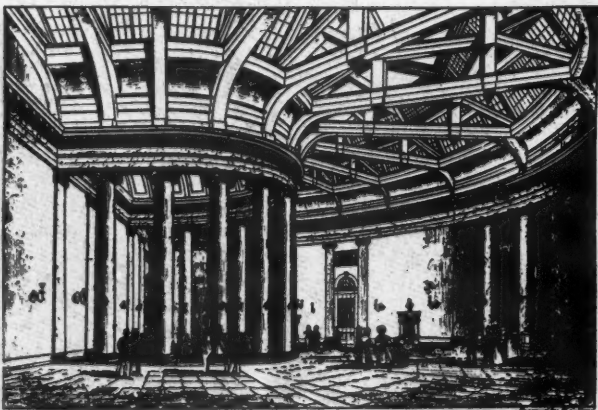


THE GRAINGER AND DOBSON AREA

The site of Newcastle is a bleak plateau eighty feet above the Tyne. On it extends the upper, that is most of the present town. The lower town by the river was the centre in Tudor and Stuart days. There was no direct communication between upper and lower parts. Pilgrim Street, dating back to 1292, stays on the plateau. Newgate Street runs down following one of the burns which intersected the plateau. When Corbridge published his plan in 1723 he still drew a virtually medieval Newcastle. By 1788 a few important new thoroughfares had been cut through, chiefly Mosley Street and Dean Street, both close to the parish church of St. Nicholas, now the cathedral. Oliver's survey of 1830 shows Dobson and Grainger's work just begun. Eldon Square and Leazes Terrace and Crescent appear on it, also, dating back to 1809, Collingwood Street, the western continuation of Mosley Street. However, the bulk of Dobson and Grainger's work belongs to the years after 1834. It is registered on the large map, with dates referring to the beginning of work, and summed up on the diagram drawing, top right. These should be compared with the photographs and engravings on the following pages.

After 1861





Top left and bottom right: two avenues in the Butcher Market, almost Empire looking in their severity. Top right: the Royal Arcade built as early as 1826 and the most spectacular surviving example of Dobson's style—see also the photograph on the facing page. Bottom left: the Vegetable Market, and bottom centre: the splendid design and construction of the Central Exchange.





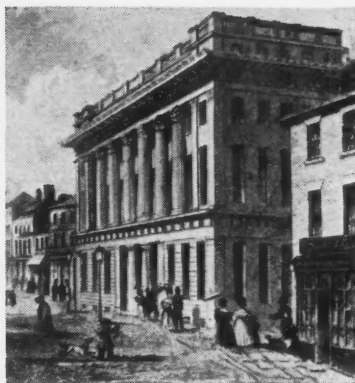
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The photograph is of Dobson's Royal Arcade, grand and sombre in its present desolation. The engravings show the exterior of the Arcade (above) and on the right, from top to bottom, Market Street with the triangular block of the Exchange on the left, Grainger Street looking towards the Grey Column, the Theatre Royal in Grey Street (designed by Green, not by Dobson), and twice more Grey Street to convey an idea of the varying vistas along its curved course.



entailed the erection of over a hundred houses of "superior" type, the like of which had never been seen in Newcastle before.

Work by Grainger and Dobson in the next seven or eight years was of little importance. Then, in the year 1834, the Central Development Scheme, as formerly envisaged by Dobson, was commenced. This scheme, one of the most, if not the most ambitious one of its period in England, has popularly been ascribed to Grainger. The late T. Walton Taylor, writing in the R.I.B.A. Journal of 1904, referred to a plan by Sopwith which he considered to show Grainger's original project. This may be true if meant to indicate the project that Grainger wished to see carried out, but as for its creative authorship it must not be forgotten that Dobson had suggested the appropriation and development of the very same land some ten years earlier.

Grainger's title to fame is the energy and business skill with which he made Dobson's plans palatable to the municipal authorities. Soon after the beginning of work on the scheme, he was advised to transfer his business to the office of the town clerk, a significant fact, as it proves how necessary by then the goodwill of the Corporation had become to Grainger. Largely due to this business connection, Grainger succeeded where Dobson had failed. The scheme was enthusiastically received by the Corporation and citizens of the town. Grainger was thus able to purchase Anderson Place and the derelict Nunnery Grounds—twelve acres in all.

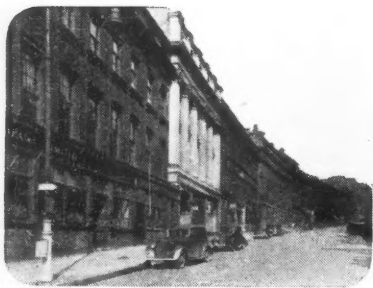
The Market was the first building of the scheme to be commenced. It was the largest in the Kingdom, covering two acres and accommodating one hundred and forty-three shops. The "Companion to the Almanac" for 1836 refers to this as: "The exceedingly spacious and noble markets . . . were opened for business on the 24th October. . . . The whole building is enhanced by very handsome stone fronted houses, forming four architectural ranges or terraces. The architect is Mr. John Dobson of Newcastle and the builder Mr. Richard Grainger."

A street development scheme was the next to be launched by Dobson and Grainger. The streets erected were Grey Street, Market Street, Nelson Street, Nun Street, Hood Street and Grainger Street—excluding Grainger Street West.

The "Companion to the Almanac" for 1838 comments: "In few places has the increase of buildings been more rapid or conducted more systematically with regard to general architectural effect and improvement than in this town. One entirely new street named Grey Street will, when completed, not be inferior to any of its kind, even in the Metropolis itself, it being flanked on either side by richly decorated façades above the shops, and some of the buildings at the angles formed by the intersection of other streets crowned with domes."

Certainly Grey Street, or New Dean Street as it was then called, was the most successful of the Grainger-Dobson ventures and is comparable with Regent Street in its richness of architecture and beauty of material employed. This curvilinear street, eighty feet wide and four hundred yards long, is composed of four-storied buildings with basements. Divided into sections by cross streets, each section forms a complete yet integral part of the whole. A variety of motifs has been introduced to avoid monotony, the orders being either Corinthian or Ionic. By throwing up the elevated parts of the skyline Dobson cleverly concealed the rapid descent of the street. Grey Street was planned and levelled by Dobson but only those buildings occupying the easterly section from Shakespeare Street to Mosley Street were designed by him. In her memoirs, Miss Dobson states that, without professional jealousy, Wardle and Walker, Grainger's office architects, often judiciously incorporated Dobson's suggestions into their schemes.

The Bank of England is a specially interesting building in Grey Street. Designed as part of the street façade it has a clever double parapet. The Central Exchange is a triangular building with three façades of uniform design facing Grey Street, Grainger Street, and Market Street respectively. The three points of the triangle are surmounted by domes, springing from ranges of Corinthian columns. Fourteen columns of Roman Ionic style support the roof, twelve of these forming a semicircle within the interior. This building originally constituted an Exchange with Promenade and News Room. On the east side of Grey Street is the Theatre Royal designed in 1836 by Benjamin Green. To allow for the building of commercial



premises in Market Street, the theatre site was not central between this and Shakespeare Street. This has been concealed by the skilful placing of the pro-style portico axially between the adjacent streets, thus maintaining the imposing effect of the Grey Street façade. Benjamin Green also designed the Grey Column which closes the vista formed by Grey Street and Grainger Street. The Column is a striking object though gargantuan in detail.

In criticism of Grey Street it must be noted that the ground floor shop fronts of the buildings appear to give inadequate support to the mass above, failing to merge into the otherwise well designed façades.

Other streets of the scheme display similar designs to that of Grey Street, but lack the richness and refinement of detail. Dobson planned and levelled the streets and designed the elevations. Grainger was the builder throughout. It is difficult to calculate the work entailed in levelling the street sites. After filling in the valleys of the Grey Street site, sufficient earth was left from levelling the ridges to cover 103 acres at a depth of one foot. Streets created by Grainger though not designed by Dobson are: Clayton Street (including Clayton Street West), Shakespeare Street and, at a later date, Grainger Street West. The whole scheme, including the market and streets to a total length of 2,260 yards, cost over a million pounds. It was carried through without an Act of Parliament.

Development by Grainger and Dobson appears to have been controlled by the following principles:

1. That the main roads of the town should be level, having declivities to cross roads.
2. That the blocks of buildings should be of simple geometrical design.
3. That a uniformity of style and height of buildings should

prevail throughout no matter for what purpose the building serves.

4. That there should be some marked difference in the façades of important buildings.

5. That regard should be paid to vistas.

6. That services, market, exchange, theatre, etc., should be in specified positions.

7. That the architectural style adopted should be classic Roman varying into Greek—excluding the Doric Order.

Throughout the street designs, special attention has been paid to correct fenestration, articulation and punctuation by intersecting streets. Each section has been considered separately, usually with central motif and wings creating suitable stops yet each forming an integral part of the façade. It is street architecture where separate units have been considered, yet related and united to the whole mass. This kind of nineteenth century planning does not exhibit functionalism in plan or design, but the streets are streets in the true sense.

Apart from mutilation of buildings by commercialism the streets of Newcastle's development scheme appear largely to-day as they did during the nineteenth century, although the acid northern atmosphere has hardly assisted in the preservation of the stonework. Local Kenton stone, drab brown in colour, was used throughout. This shows scabbing in many places and also exfoliation, due to incorrect bedding and lack of detailing.

Considered against Newcastle's historical background Dobson and Grainger's scheme was indeed a remarkable achievement. Although not town-planning in the sense that architects give to the term to-day, it remains one of the most consistent and dignified city improvement schemes of its century. Where the scheme failed was in its neglect to develop the very old and congested areas of the town. Rebuilding was only carried out where the work could give the impression of complete grandeur in a relatively short fixed time. The conception of complete redevelopment considered as a long term policy unrestricted and uncontrolled by existing conditions did not materialize before the very end of the nineteenth century.



Photographs of Dobson's buildings: top, Grey Street coming up with a sweep good enough to belong to Bath, though somewhat heavier in its northern setting and with its northern stone—compare the large photograph on the left: the Bank of England in Grey Street. The two other photos are a Doric detail in Hood Street (the Church Institute), and Lloyds Bank in Grey Street with the Theatre Royal appearing behind.

PHOTOGRAPHS AND ENGRAVINGS

The photographs are by Philipson's with the exception of the Royal Arcade on page 145 which was taken by Dell and Wainwright. The line engravings on page 144 are by W. Collard. Leazes Terrace is J. W. Carmichael del., John Christie, sc. Carmichael also drew the views on page 145, which were engraved by Collard. Only the second from the bottom is reproduced from Dobson's original drawing.

HOUSING AT IVREA

general The designs of this housing project for the workers in the Olivetti typewriter factory were completed in 1939 and the housing has been built gradually. 40 per cent. of the cost was borne by the Olivetti firm, the balance by the Institute for Artisan Housing, Province of Aosta, whose property it remains. By arrangement tenancy is restricted to Olivetti factory workers who pay a low rent, this being deducted from their pay. General maintenance is the responsibility of the Olivetti firm. The blocks are designed in two categories:

ARTISAN'S HOUSING (see 1 on plan)

site Fairly flat, grass-covered, immediately to the north of the low crèche, nursery school and garden (5) which separate it from the factory block (2), of which illustrations were published in the April 1946 number of THE ARCHITECTURAL REVIEW.

design The block is made up of four units each with independent staircase serving two flats, one with three living rooms the other with two living rooms, on each of the three floors. There are thus 24 flats containing 60 living rooms with kitchens and service rooms. The three living floors are raised above a semi-open ground floor. This is available for collective use as a sheltered playground for children linking with the garden which is furnished with benches, "bocce" alley, shrubs and flowers. It forms a shady sitting-out place in summer. Private lock-ups for bicycles are provided. The main facade faces S.E., the rooms being shaded from the direct rays of hot sun by the projecting balconies. The living room outside wall sets back behind the line of the bedrooms, thus adding to the width of the balcony and giving space for having meals in the open air. On the N.W. side, all the windows, which serve kitchens, lavatories, etc., are kept small on account of exposure to north wind from the Valle d'Aosta.

construction and finishings Piers are of reinforced concrete, walls are partly of brick and partly, where thermal insulation is required, of pumice block. Acoustic insulation between the flats is achieved by introducing cavities. Floors are hollow-tile. The flat roof is used as a terrace and is well insulated with double air-space. Rooms facing S.E. have french windows fitted with roller-shutters. Windows facing N.W. are either fixed or pivot-hung. Exterior walls are plastered with rough surface and tinted off-white. The angles, cills, fascias, etc., are faced in artificial "Roman-Stone" slabbing which gives an effective finish at points likely to suffer otherwise from wear and tear. The balustrades to the balconies are of painted chestnut.

equipment All flats have independent domestic hot water and central heating.

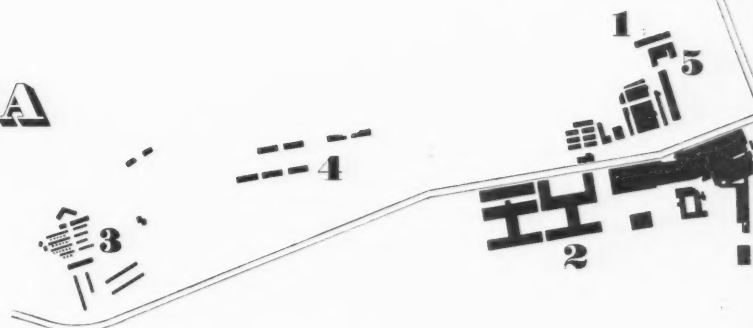
CLERK'S HOUSING (see 4 on plan)

site Fairly flat, to the west of the block described above, and to the north of the main road with which they are not parallel. Beyond them again to the west are the livestock and horticultural buildings (3).

design The blocks are orientated S.S.E. These consist of maisonettes in series. At ground level there is covered-in space opening on to kitchen garden to southward, with glazed folding screen doors for use in the cold season. This can be used as playroom, hot-house or laboratory. Accommodation is provided also for boilers and fuel. At first floor level are living room

TO CASTELLAMONTE

TO OLD TOWN OF IVREA



Key	
1.	Housing for Artisans.
2.	Factory Area.
3.	Farm.
4.	Housing for Clerks, etc.
5.	Crèche and Nursery School.
6.	Housing under construction.

6



TO TURIN

LUIGI FIGINI AND GINO POLLINI

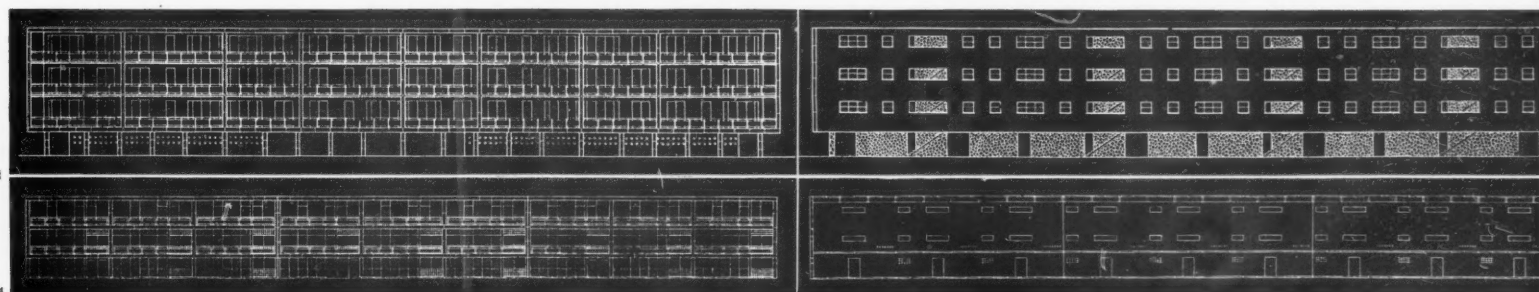
and kitchen opening on to balcony, with big french windows fitted with roller blinds. The balconies shield the windows from summer sun but do not prevent the rooms from being warmed by the sun in winter. The windows at the back are kept small on account of the north wind from the mountains. On the second floor are three bedrooms and bathroom.

construction and finishings The main walls are of brick with beams of pre-cast reinforced concrete. The walling between the windows to the second floor bedrooms is built in pumice block, for lightness. External fascias and angles exposed to wear are faced with artificial stone slabs as indicated on the drawings. The initial cost is well repaid in the saving in maintenance. The exterior generally is plastered with rough textured surface, coloured off-white.

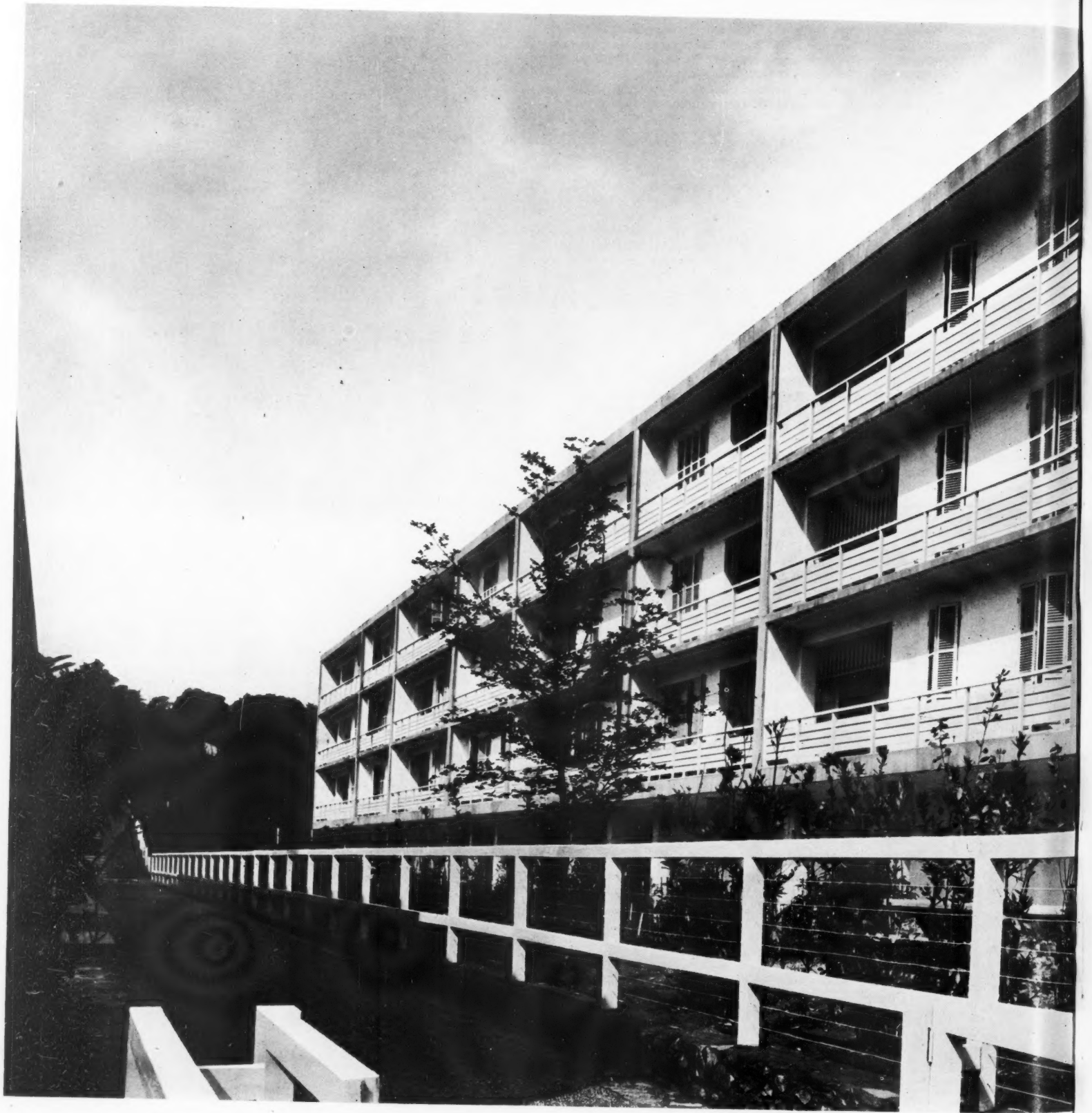
equipment Kitchens are fitted with electric coppers for washing clothes. Each maisonette has its independent boilers for domestic hot-water and central heating, owing to the layout being considered unsuitable for a central plant and to the absence of service staff.

elevations of 1

elevations of 4



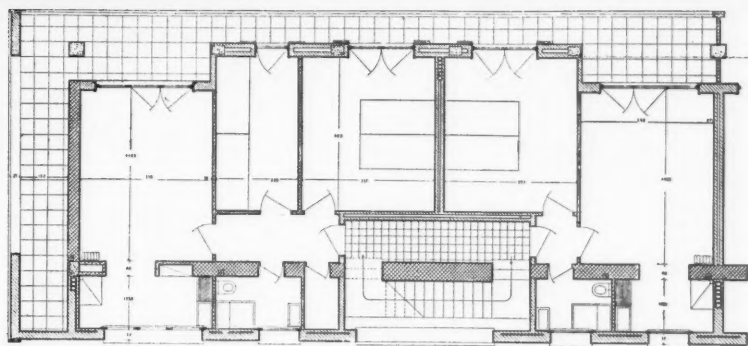
1 HOUSING FOR ARTISANS



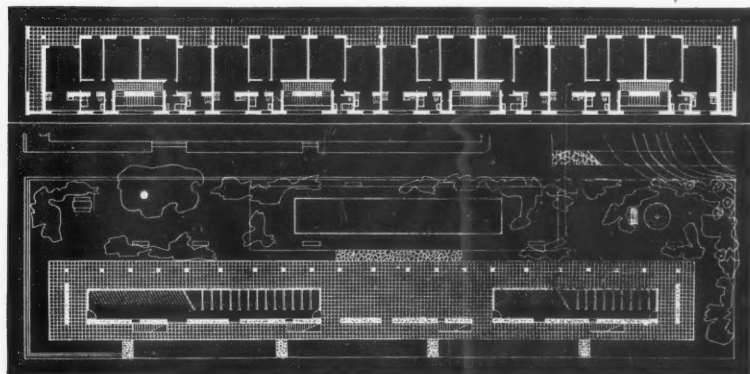
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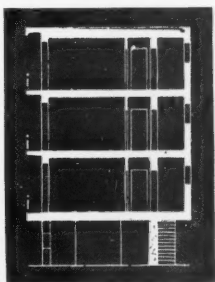


two flat types



ground and typical upper floor

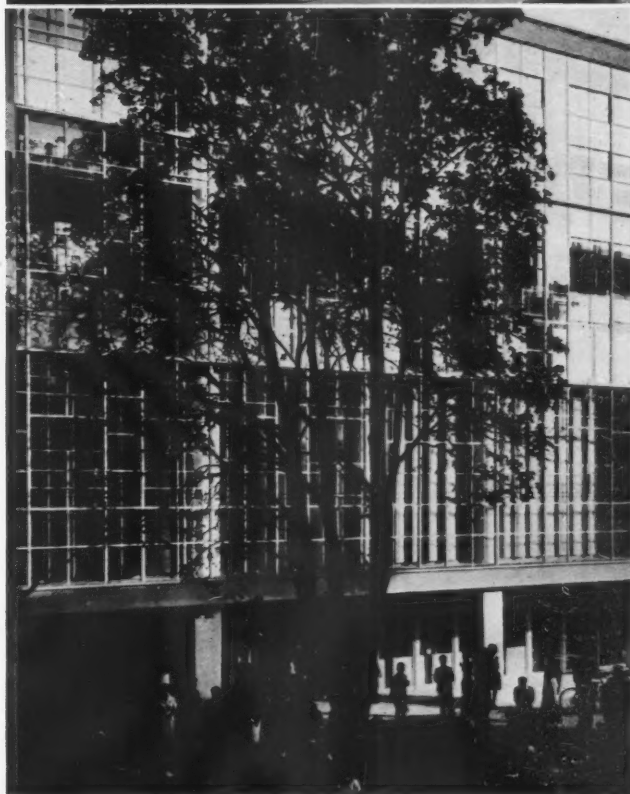
1, the flats for artisans in the Olivetti factory seen from the north side of the nursery school. 2, a living room looking through to the kitchen. 3, a double bedroom. The new wing of the Olivetti typewriter factory 4 and 5, showing a new version of the brise soleil between double glass walls.



section



4



5

2 THE FACTORY

3 THE FARM

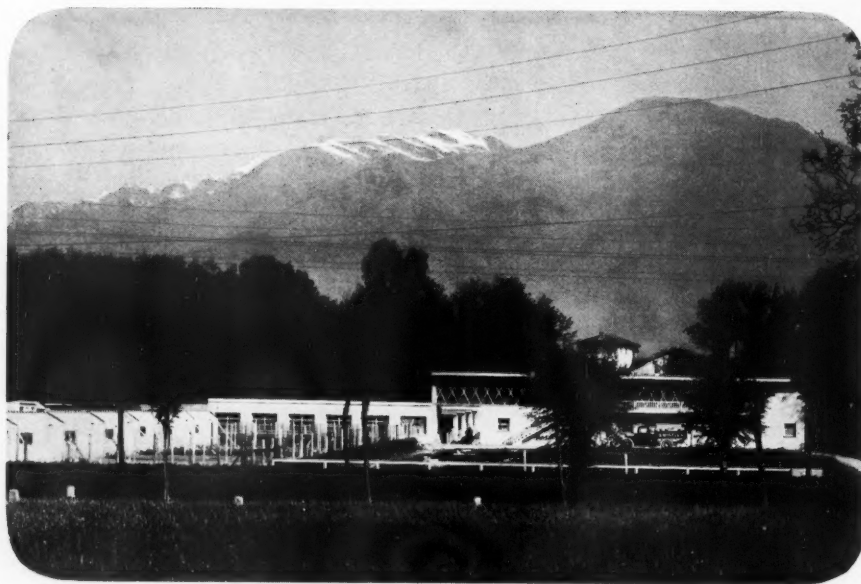
6, the farm which is part of the Olivetti factory community. 7 and 8, two views of the model of the housing for clerks; 9, the housing as realized.



7



8

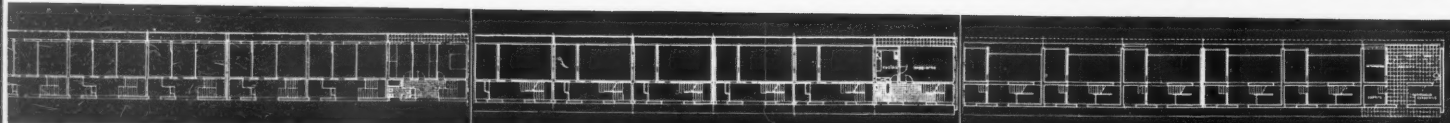


6



9

4 HOUSING FOR CLERKS



second floor

first floor

ground floor

American Colonial architecture

As the term "Colonial" refers properly not to an architectural style but to the historical period from the settlement of the American Colonies in the first quarter of the seventeenth century down to—and not beyond—the War of Independence at the end of the third quarter of the eighteenth century, the exhibition organized for the Georgian Group at the Victoria and Albert Museum might better have been entitled "Georgian Architecture in America." The captions of one or two pictures rather confusingly offer seventeenth century dates, although the buildings represented were so completely remodelled in the eighteenth century that they give no visual conception of the essentially mediaeval character of most seventeenth century Colonial work. The close relationship of the houses built by the first two generations of settlers to the farm and village houses of East Anglia and the Home Counties (which was so well brought out by Martin S. Briggs in his *Homes of the Pilgrim Fathers in Old England and New England*) cannot be appreciated from any of the material displayed. The unique Gothic church of St. Luke, in Isle of Wight County, Virginia, of 1682, with its Jacobean tower, and the equally unique nearby Jacobean manor house, Bacon's Castle, of about 1675, both of brick and not of wood, had they been shown, would have displayed in even more obvious fashion the extent to which American architecture of the seventeenth century was characteristically English, although of course retardataire and provincial. The remaining phases of style within the Colonial period, which may be called Late Stuart (or Queen Anne) and Palladian are less inadequately represented in the exhibition, although few of the key monuments are included and the arrangement by states makes it difficult to comprehend either style phase as an entity. The taste of the particular photographer on whom the organizers of the exhibition leaned so heavily for material (and, alas, apparently for the chatty and uninformative captions as well) must explain the predominance of fussy carpenter's-Adam material of the post-Revolutionary period. Though the Boston architect Bulfinch is more or less adequately represented, and one very poor photograph may dimly suggest the Burlingtonian ambitions of Jefferson, the character of the monumental work of the new Republic is barely hinted at. By giving only the date of the original core of the house, 1745, the significance of George Washington's tall portico at Mt. Vernon is exaggerated. The many photographs of rich wooden detail illustrate the continuation of a provincial attitude toward English sources of inspiration well beyond 1800 in what is therefore frequently called Post-Colonial work; but a more careful selection of the interesting group of English eighteenth century carpenters' handbooks (which Professor Richardson so kindly provided for the exhibition) by emphasizing the books of Swan, Paine and Nicholson, which were repeatedly pirated in the American architectural publications of the last quarter of the eighteenth century, could have emphasized the specific English sources of the American work more pointedly. If the exhibition was to include early nineteenth century work at all it was unfortunate that more sophisticated and metropolitan monuments could not have been shown, since it was at this time that the first real architects, trained usually in England, began to make their mark and to establish standards considerably more architectonic than those of the carpenter-builders. The intelligibility of the exhibition to English students of architecture would in general have been considerably greater if the specific English

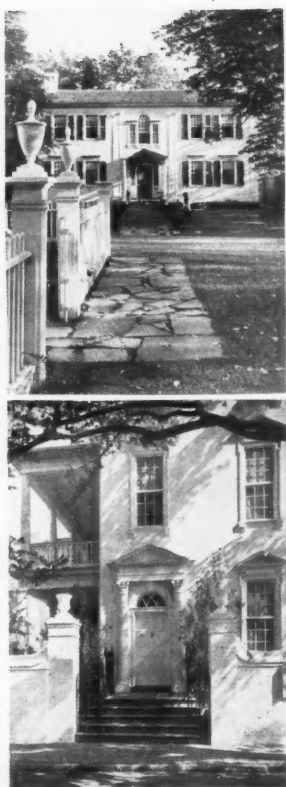


Top, the Synagogue at Newport, R.I., by Peter Harrison, 1763. (Not in the exhibition.) A remarkably sophisticated composition compiled from the best contemporary English Palladian sources. England offers few, if any, comparable monuments in London or the Provinces. Above, the Redwood Library at Newport, R.I., by Peter Harrison, 1748. (Not in the exhibition.) Although of wood the superb detailing is all of masonry scale and the board sheathing of the facade is grooved to suggest rusticated stone as on some eighteenth century houses in Kent. The whole

HENRY-RUSSELL HITCHCOCK

is sanded and painted stone colour. Based on a Kent garden temple, this proprietary library is one of the earliest monuments in the world to approach the rigid temple formula of the later Classic Revival. Harrison was a customs officer, who, though a gentleman-amateur, provided remarkably professional designs for the chief buildings of the mid-eighteenth century in Newport and Boston.

prototypes of major American monuments had been included. For example the tower of the First Baptist Meeting House in Providence of 1775 (which is not in the exhibition at all, alas), and the plate from Gibbs's *Book of Architecture*, 1728, of the rejected design for the tower of St. Martin-in-the-Fields, from which Joseph Brown "borrowed" the design for his Providence tower, might have provided a striking pair of pictures. Such parallels would have indicated how English the Georgian work of any pretention was. On the other hand a group of pictures with plans showing the development in the New World of standard vernacular models in plan and construction for the general run of houses would have shown what was most original in Colonial building. Conditioned by the continued availability of wood, the lack of a highly articulated class structure, and the preference for detached houses (since land was not at a premium), an American type of dwelling came early into existence, which was English and Georgian only in its details. But this was a layman's show for laymen and doubtless fulfils its primary function by offering a group of attractive photographs attractively, if not very informatively, presented; and without any plans or sections at all to please the architectural student. One may justifiably protest, however, against the inclusion of the twentieth century church at Longmeadow, Massachusetts, which is not even a plausible reconstruction of the eighteenth century church of 1765 it replaces. Finally it may be regretted that the Victoria and Albert Museum, whose own staff had put on display shortly before an exhibition of Constable which was a model of organization and presentation, should have been asked to lend space for an architectural exhibition so unprofessional in character. It might well make British museums and art galleries



Two photos from the exhibition with the captions that accompanied them:
The Elisha Morgan House, Cortland, N.Y. (1810). "This lovely original house originally stood by the side of the Cherry Valley Turnpike between Albany and Ithaca. A few years ago the house, which had been allowed to fall into decay, was restored and re-erected near Cortland."

The John Mead Howells House, Charleston, S.C. (1763). "This house has a number of interesting features—the flush wooden siding which forms the walls, the elongated pedimented windows, the distinguished doorway, and the wide two-storey porch at the side. It represents the adaptation of traditional Georgian forms to the climatic conditions of the South."

chary of welcoming architectural exhibitions prepared by outside groups. It will certainly make it difficult for some years to show early American architecture again in the fashion it might be expected to merit, considering its presumptive interest to the British public.

Berlin si



Two of the freaks of war destruction in the Berlin Siegesallee: Frederick William I., founder of Prussian militarism, marching forward on his precariously perched base, and Frederick William II., ineffectual mystic of the late eighteenth century, his head lying on the ground by the side of the pedestal.



Above, the mutilated body of Otto IV.; his minister looks down on his master in a Hamletian attitude. On the right is a bronze fountain once outside the Royal Palace, bricked up for safety at the beginning of the war.



in side-show

The Berlin that was could without unfairness be called the least attractive of Western capitals. It must have been a friendly, if somewhat puritan-looking place in the eighteenth century, small with red brick houses. A grand Baroque of about 1700 had altered that general appearance only in one spot, by the Palace and the Arsenal. Then early in the nineteenth century a somewhat larger area—but still no larger than half an hour's comfortable walk across—was given new, noble and disciplined, mostly Neo-Greek buildings by the great Schinkel. But no self-discipline, classical or otherwise, thwarted the outburst of expansion and prosperity which befell Berlin after the Reich had been re-founded in 1871. The boom first transformed the centre in a broadly Oxford Street taste, and then, after Wilhelm II's accession, began to operate on the inner suburbs. The Westend of Berlin especially is of an ostentatious vulgarity hardly yet relieved in more than patches by new buildings of the twenties and the pre-Hitler thirties. It was in the suburbs far away from the centre that the estates grew up which we know so well from illustrations. The central eight or ten miles across from west to east remained essentially Wilhelmian. If you wanted to see the quintessence of Wilhelmian bumptiousness, you were well advised to go to the *Siegesallee*, the Avenue of Victory, built in 1898-1901 and now a shambles. It led from the Belgravia of Berlin due north through the *Tiergarten* towards the Victory Column which, with its nearly two hundred feet height, celebrated the wars of 1864, 1866 and 1870-71. There were no houses on either side of the avenue, only monuments to the heroes of Brandenburg and Prussia. There they stood to attention, each on a high pediment, each with an identical semicircular marble seat behind (nobody ever sat on these seats) and each with the herms of two paladins or other celebrities attached to the ends of the seat—sixteen princes on the left and sixteen princes on the right, with a total of ninety-six statues altogether—a display as lavish as any Italian *Cimitero Monumentale*, but lined up in Prussian order. What they look like now is indicated by the photographs on the facing page—surrealism of incongruous juxtapositions, created in deadly earnest by the Battle of the Tiergarten.



Devizes

Colour in building

THE MARKET SQUARE by John Piper

IT is surprising how little little guide-book writers tell us about the colour of towns and villages. They describe the shape of everything—hills, valleys and approaches, the plan of a place, the kind of architecture—but almost never the colour of the buildings. They may tell us that the cottages are cob-walled, or that the slate roofs make a place dreary but they seldom go any further. This applies to guide books of the past as well as the present, and so it is hard to tell what was the painted or colour-washed colour of a town or village a hundred years ago. We know that there have been prevailing fashions in the past, just as there is a prevailing fashion today for green in inappropriate as well as appropriate places, and just as the fashion for purple brown and dark stone is past, but leaves its lingering signs. And it is quite possible when one is admiring the crazy play and interplay of colour in an old-fashioned market square that one is merely admiring a jumble of past fashions, acidified by the habits of the go-ahead shopkeepers.

But no matter. The lesson of the old-fashioned market square is the lesson of beauty in irregularity and non-conformity—for here, if anywhere, the effect of many different tastes rubbing along together for better or worse is to be seen clearly. Some of the painting today is in any case a matter of "chain-taste," and though chain-taste can be good or bad, in the end it always tends to make Clapham look like Tooting and Stratford-on-Avon like Southend-on-Sea. A sensible law would stop this kind of advertising—and it would therefore stop the W. H. Smith and the Mac Fisheries, as well as Woolworth's types of standard shop-fronts—as it would stop road-side



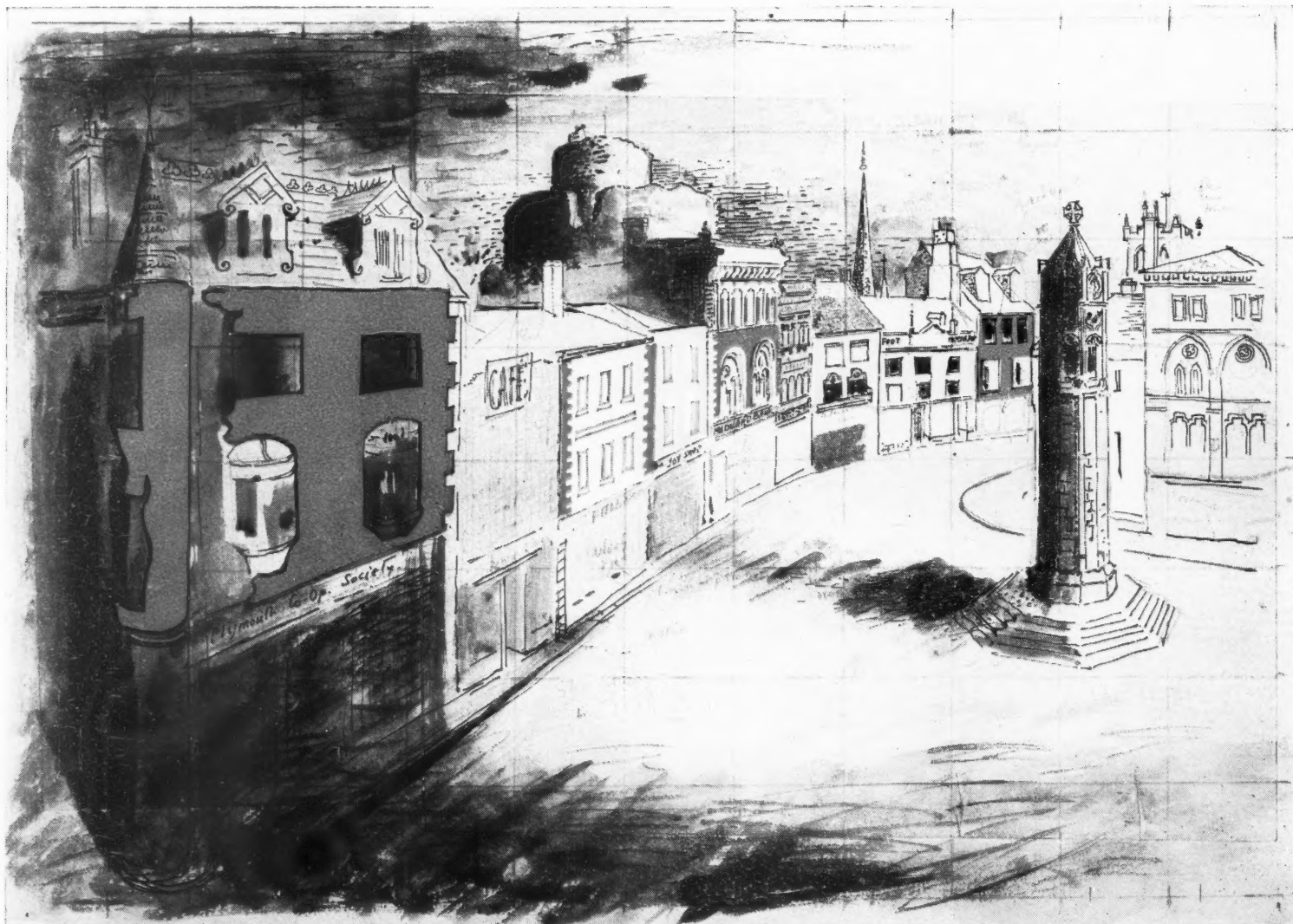
Keswick A market square that shows, as nearly as a town can in these days, the colour-washing habits common in such, as well as in far less remote places, a hundred and more years ago. Each individual backs his fancy; with meagre resources; and the result is a harmonious and picturesque whole, with enough colour and texture—and total individuality—to shame any modern shopping street.

Launceston A Cornish country town, part granite, part brick, part colour wash. Not much granite is visible in the shopping streets as it is considered too forbidding in colour by most of the shopkeepers. The churches, some of the town houses, and the memorial in the market square are of granite, but the shopkeepers have been at pains to make their shops gay without being loud, and the total effect has much of the charm of a remote French or Irish town. If much "chain-taste" in colour were introduced here the charmingly individual effect (result of many independent fancies) would be gone. Put here half-a-dozen shop-fitters' sham-marble fascia boards, two glazed-tiled dados and an Odeon, and Launceston, as Launceston, would be no more.

hoardings. Because any kind of chain-taste is insidious, as it creeps its co-operative way round the corner from the Station Road into the Market Square, attracting some custom with its large silver sans-serif letters and its glazed white tiles, until it has persuaded all the neighbours that they are old-fashioned, and until—half against their wills—they follow the glazed-dado lead.

But look above the shop-front, and there you see the individual at work. The brickwork of the bank is modified by the warm yellow window surrounds; the half-timbering of the antique shop takes its conventional place (though this is itself almost chain-taste—every antique shop's re-exposed old beams); the blue and white paint on the windows of the Vegetarian and Herb Shop look reasonable enough, islanded in so much faded red brick, weathered stone and brown paint, and the dingy stucco of the corner café frames irreproachably its gay, newly-painted, ochre and white notice board. None of these details is desirable for its own sake—these details of the urban picturesque. They could not be provided for beforehand, but taken altogether they somehow add up to a pleasing whole. The country-book writer who speaks of the "old-world market place with its jumble of stalls and its busy life" is influenced unconsciously by two things mainly: the irregularity of the planning of the buildings and their irregular colour. He would agree that when the stalls were all cleared and there was no busy life going on—early on a Sunday morning—the scene still had good pictorial qualities. And colour plays more part in the effect than most of us realise.

In the market place, as anywhere else—and it cannot be said too often, or too loudly—conscious "good taste" in colour, except in odd corners, means self-consciousness and sterility. It is the accidents that matter, the jumble of little expressions of personality, that are always there—even on a Sunday morning.



Inverary, Argyllshire "In peasant architecture the fundamental issues in building are made more clearly apparent. . . . The abstract and purely aesthetic beauty of a column, the decorative effect of a frieze are outside his comprehension. A plain white wall, a dark window-opening, a red-tiled roof, these he understands not for their aesthetic but for their practical value. Utility comes first. Beauty follows, resulting naturally from the constructive elements and the colour and texture of the materials." (Quoted by Jorwerth Peate in *The Welsh House*, from A. G. Ling, "Peasant Architecture in the Northern Provinces of Spain.") Into these remarks can be read an apology for functional architecture, or an argument in favour of free expression and unselfconsciousness in the surfacing and painting of buildings. The failure to strive after beauty for its own sake does not prevent beauty from appearing. The market place at Inverary in Argyllshire is an average example of



the way townsfolk in small towns in remote parts of these islands can vary and enrich some simple symmetrical facades of houses and shops with a little colour wash applied according to individual fancy. Suppose the granite had been left bare throughout, the result would be visually far less stimulating.

Salisbury At the junction of Minster Street with the Market Place. Perhaps there is nothing to be learned from the simple and fortuitous colours of the buildings here. Perhaps it is the fortuitous nature of the arrangement in itself that provides the charm; perhaps if such an effect were studied and imitated the charm would be absent; but if so the individual as well as the artist has nothing to contribute to this aspect of planning. Here is an arrangement of buildings—not especially distinguished in themselves—that are coloured according to no preconceived plan yet that make a pattern of simple colour that has point, and a clearly-intentioned appearance. We all recognise the clear intentions in a fine gothic church or a distinguished eighteenth-century facade, even though these may have later accretions that we would condemn; it is more difficult to recognise any point in a Victorian and later agglomeration of buildings, the details of which may be undistinguished, but some other feature of which—as here the colour—may be handsome and purposeful. This, too, in spite of the fact that



Stokesley Here, as at Inverary, a small town in the North Riding of Yorkshire, where the faded ochre-stone market hall acts as a fine colour-centre in another varied, and purely accidental, scheme. The variety of colours in the building

materials themselves (brick, granite and sandstone among them) is further enriched by plastering, stuccoing and painting. There is nothing inevitable about any single colour or texture contributing to the effect, but the whole has an inevitability.



each architect, owner and tenant has had no more than half an eye on his neighbours' doings and intentions; or may even have reacted against the neighbours' fancies. Notice the way the dark brick and the pale stone colours interlock in this corner view, relieved by the assertive pale yellow of two house fronts, the whole being set in the prevailing greyness of roadway and English sky, with a note of more positive grey in the medieval church.

(The church is St. Thomas's; the Midland Bank has adapted the dark red brick houses on the left by inserting restrained classic stone fronts on the ground floor; the architect of the Corn Exchange on the right was Mr. Strapp, architect to the Southern Railway, 1851. It is connected by railway line with Fisherton Station, and has a handsome and serviceable interior, with much cast-iron in its construction.)

BOOKS

Planning in Perspective

PHYSICAL PLANNING. The groundwork of a new technique. Edited by Ian R. M. McCallum. The Architectural Press. 21s.

THIS book consists of a series of papers by authorities on various aspects of planning and its "groundwork." Such co-operation is very welcome since in planning nationally or locally the wide variety of factors to be taken into account is not always realized. Here, under one cover, the reader may in fact be satisfied that he has opinions from every type of expert required, geographers, economists, lawyers, agriculturalists and industrialists, political scientists and construction engineers.

Planning is in fact an outstanding example of the folly of thinking in terms of departmentalized subjects when it comes to applying scientific thought to human affairs. In the Faculty of Commerce and Social Science of my own University we are trying to get away from this "subject" isolationism; here is a pioneer text-book to our hand.

But though a pioneer in arrangement and in much of the "technique," this book still suffers from past habits of training. Too many of the contributors, though leading authorities in their own subject, do not get closer to one another than mere physical juxtaposition of text; and there is no overriding

integrating chapter to relate the various contributions and link them to some common set of objectives. The Introduction is largely recent political history on the planning issue, "Planning" discusses the need for various types of planner and the decentralization of planning; "Realization" deals largely with the difficulties of successful large-scale building achievement under a system of democratic consent. The final two pages devoted to "Policy" give a diagram not (as claimed) of a "theoretical framework for a national physical planning policy," but simply of the research organization and the political and administrative machinery required for any policy. Following what appears the fashion, too much attention is paid in this book generally to administrative machinery, too little to the actual objectives and the real policy which this machinery is supposed to produce.

If the articles which might, to judge from their titles, tell the overall objectives of planning fail us, we cannot expect the more specialized articles to supply the necessary integration. Yet there are admirable approaches to such a synthesis in Professor Eva Taylor's chapter on "Survey." She deals with teamwork and explains why "the sociologist, whose study is man in society, the geographer whose study is place, the economist whose study is work, must form the team supplying factual material to the planner." Dr. Dudley Stamp, too, in his chapter on "Land Use" writes of "competing claims not infrequently nicely balanced" and in his chapter on "Agriculture" realizes the importance of economic distribution and the function of prices "to encourage the progressive farmer and eliminate the inefficient." With this recognition by non-economists of the

economic approach, it is a pity that there is no chapter by an economist telling the reader how he would set about playing his part in the survey and planning team. Mr. Schumacher, the author of the chapter on "Economics," illustrates the difference between social and private costs and the aggravation of social costs often caused by the location of factories as decided by the industrialists. He maintains that society is only at the mercy of the industrialist because the industrialist provides jobs in a world short of jobs; and consequently he stresses the importance of an effective demand that would give full employment. Mr. Roskill in his chapter on "Industry" also points out the conflicting interests of the individual industrialist and the State; but he issues a caution against the location of individual works being controlled by town planners with little knowledge of industry.

All this is worth saying, yet the reader still has to be told how a region's industrial prosperity can be planned in advance and how that prosperity is to fit into a national prosperity. Some one, for instance (not a geographer, architect or town planner), with information of the economic structure of the region, must select industries which will give the region stable employment at a high level, and which will offer opportunities of work to persons of various capacity in the population, without losing the economic efficiency that provides for a high standard of living. And this regional selection of industries must subserve a national plan of dispersion and industrial diversification that will not lower the country's exporting efficiency.

Many other aspects of physical planning are covered in this book. Some chapters like Max Lock's chapter on "Training" and E. S. Watkins's on

the "Law about Land" are admirably concise and to the point. Other chapters, like the two on "Transport," are not written with much appreciation of the important economic factors involved.

Occasionally the dubious doctrine seems to raise its head that because certain resources exist and a certain amount of capital has been sunk in them therefore such resources must be used to the full. Or alternatively if not so used, their non-use must be planned rather than left to competition. This is expressly said in regard to canals. But is it always certain that planners (and planners are human and all too often bureaucrats to boot) can judge beforehand the extent to which and directions in which resources should be used, better than the test of competitive costs? In deciding to neglect the test of private costs, planners often forget to reckon up the social costs to which Mr. Schumacher alludes. If canals are costly in man-power and man-hours in competition with rail or road for their operation and upkeep, surely the mere fact that they have spare capacity should not force traders to extend their use of them or the nation to subsidise them. And may not price under true competition and under fair wages be as good a test of costs in man-power in relation to demand as any a planner can devise? Is it possible that the unemployment nightmare of 1921-1936 is haunting planners and blinding them to the economics of labour in short supply under a policy of full employment? Finally, it should be said that the whole lay-out of the book with its apt photographs, maps and charts is most attractive and gives the impression, thoroughly justified on consumption, of being full of meat.

P. SARGANT FLORENCE

Basic Architecture

STYLE AND COMPOSITION IN ARCHITECTURE. By Trystan Edwards. John Tiranti. 7s. 6d.
GOOD AND BAD MANNERS IN ARCHITECTURE. By Trystan Edwards. John Tiranti. 7s. 6d.

MR. EDWARDS is fighting a losing battle. He must know it; for his is a philosophical mind. There are no parable, scientific canons in aesthetics. The qualities which make a Henry Moore drawing aesthetically valuable are far too many and far too complex in their interaction to allow for analysis into simple canons. It is the same in architecture; and if Mr. Edwards's canons have no place for the wilfulness of such an Art Nouveau façade as that illustrated as a cautionary example in *Style and Composition*, page 69, then the canons need revision and not the façade. But canons admittedly Rococo and Art Nouveau would have to be so complicated that they would not be worth having.

And as a tool for the beginner in appreciation a simple yardstick such as Mr. Edwards's is certainly a good thing. It is like Basic English—excellent as long as you have no illusions as to its finality. Mr. Edwards wrote his two books about twenty years ago to put up a case for well-mannered simplicity. It naturally took on a Georgian hue then. And since the mind of the public has not changed as much between 1924 and 1944 as those may believe who feed chiefly on the most progressive papers, they will have as much scope in their revised second editions as they had in their first.

PETER F. R. DONNER

Errata

OUTLINE OF ENGLISH ARCHITECTURE. By A. H. Gardner. B. T. Batsford. 12s. 6d.

SHOULD a book like this, frankly addressing the general reader, be reviewed by the specialist? Can he be fair to it; must he not judge by the wrong standards? Not necessarily, I think; and in writing what, I am afraid, will be an unfavourable review, I claim that it is right and proper to demand exactitude from any book for any public, if it is dealing with an academic subject. You can perhaps say no more in an outline than that there are many kinds of flowers in an English wood, where in a specialist book, you would say that they are *Anemone nemorosa*, *Bromus asper*, *Primula acaulis* and so on; but you must not say that your wood holds *Leontopodium alpinum*.

It is only fair, of course, to allow a few errors, if they are counterbalanced by other qualities. But this book has no positive point of view; it does not pull the material together in an original way. It is timid in its accents, and cannot open anybody's eyes. The treatment of Decorated, of "more glass than wall," of Vanbrugh (who appears as a representative of the

Palladian school), of the early Gothic Revival—in fact nearly all the periods in need of a fresh viewpoint, is disappointing. Mr. Gardner is best, that is warmest, perhaps for the later fourteenth- and fifteenth-centuries. He also accepts the Georgian style. But he calls Elizabethan ostentatious and vulgar, and Victorian "the depth of degradation." My impression is that he feels happy as soon as he can get away from aesthetics into the lives and customs of people. He tells his public a little of sanitation, of tithe barns, of medieval symbolism, of masons and guilds, of squints and low side windows, of secular uses of churches and church porches, and such-like things; and the general reader will be grateful for that.

He will be equally grateful, I presume, for the amount of illustrations devoted to the cottage and small manor—over twenty out of a total of 154. These 154 illustrations incidentally are varied and on the whole excellent. Mr. Gardner (Mr. A. H. Gardner, by the way, is not Mr. Arthur Gardner, author of *English Medieval Sculpture*, etc.) has, for instance, chosen quite a number of war casualties amongst his photos. One at least of the illustrations is a real discovery: fig. 140, a house by R. A. Briggs, built in 1895. It was immensely daring at that time and looks as if it might have contributed a lot to the formation of the tastes of the younger generation in Holland (de Klerk). But of that the book says not a word. Still, the illustration is something. Also there are on pages 23 and 46 a goodly number of church plans, all drawn to the same scale.

That is, at the risk of being called peevish, the best I can say. And now I have only to add my list of errors noticed at a first reading on a train journey:

Page 16. The motifs of the Romanesque style are "mainly derived through the masons' guilds of Lombardy"—a fantastic exaggeration based on nineteenth century literature.

Page 18. Durham vault "the very first high vault" built in Europe—instead of first rib vault.

Page 20. Medieval churches were not designed by "humble monks and craftsmen" but by masons—a gross distortion due to the Coulton school. The bishops and abbots were far from humble; they were the flower of medieval civilization; and if Lord Burlington could design (but Mr. Gardner does not believe that either), why could not an abbot of St. Albans?

Page 21. "Meeting of architects" recorded at York in 926—again a fantastic distortion.

Page 21. "Well-known masters sometimes collaborated" as Harland and Yevele at Westminster Hall. It sounds like Peter Jones's by "Slater & Moberly with Crabtree; Professor Reilly consultant"—whereas they were a carpenter for the carpentry and a mason for the masonry. Mr. Gardner knows that, it is evident; but as he puts it, it is bad for his general reader.

Page 42. Botticelli appears with Petrarch and Boccaccio as a fourteenth century master.

Page 47. Yevele appears as the designer of Canterbury nave as if that were a perfectly documented and accepted fact.

Page 56. Richard Beauchamp in the Warwick Chapel is "an actual portrait made from a drawing . . . not a stock model." That seems a misunderstanding of the term "according to patterns" in the contracts.

Page 63. Why should Lord Burghley have had "the assistance of John Thorpe"?

Page 70. The Peto windmill is, I think, no longer by anybody attributed to Inigo Jones. In any case it was not built as a windmill.

Page 83. There is no documentary reason to call Archer a pupil of Vanbrugh.

Page 92. The date "begun 1784" cannot be added to the Brighton Pavilion if it is introduced as an example of Neo-Hindoo. It upsets the historical order of our revivals.

Page 95. The order Cockerell, Mountford, Barry, Young, Elmes in one paragraph is painful. It throws so much together that should be widely separated.

Page 100. Norman Shaw can be seen in Queen's Gate not in Queen Anne's Gate.

Page 105. Mackintosh built the whole Glasgow Art School, not some extensions.

Page 109. Welwyn is by Louis de Soissons, not by Parker & Unwin.

Pages 110-111. The order Gropius, Behrens, Mendelsohn is again misleading, especially in conjunction with "Behrens's later work," following a remark on his Bassett-Lowke house of 1926. It certainly does not sound as if Behrens's real contribution belonged mainly to 1904-14.

And now to invalidate the reproach that all this is sheer pedantry, here are some bits from the appendixes. The first is a list of Periods of English Architecture. In it you find: 1750-1830 Classical Renaissance and Rendal (this mysterious term may mean Revival; but it is bad enough all the same), 1910—Neo-Georgian. Modern architecture appears in the book itself, dispassionately and under the term modernist.

The bibliography is slapdash. An example is: "18th Century Biographies: G. Webb: Wren, J. Summerson: John Nash, A. Dale: James Wyatt, L. Whistler: Vanbrugh." Now why in that order and

no other? It is neither alphabetical nor chronological. Five items only are marked as "particularly useful and reasonably priced." They are: T. D. Atkinson's books, Arthur Stratton's *Lecture Diagrams*, the whole *British Heritage* series of Batsford's, E. Vale's *How to look at old buildings*, and the Quennells' *Everyday Life* series. If I had to make up such a very short list, the last of these five is the only one I would have included.

NIKOLAUS PEVSNER

SHORTER NOTICES

ARMENIA AND THE BYZANTINE EMPIRE. By Sirarpie Der Nersessian. Harvard University Press, 1945. \$3.00.

A very useful textbook for the general reader with a certain amount of working knowledge of Western history and art. Armenia was first brought into discussions on Early Christian, medieval and Renaissance art by Strzygowski some thirty years ago. Of the political and religious background of Armenia, however, people know little. So the first two chapters of the book are a summing up of history and the fascinating if now very remote christological disputes of the fourth to twelfth centuries.

The later chapters on Armenian sculpture and painting are of less immediate interest to readers of *THE ARCHITECTURAL REVIEW*. As for the thirty pages on architecture, they are a well-balanced account of the data underlying the Strzygowski controversies. Strzygowski for various reasons wished to establish Armenian inspiration for certain important Early Christian, Byzantine, medieval and Renaissance forms, notably the square building with a single dome and niches as abutments, the dome on pendentives, rib-vaults and pointed arches, and several varieties of central church plans. Miss Der Nersessian carefully reviews what is actually known of Armenian dates and comes to the conclusion that one cannot on the one hand "base a theory primarily on monuments which have disappeared" (as Strzygowski had done), but that on the other hand evidence points to Armenia as at least one of the centres in the East of "an original and vigorous art," and one "of the important factors in the development of East Christian art."

When it comes to the Middle Ages and the Renaissance, the temptation of connecting such distant regions as France and Italy with Armenia should be resisted. The elaboration of central plans: Greek cross, Greek cross with apses, etc., can very well have been achieved twice at different periods; and for the introduction of pointed arches and ribs into cross-vaults also an indigenous process of elaboration seems more likely than dependence on a country far beyond the Mediterranean and Asia Minor.

THE NEW PLANNING. A Report of the T.C.P.A.'s National Conference, December 1944. Edited by Barbara Bliss. Faber. 8s. 6d.

These five papers read at the conference, and their discussion by delegates representing many local authorities, hardly justify their title. Although the discussions are interesting and offer reflection on some of the problems of local administrators, the inevitable publication lag diminishes their topical value.

The paper on "Redevelopment and Overspill" by R. L. Reiss, prefaced by a summary of planning legislation, is a useful commentary on the 1944 Act. Overspill from congested areas is recommended in the form of self-contained units of a net housing density of 30-40 persons per acre, and insulated by green belts.

Some practical issues arising in the replanning of Tottenham are contributed by the Borough Surveyor, who proposes a reduction of the present density of 75 persons per gross acre, to 50—by dispersal to a garden city. He anticipates difficulties in persuading residents of an area of one and a half by two and a half miles, and provided with dog racing, football stadium, nine cinemas and fifty-nine public houses, to move to the less spectacular attractions of the overspill area.

"Architectural Design and External Appearance" is dealt with by the Bristol City Architect who calls for increased collaboration between private practitioner and official architect.

F. J. Osborn in the paper "Administrative Problems," demands a national policy for industrial location to assist dispersal from congested areas and considers a compensation-betterment system essential.

Geoffrey Clark, on "Rural Areas," states the necessity for an efficient agriculture and the importance of the rural contribution to national life, but is nevertheless able to reconcile these sympathies with a replanning policy threatening serious reduction of our farm land.

Concern at the increase of built-up area is expressed by several contributors, but no suggestion is made to prevent its further growth. Flats, although rejected as an environment for growing children, are not considered as housing for other types of family, and land-saving by the height zoning of business and other buildings is also disregarded—high densities being briefly dismissed on the grounds of their "high capital cost." The question of rates loss through low-density rehousing is unsatisfactorily answered and in the discussion on industrial location the fact is not mentioned that any increase in production costs due to an artificial dispersal policy will eventually be reflected in the standard of living and must be assessed on that basis. The final paper gives no indication of the effect of mechanisation on farm layout, of the location freedom implied by provision of piped water to settlements previously tied to a natural supply or of the ambitions of the better educated farm worker for wider responsibilities than obtained on the average sized farm to-day.

ANTHOLOGY

A Forest of Ruins

The villa of the Emperor Adrian lies near. We must now leave the road, and go a bye-way ; but we shall be rewarded for our pains. We walk, if I may use this expression, in a forest of ruins. Rome itself cannot boast of greater riches. Adrian intended to assemble here whatever might be found beautiful or curious in Greece, Egypt, and Asia. He realised his gigantic designs ; but a torrent of barbarians, worse than the torrent of ashes that buried Pompeii, has destroyed these excellences, yet could not annihilate them. How magnificent are these remains of antiquity that defied the fury of the Goths ! How many noble ruins are still left ! Here we see a theatre, the interior of which now serves for an orchard ; but the situations of the seats, the stage, and the orchestra, are still distinguishable. In another place we discover a circus, enclosed by long walls and arched walks. In a third, a temple of Wisdom, where the statues of the seven sages of Greece probably once adorned the empty niches which are still visible. There are a naumachia (a theatre for representing sea-fights), and a room which served as a library, on the summit of a rock, grottoes, which are now mistaken for prisons : bathing-rooms : a temple of the Egyptian god Canopus : and numberless ruins, the ancient use of which nobody can ascertain—this multitude of objects offer themselves at once to our view. They are interspersed with trees and shrubberies in so picturesque a manner, that we are tempted to stop every moment to take a drawing of them. On many arches we still discern the ancient decorations in stucco ; so well preserved and so neat, that they seem to have been finished by the hands of the artist only the day before.

These ruins now serve as a retreat for innumerable blackbirds, whose chatter in their flight disturbs and greatly enlivens this solitary spot. No human voice is heard here ; huntsmen alone steal through the thickets in silence, and by the report of their guns suddenly awake the wanderer from his melancholy dreams.

AUGUSTUS VON KOTZEBUE
("Travels Through Italy," Volume 3).

MARGINALIA

Regent's Park Terraces

The Government decision to take over more than 200 houses in Sussex Place, Cornwall Terrace, York Terrace, Chester Terrace and Cumberland Terrace came as a welcome surprise to all those who feared an imminent and possibly unfavourable decision from the Gorell committee. It is generally understood that the term contemplated is seven years, but it has been made clear that the necessary interior conversion does not prejudice any decision the committee may make.

D and W

It is with great regret that we announce the end of that renowned partnership in architectural photography, Dell and Wainwright, owing to the retirement of Mr. M. O. Dell. For sixteen years official photographers of this REVIEW, their highly individual style and unique understanding of buildings and their creators has made their contribution to the modern architectural movement incalculable. Best wishes go to Mr. H. L. Wainwright, now sole upholder of an enviable reputation.

Successor to Humphry Repton

H. F. Clark, known to readers of THE ARCHITECTURAL REVIEW by his articles on eighteenth and nineteenth century landscape gardening, has been appointed by the Holborn Borough Council to re-design Russell Square and Bloomsbury Square—an excellent and enterprising appointment.

Greater Addis Ababa

Sir Patrick Abercrombie is now in Ethiopia, where he is to advise the Emperor on the replanning of Addis Ababa.

Arts and Crafts—Reaction and Rebirth

On the whole the recently held twentieth exhibition of the Arts and

Crafts Exhibition Society was a distressing experience. Rooms at Burlington House were obtained and the services of two modern architects with display and design experience : Eric Brown and Stefan Buzás. But the spirit which they tried to express in their (alas technically and financially only too hampered) display was echoed in only a few classes of exhibits.

The impression was exactly the same as it had been at the previous two Arts and Crafts shows. The various crafts represented differ fundamentally in their approach to the problems set by contemporary standards and requirements. Thus in the end one seems to see fragments of two basically opposed exhibitions, one of craft in a machine age and one of craft in the most respectable but now hopelessly out-of-touch tradition of William Morris.

Weaving was the one outstanding group of exhibits. Work of the kind illustrated in *Design Review* last March was seen in plenty of specimens coming from Mrs. Mairet, from the Kisbys, from Alastair Morton and from others. They are the true experimenters, not afraid of new materials and of effects clearly belonging to our and no other age. Textile Printing and Embroidering were satisfactory too, although this time perhaps less varied than in one or two past shows.

Pottery in the Arts and Crafts always seems a border case. The majority of objects shown at Burlington House anyway was of a kind hardly ahead of the best work of the pioneers of 1900 or so. It is however when Lettering, Silver-smithing, Furniture and some other crafts are examined that one feels most acutely how the Arts and Crafts have stopped exactly where they had been left by their founders. Johnston and Gimson remain the ideals, and no efforts appear to get to grips with the functions which the crafts could today take over. And so at the exhibition one reached the lowest level with most of the stained glass designs.

Once again—only a thorough change of heart can restore to most of the crafts practised in Britain today the role which one would wish them to play in order to be of real value to larger-scale production. The crafts are needed to safeguard our products from the stylist's slick performance. But all the same they must be contemporary in outlook to survive, and most of what appeared at Burlington House was fine workmanship of half a century ago.

The Daily Herald at Dorland Hall

Is this a revised and vastly improved post-war edition of the Daily Mail Ideal Homes Exhibitions ? If it is, its layout is as clear as the others used to be dim, and as selective in its exhibits as the others used to be promiscuous. Messrs. B. Katz and Vaughan (of MOI fame) have succeeded in transforming (not for the first time) the complicated and somewhat tight rooms of Dorland Hall into an interesting and convincing sequence of halls and cabinets on two floor levels. The use of tall partition walls of corrugated Perspex deserves special mention.

Of the exhibits by far the most remarkable is the new batch of utility furniture—a tremendous improvement on the first. Most of these new pieces, developed since Gordon Russell took over the responsibility for utility furniture, are pleasant in shape, some are even graceful, and all show a keen understanding of the requirements and unavoidable limitations of the job. Nothing is left of the institutional look which spoiled the earlier batch. More will be said on this topic in *Design Review*.

The exhibition also shows a number of permanent house types, of steel (Braithwaite and British Steel), concrete and brick, the A.H.V. House Engine recently described in detail in *The Architects' Journal* (March 14), examples of standard fittings, electric

and gas kitchens, fluorescent lighting of various types, a (more confusing than enlightening) design quiz of the Council of Industrial Design, and an attractive and ingenious Make do and Mend corner.

Exhibitions such as this are of much greater help to the public and the cause of architecture and design than the vast bazaars of pre-war years.

At Last

It will be a most welcome piece of news to all Georgian and Victorian fans to hear that the King has reconstituted the Royal Commission on Historic Monuments so as to permit it to schedule and describe in its inventory volumes buildings erected after 1714.

Knutsford

The Knutsford Plan is now being exhibited after the *News Chronicle's* successful "adventure in planning," in which the resources of the Press have brought to the aid of the local Urban District Council a team of architects and planners to wrestle with the problems affecting the orderly development and expansion of a small town. The aim has been to retain the town's individuality and avoid the danger of its becoming a mere satellite to Manchester. W. Dobson Chapman acted as town planning consultant ; G. A. Jellicoe drew up the landscape scheme ; Judith Ledebor was responsible for the Neighbourhood Unit ; Brian O'Rourke the Civic Centre, and F. R. S. Yorke the Industrial Estate. A population limit of 30,000 has been set for the expanded town, and the introduction of the industrial estate will eventually provide work for some 6,000 inhabitants.

In particular, the Knutsford Plan raises many questions of visual planning. It shows clearly the difficulties which lie ahead for those who have to deal with the replanning of small towns of character. The main shopping street of Knutsford is still in the tradition of Mrs. Gaskell's *Cranford*. The success of the proposal to throw open one side of it to Tatton Mere, a lake which will provide the main recreative facilities of the town, is open to some doubt. The landscape proposals, which have been very thoroughly dealt with, are well illustrated by effective perspectives, and range from a municipal lido and park around Tatton Mere, to the treatment in the neighbourhood unit and industrial estate.

The *News Chronicle*, in making possible the employment of a team of experts, has enabled the proposals to be carried to a stage of development beyond that usual in town plans, and the presentation of the various suggestions is refreshingly visual, with perspectives by such artists as Peter Shepherd and Hidalgo Moya. Particularly praiseworthy are the sympathetic and human sketches by Alan Sorrell of G. A. Jellicoe's excellent landscape proposals.

New Towns

The Interim Report of the New Towns Committee set up by the Minister of Town and Country Planning and the Secretary of State for Scotland has now been issued, and it is possible to visualise the legislation, organisation and finance required for this important problem, which may be incorporated in the New Towns Bills now in preparation. The necessity for planning on a national scale is realised in the recommendation that the decision as to the site and boundaries of new towns must rest finally with the Government, although a veiled tribute is paid to the pioneer work at Letchworth and Welwyn in that the initiation of new town schemes can arise from outside sources. A population range of between

20,000 and 60,000 is considered to be suitable, although local conditions may lead to a proposal outside this range. Of the numerous authorities which may be set up to undertake the task of developing a new town, the Committee favours a government-sponsored public corporation, financed by the Exchequer, but it is agreed that in certain cases a local authority should be allowed to initiate the creation of a new town, and that there is a case for an authorised association, where local interest is sufficiently enterprising.

The vexed question of the ownership of land is dealt with in the suggestion that the corporation appointed should hold the freehold, or a long term lease if it should eventually happen that all state-owned land is held by some form of commission. The finances of the creation of new towns should be advanced by the Public Works Loan Board or the Exchequer in the case of government-sponsored agencies; and where the capital is provided by private subscribers, powers should be available to enable advances to be made from time to time. The Committee reports that Stevenage, suggested in the Greater London Plan as a new town, must be developed as a matter of urgency, and that the agency must be chosen before legislation can be obtained.

Housing in the Colonies

A bureau, associated with the building research station, which will make available new information on housing policy to all colonial governments is to

be set up by the Colonial Secretary. The decision follows the recommendation of a study group on housing research set up in this country on the suggestion of the Caribbean research council.

Car Parks in Hove

A further appeal will be made to the quarter sessions by residents of Hove whose appeal against the decision of the Hove Town Council to provide public parking spaces in Brunswick Place and Brunswick Square was recently dismissed.

Luton Survey

In the list of towns, presented in the Greater London Plan report, which were recommended either for expansion or contraction or for being restricted at their present population level, the name of Luton appeared in the third category. Now a Luton survey, undertaken by the Borough Medical Officer, Dr. Fred Grundy in association with R. M. Titmuss, has been published; in it the choice which will confront many local authorities in the London region if the Abercrombie plan is to be realized, is clearly shown.

The Regional Plan report recommended 93,500 people as a limit to the size of Luton; the survey shows that its population, including absentees in the forces, is already 112,000 and that natural increase alone will probably enlarge it to 120,000 by 1955. In the ordinary way the civic authorities would feel justified in planning for a community of 150,000, or even more, within the borough's present boundaries.

The authors of the survey believe that, although the tempo of population movement can be influenced by good planning, it is not possible to place a strict embargo on a community's growth, especially in such a town as Luton, where the housing situation allows for rehousing and redevelopment within existing boundaries.

Devon Land for the Nation

Some time ago Morte Point, Potters Hill and covenants over Woolacombe Warren, in Devon, were given to the nation by Miss Chichester. Now she has presented Arlington Court to the National Trust. The estate, which covers more than 3,000 acres and includes 19 farms and over 40 cottages, lies halfway between Barnstaple and Lynmouth.

Greater London Plan Conference

A conference, sponsored by the TCPA, was held recently to supply information as to the present stage of progress on the Greater London Plan, and to enlist the support of organized bodies who can stimulate interest and discussion in localities affected by the plan.

The main problems considered were: 1. How to co-ordinate redevelopment in the bombed and blitzed areas with rehousing and the dispersal of the necessary amount of industry and business; 2. How to bring to a stop the sprawl of suburbs and to save for London the nearer parts of its Green

Belt Ring; and 3. How to start and push on with the necessary speed, the new towns and small town extensions in the Outer Country Ring.

Planning Legislation

At a dinner given in honour of F. J. Osborn, in recognition of his services to town and country planning, Mr. Silkin announced the Government's intention to introduce legislation which would remove the effects of the dead hand of compensation on replanning and redevelopment. In addition, the New Towns Bill was about to be embodied and the Government were undertaking the responsibility for the building of the first new town at Stevenage.

Test Case of Restoration

What has been looked upon as a test case of rural restoration by the CPRE, the removal of the MAP factory at Calgarth on the eastern shore of Windermere, has ended satisfactorily. The decision to remove the factory as soon as labour becomes available has been arrived at in spite of a request to retain it made by local people, mainly those who have been employed at the factory. An earlier promise of the Ministry that the buildings would be taken down "as soon as the military situation makes it safe to do so," will thus be fulfilled.

It will be some time before the demolition of the adjoining housing estate can be carried out, but there is nowhere opposition to this, for the estate is regarded by all as an eyesore.

[continued on page lviii]

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continued from page lvj

Indoor Sports and Outdoor Amenities

An interesting suggestion was made in a recent number of *The Observer*, where it was pointed out that for six months in the year playing-fields are useless after the early sunset and rain ruins many Saturdays. In spite of this, playing-premises for indoor and always available sports have been underrated in the past. It is important that town-planning should closely consider the value of all active indoor games and the way to house them. The demand for them is increasing: the premises too scarce.

Another minor, though none the less important, planning cause which has caught the *Observer's* roving eye is the plight of Chobham Common, "that lovely undulating stretch of gorse, heather, blackberries, and fir trees in the triangle between Virginia Water, Sunningdale, and Woking, formerly so dear to Londoners in search of quiet. During the war a tank experimental factory was planted in the middle of the common, where now all vegetation is crushed into a sea of mud and all beauty destroyed. It is strange that the military must always seize on the loveliest country. Why, for example, could not the tanks have been tested among the slag heaps, stagnant pools, and derelict workshops between Wolverhampton and Birmingham, a far more realistic imitation of a battlefield? Chobham Common is an essential part of the green belt. Relieved of this horrid factory, Nature would soon

again clothe its nakedness. Will Mr. Silkin be able to give her the necessary chance?"

Standardisation by the BCCF

The British Cast Concrete Federation is sponsoring six different systems of concrete house construction. All the precast concrete units employed in them will soon be available from more than 300 works situated in all parts of the country. The following is a brief outline of the different systems:

The BCCF (One and two storey)—An outer structural shell of reinforced concrete columns with beams as framing, and precast concrete panels as wall infilling.

The Stent (Two storey)—Storey height, precast tee-section load-bearing vertical concrete units, the vertical webs of the units forming columns within the 11 in. overall thickness of the wall.

The MacGirling (Two storey)—Hollow concrete blocks 4 ft. by 2 ft. by 11 in. The joints between blocks are arranged so as to incorporate vertical steel reinforcement forming structural weight-carrying piers at 8 ft. centres. Internally the blocks are formed of cellular concrete.

The Stoncrete (Two storey)—Reinforced concrete posts of storey height, having a nominal spacing of 2 ft. 6½ in. Externally the spaces between the posts are filled in with precast concrete panels.

The MacDonald (Two storey)—Precast concrete framed structure which may be clad with any suitable material. The columns are connected at first floor and roof levels with reinforced concrete beams which form continuous members round the pair of houses.

CORRESPONDENCE War Damage in the Dodecanese

The Editor,

THE ARCHITECTURAL REVIEW

Sir—You may like to supplement your notes on war damage in different countries with these on the Dodecanese, where I recently finished my active service.

RHODES CITY.

A good deal of comparatively light shelling and bombing occurred. Serious damage was suffered in a few cases to buildings of architectural merit.

RAMPARTS.—Occasional breaches were made but the only serious damage was to ST. CATHERINE'S GATE where the upper half of the north tower on the seaward side has been destroyed.

HOSPITAL OF THE KNIGHTS.—The Refectory has been destroyed. All the more portable objects from the Archaeological Museum, which was based in the Hospital, were removed and carefully stored.

STREET OF THE KNIGHTS.—There was blast damage and the north end of the Lodge of France has collapsed.

EXCHANGE.—Damage from blast, but not serious.

"INFERIATA" MOSQUE.—This, the chief example of Byzantine architecture, has been reduced to little more than a heap of rubble.

In the rest of the Island of Rhodes and, although a detailed survey of the remainder of the Islands was not practicable, so far as visited elsewhere, no extensive damage was seen. Dr. Morricone, the Italian director of the Department of Museums and Excavations, remained at his post.

I am, etc.,

ARTHUR H. SCHOFIELD.

Charles Rennie Mackintosh

The Editor,

THE ARCHITECTURAL REVIEW

Sir,—For a number of years I have made a special study of the life and work of the late Charles Rennie Mackintosh (1868-1928), and although my record is now practically complete I am anxious to tap every available source of information.

May I appeal to your readers for any help they may be able to give on the following points:—

1. Information about Mackintosh's work and influence on the Continent c.1900.
2. Information about drawings, sketches, water-colours, furniture, etc., in the hands of private individuals.
3. Correspondence, diaries or other writings.
4. Personal information or anecdotes.

Apparently trivial incidents frequently open up new channels of enquiry and I would ask anyone who knew Mackintosh personally and has not already communicated with me to do so as soon as possible at the School of Art, 167 Renfrew Street, Glasgow.

I am, etc.,

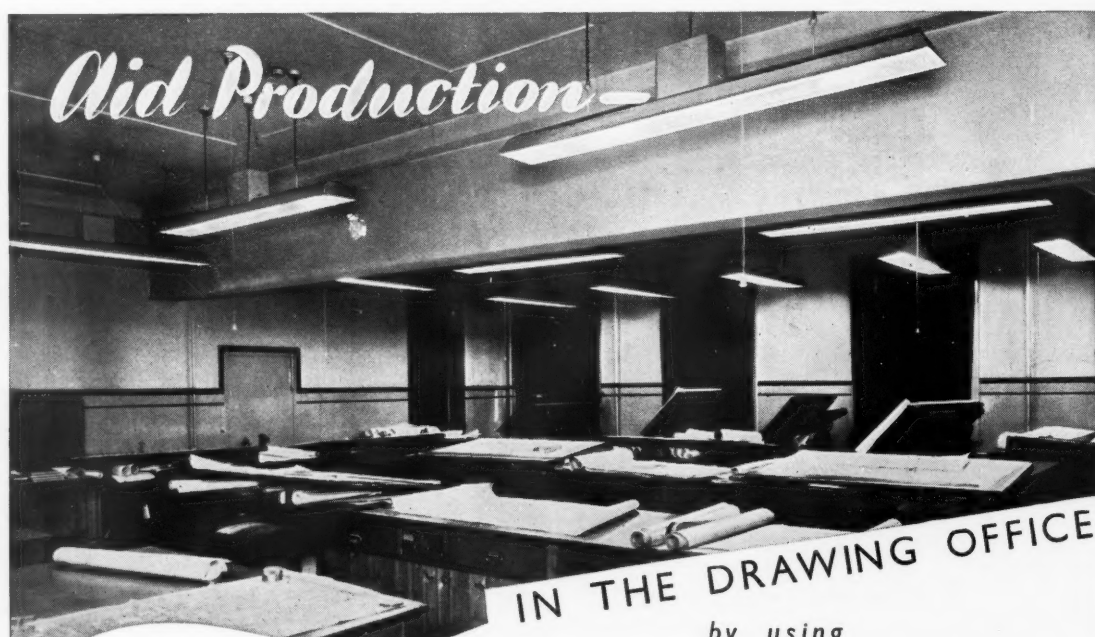
THOMAS HOWARTH.

St. James's Cemetery

The photographs of St. James's Cemetery, Liverpool, which appeared in the April issue of *THE ARCHITECTURAL REVIEW*, were all taken by Linda Wilkinson and Rogers Kennedy, with the exception of the photograph on page 66 and the one of Liverpool Cathedral on page 69, which were by Eric Auerbach.

Announcement

Frederick Gibberd has moved his office to: 35, Gordon Square, W.C.1. Telephone: EUSTon 7795.



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