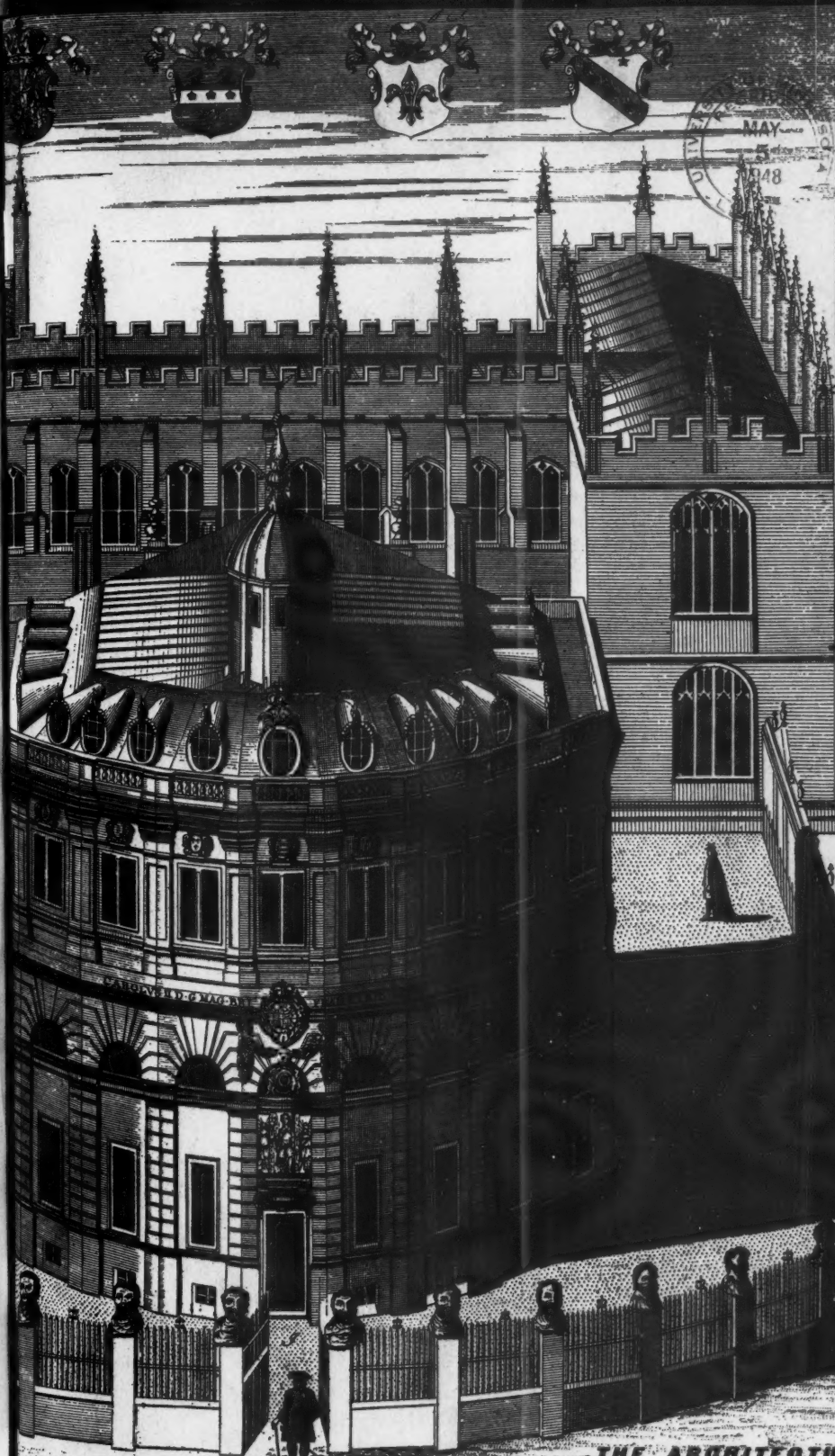


[illegible]

Solomoni
Congregata
Trasmontane
una cum
Universis
Suis Cong

THE ARCHITECTURAL REVIEW

Volume CIII Number 818 April 1948

Three Shillings & Sixpence



2. *Thymus* Linn.
3. *Carduus* Ag.
4. *Carduus* Linn.
5. *Protophila* L.
6. *Vaccinella* L.
7. *Prunella* L.
8. *Camulac* L.
9. *Prunella* L.
10. *Colly* L.
11. *Barbarea* L.
12. *Gn.* L.
13. *Gn.* L.
14. *Gn.* L.
15. *Gn.* L.
16. *Gn.* L.
17. *Gn.* L.
18. *Gn.* L.
19. *Gn.* L.
20. *Gn.* L.
21. *Gn.* L.

CRAFTSMEN in ARCHITECTURAL JOINERY & METALWORK

THIS Organisation is now in a position to place the services of its Drawing Office and Technical Staff at the Disposal of Architects in connection with the detailing and manufacture of Architectural Metalwork and Joinery for Shops, Banks, Museums and Commercial Buildings.



BY APPOINTMENT
SHOWCASE MAKERS TO
H.M. QUEEN MARY

FREDK. **SAGE** & CO. LTD.

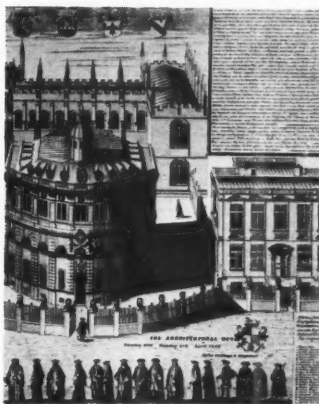
HOLBORN HALL
GRAYS INN ROAD. LONDON W.C.I.

Telephone N° HOLBORN 7822

and at GLASGOW, BRUSSELS, BUENOS AIRES & JOHANNESBURG.

THE ARCHITECTURAL REVIEW

The change in the page size of the REVIEW has been necessitated by increasingly severe paper rationing. The smaller size page has brought with it an increase in the number of editorial pages, and when the paper position allows of a further increase it will be possible to return to the old page size without prejudice to the number of pages.



The Cover, from an eighteenth-century print, shows some of the university buildings at Oxford (the Sheldonian on the left, the old Ashmolean on the right, and the School behind). In the Quadrangles and courts of Oxford and Cambridge, including such areas as that surrounding the Sheldonian, the pedestrian has always had unqualified supremacy; the article on Thomas Sharp's plan for Oxford on pages 131-2 of this issue points out that it is vitally important that he should be given back his place in the street as well.

Editors J. M. Richards
Nikolaus Pevsner
Osbert Lancaster
H. de C. Hastings

Assistant Editor Ian McCallum

Assistant Editor production Marcus Whiffen

Assistant Editor art Gordon Cullen

Editorial Secretary Whitehall 0611-0619

Volume 103 Number 616 April 1948

- | | | | | |
|-----|---|---------------------|-----|--|
| 131 | Dark-Blue-Print
Thomas Sharp's Proposals for the
Replanning of the City of Oxford | ROMANTICISM: | 155 | Offices at Dordrecht
Architect: S. van Ravesteyn |
| 133 | House at Lexington, Massachusetts
Architect: Hugh Stubbins | | 155 | Zoo at Rotterdam
Architect: S. van Ravesteyn |
| 137 | The Dutch Melting-Pot by J. P. Kloos | FUNCTIONALISM: | 156 | Theatre at Dordrecht
Architect: S. van Ravesteyn |
| | | | 156 | Station at Utrecht
Architect: S. van Ravesteyn |
| 139 | Broadcasting Station at Hilversum
Architects: Merkelbach and Karsten | | 157 | Cambridge and Oxford Reformed
by S. Lang |
| 140 | Newspaper Office at the Hague
Architect: H. C. P. Nuyten | | 161 | Garden at Lissma by Ralph Erskine |
| 143 | Hospital at Rotterdam
Architects: Brinkman and Van den
Broek | | 163 | Pugin at Ramsgate by John
Summerson |
| 143 | Passenger Shed at Rotterdam
Architects: Brinkman and Van den
Broek | | 167 | Harmonious, Strange and Pleasant
by Hope Danby |
| 144 | Aircraft Laboratory at Amsterdam
Architects: W. Van Tijen and H. A.
Maaskant | | 170 | Variety from Standardization |
| 145 | Garage at Bussum
Architect: J. Gerber | BOOKS | | |
| 145 | Paint Factory at Sassenheim
Architect: C. Efffers | | 171 | War Memorial by Harold Nicolson
Review of 'The Bombed Buildings of Britain'
edited by J. M. Richards with notes by John
Summerson |
| 146 | School at Wassenaar
Architect: J. P. Kloos | | 171 | The Iron Years by T. S. Ashton
Review of 'Art in the Industrial Revolution'
by Francis D. Klingender |
| | | THE NEW EMPIRICISM: | 171 | An Interim Report by Nicolette Gray
Review of 'The Great Palace of the Byzantine
Emperors' |
| 146 | Stock Exchange at Rotterdam
Architect: J. P. Staal | | 172 | Lady on Horseback by Marcus Whiffen
Review of 'The Journeys of Celia Fiennes'
edited by Christopher Morris |
| 150 | Restaurant and Flats at Rotterdam
Architect: W. M. Dudok | | 172 | Here Lieth the Body by Peter F. R. Donner
Review of 'The Biography of the Common
Man of the City of York' by J. B. Morrell |
| 151 | Crematorium at Velsen
Architect: W. M. Dudok | ANTHOLOGY | | |
| 151 | Insurance Building at Amsterdam
Architect: D. Roosenburg | | 173 | Celia Fiennes at Bretby and in Westmorland
From 'The Journeys of Celia Fiennes' edited
by Christopher Morris |
| 152 | BIM Building at the Hague
Architect: J. J. P. Oud | | 173 | MARGINALIA |
| | | | 174 | Résumés |

SUBSCRIPTION RATE: The annual post free subscription rate, payable in advance, is £2 sterling, in U.S.A. and Canada \$8.50. An index is issued every six months, covering the period January to June and July to December, and can be obtained without charge on application to the publishers:

THE ARCHITECTURAL REVIEW

9-13 Queen Anne's Gate, Westminster, SW 1 Whitehall 0611

THREE SHILLINGS AND SIXPENCE

In this issue Page 131: *Dark-Blue-Print: Thomas Sharp's Proposals for the Replanning of the City of Oxford*. The very diverse roles which the City of Oxford has to fill to-day makes it in more ways than one a special case for the town-planner. Mr. Sharp, by his proposal to remove the two heavy industries from the city, would reduce the number of these roles by one, and in doing so restore the physical balance of Oxford's economic life, which since the first world war has shifted east to Cowley. His proposed 'Merton Mall', by relieving the High Street of through traffic, would allow it to revert to its proper function as the nerve-centre of University life. The older parts of a historic city like Oxford are as surely destroyed by the presence of modern traffic as by actual demolition; Mr. Sharp's practical recognition of this fact makes his plan an exemplar.

Page 137: *The Dutch Melting-Pot* by J. P. Kloos. A Dutch architect discusses the different trends in Dutch architectural practice and theory since the last war. These he distinguishes as Functionalism, Historical Eclecticism, Formalism (meaning an eclecticism that makes use of contemporary instead of historical motifs), a Romanticism corresponding to what in the case of Sweden has been called 'the New Empiricism', and a very individual form of Romanticism personal to certain Dutch architects and not found

elsewhere. Dutch architecture is of special interest to-day because the great ferment in architectural ideas which in other countries has been confined to theory and paper projects has in Holland already found expression in a large number of executed buildings. Pages 139-156 present a selection of recent works by Dutch architects belonging to the Functionalist and Romantic schools.

Page 157: *Cambridge and Oxford Reformed: Hawksmoor as a Baroque Town-Planner* by S. Lang. The name of Nicholas Hawksmoor is not generally associated with town-planning, but he did in fact make two town plans, one for Cambridge, made during the period when he was engaged on designs for new buildings at King's, and the other, belonging to about the same date, for the Schools area of Oxford. Hawksmoor's conception of town-planning differs from that of the Wren of the London plan of 1666 in being far less abstract and intellectualized; his starting-point is the single building and it is obvious that he saw his schemes three-dimensionally from the first.

Page 163: *Pugin at Ramsgate* by John Summerson. Pugin built himself 'The Grange', Ramsgate, in 1841, and lived there until his death eleven years later; in 1846 he began St. Augustine's church

adjoining. Here for once the mature Pugin was his own master, and church and house together embody the quintessence of the Pugin ideal. In Mr. Summerson's view, Pugin's work is a matter neither of scholarship nor of mere copyism: Pugin had absorbed his medievalism so completely that far from stultifying his genius it was first nature to him.

Page 167: *Harmonious, Strange and Pleasant* by Hope Danby. In 1747 the Chinese Emperor Ch'ien Lung, having seen some French engravings of waterworks, commanded the Jesuit priest Giuseppe Castiglione, then resident at his court, to find someone to build a fountain for him. Another Jesuit, the astronomer Benoist, undertook to do so, and the Emperor was so well pleased that he ordered some European buildings too. These were designed by Castiglione himself and by another Jesuit, Attiret, in a style which, perhaps not unexpectedly, has much in common with the chinoiserie of the West. The buildings and waterworks are illustrated from the first engravings on copper made in China; the photographs are of the remaining fragments.

Page 170: *Variety from Standardization*. Ironwork of circa 1850 in a cemetery at New Orleans, U.S.A., chosen to show that the use of standard prefabricated forms need not lead to monotony in design.

OXFORD REPLANNED

The key proposal in Thomas Sharp's plan for Oxford, which was prepared for the City Council, is the new road ('Merton Mall') that starts east of Magdalen Bridge and crosses St. Aldates south of Christ Church. The effect of this road would be to relieve the High Street of through traffic and thus allow it to fulfil its proper function as the nerve centre of University life. Modern traffic is as surely destructive of the character of the older parts of a city like Oxford as bombs are; Mr. Sharp's plan makes for nothing less than the revivification of the whole city centre

SHOPS



WAREHOUSES



WORKSHOPS



OFFICES



PUBLIC BUILDINGS



UNIVERSITY



TECHNICAL SCHOOLS



RESIDENTIAL



PRIVATE OPEN SPACE



PUBLIC OPEN SPACE



CATTLE MARKET



RAILWAY



EXISTING ROADS



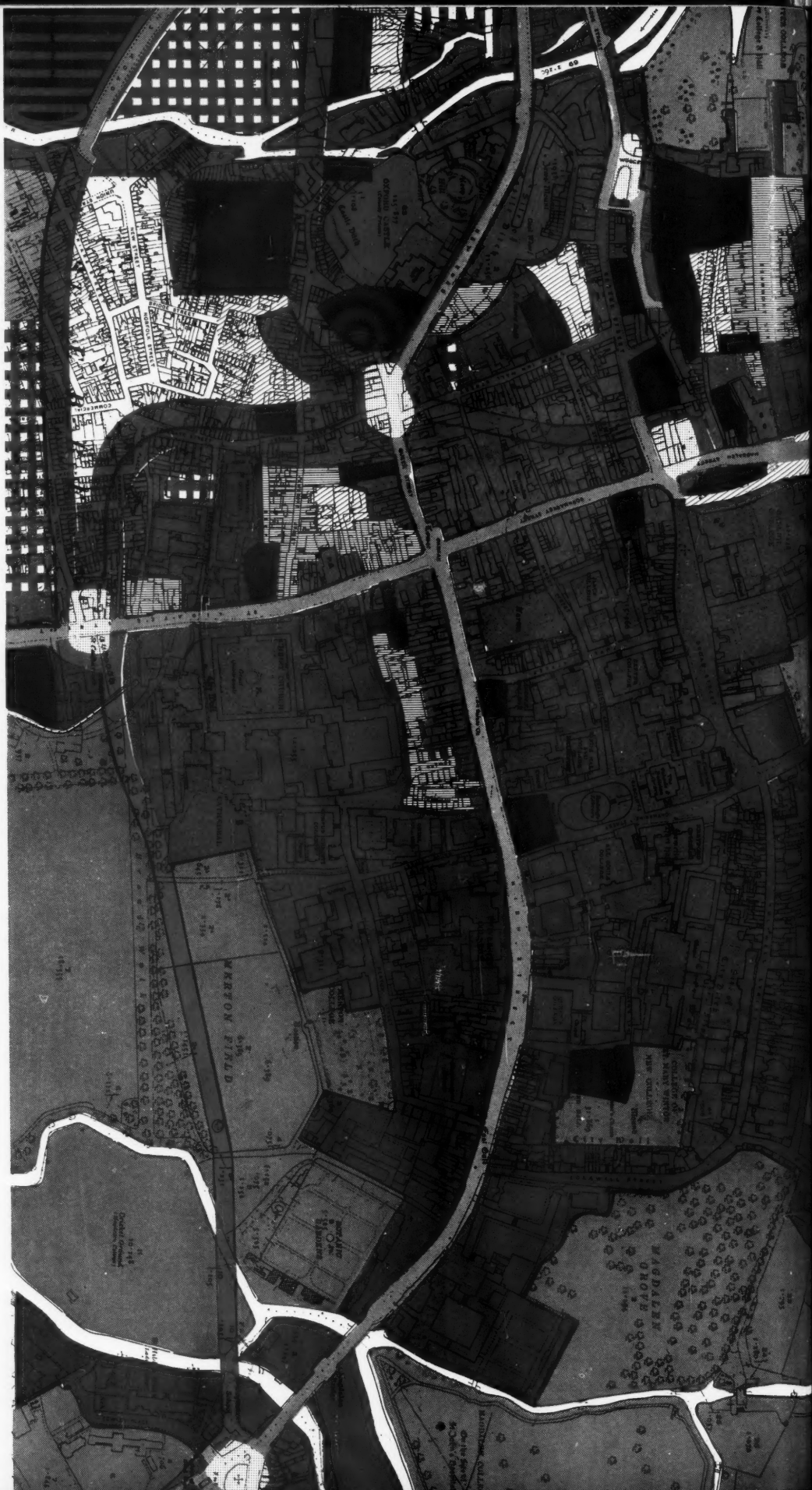
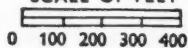
NEW ROADS



CAR STANDS



SCALE OF FEET



Dark-Blue-Print

Thomas Sharp's Proposals for the Replanning of the City of Oxford

IN THE REDEVELOPMENT of any city the planner is faced with two problems. One is the problem of the existing social organism, of the living community of city dwellers. The other is the problem of the existing physical environment, of the buildings and streets in which that community lives and through which it moves. Neither, of course, is to be solved independently of the other: indeed, in the working out of one reference must continually be had to the terms of the other, and the measure of the success of the final result, in the form of the city replanned, is the degree in which the two solutions have been reconciled. Nevertheless, to make a firm mental distinction between the two is to aid clarity of thought and to avoid many great occasions of errors.

The problem of the social organism, as we have called it, must always be difficult enough. But at least it is susceptible to something approaching scientific analysis: the planner can summon to his aid the so-called hard facts of employment figures, traffic surveys, population changes and so on. When he comes to the problem of the physical environment, he has no such ready-made apparatus to hand. The statistician's spectacles will not help him to assess the kind of values with which he is concerned now. He needs the artist's eye for present facts and the historian's understanding of past causes. And if his work is to be anything more than an academical exercise he also needs the publicity man's flair for putting it across, for making the people most closely concerned see the things he has seen and understand the things he has understood.

At the best of times this is a tall order. And when the city with which he is dealing combines historical importance and present consequence in the way Oxford does, it is a very tall order indeed. There are so many Oxfords: university city, cathedral city, county town, regional market centre, and (now) industrial town. Socially, all these aspects are to some extent independent of each other. Some ancient cities, such as Exeter, already have a well-balanced life, with no single industry or sectional interest taking an unduly important place in their affairs. Others stand in danger of being overwhelmed by one dominant factor, of becoming one-industry towns. Oxford has always been in the latter class. Formerly the University was the dominant factor, and town v. gown was the result. But during the past twenty years the balance of power has shifted east, to Cowley. Mr. Sharp's book* shows, very clearly, the dangers of this state of affairs. His proposal to move the two dominant industries from the city and to replace them by smaller industrial units is a commendably bold one—and one which demands a form of regional and national planning much more comprehensive and much more positive than any we have had hitherto.

Such problems of social organization, however, are not peculiar to Oxford. The uniqueness of Oxford resides in the physical conformation of its historic central area. And it is Mr. Sharp's feeling for the special character of this central area that makes his plan important, not only as a solution of the particular problem of Oxford but as an exemplar for other planners concerned with other cities where the central area is now serving a population seven or eight times that of the original town.

Mr. Sharp's Oxford plan has one general principle in common with his plans for Durham and Exeter. At Durham, it will be remembered, a new road curves round the rock on which the old city was built. At Exeter, a new road, starting from a cloverleaf crossing at the old city gates, by-passes the city along the foot of the escarpment crowned by the city walls, so that pedestrians from car parks and bus stations cross the freeway into the city centre at a higher level. At Oxford a new road starts east of Magdalen Bridge and, running between Broad Walk and the city wall, crosses St Aldates below Christ Church and continues northwards in a wide sweep (through property for the most part derelict) past the railway and bus station, in addition, an internal town road from the junction of the new traffic artery

* *Oxford Replanned*, by Thomas Sharp (published for the Oxford City Council by the Architectural Press, 1961).

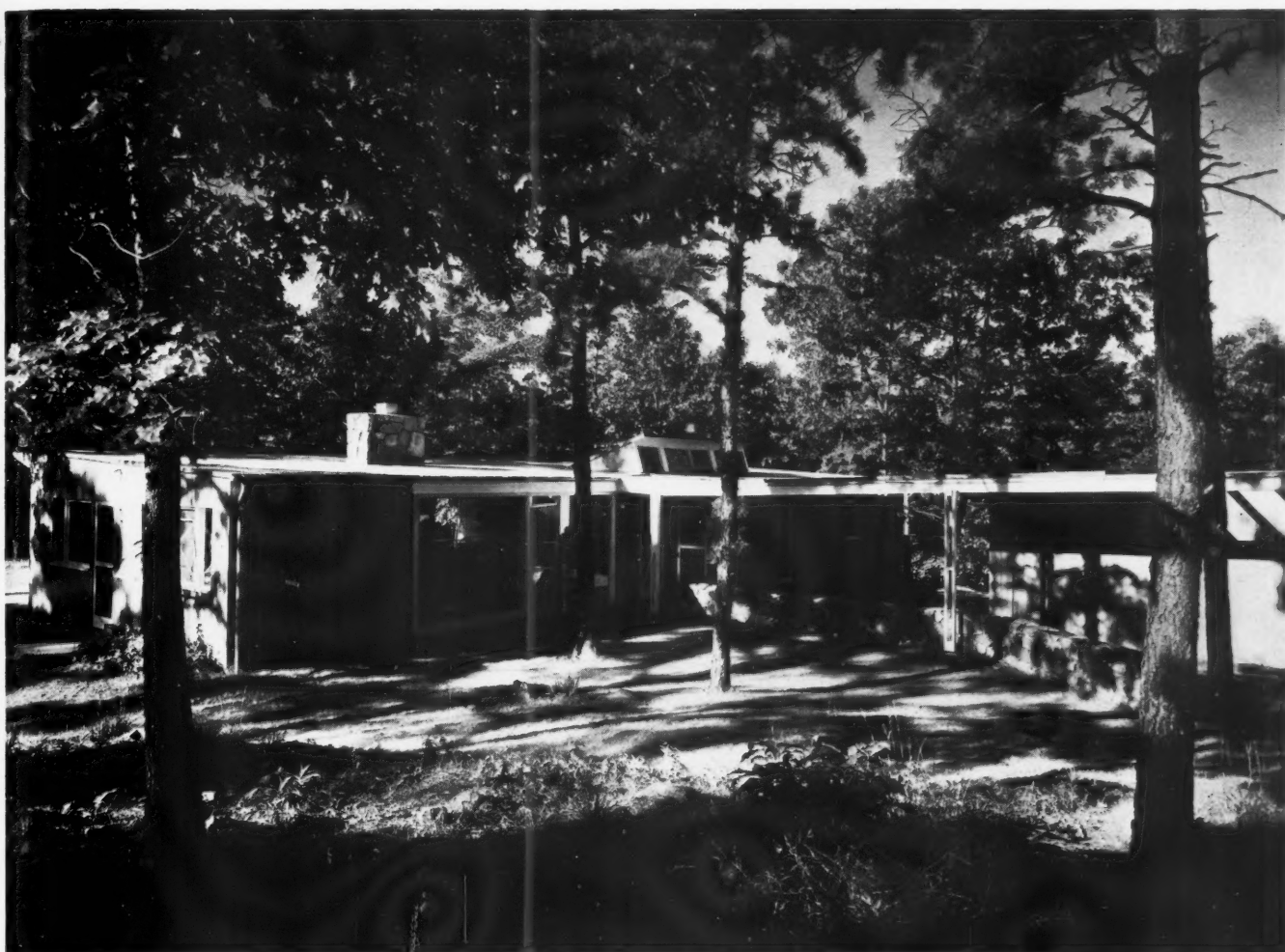
at St. Aldates by-passes Carfax and Cornmarket, and leads to the foot of St. Giles. In each case—at Durham, at Exeter, and at Oxford—the new road is a clear-cut through road for fast traffic, equipped with car parks and bus stations. And in each case, by removing through traffic from the city centre, it makes possible not merely the survival of the latter but its actual revivification.

For, after all, the life for which such a city as Oxford was meant was very different from that which the twentieth century has forced down its streets. The people who built it saw with the same eyes as we see with, but saw at quite another rate. Their buildings in their intricacy of detail, the subtleties of their street composition, were conceived and designed for a life much slower in pace than that to which we have grown accustomed. When we traverse their streets at our modern speeds it is as though we were looking at a film projected too quickly: the images become blurred, the detail disappears, the sense of timing is lost. Our time is out of relation to their space; our conception of space-time has become divorced into space and time, and this divorce brings confusion and disintegration in its wake. The very forms of their streets, with their varying widths and right-angled junctions, are opposed to the introduction of the motor vehicle. Street widening, in conjunction (of course) with the preservation of 'buildings of architectural or historical interest,' is at best a poor compromise. And who, anyhow, can prove in black and white that what we call 'character' has not been destroyed? Take the High at Oxford. It is wide enough without rebuilding to meet the demands of modern traffic, but none the less for us it is just as surely destroyed, except at dawn, as the streets where new building lines have been laid down.

To drive along the High at Oxford in a horse-drawn carriage was to experience to the full the varied delights of the unfolding panorama—Magdalen curving up to Queen's, the miraculous tree, St. Mary's spire, All Saints, and at last the square full termination of Carfax Tower. To motor up the High in the fits and starts of a half-mile traffic jam is to experience nothing but weariness and vexation of spirit. To pedal up the High on an Oxford bicycle is possibly to recapture the speed of the horse and carriage, but otherwise—to day—is not a form of progress conducive to aesthetic contemplation. It is so very dangerous. The pedestrian, and the pedestrian alone, can come to grips with the full beauty of the street in all its subtlety, and even for him fast traffic becomes an insurmountable visual and moral obstacle.

In most old cities there are places where this has always been so; think of the entrance from the High Street to the Cathedral Close at Exeter, the steep and winding approach to Palace Green at Durham, the arched entrance to the Close at Salisbury, and, in Oxford itself, the approach to the Radcliffe Camera. But even where the need is not so obvious, it is always the pedestrian's, the man's-eye view, which in such cities must be the planner's controlling standard. It is the internal townscape, the smaller intimacies that make the city what it is, on which his attention must be focused. He must have an eye for such things as the psychological value of foils, which in Oxford means the contrasts in scale between rows of small houses and college buildings, the contrasts in texture between smooth and weathered masonry, the delicate patterning of Georgian wrought iron against the broad background of sky or foliage, for the quiet reciprocity between a gabled street of houses and a soaring church spire, for the gentle curve of a street or the sudden twist of a lane. And always he must see them as the man on foot, the only man who can really see the historical city, sees them. He must accept the human scale and the pedestrian tempo as guiding principles.

Mr. Sharp has accepted them. He is a planner with eyes, as well as a mind, of his town, and this makes his Oxford plan different almost in kind from what one is usually asked to accept as planning. There are aspects of it which are bound to arouse opposition in certain quarters, and no doubt there are matters of detail on which it might be reasonable to differ with Mr. Sharp. But there is one hard fact which the critic has to face with the planner: the University of Oxford is a living organism laid out around a spinal column, and that spinal column is the High. An accident of development has formed this, the nerve centre of University life, to act also as the alimentary canal of industrial Oxfordshire and Warwickshire and these two functions cannot be reconciled in a city any more than in a human body.



1, the house from the north-east. The covered way leads from the garage to the front door.



HOUSE AT LEXINGTON MASSACHUSETTS

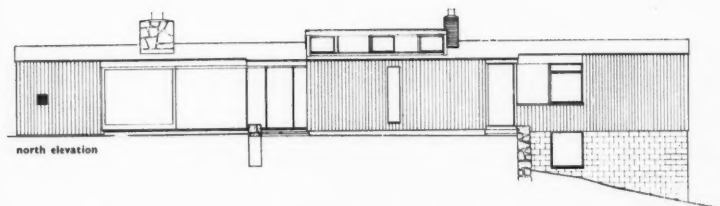
HUGH STUBBINS Jr.: ARCHITECT

This house, designed by the architect for himself, and completed in March, 1947, is on a sloping site, thickly wooded with native oak and pine trees. Accommodation is provided on the ground floor for the architect, his wife and their three children. Large terraces have been levelled for outdoor living, and a children's room, with separate entrance, is for play, hobbies and study. On a lower level below the bedroom wing is a workshop, dark-room, boiler room, private office and draughting studio, which opens on to a separate studio terrace. Foundations are of twelve-inch cinder blocks; exterior walls are of two by four studs, four by four posts, faced externally with wood sheathing and t. and g. vertical boarding, and internally with plaster on rock laths, and one by four t. and g. sugar pine; ceilings are



2

2. a detail of one of the posts supporting the covered way, which joins the garage to the rest of the house. The low wall is of local stone. 3, the covered way leading up to the front door, with a view through the house to the living terrace.



acoustic plaster; floors, asphalt tile, slate, and carpet over concrete. Heating is by radiant panels in concrete floor slabs. The roof is four-ply built-up asphalt and gravel, with copper edging and copper gutters. Roof insulation is provided by four inches of rock-wool, and walls by two inches of balsa wool. The fireplace in the living room is of local stone, with common brick backing. The furniture was designed by the architect. Fabrics are of burlap, real fish net and natural cotton. Cost was \$8.50 per square foot.



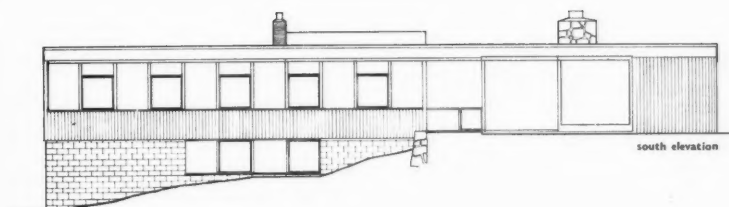
3



4. the house from the south-west, looking over the low wall which forms one boundary to the living terrace. The large living room windows shown here are wood-framed.

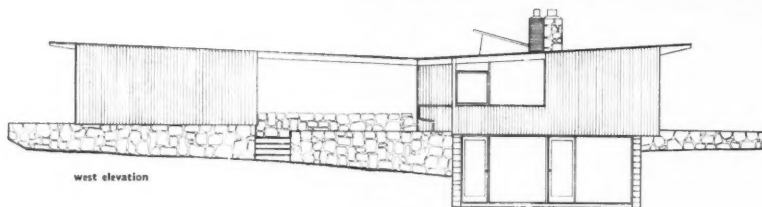
4

HOUSE AT LEXINGTON, MASSACHUSETTS



south elevation

HOUSE AT LEXINGTON, MASSACHUSETTS



5. the bedroom wing with studio below from the south.
6. looking into the living room at night, from the southeast. The fireplace is of local stone backed by common bricks. The bedroom windows seen beyond the living room are metal-framed.



THE DUTCH MELTING-POT

Recent architecture in Holland surveyed by J. P. Kloos

A SURVEY OF RECENT DUTCH ARCHITECTURE cannot but deal chiefly with the years immediately preceding the Second World War. During the German occupation there was very little building activity, and post-war difficulties have not yet permitted a full-scale revival. Of prevailing tendencies one at least comes straight from the nineteenth century: eclecticism. Eclecticism is what characterized architecture between 1830 and 1900, the borrowing of various forms from various past styles, a strange enterprise often defended on the grounds that in its essentials a certain period, say Imperial Rome or the age of Western Gothic or the Renaissance, was at one with our own and that it is consequently quite legitimate to revive its forms. Besides, some architects would say, a renaissance does not necessarily lead to eclecticism—see the Italian Renaissance of the fifteenth century. Now it is debatable whether the architecture of the Quattrocento should not indeed be classified as eclecticism; but however that may be, and whatever arguments have appeared to justify revival, renaissance and eclecticism, the fact remains that it does survive as one of to-day's tendencies.

The characteristic procedure of the eclectic is that he copies individual motifs and uses them in a different context. If this definition is accurate, then there are—in Holland as well as in all other countries—contemporary eclectics as well as historical eclectics; that is, men who collect a certain kind of cantilevered porch from here, a window-detail from there, a roof-pitch from yet another source, and then assemble them into their own design. The results of this technique are often aesthetically worse than those of the historicist who is more inclined to take over the spirit of a whole building and not only its forms. So for the progress of this survey it may be permitted to christen contemporary eclecticism 'formalism,' and distinguish between the eclectic, using clichés of the past, and the formalist, who prefers the clichés made from the elements which our own generations have created.

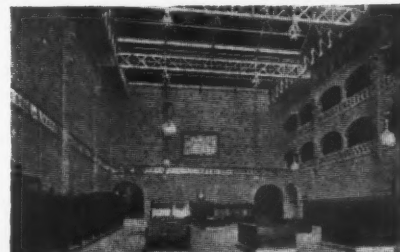
Since the most experimental of the twentieth century's architectural styles requires its own name, and since the term 'functionalism' is now well-established, we may just as well keep it. It is not really comprehensive enough, but it does emphasize one of the most significant conceptions of the years since the First World War.

Besides Functionalism, Eclecticism and Formalism, we can trace still another -ism in modern Dutch architecture: Romanticism. This tendency is by no means confined to Holland. THE ARCHITECTURAL REVIEW has recently discussed its appearance in Sweden under the title 'the New Empiricism.' It is derived in most cases directly from the functionalism of the thirties, and is concerned, at its simplest, with the endeavour to provide a greater vividness of pattern, texture and form in modern buildings. The other Romanticism which is evident in Holland is of a different kind. It is neither obviously eclectic nor closely linked to the modern movement. It is the expression of an often fantastic and always strongly personal vision.

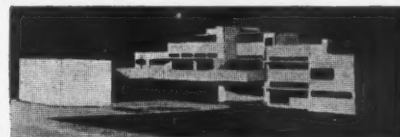
Now that these four or five tendencies have been introduced, we have to turn to their history in Holland. Eclecticism culminated in the work of Cuypers, the architect of the Amsterdam Rijksmuseum.



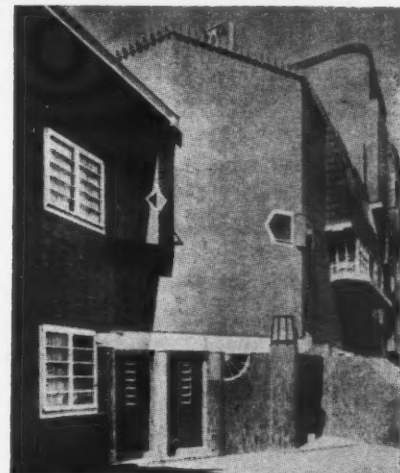
ECCLECTICISM The Amsterdam Rijksmuseum by C. P. Cuypers built in 1876-85. Although he drew his inspiration from the past, Cuypers was no blind copyist, and in much of his work there are signs of the new spirit which was to emerge with particular forcefulness in the buildings of Berlage.



TRANSITIONAL The Amsterdam Stock Exchange by H. P. Berlage built in 1903—a landmark in the history of modern architecture—its bold use of glass and iron inside and its logic and directness of design outside, put to the public of Holland for the first time the problem of a style suitable for our own day.



STYL GROUP A model of the design for a house by Theo van Doesburg and G. van Esleren made in 1923. Van Doesburg was leader of the styl group which formed round the magazine of that name. Two other groups of younger men, the Eight and Opbouw, appeared shortly afterward. These groups mark the beginning of modern architecture as a movement in Holland.



AMSTERDAM SCHOOL These houses were built in 1920. They were designed by de Klerk, one of the most brilliant of Holland's romantic architects. He died young in 1923, and the school of which he was the leader did not long survive him.



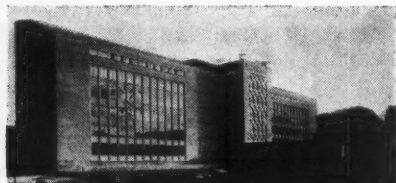
DELFT SCHOOL This theatre at Rotterdam by Sutherland, a member of the more recently formed Delft School, illustrates the tendency of this School away from the modern movement with its frank acceptance of the machine, and towards a revival of craftsmanship. The school acknowledges a philosophical debt through Professor Granpré Molière to Aristotle and St. Thomas Aquinas.



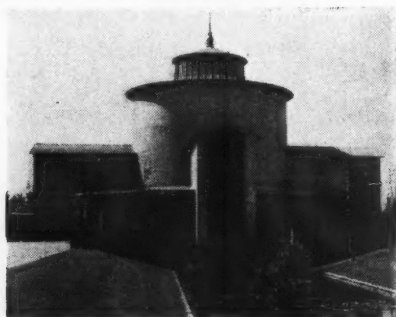
CLASSICISM The neo-classical revival is not extensively represented in Holland. The project above is for a town hall, and the architect is the late J. F. Staal. It is interesting to compare his Rotterdam Stock Exchange (pp. 146 and 149-50), with its frank, if romantic, acceptance of the modern idiom, with this project.



FUNCTIONALISM The Hotel Grand Gooiland at Hilversum, built in 1936 and designed by the late J. Duiker, is an example of that most vital aspect of the modern movement called functionalism. It is in direct line with the work of the Stijl Group.



NEW EMPIRICISM The B.I.M. building at the Hague, designed for the Dutch Shell Company by J. P. Oud, was nearing completion when the last war broke out. It is a striking example by a pioneer of the modern movement, of the new and extremely controversial attempt to take functionalism a stage further, which has been called the New Empiricism.



ROMANTICISM There is in Holland a tendency, which has been remarked earlier in the work of the late de Klerk, towards a romanticism which is distinguished both from period revivals and contemporary experiments such as the New Empiricism by an intensely personal vision. S. van Ravenswaay whose work is illustrated on pages 155-6 is one such romantic. F. Friedhoff, designer of the Avla school at Haarlem, above, is another.

In him the strength of the nineteenth century reached its climax and its weaknesses were least irritating. Looking at the back elevation of the Museum we can see how close Cuypers came to a realization of the new needs of a new period, needs which historic styles could not satisfy. It was Berlage, Holland's greatest architect in the last hundred years, who took the next step. The Exchange in Amsterdam, with its bold use of glass and iron inside and its logic and directness of design outside, put to the public in Holland for the first time the problem of a style suitable for our own day. Ever since the Exchange, that is for almost fifty years, architects have had the choice between innovation and tradition, between carrying on in a familiar way and venturing upon uncharted seas. Berlage's clarion-call was followed first by the Stijl Group, and then after the First World War by two younger groups: The Eight and Opbouw.

Also after the First World War the so-called Amsterdam School came into existence under the leadership of de Klerk, whose blocks of flats in Amsterdam have often been illustrated in England. He was a brilliant romantic who died young in 1923. He consciously refused to accept the spirit of our time and escaped into a world of dream and fairy-tale. Hence his fantastic over-elaborated forms. The early work of Dudok was greatly influenced by him.

In general, the period between the two world wars was characterized by the antithesis between the romanticism of the Amsterdam School, which declined soon after de Klerk's death, and the ideology of the moderns, represented at that time especially by Duiker (cf. his Hotel Grand Gooiland). Although the size and influence of the modern groups had grown a good deal during the thirties it cannot be maintained that they ever became the really determining factor in the architectural life of Holland. In those years and during the years of the German occupation, the so-called Delft School appeared on the scene. Originally the Delft School was founded on a philosophy of the purpose of architecture, the theory of harmony and proportions, and so on, supplied by Professor Granpré Molière and based in the first place on Aristotle, or, at least amongst the Roman Catholic members of the School, on St. Thomas Aquinas. To its adherents, our own time appears essentially as a discordant deviation from a deep-rooted tradition: rationalism is the villain of the piece. Good architecture thus must be a revival of values which the present chaotic course of world events has lost us. The fight against rationalism takes the form of opposition to mass-production methods in design as well as in architecture: where possible, handicraft should replace machine work. Architectural techniques based on large-scale industry—that is, on reinforced concrete and steel—are discouraged, and brick, where some craftsmanship can still be exhibited, is used instead.

No wonder that the works of men who believe in such a conception of life often evoke memories of medieval architecture, and this is why the Delft School was gradually joined by a great number of architects who, following Kropholler, had an imitation of medieval forms as their point of departure (without any special philosophical reasons).

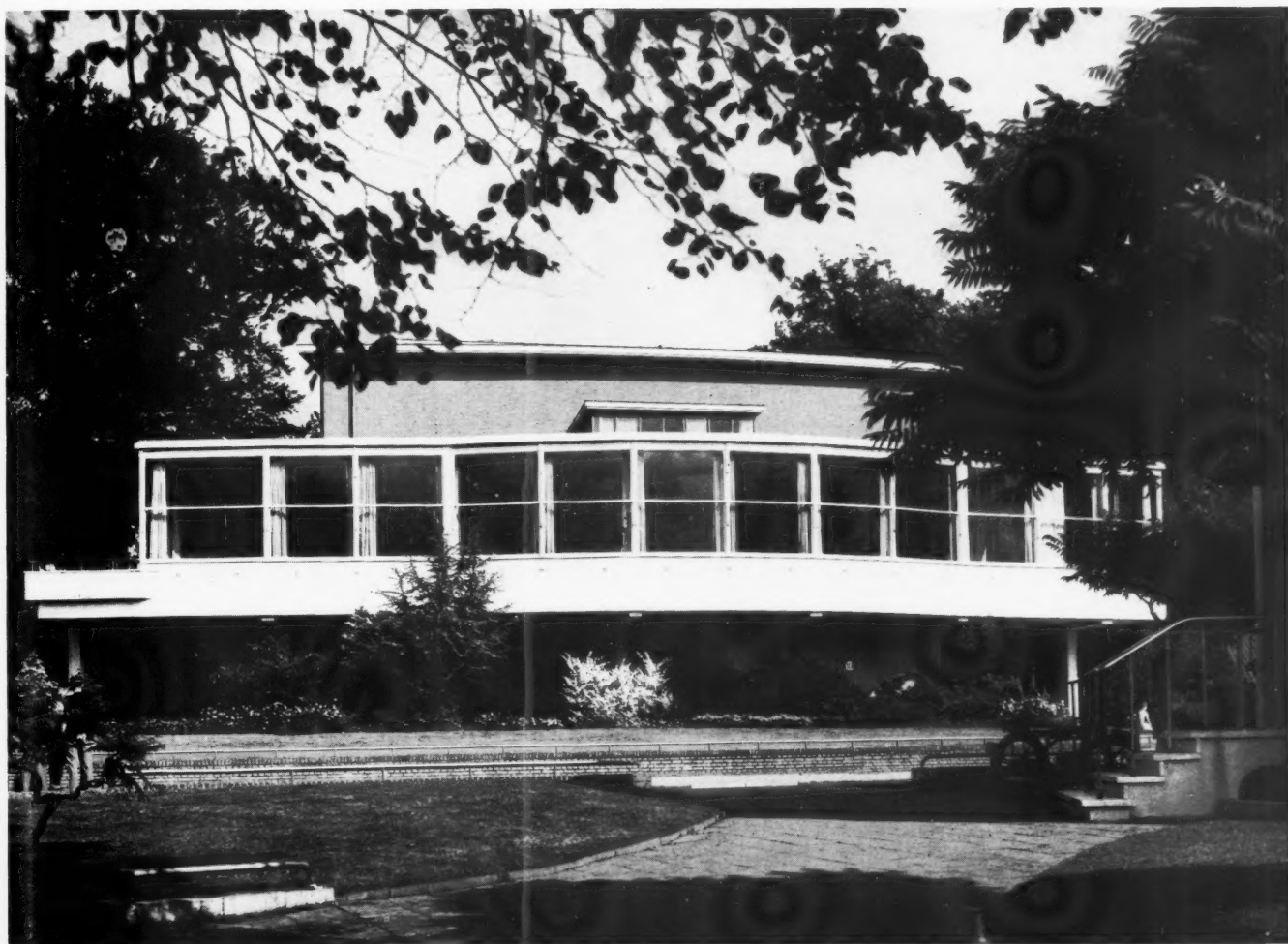
The influence of the Delft School is still very great, although the architects who call themselves modern regard it as a form of eclecticism, as they also do the school of the classical revivalists, although this is not to be compared in influence with the Delft School. As to the ideology of the modern school, it is not necessary to expound that here; it is the same in Holland as in other countries.

The architectural scene in Holland, then, is one of greater variety. To attempt a synthesis from all the conflicting tendencies would be a tempting task. It is not, however, in my opinion, a very profitable one. For such a synthesis would necessarily first arise from a cultural and philosophical unity, and that, patently, is not there.

Holland's position in the international modern architectural movement has always been a prominent one. Internally the country provides a picture in miniature of the various tendencies which are illustrated elsewhere across an enormous canvas. It reflects no small credit on her architects, that a country of this size, where soil conditions are difficult and land is scarce and dear, not only should have maintained the tradition inaugurated by that great pioneer Berlage, but should have so vigorously and constantly experimented with new structural and æsthetic theories in both architecture and town planning. There is to-day, partly no doubt as the result of the frustration of prolonged architectural inactivity and partly of tendencies which would inevitably have shown themselves as the modern movement developed, a strong ferment at work in architectural theory almost everywhere. In most countries its presence is indicated merely by an occasional bubble rising to the surface or, less obviously, by certain disturbances taking place beneath it. But in Holland, despite the forced inactivity of the war years, it has already manifested itself with particular vigour in a large number of actual buildings. The photographs on the following pages illustrate a few of the main trends. Examples are shown first of the ascetic and severe functionalism, so well-established in and so characteristic of the thirties and as vital to-day as it was then; secondly of that attempt towards a humanization of functionalism through a greater richness of pattern, texture and symbolism, which this paper, in connection with its appearance in Sweden, has called 'The New Empiricism'; and thirdly of a fantastical romanticism with a strongly personal flavour, which must be distinguished from the period revivalism mentioned in the article on the preceding pages.

FUNCTIONALISM Several architects associated with the buildings under this heading are already famous for work they did to advance the cause of modern architecture in the thirties. Merkelbach and Karsten will be remembered for their 'Het Westen' flats at Rotterdam West in 1937, Brinkman for his work with the late van der Vlugt on the van Nelle factory in 1930 and with van Tijen on the Bergpolder flats in 1933-4. Van Tijen's low cost flats, the 'Plaaslan' block in 1937-8, was another landmark. These architects, with the exception of Brinkman, whose style remains virtually the same, all show tendencies towards a humanization of style—a 'new empirical' approach—more fully developed in the work of Staal and Oud.

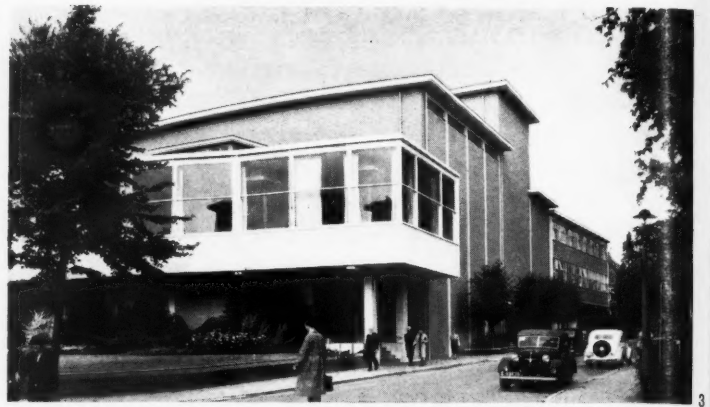
1 BROADCASTING STUDIO AT HILVERSUM MERKELBACH & KARSTEN: ARCHITECTS



1, the new restaurant of the AVRO broadcasting studios from the south. This has been built on to the original large studio which is visible behind it.



2, the exterior of the entrance hall and terrace to the new jazz band and orchestral studios, across a road from the earlier buildings.



3, the new restaurant with the music and record library wing in the distance. 4, beyond the restaurant is the original broadcasting building completed in 1936.



2 NEWSPAPER OFFICE AT THE HAGUE H. G. P. NUYTEN: ARCHITECT

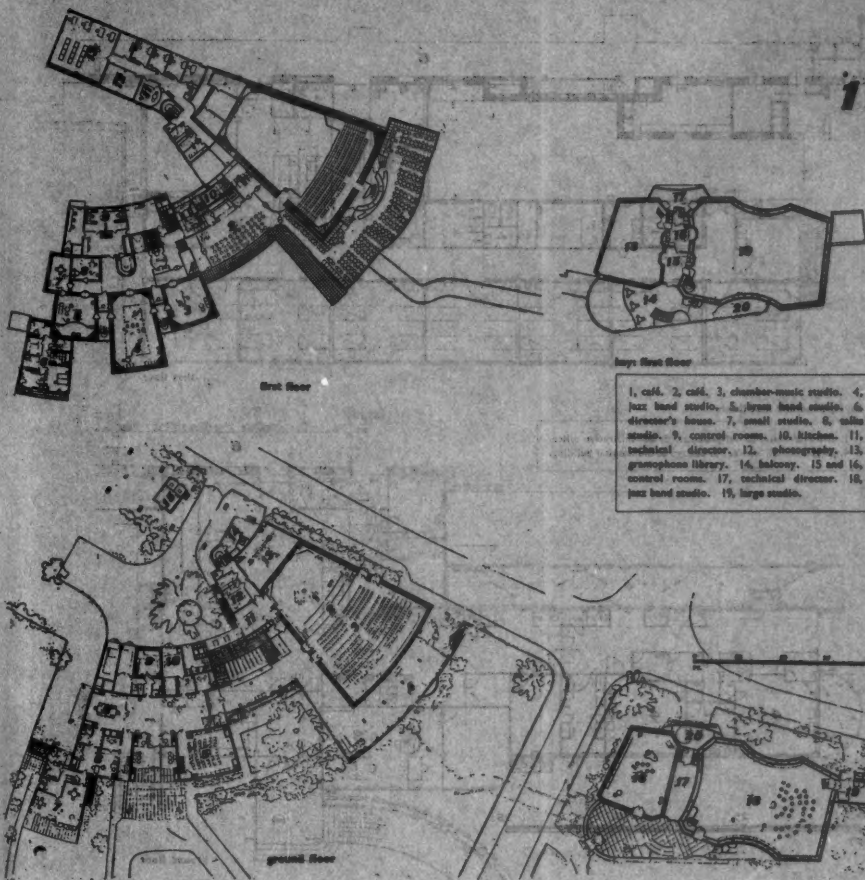


5, the clerks' office looking towards the street.



6, the counter of blue-belge marble in the public enquiry office on the ground floor.

1 BROADCASTING STUDIO AT HILVERSUM

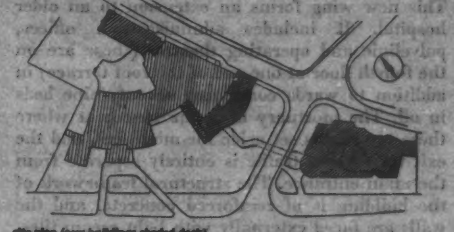


first floor

1, café. 2, café. 3, chamber-music studio. 4, jazz band studio. 5, jazz band studio. 6, director's house. 7, small studio. 8, radio studio. 9, control rooms. 10, kitchen. 11, technical director. 12, photography. 13, gramophone library. 14, balcony. 15 and 16, control rooms. 17, technical director. 18, jazz band studio. 19, large studio.

ground floor

1, stage. 2, orchestra. 3, auditorium. 4, director's house. 5, board-room. 6, sound control. 7, storage. 8, scenery. 9, control room. 10, organ room. 11, artist's entrance. 12, transformer house.



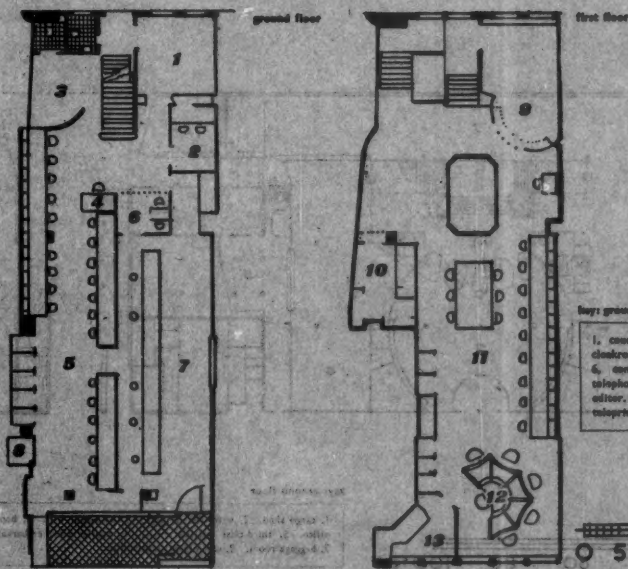
site plan (new buildings shaded dark)

The first part of the A.V.R.O. Broadcasting Corporation's studios was completed in 1936. In 1938 it was decided to expand the studios by the addition of music and gramophone libraries and further broadcasting studios. These new buildings which comprise three separate groups (shown in the site plan) were designed by the same architects and completed in 1940. The new north wing, raised on *pilotis*, has a gramophone record library and offices on the first floor and a music library on the second. The south extension to the great hall, also raised on *pilotis* and cantilevered, is a large glass-walled restaurant. The third extension is a separate group of buildings on the further side of a road which runs past the original building; connection between the buildings is by underground tunnel. They comprise a large studio for orchestral concerts, a smaller jazz band studio and control rooms. The structural framework of the buildings is reinforced concrete; the walls are of brick. All studio walls and ceilings are double, being carried on independent foundations. The buildings are built on a hillside and the new wings are connected to the original building by a series of underground tunnels. The buildings are built on a hillside and the new wings are connected to the original building by a series of underground tunnels. The buildings are built on a hillside and the new wings are connected to the original building by a series of underground tunnels.

2 NEWSPAPER OFFICES AT THE HAGUE

These offices for a Hague newspaper have been constructed within one of the shops in a row, with the usual narrow frontages. Show-cases for photographs and newspapers are situated on the street; these are recessed, and the entrance bay thus provided is paved with yellow tiles. Inside there is a reception hall for the public, and a newspaper reference room. Above these are offices for the editors and the editorial staff. The newspaper archives are in the basement. The colour scheme is as follows: internal walls, cupboards, desks and partitions are light grey, and the framing of the partitions, light blue; the rear wall is dark red with a notice-board inset in off-white; the counter is of blue-belge marble; the ceilings are off-white. Work was started on April 29, 1946, and was finished on July 1, of the same year.

The buildings are built on a hillside and the new wings are connected to the original building by a series of underground tunnels. The buildings are built on a hillside and the new wings are connected to the original building by a series of underground tunnels. The buildings are built on a hillside and the new wings are connected to the original building by a series of underground tunnels.



ground and first floors

1, counting house. 2, head accountant. 3, clerkroom. 4, chief clerk. 5, main office. 6, consulting room. 7, enquiry hall. 8, telephone operator. 9, director. 10, chief editor. 11, office. 12, editorial staff. 13, newspaper.

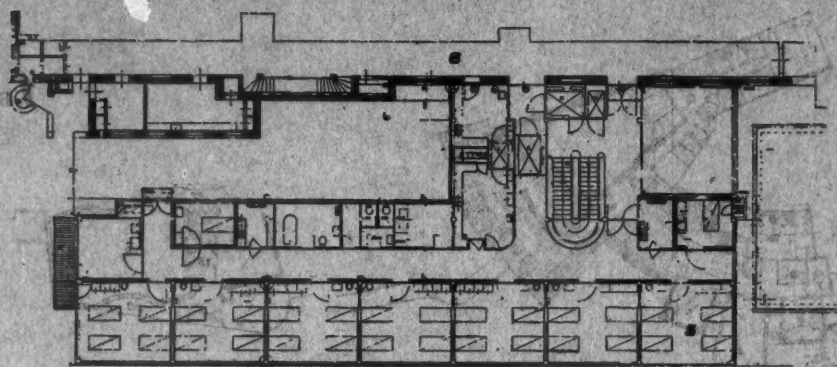
0 5 10 15 20 25 feet.

3 HOSPITAL AT ROTTERDAM

This new wing forms an extension to an older hospital. It includes administration offices, polyclinic and operating theatres (these are on the fourth floor at one end of the roof terrace) in addition to wards containing seventy-nine beds in all. The mortuary is in the basement where there are rooms set aside for mourners, and the exit for funeral traffic is entirely separate from the main entrance. The structural framework of the building is of reinforced concrete, and the walls are faced externally with light cream tiles. Internally where walls are not plastered they are faced with special sound-absorbent materials; throughout the hospital they are painted white. Doors are painted light yellow, except for service room doors which are light grey. Floor surfaces are of rubber in the corridors and linoleum in the wards. Skirtings and staircases are of white terrazzo.

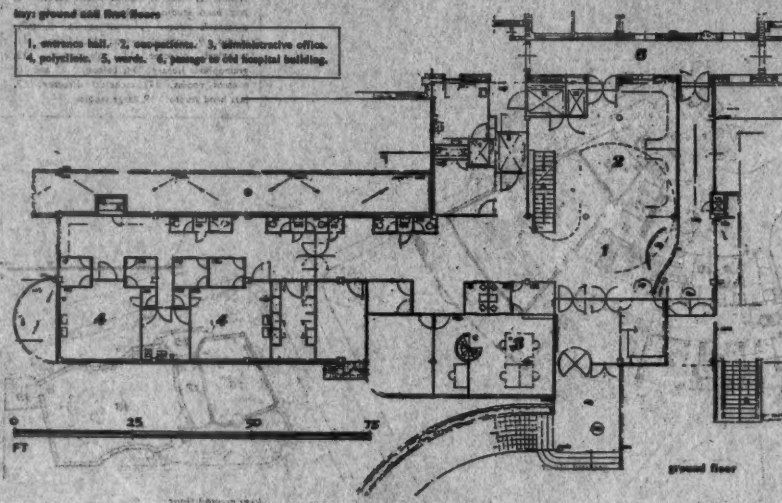
4 PASSENGER SHED AT ROTTERDAM

When the flag-ship 'Nieuw Amsterdam' was put into service, the management of the Holland-America Line wanted to improve the facilities for embarking passengers. The original shed on this site dated from 1901, and was one of the first concrete structures in Holland. As a result of the composition of the concrete and of an insufficient thickness of it around stanchions and beams, there was severe dilapidation and in some places the steel was exposed. The new building re-uses the old structural frame around which a new covering has been constructed. A certain amount of settlement of the facade made it necessary to strengthen the foundations and on the water side an extension, 23 feet wide, has been built out along the entire length. In the circular passenger hall the floor is finished with white terrazzo in sections 6 feet 6 inches square surrounded by brass strips; the ceiling is faced with celotex and the lighting is from recessed bowls. It was originally intended that the ticket office should be open only on the evenings of sailings, but whilst the work was in progress extensions were effected to allow for its continuous use. This department is also provided with waiting-room and writing-room facilities for passengers making bookings. The third-class passengers have a separate entrance and, in keeping with American regulations, all the rooms for them are entirely separate from the rest of the passengers. The upper floor has remained almost unaltered except for the extension. Here the original structure has been entirely retained. Facilities were also required for members of the public awaiting the arrival of passengers. It was originally intended to provide a promenade over the entire roof of the building ending in a large look-out tower raised on high pillars. From this point there would have been a very fine view over the river. The cost of carrying out this project was, however, found to be too great, and so these facilities were eventually provided on part of the upper floor, from which the view over the river is almost as good. The work was completed during 1938 in approximately five months.



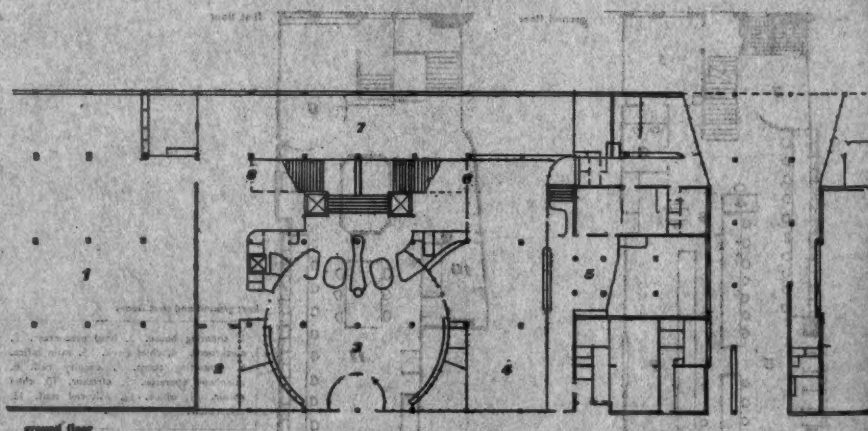
key: ground and first floors

- 1, entrance hall; 2, operations; 3, administrative office; 4, polyclinic; 5, wards; 6, passage to old hospital building.



key: ground floor

- 1, cargo shed; 2, entry for baggage; 3, passenger hall; 4, booking office; 5, third-class waiting room; 6, tourist class embarkation; 7, luggage room; 8, cabin class embarkation.



key: ground floor

- 1, cargo shed; 2, entry for baggage; 3, passenger hall; 4, booking office; 5, third-class waiting room; 6, tourist class embarkation; 7, luggage room; 8, cabin class embarkation.

key: ground floor

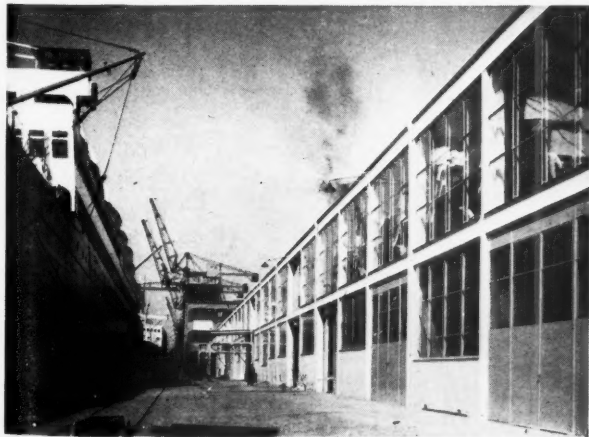
- 1, cargo shed; 2, entry for baggage; 3, passenger hall; 4, booking office; 5, third-class waiting room; 6, tourist class embarkation; 7, luggage room; 8, cabin class embarkation.

3 HOSPITAL AT ROTTERDAM BRINKMAN & VAN DEN BROEK : ARCHITECTS



7, the main staircase. 8, the new wing from the east. 9, one of the wards planned for six beds. 10, the roof terrace.

4 PASSENGER SHED AT ROTTERDAM BRINKMAN & VAN DEN BROEK : ARCHITECTS

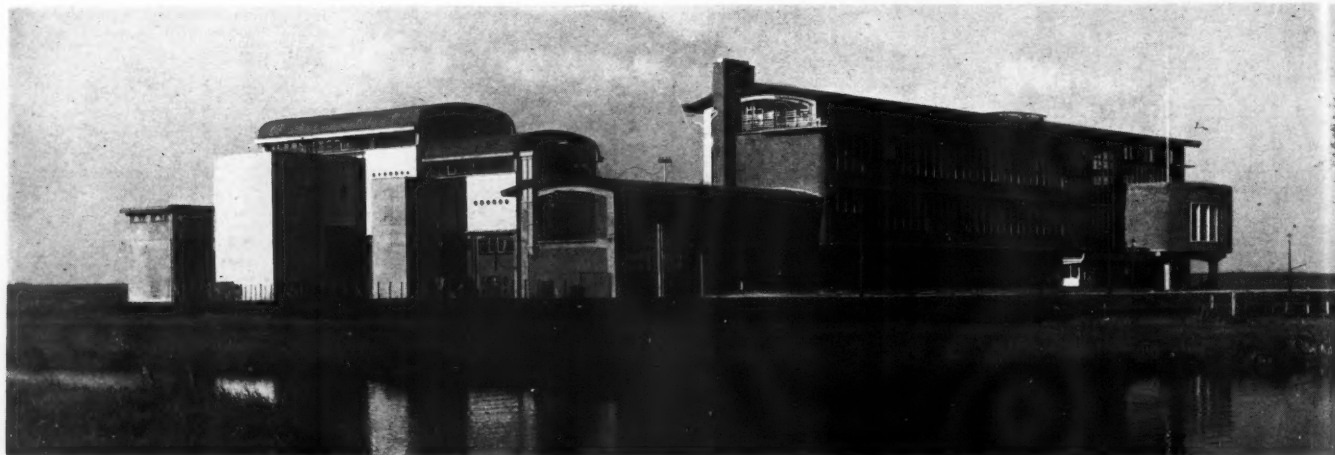


11, the Holland-America Line's passenger shed from the water-side.

12, the circular passenger hall, with the main entrance in the background.

5 AIRCRAFT LABORATORY AT AMSTERDAM

W. VAN TIJEN & H. A. MAASKANT : ARCHITECTS

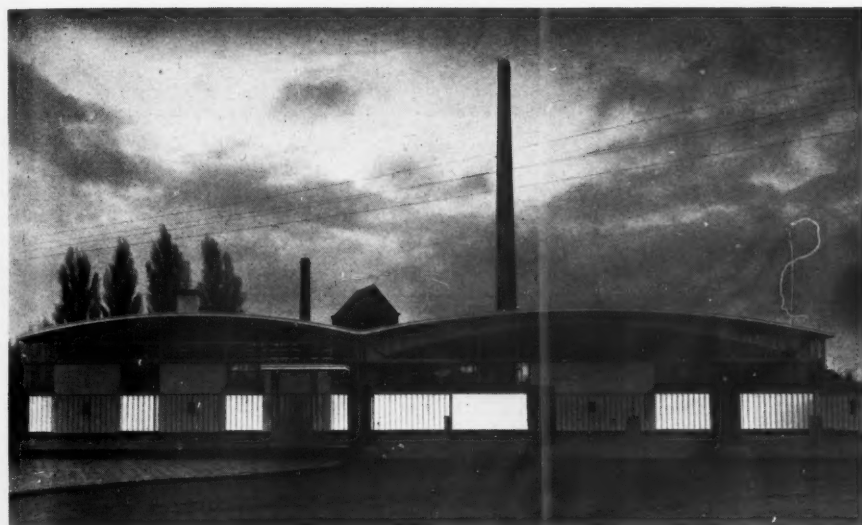


13, the National Aircraft Laboratory at Amsterdam from the north-east. The wind tunnels are housed to the left. The main wing on the right consists of laboratories and offices with a big conference room over the main entrance. 14, the entrance hall with the main staircase rising over the back entrance.

7 PAINT FACTORY AT SASSENHEIM O. ELFFERS : ARCHITEOT

17, the paint factory from the west, with the staircase tower rising above one of the entrances.
18, the works canteen. 19, the factory from the east. The cellulose section is on the right and the laboratories are in the background.

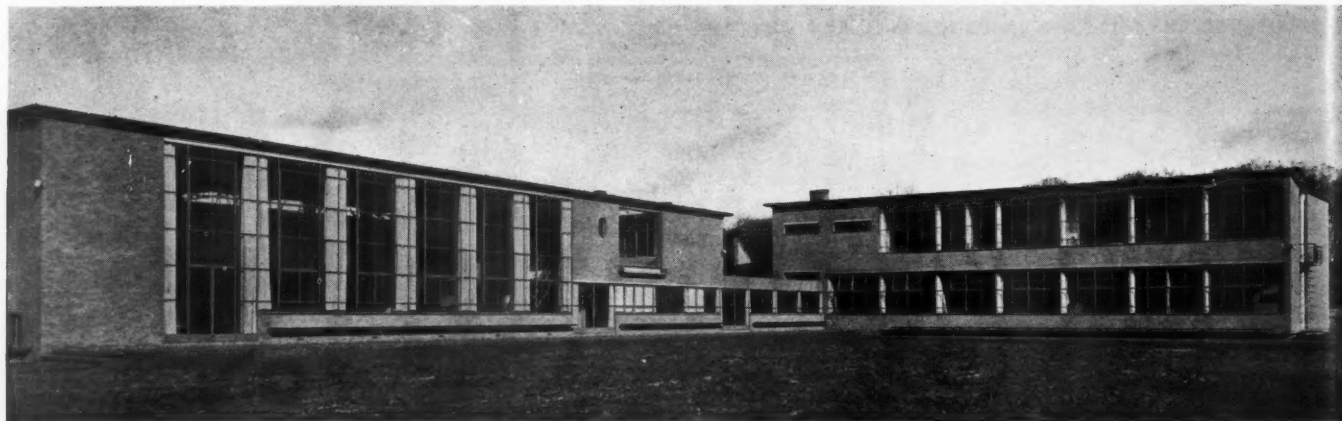
6 GARAGE AT BUSSUM J. GERBER : ARCHITEOT



15, the municipal garage at Bussum, with its adjoining workshops. 16, interior of the garage.



8 SCHOOL AT WASSENAAR J. P. KLOOS : ARCHITECT

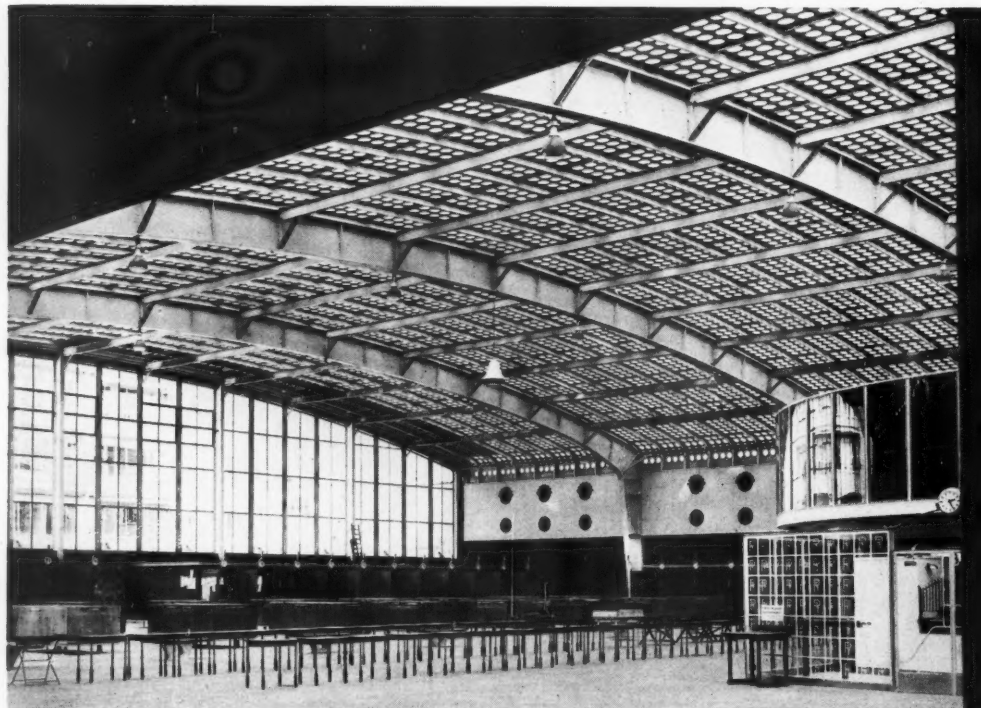


20, the school from the west, with the gymnasium on the left and the classroom block on the right.

THE NEW EMPIRICISM Between the Berlage Stock Exchange at Amsterdam and that at Rotterdam by Staal illustrated here, there is a gap of forty years. In that time architecture in Holland has progressed through a variety of phases, some connected, some independent. A study of these two Stock Exchanges reveals a direct line of ancestry. Apart from the many interesting similarities in the exploration of surface pattern and texture and in the manipulation of space, there are in the later building clear indications of a debt owed both to the romanticism of the twenties, associated largely with the work of Dudok, and to the functionalism of the thirties of such men as Brinkman, van der Vlugt, van Tijen, Merkelbach and Karsten. The preceding section shows that some of these architects also are entering a new experimental phase. The buildings illustrated in the section that follows exhibit to a greater degree this concern with the humanization of functionalism. That they do so with varying success is perhaps a measure of the difficulties that face contemporary architects in their endeavour to develop the tradition of modern architecture.

9 STOCK EXCHANGE AT ROTTERDAM

J. P. STAAL : ARCHITECT



21, the main exchange hall with its glass roof spanning 157 feet. On the right is the circular glass pavilion of the State telephone and telegraph offices.

Key: first floor

- 1, conference room. 2, director's office. 3, laboratory.
- 4, storage instruments. 5, laboratory. 6, engineer's room.
- 7, physics laboratory. 8, wind-tunnel building.

Key: ground floor

- 1, main hall. 2, instrument room. 3, fitting shop. 4, large.
- 5, carpentry shop. 6, administration. 7, secretariat room.
- 8, wind-tunnel building.

5 LABORATORY AT AMSTERDAM

This new aircraft laboratory provides for research into the various aspects of aircraft design and construction. There are departments for instrument testing, aerodynamics, for the chemical and mechanical testing of materials, and in addition there is a large wind-tunnel. The structural frame is of reinforced concrete, with brick panel in-fillings. Floors are of concrete, faced with tiles. Wall surfaces are of tile, fair-faced brick and plaster.

6 GARAGE AT BUSSUM

The garage and workshop illustrated here is part of a group of municipal buildings, all designed by the architect to the local authority of Bussum. The structure is a welded steel frame with walls of asbestos cement panels.

7 PAINT FACTORY AT SASSENHEIM

This building for the manufacture of oil-lacquer and nitro-cellulose lacquer paints was started in December 1933 and completed in December 1939. Planning had to take into account the extremely inflammable nature of the materials used in the factory, and a clear separation had to be made between the different departments. The structural framework is reinforced concrete, with an external facing of specially treated hard, red bricks. All floors are of concrete.

The building is a long, narrow structure, with a central corridor running the length of the building. The factory is divided into several departments, each with its own entrance. The departments are: 1, hall; 2, vestibule; 3, cloakroom; 4, private office; 5, telephone room; 6, lavatory; 7, consulting room; 8, safe; 9, buyers' department; 10, sales department; 11, bookkeeping department; 12, bookkeeping machines; 13, typewriters and levelling machines; 14, mailing and advertising department; 15, printed matter room; 16, sitting room; 17, bedroom; 18, kitchen; 19, bicycle shed; 20, transformer station; 21, watchman's lodge; 22, dispatch department; 23, colour department; 24, aluminium mixing plant; 25, lacquer warehouse; 26, lathery; 27, dining department; 28, small office; 29, warehouse; 30, mobile lacquer stoving boilers.

Key: ground floor

1, hall. 2, vestibule. 3, cloakroom. 4, private office. 5, telephone room. 6, lavatory. 7, consulting room. 8, safe. 9, buyers' department. 10, sales department. 11, bookkeeping department. 12, bookkeeping machines. 13, typewriters and levelling machines. 14, mailing and advertising department. 15, printed matter room. 16, sitting room. 17, bedroom. 18, kitchen. 19, bicycle shed. 20, transformer station. 21, watchman's lodge. 22, dispatch department. 23, colour department. 24, aluminium mixing plant. 25, lacquer warehouse. 26, lathery. 27, dining department. 28, small office. 29, warehouse. 30, mobile lacquer stoving boilers.

Key: north-west and south-east blocks

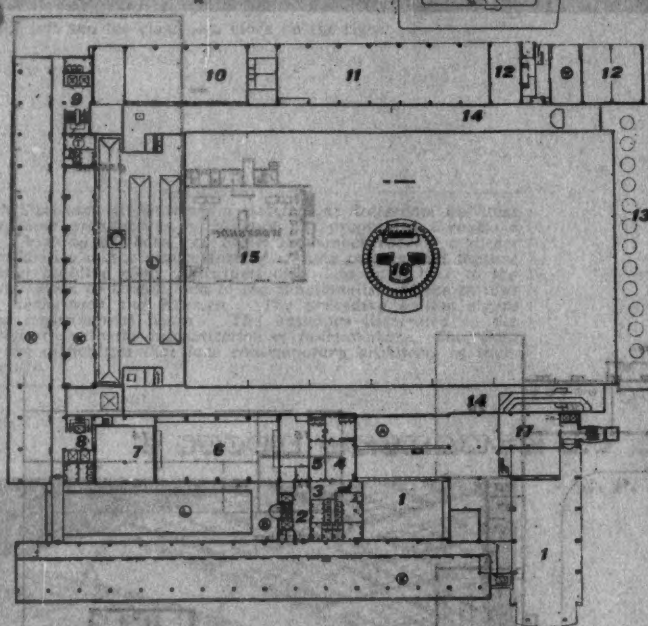
1, dressing room. 2, printing department. 3, polishing. 4, varnish stockroom. 5, varnish manufacturing department. 6, warehouse. 7, colour department. 8, millinery. 9, aluminium room. 10, spraying department. 11, group. 12, filling room. 13, cake storage. 14, warehouse. 15, tinning department.

8 SCHOOL AT WASSENAAR

The Rijnlands school at Wassenaar, which was completed in 1939, provides accommodation for a maximum of four hundred pupils. The central features of the plan are two trapezium-shaped corridors on the ground and first floors, designed as meeting-places for pupils on arrival and between classes. From the staircases joining these corridors it is possible to observe all the classrooms at once. The structural framework of the building is of reinforced concrete with walls of yellow-grey bricks. Floor surfaces in the gymnasium, science room and laboratory are of wood, and in the class-rooms are of linoleum. Staircases are of concrete. Corridor walls are faced with acoustic board, painted light yellow in the central corridor and elsewhere, white. Class-room walls are light grey.

lay: first floor
19, science room. 20, duct. 21, switch board. 22, physics and natural science room. 23, chemistry laboratory. 24, open. 25, balcony. 26, piano's ledge. 27, rest-courtyard.

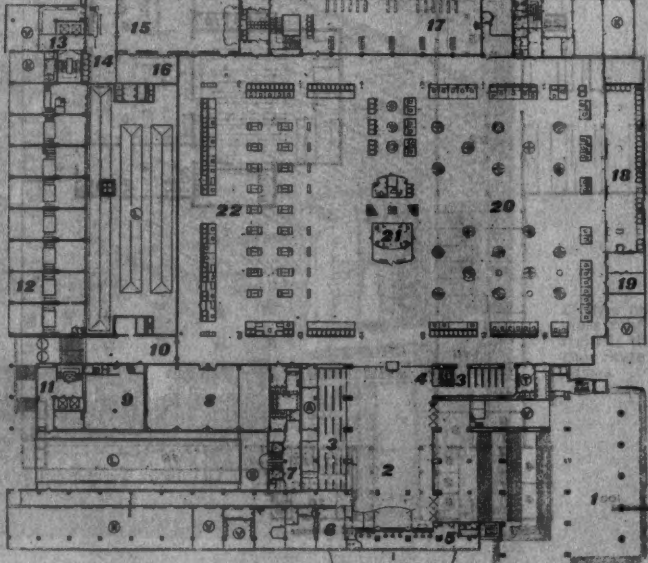
lay: ground floor
1, vestibule. 2, corridor. 3, cloakroom. 4, laboratory. 5, class-rooms. 6, headmaster's study. 7, administration. 8, master's room. 9, entrance porter's ledge. 10, drawing class-room. 11, drawing room. 12, gymnasium. 13, rest-courtyard.



lay: second floor
1, over main entrance hall. 2, staircase hall. 3, chamber of commerce entrance. 4, chamber of commerce men's cloakroom. 5, chamber of commerce women's cloakroom. 6, above credit exchange. 7, above clubroom. 8 and 9, staircase hall. 10, above auction room. 11, above shipping exchange. 12, above office. 13, skylights. 14, heating ducts. 15, above large exchange hall. 16, telephone and telegraph. 17, chamber of commerce ventilation room. A, archive. B, courtyard. K, offices. L, skylights. T, inventory. V, meeting room.

9 STOCK EXCHANGE AT ROTTERDAM

The Stock Exchange building at Rotterdam was completed just before the war. In the large glass-roofed exchange hall is a central, circular, glass pavilion built for the State's telephone and telegraph offices. In addition there are two long wings of offices which include those of the Chamber of Commerce. The structural framework of the building is of reinforced concrete, except for the exchange hall, which has a steel frame. The roof has a free span of 157 feet and the welded two-hinged trusses are spaced at 39 feet centres; the roof covering is of pre-cast, vibrated concrete slabs in which are glass lights ten inches in diameter. Owing to the soil conditions in Holland, the foundations are of concrete piles, of which there are in all nine hundred and ninety-nine. The building is faced with glazed bricks and white Norwegian granite slabs. The entrance steps and foyer are surfaced with white granite. The walls of the exchange hall are faced with pale brown marble; since this hall was planned to hold four thousand people great care had to be taken to provide a sufficient degree of sound absorption. All services are located in the basement of the building, which is heated by hot water radiators.



lay: first floor
1, main entrance. 2, main entrance hall. 3, cloakroom. 4, post office. 5, harbor. 6, office. 7, staircase hall. 8, credit exchange. 9, clubroom. 10, corn exchange entrance. 11, staircase hall. 12, shops. 13, staircase hall. 14, section room buffet. 15, section room. 16, cloakroom. 17, shipping exchange. 18, stock exchange. 19, stockholders' reading room. 20, stock exchange. 21, telephone and telegraph. 22, corn exchange. A, archive. B, courtyard. K, offices. L, skylights. T, inventory. V, meeting room.



22

22, the main entrance to the Rotterdam stock exchange with the bell tower, seen again in 25, rising to the right of it. Wall surfacing is of tiles and glazed bricks.



23

23, the stock exchange entrance, with conference hall window above it, and one of the office wings beyond.



24

24, an entrance to the restaurant. The glass galleries above it join together the two main office wings.



STOCK EXCHANGE AT ROTTERDAM

25, in the distance the side wall of the Rotterdam stock exchange conference hall, with the entrance below and the bell tower on the right.

25

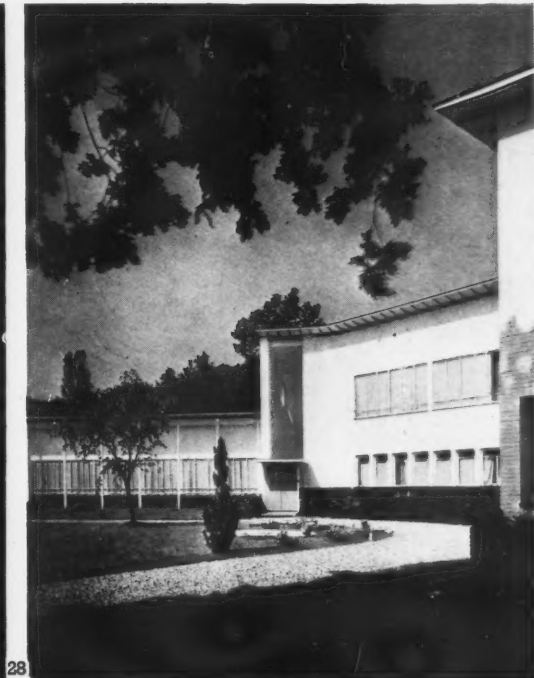
10 RESTAURANT AND FLATS AT ROTTERDAM W. M. DUDOK : ARCHITECT



26

26, the Erasmus restaurant which forms a three-storey wing at right angles to the flats, which are seen in 27, beyond the Bijenkora department store.

11 CREMATORIUM AT VELSEN W. M. DUDOK: ARCHITECT



28

29

28, the reception building from the south; this is the extension to an earlier building erected in 1926. 29, the reception building from the east.

12 INSURANCE BUILDING AT AMSTERDAM D. ROOSENBURG: ARCHITECT



30, the insurance building from the south with the circular wing housing the company's files in the foreground, and the office wing behind.

30

THE DUTCH MELTING-POT

the new empiricism

INSURANCE BUILDING AT AMSTERDAM

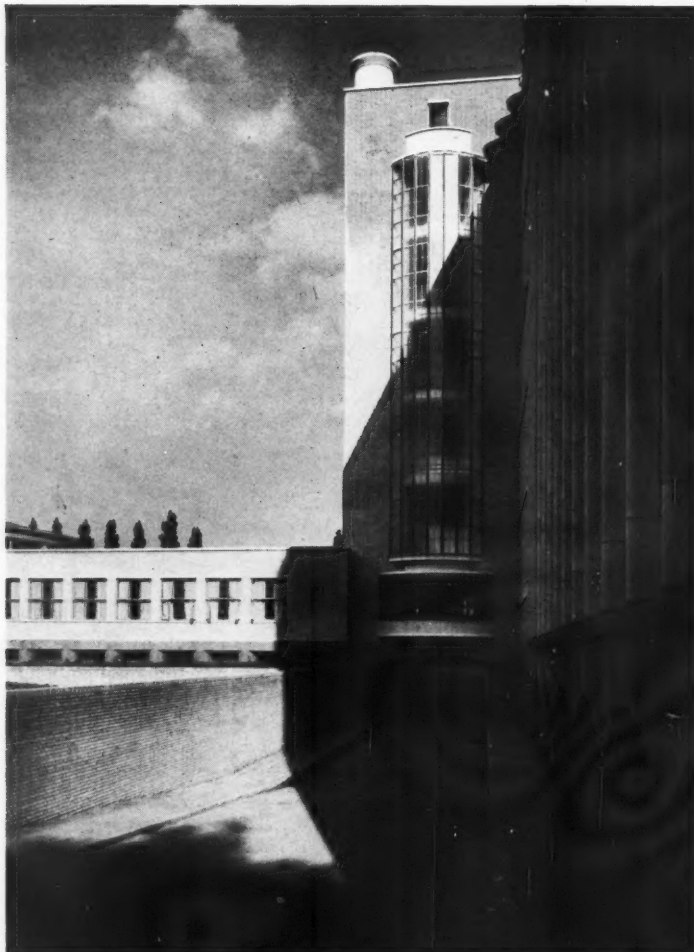


31, the main entrance hall of the insurance building, with the staircase serving the office wing.

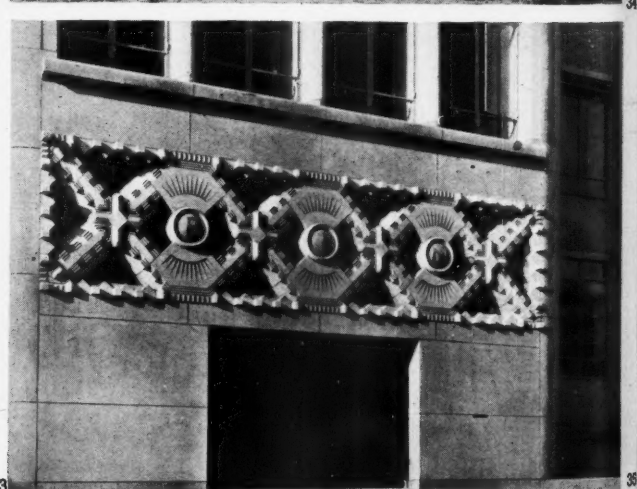


32, an office in the central wing of the building.

13 B I M BUILDING AT THE HAGUE J. J. P. OUD: ARCHITECT



33, road to basement level from the east.



34, the cafeteria for office workers from the south-east. 35, the main entrance.

10 RESTAURANT AND FLATS AT ROTTERDAM

The Erasmushuis, which was completed just before the war, consists of a restaurant and caretaker's flat in a separate wing and a large block of flats with shops and a bank on the ground floor. The structural framework is of reinforced concrete, and the building is faced externally with yellow bricks.

11 CREMATORIUM AT VELSEN

The first part of this crematorium was built during 1925-6. The building illustrated here was built in 1938, and provides additional reception and consulting rooms, offices and a director's house. The structural framework is of steel, and the walls are of brick, plastered and painted white.

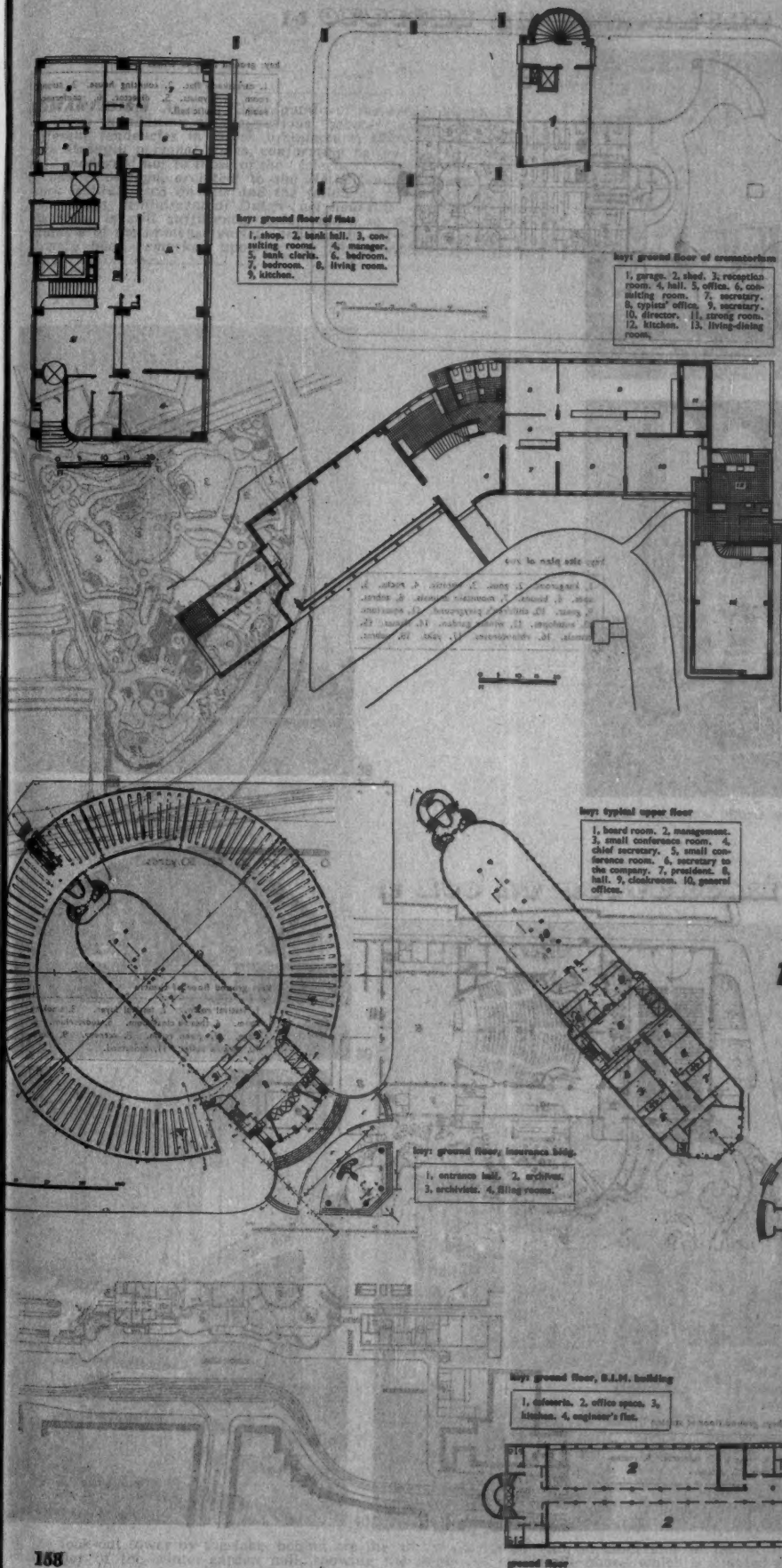
12 INSURANCE BUILDING AT AMSTERDAM

This office building, recently completed, is situated at the crossing of two main roads and provides accommodation for six hundred employees. Most of the offices are situated in the tall wing which lies across the centre of the internal court. To the rear of this wing on the sixth floor there is a staff canteen and roof-terrace. Allowance has been made for the addition of a further two storeys to this block. The lower circular wing houses the company's files. In the basement there is a cycle store, heating, ventilating, lights and power installations, with an internal service-roadway for cars and lorries. The foundations of the building are laid on wooden piles. The whole of the basement, ground floor, the pillars supporting the entrance, and the main staircase up to the first floor are of reinforced concrete; the rest of the building has a structural framework of steel. The building is faced externally with light-coloured tiles. The open areas of the site are to be planted.

13 B.I.M. BUILDING AT THE HAGUE

The initials B.I.M. stand for the Dutch name for part of the Shell concern and this building houses six hundred employees. The construction of the building began in 1939, and it was possible to bring it near to completion when work had to stop in 1942. The structural framework of the building is of reinforced concrete.

Although twice bombed by the R.A.F. during the war and much damaged, the framework remained practically intact. Externally the building is faced with yellow-white hand-made bricks, between this and the internal wall of softer bricks is a cavity 2 inches wide. Partitions are of a soft, porous brick. The entrance porch is of sandstone, the walls of the basement are faced with travertine, and the walls flanking the passage from the garden to the canteen are faced with coloured tiles.



14 OFFICES AT DORDRECHT

One of the requirements of the clients was that all these offices should be planned on one level. The site was sufficiently large to allow for the provision of gardens surrounding three sides of the building with a cycle park and transformer house on the fourth. To give a sense of height to the building a board-room and two consulting rooms were provided on the first floor and the main chimney was constructed centrally rising above it. The external facade is divided into bays each one being 14' 9" wide; these are divided into three parts, two of which are glazed, the third being filled with a stone panel which is stuccoed externally. The basement and ground floor of the building are constructed of reinforced concrete, resting on wooden piles. Above ground floor level the structure is steel frame. All walls except for those on the first floor are plastered internally and spray painted. All floors except in the basement and the safes are of cork tiles. The plans were completed in Autumn 1937, but owing to unavoidable delays construction did not begin until April 1938; the building was completed on August 26, 1939.

15 ZOO AT ROTTERDAM

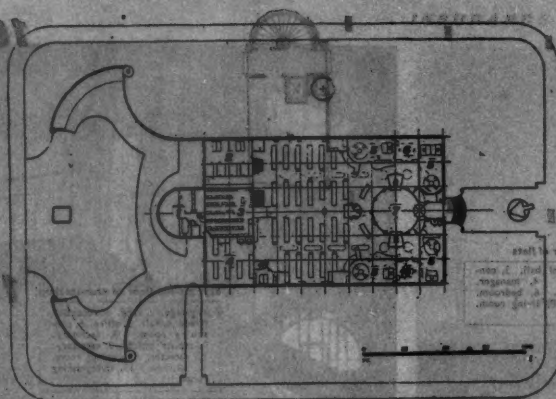
In 1938 the municipal authorities of Rotterdam acquired the site of the zoo, owned by a private company, for housing. An alternative site was offered in exchange on the outskirts of the town. The owners of the zoo commissioned the architect to plan a new zoo on this site for a limited variety of animals, which were to be exhibited in fairly large numbers, in surroundings which were to appear natural, and which were to be separated from the public as unobtrusively as possible. In addition the owners wished to encourage the public to visit the zoo in the winter months. For this purpose the architect designed three connected halls; the centre one is a large winter garden with a stage at one end, and outside it a high look-out tower on the edge of a lake. To the east are the plant and reptile houses, and to the west those for the pachyderms as well as accommodation for the staff. Construction began in May 1939 and was completed in December 1940.

16 THEATRE AT DORDRECHT

The Kunstin Theatre at Dordrecht is a conversion from a building which originally included a series of rooms and a large auditorium into an intimate theatre with seating for 800 people, and a hall for festivities which can be used separately or in combination with the theatre. So fundamental were the necessary alterations that little remains of the original structure apart from the walls and the roof.

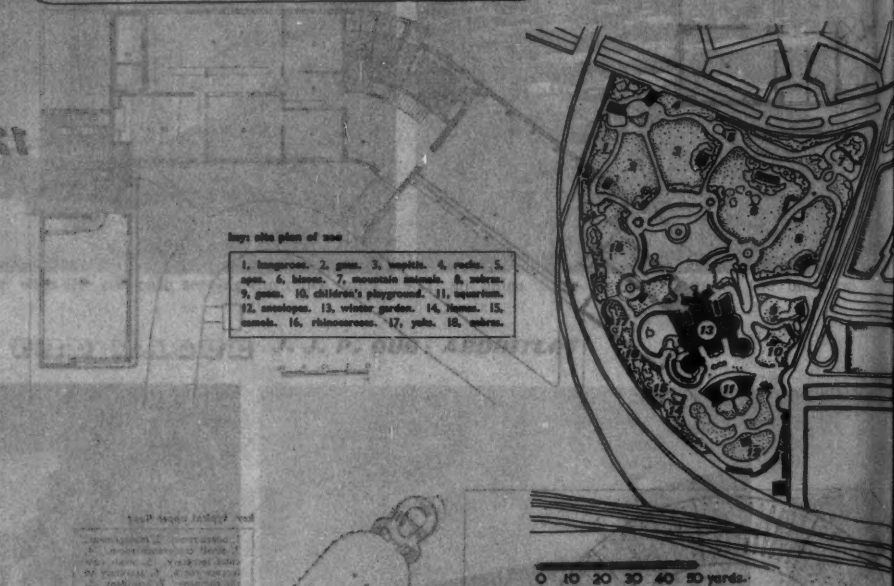
17 STATION AT UTRECHT

In 1936-8 the ground floor of the station at Utrecht, which was old and in a bad state of repair, was rebuilt; the upper storey had to remain untouched for reasons of economy. Scarcely had this been completed when the upper storey was destroyed by fire. The new ground floor structure did not suffer any considerable damage, and in 1939 the first floor was constructed to the designs of the same architect. Owing to these circumstances the architect was unable to achieve the effect that designing the building as a whole would have given. The completed station was brought into use in 1940. The two signal boxes illustrated are, like the station, part of the work carried out by Mr. van Ravesteyn in his capacity as architect to the Netherlands Railways.



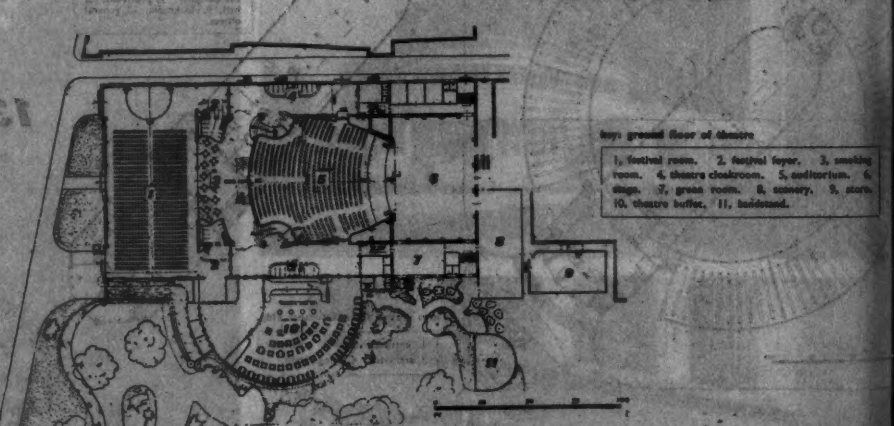
key: ground floor of offices

1. member's flat, 2. counting house, 3. strong room, 4. typists, 5. director, 6. conference room, 7. public hall.



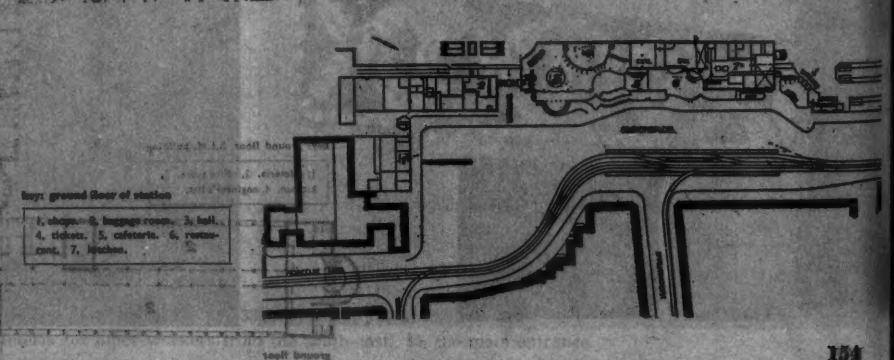
key: other plan of zoo

1. longhouse, 2. goat, 3. wicket, 4. rock, 5. open, 6. house, 7. mountain animals, 8. rabbit, 9. goat, 10. children's playground, 11. aquarium, 12. monkey, 13. winter garden, 14. house, 15. rabbit, 16. rhinoceros, 17. path, 18. water.



key: ground floor of theatre

1. festival room, 2. festival foyer, 3. smoking room, 4. theatre cloakroom, 5. auditorium, 6. stage, 7. green room, 8. scenery, 9. store, 10. theatre buffet, 11. bathroom.

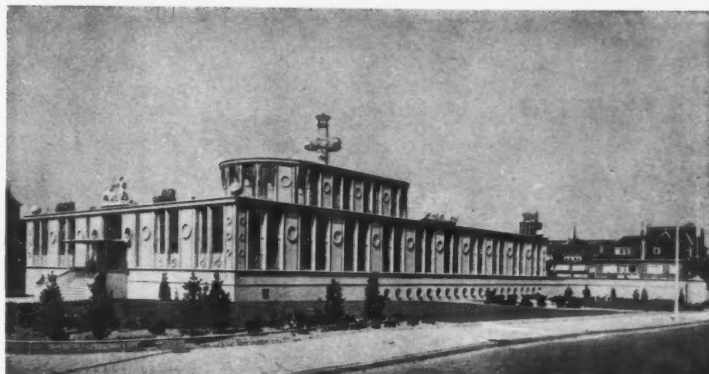


key: ground floor of station

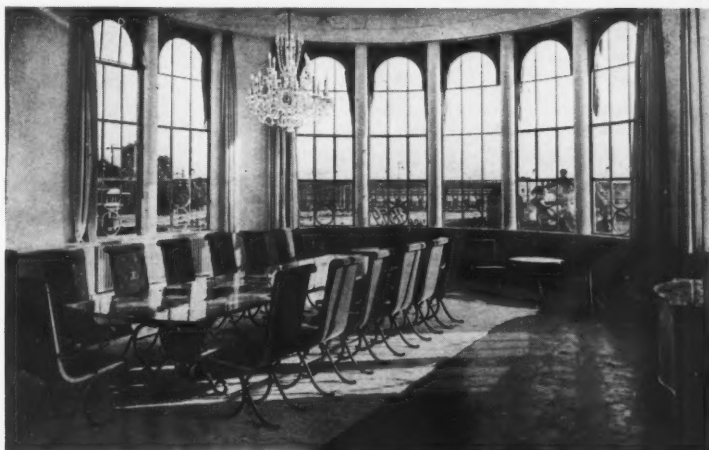
1. shops, 2. baggage room, 3. hall, 4. ticket, 5. cafeteria, 6. restaurant, 7. kitchen.

14 OFFICES AT DORDRECHT S. VAN RAVESTEYN: ARCHITECT

ROMANTICISM As J. P. Kloos, author of the article on pp. 137-8, explains, in addition to the various 'schools' expressive of the different tendencies in Dutch architecture, there are individuals with strongly personal styles, conforming neither to the tenets of the 'moderns' nor to those of the 'eclectics'. One of these men is S. van Ravesteijn, architect to the Netherlands Railways, whose work is illustrated on this and the following page. Although, in some ways, reminiscent of Dutch 'art nouveau' of the 'twenties, his style is still sufficiently independent to provide a further example of the immense variety and will to experiment which has already been remarked upon in the Dutch architectural scene.



36

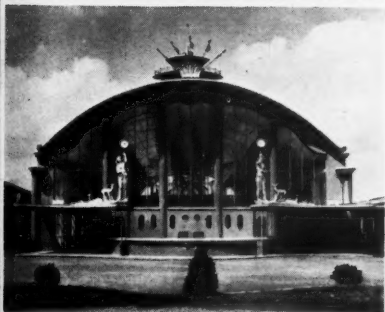


37

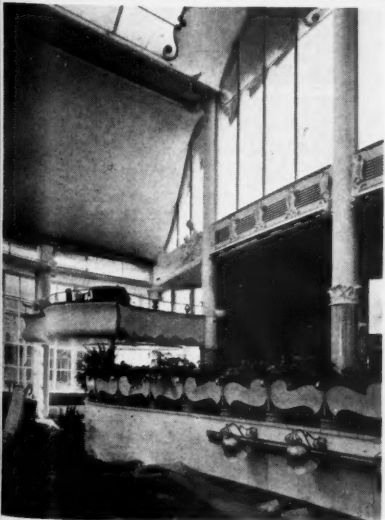
36, the insurance offices seen from the south-east. 37, the main conference room.



38



39



40

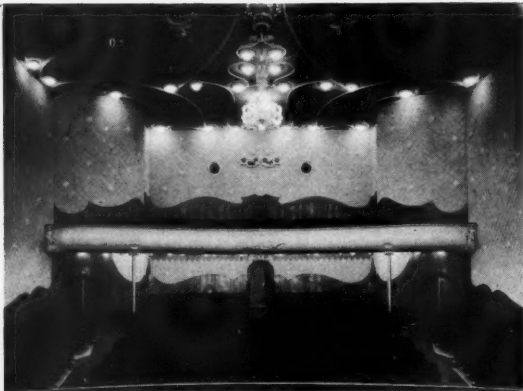
15 ZOO AT ROTTERDAM S. VAN RAVESTEYN: ARCHITECT



41

38, the look-out tower by the lake, behind are the winter buildings, with the chief hall in the centre. 39, the chief winter-garden hall from the south. 40, interior of the winter-garden hall, showing the stage. 41, the giraffe house, which is situated at the north-west corner of the zoo.

16 THEATRE AT DORDRECHT S. VAN RAVESTEYN: ARCHITECT



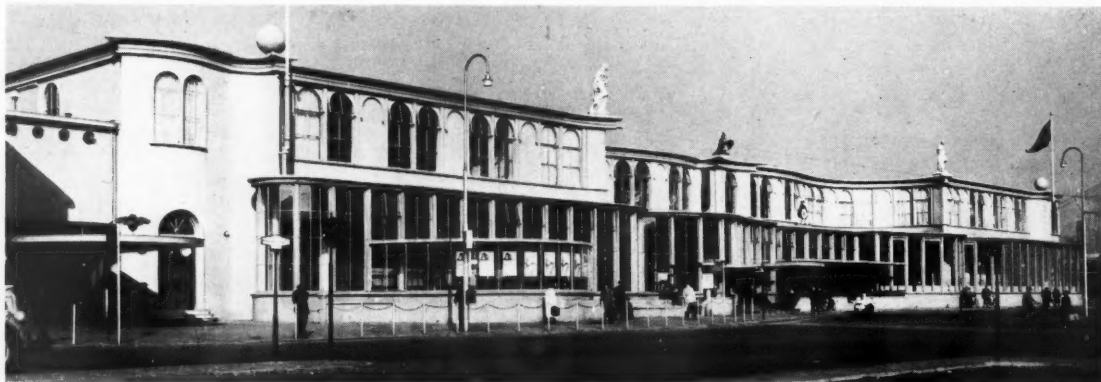
42



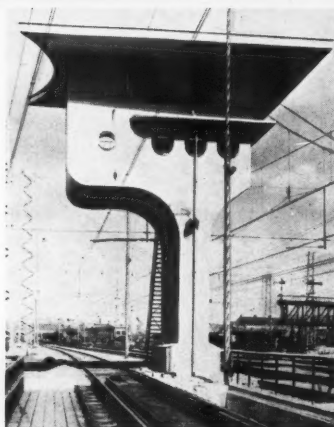
43
44

42, the new theatre auditorium. 43, the side door to the auditorium. 44, the door leading into the back of the auditorium.

17 STATION AT UTRECHT S. VAN RAVESTEYN: ARCHITECT

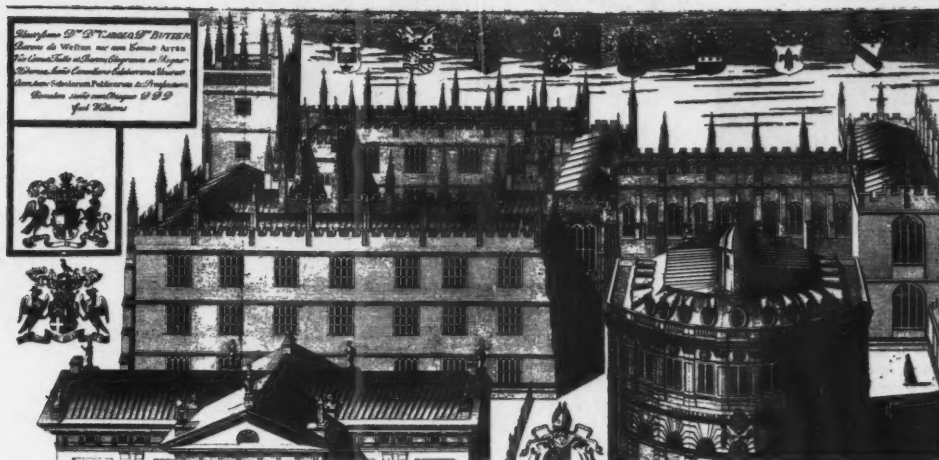


45



46
47
48

45, the main facade of the new Utrecht station, with statues representing speed and prudence on the roof; the platforms are below ground level. 46 and 47, two signal boxes in reinforced concrete by the same architect. 48, the passenger hall.



CAMBRIDGE AND OXFORD REFORMED: HAWKSMOOR AS TOWN PLANNER

AMONG THE MAPS and drawings in the King's Library in the British Museum (K.8) there are a few plans of Cambridge, some referring to King's College (K.8,58B), one an unfinished pencil sketch (K.8,45) showing several colleges, and one inscribed on the back: 'Plans General. The Plan of ye Town of Cambridge as it ought to be reformed' (K.8,44). This plan, which suggests a reconstruction of large parts of Cambridge, bears a signed inscription by Nicholas Hawksmoor. Although it has until now, so far as I can verify, only twice been mentioned, on page 178 of Chancellor's *Lives of British Architects*, and more recently in Mrs. Keynes' *By-Ways of Cambridge History*, it must be counted among the most important documents of Hawksmoor's architectural activities.

The sheet is unfortunately badly cut down and bears no date. It can however fairly safely be assigned to the time when Hawksmoor was engaged in making designs for the new buildings of King's College, the models for which were finished by the spring of 1718.¹ Additional evidence for 1712 or 1718 as the date of the plan is provided by the date 1712 on the verso of the pencil sketch (K.8,45).² This can probably be taken as a preliminary drawing for the large plan. Its hand may well be the same as can be distinguished in at least part of the work on K.8,44. For closer study seems to show that two hands were engaged on this. One was probably an ordinary draughtsman, who put in the more important colleges and those which were not to be altered, together with some of the streets and the line of the river, and who also provided the second of the two keys in the right-hand corner of the sheet.³ The other draughtsman, undoubtedly Hawksmoor himself, filled in the blank spaces with his new suggestions, erased some lines in order to alter the course and alignment of existing streets and buildings, and in some cases, just roughly and heavily corrected the existing building lines. In this second hand is also a list of the planned improvements, headed 'Ampliat et Ornat,' at the right-hand side of the sheet above the other key and an addition to this key of some more names of colleges, churches and streets.⁴ On the left-hand side of the sheet is a little note written and signed by Hawksmoor. Reference to this will be made later.

The new building of King's, on its present

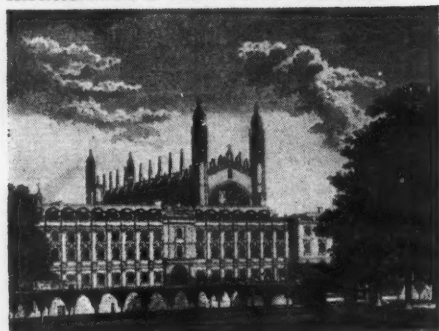
site, was quite clearly meant to be the centre of the 'reformed' Cambridge, and since its layout forms an integral part of the whole, a word must be said about it. Hawksmoor planned, on ground long before set aside for the enlargement and improvement of the College, three wings which, with the chapel as the fourth, would have formed a quadrangle. He also planned two wings towards the river, with an open forecourt between.⁵ Behind one of these wings and in front of the chapel he wanted an elongated cloistered courtyard, to which there was to be access from the riverside through a portico, crowned by a campanile.⁶ Behind the other wing there was to be a building as well. All these parts of King's were to be axially related to each other and to the rest of the improved town plan. Most of the buildings are set like the links of a chain along an axis stretching from the already existing bridge across the meadow,⁷ between the two wings, across the quadrangle and beyond. This main axis is crossed by several subsidiary ones, which can be clearly followed on the plan. To ensure their effectiveness in reality and not only on paper, Hawksmoor intended to introduce at several important points, where he wished to give a new direction to the eye, objects which, though in no way defined, were probably meant to be obelisks. There is for instance one in the centre of the King's College lawn, aligned with the 'Campanile,' another outside the College to point to the entrance of an unidentified building on the site of the present Senate House Quadrangle.

The east end of the main axis was to be a monumental town hall. The north side of the town hall would face what Hawksmoor called the Forum, a square in axis with King's College Chapel. The opposite end of this square (which stands in the same relation to the square between King's College itself and the town hall as the Piazza stands to the Piazzetta in Venice) was to be screened off by a colonnade placed in line with the east end of St. Mary's. The vista was however to be extended beyond the screen. By widening and straightening Petty Cury, Hawksmoor contrived to place the entrance to Christ's *en suite* with King's College Chapel. Trinity Street was also to be straightened. Here the eye would be led from an obelisk standing at the junction of the lane separating Caius

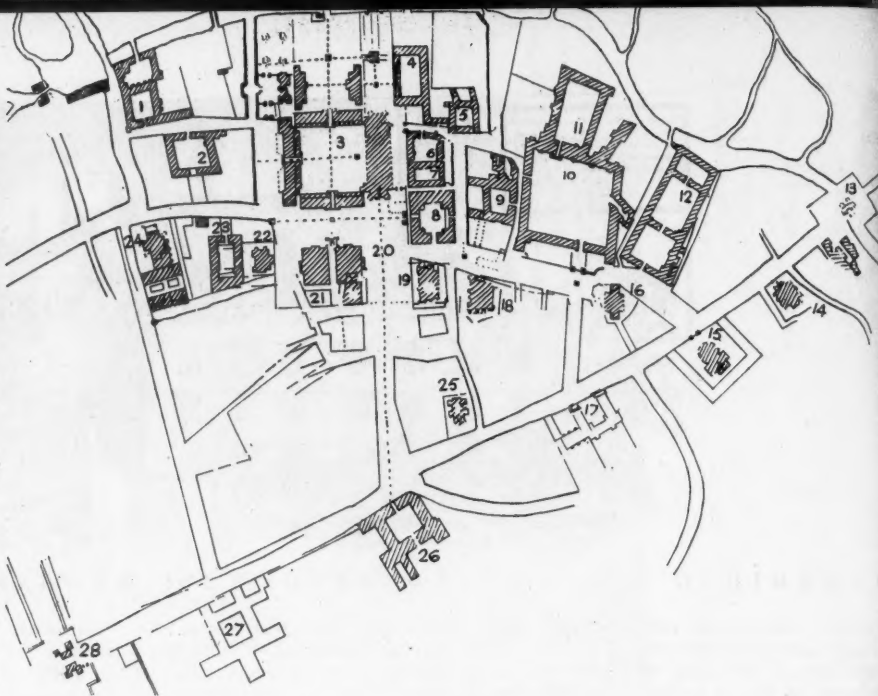
and the newly planned building on the site of the present Senate House, to another object in front of Trinity Gate. Trinity Gate was to be made into another subsidiary visual centre. The sixteenth century gate tower appears screened off by a new colonnade or entrance arch along the widened and straightened Trinity Street. From the arch a straight street is drawn towards the entrance of Sidney Sussex College. A more complicated composition follows further north. The main vista from the Forum is closed by All Saints, a church nowadays no longer existing. A curved walk round its west end would have led to another very wide street, ending in the north at the Round Church, for which a close and gate was planned. It is interesting to note that all the three buildings, which were intended to form the *points de vue* from the main axis—Christ's from the Forum, Sidney Sussex from Trinity Gate, and the Round Church from All Saints—lie in the St. Andrew Street—Sidney Street line, so that the two main thoroughfares of Cambridge would have been linked together and St. Andrew Street integrated with the main college quarter. A fourth link existed already, the Pembroke Street—Downing Street axis. Here Hawksmoor had only to suggest some minor straightening. The Hills Road to Bridge Street thoroughfare was to be entered at one end through a newly planned gate or triumphal arch of no more defensive use than the 'fosse' or 'vallum' which is aligned with this arch and was probably meant to connect the two arms of the river, thus creating an enclosure round the town. A walk was to follow the moat.⁸ At the other end of the Hills Road—Bridge Street axis a square is opened up around the bridge on both sides of the river to emphasize the importance of this junction and mark the formal close of the whole road across the town.

Mention was made above of the signed note, which Hawksmoor put on to the sheet. It runs thus: 'It would be very impertinent in me to desire so much good and I humbly ask pardon for making such a plan and I hope I may be excused because Cavalier Fontana and others have done the same in cases of like nature' signed N. Hawksmoor. There can be no doubt that at that time Carlo Fontana, the leading Roman architect of the day, had a great reputation in England.⁹ Only a few years ago,

HAWKSMOOR'S PLAN FOR CAMBRIDGE



Nicholas Hawksmoor's 'Plan of the Town of Cambridge as it ought to be reformed,' now in the British Museum. For the sake of legibility, the plan has been redrawn. 1, Queens' College; 2, St. Catharine's; 3, King's as proposed; 4, Clare; 5, Trinity Hall; 6, King's; 7, Schools and University Library; 8, proposed University buildings; 9, Gonville and Caius; 10, Trinity; 11, Trinity (Neville's Court); 12, St. John's; 13, proposed gateway or triumphal arch; 14, St. Clement's church; 15, Holy Sepulchre church; 16, All Saints church (since destroyed); 17, Sidney Sussex; 18, St. Michael's church; 19, Great St. Mary's; 20, the proposed Forum; 21, proposed public building; 22, St. Bene's church; 23, Corpus Christi College; 24, St. Botolph's church; 25, Holy Trinity church; 26, Christ's College; 27, Emmanuel College; 28, proposed gateway or triumphal arch.



in 1708, Gibbs, who had been Fontana's pupil in Rome, had come home with numerous drawings done under his influence, 'with which Sir Christopher Wren had been much pleased.'¹⁰ Fontana's influence is indeed noticeable not only in Hawksmoor's general reorganization of Cambridge on Baroque lines but also in one particular feature—the design for the Campanile in the centre of the entrance portico to the cloistered courtyard of King's College Chapel.¹¹ Fontana had published in his *Templum Vaticanum* a scheme envisaging the Piazza Rusticucci as a counterpart to the Piazza Retta. This new square was to be entered through a portico crowned by an *orologio*. Although it was Bernini who had originally designed this scheme, there can be no doubt that Hawksmoor knew it through Fontana's publication. Bernini's own designs were practically unknown then.¹²

In any case, the similarity between the Fontana-Bernini plans and Hawksmoor's project is too great to be accidental. What makes this similarity so significant from the point of view of the general history of architecture in England is the fact that Hawksmoor, in dealing with such a grand scheme, went for inspiration to a late Baroque architect rather than to Palladio.

Another source of inspiration for Hawksmoor must have been his own master Wren—in spite of Hawksmoor's more practical and less speculative frame of mind. In this connection it may be worth while comparing Wren's attitude in replanning London in 1666 with Hawksmoor's in his plan for Cambridge. The two tasks differed in fact less widely than would at first appear. London had not been so thoroughly destroyed that a completely new plan was necessary or even desirable. As S. Perks¹³ has pointed out, many public buildings and churches were only partly destroyed with considerable and archaeologically important parts still extant. But Wren made no attempt to adjust his plan to the circumstances; he was neither guided by a sentimental regard for existing remains nor

by practical considerations for such requirements as water supply. To find the perfect mathematical solution for a given problem seems to have been his main concern. Foremost in his mind he must have had such questions as where to place his rond-points and their radiating streets, and how to co-ordinate and integrate the various units of the plan.¹⁴ That the idea of an abstract pattern reigned supreme in Wren's mind is evident from the fact that St. Paul's, incidentally the only church to be re-erected on its old site, was to be placed on a small plot between two main arteries, which could only have given the cathedral a fraction of its previous or present size. Altogether it is one of the main characteristics of Wren's plan not to pay much attention to the individual building. The Royal Exchange is the only public building, St. Paul's the only church to be given prominence within the pattern; vistas though not absent are by no means an outstanding feature of the plan; only a few short streets lead towards some minor churches.¹⁵

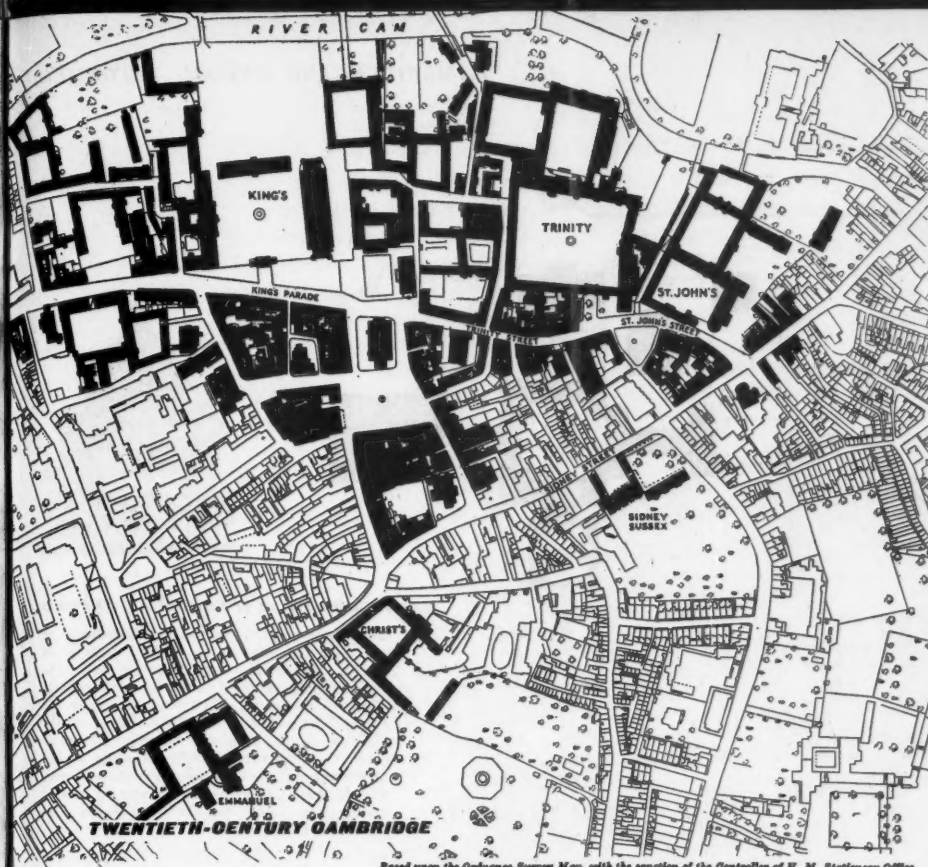
Hawksmoor's solution differs essentially from Wren's. For him the actual building is the starting point. Vistas form the main feature of the composition, the buildings are co-ordinated and through them the different parts of the town. Hawksmoor did not try to impose a ready-made system upon the town. Although he did not shrink from ruthless and far-reaching alterations, his plan is everywhere firmly based on the existing churches, colleges and public buildings. He skilfully enhances or subdues their importance according to their role in the whole scheme, always envisaging effects in three dimensions.

Wren's speculative brain had succeeded in creating a new plan for an old city. But in creating it he actually did no more than to combine several already separately existing systems. Wren appears still as the true Renaissance architect whose aim is an Ideal City. Hawksmoor, on the other hand, in his more practical and at the same time richer mind, works on the lines of Baroque town-planning, that is, concerns himself with the

actual creation of a Baroque town, just as Fischer von Erlach and other architects were at the same time doing at Vienna, Prague or Dresden—to name only a few cities transformed from a mediæval to the Baroque appearance—with vistas and unified façades, with main and subsidiary axes, with one predominant and several minor centres. In Rome these ideas of the Baroque had already been put forward in the sixteenth century. Hawksmoor was the first in England to act in accordance with them.¹⁶

Hawksmoor must have abandoned his plan for Cambridge before he had even finished it. Did he give up hope of ever being able to transform mediæval Cambridge into a coherent organism with wide straight streets, vistas and buildings in organized relation to each other, or did he simply lose interest? Both these possibilities have to be considered. The former seems to offer the more likely explanation, if one takes into account what happened at the same moment in Oxford.

Here also plans for improvements of the city have survived. The intended adjustments were however not quite so comprehensive as in Cambridge. One plan, formerly in the possession of F. Madan and now in the Bodleian Library,¹⁷ shows only the quarter of the city between High Street, Carfax, Cornmarket, Broad Street and Longwall. Its title is 'Regio Prima, Academiæ Oxoniensis Amplificatæ et Exornatæ.' The late Sir Raymond Unwin¹⁸ who published a redrawn version of it, dated it about 1780 and attributed it to an Italian architect. Both these statements are questionable, as will be seen later. From the inscription 'Regio Prima' one can conclude that the architect responsible either executed or at least planned improvements for the other regions of Oxford as well. Since no further drawings have come



Based upon the Ordnance Survey Map, with the sanction of the Controller of H. M. Stationery Office.

to light so far, however, it seems possible that work on these was never begun. The alterations proposed for the 'Regio Prima' are not very far-reaching with the exception of the areas by Carfax and round the Schools. At Carfax the architect proposes a 'Forum Civile' surrounded by a colonnade, with a column on a sculptured base in its centre and with the vista along Cornmarket emphasized by a 'Porta Septentrionalis' at its end and the vista along the High by a 'Porta Orientalis' to be placed at the corner of Longwall. Both these large and imposing triumphal arches would have replaced earlier city gates.¹⁹

Far more extensive replanning and rebuilding was proposed for the area round the Schools and the present Radcliffe Square. This appears as 'Forum Universitatis.' All its mean tenements and small gardens were to be cleared away, a statue was to be erected in its centre, at its northern end the 'Bibliotheca Radcliffiana' was to be built, joined, it seems, to the Schools, and on the site of Hertford College, then Hart Hall, a Capella Universitatis was planned in the form of a classical temple with its façade facing the east porch of the Schools, thus creating a vista from the Divinity School exit through the quadrangle to the new chapel. Both sides of the city wall to the north of the Capella were meant to be cleared of all the houses hiding it and a vista opened up from a straightened Cat Street to New College. From Cat Street a gate was to lead into the Broad.

More light is thrown on date and authorship of this plan by three more plans which have come to light. One is preserved at the Ashmolean Museum, the other two at Brasenose College. The plan at the Ashmolean is headed 'Environs of the Schooles and Publick buildings of ye University next the new Forum' and dated 1718.²⁰ It consists

of two sheets of paper, stuck together, the one slightly bigger and of stronger quality than the other. Only one half has hitherto been illustrated,²¹ and the whole has never yet been adequately described. The plan is carefully drawn in pen and grey wash and shows the Schools with the Divinity School, the Convocation House, the Printing House, the Sheldonian and the Old Ashmolean. Besides these buildings entered into the plan as they then stood, the plan shows a square building to be attached to the Schools on the present Radcliffe Square, and another building, less accurately drawn, which was meant to continue the Seldon End of Bodley in the garden of Exeter College. A large compact building, undoubtedly the Capella Universitatis of the other plan, is shown on the site of Hart Hall. Opposite the Printing House the architect apparently planned a portico at the end of a wall, which would have run along Broad Street. This stretch of wall, hastily sketched in, is quite unconnected with two other stretches following the old mediæval wall, one along New College Lane, beginning at a gate next the Printing House, the other starting from the North Gate. Whether these pieces of wall actually belong to the mediæval wall, which the architect meant to replace by a wall along the Broad, is not quite clear. The fact however that a new gate is proposed at the end of Cat Street—there is none on this spot on Loggan's map—probably means that it was the architect's intention to make use of the still extant parts of the old wall; the line further south then probably was meant simply to indicate the frontage of the Broad and not a new wall.²²

The smaller of the two sheets shows on the reverse the plan of a hitherto unidentified school, while in the recto the plan of the Forum only coarsely drawn in ink is continued

as Radcliffe Square, again cleared of all the small houses and decorated with a statue of a queen, presumably Queen Anne. This stands on the main axis leading from the portico in Broad Street through the Printing House, the Schools quadrangle and across the square towards the tower of St. Mary the Virgin.²³

Although the Ashmolean plan is not signed, close examination²⁴ shows that it is by the same hand as the plan for Cambridge and also the Bodleian plan for Oxford. The handwriting is Hawksmoor's, the titles he uses, 'Planns Generalls' and 'Forum' occur on the other drawing and the similarity in style and basic conception is obvious.

The three other plans, of which two were published by F. Madan in his monograph on the college,²⁵ are preserved in the archives of Brasenose College.

They were certainly designed in connection with the rebuilding of Brasenose. One drawing dated 1784 depicts, besides Brasenose College, the Radcliffe Square with the Radcliffe Library at its northern end. The plan of the library is that of the wooden model, now preserved in the Radcliffe Camera. So if, as can be concluded from the handwriting, the plan is by Hawksmoor, the model must be his and not Gibbs's as has so far been thought.

The second drawing shows a different suggestion for Brasenose, but also brings in the Radcliffe Library. This appears on a rather unexpected site—in the garden of Exeter College, adjoining the Seldon End of Bodley. It is known from documents that Dr. Radcliffe first planned to have his library built on this particular site,²⁶ but later for various reasons changed his mind.²⁷ Since we hear in 1712 for the first time of the Doctor's intentions to have a library built at all, and since the plan in the Ashmolean of 1718 depicts the Square as an alternative site, the Brasenose plan must be earlier, though it seems only very little earlier, since its design for Dr. Radcliffe's Library is a late one within a group of early designs.

The fact that the Capella Universitatis appears on this plan as well as on that of the Regio Prima, makes the attribution of the Regio Prima to Hawksmoor certain and the fact that the design for Brasenose is identical on both these plans allows us also to assign a date to Regio Prima—about 1718 or a little later. It is clearly the last of this early group of drawings, not counting the plan of 1784, though of course Sir Raymond Unwin's date is quite out of the question.

The third Brasenose drawing, not reproduced by Madan, again depicts the same design for the college, but puts the Camera already at the northern end of the square. This drawing may well have been a preliminary sketch to Regio Prima.

If one tries to reconstruct the succession of ideas which Hawksmoor developed regarding the replanning of Oxford, one must come to the conclusion that Hawksmoor, commissioned in 1712 or 1718 to replan Brasenose, used this opportunity to draw up a more ambitious plan for a Forum Universitatis on the site of the later Radcliffe Square, which at the time must have been a picturesque but slightly undignified sight, in painful contrast to the grand scheme envisaged for the future Brasenose College. Once Hawksmoor had conceived this idea of a forum he realized that the

square would be an ideal site for Dr. Radcliffe's Library. So he made the sketch plan in an attempt to persuade the Doctor to change his mind. Since, as we know from Hearne,²⁸ Radcliffe was more interested in the glory of his name than in books, he probably soon saw Hawksmoor's point.

Then, when the 'Environs of the Schooles and the Forum' had been designed and there was some hope of this scheme being carried out, Hawksmoor ventured to widen his scope and suggest a new plan for Oxford, a task incomparably easier than Hawksmoor's corresponding task at Cambridge.

Oxford, though not a town of Roman origin, has a general plan similar to that of Roman cities, with straight streets and rectangle crossings. These of course lend themselves to vistas without the necessity for drastic rebuilding. The Regio Prima, which contained the most important university buildings, was naturally the first to be considered. It whets our appetite for the other regions. What did Hawksmoor intend to do with the remaining parts of Oxford? We do not know. All that can be said is that at Oxford, more clearly than at Cambridge, his starting point was a single building and its relationship to its surroundings.

Again in contrast to Cambridge, Hawksmoor was at the time actively engaged in the erection of university buildings at Oxford. The Printing House—this becomes evident from Hawksmoor's correspondence with Joynes,²⁹ the Comptroller of Blenheim—was built under his supervision, and All Souls as we know it to-day was just then being rebuilt by Hawksmoor.

And so while Oxford has plenty of traces of Hawksmoor's activity, Cambridge has not. Even in the sphere of planning as distinct from architecture one very grand feature of Oxford can now be traced back to Hawksmoor: Radcliffe Square. The conception of the square must be given to him and must have been a settled affair at the time of Radcliffe's death in 1714; for the Oxford Almanac of 1715 depicts the square, though still without the Library.

Hawksmoor's schemes for Cambridge and Oxford together allow us to consider him as a planner of great spatial imagination, capable of conceiving and managing large and complex configurations of buildings. They are thus an important addition to our knowledge of the work and development of one of England's most remarkable architects.

S. LANG

notes

¹ Willis and Clark. *The Architectural History of the University of Cambridge*. Cambridge 1886, Vol. 1, p. 558.

² The top of K8.45 has been cut off so that only some illegible parts of an inscription are visible. The date 1712 appears to be in a later hand as are also the names of the colleges on the plan itself—but it may well be that the date was copied, when the sheet was cut down.

³ C to L; there is just a possibility that Hawksmoor acted as his own draughtsman.

⁴ The numbers listed under 'Ampliat et Ornat' with the exception of '6' for the Forum do not occur on the plan so that it remains in many cases doubtful to which buildings the references belong.

⁵ This arrangement bears a striking resemblance to the plan of Greenwich particularly the one published in *Wren Society*, Vol. VI, pl. 10.

⁶ On the detailed plan for King's (K.8, 586) this campanile is referred to in the key.

⁷ See Loggan's map of Cambridge.

⁸ It is not possible to follow the exact course of the 'walk' since the sheet has been cut down on this side as can be seen from the first letter of Hawksmoor's inscription.

⁹ Although Hawksmoor does not state to which of the two Fontanas he refers, there can be little doubt that he has Carlo Fontana in mind whose *Templum Vaticanum* and *Discorso di Monte Citorio* were the latest books on architecture published in Italy. However, he might conceivably have known of Domenico Fontana, whose erection of the obelisk on the Piazza San Pietro is described in great detail by Carlo in the *Templum Vaticanum*.

¹⁰ Gibbs' MS. in Soane Museum, also *Wren Society*, Vol. XII, p. 11. The drawings which Gibbs showed to Wren, when Wren was finishing St. Paul's, i.e., very soon after Gibbs' return, must have been made in Italy.

¹¹ Though it is true that Henry VI desired a Campanile to be built (Willis and Clark loc. cit. Vol. 1, p. 371) Hawksmoor's could hardly have been the kind he envisaged, as the design in the British Museum, Aug. 1, Vol. 1, 3, proves.

¹² Brauer-Wittkower, *Die Handzeichnungen des Girolamo Bernini*, 1931, p. 87. The author is greatly indebted to Dr. R. Wittkower for having drawn her attention to this fact and also for advice in various matters connected with this paper.

¹³ *R.I.B.A. Journal*, Vol. 27, 1919, p. 69ff.

¹⁴ Sir P. Abercrombie in *The Town Planning Review*, X, p. 71ff, has pointed out how brilliantly Wren succeeded in creating a pattern which looks perfectly natural. It looks that particularly if compared with Evelyn's plan.

¹⁵ Mr. John Summerson in a paper called 'The Tyranny of Intellect' in *R.I.B.A. Journal*, Vol. 35, 1937, elaborates the hostility of the Royal Society, of which Wren was a prominent member, against imagination, and defined Wren as an empirical philosopher steeped in the traditions of latinity. Although Mr. Summerson does not analyse the London plan the few remarks made here appear to support his theory.

¹⁶ Reliable and scholarly accounts of Baroque town-planning are still scarce. The latest is P. Lavedan, *Urbanisme, Renaissance et Temps Moderne*, 1941.

¹⁷ Bodleian MS. Top. Oxon. a 26(R). For tracing the original drawing the author has to thank Mr. R. W. Hunt, Keeper of the Western Manuscripts.

¹⁸ 'Townplanning in Practice' 1909, Ill. 57, p. 81 and again *R.I.B.A. Journal*, 3rd S. 1924, p. 618.

¹⁹ See Loggan's map of Oxford and Williams, *Oxonia Depicta* 1733.

²⁰ The plan belongs to a folder of unknown provenance; but it may well have formed part of Dr. Clarke's collection: some other drawings in the same folder bear notes in Dr. Clarke's handwriting and some seem to be designs for screens, etc., which also occur in the Clarke Bequest at Worcester College; this assumption however could only be verified in connection with a closer study of the Worcester College drawings than has hitherto been possible.

²¹ See C. Hussey in *Country Life*, Vol. XIX, p. 558. The real significance of the plan does not appear in Mr. Hussey's discussion of it.

²² The fact that this line as well as the portico were entirely dropped in the more extensive plan of the Regio Prima seems to confirm the latter explanation.

²³ B. Chancellor, *Lives of British Architects*, p. 178, refers to plans by Hawksmoor for a new steeple of St. Mary's Church, which, according to him, had collapsed in 1699. Since however no mention is made anywhere of either this fact or of any plans by Hawksmoor (R.C.H.M., *City of Oxford*, does not mention anything in connection with the history of the church) it must be assumed that Chancellor confused St. Mary with All Saints, the other church in the High, whose tower did in fact collapse and for whose rebuilding fund a pamphlet was issued in 1699 (D.N.B. article on Hawksmoor).

²⁴ The author is greatly indebted to Dr. Parker, Keeper of the Fine Art Department, Ashmolean Museum, whose helpfulness has made possible a study of the material at a time when the collection was still closed to the public.

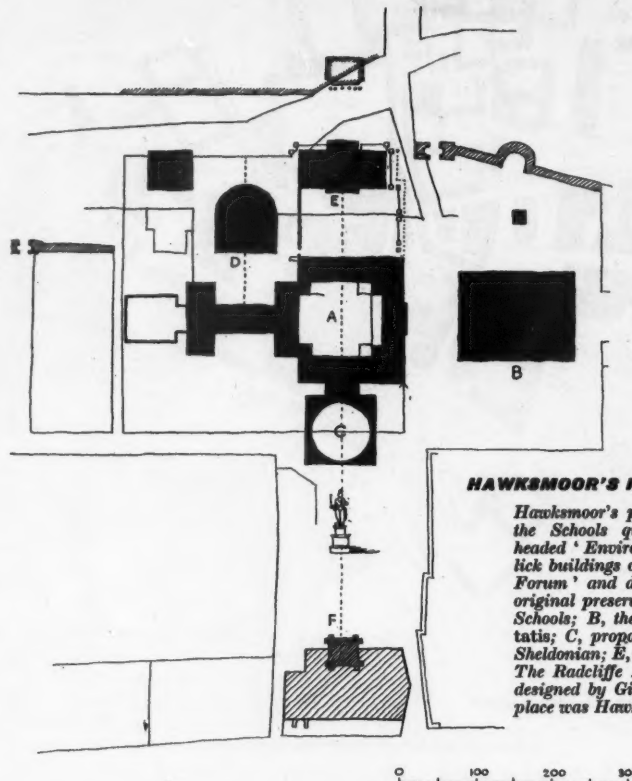
²⁵ *Brasenose College Quatercentenary Monograph*, Vol. I, O.H.S., Vol. LII, Pl. XVI and XIX.

²⁶ Letter of Dr. Atterbury to Bishop Trelawney dated 30.12.1712 in Atterbury's *Epistolary Correspondence*, Vol. III, p. 307.

²⁷ Pittis in his *Memoirs of Dr. Radcliffe* 1715 suggests that Exeter charged too much for their ground but according to kind information from the Sub-Rector of Exeter, no evidence has come forward in support of this statement. The author hopes however to elaborate the problems connected with the Radcliffe Camera more fully in a separate paper.

²⁸ Hearne, *Remarks and Collections*, Vol. LIII, pp. 2-9.

²⁹ B.M. Add. MSS. 19.607, f. 90, 91, 93, 97 and others.



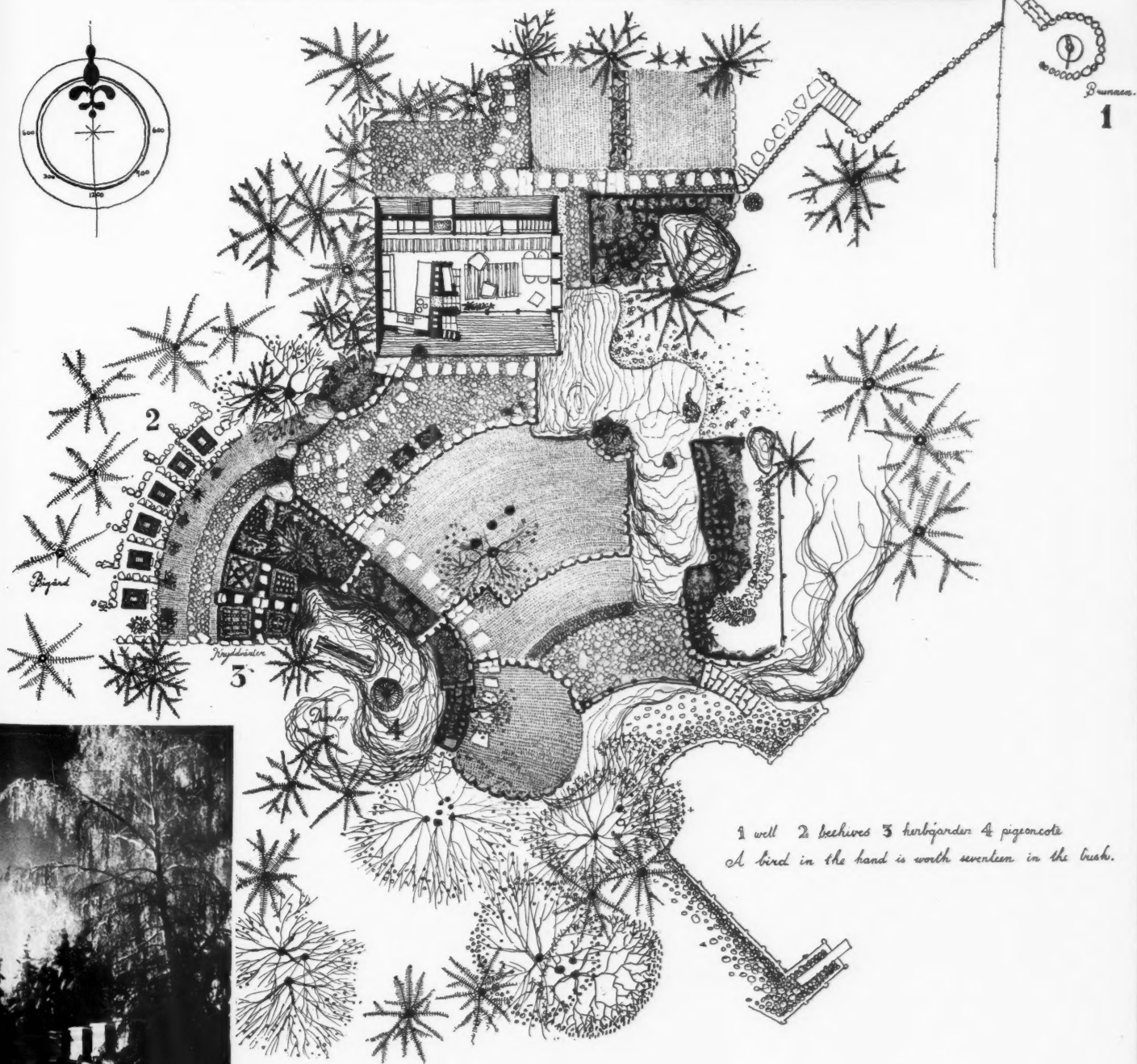
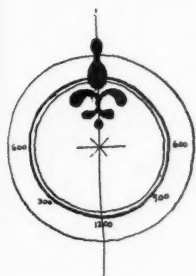
HAWKSMOOR'S NEW FORUM AT OXFORD

Hawksmoor's plan for the 'reformation' of the Schools quarter of Oxford, which is headed 'Environs of the Schooles and Publick buildings of the University next the new Forum' and dated 1713 (redrawn after the original preserved at the Ashmolean). A, the Schools; B, the proposed Capella Universitatis; C, proposed Radcliffe Library; D, the Sheldonian; E, the Clarendon Printing House. The Radcliffe Library (above) was of course designed by Gibbs, but the idea in the first place was Hawksmoor's.

GARDEN AT LISSMA SWEDEN

The house for which this garden forms the setting was described and illustrated in the June, 1947, issue. Like the house, the garden is the outcome of the manual labour of the architect himself and his wife. In its design the fullest advantage has been taken of the contours of the ground and of the existing trees, while functional objects, such as beehives and a pigeoncote, have been employed in just the same way as the eighteenth-century English landscape gardener employed his non-functional temples and terminaries.

RALPH ERSKINE: ARCHITECT



the house from the south. 2, the beehives from the terrace before the house.

FORD
on ' of
ich is
Pub-
he new
ter the
A, the
iversi-
D, the
House.
course
e first

liams,
roven-
larke's
er bear
em to
in the
aption
with a
s than

p. 553.
ear in

o were
of the
ation.
p. 178,
ple of
a, had
made
ns by
es not
ory of
or con-
rch in
nd for
n 1690

arker,
molean
study
as still

ograph,

awney
Correa-

1715
their
m the
orward
hopes
ith the
r.
LIII,

7 and

GARDEN AT LISSMA



3, a panoramic view showing the garden and, on the left, the prospect of open country, from which it is divided by a rustic fence. From the cobbled area in the middle of the picture some steps lead down to a lake-side jetty and spring-board.



4, the beehives seen from a point near the south-east boundary of the garden. Note how the dwarf conifer in the middle distance increases the apparent scale. The herb garden lies beyond the mound with the long seat on the left.



5, looking south-west across the open area before the house to the seat by the pigeoncote. The strong horizontal of the seat provides a much needed contrast to the verticals of the pine trees on the lawn.



Pugin at Ramsgate

by JOHN SUMMERSON

EVERY MORNING AT SIX, as the church bell tolled the Angelus, four iron bolts clicked out of their sockets and Pugin entered his chapel. He stood in a little building, the exact counterpart of the domestic chapels of the Middle Ages, with a rafted roof not far above his head and, in front of him, over the altar, a stained glass window where, at the base, he saw his own coat of arms and a tiny figure of the donor—of himself. The little sanctuary stands quite unchanged; door, bolts, roof, glass are all there, and so is the narrow wooden staircase down which the master came, early and punctual to the stroke. Here, if one has read Ferrey's *Recollections*, if one has learnt to know through drawings, writings and buildings the shape and magnitude of that torrential personality, one may almost see the man himself. For here he enacted the private drama of his life. Here, even when he was alone, he played the medieval rôle. For this is the Grange on the West Cliff at Ramsgate where he betook himself in 1841 and lived for the remaining eleven years of his short life.

To-day, the Grange is empty. It belongs to the Benedictine monastery of St. Augustine, but their buildings are on the other side of the road and, although Pugin's church (which adjoins the house) is served by them, the house stands independent, with a little garden sea-wards to the south and, on the north, a courtyard entered through a pair of gates hung on heraldic piers.

Just how much of the house is by the great Pugin it is very hard to say for some of the work falls below his usual standard and one may be forgiven for suspecting that his son Edward Welby Pugin, who had the misfortune to inherit all his father's awkwardness and none of his talent, completed or altered the house in his own way. This may or may not be

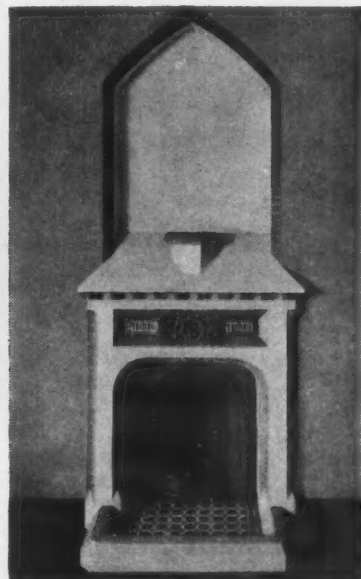
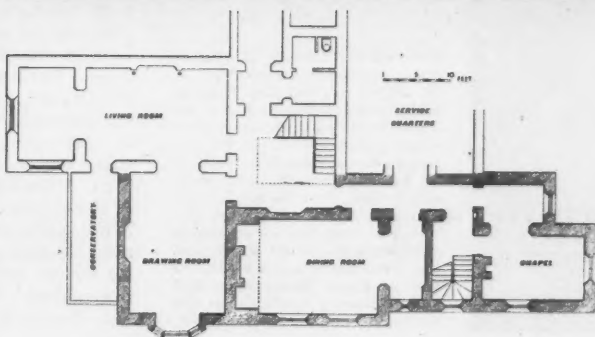
the case. The illustrations reproduced here show only those parts which are unmistakably by the father; they do not include, for example, the very strange staircase with its unexpected touch of *chinoiserie*, or the two drawing rooms with their painted mahogany ceilings. That these also are by the elder Pugin is, admittedly, possible. Eastlake accepted them as such. And still better evidence is a letter which Pugin wrote in 1847 to a young woman whom he hoped to take as his third wife. 'I am full of work at the house,' he wrote, 'improving everything before you come, so that we shall have nothing to do but enjoy the place afterwards. I am panelling the best rooms, putting new stained glass into the windows, redecorating the ceilings.' This certainly sounds as if the house as it stands was completed by its first master—unless, indeed, the breaking of

the engagement a few weeks after the letter was written, interrupted the work. Even so, it would hardly have remained incomplete at the time of Pugin's eventual third marriage in 1848.

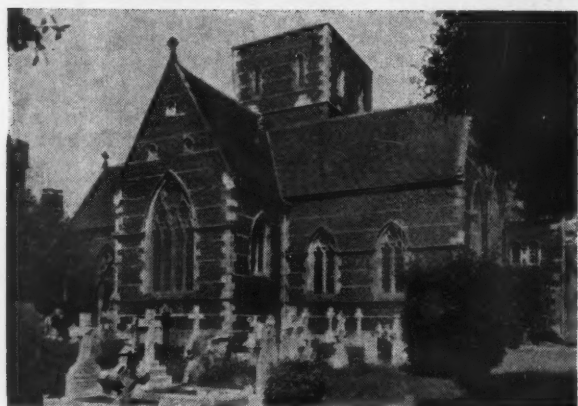
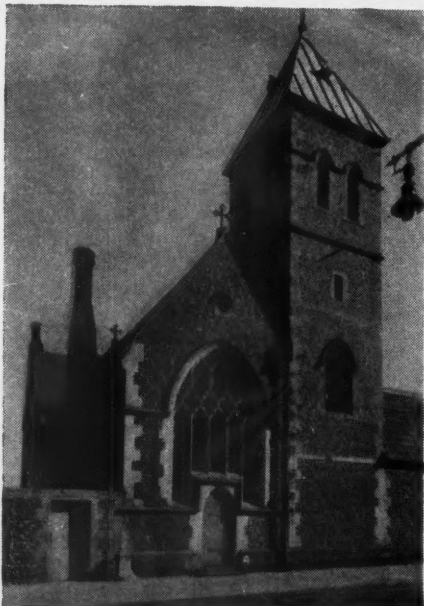
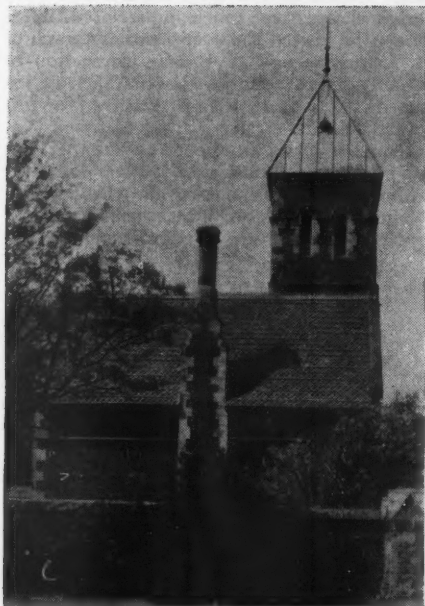
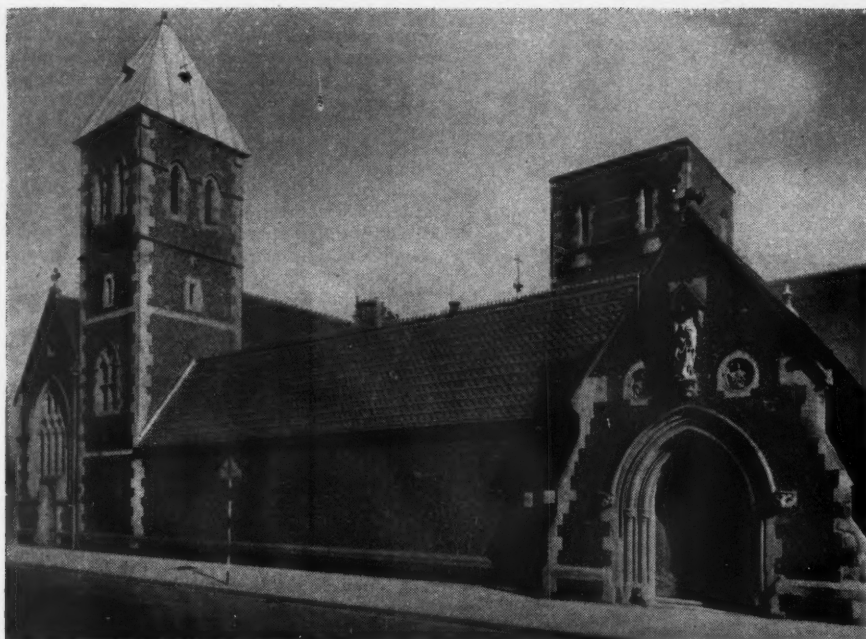
In any case the dining room, with its low but carefully adjusted proportions and lovely fireplace, is an unexceptionable example of the Pugin taste and in the bedroom above there is an equally charming fireplace on a smaller scale. Eastlake tells us that the dining room was originally papered with a design incorporating the Pugin arms and motto. The present hangings are evidently not the originals.

Of Pugin's life at the Grange, Ferrey tells us something. He had built the house at Ramsgate, it seems, for two reasons. The first was that he had known it as a little boy; the second was his love of the sea. He meant to build a very simple house indeed, but Mrs. Pugin (the second) had insisted on something 'commensurate with his position.' When Mrs. Pugin died in 1844, the house witnessed a routine of monastic regularity. After the six o'clock visit to the chapel, Pugin worked in his library till half-past seven when he said prayers, habited in cassock and surplice. A seven-minute breakfast followed. On feast-days he heard mass in the church at eight. Then he worked till one, when, punctual to a moment, he dined—frugally, without beer or wine, though celery and Dutch cheese were much appreciated. After dinner, he visited the ever-growing church of St. Augustine and gave some instruction to his only pupil, John H. Powell. Then he resumed work and perhaps received a few special friends. Letter-writing occupied him till nine, when Compline was sung in the private chapel. Finally, he settled down for an hour to reading history and theology.

The regime was not altogether without its joyous side, at any rate after Pugin had re-



The Grange on the West Cliff at Ramsgate was Augustus Welby Pugin's home from 1841 until his death in 1852. It is possible that it was subsequently altered by his son Edward Welby Pugin, but the bedroom fireplace above, which may be compared with that in the dining room (on page 166), is certainly from the hand of the elder Pugin. Above, left, the garden front. Left, plan of the ground floor.



Four exterior views of St. Augustine's, Ramsgate, designed by A. W. Pugin in 1846. Top, from the main road, with the entrance to the church on the right, the tower of the church seen behind it, and the sacristy on the extreme left. Middle left, the sacristy from the east, and, middle right, from the north. Left, the church from the south-east. The style of St. Augustine's is not merely consistently fourteenth century but also consistently Kentish—though as a rule Pugin paid no more heed to the claims of locality than did most of his Gothic contemporaries.

married. Christmas and Twelfth Night were positively festive; the guests paraded in medieval costume and improvised plays under Pugin's instructions. But there was not time for very much amusement. The struggle to Christianize English architecture had to be maintained to the limit of endurance—and beyond.

A few yards from the house is St. Augustine's Church, the only church in which Pugin was able to satisfy his own exigent demands in every particular. It shows us exactly what these demands were and how they were focused undeviatingly on re-creation and never consciously on invention. For St. Augustine's is a fourteenth century Kentish parish church; neither more nor less than that. The miracle of it is in its detachment from its time. Just as it is almost impossible to believe that a great actor is not really the character he personates, so it is almost impossible to believe that St. Augustine's was not designed by fourteenth century hands. The materials, to be sure, sometimes betray it as Victorian; but in scale, in proportion and ornamentation it is absolutely faultless in its loyalty. The odd thing is that this is not scholarship; and it is not copyism. The rightness of it all is intuitive.

Visitors to St. Augustine's are often disappointed. They expect something as peculiar, original and exciting as Pugin himself. And they do not find it. They find only a very beautiful Decorated church which, having been built in the nineteenth century is, in their view, an imposture. If to be a great actor is to be a great impostor they are right. St. Augustine's is part of one of the most extraordinary performances in English architecture—that subordination to a past style which Pugin alone achieved absolutely and which, far from stultifying his genius, enabled him to produce enormous quantities of enchantingly beautiful work, full of decorative grace and in fancy inexhaustible. For the fact is that, as I have said, St. Augustine's is a *very beautiful* Decorated church; and although some queer sense of guilt or frustration in the modern architect encourages him to prefer the sociologically correct to the intrinsically agreeable, no impressionable mind can withhold admiration from this building. To be sure, the pleasure one receives from St. Augustine's is enhanced if one knows about Pugin—if one can see it as part of that private world which he tried so hard to open to his fellow men. But mixed pleasures are not necessarily the least satisfying and Pugin's mind is one before which one gratefully abases one's own.

In the Pugin chantry, behind a lovely wooden screen, is the monument of the founder with his recumbent effigy. It is a portrait-effigy, made after his death and too realistic, but the whole feeling of the chantry is very lovely. For here, as in the domestic chapel at the Grange, one sees Pugin as a saintly pilot, navigating his Gothic ark through the tempest of industrial protestantism—the tempest which destroyed him.

St. Augustine's Church is safe in the hands of the appreciative Benedictines. The Grange is not, perhaps, quite so safe. But one hopes, most sincerely, that its future may be secured; for church and house together epitomize the Pugin ideal—an ideal which, like all infectious and effective ideals, was wholly impracticable.

were
ed in
under
t time
gle to
to be
—and

Augustus-
Pugin
mands
what
were
and
Augustus-
parish
c. The
time.
e that
ter he
elieve
ed by
to be
; but
n it is
e odd
d it is
intui-

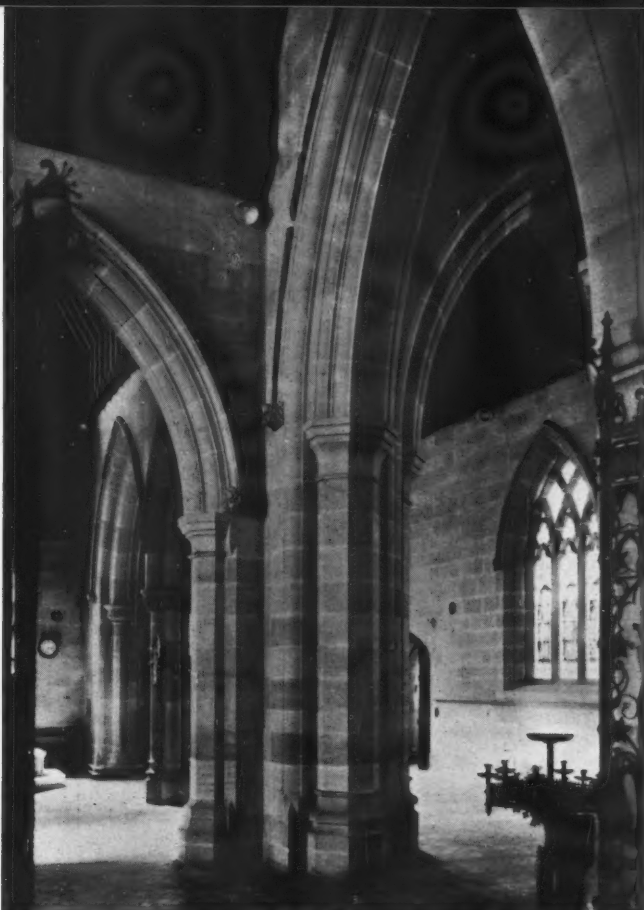
n dis-
culiar,
And
very
y been
their
r is to
Augustus-
linary
—that
Pugin
from
oduce
utiful
ey in-
have
ecora-
se of
hitect
ically
o im-
ration
asure
anced
e it as
ed so
mixed
atisfy-
h one

lovely
under
trait-
listic,
very
pel at
pilot,
mpest
mpest

hands
range
opes,
ured;
e the
ctious
eable.

PUGIN AT RAMSGATE

St. Augustine's, Ramsgate, was begun by Augustus Welby Pugin in 1846 and left incomplete when he died in 1852. In building it he was his own master, and its architecture, as the north-west view from the chantry chapel, 2, shows, is noticeably less 'thin' than that of the majority of the other churches designed by him. It is planned with one (south) aisle to the nave, at the western end of which stands the font, 1. The Pugin chantry contains the founder's tomb, 3, with a portrait effigy.



1
2



3

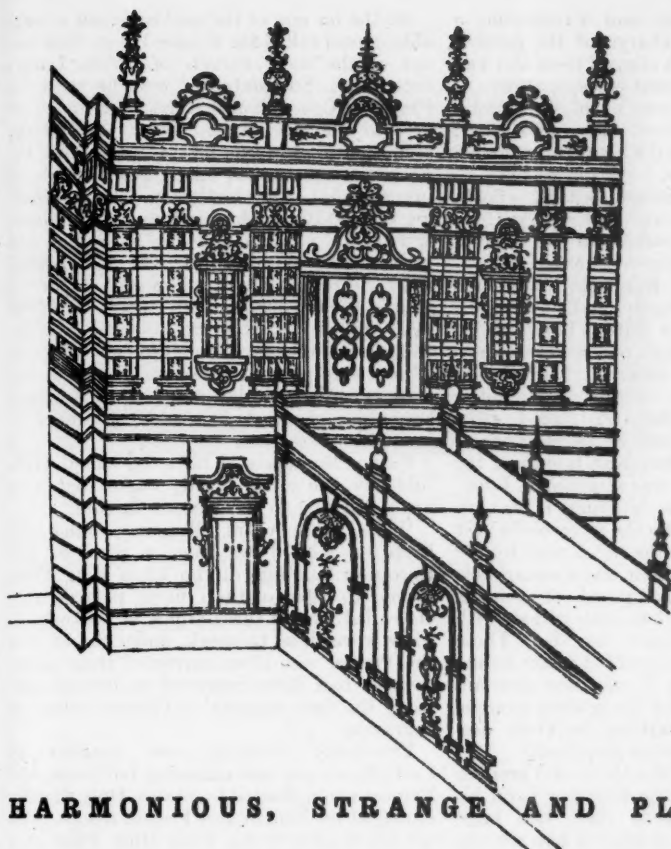


4



5

PUGIN AT RAMSGATE 4, the fireplace in the dining room of the Grange. The present hangings are post-A. W. Pugin; the room was originally papered with a design incorporating the Pugin arms and motto. 5, the altar in the chantry chapel in St. Augustine's.



HARMONIOUS, STRANGE AND PLEASANT

Last month's issue contained an account of one of the earliest monuments of European *chinoiserie*, Frederick the Great's tea house at Potsdam. In the following article Mrs. Hope Danby tells the story of what were probably the first architectural monuments of Chinese Europeanism, the rococo buildings at Peking designed for the Emperor Ch'ien Lung, mainly by Giuseppe Castiglione, one of whose drawings is reproduced above as title-piece.

EARLY IN THE YEAR 1747 Ch'ien Lung, 4th Emperor of the Ta Ch'ing Dynasty of China, was examining some French engravings of fountains. They had been brought to his pleasance, the Yüan Ming Yüan, Garden of Perfect Brightness, by Giuseppe Castiglione. This Jesuit priest was a great favourite of his and had worked at the imperial court of Peking for over thirty years as an artist.

Castiglione explained carefully how the constructions threw jets of water high into the air, the water spraying out in light cascades and different shapes. The Emperor was much intrigued because nothing of the kind had ever been seen in China. He listened attentively, asked many questions, and then enquired if there was a priest at the court who could make a fountain for him. The Italian was completely taken aback; but knowing

that Ch'ien Lung was in the habit of making extraordinary demands on the European priests in his service, prudently he made no positive reply. Instead he promised to enquire among his colleagues.

But no sooner had he reached his lodgings near the Yüan Ming Yüan than a eunuch arrived with a message from the monarch. Castiglione must, without fail, find out if any of the priests could construct a fountain. If so, he was to bring him to the palace next morning for an audience.

Great consternation was felt by the Jesuits. At that time they were going through a period of persecution; this made them more than ever anxious to keep in the good graces of the Emperor. Moreover they knew that his request, in reality, was a command. With one accord all their eyes were turned towards Father Benoist, a distinguished French astronomer. He had arrived in Peking three years previously, but before leaving France had studied some of the principles of hydraulic machinery. Though his knowledge was limited he set about immediately and made a model of a fountain.

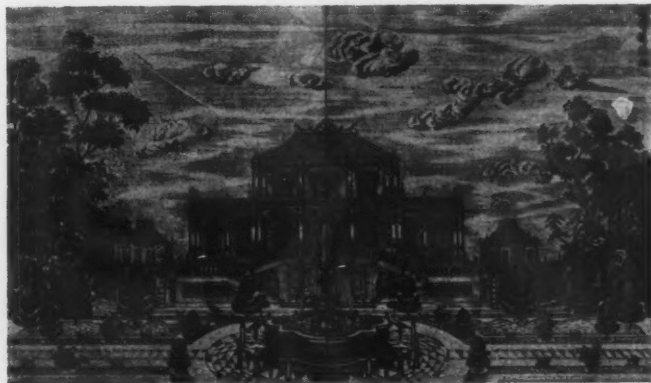
'Thus was an Astronomer transformed into a Fountain-maker,' wrote one of the Jesuits, 'but because he was a missionary what did it matter? The earth, its waters, to him all was equal, and he had to do everything he could as long as it contributed to the reign of Jesus Christ in the end.'

The model delighted the Emperor who decided that he would like a European palace to match it. To keep secret his project he chose a secluded part of the Yüan Ming Yüan, a strip of land running along the north wall of the pleasance. It had only one entrance.

The first building, called Hsieh Ch'i Chu, Harmonious, Strange, Pleasant, was decorated with Ionic and Corinthian columns. Its garden, lying at the edge of a lake, contained a pool in which were several fountains. In China practically all buildings are of one storey, so that the three storeys of this European palace were in themselves an innovation. In the side pavilions were musicians' galleries, and Ch'ien Lung often invited his ladies to admire the sparkling water that sprayed from the mouths of four sheep and the beaks of ten geese that had been modelled by the priests. The Emperor, whose intelligence was far above the average, was also curious about European music. And it



Left, west front of Hai Yen T'ang, or 'Hall of Peaceful Seas,' the largest of Ch'ien Lung's European buildings at Peking, which contained the reservoir for the fountains; in the foreground is the water-clock, each animal representing a two-hour



period and spouting water at its proper time. Right, Hsieh Ch'i, or 'Harmonious, Strange, Pleasant,' the north front; the pavilions to right and left are connected to the main building by low wings projecting from the south front.

was in this Harmonious, Strange, Pleasant Palace that the Jesuits actually produced a light Italian opera, *The Good Daughter* by Puccini. The artists were the eunuchs whose high falsetto voices admirably suited the roles, particularly those of the women.

So pleased was the Emperor with his first European building and its 'water-castles' that he commanded more to be constructed. Soon the strip of land was filled with as gay and fantastic a group of erections as could be seen anywhere. Among them were elaborate arches and entrances, fountains, summer-houses, bird-cages, and even a maze. Castiglione and Attiret were the architects; Benoist con-

structed the fountains; and d'Incarville, a noted botanist, took charge of the gardens that were planted with clipped trees and had flower-beds in the formal baroque style.

Castiglione missed nothing of the ornateness of the contemporary rococo of Europe. Determined to impress the Emperor, who had given him *carte blanche*, he put everything he could into the decorations. Scrolls, whorls, shells, garlands of flowers—all were there. He inserted many false windows in the façades, and curled out-door stairways around some of the houses. A large European clock was placed over the water-gate, and he crowned some of the erections with Chinese-styled roofs, the tip-tilted points, painted eaves, porcelain ornaments and shining colourful tiles adding to the gaiety of the elegant little palaces. The architects also placed great guardian lions before some of the entrances.

The largest of the European buildings, the Hall of Peaceful Seas, was impressive. Looking like a great public building, it was, in reality, a shell containing the reservoir (a vast tank made of lead) for the water used by the fountains. On its west front was a remarkable water-clock; it was composed of animals representing the twelve two-hour periods with which the Chinese divide the day. These animals, cast in bronze, spouted water during their appointed times; it was this fountain that gave Father Benoist the greatest trouble.

Father Bourgeois, writing in 1786, describes the Great Fountains graphically:

'The large ones are like those of Versailles and St. Cloud. When the Emperor is on his throne he sees on both sides two large pyramids of water . . . in front of him a group of fountains is artistically distributed, and the jets play on to a game, like a contest, between fishes, birds and animals. . . .'

In 1754 two of the palaces were reserved for Hsiang Fei, famous as Ch'ien Lung's Fragrant Concubine. This Mohammedan princess of Chinese Turkestan had been captured in battle. She stayed for some time in The View of Distant Lakes Palace; and every Friday, accompanied by four learned Chinese who knew the teachings of the Prophet, she went to The Look Abroad Pavilion to say her prayers to Allah. It had been converted into a mosque for her.

At the far end of the enclosure was a large oblong pool called the Square River. This was one of the most curious of Ch'ien Lung's enterprises. So infatuated was he with his Fragrant Concubine that he tried in every way to alleviate her loneliness. Beyond the pool was a platform like a stage, and the Emperor commanded Castiglione to make it into a replica of her birthplace, Aksou. Working with Father Sichelbarth and two Chinese artists, Chên Yüan and Ho Ku-chong, the artist placed a wall at the rear and painted it with a range of hills and a city as though seen in the far distance. On either side of the platform were solid brick supports, like the wings of a theatre. Ten different scenes of Aksou were painted in oils and placed on the stands. As the nostalgic mood of the Fragrant Concubine changed, so could the scenes be altered to please her.

Father Bourgeois in his letter dated 1786, told how the set of twenty engravings were made. Writing to M. Delatour he said:

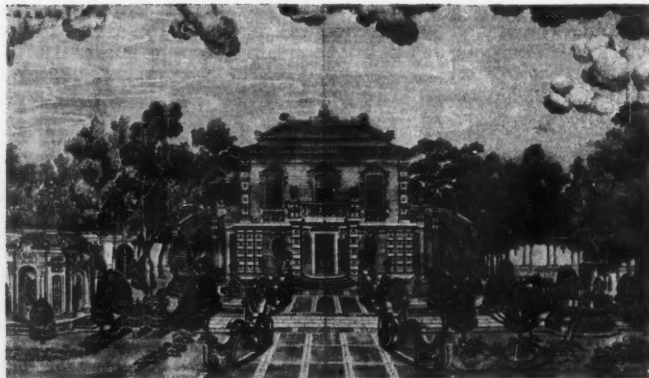
'It is three years, Monsieur, since the Emperor wished to have a plan of the European buildings at the Yüan Ming Yüan to add to those of the Chinese palaces. . . . He called two or three pupils of Castiglione. They worked, so to speak, under the eyes of the Prince, who often corrected their plans; then he had them engraved on copper, this being the first attempt of Chinese talent at engraving. . . .'

Practically nothing now remains of Castiglione's gay and charming buildings, and Benoist's complicated fountains. Only slightly damaged by British and French troops, who set fire to part of the Yüan Ming Yüan as a punishment to the Emperor Hsien Fêng for his treachery, they have gradually vanished. The ravages of the climate for nearly a century, the destruction by the Boxers in 1900, the constant pilfering by the country people, the thefts by certain officials who carted away sculptures, decorations and materials for building other palaces, all have contributed their share to the destruction. As recently as 1914 a visiting French architect declared that they could have been repaired for a comparatively small sum. No attempt was made to do so.

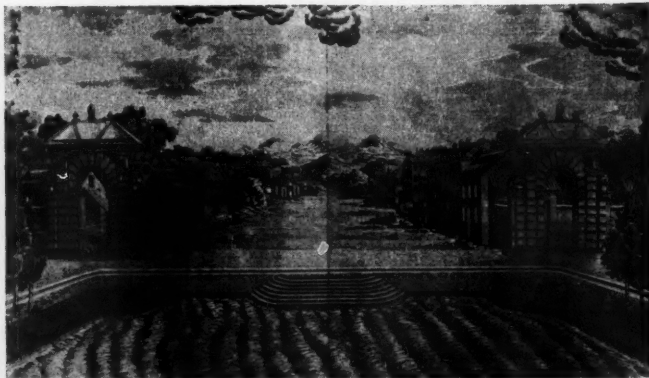
HOPE DANBY

The Engravings

Of the twenty engravings on copper of Ch'ien Lung's European buildings at the Yüan Ming Yüan, made as here related by order of the emperor during the period 1783-86, six are reproduced from photographs by Hartung, Peking. For the sake of completeness a list of the whole twenty is here appended: 1, Hsieh Ch'i Ch'u, 'Harmonious, Strange, Pleasant,' the south side; 2, Hsieh Ch'i Ch'u, north side (reproduced on page 168); 3, Hsu Shui Lou, 'Building for Gathering the Waters'; 4, Hua Yuan Men, 'Flower Garden Gate' leading to the maze; 5, Hua Yuan, 'The Flower Garden,' maze with central pavilion; 6, Yang Ch'iao Lung, 'The Bird Cage,' for peacocks; 7, Yang Ch'iao Lung, another view; 8, Fang Wai Kuan (reproduced on this page); 9, Chu T'ing, 'Bamboo Pavilion'; 10, Hai Yen T'ang, west front (reproduced on this page); 11, Hai Yen T'ang, north front; 12, Hai Yen T'ang, east wing; 13, Hai Yen T'ang, south front; 14, Yuan Ying Kuan, 'View of Distant Lakes' (reproduced on page 169, opposite); 15, Ta Shui Fa, 'The Great Fountains' (reproduced on page 169, opposite); 16, Kuan Shui Fa, 'View of the Fountains'; 17, Hsien Fa Shan Men, 'Gate of Hsien Fa Hill'; 18, Hsien Fa Shan, 'Hsien Fa Hill'; 19, Hsien Fa Shan Tung Men, 'Hsien Fa Hill East Gate'; 20, Hu Tung Hsien Fa T'u (reproduced on this page).



Left, Fang Wai Kuan, the Belvedere or 'Look Abroad Pavilion,' which was transformed into a mosque for the Mohammedan princess, Hsiang Fei, the 'Fragrant Concubine.' Right, Hu Tung Hsien Fa T'u, or 'Hsien Fa Picture East of the Lake'; the wall beyond the pool called the Square River was painted with a per-



spective of Aksou in Chinese Turkestan, the birthplace of the 'Fragrant Concubine,' for whose further consolation additional scenery could be arranged on the stage-like space before it. The artist was Giuseppe Castiglione, working with another Jesuit, Sichelbarth, and two Chinese.

a large
his was
Lung's
with his
every
and the
and the
make it
Work-
Chinese
ng, the
painted
though
e of the
like the
enes of
on the
ragrant
enes be

1786,
rs were

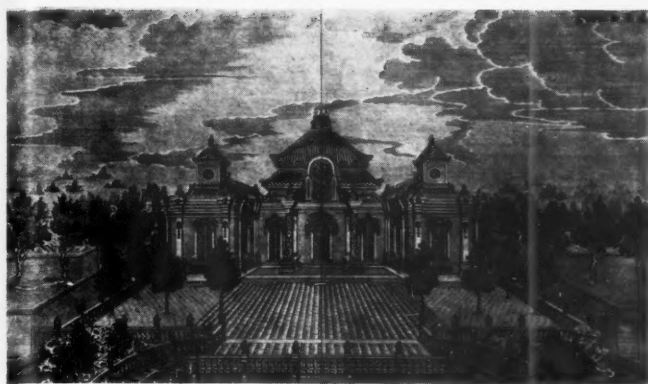
ce the
of the
g Yüan
es. . . .
iglionie.
eyes of
plans;
er, this
lent at

ins of
gs, and
slightly
os, who
an as a
êng for
inished.
early a
in 1900,
people,
d away
als for
ributed
ntly as
ed that
a com-
s made

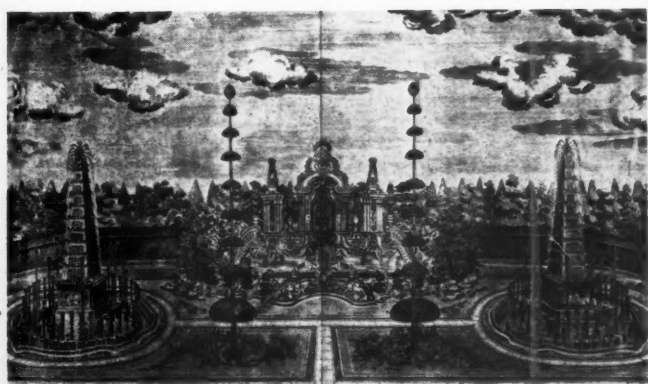
NBY



ubine,
stage-
mother



Yuan Ying Kuan, or 'The View of Distant Lakes': engraving showing its original state, above, and photograph of one of the remaining fragments, right. Ch'ien Lung's buildings were only slightly damaged by the British and French troops who fired the Yüan Ming Yüan, and although since then the Boxers (in 1900) and officials who thought they could put the sculptures and decorations to good use have played their part, their ruin has been due to sheer neglect more than to anything else. Yuan Ying Kuan was redecorated for Hsiang Fei, the Mohammedan princess who was captured by Ch'ien Lung in battle and became famous as his 'Fragrant Concubine.'

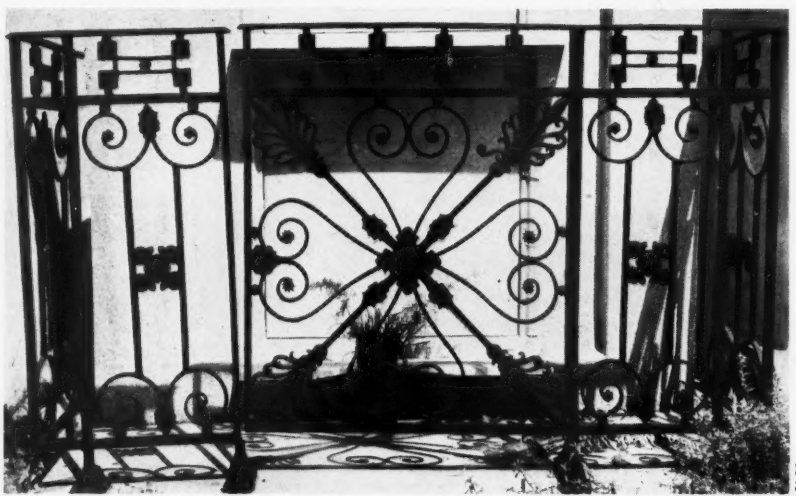


Ta Shui Fa, 'the Great Fountains': as they were, above, and the ruins of the central feature to-day, right. In the central basins birds, animals and fishes, sculptured in stone, wage a battle. It was a set of French engravings of fountains that, in 1747, first gave the emperor Ch'ien Lung the idea of having European buildings. The fountains themselves were contrived by the Jesuit Father Benoist, who was actually an astronomer but who happened to have some knowledge of hydraulics. 'The earth, its waters,' wrote one of the Jesuits, 'to him all was equal, and he had to do everything he could as long as it contributed to the reign of Jesus Christ in the end.'





1



2
3

These iron gates from the St. Louis Cemetery II, New Orleans, show that standardization need not imply uniformity or monotony. The New Orleans designers, using identical cast-iron components, notably the rods bearing anthemion motifs at either end, were able to combine them with wrought iron structural members so skilfully that each gate and railing became unique. Names and dates have disappeared from 1 and 3, and on 2 the date has gone. The motifs used in 1 and 3 are still essentially those of the Robert Adam period familiar from English fanlights, balconies and verandahs, and it is interesting to see the time-lag between England and New Orleans. 2, on the other hand, represents that thickening of motifs which in England would belong to about 1840. The lettering of the tombstone itself and the carved bunch of flowers, however, make a date c. 1860 more likely.

VARIETY FROM STANDARDIZATION

BOOKS

War Memorial

THE BOMBED BUILDINGS OF BRITAIN. Edited by J. M. Richards with Notes by John Summerson. The Architectural Press. 25s.

SEVERAL accounts have been published, in the United States and elsewhere, of the damage done by the war to works of architectural, artistic or historical importance. Not all these accounts have been comprehensive, illuminating or even accurate. The Architectural Press in 1942 published a valuable record of those British buildings which had been destroyed or damaged during the Battle of Britain. This record has now been brought up to date so as to include almost all those buildings of architectural significance which suffered from bombardment during the whole course of the war. It is as comprehensive as could be desired: the comments of Mr. J. M. Richards and the scholarly and very detailed notes of Mr. John Summerson render the book most illuminating: and of its meticulous accuracy there can be no question at all.

The purpose of this book, as Mr. Richards states in his foreword, is "to put on record those of our national architectural possessions that have become casualties, to illustrate the nature of the casualties and to accompany the illustrations with some notes about the character and history of the buildings concerned." This purpose has been admirably fulfilled. But it was not the only purpose which the compilers had in mind. They wished to present what Mr. Richards has well called "an obituary" of these beautiful or famous buildings. These ruined choirs on the morrow of their destruction assumed an architectural significance which has faded somewhat, now that the charred beams and rubble have been cleared away. "The architecture of destruction," writes Mr. Richards, "not only possesses an aesthetic peculiar to itself, it contrives its effect out of its own range of raw materials." How true this is! How often did we notice, while the debris was still wet and smoking, that some brick building had changed in tone, assuming a clear sienna colouring and transporting us away from London to some back street in Modena or Parma. To what a strange extent did these fallen roofs and galleries distort, or revive, a previous emphasis, giving an emphatic novelty to some perilously hanging balustrade or bringing into stark relief the empty outline of a cornice or an arch.

It is excellent indeed that these experiences—which were, as Mr. Richards states, novel aesthetic experiences—should be preserved by the illustrations in this book. One has only to glance at the fine frontispiece of St. Paul's as seen through a calcined arch to realize that the image at the moment was more terrifying and exalting than the Piranesi effects which the props and willow herb now give us. In those immediate days it was not a skeleton that we saw; it was a lacerated body, still bleeding and half alive. Never shall I forget seeing the spire of St. Clement Danes flaming like a torch, the smoke pouring in fierce jets from every one of its apertures. Never shall I forget the smash and rattle of the Temple Library as it slid slowly into a shower of sparks. And never shall I forget the acid acrid smell of the still steaming rubble as I gazed in sorrow upon the ruins of the House of Commons Chamber.

Our losses have in truth been terrible. Nothing will ever restore to us such possessions as the Assembly Room at Bath, Pump Court in the Temple, Holland House, the Free Trade Hall at Manchester, Ford's Hospital at Coventry, or the many pretty churches in the counties, such

as that of Little Chart in Kent. Yet we can at least derive some comfort from what has remained. St. Paul's was but slightly damaged. The steeple of St. Mary Bow still remains. It should be possible to repair St. Stephen's Walbrook and St. James' Piccadilly. And Stationers' Hall and Skinners' Hall can, without great difficulty, be restored. Yet the indiscriminate incidence of these bombs was what at the time set one's heart in a rage. Every morning after a raid I used to hope that the Oxo Tower would be obliterated; it retains its pert ugliness unscratched. But Chelsea Old Church has gone for ever and St. John's in Smith Square, our best bit of baroque, will I suppose have to be carted away. Or is it too much to hope that it might be rebuilt so as to furnish us with a small exhibition gallery of which we stand in such need?

This book, I repeat, is more than a photographic record; it is a commentary. I have read, with the pleasure that I take in all his writing, Mr. John Summerson's meticulous and sometimes vindictive notes. How cross he gets about the Guildhall, how devastating is his commentary upon the Temple Church, and how unnecessarily rude he is about the steeple of St. John's Horsleydown, which I can always greet with affection when I pass it in the train! Yet these notes—detailed, informative and acute—would of themselves render this book a possession of much value.

HAROLD NICOLSON

The Iron Years

ART IN THE INDUSTRIAL REVOLUTION. By Francis D. Klingender. Noel Carrington: Royle Publications. 21s.

MOST of the standard works on economic history treat the industrial revolution as a product solely of technological and economic change. It is only recently that we have come to realize that, alongside the unlettered inventors whose portraits fill so much of the gallery of Samuel Smiles, was a body of cultivated men who were vitally interested in industrial processes. On the one hand, the acquired skills of manufacturers and artisans suggested to the natural philosophers new fields of inquiry and new methods of research; on the other, the discoveries of the scientists were turned to practical ends by manufacturers like Roebuck, Boulton, Watt, Keir and the Wilkinsons, who had been trained in the laboratories of the Scottish universities or the lecture rooms of the dissenting academies of England. Theory and practice went forward, at this time, hand in hand.

Still less attention has hitherto been paid to the corresponding relations between industry and art. Men of letters, painters and architects have been disposed to think of the industrial revolution as a blight that dulled sensibilities, destroyed craftsmanship and subordinated grace of form to utility. Yet the pottery of Wedgwood, the fire-backs of the Adam brothers, the bridges of Rennie and Telford, and the beautiful printed fabrics of many forgotten cotton manufacturers, were all products of large-scale industry. A visit to Coalbrookdale, Cromford, New Lanark, Mellor or Styal should, moreover, dispel the belief that the early factory system was hostile to taste in architecture. The pleasantly designed works, cottages and apprentice houses, which are still to be seen in these places, suggest that life in the first stages of the industrial era was somewhat less harsh than the text-books would lead us to believe.

Nor was the industrial revolution without effect on the development of English art. Boulton and Wedgwood were patrons of Flaxman and George Stubbs. Joseph Wright shared with the leading manufacturers an absorbing interest in science, and discovered in industry new subjects for his experiments in the depiction of light. Cotman, Turner and Constable found occasional inspiration in the canals, bridges and harbours of the

great English (or Scottish) school of civil engineers. And a long line of draughtsmen, designers and engravers sharpened their wits and refined their technique by association with the new race of industrialists.

All this—and much more—is made plain in a scholarly and illuminating work by Mr. Klingender. One of his main theses is that, though a minute division of labour inhibits self-expression, in the eighteenth century specialization was never so close as to be a danger to the visual arts. Later, however, in the Victorian age, mass production of cheap goods turned artisans into operatives and led to a debasement of taste. The reviewer has no wish to controvert the argument, but he may be allowed to express the wish that it had been more fully developed. Is it sufficient to attribute the debasement to 'the new standards of value established by the triumphant capitalists' without a fuller explanation of why this particular generation of capitalists was less discriminating than its predecessors? Was it just that the hand was subdued to the material with which it worked? Is it quite certain that taste remained unimpaired in other countries, like Germany, which had hardly as yet been touched by the industrial revolution?

Mr. Klingender has no patience with the sentimental view that the skilled workmen of the nineteenth century hated the instruments of their crafts. He points to the pride in technical progress exhibited in the songs of the miners and the emblems of the unions of the engineers and others. It is difficult, however, to follow him when he claims that these emblems represent 'the true folk-art of the industrial age.' For the essence of folk-art is surely spontaneity; and, to the layman, the example offered in this book—with its jumble of personified virtues and realistic portraits—appears highly sophisticated and derivative.

The account of the course of economic change is incomplete. It is impossible to understand what the author calls the Age of Despair without reference to the politics and demography of the period. Mr. Klingender does, indeed, remind the reader that Britain had recently emerged from twenty years of war; but he fails to bring out the full implications of this. The forcing down of standards of nutrition and housing is not to be interpreted only in terms of a class struggle: the generation that grew up after Waterloo suffered, no less than the present generation, from dearths attributable to war. Mr. Klingender, moreover, does less than justice to Malthus, whom he accuses of having 'seized upon the precise moment when a revision of political economy was needed in the interest of the emerging industrial capitalists.' The crisis of population was not an imaginary one. In 1798 the increase of numbers was already exerting pressure on the standard of life; and but for developments of industry, transport and trade, which Malthus could not be expected to foresee, Britain might have followed Ireland and much of western Europe through famine to mass emigration and a deeper despair.

Differences of opinion on such matters, however, cannot cloud the admiration of the reviewer for this work. Fifteen delightful colour plates, and more than a hundred half-tone illustrations, are skilfully used to indicate both the changes in technique and the influence of these on the artist. Author, publisher and the Curwen Press, alike, are to be congratulated on a first-class performance.

T. S. ASHTON

An Interim Report

THE GREAT PALACE OF THE BYZANTINE EMPERORS. Oxford University Press. 105s.

THE title and format of this book are deceptive. It is actually a first report of the excavations carried out on behalf of the Walker Trust of the University of St. Andrews on part of the site of the Great Palace at Constantinople. The most important finds of the dig proved to be of the early fifth century, a period when the

Empire was surely hardly so rigidly divided that the Emperor of the East can be called Byzantine.

The results of the excavations, made in 1935, 1936, 1937 and 1938, are, however, interesting and important and the book gives us a very detailed, careful and sumptuous report of them. Apart from a few ruins of the upper walls nothing remains above ground of the 'Great Palace,' which was built by Constantine and enlarged and embellished by many of his successors, until it was abandoned by the Comnenes in favour of the Blachernae Palace. Since then the walls have been a quarry for building material and the site has been overrun by Turkish buildings and streets. A fire in 1912, however, destroyed the wooden houses which covered the greater part of it and made it possible to attempt to trace the plan of the palace—which was immense and very elaborate—with the help of literary records. This was done by Mamboury and Wiegand in a book published in 1934* which is used as a basis in the present work. They did not, however, do more than examine the remains above ground. The present report gives us the additional evidence of the first excavations. The work so far (it is proposed to carry it further) has revealed a Peristyle, which can be identified as the Heliakon of the Pharos, with a long corridor on one side and a hall on another, beyond it a paved street and beyond that two buildings, the one probably the church of Theotokos Proseuche, and the other apparently connected with the imperial mint.

There are four excellent plans and one section of the remains of these buildings. The construction of the substructures which exist are described, with measurements, and the few architectural details, capitals, etc., are also reproduced. There is a section on the large number of pottery sherds unearthed, which are classified according to stratification and thus provide a conspectus of the development of lead-glazed pottery in Constantinople from the beginning of Iconoclasm to the Latin conquest. But by far the most interesting discovery is the pavement mosaic, some 10 metres wide, which surrounds the Peristyle, about 250 square metres of which were uncovered. The mosaic was later covered by a paved marble floor and thus to a large extent preserved. The sherds discovered below the mosaic floor and between the two floors provide evidence—though not conclusive evidence—of date, and the authors suggest that the Peristyle was built, and the mosaic made, about 410 and the reconstruction carried out about 550.

The mosaic itself consists of magnificent acanthus borders and a series of disconnected subjects from classical myth, country and wild animal life, sports and circus, arranged in three registers. It is reproduced in nineteen plates which give us the whole area which was uncovered; in addition, there are two monochrome and nine coloured plates of details. We are thus able to form a good idea of a new monument of Late Antique art of first class importance. It is a most remarkable example of purely realistic art. The problems of spacial representation, with which the artists of that period were so involved, are avoided by the neutral, white, shell-pattern background appropriate to its position, which serves to isolate the figures from one another (though a *coulisse* is introduced here and there). The figures themselves are modelled with a vivid sense of bulk and movement; particularly remarkable are the groups of animals, lizards, hares, sheep, goats, greyhounds, boars, bulls and monkeys, snakes, geese, eagles, gryphons and unicorns, horses and gazelles, tigers, leopards, elephants and bears, climbing, running, feeding, tearing one another to pieces. The stylistic and comparative discussion of this mosaic is not, however, included in this book, but has been published elsewhere.† A section on the coins found has 'unfortunately

not been possible.' One wonders why this excellent interim report should, in these days, be so sumptuously published. The fact that there is no reference in the section on pottery to the enlarged basis for the study of Byzantine wares provided by the report of the American excavations at Corinth published in 1942 suggests that publication may have been long delayed, but the actual date of writing is not noted. The choice of title is also difficult to understand. It is only fair to the prospective reader to point out that he will not gain any general idea of the Great Palace from this book. It does not touch on any part of the building beyond the portion excavated, nor does it give any account of the literary evidence about its building or its appearance.

NICOLETTE GRAY

Lady on Horseback

THE JOURNEYS OF CELIA FIENNES. Edited and with an introduction by Christopher Morris, with a foreword by G. M. Trevelyan. The Cresset Press. 8s. 6d.

CELIA FIENNES was born in 1662. Her father was Colonel Nathaniel Fiennes of Newton Toney near Salisbury; her grandfather was 'Old Subtlety'—William Fiennes, eighth Baron and first Viscount Saye and Sele, at whose seat of Broughton Castle, as Mr. Morris reminds us, 'there is reason to think that the Civil War was virtually planned.' Her journeys ('begun to regain my health by variety and change of air and exercise') were undertaken, almost entirely on horseback, during the last decade of the seventeenth century and the first of the eighteenth, the longest, which she called 'My Great Journey to Newcastle and to Cornwall,' being assignable by internal evidence to 1698. Her accounts of those journeys, written ostensibly for the perusal of her near relations only, were first printed in 1888 under the title *Through England on a Side Saddle in the Time of William and Mary*. Few indeed must be the students of any aspect of late Stuart England who have not at one time or another copied out on to a British Museum library ticket that comprehensive if not quite exact description of the time, place and means of Miss Fiennes's travels, and it would be churlish not to acknowledge the debt that scholarship owes to her first editor. But the Hon. Mrs. Emily Griffiths was not, it must be admitted, the most accurate of transcribers, while her edition was incomplete and without notes. Mr. Morris, in giving us this definitive edition of Celia Fiennes's *Journeys*, has done what has obviously needed doing for sixty years. And in prefixing to it a long introduction which is at once warm and scholarly he has given us more than we had a right to bargain for.

As a writer, Miss Fiennes was far from being a mistress of the happy phrase and well-turned period: her relations, she said, would not look for 'exactness or politeness' from her, 'tho' such embellishments might have adorned the description and suited the nicer taste.' In view of her usual mode of travel, it would be pleasant to be able to describe her style as jog-trot; but helterskelter is really nearer the mark. And yet she is immensely readable.

She is immensely readable because she had an immense curiosity and extraordinary powers of observation. Nothing human was beneath her notice. She had an eye for the grand houses that were going up and for the grand walks and waterworks surrounding them, but she had an eye for low farms and poor pelting villages as well.* She was all eyes, as the saying goes—though taken the wrong way the saying libels her, since the other sensory organs were equally developed in her; especially, one might add, the tongue, always ready to sample a new cheese or a new spa. She was intelligent, too, but not so intelligent as to make her a nonconformist in any but the religious sense. She had seen too much of the world to

believe that whatever was, was right; yet she preserved a certain *naïveté* which made her apt to believe that whatever was new was good. She had her limitations, but in her limitations as a person lay some of her strength as an observer and recorder. And one thing she had, without which her talents would not have come to fruition—a simple liking for travel, for covering the ground, for its own sake; she totted up her mileage as proudly as a small boy with his first bicycle. To Celia Fiennes it was good to be out on the road, going, it might be, to the house of one of those relations, under the pretext of diverting whom she has so much enriched us.

MARCUS WHIFFEN

Here Lieth the Body

THE BIOGRAPHY OF THE COMMON MAN OF THE CITY OF YORK. By J. B. Morrell. B. T. Batsford. 12s. 6d.

THIS is an odd and as such a most commendable book. Alderman Morrell, author of a volume on the funeral ornaments of York published recently by Batsford, has here brought together a host of epitaphs. Such collections were dear to the seventeenth and eighteenth centuries, but are not much favoured by those art historians of today to whom a tomb is primarily an object illustrating a particular *Zeitgeist* or the personal style of a particular sculptor.

Alderman Morrell's selection is excellent. Inscriptions appear in it of the warmest feeling and of the most brazen vanity, much that has charm, much that is crazy, and much that is curious. Among the welcome curiosities of the book, one may count the author's own introduction of some fifteen or twenty pages all set in solid black letter and with frames reprinted from a French Book of Hours of 1507.

For the rest, a few samples must suffice. First, two kinds of vanity: Charles Howard, 'earl of Carlisle, viscount Morpeth, baron Dacres of Gilsland, lord lieutenant of Cumberland and Westmorland, vice-admiral of the coasts of Northumberland, Cumberland, bishopric of Durham, town and county of Newcastle, and maritime parts adjacent; governor of Jamaica, privy councillor to king Charles the Second, and his ambassador extraordinary to the Czar of Muscovy, and the kings of Sweden and Denmark.'

Lady O'Looney: 'Greatniece of Burke Commonly called the Sublime. She was Bland, Passionate, and Deeply Religious; Also, she painted in Water Colours, And Sent several pictures to the Exhibition. She was first cousin to Lady Jones; And of such is the Kingdom of Heaven.'

Then as a reaction against this kind of display, the epitaph of Elizabeth Williamson (d. 1704) which begins 'Let no Sepulchral lie exalt my fame.'

The same contrast appears between a simple expression of sorrow such as 'Erected . . . as a tribute of sincere gratitude and affection' (Dorothy Hotham) and the excessive sensibility of this: 'Be sparing of your eyes, whoever comes here, lest much weeping wash away the marble letters with a flood, or make with wasting tears a line in the marble, as your part of the memorial. (Mary Moyser, 1638).

Finally, two out of many pathetic oddities: Barbara and Elizabeth Davyes, 'two maiden sisters,' who died in their 99th and 100th year, having 'lived in the several successive reigns of Charles II, James II, William and Mary, Queen Ann, George I, George II, and his present Majesty,' and Mrs. Hodgson 'the best of wives, who, having blest her husband with a numerous progeny of both sexes, at last in her twenty-fourth labour . . . she fell like a sentinel on duty with the most perfect steadiness and tranquillity of mind.'

PETER F. R. DONNER

* Die Kaiserpaläste von Konstantinopel zwischen dem Hippodrom u. dem Marmara-Meer.

† G. Brett, *Journal of the Warburg and Courtauld Institutes*, Vol. V, 1942.

* See *Anthology*, page 173.

ANTHOLOGY

Celia Fiennes at Bretby . . .

But that which is most admired—and justly so to be—by all persons and excite their curiosity to come and see is the Gardens and Waterworks; out of the billiard roome the first was with gravell walks and a large fontaine in the middle with flower potts and greens set round the brimm of the fontaines that are paved with stone; you see but one garden at a tyme; the pipes in the fontaines play very finely, some of a great height, some flushes the water about, then you come to a descent of severall steps which discovers another fine garden with fontaines playing through pipes, besett on the bancks with all sort of greens and flower trees dwarfes honeysuckles in a round tuft growing upright and all sorts of flower trees and greens finely cutt and exactly kept; in one garden there are 3 fontaines wherein stands great statues, each side on their pedestalls is a Dial, one for the sun, the other a Clock which by the water worke is moved and strikes the hours and chimes the quarters, and when they please play Lilibolaro on the Chymes—all this I heard when I was there.

. . . and in Westmorland

Here I came to villages of sad little hutts made up of drye walls, only stones piled together and the roofs of same slatt; there seemed to be little or noe tunnells for their chimneys and have no mortar or plaister within or without; for the most part I tooke them at first sight for a sort of houses or barns to fodder cattle in, not thinking them to be dwelling houses, they being scattering houses here one there another, in some places there may be 20 or 30 together, and the Churches the same; it must needs be very cold dwellings but it shews something of the lazyness of the people; indeed here and there there was a house plaister'd, but there is sad entertainment, that sort of clap bread and butter and cheese and a cup of beer all one can have, they are 8 mile from a market town and their miles are tedious to go both for illness of way and length of the miles.

CELIA FIENNES (*The Journeys of Celia Fiennes*, edited by Christopher Morris, the Cresset Press).*

* See review on page 172.

MARGINALIA

Periodicals

The first number of *Plan*, which as noted in January is now being run by students of the A.A., has come out, and is everything it should be in both get-up and contents. The latter include an article by Michael Ventris called 'Function and Arabesque,' a report on the 1947 C.I.A.M. Congress by Anthony Cox and Leo De Syllas, and constructional details of the Powell and Moya Pimlico housing scheme.

Another new arrival at the REVIEW offices is number three of an Indian magazine, called *Art in Industry*, edited by Kim Christen and published quarterly from 15 Park Street, Calcutta. Noel Carrington, Francis Meynell and Margot Duff are among the contributors.

In the annual class number two of the *Architects' Year Book* is welcome. Like number one it is a substantial miscellany of art and technics. Henry-Russell Hitchcock's thoughts on 'Painting, Sculpture and Modern Architecture' is the most suggestive contribution dealing with matters which may be included under the former head, while in the technical section Dr. K. Hajnal-Könyi's well-illustrated article on 'Shell Concrete Construction' is a most valuable survey. The *Architects' Year Book* is published by Paul Elek and costs 35s.

Contributors this Month

Hope Danby, daughter of the late John Smedley of Shanghai, an architect, civil engineer and artist, was brought up in the Far East, educated in Switzerland, and returning to China married Charles Gilbert Danby, son of the late William Danby, M.I.C.E., of Hongkong. Much of her time was spent in travelling in China, Japan, Korea and other Eastern countries, and for eighteen years preceding Pearl Harbour she

lived in Peking; during the Japanese occupation was under house arrest until being repatriated to England. Author of many papers on historical subjects published in Far Eastern papers, and of a historical novel, *The Illustrious Emperor*, published in the U.S.A.; is now working on other books connected with China.

J. P. Kloos worked as assistant to J. Duiker on the Zonnestraat sanatorium at Hilversum in 1927; from 1928 till the end of 1932 in Paris as assistant to W. M. Dudok on the Dutch students' hostel in the Cité Universitaire. In 1933 set up in practice on his own account; his most important building was the Rijnlands Lyceum at Wassenaar. Since the war has been engaged on a number of reconstruction projects, some of which are being executed now; as a member of the architects' group 'de 8' worked on the Rotterdam plan.

S. Lang studied the history of art at the University of Vienna under Strzygowski, specializing in the history of architecture and graduating with a thesis on 'The Origin and the Foundation of Medieval Town-Planning in Germany'; wrote papers on Viennese architecture and town-planning; was a tutor in adult education; broadcast. In 1938 she came to England as a refugee; 1946-7 on the staff of the Courtauld Institute of Art. Is engaged in research on Hawksmoor, on Gibbs, and on English medieval town-planning. An article on 'Cathedral Closes' by her will appear shortly in THE ARCHITECTURAL REVIEW.

John Summerson was born in 1904, educated at Harrow School and University College, London; worked in several offices; took up journalism about 1930 and eventually joined the staff of the *Architect and Building News*. Wrote *John Nash* (1935; 2nd ed. 1947). Deputy Director of the National Buildings Record, 1941-1945. Wrote *Georgian London* (1946), and a history of the *Architectural Association* (1947). Appointed eighth curator of the Soane Museum, 1945.

Member of the Royal Fine Art Commission since 1947.

Hints to Churchwardens

In 1825 there appeared, under the imprint of Rodwell and Martin, New Bond Street, a slight volume entitled *Hints to Some Churchwardens, with a few Illustrations, relative to the Repair and Improvement of Parish Churches*. The object of this production is explained in a Preface, written in a most eloquent style wholly consonant with the remainder of its contents. 'In this small book,' we read, 'the author proposes to give a few hints to some of those worthy members of the community, the churchwardens, which he does with every deference, knowing that many of them are, both excellent planners, classical architects, and most persevering promoters of the solidity, as well as splendour of the church. But, as in all professions, as well as zealous undertakings, there is a difference of excellence, in the following plans or illustrations, I have endeavoured to select a few, out of the many, very many splendid, curious, and convenient ideas, which have emanated from those churchwardens, who have attained perfection as planners and architects, most of which ideas may be seen exemplified in different parts of the kingdom.'

Hints to Some Churchwardens is embellished with twelve coloured plates in *aqua-tinta*. Although the volume is not unknown to the more diligent inquirers into the past of our mistress art and is noticed in the elegant pages of Sir Kenneth Clark's *Gothic Revival*, it has seemed to the Editors of THE ARCHITECTURAL REVIEW that the labours of its ingenious but anonymous author deserve a wider fame than they may be said to possess. Accordingly, it is proposed to reproduce from time to time in these pages a limited selection of the plates from the aforementioned volume, commencing with the noble design that appears on page 174. It is the Editors' regret



How to carry the Pipe of a Stove on the outside of a Chancel with the best effect: Pierce the upper part of the east window, and carry an elbow of the pipe over it. . . . Carry the chimney to the crest of the roof over the window, and taking down the cross with another elbow raise the pipe or chimney about six feet high, and terminate it with what is called a T. [This plan has the] advantage of forming a cloud over the very spot where the altar stands so that it might not be under all the circumstances inappropriate to call it the sublime idea. (See Hints to Churchwardens, note beginning on previous page.)

that the re-issue of the plates in colour is absolutely prohibited by the high wages now demanded by persons suitable to undertake such delicate hand-work; but instructions for their proper coloration may be had on personal application at Queen Anne's Gate.

Acknowledgments

Acknowledgments for photographs in this issue are due as follows: *House at Lexington, Massachusetts*, pages 133 to 136, Ezra Stoller; *The Dutch Melting-Pot*, pages 137 to 138, M. Plate, and Gemeentewerken; *Broadcasting Studio at Hilversum*, pages 139 to 140, G. E. Kidder Smith; *Hospital at Rotterdam*, page 143, Jan Kamman; *Passenger Shed at Rotterdam*, page 143, Jan Kamman; *Aircraft Laboratory at Amsterdam*, page 144, J. Th. Piek; *School at Wassenaar*, page 146, Spies; *Stock Exchange at Rotterdam*, pages 146 to 150, G. E. Kidder Smith; *Restaurant and Flats at Rotterdam*, page 150, G. E. Kidder Smith; *Crématorium at Velsen*, page 151, Spies; *Pugin at Ramsgate*, pages 163 to 166, National Buildings Record; *Harmonious, Strange and Pleasant*, page 169, Hope Danby; *Variety from Standardization*, page 170, C. J. Laughlin.

RÉSUMÉS

Avril 1948

Page 131: *Les projets soumis par Thomas Sharp pour la reconstruction de la ville d'Oxford*: Ceci est une critique du livre 'Oxford Replanned' récemment publié par Thomas Sharp (qui a également projeté les dessins pour reconstruire les villes de Durham et d'Exeter). Le projet de M. Sharp pour la ville d'Oxford, soumis à la demande du conseil municipal, impose le déplacement de l'industrie automobile de la banlieue vers l'Est de la ville à savoir Cowley, et en même temps la construction d'une nouvelle rue au sud de la 'high street' pour faciliter la circulation par le centre de la ville où est située l'Université. On loue ce projet, en faisant remarquer que le caractère des parties les plus vieilles d'une ville historique seront

ruinées par la circulation moderne aussi bien que par les démolitions actuelles, et que dans de telles parties il est de grande importance que les piétons puissent circuler librement.

Page 133: *Maison à Lexington, Massachusetts, E.A.* (architecte Hugh Stubbins junior) décrite et illustrée.

Page 137: *Le creuset hollandais par J. P. Kloos*. Un architecte Hollandais examine les différentes tendances depuis la dernière guerre dans la pratique et dans la théorie de l'architecture hollandaise. Il distingue des types, savoir le 'fonctionnalisme', l'éclectisme historique, le formalisme (comme on appelle un éclectisme se servant des motifs contemporains au lieu des motifs historiques), un romantisme qui correspond à ce qu'en Suède on a appelé le nouveau empiricisme et encore une forme très individuelle du romantisme pratiquée par certains architectes hollandais et qu'on ne trouve pas ailleurs. L'architecture hollandaise aujourd'hui jouit d'un grand intérêt spécial à raison de la grande agitation des idées architecturales, qui dans les autres pays sont limitées à la théorie et aux projets tandis qu'en Hollande elles se manifestent par une grande nombre de constructions achevées. Les pages 139-156 présentent une sélection de travaux récents par des architectes hollandais appartenant aux écoles fonctionnelles et romantiques.

Page 157: *Les dessins de Hawksmoor pour les villes de Cambridge et d'Oxford par S. Lang*. Dans ce livre sont publiés pour la première fois, deux projets par l'architecte Nicholas Hawksmoor (1661-1736). Le projet page 158 se rapporte à la reconstruction de la partie centrale de Cambridge; celui de page 160 s'occupe de la part de la ville d'Oxford entourant les salles originales de conférences. Ni l'un ni l'autre projet furent pas achevés le moins du monde; mais ce qui est intéressant, c'est que les desseins prouvent que Hawksmoor était un urbaniste baroque capable de conceptions grandes, quoique la dernière génération d'historiens de l'art anglais ne regardaient Hawksmoor qu'un simple adjoint à Wren et à Sir John Vanbrugh, tandis que les critiques récentes le reconnaissent comme l'égal de tous les deux.

Page 161: *Le jardin de la maison à Lissma, Suède* (l'architecte fut R. Erskine et dont une illustration parut en Juin 1947) décrit et illustré.

Page 163: *Pugin à Ramsgate par John Summerson*.

[continued on page 176]

THE YOUNG IN HEART

with the wisdom of the old: that is the prevailing quality of the King organisation, and it is reflected in all their products. An alert and sensitive eye, and ear, for the new materials, and the latest processes, is part of the secret of King efficiency. As for new methods of application, King does not wait for these: it creates them.



1948
CASTLE BROMWICH
BIRMINGHAM
MAY 3-14

SEE OUR EXHIBIT

STAND
No. D404

KING

SLIDING

DOOR GEAR

A door that runs on King Sliding Door Gear is a gliding example of perfect smooth running. Long years of careful study and experience have helped to place King Door Gear in the foremost position. No other make possesses all the valuable features which are incorporated in the King Product.

For ease of operation, neat appearance, engineering excellence and long life, specify King Sliding Door Gear.

WRITE FOR ILLUSTRATED BOOKLET AND PRICE LIST

GEO. W. KING LTD., D.G.C. WORKS, HITCHIN, HERTS.





Lighting

ULTRALUX

DECORATIVE

TUBALUX FLUORESCENT

beauty — FUNCTION

Long after science had succeeded in flooding buildings with electric light, people remained blind to the artistic possibilities of the new wonder. It was left to a few pioneers like ourselves to demonstrate that electric fittings had to be something more than 'gas fittings grown up'—that, in this, as in every other field of achievement, beauty and function must be indissolubly wedded. Out of our efforts came the Ultralux designs, then our Decorative series and, with the advent of the fluorescent tube, the Tubalux series. Their fame has followed with the inevitability that attends all things that are *right*. Visitors to our showrooms are always welcome. If you cannot call, write for the Tubalux and Ultralux Decorative catalogues.

INDUSTRIAL

COMMERCIAL

As a permanent lighting service for architects and consulting engineers, we now have a fully staffed design department, directed by A. B. Read, R.D.I., F.S.I.A. However large the scheme, we are equipped to deal with it in a sound, modern and truly creative way.

TROUGHTON & YOUNG (LIGHTING) LTD
The Lighting Centre

143 KNIGHTSBRIDGE · LONDON · S.W.1 TELEPHONE: KENSINGTON 7457 (10 lines)

continued from page 174]

L'architecte A. W. N. Pugin (1812-1852) de la renaissance gothique, construit pour lui-même en 1841 une maison à Ramsgate, Kent, et y demeura jusqu'à sa mort. En 1846 il commençait à construire une église contiguë à la maison. M. Summerson remarque que l'œuvre de Pugin manifeste 'une subordination à un style passé, ce qui, loin d'affaiblir son génie, le rendait capable de produire de très grandes quantités d'œuvres d'une beauté ravissante.'

Page 167: *Architecture jésuite en Chine par Hope Danby*. Les constructions dessinées pour l'Empereur Ch'ien Lung par les prêtres jésuites circa 1750 (ensuite détruites) sont discutées et illustrées selon des gravures faites en Chine circa 1780.

Page 170: *Diversité dans les types standard*. La ferronnerie de ca. 1850 dans une cimetière à New Orleans, E. A. choisie pour démontrer que l'emploi de types standard n'empêche pas la production d'un dessin bien varié.

April 1948

Seite 131: *Thomas Sharp's Vorschläge für die Neugestaltung der Altstadt von Oxford*: Dies ist ein Bericht über das kürzlich veröffentlichte Buch von Thomas Sharp: 'Oxford Replanned' (Neuplanung von Oxford). (Sharp hat auch Vorschläge für die Neugestaltung von Durham und Exeter veröffentlicht). Der Plan für Oxford, der für die Behörde von Oxford vorbereitet wurde, schlägt vor die Automobil-Industrie aus Oxfords östlichem Vorort Cowley zu verlegen und eine neue Strasse südlich von High Street (vgl. Diagramm S. 176) anzulegen, um das Zentrum der Stadt, wo sich die Universität befindet, vom Durchgangsverkehr zu entlasten. Der Bericht anerkennt die Vorzüge dieses Planes und betont dass die älteren Teile einer historischen Stadt durch modernen Verkehr genau so zerstört werden wie durch tatsächliche Niederlegung von Gebäuden, und dass in diesen Teilen die Rücksicht auf den Fussgänger ausschlaggebend sein muss.

Seite 133: *Haus in Lexington, Massachusetts, U.S.A.* Architekt Hugh Stubbins junior. Beschrieben und illustriert.

Seite 137: *Der Holländische Schmelztiegel von J. P. Kloos*. Ein holländischer Architekt untersucht die verschiedenen Strömungen in der holländischen Architektur, in Theorie und Praxis, seit dem letzten Krieg. Er unterscheidet zwischen Funktionalismus,

historischem Eklektizismus, Formalismus—darunter versteht er Eklektizismus, der zeitgenössische an Stelle von historischen Motiven benützt—Romantizismus, der dem entspricht was in Schweden 'Neuer Empirizismus' genannt wurde—und einen sehr individuellen Form von Romantizismus, der mehreren holländischen Architekten eignet und nur dort üblich ist. Holländische Architektur ist heute von besonderem Interesse, da die Fülle neuer Ideen, die sich in anderen Ländern auf Theorie und Entwürfe auf dem Papier beschränkt, in Holland bereits in Bauten in Erscheinung getreten ist. Auf S. 139-156 sind neue Bauten holländischer Architekten abgebildet, die der Funktionalen und Romantischen Schule angehören.

Seite 157: *Hawksmoor's Pläne für Cambridge und Oxford von S. Lang*. Die Pläne des Architekten Nicholas Hawksmoor (1661-1736) werden hier zum ersten Mal veröffentlicht. Auf S. 158 ist ein Vorschlag für die Neuanlage des Zentrums von Cambridge, abgebildet, auf S. 160 für den Teil Oxfords, auf dem die ursprünglichen Vorlesungsgebäude stehen. Diese Pläne wurden nicht ausgeführt. Sie beweisen, dass Hawksmoor, den die ältere Generation englischer Kunsthistoriker als blossen Hilfsarbeiter von Wren und Sir John Vanbrugh angesehen hat, den aber die neue Forschung beiden Architekten gleichstellt, ein Städteplaner grossen Stils war.

Seite 161: *Garten des Hauses in Lissma (Schweden)* Architekt R. Erskine. Beschrieben und illustriert. Das Haus wurde in der Juni-Nummer 1947 der ARCHITECTURAL REVIEW abgebildet.

Seite 163: *Pugin in Ramsgate von John Summerson*. A. W. N. Pugin (1812-1852) der in der Wiedergeburt der Gotik eine Rolle gespielt hat, hat sich in Ramsgate (Kent) ein Haus gebaut und hat dort bis zu seinem Tode gelebt. 1846 begann er mit dem Anbau einer Kirche. John Summerson betont, dass Pugin sich zwar vergangener Stilformen bedient, aber dass dies ihn keineswegs gehindert hat, Wesentliches zu schaffen.

Seite 167: *Jesuiten Bauten in China von Hope Danby*. Die Gebäude, die für den Kaiser Ch'ien Lung von Jesuiten Priestern um 1750 ausgeführt wurden—sie wurden später zerstört—sind nach Stichen, die in China um 1780 entstanden sind, beschrieben und illustriert.

Seite 170: *Verschiedenheiten trotz Normierung*. Eisenwerk um 1850 in einem Friedhof in New Orleans, U.S.A. Gewählt um zu zeigen, dass der Gebrauch normierter Formen nicht unbedingt zu gleichmässigen Entwürfen führen muss.

Апрель 1948 г.

Стр. 131. ПРЕДЛОЖЕНИЯ ТОМАСА ШАРПА О ПЕРЕПЛАНИРОВАНИИ ГОРОДА ОКСФОРДА.

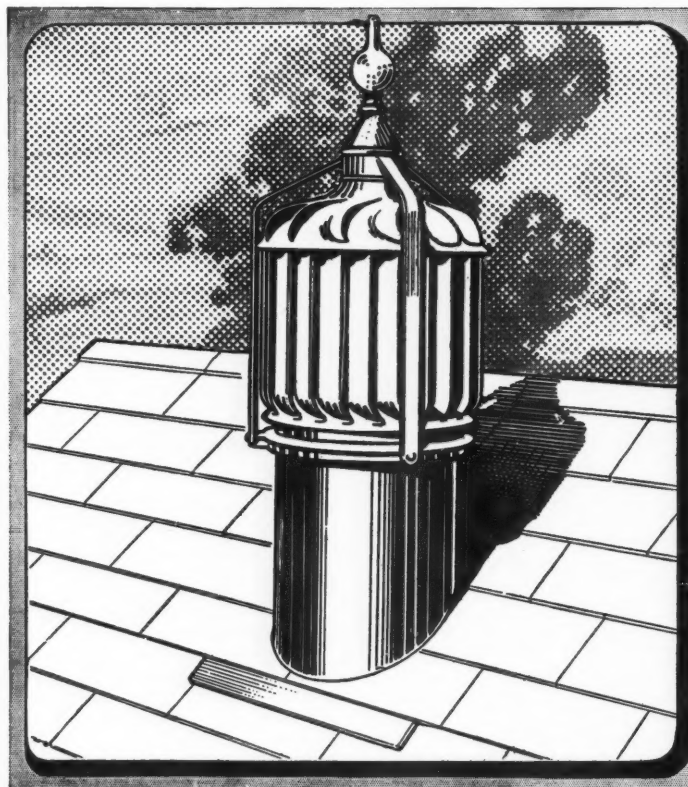
Настоящая заметка является критическим отзывом о книге Томаса Шарпа: «Перепланированный Оксфорд». Автор этой книги является также автором опубликованных в свое время планов г. Дар'ам и г. Экзетер'а. Изложенный в книге план был разработан автором по поручению Оксфордского Гордского Совета (выборного органа местного городского самоуправления). По этому плану находящиеся ныне в восточных предместьях Оксфорда автомобильные заводы переводятся в другое место, так как они не гармонируют с общим характером этого с давних времен существовавшего академического центра. Дабы не нарушать величавого спокойствия знаменитой Хай Стрит с ее старинными зданиями университетских коллажей, проводится параллельная ей улица, через которую будет проходить сквозное движение. Автор критической заметки горячо одобряет план. Он указывает, что нынешний трафик не меньше портит старинный характер исторического города чем фактическое разрушение старинных зданий и что, помимо того, в таких кварталах, как университетские кварталы Оксфорда, беспрепятственность пешеходного движения имеет особую важность.

Стр. 133. ИЛЛЮСТРИРОВАННОЕ ОПИСАНИЕ ДОМА В ЛЕКСИНГТОНЕ, МАССАЧУСЕТС, САШ (Архитектор: Хью Стаббин младший).

Стр. 137. ДЖ. Н. КЛУЗ. ГОЛЛАНДСКИЙ ПЛА-ВИЛЬНЫЙ ТИГЕЛЬ.

Автор, голландский архитектор, дает в этой статье критическую оценку различных тенденций в голландской архитектурной теории и практике, наблюдавшихся со времен войны 1914 г. При этом он различает: «Функционализм», «исторический эklektизм», «Формализм» (понимая под этим словом использование современных мотивов в орнаменте вместо мотивов прошедших эпох), «романтизм» (соответствующий

[continued on page 178]



TO THE ARCHITECT-SURVEYOR AND BUILDER

**Yours the problem—
Harveys the answer!**

Whenever the question of "where to get" Ventilators arises—remember Harveys. For Harveys make the long-established "Harco" self-acting ventilator that ensures effective draught-free ventilation for any type of building—Hospital, School, Garage, Workshop, Hostel, etc. Our illustration shows "Harco" Ventilator No. 282 but this is only one of a very wide range of patterns and sizes. Get all your supplies from your local Builders' Merchant. For full particulars write for catalogue A.R. 481.

Harvey

G.A. Harvey & Co. (London) Ltd.
Woolwich Rd. London, S.E.7



ONLY A FOOL TRIES TO TURN A SOMERSAULT IN AN OYSTER SHELL (Chinese Proverb)

And Reynolds have never been foolish enough to claim that Aluminium Alloys are the cure for all industrial problems. The Reynolds Companies have a healthy respect for Aluminium Alloys—they've been experimenting and working with them for quite a while now and their extrusions, tubes, sheet and strip are widely used in many branches of Industry. If you feel that materials which are very light and very strong may be of use in your business, ask Reynolds about it. You can rely upon getting the plain facts without any gymnastics—verbal or otherwise.

Reynolds

ALUMINIUM ALLOYS

EXTRUSIONS, TUBES, SHEET & STRIP TO ALL A.I.D., B.S./S.T.A., AND B.S. SPECIFICATIONS

REYNOLDS ROLLING MILLS LTD.



REYNOLDS LIGHT ALLOYS LTD.

Hay Hall Works, Tyseley, Birmingham. Telephone: Acocks Green 3333

continued from page 176]

тому, что в Швеции принято было называть „новым эмпиризмом“) и, наконец, совершенно особую форму романтизма индивидуально присущую некоторым голландским зодчим и не имеющую своего соответствия в других странах. В настоящий момент голландская архитектура представляет собой особый интерес, главным образом, потому, что в этой стране нашли уже свое выражение в исполненных постройках многие идеи, которые в других странах находясь еще в области теоретических предположений или же в стадии бумажных проектов. На стр. 139-156 даны избранные примеры недавних работ голландских архитекторов, принадлежащих к эклектической и романтической школам.

Стр. 157. С. ЛАНГ. ХОКСМУР'СКИЕ ПЛАНЫ КЭМБРИДЖА И ОКСФОРДА.

В этой статье публикуются в первый раз проекты архитектора Николая Хоксмур'а (1661-1736). На стр. 158 показан проект перестройки центрального района г. Кембриджа, а на стр. 160 показан проект перестройки части г. Оксфорда, окружающей первоначальные университетские аудитории. Ни один из этих планов не был осуществлен даже частично. Интерес их заключается в том, что они доказывают, что Хоксмур был градостроителем эпохи Барокко, способным на самые широкие замыслы. В самое последнее время Хоксмур'а стали считать ранним великим английским зодчим. Сэр Кристофер Рен'у и Сэр Джон Ванброг'у; однако предыдущее поколение историков английского искусства считало его только помощником либо одного, либо другого.

Стр. 161.

ИЛЛЮСТРИРОВАННОЕ ОПИСАНИЕ САДА ПРИ ДОМЕ В Г. ЛИСМА (ШВЕЦИЯ), ПОСТРОЕННОГО АРХИТЕКТОРОМ Р. ЭРСКНИМ И В СВОЕ ВРЕМЯ ОПИСАННОГО С ИЛЛЮСТРАЦИЯМИ В НАСТОЯЩЕМ ЖУРНАЛЕ (ИЮНЬ 1947 г.).

Стр. 163. ДЖОН САММЕРСОН. ПУГИН В РАМСГЭЙТЕ.

Архитектор А. В. Пугин (1812-1852) принадлежал к школе Возрождения Готтики. В 1841 г. он построил для себя дом в Рамсгэйте (графство Кент, Англия). В этом доме он жил до самой смерти. В 1846 г. он начал постройку церкви по соседству своего дома. Автор указывает, что работа Пугина дает нам пример

подчинения стилю прошлого, не только не подавляющего таланта, но, напротив того, дающего возможность проявить этот талант в огромном числе прекрасных произведений.

Стр. 167. ХОП ДАНБИ НЕЗУИТСКАЯ АХХИТЕКТУРА В КИТАЕ.

В статье этой автор дает критическое описание сооружений, воздвигнутых около 1750 г. иезуитами священниками по поручению императора Чэнь Лунг'а. Статья иллюстрирована воспроизведениями гравюр, сделанных в Китае около 1780 г.

Стр. 170. РАЗНООБРАЗИЕ НА ОСНОВЕ СТАНДАРДИЗАЦИИ.

В этой заметке, в качестве примера, иллюстрирующей мысль, что стандартизация не должна обязательно вести к монотонности, описаны с иллюстрациями художественные произведения из ковонного железа на кладбище в Новом Орлеане, США, относящиеся приблизительно к 1850 г.

CORRESPONDENCE

A Gothic Mystery

To the Editors,

THE ARCHITECTURAL REVIEW

Sirs: J. C. Loudon in *An Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture* (1833 edition, pages 964-6) gives a plan and Roman and Tudor Gothic elevations of stables at Garth (see THE ARCHITECTURAL REVIEW, December, 1947, page 210) and writes:

"The ground plan of these stables was designed by us [Loudon?], in 1809, for the late Colonel Mytton of Garth, Montgomeryshire; and it is proper to observe that a principal object in view was to provide accommodation for breeding and breaking in a superior description of riding-horses. The situation on which these stables were placed was the summit of an elevated knoll, protruding from the side of a hill; and their effect was remarkably good from all the surrounding country. The elevation actually executed from our Design was different from either of those now given, and we need not say, much inferior; the latter having been suggested and sketched for us by Mr. [Charles] Barry, and prepared for the engraver by Mr. [Edward Buckton] Lamb."

A description of the construction and arrangement follows. Loudon's Tudor Gothic design has a pointed-arched verandah surrounding the central core, with buttresses corresponding to those of the upper portion. A Gothic tower rises in the center. The classical design has a continuous Doric or Tuscan colonnade and Doric or Tuscan pilasters above, both supporting entablatures. It has an English renaissance tower.

On pages 971-3 of the same work Loudon describes "... a dog-kennel which was erected from a Design of ours, at Garth, in 1811. The situation is on an eminence, considerably higher than that on which the dwelling house stands; and forming with it and the stables, ... three architectural groups on the side of a high, irregular wooded hill. The view is most extensive, and in order that the dogs may see it from their yards, these should be surrounded by light open railings (and not by walls), it being found, as Somerville and others have observed, that dogs are always quietest when their kennels command an extensive prospect; on the same principle, perhaps, that the most high-spirited horses become perfectly tame when exercised on the beach."

A plan, Tudor Gothic and Italianate elevations (both different from the executed building), and further description follow, with comment on the irrigation system for washing the yards and on the aesthetics of site influence on designs.

I have not found anything on the house itself: the information about credit for the buildings is not definitive, but may be of interest.

Yours, etc.,

JOHN B. HILLS.

New Haven, Connecticut, U.S.A.

Educational

LONDON COUNTY COUNCIL

Required at the Central School of Arts and Crafts, Southampton Row, W.C.1, to commence in September, 7/10th part-time Head of Department of Interior Decoration and Furniture (man or woman). Applicants should have a knowledge of architecture, period furniture, furnishings and be cognisant with modern design and materials. The post is subject to the concurrence of the Ministry of Education. Salary: Burnham Scale, Grade (ii), subject to application of 1948 award, men, 7/10th of (£800 × £25—£950); women, 7/10th of (£640 × £20—£760), plus London allowance. Application forms (stamped addressed foolscap envelope required) from the Education Officer (T.1), County Hall, S.E.1, returnable by 8th May, 1948. (673).



When

daylight

fades —

they switch to

METROVICK

LIGHTING



METROPOLITAN VICKERS ELECTRICAL CO. LTD.
NUMBER ONE KINGSWAY LONDON WC2.

S/A704