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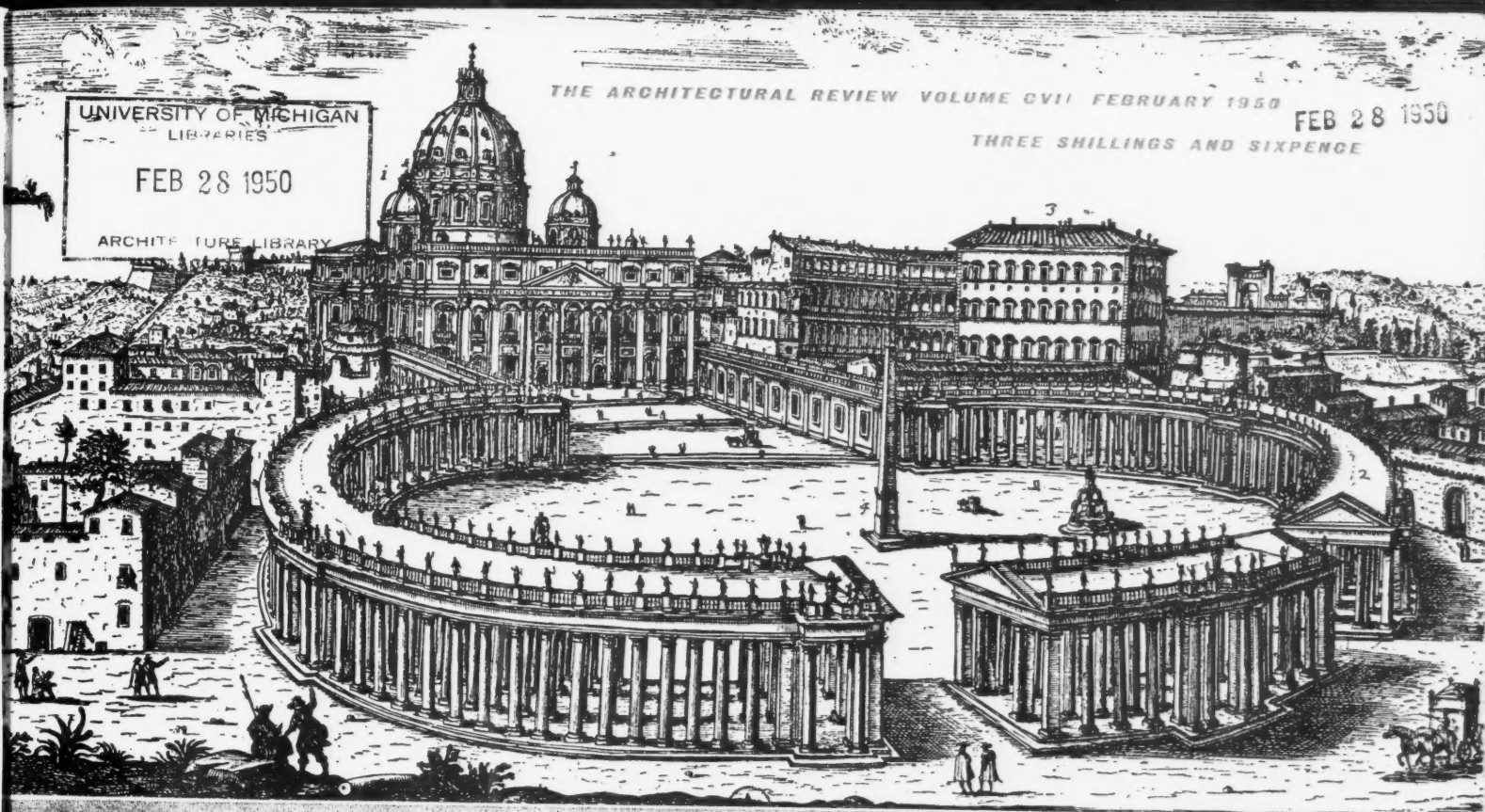
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THE ARCHITECTURAL REVIEW VOLUME CVII FEBRUARY 1950

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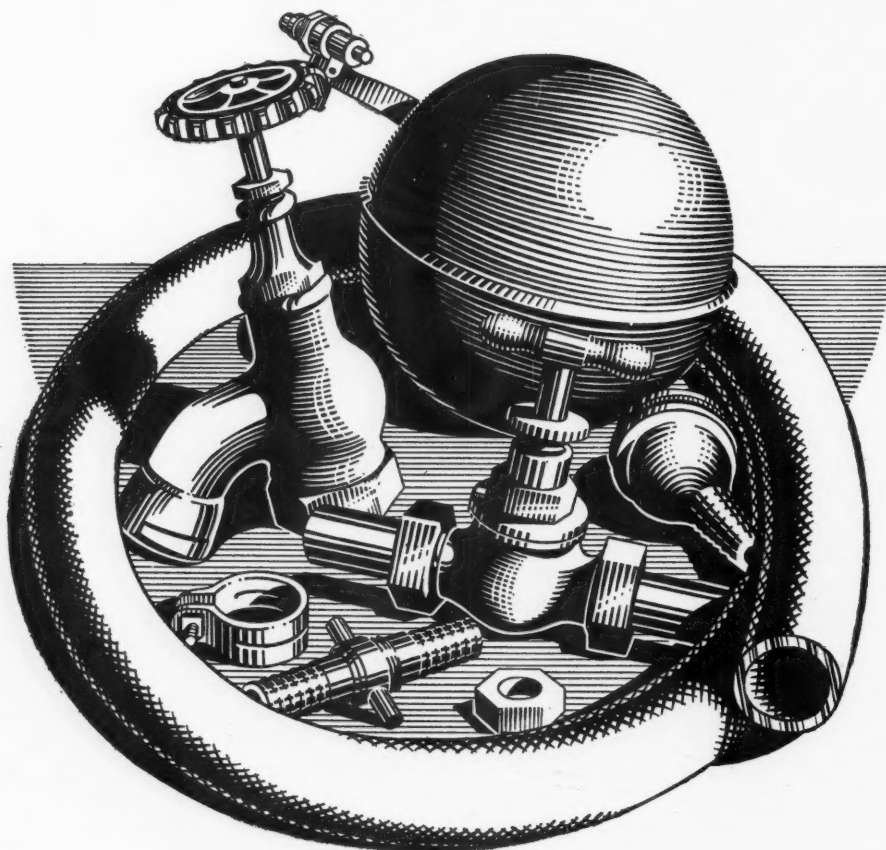
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Traductions Übersetzungen Переводы

THE ARCHITECTURAL REVIEW

FEBRUARY 1950

Février 1950

Page 77: *Alvar Aalto, par Sigfried Giedion.* Le Sanatorium à Paimio d'Alvar Aalto, construit en 1929-33, est un des bâtiments servant de pivot au mouvement moderne; ses meubles en contre-plaqué, datant de 1935 environ, fournirent l'occasion de se familiariser avec le mouvement moderne à des milliers de personnes qui, autrement, seraient restées étrangères à sa sphère d'influence. A quoi faut-il attribuer la qualité toute spéciale du génie d'Aalto en tant qu'architecte et dessinateur? Selon la solution de Sigfried Giedion, formulée pour la première fois en 1931, il possède 'une capacité bien rare de s'appliquer aux problèmes de la construction fonctionnellement et de les résoudre d'une façon organique,' ou, autrement dit, 'de sauter courageusement du rationnel-fonctionnel à l'irrationnel-organique.' Dans un chapitre additionnel tiré de la huitième édition, qui doit bientôt paraître, du livre intitulé 'L'Espace, le Temps et l'Architecture,' le Dr. Giedion passe en revue l'œuvre toute entière d'Aalto jusqu'à présent, et trouve que cette solution tient toujours bon. Aalto a fait plus que n'importe qui, peut-être, pour libérer l'architecture moderne du danger de la rigidité; cependant, ses conceptions même les plus fantaisistes, telles que le plafond ondulé de la salle de conférences de la Bibliothèque de Viipuri et l'écran en bois incliné du Pavillon finlandais à l'Exposition Mondiale de New-York en 1939, sont justifiables pour des raisons fonctionnelles.

Page 91: *Rome: Le Troisième Saccagement, par Henry Reed et John Bayley.* Ecrivant au sujet du tiers de siècle qui suivit la transformation de Rome de cité papale en capitale d'Italie en 1870, Augustus Hare, auteur du livre-guide, déclare comme suit: 'Tout en ayant favorisé l'archéologie, les Italiens ont fait davantage pour détruire la beauté artistique de Rome que ne l'ont fait toutes les invasions des Goths et des Vandales.' 'S'il eût vécu suffisamment longtemps pour voir le présent,' remarque Henry Reed, 'il aurait trouvé que cette conclusion ne répondait que faiblement à la vérité.' Du temps de Hare, la cause primordiale de ce malheur avait été la spéculation en biens immeubles à laquelle se livraient les vieilles familles patriciennes, les membres de l'église, et le Saint-Siège lui-même, spéculation qui se poursuivait dans le cadre légal du plan de la ville tracé par Alessandro Viviani. Ce plan maître, qui devint légalement effectif en 1883 seulement, avait été adopté à toutes fins utiles dès 1872. Il fut suivi en 1909 par un autre plan, qui répéta toutes ses fautes, et qui eut pour effet d'accélérer davantage la destruction du caractère de Rome comme ville baroque. Ensuite, en 1931, vint le plan de Mussolini, basé sur trois principales prémisses—que la population de la cité fût aussi grande que possible, que toute perspective fût aussi étendue que possible, et que chaque monument de la ville ancienne dût ressembler autant que possible à un objet de musée. Toutes ces phases dans la métamorphose de Rome sont décrites d'une façon

détaillée, avec un commentaire de MM. Reed et Bayley, qui considèrent que 'ce qui s'est produit à Rome depuis 1870 est pareil au sort subi par toutes les grandes villes pendant les dix-neuvième et vingtième siècles.' La solution du problème de Rome, prototype de toutes les cités historiques européennes, pourrait servir également pour celles-ci. Cet article, illustré de clichés et de cartes, fournit ainsi un remède intelligent pour sauver de la ruine toute ville européenne semblable.

Page 117: *Le Gothique du brave Roi Jacques, par Nikolaus Pevsner.* Horace Walpole décrit les authentiques foyers de cheminée en chêne patiné dits 'Jacobean,' ornant la résidence seigneuriale du dix-huitième siècle, de style gothique, à Belhouse en Essex, comme 'remontant au temps du brave Roi Jacques, le premier Gothique.' Ainsi que Nikolaus Pevsner le fait remarquer, ceci démontre qu'au commencement du dix-huitième siècle l'on ne savait guère distinguer entre le style de 1600 et celui de 1500, car même en 1808, Humphry Repton arrivait à parler du 'Gothique de la Reine Elisabeth.' L'importance de la renaissance 'Jacobéthane'—à emprunter le terme bien à propos de Mr. Betjeman—n'a pas été reconnue jusqu'ici; dans cet article, le Prof. Pevsner en fournit un exposé historique depuis son origine peu soupçonnée dans les plans de la maison de Vanbrugh jusqu'aux manifestations de cette renaissance reconnues vers 1830.

Page 123: *Album Sud-américain, par P. J. Marshall.* L'Amérique du Sud est un continent d'un intérêt contemporain tout spécial aux architectes et dessinateurs, mais pas un qui puisse être facilement visité. Dans le présent article, un architecte-dessinateur qui vient de s'y rendre, donne ses impressions de quatre villes sud-américaines—Rio de Janeiro, Sao Paulo, Montevideo et Buenos-Aires—en les accompagnant de ses propres photographies.

Page 131: Nous publions sur cette page et sur les quatre qui suivent, le premier article d'une série de ce qui représentera, en réalité, des *annotations supplémentaires* sur des sujets déjà traités d'une façon détaillée—ou à traiter plus tard—par LA REVUE. Ainsi que nos lecteurs s'en rendront compte facilement, il existe certains sujets sur lesquels LA REVUE revient continuellement—sinon mois par mois, au moins toutes les années. Les pièces littéraires et photographiques jetant un nouveau jour sur ces sujets s'accumulent constamment, et la Rédaction doit envisager d'une façon pratique le problème de présenter cette documentation—souvent d'une importance capitale—et en même temps d'éviter que LA REVUE ne devienne, en apparence, un simple recueil de renseignements peu coordonnés. Cette nouvelle série, dont les numéros paraîtront mois par mois, représente sa solution du problème en question. Chaque annotation sera publiée sous une rubrique générale, indiquant la matière à l'égard de laquelle, selon l'avis de la Rédaction, le sujet spécifique a surtout trait.

Februar 1950

Seite 77: *Alvar Aalto von Sigfried Giedion.* Alvar Aaltos Paimio Sanatorium, errichtet 1929-33, gehört zu den wichtigsten Bauten unserer Zeit. Seine Verwendung von Sperrholz in der Mitte der dreissiger Jahre hat moderne Ideen buchstäblich zu tausenden von Menschen gebracht, die sonst ausserhalb dieser Einflussphäre geblieben wären. Worin besteht nun Aaltos besondere Begabung als Architekt und Entwerfer? Sigfried Giedion hat diese Frage bereits 1931 dahin beantwortet, dass Aalto die ungewöhnliche Fähigkeit habe, Bauprobleme von der funktionellen Seite anzupacken und sie in organischer Weise zu lösen, oder mit anderen Worten: 'er wagt den Sprung vom Rational-Funktionellen zum Irrational-Organischen.' Jetzt, in einem Zusatzkapitel der achten Ausgabe von 'Raum, Zeit und Architektur' prüft Dr. Giedion den gesamten Umfang von Aaltos Werk bis heute und findet, dass diese Antwort immer noch stimmt. Aalto hat vielleicht mehr als irgend jemand sonst moderne Architektur davor bewahrt zu erstarren, aber selbst seine phantasie reichsten Lösungen wie die schräge Decke im Vortragssaal der Wiburger Bibliothek und die Scherwand im Finnischen Pavillon auf der New Yorker Weltausstellung von 1939 sind durch ihre Funktion begründet.

Seite 91: *Die dritte Zerstörung Roms von Henry Reed und John Bayley.* Augustus Hare, der Verfasser eines italienischen Reiseführers, schrieb in seinem Kapitel über Rom im Jahre 1870 als Rom, die Papststadt, zur Hauptstadt Italiens wurde: 'Selbst wenn die Veränderungen vom archäologischen Standpunkt aus gesehen gut waren, so haben sie zur Zerstörung Roms in künstlerischer Beziehung mehr beigetragen als alle Raubzüge der Goten und Vandalen.' Wenn Hare lang genug gelebt hätte, um das zu sehen was neuerdings geschehen ist, sagt Henry Reed, so würde er diesen Schluss immer noch für gültig halten. In Hares Tagen war der Hauptschuldige der Grundstück-Spekulation, den alte Patrizier-Familien, die Kirche, ja sogar der Heilige Stuhl ruhig haben gewähren liessen, so lange er sich in den Grenzen des von Alessandro Viviani für Rom entworfenen Plans bewegte. Dieser Plan wurde zwar erst im Jahre 1883 Gesetz, aber für alle praktischen Fragen war er seit 1872 ausschlaggebend. Im Jahre 1909 entstand ein neuer Plan, der alle Schwächen und Fehler seines Vorgängers wiederholt hat, sogar in erhöhtem Masse, da er die Zerstörung des barocken Roms noch weitertrieb. 1931 kam Mussolinis Plan, der sich auf drei wesentlichen Voraussetzungen aufbaute: Die Bevölkerung der Stadt sollte so gross werden wie irgend möglich; jeder Durchblick so weit und gewaltig wie irgend möglich, und jedes Denkmal der alten Stadt sollte einem Museumsstück so nahekommen wie irgend möglich. Diese drei Phasen in der Umgestaltung von Rom werden von Reed und Bayley ausführlich dargestellt und untersucht. Die Verfasser sind der Ansicht, dass das was in Rom seit 1870 geschehen ist, jeder

Grosstadt im 19. und 20. Jahrhundert widerfahren ist. Die Lösung für Rom, das Urbild aller europäischen Hauptstädte, ist auch ihre Lösung. Der Aufsatz mit seinen photographischen Aufnahmen und Plänen ist als eine allgemeine Warnung gemeint um Europas Hauptstädte vor ihrem künstlerischen Untergang zu bewahren.

Seite 117: *Jakobinische Neugotik von Nikolaus Pevsner*. Horace Walpole hat die echt en Jakobinischen Kamine im Herrenhaus von Belhouse in Essex 'König Jakobs Gotik' genannt. Dies zeigt, wie Nikolaus Pevsner betont, dass man in der ersten Hälfte des 18. Jahrhunderts den Stil um 1500 von dem um 1600 nicht ohne weiteres zu unterscheiden wusste; selbst 1808 konnte Humphry Repton noch von 'der Gotik der Königin Elizabeth' sprechen. Der Umfang des Neujakobinismus war bisher nicht erkannt worden. Professor Pevsner verfolgt sein Werden und seinen überraschenden Ursprung in Vanbrughs Hausentwürfen von sa 1720 bis in die dreissiger Jahre des 19. Jahrhunderts.

Seite 123: *Südamerikanisches Skizzenbuch von P. J. Marshall*. Südamerika ist ein Kontinent, der Architekten und Städtebauern ungewöhnlich viel Interessantes zu bieten hat, aber er ist nicht allen ohne weiteres erreichbar. Ein Architekt und Städtebauer, der Südamerika kürzlich bereist hat, schildert hier seine Eindrücke von vier südamerikanischen Städten: Rio de Janeiro, Sao Paulo, Montevideo und Buenos Aires und illustriert sie mit selbstgemachten Aufnahmen.

Seite 131: Auf dieser und auf den folgen den vier Seiten erscheint der Beginn einer Folge, die ergänzende Notizen zu Themen bringen wird, die in der ARCHITECTURAL REVIEW entweder bereits ausführlich behandelt worden sind oder in Zukunft behandelt werden sollen. Es ist unseren Lesern sicherlich nicht entgangen, dass die review auf gewisse Themen wiederholt zurückgreift, wenn auch nicht Monat für Monat so doch Jahr für Jahr. Literarisches und photographisches Material, das diese Themen von einer neuen Seite zeigt, wächst fortwährend, und die Herausgeber stehen vor der Aufgabe, diese oft sehr wichtigen Ergebnisse den Lesern mitzuteilen, ohne dass ihre Zeitschrift eine blosse Anhäufung von Details werde. Diese Folge von Notizen soll die Lösung des Problems bringen; sie wird jeden Monat erscheinen. Jede Notiz wird eine besondere Überschrift tragen; auf diese Weise das Thema kennzeichnend, für das sie nach Ansicht der Herausgeber besonders wichtig ist.

Февраль 1950 г.

КРАТКОЕ СОДЕРЖАНИЕ СТАТЕЙ

Стр. 77. **ЗИГФРИД ГИДИОН. АЛВАР АЛТО.**

Санатория в Паймно, построенная Алваром Алто в 1929-33 г., является одной из самых главных построек современной архитектуры. Его мебель, сделанная из проклеенной фанеры, ввела современ-

ную форму в дома многих тысяч людей, и тем самым, сделала его доступным для тех, которые, иначе, никогда бы не почувствовали его влияния. Чему обязаны особые качества Алвара Алто, как архитектора и планировщика? Ответ, предложенный Зигфридом Гидионом еще в 1931 г., заключается в том, что Алвар Алто владеет редкой способностью подходить к задачам архитектуры с функциональной точки зрения и разрешения их органическим способом, иначе говоря, дерзнуть перескочить от рационально-функционального подхода к нерационально-органическому. В этой статье, которая является добавочной главой к выходящему восьмому изданию книги д-ра Гидиона «Пространство, Время и Архитектура», автор рассматривает всю область достижений Алто до настоящего времени, и приходит к заключению, что его ответ, предложенный в 1931 г., остается в силе и по сей день. Возможно, что Алвар Алто сделал больше, чем кто либо другой, для освобождения современной архитектуры от опасностей формализма; но даже его самые фантастические замыслы — как например волнистый потолок лекционного зала библиотеки Випури (Выборга) и наклоненный деревянный экран финского павильона на мировой выставке Нью-Йорка в 1939 г., вполне оправдываемы с функциональной точки зрения.

Стр. 91. **ГЕНРИ РИД И ДЖОН БЭЙЛИ. ТРЕТИЙ РАЗГРОМ РИМА**

Августус Гер, известный писатель путеводителей, описывая Рим в продолжении последних тридцати лет 19-го века, иначе говоря, перюд следующий за 1870-м годом, когда Рим из города Папы сделался столицей Италии, говорит: «если те, которые ответственны за эту перемену, оказали большую услугу археологии, то, за то, они больше помогли разрушению художественной красоты Рима, чем все поедения Готов и Вандалов». Комментируя по этому поводу Генри Рид замечает — «Если бы Августус Гер дожил до наших времен, он бы счел свое заключение бледным по сравнению с настоящим». Во времена Августуса Гера главная причина бедствия лежала в спекуляции земель, владельцами которых были старые аристократические семьи, духовенство и сам Папский Престол. Эта спекуляция могла существовать, не нарушая закона, только благодаря городскому плану Алесандро Вивиниани. Хотя план Алесандро Вивиниани стал законом только в 1833 году, но фактически он был в силе с 1872 года. В 1909 году этот городской план был заменен другим, который повторил все ошибки предыдущих планов и еще больше облегчил разрушение художественного характера Рима, как города в стиле «Барокко». Далее, в 1931 году появился план Муссолини, основанный на трех главных предположениях — численность городского населения должна увеличиться как можно больше, каждая перспектива должна быть как можно длиннее, и каждый памятник старой части города должен походить на музей, выставленный как можно виднее. Все эти этапы превращения Рима подробно описаны Ридом и Джон Бэйли, которые придерживаются того взгляда, что то, что произошло в Риме со времени 1870 года, случилось во всех больших городах в период 19-го и 20-го веков. Решение задачи Рима, прототипа всех исторических европейских городов, является решением и для других городов. Поэтому, эта статья, сопровождаемая

фотографиями и картами, является популярным руководством как предотвратить художественное разрушение типичного европейского города.

Стр. 117. **НИКОЛАЙ ПЕВЗНЕР. ГОТИКА ВРЕМЕНИ КОРОЛЯ ДЖЕЙМСА 1-го (ЯКОВА 1-го)**

Горас Волпол описывает настоящий Джекобиан (стиль 17-го века) камин большого дома 18-го века в готическом стиле в Белхаус (в графстве Эссекс), как один из первых образов готического стиля короля Джеймса 1-го. По мнению Николая Певзнера стиль раннего периода 18-го века не отличается от стиля 17-го и 16-го веков, и еще в 1808 году Гамфрей Рептон справедливо писал о «Готике времени Королевы Елизаветы» «Степень возрождения этого «Джекобиан-Элизабетизм» стиля до сих пор не была признана. В этой статье профессор Певзнер исследует развитие этого стиля, от его первоисточника в строительных планах Ванбурга, вплоть до времени 1830-годов.

Стр. 123. **П. ДН. МАРШАЛ. ЮЖНО-АМЕРИКАНСКИЕ ЗАМЕТКИ**

Южная Америка является континентом исключительных интересов для современных архитекторов и планировщиков, но это один из тех континентов, который европейцу трудно посетить. В этой статье архитектор-планировщик, который недавно посетил Южную Америку, описывает свои впечатления о четырех Южно-Американских городах — Рио де Жанейро, Сао-Паоло, Монтевидео и Буэнос Айрес — иллюстрированные своими собственными фотографиями.

Стр. 131. На этой и на следующих четырех страницах напечатана первая из серий «добавочных записок» по вопросам, которые уже были или еще будут детально рассмотрены нашим журналом. Читатели должны были заметить, что существуют некоторые вопросы, к которым Ревью повторю возвращаются — если не каждый месяц, то, по крайней мере, каждый год. Литературные и фотографические доказательства, бросающие новый свет на эти вопросы, все время накапливаются, и перед редакцией нашего журнала появляются практические проблемы, как представить такие доказательства (зачастую очень важного характера) и, в то же время, избежать того, чтобы Ревью не стало похожим на случайный сборник. Эта новая серия статей, которая будет печататься каждый месяц, является разрешением этой проблемы. Каждая заметка будет в ней напечатана под общим заглавием, указывая вопрос, для которого предмет заметки имеет, по мнению редакции, самое большое значение.

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THE ARCHITECTURAL REVIEW

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The Cover comprises a view of Bernini's project for the piazza before St. Peter's, Rome (from G. J. Rossi, *Il Teatro Nuovo . . . di Roma*, 1665), and a photograph of the piazza and the approach to it today. As Rossi's view shows, Bernini intended a building in the space between the two arms of the colonnades. This was never built, but its aesthetic purpose was to some extent fulfilled, until 1935, by the Spina—a row of buildings, flanked by narrow streets, which lay on the axis of St. Peter's, and thus ensured that the entrance into the piazza should be, as Bernini meant it to be, a sudden and overwhelming experience. The new Via del Conciliazione, completed shortly before the war, represents a complete and disastrous break with the principles of Italian Baroque planning, which always contains an element of surprise, in favour of the rules and rigidity of the French Beaux Arts tradition. As Henry Hope Reed shows in an article in this issue, the process of which it is the crowning fatuity has been going on in Rome for nearly eighty years.

76 The Tiber

77 Alvar Aalto by Sigfried Giedion Alvar Aalto's Paimio Sanatorium, built in 1929-33, is one of the key buildings of the modern movement: his plywood furniture of the middle 'thirties brought the modern movement home (quite literally) to thousands of people who would otherwise have remained outside its sphere of influence. To what is the special quality of Aalto's genius as an architect and designer due? Sigfried Giedion's answer, first made as long ago as 1931, is that he possesses the 'rare ability to attack building problems functionally and to solve them in an organic way,' or in other words 'to dare the leap from the rational-functional to the irrational-organic.' Here, in an additional chapter from the forthcoming eighth edition of *Space, Time and Architecture*, Dr. Giedion surveys the whole range of Aalto's achievement to date and finds that this answer still holds good.

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85 Women's Hostel at Wye College, Kent Architects: Richard Sheppard and J. Shuffebotham.

91 Rome: the Third Sack by Henry Hope Reed Since 1870, when it ceased to be the papal city and became the capital of the kingdom of Italy, Rome has been at the mercy of three classes of people with evil designs upon its character—traffic planners, speculators, and Fascist imperialists. Fortunately the plans of these gentlemen did not always get any further than the drawing-board stage, with the result that Rome, in spite of the damage that has been done, still remains the most perfect example in Europe of the capital that carries out its functions as a capital without loss of historic continuity. Thus Rome is the exemplar from which morals for all capital cities can be drawn, and the REVIEW presents this study of her recent history and present needs as a contribution to the little regarded but all-important visual side of town planning.

Switzerland: Reaction and Empiricism

111 Primary School at Lucerne Architects: E. Jauch and E. Bürgi

115 Weekend Hostel near Zurich Architects: R. Steiger and B. Giacometti

117 Good King James's Gothic by Nikolaus Pevsner Horace Walpole described the genuine Jacobean fireplaces in the eighteenth-century Gothic mansion of Belhouse in Essex as 'of a good King James the First Gothic.' This shows, as Nikolaus Pevsner points out, that the earlier part of the eighteenth century did not necessarily distinguish between the style of 1600 and that of 1500; indeed, as late as 1808 Humphry Repton could write of 'Queen Elizabeth's Gothic.' The extent of the 'Jacobethan' revival—to borrow Mr. Betje-man's useful portmanteau term—has not hitherto been recognized; here Professor Pevsner traces its history from its unexpected origins in Vanbrugh's house plans down to its well-known manifestations of the 1830's.

123 South American Scrapbook by P. J. Marshall South America is a continent of very special contemporary interest to architects and planners, but not one which all of them can easily visit. Here an architect-planner who has recently done so contributes his impressions of four South American cities—Rio de Janeiro, Sao Paulo, Montevideo, and Buenos Aires—illustrated by his own photographs.

131 On the four following pages appear the first of a series of what are in effect *additional notes* on topics that have already received, or are going to receive, more detailed treatment in the REVIEW. As all readers must recognize, there are certain topics to which the REVIEW returns repeatedly—if not month by month, at least year by year. Literary and photographic evidence throwing new light on these is constantly piling up, and the Editors find themselves faced with the practical problem of presenting such evidence—often of a most important nature—and at the same time of preventing the REVIEW becoming in appearance a mere miscellany. This is their solution of that problem.

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The Authors Sigfried Giedion, recently appointed to the new Chair at the Massachusetts Institute of Technology, was born in Switzerland in 1894. Studied first engineering and later Art History under Woelfflin, 1928, General Secretary of the CIAM, 1935, Hon. FRIBA, 1938, Charles Elliot Norton Professor, Harvard University, 1946, Professor of Art, Zurich Institute of Technology. Published works include *Space, Time and Architecture*, and *Mechanisation Takes Command*. Richard Sheppard, architect. Studied at RWA School, Bristol, and Architectural Association, London. At present in partnership and engaged on industrial, university and school buildings. Henry Hope Reed was formerly editor of *Task*, and at present Paris representative of the REVIEW. Percival Marshall, born 1915. Studied at the Liverpool School of Architecture and Civic Design. Organized the Service Wartime Arts and Technical Organization in India and Burma, 1945 loaned to Burmese Government to advise on planning. Recently appointed Assistant Senior Planning Officer in LCC Architects' Department.

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THREE SHILLINGS AND SIXPENCE



THE TIBER

1670



1760



1870

In spite of the fact that Rome has suffered repeated attacks on its character, it is still possible to say of it, as it is not, unfortunately, of most other cities, 'plus ça change, plus c'est la même chose.' For in spite of such disasters as the via dell Conciliazione, the Piazza Venezia, the electric cables and the face-lifting, much of the old city still remains to give witness to the frequently misinterpreted intentions of the Roman baroque architects. In an article on page 91, Henry Reed in revealing the essence of Roman baroque planning and its abandonment in recent years, provides an invaluable contribution to the REVIEW's casebook of townscape. The three illustrations above are the same view of the Tiber, 1, in 1670; 2, in 1760, and 3, in 1870. They show how few were the changes to the city over a period of three hundred years. The same view today, on the right, reveals, where changes have taken place, the extent of the transformation. The tower of the Palazzo del Senato is visible in the background of each illustration, and the house on the other bank of the Tiber to the left of the picture remained almost untouched until the building of the embankment.



1949

ALVAR AALTO

Alvar Aalto has always had a special position among the leaders of modern architecture because he combines an intense awareness of the implications of science with a down-to-earth organic energy and imagination. His use of timber in particular provides the most encouraging proof that contemporary techniques are not incompatible with human insight. It is for these reasons that Dr. Giedion, in preparing the new edition of his Space, Time and Architecture, which has just appeared in America, added a chapter on Aalto and the significance of his work. The following article is based on this chapter, by courtesy of the Harvard University Press. (London: Oxford University Press.)

WHEN AALTO WAS in the USA in 1939, building the Finnish Pavilion, he and I were once sitting with Brancusi, the great sculptor. Brancusi had been speaking of some work that he had done for an Indian maharajah when Aalto suddenly exclaimed, 'I see now, Brancusi! You stand at the crossroads of Asia and Europe!' Finland is also at the crossroads of east and west, but just now we would lay most stress on the fact that many remnants of primeval and mediæval times still remain alive there and intermingle with modern civilization. This double nature is instilled in Aalto too, and gives creative tension to his work.

It was about 1930 that Aalto's name began to be known outside Finland, about the same time as painters like Joan Miro and Paul Klee, whose work is closely bound to the organic and the irrational, also came to the fore.

Already in 1925, in Le Corbusier's *Pavillon d'Esprit Nouveau* in Paris, objects of natural growth, stones, shells or grotesque roots, lay alongside mechanically formed objects, which have acquired a perfect standard type through man's long experience with them—such as everyday glasses, wine-bottles or laboratory equipment. The new architecture had first to develop out of those elements that had remained sound: iron construction and ferro-concrete, but by about 1930 the new means of expression had been attained. Now it was possible to strive for further development and to dare the leap from the rational-functional to the irrational-organic. This need lay already concealed within the functional conception. To avoid misunderstanding, let it be stated that this development towards the organic in no way approximates to the German reaction of the thirties, nor to certain Nordic evasions of the real problem, curiously labelled *New Empiricism* which means that 'cosiness is coming back into domestic work.' The sense of the significance of mass-production and standardization had not been discarded at all; only now we had at hand not only the necessary techniques but also perhaps an insight into the use of these from a human standpoint.

Alongside iron and ferro-concrete construction, the ancient material, wood, came again to the fore. By 1930 it had appeared that wood had been squeezed by manufacturers of all its potentialities. It seemed as though the constellation under which Aalto was born predestined him to discover the

new potentialities of this organic material, with which his name will ever be associated. Aalto is as near to the highly trained chemist as he is to the artistic principles of our period.

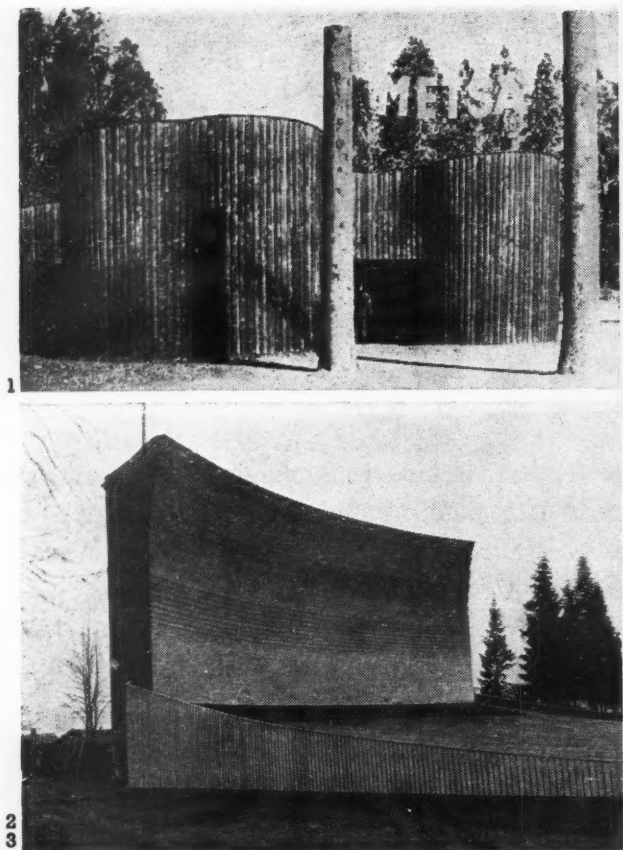
Finland is with Aalto wherever he goes. It provides him with that inner source of energy which always flows through his work. It is as Spain is for Picasso or Ireland for James Joyce. Part of the essence of present-day art is that its true representatives have their origin in a definite human environment and are not creating out of a vacuum. But it is also part of its essence that barriers between space and time, barriers between countries and barriers between future and past are torn down and, with a bold sweep, our own period, the whole world and the whole of history are embraced. Georges Braque expresses this, in a Bergsonian manner, in his recently published sketchbook: 'L'avenir est la projection du passé, conditionnée par le présent.'*

Perhaps later periods will observe that one of our good qualities was our endeavour to combine the technical with the primitive. This same phenomenon appears in all the arts: out of forgotten strata of consciousness the elements of primitive man which are dormant in us are again brought to light, and at the same time a unity is sought with present-day developments.

Aalto is restless. He does not always remain in the pine and birch forests of Finland. First he made contact with the continent: since 1939 he has stood with one foot in America. Further, his nature leads him to come in touch with whatever the place and the period has to offer for the forces of artistic development, in addition to his personal friendships with such artists as Fernand Leger, Hans Arp or Brancusi. He recognizes modern art as a great reservoir which, though often invisible, provides the decisive power for his own creativeness. One senses this in his sanatorium, in his factories, in his Viipuri library, as well as in the most simple schemes that he sketches on the wall. In 1931, when I first directed attention to Aalto,† I pointed out that he possessed that rather rare ability to attack building problems functionally and to solve them in an organic way. In this respect Aalto has in no way changed.

Finland is one of the countries that were longest covered

* *Cahier de Georges Braque, 1917-1947.* Maeght, éditeur Paris, 1948.
† *Bauwelt*, Berlin, Heft 25, 1931.



1, a little-known early work of Aalto's, the pavilion for an exhibition of forestry and agriculture in the village of Lapua, north Finland. It

is particularly interesting to see that Aalto has used the undulating wall with success almost from the beginning of his career. 2, orchestra platform

for the seven hundred year jubilee of Turku, 1929. 3, the best known of Aalto's early works, the sanatorium of Paimio, south Finland, 1929-33.

with glaciers. Civilization, as it travelled over the earth, always reached that country very late—from the neolithic period onward to this century. Often eastern and western influences have intermingled there.

Aalto's first buildings

Aalto's active life coincides with the most consistently agitated period of Finland's existence. First came liberation, followed by only a short span of undisturbed freedom, and then two wars. By normal reasoning, either of these should have been sufficient to wipe out Finland once and for all. After these catastrophes very little money remained for the rebuilding of the damaged instruments of production. Housing had to be reduced to the utmost, and there were no funds at all for town-halls, museums, civic centres and other such signs of financial prosperity. Great public buildings will not be found in Aalto's work and such schemes as the sanatorium of Paimio, the factory complex of Sunila, the luxury of Maireia, were created during the short period before Finland's two great fights for its very existence.

In Finland, architects and foresters have a much higher social standing than in other countries and they form a kind of aristocracy, to which Aalto's forebears (who were foresters) belonged. Aalto himself was brought up in a village, Alajarvi, close to the north-west end of the most densely populated region of Finland. He had an early start in his career and, while still a student at the Institute of Technology, Helsinki, he built his first house, for his parents, in Alajarvi.

Aalto's hand can be felt from the very beginning even in his little known works, such as the small exhibition pavilion for the village of Lapua. This structure of unhewn trunks seems,

in its repelling roughness, rather to be a palisade-fortress against the Indians than an exhibition building for the display of forestry and agriculture. Yet this exhibition building, lost in a northern Finnish forest, with its unconventional, undulating outline and its skylights, announces already those features which were to give to Aalto's Pavilions at the world fairs of Paris, 1937, and New York, 1939, their inimitable freshness.

In these early days, Aalto had much to do with several other Finnish exhibitions, but only one of these temporary buildings shall be mentioned here: the *Orchestra-Estrada* in the exhibition that celebrated the 700 year Jubilee of the founding of Finland's old capital of Turku (Abo). This slightly curved wooden sound-box reduced to the utmost in all its parts and delicately outlined, works, together with the inclined orchestra floor, to assure perfect sound transmission, and reveals simultaneously its plastic *finesse*. It was conceived at the same time as Aalto married ceiling with wall in his Viipuri lecture-hall.

In the mid-twenties, three young Finnish architects began work: Aalto, Brygman and Huttunen. They all used the ferro-concrete skeleton in the way that it had been developed in France and elsewhere. It is difficult to distinguish their artistic handwriting at the time when Huttunen built his excellent flour-mills, Brygman his hotels, chapels and insurance offices, and Aalto his first large block for an agricultural co-operative, containing offices, flats and a theatre for 600 persons. This was in 1928, in Turku, where Aalto had opened his own office.

Then, in 1928-30, came the office building of *Turun Sanomat*, the first of Aalto's buildings to become known outside Finland. Here can already be seen a coalition of western technique with an artistic language all his own: the ferro-concrete skeleton,

banks of horizontal windows, roof terrace and—above all—the mushroom-ceiling of the subterranean hall that houses the printing press. The tapered columns of this skylight-illuminated hall, with their sensuous one-sided mushroom capitals, show already Aalto's hand at its best. Soon, in Paimio, the whole man will come to the fore.

Aalto started between the years 1927 and 1929. Before he was thirty he had been commissioned to execute the agricultural co-operative; the *Turun Sanomat* building; the Viipuri library and Paimio—all of them as a result of winning competitions. I mention these facts much more to give an insight into Finland's atmosphere than to give proof of Aalto's genius. Had Aalto grown up in one of the other democratic countries, Switzerland for example, or the USA, he could never, as early as 1929, have been given first prize for a scheme such as Paimio. His wings would have been broken before he had flown, or have been crushed down by compromises. Nothing reveals more clearly the spiritual leadership of a country than the capacity of its administration to recognize the best talent, right from the start—and to trust it.

Paimio—the sanatorium, 1929-1933

As far as I can see, there are three institutional buildings inseparably linked to the rise of contemporary architecture: the Bauhaus at Dessau by Walter Gropius, 1926; Le Corbusier's League of Nations, Geneva, 1927; and Aalto's sanatorium Paimio, 1929-33, in the south-west part of Finland, not far from the former capital Abo.

Paimio is a medium-sized tuberculosis sanatorium with accommodation for about 290 patients. The main building, an unbroken line of six stories, is oriented to the south-south-west; the solarium with its cantilevered balconies adjoins it at a slight angle. At the end of 1928, when Aalto won the competition for this public sanatorium, courage was needed to rest the solarium on a single row of ferro-concrete pillars, to close it at the back with one flat wall and to let seven rows of balconies protrude in an unbroken line. The top floor is used as a rest hall and runs the whole length of the building. At the point where the main building and the rest hall intersect, Aalto links them together by giving the shelter an undulating curve. From the lounge-chairs one can look into the tops of nearby fir trees and see the forests beyond them. But Aalto also planted pine trees in tubs along the balconies—to soften the concrete planes. When I saw them, in the autumn of 1948, they looked strong and healthy in their stout green growth.

Set at right angles to the main building which houses the patients is a short wing with staircases and elevators which forms the link to the dining and social rooms. Slightly lower wings for clinic and administration and still lower sections for kitchen, laundry and power station radiate therefrom.

Wherever you stand, new aspects enrich the space-time conception of this complex. Each of the walls has its own existence and is formed according to the function of the rooms behind it, but all are modelled and related to each other by a strong plastic vision. At that time no building in the northern countries could compare with Paimio in its purity of form and boldness of conception. As in Le Corbusier's League of Nations, as in the Bauhaus, the various parts of the sanatorium are fully integrated—like the organs of a body—each having its distinct functions and yet being inseparable from the others. Only by encompassing the whole compound can one perceive its space-time planning and its relation with earth and woods.

the undulating wall

One of the few buildings in which Aalto could freely express himself was the Viipuri library, built with difficulty between 1927 and 1934. It was damaged in the first Russo-Finnish war and almost razed to the ground in the following conflict. It consisted of the library proper, which had carefully constructed circular overhead lights, and an unusually-shaped

lecture hall with a spacious connecting vestibule.

Aalto's treatment of the undulating wooden ceiling of the lecture hall is of great historical importance. The architect today appears nowhere so hesitant as in the region of the ceiling, above the reach of everyday functions. Here, to a large extent, is a freedom of opportunity to excite the plastic imagination of an artist. The solution of the problem of spanning space has always been indicative of the creativeness of a period.

Aalto is, like Le Corbusier,* one of the few architects who in our times has tried anew to attack the vaulting problem in a way peculiar to this period. In the intimate hall of the Viipuri library the irrational curves of the ceiling glide through space like the serpentine lines of a Miro painting. From the floor behind the speaker, narrow strips of redwood sweep upward, curving irrationally along the glass wall. Of course, the architect himself can prove, with meticulous acoustic diagrams, that the undulating form he gave the ceiling enabled sound to reach the human ear more perfectly. Here, therefore, scientific reasoning and artistic imagination have merged to free architecture from that rigidity, which is today an ever present menace.

Aalto treated the walls of the Finnish Pavilion with even greater freedom. This was without doubt the most daring piece of architecture in the New York World Fair of 1939; an inclined wooden screen three stories high embraces the interior space in a freely-drawn curve. The screen consists of three sections, each cantilevered over the other; at the same time, the whole structure leans forward, intensifying thereby the impression of continuous movement. A series of vertical ribs and the rhythm of their changing shadows animate the surface of the huge screen.

Each detail has a well-reasoned explanation. In the technic of poster display, the undulating surface provides more space for large photographs, the forward tilting brings the uppermost pictures closer to the angle of vision. The series of vertical ribs thrust the photos forward, the cantilever of the upper stories, which so intensifies the impression of hovering movement, provides room for a concentrated display of objects.

The outstanding feature is the new modelling of inner space that is involved in this experiment, which to many still appears rude and almost barbaric.

Having given flexibility to the ceiling and to partition walls, Aalto then attacks the outer wall in his dormitory at the Massachusetts Institute of Technology, Cambridge, 1947. The

* e.g.: Le Corbusier's original plan for the large assembly hall of the UN building, New York, 1947, which linked ceiling, wall and floor by consecutive, yet segmented, parts.



4, the undulating ceiling of the lecture hall at Viipuri library. First conceived in 1927 the building was not completed until 1934. It was almost entirely destroyed in the recent war.

sober programme of a dormitory is given a new interpretation. All means are employed in the attempt to avoid the ant-heap atmosphere often emanated by such buildings. Aalto gives the individual his personal rights through a great variety of means; in the way he arranges the staircases by the blending of spaces, by alternating the capacity, form and arrangement of the bedrooms. He dares to free the facade in an undulating wall so that every student has a free view of the Charles River without being made aware of the large expanse of the building.

Let me quote some first impressions from a letter of an English observer:

'It is itself so full of life that it literally makes one feel oneself more con-

sciously alive. . . . The great curving walls are made of small bricks and these too he brings to life. A small brick can go this way or that way, or it can be laid very smoothly as though it were poured concrete. It has variety in colour and also, within the limits of its function, in size and shape.

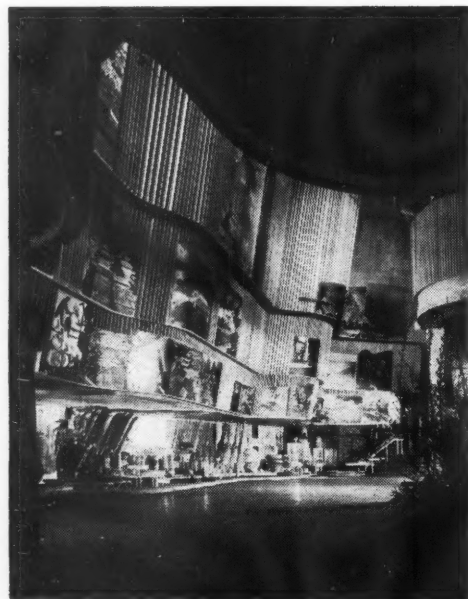
'Then the great curve is no sudden anachronism . . . just down the road is a row of rippling Boston bay windows, and Aalto has kept the same semi-circular curve, only projecting it into the twentieth century. Perhaps the three most exciting aspects of the building to me were the half-glimpsed end view where the windows, projecting as a series of buttresses, form a wonderfully rich linen panelling in the foreshortened view; then, the great main entrance (past a Maillart support) when one sees immediately, transparently, through the whole building; through to the great playing fields to the right, to the sweep of the river in front, the curve of the interior space and the (future!) hubbub and life of the students. . . . The third is the view from the great hall to the dining room below, where space flows up and through and around, and one realizes that life really can be like this: whole.'

Aalto's attempt to free architecture from the threat of rigidity points, as every constituent work, forward and backward and is rooted at the same time in its own soil. He continues what Le Corbusier had attempted in the curved walls of the Swiss Pavilion in the *Cité Universitaire*, Paris, 1930-32, and in his project for Algiers, 1931. These continue the tradition of the undulating wall as a means of modulating space from Francesco Borromini's facade of *San Carlo alle quattro Fontane*, 1662-67, to the serpentine windings of English crescents in the late eighteenth century.

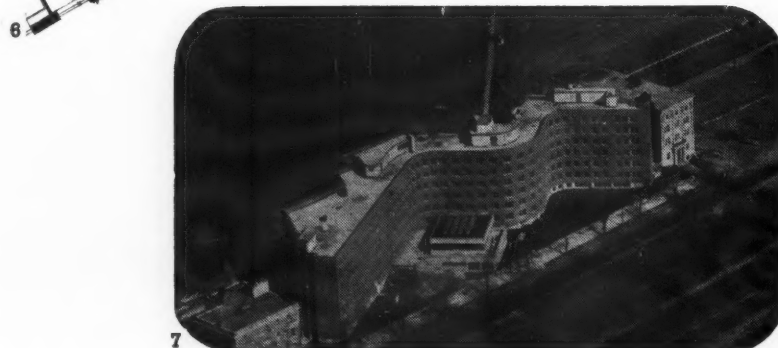
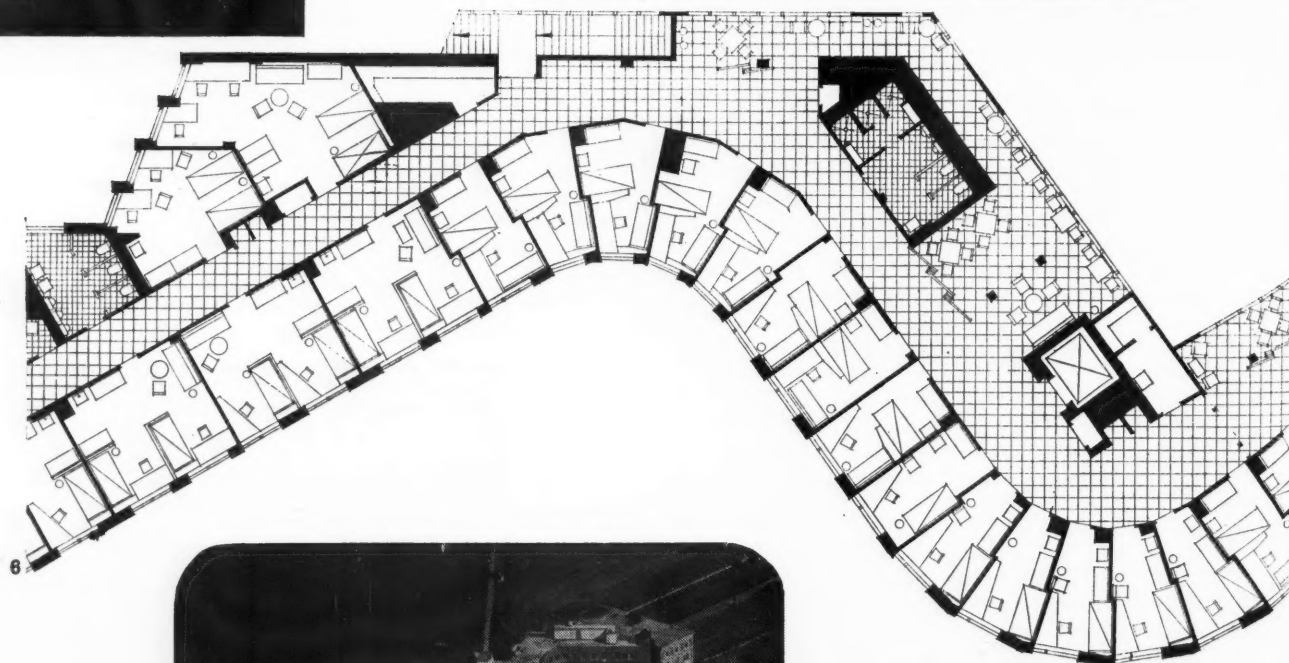
Aalto's endeavour to imbue things with an almost organic flexibility has another source: the nature of his country. As Joan Miro is rooted in the Catalan landscape, as the cubists transmitted the experiences—tables, glasses, bottles, newspapers—of a Parisian café into a new conception of space, so Aalto found a direct incentive in the curved contours of the Finnish lakes, shaped with astonishing smoothness by nature itself and set in high relief by forest masses pressing on all sides down to the water's edge.

Sunila: factory and landscape, 1937-1939

Aalto's main activity in Finland is industrial planning, from the factory itself to the resettlement of whole industrial areas.

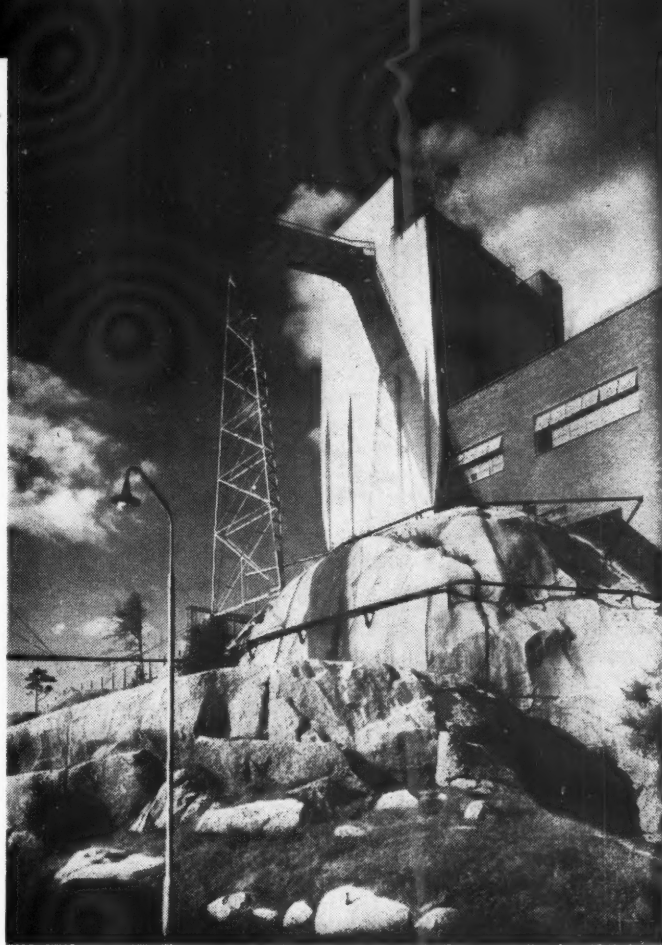


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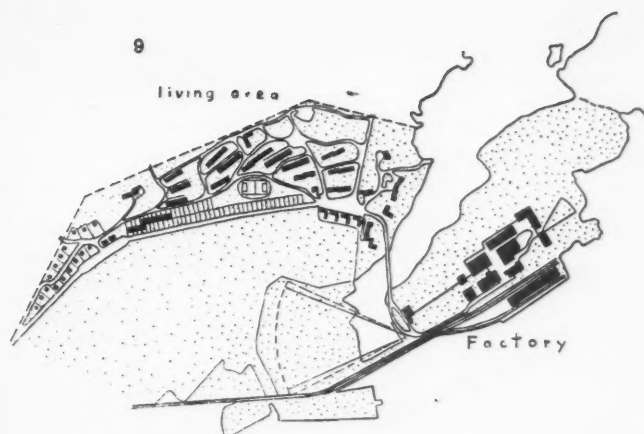


7

5, the undulating wall of Aalto's Finnish Pavilion at the New York World Fair of 1939. Skilfully contrived in three cantilevered sections, each detail is carefully thought out in relation to the display job it has to do. 6, part of the plan, and 7, an air-view of the dormitory building at the Massachusetts Institute of Technology, Cambridge, 1947. Here the undulating wall is employed to give nearly every student a view of the Charles River, without being made aware of the large expanse of the building.



8



8, Aalto's Sunila pulp-mills, 1937-39. 9, a site plan showing the relationship between the workers' and managers' housing and the factory. Sunila stands on an island in a small bay; one of the many remarkable qualities of this scheme is the way in which Aalto has used the smooth but massive granite rocks of the island to set off the richly textured brick walls and the delicate steel pylons which support the conveyors.

This was the case in the Vuoski River valley development, 1947, where the left bank, annexed by the Russians, had to be abandoned and all industry, settlements and community centres transplanted and a new road system laid out.

Aalto has built several cellulose factories* and saw-mills.† Theirs are not the grand dimensions of American industrial plants, nor the elegant luxury of the van Nelle factory in Rotterdam, 1927. Yet Aalto knows how to raise a plant from a purely professional instrument up to a piece of architecture in which the site, the use of different materials, and the organization of volumes in space are given as much attention as the production line. Nowhere is this more apparent than in Sunila, 1937-39.

Sunila, with a yearly output of 80,000 tons of cellulose sheets, was built jointly by five Finnish wood concerns. Good factories are taken for granted today and production figures often provoke alarm rather than amazement. But Sunila is not merely a factory. It is a homogeneous complex of living zones and production areas. The living quarters were started before the factory itself and are strewn around in the fir forest together with their *saunas* and laundries.

Sunila stands on an island in a small bay. Its aspect is defined by the long horizontality of the warehouse, extending along the seashore, and the vertical accents of the different co-ordinated buildings of the plant. The inclined diagonals of the conveyors, leading to and from the storage towers, aggressively penetrate the whole complex.

Aalto took care that the rounded granite rocks, on which the factory stands, were not blasted to the level of the shore. He knew how to use the contrast between their massiveness with the delicate steel structure of the row of pylons which support the conveyor and the different texture of the flat brick walls.

Sunila has a most perfect production line. In the interior

* For instance, in the Toppila pulp-mills at Oulu, 1933, the suggestive form of the flake-bins is not completely mastered.

† Saw-mills, with their flat boarded walls, generally recall the lifelessness of barracks. In Aalto's *Warkhaus* saw-mill, 1947, the usual dreariness of saw-mills is imbued with vitality just by the use of carefully profiled round timber and by giving the wall a lively contour.

there are immense containers, boilers and digesters. There are pipe tunnels, through which fluids and wood-pulp flow, and a large machine for drying cellulose standing isolated in a spacious hall. Only forty-five men are required to supervise the daily transformation of 30,000 logs into wood-pulp; but more than three thousand men work in the forests to keep the plant supplied. No one is to be seen on the stairways connecting the different levels or in the numerous halls. There is an atmosphere like that in Captain Nemo's Nautilus in *20,000 Leagues Under the Sea*. The problem of the production line here reaches a perfect solution. Here no human being is misused to become an adjunct to a machine.

One stands finally on the top level, on the flat roof-terrace to the high brick-clad storage building, from which the material, obeying the law of gravity, is conducted into the production process. Below radiates the organism of the factory, the large covered flake-conveyor mounts almost to the terrace, and the eye passing over the granite rocks meets the Finnish landscape: water, water, trees and a vast expanse of space. Close to the shore is an island of logs which have been floated down the river from distances of hundreds of miles. A cable crane picks them out to feed the machines. Ships wait in the bay to carry the brown cellulose sheets overseas. It is a Faustian prospect.

Mairea

Aalto's genius cannot be apprehended in a single piece of furniture, a living-room or a house. These must be seen together with his large-scale planning and the structure of the country. In Finland in these unsettled times there has been no opportunity for one-family houses and luxury villas. Aalto built a small house for himself and a larger one for his friend, Gullichsen, president of one of the Finnish wood concerns. Gullichsen's house, named Mairea in honour of his wife, was built in 1938-39 in a clearing hewn out of the pine forest on the crown of a hill not far from the coast. Behind the house is a garden and a swimming-pool with grey silver willows in the background. It is a large mansion, yet it is intimate.

Mairea is a house poured, as it were, from a single mould, for both architect and client worked together, as in the

eighteenth century. Both had the same will and the same inclinations, a rather rare coincidence in this period when the architect has to spend most of his energy convincing a hesitating client in whom the last century still lingers. Moreover, nothing leads the modern architect further astray than building for a client of large financial means, whose main concern it is to invent extravagant needs and an endless series of superfluous gadgets.

Even someone accustomed to judge immediately the qualities of a building will not easily comprehend the architectural instrumentation of Mairea. It is architectural chamber music which demands the strictest attention to perceive the subtleties in the resolution of its motifs and intentions—and especially to grasp fully the handling of space and the extraordinary handling of materials. The broad windows permit the interpenetration of inner and outer space; the forest seems to enter the house and find its concomitant echo in the slender wooden poles employed there.

The spatial organization can perhaps be experienced to a certain extent from illustrations. It is other with the use of the many materials and the lyricism which results from their juxtaposition. This is already apparent from the outside. The rough-hewn slabs of black slate beneath the window are combined with the warm brown of the teak wood shutters and the yellow band of birch of the parapet running above.

The interior has a more delicate use of texture. In conjunction with the spatial accentuation, the vestibule has large tiles of a curious brown set diagonally—tiles used normally for the restoration of churches. In contrast to these, smaller reddish tiles cover the floor of the drawing-room, the heavy Finnish fireplace and continue into the dining-room, placed at right angles in the other wing. The four steps leading from the vestibule to the slightly raised level of the rooms leading from it are of a wood with a strikingly lucid quality. I asked Aalto later what kind of wood he had used here. It is rather rarely used, he said—a kind of white beech, the same as that used for the small strips which run around the hulls of yachts. To indicate that the different parts of the main living-room blend

into each other, the tile zones merge with the wooden floor in an undulating curve.

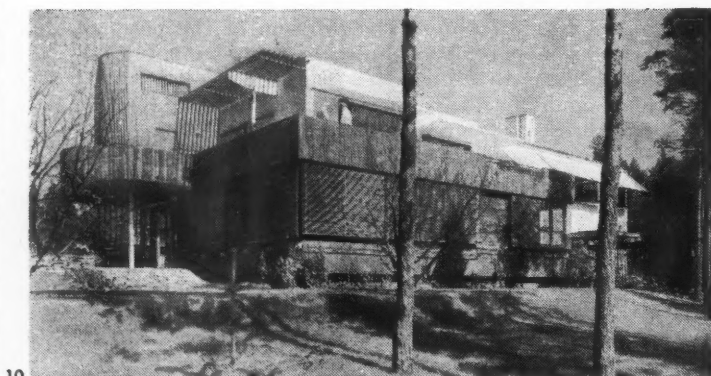
It is the spatial organization which interests us most here. You enter the vestibule. The undulating wall of eye-level height that faces you gives a hint of other rooms to the right. Four steps lead to the level of the main living-room which unfolds in different directions. Diagonally in the background expands the area of the fireplace, and, on stepping toward it, you are drawn, diagonally again, into the depth of the large music room with its black wicker-clad columns and generously dimensioned windows. Only the library has complete privacy.

The moment you are on the level of the main living-room, the slender poles arranged at irregular intervals on both sides of the wooden staircase intrigue the eye by the way they separate it and yet permit space to penetrate. Incidentally, it is often the manner in which the staircase is integrated into the spatial organization of a house that betrays the architect's capacity for handling space. In this case, the light wooden staircase flows into the main room, announces the existence of other rooms and yet preserves its own identity. It is treated like a transparent sculpture.

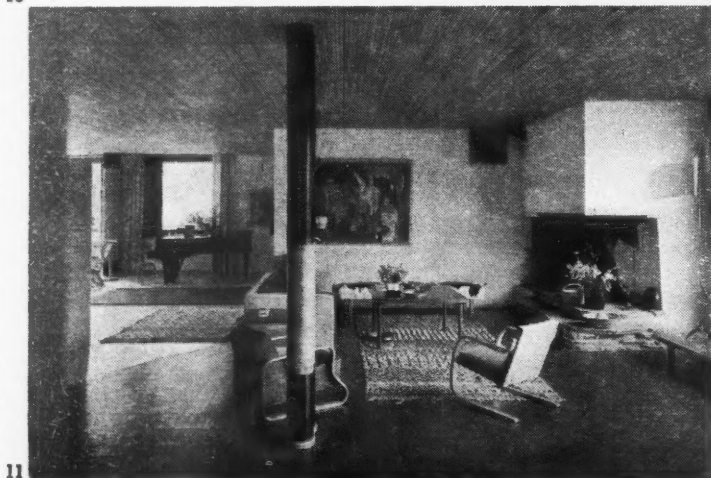
organic town planning

Town planning is only another term for integration. In this heyday of narrow-minded specialization, nothing is more difficult than to conceive or to build up a whole from a number of different parts.

The ability to integrate is normally developed towards the end of a period, when it is at its cultural peak. This is particularly true in relation to town planning. We are at the beginning of a period; yet it is already necessary for us to possess those qualities that normally develop much later. As far as I know, this situation is unique. But it exists, and we must act accordingly. We are confronted here and now with the necessity of finding a solution to the complex problems of the city; although specialists are still sharply discussing what kind of a city it should be, and although we (ourselves) are perhaps not even quite sure what a town hall should look like. Let us not forget the present situation; our imagination begins to freeze



10

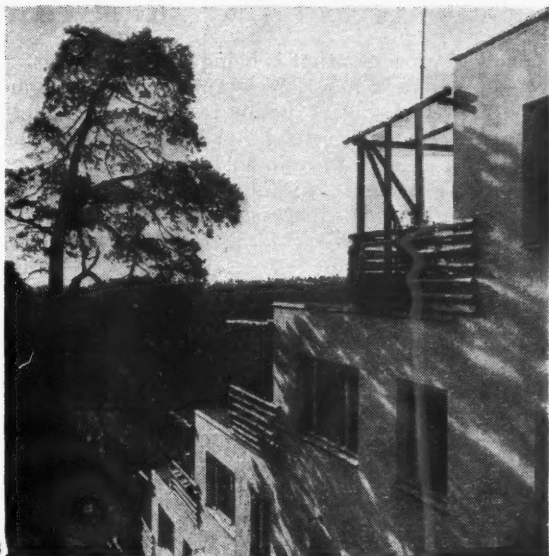


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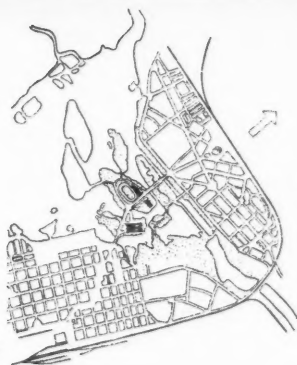


12

10, exterior and, 11, living-room interior of Mairea, a house by Aalto for the president of one of the Finnish wood concerns. The exterior walls are faced with rough-hewn slabs of black slate below the teak-shuttered windows, yellow birch on the parapet above them. The living-room floor is partly finished with small reddish-brown tiles, which merge in an undulating wave with a floor of white beech (commonly used on the hulls of yachts). Slender poles are arranged at irregular intervals on each side of the wooden staircase, 12, which is treated independently as a piece of sculpture and projects into the main room.

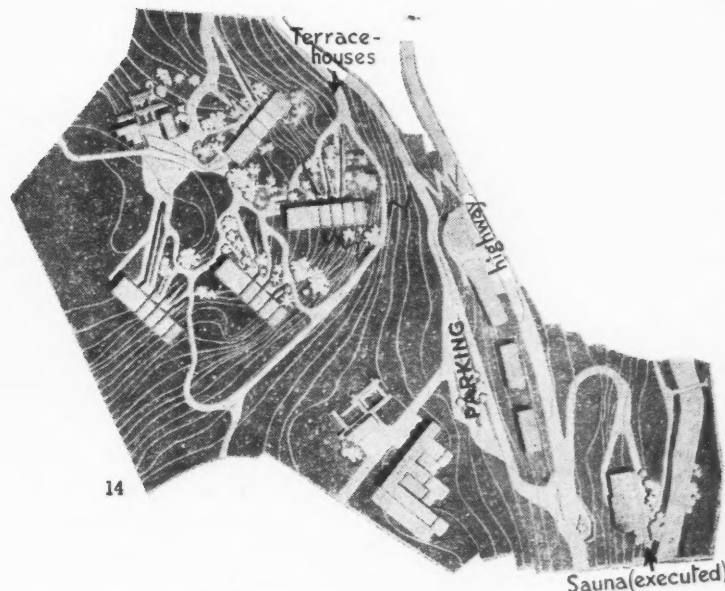


13



15

13, Kauttua, Finland, 1938. These workers' houses built for a paper-mill are part of a plan by Aalto, 14, interrupted by the wars. The terraces are designed to climb the steep hillside in four great steps, the flat roof of one house forming the verandah of the next. 15, a plan for the north-western Finnish city of Oulu. Based on the precedent of Venice, this new development across the mouth of the river Oulu is designed to be built on marshy islands, whose level would be raised with the large quantities of stone and rubble gained by the excavation of a canal and the dredging of the river.



14

as soon as problems of integration are involved.

What is Aalto's contribution in the field of town planning? We can only touch on a few points here. Those same qualities which enliven his buildings are even more obvious to loosen up the structure of walls and ceilings, he loosens up the rigid framework of the human settlement. Rows of houses, scattered in all directions, seem to have been strewn by the wind, and yet they are held together by an invisible force, like filings in a magnetic field.

Already in the layout of Sunila, 1936-39, Aalto's approach to town planning is manifested. The whole sequence of his later schemes will reflect the same principles. These may be briefly described as establishing an equipoise between the primary demands for a human environment: an equipoise between the living area, the centre of production and nature.

To secure the right of the individual to privacy, to a simple community life, and to the most intimate contact with the earth is today the preoccupation of every planner. This aim is no longer original. Today these demands have become a matter of course. What is still lacking is their realization.

We will not easily find, in 1936, many achievements like Sunila, where both the production area and the living area have been conceived in such a way that each has been given its necessary rights without disturbing the other. The grasp of a town planner can be felt in the layout of one-family houses upon the narrowest strip of the available land; in the grouping of row houses freely in the forest; in the slight variations of the engineer's row houses, which lie nearer to the water front and are arranged in a slight curve, to ensure the utmost privacy for each dwelling. It goes without saying that the necessary social facilities (especially several *saunas*—communal bathing houses) are located at strategic intervals.

Aalto's integrated approach enables him to have the structural completion of the whole community in his mind, even

when he begins with only the first few cells. Together with other architects, he has been trying since 1944 to solve, on a great scale, the problem of the reconstruction of Rovaniemi, the capital of Lapland, which was completely destroyed at the end of the second war.

In his scheme for *An Experimental Town* which Aalto published in 1940, in a pamphlet for the Massachusetts Institute of Technology, he had already indicated how he would synchronize, from the very beginning, the simultaneous growth of the single house, the town and the processes of production. Taking an area of hilly woodland scattered with lakes, so typical of the Finnish landscape, he laid out the various types of dwellings in the freest possible way. The terraced houses circle about the hilltops in amoebic spirals, so that the structure of the landscape breaks through: the apartment houses are turned at a slight angle one to another, and sited at right angles to the slope of the hillside: the wood infiltrates into the area of the one-family houses: public buildings, schools and sports grounds are close to every part of the town, though each is laid out to its own advantage. The standardized and the irrational here flow together, as in all Aalto's works.

In 1940, this scheme was only a scrap of paper, designed for the students of MIT. When I went to Finland, in the fall of 1948, the Finnish government had just granted the necessary funds for the erection of several such experimental towns in Finland. Already in 1938, Aalto had planned Kauttua. Well hidden, in a narrow valley cut by a creek and about three to four hours' drive from Turku, lies a paper-mill of this name. On the opposite side of the valley Aalto built, amidst the forest, a row of workers' houses. These climb the steep hillside in four great steps. The flat roof-terrace of one house forms the large verandah of the next. It may well be that Aalto remembered the peasant houses on the Greek isles. Here, too,

the children play on their neighbour's roof—something that is only possible in countries where people do not immediately become anxious if they have to share something. As on the Greek island of Santorin, these houses use the natural slope to avoid the expense of staircases. In their form and shape they express man's relation to the soil from which he springs.

The wars interfered. Up to 1948, only one row of houses had been built, owing to lack of money and materials. The matter of real importance here is not this single row of houses, but the realization of the whole plan, one of the best proposals for the shaping of a rural settlement. Four rows of these terraced houses have been planned, each placed so that the natural forms of the slope are perfectly utilized. The 'brow' of the hill is, as Frank Lloyd Wright likes to see it, untouched. Connected with these units, there is a school and a small community centre and, farther down the slope, close to the river, is a steam bath, the *sauna*, built as usual together with the communal laundry—the only facility that is already erected. This corresponds to an old habit of the Finns, to start by building the small bath-hut before the dwelling.

Rapids rush through the north-western Finnish city of Oulu, situated at the mouth of the river Oulu. An architectural problem had to be solved: how could one make full use of the water power without destroying the beauty of the marshy islands that lie at the mouth of the river. Aalto wanted to create a Venetian style development. He accomplishes this by taking the hundreds of thousands of cubic metres of stone and rubble, resulting from the excavation of a canal and the necessary dredging of the river, and using this material to enlarge the islands and to raise their ground level a few inches.

The islands nearest to the power plant will then support the dwelling quarters of the workers. An administrative civic centre and a sports centre will be created on the now desolate isles that face the open water. A large highway will connect all with the two parts of the existing city of Oulu. In front of the public centre, a number of fountains will spring, geyser-like, from the surface of the water.

Finally, the immense scheme for the transplantation of industry from the left bank of the Vuoksi River, now occupied by the Russians, to the right bank and, in the concomitant opening of new highways, the building up of rich industries, villages and community centres, freely strewn into the depths of the countryside. Both in size and in co-ordination, this great regional enterprise will stimulate all planning activity in our period, if circumstances permit its completion.

furniture in standard units

I cannot close these remarks upon Aalto without mentioning his stimulating of furniture design in the middle thirties. The cause lies once again in his integration of the regional element with the latest mechanical processes and his full awareness of contemporary means of expression. The substance which he took in his hands and made flexible, as he had made walls, ceilings and town planning flexible, was that organic material—wood.

The constituent element of Aalto's furniture, like the slab in a bridge by Maillart or the plane surface in a modern painting, is a sheet of plywood. Aalto received the impetus for his first experiments when he had to furnish the Paimio Sanatorium from top to bottom in 1929. Here can be found the first mass-produced plywood chairs, consisting of a ribbon-like wood frame, within which is suspended the curved plywood seat. Around 1935, Aalto dared to do away with the closed plywood frame and built it as a free cantilever, a construction that, till then, had only been expected of steel.

Like all those who succeed in taking the plunge into the Unknown, Aalto possesses the gift of seeing things as freshly as though they had never been touched before. This is the kind of talent that is urgently needed today, to discover an emotional equivalent that may rescue us from drowning in

the flow of technical processes that is being poured over us.

Aalto now announces a new development in the manufacture of furniture. By a special suction process it is possible for wood to acquire such suppleness and flexibility that the architect may twist it and turn it as he pleases. Further, chemists have found a method of forming a cable-like structure from a number of small rod-like pieces of wood tapered at both ends: 'Wood macaroni' Aalto calls them. A physician, on seeing them, was at once reminded of certain organisms within the larger intestine.

The Rococo developed the greatest mastery and finesse in wood carving. The skeleton of the chair was then reduced to astonishing slenderness and shaped in elegant forms. Today, entirely new possibilities have been opened up from within, through the aid of chemical changes. We wonder whether this chemical processing will be assimilated emotionally.

One cannot speak about Aalto, the architect, without speaking about Aalto, the man. People are at least as important to him as architecture. Aalto is interested in every human being, in each of their particular desires and experiences, no matter where they come from or to what social class they belong. He draws incentive and stimulation from contact with men of varied callings, much as James Joyce did. Indeed, Aalto cannot set foot outside his door without becoming involved in some human episode. He approaches people directly and without inhibition, in the same way that he approaches the organic material—wood.

Aalto came to America for the first time in 1939 to build the Finnish Pavilion. His English vocabulary was far from extensive, yet he lectured to the pampered public of the Museum of Modern Art in New York. The way that he stood there; the way in which he was able to express what he had to say with his fragmentary vocabulary and a few 'okay's,' captivated his audience from the start.

Aalto's call to the Massachusetts Institute of Technology was a natural consequence of his personality, the success of the Finnish Pavilion, and the approval accorded to his furniture; thus both Walter Gropius and Alvar Aalto are at work in the same town.

Aalto's relationship with man in his completeness cannot be defined on a rational basis. His personality radiates in personal contact. But, when he is gone, there does not seem to be any possible means of contact with him. It is probable that he has never carried on a regular mail correspondence in his life. However, immediately he appears, his tales, flavoured by a whimsical understanding of human situations, and the radiance of his whole being, make it seem as though he had only left the day before.

All Aalto's exhibitions and his work are signed by him 'Aino and Alvar Aalto.' It is not a gesture of chivalry that induces him to place the name of his wife before his own. This marriage is as singular as everything else related to him. Its steadfastness is based upon their common sharing of all struggles and successes ever since their joint student days. But its real secret lies more likely in a profound reciprocation of human contrasts. Aalto is restless, effervescent, incalculable. Aino* is thorough, persevering and contained. A piece of Kalevala. Sometimes it is a good thing when a volcano is encircled by a quietly flowing stream.

* While these lines were being prepared for press, a cable arrived from Helsinki on January 13, 1940, announcing the premature death of Aino Aalto. There are certain architects whose work develops almost of itself. Aalto's work is of a different kind. Each line tells of his close contact with human destiny. This may be one of the reasons why his architecture encounters less difficulty in overcoming the resistance of the common man than that of others of his contemporaries.

I agree with E. Cassirer, the philosopher, who, in his latest work, *An Essay on Man*, demands so fervently that history should be written only with an intimate knowledge of the human side. Aino's name will always be connected with the work of Alvar Aalto. Yes, he always put her name before his own, but Aino herself always insisted, 'I am not creative, Alvar is the creative one.' This is not the moment to determine the extent of Aino's influence on Aalto's production. But we know that she had her quiet say, as architect, at all stages of his work and life.



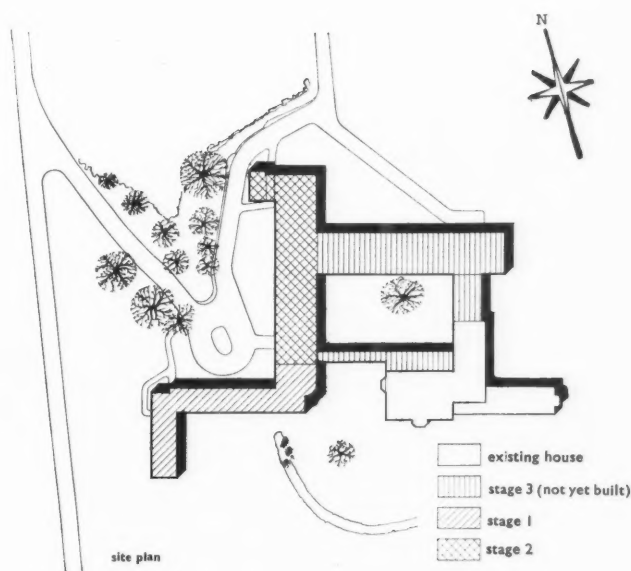
1 stage one, the west study-bedroom wing from the south

WOMEN'S HOSTEL AT WYE COLLEGE KENT

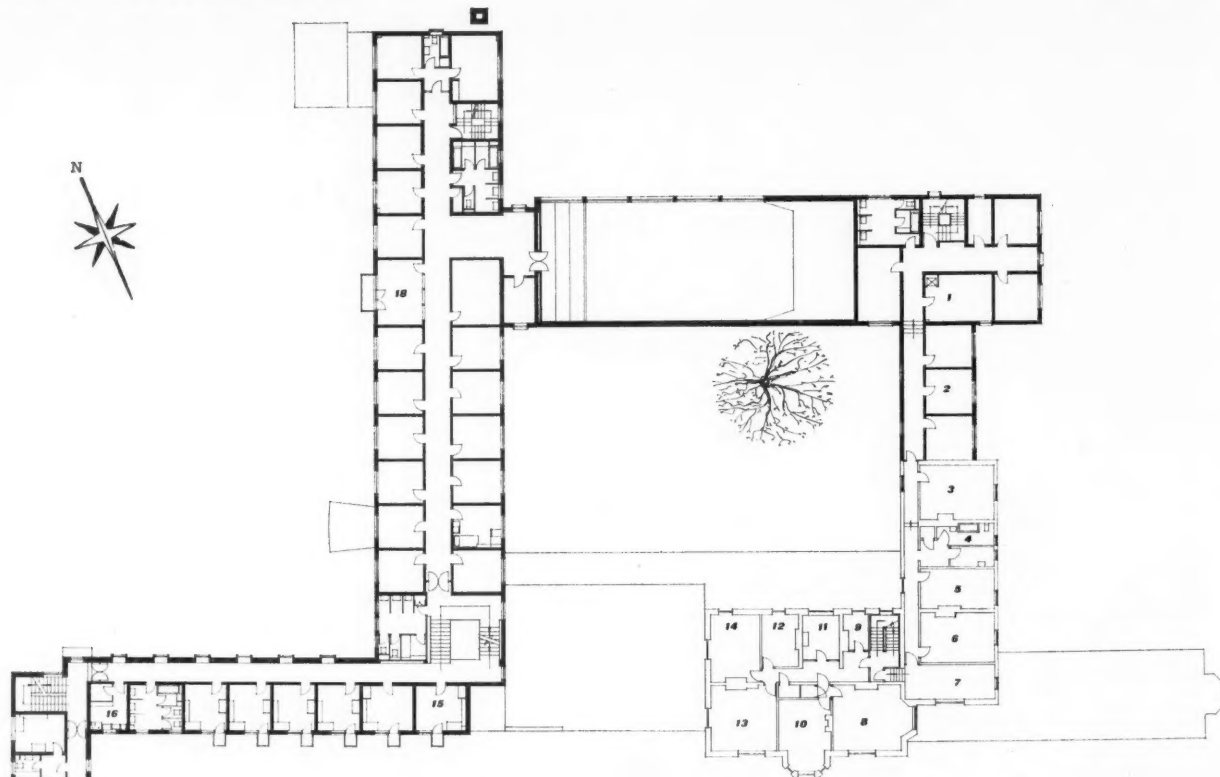
RICHARD SHEPPARD AND J. SHUFFLEBOTHOM: ARCHITECTS

Swanley Hall has been erected as a residence for women students of Wye College, Kent, which is a college of the University of London. The main buildings of the College in the centre of the village had long since been too small and Withersdane Hall, a country house of no particular architectural merit with its mature trees, gardens and lawns, was acquired because it stood conveniently close. The Governors of the College required accommodation for about one hundred women students with teaching staff. The following rooms were also required, Library, Reading Rooms, Quiet Room, Music Room, several small Common Rooms, Domestic Staff Rooms as well as a small Assembly Hall which the College had always lacked for dances and other functions.

The bed-sitting rooms were designed with the object of providing each student with a private room suitable for study, or where one or two students could talk privately. The built-in equipment is adequate for a room used during 30 weeks in the year. To avoid the appearance of a bedroom wash basins are grouped in the bathrooms. There are three types of bed-sitting room:—Small rooms of 120 sq. ft.; larger rooms, for advanced students, having more space for bookshelves and cupboards, and two rooms with a bathroom between



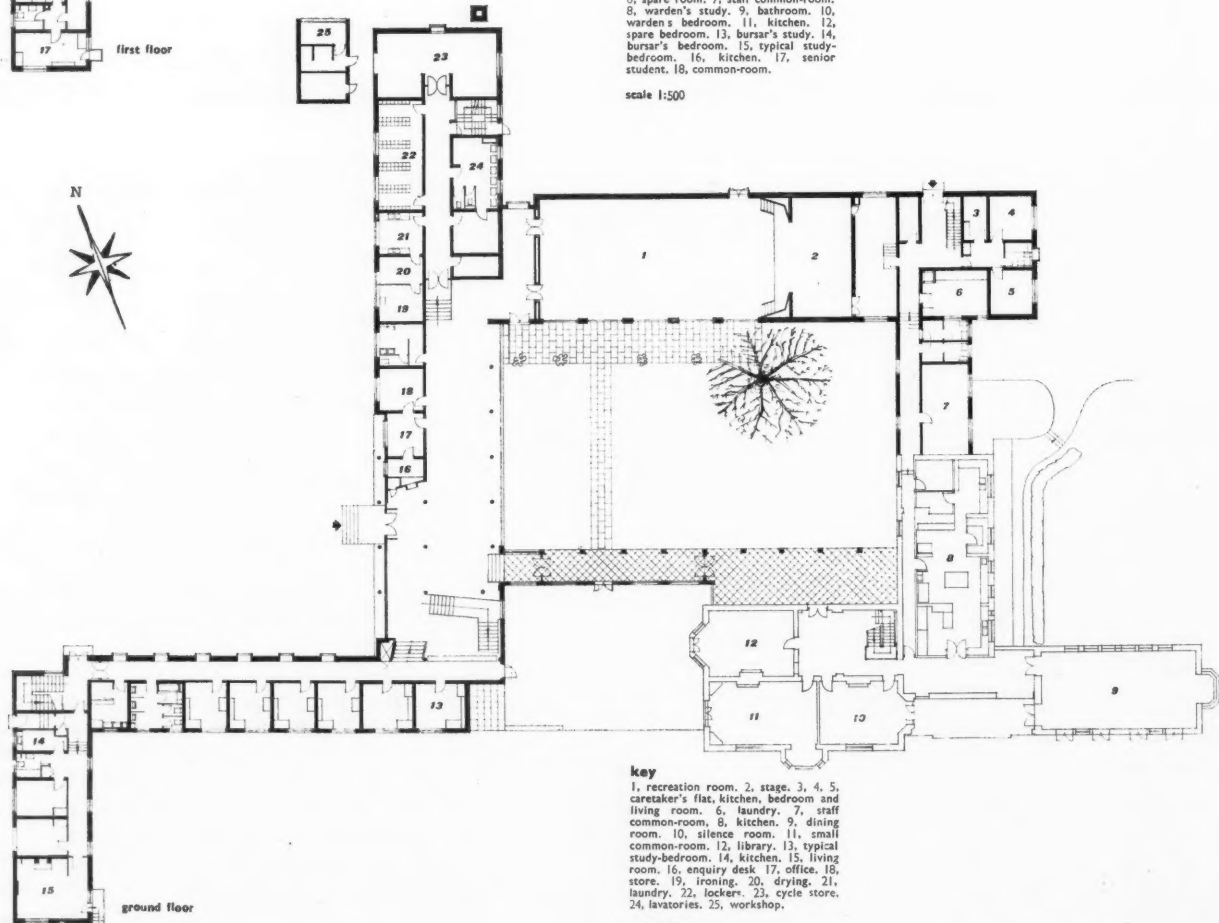
WOMEN'S HOSTEL AT WYE COLLEGE, KENT



key

1, laundry. 2, a domestic staff bedroom. 3, sick bay. 4, bathroom. 5, matron's room. 6, spare room. 7, staff common-room. 8, warden's study. 9, bathroom. 10, warden's bedroom. 11, kitchen. 12, spare bedroom. 13, bursar's study. 14, bursar's bedroom. 15, typical study-bedroom. 16, kitchen. 17, senior student. 18, common-room.

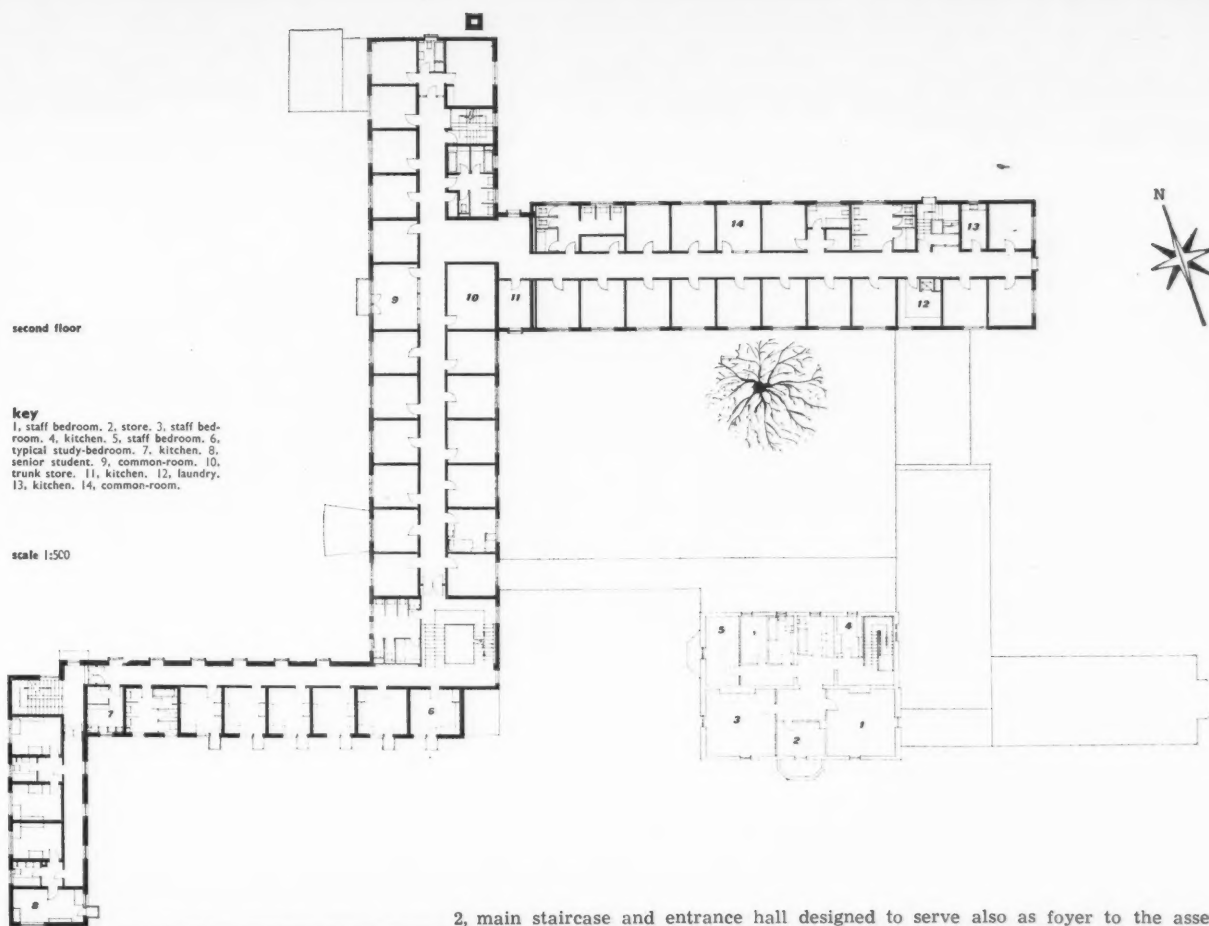
scale 1:500



key

1, recreation room. 2, stage. 3, 4, 5, caretaker's flat, kitchen, bedroom and living room. 6, laundry. 7, staff common-room. 8, kitchen. 9, dining room. 10, silence room. 11, small common-room. 12, library. 13, typical study-bedroom. 14, kitchen. 15, living room. 16, enquiry desk. 17, office. 18, store. 19, ironing. 20, drying. 21, laundry. 22, lockers. 23, cycle store. 24, lavatories. 25, workshop.

scale 1:500



2, main staircase and entrance hall designed to serve also as foyer to the assembly hall



WOMEN'S HOSTEL AT WYE COLLEGE, KENT

them, arranged to open off a common lobby, and designed for possible use as a self-contained flat by a member of the teaching staff or by two students. Each study bedroom has a wardrobe which includes both hanging space and chest of drawers as well as space for shoes and other clothing; a desk, which is also to be used as a dressing table, with built-in cupboard and drawer under, and bookshelves. The remainder of the furniture is movable and supplied by the College. It was originally intended that all study bedrooms should be on one side only of the corridor but the necessity for lowering cost of a building of this type forced the architects to change this scheme after the first stage was completed.

On each floor there are a number of small common rooms, for use as committee rooms or for general social purposes. A number of small kitchens are also provided on each floor so that students can prepare hot drinks and light meals whenever they want them. Food is not kept in the study bedrooms, each student has a food locker in the kitchen. Trunk and storage rooms are provided on each floor. On the ground floor, in addition to the usual cloakrooms and lavatories, there is a laundry for the use of the students. A large heated locker room is also provided where outdoor clothes can be kept and removed before going into the main hall. The main entrance hall has been designed so that it can also form a small foyer to the assembly hall without interfering with the use of the rest of the building.

The cross walls of the building are load-bearing 9 in. brick and 6 in. concrete blocks supporting hollow tile floor slabs. The concrete blocks are carried into the roof to support the precast concrete purlins of the pitched roofs. For lightness and sound insulation corridor walls are constructed in 6 in. foamed slag blocks. The external walls are 11 in. cavity, 4½ in. brick and 4½ in. foamed slag. The roof is constructed of precast concrete purlins at 2 ft. centres supporting foamed slag insulation. The foamed slag blocks are screeded to receive the copper roof. The corridors have a floating screed on glass silk insulation.

The external walls are Buckinghamshire grey-brown multi-coloured sand-faced bricks with a light thumb joint. The entrance front is faced with reconstructed Clipsham stone. Boxed out window frames are precast concrete and the window frames are timber painted white. The brickwork to the workshop is in Flemish bond with projecting headers giving an overall texture. Rain water pipes, gutters and roofing are copper.

The brick wall of the entrance lounge hall is faced with Charngrove pale lemon rustic bricks with slightly recessed white joints. The plaster on walls, ceiling and columns has been left with the natural wood float rough finish. The floor is medium cork colour with grey terrazzo skirtings and staircases. The windows, doors and staircase handrail are in mahogany waxed polished. Lighting fittings designed by the architects are constructed in aluminium and finished in off-white and



3 the main entrance in the north-west study-bedroom wing, built as part of stage 2 (see site plan)



4 the main entrance, showing the cantilevered canopy and, beyond, the balconies to the students' common rooms



5 the entrance hall looking through to the back of the west study-bedroom wing

6, top of facing page, the entrance hall and main staircase looking through to the entrance to the assembly hall (to be built as part of stage 3). 7, below left, the foyer to the assembly hall. 8, below right, the enquiry desk in the main entrance hall



WOMEN'S HOSTEL AT WYE COLLEGE, KENT



9



10
11

9, the west study-bedroom wing. 10, one of the single study-bedrooms, and 11, lavatory basins in one of the larger bathrooms



the enquiry desk has a white frame with mahogany strips under the window and a mahogany faced door.

Study bedrooms have cork floors and skirtings. The desks, doors and bookshelves are painted in off-white. The walls are finished in various shades of blue, pink and lemon flat paint. Rooms are heated with flush type low temperature radiators under the windows.

The corridors have natural brown lino floors. The walls are finished with yellow-green and the doors and skirtings are in off-white. Double swing main doors are in mahogany waxed polished.

ROME: THE THIRD SACK

This is Holy Year. It is said three million Catholics are going to Rome—the Eternal City—aptly named, since from the seventeenth to the nineteenth century it seemed that as nothing had been able to destroy it before so nothing could alter it now. Then after 1870 followed a series of disasters culminating in Mussolini's grandiose devastations. Rome, it seemed, had joined the line of half-submerged historic capitals. That bad as they are things are not beyond redemption, it is the purpose of the following article to show. The headings under which the article is presented, broadly define the three main phases in the third sack of Rome:

1, planning (this with certain exceptions was almost entirely concerned with roads). First it opened the way to the speculators of the eighties—the aristocracy who sold their incomparable villas and gardens to builders for ready cash—and second, it blasted a way for the motor car to reach unobstructed into every corner of the city.

2, speculation; of the two great building waves which at times threatened to engulf and certainly bloated Rome, the first (mainly within the Aurelian walls) took place around the eighties of the nineteenth century, the second (mainly without the Aurelian walls) following the first world war.

3, imperialism; Mussolini's dream was twofold—to re-create Rome as the city of the Ancients, and at all costs to expand its population. The first necessitated the destruction of a great deal of the baroque city, to reveal endless vistas of historic rubble, the second, the extension of its boundaries and the building up of innumerable acres with modern apartment buildings.

In addition to these ills, which in one form or another have attacked all historic capital cities, Rome with them has suffered the common, but no less damaging pinpricks—ill-designed shop-fronts, trolley buses, cinemas, car parks, festoons of wire and traffic roundabouts. However, one great difference distinguishes Rome from the other capitals apart from the fact that it only became a capital in 1870—it lacks industry. During the period of greatest danger, in comparison with other, heavily industrialized cities, it remained, and still remains, relatively poor. Ambitious as were the plans to destroy it and successful as some of the destruction was, by far the greater part never got further than the drawing-board stage. The result is that Rome remains, despite the foregoing, the most perfect example in Europe of the capital that carries out its capital functions without loss of historic continuity. Reconciliation of the ancient and modern in Rome is thus the model from which morals for all capital cities can be drawn, both good and bad. It is THE place in which to show (a) how the historic centre of a capital city can serve modern needs without loss of character; (b) what little things nevertheless can entirely alter or destroy that character and (c) how dangerous good intentions are when harnessed to

conventional ideas. Not even the Roman speculators did so much harm as the Roman traffic planners and imperialists.

Before reaching any solution to the problem of Rome one major fallacy has to be disposed of—it is that Baroque town planning as revealed in its native city was a matter of axes and vistas. It is true that the Baroque imposed some minor axial schemes on a city until then narrow, intricate and picturesque. But even so they were kept to an essentially pedestrian scale. Buildings still pushed forward into axes, and squares still opened out in unexpected places. The real character of the city until 1870 was one of intricacy, concealment, and surprise (if often on a monumental scale). It is this fact that has been consistently ignored by Beaux-Arts planners—that is by the disciples of French Baroque, a much cruder production than its parent—and is still being ignored. Rome not only needs a planning commission to deal with the vast new areas which now surround it. If the old city itself is to be saved, immediate measures are needed to (1) revive Piacentini's proposal, first put forward in 1926 and later incorporated in the 1931 Rome plan for a new city centre; (2) deflect traffic from the centre; (3) establish a traffic ordinance on the precinctual principle of pedestrian-vehicular precedence (see Gordon Cullen's article 'Hazards' in *THE ARCHITECTURAL REVIEW*, March, 1948) and (4) form a corps of townscape practitioners to put the visual details to rights and keep them that way.

The moral is urgent—Rome is the prototype of all historic European cities. What she has lost they have lost, what she can save they can save. We put forward this approach to the least studied aspect of town planning—the visual one—as the Intelligent Man's Guide to continuity in townscape. **The Editors**

Introduction *

A WAIL AROSE from the faithful, assembled on that gloomy afternoon in Saint Peter's, when the weeping Pius IX passed among the crowd and, as ruler of Rome, gave them his blessing for the last time. The next day, September 20, 1870, after five hours of fighting the Royal Italian Army entered the city and claimed it for Italy, and the Pope retreated to the Vatican before King Victor Emmanuel II. Thus ended the Rome of the papacy.

It was a Baroque city, a mixture of stucco, marble and travertine, that the Italians now called their capital. The city of the ancients had been long reduced to rubble, the city of the Middle Ages had barely existed, and that of the Renaissance was only an introduction to the Baroque. Rome, as we know it today, dates from the year 1527 when the mercenaries of Charles V, under the command of the Constable de Bourbon, put the city to sack, much as London dates from the Great Fire. A new city arose after the evacuation of the landsknechts, and it was in this new Rome that Michelangelo drew the designs which were to shape the Renaissance style into the Baroque. The century saw so many great artists succeed him that, by 1600, the city commanded the world of the arts. What more flattering recognition than the creation of the French Academy in 1666 to house the pensioners sent by the great Louis? Or the order of his minister Colbert, that all the treasures of the city be purchased and shipped to Paris and, if that were impossible, that copies of the best should be made and sent to decorate the royal palaces? It took much of the wealth of France and all of the nation's talent before its people could boast by 1700 that they ruled the arts and even then they had to concede a grudging partnership to Rome.

If Rome, with time, fell back before the pressure of the French the native tradition ruled at home in architecture and city planning, with one outstanding exception: the happy alteration of the Piazza del Popolo (40, 41, page 105) by

Giuseppe Valadier in the early 1800's in the Empire Style. Roman Baroque, if somewhat watered, persisted down to the 1920's to retain its hold on native building and so preserved the singular quality of the city. Such was not the case with city planning after 1870 which broke totally with the past. There was no glance back to the Piazza Navona (9, page 94) which followed the outline of an ancient circus, the Piazza Farnese created by Michelangelo to set off the Farnese Palace, Bernini's square and colonnade before Saint Peter's (32-5, page 103) or the Piazza San Ignazio (3, page 93) of Raguzzini. Since 1870 the Baroque city has suffered an uninterrupted attack on its beauty, an attack which in our time extends to its architectural tradition as well as to its planning, and today there appears nothing, unless it is inertia or lack of money, to prevent the ruin of the sixteenth and seventeenth century city as the latter's creators destroyed the remains of the city of the ancients.

The years from 1870 to 1908, wrote Augustus Hare, 'if they have done well by archæology, have done more for the destruction of the artistic beauty of Rome than all the invasions of the Goths and the Vandals,' and had he lived to see the present he would have deemed his conclusion pallid. They were not ignorant rude people who knowingly destroyed their inheritance; many came of families who had given popes and saints to the church, who could point to warrior and statesman ancestors, and who boasted of more than one generous patron of the arts among their forebears. But unlike their ancestors who had carved Baroque Rome from the antique to recast it in an heroic mould, they had no other ability than to destroy.

The latter-day destroyers fall into three groups. Those who bought, sold and speculated in real estate and construction belong to one: they are the business element. The other is the political: the Royal Family of Italy and Mussolini. Encouraging them in their ignorance and neglect of the past is a

* All the illustrative material for the article which follows was assembled by John Bayley, in collaboration with the author.



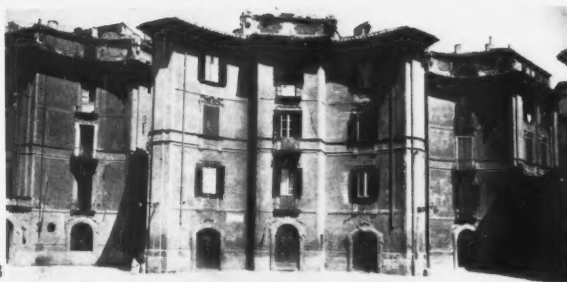
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BAROQUE ROME

'Rome as we know it today, dates from the year 1527 when the mercenaries of Charles V . . . put the city to sack.' Surrounding it then as it surrounds the old city now was the great wall of Marcus Aurelius. The Aurelian tower, 1, between the Porto Pinciana and the via Salaria is the only one that remains perfect, and shows well the background against which the baroque architects went to work in the sixteenth century. Further round where part of the wall once bounded the villa Ludovisi's superb gardens (sold to builders in the boom which followed the fall of Rome in 1870) there still remains a magnificent bust of Alexander the Great, 2, designed to terminate a vista. Its startling scale, and the brilliant contrast of its sophisticated grandeur with the grand simplicity of the Roman wall, is typical of the Roman baroque architect's attitude to the city he found. No sterile archaeological enthusiasm here, but the reaction of the true artist, who recognizes and respects what remains of the past, not as a monument to the past, but as a monument to today, to an understanding and an outlook which must inevitably be different, but which, if it is worth its salt, would rather use the past as inspiration (see p. 94, no. 8), or as foil, 2, than ossify it by 'preservation.' This same attitude of the baroque architect is equally evident in Rome's streets, steps, piazzas (3, Piazza San Ignazio, 4 and 6, the Spanish Stairs, 5, Quai di Ripetta, destroyed in 1874) which, as Camillo Sitte so well understood, far from revealing a precedent for the Haussmannization of cities, were based not on the exhausting and unconquerable vista, but as London, Venice or Madrid were, on the eye for enjoyment and the foot for scale—on intricacy, concealment and surprise.



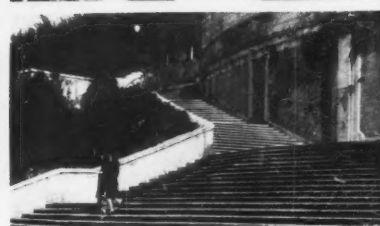
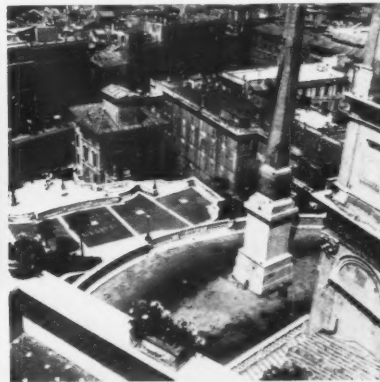
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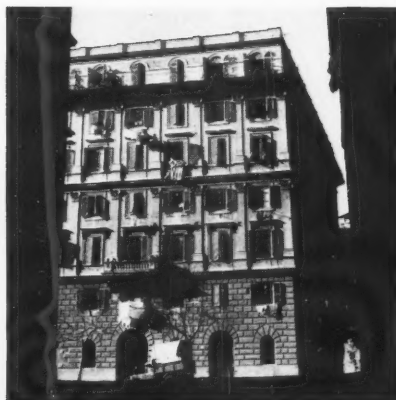




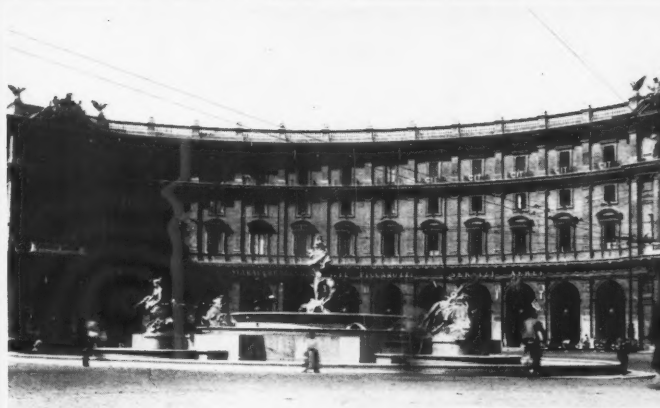
ROMA ARCHAEOLOGICA

'The years from 1870 to 1903,' wrote Augustus Hare, 'if they have done well by archaeology, have done more for the destruction of the artistic beauty of Rome than all the invasions of the Goths and the Vandals.' The author of the present article adds, 'had he lived to see the present he would have deemed his conclusion pallid.' 8 and 9 are examples of the sort of thing that has happened. They show the Forum Romanum first in the seventeenth century and then, after the archaeologists had done their job of clearance and excavation, in 1935. Gone are the rows of houses, the avenues of trees, the enchanting truncations of the Roman monuments, all signs in fact of the passage of time which, when it operates like this, only serves to enhance the astounding beauty of a city such as Rome. Instead, the vista opened up recalls nothing so much as the now familiar desolation of a bombed site. (For a more recent example inspired by Mussolini, see 49 and 50 on page 108.) The architects of the baroque age went to work in quite a different way, sometimes perhaps a little ruthlessly, but always in the spirit of artists. The Piazza Navona shown above (and drawn by Piranesi) is typical of their approach. Based on the plan of the Roman circus, it is a vital contribution to a city from an age strong in the confidence of its own creative powers. Instead of a scattering of columns and a pile of stones, which, apart from the new city, is all that the twentieth century has so far contributed, the baroque architect paid the Roman builders the supreme compliment of allowing them to provide inspiration for his own achievements. The fact that the plan only formed the basis of the new design does not imply advocacy for the wholesale destruction of ancient monuments, but rather a new, imaginative attitude towards them—an attitude which treats the historic city as a living work of art, rather than as a museum for monuments to the past greatness of a nation.

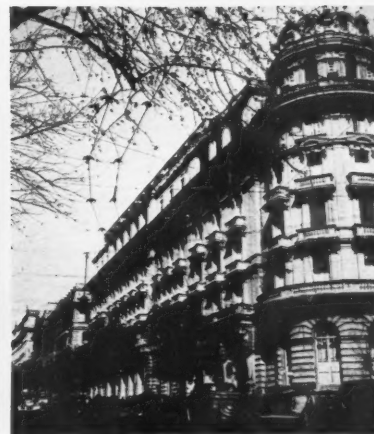




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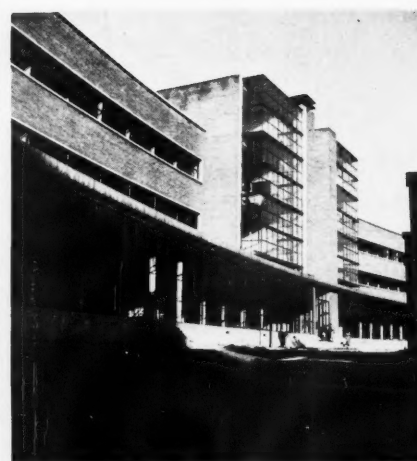


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18

THE NEW ROME (pre-Fascist) Right up to the beginning of this century (in some instances until the twenties) the architecture (as opposed to the city planning) of Rome continued quite unselfconsciously in the classical tradition, with its familiar rich yellow-brown stucco, marked by baroque line or renaissance moulding. The examples illustrated on this page start in the reign of Pope Pius IX and end with the first signs of dissolution in the Beaux Arts monumental of the Ministry of Finance and the Via Veneto. 10,

Porta San Pancrazio by Vespignani, 1857; 11, block of flats in the Via Goffredo Mameli; 12, Palazzo Massimo by C. Pistrucchi, 1887; 13, Piazza Vittorio Emanuele, c. 1880; 14, Piazza dell'Esedra by Gaetano Koch; 15, Viviani's arcaded buildings on the Lungotevere dei Vallati built as part of the nineteenth century project for the new Tiber embankment; 16, Palazzo delle Belle Arti by Pio Piacentini, 1882; 17, Ministero delle Finanze by Raffaele Canevari, 1870-77; 18, Via Veneto, Rome's Piccadilly, built c. 1900.

19
20
21



THE NEW ROME (Fascist) Mussolini's plans for Rome, many of which he, fortunately, never had time to realize, would have necessitated an enormous amount of new building. Sufficient, however, was carried out to set a self-assertive mark on Rome for centuries to come. 19 is typical of the debased neo-classic evolved to express a dictatorship's empty self-importance. The main building of the new university, 21, by

Marcello Piacentini in common with much Nazi architecture, set a new precedent in buildings designed for use—an eerie and all but entire unconcern with the existence of the human being. On the other hand, the botanical and chemical faculty, 20, by Giuseppe Capponi shows that there were a few architects attempting to interpret the Dictator's championship of modern, in a slightly more light-hearted and human way.

22
23
24



This extraordinarily inept work, 22, is one of the buildings of the Garbatella built for the projected exhibition of 1942, which was never held, now used as housing accommodation. 23 is an axis of one of the partially completed housing estates on the outskirts of Rome, built as part of

Mussolini's drive to make Rome the biggest as well as the best city in the world. The suburb of Parioli, 24, north-east of the city, was started in the twenties. It quickly became the fashionable quarter for the upper element of the Fascist hierarchy and the 'new money.'

25
26
27



Ponte Lungo, 25, another of the new quarters. Flats being built here today are advertised for sale, under the system of co-operative ownership, for a minimum price of half-a-million lire per room. The Casa Signorile in the Via Panama, 26, described in a guide book of 1942 as 'one of the most

elegant and up-to-date suburban streets.' A typical sight on the outskirts of 1950 Rome, 27, the cliff-like agglomerations of enormous modern flats, which still continue to be built to house Rome's swollen and overcrowded population.



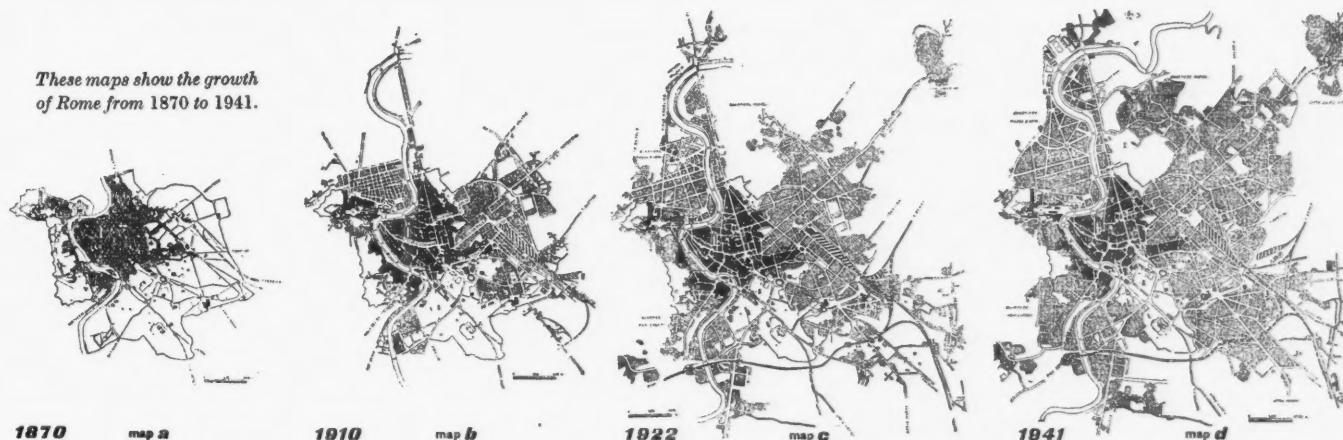
third force, the planners and architects, who, with some outstanding exceptions, seem to have approached Rome either as an obstacle to swift-moving traffic or, at best, the plaything of speculator and dictator, or as a backdrop for experiments in predigested Modern.

When Rome became the capital of Italy, it had a population of 226,000 and it clustered along the Tiber, covering little more than half the area enclosed by the Aurelian Wall. About the stucco city were disposed vineyards, truck gardens and villas. These last covered the hills to the east and north-east and were one of the city's delights. The church was still

the main source of livelihood with income pouring from all over the world—in the 1880's the Peter's Pence still provided L 350,000, two-thirds of which came from France—and the church was, of course, the city's largest property owner. The aristocratic families whose fortunes were so closely tied to the church, the Colonnas, the Doria-Pamphilis, the Borgheses and others, followed close in the list of property holders. They and the church ruled and owned a tight unchanging community, but it is amazing to observe how quickly the community loosened when its real estate began to rise in value after it became the capital of Italy.

planning

These maps show the growth of Rome from 1870 to 1941.



Rome did not suffer for lack of city plans, and considering the times, the city was far in advance of other capitals with the exception of Paris in the importance that the government authorities gave to planning. We need only think of London, New York and Berlin of the nineteenth century. A planning commission was created September 30, 1870, ten days after the royal troops had forced their way into the city. By November 10 it had a plan. There was dissatisfaction and a new commission was appointed to draw up another. In November 1871 the commission issued a series of vague directives leaving the essential details to the municipal engineer Alessandro Viviani. He was already at work on different projects and had only to fill in the empty spots on his map to be able to present a master plan on July 4, 1873. Although the plan was to remain a project until 1883, when it became law for a twenty-five year period, it was for all practical purposes in application from 1872 on.

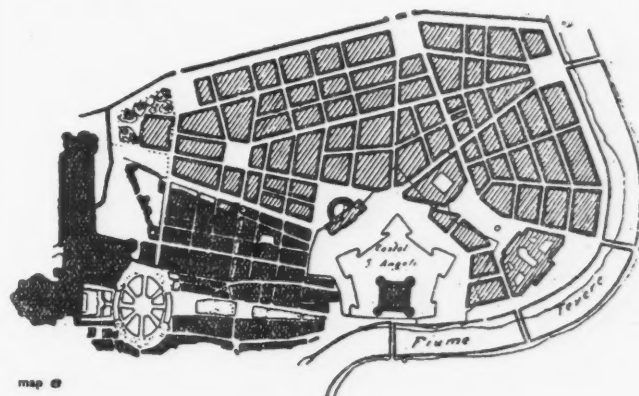
Viviani foresaw an increase of 150,000 in the city's population by 1885, a good forecast, considering that the population passed the 300,000 mark by 1881, and he carved 756 acres of the city's periphery into a series of large grids to welcome the newcomers. The engineer was no doubt influenced by Haussmann's work in Paris and, for the time, it was a respectable plan which can be divided into three parts: the plotting of the outskirts, the public improvements along the Tiber, and the street betterment within the old city.

By September 11, 1872, the proposed Esquiline Quarter had already been outlined. It consisted of a large grid plan with a vast central square with arcades, the Piazza Vittorio Emanuele (13, page 95), and radiating streets, most of it plotted on the garden of the Villa Negroni (map k, page 101). The districts about the Baths of Diocletian, the Viminal and Caelian hills as well as the Prati di Castello (map e, opposite), which lies to the north of the Castel Sant'Angelo had the same grid patterns in the finished plan of 1873. It is true that the plan was not always followed exactly, as for example

that of the Prati di Castello but the basic outline remained the same.

The construction of the river bank (map g, page 98) was necessary as the Tiber overflowed regularly. High embankments were planned for both sides and there was an attempt to give the projected buildings a unity by having them all provided with arcades. Only two examples of this last exist (13, page 95). Six additional bridges were suggested to supplement the existing five, one of the new ones, the Ponte Cavour, replacing the Quay of the Ripetta (5, page 93). Viviani decreed as well the destruction of the Porta di Ripa Grande near the Ospizio di San Michele.

This is the 1873 plan for the Prati di Castello. It was not carried out exactly as shown, but gives an idea of the work of Alessandro Viviani who was in charge of planning. Note the proposed destruction of the Spina from the river to Bernini's piazza, not in fact carried out until just before the recent war.



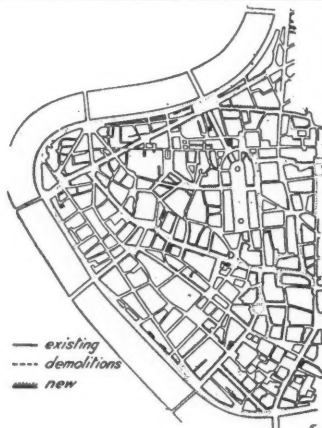


PLAN OF CENTRAL ROME

map f

**Rinascimento Quarter
1873 plan**

The 1873 plan of the Rinascimento Quarter. Only the Corso Vittorio Emanuele was actually done. It shows that Viviani, the city planner, was not afraid to slice up ruthlessly the old part of the city.



map g

**Rinascimento Quarter
1931 plan**

The 1931 plan. Another detailed map illustrating the proposed Fascist 'improvements' along much the same lines as those of the 1873 plan.



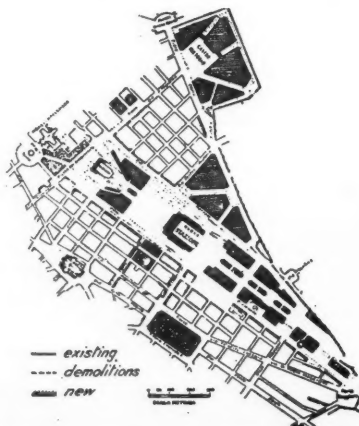
map h



**Central Area
1931 plan**

The 1931 plan for the central area of Rome. It shows the traffic planning which turned the Pincio and the Villa Medici into the kernel of a highway system.

map i



**Station Area
1931 plan**

The 1931 plan for the station area. It shows how Marcello Piacentini's idea for a new central area built around the railway station was incorporated into the plan.

map j

What a fascination the third part of the plan, improvements in the old city, held for the planner! There was about Viviani's approach the *naïveté* of the young architect who makes over an old house, that before-and-after elation. Planners cannot escape the idea that, in neatening up the old portions of a city, 'ventilating' them, they bring light and air to the inhabitants. More often than not, the inhabitants are forced to move from one miserable hovel to another more miserable. Viviani could not refrain from tampering with the Rinascimento Quarter (maps g and h, page 98). A great avenue was to run from the Ponte dei Fiorentini, near the Church of S. Giovanni dei Fiorentini, to join one running from the northern end of the Piazza Navona, while another came east-west across the Corso and still another from the Via di Ripetta, all meeting in a vast square at the future Ponte Umberto. A gash was planned from the Ponte Sisto straddling the future Corso Vittorio Emanuele to join a widened Via della Sapienza. Piazza Navona was sawed in two by a boulevard. And so the list continues its melancholy way. A large square was proposed for the Fountain of the Trevi—we are now to the east of the Rinascimento Quarter—and another spread out before the Church of San Ignazio, destroying Filippo Raguzzini's *Casa de' Burro*, a triumph of Roman Rococo (3, page 93). The Monte Pincio was to suffer a grandiose project, to be drilled by numerous tunnels which were to cut across the gardens of the Villa Medici, which houses the French Academy, and of the convent of S. Trinità dei Monti. Nothing deterred Viviani.

There is only one reason for going into the details of this plan; namely that, though little of it was executed, the projects, once on paper, continually reappear in later plans.

Viviani had ample powers under the Municipal Act of 1865 to condemn and purchase land; fortunately it proved too ambitious for a community notoriously one of the poorest in Italy, lacking as it does extensive industry. One worthwhile result was brought about: the Corso Vittorio Emanuele. Although many squares were sacrificed and with them that element of monumental surprise so much a part of the traditional planning of Rome, the work was well done. The same skill was shown in the addition of two portals to the Porta del Popolo in 1878 (40, 41, page 105), a good example of a careful improvement. Basically Viviani's plan was a traffic plan and, you might say, a legal framework in which real estate speculations were free to take place.

The ideal solution for the expanding city would have been the creation of a new city to serve the needs of the government, much as was done at Edinburgh and Nancy. The new Rome could have been built to the north-east and east of the old, separated by a string of vast and beautiful gardens of villas, and the two might have been served by a railway station in the middle, somewhat further east of its present site. The land to the north-east and east, where the city has since expanded, was high enough to avoid the malaria which formerly cursed the lowlands to the south, and not least the gardens which rimmed the city (map k, page 101), of which only the Villa Borghese, the Villa Albani, the Villa Torlonia, the Villa Wolkonsky and the Villa Mattei remain, would have served admirably as a vast municipal park. There was, at one point, a faint hope that such a project would be carried out although hardly as bold. Quintino Sella, then Minister of Finance, wanted to save the old city by building a city centre beyond the Aurelian Wall, and it was with this in mind that he placed the government buildings along the Via Venti Settembre (17, page 95) away from the old city. Sella's projects were still-born and planning confined to mediating between speculators.

The government, in its first move on taking over the capital, limited itself to expropriating papal buildings and several private palaces for its own use. The Royal Family moved into the Quirinal Palace, Parliament into the

Montecitorio Palace, the National Library into the Collegio Romano by 1871, and in 1873 eight large monasteries were secularized and turned over to ministries.

One could ask for no better method of preserving old buildings, and the same has happened in every city in Europe particularly since 1920. Obviously the confiscation of buildings hardly sufficed to house the many government departments, nor was there room for the invasion of government employees arriving daily from Florence, the capital between 1860 and 1870. There was the problem of the railway, Rome until then being served by coach. The destruction of the first great villa, the Negroni (28, page 101), and its garden was decreed by Viviani in 1872 to make way for the railway station, and the construction of the Finance Ministry on the Via Venti Settembre (17, page 95) followed in 1877 (map k, page 101). In 1874 the Quay of the Ripetta (5, page 93) gave place to a temporary bridge, which in turn was replaced by the Ponte Cavour in 1901, a frightening indication of the future.

The second building wave, around the turn of the century, carried the city beyond the Aurelian Wall and beyond the area plotted by the 1873 plan. As this last was approaching its legal time limit, a new plan was suggested to the municipality in 1906 by the city's engineering department but it met with opposition. In 1908, the Mayor Ernesto Nathan called in the engineer Edmondo San Just di Teulada, and together they devised the master plan of 1909 which replaced that of 1873. Much the same destruction was outlined for the old city as in the earlier project, the same tunnels under the Pincio, the same square before the Trevi Fountain, the boulevard in front of San Ignazio, etc. The Mausoleum of Augustus (maps l, m, n, page 102) was this time given special attention. It was to be freed of encrusting buildings and surrounded by open space, a project actually carried out under Mussolini. New streets, new thoroughfares and new squares were proposed everywhere in the old city, and on the outskirts San Just drew the same unimaginative grid-irons with their central squares and radiating streets. It was the traffic planning of Viviani, except not as good, all to give a legal cartel to the speculators.

In contrast to the city planning, the architecture remained much the same, always in the Roman tradition, with façades in the familiar rich yellow-brown stucco marked by a Baroque line or a Classical moulding. Even in the more important buildings such as Gaetano Koch's Bank of Italy, his Piazza dell'Esedra (14, page 95), or his Palazzo Margherita, now the American Embassy, the Roman Style persisted. His work and that of his associates who worked in the traditional idiom did much to preserve the character of the city and offset the Beaux Arts Style which had already begun to make itself felt.

Unfortunately the latter did win in the case of the Victor Emmanuel Monument which cuts the Roman skyline like a white scar against the yellow background. It took the energy and the intelligence of Cavour, financed by his Genevan relatives, and the ambition of Napoleon III to put the House of Savoy on the throne of Italy, and that was possible only after the republican Garibaldi had been skilfully brushed aside. With the family's insecure position outside of Piedmont the monarchists had to do more than impose the undistinguished line on the Italian people by simply changing street names in their honour. In the early eighties several competitions were held for the monument's design and a prize finally awarded to Count Giuseppe Sacconi. The site chosen was the side of the Capitoline facing the Corso (46-8, page 107), in those days the fashionable street of Rome. A fortress built in the sixteenth century by Antonio da Sangallo the Younger for Paul III was destroyed, and construction begun in 1885. The monument was not finished until 1911 at a cost of L 1,000,000, a pile of white marble in a style which might be called Classical Beaux Arts, bearing no relation to Rome, and without one single virtue to it except its size.

speculation

The speculators were slower in getting under way than the planners, following the fall of Rome in 1870. The first important undertaking was that of Cardinal Xavier de Mérode, a wealthy Belgian prelate, and he had made plans as early as 1867, later incorporated in the master plan of 1873. He had succeeded in obtaining tracts of land between the Via Quattro Fontane, the Via Venti Settembre, the Baths of Diocletian and the Via Viminale. In 1871 the municipality agreed to run the Via Nazionale (16, page 95) through his properties and at once construction began. By 1880 it had spread out in the area bounded by the station, the Via Gioberti, the Church of S. Maria Maggiore (86, 37, page 104) and the Via Nazionale, as well as along the Via Venti Settembre. In the first years of the next decade construction overran the district around the station, east to the Piazza dell'Indipendenza, west to the Piazza Vittorio Emanuele (13, page 95) and south to the area around the Piazza Dante. It continued down the Via Venti Settembre. A start was made on the Via Vittorio Veneto (18, page 95), the Piccadilly of Rome, and further on the Via Nazionale. On the west bank, north of the Castel Sant'Angelo, work began in the Prati. By then everyone was gambling in real estate and building, including the Holy See. Money was borrowed from banks or from insurance companies who, in turn, borrowed from abroad. Building went on at such a pace that many houses, too hastily constructed, collapsed before completion. In one instance fifty men were killed when an unfinished structure crumbled near the Piazza dell'Indipendenza. Often poor families were invited to live in new buildings free to dry out the still damp plaster and prepare the way for more affluent tenants. Inevitably the boom led to over-priced land and over-building. The year 1885 saw the start of the Building Crisis when property owners and building operators went into bankruptcy by the hundreds, dragging the country's leading financial institutions with them. There was little construction between 1885 and 1895 and throughout the city outlines of unfinished buildings cut the skyline, especially in the Prati di Castello. To make matters worse, human misery was forced out of the 'ventilated' portions of the old city, the Ghetto and Trastevere, and sought shelter in these quarters of the dead.

It might be imagined that the speculators were businessmen from the north, Torinese and Milanese, men of the new Italy, quick to see a profit in any transaction, but the native sons of Rome were not slow to learn the meaning of *improvement* and its influence on the price of real estate. The black aristocrats, that is the most conservative, some of whom still refused to recognize any other authority than the Pope, showed a passionate interest in the business. "Speculate with it," said Mrs. Nickleby. "Spec-u-late, my dear?" said Mr. Nickleby, as though in doubt. "Why not?" asked Mrs. Nickleby. The scene must have been played over and over again in many a Roman hall. One after another the Roman aristocrats sold the gardens of their palaces and their villas, much as a clever picture dealer disposes of a large canvas by a great painter by cutting it into saleable bits. The first to go, it is true under government pressure, was the Villa Negroni of the Prince Massimo. Others, more fortunate, waited while the city's population rose. The most notorious was the Prince Boncompagni-Ludovisi who sold the grounds and the main building of the Villa Ludovisi (30, 31, page 101) for L 240,000. With the money he had the architect Gaetano Koch build him the enormous palace on the Via Vittorio Veneto which now houses the American Embassy. The loss of the garden, designed by Le Nôtre on his visit to Rome in 1679, was a major disaster. "There is surely nothing better in Rome," was the tribute of Henry James, 'perhaps nothing so good.' Little is left today, only the Casino dell'Aurora (31, page 101) and a bust set in the Aurelian Wall (2, page 98).

"The blame must be cast especially on the members of the Roman aristocracy," the historian Lanciani concluded bitterly. "We have seen three of them sell the very gardens which surrounded their city mansions, allowing these mansions to be contaminated by the contact of ignoble tenement houses. We have seen every single one of the patrician villas—the Patrizi (29, page 101), the Sciarra, the Massimo, the Lucernari, the Mirafiori, the Wolkonsky (only partly), the Giustiniani, the Torlonia*, the Campana, the San Faustino—destroyed, their casinos dismantled, and their beautiful old trees burnt into charcoal" (map k, page 101). The great families might have been forgiven had they replaced the beautiful gardens with monuments worthy of admiration. Unlike their ancestors who had destroyed the Rome of the ancients to create a new beauty they lacked the ability, the initiative, and, worst of all, the desire to embellish the city.

Not all the desecrators profited by their speculations; the ruined villas took vengeance and many families suffered the fate of the Nicklebys. The Lancellottis and the Aldobrandinis lost heavily, and Prince Paolo Borghese worst of all. Enjoying at one point an income of L 40,000 a year he saw it all go in 1902 and was forced to surrender his villa and garden to the state for L 140,000. His misfortune, in this case, was the city's gain; the Romans had a park at last and the villa as well with its magnificent collection.

Not until 1919 did construction start up again and, with the need for housing and the demand for investment outlets for war profits, speculation was as wild as in the early eighties. One Roman businessman bought land in the neighbourhood of the Piazza Bologna at 5, 10, and 50 centesimi the square metre and sold it in 1920 at 150, 200 and 300 lire, and there were many others who did the same. Two years later Italy was once more in the middle of an economic crisis, the one that paved the way for Mussolini.

Speculation relaxed for several years and began again in the late twenties. Parioli (24, 26, page 96), the fashionable suburban quarter of the 'new money' and of Fascist adventurers to the north-east of the city, was developed by General Medici del Vascello. The district is much like similar districts in England and the United States, suburbs which, lacking beauty and charm, reward by being exclusive, a distinction Parioli still enjoys. Co-operative flats were not confined to any one quarter but sprang up all over the city. As in New York they permit the speculative builder to dispose of large apartment houses easily, sparing him the bother of being landlord. Today most of the blocks under construction or recently finished are co-operative because, like in Paris, they are the only practical way of avoiding rent control. The construction of workers' housing, begun in 1903, was encouraged but it hardly met the need and it was of a low standard. Most of the inexpensive flats were financed by a complicated system of government subsidies and mortgages held by state-owned banks and insurance companies. The Istituto del Credito per la Cooperazione remained the financing institution, its name under Fascism being changed to the Banca del Lavoro as it is still known. Except for the actual building, construction in Rome was largely done with public assistance, the execution being left to speculators working within the city's planning framework.

There was one interesting exception to the city's sprawl in the twenties: the garden-city of Aniene. In an effort to provide shelter for the ever-growing number of government workers the state, in 1920, built the village some four miles to the north-east of the city's centre on the Via Nomentana. Although in open country it resembles more a modest comfortable suburb than a garden city. Today it is a large community known as the Quartiere di Monte Sacro.

* One of their many.

imperialism

Where, in the shaping of modern Rome, the business element displayed complete indifference, Mussolini evolved a theory and a method of demolition. The Fascist Dictator was slow at finding the necessary myths to clothe his tyranny; the Fascist State, full blown, did not exist until 1929. It was for this new Fascist Order that he destroyed much of Rome by building new streets, new squares, and new buildings. Mussolini was obsessed with the dream of creating the city of the ancients, the Urbs, a capital of the empire he was to attempt to carve out of Albania, Abyssinia and Greece. He saw the terms of the city's splendour, above all, in the size of its population. Rome was to be as populous as other great capitals at all costs, but he made no effort to bring industry to the city, no attempt to provide a decent livelihood for the existing population. All megalomania, Il Duce simply wanted a big capital in numbers. Rome's population which had numbered 226,000 in 1870, 420,000 in 1901 and 691,000 in 1921, jumped to 1,190,000 by 1936. The forced migration was not lost on the speculators; land values rose as the population grew. Mussolini changed the city government from a municipality government by a mayor to a governorship administered by a governor appointed by him, while the city's boundary was extended into the Campagna until it covered about 2,000 square kilometres, 'thus making Rome the largest municipality in the world' noted a Fascist guidebook. Finally, in 1931, he approved a master plan for the Urbs.

Before describing his plan, it would be well to examine several projects, government and private, which were to influence the final scheme. The planners were actually no less occupied than the builders, but as is usually the case they had little to show for it except inked paper. The plan of San Just di Teulada remained in effect in the twenties; it can be seen in the districts of the Piazza d'Armi, the Flaminio, Savoia (Parioli), the Nomentana and Tuscolana. Thirty-seven different versions of his plan were worked out, of which that of 1925-26 was the most interesting. An attempt was made at breaking up the city into three distinct parts radiating from the centre; there were zoned areas and some attention was given to the problems of distribution and industrial location. The version was never made law and represented rather a groping to a new master plan.

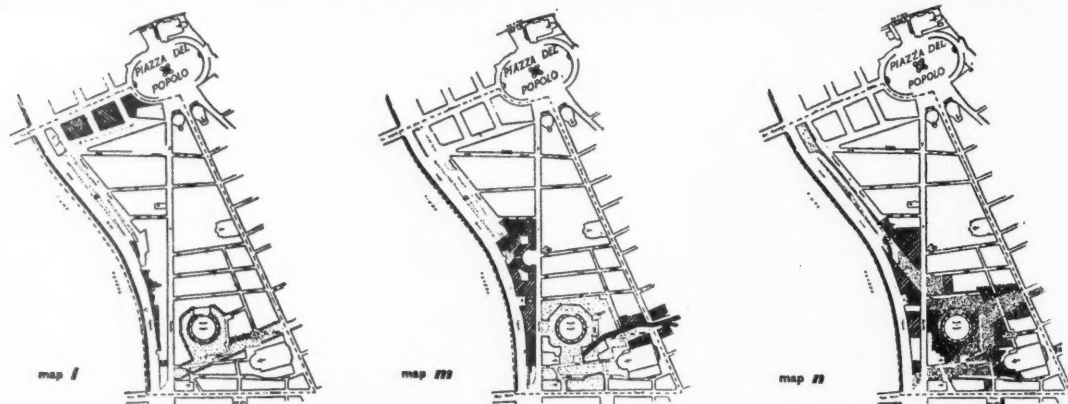
The work of the planning group 'La Burbera,' headed by the archaeologist Gustavo Giovannoni, does honour, by contrast, to the municipal planners. Fascist intellectuals, they hoped to cut the old city into four parts by two great roads intersecting at right angles near San Lorenzo in Lucina, just off the Corso, where they intended an immense square in honour of Il Duce. The delight in destroying Baroque Rome

was ever present and it only needed the Fascist Order to bring it to the surface. Another plan, even more ruthless, was that of the architect Armando Brasini. He wanted to flatten the whole city to set off the monuments of the ancients and the key buildings of other eras. A wide boulevard was to run between the river and parallel to the Corso slicing the Rinascimento Quarter, creating a vast forum, this one in honour of the House of Savoy. Brasini was taking his cue from a line in Mussolini's politics, then intent on building up the prestige of the Royal Family. His ideas were particularly damaging when incorporated in the master plan, notably in the case of the Augustan Mausoleum (maps 1, m, n, below).

There was only one man who made a positive suggestion which remains as valuable today as it was twenty-five years ago. Marcello Piacentini, the leading Roman architect of the twenties and the thirties, pointed out in 1926 that the mistake in planning had been the failure to create a centre apart from the old city. It did little good to relieve traffic conditions, if the Corso and the Piazza Colonna (42, 43, page 106) continued to attract people and traffic; wider streets meant only greater congestion. He was following the idea of Quintinio Sella who had hoped to see the new city springing up beyond the Aurelian Wall. Piacentini selected the area about the station for development, and his project was the most important incorporated in the 1931 plan, if not the only good one.

It was in 1930 that Mussolini ordered a planning commission created under the chairmanship of Prince Francesco Boncompagni-Ludovisi, then Governor of Rome, to draw up the master plan of the Fascist Era, with final approval resting with the Dictator. Giovannoni, Brasini, and Piacentini were among the members, as well as Antonio Muñoz the art historian. The plan differed from the earlier efforts in that it was far more comprehensive. It reorganized the railroad network, it provided an underground system, it zoned green areas, in a word it took in all aspects of city planning. Further, in line with Il Duce's dream of the Urbs, Rome was to expand south to the sea and to the mountains. The plan was completed and approved in 1931 (central area, map i, page 98). Yet as always turns out in these matters, the money was lacking except for the easier improvements, such as street widening. The net result was a repetition of the story of the previous plans; the Fascist plan for Rome was at bottom traffic planning, this time conditioned by the Dictator's imperial ambitions.

Fortunately little was executed, the main work being confined to the disengagement of the Augustan Mausoleum, the Via Giovanni Amendola between the Piazza Barberini and the Piazza San Bernardo, the Via Bissolati between the Via



The replanning of the area about the Augustan Mausoleum. In the 1909 plan (map L) San Just approached it somewhat timidly. In the 1925-26 variation of the same plan (map M) the municipal

planners were bolder, but it was not until the 1931 plan (map N) by Armando Brasini that the havoc took on its final proportions. Light shading denotes open space; dark shading, new buildings.



EIGHT LESSONS IN TOWNSCAPE

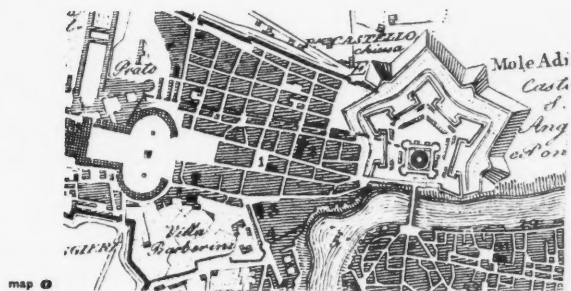
- | | |
|--------------------------|---------------|
| 1 The Spina | } approaches |
| 2 S. Maria Maggiore | |
| 3 Piazza di Spagna | } spaces |
| 4 Piazza del Popolo | |
| 5 Via del Corso | } streets |
| 6 Via del Tritone | |
| 7 Piazza Venezia | } demolitions |
| 8 Via dei Fori Imperiali | |

On pages 94, 101 and 102-8, where comparisons are made between views of Rome in the past and today, the photo enclosed in black line indicates a caveat.

In French baroque planning there are no surprises; one is always forewarned by elements of the composition. The unexpected transition from obscurity to magnificence is Roman. Not simply baroque, though it is that, but traditionally roman (viz. entrance to circus and forum). At the Piazza Trevi you emerge from a narrow street and are confronted by the immensity of the fountain which nearly fills the piazza. At the Piazza San Ignazio (3, page 93) you step abruptly into a hemicycle of rococo buildings around the huge facade of a church. Before the creation of the Corso Vittorio Emanuele there were piazzas in front of the Chiesa Nuova and Phillipine Oratory, the Cancelleria Palace, S. Andrea delle Valle, and the Gesù. In fact, the replanning of the city has been largely based on the connecting up by wide, straight streets, of piazzas whose character was thereby destroyed. Practically every yard of the old city of Rome has a lesson relevant to the practice of townscape today. For with the tendency to employ the principle of pedestrian precincts, the contemporary planner is constantly faced with spatial problems similar to those that faced the builders of Baroque Rome. On the pages that follow are a few lessons for those who would practise the art of creating new townscapes and, what is no less important, that of keeping old ones alive.



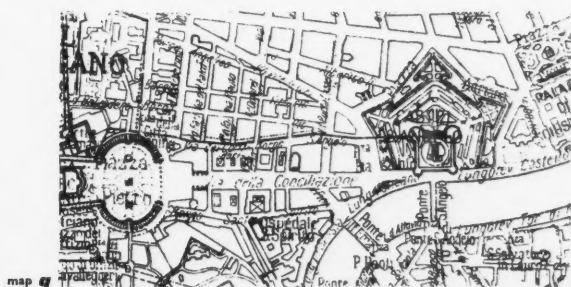
View of Bernini's project.



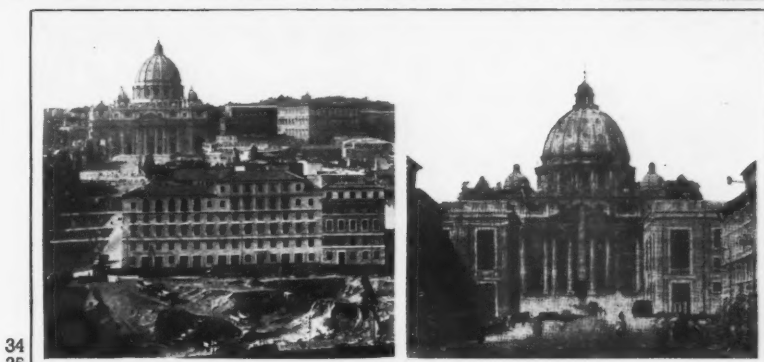
The Spina as it was.



The 1931 plan.

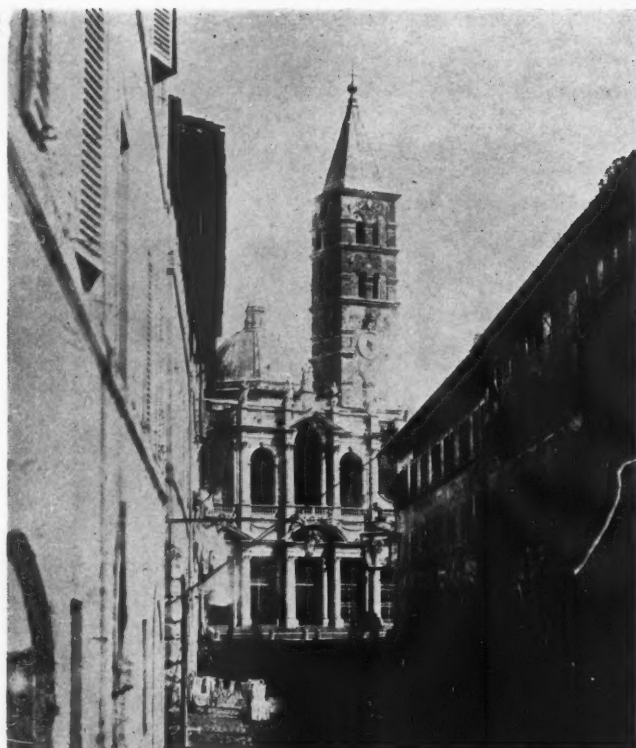


As it is today.



1 The Spina In Bernini's original design for the piazza before St. Peter's, he placed a small edifice in the space between the two arms of the colonnade, 32. Owing, however, to the death of Pope Alexander VII it was never built. The area outside was already developed, and until 1938 the visitor approaching St. Peter's from the Piazza Pia (the square on the Tiber below the walls of the Castel Sant'Angelo) would take one of two narrow streets, 33, which flanked the Spina (a row of buildings on the axis of St. Peter's) leading to the Piazza Rusticucci from which in this remotest corner of the city opens the magnificent colonnades of Bernini, like arms of stone leading the eye up to the facade of St. Peter's while the middle distance is broken by the spray of its glittering fountains. The whole external effect of St. Peter's depends upon a sudden entrance into the sunlit piazza from the

gloomy street. In 1935 the Fascists revived a proposal which had been made in the 1680's by Fontana, taken up by the French planners under Napoleon, and once again in the 1873 plan (though it did not appear in that of 1931—see map P) for the destruction of the Spina and the creation of a new street to be called the via del Conciliazione in honour of the rapprochement between the Vatican and the Fascist state. This project was carried out and completed shortly before 1939 (map Q and cover). Thus was destroyed one of the great approaches of Rome, to be replaced by just one other traffic route and a convenient turning-point for buses setting down visitors to St. Peter's, 34. The present proposal would narrow the gap by building a pair of appalling structures, 35, in the too familiar neo-classical style of the Fascists.



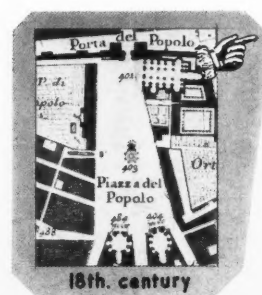
2, S. Maria Maggiore By the beginning of this century people had come to accept street widening as just one of those things that is necessary in an age of motor-cars. As a result some of the finest streets in the world disappeared. But more than this was lost. At junctions of streets enormous amorphous spaces often ceiled with wire and walled with posters, were formed, devoted to the movement or, more often, the deadlock of traffic. Fortunately it is beginning to be recognized that this process makes the worst of both worlds; it fails to provide for swift movement, and it makes areas that were once a town's pride and delight almost unendurable. For the traditional European townscape, and indeed for the new one, the only possible solution for the centre (and this applies for different and more obvious reasons to residential districts) is the precinctual one. If a society is to go to the trouble of expressing all that it considers best in itself in buildings for worship, drama, sport and government, or if it already possesses buildings of this nature from another age, it

seems senseless to put it at its mildest, to make it mortally dangerous to approach them in the only way possible for proper appreciation—on foot. 36 is the approach to S. Maria Maggiore in 1860. Here two narrow streets, of which this is one, converged on to a diminutive piazza. The west porch of the church, only, is visible, leaving the rest of the facade to the imagination until it is reached at close range, and allowing the tower exactly the right amount of sky. 37 is the same view today. The left-hand side of the road remains on the same building line, but street widening has shifted the right-hand side back to reveal another stretch of the church's facade (one that, it must be admitted, is not improved by distance). The tower, apart from being cut about by wires, now competes with a monument that before added incident to the other side of the piazza, but which could not be viewed simultaneously with it. It is not hard to find a hundred similar examples all over Europe of this subtle depreciation of space; the important thing is that it should be realized as such, and stopped.

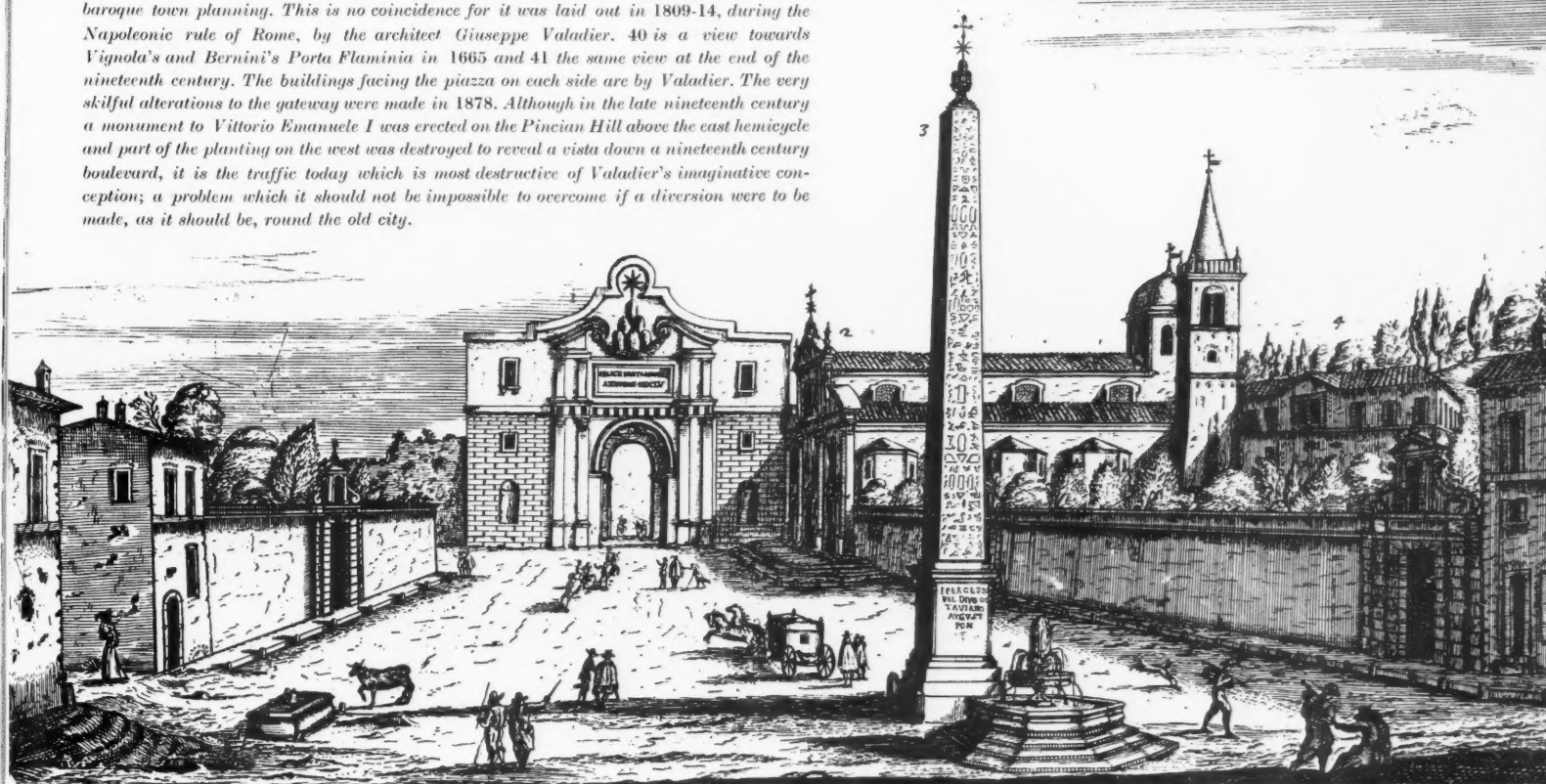


3, Piazza di Spagna, 38, as it appeared in the eighties with the Spanish steps leading up to the church of Trinita dei Monti, in the middle distance. A square where the little boys can play games, the little girl can walk and the tourist can study his guide book, without fear of the roadster and the black sedan. The lines of the horse tram meander across it and the cab drivers await their fare on the shady side. Traffic on this scale gives precedence, as it should in such places, to the pedestrian, and all that is best in the word urban, prevails. 39 is taken from above the steps, looking towards the viewpoint in 38. The piazza today is a noisy little complex, where almost

all available space not taken up by roads is devoted to a car-park with attendant petrol pump. The other addition, a municipal garden plot, might have come straight from the promenade of a popular riviera resort and is planted with palm trees, of all trees the most unsuitable to Rome. The only solution for this as for most of the other small piazzas of Rome is to keep all vehicles but those on essential business out, by providing proper car-parks elsewhere, and proper highways around the precincts, which without pedestrian priority might just as well be torn down. Uncluttered by cars the palm trees would at once be too ridiculous and the municipal plot too mean to remain.



4, Piazza del Popolo The Piazza del Popolo is the only large open space within the Aurelian walls (the other more recently made ones are merely gaps); it is also, without question, the one great piece of townscape created in Rome in the last 150 years. Its plan is based on a double axis, and the whole piazza brings to mind French rather than Roman baroque town planning. This is no coincidence for it was laid out in 1809-14, during the Napoleonic rule of Rome, by the architect Giuseppe Valadier. 40 is a view towards Vignola's and Bernini's Porta Flaminia in 1665 and 41 the same view at the end of the nineteenth century. The buildings facing the piazza on each side are by Valadier. The very skilful alterations to the gateway were made in 1878. Although in the late nineteenth century a monument to Vittorio Emanuele I was erected on the Pincian Hill above the east hemicycle and part of the planting on the west was destroyed to reveal a vista down a nineteenth century boulevard, it is the traffic today which is most destructive of Valadier's imaginative conception; a problem which it should not be impossible to overcome if a diversion were to be made, as it should be, round the old city.



5, Via del Corso The via del Corso (formerly the Corso Umberto I and before that the Roman via Flaminia) stretches from the Piazza del Popolo to the Piazza Venezia. It is the middle one of the three main streets which fan out from the Piazza del Popolo, the other two having existed from the middle ages. About half-way along it crosses one side of the Piazza Colonna, from which the photograph, 42, was taken in about 1882. Compare it with 43, which was taken recently from the same viewpoint, though with the eye-level much lower. Two of the buildings are untouched, one to the left, at the corner of the piazza, and the other beyond the hoarding in 42. This in 43 is now the third of the complete buildings visible on the right-hand side of the street (even the peculiar superstructure on the roof is still there). To the right of the picture, however, is a complete transformation. With the arrival of the motor-car, the street was widened, the pedestrian scale disrupted (for in spite of carriages and horse buses 42 reveals the pedestrian to be in complete charge of the situation) and the original relationship between narrow street and open piazza, the whole basis of the effect, was lost. Now traffic dominates the corso, and the pedestrian, if he is wise, keeps to his narrow preserve.



42



43

6, Via del Tritone The via del Tritone runs from the Piazza Barberini, to meet the via del Corso, at the traffic lights shown in 43. Although not architecturally distinguished, the type is to be found all over Europe. A comparison between 44 and 45 shows that hardly a building along this stretch of it has changed since the middle of the nineteenth century. It also shows how few are the changes needed to transform entirely the character of a street. In the nineteenth century there was, if anything, rather more advertising, each corner displayed the name of a shop on a magnificently curved cartouche. In the twentieth there are a couple of vertical neon signs in a depressed, modernistic sans type. The billowing vertical blinds which the nineteenth century placed to protect the shopper from sun and dust are gone and along the dusty, sun-baked pavement the shops have had their faces lifted, with a caution that is certainly exceptional but which unfortunately lacks all grace. Above the trolleybus festoons of wire dissect the sky. Apart from this nothing has changed—yet all is transformed. The moral is a simple one: while buildings survive and continue to serve a purpose sufficiently well—take care of the details and the streets will take care of themselves.



44



45



46



47



48

as it was



as it is



7 Piazza Venezia It is hard to imagine how such a piece of planning as that which created the new Piazza Venezia could have been carried out in, of all cities, Rome. Though it is possible to see how a foreign architect could confuse the expansive, all-cards-on-the-table baroque planning of France with the more secretive and intricate baroque planning of Rome, it is very hard to understand how a Roman architect could, with examples right under his nose. Nevertheless when called upon to provide a setting for the new Vittorio Emanuele monument (1885-1911), 48, aptly named the 'false teeth of Rome,' he went to work with a will, destroying all the buildings shown in 46, except the Palazzo Venezia, on the right, with the tower. The outcome, as the plans on the left show, far from being a successful essay in the French manner like the Piazza del Popolo, was a dismal failure. A widened piazza opens out into a vast space, the formlessness of which some shapeless and unsuitable planting entirely fails to disguise. For the pedestrian the journey across the expanse of road, shown in 47, is nowadays the most nerve-shattering experience in Europe (the Place de la Concorde included). To crown the folly, the charming asymmetry of the Palazzo Venezia's tower, essentially part of an irregular composition as 46 shows, is repeated across the square in a 'design which would be funny if the context did not make it tragic.

8, Via del Fori Imperiali The via dell'Impero starts at the Piazza Venezia (over page) and runs in a straight line to the Colosseum. 49 shows the area before demolition and 50, in 1935. As one of the most ambitious of Mussolini's attempts to re-create in Rome the city of the ancients, it is only fair to the planners to say that the Dictator traced the

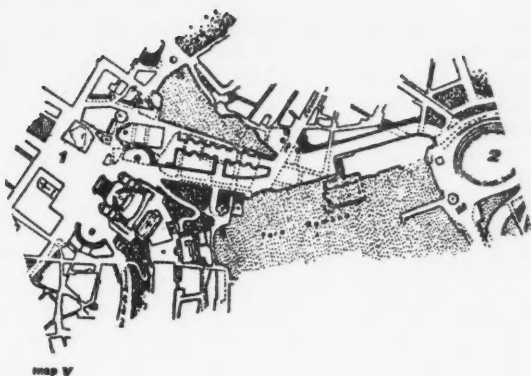
line of it himself, and boasted that it was constructed at his will. The only comment worth making on this carefully and expensively laid-out waste is that, with its concrete paths leading nowhere and its municipal lamp standards lighting up nothing, it is the most symbolic and fitting memorial to a dictatorship in existence.

49
50

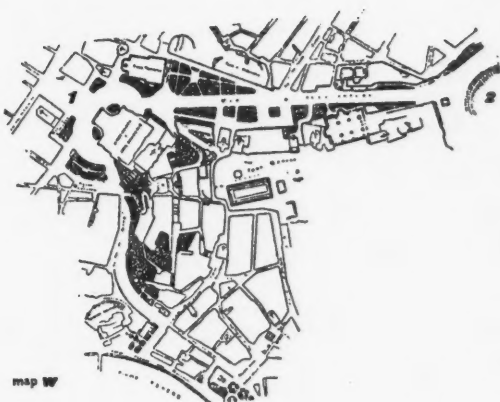
The Colosseum

S. Luca





map V



map W



map X



Via dei Fori Imperiali Map V is a section of the 1931 plan covering the area between the Piazza Venezia and the Church of Saint John Lateran. The planning commission was more careful in picking its way through the buildings to the east of the Capitoline. Map W shows the change in the master plan after Mussolini had decided to run the via dell'Impero straight from the Piazza Venezia to the Colosseum. It reveals what an important part he played in the final work done. Map X shows the original street plan of the area. In each map 1 indicates the Piazza Venezia and 2 the Colosseum.

Vittorio Veneto and the Piazza San Bernardo, and the Via della Sapienza between the Ponte Umberto and the Corso Vittorio Emanuele.

One interesting sidelight in the projects for the west bank of the river was the widened Borgo Sant'Angelo cutting across the Borgo from the Castel Sant'Angelo to the Vatican (map p, page 108) in order to avoid the destruction of the Spina between the Borgo Nuovo and the Borgo Vecchio, a sign of restraint in a plan not distinguished by that quality. For example, a huge new post-office building was proposed for the north side of the Piazza Barberini, still delightful despite the damages in our time. The Piazza was to be converted into a traffic junction and Bernini's Triton Fountain exiled to the garden of the nearby Barberini Palace.

There was one exception to the general mediocrity of the plan: Piacentini's suggestion for the station area (map j, page 98). Although his project as a whole was not incorporated, that is the creation of a new city centre, the district was to be rebuilt in giant blocks. The station was to be moved south towards the Porta Maggiore, leaving a great square between it and the Baths of Diocletian with proper surroundings. The railway lines were to be covered by buildings and the land to the east of the station as far as the Praetorian Camp to be developed. The transformation was begun but it remains unfinished. It should have headed the list of the improvements; instead Fascist window-dressing and street widening came first.

Although various members of the commission succeeded in obtaining the acceptance of their pet ideas at the expense of the old city, they acted with a certain humility. Professor Giovannoni did warn of the danger of freeing the monuments from their surrounding structures, but it must be remembered that above them stood the Dictator. 'The monuments of the millennium,' he had declared in 1925, 'must dominate in necessary isolation.' Rome was to be known as his city, and where it suffered most was in the area south of his Palazzo Venezia around the Capitoline and the Palatine Hills. He wanted his balcony in the palace to dominate as far as the Colosseum. Here the Dictator took planning into his own hands and traced the first part of the Via dell'Impero, now the Via dei Fori Imperiali (49, 50, page 108; maps v, w, x, on left. 'It was constructed by the will of Mussolini,' was the boast, and he inaugurated it in 1932, the first step in the Fascist transformation of Rome. It is a wide macadamized boulevard running across and above several ancient fora (the city of the ancient Romans lies thirty feet below street level), which extended on either side offering a vista almost like that of empty lots in a bombed community.

The start of the Via del Mare, i.e., the Vie Tor dei Specchi and Bocca della Verità, running around the western flank of the Capitoline from the Piazza Venezia to the Church of S. Maria in Cosmedin, was the work of the planning commission to be sure, but it contained all the Fascist Dictator's ideas. Here, empty lots revealing tufa blocks are interspersed with indifferent government buildings, while the wide unshaded street wanders on to join the Via dei Cerchi between the Palatine Hill and the Circus Maximus. Obviously the streets could not all remain as they were, narrow and twisty, in the face of modern conditions, but a prudent change would have spared many houses and Baroque monuments while still offering sufficient work for the archaeologist who, in Rome, will never be satisfied until he has the whole city flat (for an early example see 7 and 8, page 94). Instead, Fascist Imperialism produced a curiously uneasy improvement, turning one of the most eloquent quarters of the city into a series of empty spaces.

The new streets occasioned new facades and new buildings which were, for the most part, in the Fascist Formal Style, bright red brick with plain travertine trimming about the doorways and the windows (19, page 96). It was not until the

middle thirties that the modern style made its way and not without a struggle. In 1931 there was a considerable difference of opinion among the architects on the question of the official style, on one side Marcello Piacentini defending the traditional and on the other the young imitators of Le Corbusier claiming that they designed the true Fascist Style. Mussolini stepped into the picture as he had in planning and announced: 'I want it definitely understood that I am for Modern Architecture, the architecture of our time. It would be preposterous to think that today we are incapable of creating our own style of architecture. It would be preposterous not to want the rational and functional architecture of our time. There was a functional architecture for each great era in the past. . . . Tell the young architects who are still in school to take my motto: "Don't be afraid of courage." . . . I will give orders to all organizations, all ministries and all offices that they build structures belonging to our time.' The net result was a Fascist Modern which owed its inspiration, partly to the various modern schools of the twenties, the Weimar German, and the Swedish, as well as to Le Corbusier, and partly to that debilitated brand of neo-classic, current at the time, which was to have such a depressingly vigorous swan-song in Nazi Germany. The University City (20, 21, page 96) is a typical example of the trend.

Before taking leave of pre-war Rome there is one project which should be mentioned: the destruction of the Spina (32-5, maps o, p, q, page 103, 2nd cover). As pointed out above, this was not contemplated in the master plan of 1931, although it had been suggested as early as the 1680's by Carlo Fontana, taken up by the French planners under Napoleon, and once again in the 1873 plan. Then in 1935 it was suggested by the Fascists that the buildings between the Borgo Vecchio and the Borgo Nuovo be destroyed, creating a new thoroughfare to be called the Via della Conciliazione in honour of the rapprochement between the Vatican and the Fascist State. The destruction was begun and completed shortly before 1939 with disastrous results. The element of surprise, so much a part of the planning of Baroque Rome, was taken away and the approach to the greatest church in the world made a sorry anticlimax. Last summer a proposal was made to correct the mistake, but instead of accepting the solution of Bernini who planted a temple between the two arms of his colonnade, the wings of two buildings on either side of the Via della Conciliazione are planned to jut out into the street to create a narrow approach (85, page 103). The style is a variation of the Fascist Formal, the last nail in the coffin of the once great approach.

The reward for Rome on the Fascist agenda was the Exhibition of 1942. Its location was set four to five miles south of the city on the road to Ostia. The war put an end to the dream as it did to the Fascist Empire.

Rome as an 'open city' suffered little damage during the war, and the result has been that many people, bombed out of their homes in less fortunate communities, were driven into the city. Its population now numbers around two million. Building, as elsewhere, came to a standstill for seven years and the migrants have found wretchedly crowded quarters in Trastevere, on and about the Via Appia Nuova (25, page 96), the Via Tuscolana, the Garbatella (22, page 96) and elsewhere on the outskirts. The government cannot help in solving the housing problem of the city when it has so many war-damaged towns to rebuild. Construction is proceeding but only for those who can afford expensive flats. Shop fronts, cinemas, co-operative blocks, etc., are now being built in and around the city. In Parioli and out on the Via Salaria (26, 27, page 96) new buildings in the modern style in all its various forms are rising like mushrooms. Near the Villa Chigi the Società Generale Immobiliare in which the Vatican has a large

interest is putting up speculative flats. All of it is in a style which clashes with that of the old city, and it is an irony that the church, in spite of itself and its ties to the city's past, has joined in the desecration of Rome's traditional beauty. It is one more building boom in the series which has cursed the city since 1870 and no doubt will lead to a crisis as happened before.

Although the 1931 plan remains in force there is no actual planning being done. The planning bureau of the municipality confines itself to topographical studies, marking new street lines, and doing other survey work. On top of it all the city has a large deficit. A quasi-public Building Committee whose function is to preserve the old city helplessly grants approval to the new facades of coffee bars, sweet shops, typewriter stores, etc. A new cinema has been finished on the Corso near the Piazza del Popolo. One more scar is now added to Rome's great street lined with magnificent palaces and no one has protested. There seems to be in Rome a lack of criticism, a lack of careful assessment of the new, a lack of instinctive appreciation of what the city represents architecturally in history and to the world. How else can be explained the latest suggestion for the approach to Saint Peter's?

What has happened to Rome since 1870 has happened to every large city in the nineteenth and twentieth centuries. American cities offer the best example of ruthless speculation and of subjection to the motor-car. Nowhere else is there to be found the cult of 'limited planning,' another name for traffic planning, than in New York City where Robert Moses spreads cement highways like icing decoration on a giant cake. With Rome the matter of improvement cannot be passed over as lightly, for its beauty once lost cannot be restored, whereas nature saves most American cities.

What then is to be done? Obviously Mussolini's plan should be scrapped; Rome must have another. It would mean the creation of a planning commission, and there would be no better qualified to serve as chairman than Marcello Piacentini, today Professor of City Planning at the University of Rome. Of all the students of the city he has offered the one solution for its future: the creation of a new centre. He has already provided the plan in outline. The station area would become the focal point of the highway system, of the underground system, of the green belt, of satellite towns, and of the growing suburbs to the east and south.

The financing of such a centre is the chief stumbling-block; Italy is a poor country. The problem is one of channelling into such a project money which now goes into speculation. The government has ample control over the country's credit sources and can force a change. Not to be overlooked in this is the role of foreign investment, even on the basis of a sentimental appeal in which the church might play a part.

There is still the vital problem of the old city. Here, there is no place for conventional traffic planning. One of the advantages of the motor-car remains the fact that it can go faster than the horse. What if drivers are forced to take a longer route around the old city instead of going through it? That is exactly what they would prefer to do if they gain advantage in time and avoid traffic obstacles. What we have to realize is that there is a great renaissance in ideas on planning now making itself felt, which, among other things, demands a deeper study of the most important architectural achievements of the past.

Rome thus provides an object-lesson for other historic European cities. The problem is, how in the face of the revolution in ways of living to provide a new pattern for contemporary needs without destroying an identity it is vital to preserve throughout the process. Why vital? Because Rome is more than just the capital of Italy, it is a supreme work of art with relevance for the whole world.



SWITZERLAND: REACTION AND EMPIRICISM There has been recent evidence of a growing opposition to modern architecture in Switzerland—what amounts, in fact, to an academic revival. Such evidence of reaction, in Switzerland or elsewhere, is easily confused with the tendencies observed in this paper in places as far apart as Sweden and the San Francisco Bay region, but a distinction must be made. These tendencies, which are based either on a desire or a need to reintroduce certain traditional practices into contemporary building, can result in an enrichment of the modern movement or its decline; watchfulness is obviously necessary. The buildings illustrated here are a case in point. Combining, as they do, pitched roofs and load-bearing brick walls, they invite reproach from the more zealous guardians of the grail. But there must be few surely who would deny the debt to the modern movement acknowledged by the architects in almost every detail of their design. We are, in fact, so close to these developing tendencies that it is impossible to be didactic about them. What we should perhaps try to ensure is that the real enemies of modern architecture do not escape under fire directed at its friends.



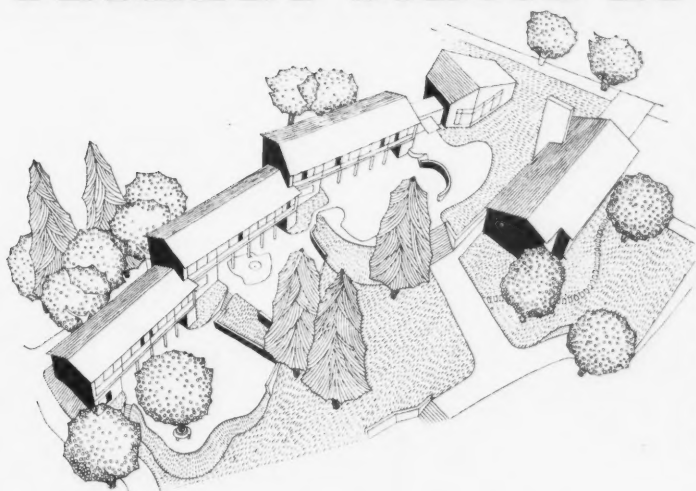
classroom wings from the south

PRIMARY SCHOOL AT LUCERNE

E. JAUCH AND E. BÜRGI: ARCHITECTS

This school was the subject of a competition open to architects of Lucerne; it is co-educational and provides accommodation for 480 children. The site, on a hill looking over the city, the lake and the mountains, is well planted with mature birches, beeches and conifers.

Along the curve of the north border of the site three connected blocks provide the main classroom accommodation. The rest of the site is left free to the south, so that the classrooms overlook a landscaped garden, while only the gymnasium enjoys a view which would provide too great a distraction for the pupils in class. To the east there is a music room joined to the end classroom block; this, with the gymnasium opposite, forms the entrance to the site. Accommodation for a caretaker is provided in the gymnasium block which, with the music



room, is planned as a self-contained unit for use also by independent societies in the city.

The construction consists of load-bearing brick walls resting on concrete foundations. The monolithic columns are of rough grey granite. Brick piers approximately 10 in. $\times$ 4½ in. separate the classroom windows. The outside end wall of the music room is built of uncut boulders of varying colours and shapes with pebbles set in deeply recessed concrete joints. Floors are reinforced concrete slabs floating on 2 in. of sand and glass wool. Above the loggias there are hot water pipes in the layer of sand and cork insulation on the underside of the floor. Roofs are timber faced with dark red pantiles. There is thick glass wool insulation between roof and concrete floor.

Plinths, window sills and door outer frames are in roughly hewn grey-green granite. External brickwork and part of the concrete is rendered cream, while a band of concrete over the loggias is in grey colour wash. Six courses of sand and lime bricks below classroom windows are left exposed with deeply recessed mortar joints. Internal brickwork is faced with hard plaster and distempered, and classroom walls are covered with tough washable wallpaper. Heating is by low pressure hot water. Windows and doors are splinter-proof glass. Gymnasium ceiling is supported by laminated wood beams. Other ceilings: Classrooms, silver fir with natural finish, acoustic channelling; music room, staff rooms, nursery, acoustic tiles; gymnasium, silver fir with natural finish. Floors: Entrance halls, granite, serpentine and quartzite slabs; corridors serving classrooms, clinker; staff and housecraft room, lino; woodcraft room, oak; handicraft room, silver fir; nursery, cork tiles; gymnasium, cork lino painted with non-slip indiarubber solution; changing room, lino; showers, asphalt and tiles; music room, wood block.

The loggias look out on to green asphalt playgrounds. On these, focal points are formed where stone mosaics and clumps of shrubs, flowers, mimosa and acacia trees surround a seat, statue or fountain. Further afield the playgrounds merge gradually into the parkland.

PRIMARY SCHOOL AT LUCERNE



south elevation

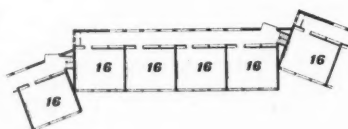


2, the three classroom wings showing the fine mature conifers and sloping site



3, the gymnasium showing the windows and double-doors of unsplinterable glass. Window frames are of varnished wood

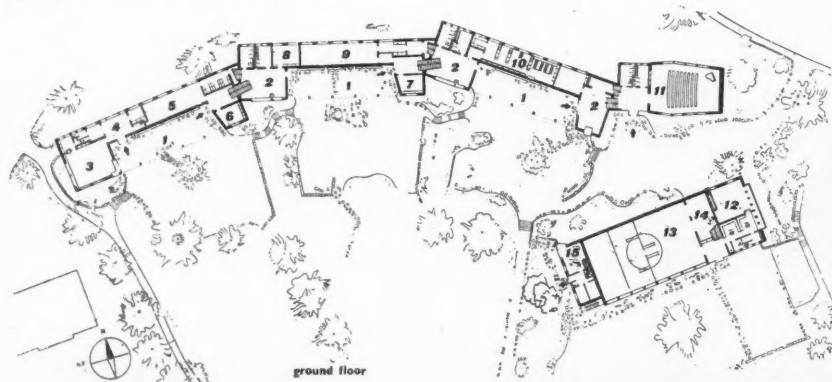
scale 1:1300



first floor showing central section of classroom wing and upper part of gymnasium.

key

1, covered playgrounds. 2, halls. 3, kindergarten. 4, cloak-room. 5, handicrafts room. 6, head's room. 7, teachers' room. 8, assembly hall. 9, woodwork room. 10, kitchen. 11, music room. 12, heating plant. 13, gymnasium. 14, cloakroom. 15, caretaker. 16, classrooms. 17, showers. 18, upper part of gymnasium.



ground floor



4, the main entrance to the school with the gymnasium block in the background and the end wall of the music room in the foreground



5



6



7

5 and 7 show the covered play area and recreation ground, with the carefully studied planting round one of the fountains. 6 is the music room entrance



8, the beech-wood lectern in the music room



9, the gymnasium interior with its fine view over Lucerne



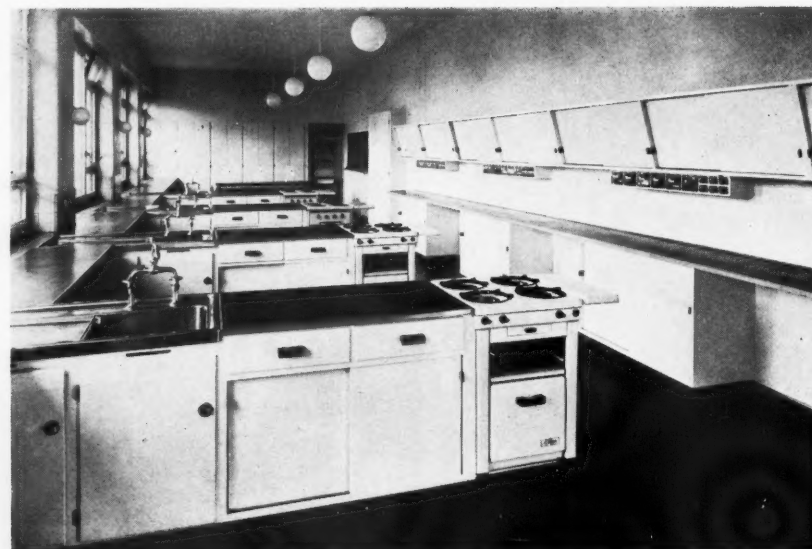
10, a window-sill in one of the classroom halls



11, a classroom showing the acoustic wood ceiling



12, steps to the music room



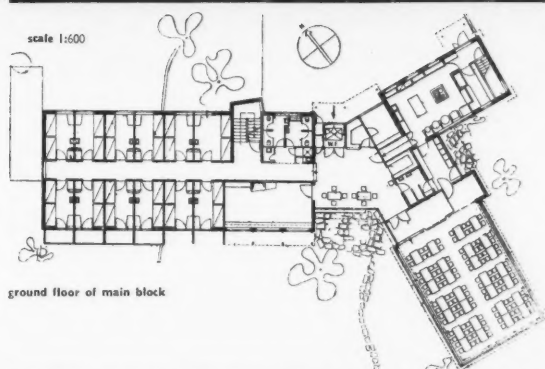
13, a cookery classroom

WEEKEND HOSTEL NEAR ZURICH

**R. STEIGER AND B. GIACOMETTI:
ARCHITECTS**



14



ground floor of main block

The character and purpose of this venture is to try and put into effect some of the teachings of the Established Church of Zurich, by reaching beyond the individual and influencing the community life. The hostel, which is described as a holiday camp for young and old, a centre of the Established Church for instruction and recreation, is intended for conferences, week-end schools, etc. It is surrounded on three sides by thickly-wooded slopes and the fourth overlooks Lake Zurich.

The main building has 50 beds in 25 guest-rooms. In addition 40 people can sleep on the ground floor on bunks: for these, two washrooms are provided. There is one bathroom, and a shower-bath on each floor. Two smaller chalets have been built to accommodate parties which wish to live as cheaply as possible by doing their own cooking and providing their own food.

Construction of the main building is as follows. The cellar walls are of concrete and the walls above are of rendered insulating blocks. The internal load-bearing walls are of sand-lime brick. The roof covering is of interlocking tiles on battens and where the roof overhangs the balcony it is boarded. Insulating material is glass wool and windows are double-glazed. Chalets are similar except that the upper construction is entirely of wood.



15

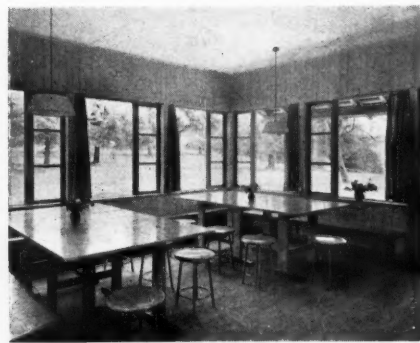
14 is an aerial view of the site. 15, the north-west end of the main hostel



16 a section of the main building and the large common room seen from the south-west



17
18
19



17, the large common room interior, 18 and 19 show one of the chalets and its living room interior. 20 is one of the guest-rooms in the main hostel, 21 shows a chalet lower dormitory and 22 is another view of the chalet living room



20
21
22





N. Pevsner

GOOD KING JAMES'S GOTHIC

It is universally known that the Gothic Revival originated in England. The same is true of the Greek, that is the Doric, Revival. The former, although still by most people connected with Strawberry Hill, can be traced right back to Wren, Vanbrugh and Hawksmoor. Some William Kent Gothic of c. 1730 was published in *THE ARCHITECTURAL REVIEW* only a few months ago. The Doric Revival, as was also shown in *THE ARCHITECTURAL REVIEW* recently, begins with James Stuart in 1758. Dr. Pevsner here reveals his discovery that yet another revival began early in the eighteenth century, a Jacobean Revival. He shows the existence of intentionally Jacobean plaster ceilings by Vanbrugh and Kent and compares them with the eighteenth century Neo-Jacobean. The story is carried on to the eighteen-thirties.

IN HIS ADMIRABLE introduction to Sir John Vanbrugh's letters Professor Geoffrey Webb names two types of plans which the great architect used for his principal houses, the one chiefly to be found at Castle Howard and Blenheim, the other at Seaton Delaval, 2, and the little Vanbrugh House at Blackheath, 3. Professor Webb does not discuss their origins, and as I cannot find suggestions anywhere else either, it might be worth submitting that the Seaton Delaval plan¹ represents the earliest instance on record of a conscious Elizabethan or Jacobean Revival or rather of an understanding of what the Elizabethan and Jacobean style was about. The drawings on this page will save me the trouble of elaborate proof. The square shape and the position of the staircase turrets are eloquent enough, and Chastleton, 5, one of the chief Jacobean represen-

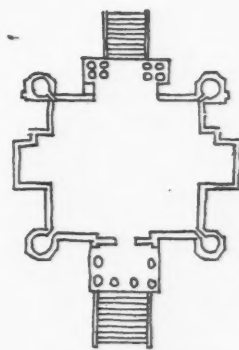
tatives of the type, is, as the crow flies, only ten miles from Blenheim.

That Vanbrugh Castle at Blackheath, Vanbrugh's own house, also depends on Elizabethan precedent is perhaps less obvious, owing to the fact that the building is not now in its original state. Vanbrugh added to it twice during the 1720's, as I have suggested in another place.² If a drawing of the state of 1718 is made, 4, it becomes evident that we have here a C-front with projections in the inner corners between the long and the short arms of the C, that is a type often found in Elizabethan houses. Stanton Court, 7, and Dorfold, Ches., are for instance familiar examples. One chief difference between Vanbrugh's design and Stanton and Dorfold is that in such Elizabethan examples the main doorway nearly always enters the house parallel to its main wing and not at right angles as at Vanbrugh Castle. However,

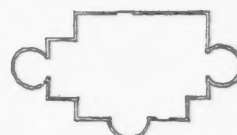
¹ Only Mr. Hussey says of Easton Neston that 'its plan is an adaptation of that which prevailed in England in Plantagenet and Tudor times,' *English Homes*, Period IV, vol. 2, p. 132.

² Richard Payne Knight, in *Art Bulletin*, vol. XXXI, 1940.

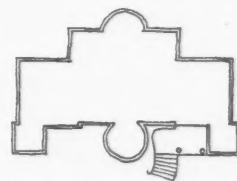
Vanbrugh Houses in the Jacobean taste



2, Seaton Delaval

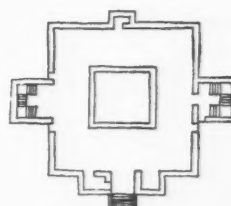


3, Vanbrugh House, near Blackheath

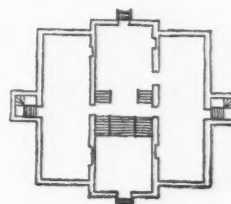


4, Vanbrugh Castle in its original state

Elizabethan and Jacobean precedent



5, Chastleton



6, Sir John Danvers's house at Chelsea
(Thorpe, page 21)



7, Stanton Court



8

Audley End c. 1720



9

Audley End in Essex was built from 1603 to 1616. The staircase, 9, was renewed about 1720 and has been attributed for good reasons to Vanbrugh. But it had not so far been recognized that Vanbrugh also redesigned the plaster ceiling, 8. This, in its imitation Jacobean pattern and with its unmistakably early eighteenth century detail, is the earliest example of a Jacobean Revival ever traced.

examination of Vanbrugh Castle proved the existence of a blocked arched door in the very place where it would be expected.

Now that Vanbrugh's interest in the style of Elizabeth and James I can be regarded as established, it may not appear too daring to suggest another more spectacular instance. Vanbrugh, it is accepted, designed the staircase and the stone screen between hall and staircase at Audley End, 9. There are as a matter of fact no documentary proofs of his connection with Audley End, but Messrs. Avray Tipping and Hussey succeeded in establishing his authorship.³ Now the ceiling of the staircase hall is Jacobean in pattern, and illustrated as such by Tipping.⁴ I have, however, never been able to reconcile these wilfully shaped stars with what Jacobean ceiling designs I know,⁵ and would thus

tentatively submit that we possess here a Vanbrughian paraphrase⁶ of the Jacobean style, 8.

II

And why should it really be so surprising to find Vanbrugh as the pioneer of an Elizabethan Revival? In recent years he has been more and more clearly recognized as a prodigious innovator. There is no need now to remind anybody of the originality and importance of his wildernesses with their winding paths at Castle Howard and Claremont, of his battlements at Kimbolton and Vanbrugh Castle, and of the picturesque, asym-

³ It may be retorted that even if the ceiling is not Jacobean, it would be more plausible to attribute it to c. 1785, the time when other Neo-Jacobean work went on at Audley End—see later in this article, and Tipping l.c. Period II, Vol. II, pp. 261, etc. But the pattern of the staircase ceiling is, it seems to me, incomparably bolder.

metrical plan of Vanbrugh Castle in its final state.⁷ In all these respects: in picturesque planning, in landscaping and in the use of mediæval elements in domestic architecture, Vanbrugh preceded Kent who is usually credited with their introduction. Kent was unquestionably the smaller man, even if he was the more versatile and plausible man. In his hand mediæval forms and picturesque garden layouts turned from the Baroque into a Rococo, too often called Strawberry Hill Gothic, as if Horace Walpole had been its inventor. But Walpole started at Strawberry Hill only after Kent's death, and plenty of Gothick villa and country house façades are now known which were designed in the thirties and forties—even if we forget about Wren's and Hawksmoor's retention of Gothic forms for certain specially traditional, that is ecclesiastical and collegiate, purposes.

⁷ See *Art Bulletin*, 1949, cited above.

³ *English Homes*, Period IV, vol. II.

⁴ Fig. LXI.

⁵ See e.g. M. Jourdain: *English Decorative Plasterwork of the Renaissance*, London 1926.



10

Hampton Court 1732



11

William Kent when remodelling the gatehouse from Clock Court to Fountain Court at Hampton Court in 1732 introduced a Gothic window, 11, in its west front evidently because the Tudor windows which he might have copied from any other early part of the palace did not seem to him quite mediæval enough. What however has so far remained entirely unknown is that behind this gothicizing facade are rooms with imitation Jacobean plaster ceilings, 10.

Now amongst Kent's surviving Gothic designs there is one in which he appears Gothic only outside but unmistakably Jacobean inside. I am referring to George II's Gateway at Hampton Court, dated 1732 on the façade, 11. On the first floor of this part are two rooms not open to the public but kindly shown to me by permission of the Lord Chamberlain.⁸ The photograph, 10, makes it clear that here is the progeny of Vanbrugh's Audley End. And again, Jacobean or Elizabethan interest in Kent should not come as a surprise. After all, he illustrated Spenser's *Faerie Queene* (published in 1751), and in his Temple of the British Worthies at Stowe, 12, introduced King Alfred, the Black Prince, Sir Thomas Gresham, Raleigh, Drake, Milton and others in more or less historical costumes.

In the history of period as against

⁸ I wish to thank Mr. E. J. Rainbow for so patiently taking me round the more out-of-the-way parts of the palace.

idealized costume England is altogether of prime importance, more so than has so far been appreciated. As early as 1667 Bushnell carved Sir Thomas Gresham in sixteenth century dress,⁹ 15. Scheemakers did the same at St. Thomas's Hospital in 1737. And Shakespeare figures kept as a matter of course to the dress well known from the Stratford bust and painted portraits—see Scheemakers in Westminster Abbey and Roubiliac in Garrick's Shakespeare Temple at Hampton. Roubiliac besides modelled a series of busts for the library of Trinity College, Cambridge with Bacon (1751) and Raleigh (1757) in Elizabethan and Cotton in Carolean costume, 13, 14. Such busts, Mrs. Esdaile has shown in an excellent paper,¹⁰ were very popular at that precise moment. Rysbrack did a good many pairs and sets of them. Vertue saw

⁹ See Mrs. Esdaile, *Walpole Society*, vol. XV, 1926-27.

¹⁰ *The Art of J. M. Rysbrack in Terracotta*, Spink & Son, 1932.

a Raleigh, a Bacon, a Spenser at Rysbrack's studio as early as 1732, and Mrs. Esdaile's paper was devoted to a series made in 1756-58 for Sir Edward Littleton of Teddesley, Staffs.

Why did English clients prefer the correct costume of the past to the Roman toga or to that ideal drapery of which Reynolds, to recommend it as pertaining to the Grand Manner, had said: 'It is drapery; it is nothing else'? The answer is, I suggest, a typically English respect for historical precedent, combined with an equally typical English scepticism against the new claims of classical drapery to all-over rulership. The corollary to this scepticism and relativism is the fact that Reynolds himself and other Georgian painters used Van Dyck costume for portraits of boys and handsome young men—see for instance some of Knapton's Society of Dilettanti portraits at the St. James's Club (1741) or Reynolds's *Second Earl Spencer* or Gainsborough's

Blue Boy. Here—or in Tiepolo's frescoes with Rococo Venetians in Veronese costumes (paralleled characteristically by his Chinese and Peasant masquerades of the Villa Valmarana) we have indeed the very same attitude as in the fashionable play with Gothic forms. And if Reynolds could paint little Master Crewe in costume and attitude to make him appear a miniature Henry VIII, why should architects and virtuosi not have been tempted by a touch of Jacobean ornament here and there too?

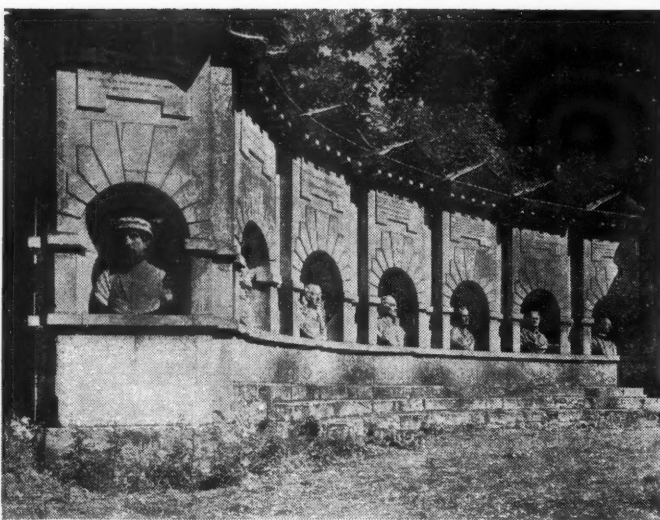
Kent was indeed not entirely alone in the admission of occasional Jacobean motifs. In the volumes of *Country Life* one can find quite a few instances. At Burton Constable in Yorkshire, a Jacobean house, there are imitation Jacobean plaster ceilings in the Hall and the Long Gallery by Lightoller of Bath, c. 1757-60, 16, 17; of the same date is the fretwork staircase balustrade at Marks Hall, Essex, no doubt meant to be Jacobean, 18; at Audley End about 1785 many of the ceilings received patterns of thin ribs and pendants; Capability Brown's gardens at Burghley and Corsham have Neo-Jacobean summer-houses; and the marble chimney-piece of the State Drawing Room at Longleat has an overmantel which looks to me very much like a Kentian interpretation of a Jacobean strapwork cartouche, 19. Some more examples could be given.

Apart from the explanation of these admittedly not very frequent examples of a Jacobean Revival in eighteenth century architecture and decoration alluded to just now, there is another, more immediate and simple. It is to be found in a passage from a letter of Horace Walpole referring to Belhouse in Essex—the seat of his friend Thomas Lennard Barrett, later Lord Dacre. Barrett had redecorated his Tudor house inside and out in a Gothick style from 1745 onwards. Walpole visited it in 1754, admired its Gothick as 'very true' and also commented on his friend's (genuine) Jacobean fireplaces in the terms which I have made the title of this article. He calls them 'a good King James's Gothick.'¹¹ That it is indeed true to assume that to Walpole and his friends at that time there was no essential difference of style between 1500 and 1600 is borne out by a letter from Lord Dacre himself (of May 1756)¹² in which he tells of Capability Brown's intention to preserve, while carrying out improvements at Burghley, 'the house . . . wherever it is Gothick.' As there is nothing Gothick at Burghley House this remark can only refer to the Elizabethan mansion.

So it must probably be accepted that Neo-Elizabethan motifs, where they are introduced in the 1730's, were meant to be Domestic Gothick in a wide enough sense. Kent at Hampton Court presumably thought he was quite correctly Tudor when he designed the ceilings illustrated. But antiquarian discrimination progressed fast

¹¹ 3 Nov. 1754; ed. Cunningham, vol. II, p. 401. On Belhouse see R. Commission on Historic Monuments, volume *South East Essex*, 1923, p. 6, *An Eighteenth Century Correspondence*, edited by Lilian Dickens and Mary Stanton, London 1910, and *Country Life*, vol. 47, p. 656, etc.

¹² See *An Eighteenth Century Correspondence*, p. 394.



12

William Kent's Temple at Stowe, 12, is a classical design, though it has Kent's characteristic picturesque and baroque touches. What is of importance in connection with the argument of this article is the fact that the British Worthies are represented not in idealized antique draperies but in the costumes of their



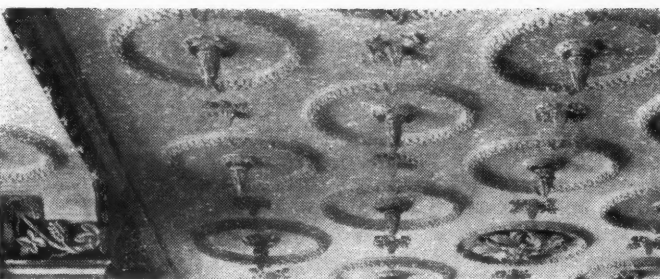
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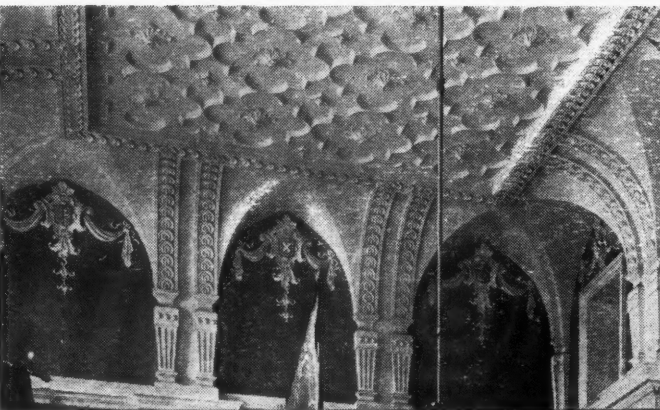
14



15



16



17

time, which means in the cases of Gresham, Drake and Raleigh, Elizabethan costume. The same appeared already in Freshnell's statue of Gresham for the Royal Exchange 1667, 15, and again in the many busts of famous men which were turned out by Rysbrack and Roubiliac. The two busts illustrated are by Roubiliac, from the library of Trinity College, Cambridge and show Raleigh 1757, 13, and Bacon 1751, 14. Later eighteenth century examples of Jacobean Revival are the plaster ceilings by Lightoller, at Burton Constable, c. 1757-60, 16, 17.

in the mid-eighteenth century, and Walpole in his later years saw the difference between Perpendicular and Elizabethan clearly.¹³ He may have received some enlightenment from a remarkable passage on the phases of the Gothic style in the second edition of Thomas Warton's *Observations on the Fairy Queen* (1762, vol. II, p. 184, etc.), where he could read: 'Most of the great buildings of Queen Elizabeth's reign have a style peculiar to themselves . . . where, though much of the old gothic is retained and great part of the new taste is adopted, yet neither predominates; while both, thus indistinctly blended, compose a fantastic species, hardly reducible to any class or name.' In any case, when Walpole some years later gave advice to James Essex, himself the most archaeologically-minded of the Goths, on the proposed *History of Gothic Architecture*, he fully realized that the Gothic style 'deceased in Henry the Eighth's reign,' and added: 'In Queen Elizabeth's time there was scarce any architecture at all: I mean no pillars, or seldom, buildings thus becoming quite plain. Under James a barbarous composition succeeded.'¹⁴

That was in 1769. But there were probably not many yet during Walpole's and Essex's life-time who saw so clearly the stylistic distinctions prior to the coming of Inigo Jones. At least Repton, himself a man of no mean visual capabilities, could still in 1794 write exactly as young Walpole and young Barrett had done: 'I venture to deliver it as my opinion that there are only two characters of buildings; the one may be called perpendicular, and the other horizontal. Under the first I class all buildings erected in England before, and during the early part of Queen Elizabeth's reign, whether deemed Saracenic, Saxon, Norman, or Gothic of the thirteenth and fourteenth centuries; and even that peculiar kind called Queen Elizabeth's Gothic, in which turrets prevailed, though battlements were discarded, and Grecian columns occasionally used.'¹⁵

III

So far we have been looking at a fashion or an entertainment which did not change much in the course of seventy years or so either in character or in extent. There is

¹³ Other instances in Walpole's letters of Elizabethan as part of Gothic: 25 July 1748: 'the bad taste that came between the charming venerable Gothic and pure architecture'—the bad taste being the seventeenth century including Wren as against Palladianism (II, 119); 4 Aug. 1753: a 'sweet little chapel' of 1620 (II, 348).—On the other hand: Hardwick Hall 'not Gothic but of that betweenity, that intervened when Gothic declined and Palladian was creeping in' (III, 338; 1 Sept. 1760). On this consciousness of a *betweenity* cf. e.g. also Baron von Pollnitz's the adventurer's and observant traveller's remark on the Palace of Heidelberg: 'Ce, qui reste du palais est dans un goût d'Architecture, qui j'aurois peine à définir: il est ni Gothique, ni Moderne' (Mémoires, 1784-37).

¹⁴ 12 Aug. 1769; ed. Cunningham, V, 180, Yale edition I, 189, etc.

¹⁵ *Sketches and Hints*, ed. Loudon, 1840, p. 53. The 'mixed style of Queen Elizabeth's Gothic' occurs again in Repton's *Designs for the Pavillon at Brighton* in 1808; ed. Loudon, p. 384.



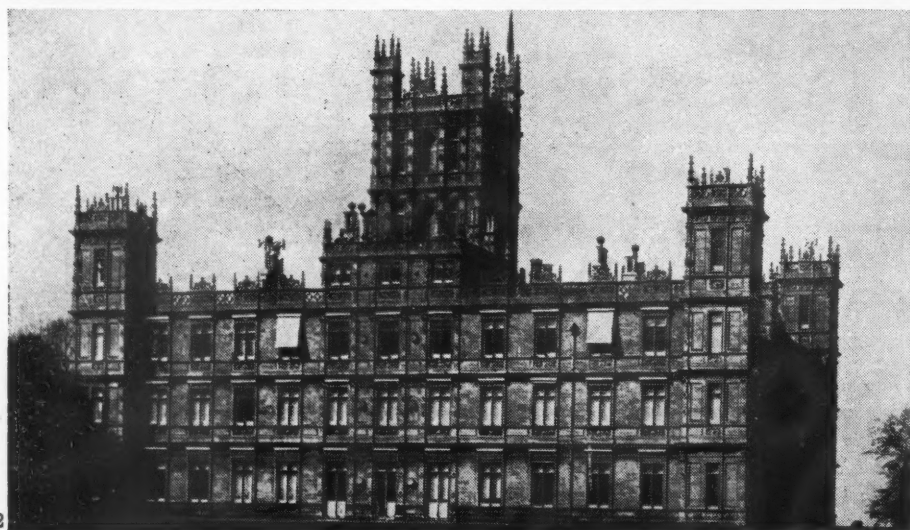
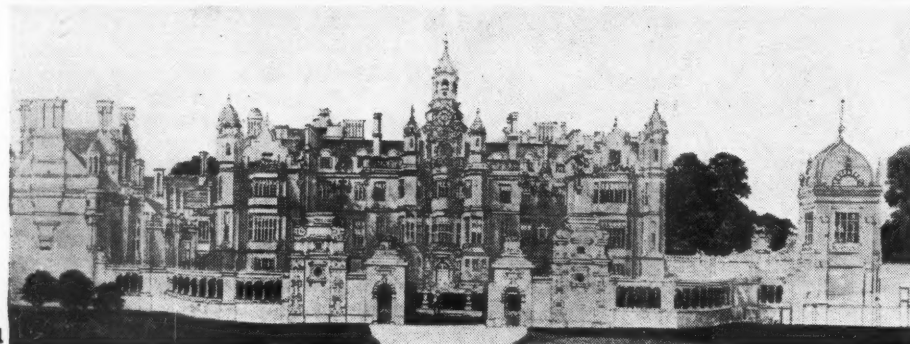
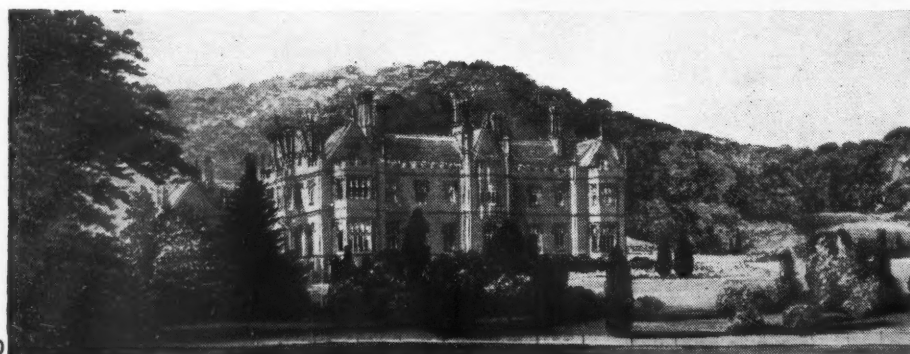
These two engravings come from Richard Payne Knight's *The Landscape*, published in 1794. They are intended to illustrate the contrast between the kind of landscape that Capability Brown liked to create, all smooth and gentle, and the rough dramatic, seemingly unimproved landscape for which Knight (and Uvedale Price) pleaded. The interesting point to be made here is, however, that while the house in the Brown grounds is of a normal Georgian character, the hall in the Knight wilderness is decidedly Elizabethan.

19 is one more example of eighteenth century Neo-Jacobean (of a Chippendale-fretwork banister), Marks Hall, Essex, c. 1760. The three pictures below illustrate the first acceptance of the Jacobean Revival in the 1850's as one of the favourite styles for country mansions. 20, Mamhead, South Devon, by Salvin, 1828; 21, Harlaxton, Lincolnshire, by Salvin, 1830; and 22, Highclere, Hampshire, by Barry, 1837.



in this respect little to choose between Kent's and Repton's attitudes. However, obviously a good deal must have happened to Elizabethan appreciation during the first thirty years of the nineteenth century, if it was possible by 1835 that the national competition for the new Houses of Parliament could insist on designs to be done in either the Gothic or the Elizabethan style. There was indeed at that moment a movement afoot to establish Elizabethan as the national English style *par excellence* for secular architecture. It was paralleled in France by the choice of the style of François Premier for the extension of the Paris Town Hall. The date here is 1837-41. In England the beginning was a little earlier. It seems to be marked by Salvin's earliest country houses: Mamhead of 1828, 20, and Harlaxton of 1830, 21. Moreover, in 1834 Henry Shaw published his *Details of Elizabethan Architecture*, and in 1837 Charles Barry of the Houses of Parliament himself designed Highclere as a bigger and better Wollaton Hall, 22. After that there were certainly more Tudor than Gothic mansions commissioned.

The change of taste is no doubt connected with the general desire of the coming Victorian Age for something of bolder variety, thicker relief, a more restless play of light and shadows and altogether more robustness than the Georgians could offer in classic or Gothic shapes. In connection with this change of style it is worth recording that occasionally even before Salvin and Shaw the Elizabethan style had appeared as more than as a variety of Gothic or a whim. I am referring to Eshton Hall, Yorks, by Mr. Webster of Kendall, built in 1825-27 as 'a faithful composition from some of the finest specimens of . . . domestic architecture prevalent . . . at the latter end of the reign of Queen Elizabeth' (Neale: *Seats*, vol. 5 of Series 2), and earlier still to Jeffry Wyatt's extensive Elizabethan stables at Longleat (1801-11). However, the most important sign of the coming change seems to me to exist in Thomas Hearne's engravings to Richard Payne Knight's *Landscape* of 1794, the book which, together with the first volume of Uvedale Price's *Essay on the Picturesque* and Repton's *Sketches and Hints*, marks the beginning of a new phase in the picturesque movement in England. Here Hearne wanted to contrast as forcibly as could be done the 'shaven and defac'd' lawns and the timid clumps of Capability Brown with the dramatic rough landscaping which Payne Knight liked. A contrast in architecture was not called for by the text of Knight's poem; but Hearne, probably at Knight's request, introduced it, and chose a normal, plain utilitarian Georgian house, and an Elizabethan house in the style of Hardwick, 23, 24. This understanding of the stout vitality of the Elizabethan style goes far beyond anything Georgian I have recorded and is indeed the first true resumption of Vanbrugh's as against Kent's and Walpole's Jacobean—a resumption which took place, as one should expect, at the very moment when altogether the Palladian eclipse of Vanbrugh ceased and Reynolds, Adam and Uvedale Price re-discovered his power and genius.



SOUTH AMERICAN SCRAPBOOK



South American cities to the architect who has never visited them are apt to consist of a number of unrelated mental pictures — of Burle Marx's gardens, of famous modern buildings, mostly in Rio, and of a few baroque churches. What happens in between, and what such cities as Rio, Sao Paulo, Montevideo and Buenos Aires are like to see and move about in remains a mystery. Here P. J. Marshall, who recently paid a visit, with his camera, to this eastern seaboard of the South American continent, describes the way it impressed an English architect.



Rio de Janeiro

The visual splendours of Rio need no retelling. Whether you drift into the harbour at early dawn or drop out of the sky on to the airfield a few minutes' walk from the city centre, the scene is too fantastic for the mind to grasp. It seems scarcely credible that there could be a great city in such perfect natural surroundings. It is difficult to realize that the urban problems of Rio are as acute as in most modern cities, that large areas of the city are a complex muddle of land uses (4), that the Favellas, or slums, are numerous and extremely detrimental to human health and happiness, and that the exciting modern buildings are few in number and scattered over a wide area. But, in fairness to the Cariocas, bold attempts at city redevelopment have been made, and there is a lively public interest in architecture. This shows itself in the creative preservation of historic buildings, by SPHAN,* which has some of the most enthusiastic modern architects on its staff; and Rio certainly has historic buildings well worth careful preservation. Typical of these are the diminutive but lovely churches of S. Luzia (2) and Gloria (3).

Drastic surgical operations have been undertaken on an heroic scale. Quite a large hill, Castello, was levelled into the bay, partly to make a new and extremely convenient airport (5) and partly to release space for central area buildings, among which are the famous



2
3



4



5

* Serviço do Patrimônio Histórico Artístico Nacional.

Ministry of Education, the ABI, and the IRB offices.

The Ministry of Education building proves many points, both as architecture and as civic design, and as much by contrast with the surrounding development. One of its most important assets is, undoubtedly, the release of ground space to the hemmed-in pedestrian (6). Notice, incidentally, the half original size sculpture on the end wall of the auditorium, sent out for approval only, by Lipchitz, but put up owing to lack of funds. The detailing of the interior of the Ministry is exemplary, and the photograph (8) shows the glass wall of the south facade, with an office partition in 'sucupira,' a rich purple hardwood.

One of the most important new buildings by Niemeyer (7) is the Boavista Bank (9) built on a cramped site facing the cathedral. Among its experimental features are the fixing of horizontal brise soleil on the north wall, vertical ones on the west, and a wall of glass on the south; also, on the ground floor is an undulating glass brick wall enclosing the main banking hall (11).

An interesting variation of the double wall for insulation against the strong sunlight is seen in a small block of expensive flats by the Roberto Brothers, where a frame of vertical fins are carried up the whole front of the building from the first floors, the interstices being filled with persianas (venetian blinds).

One of the most significant developments in Rio now being done for IAPC* is a large housing estate at Coelho Netto, some ten miles out on the Minas Geraes road. Its significance lies neither in the layout nor in the design, but in the technique. For two years, Caldas Branco and a team of soil chemists have been experimenting on soil cement. Now they can produce either good quality precast blocks or else pump the mixture into the formwork of a complete bungalow, and pump at the rate of three a day. The potentialities of this for tropical countries are obvious, and it is hoped they will be taken up by the architects, and exploited more effectively than at Coelho Netto.

* Instituto de Aposentadoria e Pensões dos Comerciantes.



The secret of the great success of Burle Marx' (10) gardens lies in the diversity of his talent;* he is an able abstract painter, a collector of historic sculpture, and a horticulturist of high repute; his laboratory consists of an acre packed with plants from all over the world, and he is continually expanding his collection.

* See the Brazilian issue of THE ARCHITECTURAL REVIEW, March 1944 and an article devoted to his work *The Modern Garden in Brazil* by Claude Vincent in the issue for May 1947.

São Paulo

São Paulo is not a new town but a new city, most of it built in the last thirty years. Rumour had said that it was full of fine buildings, and photographs in the technical press had filled one with curiosity and envy.

Approaching from the south the plane flies up the Brazilian coast from Montevideo and turns inland at the coffee port of Santos. São Paulo is only forty miles from the coast, but is up on the plateau. From the air there is no sign of an ordered urban pattern, not even the familiar colonial grid system. In fact, it looks remarkably like an English city—a congested mass in the centre, with miles of sprawling suburbs on the outskirts. A closer view only confirms the impression gained from the air; all the mistakes which have been made in European cities over 100 years ago are being repeated, but with even more unfortunate results, as indiscriminate skyscraper development has also been allowed.

In the city centre the muddle of both traffic and buildings is chaotic; desperate attempts have been made to relieve the traffic congestion by a bold use of two level roads (12 and 13), but it is an engineer's, and not a planner's, solution, for in the meantime skyscrapers continue to grow up at enormous speed on the smallest and most inconvenient sites, thus creating further congestion.

São Paulo has undoubtedly some very finely designed buildings (and some brilliant architects), but rarely can the external form of their buildings be appreciated. An example of this is the Edifício Esther (15), by Alvaro Vital Brazil and Ademar Marinho, which readers of *Brazil Builds* will be surprised to see is almost surrounded by clumsily ornamented skyscrapers.

The careful attention to finishes which is characteristic of the con-





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temporary architects of Brazil, is seen at its best in São Paulo. The skyscraper office building (14) by Lucian Korngold is faced in pale ivory travertine, while the flats (16 and 20) for the IAPI* by the Roberto Brothers have columns faced with medium grey granite, walls with pale grey marble, and the panel filling between the windows with light blue mosaic.

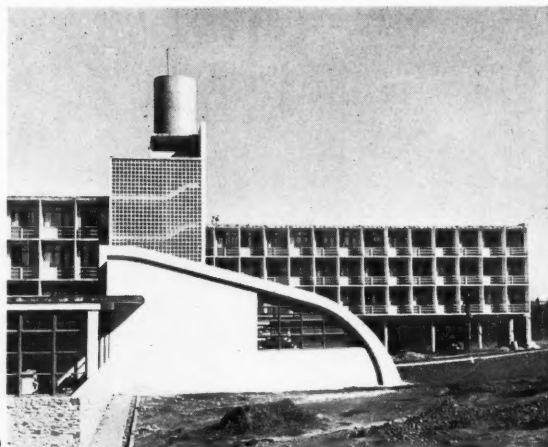
Incidentally, the whole of the ground and first floors of this building are taken up by communal facilities, and a small garden, beautifully landscaped by Roberto Burle Marx, is set in the traditional black and white mosaic paving which surrounds the block.

The detail of a small block of flats (17), in Rua Martin Fontes by Rino Levi, shows the interesting use of a grey-green bush-hammered marble veneer with the mullions cased in pink mosaic.

To the usual suburban muddle which surrounds São Paulo, there are one or two striking exceptions. The City Company (a British real estate firm) bought up several areas on the south-west of the city, and many years ago invited Barry Parker to come and lay them out. The result is a luxurious sub-tropical version (21) of the English garden city with jacaranda and mimosa instead of cherry and chestnut. The houses are nearly all detached, with generous gardens, and the standard of architectural design varies greatly. In a few cases there are some exciting solutions, especially on the steeply sloping sites of Pacaembú, where Calabi has succeeded in producing an imaginative design (22). Rino Levi's own house, too, is a happy blend of traditional and modern forms, while Kneese de Mello (18), here seen with Rino Levi on his right, has built several elegant and finely finished houses which take full advantage of Brazil's tradition of craftsmanship.

One of the most important projects which is shortly to be commenced is a new Maternity Hospital by Rino Levi in São Paulo's principal hospital group, which already has an interesting, but rather mannered, Nursing School and Home (19) by Peter Pfisterer, a former pupil of Neutra.

* Instituto de Aposentadoria e Pensões dos Industriários.



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Montevideo

Montevideo is the small capital of a small country. It grew up on the peninsula guarding a horse-shoe shaped bay and then extended round the bay itself, and until shortly before the first World War was confined to the latter area.

Then it was realized that in the hundred miles of sandy bays, which stretch along the coast and begin in the city itself, Montevideo had a priceless asset with which to attract the thousands of wealthy citizens from Buenos Aires. A wide road, the Rambla, was built along the foreshore for over twenty miles, and a string of new suburbs appeared behind it.

The city has three main parts—the old town, now the city centre (24), the harbour area (23), which is mainly industrial, and the new coastal suburbs (25). An attempt has been made to connect the first two by building the Palacio Legislativo, or Houses of Parliament (26) in the harbour area, and to connect it to the city centre with a long, straight and very dull street called Agraciada.

The central area is similar in character to that of Buenos Aires, but on a smaller scale, with the same chaos of building heights, a strong tendency to climb ever higher and turn the old colonial streets into narrow canyons, an overall neutral colour of grey rendering, and a dull heaviness in many of the new buildings. There are, however, a large number of capable architects, the most daring of whom was the late Vilamajo, who represented Uruguay on the United Nations Building Committee, and who gave early promise in several large blocks of flats.

The new suburbs are spaciouly laid out, and have many of the more recent public buildings in them. Notable is the new General Hospital and Medical School (27 and 28) which, although started over 20 years ago, is for some reason not yet completed. Although the interior has some of the latest and best medical equipment, the exterior, together with its Infectious Diseases Wing (29) and other neighbouring blocks, has a strangely dated appearance, a feeling which one gets with so many Montevidean buildings. Was it necessary,

23



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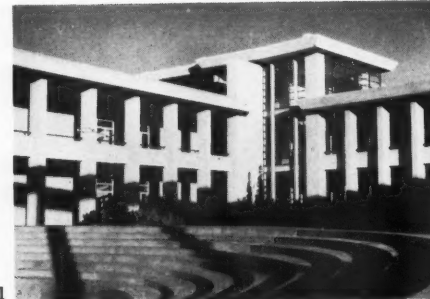
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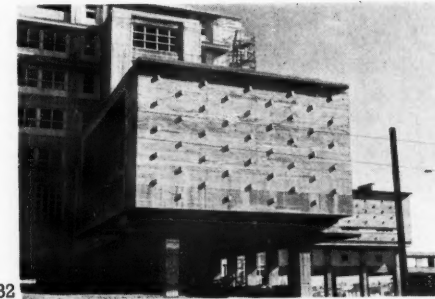
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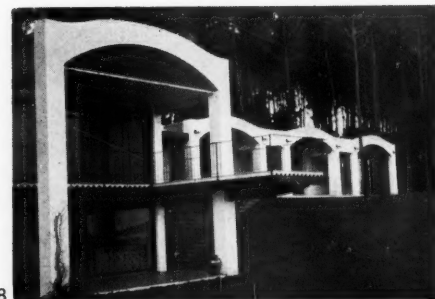
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one wonders, to repeat all the mistakes and clichés of German functionalism of the twenties in the new world? Look at the Escuela de los Campos (30) for instance, a large and spacious Secondary School for girls. With its dull grey colour and stark heavy functionalism, it is just the kind of design that makes the public long for the neo-classical overripeness of the Palacio Legislativo. Even the Facultad de Arquitectura (31), of all places, has this same malaise, and in addition has the architect's mannerist signature in the massive angular cornice. The Faculty of

Engineering (32), Vilamajo's last and most dynamic building, has an interesting combination of pre-cast and in-situ reinforced concrete structure.

Public housing space standards are low in comparison with British. The bungalow (33) is two separate dwellings. Private housing, as in Buenos Aires, has indulged in every possible style and type of material. There are, of course, some excellently designed houses, but the general level is more like (34).

Near the General Hospital is the spacious stadium (35), and in the same area a beautifully designed

park (36), landscaped by Prof. Scasso, Professor of Landscape at the Facultad de Arquitectura.

Punta Ballena, an outstanding contemporary group of buildings, is an expensive summer residential holiday resort (37, 38). Bonet, the architect, takes full advantage of the natural surroundings, so that the buildings seem to grow out of the landscape. The Clubhouse (37) is a light elegant reinforced concrete structure; greystone walls and red-brown woodwork enhance the translucence of the continuous windows that overlook the bay.

Buenos Aires

In contrast to Rio or Cape Town, Buenos Aires is one of the dullest of cities to approach from the sea. The ship comes up to the landing stage slowly through the shallow muddy waters of the River Plate estuary, and the skyline is as level as Alexandria or Calcutta. Only the jagged outline of the down-town skyscrapers gives a background to the muddle of cranes, warehouses, and shipping which makes the foreground of any modern seaport.

In the centre of the city one is immediately conscious of the old colonial town-pattern of narrow gridded streets (42), although wide boulevards have been driven through them with a Haussmann-like enthusiasm—to the detriment of at least one charming Baroque church, the Cabildo (41), which had two additional bays on each side before the city improvements began. The Cabildo, by the way, was the centre of the Argentine Government in Spanish Colonial times.

Dotted here and there in the city, and often quite overshadowed by recent high buildings, are a number of very pleasing Baroque churches, of which the Iglesia Pilar (40) is one of the best. It is built in characteristically Spanish materials, and has a stucco facing with dun-coloured stone dressings, red-brown pantile roof, and a shiny dome of blue glazed tiles surmounting the campanile.

Between the city and the docks runs the broad boulevard known as the Avenida Leandro Alem, which widens out as it approaches the Parque Palermo into the famous and magnificent Avenida Alvear (39), a parkway, or rather a parkside way in the grand manner. The photograph shows a highly formal portion of the Parque, with the new Faculty of Law (Smithsonian in conception) in the background.

Buenos Aires has made some brave efforts to improve street patterns by drastic surgery, and the new Avenida 9 de Julio is a striking example, one which is perhaps equalled only by Rio's Avenida Presidente Vargas. The aim of 9 de Julio was to connect up the two main railway stations of Constitution and Retiro (now



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42

Peron) (48), about one and a half miles apart. They began to cut a swathe a whole block wide through the city, but unfortunately a skyscraper office block was built across its path (43), a block which now rather ironically houses the Ministry of Works. 9 de Julio is now likely to be an expensive luxury for the next twenty years, and a warning to uncomprehensive planners.

More successful is the Avenida General Paz (44, 45, 46), probably the finest outer ring parkway possessed by any city. Land was secured in 1905, and it is a fine example of engineer-architect co-operation. Every detail has been carefully designed, special attention having been given to the landscaping, and the result is a continuous visual pleasure, and a motorist's dream of smooth uninterrupted movement.

Outside the central area, with its high flats in almost every European 'modern' style, the mass of residential houses are of one floor only, using the traditional patio with brick or adobe stuccoed walls. A typical example of the older type of small house is seen in (49), on the right, with an equally typical bungalow in one of the hundred or so 'modern' styles.

The outstanding modern buildings are few: it is obvious that the younger architects have not had the same opportunity as those in Brazil. As a whole the recent buildings are soundly constructed, but usually heavy and often dull. Honourable exceptions to this are the blocks of flats by Ferrari and Kurchan in Belgrano (51), a small but expensive one floor house in Accassuso (52), by Bonet and Vivanco, and Messrs. Elia, Ramos and Agostini's own office building (50).

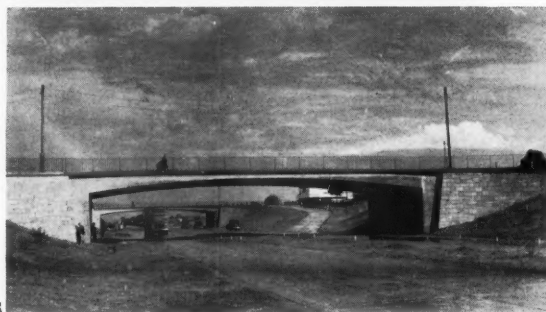
Quinquela Martin (47) is one of Buenos Aires' most picturesque personalities. Although a famous Argentine painter, he works, not in a fashionable studio, but down in dockland—dockland, of course, with a difference, for this is the Boca, which handles the coastal and riverine trade. Martin has a studio, art gallery, and art school right by the quayside. He paints the stevedores, the boats, the cargoes, and the colourful festivals, on an heroic scale, in oils on great canvases, in frescoes, mosaics, and even in commercial paint on sheet metal.



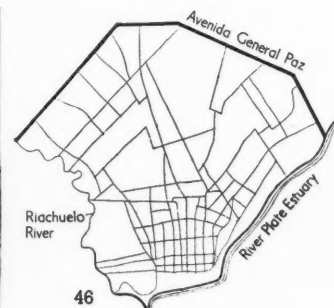
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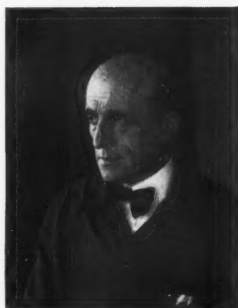
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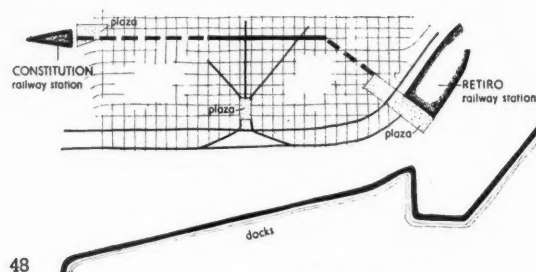
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One of the disadvantages of a monthly magazine is the fact that there are only twelve months in the year. The REVIEW is constantly finding that twelve issues are not enough to deal with all the matters it considers vital to architects. A full-dress article, even a special number, may appear—on the functional tradition, pub interiors, landscape or the new empiricism—then other subjects crop up, equally vital, and the first still current with much still to be said about them, must for the time give way. They will reappear later certainly, but though the train of thought may be clear to the editors, it is less likely to be so obvious to the reader. To overcome the difficulty, and to ensure that an idea once broached does not lapse for months or even years, as well as to make possible the inclusion of subjects that demand no more than a caption and a photo or two, this regrouping of features has been devised. Some existing features such as World, Canon and Books, already familiar, are obviously qualified for inclusion.

The idea, it should perhaps be stressed, is only to provide a matrix for subjects the REVIEW has, in fact, always included.



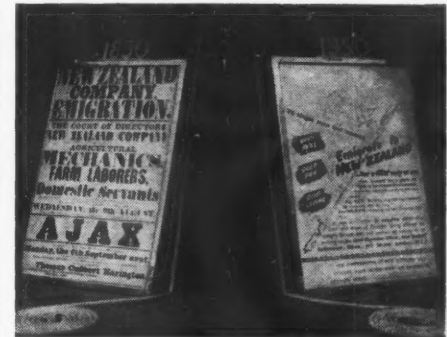
LETTERING

THE MORAL OF THE BOLD FACE

In posters, playbills, brewers' advertisement mirrors in pubs, and on shop fascia boards the display type-faces evolved during the nineteenth century reflect a character and boldness unfortunately almost entirely absent in those examples of the present day which rank as good. Any qualities they do retain are largely owed to the robust individual work of this early period, or due to a kind of maiden-aunt tidiness which is no substitute for character. The process of deterioration is shown here in two examples of lettering



on a shop in Sidmouth. The top one is a fine nineteenth century decorated version of the bold latin condensed type (upon which 'chisel,' one of the few characterful contemporary display types was based), the lower one has suffered, not an ingenious adaptation like chisel, but a process of dilution, obviously inspired by the entirely erroneous belief that this kind of timidity equals good taste. Another similar example on view in a London shop-window is shown below and in the next column. The 1850 emigration poster is bold, and full of punch and 'colour'—more than this it is clearly readable from the top of a passing bus. The 1950 one, on the other hand, with its too popular brushwork lettering and its general information in minute type, is all but invisible even from the pavement. I.M.C.



nineteenth century poster, vigorous, decorative, easy to read. See foot of preceding column and below.



twentieth century poster, tricky and hard on the eyes.

WORLD

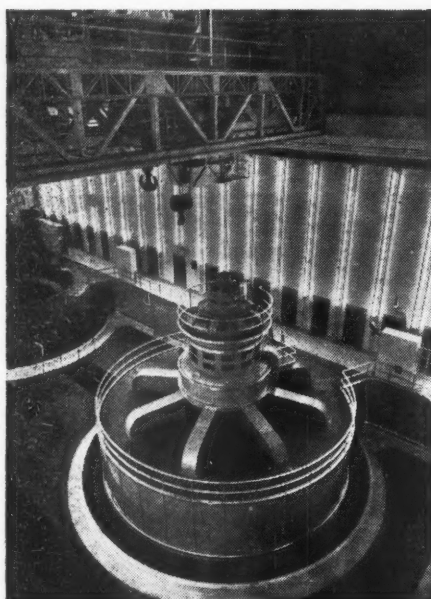


POWER STATION AT GENISSIAT, FRANCE

This power station at Genissiat, Rhone, is the largest in France. Though nearing completion now, so urgent is the need for electricity that it has been the practice to put machinery into operation as soon as it



transformer house at the Genissiat power station.



turbine room showing fluorescent wall lighting.

is installed. The dam is not yet finished, but power is already being generated. A large hall houses the polished, rust-proofed turbines. The hall floor is black and the walls are white, with vertical fluorescent lighting strips set in them. Parts of the power station are air conditioned to prevent accumulation of dust. Chief Architect: Albert Laprade.

Denise Moutonier

POPULAR ART

THE NEW ORLEANS WILLOW

Popular Art as a phrase seems to have come to stay. A definition might be 'the art of the unsophisticated groups within a sophisticated community' which would include bargee and peasant but not native art. Implicit in it are the twin ideas of tradition and community, which accounts perhaps for our unwillingness to look for folk art in the US despite the fact that we are stared in the face by Swing and Highway culture. However, these are recent

manifestations and, as the photographs here show, there are much earlier US examples.

New Orleans, founded originally by the French and pre-dating much of the English colonization on the eastern seaboard, has been established now for about two hundred and fifty years at the mouth of the Mississippi. It occupies a unique position in the United States for a style peculiarly its own, and for its remarkable cemeteries.

These reveal in one section a charming



cult of willows. We have their date for the headstones on which they appeared are the work of Irish masons, who did not arrive in New Orleans till the nineteenth century. The earliest of these decorated headstones is dated 1846, and this particular form must therefore have developed with unusual rapidity, for it was representative of the locality, not of Ireland. The weeping willow, a common tree in New Orleans, appears repeatedly throughout the Irish cemetery there, mainly as a low relief design at the top of the headstone. In one of the earliest examples (below) a palm tree, not a



willow, is used, but this device was abandoned, presumably because the willow was not only more apt in the circumstances but probably because the form was more



satisfactory. The form used in the willow is subtly different in each case and was clearly not the work of one mason alone.



The willow, above, in cast iron is set in a wrought-iron device much more typical of the established local style. Owing to



climatic conditions cast iron was very popular, not only were masonry tombs copied in it, but it was sometimes even used for the coffins themselves as the following illustrations will show.

C. J. Laughlin

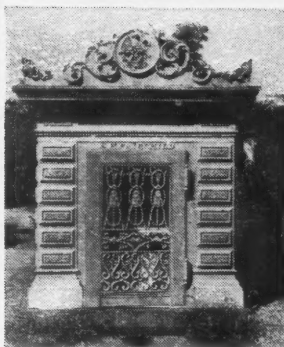
IRON

ABOVE GROUND BURIAL

Because of the water-logged state of the ground in the Mississippi delta, the nineteenth century undertakers of New Orleans found it necessary to bury the dead above ground. As a result attention was focused on the construction and embellishment of vaults and tombs. Cast-iron work is common throughout the city for ornamental railings and gates, but in the cemeteries (and each example here is from a different cemetery) the iron workers found a new and remarkable outlet for their energies.

The entire tomb of the Leeds family in the Cypress Grove Cemetery, 2 facing page, was constructed of cast iron in 1844, although it is obvious that the whole concept is in the stone idiom, even to the coursing, and in no case is there any sign of a treatment being evolved that could be considered peculiar to the material used.

An even more elaborate example, 3, entirely of cast-iron parts bolted together, is the family tomb of the Fairchilds in the Odd Fellows Cemetery, built in the following year. Even the ornamental details



1 2
3 4

1, a cast-iron headstone at Greenwood Cemetery, New Orleans; the inscription has disappeared. 2, tomb of the Leeds family in Cypress Grove Cemetery. 3, the 1845 tomb, also in cast iron, of the Fairchild family. 4, cast-iron coffins, used on account of humidity and insect life.

of the cornice, the medallion in the centre, and the raised panels either side of the door, moulded to represent a carved stone surface, are in the same material. The device repeated three times in the upper part of the door, of three interlaced links and a hand bearing a heart, is a symbol of the Odd Fellows Society.

Headstones in cast iron are, on the other hand, practically non-existent, there being only two known examples in the whole State of Louisiana. These two, of which one is illustrated here, 1, stand side by side in the Greenwood Cemetery in New Orleans. They appear to date from the 1870's, though the inscription is almost indecipherable since it was not cast with the headstone but painted on afterwards. This rather suggests that the headstones themselves may not have been made individually as were the vaults, but in standard patterns and in quantity.

The last illustration, from a cemetery south of New Orleans, shows that even coffins were made of iron. Though the custom was apparently confined mainly to South Louisiana, examples do exist in the St. Louis No. 2 and Girod Cemeteries of New Orleans. These coffins were cast in two parts and bolted together, the upper

part frequently being moulded in the form of a draped mummy-like figure, with flowers worked into the face-plate. Those illustrated here were evidently intended for children. The reason for using iron was that wood decayed rapidly in the humid climate and in addition was no protection whatever from the hordes of insects, crayfish and other living things that would otherwise have made short work of any less formidable material.

C. J. Laughlin

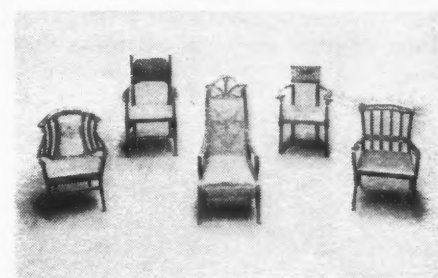
ART NOUVEAU

THE BEST MUSEUM COLLECTION

The remarkable initiative taken by a local museum in assembling a collection of furniture at the time that it was popular is shown by the illustrations of furniture on this and the following page. The museum is the Nordenfjeldske Kunstindustrimuseum at Trondheim, in Norway, whose present director, W. W. Krohn-Hansen, supplied the photographs and information on what must be a unique exhibition of Art Nouveau.

The objects illustrated are by Henri van de Velde of Brussels and Berlin, Galle and Majorelle of Nancy, Colonna of Paris and

Tiffany of New York. Another room is devoted to furnishings by William Morris, but due to moves made necessary by two world wars, its original layout was disturbed and no records remain to show



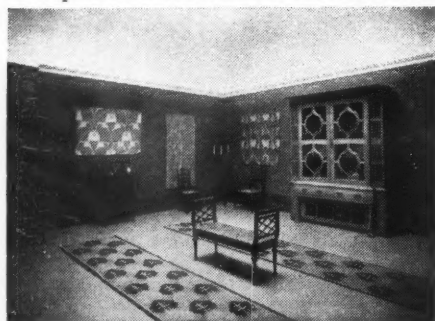
The centre chair is by Majorelle Frères, and those on the extreme left and right by Van de Velde.



arm-chair and cabinet on left, and ceiling light fitting by Van de Velde. Small chair in front centre by de Feure; table by Colonna, Paris.

what this was. The result, as the director hints, does not quite do Morris justice. Textiles and metalwork are represented as much as furniture.

The collection was brought together by the then director Jens Thilis between the years 1896 and 1908, the majority of the pieces coming from the Paris Exhibition of 1900. The idea was admirable at the time, and still more admirable today in the light of the relatively small number of examples that still exist of Art Nouveau.



glass-fronted bookcase by William Morris. Bureau on end wall by Henry and Co., London.

As a rule museums of this kind venture no further than about 1880, though in the United States, true, some carry on into the middle of the nineteenth century and even beyond. But where is it possible in this country to see work that is significant of the period round 1890 and 1900? In London the Geffrye Museum at Bethnal Green has made a beginning, but its parent body, the Victoria and Albert Museum which has proved so good, for instance, at presenting the posters of that same phase, does not seem to be interested. An offer made before the war of the gift of furniture from one of Mackintosh's best houses near Glasgow was turned down.

Yet there is no question that what has



pictures by Edv. Munch, table on end wall by Colonna, Paris.

been collected at Trondheim will be the period pieces of the future, and, considering the rate at which furnishings are being discarded and replaced in the twentieth century, they will have to be paid for very highly by the time museums are forced to think about collecting them, unless, of course, the sort of initiative and foresight shown by the late director of Trondheim Museum spreads further afield. N.P.

PUB EXTERIORS

CASE HISTORY OF THE PRINCE ALBERT



The Prince Albert 1899



The Prince Albert 1910



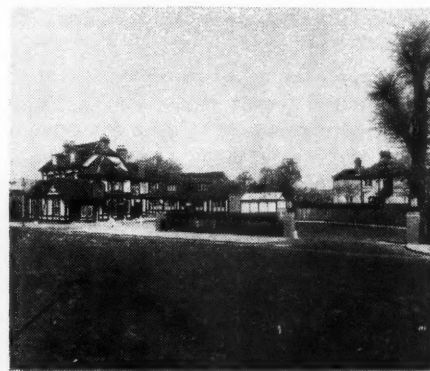
The Prince Albert 1912



The Prince Albert 1924



The Prince Albert 1932



The Prince Albert 1938

CASE HISTORY OF THE PRINCE ALBERT

It is not often that the history of alteration is photographically recorded—when it does happen the recording becomes a social document of importance. And when the building recorded is a pub it becomes still more significant since few types of building have responded so rapidly to social change during the last half-century. This is because once a licence has been granted, the licensee will move heaven and earth to retain it, any alterations and additions are the things that reflect the magistrate's view of what is *comme il faut* for the times. Here is illustrated in sequence a unique example of the process at work in the

'Prince Albert' at Golders Green, in the course of its translation from a beer-house of the unlicensed period (1830-69) into a present-day suburban pub. We may reconstruct the history of the times as follows: Known as Frog Hall, it was built as an eighteenth century dwelling-house of unpretentious proportions, acquiring its side appendages about 1830. Obviously, it fell on hard times, it may be during the Hungry Forties and new owners took the opportunity in 1850 to open the premises for the sale of beer when a thoughtful Parliament provided them with the opportunity to do so unrestricted by the licensing bench.

The ground floor addition which makes

such a mess of the formal Georgian front-age came later, probably at the same time as the 'Royal Brewery' barge-board sign which restored in a curious way some of the formality that was already lost.

But times were changing, London was spreading out, the district was on the upgrade (witness the roadway), and the brewery's capital had now been put behind the pub, which by now possessed a licence. The result of the remodelling was a truly remarkable combination of Georgian and Tudor. Though the two gables and the structural appendages remained to identify the building as a version of the original, the cornices and shutters were thrown into a battle of the styles with the half-timbering, in a rather surprising manner. This sudden burst of ostentation contrasts oddly with the functional simplicity of the weather-boarded outbuildings adjoining. This upheaval took place in the year 1904. The second transformation followed the first with remarkable speed and for reasons unknown (probably reasons of caste) the 'Prince Albert' emerged from the reconstruction with a high-pitched mansard roof that united the two gables, with dormer windows, with the roofs of its appendages pitched higher to match the main one, and as a result lost most of its remaining eighteenth century touches, genuine and otherwise, including its windows. Rather illogically, it also lost some of its half-timbering. Even the outhouses did not quite escape this second cataclysm, for their pleasant weather-boarding was obscured by trellis-work.

Though the pub had received its final shape, some changes were still to occur, for the district itself was rapidly becoming a suburb and the amenities of electricity, pavements and tar-macadam seen in the

fourth view reveal the development that had proceeded on what has until now been the far side.

Up to this point the 'Prince Albert,' in spite of its curious changes, had possessed a certain element of character, but the advent of the motor age dissipated even that. The squalid surround of the last view has been remodelled into the insipid void of a car park, entailing the removal of the weather-boarded outbuildings and the erection of another, clearly designed to 'match' the pub—which it does, more than effectively. The phase of shams is emphasized even more by the new rustic gibbet of a signboard, complete with flood-lights, and a quite ridiculous piece of paving at its foot. Even there, progress did not halt, for in the last scene the car park has been enlarged to increase the dull expanse of asphalt, and brick entrance columns, surmounted by wrought iron lamps, add a pompous little finishing touch of confusion.

H. McG. Dunnett

FURNITURE

DEMOUNTABLE TABLE BY NOGUCHI

One usually thinks of the knock-down principle in terms of complicated pieces of furniture, but the table below shows that it is appropriate equally to the simpler pieces. Designed by the American sculptor Isamu Noguchi for sale by the Herman Miller Furniture Corporation of New York and made of plate-glass and walnut, it is an extremely subtle and ingenious solution to the problem of supporting a table-top. The wood members are dependent for their rigidity, apart from the pin and socket which lock them together, entirely on the weight of the glass. From the

production angle, it involves the minimum of parts, for the two halves of the support are identical and can be made together as one batch. Though complicated assembly is probably the biggest problem involved in the selling of packaged furniture, however sensible the idea, there is nothing here to alarm the most unmechanical of customers.

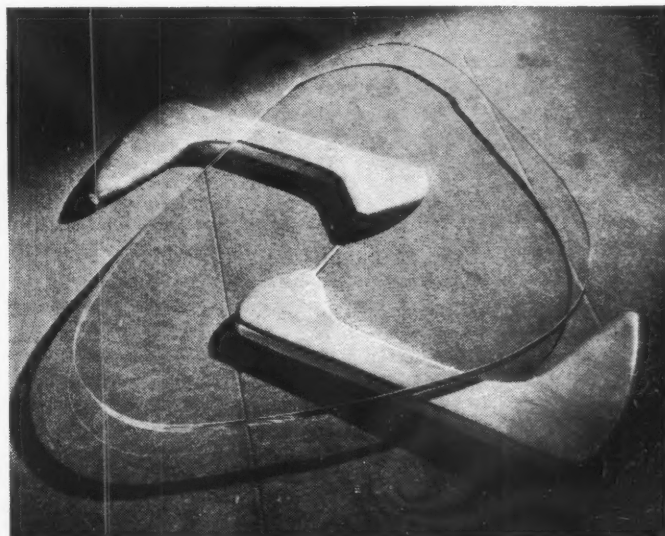
D. Pleydell Bowyer

BOOKS

CONURBIA

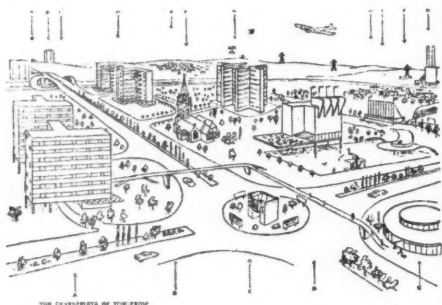
DRAYNEFLETE REVEALED. By Osbert Lancaster. John Murray, 1949. 8s. 6d.

Reading a book by Mr. Osbert Lancaster is like riding in a humorously ancient (but excellently cared-for) Rolls Royce. Stately, sonorous, rhythmic, the sentences glide along, confident in their pedigree—(is it Gibbon?)—mildly archaic in silhouette, pleasantly period in aroma. Rule I, however, is never to be lulled by Mr. Lancaster's style—nor even by the conventional caricature or facetious nomenclature with which he artfully decks the scene. Even a Rolls Royce has the power to pinch and wound the unwary, and Mr. Lancaster is a master at the 'late-cut,' an adept at dealing out the unexpected kick on the knee-cap. In *Drayneflete Revealed* we are taken for another ride, away from Pelvis Bay to some Green Line destination in the Home Counties, and there presented with its history from Roman times to the present day, from Via Hernia to Shinwell Lane. Throughout the journey Mr. Lancaster enjoys himself as hugely with Drayneflete's personalities as he does with its architecture, and so, needless to say, do we. Medieval carols, eighteenth century odes, Victorian newspaper accounts, and, of course, scores of illustrations enliven the record, and too soon the end is reached. Nothing very unexpected you may say—at least not to devoted Lancastrians. Can the same line, you will ask, be successfully toed yet again? The answer is 'yes'—and also 'no.' Mr. Lancaster's wit and skill divert us to the end, and his draughtsman-



demountable table in three parts designed by the American sculptor Isamu Noguchi for the Herman Miller Furniture Corporation of New York.

ship becomes increasingly adventurous. And yet . . . the fact has to be faced—and Mr. Lancaster will be the first to face it—that the increasingly rapid turning of fashion's wheel has blunted some of his barbs. The white rose (of Betjeman) has beaten the red rose of Lancaster to it. The lovers of suburbia, the travellers on that Graham Greene line of hoardings and pylons, of tile-hung villas and tin chapels, are not quite the same familiar monkeys they used to be, or if they are, the position of the bars has changed, so that at the moment it is not clear whether they and Betjeman are inside being grinned at by Mr. Lancaster, or whether Mr. Lancaster is inside being grinned at by them. There is also the red and white rose of modern town-planning theory; the drawings of twentieth century Draynesflete



are somehow not—with the exception of the one reproduced above—quite so anti-social as they used to be. They need only the faintest change of emphasis to become illustrations designed, shall we say, to show the visual value of intricacy and contrast in the urban scene.

Secondly, to ears in which schoolboy cries of 'By my Halidom' still echo miserably, the humour of serfs and doublets has long since been exhausted. For me not even Mr. Lancaster can wring one more drop from so popular a water-hole. Draw humorously an Anglo-Saxon of yesterday, and it always looks like George Morrow. That Mr. Lancaster is aware of this it is certain, for it is never until the nineteenth century is reached that he really begins to lick his lips. Nevertheless, may we suggest that next time—and let us hope there will be many next times—he starts a good deal later, takes more time over the last fifty years and lingers longest in the present and near future. Mr. Lancaster is far too important a critic and satirist of the age to be allowed to sit back and refight old battles that he had a big hand in winning. He ought to be winning new ones.

Hugh Casson

TIMON OF EDGWARE

THE LIFE AND CIRCUMSTANCES OF JAMES BRYDGES, FIRST DUKE OF CHANDOS. By C. H. Collins Baker and Muriel I. Baker. Clarendon Press in co-operation with the Huntington Library. 42s.

Time and Alexander Pope, always an effective combination, have done their best to distort our mental picture of the first Duke of Chandos and the mansion called Cannons Park which he built for himself near Edgware, and which was demolished so soon after his death. Historians may have known the truth behind Chandos' reputation for 'princeliness' and the real dimensions of 'Timon's villa'

(large enough, in all conscience, though not out of the way in the age of Castle Howard and Blenheim); but the circumstances of the case have favoured rumour and surmise, and rumour and surmise have thriven accordingly. In this book Mr. and Mrs. Collins Baker have set out to right the balance by giving us a full and detailed account of the non-political aspects of Chandos' life, including his building activities and patronage of the arts. Based on a study of the great collection of Chandos papers in the Huntington Library, California, as a book it is shapeless, unwieldy and repetitive. Nevertheless, it has the virtues of its defects: never, one feels, has factual truth been sacrificed to the turn of a phrase or the balance of a paragraph. The result is a volume in which anyone with the slightest interest in Georgian life and art will find much to divert and instruct, while to historians of English architecture it is a most important book.

Talman, James, Vanbrugh, Gibbs, Price were all concerned at one stage or another in the creation of Cannons. The precise extent of their respective shares in the process cannot even now be established beyond doubt, but the Huntington Library documents throw much new light on the problem and the chapter on this subject gives us as near answers as we are ever likely to get. Other chapters of exceptional interest from an architectural point of view are those dealing with Cavendish Square, with Chandos' unsuccessful speculations at Bridgewater, and with his opening of a new kind of lodging house at Bath. In this last venture the great John Wood appears in the character of a young and inexperienced architect who could neither manage the water closets (about which Chandos had very definite ideas) nor keep within his estimate without using inferior materials. Chandos decided that Wood was 'a very vile fellow as well as a bad Architect'—and yet was quite prepared to give him a testimonial to the Bishop of Llandaff and to stand godfather to his daughter. But then Chandos' relations with his many architects were always stormy. Even the faithful Edward Shepherd, a hitherto obscure figure of whom we hear a good deal, was railed against for 'his scandalous usage of me . . . in almost everything I have employed him about.' Besides, Shepherd's brother, a plasterer, was 'drunk from morning to night & never minded the workmen.'

In addition to the positive discoveries recorded in this book, such as John Wood's responsibility for Tyberton Court in Herefordshire, a number of previous mis-attributions are righted. Thus the big Chandos monument at Whitechurch, formerly given to Carpentier, is shown to be a work of Grinling Gibbons, and the designer of the Cannons chapel windows, executed by Joshua Price and for the last two hundred years or more in the church at Witley, Worcestershire, to have been not Sebastiano Ricci (as stated by Vertue) but a certain Signor Francisco, who painted various ceilings in the house. It is incorrect, however, to say that the centre portion of Bellucci's chapel ceiling at Witley is 'divorced from the "Nativity," the "Crucifixion," and the ten "Emblems of the Passion" which the "Inventory" records': they are all there. But this

slip, and a failure to spot the fact that the Gibbs manuscript referred to by Wyatt Papworth is in Sir John Soane's Museum, must be ascribed to the distance from England at which this book was written, and should in no way diminish our gratitude to its authors.

Marcus Whiffen

Shorter Notices

RECORDING BRITAIN. Edited by Arnold Palmer. In four volumes. Oxford University Press. 105s.

The publication of volume 4 of *Recording Britain* marks the end of one of the most unfortunate enterprises upon which the Oxford University Press can ever have embarked. So admirable in intention, so lamentable in achievement!

The present volume does not differ noticeably from its predecessors, although one or two of the reputable artists whose work lent distinction to Vols. 1, 2 and 3 appear, very sensibly, to have withdrawn. Such few as remain—Miss Barbara Jones, Miss Eve Kirk and Mr. Clifford Ellis—will be unlikely, one feels, to experience much satisfaction at the appearance of their work, reproduced by the extraordinary processes beloved of the Editors of this volume.

O.L.

A HISTORY OF THE ENGLISH HOUSE. By Nathaniel Lloyd.

Few books, if any, on English architecture are so universally accepted as classics as Nathaniel Lloyd's *History of the English House*. The book came out in 1931 only two years before its author's death at the age of sixty-six. It has been out of print since before the war and with its few needed amendments will be welcomed by many. It is the fruit of decades of work on building crafts—their most remarkable outcome being Lloyd's *History of English Brickwork*—and decades of antique collecting for his own house at Great Dixter (reconstructed by him in collaboration with Lutyens) and those of his friends. Yet he was not an architect nor an artist by training, and while his sensitivity to aesthetic values was a gift of nature carefully tended, his scholarship was the outcome of patience, integrity and self-imposed discipline.

N.P.

Books Received

ALTERATIONS TO BUILDINGS. By R. G. Snell. Pitman, 8s. 6d.
AN UNDERSTANDING OF ARCHITECTURE. By Robert Lutyens and Harold Greenwood. People's University Press. 6s. 6d.
TECHNICAL LITERATURE. By G. E. Williams. Allen & Unwin. 7s. 6d.
RATES AND RATING. By Albert Crew. 11th edition by Francis Jones. Pitman, 20s.
A SCRAPBOOK OF HUDDERSFIELD II. By Noel Spencer. 450 copies. Noel Spencer, 10s. 6d.
FURNITURE—AN EXPLANATORY HISTORY. By David Reeves. Faber & Faber. 16s.
CATHEDRALS AND HOW THEY ARE BUILT. By D. H. S. Crang. Cambridge University Press. 8s. 6d.
BUILT-IN FURNITURE IN GREAT BRITAIN. By Frederick Gibberd. A. Tiranti. 6s.
BUILDING SUPERVISION. By W. R. M. Pippard. Spon. 8s. 6d.
HEATING AND AIR CONDITIONING EQUIPMENT FOR BUILDINGS. By F. Burlace Turpin. Pitman. 30s.
PATTERN AND DESIGN. By N. I. Cannon. Lund Humphries. 21s.
SUFFOLK. By Olive Cook. Paul Elek. 10s. 6d.
IN THE NATURE OF MATERIALS—THE BUILDINGS OF FRANK LLOYD WRIGHT, 1887-1941. By Henry-Russell Hitchcock. Paul Elek. 35s.
GLASS THROUGH THE AGES. By E. Barrington Hayes. Penguin. 6s.
ROOF CARPENTRY. 2nd Edition. By T. H. Rawlinson. Technical Press. 6s.
LAND AND PROPERTY OWNERS' GUIDE. By Gordon Payne. British Publishing Company. 2s. 6d.
FOUNTAINS ABBEY THEN AND NOW. By A. E. Henderson. Spon. 2s. 6d.
A WILTSHIRE LANE—LITTLE DURNFORD. By D. Devenish. Batsford. 12s. 6d.
MODELLED ARCHITECTURE. By P. R. Wickham. Marshall. 12s. 6d.
FRANCES HODGKINS. By Myfanwy Evans. Penguin. 3s. 6d.
WILLIAM NICHOLSON. By Robert Nichols. Penguin. 3s. 6d.
NORTHUMBERLAND. By Ann Sitwell. Elek. 10s. 6d.
THEORY OF STRUCTURES. 5th Edition. By Arthur Morley. Longmans. 21s.
PRINTING. By Harold Curwen. Penguin. 1s. 6d.
HANDBOOK OF PERSPECTIVE. 3rd Edition. By W. G. Warren. Crosby Lockwood. 10s. 6d.

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Women's Hostel at Wye College, Kent, pages 85 to 90, photographs by John Maltby.

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Switzerland: Reaction and Empiricism, pages 111 to 116, nos. 1 to 13, O. Pfeifer; no. 14, Grussich; nos. 15 to 22, Wolf-Bender. All material for the School at Lucerne was supplied by Paul Ritter, who also translated the text.

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Page 131, **LETTERING**, Galwey, Arch. phot. Pages 132 and 133, **POPULAR ART and IRON**, C. J. Laughlin; **ART NOUVEAU**, T. W. Krohn-Hansen, Nordenfjeldske Kunstindustrimuseum. Page 134, **PUB EXTERIORS**, by kind permission of Barclay Perkins. Page 135, **FURNITURE**, Ezra Stoller. Page 136, drawing by Osbert Lancaster, by permission of John Murray.

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Translators of Summaries—French: J. R. Nunn; German: Dr. R. Shapire; Russian: Dr. M. Japolsky.

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ANTHOLOGY

Danger Men at Work

... The market-place [the Agora of Athens*], on the other hand, it is difficult to contemplate calmly when one realizes that in order to lay bare this dreary bomb-site industrious and heavily subsidized American archaeologists laboured long years pulling down the greater part of the old Turkish quarter, the few remnants of which that still stand are yet sufficient to indicate the extent and nature of the loss. When one gazes on this vast expanse of antiquarian rubble and reflects on what it has displaced, one gains a new respect for the sound judgment of the great Duke of Wellington, who, on being informed that a Roman pavement had been laid bare on one of his estates, at once gave orders that it was to be covered up again without delay. The only find of any general interest which has so far emerged from all this destructive quarrying is an inscribed tablet, of the sort on which voters were accustomed to write the name of their candidate for impeachment, which is thought to provide direct confirmation of a well-known anecdote of Plutarch. . . .

It is only fair to point out that the Americans enjoy no monopoly in this species of learned vandalism and that at Delphi a far more difficult feat of ruination has been achieved by those paragons of taste, the French. The truth of the matter is that the average archaeologist of any nationality being almost invariably totally deficient in visual sense is about as safe a person to have around a well-conducted city as a bomber-pilot or a by-pass builder.

OSBERT LANCASTER (*Classical Landscape with Figures*).

John Murray, London, 1947.

*What is true of Athens is equally true of Rome.† But in the latter city as the motives were less disinterested the devastation was greater. The American archaeologists in Athens pursued a single and not unworthy objective—knowledge; albeit ruthlessly and without considering the price in terms of amenity. In Rome much of the recent work was carried out with a political slant to it, and the excavations were undertaken with the principal object of bolstering an Imperial myth. Thus, thanks to the full support of an absolute, centralized regime, the devastated areas produced by Roman savants are bigger and drearier and have involved the destruction of far more that was visually of value than anything in Athens.—O.L.

† As Henry Reed shows in his article on page 91.

MARGINALIA

LCC Housing

A long battle about the architectural quality of the post-war housing work of the London County Council—especially the flats in central London—has been fought during the past year over the radio and in the press. A leading part was taken by *The Architects' Journal* in criticizing the low standard of design with which the LCC, whose housing drive deserved respect for its speed and energy, seemed to be content. This criticism was confirmed by the architectural profession generally when the LCC themselves staged an exhibition of their housing work in the summer, and was supported in *The Times* and elsewhere. The controversy has now been brought to a satisfactory conclusion by the decision of the Council to transfer responsibility for the design and erection of housing from the Valuer's Department to the Architect's Department.

The anomaly that the LCC Architect was

not responsible for so large a part of the Council's architecture was frequently commented on by the critics of the designs. It was made the Valuer's responsibility in 1945, with the idea of centralizing the whole housing effort in one department in the interest of speed and efficiency. Henceforward the Valuer will be responsible for advising the Council on housing needs, for fixing rents and for management, but not for architecture. In order not to interrupt the present programme, all housing schemes that had already been approved by the LCC Housing and Town Planning Committees by January 1, 1950, will remain in the Valuer's hands. The Architect to the Council has been given authority to create two new posts—of chief housing architect and assistant housing architect—who will work under him in immediate charge of future housing work.

Housewife's Choice

A survey entitled *People and Paint*, of considerable interest to anyone concerned with the question of public taste, has been prepared by

Wife of miner: 'I'd like it to be like all the well-off places, but I'm satisfied really.'
 Old-age pensioner: 'I'm not particular.'

Exhibitions

The exhibitions scene has been dominated by Landscape in French Art at Burlington House, which remains open until March 5. In terms of the quality of the individual works, this is the best Royal Academy winter exhibition since the seventeenth-century exhibition of 1937-8. The term 'landscape' has been interpreted rather more freely in the case of the sixteenth and seventeenth centuries than in the case of the nineteenth; thus a picture like Poussin's *Rinaldo and Armida*, in which the figures are all-important, gets in, while none of Renoir's *Baigneuses* does. But if this arrangement seems ever so slightly unfair to the nineteenth century, any attempt to apply a stricter overall definition of 'landscape' would certainly have been much more unfair to the earlier period. This is no place to attempt any general review of the six hundred-odd works which have been assembled, about half from French and half from English collections, but a few salient assets may be noted. Certainly one of the most surprising rooms is Gallery I, which contains (mostly) Mannerist paintings of the sixteenth and seventeenth centuries with Niccolo dell'Abbate's *Landscape with the Death of Eurydice* (reproduced in the REVIEW when it came to the National Gallery in December, 1944) supported by another large picture, *River Deities*, by the same artist, an exquisite *Diana at her Bath* by François Clouet, *The Element of Water* (reproduced on this page), and *The Element of Fire* by Claude Deruet, and *Astrologers Studying an Eclipse* by the 'fantast' Antoine Caron, who is also represented by three more pictures in the exhibition. To proceed chronologically, there is an overwhelming display of Claude and Nicolas Poussin, especially, one might say, of Poussin, whose two great paintings illustrating the story of Phocion are the most perfectly constructed landscapes in the whole exhibition, just as his *Nurture of Jupiter* (from the Dulwich collection) is the most expressive of the seventeenth century's nostalgia for antiquity. Among lesser seventeenth-century painters Gaspar Poussin, as so often turns out, is better than one expects.

Watteau's *Embarkation for Cythera*, brought from Germany for the exhibition, provides the highlight of the galleries devoted to the eighteenth century, and A. F. Desportes, an ancestor of Impressionism, four of the surprises; Fragonard is as well represented as he should be, while the numerous works of Hubert Robert, who, as Professor Sirén recently pointed out (REVIEW, October, 1949) was a designer as well as a painter of gardens, have some claim on REVIEW readers' attention. Coming to the nineteenth century we are given an excellent opportunity of testing Sickert's opinion that Millet was a better painter than Courbet; Pissarro looks like the greatest painter among the Impressionists, and Seurat second only to Cézanne among the landscape painters of the century; Gauguin's *Landscape in Brittany* of 1888 will be one of the surprises of the exhibition to many.

The most important of the other exhibitions at the time of going to press is that of the London Group, held this time at the New Burlington Galleries. As always this contained some goodish pictures interspersed with less good ones and a few which had been better never painted. The trouble about the London Group is that although it is a group in name it lacks the homogeneity of a group in fact; its policy is altogether too generalized to produce exhibitions which are satisfactory as exhibitions, and not merely collections of unrelated works

[continued on page 140]



1



2



3

FRENCH LANDSCAPES. 1, *The Element of Water*, by C. Deruet. 2, *A Waterfall*, by Claude and Poussin. 3, *View of the Forum* by a follower of Poussin from the French Landscape Exhibition at Burlington House. **ENGLISH SCULPTURE.** 4, *Figure*, by Robert Adams, is from the RBA Winter Exhibition at the Suffolk Galleries.

Mass Observation for Imperial Chemical Industries, from whose Paints Division at Slough, Bucks, copies may be obtained. Over 2,000 housewives in the United Kingdom and Northern Ireland were interviewed and asked their views on the wearing qualities of paint on various items of domestic equipment and furniture, on the interior decoration of their homes, their general colour preferences, and the extent to which they did their own decorating. It was found that the most popular colours were green and cream, and that 72 per cent. of the houses visited had been decorated by members of the family. Less amateur work was attempted in Scotland than in England. (Wife of Scottish furniture packer: 'We're only working people. We don't know enough about that to do it.') Here is an anthology of the more imaginative colour schemes and preferences:

Wife of machine-minder: 'I love black and gold. I'd like the best room done in rose pink—with black satin cushions with gold braid.'

Wife of cleaner at works canteen: 'Pink striped paper in my sitting-room, with black cushions and white lace curtains. Pale green for everything in a bedroom.'

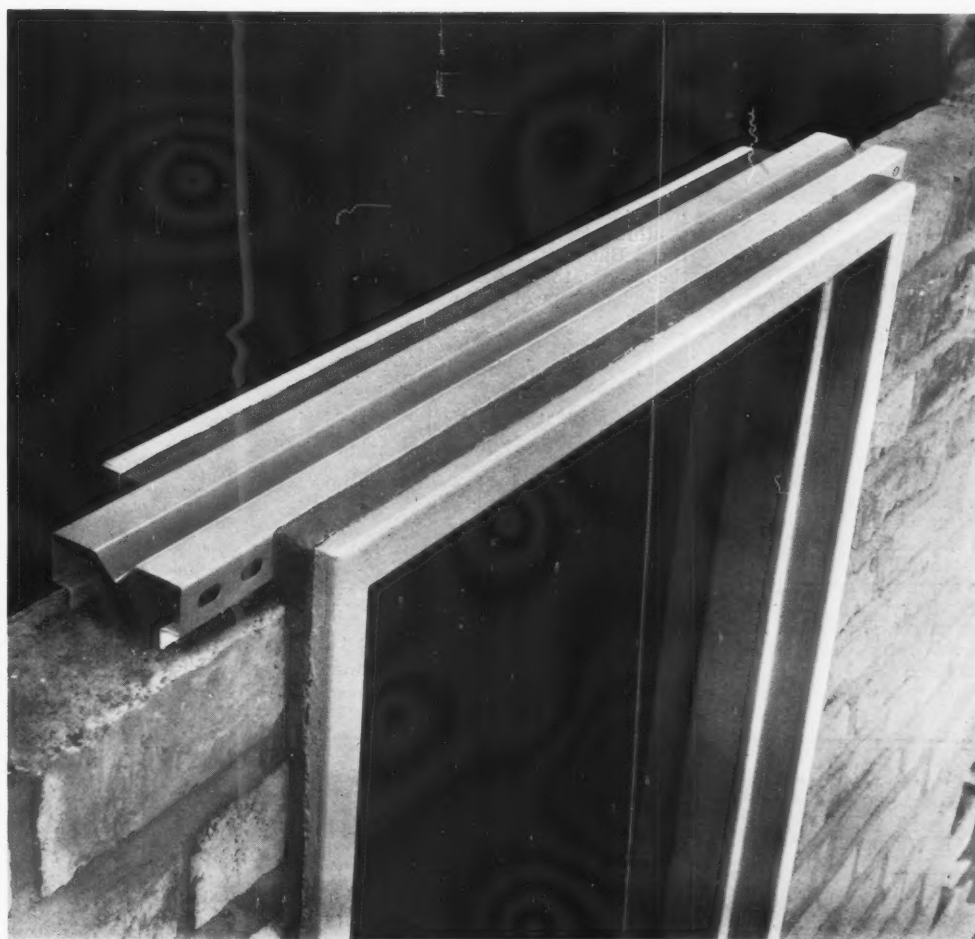
Wife of gas fitter: 'I should like one room—the living-room—done in a sort of rainbow—sort of deep at the bottom and getting paler towards the top.'

Wife of coal importer: 'Well, I myself had an idea of having a drawing-room in amethyst and green, but couldn't get an amethyst carpet.'

Widow, mother of manager of beet factory: 'Pale pastel shades everywhere in our rooms. And a blue hall and passages.'



4



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5 A scene from the film *The Third Man* referred to in *Backdrops in Stone* on this page.

continued from page 138]

of art (or artifice). Sculpture, being three-dimensional and thus more self-contained than painting, mixes better than painting for the simple reason that it does not mix at all, and in the Burlington Galleries it was certainly easier to look at the sculpture than at the paintings. Robert Adams showed several pieces, while among the rest Bernard Meadows must be mentioned for his cast-iron *Standing Figure*.

At the winter exhibition of the RBA in Suffolk Street sculpture again stole the show. Robert Adams was conspicuous here too, with a well-constructed standing figure in a cubist idiom, and so was a sculptor of a very different kind, Dora Gordine, who has sensibility and a feeling for form that must be respected. Henry Moore, who like Mr. Winston Churchill is an Honorary Member of the RBA, was represented by a wall-full of drawings and a small mother-and-child statuette.

Backdrops in Stone

The usefulness of architecture to enhance a mood or establish an atmosphere has long been recognized by Hollywood. Indeed some producers would be hard put to it firmly to localize their dramas, if curving eaves, peeling wooden screens of Doric columns, and stepped battlements were not available for indicating their characters' presence in old Pekin, the deep, deep South, or the romantic Highlands. But until very recently few attempts have been made to exploit its full emotive possibilities. It was, not unnaturally, ruination which just caught the producer's eye, and half the effect made by such a film as *Hue and Cry* was due to the contrast between the shattered warehouses and menacing riverside alleys and the youthful activities that were going on amongst them. But in *The Third Man* the use made of the facades, the rubble and the changes of level in the landscape of post-war Vienna indicated a

subtler and more sophisticated approach. Ever since the days of the early Russian films the latent menace of ponderous Baroque ornament and massive rustication had been fully emphasized, but whereas in such a film as *The End of St. Petersburg* the handling of those elements was so blatantly obvious as finally almost to destroy their symbolic value, in *The Third Man* it was infinitely delicate. The heavy classicism of the *Franzjosefzeit*, the shabby Biedermeier shop fronts, the rococo statuary have no obvious social sermons to preach, their impact is emotional, and the effect they create is the more threatening in that the threat is never explicit or fully understood. One's final impression after seeing this magnificent film is that at long last a producer has realized, what had been almost completely forgotten since silent days, that while a film may have the most sparkling dialogue, the most elaborate sound effects, the tensest moments of drama, it stands or falls by its visual appeal.



On location in the streets of Vienna, showing Beethoven's house, from *The Third Man*.

INTELLIGENCE

Sigfried Giedion has been appointed to a newly-founded Chair at the Massachusetts Institute of Technology. He will give five lectures in a series entitled 'The Role of Art in Contemporary Life' and a weekly seminar dealing with 'Civic Centres and Social Life from Antiquity to Our Time.'

The New Year's Honours list included one architect, Mr. J. N. Comper, who was designated a Knight Bachelor.

The Council of the Architectural Association offers the following Scholarships in 1950: The Leverhulme Scholarship, value £200 per annum; The Minter Open Entrance Scholarship, value £100;

[continued on page 142]

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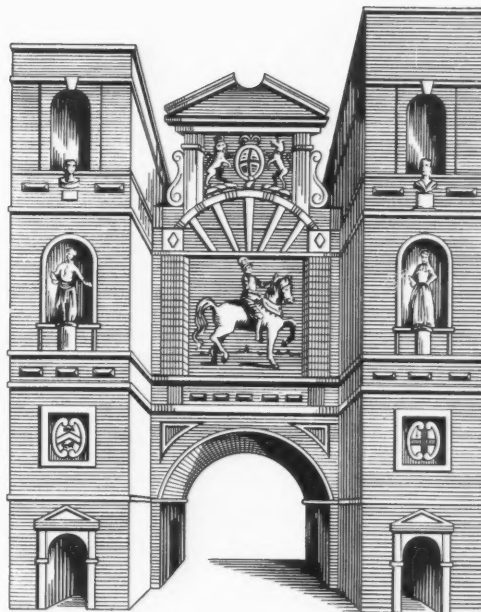
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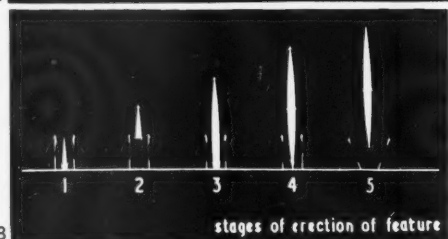
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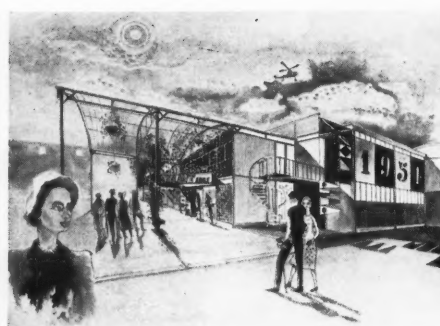


7



8

stages of erection of feature



SOUTH BANK VERTICAL FEATURE AND RESTAURANT COMPETITION results have now been announced. First prize (£300) for the Vertical Feature was awarded to the firm of Powell and Moya (see illustrations 7 and 8); second prize (£150) to James S. Cousins, and third prize (£100) to P. A. R. Dickinson. The Assessors report that 157 designs were submitted for this feature which, because of its height of at least 250 ft., made very severe technical demands. Regarding the winning design it was felt that not only was it original in conception and structurally sound but poised in mid-air it would be very effective viewed at a distance as well as from the terrace on which it will stand. First prize (£250) for the Restaurant was awarded to Leonard Manasseh (illustration above); the second prize (£200) to Patrick Gwynne and third prize (£150) to P. R. Davison. The Assessors reported 67 entries. The ingenious and economical construction of the winning design by use of Dutch barn units should enable the author to carry out the luxurious decoration proposed.

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The Sir Walter Lawrence Open Entrance Scholarship, value £100; The Metal Window Scholarship, value £75 per annum; The Natural Asphalt Council Scholarship, value £50 per annum. These Scholarships, tenable for Five Years, will be available to students of British nationality. The Metal Window Senior Scholarship, value £50 per annum, is tenable for Two Years. Full particulars and forms of application may be obtained from the Principal, Architectural Association School of Architecture, 36, Bedford Square, W.C.1, to whom they should be returned not later than March 1, 1950.

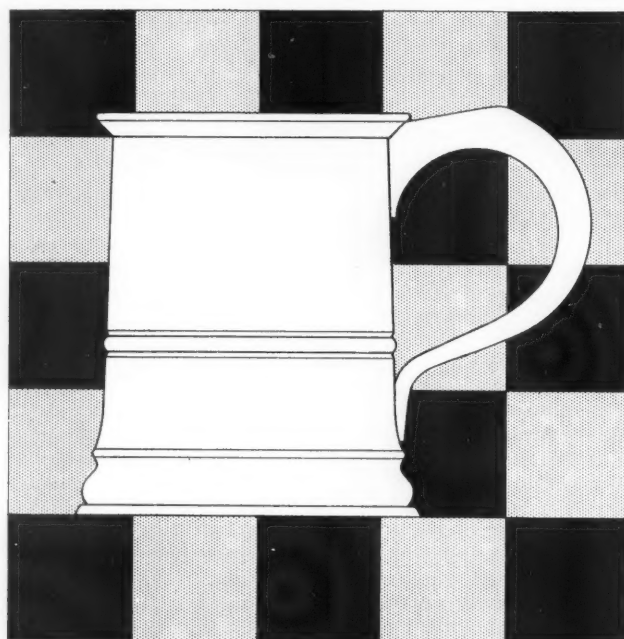
The BBC announce that they have decided to develop their 13-acre White City site in two stages. Mr. Graham Dawbarn has been appointed architect for the first stage, in association with Mr. M. T. Tudsbury, the Corporation's Civil Engineer. Mr. Howard M. Robertson and Professor W. G. Holford have consented to act as architectural advisers to the BBC in connection with the project.

A company has been set up to construct and operate the Festival Pleasure Gardens in Battersea Park during the 1951 Festival of Britain. Chairman is Sir Henry French, who is Director-General of the British Film Producers' Association. Other directors are Lord Aberconway, Sir Charles Cochran, Lord Latham; Mr. I. J. Haywood, Alderman D. H. Daines and Sir Howard Roberts representing the LCC; Mr. G. J. Hill and Major M. L. Joseph representing the National Amusements Council; Mr. Gerald Barry, Mr. Bernard Sendall, Mr. George Campbell and Mr. Cecil Cook representing the Festival of Britain Office.

Pub Competition Exhibition

By the courtesy of the Director the exhibition of the designs sent in for the REVIEW's competition for pub interiors is to be held at the Victoria and Albert Museum. It will thereby reach a very large public, and its chance of influencing public-house design will be correspondingly enlarged. It now remains for com-

[continued on page 144



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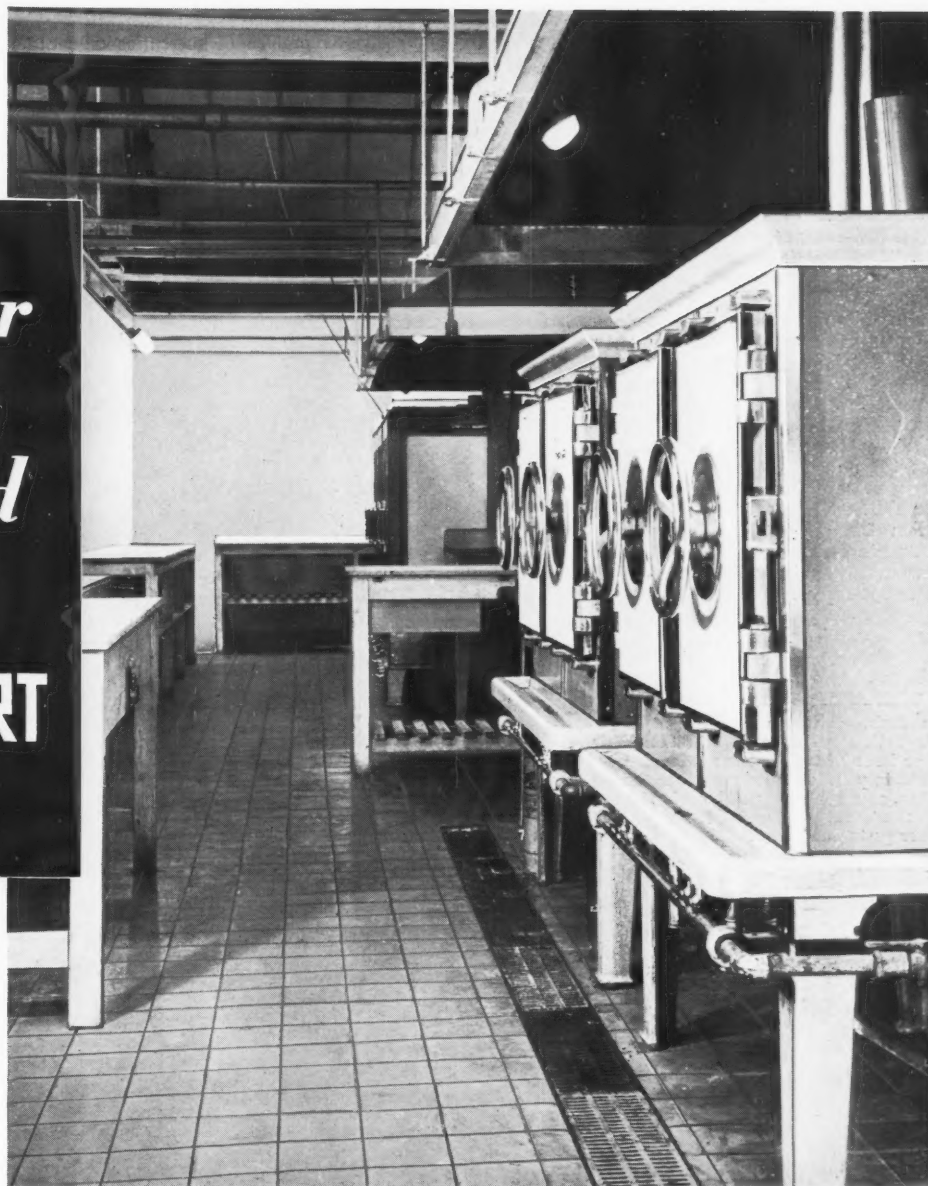
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continued from page 142]

petitors to make sure that the best advantage is taken of this opportunity.

The closing date for entries in the competition is February 28. Judging will take place in March, and the exhibition at the Victoria and Albert Museum in April. The exact dates of the exhibition will be announced later.

A Monumental Work

In these days of still relatively austere standards in book production, a book is more often entitled to be called monumental by reason of the research and labour on the author's part which it represents than by reason of the size of its format and the sumptuousness of its get-up. A notable exception to this rule in that it is a monumental work in both senses was recently published by Lund Humphries for the Friends of Canterbury Cathedral—*The Ancient Glass of Canterbury Cathedral* by Bernard Rackham (252s.). It contains twenty-one colour collotype illustrations as well as eighty monochrome collotype plates, made from photographs taken during the war when the glass had been removed for safety, and is, one may presume, the final and definitive work on its subject. The edition is limited to 960 copies.

CORRESPONDENCE

To the Editors

THE ARCHITECTURAL REVIEW

DEAR SIRS,—I was most interested in Miss Stroud's article on Hyde Park Corner in the December issue of THE ARCHITECTURAL REVIEW. I should like to point out, however, that the Wellington Statue, so much maligned both in the past and in the present, did not leave London in 1888, nor did it ever go to Sandhurst.

The statue was lowered from its position in January, 1883. For the rest of 1883 and half of 1884 the statue was in the road, while those in authority were trying to solve the problem of where it should go. Then in August, 1884, it began its journey to Aldershot and the military authorities decided to place it on its present site outside the town. The statue was unveiled and handed over to the keeping of the Aldershot Command on August 19, 1885. Decimus Burton's arch was re-sited in 1888 and in that year also the equestrian statue of Wellington by J. Boehm was erected, but not in such an unsuitable position.

Yours faithfully,

J. CORBOULD DARRACOTT.

Abbot's Wood, Moor Park, Farnham, Surrey.

Contractors, Sub-Contractors and Suppliers

Women's Hostel at Wye College, Kent. Stage I. Main contractors: G. E. Wallis & Sons Ltd. Heating and plumbing: William Freer Ltd. Electrical installation: Phoenix (Electrical Contractors) Ltd. Copper roof: Ewart & Son Ltd. Suspended ceilings: Bracketing, Centering & Lathing Ltd. Asphalt: Val de Travers Asphalt Paving Co. Ltd. Reinforced concrete: Broadmead Products Ltd. Bricks: A. H. Herbert & Co. Tiling: Carter & Co. Ltd. Paint: Sereeton Paintmaker. Balustrading and handrails: Adrian Stokes Ltd. Cork flooring: Armstrong Cork Co. Fleximer flooring: Semtex Ltd. Wood block flooring, terrazzo: Art Pavements & Decorations Ltd. Lighting: Troughton & Young (Lighting) Ltd. Ironmongery: N. F. Ramsay & Co. Expanded metal: Hy-Rib Sales. Water softener: Permutit Co. Desk tops: Permatops Ltd. Stage II. Main contractors: G. E. Wallis & Sons Ltd. Heating and plumbing: William Freer Ltd. Electrical installation: G. E. Wallis & Son (Electrical) Ltd. Copper roof and downpipes: Ewart & Son Ltd. Suspended ceilings: Bracketing, Centering & Lathing Ltd. Reinforced concrete, artificial stone: Broadmead Products Ltd. Bricks: A. H. Herbert & Co. Tiling: Carter (Brookley) Ltd. Paint: Sereeton Paintmaker.

Balustrading and handrails: Adrian Stokes Ltd. Cork flooring: Armstrong Cork Co. Terrazzo: Art Pavements & Decorations Ltd. Accotile: Viger Bros. Ltd. Linoleum: Lenleys. Lighting: Troughton & Young (Lighting) Ltd. Special lighting fittings: Best & Lloyd Ltd. Ironmongery: N. F. Ramsay & Co. Desk tops: Permatops Ltd. Boilers: Ideal Boilers & Radiators Ltd. Cloakroom fittings and flower boxes: Potter Rax Ltd. Cycle racks: Alfred A. Odoni & Co. Paropa roofing: Frazzi Ltd.

Correction

Professor Stone wishes attention to be drawn to an omission in 'Tea Rooms in Paris' in the December issue. Part of the window display designed by Jesse Collins is the word 'Kardomah' in sloping script. This was designed by Professor Stone in collaboration with Misha Black.

Educational

MINISTRY OF EDUCATION

Applications are invited from men and women between 23 and 40 years of age, for admission to courses of training as full-time Teachers of Building and Allied Subjects in Technical Colleges and similar institutions.

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 3 terms' 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."

Situations Vacant

ARCHITECTURAL DRAUGHTSMAN-DESIGNER wanted with long experience of Architectural Metalwork. Must have sound knowledge of detailing and construction. Only top grade applications will be considered. Apply giving résumé of experience to Managing Director, Morris Singer Co. Ltd., 159 St. John Street, London, E.C.1.

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