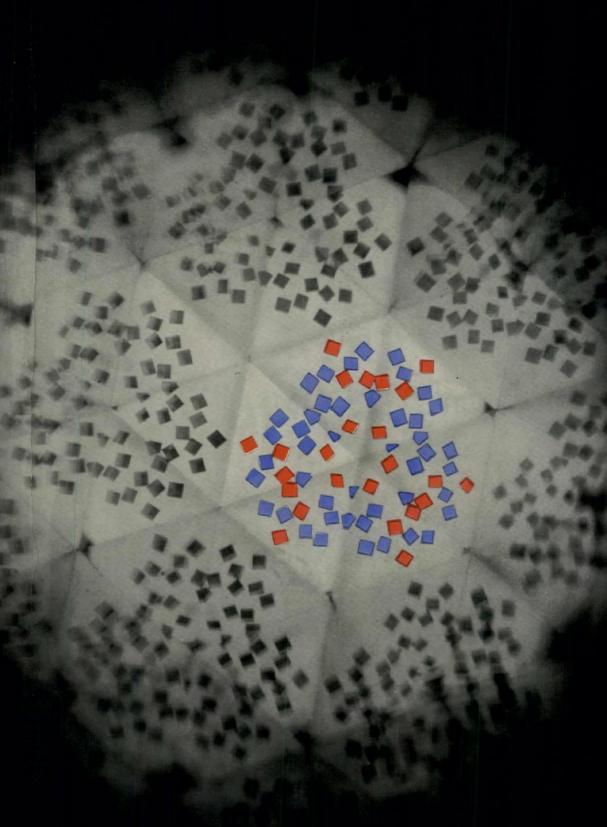
The Architectural Review volume CXXXIX number 831 May 1966 five shillings

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Rank Audio Visual Services Chose 'Coronet' Decorative Laminates

The backs and seats of the tip-up seating at Grays Swimming Pool are faced with 'Coronet' decorative plastic laminate. The designers chose this material because they knew of its long lasting qualities and that it would require little or no maintenance. 'Coronet', manufactured in Sweden under extremely exacting conditions of quality control, is imported exclusively by Phoenix Plastics. The pattern and colour ways exemplify the subtle Scandinavian taste which is finding considerable acceptance in Great Britain. 'Coronet' is being used on kitchen furniture, chairs, tables, wardrobes, wall facings and partitions.

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Chair illustrated is 5987 upholstered in Black Cirrus. Sideboard in Rio Rosewood and black painted draw fronts is from the Steeline range - 5888.



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Oxford University Chose Phoenix Ceilings and Partitions

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Phoenix Ceiling and Partition Installation Service has grown from the first, very small, Insulation Division to the large efficient contracting organisation of today.

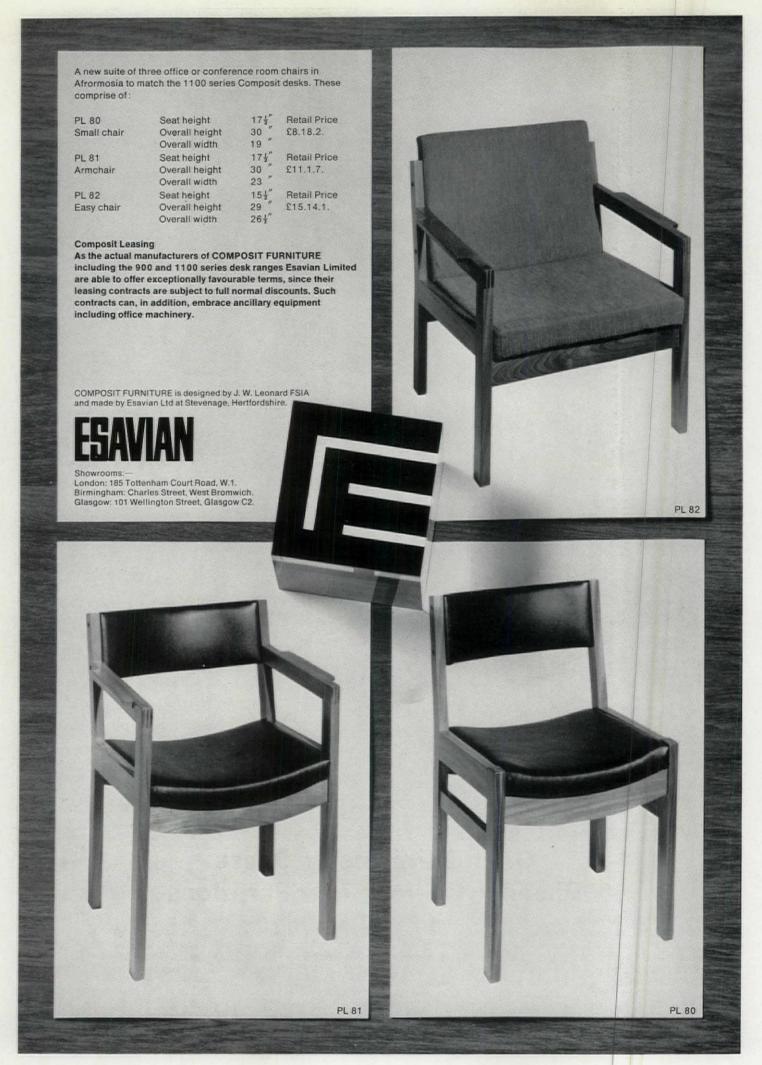
Phoenix can install all types of suspended ceilings, using a variety of different insulation and decorative materials, and has done so for internationally known Companies, Government Departments and Local Authorities. They can do so for you, too. Choose Phoenix for your next ceiling or partition contract.

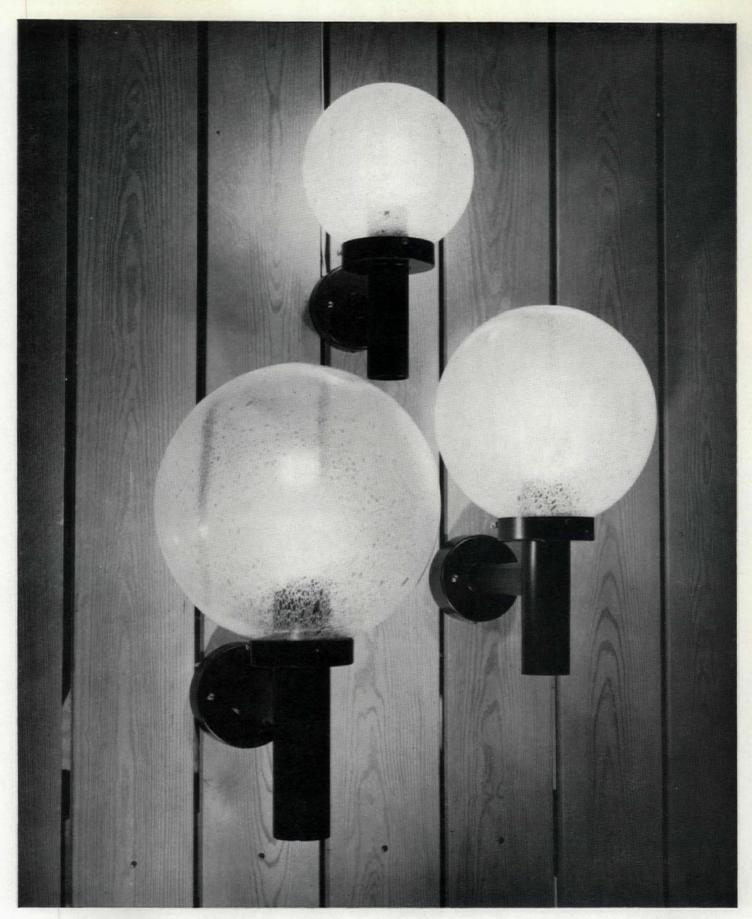
Oxford University Local Examinations Delegacy building.
Designed by Jack Lankester, M.A., A.R.I.C.S., A.M.T.P.I., Surveyor to Oxford University.

Phoenix Ceilings and Partitions

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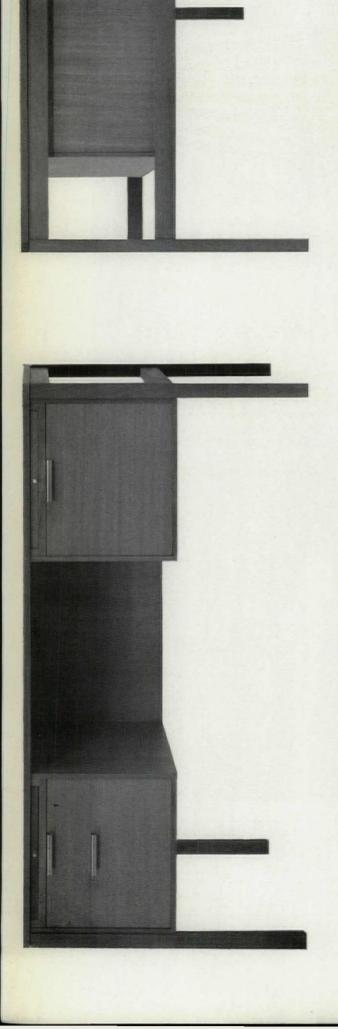




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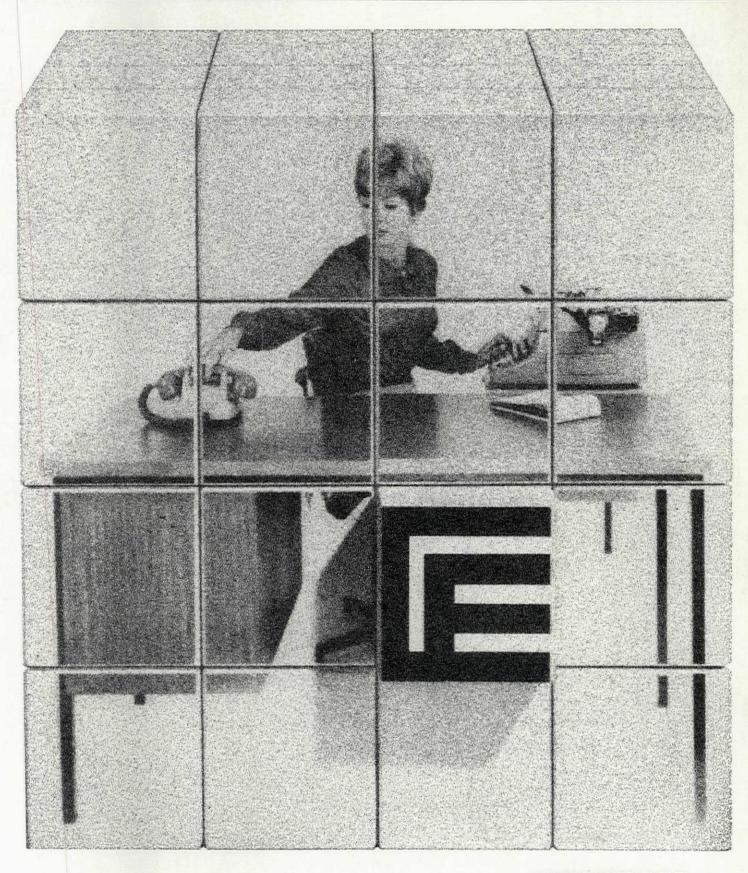
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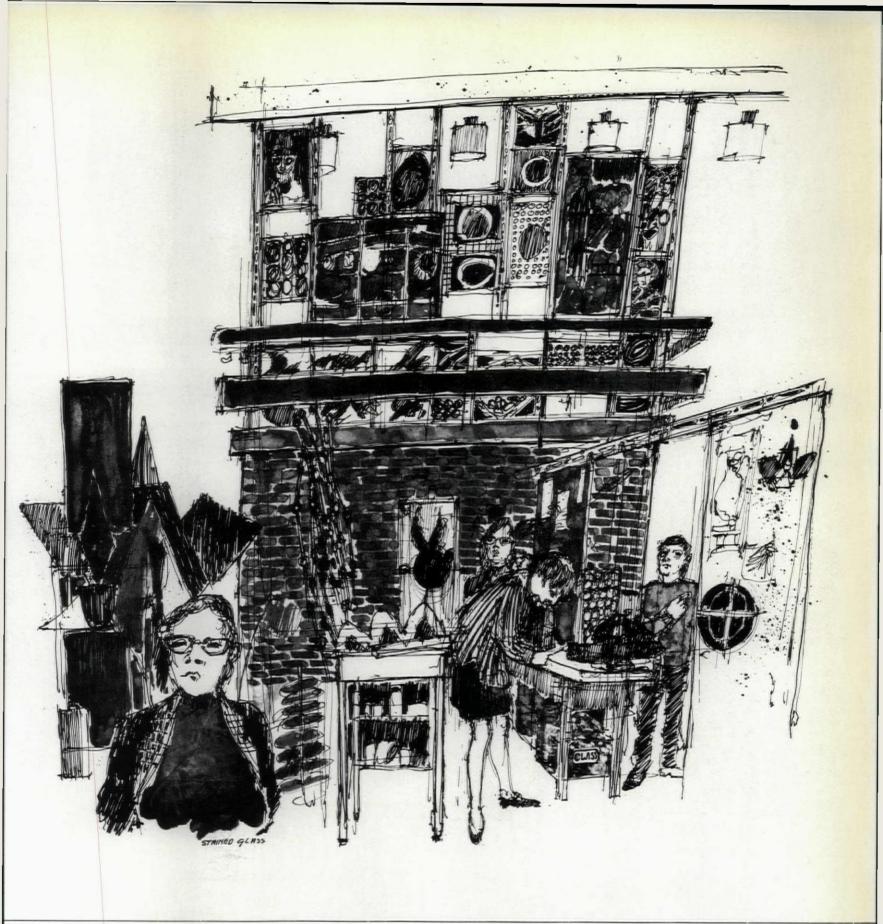
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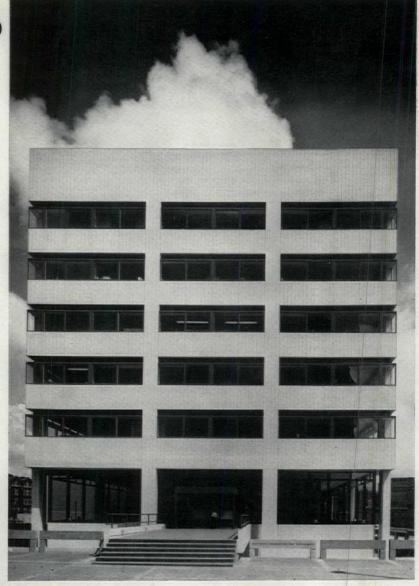


ROYAL COLLEGE OF ART DRAWINGS BY GEOFFREY LEGGETT: A STUDENT AT THE COLLEGE



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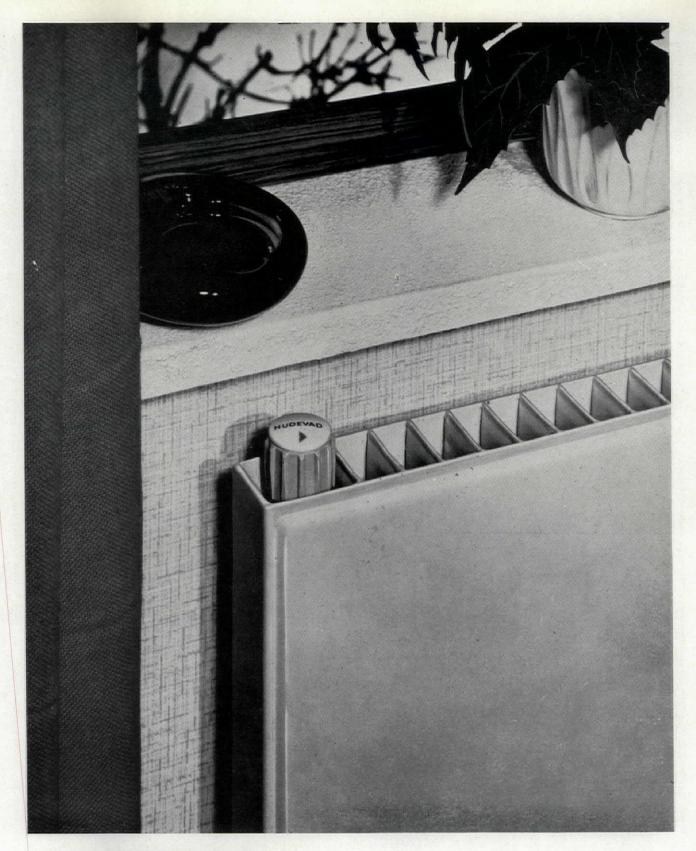


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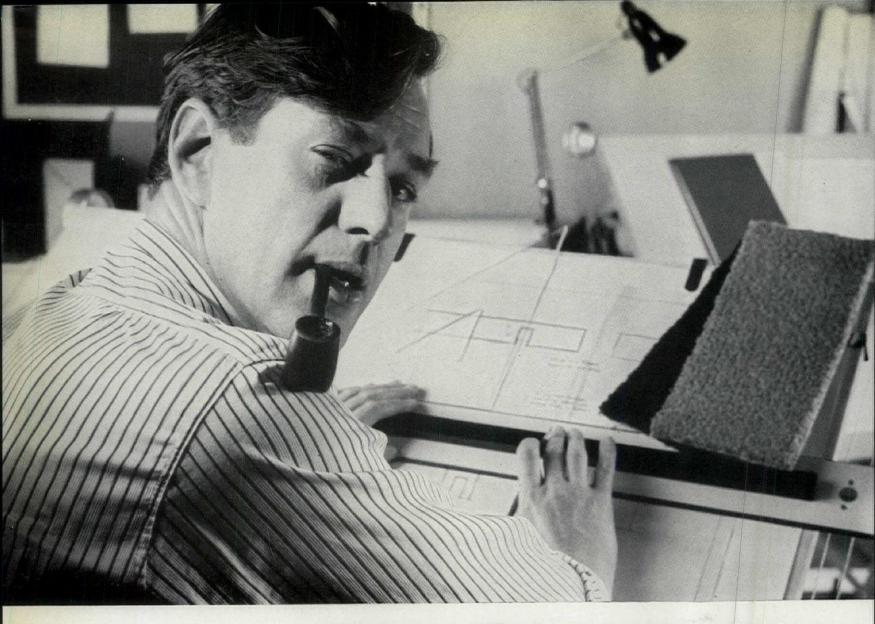
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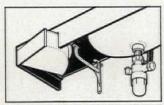
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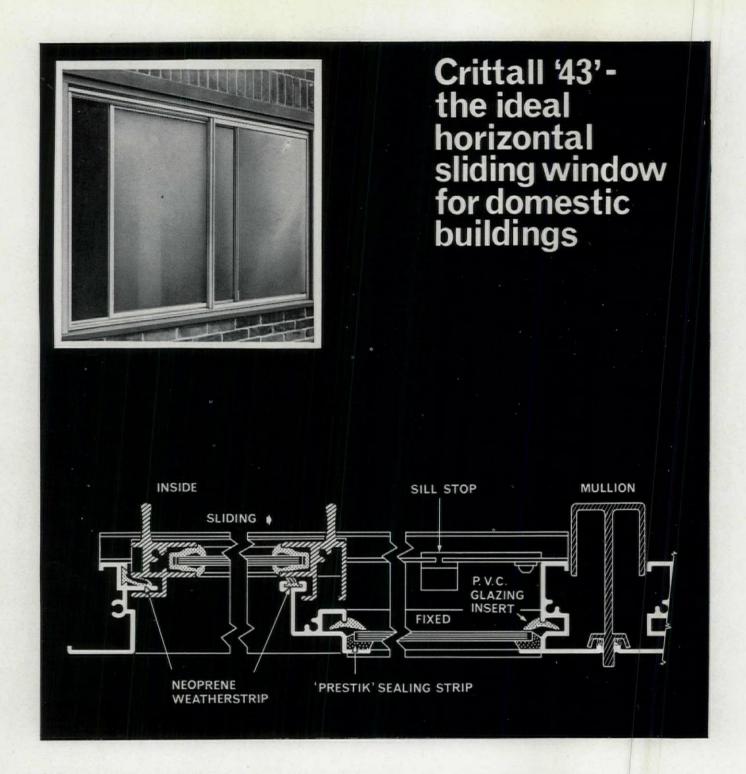
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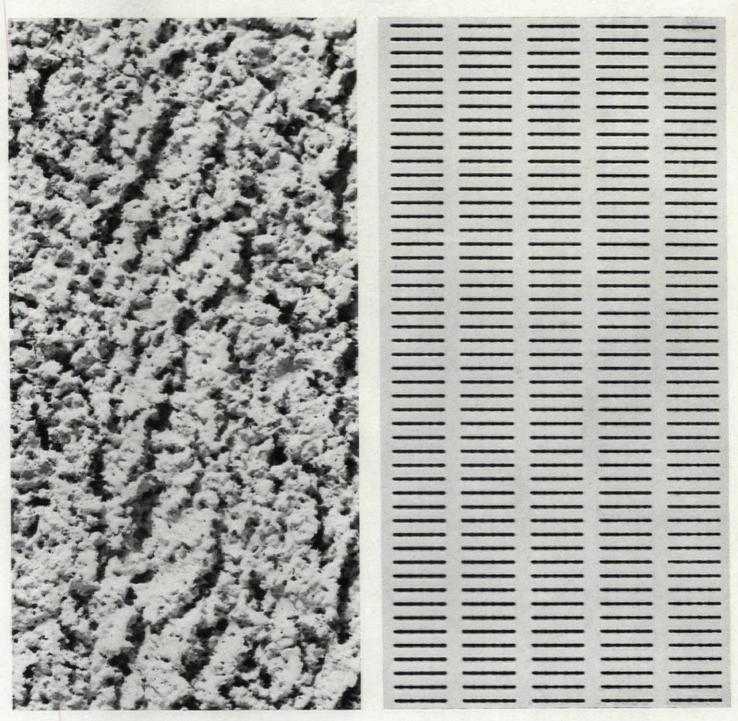
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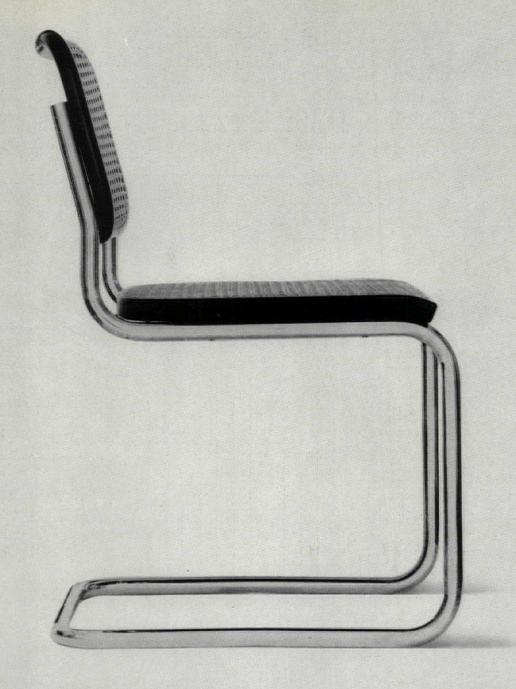
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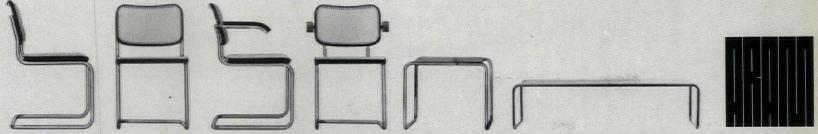


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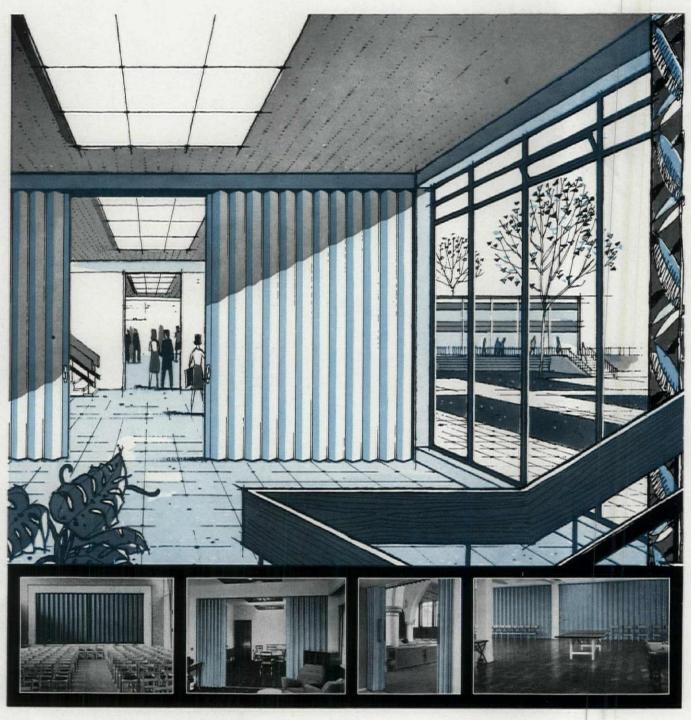


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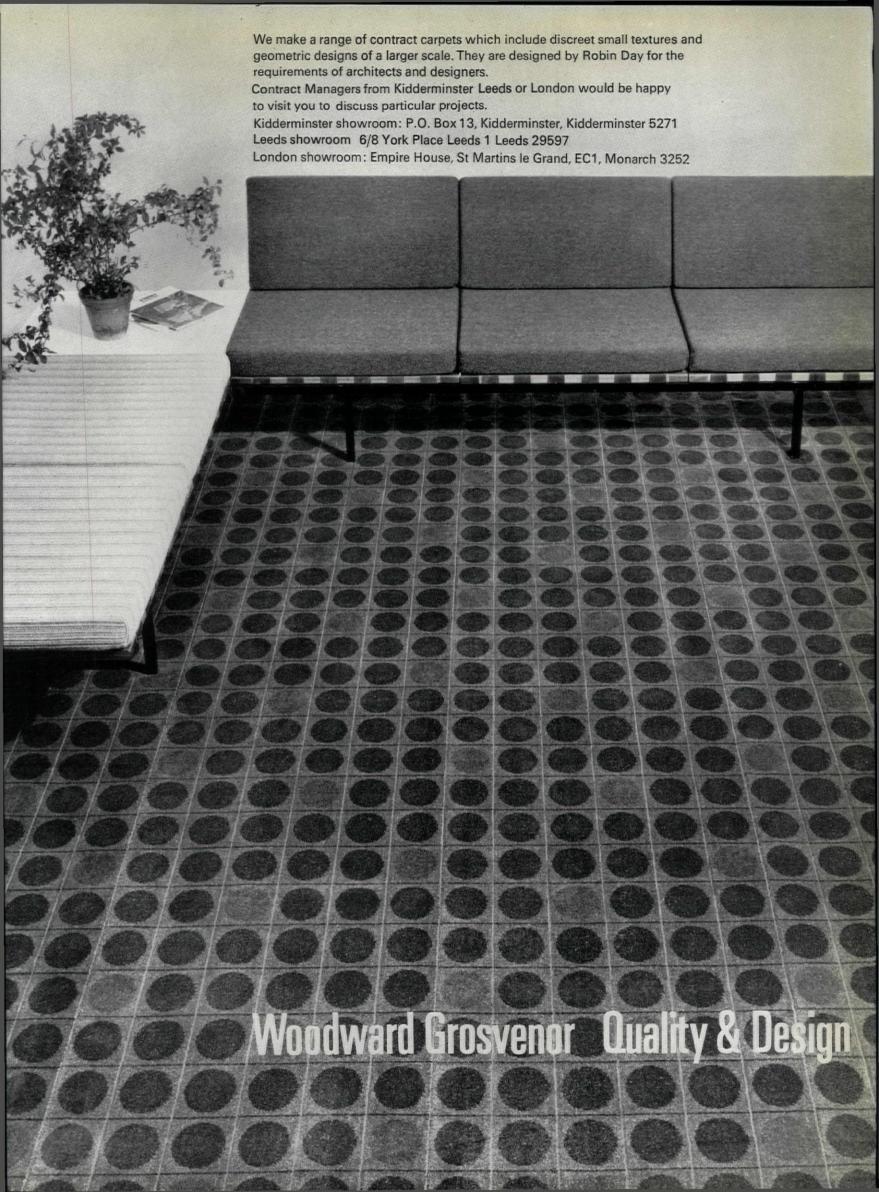


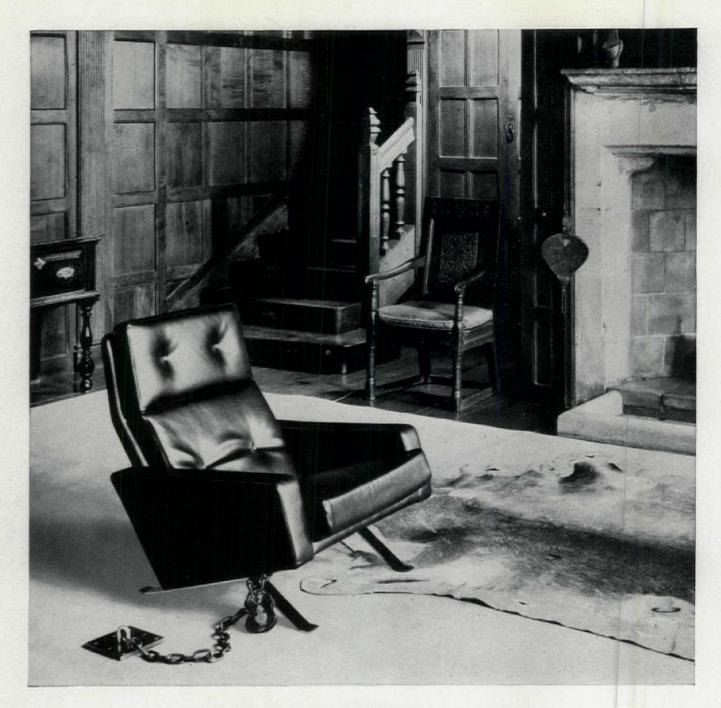
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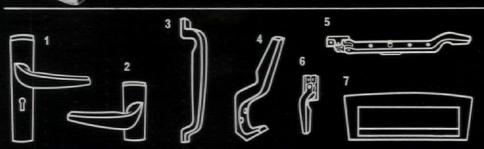
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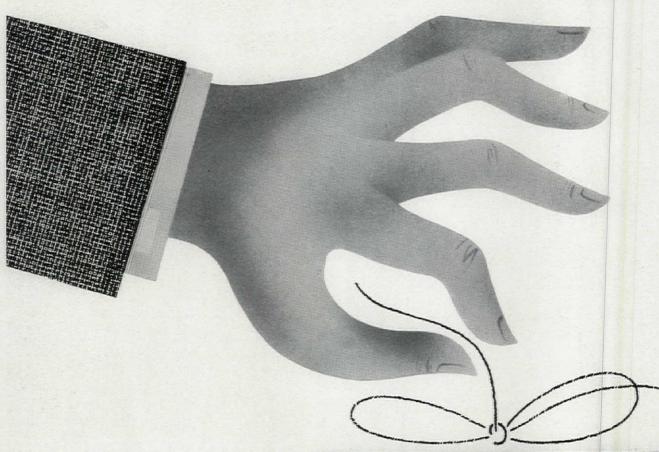
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The Naiad bath is made from Perspex* and has an easy access drop front. The bath is light in weight and easy to transport and fit.

*Regd. Trade Mark for the acrylic sheet manufactured by I.C.I.

The Naiad wash basin is in vitreous china. Height to B.S. recommendations. Choice of pedestal or bracket.

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5141



Photograph by courtesy of Wates Built Homes Ltd.

THE GLIKSTEN MARK 12 VENEERED FLUSH DOOR

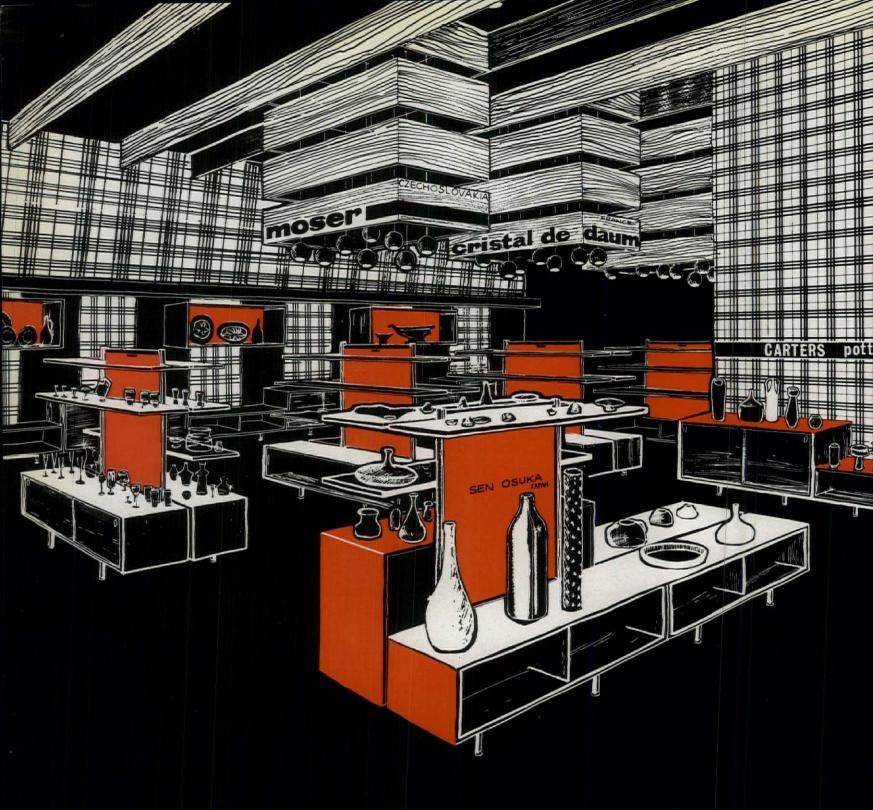
An elegant room designed for a pleasant awakening; a room that by its very simplicity is restful, quiet and dignified. Fitting into the picture so easily is the Gliksten Mark 12 door, put there by the designer who needed something rather better than usual to harmonise with the well-thought-out colour scheme.

Gliksten Mark 12 doors are, in fact, at home in most surroundings and will give an air of quality to a lounge, dining room or an entrance hall just as well. Have you considered using Mark 12 doors in your own housing schemes? It's well worth looking into, especially as the extra cost per house is very little. If, however, the call is for painted doors, there is none better than the 'Silkstone' door. Write to us for details of either or both these types.

FOR PAINTING USE THE GLIKSTEN 'SILKSTONE' FLUSH DOOR



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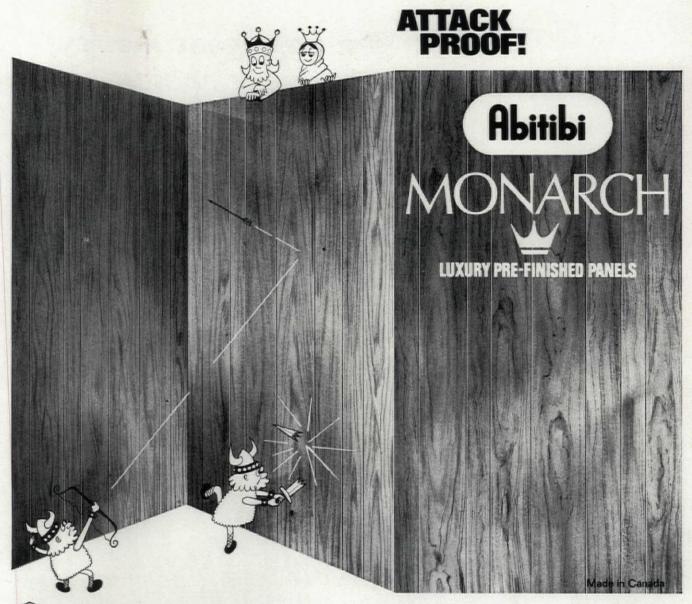
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MONARCH panels withstand marring and scratching miraculously. The V-grooved face is triple-coated with Abitibi's special, super-tough but satin-smooth, pre-finishing lacquer — for a lifetime's protection. These luxury-grade panels are veneered

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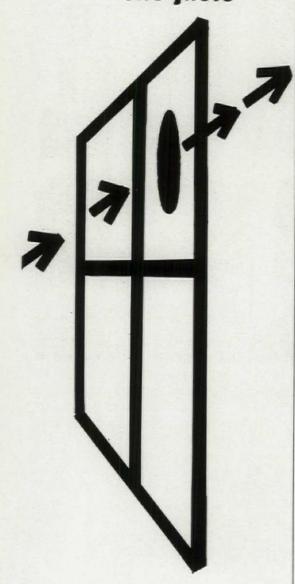
Abitibi pre-finished panels last a lifetime decorative taste.

Write for descriptive colour leaflets to:

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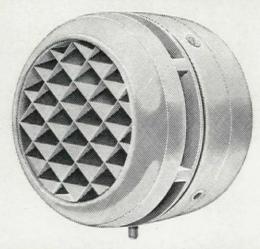
keypoint ventilation: the facts



you pays your money, takes your choice, and gets exactly the keypoint ventilation you wants

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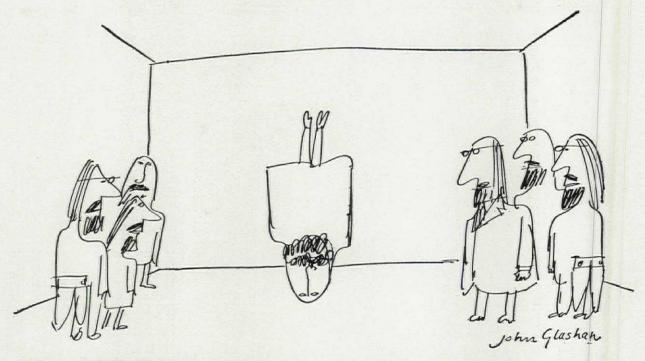
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The HT Ceilings man. And he wasn't joking

Deadpan, he said it. Because he knew he could do it. 'He who laughs last', he muttered, as he stood on his head (the better to look at the situation, you understand.) Then he jumped to his feet, and came up with all the answers — including a gem on cost-cutting. We kid you not. HT Ceilings can combine any or all of these functions in one ceiling. There's nothing to clutter up design. In point of fact, HT Ceilings are a flexible design element in themselves.

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The sound-reflecting and sound absorbing materials are effectively concealed behind aluminium alloy strips. Stove-enamelled in twenty-one colours, and completely flexible directionally, the lineal facing offers endless design possibilities.

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Thinking of integrating? Fitting fire-sprinklers, air-terminals or lighting-units — any shape — into all HT Ceilings presents no problem, nor does working round corners, or partition integration.

The HT Ceilings man wasn't standing on his head purely for laughs. He was entirely serious about the possibility of combining all these features in one ceiling.

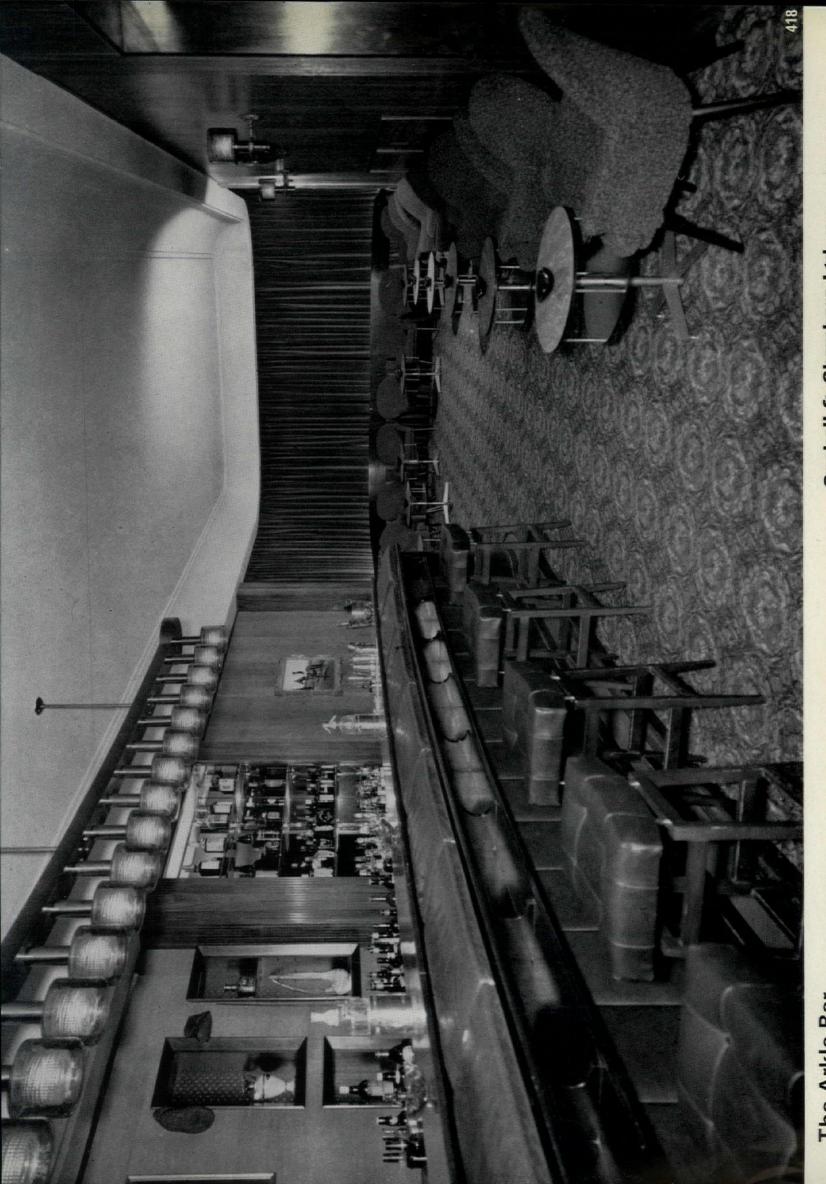
To give you a case in point — HT are producing a special two-layer luminous/acoustic ceiling for Ford's new £10½ million Engineering and Styling Centre at Basildon. In this ceiling, the light fittings are designed to be the wiring trunking and main support of the Acoustic Ceiling which itself forms the air-conditioning plenum and fire barrier. The lower ceiling, designed to the building module, provides glare control and supports for the demountable modular partitioning throughout. Covering 200,000 sq. ft. this is the largest single special ceiling in Europe.

The gang at HT live and breathe ceilings. Their expert advice is available from the drawing-board onwards. They're thoroughly qualified to see the project through. At design stage, during erection and after completion HT are ready and able with help. For as long as the building stays up.

Look, we don't want to go on about this. Write for Sfb classified technical literature or ask the HT Ceilings man to call.



HT CEILINGS LTD FORMERLY LUMENATED CEILINGS LTD 60 Rochester Row, London, S.W.1. Tel: ABBey 7113



The Arkle Bar Grosvenor Hotel, Chester.

Gaskell & Chambers Ltd. (Contracts Division)
Highlands Road Shirley Solihull Warwickshire telephone SOL 2254





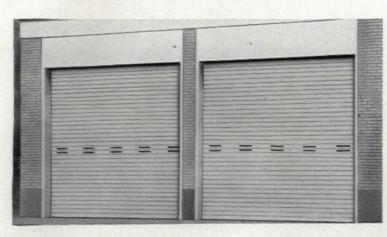
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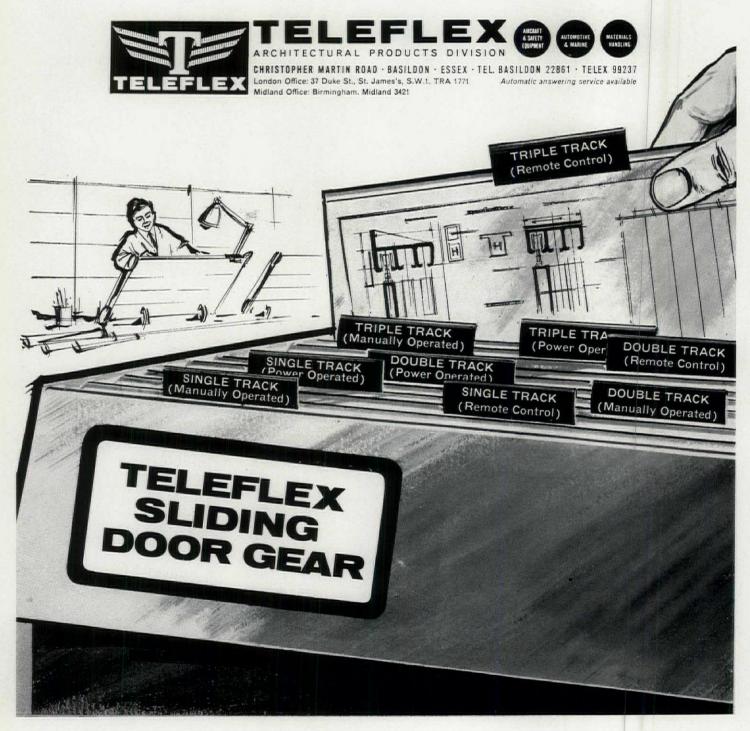
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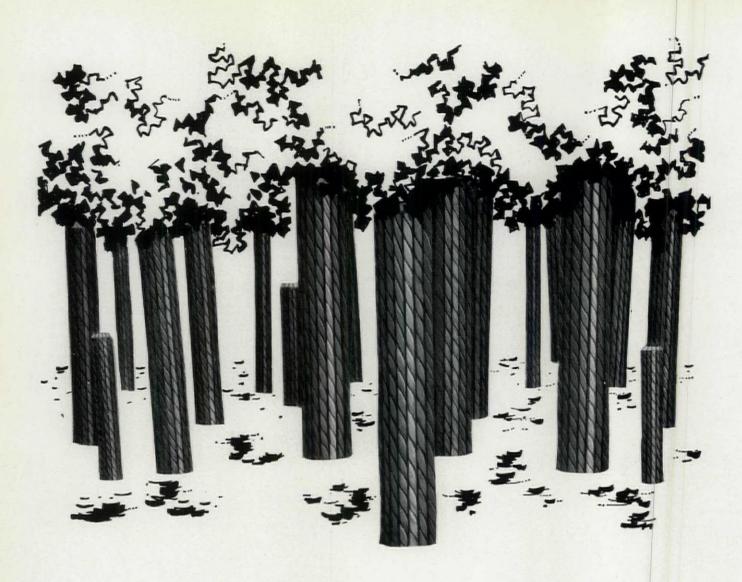
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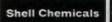
Trap-doors used to be tank traps.

New cisterns made from Shell low density polyethylene can be squeezed through a small space in seconds.

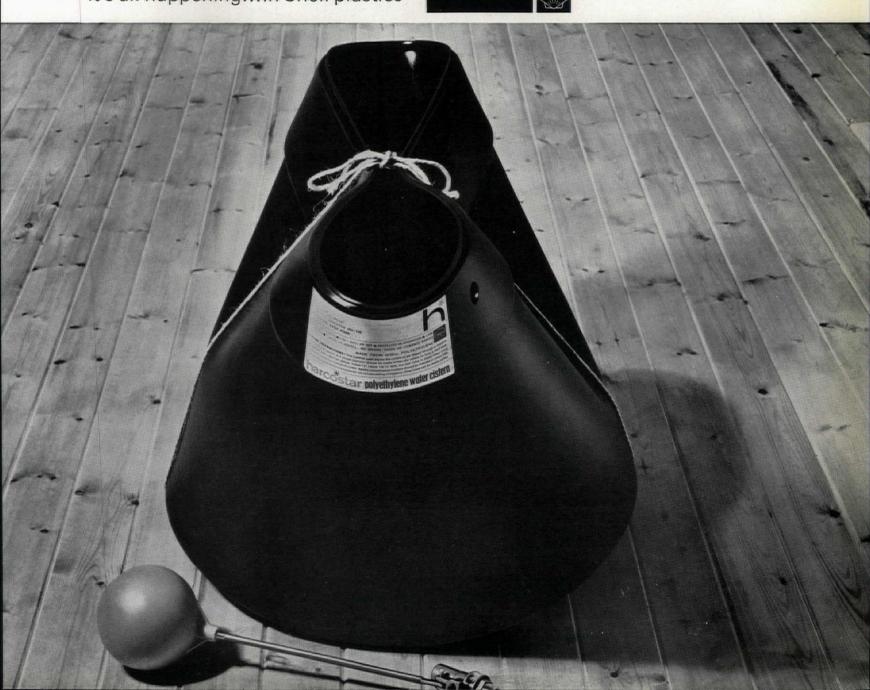
New Harcostar water cisterns, made from Shell low density polyethylene, are flexible when empty yet firmly rigid when filled with water. And once installed, the Harcostar cistern is there for as long as it is wanted: it cannot rust, nor can it rot or fracture. A solid one-piece moulding, the cistern is made at Harcostar's Huntingdon plant on the largest blow-moulding machine in Europe. Before production began, extensive grade tests were carried out by Shell

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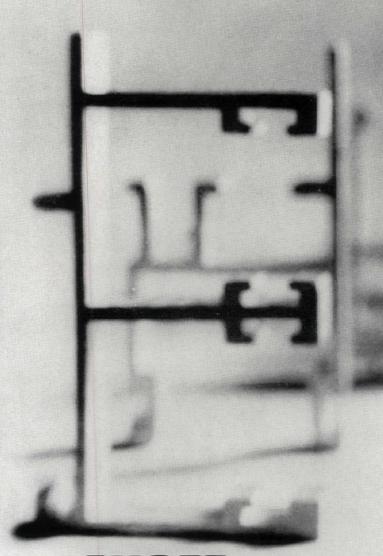
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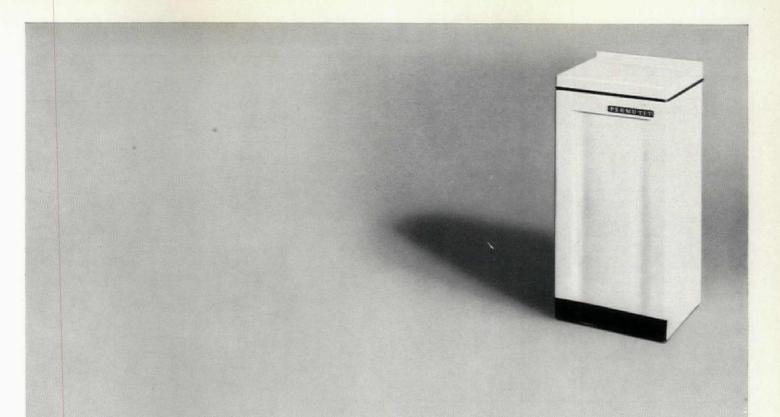


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architects and when required we can draw on the services of Conran Design Group for the detailing of interiors and special furniture. In addition to the very large range of standard Conran furniture, fabrics and carpets, we are able to supply specially designed and made furniture and augment our own ranges with supplies from most other manufacturers—at realistic prices.

We hope that the examples that follow will provide an indication of the scope and versatility of Conran Contracts' activities.

Penguin Books Ltd



Penguin Books Limited are one of an increasing number of major companies who are standardising the furniture throughout their offices. Conran Contracts have supplied the Euclid range of desks, tables, storage cabinets and bookcases, together with desk chairs, conference chairs and typists chairs to the specification of the client.

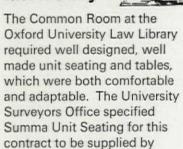
St James' Club Manchester

Conran Contracts won the tender for carpeting, curtaining and the supply of furniture throughout the new premises of the St. James' Club in Manchester. Furniture was drawn from the ranges of a number of manufacturers and we were responsible for planning deliveries and site supervision in conjunction with the client's Architects Casson Condor & Partners.

City of London Real Property Company Limited

For the executive offices in their head office building The City of London Real Property Company required an integrated range of desks and tables of various sizes, storage cabinets, bookcases, desk chairs and typing chairs. C.L.R.P. Architects asked Conran Contracts to supply the Euclid range throughout these offices and also to provide carpets, curtains and accessories.

Oxford law library



Buckinghamshire County Council

Conran Contracts.

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Runcorn Development Corporation

In the new Runcorn
Development Corporation
Offices, Conran Contracts
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desks, tables, storage cabinets
and bookcases in the Senior
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Main Contractors:
W. & C. French Ltd.

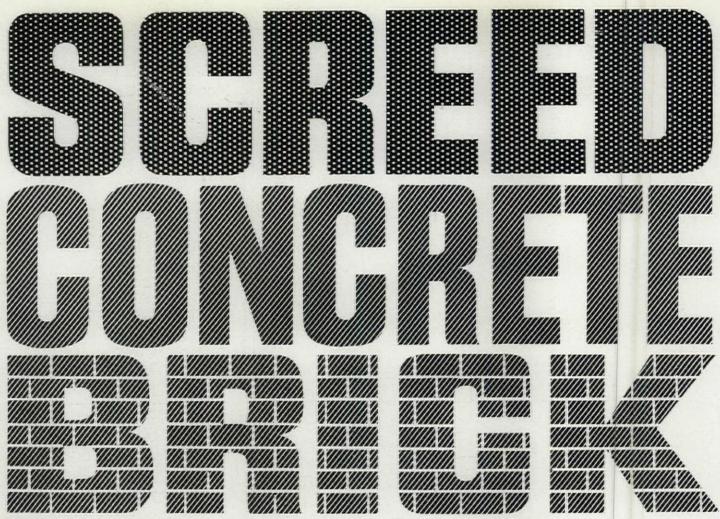
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GCTF should increase tile fixers' output

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Main Contractors: The Demolition & Construction Co. Ltd.
(responsible for the Halls of Residence and other contracts)
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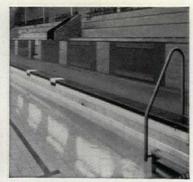
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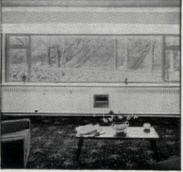
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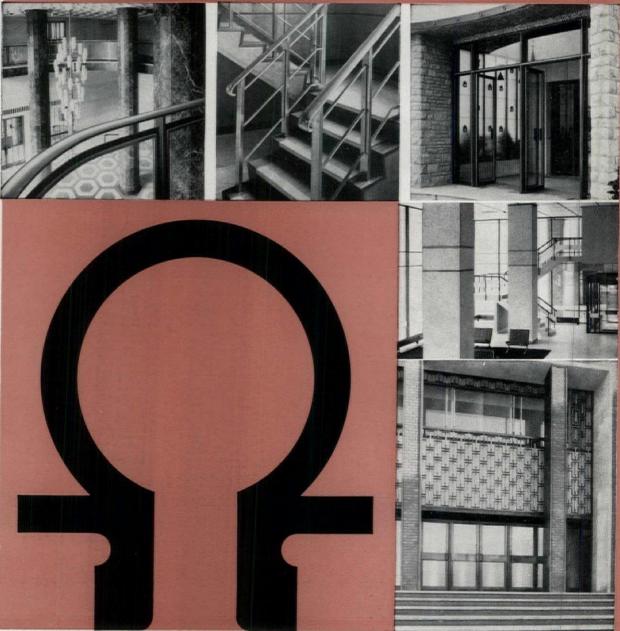


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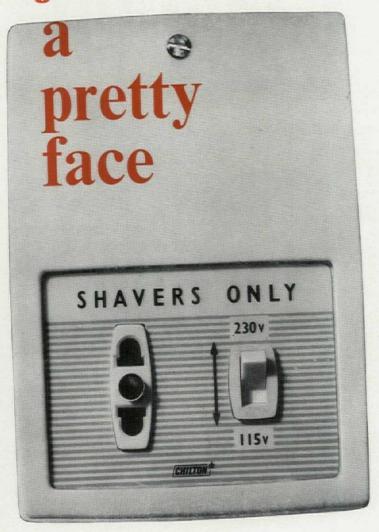
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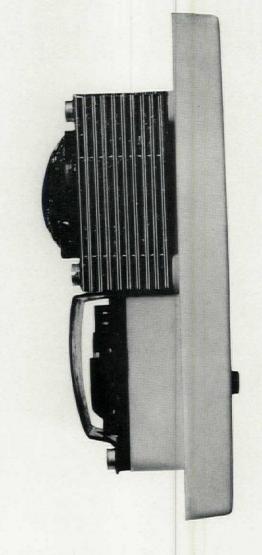
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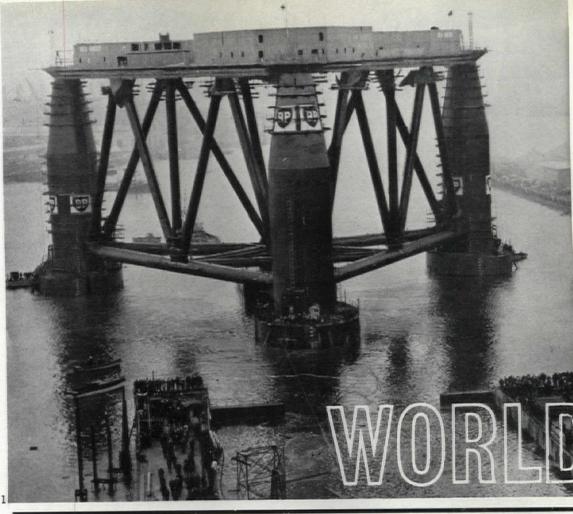
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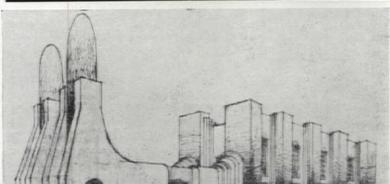
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CHIATTONE

There is good news from Italy establishment by the Institute for History of Art at Pisa of a Moof Modern Architecture. Su scheme was attempted by Gio Ficircle at Milan in 1960; Pisa's suc based on a collection of over solarge drawings by the Futurist Chiattone, given by his Examples including an aspiring trance to a spa (1913), 2, and amplified concert hall (1912), 3.



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CONTENTS

321 World

325 Views and Reviews

INSCAPE

A special issue edited by Hugh Casson Research by Elizabeth Henderson

328 Frontispiece

329 Foreword

331 Inscape: Hugh Casson

334 Mood 1: IDIOSYNCRASY

343 Consciousness of Space: C. A. Mace

344 Mood 2: INTEGRITY

355 Furniture Art:
Bernard Myers

356 Mood 3: CEREMONY

365 Education of the Interior Designer:
Misha Black

368 Mood 4: GEOMETRY

379 Graphics: Jock Kinnear

382 Mood 5: FANTASY

391 Objects in Space

Skill

395 1. Interior Climate: Sean Mulcahy

397 2. Interior Acoustics: Hugh Creighton

401 3. Interiors and Electric Lighting: Derek Phillips

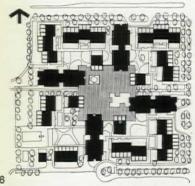
406 4. Assembled Enclosure: Kenneth Agnew

410 Contractors, etc.

411 Stop Press

TIBER ISLAND

balconies, 5, is precisely the result of Condon being able to afford such materials and craftsmanship that he has been able to relax and let things take their course. The 450 units are grouped round a pedestrian plaza over a car park, 6, and in such things as the swimming pool affluence has



paid for genuine social activities. Pedestrian levels are sensitively varied, semi-mature trees have been planted, 7, and communal grass and paving alternate with the enclosure of high garden walls, 8.

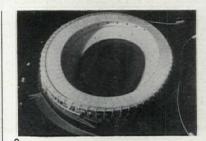




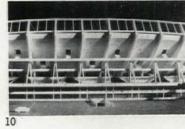


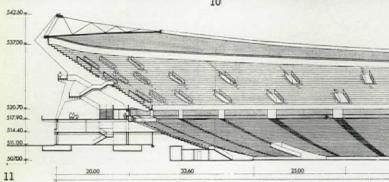
MUNICH 1972

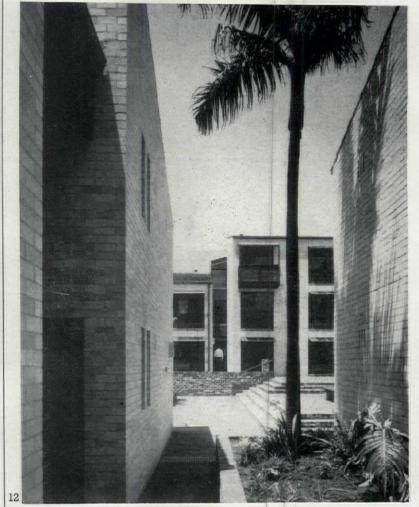
Bauwelt recently gave the first view of the open-air stadium, 9, seating 90,000, for the 1972 Olympics if they are held at Munich. It would be hard to compete with the heroics of Tokyo 1964 (and wrong to compete with those of 1936), but this is an Berlin efficient-looking unspectacular design, produced in collaboration between the winners of the 1964 competition, Rüdiger Henschker, Braunschweig and Wilhelm Deiss. The rather spindly elevation, 10, with its V-shaped seating supports perched somewhat uneasily on a two-storey podium of offices and changing rooms, is explained by the section, 11, which reveals that some



of the elliptical arena is sunk below ground.

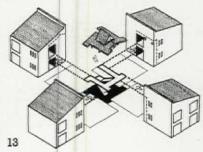


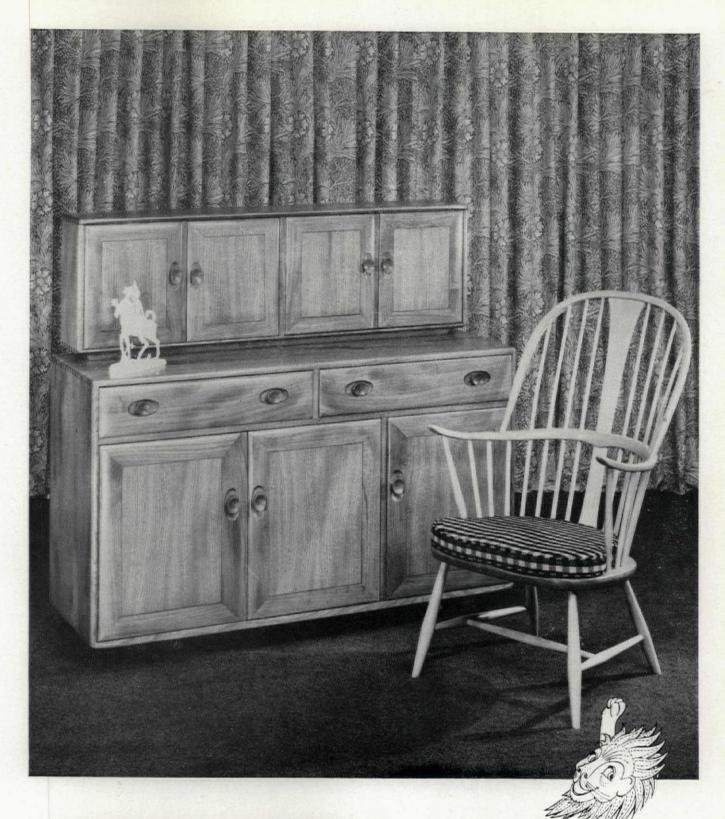




C. OF E. VILLAGE

The sparkling quality of St. John's Village for old people at Sydney, 12, would hardly lead anyone used to the barren quality of Church Commissioners' property developments in London to suspect the Anglican Church as client. The village is not just a gesture of charity, for it is intended to pay its way; the clients' social understanding goes much deeper. The architect, Noel Bell, of Hely, Bell and Horne, has created a





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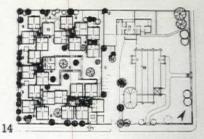


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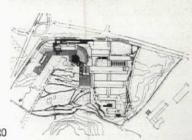
ST. JOHN'S



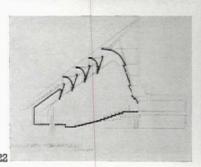
varied and intricate precinct of 96 dwellings (118 people to the acre) by splitting up the institution into humansized components, 13. Pairs of bedsitters, sharing bathroom and kitchen, which can alternatively become onebedroom flats, are stacked on two levels and then plugged in irregular clusters of four into central staircase cores. The main U-shaped court, 15, with its wide area of public meeting place, is complemented, as the plan shows, 14, by a network of small semi-private yards around the periphery of the site. The only criticism of this intricate staggering is that it leaves the stair cores, 18, uncomfortably dark. The clustered monopitch roofs are kept beautifully in scale with

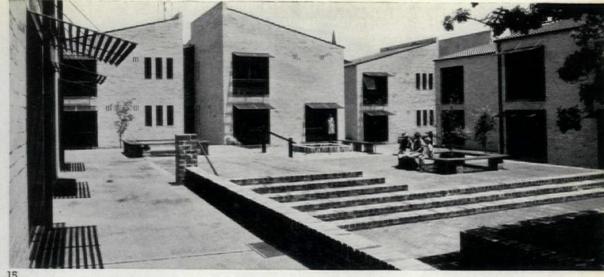


AALTO



ON SHOW









E. T. Blacket's massive Romanesque church of St. John (1868) on the fourth side, 16. The overall economy of materials, 17—cream brick, brown concrete tiles, metal awnings—achieves a delightful sense of traditional 'home' (important for the old) without any false cosiness. The overall cost, excluding furnishings, was only £148,000, or £1,550 per person.



The recent massive exhibition of Alvar Aalto's work at the Palazzo Strozzi in Florence gave a useful interim report on the master's recent work on monumental public buildings. But first it illustrated the competion of the final triumph of his 'middle period': the

illustrated the completion of the final triumph of his 'middle period': the central buildings of the Institute of Technology at Otaniemi, started in 1955. As the plan shows, 20, the lecture theatre's bold quadrant is sandwiched between long teaching wings in the

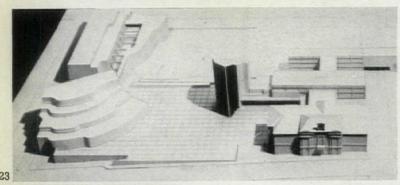
familiar red brick and copper. The steeply raked interior of the theatre, 19, with its stilted transverse arches, is ruthlessly and magnificently expressed outside, 21, though the section, 22, does not make clear exactly how much of the acute-angled gable is actually intended to be used. While the naturalness of materials and shape recalls earlier Aalto, the relationship of irregular mass to monumental flat terrace looks forward to his most

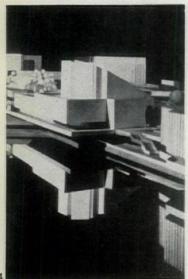
recent projects, such as the social and cultural centre at Rovaniemi and the city centre at Jyväskylä, 23. Their rugged boulder shapes of auditoria are set on a tabula rasa which will need the most subtle micro-climatic control, Such 'floating' of masses is played to its limit in the concert hall, 24, and other city centre buildings for Helsinki, in preparation since 1959 but likely to be further modified with Aarne Ervi's appointment as city planner.



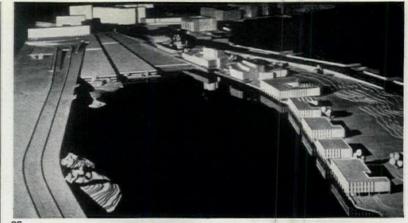
21

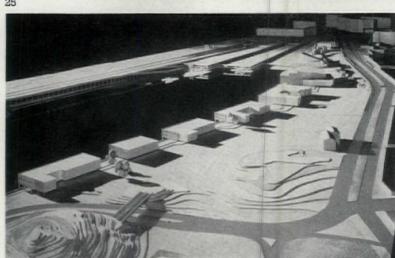
ALVAR AALTO AT PALAZZO STROZZI





Aalto has taken the Töölö inlet, which divides the neck of the city's peninsula, as the Grand Canal on to which a series of palazzi will face, 25, with their pilotis carried into the water. A new motorway will divert through traffic parallel with the railway on the opposite bank. Further south, towards Saarinen's station, a three-level arrangement will accommodate railways below and pedestrian terraces and arcades above, with a staggered group of office slabs forming a solid boundary to the civic centre. Other offices will be decentralized to Pasila, at the northern (suburban) end of the inlet close to the Olympic Stadium. How successful Aalto's Grand Canal will be from the landward (Hesperia Park) side, 26, remains to be seen; the Enzo-Gutzeit building, which set the palazzo theme, was splendid partly because of its isolation.











SPEEDWAY

Life's recent issue on The US City-Its Greatness Is At Stake was good value (though unobtainable in Britain). Historical pictures included Seattle's obliteration of Denny Hill in 1910, with the houses bodily lifted down, 27, and Oklahoma City's chicken-farm appearance four weeks after the territory was opened in 1889, 28. In the visions of the future section was what all readers of the AR's ad pages will recognize as resembling Gordon Cullen's circuit linear city; but this one, 29, is going to be built, at Germantown, Maryland, as the second American new town, designed, like the first at Reston, by Whittlesey, Conklin and Rossant for a population of 100,000. The circuit, with its enclosure of park and outward view to wild nature, is the logical development in terms of movement of the Reston cluster housing (AR World, September, 1965). From the residential ring, seven specialized centres project inwards: reading clockwise from the top, shopping, high school and stadium, government and finance, arts and entertainment, 'clean' factories, college, and research and development.

29

VIEWS AND REVIEWS

marginalia

MASTER BUILDERS

Since John Donat's appointment by the RIBA three years ago as their liaison officer with radio and television, a field of public response to architecture and environment which was previously almost barren (except for the Third Programme) has begun to blossom. The actual programmes have sometimes proved disappointing television producers and interviewers still seem excessively wary of saying what they think-but at least the output has increased rapidly. Now at last the BBC is mounting a major architectural series of ten half-hour programmes as part of its adult education service at 11.30 a.m. on Sundays, produced by Nancy Thomas and introduced by John Donat under the title 'Master Builders.'

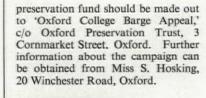
The aim is to analyse how architectural ideas evolve and change, and an impressive list of speakers has been recruited. In the first programme on Le Corbusier the speaker was Alvin Boyarsky, who has recently moved from the Architectural Association

School to that at Chicago Circle (see AR World, December, 1965). The next eight are dealing with individual categories of building: The Town (J. Rykwert), The Street (Reyner Banham), The Villa (J. Steven Watson), The Temple (R. Furneaux Jordan), The Stronghold (John Hale), The University (Dr. W. Pantin), The University (Dr. W. Pantin), Renaissance and Revival (Professor L. D. Ettlinger) and The Functional Ideal (Robin Middleton)—with a final discussion headed 'Architecture and Revolution.' After the first three at irregular intervals, the programmes have been weekly from April 17 (ending on May 29).

SAVING OXFORD BARGES

There has recently been formed in Oxford a unified movement to save the college barges moored on the Isis against Christ Church Meadow from further demolition and dispersal. Only three barges now remain in university ownership, though there are still thirteen in private hands.

The aim of the preservation campaign is to buy back six of the finest barges, restore the hulls with resinous fibreglass and remoor them in their traditional setting. One would become a museum, housing the large collection of photographs that have been assembled; and the rest would be relet to acquatic clubs and colleges. The barges, apart from their great architectural interest and aesthetic appeal (see AR, July 1956), are unique examples of Victorian and Edwardian 'fantasy' river architecture. They are a valuable asset to Oxford since the city has little lighthearted pleasure architecture such as follies or pavilions. To publicize the preservation campaign, an exhibition is to be mounted in Oxford from May 23-28, if possible on a barge. Contributions to the



RICHMOND GREEN

The Green at Richmond inherits a superb urbanity and sense of enclosure from its origin as the outer court of a Tudor royal palace. When proposals for redeveloping two large Victorian villas on its one ragged side (the east) came up recently, the developers presented to the borough council, which has not yet appointed its statutory chief architect, a design for so-called 'town houses' in half-baked Georgian style. The outcry from many sources, including the Richmond Society and the Victorian Society (which considered that the existing villas should be sacrificed only for replacements of high quality), was met with welcome sensitivity by the borough engineer and the planning committee. The developer thought again-and appointed as his architect Tom Manning, of Manning and Clamp, a name familiar to readers of recent AR Previews, whose office overlooks The Green. His design, 2, approved by the Royal Fine Art Commission and the borough, is admirably self-effacing; by maintaining existing cornice lines, he has given each of the twelve terrace houses an unusually lofty ground floor. In bulk and urbanity the terrace will complement its famous Georgian predecessor, Maids of Honour Row, which stands with the palace gateway on the opposite side, linked by a fine row of Italianate villas (north) and an attractively mixed group of Georgian and Gothic (south). In the south-east corner stands the rose-red Edwardian theatre (architect, Frank Matcham), the well-preserved interior of which the Victorian Society and the Richmond Society have recently persuaded the borough council to 'list.' However, as Manning's perspective frankly indicates, all is not perfect yet; not only is there a London Airport jetliner zooming overhead, but there is also the depressing use of the perimeter of The Green as a car park.

POTTED MEAT

Even those who normally avoid architectural glossaries and encyclopaedias should enjoy *The Penguin Dictionary of Architecture* (paperback 8s. 6d.), compiled by John Fleming, Hugh

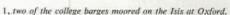
Honour and Nikolaus Pevsner. The medieval and modern entries are Pevsnerian; the rest is shared by the other two authors, with outside help on the Middle and Far East, making a welcome, if brief, start on including the great civilizations of India and China in popular architectural reference books. In spite of the price, this is a relatively short Penguin (248 pages) and the authors' powers of condensation are strained to the limit.

In a sense, there are two books here: a glossary (already excellently achieved by Pevsner in his *Buildings of England* volumes) and a dictionary of biography. Neither is really long enough. Building materials are not considered in any detail (six lines on reinforced concrete, thirteen lines on brickwork), while the invariably excellent biographies have some odd omissions (Vauban, Tecton, Arup). One of the most useful features is the series of accounts, mostly by Pevsner, of the historical development of architecture in different countries.

Taken as a whole, the book is a triumph of readability, being never afraid of judgments and hypotheses. There are over one hundred line drawings by David Etherton, who will be remembered by AR readers for his illustrated article on 'The Morphology of Flowing Tracery' (September, 1965). There are a few misprints and a few obvious errors: for example, the Pirelli building does not have 'windowless ends' but deeply recessed vertical slits, and T. H. Wyatt's partner at Wilton was not Raphael Brandon (of the Catholic Apostolic Church, Bloomsbury) but David Brandon (of the late Junior Carlton Club). The mention of Brooks's church of the Transfiguration, Lewisham, as a 'masterpiece' should have included the word 'mutilated,' since in c. 1955 it was cut in two horizontally by a mezzanine floor inserted above the arcades.

REPRINTS

There is a wealth of architectural material in rare editions and collections of drawings that is not easily available to the student outside London except perhaps in inadequately scaled-down reprints. It is thus a welcome development in publishing that the Gregg Press, American by origin but based equally between the USA and England (I Westmead, Farnborough, Hants), is undertaking an ambitious series of 'authentic' reproductions, correct in size and format, of major architectural sources. Their list includes Borromini's







Opera and Opus Architectonicum, Chambers's Gardens and Buildings at Kew, du Cerceau's Les Trois Livres d'Architecture, Fischer von Erlach's Entwurff einer Historischen Architectur and Kent's The Designs of Inigo Jones. The most recently published is the set of drawings of Norwich Cathedral of 1798–1800 by John Adey Repton, given to the Society of Antiquaries for publication but never issued; the introduction and notes are by the late S. Rowland Pierce. Prices range from E10 10s. for du Cerceau to £21 for Norwich, with 20 per cent prepublication reductions.

In much of the Gregg Press's work can be detected the discriminating advice of John Harris, Curator of Prints and Drawings at the RIBA. Mr. Harris himself is editing for them, first an invaluable catalogue of British drawings for architecture, decorations, sculpture and landscape gardening in American collections, and then the major work of a catalogue to the RIBA Drawings Collection itself. This is at the moment planned in seven volumes (though it is possible more will be needed). Under Mr. Harris's curatorship the RIBA Collection has been greatly improved, and in spite of lack of space and lack of money, it will, with the publication of the catalogue, become still more essential as a working tool for historians. A direct result of the preparation of the catalogue has been the discovery of an important group of Butterfield's drawings, rendered anonymous and with the names of the buildings scratched out by their hypersensitive author; they were previously catalogued under the name of W. D. Caroe, whose executors presented them.

Less formidable but also valuable as a guide to sources is the illustrated catalogue, given the somewhat inappropriate title *The Gothic of Gothick* (in fact it deals almost entirely with the Victorians' serious study of Gothic), recently edited by the Dutch bibliophile, Paul Breman, for the bookselling firm of B. Weinreb Ltd., Museum Street, WC1. Breman gives

a sparkling commentary, full of interesting opinions but not always factually accurate, on the whole range of architectural literature from Pugin to Ruskin to Scott to the Arts and Crafts.

A CHANGE IN PUB LETTERING

Some years ago (September, 1958) the REVIEW praised one of the large brewery combines, Watney Mann, for commissioning Design Research Unit to create a new 'house style,' by typography in particular, which reinterpreted the traditional atmosphere of public houses in modern terms. Now that DRU's heavily seriffed Egyptian capitals have enveloped pub after pub in southern England, with great delicacy on the stucco cornices of 1840 but much less appropriately on the tile-hung gables of 1890, it would not be churlish to suggest that a little more individualism would be welcome. The George, at the corner of Mortimer and Great Portland Streets, has recently been redecorated, for



the Chef and Brewer Group, one of the smaller combines, with a delightful irregularity of typography (shown here in a photograph, 4, by Walter Rawlings) and furnishing which seems

to avoid the imposed taste that often distances the DRU treatment from its regular customers. It is hard to pinpoint exactly why The George's acidetched lettering seems so organic with its beery Gothic framing, since it does not compromise at all in style, vet the proof of the pudding is that this pub evidently has kept the custom of its traditional 'regulars' who live in the decayed terraces around the GPO tower, besides attracting the new office workers injected recently into the area. The designers-for such unselfconsciousness is in no way a denial of personal artistry-were John and Sylvia Reid.

correspondence

WHOSE REDUNDANT CHURCHES

To the Editors.

strs: A paragraph in the article on the above subject in your March issue refers to 'The current unhappy case of All Saints, Dorchester' and goes on: 'The Dorset County Museum want to take over the church as an extra gallery, for which it would be very well suited; but the DAC who already have outline planning permission for shops and offices and who want the money to supplement the public appeal for restoring St. Peter's, put up virtually impossible terms to the Museum (high rent, short lease, full repairs).'

The last part of this statement is completely without foundation. The Salisbury Diocesan Advisory Committee, in whose area All Saints, Dorchester, is situated, first heard of the proposal to demolish All Saints in May, 1964. They did not then consider the building to be of great architectural merit, though they felt that the spire, as a local landmark, should not be removed, and that there were several good fittings such as the font, and certain tombs, etc. The following month, after inspection and further consideration, and having heard that the Central Council opposed the demolition, the DAC agreed that from an architectural point of view the destruction of All Saints would be a loss. DACs are neither executive nor negotiating bodies.

Yours, etc.,

H. DE S. SHORTT, (Chairman, Advisory Committee on Faculties and the Care of Churches, Diocese of Salisbury)

In the complications of ecclesiastical terminology it is not easy to be word-perfect. In the article referred to, the title Diocesan Advisory Committee was erroneously used in place of Diocesan Building Fund. It is welcome news that the DAC was in fact opposed to the DBF's intention to demolish, and it is to be hoped that its enlightened views will carry more weight with the diocesan authorities than they seem to have done hitherto. The Editors.

UNNAMED OUTRAGE

To the Editors.

sirs: In your February issue Mr. Ian Nairn asks for information as to the location of the premises depicted in the photograph of an altered shopfront which he classifies as an outrage.

I can confirm that it is situated at No. 25 High Street, Marlborough, Wiltshire, where I lived as a child and youth in the residence above the shop-Messrs, Stratton, Sons and Mead Ltd., wholesale and retail provision merchants and Italian warehousemen. My father managed this branch, and had been a director of Stratton, Sons and Mead for many years. The improvements (sic) were carried out after his death. The local authority would be the Marlborough Borough Council and/or the Wiltshire County Council. Mr. Nairn's assumption that the place is near the Severn is, I am afraid, incorrect as the River Kennet runs through the rear garden. By a strange irony of fate, I am myself now employed in the planning department of the Worcestershire County Council.

Yours, etc.,

N. J. ARNEY

Ledbury, Herefordshire.

CRISI

To the Editors.

sirs: Professor Collins's letter in your February issue refers to the use of the word 'crisp' in describing architecture. Has he overlooked another word now current which is used to describe many things, including good and bad architecture. I refer to 'sophisticated.'

In J. M. Richards's article on Hvitträsk he uses it twice to describe buildings, and John Hope uses it to describe the sculpture at Naxos. I have also seen it used in connection with brandy, women's underwear, theatre audiences and modern aircraft. Is this another of those fashion gimmicks used by the 'better informed writers'?

Yours, etc.,

R. RAYNOR

Marlow, Bucks.

book reviews

SCIENCE AND SEEING

EDUCATION OF VISION: THE NATURE AND ART OF MOTION; STRUCTURE IN ART AND SCIENCE. Studio Vista, London. 53s. each.

These three books are the first of a series of six, the remaining titles being The Module, Sign, Image and Symbol and The Man-Made Object. The series is edited by Gyorgy Kepes, Professor of Visual Design at MIT and author of Language of Vision and The New Landscape in Art and Science. The three published volumes each contain an introduction by the editor and about thirteen papers by scientists, architects or artists. This collection grew out of a series of seminars conducted by the editor at MIT over the past fifteen years in an attempt to bring the disciplines of the contributors into a coherent relationship.

Professor Kepes has been able to assemble an impressive list of contributors, including Tomás Maldonado, of the Hochschule für Gestaltung at Ulm, Johannes Itten, of the Bauhaus, Julian Beinart, of Cape Town University school of architecture, Donald Appleyard, of the MIT-Harvard joint centre for urban studies, Buckminster Fuller, Pier Luigi Nervi, Alison and Peter Smithson and Max Bill, all of whom discuss questions of immediate interest to architects. However, since the stated aim of this venture is to help bring about a reintegration of

3, Statue House, Weymouth, a key building in the centre of Weymouth which is threatened with demolition. It forms the end of a block of Regency buildings which gives the sea front of Weymouth its elegant look and provides the background to the statue of King George III.



science and art, perhaps it is improper to draw attention only to those papers that have a direct reference to architecture. Apart from the introduction and the papers by the editor himself (one in each volume) there are contributions by physicists and mathematicians such as Jacob Bronowski, Lancelot Whyte, Gerald Holtom, eight psychologists and a number of artists, art critics and art historians.

It is rather surprising, in view of the aim of the series, that only one contributor is an aesthetician (Gillo Dorfles) and there are no philosophers contributing to the first three volumes. However, there is more to come and I do not know what Professor Kepes had in store for us in Sign, Image and Symbol. I make this point because the fragmentation of science and art of which we are so painfully aware may not have its source so much in the increased complexity of science as in developments in philosophy in the nineteenth century. And the idea, popular today, and expressed by Professor Kepes in his introduction to the third volume by a reference to that 'smaller friendlier world in which previous centuries of men moved with confidence born of familiarity,' is one which might be questioned. It is more or less true that before the nineteenth century all the science could be comprehended by an intelligent man, although not as easily as is commonly supposed (consider for example the reference list of Burton's Anatomy of Melancholy), but such knowledge would not answer most of his questions. These could only be given answers (of sorts) by the philosophers or theologians of his time.

It is their dicta, and not the limited scope of historical science, which gives the past a superficial appearance of simplicity and it is our misplaced and disappointed expectation that science should be able to interpret its own findings in terms that are ultimately those of our philosophy, which gives rise to the conviction that our difficulties are directly caused by scientific developments.

Most of the papers contained in these three volumes are hard to read, but they are well illustrated and many of the illustrations are interesting and pertinent in their own right. If the remaining volumes do no more than maintain the present standard then Professor Kepes will have provided a valuable clearing house for many informed points of view on the relationship between science and the visual arts.

D. N. HOLBROOK-SMITH

ENJOYMENT OF GARAGES

MULTI-STOREY CAR PARKS AND GAR-AGES. By Dietrich Klose. The Architectural Press. 90s.

The eighty illustrated examples, the bilingual text (English/German) and the tiny Germanic type lead one to expect the smart book on a selected building type. It seemed that, having glorified churches and the cathedrals of commerce, a fine-art publisher was setting out to join in the worship of cars and to lead us in the enjoyment of their garages. But, although finely produced, this is not that kind of bookneither should it be. What we need is a book that brings together the few facts relevant to the problem (and compared to other building types they are remarkably few) and relates them to planning policy. This book attempts both these things, but is better on policy than on facts.

What needs to be said on policy is very little and Herr Klose and his translator say it well. It is not basically original-nor could it be-but there is an original emphasis on the importance of the placing of structures within the city. The parking structure is the point of contact between the world of the motorist and that of the pedestrian -'a mediator between two extremes of urban life. Once this function has been realized parking facilities will no longer be regarded merely as a necessary evil but as a constituent part of a new urban structure which is just as worthy of architectural treatment as the shopping centre or office block.' Do car-parks become the new gates to the city (or to the 'environmental area')-as grand and as rich in civic pride as gateways have been before? Or, alternatively, does their scale suggest that we regard them more as nonhuman elements of landscape, neutral rock faces or spreading strata platforms-free of 'treatment'-as a background or base? Both conceptions are valid and the argument of this book helps to define the town-planning pattern that could clarify the conception before the architects get to work. So far there has been little townplanning clarity in this matter, with the result that this book has to rely for photographs almost entirely examples of expedient infill.

The many examples make it a useful crib-book as to type and system. It is not, however, the complete designers' manual because of its inadequate presentation of basic design data. In an international book this is difficult (for example the comparative cost information when given is in different currencies and without sufficient basis but this is the English edition and an English appendix on dimensions, law, control and counting systems would have been useful.

NEVILLE CONDER

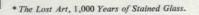
SMOKE WITHOUT FIRE

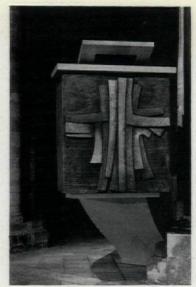
STAINED GLASS: THE ARCHITEC-TURAL ART. By Robert Sower. Zweemmer. 90s.

Taken together with his previous work on the same subject*, Robert Sower's new book can be used either as a bible for the aspiring stained-glass designer or as a suitable stick for the architect to use on the applied art practitioners who offer their work by the square yard.

A half-remembered phrase from an article by Irving Kristol runs something like this: 'Today our political activity can be described as efforts to build socialism without socialists, communism without communists, democracy without democrats.' Though wildly out of context, this quotation does illustrate the point that we are trying to build stained-glass without stained-glass designers. I do not mean that individuals should be trained specifically as designers of stained-glass, but rather that those already working are not up to the job.

Mr. Sower explains that the 'lost art' is not lost ... 'but that several things are very much confused: first of all, our awareness of how the colours in stained glass are affected in their appearance by the kind of light that





5, a new pulpit installed last month in Chichester cathedral, designed jointly by Robert Potter and Geoffrey Clarke. The base, incorporating steps, is in reinforced concrete, the superstructure is of cast aluminium panels on a timber frame and the coping and reading desk are in ash.

falls upon them. . . . Secondly a sense of how art—any art—can be made to function as an architectural element without in the process being reduced to insignificant decoration. . . Thirdly—since stained glass is not only an architectural art but in large part a church art—a sense of how to deal with religious themes in an age when art is almost totally secular and private in character.'

Yes, yes, this is all so true and the chapters following that deal very straightforwardly with aspects of glass as an artistic medium make it even more convincing. But, sooner or later, the quality of the modern work illustrated begins to jar, leaving one wondering if the confusions listed by Mr. Sower have been thought through at all by the majority of the designers. There are pictures of windows by Léger, Matisse and Le Corbusier, but these men were giants, and if one accepts that the justification for the inclusion of glass in architecture is that it should be both part of, and equal to, the building, the someone responsible for it must be of the same artistic stature as the architect.

I have seen endless easel windows being made only to be smashed, owing to the lack of any applicable theory, the emphasis being almost entirely on the craft side. No doubt it is partly the fault of the architect who needs as big a bully as himself to force any kind of co-operation. Mostly though, it is the continued use of the debased term 'stained-glass.'

G. J. NASON

SOME GERMAN CHURCHES

MEDIEVAL CHURCHES IN GERMANY, By Helga and Friedrich Mobins. Peter Owen, London. 1965. 4 gns.

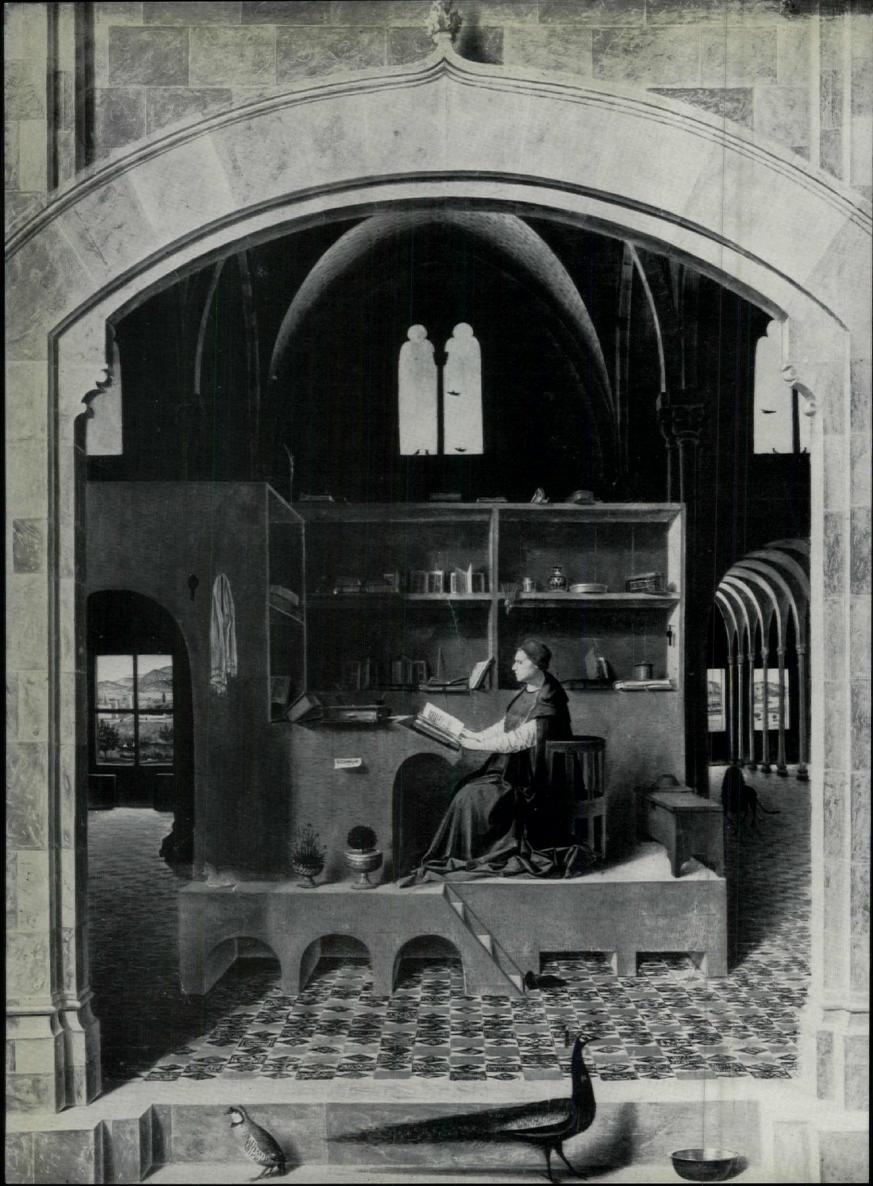
Let it be said at once that this book is not about the medieval churches of Germany, as its binding says, but about the medieval churches of Saxony, Thuringia, Brandenburg and Mecklenburg, as the sub-title, too late for most purchasers, explains; i.e. about probably ten per cent of the medieval churches of Germany. The trick has been played in publications originating from East Germany before;

e.g. in the book on *The State Museums* of *Berlin* (Thames & Hudson), which deals only with the museums of East Berlin. In the case of the present book the division is particularly unfortunate, since the iron curtain divides Gernrode from Hildesheim, Stralsund from Lübeck and so on.

However, once this disappointment has been overcome, it is a very handsome book. Its plates are excellent throughout and for English readers will open the door to plenty of unknown delights. As there are over 200 illustrations, that alone fully justifies the book. The text on the other hand is less helpful. It consists of an introduction and long notes on the plates. The former, from the English point of view, is too general, the latter are too special. As for the introduction, half the trouble is translation. It reads well enough, but try to find out what precisely it means, and you will soon admit that whole paragraphs (e.g. pp. 9-10) remain incomprehensible. One example may be given: the development from what the authors call the Roman transept to what they call the compartment-transept is very important and helps decisively in an understanding of Romanesque as against pre-Romanesque. But who, without any explanation, would know what the two terms mean? The Roman transept follows east of a nave, the nave coming to an end with an arch. The transept then runs north-south without any articulation. Only when articulation was applied, i.e. when the transept became three compartments, the middle one being a proper crossing separated by arches not only to the west, but also to the north, south and east, have we got the fully Romanesque sense of compartmented space. Even Stow, to look at it from our angle in England, is not really Romanesque; for the transepts are not of the same width and height as nave and chancel, and the crossing is not of exactly the same measurements. So the authors are on to something essential, but most readers cannot possibly notice it.

Leaving the introduction and turning to the notes will not help them either; for when they read about Gernrode-'Gernrode furnishes the earliest example on Saxon territory of the alternation of piers and columns, a feature of Eastern origin (compare St. Demetrius at Salonica or Rusapha Sergius). Some time after 968 the idea was reproduced by the hypothetical alternation in the third Quedlinburg church, as well as in the minster at Essen'-in what library in the whole of England would they find books to follow this and the many similarly close arguments? It is the old trouble of the translated book: the German authors cannot know what English readers can take, nor incidentally do they seem to know what will strike the travelling Englishman as specially remarkable, say the Late Norman zigzags in the doorway at Treffurt or the delicious cork-screw flying ribs at Pirna (p. 141) or the angels of Hecklingen in relief with spread-out wings placed in arcade spandrels as early as about 1220.

The notes fill about seventy pages, and they are fully provided with ground-plans. There is also a map. Typography and printing are as good as anything from West Germany. N.P.



The painting reproduced opposite (by Antonello, who died in 1479) symbolizes both the theme and the title of this issue. It gives a direct view through the outside into the inside of a building, revealing as it does so the interior landscape in all its spatial complexity and some of the devices—perspective, the visual subdivision of space and the placing of objects in it—that are available to the interior designer in his search for particular effects. The subject of the painting is St. Jerome in his Study, and it is reproduced by courtesy of the National Gallery.

A SPECIAL ISSUE OF THE ARCHITECTURAL REVIEW: FOREWORD BY THE EDITORS

This issue deals with the design of recent public interiors in Britain. Its structure and arrangement need a note of explanation. Briefly, it is based upon the thesis, developed in the introductory article by Hugh Casson (who has edited the issue on the *Review's* behalf) that in the design of interiors, which are essentially physical expressions of 'atmosphere', the key qualities required of the designer are insight and sensitivity, and for these there is no substitute. To illustrate this point the examples chosen are arranged, not in the orthodox categories of function, but firmly—if arbitrarily—under such titles as 'Ceremony', 'Fantasy' and 'Geometry'—titles designed to indicate the atmosphere the interior is designed to create or to evoke.

Such an arrangement clearly has its risks beyond the obvious ones of stretching points, begging questions, or evading issues. Visual standards, it will be said, have been overplayed, social responsibilities by implication set awry, technology taken for granted and the impending influences of industrialized building methods, component-assembly, structural clip-kits, and controlled obsolescence virtually ignored. For once . . . why not?

It may be thought also that too many of the examples illustratedbanks, hotels, cinemas, restaurants, shops—are those which, being to some extent visual symbols of a dream world, encourage the more superficial, even flippant, and therefore-to the puritan architectless reputable side of the interior designers' world. This is true; yet to question the apparent absence of hospitals and schools, of the clinics, workshops and community centres of the Welfare State (suitable examples of which are scandalously thin on the ground), or, for that matter, to deplore the neglect by implication of the many competent interiors designed by the anonymous studios of the contract furnishing firms, or by the Mayfair decorators, would be to misunderstand the purpose of this issue. It does not pretend to be a comprehensive round-up of good post-war interior design, nor a survey of all types of public building (civic and industrial buildings and buildings for transport receive less than their share of attention), nor a detailed study of modern interior design techniques. It has been assembled solely to put over a point of view, explained in Sir Hugh Casson's article which follows. It is a point of view, which, althoughor perhaps because—it is neither modish nor at present even sympathetic to many architects, needs at this time to be vigorously restated.

Why INSCAPE? Lack of confidence perhaps in the subject of this special issue? Certainly not. THE ARCHITECTURAL REVIEW has always believed that the design of interiors is a serious and justifiably expert field, with its own history and traditions and with a future of expanding possibilities. Cowardice, then, in the face of orthodox nomenclature? A faint shiftiness here perhaps. Authors always feel uneasy in the presence of words, which have a tendency, under pressure of fatigue or fashion or rethinking, to run downhill and to finish—as Rose Macaulay put it—in a 'pejorative puddle.' Nowhere is this process

more swift than in the world of art and archi-tecture. Brutalism has already clumped over the horizon in pursuit of the New Empiricism. Image, node, plug-in and environment are doomed to tumble inevitably behind ornament, neighbourhood unit and sketch design into a discredited exile to await perhaps future rebirth. Interior Design, afforded a legitimate reprieve by changing its name from Interior Decoration (and all those disagreeable associations with amateurism and lampshades) need not yet be discarded, though its position is precarious and its future threatened.

Again one asks then: why INSCAPE? The answer is

a simple one—because it indicates something more than a timely reassessment of a recognized creative activity. It represents an editorial attitude of mind, and one moreover that is not unfamiliar to ARCHITECTURAL REVIEW readers. Put briefly, it reasserts the Ruskinian formula that the first duty of the artist is 'to see and to feel,' and that of the three attacking points in the designer's armoury of weapons—Professor Guyatt's 'Head, Heart and Hand'—the second is, on this particular battlefield, the sharpest and the most powerful. The architect need not be alarmed by this, for it is not the first time it's hap-

pened. Many historians and critics have observed that new conceptions and new forms in architecture spring quite as often—if not more often—from the experiments of poets and painters as from new materials, new techniques or new problems to be solved. These last may suggest new solutions or even create new limitations which themselves become exciting, but fundamentally in architecture, as in any other art—and so long as it remains one—there is no substitute for insight and inspiration, and it is in these two irreplaceable qualities that the architect, because he is trained to distrust them, is often so woefully weak.

It is perhaps this weakness, in part, that whips up his antagonism and helps explain why many to architects refuse to believe that such a thing as interior design exists at all. Some place it on a par with the art of the milliner or pastrycook; others seem to regard its claims separate consideration as a personal affront. It is true that the forms and materials with which the interior designer deals are often, but by no means always, less permanent than those handled by the architect and become thus morally suspect and contemptible to the orthodox. Every architect has a per-fect right to contract out

of such responsibilities as the design of furniture, textiles and fittings and their assembly into coherent interiors, if he feels they are beyond his powers or outside his interests. After all he had nothing to do with them in mediaeval times—and in the later centuries he left much of it to foreigners who, he rightly assumed, were less worried by such scruples. He has no right, however, to claim that such matters are so trivial as to be unworthy of his attention. Few architects of course will argue upon such weak grounds as this. Much more defensible, and indeed at times impregnable, is the attitude of the architect who says quite simply that archi-

tecture—interpreted as the imaginative handling of space-is interior design. Here the shrug of indifference is replaced by the bland blue-eyed stare of the confident artist who will claim-quite rightlythat a building should grow first from an understanding of its use, through an expression of its use in the shape of a plan into its final three-dimensional form-a process which at all stages and in every detail should be in the unassisted hands of the architect. With only a momentary twitch of an eyebrow over the word 'unassisted,' this view is ideally surely the right one; a high proportion of the examples on the following pages have been chosen to illustrate this fact. It clearly depends for its success upon the architect being of the highest calibre and of great versatility. Historically too there are many precedents for this 'soap-bubble' conception: some Gothic cathedrals -(but not the facade of Lincoln)—and the work say of Palladio or Perret, or Mies van der Rohe or even SOM. But the fact that nobody would dispute this approach to interior design does not mean that it is necessarily the only approach. Just as from time to time (some would say more often than not) buildings are needed which must be flexible in use or impermanent in form, so too—and perhaps even more often—interiors are needed which can be unrelated, superimposed, and entirely independent of their structural enclosure. The architect may dislike this, or regard it as morally indefensible, but he cannot call upon either History or Function to support him. Historically there are many splendidly successful examples from the Pyramids and the blind houses of Pompeii to Frank Lloyd Wright's glass showroom in San Francisco, or the lecture hall of the Royal College of Physicians, where the exterior appearance of the building bears no relation whatever to what lies inside, and there are many buildings, hotels, department stores, and particularly ships, whose function de-mands that the structure is divorced from, or at any rate more permanent than, the interiors which must change as often as public demand may require.

Obviously there are many estimable and inspiring examples to be found in both camps. Let us have then no more talk of morality and admit that no justificatory gymnastics are needed to prove that the interior designer is as necessary, and must therefore be as well-trained, imaginative and skilful as his colleagues, the town-planner, the sociologist, the services consultant and the landscape-architect. If this should, however reluctantly, be agreed, how does the interior designer, once given his brief, go about his task, and what are the tools, elements, ploys and

resources at his command?

First he must start with that architectural anathema, a preconception-not one of actual form, arrangement or technique, for these will be drastically affected by his limitations of the problem, many of them not yet apparent—but a preconception of the 'character' or 'mood' of the project. This preconception—or, as the OED puts it, this 'anticipation in thought'—not please note, anticipation of thought—is the reverse of the normal architectural process. Although it is born of intuition or—if you prefer to term it—instant rationalization, it is not a mystic personal revelation, but the disciplined and imaginative application of Insight which is the ability to penetrate with understanding into the character and circumstances of a

problem. This 'mood assessment' is in itself a product of two elements—the mood inherent in the problem, and the mood that the designer intends to impart to it in order to emphasize or play down what is already there. Together these combine into the mood that the final job presents to all the senses when completed. Broadly speaking, for the interior designer, there will be two approaches: the first is the Systematic, where the interior is closely integrated with the structure and where pattern, form, texture and lighting are part of the architecture, and qualities of permanence and monumentality are sought. The second, which may be termed the Superimposed, is where the interior is required to be more flexible, and easily modified or even transformed without mutilating the architecture in which it is temporarily contained. Within these two groups the variations are limitless, but in each one atmosphere is all. 'An apartment' wrote Robert de Montesquiou 'is a mood.' A series of apartments may be a series of moods or variations upon one theme, but once determined—usually as part of the brief-it must be consistently pursued with every weapon that lies to hand-colour, texture, scale, heat, light, sound, movement, even perhaps smell. Here the interior designer is luckier than the architect, for he can control both climate and light, but his errors are less excusable.

This moment of insight is for the interior designer perhaps almost the most important one in the whole design process. To succeed he must be, as Misha Black points out in his article Education of the Interior Designer, something of an impresario, a mixture of architect and illusionist, scholar and artist, medicine man and psychologist, acutely sensitive to gradations of character, to atmosphere and to the 'genius loci et temporis.' This does not mean that he is blown helplessly about by the whims of fashion, but it does

These five pictures summarize the five moods into which the interiors in this issue have been grouped.

I IDIOSYNCRASY: Enclosure, a corner table mysteriously reflected, a job-lot of pictures—and so without effort or elaboration a scene is set: a particular mood created. (Wilton's restaurant by Adam Pollock.)

restaurant by Adam Pollock.)

2 INTEGRITY: Here bones mean more than flesh and structure is left to speak for itself in a few strong untreated materials—timber, concret brick. This is 'the inside of the outsid (Elephant House, London Zoo, by Casson, Conder and Partners.)

Casson, Conder and Partners.)

3 CEREMONY: Here stillness reigns and permanence is the quality pursued. Ranged windows, ruled seats, suspended flags are ranked in formal sequence to achieve what Inigo Jones calls 'graviti in publick places.' (Guards' Chapel, by George, Trew and Dunn.)

4 GEOMETRY: The delineation of space—fictional or factual—by visual measurement is the main task of the interior designer. Here it is carved from the air by the sweeping cuts of arches which step elegantly inside, outside and back inside again.

(Serpentine Restaurant, Hyde Park, by Patrick Gwynne.)

5 FANTASY: 'Theatre' and illusion have

by Patrick Gwynne.)

5 FANTASY: "Theatre' and illusion have always—and properly—been part of the interior designer's armoury of tools: reflection, sparkle, colour-contrast, mystery and perspective are some of the elements at his command. (International Jewelry Exhibition, Goldsmiths' Hall, by Alan Irvine.)



mean that he must keep his mind sensitively and constantly attuned to the values and attitudes of the times in which he lives. All art, as Arthur Koestler has pointed out, is appreciated through twin lenses—one of which is personal and biologically based aesthetic judgement; the other the pressures and atmosphere and creative influences of contemporary society. It may be disturbing to reflect that one's sense of beauty, far from being absolute, is continually being diverted or, as it may seem, warped, by a social process (even Count O'Dowda in Fanny's First Play could not by any device keep closed the door against his own century), but the only real danger in this lies when unequal weight is given to what is perceived by one of the two lenses, and quality is measured as it were by the wrong instrument. This danger is one particularly to be guarded against in Interior Design with its implication of impermanence and its vulnerability to charges of modishness.

It is because this process of 'mood assessment' is of such paramount importance in a field of design where all the physical senses are simultaneously alerted and at work—and how acutely here one feels the illustrative limitations of the printed page—that this issue includes an article on the perception of space, written by Professor C. A. Mace. We know too little of this fascinating field of study. Architects seem to accept without a qualm their role as shapers of our human environment, but as Peter Manning repeatedly tells us, there is nothing in their training or personal experience that would seem particularly to fit them for this self-appointed task. Too often, as aestheticians, they are preoccupied with arbitrary and self-created criteria or, as technicians, pursue the illusion that there must be a technical solution to every question. Too seldom do they remember—as the sociologist, theologian and politician always must—that human

creativeness is not confined to experts, and that the creation of an interior—like the building of a city—is a process, not an act, in which the user's contribution must be recognized and anticipated.

Insight then, born of knowledge and understanding, sets the mood. Once the mood is established, strategy follows. The principles are familiar enough—Design Consistency in every form, material and detail, and Economy in its true sense—the achievement of the maximum of aims (simple or elaborate) by the minimum of means. The formula has a medical directness—Diagnosis, Prescription and Treatment. Get this first one right, and then, with that insight-based decision correct and out of the way, it is possible afterwards to experiment. Get the diagnosis wrong, and only luck or the impervious indifference of the patient will save the day.

Needless to say in many cases success or failure does not lie alone with the designer. Space creates its own emotions. It can mean different things to different people at different ages or in different circumstances—and these, as every artist knows, can be physically, if vicariously, sensed as he draws them on paper; but the client—whether banker, restaurateur, shoesalesman or personnel-officer—must be encouraged to add his own powerful contribution. The designer cannot by himself create success. He can only create conditions in which—if he and his client have guessed correctly—success can be achieved. This is vital. Most designers—because they are trained to believe this—tend to underestimate or ignore the essentially

society is founded on the belief that so far as is organizationally possible everybody must be allowed to have his say in the important things of life—education, religion, politics, social behaviour. Why, asks N. J. Habraken, is environment so often—and so

powerful influence of human creativeness. Human







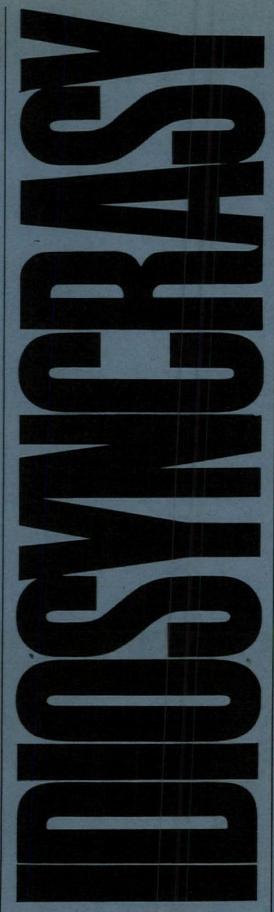


conveniently for architects and designers-considered the private province of the specialist? An interior (or a building in a city) that carries too heavily and for ever the professional signature of its designer, and permits no contribution from its users, may be a fine monument, but it is nevertheless a tomb. Inevitably, since we are dealing with an evasive subject, rules are impossible to prescribe. Even commonsense rules, if not questioned or occasionally broken, can be at times misleading or constricting. Could not drama, for instance if required be enhanced—as Hugh Creighton suggests on page 398—by equating brilliant light with dead quiet instead of by the more orthodox solution of dimly lit silence? Is not a successful restaurant sometimes made even more successful by the deliberate playing-up of noise and overcrowding than by the conventional remedies designed to cure these faults? Are thermostats really such reliable indicators of real comfort when a more immediately convincing illusion of heat can be obtained, say, by heating only the entrance porch (the impact-zone for the off-the-street client), and providing a warm colour scheme? Could not more be done by surprise or by support in playing with what psychologists call 'the mental set,' that interplay between expectation and observation upon whichas Gombrich has observed—all culture, communica-

tion and thus the experience of art depend? Label an apartment 'Writing-room,' 'Banking Hall' or 'Gymnasium,' and before he enters them the visitor is half way there, an image clear-set in his mind to be later re-confirmed or perhaps mischievously shattered by the designer. Label it 'Restaurant' and doubts are raised. Will it be intimate, luxurious, noisy or dim? Label it 'Trattoria' or 'The Pompadour' and doubts are comfortably settled again. This partnership between designer and user is a subtle never-ending game. Sometimes the user must be coaxed and taken by the hand—sometimes he can be left safely to take a hint. The designer is in charge and must charge his warnens.

and must choose his weapons.

The interior can be 'a mirror of the soul,' or, more imaginatively, a reinforcement of the soul-opening new possibilities into new and unexpected worlds. It can be spontaneous or contrived, magical or formal, mysterious, intricate, impersonal or dotty. Examples of all these—and of many variations upon them—can be seen upon the following pages, loosely arranged as far as is possible and without, it is admitted, the assistance or even the knowledge of the designers concerned—under broadly appropriate headings explained in the accompanying illustrations: Idiosyncrasy; Integrity; Ceremony; Geometry; Fantasy. These examples are followed by a group of articles in which specialists in various fields set out in more detailed form some of the techniques and opportunities in the control of tunities in lighting, acoustics, assembly, graphics and the like that are available to the interior designer. But these are only his tools. Nobody can tell him how to use them. If only he gets the first step right—the deciphering of the secret purpose of a room, the assessment of the required mood, the pinning down of that evasive quality of atmosphere-he will, almost before he starts work, have gone most of the way towards achieving his aim: an interior that not only looks right, but feels right. Fail in this first step and he fails for ever.



The word suggests uniqueness and privacy: Virginia Woolf's 'Room of One's Own'— qualities at first sight hostile (because introvert) to public appreciation. But even here, though in such a place as a restaurant the clientele is impersonal, personality can be created without resorting to the dressing-up box. It is usually the joint creation of client and designer, each making his own contribu-tion and together exploiting to the full the physical and psychological elements of the problem to achieve the finished effect: an apartment with a mood of its own.





JUNIOR COMMON ROOM, ROYAL COLLEGE OF ART, KENSINGTON

In the rear block (architect, H. T. Cadbury Brown in association with Hugh Casson, and R. Y. Goodden). The decorations were designed and executed during the vacation by students: Gary Pritchard, Peter Wheeler, Paul Watson and Michael Followes. 1, a wood framed mirror by a former student, brought from the old common-room. 2, old pub-mirror in the bar. 3, the ceiling painted by students.

Home is the place where you can legitimately make an exhibition of yourself. Thus in the design of their own common rooms students are best left to themselves, particularly when

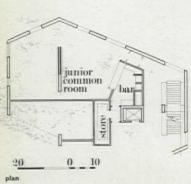


—as in this example—creative talent abounds and the treatment chosen can be rapidly changed to meet new demands or express new ideas.

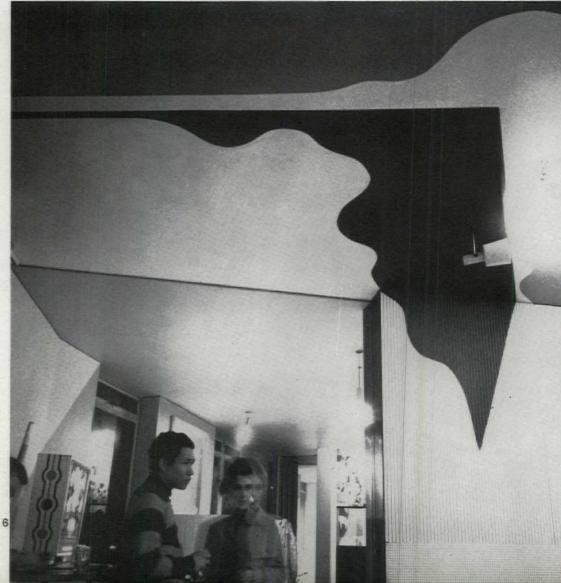
Vividly contrasting colours and tones painted on walls and ceilings deliberately destroy-as in wartime camouflage - existing architectural forms or twist planes so as to make illusory forms where none exist. Finishes here are robust, furniture miscellaneous, juke-boxes, pin-tables and mirrors true to their own character. The result, when carried out with such assurance and vigour, is a triumphant statement of the way they want it to be. In five years time there will be a new lot of students, and a new lot of ideas. The architecture of the rooms is simple and strong enough to take them without wincing. Both sides win in this successful encounter.

4, pin-table machine chosen by the students for the RCA junior common-room. 5 and 6, wall and ceiling paintings, looking in the opposite direction to 3.







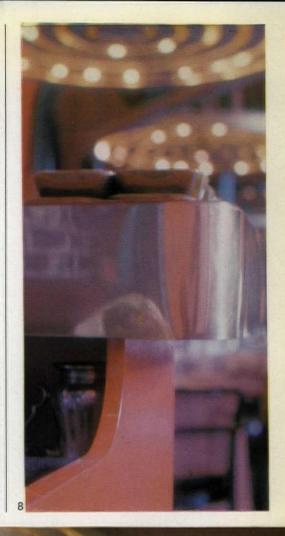


BELVEDERE RESTAURANT, HOLLAND PARK

Architects; Leonard Manasseh & Partners

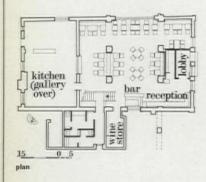
The conversion of the old orangery in the grounds of Holland House, now a Greater London Council park. The spiral light-fitting shown in 7, which forms its own horizontal plane between table level and main ceiling, has a brazen finish. 8, the dispense bar. The counter top is of red melamine with a deep polished brass edging.

Here the architects have skilfully played up to the light-hearted spirit of the original building. Suspended spirals wind endlessly into reflected distance, marching shoulder to shoulder with the arches which have been allowed to stay strongly unimpeded. Brilliant lighting, and that bold use of colour for which these architects are noted, enliven a scene to which cutlery and glass give extra sparkle.





Throughout this interior can be felt a strongly personal, even quirky, hand and that feeling for 'theatre,' which is the essence of good restaurant design. The garden outside, magical and unexplored, is a 'transformation scene' perceived through the proscenium of the arched windows. Even the weather, one feels, and the constantly changing light of English skies, have been allowed for and used to good account.



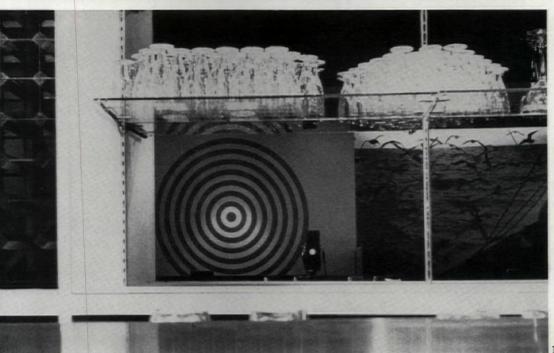
9, looking out into Holland Park from the Belvedere Restaurant. The windows are part of the original orangery. 10, another view of the spiral light-fitting.







In the examples on this page idiosyncrasy is expressed by three designers three different levels scale. Behind the flat transparent screen lies mystery; bottle racks, stacked glasses, and a reflected photomural compose into a carefully continued still-life; a white tunnel burrowed off the street encourages individual exploration and evokes brilliantly the atmosphere of the ultimate destination. Simplicity of statement, and everywhere somebody in control.



11, offices of Signal Films,
Bervick Street, London (interior
designers, Bernard Holdaway
Design Associates): the reception
area seen through the
semi-transparent screen that has
replaced a brick facade. 12, Hook,
Line and Sinker restaurant, Baker
Street, London (architects, Leonard
Manasseh and Partners). A tinted
grey mirror behind the bar reflects
a photo-mural and painted
decoration on the opposite wall.
13, Iraqi Airline offices, Piccadilly
(architects, Alison and Peter
Smithson). The tunnel-like interior
has sand-coloured walls and carpet.
On the left, replica of a Persian
bas-relief from the British
Museum; on the right, brightly
coloured tiles from Iraq.





Idiosyncratic properly means 'peculiar to a person.' In the examples on the next three pages, mostly restaurants, that person rightly is the duality of designer/owner, not the user or client. Personality is strongly expressed in one place by spidery chairs and drawing, in another by tiles and rush-seats beneath a plaster vault. If you don't like it you can go elsewhere.

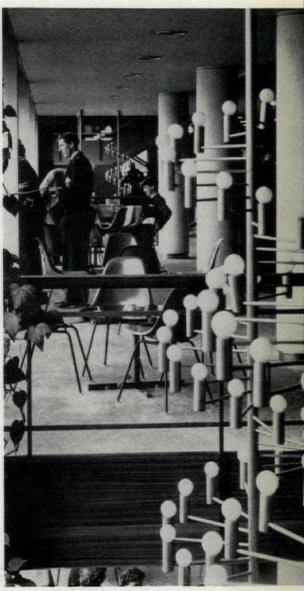
14, Hades coffee-bar, South Kensington (designer, Don Higgins)—recently renamed and redecorated. The general scheme was black and white, with dark green walls. 15, Trattoria Don Luigi, King's Road, Chelsea (designer, Enzo Apicella): pink table-cloths and pink quarry tiles on the floor.



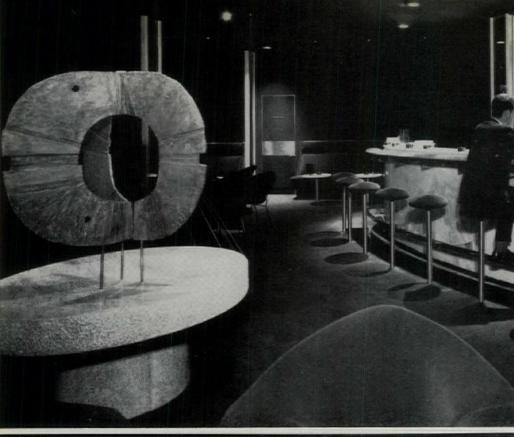


Many 'patrons' and their architects are natural squirrels and like to build up their atmosphere with trophies. Often this can appear affected and overcontrived, but in the restaurant on the left the clutter, the intricate shadow patterns, the warm rich colours of copper and wood seen against a simple surface, are exactly right. Less individual self-expression perhaps can be permitted in the more spacious and impersonal setting of a theatre foyer. Yet even here (picture below) the spiral light fitting, the flicker of indoor plants and the informally grouped chairs make everyone feel instantly at ease without reducing the sense of occasion that is part of theatre going.

16, Le Troubadour restaurant, Old Brompton Road, London (designer, Sheila van Bloemen); decoration of musical instruments and kitchen implements; lighting by candles only. 17, Belgrade Theatre, Coventry: the upper foyer (Coventry city architect; architect in charge, Kenneth King). A spiral light-fitting descends through the well of the lower foyer.



17







20

Rich materials and subdued lighting are essential qualities for eating at night. But the rich materials must be used, as here, with sophistication and a steady hand, and the lighting be mysteriously enlivening and not just dim. Here, admittedly, we are in dreamland, temporarily in another world, where ceilings are of fur and walls of velvet, or in an interior (picture above) with an assumed music-hall atmosphere and the staff frankly in fancy dress.

18, Cumberland Hotel, London:
the Nocturne bar (architects for
the interior, Dennis Lennon and
Partners). At left, sculpture
'Noctua' by Warren Davies; dark
blue velvet walls; dark blue carpet;
white marble bar-front. 19, Wips
night-club (now the Ad-Lib),
Leicester Square (designer, Joseph
Rykwert). Walls of grey nylon fur;
copper bar-top; mnimal lighting.
20, Flanagan's eating-house,
Baker Street, London (designer,
Douglas Fisher—the owner):
Victorian bric-a-brac and
light-fittings.



'I saw God in a point' wrote Dame Juliana, the Norwich mystic; but mystics see things in unusual ways. Ordinary people are more likely to get the sense of the presence of the divine in large open spaces. Every kind of space, however, is charged with its distinctive significance and emotional quality. No special subtlety in perceptual powers is needed to sense the differences between the cloisters of contemplation and the corridors of power. Differences in the atmosphere in different kinds of space are no doubt in part the product of association, the effects upon spaces of the people who have used them; but they are also in part built into those spaces, inherent in the character of those spaces or created by those who designed them. What does the designer need to know about spaces and space perception in order to do what he is trying to do? To this question the short answer is: that just as the designer needs to have some acquaintance with the scientific facts and principles which are basic for heating, lighting and ventilation, so does he need some understanding of the 'mechanics' of space perception. In every culture there is a corpus of knowledge shared in common by all educated members of the society which enjoys that culture, irrespective of their profession or field of specialization. Throughout most of the history of Western civilization this corpus of common knowledge has embraced familiarity with the Greek and Latin languages and a broad acquaintance with the history and the humane studies contained in those languages. In the modern world much of this knowledge, though contracted, has been maintained, but there has been added to it a distinctive corpus of knowledge covering the elements of the natural sciences. Such knowledge is enjoyed not only by students of science but also by students and practitioners of the arts. Young people leaving school today are familiar with the broad facts concerning the nature of matter, its physical and chemical constitution and with the main principles in accordance with which material things move and interact. They understand in the rough how light and sound are transmitted through space. and they have a similar acquaintance with magnetic and electrical phenomena. They can explain how an image of one thing in a certain place can be projected upon another thing in another place; e.g. how a scene can be projected on a photographic plate or a picture on a film can be projected on a screen. And they understand vaguely in a general way how stimuli of various kinds infringe upon the organs of sense.

There is, however, one quite extraordinary gap in this corpus of general scientific knowledge with which the young are provided—a gap to be recognized both as a pervasive deficiency in general education and as a source of a special disabling factor in the pre-professional education of the designer. Everyone understands how from a physical source, patterns of light can be transmitted through a medium to the receptive surface of the retina, there to produce a picture representative of a set of objects

in a spatial setting. But what happens next? How do we pass from the retinal images to the perception of the world? This part of the story is missing from the teaching of 'general science' in schools. For the designer, the story must be completed only by his own researches or in his professional education. A part of the reason for this extraordinary gap in the curricula of general scientific education is that the end of the story raises issues of philosophy and psychology, both of which subjects, for different reasons, have been deemed unsuitable subjects of instruction (in Britain at least) in secondary schools. The assumption that perception is a process whereby an image of the world is imprinted upon the retina and the brain or the mind, passively receives what is imprinted, is not merely inadequate; it is positively misleading. To begin with, it is to be noted that the recipient of impressions is selective. It is then further to be observed that the recipient consciously or unconsciously transforms the given material to meet his needs. Some of these needs are practical, utilitarian or biological. Practical requirements demand that objects should appear constant in shape, size and in other ways, irrespective of variations in the impressions received from different points of view. To an appreciable extent the mechanism of perception corrects for the effects of perception corrects for the enects of perspective, and we tend to see shapes as they really are. This helps to explain why the discovery of the laws of perspective came as late as it did in the history of art. Recent studies have demonstrated the phenomena of 'perceptual defence. Objects are perceived, or overlooked, so as to protect the perceiver against emotionally disturbing situations. There is wishful seeing as well as wishful thinking. Strange as it may seem, we do not merely avert our eyes from what is obscene or unseemly. We can just overlook unpleasant things as we can overlook the spectacles on our noses. The artist has to learn to discard these protective devices in order to see things not as they really are (that belongs to the training of the scientists) but to see things as they might be. He has to learn actually to see things as they are often supposed to be seen only in imagination. Indeed today, the psychology of perception is in course of being rewritten in terms of a parabolar of interms. in terms of a psychology of imagination.

The raw material of human consciousness in perception, memory and imagination is quite literally 'the stuff that dreams are made on'—plastic material which is shaped in part by external forces and in part by forces within. The objective observation of the trained naturalist lies at one end of the continuum. The phantasies of the poet—a William Blake for instance—lie at or near the other end, excluding only the delusions and hallucinations of the insane, and perhaps the quasi-pathological experience of the normal dream. The dream, however, is instructive, as a sort of perceptual experience in which vistas and panoramas have qualities not usually experienced in working life. Space is never perceived in abstraction;

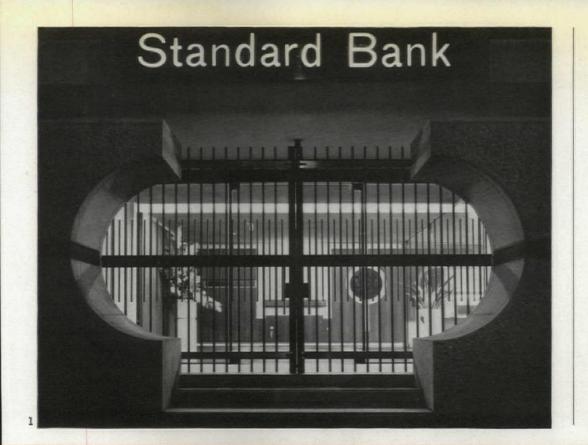
the qualities of a space vary with its size, shape and colour. Experiments in viewing scenes through tinted glasses have shewn that, when viewed through glasses which gave a wintry aspect, the scene was perceived as being silent, but when the same scene was viewed through glasses suggesting sunshine in spring the observer reported the singing of birds (though birds had been singing throughout the experiment).
In one large establishment, it is reported, the management was perturbed by the low morale and the sickness rate in an office sited below ground. Though lighting and air conditioning were perfect, something was wrong. They installed illuminated recesses depicting scenes of the English countryside, and the sickness rate immediately declined. This experiment suggests exciting possibilities. What would have happened to the sickness rate if the scenes presented had been seascapes, or villages in the Pyrenees, or if the lighting had been varied to depict the scene in morning and evening lights? If the recesses had been filled with mirrors so as to give the effect of an even larger office the sickness rates might well have gone up. There are uses for mirrors, when what is needed is simply that of a larger space of the same kind. In contrast, windows provide another space of a different kind. With controlled lighting and air conditioning windows have no other function and in urban buildings the contrasting view provided by a window has few merits. It is well within the competence of modern architects to design buildings without windows but with substitutes which offer alternative space perceptions. In what has been written so far, space perception has been considered in the main as a visual phenomena. But space is not just visual, space is heard; it is smelt, and it is felt. It is heard in the echoes in a valley and in the reverbera-tions of a cathedral. Landscape gardeners on a grand scale could produce echoes, and designers of cathedrals can preserve the reverberations. And it is smelt since roses and night-scented stocks require the space of a garden in which to diffuse their fragrance. Above all space is felt and enjoyed in movement. The first thing which a man buys with every increase of affluence is more space—a larger car, a larger flat, a larger garden. This is not normally a matter of vulgar ostentation. A man who travels first class on the rail is paying more not for visual elegance in the upholstery; he is buying additional space in which to unfold his paper, to write or just to fidget. Every container of a human body, other than a coffin, must provide elbow room. It is the elbow room for which men are prepared to pay.

It is the function of the designer to discover or create the distinctive qualities of different kinds of space. The scientist can define the elementary physiological and psychological conditions of space perception, and then perhaps come along again, with wisdom after the event, to explore the facts which the designer has created. These facts are the



As interpreted here Integrity means exactly what it, and the dictionary, says—the quality of being indissolubly a part of the whole. It denotes those interiors that have been designed—and are instantly so apprehended—as part of the architecture by which they are enclosed, where the vocabulary of structure is used virtually unchanged inside as well as out. It is not a matter of size nor grandeur. The same quality can be enjoyed beneath the white-washed vault of a humble 'trattoria' as under the great sweep of the Parthenon. This is the inside of the outside.

raw material of psychological aesthetics.

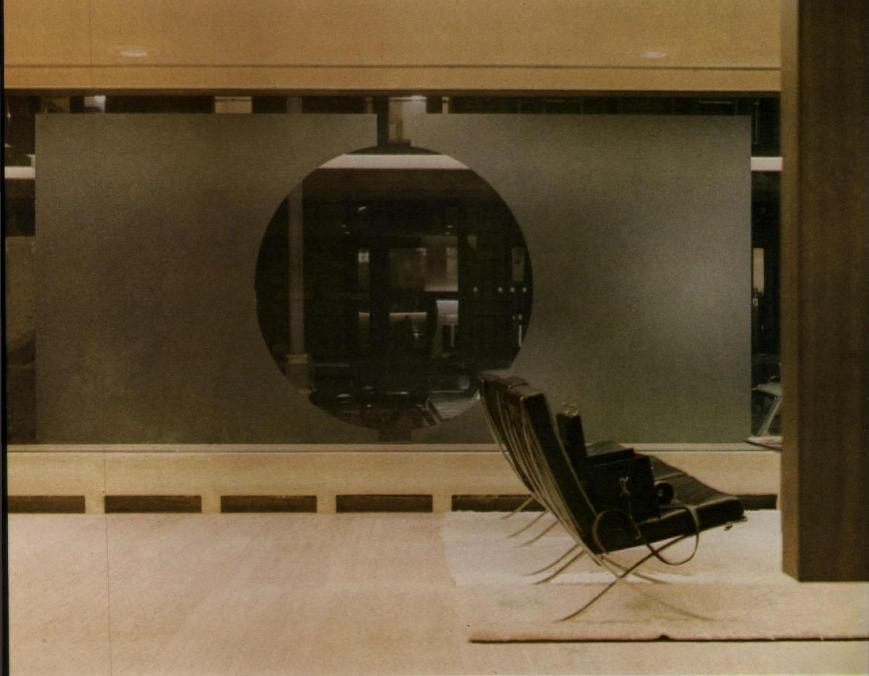


STANDARD BANK, NORTHUMBERLAND AVENUE, LONDON

Architects: James Cubitt & Partners. (Partner in charge: Stefan Buzas.)

1, looking through the main entrance—sliding grilles in two tones of bronze, dark and silver. 2, internal waiting space acid-etched glass in window to street; travertine floor.

To place an interior in this category does not imply that other interiors in this issue lack integrity (moral or physical) any more than it suggests that other qualities such as Geometry or Ceremony are missing here. It does, however, imply that the interior is imbued strongly and throughout with a feeling of 'wholeness,' from which no separate part can be removed or even shifted without upsetting the balance.

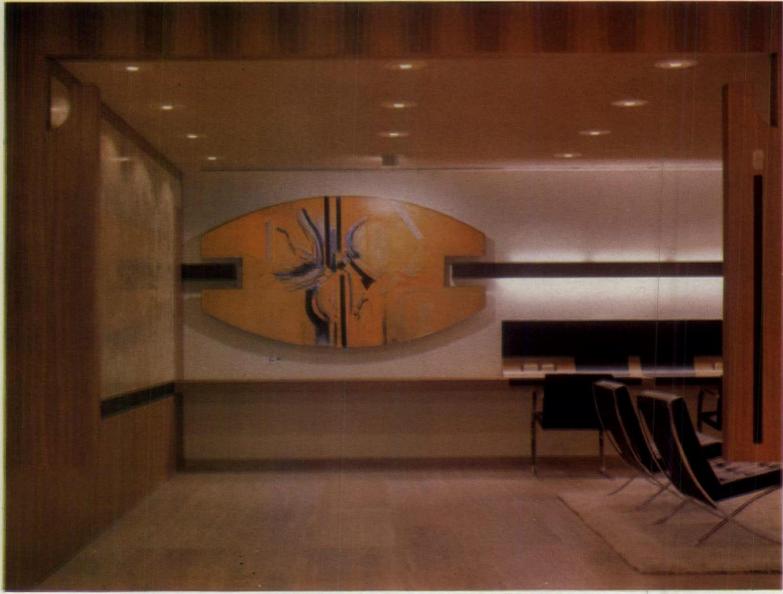


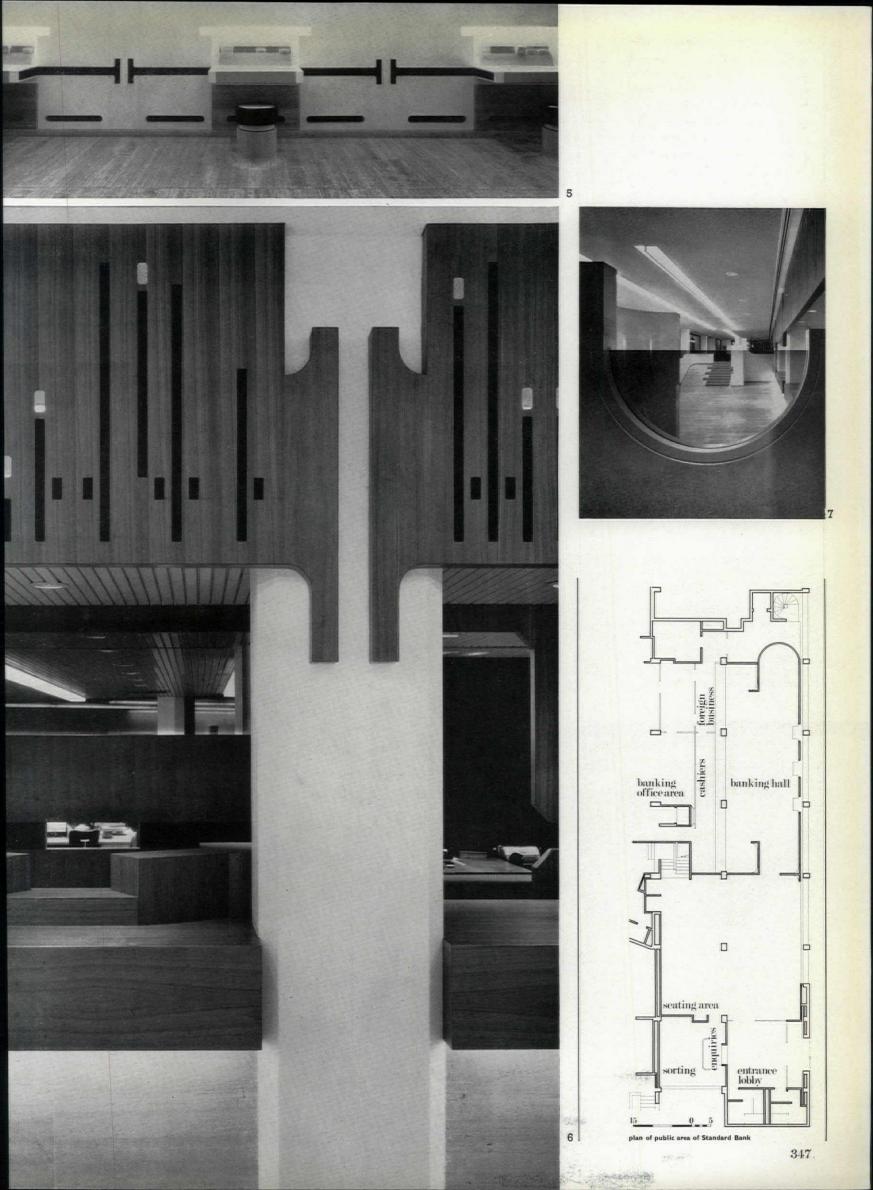
Ceilings and floors run through undisturbed, glass doors are no more than a membrane, furnishings and enrichments are meticulously sited. Throughout the designer plays it cool and with steely restraint. The interior seems to wait—poised for people yet somehow confidently uncaring whether they arrive or not.

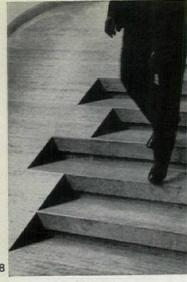
3, looking into the main banking hall of the Standard Bank; seating area on left; veneered panel with bronze bank symbol inset. 4, part of waiting area: shaped panel painted by Adrian Heath, with leather-covered built-in writing desk beneath it; on left-hand wall, a map of central London.

Facing page: 5, lower banking area. The cantilevered wall desks have concealed lighting. Floor and stools are travertine; cushions leather. Wall finish is scagliola with bronze insets. 6, detail of banking counter with screen above veneered in black bean with insets of matt black plastic and mirror glass. 7, looking through glass screen into banking hall.



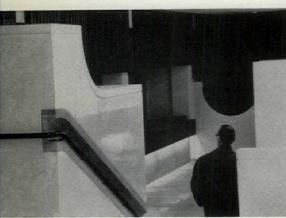


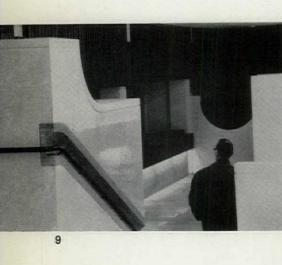


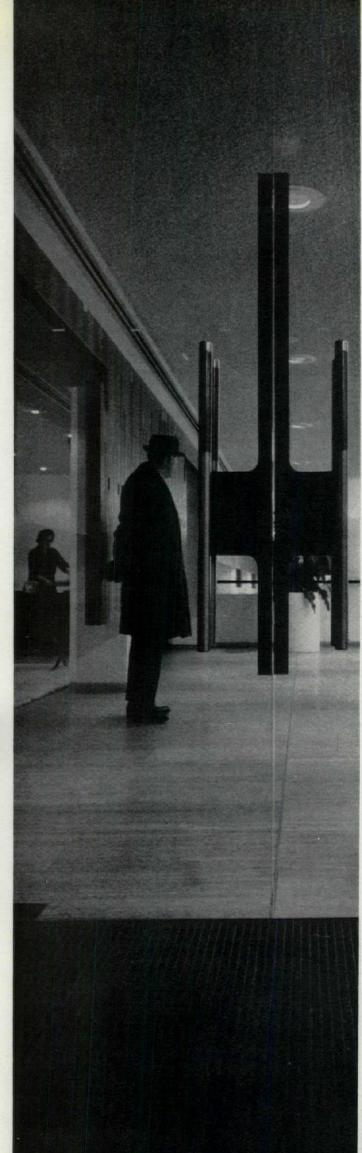


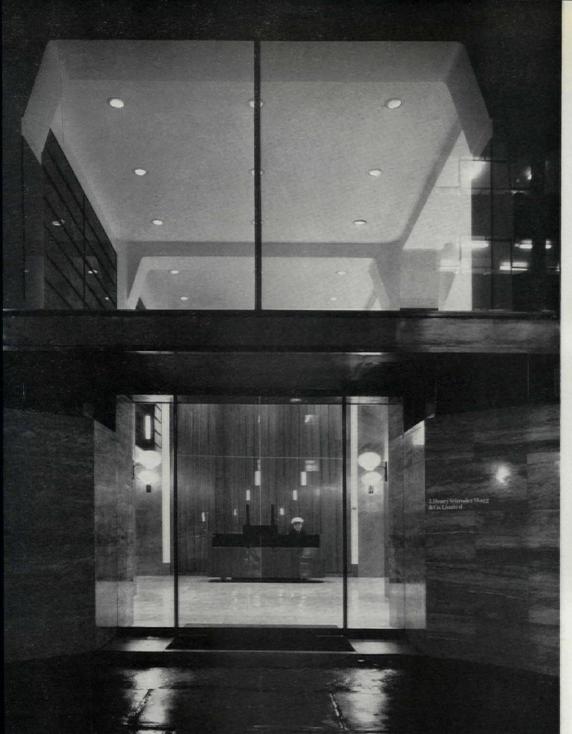
The materials—travertine, bronze, hardwood, leather, plate-glass-are traditionally bank-type and are here used with suave austerity. The detailing throughout seems to underline the sculptural quality of this interior, which is as smooth, strong and cool as the inside of a sea-shell.

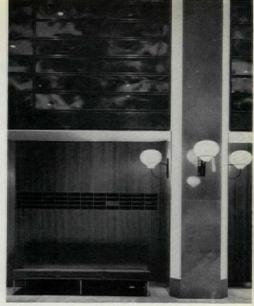
8, travertine steps leading into the lower banking area at the Standard Bank, Northumberland Avenue.
9, bronze handrail to steps, backed by travertine inset in scagliola faced wall. 10, glazed entrance doors; ebony and bronze handles.









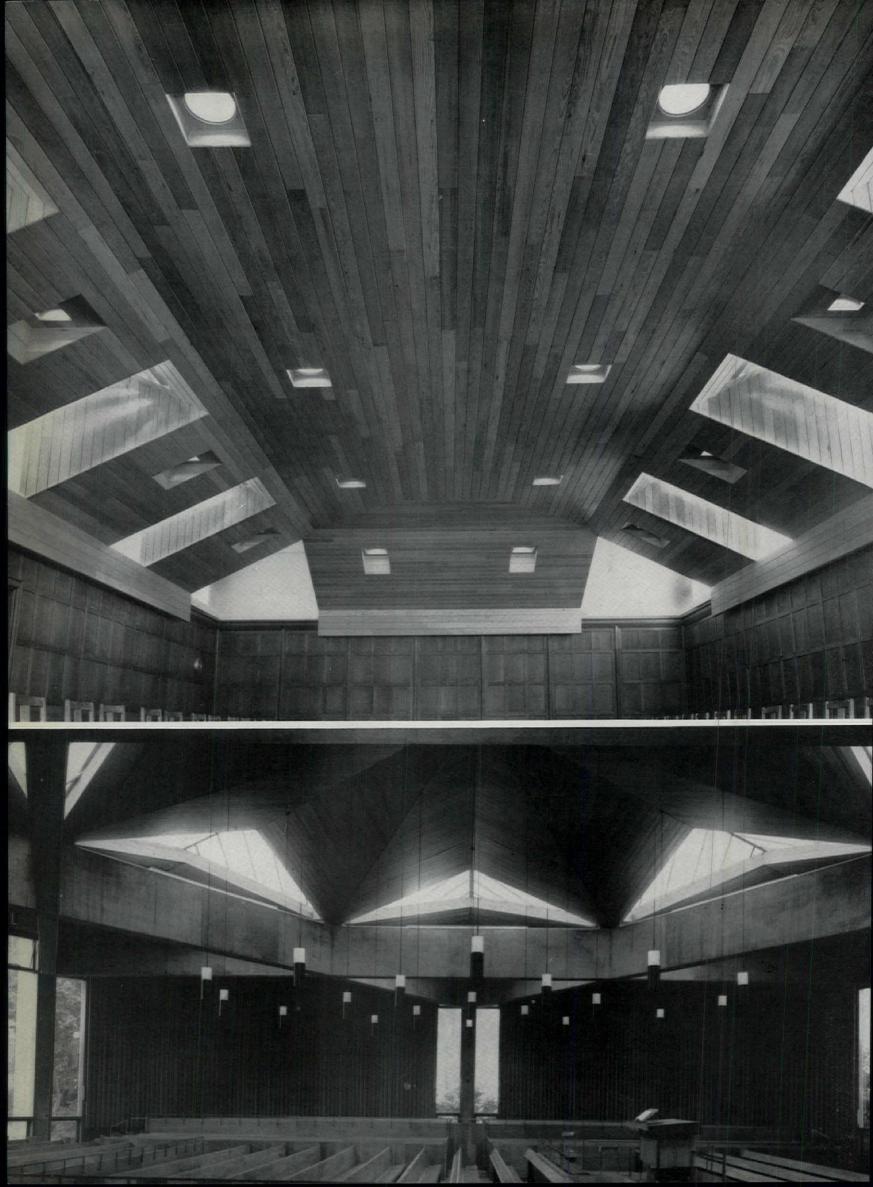




A most important feature of this category of interior is the sense of structure: all parts can be seen at work, and clearly express in their form, colour and texture what they are being asked to do. This is no dream world. Glass, timber, stone and brick go about their business without disguise.



11, J. Henry Schroder Wagg & Co.'s Bank, Cheapside (architects, Stefan Buzas and Alan Irvine): street entrance to the banking hall, flanked by walnut travertine walling; tinted glazing above.
12, inside the same bank: antique mirror panels above black bean veneered walls. 13, looking across the entrance hall (main doors on left) of the Royal College of Physicians, Regent's Park (architects, Denys Lasdun and Partners). 14, dining hall, hall of residence, Leicester University (architects, Leonard Manasseh and Partners)—lighting concealed behind wood pelmets.



Sometimes the structure is spidery and linear in form, sometimes monolithic, sculptural and solid. Always it is so clearly expressed that it is impossible to be misled. This is the architect's interior, the inside of the outside.

Facing page: 15 (top), council chamber, Leicester University (architect, Trevor Dannatt): ceiling of Western hemlock. 16 (bottom), synagogue, Belfast (architects, Yorke, Rosenberg and Mardall): timber-lined roof and walls. 17, swimming pool, Crystal Palace Sports Centre (LCC architect's department). 18, library, Sheffield University (architects, Gollins, Melvin, Ward and Partners): main reading room; bookstacks on right. 19, main entrance, CIBA research laboratories, Horsham (architects, Arup Associates).



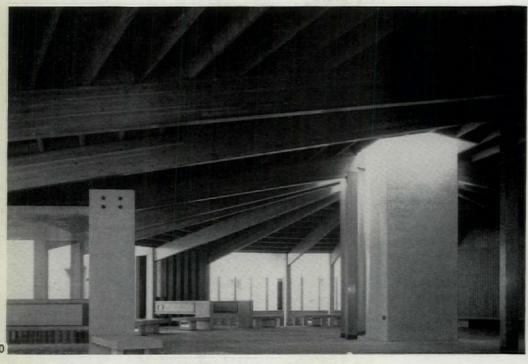


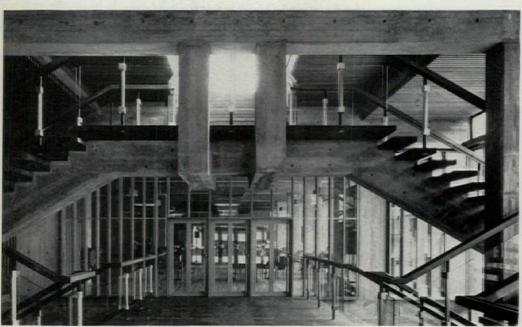


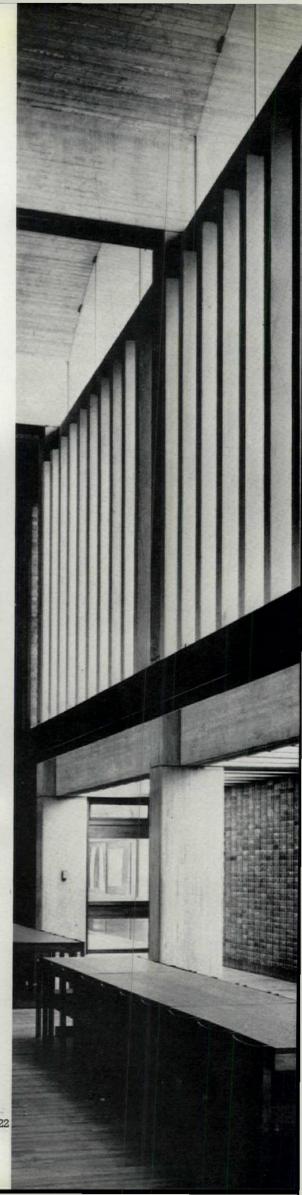
Occasionally, as if to make the point even clearer, the structure is played up and dramatized to emphasize the hidden powers of post and beam and vault. Materials are left virtually as found, and detailing kept robust and deadpan. Sometimes the sense of strength is even allowed to verge upon melodrama, so that the feeling of release from oppression is all the more startling when it comes.

20, Elephant House, London Zoological Gardens (architects, Casson, Conder and Partners): laminated timber beams and columns. 21, Princes Gardens hall of residence, Imperial College, London (architects, Richard Sheppard, Robson and Partners): looking through main staircase towards dining hall. 22, dining hall, Churchill College, Cambridge (Richard Sheppard, Robson and Partners): exposed concrete vaulted roof.

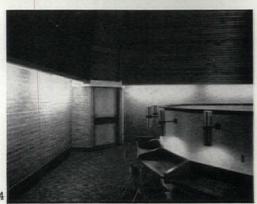
roof.
Facing page: 23, French Government Tourist Office, Piccadilly
(architect for the interior, Erno Goldfinger): main booking hall. 24,
Cheltenham grammar school (architects, Chamberlin, Powell and Bon):
continuous study table in reading gallery. 25, stairwell and light shaft,
mining and metallurgical laboratory, Birmingham University
(architects, Arup Associates). 26, junior common-room, Falmer House,
Sussex University (architect, Sir Basil Spence). The walls are fairface
brick. 27, youth centre, Seacroft, Leeds (architects, Brooks Thorp and
Partners): laminated timber columns and beams. 28, chapter house,
Scargill Religious Centre, Wharfdale (architect, George G. Pace).



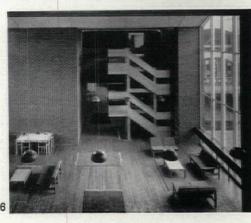






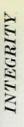




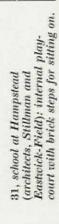


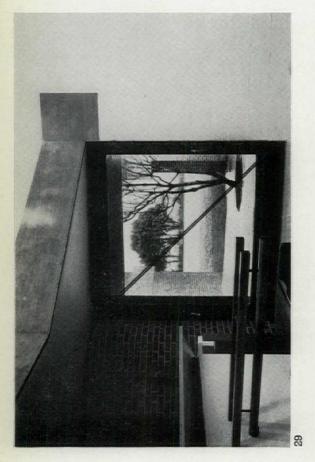


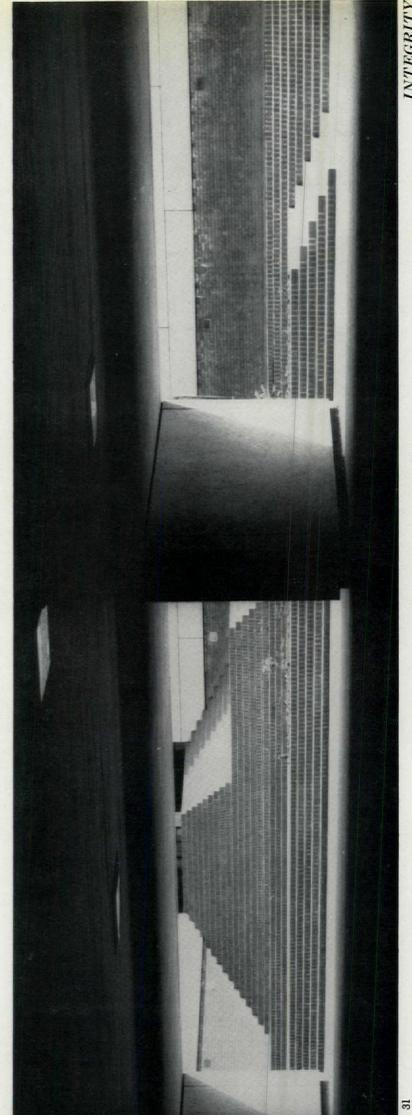




29 and 30, theological College, Chichester (architects, Ahrends, Burton and Koralek): library with glazed door on ground floor of residential block and kitchen in communal space on second floor, with concrete tubular rooflight.







FURNITURE ART BERNARD MYERS

Furniture Art is not new. It has noble and holy origins. The wall paintings of Egyptian tombs were literally furnishings, quite different in intention from the pictures in temples and chapels. Later, Roman sporting gentlemen had their club rooms decorated with mosaics of their racehorses, prize fighters and pin-up girls; their dining room walls were appropriately decorated with fruit, flowers and food, and their dining room floors with trompe l'oeil scraps, bones, peels and litter of all kinds—rather like the painted tin ink blot, showing that the sense of humour changes little. Furniture Art is therefore best defined by purpose rather than quality. The intention is to provide an appropriate air, a background, a setting for some activity. It can be very good: the best of the classic Dutch still-life painters, while producing dining-room still-lifes to order, gave their clients something more whether he knew it or not, and left us with pictures that are philosophical reflections on the nature of light, transparency, translucency, shine and dullness, the geometry of spheres and cylinders in perspective, and half-peeled fruits that are masterpieces of projective geometry. Popular nineteenth-century taste, with its two criteria of finish and subject matter, assumed that all art was Furniture Art. The popular novelists—Dickens, Thackeray, Trollope—never describe the pictures in their detailed interiors; they are all mentioned as being rich, varied, appropriate, shiny, sumptuous; always as part of the room's furniture.

The Times critic was therefore able to write of a picture by Luke Fildes, 'The Widower' (a labourer trying to bring up young children alone), that 'the subject was not happily chosen. The painter, we submit, is under a mistake who brings big dirty boots, squalling and scrambling children, parental and sisterly love into such contact. It is a great pity that painters do not bear more in mind the fact that their pictures are meant to adorn English living rooms, and the intense painfulness, over-strained expression, and great vehemence of monetary action or short lived attitude are all qualities that make pictures unpleasant to live with.' This quotation provides a fair definition of modern Furniture Art. Although most of us still

live in the last century as far as our domestic visual surroundings are concerned, it might yet come as a surprise to find that most 'art' sold to-day is still judged by the same criteria. Above all it is respectable to buy art, even when the art itself is not quite respectable. 'What cannot be spoken may always be sung' wrote Beaumarchais in *The Barber of Seville*. Artists as disparate as Goya and Boucher could get away with the portrayal of every kind of unmentionable incident in their work in the name of art, and 'The Horrors of War' or 'Miss O'Murphy' can be equally admired by spinster ladies without turning a hair. Buying reproductions of pictures is a form of Furniture Art, but not so fascinating as the real thing. The St. James's area has some galleries with a peculiar fascination of their own. They have a sprinkling of well-scrubbed nineteenth-century pictures, including some genuine Cardinal pictures or Venetian scenes, but they deal mainly in modern pictures. I use the adjective in a literal scenes of the second scenes. in a literal sense, not figurative. The pictures were painted only yesterday, but range from pseudo-Action Paintings through Buffet imitations to Cardinal pictures, for which the demand still exceeds supply, and to Monet-at-a-glance pictures which are complete with Phil May-type women's clothes, horse-cabs and tram-cars. Next to these may be a view of the Opéra with motor-cars of an intermediate date, and next to that again one of the Rond Point to-day, all by the same painter— or all signed with the same name. The Cardinal picture epitomizes the dining-room of the heavier legendary type, as does the still-life of lobsters and oysters, fruit and game, Dutch to the life at first glance, but at a second painted according to a barge-decorator's formula. For the dining-room with contemporary style splay legged chairs and tables in brass and mock ebony, there are 'modern' still-lifes some way after Buffet. There may be some plagiarism here, but no hint of forgery.
The signature is the same spiky hand
best read by holding the picture flat at
eye level like an anamorphic puzzle, but the name when deciphered is clearly different. Also to be had are prismatic Feininger-type yachts in blinding colours, and a choice of modern primitives between imitation Bombois and imitation Lowrys. There is also an equivalent of the Boucher-type erotic picture, rather more discreet in content but more blatant in unconscious intention. They are of young girls whose noseless faces are invested with the most blinding synthetic innocence painted since Greuze. Caught in the semi-nude, they are about to hide coyly behind a thin bit of drapery clutched to their little bosoms or are wielding a powder puff equally ineffectually. They are usually seated at a dressing table with awful cut glass and enamel dressing-table sets. But who buys these boudoir pictures? Do business men who have reached a certain level of weight, age and expense-account hang them in back rooms of their offices?

They can hang the Cardinals on their dining rooms at home, but do they hang these in their conjugal bedrooms? Perhaps all parties concerned are so innocent that there is no wifely objection. One cannot find out by asking the dealers. Like all persons connected with art they are sensitive and reluctant to answer questions, even if they do look like professional boxers. This is the sort of gallery, moreover, that doesn't encourage the idle art-lover with half an hour to spare. It has a detection system which sorts out potential buyers from non-buyers infallibly, and is shy of the latter to the point of discouragement. An uninterrupted look at Furniture Art may be had at the larger department stores. Here it may be seen in its proper setting, but not in that extravagant concentration which produces such a feeling of awe. For Furniture Abstract-Impressionism, or Action Painting at its best-or worstthe annual Furniture Exhibition is strongly recommended. Here the intelligent manufacturer has solved the problem of having, as a background to his wares, masses of pictures which are of nothing and about nothing; that attract from a distance but do not distract close at hand. The larger stands may have as many as thirty by the same artist of clean bright colour effortlessly dribbled and splashed, charmingly echoed on the sealing-wax dribbled lamp-shades. If you ask whom they are by, or how much they are, or what happens to them after the show, no-one knows.

Anonymously they come into being and vanish again. It is difficult to tell whether next year's are the same or not. Probably some sort of moral compunction drives the manufacturer to show different If there is one thing that all Furniture
Art has in common, from traditional to contemporary, it is its cleanliness. The pictures must be new. The customers don't like secondhand pictures, and must be pure art lovers who buy for pleasure and not speculation. The speculators generally go for pictures with pedigrees as long as those of their dogs and horses, and don't seem to mind how old they are or how many previous owners they've had. And Furniture Art must be of the one-stroke variety. There is no fumbling or alteration. The painter has not time for soul searching doubts. The standards are those of the evening art classes, where a single line ideally expresses the most complex forms. The colours are clean, and the subjects are clean. All forms seem to be lit from underneath with plenty of reflection in the shadows. One feels that the painters are conscious of having to compete with the green floodlit Chinese lady print. For a long time the print makers had very little mass competition to face in Furniture Art, which was perhaps unfair, because, after all, all printing is a degraded form however good the result may be. Now that dining-room still lifes in real hand applied oil paint are available in Woolworths, as are also works by the Master of the Costa Brava pallette knife, will the supremacy of the

Ceremony is serious or it is nothing: and it must be so treated by the designer. Taking the oath, electing the chairman, presenting a medal or cremating a corpse are activities prescribed by custom, demanding a dignified setting where the appropriate ritual, simple or complicated, can be effortlessly completed. Permanent materials, formality of layout and the minimum of design showmanship should be the rule here; reticence and an acute sense of occasion are the qualities to be sought in the designer.

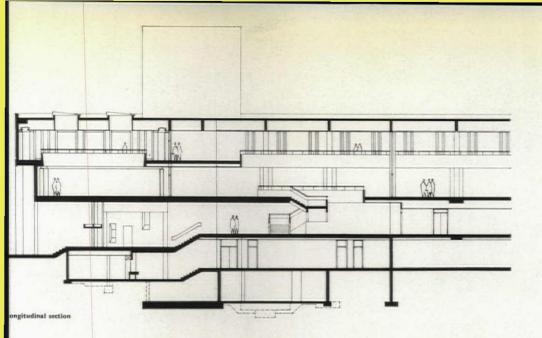
Chinese Horse be challenged? I think not, as long as their symbolism remains clear. A Margaret Tarrant print will always turn an attic bedroom into a nursery and a teen-age au pair girl into a nanny. What the symbolism of the charging elephants print means to the suburban household remains an exciting subject for research. It is not, however, only the ambitious semi-detached who feel the need of arterior arched to the horizons are represented.

subject for research. It is not, however, only the ambitious semi-detached who feel the need of art-status symbols. The business man who has long cultivated the image of sportsman and man of action in his off-duty moments now has to add the role of cultured connoisseur. In pre-war B-Pictures it was always the villain with his gable-ended moustache who had a Marie Laurencin on the walls of his night club office and a T'ang horse on his desk. It was implied that these were real. Today the individual business man or boardroom combination has graduated via blown-up classical engravings on his curtains to buying real works of modern art. In the price of domestic Furniture Art modesty is a virtue. The private individual does not want to be thought an ass for paying large sums of money for pictures, and he has heard of legendary fortunes being made by picking up unknown pictures 'for a song.' On the other hand, the more public type of Furniture Art gains in value by being expensive. The buyers like their cultivated taste to be capable of being measured by a standard that everyone understands. Domestic Furniture Art is small by necessity. Public Furniture Art can be large, which is very lucky for the modern painter who produces monochromatic canvases of at least sixty square feet. Even an op picture which would blind at close quarters can be made to serve as a background for the right kind of receptionist chosen for the colour of her hair. Much modern painting—'action' painting or hard-edge abstraction—is mural and aimed at the corporate buyer, whether for a new university hall or an oil company head office. However, in public furniture painting the symbolism now tends to get a bit blurred at the edges. Brangwyn-type murals of classical figures holding the company product, or perspective-dominated railways, pylons and flattened ships are out of fashion. The new abstraction is discreetly suitable for any situation provided that the carpets and curtains are right. This situation may not be a bad one. People accepted modern architecture in public buildings, schools and factories before they allowed it into their homes. They accepted cubism and

subjective colour in advertising while stamping indignantly out of galleries. We shouldn't question motives too closely if they allow the modern artist

to earn a living and put his work where

it can be seen.



ROYAL COLLEGE OF PHYSICIANS, REGENT'S PARK, LONDON

Architects: Denys Lasdun and Partners.

Illustrated here are the main entrance and stair hall, part of the sequence of spaces (see AR, April, 1965) in which the ceremonial life of the college takes place. 1, the stair hall, which is lined with mosaic and has a white marble

The masterly atmosphere of this entrance hall is almost Roman in its dignity and restraint. It is achieved by a fine sense of scale, an imaginative use of levels, a direct geometry of form and a rigorous control of



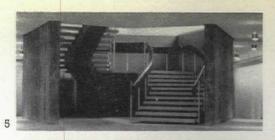
materials used. This play of levels, precisely defining different spatial volumes, must be experienced rather than seen in photographs, but the section helps to explain its sophistication. Presidential portraits range round the gallery, maintaining the required sense of tradition and permanence, while the continued awareness of space beyond, above or below prevents dignity from degenerating into pomp and strength into musclebound rigidity.

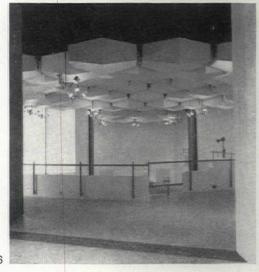
The gallery round the main stairhall of the Royal College of Physicians, 2, serves as the link between the library at the front of the building and the dining rooms at the back, as part of the formal sequence of spaces on ceremonial occasions and for the display of the College's collection of historic portraits. 3, looking down from the gallery to the main stair-hall level. 4, the flight of steps leading down to the entrance from the stair-hall.





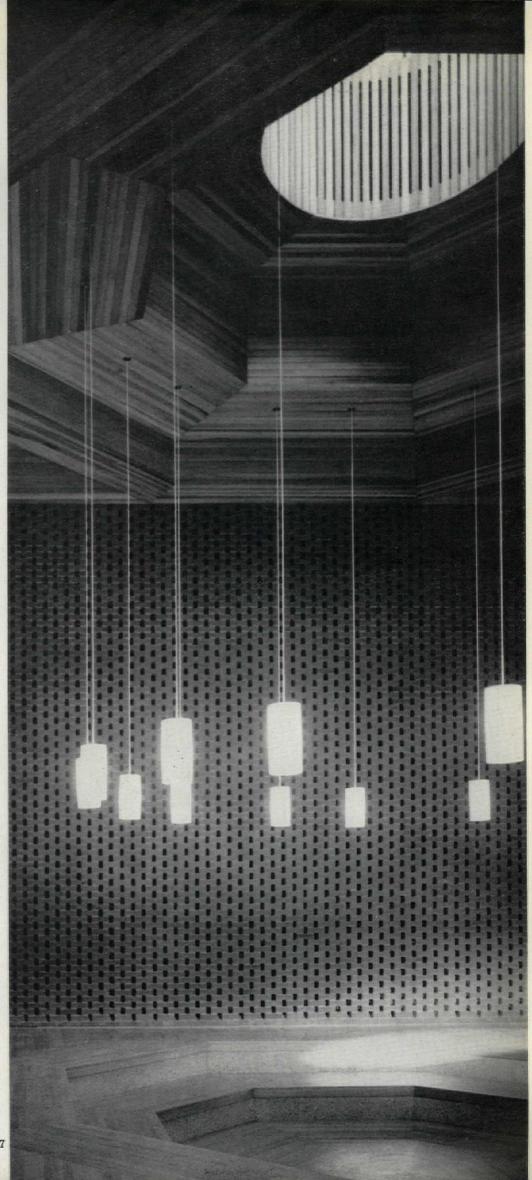






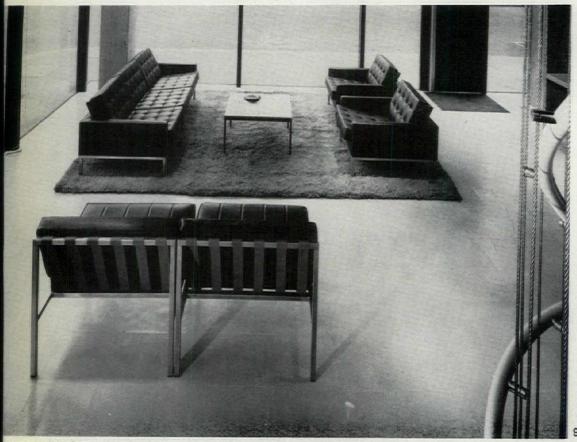
In the interiors on this page once more architecture is in complete command, enclosing, dividing or modelling space in the service of ceremony; enclosure for debate, sequential formality for procession and assembly. Simple materials, repetitively patterned, express the geometry of the architecture and enrich the surfaces with discretion and without fuss.

5, Gulbenkian Hall, Royal College of Art, London (architect, H. T. Cadbury-Brown); staircase from lower level. 6, looking into the Gulbenkian Hall. The hexagonal glass fibre ceiling units echo the building's planning grid. 7, debating chamber at Falmer House, University of Sussex (architect, Sir Basil Spence). The walls are of perforated brick with acoustic quilting behind, the floor is of oak and the ceiling of western red cedar.





Big business and top commerce have their own and justifiable uses for ceremony, in the executive suites, perhaps the staff recreational areas and the main entrance halls and foyers. Here, as much as in the places of assembly of universities and learned institutions, are expressed in distant perspectives and symmetrical arrangements those incidents of stillness or formality needed to impress the stranger or relax the resident.



8, entrance hall, Co-operative Insurance Society headquarters, Manchester (architects for the interior, Design Research Unit). This is the west vestibule on the thirty-second floor and has a golden carpet, white formica wall-panelling and doors of teak veneer each flanked by a panel of green rough-cast glass. Executive architect, A. S. Hay; consulting architects, Burnet, Tait and Partners. 9, ground-floor showroom designed by Robin Day for Messrs. Hille, Albemarle Street, London (architect, Peter Moro). 10 (facing page, top), lecture theatre, engineering building, Leicester University (architects, James Stirling and James Gowan), showing ramped seating and top of demonstration desk. 11 (bottom), lecture theatre in the Princess Margaret Rose Orthopaedic Hospital, Edinburgh (architects, Morris and Steedman).



Eating and entertainment are rites that at times need formality and a sense of occasion for their settingsimple forms, luxury materials, discreet lighting and opportunities for effortless progression from space to space are, as successfully provided in these examples, the required ingredients.

In Japan a meal is not regarded as a meal unless it is served in style. The

12, staff club for ICI Ltd., Lowson House, Runcorn (interior designers, John and Sylvia Reid): looking through the lounge area to the dining room. 13, chairman's dining room, North Western Gas Board headquarters, Altrincham, Cheshire (architects, Building Design Partnership).

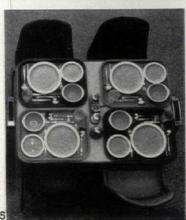


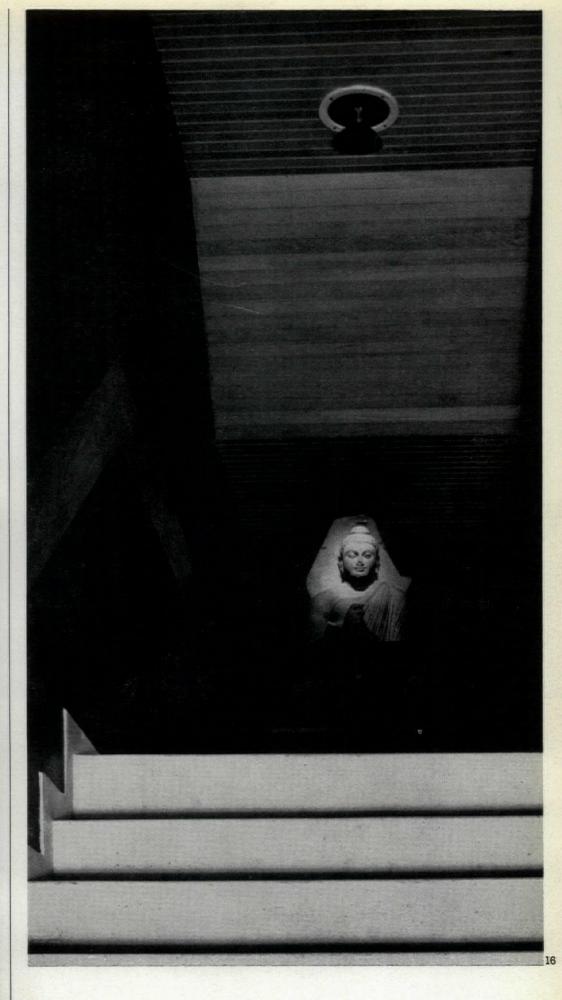


14, directors' dining room, Shell Centre, London (interior designers, Design Partners; co-ordinating architect, Margaret Casson). Walls and curtains are silk; table by Robert Heritage, chairs by Ron Carter, silver candelabra by David Mellor. 15, staff dining room, Barclays Bank head office, Lombard Street, London (interior architects, Design Research Unit; architect in charge, Vernon Helbing): a table layout—table tops made up of thin strips of light-coloured wood woven together and embedded in a clear plastic.
16, India Tea Centre, Edinburgh (interior designers, Design Partners): staircase, white terrazzo: walls covered with canotex; ceiling, pine. The 2,000-year old Buddha is lit by low voltage spotlights.

ritual of the table is as important as the quality of the food, and the visual layout of the tableware as much enjoyed as the savoury smell of what is to come. Traces of this attitude—if less elaborately controlled by tradition—can be found on the directors' dining-table, the staff canteen or even the aircraft knee-tray.

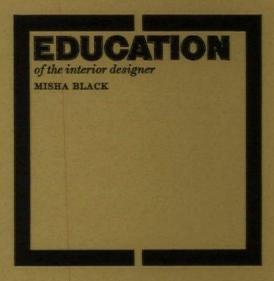








17, Guards' Chapel, Wellington Barracks, London (architects, George, Trew and Dunn): looking east towards apse surviving from previous building. On either side of chancel arch, sculptured screens in cast aluminium concealing musicians' galleries by Geoffrey Clarke.



Many of the most talented, experienced and successful interior designers working in Great Britain have been trained as architects, the majority of them practising both as architects and interior designers. It would be invidious to count heads, but there is little doubt that architectural education has produced as many gifted interior designers as have those schools which provide specialized courses in interior design. Is there then any need for the separate education of interior designers; would it not serve to allow them to emerge from the architectural schools, as they have so often brilliantly done? The problem is a growing one because our century has multiplied the situations when a designer must be commissioned for an interior as such and because purely interior situations increase rapidly as old buildings become no longer practical or convenient for human or commercial needs without extensive modification, and as new buildings are erected by developers who provide only the shell for an unknown occupier. If these needs for interior design exist, as they clearly do, the need for designers with the specialized experience to deal with them is equally apparent. If the designers are needed, they must be trained, but where and how?

The easy answer is to leave it to the architects, to let the students work their way through sewers and plumbing, reinforced concrete and steel beam calculations, urban redevelopment and prefabricated structures until, at the end of their course, they decide that their interest is agoraphobic and retire to work within buildings instead of creating the buildings themselves. Many architects have chosen this interior road after five years of training for architecture; they have benefited from the architectural discipline, but it leaves the designer with the worrying sense of having taken an easy option, as though it were unworthy to be designing the interior of a cinema or the passenger handling area of an airport while the lack of sufficient low cost housing and hospitals remain a national disgrace. Moreover, for interior design to be post-graduate to architecture is wasteful of effort; the student accumulates information and experience which he will not require in his professional career and inevitably neglects subjects which are essential to his competence. An alternative has been canvassed. This postulates a university course in architecture in which the first three years of the course are generalized, with specialization only after taking the first university degree. Lord Llewelyn-Davies has described this course at the Bartlett School of Architecture at London University where:
'We are broadening the first degree course in architecture so that it can lead to alternative careers in the building industry, in planning and in research. That will mean that students entering the course are not committed to becoming either architects or failed architects. . . . Others with interests and skills in management, technology, production etc. can diverge into careers in industry, research or planning.' A

three-year honours degree course in architecture and environmental design is also available at Nottingham University leading to a further two years of professional specialization.
The two final years of specialization could theoretically equally be devoted to interior design, but I am doubtful of its practicability, for two reasons: the first three years of the course would need to be so broadly based and generalized as to make it extremely difficult to cram the essential technical content of the course into two final years, and secondly the tendency would inevitably be for the most brilliant students and the tougher personalities to opt for architecture or the building industry, leaving only the less selfassured to the study of interior design. This was, in fact, conceded by Lord Llewelyn-Davies who, when he took charge of the Bartlett School, closed down the course in interior design in 1963, claiming that it could be more comfortably accommodated in an art school; and there, in the British colleges of art and design, the courses in interior design continue to reside. There are strong arguments in favour of their remaining there, at least until the whole structure of education for human ecology is fundamentally reassessed.

The scale of interior design is generally closer to that of the design of furniture. fabrics, ceramics and glass (which are common art-school subjects) than it is to that of architecture. The raw materials of interior design approximate to those of many art school crafts, its link with the fine arts of painting and sculpture are intimate, its connection with graphic design useful. The interior design student in an art school forgoes the craftsman's excitement of making, and the painter's euphoria of personal individual creation, but the fact that he is always dependent on others for execution is compensated by the larger scale of his work compared with that of his fellow students at a college of art. The interior design student thus feels himself at least the equal of his fine art and craftsman colleagues; he may even enjoy a sense of aristocratic superiority which will sustain his enthusiasm when he later has to battle with professional reality. In an art school, interior design is no easy option. There is a secondary condition which affects the desirable habitat for the department of interior design. Architecture, by historical definition, is permanent—even if that axiom has been dented by industrialized building. Interior design, in its present day connotation, is transitory. The life of a shop or a restaurant, or the public rooms of a passenger liner, is unlikely to be more than 25 years, and often much less. The work of the interior designer is bounded by fashion and by public reaction; it is as intimately involved with people as a chair is with a bottom, a hand-rail with a hand, a light-fitting with a secret caress. It is a design discipline in which atmosphere is more important than classical proportion, in which a sense of well-being is the ultimate requirement. These are criteria

which are more easily comprehended in a school of art, where taste and fashion are respectable examiners, than in a school of architecture where permanence remains a virtue.

The opposing argument, that the art schools are institutions of irresponsible bohemianism unsuited for the training of students who must later be able to accept responsibility for major schemes of interior design involving great expenditure and public safety, has been demolished by the establishment in 1963 of the Diploma in Art and Design (Dip.AD). Since then the 168 art schools in Great Britain have been examined and categorized and only 40 are now allowed to grant the Dip.AD under the control of the National Council for Diplomas in Art and Design, of which Sir John Summerson is chairman. These 40 schools provide 92 diploma courses of which five are in interior design. This has been a quiet revolution which has transformed the whole character of art and design education in Great Britain. The Diploma in Art and Design is recognized by the Department of Education and Science as equal to a primary university degree; admittance to a Dip.AD course is restricted to those who have passed the General Certificate of Education at ordinary level in a minimum of five subjects (although those with less academic qualification but the promise of great artistic creativity can exceptionally be admitted). The admittance to a Dip.AD course must be preceded by a year's preliminary study; the minimum age for commencing the Dip.AD course itself is 18 years. Art and design education has become academically respectable. Several art schools are now asking for two 'A' levels in GCE plus three 'O' levels, thus making the conditions for entering a Dip.AD course in interior design identical to the requirements for starting a course in architecture at a school recognized by the Royal Institute of British Architects. The establishment of the Dip.AD courses is, however, only the first stage in the reorganization of British art education. Already demands are being made for its further modification. The principals of the art colleges are pressing

of British Architects.
The establishment of the Dip.AD courses is, however, only the first stage in the reorganization of British art education. Already demands are being made for its further modification. The principals of the art colleges are pressing for the diploma to be converted into a degree, while the professional society of designers is urging a separation between the fine arts and design and the granting of separate diplomas or degrees in each of these two major disciplines. It is also being canvassed that the schools should reflect their dual interest in art and design in their titles and cease to be schools or colleges of art (or art and crafts) as they still commonly remain.

THE SCHOOLS OF INTERIOR DESIGN
In the meanwhile courses leading to the Dip.AD in Interior Design are provided at five schools:
Brighton College of Art and Crafts.
Kingston College of Art.
Leeds College of Art.
Leicester College of Art.
Manchester Regional College of Art and Design.
The Royal College of Art in London has

a School of Interior Design with a course leading to the diploma Des. RCA and the Glasgow School of Arts has a four-year course, with the two final years providing specialized training in interior design, leading to the Scottish Diploma in Art (DA).

The number of students taking these courses remains low: 104 students in the Dip.AD course plus 30 at the Royal College of Art and 20 at the Glasgow School of Art. This total of 154 students throughout Great Britain is a small number if compared with 1,400 students who were admitted to Dip.AD courses in 1963 and the 24,000 students taking full-time courses in all art schools in Great Britain. It is far less than the number needed to transform interior design into the profession which it needs to become if standards in this country are substantially to be improved, as they

clearly should be. The Dip.AD courses as a whole are 'broadly based.' That requirement was clearly stated in the first report of the National Advisory Council on Art Education (the Coldstream Council), published in 1960, on whose recommendation the Government established the National Council for Diplomas in Art and Design to implement the findings of the Advisory Council: '... the diploma courses must be of sufficient breadth and significance to give art students an education with the equivalent discipline and the same sort of stimulus as a university course should give to an undergraduate. That is to say, though by reason of the nature of the studies, the courses will not be modelled on a strictly academic pattern, all the subjects taken must be of a kind which can properly be studied at the equivalent of undergraduate level. . . . We recommend that the aim should be to produce courses conceived as a liberal education in art in which specialization should be related to one of a small number of broad areas or, to put it in another way, that a subject that is principally emphasized should always be studied in a broad context.' That was a fair and acceptable statement of educational intent, but consideration of the detailed problem of a workable curriculum soon revealed that interior design did not fit tidily into the general pattern which seemed, at least for the time being, adequate for primary education in the fine arts and in the crafts. Two subjects included in the art school calendar, interior design and industrial design (engineering), clearly required special conditions if the students were to be properly educatedand that need was quickly conceded. The difficulty arose primarily from the short period of the course: a preliminary year (which in certain conditions may be waived) followed by the three-year Dip.AD course. In that time it is impossible for the student to absorb the high technical content of interior design while remaining sufficiently 'broadly based' to allow for his being educated instead of receiving a restrictive technical training.

A typically British compromise was reached. The interior design students

still take the three year Dip.AD course and obtain the Dip.AD but, in the words of the third report of the National Advisory Council on Art Education: 'The diploma cannot, however, be regarded as a full professional qualification for the practising designer in either field (interior design and industrial design (engineering)) and the student should not be led to think that is so. . . . It is considered essential that students aiming at full professional status in these fields by means of the Dip.AD system should undertake a further two years of study leading to a second award.' One could question the propriety of an academic advisory body deciding when 'full professional status' has or has not been attained—that surely is a matter for the professional society, but something approaching a viable situation has nevertheless been achieved. The course in interior design taken at a Dip.AD school is now a six-year course: one primary year, three years to Dip.AD, plus two further years leading to a new diploma, degree, endorsement or other academic qualification which is yet to be announced. The Leicester College of Art and the Manchester College of Art and Design have been designated for the post Dip.AD courses in interior design, in addition to the Royal College of Art. The professional society, The Society of Industrial Artists and Designers* has ruled that the course includes the two post-diploma years and only on their satisfactory completion will the students qualify for licentiateship of the Society.

It is probable that the Scottish school will follow the English lead, but the Royal College of Art remains in a separate category. Traditionally the RCA has been a post-graduate college recruiting students from those who had completed the old National Diploma in Design (NDD) examination at an art school and who then came to the RCA for a further three years of specialized study. Only recently have a very few students been accepted in the departments of interior design, industrial design (engineering) and furniture design direct from the sixth form of general education, with academic qualifications equal to those required for university entry. The future position of the RCA remains fluid while it moves into the orbit of the University Grants Committee, but the likelihood is that the College will continue to provide post-graduate facilities of a high order to selected students and also accept a modest intake of students direct from grammar, public and other schools. The direct entry course is of five years' duration (including the preliminary year which need not necessarily be taken at the RCA) which compares with the six years of the full Dip.AD and post-Dip.AD course in interior design. It is argued that the status, experience and facilities of the RCA make it possible to achieve there a standard in five years which the provincial colleges need six years to equal.

*The SIA also is trammelled with the trappings of its artistic past, but moves are afoot to after the name of the Society to one in which 'Artists' will cease to confuse the professional issues. To complete this abbreviated survey of the present academic situation, mention must also be made of the vocational courses at schools of art which the Coldstream Council recommended in its second report. These courses will be given at schools which do not have Dip.AD courses; they will aim to produce technicians, draughtsmen, model makers and craft executants; they will produce staff for interior design offices who will be qualified only by the certificate of the school where they are trained.

THE CONTENT OF THE COURSE The basic assumption of the course must be that interior design is to be practised as a profession and not a trade. and the character and sense of social responsibility of the student must be developed at the same time as he accumulates technical knowledge and the skills of communication. Those requirements are common to all professions, but interior design, like architecture, requires the additional constituent of aesthetic sensibility and discrimination. The students must develop the capacity to visualize a three dimensional volume from drawings or models and the ability to manipulate volume and surface, texture and colour to produce a human environment. The technical background is formidable. It includes a knowledge of structures, the capacity to survey a building, the nature and behaviour of materials, heating, ventilation, plumbing, acoustics, lighting and specialized technical services. It must embrace costing, contractual procedure, office management, site supervision and professional practice.
While the departments of interior design remain small (and none at present has more than 35 students) it is clearly impossible, even if it were desirable, to employ all the necessary specialist lecturers on the staff of the school. The technical instruction can only be provided if the department of interior design is closely allied to a school of architecture or of building, and that is a requirement laid down by the National Council for Diplomas in Art and Design for qualification as a school able to grant the Dip.AD in interior design. The difficulty, however of 'borrowed' lecturers is that the technical subjects may be studied in isolation from design projects; unless this is avoided a dichotomy is created in the student's mind as though design and technique were separate disciplines. Technical knowledge must be accumulated as a need arising from the exploration of design projects, so that form, function and execution are seen as facets of a single problem.

The sense of professionalism, with the conscious social responsibility which this implies, should be the natural outcome of liberal studies which must be continued in one form or another throughout the course. Historical perspective is essential both in the special fields of the fine arts, architecture, and interior and industrial design, and in the wider sense of social history with its influences on style and

fashion. Social history, psychology and morphology are the essential bases for all professional education, but they are of special relevance to the interior designer whose professional life will be enmeshed with the problem of predicting movements in style, taste and fashion. The organization of liberal studies varies from one school to another but it must always be a directed course of study to be considered by staff and students as important as the learning of technical skills. Handing the student a reading-list augmented by sporadic formal lectures is no answer to this need, especially as the student almost invariably needs to be persuaded that time away from the studio and drawing board is not 'wasted.' The Coldstream Council recommended that 15 per cent of the total course time should be allocated to liberal general studies-it should not be less in spite of the urgent calls on course time for other subjects which may seem more immediately demanding. The techniques of communication fall more easily into the traditional art school pattern. The student must learn to draw as a method of discovery and communication. He must be able to draw in perspective and to make models to explain his design intention to his client; he must be able to produce working drawings and specifications which give exact unequivocal instructions to contractors and craftsmen.-These are the basic skills of the profession. Within this sector of skills new techniques are, however, becoming more commonly employed and should find a place in the curriculum. The capacity to analyse a problem with mathematical logic, to evaluate statistics, to plan and programme work are now required abilities; they lead naturally to the use of computers when the problem is of a scale when computers can provide the basic planning data more quickly and reliably than intuition and rule of

I have left until the last the nub of the educational process. If knowledge and understanding and skills are not transmuted by creative ability, the graduate student will have become purely a technician who, having been encouraged to expect that he would mature into a designer, can be certain only of frustration in his professional life. The extent to which creativity can be engendered in a school remains a bone for academic worrying, but natural creativity certainly can be overlaid; it can wither in a wrong environment as easily as it can fructify in the right atmosphere. This is, for the academic staff, a question of the original selection of students at entry, the readiness to jettison those students whose creative capacity is later seen to be weak, and the ability to find the right balance between technical discipline and expressive freedom. There is no simple objective additive process for the turning of uneasy or unduly arrogant young men and women into designers who have the capacity for bringing a modest creative originality to their work; the engendering of creativity in the young is, in itself, a creative occupation.

FRINGE AND FUTURE Outside the national educational system several private schools exist for interior decoration. They are legitimate institutions when the courses are well organized and of sufficient length to justify their pretensions. They aim to teach decoration as a gentle art comparable with flower decoration. Discord only arises when interior decoration is confused with interior design; they differ as much as do beauty treatment and surgery. The present semantic confusion is, unfortunately, exacerbated by the Incorporated Institute of British Decorators and Interior Designers who organize examinations which lead to their qualification of Associateship of the Institute (AIBD). The Institute has a long history of useful endeavour (it was originally incorporated in 1899) and some 150 to 200 students sit for its examinations each year, the students being mostly those from schools of art or technical institutes which do not themselves examine in interior design. It would be a service to the profession if this Institute were to differentiate between 'decoration' and 'design,' and examine each subject separately and grant its Associateship in the two subjects-if there is any case for retaining 'decoration' at all. That would require a reassessment of the role of the Institute which I hope may not long be delayed. The importance of the Institute can be gauged by comparing the number of some 500 students who are now studying for the Institute's examinations with the 130 who are taking Dip.AD courses in interior design. The need is for the Institute to relate its thoughtful examination systems to licentiate membership of the Society of Industrial Artists and Designers, but that is probably impossible until the Institute frees itself from its historical craft allegiances. The importance of a clear division between training for interior decoration and education for interior design is made manifest by the growing strength of the professional organization, the SIAD, and by the attention which is given to interior design in the draft scale of professional fees published by the RIBA in June 1965. In this schedule fees appropriate for interior design are, at last, given as much attention as are those for buildings On an international level, the International Federation of Interior Designers is now firmly established. Its main activity is properly directed towards the problems of education as being fundamental to the authority of a newly emergent profession. At the conferences of the International Federation there is an easy understanding between the European countries in many of which the interior designer has clearer recognition and greater authority than in Great Britain, but that will come here also as our next wave of interior designers proves that their education has provided them with that amalgam of technical competence, knowledge, creative ability, social understanding and human sympathy



No single word can satisfactorily embrace all members of this class, although all the examples, systematic, repetitive and precise, illustrated in the following pages clearly belong to it. They have been chosen to demonstrate the visual values of regular rhythm and controlled measurement in perspective, helping the eye to march, as it were, off the immediate parade ground upon which it is being exercised and to penetrate, without changing step, beyond it. Markers, real or imaginary, establish themselves at key points in space and with their certainty comfortably reassure the spectator as he explores the distance in his imagination.

which is the basis of their profession.



SENIOR COMMON ROOM, ROYAL COLLEGE OF ART, KENSINGTON

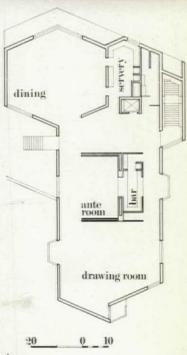
Architect: Margaret Casson

Architect: Margaret Casson

A suite of rooms subdivided by concealed sliding-doors at the top of the rear block of the RCA building in Kensington Gore (architect, H. T. Cadbury-Brown, in association with Sir Hugh Casson and R. Y. Goodden). 1, looking from the dining room through the bar to the drawing room beyond. The walls of the bar are lined with flocked paper by textile students Julie Hodges and David Green. 2, sliding door between entrance and bar (sculpture on left by Ralph Brown; mirror from previous commonroom). 3, through the carefully placed common-room window—a view of the Albert Hall and the Park beyond. Park beyond.





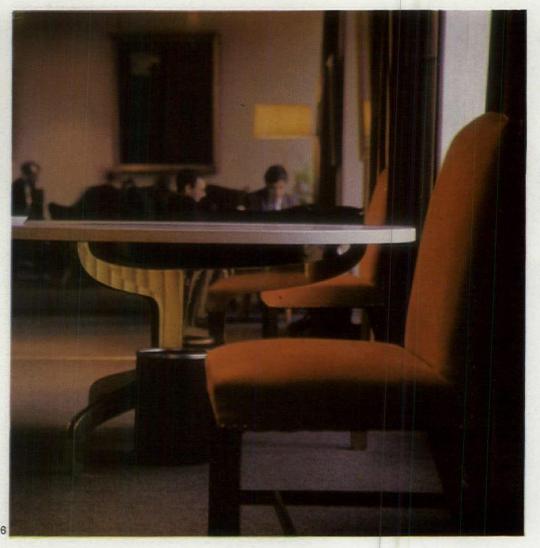


Here the discipline of angles and lines has been encouraged to register itself unequivocally upon the eye and mind. The angular relationship of the sequence of spaces illustrated in this first example was originally determined by site conditions. It has been exploited to the full to provide unexpected views through and past and beyond while maintaining a sense of agreeable enclosure.

4, Royal College of Art senior common-rooms (Margaret Casson): coffee urn and cups on side table.
5, the dining-room with tables by R. D. Russell and chairs by Ron Carter. 6, common-room furniture: terrazzo and brass table by Margaret Casson. The paintings (by Carel Weight, John Minton and others) are integrated into the decoration scheme.









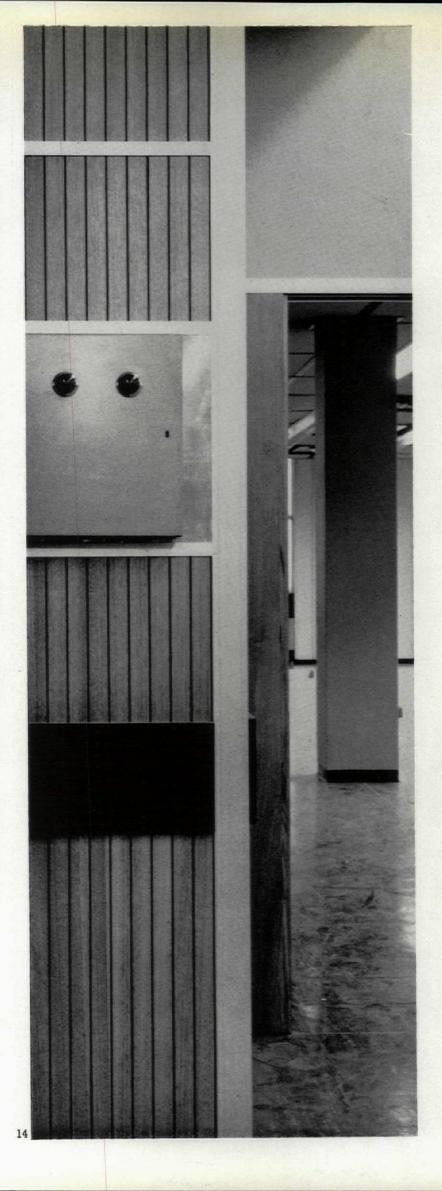


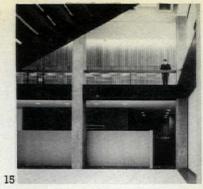
As the interiors on this page show, the feeling of 'space delineated' can change level as easily as it can enclose volume. The eye is stimulated to wander but remains reassured by the steady rhythm of pier or vault or dividing walls.

7, General Hospital, Huddersfield (architects, George, Trew and Dunn); main entrance hall and visitors' waiting hall. 8, library, Sussex University (architects, Sir Basil Spence, Bonnington and Collins): first floor reading area. 9, Royal Thames Yacht Club, Knightsbridge, London (architect for interior, Brian O'Rorke): looking into the first floor bar, decorated behind with yacht halfmodels.









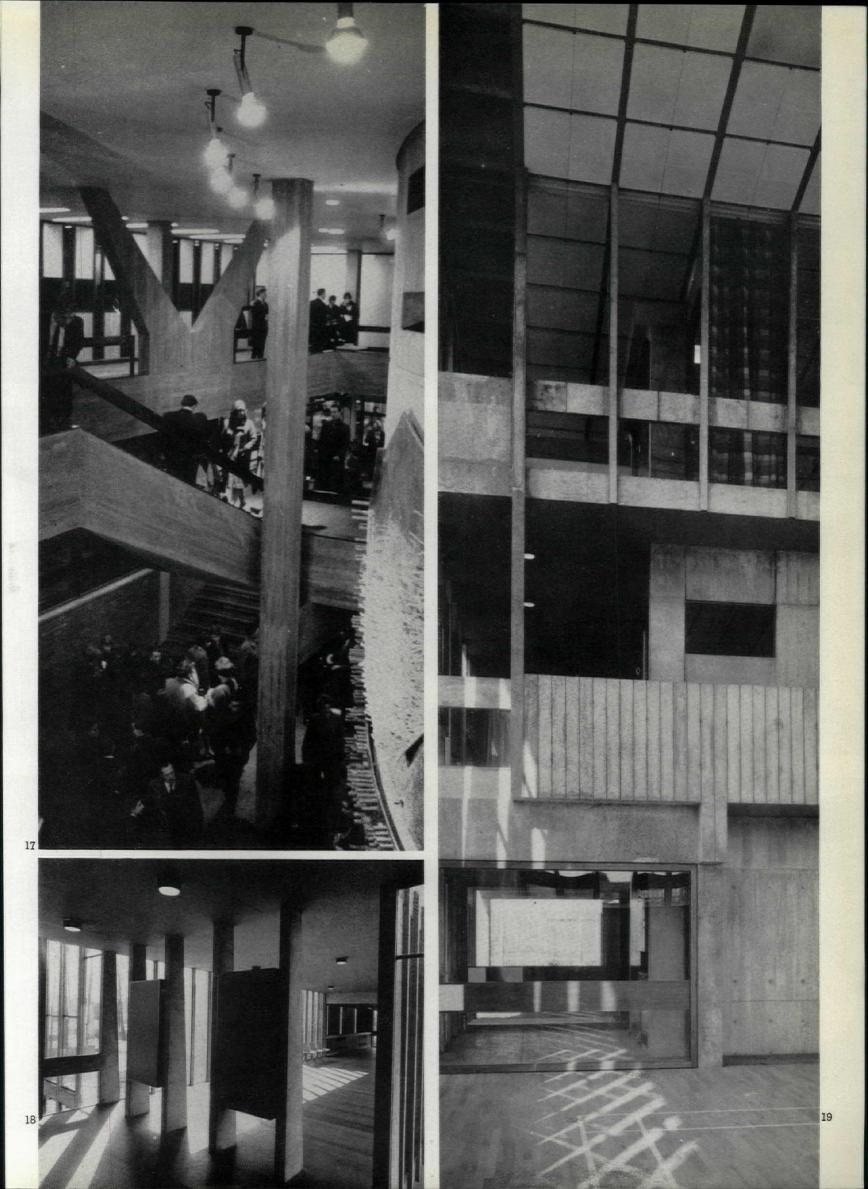
Staircases, handrails, light fittings or ruled ceiling lines are used to emphasize (or play down) and determine the rectilinear forms of the interior. Modular grids, in plan or elevation, switchplates as carefully detailed as an abstract composition, are all summoned to the service of the geometrically expressed interior which at times, as in these example, reaches a stage where solidity is almost destroyed by the interlacing pattern of lines.

10, Castrol House, Marylebone Road, London (architects, Gollins, Melvin, Ward and Partners): main staircase in entrance hall; behind, relief sculpture by Geoffrey Clarke. 11, Students' union, Sheffield University (architects, Gollins, Melvin, Ward and Partners): at gallery level in the main dining room. 12 to 15, St. Katharine Dock House, London (architects, Andrew Renton and Associates): 12, light switch in supervisor's office. 13, second floor office with demountable partitioning. 14, control panel. 15, main foyer, looking under the stairs to the partly screened cloakroom.



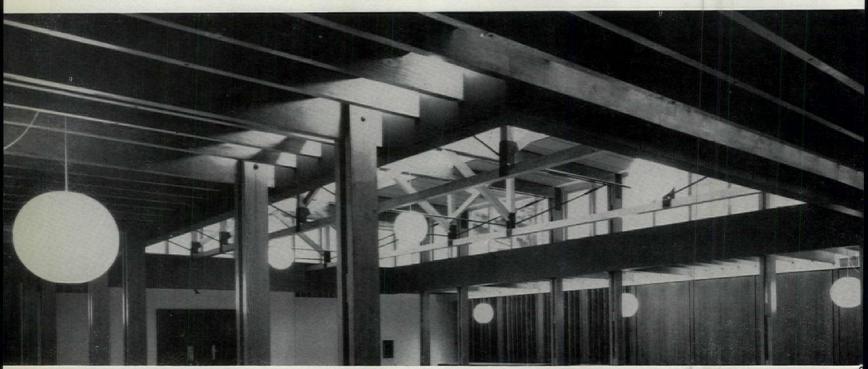
Geometrical forms, in the examples on this and the next two pages, can be carefully disposed to link, to pierce, to delineate or to truncate a space or sequence of spaces. They make their own patterns of light and shade, and provoke the eye to wander through and beyond.

16, gymnasium, Hull University athletics centre (architect, Peter Womersley). 17 (facing page), Nottingham Playhouse (architects, Peter Moro and Partners): looking down from balcony foyer—exposed concrete columns and stairs; aluminium mural relief by Geoffrey Clarke. 18 and 19, main sports hall, Hull University athletics centre (architect, Peter Womersley). 18, bridge leading to squash courts, with combined notice-board and cupboards. 19, corner of the hall with pivoted access door; students' commonroom in gallery.





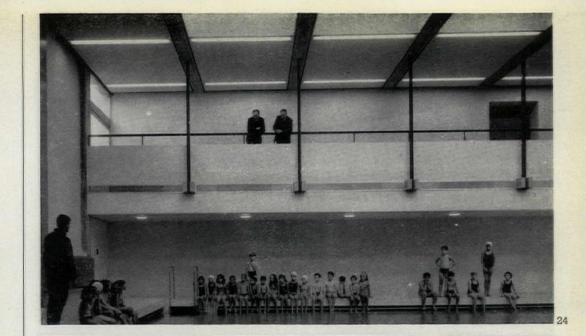


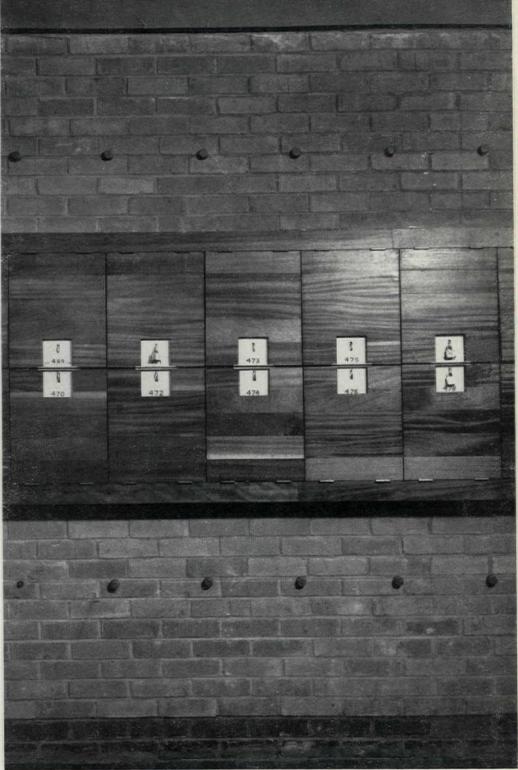


20 (on the facing page),
Gatwick Airport (architects,
Yorke, Rosenberg and Mardall):
the main concourse. 21, British
Rail cross-channel steamship
Maid of Kent (interior architects,
Ward and Austin): seating in the
deck lounge. 22, dining hall, St.
Michael's College, Kirkby
Lonsdale (architects, Building
Design Partnership)—timber roof
structure.



23, Gatwick Airport (architects, Yorke, Rosenberg and Mardall): waiting area off main concourse. 24, swimming bath (teaching pool), Hampstead civic centre (architects, Sir Basil Spence, Bonnington and Collins). 25, Cheltenham grammar school (architects, Chamberlin, Powell and Bon): built-in lockers.





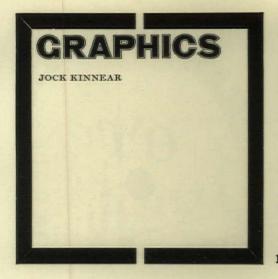


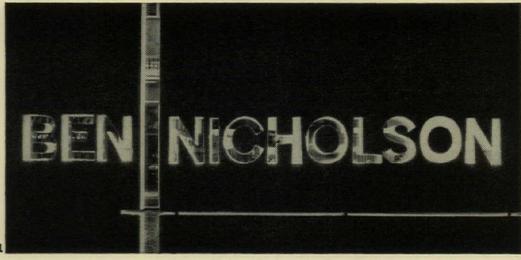
26, General Hospital, Huddersfield (architects, George Trew and Dunn): dividing screen in visitors' overflow waiting hall. 27, hairdressing salon, North Audley Street, London (architects, Gordon and Ursula Bowyer): entrance.
28, Habitat furniture shop, Fulham Road, London (designers, Conran Design Group): night view.



27





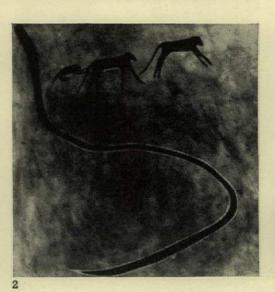


Long before architecture there were interiors. Dark and smoky, they were places to dream in, and a burnt stick from the fire was a handy tool to draw the image of one's wishes on the wall. Steinberg-like, paleolithic man snared his elusive quarry with a drawn line, 2, just as today men pursue their loved ones with graffiti in public places. Magic was, and is, the motive, and the graphic image the easiest means of realizing it. Blank walls seem always to have had a fascination, alike for the individual with an urge, the corporate authority bent on propagating a point of view and the rich man bent on fun. Politics abhor a nice bit of blank space and the monastic purity of white walls is just not amusing. Now, in addition, the more complex life we lead demands an increasing use of informative and directional graphics.

The emphasis in fact is shifting, inevitably, under the pressure of widespread material affluence. The persuaders turn for quick results more to the dynamic media of TV, film and press, and interior graphics inform, direct, excite and entertain. Not that the two latter activities are regarded by today's predominantly commercial patrons as being passive. Aimed at winning sales rather than souls, they can be potent factors in producing the right results. A short life and a gay one is the way in our disposable culture, and whilst this tin-can attitude is unlikely to produce images as moving, let alone as lasting, as a Giotto ('Guernicas' being rare), it produces a mass of lively and extremely varied work, whose fashionableness is an important and acknowledged element, 3,4. Buildings can put on and throw off graphics almost as quickly as a model can change her rig, and the mood changes with them. Paint is cheap, photographic techniques quick and elastic, and there is a whole new range of easily worked solids which can be exploited, 1.

The ephemeral nature of many media makes them ideal cosmetics, to create and change the mood and purpose of buildings without too serious thought of the consequences. The pity indeed is that some graphics are not ephemeral enough. Lending themselves as they do to the more outrageous tricks of distortion and scale, like these huge

freely drawn heads at a Swiss exhibition, 5, they can quickly become tiresome or merely lose their impact through familiarity. In an exhibition this is a good knockabout, fairground attitude. But to be banged often can become a bore; anything that has to be lived with should improve with time. This is not the age for Trojan columns, however, and permanence is not for commercialized Western man. Commerce demands stimulation, stimulation feeds on novelty and novelty implies redundancy. Even the comparatively expensive semi-permanent signs required in public complexes, such as the ones on the Underground, are better treated as movables which acknowledge that change





has come to stay, 6. Easier to site, these additive sign systems should be sympathetic to, but physically distinct from, their architectural settings. Whilst the resultant effect is sometimes offensive to architects determined to build in everything under the impression that this is integration, the fact is that such signs should be related to the pedestrian flow through a building rather than swallowed by the architecture for the sake of tidiness. Indeed, they stand a better chance of being noticeable if they are distinct. This approach has the further advantage that it removes the temptation to bend the graphics to fit the space. 7 shows the backside of some pre-Johnson Underground





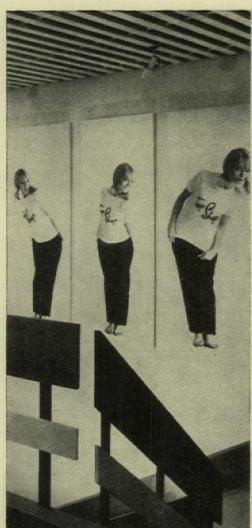


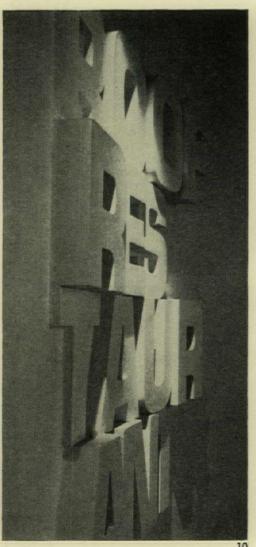
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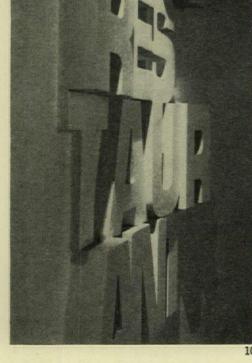


















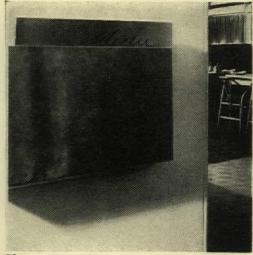


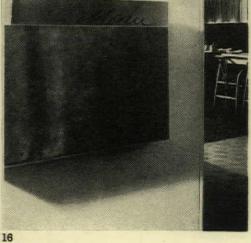
graphics, filled out with structural art to the message's complete confusion. This situation, like that shown in 8, demonstrates the need to consider the view out. Nonsensical in their mirror image, letters achieve an abstract and architectural value which is purely decorative and often dominant. The great variety of means makes the subject of graphics elusive and fascinating. To categorize portentous murals as graphics would be stretching the sense of the word. John Piper's windows in Coventry Cathedral however, though less directly drawn, seem to express one aspect of the term, while the shop-title on the girlie's T-shirt, 9, is recognizably graphics as

she is spoke.

Perhaps even to attempt a definition of graphics as associated with buildings is to suggest that there are limits, when in fact the designer's contribution can be the extension of current practice. Is graphics what is drawn? The dictionary suggests it is, but the 3-D lettering from the Hilton, 10, only graphic in origin, goes further than the incised lettering from Coventry, 11, which is so much more obviously drawn. The latter's self-conscious artiness detracts from the intended atmosphere of piety, while the

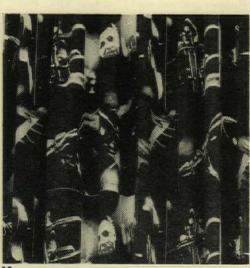
Hilton example confidently evokes the ample way of living. This power, which graphic images have to evoke moods or suggest action, can be even stronger when they are in an architectural setting than when they are on the magazine or newspaper page, where they can be swamped by a mass of competing material. In a building they achieve a unique presence and provide easily grasped points of reference for the observer. They do this in a direct way which architecture can more often only do by implication. It is a pity that in architecture more attention is not paid to the communicative aspect of form, in extension of the acknowledged need to express structure. The superb example shown in 12 says Bank and Security in the most effective way. Other less imaginative designers might have relied on the crutch of graphics. The uniqueness of such images when they form part of an environment heightens their importance relative to other worthy objects out of all proportion to their cost. It tends to be the words 'In' or 'Out' which people notice when they labour their way through costly and lovingly detailed doors. Words, indeed, are like handles which can be grasped to reveal the sense of situations and the visual images sometimes substituted are simply ideas in another form, more emoted or loaded with overtones. It follows from this that graphic schemes can be useful tools in creating order in potentially confused situations. Identification, 13 and 14, the direction of traffic flow in large spaces, 15, the unification of changing elements such as menus, 16, and special sales offers, 17, and the provision of a thread of continuity through a jungle of exhibits in museums or stores, are all constantly recurring problems. Certain situations tend to promote recognizable gambits. The restaurateur requires atmosphere,

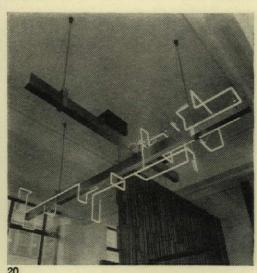




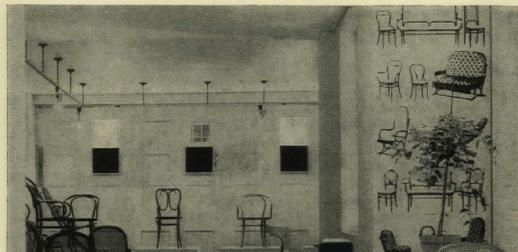












The pictures on the preceding pages show: 1, New London Gallery, Bond Street: window display by Ahrends, Burton and Koralek. 2, South African bushmen paintings. 3, shop in Henrietta Street. London, by Stefan Buzas (drawing by 11-year-old Catherine Buzas). 4, teenagers' room, SS Canberra, by John Wright (sgraffiti by David Hockney). 5, Lausanne exhibition, 1964. 6, Earlsfield Station, Southern Region, British Rail: signing system by Kinnear Associates. 7, South Kensington underground station. 8, restaurant window, Charing Cross Road. 9, photography in a shop interior-Peter Robinson's, Richmond. 10, lettering at the entrance to the roof restaurant, London Hilton Hotel, by Casson, Conder and Partners. 11, incised lettering in Coventry Cathedral, by Ralph Beyer. 12, Manufacturers Trust Company Bank, New York, by Skidmore, Owings and Merrill. 13, at Millbank Tower, London. 14, Kasmin Gallery, London, by Ahrends, Burton and Koralek. 15, Gatwick Airport, by Yorke, Rosenberg and Mardall. 16, entrance to restaurant. 17, sign, Rudman's provision shop. 18, restaurant, Baker Street, by Leonard Manasseh and Partners. 19, SS Orcades ballroom, by George, Trew and Dunn. 20. Barclay's Bank, Liverpool, by J. Roy Parker. 21, chemist's shop, Chelsea, by J. Roy Parker. 22, furniture showroom, Covent Garden, by John Miller.

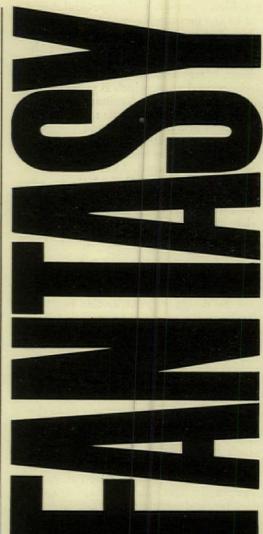
the banker underwrites his status and

the shopkeeper pushes his goods. The fact that eating places need individuality has produced some of the most varied examples. The pop/avenger object in 18 perfectly complements the table ware and immediately evokes a certain kind of feeling which is refeshingly nonpastiche. The graphical curtain in 19 is an unusual marriage of technique and material, and well illustrates the

uncertain territory the designer works in. Status is expressed by different means in different cultures. Not so long ago the Roman letter was de rigueur for the institution, and the fact that long inbreeding had produced a feeble mutation of the splendidly virile originals went unnoticed. It symbolized Roman gravitas and that was what was wanted. Now as never before money is needed to buy art and so art is in. The inventive treatment of the neon tube, 20,

is something more than lighting. Obviously inspired by current trends in sculpture, painting and photography it is self-assertively cultural, and OK. It is probably in the field of shopkeeping and store design that graphics and hardware mingle most intimately. It is the shopkeeper who is most concerned with establishing his identity, most concerned with telling his customers where and what and how much. It is unusual therefore to find a store where the goods provide the graphics, 21, and one admires the clear-headedness which

puts first things first. The decorative potential of the goods themselves is a fact all too often passed over. But look at 22 and you are in a goonworld where goods take on the quality of photographs, photographs substitute for goods and one expects any moment to be sold a photograph of a modern leather sofa to take home. The graphic contribution to interiors is often the psychological point of contact with the building's user. It is an area of a great variety of expression and one where style tends to shift more rapidly than in the associated architectural area. This puts a special onus on the architect commissioning a graphic designer. The initial decision must be to establish the work's permanence or expendability.



Not all fantasy is frivilous and many so-called 'follies' are not born of foolishness. Nevertheless the associations are what might be termed 'as-if'; the mood is speculative. The designers' task is to take his client from the world he is in and to set him for a time in another-perhaps more cheerful, more luxurious, more mysterious or just less familiar. Since this created world is only a temporary habitat, materials and treatment can be temporary too, absurdity and sensationalism occasionally risked to bring off a 'coup de theatre.' This is 'Instant-Interior,' where the effect must be immediate and victory overwhelming-self-confidence, imagination and a refusal to purse the lips of moral judgements are needed from the designer.



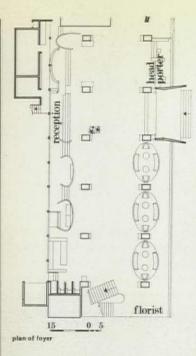


ROYAL GARDEN HOTEL, KENSINGTON

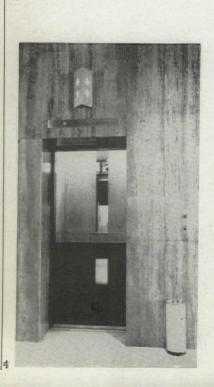
Architects for the building: R. Seifert and Partners. Architects for the interiors: Design Research Unit (partners in charge: Misha Black and Kenneth Bayes; area designers: George Freeman, Robert Yuill, Dion Brown and Ann Boosey.

1, symbol designed for use in all sizes, from external wall (shown here) down to plates and letter-head. 2 and 3, main entrance foyer. The columns are clad in brown travertine with vertical mirror-glass strips. The ceiling is ribbed ash. The 100-ft. long decoration, of wood relief panels, painted or dyed, is by Joe Tilson.

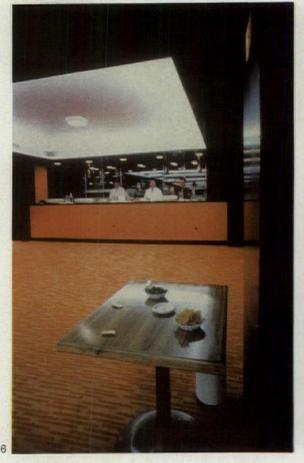




The luxury hotel is the true home of fantasy. Incised marble, liveried footmen, polished columns, paved floors and leather chairs set the appropriate mood. In the restaurant, with its view into Kensington Gardens, the subtly painted ceiling successfully compensates the diners at the wall tables for their less well-favoured position. In the foyers, bars and banqueting rooms the same note of controlled opulence is carried through to flatter, protect and beguile the visitor in his temporary dream-world.







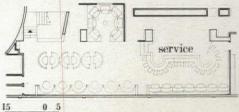






Facing page: 4, lift entrance in the main foyer of the Royal Garden Hotel. 5, Garden Room restaurant at foyer level with curved ceiling painted by Leonard Rosoman. 6, concourse of the Palace Suite on the banqueting floor. The bars at each end can be concealed by means of folding screens in red cirrus. 7, two private dining rooms, designed for use together or separately. There is no natural lighting; walls are cedar veneered with silk panels by John Drummond. 8, conference room. The south-facing double-glazed window has curtains by Nadia Czapla; walls are of reversible panels—one side tan leather, the other orange silk. The panels can also be removed, exposing a pin-up surface of cork. 9 (above), conference-room cupboard in the Royal Garden Hotel. Concealed in the cedar boarded wall, it contains a telephone for staff use.

10, staircase to the Maze coffeeshop, which has walls, 11, of decorated plastic in green, black and white by Laurence Scarfe. 12, Maze coffee-shop: wall decorations by Laurence Scarfe; natural pine low partitions enclosing pairs of tables.



plan of maze coffee ba

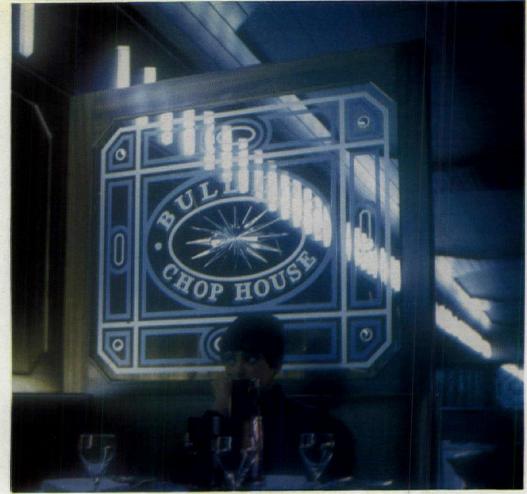
Below street level the atmosphere changes. The settings are more relaxed, the wall decorations more witty, the table enclosures more cosy, the materials less luxurious. A meticulous attention to detail, whether in telephone recesses or table-settings, is maintained; so is the 'out-of-this world' atmosphere, though with a lighter hand. We are still happy victims of illusion.

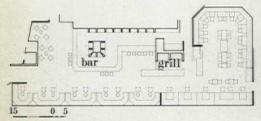




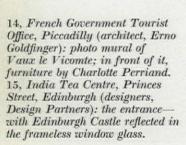


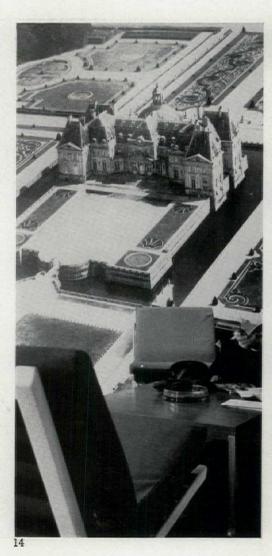
13, Bulldog bar and chophouse in the Royal Garden Hotel. The mirror is by Christopher Ironside.

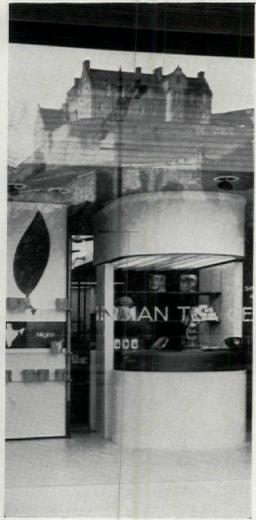




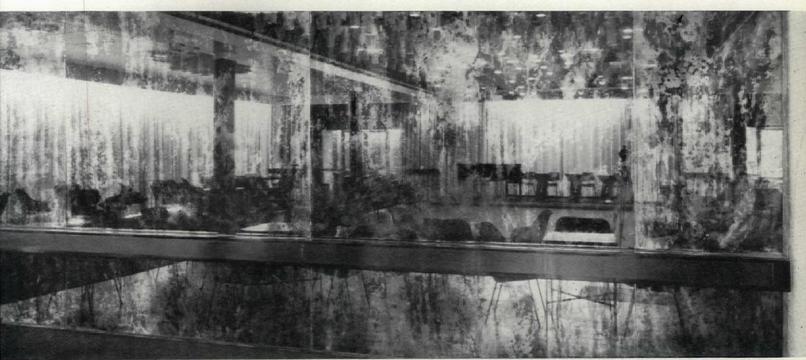
Fantasy can be contrived or arrive by chance-mirrors skilfully happy placed, dramatically reared-up photomurals that destroy scale to the point of giddiness, or the unexpected but welcome arrival by reflected appropriation of a neighbouring building or room. These serve to amaze the eye and accentuate the sense of magic sought by the designer.











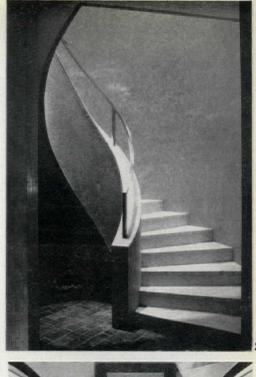
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Mirrored reflections, sometimes made even more mysterious by defacing their clarity or disguising their sources, are the weapons most frequently used by designers to disturb and intrigue the eye. Enlargement, perspective, and downright deception are exploited in the fantastic interior and no holds are barred.

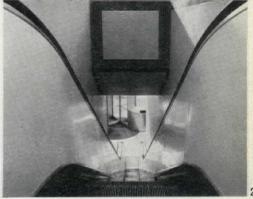
16, Golden Egg restaurant, Swiss Cottage, London (designer, D. Brookbank)—decorations of brightly coloured plastics. 17, ballroom in the P & O steamship 'Orsova' (architects, George, Trew and Dunn). It is seen here reflected in the antique mirror-glass that lines its walls.

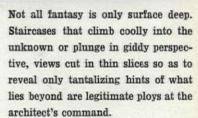




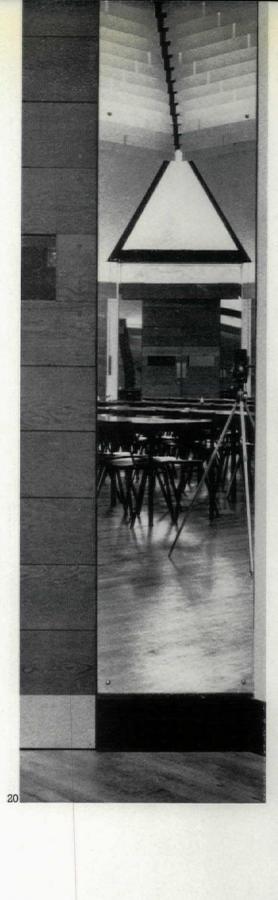


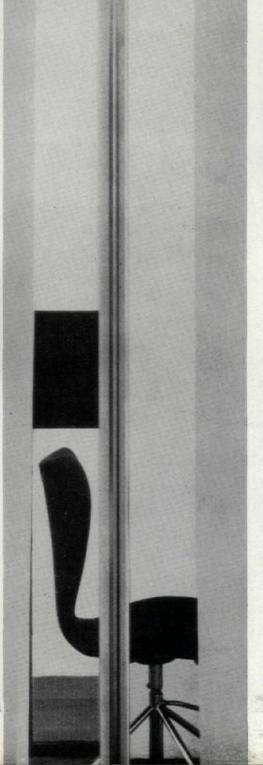














Forms, surfaces, even objects or fixtures can contribute to the mood of fantasy whether this be expressed in the elaborate gaiety of a satin-silver light pattern or the almost sinister precision of a 'sci-fi' control panel placed for a director to play with.

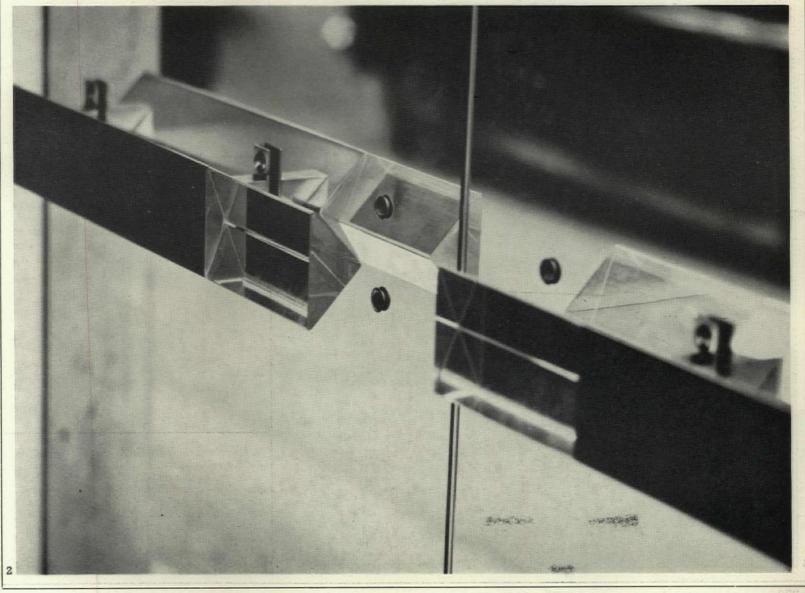
24, first-class lounge, P & O steamship 'Canberra' (architects, Casson, Conder and Partners; Timothy Rendle, associate): light-fitting made by John McCarthy. Small concealed bulbs shine on to engine-turned aluminium. 25, board-room equipment, Esso House, Victoria Street, London (architect for board-room interiors, Ronald Cuddon). The board table has a black hide top and the picture shows the control panel built into its edge for the projection equipment, sliding screens and curtains.



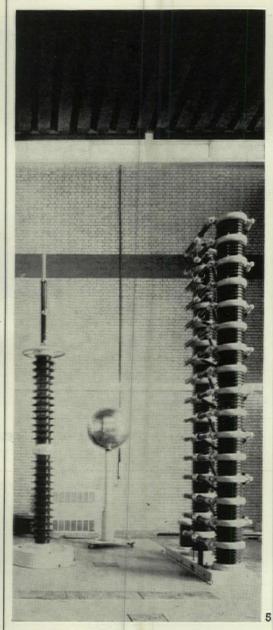
OBJECTS IN SPACE Another kind of interior is that in which the space is defined, and the architectural character established, by the way the designer has placed an object in relation to the volumes that enclose it. It is the object on which the eye is focused: its sculptured form, the contrasts of tone and texture it contributes, its functional or symbolic significance.



1, bank of filing cabinets seen against a back-lit fibre-glass wall in the French Government Tourist Office, Piccadilly (architect, Erno Goldfinger). 2, door-handles in brass and prism-shaped clear plastic, showrooms in Hanover Street (architect, Dennis Lennon).



OBJECTS IN SPACE



Objects alive and in movement or fixed and frozen as it were in space gain a sudden drama from their isolation. Pictures and furniture, even strange pieces of equipment can, when carefully placed, be used to reassure or to alarm, to provide scale or to distort it. Poignant or comfy, decorative or emphatic, the cards can be played to suit the required mood.

3, Barcelona chairs against the white walls of the Kasmin Gallery, Bond Street (architects, Ahrends, Burton and Koralek). 4, polypropylene-covered chairs for spectators at the playing end of a Cambridge bowling-alley (architect, G. M. Vickers). 5, machines in the high-voltage laboratory of the Department of Electrical Engineering and Electronics, Liverpool University (architects, Yorke, Rosenberg and Mardall).

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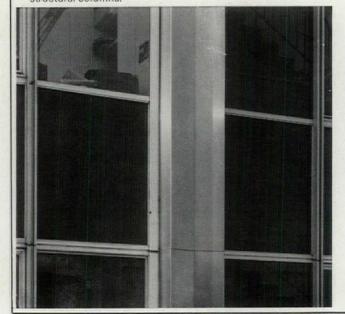
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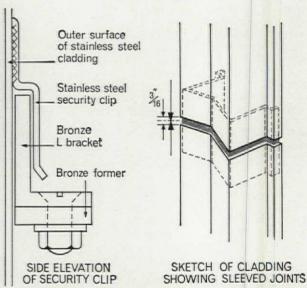
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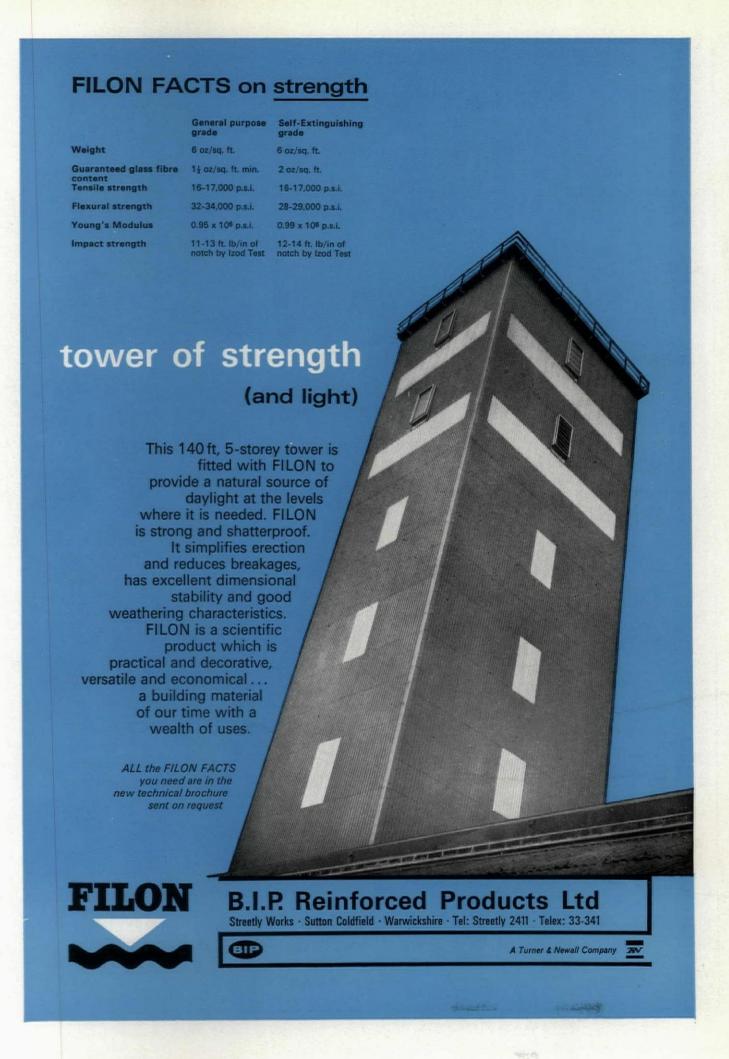
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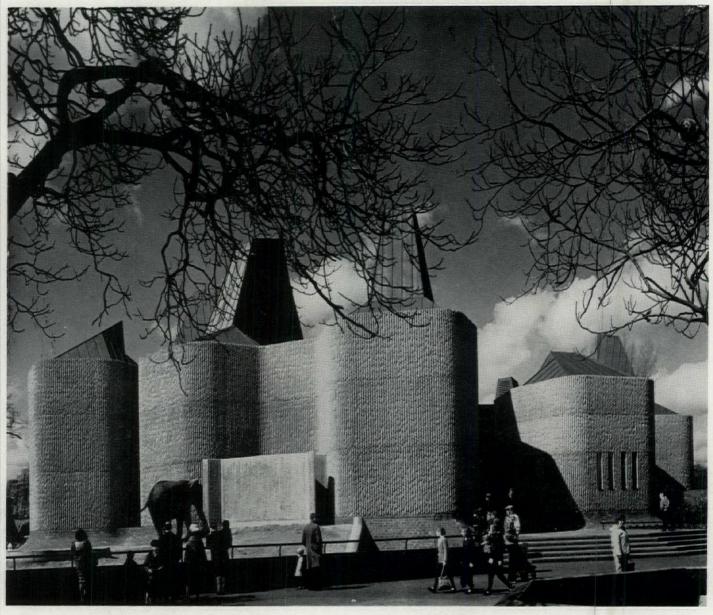
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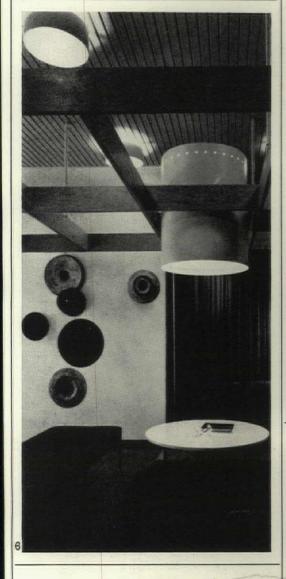
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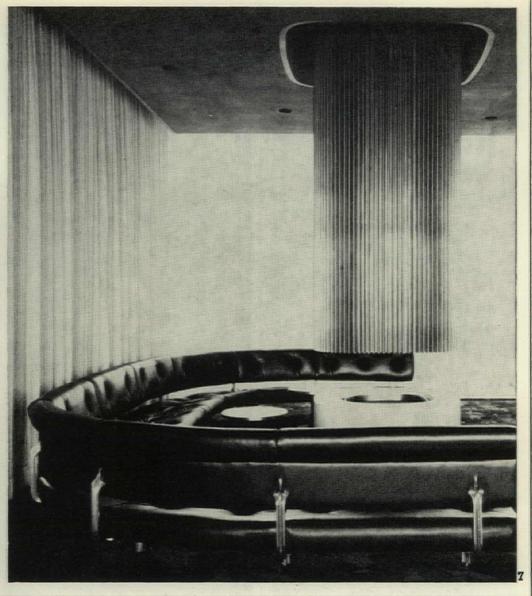
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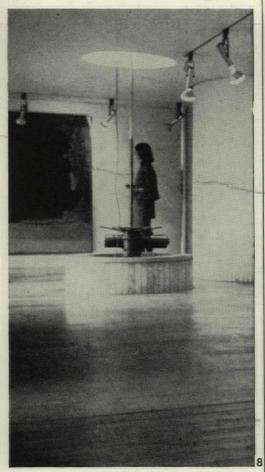
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OBJECTS IN SPACE

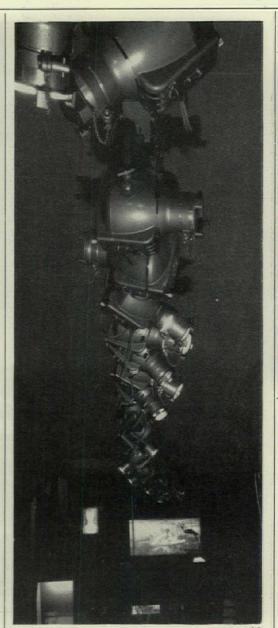








6, cylindrical light-fitting and ceramic wall decorations by Hans Coper in Powell Duffryn's showrooms, Berkeley Street, London (architects, Richard Sheppard, Robson and Partners). 7, upholstered seating round fire with stainless steel smoke-hood in the Roof-Restaurant, Hilton Hotel, London (architects, Casson, Conder and Partners; associate Timothy Rendle). 8, machine produced by Rotark Engineering Co. used as a sculptural object in the entrance hall of the firm's offices at Bath (architects, Leonard Manasseh and Partners). 9, old letter-scales on the reception desk at Percy Haynes Ltd, London offices (designers, Anne and Christopher Moorey).

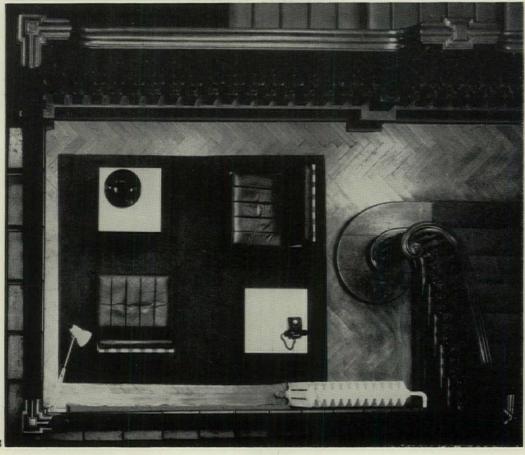


OBJECTS IN SPACE



10

10, table in a basement conference room formed out of an old wine-vault in the Cavendish Square offices of the architects, George, Trew and Dunn. 11, sculpture in the entrance hall of the Gulbenkian Hall, Royal College of Art, Kensington (architect, H. T. Cadbury-Brown). 12, spotlights decorating a ceiling at the Alwin Gallery, Brook Street, London (designer, Alwin Davies). 13, ground-floor waiting-space seen from staircase landing in the Cavendish Square offices of the architects, George, Trew and Dunn. 14, cast-iron staircase—standard pattern—in the basement of the Hille furniture showroom, Manchester (designers, Hille Design and Planning Unit in association with the architects, Harry S. Fairhurst and Son).







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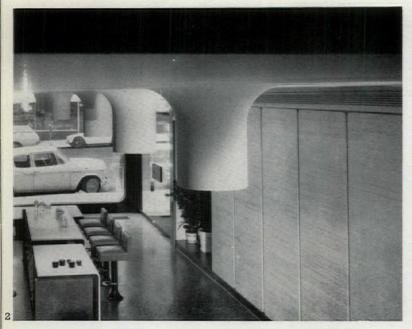
1The Interior Climate

SEAN MULCAHY

It would be exciting to attempt a paper on the tactile aesthetics of thermal comfort, but this is not the place for it. What I propose is some comment on the installation of the means—i.e. the pipes and heaters—rather than on the end, which is a harmony of temperature, humidity, air movement and freshness. Take the pipes first. Most designers at some time try exposing them in the room's interior, not often with success. Horizontal pipes become dirty; cross-over connections are untidy; insulation is vulnerable to damage; condensation occurs on uninsulated cold pipes; heating pipes cause staining especially at brackets even when insulated. There are a few successful cases such as the single pipe radiator system; and straight-through vertical runs of mains without any connections can be used impressively.

It is advisable usually to provide a ceiling sufficiently below the structural slab, especially in circulation areas where low head room is acceptable, and to provide space for horizontal services coming to and from occasional vertical shafts. Care is needed to see that the structure can pass the services, that the floor construction allows connections to sanitary fittings and radiators, which are usually on walls and hence often over floor beams, and that the partition fabric can take electrical conduit and occasionally small bore piping.
As we are now becoming used to the idea of a sound insulation rating for building elements, are we also to develop a classification of service-carrying capacity? Certain traffic terms seem to apply, such as freeway, flyover, lay-by. Perhaps the Building Research Station could do something for us here. Apart from the first capacity of the element, there is also the very important capacity in use for maintenance and the addition of new services. Obsolescence of rooms depends more on the availability of services than on any other factor, and the difficulty of providing services is generally that of finding thoroughfares; as with road traffic, cars can readily enough be made available in cities but not the space required for them.
A greater problem arises in the handling of the services terminals such as heaters and ventilation grilles. The engineer tends to commit himself quite early in the design process to a specific terminal for reasons of performance (that is, output and control characteristics) and for reasons of physical dimension and cost. The architect tends to disregard these terminals until late in the design or even the construction stage, thinking of them as independent fittings to be attached to a finished surface. By

1, grilled tube heaters without enclosure are effective and serve to protect the windows at floor level, but they are liable to damage and difficult to keep clean. (Engineering building, Levester University; architects, James Stirling & James Gowan.)



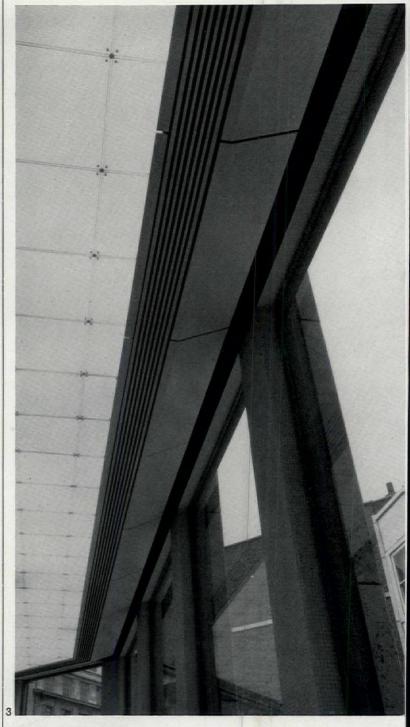
2, an interior containing aggresively projecting air terminals as well as an unobtrusive continuous grille—top right: (Hairdressing salon, New York; architects, Gordon Bowyer & Partners in association with Keith Townend). 3 a perimeter air inlet diffuser and a flash gap' extract slot. (Economist building, St. James's; Alison & Peter Smithson.) 4, a combined lighting and air fitting—note also the air extract canopy over the brochette cooking unit. (Epee d'Or restaurant, Cumberland Hotel, London; architects, Dennis Lennon & Partners.)

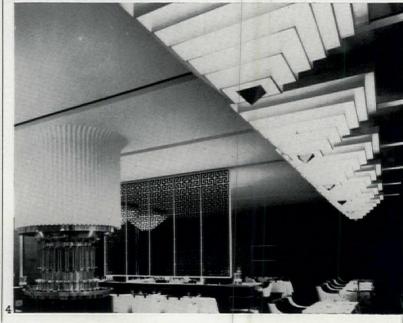
this time it may well be too late to resolve a problem in aesthetics. Services terminals so influence and are so dependent on building fabric that it is necessary that they should be realistically incorporated in architects' drawings. Only by this discipline does the architect or overall designer ensure that he is aware of the implications of the decisions taken by other designers. If this tends further to increase the cost of design, possibly it might lead to simplified and even standardized interiors; if so, so much the better.

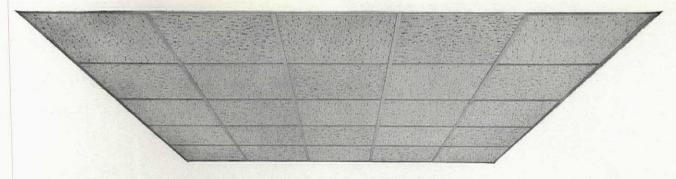
the better. Many services terminals for various reasons employ materials and forms which are not agreeable nor suitable for many interiors. Neither cast iron nor sheet metal is a good material at working level in rooms. Much of the difficulty could be overcome if heaters were frankly only works and not enclosures. This was Weatherfoil's great attraction to architects apart from appearing to be cheaper than other systems by shifting the cost of the heater enclosures from the special to the main contract. Most specialist interior designers adopt such an arrangement, using finned tube as the heating element and providing an enclosure of a material such as composition board with one of the many finishes now available. A number of the available radiator designs, which are generally of steel, are quite acceptable in certain interiors. Those with a clear ribbed pattern seem most in vogue. Apart from the heater, the other main services terminal is the air diffuser. Again with modern hung ceilings these are usually ceiling mounted or else mounted at the high level of interior partitions, which come against dropped corridor ceiling spaces. The designs are numerous, varying from circular to square to rectangular to linear. The material is usually sheet metal, although some cast aluminium grilles are available and are especially appropriate for mounting

in floors. The design must be related to the air distribution pattern required, and usually gives a flush but strongly delineated perforated surface in the wall or ceiling. This tends to be visually unsatisfactory, being neither unobtrusive nor yet contributory. The linear diffuser is reasonably successful as a type of working flash-gap. The perforated ceiling represents the ultimate in having no diffusers, but gives in many circumstances poor air distribution. The location of extract air grilles in relation to air entry and distribution is important. The grille is simpler than the entry diffuser in that there is no directional requirement, only a volumetric one. An air entry grille or diffuser needs not only volumetric adjustment but also both direction and throw and may require to be adjusted additionally for summer and winter conditions. Occasionally one sees a more inventive detail (the word 'Airgoyle' was coined in designing a diffuser for the new library at Trinity College, Dublin). Is it conceivable that an air fitting industry will emerge to match the light fitting industry? There is a tendency in modern services terminals to bring things together. An induction unit, in appearance rather like a convector heater, now contains both the air diffuser and the heating element. Similarly a number of lighting fittings are available which act also as air diffusers for air entry or as grilles for air extract. A point to be watched, where fluorescent fittings are used some as air entry and some as extract, is the perceptible colour difference of light where the lamps operate at different temperatures. Dirt surrounding air entry diffusers and air extract grilles is one problem of mechanically ventilated interiors.

The dirt at air entry is in fact room dirt induced in the airstream and deposited on nearby surfaces Careful detailing is required to avoid this. A strong projection of the air







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entry face in the room is an advantage. Dirt deposited on extract grilles is unavoidable and is aggravated by the electrostatic effect of air movement past the grille.

Only good housekeeping can keep this away. It is a real problem with high level grilles in institutional buildings where cleaning stops at shoulder level.

Highly serviced buildings require ceiling voids. These and the ventilation ducts themselves become noise routes from room to room. In addition the ventilation system frequently creates noise or unwanted sound. On the other hand this neutral sound, when controlled and invariable, may be a useful mask for other more meaningful and therefore distracting noises.

As recently as 1963 Misha Black, in a paper to the Institution of Heating and Ventilating Engineers, said 'But from the architect's or user's view-point, all heating and ventilating equipment at its point of outlet is a nuisance which must only most reluctantly be accepted. No one proudly displays his radiator or his sprinkler to his friends, no one wants an air-inlet diffuser to be as prominent or as positively designed as a light fitting. The ideal heating, ventilation and other service outlets are completely invisible. The aim of the designers should be to approach invisibility, to leave ceilings and walls clear for the decorative attention of the architect, the interior designer or the housewife.

I believe Professor Black overstates his point. Many people are in fact proud of their radiators, and many more would be if the radiators were elegant. When, too, mechanical ventilation is accepted by architects and interior designers then the air fitting industry will be required to match the light fitting industry.



1, a very quiet atmosphere produced by a thick carpet, hangings on the walls and a sound-absorbent ceiling. (Ballroom in the P & O and Orient Line steamship Orsova; architects, George, Trew & Dunn.) 2, honeycomb brickwork for sound absorbent treatment. (End wall of the gymnasium-hall of a school in Staffordshire; architects, Andrew Renton & Associates.)



2 Interior Acoustics

HUGH CREIGHTON

I suppose that the interior designer's instinctive question about acoustics is 'What do they look like?' and that he is very much afraid the reply will be 'a 12 in. by 12 in. square tile with holes in it.' The situation is not quite so bad as that; acoustics can also look like carpets, curtains, tapestries, furniture, panelling; in a well designed auditorium they may look like nothing at all. But before pursuing this question further we should ask 'What do acoustics sound like?'





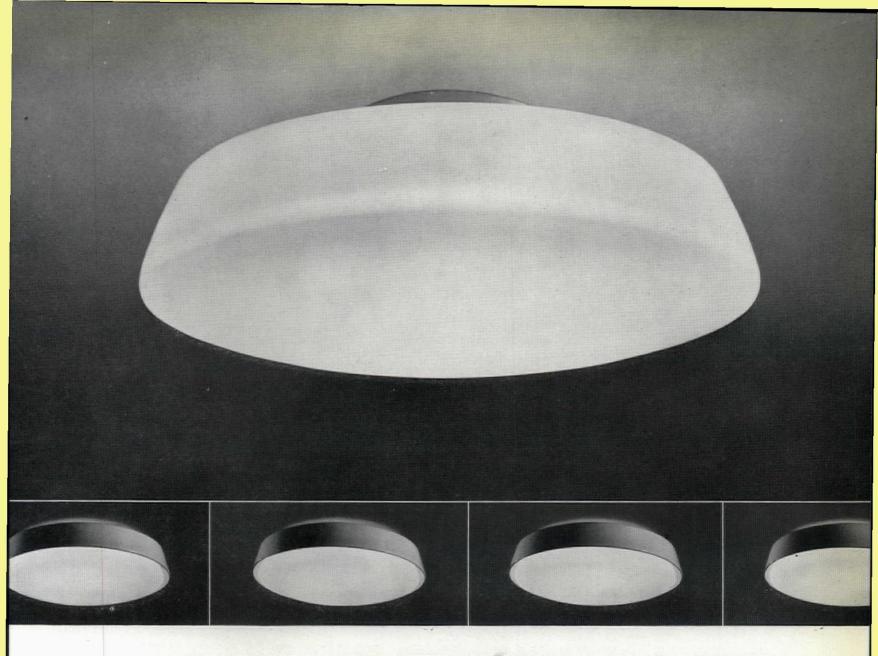


Subjectively, auditory stimuli combine with visual ones in making up an impression of the environment; so we are concerned with what a building does to the noise entering it from outside and the sounds made by people using it and perhaps by their machines. The assumption is that quietness is desirable, so that 'acoustics' may mean double windows, air conditioning, solid partitions, sound-absorbent ceilings, soft floors. This assumption is in general true, but nevertheless needs some qualification; there are certain rooms where a quiet atmosphere is inappropriate—the patrons of the public bar, for example, would not wish it to be like the saloon, and in some places of amusement noise is good for trade. More important, a consistently hushed background throughout a building may lead to the same kind of lack of stimulation which some people find results from air conditioning. Colour and light are used by designers to provide contrast and to emphasize the contrast and to emphasize the transition from one space to another; the possibility of deliberately using the acoustical conditions to a similar end does not so far seem to have been explored. Anyone trying to do so would probably only succeed with effects of fairly crude contrast; attempted subtleties would go unnoticed. One may guess that there should be some correspondence between the level of stimulation of each stage. It is not altogether fanciful to suggest that there is something vaguely disturbing about a brightly lit and light-coloured interior which is at the same time very quiet: silence seems to accord better with deeper colours and lower illumination. If so, does the visual environment affect the level of noise which people will accept as tolerable, and can one, therefore, attribute, as it were, a sound insulating property to light? Psychologists have investigated these problems: and their results contain hints which designers could make use of. Still, most buildings are far too noisy. It is beyond the scope of this article, and often beyond the contro of the interior designer, to deal with sound insulation from outside or between rooms. We are back again at sound-absorbent treatments for reduction of noise within rooms and their effect on the appearance of the interior. Manufacturers have made great efforts to get away from the conventional regularly perforated tile. Tile or board materials are now available with a wide variety of types of hole and surface texture, described by a maddening jargon of terms which often fail to convey an idea of the appearance. More successful are the grooved boards and treatments in the form of long strips with which it is possible to lose the side joints, and often also the end joints, completely, giving ar undivided treatment, but one having directional emphasis. The appearance of these and other proprietary sound-absorbent materials is familiar. Less so are the

3, open timber ceiling used as a screen to hide sound-absorbent materials. (Entrance hall of Science Library, Aberdeen University; architects, George, Trew & Dunn.

comparatively recent 'acoustic

4, diffusing ceiling in a multi-purpose hall. (Gulbenkian Hall, Royal College of Art, Kensington; architect, H. T. Cadbury-Brown.)



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bricks.' They are bricks of normal bricks. They are bricks of horman size with projections 2 in. to 3 in. deep on one stretcher face, shaped to hold a pad of foamed plastic, which does the absorption but is which does the absorption but is hidden when the bricks are laid. The bricks are available in various patterns, colours, and finishes, sandfaced and glazed; when built they give a highly textured surface. They are a useful contribution to the problem of providing sound absorption in interiors having hard natural materials.

natural materials. Another interesting development is a sound-absorbent, illuminated ceiling, using a plastic sheet of special sandwich type. This enables the ceiling to be air-tight and dust-tight as well as translucent and sound absorbent. Previously, illumination and good sound absorption were obtainable together only by means of louvred, finned. only by means of louvred, finned, egg-crate, or similar open ceilings, with the lighting fittings and absorbent material placed above them. This is indeed a very useful and adaptable form of treatment, which lends itself easily to individual design and to execution in various materials. Sometimes the fins themselves are made of soundabsorbent material, an arrangement absorbent material, an arrangement which can give very high absorption. In its very simplest form this type of open ceiling becomes timber strips, with gaps between their edges, backed by an absorbent blanket; this can also be put on walls, perhaps with some shaping of the section of the strips, where a surface resistant to wear is surface resistant to wear is necessary. All absorbents of middle



a compact seating layout and a low, flat lecting ceiling give good hearing between positions. (Council chamber at Ebbw Vale vic centre; designed by Heals Contracts.)

the treatment of a music studio with uber strip panelling. (George Watson's ys' College, Edinburgh; architect, Michael ird.)

absorbent and non-absorbent areas splayed within a unified design. (Lecture eatre, engineering building, Leicester niversity: architects: James Stirling & mes Gowan.)



and high frequency sound, which is what we are talking about in the case of general noise reduction, are more or less soft and easily damaged and need protection when they are within reach. The degree of within reach. The degree of perforation of the hard facing determines the upper limit of frequency at which good absorption is obtained. Many noises (e.g. of office machines, cutlery) are very high in pitch, so that when hard-surfaced materials are used to reduce them, very open (about 20 per cent) facings, such as perforated metal, are necessary. Many designers are, however, not satisfied with these or with the other alternatives to the square perforated tile; they demand an over-all jointless treatment, usually designated as 'acoustic plaster which shall be indistinguishable from normal hard plaster used side by side in the same room. There is, indeed, an old-established and efficient treatment which, from a distance of a few feet, looks like smooth plasterwork; it consists of hair felt, which is stuck to the wall or ceiling and covered with muslin, decorated in any way desired, and then finely perforated with a spiked roller. But even this betrays itself with a cover strip or joint at junctions with other materials. Of materials applied in a plastic state the harder (acoustic plasters) have relatively poor absorption, and the more efficient (e.g. sprayed asbestos) are very soft indeed. All have a rough or stippled surface, quickly become dirty if in light colours, and



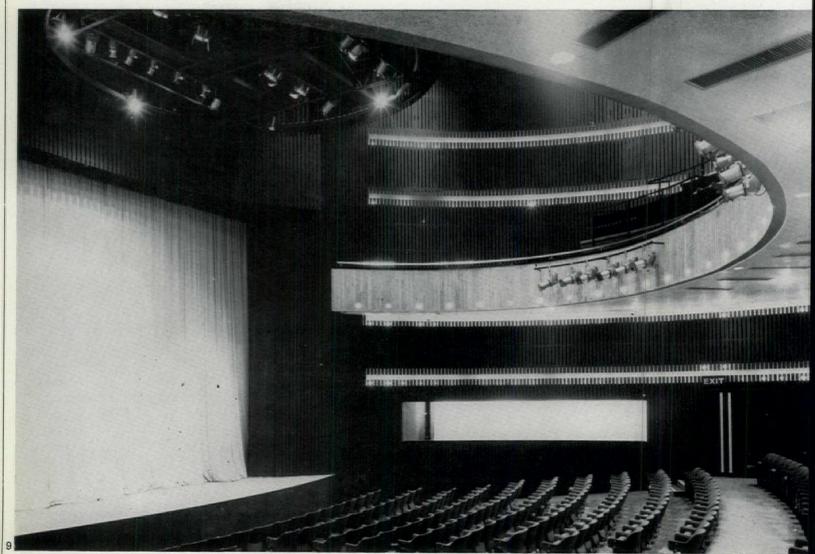
are difficult to redecorate without detriment to absorption; they cannot be brought to a sharp arris but are suitable for curved surfaces and for the soffits of staircases, on which it is difficult to fix other materials. In general the desire for an invisible sound absorbent seems perverse, and attempts to match absorbent with non-absorbent areas are almost always doomed to failure. Unwillingness to face the acoustical facts of life is frequent in auditoriums. In very broad terms these facts lead to the conclusion that diversification is a better approach than uniformity in the design of an auditorium interior.

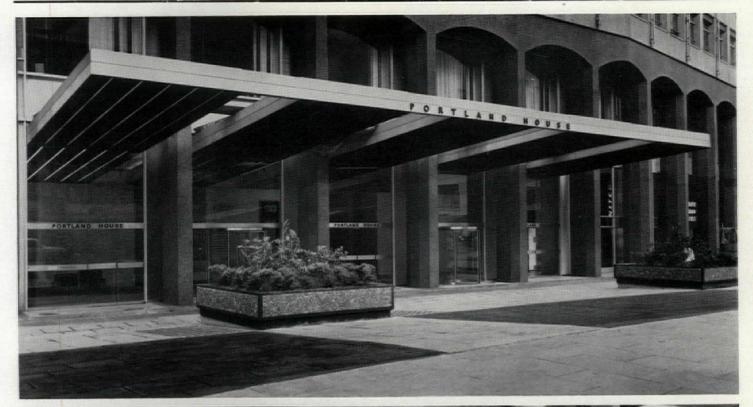
Large scale modelling and irregularity of surfaces is desirable for diffusion of sound. Some surfaces should reflect and others should absorb. A variety of materials may be needed for different types of absorption, and each is better distributed through the room than concentrated in one place. Designers are seldom keen to take a lead from these facts, and it must be admitted that the shapes suggested by acoustics are sometimes weak and indecisive. Sometimes the problem becomes too difficult and the only solution is to make the visible surfaces a mere screen, concealing the acoustical elements behind, as in

the Nottingham Theatre. This is a perfectly valid solution, but to my mind a less interesting one than acceptance of the principle of randomness, much discussed in othe contexts, and making something of it.

8, acoustic treatment made evident reflection, diffusion and absorption determine different wall and ceiling surfaces. (Belgrade Theatre, Coventry; city architect, Arthur Ling.)

9, concealment of acoustic treatment behind statted screen wall-facing. (Nottingham Playhouse; architects, Peter Moro & Partners.)



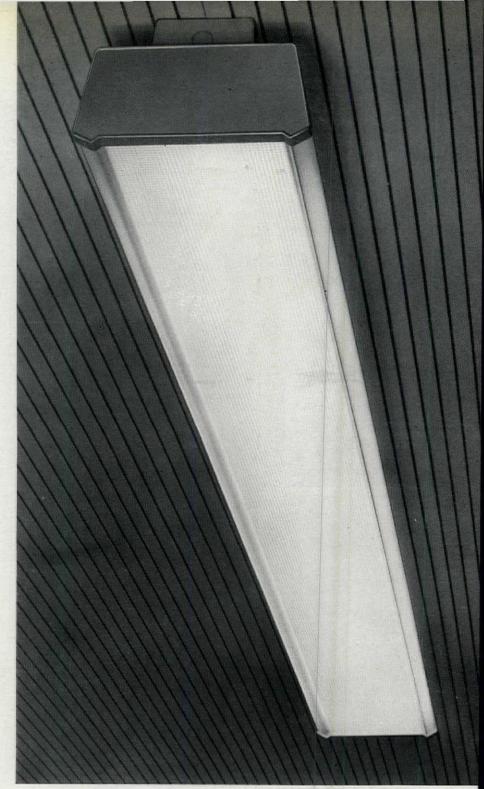




Architects: Howard, Fairbairn & Partners

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3 Interiors and Electric Lighting

DEREK PHILLIPS

For purposes of analysis, it is useful think of electric light primarily s a medium of communication for onveying information about the nvironment. There may be many by-products of 'information,' in erms of cosy decorative side effects, nd in some architectural orogrammes the by-products gain mportance by tradition—as in hurches—but the primary criteria or the design of sources of light in nteriors is the clarity, quality and nanner of their communication.

he lighting of interiors requires to e successful at different levels.

Work level. It must be possible to see fficiently and do the job that the nterior is designed for: office, art allery, living room. In some cases his is simple enough, but in others omplicated by variety of function.

Appearance level. The visual ppearance of room surfaces, urniture, texture, and spaces must e arrived at by careful onsideration—happy chances are

Service level. Each interior space is a part of the complexity of service arrangements within a building, and the interior must function properly, at the 'pipes' level, and generally for long periods.

Lighting must be considered at all these levels: at the Work and Appearance level with regard to communication; at the Service level in terms of its relationship with the total servicing requirements of the building.

WORK LEVEL The simplest problem is perhaps the factory assembly line, the most complicated, the home living room. In the former it is enough to provide a single level of illumination, a static work position which suggests a fixed solution. In the latter, with an almost infinite variety of occupation and viewing position, the most sophisticated technical means are needed. Communication is diminished by uncomfortable visual conditions; maximum efficiency is impossible unless glare is either eliminated or brought to an acceptable level. All interiors should be analysed; the work varying from eating to sleeping, looking at paintings or sculpture, watching the dials of a computer or walking down a corridor. Both filament and fluorescent sources are used to satisfy requirements at the work level, but the very high efficiency of the latter makes it an obvious choice for general office and factory lighting. This is confirmed by the fact that, with the exception of New Zealand House, I know of no important office building in recent years which uses filament sources in this way—the heat problem alone

makes it virtually impossible at recommended lighting levels quite

apart from economic running costs.

high ceilings necessitate a long throw of light, in entrance halls, or

where individual items or displays

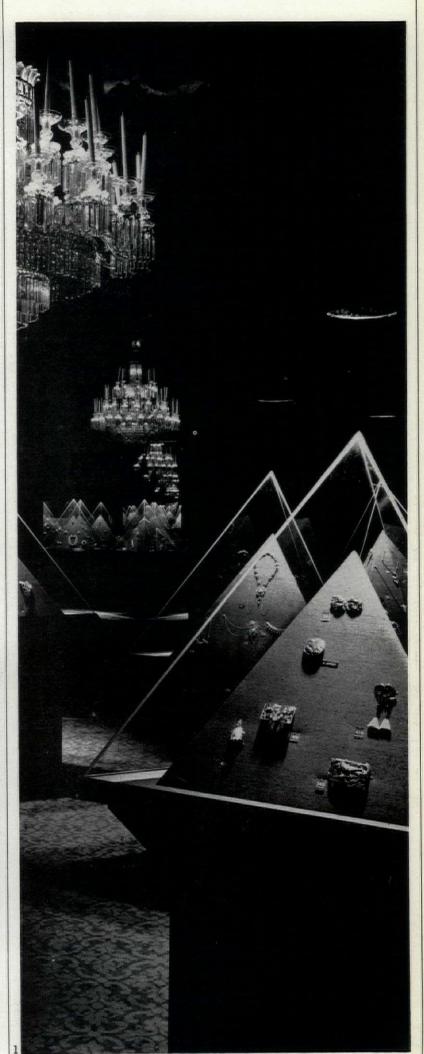
need emphasis in stores. At this work level, light provides the

The closer optical control of filament fittings is of particular use where



, it is rare that such a clear differentiation can be made between work level and appearance level, s in this illustration of the International Exhibition of Modern Jewellery (architect, Alan rine). The work level provided by the projectors over the displays gives a dramatic emphasis to be jewellery, the function of the exhibition, whilst the hanging chandelier is a part of the building ghting sufficient to cope with normal appearance and work level, but inadequate to meet the occific exhibition function.

a single lighting system designed to cope with both work, and appearance level. By placing the ne of fluorescent lamps at the apex of the truss the resulting light distribution provides the ecessary work level for the students, but at the same time ensures that the whole structure of the pof acts as an overall lighting source in which the lamps themselves are cut off from distance lews to minimize glare. (Engineering Building, Leicester; architects, Stirling and Gowan.)





3, the success of a building cannot be judged from outside only during daylight. At night it may have an important role to play, as in this church where a positive role is demanded at the appearance level, to register the character and quality of the building from a distance. (Cuffley Church, Hertfordshire; architects, Clifford Calpin and Partners; lighting consultants, Derek Phillips and Associates.)

4, the effect of the intrinsic value of lighting equipment. In this example the work level is catered for by pendants low over the table, but in addition the fittings themselves make a most important contribution which, if they were removed, would completely alter the room character. (Gatwick Airport restaurant; architects, Yorke, Rosenberg and Mardall; consulting engineers, Sir Fredk. Snow and Partners.)

5, Lytespan' track is used to give flexibility of electrical distribution, so that light fittings can be shifted to any desired location without alteration to circuits and wiring. The track can be used to support suspended ceilings as in this example. (Rotaflex Showroom, City Road, London; architects, Derek Phillips and Associates.)

information which permits a job to be done: the more difficult the work, the more specific the information required for satisfactory communication, and the greater the illumination needed.

APPEARANCE LEVEL The relative importance of work level and appearance level must change to a degree with architectural programmes, but even with the most functional factory building the interior appearance is a valid consideration, as distinct from efficiency of vision—some choice of relationship of lighting equipment to structure and form will always be possible. Clearly, the more sophisticated the interior, the greater the importance of appearance, so much so that an entirely separate lighting system may even be installed for its satisfaction. It is here that a designer's power of observation-what effect the colour of light sources and light distribution have on surfaces of varying colour and

texture, or on forms of different

upon. It is also important to consider lighting in relation to the external appearance of the building at night. The importance of the form of the light source and of the fitting itself, is seen here not purely in terms of glare and possible discomfort, but in terms of its direc contribution to the appearance of space. The appearance of a space depends upon the information resulting from all light sources, and the interreflection of light from one surface to another. The impression of colour of light may be modified either by the type of source or by the colours of the wall-a red painting on the wall can affect the overall colour of the space. Where light sources are concealed at the junction of wall and ceiling, the information is of a lit wall, but if the wall is lit by recessed filament 'wall washer' fittings, the information is not solely of the wall it includes the fitting itself, recessed into the ceiling with its own intrinsic brightness. The brighter or more dominant the light fitting, the greater this 'intrinsic'

shape and direction-will be called

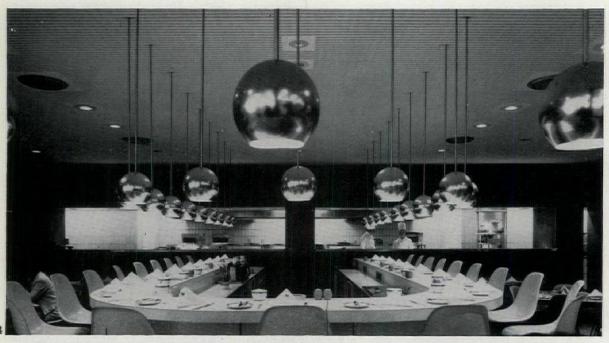
SERVICE LEVEL

contribution to appearance.

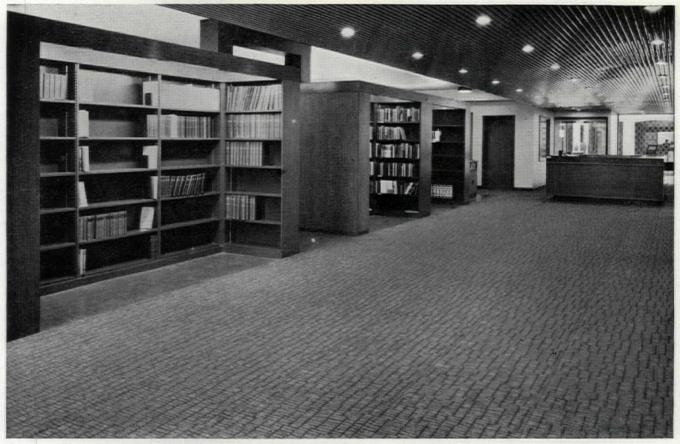
With greater control of environmen within a building, the part played by lighting becomes closely linked with overall electrical loading. The needs of heating are a particular instance: at lighting levels of 100-150 lumens per square foot, the total heat requirements of certain buildings (stores) can be met solely by the lighting wattage; and at far lower levels of illumination the heat from lighting is still considerable. We already have evidence in this country, and more is planned, of buildings where the light fitting is designed to act as a piece of air-handling equipment. It is a logical step to reduce the number o architectural elements in the ceiling but this apart, there are advantaged in temperature control of fluorescen lamps and gear for efficient operation. It produces its own set o problems but these are not

The means of carrying electrical energy, the actual 'pipes' themselves, are undergoing a change. Old forms of electrical conduit are rarely exposed, other than for economic reasons, but 'conduit' is related only historically to the more sophisticated means of electrical bus bar systems such as 'Lytespan' track, which offer flexibility of location in addition to support, and to which light fittings can be fixed and altered at any required position. This is conduit come of age, and has a part to play either recessed into ceilings, walls o furniture, or exposed and supported at any height.

Lighting design must take into account all other services, the degree depending upon the type of lighting employed. For example, acoustic requirements will not seriously be affected by lighting where individual light fittings are used in small quantities. However, where ceiling perforation is high— perhaps 60 per cent or more of the ceiling-this must be considered in calculating overall sound absorption Also, where extended lines of recessed fittings are continuous between rooms, steps must be take to isolate sound between them; and [continued on page 40]







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6, here the lighting troughs are taken over the partition, an example requiring careful detailing at the junction, if the acoustic value of the partition is to be maintained. (Factory for Birds Eye Foods, Walton on Thames; architects Burnet, Tait & Partners.)
7, a luminous ceiling using corrugated vinyl which relies on a clear precision of appearance. This type of ceiling requires a very high degree of maintenance, and an appalling effect is created by dead flies, odd wires, and dirt which will accumulate unless maintenance is carried out carefully and at regular intervals. In estimating costs of such a ceiling, these should be loaded with a realistic maintenance cost obtained from a lighting maintenance company. (Sheffield University Library; architects, Gollins, Melvin, Ward and Partners.)



continued from page 402] the same difficulty arises when overall luminous ceilings are used with demountable partitions. Partitions are themselves a factor in lighting design, where demountability is a requirement. Either the lighting fittings must be

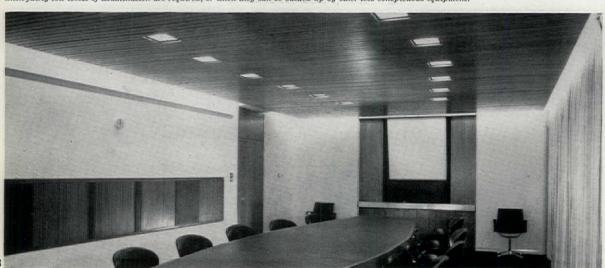
as easily moved, or the design must be adequate wherever partitions are placed. A decision as to which system to employ will depend on the number of times partitions are likely to be moved.

Problems of maintenance are often forgotten until the lighting system

has been in use for six months. This is an important economic factor which must be taken into account when making decisions on location of equipment, accessibility, type of light source and diffuser. The type of equipment must be appropriate to its location, and

8, functional fittings over a board room table, consisting of square filament units using diffusers of Corning 'Fotalite' glass to reduce sideways brightness. Work level lighting is provided largely by these fittings. The wall lighting makes an important contribution to the comfort of the room, and consequently to functional vision, but its effect on the appearance of the space is here of equal importance. (Board room, Esso Building, London; architect, Ronald Cuddon in association with Denys Lasdun and Partners; lighting consultants, Dereck Phillips and Associates.)

9, decorative fitting designed by Poul Henningsens and manufactured by Louis Paulsen. In the tradition of the crystal chandelier, this fitting is intended to contribute as much to appearance of the space by its intrinsic quality as by the light it gives out. Fittings of this sort are generally successful only when fairly low levels of illumination are required, or when they can be backed up by other less conspicuous equipment.



decorative Venini glassware should not be used in 'dirty' situations (e.g. Manchester Airport) unless special arrangements are made for cleaning. The pattern staining problem is also difficult to overcome with some types of equipment, particularly surface-mounted filament, whereas it can be overcome with well-detailed recessed fittings.

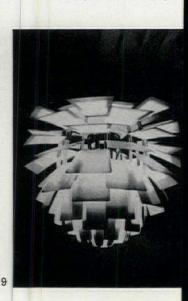
LIGHTING FITTINGS

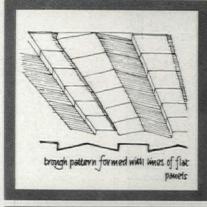
A distinct division of types of light fitting at present in use in buildings has become evident over the past

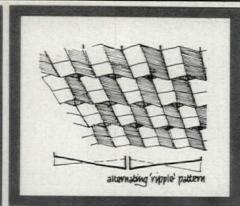
Functional fittings, categorized by high light output, adaptability to systems of ceiling and building construction and often with the capability to provide narrow or wide light distribution from basically the same hole in the ceiling. These fittings, for which both filament and fluorescent sources are used according to which is most appropriate, are characterized chiefly by anonymity They are not intended to be an emphatic element of the environmental though their visual effect should not be ignored. Increased lighting levels make it necessary to pay greater attention to the problem of glare from fittings. This has tended to reduce the number of functional fittings with high sideways brightness, and has led to fittings being designed with prismatic or opaque sides or, alternatively, recessed. This tendency, however, to concentrate light in a downward direction may have an adverse effe on space and modelling.

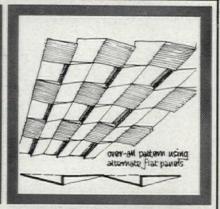
Decorative fittings, which are intended to contribute 'furniture' to a space; they are meant to be seen and enjoyed for themselves. There is an element of risk in attempting to combine functional and decorative requirements in a single fitting, as evidenced by the perforated nonsense which dates back to a desire for sparkle, and this is likely to meet with success only in those programmes where th 'work level' can be met by decorative pendants or table lights, which in themselves play a major role in the decorative appearance of the space, as for example in restaurants. It is here that light fittings enter the fashion market: the glow of Scandinavian timber shades, the livid excitement of

[continued on page 4















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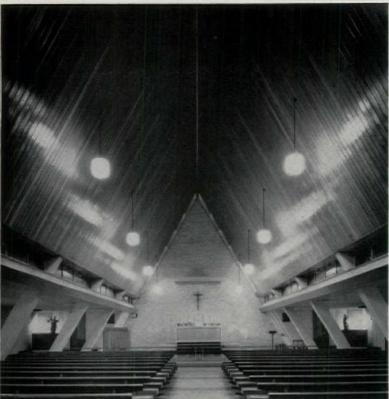
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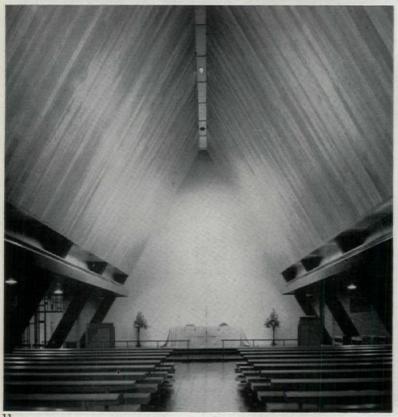
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These two churches, of similar construction, iliustrate the difference at the appearance level of two different lighting methods. In the earlier church at Bracknell, 10, pendant fittings are used, adding their own 'furniture' in a manner often associated with church lighting; in the church at Cuffley, 11, the nave is lit from down-lights recessed in the apex of the roof, the timber roof being lit from spots concealed at the clerestory level. (Architects, Clifford Culpin and Partners; lighting consultants for Cuffley, Derek Phillips and Associates.)

continued from page 404] fibreglass (those 'Golden Eggs') and now the sparkle of prismatics. The fittings themselves will generally be of the applied type and can therefore be changed as easily as 'taste.'

Lighting design is subject to human evolution, and situations which might have appeared satisfactory at one time are found now to be intolerable. Lighting technology is constantly expanding the possibilities open to interior designers and architects; and as demands for increased communication are met by lessening glare, so the new standard itself becomes incorporated and new demands made. As with any science which depends upon human reactions, it can never remain static.



4 Assembled Enclosure

KENNETH AGNEW

The architect encloses space; the interior designer transforms enclosure into environment. Enclosures of increasing complexity, manufactured by increasingly industrial methods, seem to threaten the interior designer with the loss of most of his basic vocabulary, the lively textures of craftsmanship, the continuity of in situ finishes, the close control of one-off details. A wall was once a visual plane; it is becoming a machine.

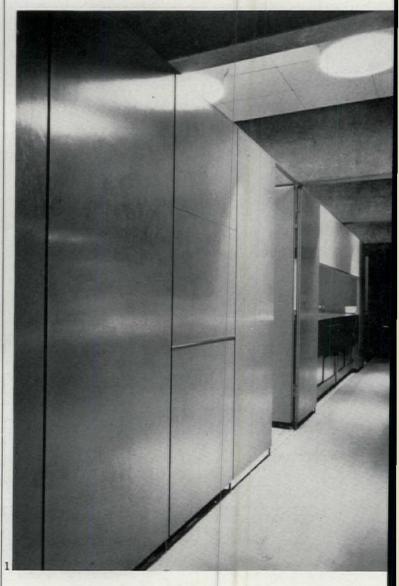
The internal divisions of a building used to have a fairly obvious function, as local enclosure, sometimes as structural support, and as a visual reference against which people and their possessions were seen. The wall was a visual object, its supporting function was rarely apparent; likewise its construction. Its finishes endowed i with visual continuity. The discontinuities were architectural: the rhythm of piers, pillars or pilotti.

Increasingly, the partition must service the space it divides. It mus house circuits, sensors, duets—and pipes for everything that can be piped, from extinguisher foam to music, Housing them, it must allow access to them, and outlets from them. It must frequently support shelves, display-cases or suspended furniture. Specialized functions are already developing; for example, thuse of internal partitions as radiant heaters.

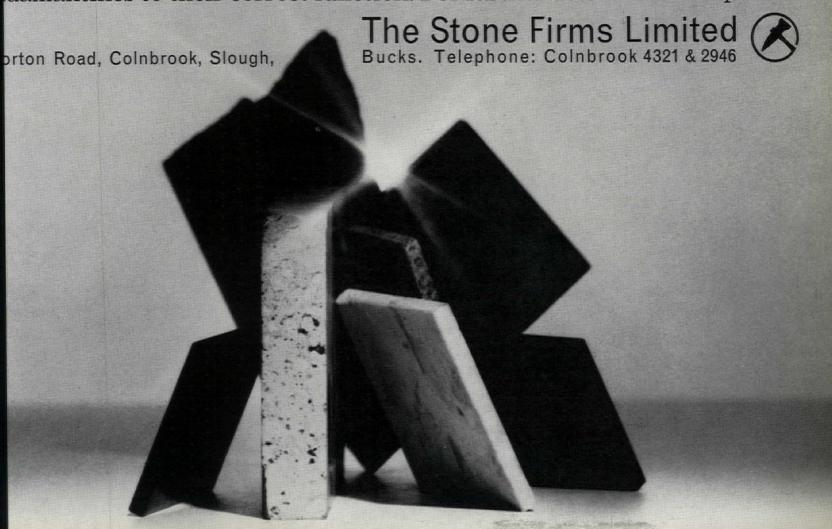
The access panel, no longer a breal in the continuity, is a major eleme in the pattern, it makes its own demands on the visual scheme and must, to close inspection at least, identifiable. Its existence in numberaises the cost and lowers the effectiveness of applied in satu finishes. The internal partition is becoming a discontinuum of joins and interruptions whose rationale,

[continued on page 4

1, servery partition of melamine-faced blockboard at St. Catherine's College, Oxford. (Architect, Arne Jacobsen.)



The word Adamantines is being used y The Stone Firms as a generic term encompassing Granite, Marble, late and Quartzite. This is a simplification, yet there is probably o more sophisticated point of contact in Europe for the architect sterested in using Adamantines than The Stone Firms Organisation. dvice given is objective, as there are no vested interests in sources f supply. The factory at Colnbrook which handles Adamantines one of the most advanced of its kind in the world. The efficiency f its operation, the sheer technological prowess of its handling quipment and the weight of expert knowledge available results in a great mplification of the whole subject of selection and application of damantines to their correct function. For further details write or phone:







2, office partitioning at New Zealand House, London; tawa veneer on hardboard faced flax core; architects, Robert Matthew, Johnson-Marshall & Partners. 3, 'Cunic' partitioning by Holland & Hannen and Cubitts.

continued from page 406] any, has nothing to do with aesthetics.

aesthetics.

Meanwhile the materials explosion continues. The variety of building boards and of walling systems using them is endlessly augmented by metals, glass and plastics. The workability of pre-coated metals shows great advantage over many present laminates, which demand

lipping or some form of edge concealment in situ. The advent of controlled self-rusting steels, already in architectural use, points the way to self-renewing coloured surfaces which are in effect indestructible. A wealth of materials lies to hand, from filled resins to cast aluminium and other self colour or stainless or coated metals. It is likely that the appearance of all types of

pre-finished panels will reach very high standards. The present producers are organized to permit a wide choice of colour and pattern and this will undoubtedly also be true of textural variations. But supposing that colour and texture ranges in pre-finish materials do permit creative choice, the designer remains faced with components and requirements which almost guarantee chaos. He is faced, like the architect, with the manipulation of pre-shaped, mass manufactured elements which he has not designed, which are limited in their dimensional and constructional combinations and to which he can do virtually no modification on site. He must control the appearance of straight joins in dry assemblies, an exercise that manufacturing industry tries to avoid. The man with the iron bar who levers the doors into fit on a motor car assembly line, is happy in the knowledge that a tapering gap between curved and convex edges is unnoticed. The same situation with flat rectilinear building panels is grotesque, and destroys any serenity or feeling of quality the designer may have tried for. Again, if the joins are to be contained or concealed behind a strip, the strip must locate with a precision of fit and line which in industrial production is achieved by Mercedes, but few others. As many office partition systems demonstrate, to fail is to summon up in all beholders a subliminal image of the clapboard bungalows which were erected all over Essex after the

Problems of fit and trim are particularly intractable in public interiors with large vertical surfaces. Small accidental variations in plane become painful, and no present system permits deliberate variation of face plane between neighbouring panels.

The problem of bringing service outlets through the pre-finished surface is even tougher. The development of porous or perforated metals and plastics may have solved the problem for things like warm air inlets or speaker grilles, perhaps even for some kinds of lighting. If not, these plus other devices—power sockets, telephone outlets, aerial outlets—obviously may require separate, if not scattered, openings in the panel itself. An internal wall

is the most closely examined architectural element, since floors and ceilings are seldom at eye level and receive little handling. To achieve any feeling of quality the partition has to be built to furniture standards and must preserve this feeling after unskilled assembly on site.

What tactics are available to the designer? He can become a master

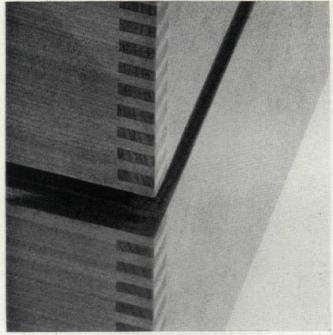
of secret fixings, he can develop infinite refinements of junction detailing, he can participate in the increasing rationalization of building services. He may perhaps spray, fire or even blast further finishes in situ. By itself this tasteful exercise will, however, leave behind little more than an archaeology of International Building Board sizes, circumscribed by the limitations of the transport which brings the panels to the site. The creative solution may lie deeper—just as the problem does. A building system should be a constructional vocabulary which the designer can use with some freedom. It is often at present a constructional kit which he just puts together. The creative manipulation of the curtain wall was an invention of innovating architects, from Paxton to Mies. Similarly the industrialized internal environment must develop through the innovations of environmental designers, rather than through the efforts of the sales branch of the panel manufacturer. One growing problem is that many of the new panels will be manufactured at finished size and not cut on site. Consequently the design of precisely locating panels in really usable modular ranges, and the proper integration of services and outlets, must involve the interior designer. He must be involved increasingly at the building system level; that is, at the manufacturing level, if the man subsequently doing particular buildings is to have any real chance The alternative is to allow the diverse components for the new interior architecture to be designed with little or no co-ordination. The origination of these components is a most important kind of industrial design. Like all industrial design it demands proper examination of the problem, painstaking mechanical design, close co-operation with

This is not necessarily the field of the architect or the industrial designer, both of whom, despite their pretensions, frequently lack any deep colour sense, and have often little interest in the relationshi between environment and ephemera —dress, fashion, graphics and textiles. The interior designer in the factory now, when buildings are merely assembled, will reap the rewards in due time of real industrialization and the fabrication of complete architectura volumes in the factory. When the Fuller domes of the air bus terminal are being slotted together around 1971, there will not be any craftsmen snipping out local environment on site. However it is made, whether from pressings of porous steel or by the explosive forming of granulated bamboo, it will come complete, it will come finished, the services will be in, it will come as it was designed—as a unity.

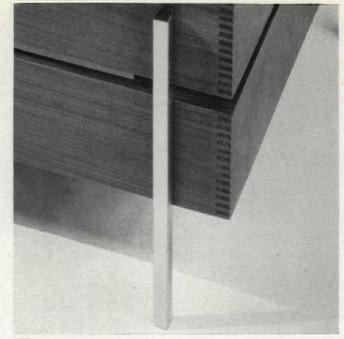
manufacture-plus imaginative

sensitivity.

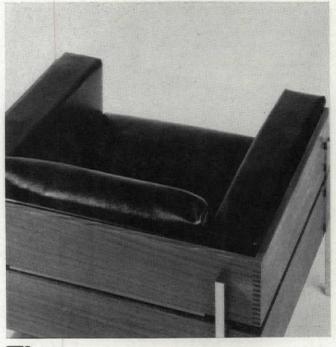
The Architectural Review May 1966



One



Two



Three



Forum

frame in solid afrormosia or pine. Two: Square section chrome tubes bolted to the frame provide the legs. Three: Contrasting with the rectangular frame, soft cushions of polyether, feather and down which are slipped into the frame. Forum: A new design by Robin Day which

One: A simple, frankly expressed, comb-jointed reverses the convention of hiding the frame within the upholstery by exposing the beautifully proportioned enclosing structure into which the large soft cushions are slipped. The chair, settee and table in this range combine extreme simplicity of form with a feeling of supreme luxury. Forum can be seen in all Hille showrooms;

London: 41 Albemarle St. London W.1. Hyde Park 9576-9. Watford: 134 St. Albans Road Watford Herts, Watford 42241. Birmingham: 24 Albert Street Birmingham 4. Midland 7378. Edinburgh: 25a South West Thistle Street Lane Edinburgh 2. Caledonian 6234. Manchester: 50 Sackville Street Manchester. Central 6929.



Contractors etc

for the interiors illustrated in some detail in this issue.

Royal College of Art: Junior Common Room. Designers: Michael Followes, Peter Wheeler, Paul Watson, Cary Pritchard. General contractor: Marshall Andrew & Co. Sub-contractors: Ceiling lights: GEC. Curtains: Gayannes Ltd. Chairs: Race Contracts Ltd. Floors: Lino Tiles.

Belvedere Restaurant. Architects: Leonard Manasseh & Partners. Coordinating architect: S. Gidlowe (staff architect, J. Lyons & Co.). General contractor: Simmonds Bros. & Sons. Sub-contractors: Shopfitting: Store Developments Ltd. (Horwood Catering Equipment Ltd.). Central light fittings: Charles Spreekley & Co.

Standard Bank. Architects: James Cubitt & Partners. Partner in charge: S. Buzas. Project architect: C. D. Georgalakis. General contractor: Token Construction Co. Sub-contractors: Joinery: Andrew A. Pegram Ltd. Metalwork: Westminster Guild Ltd. Electrical: Maynards Electrical Ltd. Marble flooring: Fenning & Co. Hardwood flooring: Vigers Ltd. Rubber flooring: Pirelli Ltd. Dampa strip and acoustic tile ceilings: Expanded Metal Co. Textured plaster ceilings: Pyrok Contracts Ltd. Scagliola wall finishes: G. Jackson & Sons. Demountable partitions: Tenon Contract Ltd. Heating and ventilation: Ellis (Kensington) Ltd. Strong room: Chubb & Sons. Lifts: Otis Elevator Co. Furniture: Jane Davis (Decorat) Ltd.; mture: Jane Davis (Decorat) Ltd.; Interiors International; Intercraft Designs; Conran Ltd. Electrical fit-tings: Rotaflex Ltd.; Atlas Ltd.; Allom Heffer & Co.; Azucena Ltd. Louvre blinds: Stilsound Vertical Blinds Ltd. External illuminated signs: Bloom Pearlray Ltd. Electric was blinds: Desn's Blinds (Putney) sun blinds: Dean's Blinds (Putney) Ltd. Kitchen equipment: Wrighton & Sons. Glassware: Cenedese of Venice.

Royal College of Physicians. Architects:

Denys Lasdun & Partners. General contractor: G. E. Wallis & Sons. Subcontractors: Acoustic treatment: Sound Control Ltd. Applied lettering: The Control Ed. Applied lettering. The Lettering Centre. Cinema screen: Rank Audio Visual. Double glazing: Steeles (Contractors) Ltd. Electric lifts: Otis Elevator Co. Electrical installation: Troughton & Young Ltd. Fibrous plaster: Jonathan James Ltd. Fitted carpets and curtains: Heals Contracts Ltd. Flooring: Philip Flooring Co. French polishing: J. R. Beadon Ltd. Glazing: Faulkner Greene & Co. Hardwood flooring: Acme Flooring Ltd. Heating, hot water services, air conditioning and plumbing: G. N. Haden & Sons. Kitchen equip-ment: Benham & Sons. Lavatory cubicles: William Verry Ltd. Library and reading room fittings: H. H.
Martyn & Co. Lighting protection:
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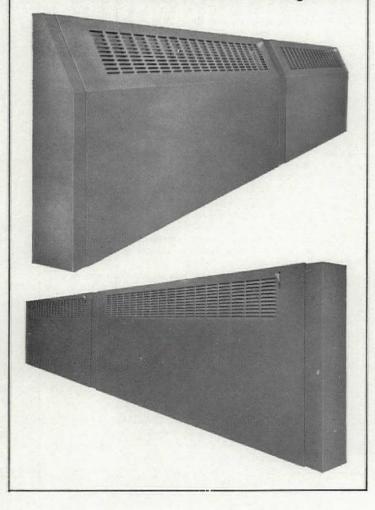
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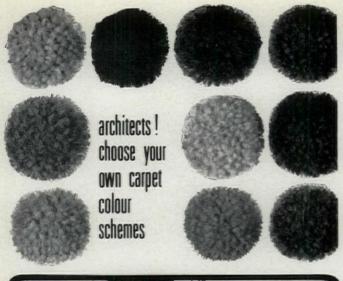
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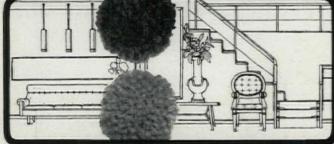
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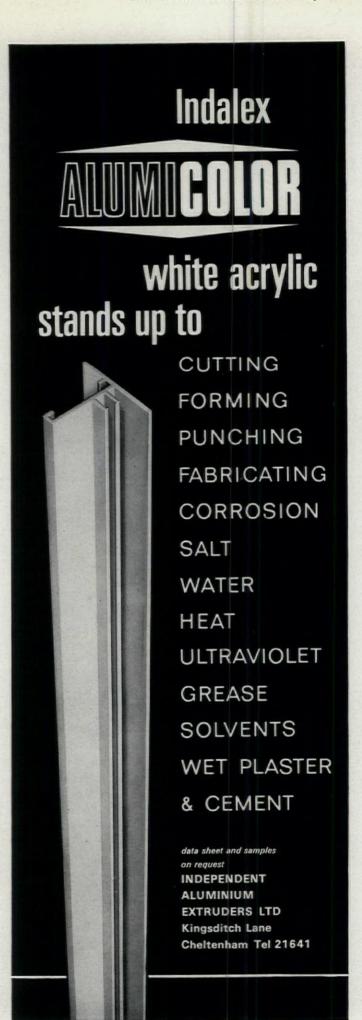
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Ian Nairn

A monthly anthology from all over Britain of townscape problems, outrages and opportunities, compiled by Ian Nairn with drawings by G.J.Nason.

SOS

Upton House, 1, a Georgian house which would be ordinary in a cathedral town but is special here. There is a real need for towns like this to keep fragments of their past—in this case including the walls and trees-until modern

architecture comes up to standard.

SAFFRON WALDEN

A new row of shops, 2, genteel and terribly destructive of scale, just the wrong thing for a town which is—against all the pressures—still robustly East Anglian.

ARCHITECTURE AS SHE IS SPOKE
Utilitarian, in the centre of a straggling village near Hythe (Sellindge, 3), which badly needed something to tie it together. Putting on airs and graces to an amazing degree at Epping, 4-6; gracious livinge in ye olde Essexe. Action and reaction, cut-rate and overdressed; and all for want of a genuine common-sense all for want of a genuine common-sense modern vernacular.













STOKESLEY, NORTH RIDING
Before and after photographs are the most telling of all, but the most difficult to arrange in advance. Here, thanks to Peter Burton of Redcar, are three stages in the diminution of character of a very fine country town south of Middlesbrough. At its simplest, a cottage conversion loses all character and gains





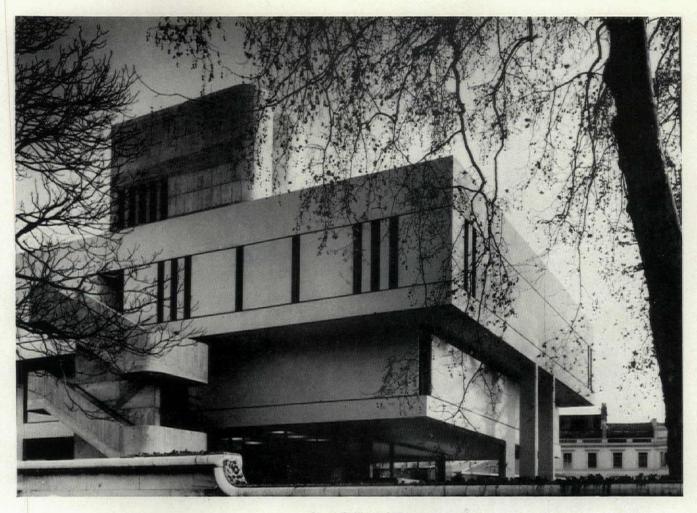
nothing, 7 and 8; the post office suffers a crazy alteration when the original framework was near-perfect and only required renovation, 9 and 10. And what



has happened to the Three Tuns and the superb stone building next to it is barely credible, if the photographs weren't there to prove it, 11 and 12. This is the way that personality slips away, bit by bit, until suddenly you take account of the accumulated changes and realize that the town has lost everything. Before-and-after is the most telling argument of all to prevent a similar change, if you have the patience and persistence to take the photographs.







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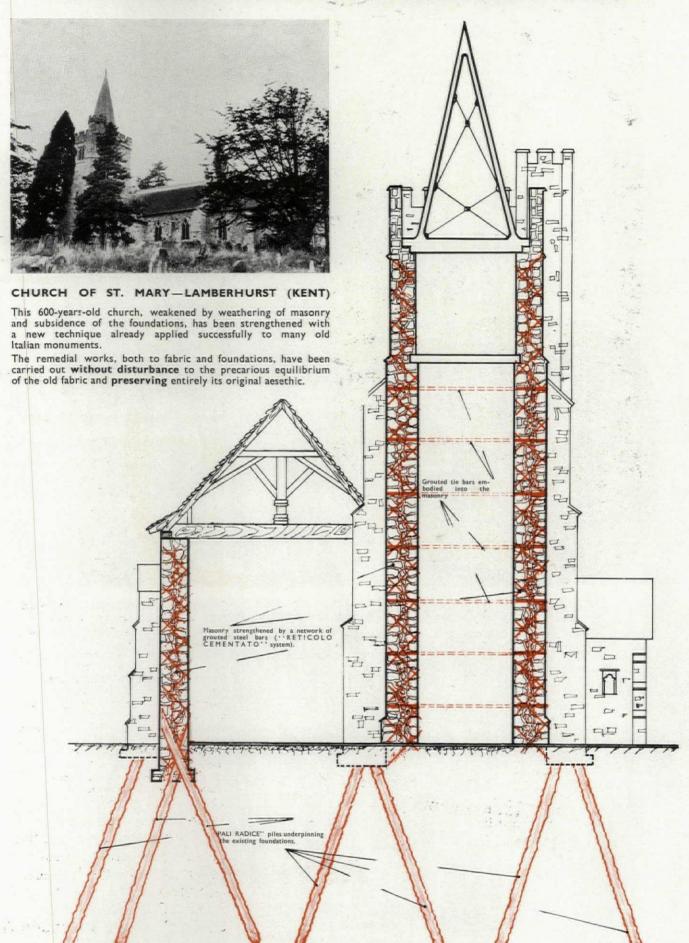
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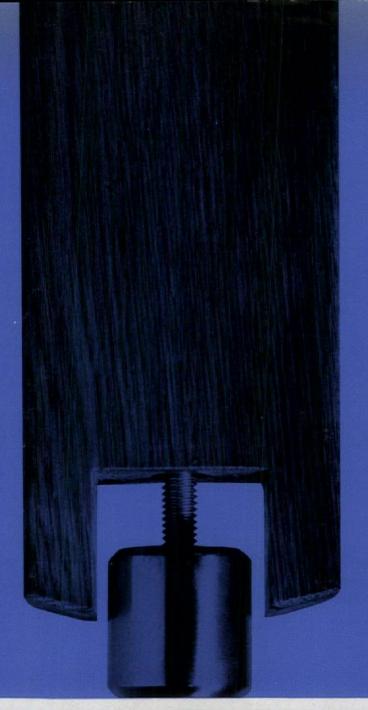


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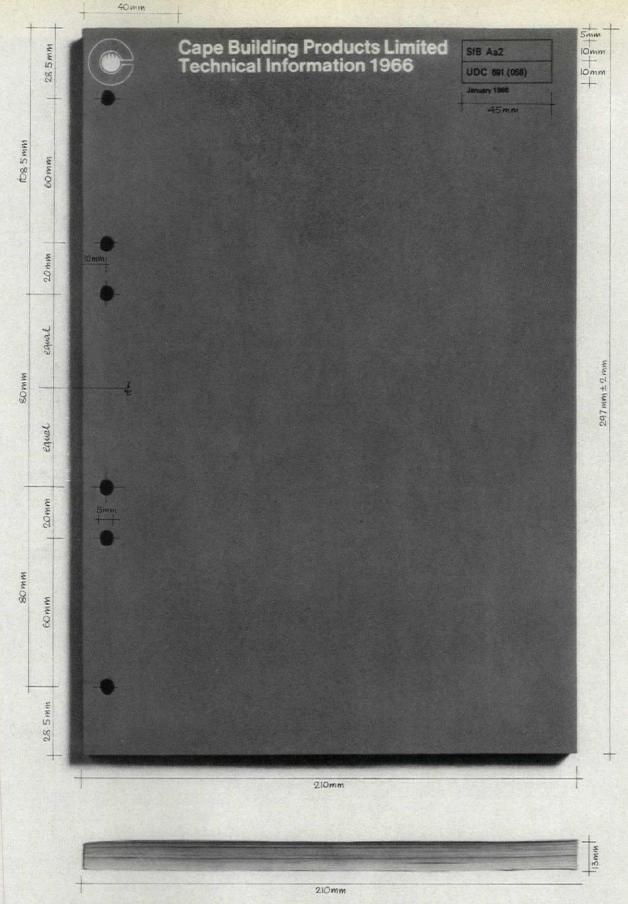
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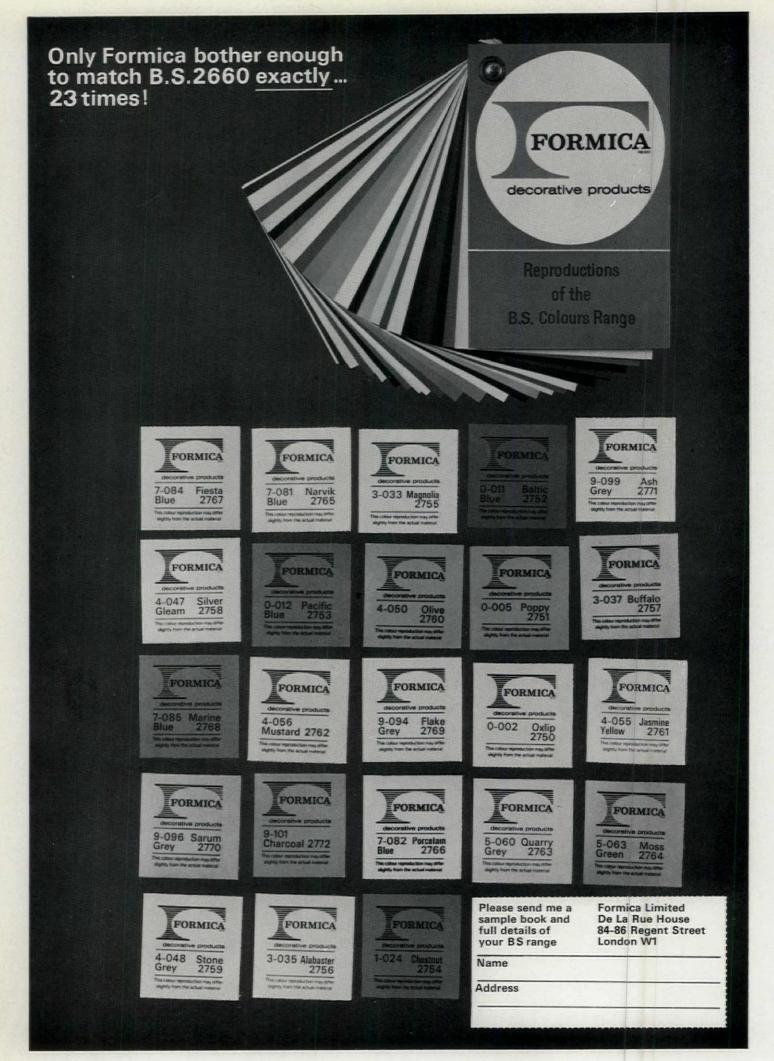
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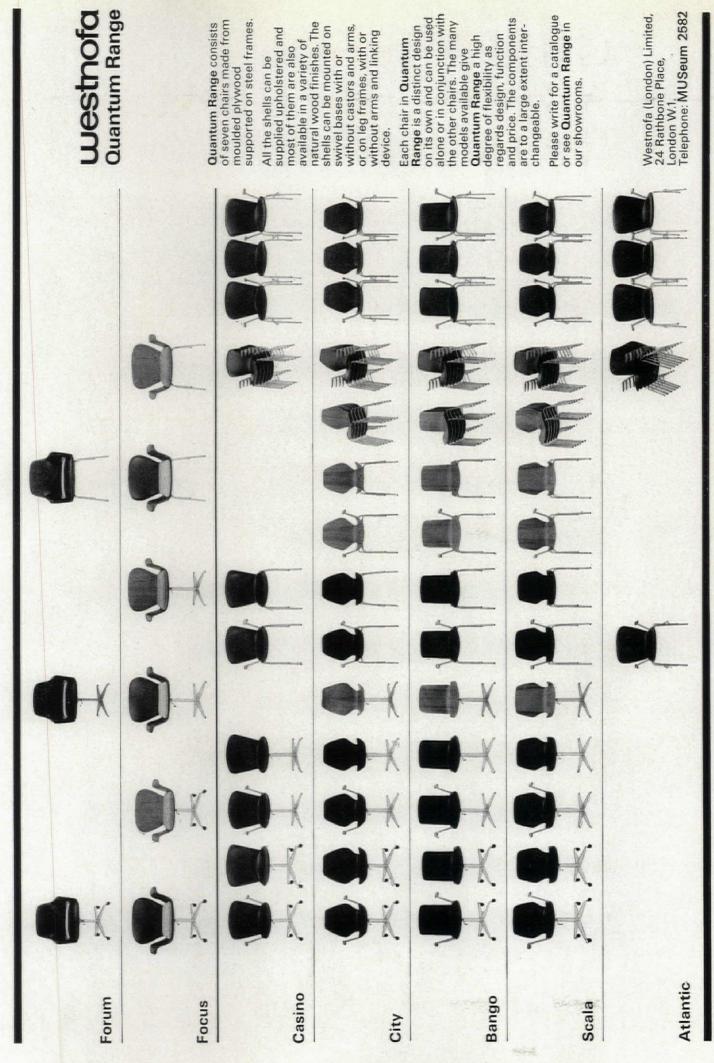
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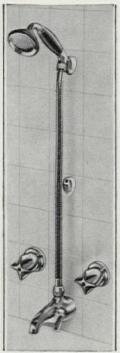


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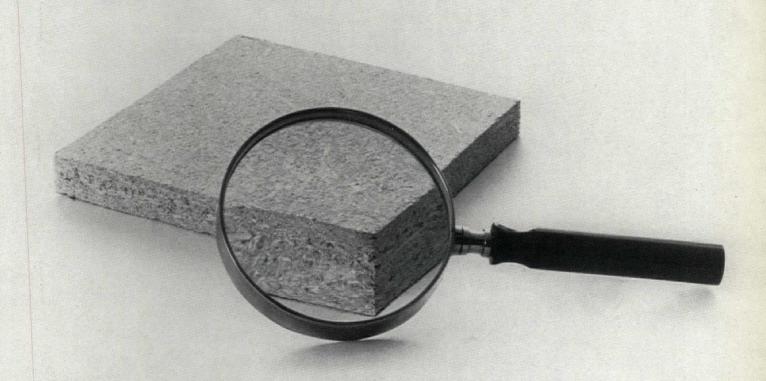


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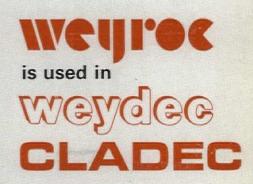


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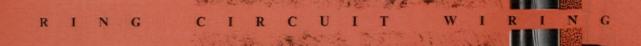
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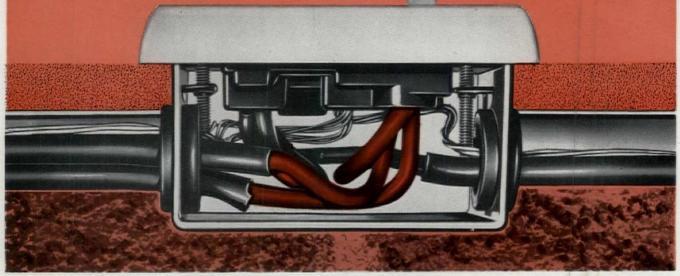


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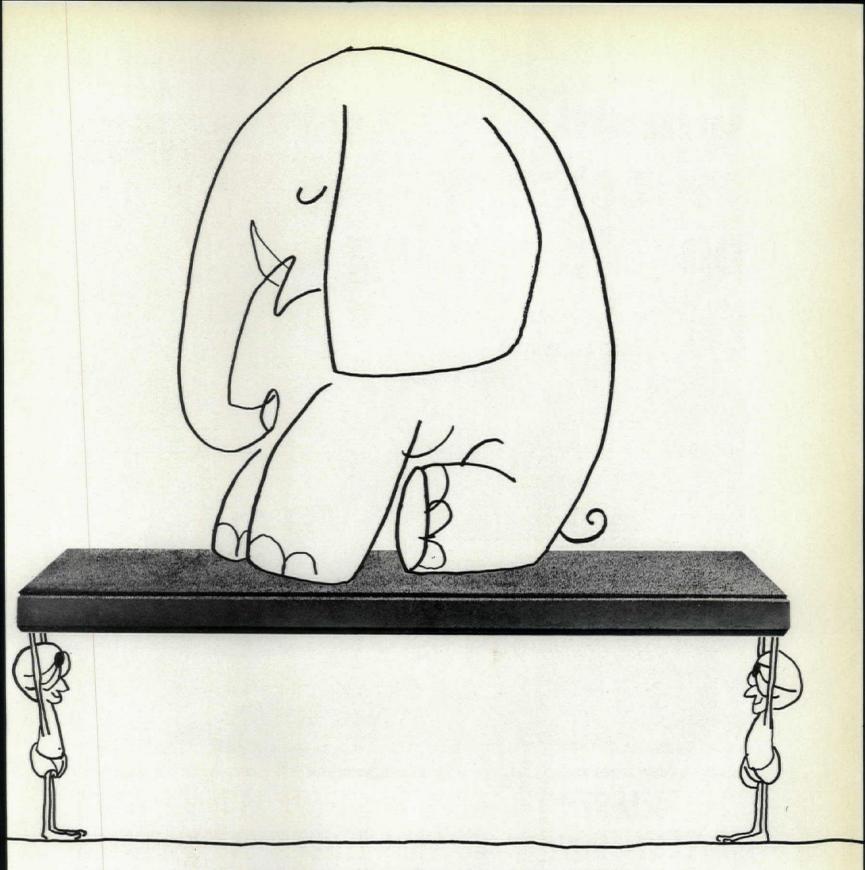
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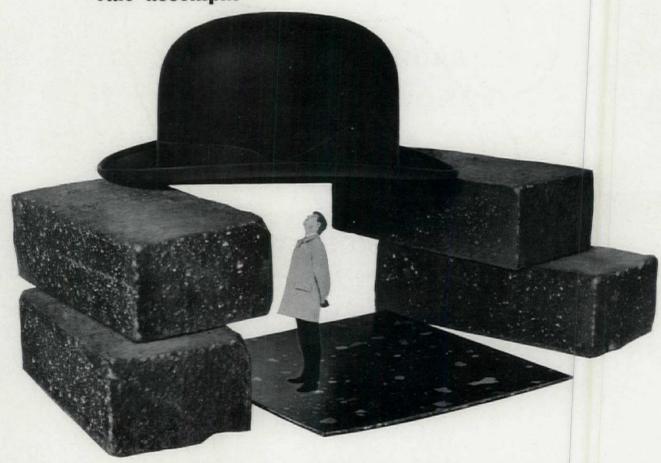


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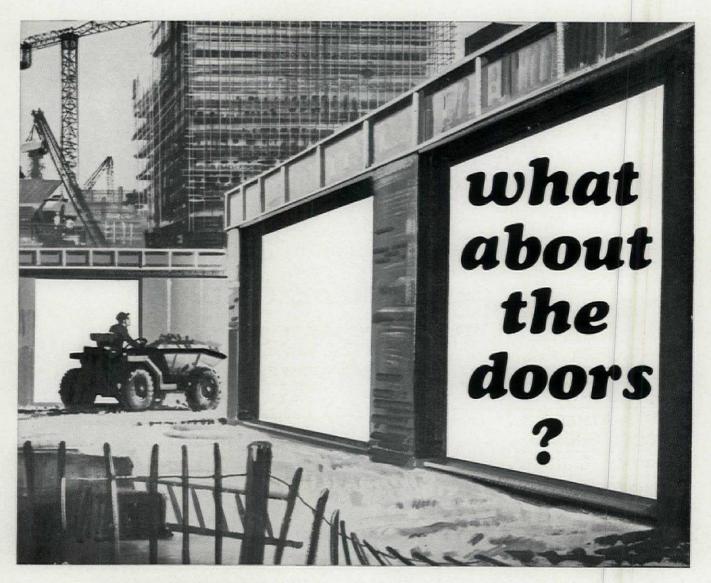
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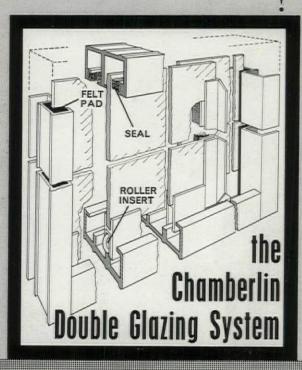
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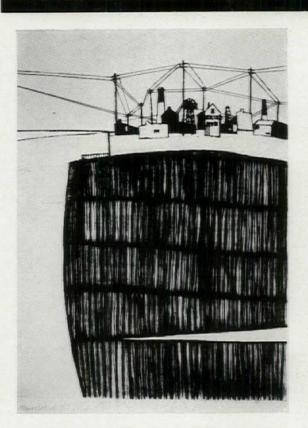
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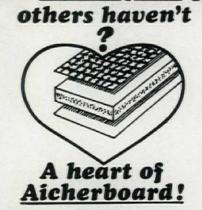
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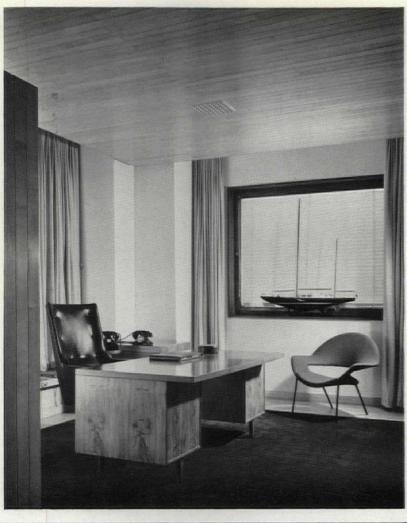


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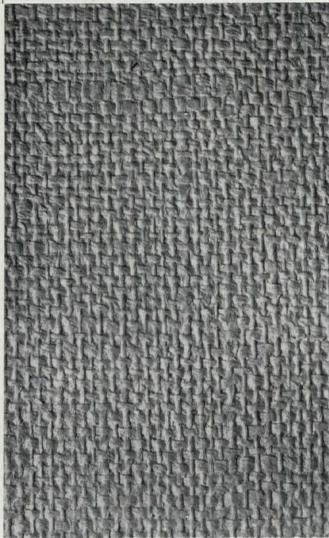
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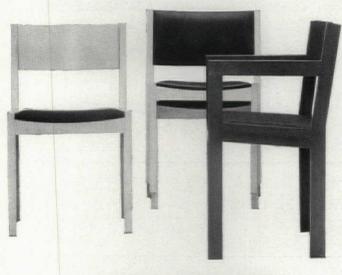
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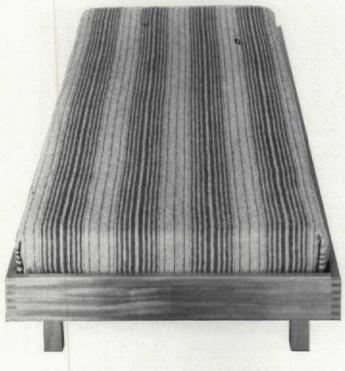
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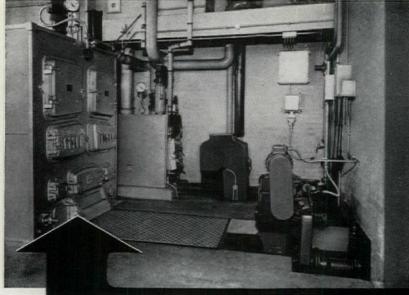
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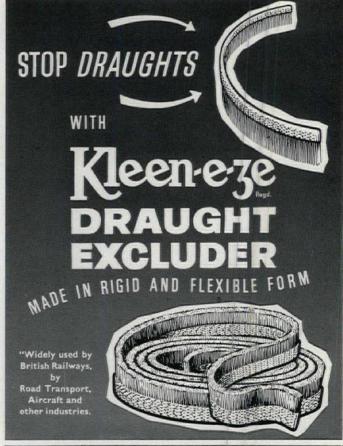
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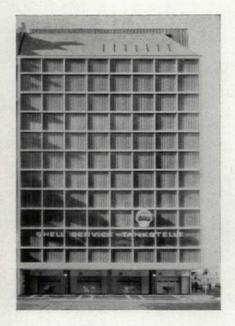
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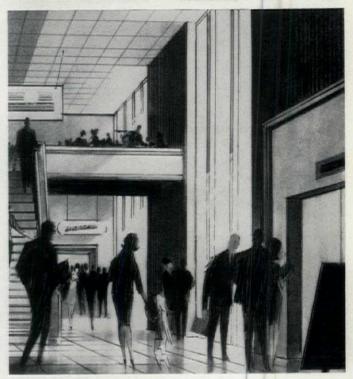
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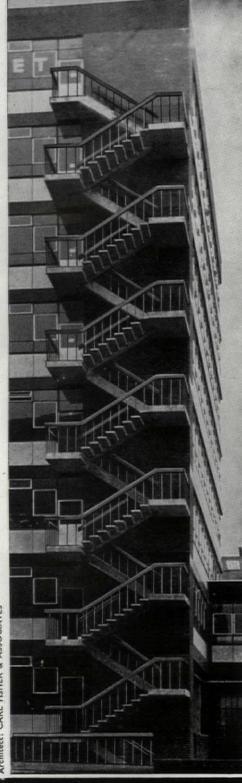


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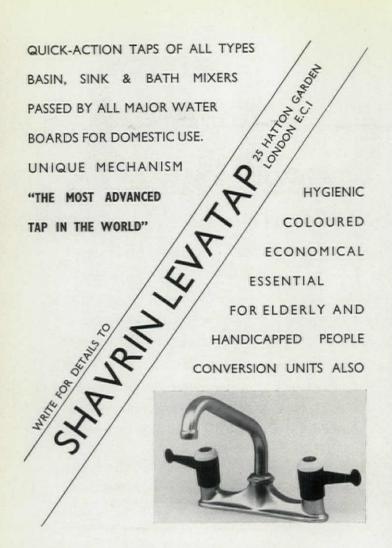
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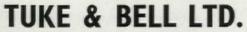
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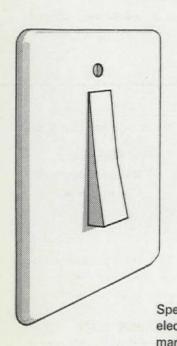
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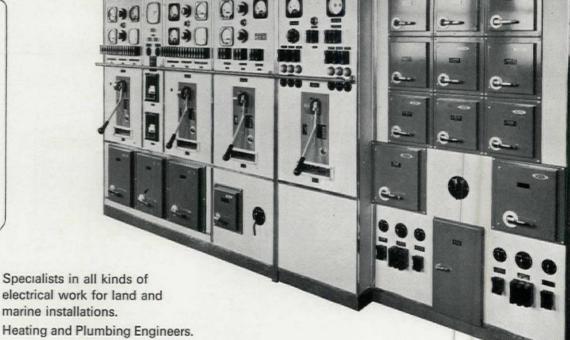
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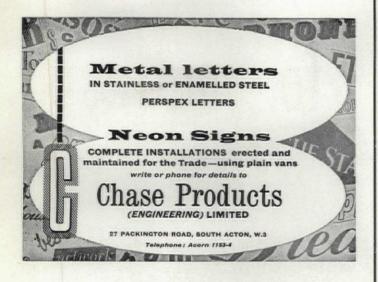
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Adshead Ratcliffe & Co. Ltd.	***	***	56	Forson Design & Engineering Co. Ltd 167 Panelwood Ltd 17 Panelwood Ltd 112 Parnall, Geo., & Co. Ltd 110 Permutit Co. Ltd 100 Permutit Co. Ltd		***	***	40
Air Distribution Equipment Ltd.	***	***	188	Fox, Samuel, & Co. Ltd 112 Parnall, Geo., & Co. Ltd. Permutit Co. Ltd		***		83
Airscrew-Weyroc Ltd	***	***	147	Frazzi Ltd 100 Permutit Co. Ltd 88 Phoenix Timber Co. Ltd 88 Phoenix Timber Co. Ltd			***	7, 9, 11
Alcan (UK) Ltd Amtico Flooring Ltd	***	***	34, 35	Futurum Ltd 88 Phoenix Timber Co. Ltc. Pilkington Tiles Ltd			***	118
Amtico Flooring Ltd	***		6	Calon Fabrica I td 192 Pilkington Bros, Ltd. (2	rmourgias	SS)	***	80
Appleby-Frodingham Steel Co.	***	***	180	Gaskell & Chambers Ltd. (Contracts) 55 Plastic Coatings Ltd Gent & Co. Ltd 108 Plastics Fabrication Co.			***	206
Applied Acoustics	8.89	9.8.0	46	Gent & Co. Ltd 108 Plastics Fabrication Co.	Ltd		49.4	29
Applied Acoustics Aram Designs Ltd Arborite Co. (UK) Ltd	***	***	26, 27	Gibbons, Tames, Ltd 108 Plastics Fabrication Co.	***		in.	72
Arborite Co. (UK) Ltd	***		152, 153	Gibbons, James, Ltd			***	50
Architectural Aluminium Ltd.	10	7 100	202 205	Glover, M. I., & Co. (London) Ltd 13 Primavera (Contracts) I	td		***	193
Architectural Press Ltd	*** 13	1, 100,	174	California Channat Ttd				202
Armitage Ware Ltd Armstrong Cork Co. Ltd. (Ceilings		***	119	Race Contracts Ltd		T 40	***	5
ACH Woodcraft I td		***	155	Haigh Engineering (Sales) Co. Ltd 154 Rainham Timber Engin	ering Co.	Luci.	+++	201
ASH Woodcraft Ltd	***	***	39	Haigh Engineering (Sales) Co. Ltd 160, 161 Ranalah Gates Ltd 160, 161 Rank Audio Visual Ltd.	***		***	45
Ashwell & Nesbit Ltd Aston Cabinet Co. Ltd	***		138	Hall, J. & E., Ltd 160, 161 Rank Audio Visual Ltd. 97 Rank Audio Visual Ltd. Rank Metals Ltd.	***	***	***	141
Aston Cabinet Co. Ltd Atlas Lighting Co. Ltd	***		124	Hall, Matthew, Mechanical Services Ltd. 97 Rapp Metals Ltd. Handley Page Ltd. 111 Rapp Metals Ltd. Hands, W., & Sons Ltd. 10 Rawlplug Co. Ltd., The Rawlplug Co. Ltd., The Reyrolle, A., & Co. Ltd. Hangers Paints Ltd. 71 Reyrolle, A., & Co. Ltd. Harrods Ltd. 109 Riley (IC) Products Ltd.	***	***	***	60
Austin, James & Sons (Dewsbury)	Ttd		159	Hands, W., & Sons Ltd 10 Rewrolle A & Co. Ltd., The	***	***	***	136
Aygee (Metal Windows) Ltd	Little.	***	65	Hangers Paints Ltd 71 Reyrolle, A., & Co. Ltd. Riley (IC) Products Ltd	***	1	***	196
Aygee (Metal Willdows) Little	***	***	00	Harrods Ltd 109 Riley (IC) Products Ltd.	ndon) I td		***	177
Pokalita I td. (Wararita)			92, 93	William Control Contro	ndon) Ltd		***	85
Bakelite Ltd. (Warerite) Barking Brassware Co. Ltd		***	144		***	1	***	170, 171
Benjamin Electric I td		***	24		***		***	191
Benjamin Electric Ltd Biddle, F. H., & Co. Ltd			133	Holton Dunders Litt 100		***	6.4.4	
BIP Reinforced Products Ltd.	***		115	Home Fittings (GB) Ltd 15 Sanderson, A., & Sons I	.td		***	91
Blundell-Permoglaze Ltd	***	***	168	Homeshade Co. Ltd 170 Scandinavian Furnishing	gs Ltd.	***	***	25
Bolding John & Sons Ltd	***	***	95	Hope, Henry, & Sons Ltd 22 Schofield E. L. & Co. I	.td	***	***	90
Bolton Gate Co. Ltd			38	Hostess Lubular Equipment Co. Ltd Sekers, M	***	***	***	161
		***	125	Hoval Boilers (UK) Ltd 64 Servotomic Ltd H.T. Ceilings Ltd 54 Shanks & Co. Ltd	***	***	***	178, 179
Booth, Tames, Aluminium Ltd.	***		141	H.T. Ceilings Ltd 54 Shanks & Co. Ltd	***	-0.0	44.0	67
Booth, James, Aluminium Ltd. Bowater Sales Co. Ltd Brady, G., & Co. Ltd	***	***	36	Hoval Boilers (UK) Ltd 64 H.T. Ceilings Ltd 54 Humber Electrical Engineering Co. Ltd. 204 Hygena Ltd 68, 69 Ltd. (Hygena Ltd. Shell Chemical Co. Ltd. Shell Chemical Ch	***	***	***	202
Brady, G., & Co. Ltd			57	Hygena Ltd 68, 69 Shell Chemical Co. Ltd.		***	***	61
Brand Image Ltd			8	ICI (Hyde) I td 42 Shell-Mex & B.P. Ltd.		444	***	76, 77
Brand Image Ltd BRC Engineering Co. Ltd		***	210	Shepherd, H. C., & Co.	Ltd	***	4.60	73
Bribond Signs Ltd	***	***	200	Ideal-Standard Ltd. (Radiators) 102, 103 Shires & Co. (London) I Ideal Standard Ltd. (Sanitaryware) 151 Smith & Walton Ltd.	.td	***	440	48
Bridge of Weir Leather Co. Ltd.	***	***	186	Ideal Standard Ltd. (Sanitaryware) 151 Smith & Walton Ltd. Illingworth, E., & Co. (Bradford) Ltd 4 Stagesound (London) Ltd.		***	444	164 191
British Sisalkraft Ltd	***	***	99		d	***	***	47
Building Adhesives Ltd. (CTF)	***	***	98	Independent Aluminium Extruders Ltd 134 Standard Telephone & Company of Wales	T +d		8.816	162
Building Specialists Ltd	***	***	183	Interiors International Ltd 79 Steel Company of Wales Isora Illuminating Ceilings Ltd 127 Steventon, I., & Sons L	Ltd.		***	187
Burton Constructional Engineering	Co. L	td.	149	Isora Illuminating Ceilings Ltd 127 Steventon, J., & Sons L Stockwell & Co. (Carpet	n) T +d	***	***	110
			10,000	Jackson, Geo., & Sons Ltd 171 Stockweit & Co. (Carpet	s) Lu.	***	+++	129
Cape Building Products Ltd			139	Jackson, Geo., & Sons Ltd 171 Stone Firms Ltd James, Richard, & Co. (Westminster) Ltd. 116 Surface Productions Ltd.		***	***	145
Capital Microfilms Ltd	***	***	205	Jenkins, Walter W., & Co. Ltd 3		***	***	
Capital Microfilms Ltd Carpet Trades Ltd	***		134	Teleflex Products Ltd.	***		***	58
Chamberlin Weatherstrips Ltd.	***	***	186			***	***	202
Chase Products Ltd Chilton Electric Products Ltd.	***	***	205	Kandya Ltd 194 Teletronics Ltd Kasparians (UK) Ltd 173 Tenon Contracts Ltd	***	***	***	169
	***	***	106			***	****	70
Chipboard Ltd		***	190	Kleen-e-ze Brush Co. Ltd 198 Thermalite Ytong Ltd.	444	***	***	122
Churchouse, C. M., Ltd Chlidema Carpet Co. Ltd	***	***	96	K. S. H. Plastics Ltd 74 Thornycroft, John L., &	Co. Ltg.	444	***	203
Childema Carpet Co. Ltd	***	***	154	Thousand and One Lam	ps Ltd.	***	***	146
Christie, James, & Sons Ltd Clyde Housley Fabrics Ltd	***	4.4.6	195	Laconite Ltd 165 Timber Trades Federation	n of the			-00
Clyde Housley Fabrics Ltd	***	***	88 86	Leaderflush (Doors) Ltd 78 United Kingdom	***	***	***	30
Co-ordinate Design Contracts Ltd.	***		84	Leigh, W. & J., Ltd 176 Tootal Ltd	***	***	***	158
Conran & Co. Ltd Crabtree, J. A., & Co. Ltd	***	***	150	Leigh, W. & J., Ltd 176 Tootal Ltd Lennig Chemicals Ltd 117 Treetex Acoustics Ltd.	***	***	***	33
Crittall Manufacturing Co. Ltd.		***	32	Lenscrete Ltd 53 Tretford Carpets Ltd.	***	***	***	28
	***	***	182	Leaderflush (Doors) Ltd. 78	***	***	***	62 148
Cuntin, Florace W., & Co. Ltd.			102	Lucas of London Ltd 14 True Flue Ltd	***	***	***	
Desident T Tal (Desir)			100	Tuke & Den Ltu,	+ 6 7	1 10	III mar	204
Davidson, I., Ltd. (Domus)	***	***	198 123				ming	18
Davis & Co. (Shopfitters) Ltd.	***	***	197	Magpie Furniture Ltd 200 Panels)	***	***	***	10
Davis, Jane (Decorat) Ltd		***	104	Marier-Haley (Barnet) Ltd 209 Unicost Autodoors Ltd.		Table .		203
Delta Metal Co. Ltd	***	***	101	Marge Fabrics Ltd 204 Unicost Autodoors Ltd. Marge Tile Ltd. (Flooring) 113 Uniton Ltd				87
Design Furnishing Contracts Ltd.	***	***	101	200		- 1	- 112	
Dermide Ltd	***	***	82			***	***	52
Dermide Ltd Dorman Long (Steel) Ltd Duralay Ltd Durox Building Units Ltd	***	***	75	Mellor Bromley (Air Conditioning) Ltd 44	The same of the last	turing	Co	
Duroy Building Units I td	***	***	181	Merchant Adventurers Ltd 121 Wandsworth Electrical	Manuaci	, aring	-0.	172
Durox Dunuing Omes Led	***	***	101	Metal Sections Ltd 59 Ltd Morton Sundour Fabrics Ltd 157 Wandsworth Stonemaso	ary Works	Tital	***	81
Editions Alasto 7 td			190	Morris, Herbert, & Co. Ltd 66 Warner & Sons Ltd	Ly WOLKS	drett.	***	163
Editions Alecto Ltd	***	***	51	Morris, Herbert, & Co. Ltd 66 Warner & Sons Ltd Westland Engineers Ltd	(Doors)	***	***	176
Eidelman, J., & Co. Ltd Eleco Ltd	***	***	198	Nairn-Williamson Ltd. (Crestafloors) 166 Westnofa (London) Ltd.	(20012)	***	***	143
Eleco Ltd Elliotts, S. & J. P. White (Reading	AT LA	***	156		Dt.I (c		***	195
Ercol Furniture Ltd	5/ 1-11.		107	Nairn-Williamson Ltd. (Lionella) 63 Wicanders (Great Britan Newman, William, & Sons Ltd. (General) 20, 21 Whitehead J. & Sons Ltd.				189
Elect I dimitale Ltd		4.4.4		Norris Warming Co. Ltd 175 Williamson, T. & R., Lt	d			193
Tension Itd	***		10					
Esavian Ltd		***	19	Nuway Manufacturing Co. Ltd. 196 Woodward Grosvenor	& Co. Ltd.			41
Esavian Ltd Evered & Co. Ltd			19	Nuway Manufacturing Co. Ltd 196 Woodward, Grosvenor, Wright, John & Sons (V	& Co. Ltd.	d.		185
Evered & Co. Ltd			43	Nuway Manufacturing Co. Ltd 196 Woodward, Grosvenor, Wright, John & Sons (V	& Co. Ltd. eneers) Lt	d.	***	185
Evered & Co. Ltd Firth, T. F., & Sons Ltd		***	43 94	Olis Elevator Liu Ol, 100		id.	***	
Evered & Co. Ltd			43	Ous Elevator Etd or, 100			***	185

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