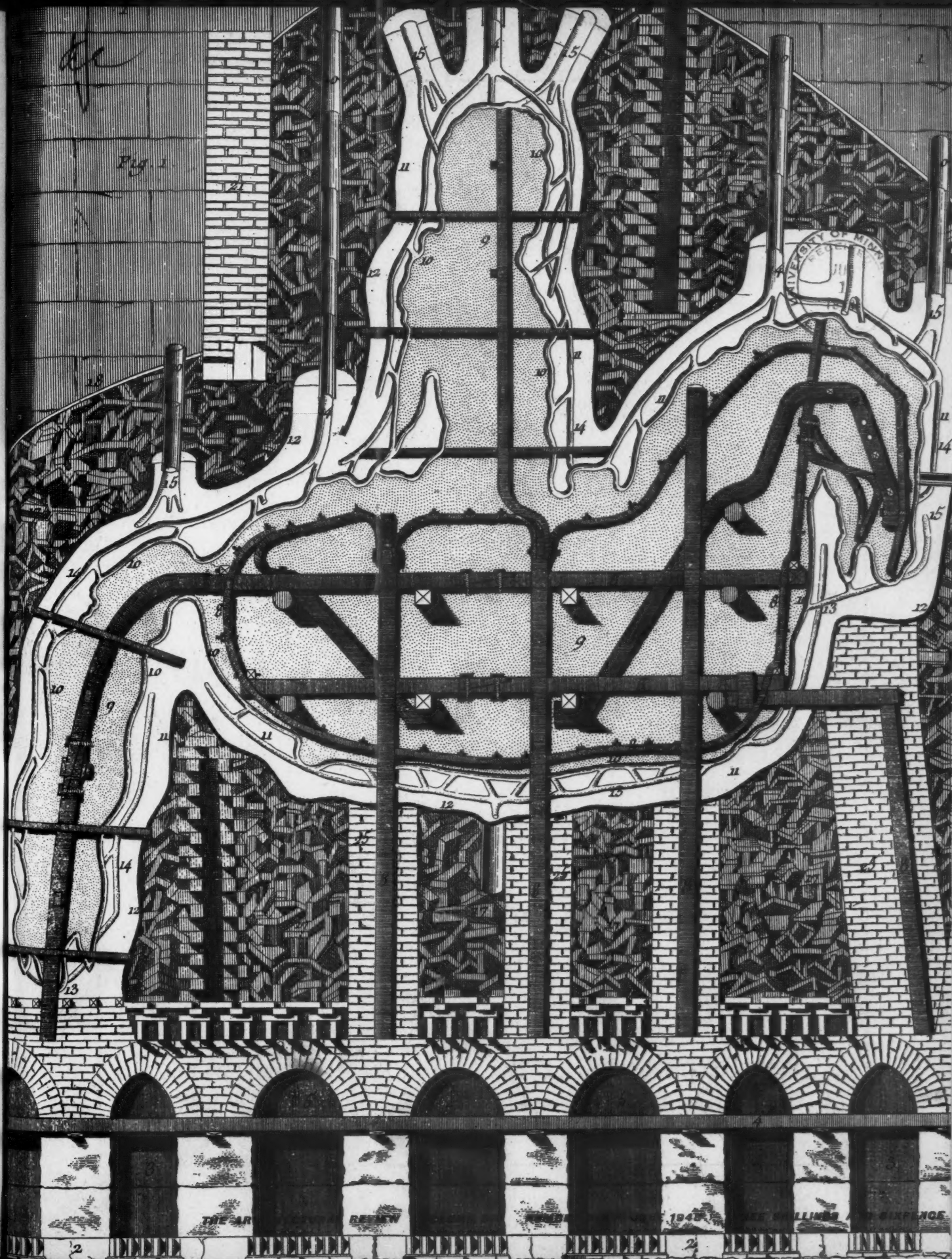




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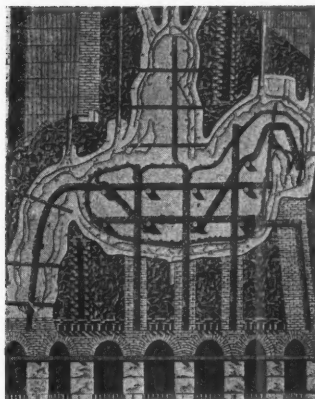
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The Cover is a section of the pit and furnaces for the casting of François Girardon's bronze equestrian statue of Louis XIV. The diagram is reproduced from an eighteenth-century French work, *Sculpture Fonte des Statues Equestres*, which itself reproduces the plate from Boffrand's *Description de ce qui a été pratiqué pour fondre en bronze d'un seul jet la figure équestre de Louis XIV* (1699). Girardon's statue, which was set up by the town of Paris in 1699 in the Place Louis le Grand, was melted down during the Revolution. There is a small bronze model of it, finished by the sculptor, in the Louvre.

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THREE SHILLINGS AND SIXPENCE

In this issue Page 233: *Wall into Window: the Physics and Metaphysics of Light* by Geoffrey Grigson. Light is one of the most important elements of design at the architect's command. The builders of the medieval cathedrals always acknowledged this, albeit unconsciously. With the renaissance, and a growing tendency for architects to be preoccupied with lines on paper, light went out of the building, and only recently has it been received back with anything like a welcome. In this article Geoffrey Grigson traces the effect of the impact of Milton's revelation of the metaphysical qualities of light and Newton's revelation of its scientific qualities on the art of the last century and a half—through Turner, the high-priest of light, Constable, the Pre-Raphaelites, the Crystal Palace, the impressionists, the cinema—and shows what the real significance of the kaleidoscope and the camera is in relation to the history of art. The problem of modern architecture, as Mr. Grigson sees it, is to substitute the metaphysics of light for its mere science or geometry.

Page 236: *Church of the Advent, Copenhagen* (Erik Moeller, Architect). This church, which seems to be a casually assembled group of buildings, is in fact a subtle and elegant exercise in free planning and precise detailing. It shows that its Danish architect, linked to tradition by stronger ties than many of his contemporaries, has nevertheless been deeply influenced by the modern movement. In many ways it belongs to the movement which has been christened 'the new empiricism,' but since Denmark, unlike Sweden, never experienced the purge of revolution, it is empiricism with a difference. Nowhere but in Denmark could it have been produced, and there never before functionalism was known. Whatever one may think of the new empiricism, one must recognize that the endeavour to domesticate the international modern movement is fraught with danger. Functionalism is not so firmly established throughout the world that those who support it can afford to fall out over differences of interpretation. It is important, therefore, that architects who are disturbed by the tendencies in Sweden and Denmark should see them in true perspective. The New Empiricism in Scandinavia is, in fact, the attempt of small, stable countries which have always viewed innovation from the empirical standpoint, to test and assimilate one of the most important innovations of modern times.

Page 241: *Dwelling and Ornament in the East End* by Millicent Rose. A pervasive architectural style, such as the Georgian vernacular of the eighteenth century, has the capacity of adapting itself to the demands of every kind of society. When working-class London

expanded eastwards during the building boom of the early nineteenth century, the builders of squares and terraces adapted the Georgian formula (which was already going out of fashion further west) to provide the inhabitants with an appropriate allowance of ceremony and ornament, however meagre the architectural setting. That this fulfilled a need is shown by the response of the inhabitants themselves, who added their own contribution in the shape of window-boxes and flower-gardens, tastefully draped curtains and china ornaments displayed within. This collaboration between builder and occupant has not been recaptured since; later styles of working-class housing making but little provision of the East End's traditional delight in surrounding himself with his own forms of decoration to offset the drabness round about.

Page 247: *Flats at Grondal, Stockholm*. Two important trends can be discerned in the development of the Grondal flats scheme. The first is a consciousness of the principles of neighbourhood planning now internationally accepted; although this scheme is a private development, it represents an essay in designing for the physical requirements of a balanced community—housing, work, education, recreation and shopping. The second trend comes out in the application of these principles; in a greater concern with pattern—not merely pattern on paper, but pattern of a kind which only acquires full meaning in the finished work. In their concern for this the authors sail rather close to the wind of the now discredited 'courtyard' plan, but it appears probable that they have in fact succeeded in avoiding the fundamental faults of too narrowly enclosed areas, while recapturing the sense of human scale and intimacy so frequently lacking in the more orthodox 'functional' interpretations of contemporary standards of lighting and orientation.

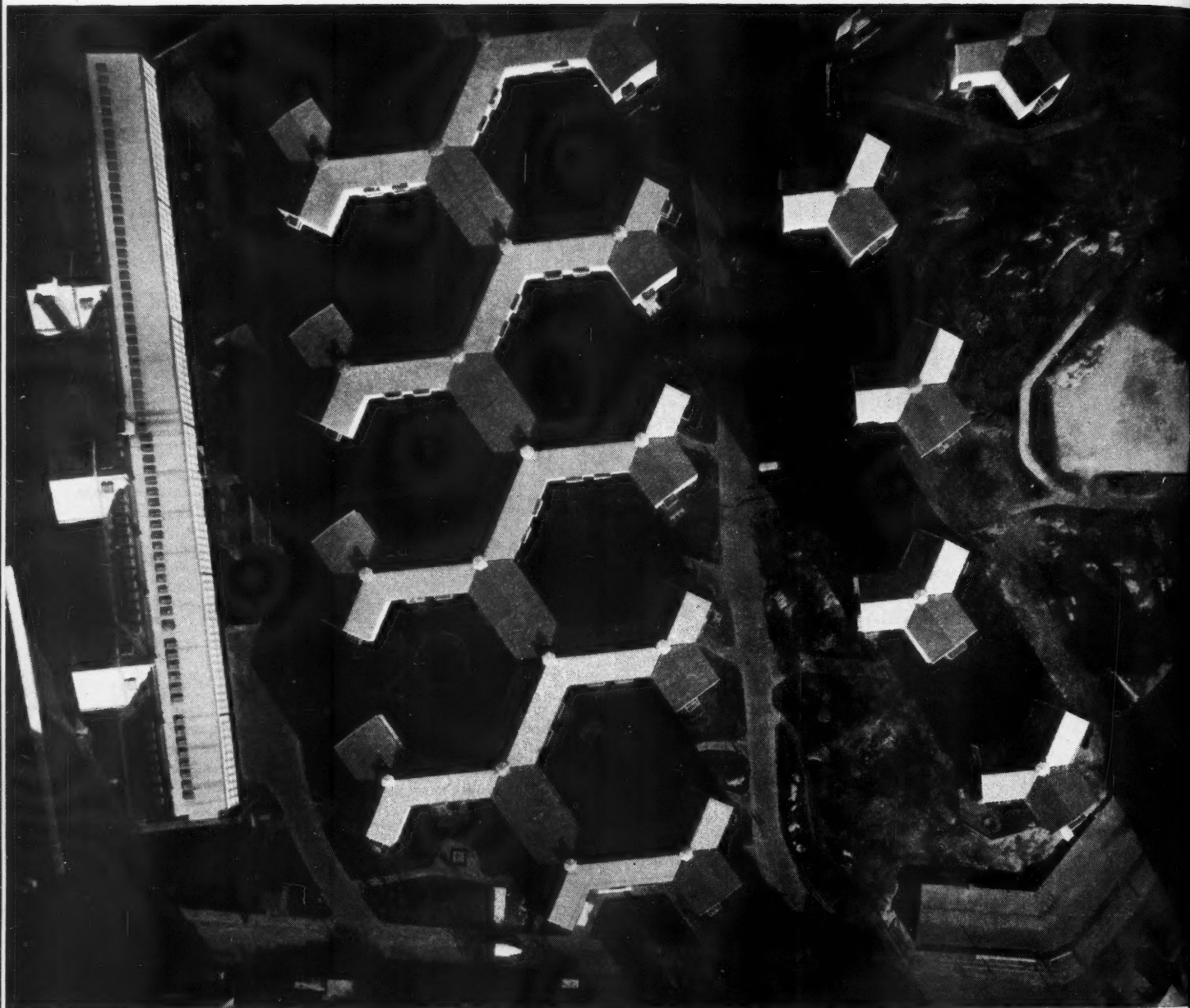
Page 251: *Architectural Elements of the Chinese Garden* by O. Sirén. The Chinese garden, as an idea rather than an actual art-form, has had a very considerable influence on English landscape gardening and through it, since landscape gardening is one of England's greatest contributions to European culture, on the appearance of a great deal of Europe. Rumours about it were retailed by Sir William Temple as early as 1685 and repeated by Addison 35 years later, while Robert Castell in his *Villas of the Ancients* went out of his way to show that parts of Pliny's gardens were laid out on Chinese principles. Finally, the rumours in a rather more circumstantial form found a monumental home in the treatise of Sir William Chambers. In this article Professor Sirén substitutes fact for rumour and

examines some of the architectural elements actually to be found in Chinese gardens. The most important was the long gallery, which was an absolutely essential feature and which provided the perambulating spectator with a kind of diorama, offering changing views in changing decorative frames, and the bounding wall, which seldom follows straight lines, but sweeping in wide curves or rising and falling according to the contours of the ground, emphasizes the natural features of the landscape.

Page 261: *Ruad* by J. M. Richards. An island off the Syrian coast, an important trading centre of the Phœnicians on which each of many subsequent civilizations, including the short-lived Latin civilization of the Crusaders, has left its mark. Previously ringed with fortifications it is now covered with the densely packed houses of a thriving Arab town, in the little harbour of which the inhabitants still build the schooners that have been built there for nearly four thousand years.

Page 267: *Greek House Types* by Anthony Kriesis. The vitality of any architectural style must always to a very large extent depend on the success with which it fulfils contemporary requirements. No amount of scholarship or respect for tradition can infuse life into a manner of building that fails to answer to functional demands of its own epoch. The remarkable similarity of plan and elevation shown to exist between a Greek house of the early fifth century, B.C., uncovered by archaeology, and a late seventeenth century example still standing in Athens demonstrates the striking continuity that has persisted in the nature of the demands which the domestic architect has had to satisfy in a land in which the way of life of the vast majority has hardly changed more than the climate in the course of two millennia. It also affords convincing proof of the functional excellence of the ancient plan.

Page 272: *Chac Mool at Chichen Itza* by Tom Driberg. Many works of art possess a significance quite separate from that intended by their creators and analogous in its appeal to that of landscape. In most cases the cultured spectator is far too well aware of the intention to appreciate this additional fortuitous source of satisfaction, but occasionally, as in this case, the culture which produced the monument is so remote from our own, the mental processes of the artist so incomprehensible to Western minds, that the full impact is unmodified by knowledge and the work takes on the character of an *objet trouvé* of Nash or a tree trunk by Sutherland.



NEIGHBOURHOOD CONSTELLATION The problems of site layout in contemporary architecture have been the subject of endless scientific enquiries. The typical layout developed from these researches, with its regularly spaced blocks, frequently staggered to the road frontage, achieved a maximum of sunlight and safety and a minimum of noise from road traffic. Architecturally, however, it has remained the least satisfactory of the functionalist contributions to architectural aesthetics. To what degree is it possible to achieve variety in the design of a neighbourhood landscape, based as it is on fixed standards which must obtain throughout an entire scheme? This neighbourhood unit at Grondal on the outskirts of Stockholm (illustrated in full on pages 247-250) experiments with a regular layout in a consciously decorative way. The architects justify it on the grounds of an exposed site and a difficult northward sloping orientation. But the lively and varied pattern of star and honeycomb, as distinctive from the ground as it is in a different way from the air, is a strong justification in itself. The sense of enclosure and intimacy of the honeycomb courts, contrasting with the openness of the star blocks and the great slab of the factory on the north-west boundary, shows a keen understanding of the principles of urban landscaping. Grondal is a pointer to the many unexplored possibilities that exist in the layout of urban neighbourhoods, an activity which, at least in Britain, is still more of a technique than an art.

Wall into Window: the Physics and Metaphysics of Light

WHETHER OR NO you could draw a legitimate line all the way between Sir Isaac Newton and, for example, Le Corbusier's early block of flats in the rue St. Laurent at Geneva, may be a little doubtful. You wake up: the whole wall in front of you reveals the city of Geneva and the huge sky above the city, and all the state of the weather. Or at night you look up to the corner of the room, high up, and there the moon shines down, surprisingly, through the glass. LIGHT. Perhaps one should trace light in architecture no less than in painting, colour in architecture (the subtle wall-schemes in that block of flats, for instance) no less than colour in painting of the last century and a half, back and back, not only to Isaac Newton but to Newton and Milton combined.

LIGHT—'and the Earth was without form, and void and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light.' There in the first sentences of the book of Genesis was both the actual and the metaphysical source; the source for Newton's *Opticks* and light split into its coloured constituents, and for the empyreal light which blazes up inside the darkness of John Milton. Pope wrote his epigrammatic parody of Genesis:

Nature and Nature's laws lay hid in night
God said 'Let Newton be!'—and all was Light.

Paradise Lost had appeared in 1687, Newton's *Opticks* in 1704. The light of one had reinforced the light of the other; and within two hundred and forty years, how various and curious a medley of illuminated consequences! Turner, Constable, the kaleidoscope, the camera, the Pre-Raphaelites, the Impressionists, the cinema—and light flooding in through the wall, and wall changing into window.

Or the Crystal Palace as a Palace of Light, a sunny pleasure dome emerging, despite Mr. Ruskin, from this optical stream; and then disappearing, to the delight of Mr. Summerson, in the tame continuing mixture of styles.

Buy a small prism for six-and-six, and hold it in one hand, with *Paradise Lost* in the other: you hold two things which have changed so much of our lives, our arts, our politics. Light and colour: before Newton, the lovely colours seen by means of a prism were believed only to belong to the prism; and light only revealed colour. Imagine then the effect of being told that light was colours, colours were light! Of being told that the violet, the blue, the green, the yellow, the orange, the red (colours which Newton wrote are in the prism 'manifestly more full, intense and lively than those of natural bodies') were in fact light itself, whose whiteness is a brilliant blending of them all!*

Of the immense effect upon English poets of this revelation of scientific light coupled with the empyreal, metaphysic light of Milton, there is no doubt at all. It has been exactly and admirably demonstrated by the American scholar Marjorie Nicolson in her book *Newton Demands The Muse* (1946). The poet's eye, where there had been darkness, greys and browns, looked for light and colour, whether it was the eye of James Thomson, or later the eye of John Clare, or Wordsworth, or Coleridge, or the Pre-Raphaelite eye of Tennyson or Coventry Patmore. The transformation of the painter's eye proved, little as one might expect it *a priori*, more difficult and it came more slowly. I do not doubt that Newtonian and mystical light together—together also with the influence of the Venetians and the gradual extraversion of interest on to nature—crept into the practice of

several eighteenth century painters. The colours of light came so into the silks and satins of Reynolds. But other influences hung up a black or a brown screen which it took years to pierce. Eighteenth century painters, and not of course only painters, concerned themselves also with *terribilità*, with looking down into dark vortex of the human nature, with drawing that wildness in themselves upwards into cognizance. Michelangelo—it was perhaps the more adult taste—stood in Newton's way. Fuseli, using himself a restricted palette for what Allan Cunningham called the 'supernatural' hues of his painting, was reinforced by Michelangelo in holding that the right colour for the sublime was negative. He condemned the luxury of colour. James Barry, whose lectures were more influential than his painting, scorned Newtonian applications—'For my own part, I feel but little conviction or satisfaction,' he told Academy students, 'in the splendid theories deduced from prismatic experiment. . . . Yellow, brown, and red ochres; blue, white, and black, with here and there, perhaps, a tincture of cinnabar, are all that is wanting to a man whose skill and ability knows how to make use of them to advantage. With these, and these *only*, Giorgione and Titian have executed those immortal works, which have been hitherto the standard of beautiful and perfect colouring, and which are as far removed from a meagreness and poverty of tints, as they are from a tawdry meretricious gaiety.'

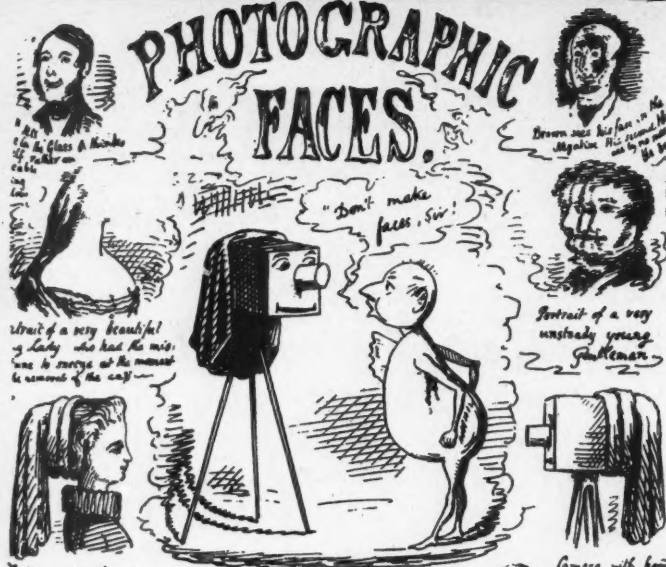
The connoisseurs, collecting Claude (whose light, as Ruskin pointed out, was only yellow light), would have agreed; the brown tree still ruled, and the blue shadow had still to come. Yet soon one finds Blake writing against Newton one day and painting the next in the purest Newtonian-cum-Miltonian colour—colour one may see at this moment in the British Museum in Blake designs which hang alongside watercolours of Petworth by Turner. A common element unites the two, and this colour of Blake's was wildly at variance with eighteenth century connoisseurship or theories and visions of the sublime. And how different is the coloured state of things by the old age of Turner, and by the time that Eastlake translates Goethe's *Farbenlehre* for the benefit of artists, or becomes himself at once President of the Academy and first president of the new Photographic Society!

In his late pictures Turner looks into the sun and whirls around it, the source of all things, great triangles of prismatic yellow and pink and blue. Light—light revealing colour—begins to obsess Turner from round about 1807 (when he painted 'Sun Rising through Vapour'), and obsesses him more and more to his death. Older academicians derisively called Turner and those who followed him 'The White Painters.' Hazlitt in 1816—nine years before Delacroix noted the combined effect of the separate placing of complementary colours, twenty-four years before the birth of Monet—was complaining of Turner's 'quackery' of 'painting trees blue and yellow to produce the effect of green at a distance.' As for his latest pictures which moved Thackeray to derision ('Rocks of gamboge are marked down upon the canvas; flakes of white lead laid on with a trowel; bladders of vermilion madly spirted here and there,' etc.)—they were named even then, in the forties, the 'wonderful fruits of a diseased eye and a reckless hand.' (Perhaps here one may insert the name of John Martin whose colour, to whatever ends, is certainly both Miltonian and Newtonian, spread about in phantasmagoria, and lighting up—as not infrequently in Turner's own pictures—a dream architecture whose derivations would make a curious study.†)

* Though in fact 'whiteness' is a convenient definite of 'A certain average composition of wave-lengths.'

† An article on the architecture in Martin's pictures, by Norah Monkton, will appear in the August issue of the REVIEW (Ed.).

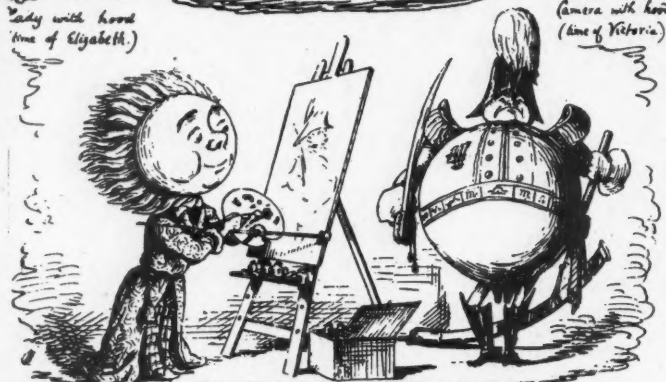
PHOTOGRAPHIC FACES.



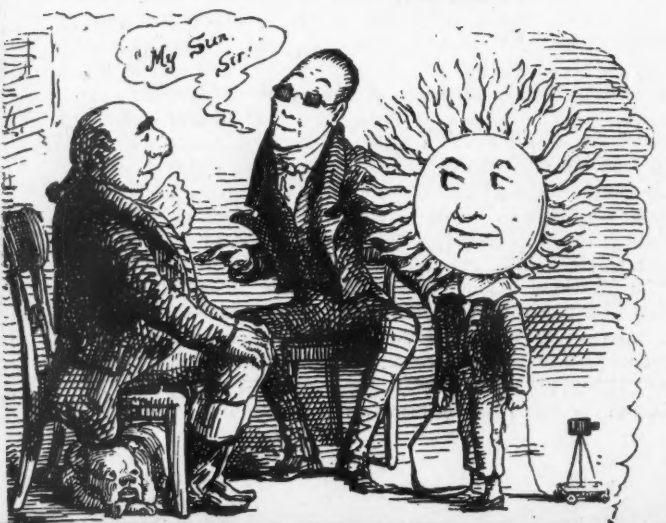
Portrait of a very beautiful young lady who had the misfortune to be married to the wrong man at the moment he married her.

Portrait of a very beautiful young lady who had the misfortune to be married to the wrong man at the moment he married her.

Camera with hair (line of Victoria)



PHOEBUS APOLLO PORTRAIT PAINTER TO THE GENERAL EARTH.



WALL INTO WINDOW

The impact of Milton's revelation of the metaphysical qualities of light and Newton's revelation of its scientific qualities on the painters of the last century and a half is perhaps better understood than it is on the architects of the period. But a long line of buildings from the Crystal Palace through Corbusier's flats in the Rue St. Laurent to Wright's offices for the Johnson Wax Company at Wisconsin, bear witness to it. Another profound influence which was to affect architecture not only through its theory but also, profoundly, through its application, was the nineteenth century development of photography. The illustrations on the left and on the right are from Cuthbert Bede's *Photographic Pleasures* (1855) and give some indication of the emotions stirred up by this new art.



One would give much to know all the content of Turner's lectures at the Academy in 1811. He illustrated pure light and colour by means of drawings of glass balls, empty and half-filled with water. He showed them drawn severally and then drawn in contact reflecting each other, displaying reflected and refracted light. Was he acquainted—he must have been—with the various optical experiments of his day? Did he know, for example, Sir David Brewster's observation of the splendid colours produced by the double refraction of polarized light? Manufacturers were alive to such experiment—which produced among other things Brewster's kaleidoscope and 'Iris buttons'—steel buttons with grooved surfaces, which shone 'in the light of candles or lamps with all the hues of the prism.'

Brewster thought of the kaleidoscope (see his *Treatise on the Kaleidoscope*, 1819) three years later than these lectures were given by Turner. He was experimenting on polarization by means of 'successive reflections between plates of glass.' The name KALEIDOSCOPE, which I have given to a new Optical Instrument, for creating and exhibiting beautiful forms, is derived from the Greek words *καλός*, beautiful; *εἶδος*, a form; and *σκοπεῖν*, to see. Making wonderfully illuminated symmetrical forms, it was an instrument, a toy, partaking both of the romantic and the classic. Brewster himself did not think of it as a toy alone; he wrote a hopeful chapter on its 'application to the fine and useful arts.' He suggested architectural uses—uses in ornamental painting, in carpet design, in the arrangement of jewels, in book-binding, wire-working, paper-staining, and the design of windows of painted glass. Architects, he thought, might employ the kaleidoscope in the symmetrical disposition of ornament on a building, in 'the formation of circular Gothic windows,' and the design of ceiling decorations in plaster of Paris.

I cannot say whether these suggestions were practically used; but the kaleidoscope is all of a piece with all the products of the new concern with colour—coloured glass in domestic architecture, coloured lights half-way up the stairs above aspidistra and succulent, coloured optical toys sold by Ackermann, such as the zoetrope, all of Turner's ultimate paintings and the rest; a concern with pure colour which would have seemed effeminate, hedonistic and deplorable to an eighteenth century moralist and connoisseur.

As matters progressed, Newton, it is quite clear, was driving out the metaphysics of light for the sensation of light. After Milton's Christian blaze, comes at length the pantheism of the youthful Coleridge and Wordsworth, the sun and light worship of John Clare, the nature-and-light paganism of Turner himself, 'driving the colour about,' as he explained his practice back in 1799, 'till he had expressed the idea in his mind.' Then arrives moral interest in the accurate rendering of local colour—from Turner's *Modern Painters* to Pre-Raphaelitism, along with photography, and last of all impressionism.

The sun, but with no mysticism left and morality in its place becomes the centre of all things literal. The Pre-Raphaelite artist in Charles Reade's novel of *Christie Johnson*, which he wrote in 1850, proclaimed

'The artifice of painting is old enough to die; it is time the art was born. Whenever it does come into the world you will see no more dead corpses of trees, grass, and water, robbed of their life, the sunlight, and flung upon canvas in a studio, by the light of a cigar, and a lie—and—'

'How much do you expect for your picture?' interrupted Jones. 'What has that to do with it? With these little swords (waving

his brush), we'll fight for nature—light, truth-light, and sunlight, against a world in arms,—no, worse, in swaddling-clothes.' Ruskin, too, in *Pre-Raphaelitism* rebutted the 'falsehood' that the Brethren had no system of light and shade. 'To which it may be simply replied that their system of light and shade is exactly the same as the Sun's; which is, I believe, likely to outlast that of the Renaissance, however brilliant.'

How curious it is, after French Impressionism, to think of the Pre-Raphaelites as devotees of the sun! But there are different methods of devotion. The French gave themselves to 'working from a single impression,' from a totality revealed and modified by light. Ruskin,



Above, The Daguerreotypist and the Cheerful Sitter based on a Daumier cartoon of 1847. Note the glass studio wall, foretaste of architecture to come. Below, an engraving after the Creation of Light by John Martin.

who disliked Constable and did not appreciate the extreme colour-painting of Turner, derived his youthful theory from Turner in the more realistic stages of his art, before he dissolved form into coloured light and dissolved the conventional organization of the picture. He, and the Pre-Raphaelites, saw the sharp light of the sun illuminating detail, patch by patch, leaf by leaf, hair by hair. When Taine looked at Pre-Raphaelite work in the sixties he was amazed at the 'crude effects,' the 'exaggerated and violent colouring,' the 'extreme and glaring dissonances,' the false and 'abrupt commingling of tones'; at 'blood-red poppies set in grass of the tint of a green parrot.' The painters were faithful, but did not translate their fidelity: 'After seeing their country, it is obvious that the majority of their effects are truthful. This picture really represents a piece of English turf vivified by a recent shower. This other represents the white morning sky; the glittering sands at low water; the bright green or violet hue of undulating waves. . . .' (*Notes on England*.)

If the French was the more viable sun-worship, either system led towards an eventual nullity, one sooner, the other later; but both come from the one source, so both are related to the camera and to camera-truth.

The Camera—child of Newton, Milton, and the sun, successor and fulfilment of one aid and another aid to the arts, of the landscape mirror, the camera obscura, the camera lucida, the graphic telescope—Camera and Pre-Raphaelitism develop alongside. The one is as logical and inevitable as the other. Robert Hunt in his *Researches on Light* (1844)—'the first history of Photography which has been published'—still begins with Genesis—'And God said, Let there be Light, and there was Light.'

But nature, truth and accuracy as in Pre-Raphaelitism—these were the miracle. When, capping investigation into the chemistry of light, Daguerre's discovery was published in 1839, Hunt wrote that 'Europe and the New World were astonished that Light could be made to delineate on solid bodies, delicately beautiful pictures, geometrically true, of the objects it illuminated.' And for Fox Talbot, photography, recalling the Harp of Aeolus as 'Nature's Music,' was the 'Pencil of Nature.'

Cuthbert Bede's *Photographic Pleasures* (1855)—'to all the light-hearted friends of light painting, these pages of light literature are, with no light regard, *Dedicated*'—embalms the emotions stirred up by that 'new art,' whose practitioners first called themselves 'heliographers'; that vulgar art of the sun by which everybody is 'made into an artist,' and which has been immensely influential in perpetuating a transient notion of the purpose and nature of painting, in fuddling the mind of the journalist or Sir Alfred Munnings. On the cover, the sun, looking amused and most undivine, blazes down on to a photographer staggering uphill bent over beneath a huge camera and tripod. In another of Bede's illustrations Daguerre 'introduces his pet to Mr. Bull'—'My Sun, sir'—'a fine child for his age.' In a third, the Sun stands before his easel—'Phœbus Apollo portrait painter to the General Earth.' And high above the roof-tops, in his drawing of the Daguerreotypist and the Cheerful Sitter* whose head is clamped into place, one looks out through a glass studio-window as one might look through the transparent wall of one of Le Corbusier's flats.

Newton and Milton, Turner, Constable, Nicéphore Niepce and Daguerre and Fox Talbot, Ruskin and Pre-Raphaelitism, moral accuracy and Carlyle, sun-studios and Impressionism, zoetrope and cinema—I leave to others a close correlation, which must be possible, between this gathering emphasis upon light and the sun-illuminated building of smooth planes. Perhaps the influence is felt later and comes so long after camera, Pre-Raphaelite and Impressionist, because architecture to raise itself up has to depend more upon social permission or social acceptance, less upon the individual determination of the artist and the dissemination of an idea merely among artists and a small élite who can buy pictures, but less easily pay for buildings. Still, delayed or no, the light came; and since the virtues contain the maggots of vice which grow and infect them, the architectural science or geometry of light becomes indeed viciously dull, as an absolute. If we have abandoned the metaphysics of light for good, rust nevertheless dribbles down the smooth planes of concrete, and the block of Genevise flats grows scrubby. Shadow, ornament, recession, humanity—we could do with them a bit more than we are getting them. Light without meaning—flat spaces in concrete—can you wonder that swastikas, and fasces and Mosley flashes, and hammers and sickles get scrawled along them? If a new virtue does not decorate them, the Devil will, with his red lead and his tar brush. Nullity calls for one transformation or gets the other.

* Based on Daumier's cartoon of 1847 'Position réputée la plus commode pour avoir un joli portrait au Daguerreotype?'

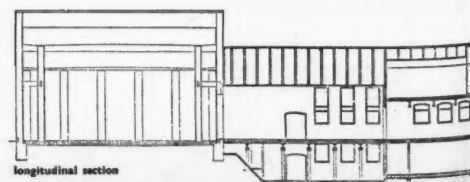
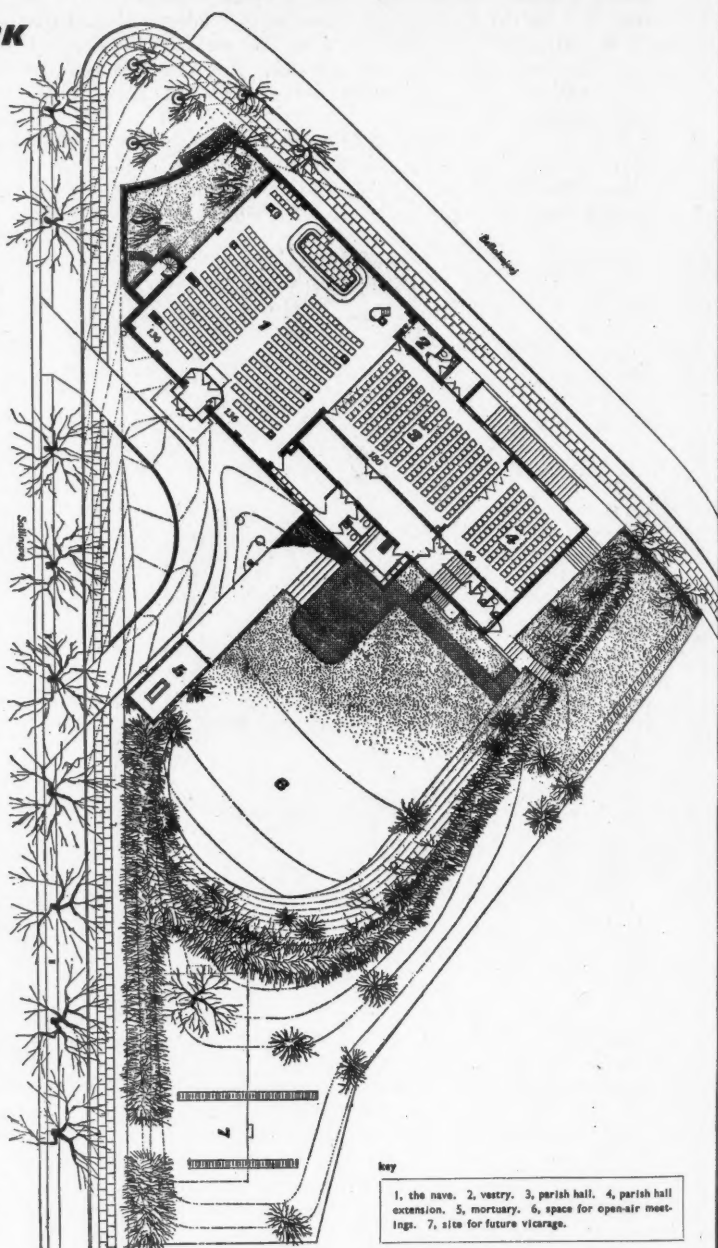


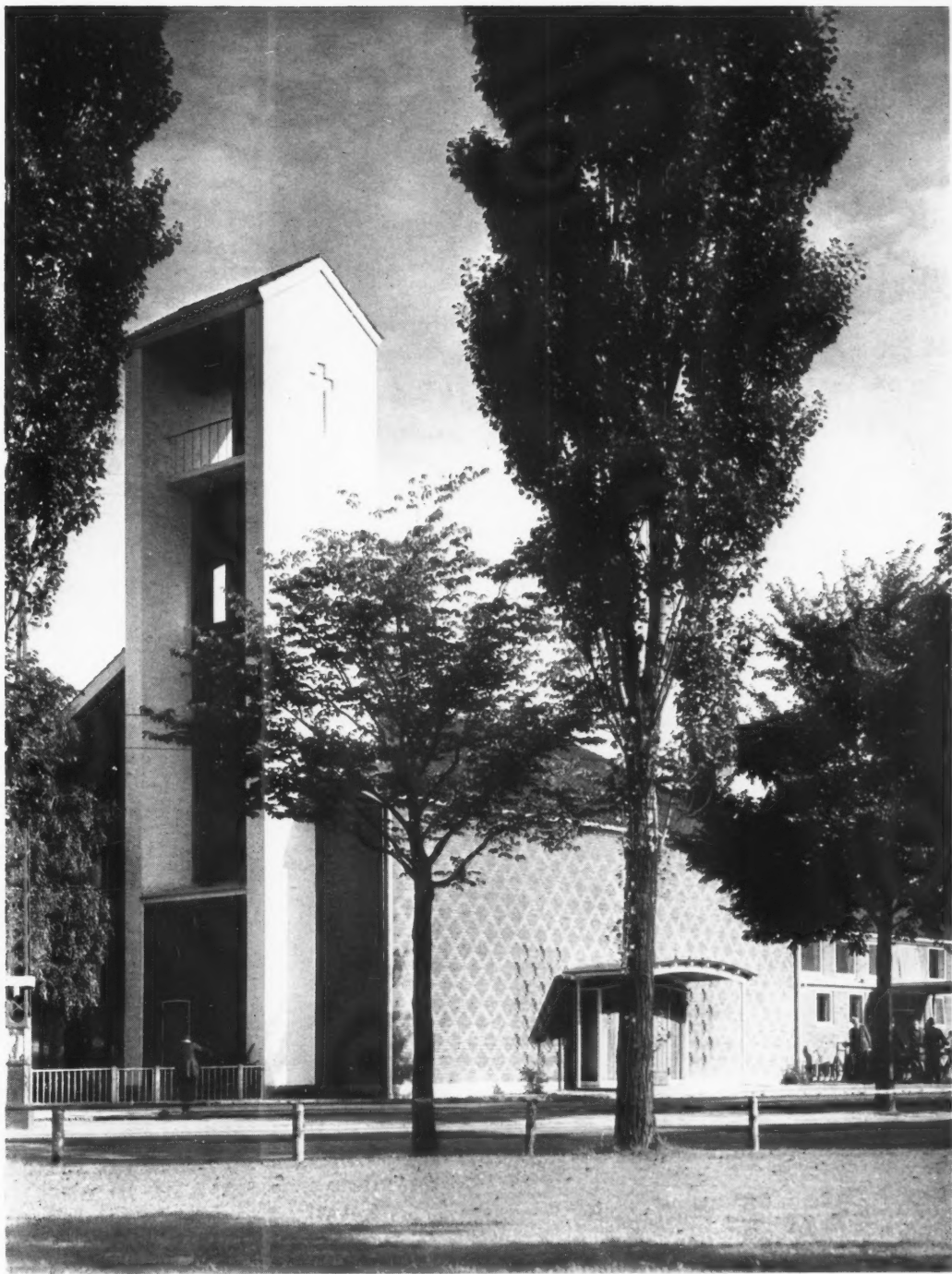
THE NEW EMPIRICISM IN DENMARK

Functionalism never effected the revolution in Denmark that it did in Sweden. In Sweden, Asplund and the 1930 Stockholm exhibition established it with a brilliance that swept all, or nearly all, before it and Swedish architecture has remained ever since in the vanguard of the modern movement. Hence, to the latter-day functionalists elsewhere it has been all the more disquieting to observe recently a shift of emphasis on the part of Swedish architects. The reasons for the New Empiricism, as the REVIEW has called this shift, are various. The Swedish architect has described it broadly as an attempt to humanize functionalism; the functionalist abroad has described it as a potentially dangerous reassertion of traditionalism; an American architect has gone so far as to call it a 'style for intellectual peasants.' There are elements of truth in both points of view. The significant factor is that the New Empiricism exists. What is more, there are signs of its emergence in other countries too. Its stimulus apparently comes from the effort to avoid the stylization of modern forms or formalist theory by widening the modern idiom to re-include sensible practices even when they are traditional ones.

Although the impact of functionalism produced no revolution in Danish architecture, it is as true in Denmark as elsewhere that after the first years of the modern movement, those who grasped its meaning, whatever their architectural philosophy, were changed men. It was not only that they saw with new eyes, although this was of immense importance, they also approached each problem with new minds. The church at Copenhagen, illustrated on the following pages, reveals that the Danish architect, linked to the traditions of his profession more strongly than most, since he never experienced the purge of revolution, has nevertheless been deeply influenced by the modern movement. What at first sight appears a casually assembled group of buildings is, in fact, a very subtle and elegant exercise in free planning, original design and precise detailing. Nowhere but in Denmark could it have been produced, and there never before functionalism was known.

Broadly speaking then, in Sweden, traditional practices, wherever they provide a logical solution to an architectural problem, have been assimilated into the modern idiom; in Denmark the opposite has been the case—modern practices wherever they provide a logical answer have been assimilated into the traditional idiom. Although these two approaches are diametrically opposite, they are arriving at the same point. In many ways Danish contemporary architecture is the more interesting, because through the consistency of its development it has achieved a greater maturity. But let it not be misunderstood that in both countries this tendency is a development of the modern movement and not a recantation of it. Functionalism is not so firmly established throughout the world that those who support it can afford to fall out over differences of interpretation. It is important therefore that architects who are disturbed by the New Empiricism in Sweden and Denmark, should see it in true perspective, as the attempt of small, stable countries which have always viewed innovation from the empirical standpoint, in their separate ways, to test and assimilate one of the most important innovations of modern times. The accusation of apostasy is not justified.





1

CHURCH OF THE ADVENT COPENHAGEN

ERIK MOELLER: ARCHITECT

In September, 1940, the Copenhagen Church Fund together with the Committee of the Youth Church held a closed architectural competition for sketch designs of a church and parish hall to be erected on land belonging to the Church Fund at the junction of two streets in Copenhagen, Sallingvej and Bellahøjvej. Despite the war and shortages of materials it was decided to proceed

the font: plan



the font: section

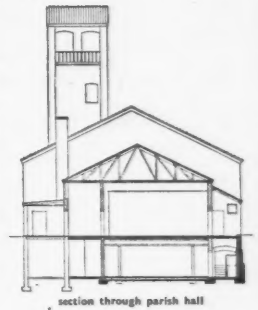
1. the church from the south-west. The bellry is of whitewashed brick and the rest of the brickwork is in two shades of red.



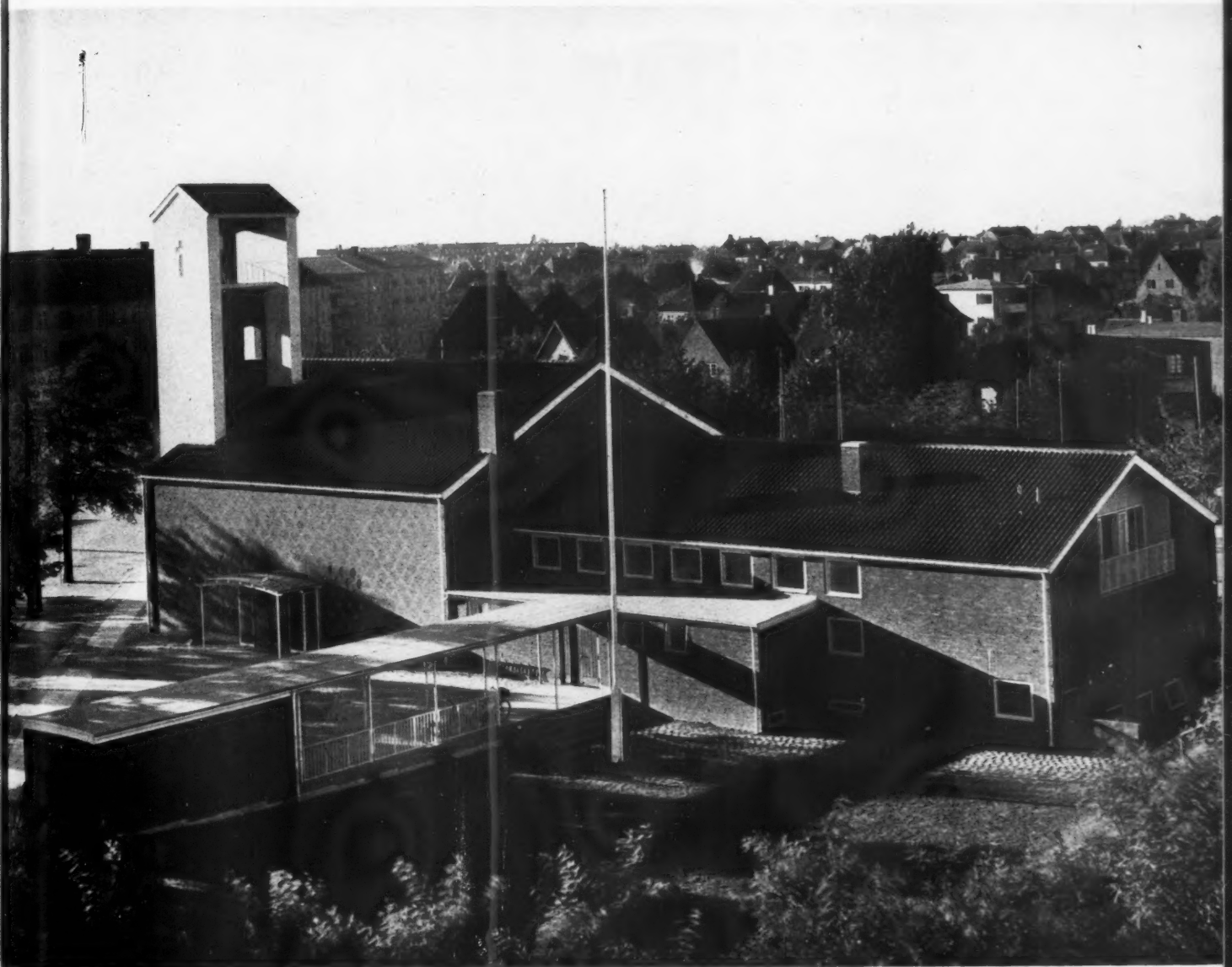
CHURCH OF THE ADVENT, COPENHAGEN

with the execution of the winning design. The foundation stone was laid on June 22, 1942, at which time, however, the full amount necessary for completing the church had not yet been collected nor could the work on the parish hall yet be started. Because of these conditions and the difficulties in supply of materials the actual building of the church and parish hall could not be started until September, 1944. The church encloses a square space without any separation between chancel and nave. The floor is given a slight dip in the form of a shell, reaching its lowest point at the centre of the aisle in front of the first row of seats. The roof is of open construction with the rafters visible from

inside carried on pinned trusses which rest upon eight reinforced concrete columns. Both in the church and in the parish hall the interior wall surface is of fairfaced brick, pointed and whitewashed. The floor surface is of whitish yellow tiles. The fixed chairs are of beechwood with rush bottomed seats. The altar railing, pulpit, cross, pulpit canopy and entrance are of oak. The altar and font as well as the floor inside the communion rails are of limestone from Fakse. The ivy which grows round the large windows has its roots in well fertilised ground outside. The external walls are of hand-made brick (from Solbjerg) relieved by a pattern of lighter coloured brick. The tower or belfry is whitewashed.



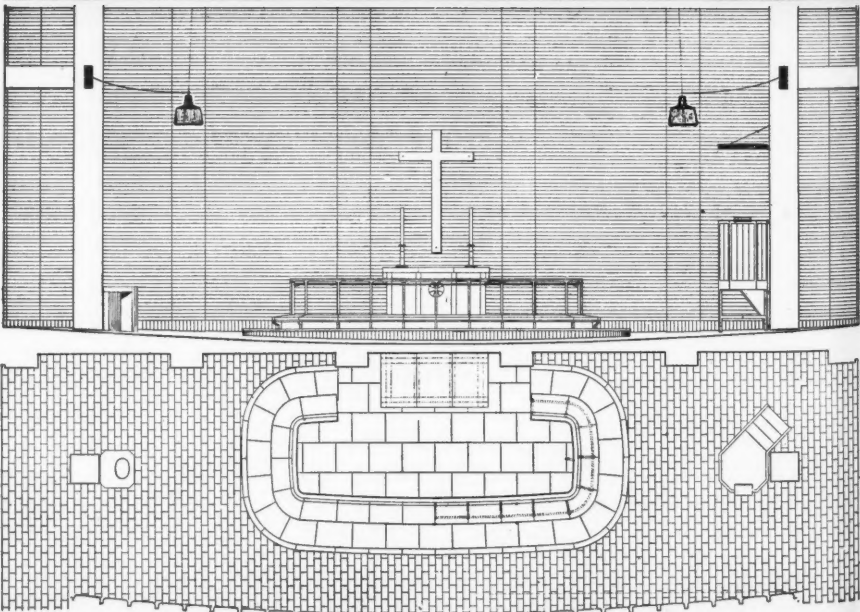
section through parish hall



2, on the facing page, the belfry and the large windows in the west wall of the church. 3, the church from the east. The lower block contains cloakrooms and the parish hall, which seats 276 and can be used as an extension to the church.

CHURCH OF THE ADVENT, COPENHAGEN

4, the font is made of limestone from Fakse in Denmark. 5, the pulpit and sounding board which are of oak. 6, looking past the altar rail to the large west windows. The climbing ivy has its roots outside. 7 and 8, elevation and plan of the north end, showing the font, altar and pulpit, and the shell-like incline of the floor.



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A pervasive architectural style, such as the Georgian vernacular of the eighteenth century, has the capacity of adapting itself to the demands of every kind of society. When working-class London expanded eastwards during the building boom of the early nineteenth century, the builders of squares and terraces adapted the Georgian formula (which was already going out of fashion further west) to provide the inhabitants with an appropriate allowance of ceremony and ornament, however meagre the architectural setting. That this fulfilled a need is shown by the response of the inhabitants themselves, who added their own contribution in the shape of window-boxes and flower-gardens, tastefully draped curtains and china ornaments displayed within. This collaboration between builder and occupant has not been recaptured since; the later styles of working-class housing, as Miss Millicent Rose points out in this article, making but little provision for the East-ender's traditional delight in surrounding himself with his own forms of decoration to offset the drabness round about.

Dwelling and ORNAMENT in the East End

by Millicent Rose with drawings by Fred Millett

O! reason not the need; our basest beggars
Are in the poorest thing superfluous;
Allow not nature more than nature needs,
Man's life is cheap as beast's . . .

King Lear

THE CHARACTERISTIC PATTERN of East London was set by the fashions of early nineteenth century builders. Key event in the great expansion eastwards was the construction of the docks (West India begun 1800, East India 1804, etc.). About the same time the Regent's Canal was cut through Islington, Hackney and Bethnal Green to Stepney, enclosing a vast new area which was soon all London. To house the enormous number of workers employed in these enterprises—dockers, ballast-heavers, barge, warehouse and lightermen, clerks, sailors and so on—Stepney, Poplar and Bethnal Green finally ceased to be villages among the fields and became hardly distinguishable knots in an unbroken web of streets. We may still trace the old villages by a cluster of early eighteenth century houses, as on Stepney Green or in Victoria Park Square, but the basic East End style is late Georgian.

With its rectangular formula, its reiterated doorways and ironwork cast in moulds that the London explorer learns to recognize, late Georgian appears the most simple of all English building. Small distinctions of income were matched by the various ways in which the formula could be made up: for Mr. Micawber near the Angel three storeys and a basement, for Captain Cuttle's landlady Mrs. MacStinger a two-storey cottage in one of

the terraces that criss-cross the area between Commercial Road and the river.

Ranges of tall substantial houses are to be found in every thoroughfare (for instance Bow Road or Commercial Road East), and in some subsidiary streets near main roads (Raven Row, Stepney, is a pleasant example). There are a few squares—Tredegar Square, Bow, is the most perfect, though its stucco features, intended to unify, now do the reverse owing to the piebald manner in which they have been painted to suit individual tastes.

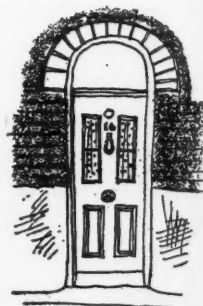
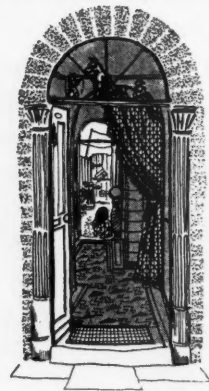
But it is the two-storey cottage that is the type of East End housing. It makes up, say, Jane, Richard and Anthony Streets off Commercial Road, and many dozens of others. There is no Micawberish privacy here, no area, no ironwork to mask the flight of the drawing-room ornaments to the pawnshop. The little houses squat unceremoniously on the ground. But the style is there: a certain way of placing the three shuttered windows so that they look well, and a doorway that, though barely tall enough for a well-grown man or wide enough for a pram, is recognizable, by its fanlight and two fluted pilasters, as a cousin of the stately entrances of Portland Place or Bedford Square.

These neat little houses were the background of living for all the squalor and overcrowding of the mid-nineteenth century; their formal doorways saw and survived its full horror. It seems amazing that a detail so fragile as the leaded lunette above a door should so frequently have survived; they must have been cherished



DWELLING AND ORNAMENT IN THE EAST END

Left, a typical east end street drawn by Fred Millett; below and on the facing page, front doors drawn by the same artist.



as a symbol of the decorous living—*ornamented* living—that the dockers' wives longed for, as they sought to give their husbands and families 'what nature needs' and if possible a very little of the ornament without which 'Man's life is cheap as beast's.'

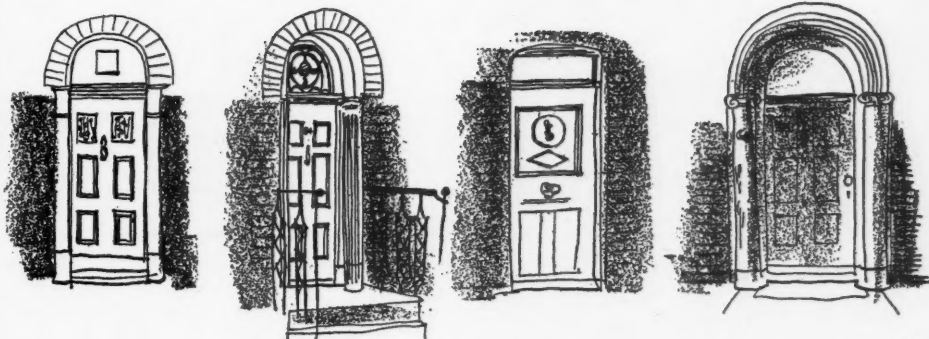
At a casual glance, these streets seem tediously alike, but anyone who comes to know them will discover their great variety. For the Bethnal Green weavers the door with its semicircular light is placed between two ground-floor rooms, while the upper floor is a workshop. (See for instance the south side of Cheshire Street.) These weavers specialized in the finest cloths, figured silks and velvets; light enough for their delicate workmanship was provided by 'long windows' to the street, and at the back a wall made up entirely of glass, in a wooden framework. The cottages must have been very pleasant in the prosperous time when they were new, and their gardens full of the flowers for which these craftsmen were nearly as famous as for their weaving.

East End Georgian respects all the conventions of the era, even the grand pretence of the style: that it should not be possible to guess, from the front, what form of roof construction has been used. Between the upper

windows and the skyline there is always a screen; its prettiest form is perhaps the high parapet decorated with protuberant or recessed panels of brick, while the shoddiest—and latest—is an 'entablature' that is simply a moulded band of plaster stuck on to the top two or three feet of an otherwise featureless brick wall. (The bombing, which played such freakish tricks with stuck-on ornament in the West End, has in many places stripped off this little sham.)

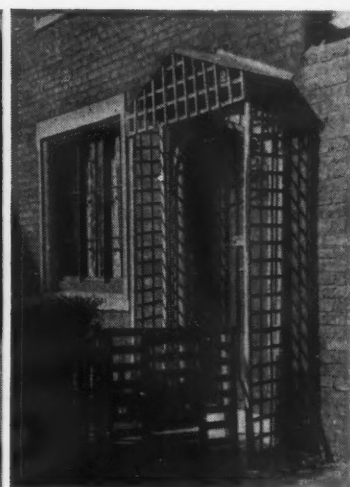
To see what is really there, one must get round to the side or back of the terrace; the truth, in pretty well half the streets, is the ubiquitous valley roof which cockney sparrows, here as in Bloomsbury or Hampstead, are so apt to turn into a reservoir. In other cases the half-mansard combines cheapness with extra accommodation, while in the poorest streets of smallest houses a single slant reveals that the place is in fact only two-thirds the height that it sets up to be.

Ironwork railings, edgings and flowerpot-brackets may be found in every group where there are basements; in Albert Square, for instance, or Falkirk Street, Hoxton. There is one ironwork feature that is distinctively East End: the close cover that cages in nearly every area, from



1, a typical pair of London's east-end houses in Cheshire and Menatti Streets; originally built for

weavers, they are characterized by wide first floor windows at front and back (see also 8 and 9 on page 245). 2, a late use of Coad stone at Wood Close, Bethnal Green. 3, Tower Hamlets cemetery, Poplar's only public open space. 4, typical east end backs. The fronts of this particular row are, however, far from typical. 7 is the front door to one of the houses (see also 14 and 15 on page 246). 5, Cymon Street, Bethnal Green, is a cul-de-sac of two-storey houses. A high parapet veils roofs and chimneys. 6, the Ionic portal from Buckhurst Street, also shown among the drawings of front doors, is from the landlord's house on the corner and is not repeated.



Commercial Road to Tredegar Square, and that speaks most vividly of the lawlessness of times past. In ornament, all the West End forms recur: spear, palmette, pineapple, fleur-de-lys. But they are almost always of cruder workmanship; the palmettes of Albert Square differ from those of St. James's in being solid!

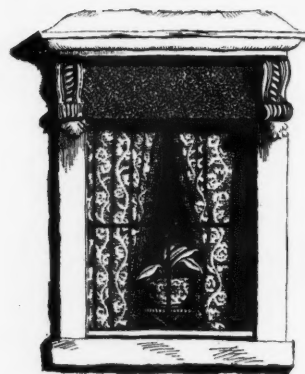
The basic house-plan itself is uniform with that of the West End: a narrow hall and staircase strip, with two rooms to a floor. In the bigger houses, for instance in ranges off Hoxton Street, each hall has a bordered ceiling and an arch which East End custom likes to drape with curtains. Folding doors unite or divide the ground and sometimes the first floor rooms. These houses were meant for middle class people, but they were in most cases soon divided, floor by floor and room by room, and the garrets, here in Hoxton, became the workshop homes of the thousands of cabinet makers who toiled for the 'slaughter-houses' of Tottenham Court Road.

In these larger houses the partition between hallway and rooms has the appearance, if not the actual substance, of a brick wall. But the smaller houses have a partition that is frankly wooden, and no decorative border to the low ceiling. In summer these smaller houses

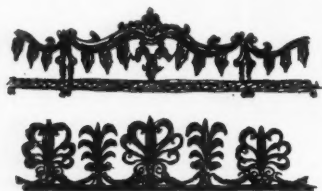
give the passer-by a peculiar sensation of instability; the door of the façade stands open and one looks straight through the thin house into the whitewashed yard—but through the *top* of a back door that is half a flight lower than the front one. (As elsewhere in London, the street level has been built up, of earth dug from cellar and yard.*) The smallest type of all, so often squeezed into the space behind a street, dispenses altogether with the formality of a hall; the door opens directly into a room, and the whole accommodation consists of this room, with one above and a cellar below. Even here, there is a parapet to screen the roof.

The former fringes of the town are marked by the presence, even so near the City as Cremer Street off the Hackney Road, of semi-detached suburban cottages, long since, like their counterparts in Albion Drive or Queen's (now Queensbridge) Road, absorbed into the dense mileage of the town. Turnings off Globe Road recall the admired cottages of Hampstead, and Rhondra Grove, Stepney (named on a tablet as COTTAGE GROVE 1823) consists of paired villas with big overhanging roofs, in a grove of lime trees. Another countrified and charming

* See John Summerson, *Georgian London*, 1945.



Left, a late nineteenth century street front in the East End of London, drawn by Fred Millett. Below it are some common window-box guards. Above and on the facing page some windows drawn by the same artist. In the photographs, 8, the front and 9, the back of weavers' cottages which, with their wide first floor windows, may be found in Cheshire and Menatti Streets. The back yard in 9 repays study, and goes some way towards explaining why east-enders do not favour flats. 10, Cremer Street is a lane of paired cottages, in brick with stucco trimmings. Favourite colours for parlour curtains are orange, deep pink and old gold. 11, Tomlin's Terrace which faces the Regent's Canal. 12 and 13, Turner's Road, a mid-nineteenth century development. In both examples, which are from different ends of the road, the wall surface is as deeply broken as is consistent with cheapness. There are dark inset porches, bow-windows with protruding details and in 13, a pleated parapet. In 12, an extra parapetless storey has been stuck on, destroying much of the character, severe as that is, of 13.



place in Stepney is just north of Beaumont Square: Maria Terrace, whose little green porches of trelliswork and fenced front gardens match a gothic façade with dormer windows.

By 1840 the fertile market gardening land of Bethnal Green had been almost entirely built over. The Lea Marsh country, already soiled by isolated factories, reservoirs and canals, was now overspread with streets that engulfed the tea gardens and the stranded manor houses, and occupied the cow-keepers' pastures. Accommodation was so urgently needed that during the transition from country to town, whole families squatted in the market gardeners' abandoned huts.

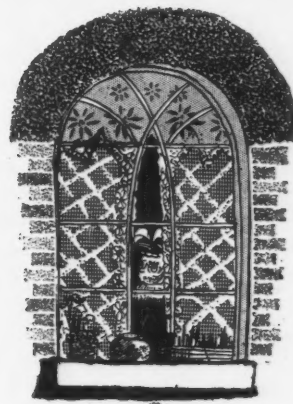
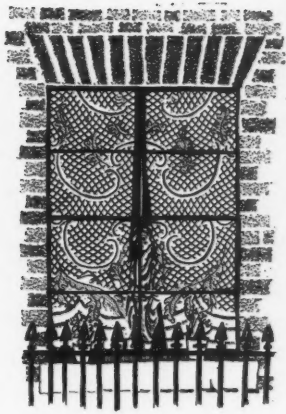
The mid-nineteenth century houses reflect every style invented by Victorian eclecticism. The roof reappears. Nicol Square behind the Geffrye Museum, one of many enclaves of dilapidated gentility, epitomizes the transitional moment of about eighteen-forty. The outside of the square is Regency in character, while the middle contains gothic houses two by two, with high-pitched roofs and church-y ironwork. In the slightly later houses, for instance around Victoria Park, roofs are definitely *in*, and the flat-chested Georgian has given place to bosomy bow-windows, with trimmings now gothic now Michel-

angelesque but always of stucco. The most curious decorative style of all is the Bancroft Road plateresque, the pretence here being Catholic, with railings that blossom into rows of odd little objects like monstrances. In these later blocks the horizontal stress is counteracted by the breaking-up of the wall plane in every possible way: the doorways are placed within deep arches, the bow-windows accented by ornament, and the different parts of the house set forward or back, be it only a brick's width.

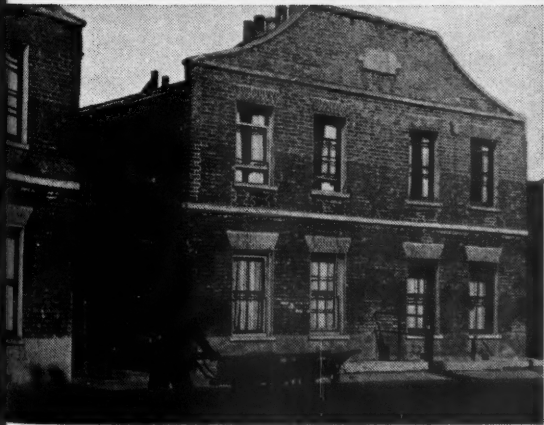
With the eighteen-fifties, the East End enters the era of flats. When Baroness Burdett-Coutts built Columbia Square (begun 1856) it was part of her plan to give her tenants the uplifting experience of living in a mediæval setting. Battered, its mock Eleanor Cross reduced to a mouldering lump of stone, Columbia Square retains its remarkable character and its inhabitants come out proudly and boast of its antiquity to the student perched sketching on the rubble. But already even in the earliest flats, the relation between East and West has been broken. What is good for Bethnal Green has ceased to be good for Belgravia.

So the industrial dwellings of the later nineteenth century begin to have a decoration peculiar to their kind,

DWELLING AND ORNAMENT IN THE EAST END



8,9



10,11



12,13



DWELLING AND ORNAMENT IN THE OTHER EAST END



It is hard to believe except for 14 that these buildings are all in the East End. 15 might be near Camden Hill; in fact it is fifty yards from the Mile End Road, which is more credible when the strange contrast of the back of Maria Terrace, as it is called, is seen in 14. 16 might be in St. John's Wood; it is Nicol Square in Hackney.

The Grecian splendour of 17 might be anywhere in Fitzrovia; it is Tredegar Square in Poplar, and Rhondda Grove, 18, which might well be in Hampstead, is just round the corner from it. The fact that the exceptions are grouped together may give a false picture of London's true east-end character. The illustrations on the previous pages come nearer the mark—a monotonous rhythm of unending repetition, low roof-lines, smoke, soot, and rough but vigorous living.

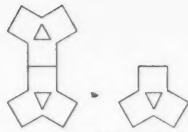
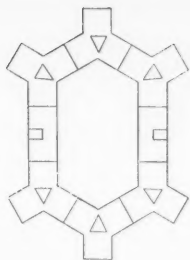
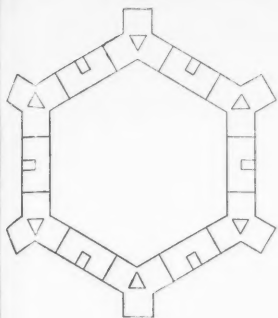


stamped into terra-cotta or cement and applied to the entrances of blocks whose fenestration is utterly graceless, whose stairs, fenced in with ironwork that has ceased to have any style-providing tradition, are painted green or red, or, later, tiled in some utilitarian shade. The tendency towards undecorated functionalism continues till the between-the-wars period of great activity by the County Council; a new phase of worthy brickwork, rounded interior corners, excellent sanitation—and *no decoration at all*. The logical end of this phase may be seen in the multi-storey pre-fabs of Old Bethnal Green Road, the latest development of East End architecture. Here, function and hygiene are all; there is absolutely no concession to man's desire for decoration.

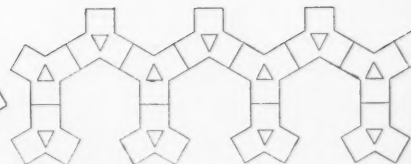
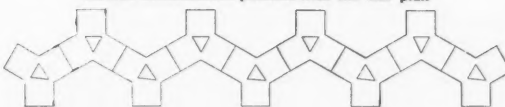
Yet no one well acquainted with the East End streets and the people who live in them can fail to notice one salient characteristic of the district: the East Enders love decoration and crave it. The curtains that drape the hallways, the pink vase or alsatian dog in glossy ceramic

that stands in every front room window, speak loudly of this desire. Another aspect of Bethnal Green decoration today is the gardens which are already adorning every pre-fab bungalow. To love and understand flowers is an ancient tradition in this part of London. The individuality, the skill and above all the lyrical beauty with which many of these little gardens are arranged show that their owners are ready to go to any amount of trouble to gratify their passion for form and colour.

Flowers will blossom anywhere, but the twentieth century has not given the East End anything else. The Georgian designers invented a decorative style that could be adapted to an endless variety of forms and still be satisfying; modern functionalism supplies the drains that the Georgians neglected, but it fails to give what they supplied. Nor is it easy to see how a new tradition of decorated living will be evolved. For plaster replicas of Henry Moore are obviously not suited to replace the crinoline lady in the parlour window.



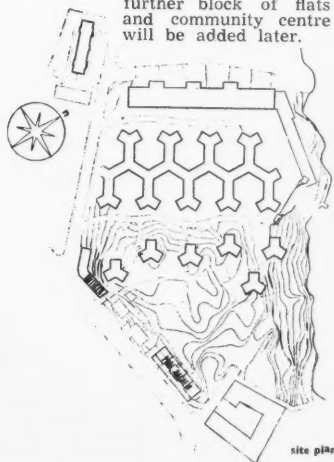
various combinations possible with the star plan



STAR FLATS AT GRÖNDAL STOCKHOLM

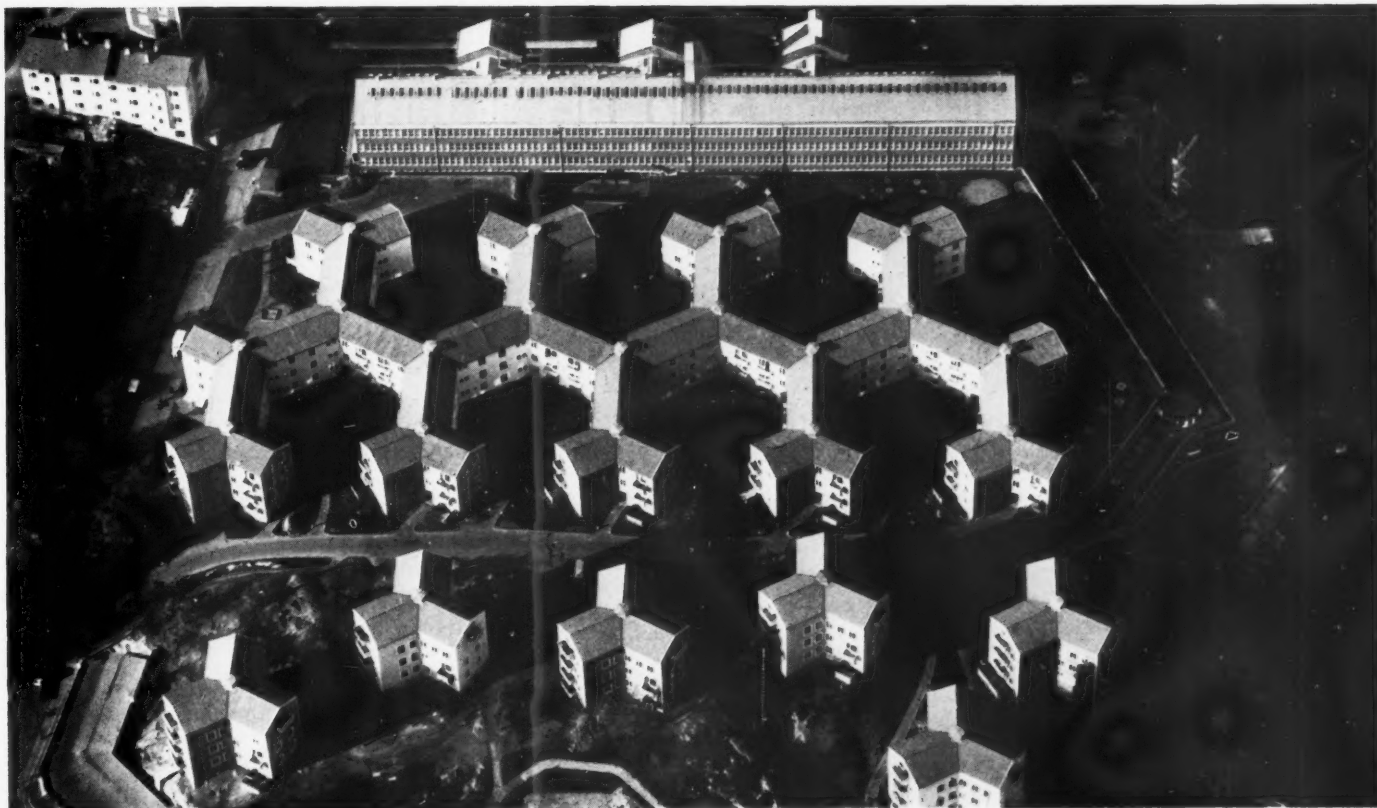
BACKSTRÖM AND REINIUS : ARCHITECTS

1, the flatted factory at the west end of the site. 2, an air-view of the neighbourhood. A further block of flats and community centre will be added later.



This development was begun in 1944 and completed in 1946. The Gröndal site, facing the island of Reimersholm on Lake Mälaren to the west of Stockholm, is an awkward one as it slopes towards the north. After a number of projects had been designed and abandoned, the star pattern was evolved, partly to avoid monotony of block layout and partly as a protection from the troublesome prevailing winds from Lake Mälaren. The more serious drawbacks of small internal courtyards have been avoided to a large extent, the flats facing each other obliquely. The block layout is designed so that the honeycomb combination of the star unit lies on the level part of the site to the west, and the six isolated blocks on the irregular higher part to the east.

The project contains 216 dwellings of two types: rooms with kitchen and bathroom and four rooms with kitchen and bathroom. The star shaped basic unit consists of three wings with all vertical access at the central junction. The unit block can be combined in a variety of ways





3, a view into one of the hexagonal courtyards formed by the conjoined star blocks. Lake Mälaren can be seen between the buildings.

STAR FLATS AT GRONDAL, STOCKHOLM

to form a hexagon or a series of linked hexagons giving a honeycomb layout.

The conjoined blocks have three flats per floor, one in each wing, while the isolated blocks have three flats on the ground floor and three maisonettes on the two upper floors. Some of the southern isolated blocks take advantage of the sloping site to introduce shops below the three residential floors. Further shops are situated in a special low block in this part of the site.

On the extreme west of the site is a large flatted factory building for small industries, with a low office block and a large warehouse attached to it on the north, overlooking the lake across a landscaped terrace garden; only a small percentage of the residents actually work in the factory.

It is proposed to enlarge the scheme with the addition of further blocks of flats and a neighbourhood centre. The project has been developed by private finance unaided by municipal funds.

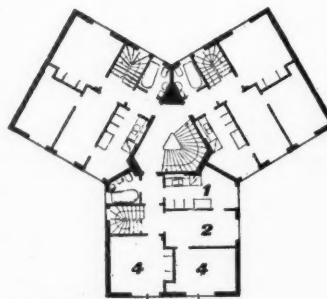
Construction is of 10in. thick Y-tong concrete blocks with rendered surface colour-washed in varying light shades; roofs are tiled; ventilation of the central access hall is by fans above each stairwell.

key: flats and maisonettes

1, kitchen. 2, dining room. 3, living room. 4, bedroom. 5, clothes cupboard. 6, store.



typical floor plan of flats



maisonettes: lower floor



maisonettes: upper floor



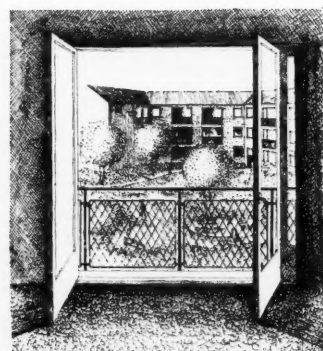
section through flats



section through flats and maisonnettes

4, 5 and 6, views of the isolated star blocks; these have three flats on the ground floor and three maisonnettes on the two upper floors.





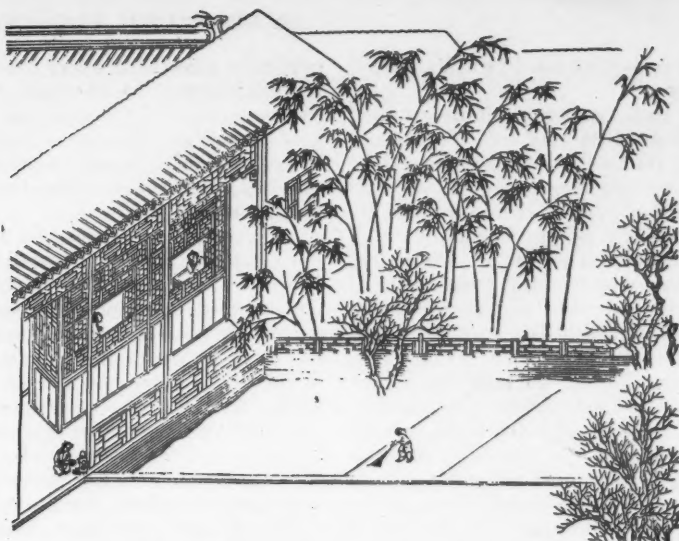
STAR FLATS AT GRONDAL, STOCKHOLM

7, shops below flats on the main road which bounds the site on its south side. 8, the neighbourhood from Lake Mälaren. The low range of buildings to the right along the lakeshore include offices and a warehouse.

7



8



Oswald Sirén

ARCHITECTURAL ELEMENTS OF THE CHINESE GARDEN

THERE IS UNDOUBTEDLY some truth in the assertion that even if there were no flowers or trees in a Chinese garden it would nevertheless give the impression of a garden, because of its winding paths and canals, its fantastic hollowed rocks and the glassy stillness of its ponds, and especially because of the architectural elements that are rarely absent. The most significant of these elements are the surrounding walls, with their decorative doors and windows, and the multitude of pavilions, kiosks, bridges and galleries, which, owing to their interplay of light and shade and their rhythmically balanced lines, blend harmoniously with the other elements of the composition.

Now, both walls and pavilions are among the most typical features of Chinese architecture, and pavilions particularly have been of greater importance and have exercised a more general influence in Europe than any other products of Chinese architecture. As soon as the Chinese pavilions with their bridges and galleries had become generally known in Europe about the middle of the eighteenth century, not only through paintings and drawings but also through minor reproductions in wood and porcelain, admiration was expressed for them everywhere, and they became the essential elements of what the French a little later were to call the Anglo-Chinese garden. It is easy to understand this. The feeling for the picturesque and the intimate which is so characteristic a feature of the Rococo was bound to stimulate interest in the garden art of the Far East. Yet whole gardens were hardly copied, chiefly, it can be assumed, because it was a good deal easier to produce something that looked like a Chinese pavilion, an alcove, or even a pagoda, than to lay out a garden with hollowed rocks, winding waters and high, arched bridges. Even though the imitations of Chinese architecture were frequently very much simplified, they retained in their curved roofs and ornamental balustrades elements of the original style, which fascinated the squire and his guests like reflexes from the fairyland of imagination. Despite the arbitrariness of the copies, the Chinese pavilion remained the most popular of the exotic features in these romantic landscape gardens, where it often had to compete with a 'Turkish tent,' an Arabian mosque, a Roman tempietto, and a Gothic ruin.

ko or chal, and t'ing or hsieh

The real pavilions of China, as they appear in the gardens dating from the end of the Ming and the Ch'ing periods, are the final product of a long period of evolution, during which this type of centralized building had assumed a variety of shifting forms, and was used for many purposes both sacred and profane. Pavilions are still to be found in large numbers in the grounds of the temples and the Confucian shrines, just as they still occupy

dominating positions on the terraces of the city gates and the corner-bastions of the walls, not to mention all the smaller open pavilions on bridges and islets or on the hillocks and mounds of the gardens. The uses to which they have been put have been as varied as their forms. There have always been pavilions for study and for meditation, besides the more picturesque open pavilions, placed preferably as crowning motifs on terraces and mounds. The former are usually called *ko* or *chal*, the latter *t'ing* or *hsieh*.^{*} Both these terms are translated as 'pavilion' or 'kiosk,' but as far as I have been able to ascertain, the first is used in a more general way than the second, which seems to be the most specific expression for a garden pavilion. We are told in *Yuan Yeh* that *hsieh* lies hidden among flowers, while *t'ing* may be found close to the water, on the crest of a hill, in a bamboo grove, or sheltered by dark firs.

There are, according to the same source of information, no definite forms or types for these structures. They have, of course, all central plans, but their forms are modified according to local conditions and the fancy of the builder, as may be observed in many gardens even today. One meets with square, polygonal or round pavilions and kiosks, or the square may be extended into a rectangle, or have rounded corners; the polygon may be provided with apses on some of its sides; the circle may be cut in half or to the shape of a sickle moon. One finds, too, plans of still odder forms: shapes like an open plum blossom, or the Chinese character for ten, that is a Greek cross, to mention only two. Evidently the Chinese took great delight in playing with the formal possibilities of such small decorative buildings.

The structural system of the pavilions is the same as that of practically all Chinese wooden buildings: the framework consists of supporting posts or pillars (square, polygonal or round), placed on a stone floor or a platform two or three steps above the level of the ground. The tops of the posts are connected with beams supporting the purlins under the eaves, in some cases by means of struts or brackets. When the roof is stepped in two storeys, the upper section is usually supported by an inner circle of taller pillars. As a rule the walls have no structural function. When the pavilion is open they are often partly or entirely dispensed with, when they do occur they usually consist, at least in their lower part, of a mixture of clay and straw (or similar materials), pounded or stamped between the posts and faced with coloured plaster. The upper part of the walls is then often treated as large latticed windows and doors. Complete wooden walls are less common in garden pavilions; those of an earlier date or of a more permanent character were usually made of brick. Thus, generally speaking, the pavilion, like most other architectural forms in China, is a

^{*} The word *hsien* is also used to designate open, pavilion-like buildings.

wooden structure of posts and beams with filled-in walls, placed on a terrace or a platform of stone.

The decorative character of these structures is determined first and foremost by the treatment of the roof and by the ornamental balustrades. The shape of the roof is obviously dependent on that of the ground-plan; round pavilions have conical tent-roofs; on polygonal pavilions the roof is divided into sections by means of raised ribs; on square ones it is hipped equally on all four sides, and on rectangular ones it turns into a saddle-roof, sometimes with half gables. But whatever the form, the roof is always projected far beyond the supports, and characterized by the flowing curves of its outline, accentuated by the raised corner-ribs and the boldly tip-tilted snouts.

Tiles are the usual roof covering, and on the more important pavilions they may be glazed in dark blue, yellow or green; this, in combination with their shape, tends to give them the appearance of gigantic parasols glistening in the sun. The contrast between these light-absorbing, gleaming surfaces and the deep shadows under the eaves is very effective; especially in so far as it gives the impression that the roof is hovering on widespread wings over the body of the building. This impression is, needless to say, caused by the way in which the structural supports are often so deeply shadowed that they are not visible at a distance. This does not mean, however, that the form of the pavilion roof has a purely æsthetic origin. It owes its form in fact primarily to practical considerations, though decorative points of view

gradually gained the upper hand over utilitarian ones. How important the roof is æsthetically will be realized, if one compares the projecting tent-roof of one pavilion with the flat terraced roof of another. The latter seems to have lost its wings, that is to say, precisely the part which should raise the whole structure and make it harmonize with the trees and rocks around.

lang-tzu or lang-fang

As essential as pavilions in Chinese garden compositions are open galleries, called *lang-tzu* or *lang-fang*. These, too, have many variants—from patio-like verandas or open porticoes in front of halls to more corridor-like passages connecting buildings which enclose a court. Galleries thus served essential practical functions, but in a way which made them æsthetically extremely effective in the compositions as a whole. They are not only decorative frames for different compartments of the garden, but also links with and openings upon the most beautiful views. They invite to walks and repose even when sun or rain make a prolonged stay out in the open less agreeable. It is through these galleries, with their long lines, their moving rhythms, their interplay of light and shade and their changing views, that a garden composition acquires picturesque unity. When extending from the main hall they may be said to reach out like long arms gathering in their embrace the beauties of a garden court. When they follow the sweeping lines of a lake, or look out on some distant scenery, they may be transformed into a kind of diorama, offering changing views in changing decorative frames. They



GALLERIES AND PAVILIONS

Two of the essential features of the Chinese garden are the gallery and the pavilion. 1, the gallery along the Kun Ming Hu in the park of the New Summer Palace near Peking. 2, galleries and pavilion at a private house in Peking. 3, pavilion at Lang Ya Ssu near Ch'u-Chou, Anhui. 4, pavilion on the Coal Hill, Peking. 5, in the garden of Huang Lung Ssu in Hangchow.

blend with nature in a more intimate way than most other buildings. One might perhaps call them a leading voice in a polyphonic composition. Something of this point of view appears already in *Yüan Yeh*, the Chinese treatise of the seventeenth century, where it is said that 'the *lang-fang* follow the rise and fall of the ground, they sweep in curves and are sometimes visible, sometimes invisible' (that is, where observed from a winding path or watercourse). No buildings were prized more highly; 'they should never be missing from any garden,' the same writer asserts.

The construction of the galleries may be dealt with briefly. The space between the supporting posts is usually fairly wide, but the roofs have not such broad eaves as those of the pavilions. The roofs on the older galleries are as a rule saddle-shaped, but there are also flat-roofed galleries with balustrades—possibly intended to be walked on for an enjoyment of wider prospects of the garden. As Chinese galleries have no walls, the transverse and longitudinal beams of the ceiling are all clearly visible and often richly decorated with floral or geometric designs in bright colours: red, green, blue and white. More important than this painted ornamentation, however, are the ornamental balustrades and lambrequins between the beams. They have already been noticed in the pavilions, but in galleries which are so much more extensive they attract even more attention. Their continuous lines emphasize the enclosing and framing function of the galleries, and their transference contributes to the picturesque

interplay of light and shade which is so essential to buildings in gardens.

There are usually two balustrades on top of each other, the lower one a normal railing, but the upper which is placed under the beam of the eaves and usually carried by brackets projecting from the pillars, can only be described as a lambrequin in the shape of a railing turned upside down. The ornamental patterns of the lower and the upper balustrades are usually the same.

Most of these balustrade patterns are rectilinear,* composed of square, rectangular, triangular, rhomboidal or polygonal units in different combinations and positions, but preferably in arrangements which avoid any interruption of the flow of the lines. This effect of pattern running on *ad infinitum* is a significant part of the fascination of the galleries. The possibilities of variation are very considerable, as the leading direction may be diagonal or horizontal.

Some idea of the way in which these possibilities of obtaining different combinations could be utilized may be formed by a study of the illustrations in *Yüan Yeh*. By way of introduction to this series the author writes:

'I have collected patterns for many years; some of them are quite intricate, others are simple, and in good style. These patterns I have arranged in a series, grouped according to their variations. From this you can take your choice. . . .

'Nowadays balustrades are sometimes made with [ornaments of] seal-characters, but these are not distinguished by uniformity, and they do not express any coherent meaning. Nor is the series presented in the following complete; you may vary the patterns as you please.'

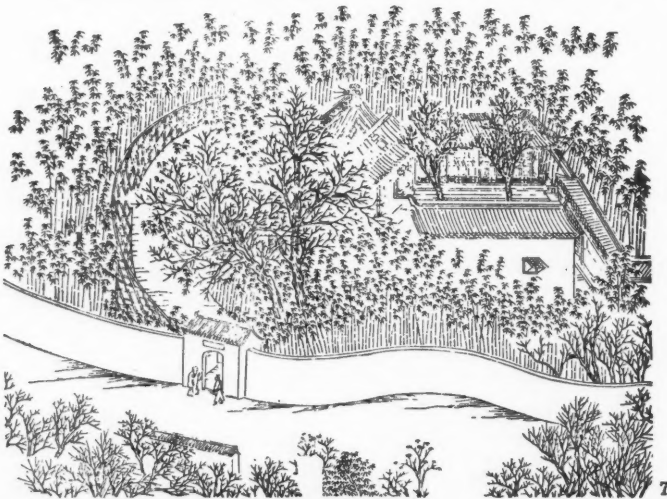
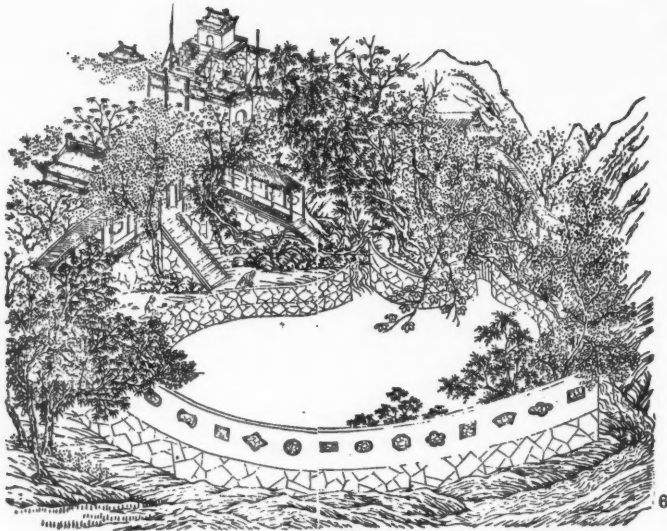
The statement that stylized seal-characters had been used towards the end of the Ming period as an ornamental motif on the balustrades is more surprising than convincing; if this was really the case the characters must have been very simple; but no such balustrades have been preserved, either in the original or in reproduction. The series illustrated by the author of *Yüan Yeh* can in no way be considered complete; it includes some sixty different patterns, arranged according to their essential components. A full description of all these patterns would take us too far; we must restrict ourselves to a few examples of the most characteristic main types.

The first group is called the 'brush-handle' pattern, presumably because the perpendicular lines stand out as the dominating feature. But they are combined with short horizontals, which tie them together or divide them in suitable proportions. The second group comprises 'horizontal and vertical ring-patterns,' so-called from the rings, or links, in the form of rectangles with rounded or chamfered corners, which form the chief motif. They may be placed either horizontally or vertically, and varied into, for instance, cruciform figures. A third group is called 'embracing (or enclosing) squares,' since these squares (or rectangles), also with rounded corners, are interlaced by overlaps of their corners, thus forming chain-like series. There are also more richly ornamental varieties arrived at by duplication or complex overlaps, or by the use of lozenge shapes instead of squares and rectangles. Lozenges are joined together by diagonal lines. The fourth group consists of three-cornered patterns. The chief

* However, wavy lines and even stylized flower-forms also appear in conjunction with the polygonal patterns.



ARCHITECTURAL ELEMENTS OF THE CHINESE GARDEN



THE CHINESE GARDEN The relative disposition of the various elements of the Chinese garden are more clearly shown by the woodcuts in the early nineteenth century work, *Hung Hsüeh Yin Yüan T'u Chi*, than by any photographs. Three of these woodcuts are reproduced here. 6, the *Hei Lung T'ang* (Pond of the Black Dragon) surrounded by a curving wall with ornamental windows. 7, the garden of the Monastery of the Two Trees, with wall and bamboo fence. 8, a garden with an open pavilion in a lotus pool; note the gallery in the foreground and on the left.

figures in this case are equilateral triangles, linked either by overlaps or by connecting lines. The fifth and the sixth groups are named after flowers: the hibiscus, plum-blossom, sunflower, and others. As may be readily understood, these patterns are made up of small arc-segments, connected to form open calyxes. They were, certainly, used much less frequently than the rectilinear patterns, perhaps on account of technical difficulties. Some of them appear, at least in reproduction, like brocade-patterns. Another very complicated design is called 'the mirror pattern,' because it is made up of circular motifs within ornamental squares, joined together by smaller motifs; but whether such a pattern was ever executed is questionable. The drawings seem altogether more a play with the graphic possibilities of balustrade patterns than serious working drawings for the carpenter. Some of them are indeed so fragile that they would not have been suited at all for execution in wood, as, for instance, the wave-pattern, which calls for metal rather than wood as its material. The popular pattern called 'cracked ice,' on the other hand, was frequently used in balustrades and in the latticework of doors and windows, as will be shown presently.

As an addition or complement to the balustrade patterns we find in *Yüan Yeh* designs for 'girdles on the wall,' which probably refer to a sort of ornamental crestings for walls and also for couches and beds. The patterns here are similar to those of the balustrades, though they are simpler and narrower, looking more like braid. *Yüan Yeh* also furnishes illustrations of so-called 'short balustrades,' which might equally well be called 'stumps of balustrades,' or ornamental panels. They were evidently not intended to be executed in long strips like the balustrades of the galleries, though they are formally akin to them. It may at first seem surprising that a work intended to serve as a guide for the laying-out of gardens should put so much stress on patterns of balustrades; but this is really only a proof of how important they are from the Chinese point of view for the picturesque effect of the whole composition. Very little is said, on the other hand, about the ornamental lattice or trellis work which in the larger buildings is commonly used in the windows and in upper sections of the doors.

In order fully to understand the significance of this lattice-work, it should be borne in mind that in China transparent rice-paper, not glass, was used in the windows, and in order to reinforce them, wooden laths had to be placed in front of the paper. They stand out like silhouettes against the white paper, and, if arranged in ornamental patterns, contribute decisively to the impression of elegance and airiness which is characteristic no less of walled than of open buildings in Chinese gardens. Yet despite this openness, there is also a feeling of seclusion caused by the fact that one cannot see through paper-covered doors and windows, however large they may be, as one can through glass. So there is an eerie atmosphere about these low, small buildings which seem so fragile and yet so hidden beneath their projecting eaves. Looking at them when they are lit up, the occasional appearance of some shadowy figures gives you a sense of mysterious life, fascinating by its elusiveness.

While the author of *Yüan Yeh* does not devote special attention to details of the lattice-work of doors and windows, he mentions with emphasis the ornamental fillings in the apertures of the walls, which were made of bricks. These were apparently considered to have a closer connection with the composition of the garden as such than the lattice patterns. In speaking of these brick fillings he says: 'The fine ornamental work is done in brick, and it must be carefully fitted. The views seen through these apertures should appear unexpected or surprising, and direct the attention to certain points. One must avoid decorating the gateways with engraved or sculptured ornaments, but the windows may be provided with polished [glazed?] decoration. One should be secluded from all neighbours, but at the same time have a view of the landscape in all directions.'

It is true no doubt that these openings give a surprising effect, and draw attention to certain points, but they scarcely enable

THE WALL AND THE HOLE IN THE WALL

The Chinese city-wall, with its towers and gates, is productive of some of the most monumental effects in the whole of Chinese architecture. The garden-wall too may introduce a touch of monumentality into the free, picturesque lay-out of the Chinese garden, but its chief value is as a unifying element, linking the different parts of the composition, and, as it rises and falls with the contours of the ground, emphasizing the natural character of the site. A feature of the Chinese garden-wall is its openings, which were conceived as frames for the views to be seen through them. They are of varied and often fantastic shapes, and sometimes have ornamental brick fillings, such as those in the two small detail photographs below. The gates might be of vase shape, as in 9, in the park of the Jade Fountain, near Peking. 10, a curving wall around a small garden within the park of the New Summer Palace, near Peking. The author of the Chinese treatise Yüan Yeh describes how walls might be plastered and polished with a hempen brush to produce a mirror-like, washable surface.



9



10



11



12



13



14

THE FRAME FOR THE VIEW The gateway to the Chinese garden is seldom rectangular in form and has neither wickets nor doors. The vase shape, illustrated in 9 (page 255), is a favourite, and 11, on the facing page, shows another variant of it in a garden at Pei Hai, Peking. But the ornamental window allowed the designer greater scope for his fancy, as may be seen in 12, a wall along the lotus-filled lake in the New Summer Palace, near Peking. Such forms as these are a comparatively late development; the oldest and to Chinese eyes the most perfect is the circular, allowing the view to be seen as in a round mirror. 13, above, a closed pavilion with 'moon door' at Lang Ya Ssu, near Ch'u Chou, Anhui. 14, looking out through a 'moon gate' in Cho Ch'eng Yuan, Suchow.

one to obtain a coherent view of the surrounding scenery, particularly not when they are given the form of birds, clouds or trees. The openings are, however, only one of the æsthetic attractions of the walls. Their own course is in many cases also of fundamental importance as setting or background for different sections of a garden, and they are therefore deserving of closer attention.

ch'eng

In turning to the walls it should at once be pointed out that the word 'wall' signifies something entirely different in China to what it does in Europe. The Chinese word for wall: *ch'eng*, means at the same time a city. This is quite understandable, for whole cities as well as many villages in North China, and also certain residential quarters in the towns, derive their monumental character from the walls surrounding them. The Great Wall of China has occasionally been regarded as a symbol for the whole Middle Kingdom.

The practical function of boundary walls, which was first and foremost defensive and isolating, need not detain us here, but it may be emphasized in passing that there are no more monumental structures in the whole of China than the old city walls.

They consist in most cases of a core of packed layers of gravel and earth faced with several coats of brick. Their width is seldom less than their height; and on the top, to which one ascends on long ramps, there is room for cart-roads as well as watch-towers, not to mention the more or less abundant vegetation of trees and shrubs that makes some of the old city walls such pleasant places for a walk.

Garden walls cannot of course be compared in respect of impressive height and magnificence with walls round old cities, imperial palaces or shrines; but they nevertheless introduce something of monumentality into gardens which otherwise, as we have seen, are pronouncedly picturesque. The contrast is noteworthy, and is calculated to throw into relief the special architectural character both of the walls and of the garden pavilions.

According to *Yüan Yeh*, walls surrounding gardens were mostly made of earth pounded between boards, or of stone. 'But,' the author adds, 'there are also walls made of plaited bamboo or branches of the jujube bush; such wattled walls (i.e. fences) are better than trellises; they are more rustic in appearance, and have a fragrance of woods and mountains.' So much for the usual construction of garden walls; as concerns surface-treatment, this is described in a passage under the heading: *White Plastering*.

'Paper pulp and chalk have of old been used for plastering walls. Connoisseurs who wished to give the walls a glossy surface, used for this purpose white wax, which they rubbed or patted into the wall. Nowadays one uses for the ground yellow sand from the rivers or lakes, mixed with a small quantity of chalk of the best quality, and over the whole is spread a little chalk as a covering surface. If this is rubbed carefully with a hempen brush, a mirror-bright surface will be produced; and should any dirt or dust collect on it, it can be washed off. Such a wall is called a mirror-wall.'

What above all makes these walls so fascinating as organic elements in the garden compositions is, however, not the materials of which they are composed, nor their surface-treatment, but the fact that they are so intimately linked with the landscape and the formation of the ground. They seldom follow straight lines, and are as a rule not broken in sharp angles; they rather sweep in wide curves, ascending and descending according to the contours of the land, and thus often have the appearance of being elastic or modelled rather than built up. This applies also to the fences, whether they are made of bamboo or of jujube branches.

The smooth white surfaces of the garden walls also form an excellent background for the vibrating silhouettes of the trees and bamboos. On moonlit nights the shadows of the trees stand out against the walls as if painted with Indian ink on greyish-white paper. Besides white there exists also for garden walls, particularly around the imperial parks and shrines in the northern capital, a reddish finish, which under the influence of time and weather takes on hues ranging from brick-red to the greenish-brown tints of moss, colours which harmonize perfectly with the soil and with the hoary thuyas and cypresses in the old parks. The decorative effect of the walls around these imperial parks is enhanced by their roofing of yellow, black or deep blue tiles, whereas common garden walls are topped with an ornamental coping of thin bricks.

Now that the walls themselves have been described, we can return to their openings and the views which are obtained through their gates and windows. Several references in literature to the picturesque silhouettes of windows and gateways show that these were a result of the endeavour to create surprising views and pictorial compositions.

In order to enter a Chinese garden which is situated within a residential compound enclosed by walls, it is necessary to pass through several gates, of which at least the first, which shuts off the compound from the outer world, has the form of a small pavilion with saddle-roof, and is provided with heavy doors and bars. It is not this, however, that interests us in our connection.

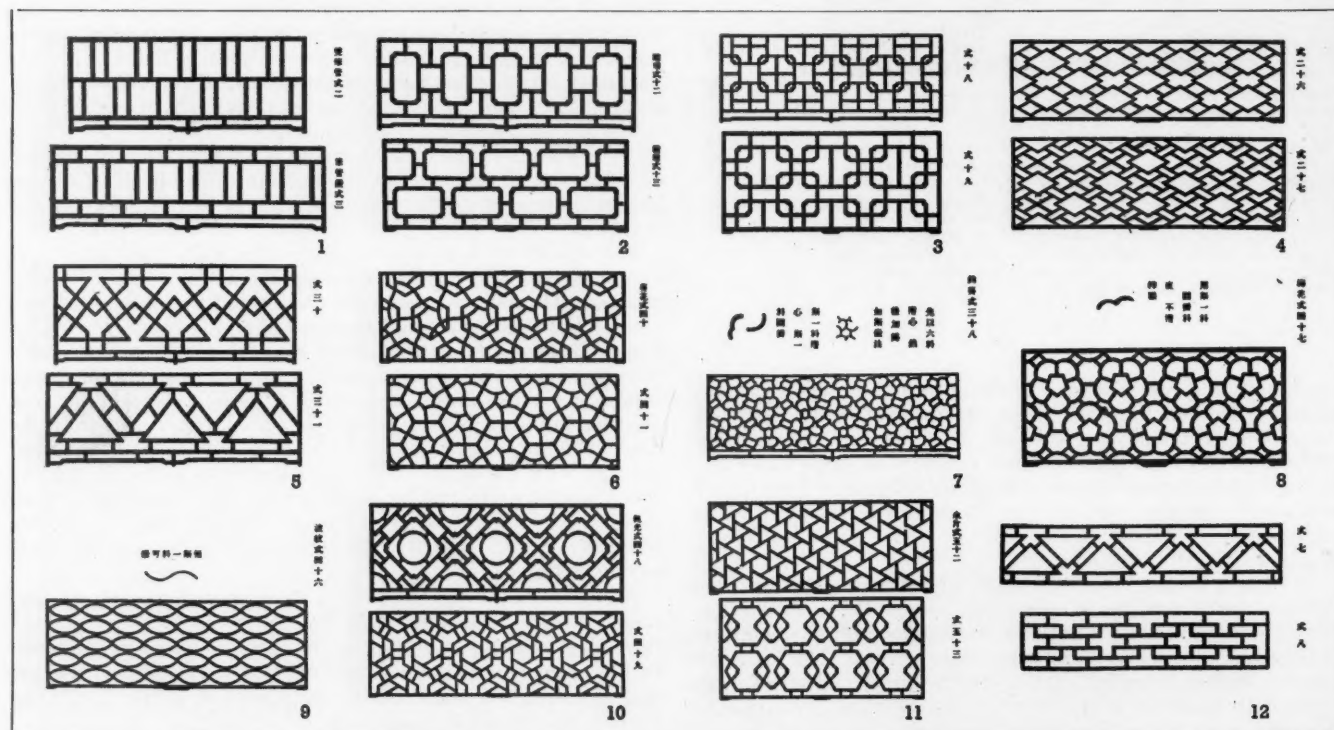
We proceed across two or more courts before we come to the special gateway of the garden; and this gateway is seldom rectangular in form, and has no wickets or doors. In most of the older gardens it is octagonal or circular: the latter form, known as the 'moon gate,' is certainly the most popular. According to the traditional Chinese conception, it makes the most harmonious and perfect setting for a view, like a picture in a round mirror. This form has been used from time immemorial, whereas the more complicated ornamental forms to be seen in some Chinese gardens, forms reminiscent of vases, gourds, flower-petals or leaves, are later inventions. The inclination to elaborate the silhouettes of the gateways as well as other decorative elements has undoubtedly increased during the course of the more recent centuries. At the end of the Ming period gates were built also in the form of flower-petals, jui-i sceptres, etc., as may be seen from the drawings in *Yüan Yeh*. Other forms, inspired by the crescent moon, mussel-shells or flowers, may be observed in gardens still existing today.

Still richer and more surprising, however, is the variety of pattern in the windows; they take the shape not only of flowers, leaves and fruits, but also of objects of utility and adornment such as fans, half-opened scrolls, vases, carafes, urns, teapots or other articles more surprising than appropriate. The vegetable forms might possibly be explained as an endeavour to create optical illusions: a person looking into the garden through such a window might get the impression of a gigantic flower or fruit silhouetted against the sky or the trees. It is also conceivable that views seen through a window in the shape of a section of a scroll or a fan might appear like fragments of paintings. But such explanations are scarcely applicable to windows in the form of lanterns, musical instruments or the like: these seem to be simply the result of an excessive desire for playful ornamentation. A rich variety of ornamental window-silhouettes was

no doubt used as early as the Sung period, but these cut-out everyday objects were probably not introduced until fairly well into the eighteenth century. Their purpose is exclusively to amuse and decorate and it may be conceded that they contribute considerably to the picturesque effect of the whole, which is created first and foremost by the sweeping undulations of the walls themselves.

Still, whatever excuses we may now have for the excesses of window decoration, it is noteworthy that they were subjected to criticism by connoisseurs as early as the Ming period. The author of *Yüan Yeh* condemns in many places the naturalistic adornment of walls. He says for instance: 'In olden days it was common to have craftsmen decorate the walls with sculptured and engraved representations of birds, flowers, animals and fabulous beasts, which seem to be executed with great skill, but such things look vulgar in a garden, and are not proper in front of the hall. The sparrows build their nests in them and the grass grows over them as thick as creepers. If one drives the birds away, they come back, and if one taps it [to clean the wall], one spoils the whole of it. There is no remedy for this, but this sort of thing has been done by stupid and vulgar people. Intelligent people should be careful in such matters.'

Indeed, in China as in other countries, 'the stupid and vulgar' were often in the majority, and if they were, they produced the things which attracted most attention among the stupid and the vulgar abroad. Thus the ideas about Chinese gardens which reached Europe in the eighteenth century and even later, were largely influenced by admiration for the artificial and exaggerated products made at a time when the gardens of China were no longer outstanding creations of great painters and poets as in the classic periods, but rather arbitrary reproductions of earlier models in which an excessive striving for picturesqueness took the place of a truly imaginative interpretation of nature.



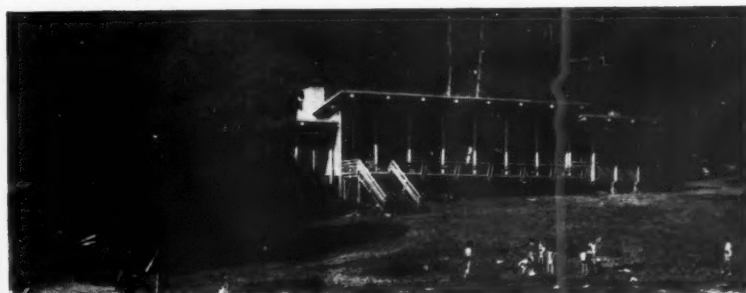
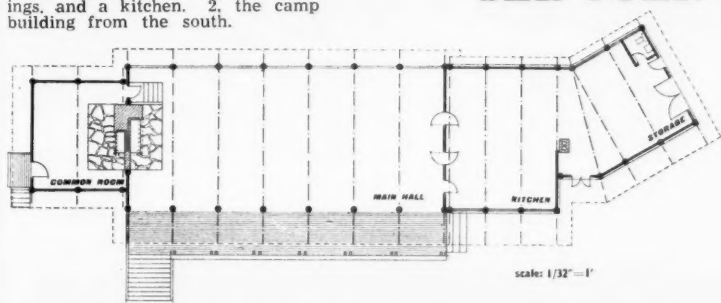
THE BALUSTRADE A selection of patterns mainly for gallery (lang-tzu or lang-fang) balustrades, from the seventeenth century treatise *Yüan Yeh*. 1, brush-handle patterns; 2, horizontal and vertical ring patterns; 3, embracing squares; 4, variations on the embracing squares pattern; 5, three cornered patterns; 6, sun-flower patterns; 7, flowery brocade pattern; 8, plum blossom; 9, wave line; 10, mirror pattern; 11, cracked ice (compare 18, page 257), and variant of ring pattern; 12, 'girdles' for walls.



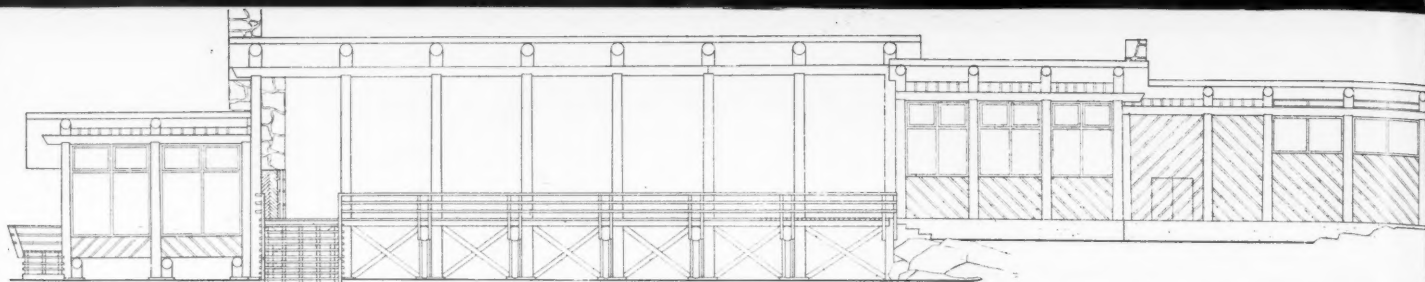
1. the main camp building, which includes a common room, a large hall for eating and camp fire meetings, and a kitchen. 2. the camp building from the south.

SAN JUAN CAMP NEAR SEATTLE U S A

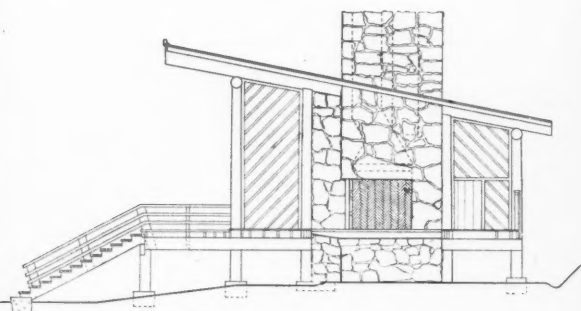
CHIARELLI AND KIRK : ARCHITECTS



This summer camp building is on a 160-acre site which forms part of a peninsula connected to the mainland by a causeway just wide enough for a motor road. The wooded hill which serves as a backdrop to the building rises to a height of 180 feet above the water. The building is so placed that from the front it is possible to supervise both the boys' and the girls' swimming beaches. The camp is open for ten weeks in the summer. The main building is for eating and general camp-fire meetings. Wigwams are provided for the children to sleep in, and these are grouped according to the ages of the children round the less important council-fires. All the logs, rough-sawn boards and cover strips used in the construction of the buildings were obtained from trees on the site, which were milled at a nearby sawmill. The rock for the fireplace was gathered from the rock outcrop at the back of the building. The construction is simple since most of the work had to be carried out by unskilled labour from the adjoining farms. The diagonal two-inch thick, rough-sawn boards which form the panel walls between the log framing are of fir; the cover strips are of cedar, and these will, in time, provide a contrast in colour. Lighting is by paraffin.



front elevation



section through main hall

SAN JUAN CAMP NEAR SEATTLE U S A

3, the common room. 4, the building from the south-west. 5, the main hall, in the distance one of the wigwams is shown below the flagpole.



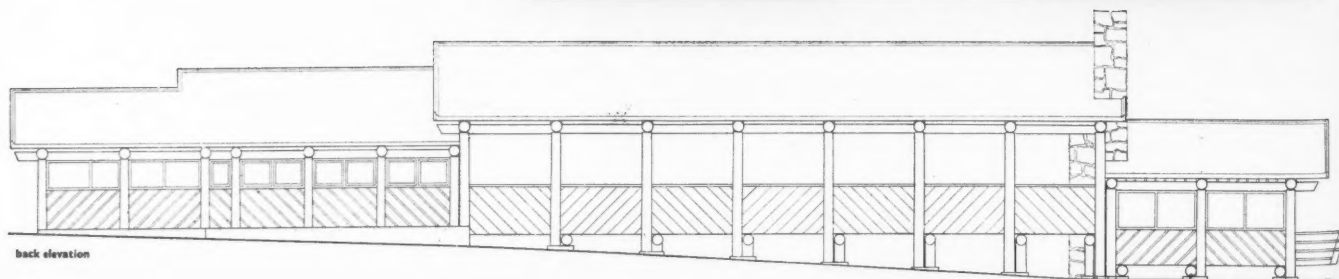
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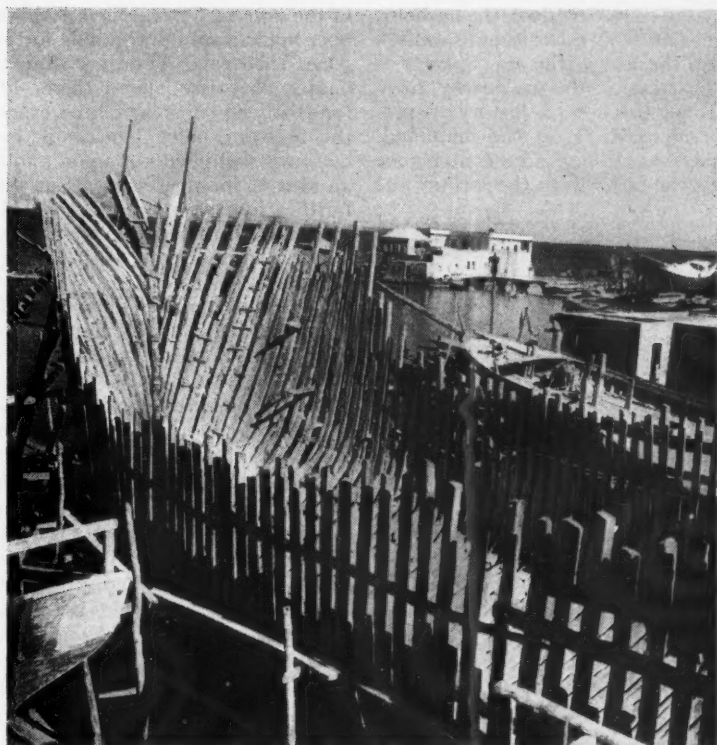


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back elevation

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RUAD by J. M. Richards

IN NO PART of the world is one made more aware of architecture and topography as the detritus of history than in the eastern Mediterranean. The land is overlaid with the remains of a succession of civilizations, and the slightest stirring of its surface brings to light not the undisturbed subsoil that still exists beneath the built-up areas of the West, but a humus bred from the decay of innumerable earlier epochs, which goes so deep that one begins to feel there is no live earth at all, only the dry dust of humanity's past. And perhaps in no part of the eastern Mediterranean is this feeling more strongly engendered than in Ruad, the small island that lies a couple of miles off the Syrian coast, halfway between Beirut and Latakia. Here indeed on the visible surface alone five great civilizations have left their imprint.

Being the only island along the whole coast, it is not surprising that Ruad should have maintained its importance through a succession of centuries whose turbulence subordinated all things to military strength. Ruad was the Aradus (or Arvad) of the Phoenicians,* and was at one time the

capital of a large kingdom, comprising a group of colonies established on the mainland by the island's soldiers and seamen and stretching as far to the east as Hama. When the expanding power of Egypt under the New Empire in the second millennium B.C. swallowed a great part of Phoenicia, Aradus remained independent. As a mercantile centre it never quite competed with Tyre and Sidon when they flourished most, and, together with its dependencies on the mainland, it surrendered to Alexander the Great's invasion of Phoenicia in 332 B.C. when fanatical Tyre sustained its famous

seven-month siege. But under the Seleucid empire, the successor of Alexander's, it regained its earlier prosperity, which lasted till the rule of Rome, when Aradus was superseded as a commercial centre by Antaradus on the mainland opposite, now called Tartus. A thousand years later it was an important stronghold of the Crusaders who built their own fortifications on the site of so many earlier ones. Indeed it became their last stronghold; garrisoned by the Templars, it held out for eleven years after the Saracens finally drove the Latin armies from the Holy Land by capturing Acre. Fittingly enough, the position was reversed when Syria was liberated from the Turks six hundred years later still. In September 1915, Ruad was captured by the French and remained for the rest of the war a solitary Allied outpost on the Turkish flank. After the fighting in Syria during the recent war it was brought under Free French control and is now part of the Syrian republic.

This historical summary perhaps suggests a place living only in the knowledge of its past, but it is another characteristic of the eastern Mediterranean that old stones do not fade into the shadows of history. They vibrate in the intense sunlight with a physical life of their own; their impact on the senses is positive and real, and as one approaches Ruad in the stuttering motor-boat that carries supplies from the mainland, leaving at one's back the town of Tartus, called by the Crusaders Tortosa, with its narrow streets winding round the great stone-vaulted cathedral built by the Templars, the first impression is one of shimmering vitality, of a gold and white raft of tiny buildings, like the Celestial City depicted in a stained glass window, floating uncertainly on the blue water in the haze of heat.

As one draws near, it can be seen that the square, flat-roofed, tawny yellow houses do indeed completely cover the island, and the shimmering, brought into sharper focus, becomes a dancing of little waves in the harbour, a sparkle of light on walls and jetties and an incessant splashing in the water as the children of the town



These huge blocks of masonry indicate the massive scale of Ruad's early fortifications.

* The inhabitants of Sidon and Arvad were thy rowers: thy wise men, O Tyre, were in thee, they were thy pilots. . . . The men of Arvad with thine army were upon thy walls round about, and the Gammadim were in thy towers: they hanged their shields upon their walls round about; they have perfected thy beauty.' *Ezekiel xxvii, 8-11.*

swim and caper in the shallows, as amphibious as the Phœnician civilization of which they find themselves the residuary legatees. Equal activity is to be seen on land, for the life of the town is lived along the waterfront, as is proper in a sea-going community. The little harbour is bordered by a stone walled quay backed by a row of houses, in some of which are cafés or small shops. It serves in fact as the main street

bought from sellers on the quay-side or in the airy cafés—mere pillars roofed with straw matting—that overlook the harbour. In another sense, too, is the island's welfare linked with the bed of the sea. Springs of fresh water, rising in the sea nearby, have enabled Ruad throughout history to preserve its independence of the mainland. Strabo describes the ingenious contrivance with which the water from the springs was

rock, overlaid here and there with sand. Nearly everywhere the water laps the foot of the houses, for the encircling walls that once made it an impregnable fortress have gone. Their ruins, of darker stone than the houses that rise above them, litter the foreshore, and in some places, especially on the western side, blocks of cyclopean masonry still piled one upon another give an idea of the massive scale on which the fortifications were constructed. Also scattered on the foreshore are fragments of basalt columns, some with Greek inscriptions.

The closely packed houses of the town are separated only by narrow lanes and little courtyards in the shelter of which a few small trees flourish, their greenness—there is nothing else green on the island—only visible from above, when one looks down over the town and harbour from the walls of the citadel that occupies the rising ground in the centre. This is the Crusaders' castle, though it was partly rebuilt by the Saracens who followed them. It has been occupied by many garrisons since and is still intact and habitable. It contains deep chambers cut in the solid rock on which it stands. From its walls one looks over the whole area of the island. But little movement can be seen among the densely packed roofs close beneath; only a heavily veiled figure occasionally passes across a shadowed courtyard or stirs behind a shuttered window. But the bustle of life is continuous along the water's edge and in the harbour, and further away still the sails of a line of windmills on the island's southernmost tip revolve dreamily in the sunshine. The windmills have queer triangular sails which are trimmed like a ship's, and are indeed made from the discarded sails of the same schooners that are the mainstay of Ruad's existence.

Right, Ruadi children scribble on walls with chalk as children do the world over, but in Ruad, so deep-rooted is the tradition of ship-building, that drawings of ships are the sole object of their efforts. Below, even the sails of the windmills are made from the discarded sails of schooners.

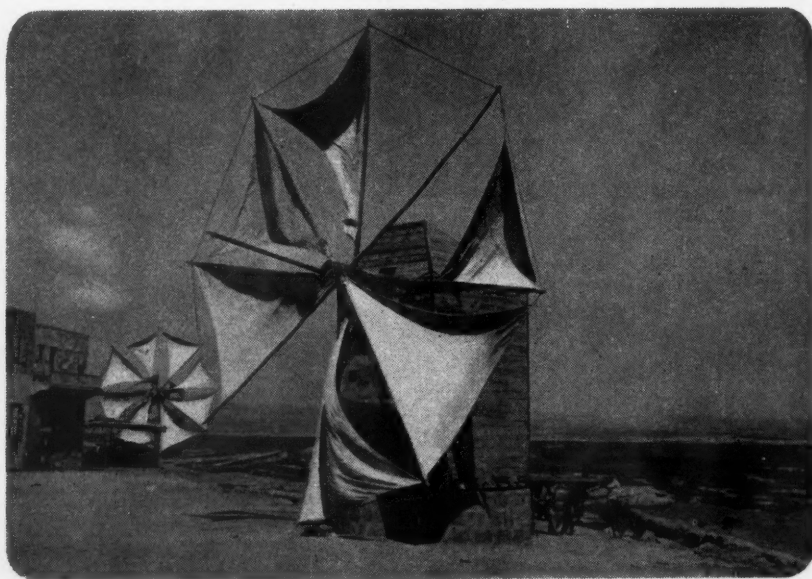


of the town and is busy not only with the comings and goings normal to any Arab street, but with the hammering and halloing of a ship-building yard as well. Ship-building is Ruad's industry. The island has probably been building ships continuously for a longer time than any place known—certainly for close on four thousand years. They are built on the foreshore, on the quay itself and even in the narrow streets that run back from it at right angles, which they fill completely with the skeletons of their hulls and from which they will eventually be launched into the sparkling waters of the harbour. Coasting schooners are Ruad's speciality, in size up to nearly a thousand tons, built of solid timbers in the graceful pattern that has hardly changed for centuries. Manned by the Ruadis themselves they ply a coast-wise trade south to the ports of Egypt and north as far as Asia Minor. The harbour is always full of these schooners, lying moored or at anchor, and so closely linked with the lives of the islanders are the ships they build and sail on that even the pictures the children scribble on the walls show ships and the rigging of ships.

Ruad earns its living both on the surface of the sea and beneath it, for its other staple industry is sponge-fishing. Yellow sponges fresh from the sea-bed can be

drawn up by boatmen, and one of them, called 'Ain Ibrahim, can still be used, though as a source of supply it is now augmented with water brought from the mainland in boats.

The island of Ruad is about half a mile long and a quarter of a mile across at its widest point. It is composed of one large

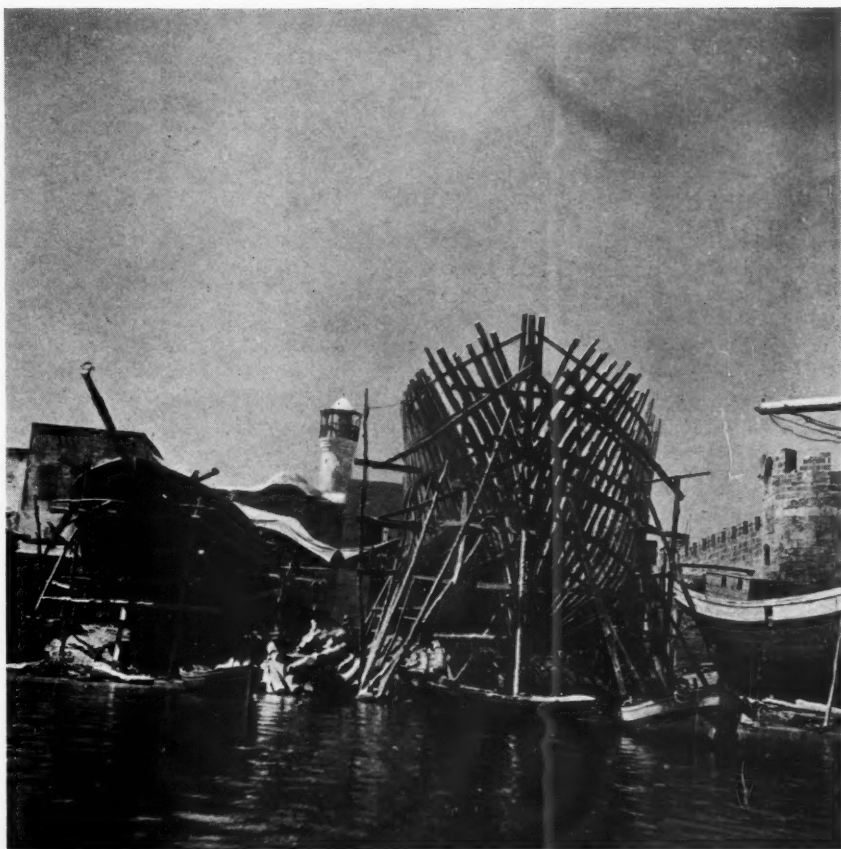


Cyclopean fragments of Phœnician masonry, a Byzantine column, fortifications built by the Crusaders and rebuilt by their Saracen successors, the close-packed dwellings of a modern Arab town: these are but some of the elements that make the rocky island of Ruad an epitome of Eastern Mediterranean history. The successive civilizations of which they are the remnants are linked together by the unbroken thread of the island's ship-building industry, which has been carried on with little change for at least four thousand years. Right, approaching the little harbour, in which many of the island-built schooners are always to be found moored or at anchor. Below, within the harbour: the stone-walled quay which also serves as the main street of the town; schooners on the foreshore in various stages of building; the ubiquitous child population which spends as much of its time in the water as out of it.





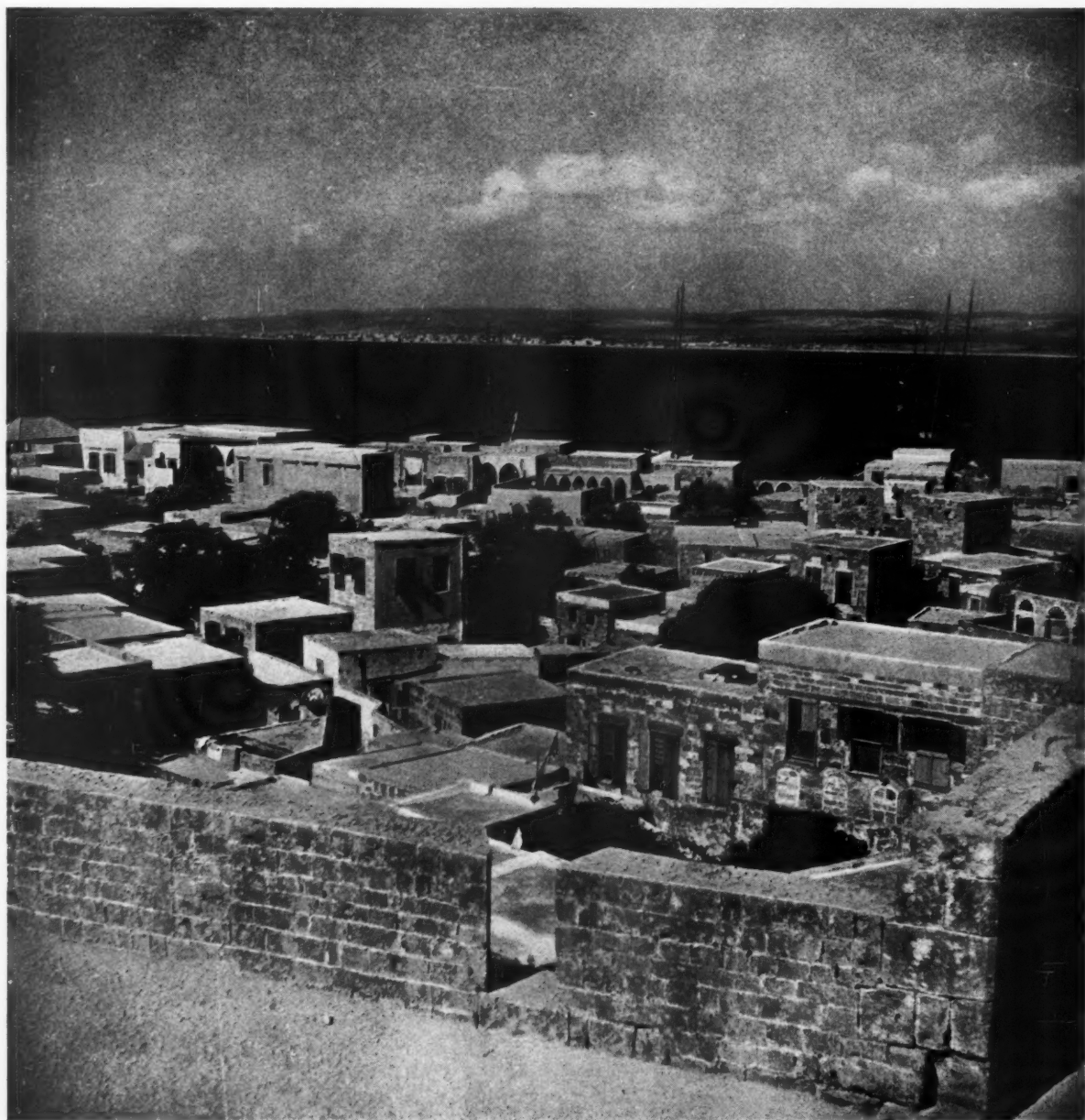
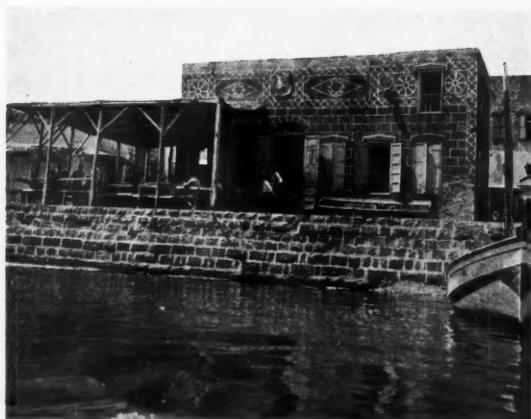
From every angle along Ruad's harbour-front and foreshore half-built skeletons of ships rear their timbers, or completed hulls lie ready for launching and fitting-out. Coasting schooners are the island's speciality. They are manned by the Ruadis themselves, who have a tradition of seamanship dating from the Phœnician period, and trade as far south as the ports of Egypt and north to Alexandretta and Asia Minor.



Ship-building goes on not only in the enclosed harbour of Ruad, which echoes with a constant hammering, but even in the narrow streets that run back from the quay at right-angles, into the heart of the little town. Above, three schooners in different stages of completion, behind which can be seen some of the remaining Saracenic fortifications and the island's lighthouse. Below, looking across the harbour from one of the lightly constructed waterside cafés in which the men sit in the heat of midday. Since the Ruadis are Sunni Moslems, the women do not appear in public.



Right, a waterside café overlooking the harbour of Ruad with the characteristic incised geometrical decoration covering its stone walls and its terrace shaded by grass matting. Below, the view from the Crusader castle that crowns the centre of the island, looking across the close-packed Arab houses and the tops of the small trees that are enclosed in their courtyards towards the town of Tartus on the Syrian mainland.



TRADITION IN EVOLUTION

the persistence of the Classical Greek house demonstrated by

ANTHONY KRISIS

In every art there are forms so implicit in the process, so harmonious with the function, that they are, for practical purposes, eternal. Comparative study of two houses built on Greek soil at an interval of more than 2,000 years yields a remarkable, particular illustration of the general truth of Lewis Mumford's dictum.

The houses in question are House A VII 4 in excavated Olynthus, Chalcidice, Macedonia, and number 96, Adrianos Street, Athens. The Olynthian house has been described by Professor D. M. Robinson and J. W. Graham, *Excavations at Olynthus, Part VII: The Hellenic House* (Baltimore, 1938), referred to, henceforward in this article as R and G; the Athenian one by Professor A. C. Orlandos in *Archives des Monuments Byzantins de Grèce* (Athens, 1939-40, vol. E, part 2), referred to below as Orlandos.

R and G establish that the date of the Olynthian house falls between 482 B.C. (when the Chalcidice towns united to form a single strong city at Olynthus) and August 348 B.C. (when Olynthus was destroyed by Philip and ceased to be inhabited). Orlandos gives no date but quotes another authority to the effect that the presumable *terminus post quem* for its construction is A.D. 1690.

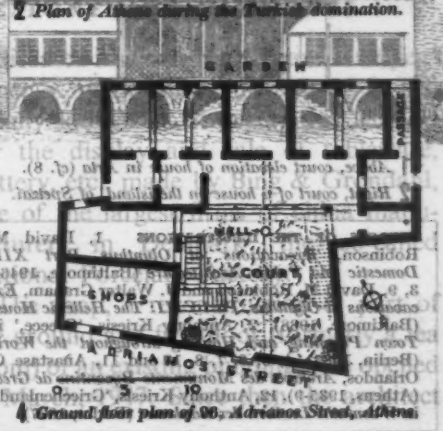
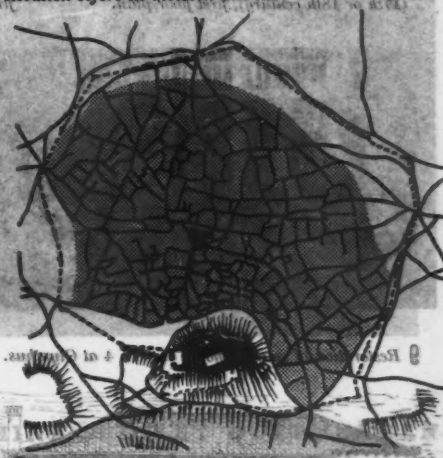
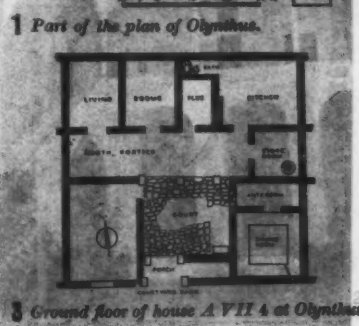
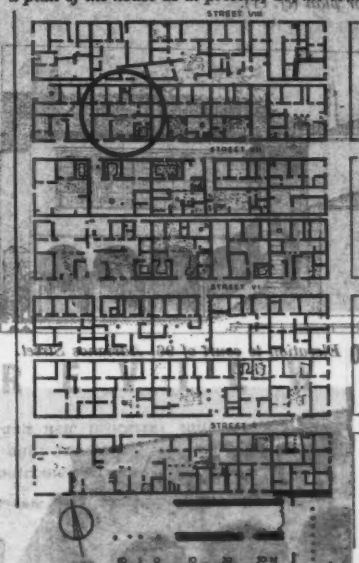
The city plan of Olynthus, 1, is a typical example of the Hippodamian gridiron form. This was the prevalent type in the Hellenic colonies, although Olynthus is the only example on the Greek mainland. R and G point out that the characteristic type of Olynthian house plan owes its regularity to the regularity of the city plan. The plan of Athens, 2, on the other hand, was (and still is) in the quarters of the old town containing Adrianos Street) irregular, and this irregularity is reflected in the oblique shape of the house plan.

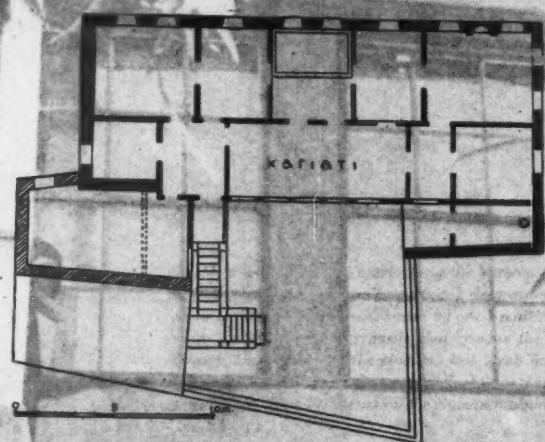
The plan of the Olynthian house, 3, is a realization of a basic plan described by the Xenophonite Socrates: "When anyone builds himself a house must he not see to it that it be as pleasant and convenient as possible to live in? We agreed. And 'pleasant' is to be cool in summer, but warm in winter?"

And after our assent he again proceeded: "In those houses then that look toward the south, the winter sun shines down into the *patades* while in summer, passing high above our heads and over our roofs, it throws them in shadow. To obtain this result, therefore, the part of the house facing south must be built higher in order that the winter sun should be not excluded, whereas the part facing the north should be built lower that the cold winds may not strike it." (*Memorabilia*, III, 8.) The resemblance of the Athenian plan, 4, to the Olynthian speaks for itself. Its orientation, which seems to reverse the logical arrangement as described by Xenophon, may be attributed to the fact that the street lies to



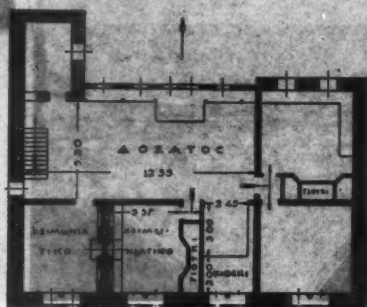
Detail of the court elevation of an Athenian house, whose basic design goes back to Hellenic models. 4 (below) is a plan of the house as at present; 10, the courtyard elevation before its division into two.





5 First floor plan of 96, Adrianos Street, Athens.

8 Stairways in Byzantine houses, Mystra, from which derive the stairways in 10, 11, 12.



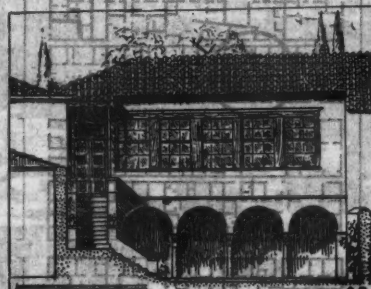
7 House of Sapoundas in Kastoria, Macedonia (17th or 18th century), first floor plan.



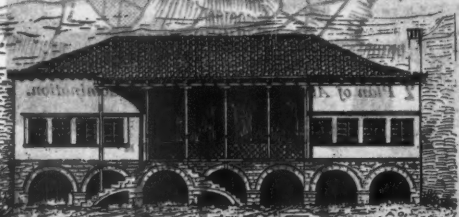
8 House of Matroukas in Arta, Epirus (19th century), first floor plan (cf. 11).



9 Restoration of court of house A.VII.4 at Olynthus.



10 Elevation to court of 96, Adrianos Street.



11 Above, court elevation of house in Arta (cf. 8).

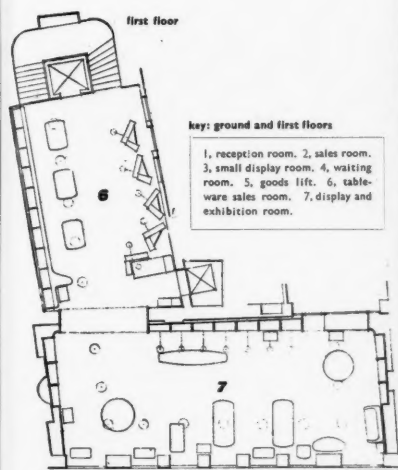
12 Right, court of a house on the island of Spetsai.

SOURCE OF THE ILLUSTRATIONS 1, David M. Robinson, *Excavations at Olynthus, Part XII, Domestic and Public Architecture* (Baltimore, 1940). 3, 9, David M. Robinson and J. Walter Graham, *Excavations at Olynthus, Part VIII: The Hellenic House* (Baltimore, 1988). 2, Anthony Kriesis, 'Greece,' in *Town Planning and Housing throughout the World* (Berlin, 1985). 4, 5, 6, 7, 8, 10 and 11, Anastase C. Orlandos, *Archives des Monuments Byzantins de Grèce* (Athens, 1985-9). 12, Anthony Kriesis, 'Griechenland,' in *Wilmuths Lexikon der Baukunst* (Berlin, 1987).

the north of the house, but taken in conjunction with the provision of a second wing to the house in the form of a garden, is in fact an evolutionary functional improvement. For the two-storey east-west wing protects the garden side from the north wind in winter and the portico and a part of the court side from the hot summer sun.

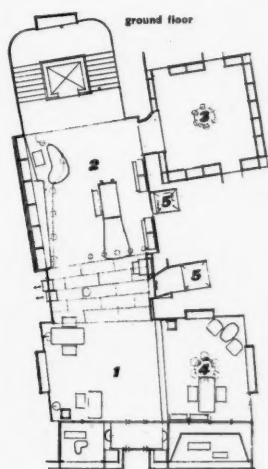
the upper floor
R. and G. point out that literary evidence makes it clear that houses with a second storey were common in the Hellenic period and had been known as early as the time of Homer; furthermore, the presence of stairways at Olynthus affords conclusive proof of a second storey in many of the houses there. 'It can be confidently asserted,' they add, 'that when a second storey did exist it always, in houses of regular plan, extended at least over the oblong block which formed the northern part. They go on to point out that the adobe walls of the Olynthian houses made it necessary for the plan of the upper floor to repeat that of the ground floor. And we find that the upper floor of the Athenian house, it conforms closely to their description of the Olynthian. The general arrangement of the Olynthian first floor survives in the upper floors of houses built during the Turkish domination in several parts of Greece, 7, 8 (with either an opened covered gallery or a closed living room according to local climatic conditions), while the ground floor incorporates structural forms and features used during the medieval Byzantine era and found, for instance, in the house ruins in Mystra, 4.

Philip and Cassel give no date but quotes another authority to the effect that the present plan was the result of a reconstruction in the 16th century. The open court is a space of fundamental importance. R. and G. point out that at Olynthus the court was practically indispensable not only because, in the absence of window glass, it was the most reliable source of light for the surrounding rooms, but also because it enabled the Greek household throughout the greater part of the year to carry on most of the activities in the open air yet in comparative privacy and seclusion, while the latter considerations applied also during the time of Turkish domination. 9, 10, 11 and 12 show examples of courtyard treatment. Of 10, Orlandos remarks: 'The general appearance of the court elevation of the second storey is amazingly like the *attics* of Hellenistic houses and in combination with the column supported portico of the ground floor the ancient Hellenic house, and refers to a surmised restoration of a Hellenic house of the fourth century B.C. given by him in the Greek periodical *Classical Studies* (May 1928). A conclusion in those houses then that look toward the court, the windows and sills are placed on the same level as the ground floor windows and sills. Although the regular city plan of Olynthus was of the opposite type to the irregular plans of Athens, Kastoria and Arta, and although building materials and structural features changed, the basic arrangement of the vernacular Hellenic house has been preserved by an unseen undercurrent of precious tradition. Such changes as there were, were due to the builder's open-mindedness in adopting functional improvements, while the survival of the ancient type is testimony, not to the builder's conservatism but to the functional suitability of that form.

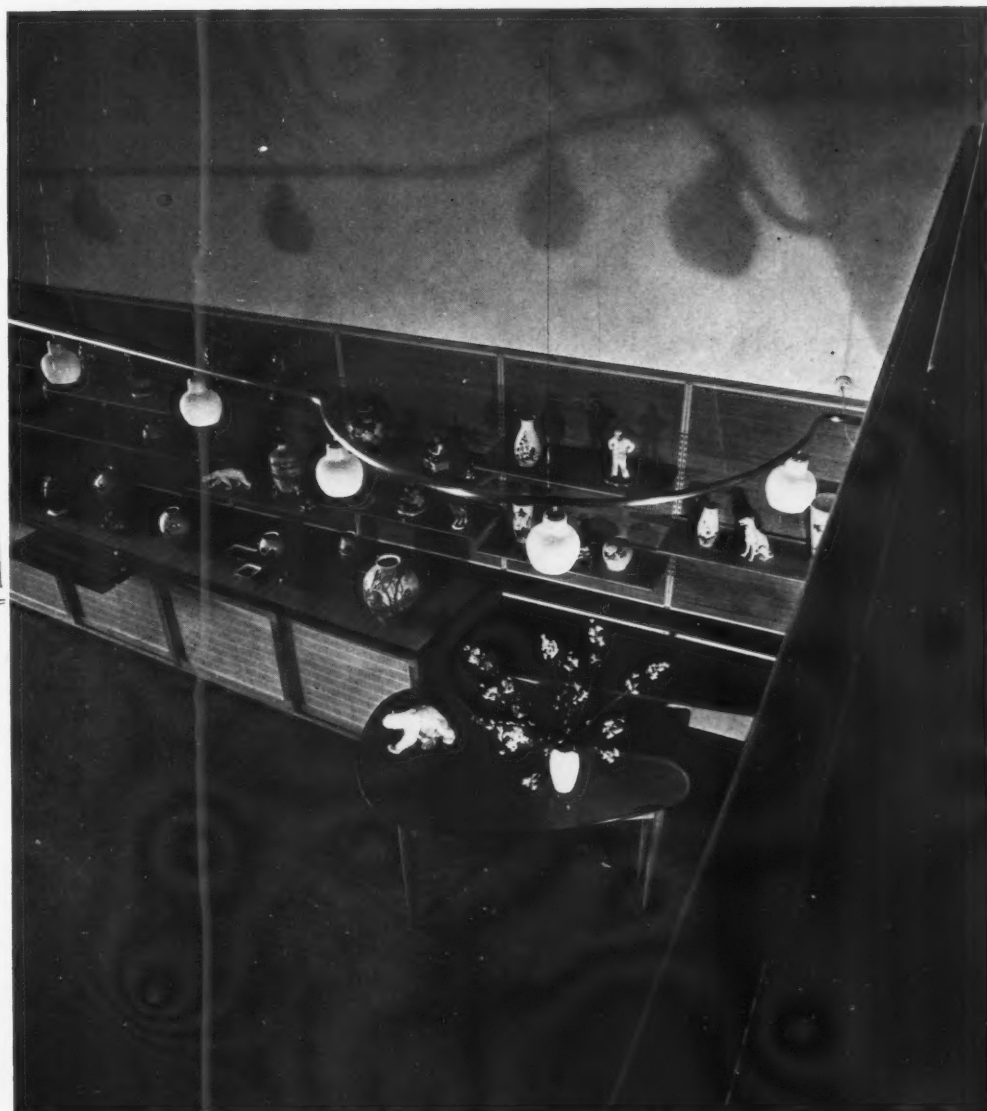


key: ground and first floors

1, reception room. 2, sales room. 3, small display room. 4, waiting room. 5, goods lift. 6, tableware sales room. 7, display and exhibition room.



ground floor



DESIGN REVIEW

for a discussion of new designs, new materials and new processes, with a view to developing the essential visual qualities of our age: functional soundness, the outcome of science, and free æsthetic fancy, the outcome of imagination.

Advisory Committee: Misha Black, Noel Carrington, Milner Gray, Nikolaus Pevsner, Peter Ray, Herbert Read, Philip Scholberg, Sadie Speight.

1, a view of the main display shelves in the ground floor sales room, from the half-landing. The counter and table are so arranged as to attract the attention of customers walking towards the staircase. 2, nine inch high tables specially designed for the street window display. The table in the foreground is of palisander wood, and the china is celadon ware.



CHINA SHOP AT COPENHAGEN DESIGNED BY FINN JUHL

Situated in Amagertorv, part of Copenhagen's main shopping street (colloquially known as Stroeget) this shop is for the display and sale of tableware, pottery, etc., made by Bing & Grøndahl, one of the largest firms of china manufacturers in Denmark, the so-called National Porcelain Factory.

The shop, a reconstruction of part of the ground and first floor (formerly a tea room) of an existing building, was opened in March, 1947. Since then the architect

has been awarded the Eckersberg medal for the design, an award made by the Danish Royal Academy for an outstanding new building or interior.

The basement contains mainly store rooms; pottery is displayed on the ground floor and china on the first floor. No alterations have been made to the exterior of the building, though the interior of the shop windows has been lined with a material similar to Japanese wall matting (Bast) to form a background for displays of china. For this purpose special small window tables have been designed about nine inches high and each one a different shape with lacquered or natural wood tops, 2.

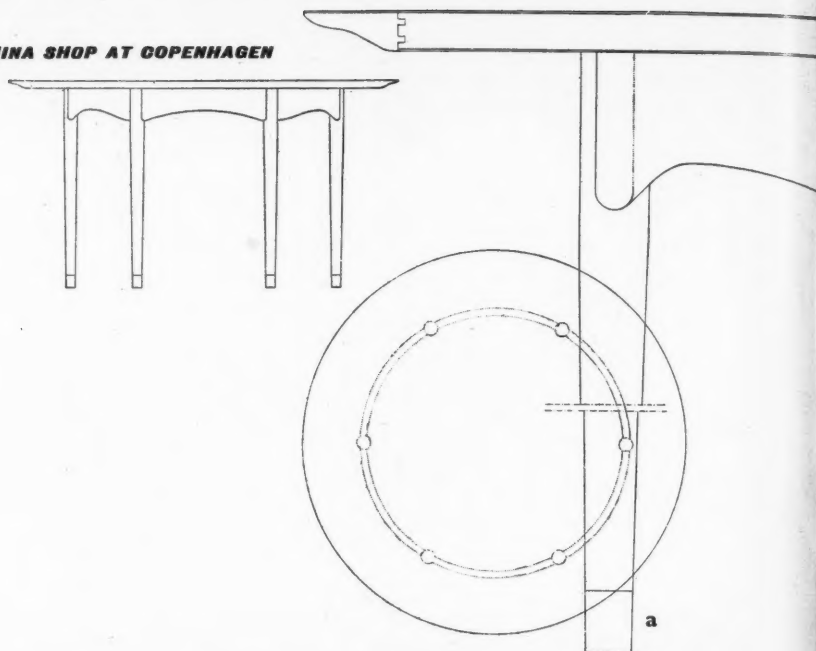
The main ground floor space is L-shaped, the long room being divided into two parts by a space which has a lowered ceiling over it. This ceiling and the walls flanking it are panelled in oregon pine which has a special fitment with removable shelves built into it on one side for the display of particular pieces of china. There is a special light fitting over this display, 6.

The front part of the shop has one part on a higher level which is used as a waiting space and is furnished with tables and chairs and two recessed display cases. The ceiling over the front part of the shop is green and the wall round the entrance is a light yellow.

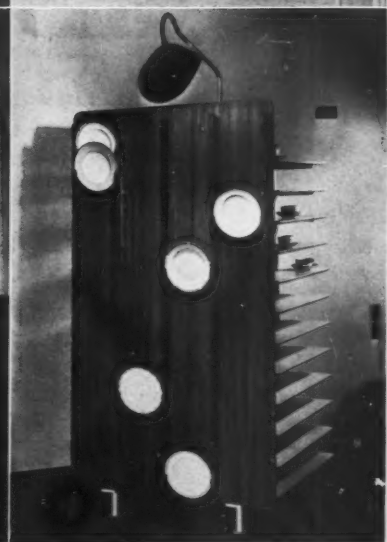
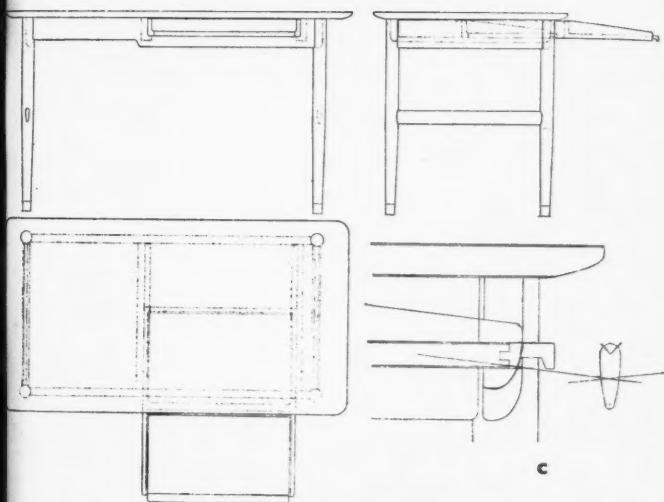
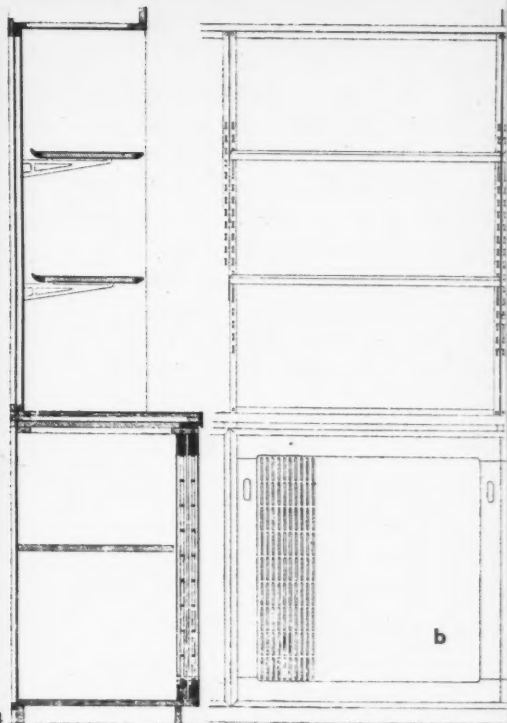
The back part of the ground floor is the sales section of the shop, and has a special sales and goods wrapping counter; on the opposite side there is a line of recessed showcases with a table top in front; underneath this are storage cupboards and at the far end there is a free standing kidney-shaped table with a lacquered top, 1 and 4.

The first floor has a long anteroom leading to the main front room facing on to Amagerstorv. This room is set aside for exhibition of general pottery and china with showcases and a number of display tables of various shapes and sizes. The room can be rearranged for special exhibitions, and provision has been made for rearrangement of the light fittings. Those lighting the showcases are specially designed, with white glass globes and shaped metal reflectors, painted white, all

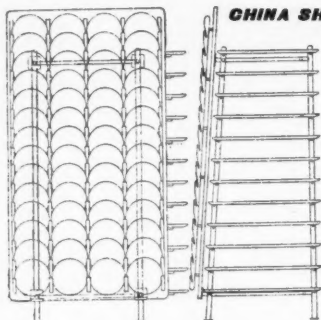
CHINA SHOP AT COPENHAGEN



3, the first floor display room is planned so that it can be used also for exhibitions. The walls are covered with masonite sheeting fixed with broken recessed joints and slightly rounded corners, and painted grey-white. The colour of the ceiling is terra-cotta and the window reveals are a light yellow. a, is a detail of the table in the right foreground. 4, the display shelves and storage cupboards in the first floor showroom. The sliding cupboard doors are of oregon pine with slotted plywood fronts. The wall behind the shelves is covered with hemp and rye-straw matting. The radiator grille is of oregon pine slats. A detail is shown in b. 5, a table in teak and oregon pine in one of the first floor showrooms. 6, the 'portal' with lowered ceiling which divides the long room on the ground floor into two. The special light fitting has a matt brass finish. The table on the left can also be used as a desk, as shown in c. 7, the raised part in the front of the shop. The chairs are of teak with grey upholstery and loose venetian red cushions. 8, a table for the display of special objects, with green lacquered top. 9, one of the special stands for plates, cups and saucers; it is of teak and oregon pine on a metal-tube frame; a detail is shown in d on page 272.

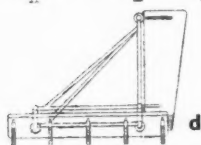


DESIGN REVIEW



CHINA SHOP AT COPENHAGEN

d, a detail of one of the special racks for plates, cups and saucers on the first floor.



supported by U-shaped brass arms stayed by wires and strainers to the ceiling. The hanging glass lamps, 7, are copies of those which were specially designed for the Copenhagen Broadcasting Building.

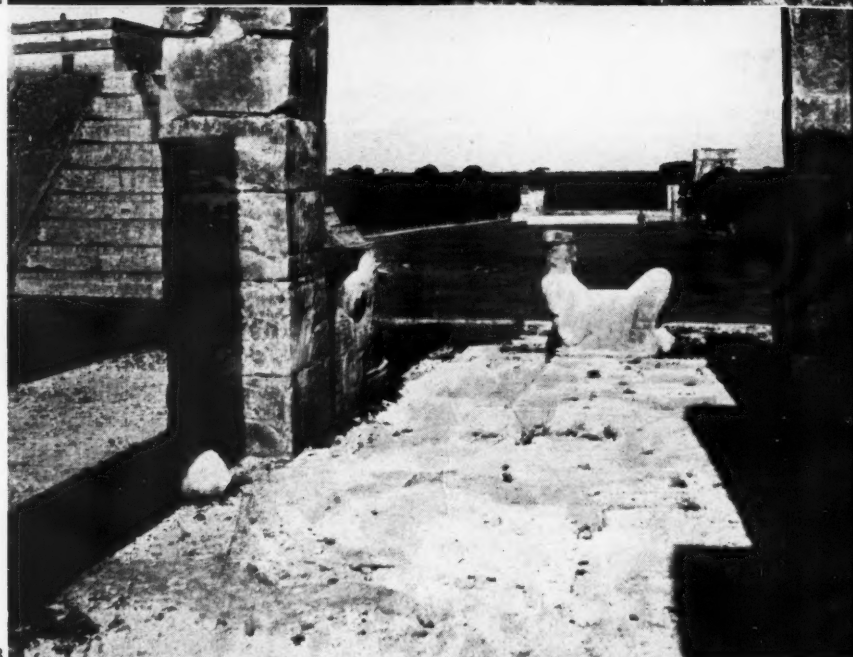
The back part of the first floor is arranged for the display of table china and has specially designed racks for showing plates, cups and saucers, 9.

TREVOR DANNATT

chac mool at chichen itza



In these five views of Chac Mool, the European has one advantage over the Mexican, to whom the visual enjoyment of it as a piece of sculpture can hardly fail to be mixed with its associations as an ancient deity of his country. The European comes blest with ignorance as to its mythical symbolism, and receives, therefore, its full impact which, as the accompanying photographs by Tom Driberg show, is no mean experience.



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When it becomes possible again to say 'Where shall we go this winter?' those who like intense heat might do worse than visit Mr. Belloc's aunt in Yucatan; Merida, capital of Yucatan (part of the United States of Mexico), is only three days by air from London. From the horizontal dusty, soporific city of Merida a few hours' further travel by antique hired car takes the serious student to Yucatan's most celebrated point of interest—the Mayan-Toltec ruins of Chichen Itza, dominated by a massive pyramid which looms ahead in a clearing in the jungle.

If the visitor is also a student of modern English art, one feature of these ruins will at once catch his eye: on a wide flat, raised terrace, high up on the building known as the Temple of the Warriors, he will see a recumbent stone effigy which will inevitably cause him to exclaim 'Henry Moore!'. This is no reflection on the originality of Mr. Moore, who has acknowledged the influence of these primitive Mayan sculptures in the development of his early work. The effigy is called a Chac Mool (a name given to such figures by the nineteenth-century archaeologist Le Plongeon). Every Chac Mool holds on its abdomen a large round plate. There were formerly two other Chac Moos at Chichen Itza; they are now in museums at Merida and Mexico City. Although not of great size (as the photograph showing the guide from Merida indicates), the Chac Mool has a serenity and a balance which are impressive, at any rate while it remains *in situ*, as it is to be hoped that this one will. 'Good god,' said the guide, 'not as an explosive, but patting the Chac Mool in affectionate approbation.'

BOOKS

What Kind of Tomorrow?

THE CITY OF TOMORROW. By Le Corbusier. Translated from the eighth French edition of 'Urbanisme' by Frederick Etchells. The Architectural Press, 1945. 15s. **I**AST year the Architectural Press, republished Le Corbusier's *Towards a New Architecture* (1929). *The City of Tomorrow* has followed it, first issued in the French in 1924 under the title *Urbanisme* and later in English in 1929. These classics have been out of print for a long time and the new editions in their original, though reduced, format are welcome.

Does *The City of Tomorrow* now date? The answer depends upon your point of view. Once more one is stimulated and refreshed by the staccato phrases which rush one along with the gay exhilaration of a Paris taxi ride. Many of the principles enunciated nearly a quarter of a century ago remain entirely valid. The Gallic logic is still inflexible and stands firmly on its premises.

But question those premises and at once the doubts arise that wreck the will (with pale paralysis). 'The city is crumbling,' says Le Corbusier. 'We have all forgotten the joy of being alive.' On the other hand, 'you cannot be a defeatist' and achieve anything at all. You cannot be a defeatist and have modern town planning as an ideal. Between belief and doubt it is better to believe. All of which is true enough—but in what is one to believe? If he feels himself securely established in his first principles, man is able to embark on problems of a practical nature. Yes, yes, but what are the first principles? There's the rub, the point where, at this moment of weariness, anxiety and frustration, the book seems to date.

Le Corbusier, so far as one can tell, still accepts this age with its restless getting and spending, its lethal debt-ridden commercialism, its sub-human, shuttlecock automatons, its schizophrenic outbursts. He never seriously questions its validity, being too engrossed in his specialized architectural enthusiasms. He has never committed himself to any political creed, and he tells us frankly that he does not dedicate his work either to our existing bourgeoisie

or to the Third International. It is a technical work, he says with disarming naivety. Yet how can the planner, or indeed the architect, any longer avoid political questions and the philosophical and economic ideas which support them? Planning is politics, whether you like it or not. Another way has been suggested, since Le Corbusier first galvanised the architectural world. We have grown more conscious of the spiritual void, more uncertain of our destiny. For what kind of a society do we want to plan and to build? There is the basic, unposed and unanswered problem before the town planner today. For all his stimulus, Le Corbusier cannot buy us up indefinitely with his vivid but purely architectural philosophy. A far wider hope is needed now for architecture and planning as for every other cultural expression, something far more energizing than the vision of a wider, cleaner workhouse quadrangle—even if a tree has been planted in the middle.

ERIC de MARÉ

Churches of the Establishment

STUART AND GEORGIAN CHURCHES, OUTSIDE LONDON. By Marcus Whiffen. B. J. Barford, 18s.

IF authors would only write the books the reviewers have in mind when they first look at the dust cover how much easier the reviewer's job would be. In this instance it Mr. Whiffen had taken a limited number of the more important provincial churches of the eighteenth and early nineteenth centuries, illustrated and discussed them fully, and related them to the work in London; how happily would this reviewer have disputed with him and with what benefit to himself. Mr. Whiffen, however, has chosen rather to give a general view of the whole output of churches outside London and there is hardly room for any one of them to be treated adequately in the text and certainly not in the illustrations. The reviewer, however, saddened that this is the author's book and not his own, must in truth acknowledge that he gets just such benefit as he would from his wishfulfillment book, if not of the same kind. To most of us the church building of this period means London churches, and this book does something to fill in the gap which certainly exists in the sequence of London

churches after the force of the movement which had given to Hawksmoor, Gibbs and Archer their opportunities had petered out in the middle of the century, and before the churches of the post-Napoleonic war period had begun to flow. From an architectural point of view one of the most interesting impressions one gets from this general view is a negative one; the absence of the great images of eighteenth-century architecture from the story. There are no churches built by Kent and Burlington and Flitcroft's two London churches are not a real substitute for the work of the two animators of the movement which rightly bears their names. There is very little by Adam and there is no Paine, Taylor or Chambers. This means that the new interest in space composition which from the Hall of Holkham developed so rapidly as the century advanced, hardly shows itself in this field where of all others it might have found its supreme opportunity. The reason is no doubt to be found in that attitude to church building which has been described as building churches not for the altar nor for the preacher but for the convenience of the congregation, which grows more apparent as the eighteenth century proceeds, and it is partly, perhaps, the dead hand of Gibbs. St. Martin-in-the-Fields design, fine as that building is, the influence of which persists throughout the period. Though this negative impression is not altogether misleading it does not represent all the truth. There are, among the churches described and illustrated here, some half-dozen exceptions, Adam's remarkable design at Mistle, and perhaps the most interesting discovery of this book, the church of Great Packington, Warwickshire, built by Joseph Bonomi in 1780. There are also Nicholas Revett's Ayot St. Lawrence and later Basevi's church at Stockport. The description of the outside of this last mentioned building and the quality of the interior as shown in the photographs, makes one very regretful that it is not more fully illustrated. There are a few other churches of outstanding merit belonging to this otherwise barren period, notably Hardenham, Wiltshire, of 1779 by Wood of Bath the younger, a building to which the author does rather less than justice, to judge by the photographs, and an earlier example, the Redland Chapel, Bristol (1743) which he rightly praises highly both for its interior and its exterior. All the buildings mentioned have been churches

which were in the classical tradition and depended for variety of spatial effect internally on aisles, apses, niches, or some such devices. This book also brings to notice another kind of church building, the single-chambered un-aisled hall, such as Whitley and earlier Little Stanmore, and to them might be added West Wycombe and Binley. All these examples are notably successful, as indeed among London churches is Inwood's St. Pancras which is internally of the same type. It seems, moreover, that all owe their success to a common quality, the splendour, interest or merit of their detail treatment, and with all allowances for personal differences in talent, the contrast between these outstanding buildings and their numerous dreary consubstantiality of the early nineteenth century seems to reside in this.

Whitley, Binley and, in the North, Carr of York's Horbury church of 1791, belonged to a type that, since the expression Hall Church has been appropriated to quite a different historical phenomenon—may be called 'drawing room churches', the supreme example of which in this book is surely Shobdon, a building that has very understandably tickled Mr. Whiffen's fancy almost more than any other, for he gives two pictures of it, one of them in colour, and dwells lovingly on it in the text. This makes it the more surprising that he is so cautious in his praise of St. Paul's, Bristol, which with Adam's Croome d'Abbot, Hiorn's Tetbury and the exterior of Barry's Brighton church are the finest Gothic examples in the book. All these are illustrated, and very properly two pictures are given of church interiors by Rickman, of whom the author gives a sympathetic account. One regrets, however, that he gives no picture—one suspects that it would need to be deceptively well photographed—to illustrate one of Goodwin's west fronts, which he suggests may have been inspired by Peterborough cathedral. An early nineteenth-century derivative from that most remarkable of medieval conceptions might indeed be something. In conclusion one can only wonder what might have happened to the late Georgian church-builders if only Nicholas Hawksmoor had been less averse to self-advertisement and had published his church designs in a folio volume comparable but certainly superior in interest to that of Gibbs.

GEOFFREY WEBB

In the Shallows

ARCHITECTURE. By Martin S. Briggs. Home University Library, No. 50.

It is difficult to avoid praising Mr. Briggs's book with faint damns. In a word it is pedestrian. There are two main faults: it lacks a thesis, and it is written down to the level of a supposedly uninformed public. The implications of the subject are immense, and Mr. Briggs is merely splashing about in the rather muddy shallows of what is a turbid and tremendously exciting river. The publishers blurb remarks that this new book is intended to replace Lethaby's of the same name because in Lethaby's time the study of architecture had an archaeological bias. Mr. Briggs has retained the bias and slightly enlarged its scope.

The history of architecture is for him a crying into the romantic past-romantic because distant in time—and a recounting of the salient features of its chief buildings. There is little account of architecture as art as the greatest visual manifestation of the spirit of an age. To Mr. Briggs architecture is, on the contrary, a fortuitous affair—a matter of surface decoration thrown up by vacillating taste and erratic genius. Not that he is absolutely sure about this; he denies Gilbert Scott's dictum that 'architecture, as distinguished from mere building, is the decoration of construction,' and quotes Jackson's 'architecture is the poetry of construction,' and an anonymous Pole's description of it as 'a technical function

carried out by a poet.' But this no more helps in the appreciation of architecture than a differentiation from prose helps in the appreciation of a poem. Mr. Briggs does not get under the skin of his subject.

Architecture and architectural style are a manifestation of the state of mind of the society that produces them; and it does not seem unreasonable to hope for a broad delineation of a milieu as a basis for an account of the details of its buildings. Is this asking too much of two hundred pages and sixty illustrations? It has been done by Dr. Nikolaus Pevsner in his *Outline of European Architecture*. Although this is not a review of Dr. Pevsner's book, the temptation to quote from it is not to be resisted. For in his introduction he writes: 'Architecture is not the product of materials and purposes, nor by the way of social conditions—but of the changing spirit of changing ages.' The Gothic style was not created because somebody invented rib-vaulting. . . . The history of architecture is primarily a history of man shaping space.' Mr. Briggs apparently disagrees—or fails to appreciate this. It does not need to him to use the word 'transcendental'—he is afraid his public won't understand?—in describing Gothic architecture; instead he quotes two pages of Lethaby. Brunelleschi is merely a young man who went to Rome to study the neglected ruins of the Imperial temples and palaces. His object was, in part at any rate, to devise some method of raising a dome over the unfinished cathedral in his native city. Of St. Paul's Cathedral we are told that 'much of it is "Baroque" in spirit.' All this is rigourlessness of a kind least desirable in an introductory treatise for laymen and elementary architectural students. In this country we have always been reticent about the visual arts, but that is no reason to be mealy-mouthed about them. Architecture at its best has always been an intensely exciting achievement. Mr. Briggs gives the impression that it is a kind of juggling with an enormous Meccano set, whose nuts and bolts are disguised with ornament applied by the square yard. The shortcomings of Mr. Briggs's book apart, it is most regrettable that the Home University Library should have decided to let Lethaby's book go out of print. It had become a minor classic of architectural literature, and books deserving that title are not so common that we can afford to lose one of them.

MERTON TESTER

The Doric Modern

CLAUDE NICOLAS LEDOUX. By Marcel Raval and J. C. Moreux. Arts et Métiers Graphiques, 25s.

THE plates of this work on the great French architect of the neo-classical movement supply students of architecture with a considerable amount of material, either unavailable or highly inaccessible. The most important items are the admirable series of details of the various buildings composing the Salines de Chaux, perhaps Ledoux's most remarkable creation, and a set of old photographs showing the Barrières de Paris before their destruction in 1860. These novelties are supplemented by good plates either after photographs of existing buildings or from engravings in his published works. In fact the plates may be said to give a complete conspectus of his achievement. The facts about his life and character are set out in a clear introduction by M. Raval. To this M. Moreux adds a short essay on the principles of the architect and concise notes on the individual buildings. In fact as a summary of information the book is admirable; but as an analysis of the artist's outlook and style it is less successful. The authors mention his debt to French architects of the previous generation, in particular A. J. Gabriel and Blondel, and in a short appendix to the plates they indicate some of his sources in Palladio,

Giulio Romano and Piranesi. But they do not pursue the question of his models any further. The Italian sources are certainly wider than is suggested, and, for instance, the strange staccato and rock motives in the entrance to Chaux must be connected with the type of sixteenth century work to be seen at Prato, Caprarola and in the grotto of the Boboli gardens. More important is the failure to establish Ledoux's sources for his knowledge of Greek art and for his revival in France of the true Doric. No mention is made of the works on Paeonum and Athens published in the middle of the eighteenth century, and no hint is given that English architects, such as Stuart and Revett, were using the same Greek models many years before they were taken up by Ledoux. In fact the whole question of Ledoux's debt to England is ignored, whereas there seems every reason to suppose that he may have been influenced by the Palladians and by the Adams, from whom, for example, he probably derived the idea for the niche closed by a colonnade with a flat entablature which he uses in the Hotel Guimard and in other buildings.

A further opportunity is missed in that the authors do not attempt to analyse the strange mixture in Ledoux of severely monumental tendencies shown by his passion for Greek Doric, with an apparently equally strong tendency towards Mannerism in his use of rustication and of columns surrounded by square blocks in the style of Giulio Romano. Finally, perhaps the most serious omission is the authors' failure to examine fully the sociological doctrines on which Ledoux consciously based his work. From the manner in which his expositions of these ideas are related it is clear that the authors consider them dull and sentimental. They are, it is true, encumbered with the portentous phraseology of Rousseauism, but they are not for that reason to be ignored; for in his most elaborate works, such as the Salines at Chaux, his whole design depends in its essence on the practical function which the architect believed should lie behind such a community, and much of Ledoux's importance both for his own time and as a pioneer depends on the novelty of his ideas on civic life. In fact it may be said that the present book provides the basis for a really interesting work on Ledoux but that it does not itself fill that need.

A. F. BLUNT

SHORTER NOTICES

DER STIL UNSERER ZEIT. By Franz Schuster. A. Schroll, Vienna, 1948, 82.

It is gratifying to see Germany and Austria get back into the ways of Western thought and feeling. This book is a happy sign of it. Professor Schuster, the architect (known in England chiefly as the designer of that set of unit furniture which Mr. Chermayeff brought over and had manufactured here about 1930) has written a concise account of the essentials of the modern style in architecture and design to reconvert those no longer used to their logic and appearance. There are plenty of small pictures—150 in all—both cautionary and commendatory. Professor Schuster is not easily bluffed. He shows an American engine as an example of 'pseudo-streamlining', a Bauhaus table of 1923 as an example of the passage from modern to dated, the University of Freiburg as an example of the use of constructionist motifs for picturesque purposes and falling water in the middle of a photomontage of 'Trugformen'. A specially interesting section deals in detail with the designing of chairs.

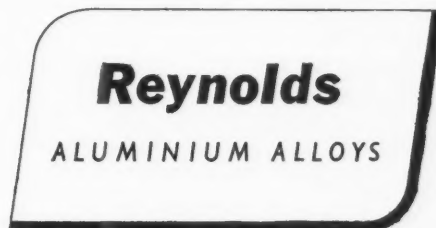
Other Books Received

GEORGE CRUKSHANK. By Nairi Midman. Arts & Techniques, No. 54. RICHARD DOYLE. By Gloria Harburg. Arts & Techniques, No. 54. SIR JOHN TENNIEL. By Frances Szarouny. Arts & Techniques, No. 64. COPPER FLASHINGS AND WEATHERINGS. Copper Development Association, 1950. 51s. NOTABLE HOUSES OF WORTHING No. 1: BEACH HOUSE. Worthing Development Scheme, No. 44. GREATER ENGLISH CHURCH SCREENS. By Aymer Vallance. G. T. Bafford, 30s. THE ADORATION OF THE KINGS. By John Gossard (Malvern). The Gallery Books No. 13. Lund Humphries.



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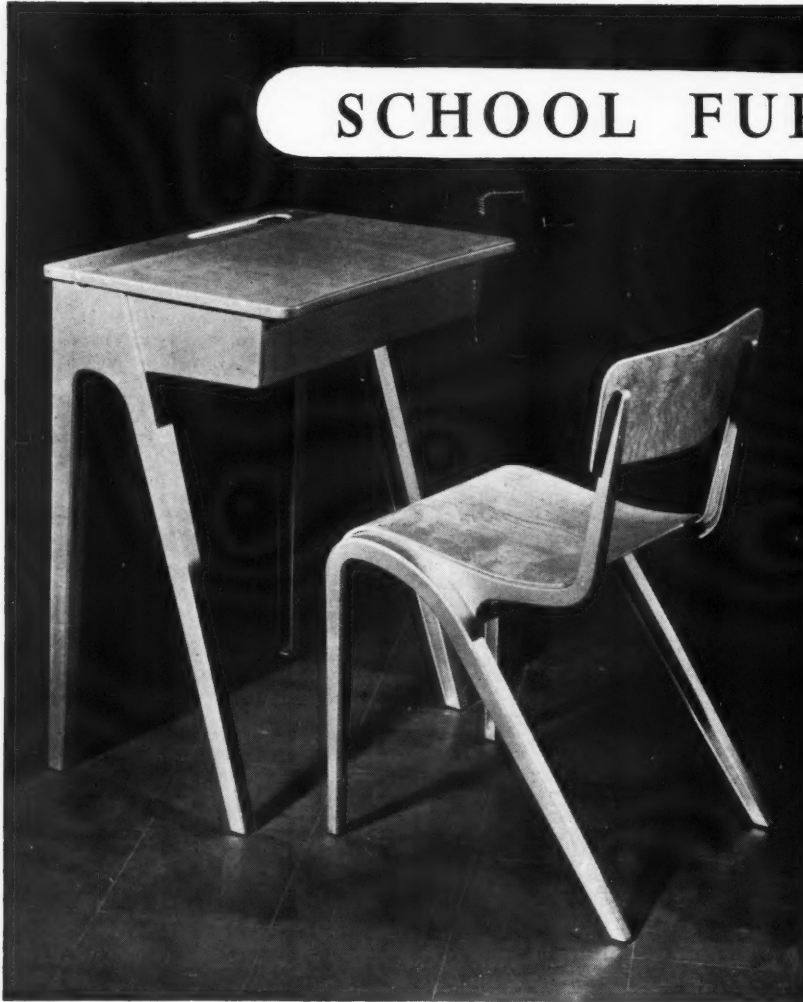
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ANTHOLOGY

Vivarium For Sale

Mr. Brookes being about to change his residence begs to acquaint Mr. Soane that he has for sale a very large and picturesque piece of Rockwork, formed chiefly of considerable masses of the Rock of Gibraltar, adapted to the purpose of a Vivarium, at present inhabited by an Eagle and several smaller rapacious Birds.

The structure is excavated in different parts for the seclusion of its residents. The four principal entrances of the Adyta are ample, and arched with rude proportions of Rock; there are likewise many small Cryptæ arranged irregularly for various animals; and subterranean passages intersecting each other for their convenience and retirement.

The whole covers an area of about thirty feet, and is upwards of ten feet in height, somewhat in shape of a truncated cone, on the surface of which there is a spacious reservoir for Fish, aquatic plants, and oceanic Birds, with a Jet d'Eau in the centre, ascending through an interesting specimen of Rock, considerably elevated above the level of the water, which is prevented from overflowing by a syphon which conveys it through the mouth of an antique head of a large animal nearly resembling that of an Ichthyosaurus.

The interstices of the Rock are occupied by Alpine and appropriate indigenous Plants, these descending over the stones, embellish and augment the pleasing appearance of the fabric, which would form a beautiful object in an Arboretum, or at the termination of a Vista.

The four chief Caverns were for many years the residence of a Vulture, a whiteheaded Eagle, an Ossifrage, and a magnificent auriculated Owl, all natives of the most inhospitable Climes, and such, however, as may be readily obtained. Those that remain are domesticated, and will be given to the purchaser. The two former Birds were presented to the Zoological Society, and are now living.

Occupying an angle in the Garden, is a Pilgrims Cell, constructed principally of the Jaws of a large Whale, having furniture of the same material, and lighted by a stained glass Window. This structure is also attainable.

Mr. Brookes hopes Mr. Soane will accept his apology for troubling him with this detail, but conceives that many Gentlemen having occasion to consult him on horticultural arrangements, might avail themselves of *this*, perhaps the only means of constructing a noble rural ornament with several tons of the Rock of Gibraltar.

The accompanying representation* is a view of the erection above described.

(Letter, dated from Blenheim Street, Great Marlborough Street, April 30, 1830, preserved in the Correspondence of Sir John Soane at 13, Lincoln's Inn Fields).

* This has disappeared.

MARGINALIA

The New P.R.I.B.A.

Michael Waterhouse is to be President of the Royal Institute of British Architects for the 1948-9 session. Mr. Waterhouse is grandson of Alfred Waterhouse, architect of the Natural History Museum, who was President from 1888 to 1891, and son of Paul Waterhouse, President 1921-3. He was born in 1888 and received his

architectural training at the Architectural Association school in its Tufton Street days. From the first world war till 1925 he was in partnership with his father; since then with C. G. Ripley.

Oatlands Grotto: a Postscript

In connection with the destruction of the grotto at Oatlands Park, Weybridge, which formed the subject of an article in last month's REVIEW, it should have been said that the Georgian Group had been very active in the

affair and did everything in their power to avert the disaster. E. H. Keeling, the Member for the Twickenham Division of Middlesex, who raised the matter in the House of Commons, is a member of the Council of the Georgian Group.

Public Figures on the Move

Grinling Gibbons's statue of James II is now installed outside the National Gallery, but another war-time evacuee is to leave London for good. The statue of General Gordon (Sir William Hamo Thornycroft, sculptor), formerly between the fountains in Trafalgar Square, is to go to the Royal Military College at Sandhurst. Its war-time home was Mentmore, Buckinghamshire; it has since been brought to London and cleaned and will be erected at Sandhurst in the summer.

Contributors this Month

Tom Driberg was a classical scholar of Christ Church, Oxford, before becoming a Fleet Street journalist. As a columnist on a mass-circulation newspaper from 1928 to 1943, he consistently obtruded the claims of modern architecture on reluctant editors and readers. He has been M.P. for Maldon, Essex, since 1942 and is glad to represent in Parliament such beautiful villages as Finchamfield, such waterfronts as that of Burnham-on-Crouch (with the bemedalled Royal Corinthian), and such archaeological curiosities as the chapel of St. Peter-ad-Murum in his home village of Bradwell-juxta-Mare. He is a member of the Arts and Amenities Group of the Parliamentary Labour Party. His photographs of Chichen-Itza were taken during a visit to Mexico on behalf of *Reynolds News*.

Geoffrey Grigson, poet, essayist, anthologist, editor of *New Verse* (1939), *The Mint* (1946), etc., has been a frequent contributor to the review since 1940 (e.g., 'The Architecture of Thomas Hardy,' July 1940; 'The Preraphaelite Myth,' August 1942; 'Vicarage Picturesque,' October 1943; 'Henry Moore's Madonna and Child,' May 1944; 'Horse Chestnuts,' August 1945; 'The Aesthetics of Lichens,' March 1947). His latest book is *The Harp of Aeolus*, a collection of essays including some that first appeared in the REVIEW.

Fred Millett was born in 1920 in Manchester and educated in the same city, later coming to London to study art. Assistant art master at Berkhamsted School 1944-6, he is now teaching in London. Secretary of the Artists' International Association 1946-7; member of the present central committee of the Association. He is to visit Rumania later this year. His wife is an architect.

Millicent Rose was educated at Cambridge (B.A. in English), and the Courtauld Institute (Academic Diploma in the History of Art). Lectures on art history for the W.E.A., L.C.C. and other bodies concerned with adult education. Special interests: history of London and of English painting. During the blitz she ran discussions in Bermondsey shelters, and much of her teaching has been with groups of young workers in Poplar, Bermondsey and Bethnal Green. Her published work includes a book on Gustave Doré (Pleiades Books, 1946).

Osvald Sirén, Ph.D., Chevalier de Légion d'Honneur, Curator of Paintings at the National Museum, Stockholm, was born at Helsingfors in 1879; educated at Helsingfors and in Stockholm; travelled extensively in all European countries, China and Japan; from 1908 till 1923 was Professor of the History of Art at the University of Stockholm. He is the author of many books on Italian, Swedish and Far Eastern art, including *Chinese Sculpture from the Fifth to the Fourteenth Centuries* (1925), *A History of Early Chinese Art* (4 vols., 1929-30), *A History of Early Chinese Painting* (2 vols., 1933), *A History of Late Chinese Painting* (2 vols., 1938), *Kinas kunst under tre artusen* (1943).

Acknowledgments

Acknowledgments for photographs in this issue are due as follows: Frontispiece, and page 247, Oscar Bladh; *Church of the Advent, Copenhagen*, pages 237 to 240, Strüwing; *Star Flats at Grondal*, No. 8, page 250, C. G. Rosenberg; all photographs illustrating *Architectural Elements of the Chinese Garden*, pages 251 to 258, Osvald Sirén; *San Juan Camp near Seattle, U.S.A.*, pages 259 and 260, P. A. Dearborn; *Chac Mool at Chichen Itza*, page 272, T. Driberg. The pictures of Ruad on pages 261 to 266 were taken by the photographer Gidal while on the staff of the war-time magazine *Parade*, published for the British Forces in the Middle East. They are reproduced by courtesy of the editor of *Parade*.

RÉSUMÉS

Jun 1948

Page 233: *Muraille et Fenêtres: Milton, Newton et Corbusier* par Geoffrey Grigson. La lumière est un des plus importants éléments à la disposition de l'architecte. Les constructeurs des cathédrales du moyen-âge ont toujours reconnu ceci, bien que sans s'en rendre compte. Avec l'arrivée de la Renaissance et d'une tendance chez les architectes de se préoccuper plutôt avec les traits sur le papier, la lumière disparut de l'édifice et il n'est que récemment qu'on lui a fait un accueil vraiment cordial. Dans cet article Geoffrey Grigson trace l'effet ou l'influence de la mise à jour des qualités métaphysiques de la lumière par Milton et de qualités scientifiques par Newton sur l'art du dernier 150 ans—par l'intermédiaire de Turner, le pontife de la lumière, Constable, les Préraphaélites, le Palais de Glace, les Impressionnistes, le ciné—et démontre ce qui est la vraie signification du kaléidoscope et de l'appareil photographique, par rapport à l'histoire de l'art. La question à résoudre pour l'architecture moderne comme elle est envisagée par M. Grigson, est de substituer la métaphysique de la lumière pour sa science ou pour sa géométrie.

Page 236: *Eglise à Copenhague* (Erik Moller, Architecte). Cette église, laquelle pourrait au premier abord avoir l'air d'un groupe d'édifices assemblés fortuitement, est en vérité un exercice ingénieux et élégant de dessin libre et de détail précis. Elle

démontre que l'architecte danois, lié à la tradition par des liens plus forts que ceux de beaucoup de ses contemporains, a été toutefois grandement influencé par le mouvement moderne. A bien des égards ceci appartient au mouvement qui fut nommé 'le nouveau empirisme,' puisque Danemark à la différence de la Suède, n'a jamais subi la purge d'une révolution, c'est l'empirisme avec une différence. Il ne pouvait avoir été introduit ailleurs qu'on Danemark, où on n'avait jamais jusqu'ici connu le fonctionnisme.

Quelle que soit l'opinion qu'on ait du nouvel empirisme, il faut admettre que la tentative d'introduire le mouvement international moderne dans les affaires du ménage est pleine de dangers. Le fonctionnisme n'est pas si fermement établi partout, que ceux qui le favorisent puissent risquer de se brouiller à cause de discordances d'interprétation. Par conséquent il importe que les architectes qui sont inquiétés par les tendances en Suède et en Danemark, les regardent en perspectif. En effet le Nouvel Empirisme en Scandinavie est la tentative de petits pays bien stabilisés, qui ont toujours regardé l'innovation du point de vue empirique, d'éprouver et d'assimiler une des innovations les plus importantes de nos jours.

Page 241: *Demeure et Décor dans le quartier pauvre de la partie est de Londres (l'East End)* par Millicent Rose. Un style d'architecture très répandu comme celui du règne des quatre rois George, le style du pays du 18^{me} siècle, peut s'adapter aux exigences de tous les rangs de la société. Quand le Londres de l'ouvrier s'étendait vers l'est pendant la hausse dans le commencement du 19^{me} siècle, les constructeurs de squares et de terrasses suivaient la formule georgienne (déjà démodée dans l'ouest de la ville) pour assurer aux citoyens une part convenable de cérémonie et de décor, malgré la pauvreté de l'entourage. Il est évident que ceci comblait un désir, en vue de la réponse des habitants eux-mêmes, qui contribuèrent des balcons fleuris et des jardins de fleurs, et à l'intérieur des rideaux de dentelles drapés de bon goût et des ornements de porcelaine. Cette collaboration entre le constructeur et l'habitant n'a pas été regagnée depuis; les styles subséquents en logements d'ouvriers ne font que peu de provision pour encourager le plaisir traditionnel des Londoniens de l'East-End à s'entourer de ses propres formes de décoration en compensation du style terne des alentours.

Page 247: *Appartements à Grondal, Suède* (Back-

ström et Reinius, architectes). On peut discerner deux tendances importantes dans le développement du projet pour les appartements à Grondal. La première est un souci évident des principes de plan dans le cadre du voisinage qui sont maintenant internationalement acceptés; quoique ce projet soit une entreprise privée, il représente un dessein tentatif pour les besoins physiques d'une communauté bien organisée—logement, travail, éducation, récréation, approvisionnement. La deuxième tendance ressort de l'application de ces principes—par un soin plus grand apporté au modèle—non seulement un modèle sur le papier mais un modèle d'un genre qui n'atteint sa pleine valeur que dans le produit fini. Absorbés par cette considération, les auteurs se rapprochent assez dangereusement du plan maintenant en discrédit de 'l'arrière-cour,' mais il paraît probable qu'ils ont en fait réussi à éviter les fautes fondamentales d'espaces trop étroitement entourés, tout en conservant le sens des proportions humaines et l'intimité dont manquent si souvent les interprétations 'fonctionnelles' plus orthodoxes des types contemporains d'éclairage et d'orientation.

Page 251: *Les Eléments Architecturaux du Jardin Chinois* par O. Sirén. Le jardin chinois regardé comme une idée, plutôt qu'un style d'art, a exercé une influence considérable sur le jardin paysager en Angleterre et puisque l'art de dessiner les jardins paysagers est une des plus importantes contributions de l'Angleterre à la culture européenne, on aperçoit cette même influence dans l'aspect d'une grande partie de l'Europe. En 1685 déjà Sir William Temple raconta des 'on dit' à ce sujet, lesquels furent répétés 35 années plus tard par Addison, tandis que Robert Castell dans son livre *Villas of the Ancients* se dérangea pour démontrer que des parties des jardins de Pliny furent disposées selon des principes chinois. Enfin ces bruits, répétés mais peut-être un peu plus détaillés ont trouvé un asile monumental dans le traité de Sir William Chambers. Dans cet article le professeur Sirén remplace les bruits par les faits et il examine quelques éléments architecturaux que l'on trouve en effet dans des jardins chinois. Le plus important était la longue galerie, qui était un trait absolument essentiel et qui pourvoyait au visiteur se promenant, une espèce de diorama présentant des vues variées dans des cadres décoratifs changeants, ainsi que le mur d'enceinte qui suit rarement une ligne droite,

[continued on page 278]

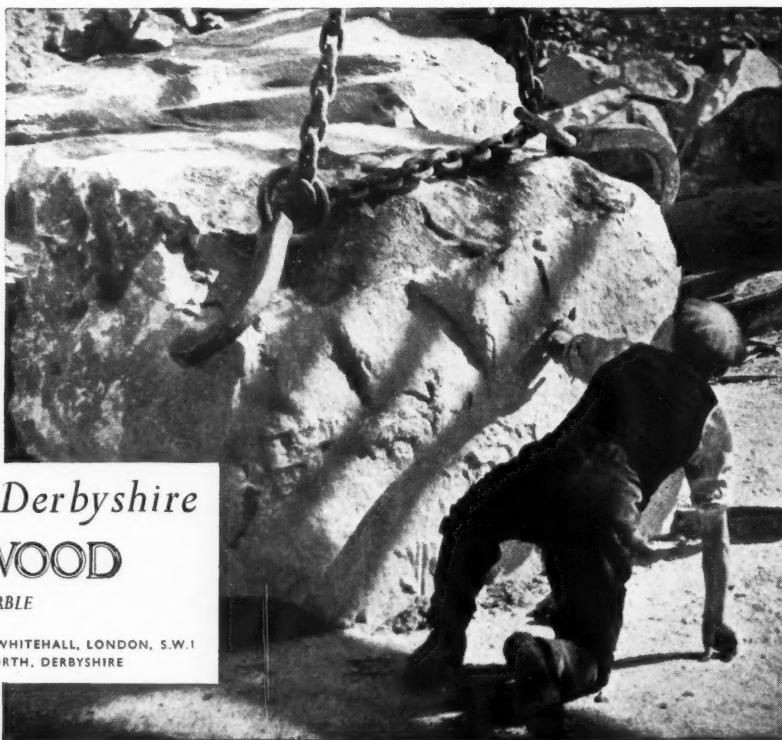
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mais qui trace des courbes larges, montantes ou descendantes selon les contours du terrain, faisant ressortir le caractère naturel du paysage.

Page 261: *Types de Maisons Grecques* par Anthony Kriess. La vigueur de n'importe quel style d'architecture dépendra toujours à un haut degré du succès avec lequel il remplit les conditions contemporaines essentielles. N'importe combien d'érudition ou de déférence à la tradition il est introduit, on ne peut pas ranimer la manière de construire un édifice qui manque à répondre aux demandes fonctionnelles de sa propre époque. La ressemblance frappante du plan et de l'élevation qui existe entre une maison grecque du commencement du 5me. siècle, av.J.C., mise à découvert par les archéologues, et un exemple du fin du 17me. siècle encore existant à Athènes, démontre la remarquable continuité qui a persisté dans le caractère des demandes que l'architecte des maisons privées a dû remplir dans un pays où la manière de vivre de la plupart des habitants n'a guère changé plus que le climat dans le cours de 2000 années. Ceci aussi donne la preuve convaincante de l'excellence fonctionnelle de l'ancien plan.

Page 267: *Ruad* par J. M. Richards. Une île près de la côte de Syrie, qui fut un centre important de commerce des Phœniens et sur laquelle chacune de plusieurs civilisations, y inclus la courte civilisation Latine des Croisés, ont laissé leur empreinte. Antérieurement cernée de fortifications, elle est maintenant couverte de maisons comblées par la population nombreuse d'une ville arabe prospère et dans le petit port de laquelle les habitant construisent encore les goélettes franches, qui y ont été construites pendant presque 4000 années.

Page 272. *La Sculpture Mexicaine* par Thomas Driberg. Beaucoup d'œuvres d'art ont une signification tout autre que celle visée par leur créateur. Pour la plupart le spectateur cultivé reconnaît trop bien l'intention du créateur pour se rendre compte de cette source fortuite additionnelle à son contentement, mais de temps en temps, comme dans ce cas à la culture qui fit naître le monument est si lointaine de la nôtre, et la manière de penser de l'artiste si incompréhensible pour l'esprit occidental que, faute de compréhension de la part du spectateur, l'œuvre a un effet cruel et prend le caractère d'un 'objet trouvé' de Nash, ou d'un tronc d'arbre de Sutherland.

Juni 1948

Seite 233: *Wand und Fenster: Milton, Newton und Corbusier* von Geoffrey Grigson. Licht ist eines der wesentlichsten Elemente, mit dem Architektur arbeiten kann. Die Erbauer der mittelalterlichen Kathedralen waren sich dessen bewusst, vielleicht ohne die volle Tragweite zu erfassen. In der Renaissance, bei der wachsenden Tendenz der Architekten ihre Entwürfe auf dem Papier festzulegen, wurde die Rolle, die das Licht im Gebäude gespielt hat, immer unbedeutender; erst neuerdings trat hier ein freudig begrüßter Wechsel ein. Geoffrey Grigson schildert die Wirkung von Milton's Offenbarung der metaphysischen Qualität des Lichtes und Newton's Entdeckung seiner wissenschaftlichen Qualitäten auf die Kunst der letzten 150 Jahre—bei Turner, dem Hohepriester des Lichtes, bei Constable, den Praeraffaeliten, den Impressionisten, im Krystallpalast, im Kino—und zeigt die tatsächliche Rolle, die Kaleidoskop und photographische Camera in der Kunstgeschichte spielen. Das Problem moderner Architektur liegt für Geoffrey Grigson darin, die Metaphysik des Lichtes durch reine Wissenschaft oder Geometrie zu ersetzen.

Seite 236: *Eine Kirche in Kopenhagen*. Architekt Erik Moller. Diese Kirche, die auf den ersten Blick als eine zufällige Gruppierung von Gebäuden erscheinen kann, ist tatsächlich eine wohlgeordnete Verbindung freien Entwerfens und präzisen Details. Sie beweist, dass ihr dänischer Erbauer, der tiefer in der Tradition wurzelt als viele seiner Zeitgenossen, dennoch von der neuen Bewegung entscheidende Anregungen erfahren hat. Gemeint ist der sogenannte 'Neue Empirismus,' aber da Dänemark im Gegensatz zu Schweden nicht durch eine künstlerische Revolution gegangen ist, hat dieser Empirismus seine besondere Note. Nur in Dänemark, wo Funktionalismus unbekannt war, konnte ein Bau dieser Art geschaffen werden. Wie immer man zu diesem Empirismus stehen mag, man muss begreifen, dass das Bestreben die internationale moderne Bewegung den örtlichen Verhältnissen anzupassen, mit Gefahren verbunden ist. Funktionalismus hat noch keine so fest umrissene Stellung in der Welt, als dass jene, die für ihn eintreten, es sich leisten könnten, sich in Kontroversen über Verschiedenheiten in der Interpretation einzulassen. Es ist daher wesentlich, dass Architekten, die die Tendenzen in Schweden und Dänemark beunruhigen, sie in richtiger Perspektive

sehen. Der neue Empirismus in Skandinavien ist tatsächlich der Versuch kleiner geordneter Länder, welche Neuerungen stets vom Standpunkt des Experiments angesehen haben, eine der wesentlichsten Neubildungen unserer Zeit zu prüfen und aufzunehmen.

Seite 241: *Wohnung und Ornament im East End von Millicent Rose*. Ein in sich so geschlossener architektonischer Stil wie der einheimische 'Georgian' des 18. Jahrhunderts hat die Fähigkeit sich den Forderungen jeder Gesellschaftsschicht anzupassen. Als zur Zeit des Aufschwungs im Baugewerbe im Beginn des 19. Jahrhunderts die Arbeiterklasse Londons sich im Osten der Stadt angesiedelt hat, wurden Squares und Terrassen nach georgischen Vorschriften angelegt (im Westen galten sie bereits als unmodern), um die Bewohner trotz bescheidenstem architektonischen Rahmen mit einem gewissen Bruchteil von Aufwand und Ornament zu versehen. Dass dies einem Bedürfnis entgegen kam, ist aus der Art wie die Bewohner darauf reagiert haben zu erkennen. Ihr Beitrag bestand in der Form der Blumenkästen vor den Fenstern, winzigen Gärten, gerafften Gardinen und chinesischen Ornamenten in den Zimmern. Dies Zusammenarbeiten zwischen Erbauer und Bewohner ist seitdem nicht wieder aufgenommen worden. Spätere Arbeiterhäuser zeigen keine Spur mehr von der traditionellen Freude der Bewohner im Osten an Dekorationsformen, die im Bereich ihrer Möglichkeit lagen, als Ausgleich gegen die Trostlosigkeit ihrer Umgebung.

Seite 247: *Mietwohnungen in Grondal, Schweden*. (Architekten: Backstrom und Reinius). Zwei wesentliche Richtungen können in der Entwicklung des Grondalschen Planes unterschieden werden. Einmal Rücksichtnahme auf nachbarliches Zusammenwohnen, ein Grundsatz, der heute internationale Geltung hat. Obgleich es sich hier um ein privates Unternehmen handelt, werden die Erfordernisse einer friedlichen Gemeinschaft genau abgewogen: Wohnen, Arbeit, Erziehung, Erholung, und Einkaufsmöglichkeiten. Die zweite Richtung zeigt sich in der Anwendung dieser Grundsätze bei ihrer Umsetzung vom entworfenen Grundriss in die Wirklichkeit. In dieser Hinsicht kommen die Architekten dem heute in Miskredit geratenen Plan von 'Hofanlagen' bedenklich nahe, aber es scheint, dass sie den grundlegenden Fehler des zu eng umgrenzten Hofes vermeiden

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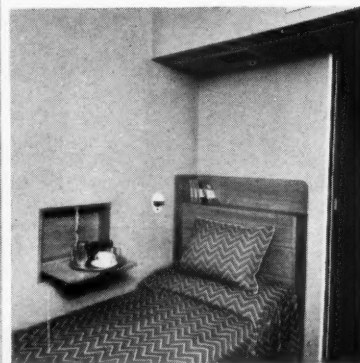
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continued from page 278]

haben, während sie die Bedeutung menschlicher Beziehungen und Zusammenwohnens berücksichtigen, die streng 'funktionellen' Auslegungen von Bedürfnis nach Licht und Orientierung so häufig fehlt.

Seite 251: *Die architektonischen Elemente des chinesischen Gartens von O. Sirén.* Der chinesische Garten, der mehr eine Vorstellung als eine tatsächliche Kunstform ist, hat einen beachtlichen Einfluss auf englische Landschaftsgärten gehabt und durch sie, da Englands Landschaftsgärten einer seiner bedeutendsten Beiträge zur europäischen Kultur sind, auf die Entwicklung in Europa. Die ersten Erwähnungen chinesischer Gärten verdanken wir Sir William Temple 1685, sie werden 35 Jahre später von Addison wiederholt, während Robert Castelnau in seinen 'Villas of the Ancients' versucht hat zu beweisen, dass ein Teil von Plinius' Gärten nach chinesischen Ideen angelegt war. Schliesslich fanden all diese Gerüchte ihren Niederschlag in der Abhandlung von Sir William Chambers. An Stelle von Gerüchten bringt Oswald Sirén Tatsachen und untersucht die architektonischen Elemente des chinesischen Gartens. Am wichtigsten war die lange Gallerie, die dem Spaziergänger eine Art Diorama bot: wechselnde Ausblicke in wechselndem dekorativen Rahmen, und die Umfassungsmauer, die nur selten geradlinig ist, sondern zumeist in grossen Kurven steigt und fällt, je nach den Konturen des Geländes, die sie auf diese Weise nachdrücklich hervorhebt.

Seite 261: *Griechische Haustypen von Anthony Kriess.* Die Lebenskraft eines architektonischen Stiles wird stets in starkem Masse vom Erfolg abhängen, mit dem er die Forderungen seiner Zeit erfüllt. Weder Gelehrsamkeit noch Respekt vor der Tradition kann einer Bauart Leben einflössen, wenn sie den funktionellen Forderungen ihrer Zeit nicht entspricht. Die bemerkenswerte Ähnlichkeit im Grundriss und im Aufriss die zwischen einem griechischen Haus des frühen 5. Jahrhunderts v. Christ, das von Archäologen ausgegraben wurde, und einem Hause aus dem 17. Jahrhundert, das noch in Athen steht, beweist die überraschende Stetigkeit in den Forderungen die der Erbauer eines Hauses in einem Lande zu berücksichtigen hatte, in dem die

Lebensgewohnheiten der Mehrzahl der Bevölkerung sich während zweier Jahrtausende kaum mehr verändert haben als das Klima. Es ist auch ein überzeugender Beweis von der Vorzüglichkeit des alten Grundrisses.

Seite 267: *Ruad von J. M. Richards.* Eine Insel an der syrischen Küste, ein bedeutendes Handelszentrum der Phönizier, dem verschiedene spätere Kulturen, auch die kurzlebige lateinische Kultur der Kreuzfahrer ihren Stempel aufgedrückt haben. Ursprünglich befestigt ist Ruad heute eine arabische Stadt, die aus lauter eng an einander gereihten Häusern besteht. Die Bewohner des kleinen Hafens bauen Schoner, die kaum anders sind als vor 4000 Jahren.

Seite 272: *Mexikanische Plastik von Thomas Driberg.* Es gibt Kunstwerke, die eine Bedeutung besitzen, die ganz anderer Art ist als die von ihren Urhebern geplante, in ihrer Wirkung ist sie der der Landschaft nicht unähnlich. In den meisten Fällen ist der gebildete Betrachter zu sehr vom Kunstwerk als solchem erfüllt, um sich dieses zusätzlichen Genusses bewusst zu werden, aber gelegentlich, wie im vorliegenden Falle, ist die Kultur, der das Denkmal seinen Ursprung verdankt, der unseren so fern, der Schaffungsvorgang des Künstlers dem westlichen Geist so unverständlich, dass wir den Sinn des Kunstwerks nicht zu erfassen vermögen und es in der Wirkung einem Stilleben von Nash oder einem Baumstamm von Sutherland nahekommt.

Июнь 1948 г.

Стр. 233. *ДЖЕФРИ ГРИСОН. СТЕНЫ И ОКНА: МИЛТОН, НЬУТОН И КАРБЮЗЬЕ.*

Свет является одним из наиболее важных элементов архитектурного проекта. Это всегда чувствовалось, хотя, быть может, не совсем ясно сознавалось, строителями средневековых соборов. Начиная с эпохи Возрождения, главное внимание архитектора стало сосредоточиваться на линиях чертежа, и вопрос о доступе солнечного света в здания отшел на задний план. Только за последнее время важность этого вопроса стала вновь сознаваться: „свету в зданиях стало вновь оказываться нечто вроде прежнего гостеприимства“. Автор прослеживает, как Милтоновское раскрытие метафизических свойств света и Ньютонское открытие его физических свойств

повлияли на развитие искусства в течение последних полутора веков, через посредство таких разнообразных факторов как „верховный жрец света“ английский художник Тёрнер, английский художник Констабл, прерафаэлиты, лондонский Хрустальный Дворец, импрессионисты и ... кинематограф. Он выясняет действительную роль калейдоскопа и фотографической камеры в истории искусства. В глазах автора задачей новейшей архитектуры является заместить метафизику света его физикой и геометрией.

Стр. 236. *ЦЕРКОВЬ В КОПЕНГАГЕНЕ (АРХИТЕКТОР: ЭРИК МОЛЛЕР).*

На первый взгляд, эта церковь может показаться случайно собранной грушлой постройкой. На самом же деле, это результат тонкого и эlegantного эскизного наброска и точной детализировки. Архитектура этой церкви показывает, что автор проекта испытывает глубокое влияние новейших течений в зодчестве, не отрицая на всю свою привязанность к традиции. Во многих отношениях стиль этой церкви принадлежит к тому, что теперь принято называть „неоэмпиризмом“. Однако в Дании это направление имеет особые специфические черты, вызванные, повидимому, тем, что Дания, не в пример Швеции, не прошла через очистительное горнило революции. Такая разновидность неоэмпиризма могла возникнуть только в Дании, где до того времени совершенно был неизвестен функционализм. Что бы мы ни думали о неоэмпиризме, такая попытка „приручить“ новейшее мировое течение в зодчестве, не знающее государственных и национальных границ, чревата опасностями, ибо функционализм еще не настолько твердо установился на свете, чтобы его сторонники могли бы себе позволить различия в истолковании. Важно, поэтому, чтобы зодчие, которых беспокоят новые тенденции в Швеции и Дании, видели их в правильной перспективе. Неоэмпиризм в Швеции и Дании является в сущности попыткой со стороны небольших и устойчивых стран, всегда подходивших к новшествам эмпирически, испробовать и усвоить одно из самых важных современных нововведений.

Стр. 241. *МИЛСЕНТ РОЗ. ЖИЛИЩЕ И ОРНАМЕНТ В ВОСТОЧНОМ РАЙОНЕ ЛОНДОНА (ИСТ ЭНДЪ).*

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[continued on page 282]



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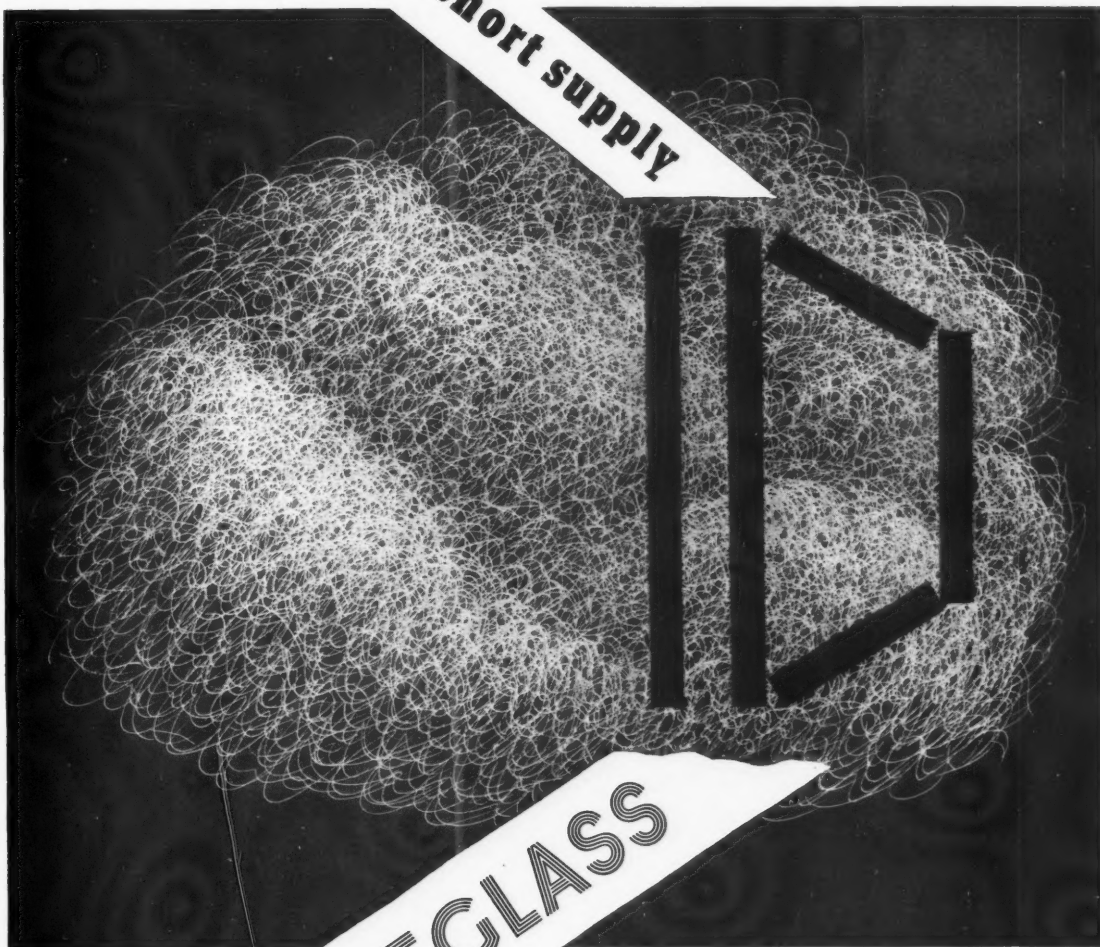
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пример английский национальный стиль второй половины XVIII века, так называемый „Георг'овский“ (Джорджиан), имеет способность приспосабливаться к требованиям любого общества. Когда жилища лондонского рабочего класса стали распространяться на восточную часть города, в результате строительной горячки первых десятилетий XIX века, строители скверов и „террас“ (длинных корпусов, разделенных на отдельные жилища по вертикали) применили там уже вышедшую в это время из моды в более западных районах „Георг'овскую“ формулу, по которой жителям должна была быть предоставлена некоторая доля церемониальности и орнаментации, как бы ни была бедна архитектурная обстановка. То, что это действительно удовлетворяло потребности, доказывает стилизация самих обитателей, прибавлявших свою долю в виде подоконных ящиков с цветами, цветников в палисадничках, со вкусом повешенных занавесей, и выставленных внутри помещений фарфоровых украшений. Это сотрудничество строителей и планировщиков не возобновлялось с того времени; в жилищах рабочего класса более позднего стиля очень мало сделано для того, чтобы удовлетворить традиционную любовь обитателей к собственным формам украшения, сглаживающим убожество окружающей обстановки.

Стр. 247. МНОГОКВАРТИРНЫЕ ЖИЛЫЕ ДОМА В ГРОНДАЛЕ (ШВЕДИЯ). АРХИТЕКТОРЫ: БАХСТРОМ И РЕЙНИС.

В схеме жилых домов в Грондале можно различить две основных тенденции. Прежде всего, ясно выявляется интернационально принятый в настоящее время принцип планирования всего соседства в целом. Несмотря на то, что схема эта является частным предприятием, она представляет собою попытку целевого проектирования для удовлетворения потребностей уравновешенной общины как в отношении жилищ, так и в отношении работы, образования, развлечения и центров розничной торговли. Вторая тенденция заключается в характерном способе применения этого принципа планировки. Авторы, повидимому, придают большое значение общему узору своего проекта: не узору на бумаге, а тому узору, который приобретает свой полный смысл только в окончательно осуществленной работе. В своей заботе

об этой стороне проекта авторы его как будто ходят слишком близко к дискредитированному плану „строения вокруг двора“. Однако вполне вероятным представляется, что им удастся избежать основной ошибки чересчур тесно замкнутых пространств и в то же самое время воссоздать чувство живой человеческой интимности, столь часто недостающее в более ортодоксальных „Функциональных“ интерпретациях современных требований освещения и ориентации строений.

Стр. 251. О. СИРЕН. АРХИТЕКТУРНЫЕ ЭЛЕМЕНТЫ КИТАЙСКОГО САДА.

„Китайский сад“, скорее как идея, чем как форма искусства в собственном смысле этого выражения, имел значительное влияние на английское художественное садоводство, а через него и на внешний вид населенных пунктов всей Европы, ибо, как известно, английское садоводство является одним из самых важных вкладов Англии в обще-европейскую культуру. Еще в 1685 г. Сэр Вильям Темпл передавал слухи о китайских садах. Его рассказ был повторен Аддисоном тридцать пять лет спустя. С другой стороны, Роберт Кастелл в своей книге „Виллы Древних“ всеми силами старался доказать, что часть садов Плиния была разбита по китайскому образцу. Наконец, те же слухи, в значительно более обстоятельной форме, нашли себе место в трактате Сэр Вильям Чеймберса. В настоящей статье проф. Сирен имеет дело не со слухами, а с фактами, подвергая рассмотрению некоторые архитектурные элементы, действительно присущие китайским садам. Наиболее важными из этих элементов являются, во первых, длинная галлерея, представляющая совершенно неотъемлемую принадлежность китайского сада, дающая прогуливающемуся зрителю как бы диораму с меняющимися видами в меняющейся декоративной раме, и, во вторых, окружающая сад стена, редко следующая прямым линиям, а почти всегда идущая по кривым широкого размаха, или же поднимающаяся и спускающаяся в зависимости от контура местности, подчеркивая те или иные черты ландшафта.

Стр. 261. АНТОНИЙ КРИЗИС. ТИПЫ ГРЕЧЕСКОГО ДОМА.

Жизнеспособность архитектурного стиля всегда должна зависеть в большой мере от того, насколько успешно

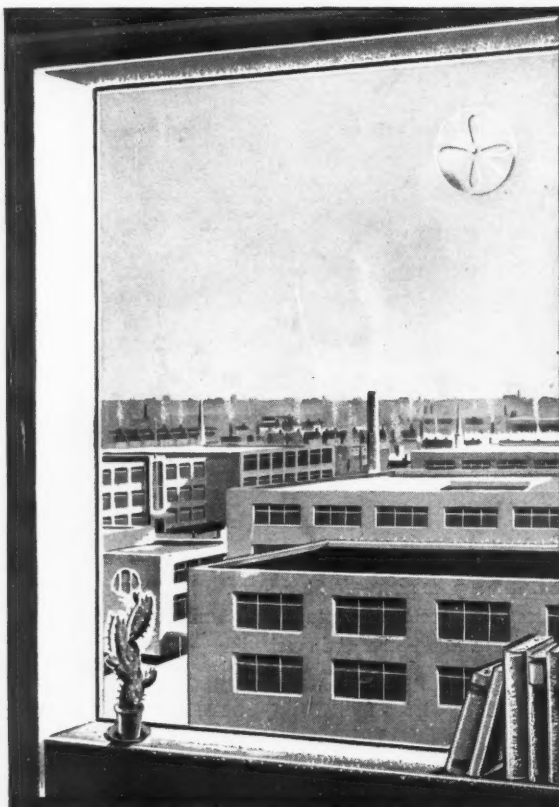
он удовлетворяет современным потребностям. Если данная манера постройки не удовлетворяет функциональным требованиям данной эпохи, то никакая ученость и никакое уважение к традициям не в состоянии будет вдохнуть в нее жизни. Замечательное сходство плана и фасада открытых археологами греческих домов начала V-го века до н. э. и греческих домов конца XVII-го века, образцы которых еще до сих пор сохранились в Афинах, указывают на изумительную неизменность требований, предъявляемых к архитектуре в стране, в которой быт большинства населения немногим больше изменился за два тысячелетия, чем климат. Эта живучесть архитектурной манеры дает в то же самое время убедительное доказательство ее функционального превосходства.

Стр. 267. ДЖ. М. РИЧАРДС. РУАД.

Руад — это остров у берегов Сирии, некогда бывший важным торговым центром финикия, на котором в дальнейшем оставили свои следы сменявшие друг друга самые разнообразные цивилизации, включая кратковременную латинскую цивилизацию крестоносцев. В прежнее время остров этот был окружен укреплениями; теперь же он густо застроен домами процветающего арабского города, в маленьком порту которого жители по сию пору строят такие же шкуны, какие они строили в течение почти четырех тысячелетий.

Стр. 272. ТОМАС ДРИБЕРГ. МЕКСИКАНСКАЯ КУЛЬТУРА.

Значение многих произведений искусства является в некоторых отношениях совершенно независимым от намерений художника, создавая впечатление, как бы аналогичное тому, который создает натуралистический ландшафт. В большинстве случаев образованный зритель слишком хорошо знаком с намерениями художника для того, чтобы как следует оценить этот дополнительный источник эстетического удовлетворения. Только иногда, как например в тех случаях, когда культура периода, в который данный памятник искусства был создан, слишком далека от нашей собственной культуры, духовный процесс художника остается совершенно неразгаданным для западного ума, и несглаженное знание впечатление получается такое, словно бы это была „Находка“ Нашей или „Ствол“ Сат'эрланда.



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