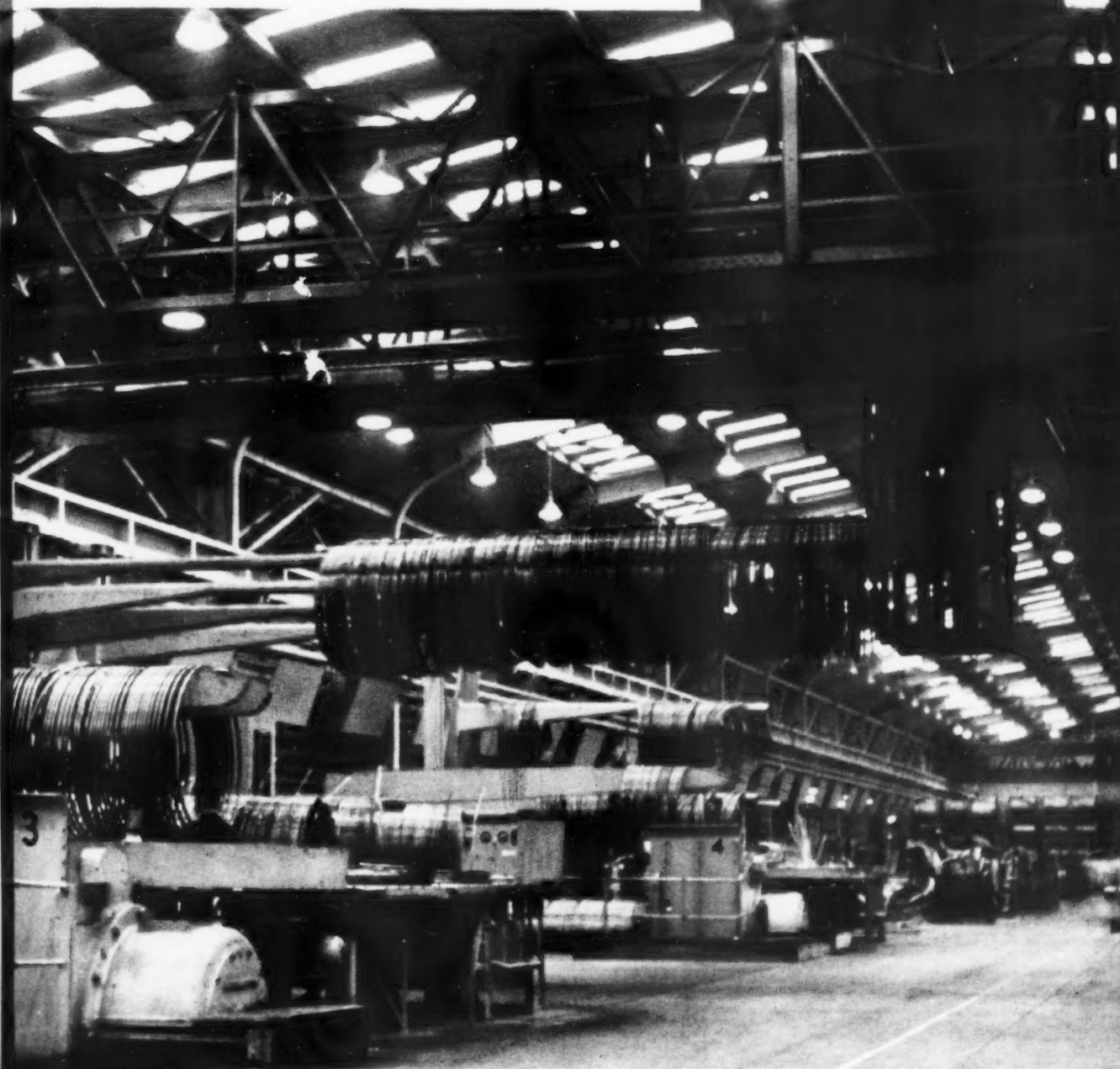


THE ARTS DEPT.

THE ARCHITECTS' JOURNAL *new year number*

Registered as a newspaper. Price two shillings. Vol. 125, No. 3229. January 17, 1957



## WHERE QUALITY COUNTS

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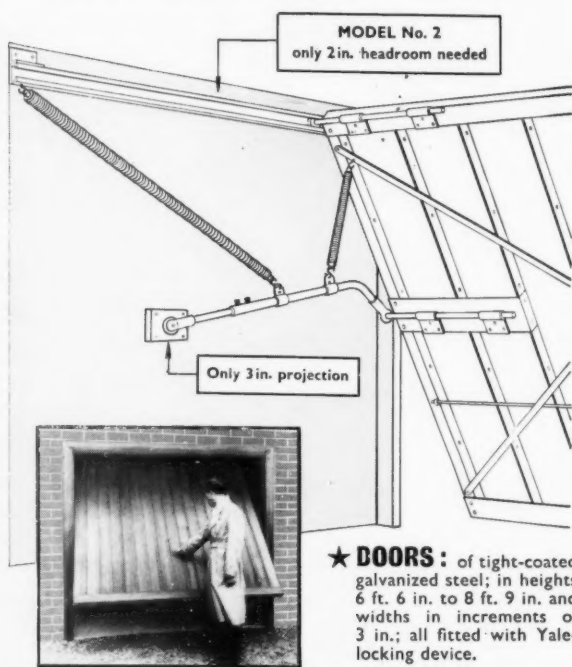
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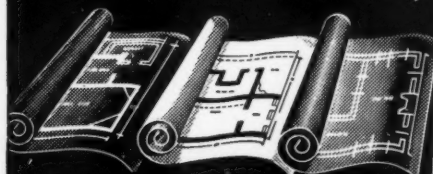
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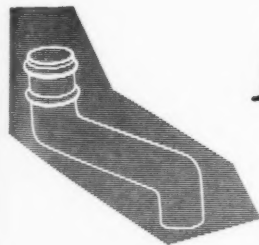
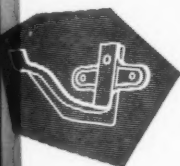
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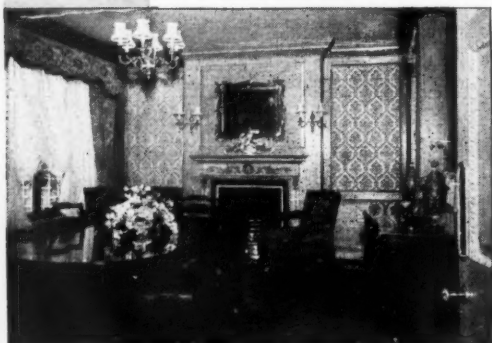
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Honeywell heating and air conditioning controls meet all comfort requirements in The Dorchester's new Roof Garden Suites. Each occupant has a choice between three means of achieving an ideal room temperature.

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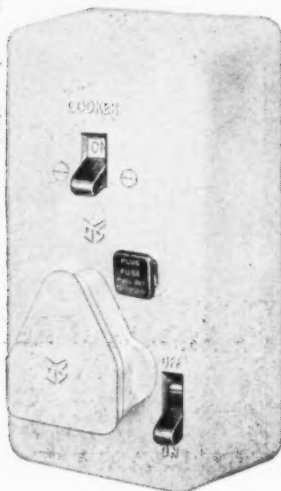
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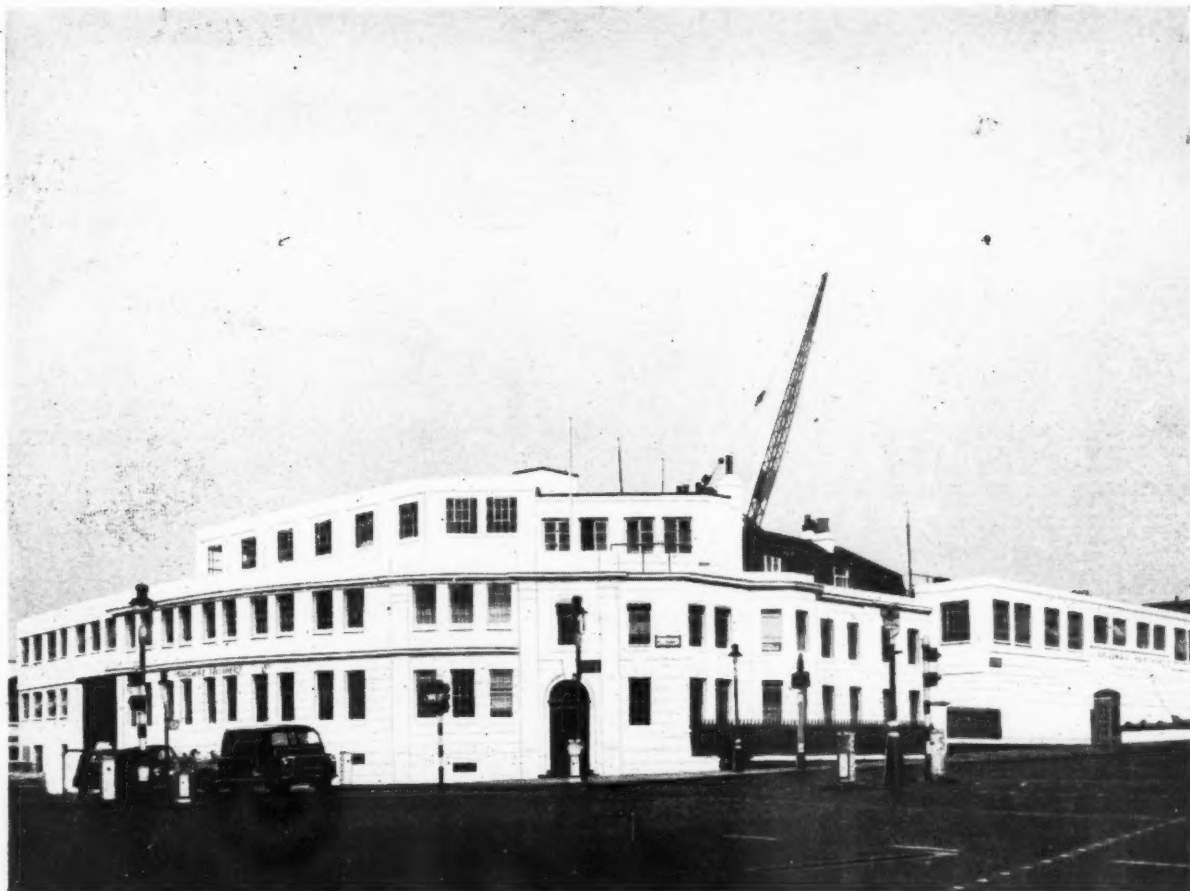




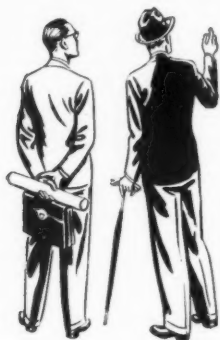
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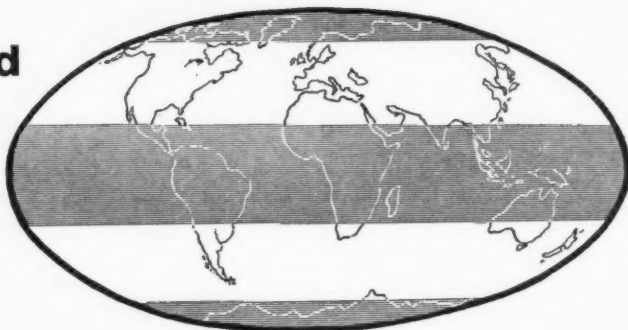
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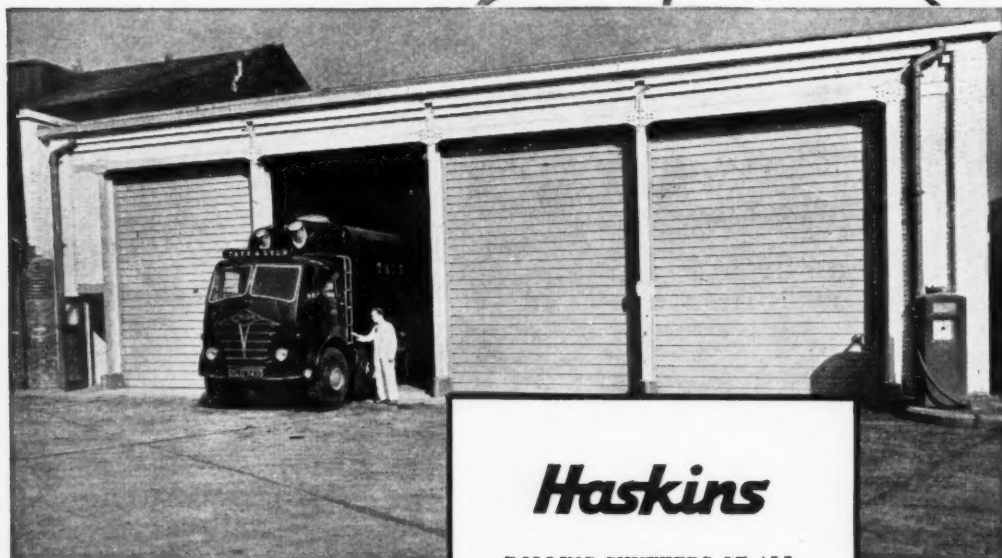
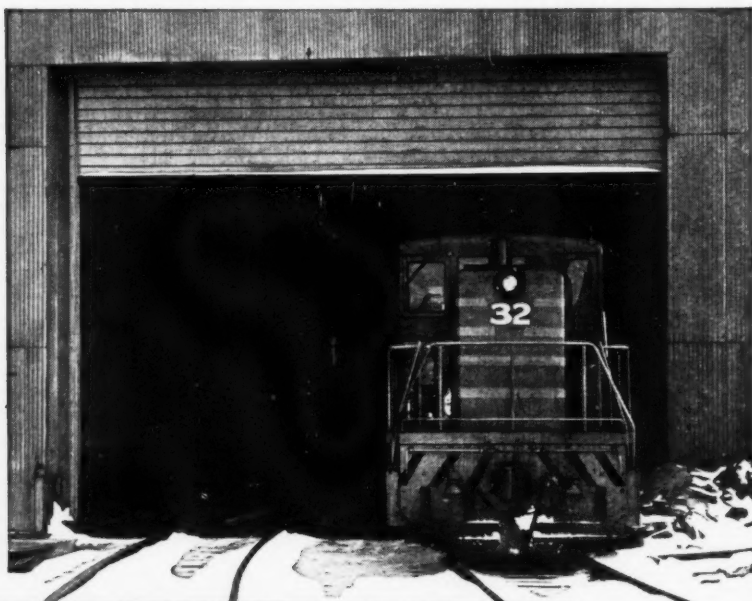


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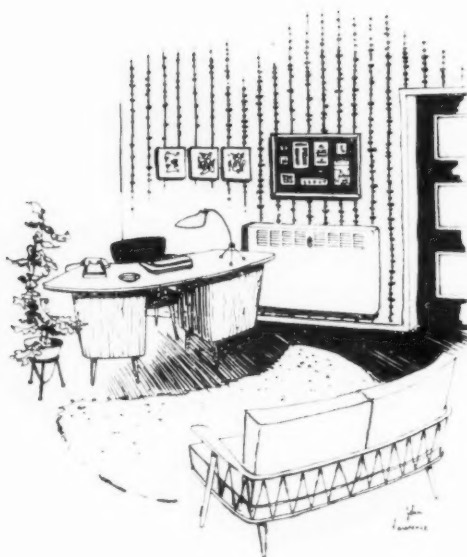






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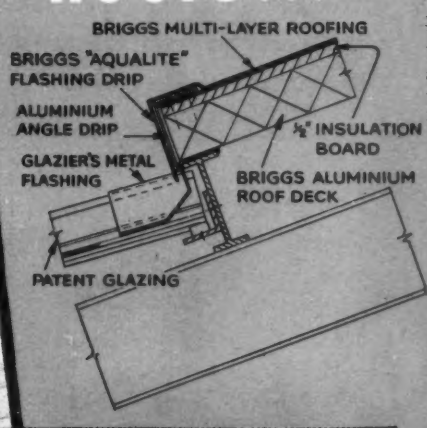
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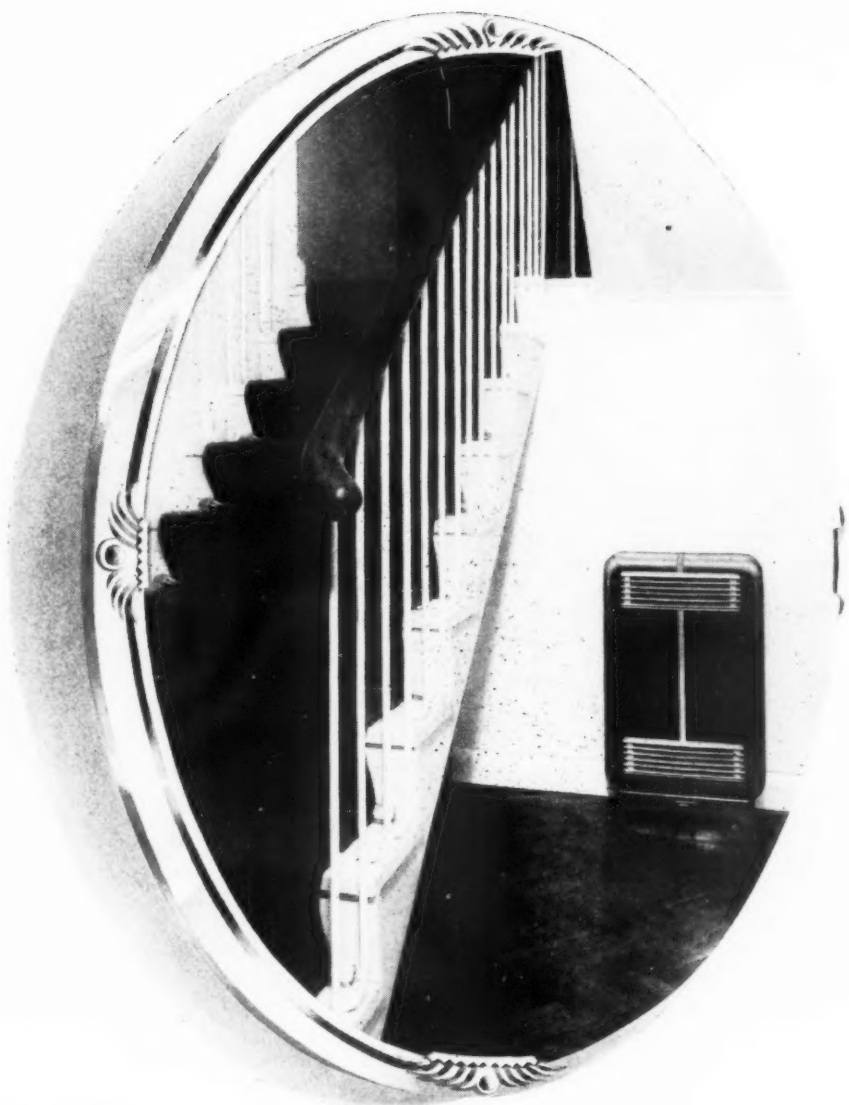
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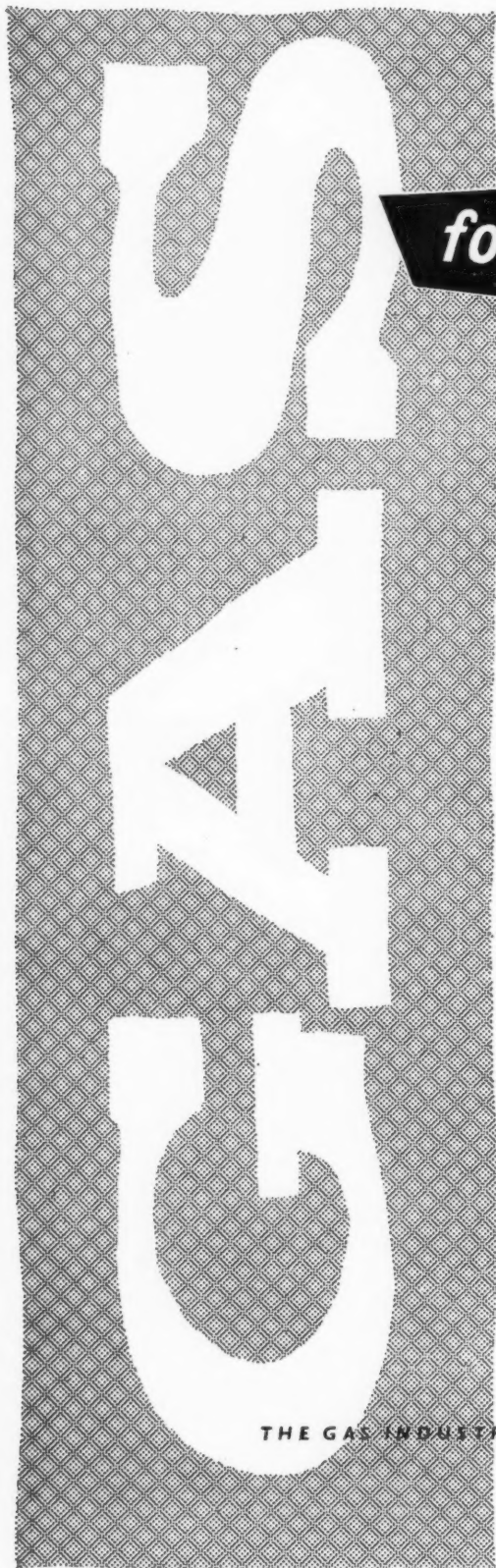
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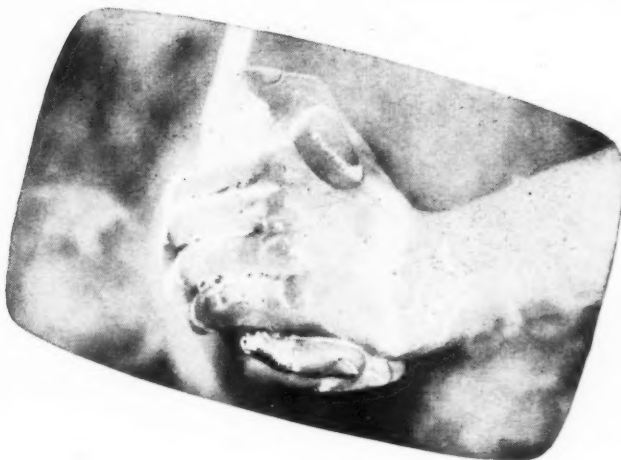
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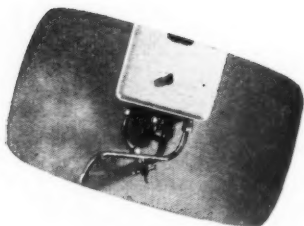


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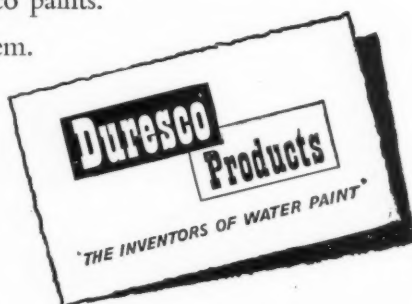
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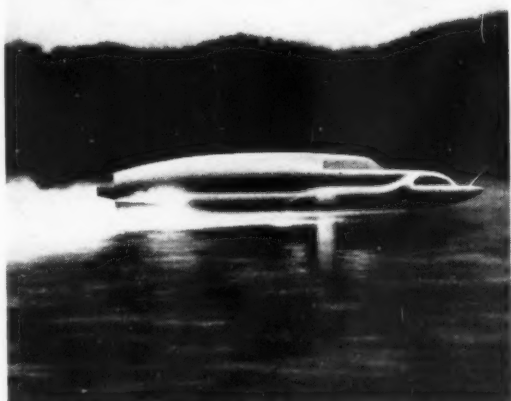
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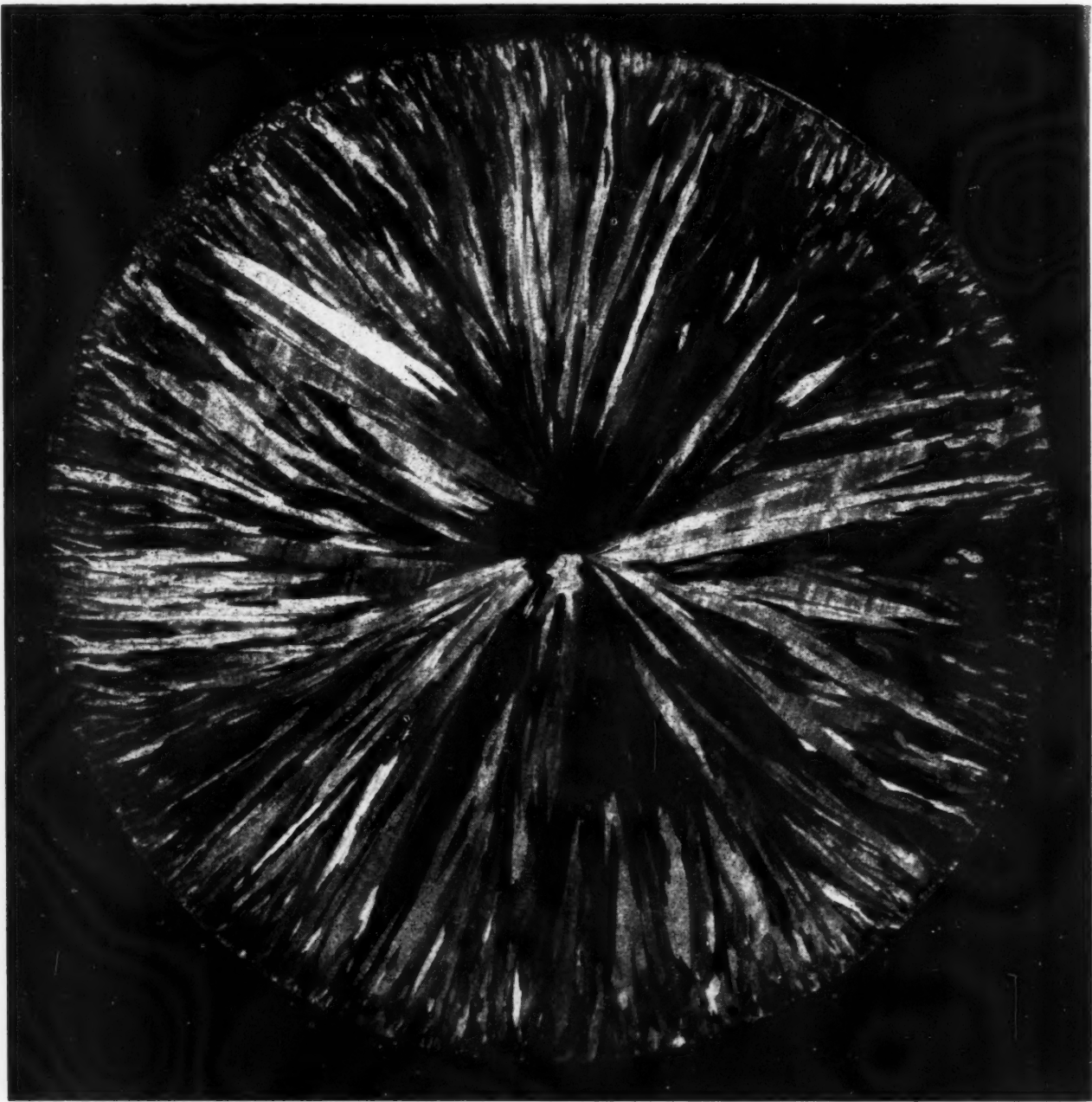
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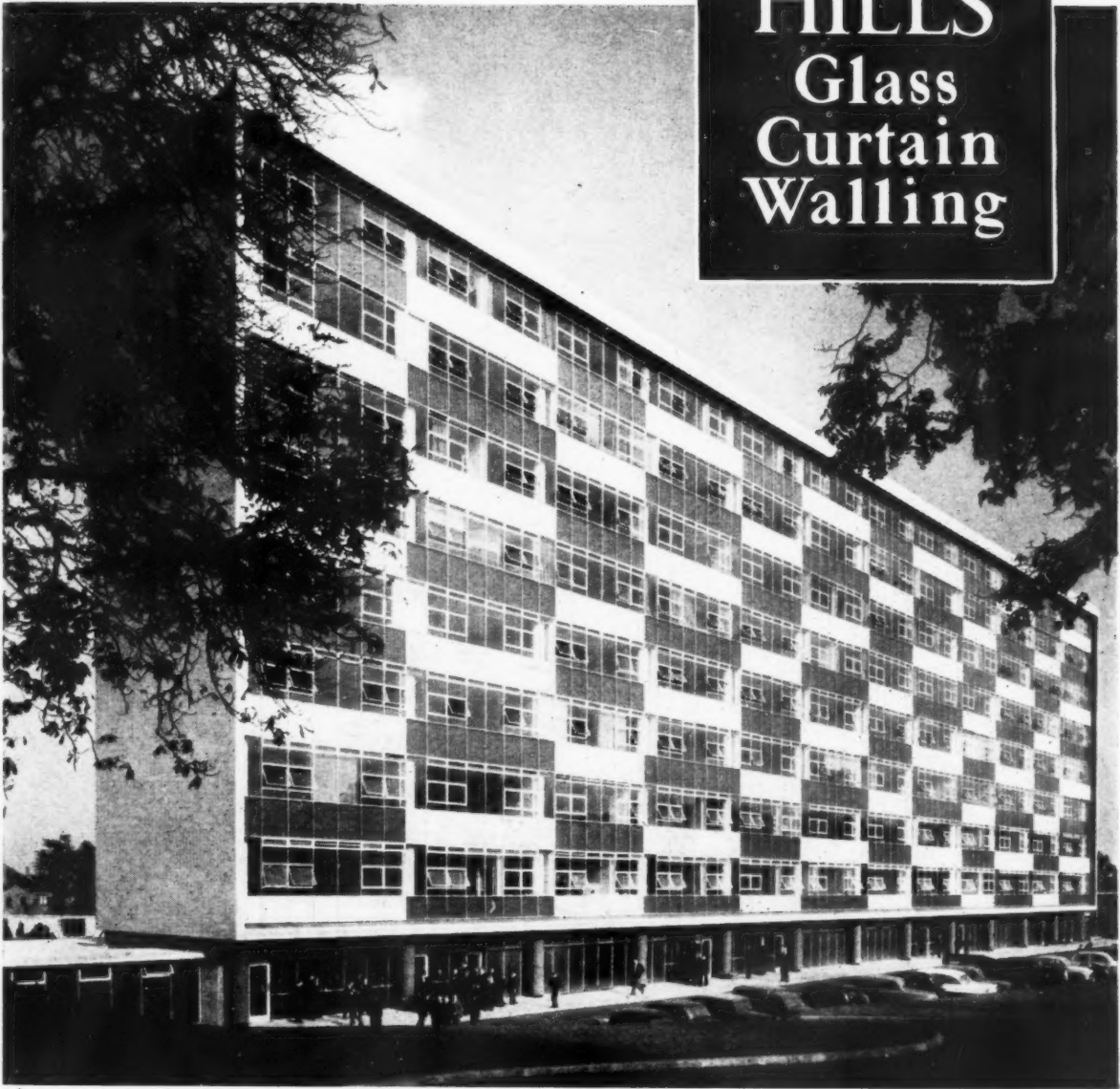
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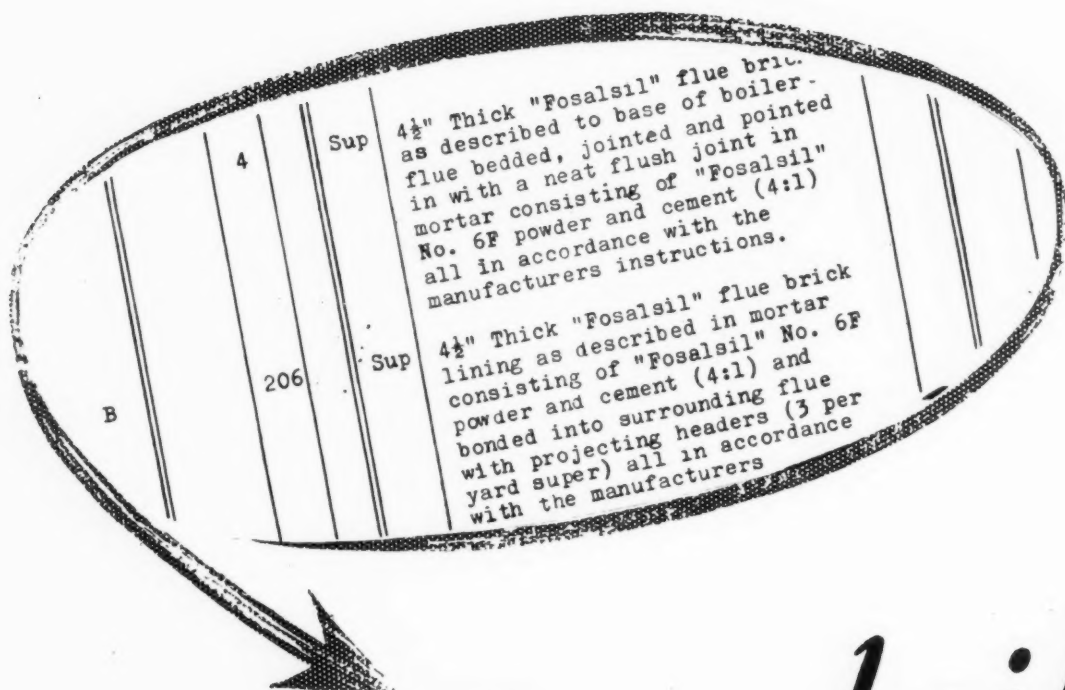
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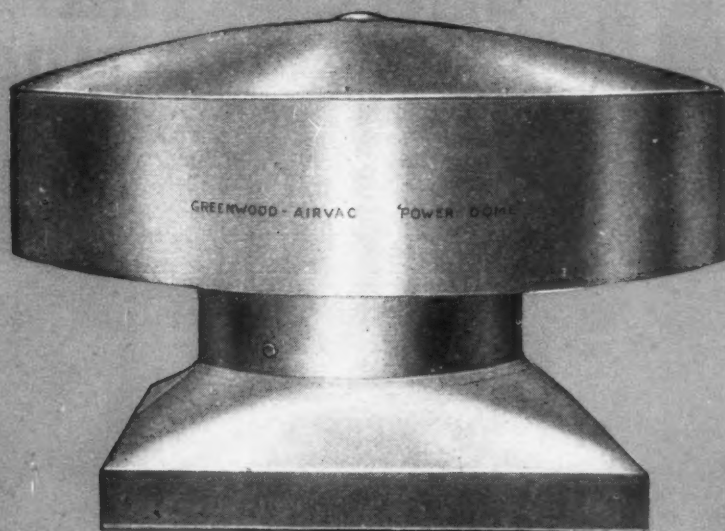
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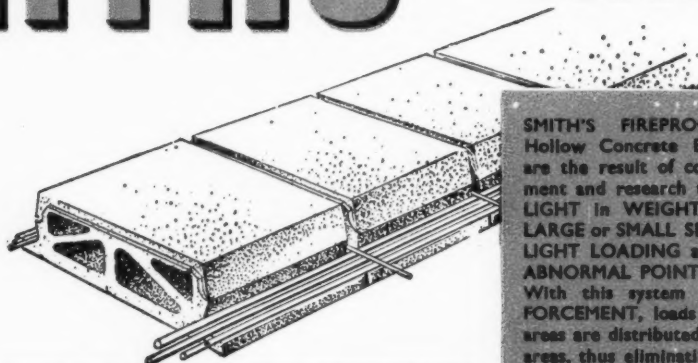


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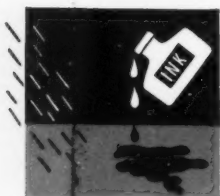
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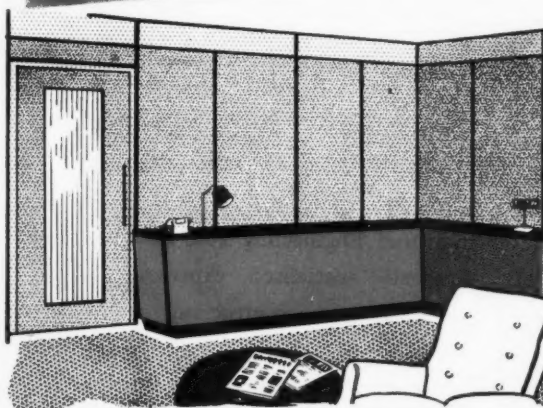
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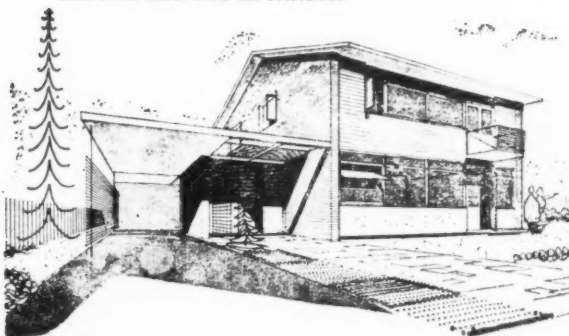
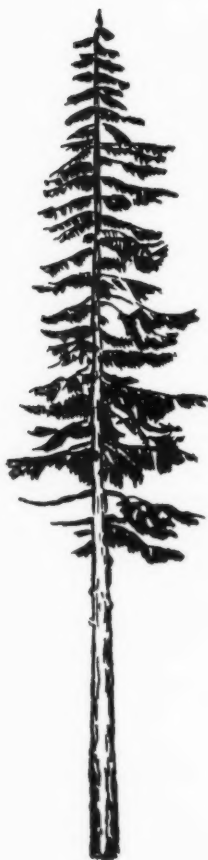
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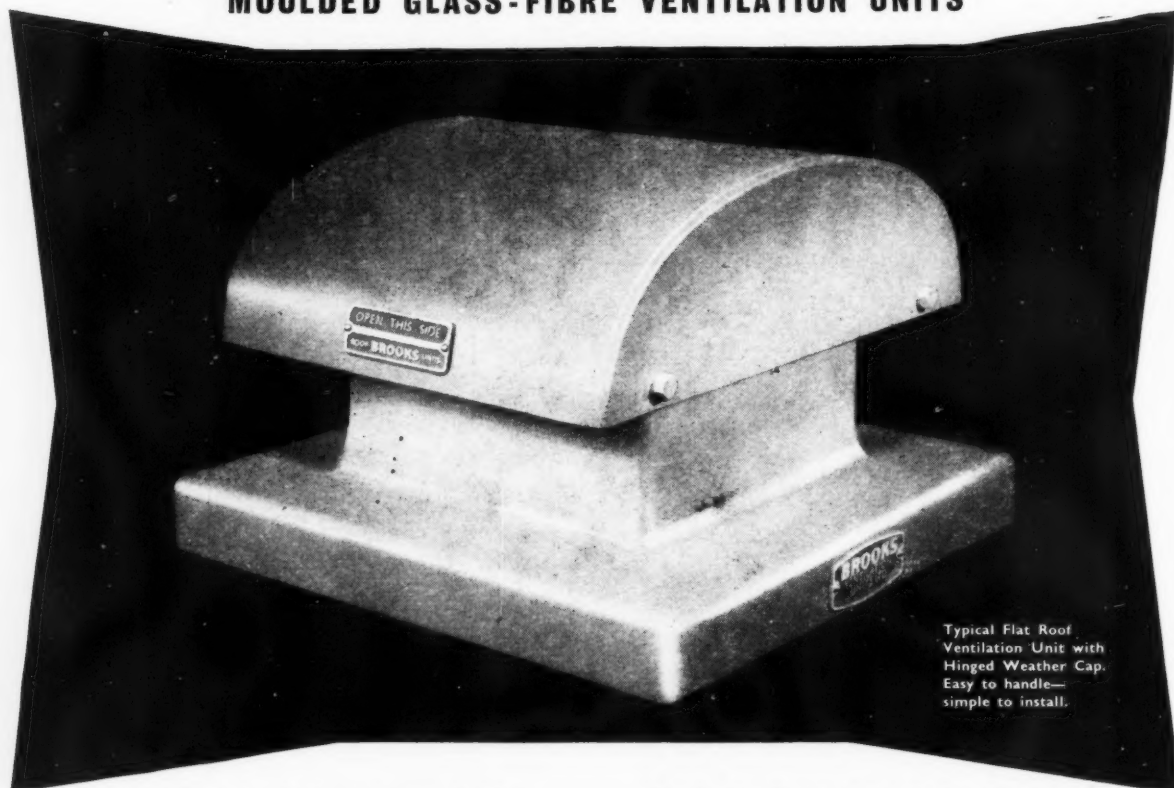
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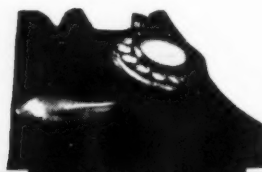


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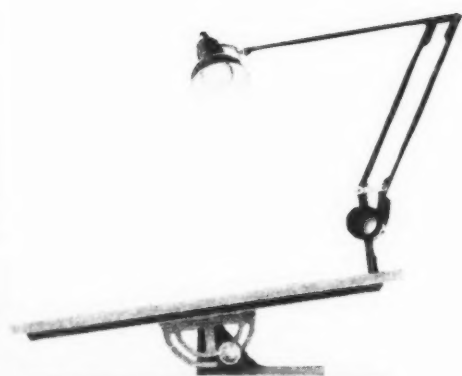
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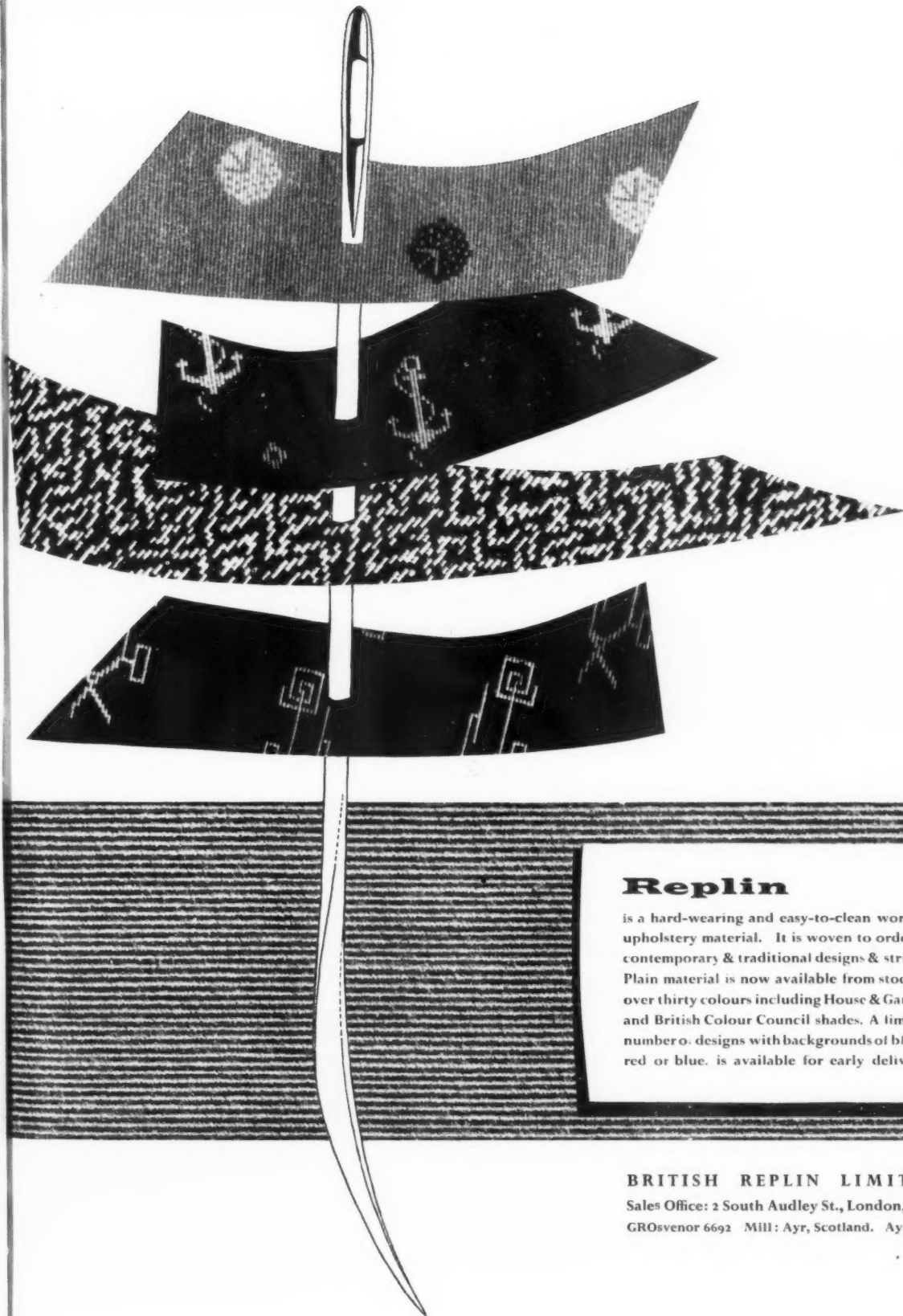


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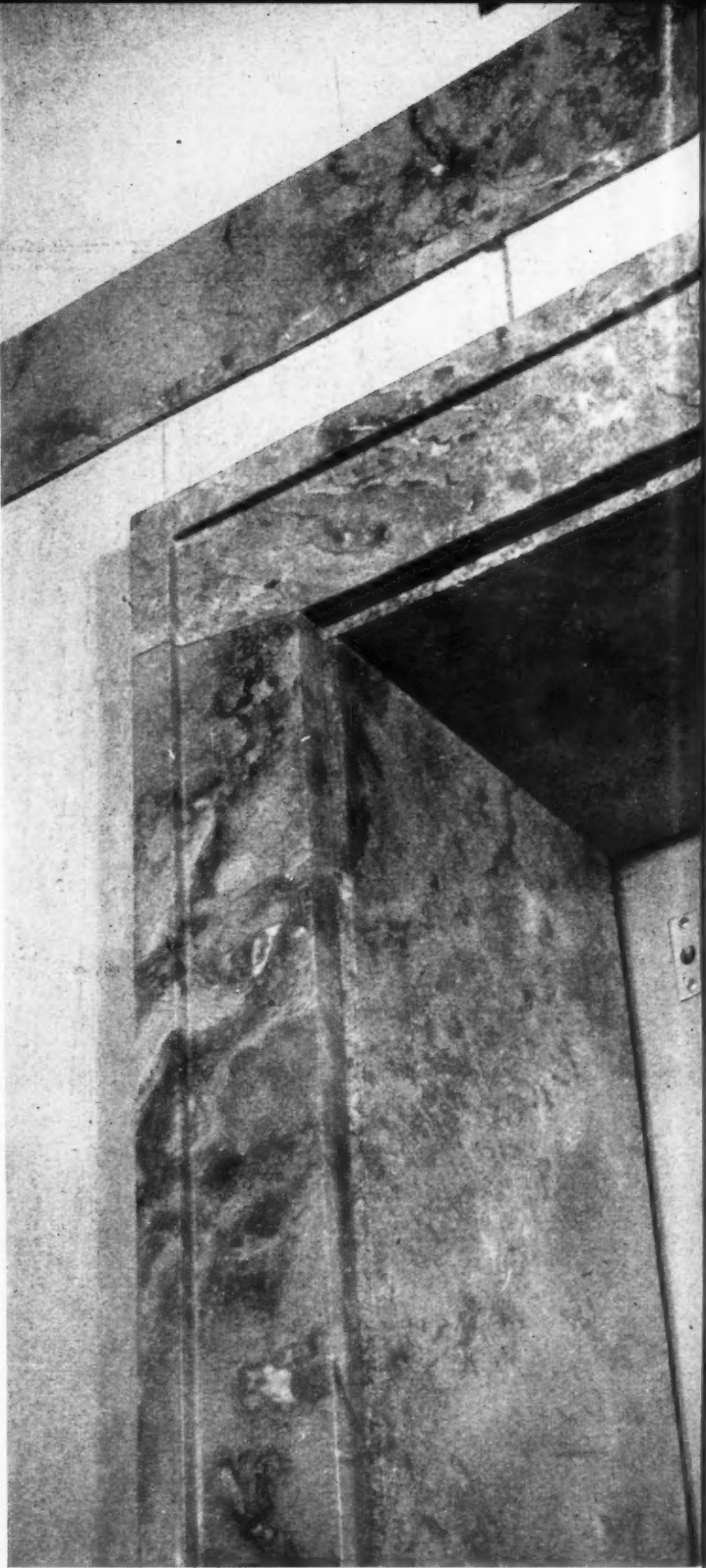
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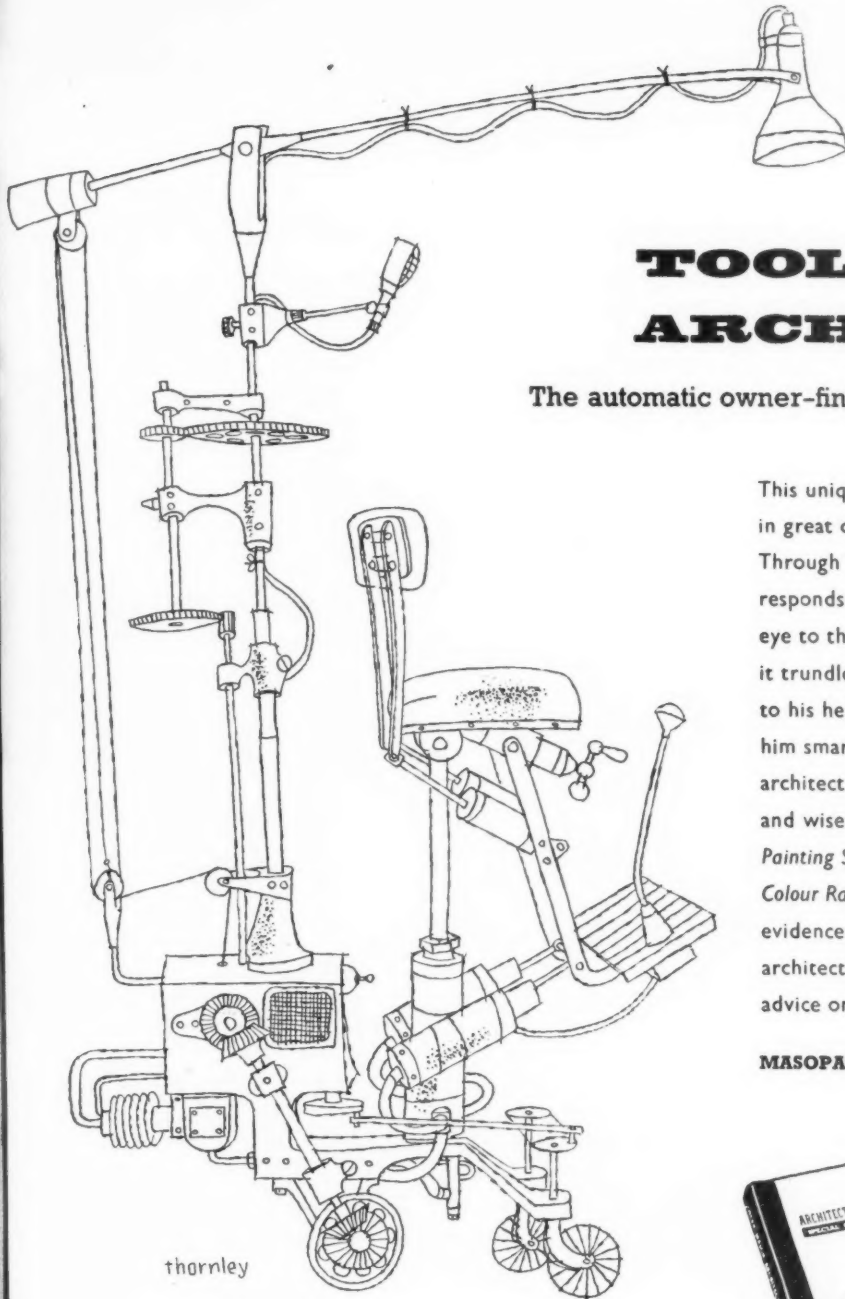
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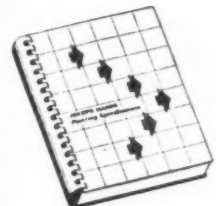


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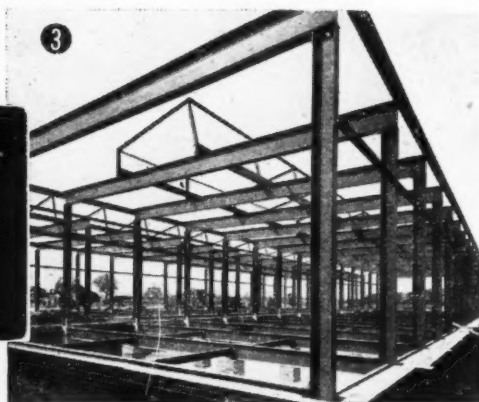
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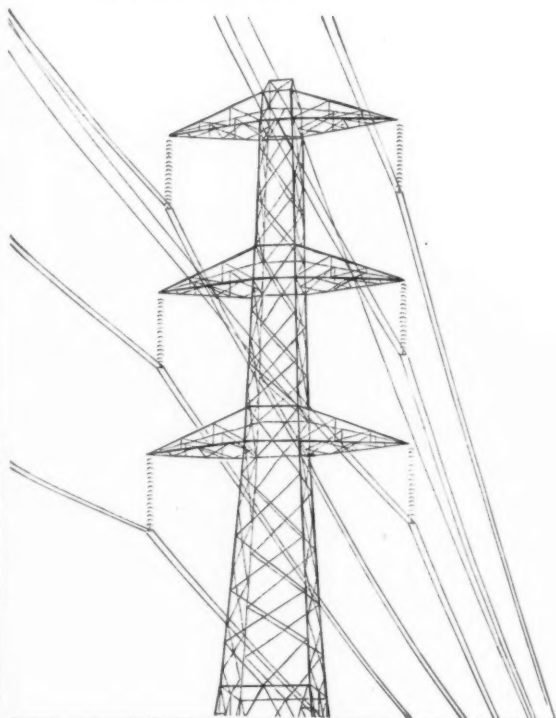
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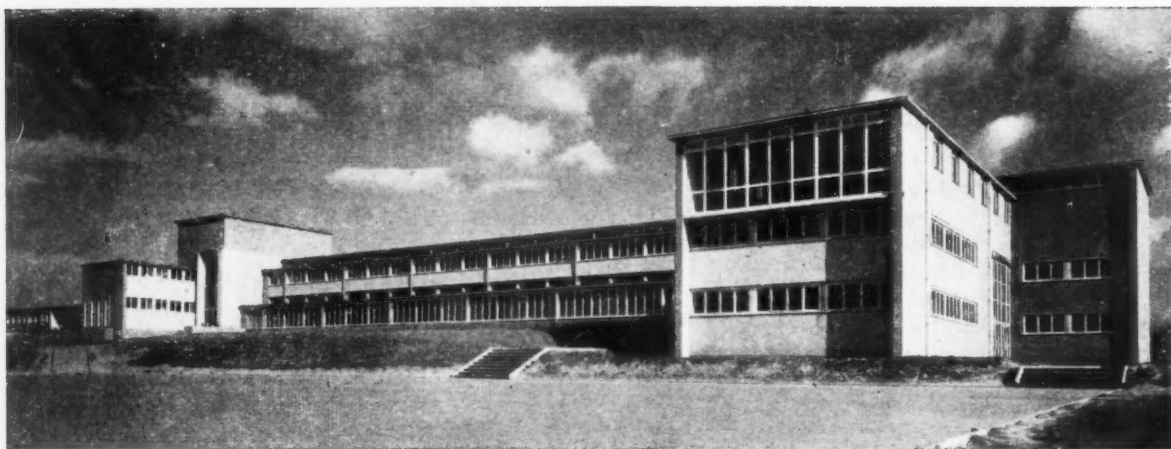
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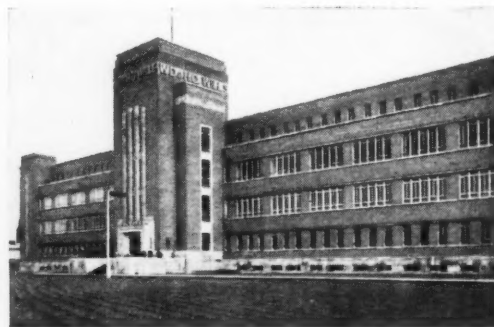


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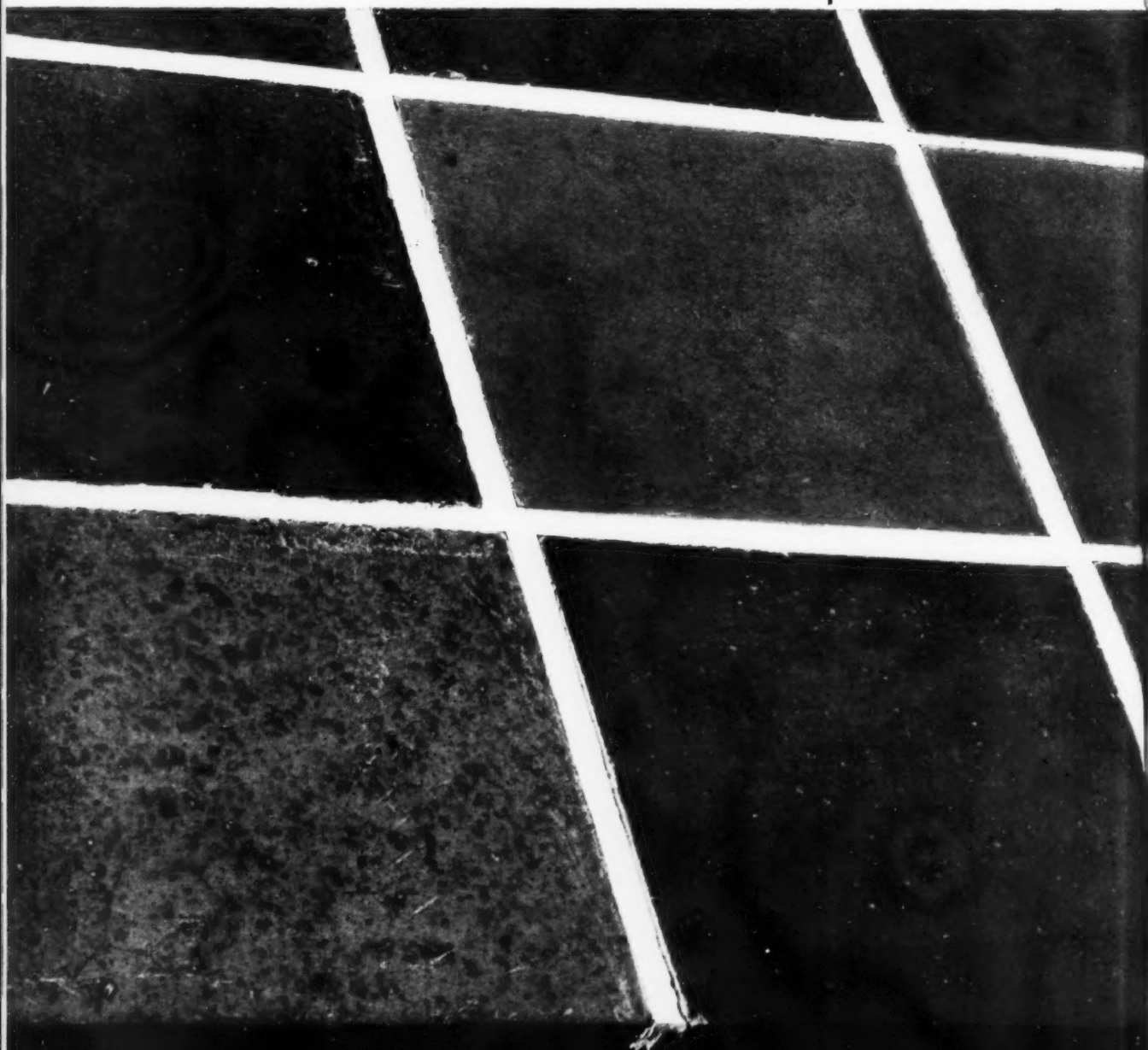
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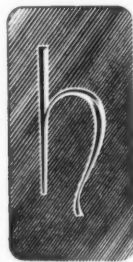




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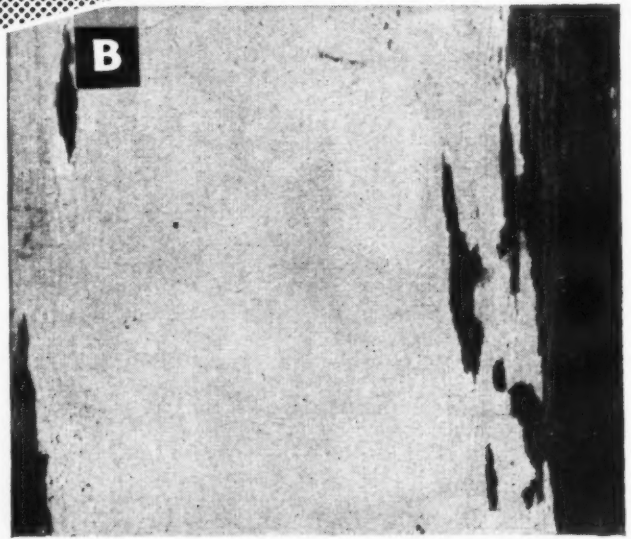
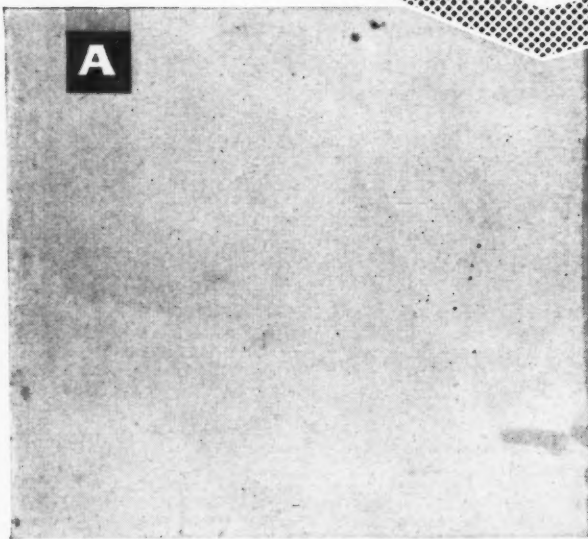
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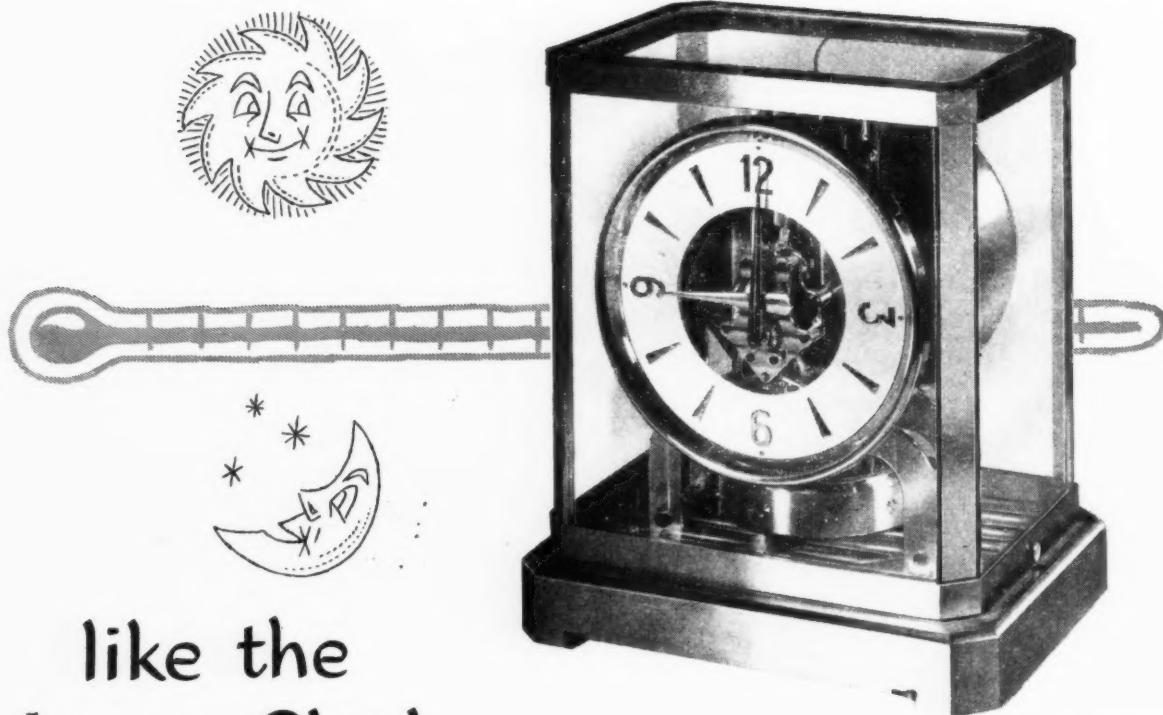
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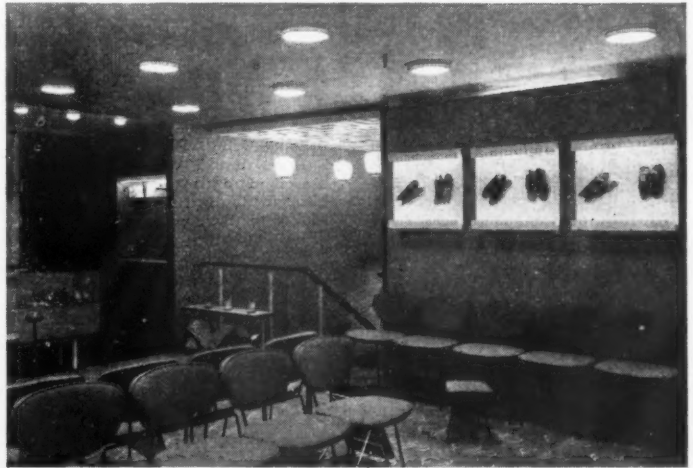
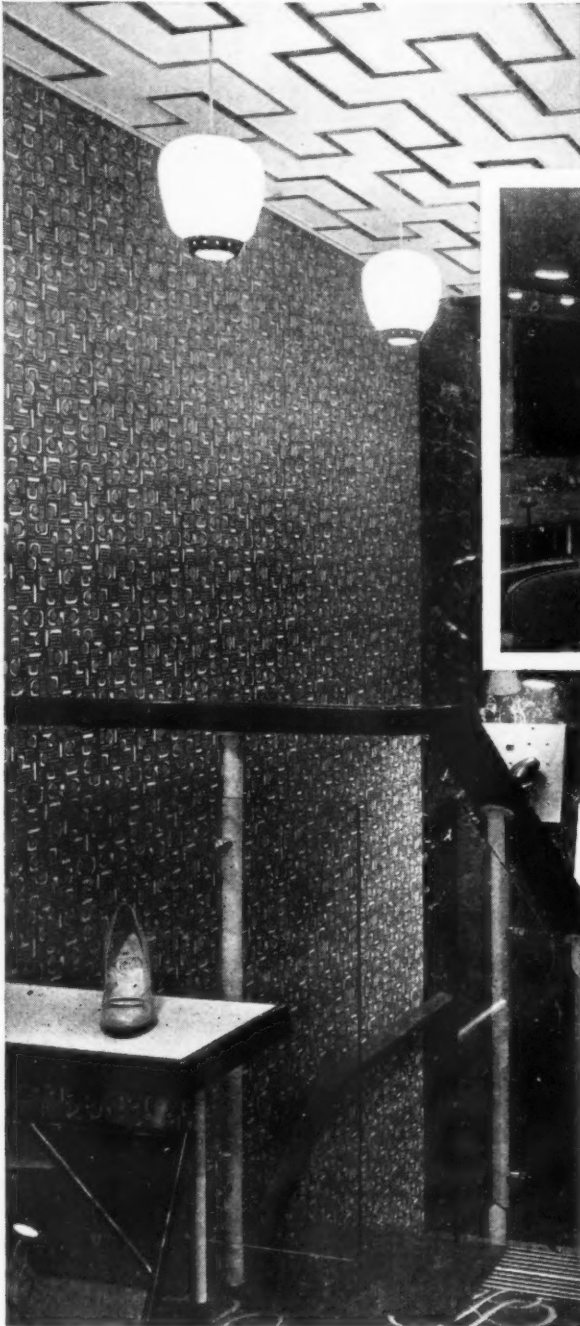
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## Another Dolcis Branch features

# Rydu<sup>ra</sup>



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*Photographs by courtesy of Dolcis Ltd.*

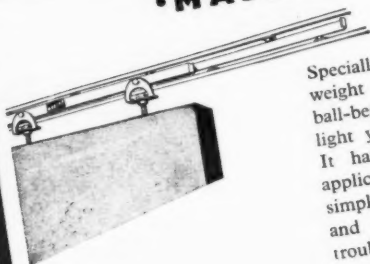
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**RYJACK PRODUCTIONS LIMITED (Prop. The Calico Printers' Association Ltd.) Dept. AJ, 89, Oxford St., Manchester 1**

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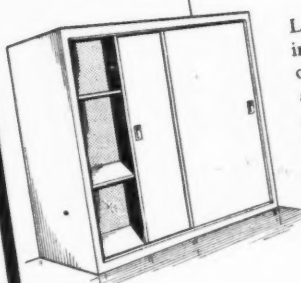
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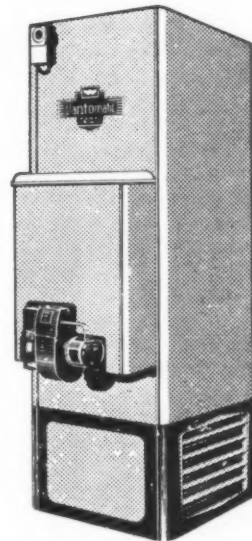
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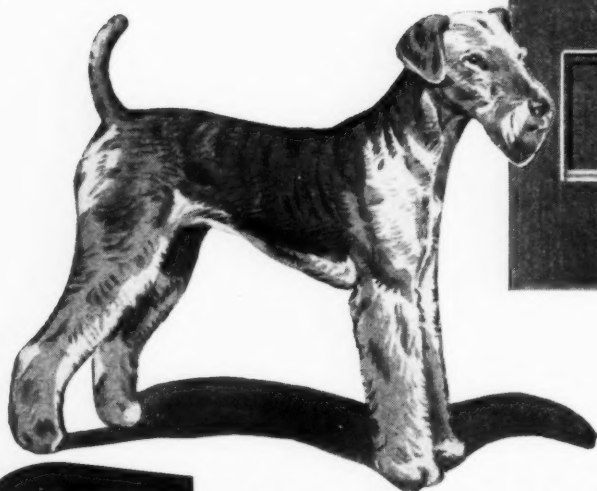
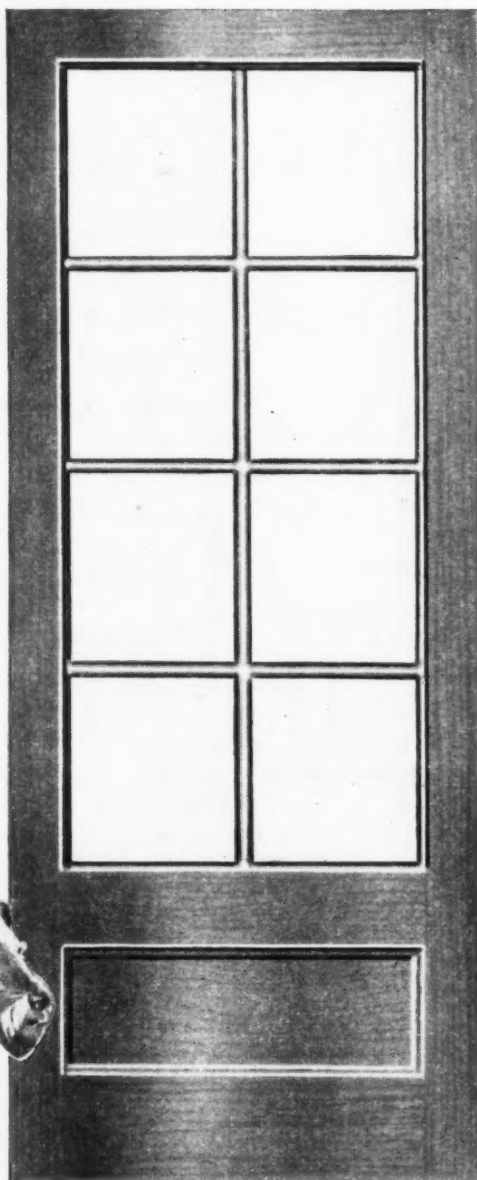
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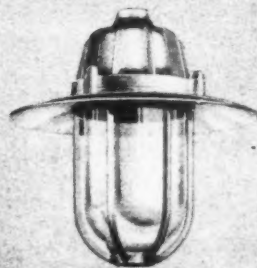
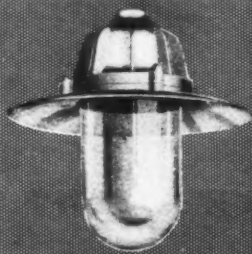
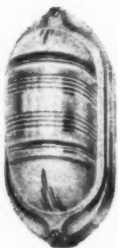
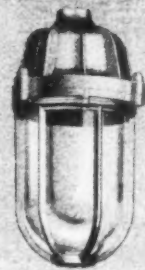
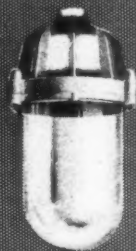
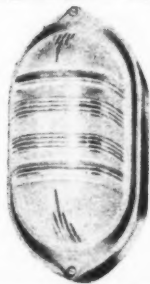
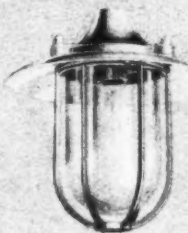
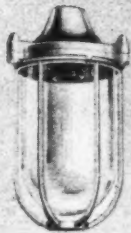
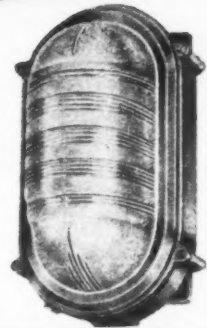
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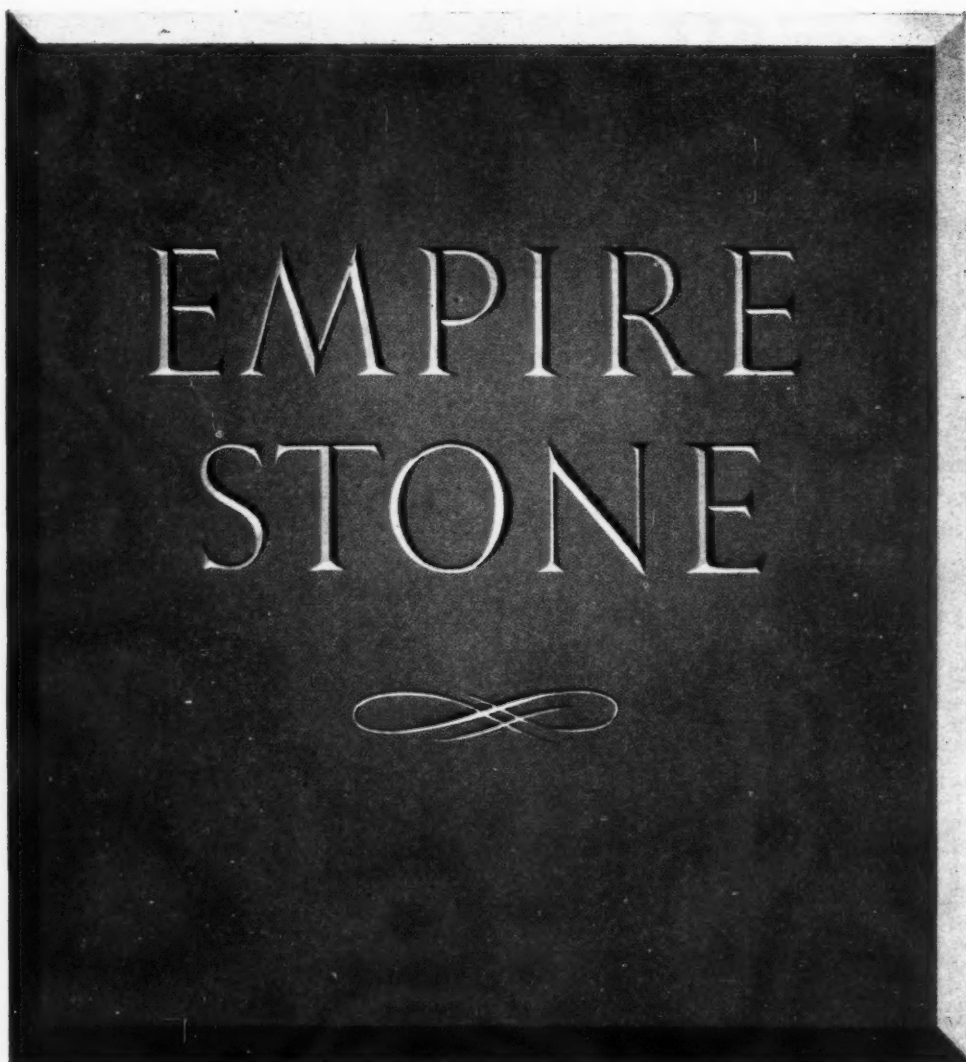
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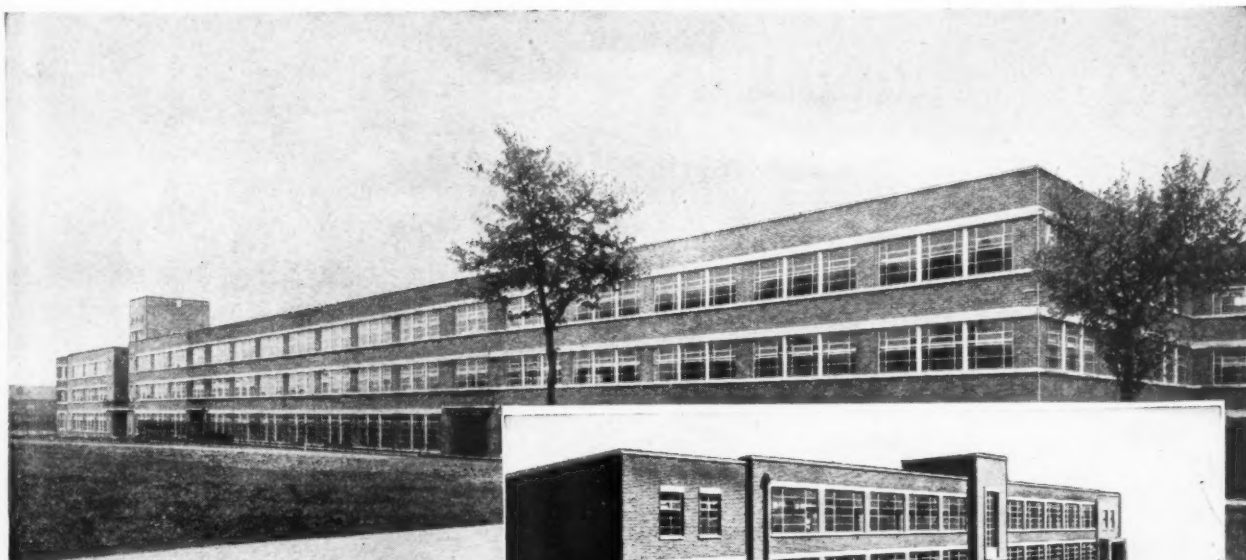
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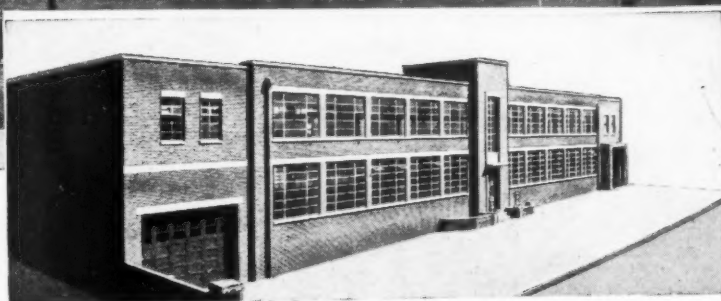
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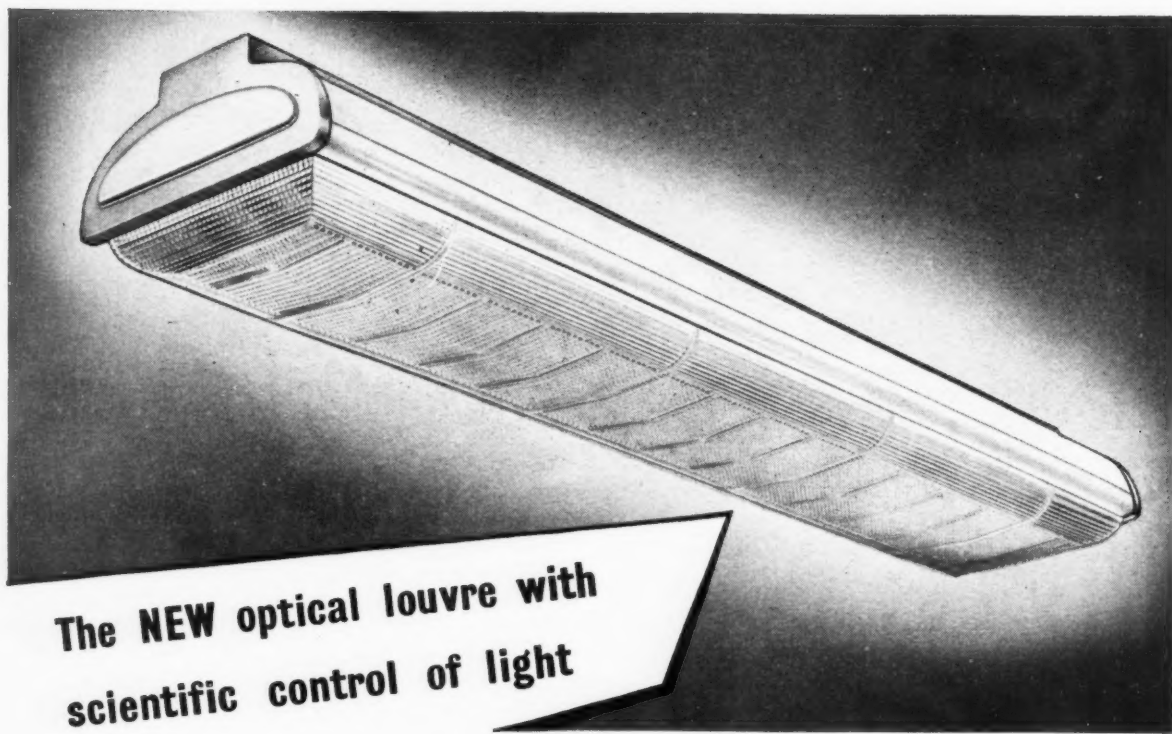
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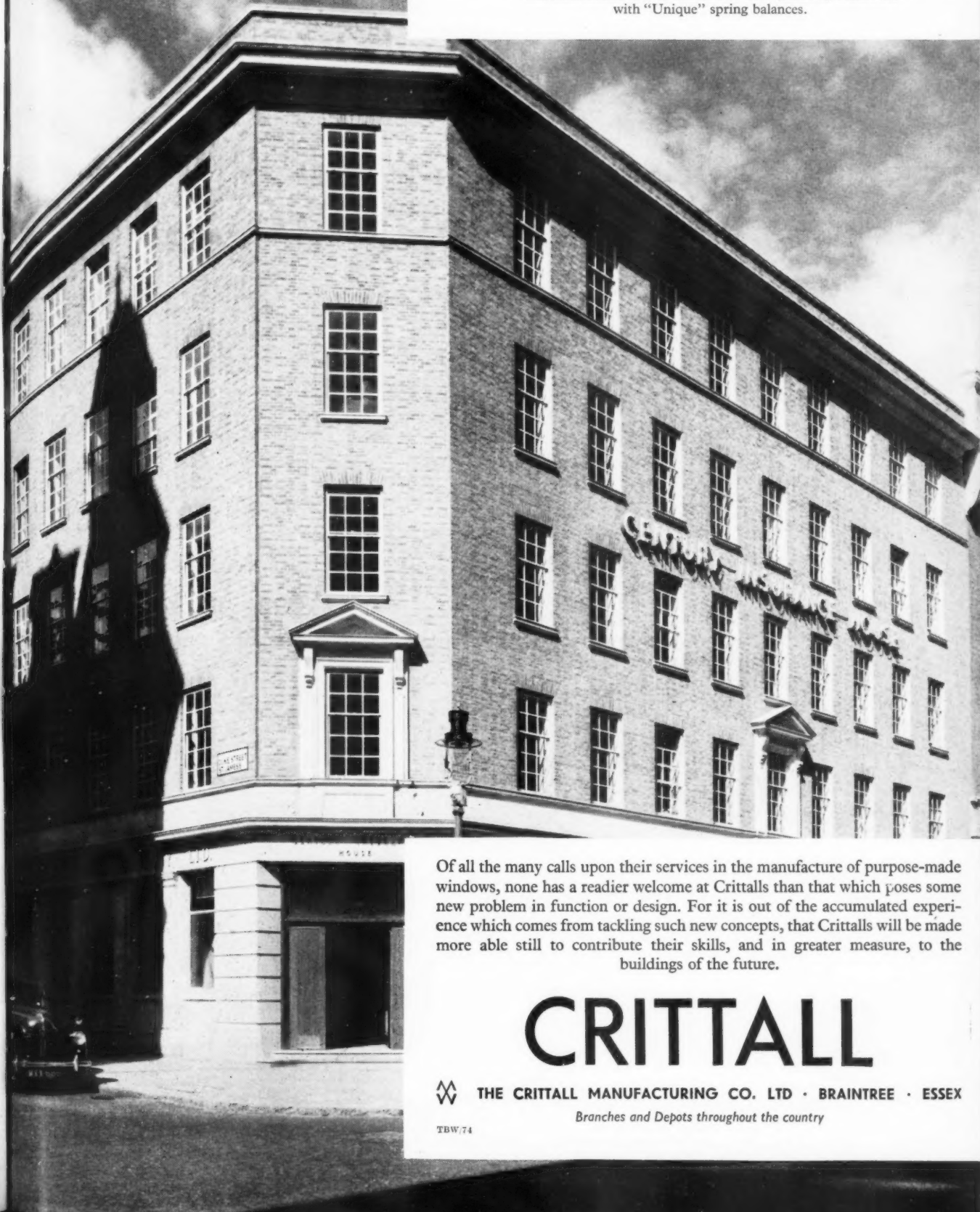
'Phone: VICtoria 8062.

'Grams: Holophane, Sowest, London



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This illustration shows a new office building in King Street, London, S.W.1 (Architects: Trehearne & Norman, Preston and Partners) which is fitted with the new CRITTALL ALUMINIUM DOUBLE HUNG SASH (MARK II) WINDOWS, with "Unique" spring balances.



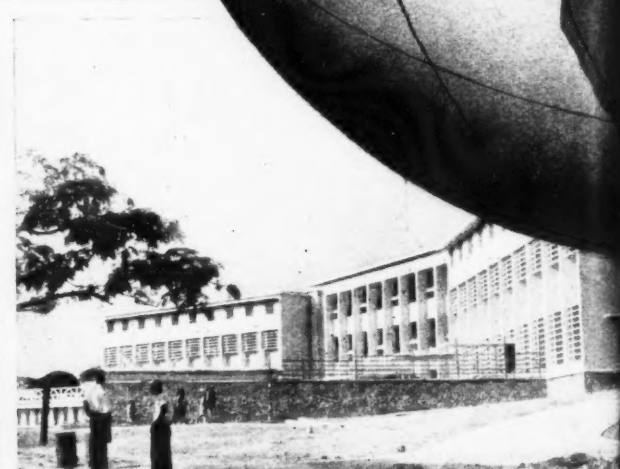
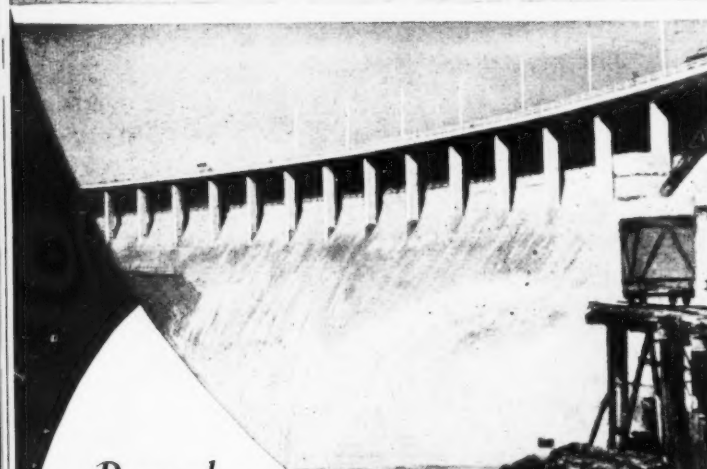
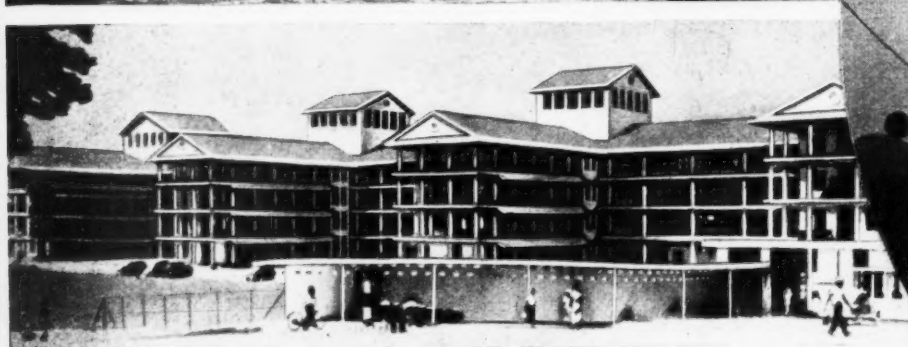
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- 3 Owen Falls Dam, Uganda, opened by H.M. The Queen during the Royal Tour, 1954.
- 4 Parliament Buildings, Western Nigeria, opened by H.M. The Queen, February, 1956.
- 5 An artist's impression of the S.S. Empress of Britain, on the St. Lawrence River, Canada, launched by H.M. The Queen, June, 1955.

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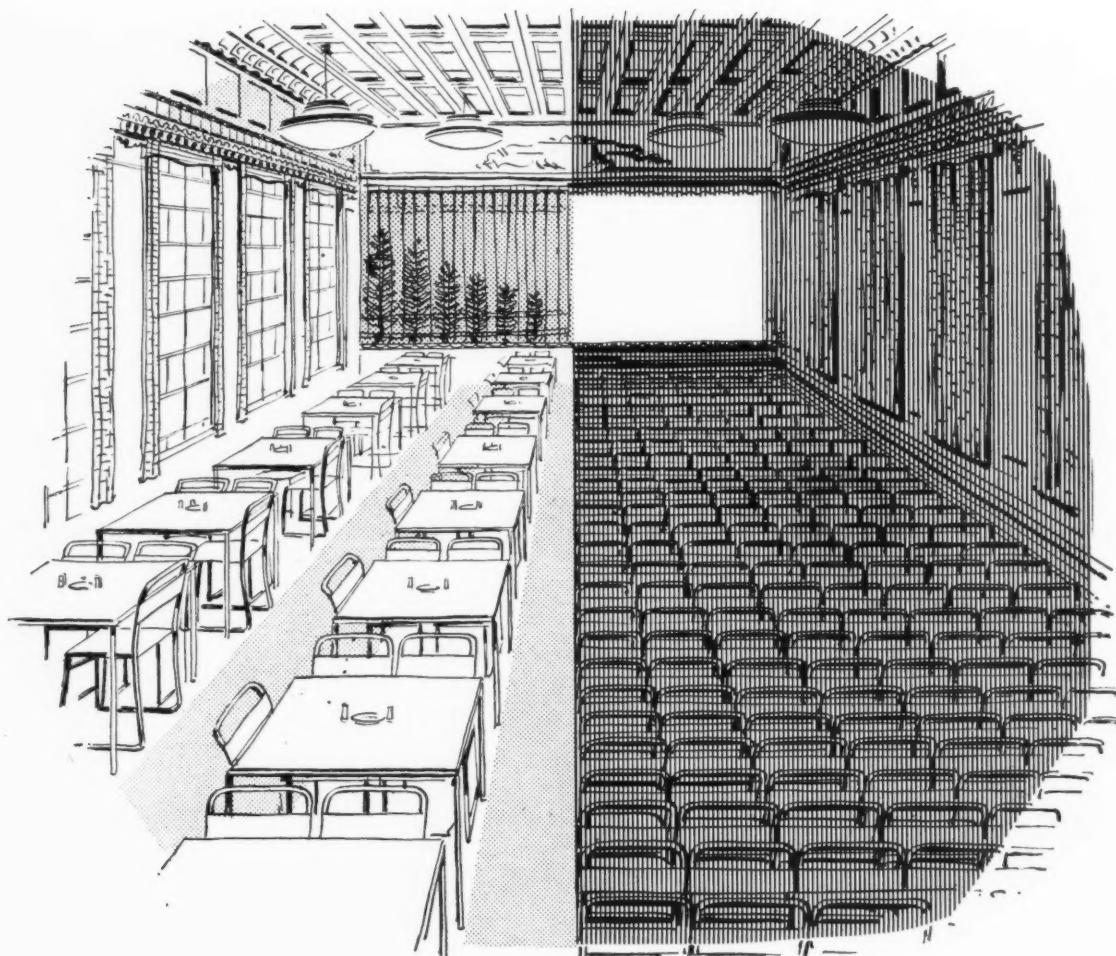


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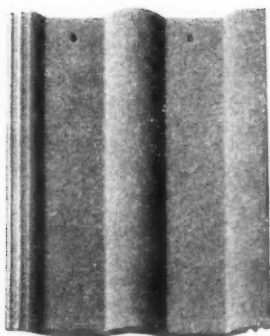
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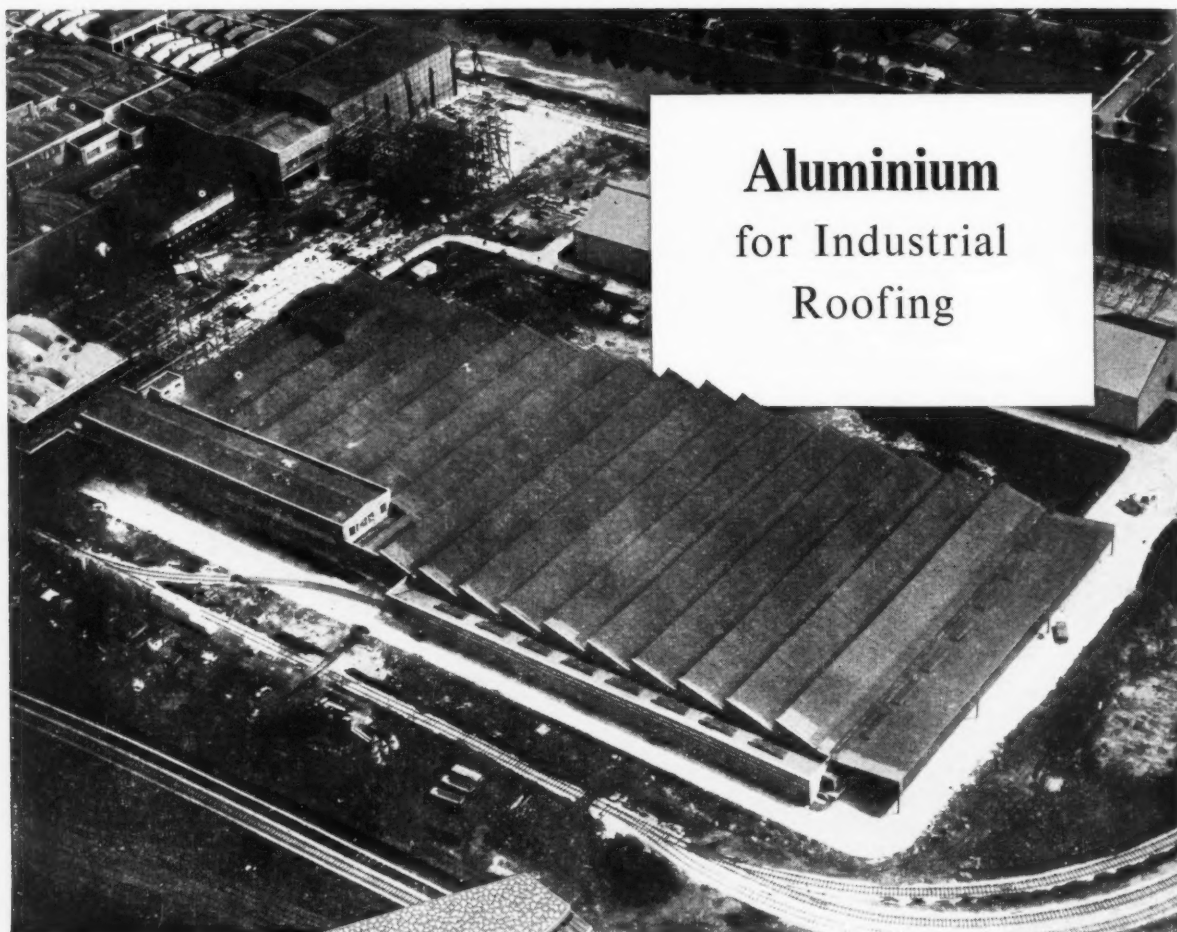
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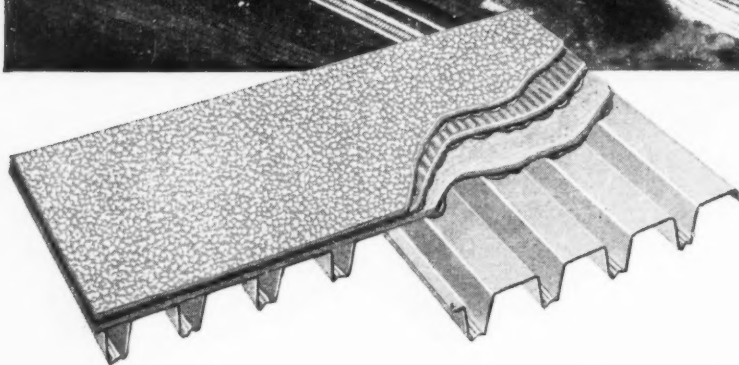
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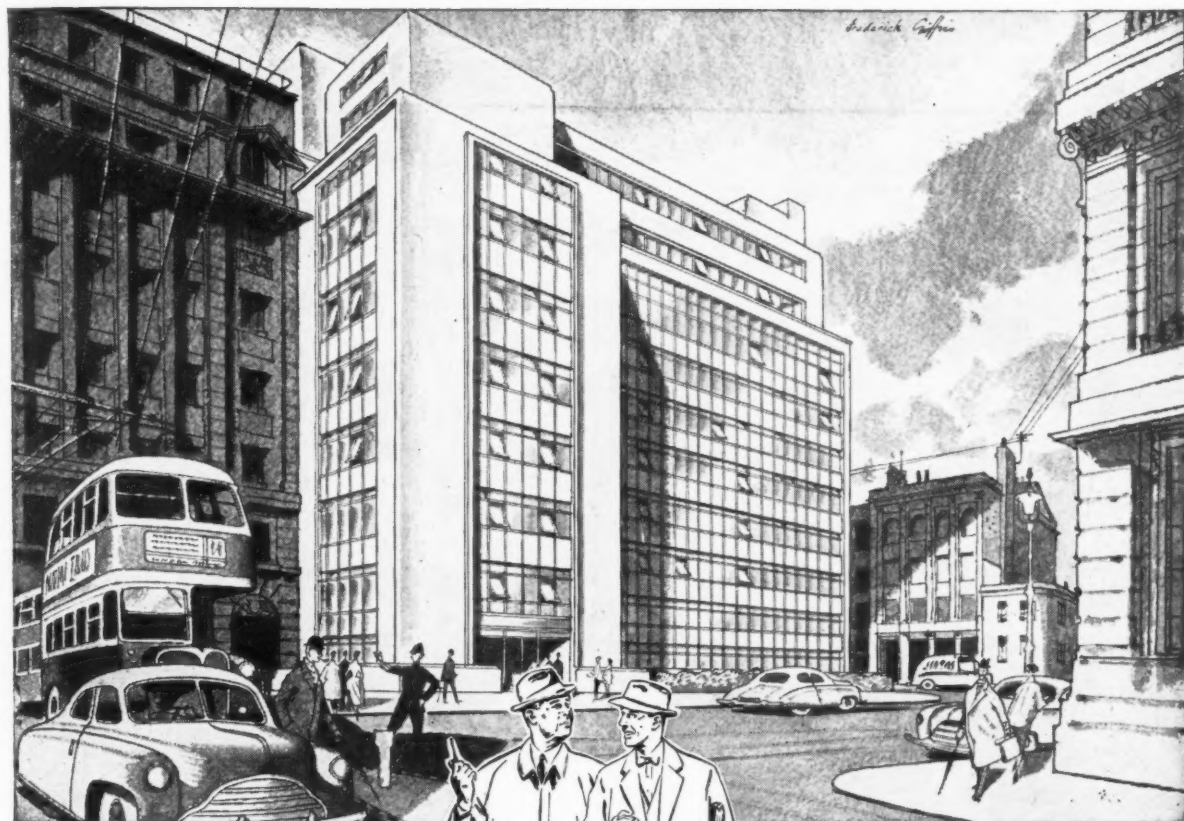
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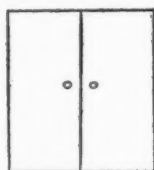
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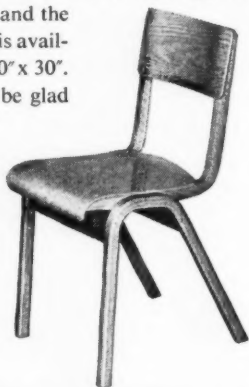
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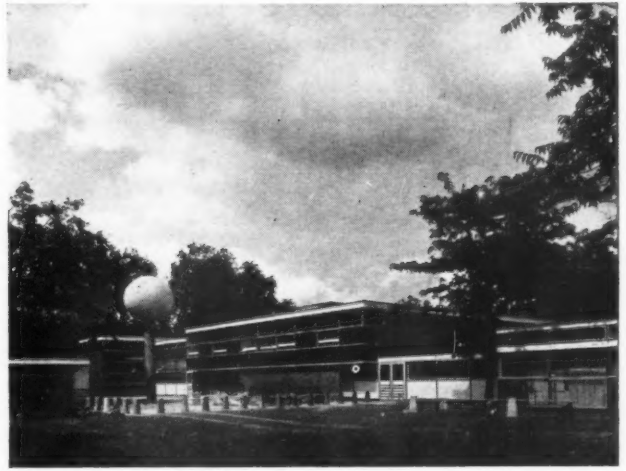
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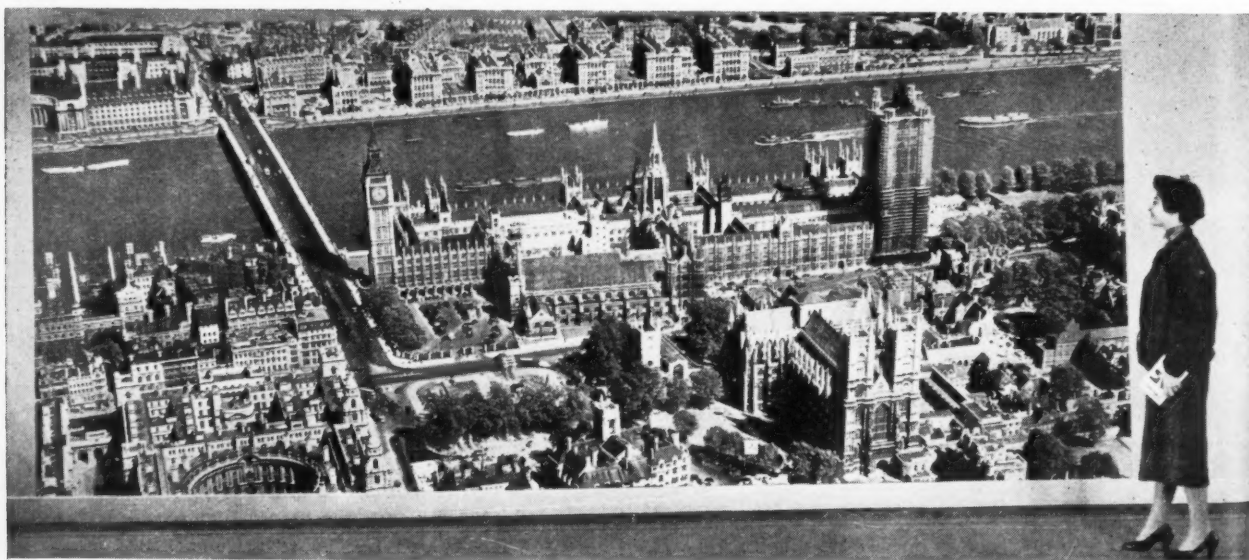
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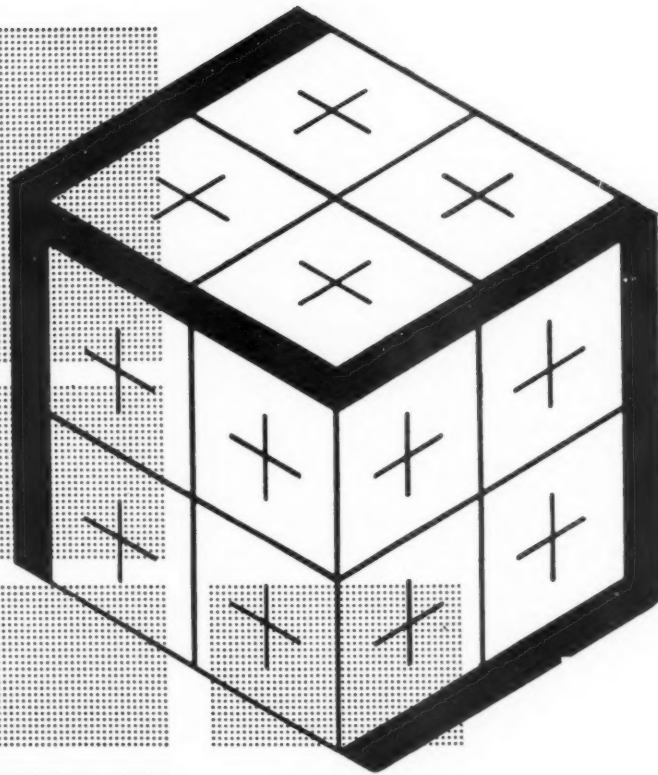
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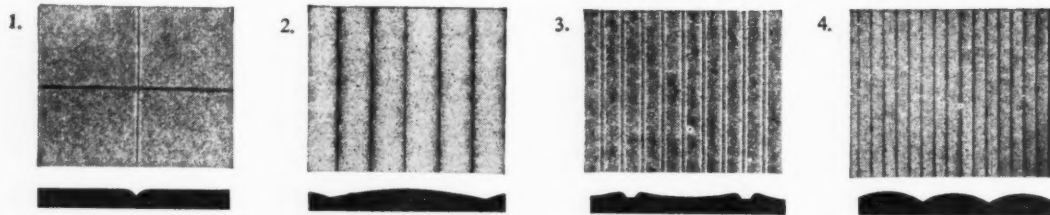
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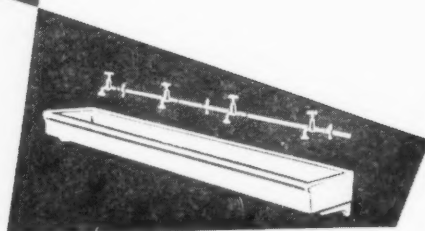
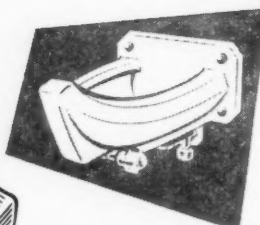
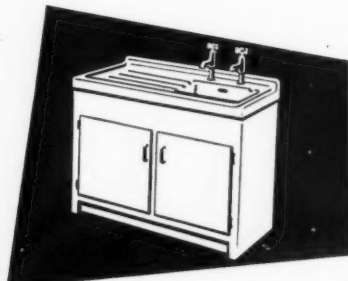
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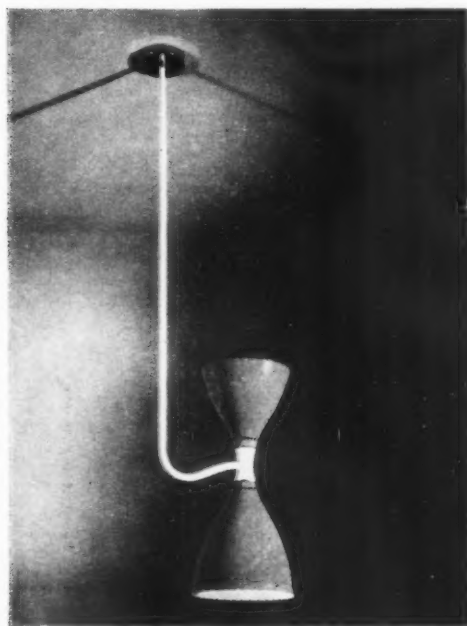
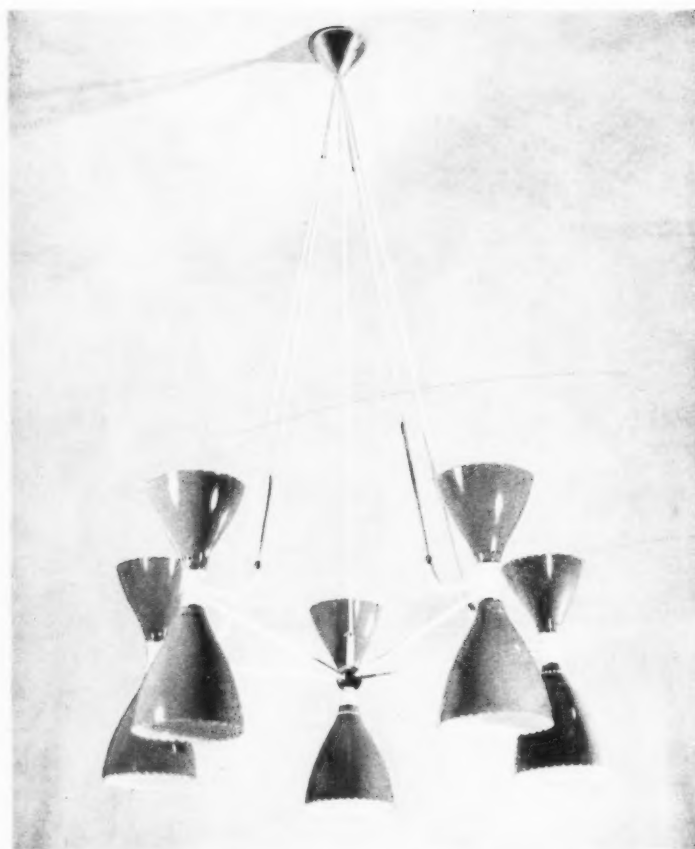
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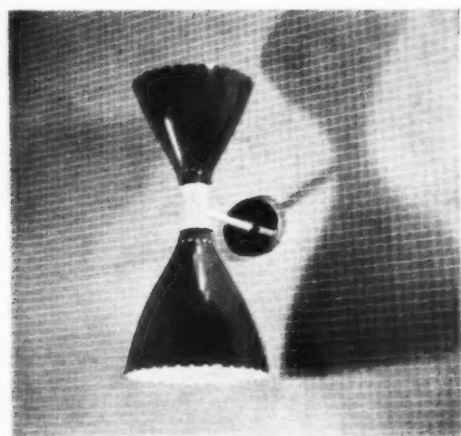
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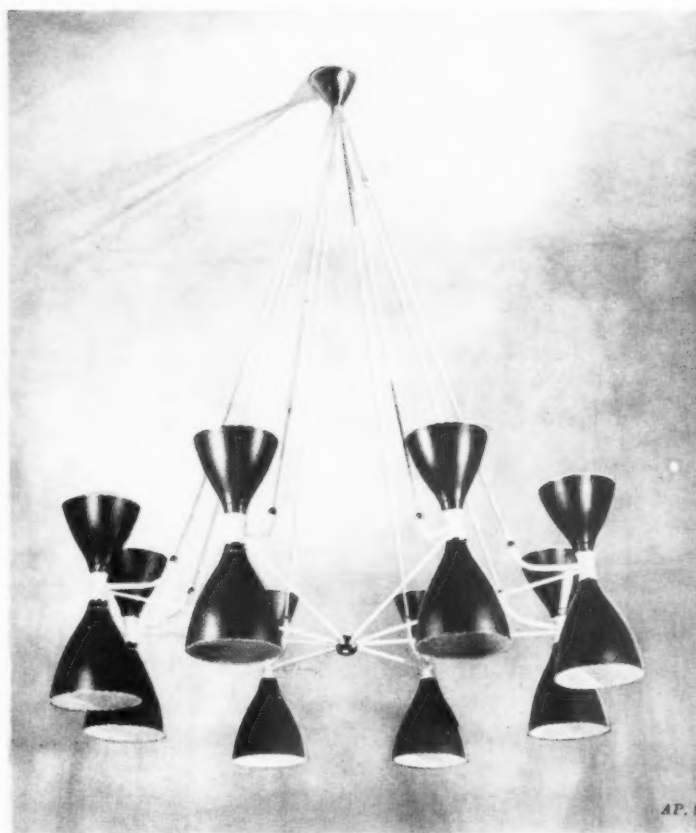
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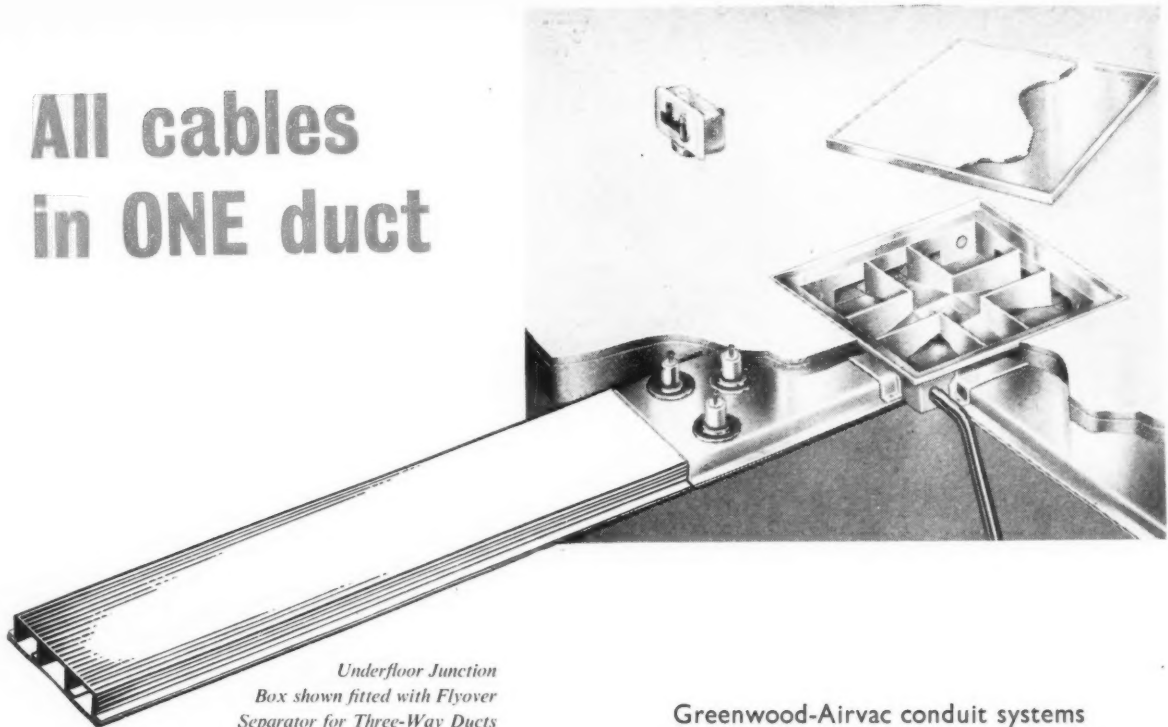
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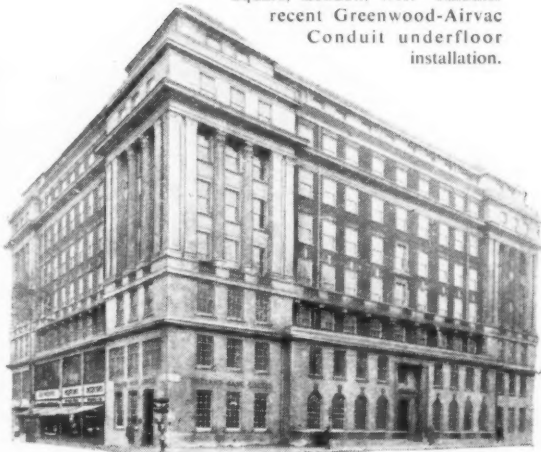
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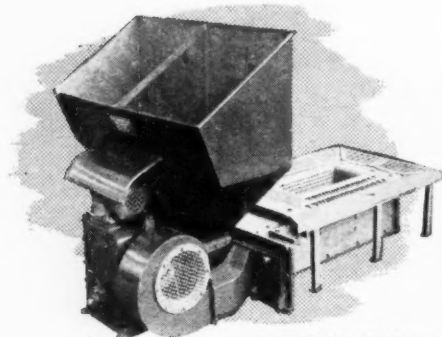


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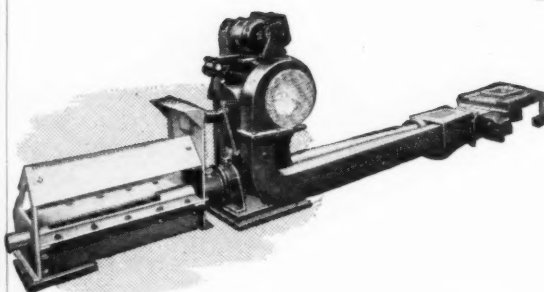


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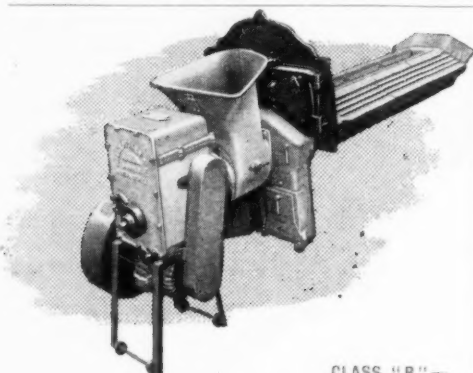
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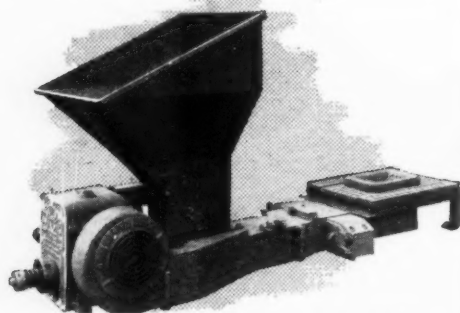
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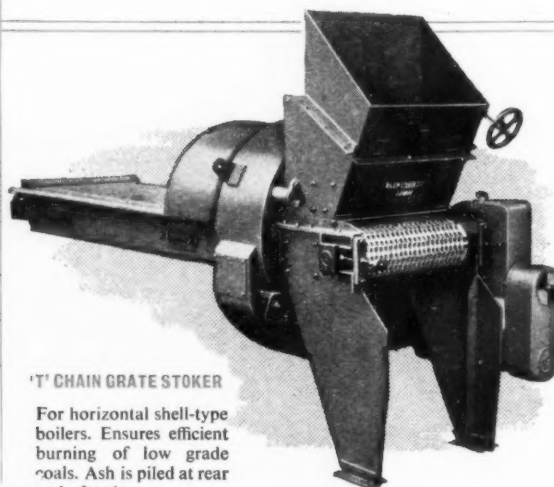
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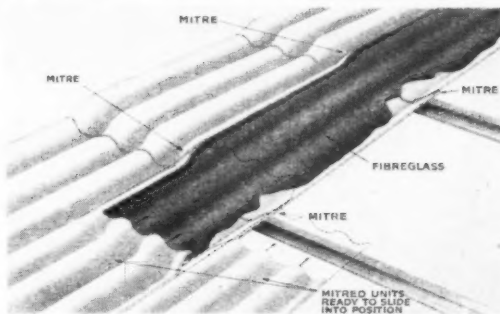
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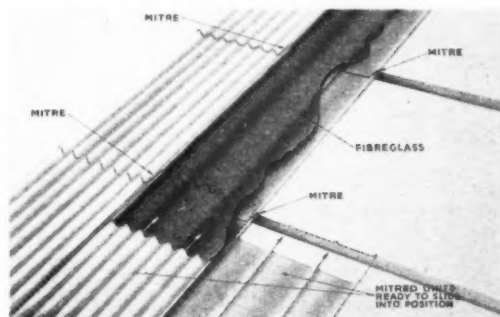
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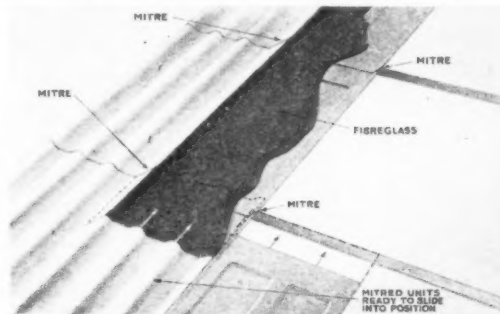


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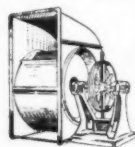
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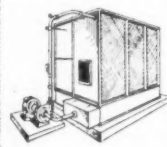
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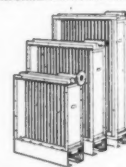
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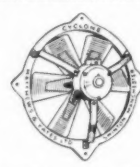
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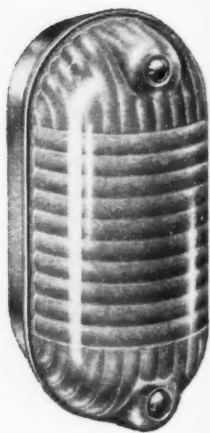
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THE ARCHITECTS' JOURNAL

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## ASTRAGAL'S REVIEW of 1956

### JANUARY

Well, how *did* the year begin? If you stretch your mind back—straddling the months—that brought us crises, Angry Young Men, rock 'n roll, more crises, Nina Ponomareva, skiffle groups, flying bedsteads and yet more crises—you will end up almost where you came in. At the beginning of January, Sir Anthony Eden was busy issuing denials. He was not, he said, being forced to leave the Party. And Mr. Butler was putting up a very good case in his master's favour. Sir Anthony, he allowed it to be known, was the best Prime Minister we had. "O laurel," if I may borrow from the poet, "for the perfect prime!" And before we leave Miss Rossetti, let me offer "roses for the flush of youth" both to Hollywood's Helen of Troy—a blonde Italian with an American accent, and to Peter Pan, who had crossed the Atlantic for the first time. "Barrie's play," said *Time* magazine (with evident surprise), "is certain to offend no one of any sex, race or religion." Back home a member of the British race and the female sex *had* been offended. Male ballet dancers, she told the *Daily Mirror*, should wear sporrans when be-



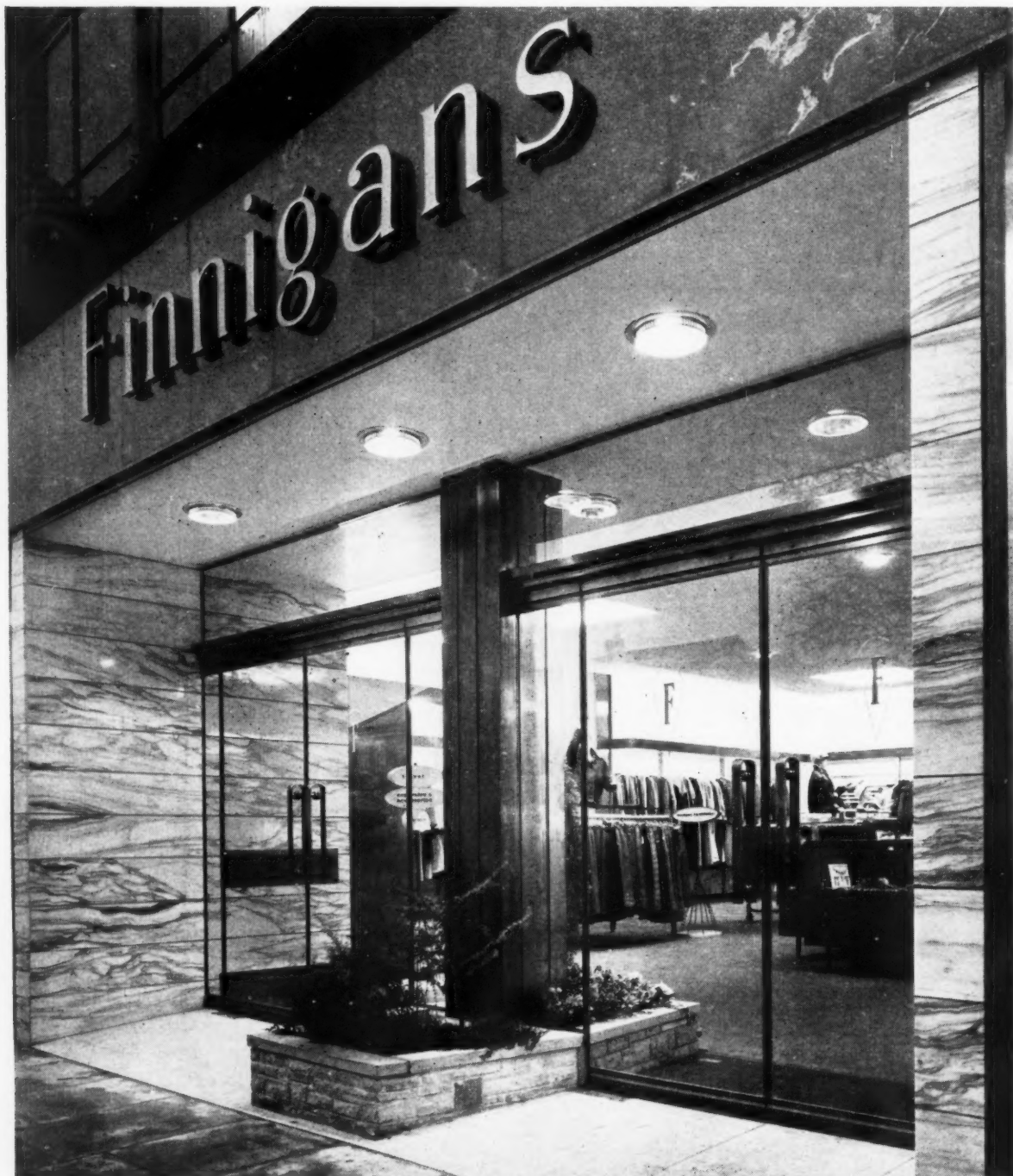
ing televised: failing that, a small, frilly skirt would do quite nicely. "A bowler hat is more authoritative," said a gas meter reader, addressing another morning paper on behalf of his profession: "we don't want people to confuse us with bus drivers." During this outbreak of sartorial news, the RIBA, realizing that the architect of distinction looks even better with a gold medal, decided to pin its annual favour on Walter Gropius. It was, we felt, a good time to ask Gropius to visit us: America had just promised the biggest explosion the world had ever known, and that great architect-comedian, Sir Albert Richardson, was well worth seeing in the final stages of his act as president of the Royal Academy. He had, in fact, just made a devastating criticism of the Barbican scheme. "Who," he had asked, "would want to paint a thing like that?" There is no truth in the report that fifteen contractors were injured in the rush. But it *is* true, though doubtless irrelevant, that at this time the Lord Chief Justice refused to clear up a long-standing mystery: he declined an invitation to define a sausage.

### FEBRUARY

This month the printing dispute made periodicals look like parish news-letters. Somehow words lost their authority in the absence of clean-looking, professional printing, and some of us abandoned the weeklies and bought more newspapers instead—only to find we still could not believe what we read. Did Mrs. Jeger, MP, really say "the answer to the Cyprus problem is a speedy and honourable settlement?" Is it possible that the *Sunday Express* thoughtfully listed five potential brides for Prince Charles? And was it true that men who bored holes in metal were quarrelling with men who bored holes in wood about who should bore holes simultaneously in both metal and wood? As we dropped the printed page from our nerveless fingers, we sympathized with the electronic brain that was causing concern in America: nothing, we were told, could prevent it from using obscene words. This caused widespread alarm among the workers of the world who saw, for the first time, the real menace of automation. But they could take heart from new evidence that the more things change, the more—as the man said—they are the same. The agricultural units being talked about were just

ASTRAGAL has said before that organ Paul is to be helped over. Notable influence of Le Duce. J. Davies and Miss Periwinkle were to 207. 3s. 6d. Miss was de shocked", said the vicar, "to have hairboys got used to this heavy" appointment speaking at the time with Boris. Other contractors had danced laughed heartily at guests. "Is Meyer London?" "That a mistake and two pieces of cake for four" on using "She is Sylvia?" and John reads the minutes. Letter DA 24 B

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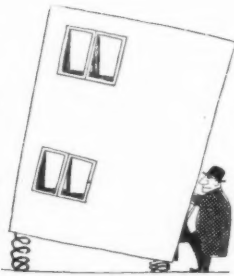
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like the things we once called farms; the future architecture of London—exhibited in part at the Building Centre—was obviously going to match its undistinguished surroundings, and even the excitement of having an eminent American to design the Embassy in Grosvenor Square died down when Saarinen produced his stone-faced essay in as-you-were-manship. Meanwhile, London's traffic problem became steadily worse. But as the selfish commuters sat, fittingly, in their own jams, wondering if they would ever percolate, a car with a built-in coffee machine was advertised in *The Times*. And the LCC announced a plan—just as the London Zoo put its price up—for easing the Elephant's congestion. Before the month ended the GPO gave us the chance of dialling to find out weather, and Burgess and Maclean turned up in the same bedroom in Moscow and stopped us, once and for all, from wondering if.

## MARCH

It was about this time that we had a new word to play with. Every man who thought at all was talking about "rethinking." And this was a month in which the newspapers were full of re-thoughts. Krushchev, as you will remember, had been rethinking about Stalin; the RIBA had been rethinking about the cost of subscriptions, and J. H. A. Crockett told the AA that he had been doing some heart-searching on the question of acoustics. Mr. Crockett's way of keeping out noise was not, as facetious readers may suppose, to fold the ears well back in a fur hat, but to mount buildings on rubber springs. Which reminds me that the Duke of Wellington's sister-in-law, who had also re-thought, decided just now to continue her work as a consulting corsetiere. Among the people who were compelled to do a spot of fast rethinking this month were the Welsh Nationalists, whose latest campaign had flopped; the trainers of performing fleas, who had been accused of cruelty by Gilbert Harding, and the Imperial College of Science, which had caused a Betje-manial uproar with its proposal to destroy Colcutt's Kensington tower. And while we are on the subject, both layman and architect ought to have done some rethinking about house design this month: the first, when he saw the Smithsons' ideal home at Olympia, and the second, when he saw the excellent standard of house design in the RIBA's exhibition of Australian architecture. As for the popular Press: wasn't it high time the Press Council ordered it to rethink before it spoke? It was distressing enough to read in the *Sunday Express* that the Queen had dozed off at the Old Vic; but the report that the Duke had leaned over and whispered "Wakey, Wakey" must have caused the more sober Englishman a lot of needless speculation about the U-ness of those benevolent Billies, Butlin and Cotton. And when, on the following Sunday, we found the story of a fallen racehorse described as "an unspeakable tragedy for the Queen Mother," we could be forgiven for rethinking about our week-end reading. What could be better than a standing order for the *Empire News*, which was proposing to keep the Sabbath wholly amusing with the memoirs of a hangman?



## APRIL

In April—the Rainier month—talk about the Happy Pair led to some confusion. Naturally enough, my letter-wing readers thought this a reference to the "visitation" (as one journalist called it with unintentional wit) which brought the hammer and sickle to Claridges. The sermon of the month, on "Unity in Diversity," was delivered not at The Wedding, nor by B and K, but at the RIBA. "Working in teams," Dr. Gropius told us, "keeps our vanities down and increases individual freedom and initiative." Sir David Eccles put it another way. "We are all working class now," he said. Certainly we all seemed to be working—30,000 more of us than in March. "That's the stuff to show the Russians," we thought, as we adjusted our new tea-cosy hats and smiled benignly at building operatives, who were getting another twopence-halfpenny an hour. There were some things, of course, that we hoped our guests would not notice—such as the fashion-magazine nomination of Prince Charles as the best-dressed man in the world, and the morning paper that was gloating over its enormous picture of Princess Margaret with something in her eye. Better that they should notice such chinks in the British character as the shortage of potatoes or the dropping circulation of the *News of the World*. This phenomenon coincided strangely with a statement, by a 75-year-old woman, in the *Manchester Guardian*. "The Encyclopædia Britannica," she said, "is a thoroughly sound method of sex education." Would anyone, we reflected, take POG-SOL to bed on a Sunday morning? While we meditated pleasantly on this prospect, we kept our ears open for the Big Sneeze in architecture which, according to John Summerson, was just about due. It would not, he said, be New Brutalism—"I don't believe it exists." JOURNAL readers, anxious not to miss the fun when it came, were grateful for the new easy-to-file presentation of buildings. Where, we all wondered, would the first sign of the Sneeze be found? Certainly not in the City of London, for the Lord Mayor had just told architects at the RIBA dinner that he wanted "dignity" in new office blocks, and we all knew what that meant—not even so much as a Snuffle.



## MAY

What will the world's needs be in 2056? That sounds like the 64,000 question which was being asked on British TV (sixpences, not dollars) for the first time. It was, in fact, a subject that the Californian Institute of Technology had been studying. In California, too, someone had just discovered that the universe was expanding less rapidly than usual. ASTRAGAL, who always feels he is too old to appreciate this sort of news, was dis-



appointed when his suspicions were confirmed by a Professor Dingle. "It is not possible," said the professor, "to postpone one's death by embarking on an inter-planetary flight." Ah well, there was nothing for it but to leave AD 2056 to look after itself, and to book up at Frinton as usual. There was always the exciting possibility that Littlehampton would be respectable another year, for its councillors were trying to find "a more dignified name, like Hampton Parva or Arunmouth." (Even Southend's mud was getting a better reputation now that scientists were floundering about in it, investigating its combustive properties.) But there was work to be done before we could get Away From It All, including two conferences—one at Norwich, on economics, and the other at County Hall, on nursery education. Talking of which, how—we asked ourselves—does one explain to a child the significance of a "divorce cake," the latest thing in New York? Fortunately it couldn't happen here, though, as Diana Dors reminded us, Britain was keeping more than abreast of America. "What I have to sell," she said, "the Americans have been exporting to us for years." There was not time to ponder this: we were all so busy swotting up the new BSI glossary of roof coverings, ordering the RIBA's standardized sign-boards or preening ourselves because the Institute said we ought to have more responsibilities in planning. And, of course, this was the month when we were suddenly sobered by a statement from Mr. Pranavandra (Note to printer: name ends here). It appeared that Mr. Pranavandra (yes, it *was* right the first time) had found the Abominable Snowman to be neither a yeti, nor a mi-te, but—wait for it—an *Ursus arctos isabellinus*.

## J U N E

Do you remember the posters for the Russian show at Earls Court? "Soviet Army: First And Only Appearance In Britain." This, together with the news that Russia was to have public schools, was reassuring at a time when we had been warned that even the peacetime dangers of nuclear radiation were bad enough. As we picked our way about with care, avoiding those newly-discovered threats—the shoe-shop X-ray and the TV set—we sympathized for once with Sir Albert Richardson, who said he found the twentieth century rather unreal. It was slightly comforting to hear, from a Wolverhampton psychiatrist, that the activity generated by atomic bomb experiments would create a more intelligent type of man. Still, we swallowed hard when we learned that a war memorial with one blank side had been unveiled in Michigan, and went about making hysterical escapist jokes—principally about Mr. Macmillan's word being as good as his bonds. Who could blame us if, when we read that West Bengal police had been issued with rubber bullets, we paused for a moment to recollect whose side they were on? Incidentally, we never knew how Ian (Outrage) Nairn managed to get away from Liverpool unhurt after describing the city's new buildings as Liver-



muddlian. Nor did we find out why the Irish tourist board had permitted the *Irish Architect* to show that the Dublin-Killarney road had something in common with Nairn's infamous route from Southampton to Carlisle. Who ever heard of an Irish outrage? Only this month the country's Minister for External Affairs was having a terrible job to get really belligerent. "We are not neutral," he said, "against Communists." At about this time the *Daily Worker* was by no means neutral against a deb. party, where fruit had been thrown in what the newspaper considered to be a wasteful manner. We shuddered to think what the *Worker* would have said about the man in Yorkshire, who claimed to have filled ten bowler hats with treacle in 59 minutes, 10 seconds. The best part of this story was the performer's claim that although most of the credit must go to his trainer, he owed his success partly to a good following wind.

## J U L Y

This month Arthur Miller married Marilyn Monroe and had difficulties over his passport. "Mr. Miller Disillusioned," said a headline in *The Times*, and we were relieved to find, on further reading, that it was the passport that was being troublesome. When the celebrities arrived here a *Daily Mail* reporter took a quick look at Miss Monroe and summed up in a moment where her charms were situated. "Her real secret," he said, "is that her eyes are always sad." With that problem settled we were able to turn to more prosaic affairs. We noted with satisfaction that Lord Home had been the latest person to describe civilization and cricket as synonymous. There were some things, we reflected, that could not be said too often. There were others, of course, that should not be said at all, and the best place for these was the newly-designed, fibre-glass room in America, in which voices were barely audible. Elsewhere, Clare Luce was having an unspeakable time in a perfectly poisonous room. ("Such ill *Fortune*," as Mr. Punch remarked, "at her *Time of Life!*") The more we heard about Americans (the Ku Klux Klan was making a comeback) the more we understood why 35m of them took drugs. What about us? Well, it is true we were in a rather nervy state after reading that Germany had run into a dangerous wage spiral, and that a Labour member had accused a minister of "sitting on his behind." But drugs? No thank you, not for us. We were quite content with the old-fashioned cigarette, especially now that a mouse had smoked 50 a week without getting skin tumours. As we relaxed, determined to beat that record, we were reminded of our responsibilities by a voice which thundered from the AA in a fifth-year tremulo. "Believe," it said, "or you will follow Saarinen down the drain." At least, we told ourselves, Mr. Saarinen was showing some independence of movement. Most architects at this time, according to Frank Lloyd Wright (who came to London on a flying visit), were going down a one-way street to a dead end.



## AUGUST

Sometimes I feel the brain is not what it used to be. Or do you, like me, have trouble in remembering some of the personalities in the news this month? Who were Hamidul Huq Chowdhry and Ali Gholi Ardalan? Was Tawfiq Suwaidi anything more than a printer's error? And is it possible that Colonel Kawilarang existed outside the Goon Show? One thing comes vividly to mind:



Britain had beaten the world market by making a machine which measured giraffe's breath—but memory fails to give the reason why. Those of us who like a well-turned epigram as an *aide-memoire* were grateful to *The Times* for reminding us of the true nature of architecture. "It is a design for living," said our venerable fourpenny-one, "created by its purpose." We were just getting the hang of this when Llewellyn Davies confused the issue in his BBC "Letter to a Young Architect." Architecture, he said, must not be created by a desire to please: it must flow from the architect's own convictions and interests. That seemed easy enough, and as we tore up the handfuls of plans and elevations which our clients had actually been optimistic enough to ask for, we smiled at the news from Whitechapel. Here, in the Art Gallery, was an exhibition showing the architect as a collaborationist. It was called, appropriately, "This is Tomorrow." But what, as the poet probably said, of today? As we settled down at the drawing board, pleasing ourselves madly by chipping off gables, and flattering our convictions by flattening roofs, Nemesis popped through the letter box. "No more long-term guarantees," said a memo from the felt and asphalt roofing contractors. Quietly, but pointedly, we began to raise the roof.

## SEPTEMBER

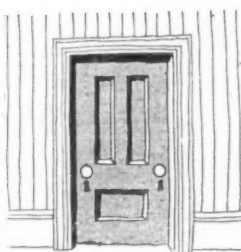
As the dreary summer ended we kept a weather eye on the newspapers, wondering what this year's explanation would be. It came, unexpectedly, from Inverness, where a Free Church minister said the lack of sunshine had been due to a growing lack of respect for the Sabbath. It was probably foolish to expect any improvement just because Sir William Penney promised not to explode an atom bomb on a Sunday. We put more hope in Professor Miller, who wanted us to warm ourselves with surplus heat from the Tropics. The Seventh Day Adventists took unfair advantage of the cold weather by displaying a tempting invitation outside their Regent Street headquarters—"Location of Hell discovered: welcome." One person who was astute enough to stay out of the cold was Nina, the javelin-thrower, who failed to take British modes in her stride. And there was quite a lot for us to get heated about—if we had a social conscience or a personal prejudice. Duncan Sandys had



rejected the first Barbican scheme and approved the traffic plan for Christchurch Meadow; council tenants at Lutterworth had been forbidden to keep chickens in their bedrooms; a fire at a society wedding had been put out with champagne, and rock 'n roll riots had shaken the suburbs. The alarm generated by all this was nothing to that experienced by several millions of people when they picked up their *Daily Mirror* one morning and thought their eyesight was failing. "Si Sit," screamed the sensational, streamer headline, "Prudentia." The *Daily Sketch*, on the other hand, continued to treat its readers with the respect they deserved, and it is unlikely that any of them failed to translate the big, black message: "GYNA DOC SEES HER: IS IT A BABY? What with all this, and the promise of "a jumbo-sized *Express* with jumbo-sized items," we fully agreed with Derek Senior, a Manchester journalist, who spoke of the way our language was abused. Mr. Senior went further: one of the chief things wrong with planning in this country, he claimed, was the way we talked about it. Before we could deny this, up spoke an architect for two new schools at St. John's Wood. "These schools," he said, "have the atmosphere of 1984." Aw well!

## OCTOBER

Sir Anthony Eden's latest dictum—"Peace, but not peace at any price," sounded fine until we read Dr. Holloway in *The New Outline of Modern Knowledge*.



"The meaning of most words and expressions in common use are not precisely and exhaustively fixed," he said. All the same, most of us thought we knew a word when we heard it. There could surely be no mistaking the builders' latest cry, "Fourpence an hour more!" And the vicar at Bognor Regis was probably right to assume that a parrot which crooned "You're a smasher" should not be admitted to a religious service for pets. Until the meaning of words was more precisely fixed we just had to get along with the fairly accurate guesswork we were used to. We hoped, for example, that we understood the woman who told the *Leicester Mercury* that "more Liberaces might mean fewer divorce cases." And if we bought two extra Sunday papers, it was because we thought we knew the meaning of the words "I Loved An Opium Princess" and "The Reluctant Fan Dancer." One phrase that was bandied about this month seemed curiously unconvincing—"Ulanova to Dance at Croydon." This was quite as incongruous as the proverbial lodge in a garden of cucumbers, which my readers will have encountered in Isaiah 1, 8, while checking the *Evening News* series, "The Bible Was Right." The author of these articles, by the way, asked "Should 1956 really be 1949?" Just another indication of the Uncertainty of the Age, and one that was echoed not only in the JOURNAL's correspondence columns, where readers asked "How Does a Door Swing?", but also in the LCC, where a new facade had been designed for the Festival Hall, and in a Blackpool church, where a weather forecast was relayed through the electronic organ. No wonder the latest Do-It-Yourself kit did a brisk trade. It was, believe it or not, a series of parts for the construction of a blood-pressure gauge.



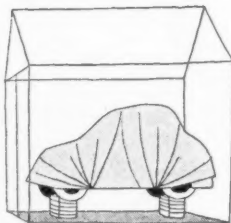
## N O V E M B E R

"Bowler hats," said Gontran Goulden, who wanted more respect for architects, "are not common in the cloakrooms of the Architectural Association." During the first few days of this terrible month, some of us wondered if it would not be better to abolish the bowler, symbol of the British gentleman. But as the weeks wore on most of us realized what traitors we were becoming, and, reaching again for our traditional headgear, pulled it well down over the eyes. How much easier it was then to see that—in our Prime Minister's words—we were "not at war, but in armed conflict." And what a relief it was to hear we had killed only a very few hundred Egyptians, and only because they had lacked the sense to get out of our way. How silly of us to worry! Our boys would soon be home, safe and sound—and, anyway, the canal would probably have been blocked even without our help. What was that? Petrol rationing? Perhaps the cabinet *had* acted impetuously. And yet. . . . Well, what *did* we all think? The sponsors of an Agatha Christie play at Canterbury's Marlowe Theatre knew what we might be thinking and changed the programme. The cancelled play was *Murder On The Nile*. And at Worthing the municipal choir refused to sing those provocative words in *Aida*, "Glory to Egypt's Mighty Kings." More loyally they performed *The Merry Wives of Windsor*. In the meantime, a sad little advertisement appeared in the *Rochdale Observer*: "Conservative Club for Sale, Cheap." But however relieved we were to encounter these light-hearted sidelights on the news, we went about feeling stunned this month, not only by the Egyptian crisis, but by the events (as it became conveniently painless to call them) in Hungary. There was no light relief here: indeed, we were angered, rather than amused, by the correspondent in *The Times* who suggested that in view of Russian behaviour we should remove Father Christmas from his traditional Russian garments. How pompous can people get? we asked—and then felt a pang of remorse at being cross with dear old Auntie *Times*. What could be sweeter than her solemn apology "for having said that Peter Rabbit was tied up in a sack. This, of course," she explained, "should have been the Flopsy Bunnies."



## D E C E M B E R

The world was too little with us. But we took heart from the news that Dr. Charles Hill was to be given the tragically-urgent job of world-propagandist for Britain. Would he state the Suez case? (Not so alimentary, my dear Doctor.) Would he, perhaps, pass on the advice of the over-publicized Brigadier Farquharson-Roberts, who had said: "the only way to deal with orientals is to kick their backsides"? Perhaps he would tell the world



about that merry gentleman (rest him!), the president of the Greetings Card Association, who was dismayed by the Hungarian-relief Christmas cards and "the incursion they made into commerce." He might even rebuke the Nobel Peace Prize committee for failing to find a 1956 winner, when the obvious choice was recovering on a far-flung shore—a shore to which the *Daily Mirror*, in a stroke of witty journalism, was sending two competition winners. The first warm glow of seasonal goodwill came from the Mayor of Stafford, who said he would gladly put up a couple from another planet in his own house. And then the holiday was upon us, before we could begin to wonder if the British nuclear tests on Christmas Island were an ill omen. We just had time to get the turkey (plentiful and cheap for all but the dozens of BBC listeners who applied to the Archers), and to exchange the usual extraordinary greetings cards—cards which have nothing to do with the story that began in a land now surrounded by evil and the results of evil. And, of course, we all made an effort to entertain a Hungarian at Christmas. Or if not, we decided to do something about finding one of those refugee architects in the New Year. And we *have* been rather busy since January 1, but no doubt *someone* is doing something useful. "Anyway, how do we know they're not just cadging from Britain?" . . . "What I always say is, it's the Church's job." . . . "And how wicked of the Russians to use innocent dogs in space tests!" "Well, what about the British using Earl Attlee to tell the Americans about 'The World Today'?" . . . "I expect they've put the Hungarians in Subtopian huts. Still, I imagine they like to be together; they're cheerful people, always twanging away at some folk tune. Besides, the office *is* rather crowded: and Miss Pootle can't bear foreigners." . . . And the same to you; I hope it's a prosperous one too."

## POINTS FROM THIS ISSUE

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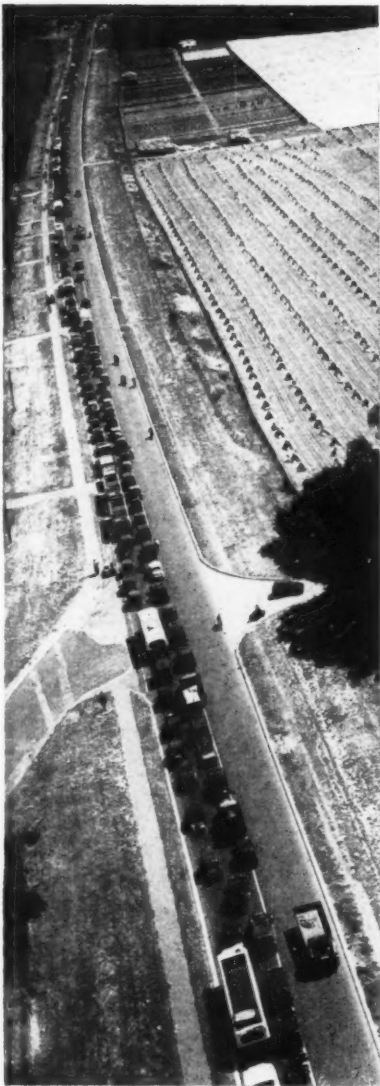
*It is our practice to ask the Minister of Works or the Minister of Housing for a New Year message to readers of the ARCHITECTS' JOURNAL. In the last year or so, however, transport problems have been discussed more and more by architects, and in December the RIBA held a meeting at which they were addressed by Professor H. Myles Wright on "Planning and the Motor Car." In view of the profession's interest in this subject we asked the Minister of Transport, Harold Watkinson, to write the New Year message.*

## A NEW YEAR MESSAGE FROM THE MINISTER OF TRANSPORT

I am glad to have this opportunity of sending a New Year message to readers of the ARCHITECTS' JOURNAL. My department covers such a wide range of responsibilities that I must concentrate in this message on a limited aspect of my many tasks. I have read with interest the stimulating talk, reported in a recent issue of this journal, which Professor H. Myles Wright delivered at a meeting of the Royal Institute of British Architects on "Planning and the Motor Car." Many of the important issues which Professor Wright has mentioned are the responsibility of my colleague, the Minister of Housing and Local Government, but I noticed some interesting references to the difficult problems of roads and traffic in our large cities.

The first instalment of the Government's road programme, which is now making good progress, does of course include many important schemes of road construction and improvement in London, Birmingham, Manchester, Leeds, and many other cities and towns. I fully recognize, however, that these projects, and others which will follow in later instalments of the programme, cannot hope to deal completely with the problem of traffic congestion in the cities unless they are supplemented by other measures. The construction of urban motorways to bring the main arterial routes right into the centre of the cities is, of course, an idea which is being studied at the present time by my Department; but it presents many difficult problems of general planning and finance.

Urban motorways, however, are not by any means the only method by which the problem of urban traffic congestion can be tackled. Indeed, I hope that less costly measures such as the introduction of parking meters and the opportunity of stricter enforcement of waiting restrictions, now possible under the provisions of the recent Road Traffic Act, may make a marked improvement of conditions in our cities, and I anticipate that these conditions will encourage the construction and use of off-street parking accommodation. All these matters are being carefully studied at the present time.



*This year ASTRAGAL's nominations for Men of the Year range from Sir William Holford (whose scheme for St. Paul's precinct is no longer threatened by Duncan Sandys now this Minister has moved to the Defence) to Spike Milligan, a one-time draughtsman who is now the brains behind the Goons. These men were photographed and interviewed by Sam Lambert, and each has written a short article which has something to do with the reason he was picked for these pages. There are, of course, many other men to whom ASTRAGAL would wish to doff his cap with respect. Among them are Duncan Sandys (yes, he did do several good jobs—including the Oxford plan); Ben Nicholson, who won the Guggenheim award; Gontran Goulden, who gave such a lively inaugural address as AA president; Keith New, Lawrence Lee and Geoffrey Clarke, for their Coventry Cathedral windows; House and Garden, for its architect-designed "House of Ideas"; Karo Alabyan, the Moscow architect who liked our post-war architecture, and all egg-heads everywhere, for getting themselves into the public eye at last.*

# MEN OF THE YEAR

**HOLFORD, Sir William Graham** (Architect in private practice). For his plan to make St. Paul's precinct a live thoroughfare, not just a formal setting for a monument to Wren.

**COMME, Andor** (Editor of *Cambridge Review* and Fellow of Caius College). For making the *Cambridge Review* a source of embarrassment to all architects who have planned respectable, worthy or dignified additions to the university town.

**BROCKLESBY, Richard Shearwood** (Architect to the Industrial Division of the UK Atomic Energy Authority). For his achievement in being the first architect in this country to design a nuclear power station.

**WILSON, Leslie Hugh** (Chief Architect and Planning Officer to Cumbernauld Development Corporation). For following up his success as chief architect and planner at the old city of Canterbury with a New Town job that promises to be an urban-planners' Mecca.

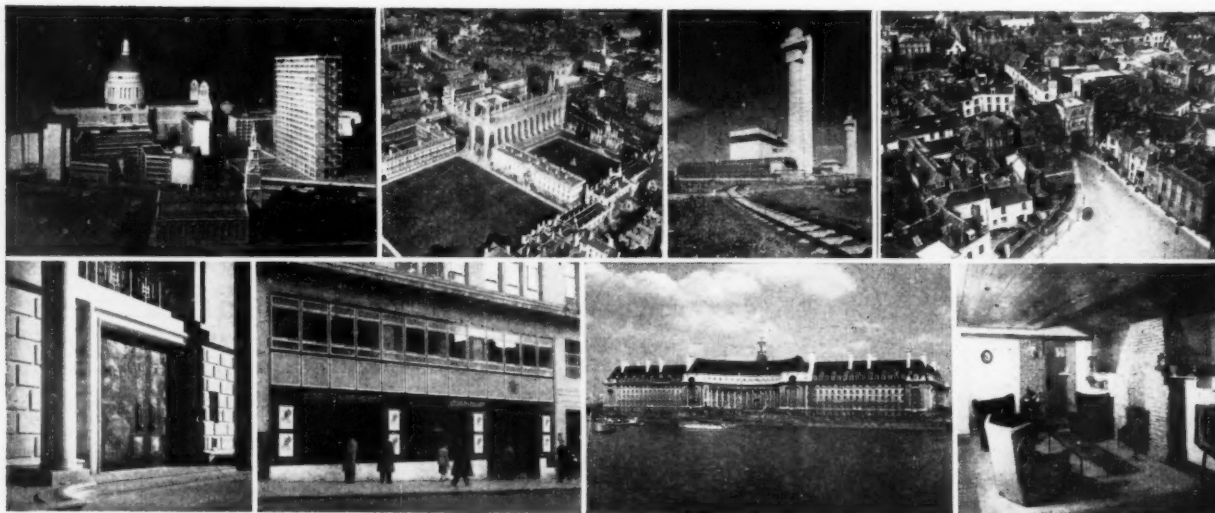
**BROWN, Eric** (Head of School of Architecture, Kingston School of Art). For receiving a useful reward for his enlightened policy at the Kingston school—recognition by the RIBA.

**RUSSELL, Sir Gordon** (Director both of the COID, and of a furniture-manufacturing firm). For the part he played in setting up the country's most influential shop-window for good design, the Design Centre.

**BENNETT, Hubert** (Architect to the LCC). For being invited to come south—after making a considerable reputation in the north—to take over one of the profession's most coveted jobs.

**MILLIGAN, Spike** (Once at the bottom of the architectural profession, now at the top of the profession of radio writing). For being a Goon with a view—on architecture, and for out-brutalizing the Smithsons.

*Top row, left to right: Sir William Holford's scheme for St. Paul's precinct; Cambridge, the town Andor Gomme so fiercely defends; Calder Hall, the nuclear power station designed by R. S. Brocklesby, and Canterbury, the city where Hugh Wilson was architect and planning officer before his move to Cumbernauld. Bottom row, left to right: the RIBA, whose doors have been opened to Eric Brown's school of architecture; the Design Centre, founded by the COID under the directorship of Sir Gordon Russell; County Hall, Hubert Bennett's new headquarters, and a house interior somewhere in Finchley, designed and lived in by Spike Milligan.*



## Sir William Holford

SIR WILLIAM (GRAHAM) HOLFORD, aged 49, lives three lives: he is a private practitioner, an adviser and an educator. The job which has put him very much in the public eye recently is, of course, his scheme for St. Paul's precinct—a scheme that was commissioned by the City Corporation on April 1, 1955, submitted on March 22, 1956, and subsequently bombarded by criticism from *The Times*, the *Daily Telegraph*, the Corporation itself, Sir Alfred Bosson and others. At the moment the Corporation and the LCC are in favour of the scheme, but the Minister of Housing and Local Government has his doubts. Sir William would like to see the scheme through, and thinks it could be managed in seven years. General opinion about this kind of job, he says, is "a life sentence, especially when it comes to interpretation." In the old days it was just a matter of a central office report, a collected fee and that was that. On the drawing boards at Sir William's offices in London and Liverpool are plans for a Federal Centre in Rhodesia and the centres of two towns in South Africa, the development of Liverpool University precinct (eight groups of architects, including Basil Spence and Max Fry, are designing buildings there to replace city slums), and buildings for Exeter University. Other important plans he has worked on were for Merseyside, Cambridge, Verona, Corby and the City of London. Apart from his architectural work he does a lot as an adviser: he is on the Colonial Office Committee, the Royal Fine Art Commission, the MOHLG Advisory Committee on Historic Buildings (chairman), the Historic Buildings Council (England) and the Nuffield Foundation Division of Architectural Studies. He is also Professor of Town Planning in the University of London, at University College, where there are 100 post-graduate students, 30% from abroad. He does not know how much longer he will teach—says one gets less enthusiastic after the first twenty years. His family came originally from Somerset. His grandfather was cut off with the proverbial shilling for going to Africa, where he translated the Bible from Greek into Xosa dialect, printed it and took Holy Orders. His father fought in the Boer War, became a civil engineer, geologist and mine manager. Sir William was born in South Africa. He began his career by being articled to an accountant, but could not bear the idea of "a little green fountain pen" and—always keen on drawing and painting—became apprenticed to an architect in Johannesburg. Because it had a very good prospectus Liverpool School of Architecture was the only school he had heard of: he spent five years there at the feet of Reilly. He was subsequently awarded the American Arts and Science scholarship, but owing to a hitch he had to find a job in New York and worked as an assistant in the office of Ralph Walker. From his eighteenth floor office he watched the skyscrapers rise, and there he first pondered the problems of urban congestion. (He also noticed the architect's role as a building promoter.) He returned to Liverpool in 1933 to lecture on the history of architecture, and in 1937 he was appointed to the Chair of Civic Design after Abercrombie whom, he says, he seems to have been following about all his life. He was in London during and after the war. His books include *The Cambridge Plan*, which involved him in trying to sketch from a helicopter and taking photographs from the tops of buses. The article he likes most was his "Great Baroque Masquerade," a protest illustrated by himself and published in the *RIBA Journal* in 1933. He met his wife in Italy when both were Rome scholars. She is a painter (impressionist, pupil of Sickert). At one time they lived in the smallest house in London; now they overlook Regents Park, where he has commandeered his wife's living room as a study large enough to contain architectural models. He has no social life but is passionately interested in the theatre.

### The precarious state of urban design

#### Sir William Holford writes:

I suppose one is allowed a lament at the passing of the year. The regret I want to voice is not forced out of me by the St. Paul's controversy of 1956, although it touches on it.





In all matters of urban design we seem to be in a precarious position, from which we usually descend to safety and mediocrity. Great risks are taken in political and military matters; but in the social arts the courage of the promoters is at a low ebb. Our undoubted structural energy is blunted because it does not result in shaping our towns in ways which interest us and in forms we can be proud of.

Even the social facts on which our urban lives depend are seldom considered worth the excavation. Archaeology or nuclear physics rightly claim their tens of thousands for research; but in this crowded island no one, it appears, will back the serious study of housing standards, the costs of the journey to work, or the size and population structure of our cities.

When it comes to architecture—by which I mean executed designs and not only plans on paper, we have little to lay beside the achievements of the past, because so few committees are aware that tradition is something that can and should be added to in our own day. I strongly believe that sane attitudes to preservation and to new design can exist side by side—and in this country must do so if we are to survive: so often they are mutually exclusive. One can understand a rage for preservation. Every year we lose dozens of

fine examples of our building past. Some die naturally of old age and inutility; but so many are starved to death by lack of care or are hideously embalmed in a period shroud instead of being treated to a new lease of life.

On the creative side we have become increasingly timid. We disagree about New Barbican and cling to our disagreements as if something of appalling dimensions had already arisen out of the drifting willow-herb. Oxford, too, so aptly described as "a hotbed of cold feet" has suffered mental agonies in preventing all sorts of supposed injury to its amenities, while Amenity itself—that soundless goddess—is dying of suffocation. The City of London is still the best commercial site in the world, but for a modern office building that is architecturally significant one has to look to the Americas, or to Norman Eaton's *Netherlands Bank* in Pretoria—a building that enriches the civic design of that administrative capital in the same way that Peruzzi did for Rome with his *Palazzo Massimi* just 420 years ago.

Architecture, one knows, is a cultivated growth, and in some periods it is slow in maturing. My New Year wish is that the next decade will produce some good clear sunshine as well as the inevitable drizzle.

## Andor Gomme



ANDOR (a nickname dating from the time when he was expected to be twins: real name Adrian) GOMME, aged 26, is a research fellow (theory of literary criticism) at Caius College, Cambridge. He is also current editor (the job changes each year) of the 78th volume of the *Cambridge Review* (24 issues per year, published each week in term time, circulation of 1200)—a really excellent "journal of university life and thought." In that capacity he has earned the envy and admiration of any professional architectural critic who has read the *Review* under his editorship. He has written and commissioned a series of critical articles in which all that is bad in Cambridge architecture today (and tomorrow) is fiercely and constructively attacked. He also does a weekly "Outrage" monograph, with cautionary sketches by himself. For a layman he is remarkably knowledgeable and enlightened about architecture. This, he says, is because he was introduced to townscape at the age of five. Both parents (his father is professor of Greek at Glasgow University; his mother is a painter and cartographer) have always been interested in architecture. His early life was memorable for the week-long trips between homes in Oxford and Glasgow—trips on which detours were made to take in architectural show-pieces. He wanted to become an architect, but did not think himself sufficiently practical. He took a degree in moral sciences (philosophy) at Cambridge and was for two years a



research student in English. He is interested in general education at university level. His wife also holds a degree in philosophy and is correspondence supervisor and staff trainer at Robert Sayles, a department store in Cambridge. They live in a cottage at Teversham, four miles east of Cambridge and travel on bicycles. He also has a room in Caius (designed by Easton, 1937) overlooking the market place. He has sung with the Cambridge Musical Society, collects long-playing records (Bach in particular), does a little gardening, plays cricket, tennis and referees rugby. (In the photograph on the opposite page Mr. Gomme is seen beside one of the buildings he has criticized—the School of Veterinary Medicine, for which the architects were Forbes and Tate, and the consulting engineers, Frederick Snow and Partners.)

## The criticism of architecture

### Andor Gomme writes:

"Of [Johnson's] criticism [J. W. Krutch] says: 'Its manner is objective, and its aim is not to present "the truth as I (and probably no one else) see it," but to make statements which the reader will accept as true for himself and all normal men.' That is (I myself should say), it is essentially critical."

F. R. LEAVIS, *The Common Pursuit*.

The critical attitude contains an implicit claim that the critic is right and those who disagree with him are wrong. To many this claim seems presumptuous and arrogant, and is perhaps the major difficulty in bringing about a sane approach—to architecture as to literature—among those who see no reason why the principles and prejudices which they have inherited should ever be disturbed. To attempt to justify it by referring to the great amount of hard work which, it ought to be obvious, must come before an informed and reasoned judgment can be made on any particular work—often this merely aggravates the situation in a notoriously conservative and self-satisfied locale. By those who lack the force or the inclination to go to the trouble of achieving a genuine but intelligent responsiveness, good judgment is assumed to be picked up almost casually—a view which the same people would regard with indignant surprise if applied to their own specialisms.

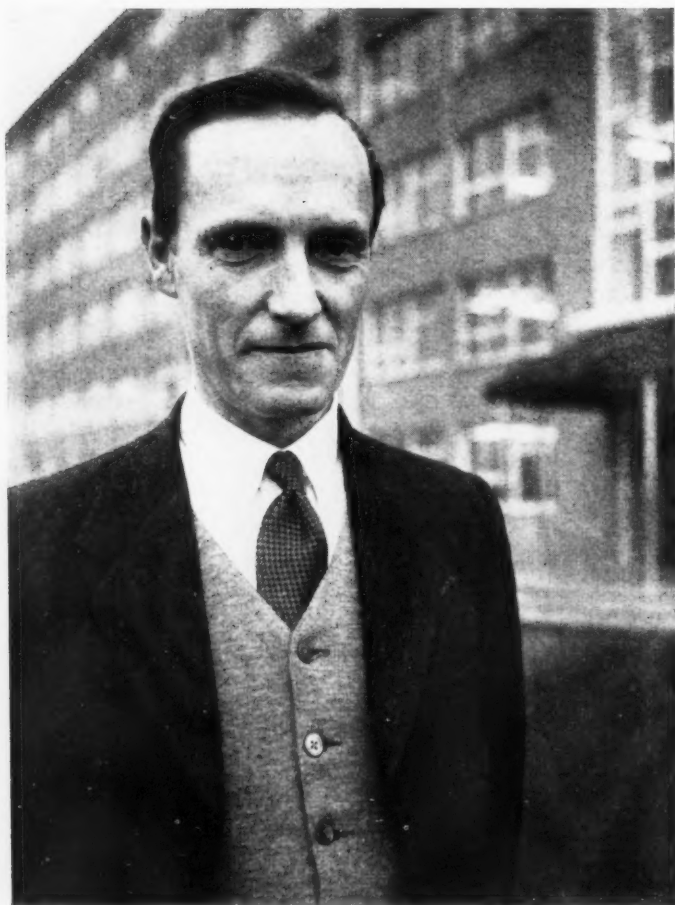
The conservatism, the suspicion of the superficially difficult, characteristic of the academic establishment, appears in two ways: the desire to "play safe" and the application of rigid categories. We are told that colleges are not the place for experiments—better to work in an already proved idiom (hence, of course, Merton Chapel, Queen's Gatehouse and the Wren Library); better, too, to rely on the wisdom of the Royal Fine Art Commission. What is really new—and really objectionable—in this is the attitude that we daren't do any genuine designing in places where

it is now held that the preservation of academic decorum is the essential business. Hence the inert traditionalism of most twentieth-century university building, deriving from an attitude of mind completely opposed to the real developing tradition of English (or any other) architecture, a tradition of which architects like Martin and Matthew are a part as no neo-Georgian imitator ever could be. And good contemporary architecture is condemned just because it has not proved itself (by lasting)—before it could possibly have a chance to: the Festival Hall "looks temporary"—which means that it is in an architectural idiom not yet very old, to approve which *might* ("one can never be certain about the future") be to commit oneself to a position later embarrassingly established as unsound. So we rest in the comfortable assurance that all this modern stuff will soon be *vieux jeu*.<sup>\*</sup> On the other hand the *real* traditionalists will always condemn the majority of buildings just because they do not fit certain pet principles, certain strict views on proportion, say (which are just as likely to rule out Exeter as Loughborough Road). These people refuse to allow for fresh possibilities of organization, cannot let buildings speak for themselves (buildings for them exist to illustrate a principle—quasi-mathematically worked out—of "good design").

But there is room for blame on the other side: the exponents of "modern" architecture are just not good enough. For one thing they have miserably failed to invent a satisfactory method of writing about the buildings that interest them. The vernacular of most apologists consists of vague gestures which get nowhere near grasping the essential problem: we hear of an architecture "frankly of the twentieth century," of a style which is "strictly contemporary" (a phrase which can, staggeringly enough, be used of such a monument as the new chemistry labs at Cambridge). We haven't even one word (apart from the obviously futile "modern" or "contemporary") by which to refer to a very real architectural movement. For those who escape the incoherence of the "contemp" school mostly land up in the structural fallacy (which has such awkward consequences for the admirers of Gothic) or produce esoteric variants of functionalism. Probably the most famous twentieth-century statement on architecture is the definition of a house as *une machine à habiter*. It is utterly wrong, utterly irrelevant in its clinical detachment from the problems of real living: a good house is not a machine, and good living cannot be considered in terms of inhabiting—think how many mod-con-semi-dets the definition would fit. Of course the house must fulfil its function: it must, that is, be an opportunity for good living as a church must be an opportunity for good worship. But here, unfortunately, we are getting back to the old vagueness. We feel that Niemeyer and Nervi are architects whose work arises from a genuine response to their own time and its problems; we have not learnt how to say why.

\* When the acceptance of good twentieth-century architecture becomes general, we can expect an equal lack of discrimination in the other direction: anything with a superficial up-to-date gloss will be eagerly taken up. (After Eliot had been subjected to vulgar abuse for twenty years he was suddenly accepted overnight—along with Auden, Spender, Macneice, Day Lewis, Edith Sitwell . . .)

## R S Brocklesby



RICHARD SHEARWOOD BROCKLESBY, 45, is chief architect to the Industrial Group of the United Kingdom Atomic Energy Authority (other groups, research at Harwell, weapons at Aldermaston). The staff of 100 will soon be moved into a six-storey engineering block, at present being built at Risley, between Manchester and Liverpool (choice of site apparently fortuitous). The largest job on hand is the construction of a fast reactor at Dounreay (job includes 450 houses for staff), very north of Scotland. Site visits are made by charter aircraft (service fortnightly, from Ringway-Wick). An incidental office job is the production of Calder Hall models for use in universities. Mr. Brocklesby was born in Merton Park, London. He was articled to J. N. R. Vining, studied one year at Bartlett and took external finals. He went into private practice in 1932 and did work for Merton Park film studios as well as flats and other buildings. He joined the MOW in 1938 and spent the first year there on working drawings for a post office—"probably never built." He spent the war years designing American hospitals all over England, also miner's camps. During the post-war years he has designed single-storey office buildings on the outskirts of London. He jumped at the chance of working for the MOW Department of Atomic Energy and went north seven years ago. The final design of Calder Hall was arrived at after fifty to sixty sketch schemes; the buildings were put up in three years as result of careful programming. Dominant problems, maintaining absolute economy, construction of 5 ft. thick crack free concrete walls, providing lifting gear for loads of 100 tons. He believes strongly in team work with all branches of engineering. His home is a 1911 wing of a Georgian farm house at Tattenhall, Cheshire. He is married and has two children. Spends his spare time working on house, including

plastering and plumbing jobs ("architect should know how to do these things"). Also enjoys painting (a slightly impressionistic realist—has not got round to abstract yet).

## The architect in atomic energy work

## R. S. Brocklesby writes:

The Industrial Group of the UKAEA is currently responsible for the design of several main factories, each being different in character.

The diffusion plant at Capenhurst, Cheshire, is a steel-framed and asbestos-cladded umbrella building now covering some 34 acres; inside are insulated gas-tight cells formed with cork/aluminium panels on a light steel framework, the panels are held in position with continuous teak battens fixed to electrically-welded studs. Special problems of sealing around pipes passing through the panels had to be solved, also access doorways. Substations, pumphouses, change rooms and all the other ancillaries are provided in accordance with normal practice. This factory has been under construction and extension for the past six years.

Another factory at Salwick, Preston, Lancashire, is a uranium plant; here, too, the main process buildings are steel framed and asbestos clad, with aluminium deck roofs. There are extensive laboratories, workshops, stores, change rooms, offices and canteens—all straightforward industrial architecture.

Sufficient has already been written in this JOURNAL and elsewhere about Calder Hall, where the first half of the power station is in operation. Construction is proceeding now on the second half.

At Dounreay, in Caithness, a fast reactor prototype, with associated chemical plants, is under construction. This is a new factory on a virgin site and during the first period the administrative buildings, workshops, laundry, substations, surgery and main services have been designed and constructed. The fast reactor is housed within a steel sphere 135 feet diameter which has been welded together plate by plate on site. The plant buildings associated with the fast reactor are asbestos clad with flat steel deck roofs. A concrete brick making plant has been set up on site to produce commons and yellow tinted facings.

In conjunction with these factories is a housing and hostel programme. The first stage of the six-storey, headquarters office building is completed at Risley, Lancashire, and the second stage, the engineering block, is under construction.

The important requisites for atomic energy are to build quickly and design economically. To achieve speed, careful programming is absolutely essential and deadline dates are fixed for preparation of drawings, ordering and delivery of all materials and construction.

The architect in atomic energy work is a member of a team of engineers, structural, civil, electrical, chemical, mechanical and other technical specialists. His job is to design structures to support and protect plant and personnel; to estimate the cost and work within it.

He must be ready for last-minute alterations because of the prototype nature of the work.

The work is full of interest and opportunity; it is in a cause which is worthwhile.



## L Hugh Wilson

LESLIE HUGH WILSON, 43, is the chief architect and planning officer of the new town of Cumbernauld (Britain's fifteenth) with one assistant and an office in the drawing room of the one time Laird's mansion (built by William Adam, father of John Adam). With six more staff to come in February and twenty in March, he hopes to build himself an office, with Derwent units, on the lawn. Cumbernauld new town, fifteen miles north-east of Glasgow, will absorb 50,000. It is sited on medium-to-poor farming land with seams of fireclay, coking coal. The New Town will be unique in that it will be sited on a hilltop, using only 1,500 acres (95 p.p.a. in housing areas). It will include a windbreak belt of trees and may have flatted factories. Already being built is a factory to manufacture electronic computing machines, eventually to employ 3,000. The first housing site, already planned (100 units to be completed by March, 1958) will include a 14-storey point block. Mr. Wilson was born in London; his father was an accountant. He can

never remember not being an architect at heart. He studied at Regent Street Polytechnic, then worked in various obscure London offices and joined Louis Blanc in 1934. First two years were spent on the D. H. Evans site, Oxford Street. He became chief architectural assistant to Canterbury's City Surveyor in 1939, was war damage officer for the duration, became city architect 1945 and joint planning officer in 1948 and fully-fledged planning officer in 1950 when the surveyor, who was also joint planning officer, retired. As "things were slowing down" he came to Cumbernauld last October with an assistant from Canterbury. He occupies other parts of the mansion with his wife and three children, but will soon move to a house in a lonely hamlet some distance away. Spends evenings working on the full-time problem of a master plan for the New Town.

### A new approach to a new town

Hugh Wilson writes:

The Editors of the JOURNAL have asked me what I hope to achieve at Cumbernauld. These are early days but I can explain my approach to the task of designing a



new town. I want to see a compact urban area, with higher overall densities than have been adopted in most of the post-war schemes, achieved, not by a lowering of standards, but by the use of higher blocks and the omission of much of the so-called "amenity" open space (expensive to maintain and inimical to urbanity). Higher densities should apply not only to housing areas but also to the town centre and especially to industry. Multi-storey factories can be used to house small workshops and there is scope for the tightening-up of space standards.

The neighbourhood unit is not an essential element of good town design in my opinion and can lead to disintegration; in a medium-sized town communities will be formed from specialized interests rather than geographical placing. Too rigid use-zoning can produce a negative approach to planning problems and I see no objection, for instance, to the placing of suitable industrial buildings at various points in a built-up area, helping to produce a more lively atmosphere in a town. Vehicles and pedestrians should be separated as much as possible (opportunities exist for further development here) and the car parking problems of central areas call for fresh study. Good design and logical arrangement of all forms of street furniture are obvious needs.

I think the master plan should not be an elaborate document but should act as a brief to guide the evolution and development of the town. The plan should

contain only sufficient proposals to ensure continuity of design.

At Cumbernauld we start with certain advantages: the challenge of a hill-top site, with little existing development (Cumbernauld Village is on the fringe of the New Town area); a shortage of suitable building land, enforcing densities higher than in the other New Towns, and the presence of very steep slopes at the lower levels of the hill providing a physical limit to the urban area. Tree shelter belts are already in existence to combat the prevailing winds and can be extended. Peter Youngman has already been appointed to advise on the landscape aspects of the plan.

We have an opportunity to design a "cellular" town, the houses within walking distance of the centre, with planting used as an integral part of the pattern of development and with levels that can be exploited to provide interest in the grouping of buildings.

My office will be organized on a group basis with planners, architects, landscape architects and engineers (there is no separate appointment of Chief Engineer to the Corporation) working side by side. An office building is being designed to provide a suitable background for this method of working. Private architects will also work on selected projects in the town.

It is easy to write about these things; I am conscious that the future will show if we are right in our claim that Cumbernauld is "the first of the Mark II New Towns."

## Eric Brown

ERIC BROWN has been Head, since its inception in 1945, of the Department of Architecture, Kingston on Thames School of Art, the 21st and latest school of architecture in the country to receive full recognition by the RIBA. He heads a staff of about a dozen enthusiasts, all part-time teachers with practices, and about 100 students. The art school itself seems to have come into being about 1920; the early stages of the architectural school were originated in 1941, also by Mr. Brown, following his "escape from a tedious job as a R E Garrison Engineer concerned mostly with the issue of barbed wire and the re-washing of fortress water-taps." Member of an "undistinguished Edwardian family with no discoverable artistic background" he emerged from a nerve-wracking teenage term in the old Royal Flying Corps with a distaste for early aeroplanes and a desire for an open-air life. Under the impression that the practice of "architecture and surveying" was such, he became articled in Plymouth where he was on holiday and discovered that it was not. He moved to Southampton, passing through the stages of junior and senior assistant with a very busy but unpublicised firm who "didn't seem to realize my potential." The slump in employment in the early 30's coincided with his discovery of "modern" architecture through holidays in Germany, and he contemplated giving up the profession but found himself thrust into practice by the materialization of a highly speculative private job which he had "thoughtlessly taken on." He realized, after four years of practice, both the hopelessness of success as a pioneer at that time in the provinces and the limitations of his own knowledge. So he left his practice (in the hands of a partner) and went to the AA school for two years in order to "get educated." This enterprise was interrupted by the outbreak of war but he never regretted it and now thinks more architects should do it. Since the war has been in partnership with Stefan Buzas and later with Peter Chamberlin (both at one time on the Kingston staff). He is always surprised that the superiority of Contin-

tal design, technique and education is not more widely realized in this country and that greater efforts are not made to reach this level. He thinks that architects should be the most progressive element in a community, using the best and latest of modern products and not escapists playing with old houses, old cars, old fashions in clothing, and that much good would be done if architects would try to integrate themselves more with "Rotarian" society.

In architecture, he distrusts the present over-optimistic use of large glass areas, and the serviceability of most facing materials now in vogue in the London area, deploring the absence of good applied decoration (tried in Seaside Section of South Bank Exhibition to introduce this in the form of mosaic, sgraffito, ornamental glass, etc.), the surfeit of demoralizing architectural picture books and the opportunities lost by architects in artificial lighting in using dustholding tin shapes in place of developing tube lighting.

He is married to Enid Everard, the school curtain designer, lives on "the superlative Parkleys estate" near Richmond (architect: Eric Lyons), and gets from place to place in a 2 cv Citroën—"cannot afford public transport." He does not think his opinions or views are of the slightest importance as he is "merely an average architect who had the opportunity to start a school of architecture."

## What it means to be recognized

### Eric Brown writes:

I don't think that full recognition is going to alter the course fundamentally in the future, as for some years now we have been allowed to write our own curriculum, and consequently it is already how we want it and, incidentally, what the Board has approved. All the same, whilst we have been able to do this the fact



that examinations were still external together with the "Testimony" complex which every unrecognized school seems to acquire, and which shows as a student preoccupation with safe solutions, elaborately presented rather than good designs, has meant that the school has not developed in the upper years to the extent it might have, even though in its short life of 15 years it seems already to produce a sound student. But now there is no reason for these extra-mural student nerves I foresee an enormous improvement of morale—in fact, it is already happening and the past term has been very productive. Recognition should also help recruitment. An official status obviously encourages good potential students who are mistrustful of joining an "unrecognized" school, although this is principally due to the fact that the term "Listed" is not understood, and also, for a variety of reasons,

it will be easier to exclude unsuitable candidates, so that the result will not be an increase in numbers but an improvement in quality.

Portland Place examinations have always been both a mental and physical ordeal for students and whilst I wouldn't suggest that recognition is any reason why examinations should be easier, it should be possible when we hold our own for these to be more accurate assessments of candidates, and also we shall be able to modify or add subjects which we think will more closely integrate the elements in an architectural course. To give an instance, there is a general feeling at Kingston that History should go right through the five years and that there should be a Final History paper. Generally we should be able to reduce the quantity of design work which seems in most schools I know to be excessive, and study in detail more



thoroughly those projects which are accomplished. These, I suppose, are the more obvious advantages of recognition. There are others, wider in scope and more complementary to the curriculum but valuable, if we are going to end this all too common criticism that students leave school half-baked. We should be able to introduce even more realism into the course by extending our practice of working with architectural firms in developing their schemes into working drawings, an activity which has been very successful in the past few

years and which proves better than the usual tug-of-war method of sending students into offices, although we do that as well. I hope, also, we shall be able to provide post-graduate study opportunities for selected graduate students so that they can have a further year for individual studies and to put the finishing touches to their training. And, last but not least, there will be better facilities for our students to compete for the many RIBA prizes and studentships which now seem to go begging.

## Sir Gordon Russell

SIR (SYDNEY) GORDON RUSSELL, aged 64, has been director of the Council of Industrial Design since 1947. He is also director of Gordon Russell Ltd. (205 men) and the famous Lygon Arms, Broadway. He was largely responsible for the opening of the Design Centre at the end of April last year (attendances in under nine months: half a million), but was absolutely not responsible for the building (pre-war design, post-war structure) in which the Council is housed. The COID was founded in 1944, with a staff of 148, financed by a Board of Trade grant, and the present habitat in Haymarket was chosen because of its strategic position in the West End (thirteen bus routes pass the door). The Centre's facade was designed by Ward and Austin, the interior by the Nicholsons. Exhibits chosen from Design Review are displayed on the 8000 sq. ft. floor area, and manufacturers pay for this service. The Treasury contributes 50% of the running costs. The ever-changing display includes anything from watches to motor bicycles, but mainly domestic items. Sir Gordon's father was in banking at the turn of the century: later, when he was agency manager for Allsop's brewery he bought the Lygon Arms, a 16th century inn: later still he set up a furniture repair workshop behind the ivy, which developed into an antique business. Here Sir Gordon worked with his father (before serving in the first world war) and obtained his early appreciation of good design. After the war, at a time when money was used either to buy genuine antique furniture or imitations—depending on the budget, Sir Gordon persuaded his father to manufacture furniture to his designs. Five hundred designs were made in two or three years, first by hand and later by machine. Gordon Russell Ltd. was founded in 1926 and a factory was opened in London which made over 100,000 radio cabinets per year for Murphy: these were designed by a younger brother, Richard, now a professor at the RCA. There were two showrooms, one in Broadway and one in Wigmore Street (Pevsner a one-time aide). The last war killed this retail business; after the war the firm decided to sell through furnishing shops and founded Russell Furnishings Ltd. to handle (from London) special contract work. During the war the old furniture factory was producing Mosquito parts and model aeroplanes, and Sir Gordon was chairman of the Board of Trade's design panel for utility furniture—work for which he was awarded the CBE in 1947. The government, which had been convinced before the war of the need for a Council of Industrial Design, called him in to early discussions on the foundation of the council in 1943, and he became a founder member in 1944. He became an honorary ARIBA in 1953 and a knight bachelor in 1955. Last year he visited the Soviet Union with a party sent by the British Council, Canada (lecturing), New York (to receive Parsons School of Design's bronze medal) and Sweden, where an exhibition was staged with items selected from the Design Centre. He has written several books on furniture. Is married, has three sons and a daughter and lives in a house near Chipping Campden designed for him thirty years ago by Leslie Mansfield and added to in 1936 by Jock Shepherd. It is furnished with a mixture of old and new. He feels one of his most important tasks is to spread the gospel of good design amongst the small

firms who think they cannot afford the services of a designer. His great joy is to work in stone, either building walls (a wine cellar recently), or carving (he made a stone table with coats of arms as a coronation souvenir).

### A life of pioneering in design

#### Sir Gordon Russell writes :

In taking over the directorship of the Council of Industrial Design in 1947 I realized that it would become a pioneering job on a national scale. But I counted myself singularly fortunate in that I had actual experience, in miniature, of practically all the various methods of approach which I foresaw, for my experience in the furniture trade included control of a workshop for repairing old furniture, making furniture entirely by hand, series production, mass production and national production, and retailing also. I had, too, some knowledge of carpets, textiles, glass, pottery and metalwork.

My working knowledge of period furniture gave me a respect for tradition, which I believe to be most important if one wants to try to see today's work in perspective. When, in 1919, we started to make individual pieces of furniture entirely by hand these were made to my own designs and I learned to design the hard way, by trial and error. But I did learn, partly I think, because of my feeling for this tradition and my deep but untrained interest in architecture and building. When in 1926 my brother, R. D. Russell, who had trained at the AA, took over the drawing office, we established a valuable precedent in mixing theory and practice—architectural students and cabinet-makers. Even today art and technical education have not achieved anything like such close integration in many cases.

My experiments in designing convinced me that I should have to promote the sale of new designs and to do this must learn to write and speak about them. For in 1919 well-to-do people bought antiques, slightly less-well-to-do bought reproductions. What else, they asked, could one possibly buy? And looking round the furniture trade at that time the question seemed not unreasonable. There was only one Heal. But writing and speaking were not enough: it was necessary to exhibit the actual pieces.

By 1925, when we exhibited at the Paris Exhibition, the demand made series production essential. I began to study the use of machines and at the same time learned more of retailing, and in 1929 we opened a



second shop, in London. This proved a most valuable stimulus and led to an enquiry which took us into mass production of radio cabinets on a considerable scale.

The experience gained in manufacturing and retailing, and later in studying distribution through networks of retailers, was most valuable. Indeed, it made possible the next step—chairmanship of the Design Panel for

Utility Furniture at the Board of Trade during the second war. Here I was brought face to face with a national problem which affected some thousand firms. Not only did this involve much committee work, but I explored the hitherto unknown territory of a government department. I became far more aware of the value of a carefully-written report, of an approach at the right level and, above all, of good timing. Every



single one of these activities has been of great value to me as Director of the CoID in attempting to assess the right weight to give radio and television broadcasts, exhibitions, courses, lectures, articles, committee work, press and other conferences, advice on design policy, educational approaches, visual aids, book and photographic library facilities, etc., in our five-pronged approach to the problem through (1) the Press, (2) the general public, (3) manufacturers, (4) retailers and (5) designers.

I cannot overstress the importance I attach in such pioneering work to being responsible to a knowledgeable, interested and sympathetic person or group. At Broadway this was my family; at the Council I have had the greatest possible help and encouragement from

the chairmen and members, and from our parent ministry, the Board of Trade. Without such whole-hearted co-operation between the Council itself and a picked staff devoted to the job in hand, I do not think such success would have been possible in a hazardous enterprise of this kind. Certainly the remarkable timing of our major thrusts, of which the opening of the Design Centre last April is the latest example, could not have been achieved without the enthusiasm and extremely hard work of the chairman, Mr. Walter Worboys. It is indeed encouraging to see that the value of his work to architects and designers has already been recognized by the RSA and RIBA—the former by awarding him their Bicentenary Medal and the latter by electing him an Honorary Associate.

## Hubert Bennett

HUBERT BENNETT, aged 47, is the eighth architect to take on the country's top local authority job as architect to the London County Council. He also inherits the archaic title (dated 1856) of Superintending Architect of Metropolitan Buildings. Since October 1, when he took over his job, he has managed to see only just over half of his staff of 3000, scattered along five miles of County Hall corridors and over (and beyond) the 74,000 acres of England's smallest county. He hopes to see them all once a year. Most of the architectural staff working at County Hall will be moved into the nearly-completed north wing (134,000 sq. ft.) and here the divisions will work out their own office layouts. Mr. Bennett, who, as head of an organization with an annual budget of £34m. receives £4500 per annum, spends 60% of his time coping with civic town planning problems (60 applications are submitted each fortnight) and less than two hours per week in policy committees. He would like to see more exchange of technical information with other countries. His biggest job will be the solution of problems connected with a new satellite town. His father was chief architect to the Duke of Bridgewater's estates (SE Lancashire). He himself took the intermediate external examination after studying (with a scholarship) at Manchester College of Art and Technology. After receiving the Heywood Medallist award he worked for various architects in the USA. At that time he witnessed the employment of architects as fruit-pickers, during the slump of 1932, and he noticed the big difference between architectural standards in the towns and those in that country. He returned to this country to complete his studies at Manchester University where he won the first RIBA scholarship and was a pupil of Professors Cordingley and Edwards. He then joined the teaching staff at Leeds under Joseph Allen, and while there designed the county's first welded-steel school—for handicapped children. After two years he transferred to Regent Street Polytechnic ("if it didn't produce many partners it at least produced very good assistants") where his contemporaries were Checkley, Freeman, Poulson, Scherrer, Hicks, Moro and Lawrence Wright. In 1940 he left his position as senior design studio master and joined the War Office Northern Command and was responsible for all requisitioned property (settling compensation) from the Wash to the Border. He was released before D-day to become Southampton's first borough architect. In that job he designed layouts for 2000 wartime bungalows on 21 estates. After two years (during which he produced the winning design in the Ilkley architectural and town planning competition) he became architect to West Riding and built a

headquarters for his staff of 300 at Wakefield. While there he was responsible for 100 new schools, the design of prefabricated classroom blocks (two have been delivered on site each Tuesday and Thursday during the last three years), a prototype fire station, the conversion of Wentworth Woodhouse into the National College of Physical Education for Women and of Bretton Hall for music, art and drama, and a 500-ft. bridge to take the A1 route round Wetherby. He was president of the West Yorkshire Society of Architects in 1955, the year when the British Architects' Conference was held in Harrogate. He married Louise Aldred, one-time head of textile section at the now defunct Reinmann school, designer of textiles for Edinburgh Weavers, Warner's, Storey's and Donald Brothers. They have three daughters, Louise, Elizabeth and Helen. After seeing 30 agents and 130 houses, and deciding the chance of getting a good view was about one in fifty and the chance of a good kitchen was about one in twenty-five, he bought a house in Bramley, Guildford, and painted it white internally, from top to bottom. He would prefer to live in London during the winter. Likes gardening and settling down early in the day at the drawing board. Reads reports whilst commuting.

## Some thoughts for 1957

### Hubert Bennett writes:

Are the recognized schools the answer? I am sure that the recognized schools of architecture have long past proved their validity. Having travelled into architecture by office experience and college of art and technology prior to the recognized course, I am sure it is the schools of architecture that have provided the vigorous and productive force that we see in the profession today. Surely 45 years' practical experience without five years' theoretical training is hardly fitting for a professional career in a world where machine production in almost every trade of the building industry must play an ever increasing rôle.

Unfortunately, wide sections of the profession are indifferent to the implications of changed aesthetic standards, while certain groups are actively hostile to it.

If our work of today is to mean anything at all it must be firmly grounded in the physical sciences and given a quality that is above and beyond physical performance.

The architect of today, therefore, has no choice but to discard the traditional forms and proportions—however appropriate to the structural and planning concepts of previous times.

To carry out the large building programmes of today, as to produce cars and planes, we require a complex





staff of architects, engineers and surveyors for development and design. To achieve higher and higher standards—that is, to narrow the gap between theory and practice—such a staff have to specialize and compete on an industrial basis; and this, as I see it, is precisely one of the opportunities facing a large organization like the LCC Architect's Department, an opportunity running parallel to the many individual tasks confronting the majority of the profession.

1957, by the way, will see the LCC Architect's Department reorganized within the complex of buildings between Westminster Bridge and South Bank. With the completion of the north block extension (11 storeys), the department will be collecting its scattered forces and replanning them in two adjoining buildings—the north block and extension, 113,620 sq. ft., and County Hall itself, 41,650 sq. ft. The operational side of the department covers the housing, schools

and general divisions, together with the work of the housing engineer on value-cost contracts, structural engineering, quantities and finance. To be co-ordinated with the design and erection side of the department will be the planning and building regulation divisions with their centralized case rooms, attracting over 33,000 callers a year. Other groups in the department cover historic buildings, dangerous structures, civil defence, theatres, street naming and building maintenance. Planning the department with all the possible alternatives within the space available at 85 sq. ft. per person seems just about as easy as it is to find further housing sites in London. When the move is over and the production line is again geared up, I hope to be able to follow my predecessors in being able to devote myself, not only to matters of principle and policy, but to the important and essential questions of planning, design and construction.

## Spike Milligan

SPIKE (real name TERENCE) MILLIGAN has been the inspired scriptwriter and participant in the three-man (but multi-charactered) Goon Show since 1952. (It is recorded at the Camden Theatre after a two bottle warm-up for the cast and an impromptu jam-session warm-up for the audience: Home Service tonight, as if you and six million other people didn't know). He also runs Associated London Scripts, a thirty-man organization originally formed as a school for script writers, with offices over a greengrocer's shop in Shepherds Bush. Also plays the double-bass, guitar and trumpet. Milligans have served in the Indian Army since the Mutiny. His father was a sergeant-major until dismissed as part of an economy drive during the depression. He re-enlisted at the outbreak of the last war, became known as the "Cowboy Captain" due to his advocacy of quick-draw holsters: is now in Australia. Grandfather Kettlebrand, foreman docker in Poplar, rewrote music-hall sketches for the family (in which Milligan's mother came off worst, playing Boers). Spike was born within cannon range of Poona, came to England bent on making a career as air force pilot, failed badly at mathematics and spent the two

years before the war labouring in an electrical factory. He joined the R.A. at the outbreak of war and graduated to the Central Pool of Artists where he met Harry Secombe. After the war, he was employed in various musical outfits but "starved, by and large, for three or four years." He finally made the grade when Pat Dixon, a one-time Oxford Don put on the Goon Show as a result of hearing sample recordings. Thanks are also due to Michael Standing, then Head of Light Entertainment, who kept the show on when listening figures were low. He met his wife, June, in Peter Seller's company. They have two children, Laura (4) and Sean (2) who sings excerpts from "The King and I." They moved into their Finchley Edwardian house last February: since then the interior has been converted—without an architect—into something that none of the glossies would ignore. Spike Milligan has also designed—with an architect—a house he wants to build at Rickmansworth. (Illustrations of both schemes on pages 108-109). Planning permission has been granted but it is considered a bad risk by building societies. He has a lively appreciation of architecture, a poor opinion of television producers and a very poor opinion of British comedy film producers. He would like to own good antiques and to spend a month writing each Goon Show script. He runs a black drop-head 1929 Austin 12, called "Mimmie."

See page 107 for a goon's—  
eye view of architecture



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*On this page begins a regular feature of the JOURNAL's New Year issue: J. M. Richards's critical survey of the best buildings completed in Britain during the preceding year.*



1 (above), Monsanto House, Victoria Street, London, by Sir John Burnet, Tait and Partners. 2 (right), office building in Chiswell Street, London, by Handisyde and Taylor, in association with Hammett and Norton.



2

## BUILDINGS OF THE YEAR: 1956

by J. M. RICHARDS

This year office buildings are given pride of place because of the marked improvement they show over previous years. This does not mean that there are not still any number of mediocre office buildings going up; unfortunately there are—and they are the majority. You can see them all over the country: clumsy great structures, insensitively detailed, as often as not with Georgian-style trimmings that look particularly inept adorning buildings of this scale, turning their backs on up-to-date techniques of planning and construction. And the worst of it is, they are often in the most conspicuous places—there is one not fifty yards away from St. Paul's cathedral.

Nevertheless during the past year or so there have been signs that architects are beginning to understand the kind of challenge that office building represents and the advantages that follow a fresh approach, not only æsthetic but functional and economic. Or perhaps it is that building owners and site developers have started going to the kind of architect who understood this all along. Whichever it is, a number of far better office buildings have been com-

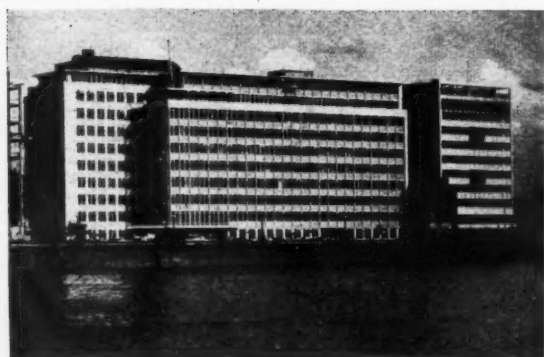
pleted this year, mostly in London, and one can only hope it is a sign of better things to come all over the country.

Monsanto House, 1, has several of the virtues the average post-war office block seems to have gone out of its way to eschew. It has an elevation obviously designed to be seen obliquely along the street, as it is in this photograph, not from some non-existent viewpoint directly in front, and it has a scale that is imposing enough for its position without pretending to a degree of monumentality inappropriate in a commercial building. Furthermore it has a stone front, which shows that a relatively light and crisp effect can be obtained by other means than the more fashionable curtain walling with exposed metal framing, which some architects mistrust for city buildings on grounds of possible high maintenance costs. The stone detailing of Monsanto House, incidentally, has one odd feature; a number of grooves cut into the stonework between the windows, looking like the vestigial remains of the flutings on classical pilasters. So utterly out of character are they that one wonders whether the half-inch





4



3

3 (left), office buildings on the Albert Embankment, London: that on the left by T. P. Bennett and Son; that on the right (for the National Dock Labour Board) by Frederick Gibberd. 4 (above), close-up of the Dock Labour Board building, with the end section of the other block on the left.

detailing of the facade was not handed over to an assistant in the office with quite a different outlook and training.

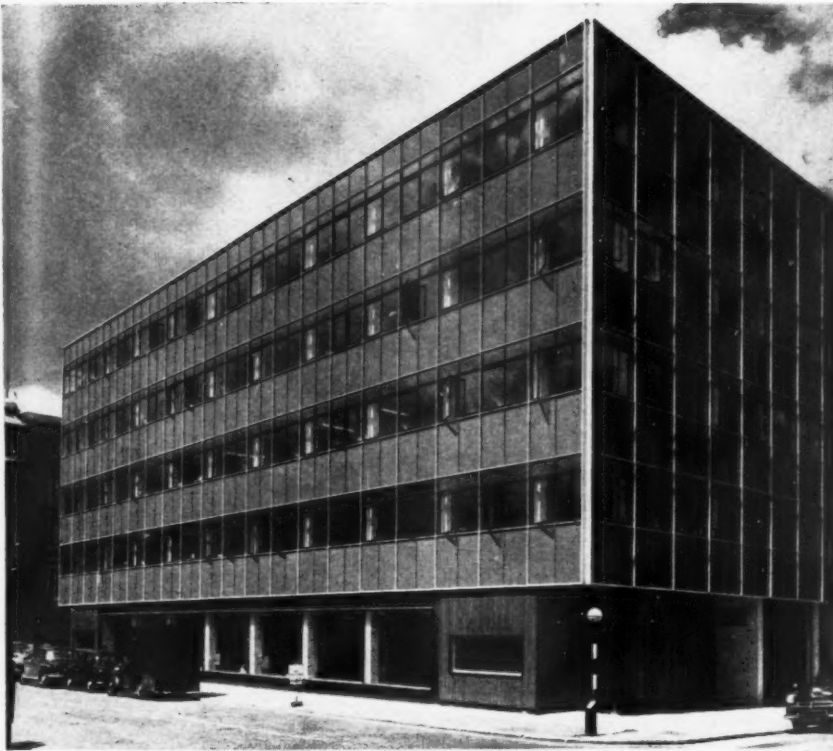
In spite of what I have just said, curtain walling is the obvious and the economic material for a modern office building of the kind where individuality is not required, for instance the building designed to provide lettable floor-space. Several good office buildings of this kind have gone up lately; indeed the improvement in the design of office buildings that I have already noted has been due in part to the intelligent use of this technique. A particularly successful London example, in Clerkenwell, is shown on

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7 (a)

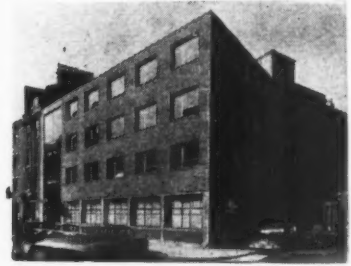
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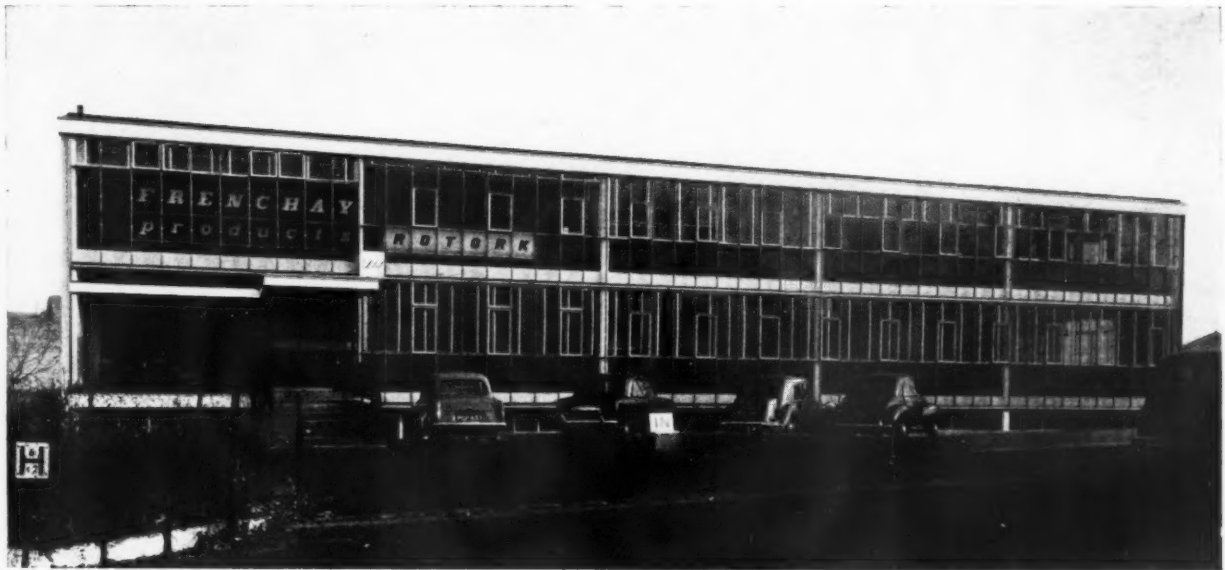
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## OFFICE BUILDINGS



6

5 (left), office building in New Cavendish Street, London, by Gollins, Melvin, Ward and Partners. 6 (above), office building in Foley Street, Marylebone, by C. H. Elsom.



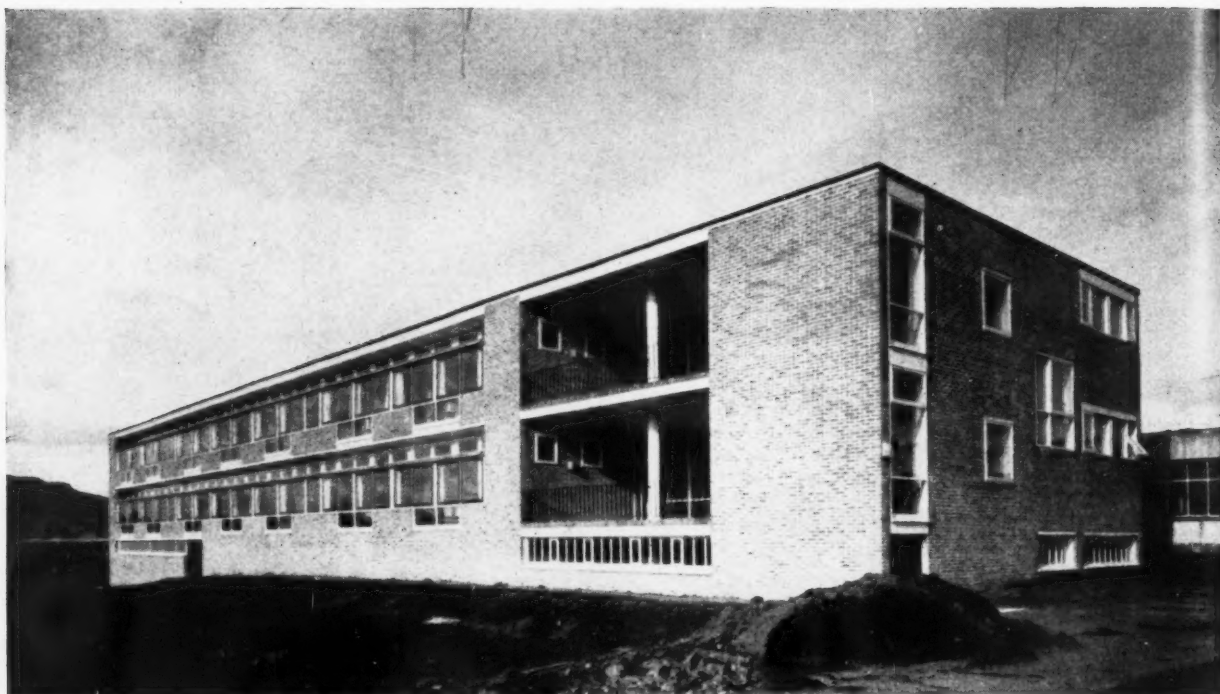
7 (above), office building at Kingswood, Bristol, by Leonard Manasseh and Partners.

7

the first page, 2, paired up with Monsanto House, and another, in New Cavendish Street, is shown above, 5. In both these the panels between the rows of windows are faced with bluish-green glass—a sound enough choice of material but of too strong a colour, in my view, for use in such large areas. Its impact on the eye is too great to allow the building to take its place in the perspective view down the street.

On the facing page are two adjoining buildings with the stone facades their situation facing the Thames probably demands, both shown in 3 and 4. In the case of the

longer left-hand building there are brick panels as well. Both buildings are neatly designed with an interesting rhythm, though I personally find the boxed-in balconies, arbitrarily stuck, as it appears to the eye, on to the front of the right-hand building, unsatisfactory. Both have a tidier roofline than many office blocks and pains have been taken to line them up horizontally. I suppose this was right, but it raises the question (one that was beyond the control of the architects concerned) whether a continuous cliff of buildings is the right thing for this magnificent site, which is still only half built up. I have my doubts, especially in



8

## HOSPITALS

8 (above), ward block at Larkfield Hospital, Greenock, by R. Llewelyn Davies (executive architect, Forbes Murison of the Western Regional Hospital Board, Scotland). 9 (below), admission unit, Fairmile Hospital, Wallingford, by Powell and Moya.



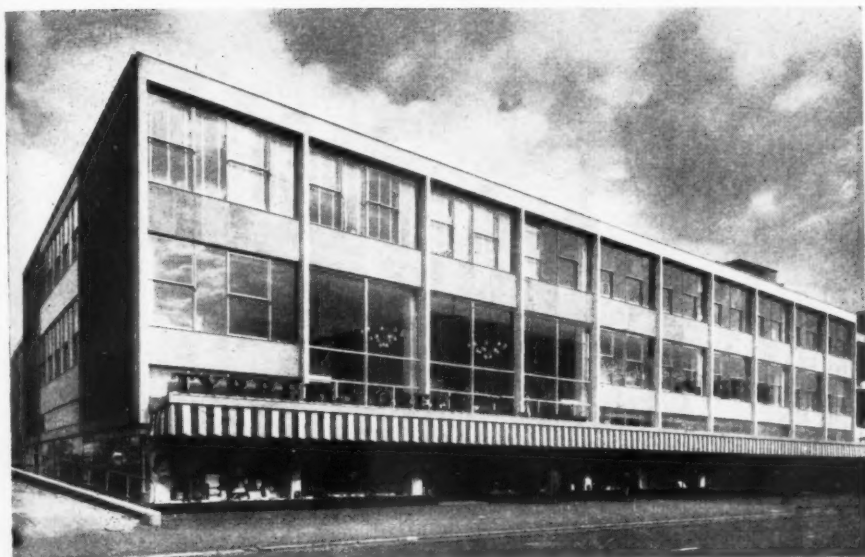
9

view of the dreary effect of the cliff created on the other side of the river by Thames House and Imperial Chemical House. Especially on the outside of the bend, I suggest that it would have been better to build in the form of slabs at right-angles to the river. I realize that the space between the road and railway is narrow, but even within this limitation some more imaginative form of planning would surely have been possible.

Two other office buildings are included here: a modest but very well worked-out brick-fronted block on a difficult site in Marylebone, 6, and an industrial office building in

Bristol, of unusual distinction, 7, in which curtain walling is again used but with the rhythm broken up by an exposed frame, giving the facade more character. In this case the below-cill panels are painted dark grey.

After offices come hospitals: another type of building that is making rapid progress, if only because at last theoretical studies are being reinforced by practical experience. It is encouraging to see in the hospital at Greenock, 8, not only the thorough analysis of function that was to be expected in the first building to be put up by the team responsible for these theoretical studies, but



10

## SHOPS

10 (left), department store at Southampton, by Yorke, Rosenberg and Mardall. 11 (below), shops and maisonettes, Barstable neighbourhood, Basildon, by Noël Tweddell, new town chief architect.



11

also a strong sense of abstract design in the handling of the solids and voids. The admission unit, 9, presented far greater plastic opportunities, and the result is a group of real sensitivity and charm.

The Southampton department store, 10, is another example of street architecture that has the essential virtue of a steady and not too assertive rhythm. The shops at Basildon, 11, are not designed with the same assurance, and use a number of contemporary clichés without relating them very skilfully to one another; but they are included here because of the way their mass, formed by three floors

of flats and maisonettes rising above them, is used to mark one of the neighbourhood centres of the new town, and give it a degree of enclosure that such centres often lack.

Coventry is always to be relied on to set an inspiring lead, and at the top of the next page, 12, is another neighbourhood centre with shops, flats and maisonettes (the latter above the shops, with the flats taking the form of tower blocks) combined in a way that puts most of the new towns to shame, both from the point of view of planning principle and architectural character. We have become so accustomed, since the war, to associate high all-round quality



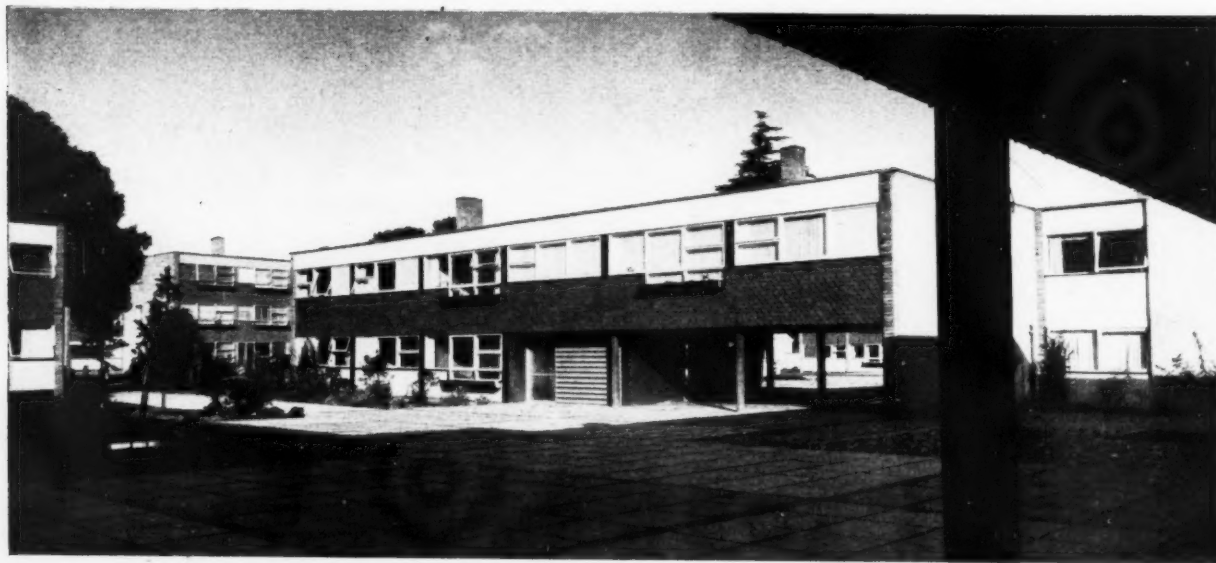


12

12 (above), *Tile Hill district centre, Coventry: flats, and shops with maisonettes over; by A. G. Ling (successor to D. E. E. Gibson), city architect.* 13 (below), *Parkleys housing estate, Ham Common, by Eric Lyons.* 14 (foot of page), *houses and flats on the Alton Estate, Roehampton, by the LCC housing architects (under J. L. Martin, architect to the Council).*

13

## HOUSING



14

housing solely with the work of public authorities, especially when looked at as a social unit, that we might easily assume that the two are inseparably connected. To remind ourselves that this is not so we only have to visit the south-west fringe of London and look at some of the private-enterprise housing schemes designed by Eric Lyons, such as that at Ham Common, 13; well conceived and planned and with a charming personality.

But his work is exceptional; so alas still is well planned housing work generally, and if the standard is improving that is largely due to propaganda by the Ministry of

16

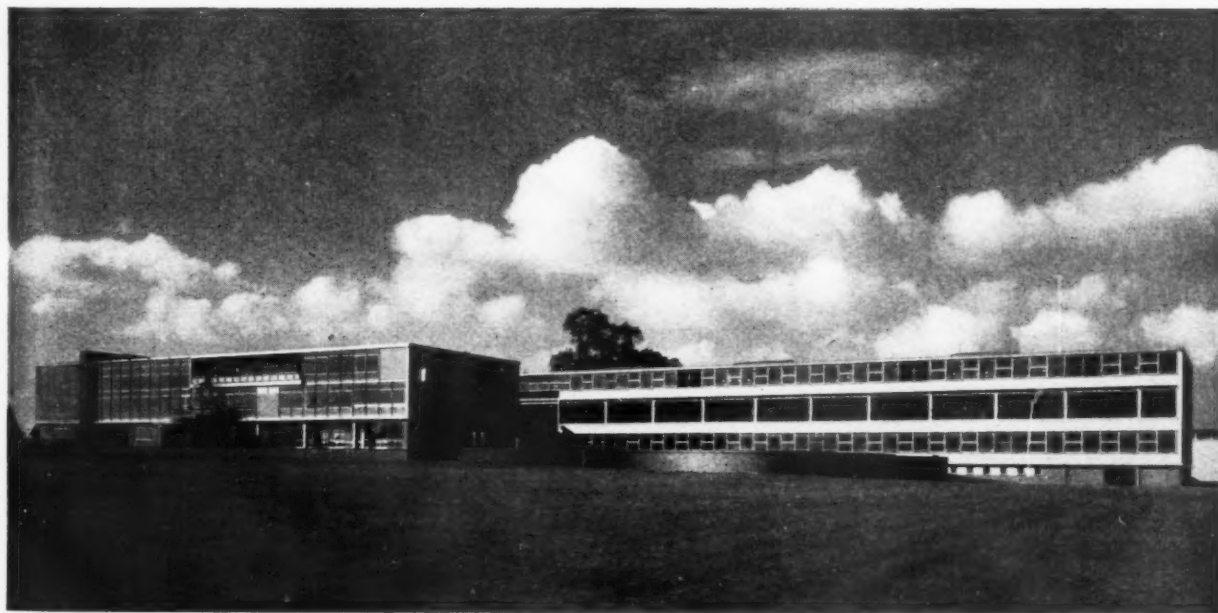
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15 (above), Holloway county secondary school, by the LCC schools architects (under J. L. Martin, architect to the Council). 16 (below), girls' high school at High Wycombe, by Denis Clarke Hall.

## SCHOOLS



16

Housing and Local Government and, in the London area, to the example of the LCC. The latter's work is difficult to represent fairly in an annual survey because it goes on all the time and as an achievement falls into no particular year. During 1956, however, the Alton Estate, alongside the Portsmouth Road, nearly reached completion and, when looked at in conjunction with the adjoining Roehampton Estate overlooking Richmond Park, allows the implications of the LCC's conception of mixed high flats and houses carefully placed in the landscape to be fully comprehended for the first time. The small picture of the

Alton Estate on the facing page, 14, is therefore included as a reminder of an important stage reached in this most significant housing exercise.

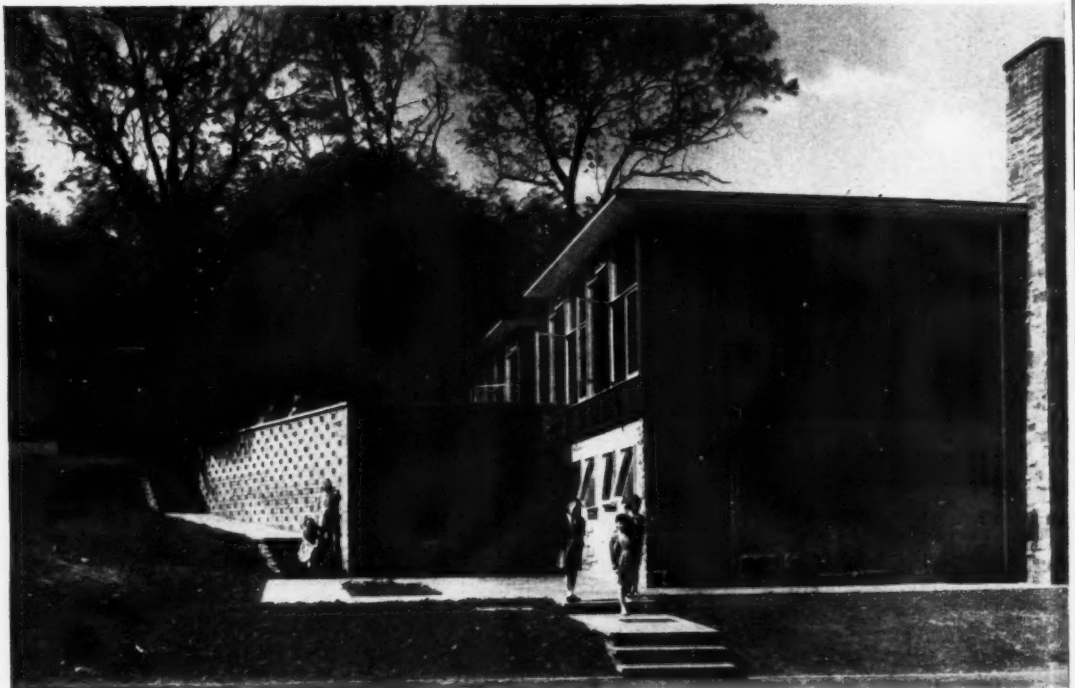
In schools, which we reach next, the first picture, 15, again shows the work of the LCC, a tribute to the fact that in the last year or two the Council's schools division, which at first rather lagged behind the others and was producing less interesting building than some of the private architects building schools for the Council, has made notable progress, especially when tackling the difficult problem of the new comprehensive schools. This, as much as anything



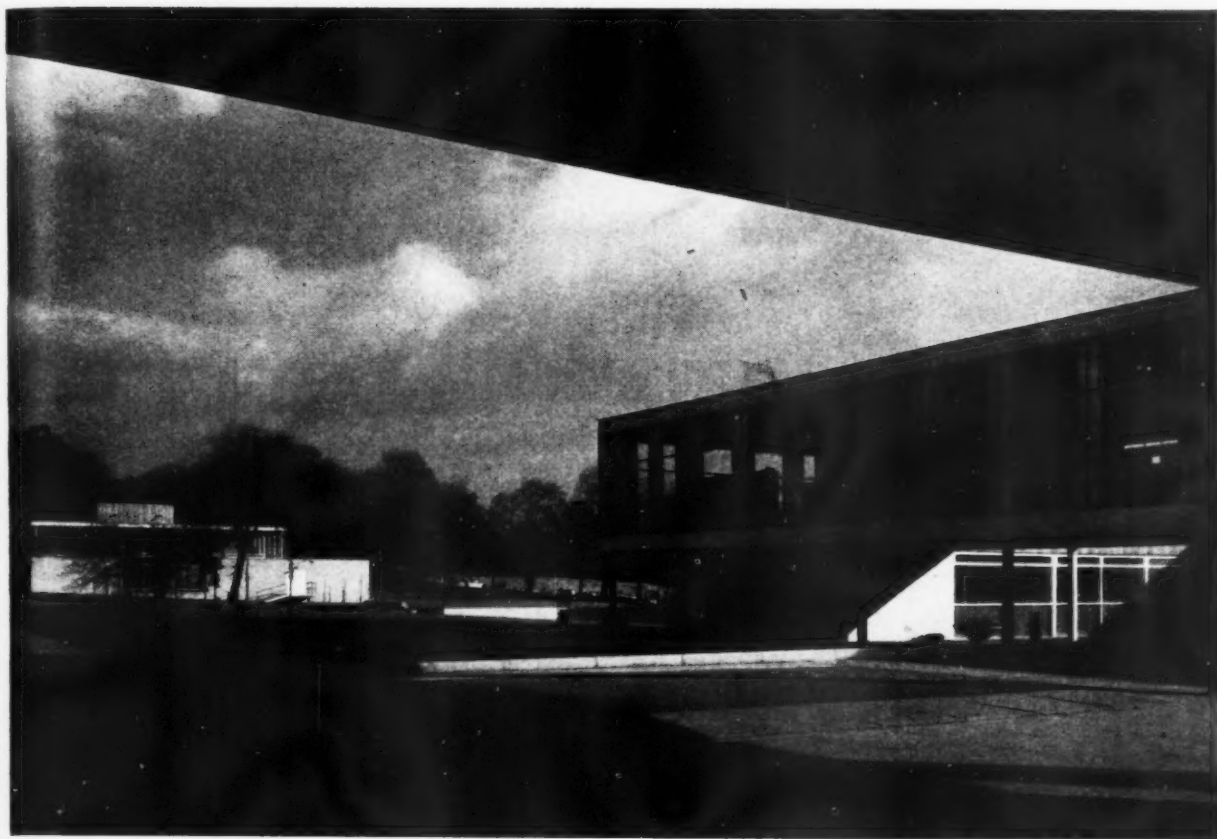
17

## SCHOOLS

17 (above), Bousfield primary school in the Boltons, South Kensington, by Chamberlin, Powell and Bon. 18 (below), primary school at Hackenthorne, Derbyshire, by Samuel Morrison and Partners in collaboration with F. Hamer Crossley, county architect.



18



19

*Comprehensive school at West Bromwich, by Richard Sheppard and Partners; 19 (above), the gymnasium block from the entrance to the science block, with the library on the right; 20 (below), one of the house blocks.*

else, is a problem of scale: how to treat the vast area of accommodation needed so as to be human and not overpowering. Nevertheless, probably the most distinguished school of the year is by a private architect: the girls' school at High Wycombe, 16, which is right and proper since its architect was the first to design a distinguished modern school nearly twenty years ago. The High Wycombe school occupies a prominent site just outside the town; the buildings are skilfully disposed on the brow of a hill and make a brave and sparkling display with panels of bright solid colour setting off the transparency of fully glazed walls.

Another school that runs this one very close is a little primary school in Kensington, 17, notable for its imaginative use of a site that was formerly the gardens of demolished houses, and for its neat planning. It, too, uses panels of bright colour effectively, though the combination of colours used is not altogether happy. The choice was limited, I believe, by the small range of colours available in the particular semi-opaque glass material chosen. The Kensington school is beautifully detailed and has an exposed steel frame, which has been the cause of some grumbling among architects who complain—not unreasonably—that the LCC should not waive regulations in the interest of their own buildings which they continue to apply to the buildings of others. The right answer, of course, is not that regulations should be applied more strictly but that out-dated regulations should be changed or else waivers freely granted when a good case for one can be made.

Only two more schools could be illustrated out of a large number of very good ones, to represent the best of the year. Those chosen are an unassuming little primary school in Derbyshire, 18—a county where a lot of good school work is being done—which fits charmingly into a steeply sloping site, and a school at West Bromwich, 19,



20

on a far larger scale, so much so that two photographs are needed to show its quality. The upper picture on this page gives an idea of the planning of this ambitious complex of school buildings round a series of semi-enclosed courtyards, with views through from one to the other and other views focused on isolated blocks in a landscape setting. The smaller picture, 20, shows a typical aspect of one of the buildings. The problem, as with the LCC comprehensive schools, is to prevent this highly mechanized style of building from being too forbidding in the mass, and this is achieved at West Bromwich



## INDUSTRY

21 (right), Bank of England printing works, Debden, Essex: the administrative wing, by Easton and Robertson. 22 (below), television research laboratories at Enfield, Middlesex, by G. A. Jellicoe and Partners.



21



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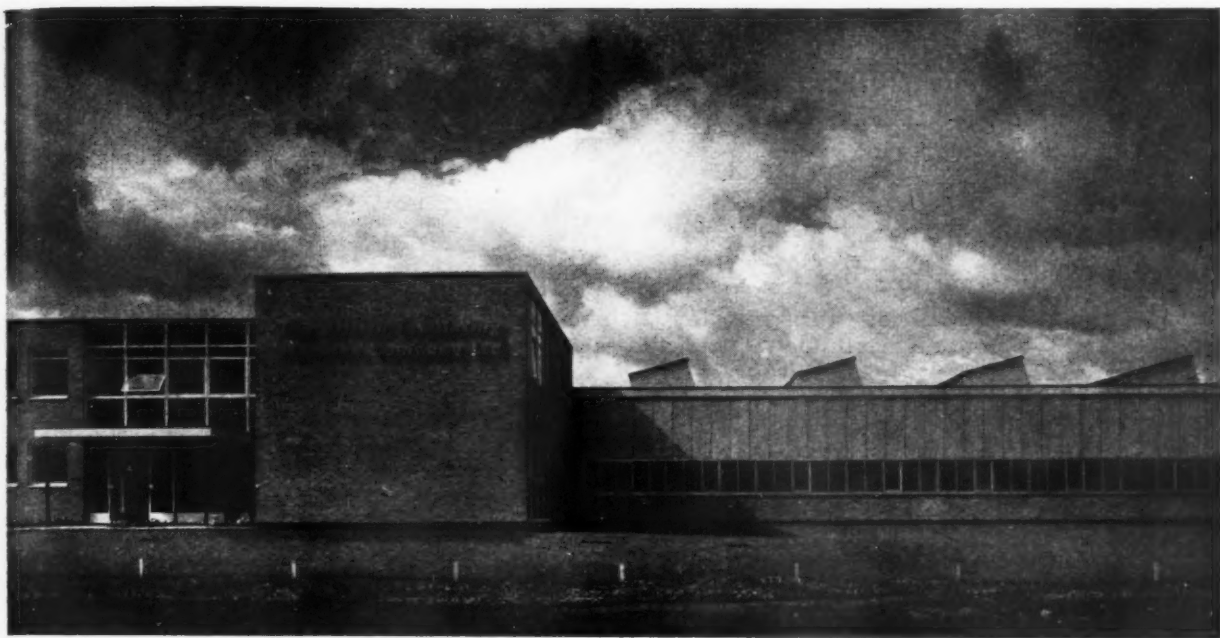
by breaking the whole down into small units, so that it reads more as a village than a building.

When we come to industry there are half-a-dozen buildings worth including in this survey, though the one illustrated first, at the top of this page, gets in more by virtue of its importance and vast size than its all-round quality. The Bank of England printing works is undoubtedly one of the buildings of the year, and its main printing hall—a concrete structure with asymmetrical arched ribs—presents probably the most impressive interior of the year, but this hall and the adjoining smaller hall are provided with a

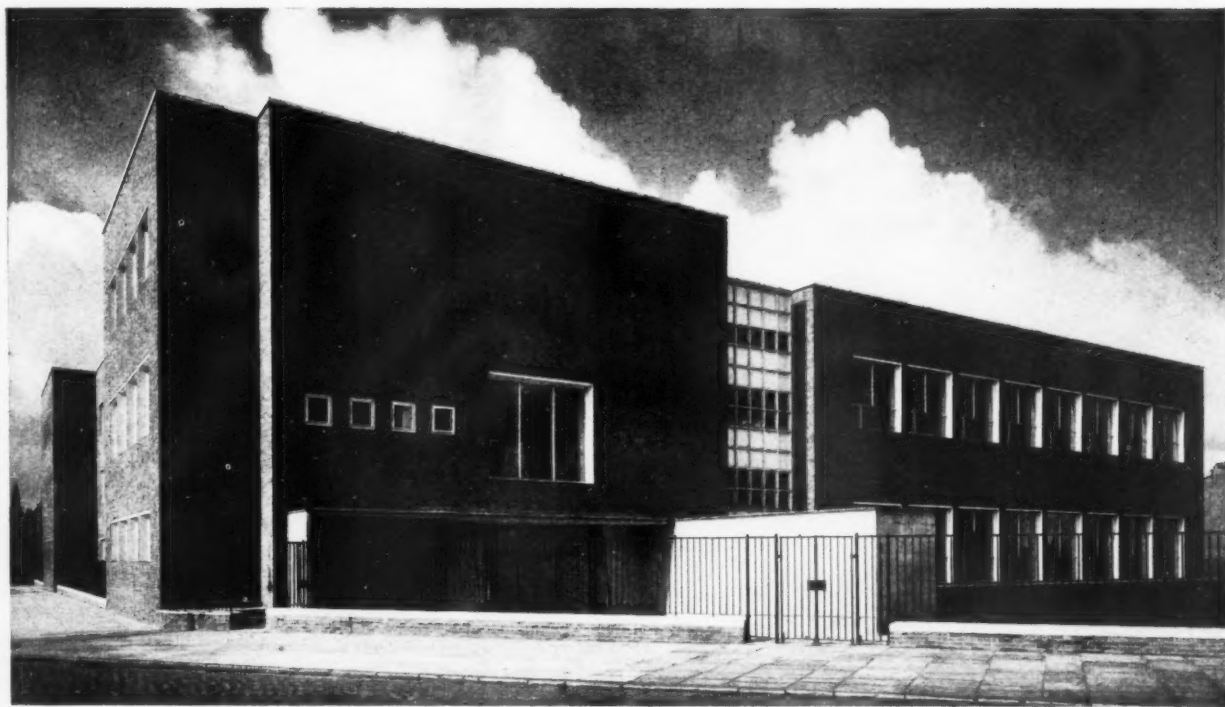
double-curved gable end which is ugly in shape and clumsily detailed. The range of administrative offices, 21, that runs along the flank of the two halls is more neatly detailed and well judged as to scale, though there is something unsatisfactory about the way the wall and window rhythms that are naturally produced in a framed structure are combined with the somewhat artificially composed central feature with its window openings set in solid-seeming brickwork.

The research laboratories below it, 22, present a contrast. Here, at Enfield, the rhythms produced by industrial





23



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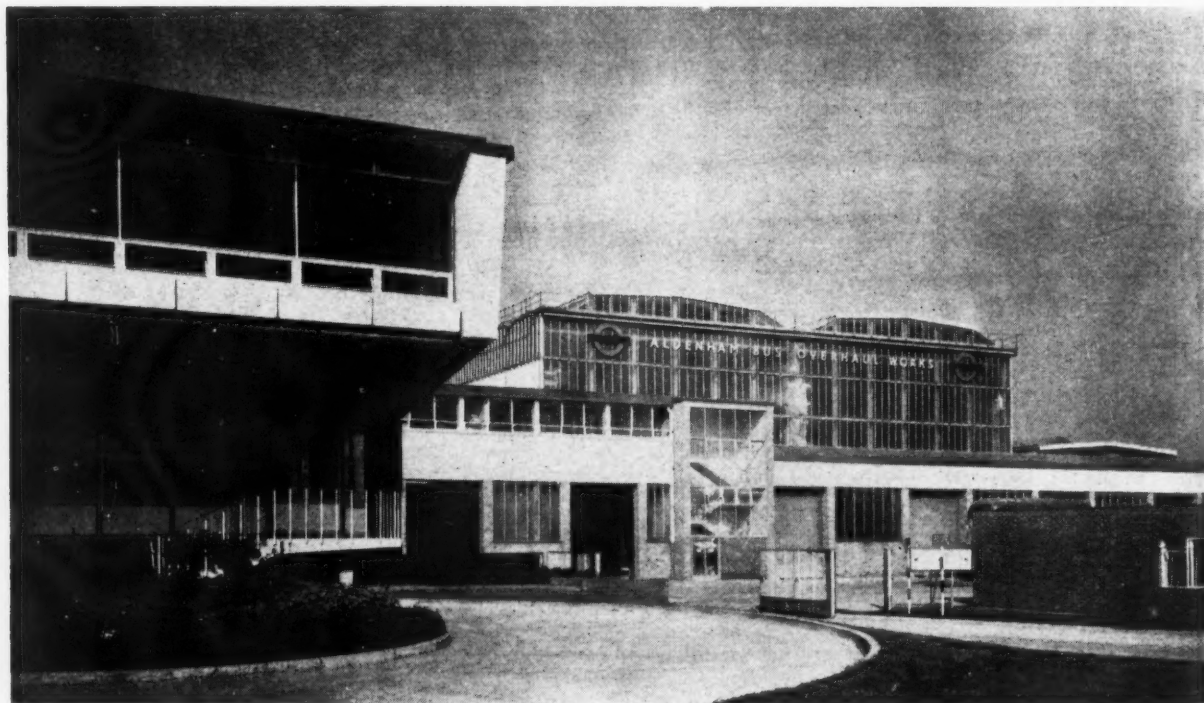
23 (top of page), factory in the industrial area of Stevenage, by Leonard G. Vincent (new town chief architect). 24 (above), chemistry laboratories for the University of Liverpool, by R. R. Young and William Knight (of Stephenson, Young and Partners).

building components like curtain walling are frankly, even harshly, used. Given good finishes, the proper use of such components is surely the way to provide industry with the graceful and orderly means of fulfilling its need of infinitely flexible and variably planned accommodation. Of the other four industrial buildings I have not the space to say more than that the factory at Stevenage, 23, like most of the recent factories in the new towns, uses a number of these industrial building components sensibly and agreeably, and that the Liverpool laboratories, 24, show how, on the other hand, brick can legitimately be used for cladding

a framed building of this type and need not give it the self-conscious monumental air of a traditional brick building. The Liverpool building, incidentally, serves the university, not industry, but is more conveniently included here and has in fact as much of an industrial as an educational rôle. My other two industrial buildings are a workmanlike range of laboratories at Welwyn Garden City, 25, and a bus depot (strictly speaking an overhaul works) at Aldenham, 26, which makes a fine group with the character of the various structures effectively brought out. The tradition of Frank Pick still lives.



25



26

25 (top of page) research laboratories for I.C.I. at Welwyn Garden City, by S. Douglas Mathews and Partners. 26 (above), bus overhaul works at Aldenham, Herts, by Thomas Bilbow (architect to London Transport Executive).

## INDUSTRY

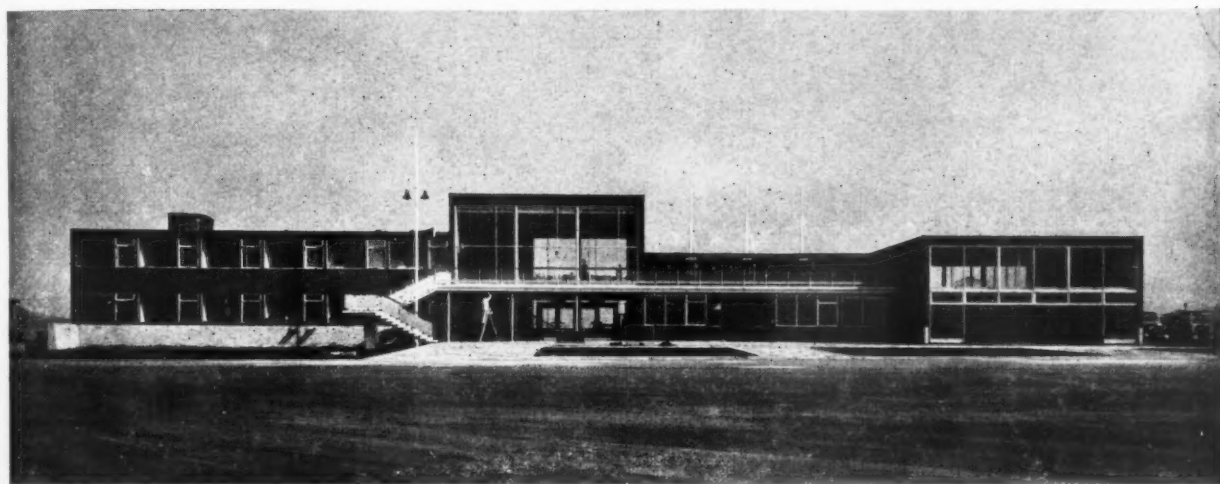
Two important airport buildings have been completed during the year, both of considerable interest architecturally. The Queen's Building at London Airport, 27, is the last of the four buildings in the terminal area planned when this area was first laid out and the tunnel that serves it built beneath the runways. Its completion adds a sense of enclosure to the central circulation space that was badly needed. It has the main virtue and the main fault of its predecessors, being most skilfully planned but failing to achieve the ultimately satisfying form that is created when the complexities of a plan are fully expressed in three

dimensions. It is impossible to determine what spaces are contained behind that triangular ribbon of walling with its level roof rising squarely in the middle, and the building is duller on account of this. Clarity of expression was no doubt made more difficult in this case by the building having to house several different types of accommodation under the same roof: crews' quarters, airline offices and facilities for the public like restaurants, etc., the former demand, as it were, a closed, and the latter an open, face.

The Edinburgh terminal, 28, is much more modest in scale but is an elegant little building, well composed on the



27



28

27 (top of page), terminal building, London Airport, by Frederick Gibberd. 28 (above), Turnhouse Airport, Edinburgh, passenger building, by Robert H. Matthew. 29 (right), interior of the same: the upper lounge.

## AIRPORTS

airfield side and making effective use of vertical boarding as an external wall surface. Its interior is particularly successful, and in recognition of this an interior photograph is added, 29. Photographs, however, give but a poor idea of the quality of this interior, which is largely derived from the way the lighting is handled: the relationship between wall and window by day and—even more effective—the way the internal lighting, in the form of a pattern of lamps on the ceiling, is projected after dark into the space outside by reflection in the plate-glass windows.

Apart from two LCC buildings, the work of county



29





30

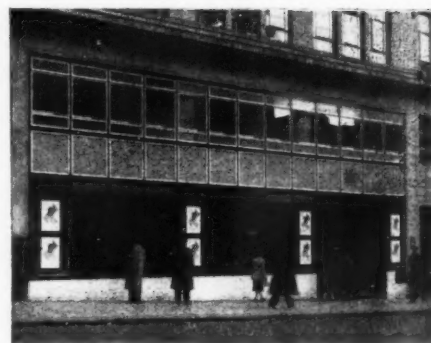


31

30 (above left), police headquarters, Wellington, Shropshire, by C. H. Simmons (county architect). 31 (above right), interior of the Design Centre, London; interior designers, Robert and Roger Nicholson. 32 (right), the Haymarket exterior of the same, by Ward and Austin.

architects has not so far been mentioned in this article. They do a lot of good work of an unspectacular character, and in any survey of the best architecture produced during the year, their efforts ought to be represented. I have chosen the new police headquarters at Wellington, Shropshire, 30. Shropshire is not a county that has been much to the fore architecturally, but this modest little building, of which only one corner is illustrated here, has the qualities of reticence and dignity required of official architecture without being dull, which is all the more important seeing that this is the first instalment of Wellington's future civic centre. Note, incidentally, the lamp-post in the photograph—or, as one is now expected to call it, the lighting column. I wish all local authorities would equip their own building sites with posts as slender, and lamps as unobtrusive, as this.

Normally this survey does not include interior designs, but an exception is made this year because of the importance to architects of one example, the Design Centre in the Haymarket, 31, which opened in April. It is skilfully conceived from the point of view of display technique—no easy task when the display has constantly to be changed while the Centre remains open—but to architects it is far more than a well-designed exhibition. As the process of building comes increasingly to consist of the assembly of



32

prefabricated parts, the architectural profession becomes more dependent on the manufacturer who provides them. In fact standards of finish and of equipment can only be raised by constant pressure on manufacturers, and the COID, with the help of the Design Centre, is playing a leading part in this essential work.

The Design Centre, too, has added to the London street scene a shop-front of real distinction, whose incisive qualities, especially of course in the way of colour, cannot be conveyed in the little photograph, 32, which is all I have room for. The shop-front has had to be inserted into the ground and mezzanine floors of what is probably the clumsiest and ugliest of all London's post-war office blocks, which brings this article back neatly to its starting-point.





*ASTRAGAL writes: Spike Milligan, the Brain behind the Goons, who I asked to be one of the JOURNAL's Men of the Year, is among the sanest and most thoughtful men I have met. His sanity approaches the morbid, but when he can be talked away from such depressing topics as politics or Britain's moral condition, he becomes an enthusiast for civilized and gracious living. He will be equally excited about good modern architecture, fine craftsmanship of any period or the comforts of the horse-drawn zeppelin. When he contemplates the real tragedy of the present day, the authorities and organizations which control our standards of living, the Goon comes to the fore. Now read on.*

## A GOON AT WORK . . .

an anonymous article

# by SPIKE MILLIGAN

. . . AND A GOON AT HOME

At school, I remember answering the question "What is an island?" to which I dashed off "An island is a piece of land entirely covered in ugly buildings." After that, you will ask "Who is this drunken bum, Spike Milligan?" And you will be quite right. But if you must know, I was asked to grace these pages by none other than a character who calls himself ASTRAGAL. "Write on any subject you see fit," he said. Seeing nothing in this category, I am writing an article on the unfit, namely: the Builder, the Architect, and any Building Society.

### The Builder

Here we have a man who has brought all the beauties of the brick factory to the English countryside. Not so long ago, I was living in a flat erected *circa* 1954 by a private builder. He had allowed for great rivulets of moisture to run down the interior walls and produce a picturesque green mould on anything that remained still for more than a day. Realizing that these conditions were ideal, I asked the House Agents if they would object to my growing mushrooms on the bedroom carpet. There was another delightful household amenity which allowed a current of air to circulate freely throughout the house. This device was known as the Warped Door. Acoustics? Excellent. By merely lying in bed at night, I could hear every radio in the block.





## THIS IS A GOON'S DREAM OF HOME .... BUT HE LIVES HERE

There is a tale told in Haiti. In 1813, on completion of the massive citadel of King Christophe, the builder was hurled from the ramparts to ensure that he did not build a replica. Unfortunately, British law does not allow this practice. Hence ribbon-development.

(BUILDER: The man's a fool! Talking rubbish! How dare he? *He's* not a builder! Let *him* try to build a house today and scrape home with a small profit of 80 per cent. Huh!)

### The Architect

In the words of the popular song, what *is* an architect? Have you a pencil and paper handy? If you have, then you're an architect. And I hope *that* answers your dam' silly question.

If you are a FRIBA, you are legally entitled to put FRIBA after your name. If, however, your father had the acumen to christen you Frederick Rodney Ian Basil Andrew, you have the legal right to put FRIBA *before* your name. Now there's a fine skillamalee.\* On the subject of Architects, I'm afraid that I cannot assume the rôle of critic, as, having worked in an architect's office, I know the insufferable impositions that are placed upon them by timorous construction agents, building societies and unimaginative clients. I give full marks to Basil Spence for the new Coventry Cathedral and to D. E. E. Gibson for the new Coventry town square. I might say that to have achieved both of these, some enlightened persons must have battered themselves well-nigh insensible against a wall of—(here the author is completely at a loss for words).

I'm going to ask myself a question. "Milligan—in your humble opinion, what was the most beautiful building erected in 1956, ME: "The Stoa of Attalus, in Athens. Supervising Architect, Attalus II, FRIBA."† (ARCHITECT: "The man's a fool! Talking rubbish! How dare he? *He's* not an architect! Let *him* try and etc., etc., etc.")

### The Building Society

(In which I submit my plans for a new house to be built at Rickmansworth.)

DRAMATIS PERSONNAE: BS—Building Society. ME—Me.

BS: You say these are the plans of a new house?

ME: Yes, sir.

BS: There's no upstairs!

ME: I know, sir.

BS: We don't like that sort of thing! There *must* be an upstairs.

ME: But sir—every day we read of people being trapped by fire upstairs, and killed while jumping from bedroom windows.

BS: You can't confuse Building Societies with logic! Now, what's this in the middle of the house?

ME: The garden.

BS: What? The garden is always at the back! I'm afraid we cannot advance money for this design.

ME: Your advertisement said: "Let us help you to buy your home."

BS: Well, we don't approve of your home.

ME: You want me to pay for the type of house you like?

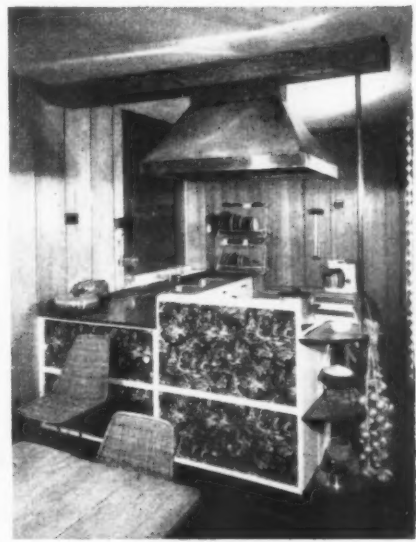
BS: Good day, sir. (ASIDE) The man's a fool! Talking rubbish! How dare he! *He's* not a Building Society! What does *he* know of the difficulties of etc., etc., etc.

But take heart! Things aren't as bad as they look. Through my garden runs the Dollis Brook. It has Nile blood—thrice flooding the bottom half of my garden and neutralizing all forms of flora therein with a thick layer of creamy evil-smelling sludge. I laughed in the face of these minor catastrophies. But then came the deluge, which removed a 20-ft. bridge from my garden and deposited it next door. I complained to the Borough Surveyor. He told me that this did not happen very often, and therefore not to worry.

As I write, it is raining. The stream is beginning to flood again and . . . I say!—there are *ferries* at the bottom of my garden. (Editor: The man's a fool, etc.)

\* Fellow of the Royal Institute of British Architects.

† A fine skillamalee—and to hell with Burgundy!

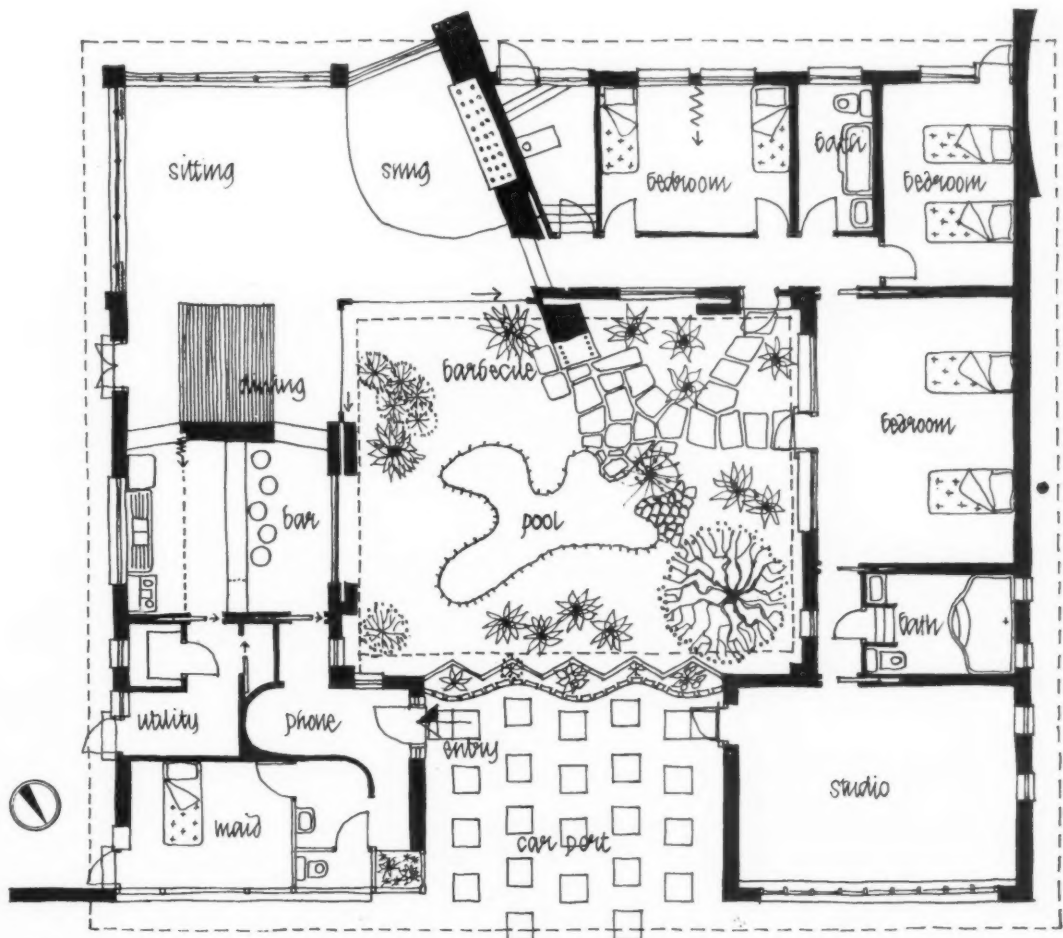


### ... WITH A FEW MODEST ALTERATIONS

Years ago Spike Milligan saw, at Pompei, what he thought the ideal way of living. In 1954—two years before the New Brutalists did something similar at the Ideal Home Exhibition—he decided to build himself a house with 'a central garden. Rickmansworth gave planning permission

for the scheme (shown below: architect, R. A. Doyle), but building societies would have nothing to do with it. Mr. Milligan still hopes to outbrutalize the Smithsons by getting his house built, but in the meantime he lives in an Edwardian house at Finchley, which he himself has redesigned.

### ... AND HE WANTS TO LIVE HERE

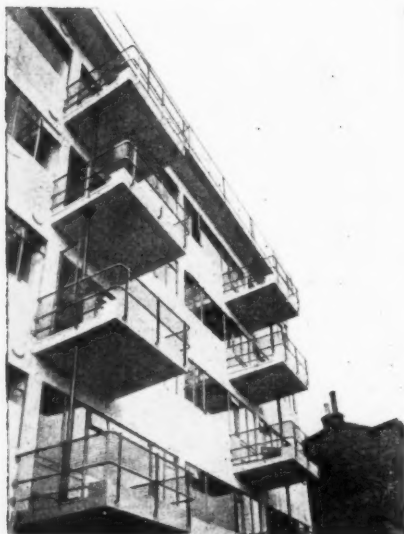


[Scale:  $\frac{1}{2}$ " = 1' 0"]

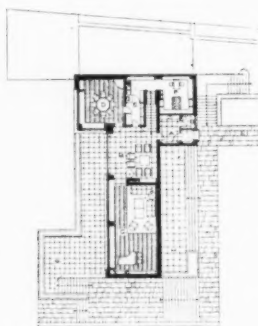
# 75 QUESTIONS

Gordon Cullen, who usually contributes a humorous article to the New Year issue, has not attempted to compete with Spike Milligan. Instead, he has prepared a questionnaire to test readers' knowledge of what they have read in the JOURNAL in the last half-century. If you get all the answers, then you have obviously read page 116 first.

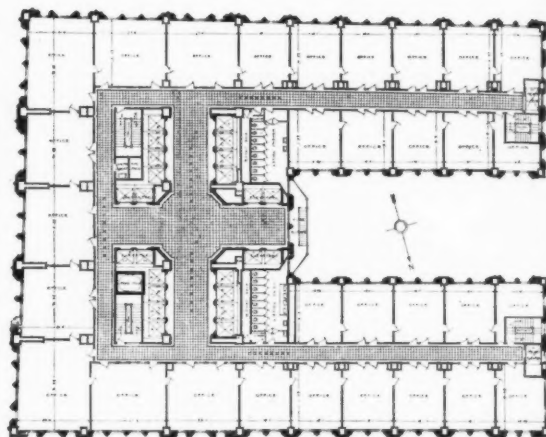
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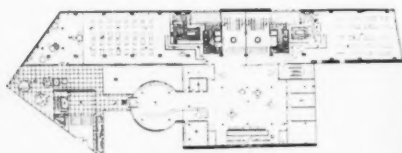
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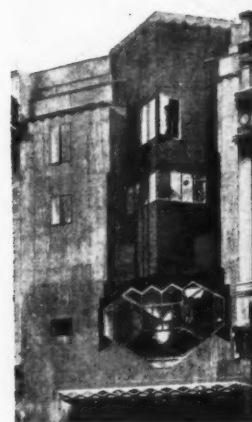
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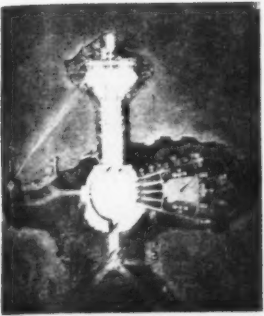
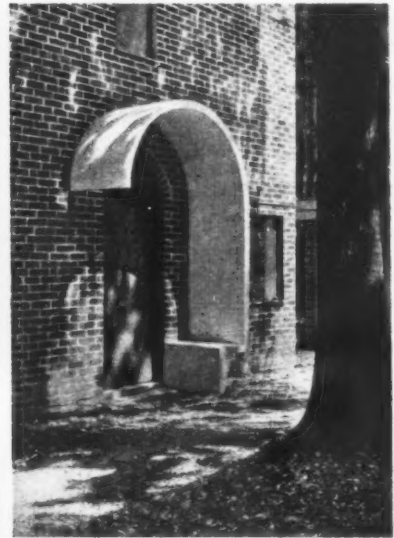
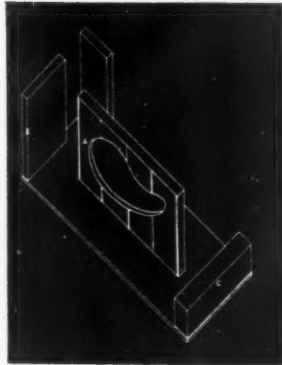
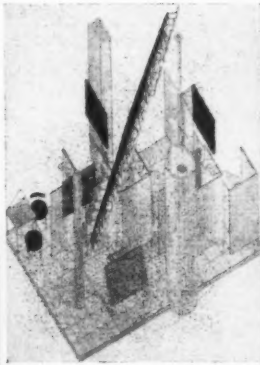
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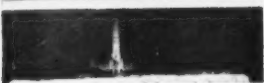


2. *Who designed it?*

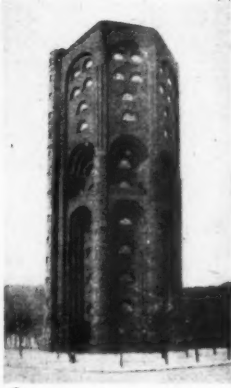


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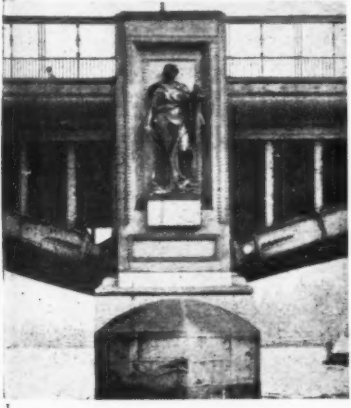


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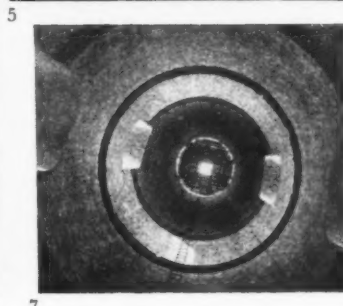
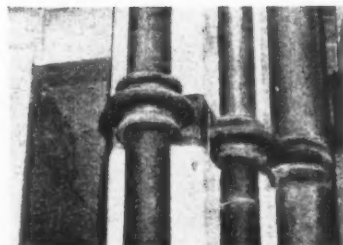
3. *Identify the detail.*



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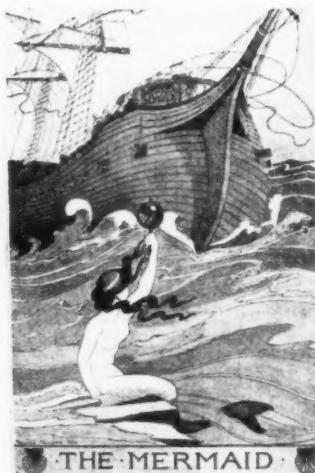
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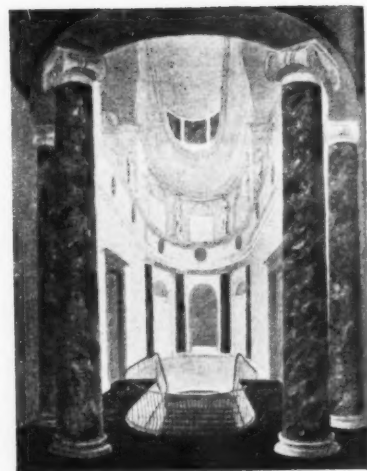
#### 4. Drawn (or carved) by ?



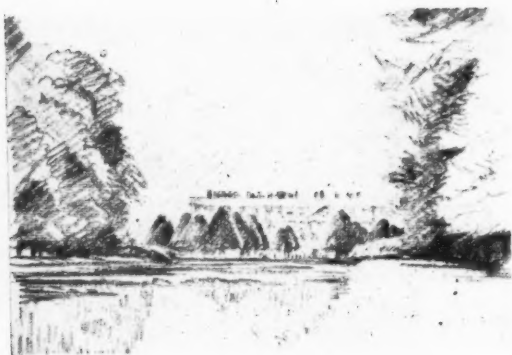
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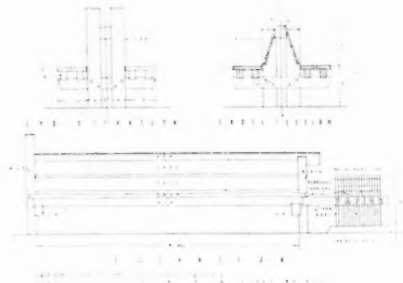
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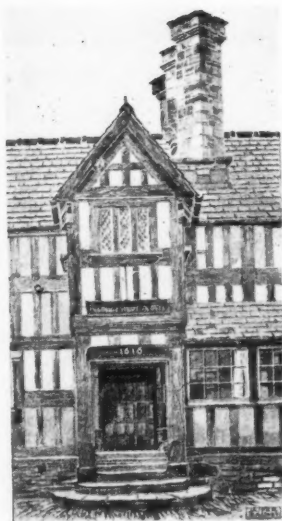
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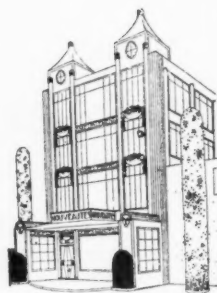
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#### 5. Written examination.

"Mr. Crosland McClure the brilliant sculptor, has found it more profitable to throw up his art and become a waiter at an hotel in Kingston Vale, Surrey." 1920. AJ, September 8.

Can you say where examples of Mr. McClure's work, prior to his change of occupation, may be seen?

"It is astonishing how little attention is given in these progressive times to the study of

minor features of our everyday environment; objects that, considered separately, are in themselves almost insignificant, but that, taken collectively, mark national characteristics. For example, the lamp-posts of England; and, for that matter, the whole assemblage of bollards, milestones, finger posts, boundary stones, gate piers and all sorts of terminals."

Can you date the article?

"... no competition ever gave to the world anything worth having in architecture. The jury itself is a picked average. The first thing done by the jury is to go through all the plans and throw out the best and the worst ones so that, as an average, it can average on average. The net result of any competition is an average by the averages of averages."

Can you name the author?

ACOUSTIC WINDOWS : CONCERT HALL IN COPENHAGEN

*Frits Schlegel and Hans Hansen, architects*

*(material supplied by D. J. Leadbetter)*



*As may be inferred from the pin-tables in the yard outside, this concert hall window had to be particularly well sound-proofed. This was achieved partly by double-glazing the outside window but also by providing sound-absorbent surfaces between the outer and inner window frames. Every other internal light is openable to give access to the curtains and for cleaning.*

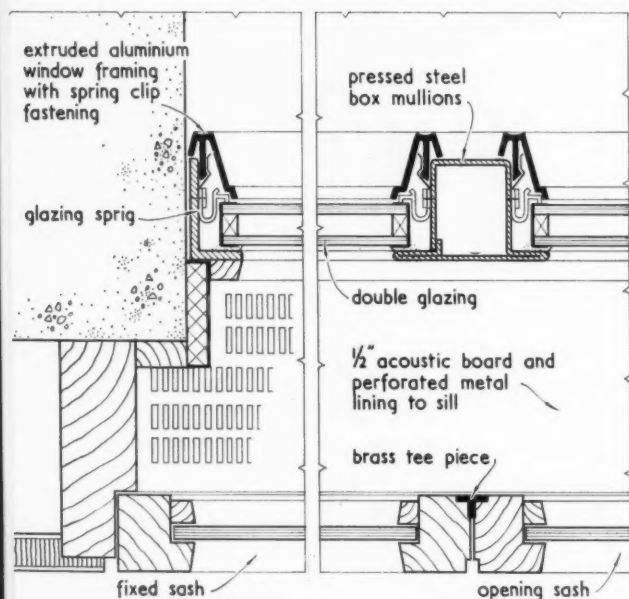
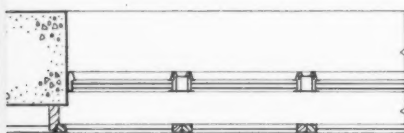
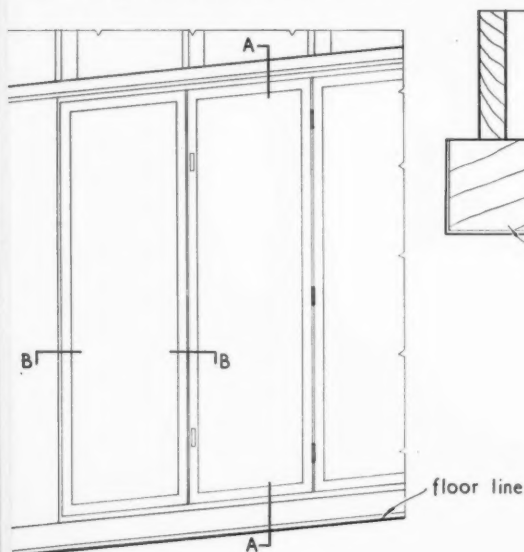
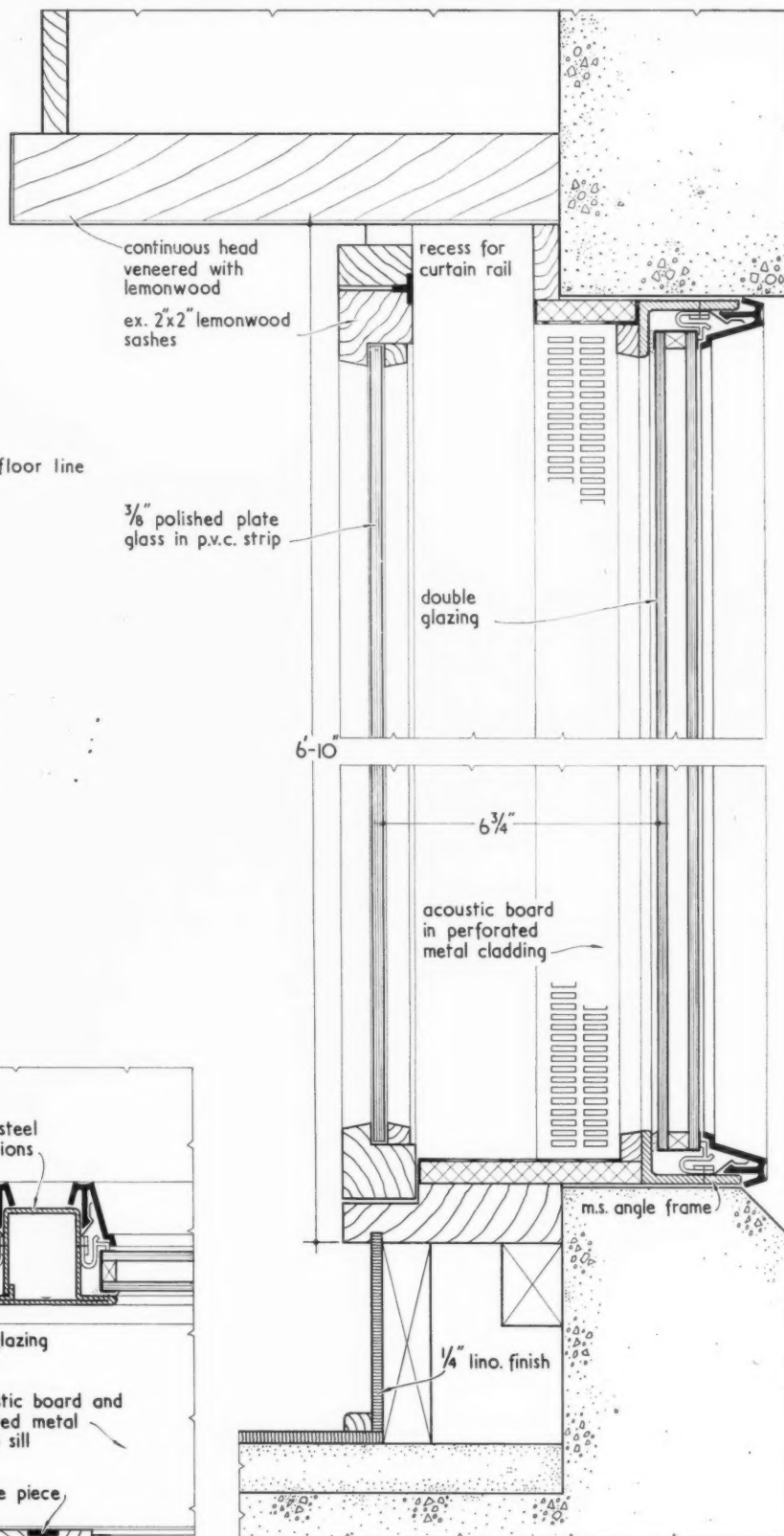
## working detail

## WINDOWS: 47

## ACOUSTIC WINDOWS: CONCERT HALL IN COPENHAGEN

Frits Schlegel and Hans Hansen, architects

(material supplied by D. J. Leadbetter)

PLAN AT B-B. scale  $\frac{1}{4}$  full sizeSECTION A A. scale  $\frac{1}{4}$  full size

note: figured dimensions in feet and inches are approximate



working detail

FURNITURE AND FITTINGS: 62

BEDROOM FITTING: HOUSE AT TOLLERTON, NOTTS

Peter Bartlett and John Gray, architects



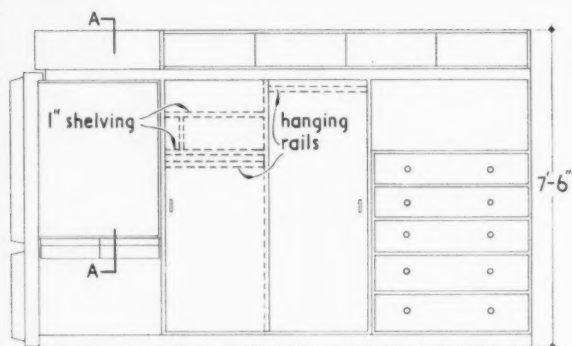
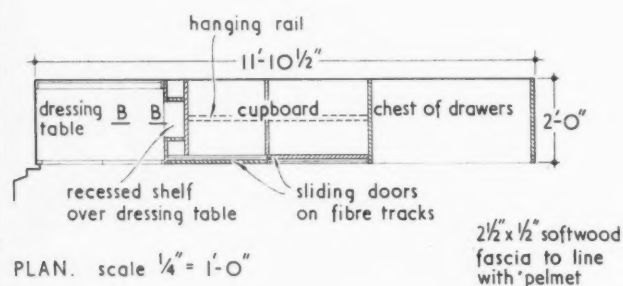
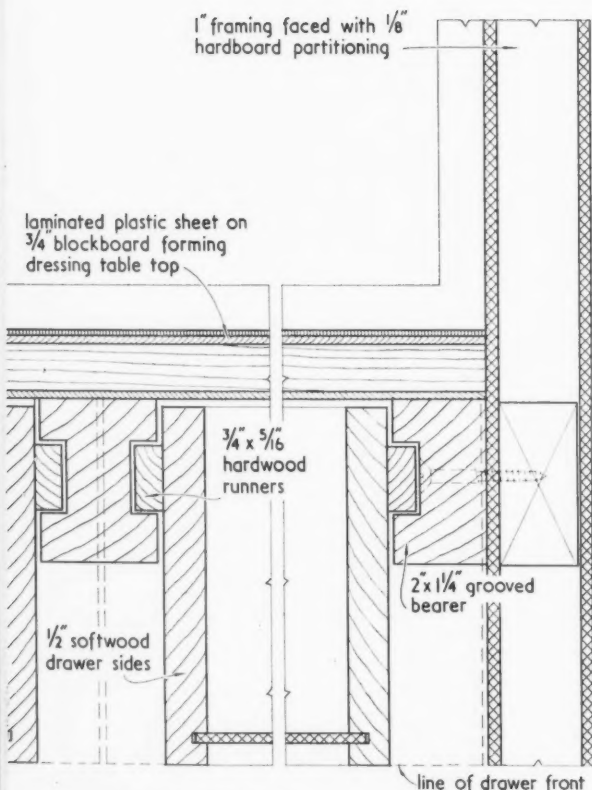
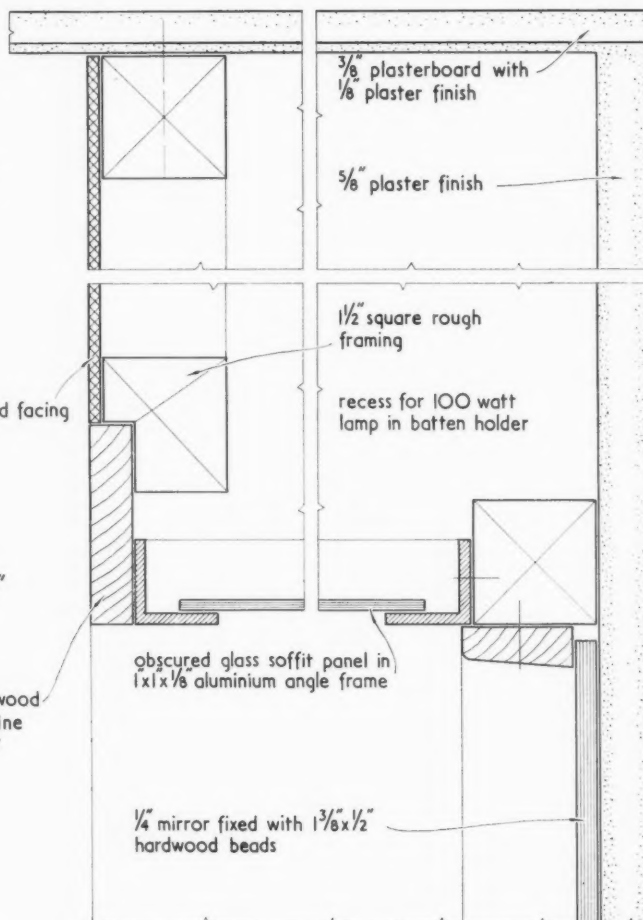
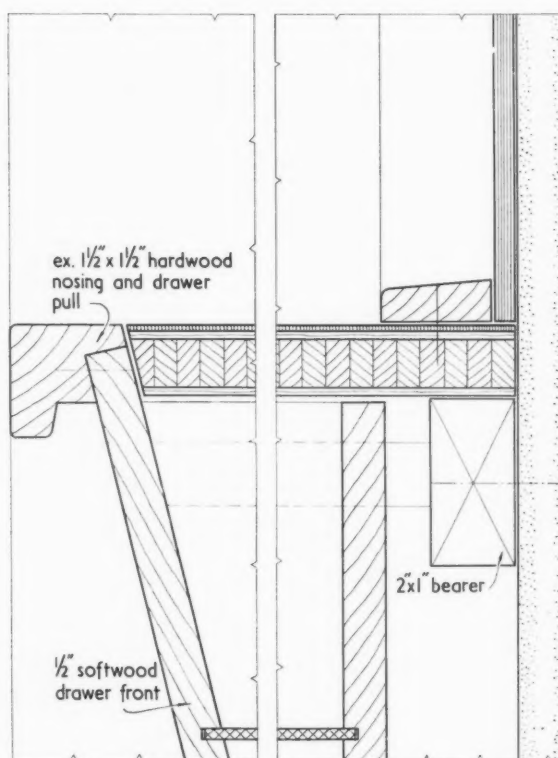
*The left-hand space above the white trim contains concealed lighting, the right-hand space, cupboarding. The doors to this cupboarding are of glass painted white at the back and sliding in fibre tracks. The range of drawers is a secondhand chest of drawers provided by the client. The horizontal member which appears to be the fore-edge of the dressing table top is in fact the drawer pull of the two drawers beneath.*

## working detail

## BEDROOM FITTING: HOUSE AT TOLLERTON, NOTTS

Peter Bartlett and John Gray, architects

## FURNITURE AND FITTINGS: 62

ELEVATION. scale  $\frac{1}{4}" = 1'-0"$ PLAN. scale  $\frac{1}{4}" = 1'-0"$ SECTION B-B. scale  $\frac{1}{2}$  full sizeSECTION A-A. scale  $\frac{1}{2}$  full size









*The Chairman's office, Wiggins Teape Group, Gateway House, E.C.4. Architect: W. J. Carpenter-Turner, A.R.I.B.A.*

## *Room for the chairman*

This office was furnished by Heal's Contracts Ltd. for the Chairman of the Wiggins Teape Group. The desk was designed in walnut as were the matching built-in wardrobe and bookcase. A Wilton carpet in celadon green tones with the green curtains and window seat covered in a heavy weave Heal fabric.

*We always welcome the opportunity to discuss with you the interior decoration and furnishing of modern offices and boardrooms. We shall be happy to work under your direction or execute our own designs in accordance with your wishes. If a visit to our showrooms would be inconvenient, may our representative call on you? Or you might like to ask your secretary to write for our brochure "Furniture for Special Needs".*

# HEAL'S CONTRACTS LTD

196 TOTTENHAM COURT ROAD, LONDON, W.1 TELEPHONE: MUSEUM 1666

# Building the modern way

*Flats in the Picton Street development scheme undertaken by the London County Council.  
Architects: L.C.C. Architects Department,  
Contractors: John Laing & Son Ltd.*



## and using Aluminium to do it

In these new eleven storey blocks of flats aluminium is strongly featured. The droppers connecting the five balconies are in aluminium alloy, as are the balcony side and front screens and also the rainwater fittings. All were supplied by Hawksley SMD. Aluminium—light, strong, pleasing in appearance and highly resistant to corrosion—is setting

the pace in modern building. So, too, are Hawksley SMD. Whatever the type of aluminium structure involved, the experience of Hawksley SMD is readily available to architects and builders. From initial design to final completion, they provide a unique service.

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## **HAWKSLEY SMD**

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*"Masters and Men."*

Carlisle Painters' Strike. The demand of the Carlisle painters for a week of fifty-four hours at 8d. per hour has been conceded by a number of masters. A fair proportion of the men are, however, still without employment.

*Date please.*

"One does not like to criticize, in face of that liberal gesture of some of the companies, the advertising policies of our amalgamated railway systems, but it seems desirable to make a clear statement of the position at this moment—when new constitutions are

being drawn up—before crystallization sets in. It cannot be maintained by even the most economically minded that the be-plastered walls of our stations make for good and profitable advertising; or that they have helped towards either the amenity or the efficiency of those stations."

*Can you date the article and give a wild guess at the author?*

"The clear implication is that the abstract, æsthetic conception pursued by our town planners is, in fact, *monotony*: vast formal grandeur linked to symmetry, balance of parts, and geometrical layout, are but the

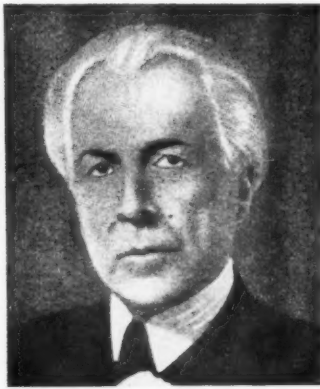
mechanisms through which the abstract conception "monotony" expresses itself. To view the case from a different angle, let us suppose that a group of town-planners avowed that it was the purpose of a town plan to tend to subdue restless aspiration and instil a dull acquiescence in life, and that therefore monotony was the effect to be aimed at. Supposing this, can we, in their rational limits, imagine any designs better professing to attain that purpose than those which our town-planners classify as "ideal" town plans."

*Author and date please.*

## 6. Who is it?



1



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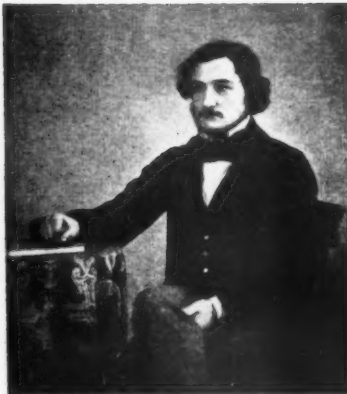
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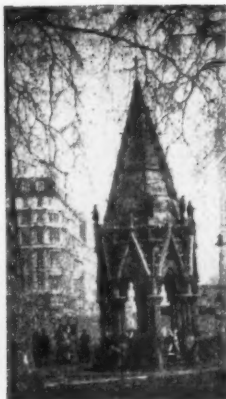


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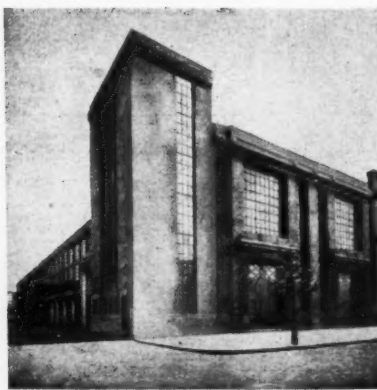


12

7. *What was this, and what is here now?*



8. *Date please.*





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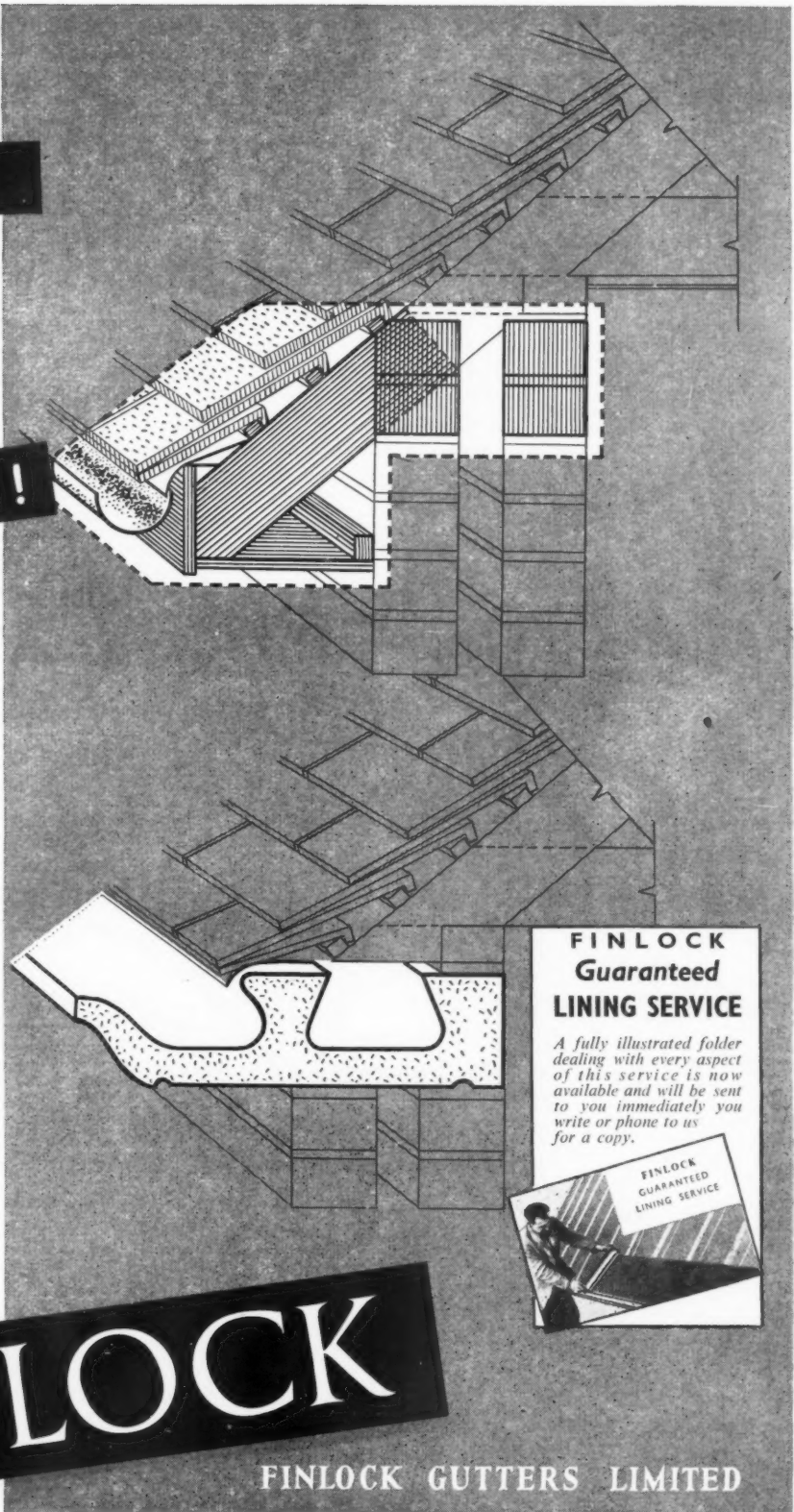
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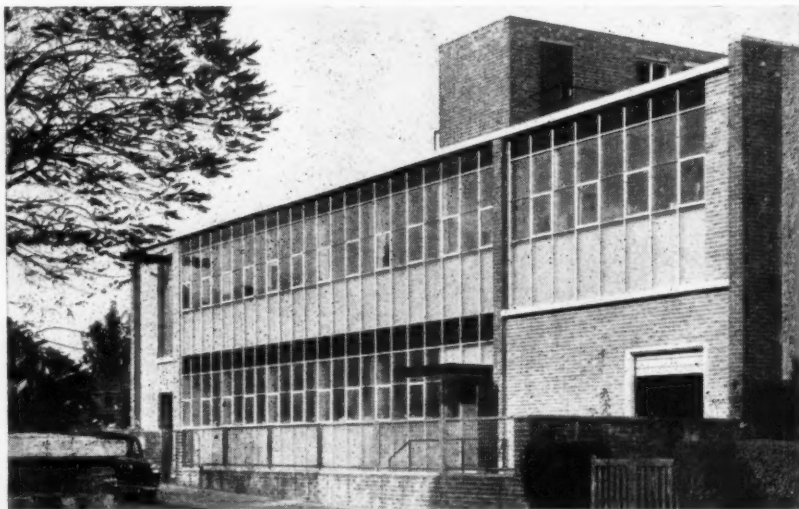
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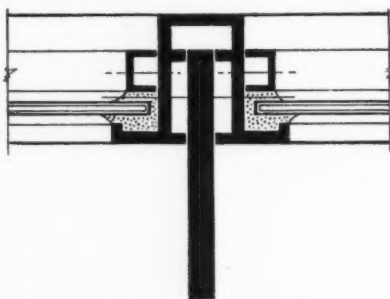
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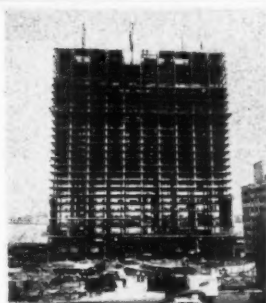
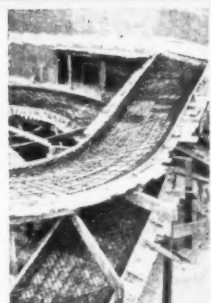
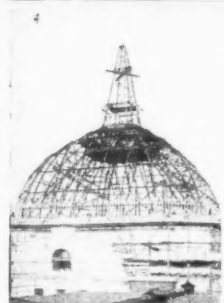
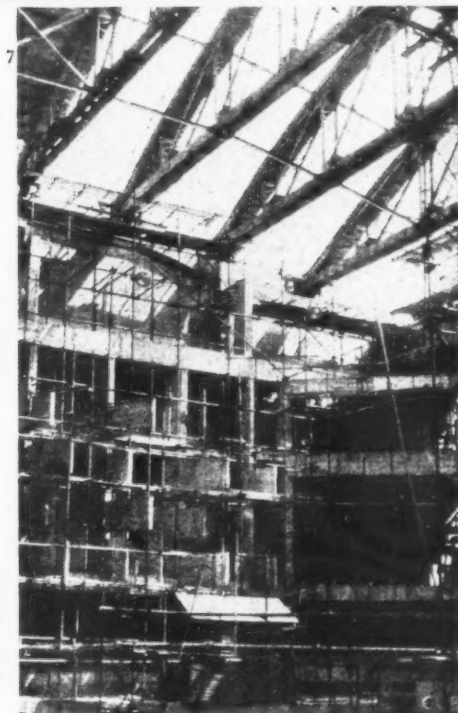
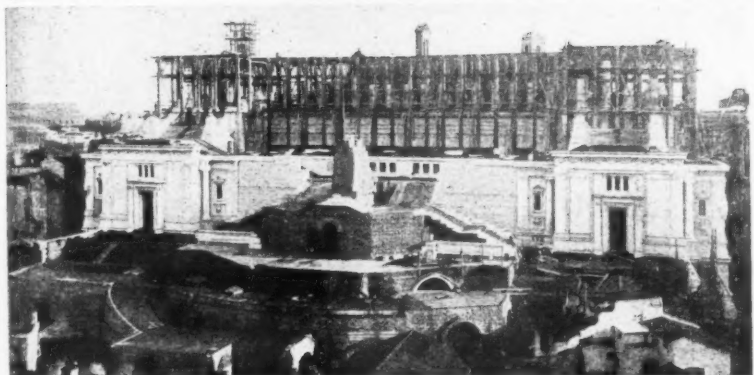
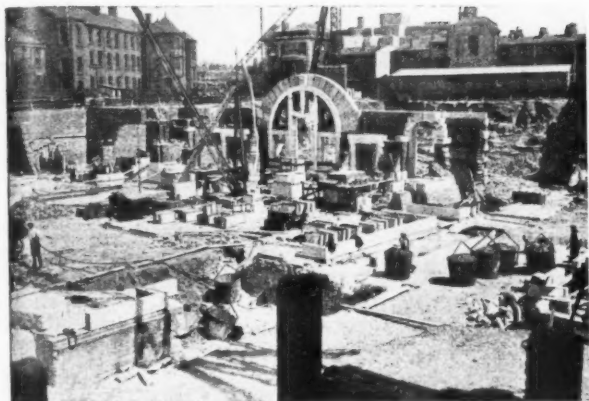
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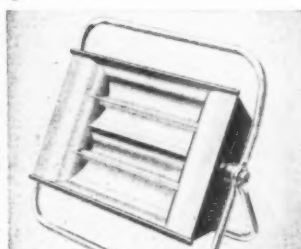
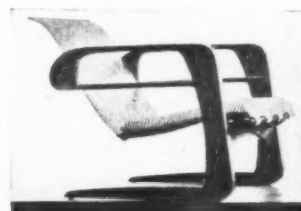
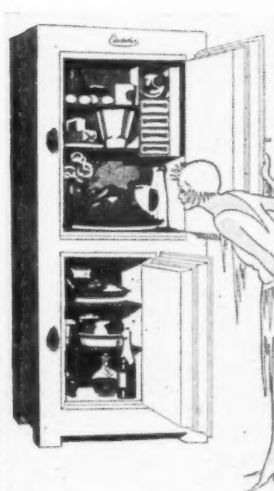
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9. *What is being built?*



10. *Date please.*





## DID YOU KNOW?

Answers to Gordon Cullen's  
questionnaire on pages 110—115

## 1—Identify the building

1, Kent House, Ferdinand St., N.W. Connell, Ward and Lucas. 1935. 2, Architects own house, Berlin. Erich Mendelsohn. 3, Woolworth Building, New York. 1912. Cass Gilbert. 4, La Cité de Refuge, Paris 1932. Le Corbusier. 5, Rowton House, Whitechapel 1902. H. B. Measures, F.R.I.B.A. 6, Municipal Building, New York. 1914. McKim, Mead and White. 7, Fire Station, High Street, Stamford. 8, Quadriga for Decimus Burtons Arch. Constitution Hill by Captain Adrian Jones. 1912. 9, Adelphi Theatre, Strand 1930. E. Schaufelberg.

## 2—Who designed it?

1, Bowls Pavilion, Kemsley Village, Kent. 1931. E. Maxwell Fry. 2, Venesta Stand, Building Exhibition, 1930. Le Corbusier. 3, Stand at Building Exhibition. 1936. Yorke and Breuer. 4, House at Haywards Heath. 1936. Tecton. 5, A monument to the founding of the United States of Europe. Liverpool University school of architecture. 4th Year. W. G. Holford. 6, Water tower, Hamburg. 1923. Hans Poelzig. 7, All Saints, Margaret St., W. W. Butterfield. 8, "The Orchard," Chorley Wood, Herts. 1902. C. F. A. Voysey. 9, Highgate Archway. 1812. John Nash.

## 3—Identify the detail

1, Vauxhall Bridge, (Sculptor, Alfred Drury, A.R.A.) 1907. 2, Plan of Oxford. 3, Pilasters, Canterbury cathedral. 4, Dome of Discovery—in construction. Ralph Tubbs. 5, Regent St. Polytechnic, Frank Verity F.R.I.B.A. 1912. 6, Fiat Showroom, Albermarle Street. 1922. W. J. Fryer. 7, As you don't often get the chance we thought you might like to see the inside of a chimney at Lots Road power station. 1905.

## 4—Drawn (or carved) by?

1, H. L. Elmes, St. George's Hall Liverpool. 2, Sir Reginald Blomfield, Christmas Card 1934. 3, G. Basevi, Staircase, Buckingham House, Pall Mall, by Sir J. Soane. 4, E. Maxwell Fry, Hampton Court from the Long Lagoon. 1931. 5, Frederick Gibberd, Seat in a public square, The Hague. 1931. 6, T. Gordon Cullen, Illustrations in the *Architectural Review*. 1935. 7, Jasper Salwey, Inn in Presteigne. 8, M. Mallet-Stevens, A shop. 1912. 9, Eric Kennington, Brass bollard for a canal barge. 1930.

## 5—Written examination

1, Sculpture at the Usher Hall, Edinburgh and the South African War Memorial, Leicester. 2, Anonymous author, ARCHITECTS' JOURNAL, Feb. 1920. 3, Frank Lloyd Wright, "To the young man in Architecture." 1931. 4, May 14, 1902. 5, E. Maxwell Fry, Sept. 1924, from ARCHITECTS' JOURNAL. 6, H. B. Creswell, Vagaries of town planning. 1924. 7, Both designed by the same English architect, Hector Hamilton.

## 6—Who is it?

1, Alvar Aalto in 1935. 2, Frank Lloyd Wright in 1936. 3, Grey Wornum in 1931. 4, Edwin Lutyens in 1907. 5, Serge Chermayeff in 1934. 6, Le Corbusier in 1924. 7, William Morris as a young man. 8, Prof. C. H. Reilly in 1912. 9, Walter Gropius in 1934. 10, No, it isn't Basil Spence. Sir Aston Webb. 11, Norman Shaw in 1907. 12, Sir Giles Gilbert Scott in 1924.

## 7—What is there now?

1, RIBA building in Portland Place. 2, Grass, I think. It's the Buxton Memorial Fountain that stood in Parliament Square. 3, Canada House. The building shown was the Union Club in Trafalgar Square by Sir Robert Smirke. 4, Buckingham Palace. It may interest you to know that Aston Webb's new stone front, built in 1913, was completed in thirteen weeks. 5, St. Mark's Campanile, Venice. This is the ruin of the

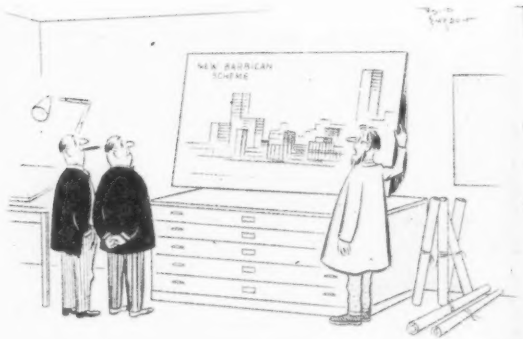


## MR. PUNCH LAUGHS AT US

ASTRAGAL, who has selected the following jokes about the world of design made by Mr. Punch in 1956, writes: We don't know when Mr. Punch first started to laugh at architecture, but he has certainly made it one of his stock subjects since Malcolm Muggeridge set up in business with him in 1953. Why? Because Mr. Muggeridge believes that 'in a healthy, civilized society, everyone and everything should be open to ridicule . . . To laugh is to criticize; to recognize that no human institution is imperfect, and no human authority other than derisive.' Mr. Punch may plump for the obvious at times. But with architecture and design he is dealing with a specialized—not a popular—subject, and we are grateful that he finds any room at all to lampoon us and the authorities that control us. If we are much funnier than Mr. Punch seems to think—that is just what Malcolm Muggeridge would expect. The age in which we live, he says, 'is so overflowing with absurdity that it defies mockery.'

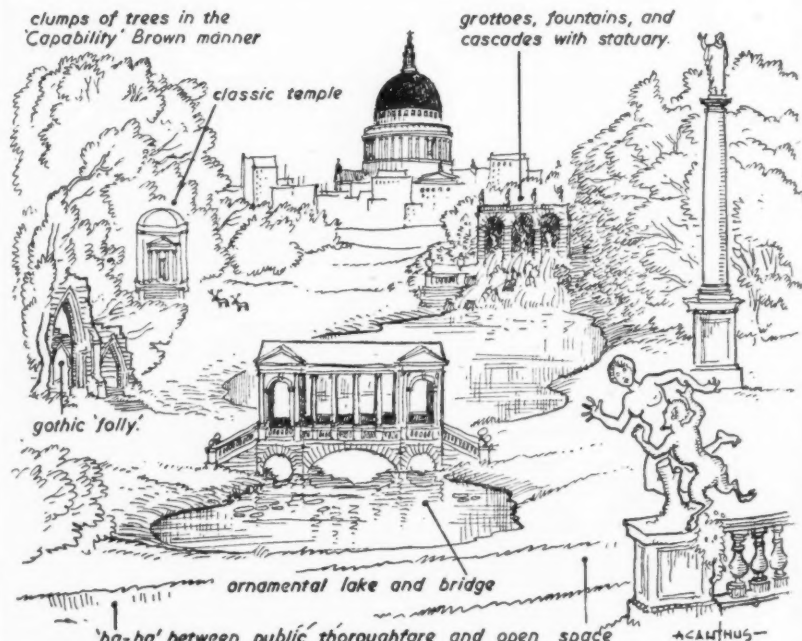


"Notice how the Elephant and Castle Scheme is going through?"



"Trouble is, we can't even enter it for the Architectural Section of the Royal Academy."

At the beginning of the year Mr. Punch was rather bitter about the Barbican proposals, but later he became resigned and whimsical about the planning delays.



In view of the length of time the Barbican and other City sites may remain undeveloped the above design for their improvement is suggested.





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Awarded to: H. G. Arnold, B.A.R.C. (L'pool), A.R.I.B.A. of the Liverpool School of Architecture.

A special RIBA Henry L. Florence Research Scholarship: 1956.

Awarded to: J. W. Fletcher, A.A. DIPL., A.R.I.B.A. of the AA School of Architecture. The Hunt Bursary: A Certificate and £95 for the Study of Housing and Town Planning.

Awarded to: A. E. Weddle, B.A.R.C., DIP. I.P. (Dunelm), A.R.I.B.A. of the School of Architecture, Kings College, Newcastle upon Tyne.

The Owen Jones Studentship: A Certificate and £250. For the Improvement and Cultivation of Knowledge of the Successful Application of Colour as a Means of Architectural Expression.

The Prize was awarded to: M. J. Blee, A.R.I.B.A., of the Department of Architecture, The College of Art and Crafts, Brighton.

A Certificate of Honourable Mention was awarded to: M. J. Dixon, of the Department of Architecture, Kingston-upon-Thames School of Art.

The Athens and Delissa Joseph Bursaries: £175 for study at the British School at Athens

Awarded to: William Taylor, A.A. DIPL., A.R.I.B.A. of the School of Architecture, College of Technology, Art and Commerce, Oxford.

The Rome Scholarship in Architecture 1956.

£400 per annum for two or three years' study and research at the British School at Rome. Offered by the RIBA and awarded by the Faculty of Architecture of the British School at Rome.

Awarded to: Kevin Patrick Campbell B.A.R.C. (L'pool), A.R.I.B.A., of the Liverpool School of Architecture.

The RIBA Silver Medal and £10 in Books for Students of Schools of Architecture Recognised for Exemption from the Final Examination

Awarded to: D. A. Saxon (Student), of the Welsh School of Architecture, Cardiff.

A Certificate of Honourable Mention was awarded to: H. W. Booton (Student), of the School of Architecture, Kings College, Newcastle-upon-Tyne.

The RIBA Bronze Medal and £10 in Books for Students of Schools of Architecture Recognised for Exemption from the Intermediate Examination

Awarded to: E. L. Preston, of the Birmingham School of Architecture.

Certificates of Honourable Mention were awarded to: James A. Gray, of the School of Architecture, Edinburgh College of Art, and Anthony Eardley (Student), of the AA School of Architecture.

The Archibald Dawnay Scholarship Trust Prizes 1956. Three Scholarships of £60 Each for The Advanced Study of Construction

Scholarships awarded to: J. H. Williams (Student), of the Birmingham School of Architecture; J. A. Dalton (Student), of the AA School of Architecture, and Anthony Eardley (Student), of the AA School of Architecture.

The RIBA Henry Jarvis Studentship at The School of Architecture, The Architectural Association 1956, £50

Awarded to: D. P. Cole (Student).

The RIBA Howard Colls Travelling Studentship at The Architectural Association 1956, £40

Awarded to: Malcolm Higgs.

The RIBA Donaldson Medal The Bartlett School of Architecture University of London 1956

Awarded to: M. R. Evans (Student).

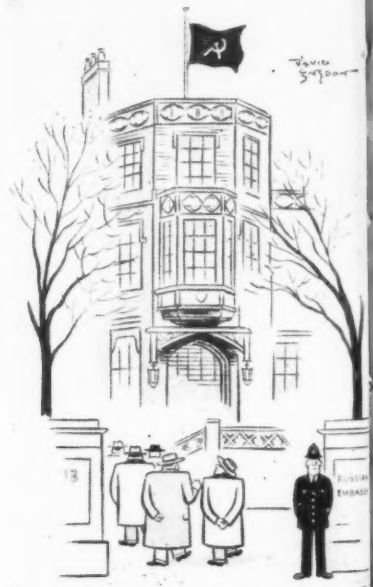
The RIBA Prize for Art Schools and Technical Institutions With Facilities for The Instruction of Intending Architects (£10 in Books) 1956

Awarded to: G. C. Pink (Student), of the Cambridgeshire Technical College and School of Art.

## MR. PUNCH LAUGHS AT US: continued



Two of Mr. Punch's many too-true comments on modern interiors are followed here by a unique architectural-cum-political joke.




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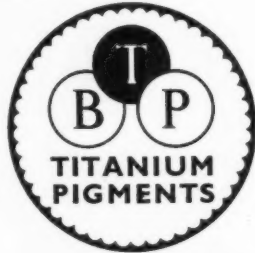
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*The New Year is a traditional season for peering ahead and perceiving rose-pink dawns in the far distance. But at least one body of men in this century made a point of peering ahead in and out of season and perceiving neon-pink evenings at close range—the Futurists, that lively group of anti-traditionalists in Italy just before the First World War, who numbered at least one remarkable architect among them, and have influenced the subsequent development of the Modern Movement. On January 8, Reyner Banham examined the Futurists' views and the Futurist influence in a talk at the RIBA, and his findings are given below.*

## FUTURISM AND MODERN ARCHITECTURE

### Reyner Banham

When Professor Pevsner published his *Pioneers of the Modern Movement*, twenty-one years ago, the position regarding Futurism seemed simple enough. There were no Futurist buildings, one Futurist architect, Antonio Sant'Elia, one Futurist Manifesto on Architecture and one Futurist town-planning project, *La Città Nuova*, both of these last being the work of the aforementioned Sant'Elia, and all this went in a footnote. When Professor Giedion sent the third edition, revised and enlarged, of his *Space, Time and Architecture* to the printers in 1953, the revisions and enlargements did not affect his half-dozen or so paragraphs on Futurism, which had not, in the first place, said very much that was not in Professor Pevsner's footnote, seventeen years before. But in the bare four years that have elapsed since, this tidy and apparently settled situation has blown apart like an art-historical time-bomb. At least two other architects, Mario Chiattone and Virgilio Marchi, have as good a right to be considered Futurists. We now know of some hundred and fifty published drawings and projects by Sant'Elia, but many experts no longer feel very certain that he was either a Futurist or the author of the Manifesto that appeared over his name. Nor can we any longer relegate Futurism to a marginal or footnote position in the Modern Movement—it may indeed be necessary, when the smoke has blown away, to put Sant'Elia in a marginal position to F. T. Marinetti, and rank the latter—the *megafono futurista*—beside, say, Adolf Loos and Auguste Perret, among the Pioneers.

The smoke, however, is a long way from settled, and peering into the murk, we can, at the moment, only perceive two rather solid questions: Was Sant'Elia a Futurist; and, how influential was Futurism, particularly on the first generation of Masters of Modern Architecture, the men who came to the top in the early Twenties? Both questions should involve some discussion of the nature and programme of Futurism, but it

would be simpler, and briefer to discuss that while discussing the questions, and I propose to plunge immediately in *media res*, with the problem of Sant'Elia.

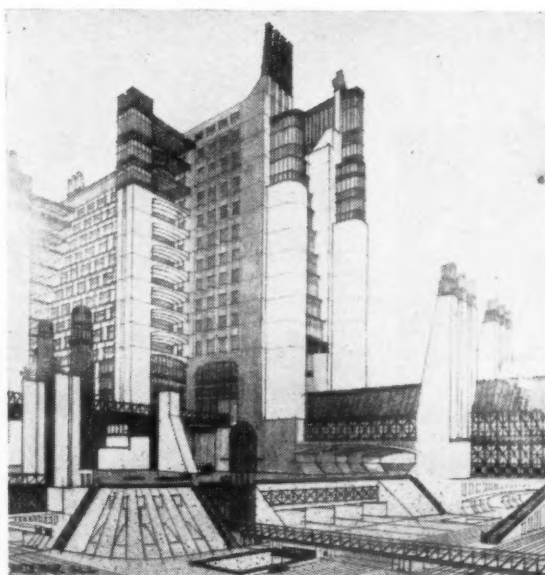
Antonio Sant'Elia died a hero's death in 1916 at the age of twenty-eight. A trained architect and engineer, whose professional life was not crowned with any notable successes, he left behind him a very large quantity of drawings, the Manifesto, and a shining legend of bravery and brilliance. And some question marks. He has rarely been discussed, outside the two professional histories which I mentioned in my opening remarks, without misgivings being expressed about the authorship of the Manifesto. Carlo Carrà, the renegade Futurist, gave a circumstantial account of events in 1914 in his autobiography, in which he claimed that he had been invited by Marinetti, the Futurist leader, to put pressure on Sant'

Elia to make common cause publicly with the Futurists, with whom he had apparently been in contact spasmodically since 1912, but that when the Manifesto appeared in July 1914, Sant'Elia privately repudiated responsibility for some parts of it. There the matter rested until Giovanni Bernasconi entered the lists about eighteen months ago with the statement, and subsequently the proof, that Sant'Elia had contributed a *Messaggio* on architecture to the catalogue of an exhibition of the group *Nuove Tendenze*, with whom he exhibited in Milan in May 1914, and that the Manifesto was this *Messaggio* altered and extended by other hands, usually assumed (perhaps a little too hastily—more evidence is needed here) to be those of Marinetti and Cinti.

The publication of the Bernasconi documents, including the original text of the *Messaggio*, created a stir wherever research is proceeding on the history of the Modern Movement, and something like uproar in architectural circles in Italy. The uproar spread to the illustrated weekly press, and provoked some further repercussions, some more amusing than helpful, but including a letter from Ugo Nebbia claiming, or admitting, that he himself had written the actual words of the *Messaggio*, on Sant'Elia's behalf, but adhering perfectly to the young architect's ideas.

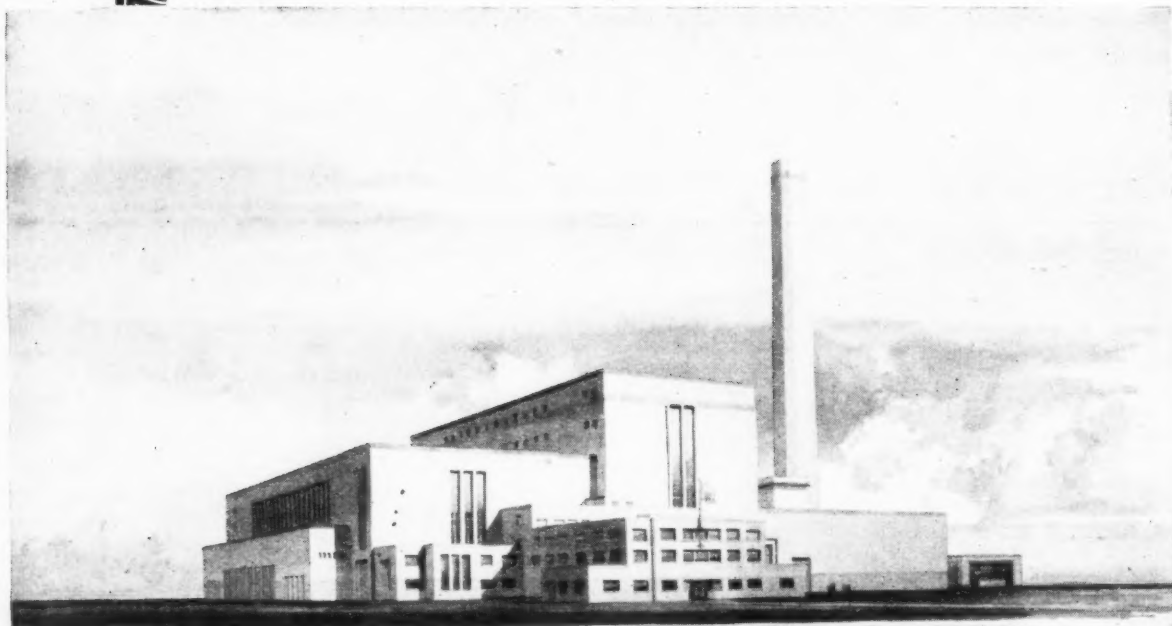
The situation as we stand at the moment, then, is rather like the proverbial set of Chinese boxes: on the outside is a something large and grandiloquent, the Manifesto, a Marinettian compilation; inside that is something rather (but not much) less large and grandiloquent, the *Messaggio*, a Nebbian compilation; and inside that, semi-articulate like so many of his profession, Sant'Elia himself. And that, you might think, settles that.

So it does, in a sense, but only to open another question: Does that make Sant'Elia a Futurist or something else? A large section of Italian opinion has settled enthusiastically for "something else." They



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have their reasons; in a re-democratized Italy, where men are hard at work trying to make democracy a success, Futurism is regarded with suspicion as part of the Fascist past, and many ex-Futurists are busy trying to cover their tracks. Sant'Elia's reputation as a pioneer, however minor, of the new architecture, and as the fore-runner of those resolute young men who gave their lives for modern architecture and democracy in the concentration camps of the Second World war—Sant'Elia's reputation, they feel, must be kept free of the taint of Futurism. As a democrat I feel for them; as an art-historian nurtured, however ungratefully, in the tradition of Pevsner, Blunt and Wittkower, I must disagree with them. To have peeled off the admittedly Futurist additions from the head and tail of the *Messaggio*, to have removed the words *futurista* and *futurismo* that were added throughout, does not mean that the surviving text is not futurist in tone, turn of phrase, and intention. To my mind it cannot be construed as anything else—or rather, what is new and original in it cannot be construed as anything else, for it contains a certain amount of ballast derived from the nineteenth-century Rationalist and Academic traditions, that is neither new, original, nor Futurist. In order to make clear the argument which follows, here is the text of the *Messaggio* as established by Bernasconi. It is quite brief and concentrated, and one of the most remarkable sets of ideas ever enunciated by an architect in this century.

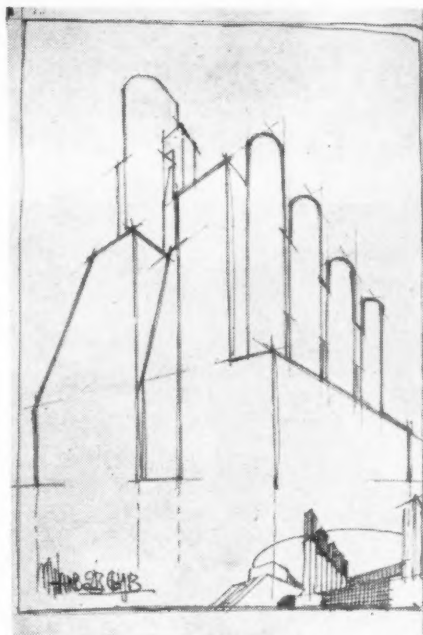
The problem of Modern Architecture is not a problem of rearranging its lines; not a question of finding new mouldings, new architraves for doors and windows; nor of replacing columns, pilasters and corbels with caryatids, hornets and frogs; not a question of leaving a facade in brick or facing it in stone or plaster; in a word, it has nothing to do with settling on formalistic differences between new buildings and old ones. But to raise the new-built structure on a sane plan, glean every benefit of science and technique, settling nobly every requirement of our habits and, our spirits, rejecting all that is heavy, grotesque and unsympathetic to us (tradition, style, aesthetics, proportion), establishing new forms, new lines, new reasons for existence, solely out of the special conditions of modern living, and its projection as aesthetic value in our sensibilities.

Such an architecture naturally cannot be subject to any law of historical continuity. It must be as new as our state of mind is new, and the contingencies of our moment in history.

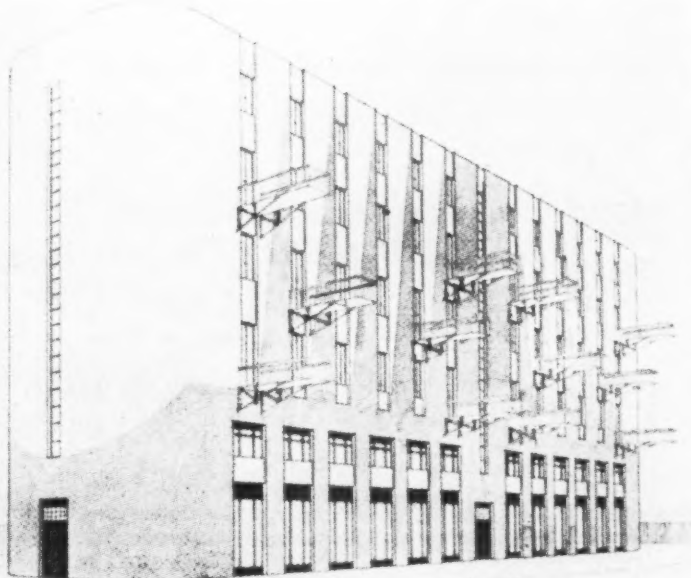
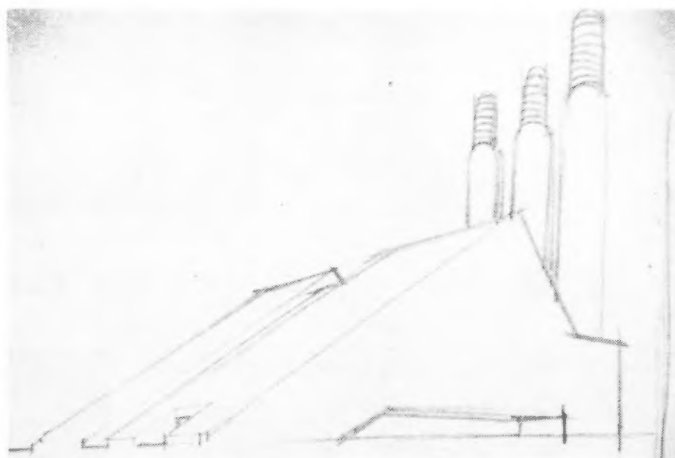
The art of building has been able to evolve through time and pass from style to style while maintaining the general character of architecture unchanged, because in history there have been numerous changes of taste brought on by shifts of religious conviction or successive political regimes, but few occasioned by profound changes in our conditions of life, that discard or overhaul the old ones, as have the discovery of natural laws, the perfection of technical methods, the rational and scientific use of materials.

In modern life, the process of consequential stylistic development comes to a halt. Architecture, tired of tradition, begins again, forcibly from the beginning.

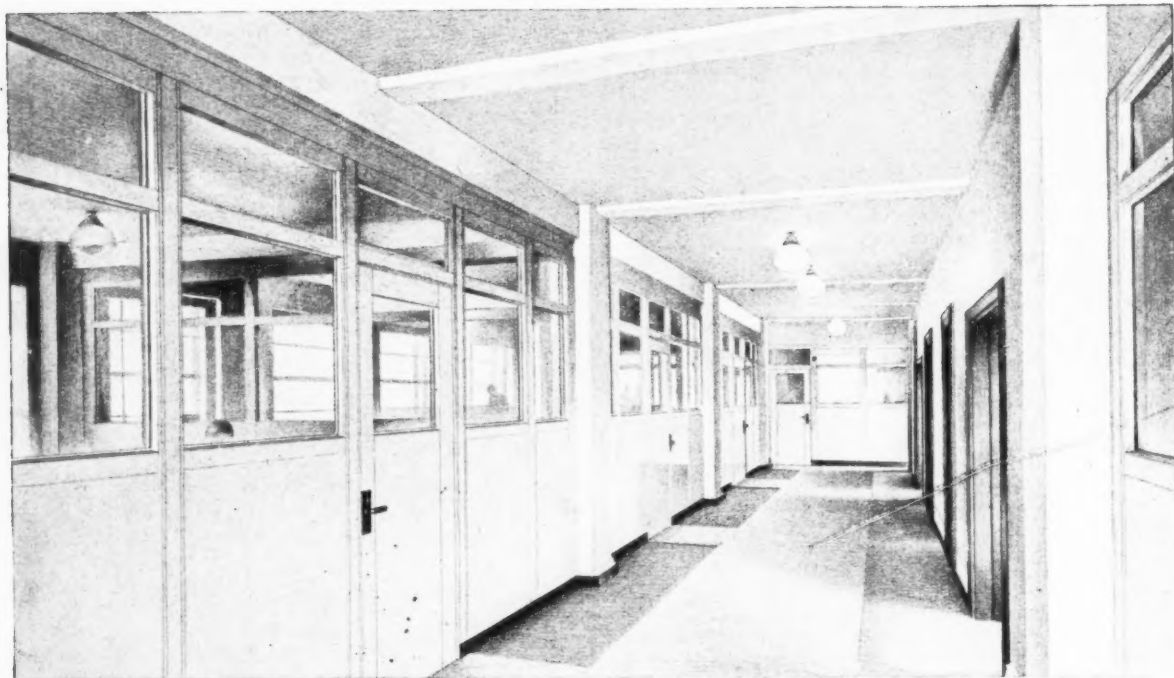
Calculation of the resistance of materials, the use of reinforced concrete and iron exclude "Architecture" as understood in the classical and traditional sense. Modern structural materials and our scientific ideas absolutely do not lend themselves to the discipline of the historical styles, and are the chief cause of the grotesque aspect of modish constructions where we see the lightness



Among the building-types to which Marinetti drew the particular attention of the Futurist generation in Italy, were the power-station, represented here by two of Sant'Elia's most prophetic projects (left and below), and the large apartment block, represented by Mario Chiattoni's remarkable balconied design of 1914 (bottom).



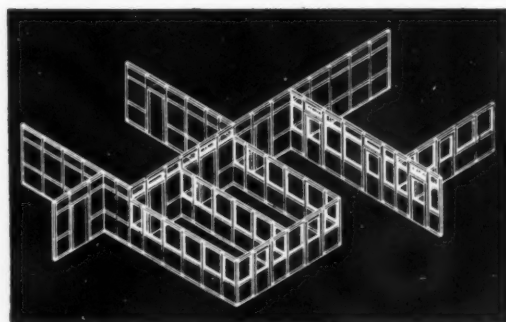
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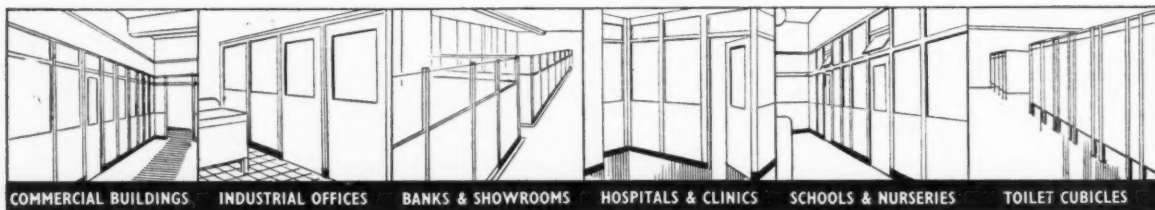
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and superb slenderness of girders, the fragility of reinforced concrete, used to obtain the heavy curve of the arch, the stolid aspect of marble.

The formidable antithesis between the modern world and the antique is determined by everything that has not been there to begin with. Into our lives have entered elements whose very possibility the ancients could not have suspected; material contingencies have crystallised, spiritual attitudes have arisen, with thousand-fold repercussions: first of all, the formation of a new ideal of beauty, still obscure and embryonic, but whose fascination already stirs the masses. We have, in fact, lost the sense of the monumental, the massive, the static, and we have enriched our sensibilities with a taste for the light and the practical. We no longer feel ourselves to be the men of the cathedrals and the moot-halls, but men of the Grand Hotels, the railway stations, giant roads, colossal harbours, covered markets, glittering arcades, reconstructions and salutary slum-clearances.

We must invent and build "ex novo" our modern city like an immense and tumultuous shipyard, active, mobile and everywhere dynamic, and the modern house like a gigantic machine. Lifts must no longer hide away like solitary worms in the stairwells, but the stairs—now useless—must be abolished, and the lifts must swarm up the facades like serpents of glass and iron. The house of cement, glass and iron, without carved or painted ornament, rich only in the inherent beauty of its lines and modelling, extraordinarily brutish in its mechanical simplicity, as big as need dictates, and not merely as zoning laws require, must rise from the brink of a tumultuous abyss, the street; which will no longer lie like a doormat at the level of the thresholds, but plunge storeys deep into the earth, gathering up the traffic of the metropolis, connected for necessary transfers to metal cat-walks and high speed conveyor belts.

For these reasons I insist that we must abolish the monumental and the decorative; that we must resolve the problem of modern architecture without cribbing from photographs of China, Persia and Japan, or stultifying ourselves with Vitruvian rules, but with strokes of genius, and equipped only with a scientific and technical culture; that everything must be revolutionised; that we must exploit the rooftops and put the basements to work; depreciate the importance of the facade; transfer questions of taste out of the field of petty mouldings, potty capitals and piddling porticoes, into the vaster field of the grouping of masses on the grandest scale; that it is time to have done with funereal commemorative architecture; that architecture must be something more vital than that, and we can best attain that something by blowing sky-high, for a start, all those monuments and monumental pavements, arcades and flights of steps, by excavating our streets and piazzas, by raising the level of our city, by re-ordering the earth's crust and reducing it to the servant of our every need, our every fancy.

And I conclude in disfavour of:

Modish architecture of every style and nation

Classically solemn architecture, hieratic, theatrical, decorative, monumental, graceful or pleasing

Preservation, reconstruction, reproduction of ancient monuments

Perpendicular and horizontal lines, cubic and pyramidal forms, static, grave, oppressive and absolutely foreign to our newest sensibilities

Use of materials that are massive, bulky, durable and expensive, opposed to the complex of modern culture and modern experience

And I affirm:

That the new architecture is the architecture of cold calculation, temerarious boldness and simplicity: the architecture of reinforced concrete, iron, glass, cardboard, textile fibres and all those replacements for wood, stone and brick that make for the attainment of maximum elasticity and lightness

That real architecture is not, for all that, an arid combination of practicality and utility, but remains an art, that is, synthesis and expression

That decoration, as something superimposed or

attached to architecture is an absurdity, and that only from the use and disposition of raw, naked and violently coloured materials can depend the decorative value of a truly modern architecture

And finally, I affirm that, just as the ancients drew their inspiration in art from the elements of the natural world, so we—materially and spiritually artificial—must find our inspiration in the new mechanical world we have created, of which architecture must be the fairest expression, the fullest synthesis, the most effective artistic integration.

Now, one thing about all this is obviously Futurist—the actual literary form, a statement followed by tabulated lists of disapprovals and affirmations, is the general one of all the early Futurist Manifestos, notably those on painting and sculpture in which Umberto Boccioni had a hand. However, since Ugo Nebbia is apparently responsible for the words, he may also be responsible for the manner of presentation as well. We must look, rather, at these Sant'Elia's ideas to which Nebbia claims to have been faithful. The basic strategic device of the *Messaggio* is to accept as true the main historical concepts of the Nineteenth Century Rationalists and Academics—such as the political and social causation of superficial stylistic changes, the unchanging nature of the fundamentals of the architectural art—but as being true only down to a certain point in time, after which profound changes in the environment and technical procedures introduce a break in historical continuity and the emergence of a new sensibility, a new ideal of beauty, a new concept of architecture and urbanism.

It is with this insistence on the new, the violent distrust of tradition and continuity that we are concerned here. This insistence and this distrust were the special business of the Futurists at this time, no other body of opinion—such as the Deutscher Werkbund, or Adolf Loos—possessed this hatred of the past, this intoxication with the evolving present, to so marked a degree, nor voiced it so loudly. Where anything like a Futurist tone of polemical violence or mechanistic aspiration could be detected—as in the Cubist circle in Paris, or around Herwarth Walden and *der Sturm* in Berlin—then Marinetti or other Futurists were always involved.

If the general direction of Sant'Elia's argument was Futurist, so were its tactics and its details. To single out some instances: the anathema on traditional materials had been propounded in Boccioni's Technical Manifesto of Futurist Sculpture, published two years earlier—indeed, Boccioni had specifically indicated cement, glass and metal, as well as what we should now term "Synthetics" as the coming sculptural materials—and in the same manifesto of Boccioni's there is an equally violent assault on the monumental and the classical. Further, the closing affirmation

Just as the ancients drew their inspiration in art from the elements of the natural world . . .

is simply a rather flat-footed paraphrase of part of another Boccioni manifesto, that of the Futurist Painters, published in 1910, of which the relevant passage reads

Just as our ancestors drew the material of their art from the religious atmosphere that bore upon their souls . . . etc.

It is interesting to note in passing that Sant'Elia's version is, in fact, less up-to-date than Boccioni's—"Inspiration . . . natural world" sounds like mid-Victorian uplift, while "material of their art from the religious atmosphere" sounds more like Twentieth Century *Geistgeschichte*. But the phrase remains Futurist, for all that, the debt is still to Boccioni. It is much the same with his debts to Marinetti, to whom must be traced the anathema on "tradition, style, proportion, aesthetics," the giant townscape of stations, ports, the *Galleria*; the re-ordering of the earth's crust (and, incidentally, the power stations that appear among Sant'Elia's sketches) the new ideal of beauty stirring the hearts of the masses. The new ideal of beauty, as such, is the easiest Marinettianism to spot because even people who know very little about Futurism are nevertheless likely to know of the fourth affirmation from Marinetti's Foundation Manifesto of Futurism published in 1909

We declare that the magnificence of the world has been enriched by a new beauty, the beauty of speed. A racing car . . . is more beautiful than the Winged Victory of Samothrace.

and the theme of mechanical beauty which he developed continuously from 1909 to 1914 and beyond, was one of his greatest contributions to the Modern Movement, and is something I shall return to in a moment. The point to note here, is that, also, he elsewhere linked the peculiar sensibility proper to this mechanical beauty to the masses, to

men of the people without culture or education, who are nevertheless endowed with what I call the gift of mechanical prophecy, the flair for metals. They are workmen who have already undergone the education of the machine, and are in some way affiliated to machinery.

Boccioni too, sensed that the crowds in the streets of Milan were stirred by new awarenesses, new enthusiasms that still left the Italian intelligentsia untouched.

Taken all round, I think we can say that if Sant'Elia, living in Milan, the capital city of Futurism, during Futurism's most productive and tough-minded period, thought these Futurist thoughts without contact with the Futurists or borrowing from them, then we are faced with the most monstrous ahistorical coincidence of recent centuries. Furthermore, when the *Messaggio* was taken over and converted into an overtly Futurist Manifesto, the additions and alterations then effected were by no means entirely to its disadvantage. The four paragraphs added at the head of the text are a swingeing denunciation of nineteenth century shams and the iniquity of Academic education, a telling contrast between the genteel pretenses of fashionable architecture and the agony of a mechanized civilization crammed into horse-and-buggy towns. The tone is more lyrical, the language stronger than that of the *Messaggio*, but the line of thought is not alien to it.

Of the additions and alterations at the foot of the text, the first is the least helpful

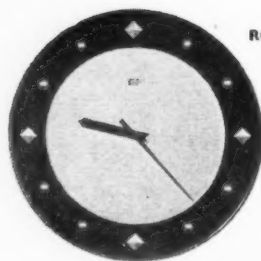
I combat and despise

All avant-garde pseudo-architecture from Austria, Hungary, Germany and America

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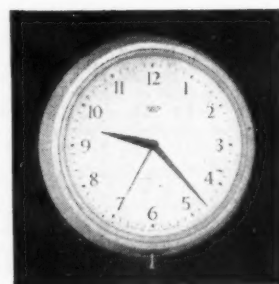
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which is simply the injection of Marinetti's irredentist politics into Sant'Elia's dislike of modish architecture, while the first of the added affirmations

That oblique and elliptical lines are dynamic by their very nature . . .

is only an extension of Sant'Elia's anathema on horizontals and verticals. The three affirmations added at the very end of the text, however, are of a different order of importance altogether. They are the ones that Sant'Elia is recorded as disagreeing with, but—ironically—they are also the ones on which his reputation as a prophet of the New Architecture largely rests.

That architecture as . . . following pre-established laws, is finished

By architecture must be understood the power . . . to harmonize environment and Man . . .

That . . . the fundamental characteristics of Futurist architecture will be expendability and transience. Our houses will last less time than we do; every generation must build its own city . . .

If Sant'Elia disapproved of this last one, which is only an extension of his anathema on durable materials, then he is thereby diminished as an architectural pioneer, lacking the courage to pursue his own ideas to their revolutionary conclusions, and it is Marinetti, not Sant'Elia, whom Professor Giedion, Professor Pevsner, Moholy-Nagy, Walter Gropius, Rob van t'Hoff and a host of others should have praised for anticipating the scrapping-and-replacing theories of the Twenties.

Perhaps it is Marinetti they should have praised anyhow. It is possible, indeed commendable, to be revolted by Marinetti's later politics just as it is possible and commendable to be revolted by the later politics of William Morris. But, as Moholy-Nagy pointed out in connection with Marinetti, it is possible to have very wrong ideas on some subjects and, at the same time, very right ideas on others. Many of Marinetti's ideas were very right indeed, like many of Morris's. The one awoke a social conscience, the other a mechanical sensibility. Marinetti, indeed, is the complement and completion of Morris, delivering the arts of design from their dead-end in handicrafts, by his uncompromising dislike of Ruskin—

Your deplorable Ruskin . . . with his sick dreams of a primitive agrarian life, his nostalgia for Homeric cheeses and legendary spinning-wheels, his hatred of machinery, steam and electricity.

I call this sensibility *mechanical* that Marinetti awakened, not only because that is his own word for it, but also to distinguish it from that engineering sensibility that was being inculcated in the same years by German writers like Herrmann Muthesius and Walter Gropius, who also admired covered markets and railway stations, but admired them as *Denkmäler von Adel und Kraft*—monuments of nobility and strength. Strength might have interested Marinetti, nobility and monuments, not. His discovery—and it can be fairly called a discovery among intellectuals and men of letters—was that machines could be a source of personal fulfilment and gratification, that telephones

and typewriters, soda-siphons and cinemas, aeroplanes and automobiles had enormously extended the range of human experience at the personal, not social level. Machines work for men, a man commands his own machines, he drives his own car, no longer has to share a train with a thousand other men. Marinetti's was the first generation of European intellectuals to be able to enjoy these new experiences, and he forcefully articulated his generation's responsive enthusiasm. Even the re-ordering of the earth's crust, the electrification of Italy, gave personal satisfaction, to some individuals, as well as social wealth to the nation at large.

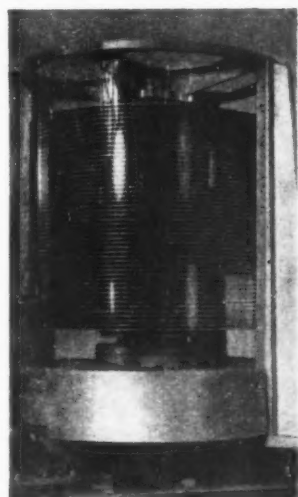
Oh, how I envy those born a century from now, in my beautiful peninsula entirely vivified, galvanized, controlled by the new powers of electricity. This obsessive vision of the future drags at my spirit . . . the great grey sea, no longer enjoying the pleasures and laziness of a courted harlot, grudging and faithless, appears to us finally tamed, busy and productive. The great grey sea, stupidly adored of poets, everywhere at work with its furious and diligent tempests . . . driving millions of dynamos in a thousand labouring gulfs and bays.

Through a network of metal cables the double power of Mediterranean and Adriatic ascends to the crests of the Apennines to concentrate in great cages of iron and crystal . . . enormous nerve centres in the mountainous spine of Italy . . . Many millions of Kilowatts, are distributed broadcast in fertilizing abundance, but governed by switches under the fingers of the engineers. Engineers who pass their days in high-tension chambers where 100,000 volts shimmer between great bays of glass, who sit before distribution panels with, to right and left of them, computers and switches, controls and commutators, and everywhere the rich glitter of shining handles. These men enjoy, in short, a life of dominance between walls of crystal and iron. They have furniture of steel, twenty times lighter and cheaper than ours . . . can write in books of nickel no more than three centimetres thick, but with no less than a hundred thousand pages.

Heat, humidity and ventilation regulated by a brief pass of the hand, they feel at last the fullness and tough solidity of their wills . . .

In passages such as this, from his book *Le Futurisme* (1912), Marinetti exhibits not only what I would call mechanical sensibility, but also what he would call the gift of mechanical prophecy. Not only does he exhibit a feeling for the splendours of technology that is beyond the emotional range of most literary men, and an ability to talk about those splendours that is beyond the literary range of most technologists, but in his intuitive guessing ahead he achieves a remarkable number of direct hits. The broadcast distribution of power remains a mirage, but his power-station interiors are very lifelike; though tidal power is still hardly harnessed, steel furniture is very much with us; and although some of his own attempts to realize these prophecies were ludicrous, as in the case of the comic tin books that were run up for him in the Twenties, the electronics industry has, in the last couple of years, fulfilled his prophecy in overplus with its thin-lamina information stacks, that can bank up six-million-odd units of information on their metal pages.

When one adds to these qualities in Marinetti's writings the fact that he took good care that these writings, and the rest of Futurism's copious prewar output, were



*The Futurists, taking an uninhibited view of the progress of technology, produced more than one acute, if oblique, act of prophecy. The electronic Random Access Memory Stack is a fair realization, fifty years later, of Marinetti's "books with nickel pages."*

known and discussed all over Europe, from Barcelona to Moscow by way of Paris, London, Berlin, Vienna and anywhere else he could find an art-gallery or an audience, it is hardly surprising that Futurist ideas were the common currency of architectural and artistic thought in the post-war years, when many creative artists, and notably architects, were trying to come to terms with just those problems of mechanism and technology that Marinetti had "regulated with a brief pass of the hand." As soon as one knows what one is looking for in the Twenties, the endemic nature of Futurism is at once apparent. The only reason why there could ever have been any doubt as to whether or not Futurism was an important influence on Modern Architecture, was simply that no art-historian of standing has got to work on the subject, yet. All that the big histories have done so far—and it is a lot, in all conscience—is to sort out the nineteenth-century influence on Modern Architecture. The rest remains to be done. I think it is true to say that wherever the artists and architects of the Twenties went outside the traditional disciplines of their arts, they went with, or parallel to, the Futurists. The Dadaists acquired their techniques of public insult from the Futurists, the Surrealists moved into politics after the Futurists, the abstract aesthetics of the Dutch and Russian schools were developments out of Futurist attitudes (to varying degrees) and the "Machine Aesthetic," the characteristic formal discipline of the period owed its power, indeed its very existence, to the ringing echoes of pre-war Futurist lyricism. But above all, the architects of the Twenties acquired from the Futurists, and then passed on to the Modern Movement in general, the habit of thinking about city planning in three dimensions instead of two; of thinking in terms of circulation, not vistas; of thinking about close-textured mechanical urban scenery as something to be sought and cultivated, not shunned and destroyed. The last great urban vision of

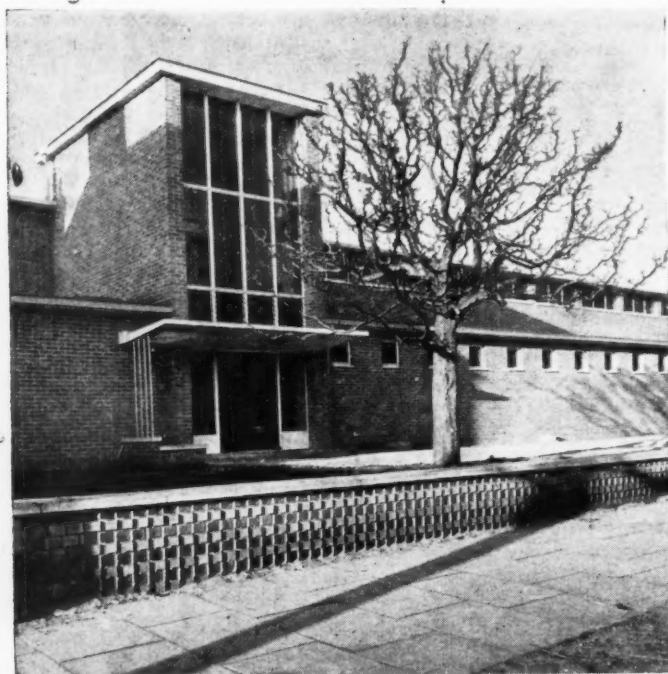
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the pre-futurist epoch. Tony Garnier's *Cité Industrielle*, has a vast empty wind-swept heart, like an English New Town, and a road system that guarantees chaos at every rush-hour—because it is a two-dimensional paper plan. The characteristic post-war urban visions, whether realized or not, are thick on the ground, high-density, high-rise, with multi-decked circulation—and after ten years in our post-war wilderness of twelve-to-the-acre supersprawl, they begin to take on the gilded glow of monuments to a golden dream, as we look back, only to find them standing up in front of us again as we turn to look forward once more. For the Futurist City is back on many drawing boards, begins to be realized here and there, and I would like to conclude this paper by dwelling for a moment on the history and nature of this golden dream.

Although Sant'Elia crystallized the dream in graphic form, its origins go back to the beginnings of the movement, to 1909, when Paolo Buzzi addressed to Boccioni a poem beginning

Erige les construction massives pour la ville  
future

Qu'elle s'élève dans le ciel libre des aviateurs

which already adumbrates a tower city, as you see. Boccioni himself might have been one of the great poets of Twentieth-Century urbanism, a poet of cities of machinery, of transportation, of lights, of

Giant yellow bill-boards with the black shoe that covers a whole facade; some purely functional construction in iron: the toys; the dances, the ingenious, disturbing and exalting rhythm of street-songs and cafe-chantant; the iron-bound rhythm of the factories.

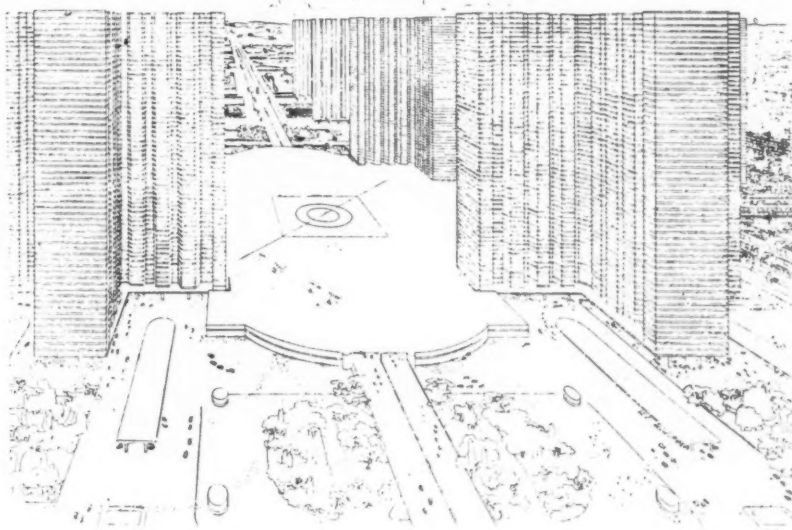
and Marinetti gave, almost as an *obiter dicta*, another "brief pass of the hand," the building programme for a city on this scale, a city of this social and economic nature.

... the right to strike, equality before the law, the authority of numbers and the assumption of power by the masses, the speed of international communications, the habit of hygiene and comfort; all these require us to build large, well-ventilated working-class apartment blocks, railways of absolute reliability... hillside villas intelligently oriented for view and breeze, vast meeting halls, perfected toilet installations...

The apartment blocks were Mario Chiat-toni's speciality, the rest was for Sant'Elia to realise, with strokes of genius and gleaning every benefit of science and technique, summed up in his dazzling vision of *La Città Nuova*. You will find it written, in various places, that Sant'Elia's debt is not to Futurism, but to Leonardo da Vinci, basing this assertion on a well-known Vincian drawing of a two-level town. But all Leonardo has done is to extend the snobbish distinction between basement and *piano nobile* out into the street, in order to save the Milanese gentry from dirtying their clothes by contact with the lower orders. Sant'Elia's seven-level circulation differs from this by more than a ratio of two to seven, it is a genuinely revolutionary concept, and was accepted as such by all those who resumed the theme in the Twenties. The only architect who has been publicly noticed as resuming the theme is Mart Stam.

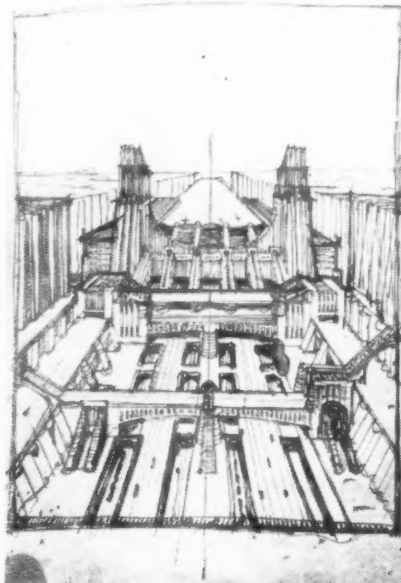


The influence of Sant'Elia's *Città Nuova* was soon as widespread as the conditions that inspired it—modern urban life crammed into towns designed for a horse-and-buggy existence. Mart Stam's variant (1923) above, effectively inverts the original and puts in railways at summit level because of the impossibility of going underground in Amsterdam.

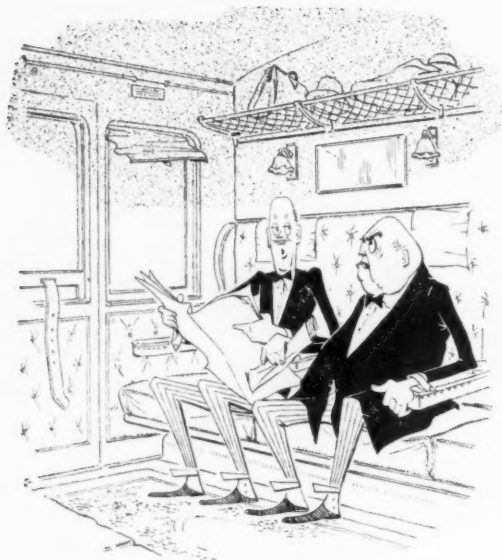


The *Contemporary City* for three million inhabitants, designed by Le Corbusier in 1922-23, is the truest successor to Sant'Elia's city. Not only do its towers rise from an interlace of superimposed communications, but the idea of an airstrip among the skyscrapers goes back to Sant'Elia's Central Station projects, right, where the same dangerous arrangement was considered.

whose designs for multi-level city centres were compared favourably to Sant'Elia's by Professor Giedion some 20 years ago. But in the same years that Stam was designing these interesting schemes (1922-4), Le Corbusier was using the word *Futuriste* as an epithet for city centres; once to describe Auguste Perret's grotesque attempt to dress up Sant'Elia's ideas in "classically solemn architecture," an aberration of a great mind now happily forgotten; and again to mock his own enthusiasms when describing his own plan for *A Contemporary City of Three Million Inhabitants*. In his own case the epithet is more than just; the central area of his city is the true heir of *La Città*







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*—and what then?*

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*No. What's up?*

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*Called to the bar, eh?*



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*Nuova*, with its towers rising from a base of seven superimposed circulation decks. Even the suicidal, but enterprising, idea of an aircraft landing-strip between the towers had been anticipated in Sant'Elia's sketches, one of which is inscribed *Stazione Aeroplani*.

The general impact of Futurist conceptions on this generation was powerfully reinforced by two completed buildings that attracted widespread attention, and were illustrated in nearly every architectural book or magazine of consequence; these were the Fiat factory in Turin, designed by the engineer Giacomo Mattè-Trucco, whose poetical and semi-practical flourish of a racetrack on the roof showed industry nearly keeping pace with Futurist fantasy, and the great administration centre of Kharkov (USSR) by Serafimov and Kravetz, with its towers and bridges, that was the nearest to an actual realization of *La Città Nuova* that the world has seen so far.

But, in the meantime the Futurist City had got into the hands of the popular press as well; there were traces of it at Wembley and all the major American Centennials and Commemoratives. I will restrict myself to two examples from the Thirties: in 1934, Lord Castlerosse, canvassed by the *Architectural Review* on his response to modern architecture, was quoted as wanting to see fifteen-storey buildings in London, and went on to enquire

Why not erect, say, at places like Sunningdale, blocks of flats with their own stations underneath? People could then get straight into a train, eat their breakfasts and read their papers on the way to work. Coming back they could have their games of bridge in peace, right to their own doors.

There spoke the true voice of Futurism, albeit muffled in the plywood phraseology of the Thirties. It reappears again, but this time with the true voice of mechanical prophecy, the "flair for metals," in Walter Dorwin

Teague's *City of Tomorrow*, designed for US Steel in 1938, complete with all the towers and multi-level circulation systems of the Sant'Elia original.

But here, in terms of both structure and circulation, there is a new sophistication, a new air of immediacy. It is not only that by the mid-Thirties the really advanced designers were beginning to fight their way out of the strait-jacket of the International Style and the Machine Aesthetic, but that the facts of life were becoming more Futurist every day, particularly in the automobile metropolises of the USA. And what was beginning to hurt the US twenty years ago begins to hurt us now, the problem of designing cities fit for motorized men to live in is now world-wide, the problem of achieving satisfactory circulation, without blitzing our city centres into uninhabitable tarmac deserts, is now everybody's.

Hence the clearly Futurist aspect—quite uncontrived, I believe—of the central-area project by C. A. St. J. Wilson and Peter Carter, that appeared in the ARCHITECTS' JOURNAL's recent study of heliports (not to mention the various Paddington, Barbican and Soho adventures), and the rather more deliberate—but not, I think, consciously Sant'Elia—Futurist aspect of a recent Harvard post-graduate student scheme for Times Square, New York, where not only has provision for advertising been made on



From Wembley onwards, Futurist ideas of one sort or another were seen in most great international exhibitions and thus became known to a very wide public. For the New York World's Fair of 1939, Walter Dorwin Teague designed a diorama "The City of Tomorrow," which returns to a concept very close to Sant'Elia's.

a scale that would have delighted Boccioni, but the through traffic of Broadway has been pulled up from a level below that of the main piazza to sweep over the cross streets and plunge back into the bowels of New



Though no overtly Futurist buildings were erected in the movement's hey-day, the years after 1918 did produce two large works of genuinely Futurist aspect—the Fiat Factory in Turin (1923), with high-speed testing track on its roof, and the State Industry Centre in Kharkov (1928) by Serafimov and Kravets.



The growing revival of interest in Futurist three-dimensional town-planning probably has a double source—a desire for a livelier urban scene, and the intolerable pressure of wheeled traffic. A Harvard graduate project, two years ago, for the re-planning of Times Square, having both these problems in mind, arrived at a complex of advertising structures and interlaced communications that would have delighted any Futurist.



York in a way that makes the beauty of speed a part of the greatest free show on earth, and surely deserves the electronic accolade of the Society of Friends of Marinetti.

Futurism, then, is not only part of the ideology of Modern Architecture, it is also part of our pleasure in using and observing the modern urban scene. It has also coloured our view the origins of the Modern Movement, for what is this if it is not Futurist?

The glass wall is now clear and without mystery, the steel frame is hard, its expression regardless of otherworldly speculation. It is the creative energy of this world in which we live and work and which we want to master, a world of science and technique, of speed and danger

the accent is unmistakable—this world . . . of science and technique, of speed and danger

of hard struggles and no personal security, that is glorified in Gropius's architecture.

The accent is unmistakable, but the voice is not Marinetti's, not Boccioni's, nor even Ugo Nebbia's. It is Professor Pevsner winding up the last chapter of *Pioneers of the Modern Movement*, which, though it can find only footnote-room for Futurism as such, is nevertheless sparked and spirited throughout by the Futurist inspiration that has bitten deep into the subconscious of Modern Architecture.

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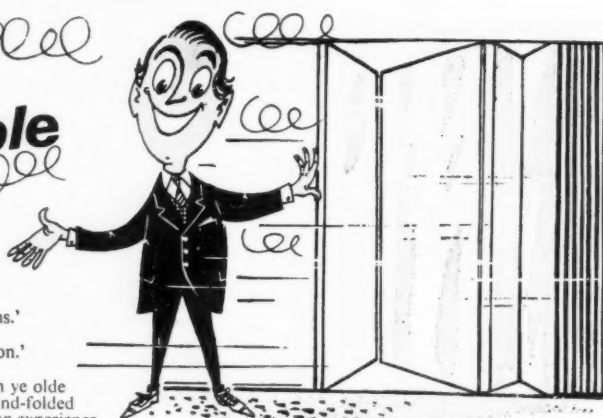
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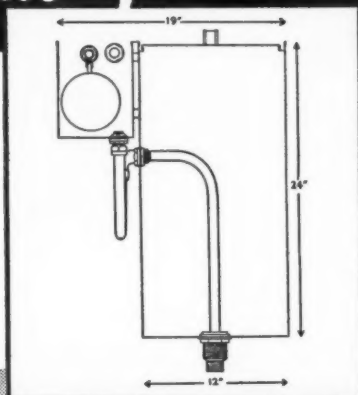
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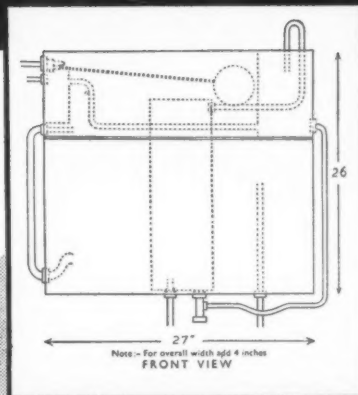
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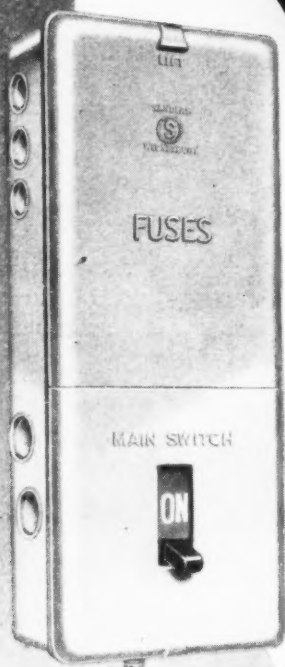
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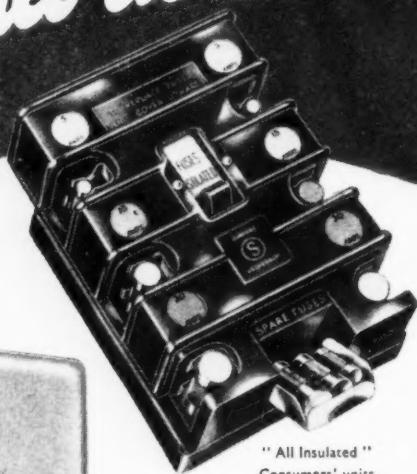
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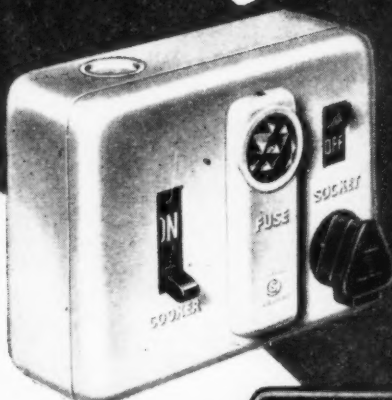
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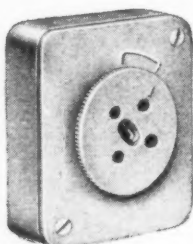
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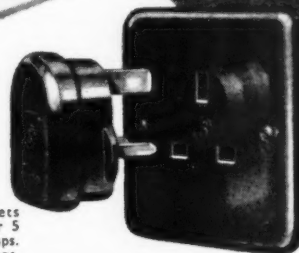
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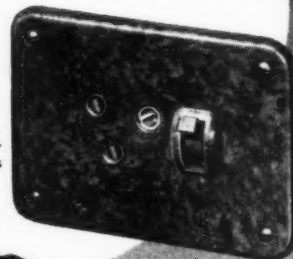
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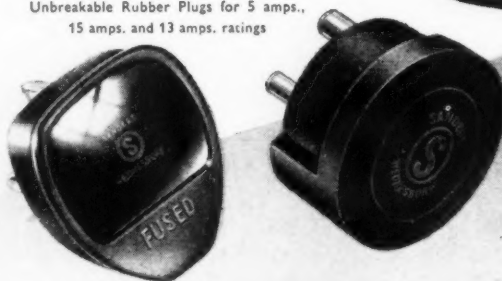


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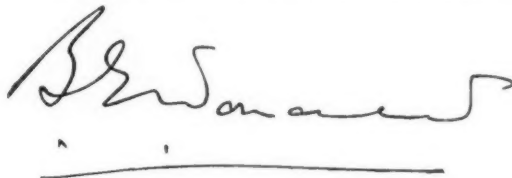
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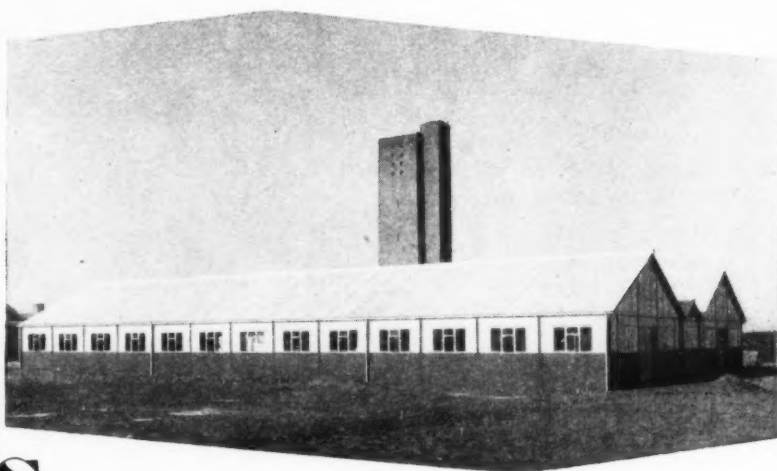
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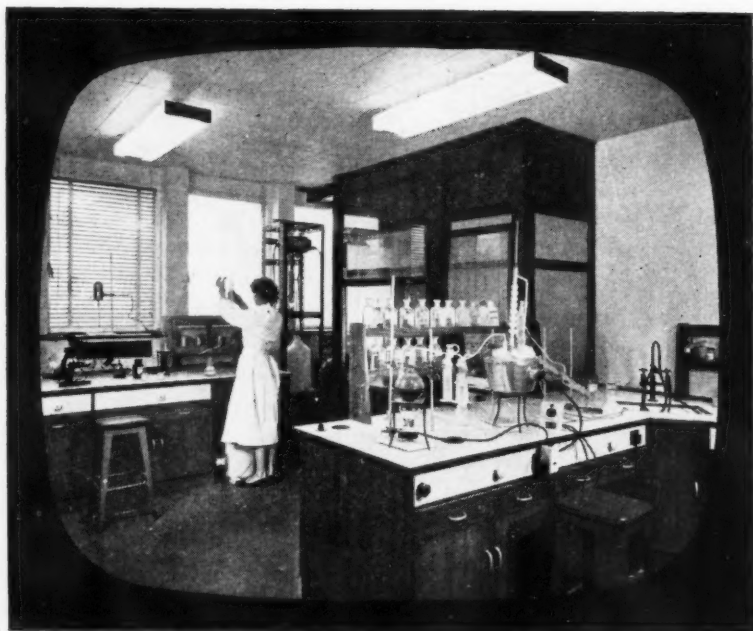
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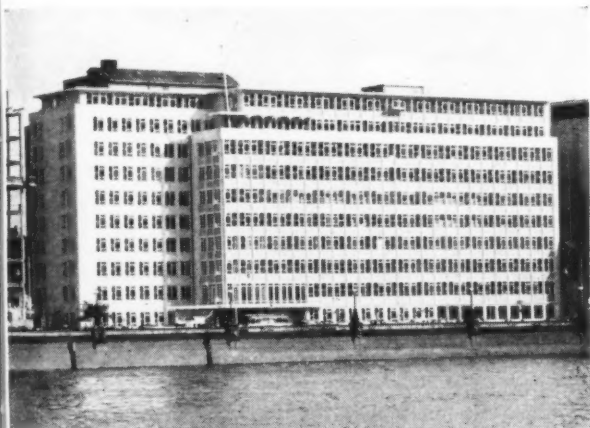
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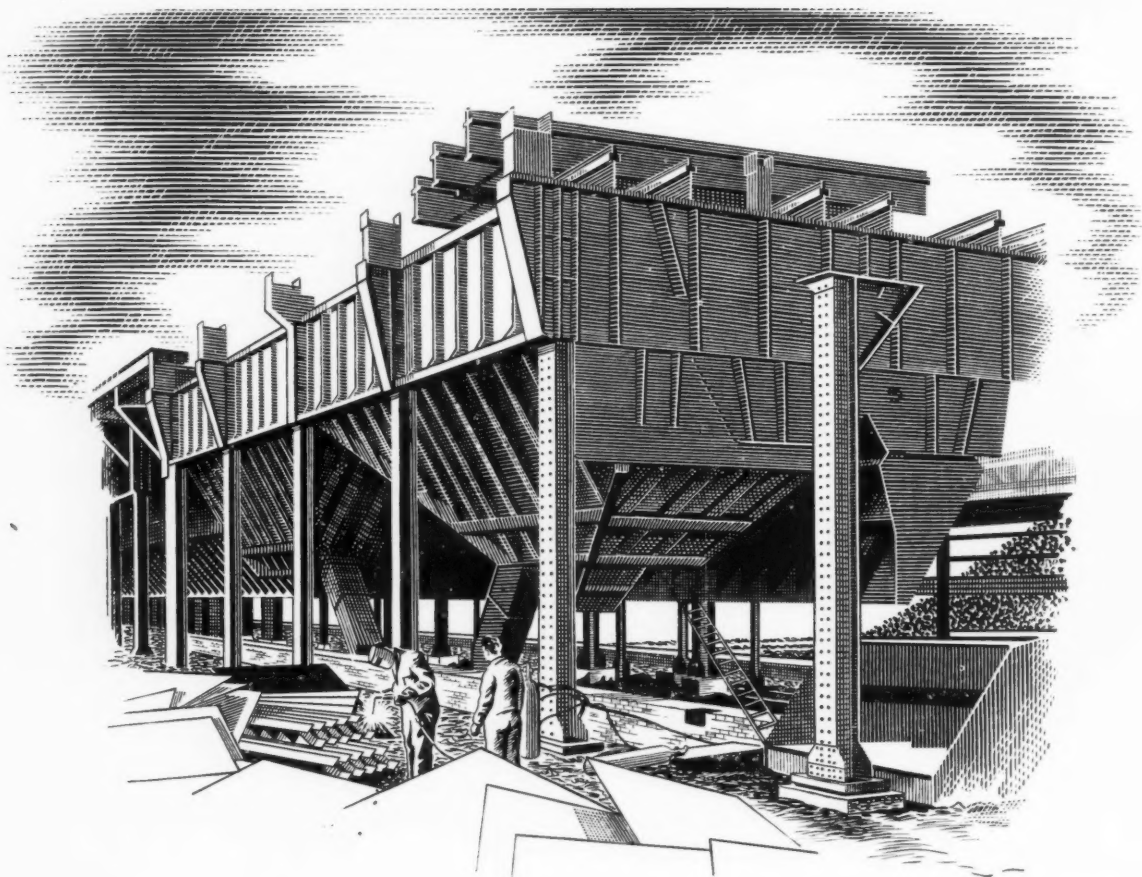
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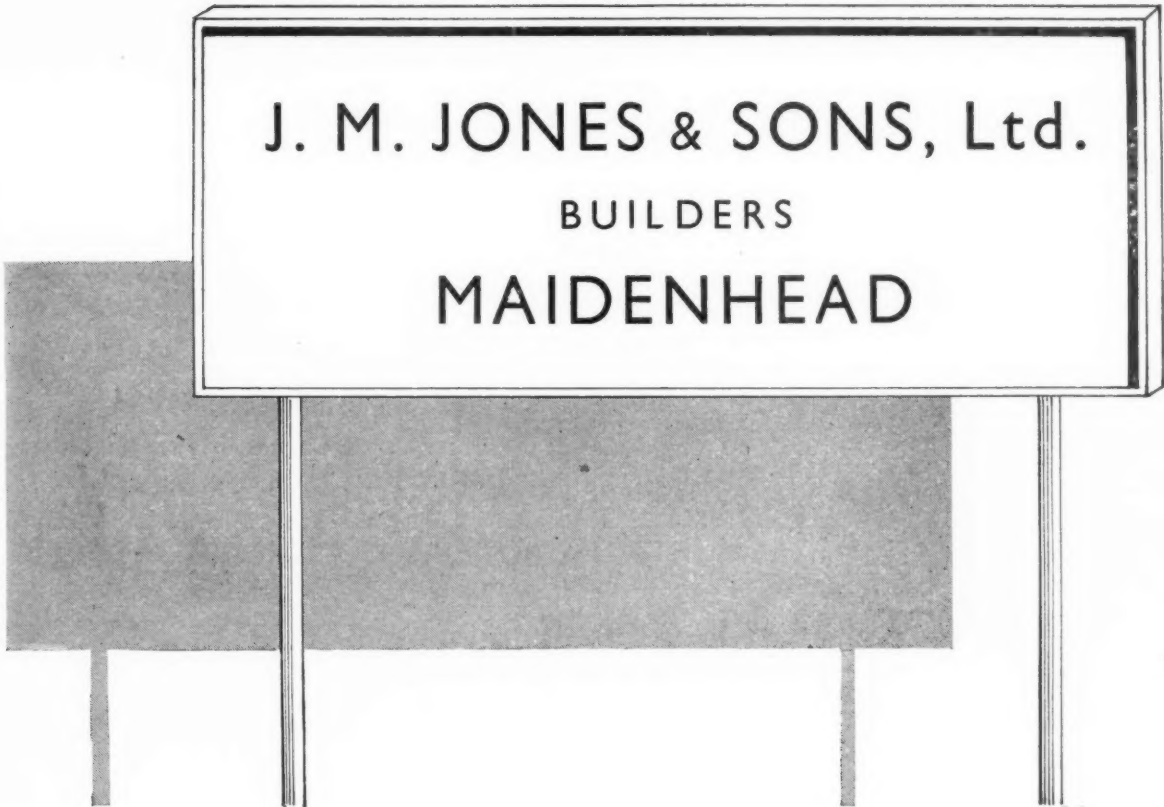
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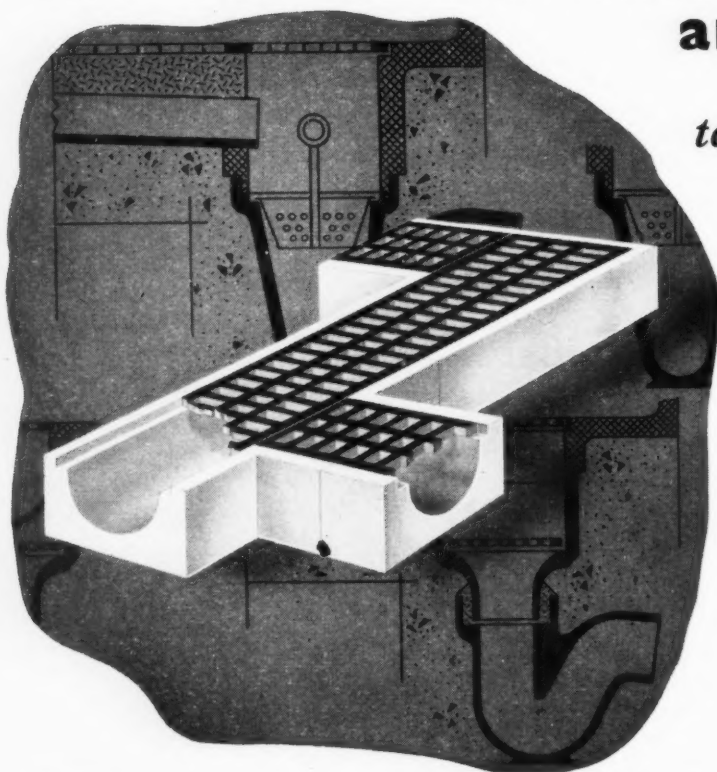
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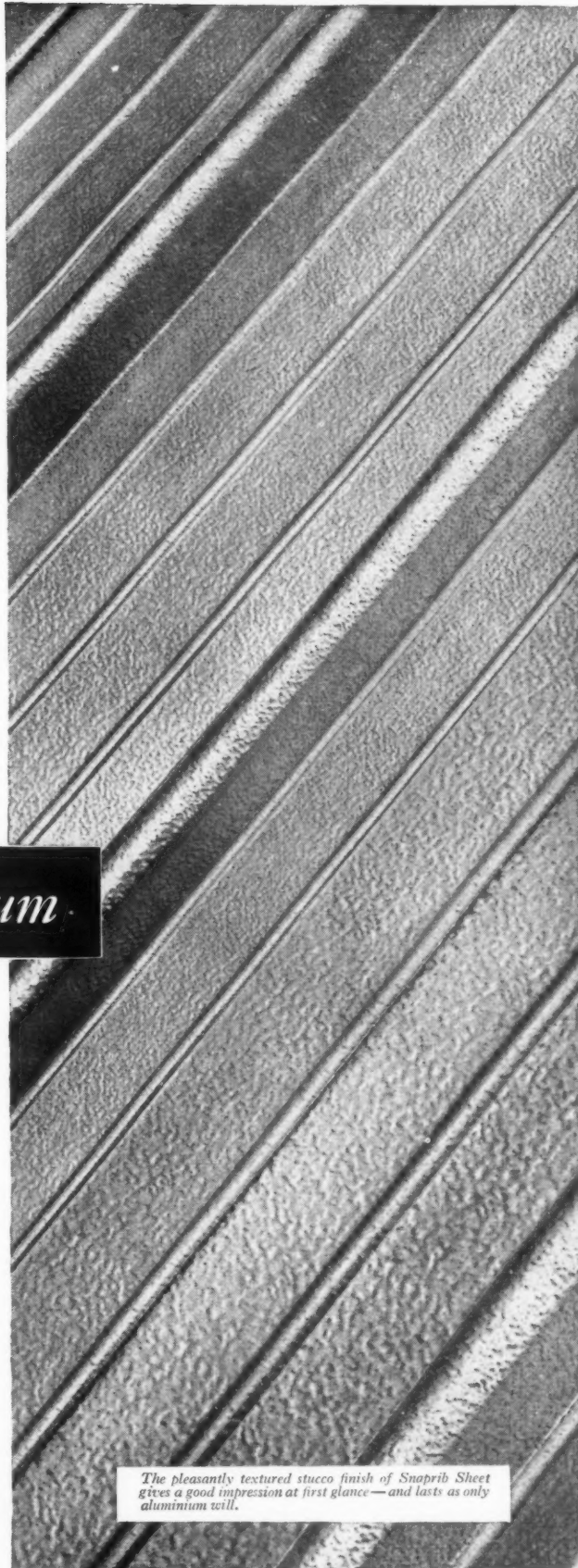
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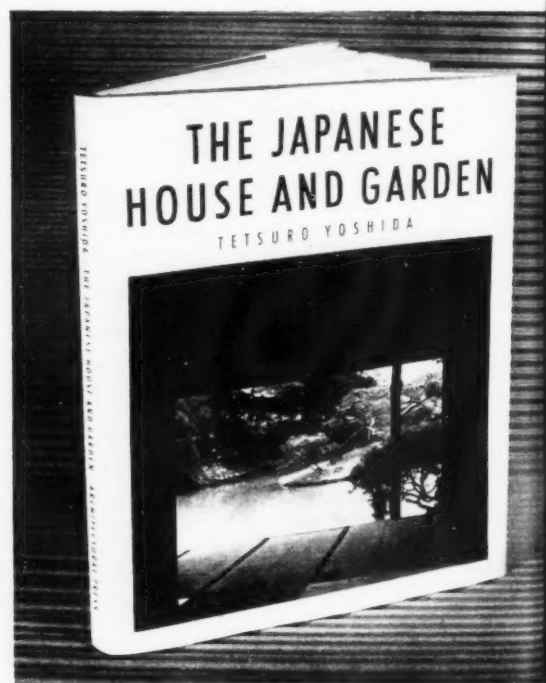
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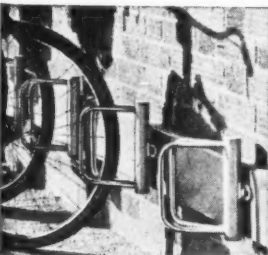
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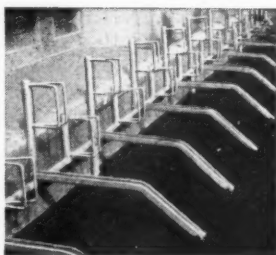
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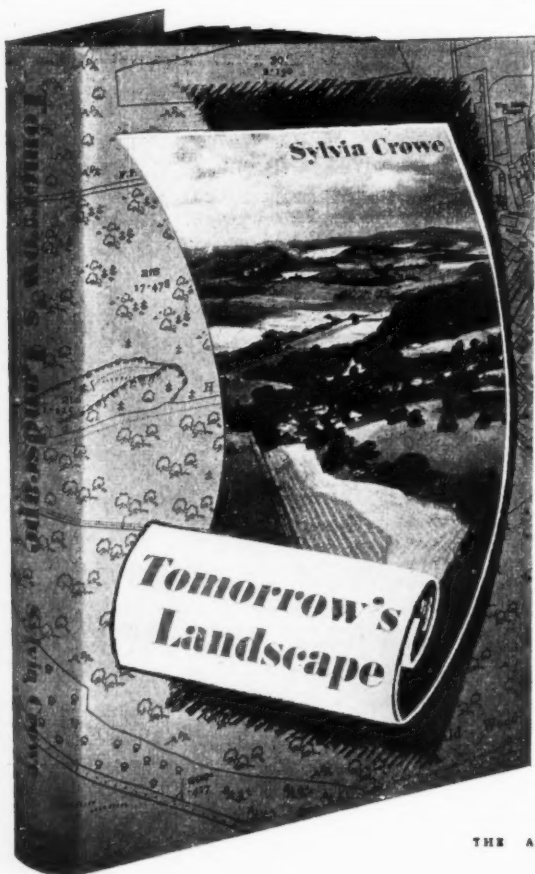
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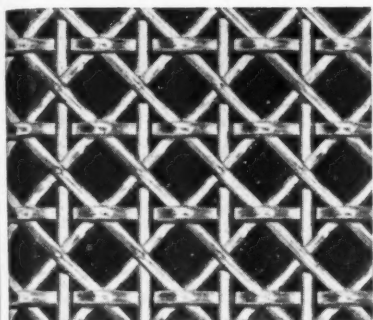
Miss Sylvia Crowe provides a lucid study of the formation and development of urban, suburban, rural and wild landscapes in relation to the two comparatively new factors which are rapidly modifying them all: the growing density of population and the sheer scale of industrial undertakings.

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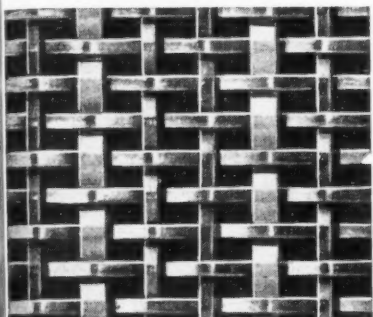
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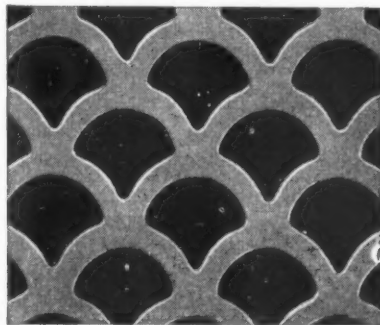


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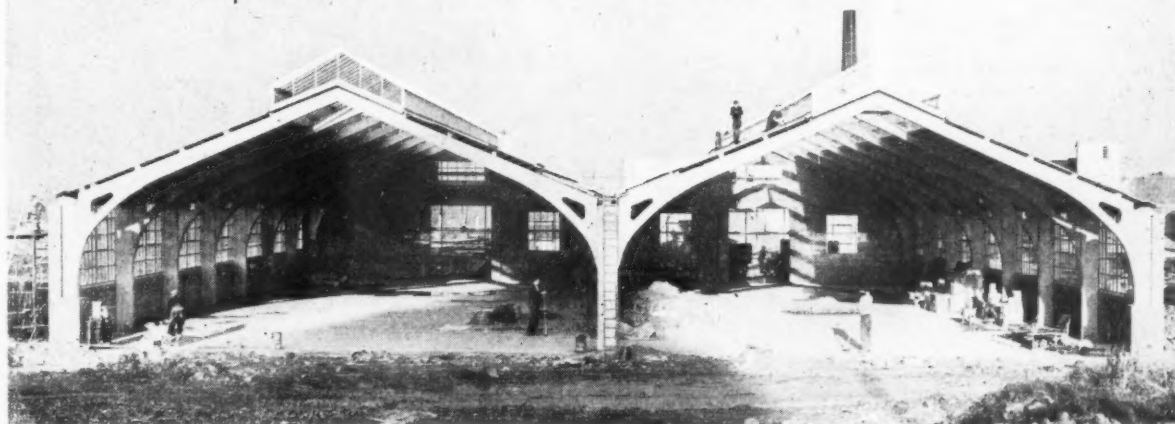
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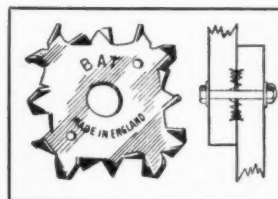
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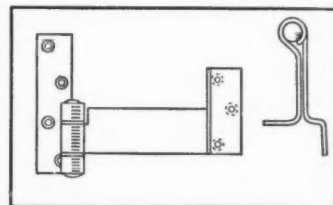
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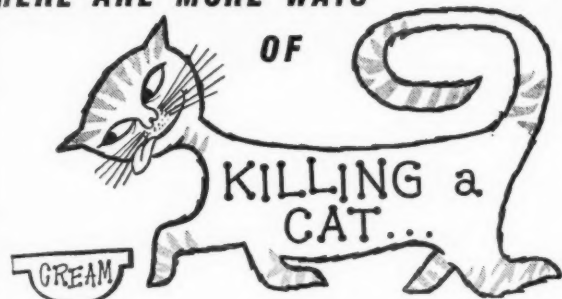
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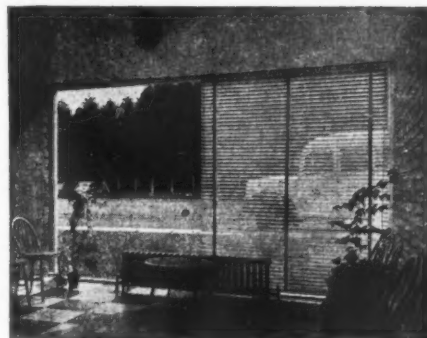
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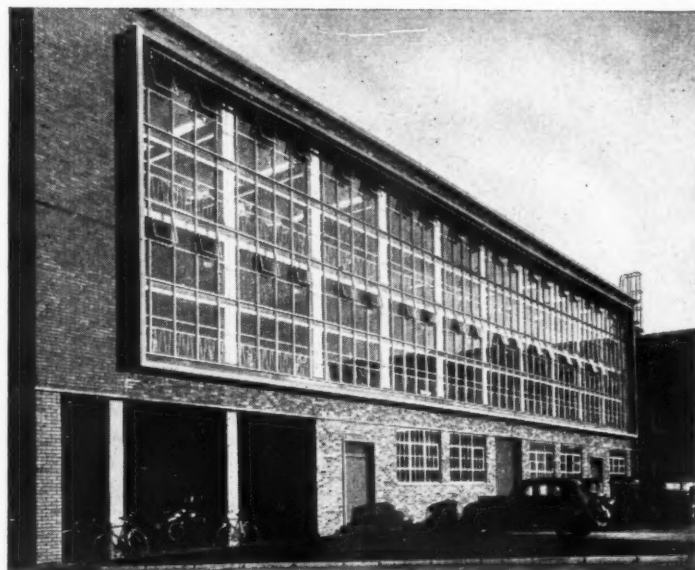
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*Preface by Professor  
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THIS BOOK is the first full-scale attempt to show modern Brazilian architecture in all its aspects. Since the Museum of Modern Art in New York published its well-known work *Brazil Builds* (now out of print) which gained for Brazil's young architects immediate recognition in other countries, these brilliant designers have further developed their daring innovations and projects, thus making an invaluable contribution to modern architecture. Inspired largely by the ideas of le Corbusier, Gropius, and Mies van der Rohe, they have thoroughly studied the phenomenon of sunlight and have created many kinds of protective devices in the form of *brise-soleil*: and they have enthusiastically explored the plastic possibilities of reinforced concrete construction. The results they have already achieved in both these developments are now being applied the world over.

The author, Henrique E. Mindlin, one of the foremost living Brazilian architects, speaks with authority derived from direct personal experience of the problems discussed. Professor Giedion says, in his Foreword: 'He has handled his subject in a very straightforward way, both in his introduction and, especially, in his brief, objective explanations of the many illustrations.'

After a short but interesting historical survey and explanation of the main factors in modern Brazilian architecture, Mr. Mindlin discusses and illustrates the work of over 60 of his fellow-architects, giving a selection from their most important jobs, many of which have been completed very recently: much of this latest development has hitherto



remained unknown outside Brazil. The survey comprises well over 100 examples, drawn from all types of building, including houses, blocks of flats, hotels, schools, churches, hospitals, public buildings and recreation centres; and in addition there are examples of city planning and of landscape architecture.

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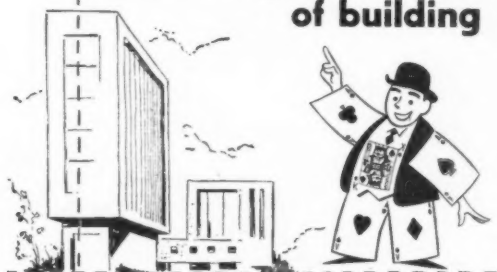


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ARCHITECTURAL ASSISTANTS, Grade II.

(Salary scale: £520 × £20 to £615 per annum.)

Qualifications: Preferably Intermediate R.I.B.A. or studying for such examination.

JUNIOR ARCHITECTURAL ASSISTANTS.

(Salary scale: According to age—£4 5s. per week at 18 to £8 15s. per week at 25.)

Qualifications: G.C.E. in 5 subjects, including English, Mathematics and Art.

QUANTITY SURVEYORS, Grade II.

(Salary scale: £700 × £30 to £1,000 per annum.)

Qualifications: A.R.I.C.S.

QUANTITY SURVEYING ASSISTANT, Grade I.

(Salary scale: £625 × £25 to £750, and up to £900 per annum in certain circumstances.)

Qualifications: Preferably Intermediate R.I.C.S. or considerable practical experience.

QUANTITY SURVEYING ASSISTANT, Grade II.

(Salary scale: £520 × £20 to £615 per annum.)

Qualifications: Preferably Intermediate R.I.C.S. or studying for such examination.

JUNIOR QUANTITY SURVEYING ASSISTANT.

(Salary scale: According to age—£4 5s. per week at 18 to £8 15s. per week at 25.)

Qualifications: G.C.E. in 5 subjects, including English, Mathematics, History or Geography.

Full details and application forms obtainable from Hugh Smith, F.R.I.B.A., Divisional Chief Architect, National Coal Board, P.O. Box No. 4, Denaby, near Doncaster. 4979

## COUNTY BOROUGH OF SOUTHAMPTON

## BOROUGH ARCHITECT'S DEPARTMENT

Applications are invited for the following permanent appointments:—

(a) SENIOR ASSISTANT ARCHITECT, Grade V. (£814—£994).

(b) SENIOR ASSISTANT ARCHITECT, Grade IV. (£727—£907).

(c) ASSISTANT ARCHITECT, Special Grade. (£707—£861).

(d) ARCHITECTURAL ASSISTANT, Grade II. (£609—£691).

(e) SENIOR QUANTITY SURVEYOR, Grade IV-V. (£727—£994).

(f) ASSISTANT QUANTITY SURVEYOR, Special Grade. (£707—£861).

Candidates should possess appropriate qualifications, and for senior posts state housing needs.

Application forms from the Borough Architect, Civic Centre, Southampton. Closing date: 28th January, 1957. 4981

## SALOP COUNTY ARCHITECT'S DEPARTMENT

There is a vacancy in the Department for a SENIOR ASSISTANT ARCHITECT. Candidates must be Associates of the R.I.B.A., who are able to accept responsibility and display initiative in a group system of office organisation. A man with good experience and a keen appreciation of the design and construction of modern building is required.

Salary grade A.P.T. VI. (£902 to £1,107 per annum). N.J.C. Conditions of Service.

It is expected that housing accommodation in the form of a flat will be available if required by the successful applicant. Alternatively, assistance in house purchase will be available, and a disturbance allowance or weekly separation allowance may also be paid to a married man taking up the appointment.

Application forms from the County Architect, Column House, London Road, Shrewsbury. Closing date: 31st January, 1957. 4954

## COUNTY BOROUGH OF GREAT YARMOUTH

## SCHOOLS ARCHITECT'S DEPARTMENT

Applications are invited from Associate Members of the R.I.B.A. to fill the vacancy for a SENIOR ASSISTANT ARCHITECT, within A.P.T. Grade V. (£814 17s. 6d. to £994 5s.).

Candidates should have a knowledge of modern school design and construction.

HOUSING ACCOMMODATION will be made available if required.

Applications, stating age, qualifications, experience, details of past and present appointments, together with the names of two referees, should reach the School's Architect, 22, Euston Road, Great Yarmouth, by 24th January, 1957.

D. G. FARROW,  
Chief Education Officer.

22, Euston Road, Great Yarmouth. 4969

## KENT COUNTY COUNCIL

Appointments for work on the Council's extensive building programme are open to ARCHITECTS able to accept responsibility and display initiative within a group system. Ability for progressive thought on current design and cost problems an advantage.

Candidates must be Associates of the R.I.B.A. Salaries within scales £814—£994 or £902—£1,107, according to experience. N.J.C. conditions of service. Application forms from the County Architect, Springfield, Maidstone. Closing date: 4th February, 1957. 4974

**BRANDON AND BYSHOTTLES URBAN DISTRICT COUNCIL**

**ARCHITECTS' DEPARTMENT**  
Applications are invited for an **ARCHITECTURAL ASSISTANT** in the above Department. The salary will be according to qualifications and experience, and will fall within Grades I (£543 x £20-£205) and Grade II (£609 x £20-£691) of the A.P. & T. Division of the National Scales. The appointment will be subject to the National Scheme of Conditions of Service, the Local Government Superannuation Acts, and passing of a medical examination, and will be terminable by one month's notice on either side. Application forms may be obtained from the undersigned, and must be completed and returned to me with copies of recent testimonials not later than Thursday, 24th January, 1957.  
(Sgd.) A. A. LUXMOORE,  
*Clerk of the Council.*

Clerk's Department, Brownie House,  
Brownie Colliery, Durham.  
8th January, 1957. 5009

**GLAMORGAN COUNTY COUNCIL**

Require, in the Western Area Planning Office, Station Square, Neath, an **ASSISTANT AREA PLANNING OFFICER**, Grade A.P.T. IV (salary £727 15s.—£907 2s. 6d. per annum). The appointment is permanent and subject to the National Scheme of Conditions of Service. Applicants must be suitably qualified and have had considerable experience in the administration of Development Control. The successful candidate will be required to provide and maintain a motor car, for which an appropriate allowance will be paid. Applications, stating age, training, qualifications, experience and present salary, and accompanied by two testimonials, should be sent to the County Planning Officer, County Hall, Cardiff. Closing date: 24th January, 1957.  
RICHARD JOHN,  
*Clerk of the County Council.*

5008

**BISHOP AUCKLAND URBAN DISTRICT COUNCIL**

**ARCHITECTURAL ASSISTANT**  
Applications are invited for the appointment of an Architectural Assistant, to work in the Department of the Council's Architect, Surveyor and Engineer. The salary for the appointment will be in accordance with the Special Grade, commencing at £707 5s. and rising by annual increments to a maximum of £861. Applicants must be Associates of the R.I.B.A. or hold equivalent qualifications, and should have had experience in the work of a local authority. The appointment will be subject to the provisions of the Local Government Superannuation Acts, 1937-1953, and also to one month's notice on either side. If required, housing accommodation will be provided within a reasonable time after the appointment is made, but this must be vacated if and when the appointment is terminated. Applications, stating age, qualifications, experience and present appointment, accompanied by the names and addresses of two persons to whom reference can be made, must reach the undersigned not later than Monday, 28th February, 1957.  
R. W. BLYTHE,  
*Clerk of the Council.*

4996

**COUNTY BOROUGH OF BARNSELY BOROUGH ENGINEER AND SURVEYOR'S DEPARTMENT**

Applications are invited for the following appointments:  
(a) **SENIOR ASSISTANT QUANTITY SURVEYOR**, Grades A.P.T. V-VI (£814 17s. 6d. to £1,107 per annum). Applicants should be suitably qualified and have had considerable experience in preparing Bills of Quantities and settling Contractors' accounts. The successful candidate will be in charge of the Quantity Surveying Section of the Department.  
(b) **ASSISTANT ARCHITECT**, Grade A.P.T. III (£655 to £784 2s. 6d. per annum). Applicants should be in process of qualifying and have had experience in the design of houses and other buildings.

**THE POINT OF ENTRY TO ANY OF THE ABOVE GRADES MAY BE FIXED ABOVE THE MINIMUM.**

The appointments will be subject to (i) the Scheme of Conditions of Service for A.P.T.C. Staff; (ii) any other general conditions of employment in operation within the Corporation from time to time; (iii) one month's notice on either side and (iv) to the Local Government Superannuation Acts for which purpose the successful candidates will be required to pass a medical examination.

**HOUSING ACCOMMODATION WILL BE PROVIDED IF NECESSARY AND 50 PER CENT OF REMOVAL TRANSPORT EXPENSES WILL BE PAID IN APPROVED CASES.**

Applications, stating age, present and previous appointments, qualifications, experience, etc., together with the names of two persons, for reference, should reach the Borough Engineer, Town Hall, Barnsley, by Monday, 28th January, 1957.

Canvassing will disqualify.  
A. E. GILFILLAN,  
*Town Clerk.*

Town Hall, Barnsley.  
January, 1957. 4944

**CITY AND COUNTY OF NEWCASTLE UPON TYNE CITY ARCHITECTS' DEPARTMENT**

The City Architect will be pleased to receive applications for the following Architectural vacancies:—

(a) **PRINCIPAL ASSISTANT ARCHITECT** (Education), A.P.T. Div. Grade VII (£995 7s. 6d.—£1,230).

(b) **PRINCIPAL ASSISTANT ARCHITECT** (General), A.P.T. Div. Grade VI (£902—£1,107).

(c) **SENIOR ASSISTANT ARCHITECTS**, A.P.T. Div. Grade V (£814 17s. 6d.—£994 5s.).

(d) **SENIOR ASSISTANT ARCHITECTS**, A.P.T. Div. Grade IV (£727 15s.—£907 2s. 6d.).

(e) **ASSISTANT ARCHITECTS**, A.P.T. Div. Grade III (£655—£784 2s. 6d.).

(f) **ASSISTANT ARCHITECTS**, A.P.T. Div. Grade II (£609 17s. 6d.—£691 17s. 6d.).

Candidates for the Senior posts must be fully qualified members of the Royal Institute of British Architects by examination, preferably trained at a recognised School of Architecture, and should possess a lively and creative approach to architectural design. Candidates for posts (a) and (b), in particular, should have had wide experience in a responsible position. The above are all established posts, and will be subject to the provisions of the Local Government Superannuation Acts, 1937-1953, and to one month's notice on either side. Successful candidates will be required to pass a medical examination.

Applications, stating position applied for, age, particulars of training, qualifications, experience, present and past appointments, together with the names and addresses of two persons to whom reference may be made, should be addressed to George Kenyon, Esq., A.R.I.B.A., A.M.P.I., City Architect, 18, Cloth Market, Newcastle upon Tyne, 1, to arrive not later than Thursday, 31st January, 1957.

JOHN ATKINSON,  
*Town Clerk.*

Town Hall, Newcastle upon Tyne, 1.  
7th January, 1957. 4998

**SINGAPORE IMPROVEMENT TRUST**

Applications are invited for appointment of **ASSISTANT ARCHITECT** on contract for 3 years. Candidates must be A.R.I.B.A., post-qualification experience not essential. Salary payable monthly in Malayan dollars (\$1=2s. 4d. approx.) is equivalent to £1,939, £2,030, £2,128 in the 1st, 2nd and 3rd years respectively. No allowances payable except for duty transport. Strict medical examination. Appointment is required to join the Singapore Central Provident Fund. Furnished quarters provided, if available, at fixed rental of \$100 per month. 12 weeks' full pay leave on completion of contract. 10 days' local leave annually. Air passages provided for Officer and family subject to certain limits. Applications in duplicate, stating date and place of birth, with details of education, qualifications, training and experience, accompanied by copies of testimonials also in duplicate, to Messrs. Allen & Williams, 1, Victoria Street, Westminster, S.W.1, by Tuesday, 29th January, 1957. 4990

**CITY OF CARLISLE**

**PRINCIPAL ASSISTANT ARCHITECTS,**

A.P.T. IV/V (£727 15s.—£994 5s.).

Applications are invited for the above appointments. Candidates must possess a University degree and/or A.R.I.B.A., and have had considerable experience. The starting salary will be according to qualifications and experience, and could be the maximum of Grade V for a suitably qualified and experienced Architect.

The office is sectionalised, the architectural work being under the immediate control of the Deputy City Architect. Housing will be made available if required. Forms of application obtainable from and returnable to City Surveyor, 18, Fisher Street, Carlisle. Closing date: 31st January, 1957.  
H. D. A. ROBERTSON,  
*Town Clerk.*

5007

**BOROUGH OF WIMBLEDON BOROUGH ENGINEER AND SURVEYOR'S DEPARTMENT**

Applications are invited for an **ARCHITECTURAL ASSISTANT**, Grade A.P.T. IV, on the established staff. Salary £727 to £907 per annum, London weighting additional.

Applicants must be an Associate of the R.I.B.A. and have had at least 5 years' experience in an Architect's office. The appointment is subject to the National Scheme of Conditions of Service, the Local Government Superannuation Acts, and a satisfactory medical report. Applications, endorsed "Architectural Assistant," stating age, qualifications, all former Local Government Service, present and previous appointments and experience, period required to terminate present appointment, and the names of three referees, must be forwarded to the Borough Engineer and Surveyor by 4th February, 1957. Candidates must disclose to the undersigned if they are related to any member or senior officer of the Council. Canvassing disqualifies.

FRANCIS J. O'DOWD,  
*Town Clerk.*

Town Hall, Wimbledon, S.W.19. 5013

**STAFFORDSHIRE COUNTY COUNCIL APPOINTMENT OF SENIOR PLANNING ASSISTANT**

Applications are invited for an appointment as a **SENIOR PLANNING ASSISTANT** in the County Planning Department on A.P.T. Grades IV-V (£727 15s. 6d.—£994 5s. 6d. per annum), the commencing salary to be according to qualifications and experience.

Applicants should be qualified architects and membership of the Town Planning Institute would be an advantage.

The person appointed will be mainly engaged on the preparation of layouts for new development and for redevelopment and civic design schemes.

Applicants should give details of age, education, technical training, qualifications, present and previous appointments and experience, and the names of two persons to whom reference can be made. Applications, in which relationship to any member or senior officer of the County Council should be disclosed, should be sent to D. W. Riley, County Planning and Development Officer, 41a, Eastgate Street, Stafford, not later than 23rd January, 1957.  
T. H. EVANS,  
*Clerk of the County Council.*

4942

**GOVERNMENT OF FIJI ASSISTANT ARCHITECT, DEVELOPMENT STAFF**

To prepare site surveys, sketch designs, full working drawings, and supervise construction of all types of government buildings.

Contract appointment. Salary range £675 to £1,441 p.a. Free passages up to four adult fares on appointment and not more than three adult fares on leave. 4-5 days' leave for each completed month of resident service. Quarters, if available, at low rent.

Candidates must be A.R.I.B.A., with two years' experience since qualification.

Write Director of Recruitment, Colonial Office, London, S.W.1, giving briefly age, qualifications and experience, quoting BCD 112/49/014. 5010

**CORPORATION OF LONDON**

**ARCHITECTURAL ASSISTANT**, with sound knowledge draughtsmanship, essential equal to R.I.B.A. Final standard. Salary range £814-£1,025, according to qualifications, ability, and experience. Applications in writing to The City Surveyor, 55-61, Moorgate, E.C.2. 5016

**CITY OF CARDIFF**

**APPOINTMENT OF ARCHITECTURAL ASSISTANT (GENERAL)**

Applications are invited for the following appointment in the City Surveyor's Department. **ARCHITECTURAL ASSISTANT (General)**, A.P.T. Grade III (£655 to £784 2s. 6d. per annum).

Candidates should possess the minimum qualifications and experience prescribed by the National Joint Council for Local Authorities' Administrative, Professional, Technical and Clerical Services for posts in the above-mentioned Grade.

General Conditions of Appointment may be obtained from the undersigned.

Applications, accompanied by the names and addresses of three referees, and endorsed "Architectural Assistant (General), A.P.T. Grade III," must be delivered to me not later than the 28th January, 1957.  
S. TAPPER-JONES,  
*Town Clerk.*

City Hall, Cardiff. 4985

January, 1957.

**LOUGHBOROUGH COLLEGE OF TECHNOLOGY, LEICESTERSHIRE**

Applications are invited for the position of **BUILDINGS SUPERINTENDENT**. Duties will include the supervision of maintenance of all the teaching and residential buildings of the College, and the superintendence, on behalf of the College, of the erection of all new buildings.

The College is embarking upon very extensive development, which includes the erection of halls of residence to accommodate over 800 students, and teaching buildings.

Applicants should be qualified technically, and should have sound and wide knowledge of the building industry. They should be capable of dealing with all problems involved in the administration of a large building programme, including the preparation of schedules of accommodation, furnishings and equipment.

Salary will be paid according to the scale £1,000-£1,500, commencing salary being determined by qualifications and experience. The post will be permanent and pensionable.

Further particulars may be obtained from the Registrar, to whom applications should be sent as soon as possible. 5015

**DRAUGHTSMAN required by GOVERNMENT OF BECHUANALAND PROTECTORATE**

on contract for one tour of 30 months in the first instance. Salary £800 a year. Cost-of-living allowance 12 per cent (married), 6 per cent (single). Resettlement grant at rate of £100 a year, payable on satisfactory completion of contract. Free passages. Furnished quarters provided at rental of 10 per cent of salary. Liberal leave on full salary. Candidates, under 45, must have had good draughting experience in an architectural civil engineering office. Write to the Crown Agents, 4, Millbank, London, S.W.1. State age, name in block letters, full qualifications and experience, and quote M2B/41883/AG. 4971

**LANCASHIRE COUNTY COUNCIL**  
Applications are invited for the following appointments at Preston.  
**SECTIONAL PLANNING OFFICER, A.P.T. Grade VI (£902-£1,107).**

Experience of Development Plan preparation and development control work is essential, and experience in land use, landscaping, mineral workings, tipping and site restoration, forestry and agricultural problems, would be an advantage.

Candidates should have one or more of the following qualifications: a University degree in Planning, Civil Engineering, Geography or Estate Management, A.M.T.P.I., A.M.I.C.E., A.M.I.Mun.E., or A.R.I.C.S.

**PLANNING ASSISTANTS (£543 5s.-£861).**  
(a) For duties connected with the planning and control of mineral working and tipping and reclamation work on derelict land.

(b) For more general planning work in rural and urban areas. Experience of Development Plan preparation and development control is desirable.

Candidates for both appointments should be studying for or possess a qualification in planning, engineering, surveying, estate management, etc. The commencing salary of the successful candidates will be according to qualifications and experience.

Applications, stating appointment applied for, giving age, qualifications, present appointment, experience, etc., and two referees, to the County Planning Officer, East Cliff County Offices, Preston, by 28th January, 1957. 4992

**COUNTY BOROUGH OF BURTON UPON TRENT**

**BOROUGH ARCHITECT'S DEPARTMENT**  
Applications are invited for the appointment of **ASSISTANT QUANTITY SURVEYOR, Grade A.P.T. IV (£727 15s. to £907 2s. 6d.)** at a commencing salary in accordance with qualifications and experience. Appointment subject to the provisions of the Local Government Superannuation Acts, 1937-1953; to the passing of a medical examination, and to determination by one month's written notice on either side.

Housing accommodation, at a rent, will be provided for the successful candidate if required. Applications, giving age, qualifications, full details of experience and names of two referees, to the Borough Architect, Town Hall, Burton upon Trent, by 29th January, 1957.

**M. T. MEADES,**  
Town Clerk. 4982  
Town Hall, Burton upon Trent.  
7th January, 1957.

**BOROUGH OF WIMBLEDON**  
**BOROUGH ENGINEER AND SURVEYOR'S DEPARTMENT**  
Applications are invited for an **ARCHITECTURAL ASSISTANT, Grade A.P.T. IV**, on the established staff. Salary £727 to £907 per annum, London weighting additional.

Applicants must be an Associate of the R.I.B.A. and have had at least 5 years' experience in an Architect's office. The appointment is subject to the National Scheme of Conditions of Service, the Local Government Superannuation Acts, and a satisfactory medical report. Applications, endorsed "Architectural Assistant," stating age, qualifications, all former Local Government Service, present and previous appointments and experience, period required to terminate present appointment and the names of three referees, must be forwarded to the Borough Engineer and Surveyor by 4th February, 1957. Candidates must disclose to the undersigned if they are related to any member or senior officer of the Council. Canvassing disqualifies.

**FRANCIS J. O'DOWD,**  
Town Clerk. 5023  
Town Hall, Wimbledon, S.W.19.

**BOROUGH OF STOCKTON-ON-TEES.**  
**APPOINTMENT OF ASSISTANT QUANTITY SURVEYOR**

Applications are invited for the above appointment in the Borough Architect's department. Salary within Grade A.P.T. IV (£727 15s.—£907 2s. 6d.).

Candidates should have passed the Final Examination of the R.I.C.S., or be of equivalent standard.

Forms of application may be obtained from the Borough Architect, 28, The Square, Stockton-on-Tees, and must be returned to him by the 2nd February.

Housing accommodation available if the successful applicant is married.

The department is responsible for all new building work for the Corporation, and the person appointed will be required for the first instalment of the Municipal Buildings, an extensive school building programme, the redevelopment of the Central Area of the Borough, and the construction of approximately 500 houses and flats per year and ancillary buildings.

Canvassing disqualifies. Relationship to be disclosed.

**JOHN B. HAWORTH,**  
Town Clerk. 5027  
Barclays Bank Chambers, 49, High Street.  
Stockton-on-Tees.

**BLACKBURN (DUMBARTON) LIMITED**  
**BUILDING DIVISION**  
**APPOINTMENT OF A PLANNING OFFICER**  
It is intended to appoint a **PLANNING OFFICER** to the Building Division of the above Company at its Head Office in Dumbarton. This division has an expanding construction programme in all classes of building.

The appointment will be a senior one as technical assistant to the Contracts Manager, and the successful applicant must be capable of advancing to management level. The position will carry a salary not less than £850, subject to qualifications and experience, and the Company has a contributory pension scheme and free life assurance.

Applicants, who should be about 30-35 years, must have had a technical training in surveying, building or design, supported by considerable experience in, and enthusiasm for, long and short term planning and progressing of construction work in the office and at site level. Draughting experience is essential, and a special knowledge of Work Study and Material Handling would be an advantage as this position involves the close analysis of building methods. However, training in this aspect would be given to an otherwise suitable applicant.

Applications, giving full details of age, education, technical training, general experience and present salary level, should be sent, on or before 6th February, 1957, to the Director and General Manager, Blackburn (Dumbarton) Limited, Castle Road, Dumbarton. 5021

**LONDON COUNTY COUNCIL**  
**ARCHITECT'S DEPARTMENT**  
**ARCHITECTURAL AND SURVEYING ASSISTANTS** required for **BUILDING ACT** and **BY-LAY WORK** in connection with the Council's constructional and fire-precautionary standards. Starting salaries up to £818 according to qualifications and experience.

Particulars and application form from **The Architect (AR/EK/BCW/3)**, County Hall, S.E.1. (2223). 4569

**WORCESTERSHIRE COUNTY COUNCIL**  
**COUNTY ARCHITECT'S DEPARTMENT**  
**APPOINTMENT OF ARCHITECTURAL ASSISTANT, GRADE A.P.T. III (£656-£784 2s. 6d.)**

Applications for the above permanent appointment, stating age, qualifications, experience, and giving the names of two referees or copies of two recent testimonials, should be sent to **L. C. Lomas, F.R.I.B.A., County Architect, 14, Castle Street, Worcester**, not later than the 4th February, 1957. (Q296) 4951

## AN ASSOCIATION OF ARTIST CRAFTSMEN

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**SHIPLEY URBAN DISTRICT COUNCIL.**  
Applications are invited for the appointment of ARCHITECTURAL ASSISTANT in the Surveyor's Department. Salary within combined Special Grade and A.P.T. Grade IV (£727 15s.-£907 2s. 6d.), commencing according to experience and qualifications. Position superannuable and subject to the provisions of the National Scheme of Conditions of Service.

Applications, giving age, details of training, qualifications and experience, together with the names and addresses of two referees, to the Engineer and Surveyor, Town Hall, Shipley, Yorkshire, by 10 a.m., on Thursday, 31st January, 1957.

HOUSING ACCOMMODATION will be provided if required.

**ERNEST PEARS,**  
Clerk and Solicitor.

Town Hall, Shipley. 5031  
11th January, 1957.

**NORTHERN IRELAND HOUSING TRUST.**  
The Trust invites applications for the following posts:-

(a) ARCHITECTURAL ASSISTANT, on the salary scale £665 to £742.

Candidates must have passed the Intermediate Examination of the Royal Institute of British Architects.

(b) ENGINEERING ASSISTANT, on the salary scale £665 to £742.

Candidates must possess a University degree in Civil Engineering or an equivalent qualification.

Preference will be given to ex-service candidates.

The persons appointed will be required to participate in a contributory superannuation scheme, which allows for the reciprocal transfer of benefits in Local Government Schemes in suitable cases.

Assistance in obtaining housing accommodation may be given in suitable circumstances to the successful candidates.

Please apply not later than 31st January, 1957, giving full details of age, education, qualifications and experience, including present post and salary, to the General Manager, Northern Ireland Housing Trust, 12, Hope Street, Belfast.

For post (a) mark envelope 33/59.

For post (b) mark envelope 34/34.

The work will be primarily concerned with the layout and design of housing schemes, comprising multi-storey dwellings. Details from Town Clerk, Town Hall, S.W.6. Closing date: 29th January, 1957.

## Tenders Invited

5 lines or under, 12s. 6d.; each additional line, 2s.

### BOROUGH OF EALING

#### HANGER HILL PARK CONVENIENCE

Tenders are invited for the erection of a Public Convenience, with necessary site works, in Hanger Hill Park, adjacent to Hanger Lane, Ealing, W.5. Conditions of Contract, Specifications and Drawings may be obtained from the Borough Engineer, Town Hall, Ealing, W.5, on deposit of £2, to be refunded upon receipt of a bona fide tender.

Tenders (in plain sealed envelope, endorsed "Tender for Hanger Hill Park Convenience," but bearing no name or mark indicating the sender, must be delivered to my office not later than 9 a.m., on Thursday, 31st January, 1957.

**E. J. COPE-BROWN,**

Town Clerk. 5038  
Town Hall, Ealing, W.5.

## Architectural Appointments Vacant

4 lines or under, 7s. 6d.; each additional line, 2s.

**EXPERIENCED ASSISTANT ARCHITECT** wanted for work on Sports Grounds and building development schemes. Apply by letter stating experience and salary required to Sudell & Waters, 2, Guildford Place, London, W.C.1. 4877

**NEW ZEALAND Architectural Practice** mainly engaged commercial, bank, and industrial work requires: (a) ASSISTANT ARCHITECT with A.R.I.B.A. salary range £825 to £900; or (b)

ARCHITECTURAL ASSISTANT with at least seven years sound office experience, salary £700 to £800. Prefer single man but would consider married. Salary rate applicable influenced by ability and qualifications, being commencing salary subject good increases according progress.

Splendid opportunity for enterprising capable men, minimum 2 years assured engagement, applicants' passage provided, subject some minor conditions. Apply airmail with snapshot, and personal and experience details, plus small recent working drawing, to Mitchell & Mitchell and Partners, P.O. Box 187, Wellington, N.Z. 4947

**QUALIFIED and experienced ARCHITECT** required at once by firm with extensive practice in tropical British territories, to take charge of busy local office. Previous experience of private practice (preferably as a principal) desirable; successful applicant, who will be given considerable responsibility, should be capable administrator as well as skilled in design and construction. Salary by arrangement at interview. Highest references required.—Write, giving full particulars of age, experience, qualifications, etc., and probable date of availability, to Box 4904.

**WATKES, LTD.,** have vacancies in their Architect's Department for ASSISTANTS, experienced in the detailing of houses, multi-storied flats and commercial buildings. Permanent and progressive posts, good salary, 5-day week, pension schemes, and excellent working conditions.—Write, stating age, education, qualifications and experience, to the Personnel Manager, 1258/60, London Road, Norbury, S.W.16. 4885

**SENIOR and JUNIOR ASSISTANTS** required for West End office for interesting and varied work. 5-day week.—Box 4887.

**ELIE MAYORCAS** requires SENIOR ASSISTANT, with minimum of 3 years' office experience.—Write, giving particulars of architectural education and experience, and salary required, to 13, David Mews, Baker Street, W.1. 4890

**MAJOR Petroleum Company** requires for its London Office an ARCHITECTURAL ASSISTANT for work on varied commercial projects. Applicants must be of Intermediate R.I.B.A. Standard with sound knowledge of construction and have had a minimum of five years' private office experience. Position will be permanent and pensionable. Excellent working conditions, staff restaurant, sports club, etc. Apply in writing giving full details of age, qualifications and experience to Box 4929. Replies can only be sent to those selected for interview.

**VINCENT BIRRE & PARTNERS** recently require ARCHITECTURAL ASSISTANT of approximately Intermediate standard. Great scope for future promotion. Large and varied practice. Salary according to experience.—Telephone MUSEUM 2201 for appointment. 4915

**CO-OPERATIVE WHOLESALE SOCIETY LTD.,** ARCHITECTS' DEPARTMENT, MANCHESTER

**SHOPFITTING DRAUGHTSMAN** required, experienced in shop equipment and modernisation of interiors.

The position calls for the preparation of layouts and perspectives with a modern approach to store fitting problems.

The post is pensionable subject to medical examination and there is a five-day week in operation.

Applications giving age, details of previous experience and salary required to G. R. HAV. A.R.I.B.A. Chief Architect Co-operative Wholesale Society, Ltd., 1, Balloon Street, Manchester 4. 3065

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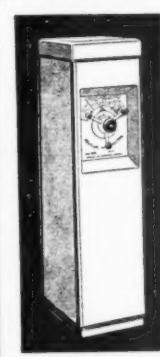


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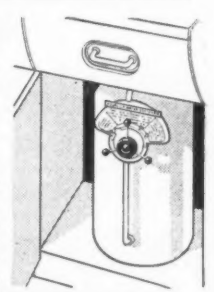


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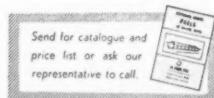
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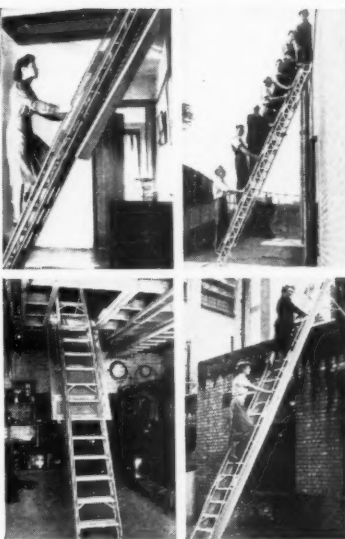
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