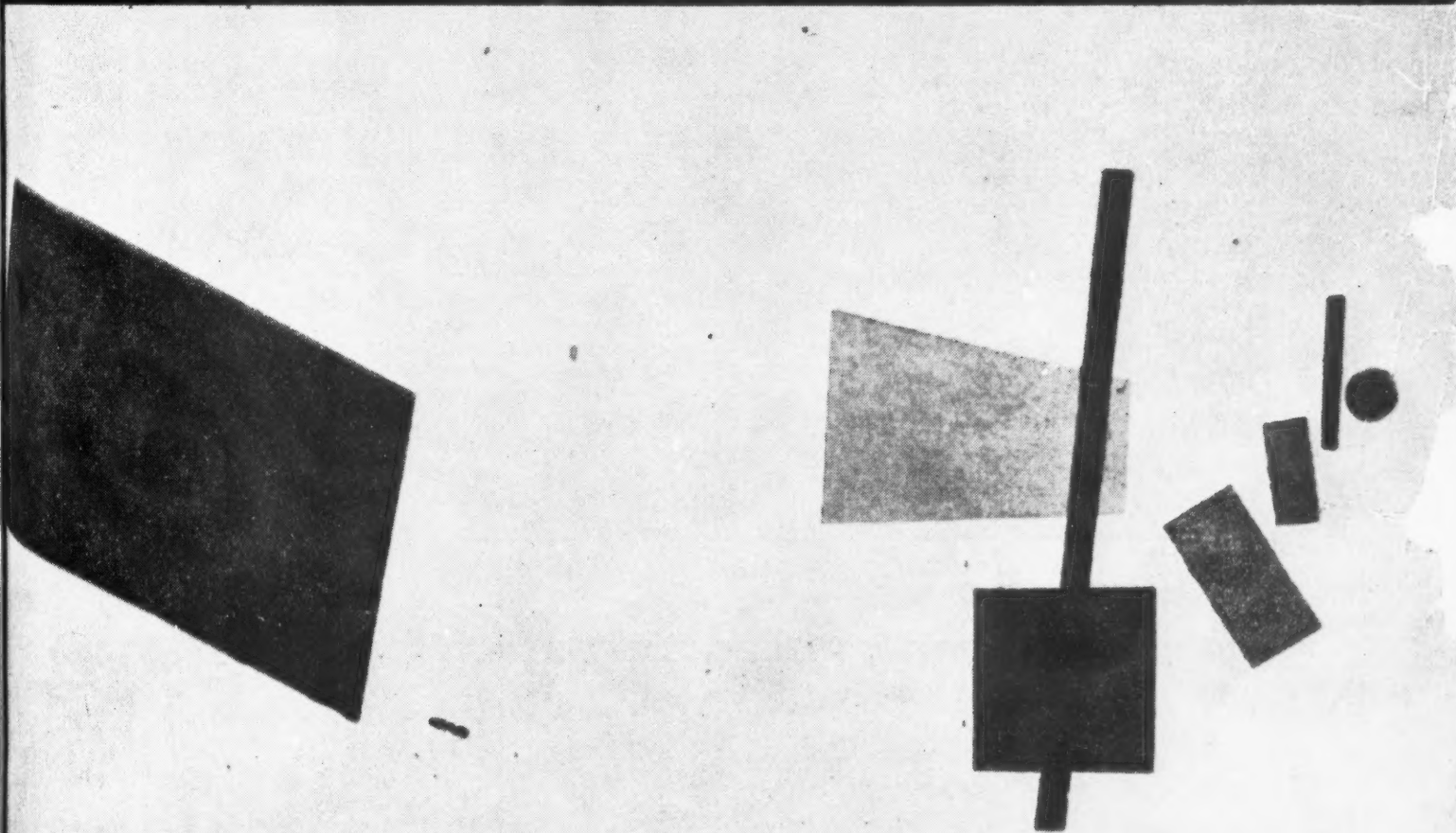
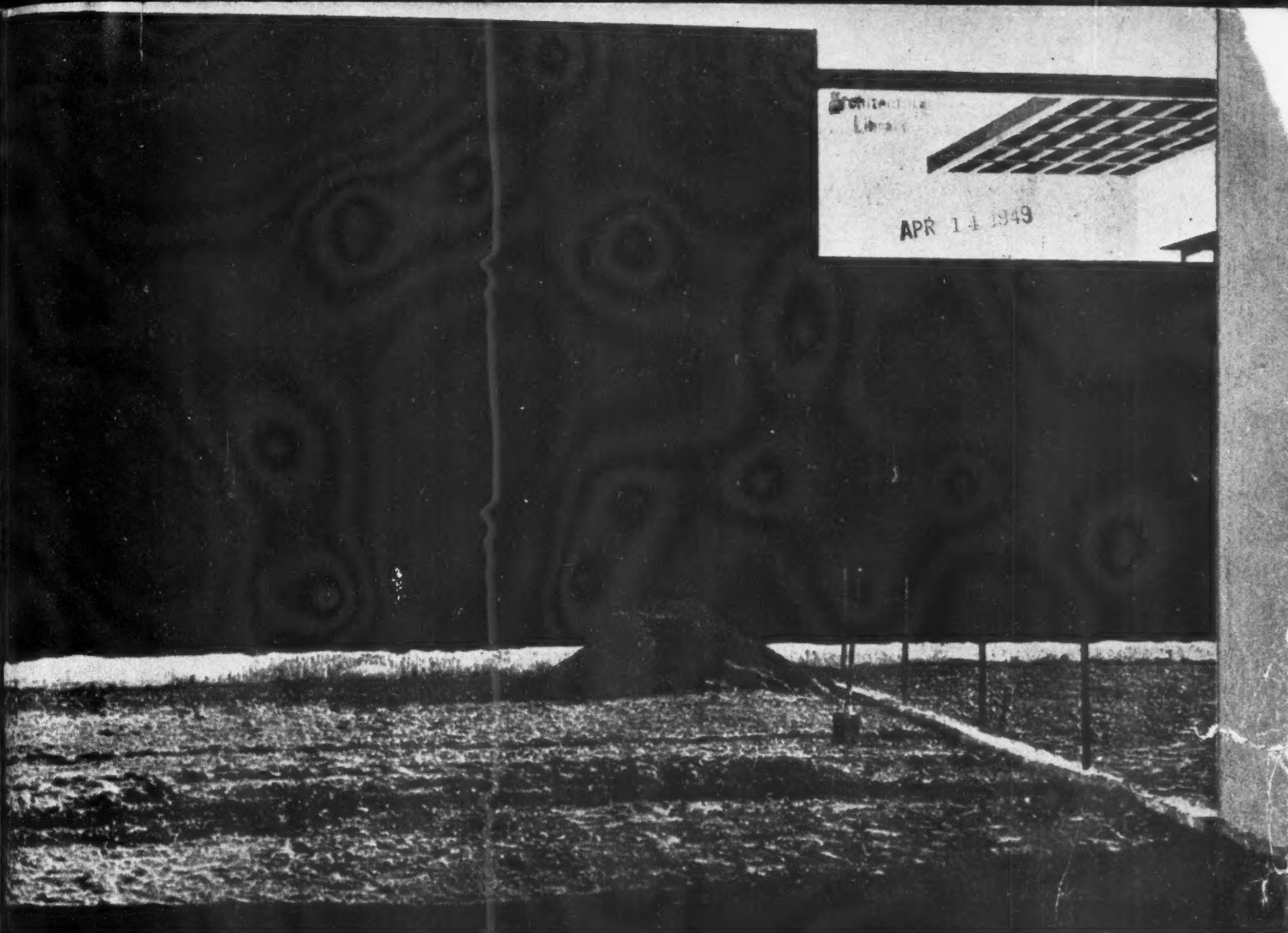


stra-  
09 to  
Cast  
Derek  
from  
Klin-  
no. 7  
entry  
118  
137.  
133  
os. 1  
os. 9  
Page  
3 are  
to 6.  
Book  
jana  
1 of

res an  
execu-  
are hi-  
e tural  
awing  
town  
etice,  
elodge  
ing the  
750  
brief  
F. c o  
ndon,

R IX  
the  
cordi-  
ants'  
turned  
ement  
signed  
ment,



A TRADE MARK AS GOOD AS A BOND



# FAROMAT

*A really superb*

**FLAT WALL PAINT**

*made by*

*T. & W. Farniloe, Limited.*

Ease of application, a soft, velvety finish of surpassing beauty and exceptional durability, these are qualities which make FAROMAT the preferred wall paint wherever pride of craftsmanship prevails.

FAROMAT possesses immense hiding and covering capacity and has an 'after-flow' unprecedented with this type of paint. It remains in perfect suspension during use, dries evenly and quickly.

The FAROMAT finish is washable and every one of its ten delicate pastel tints is fast to light. FAROMAT is also available in white. It will be found that these beautiful colours combine to offer unlimited scope in the interior decoration of Houses, Hotels, Restaurants, Churches, Schools, and Institutions.



FAROMAT colours and FAROMAT finish create an atmosphere of restfulness and an illusion of space which is especially valuable in modern domestic decoration. It can be used on practically any surface.

While the natural finish of FAROMAT is one of its greatest charms, differing degrees of gloss from egg-shell to varnish glaze can be produced when occasion demands.

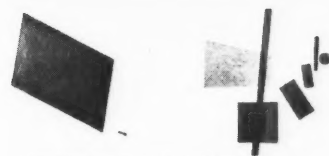
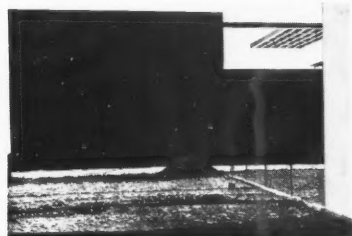
**FAROMAT TINT CARD** will be sent free on receipt of application under your letterheading. In addition to

complete range of tints in actual FAROMAT finish, it contains useful directions for the preparation of work and the application of FAROMAT to the different surfaces likely to be encountered in everyday work.

T. & W. FARNILOE LTD., ROCHESTER ROW, WESTMINSTER, LONDON, S.W.1



# THE ARCHITECTURAL REVIEW



**The Cover** is composed of a photograph of a house at Pessac by Le Corbusier (above), and a painting by Malevich (below). This apposition underlines the affinities between Le Corbusier's architecture and abstract painting in a curiously dramatic way, for the painting might well represent the scene in the photograph disintegrating in space into its component parts.

## 158 The Last Supper

**159 The Relevance of the Past** The condemnation by the protagonists of the Modern Movement of the excessive preoccupation of the nineteenth century with the architectural monuments of the past was wrongly interpreted by many people as a rejection of the past *per se*. What they were really condemning, and rightly, was the spirit in which the nineteenth century had approached those monuments—that spirit of revivalism which sees the past as a pattern book to be pillaged rather than a history book from which to learn. The result has been a recent tendency to turn to the past not for spiritual regeneration but for relaxation; the 'folly' has come to be preferred to the cathedral, the gazebo to the palace, and 'amusing' has taken a high place among the epithets of praise. But the great monuments of the past are still there and must not be neglected. Accordingly, the REVIEW has commissioned a series of articles dealing with these monuments and seeking to reassess them, as seen from our present point-of-time, in aesthetic terms. The reasons are explained more fully in this introductory article.

**161 Reassessment I: Canterbury Cathedral** by William Townsend/ In this first article in the new series, whose object is explained in *The Relevance of the Past*, William Townsend

Volume 105 Number 628 April 1949

applies a feeling for history and a painter's sensibility to the reassessment of one of the great buildings of medieval England.

**167 Four Recent British Factories Architect: Rudolf Frankel**

**173 Monumentalism, Symbolism and Style** by Lewis Mumford In this article, prompted by Sigfried Giedion's plea for a new monumentality and the symposium on the subject in the REVIEW for July, 1948, Lewis Mumford writes of the need for an architecture which will provide 'for all the dimensions of the human personality, arranged in the order of their value and significance, and united into an organic, interrelated whole.' In the International Style (according to the stricter interpretations of the term) he discovers 'not internationalism but the covert imperialism of the great world Megalopolises,' and he points out that a truly inclusive kind of modernism should be characterized not by uniformity but by unity: 'in such a movement, the regional will bear the universal stamp and the universal, fully embraced, will incorporate and further the regional.' As for the monument, that reveals itself by its social intention and not by its abstract form; its rarity today is due to our unwillingness to spend money on ultimate human ends, while squandering it on mechanical means.

**181 Studio for an Art Director Designers: Robert and Roger Nicholson**

**183 By Hawksmoor out of Gibbs** by S. Lang The Radcliffe Camera, Oxford, which was formally opened just 200 years ago, is often considered James Gibbs's masterpiece. In this article Dr. Lang examines certain preliminary schemes for the Radcliffe, the full significance of which has not before been recognized. She shows that, although Gibbs was the architect of the building as it stands, he owed so much in designing it to Nicholas Hawksmoor that one is justified in saying, in stud-book language, that the Radcliffe is 'by Hawksmoor out of Gibbs.'

**191 Proposed Church of St. Nicholas, Coventry Architects: Arcon**

**194 To the Memory of Hélène de Mandrot** by Le Corbusier, who here pays tribute to the memory of a celebrated patroness of modern architecture, who died on December

26 last year, and recounts how the Congrès Internationaux d'Architecture Moderne was founded at her château at La Sarraz, Switzerland, in June, 1928. (A house built for Mme. de Mandrot by Alfred Roth was illustrated in the REVIEW for January, 1947.)

**195 Scottish Furniture Competition** Ernest Race, who was one of the judges, comments on the competition for furniture designs organized in Glasgow by the Scottish Committee of the Council of Industrial Design.

**195 The Last Supper** These figures of Christ and his Apostles were carved in wood by an unknown artist of the first half of the eighteenth century, presumably for a Passion play. Life-size with jointed limbs, they are seated as at the Last Supper round a table laden with real food and drink, in the church of Merces de Cima at Ouro Preto, Brazil.

**197 Canon** In the second article in this new series Eric de Maré examines three recent contributions to the periodical literature of architecture, one American, one Brazilian, and one English.

## 198 Books

## 201 Anthology

## 201 Marginalia

## 202 Résumés

**The Authors** William Townsend, painter. Born 1909. Studied at Slade School 1926-29. Held one-man exhibitions in London, 1931 and 1933; another is arranged for June, 1949. A visiting teacher at Camberwell School of Art. Rudolf Frankel, F.R.I.B.A., architect. Born 1901, studied in Germany. In practice in Berlin from 1924 where he designed a 1,000-flat State housing scheme. Later he practised in Roumania and in London since 1937. His work includes blocks of flats, town planning and housing schemes; cinemas and theatres; furniture; hospitals and industrial buildings. Lewis Mumford, honorary A.R.I.B.A., philosopher and sociologist. Born 1895, educated at Columbia University, New York. Editor *The Sociological Review*, London, 1920. Planning Consultant, Honolulu, 1938. Became Professor of Humanities at Stanford University, Connecticut, in 1942. His publications include 'Technics and Civilisation' (1937), 'The Culture of Cities' (1938), 'The Condition of Man' (1944).

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

THE ARCHITECTURAL REVIEW

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

THREE SHILLINGS AND SIXPENCE

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

**Assistant Editor** Ian McCallum

**Assistant Editors:** production: E. G. Kedge;  
art: Gordon Cullen; research: S. Lang;  
literary: Marcus Whiffen;  
Editorial Secretary: Whitehall 0611-19.



Popular religious art differs from other kinds of popular art in various ways: in present-day England it differs from them in an all-important one—by being practically non-existent. Here is an example from Brazil, dating from the first half of the eighteenth century. The figure of Judas Iscariot, with Simon Peter on his right, sits at the Last Supper in the Church of Mercês de Cima at Ouro Preto. It was carved in wood by an unknown artist, presumably for a Passion play; the fruit on the table is real. Other photographs will be found on pages 195 and 196.







# THE RELEVANCE OF THE PAST

IN NONE OF the arts has ancestor-worship proved so powerful a force as in architecture. Sculpture, painting and to a lesser degree poetry have all at various times been subject to archaizing waves—Egyptian sculptors and Greek potters no less than Renaissance painters and Victorian stained glass designers sought release or regeneration in a return to what they hoped were the æsthetic principles of an earlier generation—but not only have such movements been more frequent in architectural history but the effects have proved more lasting and widespread.

Today the spectacle of our ancestors' preoccupation with the past awakens little or no enthusiasm. Not only does the attitude of the Revivalists appear misguided, involving in some degree an act of surrender symbolizing a certain sterility, but also their products adversely affect our own sensibility. Just as a theme from a Mozart sonata worked up into a waltz by a radio dance-band diminishes the pleasure we experience on next hearing the original work, so do our visual memories of the Albert Hall tend to slide distractingly between us and, say, the Angel Choir at Lincoln. Thus the very enthusiasm which inspired our grandfathers in their attempt to reinstate the past has rendered the gap which separates us from the Middle Ages more difficult than ever to bridge. And what Waterhouse and Scott accomplished for the thirteenth and fourteenth centuries, Norman Shaw, Sir Reginald Blomfield and Sir Aston Webb achieved for certain aspects of the eighteenth.

It is not, therefore, surprising that architects have tended during the last quarter of a century to maintain a certain reserve with regard to the past, or anyhow to those periods that had for so long engaged the particular affections of the Ecole des Beaux Arts and the Gothic school.

The firm and justifiable strictures of the Fathers of the Modern Movement on the excessive historical preoccupations of their immediate predecessors gave rise, however, to certain misunderstandings. They were credited by many, quite wrongly, with a wholesale rejection of the past, and the actual products of the less gifted among their followers and imitators, induced in many artists an illogical reaction against the presumed barrenness and austerity of their principles.

Those who thus over-simplified the doctrines of the Functionalists turned back to the past, not as the Victorians had done, for spiritual regeneration, but for relaxation.

Very well, they said in effect, the curse of architecture for the last three centuries or more has been, you say, neglect of function and pursuit of ornament for its own sake. Right, admitting this to be true, let us concentrate our gaze on such buildings which, having little or no purpose in the strictly functional sense, are absolved from the observance of these rules and the whole merit of which lies in a superabundance of perfectly pointless ornament. The first result of this attitude was a sudden increase in the popularity of

the baroque, particularly in its more fantastic Neapolitan and Portuguese manifestations, and the second, a passionate interest in 'Follies' and 'Lustschlossen' of all periods. Very soon travelling intellectuals maintained communication with those at home largely on postcards of Neuenschwansee and the Zwinger and received replies inscribed on the back of views of the Brighton Pavilion and the ruins at Virginia Water.

The pursuit of fantasy achieved much of value but suffered a certain degeneration. The puritans might deplore so wide a preoccupation with the trivial but man does not live by bread or cantilevers alone and the Modern Movement had not so far proved very productive of circuses. In this particular battle of the styles a singleton Penguin house at the London Zoo was a poor card with which to trump a fistful of grottoes, gazeboes and gin-palaces. Nevertheless, to be rated 'amusing' is not the highest praise that can be bestowed upon a building and the pursuit of fantasy has proved an inadequate aid to the re-establishment of acceptable standards.

Alongside the pursuit of fantasy was carried on the search for the obscure. The past, particularly the nineteenth century past, was, it was generally admitted, in respect of its major buildings, indefensible. But was it not possible, even likely, that outside the ranks of the alleged masters some lesser known, perhaps anonymous, man had accomplished minor works that were not wholly without merit; buildings which, either consciously or unconsciously, embodied many of the ideals of our own age? Diligent research soon answered the question in the affirmative and a steady succession of provincial warehouses, remote Baptist Chapels and neglected railway stations were unearthed, dusted down, re-photographed and exhibited to an increasingly enthusiastic public.

Despite a certain tendency to exalt obscurity for its own sake without enquiring too closely into mere architectural values, the activity thus generated did secure some valuable results. Many buildings, frequently unknown even to contemporaries, which had been cast into seemingly outer darkness proved upon investigation to possess a legitimate interest for our own times.

The period during which these two above-mentioned tendencies flourished was marked by a further, more specialized form of revivalism. The neglect with which eighteenth century architecture, particularly the smaller late domestic architecture of the Georgian period, had been treated by the Victorians, combined with the discovery of a certain affinity between the principles on which the Modern Movement was based, and those embodied in the work of, for instance, Soane and such men as Papworth, led to a long overdue re-assessment of the English classical achievement which manifested itself in the formation of the Georgian Group and the popular success of such works as Mr. Summerson's book on Nash. On the other hand it was



also responsible for the development of 'bankers' Georgian' and rendered its employment obligatory for all Post Offices, Banks and architect-designed villas on housing estates throughout the land. Its epitaph might well be that it failed to save the Adelphi and landed us with Grosvenor Square.

Apart from the particular disadvantages which the three methods of approach to the past popular in the last twenty-five years brought in their train, they were generally responsible in the long run for a further misfortune for which, however, the unquestioning upholders of modern orthodoxy must share the blame. Such buildings of the past, other than those built under one of the four Georges, as were neither conceivably functional, unbelievably obscure nor undeniably amusing were destined to polite but almost complete neglect. Works which many generations of mankind had agreed to consider masterpieces were accorded the tribute of a hasty but uncomprehending acceptance and denied even the ambiguous compliment of a controversy. Ossified in the turgid paragraphs of the official text-books, frozen on the glossy surfaces of picture postcards the most vital products of the human spirit were relegated to the status of museum pieces. In so far as any hope of arousing the interest of the young was concerned, the notice of Sir Banister Fletcher proved, for many great buildings during this period, the kiss of death.

Convinced that this neglect of the past—the whole past, that is, not with certain arbitrary cross sections omitted—however understandable in the circumstances of recent years it may have been, has now proceeded so far as to involve an unnecessary impoverishment of our cultural life, THE ARCHITECTURAL REVIEW has invited various writers to reconsider some of the generally acknowledged masterpieces of previous generations. While the choice of the actual buildings has been left to the contributors, two general rules have been imposed. First, the building selected must be well known (the exploitation of the obscure has gone far enough) and in assessing familiarity our criterion has been the popular picture postcard: the building must be one likely to have been recorded by Raphael Tuck or his foreign equivalent. Second, we have striven, as far as possible, to eliminate the expert approach. Our authors have been urged to avoid writing on masterpieces in a style of which they have specialized knowledge and to apply their critical intelligence to some work lying outside their own particular sphere but with which some familiarity was formerly regarded as being part of every well-educated man's intellectual equipment.

The conviction of which the present series is the outcome is that the past is always important and can only be neglected at our peril. The dangers with which any preoccupation with historic works has occasionally been thought to be attended derive, surely, not from some mysterious inhibiting quality in the works themselves that must inevitably affect all who study them but from the nature of our approach? The Victorians were not corrupted by too prolonged a contemplation of the achievements of the Middle Ages but by the frame of mind in which such contemplation was

undertaken. Not content to accept such works for what they were in the nineteenth century they desperately tried to recapture the emotions they evoked in the thirteenth.

Before considering any buildings of the past the student must realize that it is totally impossible fully to appreciate the significance which such buildings had for the generation which built them. And heaven knows, it is difficult enough accurately to recollect the emotions which filled our own breasts at the time of the erection of Radio City or the Stockholm Town Hall. How then can we hope to experience what our ancestors felt on similar occasions? And the further back one goes the more hopeless it becomes; while it is just possible, perhaps, to obtain some faint glimmering of what the Albert Memorial meant to the Victorians no one can have the smallest possible idea of the full significance of the Lion Gate to the inhabitants of Mycenæ. Moreover, not only age but quality increases the difficulty: the more unassailable the buildings claim to be considered a masterpiece the less revealing it is likely to be about the state of mind of its creator. As Marsh long ago pointed out, the very fact that Egyptian architecture is so depressingly informative about the mental background of the Egyptians tends to rob it of æsthetic value. Similarly an anonymous villa in Cheltenham tells us far more about the late Georgian character than do Soane's designs for the Bank of England.

The essential hopelessness of the quest for the original significance of a masterpiece should not encourage us to abandon it completely but rather to regard it as a means to an end. The fact that we can never reach that distant coastline does not mean that we can stop swimming (if we do we shall undoubtedly be sunk) but rather encourage us to further efforts in the hope of reaching some intermediate raft or island from which a clear view may be obtained and on which no man has ever previously set foot. For it is the peculiar property of great masterpieces to possess a different meaning for every generation and not only a new meaning, but a new look. We cannot doubt that Stonehenge, quite apart from the incidental changes wrought by time and weather, left a quite different image on the retina of Stukeley to that which it impressed on those of its original builders: and our own twentieth century eye records something quite different from either. Indeed it would be possible to argue along Berkleyan lines that it not only looked different but *was* different.

Whether or not

' . . . the tree  
continues to be

When there's no one about in the quad'

masterpieces of architecture do not continue to flourish in the absence of an intelligent public. Like pearls they must be worn; locked away in text-book or museums they lose their colour and vitality. And no matter how great an improvement has been effected in our attitude to landscape or town-planning our visual re-education will not be complete until we, like our fathers before us, have subjected the great works of the past to an unblinkered contemporary scrutiny.

*The first Reassessment starts opposite* 









**THE BUILDING** chosen to open the *REVIEW'S* series of reassessments is Canterbury Cathedral. As a generally accepted masterpiece it has an obvious claim for inclusion in the programme outlined in the preceding article. But there is a special reason why it should be the first building to be considered. For the case of medieval architecture shows, more clearly than any other, that the dangers attendant on the study of the past derive not from the study but from the state of mind of the student. The essential sterility of the nineteenth century's study of Gothic architecture was due to the fact that it did not turn to it for such value as it might have for the nineteenth century, but in a vain attempt to revive the whole medieval aesthetic. The viewpoint of the photograph above, for instance, is not one that would have attracted the architectural photographer sixty years ago. It embraces too much—a Norman

tower, surviving from the cathedral of Anselm, clings to the N.E. transept rebuilt by William of Sens, and breaks through the shadow of Bell Harry Tower; the priory domestic buildings allotted to the new foundation at the Dissolution are flanked by eighteenth and nineteenth century additions and, in the landscape of Caen stone, brick, tile, lead and grass, there is a glint of asphalt and motor-car cellulose. **THE AUTHOR** is William Townsend. As the preceding article points out, it has been the Editors' aim to discourage the specialist approach in this series, and William Townsend, being a painter, is not, of course, a specialist in medieval architecture. In fact he does not write as a painter-specialist either, but, uniting historical knowledge with his painter's sensibility, writes rather as a painter-critic. And the painter-critic is a character whose general guidance the twentieth century needs very much.

## **REASSESSMENT 1: CANTERBURY CATHEDRAL BY WILLIAM TOWNSEND**

WHEN, IN 1834, the surviving north-west tower of Lanfranc's Norman cathedral was demolished to be replaced by a replica of the south-west tower, the west end of Canterbury Cathedral was at last tidied up, the medieval pilgrims' view disappeared, and the visitor approaching the City down Harbledown Hill was presented with a first prospect of unanimous Perpendicular architecture. This, the traditional first view, confines Canterbury's most loved and photographed features into a regular mass, compact in outline and of rigid symmetry, suggesting a simple and calculated aesthetic unity. No first impression could be more misleading. The visitor will soon discover this if he stalks it across the bombed spaces, taking the cathedral in the flank as he now may, through the thickets of buddleia in the ruined cellars. He will then see, held down by the long roof line, two buildings so different in feeling that though they balance

one another well enough about the dominating focus of the tower they seem to share no other qualities than their remoteness from ourselves—the west end of the late middle ages and the eastern limb built in the triumphant emotionalism of the years following the martyrdom of Becket, and itself the third of the Norman buildings that rose in increasing splendour on the same site in a hundred years of stupendous effort and passion. We cannot add the east end to the west and go in and out, as we can at St. Paul's and build up something that we can feel enclosed in our minds and experienced singly. Perhaps Salisbury is classic and single in this sense, but at Canterbury we are baffled in the attempt to find aesthetic unity; unless from the height of the tower we see it in the plan set out by the roofs, a plan more ancient than many of the parts.

Then there is the sprawling congeries of buildings we cannot separate from the cathe-

dral, which is a part of them even though it is by its magnificence their architectural dominant and by function their heart. Cloisters, Chapter House, a mass of dependent structures cannot be disengaged by the eye; the passages and burnt out arcades of the infirmary lie close against the walls of the apse; ranges of conventual buildings as diverse in character and scale as in purpose spread outwards round enclosed courts and gardens to the circuit of the walls—in parts city fortification overlooking the moat and in parts threaded into the fabric of town streets. This landscape of Caen stone and lead, flint, brick, slate, tile, trees and grass has endless pictorial delights. But compared with such a landscape as that of Bath, how impenetrable to analysis, how often we hear that 'true silence, self-conscious and alone' that Hood described. It all has the order of monastic function and routine that we can work out if we care to, but otherwise the

2, medieval tabernacles in William of Sens' choir. Left, the architectural fantasy of the tomb of Cardinal Archbishop Kemp (1453). Up the steps is the Black Prince's tomb. 3, Lady Margaret Holland lies in the Warrior's Chapel, surrounded by memorials to heroes of campaigns of the seventeenth century.

order of an anthology of pieces in every style and mood chosen by an anthologist who has not left a preface for us.

The medieval builders might have explained it to us in symbols that would no longer be explanations to us. Humanism, rationalism, scientific materialism stand between us. We are oppressed by the evidence of minds full of fears we have dismissed to be replaced by our own anxieties, of aspirations that have become illusions, whose joy and sadness we feel must have had causes our reasons cannot penetrate.

The antiquarian guide, discriminating styles, from Rickman onwards, makes no more sense of it than the aesthete of pure form. This is the line we have been urged along for a hundred years until in our dry mouths the Early English and Tudor dust taste the same, and though Ruskin and Mr. Betjeman have done their best, the antiquarian attitude thrives, not like weeds but like a well-mown lawn. You can watch it turn shrines into grammars of medieval styles and museums of archaeological, heraldic and historic anecdote. At Canterbury is the effigy of the Black Prince and his glaives, the bust of Orlando Gibbons, the signature of Queen Editha on a wall, the flags of regiments, the paintings of Professor Tristram and Mr. Frank Salisbury, the bell of H.M.S. Canterbury. We can be glad to have all these pointed out to us and accept the fact that cathedrals, like the seats of all venerable institutions, will become museums by acquisition. But our reverence today for such relics must be a weak substitute for the turmoil of a medieval pilgrim, arrived in the place of martyrdom before the relics that will save him.

Perhaps that vague sense of exaltation that everyone feels before some prodigious effort of human faith and labour—which Ruskin dismissed as the 'sentimental attitude' and despised—the tourists' respectable emotion and restful appreciation is really nearer the mark. It has something to do with the greatness and complexity of ordered spaces; something with the texture of history on the stone; it derives from the real thing. But it is too generalized—that was Ruskin's quarrel with it—and it is not the generalized splendour as church, museum, holy place and historic site, or even as work of art, but the unique value of all that is hard to define; and harder now than in the past, though Canterbury has never, in modern jargon, been better 'presented' than today.

Early nineteenth century engravings show a blacksmith's forge in the cathedral precincts. The carter can gaze at the towers while he waits for his horse to be shod. My father as a schoolboy saw the market stalls crowded about the Christ Church gate and the circular wooden roof of the butter market sheltering the farm women and their baskets where the war memorial stands now. The daily activity spilled through the gate into the close. Even in my schooldays in the '20s the sheep had not been driven from the grass in the precincts. The Christ Church gate was then so crumbled, soft and dimpled with decay that it looked as though it had been

(Contd. on p. 165)



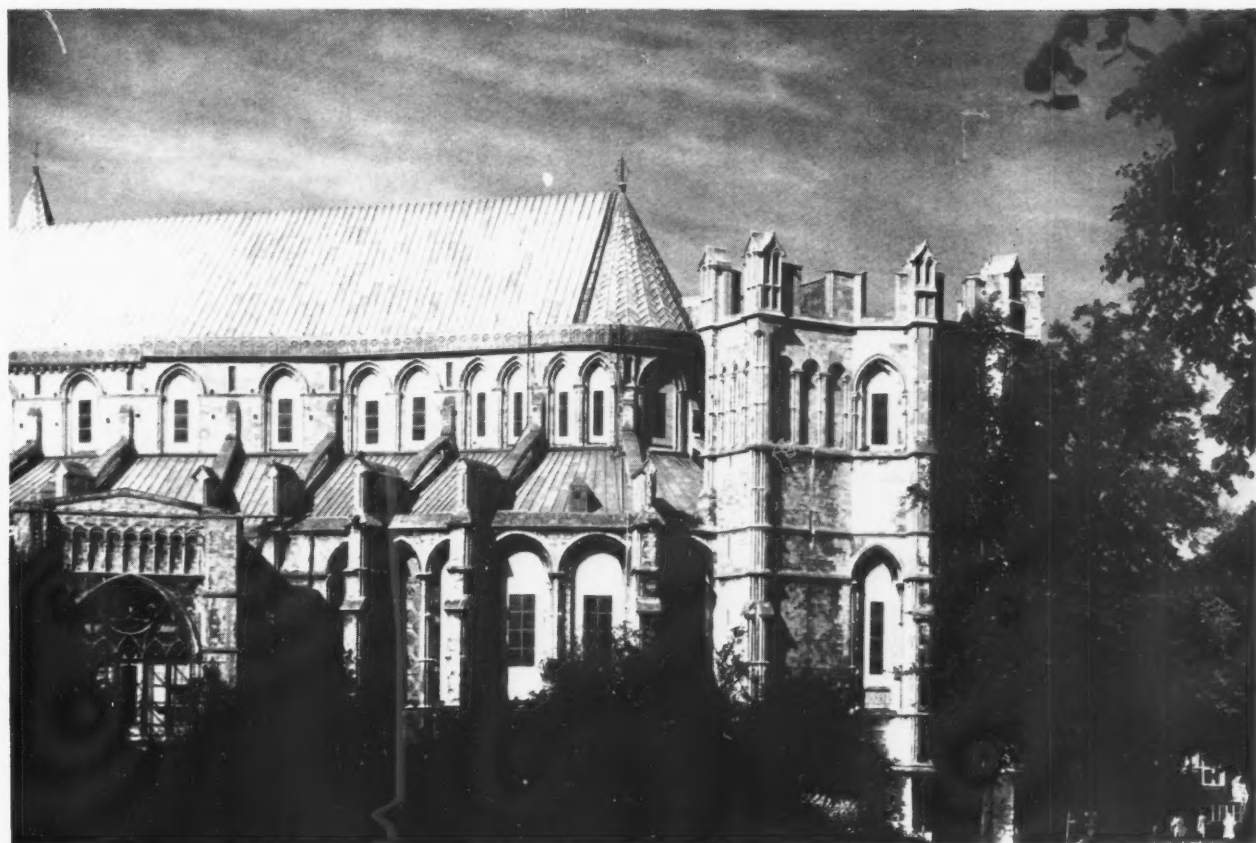


4

4, seen full-length for the first time in a hundred years; the south side of the cathedral from the city wall, beyond the buddleia thickets and tufted growth of the devastated area. The main street runs, invisibly across the picture, in front of the ruined church of St. George. 5, the confident and dogmatic play of surfaces in the Corona. How it should have been completed, what is its precise function in the pilgrimage, remain matters of controversy. 6, master too of the finely graduated surface, William the Englishman built the eastward extensions of the choir and the Corona, here seen in flank, to be a glorification of the shrine of Becket.

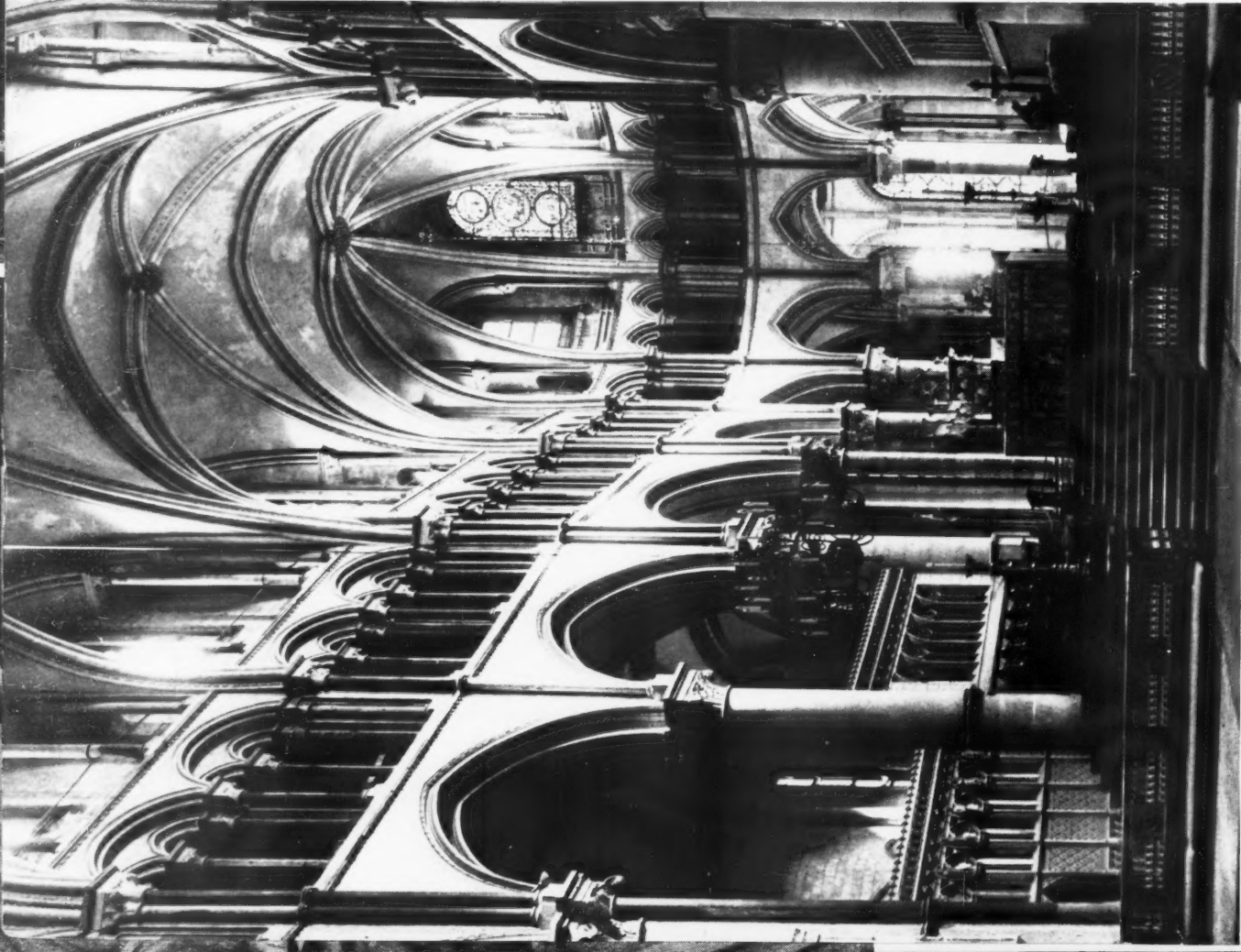


5



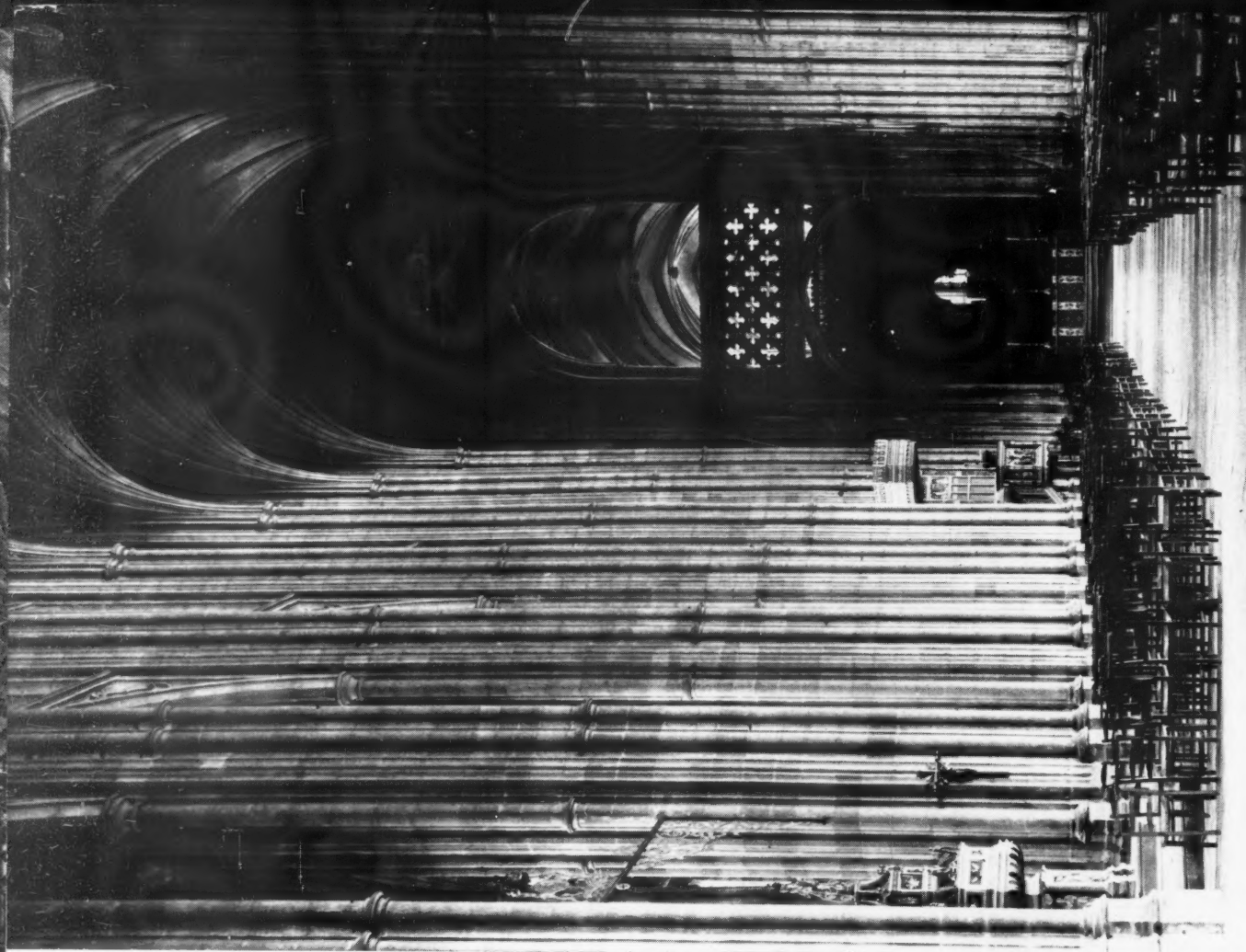
6





7, the architectural movements of the choir converging symbolically towards the Trinity Chapel, expanding beyond the highest steps into a setting for the supreme moments of pilgrimage. Becket's shrine stood immediately behind the present High Altar, which was at that time placed on the lower platform in the foreground.

7



8, the superbly efficient design of Henry Yevele; the nave turned from a succession of bays into a single channel of forward movement. The pillars, widespread in plan, close the arcade from view; the multiplication of verticals combines them into a single reared wall, on the face of which Becket's pulpit is an uncalculated accident.

8

washed over and over by the sea; it still seemed the four-hundred-year-old companion of the market place. Now that all its details are as sharp and scratch-edged as plastic stone can make them it appears the restored specimen of Tudor architecture that it is. Since then pious hands have scrubbed the marble memorials in the nave, the effigies that were black and grim have been washed and painted back to life. The tombs, alas, are being restored and re-gilded. Strung out between the pillars in the choir and apse like streets of fanciful and neurotic little buildings they were in a context which respected and illustrated their significance and with which they had grown old. One could feel the distance in age and expression between the choir and the tombs and the distance of both from ourselves. Now those renovated take on a new insignificance. They are isolated for examination and ask to be judged on their separate merits, either as works of art where they now seem meagre and less important than they ever can have been in this astounding building coloured with its eight hundred years of history, or else as interesting relics, primers of heraldry, text books of medieval craftsmanship which might as well be in the Victoria and Albert Museum. On each is a neatly lettered and framed white notice, the principal accent beneath each canopy, giving you all you need to know about the distinguished dead. Piety and affection and a sense of responsibility, guided by expert opinion, have at least preserved something—the original outlines—and have irrefutable justifications against our regrets. But we have, in my view, to regret a real loss.\*

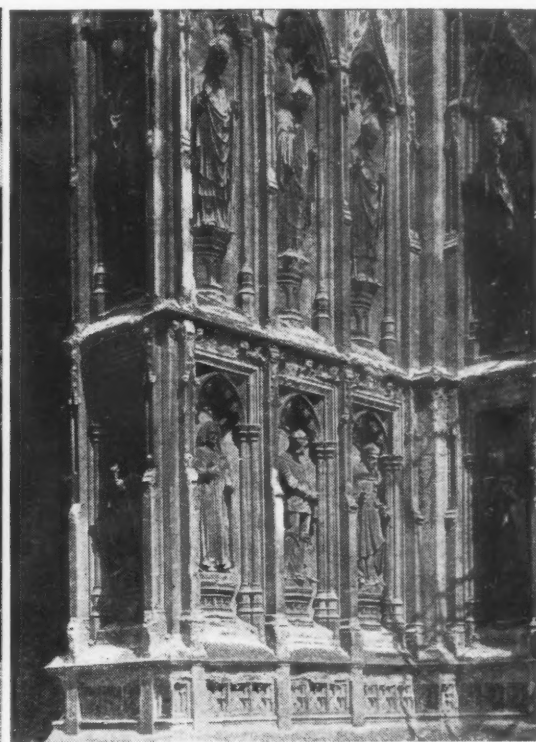
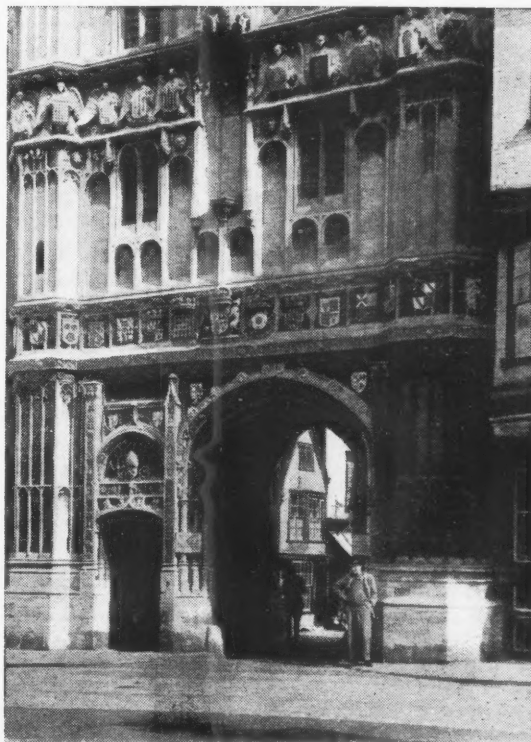
This stone scenery is a work of art after all; a work of historical art; it does not need all this history written about it, though that is not without its uses, but it wants the historians' own language. For this maze of structures is a work that makes history for us, recording uniquely something of the emotional and spiritual condition of human beings who have lived before us; the history that is not reconstructed from research nor mentioned in the chronicles. We want the authentic voice not the record at every stage, and the demand for formal consistency is really not appropriate; nor should we quarrel with the vagaries of mood. It is like a history told unevenly and incompletely, because it is the work of men of every kind of tem-

perament, not all understanding each other, summary in places, engagingly discursive in others, with padding between eloquent outbursts, developing in the cathedral church itself into a series of chapters, expressed in terms of the highest formal power. There is nothing here so poignantly expressive as the west front at Peterborough and in fact the most rarefied and anguished purposes of the middle ages elude us here, but there are movements of a sustained and tremendous eloquence that we can grasp with conviction.

But we are up against something that each generation will only understand in part. This is not Roman architecture which we feel we can understand through and through and take or leave with confidence in the judgment. With the work of the middle ages, however clearly we perceive what has been done, we go on asking why it should have been like this at all; it does not always carry its own explanation for us, and our limited sympathies sharply penetrate one motive while failing to respond to another as sensibility shifts from generation to generation.

However much escapes us, there is at Canterbury the choir with its eastward extensions, of such formal qualities as survive analysis and still leave us moved. We can forget that this is a landmark in the history of English architecture and forget its crowding associations. It is still something alive for us. It is a work of exciting light and shade—the light and shade of finely articulated surfaces and spaces—and of slow movements in an exalted kind of harmony that is powerfully expressive of its purpose. The visitor today should see the whole eastern limb from the gallery of the pulpitum, looking eastwards, and then again if he can from the triforium of the choir. From these points the

unique movement is seen best. The floor rises from below, by two steps to the presbytery at the eastern transepts, beyond that by a short flight to the platform where the High Altar used to stand, then by a third and longest flight to the high platform raised up to carry the shrine of Becket. The upward movement of the floor is firmly related to the inward movement of the main arcades. First they are parallel through the choir, the eye moves slowly forward and lunges sideways into the eastern transepts; then the walls draw together, narrowing the space in exaggerated perspective, to the first bay beyond the furthest steps; draw apart for two bays and at last close round in a semi-circular arcade through which opens a new space, the tall light-filled octagon known as the Corona or Becket's Crown. The contraction and then the expansion of the space beyond the steps into what is now known as the Trinity Chapel is a triumph of expressiveness. Beyond the transept the movement grows more tense, for while the closing together of walls and of floor and vault sucks the eye forwards, this narrowing reveals more of the arcade openings and through them the dark hollows of the side aisles, so that there arises a strain of conflicting expectancies before the fulfilment of a space suddenly exploding in all directions. Above, the eastern clerestories give their added light, at the sides the widened arcades have disappeared from view, and at the far end the eye is led through the arches of the ambulatory with a beautifully calculated precision and confidence. The ranks of massive columns marching through the choir have ended and the arcade is here carried on slender 'Corinthian' columns paired through the thickness of the wall. The space of the



\* I should not wish to seem critical of all the work undertaken on behalf of the Cathedral authorities by The Friends of Canterbury Cathedral. We must thank them for the structural soundness today for many parts of the buildings and for the fine condition of the ancient glass. The Christ Church Gate was crumbling away and its renovation no doubt a deplorable necessity. The policy of restoring and repainting the tombs and various ornamental features seems to me not justifiable in the same way and I find it unsympathetic.

9, the last achievement of the monastic builders; the Christ Church Gateway of 1517. Its mouldings restored to a knife edge precision, the shields painted and the tabernacles and bands of decoration gilded, it is an example of expert twentieth century restoration. 10, a comparable nineteenth century view of how to make good the ravages of time. Kings, Queens and archbishops as portrayed by a Belgian sculptor of the 1860's look down with the unvarying lack of expression and fixity of gaze of gannets.



Trinity Chapel flows outwards and floods the ambulatories. It flows too into that strange little octagon, filled with the haze of its twelfth century glass, all the more mysterious for being set slightly out of the axis of the main building, where now stands the stone chair of St. Augustine but where Erasmus saw 'the whole face of the most holy man gilt, and ornamented with many gems.'

Now, as far from this as we can go, to look from the west door into the nave. Designed by the master mason Henry Yevele and built in the last twenty years of the fourteenth century, it is of course a familiar and standard example of English Perpendicular, by some considered a prodigious work without inspiration and recently declared by Mr. John Harvey to be a work of its time comparable with the poetry of Chaucer, an unparalleled masterpiece of national art. It certainly invites easy wonder, reference to great forest trees and so on. But as we look, still with the visual memory of the choir, we soon feel something about it that helps us to understand why Ruskin found the whole Perpendicular style 'detestable,' and to be somewhat more sympathetic to Elie Faure to whom English Gothic architecture was egoistical, cold and merely the self-glorification of a wealthy class. We can view our own achievements a little more indulgently, but we need to remember that as far as the Perpendicular style is concerned large churches and plenty of wool go often together. This is architecture from which the transcendentalism is going out. It is confident and extrovert and has the glory of success about it. One feels that its audacity does not grow from the strains of aspiration but from conviction in the assured mastery of a powerful means of expression. We are not surprised by the portrait of the architect now given us by Mr. Harvey's researches. He was at the

top of his profession, wealthy, a man of obvious administrative gifts, consulted in all sorts of undertakings, socially well established, almost a figure at Court. None of these things prevents his masterpiece from being an artistic achievement of a high order. It is a masterpiece of functional art, a work where beauty is singularly abstract and dehumanized, a work of great intelligence.

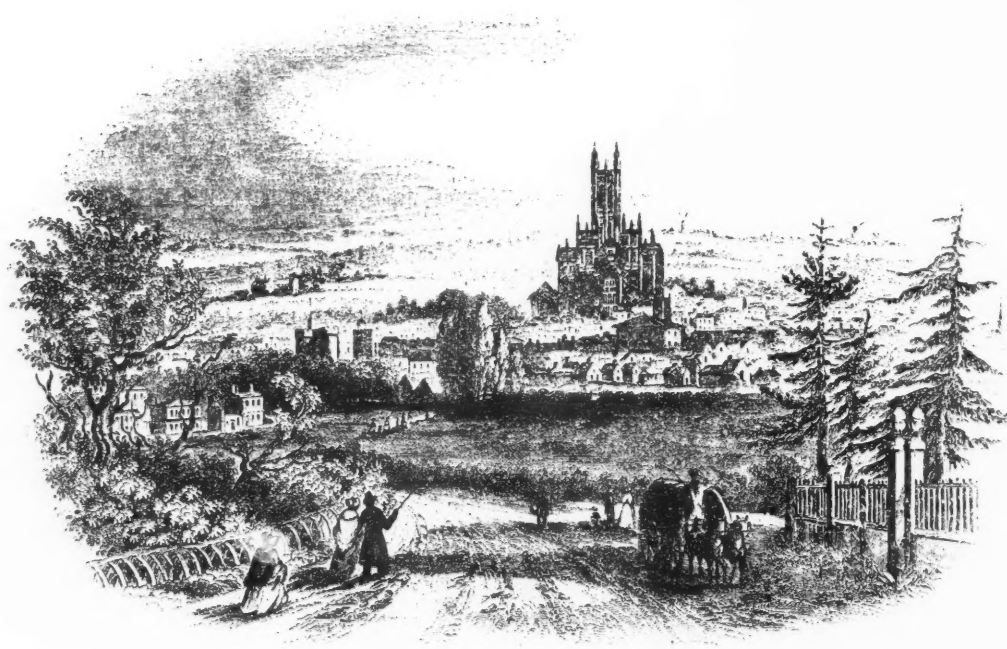
It really is a success. From the west end we can almost forget the usual bay design; it tells almost as a single space without any articulations, and despite its innumerable vertical lines and great height gives the sense of swift forward progression. I have noticed how often I have been inclined to walk quickly along the nave, not stopping until I reached the steps to the choir. Nothing distracts the eye, except Bodley's pulpit, until it reaches the arch at the crossing, when, after a moment's pause, it plunges into the compelling little opening in Prior Eastry's screen seeking as it is meant to do the mysteries beyond. To have produced this effect, momentarily confused though it is by the unfortunate strainer arch with its repetitive pierced pattern, is a wonderful feat.

From the west end the arcades cannot be seen because of the great inward projection of the piers, and the piers themselves are divided into so many clustered verticals that they seem to compose a continuous fluted wall. The moulded rings on the main shafts and the caps where the vault springs from them are so small and wide spaced that while they can divide the shafts themselves into satisfying vertical proportions they never combine to distinguish them as horizontal divisions of the nave. They work rather as a series of small accents tripping away from us.

It is not perhaps insignificant that an event contemporary with the building of the nave was Wycliffe's denial of Transub-

stantiation or that the fourteenth century saw the beginning of movements of reform that were to lead England on to puritanism. One imagines a power growing more stable, rich, confident and secular building such monuments as this to reassure those not sharing in the advance. It seems as though these major late Gothic works only half express the creative character of their age, as though the doubts and fears and aspirations have been suppressed and the creative spirit cut in two. Half of it can only squeeze up in dark corners, lawless as the 'communitistic mysticism' of Wat Tyler's men gathering from this very countryside. We look a long time in Perpendicular architecture for the popular agonies of its times, the calamities of the plagues, the debauches of remorse and despairing supplication. Perhaps we find the introversion of the age manifested in such unspectacular and minor works as the involved and ambiguous tomb of Archbishop Kemp where a tester raised on supports of exhausted slenderness smothers a series of pinnaced tabernacles in which the craftsman's delight in finished and elaborate workmanship seems to be defeated in an exasperated implication of planes.

Perhaps this is something like the divided art of another period of wealth, success, reform and technical achievement—the mid-Victorian. The church builders reflect the spiritual disturbance of their age in their own version of Gothic architecture—but they do not choose the Perpendicular—and these are the minor works. The parallel to the major art of the Perpendicular builders is the major art of the Victorians, the masterpieces of engineering, and the nearest building to Canterbury nave perhaps the single and confident space, close-ribbed, high-flung, very symbol of directed movement, the iron span of St. Pancras Station.



# FOUR RECENT BRITISH FACTORIES

RUDOLF FRANKEL: ARCHITECT

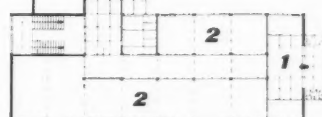
## CLOTHING FACTORY AT CONGLETON, CHESHIRE



ground floor, scale 1/4 in. = 1 ft.

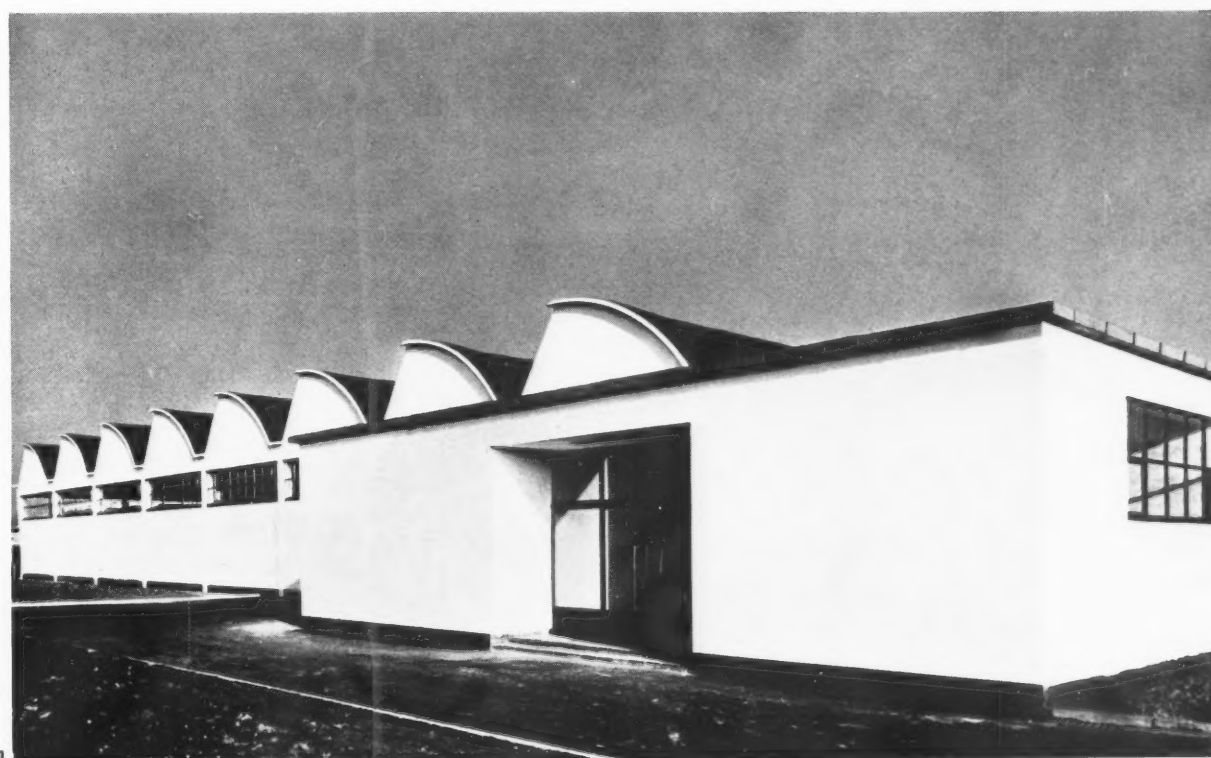
### key to ground floor plan

1, entrance to offices; 2, administrative offices with canteen on floor above; 3, entrance to canteen; 4, rest-room and first aid; 5, cloakrooms; 6, loading bays; 7, manufacturing space; 8, heating and ventilation machinery.



site plan, completed section shown black, scale 1:4000

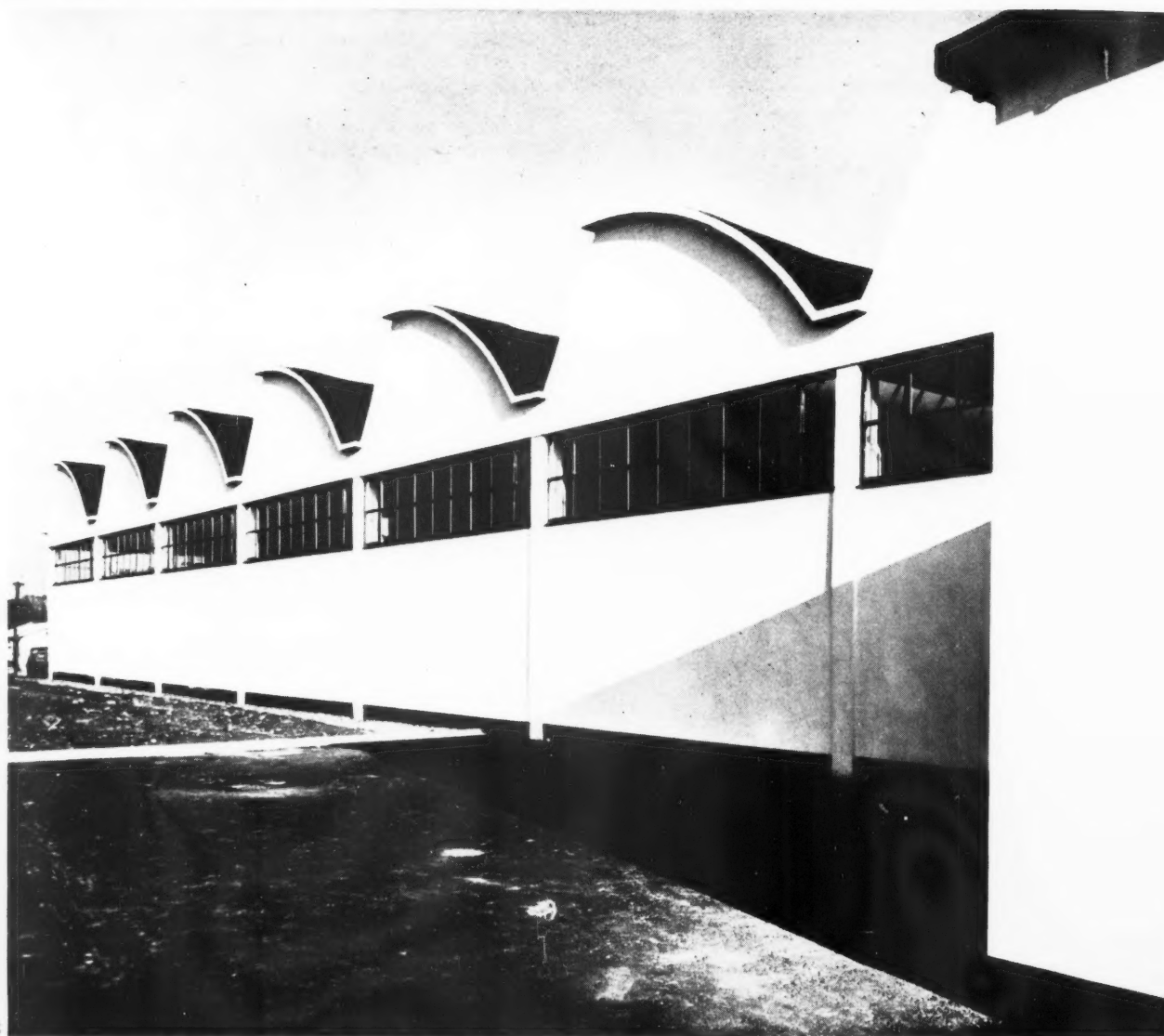
This is the first completed section of a knitting and clothing factory to be erected at Congleton, Cheshire. The final scheme will consist of five similar bays, with a two-storey building to contain offices and canteen. Construction is a reinforced concrete frame, with reinforced concrete barrel vault roofs over the manufacturing area of the building. These barrels, each 20 ft. by 50 ft., with a radius of 17 ft. 6 ins., are lined with insulating board and covered with bituminous felt. They are painted white inside, and the shell is designed to reflect and distribute north light for interior illumination. Present-day electricity restrictions prevent the adoption of indirect lighting which would have been reflected from the barrel vaults, giving conditions during the hours of darkness similar to those in the daytime. The wing facing south comprises loading bays and cloakrooms; walls are 11 in. cavity brick, rendered and painted white; plinth, entrance steps, and paving are of dark blue industrial brick; windows, doors and gutters are painted dark blue.



completed section from the south.

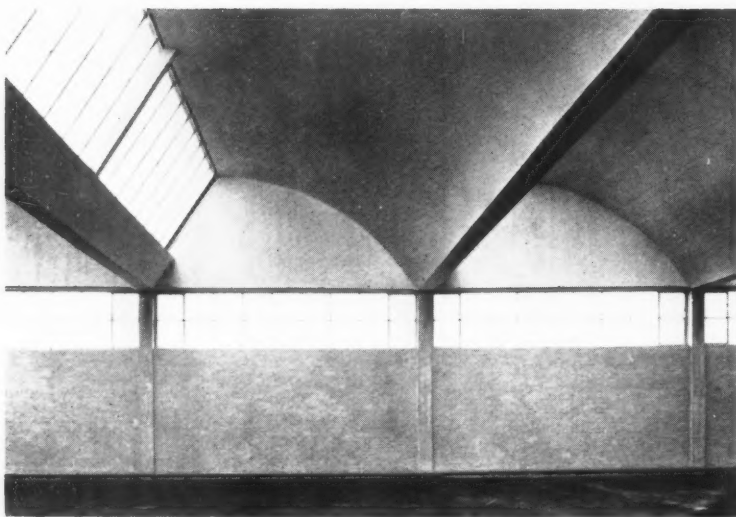


**CLOTHING FACTORY AT CONGLETON, CHESHIRE**



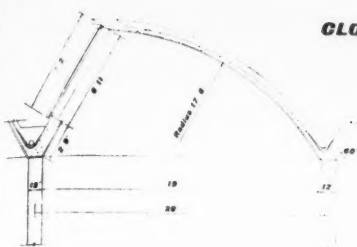
2

detail of the completed section of the factory, showing barrel vault roof.

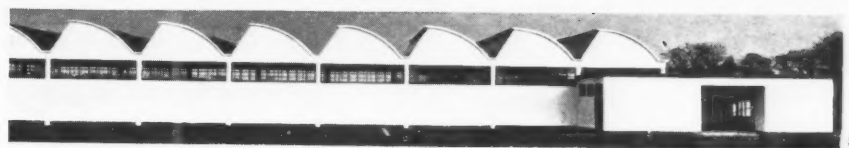


3,4

3, barrel vault roof from the factory interior, showing the method of north lighting. 4, the manufacturing space looking north.

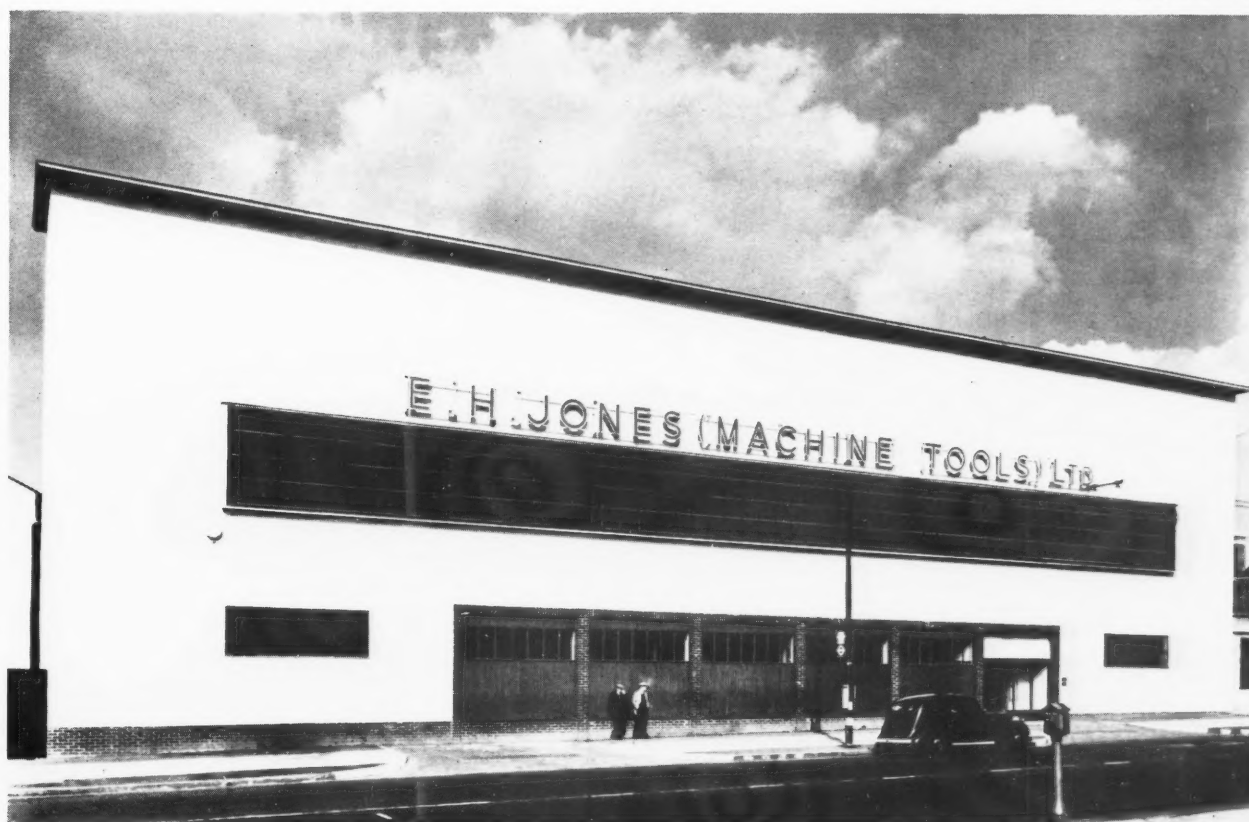


# **CLOTHING FACTORY AT CONGLETON, CHESHIRE**



5  
south-west elevation. The drawing, left, shows the construction of the barrel vault roof.

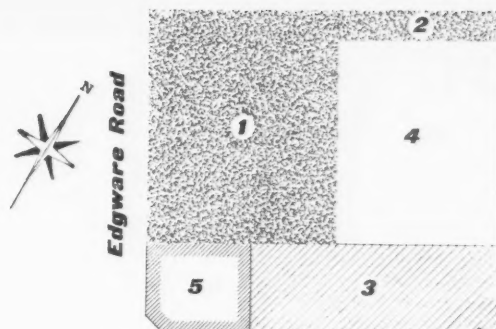
**RUDOLF FRANKEL: ARCHITECT**



6  
main entrance to offices and showrooms, seen from the south-west.

## **OFFICES AND SHOWROOMS IN LONDON**

These offices and showrooms for the sale of machine tools stand on a main road in the north of London. The present building is a replacement of a temporary structure erected in 1914, and some of the original steel frame was incorporated in the new reinforced concrete construction. During erection operations parts of the building were in continual use. The showroom occupies the ground floor, and is surrounded by a gallery which



site plan

key to site plan

1, main building; 2, canteen; 3, loading bay; 4, yard; 5, offices of a bank.



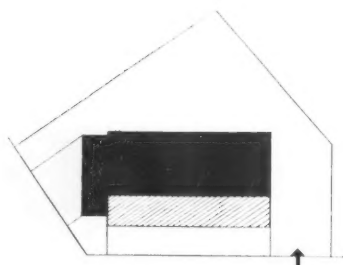


the manager's office.

#### OFFICES AND SHOWROOMS IN LONDON

provides additional exhibition space. The walls are reinforced concrete, cast *in situ*, rendered and painted white. Metal windows and doors are painted battleship-grey. The frames round ground floor showroom windows are of dark blue facing bricks. Signs and nameplates are scarlet. (Reproduction of plans is not permitted.)

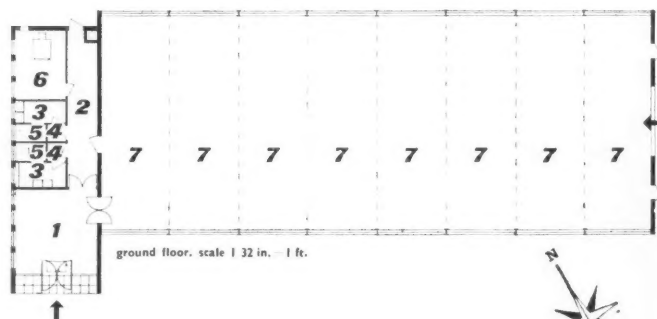
7



site plan

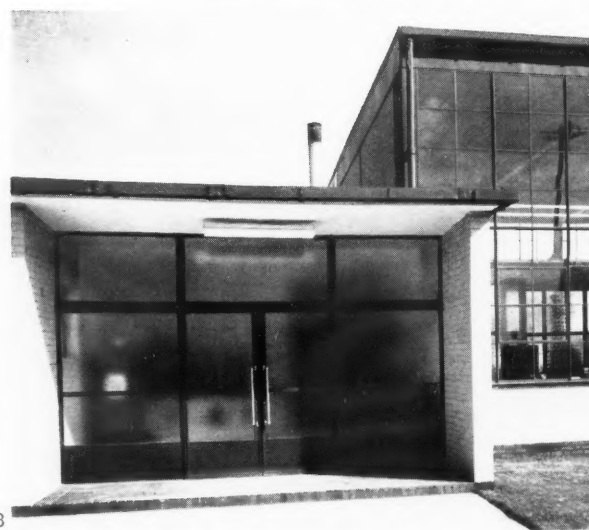
#### SERVICE STATION AT BIRMINGHAM

Erected on a corner site near the centre of Birmingham, this building houses an organisation servicing and selling machine tools. It was specifically designed for engineering needs, and the plan allows for future extension; an additional bay will have a gallery of steel partitioned offices. Construction is steel frame, with 9 in. white-faced brick panels, no frame bolts being visible. Corner plates are spot welded; fascia plates are clipped, as are the metal windows to stanchions. Bus bars running under window cills provide power contact wherever required. The roof is of steel deck, painted inside with aluminium paint. All steelwork, inside and out, is painted greyish blue; the steel chimney is aluminium painted. The lower wing contains entrance hall, cloakrooms, and the boiler house for central heating. Lorries can drive straight into the building for unloading by a five-ton crane.

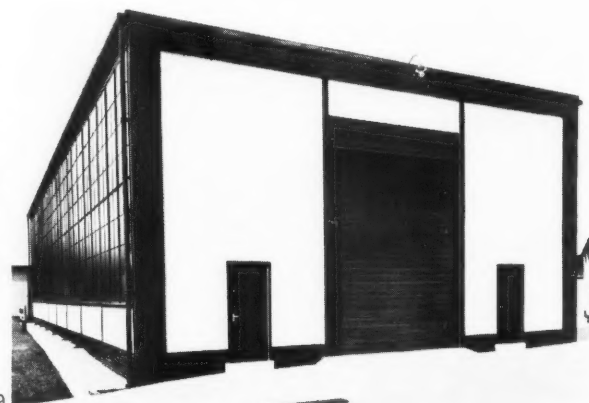


key to ground floor plan  
1, entrance hall and enquiries. 2, corridor. 3, 4, 5, toilets. 6, boiler room. 7, workshops.

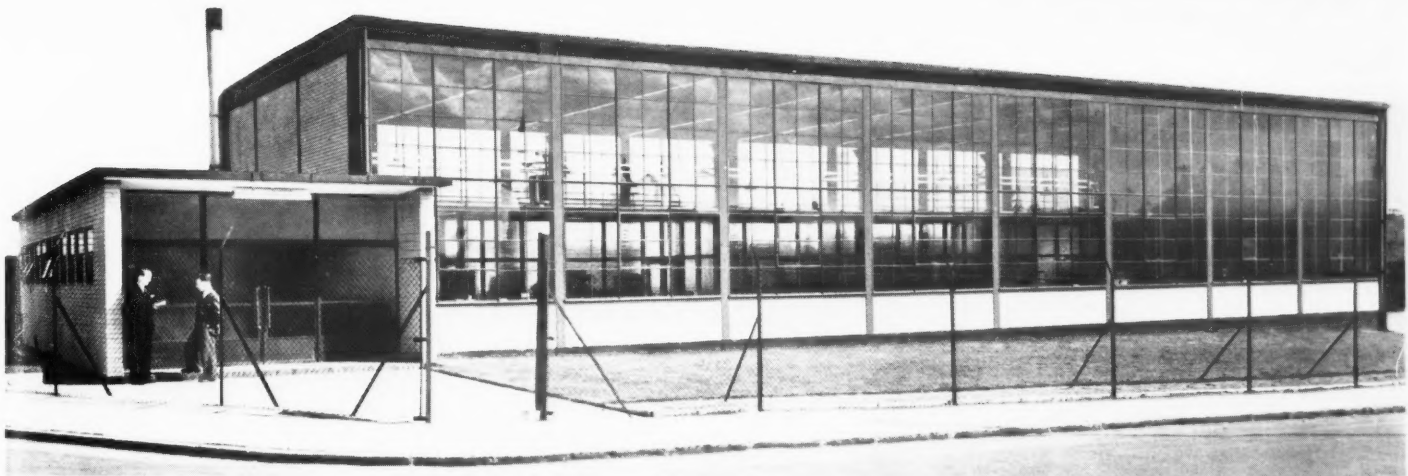
#### RUDOLF FRANKEL: ARCHITECT



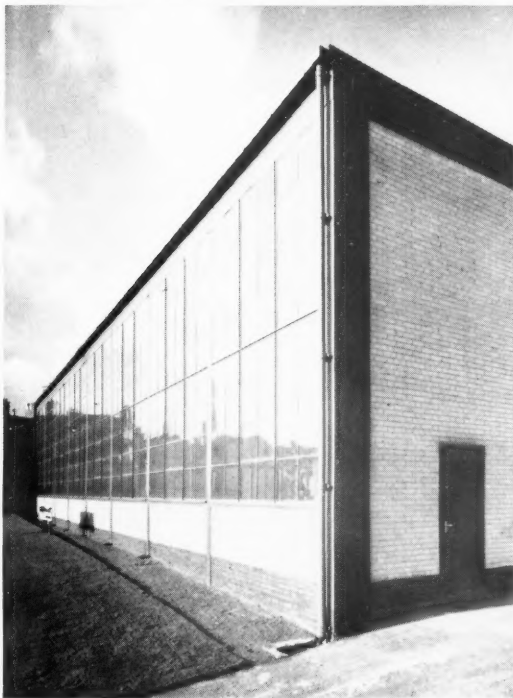
8 main entrance to offices, seen from the south.



9 north-east elevation, with lorry entrance to workshop.

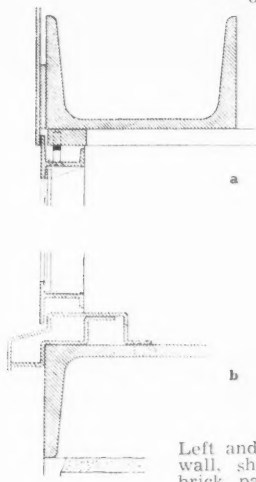


10



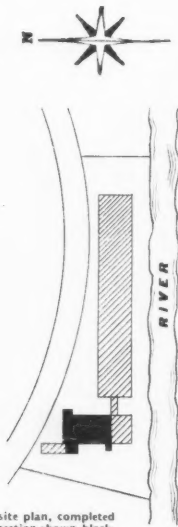
11,12

10, main elevation from the south-west, showing main entrance and workshop. 11, detail of glazing at south corner. 12, interior of workshop looking towards lorry entrance.



Left and above, section through the main wall, showing foundation to stanchions, brick panelling, metal fascia plates and roof finish. The letters a, b, give relative positions of the details above, a being the window head detail illustrating the method of fixing fascia plates, and b, cill detail.



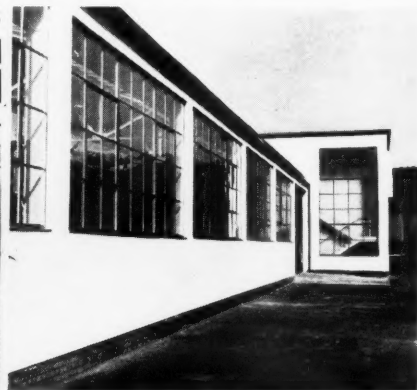
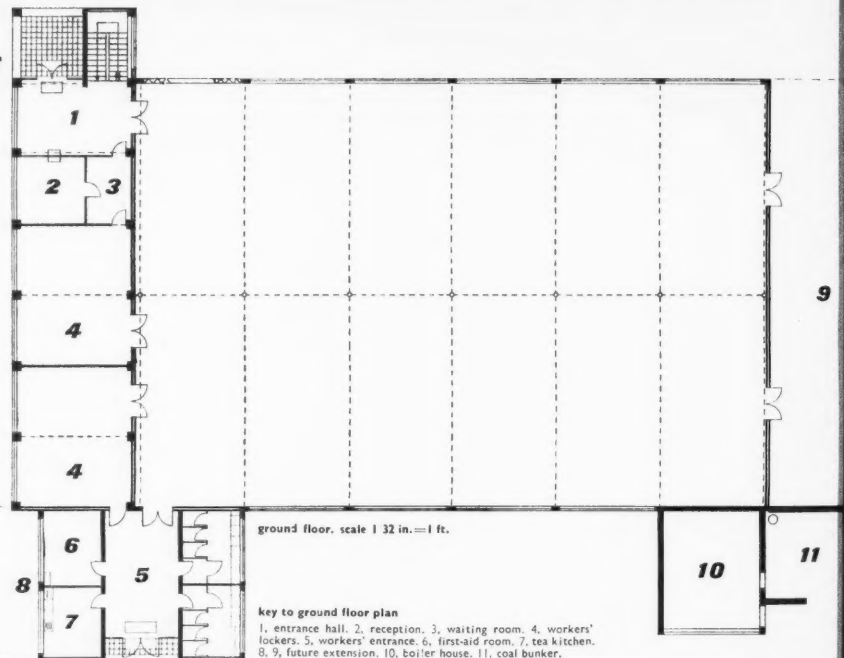


front building of offices and cloakrooms, from the east.

13

## FACTORY AT RISCA, SOUTH WALES

Built for the manufacture of cables, this factory is the first part of a comprehensive industrial scheme planned at Risca, South Wales. The whole scheme will cover a site of over 5 acres, but only the section shown has been completed, comprising offices, laboratories, and the plastics manufacturing section. Future sections to be built for other processes will contain canteens and other amenities, and will be connected with the existing building by a covered gangway. Construction is of steel frame divided into 20 ft. by 40 ft. bays, the roof being covered with asbestos and lined with insulating board. The two-storey front building, containing offices and cloakrooms, has brick piers and precast reinforced concrete floors and roof; walls are of 4 in. concrete blocks, rendered and painted. The factory floor is of reinforced concrete, granolithic finished; office floors are asphalt paving; entrance hall and staircase are of light cream terrazzo tiles. Ceilings are white, interior steelwork and walls painted cream, and doors blue. The folding gate is sufficiently large to allow lorries to enter the factory.



14, 15, 16

14, reception room in the office building. 15, interior of the manufacturing area. 16, the factory from the south-east.





N  
O  
on  
th  
le  
th  
H  
N  
T  
fo

the  
RE  
to  
th  
da  
co  
for  
rev  
tec  
Th  
un  
he  
pr  
al  
ca  
Gi  
bu  
son  
fir  
Is  
tec  
rec  
th  
ele  
mo  
and  
Be  
Bu  
mo  
C  
fun  
pro  
Co

## MONUMENTALISM, SYMBOLISM AND STYLE

*On September 26, 1946, Sigfried Giedion delivered a lecture at the Royal Institute of British Architects, on 'The Need for a New Monumentality.' The interest it aroused in architectural circles everywhere prompted the REVIEW to take the matter a stage further. And, in the issue for September, 1948, some of the world's leading architects and architectural writers defined what monumentality meant to them and where they thought it fitted into the twentieth century architectural picture. Contributions came from Gregor Paulsson, Henry-Russell Hitchcock, William Holford, Sigfried Giedion, Walter Gropius, Lucio Costa and Alfred Roth. Now Lewis Mumford follows with his own addition to the REVIEW's symposium, which has been described by Talbot Hamlin, Professor of Architecture at Columbia University (in the issue of Progressive Architecture for February, 1949), as 'among the most significant contributions to recent architectural criticism.'*

### the expressive function

RECENTLY, DR. SIGFRIED GIEDION has given a new turn to architectural criticism by suggesting that there is a need for the monumental in modern architecture. 'Monumentality' is a dangerous concept to use; for it has by now many unfortunate connotations, of empty grandeur, of pretentious display, of overforced impressiveness; so that there is almost as much danger in reviving the term as in forgetting the important function of architecture to which Dr. Giedion has thereby called our attention. The qualities that Dr. Giedion would like to reinstate are, if I understand him rightly, manifold: they might be treated under the heads of symbolism, of visible hierarchic order, of aesthetic expressiveness, of civic dignity. Unfortunately, these terms are almost as full of insidious meanings as monumentalism, and are as capable of being misunderstood. Perhaps the best way to restate Giedion's thesis would be to say that it is not enough for a modern building to be something and do something: it must also say something. What is this, however, but a return to 'commodity, firmness, and delight' with the emphasis, once more, on delight? Is it not, in effect, a restatement of Ruskin's belief that architecture begins where building leaves off; though not with Ruskin's reduction of architecture proper to the effects produced through the use of painting and sculpture? This new interest in the expressive element seems to me healthy; it means, or it should mean, that modern architects have mastered their grammar and vocabulary and are ready for speech. Awaiting that day, Dr. Walter Curt Behrendt called his book, not *Modern Architecture*, but *Modern Building*.

### modern architecture and the 'international style'

Once we admit that a building should not merely facilitate function but disclose human intention, we open up the grand problem of style: the expression of an informing idea and purpose. Contrary to Mr. Thomas Creighton's position in *Progressive Archi-*

*ecture*, the modern architect, in abandoning his long tedious flirtations with historic styles associated with different cultures than his own, has not earned the right to disregard style entirely: rather he has made it possible to make more fundamental choices in form, choices between ponderosity and lightness, between magnificence and humility, between complexity and simplicity: choices which are ultimately not pragmatic and technical, but aesthetic, ethical, personal. It was not until modern forms were accepted as the common underlying foundation that such choices could be rationally made.

Before one can talk intelligently about the problem of style today one must first define what one means by 'modern' in architecture. As usual, in dealing with historic processes, there are two schools, those that emphasize the element of continuity, and those that emphasize discontinuity. In his first book on modern architecture Mr. Henry-Russell Hitchcock gave these schools the names of 'New Traditionalists' and 'New Pioneers': a happy differentiation; all the happier, it seems to me, because the New Traditionalists, in their further development—witness Fritz Schumacher and the Perretts and the elder Moser—moved closer to the New Pioneers, and because the Pioneers, on approaching maturity, promptly reached back for certain elements they had dropped in their first one-sided absorption in expressing technical processes: van der Rohe's traditional use of fine materials in the Barcelona Pavilion was an early departure in this direction. In *Modern Architecture*, his first essay, Hitchcock even allowed for the fact that the New Pioneers would not be forever identifiable through the starkness and nakedness of their forms: he pointed to the possibility of the same kind of maturation that other primitive styles had gone through, with the development of the ornamental and the symbolic. Such change might take place rapidly or slowly; it might be extraneous and effortful, or organic and intrinsic; but surely no definition of the modern can be framed that would not include, as part of the very concept of modernity, the possibility of further



change. The unforgivable error, from the standpoint of either philosophy or historic scholarship, would be to identify the modern with one phase or one moment of the modern movement, as if 'art stopped short at the cultivated court of the Empress Josephine,' in W. S. Gilbert's properly mocking words.

There are two ways, then, in which one may consider modern architecture. The sound way, it seems to me, is to associate it with the increasing use of new materials, of new technical processes, of new forms of construction, along with an aesthetic infused with the conceptions of time, space, energy, life and personality that have been developing since the sixteenth century. Viewed in this way, modern architecture has been long in process; and it has left over the landscape of the Western world a succession of significant buildings and monuments, sometimes faintly adumbrated, sometimes almost completely realized, in terms of their immediate intentions, like Paxton's Crystal Palace or Root's Monadnock Building, to mention only the work of earlier generations. Modern architecture is, accordingly, an inclusive name for an effort which has a single trunk, but many different branches—branches that sometimes flourished and then withered, like L'Art Nouveau. In this movement, it is the technical basis that has been most firmly established: but the final process of expressing human purpose, of interpreting in new terms our fresh conceptions of life and personality, has been late in its development, more tentative, more self-contradictory, in its achievements, ranging there from Frank Lloyd Wright to van der Rohe, from Baillie Scott and Mackintosh to Aalto and Mendelsohn.

But there is another way of defining modern architecture: that of restricting the term to that segment of the modern movement which was affected by the Cubist theories of painting and by the mechanocentric attitude that Le Corbusier sought to translate into aesthetic terms in the early twenties. This narrow canon of modernity gives an arbitrary starting-point for the movement and produces a new kind of academicism, in which a very limited system of architectural forms takes the place of the classic five orders. This restrictive definition of modern architecture was popularized by the Museum of Modern Art show of 1932 in New York; and it is still maintained by Alfred Barr: see his address at the Museum's symposium in February 1948 on *What is Happening to Modern Architecture*. The criteria of the International Style, as Hitchcock and Johnson set them forth in the Museum catalogue, were three: emphasis on volume rather than on mass, regularity rather than axial symmetry, and proscription of arbitrary decoration. These canons of style were vague enough to seem innocent; but in application they carried with them certain other very positive aesthetic preferences, which a glance at the buildings selected under the canon immediately disclosed. Positively, the International Style favoured two-dimensional façades, cantilevered walls, flat roofs, smooth surfaces, compositions as elementary as a Mondrian painting; negatively, it not merely proscribed 'arbitrary decoration' but favoured black and white, opposed colour, disliked contrasts in texture, recoiled from three-dimensional composition, as revealed in overhangs, setbacks, and interpenetrations of mass and volume.

As an emblem of revolt, the International Style was exciting; but as architectural achievements the purest of its buildings had the misfortune, too often, to be aesthetically dull, precisely in proportion to their programmatic correctness. Fortunately for the modern movement, vigorous personalities, like Breuer, Aalto, Sert, never kept to the letter of the law. Nevertheless, the law itself did something less than justice to the vitality of the movement as a whole: for the fashionable criteria had the effect of pushing to one side many excellent architects, like Wright, Mendelsohn, Dudok, whilst various inferior designers, whose work fitted into the limitations of the 1932 formula, were thrust into positions of eminence their work did not entitle them to. 'Wright,' said the Museum of Modern Art catalogue in 1932, 'belongs to the International Style no more than Behrens or Perret or Van de Velde.' I should hesitate to resurrect those words, at this late date, were it not for the fact that they disclose the limitations, not of modern architecture, but of the concept of the International Style.

Plainly, one can make this criticism without in the least rejecting

the creative contributions that Le Corbusier, Gropius, van der Rohe, Neutra, and their immediate followers and colleagues, actually made. From the standpoint of an organic architecture, adequately tapping all the positive forces in our society, the modern was enriched by the conscious attempt to formulate, more rigorously and more artfully than the nineteenth century engineers, the technical bases of modern expression: the scientific, the mechanocentric, the objective, the non-humanistic. Any valid formulation of the modern must include the so-called International Style, in its exploratory, experimental efforts to establish the limits of mechanism, functionally and aesthetically: not least aesthetically. But modern life cannot stop at that point. Having invented, for example, the neat, compact, shipshape 'laboratory kitchen' we are now in the process of reconverting the kitchen, where means are available, once more into a humanly conceived living room, because we have discovered that other functions must be served in a kitchen besides those of organic chemistry. Similarly, we may no longer identify a modern composition by the fact that the outer wall is post-free, or its first floor rises free of the ground, like those neolithic Swiss lake dwellings Le Corbusier's unconscious ancestral memories have, perhaps, revived: similarly to avoid the use of columns or pitched roofs, merely to prove one is modern, is too simple a means of self-identification. It is just its freedom from the dry International Style formula that has perhaps called down such abuse on 'bay region cottage architecture.' In loyalty to their original premises, the advocates of the International Style have deliberately rejected every manifestation of the modern but their own. Here time has brought about a sweet revenge; for by now their formula is old-fashioned: indeed dated.

#### the influence of painting

What influence should painting have on the development of modern architecture? Perhaps some of the most acrimonious differences that have developed in recent years can be traced back to the way in which this question is answered. Obviously, the Cubists, the Suprematists, and the Purists had a direct influence upon the brilliant young Dutchmen and Frenchmen who were developing modern architecture during the twenties: indeed, the International Style, as it came to be defined, owed more to the painter than it did to the engineer: to some extent one may say that the control of the machine liberated the architects of this school from the canons of architecture and enabled them to superimpose on their compositions the canons of painting. In this respect, the Cubists and Suprematists, with their geometrical figures, had the same effect upon construction as the advocates of the Wavy Line had, a generation before, upon ornament—though many of the Art Nouveau buildings were often far more audacious as technical achievements. My own answer to this vexed question is that the direct effect of painting upon buildings is a bad one, to the extent that it tempts the architect to treat his building as if it were a composition uninfluenced—as architecture on the contrary must be—by the passage of the spectator towards it, around it, and through it. Living in the same environment of ideas, the modern architect will necessarily draw from the same sources as the modern painter, even as he draws from the same sources as the scientist and the philosopher, who attempt to interpret the emergent forces of his age. So one should expect to find an underlying kinship between architecture and painting and sculpture; each will tend to express the same ideas and feelings, in forms that will be deeply, rather than superficially, related. But the imitation of painting by architecture is a backward step. The relation between sculpture and building, on the other hand, is a closer one; and there are modern sculptors like Naum Gabo, a man of original genius, whose work is much closer to architecture than that of many architects. Yet here, too, the development of the two arts should be parallel; and the interaction should be mainly a spiritual one, for the architect should not and cannot limit himself to the problems that the sculptor faces; since buildings must be used in a quite different sense from the way in which sculpture is used. This standard of judgment works both ways: not merely should a building not seek to imitate a painting; but one should never judge the success of a building, even aesthetically, merely by looking at a photograph of



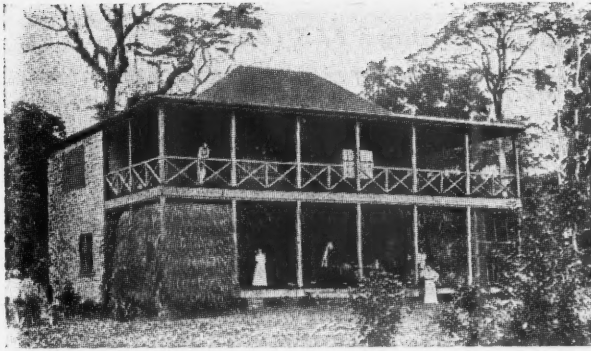
LE

he,  
ally  
ely  
was  
sly  
the  
no-  
ion  
its  
of  
ly.  
for  
are  
are  
use  
en  
ger  
is  
ose  
ral  
of  
oo  
he  
ch  
eir  
ve  
eir  
ow

of  
us  
ck  
he  
ce  
ere  
he  
he  
ay  
uis  
er-  
ct,  
ad  
vy  
he  
cal  
he  
nt  
a  
be  
gh  
ct  
er,  
he  
is  
en  
ss  
er  
i-  
ad  
rn  
is  
s.  
l;  
i-  
ne  
nt  
of  
k  
a  
of



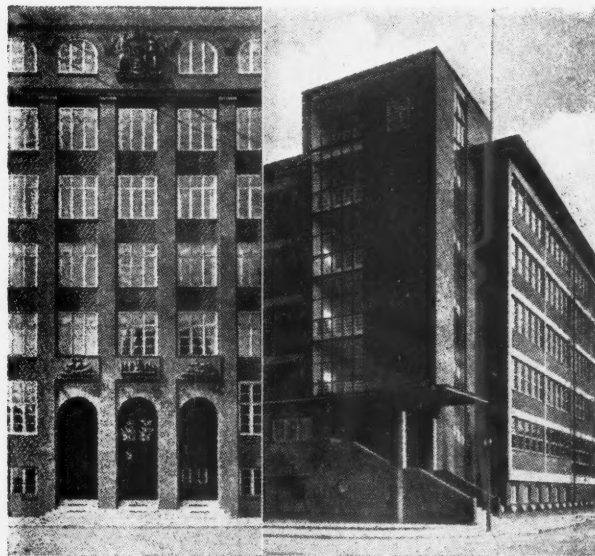




**FUNCTIONAL TRADITION** Above, the bungalow Robert Louis Stevenson built for himself in Samoa. An example of the universality of the functional tradition, it shows 'how much merely living in the tropics did to alter the traditional relation of window and wall . . . the very words "bungalow," "verandah," "lamai," suggest a new relationship between the house and its green surroundings.'

### ***caption to page 175***

*There are, according to Lewis Mumford, two possible ways of considering the modern movement. The first, the sound way, is to associate modern architecture with 'the increasing use of new materials, of new technical processes, of new forms of construction, along with an æsthetic infused with the conceptions of time, space, energy, life and personality that have been developing since the sixteenth century.' Thus defined it becomes 'an inclusive name for an effort which has a single trunk but many different branches—branches that sometimes flourished and then withered.' An example of this kind of branch is Art Nouveau, which has been called the first consciously non-historical style but which led nowhere because it had no basis outside itself. But it made an important contribution to the liberating process with which the modern move-*



**NEW TRADITIONALISTS** In distinguishing the two schools of the modern movement Lewis Mumford quotes Henry-Russell Hitchcock's description of them as New Traditionalist and New Pioneer. Fritz Schumacher is mentioned as a member of the first. Above, left, is the office of the City Exchequer, Hamburg, begun in 1918, and right, a school at Hamburg, begun ten years later, both by this architect. They show well the movement by a Traditionalist towards the asymmetry and simplicity of the Pioneers.

**caption to page 175 (cont.)**

ment began, and Mumford observes that it was, in a sense, closer to the human and organic—to the synthesis of life and the machine towards which we are now looking—than the mechanistic era that followed it. 1 shows one of the occasions when Art Nouveau displayed its allurements to the public at the beginning of the century: Beltramo's International Exhibition of Modern Decorative Art at Turin in 1902.

A very different branch of the same trunk, which also sprouted at the turn of the century but has remained a dominating influence ever since, is illustrated by 2, Root's Monadnock Building in Chicago (built 1891), an early move towards an architectural idiom derived from the cellular nature of modern structure. This technological idiom was refined and further developed by many later architects of whom Mies van der Rohe can be taken as typical. 3 shows one of his projects, made in 1921.

The other possible way of considering modern architecture is to restrict the term to 'that segment of the modern movement which was affected by the Cubist theories of painting and by the mechano-centric attitude that Le Corbusier sought to translate into æsthetic terms in the early twenties.' Whether in fact the buildings of this time derived from Cubism or whether Cubist painting and this attitude to architecture should more properly be called parallel manifestations of a new conception of space is a question outside the scope of Mumford's article, but the link between abstract art and the evolving architectural style, to which he draws attention, is a very close one, as evidenced by 4 and 5, a house at Utrecht by G. Rietveld (1924) and a painting by Mondrian (1934), and between 6 and 7, a sculptured head in iron by Naum Gabo (1916) and Le Corbusier's plan for the Centrosoyus at Moscow (1928). Not everyone agrees with the practice, which originated in America, of isolating this aspect of the modern architectural idiom under the title, *The International Style*. There are Europeans who, seeing of the movement more from the inside than the outside and having watched it develop gradually without consciousness of style, regard the academic classicism that has survived from the nineteenth century as more truly international. But Mr. Mumford uses the dangerous word style effectively to reveal the limitations of those who would reduce modern architecture to a formula and accept the self-imposed limitations of stylistic dogma. He pleads instead for a broader, more human viewpoint that embraces the technical in the regional and organic and mentions Aalto (house in Finland, 1938, 8) and Frank Lloyd Wright (*Taliesin*, 9) as two architects who have already led the modern movement some distance in this direction.

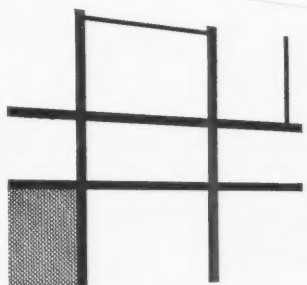
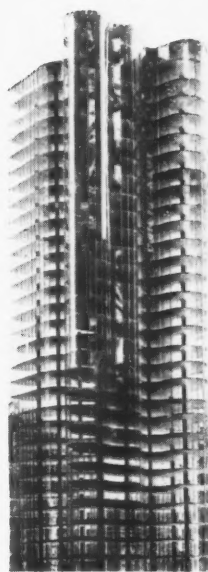


1

2



3

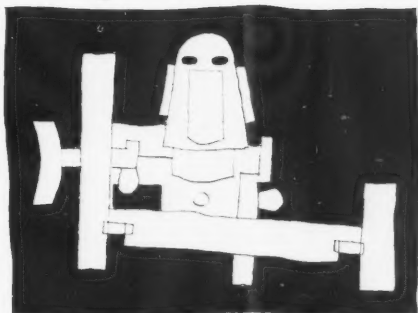


4

5

6

7



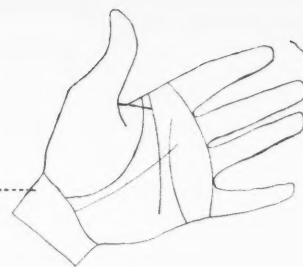
8

9

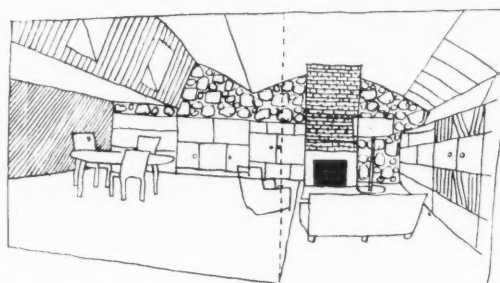
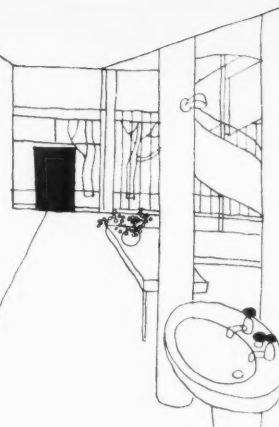




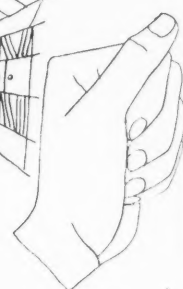
10



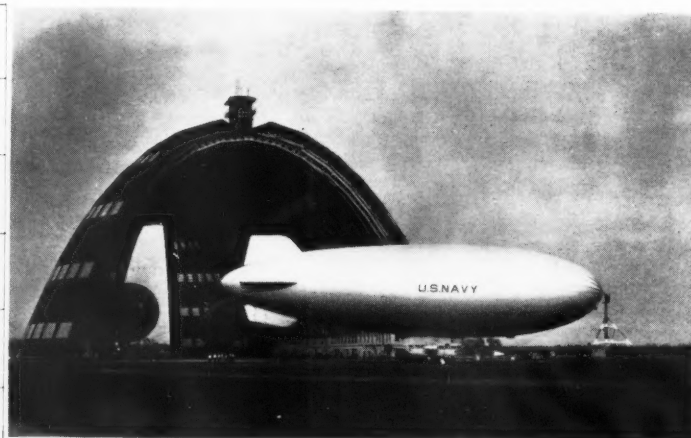
11



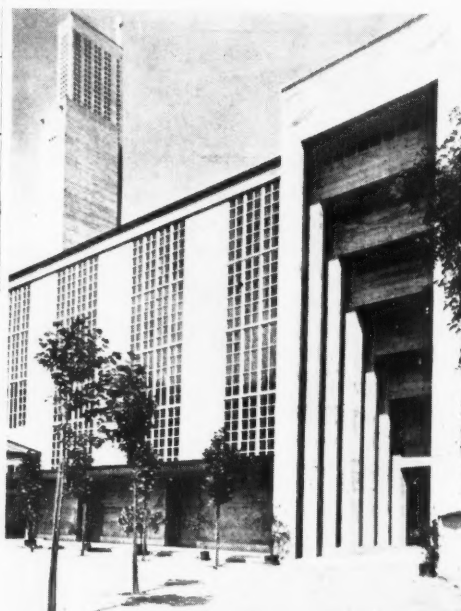
12



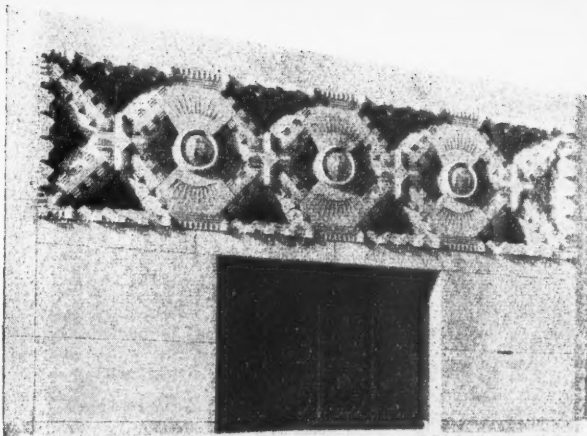
14



13



15



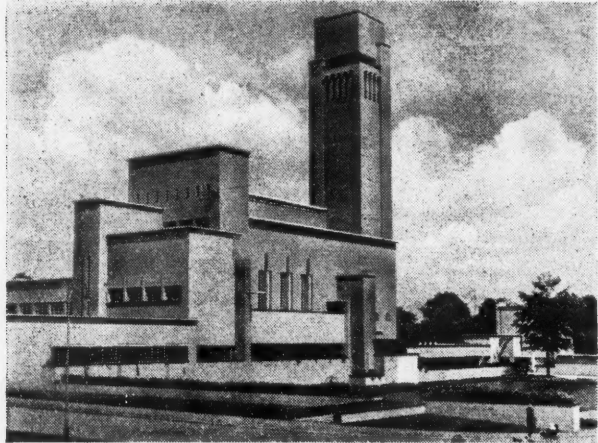
NEW PIONEERS Above, the Shell 'BIM' building, at the Hague, 1939 by J. J. P. Oud. Here is an example of one of the New Pioneers; a number of whom have, in the words of Lewis Mumford, 'on approaching maturity, promptly reached back for certain elements they had dropped in their first one-sided absorption in expressing technical processes.' This particular work of Oud's provoked heated argument.

### **caption to page 176**

In discussing the twentieth century's reaction to the domination of the machine, Lewis Mumford quotes Henry Adams's figure about making the Dynamo serve for the Virgin, 10. 'Modern architects,' he says, 'were trying to pour into this restricted mode of symbolism all the feelings and sentiments that had hitherto flowed freely into love and religion and politics.' He sees a reaction against this one-sided symbolism already taking place, with the exclusively mechanical replaced by the biological. The problem that arises is how architecture can effectively reflect the need for a symbolic language of a more humanistic kind. One possibility is that architecture itself should accept a purely diagrammatic role (as in the office building at Portland, Oregon, 14) imposed on it by the dehumanization of technique and seek to build up a new expressive language with the added help of town-planning, planting and landscape. Concentrating on the more strictly architectural possibilities one must look ahead to the time when architecture will have resolved the conflict set up by the need to give expression to a new human power which, though created by the machine, cannot be solved in terms of the machine. The machine will always remain, nevertheless, an integral part of human culture and 13 and 15 show two of several ways in which modern architecture has tried to extract something of more than transitory value from the products of the machine: the drama of the superhuman scale latent in the new shapes inspired by the new materials (U.S. naval airship and its hangar) and the rhythmic simplicity of classical architectural elements as they re-emerge from the discipline of new structural techniques (church at Basel by K. Moser).

Another distinction is that between extroversion and introversion, represented diagrammatically in 11 and 12. The current over-emphasis on openness





**MONUMENTALISM** Lewis Mumford believes that 'It is by its social intentions and not by its abstract form that the monument reveals itself . . . one might look far to find a more effective monument . . . than Dudok's Town Hall at Hilversum, to whose impressiveness the architect brought every possible visual aid.' At the foot of the page, **MONUMENTOMANIA** The model of an Assembly Hall which formed part of an enormous scheme for a new government centre in Berlin, produced during the war. Some idea of the scale is given by the minute white figure, standing in the portico, on the right-hand side of the picture. For monotony and pomposity the design is hard to equal.

**caption to page 176 (cont.)**

*originated in the Middle West; it is a reasonable symbol of an outward-turning life. But there is also the human need for privacy. 'As the modern movement matures, an organic architecture will do justice to the introvert no less than to the extrovert, to the subjective no less than to the objective . . . it will take into account the functions and purposes of the whole man, and not try to whittle him down to the size and shape that will fit some less-than-man-size formula.' These last words also sum up the nature of the principal task that modern architecture is now struggling to fulfil.*







The

it.  
two  
and  
arc  
flat  
afre  
form  
the

the

C

ill-c  
has  
Re  
neo  
uni  
whi  
litt  
to t  
dee  
bel  
pre  
Cal  
Jap  
the  
bui  
me  
win  
'lan

sur  
cul

var

exp

wit

San

will

will

'In

aest

mo

wo

exp

T

pse

the

to

dev

gre

tha

Sty

of

of

bec

On

join

of

arc

so

ele

ret

of

it

con

wa

iso

the

ou

sy

ing

tal



it. Though the eye embraces both painting and architecture, the two arts are, from my standpoint, almost as far apart as dance and music. Does this negative judgment also apply to the modern architect's use of *Arp's* irregular curved surfaces for all kinds of flat surfaces, instead of more orderly geometric figures? I am afraid it does; except as a momentary gesture of freedom. Such forms come properly under the ban on 'arbitrary ornament': for here the International Style fashion has plainly defied its own canons.

the importance of style

On this interpretation the epithet 'International Style' was ill-chosen. For, in the Western world at least, every genuine style has been international in its development: Romanesque, Gothic, Renaissance, Baroque, even the pseudo-styles of neo-classic and neo-gothic have been the expression of our whole civilization. This universalism is precisely what distinguishes style—the forms by which men express their purposes, values, and ends—from the little local and temporal eddies of fashion. But limiting the modern to the current fashions of Paris and Berlin failed to do justice to the deep-seated internationalism of the contemporary movement, belittling the contributions of the British at the beginning of the present century, and forgetting the work that had been done in California at the same time: work not unaffected by contact with the Japanese and the Chinese, to say nothing of the Polynesians and the Hindus. (If one examines the bungalow Robert Louis Stevenson built for himself in Samoa, for example, one will discover how much merely living in the tropics did to alter the traditional relation of window and wall, and the very words 'bungalow,' 'verandah,' 'lanai,' suggest a new relationship between the house and its green surroundings.) If modern architecture is truly indigenous to our culture, one should expect to find it springing up independently in various areas, gathering into the main stream various regional experiments; and that is what has actually been happening, now with Chicago dominating, now with Brussels or Paris, now with San Francisco or Rio de Janeiro. In such a movement, the regional will bear the universal stamp and the universal, fully embraced, will incorporate and further the regional. Where the canon of the 'International Style' has been strictly followed there is a certain æsthetic uniformity in all its examples. But for an inclusive kind of modernism what one should seek is not uniformity but unity: the working out of fresh adaptations and forms, with all the wealth of expression that life and personality provide.

This interplay of the universal and the regional is what the pseudo-International Style denies: often with absurd results, as in the transplantation of façades of glass, that visual tag of modernism, to cities like Moscow, where the climate invites extra protective devices for the winter, and to regions like North Africa where the great architectural problem is protection against the sun, rather than fullest exposure. In the current conception of the International Style one discovers, not internationalism, but the covert imperialism of the great world Megalopolises, claiming to dominate the culture of their time, and rejecting all forms of art except those which have been created by the few to whom it has given the stamp of approval. Once these severe criticisms have been made, however, I would join with the exponents of the International Style in an emphasis of the conscious international intention which should pervade all architecture today: warning against any idiom so local, so exclusive, so indigenous that it denies, rather than affirms, the common elements upon which our whole civilization rests. Hence the Russian return to the ponderous forms of classicism, the typical architecture of autocracy and bureaucracy, is not merely æsthetically reactionary: it is a denial of that common world which men of good will in all countries seek to build; and its official adoption in the thirties warned all sensitive observers in advance of the turn toward isolationism and imperialism that Russian policy was taking.

the problem of symbolism

Architecture grows to self-consciousness and mature expression out of the elemental processes of building, mainly by concern over symbolism. However constant the mechanical functions of a building may remain—so that the form of a court of justice could be taken over by the Christian Church, because both buildings were

designed to hold a crowd—the needs of language differ from generation to generation, as each fresh experience of life gives us something new to communicate, or as new evaluations change the relationship of one social institution to another. There are many points of difference between verbal expression and plastic expression; but the need to assimilate and record new experience is common to both. All this is plain in the transformation of historic forms: no internal technical development in building will explain the abandonment of the audacious verticality and sculptural exuberance of medieval building for the more elementary technical forms of Renaissance building, with their horizontal lines, their repeating patterns, their standardized ornament; nor will any purely æsthetic reaction explain the positive hatred with which, by the end of the eighteenth century, especially in France, all Gothic building was viewed by 'progressive' minds. What is superficially a change of form turns out to be something far deeper: a change of meaning. Ornament and decoration sometimes record changes of feeling, sentiments, and attitudes faster than construction. But construction itself is the main language of expression, and is at the service of many different human purposes, other than those satisfied by building proper. The height of a spire meant religious aspiration in the thirteenth century: in the form of a skyscraper, it means publicity and self-advertisement in the twentieth century: yet in more than one medieval church, from Lübeck to Florence, the height and scale of the Church also represented the conscious self-assertion of the bourgeoisie over the clergy: so there is a significant connecting link between the two.

Now we live in an age that has not merely abandoned a great many historic symbols but has likewise made an effort to deflate the symbol itself, by denying the values which it represents. Or rather, our age has deflated every form of symbolism except that which it employs so constantly and so unconsciously that it fails to recognize it as symbolism and treats it as reality itself. Because we have dethroned symbolism, we are now left, momentarily, with but a single symbol of almost universal validity: that of the machine. We should understand certain aspects of modern architecture during the last generation a little better if we realized that many modern architects were trying to pour into this restricted mode of symbolism all the feelings and sentiments that had hitherto flowed freely into love and religion and politics. Much of what was masked as functionalism was in fact fetishism: an attempt, if I may use Henry Adams's well-worn figure, to make the Dynamo serve for the Virgin. Those who had devaluated the personality compensated for this error by over-valuing the machine. In an otherwise meaningless world of sensations and forces the machine alone represented the purposes of life.

Because a large part of our world has been created through physical science, with the aid of mechanical invention, no honest construction in our own time can avoid expressing this immense debt. From Rennie and Paxton and Roebing onward, the most significant structures have usually been those which most fully explored the new media of expression. Unfortunately, the theoretic exposition of the machine, as the exclusive source of modern form, was not expressed with any boldness until Le Corbusier published his famous tract, *Towards a New Architecture*; and the architects who adopted Le Corbusier's line glorified the machine age, with conscious exaggeration, not in 1820, when its limitations had still to be revealed, but in 1920, when the weaknesses of the mechanical ideology had been in fact fully disclosed. Most of these architects concealed what they were actually doing even from themselves by fancying that they had sloughed off symbolism altogether: they were thinking in terms of efficiency, economy, *Sachlichkeit*, objectivity, physical science. Consciously or unconsciously, they gave to their buildings the stamp of the factory, as their predecessors had given to their buildings that of the Church, or those in the Baroque period that of the Palace. As fact and symbol, the machine took the measure of man.

What we are beginning to witness today is a reaction against this one-sided symbolism and this distorted picture of modern civilization. We can no longer treat the machine as an exclusive architectural symbol at a moment when the whole ideology of the



machine is in process of dissolution, for culture is passing now from an ideology of the machine to an ideology of the organism and the person: from Newton and Descartes to Geddes and Whitehead. We know that the mechanical world is not the real world, but only an aspect of the real world, deliberately abstracted by man for the purpose of expanding his physical power and multiplying the energies he commands. We know, too, that in this over-concentration upon power, many important elements were left out of account—especially those needed for the development of life and personality. *As an integral part of modern culture, the machine will remain as long as modern culture remains:* let me italicize that statement. But as a dominant element, wholly subduing life to the demands of mechanization, reducing the personality and the group to a mechanical unit, performing its limited function in a greater mechanism, concentrating on quantity and denying quality and purpose, the machine is an enemy of human development, rather than an agent. The problem of quantity, the problem of automatism, and the problem of limitless power, which our very success in perfecting machines has raised, cannot be solved in terms of the machine. We must erect a new hierarchy of function, in which the mechanical will give place to the biological, the biological to the social, the social to the personal. For this new order, the machine can no longer serve as symbol: indeed, the emphasis on the impersonal, the anti-organic, the non-humanistic, the 'objective,' must now be counteracted by a temporary over-preoccupation, perhaps, with the organic, the subjective, the personal. On these terms, Frank Lloyd Wright, in 1900, was far in advance of Le Corbusier in 1920; indeed, in a sense, L'Art Nouveau was, despite its ill-conceived ornament, often closer to the human and the organic than the architects of Cubism. To say this is not to desert functionalism in architecture, but to relate it once more to every human function.

do we want architecture at all?

At intervals for the last century or more, people have been predicting the death of painting and sculpture; and without doubt engineering and photography and the motion pictures, the new popular arts, have come to perform many of the functions that these more singular and personal arts, when they were at the service of the reigning ideology, once performed. But rationalists, a hundred years ago, were also confident that religion would, within a measurable time, dissolve: yet the most dogmatic, authoritarian, and anti-rational forms of it have actually gathered strength, rather than lost it, during this period: so that one must assume that Benjamin Kidd, who predicted the revival of religion in the nineties, was a better sociologist than those who opposed him. But how is it with architecture? If the focus of architectural interest shifted wholly from expression to mechanical content, there would come a time when engineering, through the sheer complication and expense of its constantly proliferating devices, would supplant architecture and nullify all efforts at visual expression. With air conditioning and a host of other mechanical instruments, building might return once more to the environment from which it started—the cave: in which the exterior, if visible at all, would become a blank shell, which revealed nothing of what went on within it, and made no effort to organize exterior and interior into a unified whole. At that point we should be driven to ask a critical question: Do we or do we not want architecture? If we do, it may be necessary to retrace some of our steps and seek a new point of departure. For if we want architecture, we must ask for a margin of freedom, a margin above the necessary, the calculable, the economic. It is in that margin for free choice and free decision that architecture moves and breathes and produces a visible effect, designed to impress the human spirit.

The canon of economy remains basic in modern form, then, not as an end in itself, but in order to provide just that extra margin of wealth, energy, and vitality through which the human imagination may more freely express itself. With reason, the architect will continue to make his structure light, spare, elegant, severe; in a large part of his work, he will avoid any superfluity, any structural or spatial over-emphasis, any ornamental elaboration, any departure from standardization and modular forms; and an escape from such

forms must be looked upon with distrust, if not with downright disfavour. Yet all this restriction is for the sake of freedom: the freedom, say, to provide an open corridor with a view on a garden, rather than a shorter corridor, with rooms on both sides, as economy might dictate: the freedom to enlarge an entrance for the sake of 'effect' or to employ rich materials and to refine the craftsmanship of visible details: the freedom to provide an approach and a setting that will heighten the visual interest of the spectator, to give him a special sense of the building's purposes and activities by the very means employed in its organization. When human purposes, rather than mechanical requirements, prevail, style becomes the very mirror of personality. But one must not, like Benedetto Croce and Geoffrey Scott, seek to separate the æsthetic moment from the practical, the ethical, and the meaningful attributes of the same activity. A practical miscalculation, like the use of material that weathers badly in a few years' time, or an ethical and political error, like the human overloading of the land in an otherwise admirable apartment house design may, from the present standpoint, undermine the æsthetic result. A humanistic canon of architecture will provide, accordingly, for all the dimensions of the human personality, arranged in the order of their value and significance, and united into an organic, interrelated whole. Translated into practical domestic terms, this means that an architect may deliberately forgo adding an extra bathroom in order to increase the dimensions of the living room or to panel it in a more attractive species of plywood.

#### the varieties of functionalism

The phrase, Form Follows Function, has a long and honourable history. The underlying perception belongs to the biologist Lamarck: a recognition of the fact that all structures in organic nature are purposive, and that all purposive activities become, as it were, formalized: ingrained in structure. The American sculptor, Horatio Greenough, an intellectual man who had doubtless absorbed Lamarckianism, as Emerson had, long before Darwin became fashionable, translated this perception into architecture, with a clarity that still remains admirable. A generation or so later, Louis Sullivan reiterated the same truth in his *Kindergarten Chats*, perhaps rediscovering it for himself, perhaps unconsciously repeating Greenough; and he elaborated the various corollaries that follow its acceptance: namely, that new purposes and new functions demand new forms, that old forms are not adequate for the expression or fulfilment of new functions, that functionless form denotes atrophy, purposelessness, inertia—and so forth. Since modern man has invented a host of new functions, through his command over nature, and since democratic society embodies purposes not accepted by a theocratic or feudal order, this new criterion of form drew a new series of guiding lines for the architect: no one who rejects this fundamental discovery can be a modern architect; and forms that are deliberately defiant of function, even if applied in a superficially modern building, are weak forms, no matter how powerful the first æsthetic impression. But if Lamarck's doctrine is thoroughly sound as a foundation, it does not apply, in its purely physiological form, to the whole of architecture, any more than it applies to the whole of organic nature. The beautiful, Emerson remarked, rests on the foundations of the necessary: Emerson did not make the error of saying that the necessary and the beautiful were one. Darwin himself observed that the sexual functions seemed often to promote excrescences or change of plumage in birds of a purely decorative nature: useful only because, on a human parallel, they seemed to attract the interest of the opposite sex. In short, there are subjective interests derived from spectator and user, that must be taken account of in any sound architectural canon. A building may be functionally adequate from the standpoint of engineering and yet be a failure from that of physiology or psychology. Take the ideal of a constant, equable, unvarying environment which most engineers and even many architects regard as desirable for building interiors. This ideal may well prove to be in opposition to the biological need for small variations and readjustments as one of the very conditions of life. So with every other aspect of architecture: there is not a single function to be satisfied, but a whole inter-related series. In his public buildings, Richardson deliberately

slighted the equipment and finish of his interiors in order to have all the means he needed to produce, on the exteriors, an impressive monumental effect, believing that the impression the building made on the passing citizen was a more important function than the immediate gratification it might give to the actual users of the structure.

Now, while the ideal of architecture is surely to give a maximum satisfaction to all functions, there is a tendency, in our age, to regard the mechanical functions as naturally dominant ones: even to view with suspicion any deliberate attempt to produce visual animation or excitement at any sacrifice of either comfort or mechanical perfection. But as modern architecture matures, it must become multi-functional, giving increasing weight to biological, psychological, social, and personal criteria. There is nothing new in this suggestion. Did not the formulators of the 'International Style' deliberately reject functionalism? Le Corbusier's cartesian sense of order rests for example on an aesthetic foundation: he would even select the tenants for his skyscraper village in Marseilles on the basis of their aesthetic response to his architecture, rather than their human need. This aesthetic is, alas, a very limited one; but in so far as it shifts the focus of design to the human purpose or idea, it makes possible the kind of freedom that good architects have always exercised. In this respect the path of modern architectural development is that of all organic development: from the mechanical and the conditioned, the realm of physical necessity, to the vital and the free, the realm of personal choice.

#### extroversion and introversion

On one dogma almost all believers in modern architecture are agreed: namely, on the open plan, particularly in dwelling houses, as the very essence of modern expression: free-flowing space, rooms divided by hardly even a visual partition, have become the patent of modern building. Look at a book of modern plans and you will find that only in the water-closet is anything like complete privacy and isolation permitted: even the bedrooms, in many new houses, present walls of glass that give out on an equally open garden. As a movement toward freedom, as an effort to achieve flexibility, this over-emphasis on openness, coming as it did from the Middle West, first of all, that land of extroverts, must have our sympathetic assent. But there is nothing final in this achievement; for the open plan is the symbol of an entirely public and outward-turning life: there must come a time when modern architecture will recognize equally the deep human need for the cell: the room with the locked door, secure against all intrusion, giving out, not on open space, but on a garden or walled yard equally inviolate to unwanted visitors. With respect to the needs of the human personality, a good part of modern architecture is lopsided: it provides no means for withdrawal, for solitary meditation or prayer, for the sense of solidity, of security, even of continuity, represented, say, by a wall two feet thick. One would think that nothing ever was, could be, or should be performed in private.

Now I am all for open planning and removable partitions: of the latter, for both wall and interior, we have yet to make the fullest use: indeed there has been a singular lack of mechanical ingenuity here, despite the example of the Japanese. But in the very effort to achieve this openness and flexibility, the architect must not forget that there are moments of life that call for darkness and retirement, for recesses and nooks and hide-aways: those moments in life should not be represented, grimly, only in the form of air-raid shelters. Hence, while accepting gladly the current innovations of the extrovert, I would, looking toward the future, provide the corrective contradiction: More light: yes, but some darkness. More openness: yet some enclosures. More volume: but some mass. More flexibility: yet some rigidity. As the modern movement matures, an organic architecture will do justice to the introvert no less than to the extrovert, to the subjective no less than to the objective, to the dark, primitive, unconscious forces as well as to the cold illuminations of science and reason: in short, it will take into account the functions and purposes of the whole man, and not try to whittle him down to the size and shape that will fit some less-than-man-size formula.

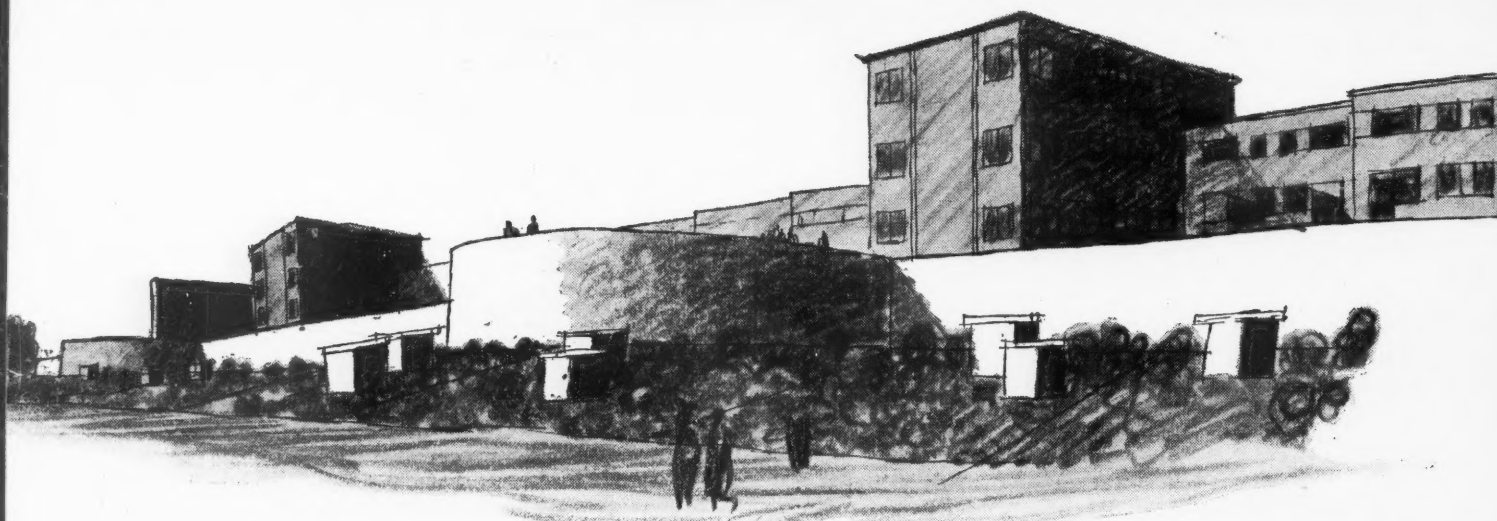
#### what is monumentalism?

The other name for monumentalism is impressiveness: the effect produced upon spectator or user by the scale and setting of a building, by its height and reach and splendour, by the dramatic emphasis of its functions and purposes through the means available to the architect: mass, volume, texture, colour, painting and sculpture, gardens, water-courses, and the disposition of the buildings that form the background. It is by its social intention and not by its abstract form that the monument reveals itself; hence the Eiffel Tower is a monument and the chimney of a power plant, even when it is made over into an overbearing classic form, is not. The aesthetic monumentality of Wright's Larkin Building in Buffalo was betrayed by its own limited uses and by the drab neighbourhood in which it was set; but one might look far to find a more effective monument—peace to the International Stylists!—than Dudok's Town Hall at Hilversum, to whose impressiveness the architect brought every possible visual aid. In essence, the monument is a declaration of love and admiration attached to the higher purposes men hold in common. An age that has deflated its values and lost sight of its purposes will not, accordingly, produce convincing monuments. Dignity, wealth, power, freedom, go with the conception of monumentality; and its opposites are meanness, poverty, impotence, standardization. Pride and luxury, it is true, often produce bad monuments; but poverty and humility, if left to themselves, would never produce any monuments at all. Most ages, to make the monument possible, have (in Ruskin's terms) lighted the lamp of sacrifice, giving to the temple or the buildings of state, not their surplus, but their very life-blood, that which should have gone into the bare decencies of life for the common man. This fact is responsible for democracy's distrustfulness, its grudging attitude, toward the monument. But, though often painful in the giving, these sacrifices were not without their reward even to the giver, whether that gift was voluntary, as often in the building of the Cathedrals, or exacted by physical force, as in the taxes that made possible the pomp and grandeur of great courts. Denying the claims of the flesh and the prosperity of the household, buildings of permanent value, enriching the eye, sustaining the spirit, not for a few passing days, but for generations and centuries, actually came forth.

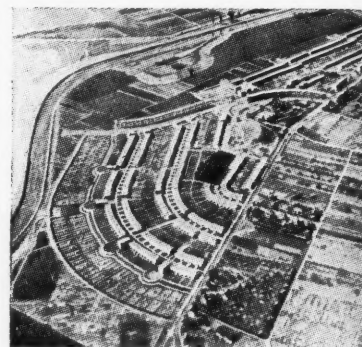
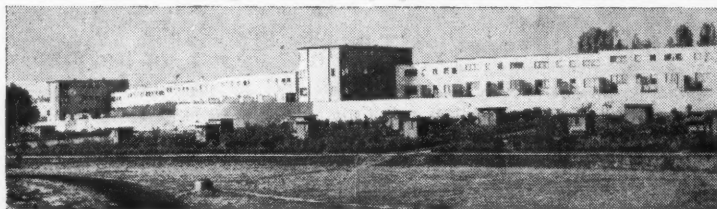
To remind oneself of these conditions is almost to explain why we have lost, to such a large degree, the capacity to produce monuments in our time. If surplus wealth were sufficient to produce monuments, we might produce them today as easily as we produce much more costly things like cyclotrons and atomic piles. Never before, surely, has so much physical power and physical wealth been available. But for all this, we spend money for monuments with a bad conscience, when we spend at all. This bad conscience is the product of middle-class convictions and middle-class standards, of course: the poor, precisely because their lot is so constrained, have never lost the sense of life which produces the monument: consider how they will spend on a wedding, and even more on a funeral, the money that might have been 'better' spent—but who shall define and justify this better?—for their children's food or clothes or education. To raise all living standards to a decent level, at least to the 'minimum of existence,' is the aim of modern man: not to elevate and sanctify one side of life at the expense of every other aspect. Plainly, there is reason for this choice: too easily did the upper classes in other periods justify the poverty of the poor and the deprivations of the needy, in order to make possible the grand, the superfluous, the beautiful. But as we approach a high general level of comfort today, the danger is rather just the opposite: that we forget the function of sacrifice: which means ultimately the arrangement of the good of life, not in the order that produces merely physical survival, but in the order that conduces to continued spiritual development. If we were better prepared to accept sacrifice, there might be less immediate danger to mankind from the cyclotrons and atomic piles, to whose existence we dedicate every available penny. We spend lavishly on mechanical means: we scrimp on the ultimate human ends. That is why modern monuments are far to seek.

Last year's discussion of monumentalism in THE ARCHITECTURAL





**FRANKFORT-RÖMERSTADT** was built during the last half of the nineteen-twenties, under the direction of Ernst May, then head of the Frankfort city architect's department. Technically, one of the most advanced of the post first-world-war housing schemes, it was also remarkable, as Lewis Mumford shows, for a monumental treatment of landscape, in which an immense bastioned, retaining wall 'boldly separates the community itself, on the upper level, from the orderly arrangement of small garden plots and tool sheds below... creating... a sense of spaciousness and "aristocratic" ease.'



REVIEW suffered a little from a general lack of concrete reference to any monuments later than fifty or seventy-five years ago; and my present thoughts are in the same danger: so let me point to a relatively recent example of monumentality that well illustrates my point; though it does not refer to the kind of structure that is ordinarily termed a monument. I refer to the great semicircular retaining wall that set off Frankfort-Römerstadt from the allotment gardens that spread in serried order below. Since I saw Römerstadt in 1932 and never revisited it, I may have an exaggerated impression of its original brilliance, and of the sense of spacious order contributed to the design itself by this monumental feature. Nevertheless I must record my conviction that it remains one of the high points in the architectural expression of our time, not by the excellence of its individual buildings, but by the ordered relation of the whole: it shows what modern man might do with his freedom once he controlled the forces at work in his society sufficiently to touch every part of it, field and road, house and garden, highway and public building. The only modern architectural work that has given this same impression to me, in similar fullness, and for similar reasons, is the dam, the power house, the road system and the park around the Norris Dam in Tennessee—though I must exclude the town pattern and the houses beyond. Why were these examples of true monumentality; and in what did their impressive effect specially lie?

The first thing to note is the very fact of impressiveness: the retaining wall boldly separates the community itself, on the upper level, from the orderly arrangement of small garden plots and tool sheds below. With a slight loss of land, the retaining wall might have been omitted entirely: by merely grading the land down and planting it with appropriate vines and bushes, the soil itself would have been held back. In the layout of such a suburb it would, again, have been simpler to have united the allotment garden with spaces continuous to the dwelling house, as in the open English plan; but the architects of this project used the very opportunity that came

with the low-lying land of the Nidda to separate these two elements: thereby creating, in the gardens and open land behind the houses, a sense of spaciousness and 'aristocratic' ease. As with almost all examples of true monumentality one must pay, in some way, for the æsthetic effect produced: in this case, by a walk to the allotment gardens and by the provision of special tool sheds on the garden plots: sheds which, erected at the beginning, of uniform material and design, add to the sense of order and give scale to the broad sweep of land in the foreground. But note: these arrangements cannot be justified on the score of economy: quite the contrary. The retaining wall itself was far more costly than any grading of the land would have been. Such a monumental treatment of the landscape and city implies a greater amount of wealth, a greater amount of leisure, indeed perhaps a greater capacity for æsthetic enjoyment than the actual inhabitants of Römerstadt possibly ever possessed.

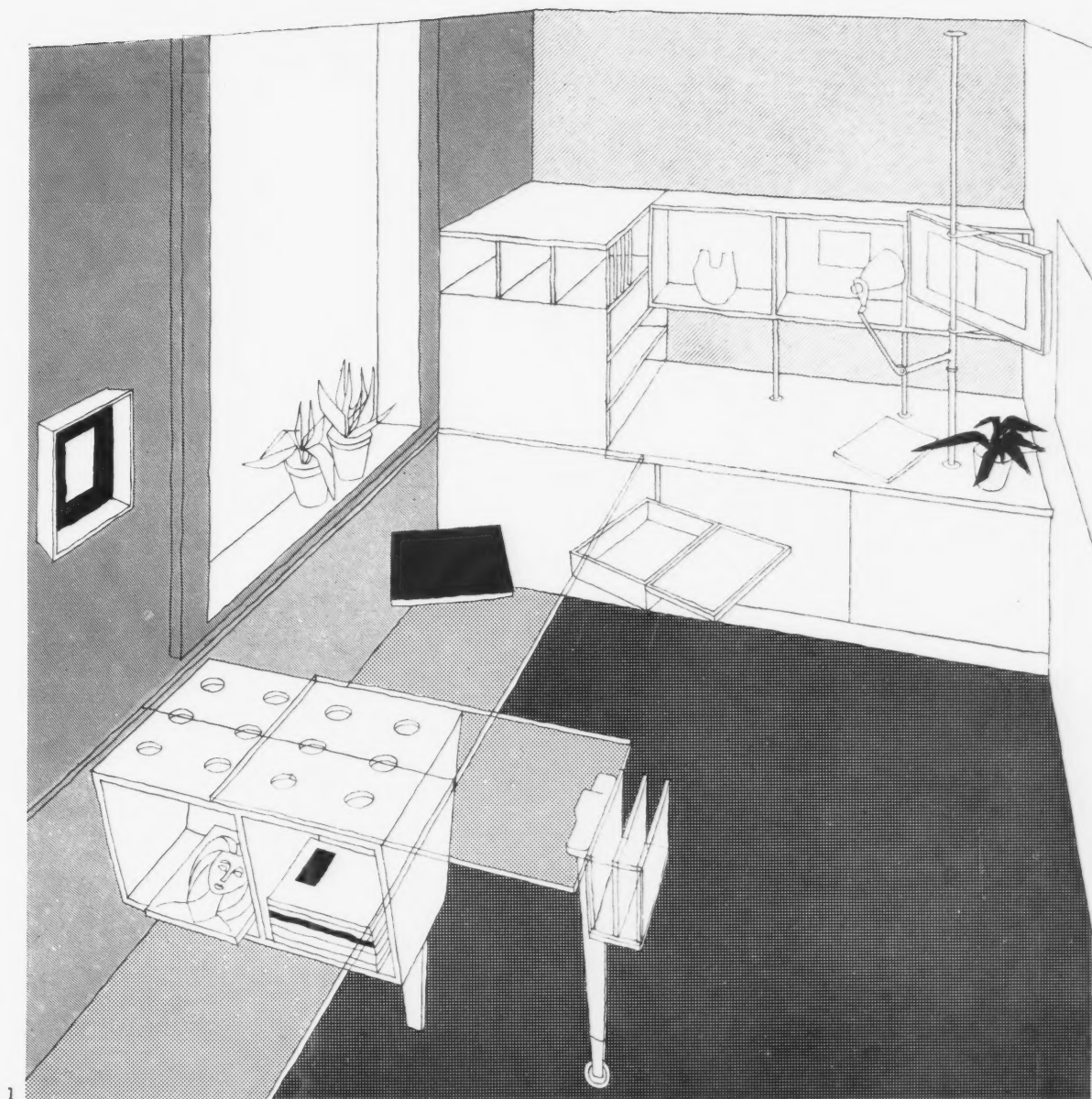
Such planning cannot be justified in terms of immediate needs: hence later housing developments in Frankfort, seeking to meet the requirements of *das Existenzminimum*, became more sparing of any form of visual freedom and luxury, more rigorous, more *sachlich*—and more barren of any stirring human reference. But in the long run the treatment provided at Frankfort-Römerstadt would sustain the spirit, by gladdening the eye, while more economical planning would leave the spirit unmoved or actually depressed; and in that case the original cost and effort, seemingly so much in excess of what the day's needs would justify, might turn out to be exceedingly small; as is the case with the great monuments that have existed from three hundred to three thousand years. On this matter, William Butler Yeats's words, to the Dublin philanthropist who wanted to make sure that the common people would enjoy art before he gave any more bequests, should be remembered and heeded. Monumental architecture is to be justified, not in terms of present necessity and popular demand, but in terms of future liberation: to create a 'nest for eagles.'









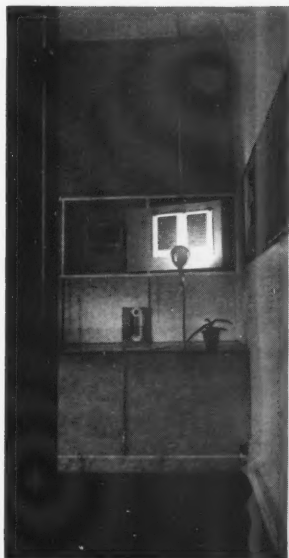


1

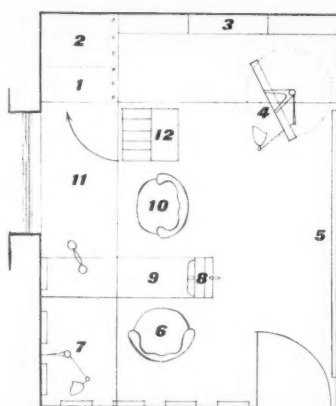
## STUDIO FOR AN ART DIRECTOR

**ROGER AND ROBERT NICHOLSON: DESIGNERS**

This studio converted for a London advertising agency also serves as an interview room for visiting clients. Since it was originally a bathroom, and it was not possible to remove the bath, this, and the unsightly plumbing fixtures, were boxed in and covered with sycamore and mahogany to form a bench. The need for direct frontal lighting from the window decided the art director's position in the room. An armoured glass table the length of the wall below the window provides a large working space, with its left hand end provided with a sub-table lamp for tracing purposes and for lighting a corner of the room. To the right of the table above the bench are storage racks and drawers; a swivelling extendible trolley accommodates working materials. The handle of the trolley forms a support for the open lid, which is covered with aluminium and acts as a palette. The visitor, entering the room, is confronted by a wall



2



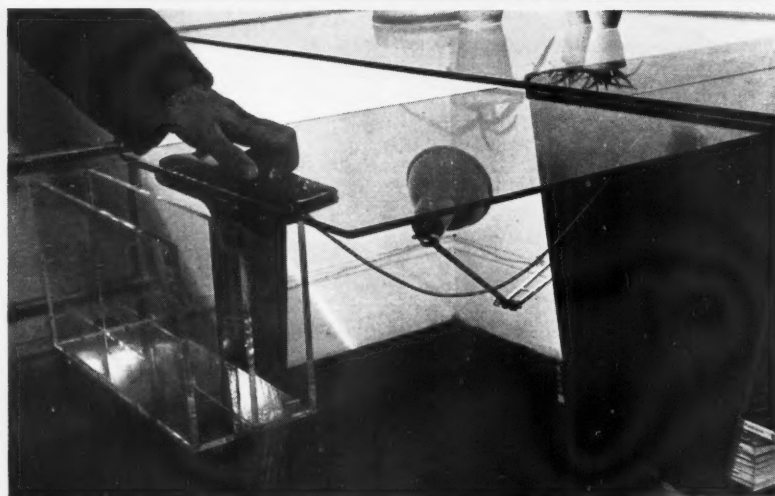
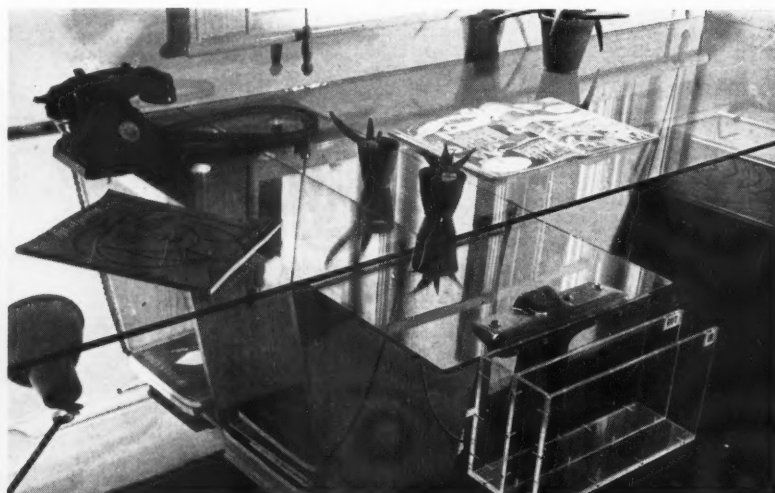
key  
1, 2, storage racks. 3, work bench. 4, adjustable display board. 5, cork display board on wall. 6, client's chair. 7, sub-table tracing lamp. 8, correspondence trays. 9, auxiliary table. 10, art director's chair. 11, glass table. 12, trolley.

### STUDIO FOR AN ART DIRECTOR

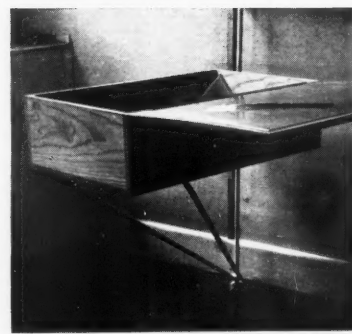
display of the agency's work, and an auxiliary glass table can be pulled out to provide a clear space for discussion and the handling of papers, etc. A rotating display board, with its special lighting, is used to give prominence to any particular piece of art-work. As the main reflecting surface, the wall opposite the window is white. The 'display' wall is a neutral grey. The window wall, being darkest, is painted acid yellow.



3, detail of the extendible work trolley, showing the palette in use. 4, sub-table illumination of a corner of the room, with the lamp, designed to be used for tracing. 5, detail showing the



position of the auxiliary glass table in relation to the main work table of armoured glass. 6, the auxiliary table fully extended, with the correspondence trays of perspex and table draw handle.



7, correspondence trays. 8, another detail showing the extendible work trolley with the lid open, and the reverse aluminium facing acting as a palette. Inside it are various sized compartments for artist's materials.





## BY HAWKSMOOR OUT OF GIBBS

*The Radcliffe Camera at Oxford,\* which after twelve years building was finally opened on April 13, 1749—just two hundred years ago—has often been considered to be James Gibbs's most successful work. 'The great sweep of the unbroken entablature, and the largeness of conception displayed throughout this building, show that Gibbs, at his best, had some of Wren's faculty of designing in the grand manner': thus Sir Reginald Blomfield. Other critics, to be sure, have been less impressed; Mr. Goodhart-Rendel, for instance, said some stern things in his Slade lectures about the way in which the disposition of the buttresses of the drum of the cupola in relation to the various divisions of the main wall below runs counter to what attention to the appearance of structural probability would dictate. It is not the purpose of this article to reassess the Radcliffe in æsthetic terms, however, but rather to show how its history and its pre-history (so to speak) have made it what it is—a building by Gibbs which is unlike all other buildings by Gibbs. In the process it will emerge that while Gibbs is the undoubted architect of the building as it stands, without Nicholas Hawksmoor it would in all likelihood have been quite different; we shall see that even if we grant, metaphorically, that the Radcliffe was the child of Gibbs's imagination, its paternity can be fastened securely enough on Hawksmoor to justify one's describing it, in the language of the stud-book, as by Hawksmoor out of Gibbs.*

ON DEC. 30, 1712, Dr. Francis Atterbury, Dean of Christchurch, wrote to Bishop Trelawny:<sup>1</sup>

'Dr. Radcliffe's noble design for enlarging the Bodley Library goes on. The intended scheme is to build out from

<sup>1</sup> The Epistolary Correspondence, Visitations, Charges, Speeches and Miscellanies of Francis Atterbury, 1788-90, Vol. III, p. 307.

\* The titlepiece is an early design, from a print published in the Oxford Almanack, 1716.

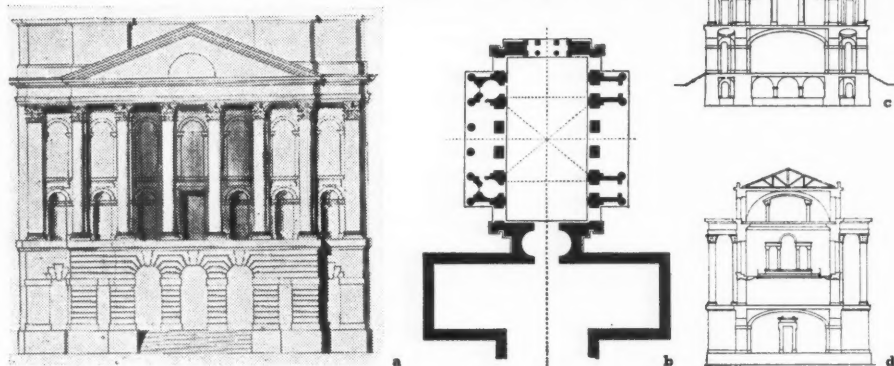
the middle window of the Seldon part, a room of 90 feet long, and as high as the Seldon part is, and under it to build a library for Exeter College upon whose ground it must stand. Exeter College has consented upon condition that not only a library be built for them, but some lodgings also which must be pulled down to make room for this new design be built. The University thinks of furnishing that

part of the charge and Dr. Radcliffe has readily proffered to furnish the rest, and withal, after he has perfected the building to give £100 for ever to furnish it with books.'

By 1712, then, a quarter of a century before building began, plans for a Radcliffe Library had already been prepared, and this library was to have been an annex to the Bodleian. But before September, 1714, Dr. Radcliffe had changed his mind about the site, as we

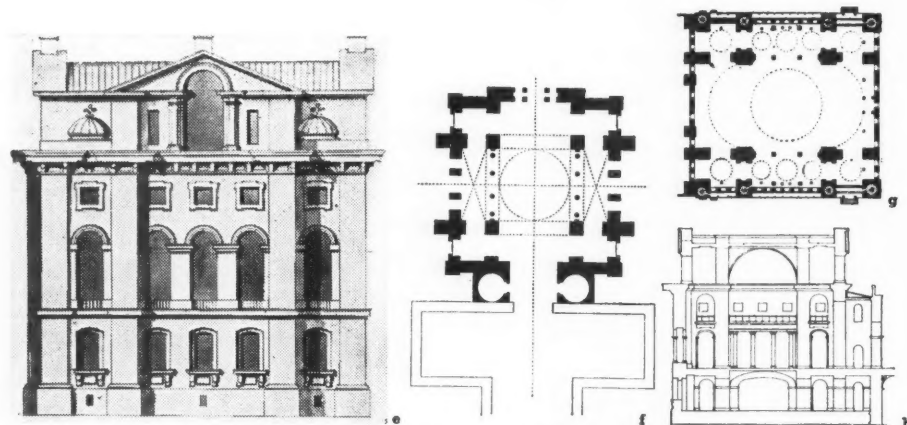
# RADCLIFFE CAMERA, PROJECTS BY HAWKSMOOR, 1712-1714

I



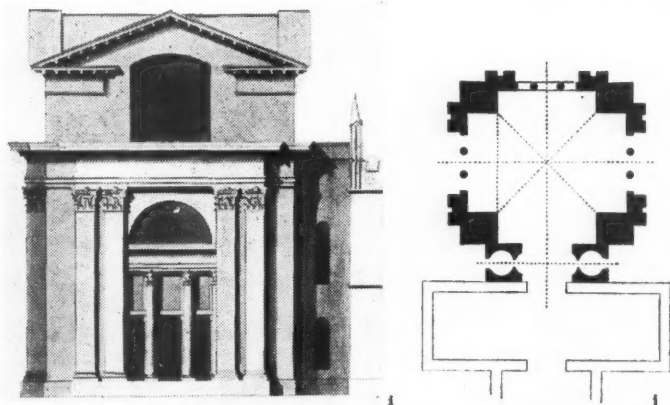
This project consists of a plan, b, one elevation, a, and two sections, c, d, and it comprises one long ground floor hall and a higher one above. A door from the ground floor leads into the gardens of Exeter College, while the hall on the first floor leads to the Seldon Library. A narrow gallery runs along each side of the principal library. If any connection between the floors had been intended, it could only have been by a spiral staircase in the pavilions. The sections present alternative possibilities with, or without, a basement. The ground plan indicates two façades; one with two pavilions standing out from the actual façade; the other with these pavilions connected and forming a façade. The drawing of the elevation incorporates, at the bottom, both solutions; the entrance stairs seem to lie in front of the rusticated body, and, at the same time, to be within it, as the shadow shows.

II



The second design, of which there are two varying ground plans (of these f is one example), one section, h, and an elevation, e, has a square plan for foundation. Within the outer square is an inner one, formed by two rows of columns and corner pillars, creating a longitudinal hall. There were again two storeys, each consisting of a centre hall, the upper with two-storied corridors. The circular rooms on either side of the entrance probably contained spiral stairs. The elevation shows a plain façade, with the windows arranged in three rows, and buttresses; the two side façades are alike; the third side differs, having a protruding centre part, which, in the main storey, shows a Venetian window. There is also a window on the ground plan, but where would the exit have been then? The plan, g, is of the Suleimanja, which is assumed to be the prototype for this plan.

III



Only the ground plan, j, and one elevation, i, exist; each in duplicate. On these rests an architrave. On a heavy cornice stands a storey half the height of the main storey, each front ending in a pediment broken by a window. Whereas the height of the lower storey coincides with Seldon End, this upper storey rises above the neighbouring building. This can be seen more clearly in this design than in those preceding. The plan, right, shows the environs of the Radcliffe Camera. 1, Exeter College ground. 2, Seldon End. 3, the Bodleian. 4, Schools. 5, the Radcliffe Camera. 6, Brasenose College. 7, All Souls' College. 8, church of St. Mary.

## BY HAWKSMOOR OUT OF GIBBS

know from his last will, then made, in which he willed<sup>2</sup>—

'... that my executors pay forty thousand pounds in the term of ten years, by yearly payments of four thousand pounds, the first payment thereof to begin and be made after the decease of my said two sisters, for the building of a Library in Oxon, and the purchasing of the Houses, the houses [sic!], between St. Mary's and the Schools in Catstreet, where I intend the Library to be built.'

What made Radcliffe change his mind? Pittis, his first biographer, says that it was because Exeter wanted too much for their ground;<sup>3</sup> but it would appear from Atterbury's letter, already quoted, that Radcliffe had come to an arrangement with Exeter by 1712. What is more, Pittis says that Radcliffe decided to build the library to show his gratitude to the University for conferring a degree upon his nephew<sup>4</sup>—and this took place only in 1713, well after the date when plans for the library, again on the evidence of Atterbury's letter, had already been adopted. Clearly Pittis is not to be relied on in this matter.

The underlying cause of Radcliffe's change of mind concerning the site of his library is bound up, I would suggest, with Radcliffe's character as a man. Hearne gives us the clue, when he writes of him after his death:<sup>5</sup>

'What he did now for the University was not so much out of a principle for doing good, as because he could not tell how to dispose of his money better to gain him a name after his death, he being very ambitious of Glory.'

Hearne adds that the doctor's interest in books and learning was not very great.

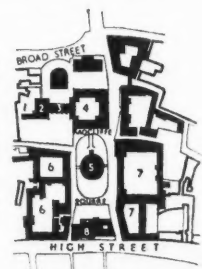
It is easy to see why an addition to the Seldon end of the Bodleian would soon have lost its attraction for a man whose chief motive was 'Ambition of Glory': however useful it would have been for readers, by passers-by it would have been quite unnoticed: from the street it would have been

<sup>2</sup> Printed by various authors, for the first time by W. Pittis, *Some Memoirs of the Life of John Radcliffe, M.D.*, London, 1715. At the end 'A true copy of the last Will and Testament of Dr. John Radcliffe.'

<sup>3</sup> Pittis, cf. p. 85. Also *Biographia Britannica*, Vol. V, 1760, p. 3464. According to kind information from the Sub-rector of Exeter College, there is no record in the College archives bearing on this statement.

<sup>4</sup> Pittis, cf. p. 84 f.

<sup>5</sup> December 1, 1714, Vol. LIII, published in *Remarks and Collections of Thomas Hearne*, ed. by D. W. Rannie, Vol. V, 1901, O.H.S. XLII. The order made 'At a General Meeting of the Vice-Chancellor, Heads of Houses and Proctors of the University of Oxford at the Apodyterium of the Convocation House, on Saturday, November 27, 1714,' according to Pittis, p. 92, proves that Dr. Radcliffe succeeded by his munificence to get an extraordinary pompous and solemn funeral, part of which was a Latin Oration made by the Public Orator over the body in the Convocation House.





completely hidden. But a site in what is now Radcliffe Square? That would have seemed quite another matter. Near enough to the Bodleian, in the midst of important colleges, and (incidentally) on a piece of ground which, though in the very heart of the University, was not occupied by any college or important building but only by gardens and some ramshackle houses, it must have seemed ideal. And if it seemed ideal to the physician in search of fame, it seemed ideal also to the architect in search of a centre, or 'forum,' which should be worthy of his conception of a University. This we know from the plan by Hawksmoor headed 'Environs of the Schooles and Publick buildings of ye University next the new Forum' and dated August, 1713, which I have already discussed in THE ARCHITECTURAL REVIEW (April, 1948). Does it not seem more than likely that Hawksmoor prepared this whole scheme in order to persuade the doctor to have his new library built on the newly created Forum in the very heart of the University, in full view of every visitor, thus proclaiming his fame far beyond the confines of the University and Town of Oxford? If that is accepted, then we can assign the change of site to some unspecified date after August, 1713.

#### the early designs

It would appear that all the surviving early designs for the Radcliffe are preserved in one folder in the Ashmolean Museum, where they form part of the Gibbs Collection. They represent, as shown on pages 184 and 186, no less than seven different projects, of which five were intended for the site adjoining the Seldon end in the grounds of Exeter. It will be noticed that the latter confirm very neatly what Dr. Atterbury wrote to Bishop Trelawny, for the length of the interior in every case is ninety feet, while the lack of interior communication and of stairs in some of the designs may be explained by his statement that the ground floor was to be a library for Exeter. There can be no doubt but that all the designs were conceived roughly at the same time, by the same mind, while a fair proportion of them were executed by one hand. Let us attempt to reconstruct what happened in the architect's mind and the sequence in which they were made.

There are only two documentary indications to go by, the date on V, 'Rotunda Radcliffiana, August, 1713,' and the same date on the plan for the 'Environs of the Schooles.'<sup>6</sup> The latter plan (THE ARCHITECTURAL REVIEW, April, 1948, page 160) shows what it is fair to assume is the proposed library on two alternative sites—one next to the Schools, and the other at the Seldon end of the Bodleian—and, as has been suggested, probably marks the turning point in the history of the site of the library. Now both these dated designs show the library as a rotunda within a square; is it not therefore reasonable to assume that the circular design, IV, being of the others nearest to them in general conception, must also be nearest to them in time? In IV the proposed library is shown attached to

the Bodleian, and the same project occurs, and on the same site, in a plan for the rebuilding of Brasenose; in the Oxford Almanack for 1716 it appears again, this time in perspective, against the background of the Schools—additional evidence tending to confirm the supposition that this design is a relatively late one.

Now the sequence of the three designs based on a rectangular plan, which, as they are attached to the Seldon end must be assigned to dates prior to August, 1713, will have to be established. Here we must rely entirely on the internal evidence provided by the designs themselves. It seems most likely that I is the earliest of the three, since its oblong hall follows the usual scheme for a library at that time. It will be noted, however, that the architect has tried by various devices, such as the protruding pavilions with their connecting columns, to give the building a cubic, block-like appearance, and following up this clue we may decide that II is the next in date. For here the interior of a cubic block is so divided that an oblong hall with accompanying corridors is created while the exterior of the block is left intact. In addition, whereas two transverse sections of I exist, there is only one section, taken longitudinally, of II. Does this mean that other drawings relating to II have been lost? It seems more probable that no other drawings for it were in fact made—that the sections for I and II were interdependent and that II followed immediately after I in time.<sup>7</sup>

III is almost certainly the third of these designs, since in it any attempt to create a longitudinal hall has been frankly abandoned. In this case the plan is only approximately correspondent with the exterior elevation, and the latter, though carefully elaborated, seems quite unsuited to the demands of the projected library (or rather libraries) particularly in the matter of lighting. Here again it may well be that no drawings have been lost, but that the architect, having designed an elaborate façade, abandoned the scheme when he realized how difficult it would be to arrange the interior behind it in a satisfactory manner.

While the sequence of the designs for a building attached to the Bodleian may thus be established with reasonable certainty, the problem of which was the first of the two designs for one in the present Radcliffe Square is nearly insoluble. It may be pointed out, however, that there is an indication in favour of VI, in the fact that it is not made clear how the building is to be connected with the Schools and again from the lack of sections one might infer that this, too, is an abandoned design.

#### the authorship of the early designs

The technique of the existing drawings subdivides them into several groups. One such group, characterized by the use of grey and yellow washes, comprises the two ground plans of I and II, the plan of V,

(pretty certainly) the plan of VI. Another group is formed by the sections of I and II, together with their elevations, the elevation of VI, and the two plans and the elevation of VII. But these two groups are not only connected by the fact that the same buildings are represented in both, but also by the fact that a number of drawings in both bear an identical scale of feet in the same hand. This scale also appears on the 'decorated' elevation of IV and on one of the plans of III, while the pinnacles of the Bodleian in the elevations of III and IV are also clearly by the same hand. What is more, there are a number of concordances between VII and IV; in particular the hatching is very similar and the shells in the niches are indicated in very much the same way in both. Nor are the drawings related merely by considerations of technique: many of the details of the designs that they represent indicate a common provenance. There is no need to particularize, though the most striking motif, which occurs in nearly all the designs, should be mentioned. This is a plain arch edged by a band and springing from a slightly projecting string in place of a capital or entablature.

But if we accept the common authorship of the designs, what evidence is there that they are by Hawksmoor? A rather inconclusive piece of evidence, on the strength of which (one guesses) they have been attributed to him in the past,<sup>8</sup> is a piece of blue paper in the folder with them, on which is written: '70 drawings by Nicholas Hawksmoor.' Frankly, it is not enough. We can, however, establish the fact that the 1713 plan for the 'Environs of the Schooles,' with the alternative sites for the library, is by Hawksmoor, as were also other plans for this part of Oxford. Two of the latter, preserved at Brasenose, show the projected library;<sup>9</sup> in one of them the plan of IV is shown still in the garden of Exeter. That plan must therefore have been made before 1713, and it seems highly unlikely that Hawksmoor should have known of another architect's design in such detail and should have gone to the trouble of putting it into a plan of his own. VII has been attributed to Hawksmoor by Summerson,<sup>10</sup> and the technique employed, especially in the hatching, together with some general characteristics, such as the lack of clarity in the sections, add weight to the attribution. Then the fact that Hawksmoor was consulted<sup>11</sup> when preparations for the actual erection of the building began must be taken into account, as must also certain similarities between the designs and executed buildings and projects which are undoubtedly Hawksmoor's work. (For instance, the plain arch with strings at the imposts is a frequent motif in the churches Hawksmoor built under the Act of 1711; the door motif of I is repeated in a preliminary design for St. Mary Woolnoth<sup>12</sup> and in the tower of St. Anne's, Limehouse, as built; again in St. Anne's we find the unusual motif of a buttress 'wrapped' as it were in pilasters together with the

<sup>6</sup> The date 1715 on VII must be disregarded, as it is by a different hand and in a different ink from the writing of *Pinacotheca Radcliffiana* under which it stands.

<sup>7</sup> The possibility that drawings did get lost or went astray cannot be discarded altogether, but intensive searches in likely places produced no result. Col. Wilkinson, the librarian of Worcester College, and Mr. Hiscock, Sub-librarian in charge of the drawings at Christ Church, kindly inform me that no drawings relevant to this building are extant in either of these colleges.

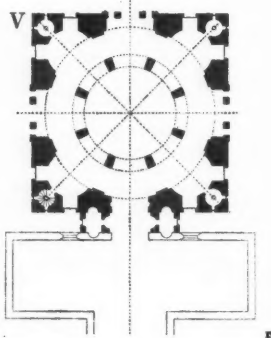
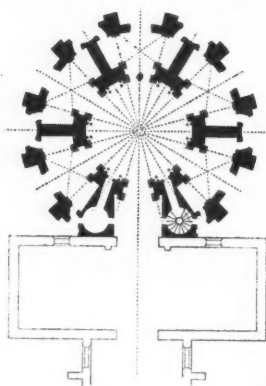
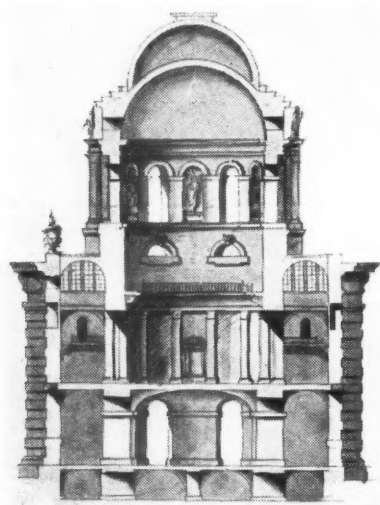
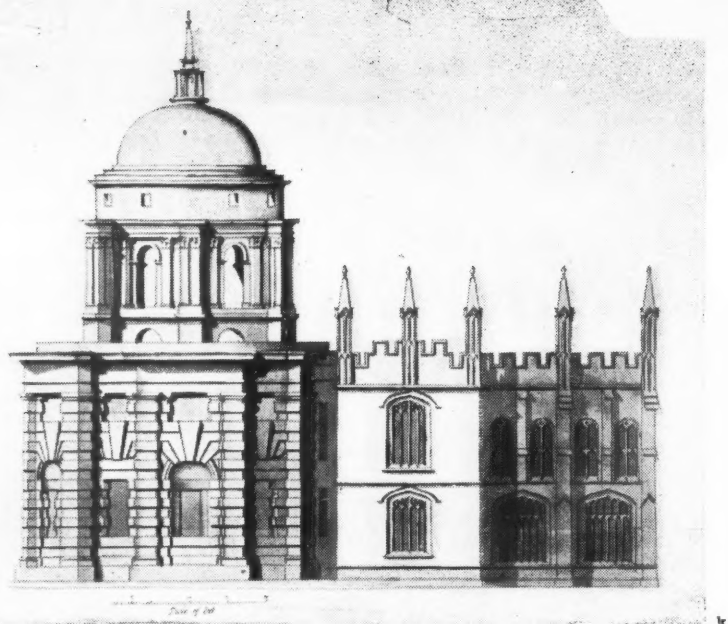
<sup>8</sup> e.g., D.N.B.

<sup>9</sup> Published by F. Madan, O.H.S. Vol. 52, Pl. XVI.

<sup>10</sup> John Summerson in *Country Life*, Vol. XCVII, p. 1130, 1945.

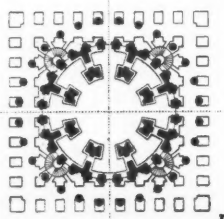
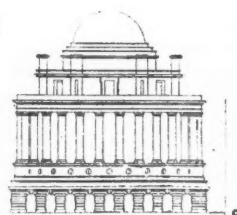
<sup>11</sup> See below *the building*.

<sup>12</sup> B.M., K23 (28-3-a).



The traditional library form is here abandoned for a round or polygonal building. There are again two sets of drawings of the elevation, *k*, and section, *l*; the ground plan, *m*, differs from these in minor points, and it is the only drawing which differs in size from the others. The shape of the heavily rusticated body, which is as high as the Seldon, is polygonal. Above this lower part the dome rises on a high drum crowned by a tempietto. The drum is divided into three, its middle storey richly decorated by pilasters. The section shows a ground floor on a low basement, and, above, the main library hall. This hall is of great height, rising through the whole of the upper storey, and covered, not by the outer dome, but by a lower inner cupola. The middle part is lit by two rows of windows; the side compartments or corridor by windows inserted somehow into the roof of the main body, which is wider than the drum. The centre hall is decorated by pilasters and wall niches, which alternate with arches leading into the outer corridor. Above the pilasters runs a gallery supported by wall brackets, no access to it is visible, unless a staircase in the round rooms next to the entrance to the Seldon leads into it. This project served as the prototype of the intended library of which an engraving appeared in the Oxford Almanack of 1716 (see page 183)—was it Hawksmoor's favourite? Another design for a building to adjoin the Seldon has only a plan, *n*, in existence. It is impossible to determine the exact shape, beyond the fact that it must have had a square base on which rested a round body, covered by a cupola. The importance of this drawing is that it bears an inscription and date in Hawksmoor's hand: 'Rotunda Radcliffiana, Aug. 1713.' Of a further design the only drawings extant are an elevation, *o*, and one plan, *p*. The main body is covered by half-columns surrounded by a screen of columns. The drum is strengthened by buttresses, and is transformed into an attic storey, on which rests another drum supporting the dome. This whole structure weighs heavily on a low basement floor. The lack of all incidental ornament and the use of the Tuscan order add to the heaviness and severity. This building was meant to attach to the Schools, as an inscription on the plan says.

VI



round-headed window cutting into the pediment above—which also appears in Queen Anne's block, which is attributed to Hawksmoor,<sup>13</sup> at Greenwich Hospital; the whole of the upper part of the section towards the Seldon of I resembles St. Mary Woolnoth, both in respect of the semicircular window divided by columns and the way in which the side walls are drawn up to conceal the walls of the hall.)

But did Hawksmoor execute the drawings himself? It seems almost certain that he must have done so. Many of them, after all, are only sketches, for which he would hardly have employed a draughtsman. And then there is documentary evidence that he was in the habit of executing his own drawings. As late as 1728, apropos of designs for the Mausoleum at Castle Howard, he wrote to Lord Carlisle:<sup>14</sup> 'The drawing I have sent you is but a Sketch to here your lordships opinion, I am drawing it at large,' while in testimony to his skill as a draughtsman we have the letter in which, in 1706, Vanbrugh told Joynes<sup>15</sup> (the Comptroller of the works at Blenheim): 'As for the Ornaments on the Top with the chimneys on the Mainpile and the Cupola, I'll get Mr. Hawksmoor to add them,' and again Joynes' letter of 1707 to Vanbrugh:<sup>16</sup> 'I have omitted to put in for fear of Mistake, which Sir I hope you would be pleased to show Mr. Hawksmoor to hatch in what's left out. . . .'

#### the sources of the early designs

The most remarkable thing about the designs for the Radcliffe, seen in their historical context, is that only two of them show library halls of the traditional oblong shape. All the others are basically square, circular or polygonal on plan, although practically speaking no precedent then existed for the adoption of such shapes for a library. It is true that Wren's first design for the library of Trinity College, Cambridge, was a centrally planned domed building,<sup>17</sup> that Michelangelo had projected a triangular library in one of his designs for the Laurenziana<sup>18</sup> and that since 1706 an oval library had been building in Wolfenbuttel.<sup>19</sup> But none of these could have impressed Hawksmoor so much that he should have wanted to create a centrally planned building under all circumstances, as he seems to have done. Again the clue to the solution of the problem is to be found, I would suggest, in what Hearne says about Radcliffe—that he was more interested in renown than in books.

Even the design II, in which the traditional oblong hall is kept, though within a square block, may be explained in this way. For in this case the building on which Hawksmoor's design was based may well have been the Sulemanije in Istanbul, of which Joseph Grelot, in his *Relation Nouvelle d'un Voyage en Constantinople*,<sup>20</sup>

<sup>13</sup> Goodhart-Rendel, *Hawksmoor*, 1924, Pl. 31.

<sup>14</sup> Geoffrey Webb, *The letters and drawings of Nicholas Hawksmoor relating to the Building of the Mausoleum at Castle Howard* in Walpole Society, Vol. XIX, p. 120.

<sup>15</sup> B.M. Add. MSS. 19, 605 f. 18r.

<sup>16</sup> B.M. Add. MSS. 19, 605 f. 22r.

<sup>17</sup> Wren Society, Vol. V, Pl. XIX.

<sup>18</sup> R. Wittkower, *Bibliotheca Laurenziana*, *Art Bulletin* XVI, p. 181, fig. 45-46.

<sup>19</sup> *Handbuch der Bibliothekswissenschaft*, 2 Bd., *Bibliothekverwaltung*, herausgeg. von F. Milkan, Leipzig, 1933, p. 22.

<sup>20</sup> First published Paris 1680.



remarks: 'Soleiman caused that stately mosque to be erected, to which he gave his own name to the end that it might remain to posterity a faithful and eternal monument of his victories.'<sup>21</sup> Grelot also notes the Mohammedan practice of extra-mural burial,<sup>22</sup> so that such a building would be a memorial but not strictly a tomb. The parallels are obvious.<sup>23</sup>

In I alone Hawksmoor seems to have worked out a solution of the problem in hand without reference to any particular prototype, although the influence of Palladio<sup>24</sup> and possibly of Serlio's design in *Libro Terzo* (1551), p. 153, may be detected. III, on the other hand, seems to have been inspired by a tomb—as far as the plan is concerned, that is—the prototype being a Roman temple of which Serlio, *Libro Terzo*, p. 34, says: 'si giudica che fusse un sepolchro.' The building which Hawksmoor proposed for this plan does not in any way resemble Serlio's elevation, however. Its façade is a very Roman composition without being a copy of any particular building, and the general scheme of placing a smaller block on a larger one is frequent among the tombs along the Via Appia. (Bellori<sup>25</sup> shows a tomb where the resemblance goes even further, the upper storey exhibiting a central arch with columns and framed by pilasters much after the style of Hawksmoor's lower block.) The central doorway with its dividing columns, entablature, and semicircular window above is a frequent feature of the *Thermae* as published by Burlington from Palladio's reconstructions; but this, of course, is a pre-Burlington use of it and Hawksmoor's source must have been one of the publications on ancient Rome,<sup>26</sup> or perhaps Serlio again. The whole composition bears some resemblance to a triumphal arch—an idea which

might well have been in Hawksmoor's mind when he was designing a building to Dr. Radcliffe's eternal fame.

One other design seems to derive from an ancient Roman prototype, and that is VI. The likeness to the tomb of Augustus and to the Moles Hadrianus, particularly to the latter as reconstructed by Santi Bartoli<sup>27</sup> and others, is obvious. But here again Hawksmoor has not slavishly imitated the prototype, but varied and enriched it with elements from other sources, such as the buttress-like pillars from Montana.<sup>28</sup>

The other design for the Radcliffe Square site VII, though similar in principle to VI, is nevertheless very different, from it in character. Its general appearance is less austere, more amiable—less Roman, in short. Its resemblance to Wren's design for the mausoleum for Charles II was pointed out by Arthur T. Bolton.<sup>29</sup> So once again we find that a tomb has served as prototype, while the influence of a work by Wren may well explain its difference in character from the otherwise closely related VI.

IV, the rusticated design for the Seldon end, remains to be discussed. Its general shape bears a faint resemblance to the tomb of Theodoric at Ravenna, but really there does not seem to be any definite prototype. The buttress-like pillars are again reminiscent of Montana, and so up to a point is the rusticated body of the building. The arrangement of the windows in the upper storey closely resembles that in f. 255 of Carlo Fontana's *Templum Vaticanum* and the cupola is related to those in f. 423, 359 and 417 (there are also many examples in Scamozzi<sup>30</sup> and some in Serlio<sup>31</sup>). Other motifs which occur in the design, such as the round-headed niche with an oblong window above, occur in Perrault<sup>32</sup>—but also in Inigo Jones' buildings at Greenwich, so that we cannot say for certain that this is an example of French influence. It is also more than likely that Hawksmoor was here influenced by the rustication of the Sheldonian, especially taking into account the engraving in the Oxford Almanack of 1716 (see page 183), in which this design appears with the resemblance to the Sheldonian increased by all the bays being pierced with round-headed niches.

As this examination of the sources to which he turned for inspiration shows, Hawksmoor conceived his programme as the design, not of a library, but rather of a memorial to that library's founder. That is the significance of the designs in relation to the history of the Radcliffe. In relation to the history of Hawksmoor's development as an architect, their significance lies in the fact that they are related by the terms of the programme and not yet by style. Purely from a stylistic point of view, most of the designs might be from different hands. Yet it would be quite wrong to

deduce from this that Hawksmoor was an eclectic, picking up an idea from this source and another from that. It is rather that Hawksmoor has not yet found his own style—the style which was to find its strongest expression in his churches and in the mausoleum at Castle Howard. An early design for St. John, Wapping,<sup>33</sup> made in 1714, shows the same kind of indecision, the same search for a style. Hawksmoor, who had grown up under the influence of Wren and then come under that of Vanbrugh, was already aspiring after Roman grandeur—after an architecture which should be severe, weighty and free from incidental ornament. If Wren's influence can be detected in VII, Vanbrugh's is perhaps to be found in the rusticated design. The designs which show most affinity to Hawksmoor's mature style are I, II, III and VI. All these were completely abandoned: were they too new for Radcliffe's taste, and did he advise Hawksmoor to seek the opinion of Wren or Vanbrugh?

#### the building

Dr. Radcliffe died in 1714, leaving a substantial estate, £40,000 of which was to be used for building the library, but only after the death of his two sisters. Trustees were nominated, and met regularly, keeping careful minutes of their proceedings and accounts of their payments.<sup>34</sup> Thus we are well informed about the progress of the building once it was actually begun. But much uncertainty still surrounds the crucial years between 1734 and 1737, during which the architect was commissioned and the final designs were prepared.

Although one of Radcliffe's sisters died in 1715<sup>35</sup> and her income of £500 a year fell vacant, nothing was really done to promote the building until 1716, when the first steps were taken towards making sure of the site. On April 11 Mr. Thos. Brown was paid £210 0s. 0d. for purchase of a house. In May, 1717, Dr. Shippen was paid £8 19s. 6d. for a house and Mr. Barrow £165 0s. 0d.<sup>36</sup> and in the course of the year Dr. Clarke asked the Vice-Chancellor to get the colleges that owned houses on the site to set a price upon their tenants' interest in them, to prevent their imposing upon the trustees.<sup>37</sup> After that, little happened for many years.

In 1732 it was anticipated that the building might soon be begun,<sup>38</sup> and from 1733 onwards active preparations must have been made. Little is known of these in detail, but negotiations were finally entered into for acquiring the site.<sup>39</sup> At the same time one or more architects must have been called in. But there is no record bearing on the subject in the minutes, except that Mr.

<sup>21</sup> J. Grelot. *A Late Voyage to Constantinople*, London, 1683, p. 216.

<sup>22</sup> Ibid.

<sup>23</sup> Although there is no documentary proof that Hawksmoor knew Grelot's *Voyage* there is circumstantial evidence which makes it most likely: in 1683 an English translation was furnished, which proved that the book was in circulation in England, a fact which, incidentally, is also confirmed by the frequency of the various French editions in English libraries; the British Museum and Bodley each have several copies; moreover, it appears that Christopher Wren had the French edition of 1689 in his library, since the title of this particular edition occurs in the sales catalogue of this library (published in *Wren Soc.*, Vol. XX, p. 76)—*Relation d'un Voyage de Constantinople* with the date 1689. The fact that the author's name is omitted in the catalogue seems only a further proof since it is also omitted on the title-page of this edition; also the size mentioned in the catalogue 4° is the one of the actual volume. Since it is more than likely that Hawksmoor used Wren's library our assumption that he knew Grelot and the Sulemanije seems justified.

<sup>24</sup> There can be no doubt that Hawksmoor knew Palladio's work, though he does not seem to have been one of his protagonists. But it becomes quite clear from a letter of Vanbrugh to Joynes (B.M. Add. MSS. 19, 605, fol. 128v.) in which he asks Joynes to forward his little French book on Palladio to him, which he seems to have forgotten in Blenheim and from Joynes' answer (B.M. Add. MSS. 19, 605, fol. 131r) that he cannot find it, and therefore assumes that Mr. Hawksmoor has taken it with him, that his books actually circulated amongst the Hawksmoor-Vanbrugh group.

<sup>25</sup> P. Santi Bartoli, *Gli Antichi Sepulchri* Tom. Sec. Roma 1687, fig. XLII, Monumentum Q. Veramini.

<sup>26</sup> For instance Giacomo Lauro Romano *Antiquae Urbis Splendori*, Roma 1612.

<sup>27</sup> Santi Bartoli fig. CXVI Moles Hadriani; fig. CXV Mausoleum Augusti.

<sup>28</sup> *Le cinque Libri di Architettura* di Giovanni Battista Montani Milanese, Roma 1691, Libro Terzo Pl. XXXXI.

<sup>29</sup> A. T. Bolton in *Wren Soc.*, Vol. XVII, p. 82.

<sup>30</sup> Scamozzi, *Architettura Universale*, Prima parte Lib. 3, f. 249.

<sup>31</sup> Serlio, *Libro Quinto* (1551), fol. 2v and 3v.

<sup>32</sup> *Les œuvres d'architecture*, Paris, 16—, pl. 35 and 44.

<sup>33</sup> B.M., K23 (21).

<sup>34</sup> The Account Book 1714-50, and first Book of Minutes is deposited with C. Hoare & Co., the Trustees Bankers, and the following Minute Books with Longbourne Stevens and Powell, their solicitors, to whom I am greatly indebted for facilities given to study these documents.

<sup>35</sup> John Walker, *Oxoniana* (1807?) IV, p. 223. Extracts from Rawlinson MSS. at Bodley.

<sup>36</sup> Book of Minutes, entered under May 13, 1737—'An Act of wt seems been pd on acct of ye building of the Radcliffe Library to the 14th Feby 1737-8.'

<sup>37</sup> *Oxoniana*, Vol. III, p. 156.

<sup>38</sup> Minutes, May 11, 1732.

<sup>39</sup> Minutes, May 3, 1733.

Prior the secretary was ordered, on February 16, 1733-4, to enquire how much a model would cost and, more than a year later, 'to go to Mr. Hawksmoor and Mr. Gibbs for their Bills for Drawing Plans for the library and to Mr. Waitwell for his bill for making the Model.'<sup>40</sup>

Now since the enquiry about the price of a model early in 1734 must have been made after designs had been submitted and one had been chosen, one can assume that both Hawksmoor and Gibbs had submitted plans before then and that one of the designs had already been chosen. The model, which has survived, has generally been attributed to Gibbs,<sup>41</sup> since he was the architect of the building—and certainly there is a strong resemblance between it and the building. There is very good reason to believe that it was actually made after Hawksmoor's design. For one thing, its ground plan occurs on a plan signed by Hawksmoor, and dated 1734, comprising Brasenose College and the Radcliffe Square area;<sup>42</sup> and it is hardly necessary to point out again how unlikely it is that Hawksmoor should have shown another man's design on his own plan. What is more, the model is quite closely related to the preliminary designs by Hawksmoor which we have been discussing, but not in the least related to the designs by Gibbs for the building that are preserved in the Ashmolean, consisting of two slightly differing designs for a longitudinal Radcliffe library which would have covered almost the whole of the site.<sup>43</sup>

If one accepts the supposition that the model represents Hawksmoor's chosen design, one can only assume (as has been assumed before<sup>44</sup>) that Gibbs was called in to take Hawksmoor's place possibly when it became apparent that he would be too ill to carry on. From an entry of March 4, 1736-7, in the minute book of the trustees it is evident that Gibbs had been appointed.

There was apparently a last-minute alteration made in the design, but we only know of it that it was suggested by Gibbs and approved by Townsend.<sup>45</sup> Whether this alteration was made to Hawksmoor's drawing and was thus Gibbs's first contribution to the ultimate design we have no means of telling. But it does not seem impossible that Gibbs had been instructed to follow Hawksmoor's design; for why otherwise should he wish to make what, judging from the payment he received,<sup>46</sup> seem to have been major alterations so soon after the design had been completed? The fact that Gibbs incorporated in his collection of drawings the two oblong designs but no round one except that which was executed

<sup>40</sup> Minutes, May 3, 1735.

<sup>41</sup> e.g., C. Hussey, *The Radcliffe Camera*, in *Country Life*, Vol. 69, p. 551. Although the Arch. Dict. (article Hawksmoor) and from there A. T. Bolton in *Wren Soc.* Vol. XVII, p. 82, have suggested Hawksmoor without evidence.

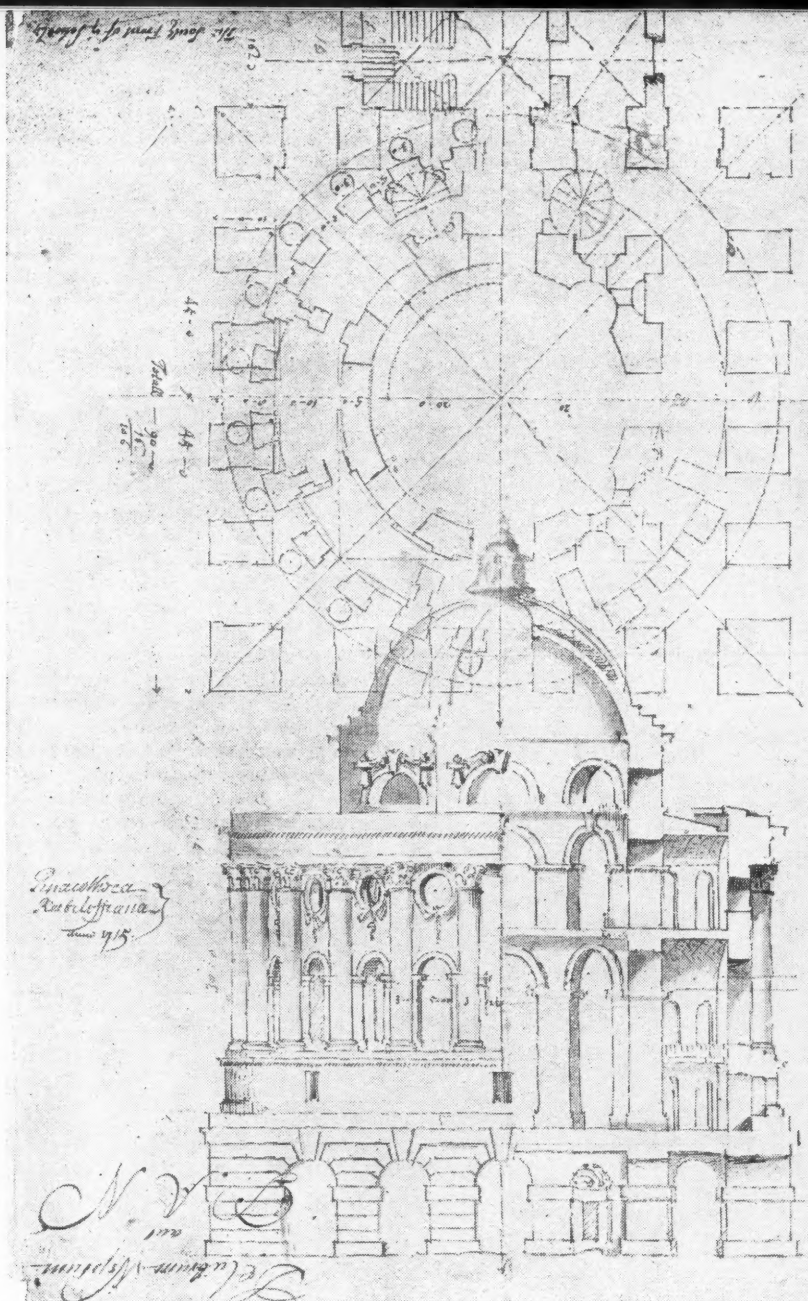
<sup>42</sup> Published by F. Madan. O.H.S. Vol. 52, Pl. XVII.

<sup>43</sup> Vol. I of the Gibbs Collection; reproduced by H. B. S. Gibbs in Thesis on James Gibbs' MSS.—Gotch collection R.I.B.A.

<sup>44</sup> C. Hussey, cf.

<sup>45</sup> Minutes, April 1, 1737.

<sup>46</sup> Accounts in Minutes under May 4, 1737. To Mr. Gibbs for altering Drafts and making new plans—£40.







This design, r, facing page, approximates most closely to the present building. On a rusticated ground floor rests the round body, decorated by 24 columns supporting an architrave. The spaces between the columns contain two rows of windows—a narrow round-headed below and circular above. From this body rises a six-sided drum and the dome. The round windows are decorated by a garland and the semicircular window by an unusual pattern. The interior arrangement is similar to that of the rusticated design, having a high centre hall with surrounding corridors and galleries, and made accessible by an outside flight of steps. There does not seem to be any interior connection between the ground floor and this main floor. The central ground floor hall is surrounded by a corridor, but on the main floor by separate two-storied compartments, the lower carrying a narrow gallery. This building bears an inscription: 'The South front of ye schools'; it is only fifteen feet high compared with the twenty-five feet of the projects meant to adjoin the Seldon. On the front of the sheet is drawn a little temple—probably by a different hand, possibly Vanbrugh's. The words 'Delubrium Neptum' and 'Pan' could also be his handwriting. The rest of the writing is Hawksmoor's, excepting 'anno 1715,' which is different in writing and ink from 'Pinacotheca Radcliffiana.' The model, s, facing page, was made by a Mr. Waitwell in 1735. t, the Radcliffe Camera from an eighteenth century aquatint. u, v, the building to-day.

adds greatly to the probability of this assumption.

On May 17, 1737, the foundation stone was laid with great ceremony,<sup>47</sup> which must have delighted Dr. Radcliffe's shade. The design according to which the building was begun, must have been very much like the present one, except that there were pilasters instead of three-quarter columns. Soon after, the design was altered for the last time, when the pilasters were replaced by the three-quarter columns;<sup>48</sup> but from then onwards, except when the mason did not follow the architect's instructions in 1741,<sup>49</sup> the building made steady progress, as one can see from the 'Minutes.' By 1742 the main fabric appears to have been completed and the plasterers to have begun their work of interior decoration. In the following year tenders for ironwork (probably for the doors on the ground floor) were received, and in 1744 Mr. Jersey, the clerk of works, was asked to hand over his book of measurements of the work. A year later, however, Mr. Jersey still had not done this, since a few details apparently still had to be finished. In 1745, too, Gibbs produced designs and estimates for what still had to be done, and progress seems to have been slower on the whole towards the end of the works than at the beginning. Several locksmiths tendered for hinges, locks and bolts. But it was only on April 13, 1749, as already mentioned, that the Radcliffe was finally opened.<sup>50</sup>

#### conclusion

The library practically finished, Gibbs proceeded to prepare his book on the building.<sup>51</sup> Needless to say, he made no mention of the fact that another architect was responsible for at least some of the ideas embodied in his library. Indeed, Gibbs's publication possibly represents an attempt—whether conscious or unconscious—to establish his authorship of the design in the

eyes of the world.<sup>52</sup> But even if it was Gibbs who moved the Radcliffe from the north-west corner of the square to its centre, and even if (as is very likely) the coupled three-quarter columns, the heavy entablature sweeping round the building and the powerful volutes buttressing the drum of the dome

<sup>47</sup> It is interesting to note that in that curious manuscript preserved in the Soane Museum, which probably is the memoirs of Gibbs by his own hand, the building of the Radcliffe Camera is dealt with very cursorily indeed, though one might expect the architect to dwell rather in greater length on this important work.



**Note** The drawings discussed are all contained in the folder belonging to the Gibbs Collection in the Ashmolean. There are a number of other drawings in this folder, some relevant to the Radcliffe Camera, but others which are not, as, for instance, drawings for Houghton bearing William Kent's signature. There are also some which are connected with Hawksmoor, such as a design for a monument to Dr. Radcliffe. Also there are a few somewhat amateurish drawings of architectural details. This whole mixture reminds one a little of the general character of the Clarke collection at Worcester College (as far as one can say from only a hasty survey of this collection). However, there are a few more traces of Dr. Clarke; several of the drawings bear remarks apparently in his handwriting. One might, therefore, perhaps be justified in assuming that Dr. Clarke assembled these drawings, or at least most of them. Perhaps he, too, was the person who numbered some of the Hawksmoor drawings by letters from A to K.

are all due to Gibbs, the division of the building into rusticated base, peristylar main storey and a drum crowned by a dome was undoubtedly inherited by him from Hawksmoor—as was also the very idea of building the library to a centralized plan. And the dainty rococo ornaments of the spandrels and dome of the rotunda, contrasting strangely with the massiveness of the architecture, are the only indication that the Radcliffe belongs to the second third of the eighteenth century.

A 'Plann General of the Forum next the Schol's B On back of VII C Groundplan for VI D Elevation of VI E Groundplan for circular design VII F Section of VII G Groundplan for VII H Elevation of IV with sculpture I Elevation of IV without sculpture K Section of IV with sculpture

Curiously enough there is a drawing in a folder in Bodley with designs for Blenheim (MS. Top. Oxon a 37 f. 134) which is marked L; this represents one bay of a rusticated building, at first glance very similar to IV but really representing a longitudinal building. It may well be that Dr. Clarke, when first he numbered the drawings, thought that it belonged to the library group and marked it for this, but, then realizing his error, removed it again. Incidentally there are similarly marked drawings in the Clarke Bequest at Worcester.

Two sets of designs in this folder are of special interest here, in that they are also designs for Dr. Radcliffe's library; the one consists of a ground plan of a detached circular building, made obviously by a skilled draftsman, and the other is a very small and amateurish sketch of its section. Both are marked in Dr. Clarke's hand as by 'Mr. Trevor,' possibly the later Viscount Hampdon-Trevor, a great friend of matters architectural, who was up at Oxford in the 1720's (D.N.B.). Another group of drawings, published by Hussey (see note 41) and attributed to Hawksmoor, appears to be by Townsend, the mason; the insipidity of this elevation alone would suffice for this attribution, but the numbers and 'scale of feet' of the plans (which are an exact and unaltered copy from Serlio Lib. II p. 3), coincide exactly with those on a site plan, marked again by Dr. Clarke as 'from Mr. Townsend 1734.' This probably is also their date. Possibly he hoped to get in, when Hawksmoor's inability to carry on became apparent. Thus it would appear that the 'Memorial' idea was generally accepted. Only Gibbs knew nothing of it!

Now if Clarke did collect these drawings one might assume that he lent his folder to the trustees, or, perhaps, to Gibbs when the building was finally taken in hand, and that, after his death in 1736, they were not returned and are thus not part of his bequest to Worcester College.

I should like to express my gratitude to the Fine Art Department of the Ashmolean Museum at Oxford who gave every facility and invaluable assistance during my study of the drawings kept in the museum.

<sup>47</sup> *Bibliotheca Radcliffiana, or, a short description of the Radcliffe Library at Oxford, containing its several plans, sections and ornaments on twenty-three copper plates . . . with the explanation of each plate. London. 1747.*

<sup>48</sup> Minutes, April 21, 1738.

<sup>49</sup> Minutes, April 26, 1741.

<sup>50</sup> *Gentleman's Magazine*, 1749, p. 165.

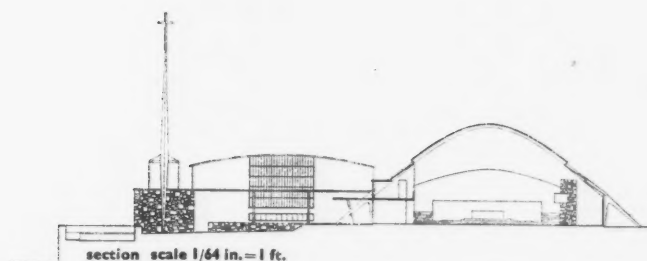
<sup>51</sup> See note 47.



S  
e  
n  
s  
-  
g  
e  
s  
g  
e  
t  
l  
  
s  
O  
r  
I  
f  
  
n  
n  
s  
e  
-  
t  
r  
.  
s  
  
l  
.  
n  
a  
l  
n  
e  
f  
e  
l  
-  
e  
s  
e  
a  
t  
.  
.  
s  
l  
y  
  
e  
y  
e  
y







## PROPOSED CHURCH OF ST. NICHOLAS, COVENTRY

ARCON: ARCHITECTS

*The original church of St. Nicholas was destroyed by a land mine. The Parish Council wishes to enlarge the scope of the reconstructed buildings and to put into practice the conception of the church as a social centre for the district. The Diocesan Advisory Committee agrees with this policy, and licences to begin on the building are now being sought.*

The site for the church of St. Nicholas is sloping, and the new building will be on the higher ground, disregarding the foundations of the earlier church in order not to restrict planning.

**REQUIREMENTS** for the immediate project included:—

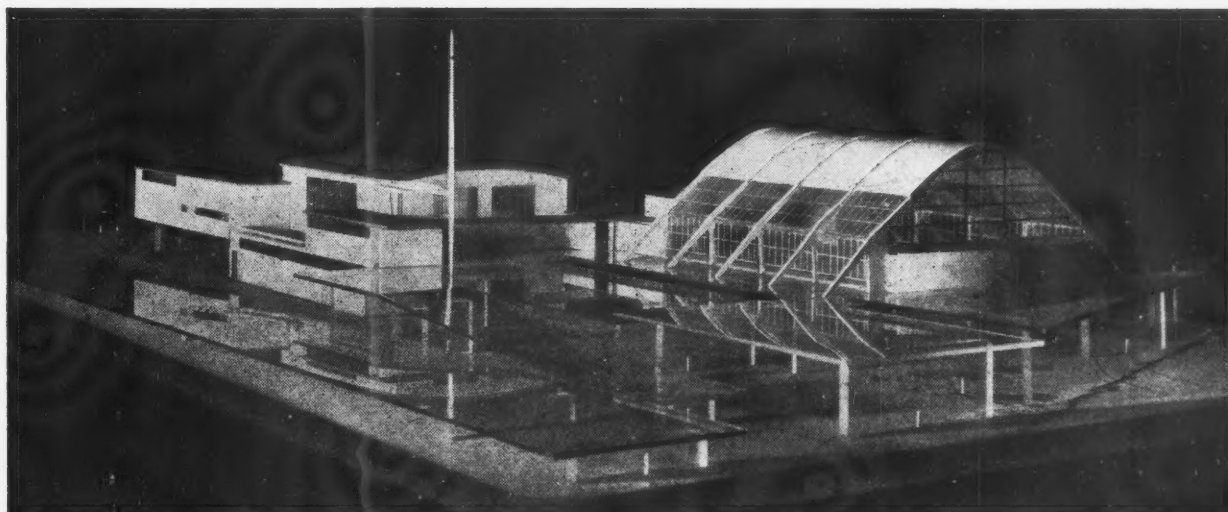
*The main Church to seat approximately 600 persons, with a Lady Chapel to accommodate 50 to 60.*

*Vestries for clergy and choir, and a Churchwardens' Room.*

*A Church Hall to seat 350 people, with kitchens to provide light meals for 300. The hall is to be used for dancing, plays and cinema shows, with stage and dressing rooms incorporated.*

*Sunday School Classes for approximately 200, the accommodation to be found by a use of committee rooms, stage, etc., with partitions erected if necessary.*

*The titlepiece is a transverse section of the proposed church on a line from NE to SW. Below is the model from the north. Ground levels are shown in perspective.*



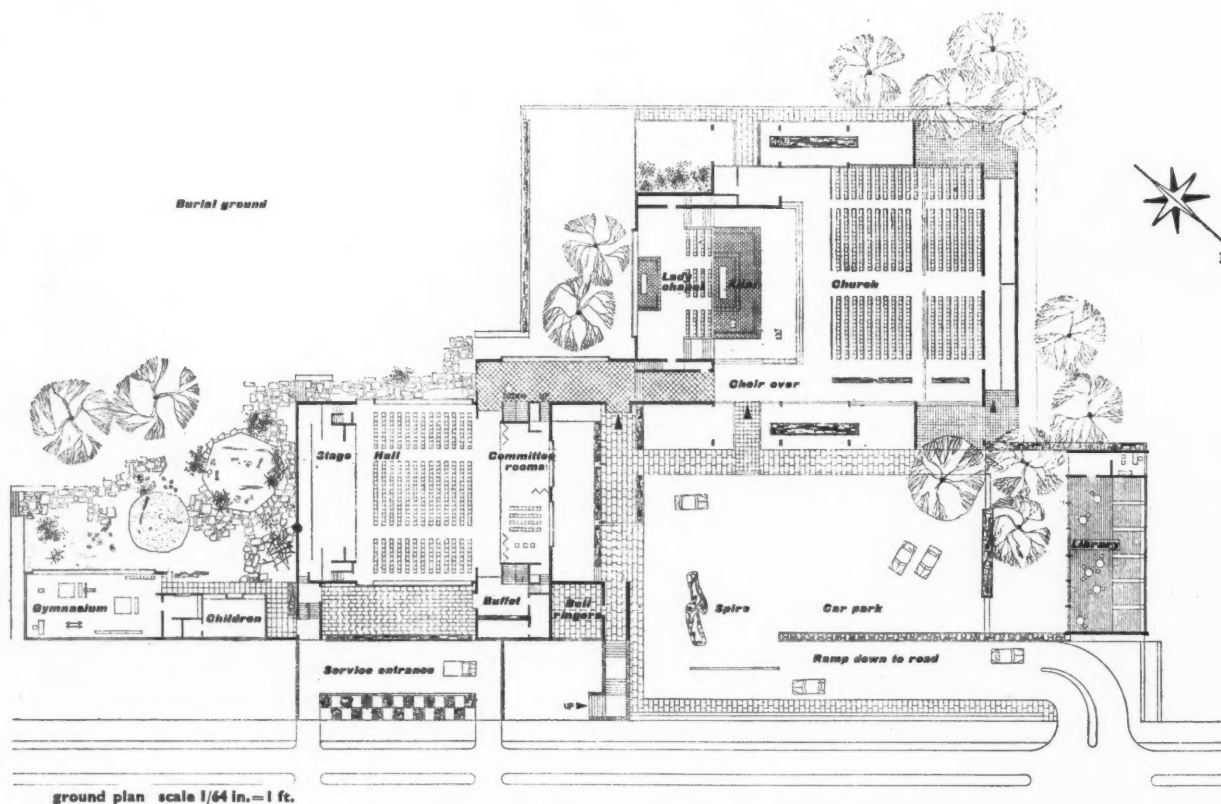
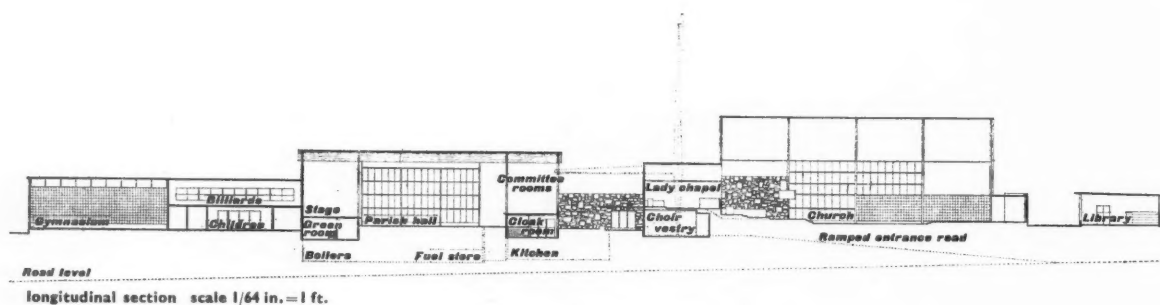
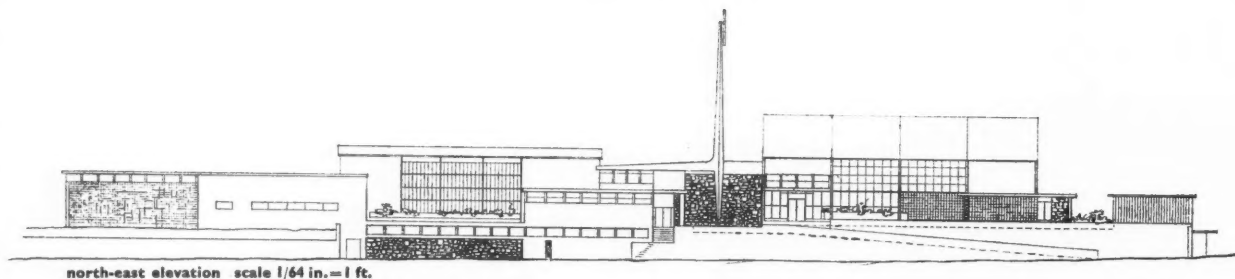
## ARCHITECTURAL PREVIEW

Two Committee Rooms, each to seat 40 to 50 persons. Accommodation was also required for billiards, a boys' club (including a simple gymnasium), a library and a reading room.

The project further envisages the future building of a crèche and a caretaker's cottage.

### GENERAL LAYOUT

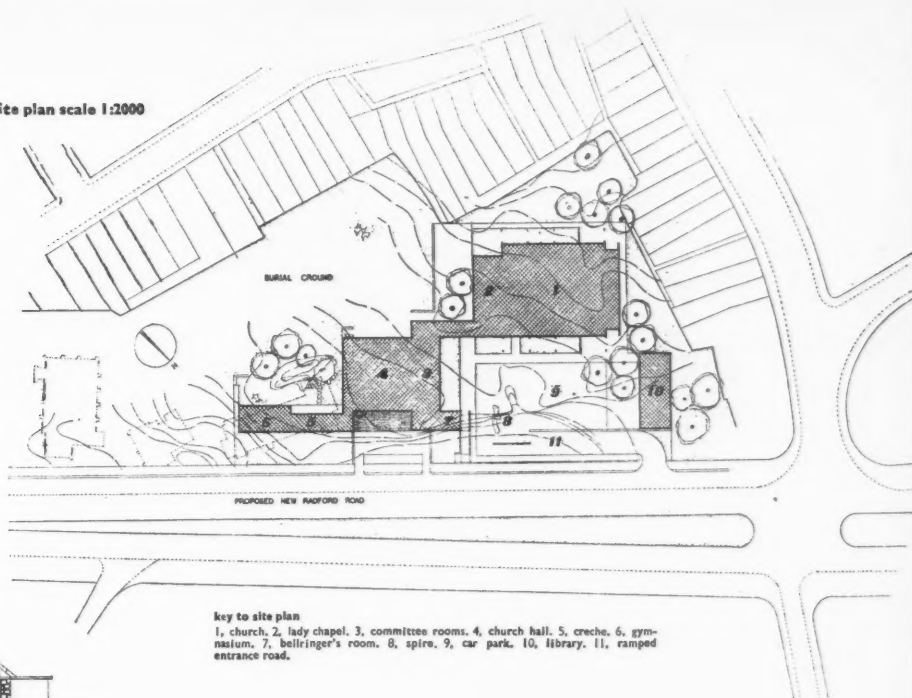
The upper part of the site is well wooded, and a quiet sheltered area of pleasant aspect was chosen for the church itself. The Church and Church Hall are not considered as separate entities, and have a common main entrance. Wherever possible,



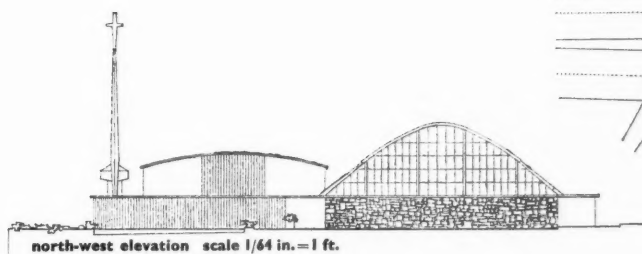


# PROPOSED CHURCH OF ST. NICHOLAS, COVENTRY

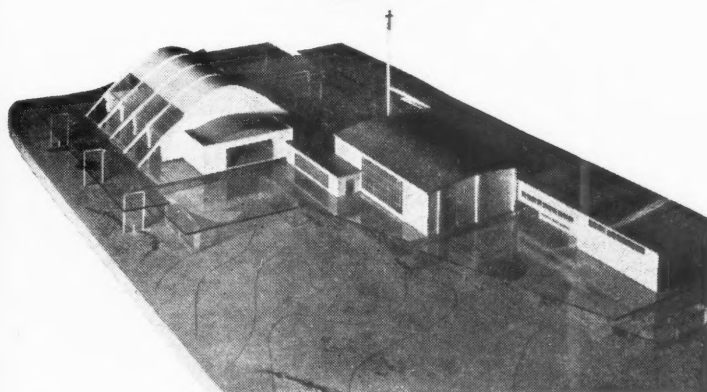
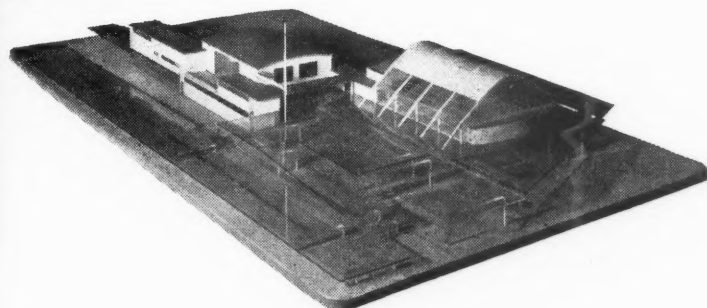
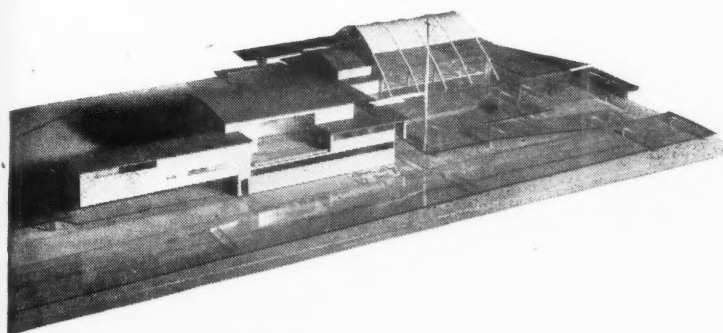
site plan scale 1:2000



key to site plan  
1, church; 2, lady chapel; 3, committee rooms; 4, church hall; 5, creche; 6, gymnasium; 7, bellringer's room; 8, spire; 9, car park; 10, library; 11, ramped entrance road.



north-west elevation scale 1/64 in. = 1 ft.



flexibility in use has been the aim, and general amenities, cloakrooms, toilets, etc., are so placed as to serve all buildings in the group.

## PLANNING

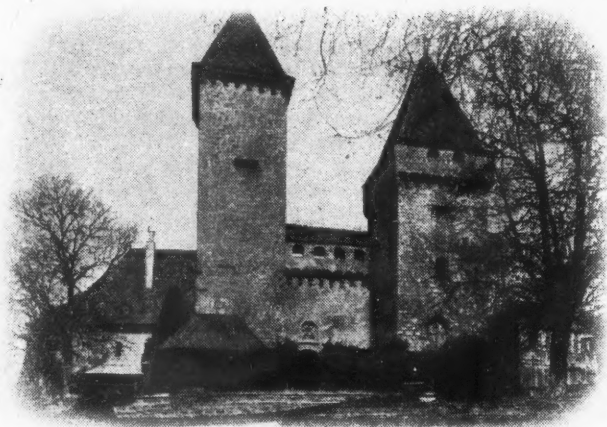
**Church.** An uninterrupted view of the altar is obtained from all parts of the nave. The Lady Chapel is 4 ft. 6 in. above the main floor level, which permits its use as a stage for passion plays and gives a sense of space behind the high altar, which will have a screening *reredos*. The choir, on the north-east side of the chancel, is 7 ft. 6 in. above ground level, with direct approach from the main entrance or the Lady Chapel. Also in the choir is the organ console, the organ itself being at the west end, with the machinery enclosed beside the entrance lobby. Vision into the gardens is unhindered, but the congregation is protected from view by screens and flower boxes, both outside and inside the church. An East Window of east and sculpted glass is under consideration.

**Church Hall.** This is designed for general purposes. The committee rooms at the west end have folding doors, permitting the rooms to be used as a balcony. Cloakrooms and toilets are below the committee rooms. Kitchen, boiler house, stores, etc., are at ground level below the hall, and provide direct access to it. The area over these is designed as a terrace. Provision is made for a peal of bells, and these will be supported by the free-standing spire and on the roof over the bell-ringers' room.

## CONSTRUCTION AND FINISH

The materials envisaged are reinforced concrete, brick and stone. Copper will be used to cover the main roof of the church. All windows will be of extruded aluminium sections.

Model of the church, seen from above. Top, from the east. Middle, from the north. Bottom, from the south.



Left, the Château de La Sarraz. Right, some drawings made in the château by Le Corbusier. Reading from the top, the helmet of a fourteenth century knight; a woman at prayer (from a tomb in the chapel); a knight at prayer (from the same tomb); left, the châtelaine of La Sarraz at the time of Catherine of Médici, right, the lord at the time of Louis XIV; left, the châtelaine at the time of Louis XV, right, the châtelaine at the time of the revolution.

**HELENE DE MANDROT**, châtelaine of La Sarraz, birthplace of CIAM,\* died on December 26, 1948. Below is an appreciation of her work, written for the REVIEW by her friend Le Corbusier, whose drawings these are.

FOR TWENTY YEARS she had been called the godmother of CIAM. She died on Sunday, December 26, 1948, at Le Pradet, in her home in the Var, near the Mediterranean.

She was a woman of strong will, an energetic character free from all convention. I even went so far as to address her as 'mon Colonel.' In 1914, on seeing her for the first time at a gathering of persons interested in decorative art and architecture, where, in her blonde splendour, she was championing poorly supported causes, I named her 'the Minerva of Lake Léman.' Then fifteen years elapsed without our meeting, and it did not seem likely that I should ever have occasion to see her again.

However, a certain issue which arose out of the verdict on the competition for the League of Nations building at Geneva brought her to our atelier in the Rue de Sévres, accompanied by Guevrékian. By chance, she had become involved in the matter: as joint heiress to the Ariana estate at Geneva, she made the Secretary-General of the United Nations and the Ambassadors of the Committee of Five dance to her tune: 'I will not sign the contract for the sale of the Ariana property unless . . . etc.' Thus it was that she fell into the front rank of patrons of modern architecture.

I can see her there now, with Guevrékian, saying: 'I want to gather together at my country-house the most go-ahead architects of twenty countries.'—'What for?' I asked.—'To talk.'—'To talk about what?'—'We shall see when the time comes'—was her reply. 'I have come to ask for your participation.'

My reply: 'No, thank you; I have too much of a horror of palaver!'

A fortnight later she was there again. 'No!'

Once again, after another fortnight, she appeared: 'You are coming'—she said.

'But you cannot bring along serious people from twenty countries without a discussion programme. Listen, I'll agree to join you on the following conditions:—

(1) You will print a programme of work for what will be called "The Congress of Modern Architecture," consisting of about twenty-four pages, and I will edit this, if you wish. It will contain three or four questions, each one of which will be the subject of a day's discussion. As soon as it is printed, you will send it to your guests, inviting them to come to La Sarraz this summer.

(2) You will provide board and lodging for us at your country-seat.

(3) A committee will direct the activities of the Congress.'

And this was agreed to.

So the brochure was printed and despatched forthwith. The cover bore the following text:—

INTERNATIONAL  
PREPARATORY CONGRESS  
OF MODERN ARCHITECTURE  
at the CHATEAU DE LA SARRAZ  
on the 26th, 27th & 28th June 1928.

\*This first Congress has been called to draw up a

general plan of action, the object of which is to extricate architecture from its present academic impasse and to establish it on a proper economic and social footing. In accordance with the aims of the promoters, the Congress will determine the scope of the studies and discussions to be initiated in the near future by further congresses on architecture, dealing with special programmes. The mission of the present Congress is to decide these programmes.'

June 1928: the old château was filled with the noise and bustle of modern architecture coming to light from every corner of the earth—that massive and rather formidable old château, whose name was taken from the Saracens, whose chapel contained an extraordinary Roman tomb, whose armoury was full of antiques from the Middle Ages—helmets and cuirasses—whose apartments, one after the other, led the visitor through the centuries, and consequently through the realm of architecture up to the present phase of ultra-refinement, as well as of that philosophy, soon was to bring havoc on it all. . . .

The châtelaine was the solid patroness of this association, CIAM—Congrès Internationaux d'Architecture Moderne—which in the course of discussions, sometimes violent and ill-purposed debates, took shape under her roof.

Thus did CIAM see the light of day. Throughout countries and continents, throughout the world, its members became the rallying-point of youthful enthusiasm. The labour of all has borne fruit, and

Modern Architecture,

Modern Town-planning, have triumphed.

Hélène de Mandrot, formerly a great traveller, then packed her cases and started on her travels again. One found her visiting the CIAM members, who everywhere in Europe and in America—with hearts beating in unison—welcomed her into the intimacy of the family circle. . . . Her personality was identified with what had now become a world-wide organization (Bridgwater Statutes 1947).

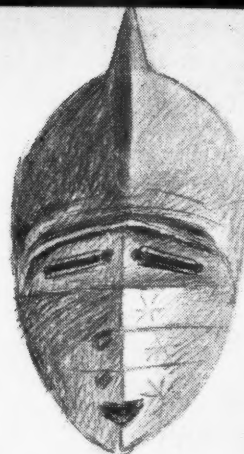
Her ashes were interred under the trees in the park of that château in which she had instituted the summer schools of La Sarraz. Many, amid the fearful storms which shattered the remains of a civilization in full mutation, found a refuge there which enabled them to regain their bearings and to take heart afresh.

On reading the telegram announcing the death of Hélène de Mandrot, my hand turned instinctively to a drawer stuffed with sketches, and I took out a few drawings done at the château. Accompanying these lines, they will surround the now elusive image of 'our godmother,' of presences who speak

of times,  
of faith,  
of strength and refinement,  
of grace.

Image conjuring up the essential virtues of architecture, evoking the presence of old friends behind the departed one! **LE CORBUSIER**

\*CIAM (Congrès Internationaux d'Architecture Moderne) established in 1928 in the manner explained here, has since then been organized from its headquarters in Zurich by Prof. S. Giedion, its Secretary-General. The President since its foundation has been C. van Eesteren of Amsterdam.











## 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.*

**SCOTTISH FURNITURE COMPETITION**, organized by the Scottish Committee of the Council of Industrial Design, was supported by the Scottish Furniture Manufacturers Association. Over one hundred entries were received and the standard of construction throughout was high. Many designs showed a keen appreciation of contemporary needs while attempting, with varying success, to get away from the rigid contours of 'safe' modern design. Two ingenious solutions were the baby's cot and the knitter's chair (Nos. 1 and 5).<sup>\*</sup> Marquetry, inlays and plastic panels were used with effect. A particularly good example was the nursery furniture (Nos. 2 and 3) panelled in a grey plastic board with a gay surface pattern in red, blue and yellow. Few pieces showed signs of the vulgarity which one associates with, say, the furniture section of a pre-war B.I.F. and the worst criticism the judges could find for the less successful

<sup>\*</sup> Names of the designers and manufacturers of the furniture illustrated here are given on page 208.

entries was that they were dull and rather lacking in domestic appeal. Pre-formed resin bonded plywood, moisture proof, light and of immense strength, opens a wide field of possibilities in furniture construction. The dining chair with arms (No. 6) shows an interesting application of this material. Designed for machine production, it is a very beautiful and sensitive piece of work, truly contemporary in conception yet having much in common with the finest British work of the late eighteenth century. It is encouraging to note the awards that went to the Scottish Co-operative Wholesale Society for furniture designed by Professors R. Y. Goodden and R. D. Russell. Here are signs that in Scotland at least, the Co-operative Society is becoming aware of its responsibilities. It is to be hoped that this trend will spread to its English counterpart and to many of the other products for which this vast organization is responsible. Their bedroom suites were particularly good but the sideboard (No. 4) was not so successful. Mechanically the tambour front did not run well and much of its visual appeal was lost by the use of zebano veneer for the drawer fronts above. The winning entries will be exhibited at Kelvin Hall, Glasgow, in the spring, alongside, for comparison, some of the finest contemporary work from Denmark, Sweden and America.

ERNEST RAGE



The figures seated at the Last Supper in the Church of Mercês de Cima, Brazil are, left to right, St. Judas-Thaddeus, St. James, St. Simon Peter, Judas Iscariot, St. Peter, St. John, Jesus Christ.

THE 'MERCÊS DE CIMA' LAST SUPPER



THE 'MERCES DE CIMA' LAST SUPPER



2

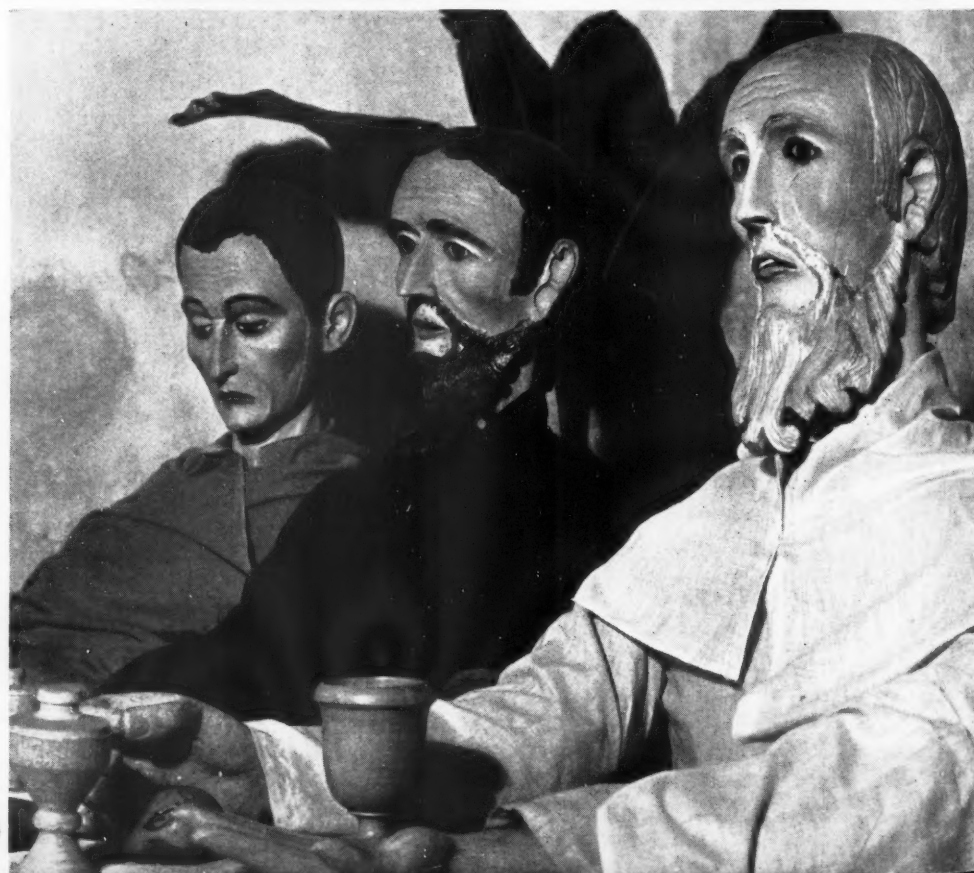
These figures of Christ and his Apostles are in the baroque church of Mercês de Cima, Ouro Preto, state of Minas Gerais, Brazil. They are the work of an unknown artist, probably of the first half of the eighteenth century. The figures are life-size and have articulated members; it is assumed that they were created for a Passion Play. The setting for this particular Last Supper has everything that popular imagination can offer. Green plants and flowers in clay vases are all over the room; the table-cloth has a festive touch of lace; the food is plentiful and would suit the taste of any inhabitant of the region. The wine has been replaced by the most popular orange brandy. Even the dishes are made of clay, wood or soapstone, just as used in ordinary life. To avoid mistakes, the names of all the Apostles are carefully written on pieces of paper and pinned to the table-cloth in the right order. When photographers arrived during Holy Week, the sexton brought in a large platter of roast fish and some grapes which he solemnly put on the table. 2 shows St. Judas-Thaddeus with St. James on his left. 3, St. Peter with his hand on the shoulder of St. John. 4, Jesus Christ. 5, left to right, St. Matthew, St. Bartholomew and St. Andrew.



3



4

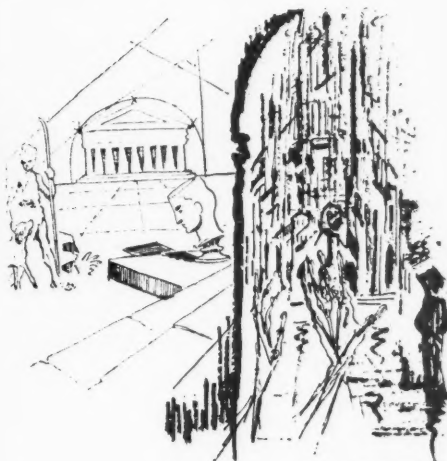


5



## CANON towards a consistent theory of modern architecture

The object of Canon is to assemble a framework of thought and discussion within which a consistent philosophy of architecture may germinate and come to strength. The materials for this framework can only be gathered from sources scattered world-wide. Thus the first article, in February, dealt with Swedish periodical literature; here Eric de Maré examines three recent articles, of which one appeared in the U.S.A., one in South America, and one in the European press.



Belzor Ferreyra\*

'THERE IS TOO MUCH nonsense being written about architecture these days,' writes the Editor in the U.S. magazine *Progressive Architecture* for December, 1948. 'At a time when the United States needs thousands of schoolrooms, hundreds of thousands of hospital beds, and millions of homes, too many people are spending their time self-consciously discussing "styles" instead of producing buildings which are well designed.'

He then summarizes four fallacies of the day: (1) That all work must be self-consciously designed in a style. (2) That work designed 'out of style' is wrong, therefore a social anomaly. (3) That we have solved all our technical problems and should now concern ourselves solely with 'beauty.' (4) That our architecture isn't important because it isn't 'monumental'—a fancy arising from a lack of understanding of the implications of democracy. The Editor then cries out in 12-point caps 'LET'S STOP TALKING NONSENSE AND GET DOWN TO WORK.' He goes on: 'Architecture as a cultural expression, and as an art form, must develop naturally . . . it cannot be forced through edict and dogma. Modern design—design of our time—is not a style. It is a solution to modern problems in modern terms.'

Developing his four fallacies theme the writer goes on:

'The first fallacy—the superstitious belief in current, contemporary "styles"—represents what Saarinen calls the "self-conscious stage . . . where civilized man, because of esthetic speculation, dogmatic doctrines, or otherwise, has closed the instinctive channels of creation and has produced art that is fine, but rootless." . . .

Of the fourth fallacy:

'The ARCHITECTURAL REVIEW of London introducing a symposium entitled *In Search of a New Monumentality* in its September, 1948 issue, deplors the "accident that economic circumstances confine building activity just now largely to utilitarian types and inhibit architectural display." But the REVIEW remarks that "before long, representational buildings, those in which the community calls for some kind of monu-

mental gesture, will be required again." This fallacy is based on a lack of understanding of the peculiar nature of our times—and particularly the development of democracy. The monuments of our time, we can hope, will be such buildings as hospitals and houses and schools, for the use of all our people—not palaces and temples and triumphal arches for emperors or aristocrats or fascist gangs.

'Let's have more and more modern architecture—architecture of our time. And let's analyse it and criticize it as it comes—on the basis of its contribution to better living in our troubled world. . . . Now let's get down to work.'

All this sounds most honest-to-goodness until one begins to pull it apart. Then its superficial half-truths become apparent. The implications are that architects must not think about the appearance of their designs but simply GET DOWN TO WORK and build spontaneously with the materials at hand for purely practical needs. In our self-conscious age of confused impulses and objectives, of nervous struggling, fearing and searching, this is quite impossible. We simply cannot now design unself-consciously. The harder we try to do so the less we shall succeed. Perhaps we shall never again be able to design spontaneously. Nor can we design for purely logical, practical ends even if we accept Functionalism as a creed. There never was, and never can be, a purely functional architecture for whatever else he is, man is obviously not a rational creature. Architecture must therefore always be to some degree symbolic. We do not have to try to express our age in building; we do so quite automatically whether we worry self-consciously about styles or not. This worry, this self-consciousness, is part of our times. Style is by no means created solely by the technical means available and the practical needs desired, at this time any more than at any other. The architecture of a confused, disharmonious, unstable, schizophrenic, and transitional society such as ours cannot possibly produce a spontaneous, harmonious style because there is no consistent, universal symbolism which it can express.

We must think now, whether we like it or not. Architects do not think too much but too little. They suffer also from the curse of the age—over-specialization. Thus the architectural 'sophisticates' will argue often about style *per se* but rarely about the traditional, social-economic, ideological and other forces which create style. Those who have the temerity to discuss these things tend always to deal with abstractions, with the result that the general confusion becomes utterly confounded. For instance, take the phrase 'Better living for democracy in a troubled world.' What does that mean? What constitutes the Good Life? What is Democracy? (Stalin also talks about it.) More houses, schools and hospitals, they say. These things are useful, no doubt, but what *kind* of houses, schools and hospitals? What sort of society are they to symbolize? For architects, who are, after all, human beings, pure materialism can never be enough.

The following extract from an article in *Revista de Arquitectura* (Buenos Aires, September, 1948) by Horacio Moyano Navarro on Gothic

*Architecture and Scholastic Philosophy: Stone and Logics*, may help to elucidate what I am struggling to say.

'All expressions of civilization and culture—religion, mathematics, philosophy, architecture, painting, poetry, etc.—of a distinct epoch show the same general characteristic features. Such different manifestations as baroque architecture, infinitesimal calculus, protestant reformation, rationalist philosophy, Bach's music, the clair-obscur and the system of double entry accountancy, are all rooted in the same spiritual soil of the Renaissance man. In the same way Gothic architecture coincides with the culmination of scholastic philosophy. . . . Medieval man constructs Scholastics with logic and cathedrals with stone. Both have a key-note in common—"waste of logical sagacity, drunkenness with logical formalism." (Worringer). . . . To the clear classical vision of an Ictinus, a Vitruvius or a Palladio the portals of Rheims or the windows of Beauvais must appear like "a constructive fury without object, a logical insanity, a methodical raving, a systematized chaos." . . . In stone man has constructed the two outstanding monuments for his faith in the history of the world—the Doric temple and the Gothic cathedral. But what a difference between the two. . . . The Doric temple is bound to the soil. . . . The Gothic cathedral gushes out of the earth like an unconstrainable geyser.'

Two antithetical cultures used one material, stone, to create one sort of building, a temple. How antithetical is the symbolism of their styles. Both express beliefs which were once thought to be perfectly logical and sensible but later mere emotional superstitions. Today we think we are more objective, more rational than men in the past. In fact, as a future generation will see, we act, if not from the firm consistency of past faiths, at least from a peculiar mixture of taboos, and irrational emotional impulses. It is therefore absurd to say, just like that: 'Cut the cackle. Get down to WORK and BUILD.'

K. J. Campbell, a British architect, writing on *Towards a New Architecture* in *The New Central European Observer* for December 11 and 24, 1948, says:

'It is a truism everywhere accepted that the dominant architectural style of a country at any period is a physical expression in three dimensions of the character of that society. Examine any "period" building of the Victorian era in this country. However exact the scholarship and pure the detail, a Victorian Early English Church is manifestly and incorrigibly Victorian.'

It follows that if society is confused, the architect will also be confused. Therefore, if he does not argue about society, he will argue about style. You just cannot stop him.

Consider Socialism and the so-called International or Functional Style. What confusion is here. Mr. Campbell clarifies the situation to some extent.

'This view (that the International or Functional style expresses the new era of Socialism) has been unquestionably held by the avant-garde of European and American architects and their followers who have regarded it as being self-evident. The serious controversy which rages in architectural circles in the Soviet Union over this very assumption has come as a considerable shock to the progressive architects of the West and their first reaction has been either to endeavour to explain away this apparent defection or to hold it up as an example of the barbarism and backwardness of the Soviet Union, according to their individual political bias.'

\* One of the illustrations to Horacio Navarro's article *Gothic Architecture and Scholastic Philosophy: Stone and Logics* published in *Revista de Arquitectura* (Buenos Aires, September, 1948)

He goes on:

'The revolt of the artists against the triumph of the academic and eclectic ideal of the nineteenth century was, in fact, contemporary with the growth of modern Socialism. . . . It was therefore natural that the term "revolutionary" as applied to this revolt against philistinism in art should be associated with, and become confused with, the revolutionary struggle in society. . . . But the path of the cultural revolutionary diverged completely from that of the social revolution. . . . Its practitioners on the whole turned their backs on the real world and very soon passed unwittingly into the other camp. . . . The ultimate stages of this withdrawal represented in the arts by surrealism, atonality, dadaism, were impossible for the architect owing to the very nature of his art which is and always must be directed towards a positive end. . . . Because men need buildings and must have buildings, the new architecture has gathered strength, has acquired convention and precedent, in fact has become a valid style . . . a genuine international architecture . . . wherever modern finance capitalism has penetrated. . . . As it painfully developed on the Continent it gradually found its roots in the only secure and certain soil—the technical achievements of the age. . . . Necessities of structure and the certain, reassuring framework of functional use enclosed them and spared the necessity of grappling with the emotions and the symbols of the ordinary world.'

Modern architecture is the architecture of modern capitalism, the writer claims, and it shows clearly the same main characteristics.

Mr. Campbell concludes:

'What is the task therefore in this period of transition for the architects of the new democracies particularly? It can only be *consciously* to turn back to the soil whence they came, to the mass of the people who feed, clothe and train them, and to understand and express as best they can the rhythm and pattern of that immortal part of mankind, the common man. . . . To sum up, in all civilized ages architecture has been the creation and the expression of the dominant class, priestly, royal, aristocratic, capitalist. One class only all through the centuries has left no majestic ruins or great legends to tell the history of its dwelling places. That class now at last, and for the first time, is taking into its capable hands the future of the human race. . . . Happy will be the architects who in that day will be privileged to be its creative hand and pencil.'

Mr. C. does talk about architecture in a way that is admirably broad, but it is a pity that he should fall to this kind of sentimentality. The tyranny of abstract words leads to the tyranny of concrete men. The Common Man does not exist in reality. 'They' are trying to create him in every country in the world because he would be very convenient to handle—that greatest achievement of science, Charles Homunculus Chapman, the perfect slave, the Imitation Man. I believe that the time has come to liquidate the myth of the Common Man. Science, if it is not to bring down the heavens, will have to be used to decentralize power to the utmost—not to the regional level, not to the community level, not even to the family level, but right down to the individual human being himself. Thus architects, rich in the greatest of all luxuries, Time, might come to possess the power to think and feel deeply about their craft and so learn to express a new and universal symbolism. Expressing what? Who knows now? Possibly nothing more fantastic than a vital hedonism without guiltiness or fear.

Eric de Maré

## BOOKS

### THE TURN OF A TIDE?

MURRAY'S BUCKINGHAMSHIRE GUIDE. Editors John Betjeman and John Piper. Murray. 15s.

**M**R. BETJEMAN and Mr. Piper have produced a picture book about Buckinghamshire architecture. Many of the photographs—there are over 160 of them—are excellent, and the editors' comments, as one would expect, are perceptive and to the point. Their book is designed, and well designed, to set the amateur of architecture off on a week-end tour of the county. Having read his guide, he will, one imagines, be determined not to miss such good things as Shardeloes and Chicheley Hall, the eighteenth century interior of Gayhurst church, 'Norman' Stewkley (brilliantly and imaginatively restored by Street in the eighteen-sixties), and, perhaps, above all, Sir John Soane's lodge-gateway and bridge at Tyringham. The last, works of great beauty and simplicity, achieve without effort many of the effects that thoughtful architects were striving for between the two World Wars. As the editors shrewdly point out, early nineteenth century architecture (Tyringham was actually begun in 1793), with its unexhausted possibilities, offered the real point of departure for intelligent building in the twentieth century. Had more architects realized this, we might have been spared the boring designs of the Georgian revivalists. The latter, finding their inspiration a century earlier, have with the best intentions covered England with buildings of sad mediocrity.

There are a number of minor criticisms that might, and probably will, be made of this book. (Why, for instance, when mention is made of Cliveden, do we hear nothing of Leoni's Blenheim Pavilion?) There is also one major criticism. The book is entitled *Murray's Buckinghamshire Guide*, but it is not—as both the cover and jacket invite us to believe—a general guide in the accepted sense, nor is it in any way a successor to the famous red Murray Handbooks. Those of us—and there must still be many—who invariably travel with our Murray Handbooks or the august Baedeker will look in vain for their generous width of information. Though one may not be etymologist, botanist or historian, it is agreeable to learn—and the old-fashioned guides tell one—that the Chilterns possibly derive their name from 'cylt,' the Anglo-Saxon word for chalk, that the rare soldier orchid 'still lingers in some of the chalk woods,' and that the sons of Cymbeline were reputedly killed in battle on these same hills. Of such things Mr. Betjeman and Mr. Piper do not—of set, and probably well set, purpose—speak. *Murray's Buckinghamshire Guide* is a purely architectural affair. The jacket should have made this clear, and the blurb should not invite comparison with the old Murray Handbooks. As the *Buckinghamshire Guide* is the first of a series of county guides, it is to be hoped that succeeding volumes will fly their architectural colours on the cover. They should well afford to be able to do so, as it promises to be a valuable and exceptionally agreeable series.

As an architectural guide the present volume has an interest that goes far beyond the limits of Buckinghamshire. This interest lies in its emphasis. Between one-third and one-half of the photographs are devoted to pre-Renaissance and Victorian subjects (and some half-dozen to the gabled villas of 'Metroland'). The book is an indication of a change of taste that many will think long overdue. A popular illustrated book on Buckinghamshire architecture, published in 1900, had such existed, would have devoted (one may guess) no more than 20 per cent of its

photographs to Georgian buildings. By 1930 the position would have been reversed. An editor then would probably have so contrived it that barely 20 per cent of his illustrations fell outside the fashionable Georgian category. For a generation now we have practised Georgiolatry. The cult, it must be admitted, has assumed grotesque proportions. Any Georgian building, merely as such, receives unqualified admiration. For twenty years persons of taste have gladly acquired any eighteenth century landscape however incompetent, and half the drawing-rooms in London are now filled with Regency furniture, much of which is deplorably meretricious. The most unfortunate aspect of such uncritical devotion is that it severely limits the range of our aesthetic appreciation. There are whole categories of buildings and objects which many people to-day have never really 'looked at,' since they have been taught to regard the operation as beneath their dignity. *Murray's Buckinghamshire Guide* will assure them, and on the most impeccable authority, that they may now allow their eyes to wander. The reaction against the Georgian canon has already begun.

In the light of this reaction the *Buckinghamshire Guide*—like Mr. Hugh Casson's recently published *Victorian Architecture*—may come to be regarded as a minor landmark. It is one of the first straws on a new wind of taste—a wind which Mr. Betjeman, in the role of Aeolus, has been raising for some time, and which, it is safe to say, will probably derive much of its compulsion from the increasingly authoritarian regimes under which we live. Georgian symmetry developed its particular fascination for us while we watched the last iridescent disorders of laissez-faire capitalism. In a closely regulated world both the fretted play of Gothic and the idiosyncrasies of the Victorians must inevitably come to have a new appeal. The wheel, as always, is turning full circle. The immense figure of Ruskin—the virile artist-critic not the pillarised husband—looms again on our horizon. It is perhaps the most complex and the most important figure in English criticism of the arts. Its reappearance comes none too soon. As the editors of the *Buckinghamshire Guide* point out, serious and creditable Victorian work is everywhere being overlaid or destroyed. When the Victorian Group is formed, a generation hence, its members will bemoan these arrogant and insensitive mutilations. Let us hope that Mr. Betjeman and Mr. Piper will be there to say 'We told you so!'

Robin Fedden

### CATHEDRAL BOOKS

DURHAM CATHEDRAL. By W. A. Pantin. Cathedral Books Number 2. Lund Humphries, 1948. 3s. 6d.

PORTRAIT OF DURHAM CATHEDRAL. By G. H. Cook. Phoenix House, 1948. 21s.

THE GLORIES OF SALISBURY CATHEDRAL. By Jeffrey Truby. Winchester Publications, 1948. 21s.

THE GLORIES OF NORWICH CATHEDRAL. By R. H. Mottram. Winchester Publications, 1948. 21s.

**B**ELL'S Cathedral Series came out about 1900. There has been no similar series since, as far as I know. So it was to be expected that the book boom after the war would bring forth new cathedral books. Three publishers, indeed, have embarked on new series within the last twelve months. Of these, Lund Humphries's is vastly superior to the *Portraits* and the *Glories*, which have much in common. They have the same 11 by 8 inch format, i.e., are too big to be carried about in the buildings, sell at a guinea, i.e., are too expensive for the very public which is most seriously in need of intelligent architectural guidebooks, and are written without sufficient regard to architectural values or knowledge. As for Mr. Mottram, he



tells us of the monastic establishment at Norwich that late in the tenth century it used 132,500 eggs in three months, and adds: 'Does that explain the cloisters better than any notes on their architecture?' The Salisbury book has chapter headings such as 'Romance in Brass and Stone' and spends a page out of thirty-five on the life story of Thomas Seymour because his son lies buried in the cathedral. But for the relations of the architecture of Salisbury to Lincoln and Westminster and France and its peculiar qualities, for instance the curious jarring passages in the west wall, tribune, east wall design which must be deliberate breaks in the harmonious flow of the Early English design, there is not a word. Mr. Cook, who has written the *Portrait of Durham*, is, unfortunately, and to one's surprise not much more helpful. His scholarly book on Chantry Chapels had made one expect more than the few helpless remarks on the so-called Lombardic origins of Durham. The contrast between Mr. Pantin's and Mr. Cook's texts is remarkable. Mr. Pantin has only 4,000 words—which must be, however skilfully one may try to condense information, inadequate to deal with a cathedral. But what he says in his 4,000 words is sound and makes good reading. The book is a worthy successor to Dr. Whinney's book on St. Paul's. Besides, these Cathedral Books of Lund Humphries's are right in price and right in format. Their illustrations are chosen to bring out certain points in the texts (as, indeed, Mr. Cook's are too), whereas the *Glory of Salisbury* is illustrated and, alas, captioned in the popular magazine tradition. Victorian statues appear side by side with those of the thirteenth century without as much as a word as to their date or different character. (The caption says: 'Glittering with colours these statues face the south transept.') On the other hand, 90 pictures of Norwich or Salisbury Cathedral (*Glories*) or 75 of Durham (*Portrait*) are certainly worth some money, and the 22 of Mr. Pantin's book are not enough to record all that is essential.

After so much nagging, what then should an ideal cathedral guidebook be like? It should, I think, look very much like Lund Humphries's series and sell at the same price. But it should have more pictures, and above all, more text, and the additional text should be devoted to appreciations and discussions of the strictly architectural problems of the buildings and their parts. The authors and the distinguished gremium of editors of the Lund Humphries's books are a guarantee that this could be done successfully, and I could well imagine that the additional expense on production would justify itself in increased popularity and in demand for larger editions.

Nikolaus Pevsner

### SEARCH FOR FORM

A FUNDAMENTAL APPROACH TO ART. By Eliel Saarinen. Reinhold, New York. 27s.

THESE are many people to whom the English language is familiar who find it difficult to read American with patience. Mr. Saarinen writes foreigners' American which is even more difficult and irritating. It is necessary to refer to this difficulty at the beginning in the hope that it will not discourage too many possible readers. Eliel Saarinen is a gifted architect and his railway station at what is now known as Helsinki was for long an example of the modern rail terminal; he has also directed the Cranbrook Academy of Arts with distinction since 1925. What he has to say, therefore, on the subject of 'a fundamental approach to art' should be listened to with respect. Unfortunately, apart from the language difficulty mentioned above, search for Form is

almost unbearably prolix and repetitive. An adherent of the organic school of architecture, though, perhaps not quite that of Sullivan and Wright, he could with advantage have taken to heart the latter's words 'five lines where three are enough is stupidity' paraphrased as 'five words where one is enough is verbosity.' Just one example, by way of illustrating the reader's difficulty—'Form easily becomes a rational product of reasoning.' There is no space here to discuss the thesis presented by Mr. Saarinen; it must suffice to give a brief and obviously inadequate indication of the line of attack. Nature is the expression of absolute organic form, the art of nature corresponds to the earliest stage of art, the 'subconscious' stage in which art was not intentionally 'art,' the fundamentals of art were instinctively sensed and primitive man acted in accordance with the laws of nature. Then followed the 'conscious' stage, of which Greek art is the finest example. At this stage art was produced consciously, but was a true expression of the civilization which gave birth to it. Finally, 'self-conscious' art, to quote the author, 'that stage of art development where civilized man, because of aesthetic speculations, dogmatic doctrines, and otherwise, has closed the instinctive channels of creation and has produced art that is "fine" but rootless.' Following this analysis the author discusses in detail the art-forms of past civilizations as a preliminary to the main purpose of the book, which is an essay of the fundamentals which should guide the search for a contemporary art-form, expressive of our own 'civilization.' There is much that is suggestive and stimulating in this discussion, and the book should be read by those who are interested in the current aesthetic preoccupation with the need for a 'new monumentality,' and by those who are sufficiently concerned to arrive at a satisfying contemporary art philosophy to wade through 350 pages of a view which could have been more clearly expressed in 150, and with which they will almost certainly disagree.

R. Townsend

### A MASTER KEY TO DUBLIN'S CHURCHES

THE DUBLIN CITY CHURCHES. By H. A. Wheeler and M. J. Craig. Dublin, Association for Promoting Christian Knowledge. 5s.

ALL the thirty or so Parish Churches and Chapels-of-ease described, and for the most part illustrated, in this fifty-page handbook belong to the protestant Church of Ireland. Numerically, of course, they are far inferior to the Roman Catholic city churches, but architecturally the Roman Catholics have nothing or hardly anything comparable to show. For this Catholic defect the penal laws, and the inferiority complex which lasted long after their repeal, are responsible—though for that matter, with the passage of another fifty years or less, late nineteenth century gothic may be seen as no longer old-fashioned but in a period perspective; and then, one must suppose, there will be nothing to choose, aesthetically, between the buildings of the two denominations. In the meantime Dublin is still conventionally, if diminishingly, a Georgian City; and most of its churches are of that period whose architects, to our nostalgic gaze, simply never went wrong.

Not that all these churches, sympathetically and conveniently described by Messrs. Wheeler and Craig, are of equal beauty—even when seen through the rose-coloured mist that now enshrouds their age. Yet the exteriors of several of them, notably St. Catherine's, St. George's, and St. Stephen's, would, as the authors suggest, 'do credit to London itself'; and the interiors of nearly all of them are worth some trouble to look at. Some trouble, unfortunately, there must commonly be, because in Ireland

the lesser protestant churches, unlike their English counterparts, are not left open of a week-day. For this also there are historical reasons, and for it Messrs. Wheeler and Craig provide something of a remedy—in that they always tell the intending visitor where he may look for a key. When once he has gained access, the visitor, book in hand, will find that the notes on each church direct his attention clearly and unerringly to all the points of present interest. The only exception is St. Michan's, concerning which the authors are a little coy. They do just hint at this church's curious vaults, saying that 'their contents are so well known that they need not be further mentioned'; and again, 'owing to the attractions of the vaults there are regular conducted tours.' These oblique references are to the peculiar preservation of numerous long-buried bodies that, by some miraculous touch or unlikely freak of nature, have been transformed into the likeness of old shoe-leather. The guide will—or at least he used to—lift the flap of a nun's breast and turn to his audience holding her heart in his hardly less horny hand. There is surely no good reason why these remarkable if macabre objects, perfectly in keeping with seventeenth and eighteenth century sentiment, should not have been boldly faced and briefly written about. In their *foreword*, by the way, the authors claim that St. Mary's in Mary Street is Dublin's only seventeenth century church. Actually, as they themselves remark further on, the present church of St. Michan's was built, 'mediaeval' tower and all, in 1685–86; that is, more than ten years before St. Mary's, which may even date from the early eighteenth century. This obvious slip seems to be their only inaccuracy.

On the other hand, the antiquarian and historical research involved in producing this scholarly but simple guide-book must have been great; for, strange as it must appear, it is the first and only thing of its kind. Dublin indeed is, by comparison with other towns of similar importance, irritatingly ill documented. Maps, guide-books, picture post-cards are either all to seek or not worth looking at when found; with the result that many otherwise educated people, Dubliners and foreigners alike, are ignorant of the very names of some of the city's best architects—men of genius like Francis Johnston who, besides many secular buildings such as the General Post Office, designed St. George's, Hardwicke Place, and the Chapel Royal in Dublin Castle; and men of markedly original talent like John Semple whose 'Black Church,' St. Mary's Chapel-of-ease, is an odd, unexpected and exciting building, as are most of his churches. In their little book, with its good taste and excellent photographs, Messrs. Wheeler and Craig have gone some way to enlighten this ignorance.

Geoffrey Taylor

### VICTORIAN ILLUSTRATORS

ENGLISH MASTERS OF BLACK and WHITE: RICHARD DOYLE. By Daria Hambourg. 21 pp+61 pages of illustrations. SIR JOHN TENNIEL. By Frances Sarzano. 28 pp+56 pages of illustrations. GEORGE CRUIKSHANK. By Ruari McLean. 30 pp+54 pages of illustrations. Art and Technics. 8s. 6d. each.

THESE are the first volumes of a new series and they immediately evoke the realization of what an immense wealth of talent and interest there is to be explored among the English print designers. Miss Hambourg in introducing the father of Richard Doyle, 'H.B.' reminds us of the importance of the political print and the printshop window in the days before illustrated papers, and a volume on Gillray is already announced. With these three artists we are however already in the second (or is it perhaps the third?) age, that

of the illustrated novel and magazine. Mr. McLean in describing Cruikshank's environment gives a suggestive sketch of the nineteenth century publishing world. The immense expansion in the number of books published and periodicals produced, and in the number of people who read them, particularly of those who took to novel reading, created an unexampled demand for illustration, the response to which is fascinating as social and literary as well as artistic history.

Of these three artists, Cruikshank is the great Victorian. His standard of draughtsmanship is not very high, but one passes that by in admiration for the vitality of his imagination, the realism of his outlook, his immense fertility and capacity for work. Above all he is Victorian in his knowledge and love of London, and great as one of the creators of what we are beginning to realize as a new romantic myth, that of the Victorian metropolis. Mr. McLean gives us a just estimate of his work and a useful survey of his life.

Miss Sarzano has a more difficult task with Tenniel. She characterizes him as typically of his time, 'the English gentleman,' but by reflection rather than by nature. Tenniel is a curious enigma; we all know the *Alice in Wonderland* illustrations so well and accept them so completely, that it is a shock to look at the rest of his work and find it hopelessly commonplace; even the *Punch* political cartoons are unpleasantly drawn and the caricatures lack that touch of sympathy—sense of the humanness of the objects of his satire—which bring the best caricatures to life. The point of these cartoons is in fact in the idea, which Miss Sarzano tells us was decided at the weekly *Punch* dinners when Tenniel rarely if ever made a suggestion. His great gift in fact was an extraordinary receptiveness and power of self-effacement.

The last of the three seems to me in a different class. Here is an original master; a draughtsman with a style, and meaning in the way that he draws each line; an artist with a vision, whose books are remembered for themselves alone, not as illustrations of the imaginative world of another. Miss Hambourg has made use of Dicky Doyle's unpublished illustrated letters to his father and the drawings of his *Book of Nonsense*, which add interest to her book, but she regards him primarily as a social commentator whose best drawings are in his earliest works (*The Letters, Journals, Book of Nonsense*). She dismisses his fairy story books as 'pixiedom' and reproduces nothing from them. Rather curiously she praises his brother James' *Chronicle of England* as 'rivaling the success of George Baxter in rich and subtle colour printing' without mentioning that Richard's *In Fairyland* is also in colour and infinitely more delicate, luminous and original in conception. The technical achievement in both cases was of course that of the printer and engraver, Edmund Evans. Since she does not like 'pixiedom' Miss Hambourg hardly seems suited to write about one of the most enchanting of English artists.

These books should form such a useful and entertaining series that the points in which they could be improved are worth noting. Miss Sarzano gives no dates of publication in the bibliography of secondary sources. She also omits any note of the size of the originals she reproduces. This is particularly relevant as the *Lalla Rookh* illustrations are slightly enlarged whereas some of the *Punch* cartoons are reduced to a third or less. The captions to Miss Hambourg's illustrations do not tell us whether the originals are drawings, lithographs or wood engravings: the *Manners and Customs of ye Englyshe* plates are described in the list of illustrations as from *Punch*, and in the caption as 'drawings.' If they are really from drawings

the location of the original should be given.

This raises the question of the illustrations about which I think the reader should be given a word of warning. These are all line blocks, and while this choice no doubt accounts for the profusion which adds so much to the value of the books, it has two disadvantages. In the first place all media are reduced to a common denominator. It is impossible from the reproduction to tell what the original is. Secondly, in the case of wood engravings, unavoidably, by the similarity of the two processes, it gives a false impression of being a facsimile. It is only by comparing these books with the originals that we realize that these pictures are not the same thing as those in the Victorian books, that the line here is heavier not only than Cruikshank's etched line, but also than the Dalziels' wood line, heavier and not so clean edged; many small lines have disappeared altogether and hatched lines have become blurred and lost their continuity. We have mostly, I think, rather an idealized idea of modern process reproduction. I compared some of Arthur Hughes' drawings for *Sing Song* with the Dalziel wood engravings after them (earlier designers drew on the block and their originals were therefore destroyed). The reproduction was certainly finer and more accurate than most of these line blocks made after wood engravings. One wonders indeed what Rossetti, who complained so bitterly of the Dalziel brothers, would have said of the modern block maker.

Nicolette Gray

## SHORTER NOTICES

**DIE KUNSTPFLEGE.** Vol. I. Deutscher Kunstverlag, Berlin, 1948.

THE ARCHITECTURAL REVIEW started publishing annotated lists of war damage in Germany in January 1944 and continued, as information came in, until March 1947. By then the official British list was out. But on the other zones nothing similarly systematic was done by the occupation powers, and the drawing up of final lists had to wait for German organizations to be re-established. Volume I of *Die Kunstpflege* published by the German Offices for the Preservation of Ancient Monuments contains indeed, besides papers on the reconstruction of destroyed towns, on a few individual buildings and on the state of research and preservation of stained glass in Germany, reports on damage in Bavaria, Württemberg, the Central-Rhine provinces (in French occupation), Saxony, Berlin and Mecklenburg. They make heart-rending reading.

**EUROPAISCHE KUNSTGESCHICHTE.** By Peter Meyer. Volume II. Schweizer Spiegel Verlag, Zurich, 1948.

The first volume of this book was reviewed in these columns in February 1949. With this second the work is completed—the history of art from pre-historic times to the present day, treated in 700 pages and with 780 small but very clearly printed pictures. Dr. Meyer is immensely knowledgeable and very intelligent in the way he omits and stresses. The present volume goes from the Renaissance to Le Corbusier, Aalto, Picasso, and Klee. Publication in Switzerland means of course special emphasis on France, Italy and Germany. Britain is treated a little too summarily. The first volume did more justice to English contributions than this, although the Gothic Revival from Strawberry Hill to Ruskin and Morris has been given the place it deserves. But to treat Inigo Jones, Wren and the whole Palladian-Burlingtonian movement in 2½ pages is perhaps a little cavalier. However, that is a minor weakness, and on the whole it can safely be said that Dr. Meyer's book is for the time being the best European general history of art available.

**THE STORY OF THE BRIDGE.** By F. W. Robins. Cornish Bros., Birmingham, 30s.

An excellent, well-documented book, evidently the result of years of preparation, yet one that will be a disappointment to some ARCHITECTURAL REVIEW readers, simply because its terms of reference are different from what might be expected. Of a total of 270 pages only 25 deal with developments from the Coalbrookdale iron bridge of 1779 onwards. Maillart's name does not appear, nor do the Bronx and Triborough Bridges. On the other hand the detailed reports on early bridge lore, on clapper and rope bridges, on Burma, Peru and Tibet make fascinating reading. The treatment of the Middle Ages also is full and scholarly. There are about 75 illustrations.

**THE PLANTAGENETS.** By John Harvey. B. T. Batsford, 18s.

Historians sometimes condescend to decorate their books with illustrations taken from contemporary manuscripts or sculpture. In *The Plantagenets* it is the effigies and portraits of the medieval English kings which take pride of place, and the political, constitutional and economic aspects of their reigns have been relegated to the background. The result is not, however, a treatise on royal iconography, but an attempt to invest those elusive figures, the Plantagenet kings, with individual character and personality. As an architectural historian, Mr. Harvey has done his best for those who, like that 'magnificent potterer' Henry III, built more effectively than they ruled. No doubt it is in the same capacity that he is so earnest an advocate of benevolent despotism, for it is notorious that princes have been better patrons of art than democracies. But it is not a belief in the divine right of kings which leads most of us to pay our shilling and file past the royal tombs in Westminster Abbey: it is more to the point for us to know whether we are indeed face to face with the mighty dead, or whether we are merely contemplating the medieval sculptor's idea of what a king or a queen should be like. By collecting together in one book all the surviving representations of the medieval English kings which have any claim to be likenesses, the author has provided the material for an arm-chair investigation of this intriguing topic, and, as is usual with Batsford books, it is for its illustrations that *The Plantagenets* will be bought by the public.

## Other Books Received

**NAIROBI—MASTER PLAN FOR A COLONIAL CAPITAL.** By Prof. L. W. Thornton White, L. Silberman and P. R. Anderson. H.M. Stationery Office, 21s.

**THE FACE OF BRITAIN—NORTH MIDLAND COUNTRY.** By J. H. Ingram. Batsford, 12s.

**ISLE OF WIGHT.** By Aubrey de Selincourt. Paul Elek, 8s. 6d.

**THE NATURAL LIGHTING OF INDUSTRIAL BUILDINGS—FACTORY PLANNING, PART II.** Department of Labour and National Service, Commonwealth of Australia, 2s.

**NEDERLANDS NIEUWE KERKEN.** By G. Van Saane. Amsterdam, 1s.

**THE PLACE OF GLASS IN BUILDING.** Edited by John Gloag. Allen & Unwin, 10s. 6d.

**CULTURE AND EDUCATION IN WORLD ORDER.** By Herbert Read. Museum of Modern Art, New York.

**MECHANIZATION TAKES COMMAND.** By S. Giedion. Oxford University Press, New York.

**ARCHITECTS', BUILDERS' AND CIVIL ENGINEERS' REFERENCE BOOK, 1948.** News, 52s. 6d.

**THE VILLAGE SURVEYED.** By Cecil Stewart. Arnold, 12s. 6d.

**SANCTUARIES AND SACRISTIES—CANTERBURY.** By Laurence King. Church Literature Association, 2s.

**BASIC PRINCIPLES OF VENTILATION AND HEATING.** By Thomas Bedford. H. K. Lewis, 25s.

**GEOLOGY APPLIED TO BUILDING AND ENGINEERING.** By Arthur Bray. Pitman, 18s.

**TRAFFIC SURVEYS—PRACTICAL METHODS FOR PLANNERS AND ROAD ENGINEERS.** By R. B. Hounsfield. Gilbert Wood, 3s. 6d.

**BEN NICHOLSON—THE PENGUIN MODERN PAINTERS.** By John Summerson. Penguin, 3s. 6d.

**HENRY MOORE.** By Giulio Carlo Argan. Francesco de Silva, Torino.

**SPONS' ARCHITECTS' AND BUILDERS' POCKET PRICE BOOK, 1948.** E. and F. N. Spon, 15s.

**THE HOME OF MAN.** By Le Corbusier and Francois de Pierreleu. Architectural Press, 10s. 6d.

**ART IN SCOTLAND.** By Ian Finlay. Oxford University Press, 15s.

**VISION OF SCOTLAND.** By G. S. Fraser. Paul Elek, 25s.

**NORFOLK.** By R. H. Mottram. Paul Elek, 9s. 6d.

**BRITISH CATALOGUE OF PLASTICS, 1948.** National Trade Press, 60s.

**DESIGN IN CIVIL ARCHITECTURE, VOL. I. ELEVATIONAL TREATMENT.** By A. E. Richardson and H. O. Corfiato. English University Press, 32s. 6d.

**OUR GARDENS.** Ministry of Health, 1s.

**NATIONAL BUILDING STUDIES—TECHNICAL PAPER 1: A WORK STUDY IN BLOCKLAYING.** By W. Kinniburgh and L. S. Vallance. H.M. Stationery Office, 1s. 6d.

**NATIONAL BUILDING STUDIES—SPECIAL REPORT NO. 2: PLUMBING IN AMERICA.** By F. L. Barrow. H.M.S.O., 6d.

**ARCHITECTURAL CONSTRUCTION.** By T. Crane. Chapman & Hall, 36s.



# ANTHOLOGY

## Monumentality through Magnitude

While, therefore, it is not to be supposed that mere size will ennoble a mean design, yet every increase of magnitude will bestow upon it a certain degree of nobleness: so that it is well to determine at first, whether the building is to be markedly beautiful, or markedly sublime; and if the latter, not to be withheld by respect to smaller parts from reaching largeness of scale; provided only, that it be evidently in the architect's power to reach at least that degree of magnitude which is the lowest at which sublimity begins, rudely definable as that which will make a living figure look less than life beside it. It is the misfortune of most of our modern buildings that we would fain have an universal excellence in them; and so part of the funds must go in painting, part in gilding, part in fitting up, part in painted windows, part in small steeples, part in ornaments here and there; and neither the windows, nor the steeple, nor the ornaments, are worth their materials. For there is a crust about the impressible part of men's minds, which must be pierced through before they can be touched to the quick; and though we may prick at it and scratch it in a thousand separate places, we might as well have let it alone if we do not come through somewhere with a deep thrust: and if we can give such a thrust anywhere, there is no need of another; it need not be even so 'wide as a church door,' so that it can be *enough*. And mere weight will do this; it is a clumsy way of doing it, but an effectual one, too; and the apathy which cannot be pierced through by a small steeple; nor shone through by a small window, can be broken through in a moment by the mere weight of a great wall. Let, therefore, the architect who has not large resources, choose his point of attack first, and, if he choose size, let him abandon decoration; for, unless they are concentrated, and numerous enough to make their concentration conspicuous, all his ornaments together will not be worth one huge stone. And the choice must be a decided one, without compromise. It must be no question whether his capitals would not look better with a little carving—let him leave them huge as blocks; or whether his arches should not have richer architraves—let him throw them a foot higher, if he can; a yard more across the nave will be worth more to him than a tessellated pavement; and another fathom of outer wall, than an army of pinnacles. The limitation of size must be only in the uses of the building, or in the ground at his disposal.

JOHN RUSKIN (*Seven Lamps of Architecture*, 1849).

## MARGINALIA

### In Anthology this Month

*The Seven Lamps of Architecture*, which was first published just a century ago, was Ruskin's first book on architecture (although it had been preceded by some essays in the *Architectural Magazine*) and it contains a number of passages which Ruskin would never have written a few years later. The passage in Anthology this month, which comes from 'The Lamp of Power' (paragraph V) is one of them. In the preface to the second edition of *The Seven Lamps* (1855), under the head of 'Artistical and rational admiration,' Ruskin states that since the publication of the first edition of the work he had found 'that this, the only admiration worth having, attached itself wholly to the meaning of the sculpture and colour on the building. That it was very regardless of general form and

size; but intensely observant of the statuary, floral mouldings, mosaics, and other decorations. Upon which, little by little, it gradually became manifest to me that the sculpture and painting were, in fact, the all in all of the thing to be done; that these, which I had long been in the careless habit of thinking subordinate to the architecture, were in fact the entire masters of the architecture; and that the architect who was not a sculptor or a painter, was nothing better than a frame-maker on a large scale.'

The fact that Ruskin was later to formulate his famous equation, architecture = sculpture, does not alter the essential truth of much that he has to say on other lines in *The Seven Lamps*, written when he could still find it in himself to express admiration of the British Museum (though that he should do so seemed odd enough even to the reviewers of the first edition). And it seems possible that a new appraisal of Ruskin's architectural thought, if not exactly a 'neo-Ruskinism' in theory to match the New Empiricism in practice, may be

on the way. It is significant that his name should crop up in Lewis Mumford's article in this issue of the REVIEW—and *The Seven Lamps*, indeed, contains a number of passages besides the one quoted which bear on what we should describe as the problem of monumentality. (Incidentally, H. H. Richardson's slighting of the interior equipment of his buildings in order to produce a monumental effect in their exteriors, mentioned by Mumford on page 173, is pure Ruskinism, as the Anthology shows.)

### S.P.A.B. on King's Lynn

King's Lynn has one building, the Custom House of 1683, that finds its way into every general history of English architecture as a matter of course. Anyone who has spent as little as an hour in the town knows how much of its character is due to the other old buildings, which are to be found not as in so many towns, one by one and here and there, but in whole rows—almost whole streets—together. And now the Corporation of King's Lynn has published a report and survey, prepared by the Society for the Protection of Ancient Buildings, which makes it clear that for its size King's Lynn is indeed one of the richest towns, architecturally, in England. The report is well illustrated and contains a useful street plan showing the position of the buildings listed; it costs 4s. 6d. or 5s. post free from the S.P.A.B. offices (5, Great Ormond Street, London, W.C.1). As a piece of propaganda in an excellent cause it is admirable, and both the Corporation and the Society are to be congratulated. But surely there are more warehouses than one that qualify for inclusion in the schedule of the most notable buildings of King's Lynn?

### Festival of Britain, 1951

It may be useful at this stage to summarize the working of the organization set up for the Festival of Britain 1951. The Festival Organization is under the chairmanship of General Lord Ismay, and the Minister responsible is the Lord President of the Council. General Lord Ismay is the chairman of the Festival Council, a body set up by the Lord President to supervise all the arrangements for the Festival. It consists of thirty members representing different interests. The organization has a chief executive officer, its Director-General, who is Gerald Barry, one-time Editor of the *News-Chronicle*.

The Festival is being organized by a number of constituent bodies. There are two Councils, one for science and technology, and one for architecture, town planning and building research, specially set up for festival purposes; and four continuing organizations, the Arts Council of Great Britain, the British Film Institute, the Central Office of Information and the Council of Industrial Design, which have permanent responsibilities in their various fields of activities in addition to the Festival. Mr. Barry is Chairman of an Executive Committee consisting of representatives of the four latter bodies and the Directors of Science and Architecture, together with the Secretary and Director of Public Relations of the Festival Organization.

### Report on Chichester

Thomas Sharp's report to the City Council on the future of Chichester was published last month\*, at a moment when the fate of the centre of the city had suddenly become the subject of controversy, the County Planning Officer for West Sussex having declared himself in favour of a street-widening policy and the City Council having announced strong opposition to it. Dr. Sharp's report was already in the press when this issue arose, but there had been hints of it earlier

\* *Georgian City: a plan for Chichester* by Thomas Sharp. Southern Publishing Co. Price 5s.



**THREAT TO CHICHESTER.** A view along North Street, Chichester, with the Cross, where the four streets comprising the town centre meet, off the picture on the left and with the cathedral in the background. This street, with its pleasant Georgian houses, is one of those the County Planning Officer wishes to destroy by widening in order to provide more room for traffic. This proposal is opposed by the City Council and by the town-planning consultant Thomas Sharp whose report on Chichester has just been published.

and he condemns street-widening in words only a degree less strong than he would certainly have used if he had known it was going to be put forward seriously as the remedy for traffic congestion. 'Such treatment,' he says, 'would be infamous,' and he goes on to explain how in the four streets, meeting at the Cross, of which the centre of Chichester consists, resides nearly the whole charm and character of this remarkably unspoilt town, how they are not in fact narrower than many main streets but are only congested because of the amount of through traffic they have to bear and how comparatively simple it would be to construct by-pass roads to divert this traffic from the centre. It is clear that the City Council, too, understands that the suggested street-widening would not only sweep away a delightful array of Georgian buildings but destroy almost everything that makes Chichester so delightful a city. There the matter rests for the moment, in a condition not very encouraging to those who are hoping for good results to follow the placing of planning responsibility in the hands of the County Councils.

## RÉSUMÉS

Avril 1949

Page 159: *Le Rapport avec le Passé.* La condamnation par les protagonistes du Mouvement Moderne de la préoccupation excessive du dix-neuvième siècle au sujet des monuments d'architecture du passé, a été mal interprétée par beaucoup de personnes comme signifiant la non-acceptation du passé en tant que passé. Ce qu'ils condamnaient en réalité, et justement, c'était l'esprit dans lequel le dix-neuvième siècle avait abordé ces monuments—cet esprit de renouveau qui voit dans le passé un livre d'échantillons à copier plutôt qu'un volume d'histoire servant à enseigner—esprit qui empêcha le dix-

[continued on page 204]



## DECORATIVE PLASTIC TILED FLOORING

ATTRACTIVE RANGE OF COLOURS

**THE LIMMER & TRINIDAD LAKE ASPHALT CO. LTD.**  
STEEL HOUSE, TOTHILL STREET, WESTMINSTER S.W.1.

TELEPHONE WHITEHALL 6776



...at the *Lansdowne*  
the bar is in good taste too !



*The Lansdowne Restaurant Berkeley Sq. London W.1.*

Formica compliments the patrons. Its surfaces say "Welcome"—in a colourful, practical and economical way; for the beauty of Formica is permanent. Spilt drinks do not affect this remarkable laminated plastic material and "cigarette-proof" grades for horizontal surfaces, protect them from the menace of the careless smoker. There is no daily "elbow-grease" ritual in keeping these surfaces sparkling. A wipe is all that is necessary. The colours are non-fugitive and the surfaces are congenial to the touch.



DE LA RUE INSULATION LTD • IMPERIAL HOUSE • REGENT STREET • LONDON • W.1  
Tel: REGent 2901 • Grams: Delinsul, Piccy, London

April 1949

continued from page 202]

neuvième siècle d'extraire du passé les leçons dont il aurait pu profiter le plus. Nous voyons le résultat de cette fausse interprétation dans la tendance qui se manifeste depuis environ vingt ans d'envisager le passé comme source non de renaissance spirituelle mais de détente; on en est arrivé à préférer 'la fantaisie' à la cathédrale, le belvédère au palais, et à considérer 'l'amusant' comme quelque chose fort digne de louange. Cependant, les plus grands monuments du passé, les chefs-d'œuvre reconnus des âges, existent toujours, et la REVUE est convaincue que nous courons un grand danger en les méprisant. En conséquence, la REVUE a fait rédiger une série d'articles traitant de ces monuments, en tâchant de les ré-évaluer en termes esthétiques du point de vue de l'actualité. Cet article fait ressortir pourquoi la REVUE considère qu'une telle série se trouve justifiée.

Page 161: *La Cathédrale de Canterbury*, par William Townsend. Dans ce premier article de la nouvelle série, dont l'objet a été expliqué dans 'Le Rapport avec le Passé,' William Townsend fournit, avec un sentiment d'historien et une sensibilité de peintre, une nouvelle appréciation d'un des principaux édifices de l'Angleterre du Moyen Âge.

Page 173: *Monumentalism, Symbolisme et Style*, par Lewis Mumford. Dans cet article, qui a été inspiré par la nécessité préconisée par Sigfried Giedion d'une nouvelle 'monumentalité,' ainsi que par la discussion sur ce sujet parue dans le numéro de juillet 1948 de la REVUE, Lewis Mumford explique le besoin d'une architecture satisfaisant 'à toutes les nuances de la personnalité humaine, arrangées selon leur valeur et signification, et unies dans un ensemble organique et coordonné.' Il découvre dans le Style International (selon la plus stricte interprétation du terme) 'non pas l'internationalisme mais l'impérialisme dissimulé des grands Mégapoles mondiaux,' et fait remarquer que le modernisme compréhensif à tous les égards se caractérise, en vérité, non par l'uniformité mais par l'unité: 'dans un tel mouvement, le régional manifesterait l'empreinte universelle et l'universel, pleinement conçu, incorporera et développera le régional.' Quant au monument, celui-ci se révèle par son intention sociale et non pas par sa forme abstraite; le nombre réduit de monuments modernes est attribuable au fait que, tout en gaspillant notre

argent sur des expédients mécaniques, nous sommes peu disposés à le dépenser dans des buts humanitaires éloignés.

Page 183: *Par Hawksmoor mais de Gibbs*, par S. Lang. Le Caméra Radcliffe d'Oxford, qui fut officiellement inauguré il y a exactement 200 ans, est souvent considéré comme étant le chef-d'œuvre de James Gibbs. Dans cet article, Dr. Lang examine certains projets préliminaires du Radcliffe, dont la vraie signification n'a pas été reconnue jusqu'à présent. Elle démontre que bien que Gibbs fut l'architecte du bâtiment ainsi qu'il existe actuellement, il était redevable, en le dessinant, à Nicholas Hawksmoor à un tel point qu'il y a lieu d'affirmer, en langage généalogique, que le Radcliffe est 'par Hawksmoor mais de Gibbs.'

Page 194: *A la Mémoire d'Hélène de Mandrot: le C.I.A.M. à La Sarraz en 1928*, par Le Corbusier. Dans ces lignes Le Corbusier rend hommage à la mémoire d'une protectrice célèbre de l'architecture moderne, qui mourut le 26 décembre de l'année dernière, et raconte la manière dont le Congrès International d'Architecture Moderne fut fondé dans son château à La Sarraz, Suisse, en juin 1928. (L'illustration d'une villa construite pour Mme. de Mandrot par Alfred Roth parut dans le numéro de janvier 1947 de la REVUE.)

Page 195: *Dessins d'Ameublement Ecossais*. Ernest Race, qui était l'un des juges au concours de dessins d'ameublement organisé récemment à Glasgow par le Comité Ecossais du Conseil de Dessin Industriel, fournit un commentaire sur les résultats du concours en général, ainsi que sur quelques-uns des dessins y soumis.

Page 195: *La Sainte Cène*. Ces modèles de Jésus-Christ et de ses Apôtres furent sculptés en bois par un artiste inconnu de la première moitié du dix-huitième siècle, probablement pour un Mystère de la Passion. Les modèles, de grandeur naturelle, et à membres articulés, se trouvent maintenant assis à la Sainte Cène autour d'une table chargée de vivres et de boisson réels, dans l'église de Merces de Cima à Ouro Preto, au Brésil.

Page 197: *Canon*. Dans le second article de cette nouvelle série, Eric de Maré examine trois contributions récentes à la littérature courante de l'architecture, une américaine, une brésilienne et une anglaise.

Seite 159: *Die Bedeutung der Vergangenheit*. Die Vorkämpfer der modernen Bewegung haben sich mit recht gegen die übermäßige Vereingenommenheit des 19. Jahrhunderts für die architektonischen Denkmäler der Vergangenheit gewandt. Dieses wurde von vielen törichterweise als ein Verwerfen der Vergangenheit an sich angesehen. Was sie tatsächlich und mit recht verurteilt haben, war der Geist, in dem das 19. Jahrhundert an diese Denkmäler herantreten ist, der Geist der Nachahmung, der die Vergangenheit als eine Art Musterbuch betrachtet, das nach Gutdünken geplündert werden darf und nicht als historische Denkmäler, aus denen man lernen kann. Diese Auffassung hat das 19. Jahrhundert gehindert aus der Vergangenheit das zu nehmen was für seine Entwicklung bedeutsam gewesen wäre. Das Ergebnis dieser falschen Auslegung hat in den letzten zwanzig Jahren dazu geführt, dass man die Vergangenheit nicht unter dem Gesichtspunkt geistiger Wiedergeburt angesehen hat, sondern als Zerstreuung und Entspannung. Die 'folly' wurde der Kathedrale vorgezogen, das 'gazebo' dem Palast, und 'amüsan' bekam einen Ehrenplatz unter den Bezeichnungen höchsten Lobes. Aber die grossen Denkmäler der Vergangenheit, die anerkannten Meisterwerke der Jahrhunderte sind vorhanden, und die ARCHITECTURAL REVIEW ist des Glaubens, dass wir einen hohen Preis für ihre Vernachlässigung zu bezahlen haben. Aus diesem Grunde wird die ARCHITECTURAL REVIEW eine Serie von Aufsätzen veröffentlichen, die sich mit diesen Denkmälern auseinandersetzen und ihnen den ihnen gebührenden Platz anweist in aktueller so gut wie in allgemein ästhetischer Hinsicht. Der vorliegende Aufsatz beleuchtet, weshalb die ARCHITECTURAL REVIEW solch eine Serie für notwendig hält.

Seite 161: *Die Kathedrale von Canterbury von William Townsend*. In diesem ersten Aufsatz der neuen Serie, deren Gesichtspunkt in der 'Bedeutung der Vergangenheit' erläutert wird, betrachtet William Townsend eines der wichtigsten Denkmäler aus Englands Mittelalter vom Standpunkt historischer Entwicklung mit der Feinfühligkeit des Malers.

[continued on page 206]

## When daylight fades...



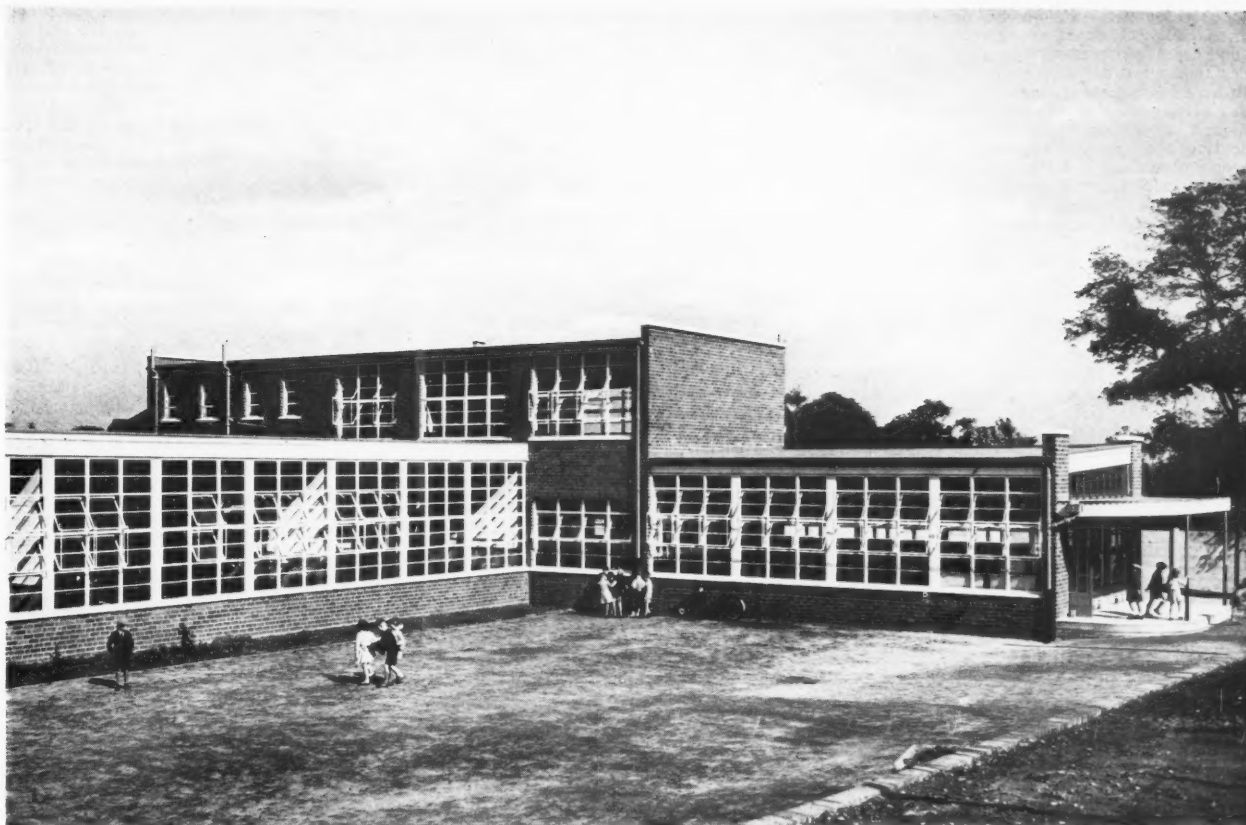
First-class dining saloon in the T.S.S. 'Orcades' fitted with Metrovick Fluorescent Lighting

they switch to  
**METROVICK**  
*Lighting*

METROPOLITAN-VICKERS ELECTRICAL CO. LTD. • NUMBER ONE KINGSWAY • LONDON • W.C.2

S/A903





CHERRY ORCHARD ROAD SCHOOLS for the City of Birmingham Education Committee  
*Architect: W. T. Benslyn, A.R.C.A., F.R.I.B.A. J. R. Deacon Ltd., Building Contractors*

# HOPE'S

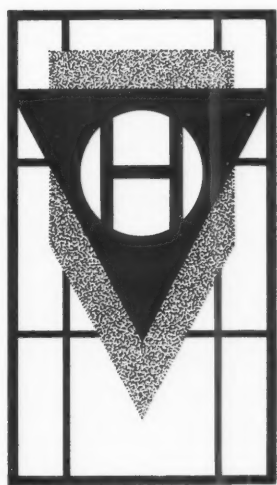
HOT-DIP GALVANIZED

## WINDOWS

AND PRESSED METAL

## FASCIAS &

## MULLIONS



HENRY HOPE & SONS LTD., SMETHWICK, BIRMINGHAM & 17 BERNERS ST., LONDON, W.1

continued from page 204]

Seite 173: *Monumentalismus, Symbolismus und Stil von Lewis Mumford*. In diesem Aufsatz der von Sigfried Giedions Kampf für eine neue Monumentalität und der Auseinandersetzung über dieses Thema in der ARCHITECTURAL REVIEW im Juli 1948 verursacht ist, schreibt Lewis Mumford über das Bedürfnis nach einer Architektur, die 'der Persönlichkeit des Menschen Rechnung trägt je nach Wert und Bedeutung und zu einem organischen einheitlichen Ganzen verbunden ist.' Im Internationalen Stil (der tatsächlichen Bedeutung dieses Ausdrucks gemäss) sieht er nicht 'Internationalismus sondern den heimlichen Imperialismus der Riesenstädte der Welt.' Er betont, dass ein wirkliches Verlangen nach Neuerungen seinen charakteristischen Ausdruck nicht in Gleichförmigkeit sondern in Einheit finden muss. 'In solch einer Bewegung wird das Lokale den Stempel des Universellen tragen, und das Universelle von einem weiten Gesichtspunkt erfasst, wird das Lokale in sich bergen und weiterbilden.' Das Denkmal offenbart seine Bedeutung durch seine Verbundenheit mit dem Leben und nicht allein durch abstrakte Form. Die geringe Zahl moderner Denkmäler in diesem Sinne liegt an unserer mangelnden Bereitschaft Geldopfer für endgültige menschliche Aufgaben zu bringen, während es für mechanische Zwecke vergeudet wird.

Seite 183: *Von Hawksmoor aus Gibbs von S. Lang*. Die Radcliffe Camera in Oxford, die vor 200 Jahren feierlich eröffnet wurde, wird oft als James Gibbs' Hauptwerk angesehen. Dr. Lang untersucht in diesem Aufsatz eine Reihe von Vorstudien für das in Frage stehende Gebäude, dessen volle Bedeutung bisher nicht erkannt worden ist. Sie beweist, dass obgleich Gibbs der Architekt des Gebäudes in seiner heutigen Gestalt ist, er Nicholas Hawksmoor soviel in seinen Entwürfen verdankt, dass man berechtigt ist, im Rennjargon zu sagen, die Radcliffe Camera sei 'von Hawksmoor aus Gibbs.'

Seite 194: *Zur Erinnerung an Hélène de Mandrot CLAM in La Sarraz 1928 von Le Corbusier*. Le Corbusier feiert die bekannte Protektorin moderner Architektur, die am 26. Dezember 1948 gestorben ist und berichtet wie die Internationalen Kongresse Moderner Architektur in ihrem Schloss La Sarraz in der Schweiz im Jahre 1928 begründet wurden.

(Das für Frau de Mandrot von Alfred Roth gebaute Haus wurde im Januarheft der ARCHITECTURAL REVIEW 1947 abgebildet.)

Seite 195: *Schottische Möbelentwürfe*. Ernest Race, einer der Preisrichter in dem Wettbewerb für Schottische Möbelentwürfe, der in Glasgow vom Schottischen Komitee des Council of Industrial Design kürzlich veranstaltet worden ist, berichtet über die Eingänge im allgemeinen und hebt einige besonders hervor.

Seite 195: *Das Abendmahl*. Diese Figuren von Christus und den Aposteln wurden von einem unbekannten Bildhauer in der ersten Hälfte des 18. Jahrhunderts vermutlich für ein Passionspiel geschnitten. Sie sind lebensgross, haben bewegliche Glieder und sind um einen Tisch versammelt, auf dem wirkliche Speisen und Getränke stehen. Die Gruppe befindet sich in der Kirche Merces de Cima in Ouro Preto in Brasilien.

Seite 197: *Kanon*. Im zweiten Aufsatz dieser neuen Serie untersucht Eric de Maré drei neue Beiträge in der Zeitschriftenliteratur über Bauten in den Vereinigten Staaten, Brasilien und England.

## Апрель 1949 г.

### Стр. 159. ЗНАЧЕНИЕ ПРОШЛОГО

Осуждение защитниками современного движения преувеличенного внимания общества девятнадцатого века к архитектурным памятникам прошлого, было неправильно воспринято многими и объяснено как полнейший отказ от прошлого как такового. Что они действительно осуждали, и справедливо, это тот дух, с которым девятнадцатый век подходил к тем памятникам — тот дух подражания, который смотрел на прошлое как на образец, которому нужно подражать, а не как на историческую книгу, от которой можно научиться и который стоял на пути девятнадцатого века не давая той эпохе взять от прошлого все, что могло бы быть самого ценного для себя. Результатом этого ложного истолкования получилась тенденция, приблизительно в продолжении последних двадцати лет, обращаться к прошлому не для духовного возрождения, а для развлечения; Архитектурное безразсудство стало предпочтительнее — собора, стеклынный балкон — дворца, и

слово „забанно“ заняло высокое место среди эпитетов похвалы. Но более великие памятники прошлого, признанные шедевры веков все еще существуют, и по мнению редакции нашего журнала опасность состоит в том, что не заботясь о них мы сами страдаем от этого. И по сему, наш журнал поручил написать серии статей об этих памятниках старинной архитектуры, пытаясь переоценить их эстетическую ценность с точки зрения современной эпохи. Эта статья объясняет более подробно, почему редакция нашего журнала считает необходимым опубликовать серии таких статей.

### Стр. 161. ВИЛЬЯМ ТАУНСЕНД. КЕНТЕРБИ-РИЙСКИЙ СОБОР.

В этой первой статье новой серии, цель которой уже объяснена в „ЗНАЧЕНИИ ПРОШЛОГО“, Вильям Таунсенд применяет чувство историка и чувствительность художника в переоценке одной из великих построек средневековой Англии.

### Стр. 173. ЛЮИС МАМФОРД. СИМБОЛИЗМ И СТИЛЬ

В этой статье Люис Мамфорд, вдохновленный работой Зигфрида Гидиона, в которой автор старается доказать важность нового подхода к архитектурным памятникам, и под влиянием сборника статей на ту же тему, напечатанных в нашем журнале в Июне 1948 года, пишет о необходимости архитектуры которая могла бы полностью удовлетворить различные вкусы людей. В Интернациональном Стили (согласно точному толкованию этого выражения) он находит „не интернационализм, а скрытый империализм великого мира „Мегалополиса“ и он указывает, что истинный модернизм должен быть охарактеризован не односторонностью а единством: „в таком движении, местная архитектура будет воплощать общечеловеческую характеристику; и в свою очередь общечеловеческая архитектура будет охватывать и продвигать местную. Что касается памятника, он отличается своей социальной тенденцией а не отвлеченной формой: Незначительное число современных памятников объясняется нашим нежеланием тратить деньги на основные человеческие цели, в то время как разбрасывая их на механические приспособления.

[continued on page 208]



## WE MAY NOT BE SUPERMEN, BUT . .

we do maintain that service and the experience of 75 years in all parts of the world constitute our strong suit.

Built-up Bituminous Roofings.  
Asphalte for Roofs and Balconies.  
Asphalte Tanking and Dampcourses.  
Coloured Asphalte and Pitch Mastic for Domestic and Industrial Floors.  
Asphalte and Tarmacadam for Roads, Footpaths, Carports and Playgrounds.

### THE NEUCHATEL ASPHALTE CO. LTD.

58 Victoria Street, London, S.W.1

Telephone: Victoria 9982

# ASPHALTE BY NEUCHATEL

GLASGOW

EDINBURGH

NEWCASTLE

MANCHESTER

BIRMINGHAM

PORTSMOUTH

PLYMOUTH · FROME





MAY 2-13  
CASTLE BROMWICH  
BIRMINGHAM  
SEE OUR EXHIBIT

STAND NO.  
D.621 AND D.520

**EVEN IF THE LION HAD NO NAME, FEW WOULD CALL HIM "KITTY"**  
(African Proverb)

The three T.I. Aluminium companies have decided to trade under one name, and a name at that which gives an accurate idea of their identity. So Reynolds Rolling Mills Ltd., Reynolds Light Alloys Ltd. and The South Wales Aluminium Company Ltd. now have their marketing arrangements united under the title of T.I. Aluminium Ltd. This arrangement will simplify administration and make for even more efficient production of Aluminium and Aluminium Alloy Billets, Ingot, Slabs, Tubes, Extrusions, Sheet and Strip. The efficient service offered by T.I. Aluminium is in keeping with its name.



REDFERN ROAD, TYSELEY, BIRMINGHAM. TEL: ACOCKS GREEN 3333

ALUMINIUM AND ALUMINIUM ALLOY INGOT, SLABS,



The sales and administrative organisation for  
Reynolds Light Alloys Ltd., Reynolds Rolling Mills  
Ltd. and The South Wales Aluminium Company Ltd.

BILLETS, SHEET, STRIP, TUBES AND EXTRUSIONS TO ALL A.I.D., B.S./S.T.A. AND B.S. SPECIFICATIONS.  
Export enquiries should be addressed to T.I. (Export) Limited, 21-23 High Street, Birmingham, 5

continued from page 206]

Стр. 183. С. ЛАНГ. СМЕСЬ ХОКСМУРА И ГИБСА

Радклифская Камера (часть библиотеки Оксфордского Университета) формально открытая как раз двести лет тому назад, часто считается шедевром Джеймса Гибса. В этой статье Доктор Ланг рассматривает некоторые предварительные планы для Радклифского здания, полная важность которых до сих пор еще не была признана. Доктор Ланг указывает, что хотя Гибс и был архитектором Радклифского здания в его современной форме, он обязан так много Николаю Хаукемуре в планировке здания, что можно справедливо сказать, что Радклифская Камера скорее является творением Хаукемура, заимствованная от Гибса.

Стр. 194. ЛЕ НОРБЮЗЬЕ. ПАМЯТИ ЕЛЕНЕ ДЕ МАНДРО : СИМ В ЛА САРАЗЕ. 1928 г.

В этой статье Ле НОРБЮЗЬЕ восхваляет память известной патронессы современной архитектуры, которая умерла 26 Декабря прошлого года, и вспоминает как Интернациональный Конгресс Современной Архитектуры был основан в ее замке в Ла САРАЗЕ, в Швейцарии, в Июне, 1928 г. (Дом построенный Альфредом Россом для Мадам де МАНДРО был иллюстрирован в Январском номере нашего журнала в 1947 г.).

Стр. 195. РИСУНКИ ШОТЛАНДСКОЙ МЕБЕЛИ

Эрнест Рейе, который был одним из судей в недавнем конкурсе рисунков мебели, организованным Шотландским Комитетом Совета Индустриальных рисунков в Глазго, описывает экспонаты как в целом так и в отдельных случаях.

Стр. 195. ПОСЛЕДНЯЯ ВЕЧЕРЯ

Фигуры Христа и его Апостолов были вырезаны из дерева неизвестным художником в первой половине восемнадцатого века, повидимому для "Мистерии". В натуральную величину и тесно соприкасаясь они сидели на Последней Вечере вокруг стола уставленной едой и питьем, в церкви Мерсеес де Сима в Уро Прето, в Бразилии.

Стр. 197. КАНОН

Во второй статье этой новой серии Эрик де Мар, рассматривает три статьи недавно появившиеся в периодической печати Архитектуры, одна статья написана Американцем, одна Бразильцем, и одна Англичанином.

## Four Recent British Factories: Contractors, Sub-Contractors and Suppliers

**Clothing Factory at Congleton, Cheshire. General Contractors:** R. John Addison Ltd. **Barrel vault roofing:** J. Bradford & Co., Ltd. **Windows, doors and roof glazing:** Crittall Manufacturing Co., Ltd. **Heating and hot water:** Burns. **Metal screens:** John Williams & Sons (Cardiff) Ltd. **Flat roof:** 'Myko' Bath and Portland Stone Firms Ltd. **Paving:** Val de Travers Asphalte Paving Co. Ltd. **Ironmongery:** A. J. Binns. **Sanitary fittings:** Bolding & Sons, Ltd. **Steel reinforcement:** Twiststeel.

**Offices and Showrooms in London. General Contractors:** Haymills. **Roofing:** Walter Few & Sons. **Windows:** Crittall Manufacturing Co., Ltd. **Heating:** Brightside Foundry & Engineering Co., Ltd. **Steel partitions:** Sankey-Sheldon.

**Service Station at Birmingham. General Contractors:** William Sappote & Sons. **Steel frame:** Rubery Owen & Co. **Steel deck:** Ruberoid. **Windows:** Crittall Manufacturing Co., Ltd. **Heating:** Brightside Foundry & Engineering Co., Ltd. **Fencing:** Parker, Winder & Achurch Ltd. **Steel rolling shutters:** Haskins. **Steel partitions:** Sankey-Sheldon. **Paving:** Art Pavement.

**Factory at Risca, South Wales. General Contractors:** T. F. Howells Ltd. **Steel work and roof lights:** Rubery Owen & Co. **Steel sliding gates:** Bolton Gate Co., Ltd. **Sanitary fittings:** Bolding & Sons, Ltd. **Metal windows, doors and screens:** John Williams & Sons (Cardiff) Ltd. **Roof insulation:** John Bland & Co., Ltd. **Paving:** Val de Travers Asphalte Paving Co. Ltd. **Joinery and ironmongery:** A. J. Binns. **Electric installation:** Troughton & Young. **Precast flooring:** 'Myko' Bath & Portland Stone Firms Ltd. **Heating and hot water:** M. & J. Lossos & Co., Ltd. **Terrazzo:** Art Pavement & Decorations Ltd.

## Acknowledgments

Acknowledgments for photographs and illustrations in this issue are due as follows: Frontispiece, Sequeira. The engraving on page 166 is reproduced by courtesy of H. J. Goulden, Ltd., Canterbury. Page 169; no. 6, Sidney W. Newbery. Page 170; no. 7, Sidney W. Newbery; nos. 8 and 9, Morland Braithwaite. Page 171; no. 10, Morland Braithwaite; nos. 11 and 12, Boswell and Barratt. Page 172; nos. 14 and 15, South Wales Argus. Page 175;

no. 9, P. E. Guerrero. Page 176; no. 10 (Virgin and Child), photographer, A. C. Cooper; published by permission of the Warburg Institute from the collection of Lord Lee of Fareham; no. 14, Stoller. The drawings on pages 175 and 176, 180 and 181 are by Gordon Cullen. Page 184; a, e, and i, The Ashmolean Museum. Page 186; k, l, and o, The Ashmolean Museum. Page 189; u and v, Dell and Wainwright. Page 190; Dell and Wainwright. Pages 191 and 193; Sidney W. Newbery. Page 194; title-piece, Perrochet. Page 195; nos. 1 to 5, Swain; no. 6, Scottish Studios; bottom, Sequeira. Page 196; Sequeira. Page 202; Country Life.

**Scottish Furniture Competition.** Designers and Manufacturers of furniture illustrated on page 195. No. 1, child's bunk cot set designed by Esme Gordon for H. & G. A. Alexander & Co.; awarded a first-class diploma. No. 2, nursery clothes cupboard, and no. 3, child's table and chair, designed by Neville Ward and Frank Austin for H. & G. A. Alexander & Co.; the plastic panels were designed by Enid Marx; awarded a first-class diploma. No. 4, dining-room sideboard designed by Prof. R. Y. Goodden and R. D. Russell for the Scottish Co-operative Wholesale Society; awarded a second-class diploma. No. 5, knitting chair designed by Charles Addison for Thomas Justice & Sons; awarded a second-class diploma. No. 6, dining-room chair designed by Basil Spence for H. Morris & Co.; awarded a first-class diploma.

## Appointments

### MINISTRY OF EDUCATION

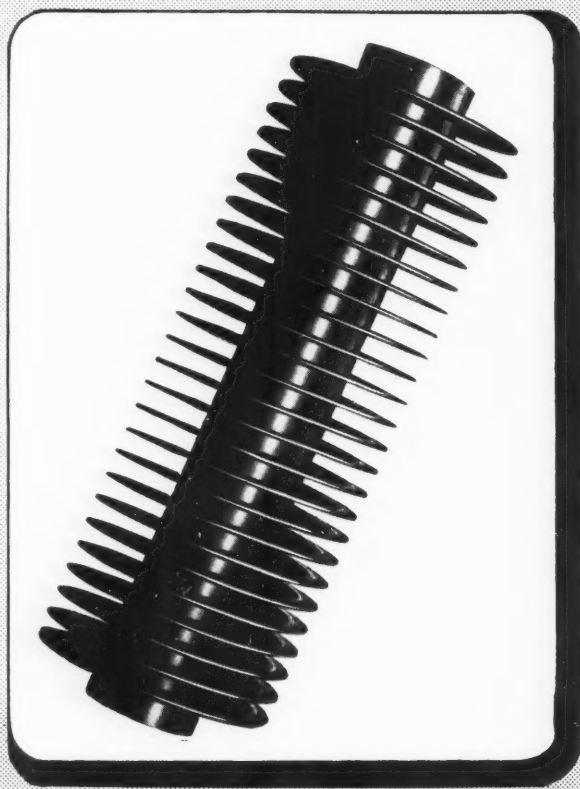
Applications are invited from men and women between 23 and 40 years of age, who served in H.M. Forces or were employed in other work of national importance during the war, for admission to courses of training as full-time Teachers of Building and Allied Subjects in Colleges of Further Education or in Secondary Technical Schools.

Applicants should have a University degree in Building or Allied Subjects, or qualifications in a profession associated with Building, or a higher National Certificate in Building or, for Craft teaching, a Full Technological Certificate of the City and Guilds of London Institute in a Building Craft. In certain crafts a Final City and Guilds Certificate may be accepted.

Training will be given in the principles and practice of teaching and in the methods of teaching special subjects. The courses will be of 6-9 months' duration. There will be no fees, and students will be eligible for maintenance grants for the period of the course.

Application should be made on Form 203 R.E., which may be obtained from the Secretary (Teachers R.E.3), Ministry of Education, 23, Belgrave Square, London, S.W.1.

Requests for Form 203 R.E. should be clearly marked "Technical."



## TO THE ARCHITECT-SURVEYOR AND BUILDER

**Yours the problem-  
Harveys the answer!**

Whenever it is a question of "where-to-get"

## GILLED TUBES

—remember Harveys. For the "Harco" Mild Steel "Tapergil" Gilled Tube is superior to any other form of Gilled Tubing. This type of Gill has no crimp, is twice as wide at the bottom of the Gill than at the outside edge and the cross section of the strip is tapered. For full particulars send for List A.R.768

**Harvey**

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



**LIA**

gin and  
hed by  
om the  
Stoller.  
nd 181  
i, The  
o. The  
ell and  
. Pages  
4; title-  
; no. 6,  
e 196;

rs and  
ge 195.  
Gordon  
st-class  
d no. 3.  
ard and  
Co.; the  
warded  
leboard  
Russell  
Society;  
cmitting  
Thomas  
diploma.  
Spence  
diploma.

etween 23  
employed  
admission  
nd Allied  
econdary

ilding or  
ated with  
for Craft  
nd Guilds  
is a Final

teaching  
urses will  
students  
d of the

a may be  
istry of  
marked