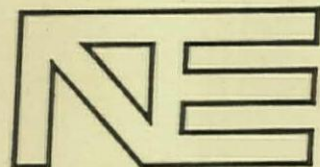


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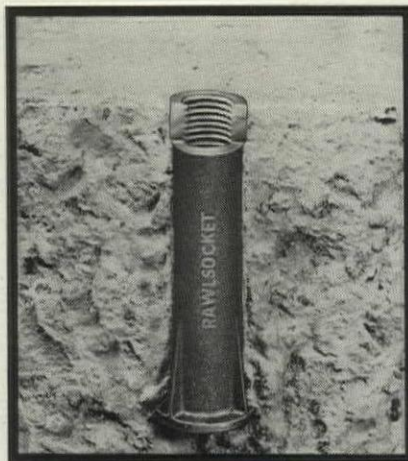
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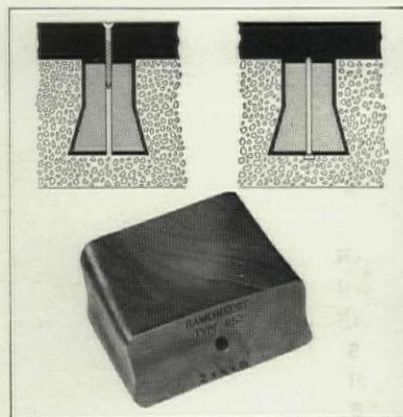
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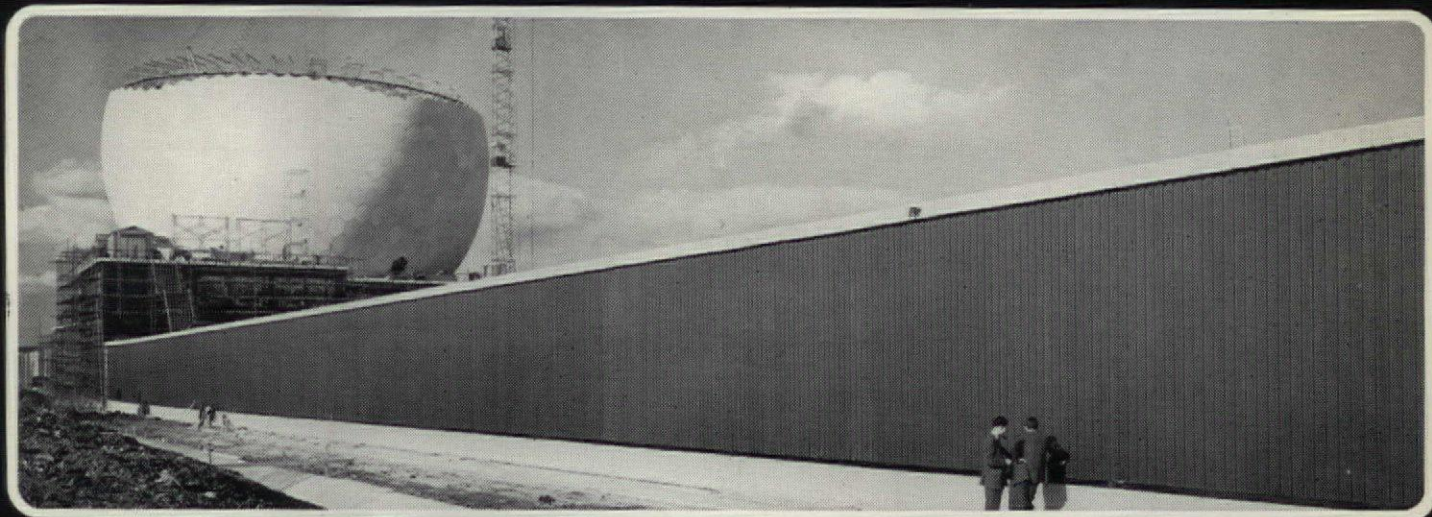
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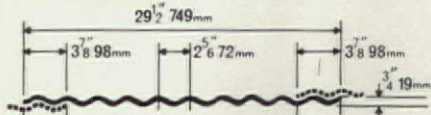
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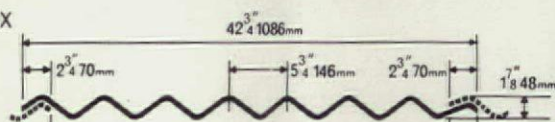


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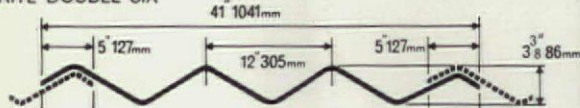
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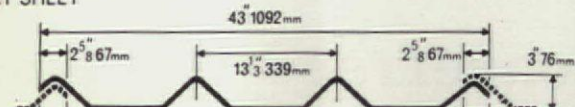
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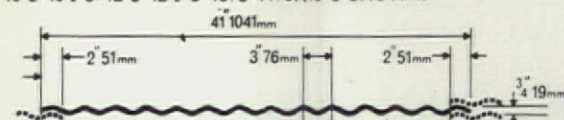
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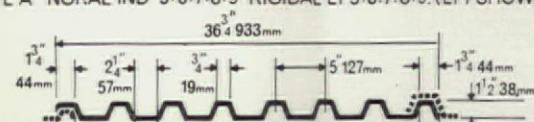
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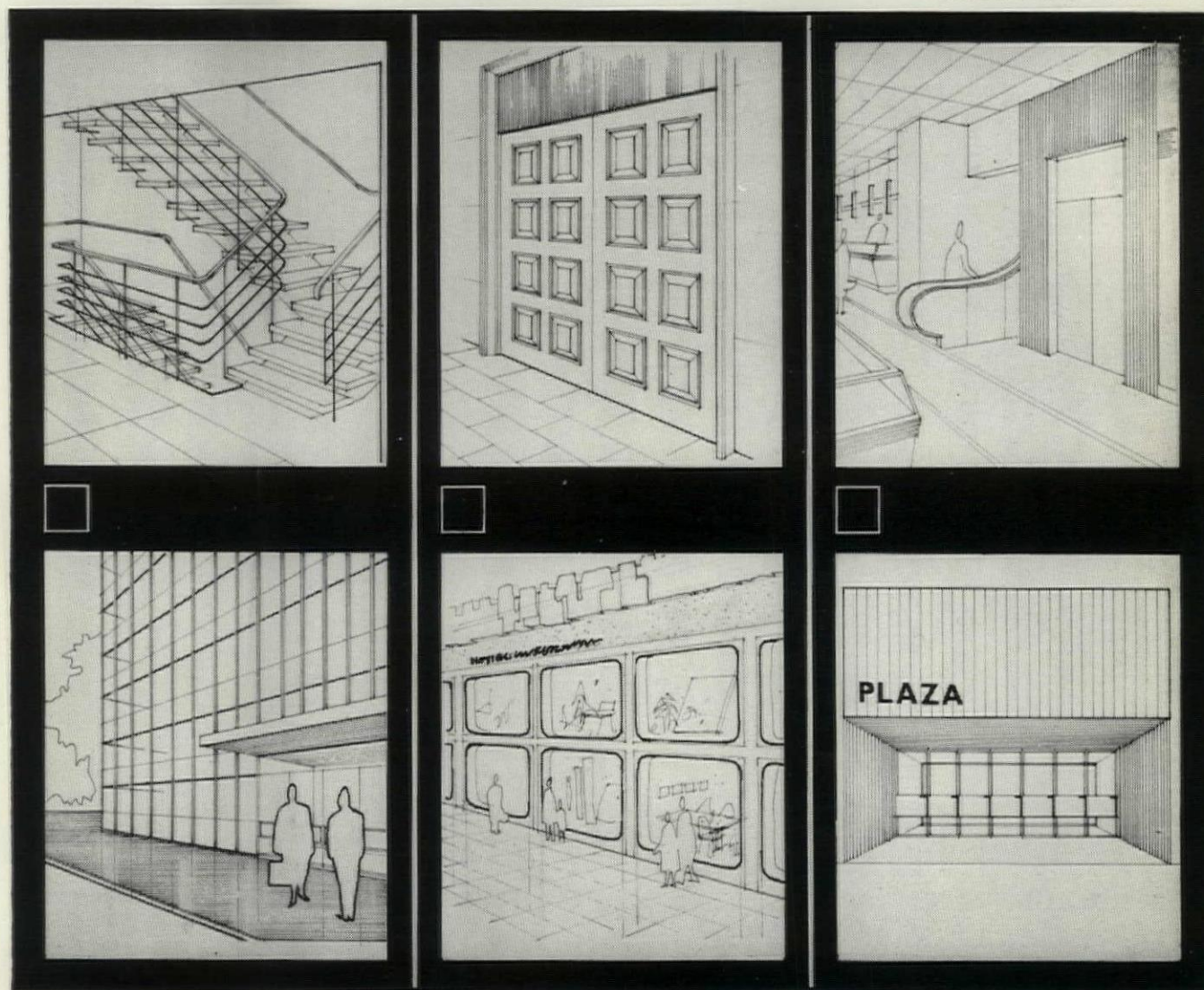
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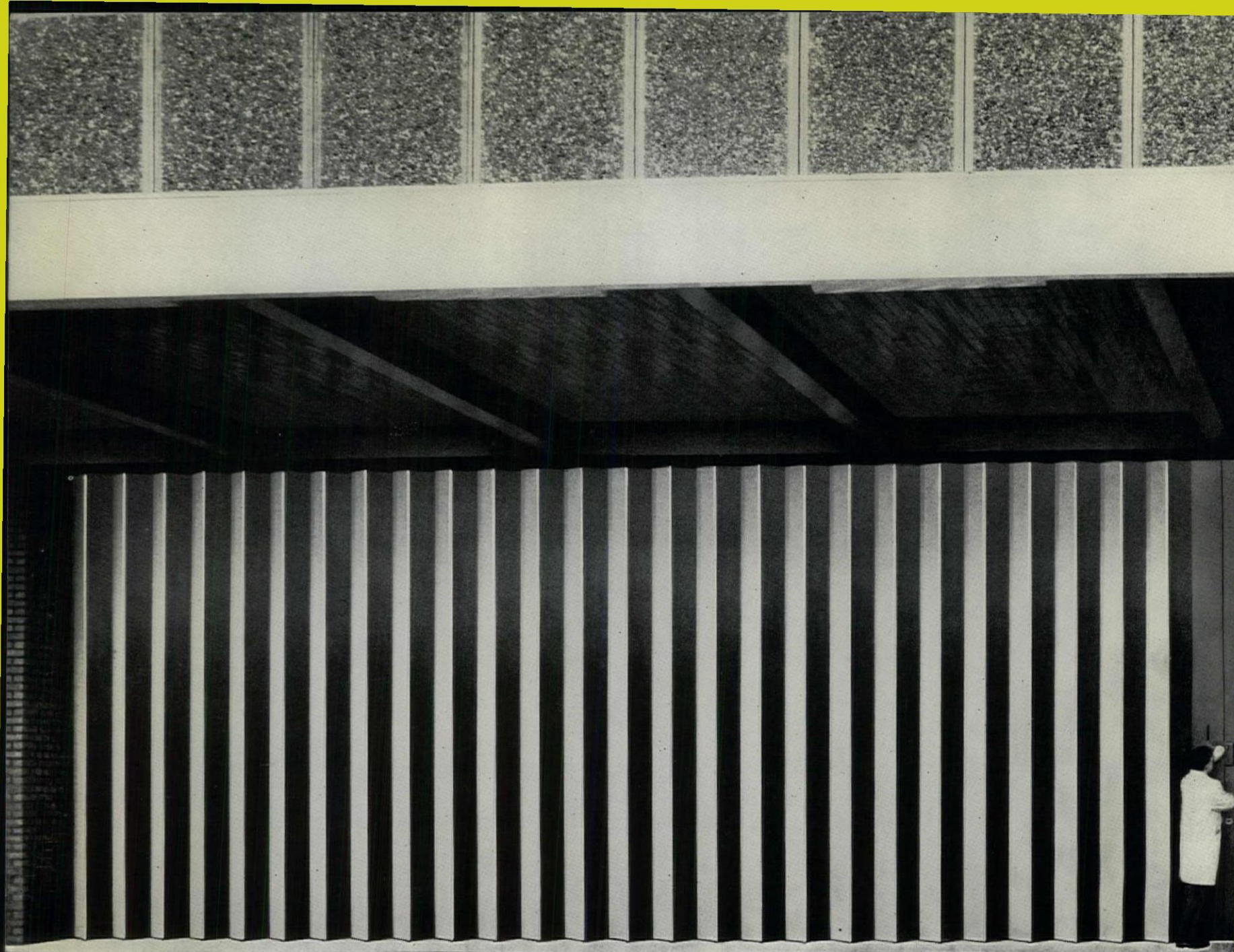
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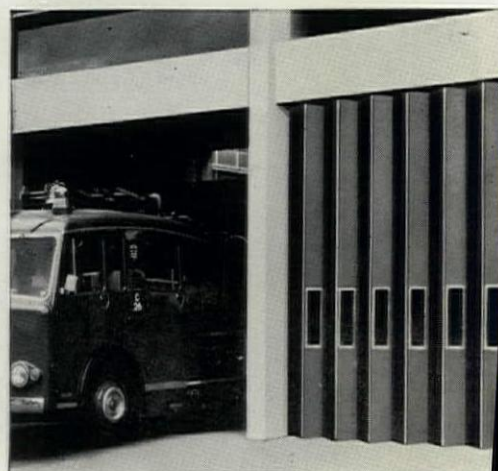
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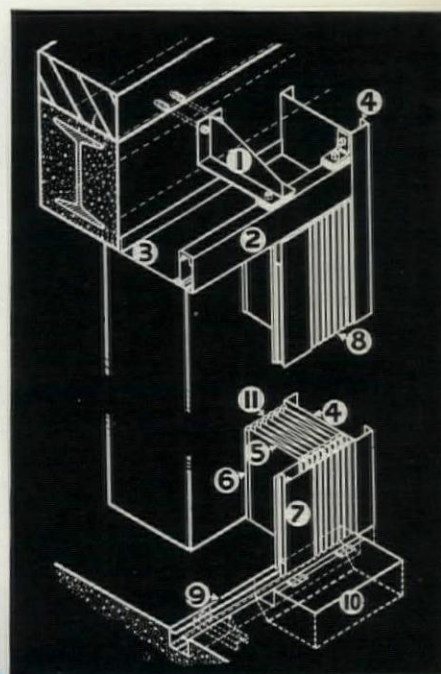
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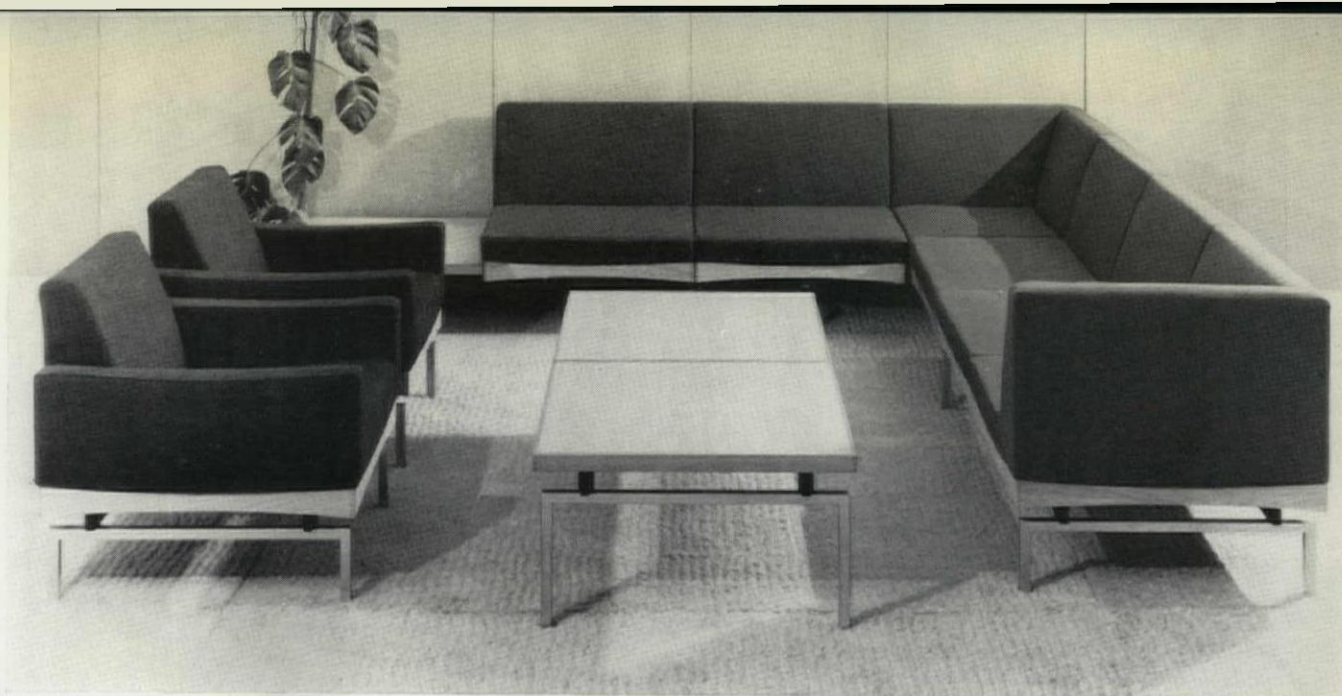
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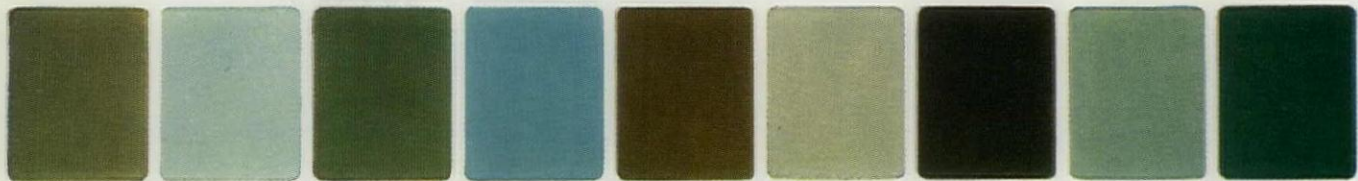
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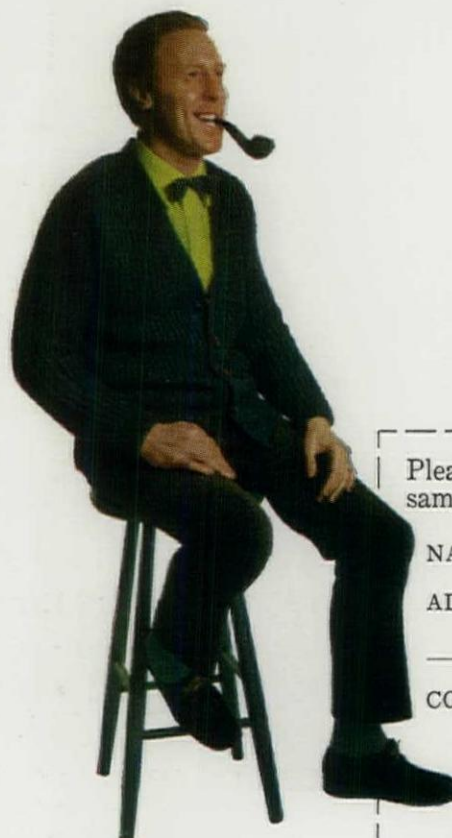
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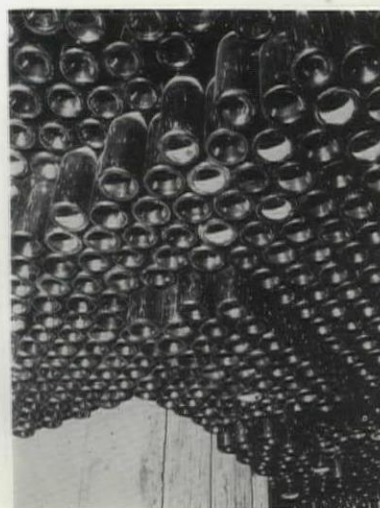
This month's cover shows an unusual view of Paris from Notre Dame—or, rather, a hackneyed view reproduced in an unusual way. It is computer generated. The method of production is that from an original real-life photograph a 35mm transparency is made, which is then scanned by a machine similar to a television camera. Electrical signals emanate from the machine and these are converted into numerical representations which are transmitted onto magnetic tape. The tape is then fed into a computer, which processes this digitized version of the original picture. This example, by L. D. Harman, and K. C. Knowlton, comes from the exhibition "Cybernetic Serendipity" at the Institute of Contemporary Arts this month. The exhibition explores and demonstrates the relationship between art and technology.



Spectacular polychromatic brick work at Scarborough's Galaland, originally designed as an aquarium and now it seems, doomed. Pages 81-83.



Intriguing roofscape of a house in Cornwall by Richard Rogers, Norman and Wendy Foster—one of twelve houses, mostly by architects in their early thirties and twenties. Pages 93-116.



Bottled imagery at the Swiss Centre, in one of several restaurants decorated with absolute assurance. Pages 125-128.

THE ARCHITECTURAL REVIEW

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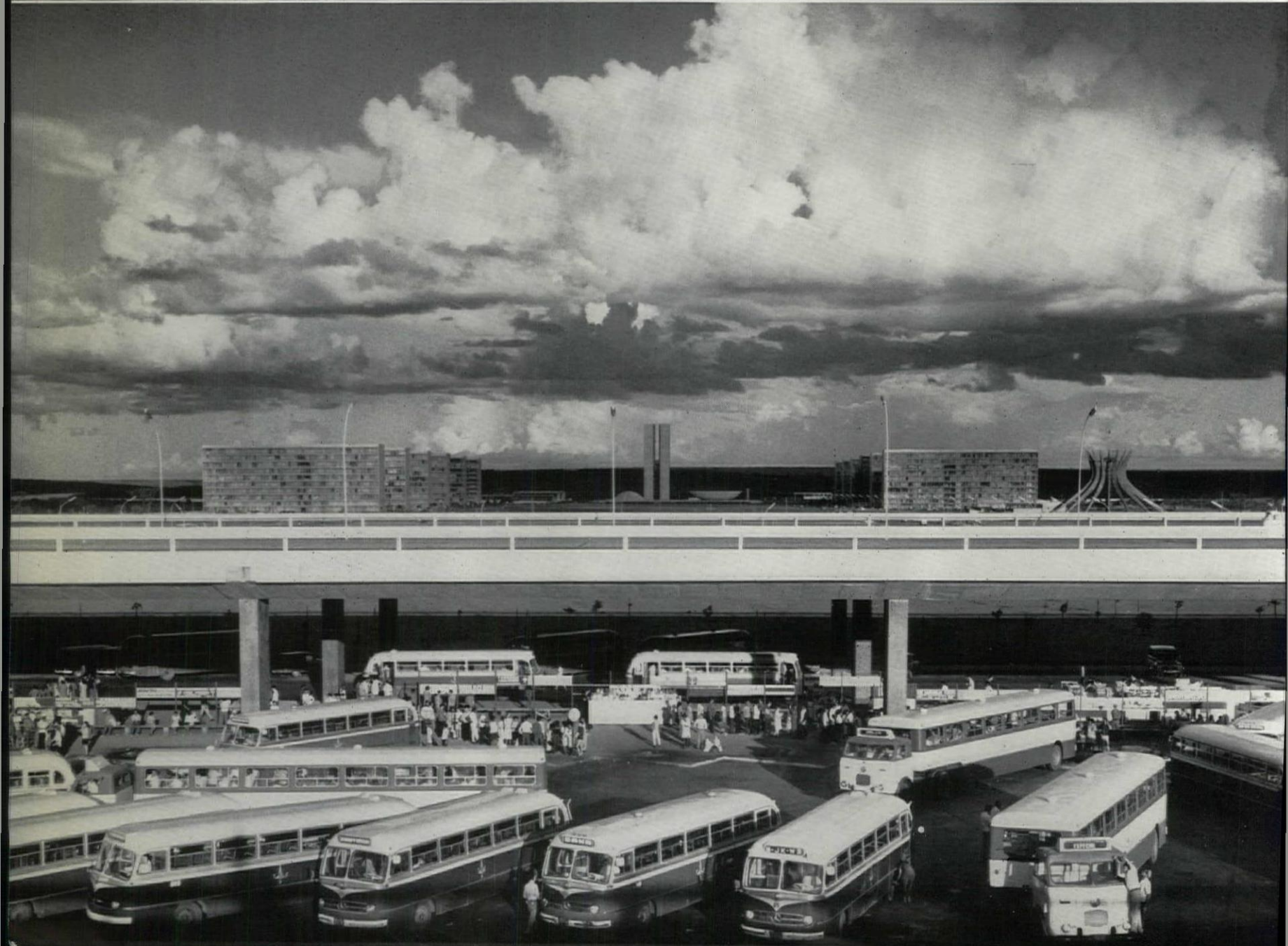
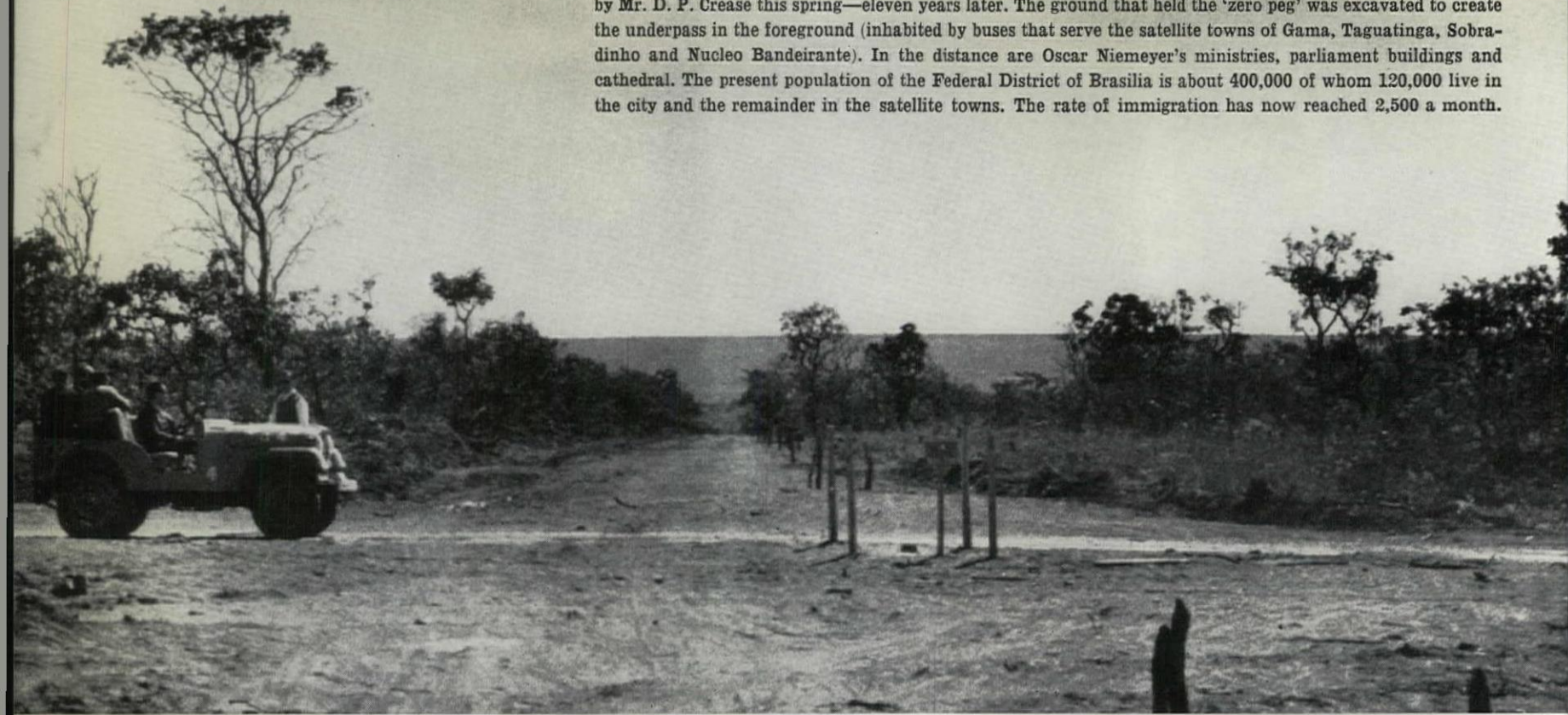
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The spectacular progress of Brasilia, where energetic development has recently been resumed at 30 per cent. above the previous maximum, is shown by these two photographs. The top one was taken in 1957, and shows the 'zero peg' (indicated by a signboard in the right foreground) driven into the ground to mark the beginning of building work in Brazil's new capital. The bottom photograph, from exactly the same viewpoint, was taken by Mr. D. P. Crease this spring—eleven years later. The ground that held the 'zero peg' was excavated to create the underpass in the foreground (inhabited by buses that serve the satellite towns of Gama, Taguatinga, Sobradinho and Nucleo Bandeirante). In the distance are Oscar Niemeyer's ministries, parliament buildings and cathedral. The present population of the Federal District of Brasilia is about 400,000 of whom 120,000 live in the city and the remainder in the satellite towns. The rate of immigration has now reached 2,500 a month.



BRITAIN AT BRASILIA

There was a time when it seemed that Brasilia – the brand-new capital city that aroused so much interest when Lucio Costa's layout won the competition in 1956 – was slowing down to the point of stagnation. Following the energetic building activities around 1960, political and economic problems seemed to threaten the city's whole future as the administrative centre of Brazil. But lately it has taken on new energy. It has grown into a thriving and dynamic capital, leaving no doubt of the success of the brave experiment of a dozen years ago. The photographs opposite underline the astonishing development that has taken place in that time.

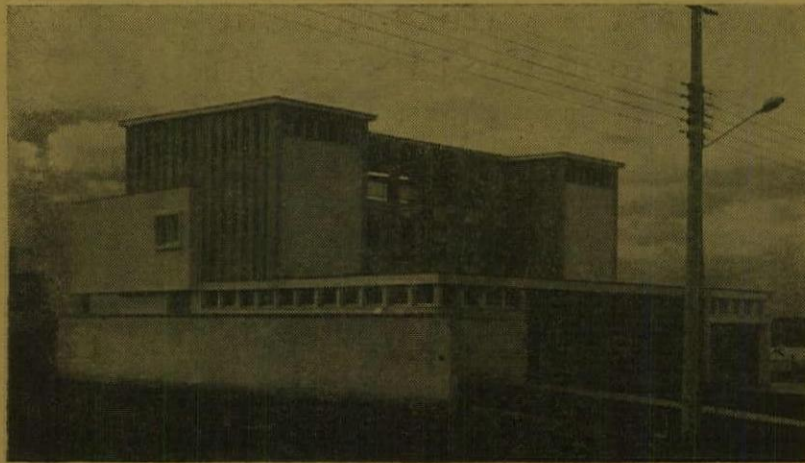
Like all capital cities it is an international centre, and the countries with buildings in the embassy district will be judged – as to their culture, their technical know-how and their capability of playing a creative part in the modern world – by the architecture they choose to represent them. After a period of make-do in temporary buildings, permanent embassies are now going up, some of them of great distinction and interest, designed by leading architects of their countries. The French embassy will be a posthumous work by Le Corbusier, the German embassy is by Hans Scharoun, and so on. Both these are at the working-drawing stage and are expected to be in use by the spring of 1970.

Britain must compete at this level, and those who are concerned about Britain's image abroad were encouraged by the announcement, made in 1964, that Alison and Peter Smithson had been commissioned to design the British embassy. They produced a remarkable and distinguished design which, though it has not yet been made public, has been seen and

highly approved of by a number of knowledgeable people and has been commended by the Royal Fine Art Commission. But what is happening now? It is more than three years since they embarked on working drawings in order to be in a position to keep to the time-table initially set by the Ministry of Public Building and Works, but their work has come to a stop and the Minister, in an answer to a Parliamentary question in June, has said that the project is being shelved for a couple of years for financial reasons and—more alarming—has declined to say who the architect will then be.

Leaving aside the poor effect that will be created if Britain is still represented by an empty site when other nations' buildings at Brasilia are complete, the urgent question that arises again concerns the quality of the architecture when the time comes. The Ministry has itself built several buildings in Brasilia, including the Minister's house illustrated here. It and the others are worse than clumsy; they are a disgrace to British architecture. Britain can go on no longer being represented by buildings of this standard.

As a result of what has been done by the Ministry, Britain's architectural reputation in Brasilia is at a low ebb, and this applies to Britain's



'A disgrace to British architecture': the Minister's house at Peninsula Norte, Brasilia, completed this year to the design of the Ministry of Public Building and Works.

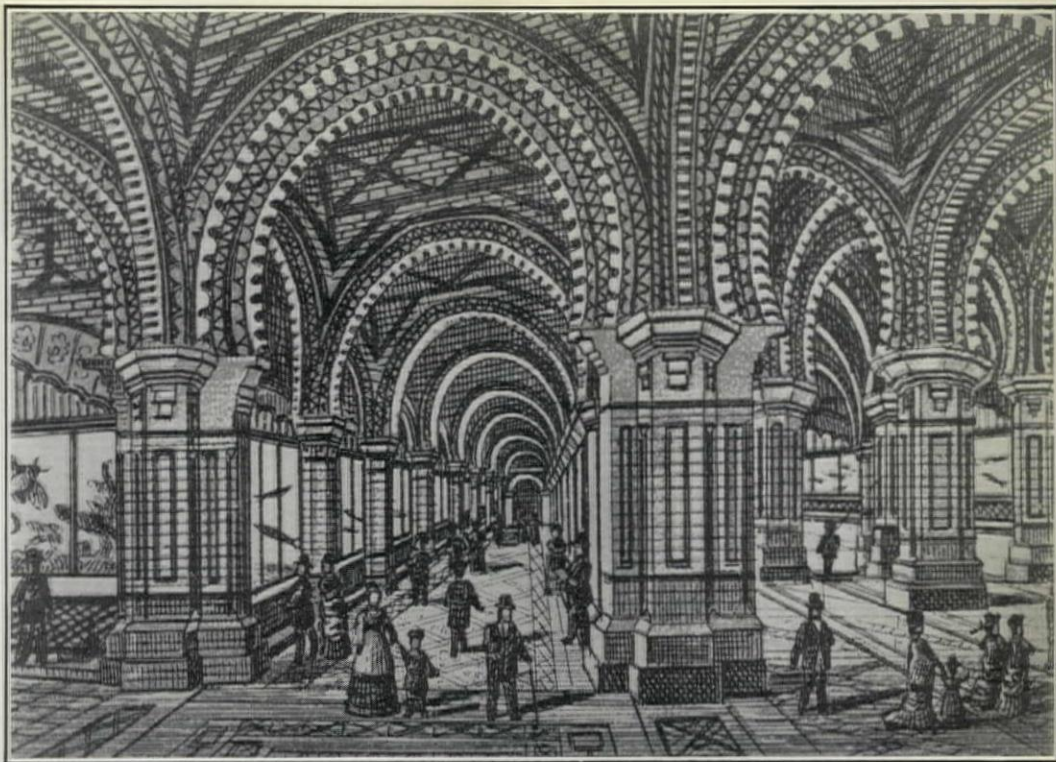
official architectural representation elsewhere in the world. At long last work has just begun on Sir Basil Spence's very promising embassy building in Rome, but elsewhere, especially where the designs have been made by the Ministry of Public Building and Works' own architects, the results are dismal and depressing. The situation can only be retrieved by commissioning and

completing buildings of the quality of the Smithsons' for Brasilia. It is understandable that the Ministry should wish to encourage its own architects by giving them the plum jobs to design as well as the routine ones, but this would only be justified if their standard of design was far higher than it is.

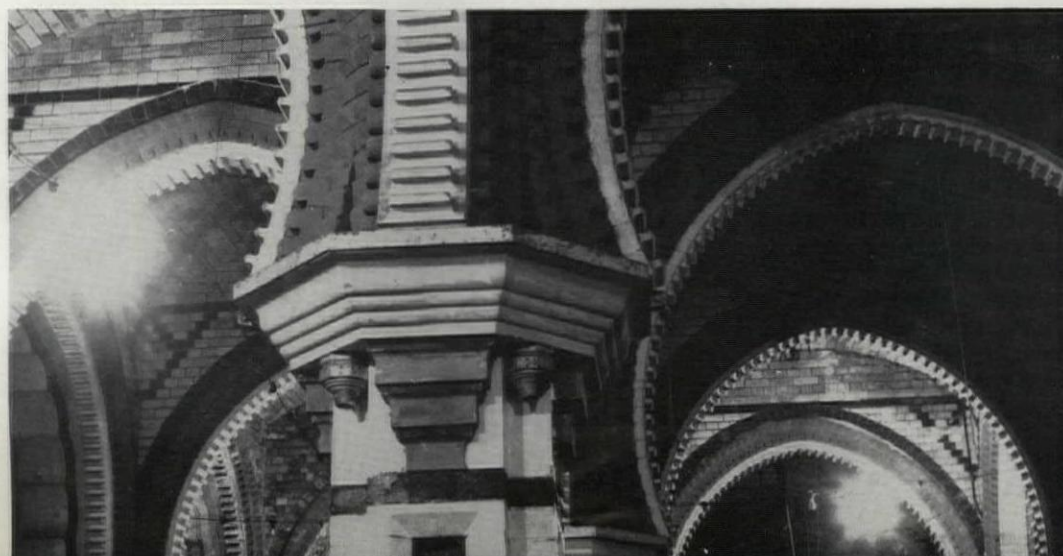
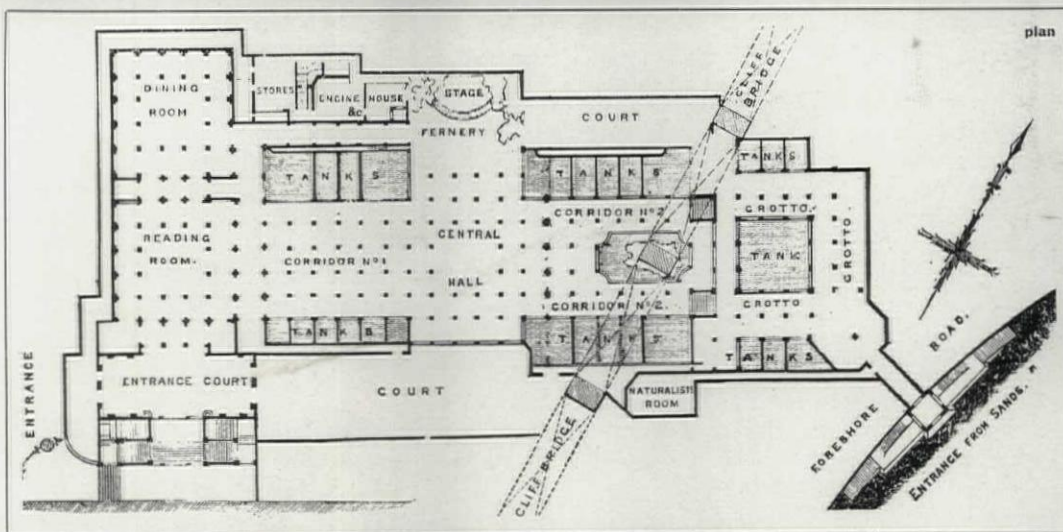
GALALAND

This spectacular subterranean building in Scarborough (now it seems, doomed) was originally the Aquarium. It was designed by Birch, who was the architect of the aquarium at Brighton, and opened on Whit Monday 1877, having cost £111,000 to build. It spread over 2½ acres, was illuminated by 1,600 gas jets, and was heated by hot-water pipes. It lies under the Valley Bridge.

The walls, says a contemporary description, are 'painted with those hues which form a relief and pleasure to the eye. The tilework deserves a close inspection. The dados are filled with encaustic tiles of red, buff, drab and black patterns, the centre being a beautiful representation of the hawthorn blossom. The flooring is none the less rich in this respect, worked in encaustic and plain tiles in panels, the encaustic exhibiting shells, seaweed, starfish







and dolphins with the monogram of the company.'

One of its tanks was the largest in the world, 36 ft. square and 9 ft. deep and holding 300 tons of water. After four years however the Aquarium Company was declared insolvent, and five years later, in 1886, the aquarium was sold to Mr Morgan, the manager of the Winter Gardens, Blackpool, who reopened it under new management. A new entrance was built from the road over the top, to 'prevent ladies and gentlemen in evening dress having to walk a long way from their carriages'. There were many subsequent developments, as the following time-table indicates:

1893. The Aquarium summer swimming bath opened.

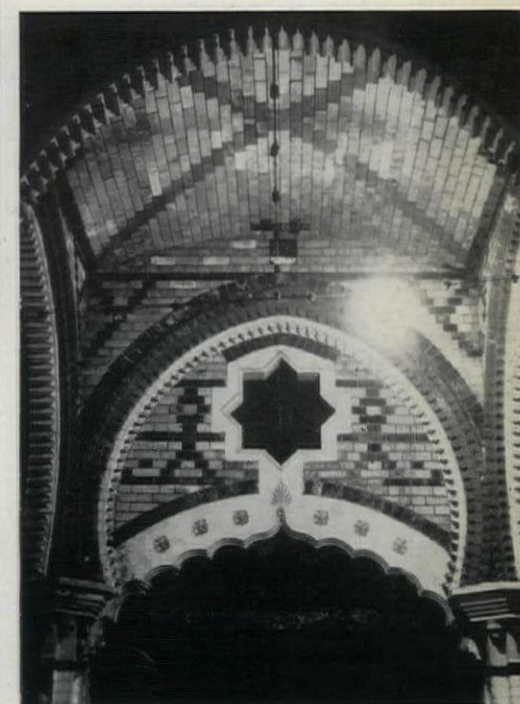
1907. The New Theatre at the Aquarium opened.

1909. The Aquarium skating rink opened.

1913. A zoological section was opened with lions, tigers etc.

In 1914 however the estate was left in the hands of liquidators.

In 1923 the Ministry of Health sanctioned the purchase of the aquarium by the Scarborough council for £15,200 and on 25 May, 1925, it was re-opened by the Mayor as Galaland: 'A beautiful decorative scheme has been embodied



in the alterations, making this palace of pleasure more delightful than ever.' Galaland lasted until 1966 when, at the end of the summer season, it closed for the last time.

This Victorian Pop-Art underworld now stands empty, and the council is proposing to pull it down to make space for a car-park. But if Galaland is destroyed then a unique part of Scarborough's history will have gone. Surely some imaginative plan could still save these superb covered promenades and subterranean halls. Maybe a Pop folk-museum for fun-fair and fairground machines and seaside entertainments? Or what?

PETER BURTON

(Information supplied by Mr Cyril Prescott)

MINI- RIVER TRIM

Canon Spooner's punishment for the worm tasting undergraduate was that he should leave forthwith 'by the town drain'. And town drain is the only description possible, in most of our industrial cities and towns, for the befouled small-scale rivers and canals that lie within their boundaries. Into these rivers are consigned the sewage, the rubbish, the detritus of a waste-making society. And where they are not polluted, they are culverted out of existence. Yet so entrenched nationally is this cavalier disregard of these natural assets that the problem is not even reckoned as a problem. It would certainly call for the full paraphernalia of a massive publicity drive by some body like the Civic Trust for the problem to be recognized. Then perhaps the army of voluntary amenity societies will be marshalled into action—or will galvanize local authorities into action. But as the heat of the campaign dies away, if these rivers and rivulets are not quickly to return to their former status of drains, the waterside trim must be designed to discourage the garbage-mongers. The rivers must become extrovert so that they are no longer backwaters or dirty trenches. And this means redesigning them for summer and winter—for spate and trickle—because it is when the waters are at their lowest, that the prams and bicycles, the mattresses and the sewage, thrust their obnoxious presence forward. Of course this seasonal gap is even more acute in southern Europe where rivers dry out completely or go to a trickle in summer. But at Vevey in Switzerland the two-seasonal design is so carefully thought out that it actively shames people out of doing what comes naturally. As I. de Wolfe's photographs reproduced on these pages show, a thoroughly functional but charming framework has been contrived for both the summer and the winter river. What undoubtedly might have been a local authority's headache has become an enjoyable urban amenity. 1, shows the river in summer as it dribbles through the town, forming a tree-lined pedestrian way, with public gardens on one side and a high wall for both banks giving privacy and protection from traffic: a pleasant sense of immediacy while walking beside a modicum of water. The two levels, summer and winter, are to be seen clearly in 2. In spring, when the snow melts and the river



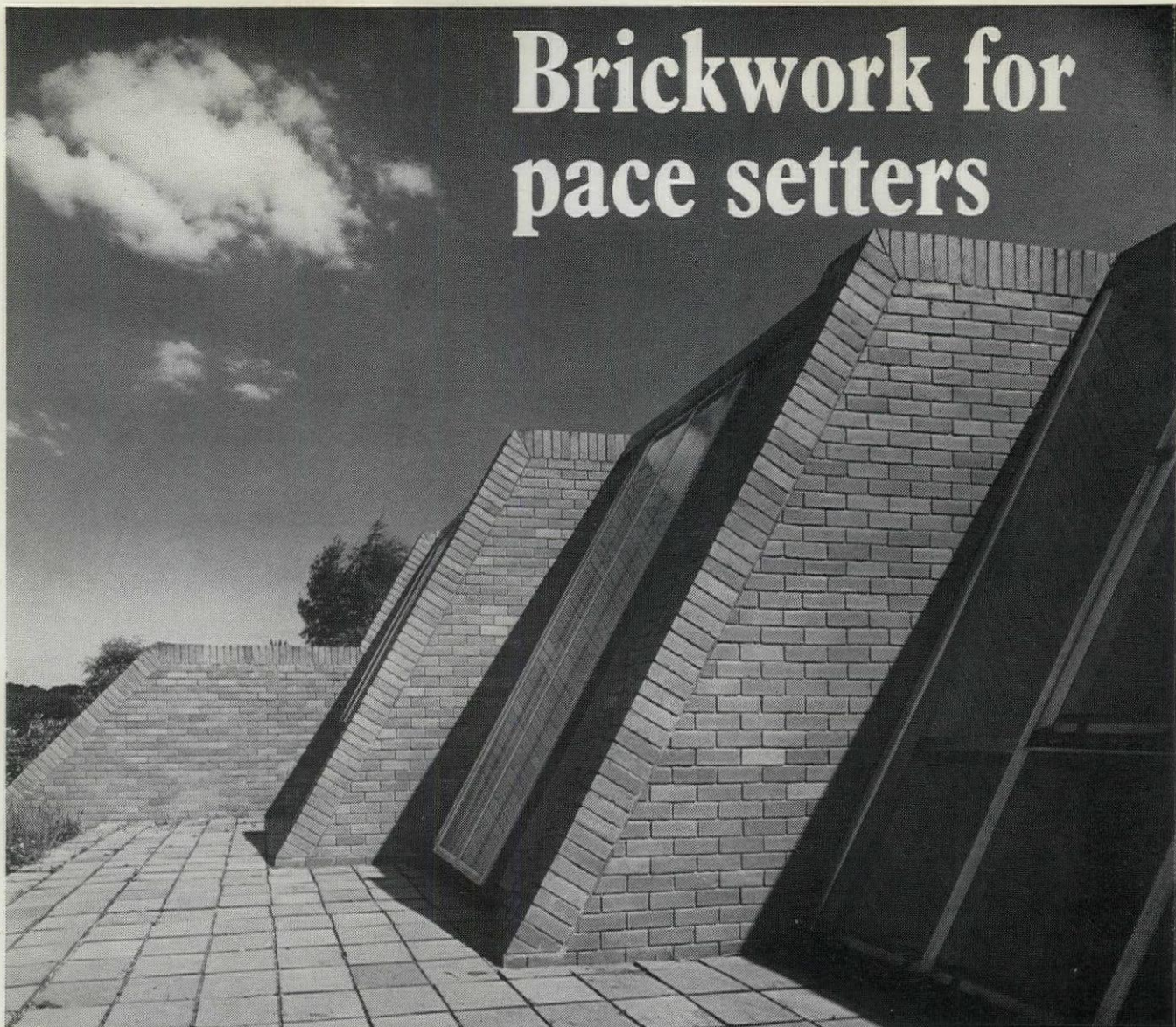
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As well as a healthy crop of ideas, front runners need first class materials. But, excellence in structural materials involves many criteria. Like design flexibility, colour, texture, strength, durability, sound and thermal insulation, maintenance costs and economy.

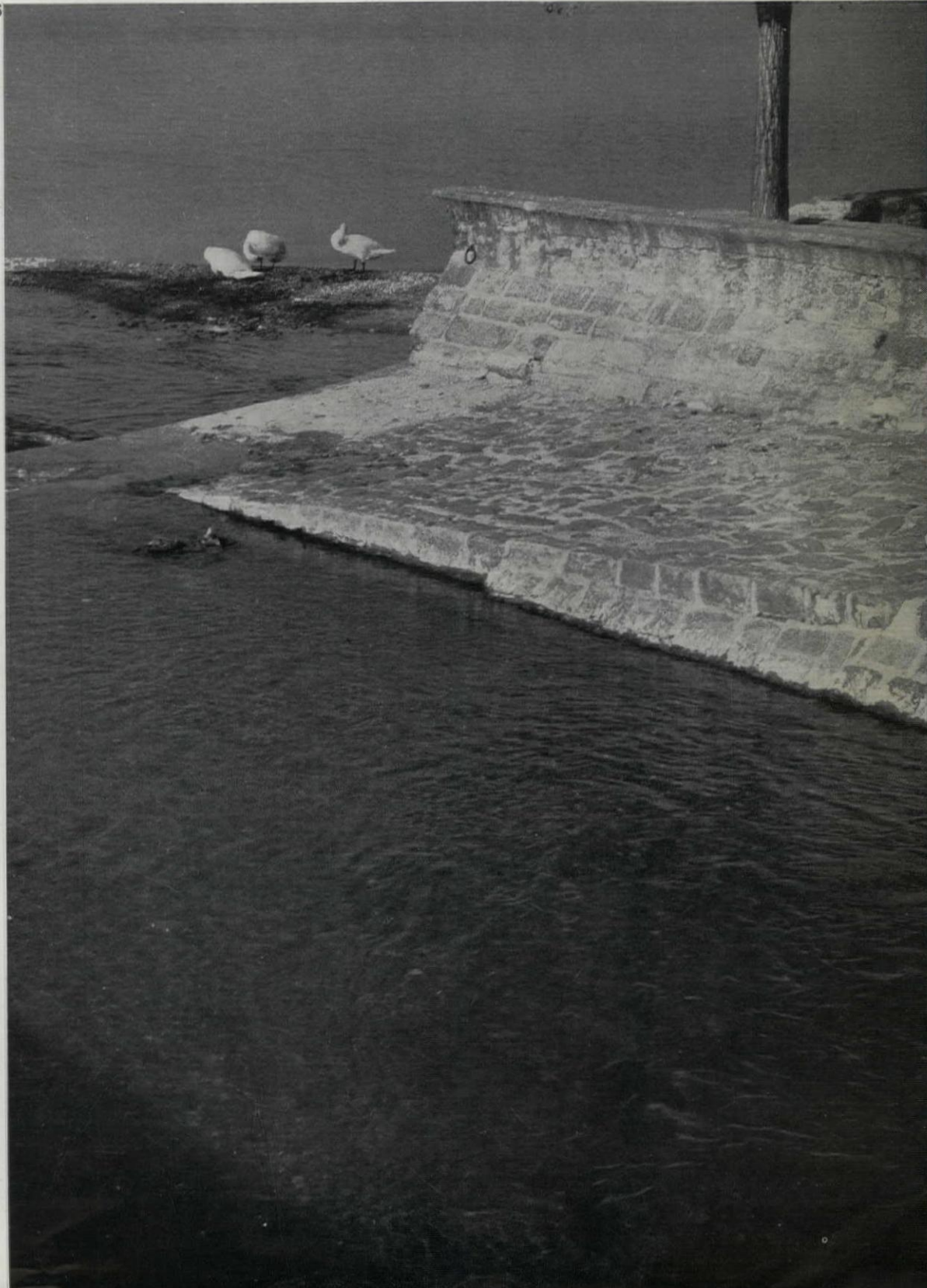
That's why 75% of the architects whose housing is featured in this issue chose brick...

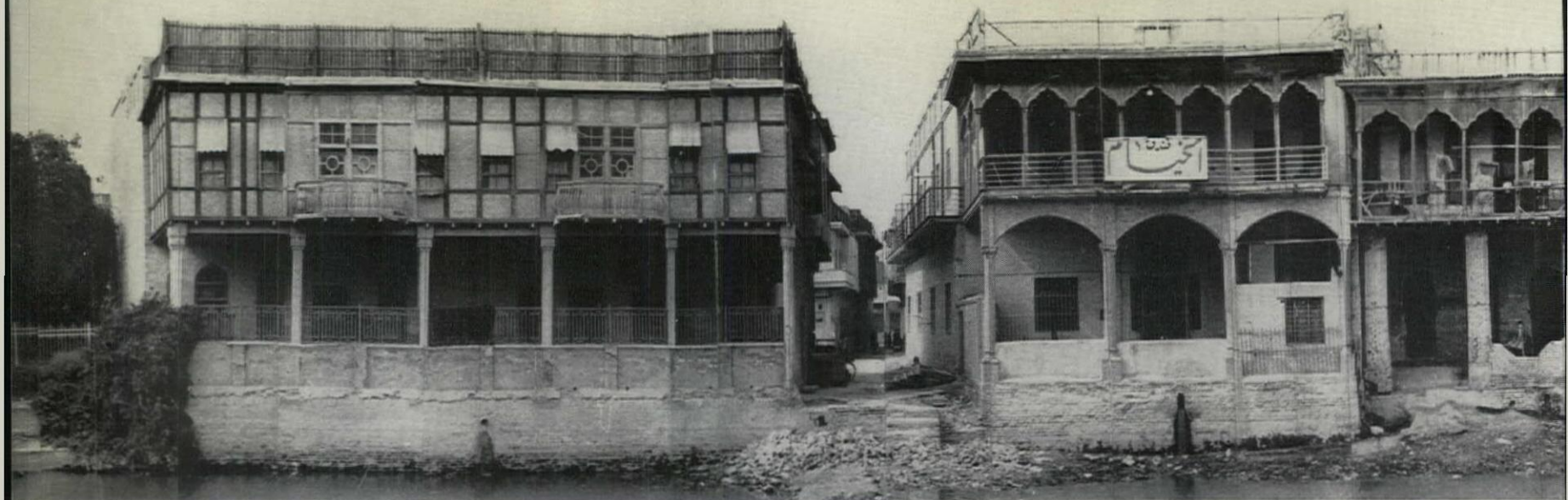
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The National Federation of Clay Industries
Drayton House, 30 Gordon Street, London WC1

rises, strong walls confine it and the summer
 walk becomes submerged. The bridge at the
 mouth, 3, has to cross at the highest level so that
 whatever the season the pedestrian can pass
 and the lake-side walk remains uninterrupted.
 At the outlet into the lake, 4, a bar has been
 formed where the swans stand. The wide
 summer path is seen textured with sub aqua
 greenery and weeds. The ring on the wall, 5,
 indicates the height of the water in winter when
 boats tie up and use the wall as a jetty. In one
 English town, Nuneaton, there is the same
 promise but not performance. 6 shows Nuneaton
 providing an all too rare example in this country
 of the incorporation of a river into the
 public gardens, bringing movement and a
 change of scenery into the park. But on the
 other side of the bridge, 7, the stream is over-
 powered by a jungle of overhead railway
 electrification wires, car parks and refuse
 dumps. Pleasant brook becomes town drain.





1



2

IRAQI COURTYARD HOUSES

In Baghdad and the principal towns of Iraq the main wealth of secular historical buildings is to be seen in the traditional courtyard houses, 1 - 3. It is these buildings that create the dominant aerial pattern of continuous roof terraces regularly pierced by the black squares of the light wells and the meandering lines defining the narrow streets. The majority of them were erected during the Turkish occupation of the country, but it is remarkable that similar private houses have been excavated at

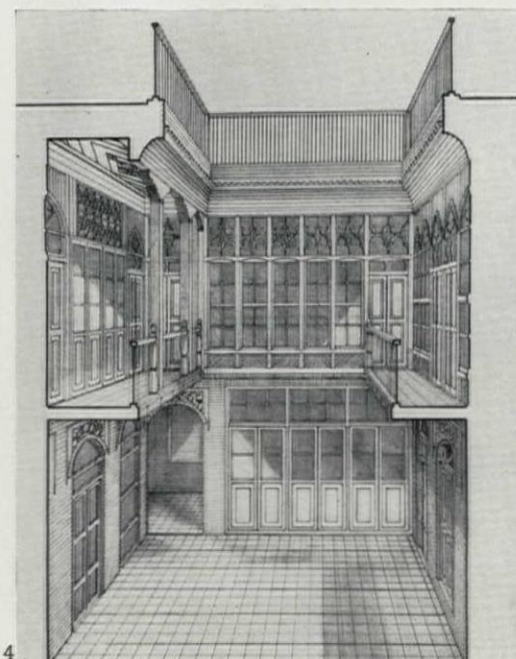
Ur from the Isin-Larsa period dating back to 2000 BC.

The design and disposition of the internal spaces was evolved to suit family customs and to overcome the difficulties of a climate which varies from an intense dry heat to harsh cold in the short winter. The rooms are arranged on two levels around the court on three or four sides, 4, and similar buildings adjoin on three sides, leaving a façade to the street containing the double entrance doors. Behind these doors is a small lobby where one is confronted with a blank wall designed to preserve the essential privacy from the frequently numerous onlookers outside. Off this space there is the court and a reception room in which visitors are offered tea or coffee—an important part of the social life. The upper floor contains the sleeping rooms for most of the year. During the summer nights it is customary to sleep on the roof as the external air temperature is then lower than that of the interior, which is warmed by the walls giving off their accumulated daytime heat. Also there is externally the gentle prevailing wind from the

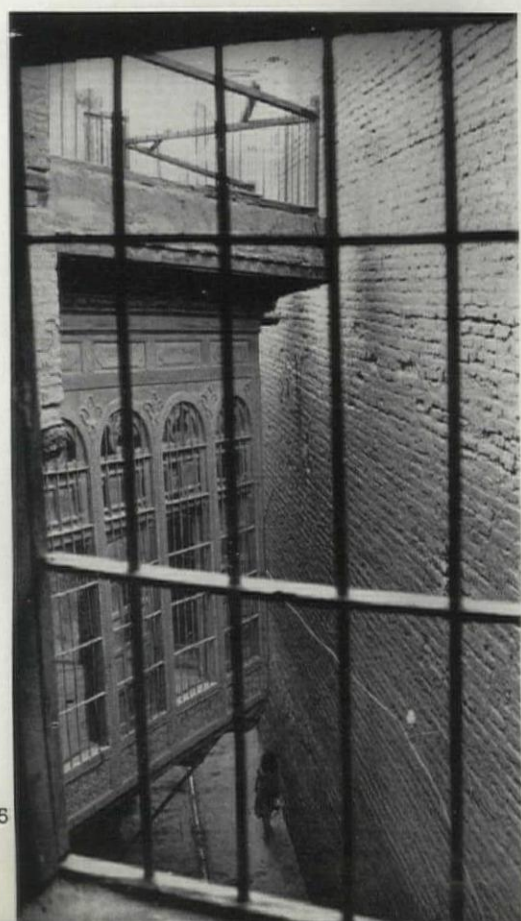
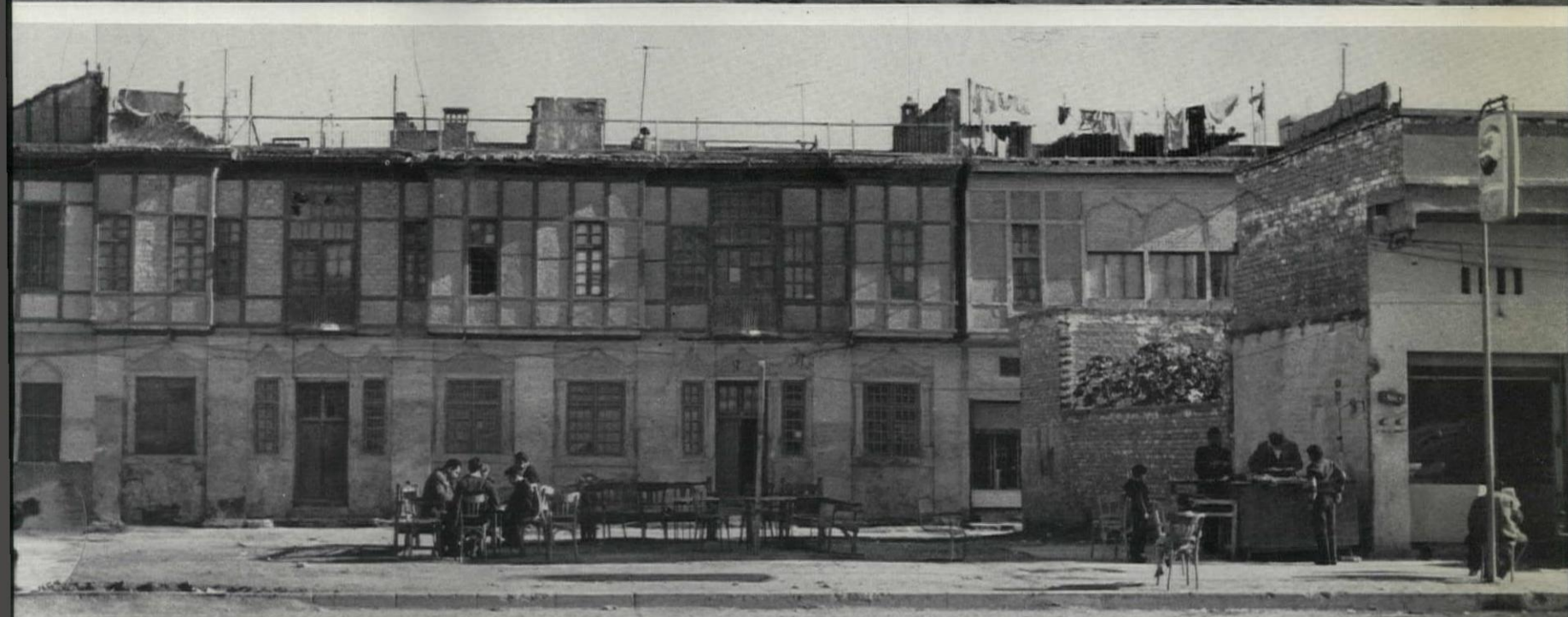
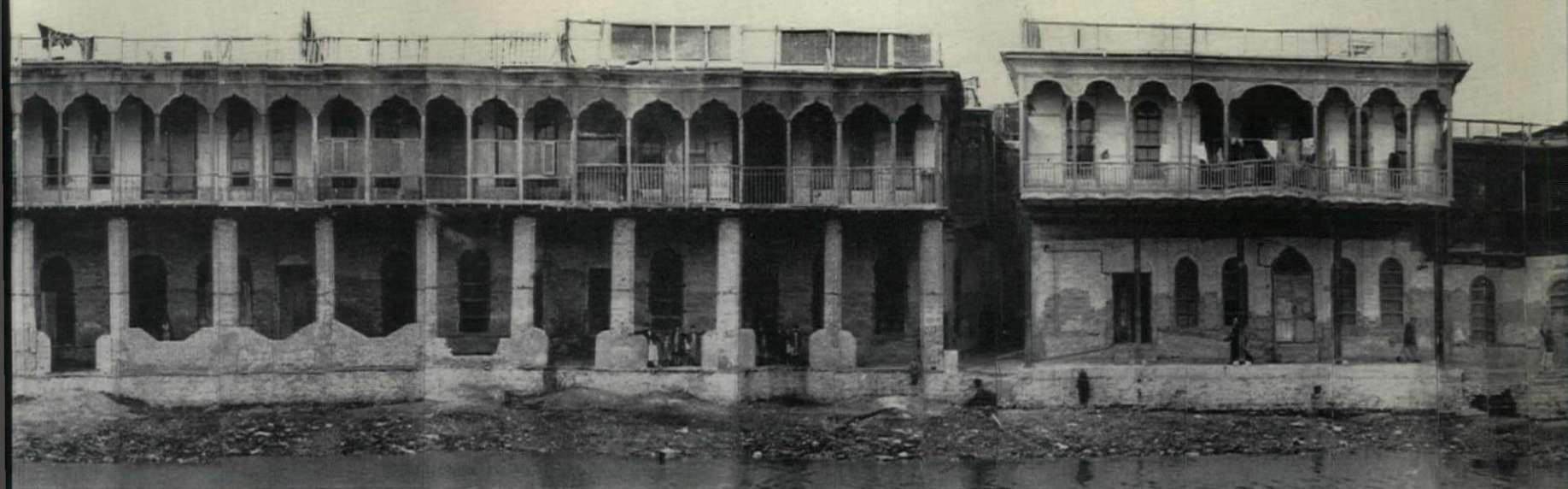


3

86



4



north-west that seldom ceases. The afternoon siesta takes place in groundfloor rooms often sunken as semi-basements. In addition these lower rooms have air shafts going up the external walls to outlets above the roof, facing away from the prevailing wind, through which air is sucked out, ingeniously creating cross ventilation. The remaining spaces in the house are kitchens, basic toilet facilities, stores and internal staircases that give on to intimate half-storey sitting rooms. The height of the court is greater than the plan dimensions, affording adequate shade even from the near vertical midday summer sun. It is here that family life centres, and where the many children can play in safety within sight of their mothers.



The ground floor walls are of brick, habitually pierced by small circular high-level openings to the street, permitting the minimum light needed and ventilation, whilst retaining privacy, security and insulation. The contrasting first floor consists of a timber grid framework into which the decorative panels containing the vertical sliding windows are introduced. On the street side the floors cantilever in bays, adding shade to the streets and allowing the occupants to see lengthways down into the activities below, 5.

In Basra, the port of the country, Indian influence is evident in the work, 6; constant contact being made with that country through elegant timber merchant ships. A strange characteristic is the slender wooden columns with their complex capitals employed to carry the roof on the courtyard side and sometimes repeated below on the ground floor, 8. The floors and roof are built up of timber tree-trunks on which are laid woven reed mats covered with mud and a cement tile finish. Later houses used steel 'I' beams for floors, with shallow brick 'jack' arches in between, an economical system that is still employed today. Roof falls slope toward the channel-section metal gargoyles that haphazardly break the sky-line of the alleyways into which they discharge and drain away in a



7

IRAQI COURTYARD HOUSES

central open gutter on the few days it rains each year.

It is within this rigid design and construction framework that the houses, although retaining a consistent scale and idea, each have their own characteristics given by the craftsmen applying their skills in decorating wood, brick or metal. The coolest parts of the city are still in the narrow passageways, 7, of the bazaar and centre, where each house is now usually inhabited by several families recently arrived from the rural areas; the former one-family owners having resorted to a new detached house in the sprawling outskirts. It is regrettable that many of these dwellings are in a sad state of repair, especially in Baghdad, where they are picturesquely wasting away. Conscientious architects and historians are endeavouring to retain some examples, and until recently the British School of Archaeology inhabited a terrace of such houses. It is however frequently impracticable to preserve them as the timber structure is often unsound and distorted, demanding costly restoration.

KEITH BENNETT



8

Loudon's 'Encyclopaedia of Cottage, Farm and Villa Architecture' of 1833 is probably the most familiar architectural book of its date. The second enlarged edition came out in 1846. Architectural historians use it constantly, and many laymen are proud of their copy bought second-hand at a ridiculously low price. With its 1,317 pages of text and more than 2,000 illustrations, it is a treasure of documentation, and its author's life was eventful enough to add further human interest. However, few know about Loudon's architectural theory. This is where Mr. Hersey's article makes a major contribution to our knowledge of Loudon.

G. L. Hersey

J. C. LOUDON and ARCHITECTURAL ASSOCIATIONISM

At the end of his famous *Encyclopaedia of Cottage, Farm and Villa Architecture* Loudon presents, in twenty pages, a theory of the architecture of meaning which might be called classic.¹ The essay is entitled 'The Principles of Criticism in Architecture.' To Loudon's readers it might well have seemed persuasive: it was strongly moralistic in tone, setting great value on architectural 'truth,' yet at the same time it was completely relativistic. It exalted the taste of the common man. It involved, as corollaries, social reform, mass education and the weakening of traditional historicism. It was extremely simple, novel and easy to apply. Loudon illustrated it frequently in his comments on the hundreds of designs for cottages, schools, inns etc. that fill the pages of the *Encyclopaedia*.

The theory belongs to the Scottish rationalist philosophical tradition that Loudon would have absorbed with his Edinburgh education. It is especially indebted to the so-called 'Common Sense' school, derived from Hume and Hutcheson, and developed by Dugald Stewart and Thomas Reid.² Its principal source is a book by one of Stewart's disciples: Archibald Alison's *Essays on the Nature and Principles of Taste*, first published in 1790. The philosophy of common sense held that the truth of a given proposition had to be established by reference to the common experience of the ordinary man.³ With Alison the same was true of beauty, both picturesque and sublime.⁴ Almost every step in his argument accordingly ends with refrains like 'Of the truth of this, every man must judge from his own experience.'⁵ With other Scottish rationalists, Alison held that beauty is not intrinsic in objects but exists only in the mind of the beholder. He alone determines whether an object is beautiful.⁶ On seeing, for example, a work of art, a simple emotion, say admiration or cheerfulness, grips him. Urged on by it, associations come into his mind. If the associations are sufficiently numerous, well related and novel, the object he sees is beautiful; but if such associations do not appear, the object is not beautiful, at least for that beholder.⁷ Imagination is the power of a given mind to call up these associations,⁸ and expression is the power of a given object to evoke them.⁹ The purpose of education is to equip the minds of men with many potential associations. The artist in turn must strive to create works that are as 'expressive' as possible.

Alison proves all this with dazzlingly

simple examples. Take, he says, an ordinary common scene. In itself, as a collection of forms, it may be 'little beautiful.' But if we know it as 'the residence of any person, whose memory we admire' we are instantly seized with an emotion, for example, admiration. A train of related associations comes into the mind. Then, 'the delight with which we recollect the traces of their lives, blends itself insensibly with the emotions which the scenery excites; and the admiration which these recollections afford, seems to give a kind of sanctity to the place where they dwelt, and converts everything into beauty which appears to have been connected with them.'¹⁰ Similarly, Runnymede is beautiful not so much because of its physical character as because of its history.¹¹ Even the loveliness of the valley of the Vaucluse really impresses us mainly because Petrarch once lived there¹²; and the very Alps, no matter how sublime they may seem to the eye alone, are made more so by the knowledge that Hannibal marched across them.¹³

'And what is it that constitutes that emotion of sublime delight, which every man of common sensibility feels upon the first prospect of Rome? It is not the scene of destruction which is before him. It is not the Tiber, diminished in his imagination to a paltry stream, flowing amid the ruins of that magnificence which it once adorned. It is not the triumph of superstition over the wreck of human greatness, and its monuments erected upon the very spot where the first honours of humanity have been gained. It is ancient Rome which fills his imagination. It is the country of Caesar, and Cicero, and Virgil, which is before him. It is the mistress of the world which he sees, and who seems to him to rise again from her tomb, to give laws to the universe. All that the labours of his youth, or the studies of his maturer age have acquired, with regard to the history of this great people, open at once before his imagination, and present him with a field of high and solemn imagery, which can never be exhausted. Take from him these associations, conceal from him that it is Rome that he sees, and how different would be his emotion!¹⁴

Alison anticipates Loudon most directly when he comes to 'the beauty of forms.'¹⁵ Alison himself seems to have had an unexceptionably neo-classical taste, but his grounds for criticism are rigorously functional. For example in architecture, beauty of proportion, he says, is not a visual question at all. When we talk of this, or of related things such as scale and composition,

what we really do is ask whether the building is fit for its purpose, and whether it properly expresses that fitness. Without knowing the function of any object, therefore, a rational aesthetic judgement is not possible: '... we never discover the Proportion, until we previously discover the principle of the Machine, or the Means by which the End is produced.'¹⁶ With a proper knowledge of function, on the other hand, any man—any commonsense man—is able to formulate a valid criticism.¹⁷

Loudon's theory is based directly on Alison.¹⁸ It too supposes that objects evoke emotions in the beholder, that these emotions in turn bring trains of associations into the mind, and that the longer and more inter-related these trains are, the more beautiful the object will be.¹⁹ Like Alison also, Loudon believes that 'fitness for the end in view,' and 'the expression of fitness for the end in view' are the two supreme criteria for architectural criticism, and that all aesthetic judgements must really be about them.²⁰

What Loudon does is to apply Alison's principles directly to the problems of architectural design. He invents a programme of specific meanings for architectural elements, and makes associational symbols out of windows, doors, chimneys, etc., saying that these express certain truths about the building's interior, about its purpose, the nature of its occupants, its relation to the surrounding landscape, even about its role in local and national life.²¹ Other kinds of information are communicated by ornament; i.e. by the 'expression of architectural style'; but this is a much less important mode of expression than that of fitness or use.²²

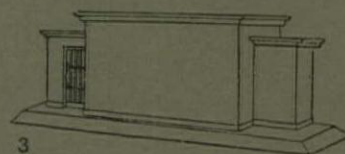
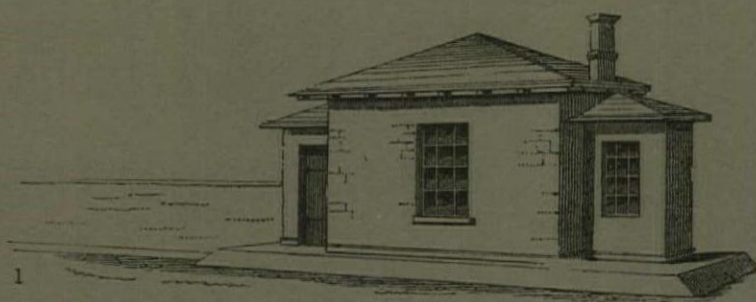
Loudon gives many examples of what he means. 'In dwelling-houses,' he says, 'the expression of use is indicated, in a decided manner, in all cold countries, by their having a number of chimney tops or other outlets, for permitting the escape of smoke from separate fires.' Windows and entrances are other functional symbols associated with domestic life. A cottage, for example, with one bedroom, a living room and a closet, ought to express these three facts about its interior by using windows of three appropriately different sizes. Windows can also express regularity or irregularity of floor level, the presence of stairs, and other aspects of the plan.²³ Large sculptural forms are meaningful on a more exalted level: turrets and projections, for example, express 'commodiousness and convenience; it being supposed that

their object, in modern houses, is to supply closets . . .'. Similarly 'Porticoes, colonnades, verandas, and balconies are all expressive, more or less, of comfort and elegant enjoyment on the part of the occupant . . .'.²⁴ Comfort and elegant enjoyment may exist in a cubical, unarticulated building, says Loudon. But there is no beauty until these truths are expressed by irregular masses, variety of material, and irregular openings.²⁵ Thus do the purely formal effects of the Picturesque come to denote matters of specific fact.

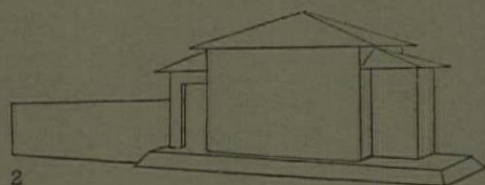
Loudon illustrates fitness and its expression throughout the *Encyclopaedia*. The concept works as well for the small building as for the palace—better in fact. One sees it clearly, for example, in a one-room cottage with an entry on the left and a wash-house on the right, 1. Here 'fitness for the end in view' is perfectly proclaimed by the windows, door, and roof. By varying these the associations can be changed and the building made to express fitness for other purposes: 'Remove the windows and chimney top, leaving the entrance opening without a door, 2, and it might be taken for a cattle-shed and yard. Remove the roof, and replace the door, 3, and it might pass for a place of burial. Restore the glass windows, increase the height of the principal one, and replace the roof with a little alteration, adding on its summit a turret and bell, 4, and this structure might be mistaken for a chapel.'²⁶

These symbols must always be used truthfully. 'A barn disguised as a church would afford satisfaction to none but those who considered it as a trick. The beauty of truth is so essential to every other kind of beauty, that it can neither be dispensed with in art nor in morals.'²⁷ Loudon hereby runs directly counter to earlier Picturesque practice, in which buildings were frequently disguised, for example, as ruins. Both his functionalism and his moralism are strikingly Victorian, pointing forward to Pugin as well as to Ruskin and the Ecclesiologists.

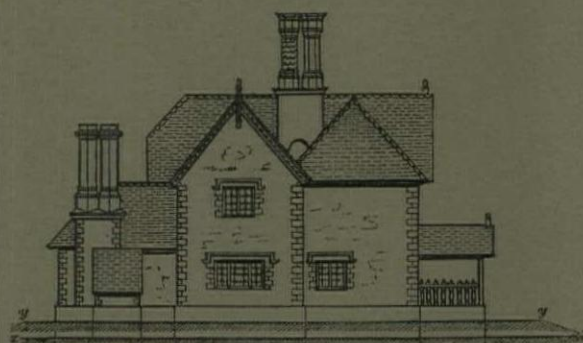
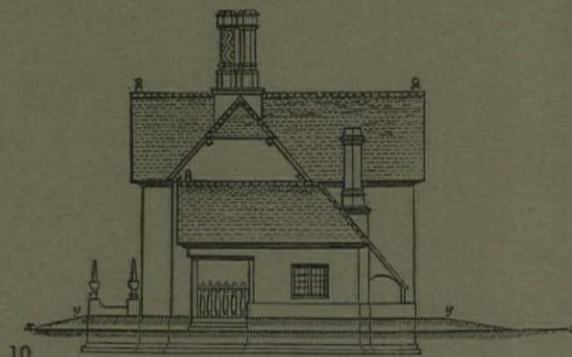
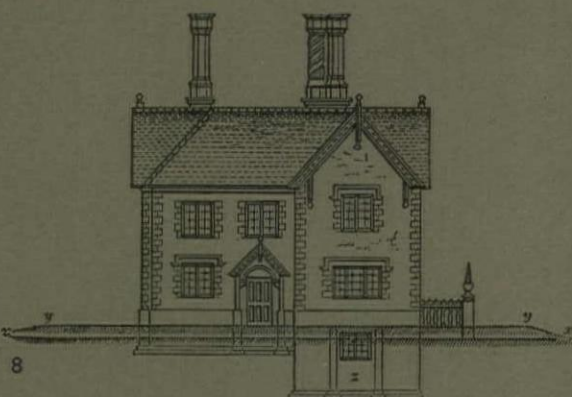
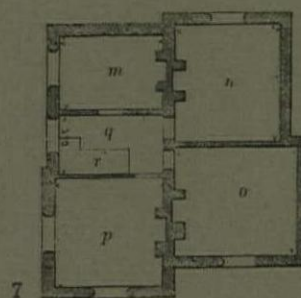
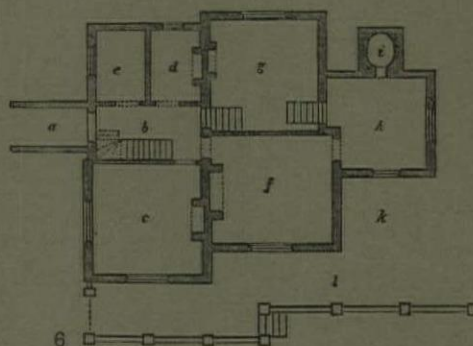
In the design of farms and farm buildings a considerably greater range of functional expression is required than for cottages. Loudon lays it down that in such groups the purpose of each building should be absolutely clear to the knowing eye.²⁸ He seldom provides a complete 'reading' for the farm complexes as he does for the cottages; but remembering the general principles of his theory, we can make our own 'commonsense' associations.



1. 'A Dwelling for a Man and his Wife, without Children' from Loudon's Encyclopaedia which, with simple changes, can be seen as a cattle shed. 2... as a mausoleum, 3... as a chapel, 4.



5. 'A Bailiff's Cottage, in the Old English Style, intended for the Manager of a Farm in the Neighbourhood of London' from Loudon's Encyclopaedia. 6, ground floor plan. 7, first floor plan. 8, west elevation. 9, south elevation. 10, east elevation. 11, north elevation.



Let us take the bailiff's house designed for a farm owned by Charles Barclay at Bury Hill, near Dorking, 5-11. This was designed by John Perry, architect, of Godalming.²⁹ It was to be of sandstone with brick trim. In the perspective a tall two-storey block is shifted forward from the wider, squatter cube which forms the rest of the building. With its cross-gabled roof, its wide, three-light Tudor windows on the ground floor and relatively generous two-light windows above, we can easily believe that this part of the house contains the important ground-floor chamber. Looking at the plan we see that this is true: it contains the parlour (6, c) and one of the four main bedrooms (7, p). The porch (6, a) is equally expressive of interior space, since it continues the deep slot of the hall and stairs (b), while the upper hall and a small bedroom (7, q, m) are appropriately lighted—and truthfully made known on the exterior—by their less important windows, without labels. There are more general symbolisms as well. The parts of the house containing reception and living spaces are high-walled and shallow-roofed. They have big windows and a certain amount of ornament. Work and storage spaces, on the other hand, are low-walled and deep-roofed, with small windows or no windows, and without ornament. The storeroom (e), the pantry (d) and the scalding-room (g) are on the north side of the house. On the east, at the back, are the dairy proper (f), the drying room (k), and the oven (i). These latter, the most workaday of the rooms, are in their own separate lower mass with its separate, lower roof, in which relatively rustic detailing prevails; i.e., the half-timbered frame and the quaint twisted columns on the drying-porch, 9. The roof of this wing sweeps down to the ground in an unequivocal gesture of humility, 10. The layout, and the functional hierarchy of the interior, are clearly expressed, therefore, on the exterior of the house. Jogs, wall-to-roof relationships, window size and shape, ornament, degree of finish—all these things, in the common-sense mind, can call up associations of leisure or of different kinds of work, of sleeping or of entertaining. If one were to move around the house, the variety of forms, the different elevations and views would move from one to the other in a manner as visually exciting as anything Payne Knight or his colleagues could wish. The transition from 8 to 9 gives us one large and one very small gabled form, close together, jumping to the outside of the composition; from 9 to 10 we get the sliding of roofs over the masses, transforming them with diagonals; from 10 to 11 a return to two gables, but now of the same size, set together, and with one of them 'blind.' However this excited movement of form and texture is not created for its own sake as it was in the case of the earlier sort of Picturesque cottages. It is dictated by the need for 'expression of the end in view.'

The same principles are applied by Loudon to model 'farmeries,' i.e. the whole complex of farm buildings

arranged round one or more courtyards. These indeed call for an even greater range of expression; for according to Loudon, here too we must be able to tell instantly what every part is for. The model farmery is thus itself a kind of treatise on farmeries, or, as Loudon says, is designed to 'embody principles in tangible shape.'³⁰

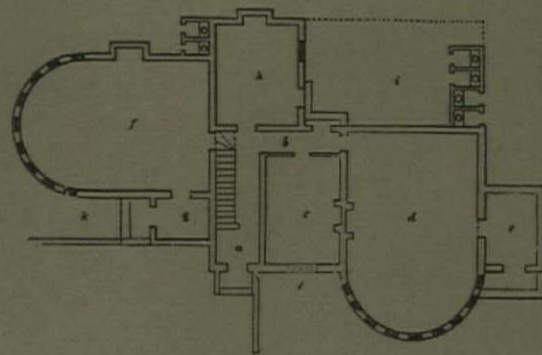
If farms express varieties of purely utilitarian fitness, schools must attain something rather more difficult, moral fitness. 'In the choice of the Situation for an infant school,' says Loudon, 'the first consideration is, the physical health of the children; and the next, their moral health.'³¹ A design—incidentally a proto-Frank Lloyd Wright one—by E. B. Lamb displays these two factors clearly, 12 and 13. The plan is intended, with its two imposing, rather Richardsonian, low apses lighted by quasi-strip windows, to provide all-day sunlight for both the boys' (13f), and the girls' (13d), classrooms. The sexes are physically segregated by being at opposite ends of the building, and each classroom has its own separate entrance porch with separate roof (e, g). We can even read—Loudon does not say this—a special appropriateness in the part of the building that performs this separation; the tall, contrasting mass of the master's and mistress's quarters (h) and infant school (c). The façade of the former, with its gable and balconied first-floor window, being at once domestic and yet watchful; while the infant school is embraced, as it were, by the master's and mistress's block. The building as a whole might be said to symbolize vigilance and innocence standing between instinct and temptation: 'a theme that could have been set a Victorian painter.' The detailing throughout, as is often the case with Lamb, is massive, simple, blocky, and harsh: it, too, is expressive of school life. It is however in the massing and composition that the design's chief qualities reside: and these may be traced directly to 'the expression of fitness.' I admit that this is my own reading, not Loudon's. But I have not been more fanciful than Loudon himself can be, as we shall see.

Another significant building-type for Loudon is the inn. Inns require an intricate set of symbols since their functions are more complex than those of the other buildings he discusses. Inns have both public and private rooms, rooms for entertainment, storage, meetings, and domestic uses. Inns, moreover, are the symbols of high civilization, and of 'the consequent intercourse of society by public roads, rivers, or canals.'³² In primitive countries there are no inns, or the inns are mere hovels. In advanced countries 'the inn is frequently a place where greater luxuries are to be obtained than in the private houses of most of the citizens.'³³ The inn of the future, indeed, will be to democracy what the palace and the monastery have been to privilege: it will provide gardens, pleasure grounds, parks, forests, sports, and 'all the games and exercises that have been known to contribute to human gratification.'³⁴ Loudon places a



12

12, 'A Country School, in the Italian Style, including a Dwelling for the Master and Mistress' from Loudon's *Encyclopaedia*, 13, plan.



13

heavy expressive burden on inns; but he is not far off in his predictions about them.

I shall not illustrate the one example he gives of such a palatial hostelry, but a smaller inn by Lamb, 14 and 15, which is more the type of establishment known to Loudon's readers.³⁵ I read this inn—a 'country public house'—as follows: it symbolizes travel clearly enough. It actually straddles the road, or at any rate a drive. The design is moreover appropriately dominated by the circulation space. This flows through the archway and splits off to left and right at the entrances flanking it. After the carriage entrance (15, a) is a passage (b) which splits again to go to the pedestrian entrance (c) and to the stairs (h). These take one to the first floor and another, open air, passage which leads across the top of the arch to the round tower with its arcaded loggia above. Around the tower is an exterior helical stair that curves down to the square 'small parlour' (i) which forms the base of the tower. This also leads to another loggia, (k). In a sense the actual rooms—bar (d), bar-room (e), parlour (f), kitchen (g)—are mere appendages to this active swerving armature of circulation space, an armature that is at times intrinsic to the building masses. But nonetheless all these rooms have their proper 'expression.' The snug, domestic part of the building, on the right, with its bay window for the formal parlor, could hardly be more expressively distinct from the tower, which is for observation rather than snugness, and for summer rather than winter. Even the interconnected character of the bar and the bar-room is expressed,

on the exterior, by their common window which butts against the partition between them. It is hard to think of any justification for this awkward device except an exterior symbol of an interior fact. The country public house not only obeys Loudon's precepts, it rejoices in them. The resulting complex of associations must have been gratifying to the author of the *Encyclopaedia* who in any case was one of Lamb's champions.³⁶

The last part of Loudon's book deals with the villa. Here, it seems to me, the implications of his theory reveal themselves quite differently than hitherto. Loudon's attempt to deal with this dominant nineteenth-century building-type in terms of associationism is a manifest failure. The reasons are interesting. First of all, more than the other types discussed, the villa is fairly rural. It stands on a large, presumably controllable, site and problems of landscape design therefore arise. Loudon begins with a long essay on landscape and garden lay-out.³⁷ It is a competent but not particularly original reflection of Picturesque teaching. There is no discussion of the 'meaning' of landscape—we must wait for Ruskin for that—but only of the purely visual delights to be gained from dramatic siting, intelligent and novel planting, surprising vistas and the like. Perhaps because the earlier theory concentrated so much on this sort of thing Loudon is here content merely to repeat. He makes no attempt to apply the principles of Alison.

Nor does his treatment of the villa itself recall Alison more than occasionally; for example, when he insists that the best styles for villas

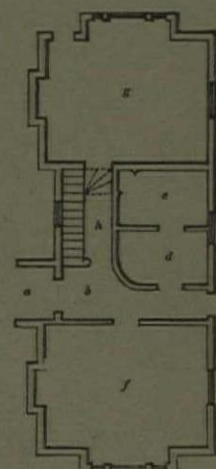
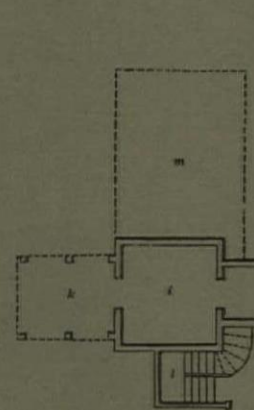
are the styles that will summon the richest train of associations into the mind of the average Briton, i.e., Gothic and Elizabethan; '... the styles of architecture which have been most familiar to those who inhabit the edifices to be erected...' But there is hope for classicism. The longer a style is in use, the more associations it calls up. In the future, says Loudon, Grecian, Roman and above all Italian villas will become as beautiful as Gothic and Elizabethan villas are now. But, of course, by then the beauty of the latter will have increased. For the Englishman, Loudon implies, classicism will never quite catch up with Gothicism.³⁸

The real reason that large, elaborate villas illustrate Loudon's theory so poorly is, in my opinion, that they are too grand for its democratic implications. Villas, in their very function, represent everything Loudon despised. The whole tenor of his criticism rejects large private buildings and the world of leisure. Loudon, as we have seen, suggested that the palace would be replaced by the luxurious public inn, and one feels he has the same attitude towards the villa. Another reason why Loudon shies away from villas is that they require the serious and extensive use of ornament, what Loudon calls 'architectural style.' We have already seen that 'the expression of architectural style' is the least important of Loudon's three principles of criticism. In fact he denies that there is any need for style at all. All questions of design are really a matter of fitness and its expression, 'the beauties of use and truth.'³⁹ For Loudon style is a kind of temporary tutor, employed in almost

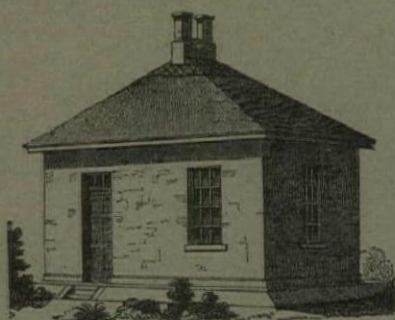


14

14, 'A Country Public House, in the Italian Style' from Loudon's *Encyclopaedia*, 15, ground floor plan.



15



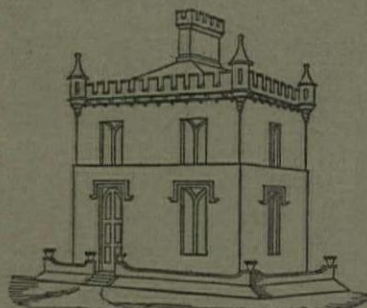
16, 'A Dwelling for a Man and his Wife, without Children' from Loudon's *Encyclopaedia*...



... 18, with ceranda and terrace ...



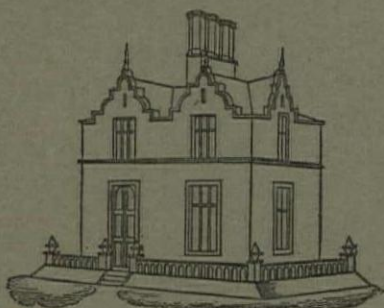
... 19, with trellis ...



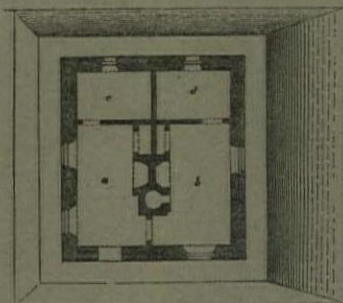
... 20, with Castellated Gothic jacket ...



... 21, with Monastic Gothic jacket ...



... 22, with Elizabethan jacket.



17, plan of the house in 16.

a *buffo* role, until the spread of mass education on commonsense principles makes it unnecessary.

Loudon illustrates such uses for style in a series of diagrams, 16-22 showing how a utilitarian cottage may be dressed in a variety of ornamental jackets.⁴⁰ In its normal form the cottage consists of a cube with a hipped roof and central chimney. Its occupant is a shoemaker or some other kind of craftsman who works in one room (17a) while his wife keeps house in the other (b). The other rooms, (c and d), are respectively a bedroom and a storage room. Loudon suggests mud or pisé for the walls and thatch for the roof. The building is sufficiently, but not very eloquently, expressive of fitness for its purpose. In order to enliven this modest object Loudon suggests as one possibility that a false second storey and false roof be built out of trellis-work, 19. This would be designed to resemble masonry joints. Fruit vines would then be grown over it. Eventually the cottage would become a kind of habitable hedge. Loudon suggests that in warm climates the false wall could extend further out from the cottage, making a veranda. Other alternatives are medieval, 20-22. Here a real second story is added and a more solidly constructed veranda—a kind of cloister—is built. These designs are still in the spirit of Rococo Gothic, especially with their finial-like chimney pots, and in 21 the gable topped with a cross. Loudon illustrates a similar cottage, 23 and 24, which also gets stylistic treatments, one Italian and the other Indian.⁴¹ This attitude is directly inherited from the age of Nash, Wyatt, and Beckford. But to their minds such things were a sort of serious fun. To Loudon they were, one feels, fatuous, like that ageing Regency belle, Lady Tippias, in *Our Mutual Friend*.

When architectural style is serious, with Loudon, it is purely temporary. 'It may appear singular to a resident in Britain,' he says, 'that a British emigrant in Van Diemen's land should wish to build his dwelling in the form of an English church tower; but, duly considered, the feeling will be found to be quite natural. The associations which an object so characteristic of British scenery and civilization is (*sic*) calculated to raise up in the minds of Britons, resident in far distant, and, as yet, scarcely peopled countries, surrounded by primeval forests or wastes, can hardly be conceived by those who have never experienced them.'⁴² Similarly we

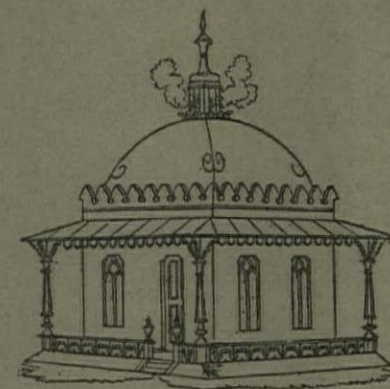
might look at the Hindu variant of the second cottage as suitable for a non-commissioned officer who had retired from the Indian service. But neither the Gothic cottage in Van Diemen's land nor the Hindu one in England will be needed in the universal commonsense civilization of the future.

There are other temporary tasks for style. It can awaken a love of history in the unlettered mind. A town or street which displays different styles of building will be an architectural museum. It will be possible to compare one national mode with another. When the inhabitants of that town travel abroad they will be able to tell where they are from the style of architecture. But with the arrival of universal literacy, presumably, even this use for ornamental architecture will cease. Another reason for style is '... to tempt the higher classes to erect comfortable cottages, for the sake of their ornamental effect.' This would apply, e.g. to 23 and 24. The aristocracy have been unfitted, by their lack of sympathy to the working class, to appreciate the higher beauties of fitness, and they must be gratified with ornament.⁴³ But here again, of course, the need for style will fade away as the importance of the aristocracy dies.

Loudon's ideas, to sum up, can help us understand something of the



23, 'A Dwelling of Two Rooms for a Man and his Wife, without Children' from Loudon's *Encyclopaedia*, with 'a veranda and a common Italian parapet.' 24, with Indian Gothic jacket.



Victorian attitude towards architecture. By positing literal meanings for architectural forms, Loudon introduced the question of truth, thus anticipating an important Victorian artistic cult. More generally Loudon was guided by that same moralism, that same love of a strongly emotional reaction, that same desire to please the common man, that we have later in so much Victorian criticism. And Loudon's influence may go further. The typical Victorian matter-of-factness of programme, combined with violent picturesqueness of form, the

typical Victorian bigness, precision, and tumult of detail, strongly recall Lamb's embodiments of Loudon's principles. There is the solid separation of exterior masses, often obsessively agreeing with interior function, and the love of intricate plans and multiple roofs. Above all there is the constant use of historical ornament in an unserious, sometimes even ironic way (e.g. Burges). Finally, by reducing style to a minor role, and by celebrating 'the expression of fitness for the end in view' as a superior principle for the future, Loudon sounded a note that echoed well beyond the Victorian era.

REFERENCES

- ¹ My quotations are all from pp. 1105-1124 of the new edition, enlarged by Mrs. Jane Loudon, London, 1846. For the *Architectural Magazine* Loudon wrote a series of articles which to a large extent recapitulate the ideas of the *Encyclopaedia*. (*Architectural Magazine*, 1, 1834, pp. 49-53; 97-103; 145-147; 185-188; 217-222, etc.)
- ² Cf. Sir William Hamilton, 'On the Philosophy of Common Sense,' in *The Works of Thomas Reid*, Edinburgh, 1863, II, 742-803; and James Seth, *English Philosophers and Schools of Philosophy*, London, 1912, pp. 208-236.
- ³ Cf. Hamilton, *op. cit.*, p. 743; and see also Morton Darwin Zabel, *The Romantic Idealism of Art, 1800-1848*, Chicago, 1938, pp. 210-211.
- ⁴ That Alison includes the Picturesque as a subdivision of beauty, rather than an alternative aesthetic category, is implicit in many places, e.g. in the *Essays* (Edinburgh, 1811), I, 23, where he talks of the beauty of such scenes as one's birthplace, school, and nursery. On the other hand the Sublime is a separate aesthetic phenomenon, not a kind of beauty (e.g. the title of the first essay, 'Of the Nature and of the Emotions of Sublimity and Beauty').
- ⁵ Alison, *op. cit.*, 2, 126.
- ⁶ *Ibid.*, 1, 4-7.
- ⁷ *Ibid.*, 1, 8-22.
- ⁸ *Ibid.*, 1, 5; 69-172, esp. pp. 158-165.
- ⁹ *Ibid.*, 1, 289-294.
- ¹⁰ *Ibid.*, 1, 24-25.
- ¹¹ *Ibid.*, 1, 25.
- ¹² *Ibid.*
- ¹³ *Ibid.*, 1, 27.
- ¹⁴ *Ibid.*, 1, 41-42.
- ¹⁵ *Ibid.*, 2, 56-205.
- ¹⁶ *Ibid.*, 2, 126.
- ¹⁷ In *ibid.*, 1, xxvii, Alison says that he will demonstrate his aesthetics on the basis of 'common nature, and the experience of common men' rather than from the Fine Arts, since the latter are really imitations from nature, and the original of the imitation should be studied first. He therefore lumps together architecture, mechanics, sculpture, painting, and anatomy, throughout the second essay, 'Of the Sublimity and Beauty of the Material World.' *Ibid.*, 1, 175-376; 2, *passim*.
- ¹⁸ Loudon lists Alison's *Essays* in his bibliography at the beginning of the *Encyclopaedia*, and in pp. 1114-1122, the heart of his theoretical discussion, he restates Alison's ideas, with quotations, although with allusions also to Dugald Stewart.
- ¹⁹ Loudon, *Encyclopaedia*, p. 1112.
- ²⁰ *Ibid.*, pp. 1105, 1114.
- ²¹ *Ibid.*, 1112-1113. Cf. N. Pevsner, 'Richard Payne Knight,' in *Art Bulletin* 39, 1949, pp. 305-309, and Payne Knight, *An Analytical Inquiry into the Principles of Taste*, London, 1805, pp. 94-313, 'Of the Association of Ideas.' But here it is clear that Knight's associationism is formalistic and visual as would naturally be the case with a devotee of the Picturesque. For Knight, architectural forms call up abstract qualities, such as lightness, or emotions, such as joy. Loudon makes architectural forms convey specific practical information.
- ²² *Ibid.*, 1114-1124.
- ²³ *Ibid.*, 1112-1113.
- ²⁴ *Ibid.*, 1113.
- ²⁵ *Ibid.*
- ²⁶ *Ibid.*, p. 31.
- ²⁷ *Ibid.*, p. 1113. But see also p. 568, where Loudon uncharacteristically suggests that on a farm a kiln may take the form of the Temple of the Winds or the Round Temple at Tivoli.
- ²⁸ *Ibid.*, p. 1112.
- ²⁹ *Ibid.*, pp. 418-434.
- ³⁰ *Ibid.*, p. 354.
- ³¹ *Ibid.*, p. 727. The school design illustrated here appears on pp. 757-758.
- ³² *Ibid.*, p. 675.
- ³³ *Ibid.*
- ³⁴ *Ibid.*, p. 676.
- ³⁵ *Ibid.*, p. 692.
- ³⁶ At any rate there seem to be more designs in the *Encyclopaedia* by Lamb than by anyone else.
- ³⁷ *Ibid.*, pp. 763-790. 'The Fundamental Principles of Laying out a Villa, including the House and the Grounds.'
- ³⁸ *Ibid.*, p. 774.
- ³⁹ *Ibid.*, p. 1114.
- ⁴⁰ *Ibid.*, pp. 74-80.
- ⁴¹ *Ibid.*, pp. 76 and 82.
- ⁴² *Ibid.*, p. 80.
- ⁴³ *Ibid.*, p. 649. On p. 1190 (1863 ed.) Mrs. Loudon becomes even more collectivist and suggests, for the future, villages with communal kitchen, wash-house, dairy and even dining room.



12 HOUSES

12 HOUSES

While the adherents of plug-in cities mentally encapsulate the masses, and the system builders wistfully dream of populating serried ranks of their factory-produced machinery for living, young architects are cutting their teeth fulfilling the life dream of the growing army of people who want and can afford to be different. And established architects are similarly busy fashioning one-off houses to suit their own maturing and fastidious tastes and enjoying the heady and unreal experience of working for themselves untrammelled by clients and committees.

The twelve examples illustrated on the pages that follow may not mark watersheds in house design, but collectively they are representative of the design situations which an architect in this country can expect to meet—urban mews and terraces, arcadian, suburban and village infill, house in a park and cliff hanger. What most of them can be said not to represent is the ritualized, compartmentalized living in immutable bedroom and living-room pigeon holes. Richard Gibson's necessarily introspective mews house has only two rooms completely partitioned off—the bathroom and the children's bedroom. Donald Ball's is conceived as one large living-space where the sleeping level becomes an extension of the living space upwards. The bathroom is cocooned in a central core and only one room, a study cum visitor's bedroom, is formally delineated and enclosed. The Foster Rogers house at Radlett is designed simply as a series of zones which can be enlarged at will.

And those that do pigeon-hole activities manage to break the stranglehold of the two set-pieces of recent house planning—what Reyner Banham has described as the corridor-coach and the dumb-bell plan. The bursting sun of Stout and Lichfield's radiating walls, the rich labyrinthine complexity of the Foster Rogers Cornwall house, the introspective courtyard of Peter Aldington's, the flowing terraces of Julian Sofaer's and John Meunier's that fuse interior and exterior, the high life of the town houses by Tom Kay and John Wright and the medieval throwback of Lionel Brett's house in a park—all must express interesting clients if nothing else.

And having satisfied their clients needs, a number of them have civic roles to play which they carry off with distinction—Peter Aldington's group is the first real contribution to village character since Haddenham expanded tenfold in the last ten years. Tom Kay, designing a replacement for a Victorian terrace house in the heart of what will be a Conservation Area, does so with distinction. The Foster Rogers Cornish cliff hanger is welded to its landscape. Those that have a

view to enjoy unrepentantly enjoy it, whether it be Blackheath Hill or a Cornish cove, or a Kentish orchard, or a modest Cheshire pond. And those that are themselves overlooked contrive to give their clients privacy.

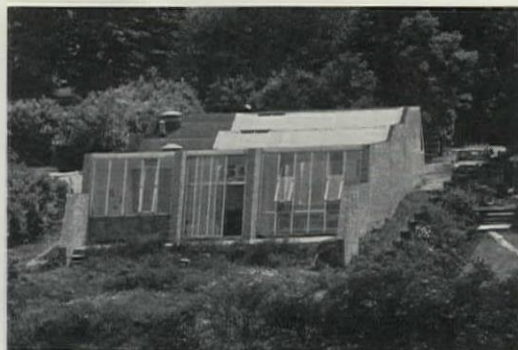
Half the houses have been designed by architects for themselves. Nine are by architects in their early thirties, some are even still in their twenties. It is therefore something

of a surprise to find that all twelve houses are traditional in construction. Only the Foster Rogers house at Radlett is designed as an extendible, flexible system (Richard and Su Rogers—part of the original Team 4 partnership—are now building their first extendible steel houses).

For twelve examples of houses abroad, see *World*, pages 141-144.



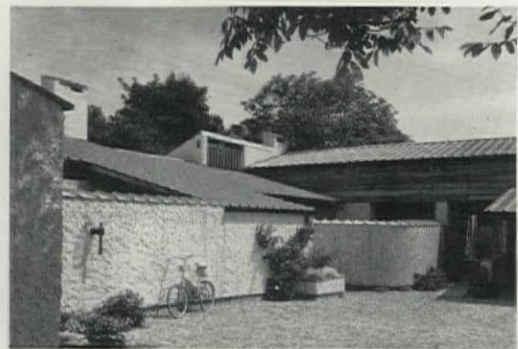
2, *Cove Vean, Cornwall*, by Richard Rogers, Norman and Wendy Foster. (also illustrated in 1, preceding page).



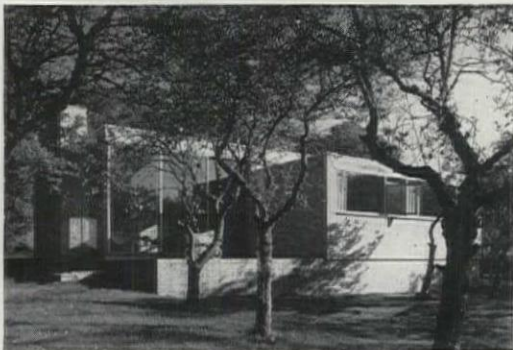
3, *Radlett, Hertfordshire*, by Norman and Wendy Foster, Richard Rogers.



4, *Christmas Common, Oxfordshire*, by Lionel Brett.



5, *Haddenham, Buckinghamshire*, by Peter Aldington.



6, *Caldecote, Cambridgeshire*, by John Meunier.

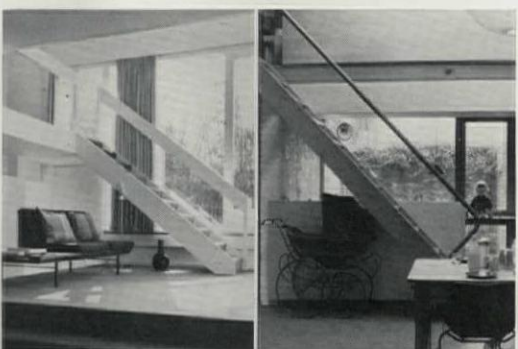


7, *Blackheath, London*, by Julian Sofaer.



8, *Chelsea, London*, by John Wright.

9, *Bromborough, Cheshire*, by Nelson & Parker.



10, *Chislehurst, Kent*, by Donald Ball.

11, *Camden Town, London*, by Richard Gibson.



12, *Worcester Park, Surrey*, by Stout & Lichfield.



13, *Kensington, London*, by Tom Kay.

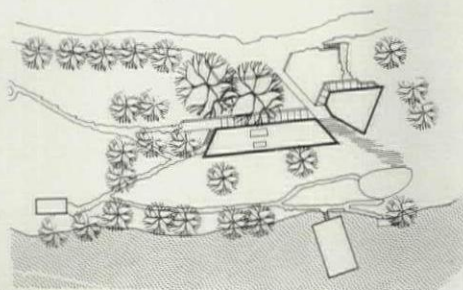


1

SEASIDE HOUSE IN CORNWALL

**ARCHITECTS: RICHARD ROGERS,
NORMAN AND WENDY FOSTER**

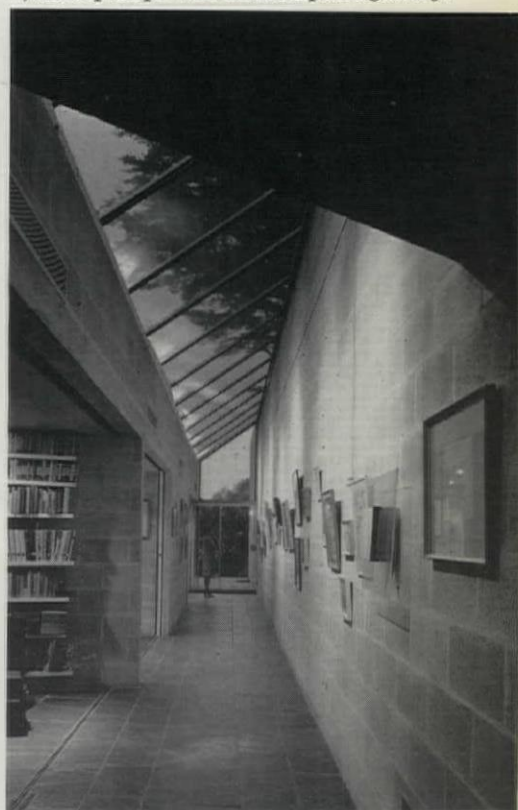
photographs by Richard Einzig



site plan

The house looks south towards the sea, west towards a creek and north up a valley. The rooms fan out towards these different views. The house is built along two axes. One is external and splits the house into two, leading from the road across a bridge to the front door, down a flight of steps to the boat-house. The other is internal, in the form of a top-lit picture and sculpture gallery which at night is flood-lit from the outside. It connects all the rooms, starting at the highest roof terrace and ending as a path to the underground garage. To the road the house presents an 18 ft. high blank wall running the full 145 ft. length of the house broken only by the pedestrian entrance bridge. The two-storey living wing faces south towards the sea, the master bedroom west across the creek and the self-contained flat up the valley. Every room can be connected to the gallery by sliding away the fourth wall. Materials are left in their natural state. The walls are honey-coloured concrete blocks. The floors are blue Welsh slate. The windows are frameless and sliding and have anodised or aluminium stainless steel fittings. Heating is by means of a ducted hot air system, flowing through the ceiling. Landscape architects: Southard & Branch.

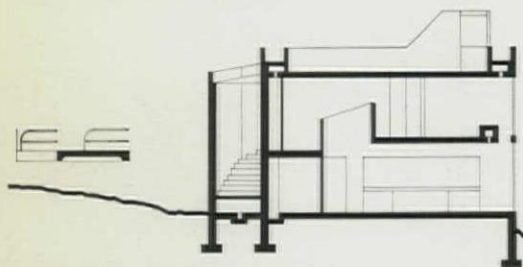
1, from the sea, showing the external axis which divides the house into two.
2, the top-lit picture and sculpture gallery.



2



SEASIDE HOUSE IN CORNWALL

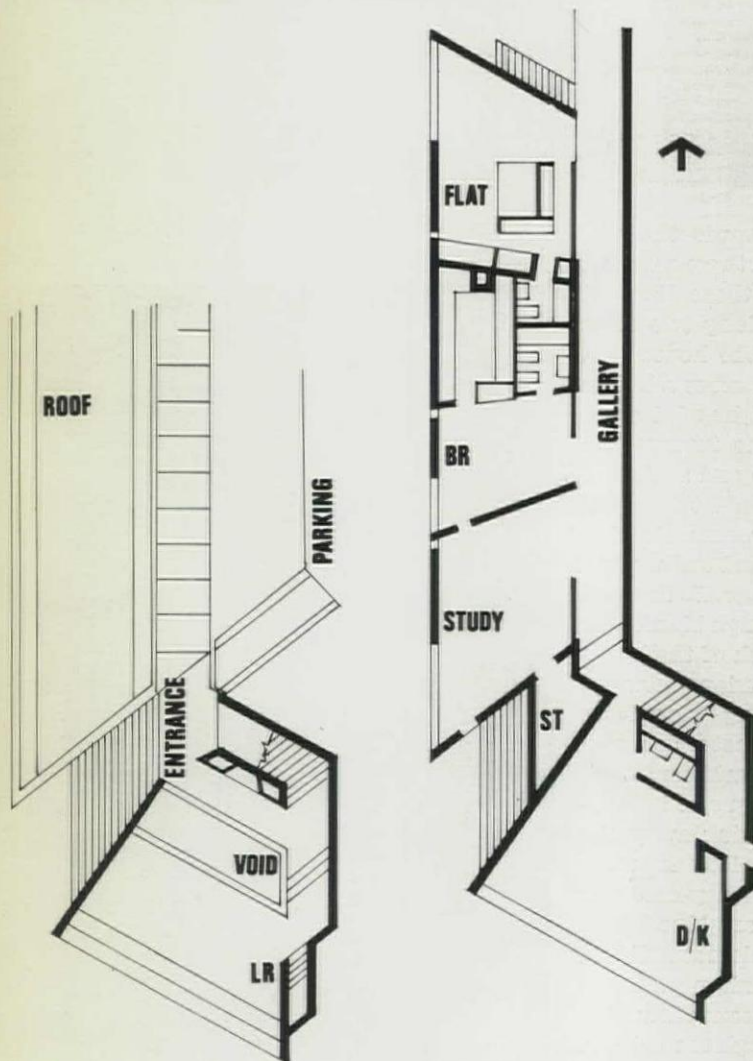


cross section through living room and kitchen

3, the roof is covered with earth and planted with creepers which will eventually cover the whole house.
4, looking towards the living room. The stairs

lead to the roof, and the void over the dining/kitchen leads off to the right.
5, looking down into the void and out through the entrance.

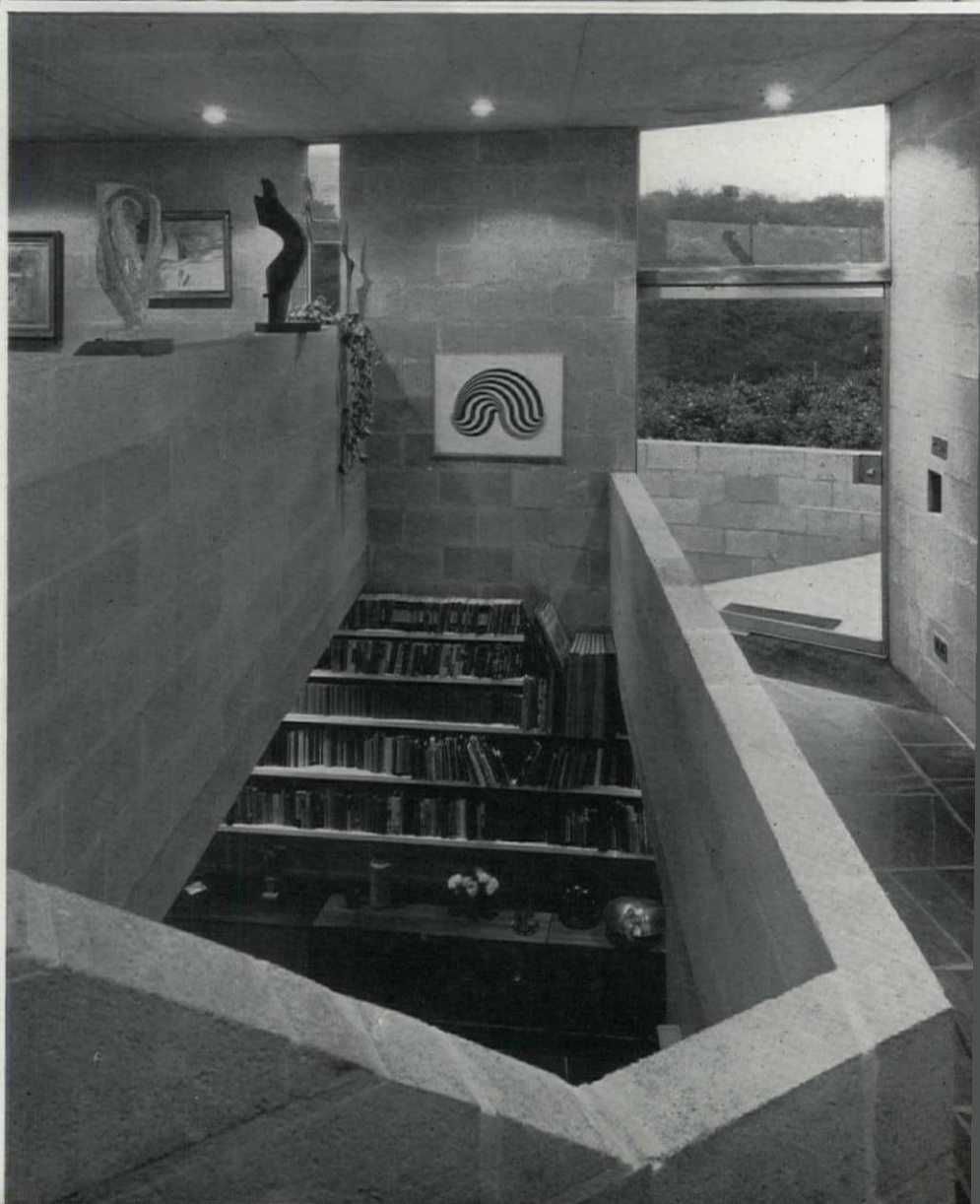
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upper level plan

entrance level plan

5



ROOF

PARKING

ENTRANCE

VOID

LR

FLAT

BR

STUDY

ST

GALLERY



D/K

HERTFORDSHIRE SUBURBAN

**ARCHITECTS: NORMAN AND
WENDY FOSTER, RICHARD ROGERS**

1. from the garden, with the living room on the
right, and a bedroom on the left.

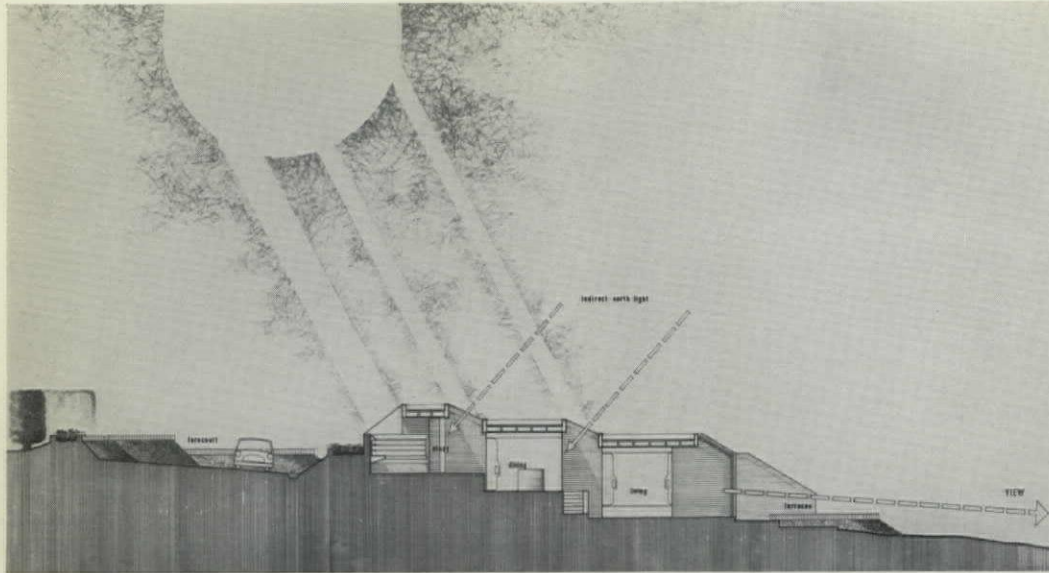


HERTFORDSHIRE SUBURBAN

photographs by Richard Einzig

2, the living room,
looking towards the
dining space at a higher
level.
3, looking from the

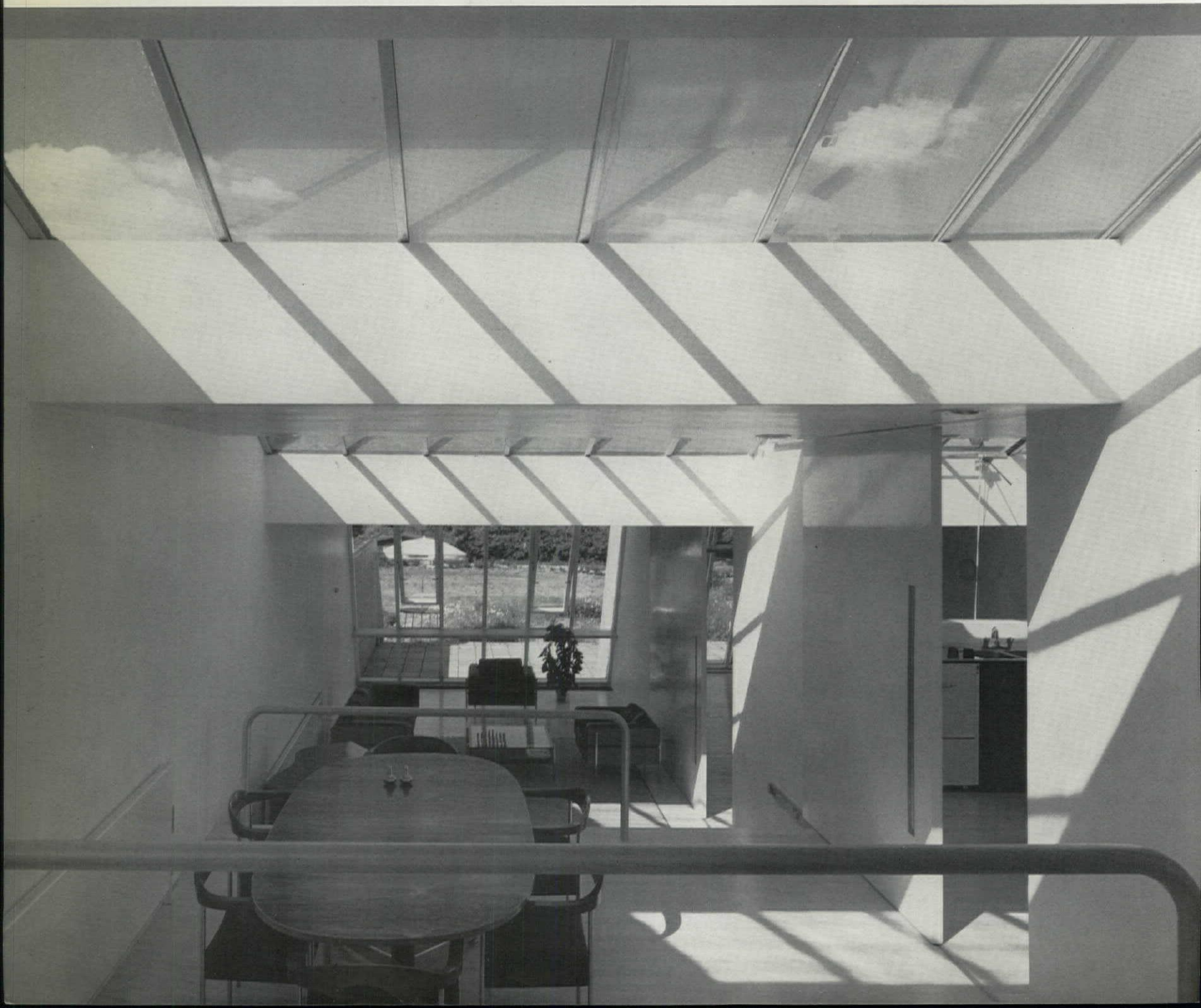
dining space through
to the garden.
4 (opposite page),
close-up of the terrace
on the garden front.

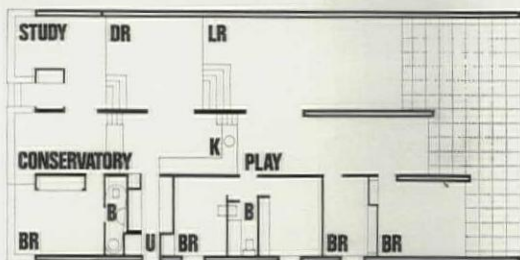


longitudinal section



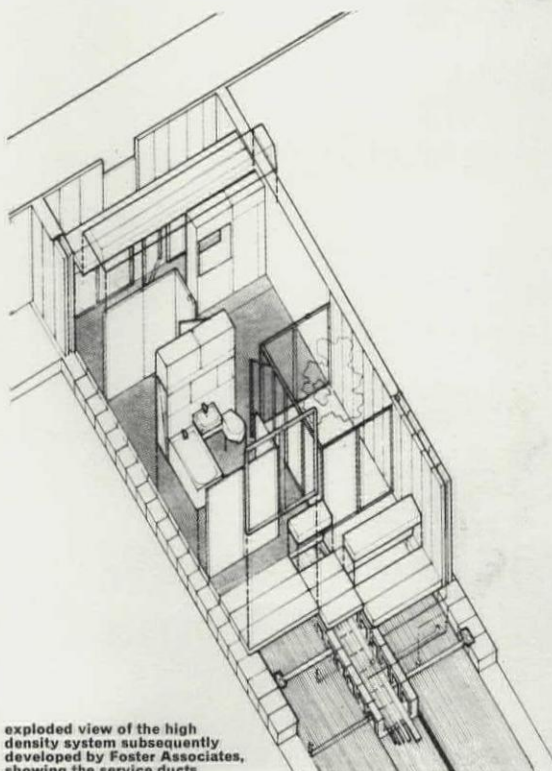
2
3
↓





plan

The house stands in the midst of suburban housing on a 1 in 8 slope with good views of the green-belt to the north. A series of platforms follow the slope, and single-storey brick cross-walls divide the house spatially into a series of top-lit zones and carry the lightweight roof-deck. The crosswalls extend externally to cut out side views. Each zone can be enlarged or compartmentalized by means of sliding screens. Bedroom walls are non-structural to allow for change. The house is designed to be extendible within the structural and spatial system down the garden. It has also been conceived as a high density housing system capable of repetition on this and other sites. In this system, services will be carried in a duct of precast concrete units below floor level.



exploded view of the high density system subsequently developed by Foster Associates, showing the service ducts

TOWER IN A WOOD

ARCHITECTS: BRETT AND POLLEN

photographs by Eric de Maré

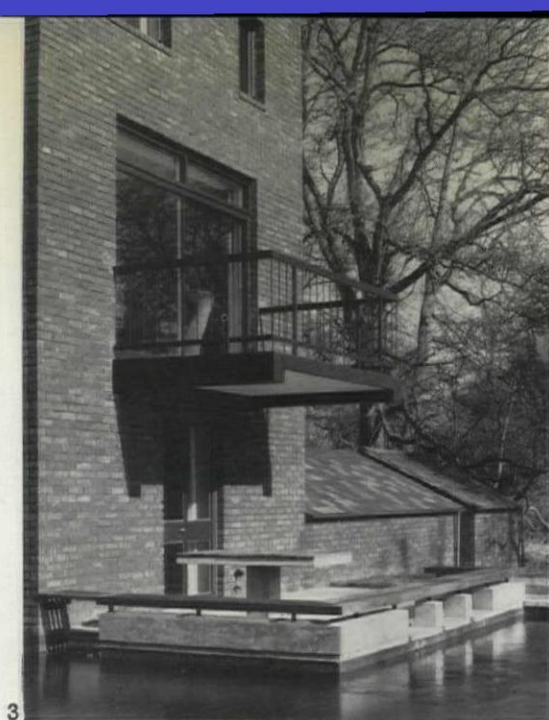
1, from the south-west.
2, from the west, with the sloping roof of the playroom on the left.



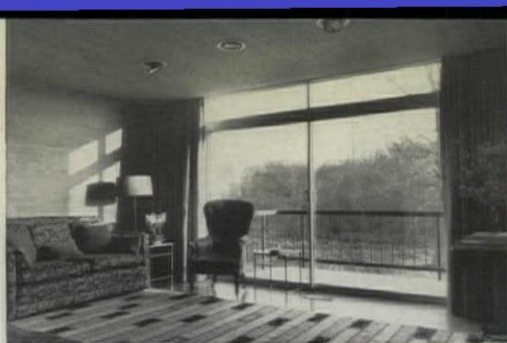
Built in a glade among old oaks and beeches at Christmas Common on the crest of the Chiltern Hills, the house takes the form of a tower rising out of a half-moat, which is used as a swimming pool. The pool is warmed in summer by the oil-fired system that heats the house in winter. It is for the architect's own occupation, and is designed as a tower to overcome the oppression of living below immensely tall trees and to capture all-day sun. Even so the top windows are below tree top level; but between the trees there are views over lower woodlands to a wooded skyline.

To minimize excavation, the pool floor is only 2 ft. 3 in. below ground, and its walls rise 2 ft. 3 in. above, giving swimming depth only. The fill was spread to create a gentle artificial mound on which the tower appears to stand. Woodland bracken is allowed to come up to the edge of the water. The garage is also sunk below ground





3

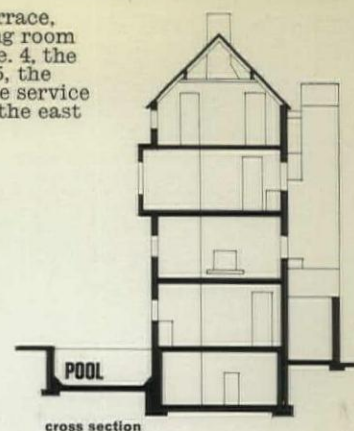


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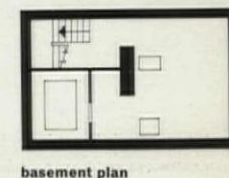
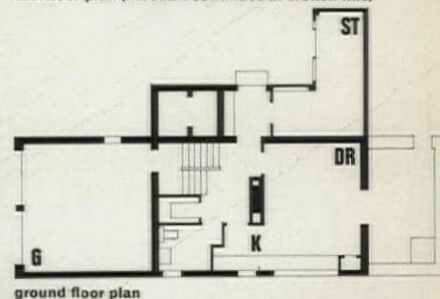
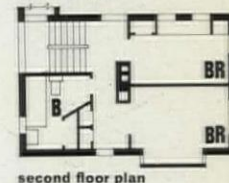
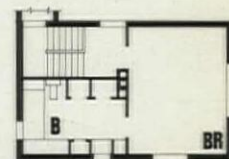


5

3, the pool terrace, with the living room balcony above. 4, the living room. 5, the kitchen. 6, the service lift tower on the east side.



level to reduce its visibility. The living-room is at first floor level with a deep cantilevered balcony. Below this balcony is a dining terrace with tiled concrete table and teak benches on the edge of the moat. The house is of load-bearing brick construction with the large windows double-glazed. Heating is by ducted warm air. The bricks are dark purple-brown, the roofs slated and the windows painted charcoal grey with Venetian red sub-frames. The turret on the east side houses a passenger lift serving two half-landings only. Internally the house is almost entirely lined with natural materials: deal boarding, hessian or grasspaper on walls and ceilings, blue quarries or Dundee string carpet on floors. Plastered ceilings are left unpainted. The living-room hearth slab is in Cornish de Lank granite concrete and is cantilevered 1 ft. 3 in. above floor level so that it can be sat on. Batik window blinds, designed and made by Olivia Brett, take the place of curtains in the bedrooms.



6



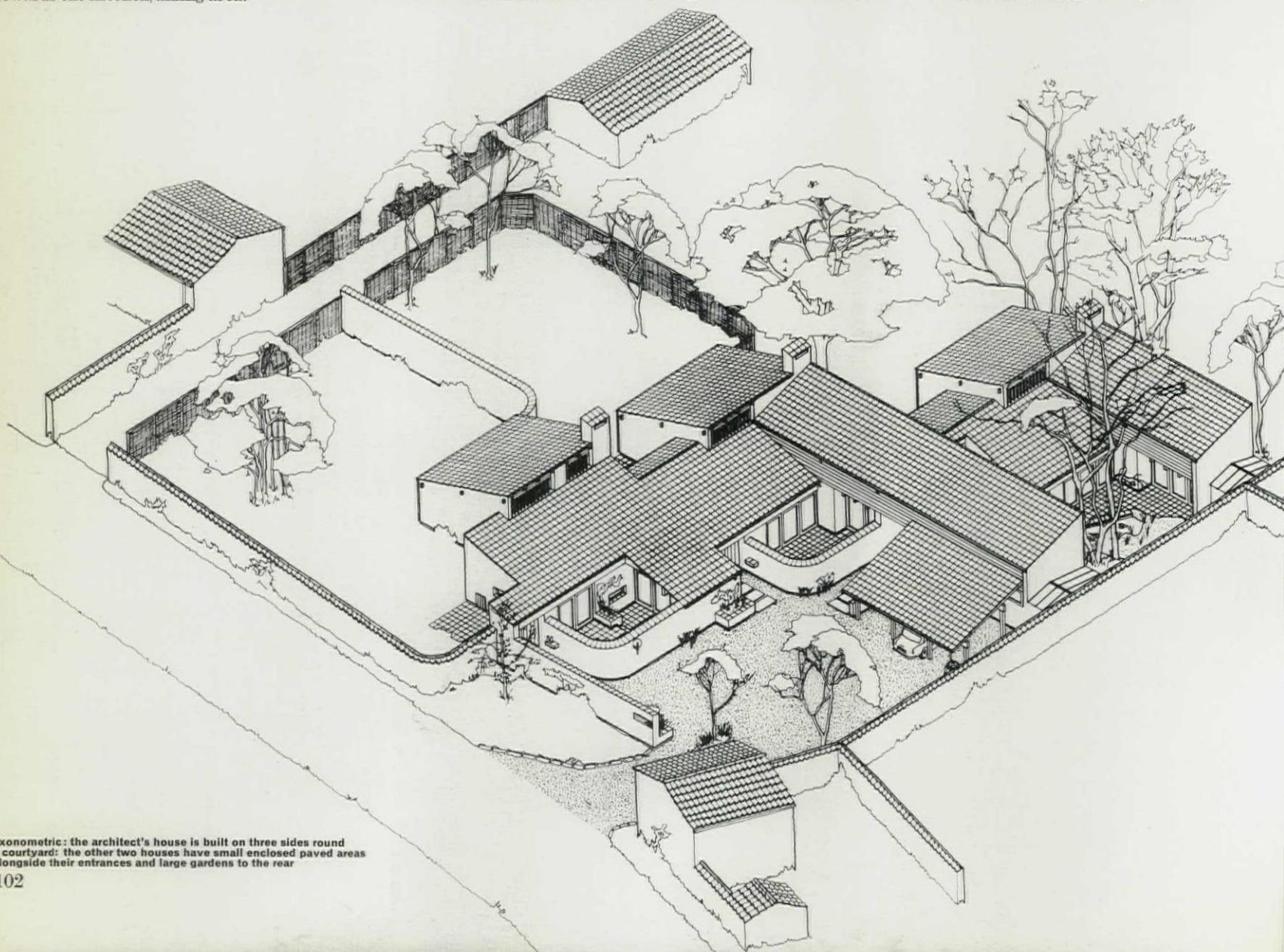
VILLAGE GROUP

ARCHITECT: PETER ALDINGTON

1 (above), the group seen from the village street.
2 (opposite), inside the courtyard looking towards the kitchen/dining area.

This small group of three houses stands in the heart of the village of Haddenham, Buckinghamshire, which has been expanded 100 per cent in the last ten years. Much of the expansion has been low-grade speculative housing, and the architect of these houses was determined to break away from the general run of 'detached' houses so alien to the village's intrinsic character. The earliest houses in Haddenham are clay-built, as are the garden walls, and the consistent use of one material succeeds in binding the houses together, different though each of them is. The design has been

influenced by this indigenous character. The site's only access lay at the south-west corner. To obtain south and west sunlight and privacy the houses were planned round courtyards. This pattern was also made necessary by the existence of a large walnut tree right in the middle of the site, which it was possible to retain by means of the interlocking courtyard arrangement of the three houses. The architect's own house, illustrated here, is built round three acacia trees. It has two bedrooms and, unlike the others, an additional studio wing. The main bedroom is divided to provide a separate



axonometric: the architect's house is built on three sides round a courtyard: the other two houses have small enclosed paved areas alongside their entrances and large gardens to the rear



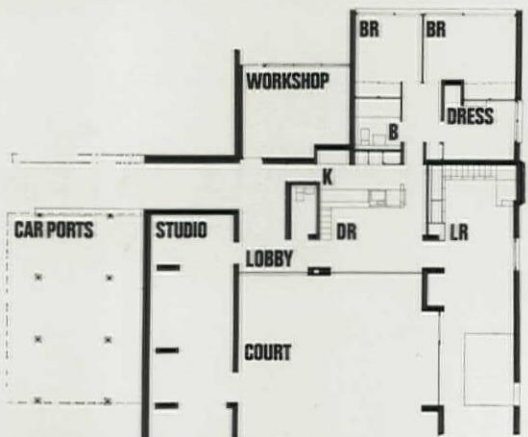
VILLAGE GROUP

photographs by Richard Einzig

dressing-room used in conjunction with a built-in bed in the living room.

The kitchen is conceived as a farmhouse type of open kitchen-cum-dining room looking south on to the courtyard. It sits at the core of the house with all the other rooms opening off it. The living room has a high-level east window and a movable glass wall on to the courtyard, facing west.

The walls are rendered as the indigenous clay walls elsewhere in the village are. Most of the walls are of 9 in. foamed concrete blocks which in any case needed rendering for protection. Internally they are left exposed and painted white, and the roof timbers are also exposed and clear-lacquered. The living area floors are of 1 ft. square red quarry tiles with electric under-floor heating. The bedroom floors, at a different level, are sealed softwood boarding and heating is by means of a fan-assisted electric storage heater ducted into each bedroom. The roofs are clad with terra cotta delta tiles.

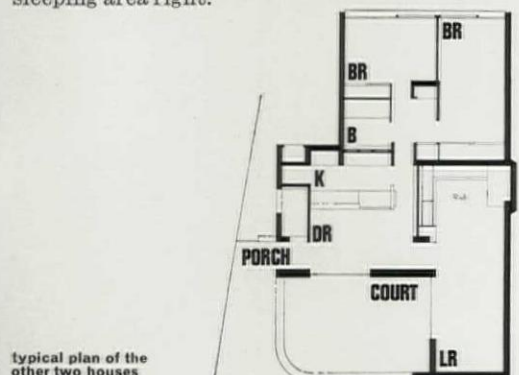


plan of the architect's house



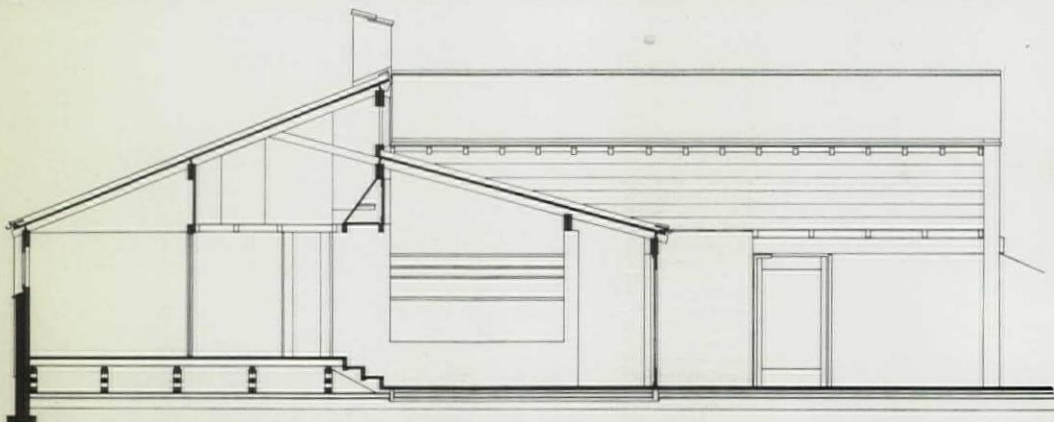
3, the courtyard seen from over the garden wall, with the studio on the left, the kitchen ahead and the living/sleeping area right.

4, from the living room looking past the dining area. 5, the living room, with a ladder to a sewing room above.



4 typical plan of the other two houses

3



section through the kitchen/dining area, a bedroom and the bathroom



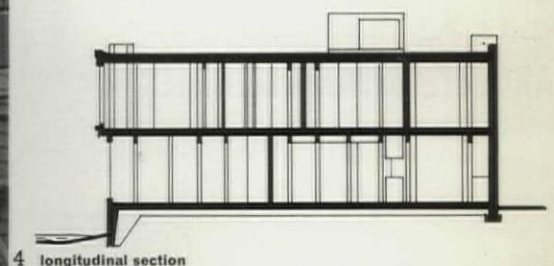
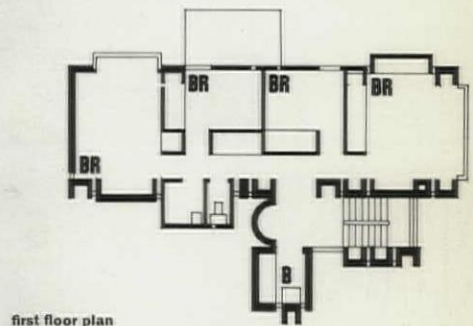
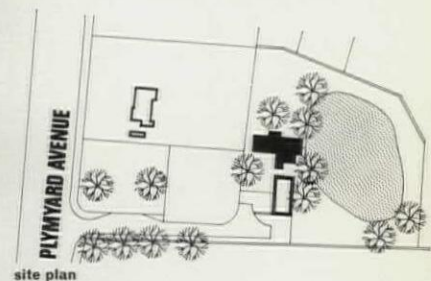
CHESHIRE SUBURBAN

ARCHITECTS: NELSON AND PARKER

photograph by H de Burgh Galwey

This house at Bromborough stands in front of a large pond which the living room overlooks. The entrance, cloakroom and stairs are on the north side. Above the living room the main bedroom also looks on to the pond; the other large bedroom is at the east end with two cabins between. The construction is load-bearing brick piers with timber beams. These are British Columbian pine with joists spanning between.

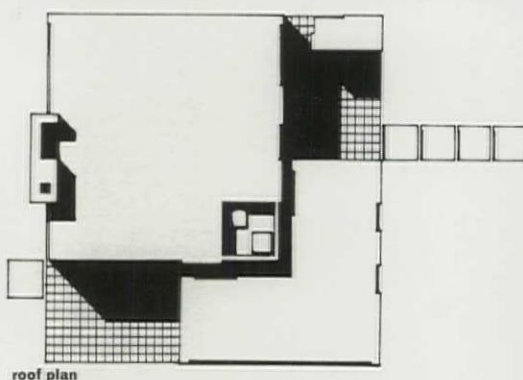
- 1, the house seen across the pond.
- 2, the pergola-covered entrance way with, right, a structural corbelling device used to alternate a recess inwards and outwards
- 3, the open staircase, with a corbelled internal recess.
- 4, the cantilevered shower room, left, and the curved entrance hall, right.





IN A CAMBRIDGE- SHIRE ORCHARD

ARCHITECT: JOHN MEUNIER



This house stands in an old orchard at Caldecote and is for the architect's own occupation. It consists of a 40 ft. square platform on which are built two volumes, one in brick, predominantly closed, containing two bedrooms, a study bedroom and a bathroom; and the other a virtually open glass volume, 10 ft. high internally, containing the entrance hall, kitchen, dining and living areas. These two volumes interlock at the service core which contains the storage water-tanks. The rest of

the platform is used as two terraces, one as the entrance to the house and the other as an outdoor extension of the living area. The façades follow a sequence from the completely blank north face to the totally open south face of the higher block. The opening windows are 3 ft. square and are at the same height in both volumes. The walls are flettons inside and out, except above working and washing surfaces where they are either white faced tiles or mirrors. Buff quarry tiles match the tone of the bricks



and the floors are covered with rush matting and sisal carpets. Exposed timber is untreated pine or beech. The heating is electric underfloor. Most of the furniture was designed by the architect.

photographs by Henk Snoek

1 (opposite page), a corner of the open glass volume living area, with the closed brick volume containing the bedrooms beyond.
 2, from the orchard.
 3, looking from the living room out to the orchard.

2
3



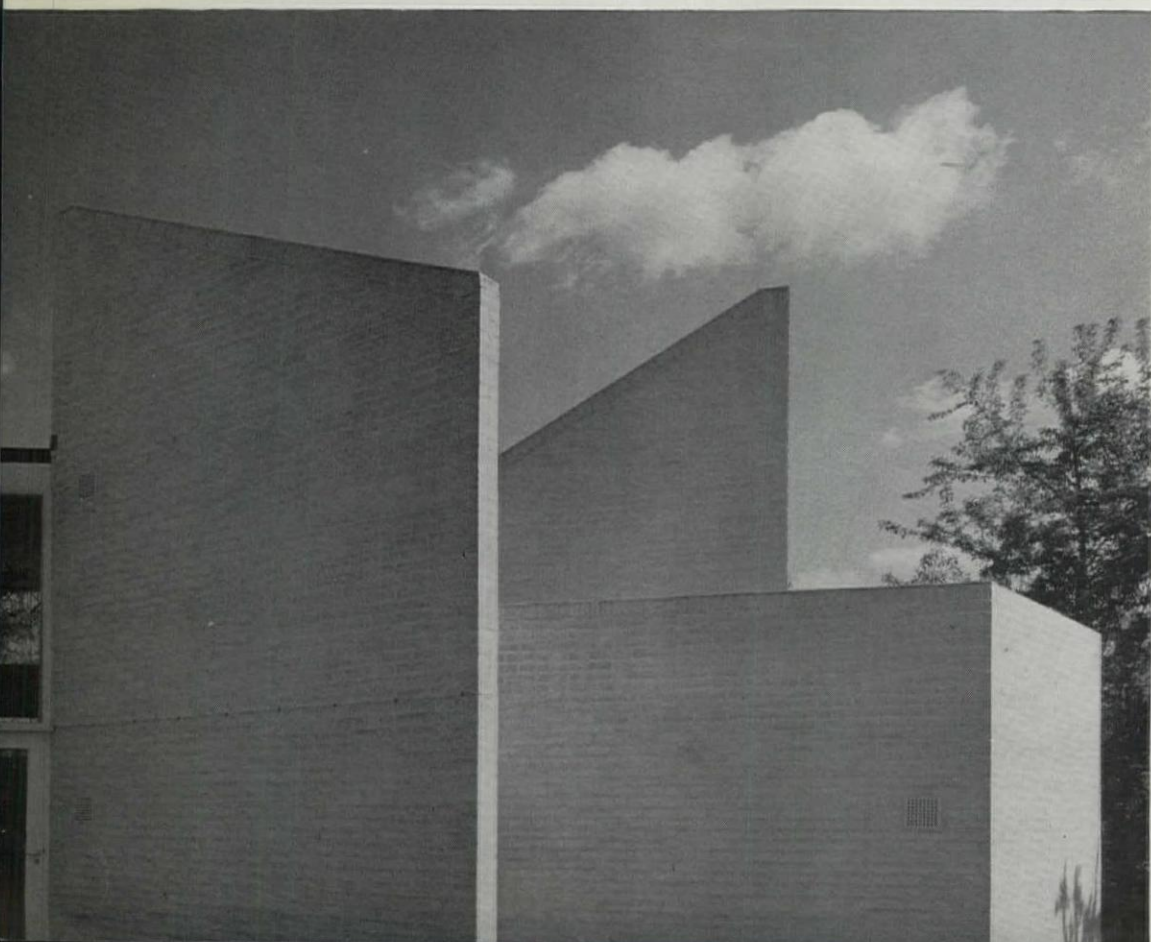
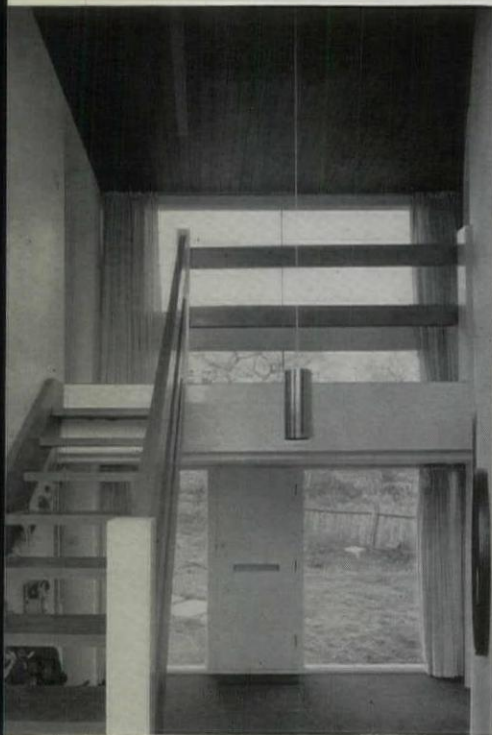
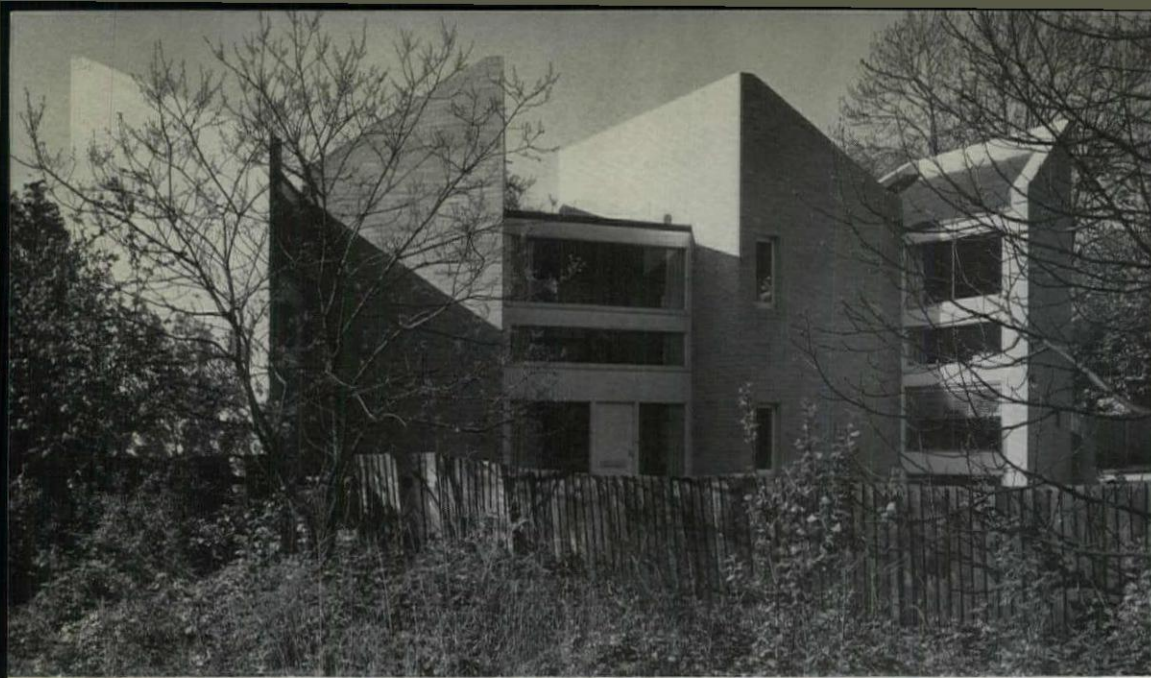
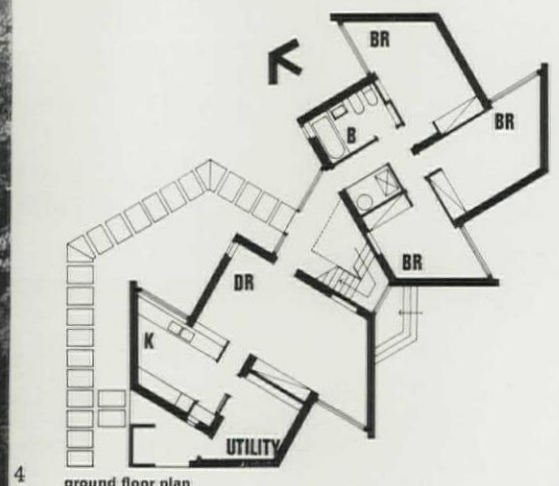
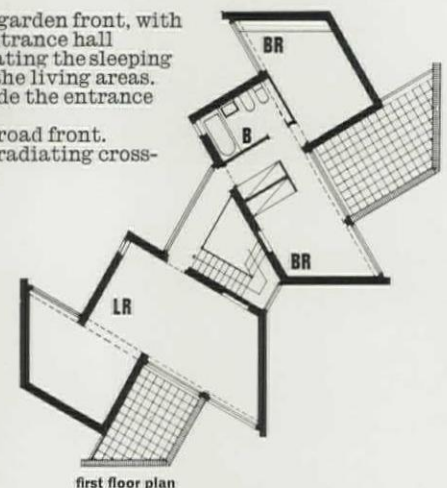
SURREY SUBURBAN

ARCHITECTS : STOUT & LICHFIELD

photographs by Richard Einzig

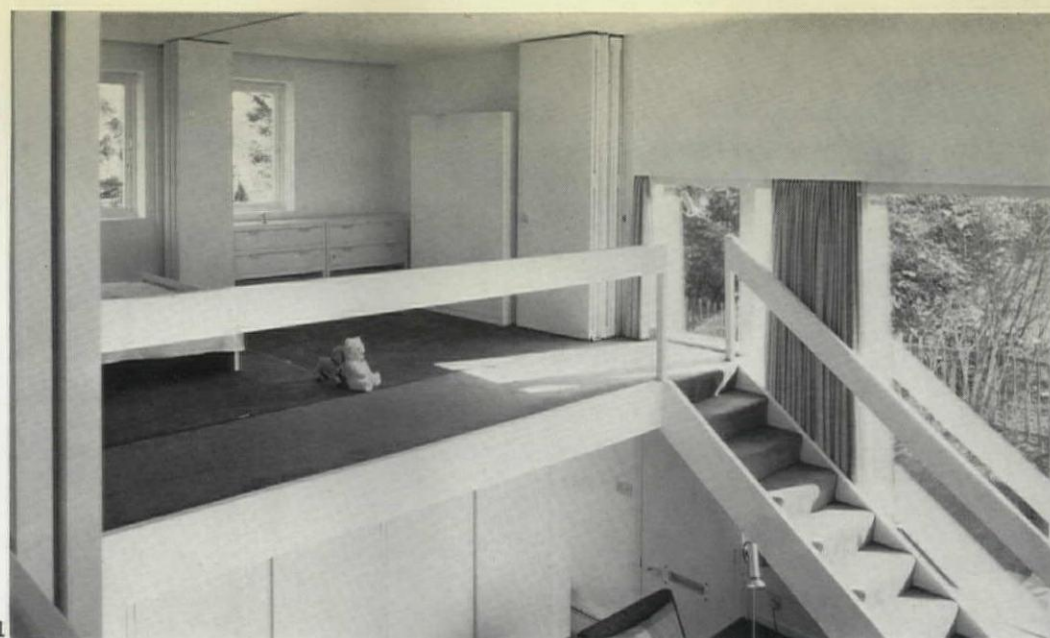
The house stands on a triangular site at the end of a cul-de-sac of newly built speculative houses in Worcester Park. Its immediate neighbour to the south is a convent with a large garden. The clients had previously lived in a Connell, Ward and Lucas house of 1935, designed as two identical flats one above the other, an arrangement which allowed parents and their guests to live and sleep over the children, with the dining room and kitchen on the children's level. This arrangement worked so well that the present architects were given the same brief. Bedrooms are over bedrooms to avoid disturbing the children. The roofs are clad externally with natural slate and internally with Columbian pine boarding. The slope of the roof is revealed internally. The walls are of white sandlime bricks with white pointing. Cavity and light-weight concrete insulating blocks are used internally, plastered and white painted throughout, and the floors are covered with grey haircord carpet. The open riser staircase is of Columbian pine. Heating is by gas-fired ducted warm air.

1, the garden front, with the entrance hall separating the sleeping from the living areas.
2, inside the entrance hall.
3, the road front.
4, the radiating cross-walls.



ENCLOSED BY WOODLAND

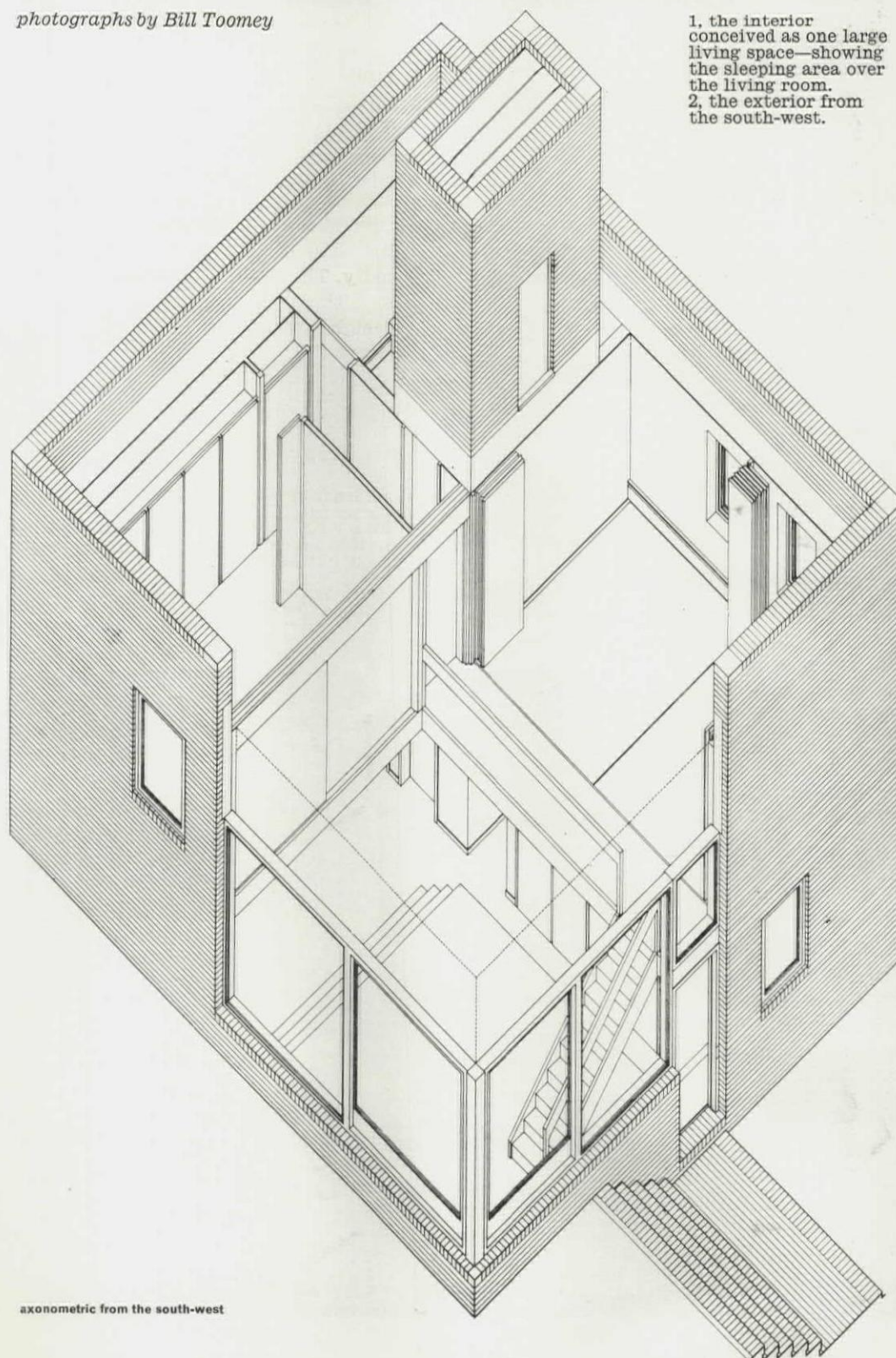
ARCHITECT: DONALD BALL



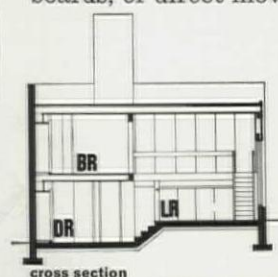
photographs by Bill Toomey

1, the interior conceived as one large living space—showing the sleeping area over the living room.
2, the exterior from the south-west.

This house at Chislehurst, Kent, for its architect's occupation, stands at the top of a long sloping site 50 ft. wide and 200 ft. deep, running from east to west. To allow the maximum amount of sun into the house, it is set well back from the south boundary. The interior is conceived as one large living space, parts of which are clearly defined, others wholly flexible. The entrance to the house, kitchen, dining room and study are all at the same level. The half level over the living room is the sleeping area. The dining room gives on to the living room on the north and the kitchen, study and cloak-room on the east. From the kitchen most of the interior of the house is immediately visible as well as the site and the entrance. The study can also be used as a visitor's bedroom. The living room rises through to the roof so that the sleeping level can act as an extension to the living room or, with the aid of sliding partitions, can be turned into one or two bedrooms. The main bedroom has sliding screens separating it from the living room and has a direct link to the bathroom. Water storage tanks and pipes feeding the kitchen at the lower level and the bathroom at the upper level are all contained in a central core. External walls are Stamford mixed grey facing bricks. The lower level and living room floors are solid concrete; the others timber. Lighting is either indirect in ceiling slots or incorporated with cupboards, or direct movable spot lights.



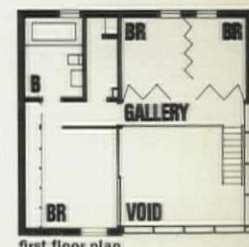
axonometric from the south-west



cross section



ground floor plan



first floor plan

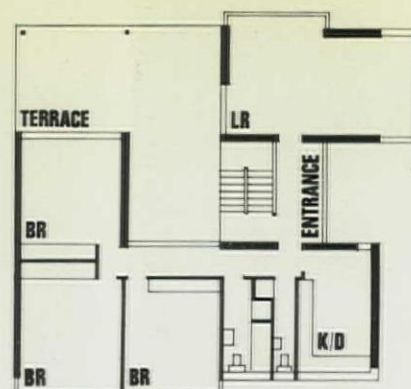


ON THE SLOPE OF BLACKHEATH

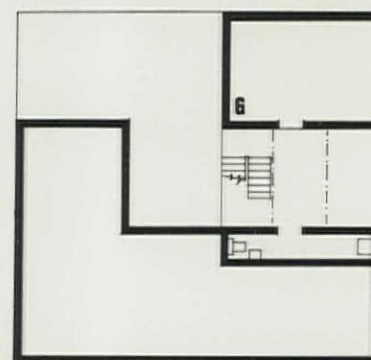
ARCHITECT: JULIAN SOFAER

photographs by Colin Westwood

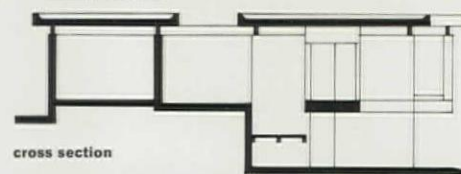
The house stands on the northern slopes of Blackheath Hill and commands a fine view of London to the west. The site, running south-north, has a fall of 15 ft. with a flat platform for the house half way up the slope. Conceptually the aim was to avoid the standard solution of a simple block with two main façades and two subsidiary flanks by enclosing a space which would flow freely outwards and inwards. Thus the house pivots round an L-shaped terrace, part enclosed, part open, which welds the garden and the house into an indivisible whole. This unity is achieved despite the fact that the house itself is in two parts—one L-shaped, the other rectangular—which are linked by a glazed bridge. The house presents a blank façade to the north and is entered from this side under the bridge and then up an external staircase positioned between it and the terrace. On the upper level, concrete floor beams are fairfaced. Brickwork and timber are left in their natural state. The brick walls stop 7 ft. 9 in. above the floor and, above this, pine beams run over openings and cantilever to support the overhanging roof. The beams also form a pergola over the terrace. Internally the roof is lined with clear varnished boarding and externally on the fascia with graphite-stained cedar boards. Windows are of Utile, contrasting with the golden-buff bricks. Assistant: Miss D. C. Loader.



upper level plan



lower level plan

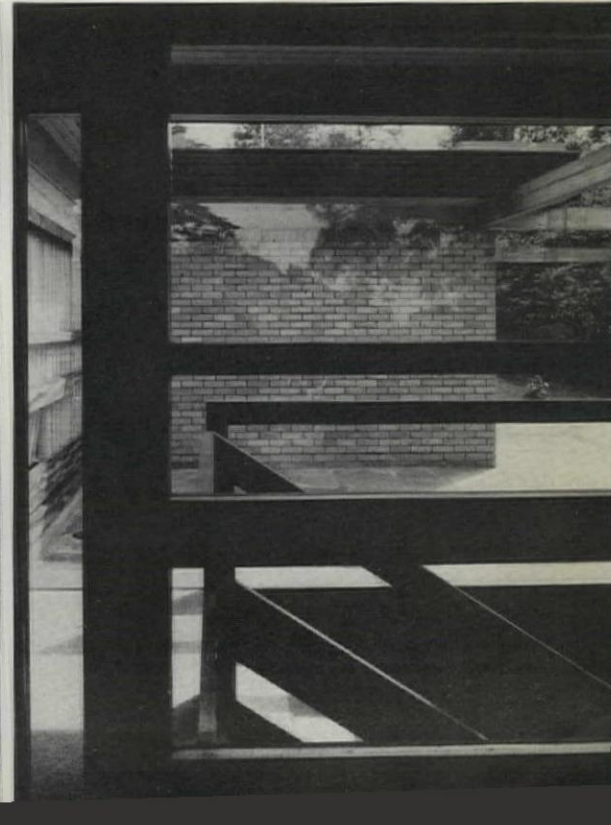


cross section





3 Facing page: 1, the north elevation with the
4 glazed bridge linking the two halves. 2, the
terrace, looking towards the living room and bridge.
3, the cantilevered living room windows on the
west side. 4, the stairwell with the bridge link
beyond. 5, the inner terrace seen from the bridge.

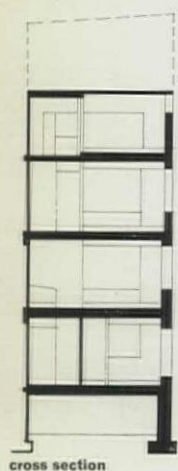
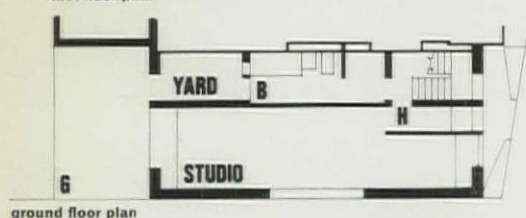
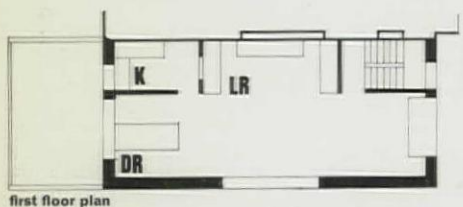
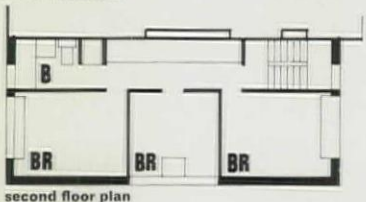
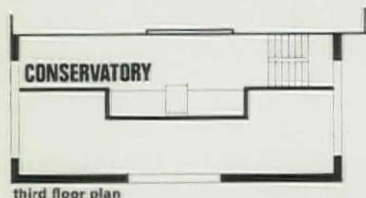


TOWN HOUSE IN CHELSEA

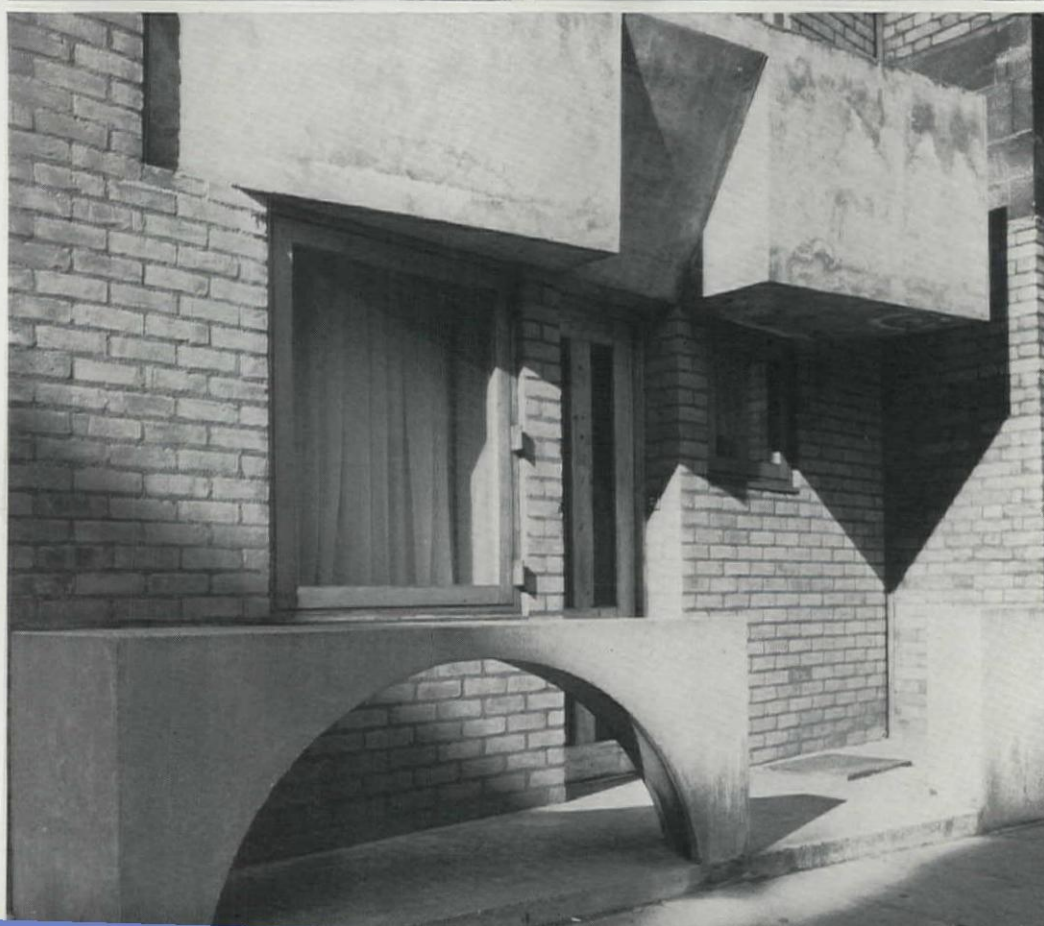
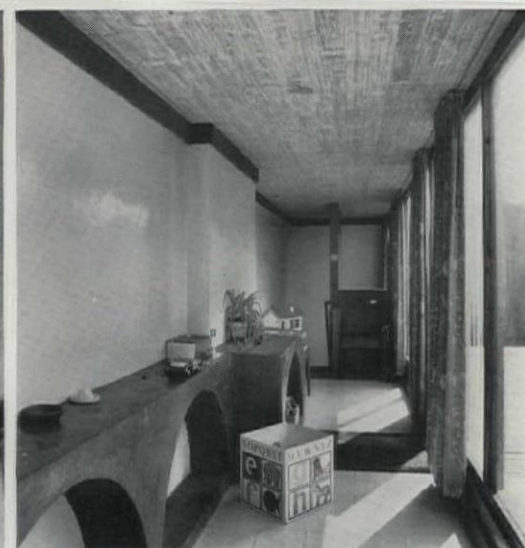
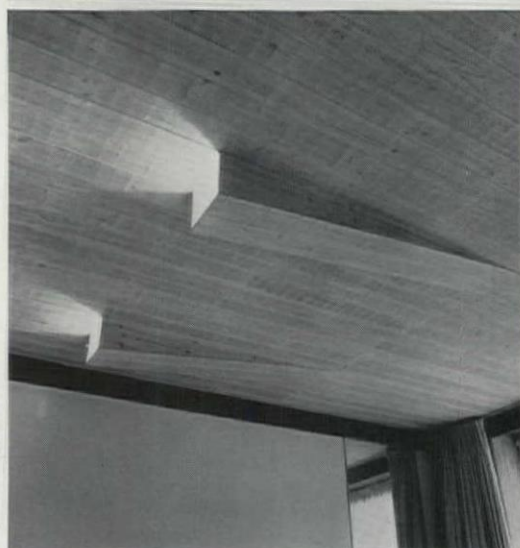
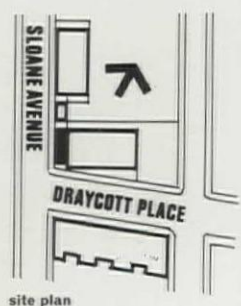
ARCHITECT: JOHN WRIGHT

The house stands on the bombed corner site of an Edwardian terrace house. Designed in 1958 for the architect's own occupation, the ceiling heights are minimal to get as much floor space as possible on the site. The plan gives maximum length to the living-room. It is fully air conditioned.

The interior is simple—glass fibre panels, varnished concrete and stained timber. All the furniture was designed by the architect. The structure is loadbearing brick with reinforced concrete floors and window panels. A future extension in the form of a small studio on the top of the building will, it is hoped, be built in 1969 with large circular windows lighting the studio floor.



1, from Draycott Place, looking towards Sloane Avenue.
2, the integral concrete light fittings.
3, the conservatory
4, detail of the entrance.



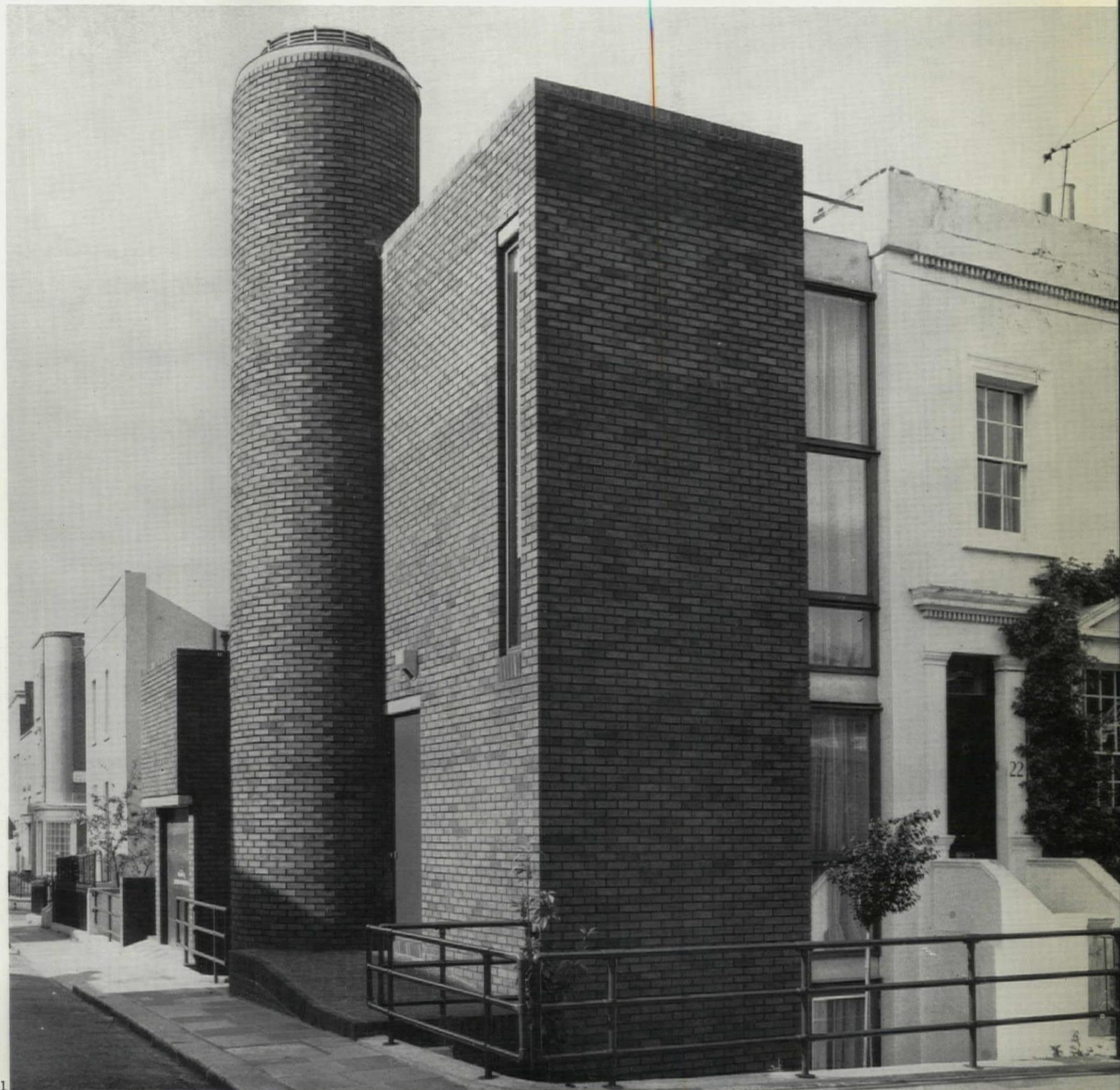
IN A KENSINGTON TERRACE

ARCHITECT: TOM KAY

1, from the south, with the staircase tower left.

The house stands on a corner site replacing a small Victorian terrace house in Kensington Place. It is entered from Hillgate Street by means of a diagonal ramp up to the ground floor or down an external stair through the kitchen garden. It is directly opposite a primary school and bounded by narrow streets, and the problem of gaining privacy and good natural lighting led to the decision to put the double-height living room at first floor level. The roof of the garage serves as a walled terrace leading out of the living room. Another terrace on the main roof is reached from the top flight of an internal spiral staircase. This staircase was pushed out beyond the building line to gain planning freedom and additional floor space.

The brick and timber structure is stiffened by a reinforced concrete slab at first floor level. As in the demolished house, the party wall carries only the roof. The floors are supported on piers via trimmers parallel to the party wall, except the gallery which bears directly on to the piers. The bricks are Staffordshire Blues used fairface internally in the living room and on the staircase. Partitions are faced with beech ply except in the bathroom which is tiled. Ceilings are plastered. The lower ground floor slab and the kitchen walls are clad in blue-black quarry tiles. The built-in light fittings, storage unit supports and the spiral staircase are all precast concrete. The staircase handrails are polythene water piping. A hoist serves all floors except the gallery.



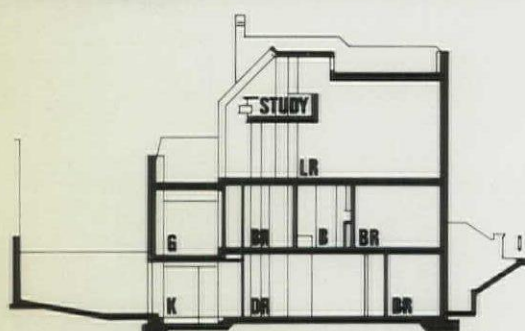


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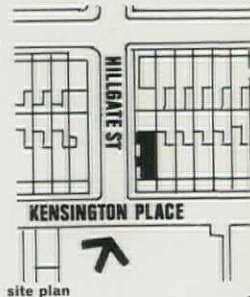
3

photographs by Christopher Bailey IN A KENSINGTON TERRACE



above, longitudinal section; below, axonometric from north-west

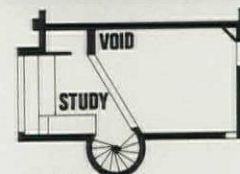
2, the double-height first floor living room, with the terrace beyond and the gallery above.
3, the spiral staircase.
4, the gallery study.



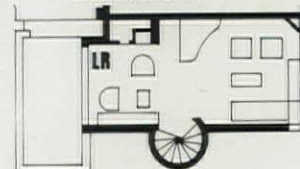
site plan



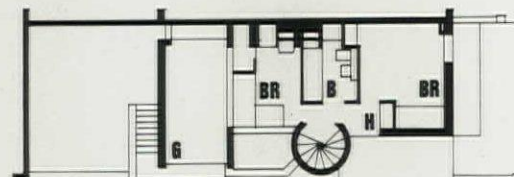
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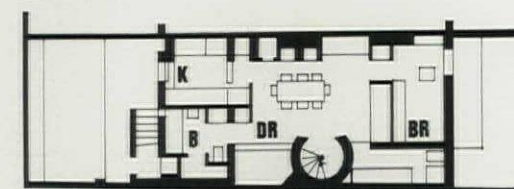
second floor plan



first floor plan



ground floor plan



basement plan

IN A LONDON MEWS

ARCHITECT: RICHARD GIBSON

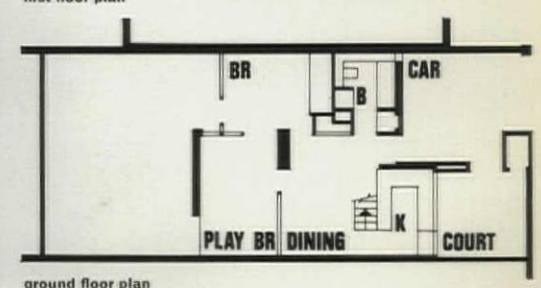
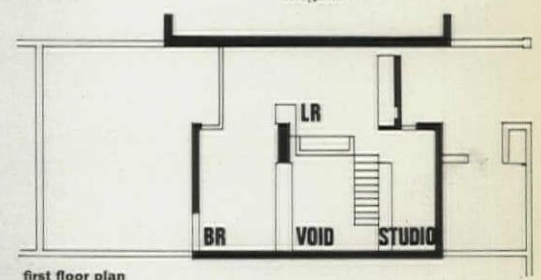
The site of this house is in an existing mews in Camden Town and has been carved from the end of a 25 ft. wide garden. Because of its enclosed nature, and the fact that the site was overlooked on all sides, the house has been designed to be inward looking although the interior is as open as possible. The only complete partitioning off is for the bathroom and the children's bedroom. The ground floor is for the children and dining; the upper floor for the adults. Both areas are linked by a central double-height space with a large clear-glass roof light. Internal doors are full height to minimize the feeling of the space being sub-divided. The main services are run on the external walls of the bathroom lobby and, on the roof, is the cold water storage-tank. Heating is solid fuel on the first floor and underfloor elsewhere. Access from the mews is through a brick paved court which acts as a hard standing for the car, and a second and smaller court can be used for meals outside. The first floor projects over the entrance to form a porch. London stocks are used externally and white emulsified bricks internally. The exposed main beam is fairfaced concrete and so are the hearth and surround to the stove on the first floor. Windows and fascias are of softwood, and the ceilings are boarded. The lower floor is cork; the upper floors boarding.

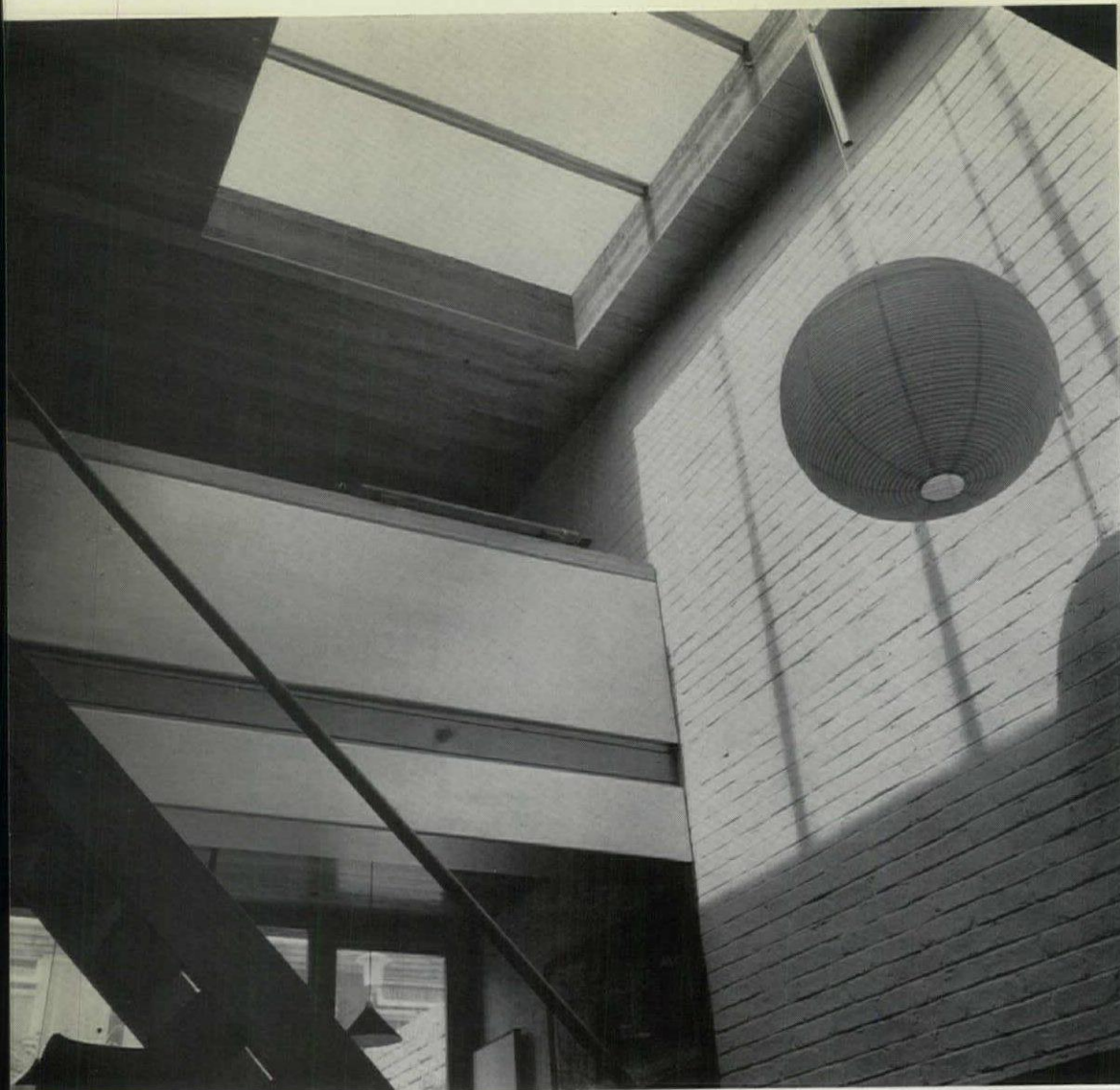
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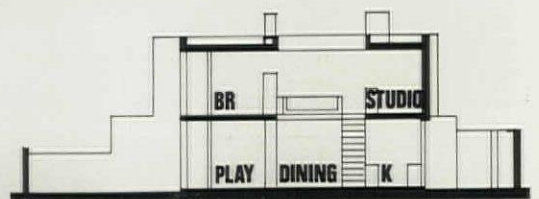
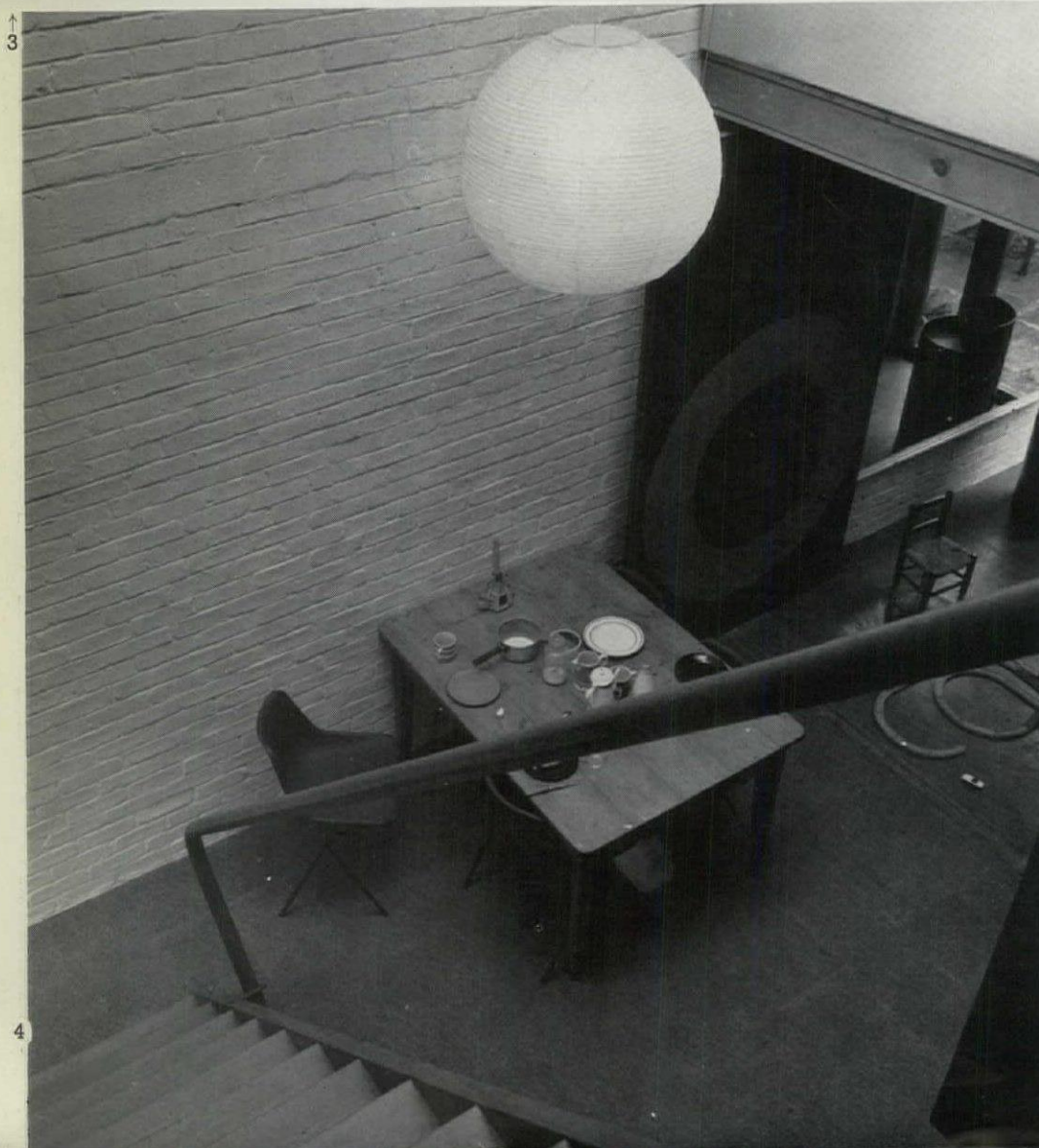
2

1, the blank entrance front, off Murray Mews.
2, the living room on the first floor.

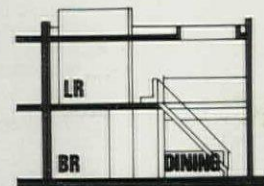




3, looking up to the living room from the dining room.
4, looking down to the dining room.



longitudinal section



cross section



The distinction between the learned and the unmodifiable visual response is not ordinarily made. Designers and the entrepreneurs who pay for their services have become so used to the high adaptability of the human organism that when things go wrong they are apt to attribute perceptual difficulties and discomfort to neurotic tendencies in those who complain. I am thinking now of women made acutely uncomfortable (in fact, at times, nauseated) while walking through narrow aisles in dry goods stores. Their discomfort was traced to a combination of the glare from fluorescent lights coupled with intense stimulation of the peripheral field by stacks of eye-level goods. Eye-level lights that flash by in the American underground comparable with the flicker from helicopter rotor blades mentioned later is an example of a design decision made in the absence of the knowledge of the basic limits of stimulation of the human perceptual apparatus. Such decisions would not have been made, one hopes, if the data given in R. L. Gregory's recently published book, *Eye and Brain: the Psychology of seeing*,¹ had been common knowledge among designers.

The section on colour, while short, throws light on the important role of experience in perception. While discussing the work of Edwin Land, the creative genius who developed the Land camera, Gregory states, 'Indeed his work serves to remind us of the dangers of

losing phenomena through simplifying situations in order to get neat experiments.' This single sentence should be permanently displayed on the walls of all perception laboratories. Continuing, he states . . . 'What is true for colour mixture for simple patches of light is not the whole story of perception of colour. Odd things happen when the patches are more complicated, and represent objects . . .' Colour films provide, physically, only three colours. Land simplified it to two, and found that a surprising wealth of colour is given by only two actual colours. The technique is to take photographic negatives of the same scene, each through different colour filters. The negatives are converted into positive transparencies, and projected through their original filters, to give superimposed pictures on the screen. Quite good results are obtained simply with a red filter for one projector and no filter for the other.

' . . . Any simple account of colour vision is doomed to failure: colour depends not only upon the stimulus wave lengths and intensities, but also on whether the patterns are accepted as representing objects, and this involves high-level processes in the brain which are extremely difficult to investigate . . . Expectation, or previous knowledge, of the normal colour of the object is important. It is probable that objects such as oranges and lemons take on a richer and more natural colour when they are recognized as such, but this is certainly not the whole story. Land

was careful to use objects whose colour could not be known to the observers—objects such as reels of plastic-covered wire, and materials having woven patterns in coloured wool. He still got his surprising results.'

Gregory is preoccupied, as have been many psychologists (they are three to four hundred years behind the artists), with 'eye foolers.' The review of explanations of illusions in art (a good third of the book) adds little to the clarity of the text; on the contrary, it gives the reader the false impression that they are important. Because illusions derive their effects from an absence or distortion of context, one can't help being puzzled. One of the most basic of all contexts is feedback from the other senses that act as correctives. What is more Gregory is fully aware of this, for he goes to some length to describe crucial experiments by Held and Heim demonstrating this very relationship. For the benefit of those who may not be familiar with this work; Held and Heim constructed a special apparatus consisting of an oval track from which they suspended a sling and a basket. Two kittens with eyes just beginning to open were used. One kitten was placed in the sling so that it could walk and move freely, the other in the basket with only its head sticking out. As the first kitten moved about it carried the passive kitten with it. Only the active kitten learned to see!

The corrective factor of action on vision cannot be better illustrated than it was by

¹Weidenfeld & Nicholson. (paperback 14s.)

the transactional psychologists some years ago. Although Gregory does not bring this out, subjects were shown a distorted room (illustrated in his book). They saw the figure on the right as giant size and the one on the left as a dwarf. They maintained this distortion in spite of full knowledge that the entire experiment was an eye-fooling trick, until they were asked to hit a target on one of the walls with a stick. The first attempts naturally went wide of the mark. But as the subjects learned to perform in the visually altered environment, they became able to see distortions as distortions and not as illusions. For, as David Rioch (the neurophysiologist) once said: 'What you perceive is what you intend to do about it.'²

These points are relevant for the architect, for what Gregory is addressing himself to is nothing more nor less than the spatial experience. I should add however, that that part of mankind that was brought up in the north European cultural tradition is more vulnerable to distortions in the visual modality than in the auditory. For those of us who share this cultural heritage, a lie is a lie if it is in the spoken or written media. And it is unlikely that one will, except among the visually sophisticated, hear architects' renderings referred to as out and out lies. One can sue for slander but it is difficult except in the most extreme cases (such as Mr. Wilson's recent court case) to bring charges because of a caricature, a deceptive or misleading rendering, or a package that deceives the eye by seeming to contain more than it does. My point is, without going into too much detail, that man lies in all of his sense modalities, but we Europeans have chosen to call verbal distortions lies and virtually everything else tricks.

As one observes behaviour in detail on increasingly complex levels, it is possible to see that information and information processing mechanisms control all life. Information is a basic process in the electrical, chemical, and mechanical systems that keep the body functioning. The senses organize information received from the so-called outside world and process it in such a way that it is possible for the central nervous system to fit this information into already programmed contexts in the brain.

Beadle and Dobzansky and others have accustomed us to thinking in information terms (particularly as regarding evolution). In a recent article Beadle states, 'Man is the product of two kinds of interdependent evolution that, for convenience and simplicity, we call biological and cultural. The latter is of far greater significance in man than in any of his fellow creatures on earth. In biological inheritance and evolution, we are not basically different from other species, whether these be sub-microscopic viruses, bacteria, protozoa, or more complex plants and animals; in cultural characteristics there is an enormous gap between us.' (Italics mine.) The principal feature of culture is that it is learned. It is also highly organized, otherwise it could not be transmitted. While Gregory views seeing as processing information, he is hesitant to take the step suggested by Beadle and come to grips with the fact that visual

perception is an active, dynamic process because man is primarily a culturally conditioned animal, so that most of what he perceives is deeply altered by learning. In order to understand vision, however, one must go beyond the simple pasts and futures of Gregory's objects. Objects are seen in different ways, not only depending upon what one knows about them, but the culture of one's birth. Vision is the most sophisticated and highly evolved of all of the senses. Gregory understands this, for he states that vision evolved to meet the needs of a particular organism in a particular setting; yet in order to know about vision, one needs to know much more than we are told about: (a) the relationship of the organism to the setting, and (b) how the central nervous system builds up meaningful patterns from incredibly simple units of information. These points are crucial.

From a fascinating article titled, 'What the Frog's Eye tells the Frog's Brain'—Lettvin, Maturana, McCulloch, and Pitts—we learn that the frog's eye sends only three kinds of information to the frog's brain: information concerning edges, shading and a general dimming of illumination. The frog's eye is 'limited to movement of certain kinds of objects.' In fact, McCulloch and his associates demonstrated that the frog would starve to death if surrounded by flies that did not move. The frog is 'turned on' by any small, dark, moving object that falls within the general size-range of flies. Man, however, has a different kind of eye, because in the past man's precursors had to move, and often very fast, in order to survive. Unfortunately, most experimental psychology has been concerned with sensation rather than perceiving, and with sense organs rather than perceptual systems, and therefore, with few exceptions, treats vision as though man were a frog.

Regardless of psychologists and their neat experiments with stationary subjects, man's vision evolved as a function of movement, including brachiating. Brachiating requires that an initially stationary organism be able to fix a stationary object (usually a branch) and then take off without losing its visual hold on that object. Vision of this type stresses the rather accurate separation of objects that are not too far away. Once in motion, however, the perceptual system of both man and apes shifts to other types of depth perception that emphasize the ability to evaluate perceived differences in motion, depending upon how close objects are. The near ones move faster. (See Gibson, *Perception of the Visual World*.) Yet, Gregory says, 'There is no fovia until precise depth perception becomes really important...' This is unproven and somewhat misleading. Cats' eyes (as Gregory states) work together even though the fovia is not present, and it would be difficult to demonstrate that catching a mouse requires less precise depth perception than catching a branch. Second, by over-stressing the role of the fovia in depth perception some of its other important functions may be overlooked. The fovia is that portion of the retina in which the colour-sensitive cones, each with its own neuron, are so closely packed as to enable man, and apes, to perceive textural

details of incredible fineness. The fovia is important for man for a number of reasons. It is not only necessary in grooming, but for all fine work. Without the fovia, civilization as we know it would not have evolved, because even the crudest stone tools would have been difficult, if not impossible, to make. Man is constantly in search of certainty, and Gregory's book is a symptom of that search. Yet there is no certainty, only congruence of levels. Gregory is high on certainty of isolated events and low on congruence. Light rays and the various kinds of eyes, from the most primitive to the most complex, are treated extensively. The sections on brightness (light, shade, and shadow, as well as colour) are somewhat technical. But even though one must disregard the author's preoccupation with 'fooling' the senses, the chapter on Seeing Movement provides explanations for events that have been puzzling for a long time. It is well known that movies projected too slowly will appear to flicker; hence the sobriquet applied to the early cinema. Less well known is that discomfort from fluorescent lighting is caused by flicker (a function of fusion rate). Furthermore, flicker at certain critical rates can be annoying or even dangerous, particularly to helicopter pilots, for; 'low frequency flicker produces very odd effects. . . Their origin is obscure, but they probably arise from direct disturbance of the visual system of the brain, the massive repeated bursts of retinal activity overloading the system.' *Eye and Brain* contains many unusual and important features to be appreciated by architects, and is a must for all thinking architects and planners. Much of the important information is however tucked away in obscure corners in the text, as well as in the footnotes, where there are rare nuggets of information that can be applied directly to real-life situations. Every important concept is moreover illustrated as a completely separate project independent of, but parallel to, the text.

As J. Miller stated in an article entitled 'Living Systems: Basic Concepts': 'The universe contains a hierarchy of systems, each higher level of system being composed of systems of lower levels. Atoms are composed of particles; molecules of atoms; . . . Miller sees these systems as sets and sub-sets. One cannot help wishing that the levels of the complex system that Gregory is concerned with were made more explicit. In general a defect of modern experimental psychology is the failure to handle in an adequate way the matter of differences in levels. In fact failure to conceptualize the senses as perceptual systems makes it virtually impossible to distinguish between different levels of complexity. Nevertheless Gregory's book adumbrates the time when the levels will be more explicit. (Gibson has gone much further along this road). However, until perceptual systems are seen as systems and their many levels have been properly ordered, the designer is going to have to continue to do much of his own integrating. Fortunately, a few gifted architects seem to be able to do this.

²Gibson's new book: *The Senses Considered as Perceptual Systems*, Houghton Mifflin Company, Boston, 1966, is suggested as an excellent adjunct to Gregory.

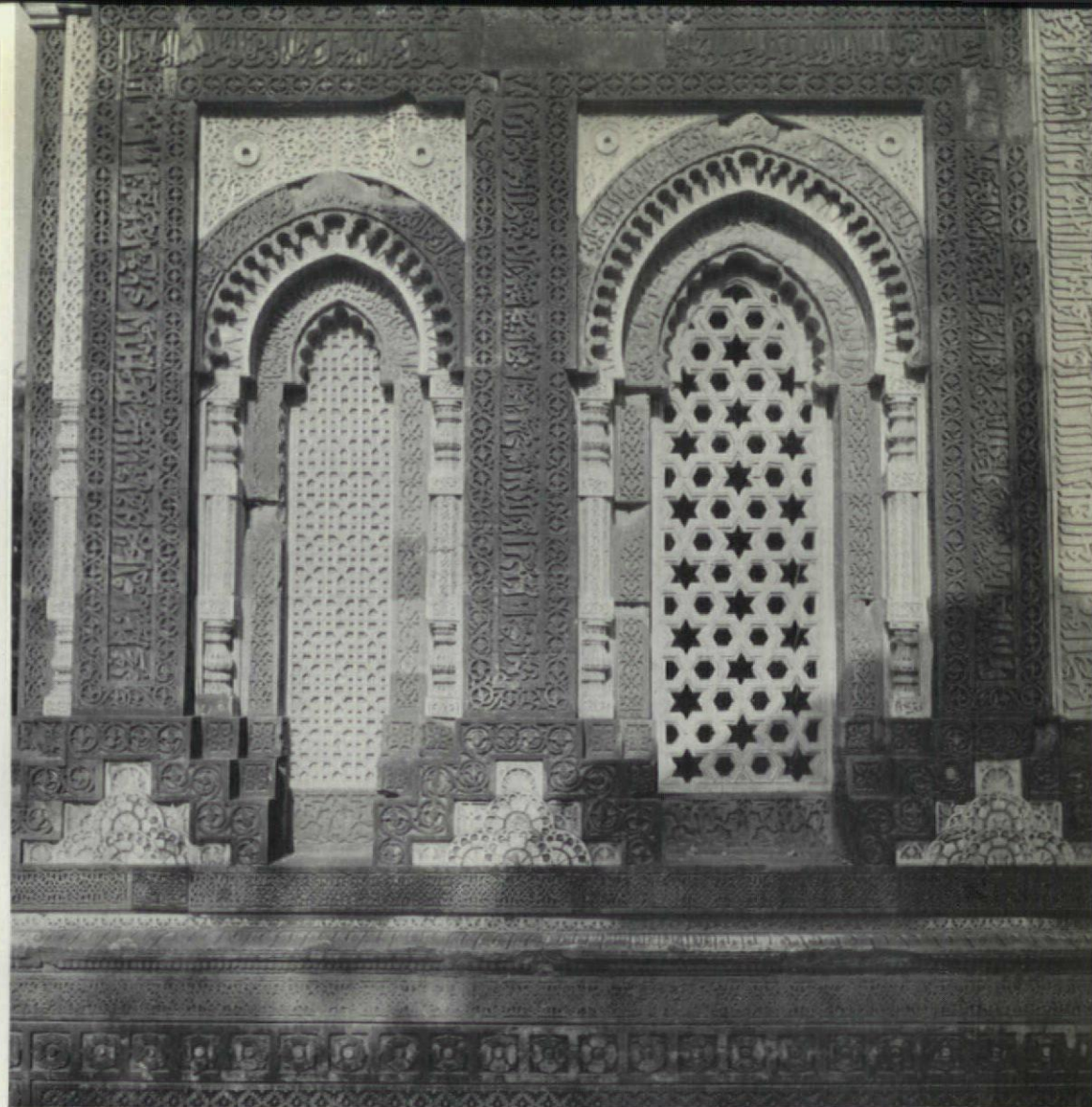
³*Behavioral Science*, Vol. 10, No. 3, July 1965.



the exploring eye

In AD 1193 Delhi was captured by the Ghorid general Qutb-ud-din Aibak (from Afghanistan). He at once began the construction of an Islamic mosque, called the Quwat-ul-Islam, using existing Hindu masonry, and in AD 1199 decided to expand the group of buildings by getting Hindu craftsmen to make screens of Islamic design to go in front of the Hindu-style mosque. At the same date the Qutb Minar, the world's highest minaret, was also started within the mosque courtyard. The only other building Qutb-ud-din Aibak is known to have constructed is the Ajmer Arhai-din-ka-Jhompri mosque, between Jaipur and Udaipur.

In AD 1235 Altamish, Qutb-ud-din's son in law, who had ruled since AD 1210, died after building his own tomb within the precincts of the Quwat-ul-Islam mosque at Delhi as well as extending

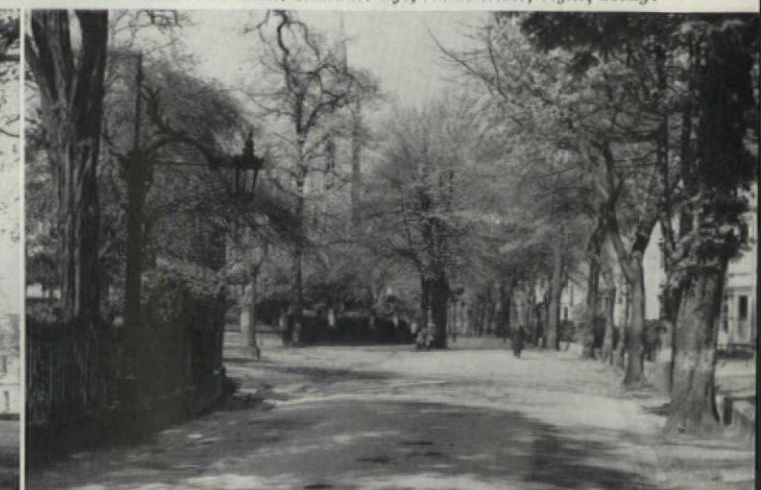


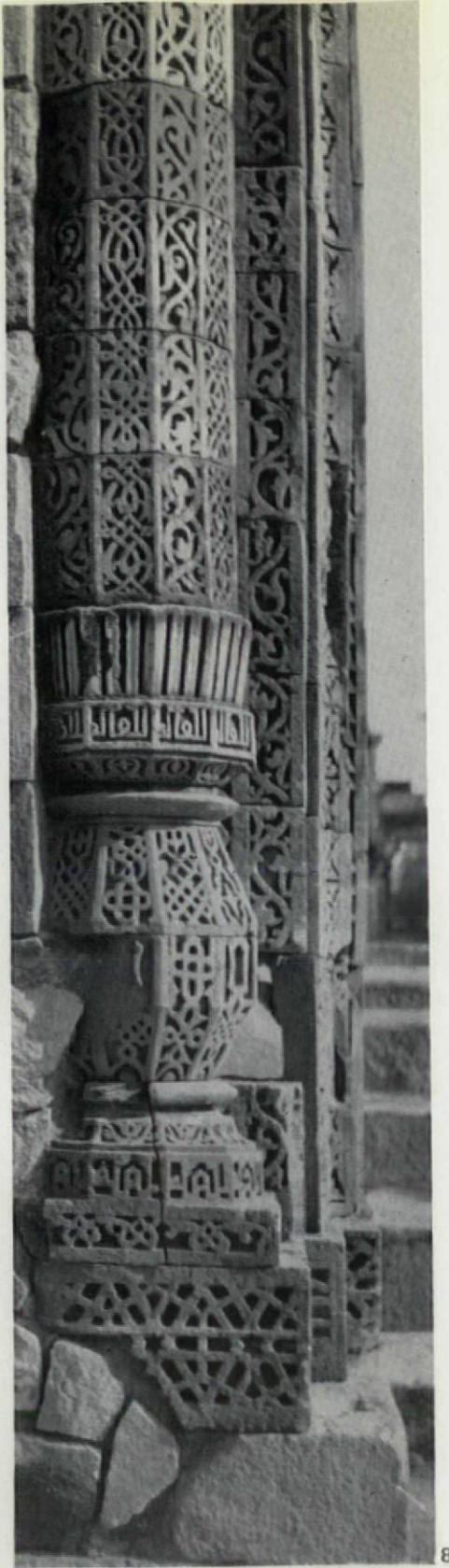
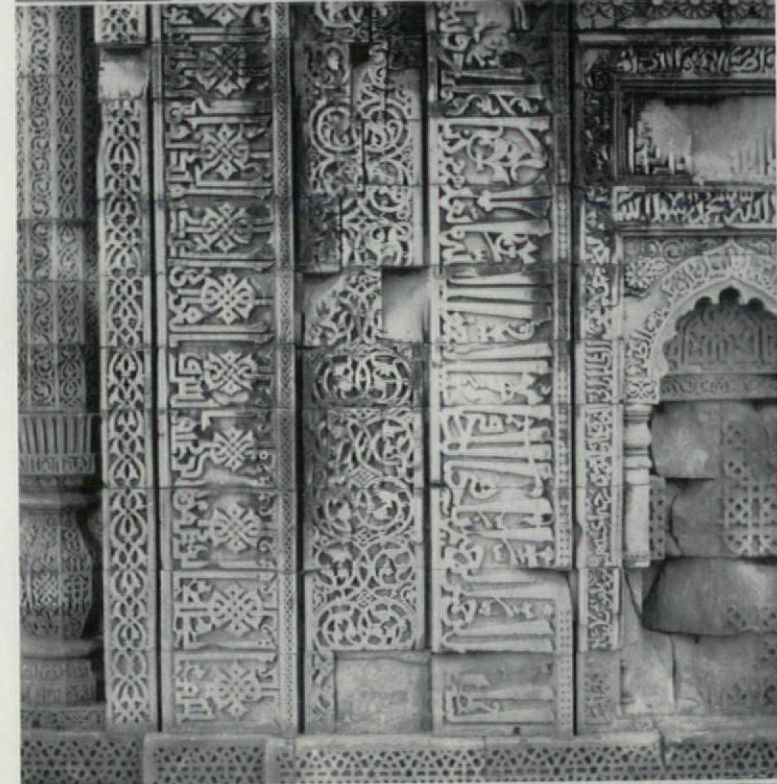
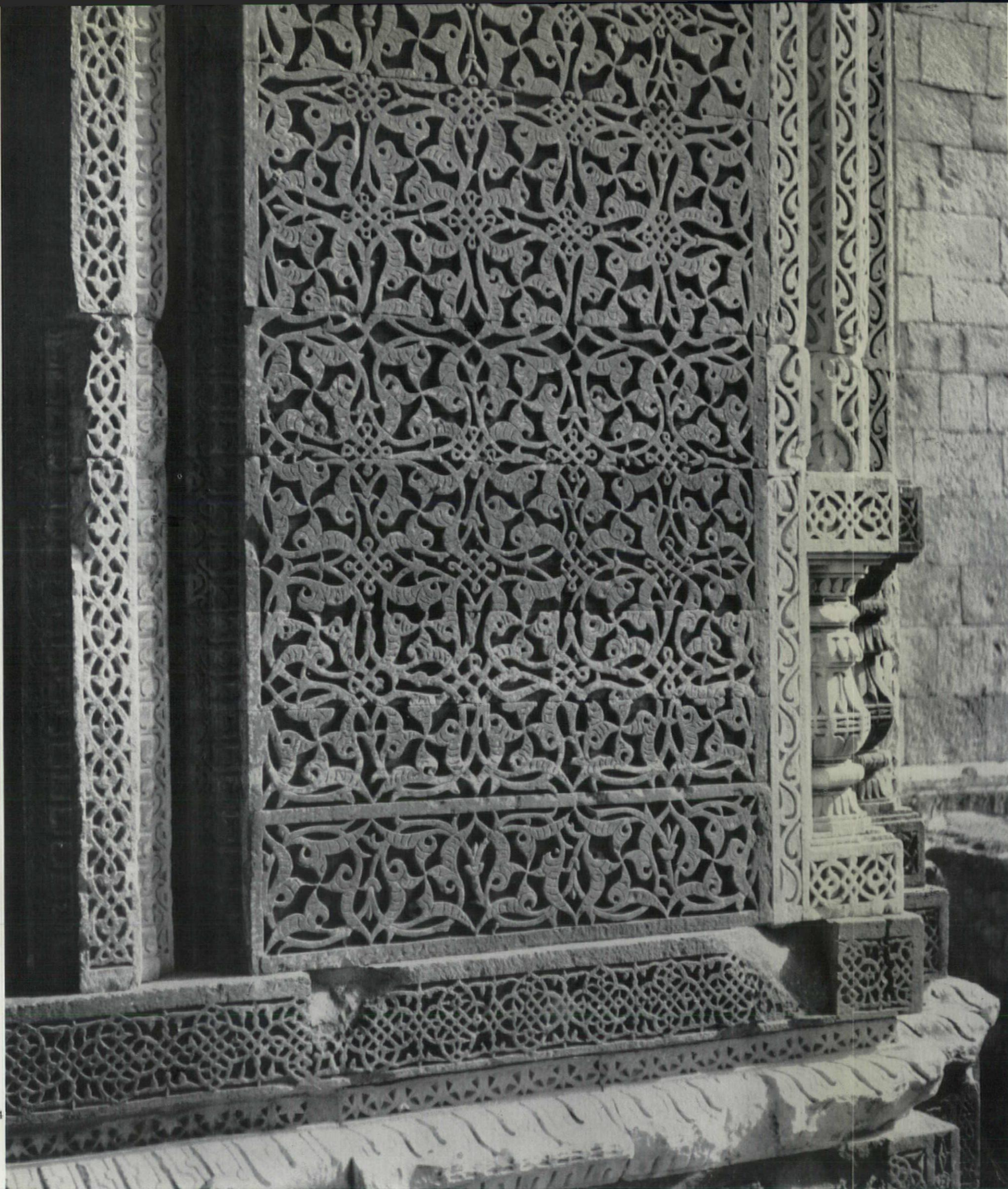
the façade screens. He also constructed a screen façade to the mosque at Ajmer. In AD 1296 Ala-ud-din Khalji, the third ruler of the next dynasty to rule Delhi (coming from near Ghazni) came to the throne and in AD 1305 built the Alai Darwaza (or gateway of Ala-ud-din) as an entrance to the Quwat-ul-Islam mosque. These buildings around the Qutb Minar form the most important group of early Islamic architecture in India.

1, the Alai Darwaza, forming the entrance to the Quwat-ul-Islam. Behind is the first tier of the Qutb Minar. 2, 3, the east façade of the Alai Darwaza.



NEW WALK Above: The Oval, looking south. Below: left, De Montfort Square; right, New Walk, where it curves round The Oval. Bottom: left, renovation; right, decay.





4, part of the carved screen-work on the Alai Darwaza.
 5, decoration on the first tier of the Qutb Minar. 6, part of the additional screen façade erected by Allamish about 1230. 7, the original screen façade built by Qutb-ud-din Aibak in 1199 to go in front of the existing Hindu-style colonnade. 8, corner of the tomb of Allamish, built by himself before his death in 1235.

NEW WALK

TOWNSCAPE

LEICESTER CONSERVATION SCHEME IN PROGRESS

Even the most unattractive town contains some space or group of buildings essential to its character. The worse the place, the more important they become. Often dingy and uncared for, they only require sympathetic renovation to bloom again. Instead, they are all too often ignored and then erased by ruthless redevelopment. Yet, if trouble is taken, valuable environment can be regained: New Walk at Leicester is a good example.

Leicester is a prosperous city. It is also as shabby a place as you will find anywhere, seeming to relish its down-at-heel scruffiness. Only out at the university is there any evidence of civic pride and it seems time that Leicester reflected some of its affluence in a concern for its appearance as a city. At first sight it looks past redemption, only fit for wholesale redevelopment; yet a closer look reveals a number of things which, with care—and care is the operative word—could become excellent environment.

Quite the best of these is New Walk (see facing page), an attractive example of a Georgian promenade, three-quarters of a mile long and linking the city centre with the large open space of Victoria Park. Treelined the whole way, it is bounded on either side by terraced houses which hold a consistent scale and contain the space. Punctuation and interest are given by churches and other public buildings, notably the colonnaded Museum and Art Gallery; also by three squares of differing size and shape. Interest is also maintained by the way the route serpentine, and though the buildings themselves are not outstanding the environment is.

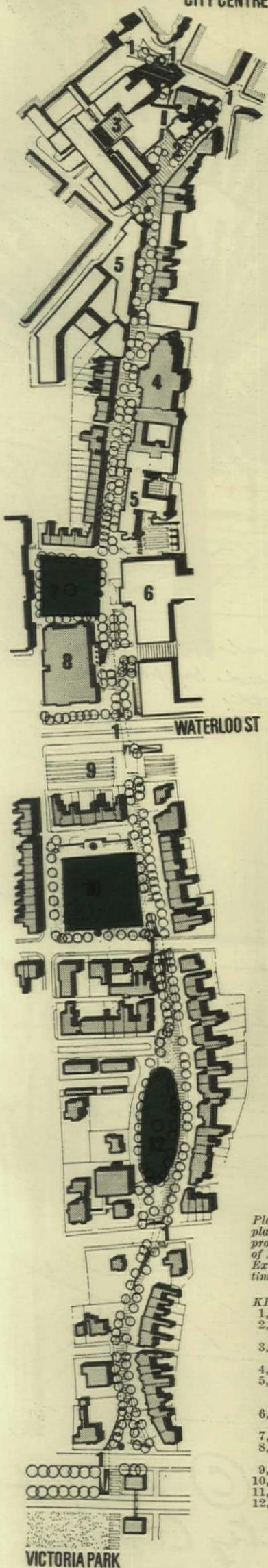
Yet this unique piece of civic design—particularly valuable in a place like Leicester—has been allowed over the years to fall into a dreadful state of disrepair. Fortunately, however, its importance was recognized and publicized by Konrad Smigielski

when he was appointed City Planning Officer in 1962 and he immediately began to take steps to preserve and enhance it. The first and most important step was to prevent a proposed ring road from cutting it in half, which would have been the final straw. The road was diverted and a conservation scheme prepared.*

This scheme contained short- and long-term proposals. The former, now under way, consist of a co-ordinated repainting scheme, removal of clutter (for instance superfluous signs), repairs to paving, additional tree planting, proper landscaping and the replacement of unsightly lamps, fences and seats. Long-term proposals include pedestrian underpasses beneath all roads crossing New Walk, an underground car park with landscaped roof at De Montfort Square and the redevelopment of certain buildings while maintaining the overall scale and character.

Part of this enterprise falls on the City Council, as the planning authority and as owner of a considerable number of properties (25 per cent), and part on private owners who have allowed their properties to get into the present state of neglect and disrepair. The first part, complicated and difficult enough since so many council committees were involved, is now under control. The second

*New Walk Scheme: City Planning Officer, W. K. Smigielski; Design Group Leader, H. Blachnicki.



Plan showing the city planning officer's proposed rehabilitation of New Walk, Leicester. Existing buildings tinted.

KEY

- 1, pedestrian subway
- 2, proposed residential tower
- 3, commercial development
- 4, RC church
- 5, proposed office or residential development
- 6, proposed Civic Centre
- 7, Museum Square
- 8, museum and art gallery
- 9, railway cutting
- 10, De Montfort Square
- 11, St. Stephens Church
- 12, The Oval



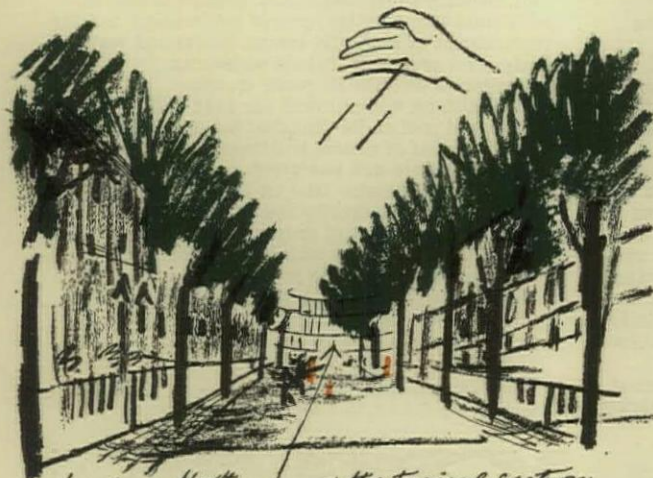
Typical before and after views by the Leicester Planning Department showing, top left, New Walk by the museum and art gallery as it is and, top right, as it might be. Bottom, contrasting views by The Oval.



requiring the co-operation of the various private owners, is even more difficult. Individual letters have been sent to all the owners of private properties by the Planning Officer, offering professional help free of charge for external painting, landscaping etc., but so far the response has been disappointing.

However, three private houses redecorated in accordance with colour schemes designed by the Planning Department, have received a Civic Trust award, which is encouraging, and an exhibition aimed at increasing public interest was held in the Art Gallery last November.

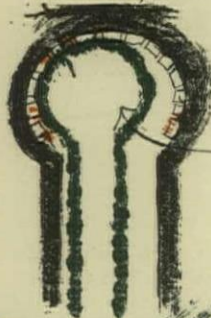
One of Smigielski's early moves, in preparation for his Traffic Plan of 1964, was to commission Kenneth Browne to do a townscape survey of the central area of the city, including of course New Walk. Some of his sketches are shown on this page; studies in this case related the the problem of making a satisfactory termination to New Walk at the city centre end. At present this is completely unresolved, the walk petering out indecisively at a busy traffic route. The sketches indicate how design possibilities can be brought out in the course of a townscape survey.



Looking North
tree lined walk
asking for something
at end of vista

the typical section
and vista - maintain
existing character &
line as far as possible -
it expresses the idea &
would be wrecked by too many
breaks or set backs

Boleyn's Street
bustle associated

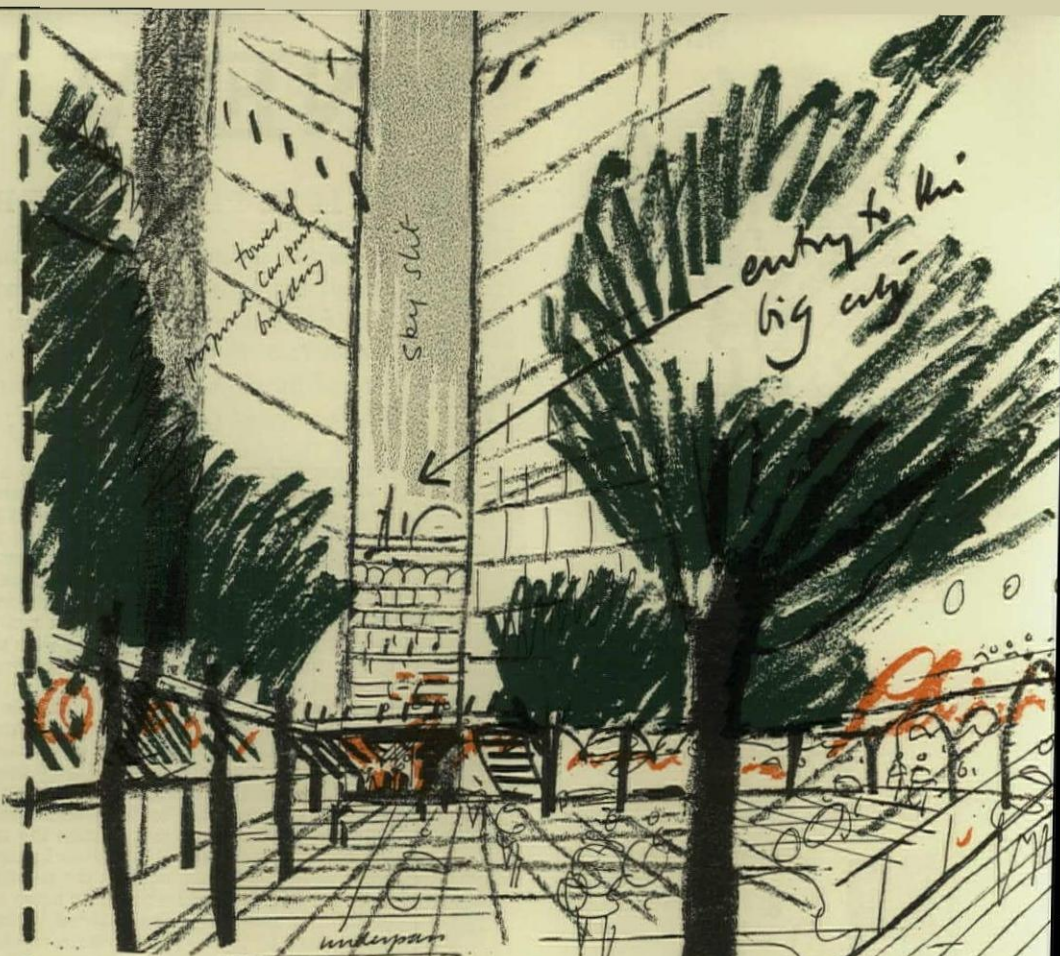


shops

but -
walk needs a
definite gathering
point after its
straight course.
+ a screen at end
before traffic



(A) RELAXED



entry to the
big city

(B) DRAMATIC - arrival
at City Centre announced by passing
between close spaced high blocks



Traffic jammed
along at
this level

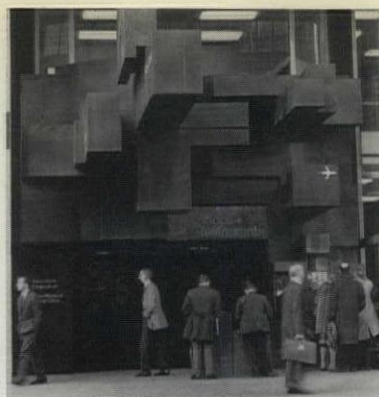
Make underpass
seem inevitable - with
shops leading to & also
lining it - arcade

(C) 2 LEVEL

Ideas for ending New Walk at City Centre

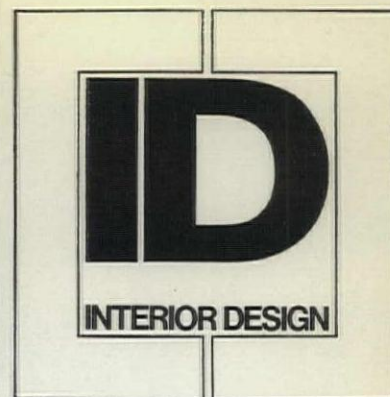
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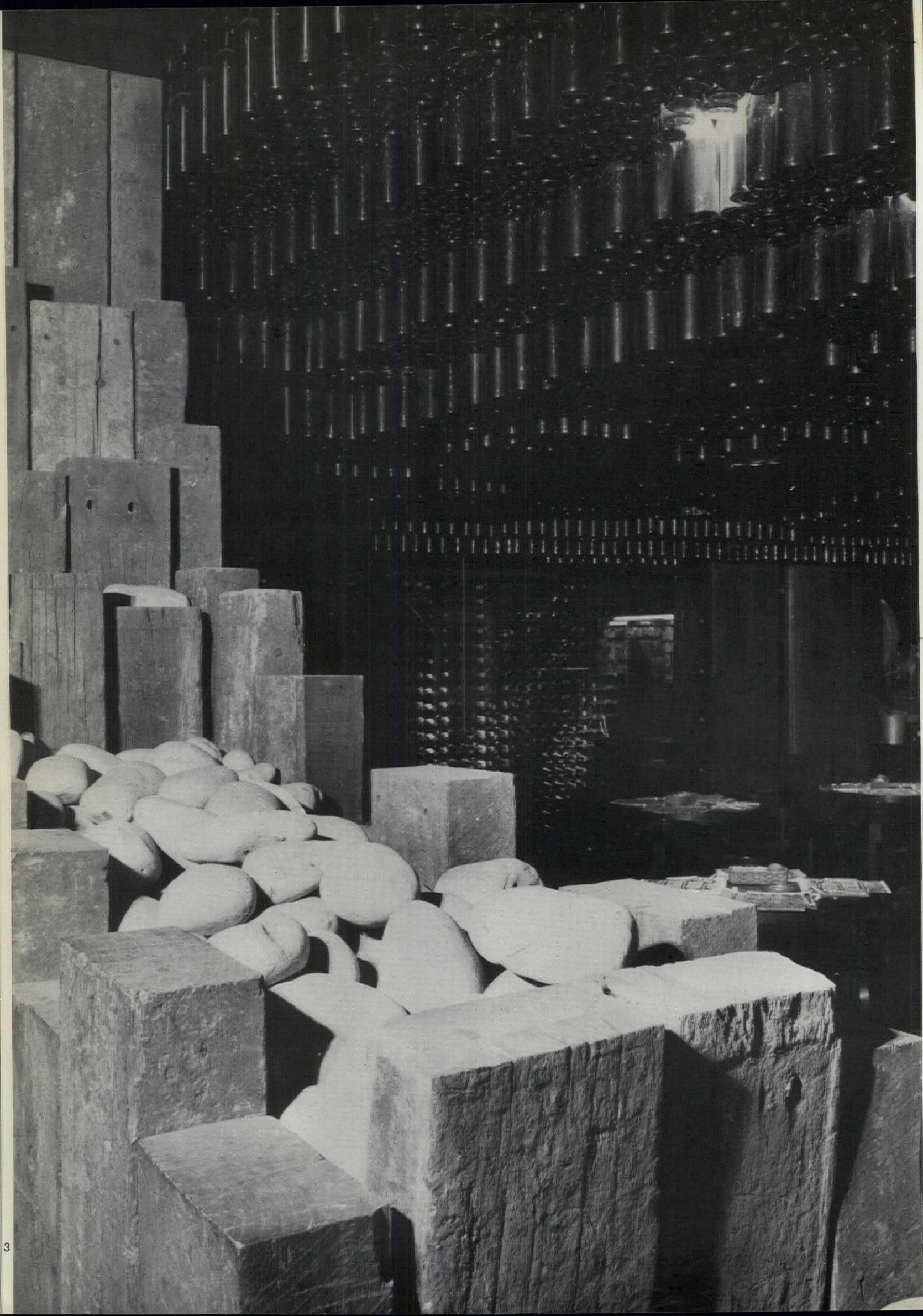
The Swiss Centre, London

Architect: Justus Dahinden



1, the entrance in New Coventry Street, with a sign in copper by Sven Knebel. The interior, 2, leads up to the shops or down to the restaurants. The heraldic signs are painted on fibrous plaster.



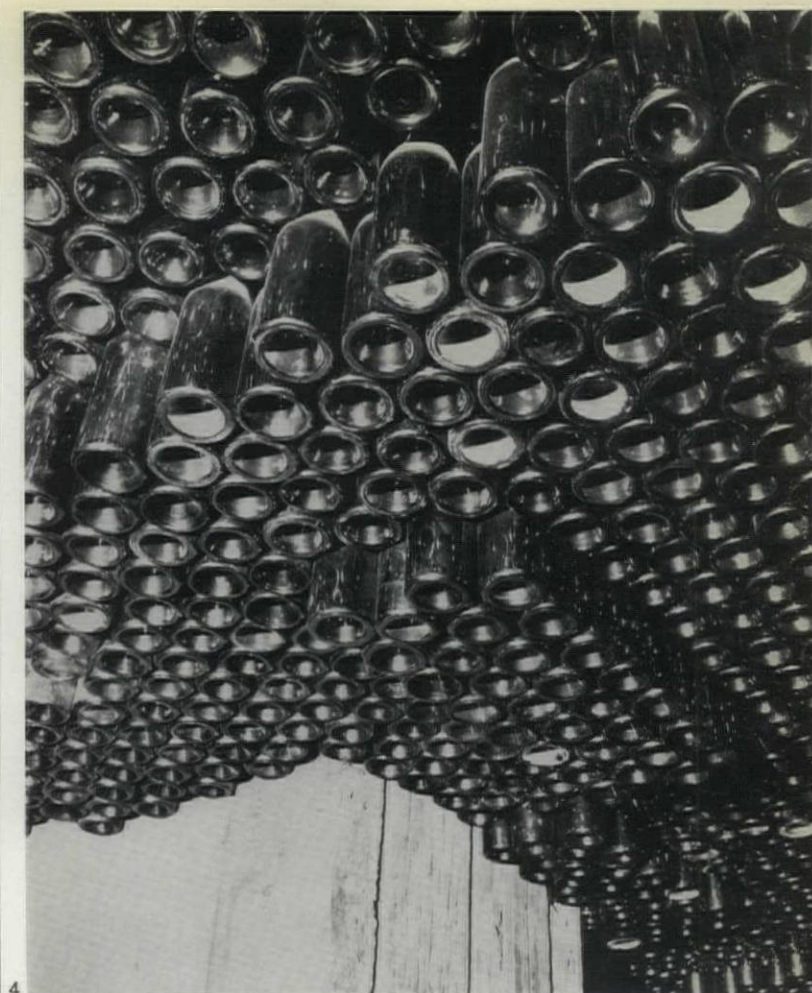


A Swiss architect with an international practice, Dr. Dahinden is also a specialist in churches (see *World*, AR July 1968), restaurants and hotels. At the Swiss Centre in London, propaganda was bound to play a large part, and, judged by that, both the restaurants and shops must be deemed an unqualified success. The main interest lies in the open planning, especially on the restaurant floor where four restaurants, each representing a different region, are grouped round a raised central platform by which one must enter and leave. The clients, who at first wanted separate restaurants, can rest assured that, while there is an immeasurable gain in spatial quality, intimacy and cosiness have not been sacrificed, and the differences between the restaurants have even been enhanced by their being seen together. Dr. Dahinden's fondness for symbolism (the open plan stands for confederation, the central platform for a forum where the four regions meet) leads him perhaps too easily into over-estimating the literary values of decoration. In his use of shutters (from an hotel in Switzerland which burnt down) for the walls in the Rendez-Vous, a vernacular detail is transformed. Both the shutters and the

suspended bottles (in the ceiling of the Taverne) are used as decoration, but in an architectonic manner. On the other hand, the wall panels of peppers and tree roots framed by railway sleepers in the Locanda, seem quite superfluous as design. The least successful of the restaurants is the Chesa, imitating old Engadine houses, where the architect had the greatest difficulty in resisting what he himself calls folkloristic trash such as clogs and cow-bells. Railway sleepers, heavily sculptured rough walls and the antique door (nicely exhibited as a free-standing object) would surely have been enough. The main entrance from Leicester Square has steps leading down to the restaurants and a ramp leading up to the shops, which also have side entrances from Leicester Street and Wardour Street. The entrance is both simple and rich with its quarry tile floor, its show cases and mirrors, and its ceiling of colourful heraldic signs representing the Swiss communes. Predictably there is a clock, but the obvious has here paid off. It is a marvellous object, seen to its best advantage against a plain background and placed, for once, at eye-level and within reach from the top of the ramp.

3 (opposite), the Taverne restaurant in the Swiss Centre, with its ceiling of suspended bottles and concealed lights. The cellar, refrigerated and behind glass, is in the background. The 'flower box' of railways sleepers and pebbles acts as a parapet between the central platform and the lower restaurants around.

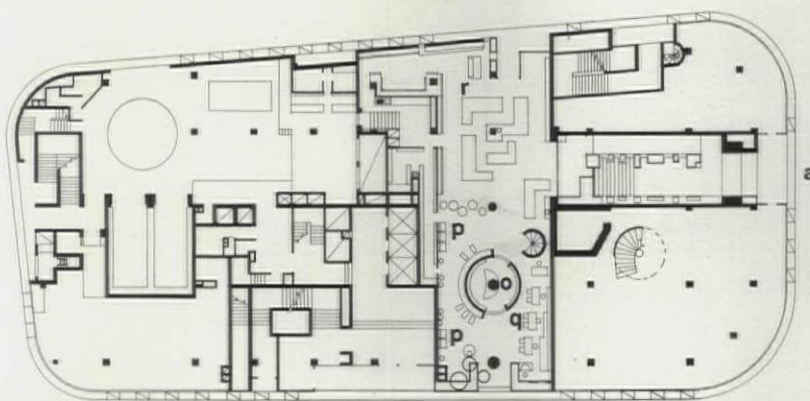
4, the ceiling of suspended bottles in the Taverne.
5, the Locanda restaurant, with its bright yellow awnings represents southern Switzerland. In the background can be seen a wall panel of tree roots. Other panels are made of dried corn cobs and peppers.



4



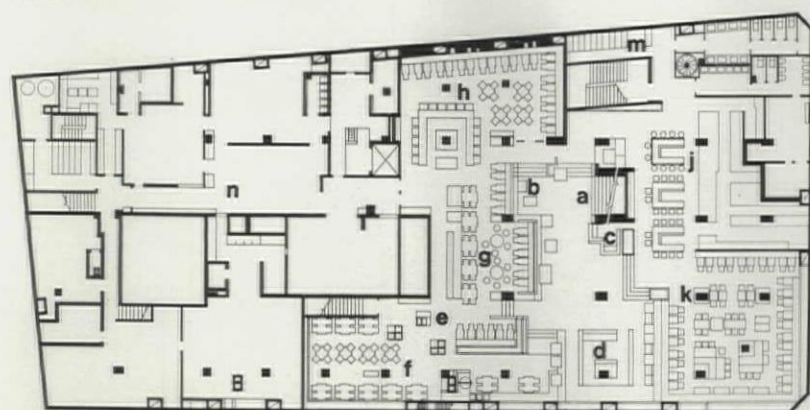
5



ground floor plan of Swiss Centre

key

- | | | | |
|----------------|---------------------------------------|---------------------------|-------------------|
| a, entrance | f, restaurant Locanda | i, bars | o, perfume |
| b, information | g, restaurant Taverne and wine cellar | k, restaurant Rendez-Vous | p, shoe shop |
| c, cash desk | h, restaurant Chesa | m, cloakroom | q, watches |
| e, exhibition | | n, kitchen area | r, gourmet corner |



basement plan



6

6, the Rendez-Vous restaurant in the Swiss Centre. The wall linings are old shutters lit from behind.

7, the Chesa restaurant, with its heavily structured, rough-textured walls and with its clogs decorating the bar. The ceiling throughout the restaurants is metal panels, perforated for air-conditioning and painted black.

8, The shops on the ground floor. The shoe shop and the cosmetics shop partly enclosed by circular screens, are upholstered in leather. This treatment is particularly apt when applied to the cash desks in the restaurants.



8



7

Artist's studio, Charlotte Street, London

Architect:
Charlotte Baden-Powell

As a contrast to the fairly richly embellished restaurant interior on the preceding pages, this interior and the one overleaf are examples of design quality arising wholly from the structure of the building and from the use of basic materials and strictly functional fittings.

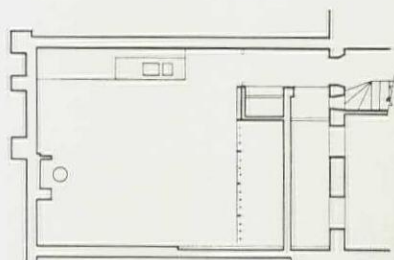
The Charlotte Street studio has been built inside the shell of an existing two-storey workshop at the back of an eighteenth century terrace house, which was once famous as a brothel specializing in flagellation. The interest lies in the section—steel joists spanning between existing brick party walls with alternate planes of double-glazed sloping roof lights and flat roofs. The special quality of light is due to the concealed source provided by the roof light, which emphasizes the highest part of the volume. The store for paintings is neatly tucked under the lowest part of the ceiling, and is designed like book-shelves with the canvases stacked at right-angles to the wall. The bold profile of the worktop is appropriate in scale, while the whole fitting is impeccably functional with its high-level surface in oiled teak for preparing canvases, and its low-level surface for painting from a palette—a



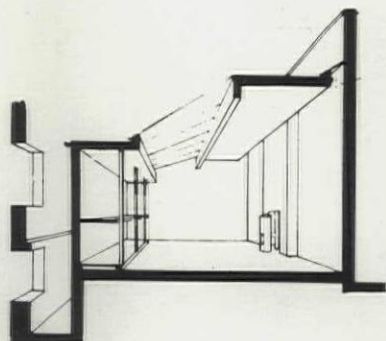
removable panel of white vitrolite next to a sink. Behind are containers for brushes and paints, and above are shelves for sketch books. Underneath the worktop there is a plan chest for drawings, drawers for rags, and an open shelf for cans and bottles. The finishes are all of a kind—white painted brickwork for walls, russet brown quarry tiles for floors, and industrial cork for the ceiling and the pin-up board behind the worktop. The stainless steel stove and the pendant light fittings seem a little too refined against this background, and in the company of the industrial type fan convectors and spotlights.



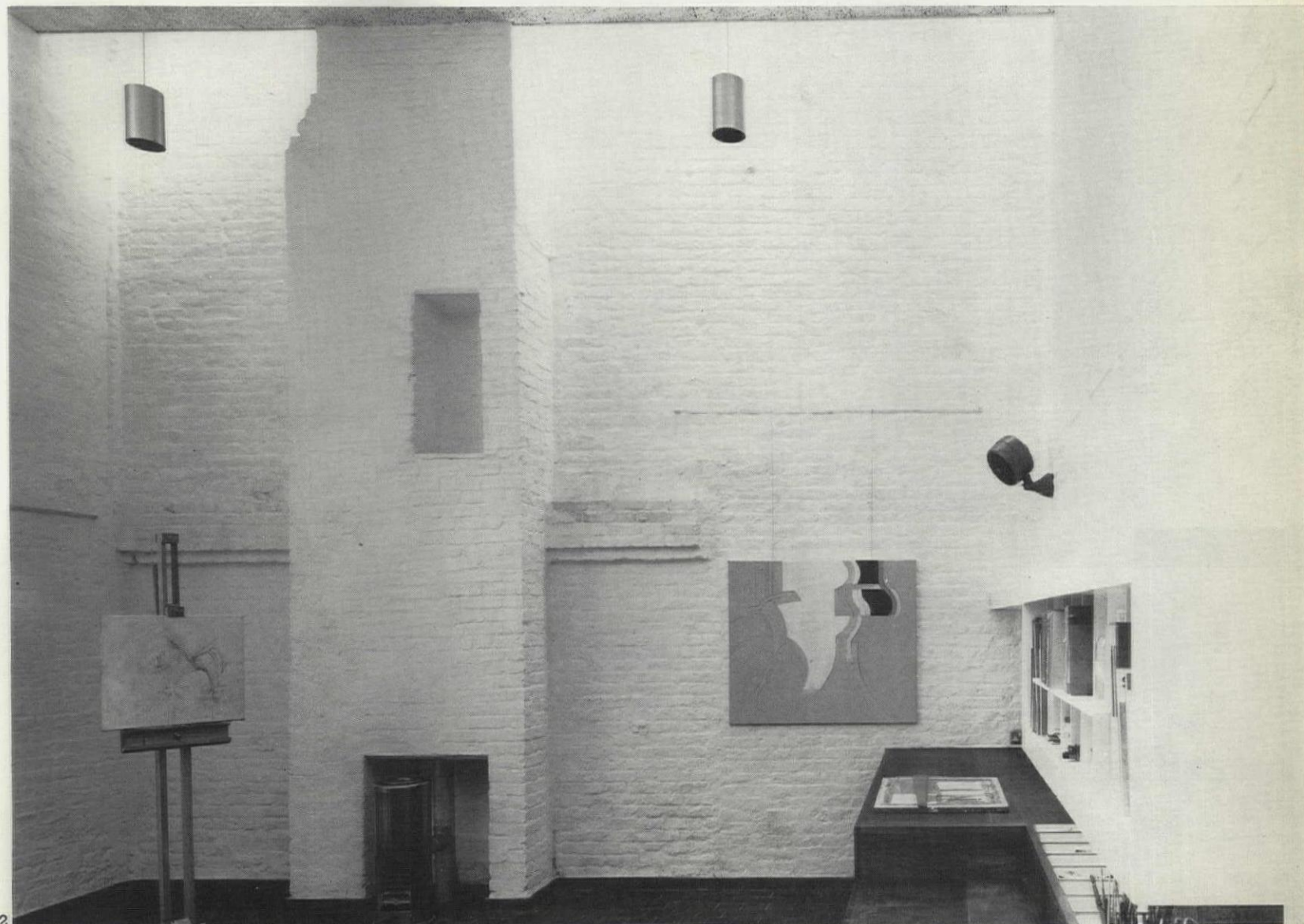
1, the canvas store. 2, the studio, lit by a narrow but continuous roof light. 3, the worktop. The built-in containers are aluminium baking tins and polythene beakers.



plan of studio



section





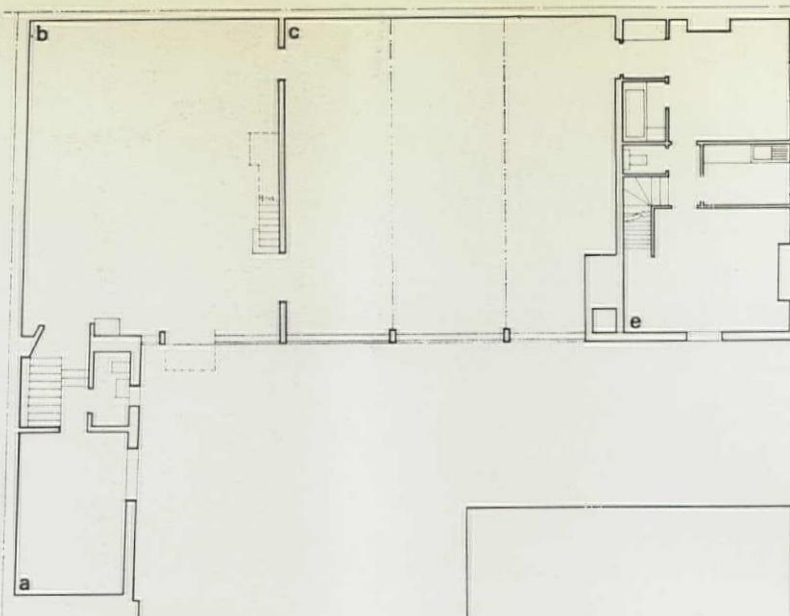
1

Print workshop, Kelso Place, London

Architect: James Madge

Editions Alecko are publishers and distributors of graphic art. Their intention was to set up a place where artists could work with the aid of equipment and

master printers capable of making top quality original lithographs, etchings and screen prints which would otherwise have to be done abroad. An old builder's yard (formerly a factory for non-alcoholic communion wine) was found in a residential part of Kensington, and a sympathetic GLC Planning Department (at a time when the embargo on offices had just come into force) made it possible for the first two parts of a three-stage conversion to be carried out, and for accommodation to be provided for administration and production. A third stage will provide a flat for artists to stay in while working on the premises. The major part of the work, Stage 2 (Stage 1 was a small services block) consisted of inserting a reinforced concrete structure to pick up the existing timber roof trusses and to support the first floor with its heavy printing presses. A gallery was also inserted over the lithography room, new skylights were provided and the brick front was replaced with patent glazing. It is these structural elements which determine the character of the interior. What the architect has called 'a refined factory atmosphere' is enhanced by the old printing presses and by the queen-post roof trusses where these have not had to be encased to comply with fire regulations.



first floor plan of print workshop

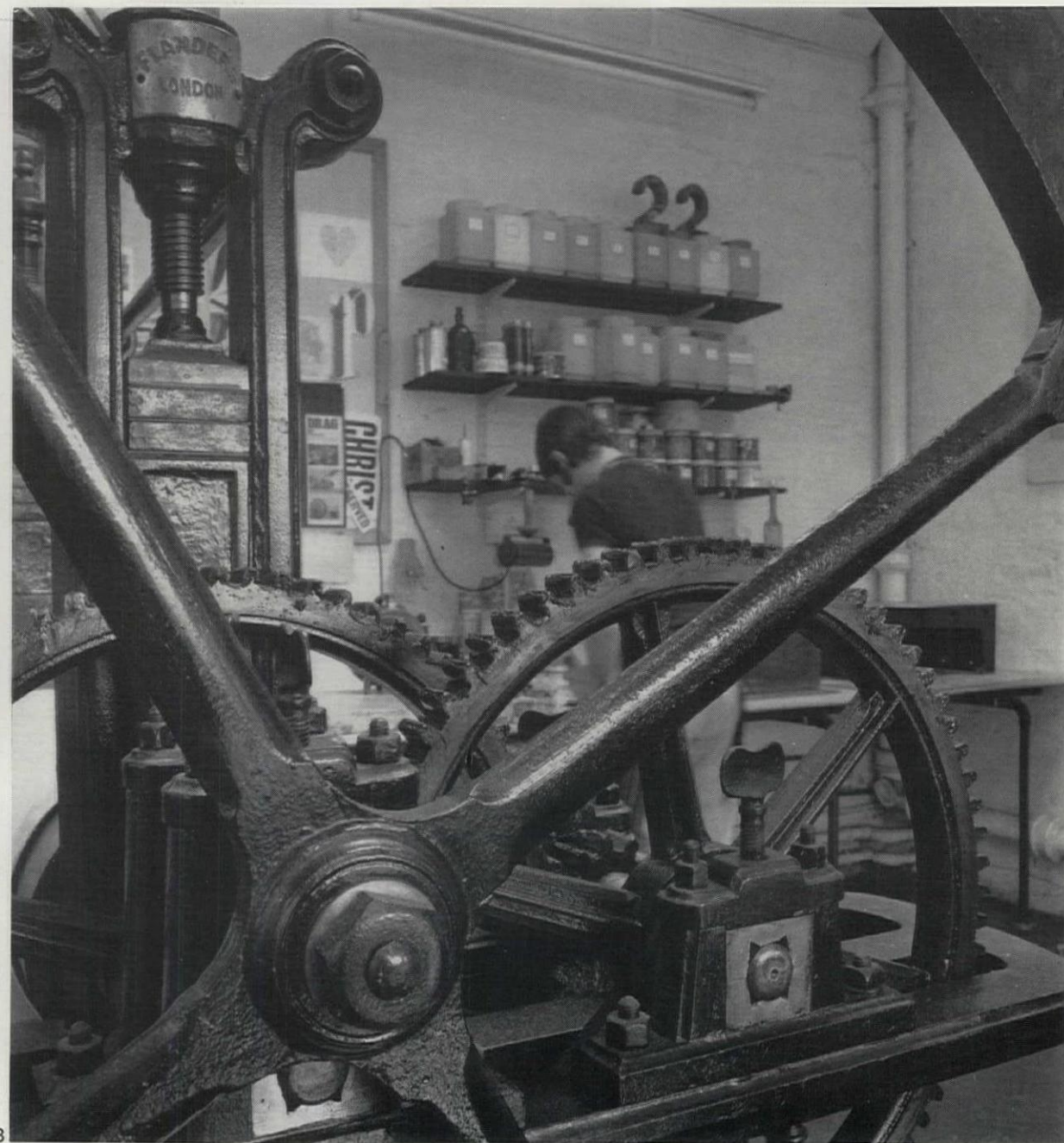
key
a, office
b, etching room
c, screen printing and litho
e, flat



2

1. the old winch and pulley against the new patent-glazed front.
2. the etching room with its old queen-post roof trusses.
3. one of the old printing presses in the etching room. These have been collected from different parts of the country.

130



3

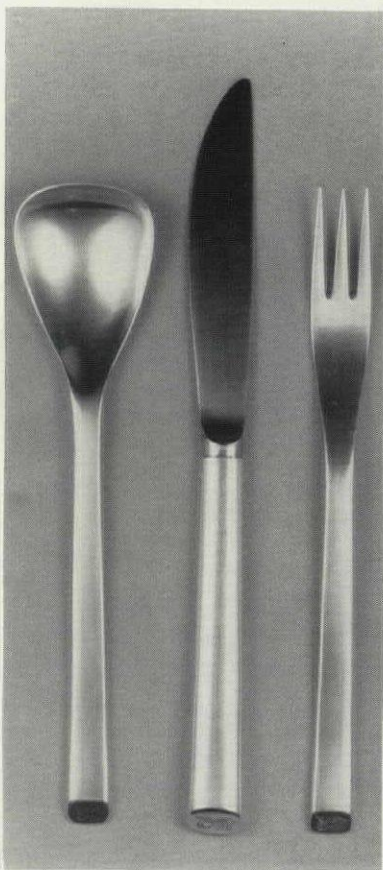
Modern British table silver

The international modern movement got its first European boost at the Stockholm exhibition in 1930. Ever since then, aesthetes have cajoled the British silver factories to catch up with Scandinavia, but in vain: most of our mass-produced cutlery remains heavy, our ornament stays thick and deep, our designs tend to be florid and our designers unknown.

Today the biggest demand is still for replicas of the antique, sometimes made with the original Georgian dies, sometimes bowdlerised, always decorative, and here is the crux: people want decoration. The plainer our surroundings become, the more we yearn for richness. This is precisely the quality which silver can provide, which indeed it always has provided in the past, but which one does not normally associate with modern Scandinavia. It is in England in recent years that some young silversmiths have thrown off their inhibitions and succeeded in creating a new style of personal expression, at once flamboyant and assured, controversial and confident. They are not only satisfying a small luxury market from the craft workshops: they are beginning to challenge the



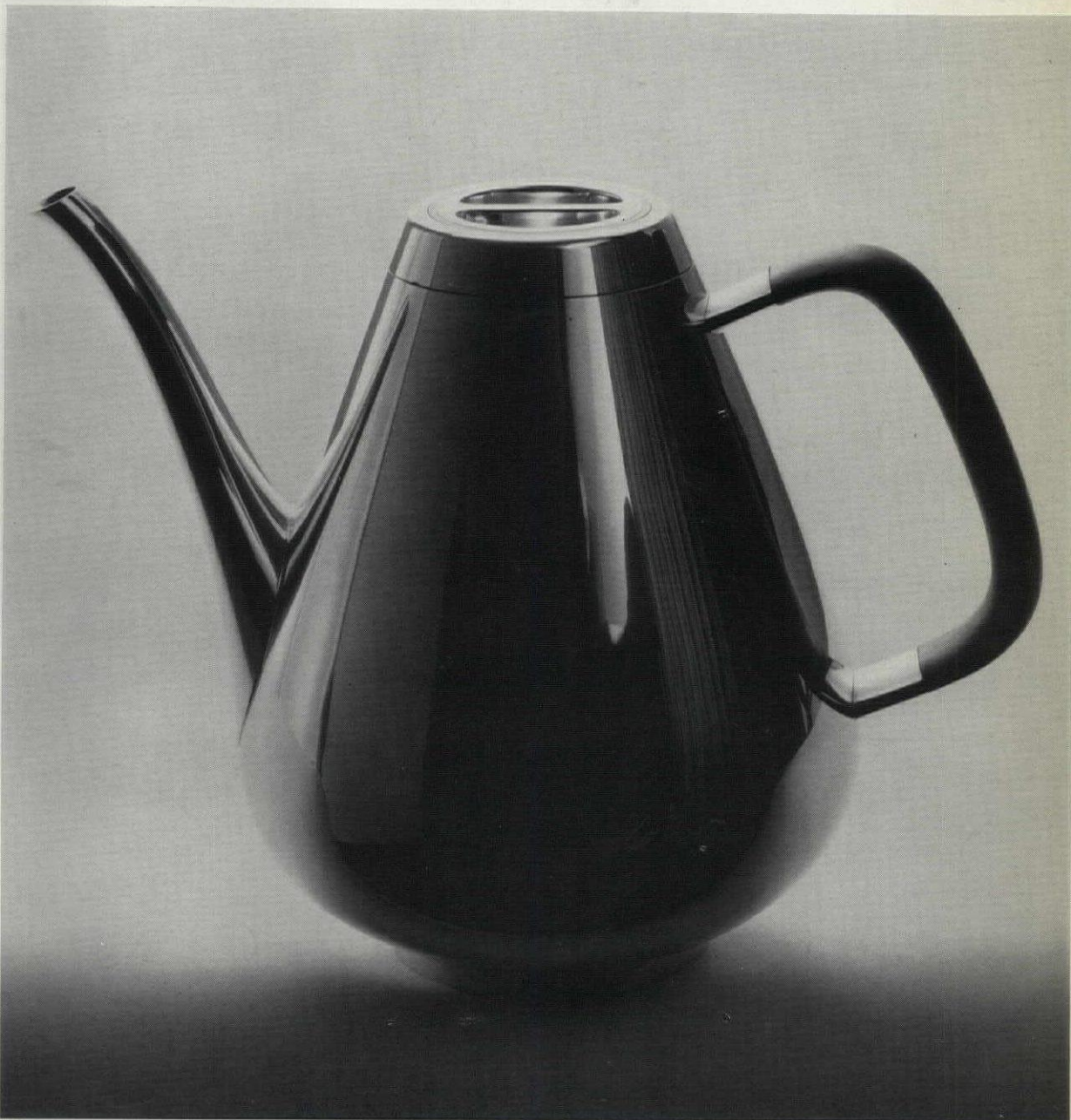
1



2

1, silver teapot by Robert Welch — part of his range stocked at Heals. Most department stores find hand-made silver too expensive: designer-craftsmen, like architects, usually wait for their work to be commissioned, and sell it direct to their private customers.
2, large heavy silver cutlery with gold handle tips, specially made by Gerald Benney for the Ionian Bank.
3, silver teapot 'Embassy' by David Mellor, for use in British embassies overseas and first installed at Warsaw.

3



stuffy factory habits, becoming best sellers in world markets, outstripping such old favourites as the eighteenth century Fiddle, or the Regency King's Pattern.

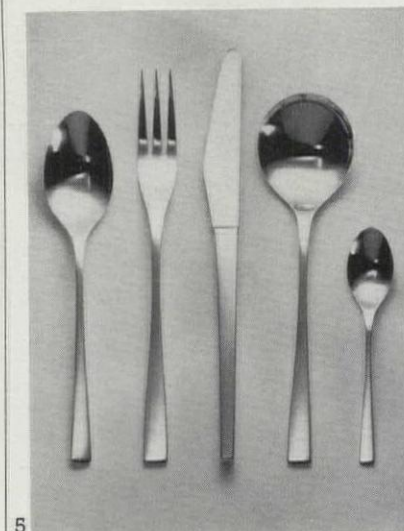
We are coming to realize what is the real appeal of ancient silver in the museums: not the perfect shape, because many of the pieces are eccentric or unbalanced; not the absolute ease in use—many of the most treasured antiques are impossible to use, like the huge dish and jug of 1740 at Goldsmiths' Hall, London, one of which won't hold water, the other of which won't pour. The lure of silver is not even its rarity or snob appeal: the metal is comparatively common. Its secret is simply its beauty. The main purpose of silver has always been to show off and to look gorgeous, not simply to use. Large, specially commissioned pieces show the present trends best, and will be dealt with in a later article. Meanwhile, domestic plate here introduces this powerful national revival.

Gerald Benney, best known as a brilliantly fertile artist craftsman, making his own pieces by hand, works for our biggest cutlers, Viners of Sheffield, and has scored for them an unbroken run of magnificently saleable designs. He is criticized as vulgar by some, and praised as brilliant by others; his Viners work has really helped Sheffield and earned us useful exports too. Robert Welch, more austere than Benney, inherited the mantle of Harold Stabler, one of our pre-war industrial design pioneers, becoming an influential partner in the first British firm ever to make stainless steel tableware—J. & J. Wiggin of Walsall. If Benney has changed the face of our new knives and forks, Welch has transformed our cup of tea. His teapots and coffee pots are now issuing from several factories in the Wiggin group, and they are the toughest on the market.

A third famous name is David Mellor, winner of many awards at the Design Centre, and a designer with the simplest, most dignified taste. His start was with Walker & Hall, now part of Charles Clore's British Silverware group; recently he has used various factories, instead of factories using him—most distinguished is the range of sterling silver for British embassies abroad.

GRAHAM HUGHES

4



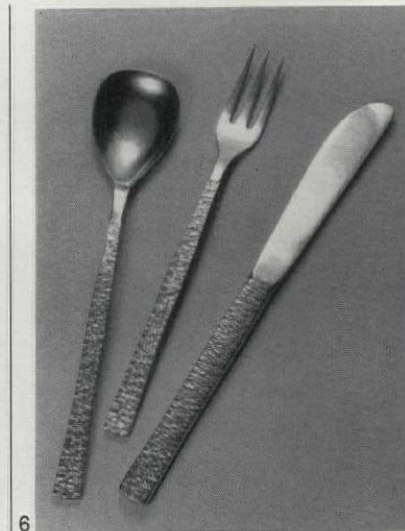
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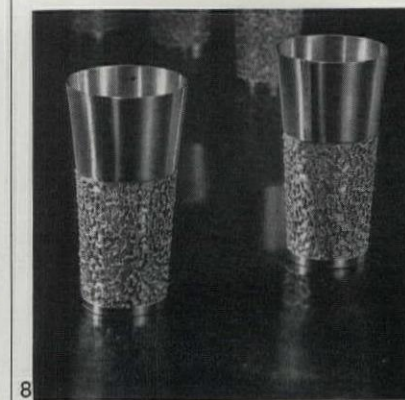
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8



10

4. stainless steel is a hard metal, difficult to make in complicated shapes. This semi mass-produced tea set by Robert Welch for J. & J. Wiggin (Olde Hall) has simple forged forms, and a sensitive handle made possible by modern casting.

5. 'Embassy' silver cutlery by David Mellor to go with 3; longer and heavier than Scandinavian designs, and reminiscent of Georgian patterns.

6. 'Studio', designed by Gerald Benney for Viners of Sheffield—the world's first stainless steel cutlery with high relief ornament stamped on and so a technical break-through. This has become a best-seller and is one of the few original cutlery designs produced by British factories. It was rejected by the Design Centre.

7. silver partly gilt, specially commissioned by a New York family. Designer and maker: Stuart Devlin.

8. silver beakers by Stuart Devlin showing his characteristic use of gilt filigree tracery.

9. Gerald Benney was probably the first modern silversmith to texture his surfaces, inventing a personal stippled technique. Coffee set for St. John's College, Cambridge.

10. candlesticks by Stuart Devlin, who has scored an important success with the retail trade—Collingwood of Conduit Street gave him a one-man show in 1968; so did Cartier, New York. He also sells to Hennells and Aspreys.

AN EXHIBITOR AT THE ACADEMY

Robert Melville

It was the enterprise of the Walker Art Gallery that enabled the Royal Academy to put on a carefully selected and brilliantly catalogued exhibition of Millais early in 1967. The second in the Walker series on the Pre-Raphaelites, it would not have been seen in London if the Academy's plans for a Rembrandt show hadn't fallen through, and one would like to think that it might lead to further collaboration between the big provincial galleries and the Academy without the stop-gap element coming into it. An admirable example of collaboration between two North American galleries, which resulted this year in a first-rate exhibition of the work of James Tissot, has reminded me of the fact that the Sheffield Art Gallery put a lot of time and effort into organizing an exhibition of the same artist in 1955 and that it would have been seen and appreciated by many more people if there had been a second showing in London.

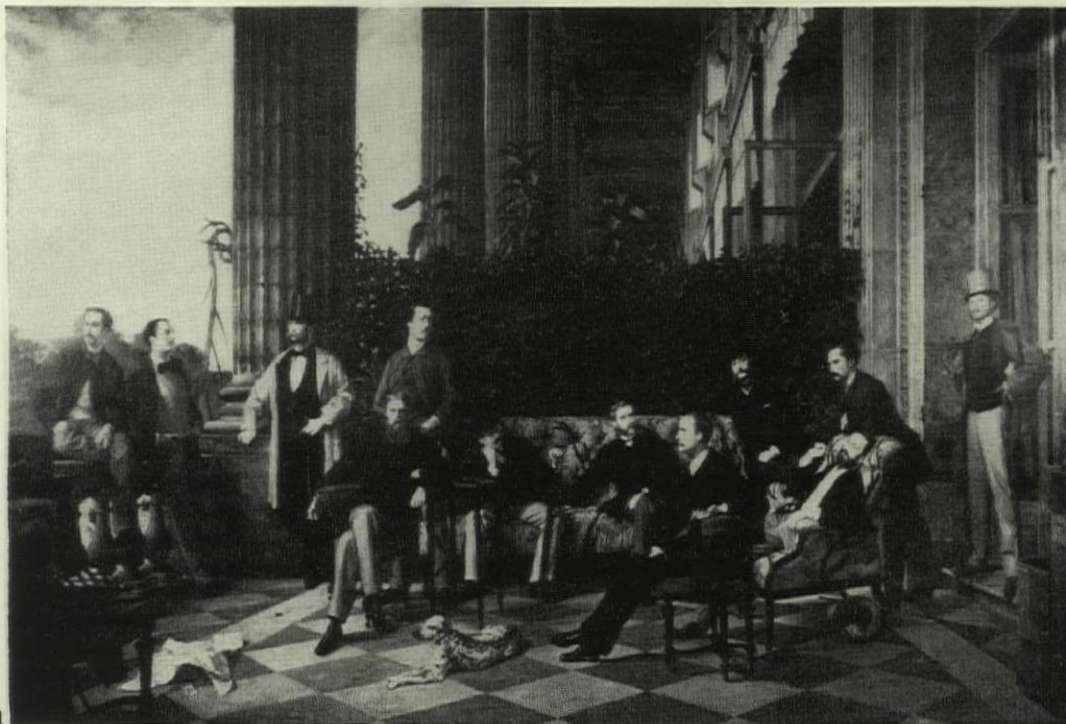
The two galleries which joined forces to make the Tissot show in America were the Art Gallery of Ontario, whose chief curator has made a special study of the artist, and the museum of the Rhode Island School of Design, which has a number of works by Tissot in its permanent collection. It was a particularly valuable aspect of the enterprise that no-one connected with it attempted to inflate Tissot's reputation. Even the foreword to the catalogue, signed by the two directors, contained the refreshingly cool state-

ment that 'no amount of re-evaluation will make a really good painter out of Bouguereau, nor a great painter even out of Tissot', and in the introduction Henri Zerner of Brown University points out that Tissot's draughtsmanship was not exceptional and that the quality of his execution was inferior to that of Alfred Stevens. But he evidently feels that Tissot's 'period charm and documentary interest' are not entirely adequate excuses for an ambitious display of his work in two important galleries. A good deal of his essay is devoted to an ingenious search for signs of alienation in the artist's treatment of his subject matter, and he comes to the conclusion that today Tissot 'commands some further respect since we have been shocked by so many artists into a new awareness of the importance of approaching painting through its subject matter as well as its form; and therefore we are able to see the subtle and disturbing interest of Tissot's troubled psychology.'

One appreciates Zerner's attempt to raise the entertainment value of Tissot to the level of the pleasure-pain experience, but our appetite for the aberrational and obsessive content of painting finds much more rewarding material elsewhere, and our interest in him would be practically non-existent if it depended on the pictorial evidence of his 'troubled psychology.' He is sometimes quite brilliant at representing



Tissot: 1, 'Le Cercle de la rue Royale.' 2, portrait of Frederick Barnaby.



psychological situations, but that's another thing, and there is no sign in his work of disequilibrium before his love affair with Mrs. Newton, which had the damaging effect of reducing his sophistication. Before she went to live with him, he was a sophisticated extrovert who had made a place for himself in the world of privilege and fashion, and his virtues as a painter were inseparable from his approval of the Society he depicted. His work preserves the smooth and elegant exterior of the *haute volée* better than that of any other artist of the period, and at its best it has a cool, suave quality not to be despised.

This quality is perfectly illustrated in his large group portrait, 'Le Cercle de la rue Royale', 1, (commissioned in 1868 by twelve members of the most exclusive club in Paris) which is a sparkling contribution to a difficult genre. In spite of the natural pose of each of the sitters there is no communication between them, and an almost eerie silence reigns; and I suppose this could be used as evidence of a lack of correlation. But there is always an element of extreme artifice in this kind of composition, in which no figure should be more important than another, and Tissot's spacing makes a much more satisfying composition than Fantin-Latour's famous 'Studio in the Batignolles Quarter', where Monet's face is squeezed into the right-hand corner like an afterthought. The figure far right in the Tissot has all the space it needs and brings the composition to a peculiarly brilliant termination. It's a portrait of Charles Haas, and since he served as a model for Proust's character, Swann, his presence turns the picture into a magical document. He is wearing one of the grey top hats which Proust, when giving a clue to the original of Swann, said was of a shape which Delion made only for Swann and Haas. Haas once described himself as the only Jew ever accepted by Parisian society without being immensely rich, and it may not be too fanciful to suggest that his situation in the composition

gives the impression of a faintly intrusive presence. Tissot may have isolated him—and even elevated him a little above the others—to draw attention not only to his studied elegance, but to the hint of defiance in his arrogant stance. The man next to Haas is General Marquis de Galliffet, who later took part in the brutal suppression of the Commune. Tissot was in a battalion of the National Guard during the siege of Paris. Afterwards he was involved with the Commune, and fled to England when the troops of the Versailles government began their blood-bath. He made a number of studies of the defence of Paris and later used some of them for prints, but otherwise his work was totally unaffected by the experience. The portrait of the English cavalry officer, Frederick Burnaby, 2, believed to have been painted when Tissot was on a flying visit to London early in 1870, is a

foretaste of his English period, and captures marvellously well the casual elegance and assurance of an officer and a gentleman.

In the early 'seventies his paintings of English social life, which include the enchanting 'Ball on Shipboard' in the Tate, and the equally delightful 'Too Early' in the Guildhall collection, are the best of their time and he was a popular exhibitor at the Academy. His response to beautiful women dressed in the latest fashion is like that of a sharp-eyed transvestite. The women are only superficially differentiated and his response is primarily to the panache with which they wear their fantastic finery and to the finery itself. No one has given a more accurate account of the style of the period.

'The Picnic', 3, was painted in 1877, soon after Kathleen Newton went to live with him at his house in Grove End Road, St. John's Wood, but

before they went into seclusion in the romantic conviction that the world was well lost for love. 'The Picnic' is the last treatment of a favourite theme which he usually treated ambiguously but which he brought clumsily into the open, in the manner of the English narrative painters of the period, in the picture of a soldier between two young women which is known sometimes as 'My Heart is Poised between the Two,' and sometimes as 'How Happy could he be with Either.' 'The Picnic,' on the other hand, pretends to be an impression of an open-air scene without an anecdotal intention, and the fact that the artist is not directing our attention to the psychological situation gives it an air of greater authenticity. The gaiety of the girl

Tissot: 3, 'The Picnic.'





4

pouring the tea is not echoed by the man, and it's evident that he is highly conscious of the presence of the girl sitting with her back towards him. It treats an aspect of human affairs that has been effectively taken over by the cinema. I don't suppose that this kind of picture will ever be painted again, and for that reason will always have some interest for us. The back-

ground is the colonnade of Tissot's house. The theme of the charming picture called 'The Letter,' 4, with the fragments of the torn-up letter fluttering down to mingle with the fallen chestnut-leaves, suggesting a broken relationship, belongs to the time when Tissot was making his own romantic break with society, but the picture called 'Quiet,' 5, which portrays



6

Tissot: 4, 'The Letter.' 5, 'Quiet.' 6, 'Croquet.'



5

Kathleen Newton with her niece, was painted the year before she died at the age of twenty-eight, and poignantly reflects the melancholy which descended on the household as it became evident that she was unlikely to regain her health. Mrs. Newton is the model, again, for the foreground figure in 'Croquet,' 6, wrapped in a protective shawl, and in Tissot's treatment of this figure a flash of his old response to feminine stylishness and poise mingles with his passionate regard for the woman herself to create an unforgettable presence. The background gives a vivid impression of the loveliness of the St. John's Wood garden.

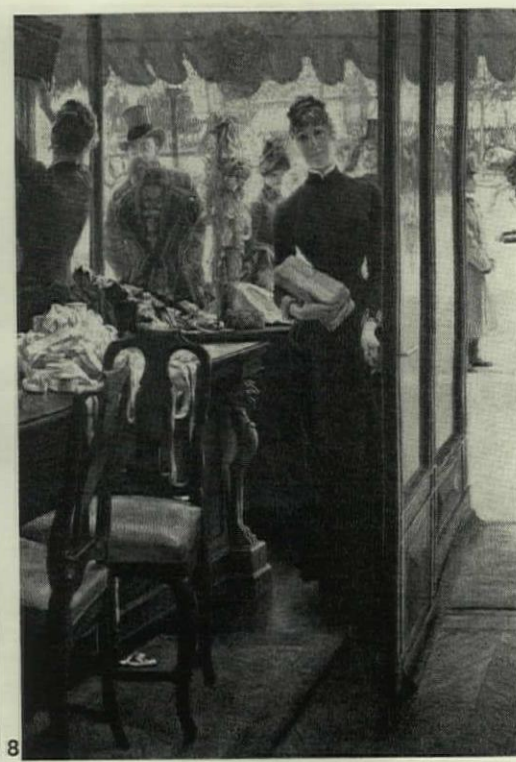
After the death of his mistress, Tissot returned to France and took up social themes again in a series called 'Pictures of Parisian Life,' and Zerner, in his introduction to the Ontario catalogue, makes a very dramatic appraisal of them. 'Now,' he says, 'the show is not contained within the frame and, as in Pirandello's plays, the actors speak directly to the public in a way that demands a reaction. With their violent perspective, their frozen atmosphere, their sharp decorative patterns, their artificial animation linked to a now radical typification and lack of expressiveness in the faces, these paintings project something insane.' Although a nice piece of writing in itself, this draws a vastly exaggerated conclusion. Certainly a change has

occurred, and it's a change for the worse, but the paintings betray a blunting of the artist's sensibilities rather than signs of incipient insanity. He had used the trick of having one of the figures in a composition catch the eye of the spectator many times before, presumably with the idea of conveying the impression that he was painting direct from life, and if it's become glaringly obvious in 'Femmes d'Artistes,' 7, it's because of the hard, unimaginative treatment. His sophistication and his feeling for style have evaporated, and he has become a commonplace academic realist. 'La Demoiselle de Magasin,' 8, which belongs to the same series, is rather better. The staring girl is looking at the unseen customer for whom she has opened the shop-door, and although the picture is heavy-handed it contains interesting details, and the open door is an invitation to step out into nineteenth-century Paris. I can find no grounds whatsoever for Zerner's doubts about the painter's sanity. In a sense, I wish I could; better perhaps to go off one's head than become a run-of-the-mill academician.

The paintings which Tissot contributed to the Royal Academy in the 'seventies are infinitely preferable to anything in its latest summer show, and it's one of the nastiest little ironies of our time that the walls of the Academy's galleries have now been painted white in preparation for the Bauhaus show.



7

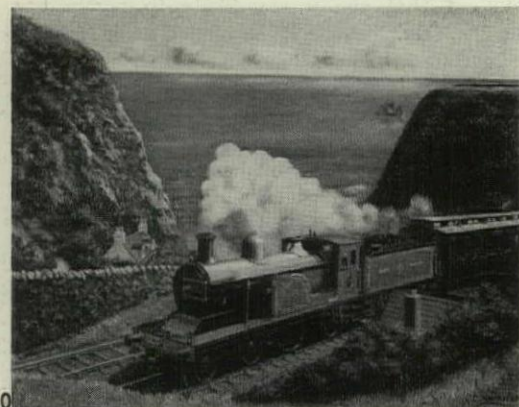


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Tissot: 7, 'Femmes d'Artistes.' 8, 'La Demoiselle de Magasin.'

RAILWAY DOCUMENTS

C. Hamilton Ellis haunted the Great Western Railway at Oxford when he should have been reading Classics, and ever since he has thought about, written about and painted trains—especially the steam trains that are now largely part of history.



10

Hamilton Ellis: 9, 'The Giant Crampton.' 10, 'Above Burnmouth Brae.'

His scholarly books on railway subjects are well known; less so his paintings, a group of which (including the two reproduced here) were exhibited last month at the Portal Gallery, Grafton Street, London. They depict the railways as he knew them in boyhood—he just



9

remembers them in the hot summer of 1911, when he was two years old—and in a meticulously representational style somewhat resembling that of a Sunday painter, though not for the same naive reasons; presumably because precise documentation is more the aim than conformity with modern styles of painting. The two Hamilton Ellis paintings illustrated here show: 9, 'The Giant Crampton'—T. R.

Crampton's patent locomotive *Liverpool*, built by Bury, Curtis and Kennedy in 1848 and shown at the Great Exhibition of 1851, passing Coventry on the London and North Western Railway; 10, 'Above Burnmouth Brae'—an East Coast express just north of the Scottish border in the early 1900s: North Eastern Railway engine and train (probably Leeds-Edinburgh) on the North British Railway.

1



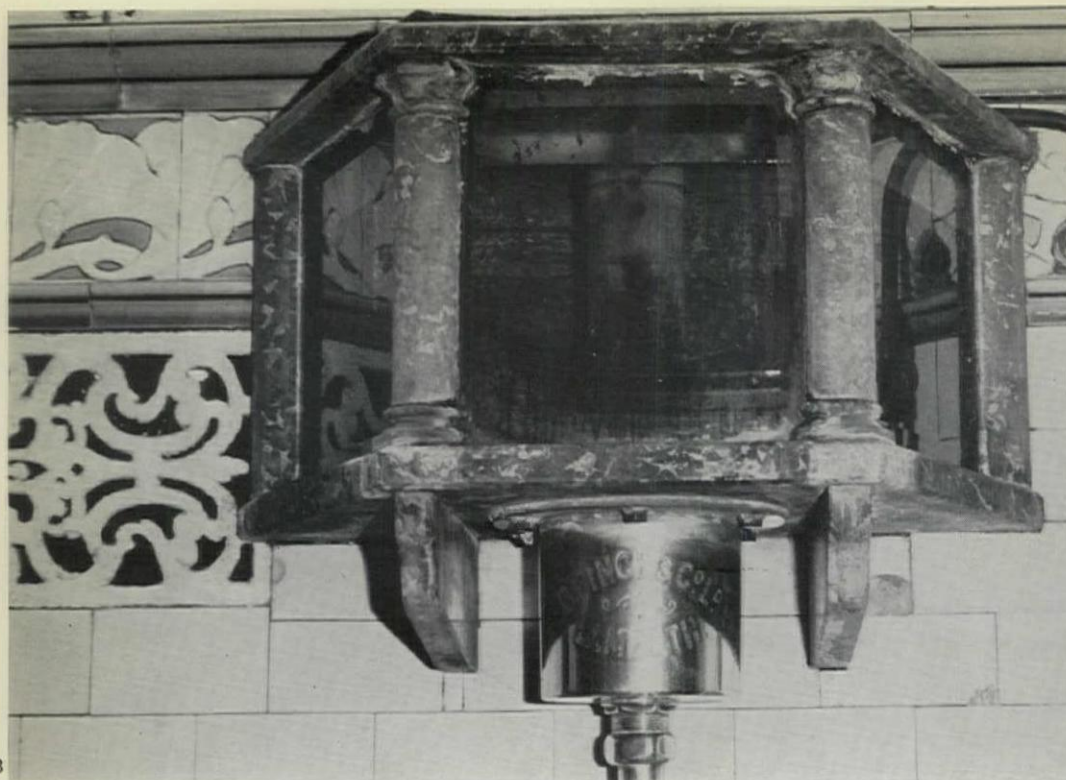
HULL

CONVENIENCE

For a city in which almost all recent building of any architectural significance is restricted to its university, Hull still retains, in the Old Town, many fine examples of an architecture with real civic style and scale. At first glance, the Market-Place public convenience to the east of Holy Trinity Church and at the northern end of Queen Street follows the conventional Victorian pattern: centrally positioned, slightly aloof from

2





3

neighbouring buildings with its entrance discreetly down a flight of steps, 1, the whole contrived against a convenient piece of statuary.

It has, however, its own individuality and sufficient facets to its character to guarantee its uniqueness. It was built in 1902 for approximately £900, but no evidence remains to identify the architect. The style follows the classical pattern set by its neighbour, an equestrian statue of William of Orange erected in 1743. This fine monument, regularly re-gilded, has long been

known affectionately as the 'Brass Oss' or 'King Billy', an identity which has since been assumed by the convenience itself.

Externally this small building is a distinguished composition in stone, with a boldly detailed lead-roll roof and highly decorated faience tiles and masonry. Internally, it is more exotically clothed in marble and mosaic, 2 and 4, with faience columns and capitals and heavily detailed mahogany. The plate-glass cistern, 3, adds to the spectacle and carries out its regular



4

hydraulic ritual with a display of old fashioned reliability. Amidst such surroundings it is hardly surprising that the attendants have acquired the interest of 'curators' to a real shrine, they are indeed 'Gentlemen's' Gentlemen. Like the majority of old people, the building is not without its perverse habits: the drainage being very near river level, the building is put out of order at every spring high tide and is far too staid to change this habit now.

PETER BUSH, JOHN MARTIN

PETER BEHRENS & THE THEATRE



1

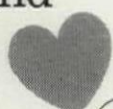
Peter Behrens will be known to readers of the AR as one of the most significant and original German architects at the turn of the century, who invented a style for the new materials coming into use—a style for the machine age—who was painter, modeller, decorator, book and type designer as well as architect of elegant private houses of new aspect, and who eventually became artistic consultant to the great AEG electrical combine in Berlin. What perhaps is less known is that he ranks with Georg Fuchs, author of *The Stage of the Future*, and Fritz Erler the scenic designer, as one of the pioneers in the reform of the German theatre.

It was in 1900 that Behrens published a manifesto at Leipzig: *Feste des Lebens und der Kunst. Eine Betrachtung des Theaters als höchsten Kultursymbols* (Diederichs). In it he envisaged a Festival Theatre with the audience seated as in an amphitheatre, but with a wide stage jutting out towards them, giving liberty of movement to the actors, with steps and terraces and three dimensional decor far removed from the painted scenery then in use. The actors were to appear in relief against a neutral background with architectural features, an idea later exploited at Munich by the *Künstler-Theater*, the so-called 'Relief-Bühne.'

The same year he contributed an article to *Deutsche Kunst und Dekoration* (vol. VI) on stage decor. This was reprinted on the occasion of the Modern Theatrical Art Exhibition at

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Mannheim thirteen years later, by which time many of Behrens's ideas had been adopted and carried out in Munich, Berlin and elsewhere. After publishing his manifesto, he passed from theory to practice, and in May 1901 staged an open-air performance on these lines of his friend Georg Fuchs's poetic drama *Das Zeichen* before the façade of the Ernst-Ludwigshaus at Darmstadt. An illustration of this was included by Fuchs in his celebrated book on stagecraft *The Stage of the Future* (*Die Schaubühne der Zukunft*) of 1904.

Fuchs had read Appia's first book to be translated into German, *Die Musik und die Inszenierung* (1899); for reference is made to it by the author in a footnote, and it may well have been Behrens who first drew his attention to it. Behrens was a musician, as well as being concerned with the decorative arts and architecture, and he had designed an *art nouveau* music-room for his own house at Darmstadt in 1901. That was the year the Prinzregenten Theater was built by Max Littmann, inspired

by Wagner's Festspielhaus at Bayreuth—but lacking the astonishing acoustic properties of the latter.

It was not till February 1909, however, that Behrens was again able to test his theories in practice. In that year he staged a performance of the fragment *Diogenes* by E. O. Hartleben at the new *Parkhaus* at Hagen in Westphalia. This is shown in 1. It was lit from in front, with a closed background, figures of actors like a frieze, pillars at the sides, with simplified, stylized décor; a 'classical' setting we recognize today. Behrens designed headdresses, costumes and all properties and was in charge of the production. The rhythmic movement of the players was lateral, with wide exits and entrances or down the steps which, as at Hellerau later, joined the actors to the audience. A picture of the performance in action appears in the Karl Ernst Osthaus Museum's illustrated booklet *Peter Behrens and K. E. Osthaus*, issued in 1966 by the Museum at Hagen, in which we see the feast with reclining guests, the flute player and

the dancers, all harmoniously attired. When Littmann built the Munich *Künstler Theater* in 1907-8, he was animated by the same ideas as Fuchs and Behrens, and it was Reinhardt the producer, Fuchs the writer and Erler the painter-decorator who were the exponents of the new style which made theatrical history from 1908 onwards.

It is easy to see now how well prepared was the ground in Germany, seething with new ideas, for the success of Gordon Craig's inspired booklet *The Art of the Theatre*. This was written in Berlin, and immediately put into German and published in May 1905, a second edition being called for in June before the book appeared in English. Thereafter editions followed in many languages in quick succession. The time was ripe for reform, and the *Zeitgeist* had arranged that Appia, a French-speaking Swiss, and Craig, an English-speaking Man of the Theatre born in the theatrical purple, unknown to each other, should be the means of reforming the theatre in Germany.

JANET LEEPER

FIFTEENTH-CENTURY PREFAB

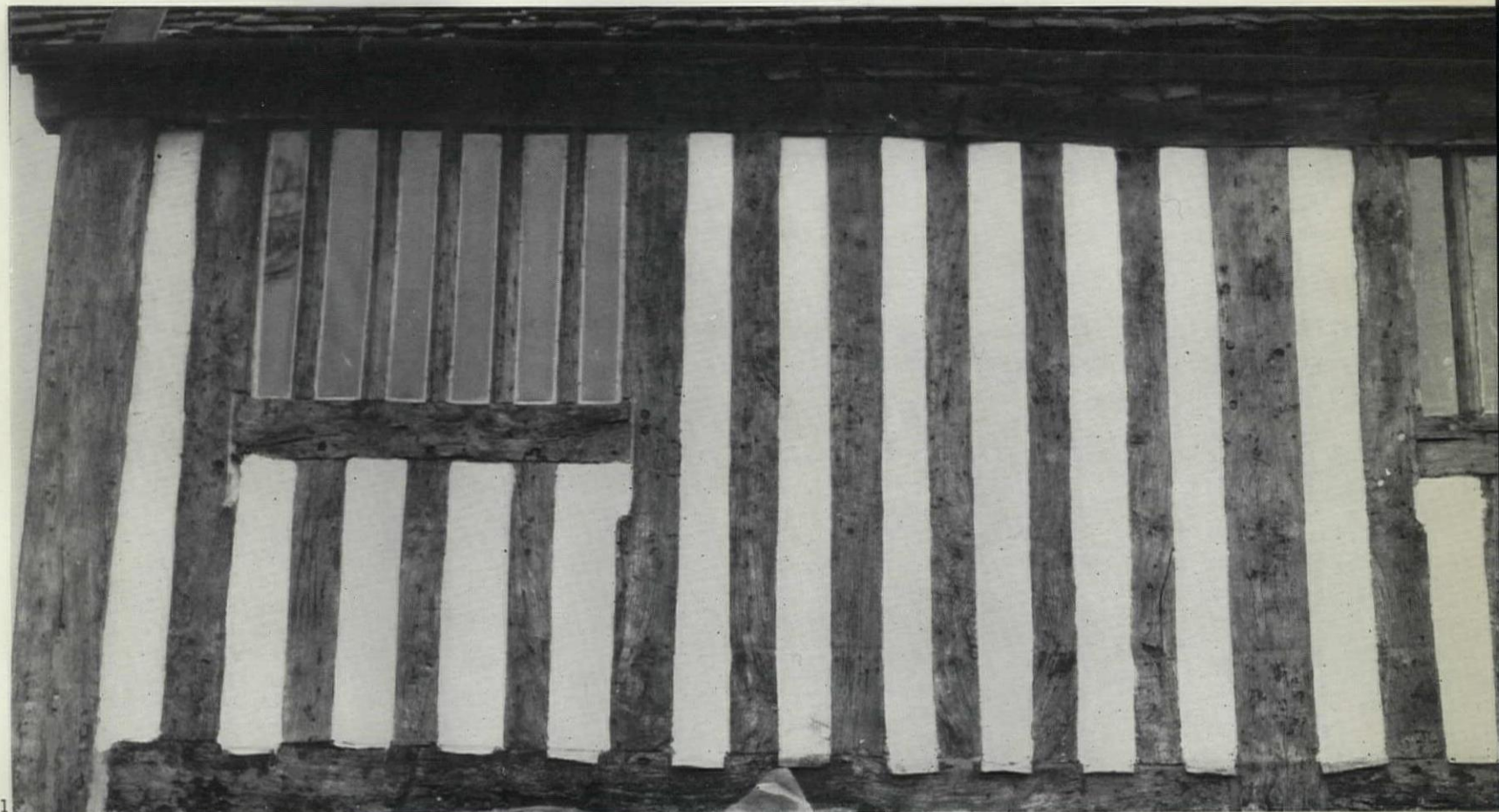
We are familiar with Japanese house and temple construction as a form of architecture that is highly refined and shows a preoccupation with the quality of timber and its junctions. In Britain too a tradition was developed between the fourteenth and sixteenth centuries that had a similar understanding of material and acceptance of stark naked structure. This tradition was obscured in the sixteenth century by the new Tudor fashion for the Renaissance and by the loss of its raw material when the oak forests were cut back. Builders gave up the half-timber

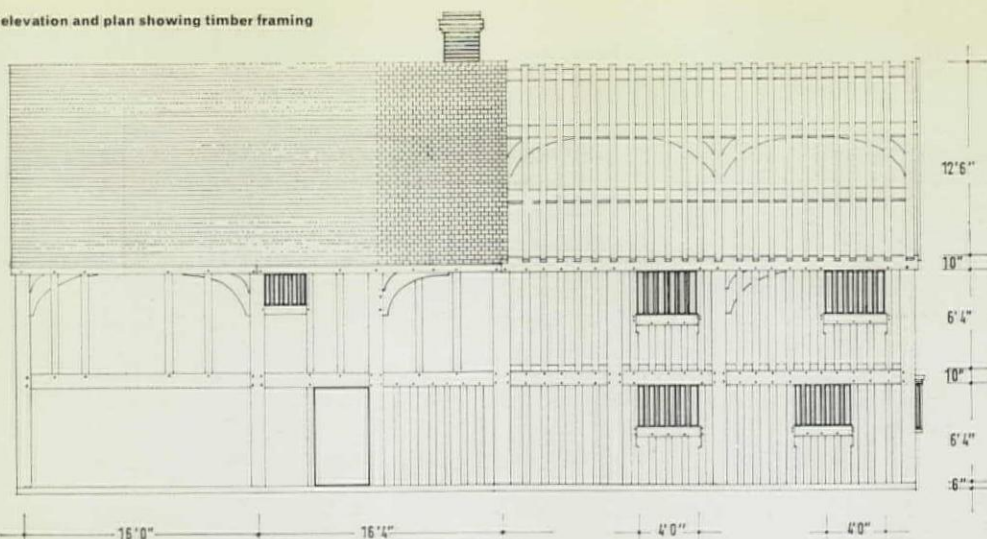
construction and resorted to brick and plaster in imitation of an alien classicism.

The popular concept of the half-timbered house is of a twisted affair lacking regularity, with a mass of adzed and battered beams. This concept is far from the truth; it results from the subsidence of foundations, the warping of timber, wet rot and the work of grubs. The constructions and plans were standardized to a degree unthought of today. A dimensional code must have been in the mind of every housewright, since the lengths of the interlocking

timbers required a tolerance of less than an eighth of an inch. The only thing that held these buildings together were dowels and accuracy of junctions.

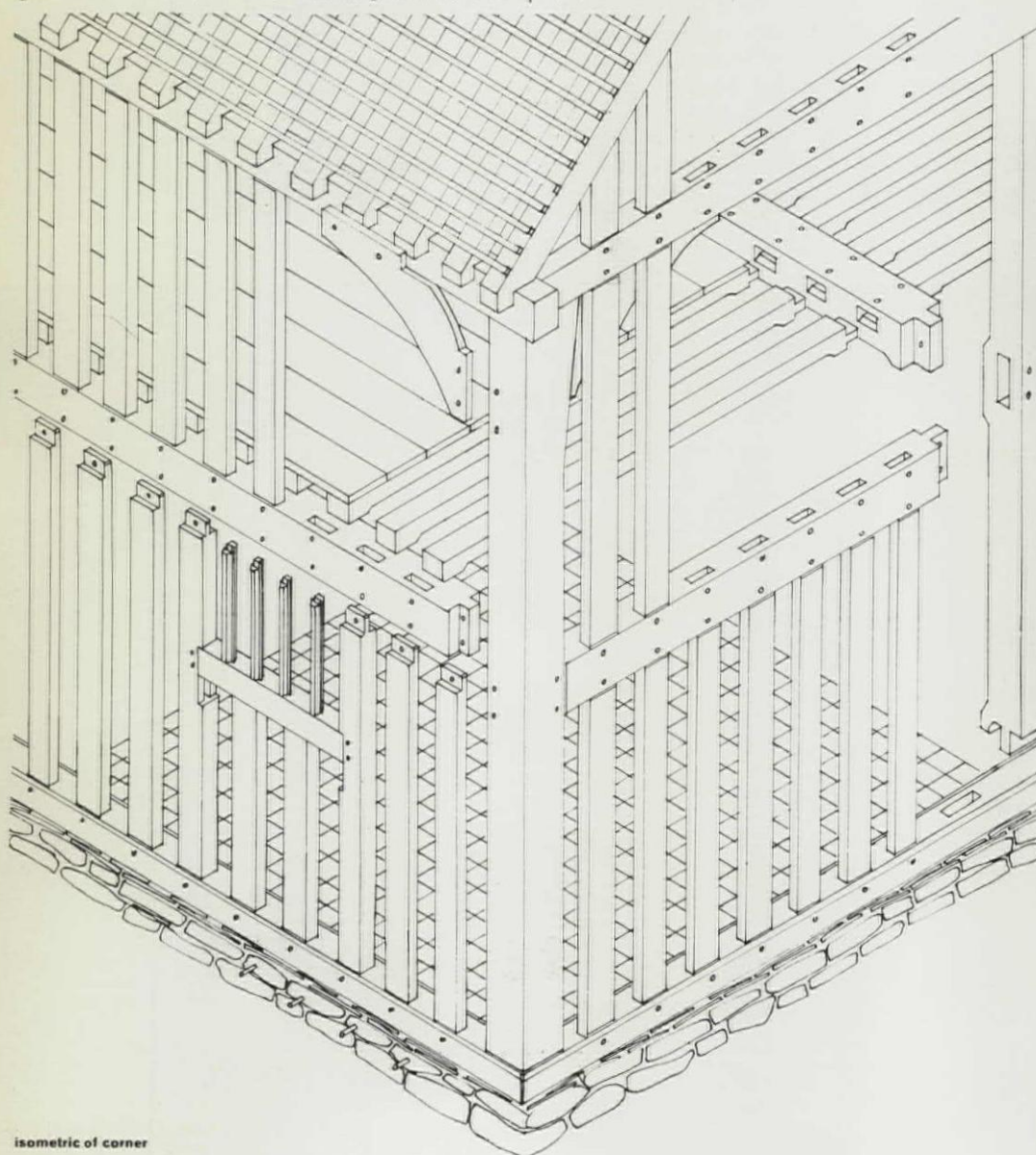
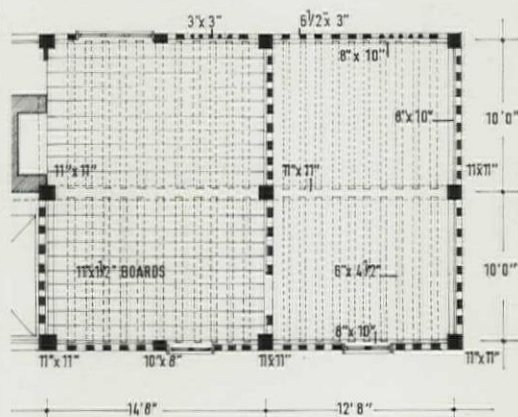
That many of the components were prefabricated can be demonstrated by an analysis of the method of fitting the building together. The minor timbers were tenoned at each end and interlocked with the main members and could not be inserted at a late stage; while the main members had, of necessity, to be assembled together to stop the building falling over while





it was being built. This meant that at least one structural bay would have had all its members fabricated before the building began. The presence of numbers on main components was necessary only if timbers were prefabricated in quantity or transported*.

Tyrrells End Farm in Bedfordshire, illustrated here, 2, is a good example of this kind of construction but it was improved in the eighteenth century by Henry Holland according to the canons of contemporary taste; i.e. it was covered over entirely with rendering on lath, and classical casements were inserted. Beneath this rendering was a pattern of timber uprights $6\frac{1}{2}$ in. wide, alternating with wattle and daub panels 7 in. wide, 1. These timber posts are 6 ft.



isometric of corner

4 in. high in both storeys on the front and back of the house. They were plugged into the ground-beam that rests on a 12 in. wide strip of sandstone and tile. The first storey-height perimeter-beam was dropped on to the tenons, drilled for dowels and secured. The main 11 in. square uprights were pushed on to the perimeter beam tenons and the next storey-height commenced. The eaves beam was lowered on to the tenons of these uprights and braced to the main posts with $1\frac{1}{2}$ in. by 12 in. wide curved collars to stop the frame racking. Meanwhile the internal walls were constructed in a similar manner and the roof trusses built on top of these with tenoned uprights, morticed beams and braces tenoned and dowelled into these beams. 6 ft. 4 in., 10 ft., 12 ft. and 14 ft. are the recurrent dimensions in the structure. The total framework is remarkably similar to present-day farm building constructions. During a recent restoration some damaged studs were replaced. The operation took a few minutes, proving that the framework of such a house could have been completed in a matter of days.

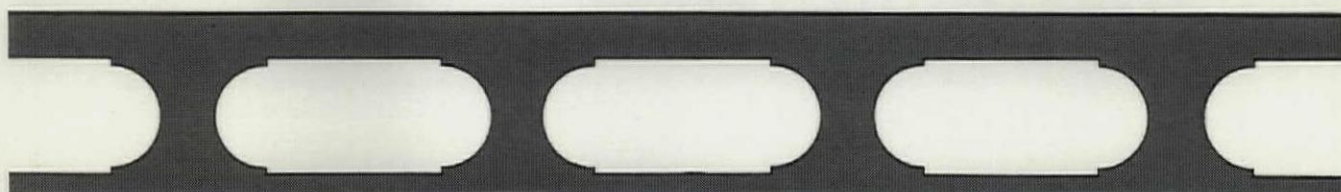
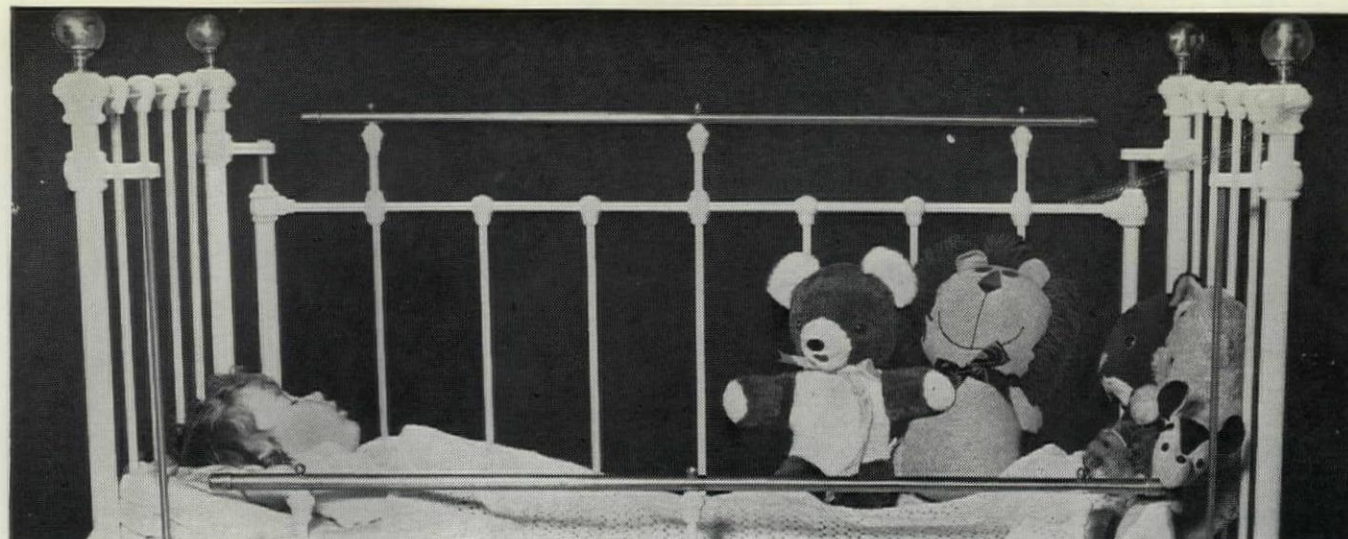
Five medieval windows were blocked up by Henry Holland with lath and plaster. The narrower 3 in. by 3 in. uprights were inexplicable until the restorers realized that they were the windows. The slots below the sill-member show that this was in place prior to the side uprights and was wider than the window to prevent water penetrating the wall. According to contemporary tradesmen's invoices the vertical slots were left open in the summer and either oiled vellum or leaded glass was inserted in the winter. (The origin of the word 'window'—wind,



eye—is appropriate to this type of window and John Lennon's 'windys'. So valuable were the actual glazing panels that men took them from house to house when moving home, the 4 in. width being a constant dimension. The glass may have been coloured. Shakespeare refers to the window-posts as painted red. In reglazing these windows after two centuries it was realized that a sophisticated technical form was being dealt with, and it is humbling to think that the men who had designed according to De Stijl principles were Plantagenet vassals, and that men would have passed by with helmets, surcotes and long bows in the thick of a civil war.

NICHOLAS WOOD

* At Tyrrells End the rear main uprights are numbered I-IX and 6 ft. 4 in. studs I-XX on upper and lower floors.



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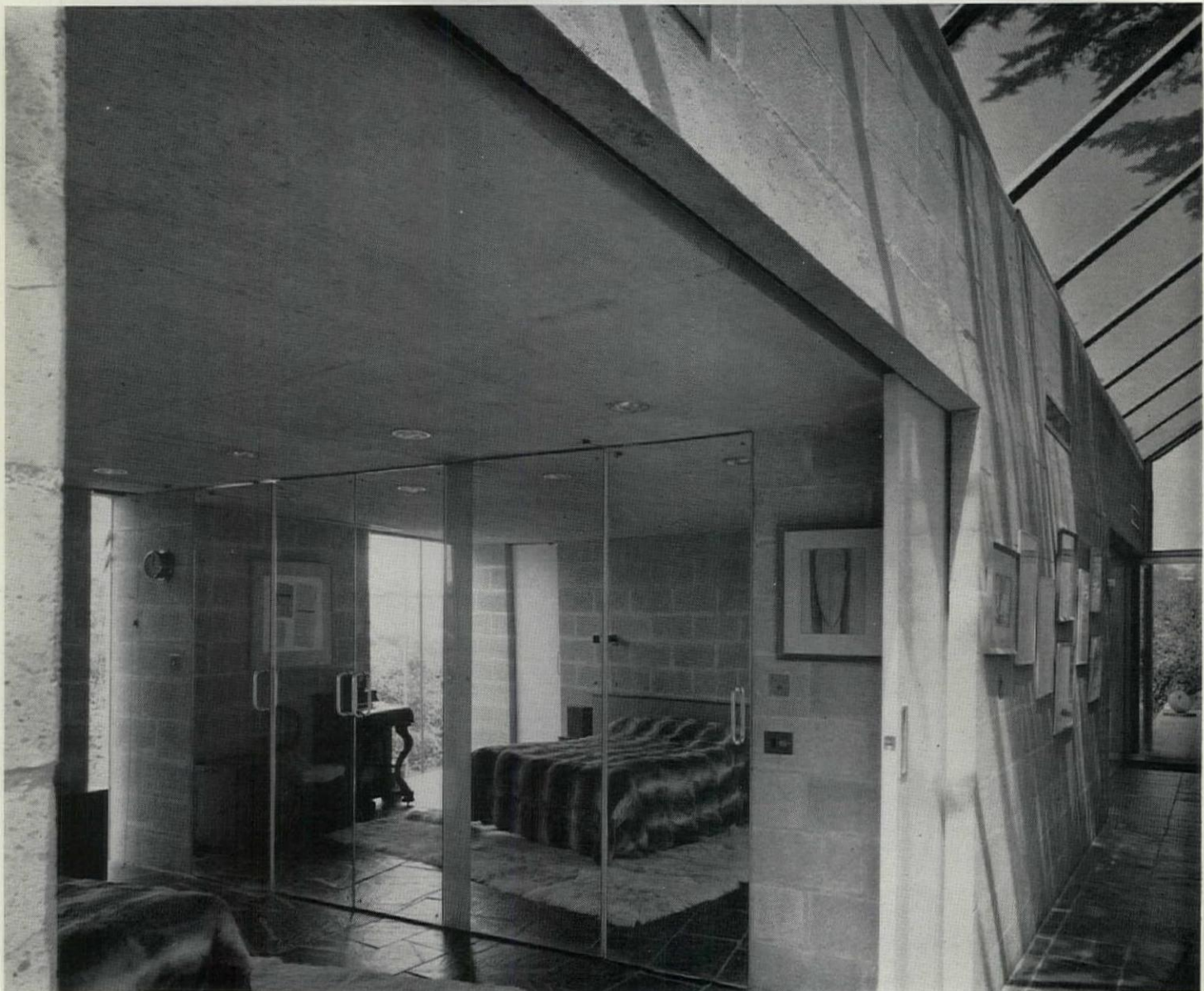


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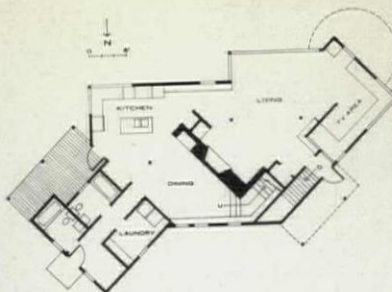


WORLD

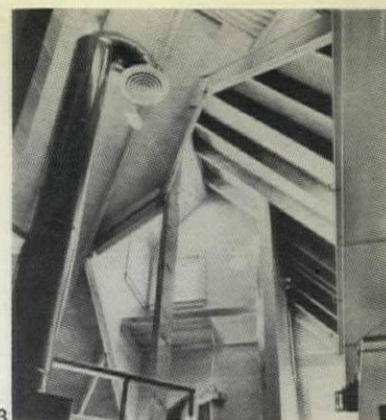


MARTHA'S VINEYARD

As a supplement to the twelve English houses illustrated on pp. 93-116, World this month is given over to twelve houses abroad.



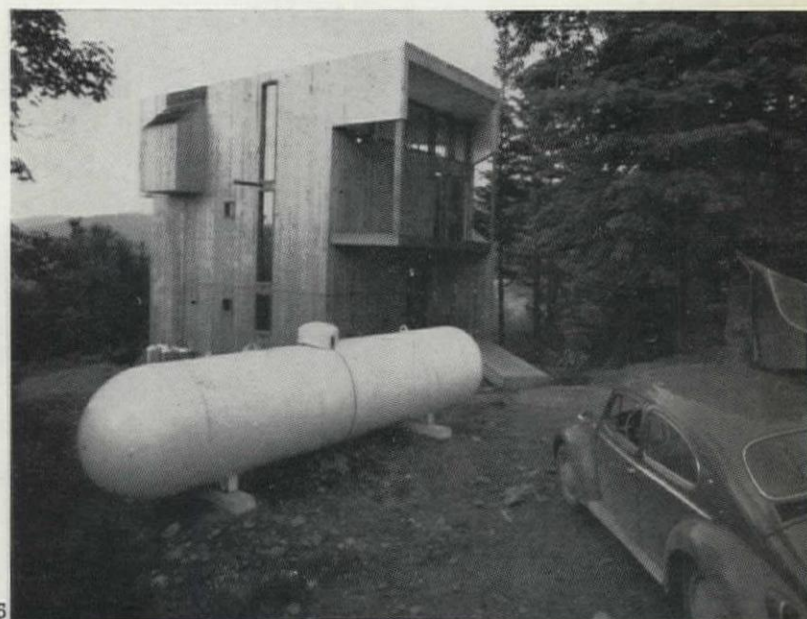
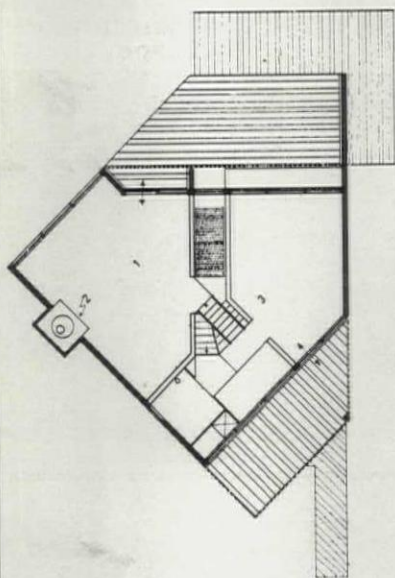
Despite all the sound arguments which have been brought to bear against the concept of the individual family house, architects continue to be fascinated by a problem which brings them into close contact with people. Sometimes, as in Christian Hunziker's follies, there is active cooperation by everyone involved, and the process of designing and building seems to become more important than the finished product. Hugh Hardy and his associates (known for their prize-winning project for the Performing Arts Centre, University of Toledo, Ohio) deliberately under-



designed their house at Martha's Vineyard, Mass., 1 ('no 16th century anatomical drawings . . .') so that the builder could exercise his own talents as he went along. The plan, 2, a concoction which has not quite gelled (take three Euclidian boxes, smash them together . . .), is characteristic of a trend which must at any cost break away from the right-angle and substitute violent forms for gentle ones. There is delight in complication for its own sake, in whimsical spaces and in the exposure of mechanical equipment, 3.

PRICKLY MOUNTAIN TIMBER

Under-designing may be a reasonable procedure when money is short. For Louis Mackall, student-architect-contractor-owner, the model and sketches for his timber-boarded balloon frame structure in Prickly Mountain, Vermont, were only aids to a self-evolving process. The collision of Euclidian forms is fully resolved, 4, and the angular and open character of the tree house, enhanced by the projecting floors and walls, contrasts with the smooth rounded form of the fuel tank, which lies unashamedly exposed by the entrance, 5.



FISHER'S ISLAND PITCH

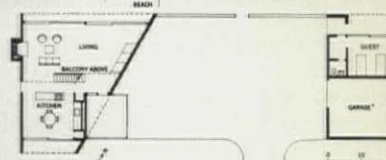
A rational departure from rectilinear geometry is Ed Barnes' house on Fisher's Island, New York State, 7. Also of timber construction, it has a single-pitch roof which combines with a splayed wall to provide a low wide living room end with a panoramic view north, and a two-storey narrow end



with a kitchen and sleeping gallery catching the sun on the south, 6. Barnes started off with a symmetrical trapezium, but found it necessary to have a rectangular frame of reference against which angles can be measured. So he set one wall at right angles to the end window walls and splayed the

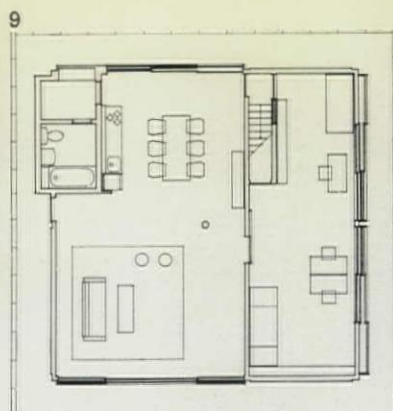


other wall more, getting a deeply recessed entrance porch into the bargain, 8. An entrance court and a fence, clad in the same shingles as the buildings, link the shed-like form of the main house to a separate low flat-roofed block, containing a garage and a guest room.

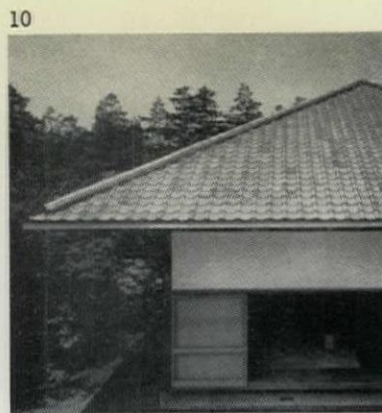


TAMA RIVER

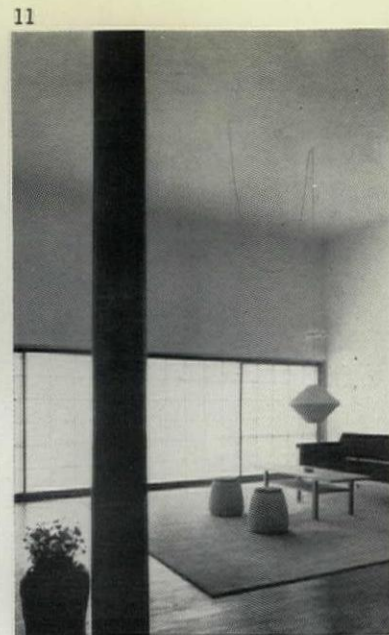
The sociological approach, involving the occupant in design, has been taken a step further in a recent housing project for Oslo (*Casabella 324*) where the architects, Hultberg and Seablom, have merely provided volumes to be divided and equipped 'by those who are better qualified to do it, namely the occupants.' Such a statement



chooses to ignore the fact that the organization of space is an expert's job which can turn a house into a work of art. Kazuo Shinohara, who teaches architecture and only designs houses, actually puts such unfashionable ideas into practice. In his house, on the upper reaches of the Tama River, 10, he achieves the sobriety and restraint

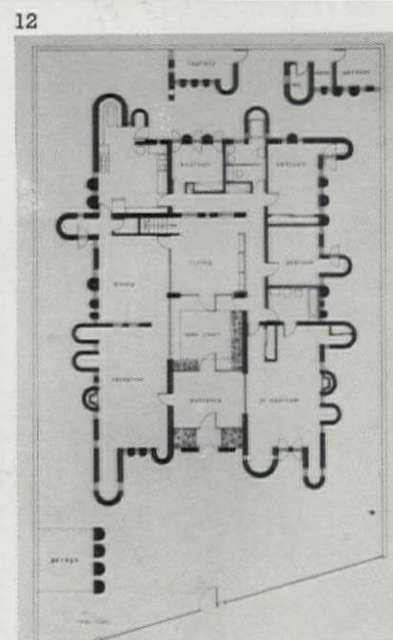


characteristic of Japanese architecture, by means of a square plan subtly divided (the smaller half has bedrooms on two floors), 9, traditional features such as shoji screens, and an all-white background, 11. Despite the high ceiling of the living room, the emphasis is horizontal and the mood cool and restful.



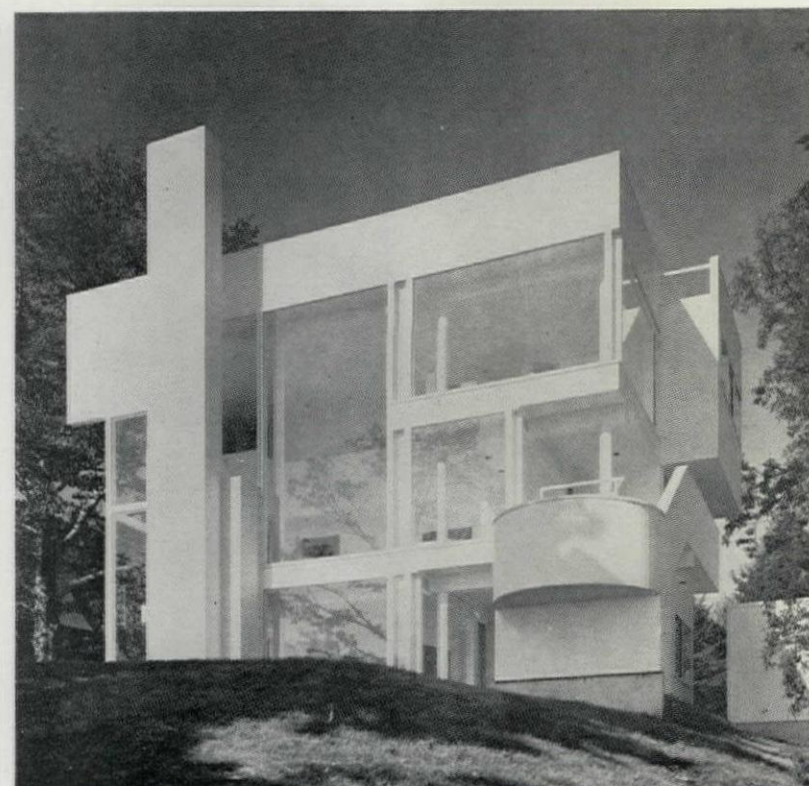
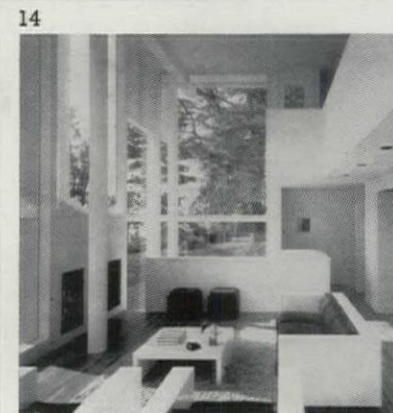
IRAQI NICHE COMPLEX

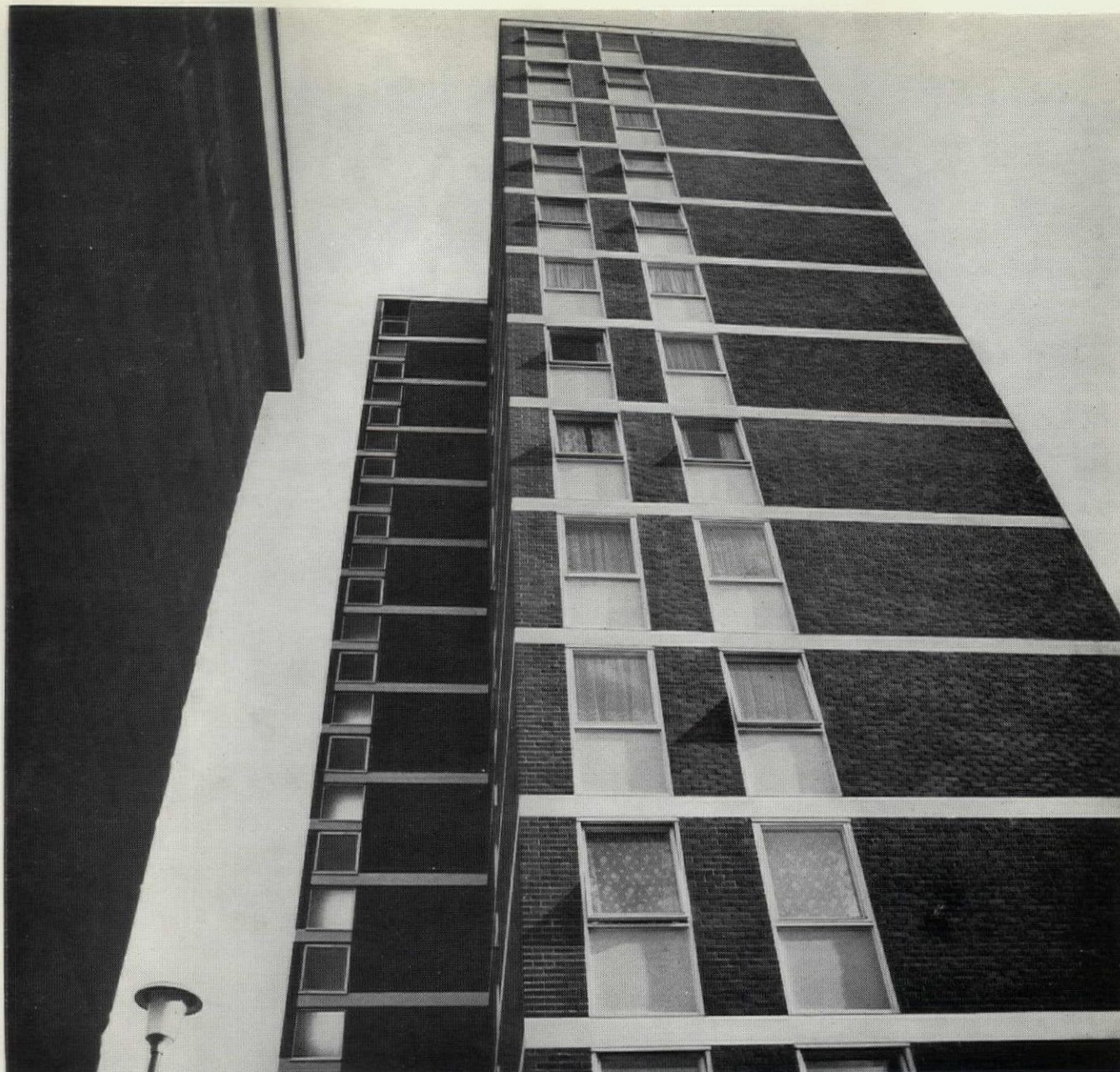
The powerful spell cast by ancient cultures may be a healthier alternative to the calculated search for originality. R. K. Chadirji's house in Baghdad was inspired by the early Moslem palace of Ukhaidir, 13, but its semicircular towers provide niches for the owner's art collection. They are merely excrescences that belie a simple rectangular layout around the traditional open court, 12.



SEVEN JUST SQUARE

The fact is that the Modern Movement, whether in the form of the homely Scandinavian version or the more abstract International Style, produced a large number of superb houses. Richard Meier's white house on the beach at Darien, Connecticut, 16, is Corbusian in its organization of double-height volumes and in its interrelation of interior and exterior spaces through terraces, stairs and ramps, 15. Although the back is a conventional load-bearing timber structure, the front is supported on steel columns with the familiar 'free façade' on a separate plane, 14.





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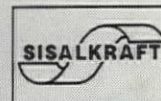
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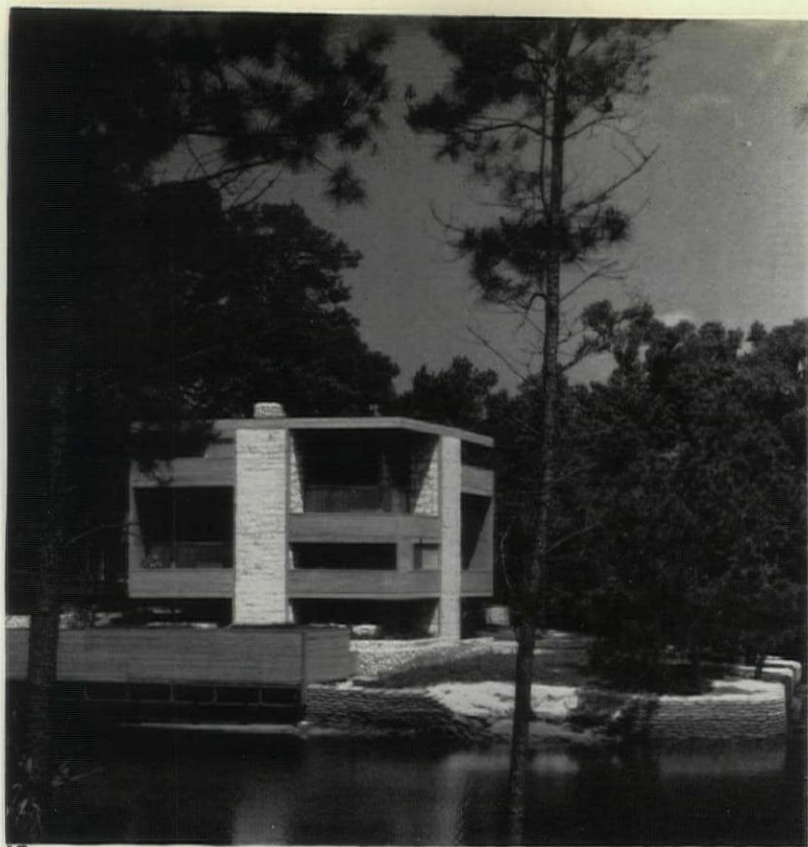
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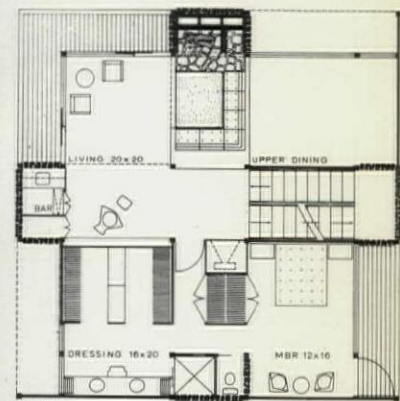
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24

SEVEN JUST SQUARE

A more rigid version of the same idea—the plan is quartered by four structural service towers built of local stone, 20—is William Morgan's cypress-clad house at Jacksonville, Florida, 17. The double height of the dining and living rooms (situated on different floors) contrasts in each case with adjoining lower spaces (kitchen and hearth), 18, 19. Unlike Meier's house, these rooms are suspended above ground unrelated to the garden, and give the building an urban character which is carried through into the somewhat over-refined

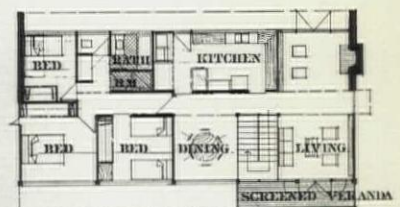


THIRD
20

interiors. Paradoxically the upstairs living room is not favoured by Lübben and Gandke in their town house at Rheydt, where a finely planted courtyard and a fair amount of privacy suggested a living room on the ground floor with a fully glazed wall, 21. The façade, 22, is about as plain as it could be. It may all look too much like text book stuff—dull—but urbane too.

John Dalton's prize-winning passage-down-the-middle house near Brisbane, 25, is much more interesting than the plan suggests. Perched on the edge of a sharp drop, it is brick where it rests on solid ground, and timber where it is suspended in the air, 23. The problem of joining one with the other is resolved by a kink in the roof, providing essential ventilation, 24. There are entrances at both levels, the lower level also containing a playroom and a garage.

An imaginative remodelling of a flat and restricted suburban site has been achieved by Zenetos (famous for his demountable theatre in a disused



25

Athens quarry) in his villa at Glyphada. Cut and fill have produced a lower ground floor (for garage, servants and services), as well as a raised garden at living room level, which cuts out from view undesirable foreground, 26. Like



SECTION: EAST-WEST ASPECT
A. Kitchen
B. Dining
C. Living
D. Bedroom
E. Bathroom
F. Terrace

DRAWING: OF BASIC PRINCIPLES
A. Kitchen
B. Dining
C. Living
D. Bedroom
E. Bathroom
F. Terrace

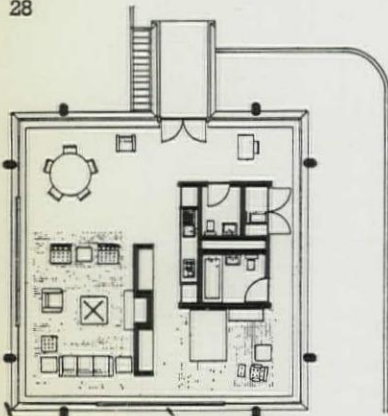
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SEVEN JUST SQUARE

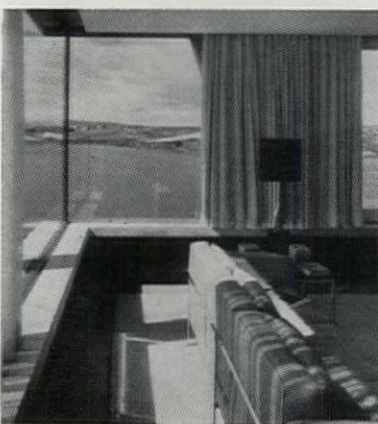
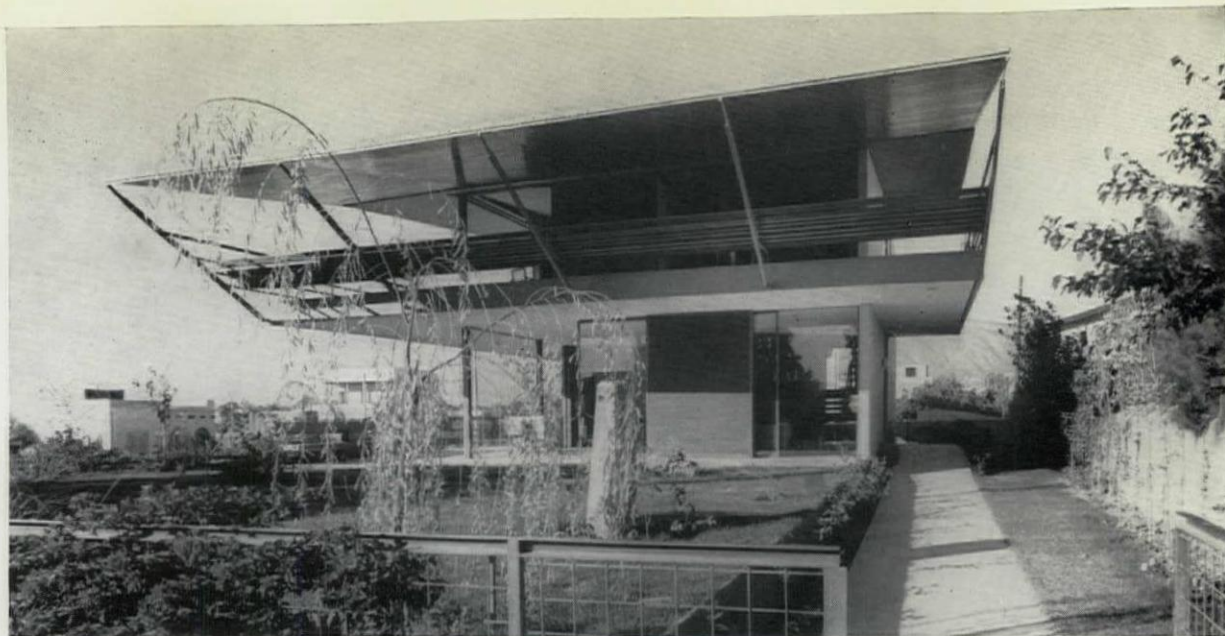
the Australian house, the silhouette reflects climatic needs, each level overhanging the one below, 27. An interesting detail is the continuous bench which acts as a balustrade along the short ends of the bedroom floor balcony.

At Kinsale in Ireland, Michael Scott is content with the now classic—by some discredited—open plan, 28. Like others before him, he has had to build a separate guest house. The supporting structure of concrete stilts, boldly modelled for the scale of the landscape, stands forward so that the floor structure looks suspended, 30. The absence of internal supports and the emphasis on horizontal planes (especially the raised cill), help to create a dignified interior in which one can appreciate the magnificent views without feeling exposed, 29.

The last house, 32, is one of the 'originals', the Villa Savoye by Le Corbusier. There has been much concern ever since the local council



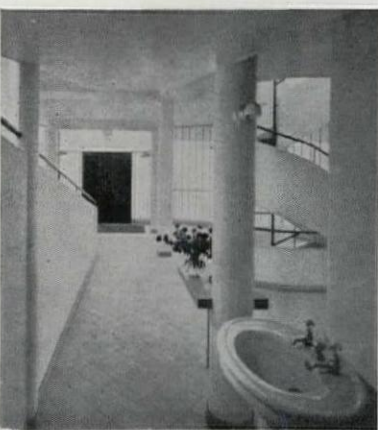
announced, about ten years ago, that they would demolish the house (see AR April 1959 and October 1966). Hopes were raised three years ago when Malraux clamped a preservation order on to the building. Now it is restored and back to something very near its original condition, as can be seen by comparing the first photographs, 31, 32, with the last, 33, 34, Jean Dubuisson, the architect responsible for the work, seems to have done an equally impressive job inside, even restoring many of Corb's built-in fittings. One must now hope that this marvellous house will be furnished and used sympathetically.



29



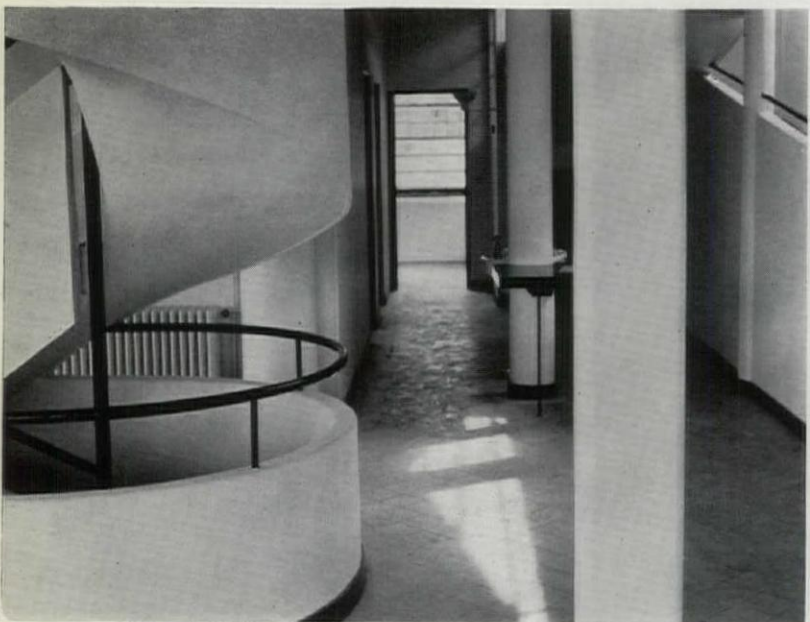
30



31



32



33



34

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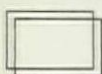
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BAWDEN HOUSE, BROMBOROUGH

One of the twelve private houses reviewed in this issue had Thermovitrine double glazing units specified

Architects: Nelson & Parker

VIEWS AND REVIEWS

marginalia

ANOTHER PICCADILLY

Still another plan for rebuilding Piccadilly Circus has now been published—the model is shown below, 1. It has a brighter chance of realization than the earlier plans because, instead of being a mere academic exercise in civic design, commissioned by the planning authority, it represents a scheme that the various property owners actually want to build. The initiative was taken by the owners of the buildings on the north and south side of the Circus, employing the same architect, Mr. Dennis Lennon, as well as by Westminster city council. The architects for the rebuilding project on the east, Fitzroy Robinson and Sidney Kaye, then adapted their scheme to fit in with Mr. Lennon's, and the city council (architect, Frank West) coordinated the whole project.

The plan also has the advantage of being coordinated with redevelopment schemes over a wider area. The upper-level pedestrian decks and walkways, for example, are designed eventually to extend in all directions and link up with the walkways proposed for the redesigned Regent Street by the Crown Estate's consultants, Sir Hugh Wilson and J. L. Womersley. The Regent Street quadrant, with the glass roof over the whole street also proposed by them, can be seen at the bottom of the picture.

Other features in the picture, all part of Dennis Lennon's coordinated scheme, are: centre, the main pedestrian deck covering the eastern part of the Circus, beneath which traffic passes to reach Shaftesbury Avenue, Coventry Street and Haymarket and which connects with pedestrian walkways continuing to the east, towards Leicester Square and eventually Covent Garden; beyond this deck, a low building with external galleries and illuminated advertisements, replacing the London Pavilion (owned by the GLC); beyond that again a large building on the Trocadero site in the form of an inverted pyramid, mostly occupied by a hotel (architects, Fitzroy Robinson and Sidney Kaye); to the left of the central deck, a square courtyarded building on the Monaco site (architect Dennis Lennon), with a façade facing the Circus designed to carry illuminated advertisements; facing it across the deck, on the Criterion site, a 435-ft. tower (architect, Dennis Lennon) which allows ground to be freed round it, especially on the near side where new public open space steps gradually up to the level of the Circus.

This project again raises the issue of

the siting of high buildings, but a tower in this position should not be unacceptable from the point of view of its effect on the skyline. A more serious objection to it is that, being on the south side of the Circus, it will cast a shadow over the pedestrian deck for much of the day. Other questions that will have to be studied concern wind currents (the city council is already investigating this) and the traffic that will be generated. But it should be noted that the proposed buildings add very little to the office accommodation already existing, and a 50 per cent. increase in traffic since 1960 is allowed for.

The project, together with plans for the surrounding area as at present conceived by Westminster city council, was put on public exhibition in July so that Westminster council (the planning authority) and the GLC (who are statutorily responsible for permission for office development, for height of buildings and for the major road problem and traffic management, and who have declared themselves willing to accept responsibility for the pedestrian deck) can estimate the reaction of the public and obtain the views of bodies like the Royal Fine Art Commission before they themselves officially pronounce on it.

GEDION UP-TO-DATE

E. Maxwell Fry's obituary (July AR) of Sigfried Giedion mentioned that the day before he died last April he had completed the final volume of his trilogy, *Constancy and Change*. Only a

fortnight before that his English publishers (Oxford University Press) had issued a fifth edition of his most celebrated book, *Space, Time and Architecture*, which first appeared in 1941.

The new material in this edition includes perceptive appreciations of several buildings completed since the fourth edition was published in 1962, including Le Corbusier's priory at La Tourette and his Carpenter Centre at Harvard and others by Gropius, Mies van der Rohe and Aalto. There is a whole new chapter on the Danish architect Utzon, whom Giedion seems to have admired more unreservedly than might have been expected. He accepts the non-functional formalism of the Sydney opera house with a readiness that would have been unthinkable when the first edition of the book was published. The new edition also contains extensions of the section on town-planning in the light of recent work by Japanese architects.

HIGH WIRE INTELLIGENCE

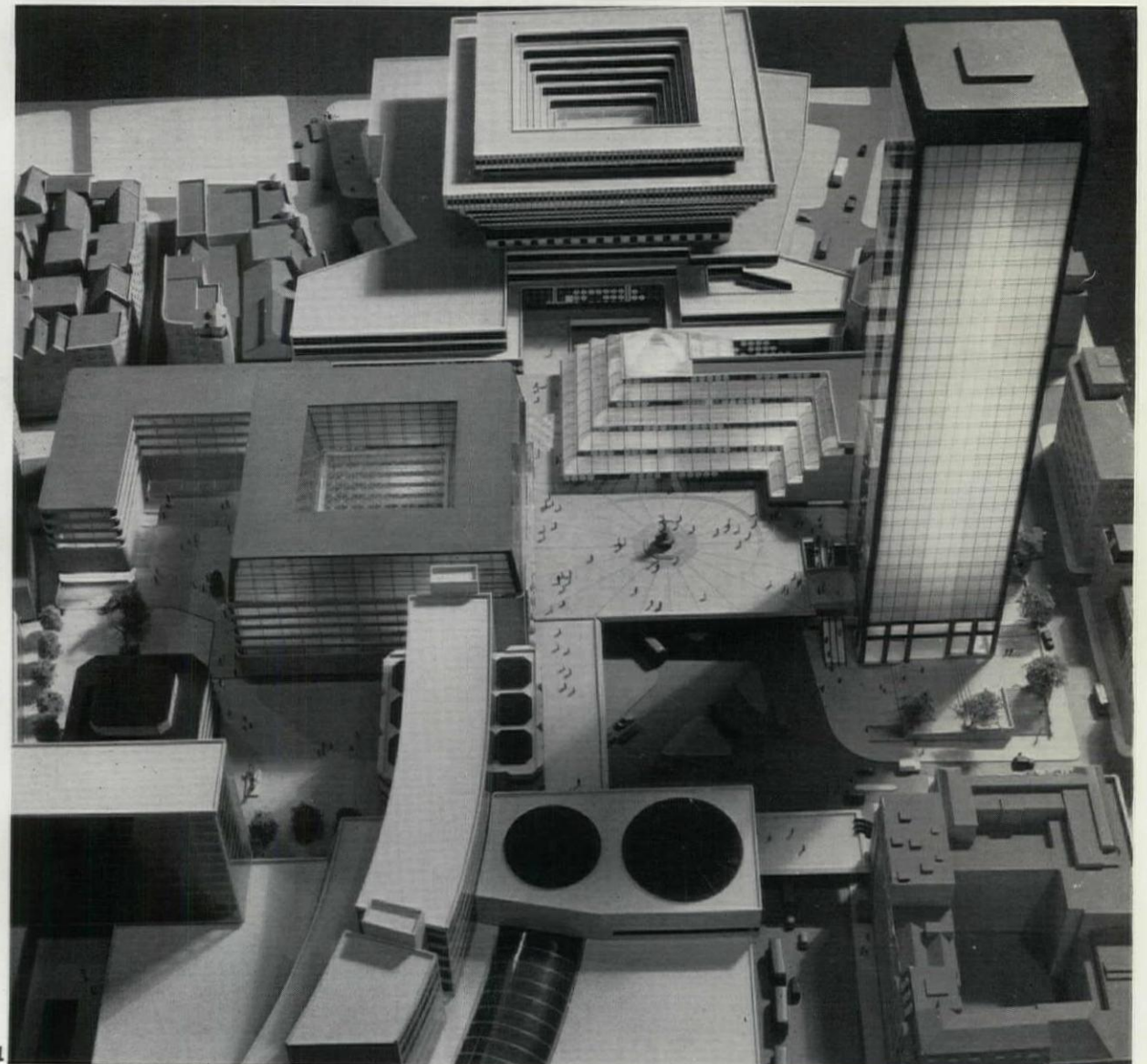
The Central Electricity Generating Board has issued a well produced guide for the layman entitled *Overhead or Underground—the Facts*. Dealing with complex technical problems such as overheating, insulation and 'charging current,' it manages to explain them in down-to-earth terms. Not down to earth enough, however, is likely to be the reaction of the more experienced civic and amenity societies who have had to fight battles with this doughty adversary. What the societies will want

to know more about is why we use alternating current if it causes such considerable technical problems, what research the CEGB is doing on fuel cells and even more fundamentally, after the New York blackout, whether we are right to pin our faith to a grid system at all.

This is a leaflet which the CEGB are right to have produced. One can only regret that it was not produced earlier and hope that it will be sent to all amenity societies so that they have a better understanding of these complex problems. To date neither the Civic Trust nor the Council for the Preservation of Rural England have received copies. Still less have they been asked to distribute them through their own wide network of societies. This should speedily be done, and the next bulletin should produce more facts on the CEGB's research programme if the groundswell of public discontent with the Board's plans for a 30-square-mile grid for the entire country is to be contained and some degree of mutual understanding and cooperation engendered.

TRAFFIC SIGNALS REDESIGNED

It is interesting and encouraging to see one of our best industrial designers entrusted with a problem important to the look of the urban environment. As a result of recommendations in the 1963 report of the Warboys committee on traffic signs, Mr. David Mellor was given the task by the Ministry of Transport of producing a new design for traffic signals; in fact he was asked to



BOOKS

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NEW FRENCH ARCHITECTURE

by Maurice Besset

Modern architecture in France still has to battle against official reaction and public ignorance, but the tide is at last beginning to turn and younger architects, committed to 'humanisme total,' are beginning to show their abilities. Names such as Josic, Candilis and Woods, and Jean Prouve, will already be known to British readers, and will soon be better known. The influence of Le Corbusier is dealt with in a special section of the introduction. 10 x 8½ in. 240 pages, illustrated throughout. 90s. net, post 4s. 6d.



MODERN AGRICULTURE AND RURAL PLANNING

by John Weller

Under the heads of Population pressures, Land resources, and Farming and marketing revolution, Mr. Weller presents a working document for the future of British agriculture and rural planning, illustrated and statistically substantiated. Without a national plan there will be a bleak future for Britain and her matchless landscape. 9 x 6 in. 442 pages, including 60 of illustrations. 63s. net, post 3s. 6d.

Reminders

The New Brutalism by Reyner Banham. 80s.

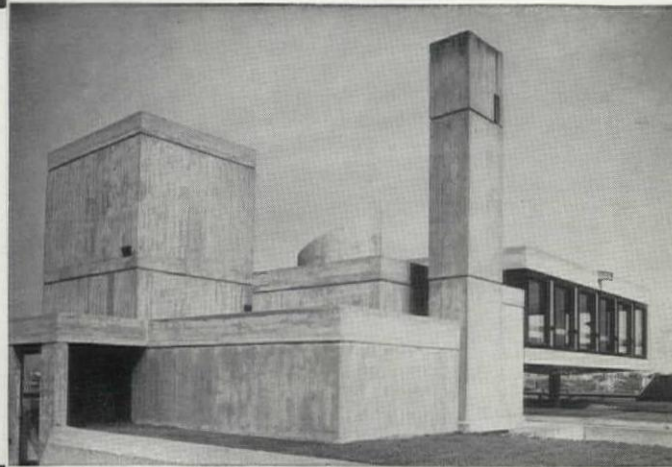
New Single-Storey Houses by Penelope Whiting. 30s.

Town Design by Frederick Gibberd. 5th revised edition. 84s.

GROUP PRACTICE IN DESIGN

by Michael Middleton

Design work is now so large in scale that it demands a multi-disciplinary team—today's problem is how to assist such teams to show genuine creativity. Michael Middleton discusses the history of design, and the course of the creative process, and presents six case studies. Professor Misha Black contributes a note on how teams stay alive, creative and efficient. 10 x 7½ in. 304 pages including 96 of illustrations. 84s. net, post 4s. 6d.



NEW ITALIAN ARCHITECTURE

by Alberto Galardi

The influence of Italian architecture and engineering is universal and perennial. This book is devoted to the decade 1955-65, and traces the line—or lines—of recent development from the older generation such as Nervi, Ponti or Gardella to younger architects like Vigano, Morandi or Fiocchi. 10 x 8½ in. 208 pages, illustrated throughout. 90s. net, post 4s. 6d.





continued from page 146]

'reconsider the design of the system as a whole, to reconcile the various traffic light attachments, to examine new materials and techniques and to minimize the costs of production and maintenance.'

He has now completed his task and the result, 2, is illustrated here—in spite of the required addition of backing boards, a less fussy and better coordinated object. It is designed to be entirely maintenance-free, since all components are plastic or plastic-coated. Backing-boards and hoods are of flexible plastic, to increase their resistance to impact.

Re-equipment of the present 4,000 signal junctions with signals of the new type will take place over ten years.

BRITANNIC HOUSE

British Petroleum's London headquarters in Moor Lane, Britannic House, was designed by Joseph F. Milton Cashmore & Partners. Design Research Unit were co-opted by them for the interior design of certain special areas only, including those illustrated in the June 1968 AR.

obituary

OLIVER HILL: 1888-1968

Oliver Hill, who died recently at the age of 80, was one of those personalities who have helped to give breadth and meaning to the architectural profession. His life spanned the period of commotion in the arts that lies between the end of the Victorian era and the present day. The Victorians, as was proper to their way of thought, regarded the

historic styles as man's highest achievement and therefore to be resuscitated, the choice of style not in the least depending upon the subject: Gothic for St. Pancras, Roman for King's Cross, Greek for Euston, and so forth. Only the best would do. The present day (equally properly according to its way of thought) pin-points the present in the style of 'immediacy'. In the whirlpool of these opposing ways of thought, architects floundered and only a few survived to lay any impress at all upon their age. Oliver Hill was one of these, his main contribution being made between the two wars.

Although Hill's most important works were the British Pavilion at the 1937 Paris Exhibition, and the Midland Hotel at Morecombe about the same time, his real nature can best be studied through his domestic architecture. This ranged from the eccentric thatched house at Holmbury St. Mary to Jolwynds, a forerunner of the modern world. The contribution lies not in what the eye sees, but in the range of the mind. For Hill was not only a true artist who merely used style as a medium of expression, as a linguist might use the most convenient language, but was also a man of wide understanding, genial and generous to his fellow men as well as to his own art, and comprehensive of environment conceived as a whole, from furniture to landscape. He was a founder member in 1929 of the Institute of Landscape Architects. Although not in the same design class as Lutyens, it has always seemed to me that Hill's vision was itself far wider and prophetic, enough at any rate to ensure him a place in architectural history. G. A. JELlicoe

correspondence

WRIGHT'S AESTHETIC

To the Editors.

SIRS: In the February 1968 AR, Mr. Richard MacCormac states that '... T-square and set-square were the obvious tools of Wright's aesthetic. It is characteristic of his sketch plans that they are matted with exploratory lines—a mesh refined and tightened to correlate appropriate parts,' and illustration 1 on p.143 repeats the comment by way of a caption.

On my inspection of this plan I would submit that it is 'matted' with lines radiating from a single point somewhere off the plate to lower right; there is also evidence of a single oblique line cutting or terminating these radiating lines at the top left. To me this is clear evidence of some plotting for a perspective drawing to be set up from the plan, with the picture plane placed back and beyond the controlling elevations. If the author agrees with this then perhaps other drawings by Wright should be inspected to see whether the 'characteristic' is really what the article purports it to be, or whether very many other plans bear witness to the process of geometric perspective construction lines.

Yours, etc.

DEREK S. BOTTOMLEY

Leeds.

Mr. MacCormac replies: Mr. Bottomley has rightly drawn attention to the perspective lines which overlay, and perhaps confuse, the sketch plan for the

Ullman house. A number of Wright's sketch plans have perspectives set up with them, while others, such as that for the Harold McCormick house, illustrated in *In the Nature of Materials*, are projected into elevation. Such construction lines are distinct from the rectilinear grids considered in my article, which a perusal of published material will show to be usual in Wright's planning, whether or not perspective plotting is evident.

SIMON FRASER UNIVERSITY

To the Editors,

SIRS: Having just returned from a visit to Vancouver, I was glad to read such a good account of the new Simon Fraser University in your April issue. Abraham Rogatnick did not exaggerate the importance of this great work by Arthur Erickson and Geoffrey Massey. 'The sense of high euphoria,' which he described as pervading the air among students and faculty alike, is immediately evident to the visitor. Professor Rogatnick was right, however, to end on a cautionary note, for I am convinced that the distinction of the university stems very largely from the coherence of the whole architectural complex, and this may be in jeopardy if the original architects are not given continuing authority to control the buildings still to be erected. Already one block in an inferior handwriting has been added, and other departures from the original character are threatened. It would be a great pity if what Professor Rogatnick rightly describes as the architects' 'elegant expansion scheme' along the Burnaby Mountain ridge were to become frayed at the edges, for the greater the distinction of an original architectural conception the greater the need for continuous policing of all details, even down to lettering and signposting. This is not always understood by lay committees.

Yours, etc.

PAUL REILLY

London SW7.

ILLUMINATED SIGNS

To the Editors.

SIRS: As a visitor to Britain from America during a period of six months, I am especially interested in the article by Kenneth Browne in the June AR which proposes the greater use of illuminated signs in British towns.

I agree that illuminated signs have a good potential for enlivening the atmosphere of cities at night. But as a usual resident of Los Angeles, California, which is both a very lit-up and very ugly city, and an inhabitant of the American scene generally, also much lit-up and frequently poorer for it, my feelings toward illuminated signs are most of all an awareness of their pitfalls.

Kenneth Browne's qualifications on the use of electric signs in English cities and towns are most important, and I heartily second them; but the desirability of illuminated signs should not become the standard of action, with the avoidance of their ill-use only secondary. For instance, the Town and Country Planning Act regulation, which Browne mentions, that illuminated signs on buildings be subject to a three-year planning consent, is an excellent law whatever the defects of its administration—and it is the sort of regulation which places like Los Angeles must surely lack and sorely need—and neither its repeal nor

dilution should be considered. Also, the regulation that illuminated signs are not permitted above fascia height on buildings, while perhaps in need of liberalization for some towns, is quite appropriate to, and necessary for, the continued pleasant character of any town of predominantly old buildings, whether or not these are buildings of outright historical significance.

Mr. Browne does not mention the countryside. I'm sure that I don't have to convince many Englishmen that the addition of illuminated signs to the English landscape would be a disaster. This is the phenomenon which has already terribly defaced many suburban and country areas of the United States. Large freestanding neon and other illuminated signs, in America primarily business-identification signs for motels, petrol stations, shopping centres and the like (not to mention the ubiquitous billboards, which come both illuminated and non-illuminated) are especially noxious, and must by all means be avoided.

Yours, etc.

GREGORY WRIGHT

Grantham, Lincs.

OFFICE LANDSCAPING

To the Editors.

SIRS: In your May issue you discuss *bürolandschaft*, office landscaping, and remark that in the case of the German example illustrated regimentation of desk arrangement is creeping back and this you attribute to human desire for 'order.' If I may say so, I think the wrong conclusion is drawn, probably because the word 'landscaping' is so widely misused—and abused. It is of the essence of good office pre-planning that function should precede all else. The seemingly irregular disposition of work-places is an effect, not a cause, and 'landscaping' does not connote this. It was not 'human desire for order' that led to the layout which caught your attention, it was the functional requirement of the particular office and any other arrangement would have impeded the very purpose for which the office was built. Interest and activity in functional office pre-planning is now so widespread that I would stress to your readers the dangers of forming opinions on 'landscaping' by reference to any one example. Each case is a subject for special study and this, which precedes all design, is absolutely essential to satisfactory result.

Yours, etc.

W. J. ADAMS

South Harrow, Middlesex.

ST. MARK'S CHURCH, PORTSMOUTH

To the Editors.

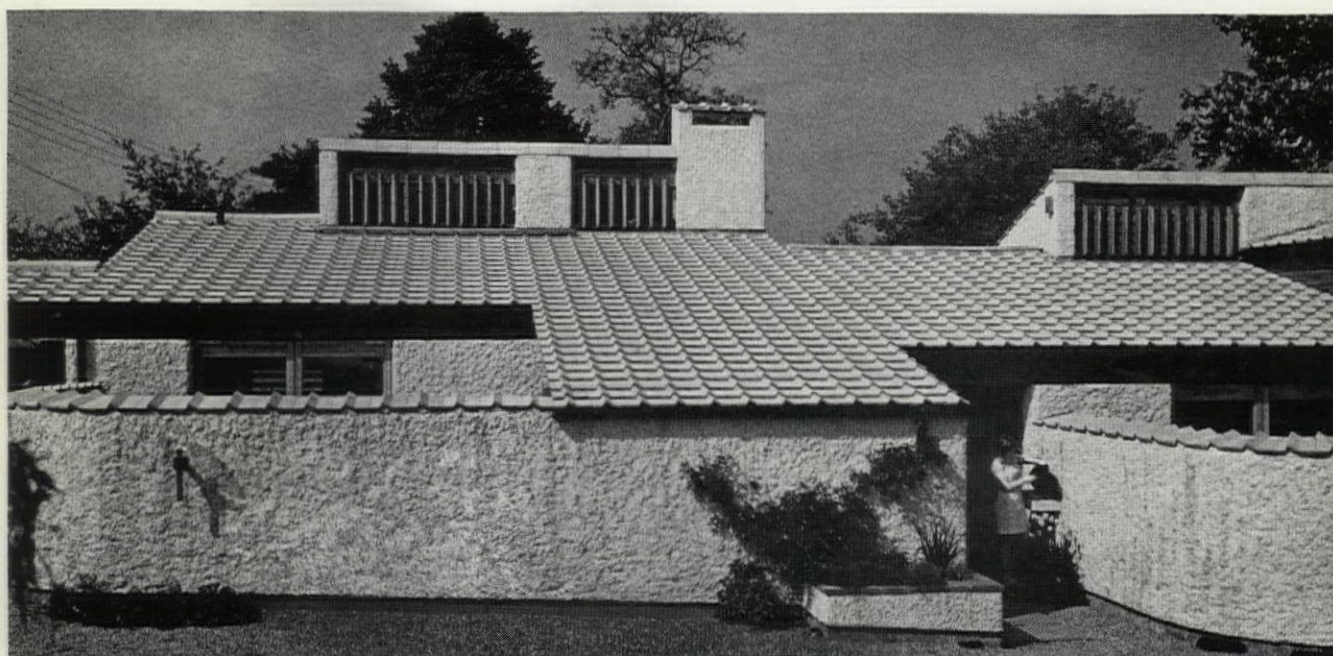
SIRS: I was interested to read the letter from your correspondent in Portsmouth (AR May 1968) concerning the future of Blomfield's church of St. Mark, North End. Having been entrusted both with the design of the proposed commercial buildings on the site and with the replacement church opposite, I can throw some light on the situation which is not as depressing as your correspondent believes.

In negotiations (which are still proceeding) between the developers, the City of Portsmouth and the local Church authorities, it is agreed that it would be desirable to retain the tower of the old church and re-design the surrounding area to form part of the permanent setting for the new proposals. Although the present Order in

The Redland Delta Tile



**was specified for
the three houses in the
development at Haddenham
described in this issue.**



Architect Peter Aldington ARIBA

A lot of Architects are finding that
the Delta tile is functionally efficient
and aesthetically pleasing.

Write for publication no. AR/R6

Redland Tiles Ltd.,

Redland House, Reigate, Surrey. Tel. Reigate 42488 (20 lines)

Redland



R.T.49.

Council refers to the total demolition of the church, steps are being considered which could permit partial retention of the structure, namely the tower, around which the developers could plan their new scheme to the satisfaction of the city and the Church locally.

As discussions are still continuing it would be premature to say more, but I hope from what has been said your readers will appreciate that strenuous efforts are being made to retain at least the dominant feature of Blomfield's original design.

Yours etc.

J. A. WELLS-THORPE
(GOTCH AND PARTNERS)

Brighton.

MORRIS & WESTMINSTER

To the Editors,

SIRS: John Nelson Tarn (AR May) is slightly in error when he claims that Morris envisaged 'the site of the Houses of Parliament used as a dung hill.' In fact, the building was to be used as a 'sort of subsidiary market, and a storage-place for manure.'

I venture to mention it only because it allows me to quote further: 'I believe it was intended to pull them down quite at the beginning of our days; but there was, I am told, a queer antiquarian society, which had done some service in past times, and which straightway set up its pipe against their destruction, as it has done with many other buildings, which most people looked upon as worthless, and public nuisances; and it was so energetic, and had such good reasons to give, that it generally gained its point; and I must say that when all is said I am glad of it: because you know at the worst these silly old buildings serve as a kind of foil to the beautiful ones which we build now' (*News from Nowhere*, ch.V.).

Yours, etc.

L. A. BURMAN

Salford.

book reviews

CAMPBELL QUESTIONS

THE ARCHITECTURE OF COLEN CAMPBELL. By Howard E. Stutchbury. Manchester University Press, 70s.

Colen Campbell's designs are less interesting in themselves than as critical interpretations or paraphrases of something else. He was surely the least inventive, the least imaginative of all the major English architects of the eighteenth century, and the fact that he was a major architect in the sense that he exercised enormous and lasting influence, sets the historian a curious problem. Who was this man and how did he arrive at a position enabling him to switch, within a decade, the course of English architecture?

Biographically, we know almost nothing. A discovery reported by Mr. G. L. M. Goodfellow in THE ARCHITECTURAL REVIEW for August 1966 gives the date of his birth as 1676 and makes him possibly an Edinburgh graduate and probably a lawyer. Mr. Stutchbury does not mention this, though he concedes that an item in the collection of Campbell drawings recently bought for the RIBA by the Wates Foundation tends to support the identification of Campbell with the lawyer in question. The Wates drawings also show that the architect

Campbell had at some time an association with a Scottish architect of an older generation, James Smith, described by him as 'the most experienced' in Scotland. In 1697, a 'Colinus Campbell' appears in a visitors' book at Padua. Then, in 1708, there is a somewhat shady political intrigue between a certain Daniel Campbell of Glasgow and a 'Collin' Campbell who is very probably the architect because Daniel was certainly employing the architect to design Shawfield Mansion in 1712 or a little earlier. The devastating frequency of Colin and its variants in genealogies of the clan Campbell puts all conclusions at risk, but if all the Colins here are the right Colin we begin to have a picture of a Scottish gentleman of modest estate, a lawyer with some political commitments and a strong predilection for architecture, which, stimulated by an Italian visit, led him to total dedication to its practice.

It would be very nice indeed to have the assurance that Campbell was a lawyer because his whole performance is so exceedingly lawyer-like. *Vitruvius Britannicus* may not have much literary merit but it is, for its purpose, very shrewdly organized. Furthermore, Campbell's whole attitude to architecture is thoroughly legalistic. He has his established precedents and makes judgments—and designs—in the light of them. The mechanical adroitness with which he discomposes, expands or contracts a design by Palladio to make it more or less his own is quite remarkable. And this 'more or less' raises another question: was there, inside the ironclad authoritarian of *Vitruvius Britannicus*, another Campbell, sensitive and creative, trying to get out? Marginal originalities are not hard to find but when found amount to very little. One of his most popular inventions was a Venetian window with not only the architraves but the *archivolt* block-rusticated in the manner of the Palazzo Thiene—an ingenious but really rather trivial device. When he needs a cupola or an additional ornament he gives us rather bleak versions of familiar Baroque types. Clearly his one over-riding interest was the coldly judicial one of reducing all architecture to terms extracted from his study of Palladio and Jones.

Mr. Stutchbury has brought together a great deal of useful information about Campbell, some of it new, but the Wates drawings seem to have arrived too late for him to give them more than a summary (but valuable) notice in an appendix. The book is in three parts headed respectively 'Ambition', 'Inspiration' and 'Achievement'—titles which suggest, perhaps, a too romantic biographical sweep and are not, indeed, quite the right labels for what the parts contain. Mr. Stutchbury goes carefully and methodically through his material but never warns to the vital question why England went Palladian after 1714. How much was it Campbell's doing, how much that of pressures in the patronage net-work and the sheer impatience of a new class of owner with the high mysteries of the old Court style? Exact answers are out of the question, but more enquiry and exposition would have been welcome. One tends to think of Campbell as a sort of architectural Addison without (because we are ignorant) the personality. The acceptable triteness of his designs is rather like the acceptable triteness of

the *Tatler* and the *Spectator*—perfectly refined common sense. Campbell, in short, is a bit of a bore. He worked certainly with admirable taste and precision. His enormous success, however, is probably due to his good fortune in appearing on the architectural scene at the precise moment when his limitations as well as his talents were just what were needed. The success attaching to the name of Colin Campbell is much more interesting than Colen Campbell.

JOHN SUMMERSON

NOGUCHI'S SEARCH

A SCULPTOR'S WORLD. By Isamu Noguchi. Thames & Hudson, 105s.

Versatility, an otherwise admirable quality, often leads to the dilution of creative energy. Isamu Noguchi, who is half Japanese though born in the United States and brought up there from the age of thirteen, has made his impact in half-a-dozen different fields of endeavour; but he is, exceptionally, never a dilettante. He calls himself a sculptor (this pictorial survey of his work, with an autobiographical text, is subtitled 'A Sculptor's World') and perhaps sculpture could be described as his central activity, but it is sculpture in the widest sense, and however much the sense is widened, the problem Noguchi is tackling at that moment assumes the nature of sculpture itself, not a poor relation of it.

His sculpture, however, shows most energy and vitality when it is related to some other purpose—which is not to say that it should be classified less as art than as design. His splendidly successful bridge at Hiroshima, his paper lampshades, his contoured playgrounds are art-objects on the highest level, simply using a functional need as a starting-point. What may be called his gallery sculptures, lacking this functional inspiration, seem in many cases to lack also much more than decorative significance.

An exception is his outdoor pieces, designed or sited in relation to buildings; notably those for the garden of the Connecticut General Insurance Company near Hartford, 3, (architects, Skidmore, Owings and Merrill), the marble garden for the same architects' Rare Book Library at Yale and the National Museum at Jerusalem, 4.

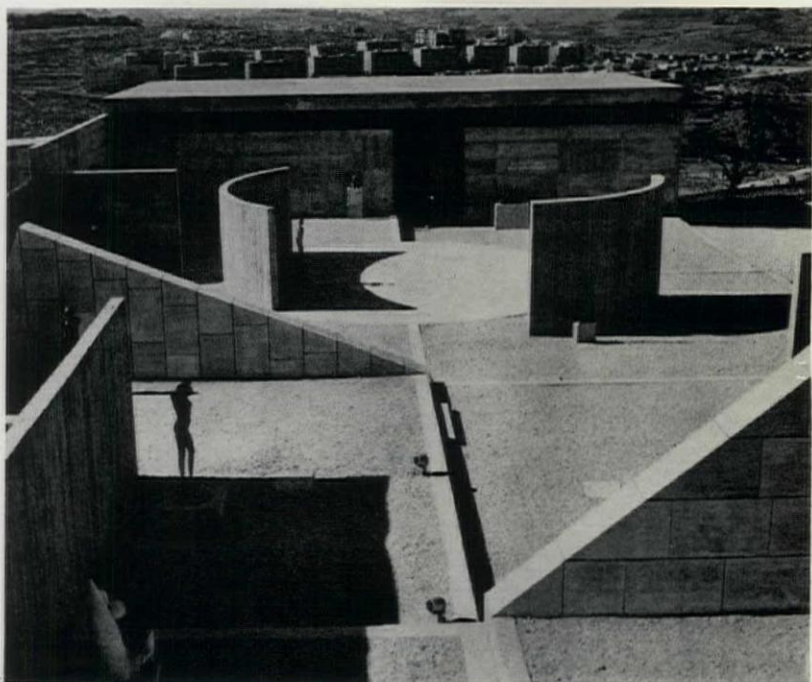
This book illustrates the wide range of Noguchi's talents, which embrace

gardens, architecture and the theatre, as well as any number of sculptural inventions that again show his ability to create significant images out of a practical need. They are all beautifully photographed and the text is far more interesting than the text accompanying most such surveys. It is a moving personal chronicle, not only of an artist's struggle for success but of the search for identity by a man who had roots in so many places that he felt rejected by all of them. His discovery of Japan, as part of his discovery of himself, is indeed the key to the special quality of his work as a sculptor. J.M.R.

CRAZE CONTRIBUTION

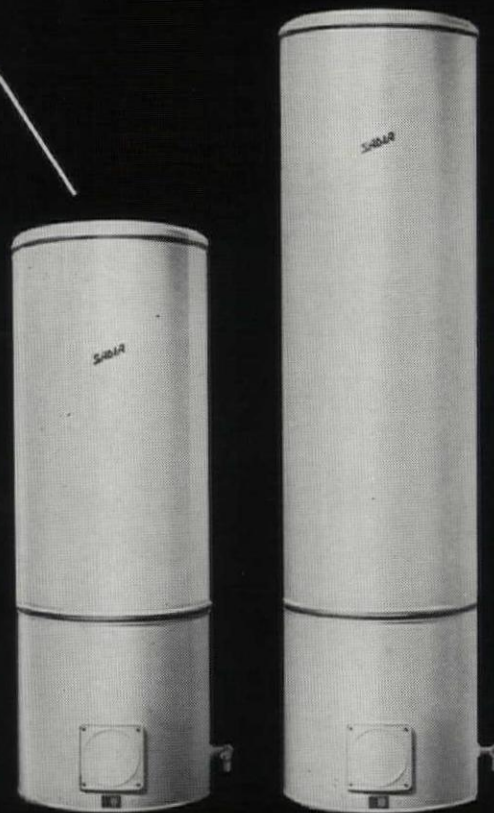
ART NOUVEAU. By S. T. Madsen. World University Library, 14s.

The Art Nouveau craze of the last few years has produced much literature of an ephemeral nature, some excellent exhibition catalogues and also a few serious and valuable books—notably Dr. Madsen's *Sources of Art Nouveau* of 1956 and Robert Schmutzler's *Art Nouveau—Jugendstil* of 1962. This new book is simply called *Art Nouveau*, and is more general than its predecessor. As a paperback it will be available to those who until now were confined to Professor Pevsner's *Pioneers* in which Art Nouveau is of course no more than one episode. Dr. Madsen is a competent guide though not one to rouse passions and enthusiasms. But the main trends, aspects, sources are there and copiously illustrated. S.T.S.



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The Industry

Prototype settee

Hille have produced a prototype settee in Perspex which was shown on the ICI stand at the International Decor exhibition in June. Designed by Alan Turville, Hille's staff designer, the settee is made from an 8ft. by 4ft. sheet of clear perspex acrylic sheet, $\frac{3}{8}$ in. thick which is heated and formed to a constant radius shape, 1. Upholstery is in orange fabric and the Perspex is bolted to two chromium plated steel legs. The perspex is slightly flexible so that comfort is improved and no elaborate tooling is needed for manufacture. All that is necessary is the polishing of the edges of the sheet. Coloured perspex sheet could also be used and the method of upholstering made may also be changed to make the sheet more visible from the front.

Hille of London Ltd, 41 Albemarle Street, London W1.

Tile verge system in plastic

Redland Tiles have introduced a tile verge unit, 2, in an extruded p.v.c. section for use with five of their concrete tile patterns. The unit is produced in standard lengths of up to 20ft. and there is a separate unit for ridge ends. The verge is made with a longitudinal flange which is tucked under the ends of the tile battens until the verge is flush with the brickwork, after which the section is secured by clips to alternate battens. There are connector pieces which snap over the extrusions for roof slopes greater than 20ft. The standard colour is white.

Redland Tiles Ltd, Reigate, Surrey.

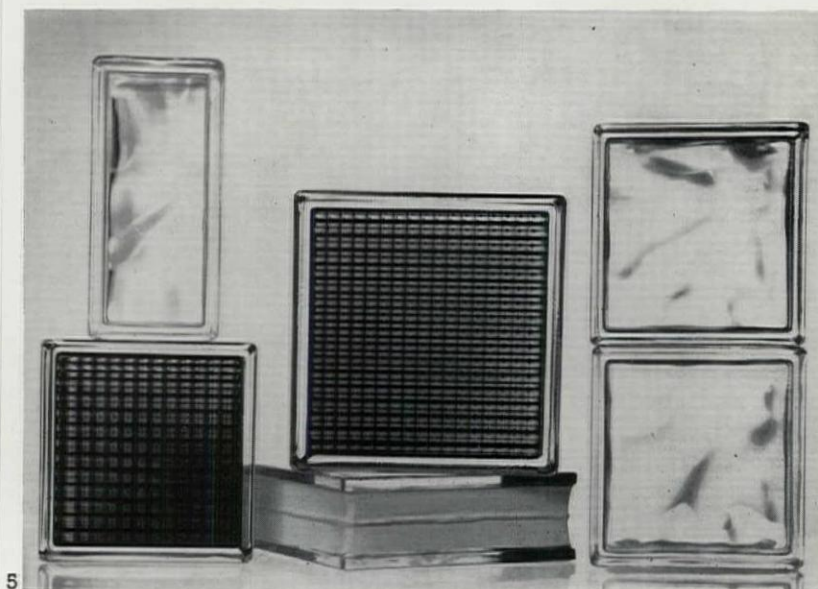
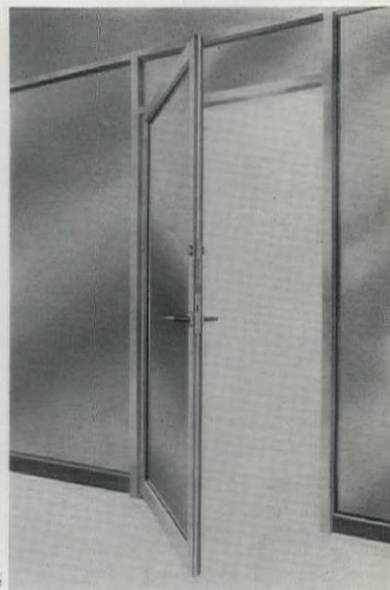
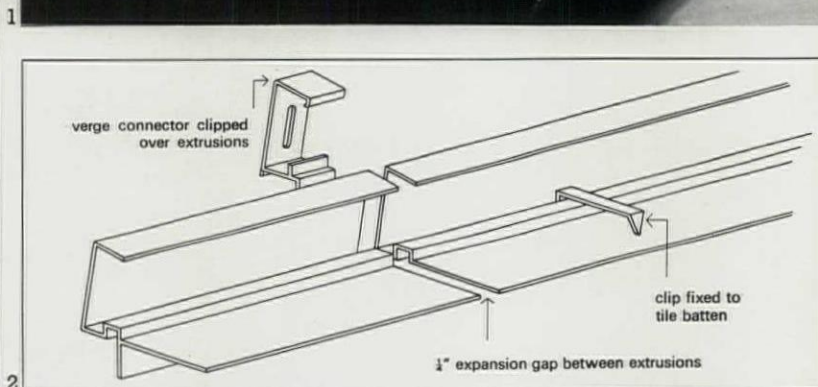
Tubular steel chairs

Rank Audio Visual make a number of tubular steel chairs for lecture theatres, halls and similar buildings and are now producing two Silvant models, both moulded in anti-static polypropylene and both made in stacking and non-stacking versions. Type A is reminiscent of the Hille chair which has inspired so many designers, but type B, 3, is based on a single moulding, two of which are used in each chair—one forming the seat and the other the back. The two mouldings are located on a tubular leg/back structure and are secured by a single screw, so that the chair is very easy to assemble. The mouldings are made in ten colours and it is thus possible to make up a hundred colour combinations which can be changed when required. The chairs are only 48s. 6d. each, and clips are available for making the chairs up into rows.

Rank Audio Visual Ltd, Woodger Road, Shepherd's Bush, London W12.

Lightweight aluminium doors

Heywood Helliwell have introduced an inexpensive anodised aluminium door,



4, in their Slimline range. It has lightweight sections and is made in sizes up to 3ft. by 7ft. for internal or external use and can cost as little as £50 when used inside buildings, a price which is competitive with good quality hardwood doors. The new door is intended for small shops or any building with light to medium traffic conditions: it can also be used as an ordinary office door or in conjunction with internal partitioning. The doors can be fitted with toughened glass or $\frac{1}{4}$ in. plate, and the external window beads are the sloping security type which cannot be removed from outside. Wool pile weatherstripping, polypropylene backed and silicone treated, is incorporated in all vertical members and concealed stripping can be fixed to heads and cills when required.

Heywood Helliwell Ltd, Bayhall Works, Huddersfield.

Glass blocks

Pilkingtons, who have been making Insulight glass blocks for many years, have now introduced a new range which includes, for the first time, coloured blocks. The colours are red, amber, blue and green, and for the clear blocks a new white glass is used which eliminates the green tint of the previous types. The new blocks, all to metric dimensions, are made in three sizes, 190 and 240mm square and 240 by 115mm, all 80mm thick. Patterns for the two square types are Crossed Rib and Large Flemish, and Large Flemish only for the oblong block, 5. Ventilator blocks are also made in metric sizes. The blocks consist of two moulded sections fixed to each other by a direct glass to glass fusion joint which gives a strong and permanent seal. The clear blocks have a light transmission of about 55 per cent and good heat and sound insulation properties. They also have a half-hour fire rating when used in panels up to 8ft. by 8ft. The blocks cost from 5s. to 30s. each and are supplied through glass merchants. In addition John Healey are marketing precast units embodying the blocks. The latter have issued a very useful catalogue giving constructional details of the panels and methods of fixing both precast and *in situ* units as well as numerous photographs of work carried out in white and coloured blocks.

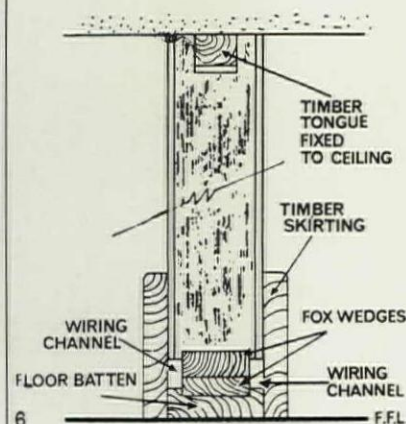
Pilkington Brothers Ltd, St. Helens, Lancs.

John Healey (Vaculite) Ltd, 32 Shaftesbury Avenue, London W1.

Building panels

Mallinsons have recently introduced Mallite building panels for dry wall

[continued on page 154]



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Triumph in structural design



Royal Tuscan's new range of hotel tableware

Royal Tuscan's new 'Grosvenor Suite' was designed by Russell and Hodgson after exhaustive tests for toughness, durability, hygiene and resistance to chipping. It's specially shaped for easy stacking. Specially economical on storage space. And all the lids are interchangeable. 'Grosvenor Suite' has been selected for many new projects including The Tea Council. It is in Design Index. It is endorsed by the British Standards Institute (No. 4034) for strength and durability. Our designers will adapt any existing pattern—or propose an original one. Please send for full details and a brochure.

Royal Tuscan Metallised Bone China

R. H. & S. L. PLANT LIMITED, Longton, Stoke-on-Trent, Staffs.
also: 41 Wigmore St., London W.1.
Member of the Wedgwood Group



continued from page 152

construction. The panels are made in two types, SF and LR for high and low rise buildings. Both types of panel have a core of high density flaxboard, the SF type being faced on both sides with asbestos wood to meet Class O requirements while the LR type is faced with hardboard. The panels are made in three thicknesses up to 2½ in. and the flaxboard core gives good resistance to bending and buckling. Standard sizes are 4ft. wide and 8ft. or 10ft. long and the panels can be supplied unfinished or with a variety of p.v.c. coverings or decorative wood veneers. The panels are edge grooved to take a jointing tongue and provision can be made for cable runs, 6. The panels have been supplied for several high rise blocks for the GLC, deliveries being geared to the rate of building and the panels cut to the required sizes. William Mallinson & Sons, 130 Hackney Road, London E2.

Restaurant furniture

Burgess & Co. have a new Midi restaurant chair, 7, introduced at the International Decor exhibition and available with or without arms. The steel frame can be chromium plated or finished with a nylon coating in a choice of colours and the upholstery is in expanded vinyl. Burgess also have a range of steel chairs, settees, tables and stools for outdoor use. All of them have a white nylon coating which withstands the weather very well and should prevent the usual corrosion which seems to overtake most outdoor metal furniture with conventional finishes.

G. N. Burgess & Co. Ltd, Hanworth Trading Estate, Feltham, Middlesex.

Contractors

House in Cornwall. Architects: Richard Rogers, Norman and Wendy Foster. General Contractor: Percy Williams & Sons. Heating: Harry Williams. Building blocks internal and external: Forti-concrete Ltd.

House at Radlett. Architects: Norman and Wendy Foster, Richard Rogers. General contractor: George Wiggs. Landscape: M. Branch. Sub-contractors: Rattee & Kett Ltd., J. B. Mears Ltd., Deans Blinds Ltd., Hill Aldam & Co., Adamsez Ltd., Thomas Henry Hallett

Ltd., H. Williams., David Kut & Partners., Tubular Barriers Ltd., The British Challenge Glazing Co., G. & S. Allgood Ltd.

House at Christmas Common, Oxon. Architects: Brett & Pollen. General contractor: A. Brown & Sons (Nettle-bed) Ltd. Sub-contractors: Heating engineers (including heating of swimming pool): Hillier Air-Con (International) Ltd. Electrical: Hammante (Henley) Ltd. Bricks: The Woodside Brick Works (Croydon) Ltd. Block partitions: Thermalite Ytong Ltd. Roof: G. R. Speaker & Co. Swimming pool plant: The Diafilter Engineering Co. Hearth slab and mantle shelf: Atlas Stone Co. Lift: Hammond & Champness Ltd. Sanitary fittings: Adamsez Ltd. Ironmongery: Smith Widdowson & Eadem Ltd. Special light fittings: Conelight Ltd. Carpets: David Hicks Ltd. Blue Floor Quarries: The Springfield Tileries.

House at Caldecote, Cambridge: Architect: John Meunier. General contractor: Aston Building Co. Sub-contractors: Plumbing: D. Butler. Wiring: F. Rumble. Roofing: Briggs. 'Plyglass' glazing: Constables.

House at Blackheath, London. Architect: Julian Sofaer. General contractor: Frederick Smith & Co. (Builders) Ltd. Heating: Burgess & Bennett. Lighting: F. A. Gibson.

House at Bromborough, Cheshire. Architects: Nelson & Parker. General contractor: J. Royden. Sub-contractors: Roofing: D. W. Shaw. Slaters: J. O'Grady Ltd. Cork and asphalt flooring: Limmer & Trinidad Co. Windows: Rea Metal Windows Ltd. Marble, tiling, mosaic: R. A. Davison & Co. Electrical: J. H. Evans. Central heating: Frank Howard & Partners. Timber: W. Marchbank & Co. Sanitary fittings: Armitage Ware Ltd. Shower control: F. H. Bournier & Co. (Engineers) Ltd. Door gear: P. C. Henderson Ltd. Double glazing units: Thermovitrine Ltd.

House at Chislehurst, Kent. Architect: Donald Ball. General contractor: F. H. Beeching & Sons (Keston) Ltd. Sub-contractors: Heating: P. G. Stevenson Ltd. Electrical: Kent Electrics. Aluminium roofing and cladding: Roberts Adlard & Co. Bathroom mosaic: Dennis M. Williams Ltd. Cork flooring: Olivier & Bleasby Ltd. Pilkington 'Insulite'

double glazing units: Clarke & Co. (Hoxton) Ltd. Bricks: Richard Parton. Straight sliding windows: J. Honour & Son (Joinery) Ltd. Side-hung windows: J. Gerrard & Sons Ltd. Internal sliding door track: E. Hill Aldam & Co. Sanitary fittings: Adamsez Ltd. Stainless steel sink unit: G. E. C. Anderson Ltd. Kitchen fittings: Lea Valley Joinery Ltd. Ironmongery: G. & S. Allgood Ltd. Carpeting: Heals Contracts Ltd. Curtaining: H. G. Dunn & Sons Ltd.

Artist's Studio, Charlotte Street, London. Architect: Charlotte Baden-Powell. General contractor: William Graver Ltd. Sub-contractors: Electrical: Stewart Electrical Services. Glazing: Rayner Davies & Co. Tiling: Norland Services Ltd.

House in Kensington Place, London, W8. Architect: Tom Kay. General contractor: R. Mansell Ltd. Sub-contractors: Heating and hot water: R. Mansell (Heating) Ltd. Roof paving: Ruberoid Ltd. Electrical: S. Matthews Ltd. Hoist: Hoisting Appliances Ltd. Blinds: Adalon Industries Ltd. Bed storage/desk unit: Hawkins (London) Contractors Ltd. Double glazing: Plyglass Ltd. Patent glazing: Faulkner Greene Ltd. Sliding door gear: P. C. Henderson Ltd. Bricks, flooring and tiling: Broads Ltd. Sanitary ware: John Boldings Ltd. Ironmongery: G. & S. Allgood Ltd., A. G. Roberts Ltd., Greenman Berger Ltd. Boiler: International Ltd. Convectors: Copperad Ltd. Ceramic tiling: Carter Ltd. Light fittings: Rotaflex Ltd. Glass dome: Greenwood Airvac Ltd. Ventilation: Tack Industries Ltd. Glass louvres: N. V. Appleton Ltd. Flush doors: Leaderflush. Sink unit: G. E. C. Anderson Ltd. Cooker: Moffat Ltd. Waste disposal unit: In-Sink-erator Ltd. Kitchen fittings: Hygena Ltd. Circular stair plastic tube handrail: Yorkshire Imperial Plastics Ltd. Steel tube railings and roof steps: Kee Klamp (Gascoigne) Ltd. Paints and varnishes: Vitrextex Ltd., Sonneborn & Rieke Ltd. Locks: Union Ltd., Chubb Ltd. Curtain racks: Silent Gliss Ltd.

The Swiss Centre, Leicester Square, London. Architect: Justus Dahinden. General contractor: Holloway Brothers Ltd. Sub-contractors: Windows, architectural metal work: J. Starkey Gardiner Ltd. Joinery: Victoria Joinery. Alarm Equipment: M R Security Systems (Ltd.). Shopfitting: Sycamore (Brentford) Ltd. Automatic doors: Frederick Sage & Co. Signwriting and lettering: Design Engraving Ltd. News kiosk shopfitting: Grafton, Magna Ltd. Supply of hairdryers for beauty salon: Osborne, Garrett Nagela Ltd. Steel rolling shutters: Mather & Platt Ltd. Cobble: St. James Terrazzo Tile Co. Compact mobile storage system: J. Glover & Sons Ltd. Steel shelving: Norwood Steel Equipment Ltd. Steel lockers: G. A. Harvey. Plumbing: Richard Audrey Ltd. Electrical work: Electrical Installations Ltd. Precast w.c. partitions, floor and wall tiling: Carter & Co. London Ltd. Mirrors and glazing: T. & W. Ide Ltd. Shelving to Bally shoe shop: Bruynzeel Wood Products Co. Mechanical services: Sulzer Brothers (London) Ltd. Plumbing services: Audreys Ltd. Electric ovens: Artotex Engineering Works Ltd. Plastering and granolithic: Pollock Bros. (London) Ltd. Tiling: Dunlop

Semtex Ltd., Rowan & Boden Ltd. Suspended ceiling framework: Dexion Ltd. Steelwork: Harry Neal Ltd. Painting and decorating, carpets: Holloway Brothers (West End) Ltd. Asbestos suspended ceiling: Coronet Engineering Ltd. Wall handrailing: Clark, Hunt & Co. Expanded metal ceiling: Metal Bracketing Ltd.

House at Worcester Park, Surrey. Architects: Stout & Litchfield. General contractor: A. J. Riggs Ltd. (now part of Peplow and Partners). Sub-contractors: Heating: Pipso (Heating) Ltd. Electrical: L. H. Carter (Electrical) Ltd. Kitchen fittings, etc.: James Joinery Ltd. Sanitary fittings: Adamsez Ltd. Sliding windows: Leyland & Sons Ltd.

Print Workshop, Kelso Place, London. Architect: James Madge. General Contractor: A. Bell (Paddington) Ltd. Sub-contractor: Town & Country Heating Ltd. Glazing: James Clark & Eaton Ltd.

Acknowledgments

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Ian Nairn

STOP PRESS

Townscape problems, outrages and opportunities compiled by Ian Nairn, with drawings by G. J. Nason.

OUTRAGE

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Architecture as she is spoke, 1: 'Ten new superior bungalows with commanding views over Tobermory Bay. Price £6800.'

NOTTINGHAM
A choice selection photographed by Peter Burton of old and new in what used to be one of the most characterful of Midland towns. Maid Marion Way is now lined by some notable additions to the townscape: the Prudential, giving a kick up the backside to the eighteenth-century house in Castle Gate, 2. The subtle streetline and

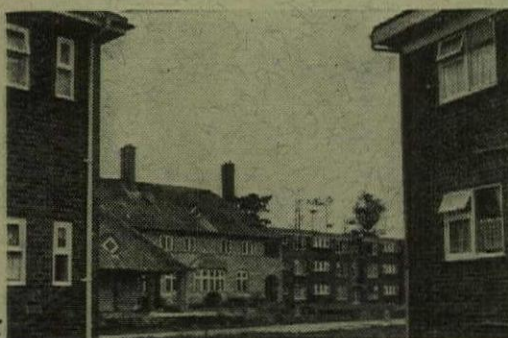


careful elevations facing Maid M, 3. The subways in full GLC-inspired inconvenience, 4. The Prudential's longer-range assault on the Salutation Inn, 5. And, in the Market Place, two





contributions to the problem of urban design, 6: both were built in the 1960s.



7

MILFORD-ON-SEA, HANTS

An extraordinary way to treat an Edwardian house—by Professor Prior—that deserves a careful setting. The juxtaposition and detailing, 7 and 8, are so crass that it's almost funny.



9

R.I.P.

WARTON, YORKS E.R.

The Nunburnholme mausoleum, 9: A good Edwardian design, demolished last year because nobody thought it worth saving.

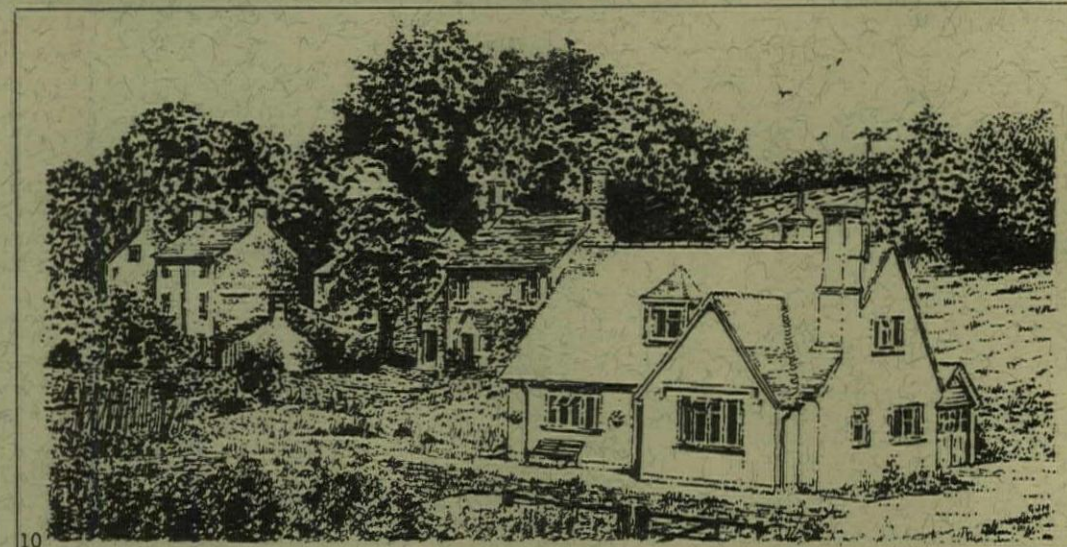
CAUTION

EASTINGTON, GLOS.

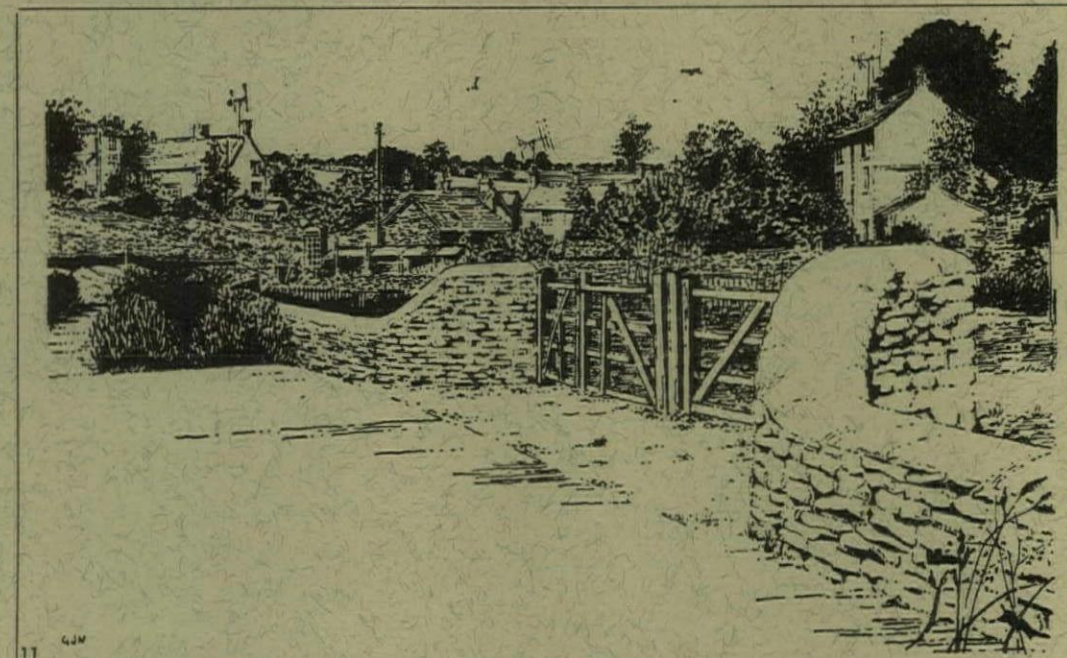
The shattering effect of just one over-wolde cottage in a place which was completely unpretentious. This may well be the first hood-mould in the village, circa 1967. A pity that trying too hard should have such sad consequences in the building, 10, and the trim, 11. A double pity if this was a reflection of planning policy: far better to have produced a simple box like the existing cottages.



8



10



11



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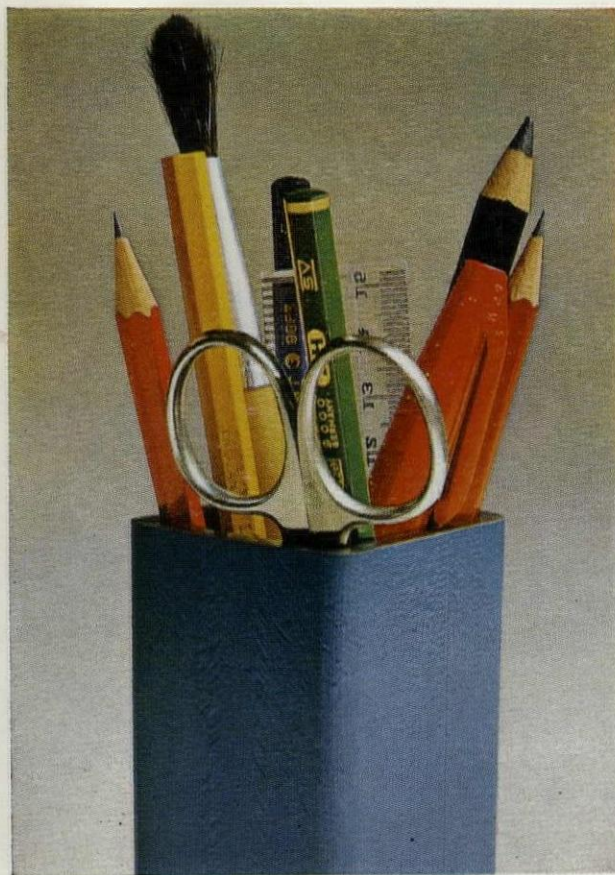
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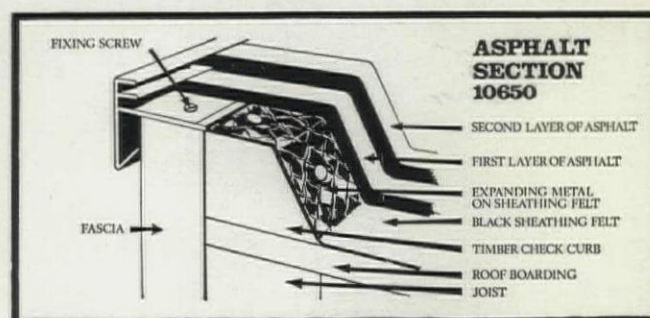
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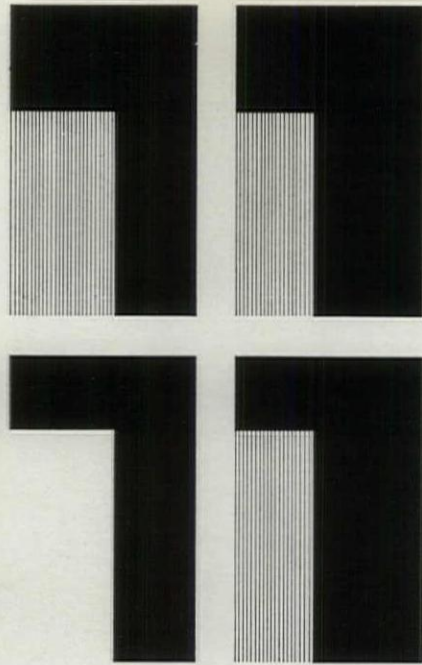
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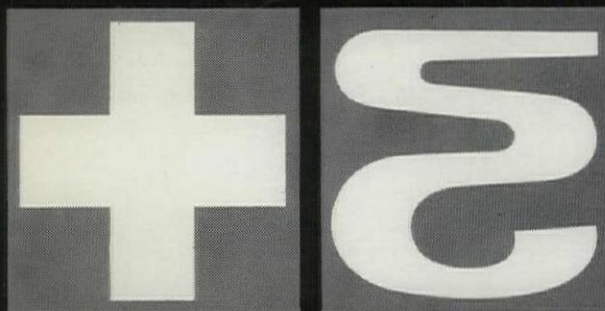
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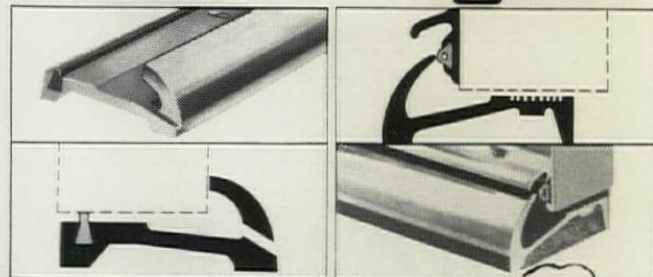
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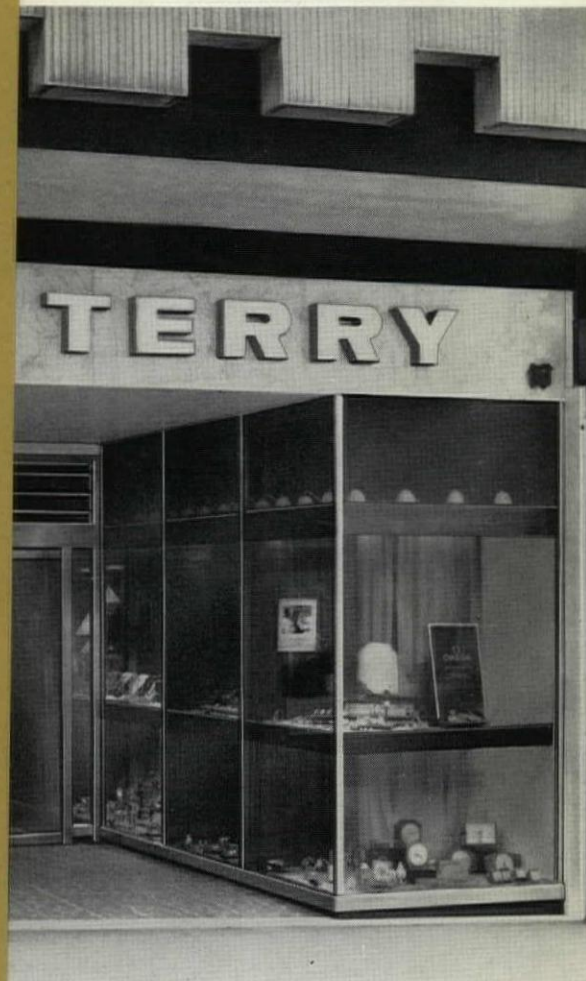


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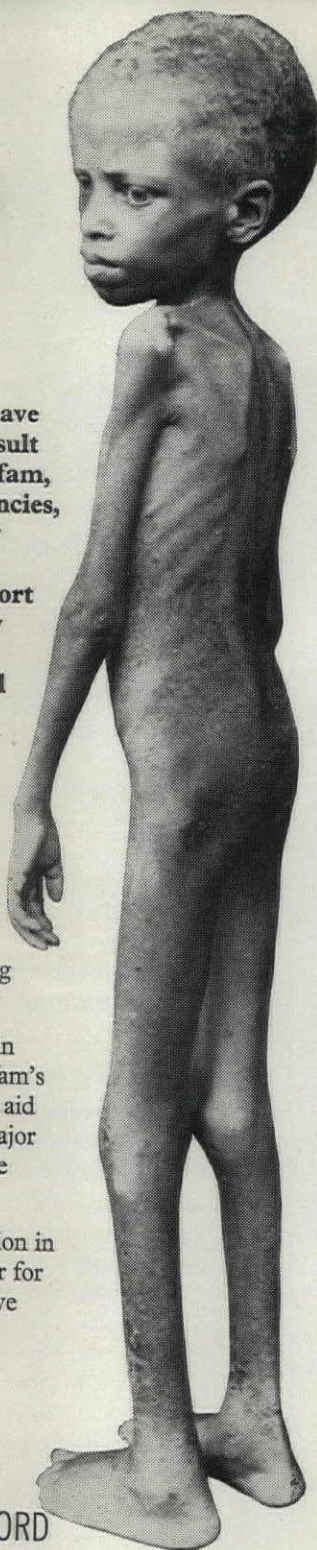
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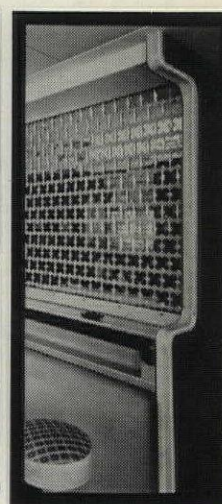
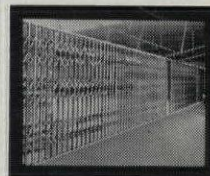
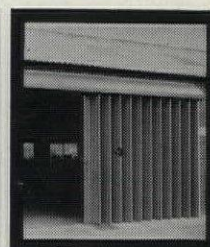
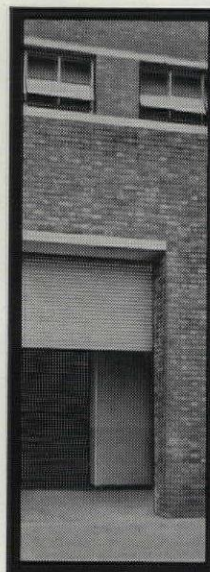
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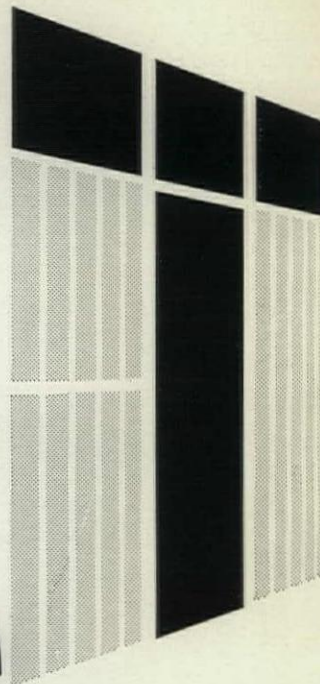
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