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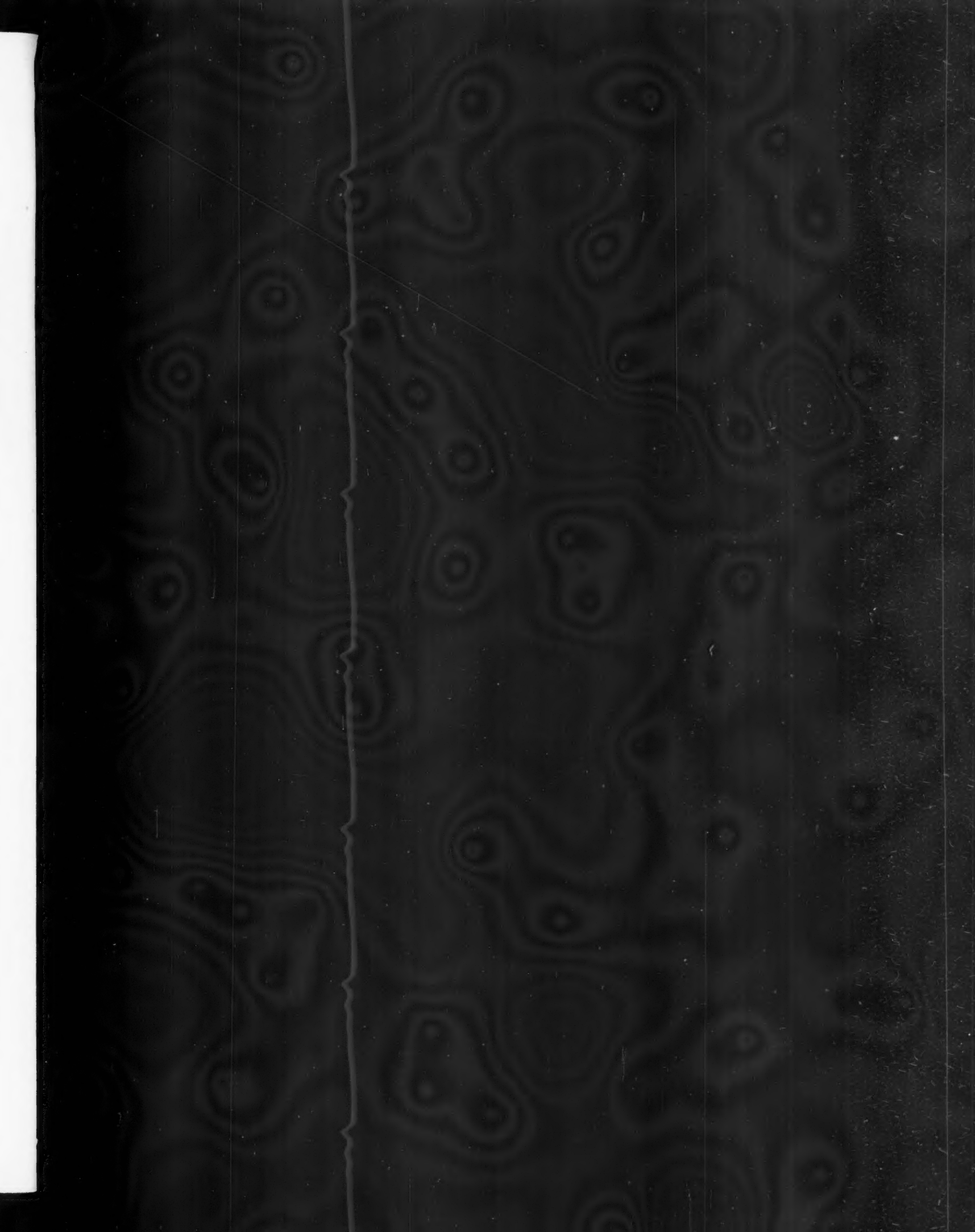


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THE ARCHITECTURAL REVIEW

JUNE 1950

Juin 1950

Page 367: *La Formation des Architectes: Exposé Interimaire*, par Nikolaus Pevsner. Les conditions d'après-guerre ont attiré l'attention sur l'état actuel de l'instruction des architectes en Grande-Bretagne, mais la tendance a été de discuter ce problème sans égard à l'expérience d'autres pays. La difficulté survient du fait que nous ignorons en grande partie la nature de cette expérience étrangère; car tout en ayant une conception générale de la substitution graduelle d'un système d'instruction scolastique par un système de formation particulière, aucun aperçu n'existe qui puisse nous permettre d'en préciser les détails. L'article du Professeur Pevsner, basé sur un questionnaire qu'il a soumis récemment à des écoles et organisations d'architecture dans quatorze pays, représente un premier effort pour combler ce vide. Il est préfacé d'une introduction de R. Furneaux Jordan, Directeur de l'Architectural Association School of Architecture, et accompagné d'une lettre émanant des élèves de l'Architectural Association—lettre que la Rédaction a décidé de reproduire dans l'article même (plutôt que dans les colonnes de correspondance)—comme faisant preuve de la grande importance que les étudiants attachent aux multiples aspects de la profession dans laquelle ils viennent de faire leurs débuts.

Page 383: *La Reprise de la Tradition des Estaminets*. Le résultat du concours lancé par THE ARCHITECTURAL REVIEW pour des plans d'intérieurs d'estaminets fut annoncé en avril, et les dessins furent exposés au Victoria and Albert Museum pendant le mois; un certain nombre de ces plans sont reproduits et discutés sur ces pages. La thèse qui faisait l'objet du numéro spécial d'Octobre 1949 de LA REVUE soutenait que les qualités auxquelles l'ambiance agréable des débits de boisson est attribuable sont des qualités fonctionnelles et non redevables à certaines périodes architecturales; en conséquence, il serait possible de recréer ces conditions de nos jours. En d'autres termes, on pourrait interpréter à nouveau la conception d'un estaminet dans un esprit moderne sans en perdre son caractère traditionnel. Les meilleurs résultats de ce concours prouvent que ceci est faisable, et démontrent qu'il existe une tradition puissante susceptible de servir de base à la reprise de ces qualités que les anciens estaminets possédaient de leur propre nature. Les dessins illustrés ont été groupés selon les bars, les concurrents ayant été priés de soumettre des plans pour la construction d'une grande et d'une petite salle de cabaret, et d'un grand et d'un petit bar public, et le rapport complet du jury de cinq examinateurs se trouve reproduit aux pages 425 et suivantes.

Page 404: *Inaperçues au Sein de l'Océan*, par Fello Atkinson et Will Onions. Les Bermudes sont une Colonie de la Couronne britannique depuis 1684. Découvertes par un Espagnol, Juan de Bermudez, en route pour le Cuba avec une cargaison de pores presque deux siècles avant cette date, ces îles furent réclamées pour l'Angleterre par l'Amiral Somers et le Général Sir Thomas Gates en 1609; le premier Gouverneur, Richard Moore, charpentier de navire,

fut nommé en 1612. Avant que les Bermudes ne fussent intégrées à la Couronne, son commerce était entre les mains des 'Bermuda Adventurers,' société d'entreprise marchande qui avait été formée pour reprendre la suite des droits de la 'Virginia Company' au début de ses relations avec l'Angleterre. Au cours des dix-septième et dix-huitième siècles, le climat uniforme et les beautés naturelles des Bermudes les faisaient apparaître, tout au moins de loin, comme un paradis terrestre et, en conséquence, ces îles jouent un rôle important dans la littérature anglaise. (Le titre du présent article émane du poème célèbre d'Andrew Marvell.) Au dix-neuvième siècle les Bermudes devinrent une grande station navale; au vingtième—ou plus précisément à la fin du dix-neuvième siècle—elles furent découvertes par les touristes américains. Superficiellement, pourtant, les Bermudes ont peu changé. Les églises et autres bâtiments publics suivent les modèles anglais, bien que l'architecture domestique soit unique en son genre. Ses traits distinctifs sont dus aux conditions locales, telles que, par exemple, la nature extrêmement poreuse de la pierre indigène et l'absence complète de sources et de cours d'eau qui rend le captage de l'eau de pluie une nécessité vitale. Ceci fournit l'exemple bien rare d'une architecture originaire et traditionnelle dont l'avenir sera peut-être aussi long que le passé.

AVIS AUX PERSONNES DESIRANT S'ABONNER A LA REVUE

Le papier n'étant plus rationné en Angleterre en ce qui concerne l'exportation, les abonnements à THE ARCHITECTURAL REVIEW peuvent être maintenant acceptés pour la France et autres pays étrangers.

Le prix d'abonnement, franco de port, est de £2.0.0 par an, payable d'avance, et les ordres d'abonnement peuvent être envoyés soit directement aux Editeurs, The Architectural Press, 9 Queen Anne's Gate, Londres, S.W.1, soit par l'intermédiaire des principaux dépositaires de journaux et agences d'abonnement français.

Juni 1950

Seite 367: *Architektenausbildung. Vorläufiger Bericht von Nikolaus Pevsner*. Infolge der Nachkriegs-Verhältnisse ist die Art der Ausbildung der Architekten im heutigen England zu einer brennenden Frage geworden, aber die Tendenz dieses Problems zu behandeln, ohne die Erfahrungen anderer Länder zu berücksichtigen, ist unverkennbar. Die Schwierigkeit besteht darin, dass wir in den meisten Fällen über die in anderen Ländern gemachten Erfahrungen im Unklaren sind; wir haben eine allgemeine Vorstellung, dass eine individuellere Ausbildung eine mechanische abgelöst hat, aber wir

sind nicht in der Lage uns ein sachgemässes Bild zu machen und die Lücken zu füllen. Professor Pevsners Aufsatz, der sich auf einer kürzlich von ihm gemachten Umfrage an Architektenschulen und—organisationen in vierzehn verschiedenen Ländern aufbaut, ist der erste Versuch, Wandel zu schaffen. Eine Einleitung von R. Furneaux Jordan, dem Direktor der Architectural Association School of Architecture und der Brief eines Studenten der Architectural Association, den die Herausgeber an dieser Stelle und nicht im 'Briefkasten' veröffentlichen, als Beweis mit welchem Ernst die Studenten an die mannigfachen Möglichkeiten ihrer Berufsbildung herangehen, vervollständigen den Bericht.

Seite 383: *Nochmals: die Wirtshaustradition*. Das Ergebnis des Preisausschreibens der ARCHITECTURAL REVIEW für Ausgestaltung der Innenräume von Wirtshäusern wurde im Aprilheft mitgeteilt. Die Entwürfe waren im Victoria and Albert Museum im April ausgestellt; in der vorliegenden Nummer unserer Zeitschrift werden verschiedene Entwürfe abgebildet und besprochen. In der Sondernummer der REVIEW (Oktober 1949), in der das Preisausschreiben angezeigt war, wurde der Grundsatz aufgestellt, dass die Eigenschaften, die eine behagliche Atmosphäre schaffen nicht an eine bestimmte Zeit gebunden sind. Infolgedessen können sie heute genau so gut wie in der Vergangenheit geschaffen werden. Mit anderen Worten: ein Wirtshaus kann im wesentlichen modernen Anschauungen entsprechen, ohne seinen traditionellen Charakter einzubüssen. Die besten eingegangenen Entwürfe beweisen, dass dem so ist, und dass es eine lebendige Tradition in der Ausgestaltung der verschiedenen Zimmer im Wirtshaus gibt, die als Basis für die Eigenschaften gelten kann, die für die alten Wirtshäuser selbstverständlich waren. Die illustrierten Entwürfe sind nach Zimmern gruppiert. Die Bewerber wurden aufgefordert Entwürfe für einen grossen und einen kleinen Ausschank einzureichen; das Gutachten der fünf Preisrichter ist auf Seite 425 und folgenden veröffentlicht.

Seite 404: *Tief schlummernd von dem Meer umfungen von Fello Atkinson und Will Onions*. Seit dem Jahre 1684 sind die Bermudas Inseln eine Britische Kolonie. Sie wurden von einem Spanier Juan de Bermudez auf seinem Wege nach Cuba etwa zwei Jahrhunderte vor diesem Zeitpunkt entdeckt. 1609 wurden die Inseln vom Admiral Somers und vom General Sir Thomas Gates für Grossbritannien gefordert, der erste Gouverneur Richard Moore, ein Schiffbauer, wurde 1612 eingesetzt. Ehe die Inseln vom Englischen Reich übernommen wurden, lag ihr Handel in den Händen der 'Bermuda Adventurers,' einer Gesellschaft, die begründet worden war, um die Rechte der Virginia Company zu Beginn ihrer Beziehungen zu England zu übernehmen. Infolge ihres gleichmässigen Klimas und der Schönheit der Landschaft erschienen die Bermudas Inseln im 17. und 18. Jahrhundert wenigstens aus der Entfernung gesehen als irisches Paradies; in der englischen Literatur spielen sie eine dementsprechend bedeutende Rolle. (Der Titel des vorliegenden Aufsatzes ist dem bekannten Gedicht von Andrew Marvell entnommen). Im 19. Jahrhundert

wurde Bermuda eine bedeutende Marinestation; im 20. oder richtiger Ende des 19. Jahrhunderts wurden die Inseln von amerikanischen Touristen entdeckt. Aber im Grunde genommen, hat Bermudas sich wenig verändert. Kirchen und öffentliche Gebäude tragen englischen Charakter, aber Bermudas-Privathäuser sind einzigartig. Ihre besondere Art untersteht örtlichen Bedingungen: dem ungewöhnlich porösen Stein und dem vollständigen Mangel an Quellen und Flüssen, der das Sammeln von Regenwasser zu einer absoluten Lebensnotwendigkeit macht. Die Häuser sind ein seltenes Beispiel einer einheimischen traditionsgebundenen Architektur, die vermutlich in der Zukunft nicht viel anders aussehen wird als in der Vergangenheit.

FUER ZUKUNFTIGE ABONNENTEN

Da Papier in England für Export nicht länger rationiert ist, können Abonnements auf die ARCHITECTURAL REVIEW vom Ausland angenommen werden.

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Июнь 1950 г.

КРАТКОЕ СОДЕРЖАНИЕ СТАТЕЙ

Стр. 367. НИКОЛАЙ ПЕВЗНЕР. ПОДГОТОВКА АРХИТЕКТОРОВ: ПРЕДВОРИТЕЛЬНОЕ ОБОЗРЕНИЕ.

Послевоенное положение сосредоточило внимание на состоянии архитектурного образования в наше время в Великобритании, но имеется тенденция рассматривать существующие проблемы не уделяя надлежащего внимания опытам, сделанным в этой области в других странах. Трудность заключается в том, что в общем и целом, мы в Великобритании имеем мало понятия, какие опыты были сделаны в этой сфере. У нас есть общее представление о постепенной замене системы индивидуального обу-

чения системой школьной подготовки, но у нас не имеется исследовательского отчета, который бы дал нам возможность подробно познакомиться с пробелами. Статья Профессора Певзнера, основанная на анкете, недавно разосланной им по архитектурным школам и организациям в четырнадцати странах, является первым шагом в направлении заполнить этот пробел. В предисловии этой статьи включено введение Р. Фюрно Джордона, директора архитектурной ассоциации школы архитектуры, сопровождаемое письмом студентов архитектурной ассоциации, которое редакция печатает вместе со статьей, как показатель серьезной вдумчивости студентов по отношению многочисленных проблем их будущей профессии.

Стр. 383. ВОЗРОЖДЕНИЕ ТРАДИЦИИ В ПРОЭНТИРОВАНИИ АНГЛИЙСКОГО ТРАКТИРА („ПАБА“).

Недавно АХИТЕКТУРАЛ РЕВЬЮ устроило конкурс рисунков внутренней декорации английских трактиров. Результаты конкурса были опубликованы в Апрельском номере Архитектурал Ревью, и рисунки были выставлены в музее „Виктория и Альберт“; некоторые из рисунков воспроизведены и рассмотрены на страницах нашего журнала. Главной темой специального номера Архитектурал Ревью (Октябрь, 1949 г.), в котором был объявлен конкурс, является описание достоинств, которым обязана приятная атмосфера традиционного „паба“, выраженная не в отражении стиля эпохи а в его функциональном характере, и по этому, эти качества, могут быть достигнуты и в наше время, иначе говоря, идея „паба“ может быть передана в современном стиле без потери его традиционного характера. Лучшие из экспанатов конкурса доказали, что это действительно можно достигнуть, и показать, что в английском трактире есть живая традиция, которая может положить начало возвращению старых качеств „пабов“. Иллюстрированные рисунки сгруппированы по размерам и различным типам баров (конкуренты попросили представить рисунки для больших и маленьких баров для „чистой публики“, и подобные же размеры баров для „общей публики“). Отчет пяти реферри напечатан полностью на 425 и последующих страницах.

Стр. 404. ФЕЛЛО АТКИНСОН И ВИЛЛ АНИОНС. „НЕЗАМЕЧЕННЫЙ В НЕДРАХ ОКЕАНА“.

Острова Бермуды, как колония, принадлежат Великобритании с 1684 г. Они были открыты

испанцем, Жуаном де Бермудез, по дороге в Кубу, двумя столетиями раньше, когда он вел корабль с грузом боровов. Еще в 1609 г. адмирал Сомерс и генерал Сэр Томас Гейт предьявили, от имени Англии, права на острова Бермуды. Первый губернатор островов, Ричард Мур, корабельный плотник, был назначен в 1612 г. Перед тем, как острова Бермуды были включены в состав Королевских владений Англии, их торговля находилась в руках торгового общества „Бермуда Адвенчурерс“ компания основанная, в начале сношений Бермуды с Англией, с целью перенятия прав предыдущего торгового общества „Вирджиния Ко.“.

Равномерный климат и природная красота Бермуды, около семнадцатого-восемнадцатого веков, сделали эти острова похожими, по крайней мере на расстоянии, на земной рай, и соответственно, в Английской литературе Бермуда занимает большое место. (Заглавие данной статьи взято из хорошо известной поэмы Анджо Марвелл). В двадцатом веке Бермуда сделалась большой морской базой; в начале двадцатого столетия — или точнее в конце девятнадцатого, острова Бермуды стали любимым местом Американских туристов. Не смотря на широкую популярность, Бермуда по виду мало изменилась. Как церкви так и общественные здания Бермуды обыкновенно следуют английскому стилю, но архитектура жилищных домов совершенно исключительна. Ее особенности, главным образом, обязаны местным условиям, как то — пористая природа местного камня и полное отсутствие водных родников и ручьев делает сбережение дождевой воды жизненной необходимостью. Благодаря этим исключительным условиям, Бермуда представляет редкий пример туземной традиционной архитектуры, будущее которой может быть также продолжительно, как и ее прошлое.

ОБЪЯВЛЕНИЕ ПОДПИСЧИКАМ

Ввиду того, что в Англии ограничение бумаги для экспорта больше не существует, „АРХИТЕКТУРАЛ РЕВЬЮ“ восстановил прием подписки для СССР и других зарубежных стран.

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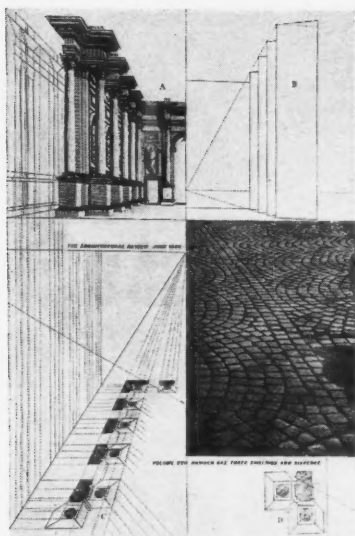
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THE ARCHITECTURAL REVIEW

Volume 107 Number 642 June 1950



The Cover, comprising a plate from Pozzo's *Rules and Examples of Perspective* and part of a street laid with setts, may serve as a reminder of the important fact that whereas human sight in the abstract is subject to scientific law, the act of seeing in any particular individual is a law unto itself. How else explain the the curious blindness of so many planners and others to the surfaces of streets and pavements, which by any scientific computation must form a large proportion of the over-all picture of any town? The desirability of their turning their eyes downwards is discussed on page 420.

366 Pub Competition

367 The Training of Architects: Interim Survey by Nikolaus Pevsner Post-war conditions have focused much attention on the state of architectural education today in Britain, but there has been a tendency to discuss the problems involved without reference to the experience of other countries. The difficulty is that for the most part we are ignorant of what that experience has been; we have a general picture of the gradual substitution of a school-training system for a pupillage system, but no survey exists to enable us to fill in the details. Professor Pevsner's article, which is based on a questionnaire recently sent by him to schools of architecture and architectural organizations in fourteen countries, is a first step towards filling that gap. It is prefaced by an introduction by R. Furneaux Jordan, Principal of the Architectural Association School of Architecture, and accompanied by a letter from the students of the Architectural Association which the Editors print here (rather than in the correspondence columns) as evidence of the serious thought given by students to the many aspects of the profession they are entering.

Editors
J. M. Richards
Nikolaus Pevsner
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Editorial Secretary, Whitehall 0611-19

374 Cinemas at Rotterdam and Zurich
Architects: Bakema, Brinkman and Van der Broek, and Frey and Clemens

383 The Pub Tradition Recaptured The result of THE ARCHITECTURAL REVIEW's pub interiors competition was announced in April, and the designs were exhibited at the Victoria and Albert Museum during that month; on these pages a number of the designs are reproduced and discussed. It was the thesis of the special number of the REVIEW (October, 1949) in which the competition was announced that the qualities to which the agreeable atmosphere of the traditional pub is due are functional, not period qualities, and can therefore be achieved today; in other words, that the idea of a pub can be reinterpreted in a modern spirit without losing its traditional character. The best entries in the competition prove that this can in fact be done, and show that there is a live tradition in the public-house bar that can form a basis for recapturing the qualities that old pubs had almost as a matter of course. The designs illustrated are grouped by bars—competitors were asked for a large and a small saloon bar and a large and a small public bar—and the report of the five assessors is also printed in full on page 425 *et seq.*

397 Two Houses at Chichester *Architects: Powell and Moya*

404 On the Ocean's Bosom Unespied by Fello Atkinson and Will Onions The Bermudas have been a British Crown Colony since 1684. Discovered by a Spaniard, Juan de Bermudez, on his way to Cuba with a cargo of hogs, the best part of two centuries before that date, the islands were claimed for England by Admiral Somers and General Sir Thomas Gates in 1609; the first governor, Richard Moore, a ship's carpenter, was appointed in 1612. Previously to Bermuda's being taken over by the Crown, its trade was in the hands of the Bermuda Adventurers, a company which had been formed to take over the Virginia Company's rights early on in the history of its connection with England. To the seventeenth and eighteenth centuries Bermuda's equable climate and natural beauty made it seem, at least from a distance, an earthly paradise, and it plays a correspondingly large part in English literature. (The title of the present article comes from Andrew Marvell's well known poem.) In the nineteenth century Bermuda became a great naval station; in the twentieth—or more precisely at the end of the nineteenth—it was discovered by American tourists. Yet outwardly Bermuda has changed little. Churches and other public buildings follow English patterns, but the domestic architecture of Bermuda is unique. Its peculi-

arities are due to local conditions, such as the extremely porous nature of the available stone and that complete absence of springs and streams which makes the collection of rainwater a vital necessity, and it provides a rare example of an indigenous, traditional architecture whose future may well be as long as its past.

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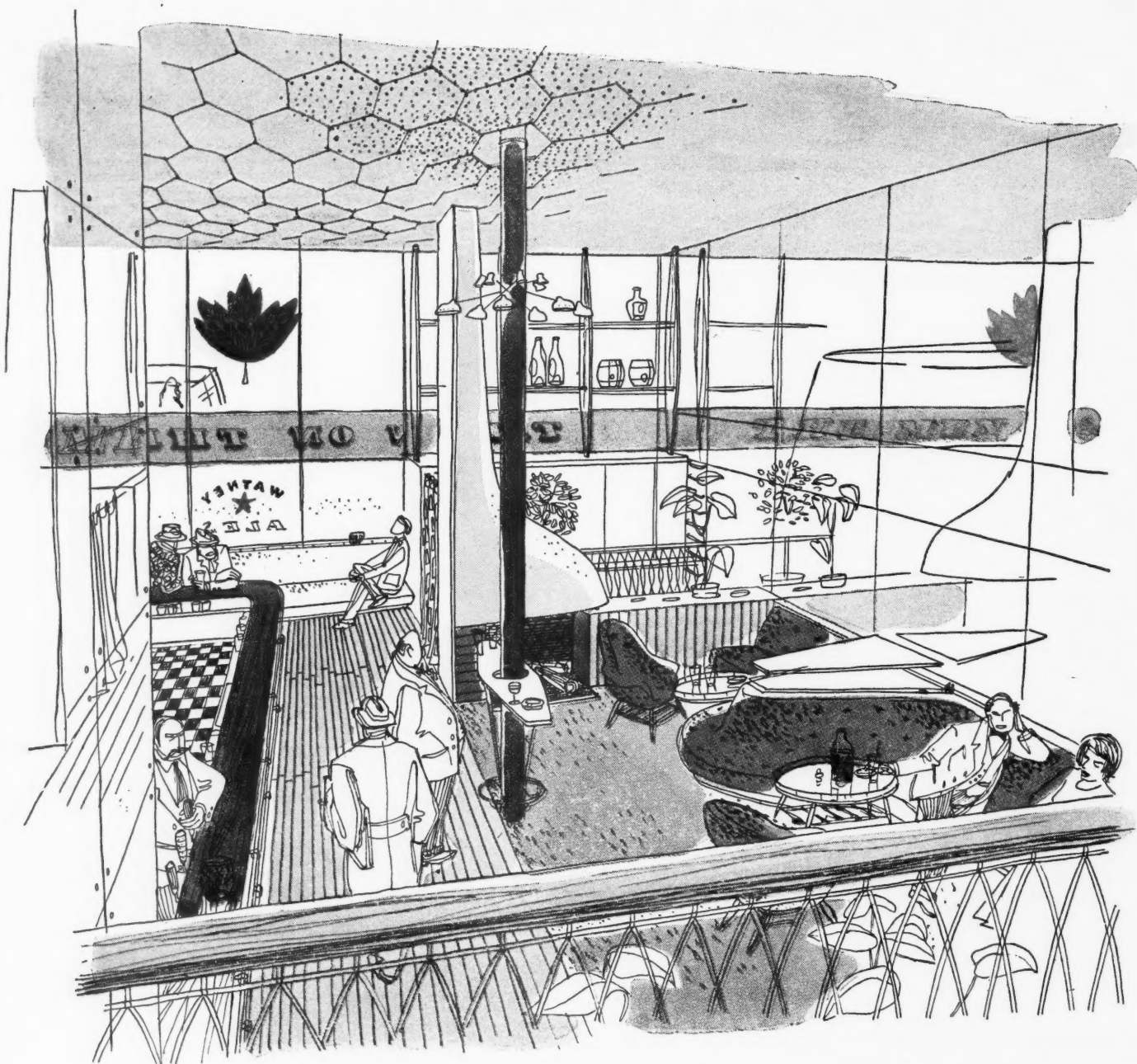
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THREE SHILLINGS AND SIXPENCE

Indexes As from, and including, the January 1950 issue a half-yearly index will be published as a supplement to the REVIEW and will appear in an issue shortly after the completion of the current volume.



The use of glass screens and mirrors to give glamour and movement to an interior is a familiar part of the English pub tradition and a device that remains valid today. In fact an interest in the exciting possibilities of glass to define space and at the same time destroy it is the most obvious thing the nineteenth century pub has in common with the modern movement in architecture. In this issue the results of the REVIEW's pub competition are summarized and illustrated and the conclusions to be drawn from it noted. Above is a view of the large saloon bar from the winning design, in which the most important conclusion is clearly substantiated: that it is possible, in the spirit of modern architecture, to

recreate a real pub atmosphere, using both modern and traditional techniques, since most of the traditional techniques, successfully re-employed in this and other designs, are functional, not period. This is a view looking down from a gallery towards the street frontage, and in it can be noticed many familiar devices reused: the effective visual subdivision of the floor area, the decorative use of bold lettering and brewers' trade-marks, the polished mahogany bar-top and nicotine-coloured ceiling; above all the dramatic use of glass. The side walls are sheathed in mirror, bringing into the pub a kind of animated mural in the shape of a reflection of the bustle and activity of the pavement outside.



THE TRAINING OF ARCHITECTS: INTERIM SURVEY

1 *editorial* Much discussion has lately taken place about the state of architectural education in Britain today, especially in the light of the problems posed by the inflow of students into the profession at the end of the war, and by the difficult tasks that confront the profession in dealing with a large reconstruction programme under conditions of economic stringency.

Little attention has, however, been given to the form of education—whether similar to the British or widely differing—in other countries, of which it is merely known that they have for the most part followed Britain in gradually substituting a school-training system for a pupillage system. The present moment, when the confusion of the post-war years has at least partially resolved itself, seems suitable for attempting a comparative survey. The following pages were compiled by Dr. Pevsner on the basis of a questionnaire recently sent by him to schools of architecture and architectural organizations in fourteen countries. The survey is prefaced by an introduction by the Principal of the leading British school of architecture—the Architectural Association School of London—in which he stresses the close relationship between the system of architectural education and the technical history of each country. It is clear from Dr. Pevsner's survey that direct comparison is made difficult by the fact that different countries have reached different stages in the same revolutionary process. Mr. Jordan also insists on the transitory nature of the present educational system in Britain pending a restatement of the problem in contemporary terms. One of the most promising signs that coming changes will be of a positive and realistic character is the serious thought given to the subject, and the vigorous opinions expressed on it, by the students themselves.* If students in Britain and abroad (witness also the recent revolt by students of the Académie des Beaux Arts in Paris, referred to by Dr. Pevsner) are determined to mould their own destiny rather than accept a curriculum inherited from a generation with very different ideas, there is the better chance that architecture itself and the training for it will in future evolve closely inter-related.

2 *preface by R. Furneaux Jordan* In one way I am, of course, very glad to add some views of mine to this interim survey of architectural education; in another way I am unwilling—unwilling because I believe that architectural education must change fundamentally and basically in the next few years and I am naturally averse to saying now what I think those changes are likely to be; they are still in the womb and my colleagues and I, at the AA School, hope that we may at least be a kind of midwife. To say that architectural education must change basically in the next few years is not mere rhetoric; it is something that is written big across the twentieth century sky.

Apart from this, however, the survey that follows does lead to certain very relevant reflections concerning architectural education in England compared with other countries;

* As evidence of the serious thought given by students to all aspects of the profession they are entering, and as evidence, too, of the existence of all kinds of opinion among students, the Editors print below (rather than in the REVIEW's normal correspondence columns) a letter recently received. The letter, it is understood, was considered at a meeting of students at the Architectural Association School, and a resolution that it should be sent to the Editors was passed by 86 votes against 31, 19 abstaining.

Recognition of the architect's social role, and the implications of industrial and technical changes, is one of the virtues of the present generation. The modern architect has had to struggle to get proper regard paid to them, a struggle in which the REVIEW has played its part. It will continue to do so, but not to the exclusion of other aspects of the art of architecture which are equally important to its healthy evolution both as a practical art and as a cultural medium. Sociology, planning and technique are dealt with in many journals besides the REVIEW, but few other journals are in such a strong position to assert also the supremacy of the eye and the essential visual unity of the whole planning scene. The REVIEW has declared its policy often enough in

the past, a policy which embraces that of the writers of this letter but rejects their self-imposed limitations. These may have been justified at one time as a means of emphasizing the narrowness of a policy of art for art's sake. In the architectural schools they no doubt survive usefully as a corrective to the remote academicism of the Beaux Arts tradition.

DEAR SIRs,—THE ARCHITECTURAL REVIEW is the leading architectural magazine published in this country. By virtue of its unique position and the influence it exerts, it is responsible both to the lay public and to the architectural world for promoting discussion of the contemporary problem in all its aspects. Because of this responsibility we feel the following criticism to be justified.

In the issue for January 1950, the Editors declare 'the REVIEW believes in modern architecture; believes it has a great future; believes the next 50 years will see it start the work of re-creating the human environment; believes there is no time to waste.' The challenge of the contemporary situation cannot be faced if one imposes on oneself a 'pre-occupation with the visual aspects of architecture' in the belief 'that in the long run architecture can only be judged as a physical

it gives a world picture of architects being trained in different countries under widely differing systems. This diversity is not necessarily a bad thing but it is most important that these systems should on no account be divorced from context, to be considered as if they were recipes or formulæ ready to be incorporated whole into this or some other country, merely because the results in their own context have been good.

The diversity of systems displayed for us is neither the result of chance nor—save in rare instances—of experiment. These systems are the result of, and often a very precise reflection of, a country's technical history during the last century.

For example—and a parallel story can be told for other examples—Denmark has not just happened to produce a crop of rather good architects merely because their system of training was closely related to the crafts, nor is training closely related to the crafts because a few good men thought it should be. No, Denmark virtually passed directly from what Geddes would have called the eotechnic era to the neotechnic—from the age of wood to the age of alloys, all but omitting the age of coal and iron. If the Industrial Revolution had never happened here and if, consequently, a Robert Adam could have flourished in 1890 as well as in 1790, then no doubt architectural education today in a non-industrial England would be precisely what it is in Denmark—sound in craftsmanship and taste, otherwise pedestrian. Similarly, in Germany we see the closer link with the history of the engineer, in France the suffocating power of nineteenth century academicism, and so on.

Practically no radical experiments, outside the bounds of each country's own historical context, have been brought to fruition in the old world; they have been crushed instead by the existing statutory and academic set-up, and in many cases their would-be authors have emigrated to the US. Diverse in detail as such statutory set-ups may be it is common to them all that an older generation of architects—concerned with an obsolete technique for the solution of non-existent problems—has a vested interest in maintaining an equally obsolete educational system.

In their historical context some countries have apparently been more fortunate than others—that is all, their good fortune being in approximately inverse ratio to their involvement in the Industrial Revolution. I say '*apparently* more fortunate' because in this neotechnical era it may well be the Denmarks and Swedens who are now dropping out of the race. In an industrial age a new architecture, along with its own educational system, can arrive only if it travels in the belly of the great Trojan Horse—Industry, socialized or otherwise. That is how the scientists have travelled.

Whatever lip-service may be paid, whatever gold medals may be awarded, every architectural student has a right to know that neither a Taliesin nor a Bauhaus would for one moment be tolerated either by the Architects' Registration Council or by the RIBA as a substitute for the regular five years' training on the drawing-board with

thing, apprehended by means of the eye.' Architecture is more than a matter of appearance. While we agree that it may be desirable for a magazine to emphasize the aesthetic aspect of architecture, it cannot make a real contribution by discussing that aspect in isolation. During the last year, for example, the REVIEW has almost consistently done so. The industrialization of building technique is a vital aspect today, yet there was only one article on the subject, by Richard Neutra. Five pages were devoted to contemporary artists but there was no discussion of the relationship of the visual arts to present-day architecture. Again, when an opportunity occurred to discuss buildings in relation to other aspects of the contemporary problem—schools in relation to education, or London flats in terms of new patterns of living—that opportunity was shunned. By discussing the relationship between the 'inter-dependent' aspects of architecture, we think the REVIEW would not only serve the profession, but would provide it with a more effective link with the lay public.

The REVIEW has stated 'that architecture of the next 50 years is also a matter of the social role of the profession, of the proper utilization of science, growing domination of the machines and all the other variable factors that determine the way architects work, and the means at their disposal,' but that 'every issue

cannot begin by reiterating the Editors' belief in the importance of these fundamental considerations; otherwise it would get nowhere.' It is not, however, the reiteration of the Editors' belief in these problems which we feel to be important, but their intelligent discussion.

To be a force in present-day architecture, a magazine such as the REVIEW should devote some space to the enormous impact of mechanisation and industrial technique on architecture and ways of living; to the importance of architecture as a meeting ground of the visual arts; to the new patterns of living emerging in our society, whether in the planning of new towns or in the new conception of space within a house; and to serious architectural criticism of new buildings in relation to the whole architectural problem.

As the Editors have pointed out, there are only twelve months in a year and space is limited, but we wonder whether 'the functional tradition,' 'pub interiors' or 'the new Empiricism' are, as treated by the REVIEW, 'the vital subjects' to which a Journal believing in modern architecture and its great future should devote so much of its space.

Yours faithfully,

C. T. STURGIS,

Hon. Secretary, Architectural Association Students' Club

its accompanying examination system and 'post-graduate office experience.' Neither Lethaby nor Gropius was ever put in charge of an English architectural school; both were available at different times.

There can, fortunately, be something more contemporary than the Bauhaus, less patriarchal than Taliesin, if that something is not only wanted by us, as artists, but is also needed by the quintessential nature of our industrial society. Whether the new kind of Bauhaus (laboratory plus workshop plus studio) creates the new kind of architect needed by industry, or whether the need creates the new Bauhaus is not the point—they must come into being as a working partnership.

We have been measuring the polite and pedestrian art of our little Denmarks by the measure of their escape from the first impact of the Industrial Revolution, but the real lesson of historical materialism is that only when architecture is geared to our neotechnical era—when it has made itself as essential to the age as are, say, aeronautics or bio-chemistry—can it stop agonizing about being an art and quietly be one, on a scale and in a manner that the Denmarks can never dream of.

Let us remember that architectural education in England is still a reflection, pale but precise, of the nineteenth century. Early in that century the engineers took the high road while the architects (pupils in tow) went up a cul-de-sac to fight the battle of the styles—without spectators. A hundred years later two day schools were started, Liverpool and the AA, taking as their model, for want of anything better, the Ecole des Beaux Arts. In the half century that followed the stylistic content was to be altered and the technical content added to piecemeal, but the system remained and still remains as a perfect slice of historical materialism. It is the result of a series of historical events; it is a chance growth, subordinated to the statutory set-up; it is not an analytical and conscious answer to a stated problem. When the problem has been stated in contemporary terms and the answer given in technical terms, architectural education in England may have become unrecognizable.

3 survey The following information is based on detailed questionnaires sent out to Institutes of Architects in nine countries and to twenty-nine schools in fourteen countries. The countries and schools were—

Europe	
Austria*	Vienna Academy
Czechoslovakia	Prague Institute of Technology
Denmark*	Copenhagen Academy
Finland	Helsinki Institute of Technology
France	Ecole Supérieure des Beaux Arts
"	Ecole Spéciale
Germany	Munich Institute of Technology
"	Stuttgart Institute of Technology
Holland*	Amsterdam Academy
"	Delft Institute of Technology
Italy	Florence University
"	Venice University
Sweden*	Göteborg Institute of Technology
"	Stockholm Institute of Technology
"	Stockholm Academy
Switzerland*	Zürich Institute of Technology
United States	
Ann Arbor	University of Michigan
Michigan	

Boston, Mass.	Massachusetts Institute of Technology
Cambridge, Mass.	Harvard University
Chicago	Illinois Institute of Technology
"	Institute of Design
Cornell	Cornell University
Minneapolis	University of Minnesota
New York	Columbia University

Dominions	
Australia	Sydney University
Canada*	McGill University, Montreal
"	University, Toronto
"	University of Manitoba, Winnipeg
South Africa*	Cape Town University
"	Witwatersrand University

The schools were selected for various reasons; some because they are specially famous, some because they are specially good, some because they are specially characteristic of their country or their type. It was, for reasons of space and organization, impossible to cover the whole ground. Countries with features which might be significant, or little-known schools of experimental interest may have been omitted. The most serious gaps

* Questionnaire to Institute of Architects.

are Russia which never answered questionnaires sent to their Academy of Architecture as well as their leading schools, and France where information on the Ecole des Beaux Arts could only be obtained in an indirect way.

numbers
In all schools questioned the number of students has gone up from 1938 to 1948. The increases are spectacular or menacing according to how one visualizes professional prospects. The comparative table (full-time students) is as follows:

AUSTRIA		
Vienna	26	59
CZECHOSLOVAKIA		
Prague	248	930
DENMARK		
Copenhagen	191	280
FINLAND		
Helsinki	150	275
FRANCE		
EBA	c.1,000	c.2,000
Ecole Spéciale	130	230
GERMANY		
Munich	146	921
Stuttgart	240	990
HOLLAND, etc.		
Amsterdam	43	142
Delft	c. 100	c. 300
ITALY		
Florence	60	300
Venice	c. 140	c. 190

SWEDEN		
Göteborg	25	73
Stockholm	120	180
SWITZERLAND		
Zürich	175	403
UNITED STATES		
Ann Arbor	340	490
Mass. Inst. of Tech.	89	100
Harvard	78	144
Illinois Inst. of Tech.	89	225
Cornell	117	200
Minnesota	107	162
Columbia	38	127
DOMINIONS		
Sydney	40	245
Montreal (McGill)	21	135
Toronto	23	280
Manitoba	22	290
Cape Town	34	223
Witwatersrand	53	190

The only one of these schools which has not grown is the Massachusetts Institute of Technology, and the special reasons there will be referred to later. Otherwise increases range from 50 to 1200 per cent. The most striking cases are Canada* where evidently before the war students as a rule went abroad (to Britain or the United States), whereas now they study at home, and

* Total in architectural schools, 1938; 109; 1948: 887.

Germany where the rush to the Universities has special abnormal reasons which are familiar. The general increase is due to a large extent, of course, to the war-time back-log, which incidentally appears as noticeably in neutral as in belligerent countries (e.g., Chemistry Departments, Prague 542-4,087, Zurich 274-616; whole Institute of Technology, Munich 1,411-4,087).

But it is often pointed out that students rally to architecture in some countries because of war destruction, in others because the modern style and controversies around its validity have made young people more conscious than ever of the interest they may find in the architectural profession.

control of schools

Architectural schools as a rule are part of larger bodies, Universities (United States, Dominions, Italy), Institutes of Technology (Germany, Holland, Sweden, Austria, Czechoslovakia, Switzerland, United States), or Academies of Art (Germany, Holland, Scandinavia, Austria, France). Schools on their own as the Ecole Spéciale in Paris and the Architectural Association in London are rare.

control

Control varies according to these forms of organization. The two extremes are France and England. In France all architectural teaching is under direct state-control, in England the most distinguished school is wholly private and only controlled by the examination statutes laid down by another equally private body (AA — RIBA). Universities and Institutes of Technology are in some countries state-controlled (Germany, Austria, Switzerland, Italy, etc., i.e. the Central European group), in others private. In the United States both types occur (e.g. Michigan as against Harvard, Columbia and Cornell).

The corollary of State education is State examinations. But by no means do all countries follow this up with State registration. The fact that architecture is in most countries not a profession at all, in the sense that specified qualifications are needed to practise, is surprising to people in Britain used to the powers which the Archi-

tecs' Registration Council wields. It must be realized that these powers are unparalleled anywhere.* The control would appear totalitarian if it were not essentially in the hands of a private professional body. In Austria, Holland, Switzerland, Denmark, Sweden, Norway, that is some of the countries in which the standard of modern architecture is particularly high and the style particularly widely accepted, anybody can call himself an architect and build houses. There are, however, movements afoot, e.g. in Holland and Austria, to obtain some form of registration. In the United States the position is this:† 'The control of licensing or registration and the use of the title architect is a matter of state government. There is legal regulation in 46 of the 48 states, also in the District of Columbia, and the territories of Alaska, Hawaii and Puerto Rico. In some of the states the regulation is permissive but not mandatory. It is assumed that in the course of time all will be mandatory. There is a great variety in the requirements among the states. In New York State, e.g., the candidate must hold a degree in architecture from an accredited school, he must have had three years of satisfactory practical experience, to be admitted to the three-day examination. A candidate whose training has been entirely in offices, may be admitted to the examination if he shows a record of twelve years of satisfactory practical experience.'

'The National Council of Architectural Registration Boards is a voluntary nation-wide association of the officials of the State Registration Boards. The primary function of this Council is to facilitate the licensing of architects in states other than that of their own residence or office location. It has no legal function, but State Boards may and do accept the Council's Senior Examination.'

'Another aspect of control is the matter of regulation of the curriculum. There is a large

* Except in South Africa, where only members of the Institute are allowed to call themselves architects at all.

† According to a letter from the AIA.

degree of autonomy and variety. The regulations and procedures of the National Architectural Accrediting Board are sufficiently flexible to do justice to the schools under this condition. The National Architectural Accrediting Board comprises equal membership from the American Institute of Architects, the National Council of Architectural Registration Boards and the Association of Collegiate Schools of Architecture. This Board has functioned fully only during the past four or five years. A school may be fully accredited or accredited provisionally for one year. All schools are to be re-visited at intervals of five years. The accrediting is not mandatory excepting as the valuation of the degree is the concern of the state registration boards. Schools are inspected only at their own request.'

The Association of Collegiate Schools of Architecture has 42 members. All those schools which have received questionnaires are members except the Chicago Institute of Design (founded by Moholy Nagy and now conducted by Serge Chermayeff). Fifteen institutions with courses in architecture are not members (e.g. Saarinen's Cranbrook Academy). Thirty-four schools are accredited. Again the questionnaire was sent only to accredited schools, except for the Institute of Design.

duration of training

The five years accepted in Britain and the Dominions are also laid down in Czechoslovakia, Denmark, Holland, Italy and most accredited schools in the United States. Occasionally one year in practice is insisted on between the lower and higher parts of the course (Witwatersrand, cf. Polytechnic, London).

In the United States a few schools are entirely post-graduate (Harvard, Cranbrook) or at least insist on two years of general university education before entry (Columbia, Yale). The post-graduate courses at Harvard are of 3½, at Columbia of 4 years.

The corresponding arrangement in Europe is some academy schools which only accept students after

* This school has, since this paper was written, been merged with the Illinois Institute of Technology.

completion of their normal course (Stockholm, London).

The most interesting deviation from the British figure of five years is the four years with which such progressive countries as Switzerland, Sweden and Germany are satisfied. The case seems important enough to justify the insertion of a statement kindly supplied by Professor A. Schneck, until recently head of the Stuttgart Department of Architecture at the Institute of Technology and the Academy of Art. Professor Schneck has travelled extensively in Britain in the last few years and is thus in a position to express views on both systems:

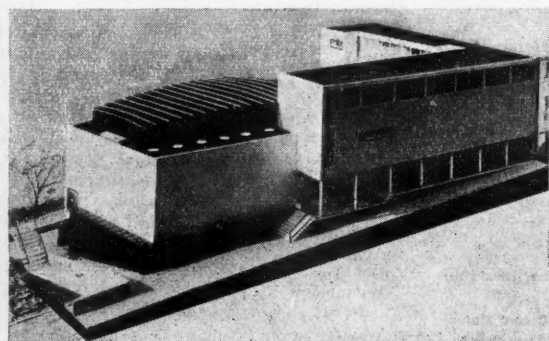
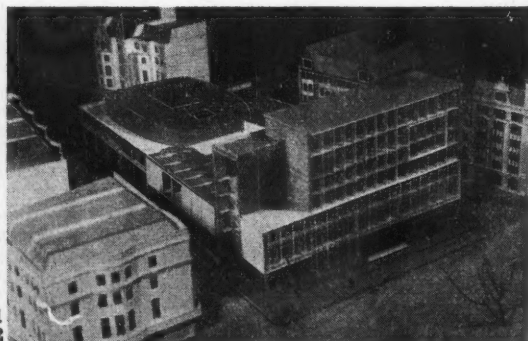
'I am convinced that four years at a College of Technology must be enough to become a good and useful architect. Schools in any case can only provide a foundation on which to build up later on, and the more quickly a young man gets into practical work nowadays the better for him and his parents. The question why in England five years should be required is not an easy one. I have compared curricula and find that students in England have c. 20 hours of work according to a fixed curriculum, in Germany c. 40. Of these 40 in the first two years 15 are lectures, 25 studio work. I don't think students in England are actually taught a wider range of subject. The difference can only lie in a more concentrated use of time.'

fees

It is of course impossible to compare fees in today's abnormal conditions. Purchasing power and values of various commodities vary too much. But it can on the whole be said that £20-30 is a year's average fees at Liverpool and Edinburgh as well as at Stockholm, Zurich, Delft or the Ecole Spéciale. The Dominions are more expensive (c. £60-80), the AA, being entirely self-supporting, yet more (£100), and the schools asked in the United States go from £120 to £200 (Massachusetts Institute of Technology). Only State Universities are much cheaper for the young citizens of their States.

Some academies pride themselves on free or nearly free tuition (London, Copenhagen, Stockholm, Amsterdam), and at the Prague Institute of Tech-

Recent Work from English Schools Architectural students in nine English schools have recently been designing a building to house the newly formed Institute of Contemporary Arts. This is the first time that the same subject has been tackled simultaneously in so many schools. As the results are presumably representative of the best work of its kind being done in England, some are reproduced here, alongside Nikolaus Pevsner's international survey of architectural training.



1, by A. C. Abbott, A. Craig and D. Hinton of the AA School; 2, by E. D. Marsh of the School of Arts and Crafts, Nottingham.

nology, thanks no doubt to Communist rule, there are also no fees at all.

discipline

As a rule discipline is of university character. Only rarely can that faith in leisure be found abroad which some English schools profess. On the other hand paragraphs such as the following from the prospectus of the Ecole Spéciale in Paris are also unusual.

'All students are externals. They enter the school at 9.0 and leave at 5.0. They are not permitted to leave the building during the day except in special cases. A canteen is at the students' disposal for lunch. Quarterly reports keep parents advised on the scholastic progress of students.'

curriculum: (1) beginning of design courses

This is a point of unusual interest, as some of the most progressive schools in this country regard it as a point of honour that students should start designing simpler jobs at once or almost at once. Answers to the questionnaires, however, made it clear that at Stockholm and Prague designing begins only after six months, at the MIT, Sydney and some others after one year, at Munich, Stuttgart, Delft after two years. At Mies van der Rohe's school which belongs to the Illinois Institute of Technology, after three. The principle involved calls for some more detailed comments. They are given in the words of Stein Eiler Rasmussen and Mies van der Rohe.

Mies van der Rohe's statement took the form of a telegram, but its brevity does not preclude it from stating the fundamental principle involved: 'Visualization of space must be supported by structural knowledge. Design without sufficient structural knowledge will result in dilettantism. For this reason we make construction a prerequisite to architectural planning.'

Professor Rasmussen goes more into detail and explains with care the conditions of his country. He avoids any claims to the universal rightness of the system:

'You have asked me to explain why we in Denmark do not let our students do any original design during the first year of their

training. The answer is partly a matter of tradition and partly of principle. In the beginning Danish architects were recruited from the crafts. Young apprentices, whether bricklayers, carpenters, cabinet-makers, or whatever, were in the eighteenth century required to attend the Academy to learn to draw. Those of them who showed talent could, afterwards, be trained as artists: sculptors, painters or architects. All architects had, thus, served their apprenticeship in one of the crafts and acquired a knowledge of materials and technique, before they started their architectural studies.

'Now it seems to us that this remains a fundamental necessity under today's conditions. There is no longer apprenticeship before Academy, but the school, we find, can give in one year an all-round knowledge of the crafts more rationally than an apprentice would have got in four years. That is the first year which we keep free from designing. If designing starts straightaway, often a student appears to be very promising because he is good at free-hand sketching while later he turns out to be a poor architect, because of a lack of sufficient feeling for materials and construction. Some, on the other hand, with less talent for pictorial representation may not get a fair deal at the beginning although they will later prove excellent at the three-dimensional art of architecture proper.

'Perhaps I should add, to explain the Danish system, that in Denmark the architect is responsible not only for the design but also for how it is carried out on the building site. He has the supervision of all the trades involved and we have here no contractors in the way in which they exist in the Anglo-Saxon countries.

'Incidentally, it has been our experience that students are not bored during their first year without any designing. What they learn is sufficiently new to them to interest them intensely.'

curriculum: (2) choice of masters

The Anglo-American system is that studio masters or year masters are appointed and students are automatically placed under them regardless of personal wishes. There is another system at

least for advanced students, which is not sufficiently familiar as a possibility in this country. It derives from the early nineteenth century German conception of the *Meisteratelier*. The *Meisteratelier* in an academy is the school of one distinguished master in which he is meant to keep in such close touch with his pupil as artists did in the Middle Ages with their apprentices and assistants. The conception is thus one of romantic medievalizing origin. An academy would have several such master-classes and young painters or sculptors would choose the master they admired most and complete their studies under him. The same system was applied to architecture, and the result can be seen at Munich or Delft or Copenhagen or Prague.

The argument against this system is evident. It tends to propagate one man's style as against the advantage of going through several experienced architects' hands. The arguments for it are that it tends to eliminate incompetent teachers, because students will go to those only whom they respect either for their architectural or their teaching abilities or both, and that a certain continuity of teaching methods and design standards is preferable to the confusion of ever-changing criteria of judgment of students' work.

curriculum: (3) practical work

On this point there does not seem to exist any accepted view. Most schools insist on some practical work before, during or after school years, but whether this should be done in a builder's yard, on a site or in an office has never been fully discussed. No practical work at all is demanded in Italy, nor—it is worth recording—at the Massachusetts Institute of Technology and in Mies van der Rohe's Illinois Institute of Technology. At Prague experience with a builder must be proved for entry into the school. Many schools (unless the replies to the questionnaire were faulty) do not specify whether yard or office is required (Zurich, Stockholm). Others ask for both at various lengths of time (Prague, Toronto, Capetown). Stuttgart insists on 12 months' yard and 12 months' office. Melbourne according to its

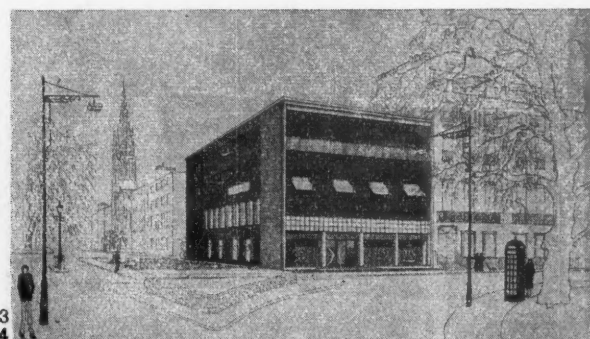
new programme asks for one month during each of the first three years at one and the same office, and two weeks each year on a large building site given to the school. Professor Gropius from Harvard writes, 'Comparing the training of an architect today with that of the master-builder or architect of early periods, we find that the training at present is too "platonic." We have therefore introduced a minimum of work in the field as an assistant to the Clerk-of-the-Works or to the foreman (a minimum of three months must be spent of this work on an actual building site). Arrangements have been made with a contractors' association for placement of our students during the summer. We find that students returning from practical field experience absorb more easily further training in architecture with a better understanding of the materials of construction and detailing.'

On schools asking for a year's practice in the middle of the course (Witwatersrand, Polytechnic, London) see above.

Another way of securing practical experience is to stipulate office work between examination and registration. One year is the span, e.g. in Switzerland, Denmark, Norway, France (Ecole des Beaux Arts), Canada. In the State of New York it is three years, and other American States have similar arrangements. In Austria the period seems to be five years.

curriculum: (4) history and preservation

Many points on individual subjects could be singled out. Emphasis on lecturing as against studio-work varies much, as does emphasis on construction as against aesthetics. Space does not allow such detailed comparisons, but a few aspects may receive at least passing attention. History seems to be taken more seriously on the Continent than in Britain, and by no means only in schools of traditional outlook. Lectures in the history of art as well as of architecture are an accepted thing in the Central European countries. At Zurich they amount to 4+4+2+2 weekly hours in the four years' curriculum, and in the third and fourth years there are three, and two additional voluntary weekly hours. At Venice the



3, by J. F. Porteous of the Regent Street Polytechnic; 4, by E. K. Parker, J. C. Teasdale, P. J. Burton, W. Cadwallader and H. R. Phillips of the Birmingham School.

corresponding figures are 5+5+4+4, at Munich 2+5+3, at Delft 0+2+2+3.* In America in schools from which information has been received frequency varies from the 4+4+9+4 weekly hours at Columbia University to the Massachusetts Institute of Technology with history lectures only in the fifth year.

It is probably partly this closer interest in history which can explain the appearance in school programmes of a subject far too rare in England: training for preservation of monuments. In this country the study of past styles is still either regarded as guidance for the future imitation or, in progressive schools—at least by the students—as an unavoidable nuisance or an acceptable entertainment wholly detached from the tasks of today. At Prague, Florence and Venice we find fifth year classes in restoration, at Amsterdam fourth and fifth year. At Stockholm the Academy has them, but not the Institute of Technology.

curriculum: (5) students work on masters' jobs

A question was put into the questionnaire to enquire whether masters sometimes bring their own jobs into the school to use students as assistants so that the designing of the building instead of being done by the master's office could be done by his class, the students being paid out of the master's fee. This procedure which adds so much reality to designing programmes was followed by Herr Bartning at Weimar about 1925, but apparently hardly anywhere else.

Answers received were all negative with the exception of Melbourne (under Professor Brian Lewis) where, under the new programme, architects can hand in whole jobs to the school and some small buildings are already complete which were designed by the students. One is for instance the entrance to a coal mine. A scheme of prefabricated units for school building has been adopted by the Education Department. Some

* In England Liverpool does more for history than other schools, it teaches 2+2+2+2. At Cambridge it is 1+1+1.

designs for pottery are also being executed by a manufacturer, and a town survey and plan is being carried out by commission. If Melbourne has been able to overcome the obvious practical obstacles to so undeniably advantageous a system, the same should be possible in other schools.

curriculum: (6) interior design

Usual as a special subject on the Continent, unusual in the United States and the Dominions.* It would require more space than can here be given to this one point to discuss the benefit which could be derived from the existence of interior architects. In Britain the architect may or may not take an interest in furnishing. On the whole far too much is left to salesmen in shops on the smaller scale, and to contractors and decorators on the larger. Interior architecture would have great possibilities in Britain if it were taught fully, besides being a great professional source of income to architects. At Vienna, for example, there is a special chair in *Innenarchitektur*, and at Stuttgart the course in architecture at the Institute of Technology runs parallel with one in interior architecture at the art academy.

curriculum: (7) industrial design

Amongst all schools questioned it was found that special interest in industrial design (as against interior furnishing or crafts) is taken only at the University of Michigan where a degree in industrial design can be taken and at the Institute of Design in Chicago, where Mr. Chermayeff carries on Moholy Nagy's Bauhaus traditions, at the same time contributing his own as an architect-designer for industry. On the whole the field, in spite of its rapidly growing importance, is nowhere as yet adequately covered by school courses. No enquiry into industrial design classes at art schools was attempted, but there also conditions as a rule are not more favourable. The usual obstacle is confusion between craft and industrial design.

curriculum: (8) town-planning

While town-planning lectures are given in many schools, and

* But the University of Manitoba offers a 4-year course.

town-planning as one examination subject amongst others is also not rare, special degrees in town-planning have only been established in few countries and schools, in spite of the fact that the town-planner obviously needs much knowledge that the architect does not and can do without much knowledge necessary to the architect. At Harvard the Graduate School of Design (Dean J. Hudnut) has, apart from the Department of Architecture (W. Gropius), a special Department of Regional Planning (G. H. Perkins) with 33 students. The course takes three years and leads to Master's degrees in City or Regional Planning. At the MIT there is a special four years' Undergraduate course at the end of which a Bachelor's degree is given. One more year's Graduate work is for the Master's degree. The University of Michigan also has a special course beginning after two years' general architectural tuition. An additional feature at Ann Arbor is a combined landscape architecture and city planning course.

curriculum: (9) landscape architecture

Here also the United States seem to believe in special courses and degrees more than the Continent. There are, however, chairs of landscape architecture at Munich and Vienna, even if no degrees. Harvard as the third department of its Graduate School of Design has a Department of Landscape Architecture with 26 students. The course takes three years and leads to a Master's degree. The University of Michigan also provides landscape architecture as a special course of four years plus one Graduate year.

special cases: (1) Czechoslovakia

Prague is the only school which replied from behind the Iron Curtain. Its socialist character is noticeable in the abolition of fees already mentioned, and also in the fact that at Prague the new programme to supersede that valid before the *coup d'état* is being worked out by Council and Students' Association together. The AA in London, in which

* In the same order as countries and schools tabled on page 369.

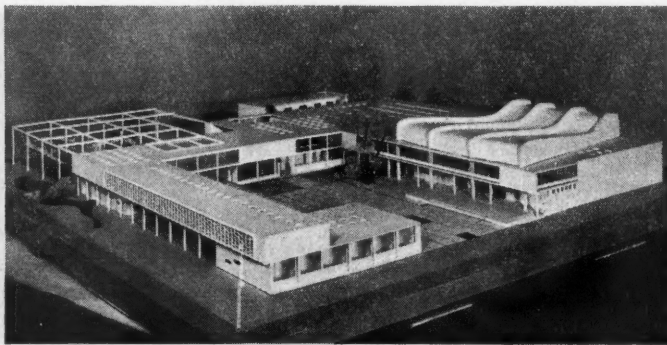
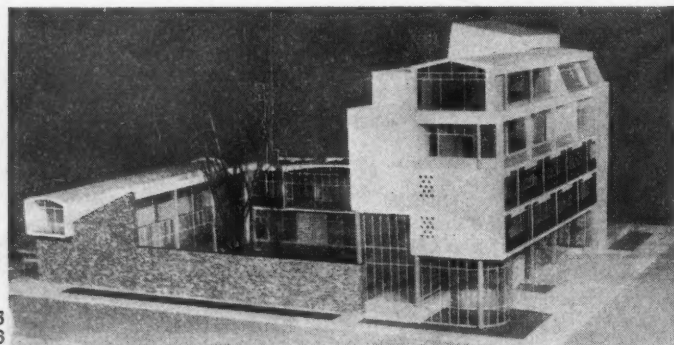
the same system existed until a few years before the war, will be interested in this experiment. One would have liked the recent International Congress of Architectural Students to have said more about it and perhaps about similar arrangements in other East European countries.

special cases: (2) Denmark

One interesting point here is the role of Trade Schools. These Trade Schools, also a Central European feature, developed to a very high pitch in Germany, can be regarded as a sound substitute for *Kunstgewerbe* Schools, because they are not only competent to deal with the technical side of crafts and industries but also keep up a high aesthetic standard on the design side. In Denmark architectural students at the Academy are recruited either from grammar schools or from trade schools. In the first case they take five years for their training, in the second only three. At the Trade School they spend five years during which time twenty-five months (winter months) go on school work and thirty-seven on apprentice work. At the end of the fifth year students either go into jobs and may become builder-architects (the title is not registered, see above) or decide to go on to the Academy.

special cases: (3) France

The recent revolts of the students at the Ecole des Beaux Arts must here be mentioned. Its details such as the complaints about insufficient scholarships, insanitary conditions of the ateliers scattered all over Paris and heating to be paid for by impecunious students do not concern us, but what matters is a spirit of hostility to the school quite absent from architectural tuition in Britain or the Central European countries or the Dominions and the United States. It is true the AA has had its fights and so have other schools in the past. But since there are few so consistently averse to the style of the twentieth century as the Ecole des Beaux Arts has so far been, and since architectural education in France is wholly State-controlled and built up hierarchically towards the EBA as its summit, there is



5, by B. Smith of the Northern Polytechnic, London; 6, by J. Buzak, K. Kopolka and B. Fijalkowski of the Polish University, London.

bound to be a more dangerous accumulation of inflammatory matter here than elsewhere. A student in France cannot go to another school more to his liking, nor can he obtain the highest honours such as the Prix de Rome except through the EBA. Hence the embitterment of such passages as the following from a recent poster of the Grande Masse of the School:

... Il faut bien savoir comment se juge aux Beaux-Arts un Concours, par exemple un projet d'architecture: quarante messieurs environ, divisés en deux commissions, circulent un après-midi dans une sorte d'étroit labyrinthe revêtu des dessins sur châssis grandaigle de quelque quatre cents élèves, ayant disposé de deux mois pour effectuer ce travail; en mettant les choses au mieux, cela fait moins d'une minute devant chaque projet!

Et quel étonnement — plus précisément lors des jugements de décembre et janvier—de voir décerner des 'médaillies' à des projets insignifiants: étonnement pour le profane mais pas pour quiconque sait qu'avec un certain nombre de médailles un élève peut être admis d'office à participer aux '24 heures,' avant-dernière épreuve comptant pour le Prix de Rome, et qui a lieu précisément au début de mars. Ainsi donc, par certains patrons, la distribution des récompenses est faussée par le désir de bien placer leurs poulains pour la course au Grand Prix. . . .

... Depuis plusieurs mois, les élèves présentent des requêtes ou des protestations aux Services intéressés. Le peu de compréhension, l'obstruction à peine déguisée de quelques-uns de ces Services leur causent un vif mécontentement. Faut-il rappeler que l'an passé, lors de la mise en application d'un cycle de Hautes Etudes d'Architecture (dont nous ne rappellerons pas les faiblesses et les injustices), les élèves architectes avaient fait connaître leur désapprobation aux Services qualifiés pour les entendre; qu'à la suite d'une protestation plus vive mais néanmoins très digne, la Direction de l'Enseignement

et de la Production Artistique avait procédé à la fermeture de la Section d'Architecture; et qu'en dernier ressort, les élèves, s'adressant à leur Ministre, lui firent apparaître—sans le savoir—qu'aucun service compétent ne l'avait informé de cette situation, pas plus de la mise en application des Hautes Etudes que de la fermeture de la Section d'Architecture? . . .

special cases: (4) Italy

Here what is particularly noticeable is a similar spirit of revolt—however, not of students against professors but of professors against the Government. In replies received and conversations held it was patent that staffs urgently want to reform their schools, lift them out of the Beaux Arts rut and introduce into them twentieth century methods of tuition, regard for engineering developments and so on.

Professor Michelucci from Florence writes: 'Personally I think that the more the school frees itself from State programmes the better will it succeed.' Professor Samonà from Venice writes: 'If I had freedom I would completely change the teaching programmes, but as I have not, I have at least changed as much as I could. . . . The ultimate aims of the governmental programme and the methods indicated by it are by now out of touch with our time. The set programme can only be interpreted individually by the staff, and on the whole one can notice that the older members keep more closely to the traditional and governmental schemes tuition, while the younger ones have moved far away from them.'

special cases: (5) Netherlands

While Delft provides the kind of Institute of Technology education which is characteristic of Central European countries, the Academy of Architecture at Amsterdam is not, as for instance the Academy at Stockholm, the highest stage of aesthetic education for the best graduates of the Institute of Technology, but belongs to a completely different system of education. It has no day classes at all. All students work in offices during the day. The degree course is of five years with an examina-

tion for a lower diploma after three. These three can also be taken in eight other schools in the country, but the final years are restricted to the Amsterdam Academy and one other school.

special cases: (6) Sweden

The advantage of the small population of the country is that evidently students must get much better attention. The population of Sweden is less than that of London. All architectural education is concentrated in the two colleges of Technology at Stockholm and Göttenburg. The total number of students is 246—remarkably few as compared with full-time students in London. The best of them go on to the Royal College of Art (controlled by the Academy). Here, there is an intake of only twelve students a year divided between two professors. The professors are Nils Ahrbom and Melchior Weinstedt. No wonder the results are as they are.

special cases: (7) MIT

The Massachusetts Institute of Technology is a vast establishment. Students at present number about 5,600. Yet the Department of Architecture is kept to a maximum of 100 students of architecture,* a *numerus clausus* partly enforced by exceptionally high fees (see above). As for the aims of the department, it may be better to let its Dean William Wilson Wurster speak: 'We limit our enrolment to about 25 to 35 freshmen per year in Architecture and Planning. In the first year they take a common course with all MIT freshmen and perhaps learn how engineers and scientists think. Their first taste of specialized work comes in the second year and on through the course. The students must take enough physics, chemistry and mathematics to permit them to share in the flowering of the technical courses at the Institute. Thus they can have a real share in acoustics, heating and ventilating, strength of materials and solar energy research. Mind you, we do not do this to rear up specialists in their fields but rather to give them knowledge so they in-

* Plus 20 graduate students, plus 34 undergraduate and graduate students of Planning.

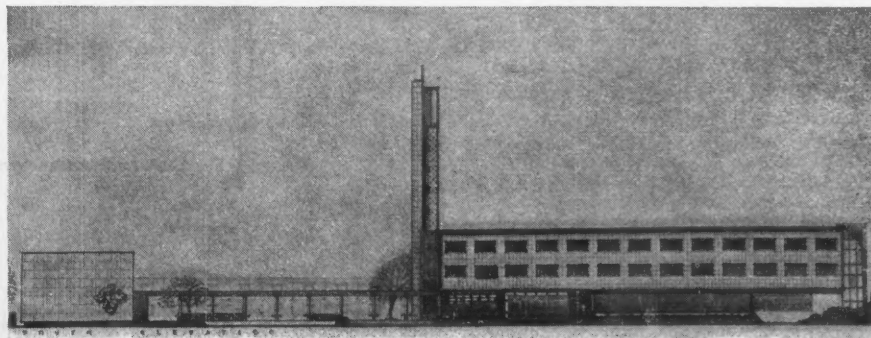
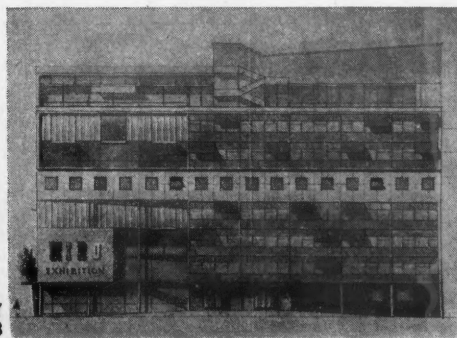
stinctively turn to solutions which take into account the structural and technical problems so time and enthusiasm are not wasted.

'I would be sad if all courses were like ours, but surely in our vast population 25 boys per year can approach properly architecture through a technical door. We do not believe in a studio system. All students in architectural design are subjected to two critics. Yes, it is chaotic, but where better can a person learn to make choices and have convictions of his own?'

results

Warning was given at the beginning that no conclusive results must be expected. All that this synopsis is given for is to open a discussion about certain patterns of education different from ours. Such questions as four years or five years, studio master or *Meisteratelier*, original designing at once or after a year or two, relation between school work and practical work before, during or after courses should be asked more often and more seriously in Britain and the Dominions. The effect would be healthy whatever the answers.

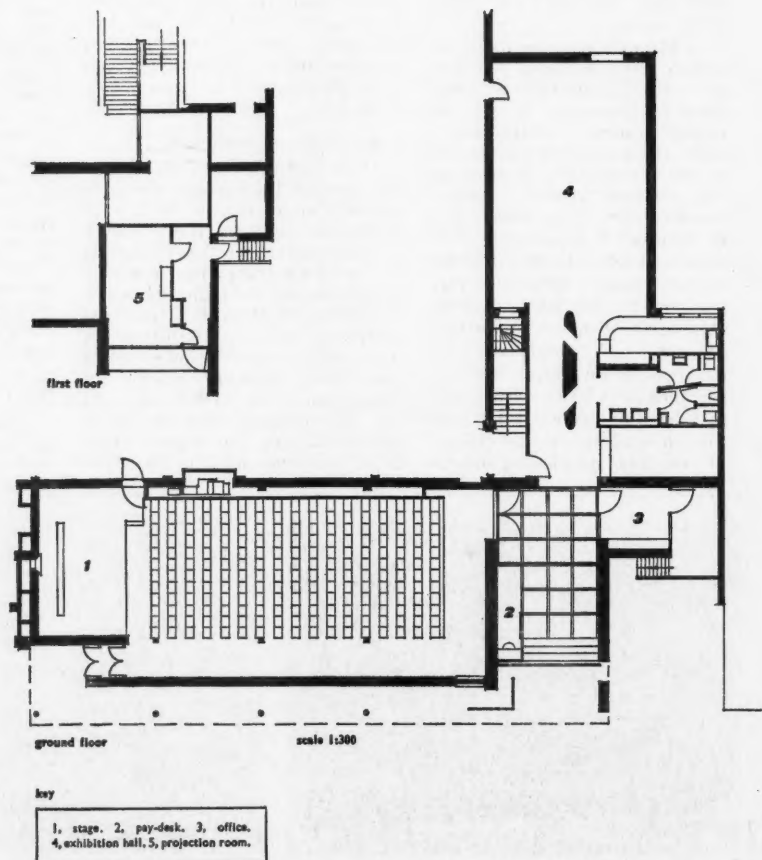
One proviso, however, should be added. The best, most alive schools are by no means in agreement on these and similar questions. A system of education alone can never secure success. What matters in the end is the men in charge of the classes. And there Britain seems indeed at a strange disadvantage. How is it that Gropius, Mies, Wurster, Hofmann, Sundahl, Ahrbom teach and devote a considerable proportion of their working time to teaching and their opposite numbers in Britain don't? These architects abroad must be less business-minded and satisfied with a lower income, the income of the holder of a chair in a university. Maybe that the top members on the staff of an architectural school are not always as well paid as a university professor. But some are, and yet the most stimulating English architects appear only very rarely and then for brief spans in the schools. This lack of educational urge or of interest in youth and the future of architecture is not flattering to the profession in Britain.



7, by J. Vaughan of the Bartlett School of Architecture, London University; 8, by G. G. Wimpenny of the School of Architecture, University of Manchester.

CINEMAS AT ROTTERDAM AND ZURICH Cinema design most frequently veers between imitation of the traditional theatre interior and a modern stylization that produces the effect of being inside a phosphorescent, but featureless cave. Very seldom are the particular characteristics of the motion picture as a unique medium of entertainment used as elements in the design. These two cinemas, one in Rotterdam and one in Zurich, have done just that. The first one by Bakema, Brinkman and Van der Broek not only uses the sound apparatus as wall decoration, by means of a screen which can be raised during the intervals, but it carries the panel motif of the screen, and the theme of black and white, right out into the street. The relationship of the precisely arranged rectangular panels to the paintings of Mondrian hardly needs pointing out. The second cinema at Zurich by Werner Frey (Arch.) and Roman Clemens (Theatrical Designer) could hardly be in greater contrast. As opposed to the emphasis on formal space in the first, the walls undulate, dissolve or glitter with variegated fragments of mirror. The inspiration is again that of the motion picture, to which almost every detail of the decoration bears some symbolic relationship.

1 CINEMA AT ROTTERDAM





1 above, the auditorium with the lights dimmed. The projection screen is raised and part of the sound apparatus can be seen. Below, the lights are on and the screen is lowered

① CINEMA AT ROTTERDAM

BAKEMA, BRINKMAN AND VAN DER BROEK: ARCHITECTS



2

About the ruined mediaeval centre of Rotterdam there is a circle of nineteenth century houses, many of which, during the last thirty years, have been converted into workshops and small factories. Under the influence of the 'settlement' movement a building known as the *Ons Huis* was erected in one of these narrow streets to be used as a centre for organising cultural activities among the local people. In 1947 the directors of this settlement decided that it was necessary to make over part of their building for the regular showing of films and three lecture rooms on the ground floor were converted into a cinema capable of seating two hundred people. This was created by building two brick walls, one separating the cinema from the remainder of the building and the other, at right-angles to it, projecting out beyond the external façade. These walls are in natural dark red brick, and the main entrance to the



3

the sliding panel which carries the posters conceals the main entrance when the cinema is closed



4

auditorium is placed at the junction between them. Inside the auditorium the walls and the ceiling are masked by a plaster shell which houses recessed light fittings and an air conditioning system. Chairs have steel frames with glued wood seats. As the cinema is also used for lectures and recitals the screen is hinged to the ceiling, where it is concealed. Before a performance the sound apparatus, painted black and white, is visible to the audience. As the lights go down the projection screen is lowered from the ceiling. Above the main entrance hall facing the street is the projection room, the wall of which is entirely of glass on the street side and the extended porch above the cinema entrance forms a balcony outside it. Above the projection room is a small library. Beyond the entrance hall on the ground floor a small exhibition room has been built which contains besides chairs, tables and exhibition stands, a counter, where refreshments are sold. This room is lighted by day and by night from behind a ceiling covering consisting of a tightly-stretched white plastic



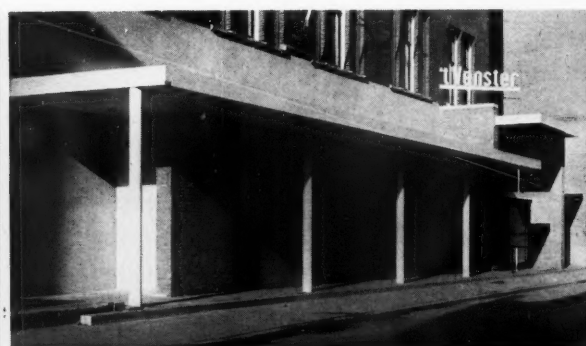
5

the main entrance with the projection room above it

Opposite, the entrance to the auditorium with the carefully disposed black and white panels reminiscent of the paintings of Mondrian



6
7



the external façade by night and by day. The entrance is at the far right





9

the entrance to the auditorium is on the left, the door in the centre leads to the main building

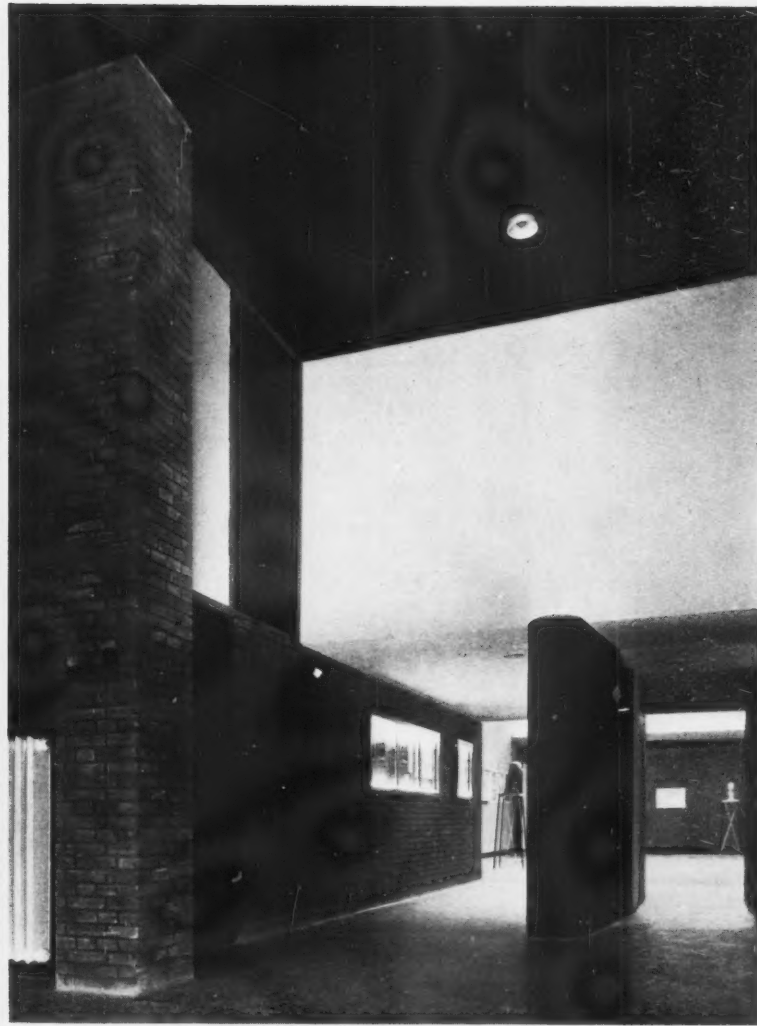
curtain. The floor of the entrance hall is of white granite into which removable mats are fitted. These mats are one metre square and as this proved to be a convenient measure it became the basis for the dimensions of all other frames, which are of natural oak. Posters advertising the films are fixed to a large sliding panel which covers the entrance when the cinema is closed and slides away to the right when it is open. Film titles composed from series of large black letters stand against a white glass panel between the outside wall and the canopy. At night the glass is lit from behind and the lettering is silhouetted. The external wall then appears as a non-supporting unit under the canopy supported on columns.

The sculptor Zadkine made the following comment on this cinema during a recent visit: *C'est une maison ou on vient aimer les espaces, les courants d'air et des espoires d'un soleil qui vivrait 24 heures dans nos âmes.*



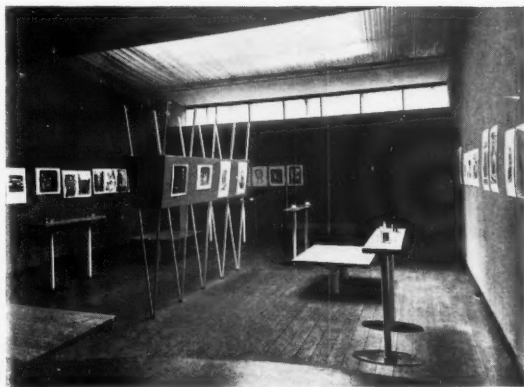
10

the auditorium seen from the stage



11
12

left, office and cloakroom on the right of the main entrance. Right, the entrance to the exhibition room where refreshments are sold



13

the exhibition room and its furnishing. The ceiling is a tightly stretched white plastic curtain lit from behind



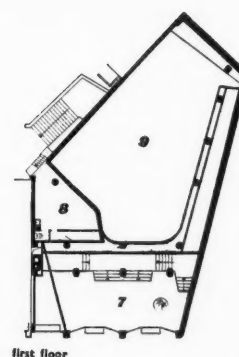
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through the exhibition room entrance can be seen the main doors. The refreshment counter is on the left

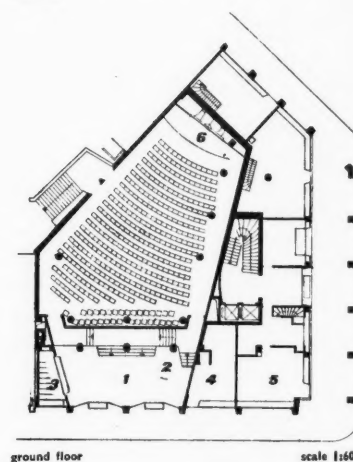
② CINEMA AT ZURICH

WERNER FREY: ARCHITECT, AND ROMAN GLEMENS: DESIGNER

In this cinema in Zurich the architect has broken with the traditional conception of the cinema as a sham theatre. Believing that the essential quality of the film lies in its motion, and not in the tense relation between actor and audience that belongs to the theatre, the architect has attempted to express this in his design. Instead of the usual theatre curtain and proscenium, rotating vertical stripes above the stage turn and merge gradually into a projection screen before each film commences. The same process is reversed at the end of the performance. This idea is continued along the upper part of the back and side walls which are decorated with photo-montage, also divided by stripes. The left-hand wall and ceiling are treated as one; the near-white background is freely relieved with grey and black stripes conveying the idea of the yet formless film, and giving an impression of greater height to the auditorium, while converging stripes extend it in depth. Complementary coloured lamps give a wide range of light effects on the photo-montage panel, below which is a recess



first floor



ground floor

scale 1:500

key

1, entrance-foyer. 2, pay-desk. 3, cloakroom. 4, shop. 5, shop. 6, stage. 7, upper part of entrance-foyer. 8, projection room. 9, upper part of auditorium.

the ceiling and wall fronting the entrance are studded with mirrors reflecting the brilliant street lighting outside

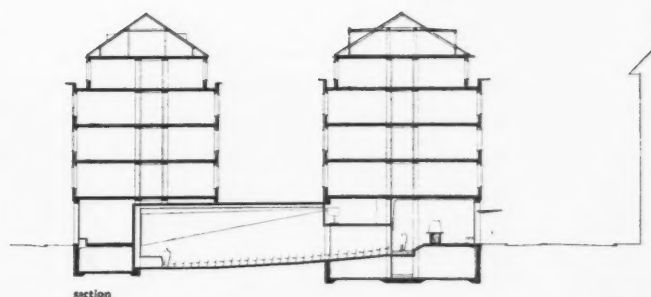




16, the auditorium. The projection room is behind the photo-mural panel

housing the three-colour lighting apparatus comprising in all 75 bulbs of 200 watts each.

In contrast to the auditorium, the foyer-entrance hall sparkles with light. The long foyer wall facing the entrance, which merges into the ceiling, is studded with circular mirrors cut to nine different diameters, which reflect the coloured neon signs and street lamps outside the theatre. Wavelike corrugated plaster walls form the side partitions. The polished floor is inlaid with red and white marble slabs. The front wall and box office are of black and clear glass; columns are lacquered white.

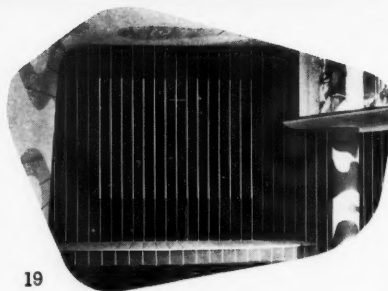




17



18



19

17 and 18 are general views of the auditorium and stage. The screen consists of movable stripes which are turned to form a complete screen before the showing of each film. 17, the stripes moved half-way into forming the screen. 19, the screen before the movement has started

THE PUB TRADITION RECAPTURED

The best entries in the REVIEW'S pub competition fully justify the belief that there is a live, continuing tradition in the English public-house bar that can form a basis for recapturing those qualities that old pubs had almost as a matter of course, but which are sadly missing from the new. It is not so much a matter of architectural design in the conventional sense—of planning or technique—but of atmosphere, which is obtained by the right colours, by intimacy of scale and by an appropriate kind of decoration. The thesis of the special number of the REVIEW ('Inside the Pub,' October, 1949) in which the competition was announced, was that these qualities, by means of which the traditional pub obtains its agreeable atmosphere, are functional not period qualities, and are therefore applicable in our time. The modern pub must be frankly contemporary in design, but with the aid of the many devices that remain valid today in the English pub tradition, the idea of a pub can be reinterpreted in a modern spirit while preserving its familiar charm.

Another attribute of the traditional English pub which it is important to preserve is a clear differentiation of character between saloon and public bars, and in the summary of conclusions to be drawn from the competition that occupies this and the following pages the illustrations of the winning designs and of such of the others as bring out noteworthy points are grouped according to bars.* A perspective of the winning saloon bar appears on page 366, and the report of the five assessors is printed verbatim on page 425.

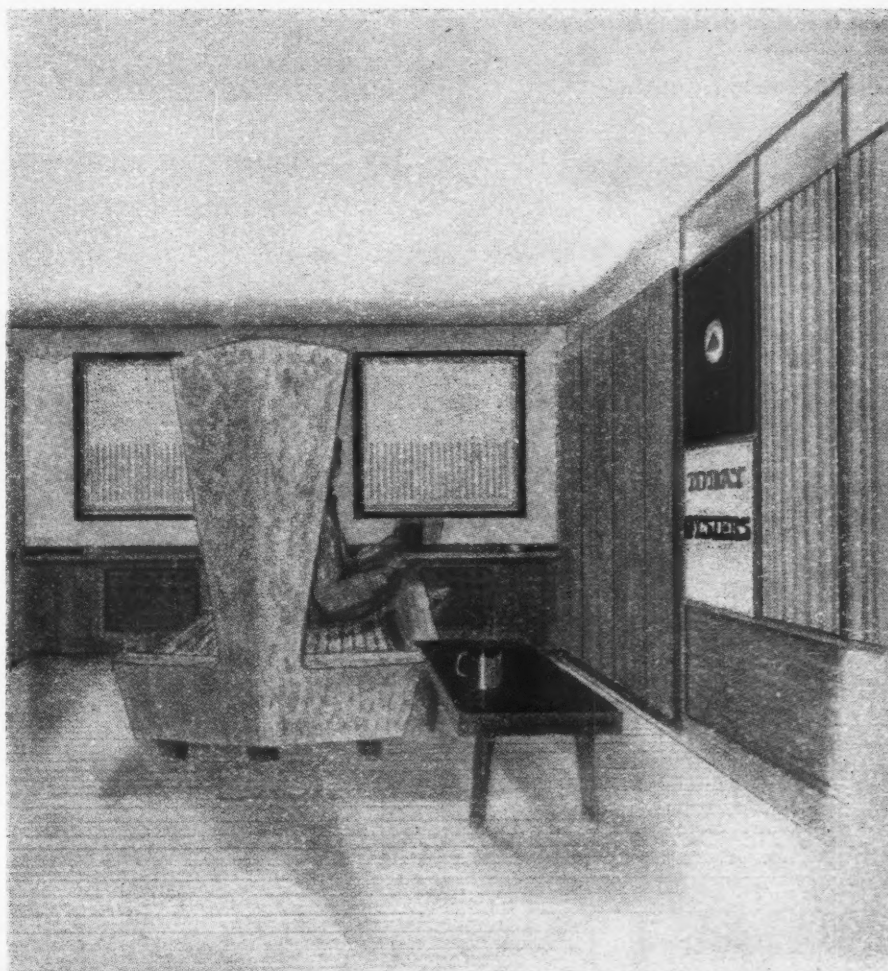
* Four bars were asked for: a large and a small saloon bar and a large and a small public bar; also full details of the furniture and other equipment of any one of them. The bars could be combined as part of the same building or be quite unrelated. The prizes (given by the Brewers' Society) were £500, £250 and £100. The five assessors were Hugh Casson, Director of Architecture of the Festival of Britain, J. S. Eagles (nominated by the Brewers' Society), R. Furneaux Jordan, E. B. Musman and J. M.

Richards (representing the editors of THE ARCHITECTURAL REVIEW). They awarded the prizes as follows: first, Messrs. E. Pollak, Victor Prus, Charles Hasler, P. Sharland and R. Negus; second, Messrs. Maurice Russell and Geoffrey Dunn; third, Messrs. Ian Grant and D. B. Bullivant. The design of Mr. Peter Oldfield and that of Messrs. Terence Bliss and George Subiotto were highly commended. The designs were exhibited at the Victoria and Albert Museum during the month of April.

1 The Public Bar

Both the large and the small public bar are included under this heading, because (unlike the large and the small saloon bar) their basic character is much the same whatever variations there may be in the scale on which they are planned. The character of the public bar has descended unchanged from the ale-house kitchen in which it originated. Its robust simplicity is thoroughly suitable to the hard wear, by hob-nail boots or carelessly handled pint tankards, to which it is subjected. But robust simplicity does not mean bleakness or discomfort. The public bar has its own style of richness and its own range of colours, hallowed by long use: the various yellows and browns of brush-grained woods, especially light oak, and the subtly textured surface of scrubbed wood for table-tops and floor-boards. Materials are sympathetic to the touch, and comfort is provided by the traditional institution of the high-backed settle, a modern version of which appears in the bar illustrated alongside. The somewhat staring, heavily framed windows are a less successful element in this design; on the other hand first-rate use is made of brewers' trade-marks and lettering to add sparkle and a touch of colour and save a plain interior from drabness.

Small public bar by I. C. Baker.



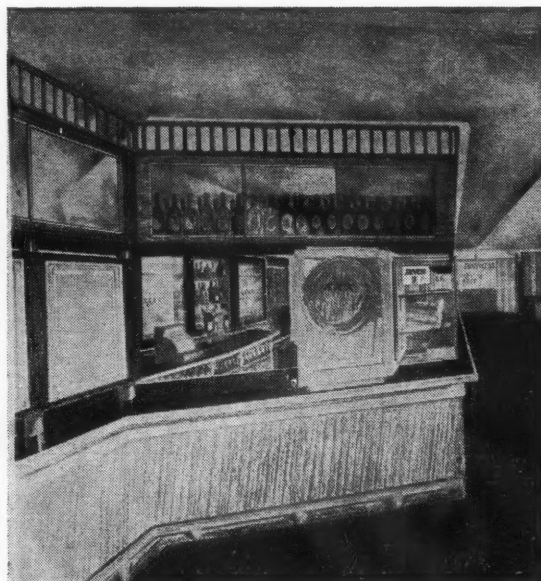
Plain woods, grained and painted, are equally well used in this public bar which also has wooden beams in its ceiling (combined with a large map—an unorthodox but not inappropriate notion: both functional and decorative). Vertical match-boarding is a good public-bar tradition, and in this case instead of the shiny yellow of light oak another time-honoured pub colour is used: the warm reddish-brown known in the trade as teak. Once more the character is one of simplicity, but without loss of friendliness. Sparkle and interest are given by the bottles arrayed behind the bar.

Small public bar by Patrick Horsburgh and D. F. Tandy.



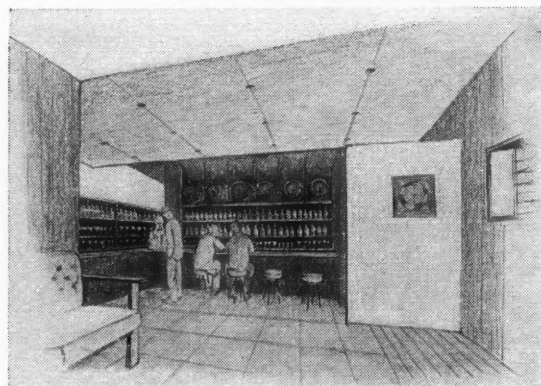
More bottles, effectively used as ornament, give scale and interest to this bar, also shown on the previous page. It is of special interest as an experiment in producing a modern equivalent of the bar-top screen, a familiar feature in many nineteenth-century pubs. This screen prevents one bar from being overlooked by another when several bars share the same service space, it adds mystery to what might otherwise be a somewhat self-evident interior by partly obscuring what happens beyond, and at the same time it provides useful storage space for bottles and glasses—and even, in this case, for a cask. The bar-top screen has obvious decorative potentialities, though some of the details of this one are a little clumsy. The bar front is grained in the satisfactory light oak of tradition.

Large public bar by I. C. Baker.



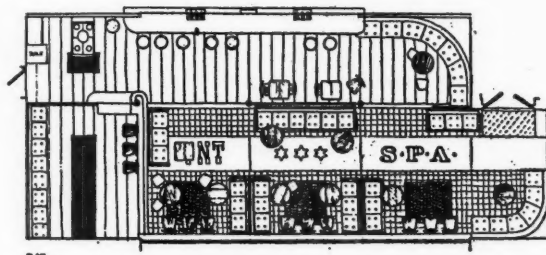
An entry from America. The illustration actually shows one of the saloon bars, not a public bar—the distinction is not of course made on the other side of the Atlantic—but it is included here as giving further support to the argument that a functional solution to pub design can still produce an atmosphere that accords with the best traditions. The ceiling is panelled, and the walls lined, with dark and light woods.

From the design by Messrs. Antonucci, Di Paola and Hejduh of New York and J. H. Mallow of New Jersey.



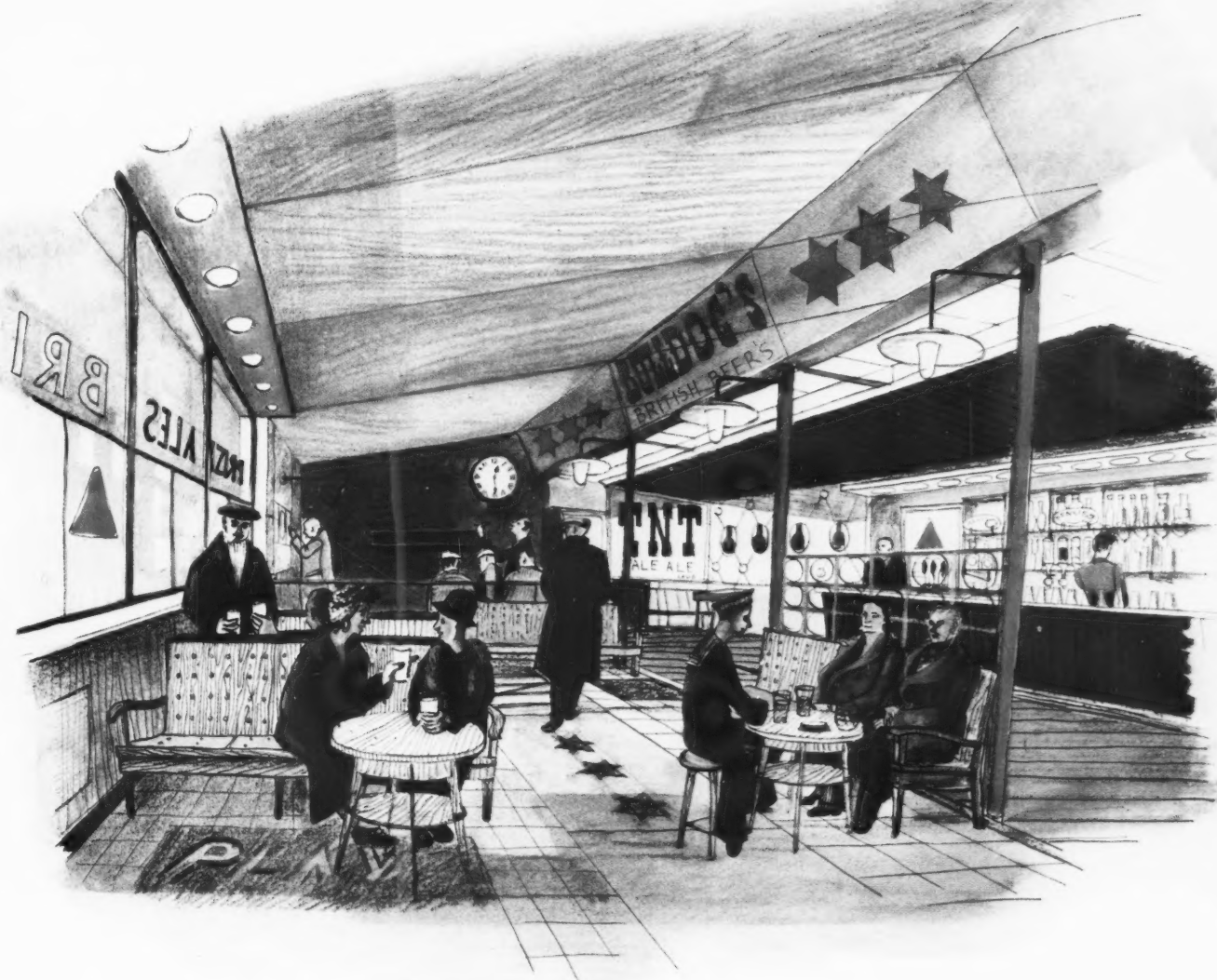
The two bars on the facing page, from one of the highly commended designs, were described by the assessors as among the best public bars submitted. They are functional, with the robust simple character already described, based on the traditional use of wood (here used for ceilings as well as walls and furniture) painted in the traditional browns and yellows—chiefly a combination of chocolate paint and nicotine staining. The large bar (the lower one, reproduced in colour) also has a number of other approved characteristics of a more subtle kind. One is the use of lettering and brewers' trade-marks, bold in form and strong in colour, by a designer conscious of their decorative value. They appear on the walls and windows and even on the floor. Another is the effective subdivision of the floor area by the line of columns down the middle and by the low wall (partitioning off a darts pitch) at the far end. A danger inherent in the simplicity of the public bar is that it could easily become bleak and unwelcoming. The large uninterrupted floor areas of many 'improved' public houses, though no doubt efficient to run and convenient to supervise, suffer from exactly this defect. They are institutional and therefore comfortless in character, lacking intimacy. The bar illustrated shows how this can be remedied with the minimum interruption of floor space by breaking up the large area visually, dividing it, as it were, into aerial compartments and providing at the same time a focal position for each group of seats. The plan below brings out well the way the floor area is conceived as a series of compartments. The same effect is greatly aided by the changing levels of the ceiling. The small bar above also has a shaped ceiling of oak boards, painted and grained, and a high-backed settle screening a snug area near the fire.

Large and small public bar from the commended design by Peter Oldfield.

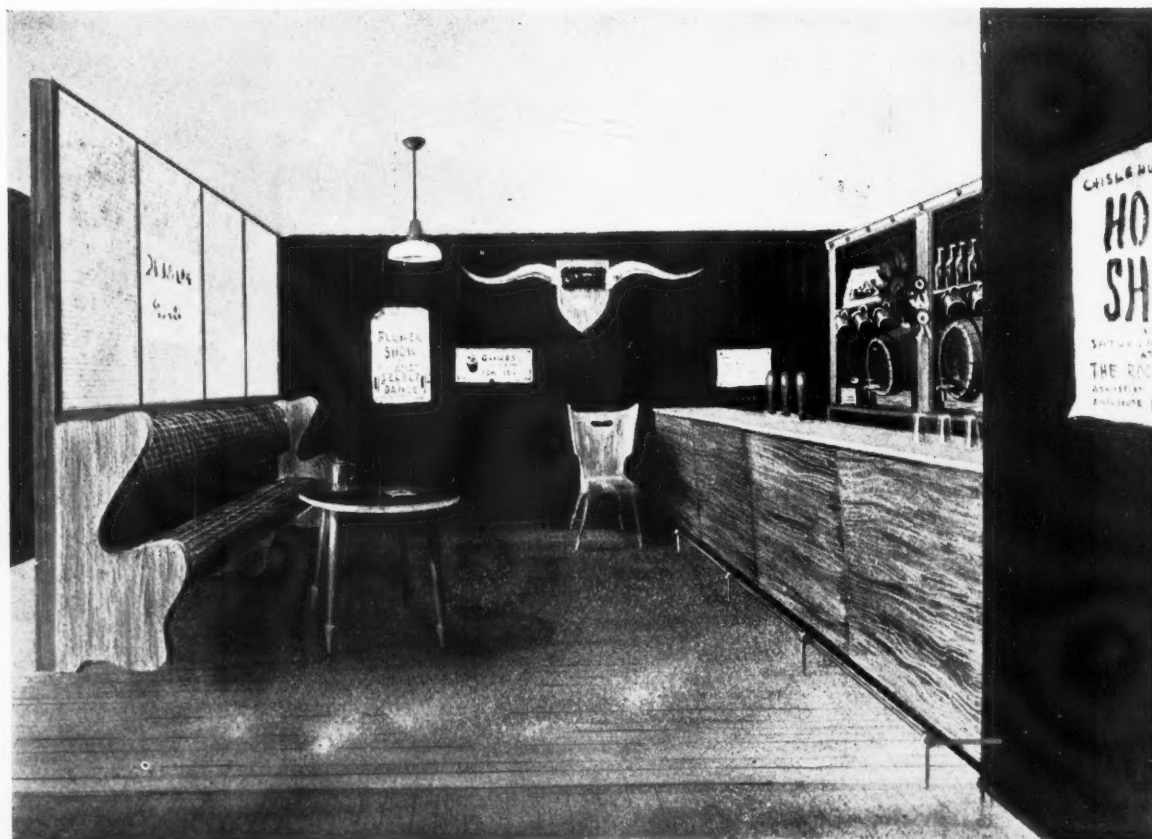
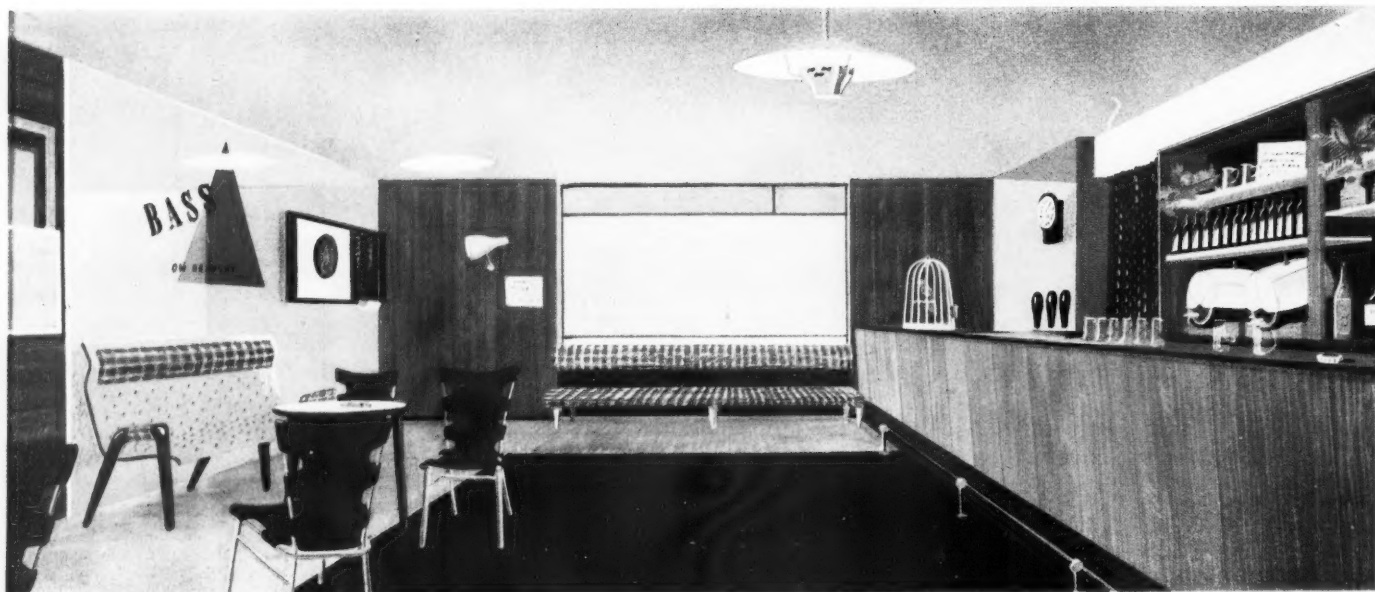




THE PUBLIC BAR



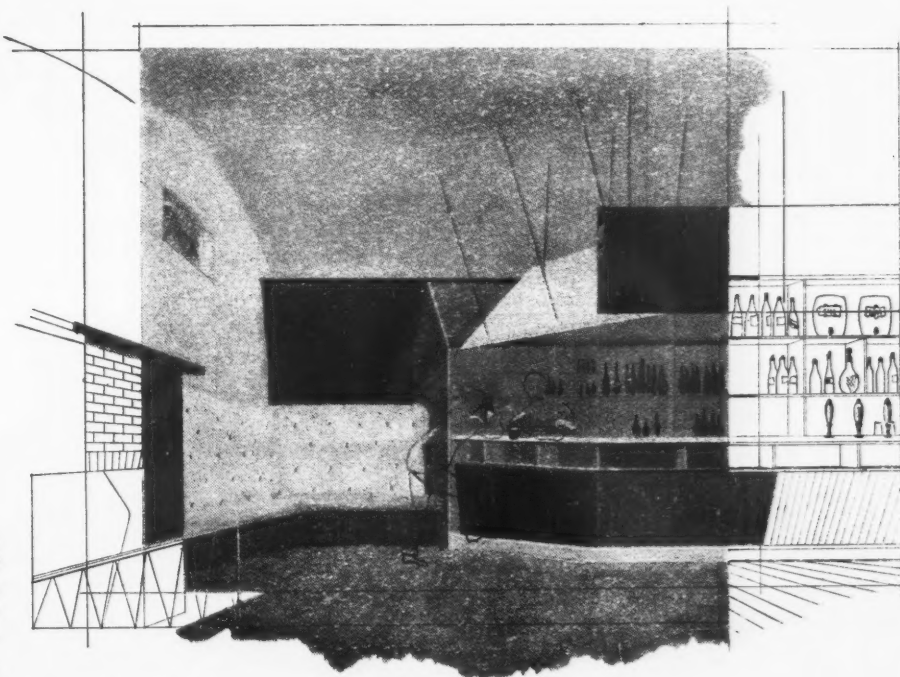
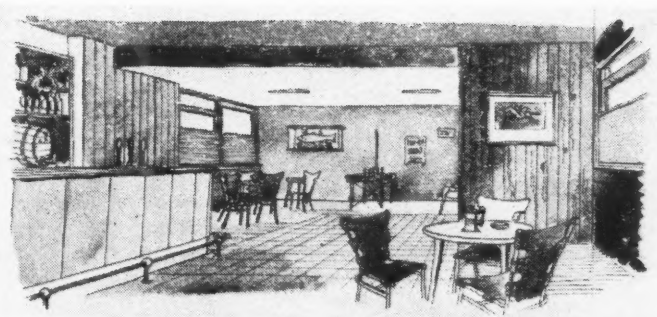
THE PUBLIC BAR





The large public bar (facing page and right) of the second prize design was thought to be a first-rate example of the modern use of all the functional ingredients that traditionally make a pub immediately recognizable for what it is: warm strong colours (especially in the form of grained woods) with spots of bright colour provided by advertisements and trade-marks, substantial furniture, simple detailing, most of the interest concentrated on the bar-back where the stock and the equipment are exploited for their decorative effect. All these are employed here with exquisite taste. The only reservation the assessors made was that the taste was in some ways too discreet, creating an over-polite character not quite in keeping with the rough-and-ready public-bar vernacular. A successful bar should not seem so consciously designed. This defect is less evident in the small public bar (facing page, bottom) which was thought one of the best bars submitted. Its square simplicity does not become forbidding on this intimate scale, and the use of dark rich colours (especially the glossy back wall in chocolate painted match-boarding) carries on a fine tradition. Contrast the robust character of match-boarding, here and elsewhere, with the somewhat insubstantial character of the smooth plywood counter fronts.

Large and small public bars from the design by Maurice Russell and Geoffrey Dunn, awarded second prize.



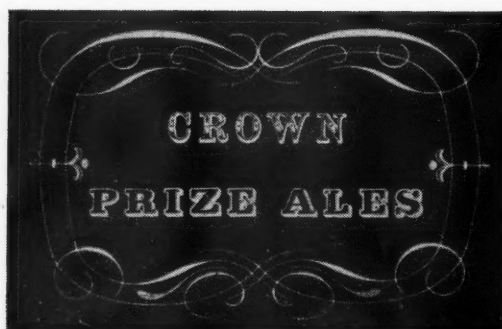
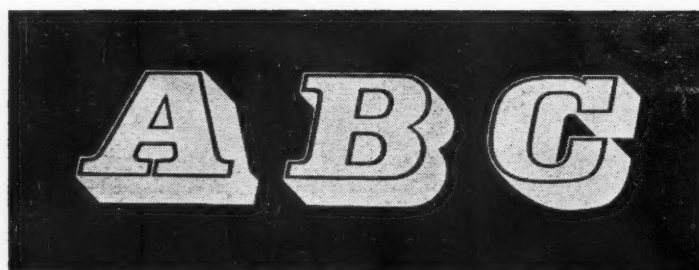
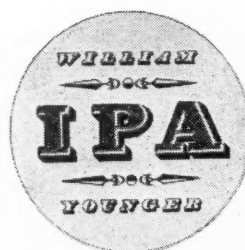
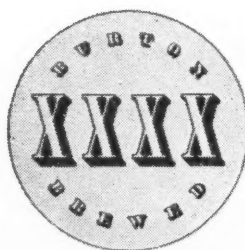
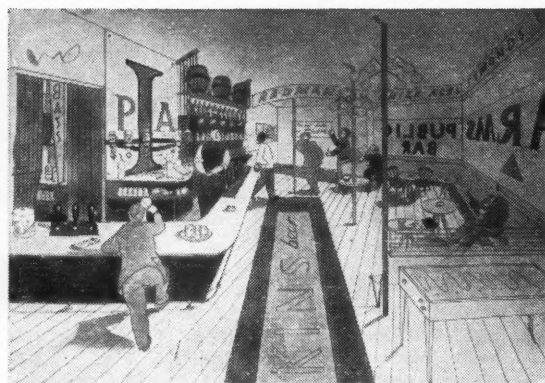
An aspect of the pub tradition well worth further detailed study is the use of colour to produce a sense of warmth and enclosure and of cheerfulness without restlessness. This again, being functional, is as valid today as in the past, and the design on the right is particularly successful in its use of colour in this way and in suggesting its effect in the drawings. The pub colours are generally based on the colours of woods but in practice were usually obtained by paint—either plain or grained—generally highly varnished. A fairly dark ceiling is a feature of most bars—light ceilings being undesirable, except in the special case of the match-boarded ceiling, which can traditionally be painted glossy

white. This design chiefly uses oak, mahogany and unpainted deal, but also employs the sombre greens and clear yellows that form part of the range of colours proper to the pub. In addition natural woods, natural cowhide upholstery and zinc for the bar top provide substantial, sympathetic and hard-wearing surfaces suitable for the public bar.

Small public bar by John Ambrose and Jeffrey Lyde.

As well as complexity of plan (achieved in the bar on the right by much the same means as in that on page 385) complexity of line helps to create a stimulating and intriguing atmosphere. Note the floor-boards running independently of the bar and the mat and cutting across the alignment of the posts. The ceiling might with advantage have been darker. Lettering is boldly used in the right way and in the right places, but the form of the letters lacks character.

Large public bar by C. Talbot Larrington.



The lettering, on the other hand, is one of the many strong points of the winning design. The large public bar (facing page) contains a magnificent example of advertisement lettering used as decoration on a monumental scale, the letters themselves having exactly the right strong, decisive character. And on the left are some specimens provided by the winners of the types of lettering they propose for their various bars. The lower specimen is a design for a brilliant-cut mirror in the small public bar; this and the others show a good understanding of the virtues of a strongly marked tradition. The public bar itself, too, shows how tradition can be not so much re-used as re-created in an unashamedly modern spirit. Barrels and bottles make striking and appropriate decoration, the barrels in this case being an overhead beer-store common to this and the adjoining saloon bar. The two are visually united above the bar-back. Though colours are for the most part light and the ceiling is high over a large area, an effect of emptiness is avoided by vigorous modelling, and of coldness by the use of sympathetic materials, including rough paving and grained wood. The low ceilinged portion has some of the character of an ale-house kitchen. The ceiling is nicotine. Detail is charmingly thought out—see the sketches of lamps, a lively reinterpretation of the hanging brass oil-lamp.

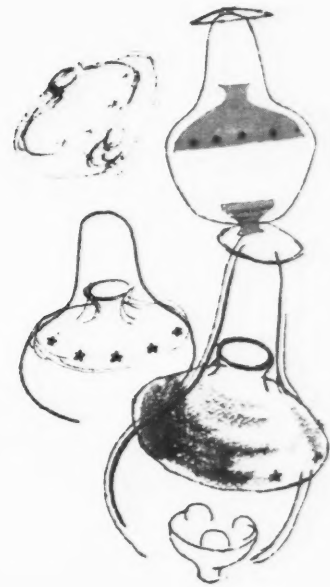
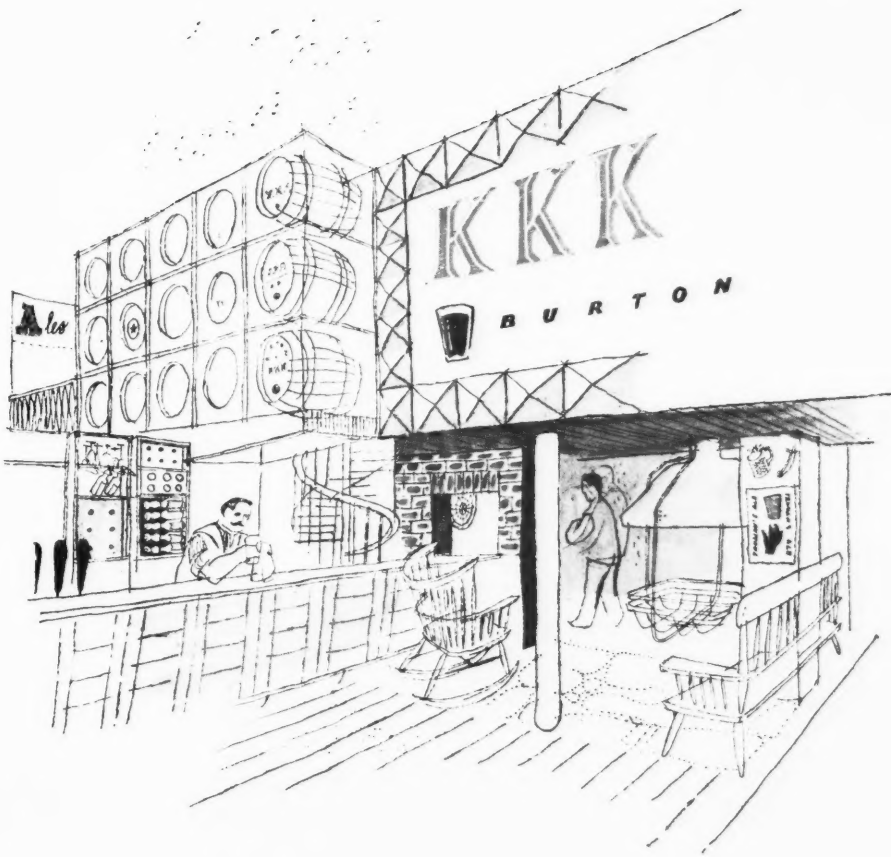
First prize design by E. Pollak, Victor Prus, Charles Hasler, P. Sharland and R. Negus.



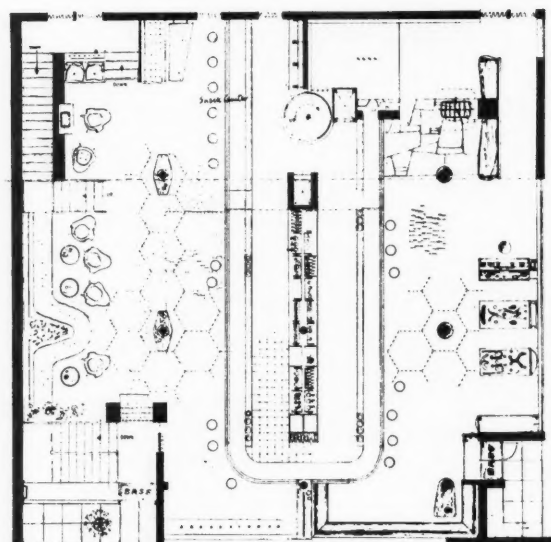
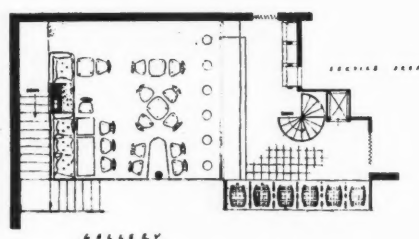
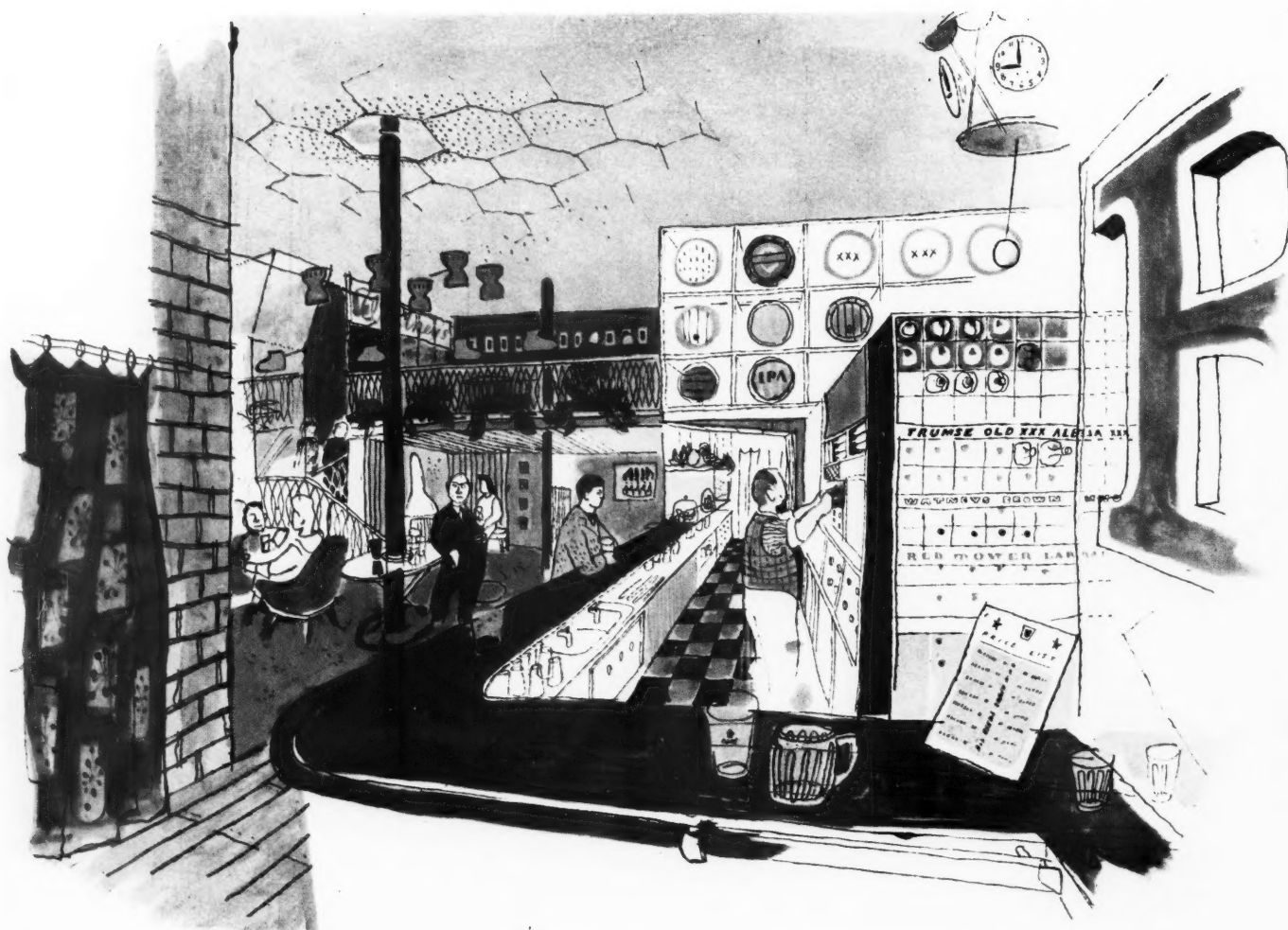
A thorough study and intelligent re-use of many traditional ingredients is also shown in the highly commended (and beautifully presented) design opposite. It has the desirable complexity, the settles of perforated laminated wood are both decorative and evocative and this scheme effectively uses two familiar pub features not hitherto noticed: a textured Lincrusta ceiling and a mirror placed at an angle to provide intriguing and unexpected reflections. The total effect, however, somehow misses achieving the right character. It has the hard-boiled character of an American quick-lunch counter, to quote the opinion of the assessors, rather than the sombre cheerfulness of the English pub. The glimpse over the back of the 'wagon' into the billiard room on an upper level follows tradition in its hint of intriguing activities just out of sight.

Large public bar from the commended design by Terence Bliss and George Subiutto.

THE PUBLIC BAR



THE SALOON BAR



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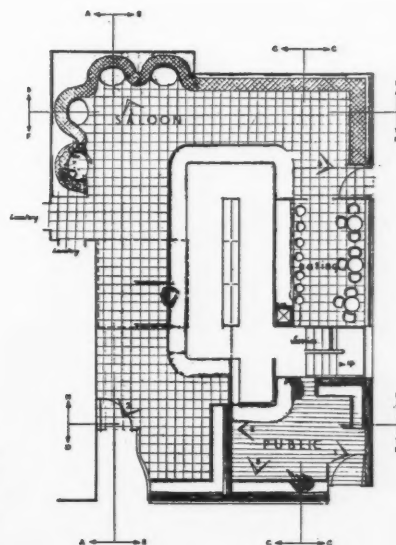
2 The Large Saloon Bar



To be seen at its richest and most remarkable, the large saloon bar should be sought in an urban situation, probably occupying a busy street corner. Though it must have an air of comfort, and secluded corners for gossip and relaxation, it is essentially a place of busy coming and going, of the rattle of glasses at a briskly attended bar. And the decoration—for the creation of the right atmosphere—is largely a matter of decoration—reflects this character by its complexity, carrying at the same time a suggestion of excitement and unreality. The traditional ingredients of the glittering saloon bar are all cunningly contrived to this end, such as the multiple mirrors exaggerating a single movement into the bustle of a crowd. The winning design brilliantly uses these well-tried effects, but not merely by reassembling them in a modern way. It has grasped the essence of the pub idea and, with their help, reinterpreted it with real imagination. But the old ingredients are there in new guises: mirrors and glass screens (see frontispiece); complexity of plan (and indeed of section); barrels and bottles; bold lettering; variety of materials and textures. Airy without being bleak, this design is also full of ideas without seeming to indulge in novelty for novelty's sake. In the large saloon more than in any other bar effective use can be made of partially disclosed spaces beyond, and the other traditional devices for suggesting activity out of sight and exploiting the feeling of mystery arising therefrom. As the plan shows, this saloon bar shares a service area with the large public bar, the two being separated by a central bottle-storage fitment, limited in height so that the ceiling runs right across. This extensive flat surface, nicotine-coloured, enhances by contrast the intimate character of the area beneath the gallery. At gallery level is a highly dramatic barrel store which is likewise seen from both bars: a cellar brought within visual range.

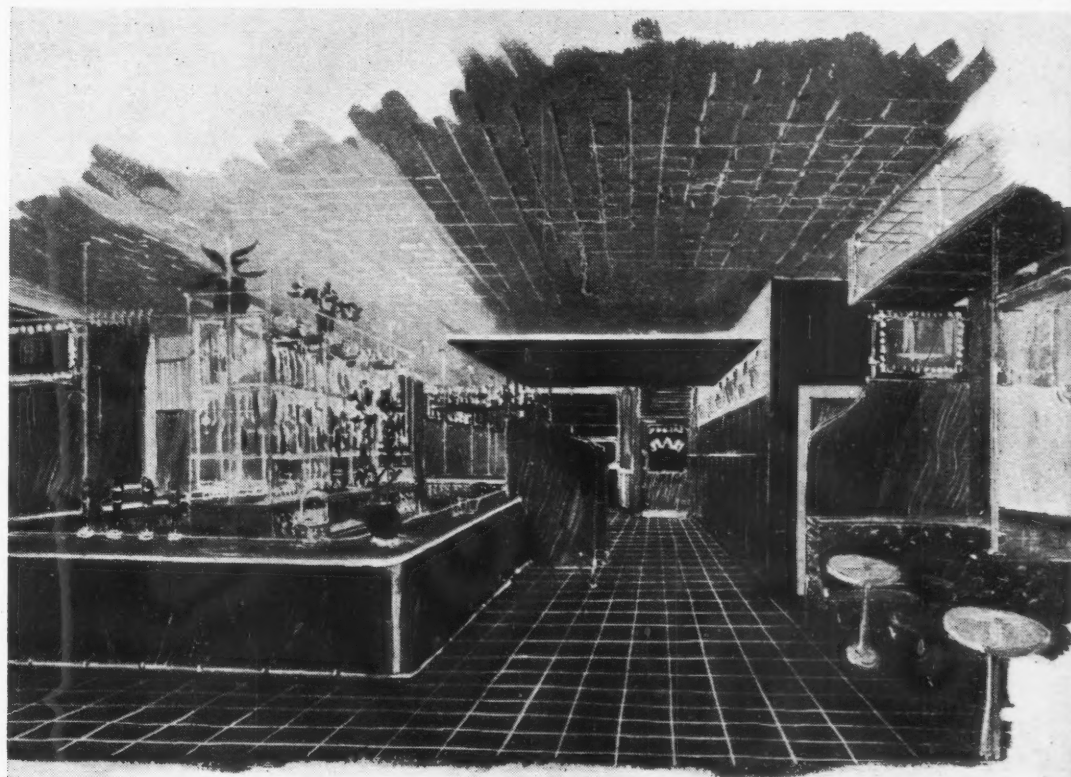
Large saloon bar from the first prize design by E. Pollak, Victor Prus, Charles Hasler, P. Sharland and R. Negus.

In a rather more conventional way, the saloon bar below also uses the methods that have been long established (and for good reason) for obtaining an agreeable atmosphere. There is less imagination here and less daring but clear proof that a workmanlike use of grained wood, brass rails, a bottle-stocked bar-back and built-in upholstered seats can result in a modern, not a period, design. The plan above shows how the public space curves round an island bar in traditional fashion, and how the built-in seats, undulating in



plan, add richness to the view in two directions, as well as affording privacy to their occupants. There is a good use of partly blocked vistas. The colour of the woodwork is the well-tried teak.

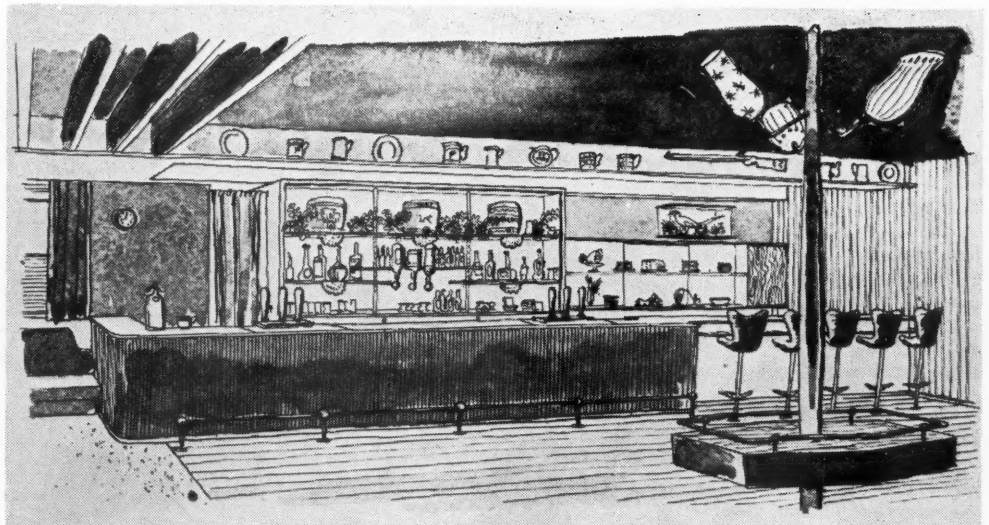
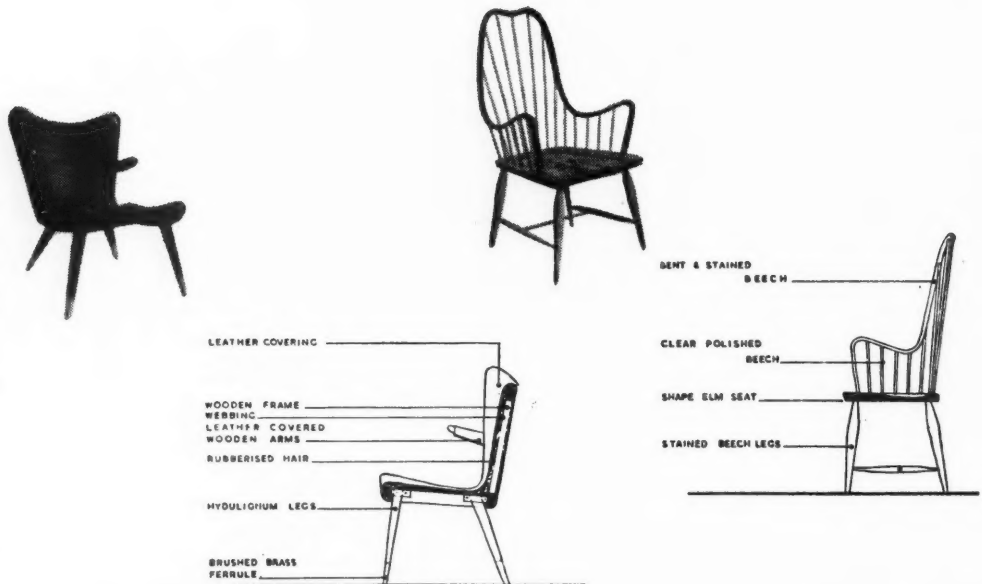
Large saloon bar from the third prize design by Ian Grant and D. B. Bullivant.



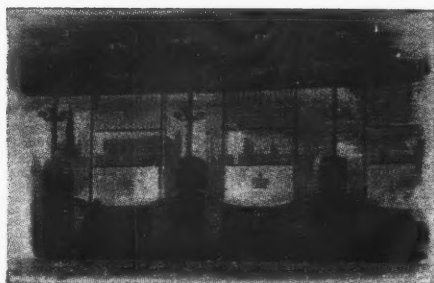
THE LARGE SALOON BAR

Once more the highly finished, tastefully detailed charm of the second prize-winners, sparkling with well-conceived decoration in the form of light-fittings, furniture and—especially—the bar-back with its bottles and tankard displayed with traditional housewifely pride. The degree of sophistication shown here, which was felt by the assessors not quite to stand up to the rough-and-tumble of the public bar, is more acceptable in the saloon bar. As the drawings on this page show, this bar is thoughtfully worked out in every detail and the materials carefully chosen. The furniture designs on the right are simple and highly practical but of interesting form, not eschewing modern innovations in technique. In contrast to the prize-winning design, where by the use of mirrors the bustle of the street has been brought into the bar as a kind of animated mural, windows in this design have been kept to a minimum with the object of achieving the maximum sense of seclusion. This object is assisted by the ceiling treatment. It is comparatively low, finished in green-grey matt paint, with varnished wooden beams over the sitting space. The mahogany counter and bar-back are designed to give the publican a chance to introduce something of his own in the shape of ferns and bric-a-brac.

The large saloon bar from the second prize design by Maurice Russell and Geoffrey Dunn.



The saloon bar, like the public bar, can appropriately be enriched with motifs and objects derived directly from its function. In the saloon bar enrichment as such is itself functional, since one of the purposes of the interior is to create an atmosphere of lavishness and well-being, which is best done by the use of rich colours and changing surfaces, by the sparkle of glass and the gaiety of advertisements to give variety of form and texture. This bar is a first-rate example of a design that is functional in exactly this sense. All the ingredients have their justification: the scale somewhat larger than life; the great windows, translucent rather than transparent, to emphasize its separateness from the ex-

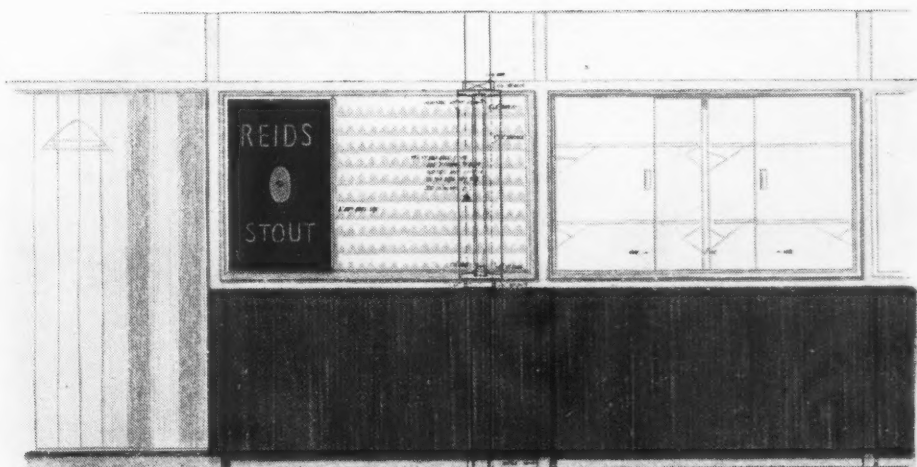


terior world; the dark ceiling to prevent the great windows creating an effect of bleakness; the undulating window-seat to give interest to the form and just sufficient privacy; and finally, to crown each bastion, the cheerful rotundity of varnished beer barrels, effectively silhouetted against the light.

From the design by Patrick Horsbrugh and D. F. Tandy, one of whose public bars is illustrated on page 384.

One of the best of all the traditional sources of pub ornament is brewers' trade-marks and advertisements, which have always been used to good effect and are obviously valid as decoration today. They provide spots of bright colour, giving sparkle to a sombre colour scheme, where large areas of bright colour would be too garish for comfort. They also have a fine tradition of lettering, well formed and full of character. Here is a well known black glass trade sign intelligently used in combination with modern textured glass to produce an effect that is unmistakably contemporary but in line with the best traditions.

From the large saloon bar by I. C. Baker, whose public bar is shown on pages 383-4.

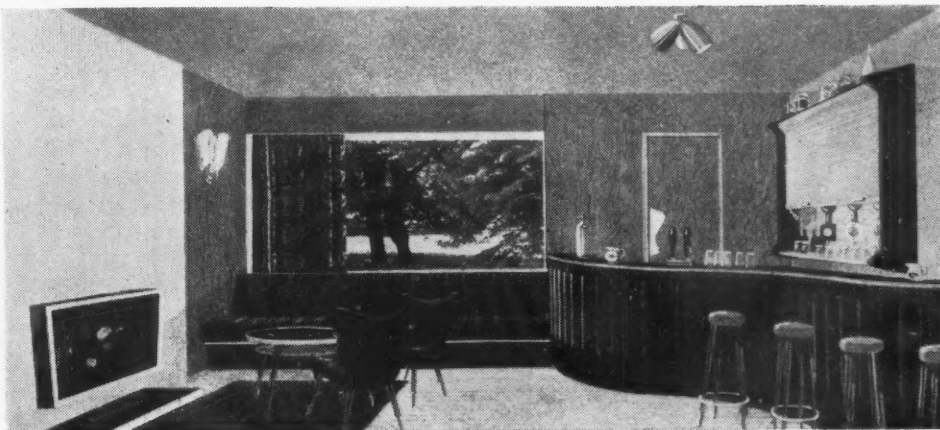


3 The Intimate Saloon Bar

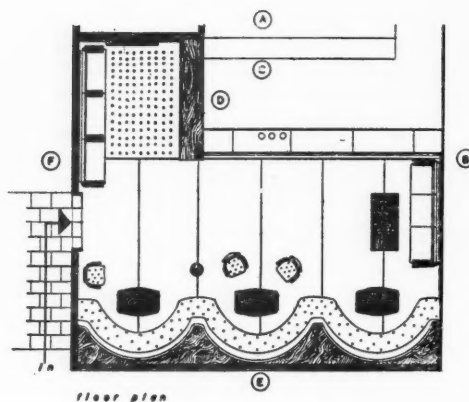
In this bar an even subtler atmosphere is required than in the others. The small public bar may be regarded merely as a lesser version of the large public bar, but in the case of the large and small saloon bars the difference is not only one of scale but of atmosphere. The essence of the large saloon bar is a ceaseless, sociable coming and going: briskly moving swing doors, a chattering crowd by the bar counter, bright lights, a certain amount of noise and a degree of garishness in the decoration. The small saloon bar, by contrast, is an intimate bar, designed so that people can get away from noise and bustle. It must have a sense of seclusion—its traditional pub variants are the 'cosy' or 'snug'—it must be well provided with comfortable seats; indeed all its furniture must be detailed with the greatest care to produce an effect of unobtrusive comfort. Decorations must be discreetly rich, an effect

obtainable by a judicious use of dark woods, glossy paint and upholstery.

From the second prize design by Maurice Russell and Geoffrey Dunn.



THE INTIMATE SALOON BAR

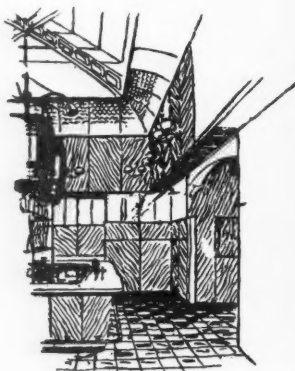


The wine-bar customer, as in the design below, stands at the bar, one foot resting on a brass rail. The regular customer of the intimate saloon bar, however, prefers to sit in comfort and some privacy. Hence the tradition, particularly characteristic of this kind of bar, of upholstered seats arranged along the wall in curved bays, so that each group is focused on its own table. This tradition is revived in the design on the facing page, as the plan alongside shows. Much ingenious detailing, a low ceiling, interestingly shaped, a floor marked out into rectangles and a service area screened at the end by a modern version of the built-up bar-back, all make for an agreeably intricate effect. The end wall, lined with mirrors, repeats this effect in traditional fashion, diminishing in perspective. The use of mechanical forms, however, and a somewhat cold, unsympathetic colour scheme, produce a total effect which, though sophisticated, just misses the effect desirable in a pub. The customer might be too aware of how consciously it had all been designed.

Small saloon bar from the highly commended design by Terence Bliss and George Subiotto.

This design achieves the required sense of enclosure by the logical means of solid, windowless walls, the bar being lighted from above. Varnished barrels, centrally placed beneath this roof-light and gaily lettered, follow the old tradition of the towering bar-back on which all elaboration is focused. Dignity is enhanced by the dark woods used for counter-front and panelling (enriched by a discreet use of polished brass) and by the textured ceiling and the patterned floor. The general character derives less from the pub than from the wine-bar, but the intimate saloon bar itself has its ancestry in the wine tavern, an institution that only survives separately from the pub in the shape of the small wine-bar still to be found off some city pavements.

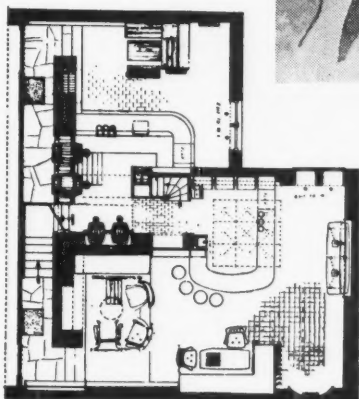
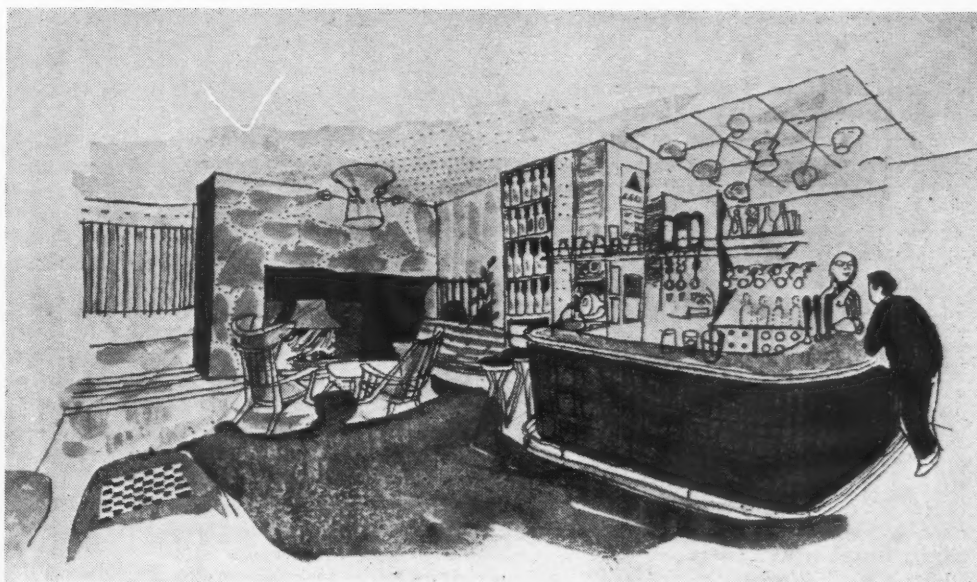
The small saloon bar from the design placed third, by Ian Grant and D. B. Bullivant.





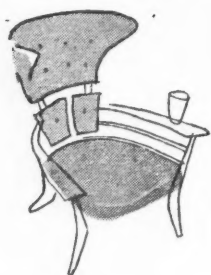
This design is altogether a more casual affair; not so much a piece of architecture as an informally planned room to which furnishings, colours and decorations of the right character give an effect of comfort and intimacy, almost as though by accident. The plan shows the arrangement of the floor-space so as to provide groups of seats in well protected corners; also the way this bar shares its service space with a small public bar but allows only the minimum glimpse of the other bar beyond—contrast the two large bars from the same design (pages 385 and 391) where the sense of bustle and activity is enhanced by the openness of the ceiling space between one bar and the other. Materials in this bar—the stone fireplace surround and the natural wood counter-front—are such as to

(continued overleaf)



Small saloon bar from the first prize design by E. Pollak, V. Prus, C. Hasler, P. Sharland and R. Negus.

THE INTIMATE SALOON BAR

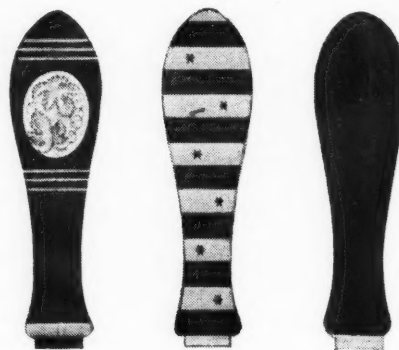


reinforce the feeling of informality by a reminder of the unselfconscious tradition of comfort in the bar parlour of the country inn. Detail is concentrated round the bar itself, and consists simply of an informal arrangement of all the objects of equipment that rightly belong there: chiefly bottles, glasses, spirit-measures and advertisements—see the drawing on this page, a view looking into the service space behind the same bar-counter. A functional, characteristic bar motif is the beer-pull, traditionally decorated in various ways. Below are some ideas by the prizewinning designers for modern beer pulls, in wood, plain and inlaid, and coloured porcelain.

The effectiveness of the atmosphere created by these simple means proves the contention that interior pub design is more a matter of the right kind of furnishings, equipment, colours and materials than of the architectural framework within which they are contained. The nature of this framework will naturally vary and may be completely unorthodox, but the atmosphere to be created inside it must be one that people feel is orthodox—at least it must not seem too unfamiliar. A bar is nothing if it is not popular, and ill-designed for proper relaxation if it is not unassuming. The popularity of the traditional pub can be recaptured by relying on the best traditional elements in its interior decoration. These have already been listed on the foregoing pages: intimacy and enclosure; interrupted vistas; mirrors and reflections;



strong varnished colours; bold lettering; barrels and bottles; brightly coloured labels and advertisements. Though these devices are particularly well used in the Victorian pub, the re-use of them does not imply a call for a Victorian revival. They are not period devices and can be employed in a modern way, making all necessary use of modern techniques and materials. That is the proper way of showing that the pub tradition is still alive: to recreate it in a modern spirit. But in recreating it the effect must remain that of a pub—not a night-club, nor a quick-lunch counter, nor an hotel bar, nor a Tudor cottage nor, worst of all, a barren area with no character at all like a railway station refreshment room.





1, the two houses seen from the east

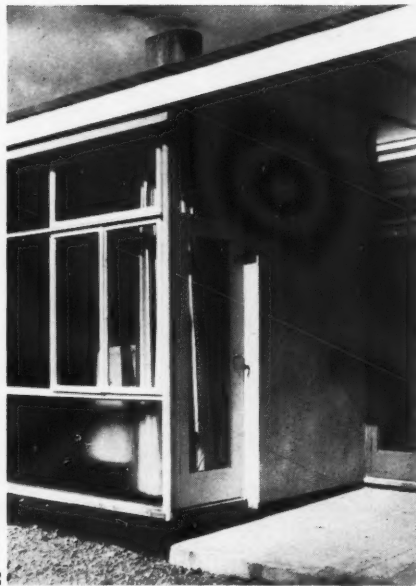
TWO HOUSES AT CHICHESTER

POWELL AND MOYA: ARCHITECTS

The site, which is entirely enclosed by an old garden wall, is one acre in area, and was used until June, 1948, as an orchard and vegetable garden. Access to the site is obtained through a right of way from Mount Lane, which branches off Westgate, one of the four main streets of the City, and therefore the site, whilst being almost in the centre of the City, is secluded, quiet and already well planted. It is bordered to the north by the gardens of the eighteenth century Westgate houses, to the east by the fields of the Theological College, to the south by the Westgate Meadows and to the west by a nineteenth century factory which is screened off by a line of tall trees.

The requirements of the two clients, who are relatives, differed in certain respects, affecting the siting and planning of the two houses. House No. 1 is owned

TWO HOUSES AT CHICHESTER: No. 1



by a Canon of Chichester Cathedral, who required a smaller garden than the owner of House No. 2. The site divides itself naturally by a line of fruit trees and a lonicera hedge into two plots, one of one-third of an acre (on the east of the site) and the other of two-thirds of an acre. The client of House No. 2 is a Naval Officer, married, with one child. The client of House No. 1 required rather more accommodation on a smaller site than for No. 2. No. 1 is provided with a solid fuel fire in the living room, with hot air ducts serving the dining recess and kitchen; No. 2 relies entirely on electric heating, though a small open fireplace is provided in the living room. Both clients possess antique

a door, 2, leads in each of the houses from the living-room on to the terrace.
3, house no. 2 from the south. The walls are finished in pink and white; woodwork is white

3





4

an old mulberry tree stands in the centre of the two gardens, 4. Beyond it can be seen the living-room windows, terrace, and north-south bedroom wing of house no. 1. 5, looking into the living-room at night. 6, north façade showing the entrance and kitchen doors

5

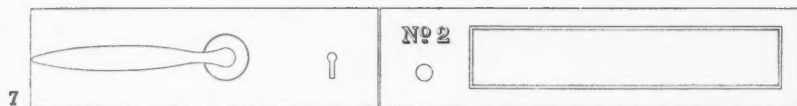


6



furniture which they wished to be incorporated in the new houses to full advantage.

The two houses are different in shape. Whilst they are similarly planned in the living, hall and terrace area, the bedroom wing in House No. 1 is built at right angles to the living area for three reasons; the narrowness of the site, to allow the bedrooms to face east, with a fine view of the Cathedral and so that the house could be built round a mulberry tree growing on the site. In House No. 2, the bedroom wing continues straight along from the living area so that the bedrooms face south and do not overlook either House No. 1 or their own living area. Both houses make use of the recent increase in the maximum permissible area for a private house from 1,000 sq. ft. super to 1,500 sq. ft.—House No. 1 being approximately 1,400 sq. ft. and House No. 2 1,300 sq. ft. Single storey construction was chosen to give privacy to the houses within their walled gardens, to avoid interfering with the views from the existing houses on Westgate over the Meadows, especially as flat roof construction is used, and to save space in planning by the omission of a staircase and landing. This approach to the problem was put to the County Planning Authority



who raised no objections to the design. Both houses are built on the north of the site to get full benefit of the view over the garden and to obtain the maximum of sun.

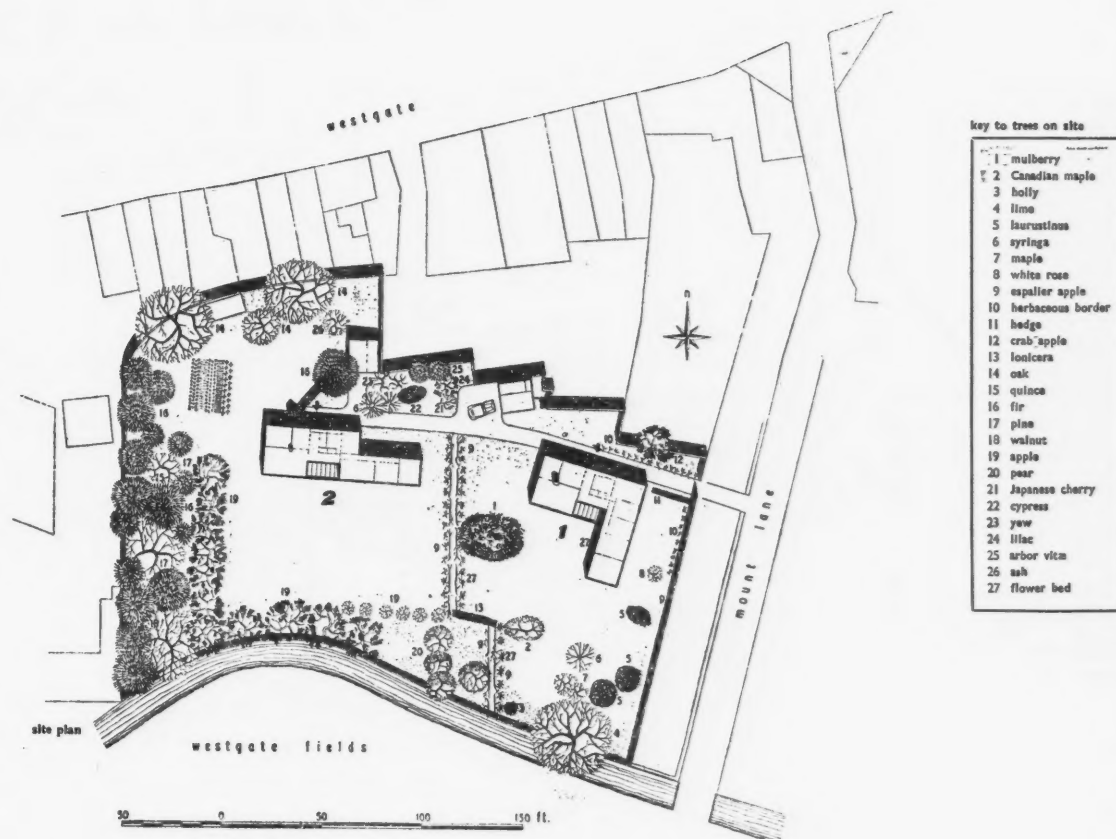
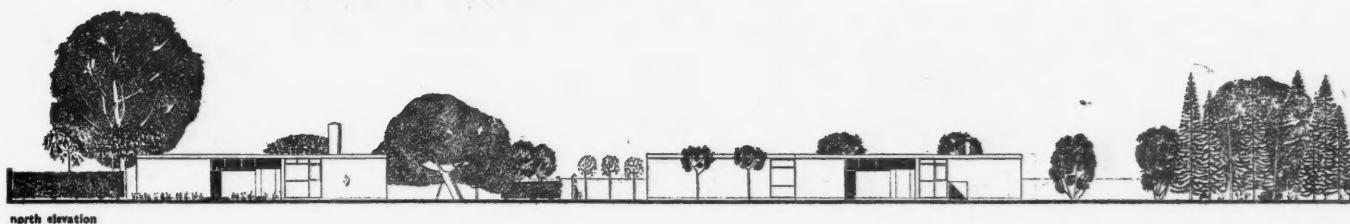
Whilst the maximum area of 1,500 sq. ft. is enforced, there is no firm maximum price laid down for a private house. This is left to the discretion of the Local Authority which is instructed by the Ministry of Health to base the sum on a reasonable comparison with the prices of their own Council Houses, but allowing for the fact that Council Houses are built simultaneously in numbers and therefore more economically, whereas private houses are normally built singly.*

It has been possible to provide a somewhat higher

contd. on p. 403
 *A normal Council House in the district prices out at about 26/- per foot super. The prices of these two houses are based on this figure, but the Ministry of Health normally allows a reasonable extra for single storey construction, owing to increased foundation and roof costs, should it be considered that single storey construction is justified. An extra was also granted for the considerable length of drain required to reach the main sewer. (A combined sewage disposal plant was not permitted.)



7, the specially designed door handle and letter-box. 8, the houses seen from the west with the spire of Chichester Cathedral in the background. 9, the bedroom corridor in house no. 2, and 10, the bookcase in the living-room, with glass shelves.



construction notes

GROUND FLOOR 2 in. site concrete, covered with damp-proof membrane. 4 in. no-fines concrete laid over membrane (for thermal insulation). 1 in. cement screed finish.

EXTERNAL WALLS Cavity construction, consisting of an outer leaf of 4½ in. keyed Flettons; 2 in. unventilated cavity; inner leaf of 4 in. breeze. At the main living-room window the roof is supported on two 2½ in. diam. mild steel tubes.

INTERNAL WALLS 4½ in. brick.

INTERNAL PARTITIONS 2½ in. breeze.

ROOF 5 in. RC slab, placed on 2 in. wood-wool slabs as permanent shuttering. Slab reinforcement of BRC fabric, with steel rod reinforcement over openings. Slab covered with a 2 in. foamed slag screed laid without falls. Screed blinded over and covered with patent 3-ply built-up bituminous roofing felt with granite chipping finish.

WINDOWS Standard EJMA opening lights in purpose-made timber frames.

DOORS 1½ in. thick flush.

PLUMBING All internal. All service pipes encased. Overflow pipes grouped together and covered under an external hood of expanded metal and rendering. (Finish and colour as for external walls.)

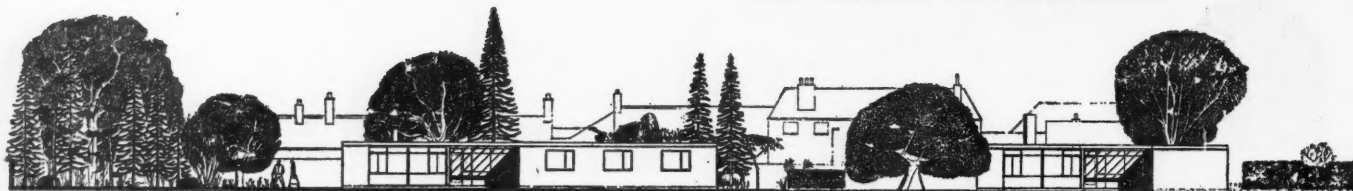
HOT WATER SYSTEM Electric; House No. 1, 40 gall. lagged tank with immersion heater. House No. 2, 60 gall. electric storage water heater.

ELECTRIC SYSTEM Ring main, using 13 amp. 'domestic socket' fused plugs. Separate circuits for lights and cooker.

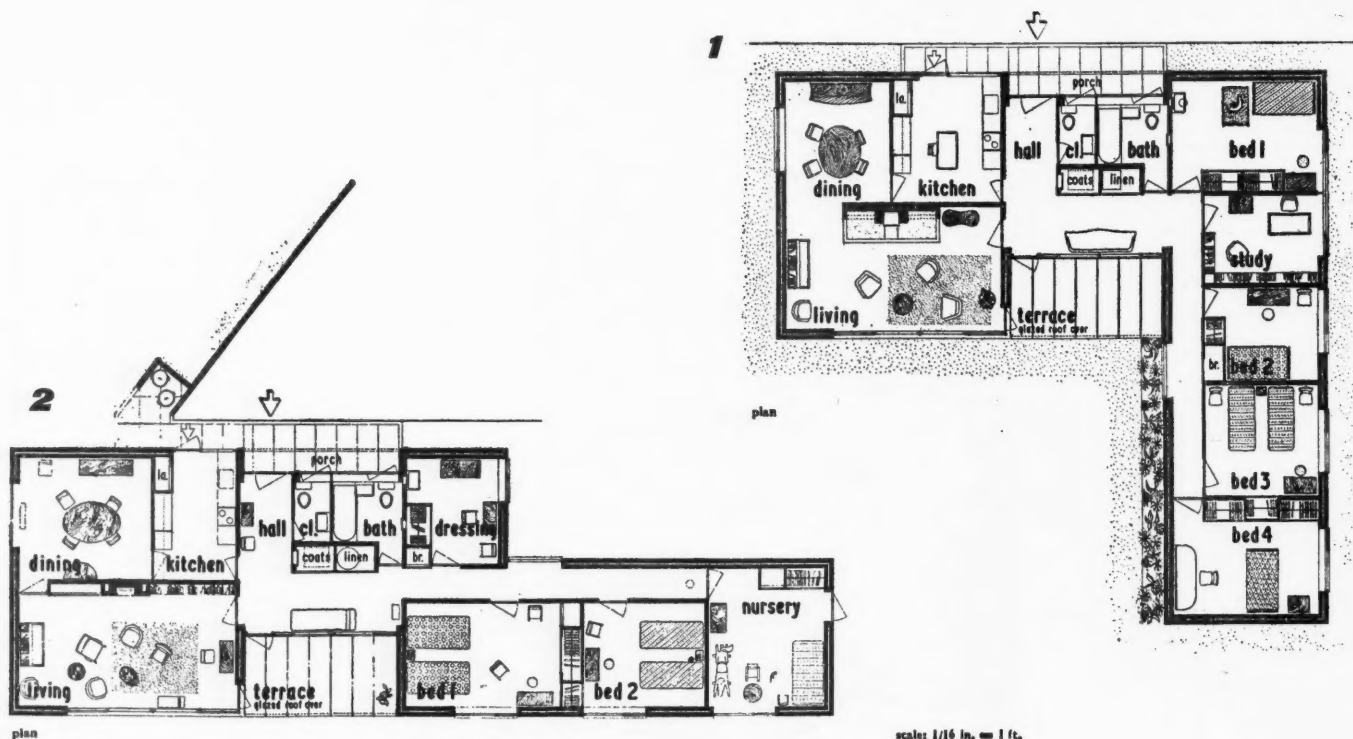
internal finishes

HOUSE NO. 1 White gloss paint in kitchen, cloakroom and bathroom. Elsewhere all plasterwork white distemper. All woodwork white gloss paint, except internal face of front

TWO HOUSES AT OHIOHESTER



south elevation



door and surrounding flush panel in light grey gloss paint. Fireplace surround in green precast terrazzo with Genoa marble chippings.

HOUSE NO. 2 As House No. 1, except internal face of front door, surrounding flush panel, and nursery door, pillar-box red gloss paint. Front of hall cupboards, dark green gloss paint. Bookcase, softwood verticals at 2 ft. 0 in. centres painted white, quarter-inch plate glass shelves sliding into aluminium channel bearers.

external finishes

HOUSE NO. 1 West face of bedroom wing, deep pink 'Tyrolean' spatterdash (unrubbed) applied to 1:6 sand cement rendering. All other walls, white spatterdash (rubbed down with carborundum stone 24 hours after application). 6 in. tarred plinth all round. Woodwork generally, white gloss paint. Soffite, reveals and metal posts to living-room window,

canary yellow. Soffite to entrance porch, canary yellow. Front door and panel, black. Window to terrace, dark grey. Kitchen window panel, medium grey. Chimney, concrete left untouched from aluminium-lined shutter. Garage and store, cement slurry on brickwork (grey-green). Doors, grey. Fascia, white.

HOUSE NO. 2 East walls to nursery and dressing room, dark red spatterdash (unrubbed). All other walls, white spatterdash rubbed down. 6 in. tarred plinth all round. Woodwork generally, white. Window to terrace, dark grey. Front door and panel, black. Frames (not opening lights) to bedroom windows, canary yellow. Kitchen window panel, medium grey. Nursery door to garden, medium grey. Soffite, reveals and metal posts to living-room windows, canary yellow. Soffite to entrance porch, bright blue. Chimney, black bituminous paint. Garage and store, dark red spatterdash on rendering. Paintwork, white. Dwarf wall at end of drive, dark red spatterdash direct to brickwork.





11, the south façade of house no. 2. 12, part of the kitchen

TWO HOUSES AT CHICHESTER: No. 2



12

contd. from p. 400

standard of internal finish than is normally associated with Local Authority housing, due to the fact that the floor surface is cement screed. Floors have been covered by the clients with lino or with close-carpet on underfelt and tacked down at the edges to a timber fixing strip set flush in the cement screed.

Herabout then fish for Whales from the latter end of March till the middle of May generally with good Success

There is a great many wrecks of Vessels on these Rocks, is said to be a very Rich Spanish Ship lost near a hundred years since, which tho' once discovered, has ever since been fished for in vain.

The Bermuda or Sommer's Islands lie in Lat: 32. 20. North and in Long. 64. 40 West from London according to an Exact Astronomical Observation. The Channels into the two Harbours are very narrow & difficult to be attempted with safety, without a good Pilot. The Tides seldom rise above 3 feet, but the Current which sets to the N.E. from the Gulf of Florida is so very strong, that Vessels bound from the Northern & Southern Plantations in America to Bermudas have been carried 30 or 50 Leagues to the Eastward of it, tho' the Commanders expected when they came into that Latitude, to have found themselves at as great a distance to the Westward. Daily instances show that a great many Ships which Trade to and from the West Indies &c. are by means of the said Current carried so far out of their true Course as to pass within sight of these Islands. By this means the Spanish Flotilla of 13 or 14 Sail coming from the Havana to Old Spain in 1722, narrowly escaped being Shipwrecked on the Western Coast of these Islands, which side together with the S.W. side, are full of dangerous Rocks, and that in some places even at the distance of 3 or 4 Leagues off Land.

This is the British Coast about Bermudas, where in some places the largest Ships need concernth safety within half Gun shot of the Shore



Off this end of the Island, from S.W. to N.W. are a great many Rocks at 3 or 4 Leagues distant from the Land, whereon a great Number of Ships have been lost or have otherwise received much Damage



Pirate and blockade runner have relinquished the Bermuda Islands to the tourist and the escapee. Its history and its architecture are, nevertheless, surprisingly little known, and the following article traces, among other things, architectural relationships between Britain and its oldest colony. The eighteenth century chart on the facing page, showing the unusually serrated coast line, elucidates Mark Twain's description of Bermuda as 'the biggest small place in the world.'

ON THE OCEAN'S BOSOM UNESPIED

historical background

THE BERMUDAS ARE A GROUP of small islands (lat. 32° 15' N., long. 64° 46' W.) in the Western Atlantic roughly 700 miles equidistant from New York, Charleston and Turk's Island in the West Indies. They cover an area about the size of Manhattan Island—to which the US war bases have added a tithe—and are surrounded by an almost impregnable coral reef (the most northerly in the world), forming an atoll on the tip of an immense submarine volcano.

A map in the *Legatio Babylonica* (1511) of Peter Martyr, historian of the Conquistadors, shows La Bermuda in its approximate position probably having been discovered by a Spaniard, Juan de Bermudez, on his way to Cuba with a cargo of hogs, some of which he left to thrive on the islands. No attempt was made by Spain to colonize it, though a charter was granted for this purpose to one Fernando Camelo. During the sixteenth century this 'Isle of Devils' had a very unhealthy reputation among seamen and was considered the greatest navigational menace in the Western Ocean. Few attempted to penetrate the reefs. After it had been brought to the notice of England by Henry May, who was wrecked on it in 1593, it was claimed in 1609 by Admiral Somers and General Sir Thomas Gates when wrecked in the 'Sea Venture' while leading an expedition to the relief of the plantations in Virginia. The Virginia Company received an extension to their charter to cover these 'Summer Isles' but sold it shortly afterwards for £2,000 to a new city company The Bermuda Adventurers. In 1684 the colony passed to the Crown.

The Bermuda myth grew quickly in Jacobean England, already wearying of the sordidness of West Indian and American conquest with its trail of disease, famine and unfulfilled promise. While Shakespeare filled the *Tempest* with romantic description, probably from the Strachey and Jourdain accounts, his patron Southampton took a financial interest in the New Bermuda Company, and Waller and Marvell sang its praises in lovely verse. To understand this enthusiasm it must be remembered that here suddenly, what for over a century had seemed treacherous weatherbeaten rock, was found to be a very treasure island of legend. Though well north it was almost

tropical, uninhabited except by the hogs, eternally green, set in a sea of 'liquid turquoise and of Lapis Lazuli' with shady cedars, gay with red and blue cardinal and long-tailed white frigate birds, edging lagoons containing the most exotic variety of edible tropical fish, crustaceans and turtles. If later the pearls proved worthless and the tobacco rank, the islands remained serenely lovely protected from winter cold by the Gulf Stream and from a too hot summer by ocean breezes. Though occasional hurricanes have struck the islands frost has never been known, flowers and fruits flourishing the whole year round.

When Captain John Smith, of Pocahontas fame, published his *Generall Historie of Virginia, New England and the Summer Isles* in 1624 he said of the Bermudas that 'the temperature is beyond all others admirable, no cold there is beyond an English Aprill, no heat beyond an ordinary July in France!' And of their strategic value he wrote: 'There are but two places and scarce two unless to them who know them well where shipping may come in and those now are exceeding well fortified, but within is roome to entertaine a royall fleete.' At that time the islands were covered with the indigenous pungently aromatic cedar (*Juniperus Bermudiana*) and the palmetto which, providing food, wine and shelter to the colonists, inspired Waller to write:

The sweet palmitoes a new Bachus yield
With leaves as ample as the broadest shield
Under the shadow of whose friendly boughs
They sit carousing where their liquor grows.

There were also mulberries and prickly pears and a bean 'the which anyway eaten worketh excellently in the nature of a purge though very vehemently yet without all perill.'

The story of Bermuda reads like a schoolboy romance of Elizabethan adventure, littered with the wrecks of treasure ships, crowded with strong swaggering baroque personalities, with epic feats of seamanship, witchcraft and religious intolerance, piracy, blockade-running, rum-running, slaving, scandal, and humour, all on a miniature and intensely human scale. The place names alone are romantic . . . Pearl Island, Spanish Point, Flemish Wreck Hill, Turtle Bay. The theme changes, but the old family names remain,



1 St. George's Town, capital of Bermuda, from Barrack Hill, in 1855. This and illustrations 7 and 8 on pages 408 and 409 are from *Bermuda, a Colony, a Fortress and a Prison* by a Field Officer.

appended to a colonial governor's seal, striking fear into some French merchantman, and to-day adorning a prosperous tourist shop on Front Street, Hamilton.

In 1612 Richard Moore, a ship's carpenter, was appointed the first governor. He laid out the old capital at St. George's (1) much as it exists to-day (there are enthusiasts who would like to see it become another colonial Williamsburg) and built forts to protect the channels against the Spaniards. In 1618, under Governor Tucker, the first and very competent survey was made by Richard Norwood, an English cartographer and mathematician, who had come to organize the worthless pearl fisheries, having conducted experiments on diving bells in England. Norwood, who later returned and settled in Bermuda, had been a school-master and navigation instructor during the Civil War. He was persuaded by the governor to survey from both ends and thus leave an 'overplus,' which Tucker claimed, in the fertile Southampton Sandys area. On this he built himself a cedar mansion which has not survived. Tucker laid the agricultural foundations of Bermuda by bringing cattle, sugar-cane, tobacco and citrus fruits from the plantations and the West Indies. The oranges were for a long time exported in cedar chests but with the sole purpose of evading the law controlling the export of the dwindling timber which was largely sought after in England (the Privy Council recommended it for the ceilings of Hampton Court Palace in 1658). To produce sturdy slave stock successful eugenic experiments were later carried out by interbreeding Pequot Indians with Negroes. Even to-day there is a distinction between the Afro-American and the coloured Bermudian, noticeable especially among the St. David's Islanders who remained aloof from the rest of Bermuda. Their speech too is archaic with its precision and mannerisms like the Sam Weller V. Bermuda has a population of two-thirds (largely disenfranchised) coloured and one-third white people and is the oldest self-governing British colony. It is ruled by a governor (with nominal powers), an upper house and a house of assembly elected by a propertied and until 1944 male franchise. Taxes are negligible and the colony, on the whole, has had three centuries of continuous prosperity with occasional booms. The prosperity of Bermuda has inevitably been bound to the sea and it is not surprising that the colonists

despised farming. This was left to the slaves and elders and later to Portuguese emigrants from the Azores. 'Salt, cedar and sailors' were the basis of their economy. It was from their own little colony Turk's Islands, seized from them by the Bahamas, that the Bermudians gathered the salt, which they exchanged for flour and pine and cod from Nova Scotia in their clinker built cedar sloops (2)—the fastest on the eastern seaboard. To-day the triangular Bermuda sail (3) is world famous. As far back as 1670 it was described in a memorandum to Pepys. The early colonists caught the whale, sailed with rum and sugar from the West Indies as far as England and indulged in piracy and privateering in their little ships. With the abolition of slavery and the advent of steam Bermuda shipping declined. England being at peace with both France and Spain, piracy was no longer looked on with official favour, and where once Edmund Waller could sing

Many a pound
On the rich shore of ambergris is found,

now intense fishing or the Royal Navy's gunnery had scared the whale from local waters. The lean quiet years set in. Bermuda became a great Victorian naval and military station living on her not too well gotten gains and her strategic position and reluctantly looking to her rich soil, which in fact produced two excellent crops of potatoes and one of onions annually for the American market apart from the Easter Lily crop. The descendants of pirates turned to trade. Little changed in the decades between that day in January, 1804, when Tom Moore, arriving as registrar of the Vice-Admiralty court, wrote to Lady Donegall:

The morn was lovely, every wave was still,
When the first perfume of a cedar hill,
Sweetly awakened us, and with smiling charms,
The fairy harbour wooed us to its arms.
Gently we stole before the languid wind
Through plantain shades, that like an awning twined
And kiss'd on either side the wanton sail
Breathing our welcome to these vernal vales.

and the writing of *Bermuda, a colony, a fortress, and a prison* by 'a Field Officer,' the best account of Victorian Bermuda which Anthony Trollope recommended in *The West Indies and the Spanish Main*. It was an era of monotony broken only by an occasional ball at Government House or Admiralty House (when the ladies would take down the mosquito nets from their beds and transform them into dresses) or a syllabub party, or one of the rare yellow fever plagues which decimated the military and left the island scattered with sad forgotten little cemeteries. It was an era when the arrival of a ship was an event and when, if one lived in Somerset Parish, one seldom went to St. George's, if ever, and then only by sail boat.

Then the American Civil War broke out. Bermuda had been little concerned with war. In the early years the Spaniards had attempted invasion but had been chased off with a round of cannon shot. The colonists did supply Washington with gunpowder from HM Magazine for the decisive Battle of Boston, much to the governor's annoyance, but during the ignominious

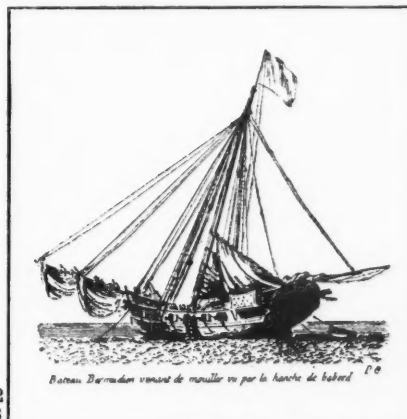
War of 1812 they took little part. Now, however, money was to be made and, though Bermuda had accepted the Abolition of Slavery on August 1, 1834, sympathy lay still south of the Mason-Dixon Line. St. Georges became a blockade port overnight into which the swift darkened blockade runners (4) of the Confederacy came from Charleston to unload cotton and take aboard coal and 'farming implements' from Liverpool. To it came such adventurers as Hobart Hampden, RN, most successful of all blockade runners and later Admiral of the Turkish Fleet, while 'Mudians once more became sea captains at \$5,000 in gold for the round trip. For four years the boom lasted and then Wilmington fell . . . the war was over. The quiet days returned. The only local ships were the slim, frail, forty-foot pilot boats (5) plying their way sometimes far into the ocean for trade and sometimes never returning.

Towards the end of the nineteenth century rich Americans began to 'discover' Bermuda; for Mark Twain was writing its praises. They found a sleepy old world paradise not unlike their own Southern States before the war, where Yankees were still ill received.

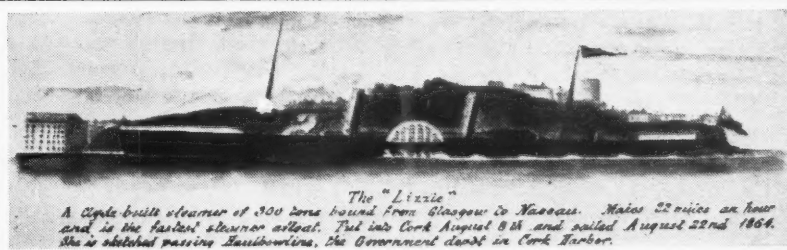
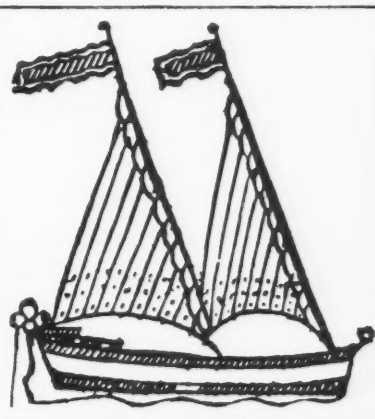
They found also the quaintness of rural England, so intriguing after the dirt and bustle of New York and Chicago. No railroads, no cars, only victorias and surreys and polite niggers, who knew their places so much better than their own but lately liberated. Many of the old mansions were deserted, their salt encrusted stuccoed walls and hurricane blown roofs covered with Morning Glory, the breeze southing through their sightless windows and Night Blooming Cereus filling their empty rooms. As at Broadway they found an old world in decay and proceeded to cherish and restore it. One must say for them that they did it well. But soon Woodrow Wilson's 'Persons of taste and cultivation' were not alone. Prohibition brought 'the extravagant and sporting set' he so abhorred in great luxury liners like the 'Queen of Bermuda' to quench their thirsts and tan their torsos on the terraces of the great new hotels astoundingly similar to their fellows at St. Moritz, Miami or Monte Carlo.

architecture: military and ecclesiastical

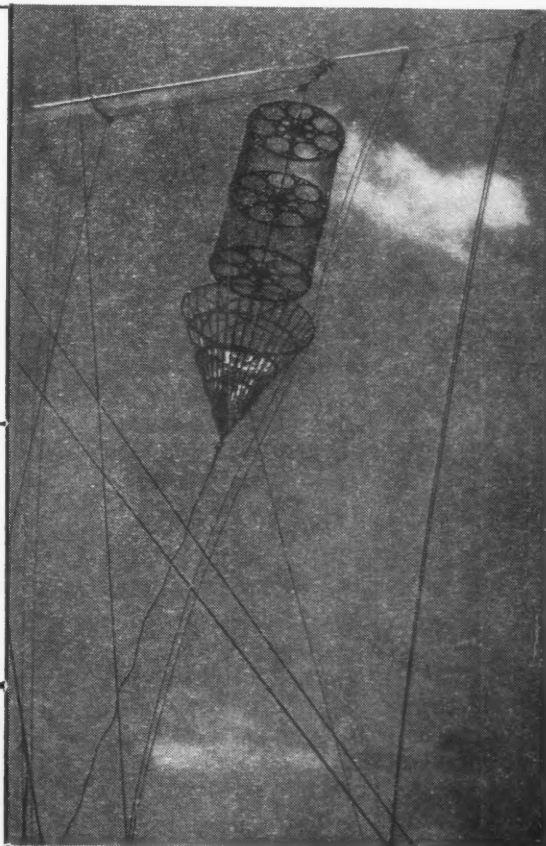
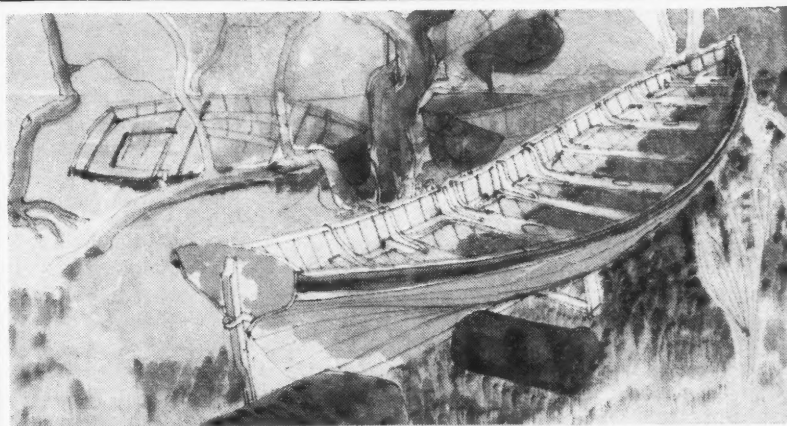
The architecture of Bermuda really falls into three separate categories: Military, Ecclesiastical, Domestic.



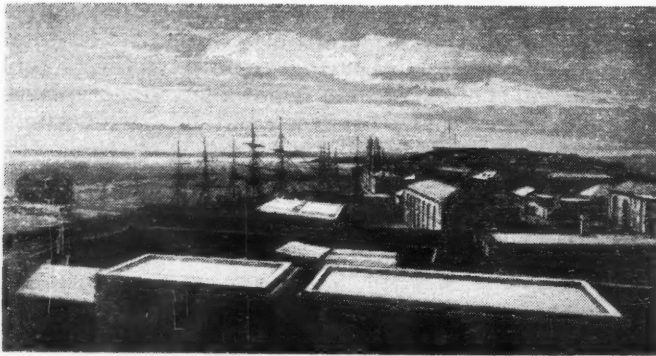
Bateau Bermudian venant de mouiller ou par la hancie de balord. C.B.



The "Lizzie"
A Clyde-built steamer of 300 tons bound from Glasgow to Nassau. Makes 22 miles an hour and is the fastest steamer afloat. Put into Cork August 9th and sailed August 22nd 1864. She is depicted passing Southwicks, the Government dandy in Cork Harbor.



Until the decline of piracy and the slave trade in the early nineteenth century, shipping was the basis of Bermudian prosperity. In clinker-built sloops, 1, the early colonists traded and profited, and 2 is the earliest known drawing (1670) of the now famous 'Bermuda' sail. During the American Civil War blockade runners like the 'Lizzie,' 4, brought back a brief spell of maritime prosperity to the island. But since then only the local forty-foot pilot boats, 5, drawn by Fello Atkinson, have used the island regularly. The hurricane warning, 6, is a reminder that the island with its perilous reefs was once considered the greatest navigational menace in the Western ocean.



7 HM Dockyard in 1855; the buildings, which remain almost unaltered today, are a remarkably fine example of pre-industrial military architecture.

The military building since both design and material often came from England is 'international' in character, but well worth noting if only for its abundance. From the time when Governor Moore first fortified the islands until the end of the War of 1812, when the seizure of Bermuda had been contemplated by the United States, little had been done in this line though the idea of turning the islands into a 'Gibraltar of the Western Hemisphere' had been contemplated after the American Revolution, and on Admiral Murray's recommendation Ireland Island had been acquired for the purpose, in 1809. The work at first carried out by slaves was, on the Abolition of Slavery which Nelson voicing the convictions of the Fleet had feared would ruin the Navy, continued by convict labour. The remarkably well-built dockyard is probably the finest example of pre-industrial military architecture in the Western Hemisphere. With its massy echeloned bastions and its great Tuscan ordered storehouses (7) it could at one time berth and victual the Atlantic Fleet. It is a pity that few modern illustrations can be shown of this project but it has really altered little since the drawings for *Bermuda, a colony, a fortress, and a prison* were made. The variety and quantity of the forts which sprout from the headlands and hills give the impression that every commandant, a Vauban to himself, had found the cheap labour and abundant stone too good an opportunity to miss putting lifetime theories into practice. Castles have always stirred the imagination and these with their underground passages and craggy heights are the stuff that dreams are made of.

The churches are naïvely charming and all quite small except for the incongruous Cathedral at Hamilton, a dull nineteenth century Early English affair built of Caen stone and Glasgow granite by Scottish masons. The eight churches of the establishment were all originally colonial classic with the possible exception of St. Peter's. They were gothicized towards the end of the eighteenth century. The only remaining 'unrestored' example is Old Devonshire Parish Church which contains a charming cedar screen (17) made in 1714 and an exquisite sixteenth century silver chalice. St. Peter's, the earliest church, was first built in 1612 in cedar by Governor Moore. This blew down and the second of palmetto was replaced by the present limestone building (10). The later parish churches, like St. James, Somerset (11) and St. Paul's, Paget (12), are more sophisticated. In them the colonists tried to

express the nostalgia for the rural England they had known. Spired and buttressed they are set in grassy walled graveyards, the neat anarchy of whose tombs witness to the remains of admirals, generals and colonial administrators who preferred rather to end their days in the scene of their glory than in an England, which would not know them, and now lie with plebeians, privateers and the victims of sea-battle, storm and yellow fever. The fast weathering limestone has given the churches a hoariness beyond their years and to the crude Jacobean tombs (18) a truly Norman rust. Though sago and palms have taken the place of rose and yew and the Gothic detail, on inspection, is found to be rough and ready due to the soft stone, though indeed the buildings have rather the fragility of Batty Langley's fandango yet when one comes across one of these little churches it is a shock to find rural England a mile from the Atlantic set amidst banana plantations on a coral reef near the Tropic of Cancer. Inside there is the usual conglomeration of Grecian wall plaques, but the candles are covered with glass hurricane shades and at the west end is a little cedar slave gallery.

The chapels of the African-Methodist-Episcopalians and other sects of Nonconformity, of which there are many (Bermuda having one of the highest church-population ratios in the world), also give the impression of the British scene transmuted (15). It is as if some of Mr. Piper's Welsh chapels were suddenly to be bathed in tropic sun and framed in magenta hibiscus. Unlike England, in this crystal atmosphere, there is no perspective, no depth, all colours glow, and the crude pattern reliefs stand sharply from their shadows. The most interesting example of this kind is the Mechanics Hall (16), mechanic being the old and still occasionally used word for mason or builder, which was built in 1843 and now does service as a cinema. The 'Welshness' of these buildings can probably be accounted for by their having been designed by dockyard employees, many of whom came from Pembroke Docks after they had closed down. It is curious that there has been no negro culture or craft outside shipbuilding and a little palmetto hatmaking. The Gombay is a poor survival of an African tribal dance and only came from the West Indies with the Barbadian workers. There are not even the usual pornographic, local versions of the haunting Calypsos such as one finds in Jamaica and Trinidad. Perhaps size and climate have militated against such things.

architecture: domestic

But it is the domestic architecture which is most interesting and which is quite unique in the sense in which the red ochred farmhouses of Sweden and the cottages of the Cotswolds are unique. It is the product of regional limitations and requirements. The first impression of the island is of a late snow lying among the low hills. Trollope was intrigued by this and Tom Moore noticed it when he wrote:

Along the margin, many a brilliant dome
White as the palace of a Lapland gnome.

These are in fact the limewashed roofs and hillside rain catchments. Since there are no natural springs or



8

Bermuda had for many years an unhealthy reputation amongst sailors. Port Royal Bay and the Great Sound, 8, seen from Gibbs Hill, in 1855, indicate the hazardous approaches. Hamilton is the capital of the Bermudas and 'Front Street,' 9, runs along the entire length of its harbour. St. Peter's, 10, is Bermuda's first church. Built in 1612

of wood, it was blown down a few years later by a gale. One hundred years later the present structure was built of limestone and the tower added in 1814. The first General Assembly of Bermuda held its initial meeting in the original church in 1620.

Landscape and Churches



9

10





11



12



13



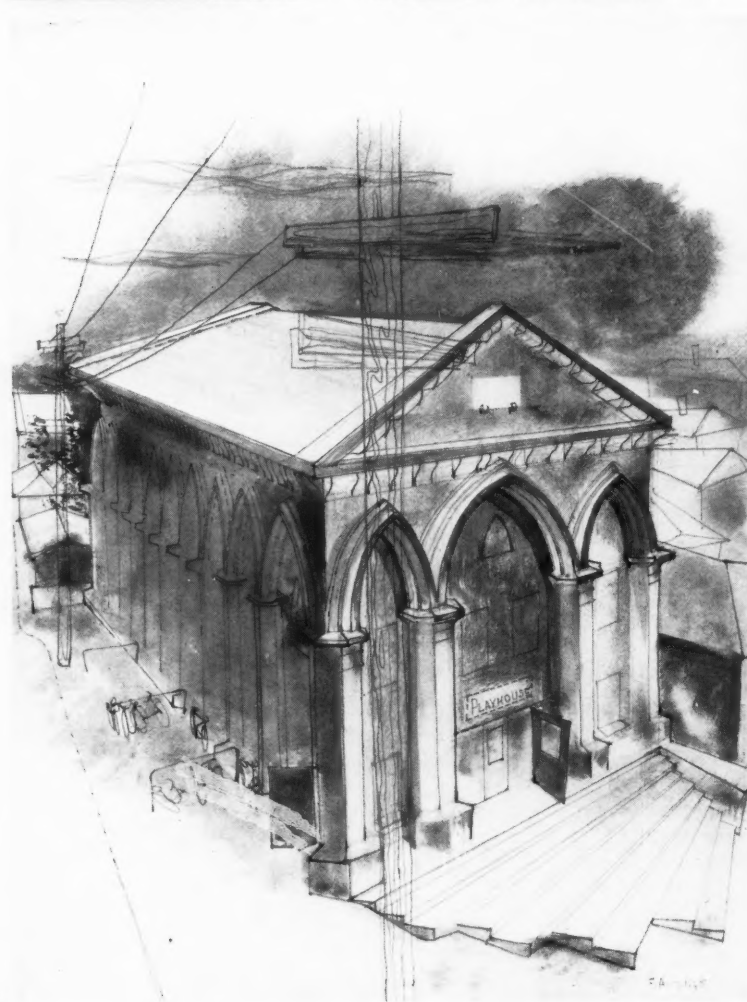
14

The grave simplicity of the parish church of St. James, Somerset, 11, has more in common with the grace of the Sandys Parish Hearse, 14, than the more elaborate revival styles of St. Paul's, Paget, 12, or the Catholic Chapel, Hamilton, 13. The centenary Methodist Chapel, 15, and the Mechanics Hall, 16, built in 1843, reflect the same nostalgia for the English scene. (Drawings by Fello Atkinson.)

Churches and Halls



15

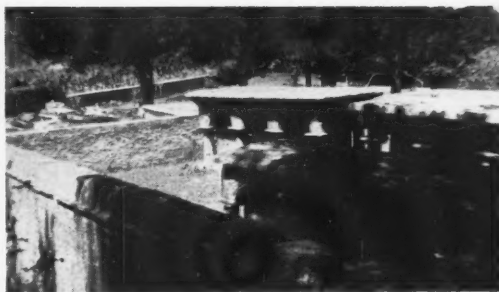


16

17



18



The cedar screen, 17, is in the Old Devonshire Church and was carved in 1714. The Jacobean tombs, 18, are an even more direct reminder of rural England.

Houses

The traditional lime-washing of country and farm house roofs is part of a water catchment system demanded by the complete absence of natural springs and streams. 'Welcoming Arms' steps, seen here at Oleander Circle, 19, are another recurring feature.

19



A ruined farmhouse at Harrington Sound, 20. The reason for so many chimneys in a mild climate remains a mystery, although they may perhaps have been intended partly to strengthen the structure against hurricanes.

20



21



22



Water Storage



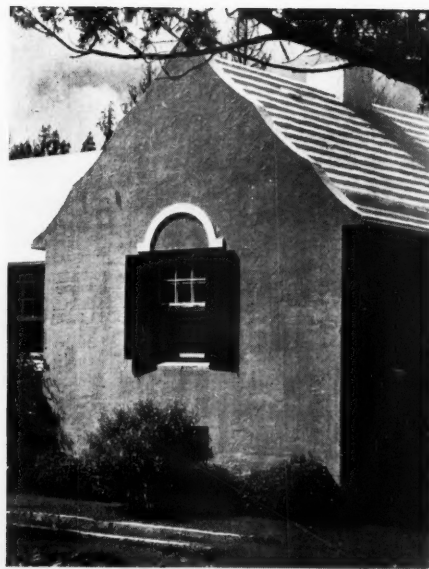
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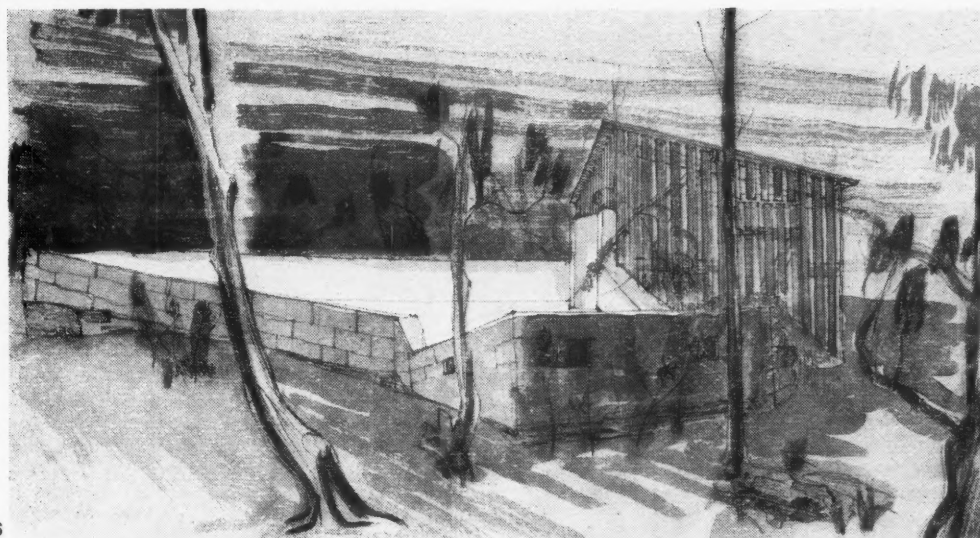
24

Until recently the island's entire fresh water supply was stored in these round topped tanks, 23, 24, which are a unique Bermudian feature. They were painted white to deflect the sun's rays and sufficient ventilation was provided to keep the water cool.

25



The houses built by the early settlers were simple, practical and solid, with little ornament except belt courses and 'eyebrows', 22. Later mansions like Mount Pleasant, 21, built circa 1690 and altered circa 1760, show the use of more sophisticated enrichments. The decline of the 'eyebrow' from vigour, 22, to shallow gentility on a modern suburban house, 25.



26

A slat house and limewashed water catchments on Flemish Wreck Hill; this and the subsequent drawing are by Fello Atkinson.

streams rainwater, caught in catchment (26) or where it lies suspended in the porous rock, is entirely depended upon. So every roof has become a source of water supply, and though at first disconcerting these gleaming white roofs have an attraction all their own. The statutory living space requirements are largely governed by the catchment area of the roof which is certainly the controlling building factor. Unlike the West Indies and America there was, until the end of the eighteenth century, no foreign, that is French or Spanish, influence on Bermuda building. The early settlers were seamen from the West Country and brought with them the traditions of the Cotswolds and the shipwright. They built their houses much as they built their ships with knees at the corners and 'eyebrows' over the windows and such-like details. It is said to this day that 'Mudians anchor their cattle and build fore and aft. The earliest dwellings were palmetto huts and cedar log cabins with shingle roofs, and in spite of the abundance of soft coral limestone as late as 1687 only 29 houses were roofed in stone as against 579 thatched in palmetto and 63 shingled. To-day there is hardly a building without a stone slate roof. Slowly traditional but very suitable building methods were introduced. Timber was limited in kind (if not at first in quantity) to the cedar. It was also limited in size by the shallow soil and frequent gales which prevented the trees achieving any great height. Stone on the other hand could be cut on the spot with a hand-saw (28).



Like Bath stone it hardened on exposure. The sizes and methods of quarrying have not altered much. Wall blocks are all two feet long and six inches high and of various thicknesses; roof slates are one inch thick, ten being obtained from a one foot by one foot by eighteen inch block. A site was largely chosen for its stone. It was cleared of trees which were used in the building and was then quarried. The quarry often became a water tank under the house for which the roof was the catchment. The extremely porous nature of the stone

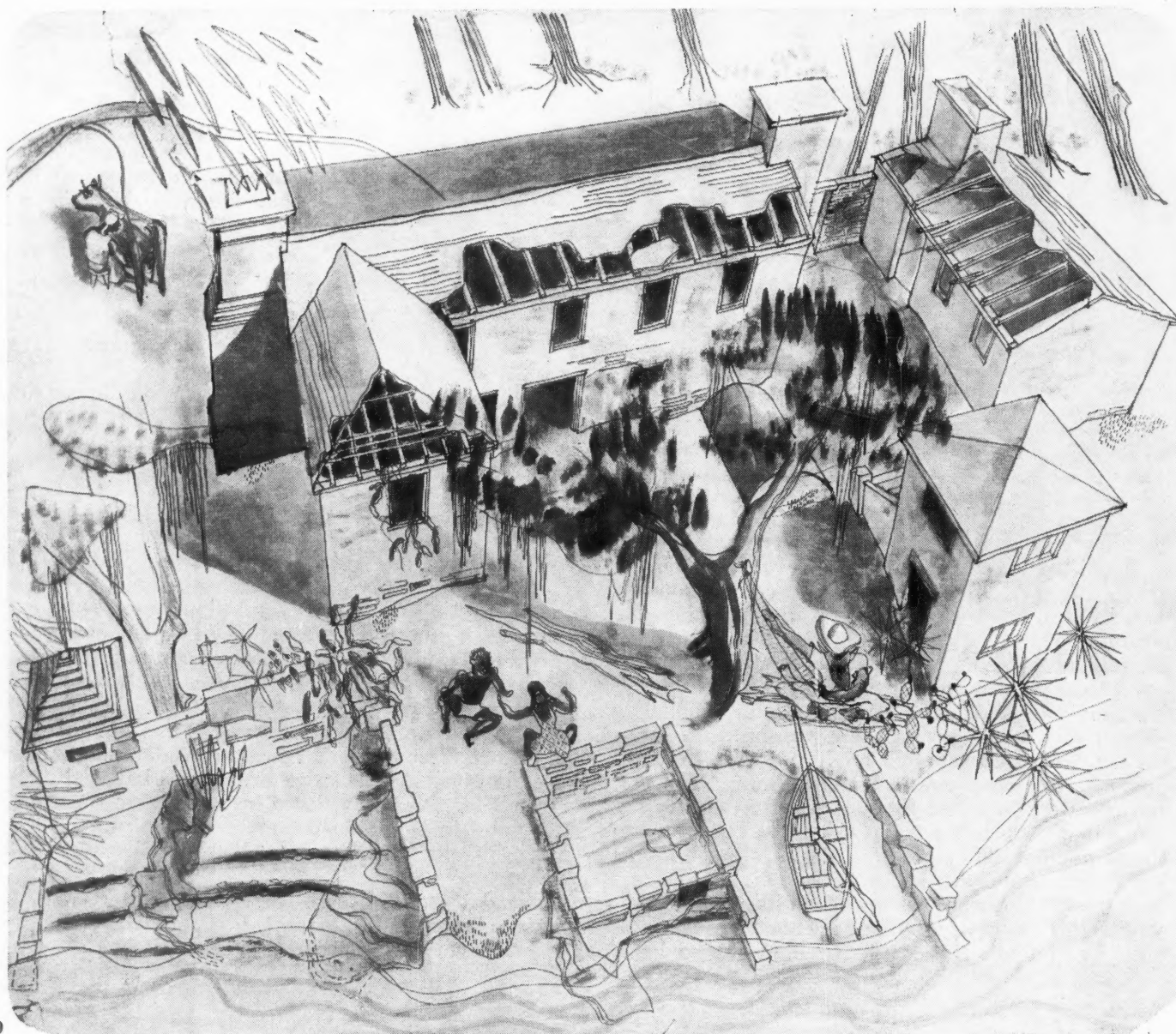
necessitates the application of lime mortar rendering both in the tank and over the building. For a long time houses were only white but gradually earthy ochres and plant extracts were added until to-day colour is the rule, not the exception. The roofs are always white. Many of the houses are only one room thick due to the limited length of the cedar, the only wood which withstood worm and rot. This has resulted in odd planning but achieves good cross ventilation vital during the hotter months. Bricks have always been scarce in Bermuda, whereas in Barbados and other West Indian Islands a considerable number of early houses are in brick brought as ballast by the sugar boats. No bricks have been made now for over 150 years in Bermuda owing to the scarcity of clay pools. Normally they are only used for steps and arching.

The dates of the early houses are uncertain, but Norwood, one of the earliest, was reputedly built by the surveyor for himself. It is well sited, protected from gales and yet achieving a fine view across Great



27
28

Early settlers coming from the West Country and the Cotswolds found that the local stone, though soft enough to be cut with a handsaw, hardened on exposure to the atmosphere. Owing to its porous nature, however, it was necessary to render it.



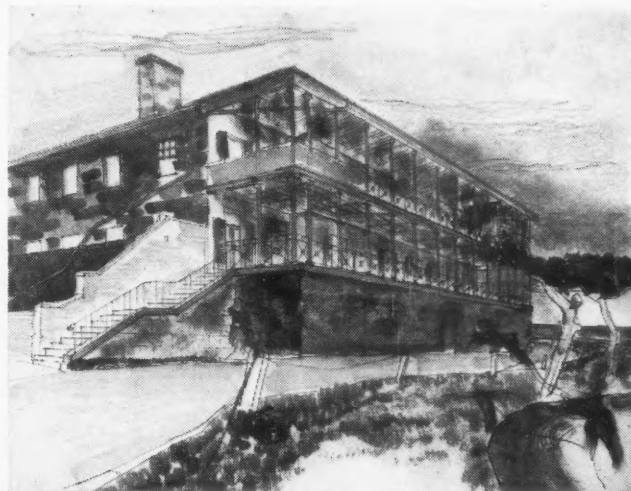
29

Runkles is an example of a typical fisherman-colonist's house, 29. On the far right is the slave house and in front of it the traditional pyramid-roofed buttery. There is a boat slip and fishpond with a grille in which the fish can be kept alive until wanted. Somerville, Devonshire Parish, 30, was modernized in the early years of the Regency. Early in the nineteenth century the cast-iron verandah came to Bermuda. The Commissioner's House, Ireland Island, 31, on facing page, was built circa 1825. The cast iron for Harmony Hall, Paget, 32, probably came from New Orleans or Charleston. Glasgow Lodge, 33, with its slatted funeral blinds, was built at the end of the eighteenth century. It is interesting to compare it with a contemporary version, Auchencairn, 34. But for the white roof, shutters and palm fronds, it would be hard to tell it from a hundred others in one of the outer suburbs of Glasgow.



30

Sound. It still possesses a tiny walled family burial ground and a circular maze. But dilapidated Runkles (29) shows better than most the life of the early fisherman-farmer colonists. It lies on the east shore of lovely natural Ely's Harbour, to which captured prize vessels were brought and whales to be cut up and rendered down. It looks across to Flemish Wreck Hill and stately georgian Wreck House typical of many, built with pirate gold, where 'Black' Morgan, though it be unlikely, is said to have lived. The ground floor of Runkles, as of most such dwellings, is entirely taken up by stowage space for salt, rum, tackle and so on. On one side is a slave house and around it are various pyramid-roofed butteries not unlike old ice-houses in England whose high hollow roofs dispel the warmer air. There is a barrel-vaulted water tank, a boatslip and a fishpond similar to the lobster ponds of the Hebrides, where, by the action of the sea flowing through a grille, fish may be kept alive indefinitely. Many of these homesteads are enclosed with low walls to keep out the hogs which still roamed in parts of the islands. At Oleander Circle (19) can be seen a good example of the splayed 'Welcoming Arms' steps, a visual device to lessen the steepness of this outside staircase, the usual means of reaching the living quarters in Bermuda houses. A curious feature is the number of large chimneys (20). The reasons why three or four are often found in quite small houses in so mild a climate are not easy to find. The size is to some extent accounted for by the fact that they were entirely wood burning, and it is probable they were used to buttress the houses against hurricanes. In the early houses, except for an occasional scalloped gable or a belt course and eyebrows, such as at Inwood (22), little ornament was used but in the later mansions like Mount Pleasant (21) rustication and heavy moulding were introduced. Sometimes one comes across a purely 'English House' like Verdmont, with its internal shutters, georgian sash windows and classical stone vases hidden among exotic trees. There are houses like Somerville (30) whose owner, having resided in London for some years, modernized it in the early years of the



31



32



33



34

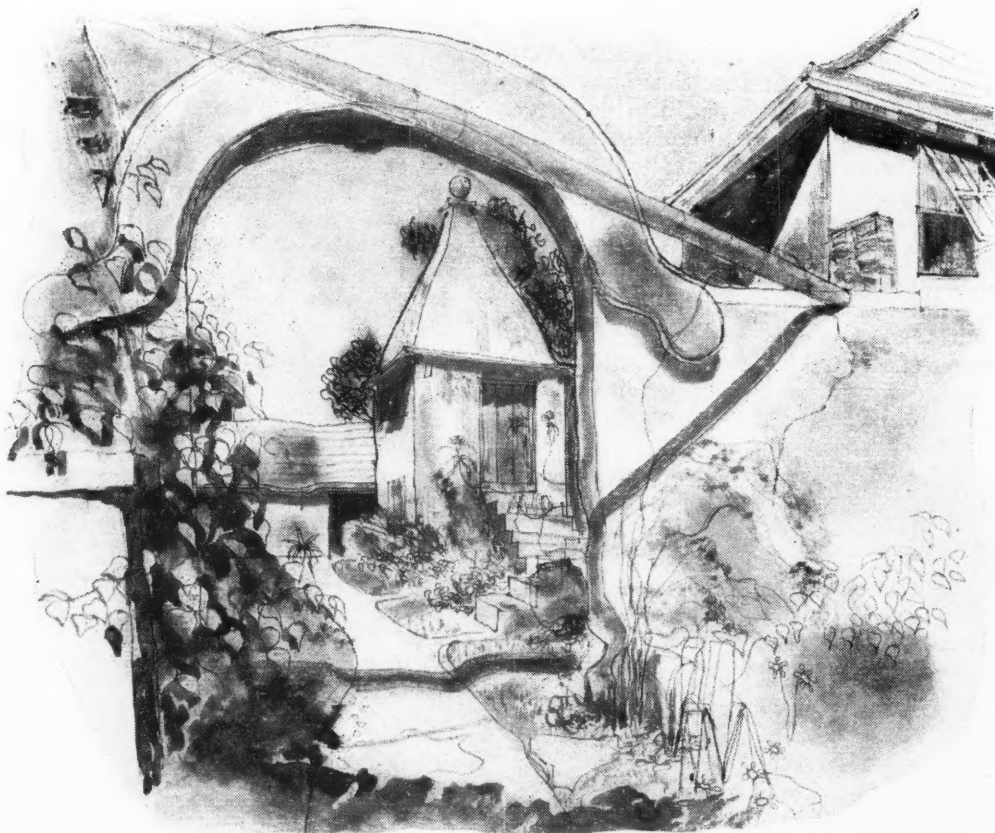
Regency. Towards the end of the eighteenth century the verandah with slatted funeral blinds, as seen at Glasgow Lodge (33), was introduced from the West Indies and there exists at Harmony Hall, Paget (32) a charming cast-iron version which probably came from New Orleans or Charleston (where Bermuda stone was occasionally sent). Many of these verandahs have now been replaced by portland cement ones. The interiors of these houses are quite fine, with their tray ceilings, a device (only possible where the main floor is under the roof) to give height to rooms by raising the tie members of the trusses, and are often filled with fine things, frequently the spoils of some venture as are two mirrors in Somerville which were taken from the White House during the abortive British raid on Washington in 1812.

But these houses owe much to their wonderful settings of Bougainvilleas, Crotons, Hibiscus, Oleanders and all the countless West Indian and tropical plants which thrive so well in a climate where even the most delicate plant requires only a slathouse to shield it from the wind. Few more exquisite foils could be found to the general simplicity of the architecture than this riot

of gorgeously coloured flamboyant vegetation. It is difficult to foretell in what way, if any, this indigenous architecture can change. For it has developed in answer to requirements which exist, as ever, to-day. It is also cheaper in Bermuda to build in local materials and of course Bermuda's sales attraction is its changelessness.

If, as HM Sailing Directions say, 'the only trade of any importance is catering for American tourists,' if the ordnance map to-day does look much like the outer suburbs of some city, even if the lovely indigenous 'cedar' is dying out, killed off by some fatal plant disease, it will be difficult to spoil these scattered verdant isles. Two miles out of Hamilton and you may well imagine yourself in the heart of the English countryside or the deep, deep South and a contemporary of Tom Moore when he gaily wrote:

Oh! could you view the scenery dear
That now beneath my window lies
You'd think that nature lavished here
Her purest wave, her softest skies
To make a heaven for love to sigh in,
For bards to live and saints to die in!

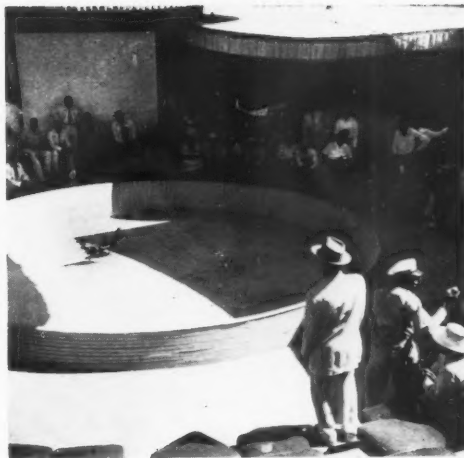


35, a pyramid-roofed buttery at Springfield, Somerset, Bermuda.

COCKPIT AT HAITI

ALBERT MANGONES: ARCHITECT

The architecture of the International Exhibition recently opened in the Republic of Haiti is, for the most part, an undistinguished mélange to which the architects of several countries have contributed. However, in deciding the designer for the Cockfighting Arena the Haitian Government had the wisdom to choose a young architect of their own. In Haiti the words 'architect' and 'builder' are synonymous, which helps to explain that no plans of the Cockfighting Arena have ever been drawn. The work was carried out under the immediate direction of the architect-builder working on the



1. a cockfight in progress. 2. the empty arena. Boarding is of local white pine





3, exterior detail showing royal palm siding and local white pine structural members. 4, general view of the arena.

site. The materials are local white pine for structural members and boarding, royal palm siding and bamboo. Anyone familiar with the standard of education and skill available in parts of the Caribbean will appreciate that the successful completion of this building is a considerable feat.

Notes and photographs by David Pleydell Bouverie

COCKPIT AT HAITI

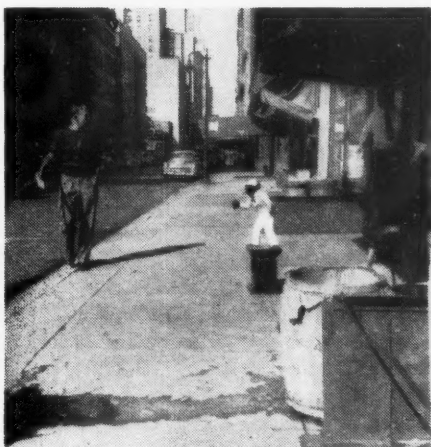


POPULAR ART

Popular art is of two kinds. Or more precisely, it passes through two stages—decoration of function and art for art's sake. This the history of the American hitching post illustrates very well.

The decoration of function: this part of the story, in relation to the hitching post, has been told by John M. Graham*:

'These utilitarian articles, indispens-



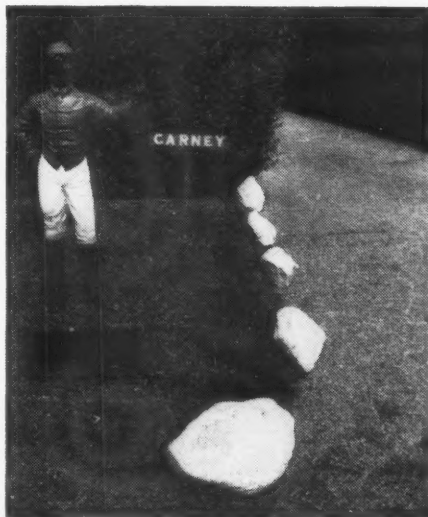
able in the horse and buggy days, were usually of metal, chiefly cast iron. They were about four feet high, set firmly in the ground or on platforms before residences and public buildings and always had pendent near their tops one or more iron rings through which to hitch the reins of horses. Usually only the top of the post was ornamented, the

* *Popular Art in America* (Brooklyn Institute of Arts and Science, 1949).

favourite design being the heads of horses and dogs, occasionally of eagles. Sometimes they were painted in bright colours, but customarily a solid colour for preservative purpose was used. A



popular form of hitching post was a slender Negro jockey, the colour of whose cap and "silks" was optional with the owner. These were manufactured about 1865 in quantities by



both the Mott and the Fiske iron companies of New York. Iron posts, cast to simulate a tree trunk, were another type in use.'

And now, today, art for art's sake. The jockey holds out his hand in vain, the cast-iron horse gets never a sniff of his flesh-and-blood relatives, but hitching posts are still manufactured; they are manufactured and sold in large quantities; they are, in fact, from East to West, the rage. The first photograph shows a specimen exposed for sale in a New York street. In the second and the last a new function has been found for the old form, in the fifth the old form



has been charmingly reinterpreted by the trailing tendrils of ivy. Wherever one goes in America one sees these hitching posts, each a symbol of that will to fantasy



which is the *raison-d'être* of popular art. And which conventional planning, based on conventional good taste, ignores at its peril.

Robert More

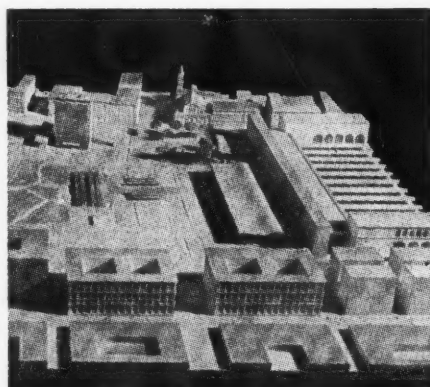
WORLD

The final design for the new Rome station is the combined work of two groups of architects who shared first prize in the original competition.

One group consists of Leo Calini and Eugenio Montuori, and the other of Massimo Castelazzi, Vasco Fadigati, Achille Pintonello and Annibale Vitellozzi. The model reproduced here shows also the new square in front of the station which is to be called the Piazza dei Cinquecento. In the background next to the Church of the Holy Heart is the

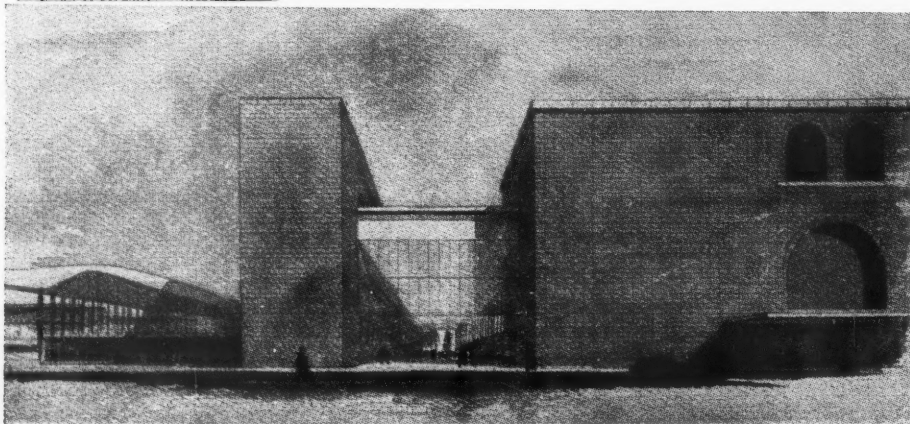
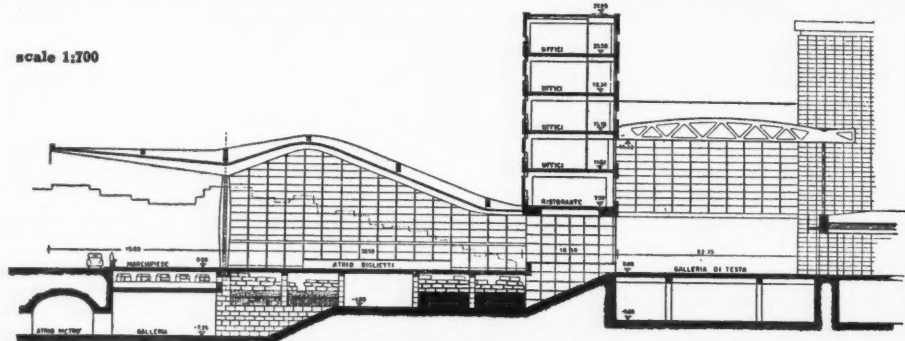
Via Vicenza, a continuation of the Via Cavour in the foreground. The small skyscraper block at the far end of the Piazza is designed to be an hotel. Roughly in the centre of the Piazza are tram stops with covered platforms, and to their right the entrances to the underground.

The new station consists of four main parts: the transverse block covering the whole width of the station, the low ticket hall in front on the right, the single storey restaurant on the left, and the link structure between the new building and



the old, which connects the single units of the station. The large transverse block shown in section and elevation forms the façade and contains offices. Windows in the form of long bands are cut in the already existing travertine as was intended in the 1938 plan, two of these 'glass ribbons' giving light to each storey. In addition, the idea, which dates from 1931, of an underground railway station has not been given up, and the structure could

scale 1:700



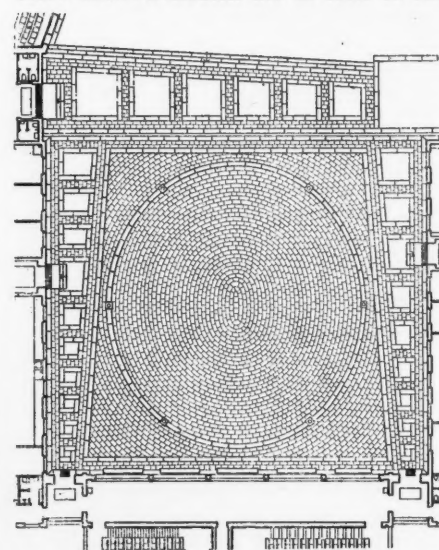
be used as such after the wings had been converted into offices or flats.

S. Lang

FLOORScape

In any townscape street surfaces are half the picture. Yet oddly enough the vast majority of planners are content to leave that half blank. And this although there already exists a grammar of ornament to hand—to take but one example, in the traditional use of setts.

Really there is no reason why the universal reign of tarmac shouldn't be ended. Visual arguments aside, the practical objections to setts and other similar road surfaces have diminished to vanishing point: the modern motor car, with its independently sprung wheels and low-pressure tyres, has seen to that. The time has come to fill in this part of the canvas—as the two Dutch workmen in 1 on the opposite page are shown in the act of doing; so here are a few of the ways in which it has been done. Not all within our capacity to emulate immediately; for the effect of 2 requires much co-operation from time. 3, on the other hand, is an example of a type of surface, smooth and regular yet by no means lacking in character, which might be adopted almost anywhere; it comes from Holland. 4 is from north London, though it might equally well have come from almost any other European capital, for this is one of the oldest methods of laying setts and, despite an appearance of fancifulness, one which is both economically and functionally sound. 5 takes us back to Holland again—note how the surface is varied to differentiate its functions—and the drawing below shows a modern use of setts in the



courtyard of the Stockholm College of Technology designed by Ahrbom and Zimdahl and illustrated in May. I. de Wolfe



1



2



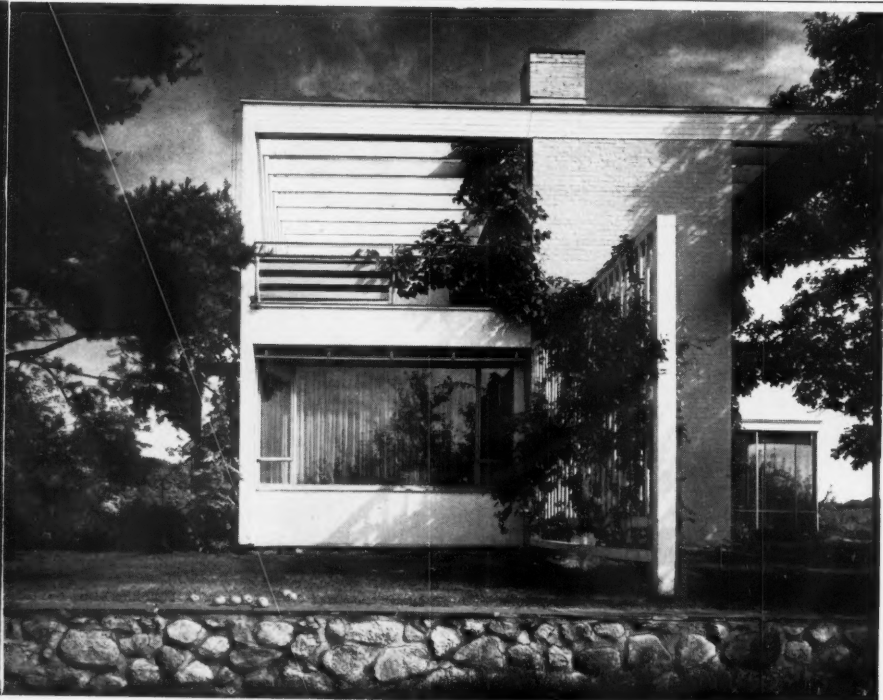
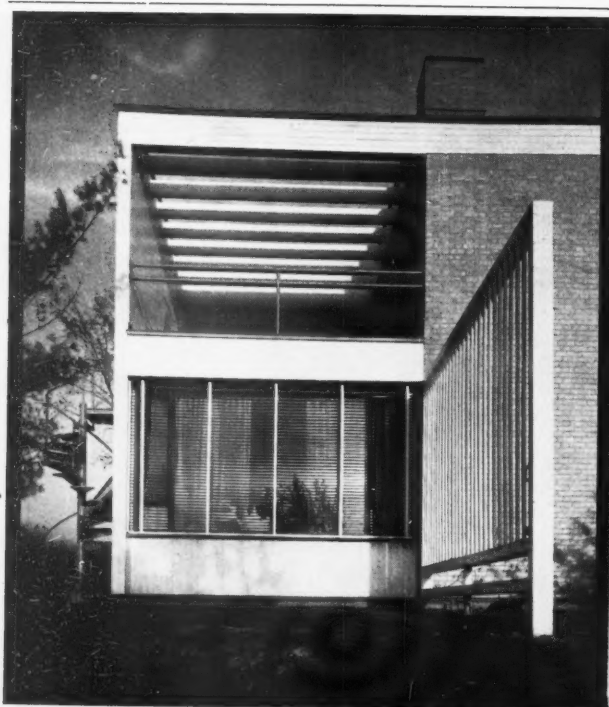
4



3



5



TIME

'Time is a good building's best friend.' We accept the apophthegm readily enough when thinking of the architecture of the past; the difference between these old and recent photographs of Walter Gropius' own house (designed in collaboration with Marcel Breuer) at Lincoln, Massachusetts, show that, less expectedly, it can apply to buildings of the modern movement too.

Can apply, because in this case time's services are not rendered automatically: they must be sought and planned for. Weathered stone has its own beauty; stained concrete has none. In modern architecture the possibilities of pleasing decay are severely limited, both by the materials used and by the aesthetic informing their use. But if we can't have decay, we can have its opposite—growth. As much as decay, the growth of plants and trees marks the passage of time; as much as decay, it has the effect of making a building one with the earth it stands on.



 The photographs of Gropius' house tell their own story. Those in the black borders were taken in 1938, the others ten years later. In that period, thanks to the forethought given to the planting, the house has lost all the harshness that goes with newness. Yet it retains all its clarity of form; indeed, this clarity is more fully brought out by the contrast with the broken masses of vegetation. Then there's the other point of view, from inside out (inset photograph). Gropius himself has written of this house (*House and Garden*, January 1949): 'Our garden projects itself constantly into our consciousness and we are more aware of its features than we would be if we only got an occasional glimpse of it through small Georgian window panes.' That goes for others too, and it is a completely new predicament. Of course the house has extended itself into the garden before—and the garden has found its way into the house. Today we have something more drastic—virtually the unification of the house and the garden. And the disappearance of the dividing line

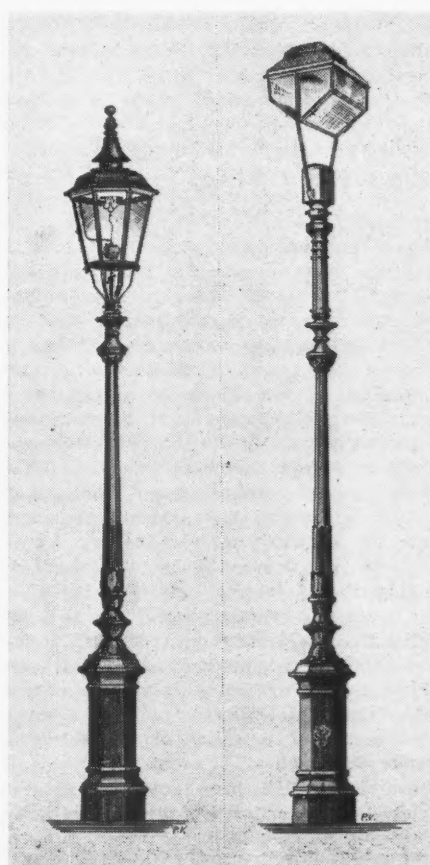
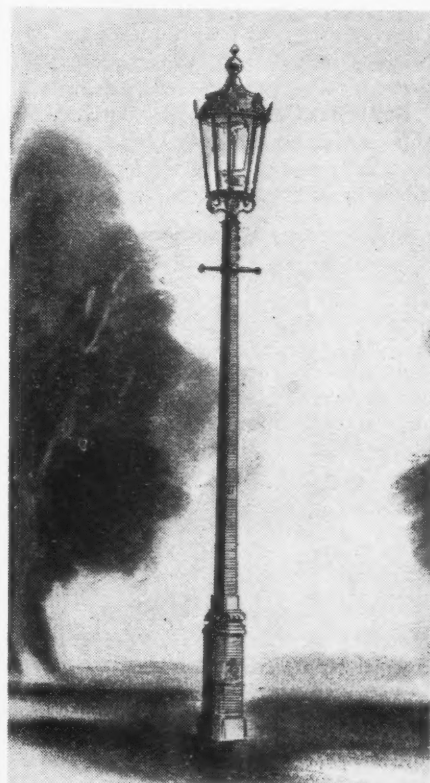
between indoors and out—indoor-outdoor living, if you like—has made the architect's collaboration with time-made-visible essential as never before.

Andrew Hammer

STREET FURNITURE

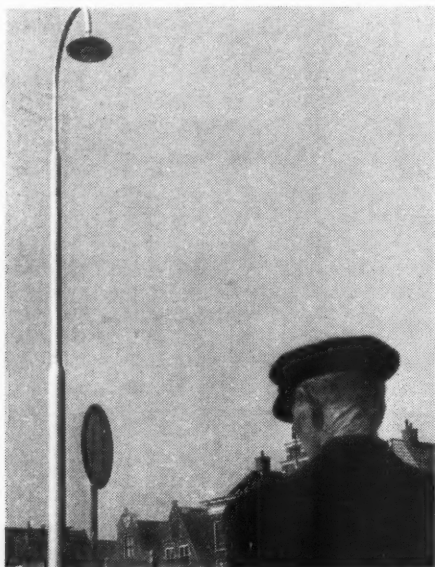
The lamp-post can make or mar the character of a street more surely than any other item of street furniture. For that reason its design is of the greatest importance, and in this connection there are things to remember. The first is simply that a lamp-post is a lamp-post. An object in its own right, one and indivisible. It isn't a post with a lamp stuck on it, or a lamp with a post stuck under it.

If you think it is, you get something like the new lighting arrangements in Hyde Park, between Stanhope Gate and Hyde Park Corner. As the drawing below shows, a new pattern lantern (called the Southport) has been fitted to columns of the original design by means of an extension sleeve; the effect is grotesque. The six-sided lantern shown on the original model was one of the first to be used in lighting the Park, but only four now remain—at 'Speakers' Corner.' Probably the very first, erected some time before 1900, was the charming globe type in the second



drawing, made (like the Southport) by Sugg of Westminster. There are a number of these still in service, but unfortunately much broken and not likely to be repaired again. The third drawing is of one of the refuge standards, with eight-sided lanterns, installed in the Park about 1925. Hyde Park has at least thirteen different types of lantern in use at the present time,

including several Rochesters and Sugg's famous lamp of many years standing, as well as a number of Heathfields made by Elm Works at Tooting, which replaced the ornamental eight-sided lanterns along North Carriage Road, damaged during the war. Elm Works also supplied the 17 in. Nicos in St. James's Park, and Regent's



Park and Green Park are also lit mostly by Nicos—Green Park by the largest (21 in.) size.

But if not the Southport, what? Preferably something that emulates, without necessarily imitating, the modern examples shown here. The upper one is a standard



Dutch type; it may be found all over Holland, and always carries that mark of good design, a look of belonging to the place. The lower example is a lamp-post at the Stockholm College of Technology, a little selfconscious perhaps, but then it has the excuse of being private, rather than public, street furniture. **Peter Varnon**

BOOKS

RURAL PLANNING

A FULL LIFE IN THE COUNTRY. By Keith Jeremiah. Batsford. 12s. 6d.

'A Full Life in the Country' is the report to the Sudbury and District Planning Association by their planning expert, Mr. Keith Jeremiah. This body was a voluntary organization of local citizens, and was guided by the principle that 'the primary responsibility for the detailed planning of an area should, and must, remain the responsibility of that area.' Here was a conscious attempt to humanize the process of physical planning and to break down the excessive centralization which characterizes so much of planning policy today. The report, however, does not suggest that the results were as exciting as the idea. It falls into two parts, that dealing with the general question of country planning, and that concerned with the specific survey and plan of Sudbury and district. This second part, despite severe limitations, is an able and useful piece of work and should be a very good guide for the control of future development. The rural areas and the urban centre of Sudbury are separately considered to a certain extent, although their intimate relation is not forgotten. The concept of 'spheres of influence,' originally applied in the Cambridge region, has here been used to define within the rural area a number of 'village clusters,' each cluster being of sufficient population to support a one-stream primary school. The general proposals are slightly to increase the population of the area and to bring in a little light industry. It seems that technique has played an excessively important part in the preparation of the report, and the actual results, especially the visual ones, are rather left to look after themselves. For the urban centre a number of detailed suggestions are made, which are more than usually difficult to follow owing to the inadequacy of the maps.

The general sections of the book are less acceptable. Punctuated by irrelevant but excellent photographs after the manner of the documentary film, they seek to persuade us that now that we have the 1947 Town and Country Planning Act all will be well. To those seriously interested in the subject this uncritical approach to a complex problem is irksome; and it is doubtful whether these vague generalizations full of platitudes and sentimentalities really make any converts among intelligent laymen. Indeed they seem to be one of the causes for the cloud under which the whole idea of physical planning is now passing. Has not the stage been reached for more searching self-criticism? Is it any longer adequate to assume that the whole of neighbourhood planning should be based on 'the one-stream primary school'? And is it not high time that planners realized that industry is something more important than a sort of sauce added to achieve 'balance' in a community—oh! ambiguous and seductive phrase? There is a faint aroma of unreality about this plan, despite its excellent intentions, and this is rather confirmed by the knowledge that the architects of the majority of the local authority houses now being built in the area were never even interviewed. **Roger Radford**

PARLIAMENT INTO BANK

THE BANK OF IRELAND, 1783-1946. By F. G. Hall, with an Architectural Chapter by C. P. Curran and Biographical Notes by Joseph Hone. Edited by George O'Brien. £3 3s. Dublin: Hodges Figgis & Co., Ltd. Oxford: B. H. Blackwell, Ltd.

The prorogation of the Irish Parliament following the Act of Union in 1800 left Dublin with one of its principal buildings unoccupied at a time when the Directors of the Bank of Ireland were urgently needing new premises. Their negotiations for a site adjoining Westmoreland Street having broken down—an event which incidentally deprived Sir John Soane of the opportunity to carry out his ambitious designs prepared for them in 1799—an offer was made, and accepted, for the purchase of Parliament House. Thus the Bank, after nineteen years in cramped quarters between Boot Lane and East Arran Street, came to be installed in a building of historic associations and architectural distinction.

The story of Parliament House, the subject of this contribution to an exhaustive and well-illustrated account of the Bank, begins with Carey's Hospital which, under its later name of Chichester House, served as a meeting-place for both Lords and Commons from the Restoration until it became structurally unsound in 1727. At this point the first architect of importance made his appearance, when that remarkable genius Edward Lovet Pearce prepared designs for the new building. Pearce's career, as the author points out, was in many ways comparable to that of Vanbrugh, beginning with the army, turning through politics and theatrical design to architecture, though in style Pearce was a devout Palladian. He held the post of Surveyor-General until his untimely death at the age of 34. Two other outstanding names in Irish architecture are concerned with later work at Parliament House: James Gandon, who carried out additions between 1785 and 1789; and Francis Johnston, who was appointed architect to the Bank when it took over the building, and supervised the reconstructions of 1804. To have packed into 44 pages so much information about these men and the craftsmen they employed without the usual drawbacks of dehydration, is an achievement due to Dr. Curran's gift of scholarly and enjoyable writing.

Dorothy Stroud

Books Received

LONDON COUNTY COUNCIL POST-WAR HOUSING. London County Council. 5s.
BEAUTY AND THE BOROUGH. By F. E. Cleary (Hornsey). St. Catherine Press. 5s.
CLARENCE HOUSE. By Christopher Hussey. Country Life. 21s.
THOMAS BESWICK. By Graham Reynolds. Art & Technics. 6s.
ROBERT GIBBINS. By Thomas Balston. Art & Technics. 6s.
SUFFOLK BUILDING. By Maurice Chesterton. East Suffolk County Council. 4s.
ON TRUST FOR THE NATION II. By Clough Williams-Ellis. Paul Elek. 21s.
THE COMING OF AGE OF WOOD. By Egon Glesinger. Martin Secker & Warburg. 12s. 6d.
INTERNATIONAL PROTECTION OF WORKS OF ART & HISTORIC MONUMENTS. By Charles de Visscher. Département of State, Washington.
PLANNING YOUR HOME FOR TOMORROW. By Morrison Hendry. Faber & Faber. 18s.
THE HISTORY AND ARCHITECTURE OF BRIGHTON. By Anthony Dale. Bredon & Heginbotham. 10s. 6d.
A STEVENAGE PICTURE BOOK. By Mabel Culley. W. H. Smith. 4s. 6d.
THE MOSAICS OF NORMAN SICILY. By Otto Demus. Routledge & Kegan Paul. 8s.
FERNAND LEGER. By Douglas Cooper. Lund Humphries. 42s.
DESIGNING FOR FILMS. By Edward Garrick. The Studio. 18s.
PENROSE ANNUAL. Edited by R. B. Fishenden. Lund Humphries. 25s.

The Remote Bermudas

They are extremely fertile. The land, with a very moderate amount of cultivation, will give two crops of ordinary potatoes, and one crop of sweet potatoes in the year. Most fruits will grow here, both those of the tropics and of the more northern latitudes. Oranges and lemons, peaches and strawberries, bananas and mulberries thrive, or *would* thrive equally well if they were even slightly encouraged to do so. . . . The sleepiness of the people appeared to me the most prevailing characteristic of the place. There seemed to be no energy among the natives, no idea of going ahead, none of the principles of constant motion which is found so strongly developed among their great neighbours in the United States. . . . To live and die would seem to be enough for them. To live and die as their fathers and mothers did before them, in the same houses, using the same furniture, nurtured on the same food, and enjoying the same immunity from the dangers of excitement. These islands are certainly very pretty; or I should say that the sea, which forms itself into bays and creeks by running in among them is very pretty. The water is quite clear and transparent, there being little or no sand on those sides on which the ocean makes its entrance; and clear water is in itself so beautiful. Then the singular way in which the land is broken up into narrow necks, islands, and promontories, running here and there in a capricious, half mysterious manner, creating a desire for amphibiosity, necessarily creates beauty. But it is mostly the beauty of the sea and not of the land. The islands are flat, or at any rate there is no considerable elevation in them. They are covered throughout with those scrubby little trees; and, although the trees are green, and therefore when seen from the sea give a freshness to the landscape they are uninteresting and monotonous on shore. . . . There can be no place in the world as to which there can be less to be said than about this island—sayings at least of the sort in which it is my nature to express itself. Its geological formation is I have no doubt mysterious. It seems to be made of soft white stone, composed mostly of little shells; so soft indeed that you might cut Bermuda up with a handsaw. And people are cutting Bermuda up with handsaws. One little island, that on which the convicts are established, has been altogether so cut up already. When I visited it, two fat convicts were working away slowly on the last fragments.

ANTHONY TROLLOPE (*The West Indies and the Spanish Main*). Chapman and Hall, 1859.

MARGINALIA

Pubs Competition Result

Some of the designs sent in for the REVIEW's pub competition are illustrated on pages 383-396 of this issue, together with a commentary summarizing the conclusions to be drawn from them. Below is printed the full text of the assessor's report.

Designs asked for were for the interiors of four public-house bars: two saloon bars of 1,000 sq. ft. and 400 sq. ft., and two public bars of 800 sq. ft. and 200 sq. ft., together with full details of the furniture and fittings of any one of them. Prizes (given by the Brewers' Society): £500, £250 and £100.

ASSESSORS' REPORT

'There was a fairly small but very interesting entry, and the assessors felt that there were at least a dozen entries that broke new ground. This they regard as a remarkably satisfactory

result, in view of the difficulty of the subject. There were no attempts at a sham antique character, and all competitors had obviously understood the intention of the competition and given serious thought to the basic requirements of a good public house in terms of contemporary design. The better designs, moreover, showed a genuine appreciation of pub character and suggested that their authors had tried to build, as suggested in the conditions, on what was best in the English pub tradition.

'The assessors noted in the best designs a marked tendency to bring back to the pub a sense of intimacy and enclosure by breaking up the larger bars both in plan and by means of various visual devices. Most competitors preferred a counter forming part of the furniture of the room to a service space external to the room, and especially a counter allowing service in several directions. The assessors agreed with this, regarding the island bar as well in line with an interesting English tradition. The planning of the four bars asked for was straight-

forward and practical on the whole, though some designs failed to secure the right proportion between length of counter and area of floor, and some did not pay enough regard to the necessity of being able to supervise the whole area of the bar from the service portion.

'Planning, however, unless it was seriously at fault, was not given so much weight by the assessors as character, a good use of materials and colours, and ideas in design. The assessors noted that the treatment of windows and the interior effect in daylight were, on the whole, less happily dealt with than the interior effect



Introductory panels outlining the pub tradition and a miniature bar set the theme at the Exhibition of the designs submitted in the REVIEW Pub Competition held at the Victoria and Albert Museum.

by artificial light. In the latter case most competitors preferred to give liveliness to their interiors by means of a multiplicity of lighting points, rather than use concealed lighting in its many modern forms, and of this the assessors approved.

'The assessors had no difficulty in choosing about a dozen entries which could all be considered as serious candidates for the prizes. The standard of these entries, in their view, fully justified holding the competition. Their presentation was extremely high, both in the plans and elevations, the colour perspectives and the details of furniture, fittings, etc. A weakness in a number of the designs (including some of the best) was an absence of sufficient distinction of character between the saloon and the public bars; this being once more an English tradition which should not be lost sight of. The best designs were particularly good as to colour.

FIRST PRIZE

'A thorough study of the best entries made it apparent at an early stage that No. 11¹ should be awarded first prize. It combines more the required attributes in one design than any of the others and is remarkable for its spirited and imaginative quality. The bars are airy and full of light without being bleak, and they have a lively character without indulging in whimsicalities. Though by no means conventional, they look like the bars of a pub. The plan of all four bars is workmanlike and straightforward

¹ by E. Pollak, V. Prus, C. Hasler, P. Sharland and R. Negus.

and the larger bars are suitably broken up so as to give the required effect of intimacy, but still to read as a whole. Such features as sitting space and fireplaces are well placed, the details are imaginative (witness the use of glass screens in the large saloon bar, and intelligent use of barrels and other equipment proper to the pub, especially in the two public bars). The choice of materials suggests that the important factor of ease of upkeep has not been forgotten. Finally, the presentation is of a very high standard, with charmingly drawn perspectives and plenty of character in the sketches of detail. The report is brief but sensible.

'SECOND PRIZE

'No. 28² also maintains a remarkably high standard of presentation. Great trouble has been taken in suggesting the actual materials to be used and providing samples. Compared with the winner's liveliness and lightness of touch, the assessors felt that the bars in this design were a little on the polite side, the saloon bars in particular trembling on the verge of over-smoothness. They have more the character of a hotel lounge than of a real pub. The designs, in fact, show rather conventional modern taste, but at such a high level that it makes a model for all those who would follow. It is the prototype for the conventional modern pub, and as such gets second prize. One might distinguish between the first and second by saying that No. 28 uses the orthodox modern idiom with great virtuosity, to achieve what are genuine pub effects; while No. 11 enters into the pub spirit and makes it yield an original modern interpretation.

'THIRD PRIZE

'The third prize goes to No. 12³, a design which improved considerably on close inspection. The working details are particularly efficient and well presented. A weakness is that the several bars have much the same character, which makes for dullness; in particular, the public bar, instead of having a character of its own, looks too much like the saloon bar done more cheaply. The planning is good, though there might be a tendency to congestion on crowded nights. The assessors liked the use of top lighting in the small saloon bar. Compared with the subtlety and imagination in the use of colour shown by the first prize winner, and the refinement of colour shown by the second (not to mention several of the runners-up) the colour shown in this design is rather poor, but the assessors have deliberately looked beneath the superficialities of good draughtsmanship for real imagination. This design gets third place on the strength of its grasp of the essential pub devices—towering barrels, cosy corners, good use of the traditional variety of materials.

'HIGHLY COMMENDED

'In addition to the three prize-winners, the assessors picked out two designs which they would like to commend very highly. No. 18⁴ has one virtue not shown to the same extent even by the prize-winners: a clear differentiation of character between the saloon bars and the public bars. The larger public bar was particularly liked and is, in fact, one of the best bars submitted. The scale is just right, the space

imaginatively used and the materials appropriate. It was felt, however, that the saloon bars, in spite of their interesting contrast with the public bars, had too much the character of Victorian pastiche. Their colour, also, was not altogether liked. The planning of No. 18 is satisfactory, though not so good as that of the winners, the plan of the large saloon bar being rather weak. There might, as in the previous case, be overcrowding problems on busy nights, though again this is not the sort of consideration on which the assessors placed the greatest emphasis. The details of furniture and fittings supplied with this design were not quite so thorough as in the case of the winning entries. As between this and the third prize-winner, No. 12, the latter exploits the rich qualities of the Victorian pub creatively; No. 18, in its saloon bars, just goes over the border-line into pastiche.

'The other design the assessors wish to commend highly is No. 10⁵, which is particularly efficiently presented and very well detailed. It is full of interesting ideas for using traditional motifs in a modern way, but the somewhat hard character that has resulted is not, the assessors felt, in the best English pub tradition. It has somewhat more the character of an American "Quick Lunch Bar." Some of the colour was not much liked; but, nevertheless, an interesting design.

'RUNNERS-UP

'Several other designs, although not quite qualifying for prizes or for special commendation, have good points to which the assessors would draw attention.

'No. 5⁶ shows spacious and intelligent planning, but there is an effect of emptiness, lacking intimacy, and it has more the character of a country club than a public house. Some of the details are poor.

'No. 14⁷: once more parts of this design have not caught the pub character, but more that of an hotel lounge. This is one of the few competitors who has contrived to combine all four

on the other hand, there is confident use of traditional pub decorative motifs, such as brewers' trade marks, which are used in conjunction with modern materials in a lively way.

'No. 17⁸ makes interesting use of a bar on two levels, and the perspectives have a pleasing character in their rather sketchy fashion. This design provides an interesting example of the use of colour by the frank application of paint rather than through the use of materials, which is commended as being in line with a recognized pub tradition. No. 17 is accompanied by a very good report.

'No. 24⁹ is a design that took a great deal of the assessors' time in trying to discover what the competitor intended. It is clearly an interesting scheme, full of ideas which merit a less eccentric presentation. The planning, though ingenious, does not fulfil requirements in the way of proper supervision of all bar space from the service area. Though cleverly—perhaps too cleverly—making use of changes of level and other devices, some of these are hardly practical. The drawings are overloaded with a great deal of information that was not asked for; on the other hand, certain details asked for are not provided. The assessors had to dismiss No. 24 with regret, as being in many places so confused as not to make a very strong contribution to contemporary pub design, but they appreciated and admired the author's wish to break away from the conventions. This spirit is needed.

'No. 35¹⁰ has well-shaped rooms and bars and some pleasing ideas in decoration, including ideas drawn from the nautical situation chosen by the author for one of his bars. The detailing is uneven, but the assessors particularly liked the large saloon bar with its range of built-in seats crowned with barrels silhouetted against the window.'

HUGH CASSON

J. S. EAGLES

R. FURNEAUX JORDAN

E. B. MUSMAN

J. M. RICHARDS

8, by John Ambrose and Jeffrey Lyde.

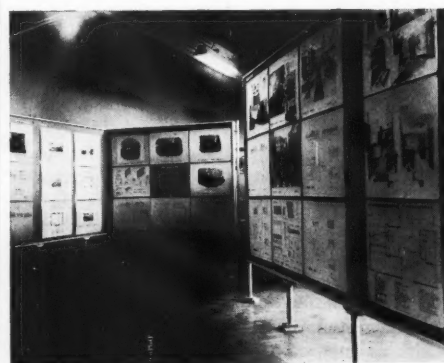
9, by M. J. Leonard.

10, by Patrick Horsburgh and D. F. Tandy.

Architects' Year Book 3

The third number of the *Architects' Year Book* appeared recently. It costs 35s., is published as usual by Paul Elek, and is edited by Jane Drew and Trevor Dannatt, backed by the impressive editorial board of Ove Arup, Maxwell Fry and Herbert Read.

According to the dust-jacket, 'the *Year Book*, which has an essentially contemporary approach, sets out to give serious articles on current subjects of a value not possible in architectural journalism.' Why they are not possible in architectural journalism is unexplained, for the blurb goes on: 'and endeavours to contribute to the theory and practice of modern architecture by bringing together articles by varied contributors—critics, historians, engineers, and practising architects—by the illustration of work of general interest and by the inclusion of articles which border on architecture and affect it.' This number contains twenty-two such articles, unco-ordinated in any general scheme though almost without exception interesting and valuable in themselves. Gordon Stephenson



2, part of the exhibition at the Victoria and Albert Museum.

of the bars required into the same pub, the others (including the winner) having preferred to combine them in pairs or independently, as was allowed for in the conditions. No. 14 is very well presented in quite a different style from most of the others, with good rich colour giving a sense of the material. The lighting and light fittings were not much liked by the assessors;

5, by Terence Bliss and George Sublotto.

6, by K. Adams and K. C. Bourne.

7, by I. C. Baker.

2, by Maurice Russell and Geoffrey Dunn.

3, by Ian Grant and D. B. Bullivant.

4, by Peter Oldfield.

MARGINALIA

writes on 'New Towns,' Ruth Glass on 'The Social Context of the New Towns,' P. L. Wiener and J. L. Sert contribute 'A New City in Brazil,' and there is 'Indoor and Exhibition Planting' by H. F. Clark, with 'District Heating' by A. E. Margolis, 'Pre-Stressed Concrete' by K. Hajnal-Konyi, and more besides. Altogether a cleanly presented and stimulating scrap-book.



3 An elegant stage set of a highly architectural character has a great deal to do with the success of *Ring Round the Moon* at the Globe Theatre. It was designed by Oliver Messel.

Centres

The London Arts Centre has opened an information bureau for all the arts at 77 Dean Street, London, W.1. The object of the centre is not to duplicate the work of such organizations as the Institute of Contemporary Arts, the National Book League, etc., but to collect and display general information and refer enquirers for detailed information to the appropriate source from which it may be obtained. In the architectural sphere it will provide information on current building, town planning, exhibitions, competitions, lectures and discussions, publications, and architectural and planning organizations. The centre is open daily (except Sundays) from 10.30 till 5.30.

The recently issued twelfth report of the Housing Centre, for the year 1948-9, strikes a justifiably self-congratulatory note. 'In many ways,' it says, 'this year has been one of considerable achievement for the Housing Centre. It has seen the statutory recognition in the Housing Act 1949 of several policies for which we have been pressing for some time and one, the encouragement of house building in stone in stone districts, which probably owes its inclusion entirely to the Centre's work. The Act also gives grants for the conversion and reconditioning of larger houses and rural cottages. The Centre has been urging the need for such assistance for several years. In 1946 our New Homes for Old Exhibition pressed for the implementation of the Silkin Report to encourage the subdivision of old but soundly built houses into several separate dwellings suited to contemporary living requirements. We have constantly pressed for the renewal of the grants recommended by the Hobhouse Committee to help local authorities, landlords, and owner-occupiers in the country to provide rural cottages with the amenities which can now be supplied to all but the most remote districts. We are pleased that our recommendations on these aspects of housing have now become official policy. . . . Among the

most valuable services performed by the Housing Centre is that rendered to architects and other visitors from abroad, as described in the following passage from the report:

'In some cases a whole programme of visits and interviews has been fixed up to cover the special interests of an overseas member. One of the first needs is often a general outline of the way housing is carried out, which the visitor who is unfamiliar with our national institutions and way of life naturally finds confusing. Such matters as the meaning of "Exchequer Subsidies" or "Rates Subsidies"; the roles played by the Ministries, the local authorities, the building societies, and housing associations are all familiar to anyone working on housing in England, but the foreign housing worker needs a clearer picture of this background structure before he can understand the specific details in which he is primarily interested. The Housing Centre can frequently provide an outline in a few minutes and so at the beginning of a visit save the enquirer unnecessary study.'

The Ruskin Revival

Last year was the centenary of *The Seven Lamps of Architecture*; this January ended a half-century since Ruskin's death. But as Graham Hough's article celebrating the former event (November, 1949) and Lewis Mumford's *Monumentalism, Symbolism and Style* (April, 1949) showed, contemporary interest in Ruskin is due to something more fundamental than any accident of chronology. And now comes news of a Ruskin Society of America, founded in January at a dinner and meeting held in the suitable surroundings of the Yale Gallery of Art, among the pictures collected by Ruskin's correspondent, J. J. Jarves, at which Lewis Mumford spoke on 'Ruskin, Prophet of Biotechnics,' and Henry-Russell Hitchcock on 'Ruskin's Immediate Influence on Architecture.' The occasion of the dinner that led to the founding of the society was the transference to Yale of an exhibition, centring round *The Seven Lamps*, which had been organized in the first place by Henry-Russell Hitchcock for the Smith College Museum of Art. To judge by a copy of the captions to the exhibits that has reached the REVIEW offices, this must have been an admirable affair.

State Patronage

One per cent. of the cost of all educational buildings in France has now to be reserved for decorative works in these buildings according to a recent Government decree. This is the result of a campaign on the part of the Direction Generale des Arts et des Lettres, a department of the Ministry of National Education. The programme of works to be carried out and the names of the artists and sculptors concerned is to be announced after the State Purchasing Commission has consulted directly with the Direction Generale and the architects and builders concerned and with representatives of the teaching profession.

The Tunisian Government has recently taken this plan a step further by applying the formula to all Government building. One per cent. of present estimates amounts to almost half a million francs.

INTELLIGENCE

The Report to the Cambridgeshire County Council containing the Cambridge Planning Proposals by William Holford and H. Myles Wright has now been published in two volumes by the Cambridge University Press. The proposals were outlined in Marginalia in the April issue of the ARCHITECTURAL REVIEW.

A comprehensive congress on building research, the first of its kind, is to be held in London from September 11 to 20, 1951. The Department of Scientific and Industrial Research has undertaken the central organization of the congress.

Frank Lloyd Wright has accepted an invitation to come to England this summer to present the prizes at the annual prize-giving ceremony at the Architectural Association School of Architecture.

The prize-winning and commended designs in the REVIEW pub competition are to be put on exhibition at Leicester College of Art.

Yale University is planning a three-storey addition to its present art gallery at a cost of two million dollars. The architect is Philip L. Goodwin.

The Royal Institute of British Architects is planning an exhibition for the summer of 1951 on A Hundred Years of British Architecture.

The Dean and Chapter of Salisbury are appealing for £100,000 for restoration of the cathedral. £30,000 is needed at once to repair the spire, the top 25 feet of which must be taken down and rebuilt and the next 25-30 feet extensively restored.

The next president of the RIBA is to be Mr. Graham Henderson of Glasgow, partner in a 100-year-old firm of architects of which Charles Rennie Mackintosh was an earlier partner.

Work began at the end of April on the first large building scheme at Stevenage new town. It will consist of 112 flats in the form of one seven-storey block and several three-storey blocks. The architects are Yorke, Rosenberg and Mardall.

EXHIBITIONS

Londoners have had recently two most welcome opportunities of gaining some knowledge of contemporary art on the other side of the Channel. For the exhibition called 'London-Paris' at the New Burlington Galleries (noticed last month) was quickly followed by one called 'In Paris Now' at the Leicester Galleries. Unlike the ICA show, this contained no sculpture: it comprised some sixty paintings by two dozen artists, many of whom must have been unknown, or at most known only by name, to the average English gallery-goer. Among the latter, oddly enough, must be numbered Jacques Villon, born as long ago as 1875 and a veteran of cubism, who was represented by a self-portrait. Edouard Pignon, thirty years his junior, is a painter of whom we have seen something and heard more since the war; the Contemporary Art Society have had the good judgment to buy his *Le Mineur* (reproduced on page 428). Another picture (of a very different kind) which deserves to find its way into a museum was Nicolas de Stael's *Equilibre*. De Stael is an abstract painter who lays on his paint only a little less thickly than the late unhappy Monticelli. Thus the problem he sets himself is

that of reconciling designs whose final appeal must be to the intellect with a technique which makes a direct assault upon the senses. In his two smaller pictures in the show the pattern was lost in the paint, so to speak, but in *Equilibre* the synthesis was achieved, while the reserved colour harmony of this picture gave the eye a needed rest after its tussle with the violent calligraphy of Charles Lapicque's landscape on the adjoining wall. Other painters hitherto little seen in England but all of considerable if diverse talents were Tailleux, Civet and Tal Coat, while of the better known, Léger was there in strength and Masson was represented by a single large landscape of Monte St. Victoire.

London-Paris was succeeded at the New Burlington by the first exhibition of the Society of Mural Painters (President, Augustus John). It is not, of course, possible to hold an exhibition of mural paintings proper; and, as Hans Feibusch wrote in the introduction to the catalogue, 'a mural panel not designed for a special place is something of a hybrid, and comes uncomfortably close to an easel picture.' Many of the works exhibited were in fact nothing more or less than Brobdingnagian easel paintings, and until a new demand for mural painting is created the Society of Mural Painters must inevitably look like a society of easel painters in search of bigger and better commissions. It is up to architects, as much as anyone else, to see that the demand is created.

One man shows have included that of recent works by Lucian Freud at the Hanover Gallery; his *Father and Daughter* is reproduced on this page. But it is only right to conclude this note with some mention of the one hundred and eighty-second exhibition of the Royal Academy of Arts. It is fashionable to be rather nice about the Academy nowadays; and one can indeed adapt Whistler's remark about Leighton—'He paints too'—to meet the case and say: 'There are works of art there too.'

But the fact that the Royal Academy exhibition is not what it was does not excuse it for being what it is—still the year's biggest trash-show.

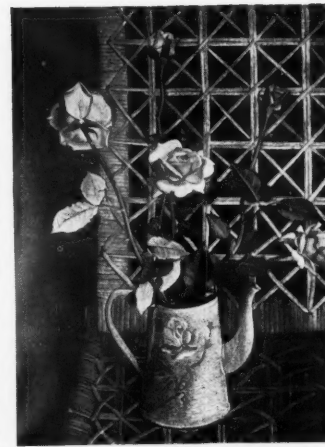
TRADE & INDUSTRY

Pressed Steel Radiators

The new Dimplex steam and hot water radiators, recently marketed, are made of pressed steel with a rust proof finish inside and out. The standard unit is one of 10 square feet radiating surface, double or triple sections being made up by welding together the necessary numbers of the standard unit. Larger installations may of course be assembled by coupling together multiples of the standard units.

The pressed steel construction naturally provides a very clean smooth surface which is simple to maintain and clean. The standard colour offered by the makers is a stove enamelled shade of beige, though they may be had in other colours to order.

Due to the material from which they are made they are light in weight—17 lb. per 10 square foot standard unit, and economic of space—they project less than 3 inches from the



4, *A Workday*, by Ivon Hitchens, at the Society of Mural Painters' Exhibition at the New Burlington Galleries. 5, *La Fenêtre*, by Tailleux; 6, *Le Mineur*, by E. Pignon; 8, *Maison à Mareuil*, by Civet, from the 'In Paris Now' Exhibition at the Leicester Galleries. 7, *Father and Daughter*, and 9, *Roses*, by Lucian Freud, at the Hanover Gallery.

wall to a height of 26½ inches.

An interesting variation on this model is one made on the same principle, by the same manufacturers, but filled with a special low-expansion oil and equipped with an electric heating element with a thermostatic control. This radiator, it is claimed, provides space heating at 1 kW. per 1,000 cubic feet, one

10 square foot standard unit being required for each half-kilowatt of heating. The thermostat can be set by a push button to cut off the current at any desired temperature. Price for 1 kW. unit: £13 10s. 0d. plus £9 17s. 5d. purchase tax.

Habin Ltd., High Street, Totton, Hants.

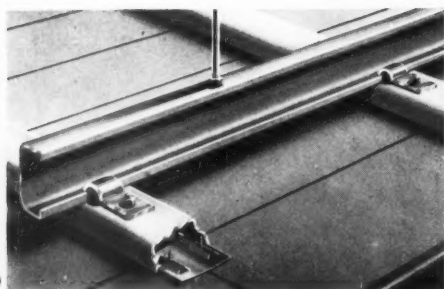
[continued on page 430]



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10

The Cullum channel fixing system for acoustic tiles.

continued from page 428]

Acoustic Tile Fixing System

There is always something very satisfying when a simple device gives the complete answer to a complicated little problem. An interesting example of this is the Cullum channel fixing system for Acousti-Celotex Tiles. By utilising the corner holes (which already exist in the acoustic tiles) to take screws, this system produces a flush ceiling with all fixing devices completely concealed. The basis of the system is a flexible arrangement of aluminium alloy channels and fixing plates, enabling the acoustic ceilings to be fitted as suspended ceilings or close to the existing ceiling whatever the plane. The lower channel in the illustration is cut to show the fixing plate with its spring lips. The thread of the screw grips the edge of these raised lips and the spring metal tightens the acoustic tile to the plate in a couple of turns. As the edge of each tile fits into the neighbouring one by means of a tongue and

each plate secures the corner of four tiles, this results in a completely rigid air-tight ceiling ensuring maximum value from the thermal qualities of the material and the exclusion of dirt from the joints. This method has the advantage over the wood batten and adhesive methods in that any tile can quickly be removed to permit access to electrical wiring or any other service fittings concealed above the tiling.

The normal maximum span for the channels carrying standard tiles is 5 feet but the use of inverted cross channels increases this to 6 feet.

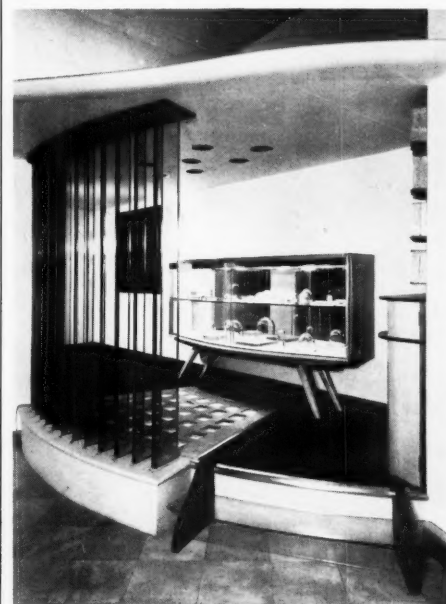
A final touch is the use of cadmium-plated recessed steel screws, just to avoid the possibility of the screwdriver slipping and gashing a tile.

Horace W. Cullum & Co., Ltd., Flowers Mews, London, N.19.

Glass on Display

Whenever Messrs. Pilkington Brothers do something new it is always worth going to see. Their new showroom at Selwyn House, opposite the old London Museum in St. James's, is no exception. It is an old house overlooking Green Park on the one side, very cleverly converted to display the many uses to which the firm's products can be put. Kenneth Cheesman, LRIBA, was responsible for the design and George Fairweather, FRIBA, for the reconstruction. Glass and glass products are in such profusion everywhere that one sometimes overlooks the fact that they all come from the one raw material, for in many cases they are part of the fittings. There are Armour-plate glass

doors, radiator panels of rough cast plate glass in brilliant cut and acid designs, acoustic ceilings packed with fibre glass, hollow glass block partition walls, a variety of interesting



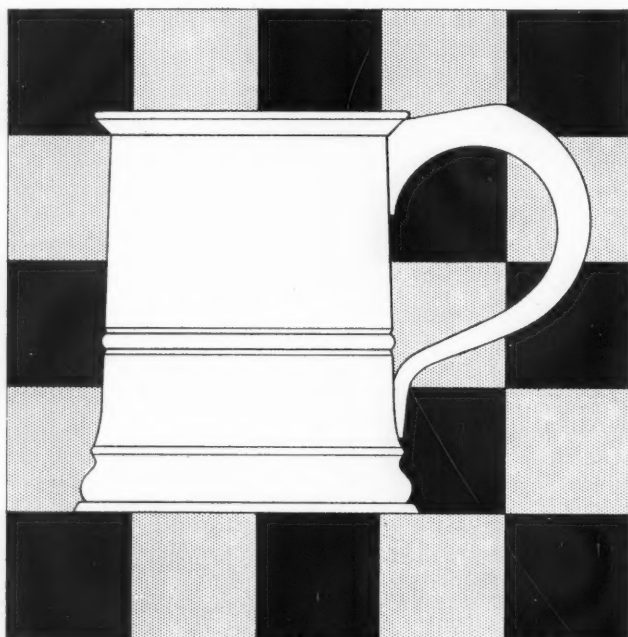
11

A view of the new Pilkington Showroom at Selwyn House.

clock faces, a cloakroom with a variety of fittings in glass.

The reception hall provides an early introduction to what is beyond, for it demonstrates

[continued on page 432]



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continued from page 430]

in an ingenious way how mirrors can be used to alter proportions and give added value to lighting. In this case it was also a solution to an awkward problem since structural changes such as additional windows, which would have altered the outside appearance of the building, were not permissible.

The main showroom, originally a Louis XVI drawing-room of questionable authenticity, is now a cleverly arranged display room on two levels with a false ceiling.

The new layout is irregular in shape enabling different sections of display to be separated yet combined in a general scheme. There is a 9-foot-wide counter-balanced sash window with an easily operated winding gear, which permits the maximum of unobstructed window space, considerable decorative use is made of vertical strips of plate glass as screens, there is a bath-room in glass and Vitrolite, and also a cocktail bar. There are also a number of decorative panels showing the various effects possible with different qualities of glass and surface treatments. One illustrates, for instance, the effect of fluorescent paint and ultra-violet light, another the diffusing properties of prismatic glass when silvered.

There are in addition two conference rooms, one large and one small, both of which demonstrate further uses of glass in its many forms and altogether a wealth of interesting detail which only lack of space prevents one mentioning.

Pilkington Brothers Ltd., St. Helens, Lancashire.

Radiant Heating Panels

The use of radiant heating panels in conjunction with a steam heating system for use in schools, hospitals, factories and other places with considerable spaces to heat, is a method that has been to some extent neglected in the past. When an established firm that specializes, among other things, in different forms of heat production introduces such a system, claiming certain valuable advantages for it, it is worth looking into. Messrs. Copperad Ltd. claim that their new system provides even, widespread heating of large spaces with a substantial reduction in the temperature gradient and saving in fuel costs of 20-25 per cent. It can operate with low or high temperature hot water up to 200 lb. per square inch pressure. There are no working parts and no maintenance costs involved. The panels are available in various types, either single-sided or double-sided, and with varying degrees of insulation according to whether they are to be mounted on walls or ceilings. The single-sided version is, of course, intended for radiation in one direction only, the back being fully insulated to reduce heat emersion in that direction to the minimum. They are of light weight construction and smooth-sided to avoid accumulating dust and fluff, an important consideration in many situations. There are two standard sizes—4 feet by 8 feet, and 3 feet by 6 feet, but other sizes can also be produced.

Copperad Ltd. Colnbrook, Buckinghamshire.

'Electricity in Schools' is a 44-page report, produced by The British Electrical Development Association of 2, Savoy Hill, W.C.2, in conjunction with a panel of Consultant Architects.

Hyders Ltd., ironworkers of Plaxtol, Kent, have recently opened a new London showroom at 10, Fitzroy Street, W.1.

CORRESPONDENCE

To the Editors

THE ARCHITECTURAL REVIEW

DEAR SIRS,—Here at the Raphael Institute, an educational institution which we flatter ourselves is not unknown to the leaders of the Modern Movement, we often wonder whether you realize how much the REVIEW means to those of us here who are combatting for the ideals of the new architecture on the new continent. Eagerly we wait to peruse each issue, eagerly we discuss the interesting features, eagerly we debate the policies of your distinguished magazine.

This last (February) issue was most interesting to the little study group we teachers head at the Institute, for the reason that all of us have the very deepest respect for and interest in the lucubrations of Dr. Siegfried Giedion, an interest that, may I say, is shared by the cognoscenti of five continents.

The vote at the last meeting of our study group was unanimously in favour of Dr. Giedion's inspiring interpretation of the thought-concepts of Alvar Aalto. And we were never more impressed with the inner profundity of Dr. Giedion both as a scholar and as a man than when we read that he was positive that the curved shapes of Aalto's buildings and furniture were directly traceable to the curved contours of the Finnish lakes.

Which brings us to the problem at hand: has Dr. Giedion ever thought of preparing for your excellent REVIEW a study of the thought-concepts

[continued on page 434

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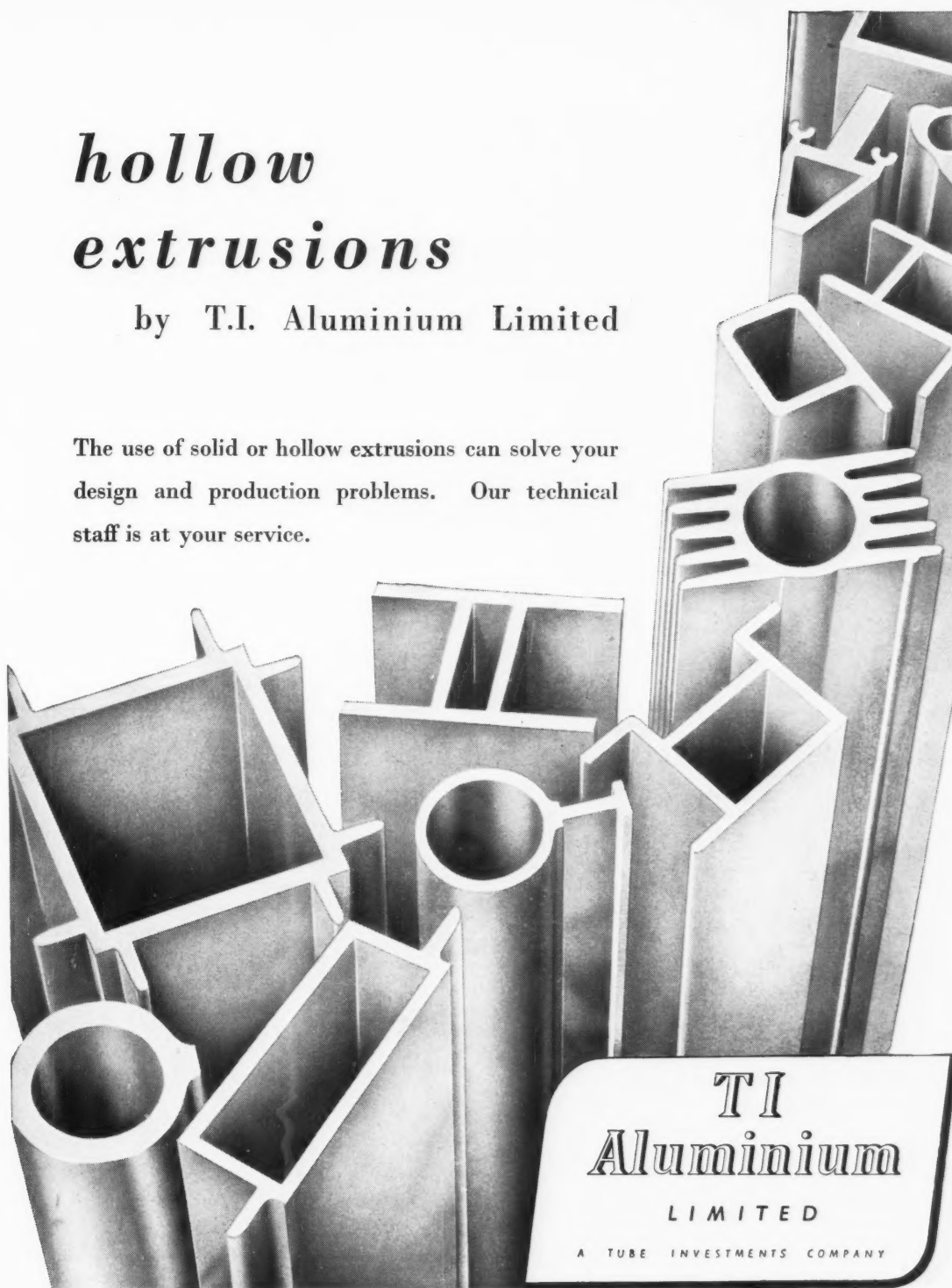
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continued from page 432]

of the inhabitants of the region immediately surrounding the famous Square Lakes of Kassiniki County, Idaho?

One of the most interesting (until recently) dwellers of Kassiniki County was A. Etlof Hilsum, the architect whose projects for square buildings (inspired by the square lakes above mentioned) have been hailed by Lewis Mumford himself as one of the forepaths to the future of our modern architecture.

We regret to add that as yet Professor Hitchcock has not yet declared himself on the subject of Hilsum's influence on the early work of F. L. Wright.

Please let us hear from you if you intend (as we hope you will, indeed) to do justice to the memory of A. Etlof Hilsum.

Yours, etc.,

S. BECK-LAUNSEE.

It is with much pleasure that we learn that the study group at the Raphael Institute so unequivocally endorses Professor Giedion's interpretation of the work of Aalto, and the admiration expressed for Dr. Giedion, both as a thinker and as a man, is the more gratifying as coming from an Institution for which both the Editors of this REVIEW and Dr. Giedion himself have always entertained so high, although hitherto unexpressed, a regard.

The exact position of A. Etlof Hilsum in the history of the Modern Movement, although assuredly important, is peculiarly hard to define. On the one hand he is claimed, and rightly, as one of the principal progenitors of the International Style; on the other it is argued, and not without plausibility, that the Mannerist element so conspicuous in his earlier work should rightly cause him to be numbered among the epigoni of Art Nouveau.

For the exact degree of his responsibility for the sowing of the tares of the New Empiricism in the

hitherto wholly functionalist wheatfield of modern Central American architecture we must doubtless, as is hinted in the above letter, await Professor Hitchcock's analysis of his relationship to Frank Lloyd Wright.

Although in view of this we feel that the time for a definitive study of the status and influence of A. Etlof Hilsum is not yet wholly ripe, we completely agree that some effort must be made to rescue his reputation from the comparative neglect into which, since the publication of Simone Kaulbach's article in *Nieuw Bylding* as long ago as 1928 with wholly inadequate illustrations, it has fallen.

It is with great pleasure, therefore (and some quiet satisfaction), that we find ourselves in a position to announce that we have already commissioned an article which will take the form of a reassessment of the Snakepit at the Reykjavik Zoo, the work which first gained for Etlof Hilsum a wider reputation than that afforded by Idaho and the influence of which is discernible, if not always acknowledged, in buildings so diverse as Philip Johnson's Glass-House and Friedhof's Maternity Clinic at Sao Paulo.

THE EDITORS.

ACKNOWLEDGMENTS

Acknowledgments for illustrations in this issue are due as follows: *The Training of Architects: Interim Survey*. Pages 367 to 373: 1, 4, 5, H. F. Rieser; 2, 3, 6, 7, 8, Fox Photos Ltd.; *Cinemas at Rotterdam and Zurich*. Pages 374 to 382: 1 to 14, Vrijhof; 15 to 19, H. Wolf Bender; *Two Houses at Chichester*. Pages 397 to 403: 1 to 12, Galwey, Arphot; *On the Ocean's Bosom Unespied*. Pages 404

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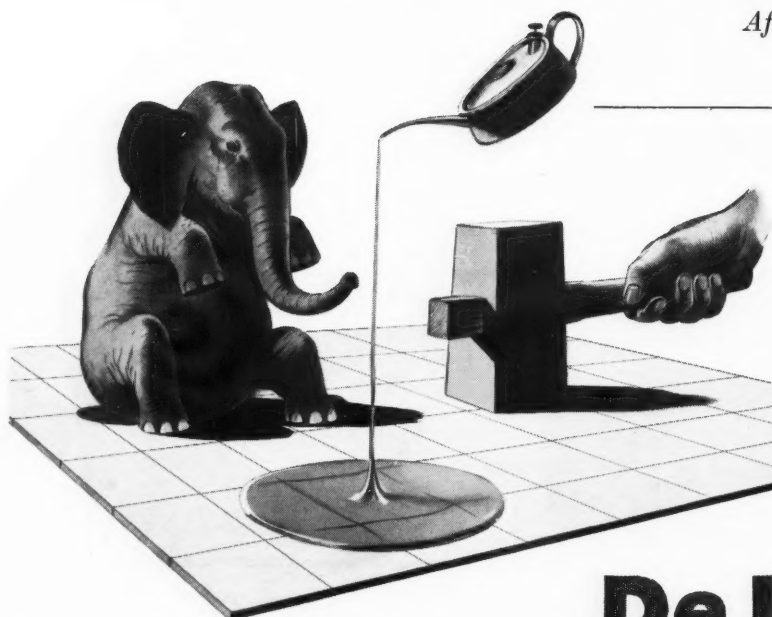
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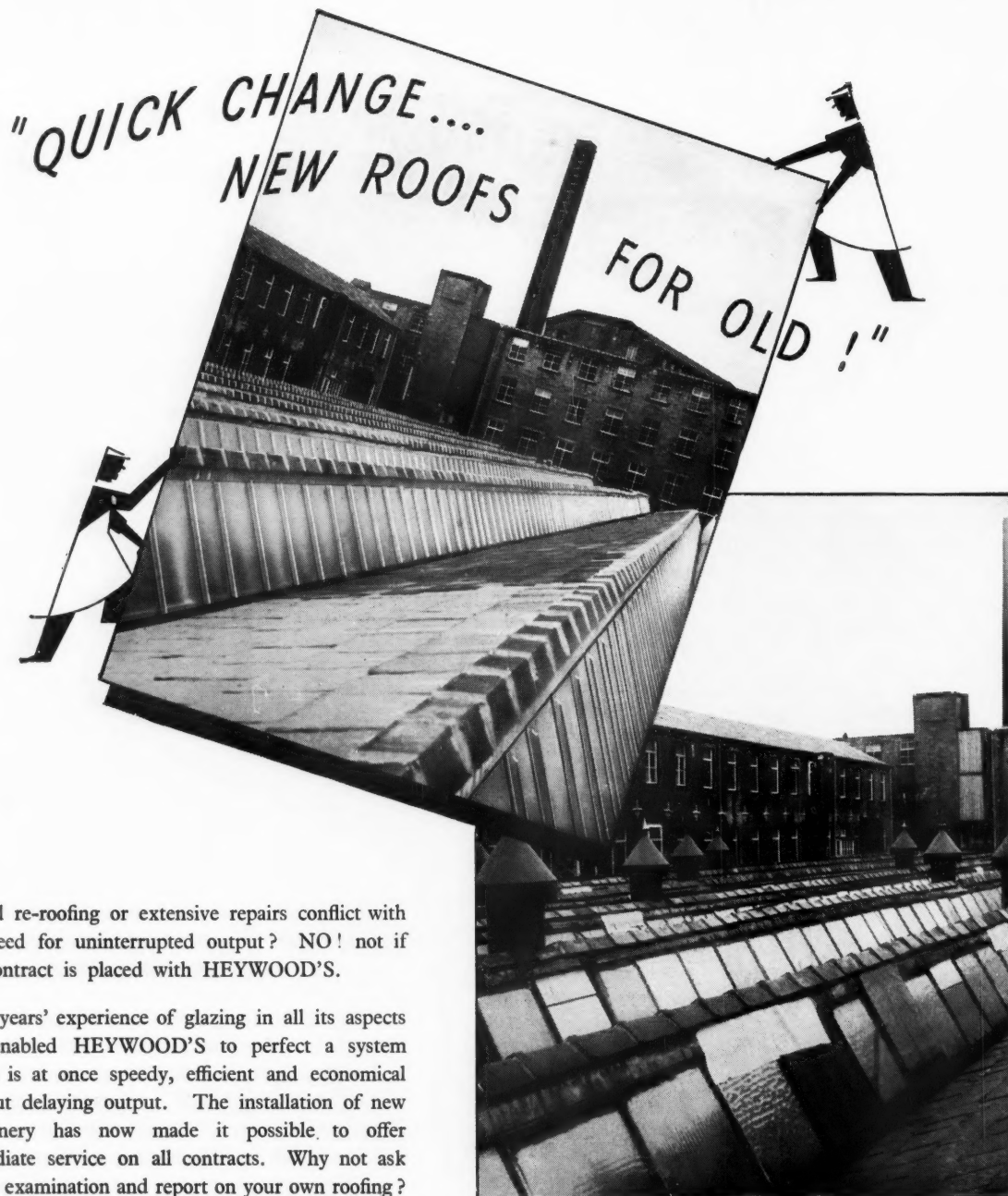
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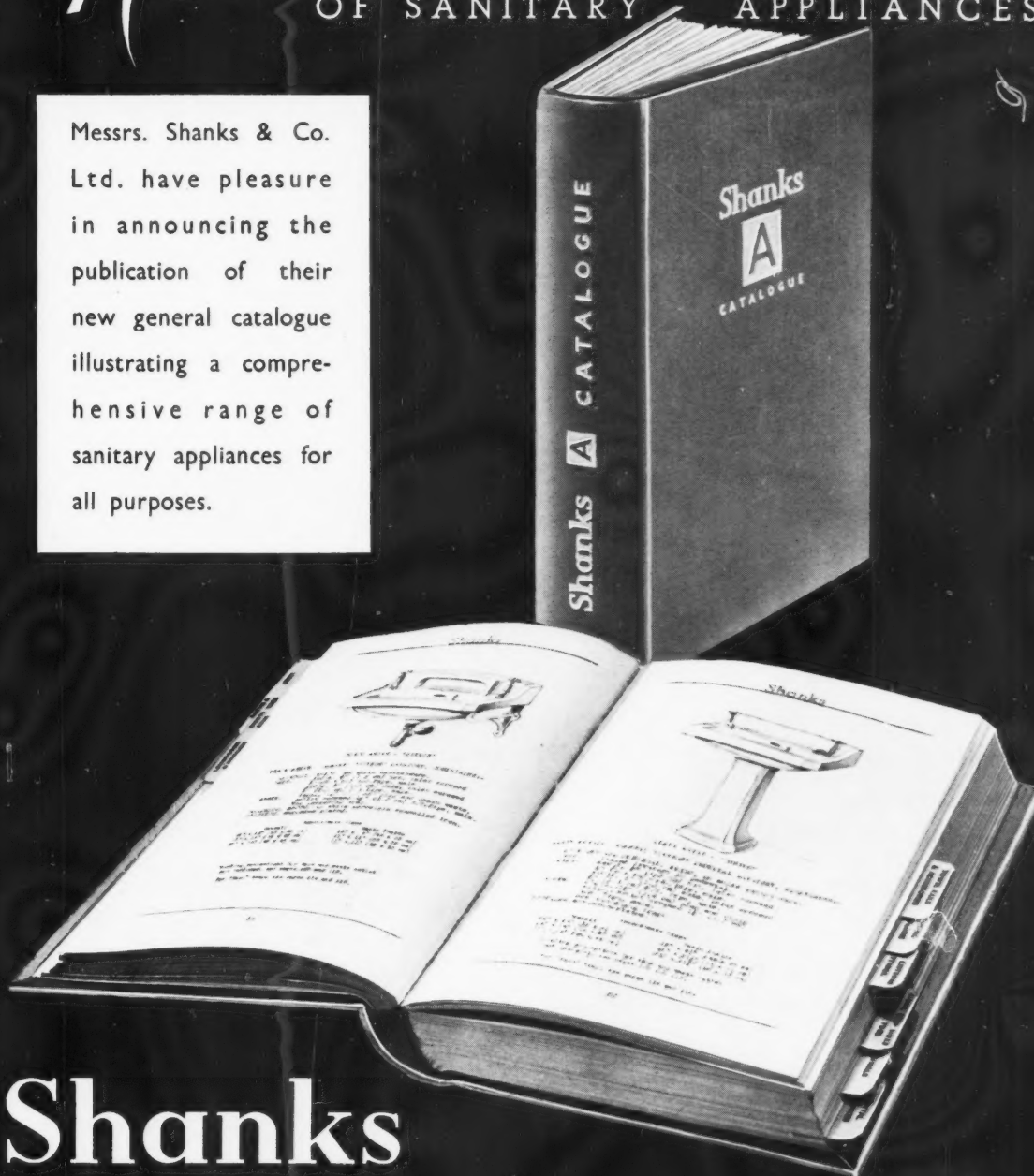
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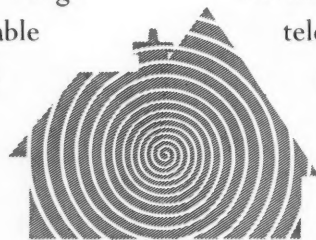
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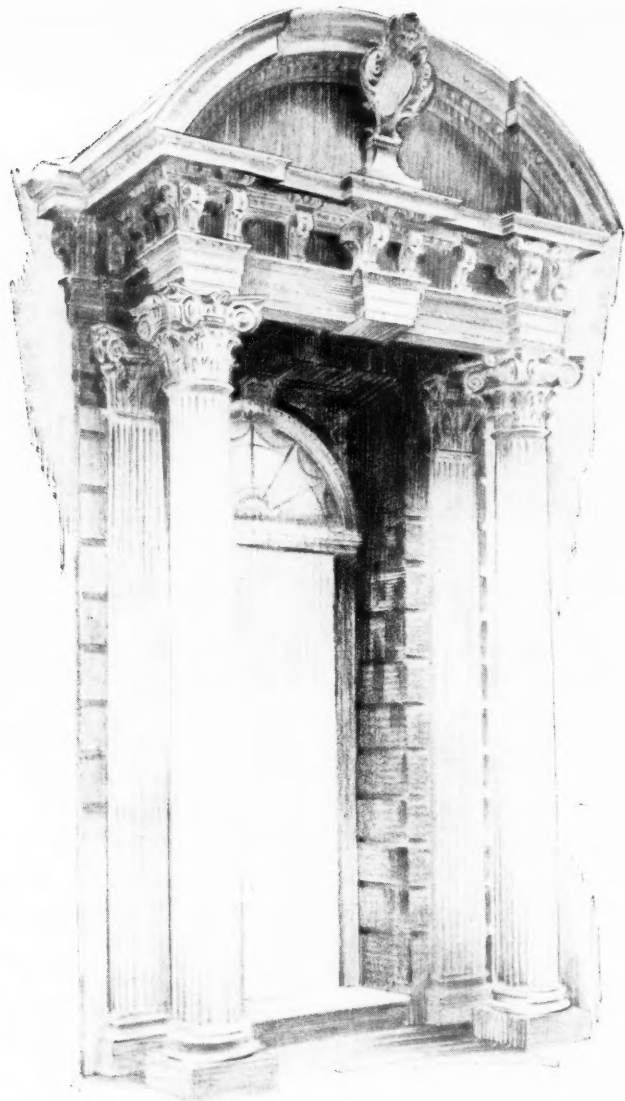
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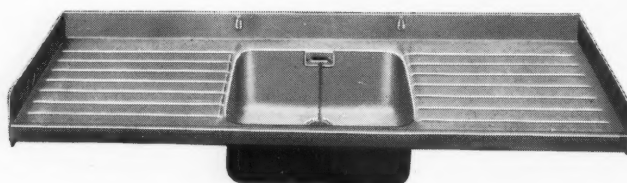
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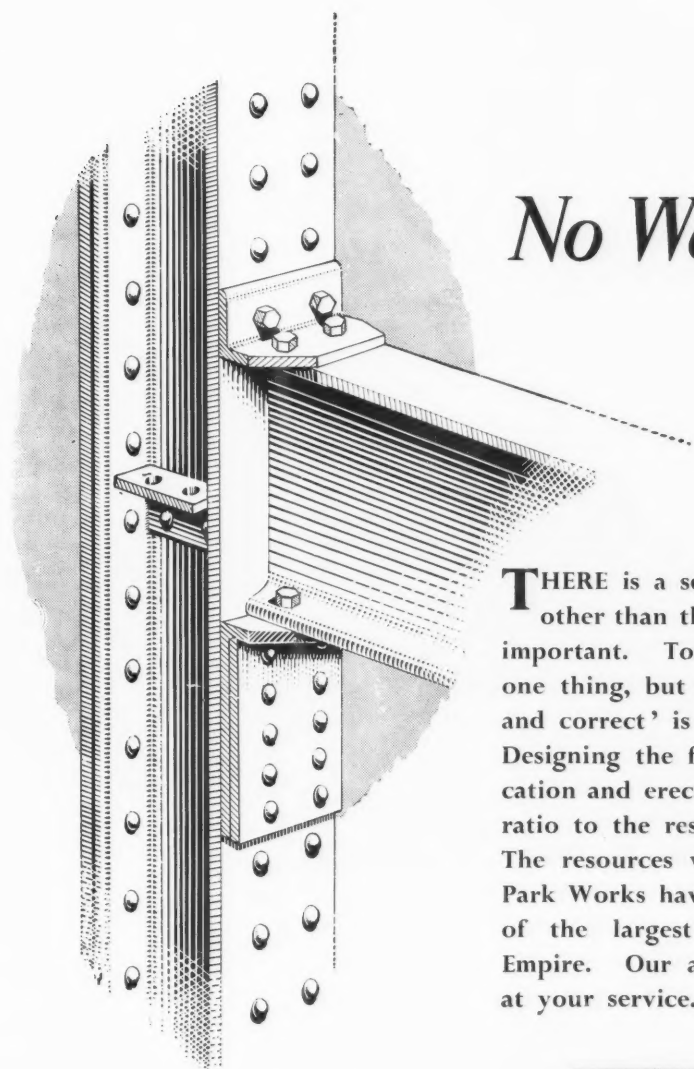
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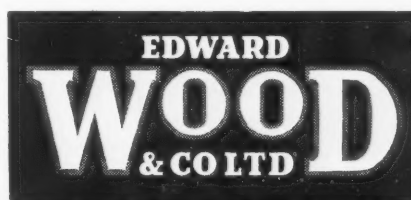
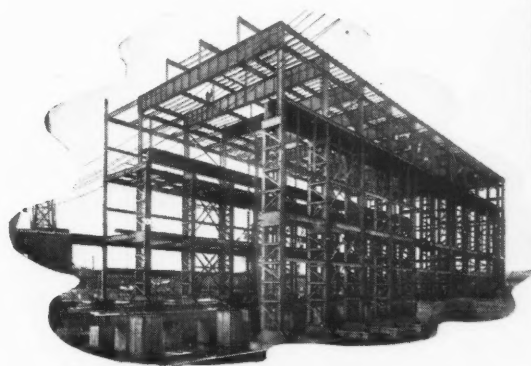
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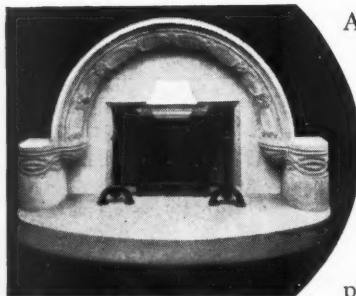
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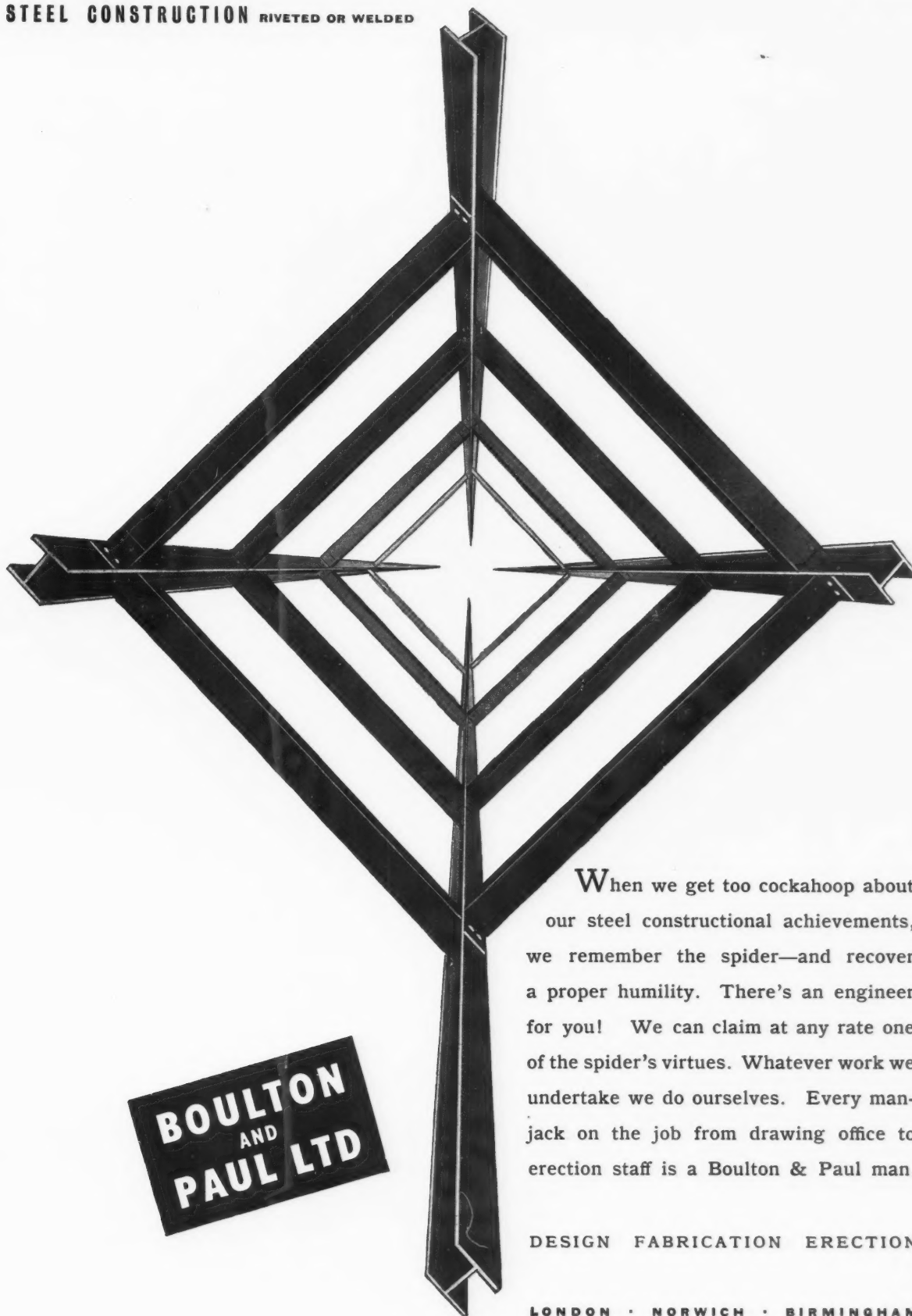


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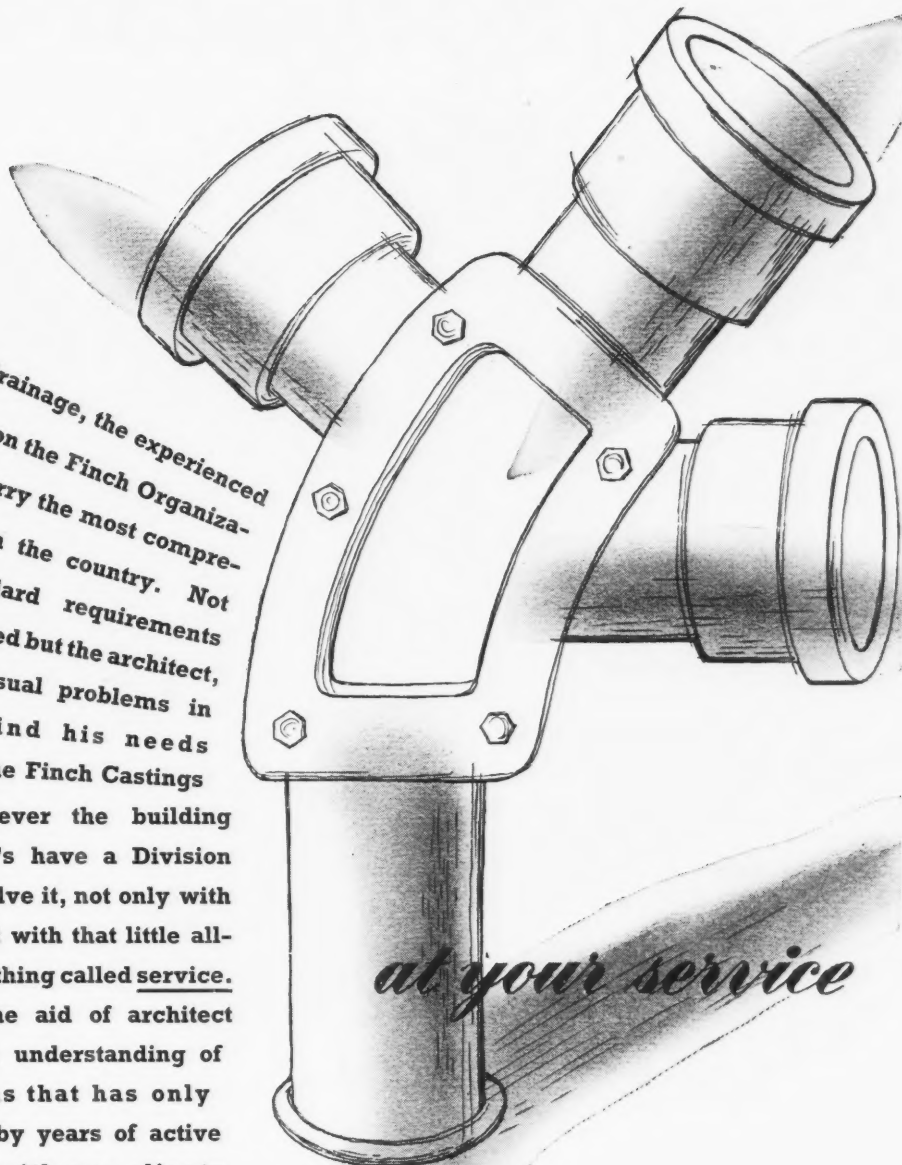
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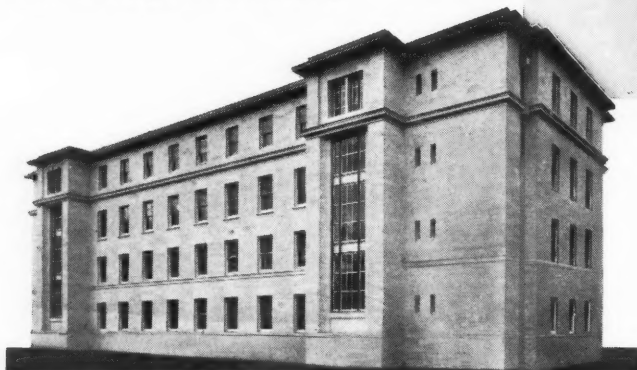
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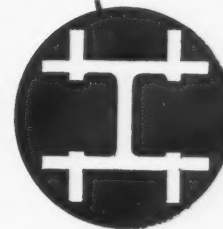
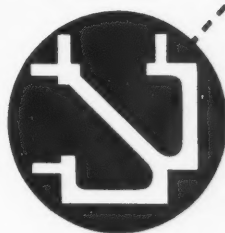
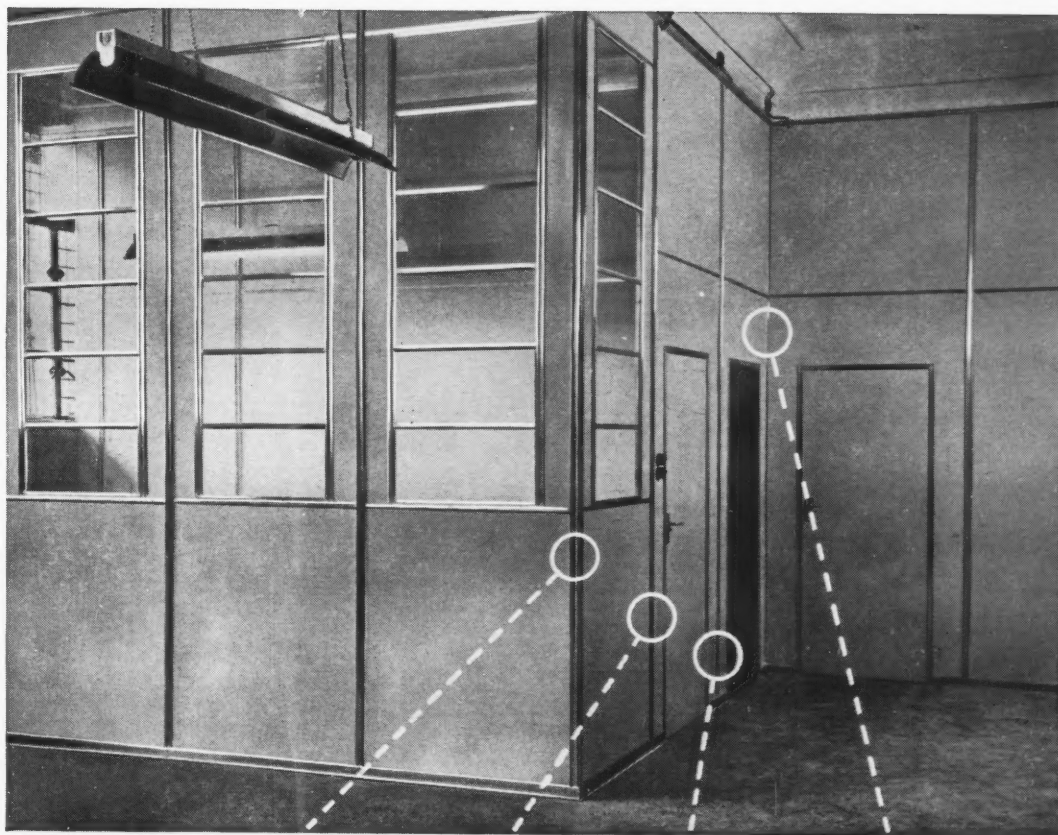
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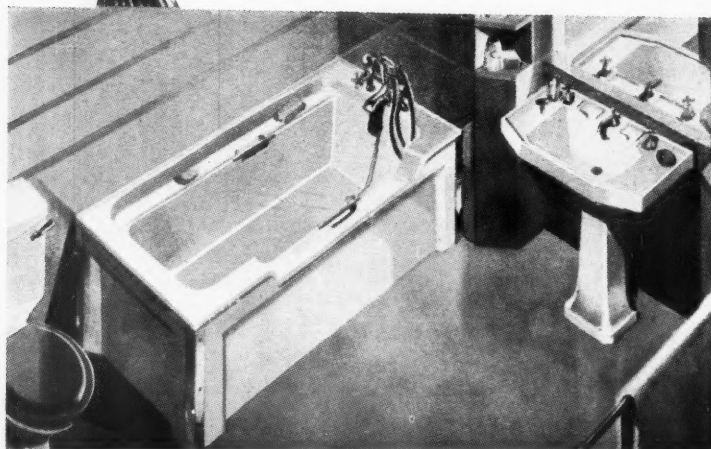
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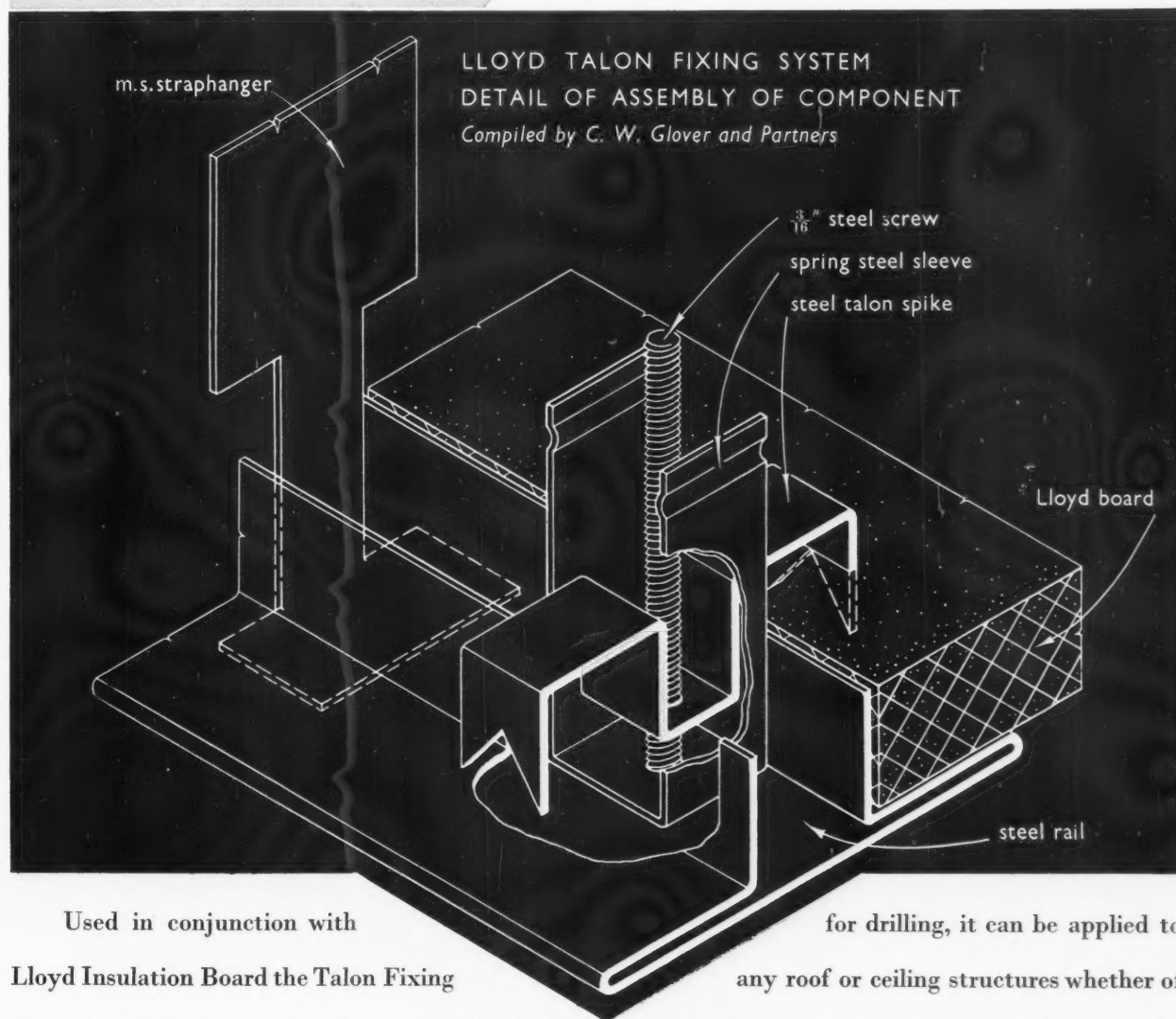
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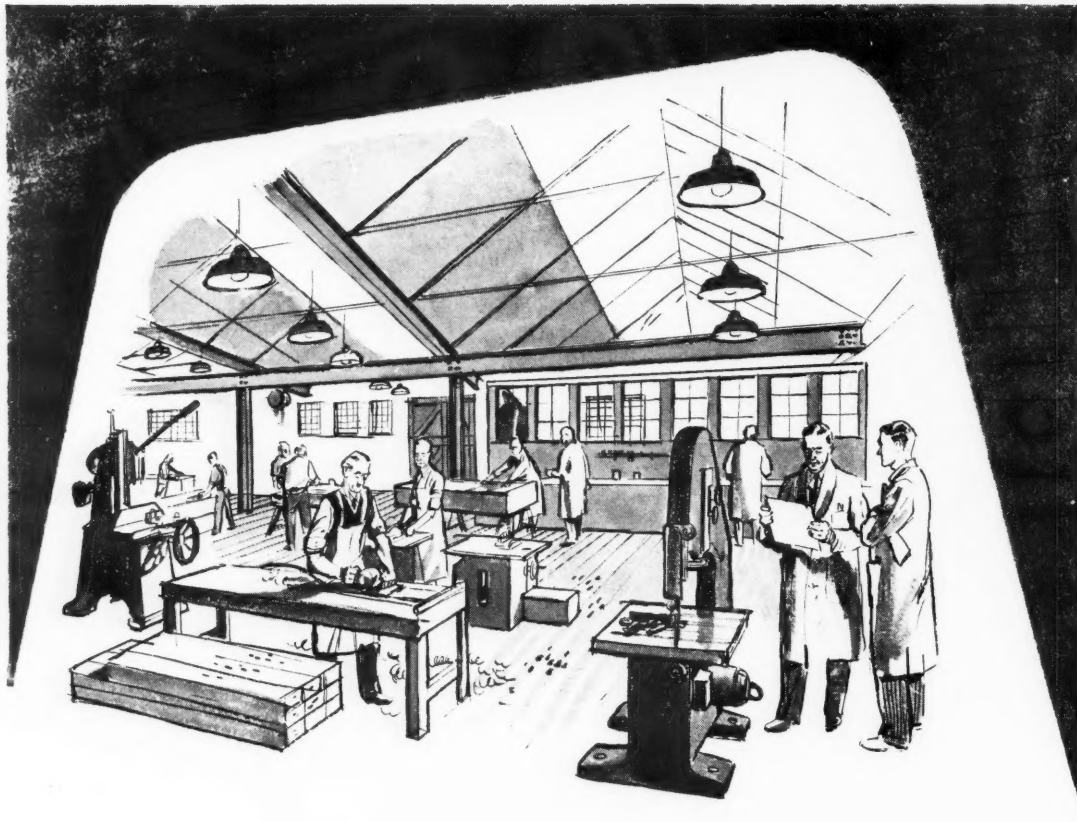
for drilling, it can be applied to any roof or ceiling structures whether of steel, concrete or wood; of angle, channel, tube or rectangular section. The components are manufactured from steel of sheradised rust-proof finish.

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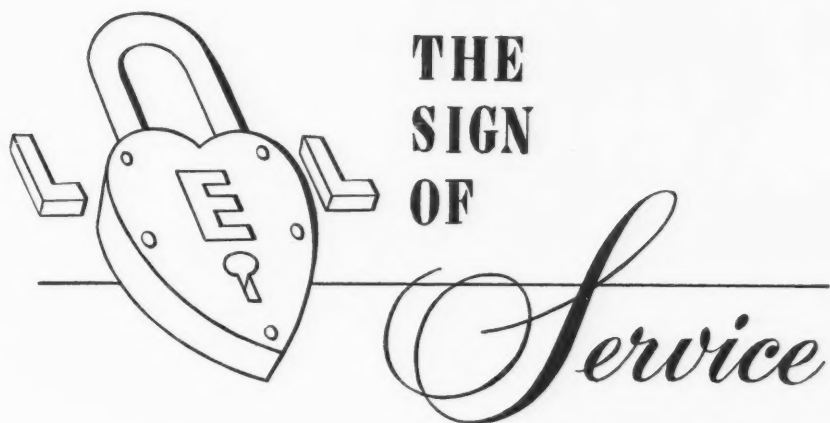
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for colour

quality & lasting beauty

An illustration of a small paint can with a label that reads 'ROBBIALAC SUEDE FINISH WALL PAINT'. The can is surrounded by decorative floral and leaf motifs. A banner at the bottom of the illustration reads 'quality & lasting beauty'.



Behind all industrial canteen installations carried out by Lockhart Equipment Ltd. is the earnest endeavour on the part of specialists to give a service second to none; whether it be in connection with an entirely new undertaking or the reorganisation of existing facilities.

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1 A recent installation, providing an average illumination of 40 lumens per sq. ft. in a silk weaving shed of Messrs. Tootal, Broadhurst, Lee & Co. Ltd. The shed measures 229' x 96' 8".



2 ATLAS FRS, 0080 fittings, specially designed for schoolroom lighting, have been installed recently in the Art Room of the Junior School of Art, Byron Street, Deansgate, Manchester.



3 This Ballroom of the Selangor Club, Kuala Lumpur, Malaya is lighted by ATLAS Peach 3 ft. 30 watt lamps, the covers being specially designed for this installation.



4 The new showrooms of Messrs. H. J. Nicoll of Regent Street are designed with deliberate simplicity, a challenge worthily met by the *ATLAS* installation shown. Both the intensity of illumination and its colour—*ATLAS* 'Daylight' lamps were used—are important features where clothes are chosen.

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The Canteen provided for the employees of Joseph Terry & Sons Ltd.,



Photograph by courtesy of Joseph Terry & Sons Ltd.

Industry has long known that the amenities provided for its workers play a considerable part in maintaining output by assisting morale. But, desirable as such facilities are, they always cost money. It follows, therefore, that the fitting out of a canteen, for example, whilst aiming at a general effect of restfulness or pleasant change, must have regard to economy and serviceability.

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High-speed photograph by
Eric Hosking, F.R.P.S.

FOR the house martin, building is a simple matter. Materials, labour, sites are easy problems to him. Like Homer, "what he thinks he might require he goes and takes".

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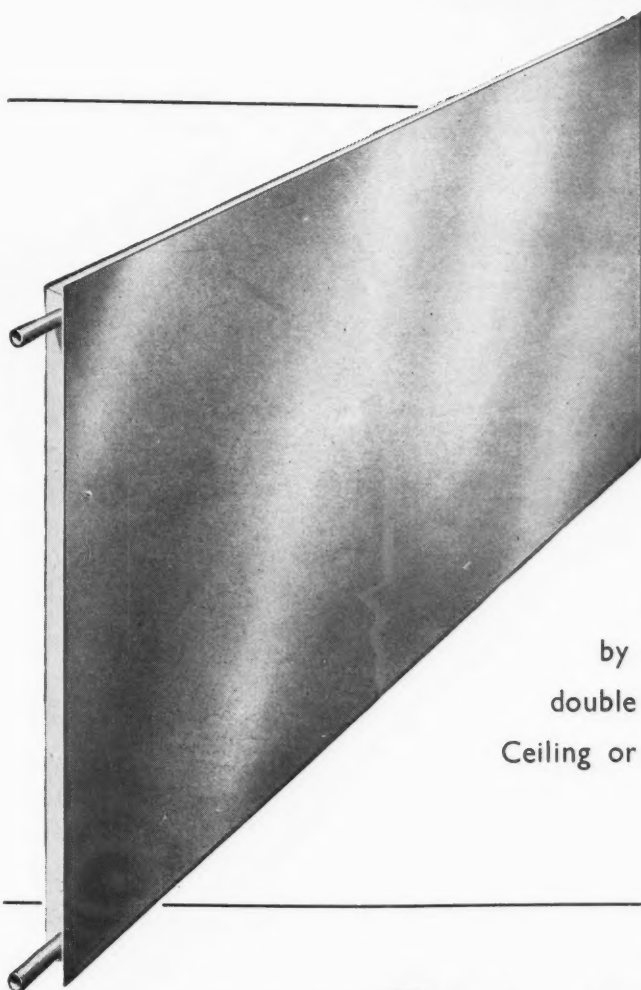
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*Our Technical Department
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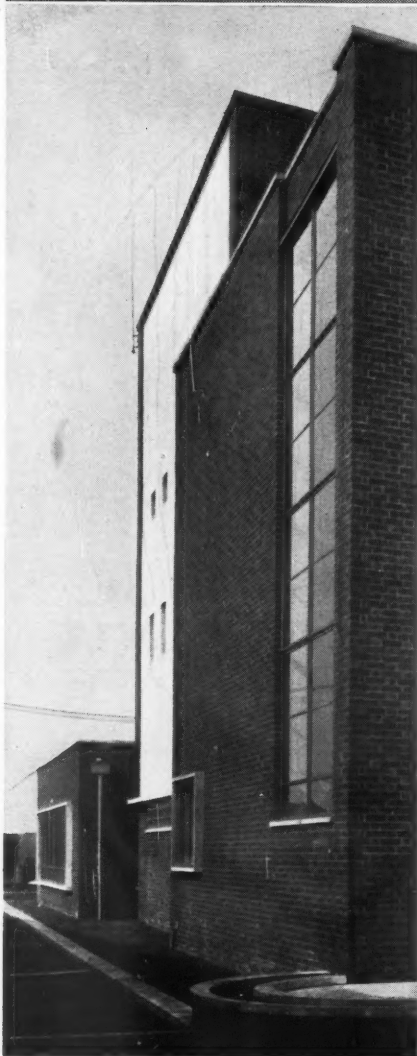
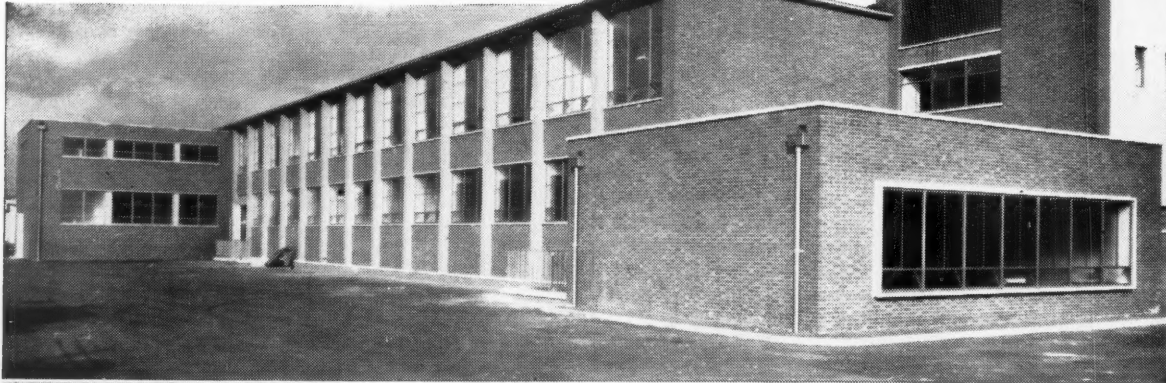
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What are these windows & doors made of ?

Aluminium alloy provides an answer to atmospheric corrosion at Beckton Gas Products Works



ATMOSPHERIC CORROSION at Beckton Gas Products Works set the Consulting Engineers of the new buildings many problems. Not least of these concerned the doors and windows. These had to be highly resistant to corrosion and at the same time strong enough to withstand the high winds blowing over the Thames marshes to which the Beckton buildings are exposed.

Aluminium alloy and intelligent workmanship were combined to supply the answer. All the windows in the Welfare and Canteen Block at Beckton are Williams & Williams purpose-made aluminium windows of specially extruded sections which are *electrically mitre-welded*.

To resist corrosion

Had these windows and doors been made in steel they would have been remarkable only as an example of an excellent architectural design correctly interpreted by the window manufacturer. But by specifying aluminium alloy, the Consulting Engineers obtained not only a faithful interpretation of their design, together with adequate strength and durability, but also a special resistance to the highly corrosive atmosphere associated with these works. In addition, the extruded sections give an air of sleekness and precision

very much in keeping with the general character of the building.

The windows and doors were treated at Works by the Alocrome process to give good paint adhesion, and then primed and stoved. The finish, which was in pale blue cellulose, was applied at site. The effect of this high finish on the slim, precise aluminium alloy sections is most pleasing.

Additional ventilation

An impression of the window layout in this building is quickly gained from the photograph of the west elevation (above). Here, the windows are fitted with hopper ventilators and are glazed internally by means of aluminium beading. The building is air conditioned and the hopper ventilators are provided for extra ventilation in the hottest weather. The staircase window, 28 ft. high (left), is entirely free

CONSULTING ENGINEERS: Brian Colquhoun & Partners. CHIEF ARCHITECT: A. H. Shearing, A.R.I.B.A.
CONTRACTORS: Taylor Woodrow Construction Ltd. WINDOWS AND DOORS: Williams and Williams, Ltd.

standing and its appearance is enhanced by the clear razor-edged lines of the extruded aluminium sections.

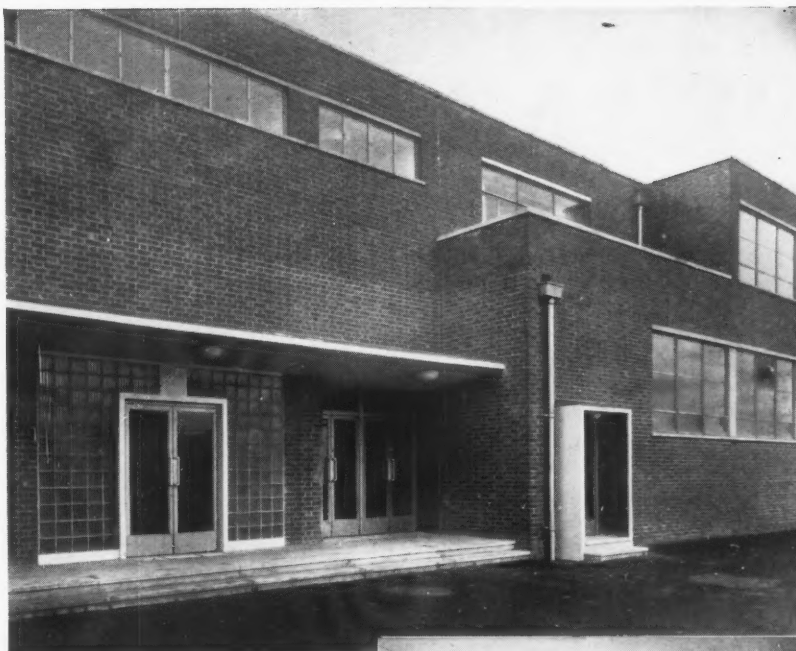
The Aluminium Alloy double action swing doors in the main entrances to the building (above right) and the entrance lobbies (centre right) were specially designed by Williams and Williams to fulfil the Consulting Engineers' requirements. The leaves were constructed from hollow extrusions produced expressly for this particular job.

Extrusion gives freedom of design

This is an excellent example of the freedom of design which the use of aluminium gives to the architect, as special extrusions can be made available without undue delay and at reasonable cost.

The canteen is well lighted by its series of sidewall windows, and there are also anodised aluminium lay lights made by Williams and Williams Limited.

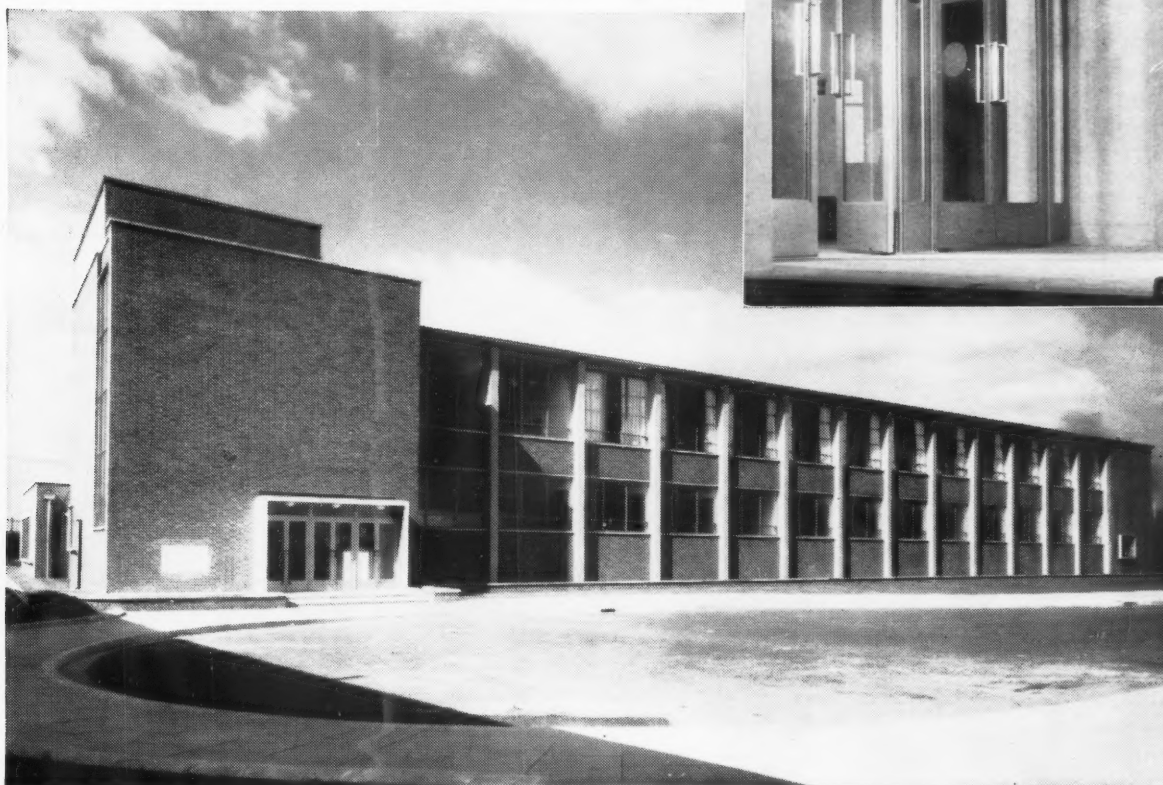
Below is a view of the east elevation, showing the canteen and locker room windows, and swing doors. These windows and doors are in conformity with good modern prac-



tice, and in order to resist the special corrosive conditions at the Beckton Gas Products Works, they are in extruded aluminium sections by

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Metal Windows and Doors
RELIANCE WORKS * CHESTER



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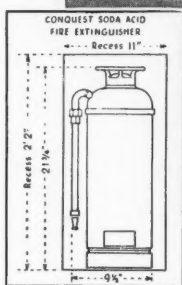
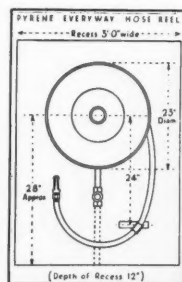
Close collaboration between Fire Protection Engineers and Architects, Surveyors and Consultants is the ideal basis for the establishment of effective fire-fighting equipment comprising the right type and quantity of fire extinguishers, portable appliances, hose, hose reels and other forms of fire protection sufficient to cover every fire danger in the building or buildings concerned.

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We shall be pleased to co-operate in any Fire Protection problem and to submit complete Fire Protection schemes. The unique 'Pyrene' Hire Maintenance Plan is available for Architects' clients — a service which not only installs the most effective Extinguishers, but maintains and services them.

Full information on this Plan or illustrated literature on any 'Pyrene' Fire Appliances will be forwarded on request.

The illustration on the right shows the 'Conquest' Soda-acid Fire Extinguisher and the Pyrene 'Everyway' Hose Reel both housed in a recess 12" deep. Architects' information sheet No. 36B1 (revised) giving full dimensional details will gladly be sent on application.



CONQUEST

(C.I.) Soda-acid Fire Extinguisher is pre-eminent against freely-burning materials (wood, paper, etc.) This "turnover" type ensures speed and simplicity in operation.



CONQUEST

C.53 Type Soda-acid Extinguisher operates in the upright position by striking a plunger, which breaks the sealed bottle containing a small quantity of acid.



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Carbon Dioxide (CO₂) Extinguishers provide effective protection against both inflammable liquid and electrical fires. Hand Extinguishers are made in four sizes CD.2½, CD.5, CD.10 and CD.15, the figures representing the capacity in lbs. of liquefied CO₂. Portable CO₂ Trolleys are made in three sizes of 20 lbs., 50 lbs. and 100 lbs. capacity.



PYRENE

Fire Extinguishers effectively deal with incipient fires particularly those involving highly inflammable materials. Recommended for electrical risks.



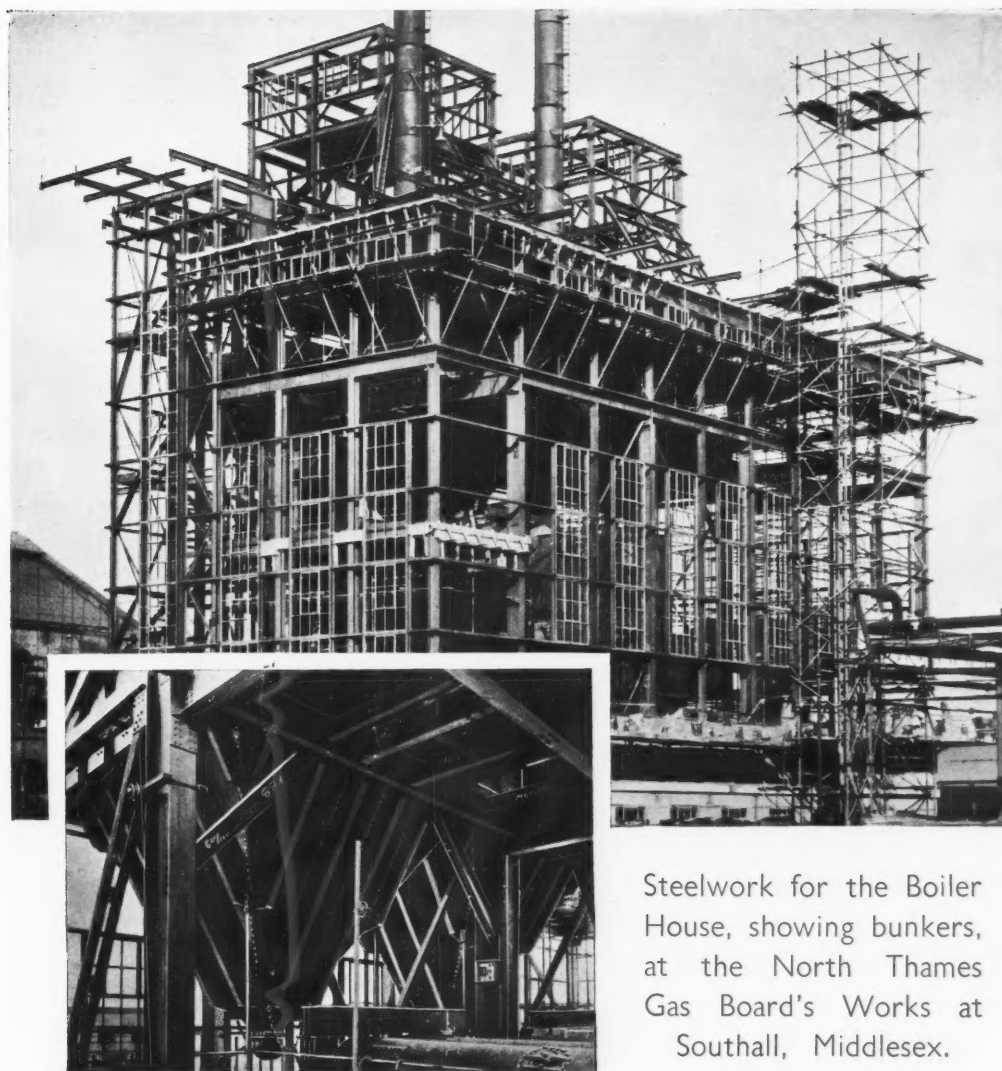
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STEELWORK by DAWNAYS



Steelwork for the Boiler House, showing bunkers, at the North Thames Gas Board's Works at Southall, Middlesex.

DAWNAYS LIMITED

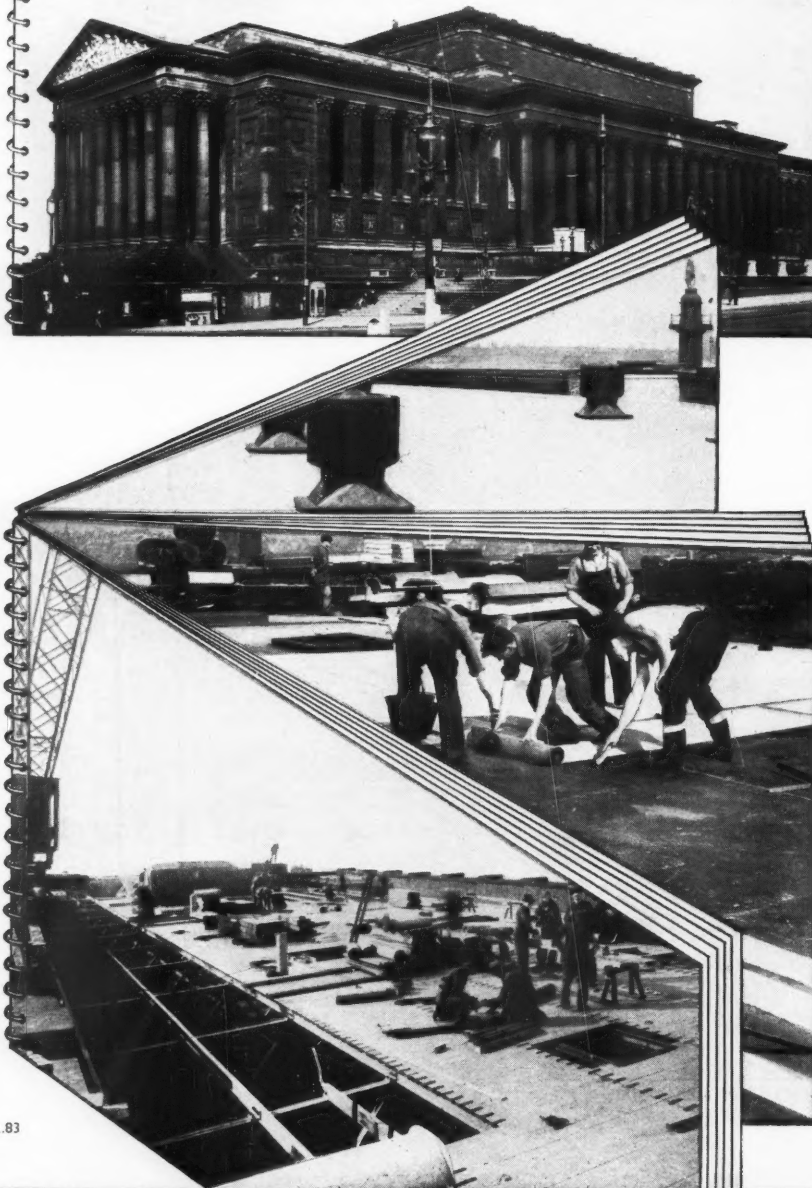
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THE STORY OF A ROOF



R.83

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103, COMMONWEALTH HOUSE

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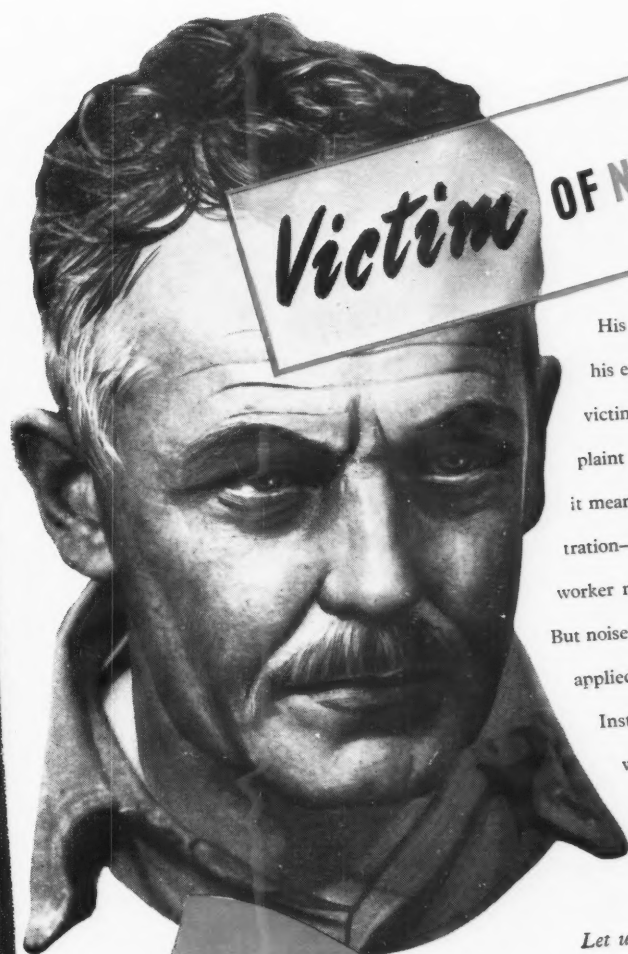
The erection of St. George's Hall, Liverpool, completed in 1854, fulfilled the dream of its 24-year-old Architect, Harvey Lonsdale Elmes, and provided future generations with a classic example of Greek architecture adapted to modern requirements.

It is perhaps fitting that the massive timber roof destroyed by fire in 1941 should have been replaced by one of steel fireproof construction and covered with Ruberoid Insulated Metal Roofing, the most effective of the modern roofing systems.

Details of the contract carried out at St. George's Hall, Liverpool, are contained in a special folder No. 554 available on application. Architects and Engineers are also invited to write for Catalogue No. 326 "Standard Specifications for Ruberoid Roofs."

Photographs are reproduced by the courtesy of Ronald Bradbury, Ph.D., F.R.I.B.A., A.M.T.P.I., City Architect, Liverpool Corporation.

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The advertisement reproduced here is appearing in various Industrial Journals.

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FOR A LASTING FINISH



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85

A Chapter in British Commonwealth Enterprise

Quebec

In 1534, Jacques Cartier, a French navigator from St. Malo, discovered the St. Lawrence River, but it was not until 1608 that the first permanent French settlement was established in Quebec, by Samuel de Champlain. Today, this province Quebec is the largest in the Dominion, and Montreal, its capital is the biggest city in Canada—a port 1,000 miles from the sea.

Quebec has great resources of timber, hydro-electric power and non-ferrous metals. The leading industries are pulp, paper and smelting. The dairy industry is a flourishing one, and the province is a great producer of maple syrup and tobacco.



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AICAN—The Aluminum Company of Canada Ltd., with head office in Montreal, is one of the most extensive industrial concerns in the British Commonwealth (and a member of the Aluminium Limited Group). The organisation comprises large smelting plants, rod and cable mills and hydro-electric installations. The Company, as a major producer of aluminium, has had an important influence on the development of aluminium in trade and industry throughout the world.

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Q78



Left : panel in glazed faience at the 'Prince of Wales', Hackney.

Below : modelled figures on 12" x 8" tiles frontage at the 'Sir Robert Peel', Bishopsgate—a skilful piece of potting.

CONTRIBUTION TO PUBS *by* CARTER

Glazed tiling to Bars and beneath footrails

Exterior tiles and glazed terra cotta

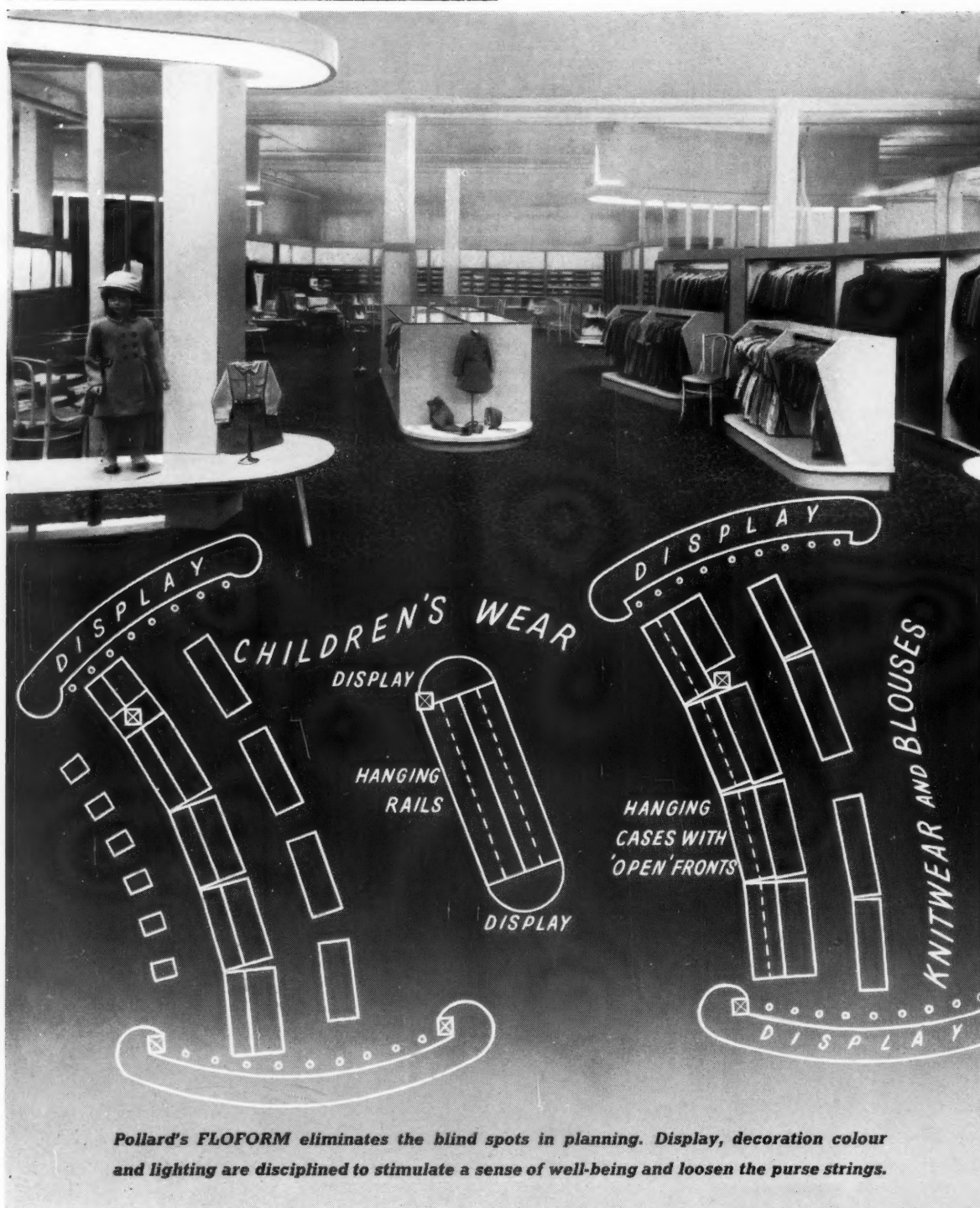
Glazed faience figures and signs

Tiling to kitchens and lavatories

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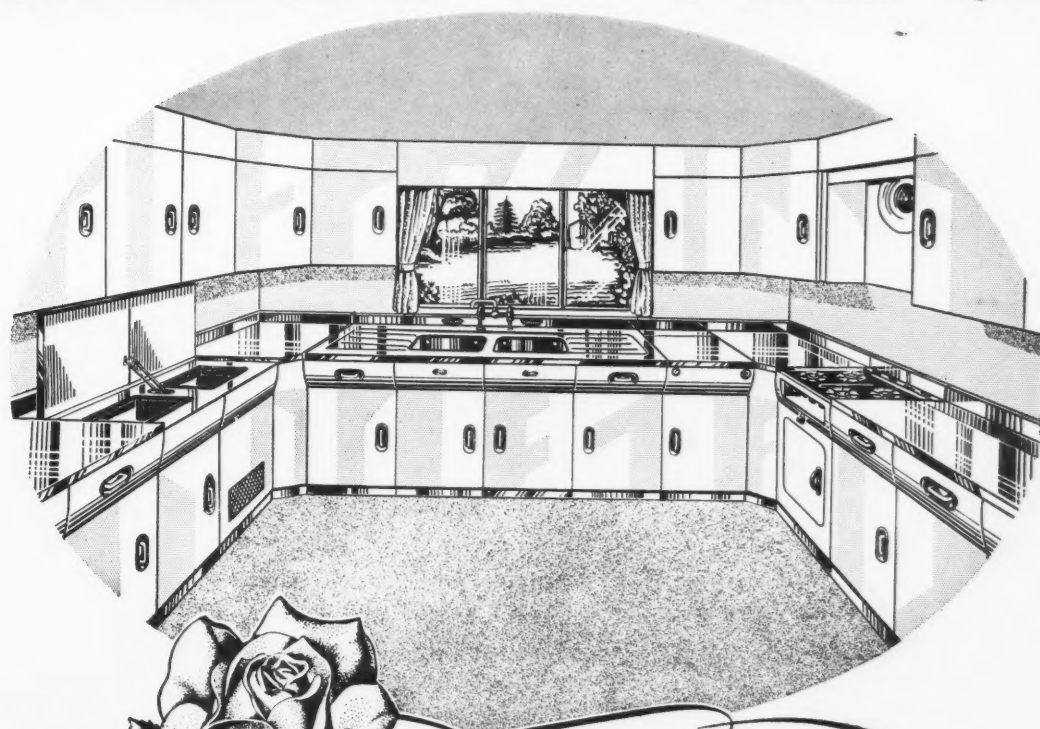
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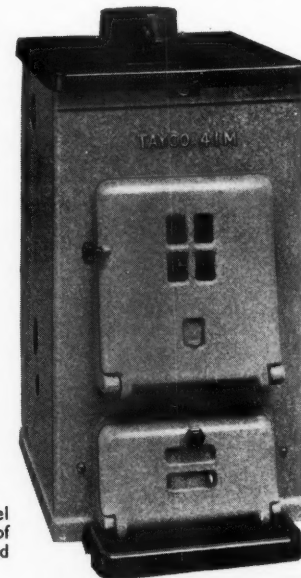
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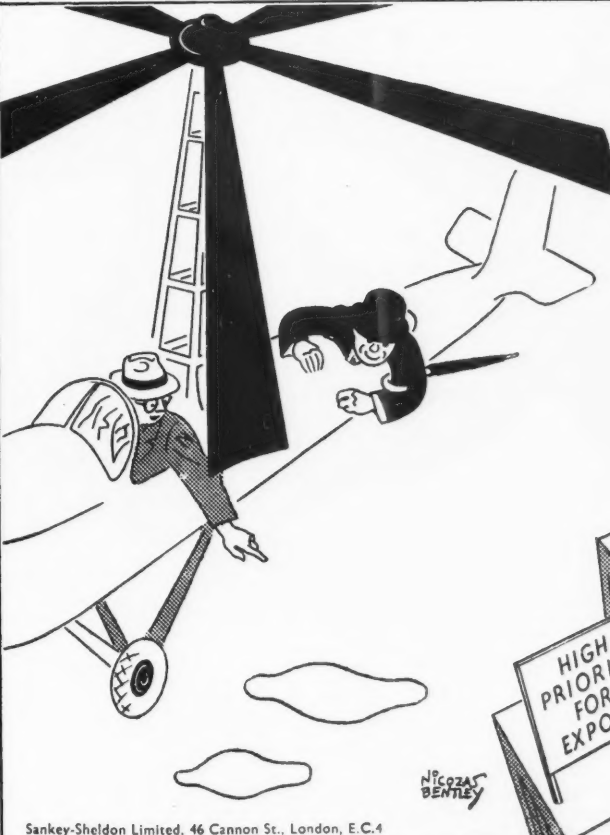
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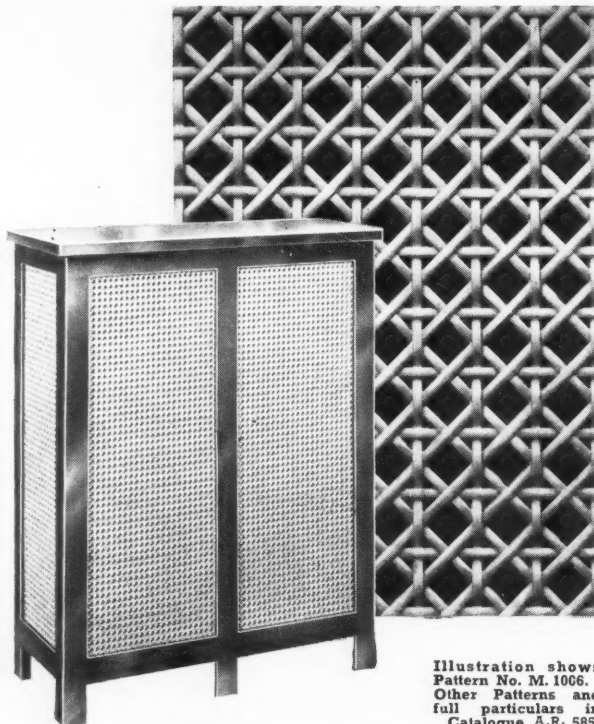


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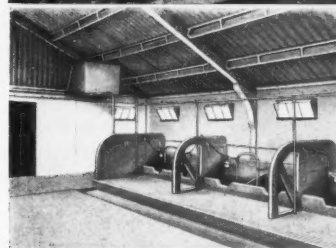
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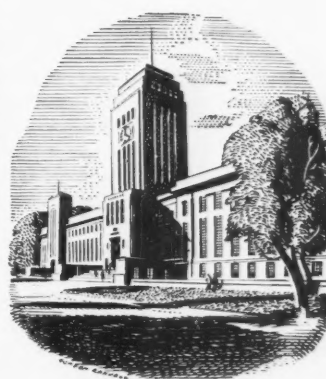


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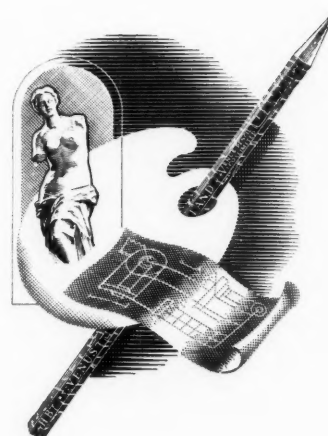
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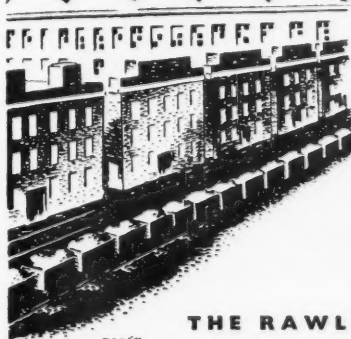
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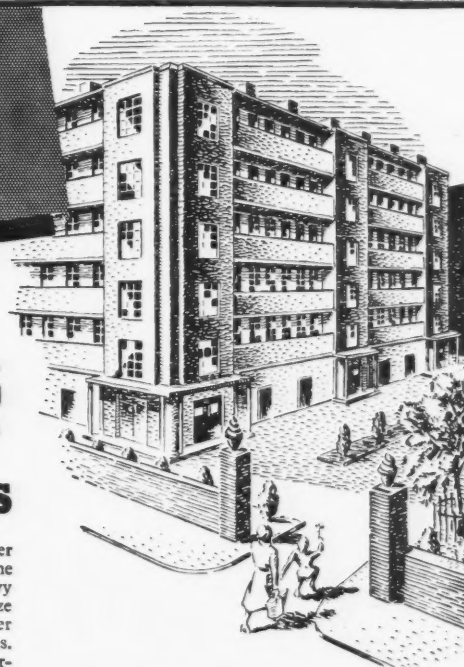


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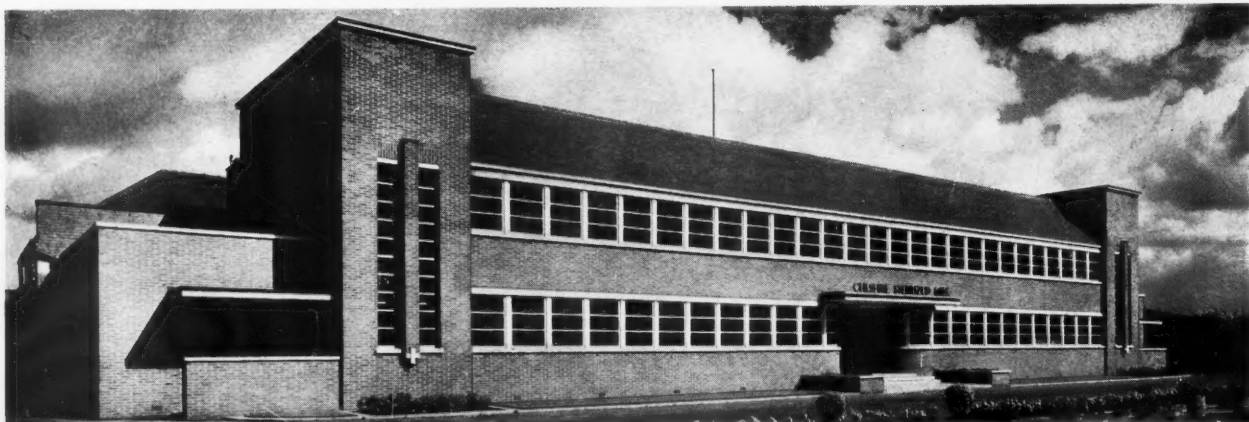
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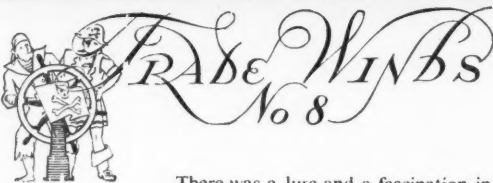
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that prompted the Company to establish their own dockyard in Deptford in 1609 to build bigger and better ships.

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By 1611 the first English factories were established in India at Masulipatam and Pettapoli on the Bay of Bengal, and slowly but surely they became unrivalled. Dutch, French, Portuguese and other competitors were forced to seek their trade further East.

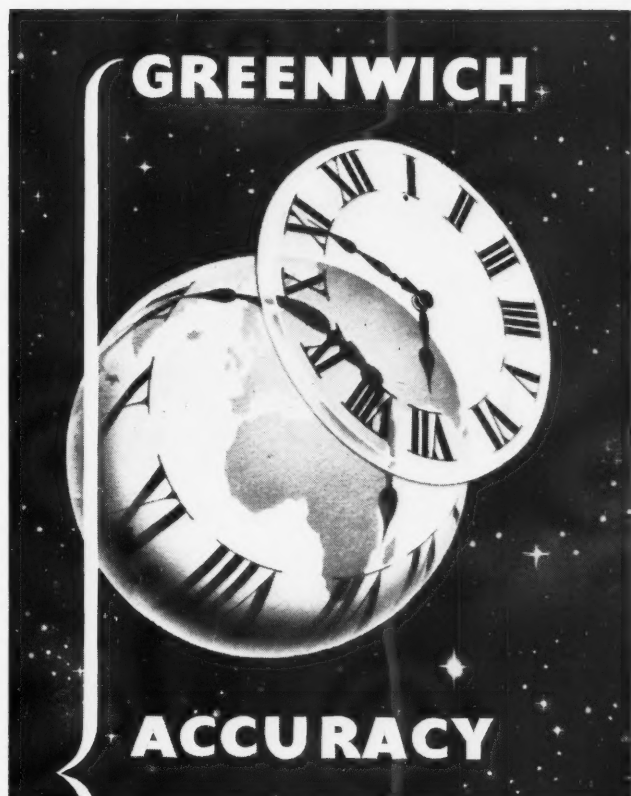
The Company developed India and penetrated up-country on a semi-military, semi-trading basis. Generation after generation of English families gave their lives and services to the Company. The fortunate returned as "nabobs" with vast wealth but many more died of fever or in fighting for the Company. It governed India until Queen-Empress Victoria assumed control of British India and then the East India Company with all its vast resource and power became a romantic memory.



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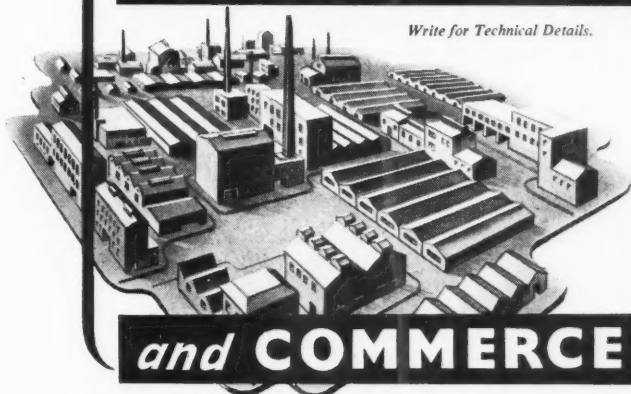
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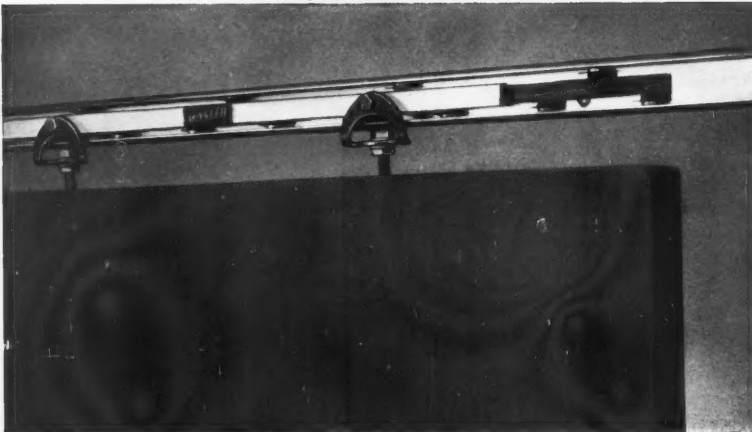
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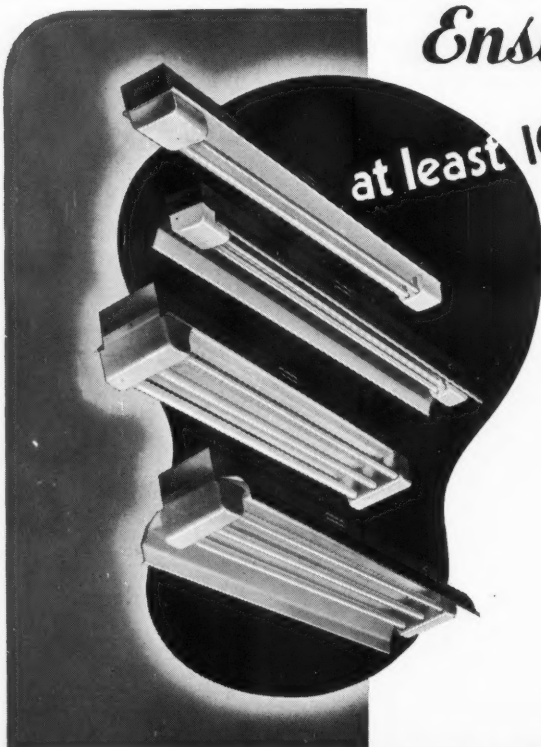


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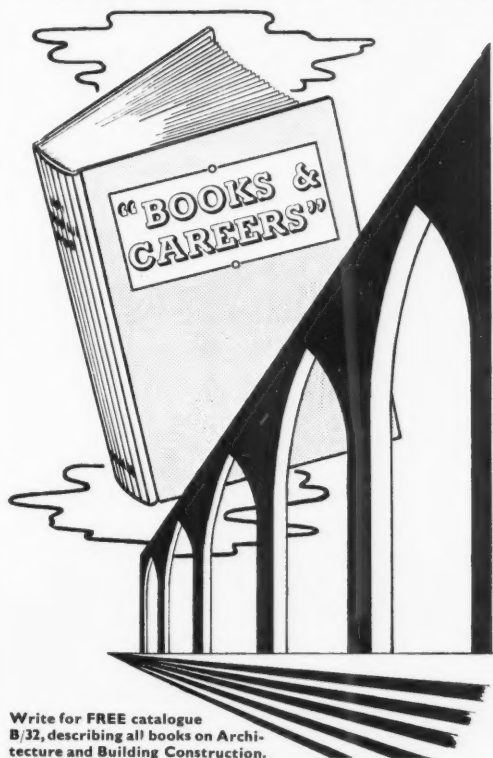


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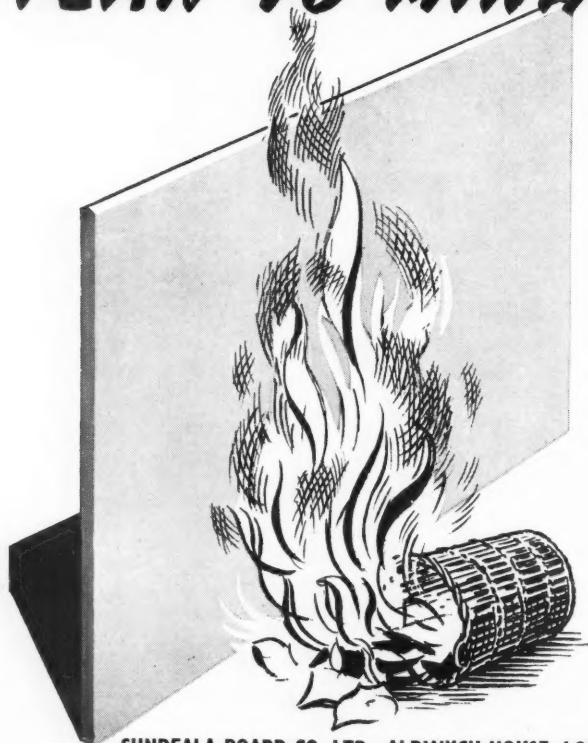
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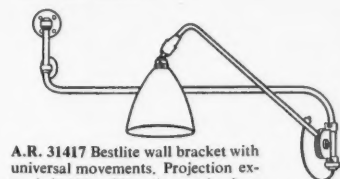
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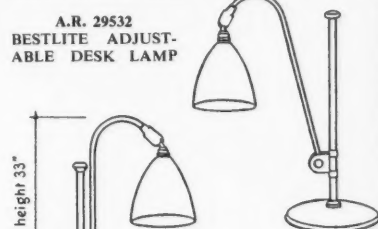
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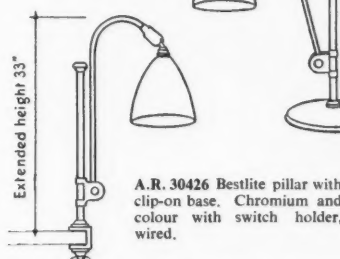
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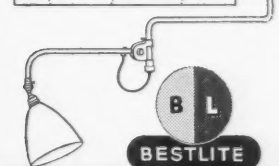
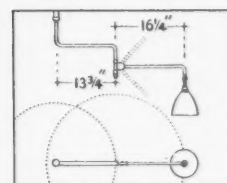
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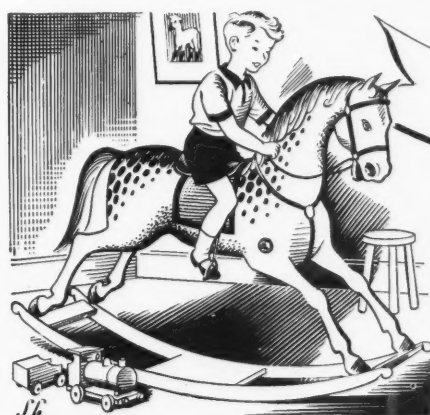


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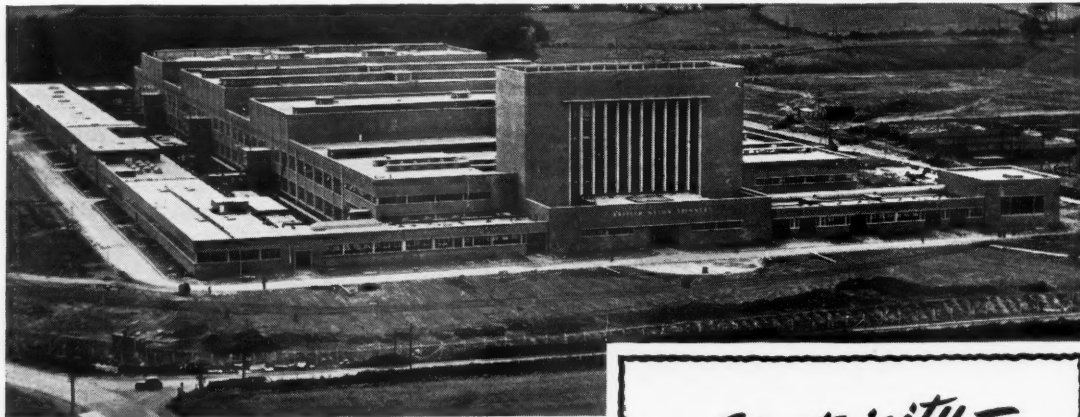
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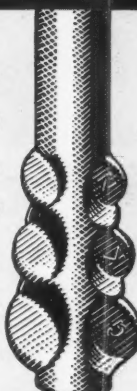


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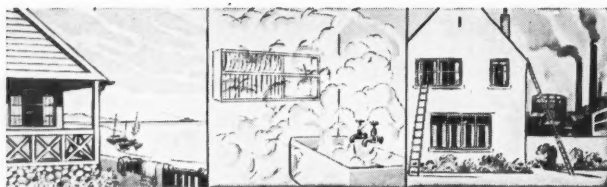
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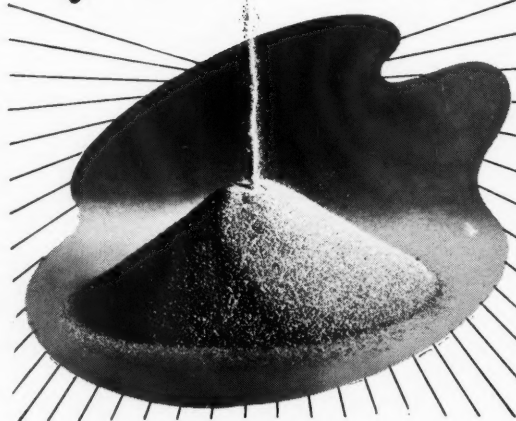
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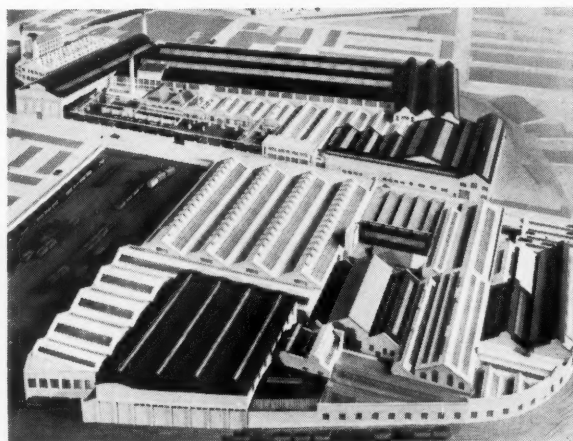
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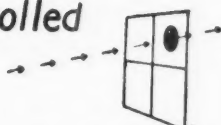
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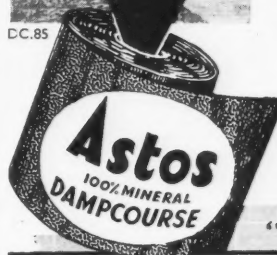


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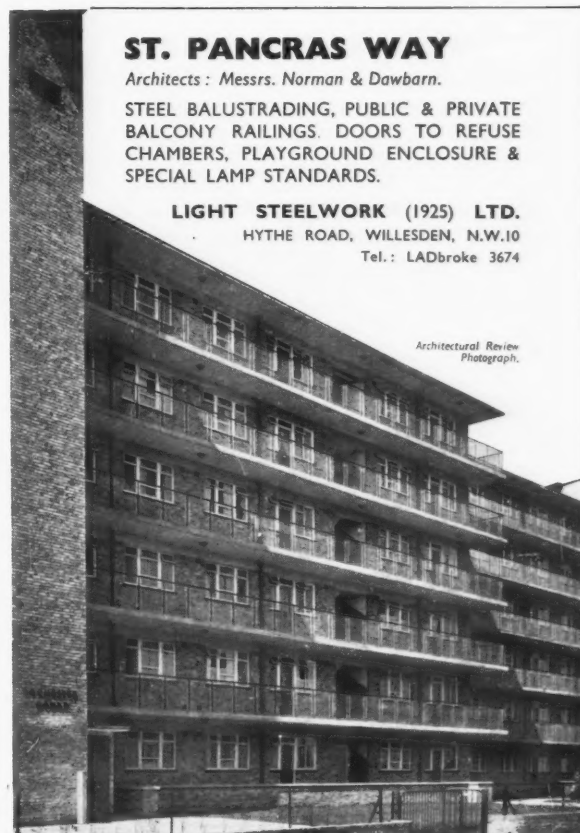
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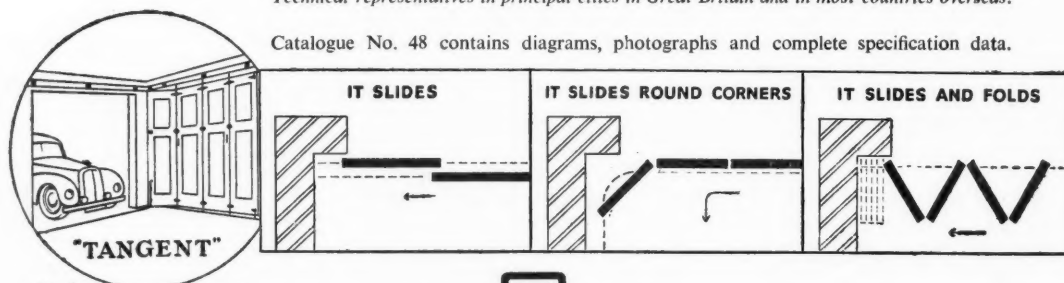
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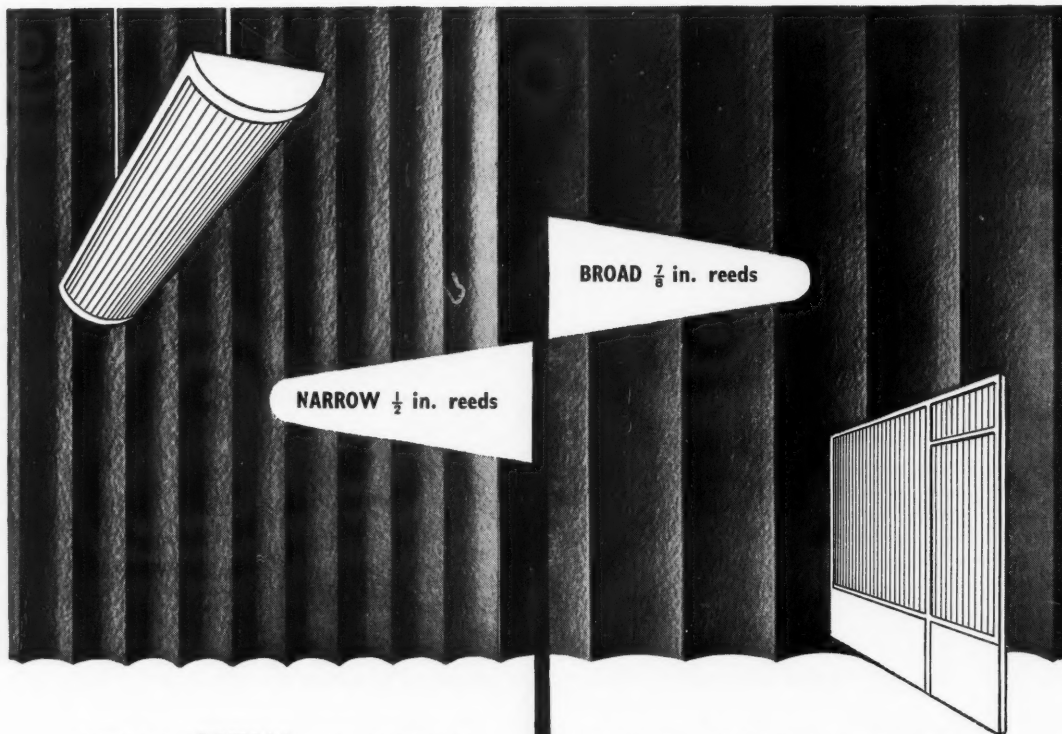
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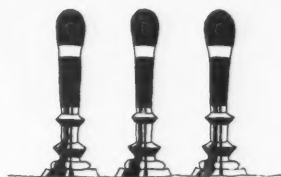
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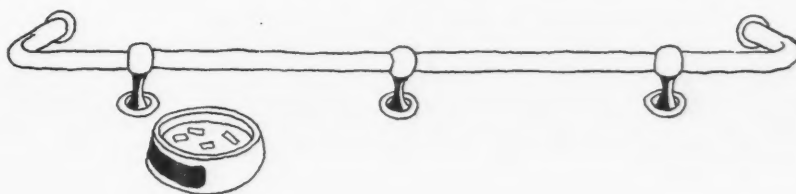
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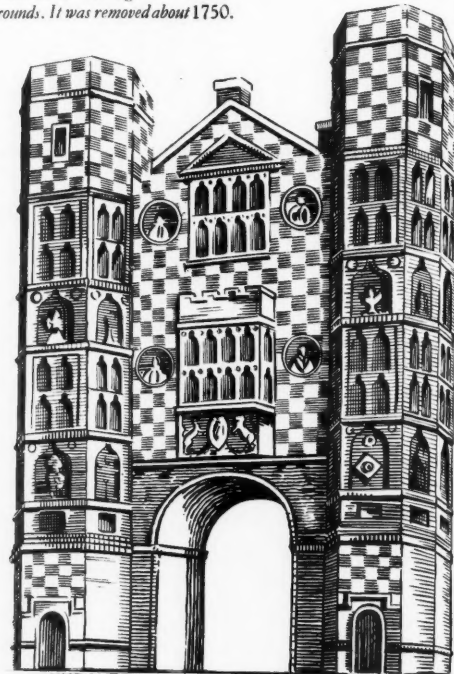
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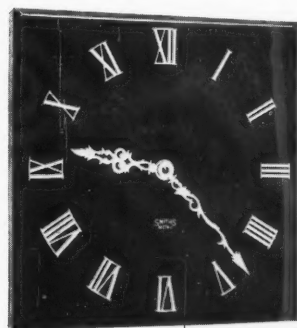
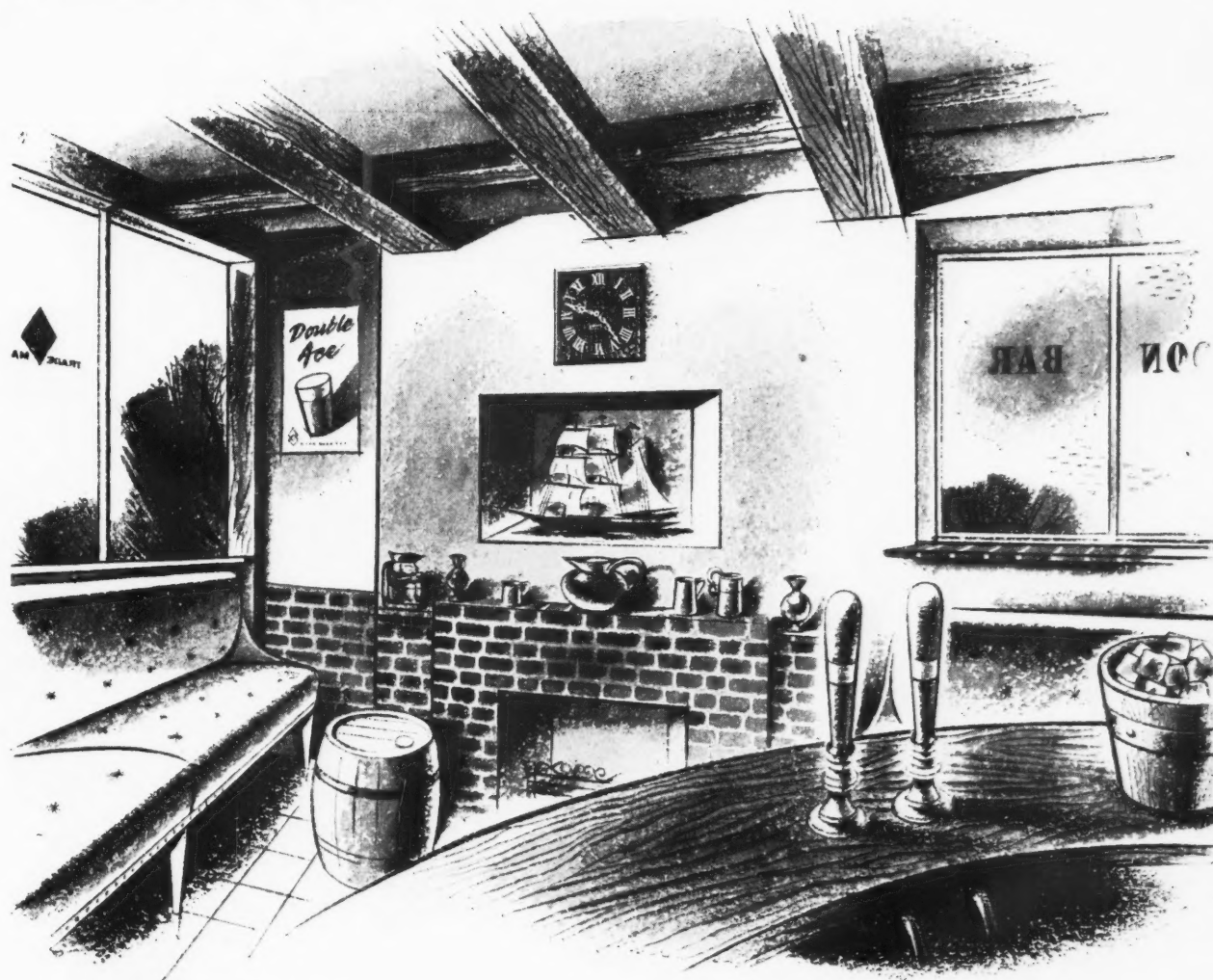
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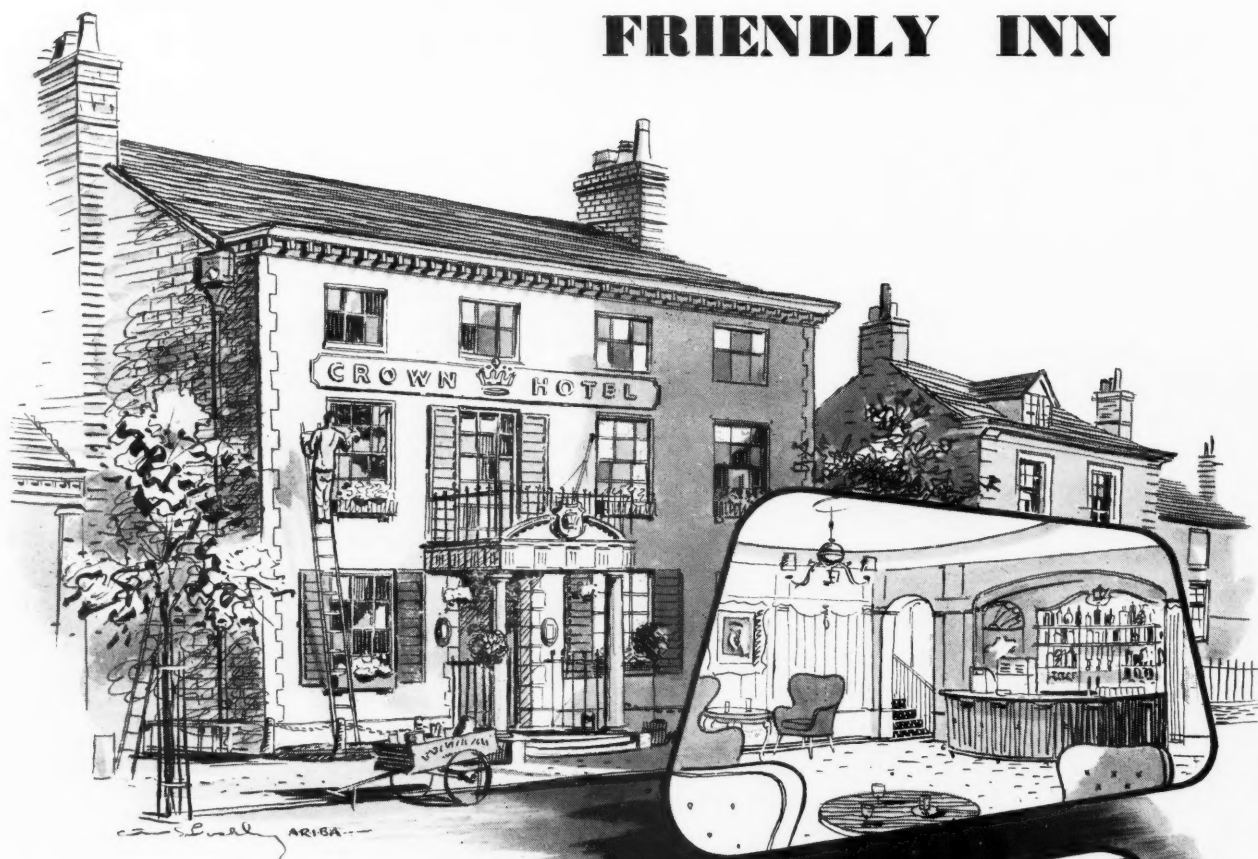
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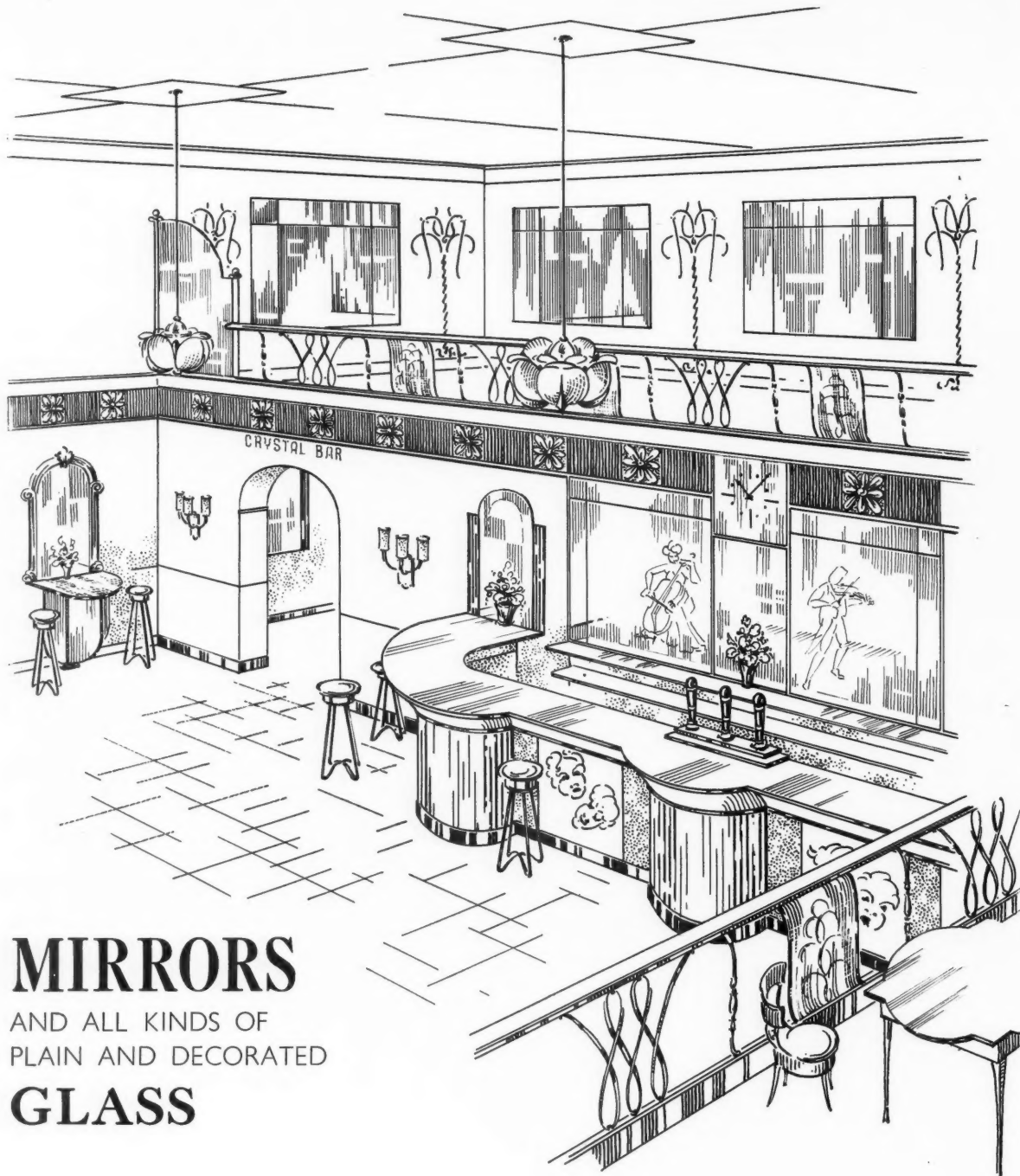
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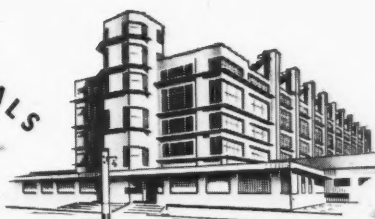
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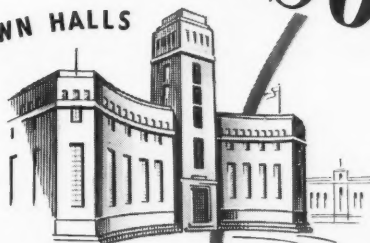
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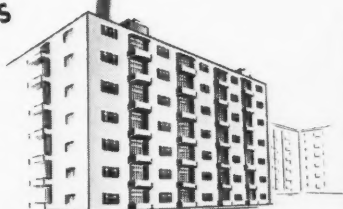
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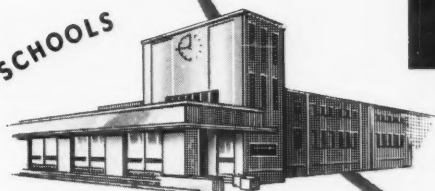
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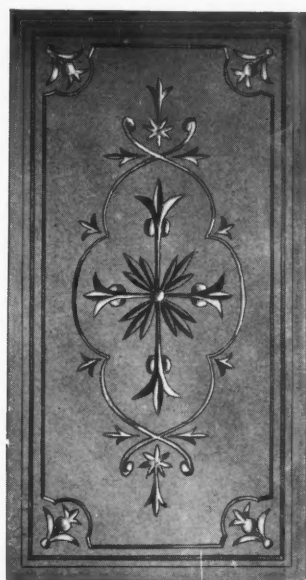
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Bar Top was made in Meranti, the under counter filling in Obechi.

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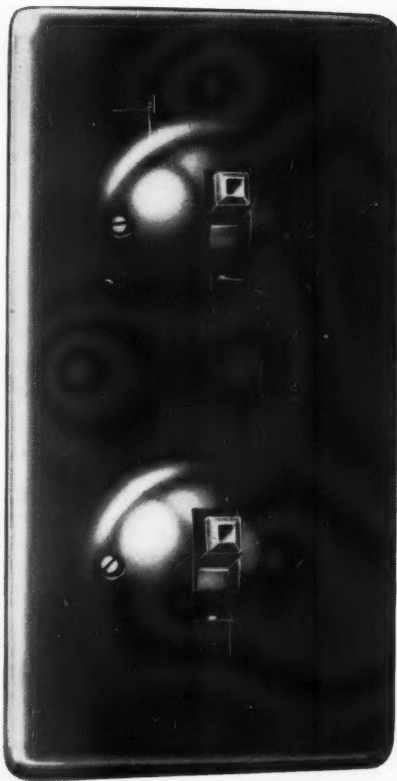
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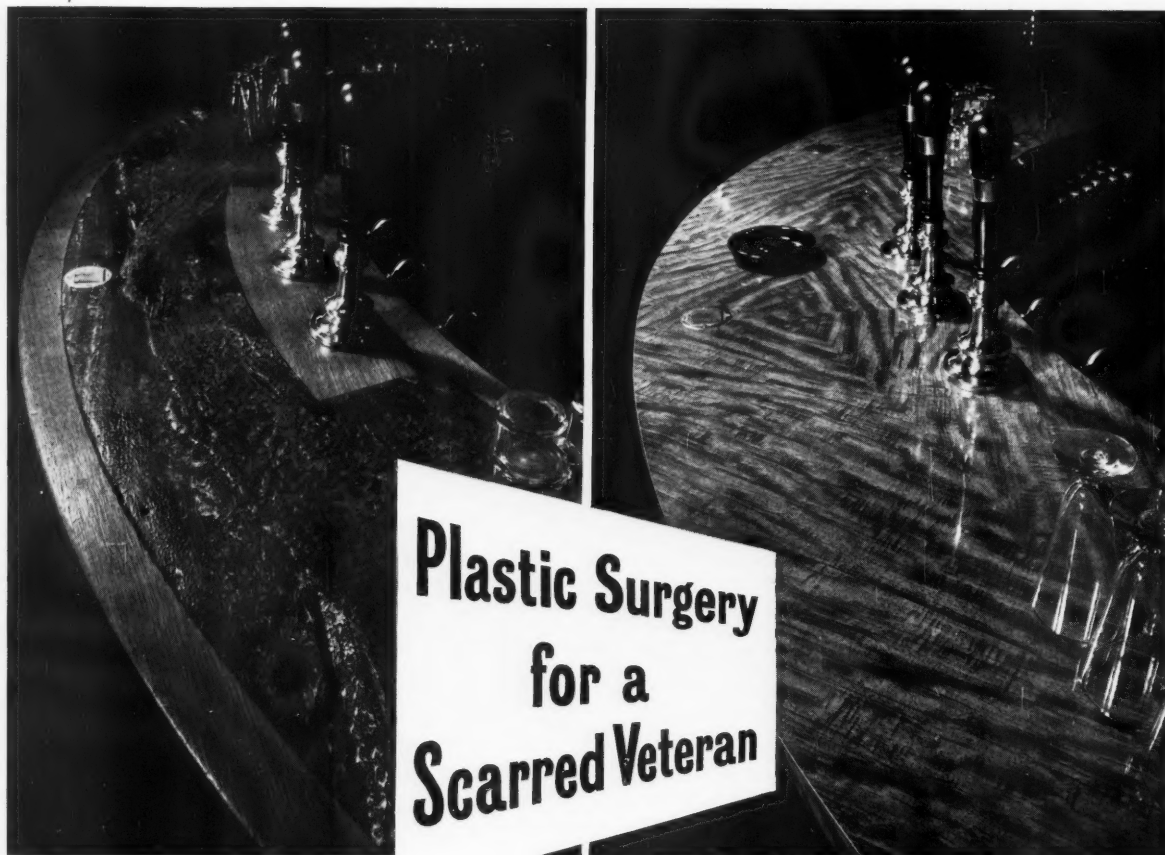
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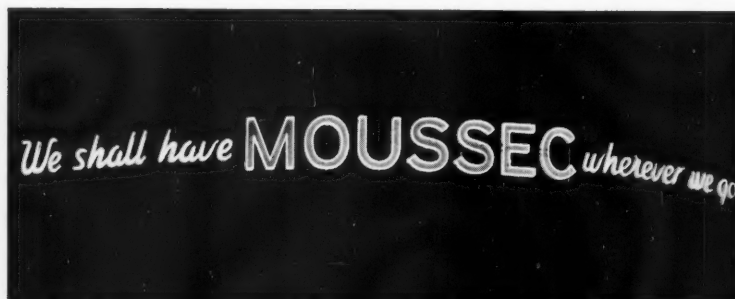
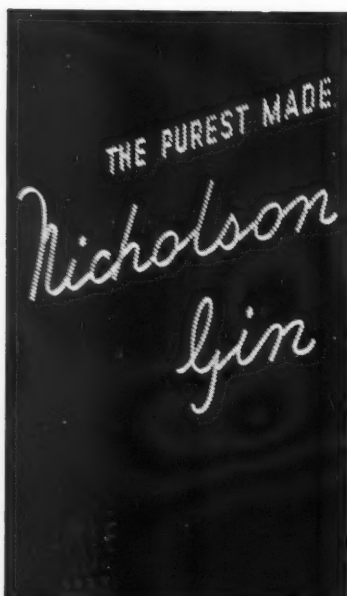
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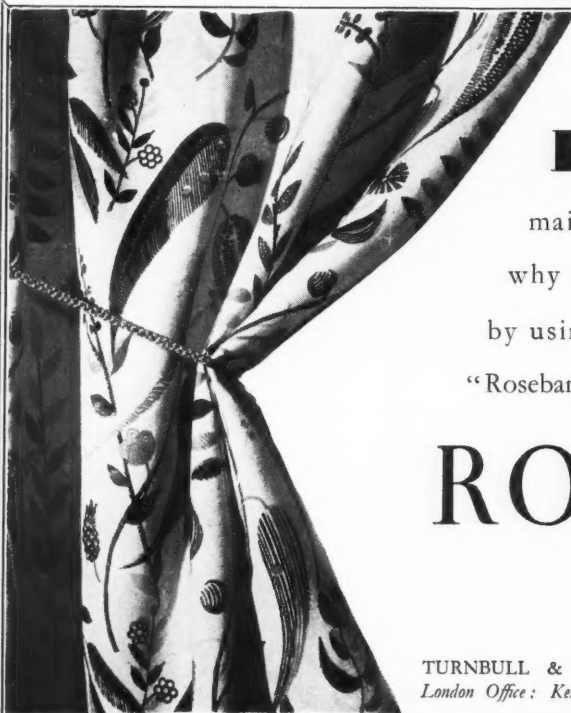
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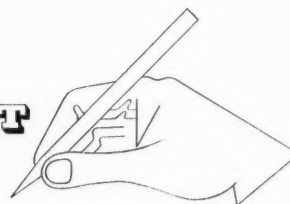
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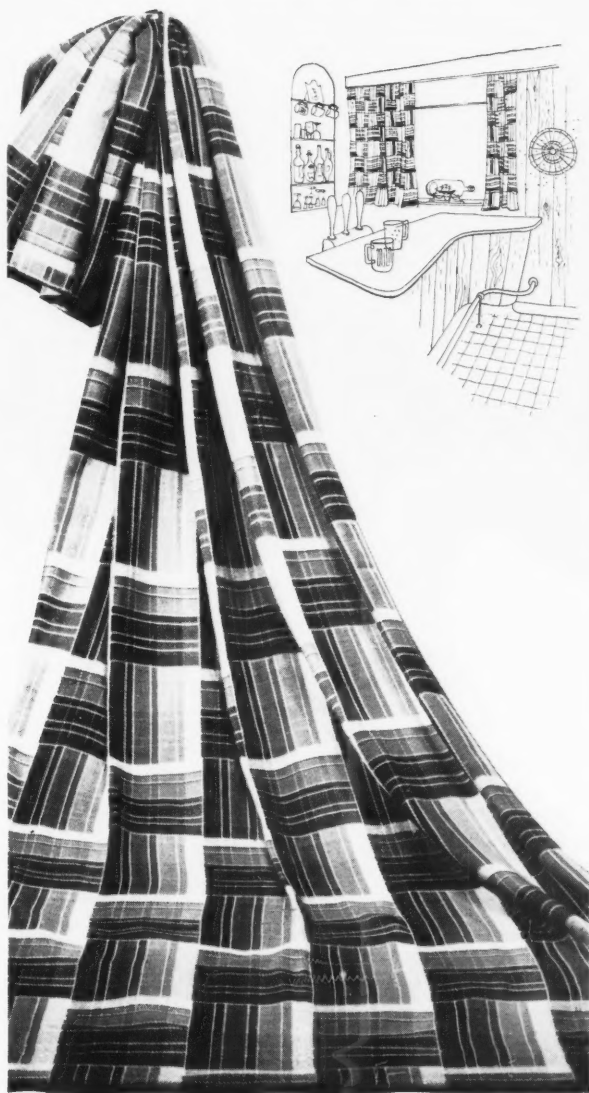
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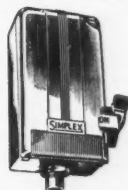
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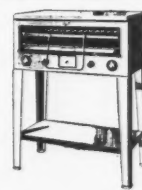
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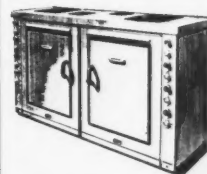
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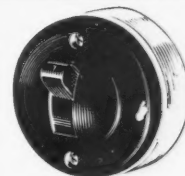
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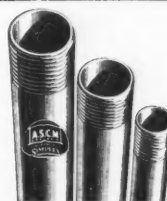
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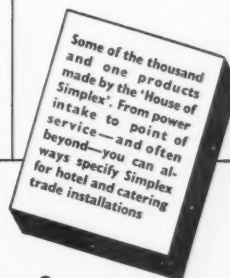
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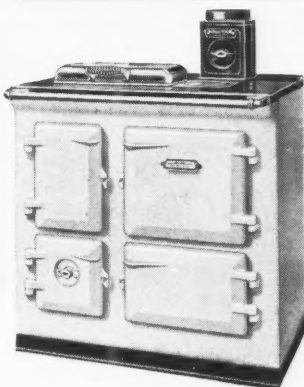
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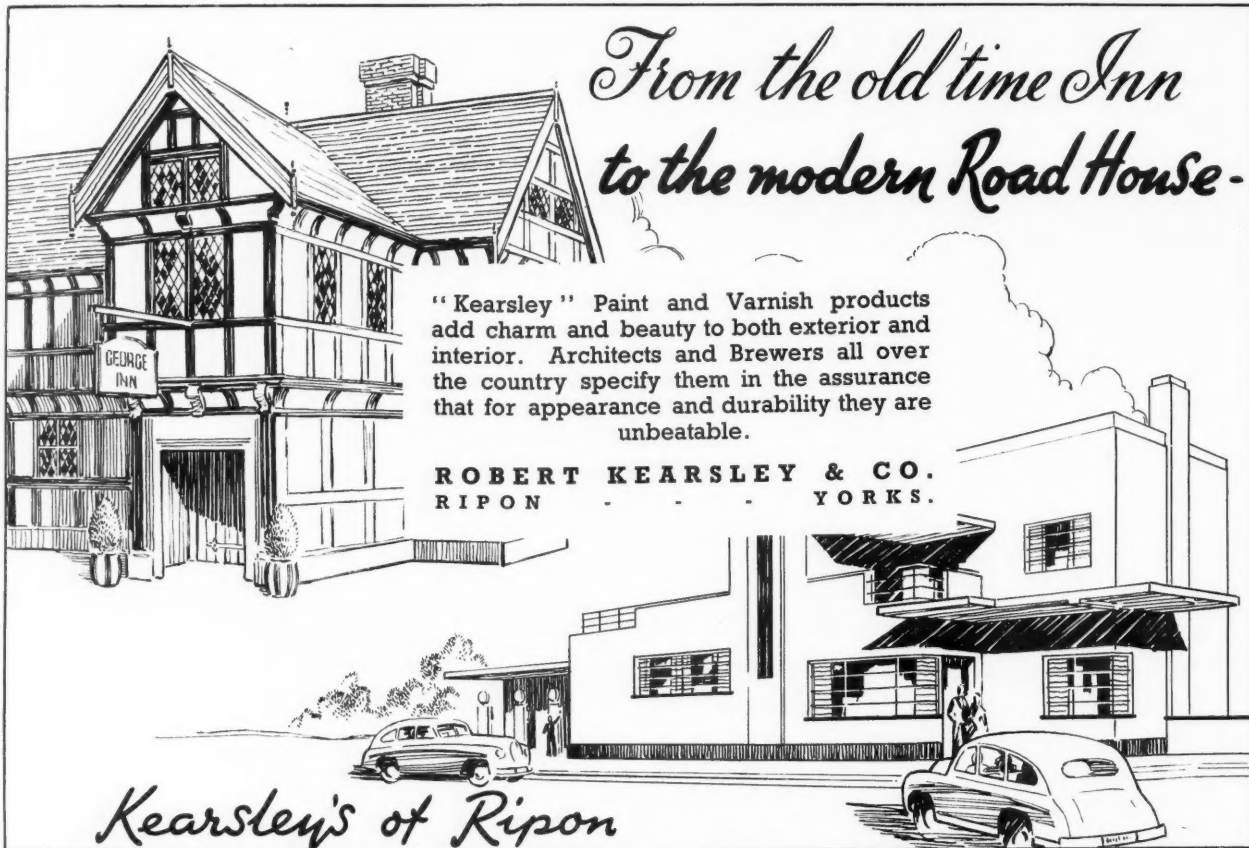
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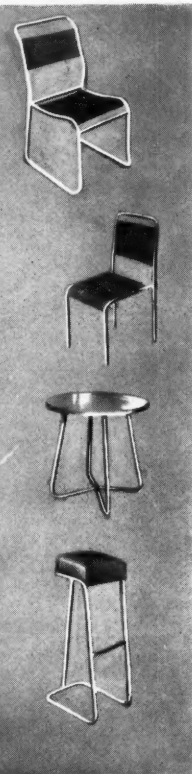
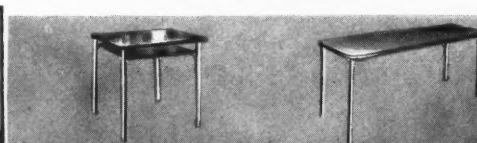
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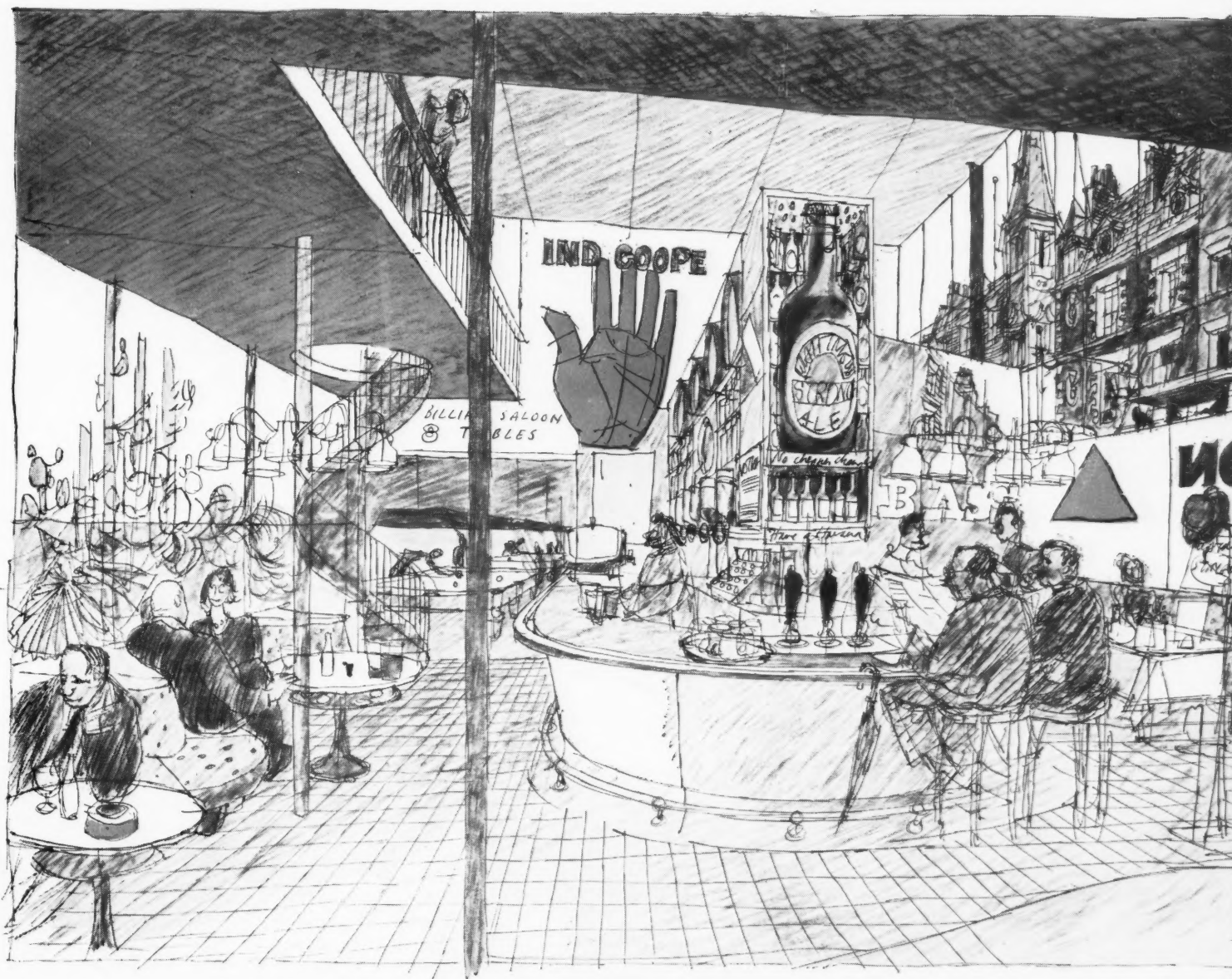


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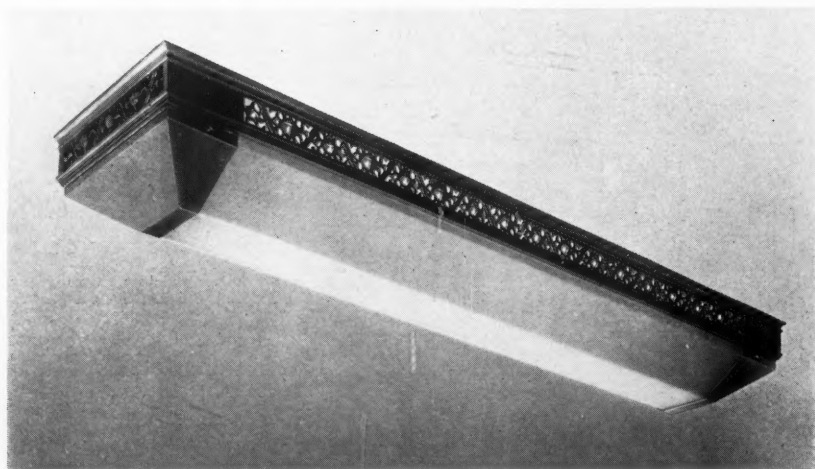
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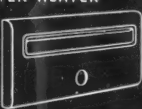
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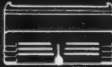
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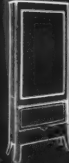
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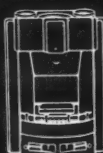
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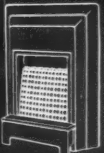
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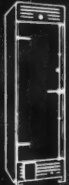
PANEL FIRE



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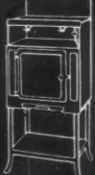
77 FIRE



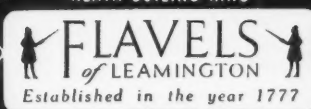
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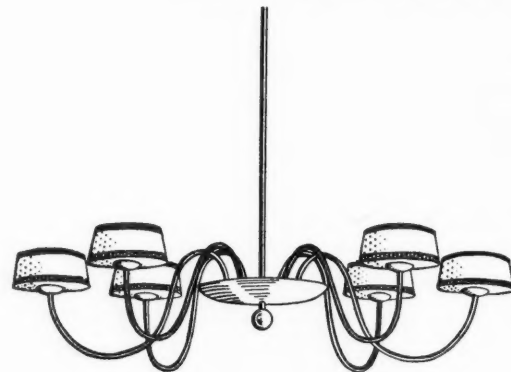


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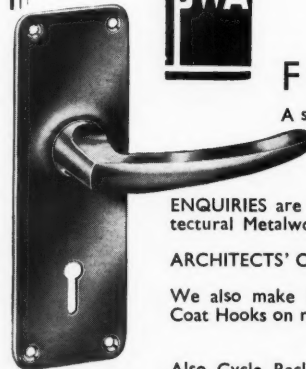
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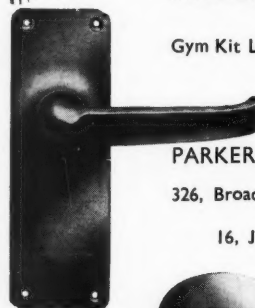
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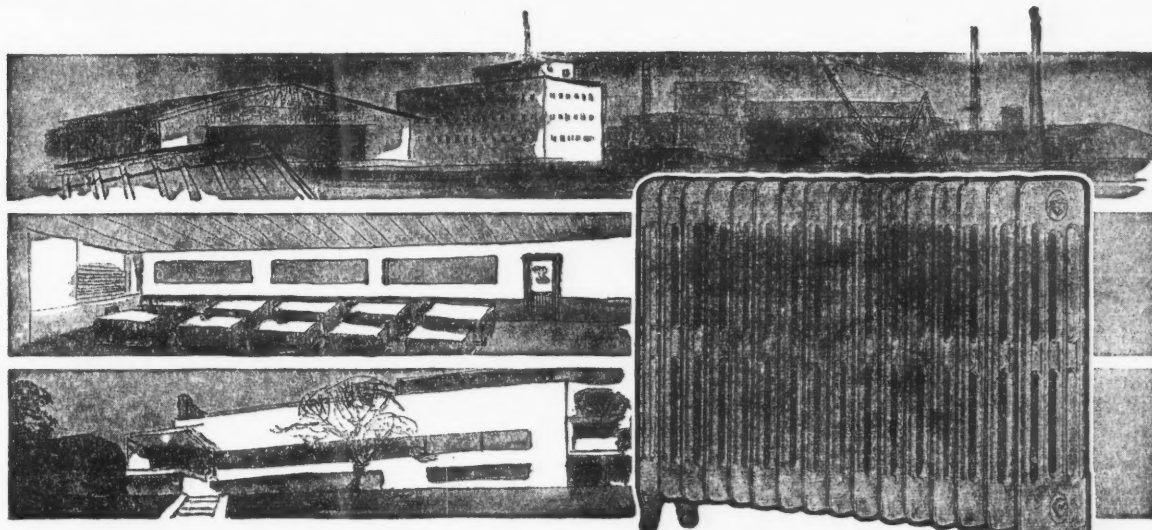
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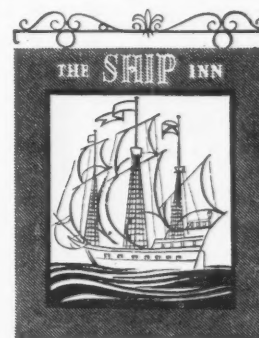
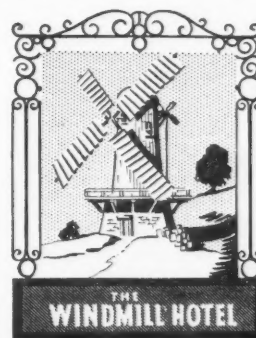
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