

FINE ARTS

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The Architects' Journal

for January 16, 1958
Vol. 127 No. 3281
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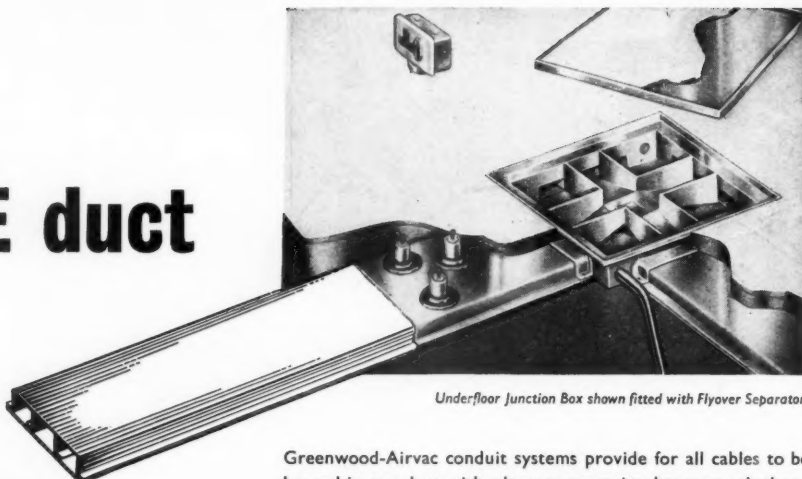
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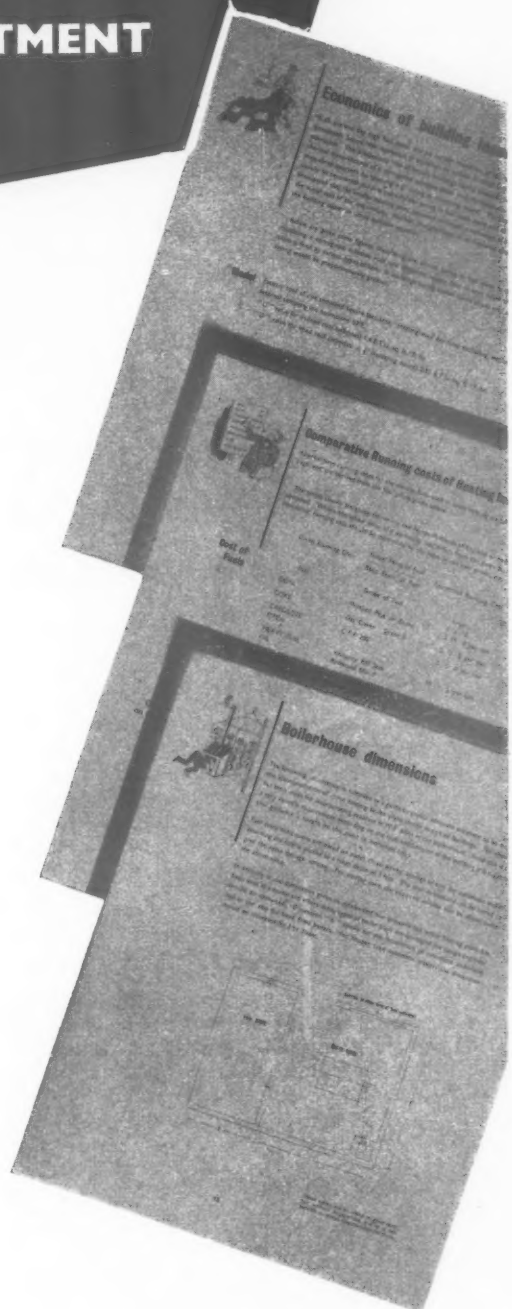
Some of the contents:

Heat transfer coefficients . . .
Natural air change rates . . .
Heat requirements of typical buildings . . .
Economics of building insulation . . .
Boilerhouse dimensions . . .
Chimney dimensions . . .
Water density—Variation with temperature . . .
Hot water service . . .
Velocity head for airflow . . .
Resistance to airflow in circular metal ducts.

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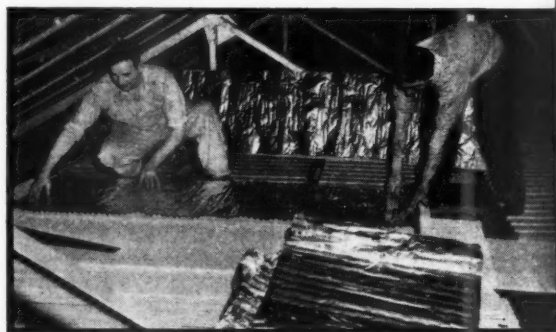
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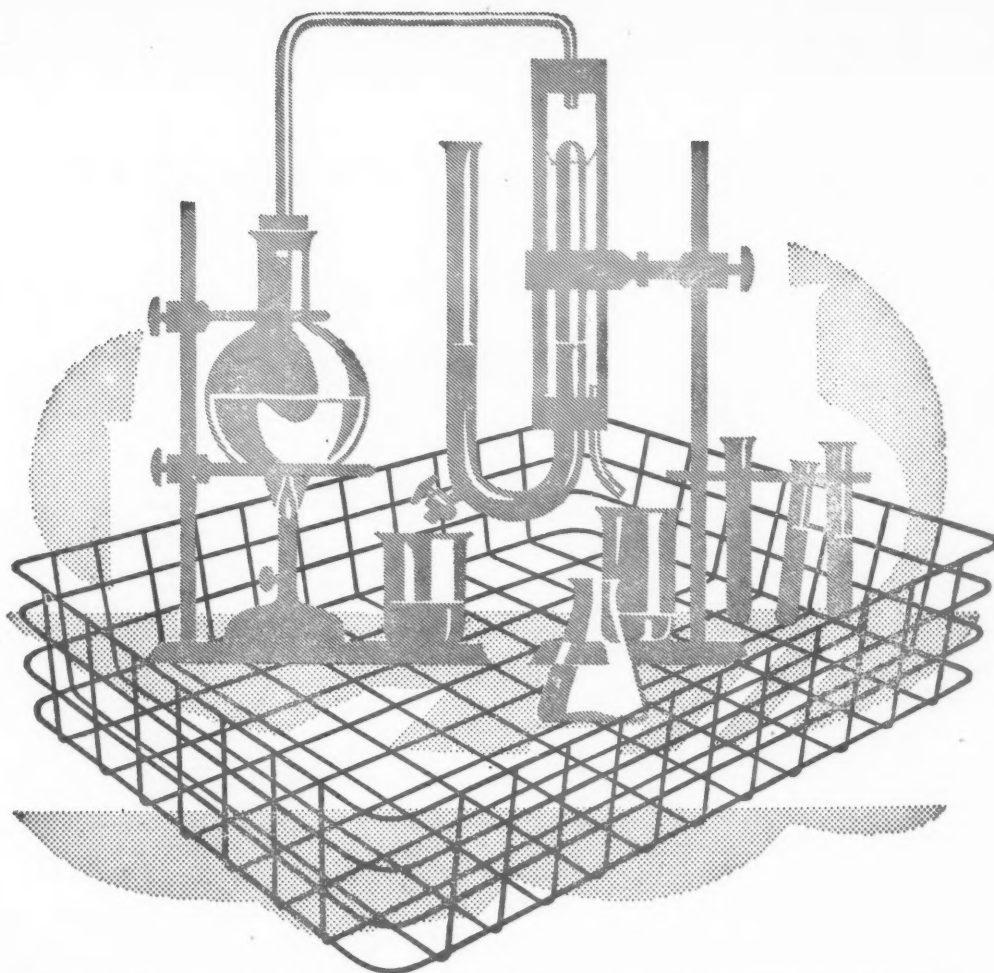
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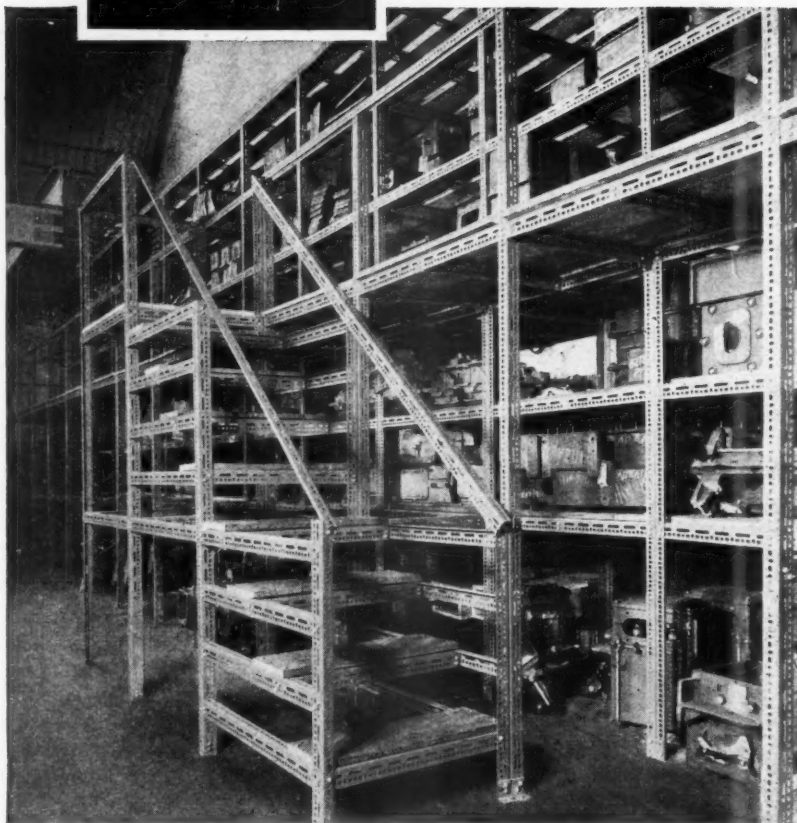
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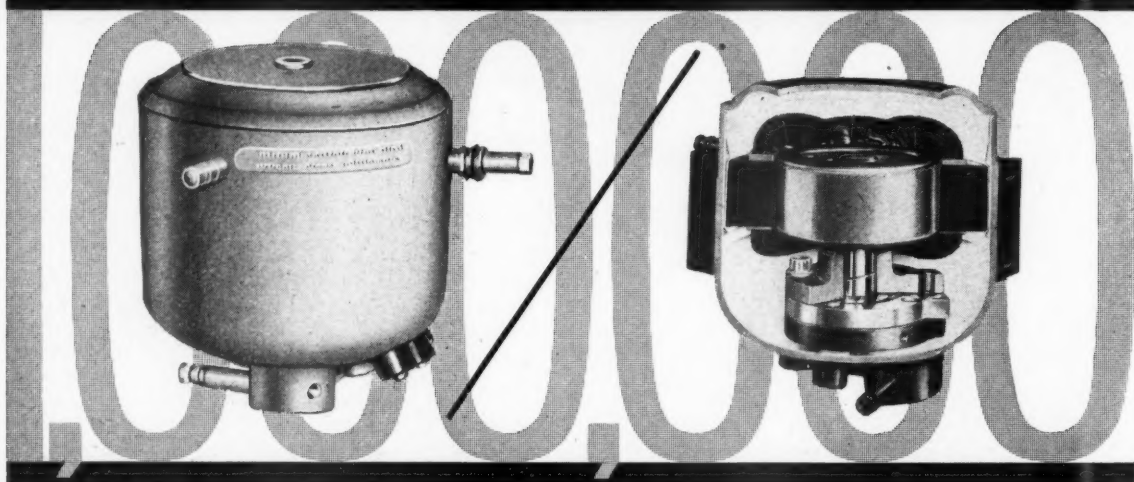
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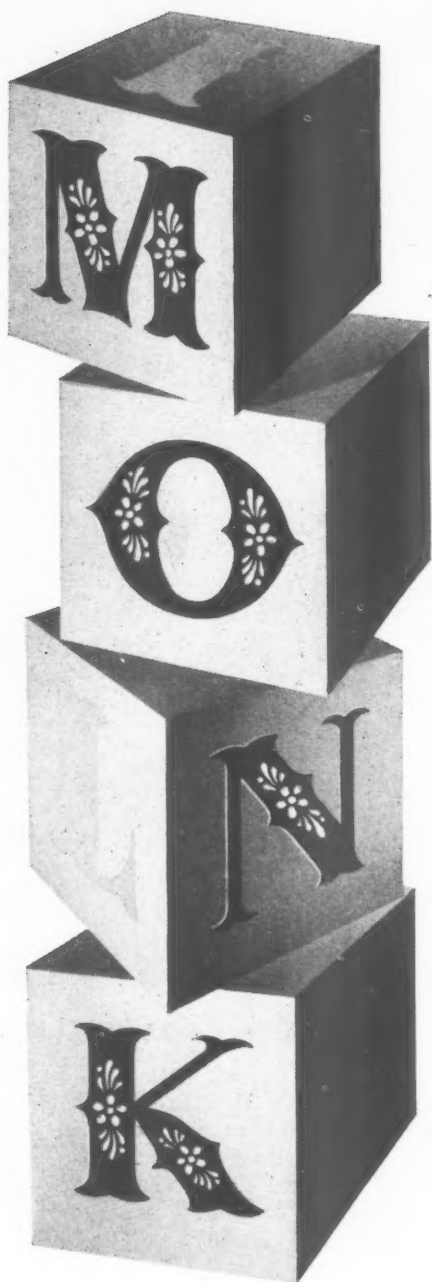
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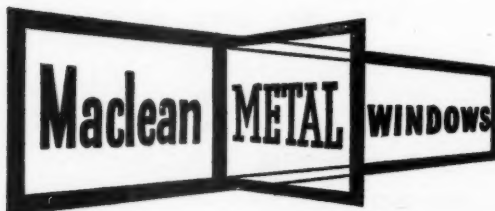


Architect :
Joseph Wilson, F.R.I.B.A., F.R.I.A.S., Glasgow

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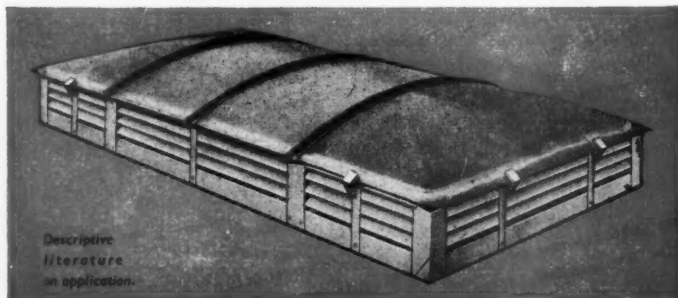
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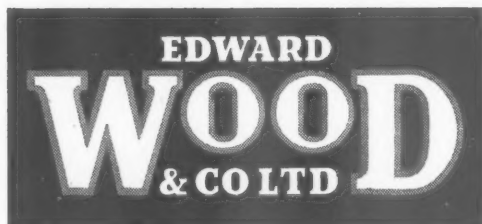


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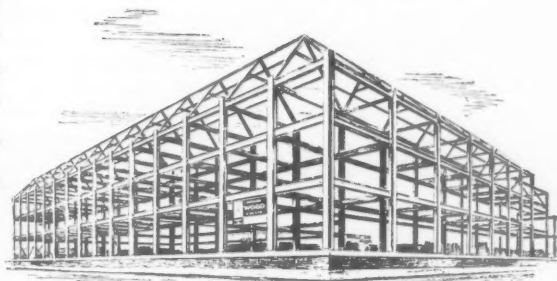


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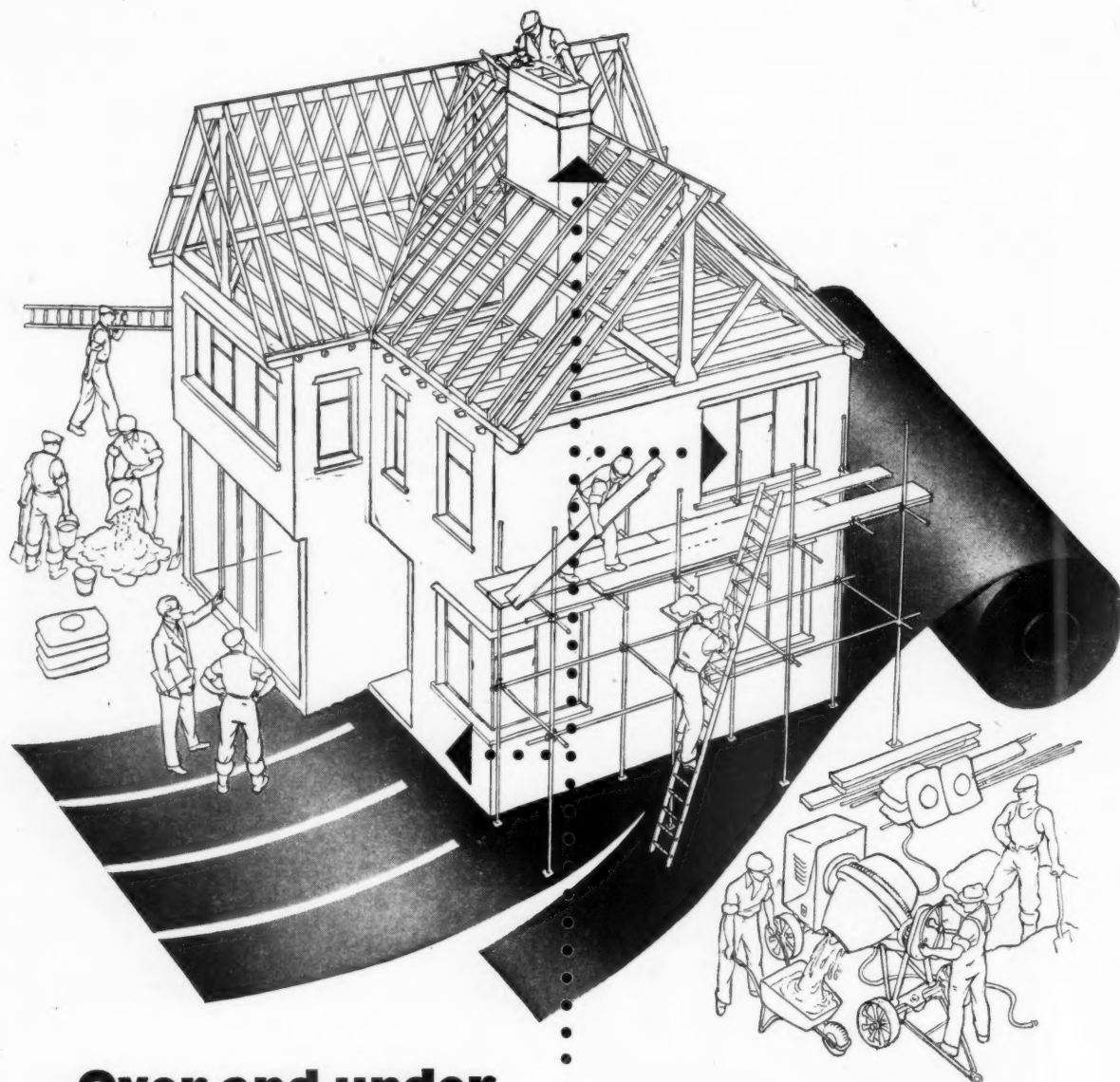


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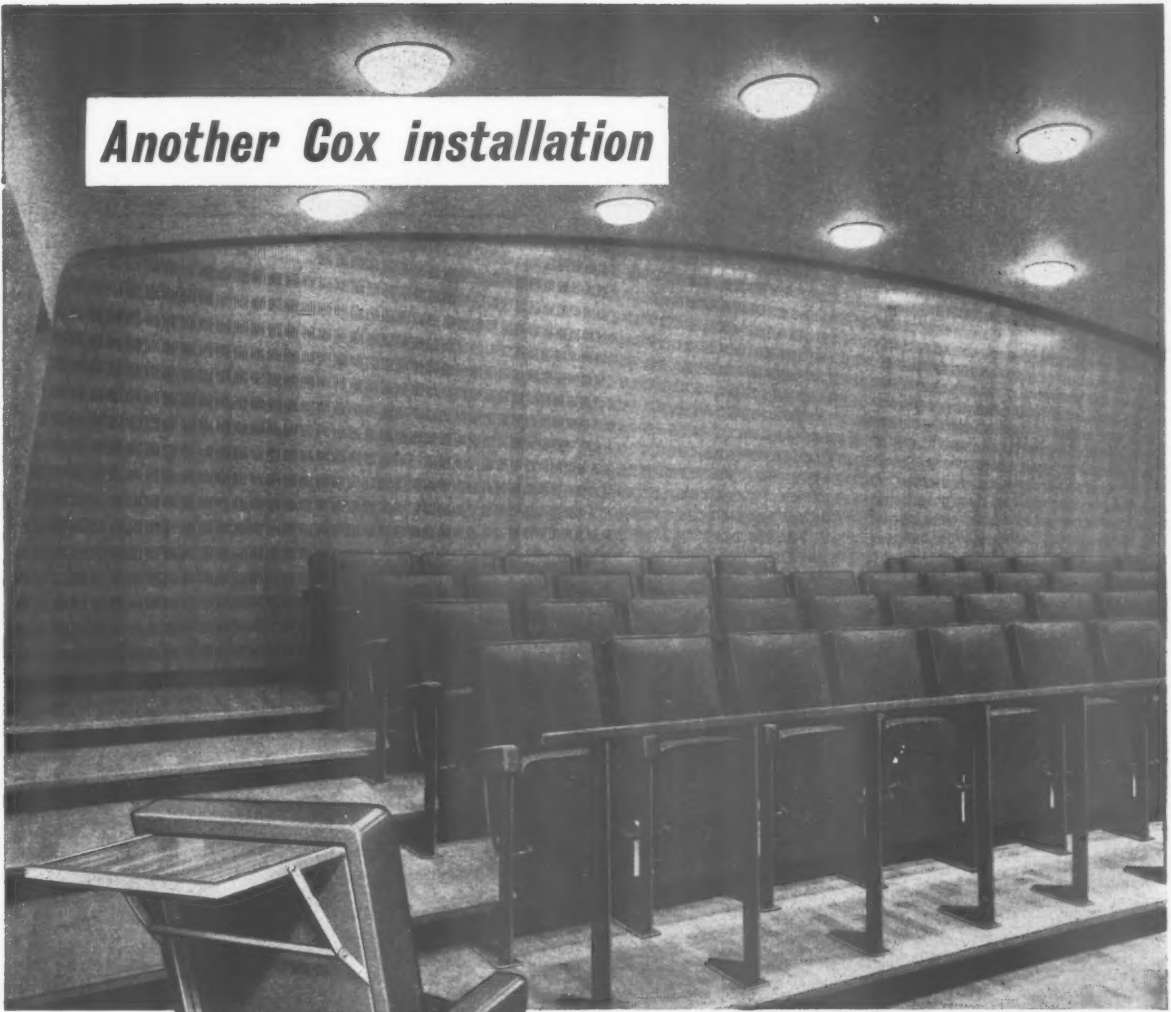
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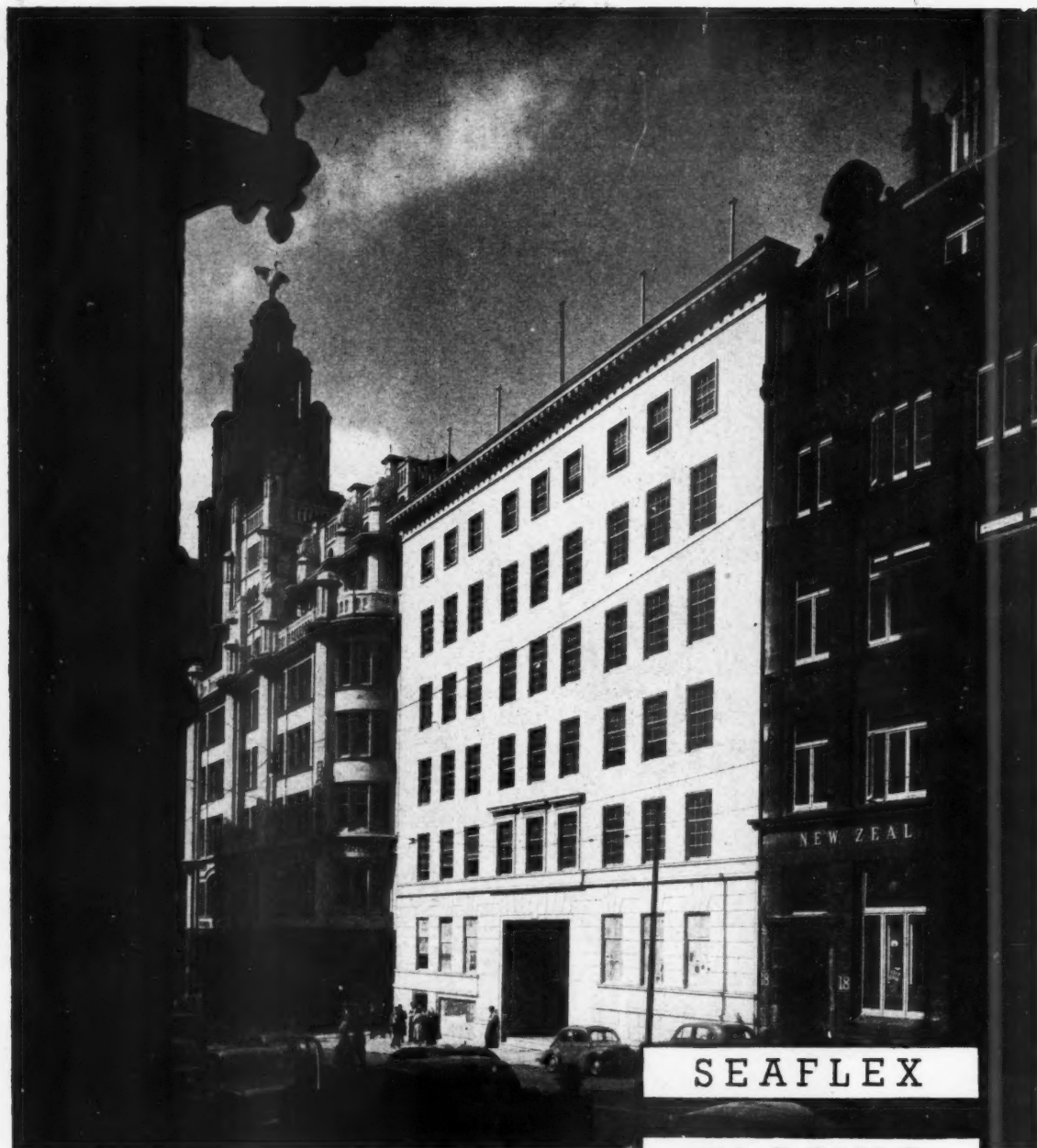
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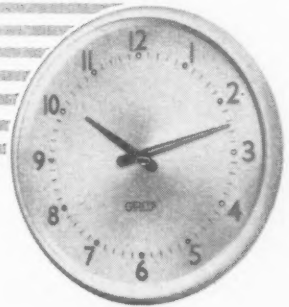
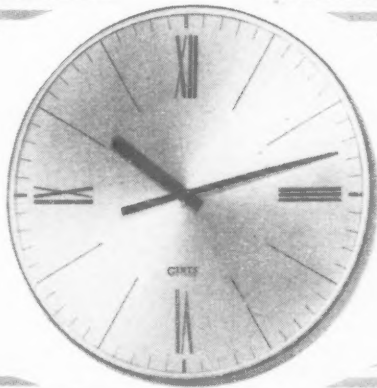
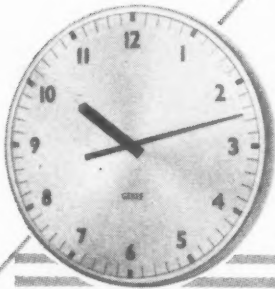
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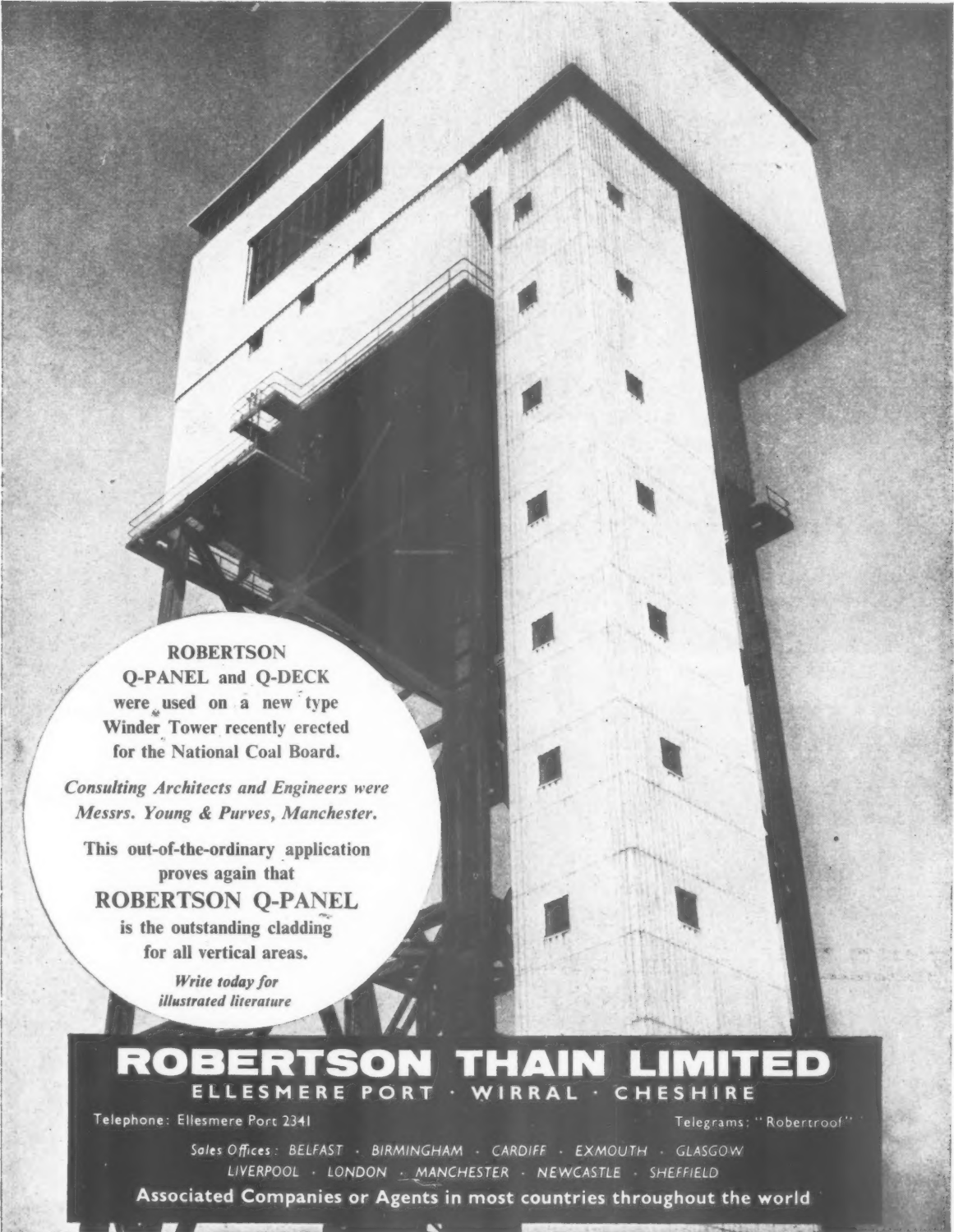
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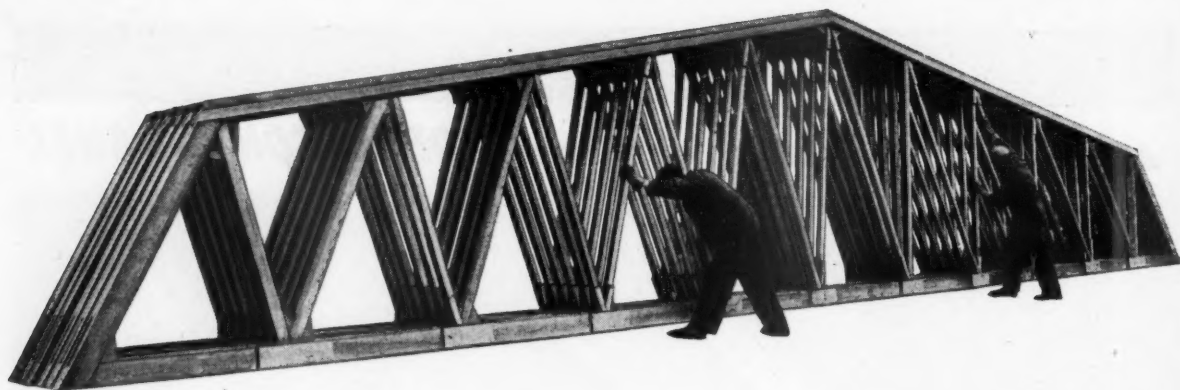
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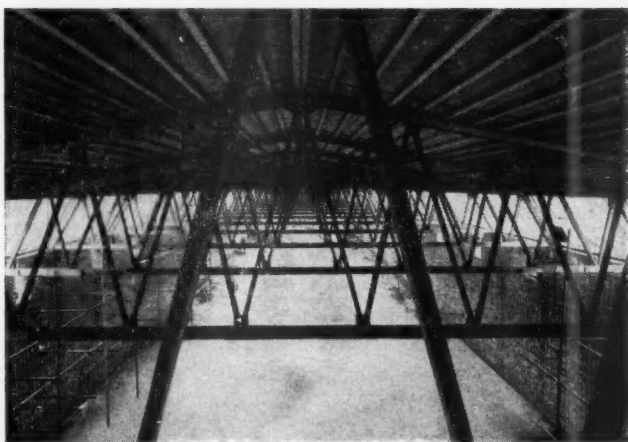


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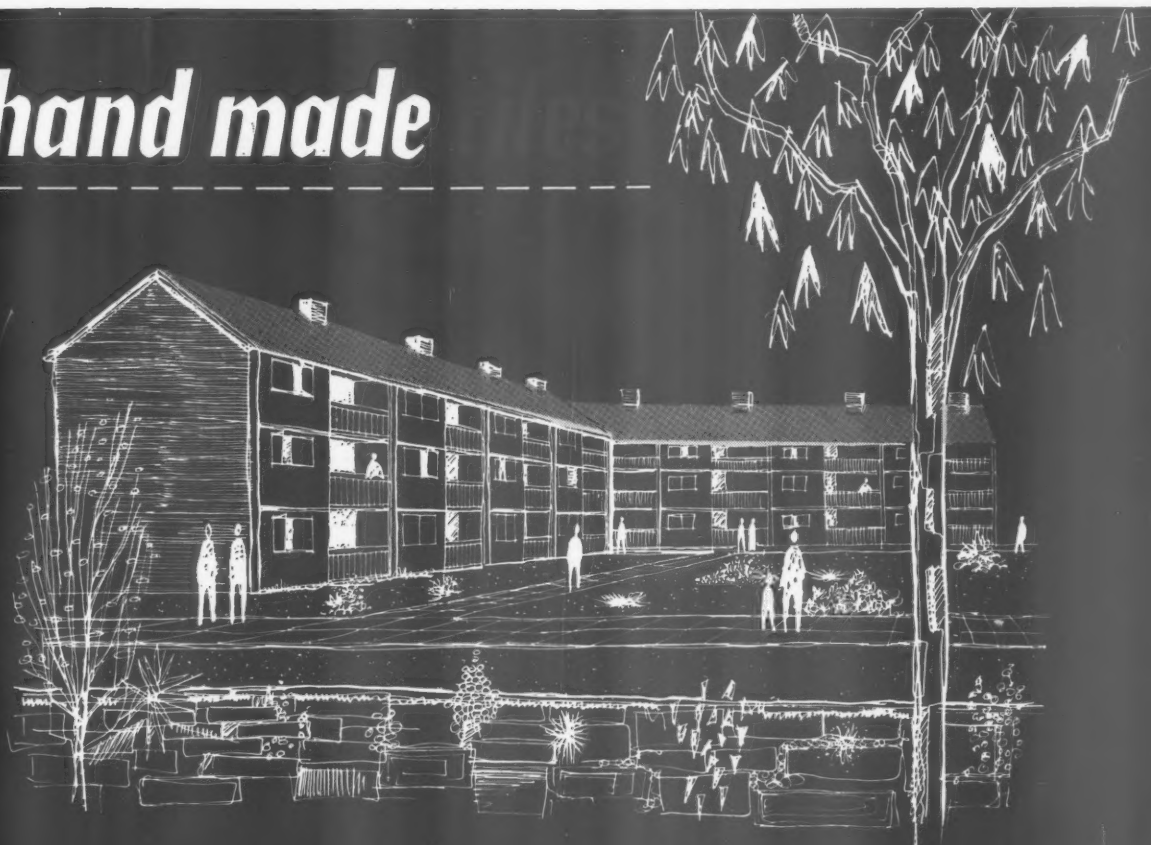
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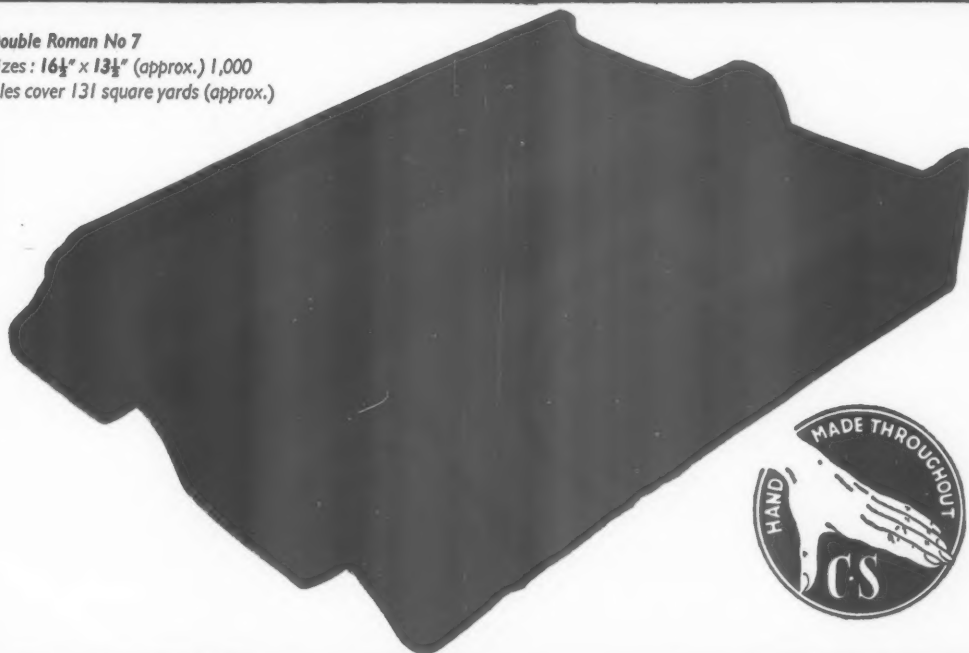
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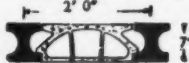





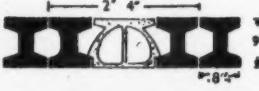


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Depth	TYPICAL CROSS SECTIONS	Self Wt. per sq.ft.	Type	Superimp'd load lb./ft.²	30 lb.	40 lb.	60 lb.	80 lb.	100 lb.	150 lb.	200 lb.	336 lb.	
7"		35 lbs.	X 7	Case 1	20'-10"	19'-3"	17'-5"	15'-11"	14'-6"	12'-7"	11'-3"	9'-1"	
7"		36 lbs.	do	Case 2	24'-0"	22'-5"	20'-2"	18'-7"	16'-9"	14'-7"	13'-0"	10'-5"	
7"		40 lbs.	do.	Case 3	26'-0"	24'-2"	21'-9"	20'-2"	18'-9"	16'-0"	14'-4"	11'-6"	
7"		42 lbs.	do	Case 4	27'-6"	25'-0"	24'-5"	22'-8"	20'-6"	17'-10"	16'-0"	12'-11"	
7"		60 lbs.	do.	Case 5	—	—	—	—	—	24'-1"	22'-10"	17'-10"	
9"		47 lbs.	H 9	Case 1	31'-3"	29'-2"	26'-6"	24'-7"	22'-5"	19'-8"	17'-7"	14'-3"	
9"		53 lbs.	do.	Case 2	36'-6"	34'-0"	31'-2"	28'-10"	26'-4"	23'-2"	20'-6"	17'-0"	
10"		55 lbs.	I 10	Case 1	38'-8"	36'-3"	33'-4"	31'-1"	28'-3"	24'-9"	22'-4"	17'-11"	
10"		64 lbs.	do.	Case 2	44'-1"	41'-2"	38'-0"	35'-6"	32'-3"	28'-7"	25'-10"	20'-3"	

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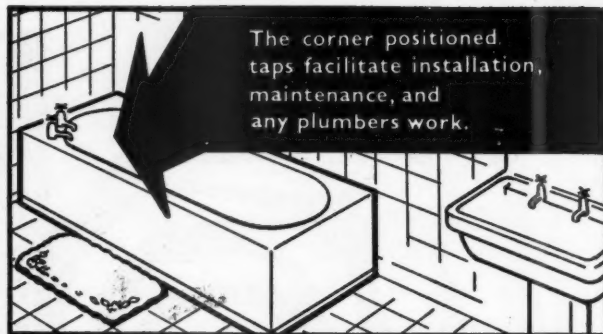
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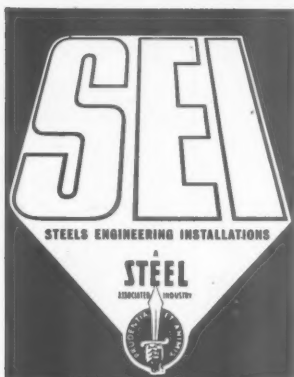
The new corner-positioned taps do

away with plumbing troubles—the pipes and the taps themselves are easily accessible, both for installation and later maintenance.

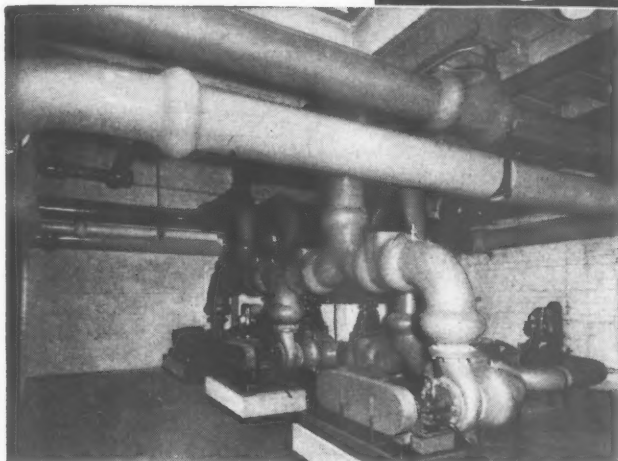
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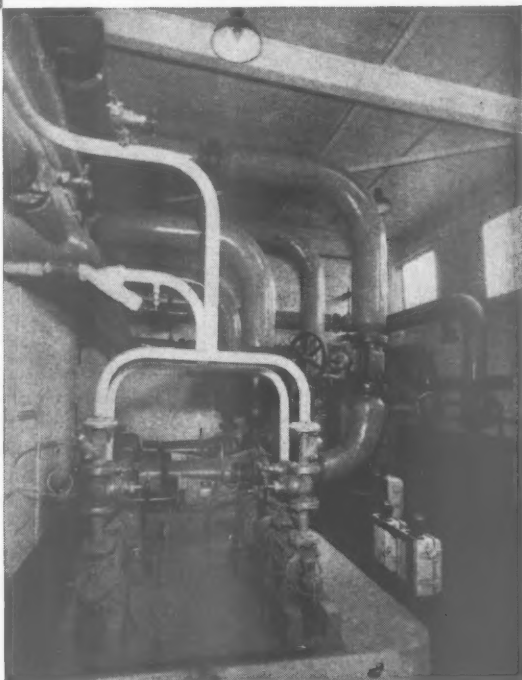


Left: Low pressure hot water circulating pumps and mains.

Right: Pump Room in a high pressure hot water system.

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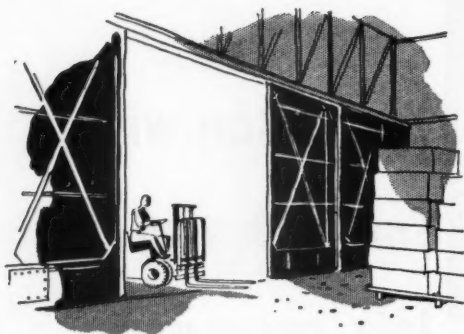
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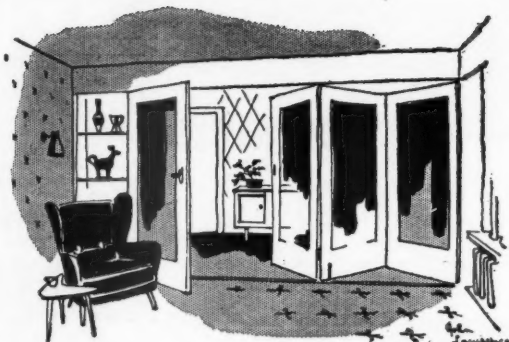
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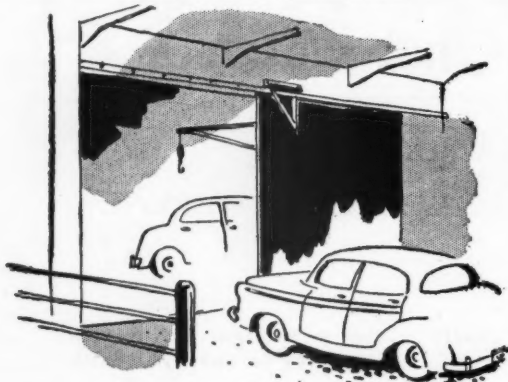
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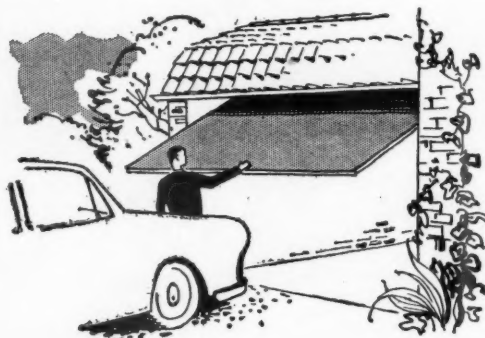
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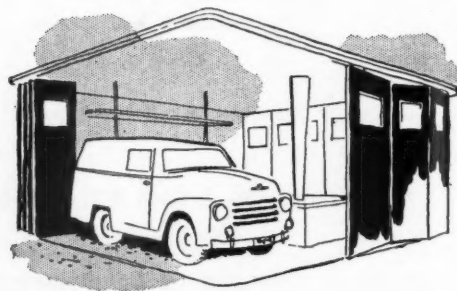
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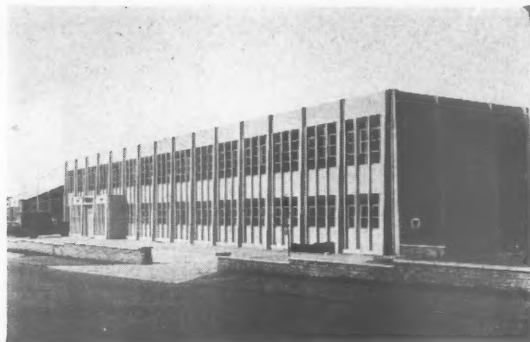
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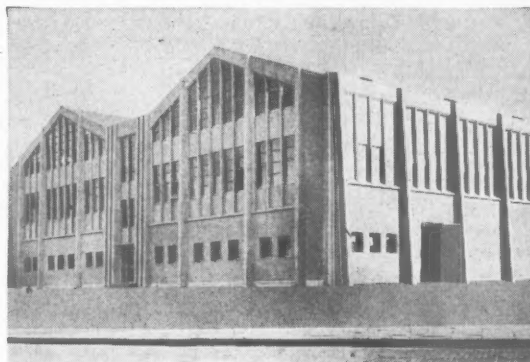
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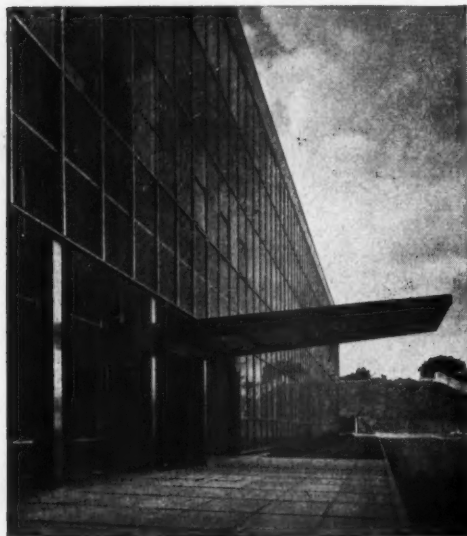
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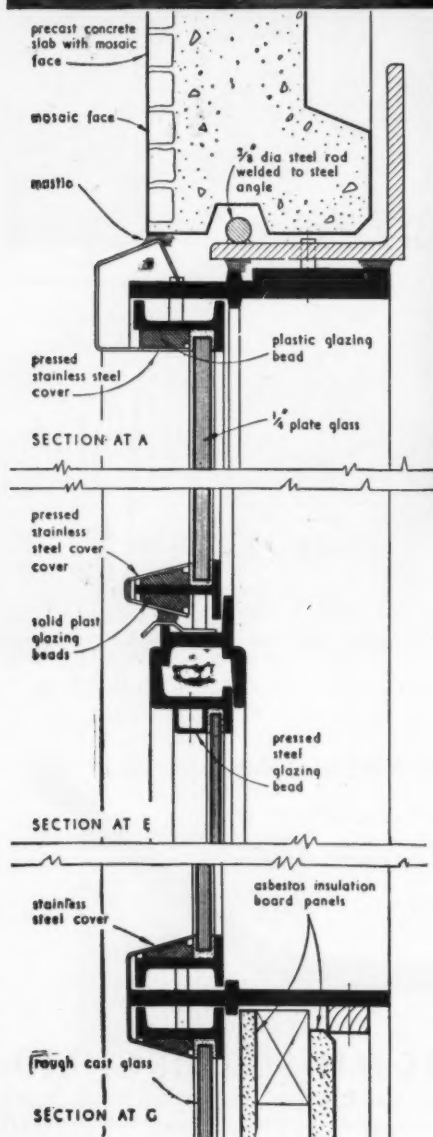
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AP 70



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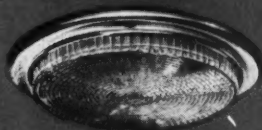
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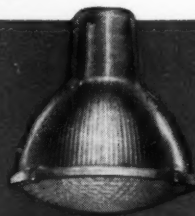
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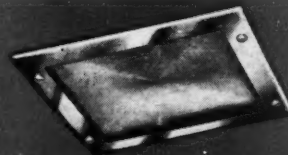
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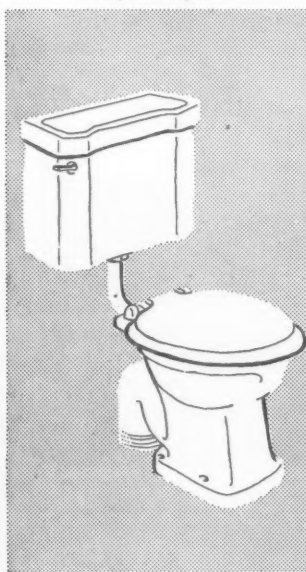
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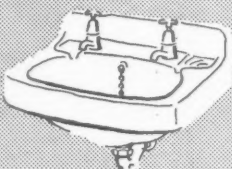
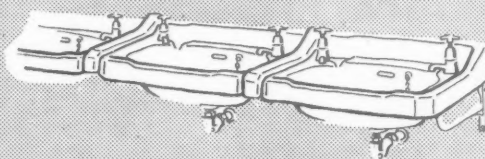
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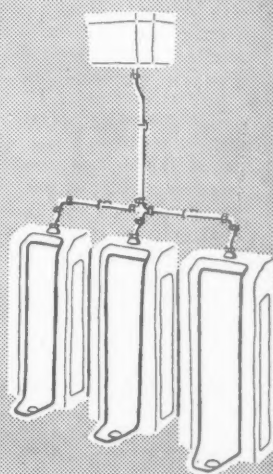
All ware shown is made in
Armitage Vitreous China

4000U/VC "Elitex" 27" x 19" : 25" x 18 : 22" x 16 : 20" x 16"



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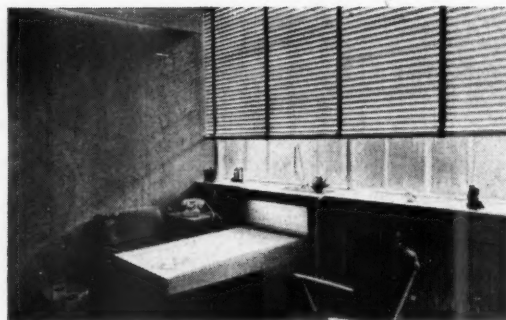
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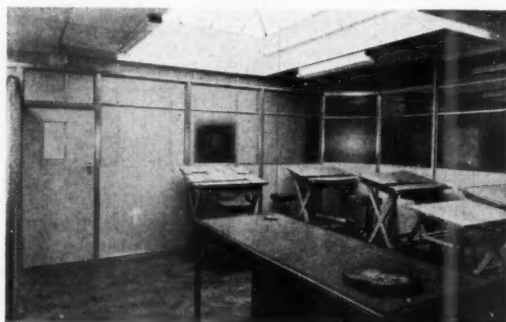
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GLadstone 6633



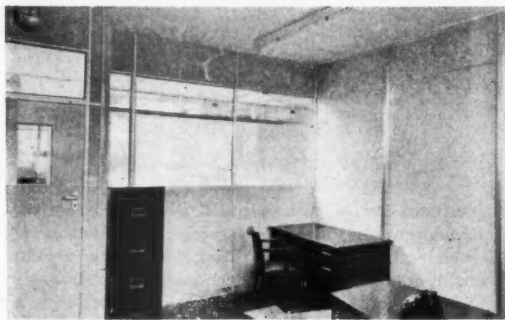
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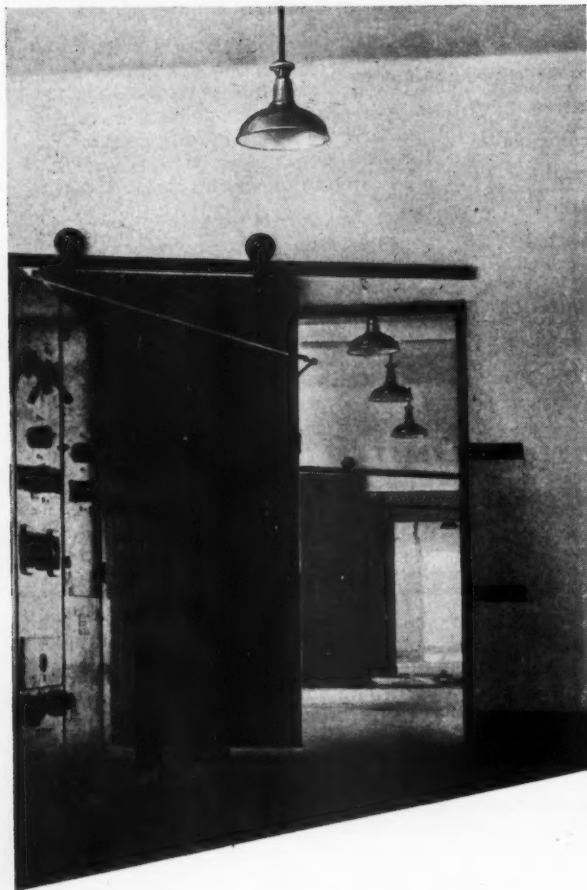
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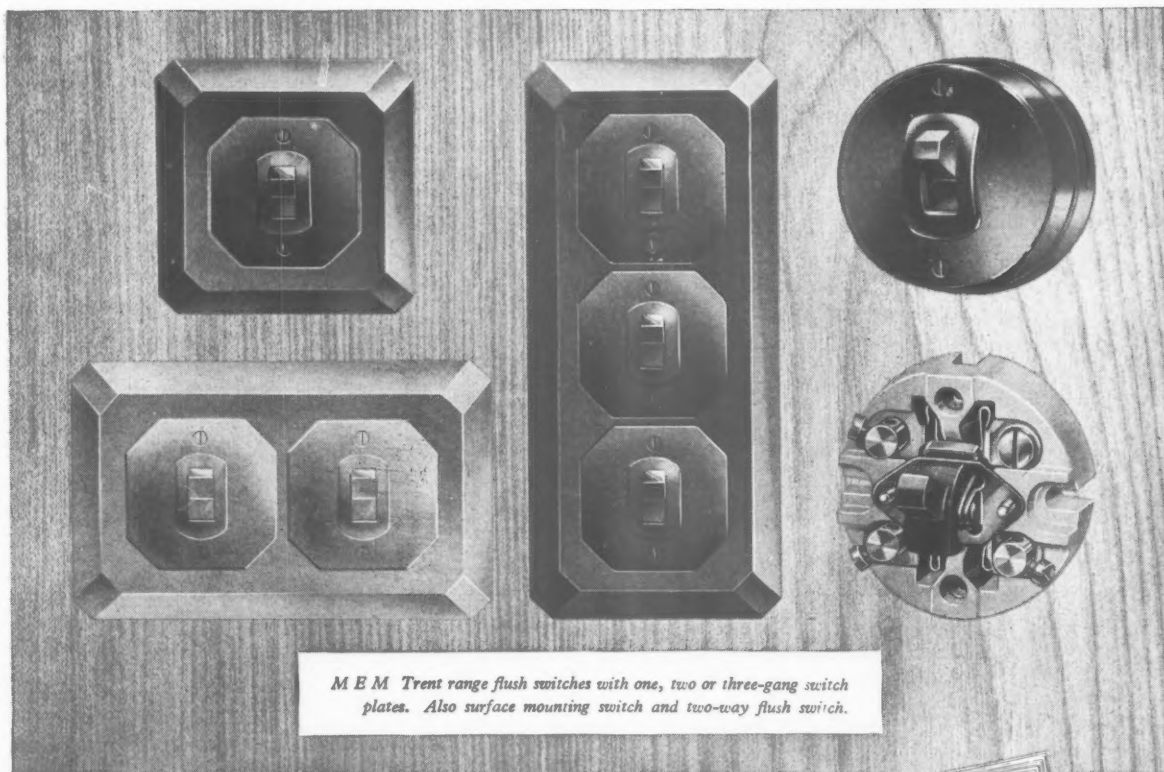
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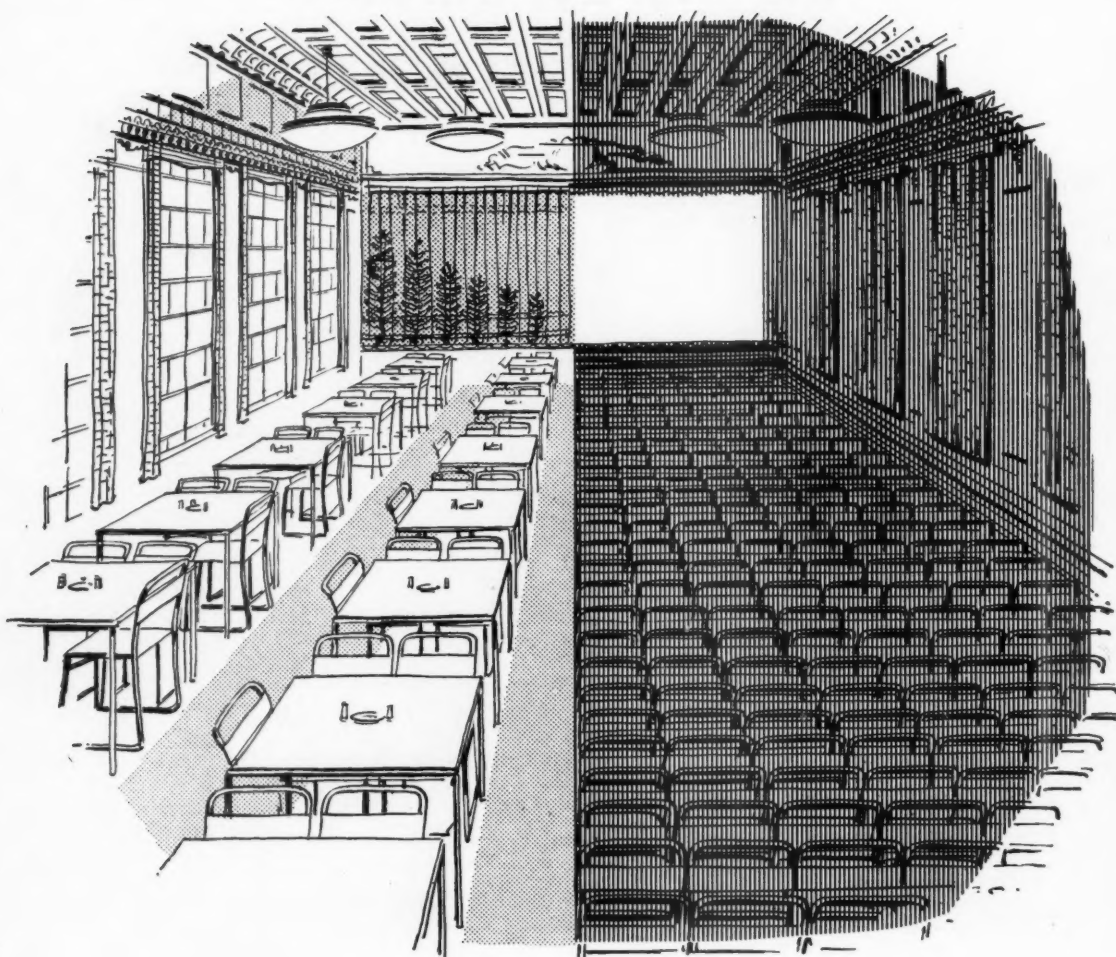


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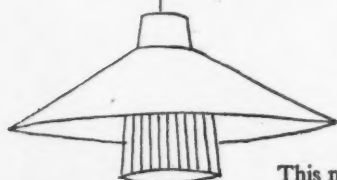
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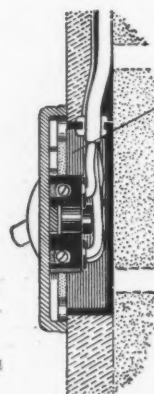
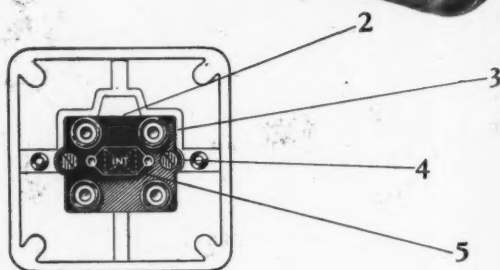
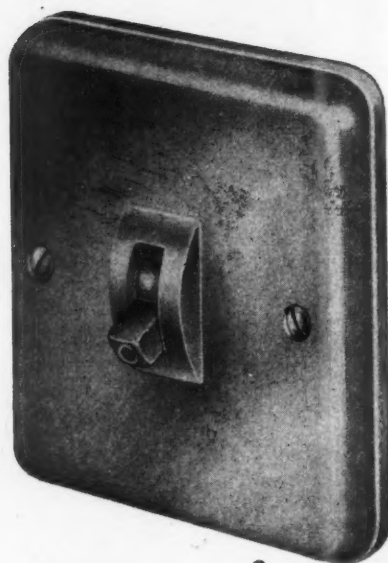
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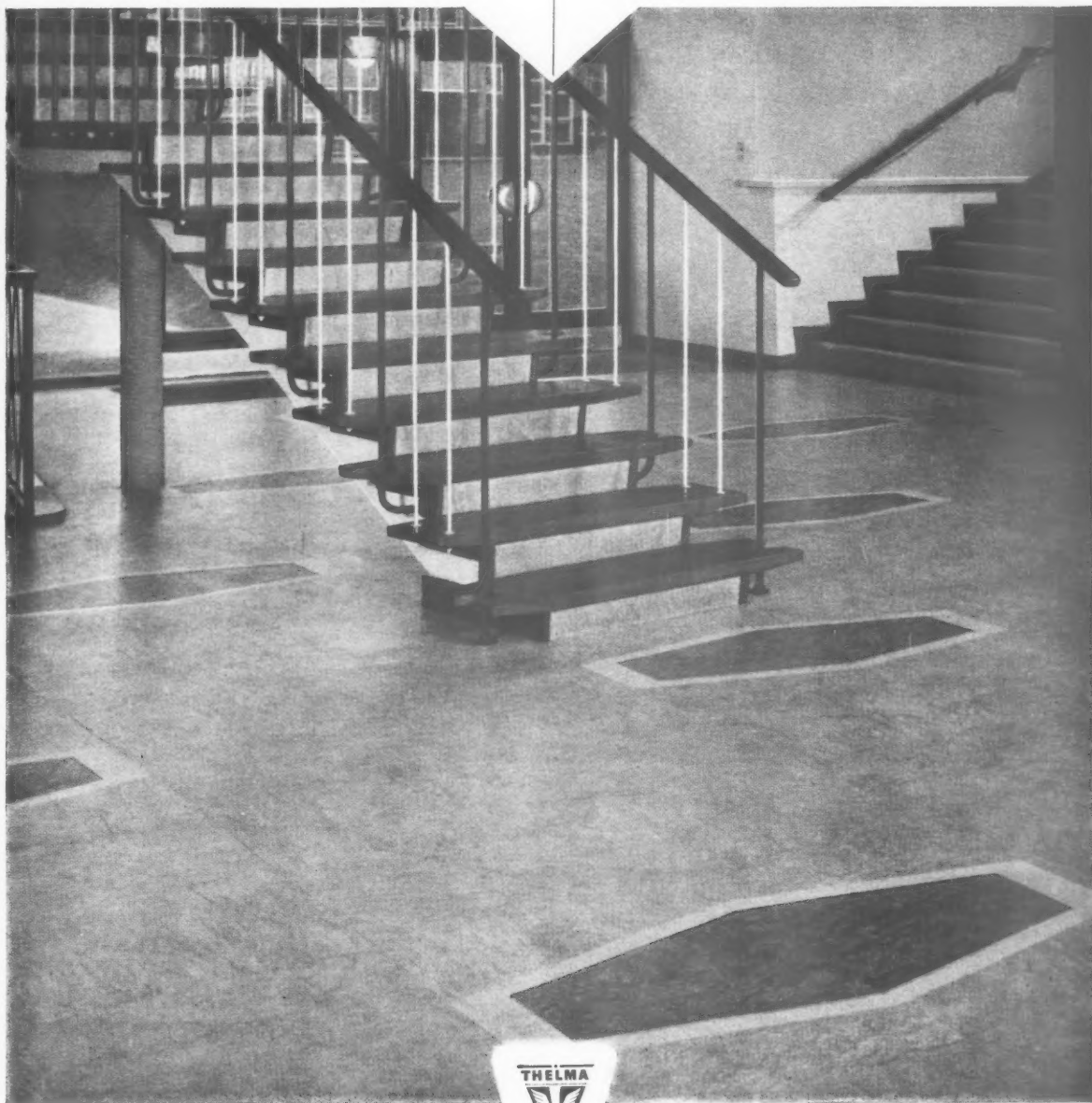
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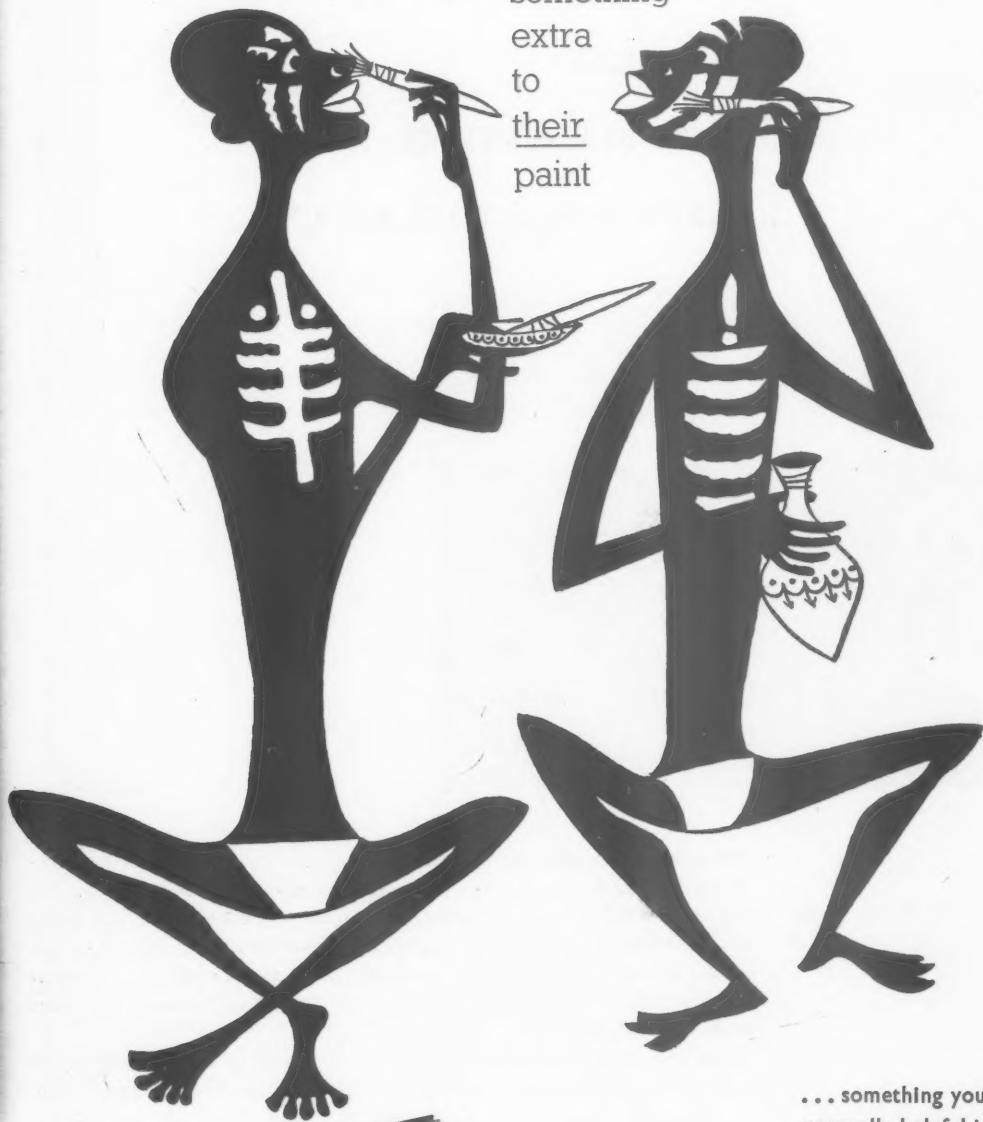
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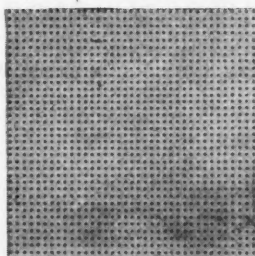


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(On right) interior of Surface Coatings Laboratory.

Architect: Philip Cranswick, A.R.I.B.A., A.M.T.P.L., of Walker, Harwood & Cranswick.

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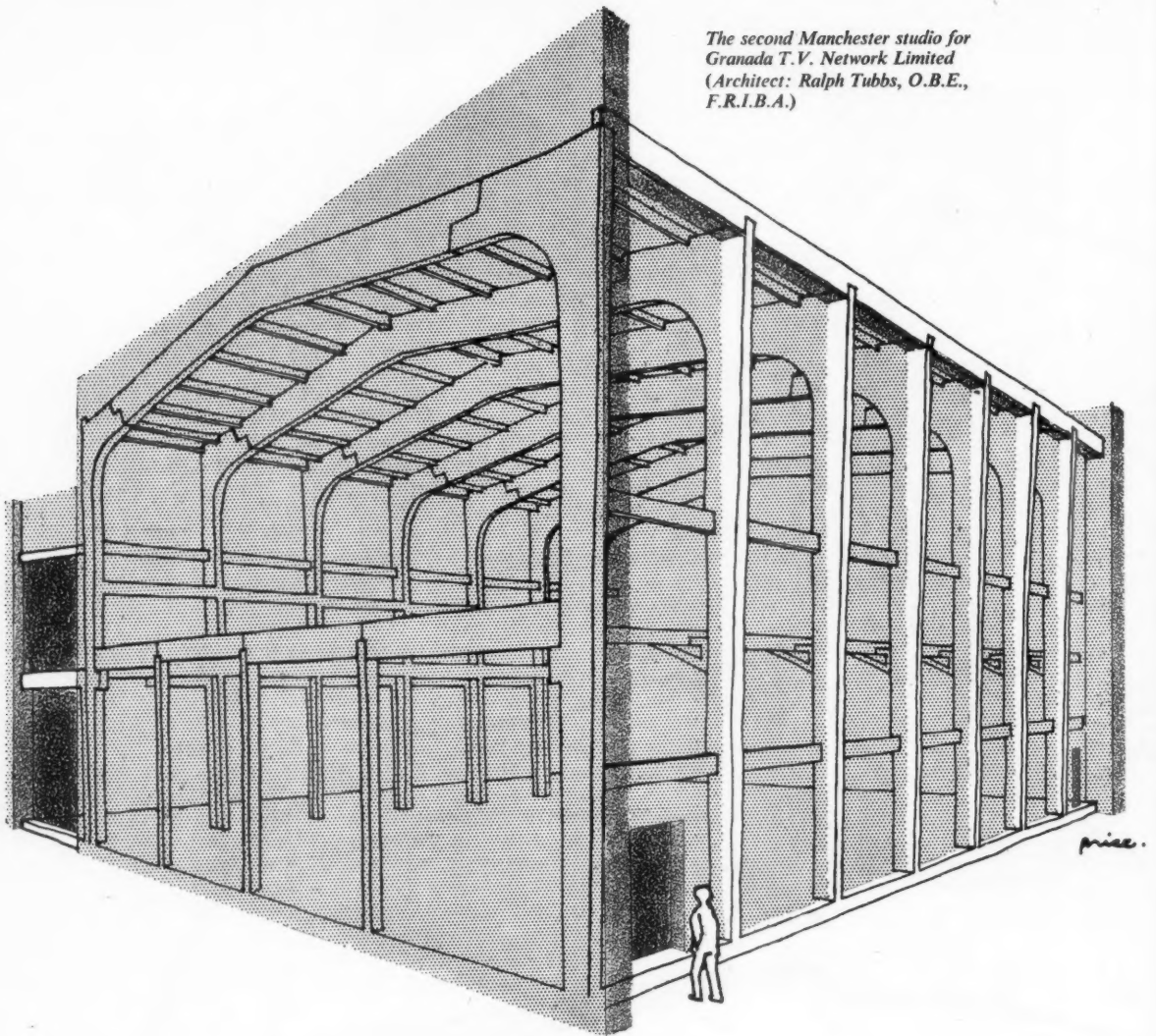


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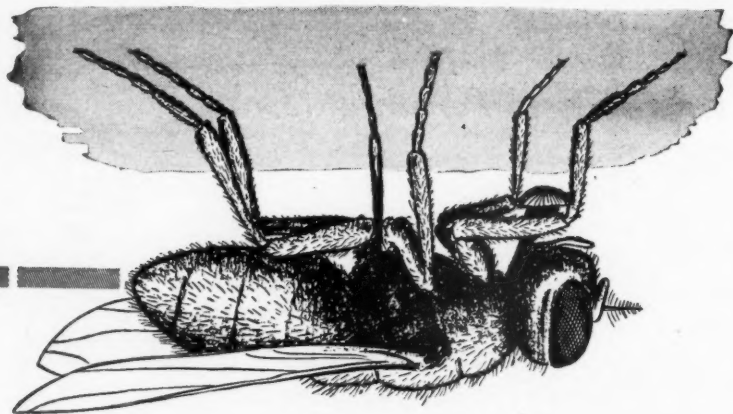
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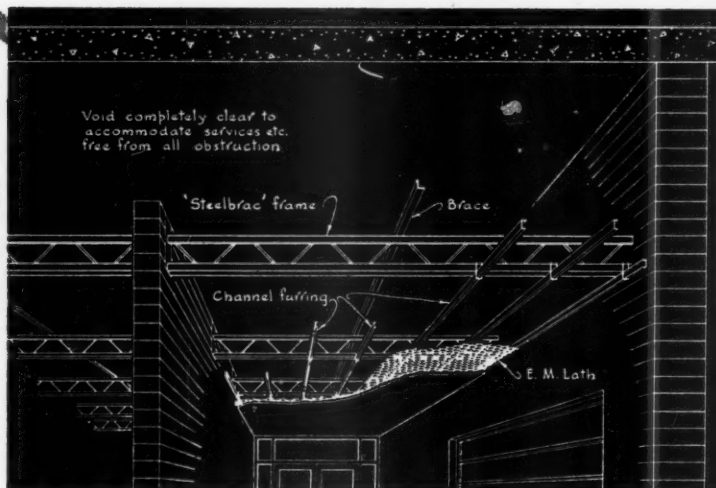
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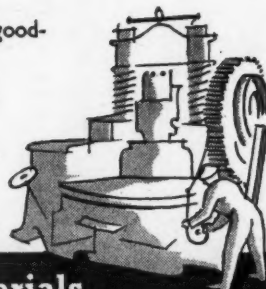
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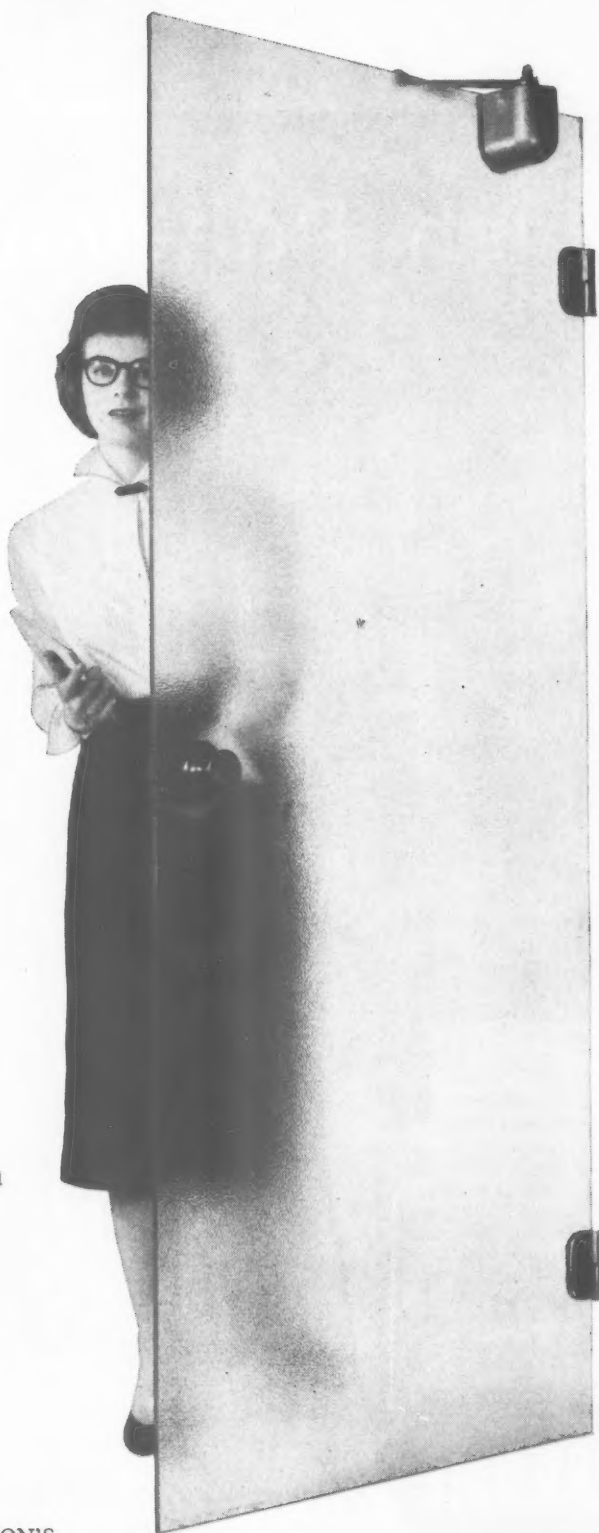


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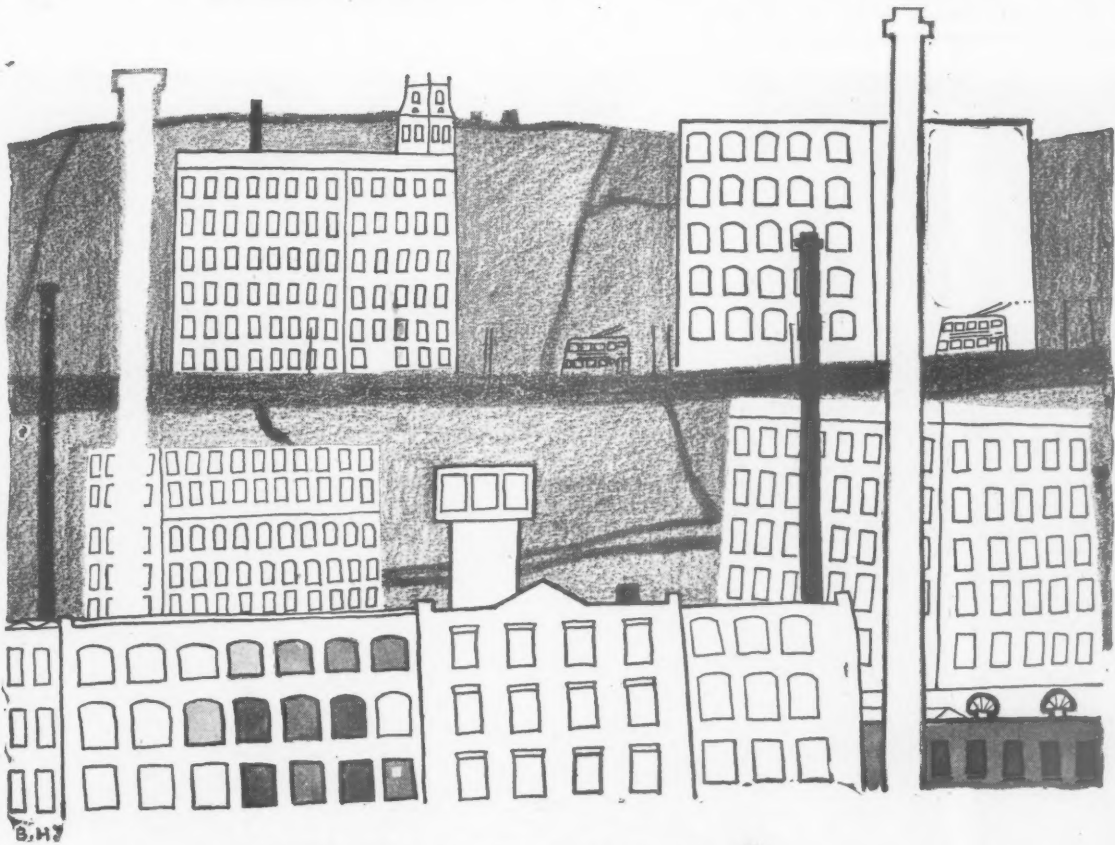
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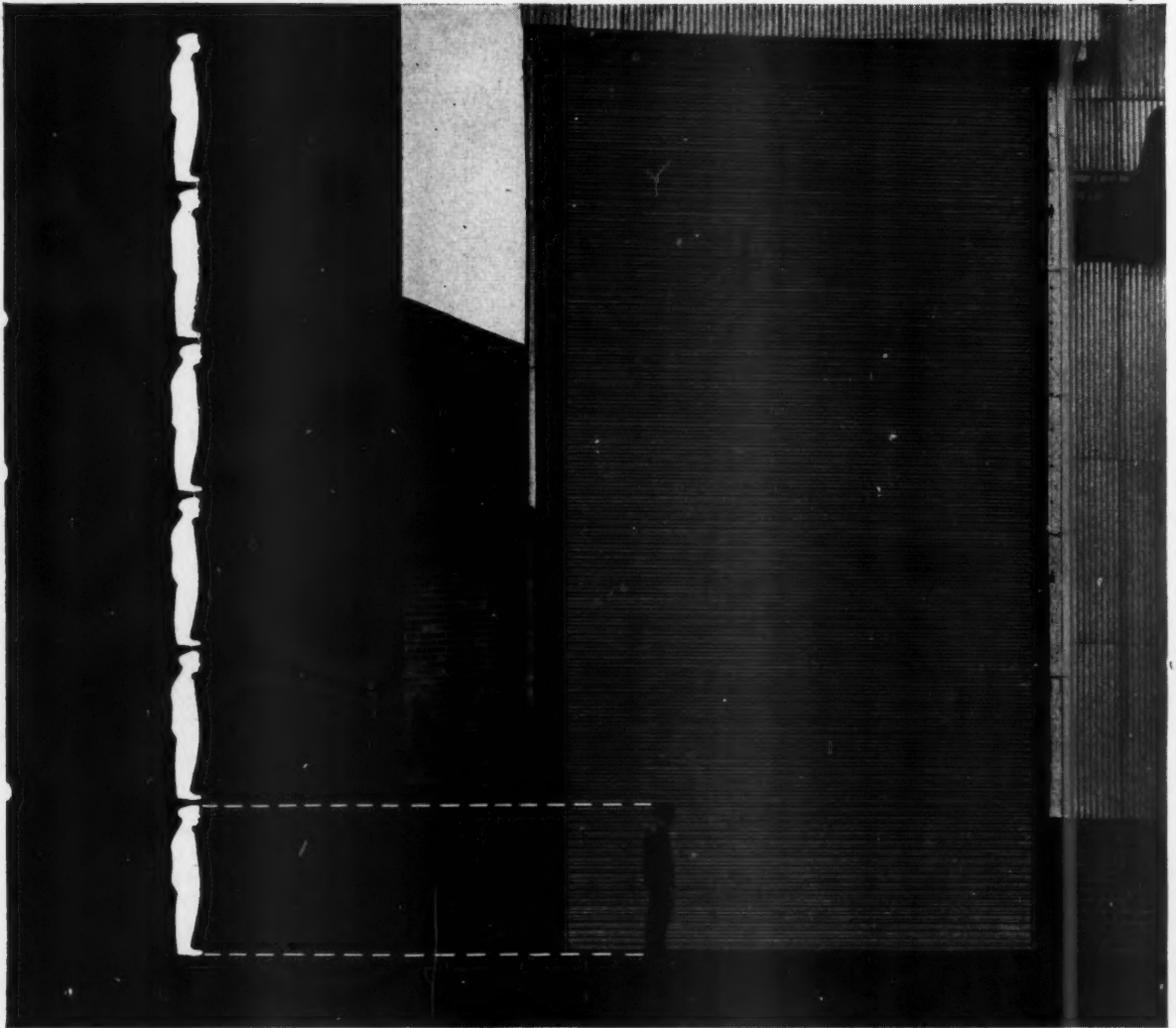
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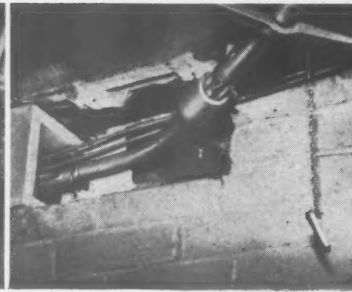
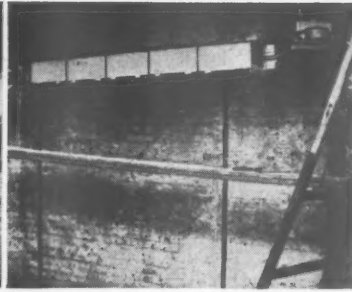
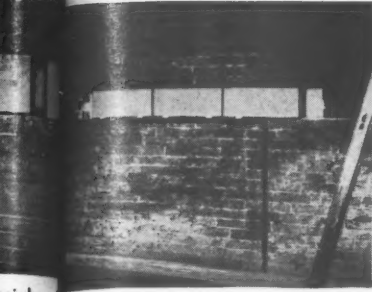
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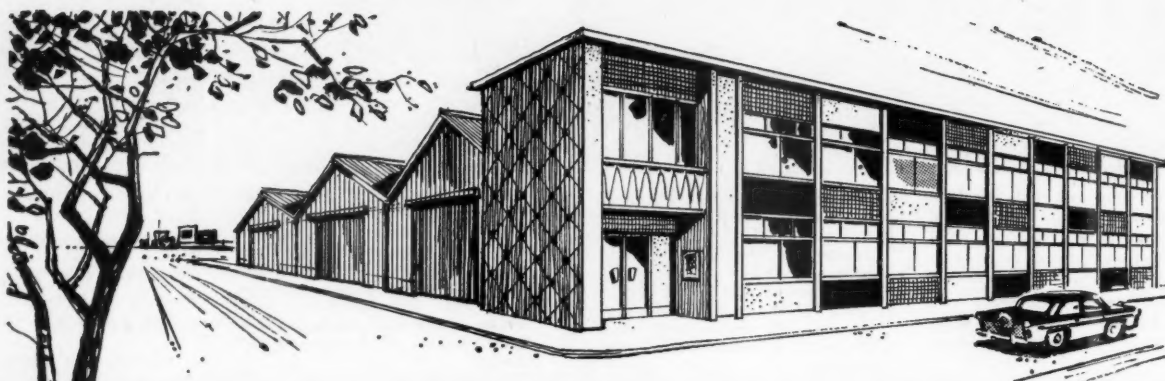
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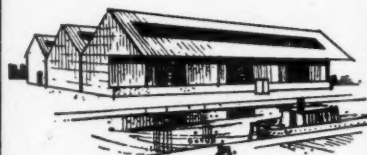
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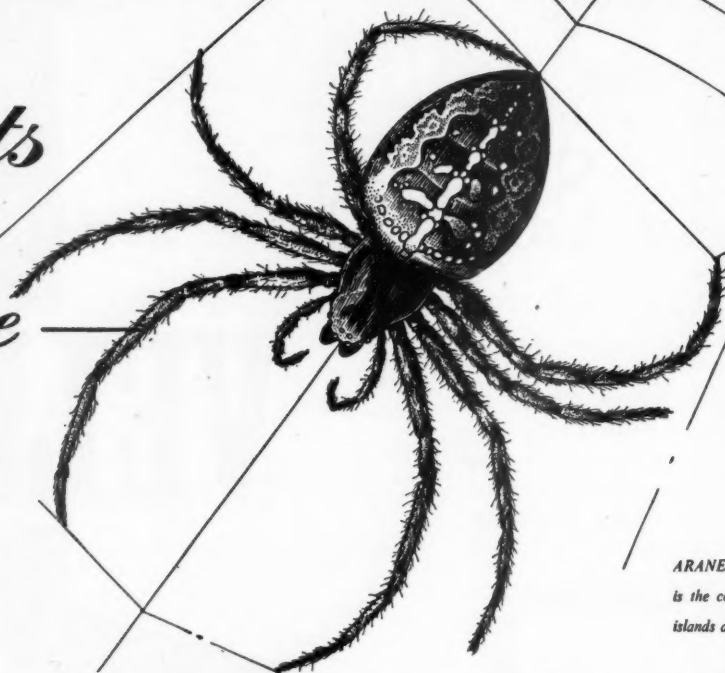
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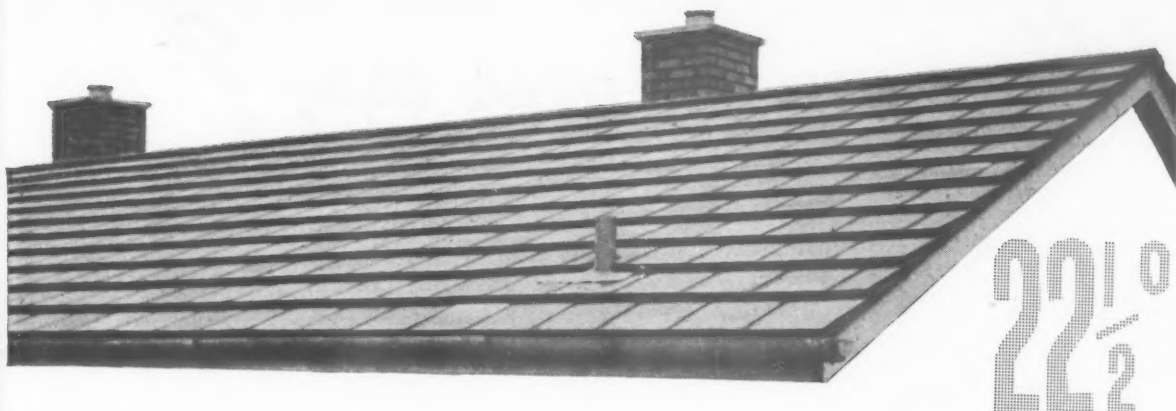
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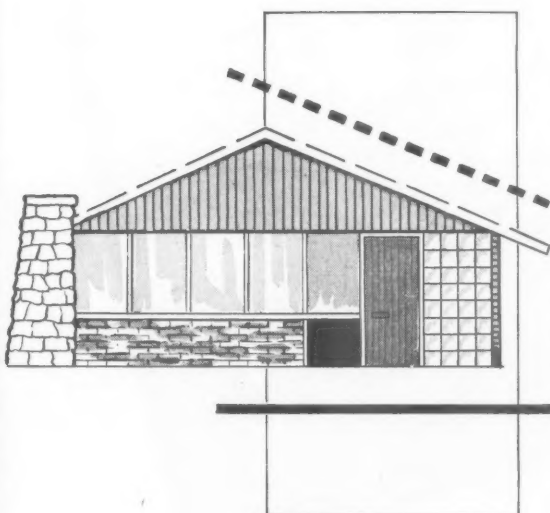
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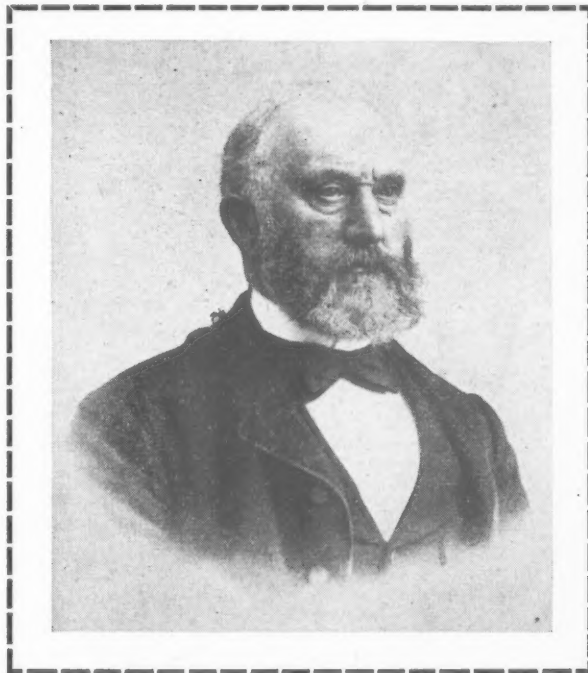
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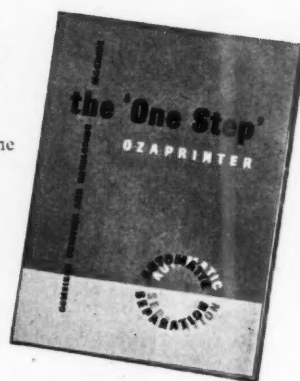
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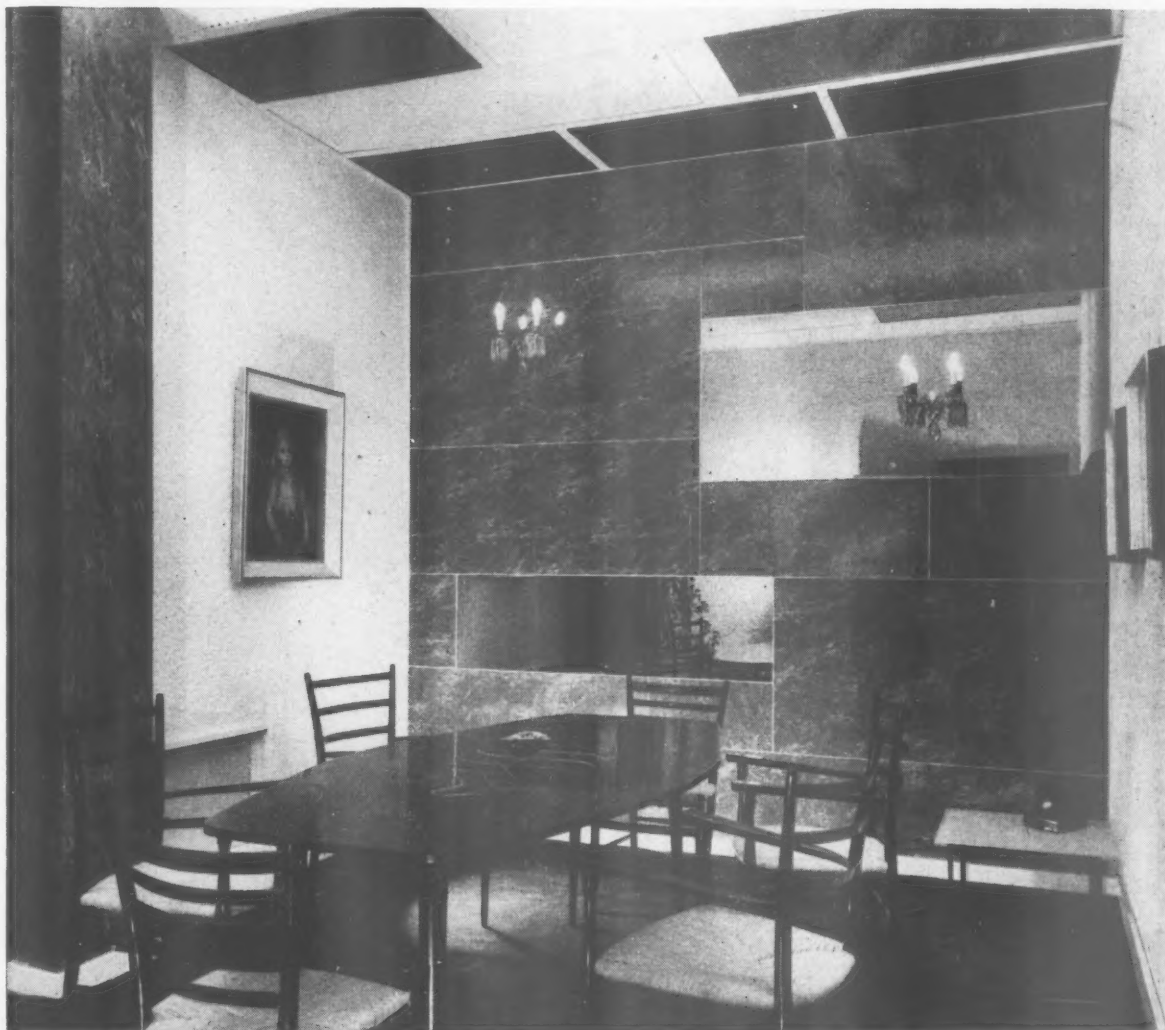
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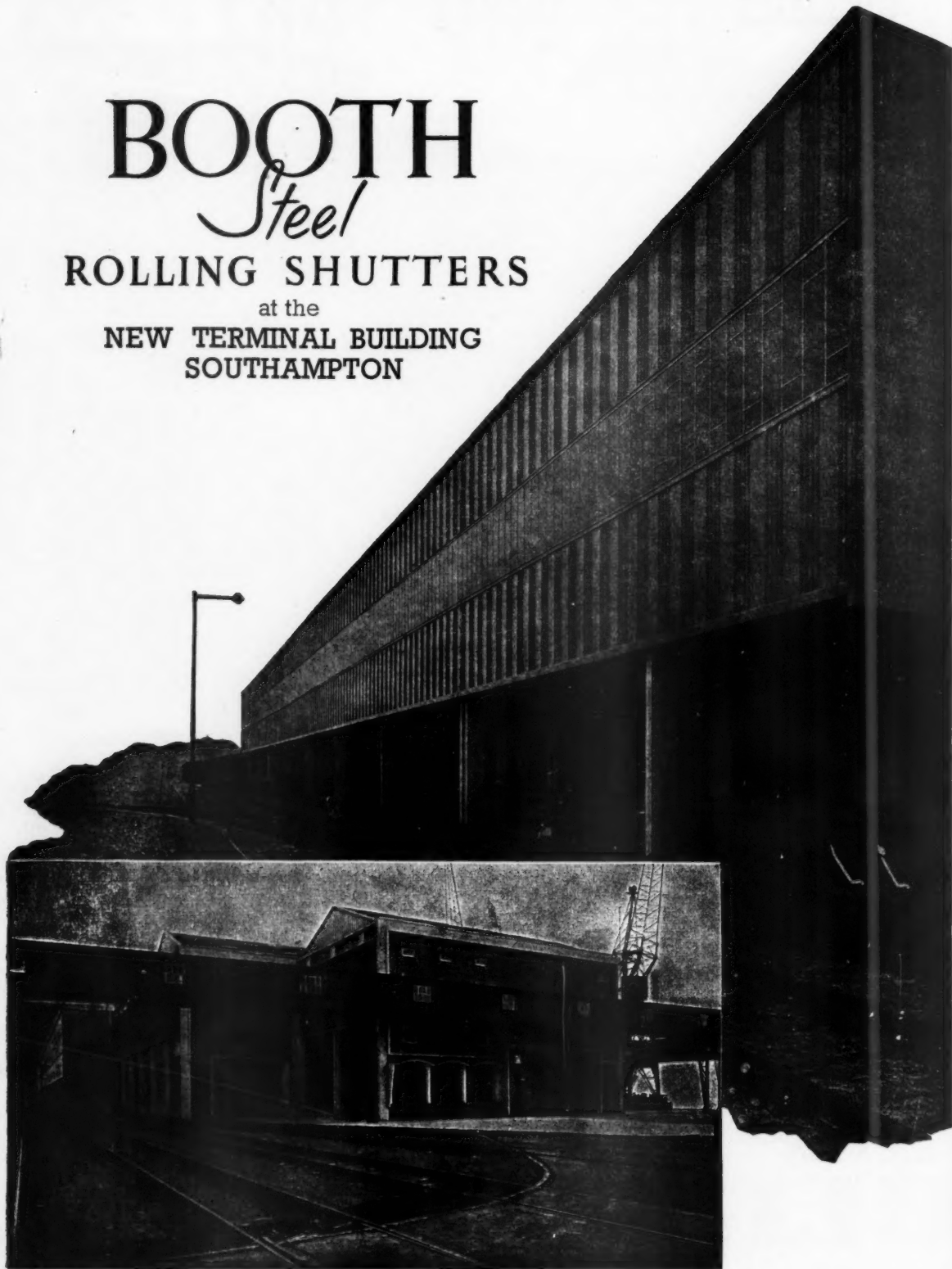
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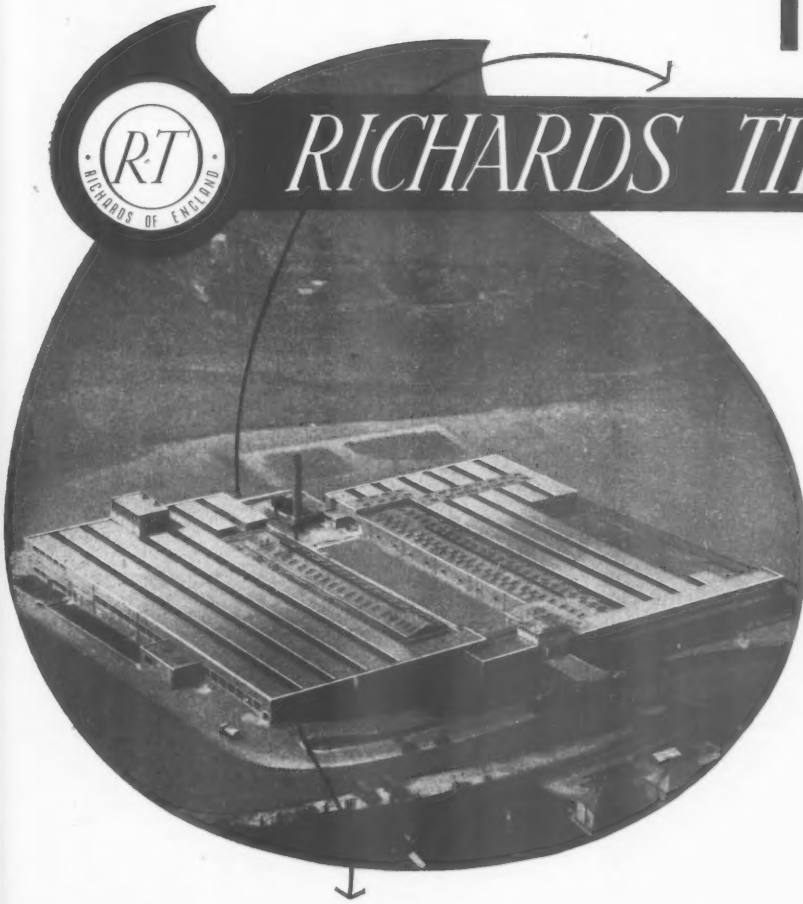
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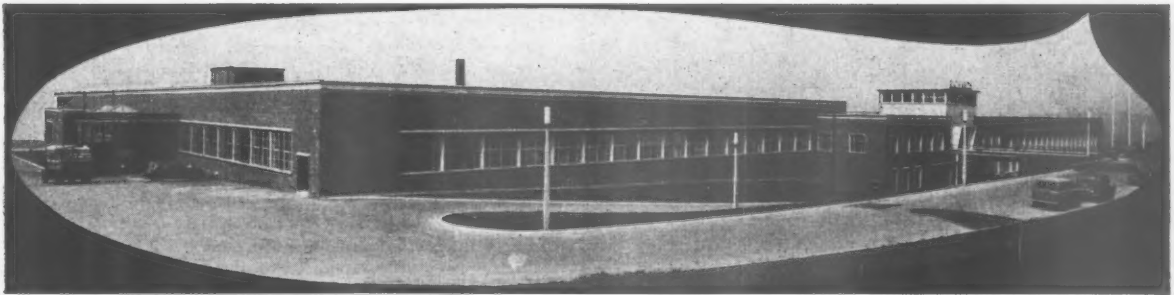
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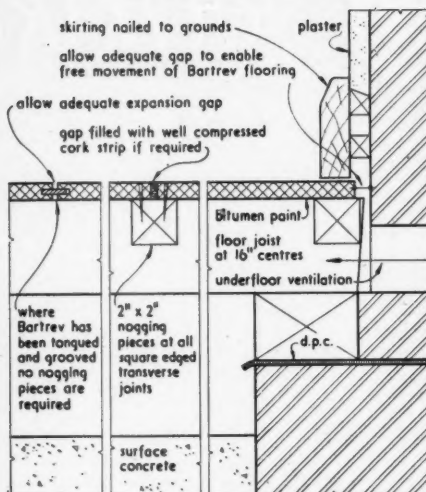
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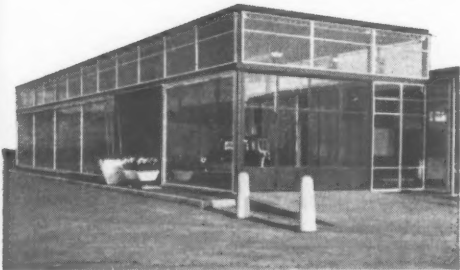
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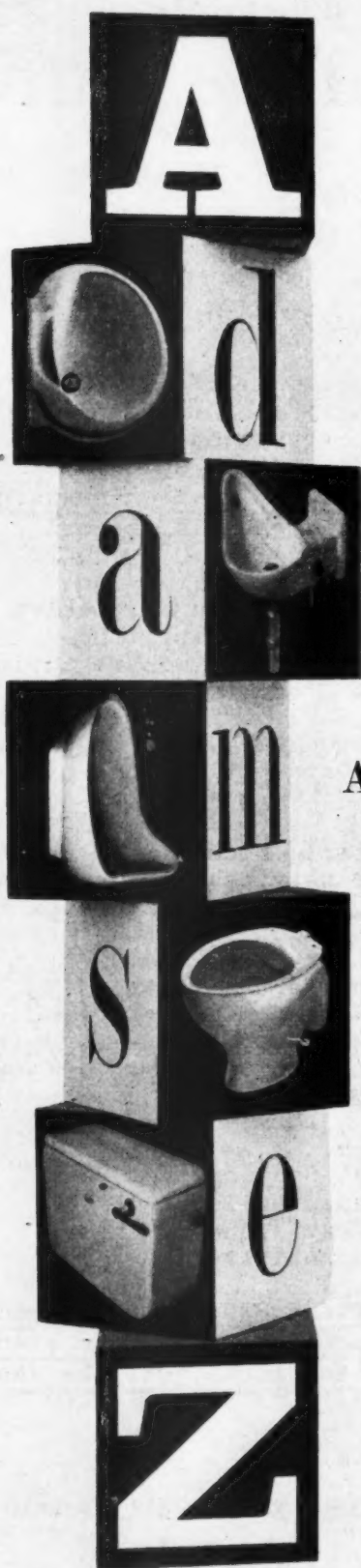
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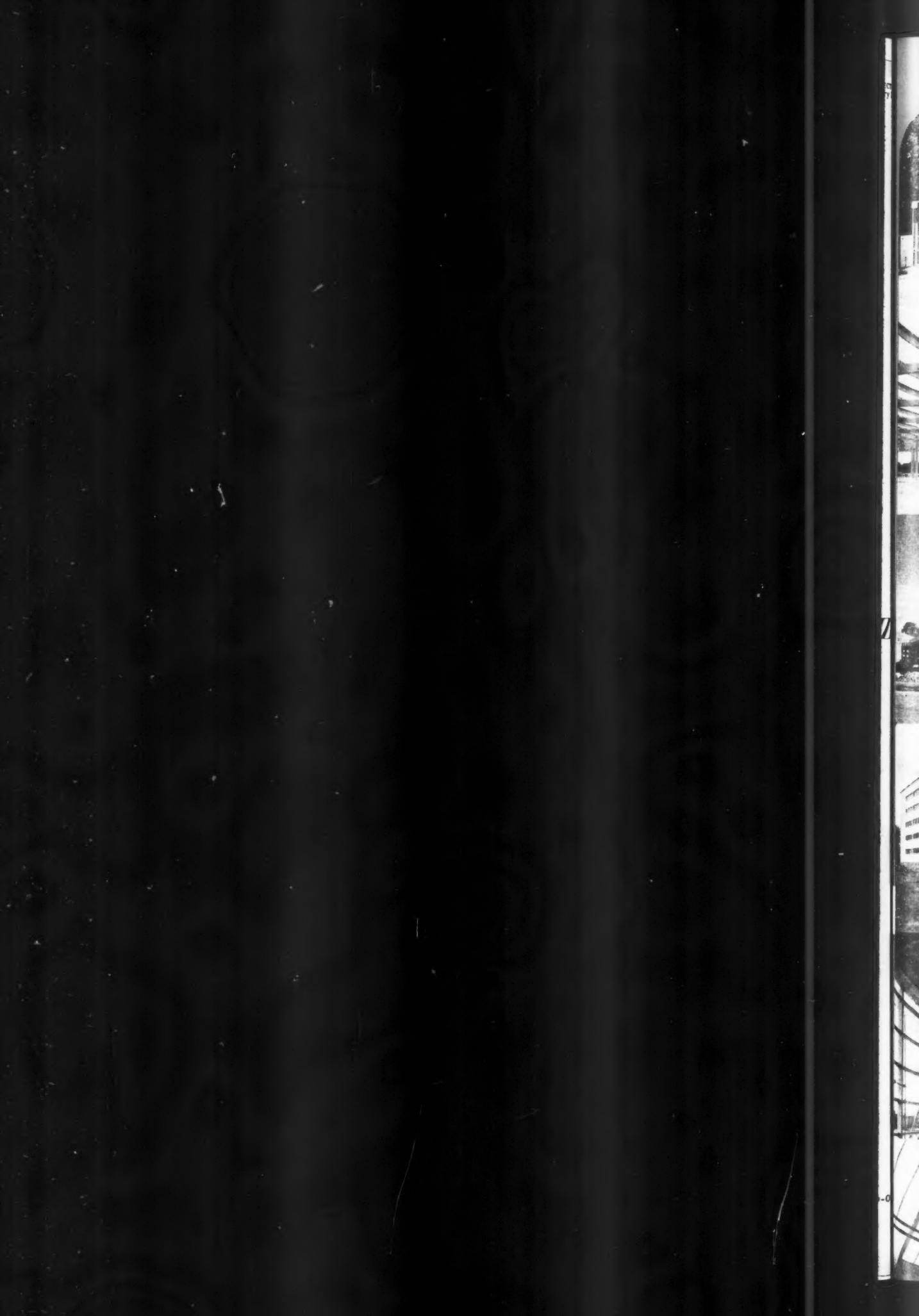


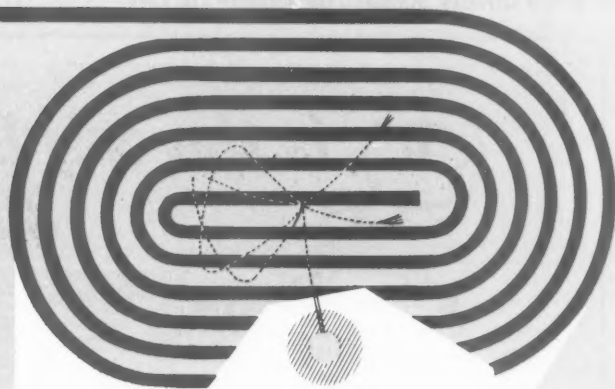
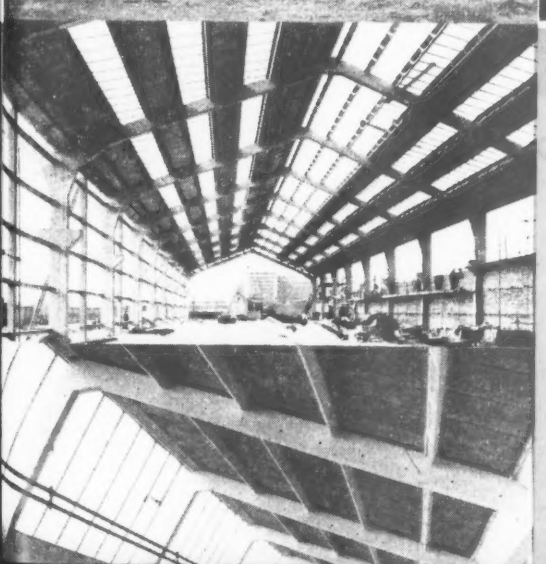
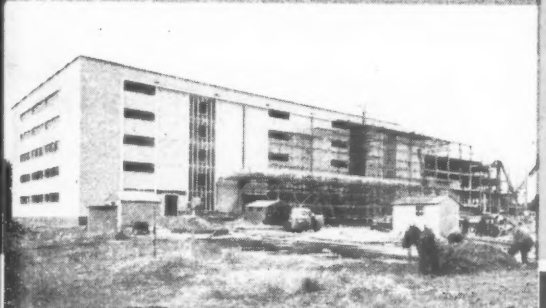
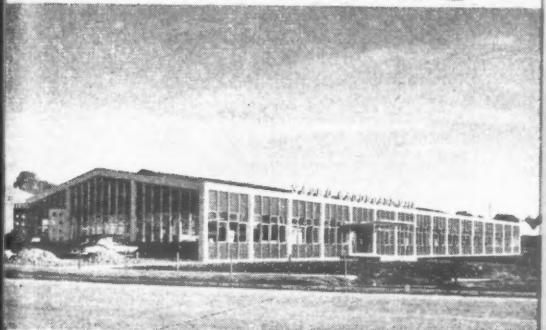
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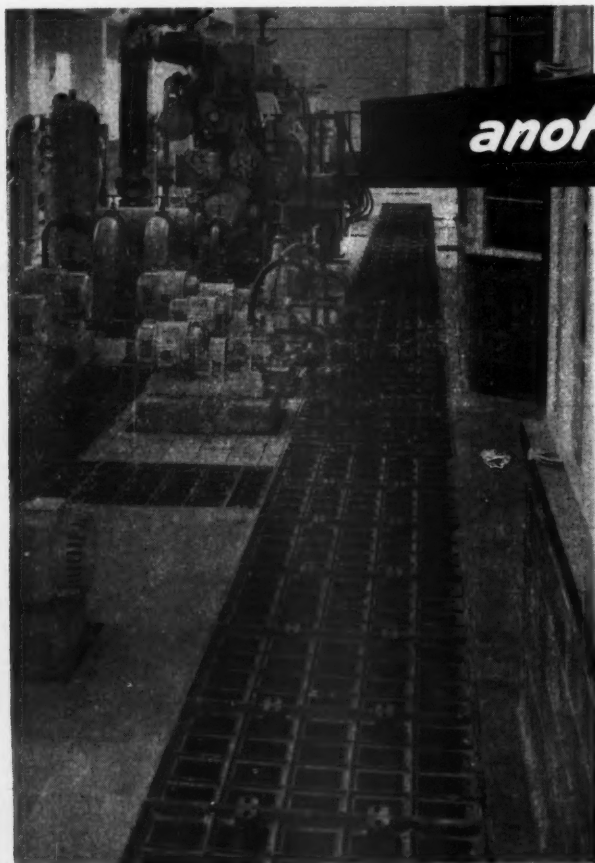
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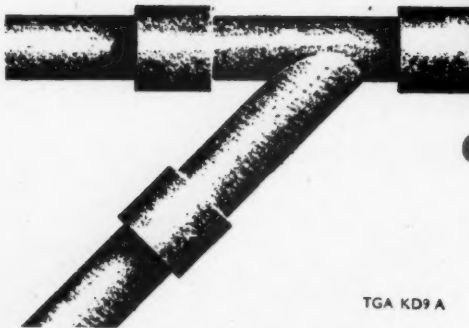
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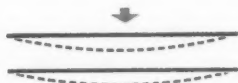
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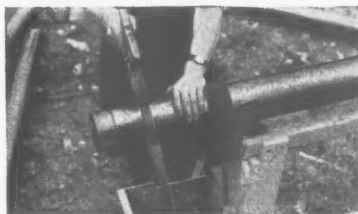
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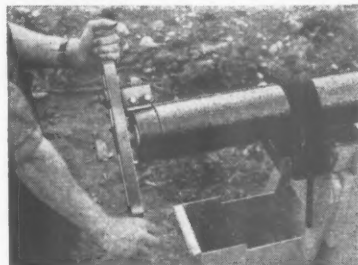
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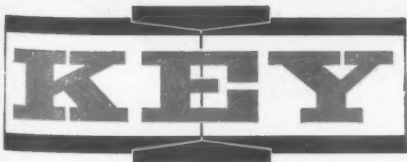
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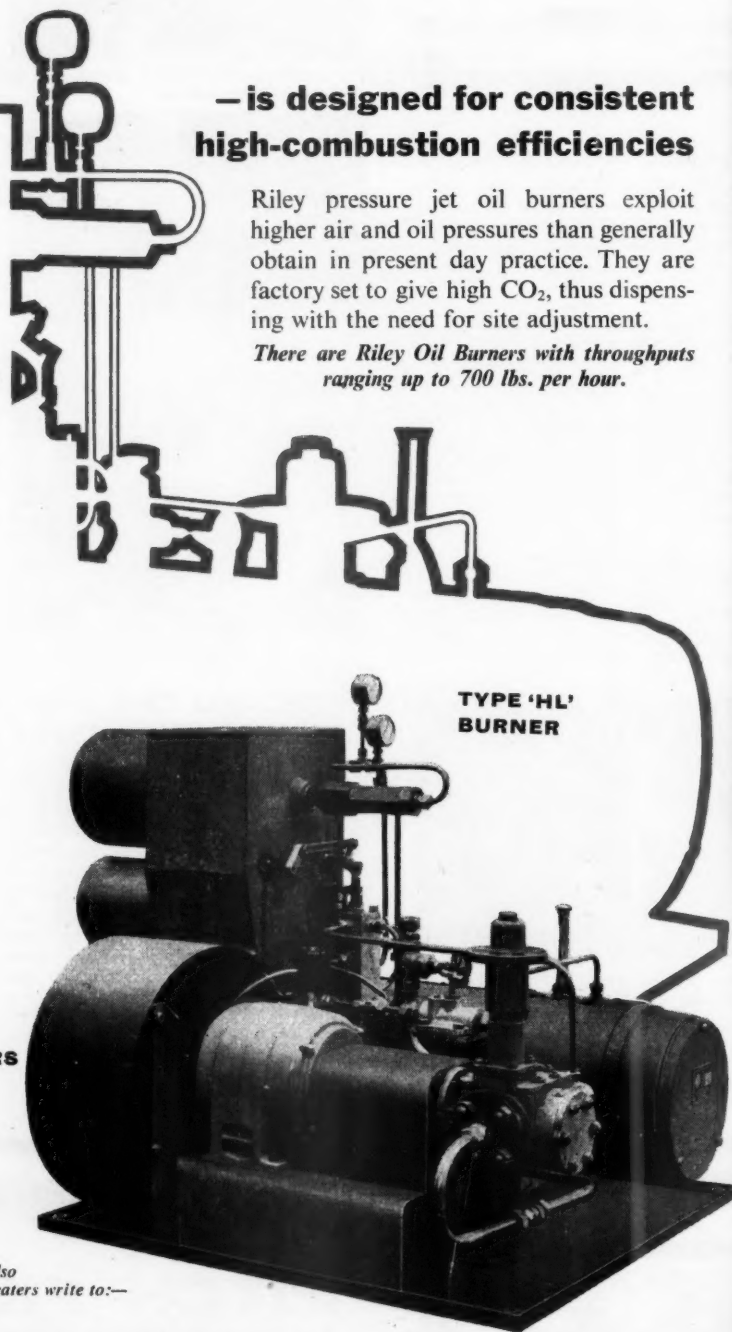
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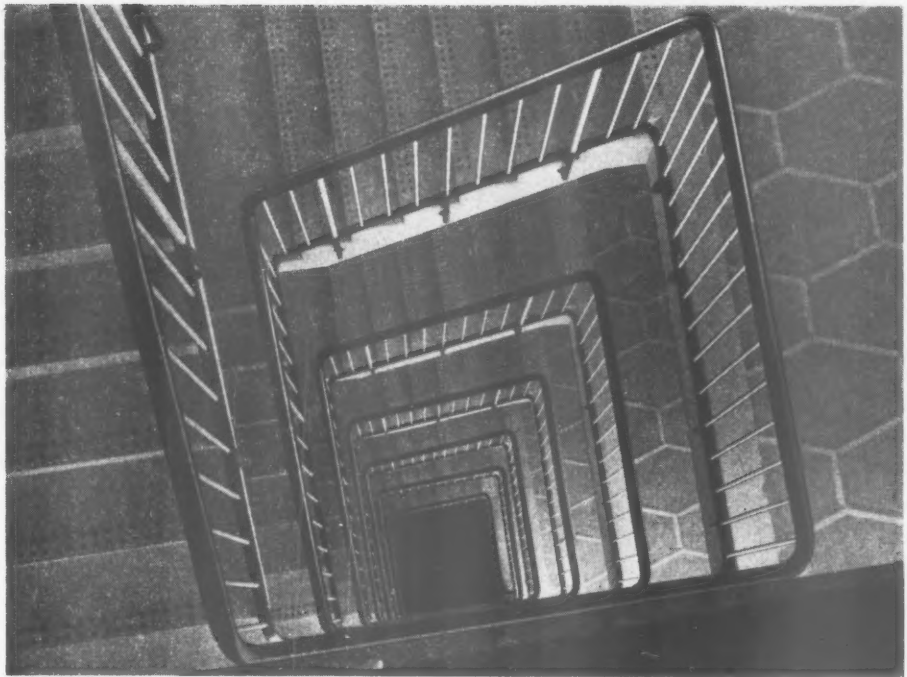


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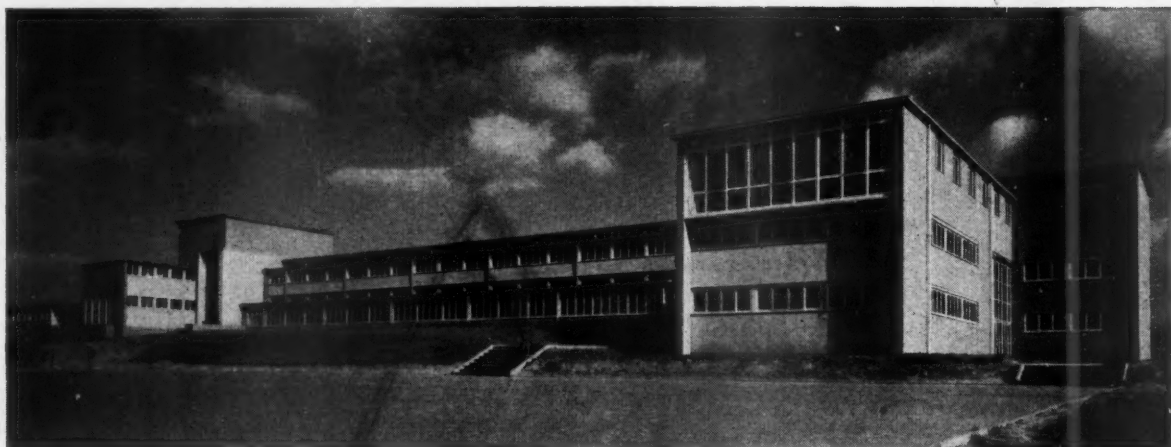
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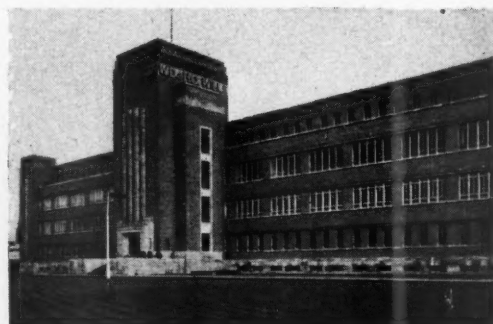
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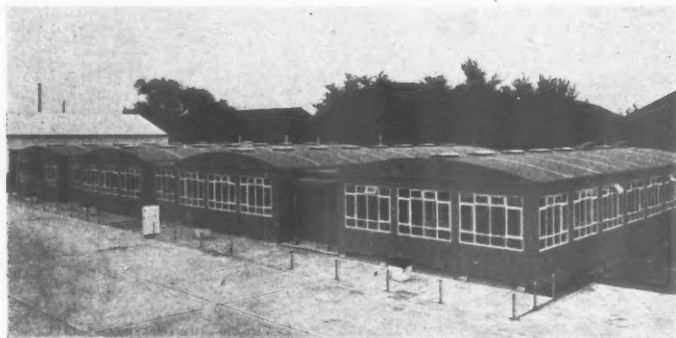
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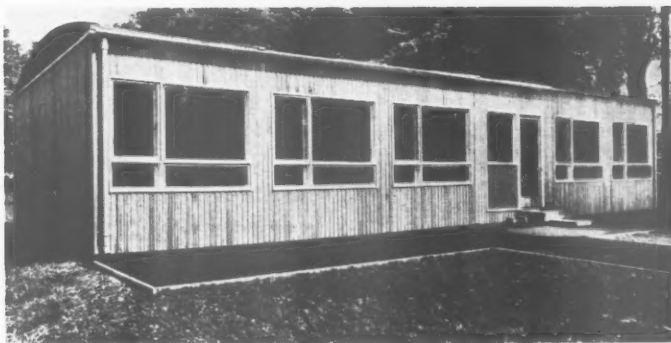
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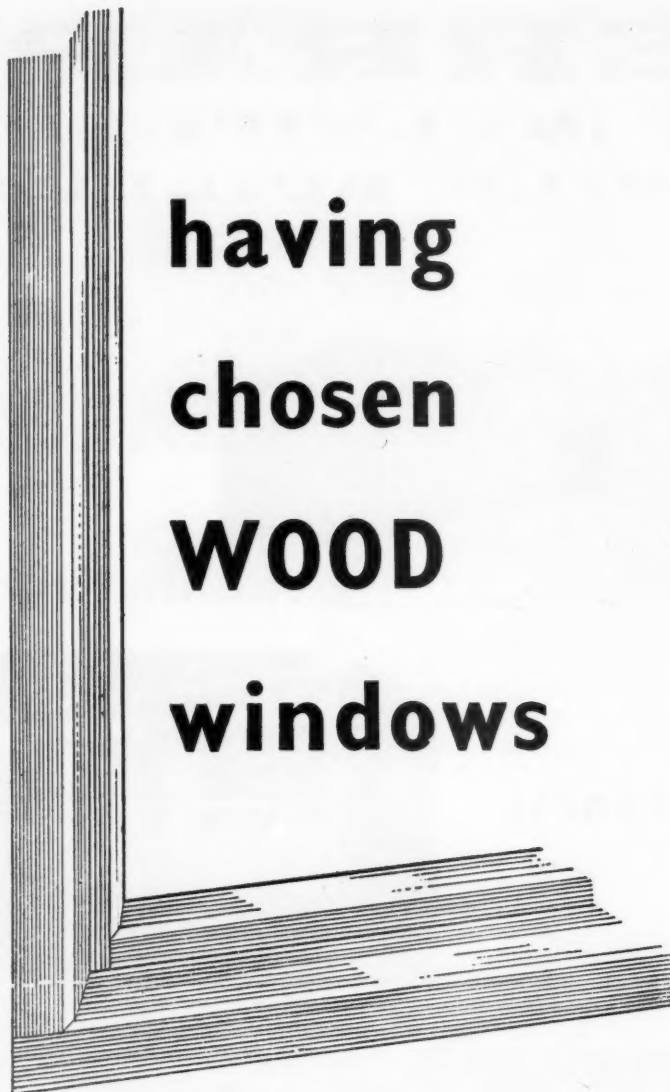
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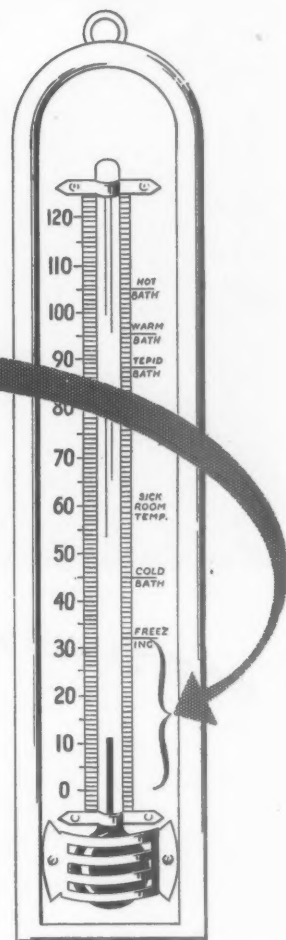
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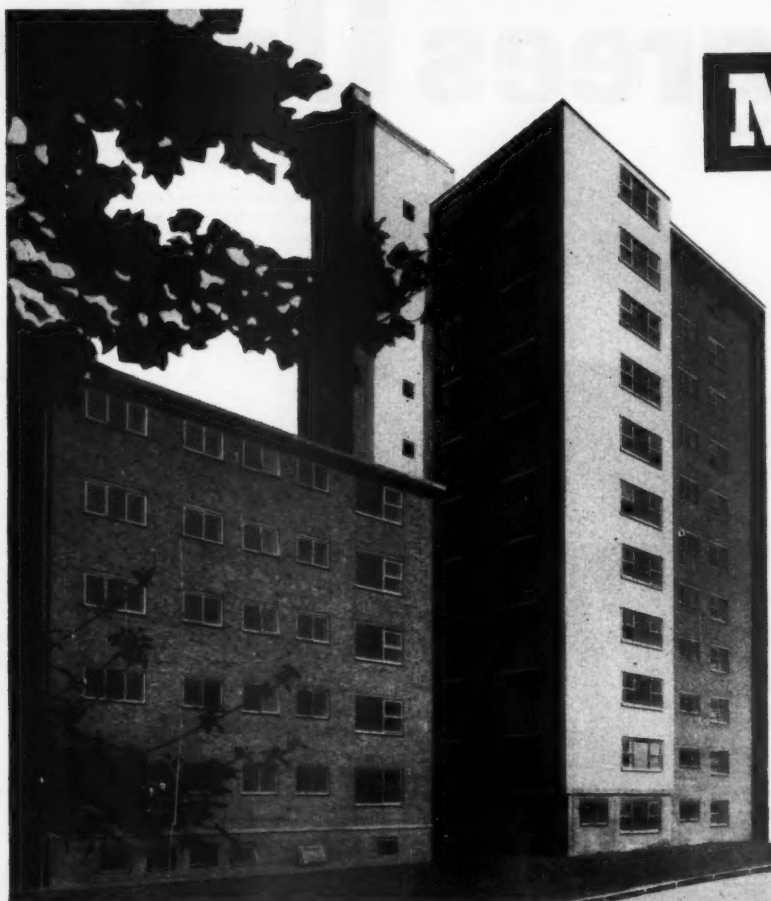
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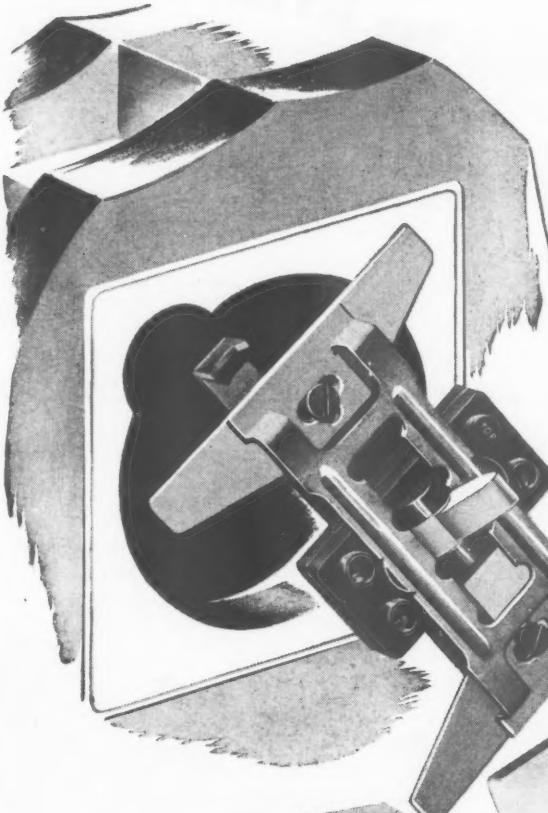
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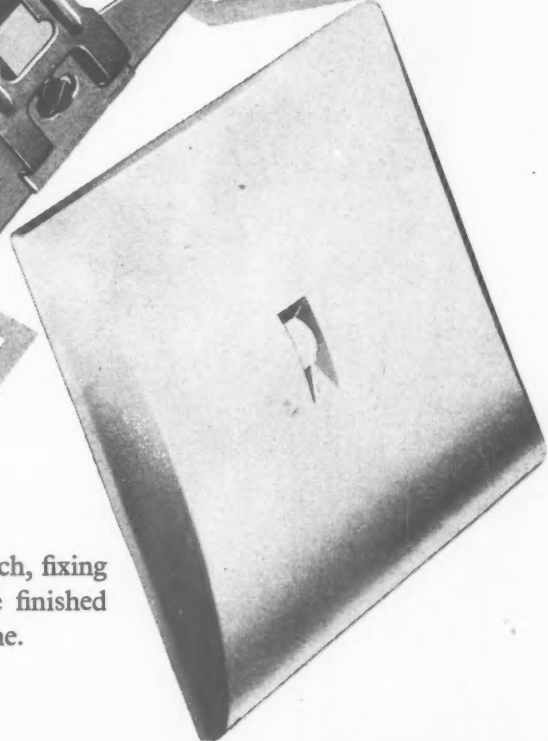
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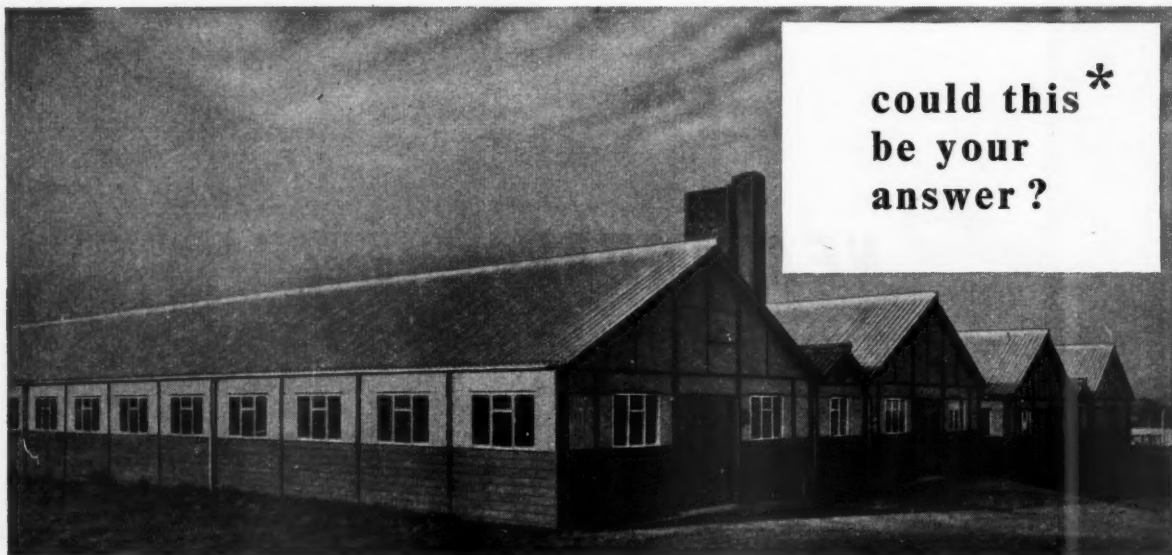
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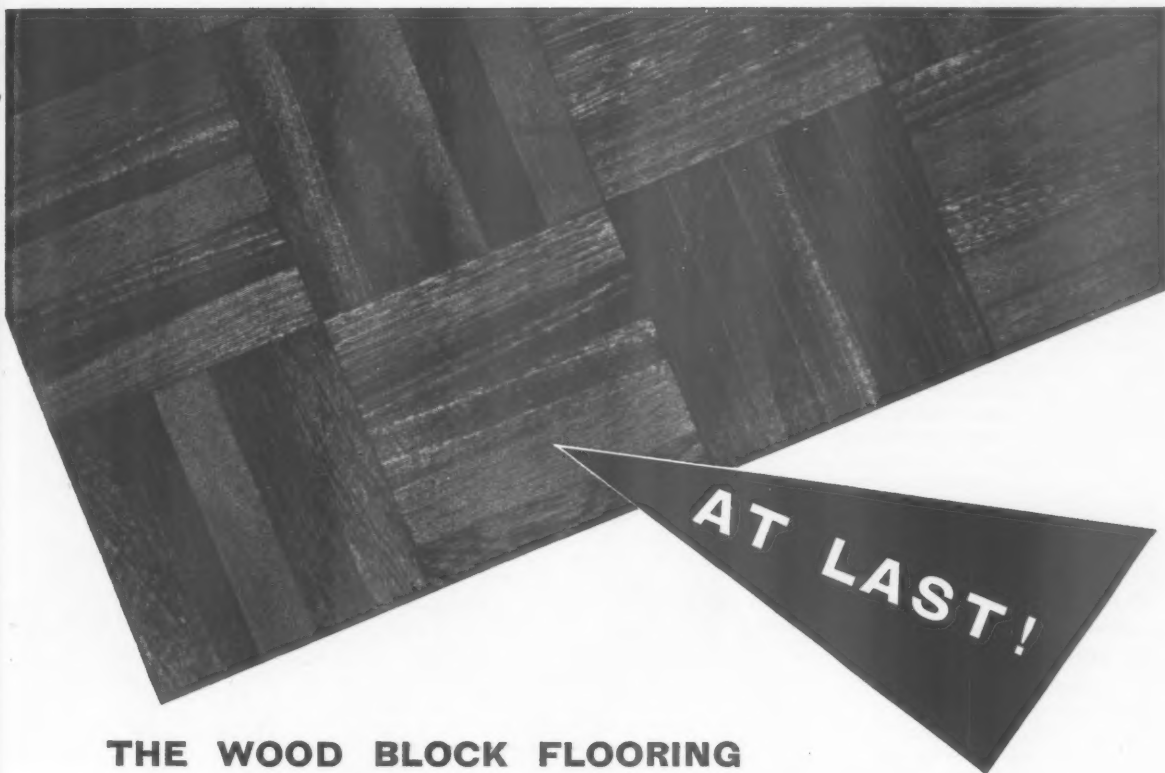
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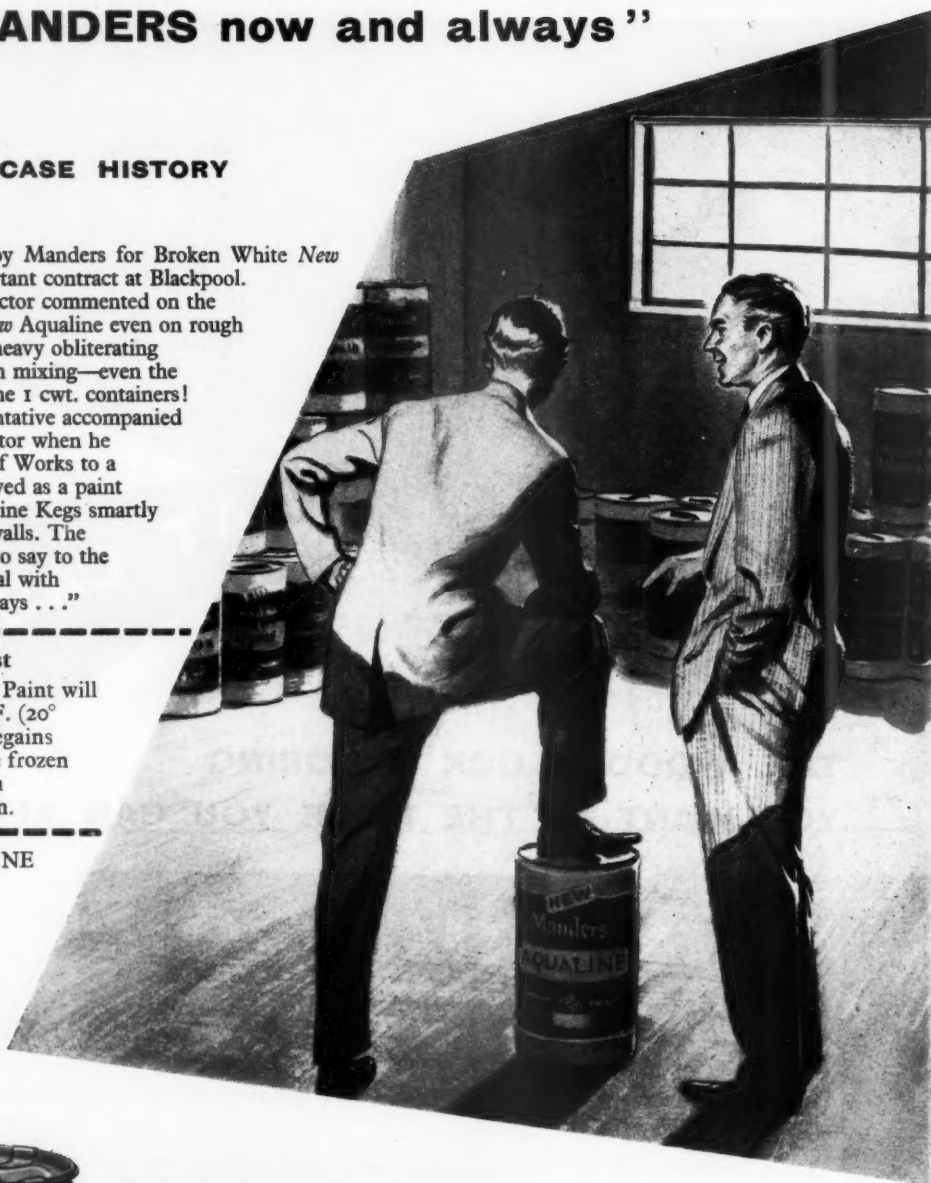
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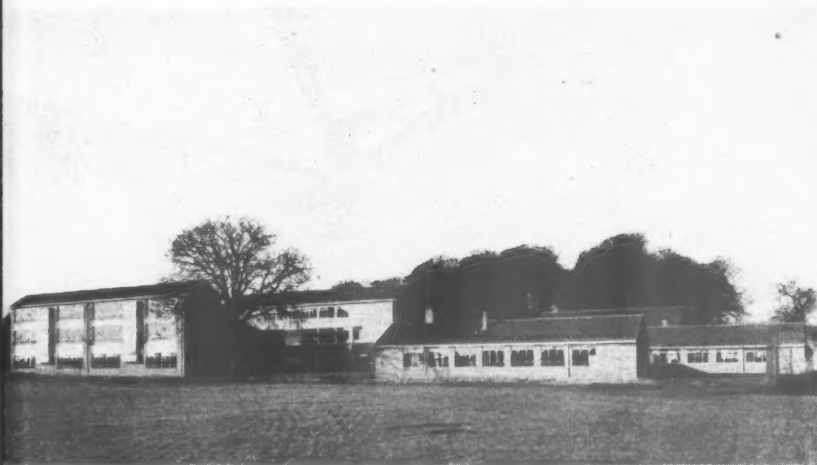
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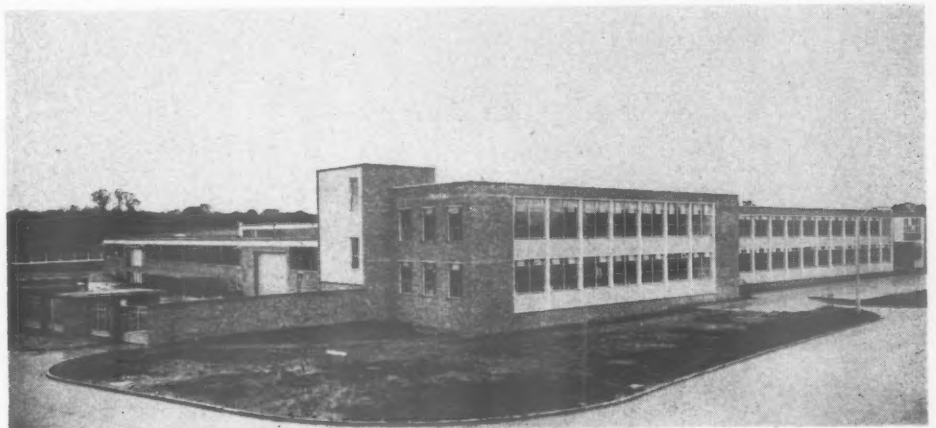
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This week, on pages 116-122, we publish one of the most thoughtful, and thought-provoking articles ever to have been prepared by a committee of the RIBA. We have no space to comment on it this week, but it will be reviewed in a leading article next week, and we hope to accompany this by criticisms from a number of senior architects whose opinions we have invited. The report on the RIBA's financial problems, which we announced last week would be appearing in this issue, has had to be withdrawn, at the RIBA's request, in order that it might appear in the RIBA Journal first, an embargo of which we were not aware when going to press with the original announcement.



THE ARCHITECTS' JOURNAL

No. 3281 Vol. 127 January 16, 1958

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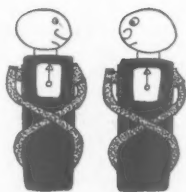
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ASTRAGAL'S REVIEW of 1958

JANUARY

Readers of Omar Khayyam will remember that bit about the New Year being the time for the thoughtful Soul to retire in Solitude. They will not have been surprised when the Prime Minister, who had more to be thoughtful about than most of us, took a hint from the poet. He was quickly replaced, in spite of a complaint from the mayor of Los Angeles, who was "tired of 10, Downing Street, running the show." While we were all wondering what Sir Anthony's successor would be like, a reporter on the *Star* gave us a penetrating pen picture. "Mr. Macmillan," said the reporter, "smoked a cigarette as he drove back from Buckingham Palace, and he held it in his hand as he got out of the car." A lesser man, we reflected, might have used the back of his ear. Mr. Macmillan was definitely not a U Nu (unlike Rangoon's returning premier, who had tasted success before), so his views on being a prime minister were anxiously awaited. "There is nothing to be ashamed of," he decided, "in getting to the top." At this

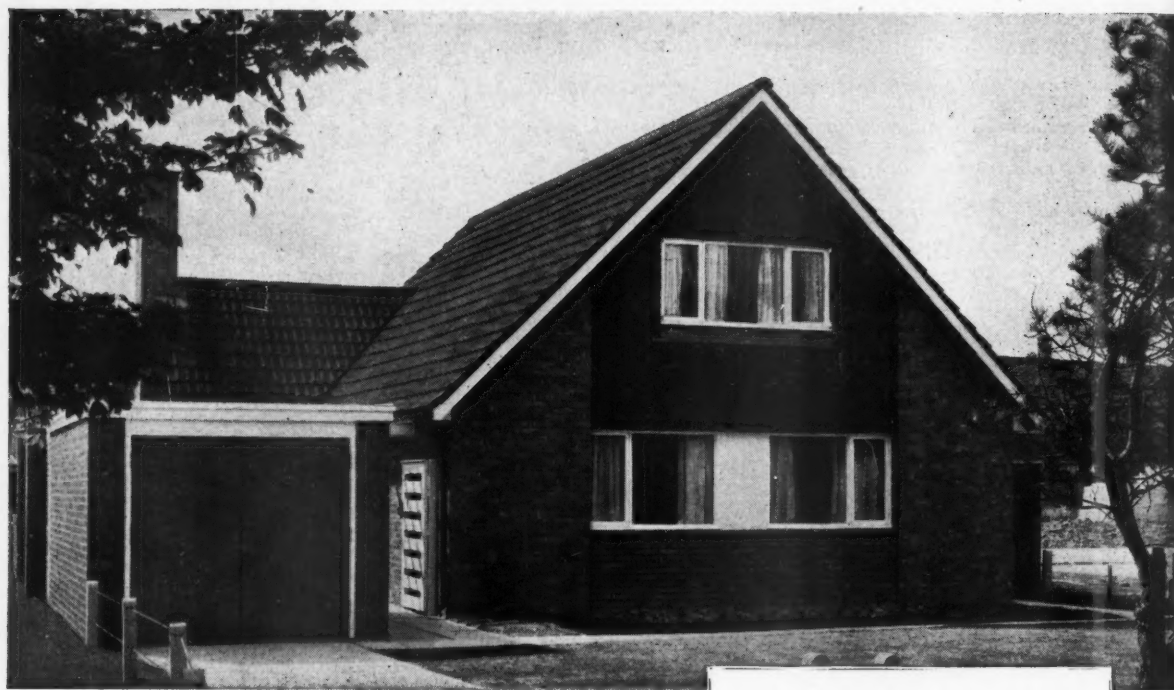


glad news many architects joined in the shameless uphill rush, only to be halted by the credit squeeze. For a time the architectural world was full of yawns (and Jorn's success at Sydney); but as we kicked our heels over the drawing board we realized we were helping our new housing minister, Henry Brooke, in his promised attempt to stop sprawl. Some of you may have wondered why ARCUK invited you to consult them about self-publicity at a time when clients couldn't afford you even if they had heard of you. Others probably took the opportunity provided by this lull to contemplate the problems of other professions. If it was a bad time to be an architect, it was a worse time to be a dustman or a fire-eater: the first were told by Lord Goddard that they were not entitled to take things out of bins; and the second had a job to get extra petrol for their work. Only the most selfish among you will have failed to sympathize with Sir John Cockcroft, who admitted that he was "not an expert on lobsters," or Miss Barbara Hepworth, who was invited by the ICA to state her aims and began by saying that in her opinion the birds smelt the music and the foxes sang in flight. Such a depressing point of view was understandable in a world so hard-headed and unromantic that council tenants in Newcastle complained of newlyweds "exchanging sweet nothings" next door. However, we all felt better by the end of the month, as we returned to our drawing boards at the request of Nigel Hannen, the LMBA president. We must fill the boards for later action, he said, in spite of the credit squeeze. Laughingly we got back to work—except those who had read the *Sunday Express* and were too convulsed even to stand up. "The architect of average ability," said a correspondent in that newspaper, "gets £1,500 at 35." No wonder Miss Hepworth's foxes sang!

FEBRUARY

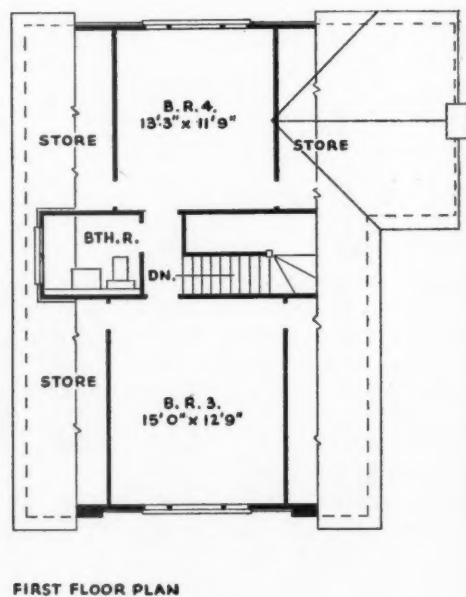
"Germans offer £85m. for Britain," said *The Times*. And then, with a burst of irresponsibility, it spread alarm and despondency by announcing that "professional quill cutting is in eclipse." When Sir Winston Churchill scooped up his pet budgerigar and took it with him to the south of France, observers of the contemporary scene nodded sagely, and a publisher with an eye for the psychological moment re-





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leased a one-and-ninepenny booklet on "How to Emigrate." This tugged at the roots of our patriotism. Could we really stay in this country now that petrol coupons had gone up to two shillings each, Lord Hailsham had asked us to take off our coats for the future, and "the sauciest, bawdiest play in town" had failed to get exemption from entertainment tax? We all reacted to the national dilemma in different ways. A report from the Soke of Peterborough told, appropriately enough, of increased drunkenness in the district. At Wakefield County Hall all local authority pencils were cut in half, "so that only half as many should be lost." And this attractive proposition was matched by a Warwickshire parson, who cheered his congregation by translating the New Testament into terms of science fiction (just as MARS started to break up). The most spectacular move to soften up the public was made by the GPO which suggested, in its advertisements, that post office staff should be "people who like people." This in itself would not have been enough to deter the potential emigrator: it took something more subtle to bring the Land-of-Hope-and-Glory lump to the throat—a report that a newly-designed five pound note was in currency. This was the first news many people were given that there was so much money about, and as they settled down again they were vastly cheered by the announcement that radioactive ash could be used to prevent the premature sprouting of potatoes and onions. Sour grapes and rotten eggs were also in the news by the end of the month: the first were exhibited in a speech by a representative of the NFBTE, who spoke harshly of the "long-haired lunatic fringe of the RIBA who write letters to *The Times* and get themselves knighted"; the second were thrown at Authority by Dame Evelyn Sharp, who complained about the failure of public control of architecture. The best news of the month for architects ("millions of chartered dwarfs," Sir Albert Richardson called them) came from Bloomsbury, where Dr. (now Sir Leslie) Martin was appointed to replan and relieve the London University precincts.

MARCH

"After all," said Hugh Gaitskell, "things are always in a certain amount of mess." A nice Thought for the Month—or for any other Month—but one that was regarded as blasphemy on the opposite benches. But don't all great truths begin, as GBS said, as blasphemies? Every month has its quota of blasphemous truths and March had two good examples. "It's no fun," said Anthony Steel, "being married to a glamour girl." And Harold Macmillan capped this with his belief that "there is no vital difference between Socialism and Communism." Thornton Wilder followed Mr. Gaitskell with another Bright Thought. "Life," he said, "is an unbroken succession of false situations." And events proved him right. Cheltenham said it had a higher figure for illegitimacy



than most places in Britain; Chelmsford parishioners were asked by their bishop to stand outside their churches and look as if they were queueing to get in; a golden Espresso machine was ordered for Blenheim Palace; a White Paper on defence showed that we hadn't any; and in Malaya a dog attacked a tiger on a rubber estate and got a medal from the RSPCA. We knew, of course, that very soon Samuel Beckett's new play would show us, with the help of legless men living in dustbins, that there were some decent values left in life. This encouraged us to look for ourselves, and to find a few fragments of wisdom and truth in the month's news. In Birmingham, Douglas Jones was teaching his students about costs; in London, Max Fry told the ICA that art and science ought to stop diverging; the *Observer* sensibly asked, "Can Atom Stations Blow Up?", and even more sensibly didn't answer the question; a Hampshire boy who wanted to go to Russia was given psychiatric treatment instead; and Harold Watkinson said, "the Suez canal is far less vital than many people thought a few months ago." The shrewdest remark of the month, made by Mr. Punch, ought to have reached the ears of our new anti-sprawl housing minister: "Those who remember Welwyn's heyday as the oldest of the new towns, and now learn that it has a new town itself, feel that the time can't be far away when all the new new towns have new towns, and all the new towns have . . ."

A P R I L

A London bus, believe it or not, took a wrong turning off Oxford Street. After that, anything could happen and—as is usual during this month—a lot of things did. The thing that happened most was television. In the north a Peeping Tom blamed his set because it broke down, leaving him with "nothing else to do" but peep; in the south a fishmonger went bankrupt because his customers put viewing before frying; and in Paris BBC officials were just as worried as Yarmouth's newly-created comic postcard censors, because they couldn't televise the Queen in the Louvre without revealing the nudity of the statues around her. But elsewhere television proved itself to be the friend of Man. A woman viewer was so annoyed when her set went dead that she stamped out of the room—and found the house was on fire. And the Brewers Association said that the cathode ray had led to more drinking in the home than ever before. It was good to learn that television was not killing several other social habits. In Grimsby a guided missile base was to be built by enthusiasts in spite of protests about interference with TV reception. And people living in the west of England were being told by their morning newspaper that "match-box collecting has no barriers of race, creed or language." There were also signs that people still broke away from their sets for long enough to visit the coast, and for these Mr. Marples arranged a new telephone weather service. As he put it, in a commendably broad-minded way: "the



subscriber will be able to decide whether to take his wife or girl friend out for the day." If the weather was in favour of the girl friend, he could leave his wife at home in the safe hands of the *Sunday Express*, which he had learned (from the *Sunday Express*) "does not spend its time in the gutter." But such infidelity would not apply to architects, who were too busy just now expecting, enjoying or recovering from Aalto week—the week in which the distinguished Finn came to the RIBA for his Royal Gold Medal; or writing angry letters to NALGO, who had said that the work of municipal engineers "is shared by officers such as city architects, housing managers and cleansing superintendents." That statement almost got the Architecture Booby Prize of the Month, which goes instead to the Attorney-General in Lusaka. This administrator of justice was fighting on behalf of a new neo-Georgian High Court building. "Someone in peril of his liberty," he said, "ought to be in surroundings of great dignity."

M A Y

"I'm an egrazaphobist, that's me," said Tallulah Bankhead. While you were working that one out, an American aeronaut did some intricate calculations and decided that "air travel at 8,000 miles an hour is only 30 years away." No, don't bother with the sum, it won't come right. Read instead the remark-that-could-not-have-been-better-put of the month, by Aubrey Jones. "Thank you," he said, addressing an audience at Bristol, "for the honour you've done me in asking me to open this wind tunnel." The grateful cheers were almost heard in Birmingham, where local traders were doing a brisk boycott in "Nasser's onions." Meanwhile a new juke box had been ordered for Woburn Abbey, a thousand priests in Burma had prayed so hard for rain that the roof had come off Mandalay's gaol, and John Summerson had looked in vain for a case for a theory of modern architecture. In London the LCC decided to replace Albert Bridge; irreplaceable Albert Richardson produced the witticism, "Frightful things, arts councils," and *The Times* published an advertisement for "Lady (and dog) seeking accommodation: English, Protestant, U." Eric de Maré's fat penguin was received with enthusiasm by students of photography, and Reg Butler's fatter girls appealed to the gallery-goer. Then came the shock of the month, when the *Daily Mirror* revealed that the suggested shut-down of the Third Programme had produced no letters from 14,749,999 of its 14,750,000 readers. Was culture dead, you asked—unless you are a salaried architect, in which case your eyes and ears were in Portland Place, where the old moan about salaries and status was being resumed. What else happened in May? ITV had the bright idea of educating people with one hand, while retarding mental growth with the other. *Picture Post* expired. Professional footballers got more money. And the underpaid among you had a cheerful word from the popular scientist, Chapman Pincher. "The men who are preparing the H bomb," he said, "may keep your son out of uniform and enable you to afford a car."



J U N E

The architectural feat of the month was Dr. Nikolaus Pevsner's lightning historical survey, from Genesis to the Modulor, in 15 minutes. In that time he had to do a little skipping, and it is understandable that his RIBA audience heard nothing from Zechariah. It is there, however, that you will find my text for June: "For who hath despised the day of small things?" Now in the city of Carlisle a man was charged with taking too much wine. And the same man was said to have rejoiced because of the death of his wife's mother, the very woman whom he had insured a full eightfold. And there was singing at Glyndebourne, and loud lamentation for St. James's; and many miles away, in the city of Oxford, in the county of Oxfordshire, an angel fell to the ground. And it was taken to be a sign, by the men of that city, that all the buildings thereabout would crumble and fall to the ground. And they asked for money. And so did those known as British Railways; and they held out their hands and said: "The food in the trains will be more abundant." And in Luton parishioners sprinkled their automobiles with holy water; and throughout the land there was a tapping of telephones: and the sun scorched the earth, and there was much rinsing of socks in the fountains of the city of London. And the Lords' days were counted, ball by ball, on the Third of the Programmes. And the *Nation* was taken from the *New Statesman*, and it became known to the *Nation* as the *New Statesman*, and at first the *Nation* knew it not for it was changed. And there was much speaking off the cuff by Dame Evelyn Sharp, and she spoke of the evils of bad planning; and those that heard her believed, but they knew not if she spake for the Ministry. And across the sea, in the land of America, there was a gathering of architects. And they spake for many hours; and Robin Boyd heard them, and he set down what they had told him in the *JOURNAL*. And those that read it marvelled, for these men supposed they could found a Utopia. But not far off, in Long Island, the ten commandments were torn down from the walls of the schools, for the Authorities had said: "The young must not know what they must not do, for fear that they might do it." For Cecil B. de Mille had not yet come.



J U L Y

"Many papers," said the chairman of the Press Council, "are guilty of seizing on the trivial." After such a warning ASTRAGAL put on his blinkers and recorded for you only the more Significant happenings of July. You will remember that we got off to a good start with a promise from Mr. Mikoyan. "Things," he said, "are going to be the same as before—possibly better." And that was the key to the month's events—the same, only better. When, for instance, Mr. Dulles opened his mouth, we knew he was going to speak about disarmament; but this time he ex-



plained that "disarmament discussions are not concerned with disarmament in the literal sense." Shortly afterwards the Russians said they had no intention of building military bases "to threaten the US." The same old story? Yes, but this time the bases were "not going to be built on the moon." The now-familiar complaint that clients were losing faith in their architects because planning control was too severe was heard again at the ICA. But this time a *House and Garden* representative had a solution to the problem. "In the end," she said, "people simply have to buy a nice Queen Anne house and convert it." But what about romance? A news flash from Birmingham told how a man had taken a fancy to a woman bank cashier. Nothing new about that, but this was another same-only-better tale, and in fact the suitor had put on tennis clothes and turned cartwheels in the bank. What else? Well, there were the usual exhibitions, promised increases in Post Office charges, statements by Ministers and impassioned letters to editors. But were these all as usual as usual? An exhibition in Newcastle was actually called "An Exhibit"; Mr. Marples offered us an alternative to higher GPO rates—reduced efficiency; a man writing to *Reveille* had a brand-new problem to air ("How can I stop my wife peeling potatoes in bed?"), and Ministerial statements were all, in the words of our Prime Minister, "Well balanced and sound." One minister, Mr. Brooke, who was known not to mind tall buildings, went one better this month, and said, "I do not rule out even very tall buildings"; Leopold Stokowski chanted the usual tune by disliking the Festival Hall's acoustics, and Lord Altrincham complained of a most unusual pain in the neck. Did he read the Unesco pamphlet in which the director of an American "Sleep Research Unit" said "a stiff neck may be due to sleeping in the same position all night"? This discovery of the month was put in the shade by July's most sensible proposal. A correspondent who wrote to the *New Statesman* about members of the oldest profession suggested they should be transferred from the West End to the City. "They should work," he said, "in a district associated with commercial relationships unalloyed by generosity or affection."

AUGUST

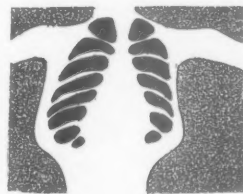
This was a sporting month. Most of you began it by getting your old tennis rackets out of the attic because, as the *Sunday Dispatch* had so rightly said, the thing to do at country house parties was to use your flabbiest gut (if you will pardon the expression) in pursuit of bats. Another new sport well publicized at this time was the taking of holidays with your ex-husband or -wife. (And only those with a -wife will know what -fun that -is.) This could be combined with gentle shooting expeditions now that American magazines were advertising a "dainty pistol for ladies, pastel-pretty in three glimmering shades." For the less adventurous there was a mental exercise, described in *Prediction*, which included "imagining oneself in a match-box." If you liked tracking you could go round London on a Wren-hunt, helped by a London Transport guide, or



look for that perennial prey, the Abominable Snowman—this time in the comfort of a London cinema. Other arm-chair sportsmen crowded into the Aston Hippodrome where, according to the *Birmingham Mail*, "Peaches Page not only poses, but even sings and rides a bicycle." And down in the deep south of Basingstoke, a *Daily Telegraph* reader reported an even more startling discovery—railway porters doing folk dancing on No. 2 platform. "One would not have seen this," said the overwhelmed spectator, "before nationalization." Other readers of the *Telegraph* were taking small bets on the number of times the newspaper would plug its Greenwich exhibition, *Son et Lumière*. ("Anyway," as the girl said, "Who is this son of Lumière?") Larger-scale gambles were being investigated by the *A* and *BN* and by *Architectural Forum*: the first was speculating on who gets the RIBA Gold Medal, when and why; the second was reminiscing about John Summerson's 1948 prediction that a crisis was due in 1957. Back in England an optimist was offering all comers the chance of owning and flying the biplane which took Chamberlain to Munich. Hoarse cries of "Wot abaht the bus that little ol' 'titer missed" drowned the other inevitable joke of the month, made on the publication of the semi-biographical "Ordeal of Gilbert Pinfold." Was this, asked the smart Alec, a Waugh to end Waugh? No one answered, because literary tea parties were rocking with the news from Russia, where *Look Back in Anger* had been well received. "It has faith," said a critic, "in everything that is good and radiant in the soul."

SEPTEMBER

Well, did you have Asian flu? Or were you only talked into having it mildly? Anyway, did you even meet anyone who had anything worse than a bad cold. The whole stunt would have qualified for the worst bit of advertising of the month, had it not been for BOAC. "When flying to America or Canada, on Business," said an advertisement, "Take Your Wife Too." John Steinbeck, who "didn't know what obscenity meant," should have been with us at this hour. Instead, we were entertaining his compatriot, Jayne Mansfield, who liked us very much—especially (as she told the *News Chronicle*) after an English doctor X-rayed her chest and kept on saying "Jolly good." A herd of cows was featured in a work study film, which was shown at this time to the London Building Productivity Committee, and a correspondent in the *Daily Herald* said "Some women seem to have forgotten the purpose of the bust: it is not for seduction." Meanwhile Mr. Bevan had gone to Warsaw, two chimpanzees had sent their paintings to London, a tortoise called Tilly had been left a legacy of £100 for maintenance and a man in Portsmouth believed he had found the way to talk to hedgehogs, though he "did not know the meaning of what he said to them." Presumably Lord Hailsham knew what he meant when he told a meeting that "nobody but a fool would ever want to be a prime minister." Mr. Macmillan quickly explained that "when you become a prime minister everything becomes a



bit larger than life"—so maybe that's what Lord Hailsham, a self-confessed egg-head, was worried about. But this was all rather marginal news at a time when Mr. Grimond was preparing a bombshell for his party. "There is no Messiah," he told them, "to lead the Liberals." Somehow this took all the fun out of the month—a month in which we had learned to pronounce Arkansas, had watched with glee while the *Observer* tried to shoot down the Shell building on the South Bank, and had noted with approval the latest request of the building trade unions. Do you remember how these unions decided to ask for a 42-hour week, and how—just when we were thinking they were being lazy—we realized that all they wanted was a chance to begin their overtime earlier? It was not, we reflected, such a bad old country after all. And our thoughts were confirmed when we heard of the latest action by those guardians of our morals, the film censors. "You must not," they told a producer, "have a head dissolved in acid and an eye gouged out in the same reel."

OCTOBER

Our national pride did not falter as the new month brought that great boost to English scholarship—the Russians' first Sputnik. It was the dear old Beaverbrook Press that reminded us that this satellite's antics were largely a triumph of English education—because the Russian scientist chiefly concerned in the venture had studied at Cambridge. There were red faces, it must be admitted, at Madame Tussauds, where Madame's descendants heard about the Red moon on the very day that their newly-ordered planetarium arrived at the Surrey Docks. But you can't, as somebody once said, have everything—and, in fact, not everybody seemed to want it. The Duke of Marlborough was reported as saying, "I don't want to be like the Duke of Bedford"; Max Fry wrote to tell *The Times* we could do very well without the Nash terraces; Kingsley Amis said he could get by quite nicely without the theatre, and the British Press seemed dissatisfied with Malcolm Muggeridge's demonstration of our much-vaunted freedom of speech. At a time when the air was filled with the ringing of Hailsham's handbell and the Sputnik's steady bleep-bleep-bleep (translated in Warsaw as "I chose freedom"), few people heard the pained "ouch" from Dr. Billy Graham. Dr. Graham, who had been heard to speak many times about rams—comparing their fatness unfavourably with the virtue of obedience—was astonishingly surprised when one of these beasts mistook him for the proverbial thicket. Mrs. Roosevelt spoke for them both when she declared that "we Americans should know a lot more than we do," though at about the same time Miss Mansfield was keeping her country's end up in Athens by plugging her favourite author, Plato. It was not surprising that at least one British subject, Mrs. Kym Mzyk, decided to avert her eyes from the world. Her "wee folk club"—for people who are "really sympathetic to fairies"—got little mention in newspapers which were fighting a circulation battle with strictly non-sex subjects, like stories of blitz and airship disasters. The most seductive headline in this



anti-cheese-cake drive appeared in the *Sunday Express*. It read, tantalizingly: "I Gave My Horse a Pint of Beer."

NOVEMBER

"Nobody," said an ETU spokesman, "is going to make a statement about anything to anybody." Fortunately he spoke only on behalf of the charming body of men he represented, and elsewhere people were more talkative. Perhaps too talkative? Certainly Mr. Dulles must have bitten his lip the moment he had said "It looks as though, in some respects, the Soviet is ahead of the US in the missile field." And surely Lord Alastair Graham had second thoughts about his suggestion that a bishop should be sent up in a Sputnik "to draw the attention of millions towards God." Even Mrs. Whitbread must have blushed slightly when she read her statement in the *Sunday Times*: "Who knows but that British-style drinking (i.e. standing up) may not be the key to international peace?" And what about that publicity man for British Railways, who said the new diesel trains were so clean that drivers could go to work in their best suits? We all knew what that meant: more pay for more best suits. And wasn't the ABC television organization spreading unnecessary alarm by publishing its new plans? A special unit, it said, would "anticipate likely events—earthquakes, assassinations, aeroplane crashes, and similar manifestations of a hostile universe." No wonder doctors were advising television viewers to get up and move about at least once an hour. And no wonder some people tried to hang on to all that was left of "a lovely, lovely world." The quotation comes, of course, from a dowager who was bemoaning the end of deb presentations. But were there no lovely, lovely things left, we wondered, as we fought our way through the ill wind that was doing nobody any good (particularly at Hatfield). Of course there were. A Glaswegian had written to tell the Queen how much he loved his mother-in-law; Annigoni had said some nice things about Picasso ("quite good in his early period"); Mr. Brooke had given the TCPA conference a kindly warning about the dangers of ultra-perfectionism, and Mr. Dulles had made yet another priceless remark. "The US," he had said, "is not going to force nuclear weapons on anyone who doesn't want them." What then, we asked, was the point of the wretched things?

DECEMBER

It would be unfair to suggest that the event of the month—if not of the year—which everyone most enjoyed was the American baseball that failed to leave its base. So let me be unfair. And let me use this column to congratulate the two schoolboys of Minnesota who managed to send a mouse up 1,600 ft. in a home-made rocket without benefit of a British University education. And while we



are still brimming with goodwill, let me remind you that Dr. Fuchs had only himself to blame if we laughed when we read that he was "hanging over a crevasse in a Snocat called Rock 'n' Roll." (Half an American musical about the trip is already written.) Did you know, by the way, that as you were sneering at Mr. Presley's rendering of "Santa Bring my Baby Back to Me," Father Christmas was arriving in Woodbridge, Suffolk, with an American fighter-bomber escort? It's no good trying to ignore those Americans, even if you don't agree with June Havoc's prediction that "men are on the way out." America is here to stay. And so is her major discovery of 1957—"subliminal advertising." You've heard about this, of course. The idea is that words are flashed at you on the TV screen at such a speed that you don't even see them. You just store them away in your mind. The same sort of thing can be done with the printed word. For instance, in this review of the year I have carefully omitted a word that you didn't think I possibly could omit. It was very difficult to do. And you have found it very difficult not to

think about it, even though you don't know what it is. So just concentrate hard on what is missing from the next few sentences. The year ended happily with the news that do-it-yourself books were enjoying better sales than crime novels; that £23,000 was being saved each year because postmen were using thinner string, and that there were architects in Britain (according to the Minister of Works) whose designs could stand beside those of Michelangelo. If you select eight letters from those sentences you have the missing word, which is "Subtopia." It is now, of course, an accepted word in our language thanks to the *Architectural Review*, the newly-formed Counter-Attack Bureau and Civic Trust, and many organizations interested in the cleaning-up of Britain. And one of December's news items should surely shame us into working even harder to get this word out of the language again. Sir Laurence Olivier, speaking of the impossibility of filming Macbeth in Scotland, said that all the best sites there were ruined by pylons. "Stands Scotland where it did?" "Alas, poor country." Not to mention England and Wales.

A NEW YEAR MESSAGE FROM THE CIVIC TRUST

The Civic Trust held its inaugural meeting at Lambeth Palace in July last year. The meeting was opened (right) by the Trust's President, Duncan Sandys, who has written this New Year message to readers of the JOURNAL.

As President of the Civic Trust, I send my best wishes for the New Year to THE ARCHITECTS' JOURNAL and its readers. I feel sure that your distinguished publication will continue to play its important part in the cultural life of our country.

Never before has there been such a widespread public awareness of the problems of architecture and planning. It is up to all of us in our own particular spheres to take full advantage of this. There remains a vast field of work to be done before we see this change in the climate of opinion translated into a real improvement in our physical environment.

By every means we must endeavour to reinforce the efforts already being made to combat visual bad manners in all their forms. At the same time, we must ensure that those who are responsible for the creation of the New Towns, the rehabilitation of squalid areas in the old towns and the growth of industry will insist that high standards of architecture and civic planning are achieved.

In the end, it is public opinion that will decide. The good can only be encouraged and the bad prevented by the concerted action of the whole nation. There is room here for everyone who cares about these things and I hope that the Civic Trust will increasingly become the rallying point of a great nation-wide movement to encourage beauty and make war on ugliness.



Once again we publish a regular feature of our New Year issue—ASTRAGAL's choice of Men (embracing Women) of the Year. In addition to the personalities photographed and interviewed by Sam Lambert, there are others to whom ASTRAGAL must take off a respectful hat. They are: Sir Leslie Martin, the ex-LCC Architect, whose knighthood was also a knighthood for contemporary architecture; to Dame Evelyn Sharp, for her extra-Ministerial remarks about the inadequacies of planning control; to Gerald Nabarro, MP, for recognizing the need for a Thermal Insulation Bill; to Michael Middleton, for rounding off a successful editorship of House and Garden, and embarking on an adventurous job with the Civic Trust; to Tom and Ruth Lupton, and John Morton (and others), for organizing the touring exhibition of university architecture; to Lawrence Alloway, for another year of his spirited directorship of the ICA; to the Daily Mail, for its house competition; and to all architects who are helping to swell the crescendo of grumbling about the lay manhandling of elevational design.

MEN OF THE YEAR

NICHOLSON, Ben. For being one of the few painters to recognize the value of a closer relationship between the artist and the architect.

THE NOTTINGHAM TEAM. For designing an anti-subsidence building system and developing the idea of team-work in the local authority office.

SHEPHERD, Francesca Helen (Secretary to the BSI's Consumer Council); and **YOUNG, Michael** (Chairman of the Association for Consumer Research and director of the Institute of Community Study). For proving that manufactured products can be publicly criticized, in spite of the danger of libel.

JOHNSON-MARSHALL, Percy Edward Alan (LCC Group Planning Officer). For being not only a good planner, but also a good PRO—internationally—for planning.

BRETT, Lionel Gordon Baliol (Architect in private practice). For his frequently-expressed wish to kill the Thing (planning, apathy, what you will) that is giving us second-rate towns and cities.

COHN, Leonie, and SMITH, Prudence (Third Programme producers). For continuing to recognize that architecture is as good a talking-point as any other art.

JELLICOE, Geoffrey Alan (Architect in private practice). For his work in the still-too-small profession of landscape architecture.

HARPER, Denis Rawnsley. For being the first architect in the country to become a Professor of Building.

Ben Nicholson

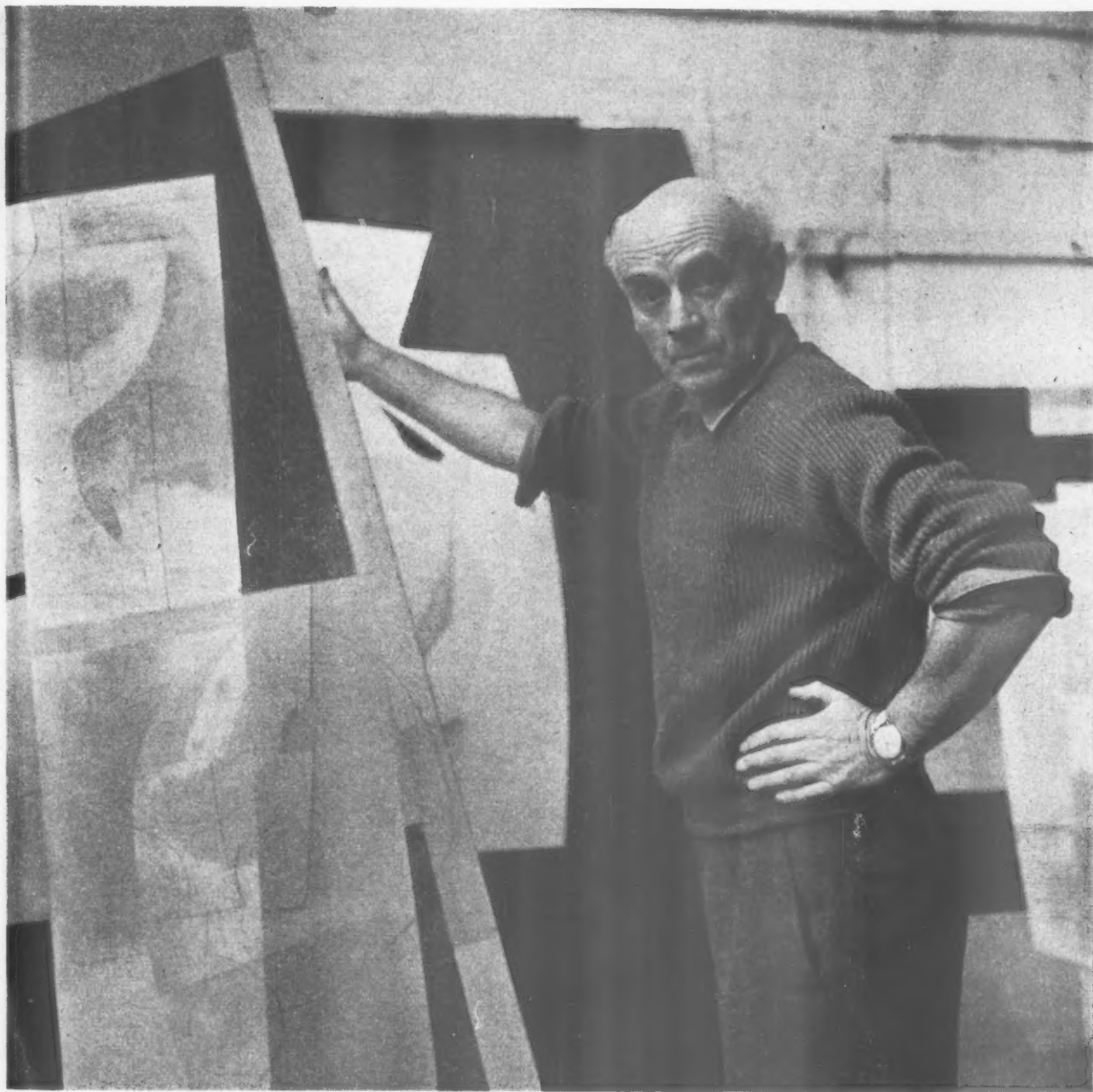
BEN NICHOLSON, born 1894, considered to be architect's artist, lives in St. Ives. Father was painter Sir William Nicholson, mother Mabel Pryde was also a painter. Has travelled much: Madeira, California, Italy, Switzerland, France. During the years 1934-39 he produced a series of white reliefs which are considered to have a close association with architecture. In 1937 co-edited Circle with architect J. L. Martin and sculptor Naum Gabo. Painted two concave panels for s.s. "Rangitane" in 1949; did mural for Festival of Britain 1951 and wall painting for Time-Life building in 1952. Has held exhibitions in the USA, South America and on the Continent as well as at the Tate Gallery. His work has been given no awards in Britain, but among awards abroad: first prize Pittsburgh Carnegie International 1952, Belgian critics award, Brussels, 1953, Ulissi award in 1954 Venice Biennale, Governor of Tokyo award at third International in Japan, 1955, and the Grand Prix Lugano International held in

the same year. In 1957 was presented by President Eisenhower with the first International Guggenheim Award, and more recently his work has been given first prize for painting at the fourth Bienal in Sao Paulo, awarded for retrospective exhibition which is now being shown in Rio de Janeiro and travelling on to Buenos Aires. Has been married three times. First wife was painter Winifred Nicholson, second wife sculptress Barbara Hepworth with whom he worked for many years. Is now married to German doctor of philosophy, Felicitas Vogler, who came to St. Ives in search of material for talk on St. Ives painters destined for Munich Radio.

Architecture and the artist

Ben Nicholson writes:

Painting at one end—it seems to me—touches on literature and at the other on architecture, that is to say that the poetry in one touches on the poetry in the other: in the kind of painting which links up with



architecture there is common ground arising out of function, but whereas the painter has few technical problems the architect with the constant discovery of new and revolutionary materials has so much on his hands that he seems in many cases to have lost control of his medium; in fact, many of the architects who construct large buildings appear to be quite unqualified to put up a hut with their own hands at the end of the garden which could have any meaning whatever, and by "meaning" I am thinking of the fundamental poetry of form which grows out of function and out of the landscape in which the building is set, a poetry which is an integral part of any live building.

In primitive architecture such as the finest African native huts or in the Apulian Trulli this problem was in fact solved and architecture was then completely integrated with living, and was the outcome of a very

high degree of human sensitivity and religious feeling. It appears to me that where the contemporary painter and sculptor have been able to refresh themselves with the reality, the actuality, the poetic spirit in primitive art such as in Lascaux, Etruscan, Cycladic and Oceanic art—the contemporary architect's problems have become so complex that in tackling them and the marvellous possibilities which have been opened up, he has lost sight of the roots from which all living architecture springs: a mistake which the architects of the Gothic cathedrals did not make, and obviously any one of these would have put up with his own hands a very nice hut at the end of his garden. Some architects (and if I may so, some architectural publications), realizing the aridity which occurs in a great deal of modern architecture (and in modern architectural publications), have tried to bring the thing to life by a kind of fancy decoration, which is

superimposed and not more than skin-deep, and as deadening in its own way as the aridity it attempts to cover up. The problem is not even as simple as that, because an architect as gifted as Lloyd Wright, as generous in conception and as singularly capable of conceiving a unified building, still finds it necessary to overlay (and underpin?) this with a sentimental orientalism which spoils the whole job. It is this attitude which produces our cathedrals said to be designed like cinemas and our cinemas said to be designed like cathedrals.

A true poetry of form must surely spring from deep roots and can only be achieved by growing naturally—there is absolutely no short cut.

You ask if an artist can help in the design of a building: I think the point here is that the "architectural" painter or sculptor has devoted his entire working life, indeed his entire life, to research into colour-form as a means of expression, whereas the practising architect with all the urge in the world cannot devote his mind to the same degree of intensive research. But unless he is too proud to do so it should be possible for the architect to profit from the artist's discoveries, not by inviting him at a very late hour to "embellish" a particular wall or site, but by consultation and co-operation at an early stage in the conception of the building as a partner in the design team.

Rievaulx Abbey, a recent drawing by Ben Nicholson.

The Nottingham Team

Of this team, we have space only for the biographies of the principals and the group leaders.

DONALD EVELYN EDWARD GIBSON, born 1908, became the third county architect of Nottinghamshire in 1955 after exactly sixteen years as Coventry's city architect. Under him is a staff of 147, 35 of whom are working on the Nottinghamshire system of flexible construction (known unofficially as either *Wobble* or *Rock 'n Roll*). Gibson has built his first house at Ruddington, five miles from Nottingham.

RALPH NORMAN DAVID IREDALE, has been with Notts County Council since August 1945. After art school in Bombay he was trained at Liverpool University (Dipl. Arch. and Dip. C.D.). Then spent 3½ years at East Kilbride new town on housing and central area, 18 months at Coventry on central area.

HENRY SWAIN, born 1924, in Bideford, Devon. Father is a builder's merchant and timber importer, at present National President of Builders' Merchants. Trained at AA for two years starting in 1941. Spent the next three years in Navy (mostly in a corvette in North Atlantic) reaching rank of leading seaman. Completed course at AA, qualifying in 1949. Worked in Hertfordshire for six years. Joined Nottinghamshire because Gibson was there and it looked the kind of place in which Herts. experience would be useful.

WILLIAM (never used) DANIEL LACEY. Has been Assistant County Architect since August, 1955. Born in Swansea. Youthful interest in engineering led to interest in architecture. Became articled pupil to O. S. Portsmouth in Swansea. Met up with some of the ACP whilst working in small architect's department at Enfield Cable Works, later worked



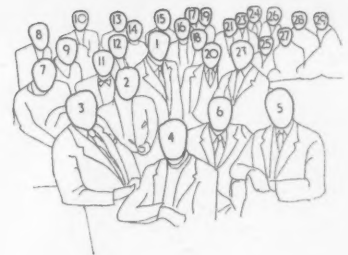


Above, the Nottingham team, with the exception of their chief, Donald Gibson (below) and Henry Swain, who was absent. Key on right.



at Easton and Robertson for a year. In 1946 became one of the original team at Hertford, rising to group leader, came to Nottinghamshire because of the fresh opportunities.

KENNETH ALLERTON, 39, son of an architect in East Anglia served articles with architect in private practice and until the outbreak of War worked in London and Ipswich, mainly on



- | | |
|---|---------------------|
| 1. W. D. Lacey (Assistant County Architect) | 15. A. Meikle |
| 2. R. N. D. Iredale | 16. D. Prosser |
| 3. L. H. Blockley | 17. D. D. Atkins |
| 4. E. H. Turner | 18. D. C. Meylan |
| 5. K. Allerton | 19. E. D. Kearsley |
| 6. A. E. Metcalf | 20. G. H. Cartmell |
| 7. A. J. Griffin | 21. N. R. Goodwin |
| 8. D. M. Bamford | 22. A. Clayton |
| 9. B. G. Walker | 23. A. Wilson |
| 10. B. Sherwin | 24. S. J. Solomon |
| 11. M. D. Procter | 25. R. J. Patterson |
| 12. T. Prosser | 26. B. J. Aldrich |
| 13. A. B. Fuller | 27. Mrs. M. Holland |
| 14. D. P. Lakin | 28. A. J. Short |
| | 29. D. E. W. Lewis |

Group leaders

factories, cinemas and housing. 1939-1946—R.E.s in Middle East and Europe. Has since specialised in school design with Notts. County Council.

ERIC HENRY TURNER, 44, originally articled to a well-known Nottingham architect. Studied at the Nottingham School of Architecture and qualified the hard way (1937). Last 20 years;

in Local Government, mainly on education but more recently on other projects.

L. H. BLOCKLEY was trained at Nottingham School of Architecture, and has since been in private practice and Local Government.

Team work in the public office

Donald Gibson writes :

The really great opportunity to make worthwhile contributions in the field of building rests with public architects. This is not only because they are now spending and will go on spending the greater part of the national building income, but also because here lie almost unbounded opportunities for development work based upon continuing programmes. The potential is enormous and can be seen in such beginnings as the London County Council for housing, Ministry of Education for schools, the work of the Nuffield Trust, Herts. and Notts. County Councils on building technique. In every public office there is a diversity of opportunity to suit many temperaments and ranging from manpower organization and programming of jobs, to cost-control and value for

money, or development and improvement of the department's own building methods, or the improvement of furniture and fittings and equipment. In addition, there is the most rewarding, but seldom undertaken, study of the real needs or user requirements of the building types customarily built. In a good office these tasks will never end, and the architecture produced will get better and better. This attitude to architecture has not room for the "go it alone" type, and we should be recruiting into the profession those trained to contribute to a group and who enjoy working in one. Some of the schools of architecture are still producing those who will not fit in, and who will not be able to make their proper contribution. The success of any public office depends very largely upon the ability of the chief to find support among his colleagues of whom the most essential are the law makers and the money finders. This is more important than technical ability alone, which we assume is present in any case at the job architect level. Where things are not right in this respect it would pay to change the architect, or to change the clerk and treasurer.

Francesca Shepherd & Michael Young



FRANCESCA HELEN SHEPHERD, born 1896, is both secretary to the Consumer Council, formed January, 1955, and assistant secretary at BSI, which is the parent body. Mrs. Shepherd was born in Waltham (very slummy) where her father had founded the Browning Settlement (those were the palmy days of social settlements). Took economics at Newnham, Cambridge. In the 1914-18 war became a temporary civil servant in the Ministry of Pensions and from 1919 to 1921 was with the YMCA educational department working with the Forces. Until 1928 worked with the International Labour Office in Geneva, then got married and was housewife till 1941. Joined BOT and worked for eleven years on running Utility clothing and finding out where shortages affected the public. Moved to BSI in 1952 to look after consumer goods. Lives with retired husband in a small respectably built house in the Green Belt just outside Hayes. Is a good plain cook, inexpert gardener and runs an Austin A30.

The unheeded monarch

Francesca Shepherd writes :

The Consumer Council finds its roots in the dictum of Adam Smith that "consumption is the sole end and purpose of all production"—in other words that the whole vast structure of mining, engineering, building, transport, agriculture, commerce and banking exists simply to feed, clothe, house and nurture Mr. and Mrs. John Citizen and their children—hence the existence of a Consumer Council under the aegis of BSI.

The consumer is indeed king, but he is too often an inarticulate and unheeded monarch. The British Standards Institution exists to issue standards for goods of any kind by agreement between producers and users, and British Standards are part of the normal vocabulary of architects, engineers and builders. Where consumer goods are concerned, however, progress has been slower; the BSI in fact was hamstrung by non-representation of the final user; there was no body to speak with knowledge and authority on behalf of the great unorganized public until it set up the Council. The Council comprises representatives of the national organizations of women—the nation's principal shoppers—which have already done yeoman service in the counsels of BSI, as well as a number of nominated individuals who are knowledgeable about consumer needs as retailers, wholesalers, economists or publicists. The Council's function is to tell industry what the consumer wants and to tell the consumer what industry is doing for him or her. It has already told industry in no uncertain terms that the shopper wants more and better standards for the goods she buys and more and better information about the performance, use, and maintenance of these goods.

It has told consumers to ask for British Standard goods and to look for the Kite mark (there are, alas, still too few of either). By lectures, leaflets, press articles, radio and television it strives to encourage a



MICHAEL YOUNG, born 1915, spends one-quarter of his time as chairman of the Association for Consumer Research and three-quarters as director of the Institute of Community Studies. Recently published book with Peter Willmott, *Family and Kinship in East London*, which compares the life of East Enders with new tenants of large post-war housing estate, has just completed another about educational systems (is very critical about present system, especially the eleven-plus exam). Was born at Hale, Cheshire; while at Dartington Hall signed up as an informal pupil of the resident architect, Robert Hanning. After six months he gave this up as he decided he did not see enough of people and became a barrister (Gray's Inn), also took degree at London School of Economics. Joined PEP and was there from 1939 to 1945, eventually becoming director (with a year off to be labour manager in an armaments factory). For the next five years was head of research department, Labour Party, helped to write the 1945 and 1950 election manifestoes. Became "brassed off" with politics, took degree in sociology at L.S.E. Formed the Institute of Community Studies in 1953. Married to a painter and has three children. Likes Harlow New Town, the High Paddington scheme. Dislikes modern architecture as expressed in most flats. Thinks architects and town planners are helping to make the East End a miserable place.

Why consumer research?

Michael Young writes:

Real tea is so welcome at Dover you hardly notice the cracked cup it comes in. Corpses of ham sandwiches may arouse a kind of affection for the archaism of England. But what about the people? How polite we are compared to foreigners! How gentle the swearing of the porters! How sedate and how safe!

Too sedate, too quiet, too safe—where has the vitality gone? We all seem such willing victims of oppression. Are we all terrified of authority? In restaurants, bars, shops we put up with cold food, warm beer and the icy look. We seem to be a nation that has ceased to protest. We accept housing estates, smoke, British Railways, external pipes, rockets, and shoddy shoes as though everything was so royally blessed as to be beyond criticism.

Consumer Research is a tiny protest at the people who will not protest. Its object, as set out in our mellifluous propaganda sheets, is "to give impartial advice to consumers on the merits of goods and services." If you want to buy a refrigerator or a bottle of aspirin, which brand do you buy? Which will best suit your needs? It is certainly not easy at the moment to get the information you want for a wise choice. Advertisers may be objective but they do not manage to give that impression. They all wash whitest and last longest.

CR has a very small but we believe reasonably good staff, whose main job is to find competent technical people inside and outside industry who are also public-spirited. These advisers come from Harwell and Whitehall, Oxford and Dundee, from small factories in Birmingham and large factories at Middlesbrough. Our staff works with them, as well as with housewives who are members of the Association, to determine the most useful tests for any particular product. Once this is decided, the goods are bought in the shops as any ordinary consumer would buy them, and sent out for testing to laboratories in universities, technical colleges and research estab-

new race of intelligent and informed shoppers.

But it quickly felt the need for closer contact with the consumer, for a direct two-way traffic of ideas and information between the Council and the shopper.

In the spring of 1957 the Council half-diffidently invited members of the public to become associate members, to receive (for 10s. a year) objective information and advice on goods and a quarterly *Shopper's Guide*. Promising itself something like 5,000 members after 12 months, the Council found itself with well over 15,000 (many of them groups) in less than nine. *Shopper's Guide* is a new departure in British journalism; in plain non-technical language it gives the ascertained facts and test results on different types of consumer goods, naming the brands tested and their behaviour under test, but leaving the reader to make his or her own choice in the light of the facts. Attention is about equally divided between durable and non-durable goods. *Shopper's Guide* has already reported on gas cookers, spin dryers, free standing fires, plastic work surfaces and heat insulation materials as well as on the more obviously "consumer goods" such as nylon stockings, electric blankets, mattresses and can openers. Correspondence from the public clearly shows that they want information not only on goods they buy over the counter, but on fittings for their houses. The Council deals with a steady stream of requests for information and appeals for help in adjusting unsatisfactory purchases. It also arranges visits to such focal points of consumer interest as the Building Centre and the Design Centre.

In its three years' existence the Council has wrought no revolution—indeed it suffers the normal frustration of progressive bodies in seeing too little concrete result for its efforts—but it has been largely instrumental in changing the climate of opinion on the consumer and his importance in society.

ishments.

The results of the tests are published in *Which?* We say there that if you want aspirin, good value for money is BP; an electric kettle, General Electric; a fog-lamp, Bosch; a power-tool, Bridges; or whatever it may be. And we also name the brands of which we do not approve.

Information can be one of the strengths of the man in the street and the woman in the kitchen. We hope to do more in the future than we have been able to do so far. Which goods cost most in repair bills? Where do you get the best terms for life insurance or motor insurance? Do you know what tax allowances you are entitled to? What's the cheapest way of getting a building mortgage? Bring the expert to the aid of the housewife, and businessmen are almost

bound to become more responsive to the needs of consumers, at home and abroad.

But even this would be only a beginning. Our dearest hope is that we may persuade some people to stop shaking in the presence of authority. We would like shoppers to know more about the technicalities of our complex world. We would like people to praise or to blame without fear of making a fuss. Britain needs more people prepared to make an exhibition of themselves.

Our limitation is money. We cannot for obvious reasons take any money from industry or commerce. We depend upon individual people.

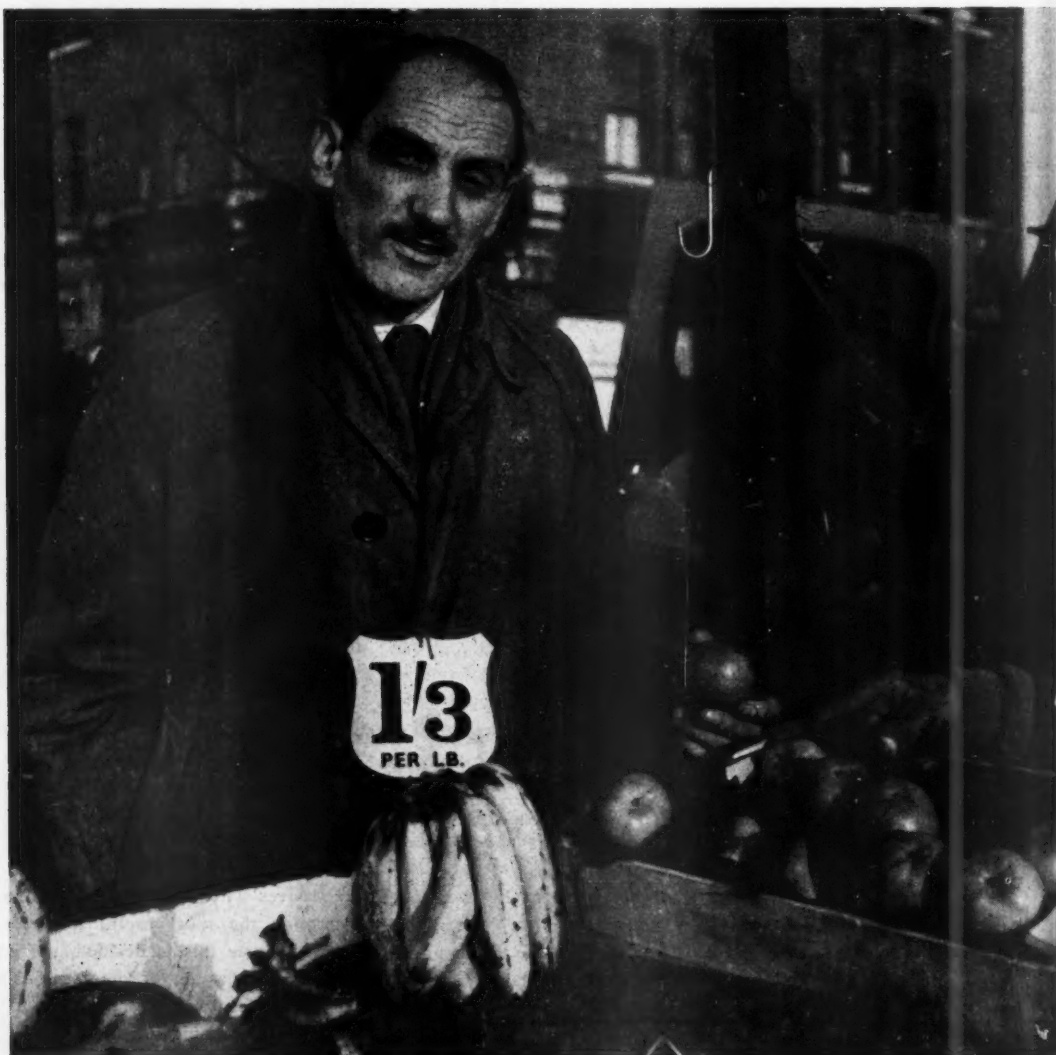
Subscriptions should be sent to the Consumers' Council (2, Park Street, London, W.1.), or to the Association for Consumer Research, 16, Victoria Park Square, London, E.C.2.

Percy Johnson-Marshall

PERCY EDWIN ALAN JOHNSON-MARSHALL, born 1915, has been a Group Planning Officer at the LCC since 1949. Joined LCC to take charge of new Reconstruction Group in the

In the Watney Street market to be re-developed as a shopping centre.

Town Planning Division of the Architect's Department. After reorganization in 1956 has been in charge of the North East Group, responsible for planning and development of 22 square miles of north-east London, embracing the following, Stepney-Poplar, City (the LCC and the City Corporation are jointly responsible for planning the City), Bunhill Fields, and six London Boroughs, on which work is proceeding at present.



Heads staff of nearly fifty split up into six planning teams. Offices on the fifth floor of County Hall with a joyless view of inner courtyards: hopes shortly to move to new rooms with a view. Born in Ajmer (an arid place) right in the middle of central India his father was one of those now vanished types, deputy chief of Customs. Travelled extensively, visiting Bagdad, Ctesiphon, Babylon, Palmyra, came back to school. Lessons included a course on Gothic architecture, became very interested and eventually went to Liverpool one year after his brother; studied under Reilly and Abercrombie (the first "a great inspiration," the second "taught us a measure of the complexity of the task"). On qualifying in 1936 joined Lewis's Department Store, Liverpool, and for six months worked on redesigning interiors of eight of their stores. However, wanted to come to London, so wrote to five architects, was accepted by all owing to chronic assistant shortage, chose Middlesex, where he found he was one of the first school-trained architects. Designing consisted of producing elevations for standard plans (was told "In this office we do not like the German and French styles, we prefer the Dutch—more human"). In 1937 took brother's job at Willesden B.C. At 23 became the youngest senior architect in the country at Coventry, "only because Gibson was the youngest City architect." First job was to produce a bottom drawer (just before the war) plan for the city centre, also prefabricated houses. In 1940 was made Gibson's planning architect: directly after blitz: main responsibility—new City Centre scheme. Called up to Tank Corps, started education classes (with professor of philosophy, physicist, film director, poster designer) at the toughest of tank barracks at Warminster. Transferred to Royal Engineers and sent to India 1942, spent next four years there and in Burma. Helped to build miles of roads (useful experience for architect, mainly foundations laid end to end) and developed healthy respect for engineer and his ability for large scale technical organisation. At war's end set up with co-director Tatton-Brown army polytechnic in Rangoon: gave 14th Army short courses in architecture, building, surveying, etc. Suggested to Governor that they might help Burmese and after surprise interview became planning advisers to the Government, toured whole of Burma and prepared reports. Back in England joined MOTCP with old friends, Holford, Stephenson, Shephard, Rheay ("A fine office with enormous élan"). Later joined Matthew at LCC. Admires Lethaby and Geddes. Thinks the British historic contribution to architecture grossly underestimated. Wrote "Introduction to Planning" in 1943 as the start of his crusade for getting planning to the public. His wife is Argentinian, has six children and lives in Lutyens-designed house in North Square, Hampstead Garden Suburb (green square in front, wood behind). Claims to be only architect in London with garage but no car. Likes painting and drawing in pastels, listening to music (the "ordinary chaps, Mozart, Beethoven"), travel. In twenty years he has amassed 9,000 coloured slides ("other collections may be better but not as large") which he uses for lecturing and putting planning over to the public.

When the public is the client

Percy Johnson-Marshall writes:

The planning of cities *with*, rather than *for*, the citizens is a problem that has given me as much concern as any I have met.

Cities, which have always been the focal points of civilization and the centres where a culture reaches its maximum intensity, are one of the most fascinating although at the same time most frustrating subjects for study. Until the 19th century they were of reasonable size and not too complicated to comprehend, but the Industrial Revolution changed all that, and for over a century and a half the torrent of new inventions, new skills and new machines so overwhelmed

our society that no one attempted to subject the city itself to the kind of study that was given to its detailed artifacts. As a result of this ignoring of the environment, the evils of unplanned growth neatly kept pace with the advances of science and technology.

The possibilities of planning cities, for so long neglected, are only now beginning to be realized, and slowly the combined operation of art and science which has been known fragmentarily as Civic Design by Architects, or Town Engineering by Municipal Engineers, or Urban Geography by the geographers, or Land Use by too many others is being forged into a new and specifically 20th Century synthesis—and synthesis in many fields besides planning is perhaps one of the vital tasks of our time.

But advance in any branch of human activity can only take place by the interaction of theory and practice, and practice in the redevelopment of cities tends to go on at a depressingly low and slow level. Of all the many cities of our predominantly urban civilization in this country, perhaps only London and Coventry have so far shown any tolerable three dimensional results of modern city planning, for no matter how important the studies in the hundred different aspects of the city may be, ultimately it is the quality of what appears on the ground that will determine the success of city planning as either science or art or both. And what appears on the ground is essentially first of all the buildings, and then the urban spaces which are formed between and around the buildings. It is just as important, and much more difficult, to achieve good urban design out of the various elements that make up a city as it is to make good architectural design out of the elements that make up an individual building. But buildings and groups of buildings, although they may be designed *in vacuo* are not built *in vacuo*; they are called into existence by clients of all kinds. Now it may be possible to ascertain the requirements of an individual client with tact and patience, and also those of a collective client for an individual building (and at least in school building architects seem to have realized that significant architecture only comes from an imaginative interpretation of the users' requirements after intensive study and collaboration between architect and client). But the requirements of a whole city of clients are of an altogether different order. Only now, after years of muddle ending too often in indifference, are the public in general beginning to take a real interest in architecture. Of city planning and of its enormous potential influence on their environment, they are still much too uninformed, even though the lack of it affects their daily lives adversely in so many ways. Here is the great opportunity, and indeed necessary social task, of the architect-planner in particular. Enough good planning and architecture has already been created to give him the essential visual weapons of communication, and I am certain that city planning will only be effective over our whole environment when the public reaches the stage of wanting what we want to give it, and I suspect that what we want to give it will be considerably modified when combined operations really start.

Lionel Brett

LIONEL GORDON BALIOL BRETT, born 1913, is an architect in private practice, with three small offices (20 or so staff); a converted cowshed, with loft over, in the grounds of his house; a top floor office in Regent Street in charge of partner Kenneth Boyd; and a small stone house in Oxford, in charge of latest partner Peter Bosanquet. Work includes three or four schools, housing and centre buildings in three New Towns, projects for various Oxford colleges, the odd factory, some private houses: most unusual building is a combination pub, community centre, cafe, clinic, assembly hall at Hatfield South End. Most challenging was rebuilding part of Exeter College in the centre of Oxford. Was born in the Bagshot belt in a house which is now a Constance Spry finishing school for young ladies. Father is a tremendous amenity man—pillar of the National Trust, SPAB, British Drama League, etc. Mother an American, so he has American relatives to keep him going and cheer him up. Brett got scholarship to Eton and became captain of school. Painted landscapes there. At Oxford did necessary amount of work to get first in History, also attended part-time abstract course in architecture at Ruskin School, under Robert Gooden. Produced 3D manifesto in typical expressionist style "Architecture or Revolution." Held first show of paintings at Oxford, made enough money to buy a Leica. Since he was newly married, he wanted to get into architecture in a hurry. The thing to do was to go to the AA (Gooden's course was supposed to exempt

from first year). Got put in extraordinary room in Great Russell Street (rough house, stink bombs, never saw instructor); left after one term, searched round and became pupil to a man who could teach (A. S. G. Butler, official biographer of Sir Edwin Lutyens). After six months designed himself a house in St. John's Wood in which he lived until 1946, by which time it was an acute aesthetic embarrassment. Left after two years, passed finals a year later, by which time he had teamed up with the Tatton-Browns, with whom he got into the swing of contemporary architecture. Most nerve-racking action was to construct wing for Aunt's house, which was photographed and published in AR; then demolished because too modern for aunt. Joined fire brigade in 1938 and spent six months 1939-40 in underground garage in Kilburn. Decided that the pacifist attitude of "an architect's job is not to knock things down" was too precious, so became a field gunner. Stood for Parliament in 1945 as a Liberal for Henley, polled 10,000, saved deposit, returned to Germany. On leave at Port Merion met Clough Williams Ellis, who offered him work on two or three towns he was planning. Later stooged for Abercrombie and C.W.E. on plans for Redditch, Weston-super-Mare, Littlehampton, as a result of which he eventually became consultant planner for Hatfield. In 1946 moved to Watlington Park where he set up group in association with Arcon. Then he decided to build up his own firm, he also opened office in Hatfield (since moved to London). One-man show, Adams Gallery, 1955. Has toured India and U.S. lecturing on urban regeneration. Wife daughter of an Irish colonel and painter, has six children



from 21 to 5 years old (one girl). Watlington Park, a small stately home, is situated on the crest of the Chilterns. Brett has in the last two years pulled down two-thirds of the house in order to restore it to its original size and shape, thus, he hopes, saving it for posterity, preferably his own.

Time to make more noise

Lionel Brett writes:

Showing a Frenchwoman over Blenheim last summer, and seeing it through her eyes, it suddenly looked quite small and provincial, especially since I had lately been in Rome. Have you noticed how many of our grandest conceptions have been muffed in some way, pushed sideways by a tricky contour or an old lane or swamped by something newer? Our most terrific townscapes, say Durham or Edinburgh, are three-quarters accidental. We are not in fact much good at creating symbols. The only 20th century one I can think of that isn't accidental is the Cenotaph, and that is as shy and reticent in the face of overwhelming tragedy as Lutyens himself was.

Consequently I find it hard to believe the people who say that there are among us frustrated geniuses, denied expression by planners or parsimony. What we do have is a lot of perfectly adequate talent and a lot of ingenuity, and the thing that makes me want to emigrate is that we don't even give that a chance. Year after year Gordon Cullen produces perfectly sensible and cheap and attractive ideas in the *Architectural Review* but none of them seems to have the slightest influence. Meanwhile the rest of us spend half our lives on committees gazing at the horror and fabulous cost of what is done. We think out elaborate ways of improving the set-up and wrap them up in the deepest tact we are capable of, and they slide away into the general fog.

I suspect that our national gift of domestication and humanization, which has produced our most characteristic architecture and our most long-suffering soldiers and sailors, has led to a tame acceptance of submarine existence and stopped our people demanding a better environment for their children.

Even so, my hunch is that the big movement of the next fifty years will be, must be, the regeneration and re-occupation of our worn-out industrial cities. It will need to be a very big movement, since drift and disintegration are cheaper and more in the nature of things, and towns no longer have the romantic attraction that "country" has (which was such a help to the CPRE). Yet I am sure it can be done. The strongest arguments are living and working examples. Maybe the City of London will give us one of our most compelling.

The best line of advance I can see is for more architects who feel as I do to make more noise about it. At the moment the same old voices drone away, and practically nobody except Hugh Casson can think of a new joke. We need new voices and more of them: this is no country for the cosy tongue-tied architect of tradition.

My dearest wish, not this New Year only but any, is to see this country rebuilt by the people I believe in, and this is no party line, because there are a great many of them.



Leonie Cohn & Prudence Smith

PRUDENCE SMITH, above right, born 1923, is best known to architects as producer and originator of the BBC Third Programme "Prospect" series, a monthly review (less frequent now that the Third Programme does not come on the air until eight) of current questions in architecture and planning (with more emphasis on the latter). The programme has run since *Man of This Year*, Lionel Brett, gave the first talk in January, 1950 (subject: "The Unpopularity of Planners"). As one of approximately ten Third Programme talks producers (four women), she promotes in addition talks on social sciences, anthropology, sociology, psychology and favourite subject, Africa south of the Sahara. Has noticed that architects are more sensitive than others to studio environment (a too distracting case of butterflies has recently had to be removed from one of the studios). Born in Johannesburg where family were first-generation immigrants, father a consulting engineer to group of gold mines. Took honours degree in English literature in 1945, later lectured at University of Witwatersrand, returned to England with scholarship to read Classical Greats (philosophy, ancient literature and history) at Oxford. Became a civil servant by joining research department of the Festival of Britain, did "absolutely nothing" (sample research problem: "was the Dome of Discovery to be the largest dome ever"). Married architect Michael Smith (Hertfordshire schools, MOE Development Group, currently at Nuffield Foundation) whilst at Oxford. Finds architecture has become a background to home life, has been enormously stimulated by contact with architects. Has been working half-time for the last year to be with children Susanna 6½, Matthew 4½, Victoria 2½. They have lived in Hampstead Garden Suburb since 1953 (1910 house infected with Art Nouveau).

LEONIE COHN has been a talks producer on the BBC Third Programme since 1950, specializes in talks on painting, sculpture, archaeology, Italy. Has produced 19 talks in the "Prospect" series and seven in a series called "Town Planning and Architecture—The Half Way Point" (of the twenty-year post-war reconstruction period) in which Russell Hitchcock summed up. Has also produced other talks, including one with Alvar Aalto. Office is on the second floor (cream and nondescript) of Broadcasting House. Born in Königsberg, East Prussia, now part of USSR, father a lawyer. Went to study at Rome University, wanting to become an orientalist, but due to a Mussolini purge in 1938 was forced to leave Italy and

came to England, first as translator in news service, later as broadcaster on cultural subjects. Husband works in BBC news service. Live with children, Mark (2), Andrea (3 months) in a large elderly house in unfashionable part of Hampstead which they have decorated and furnished (Day, Conran) in contemporary style. Enjoys looking at buildings for pleasure and would like to visit New Towns, Coventry, Rushbrooke, if only she had the time. Visited southern Italy last year (regrets that land reclamation projects have not been used to create new village communities). Likes going to see good new plays, dancing, jazz, cooking (Italian style).

Putting it into words

Prudence Smith, on behalf of both, writes:

When you talk to an architect about anything whatever, but especially architecture, he will very soon find a pencil and start to draw what he wishes to say; or search out a book with an appropriate illustration. The book will probably be one by another architect, whose own sketches and diagrams will occupy most of the space not devoted to beautiful photographs. Much of the relevant information and comment is scribbled at various angles on the sketches and diagrams (making wonderfully clear the direction of the North Pole).

So in view of the profession's devotion to the graphic arts, one might suppose it unfair to invite any member of it into a sound broadcasting studio. I think not. A broadcast offers an architect an interesting and useful challenge thoroughly to formulate his ideas; the medium of words alone, and the nature of the audience, invites and even obliges him to relate those ideas explicitly and more widely to other fields and other people's interests; to speak as a whole man, which can only enhance him as a specialized man. I think this is one main reason why architectural broadcasts have had a large and appreciative number of listeners, against the common assumption that "proper" criticism of the visual arts needs a visual medium. One cannot attempt a broadcast centring upon detailed or technical appraisal of a particular work; just as, conversely, listening to informed and discursive speculation on the air is no substitute for reading this JOURNAL, or for a critical visit to the buildings and places themselves.

When I first proposed the "Prospect" series, in 1949, someone asked: "Won't it be like all those illustrated lectures when the epidiascope breaks down?"

Simply, one does not attempt the kind of broadcast where what is said would do better wafting up beneath an illuminated slide (or scribbled on a drawing). There are many architectural broadcasts on the Third (historical, æsthetic, oracular) which are not in the "Prospect" series. "Prospect" is about "current questions in architecture and planning." It began and continues as a response to the efflorescence after the war of public hope, concern, interest and vested interest in new building, planning and land use. That is certainly the chief reason why it has been appreciated. The speakers have all been among those professionally involved, and occasionally we invite cross-references from American or European architects and planners. In the total picture of the immense practical contribution to this country made by architects since the war, the question of who listens to some of them think-

ing aloud on the Third may be a small one. If so, then it is as a small tribute I offer the information that their "Prospect" following steadily increased and at the last analysis appeared unaffected by the national drift to television. I don't myself think the question small. Architects have enlivened and helped to realize the ideas and development of every profession that uses buildings, just as architecture, particularly since the war, has been much enriched by its working association with other fields—the social sciences, engineering, education, industrial design and others. Also, the increasing amount of specialized building has stimulated research methods, in design and construction, which gives the profession much more common ground with specialists in very different spheres.

It is a symptom of all this that correspondence following "Prospect" broadcasts in particular comes not mainly from other architects (a good proportion listens, but the profession has its own airing rooms) but from people in other fields related to the topic of the talk, not a few from the Continent and other countries where *The Listener* is read.

Third Programme listening is one of the meeting places of all interests and disciplines, and on a serious level it is the widest and most accessible which exists. In choosing "Prospect" for its New Year honours, the AJ has called attention to the wide appreciation accorded to its professional readership, and Leonie Cohn and I are very glad to help it do so.

Geoffrey Jellicoe

Geoffrey Alan Jellicoe, born 1900, formed his third partnership two years ago, has two partners, two offices, in London and Plymouth, and an average of twelve assistants. Ninety per cent. of his work consists of buildings (it is difficult to make landscape architecture pay by itself) the largest project being Plymouth Civic Centre. The "sky garden" for Harvey's at Guildford he describes as an interlocking of emotional curved form and straight geometry, designed with inspiration mainly derived from Paul Klee and Burle-Marx. Planting was done by his wife (he loathes gardening but does not mind rolling the lawn). Considers water the most spectacular of landscaping materials, Derry and Tom's roof garden a tour de force. London office is situated in Gower Street house. His own room, once a dining room, is decorated with a wall map of London, 25 inches to the mile (a winner of a thing to have in an architect's office) and an enormous philodendron which would not fit in his home (fiendishly difficult to look after). Small terrace permits three to take tea in summer with a view of all-stone buildings, including British Museum and Senate House. Was born in Chelsea, father a publisher, mother studied at Slade. Jellicoe might have become a writer, but remembers quite well one night feeling absolutely convinced about architecture. Went to AA and studied under Atkinson and Robertson. After qualifying went to Italy with J. C. Shepherd and wrote standard book on Italian gardens; they were partners for next eight years. Has designed gardens for a couple of dozen of the great houses of England, including Sandringham and Royal Lodge, also written books on landscaping. Is life president of ILA. Lives in 15-foot-wide, seventeenth-century row house in Highgate. Considers architecture his one and only absorbing interest. Three people who have influenced him most are J. C. Shepherd, Sir Gordon Russell and Frederick

Gibberd (with whom he makes a yearly trip abroad to enjoy and absorb environment). Ambition is to design one thing really well, something that would stand up against the best—for instance, an ink pot.

Adventuring beyond the technique barrier

G. A. Jellicoe writes:

All architects, I suppose, are preoccupied these days in trying to break through what one might describe as the technique barrier. Of course we all have to know our technique reasonably well, but mastery of a technique by no means infers that there is a mastery of design also. Often quite the reverse. The quest is on, and no mistake, to discover the "thing behind the thing." In the eighteenth century, when William Kent "leapt the fence and saw that all nature was a garden," he broke what was in fact a technique barrier, and we too, for instance, must leap our pylons or whatever is the symbol of the modern world. We are now obviously well over the threshold of the fourth era of our island civilization (the three previous being Primitive, Gothic, and Renaissance), and the struggle to find out what it is all about is as engaging and exciting to an artist as is the struggle for the atom or for outer space to the scientist. Architecturally the gateway to this new world was established by good work during the last 20 years ranging anywhere from the Hertfordshire schools to Ralph Tubbs's Dome of Discovery; but these were gateways only, and now all of us, and not merely the pioneers, should be beyond this stage, and moving around and creating works as emotional

and interpretive as those of early Greek, early Renaissance, or early what you will.

We have everything we need. We have the money, the projects, the materials—materials indeed which we always say give us liberation of space, and we have the men, more men with more training facilities than at any time in history. We are positively pounded with first-class lectures, articles and books on the philosophy and æsthetic of art; I wonder what Leonardo would have made of that most remarkable of all modern æsthetic publications, "The New Landscape in Art and Science"? Too easy. Most important of all, we have within our grasp the liberation of the individual spirit; and here is the trouble; for surely it is so weighed down with all these matters, that it cannot in fact take flight and go exploring. There are always so many sound reasons why it should not, and the soundest of all in the age of economy is that it just does not pay to leave the comfortable cage in which we live, and go adventuring. To adventure into the world beyond the technique barrier, the world of abstract ideas, the world already peopled by artists and poets and musicians, is just as bold and requires just as much preparation and study as when Drake sailed round the physical world. It has always seemed to me that the only real adventuring *class* in the profession, as opposed to the individual, is the student at a school of architecture. Not until we have found the means of projecting this spirit *in toto* into later life can there be much hope of anything but the exception that proves the rule of the commonplace.





Denis Harper

DENIS RAWNSLEY HARPER, born 1907, became first Professor of Building in this country at the Manchester College of Science and Technology, in November. Born in Harrogate where father is a retail pharmaceutical chemist. Reasons for wanting to be an architect obscure. Was apprenticed for one year to non-qualified Harrogate architect, spent time as office boy copying spec. plans, which he even then recognized as bad. Went to study at Liverpool in 1925 under Reilly. Fellow classmates included Gordon Stephenson, William Holford, Brian Lewis of Melbourne, George Kenyon of Newcastle. Eight years with Pite, Son and Fairweather. In 1938 accepted job as lecturer and studio master at School of Architecture, Cape Town, where he also ran thriving private practice. On UK leave in 1947, decided he wanted to be in the hurly-burly of new building in England. Joined Norman and Dawbarn. Became chief architect to Corby New Town in Northamptonshire, in 1952. Designed 3000 dwellings. Now hopes to do research into wear and tear of building materials in the urban atmosphere; plans to investigate managerial methods in building industry. Dislikes extreme changes of fashion in architecture resulting from the casting aside of new technical developments (such as curtain walls) before they have been fully developed and understood. Lives in large Victorian house overlooking the Mersey Valley, at Didsbury, which he is re-decorating with the help of his family (and friends when they will come), wife who does part-time work as physiotherapist, daughter, 20, who is training as secretary, and son, 14, who wants to be doctor. Chief interest is amateur dramatics.

The builder's place in the team

Denis Harper writes :

New Towns have received much reasoned criticism; among architects and town planners this has largely been levelled at the visual character of the towns which are said to be inimicable to social welfare and pleasure, and to the development of civic responsibility. This was also said, of course, about Welwyn Garden City in the 20's, except by people who lived there. Though there are people who grumble about the amenities and convenience of the New Towns, the grumbles are largely about lack of space and privacy and not the reverse. Many architects spread themselves in their own single-storey houses or aim at the corner house at the end of a terrace when they can—and most people, including the recruits to a New Town, feel the same. Perhaps, in the end, the critics will come round to admitting that New Towns are a success, and more so for the provision of a modest backcloth for future

development, rather than the immediate provision of a dynamic flourish of mid-century modernity.

One can hardly be reassured by the present standards of structural and aesthetic permanence of our much photographed building prototypes, nor impressed by the present knowledge of efficient building detail which seems to have deteriorated since we left the safe shelter of the neo-Georgian in the 20's.

The architects of the New Towns have had the satisfying experience of rubbing shoulders with colleagues with positive points of view in the fields of engineering, estate management, finance, law and landscape, and have learnt to understand some of these problems—a vital preliminary to the important recognition by the world at large of the architect as the organizing head of the building team.

Living within a New Town surrounded by building contracts which were thus under constant supervision, we came to recognize, too, the problems which have faced the building contractors in the post-war years. The general run of building operatives have not been much concerned with standards of building, particularly as bonus schemes have operated in favour of quantity rather than quality. It is irresponsible to suggest that a degree of unemployment will best solve the problem of shoddy work, and I do not believe that any well informed person in the industry would advocate such a council of despair. The operatives are not alone in slipshod work which is seen in the professions also and any reduction of full employment would hit the directorate no less than the labourer.

Standards can be restored by a much more accurate selection of materials and prefabricated parts, combined with the greater use of electric machine tools and mechanized plant. This can provide a greater accuracy and better standards without affecting our time schedules, provided it is accompanied by stricter and more efficient supervision and constant testing. These matters are largely the province and responsibility of the building contractor and the time has come when he must once more play his full technical part, not only in the organization of the work related to modern conditions, but in assessing the principles involved in preplanning the project.

The architects and engineers who have creditably encouraged and supported the development of the new industrial techniques, have had the sobering experience of recognizing that the knowledge and capacity of the industry, and the education of its constituent parts up to the present time, are hardly of the standard to ensure success. The building contractor, given the opportunity and a suitable welcome into the professional field, can be so equipped as to relieve the architect and engineer of some of their present extraneous responsibilities and so release them for important work on spatial requirements and efficient structural systems. We hope in Manchester to so equip the new recruits to the management and research sides of the industry, and by giving them an opportunity of working with their architect, engineer and surveyor colleagues, to provide a proper appreciation of the other man's problems, responsibilities and ideals.

Instead of the customary survey of the best buildings completed in Britain during the preceding year the JOURNAL is presenting in this issue the uncensored opinions of the users of the buildings—their owners, tenants, or the people who work in them, from the company director at one pole to the regular taking his pint in the public bar of a new pub at the other. The buildings were selected by the Editors who would have liked to have included as well, if space had permitted, the Middlesbrough Little Theatre designed by Enrico de Pierro, and a factory at Cardiff by Grenfell Baines and Hargreaves. The interviews are by Malcolm MacEwen and Sam Lambert, who took the personality pictures.

BUILDINGS OF THE YEAR: 1957

The inside story

1. INDUSTRIAL BUILDINGS

push-button age factory

TISSUE MILL AT NORTHFLEET, KENT
designed by FARMER and DARK

'It gives me quite a kick' says Philip Morley, the assistant mill manager, below.



It is slightly difficult, at first, to grasp exactly what is going on inside the new Bowater-Scott Tissue Mill, the latest addition to the interesting complex of modern industrial buildings put up by Bowaters or their associated companies at Northfleet, on the Thames. The mill is divided into two parts, one of which produces tissue and the other converts it. It is only when one asks "converts it into what?" that one discovers that this superb £1,500,000 factory is entirely devoted to the production of the very superior toilet rolls known as Andrex, "the most civilized toilet tissue."

This is a real push-button factory, in which raw cellulose enters at one end, to emerge as packaged toilet rolls at the other; indeed the vast machines in which the cellulose is churned into something that looks like porridge, dried and transformed into reels of tissue paper, serve, in the end, a mere handful of cheerful girls packing the finished product into boxes. There are only 210 employees, and throughout there does not seem to be a single heavy manual job, or a dirty one—unless it is the maintenance of the machines in which rather messy processes are taking place. This is a factory of exceptional spaciousness, light and colour, and despite the huge quantities of water consumed (30,000 gallons an hour) it does not suffer from



Beryl Duff, left, says "it's a good place to work in," and James Loft, right, finds it a pleasant change from a cement works.

the bane of the paper mill worker's life, condensation and moisture in the air.

This is considered by Philip J. Morley, the assistant mill manager, to be one of the biggest successes in what is altogether a revolutionary mill; even in frosty weather there has not been a single drop of condensation, a remarkable tribute to the air conditioning. "You can work in here in your summer clothes, summer or winter," he says.

Workers in the mill are entirely in agreement on this point, particularly those who have had experience of other paper mills. James Loft, a 52-year-old worker who spent 10 years in the dust of a cement factory before coming here, is particularly emphatic: "Smashing! You don't know what the weather's like outside: it's practically always the same temperature in here." From the point of view of production the building has disclosed no snags at all: the new plant (only one half of it has been installed so far) is having the usual teething troubles as it gets into its stride. The difficulties that have arisen are, Mr. Morley says, entirely concerned with the machinery. In the "conversion department," where the large reels of tissue are cut up and rolled into individual toilet rolls, the layout of the machinery was altered as it was unsatisfactory: but the foreman, Charles Wilkes, says that there was no difficulty in doing this, as the concrete columns are so widely spaced that they do not get in the way.

What are the other points about the factory that appeal

to its users? The sense of light and spaciousness and the use of colours are specially mentioned by Mr. Morley. Acoustic roof panels have appreciably reduced the noise level, too, he says, although as yet the mill has not been run flat out. And the dust is effectively extracted. The workers, when asked what they like, find it difficult to put it in words. Sally Donoghue, the shop steward in the converting department, said the girls liked the press button machinery. "It's very modern, isn't it?" she said. Could she suggest any improvements? The answer was a simple, "No." Beryl Duff, a pretty Irish girl who was packing, said: "It's a good place to work in: it's modern, isn't it?" And pressed to say what she means by "modern," she says it's light, airy and colourful. The very high quality of the toilet accommodation was mentioned by everybody who was interviewed, and Mr. Morley has found that it is appreciated by the staff and properly treated. Has anything given any trouble? Mr. Wilkes finds that his elevated office, which gives him a first-class view of the entire department, gets too hot; something, he gathers, can be done about that. The all-glass front door and entrance lobby is confusing: one man has pitched through a window thinking it was an open door, while everybody tries to push the front door open and finds it has to be pulled.

As for the curtain wall, everybody likes its appearance and it has given no trouble. "When I see the whole of this site as I come down the hill," Mr. Morley concluded, "it gives me quite a kick."



FACTORY and OFFICES at CAMBERLEY
designed by JOHN BICKERDIKE

'it's lovely to work here'

Mena Purvey says it's wonderful.



"I wanted modern architecture, not conventional building," said G. P. Balfour, managing director of Sharples Limited, a firm with an American parentage which has recently started production of high-speed chemical separation equipment at Camberley, Surrey. "There is more to a satisfactory building than putting up walls and providing the right amount of space." As is most often the case, the choice of architect was largely fortuitous. Mr. Balfour's brother is a very young architect and although he did not design the building, one gathers he may have whispered a few words of advice in his elder brother's ear.

The building was constructed to a pretty tight budget, and the result is regarded by Mr. Balfour as "pretty good value." The cost, he says, worked out to some-



G. P. Balfour, the managing director.

where around £1 10s. per sq. ft. He regards the building as very cheap advertising. The American company is so proud of it that it has included pictures of the factory in its brochures. Mr. Balfour likes the way minor details have been carefully worked out, the lighting system ("very good, particularly in the drawing office") and the ingenious location of the filing department. "That would not have happened without an architect," he says. The snags are few and mainly based on the architect's maxim, "If you don't pay for it you don't get it." This has led to a rather hot office in summer for one thing, and Mr. Balfour concedes that this type of architecture demands air conditioning. Philip Gwinnett, the production manager, has solved the overheating problem in his office ("which does get rather like a greenhouse, even though there are blinds on all windows facing south-west") by installing a fan. The most interesting feature of the factory, he thinks, is the use of a module which will help the factory expand "in any direction." He considers the building is very attractively designed and provides an incentive for the attraction of the right type of labour.

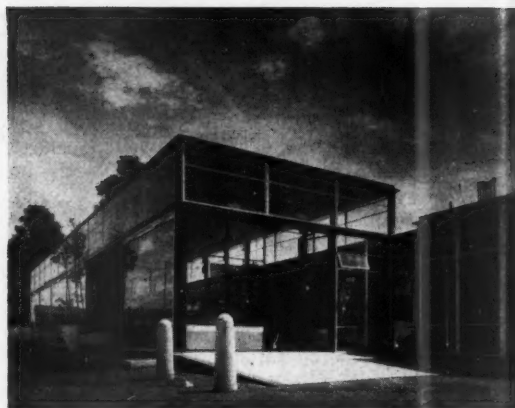
The first person one meets on arrival at the factory is Mena Purvey, receptionist and telephonist. Her admiration of the building is unqualified. "Wonderful," she says, "It's lovely to work here." Her last job was at a GPO switchboard where she was cooped up with a lot of girls. Why does she like this job? "I meet lots of people," she says, and she would have come even if it had meant less money. She lives in a caravan and all her furniture is contemporary, "It's so much nicer."

it lures the customers in

GARAGE and SERVICE STATION
in HARLOW NEW TOWN, ESSEX
designed by MAXWELL GREGORY in association
with RAMSEY, MURRAY, WHITE and WARD
consultant architect DENIS A. BIRCHETT

What does Mr. C. Garnet Stanton, the manager of Kenning's new garage and service station at Harlow think of it? "I haven't got over it yet. It's opened my eyes to what can be done in garage design when they call in somebody from outside the motor trade." And looking out of the window at some new temporary buildings that the Post Office have erected next door he adds, "it was an absolute tragedy when those blasted telephone people put those chicken huts beside us. We've got to wait for another five years

G. Garnet Stanton, the manager of Kenning's, Harlow. Behind him, on the left, is the brickwork that has aroused some controversy.



before they come down." Mr. Stanton feels keenly that his garage was entitled to a worthier neighbour. Has the type of building had any influence on trade? "Oh, yes, there's no doubt about that. Of course, even if you had a wooden barn you would do some business. But there's no doubt about it, this place has attracted extra business. The design and the layout have contributed substantially to our operations." What strikes the customers as attractive about the building? "The first thing that strikes anybody is the extraordinary amount of light." Mr. Stanton points to the clerestory lighting in explanation, and says, "in the workshops, the showroom, wherever you are it's the same. At night it looks most attractive. The light reflected from the matt red ceiling and the cedarwood panelling gives the whole showroom what I can only describe as a glow."

The forecourt design is "very clever," because such an extraordinary amount of space is given to movement, and the tanker drivers from Shellhaven volunteer for the Kenning's run because they can drop their load in one movement without backing or turning round.

The open workshop, in which the washing and greasing bays are put virtually in the windows, is proving a considerable business attraction. People see the greasing lifts going up, or the foam washer at work, and get out of their cars to have a look. And that, one gathers from Mr. Stanton, is halfway to a transaction. One feature which has proved controversial with customers is the internal fairface brickwork of a section of the outer wall of the showroom. "It's one thing or the other: either violent disapproval or else quite keen enthusiasm. It's so new for a showroom." But the brick wall is useful to Mr. Stanton; he has placed a desk behind it, screened from the gaze of the curious who are looking into the showroom, from which he likes to negotiate a sale. "It's far better to sit down at the desk and negotiate in the showroom itself, among the cars, than to go into the office, or simply to stand and talk."

Mr. Stanton does not live in Harlow, although he has grown to like it a good deal better than he did when he first came. But not everything about it appeals to him: the best part of the town, for instance, has "that awful Henry Moore statue" which, he thinks, "ought at least to bear some resemblance to human anatomy."

2. OFFICES

luxurious? no, it's a good investment

TUC MEMORIAL BUILDING
in GREAT RUSSELL STREET, W.C.1
designed by DAVID DU R. ABERDEEN



Sir Vincent Tewson.

From the beginning the TUC Memorial Building was envisaged as something more than an ordinary building, something more than offices. It had to include, on a very small site, a memorial, a conference hall, a training college, and a car park for 50 vehicles, as well as a great deal of office accommodation. "We wanted to encourage architects and architecture," said Sir Vincent Tewson, the General Secretary of the TUC, "so we thought we would hold a competition. We did not know what to expect: we were not experts in architecture, but we wanted the building to be a contribution to contemporary architecture. We wanted ideas. We wanted something which would be worthy of the movement, something practical on the educational side, and something modern that would help the efficient working of our staff." The building, he feels, embodies the work and craftsmanship of the people in the trade union movement.

The building was intended to be a memorial, an example to people, and Sir Vincent feels that it has achieved these aims.

Sir Vincent emphasizes that only the practical difficulties and not somebody else's views on the form something should take, have made the architect compromise with his own ideas. "In this way we have got a purer conception. I find it a very pleasing building, and the architect has been able to contribute imaginative ideas. The thing which appeals to me most is the treatment of the memorial itself; the memorial wall has been taken right outside the building, where it also hides

the building next door and yet gives a sense of light. Many of the ideas are novel, but the practicalities of working and maintenance have never been forgotten." Two dominant factors in the design were how to get enough light into the centre of the site, and how to cut maintenance costs to a minimum. The solution to the first problem was to build round a courtyard which could not be walked on, as this would have interfered with the lighting and acoustics of the hall below. Sir Vincent, one suspects, would have liked to be able to walk round it, as he called this "a controversial point." The second problem was solved on the principle that the first cost saves later maintenance. Some people have described the building as luxurious, but Sir Vincent says this is not so. "People come to admire the normal traditional materials," he says, "the hardwood strip floor, for instance. It is a pity that people should consider it a luxury, because we went into the question of flooring and decided that it would be just as cheap as battleship lino. The materials we used cannot be considered luxurious; they are a good investment."

The cost of the building (the competition was in 1948) increased by two and a half times before it was finished, and Sir Vincent confessed that his reaction to new ideas over the last few months was "how much is this ruddy thing going to cost?" But now that it is up, Sir Vincent's summing up is wholly positive: "We think it is a piece of contemporary architecture our eight million members can be proud of."

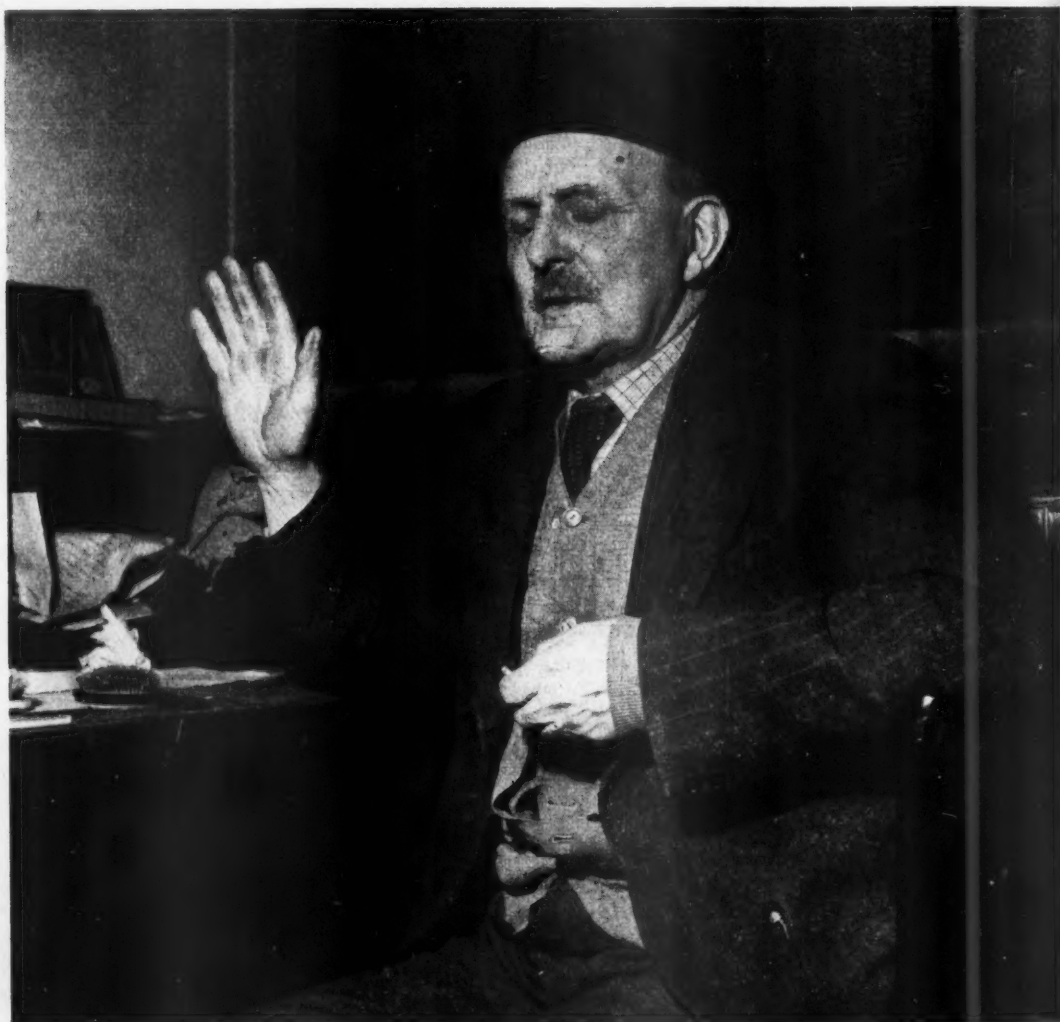


OFFICES IN ALBEMARLE STREET, W.1
designed by ERNO GOLDFINGER

A good building—but not architecture

Anyone looking less like the orthodox cartoonist's conception of a bloated landlord than Mr. Mason Pearson, senior, it would be hard to imagine. Not for him the top hat or even the bowler, the black jacket and striped pants. We ran him to earth at the Mason Pearson factory in Bethnal Green, where, despite his 77 years, he continues to run the hairbrush business in which he made his name. He may wear a slouch hat, an old jacket, a torn cardigan with the buttons missing, and have a hairbrush sticking out of his pocket, but there are no flies on him in business matters. He is one of the finest craftsmen in brush-making in the world, and inventor of the rubber-backed hairbrush. He knew exactly what he wanted, as a client, in the new building at 45-6, Albemarle Street. First he wanted the maximum of letting space. Then he insisted on the maximum of light. "I picked up my ideas in America and I know what a drawback the lack of light has always been in many London offices, and I appreciate the way in which it affects the rent. I wanted the building to be constructed in such a way that the chronic repairs—the painting, roof leakages, chimney troubles—would be eliminated

landlord . . .





...and tenant

as far as possible. But I didn't want the building to be cheap to look at: I wanted to attract a good class of tenant, so I wanted hardwood floors, noiseless lifts, central heating, good sanitary arrangements and lots of tiles. My experience is that tiles pay. Look at the Swiss hotels: the more tiles there are, the more they charge. Tiles are more responsible for the prosperity of Lyons teashops than the tea."

So much for the brief. How has Erno Goldfinger carried it out? "It's beautifully designed. Goldfinger got more letting space out of that site than anybody in England could have done. He has worked the lighting very ingeniously so that you can read as well in the middle of the building as you can by the windows, something I have never seen done before. It won't want repainting for 20 years. In fact, I don't think there will be any repairs for 20 years, and I shall be getting the 10 per cent. Schedule A maintenance relief to myself all that time. And I shan't have to do any internal repairs, as I have let it on a full indoor repairing lease." Putting it in a nutshell, Mr. Pearson thinks it pays handsomely to have a modern building. When he comes to discuss the appearance of the building, Mr. Pearson also has very decided views. "Being in between two other buildings the appearance is a great improvement. But that kind of building wouldn't do standing by itself, or on a fine site like Piccadilly or Lombard Street. It's a good building, but it's not architecture. Certainly not. No more"—and he pointed at the camera—"than photography is art."

A building designed to bring in the most rent for the person who puts up the money cannot, in Mr. Pearson's opinion, be a really fine architectural building.

On this point he is unshakeable. "It's a very up-to-date commercial building, but it isn't really architecture and it's not beautiful, and it could not be." And the reason why modern buildings cannot be architecture? "They haven't got the talent. They can't make a chair as beautifully as Thomas Chippendale nowadays, because they haven't got the talent." But why, he was asked, do many architects think the new office building in Albemarle Street is beautiful? "I don't think they do," he replied firmly. "And if they do, they are not architects."

"Wakes up the orthodox"

Walter Bunge, the export and office manager of Taylor-Woods Ltd., the tenants of 46, Albemarle Street, has obviously had some pretty tough battles with Erno Goldfinger about the design and décor of the offices and showrooms for his stocking and lingerie business. But he is satisfied with the building he's got, and retains his liking and respect for the architect, who has, he admits, forced some good ideas on him for his own good. Not that the forcing was all one way: "We've kicked like hell at times." He still nags the architect about some badly designed washbasins, and had difficulty in convincing him that the firm's name must be in large letters on the r.s.j. spanning the shop window, even if it did offend the architect's artistic sense.

The main thing is that Mr. Bunge has got what he wanted: "What a firm of our type needs is offices, a showroom, and a rather plush reception area which is a prestige point and makes it attractive to buyers. This we have achieved for the first time in this building."

The points that particularly appeal to Mr. Bunge are the daylighting, the pleasant, comfortable reception area, the décor—"designed to wake the orthodox up"—colours which are bright yet not garish ("buyers mustn't come in and say 'crikey, what a joint!' We want them to feel completely at ease"), the widely used mahogany panelling, the dropped ceiling breaking up the reception area into two parts without a physical barrier, the funnel overhead lights in the interview room, and the positively luxurious circular stair to the basement. Mr. Bunge also says, however, that while the grand conception is very good, some of the details are less so. The door furniture is of good appearance, but the roses of the handles keep coming off because the screws strike the lock behind: the handbasins are universally unpopular, because there is no soap container, and they are set in a black laminated sheet, on which soapy water accumulates and overflows. Cracks show where the door frames join the tiling on the landings; the panelling, on close inspection, reveals a good deal of rough workmanship; and the sound proofing of the plaster-board internal partitions is not too good. These are, however, relatively minor matters: Mr. Bunge would be the first to say he is a satisfied client.

3. HOUSING

the tenants pay by cheque in Golden Lane

FLATS and MAISONNETTES in GOLDEN LANE, E.C.1
designed by CHAMBERLIN, POWELL and BON

Golden Lane, the housing estate in the City of London, seems to have rather more middle-class tenants than the ordinary council estate. We interviewed a journalist's wife, a medical student and his wife (a former nurse) and an old lady living on her own. We even saw a gentleman in a bowler hat with a furled umbrella setting out to work, symbol of the new Golden Lane white collar proletariat. The caretaker told us that tenants are encouraged to pay their rents by cheque. One would expect tenants of this kind to be less carried away by a sense of relief at getting a home, and to be more critical of their new surroundings. We found minor criticisms but tremendous enthusiasm.



Let's start with Great Arthur House, the Golden Lane skyscraper. Mrs. Daphne Jones, recently married, like many of the tenants, lives on the 14th floor in a one-bedroom flat with her journalist husband: it was a *Daily Mirror* romance, for he was on the news desk and she was the news editor's secretary. Now she's expecting a baby and is very happy in the flat. Does she like living high up above the City? "We both like it very much. I think the chief reason why my husband likes it is that he comes from the sea and doesn't like being cooped up in the City. Up here we have a feeling of being out in the open. We're not above the smog, but we think we get more fresh air. We can see Crystal Palace one way and Alexandra Palace the other, and the new Richmond Park flats to the west, we get the sun all day and in fine weather we can sit on the balcony. It's like sitting in a garden, and at the week-end you can sit out in a swimsuit if you want to." How does the flat work? Mrs. Jones finds it easy to run and likes its interior planning. There are "tons of cupboards" and a room in the lobby for boxes, and she likes the airing cupboard. But she has some criticisms too. It's a hard job to clean the p.v.c. floor covering, which "shows every mark." The central heating has been "a little temperamental," though it's been better recently, there are draughts from the sliding windows and a badly fitting balcony door. The sitting room wall that needs a picture has no picture rail, she dislikes the colours (particularly a dark grey on one sitting room wall and a "hideous orange" in the kitchen and bathroom). The draining board is "the most stupid thing out," because it has no fall to the sink and the water lies in the deep grooves cut in the teak which "gets full of old muck." But the lifts get a good mark—"We've only had to walk once: I think there were 199 steps"—and Mrs. Jones thinks she's jolly lucky to have such a fine flat.

Doctor-to-be in the maisonette

When John Hobday married Angela it must have been a real "Doctor in the House" affair: fifth-year medical student at Bart's marries a peach of a nurse.

Now they are living in a maisonette in Basterfield House, one of the four maisonette blocks, with a two-months' old baby.

"Very nice indeed," says John. "I don't think there's anything comparable to it anywhere at all. First class." "It's laid out," says Angela, "it isn't just a mass of houses stuck down anywhere."

Golden Lane is a high density scheme, about 200 people to the acre, but they have no sense of being overcrowded. "It's like being in a detached house," said Angela, "we're not disturbed by anybody, either inside or outside." John remarked that one could faintly hear the television next door: otherwise there was complete privacy. As for living centrally, they both love it. It takes John only ten minutes to get to the hospital, Angela is only two stops on the tube from Oxford Street, and there is a street market close by. Is it too deserted? Angela doesn't think so at all. "It's very cheerful at night with all the lights on and I feel quite resentful when everybody pours in on Monday morning because we have it to ourselves at the week-end. As we have a baby, I do miss the parks a bit and what we want most is better shops. But I love it. I wouldn't live anywhere else."

They like the glass curtain walling, particularly the yellow on the tall block, although they think the blue glass on some of the maisonettes is not right. Angela summed it up: "It's exciting: it's so new and different, and such fun to be living in it." As for the maisonette, "it's nice to look at and convenient to run," says John. "The only thing I don't like is the concrete steps of the open stair. I like the design but the concrete looks raw and unfinished." Angela thinks that the staircase in the living room and the double-height windows opposite it seem to make the sitting room larger. The kitchen is "splendid," and the contemporary colour scheme is to her liking apart from the orange-yellow cupboards.

Finally, rent. "Marvellous," says John, and "very good," says Angela.

It's easy to understand why they think so. They pay £2 12s. inclusive of central heating and hot water. They used to pay £2 10s. for sharing a flat in the Bayswater



John and Angela Hobday.



Mrs. Daphne Jones.

Road with six others; while other students at Bart's are paying three guineas a week for a single room. "And pigging it," Angela added emphatically. Pigging it, one felt, was going to be rather difficult with Angela around. Besides, who would want to, and least of all in a Golden Lane maisonnette?



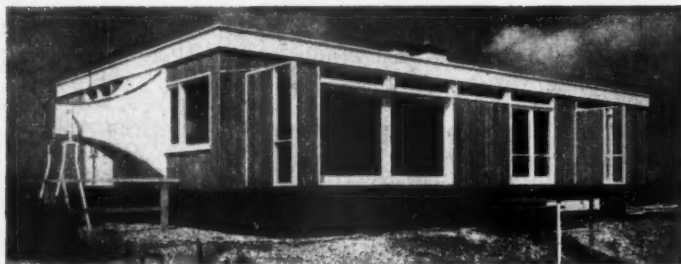
Mrs. Eardley-Wilmot, and her list.

Finally, Mrs. Mary Eardley-Wilmot ("There's a hyphen, and don't put in more than one 'l' or one 't,' young man") who lives in a single-room flat in Stanley Cooper House. "I'm very happy here," she says, "I wouldn't change it for anything—though I've got one or two things against it, mind you." And she produces a list that she has prepared in her business-like way.

"The design of the flat is delightful and very labour-saving. There are no ledges or things to clean. I can't do a lot for myself, being lame, and I find it much easier here." Pointing to the built-in cupboard that screens the bed recess from the sitting part of the room she explains: "This is so nice. Some flats have a curtain, and that makes it at once like a bed-sitting-room. But here, when your friends come in they are not faced with the bed and everything else." Mrs. Eardley-Wilmot has found the built-in furniture, including a big cupboard for trunks and the airing cupboard, very convenient indeed. And she simply loves the colours.

Now for the "one or two things against it," as she ticks them off her list. First, the draining board that Mrs. Jones dislikes so much: Mrs. Eardley-Wilmot doesn't like it either. Then, although the flat faces east, it is far too hot in the kitchen; she has never had so much food go bad and thinks that there ought to be a refrigerator. The stays of the casement windows are much too light and are liable to jump off their nobs. The result is that in a wind the windows fly free and the glass is broken. Mrs. Eardley-Wilmot has fixed up a box of earth on the stay of her bedroom window to keep it down. When she is cooking, the kitchen gets steamed up, for she's too small to reach over the sink to open the kitchen window. And she can't think what the architect was thinking of when he put plain glass in the bathroom. But don't imagine that her criticisms affect Mrs. Eardley-Wilmot's affection for her new flat, or her admiration for the design. They don't.

ancient and modern



HOUSE at BEAULIEU, HANTS.
designed by HUGH CASSON; associate architects
R. A. GREEN and MARGARET CASSON

Lord Montagu of Beaulieu is one of those clients who knows what he wants, has a genuine enthusiasm for modern architecture, and even more perhaps for modern furniture. This blends rather strangely with a passion for old motor cars, that manifests itself in

Lord Montagu and his not-so-veteran motor.



the Montagu Motor Museum at Beaulieu, and the magazine *Veteran and Vintage*, which he runs from a rabbit warren of an office (devoid of all signs of gracious living) in Rochester Row, Westminster. One feels, however, that if *Veteran and Vintage* had the circulation of *The Motor*, Lord Montague would like to put it in a modern building rather than a veteran one. For his new summer house at Beaulieu he put some general ideas to Sir Hugh and Lady Casson. "I wanted the perfect modern summer house on the seashore that would sleep five or six people, with all modern conveniences, that would be easy to run without any domestic servants, and would be good for bathing and general relaxation. I wanted one large room, on the open system, and the whole of the sea front to be a large expanse of glass."

How far have his aims been realized? "I think completely. I am delighted with it. There are always the odd snags, but I don't think I would like it to be designed any differently."

Why did he want a completely modern design? "First, if one builds in 1957 it is one's duty to build a 1957 house. I am a complete modernist as far as building is concerned. Secondly, I wanted a complete contrast to the other house. I live in a mixture of Victorian and every other style at Beaulieu, which is full of the paraphernalia of a stately home. I love modern furniture, but I haven't a single room in which I can put it without tearing the guts out of the place. Particularly in the summer I like modern furniture around me. The rather worn, highly upholstered, Victorian furniture is cosy in winter, but for summer living by the sea it's awfully important to have modern furniture: it goes with the clothes you wear and the life you lead."

The open planning (there are no doors between the sitting room, the kitchen and Lord Montagu's bedroom) appeals to him very much. "I think the disadvantage if one had a family would be that one couldn't get away from people, but I would be happy to live in this house all the year round."

Lord Montagu very much likes the timber lining, which is the main feature of the internal décor. One is not conscious, he says, of the gigantic hi-fi loudspeaker which is mounted outside the house and wafts music through a screened opening 6 ft. square in the end wall. Externally, he thinks the house fits into the landscape awfully well. "It's very important that it should do; every yacht on the Solent sees it."

Finally, why has Lord Montagu furnished the house almost entirely with foreign furniture, china and cutlery, mainly Finnish and Scandinavian? He says that he went to the 1956 Furniture Exhibition with every intention of buying British, but apart from a chair, a table and the beds, he bought foreign because it was best. "British furniture has improved enormously, but this time last year, with the greatest will in the world, I just couldn't find anything British as nice or as comfortable as the Scandinavian. I really was shocked at some of the things at the furniture exhibition—mock Tudor, walnut inlay and all that stuff. I can't imagine anyone buying it; it's terrifying. But I think the people are beginning to use modern furniture more now."

'I can see everything up here'

CLAREMONT ESTATE, WEST HAM

designed by THOMAS E. NORTH, borough architect and planning officer



The best thing in Pamela Atkins's new home is having her own bedroom: "I like being up here where I can see everything I want to."

The difficulty about getting a serious criticism of the architecture, or even of the way the building works, from the tenant of a new council house is that he (and even more, she) is still overwhelmed by the contrast between the new home and the rooms or the slum from which he came. Leonard Atkins, a fitter at the Plaistow locomotive depot, and his wife, Vera, who are living with their 12-year old daughter, Pamela, in an eight-storey flat in the point block on the new Claremont Estate of West Ham Borough Council, are not excep-

Leonard Atkins and his wife Vera, below, have only one child and think the flats are good for children. Mrs Nellie Richardson, below right, with four small children, says "it isn't really a place for a family."

tions to this rule. Their move was the biggest change they have ever had. They had been living since the war in two damp rooms, with no bathroom, an outside w.c., and a kitchen in which they could not swing the proverbial cat. When the new flat was offered to them at £3 a week they thought, at first, that the rent was exorbitant. But when they worked it out they found it would be no dearer than anywhere else, as it includes central heating which keeps the living room "lovely and warm." Life in rooms had made Mrs. Atkins a bit morbid, but now, her husband says, she is better in health and in every way. Mr. Atkins is a craftsman to whom good workmanship appeals: and the thing he likes best about the flats is that "there isn't anything shoddy about them." They did not choose to live near the top of a point block, and Mrs. Atkins did not like the idea when it was put to her, but when she saw that there was a good view over London, she changed her mind. The atmosphere is better, she thinks, and so is the health of her child. "You feel more open up here," she says. "Down below you feel shut in. It's interesting to look down on the shops, and see a bit of life down there." Before she came to the flat she would have liked a small house with a garden: but now she is not so sure. They don't find that flat life makes it difficult to make friends. They have lots of friends, and for the first time Mrs. Atkins has a place that is roomy enough to entertain them. The other things she likes are the freedom from noise—particularly traffic noise—easy housework, the drying cupboard, the ample kitchen cupboards, the sunny balcony, and the central situation near the shops.

Their criticisms were remarkably few: the bathroom should have been tiled, it's hard to make the copper pipes shine, there's no bathroom cabinet, and the television aerial is badly placed for viewing.

A markedly different opinion was given by Mrs. Nellie Richardson, who lives with her husband (a bus conductor) and four small children in a three-bedroom

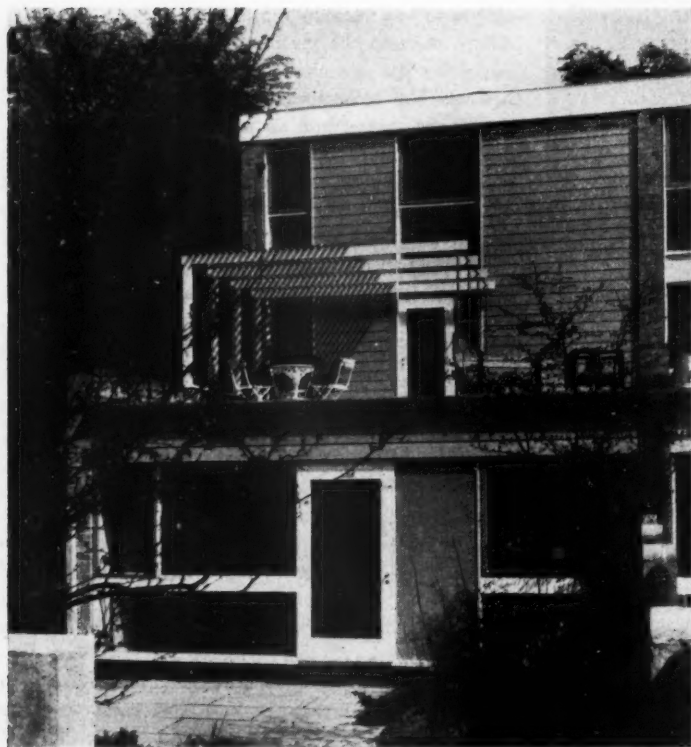


flat in one of the lower blocks. "The flat is very, very nice," she says, "but you haven't really got the same freedom as you have in a house. It isn't really a place for a family. Most of the time you have to say to the children, 'keep it down a bit.' Normal children like to make a bit of noise, but we are afraid of disturbing the people below. There's absolutely nowhere for them to play. There is a play space, but it's outside somebody else's door. Mostly they put older people on the ground floor, and they don't like the children. As soon as the children congregate with a ball or a skipping

rope, they say 'you don't belong here.' Of course, it's much better than we had before, and we are quite happy here. For a flat, I don't think you could wish any better. The separate toilet and bathroom, and the big living room and kitchen are nice."

"But," and Mrs. Richardson returned to the point that was uppermost in her mind, "I don't think flats are suitable for children." Supervised playgrounds, she agreed, would help to solve her problem. And she added, as a final word: "I hope I haven't painted the picture too dimly. We really are happy here."

people who live in glasshouses . . .



HOUSE at BLACKHEATH, LONDON, S.E.
designed by ERIC LYONS

Allen Hall and his wife Constance, who bought the *House and Garden* "House of Ideas," are both journalists with ideas about houses. Mrs. Hall has been very enthusiastic about it since she visited Sweden before the war, and has communicated her enthusiasm to her husband. Three small children do not give Mrs. Hall much time for journalism nowadays: she is a housewife most of the time. The Halls bought the house (one of a short terrace of three three-storey houses) because they wanted a good modern house: and the choice, at the price they could pay and with the three bedrooms they wanted, was limited, in Mrs. Hall's words, to the one they bought, the one next door, or the one next door to that. Had there been some real choice for the discerning buyer in the spec.-built field they might not have bought it. Mr. Hall thinks they should have got more for the £5,500 they spent. On the other hand, and despite some very

strong criticisms, there was nothing else as good at the price and they are full of superlatives in its praise. "Far the most beautiful house I've ever lived in, and easy to run," says Mrs. Hall, "I really feel at home here." "We adore it," echoes her husband.

Externally they like the look of the house very much: as an attempt to return to the English terrace tradition they think it succeeds. But when they say they love the house, they are usually thinking of the L-shaped sitting room, which encloses an open patio. The end wall opening on to the garden, and the two walls looking into the patio are both glazed from floor to ceiling. Mrs. Hall says that what she looks for in a house, apart from its being easy to run, is above all, large windows from which she can get all the sunshine that's going, see the seasons changing, the sky and the beauty of nature without going outside. In a house with small windows she feels imprisoned and cut off from life. In this house, she says, they can get every scrap of fresh air, and can almost live in the open. In cold November days they can open the patio windows, and enjoy the sunshine without the cold winds. And Mrs. Hall intends to make the patio into a "beautiful ornament," with plants, and mosaics on the walls, as they cannot afford to buy good pictures. They can't understand, however, how the architect could have failed to realize that it would be fantastically expensive to heat the sitting room, with its huge expanse of single glazing. It takes $4\frac{1}{2}$ kW. to keep it warm, and even then it's not really warm enough: so it's going to be double glazed at a cost of some £250. The Halls can see no point in the partition which separates the sitting room from the hall, and they intend to knock it down, so that the spiral open staircase (which they consider both beautiful and safe) rises out of the sitting room. Mrs. Hall is for more open planning altogether, and objects strongly to being shut up in a small kitchen preparing the meal when visitors have arrived. "Architects should remember that even quite well-off housewives still spend most of the day in the kitchen. Potentially it is a most interesting room. Instead of making it a little laboratory, they should make it more sittable in, more livable in: all the men like to come into the kitchen and taste what one's cooking."

The kitchen, however, is the most convenient she has ever worked in, and she reckons it takes her half an hour less to prepare a meal than it ever did before.

But she loathes the floor tiles, a well-known brand of p.v.c. tile. They have to be washed and polished three times a day, show every mark, and take more work to keep clean than the rest of the house put together. The Halls also criticise the lack of any convenient back door: people with muddy feet can only enter the house from the garden through the sitting room. Why is there no utility room, they ask, for junk, toys and drying nappies? Mrs. Hall would like to educate architects (and *House and Garden*) in the habits of children. Why matt paint, which shows every finger mark and comes off whenever it's washed? The Halls would much have preferred tongued and grooved boarding to plastered walls and wallpaper, for the same reason, that it's easy to clean. In general, however, the house is (apart from electric fires) very cheap

and easy to run; they do not employ a char for the heavy work, because there is none.

One day the Halls hope to build their own house, and intend to give one of the younger architects the job. And they hope that when that day dawns somebody will have reformed the building societies, which they regard as the main enemies of modern architecture. Their application for a mortgage was repeatedly turned down because the house was modern, and Mrs. Hall accuses the building societies of robbing people of freedom of choice by forcing them to buy houses they really do not want. As for modern houses being hard to sell, she thinks the boot is on the other foot; having now turned to modern furniture people will turn to modern architecture, and the building societies will be left with unsaleable houses on their hands.

... ought to have double glazing

Allen and Constance Hall with their children.





Top, Mrs. Marion Gribbon, makes the tea for Mrs. Bromham; centre, Mrs. Lambert, and bottom, Mrs. Olive Nice.

what does it remind you of?



HOUSING at RUSHBROOKE, SUFFOLK
designed by R. LLEWELYN DAVIES
and JOHN WEEKES

It's a bit of a shock when the expectant reporter asks a tenant of a new house on which great praise has been lavished, "how do you like its appearance?" and gets the answer, "it reminded me of a cowshed at first." This startling expression of opinion might almost be thought to belie the name of its author, Mrs. Olive Nice, the 23-year-old wife of a tractor driver on Lord Rothschild's estate, who has a two-bedroom house in the embryo new village of Rushbrooke. But Mrs. Nice is not saying that she lives in a cowshed. Far from it: she is delighted with her new home, although the unusual appearance of the road elevation of the group of two single-storey cottages in which she lives at first startled her and some of her friends, primarily because they present a large expanse of rather high wall with few windows. Don't imagine from this that the interest of the inhabitants of Rushbrooke centres on their elevations. The architecture of Rushbrooke has not created the same stir in the village as it has in some metropolitan architectural circles. The villagers are country people, farm workers and the like on Lord Rothschild's estate, and their main feeling is pleasure at exchanging thatched cottages in the old village for brighter, better homes in the new one.

Mrs. Nice was positively enthusiastic about the interior—with, of course, some criticisms too. She finds there is heaps of room, the cooking arrangements (by electricity) are "lovely," it's a very easy house to keep clean, and the cupboards are very handy. She certainly would not like to go back to the thatched cottage she came from. But she finds the living room (done up in pastel shades of lemon, pink, or green as preferred by the tenants) a bit bare. The back boiler only provides enough water for one bath, when the wind blows in one direction the parlour is draughty and she prefers to use the living room because it's warmer. Mrs. Nice would have liked a black front door ("black is one of my favourite colours") but likes the red one she's got. She likes contemporary furniture, and intends to do the spare bedroom in it. Mrs. Ada Lambert, who has a two-bedroom house,

has been married 36 years, and was glad to come to a house that had no stairs. "We like the house being modern," she says. She, too, likes the cupboards and the cooking arrangements, finds the house easy to keep clean, and thinks it much less draughty than her old one. But she thinks the hall is too big and the bathroom too small, and prefers sitting in the living room because it is warmer than the parlour. (Most of the tenants prefer to sit in the living room, for one reason or another, but not because of the sacredness of a front "parlour.")

Mrs. Marion Gribbon, the wife of a farm foreman,

was having tea with Mrs. Bromham, the wife of a carpenter. "We often pop in to see one another," said Mrs. Gribbon, who was the hostess. Both liked their new homes very much. Mrs. Gribbon thought there was only one little snag: the children have to go through the kitchen to get to the bathroom to wash their hands, and dirty the floor. She likes particularly the large windows, and the family (there are three small children of 5, 7 and 8) love their new home. Mrs. Bromham, who has two children of 11 and 16, says the new house "makes the furniture look nicer; it shows it off more."

4. MISCELLANEOUS BUILDINGS

the brutalists make a convert

FURNITURE SHOP in BROMLEY, KENT
designed by BERTRAM CARTER

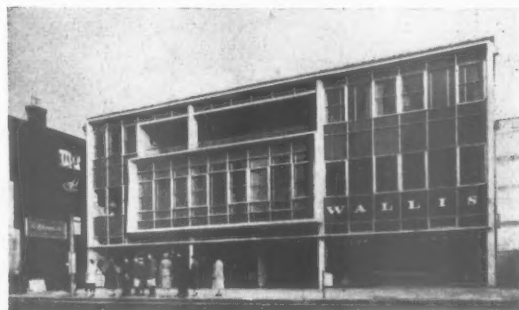
The new brutalists have made a convert of Geoffrey Dunn, the managing director of Dunn's, the modern furniture pioneers of Bromley, who recently opened their new shop by Bertram Carter. As an apprentice in Birmingham more than 25 years ago, Geoffrey Dunn had no money to spend after the weekends, so he spent the time reading about the Bauhaus and developed a passionate interest in design. On entering the family business he persuaded his father and co-directors to concentrate on modern furniture. But that was a long time ago. "It's so easy now," he said, "there's no fun left in finding good furniture."

"Has building a shop been fun?" he was asked.

"Yes, it's been fun, but it's been so long that the fun has been a little dented."

"But would you like to build another shop?"

"I would certainly like to have a crack at another one now: not because this one has any shortcomings or is unsatisfactory. I think I would have it entirely brutal. I would like to make it of r.s.j's.: I should have thought tremendous play could have been made with r.s.j's. in different colours, and raw wood." Earlier, walking round the shop, Geoffrey Dunn had explained why there were no expensive finishes. He described the mildly brutalist finish as "rough in places," but he liked it; the exposed concrete and brickwork, and the north lit roof with its exposed joists and wood



wool slabs, were a foil for everything else. "It shows off the furniture rather better," he said, "and to go entirely brutal would show it off better still." But he added: "It would want extremely careful handling." As for architecture today, Geoffrey Dunn thinks there are some extremely dull new buildings, frighteningly so. "British architecture is hidebound—nowhere near as—I won't say exciting, because that would be misinterpreted, but nowhere near as stimulating as it should be. It's got into a groove. There are too many cosy clichés."

"And do you think the new brutalism would help to get it out of the groove?"

"Yes, I do. But how many British architects are there of merit, and how on earth would the local lay planning committees ever start? Bertram Carter wanted to be much more brutal."

This discussion began with some words on the merits of the new shop, and the reaction of the public. When Geoffrey Dunn went in for modern furniture he had to house it in a Tudorbethan store. Hitler knocked it down and Bertram Carter (chosen by Mr. Dunn because he was a MARS man) designed a remarkably good little temporary shop with a ground floor and two side galleries above it. After the new shop was designed it was Mr. Dunn's idea to retain this shop, partly because trading had to continue during the building



Geoffrey Dunn.

operations, but also because he thought it was a good thing to do anyway, as he liked the building and saw possibilities in retaining it. He feels that Bertram Carter's solution of the problem of building the new shop round the "temporary" one has succeeded brilliantly, giving a remarkable feeling of spaciousness. The open staircases, the staircase linking the old to the new, and the well round the old building open up several levels to the eye simultaneously. "It's stimulating, all these levels, isn't it?" Mr. Dunn asked rhetorically. "That's what the public like: the change in levels, vistas, and all these staircases."

"Is the building working well?"

"I kid myself we only made two mistakes: we put two telephones in the wrong places. The most maddening thing is that it's all concrete and we can't get a nail in anywhere if we want to put anything in quickly." But if it's hard to hang things on the walls, the architect has solved, to Mr. Dunn's complete satisfaction, his request for a mobile ceiling grid from which he could hang both lights and "hundreds of sky hooks" wherever he wanted. The result is a remarkable flexibility for display and lighting. The only thing that Mr. Dunn really regards as unsatisfactory is the non-reflecting shop window, and this he attributes partly to the glass company saying it would require no supports. When they came to put it in, they found it did. But apart from that it does not work too well, and something will have to be done about it by means of spot lights and internal screens.

One final point from Mr. Dunn in answer to the question: "Does modern architecture pay?"

"I don't see why good modern architecture can't be the answer to everything," he replied, and his experience with the new shop confirms this opinion. The public was a bit slow to come in at first. "But now they are coming in, not only to see the furniture, but to look at the shop. I have had letters from perfect strangers, and not from such high falutin' addresses either, congratulating us on adding this shop to the town."

it's smartened Dover up

COACH HOTEL at DOVER, KENT
designed by LOUIS ERDI

The number of new post-war hotels in this country can be counted on the fingers of two hands. Considering the amount of building that has been going on and the increase in Britain's tourist trade this seems a remarkable situation. The answer appeared simple enough to Graham Lyon, chairman, and Colonel William Adkins, a director of Lyon-Watney (Coach-





Graham Lyon.

otels) Ltd., a company formed last May to run the Dover Stage, a six-storey 40-bedroom hotel overlooking the harbour at Dover. "There are only two reasons for difficulty in financing new hotels in this country," said Mr. Lyon, "One is getting a high rate of occupancy (tourist hotels are practically empty in the winter months, hotels in industrial centres have practically no occupants over the weekend). The other is that the public will not pay the kind of prices we think they ought to pay, bearing in mind increased costs." The Dover Stage is the first hotel in this country built to cater specially for the coach tours. Mr. Lyon, who already runs three motels, obviously has his eye on the future and says, "The tourist who goes abroad by motor coach usually spends much more than the man who goes abroad in a small car. Motor coach tourists want as good, if not better accommodation than motorists." Catering for over-nighters has led to only one economy and that is the exclusion of private bathrooms, but Mr. Lyon now says, "It might not be a bad idea to have a dozen or so rooms with a private bath."

Speaking of Louis Erdi, the architect, Mr. Lyon has this to say: "He certainly has produced a new angle on hotel building, which has not existed until now. It affects the appearance and the amount of comfort that you can put into a small space. He has enabled us to get the cost of building this hotel down to £1,750 per room, including the cost of the restaurant and other public rooms." He likes the resulting appearance



Colonel William Adkins.

of the building. "Whilst the hotel was being built I used to listen to the criticism of the local people. At the beginning they used to say that it was going to look terrible. However, it turned into something not as bad as they thought. Now I think we have smartened up Dover to an extent that they never dreamed 'There is no doubt that the appearance helps,' says Colonel Adkins, "one sees it with casual clients who we know might have gone somewhere else were it not for the striking and interesting appearance of the building. Where Erdi, in my estimation, is so clever is that he knows only too well our cost limits and the sort of place we want to put up. He has adopted what I would call modern constructional methods, that is to say, he has used light timber and plasterboard, not bricks and mortar, or heavy steel girders, which we know jolly well we cannot afford. On top of that he undoubtedly has a sense of perspective which gives his design a pleasant appearance. Everything is novel. The general atmosphere of the place is very satisfactory, very intriguing, and stimulating."

Both chairman and director are very satisfied with the planning. "Such improvements as we might contemplate are rather minor," says Colonel Adkins. "The reception office is not quite big enough and we need more space for the manager. The bathrooms are a bit tight." Advance bookings are very good and there is no reason to doubt that this hotel, taking two coachloads of tourists at a time, with its exciting appearance, will do very well.

our police are wonderful

(even if some others are not)

LAW COURTS at SLOUGH, BUCKS.
designed by FREDERICK POOLEY, county architect

Asking the users of a court of law, particularly a criminal court, to give their opinions on its architecture presents some unusual problems. A group of



gentlemen standing outside the magistrates' court at Slough expressed, for some reason, a horror of being photographed. "Not bloody likely!" sums up their



Chief Superintendent Eric Watson.

reaction and readers can guess as well as we can the reason for their being so publicity shy. A Teddy Boy, wearing the regulation uniform (wavy red hair, long side chops on a gipsy face, purple waistcoat with gold buttons, drape jacket and drainpipes ending a good two inches above the large black shoes) was asked for his opinion on the rich finishes, but could only observe, "they don't 'alf take the lolly off you here." The significance of this remark emerged in court; given two months to pay a fine of £15 for driving unlicensed and uninsured, he had paid £1 in three months. He was told severely that unless he paid up by the New Year he would have to spend two months in distinctly less luxurious surroundings.

There seems to be something about courts of law that keeps tongues from wagging even about such an innocent matter as architecture. Nobody, it seems, wants to say whether the acoustics are good, the heating bad, or the décor lousy. We sent a message to the magistrate who had taken the chair that day, but he couldn't speak without the permission of the chairman of the bench. We approached the Registrar of the County Court, but he gravely shook his head and said, in effect, "nothing doing." More hopefully, for he had kindly given us an appointment for this very

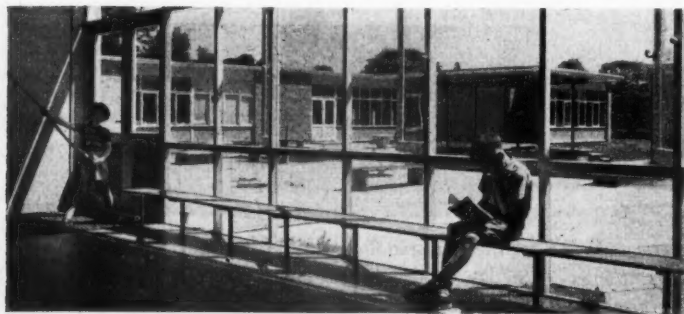
purpose, we approached an official whose firm hand and loud voice had already attracted our attention. We were really very lucky to catch such a bigwig at all, after waiting three-quarters of an hour. But on his way out to lunch he gave us a brief audience standing behind his desk, wearing his bowler hat and overcoat, wielding his umbrella, and telling us not to interrupt, for all the world as if we were difficult witnesses.

However, as the magistrate had said "no," the official also decided to say "no." His opinions on architecture remain, therefore, a closely guarded official secret, although it may be inferred that the sumptuous new surroundings in which he labours have, if anything, added to his importance. Luckily, the British police are wonderful. In Chief Superintendent Eric Watson, who is housed in the new police station on the same site, we found a man with clear ideas who was perfectly ready to express them. He had been prosecuting in the new courts since May. "I pass the place several times a day," he says, "and it gives me a good deal of pleasure, particularly as it's on a site with established trees. As for the inside, there's no comparison with the court we had before, which looked like an old-fashioned converted chapel, though it wasn't. Acoustically it's first class: the great thing seems to be that no matter where you are you can hear other people speaking in their normal voices. There's no need to raise the voice at all. The lighting is tip-top. Then, the court scores from the point of view of dignity: it's so clearly designed for its purpose, with its fittings, the crest at the back of the bench, and so on: nobody who walked in could fail to see he was in a court of law, even if he had never been in one before. The quality of the materials and finishes play a very large part in it."

Superintendent Watson likes modern architecture. "I've nothing against the Greek temple kind of style, but I'd have been vastly disappointed if the new courts had been built like that in these surroundings."

Any complaints? Owing to the changes in levels in the court, witnesses, when they came in all of a flutter, often failed to see the steps, tripped up and pitched headlong into the court—an undignified entry. The edges of the steps have now been painted white. In hot summer weather the heat from the sun on the central rooflight was "pretty distressing," but the county architect expects to be able to correct the ventilation.

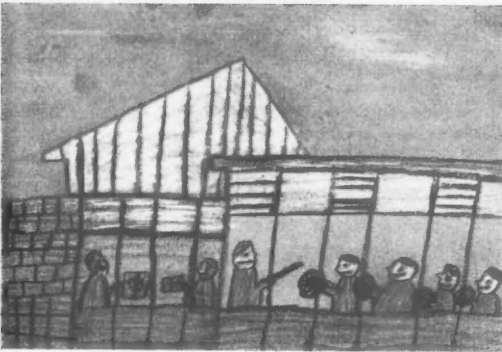
5. SCHOOLS



'lots of interesting space'

PRIMARY SCHOOL at AMERSHAM, BUCKS
designed by the chief architect's department, M.O.E.
in collaboration with F. B. POOLEY, county architect

"Super!" "Smashing!" "Supersonic!" There was no mistaking the sparkling enthusiasm of two small boys with caps askew, Geoffrey Magee and Garry



Above left (left to right), Miriam Macpherson, Celia Kimber, Joy Edwards and Sharon Barker. Above, Geoffrey Magee (left) and Garry Livmore. Far left, an impression of the school in "the music lesson" by 8-year old Terence Orgill. Left, Mr. Rickerby, the headmaster.

Livmore, for their new school. To call them satisfied customers would be an understatement. And when we spoke to a group of little girls who were admiring the Christmas tree in the hall, the superlatives were equally super, not to say supersonic. Any complaints? Not a single one. Garry Livmore, asked what he liked most, replied, "I like all of it: it's beautiful and modern." The girls, when asked the same question, shouted in chorus "P.E." because the school has modern gym apparatus that they never had before. The boys, incidentally, felt just the same, and put "P.E." right at the top of the popularity list. They like the large bays for handwork in the classrooms, too. "There's more chance of handwork in this school," said one, "there's a place for it." Joy Edwards said she liked the central courtyard (where she sometimes sits and plays her recorder) best of all. What appeals to the children most is the colour, the glass, the wallpapers, the lighting, in a word the bright modernity of the interior, as much as the practical arrangements.

The headmaster, John Rickerby, says that the architects have "done a magnificent job in giving us lots of interesting space." The classrooms average 780 sq. ft. against the Ministry's minimum of 520 sq. ft., the extra space being gained by eliminating corridors and using the classrooms themselves, or the central courtyard, for circulation. The extra space is used to provide working bays in most of the classrooms, and a separate practical room for children in their last year. Has the lack of corridors proved inconvenient? "It

has proved well worth while to sacrifice corridor space in order to have additional working space in the classrooms," says Mr. Rickerby. "There is the inconvenience of a class passing through someone else's working bay, but that doesn't happen very often. If I have to choose between corridors and working bays I wouldn't hesitate to say working bays every time."

The design of the school, he considers, helps to make the children fairly independent by the age of 11. In their first year they are in classrooms where they do handwork directly under the eye of the teacher. In the two subsequent years they do handwork in the working bays, and in their last year they use the practical room. "The progressive development of independent working," says Mr. Rickerby, "is reflected in the building itself."

The other feature of the school which Mr. Rickerby likes best is the central courtyard, which he describes as a "social centre," or a "market place," which can be used for a variety of purposes. The grouping of the toilets and cloakrooms between each pair of classrooms works very well, and helps to eliminate the need for corridors. The children do PE in bare feet and the foot showers through which they run to clean their feet are proving a "first-class idea." It is indeed difficult to get Mr. Rickerby to talk in anything except superlatives, particularly when he takes one through the hall and demonstrates the ease with which it can be used for assembly, or as a theatre, or for gym, or for school meals if there is an overflow from the

dining space, which also serves as a classroom for dancing, music and cinema projection.

The colours appeal to Mr. Rickerby because, in his view, children in a junior school are not to be satisfied simply with bold primary colours, but should be introduced to the subtlety of colour. Asked about the wide variety of floor finishes, he will tell you that it is too early to say how they are working. The lighting, both

daylight and artificial, he finds very satisfactory. A particularly good fitting, he thinks, is the handle which locks the casement windows in any desired position. The only improvement that Mr. Rickerby would like is more space in the classrooms for storing the children's books and equipment. Do the staff share his opinions? The staff agree that the building is "just what we wanted."

'well-planned but too much glass'

COMPREHENSIVE SCHOOL at WEST BROMWICH
designed by RICHARD SHEPPARD and PARTNERS

F. A. Hobart, the headmaster.



"Well, that can't be it," said the taxi driver with conviction, as we drove past Churchfields School, "that's a factory!" He may be forgiven because, as school buildings go, it is rather unusual to find six completely isolated blocks, one of them four storeys high, set in a field. Mr. Frederick Arthur Hobart, headmaster of Churchfields Comprehensive Mixed School at West Bromwich, presiding over a staff of 40 and 845 pupils, was quite precise in his views. "To begin with, I like very much the way the buildings have been split up into units of a size a child can thoroughly appreciate. I like the way the blocks have been associated one with another so that standing in quite a variety of different places we get pleasing vistas and different relationships between blocks. In general, the teaching facilities are good, well planned and adequate."

There were also certain things that Mr. Hobart did not like. One was the lack of centralized storage, especially for rarely used set books and major games



equipment. This, it appeared, applied to all schools, and is due, he thinks, to lack of co-ordination between the architect and the local authority: "It is very difficult," he says, "for busy administrators to evaluate a sketch plan." He is suffering more from sins of omission than from sins of commission, and sees the problem of school construction as a dilemma. "Either you have adequate educational facilities or you get sound construction," he says, as the available money does not run to both. Glass, he feels, is being used excessively because of its cheapness in filling holes in walls. This was making a virtue of necessity. Window areas should be related more closely to the aspect of the room. "There are many rooms in this school, of which my study is one, in which the window area is quite excessive in relation to the fact that it faces due South." This has produced a most uncomfortable room in which to live and work because the glare in certain circumstances is quite excessive. Even a December sun, one felt, was only just comfortable. The sound insulation he describes as "downright disgusting," and he attributes that to "the flimsiness of the structure which in turn is imposed by the cost analysis."

He modestly describes himself as a man of not very highly developed aesthetic taste, and does not feel very competent to speak on the appearance of a building. He likes the Festival Hall tremendously for its clarity and simplicity and he likes the school too, though he thinks that it will become dated in its turn.

"There have been so many different styles within the period in which I have lived, but I can date, to within five years, any school which has been built in the last 50." He feels that some developments have gone too far, and that some absurdities will be rectified.

His disagreements with modern architecture centre on a "skimpy construction" and the excessive use of glass. Although the latter did produce "some very nice lines" it led to appallingly costly maintenance and the costs in maintaining his school were, he said, really frightening, particularly the heating.

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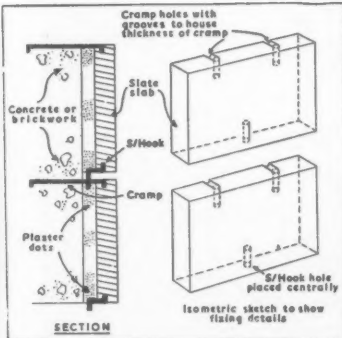
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SLATE SLABS

Broughton Moor Light Sea Green Slate Slabs

The illustration shows the beautiful texture, character and colour of this material. Other finishes include: Fine rubbed, sanded, rough diamond, frame sawn.

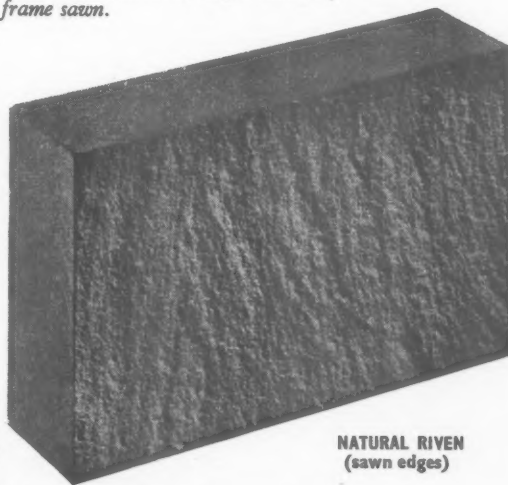


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THE SLABS, after being wire sawn and blasted from the quarry face, are sawn to size and given the appropriate finish. They are readily available up to 5' 0" x 2' 0" in the Light Sea Green colour with a frame sawn, sanded or finely rubbed finish, and in thickness from 1" up.

NATURALLY RIVEN (i.e. naturally split) slabs can be supplied both in the Olive Green and in the Light Sea Green colours. In the Olive Green colour slabs can be supplied up to sizes 24" x 15" and in thickness from 3/4" up. Light Sea Green slate slabs with a naturally riven finish can be supplied in sizes up to, say, 18" x 15". Small sized slabs can be supplied with a naturally riven finish approximately 1/2" thick in both the Light Sea Green and the Olive Green colour.

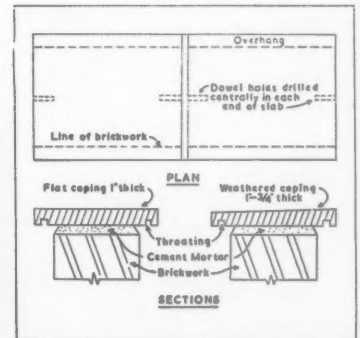


NATURAL RIVEN
(sawn edges)

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working detail

COVERED WAYS AND CANOPIES: 27

CANOPY: OFFICE BLOCK IN LONDON, W.C.1

David Aberdeen, architect



The cantilevered members of this canopy are post-tensioned precast concrete, the procedure being as follows: first, the anchor plate at the building end of each cantilever and a short length of rod were cast into the structure; then the post-tensioning rod itself was coupled to the projecting rod end and post-tensioned from the outer end of the cantilever. Ordinary patent glazing spans between the cantilevers and is laid to a fall to discharge into a rear gutter. Copings are of mild steel clothed with 5 lb. lead, and the fascia is of cast lead supported on hangers and straps. The canopy is lit by bulkhead fittings fixed into the inside face of the fore edge. It is interesting to notice how the complex function—support, lighting, weathering and discharge of water—is accommodated within comparatively simple profiles and without disturbing the effect of a horizontal plane.

working detail

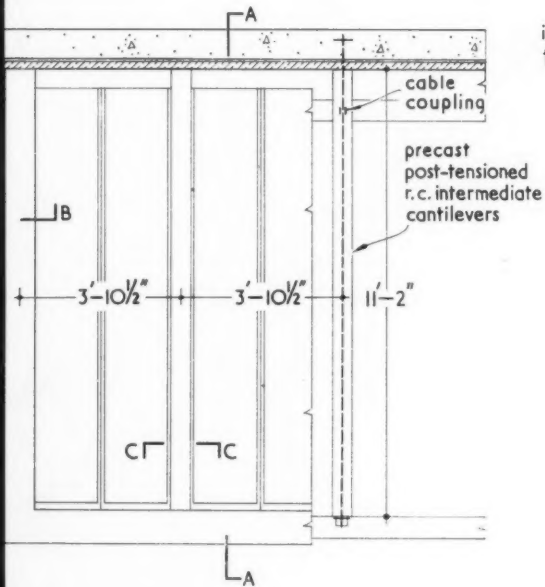
COVERED WAYS AND CANOPIES: 27

CANOPY: OFFICE BLOCK IN LONDON, W.C.1

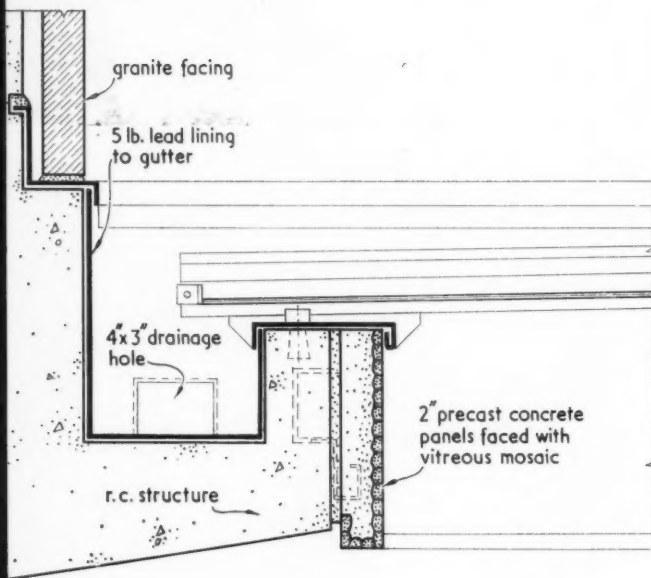
David Aberdeen, architect



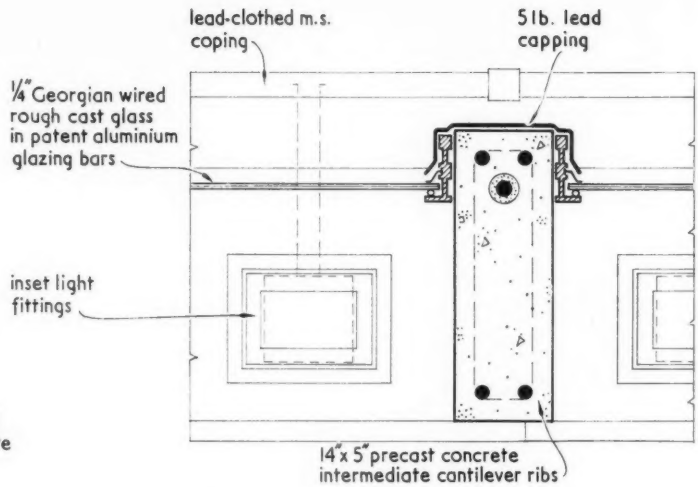
ELEVATION: scale $\frac{1}{4}'' = 1'-0''$



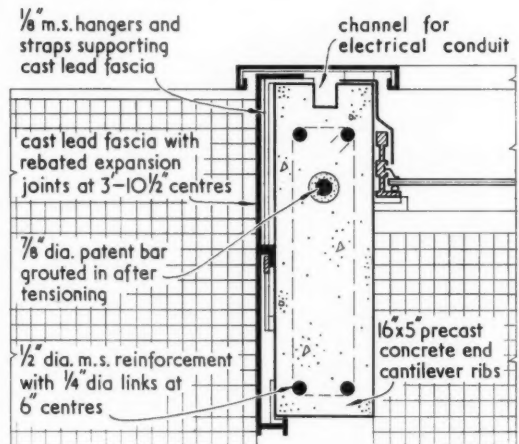
PLAN scale $\frac{1}{4}'' = 1'-0''$



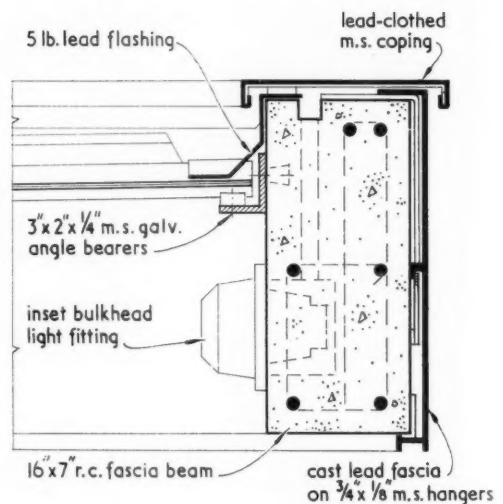
SECTION A-A. scale $\frac{1}{8}$ full size



SECTION C-C. scale $\frac{1}{8}$ full size



SECTION AT B. scale $\frac{1}{8}$ full size



GRANITE FACING: OFFICE BLOCK IN LONDON, W.C.1

David Aberdeen, architect

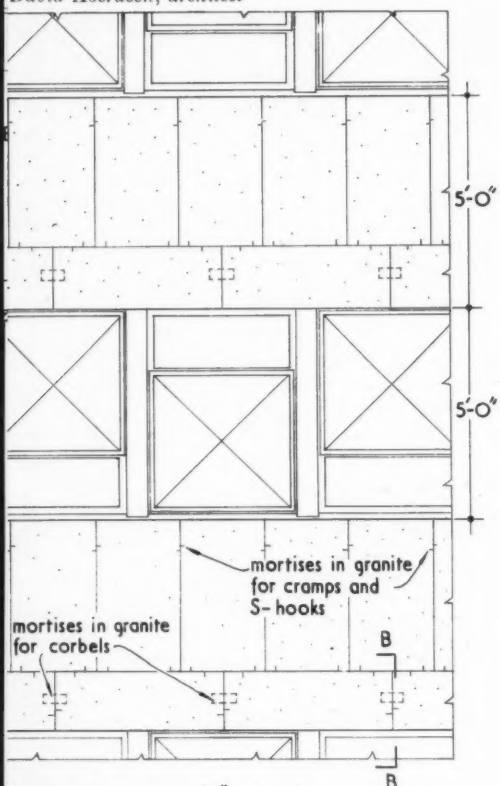


This cladding of grey Cornish granite from the De Lank Quarry is fixed in the traditional way, with brass corbels on the bottom course of each panel and brass "S" hooks and cramps, the slabs being laid with only an $\frac{1}{8}$ -in. joint. In view of the high degree of precision which this material enjoins, the architect inserted adjustable fixing lugs in the window heads to enable this precision to be echoed in the aluminium head weathering.

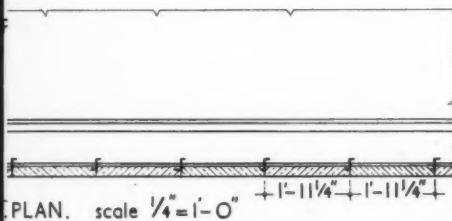
working detail

GRANITE FACING: OFFICE BLOCK IN LONDON, W.C.1

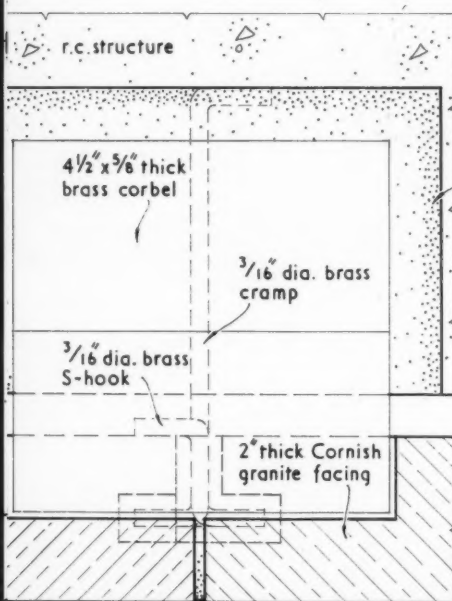
David Aberdeen, architect



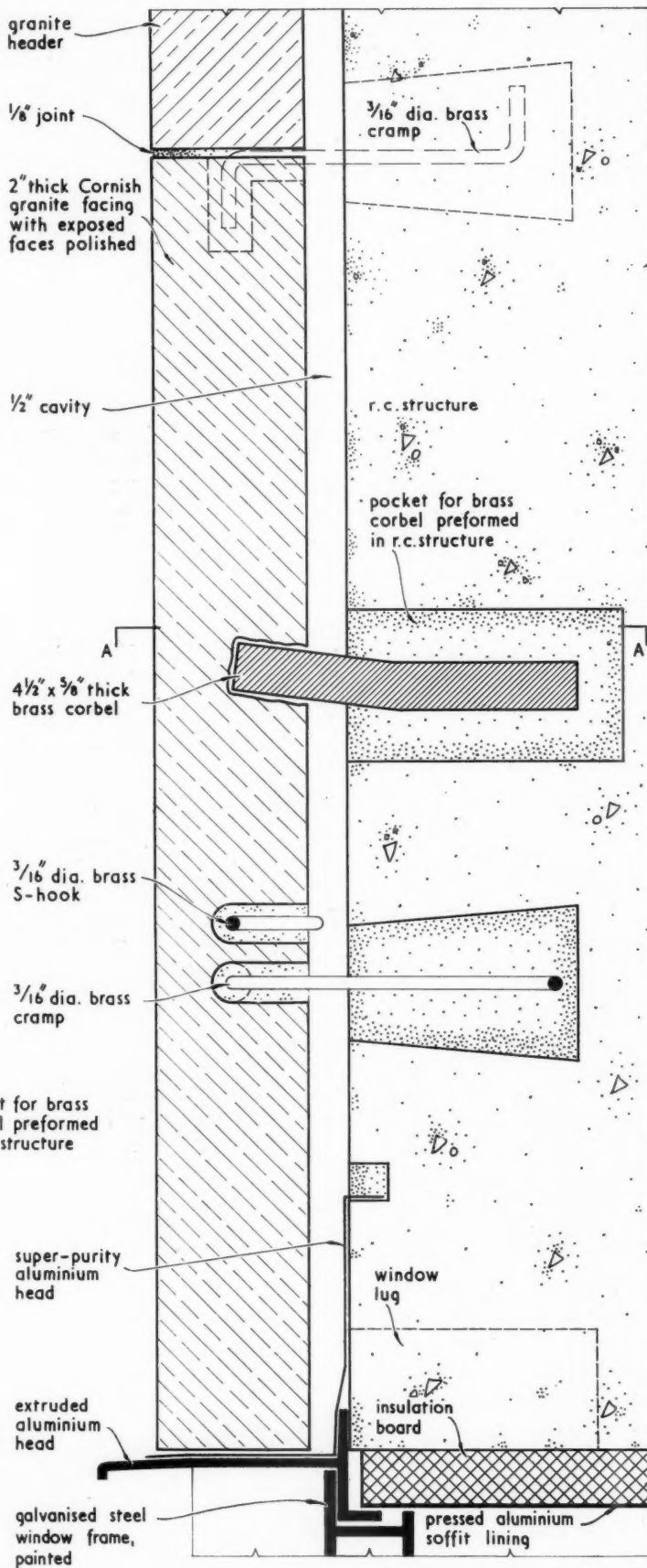
ELEVATION. scale $\frac{1}{4}'' = 1'-0''$



PLAN. scale $\frac{1}{4}'' = 1'-0''$



PLAN A-A. scale $\frac{1}{2}$ full size



SECTION B-B. scale $\frac{1}{2}$ full size

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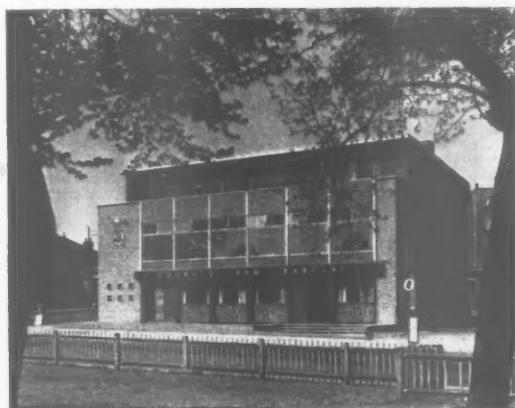
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6. COMMUNITY BUILDINGS

business good, some customers critical

KING'S ARMS, PECKHAM
designed by WESTWOOD SONS and HARRISON

*Kenneth White, below, serves customers in the saloon bar:
Sid Thornton, below right, one of the regulars in the public
bar, is a candid critic.*



Kenneth White, the publican of the King's Arms, Peckham, likes his job and is proud of his pub. Being a "10 per center," who takes a commission on the profits of the house, good design has a strong cash interest for him if it pulls in good business. And his verdict, after nine months, is that business is remarkably good. Of course, the King's Arms is (from a publican's point of view) on an ideal site at a busy cross roads and a bus stop. Mr. White is candid enough to admit that almost any pub would do well on this site, but he also adds other factors: one is the landlord, who can give the pub personality and atmosphere, and the other is the high class accommodation in the dining room suite which, at the King's Arms, is drawing functions to it from all over London. "And

this pub," says Mr. White, "has character of its own, in addition to the personality of the individual licensee." The things he likes best in the pub are: the free-standing copper fire in the saloon ("nobody can stand in front of the fire and hog it all"), the "cubicles" which have proved very popular with family parties, the dining room (particularly the ceiling with recessed lights) and the new cocktail bar which has just been installed there (the original one proved far too small), and the layout of the kitchen. But, of course, the man who really matters in a pub is the customer. In the saloon, where 95 per cent. of the trade is casual, a group of businessmen who had come in for lunch could offer only two comments: that there was nowhere for them to hang their coats,

and that it took five years for a pub to mature anyhow. In the public bar, where there is a good regular trade, Sid Thornton, a foreman decorator for Charrington's, the rival brewers (the King's Arms being a Courage house), was candid enough: "If you ask me what I think of it—I don't like it. Look at that fireplace!" And he pointed at the chimney breast in fairface London yellow stocks. "It would be all right if they'd done something to it—but all those stocks! Now, if they'd done it in a French red brick, pointed white, then you'd have something." The fairface stocks are a stock joke with the regulars, who ask "did they run out of money and couldn't finish it?" And one wag had threatened to scrawl "We Want Watneys" on it if it's not plastered by the new year. But Sid Thornton, for all his criticisms (he does not like the lighting or the draughty gap, between the front doors either), goes to the King's Arms for his pint, and not to the pub next to his own door. Why? That intangible "atmosphere": he likes the company. Which

suggests that the architect did better for Sid Thornton than Sid Thornton knows.

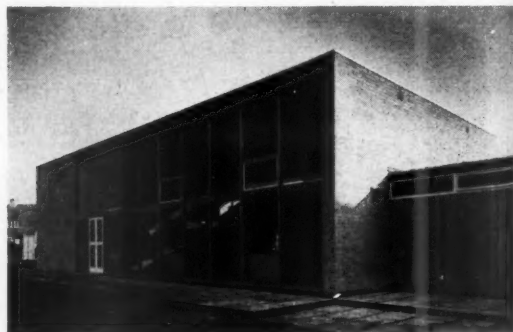
Has Mr. White any criticisms? Two, the high temperature in the cellar (now looked after by a refrigerating plant) and the inadequate storage for bottled beer have already been referred to in this JOURNAL. The lack of storage for other things is a sore point too: when the chairs and tables are cleared away for dancing the only places to store them are on the stairs to his flat, or in the staff dining room, and there are hardly any shelves or cupboards in the kitchen.

In general the patrons, he says, have strong opinions about the King's Arms, one way or the other. "With this house, either you like it or you don't. Nobody says 'not bad'; there are no half measures. Some people think it is too fussy, and say there is too much to attract the eye, but I don't. The smartness of the interior frightened off some of the old regulars at first: 'nothing like the old place,' they would say regretfully. But they've got used to it now."

'modern architecture pays'

says the Vicar

CHURCH HALL at TOLWORTH, SURREY
designed by KENNETH WOOD



The congregation of St. George's, Tolworth, Surrey, have made do for many years with a dual-purpose church-cum-hall. They wanted a new church, but the money (£9,000) would only run to a new hall, so they had to be content with that. The older building is now used as the church, and a new church hall has been built to the design of Kenneth Wood. The Rev. Roy Chamberlain, vicar of St. Matthews, Surbiton, the parish church, and the Rev. M. R. Chant, curate-in-charge at St. George's, have told us what they think of the new hall, which was completed in February. We met Mr. Chamberlain outside the church and went through the entrance doors into the lobby that links church and hall. The lobby has been a pleasant surprise to him, serving unexpectedly as a foyer where members of the congregation chat together after services, and incidentally it stops people talking in church. It works so well that Mr. Chamberlain now wishes it were bigger. Taking us into the hall he said he had two grouses: the first was that he would have liked it also to be bigger (but that would have cost another £2,000 which they hadn't got) and the second

was that it got too hot. Mr. Chant suggested that this was due to the oil heating being kept too high. The oil heating was one of the few luxuries the committee decided to indulge in, and according to both Mr. Chamberlain and Mr. Chant it has fully justified itself: "incredibly efficient," said Mr. Chant, and of course requiring no stoker. The delight of being able to turn the temperature up or down at will, or to switch the heat from the hall to the church and *vice versa* has evidently not yet palled. And what a joy it is to go into a church hall that does not chill the marrow!

As for the architecture of the hall, characterized by the ceiling-high windows facing north, while it may have caused some controversy at first, it is accepted now. The doctor who takes a clinic at the hall in the afternoon likes it because it has an air of well-being that puts his patients in a good frame of mind, instead of making them miserable as all too many halls do. "One of the things about this design," said Mr. Chamberlain, "is that it is not only quite good to look at, but it achieves economy as well as being



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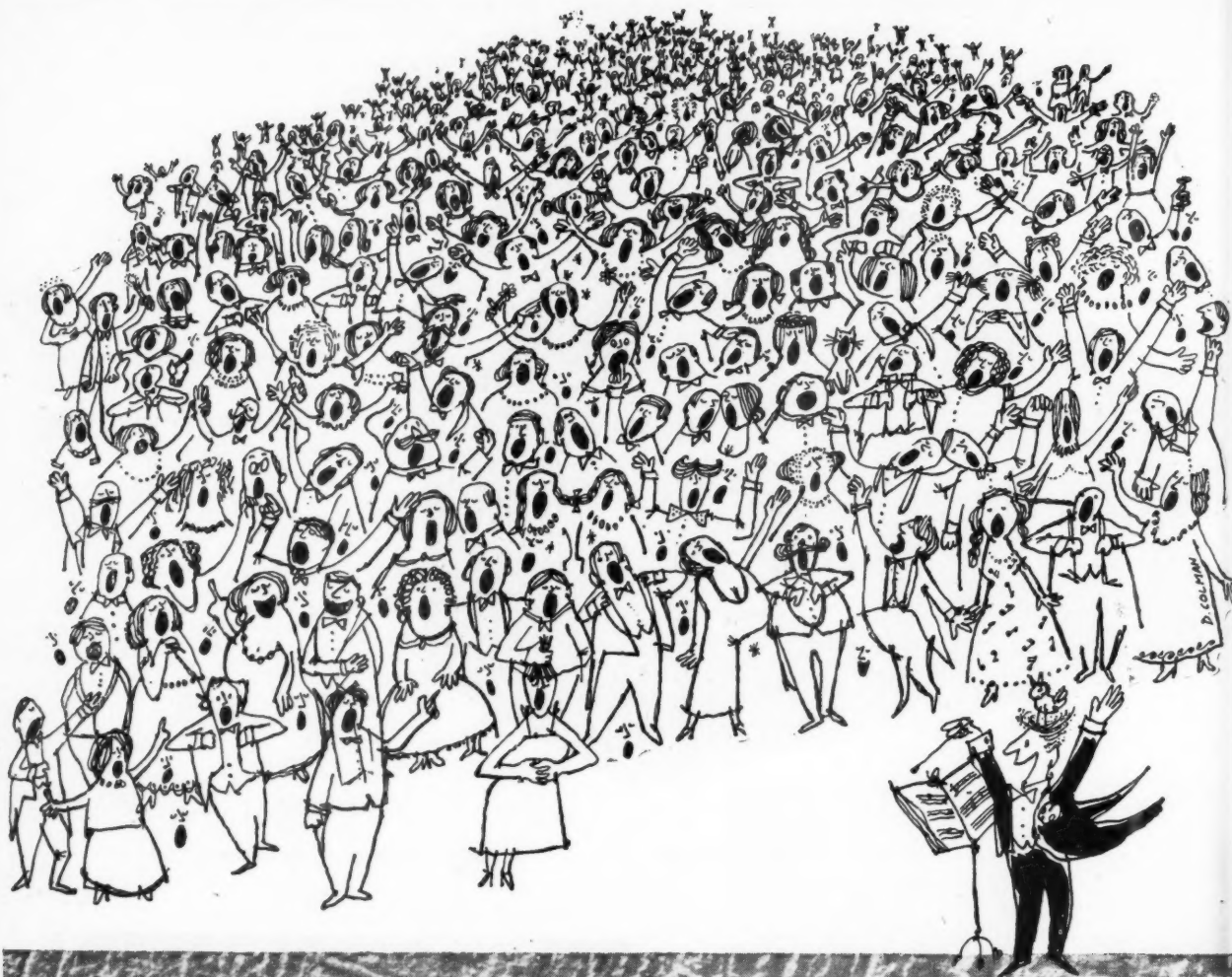
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aesthetically satisfactory. There is no waste of space." Does modern architecture pay? Mr. Chamberlain thinks it does. At night when there is a dance the large windows are lit up "like a liner." "You quicken your pace as you come up the path, saying 'there's something going on here.'" It is proving popular for birthday parties and weddings, the Labour Party has transferred to it from the Co-op. Hall, and the youth club at Surbiton transferred its Christmas party to the new hall at Tolworth. Mr. Chant does not think so much of the hall from the outside, "but once inside I have heard nothing but praise." The stage, the lighting, the colours and the acoustics are all working well: Mr. Chamberlain gets sore throats speaking in the old church, but in the new hall "it's first class." Any complaints? Yes, there are. The most serious one is the floor, a cold-laid p.v.c. floor which shows the marks and is dented all over the place. Everybody sighs for the wooden floor of the old church. Mrs. Winifred Barker, the cleaner, says the new floor is

"hard going for dancing, especially for square dances," while the old church floor was "wonderful." But it was simply a matter of £ s. d. The p.v.c. floor was the cheapest that could be got, at 17s. 6d. a yard, while wood would have cost £2. Mr. Chamberlain wishes it had been possible to stand the extra: but then he wouldn't have got his oil heating. There has been a leakage of water at the window sills and water has driven in over the door on the same side: both matters which the contractor is putting right. Mrs. Barker wishes she had somewhere in the kitchen to store her dusters and mops: the store is in the link lobby, which was thought to be convenient both for church and hall. The ribbed aluminium panel beneath the servery hatch is badly dented, because it has no backing, and some of the ceiling roof panels in the hall and the kitchen have come away slightly. But these complaints do not loom very large in the minds of the two clergymen or of Mrs. Barker. They think their architect gave them good value for money.

Right, Mr. Chant, the curate: his eyes are directed, not heavenwards, but towards some loose ceiling panels. Below, Mrs. Barker, the cleaner, and Mr. Chamberlain the vicar.



We publish below one of the most controversial documents ever to emerge from the RIBA: a statement on the professional status of the architect prepared by the Ad Hoc Committee on the representation of members in salaried employment. The statement is preceded by a preface by Richard Sheppard, the chairman of the Ad Hoc Committee, and followed by some notes on future prospects in the building industry prepared by Miss J. M. N. Milne, RIBA assistant secretary. Next week we shall ourselves comment on the Committee's statement, and we invite architects to submit letters (preferably short) on any aspect of it, for publication in our correspondence column.

Some thoughts on professional status

Preface

Of the two papers printed below, the first aims to identify some ingredients of professional status, to examine those that are within the profession's control and to set the background against which the Committee's programme of work may be viewed.

This is not an agreed document in the sense of having been minutely combed through in Committee until unanimity is reached on every point. There are a few views expressed with which not every member agrees; but the Committee support the document as a whole and are unanimous in the belief that it poses problems which ought to be frankly faced and widely discussed. Indeed we feel that this article deserves some special emphasis; for these are the kinds of general reflections which form the background of our work and as they are necessarily speculative, it is neither possible nor practicable to embody them in a formal report.

Reports from our Committee to the Council are factual, recommendations being the end product of our deliberations from which the intermediate steps are often necessarily omitted. These notes, however, were thought by the Committee to be so interesting and controversial as to merit publication. In itself this is an unusual and welcome departure from precedent and we are grateful to the Council for permission to publish: it shows that the profession has the confidence and energy to examine its own position and influence in relation to society.

It has been suggested that members may like to know in outline what practical action we have in hand at present. Brief references are made to this towards the end of the Professional Status paper, but the following is a summary:

(i) Of the biographical questionnaire forms issued to members last summer, some 10,500 have been completed and returned to us. These are being coded and analysed to yield, among other things, the distribution of members by type of occupation; the identity of employers of architects where this is not

already known; the educational background and age structure of the profession; the sizes of offices and so on.

(ii) In collaboration with the Royal Commission on Doctors' and Dentists' Remuneration, early in the New Year an income enquiry, which will be strictly confidential, is being sent out to a sample of the profession. As several other professions are co-operating in the same way, this should afford the most substantial and reliable comparative study of professional incomes that has yet been attempted.

(iii) We have been much occupied with plans for the formation of a Local Government Architects' Society and with the chances of bringing about some new and more effective negotiating machinery for the major professions in local government. Members concerned will shortly have specific proposals before them.

(iv) Last summer a survey was conducted of 14 county and six other local authority offices to study the relationship of salaries earned to responsibilities held, particularly at and around the "group leader" level. The report on this survey is now under examination by a sub-committee to see how best its findings can be applied; for while it is not difficult to quote figures that might help the case for architects, one has to ensure that the same figures cannot as easily yield a quite opposite conclusion.

(v) Finally, in August, 1957, an Assistant Secretary, Miss J. M. N. Milne, who is a statistical economist, joined the RIBA staff. The immense field of work open to her ranges from an appraisal of the economics of the building industry and of the volume and type of work reaching architects' offices to the more domestic issue of cost control methods. In the intervals of helping with questionnaires and surveys, Miss Milne has been acquainting herself with this range of work. Her notes on the present outlook in the building industry printed below (which again is something of a precedent) may be depressing, but they are useful. The Ad Hoc Committee believe that an important

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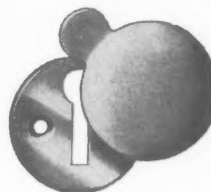
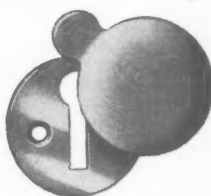
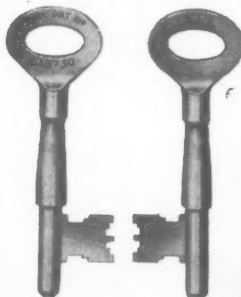
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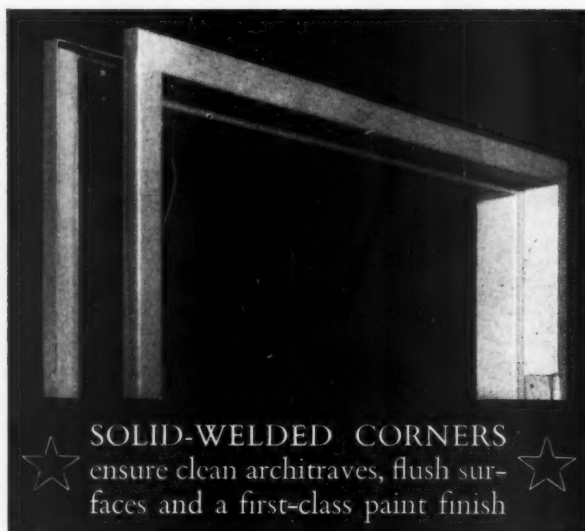
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
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element in the Institute's leadership should be a thorough grasp of the present and future economic environment, and we think it right that from time to time the knowledge acquired should be distilled in the form of brief, simple and authoritative statements for the benefit of members.

Introduction

In a newly egalitarian society, it is not surprising that most professions should feel concern about their status. Broadly, what others have gained through the redistribution both of wealth and of social acclaim, the professions have necessarily lost. Accustomed to attending to their responsibilities while a respectful public automatically accords them their "rights," the professions now find themselves caught between the twin evils of mounting inflation and high personal taxation at a time when other large sectors of society, of newly-acquired importance, are showing themselves particularly sensitive to real or imagined grievances, and more than ever clamant in insisting on their "rights." Feelings of resentment which before the war would have been concealed by a more authoritarian master/servant relationship in conditions of less than full employment now issue readily in strikes or the threat of them—actions which the professional man traditionally does not contemplate. Yet from within his own ranks, in all professions, he now hears more strident voices than he was once accustomed to; for conditions of economic stress have goaded many into forthright protest, in defence of standards of living that were once taken for granted.

Yet straight appeals for more money, whoever the spokesmen, are not always a simple expression of a simple need, for they seem often to be voicing also a sense of lost independence and diminished importance and individuality, partly perhaps because the concentration of power and of employment is nowadays often in the hands of large impersonal units. It is, for instance, a relatively new thing for professional men to see their income settled, however satisfactorily, by some remote system of collective bargaining, which to some seems to take too little account of personal merit.

However these are basic issues which any one profession acting alone cannot do much about. It may be more to the point to consider what are the main ingredients of professional status that are within our control. They seem to be these:

- (1) Prestige, which depends on a high level of individual performance; which in turn depends upon a high quality of entrant; which again depends upon a profession offering sufficient rewards to attract the best material. Since one of the rewards is membership of a respected body of men, this completes the cycle and we are back to quality of performance.
- (2) Length and quality of training, leading to a body of specialized knowledge with some practical application, and regulated by a recognized learned society.
- (3) Adherence to a code of ethics and a form of discipline prescribed by the regulating body.
- (4) A sense of vocation and an element of selfless service, varying in degree from one extreme characterized perhaps by the Church to what, at the other, may

be not much more than a rationalization of quite other motives.

Further, and particularly in Britain, an air of venerable antiquity may be important. Doctors may be respected because nobody wants to die; lawyers because without them the verbal refinements of their calling cannot be safely interpreted; and clergymen partly in admiration of the good life and partly through suspicion, even in the mind of the unbeliever, that they may be right. But all of them share the common distinction of having been for many hundred years the only literate groups in society (apart from "gentlemen") who alone held access to the accumulated wisdom of the past and therefore to any intelligent forecast of the future. The coming of universal literacy has upset this, and may be quietly disintegrating the foundations of professionalism laid by the Church, Law and Medicine and built upon by newer professions. Now that everyone has the rudiments of book-learning, new "professions" with their own examinations and their own regulating societies are multiplying so rapidly that it is becoming increasingly difficult to distinguish the blurred outlines of what is truly a profession from what is not. The word "profession" is being emasculated through over-use, so that before long the words of W. S. Gilbert may apply: "When everybody's somebody, nobody's anybody." Relative values, after a social revolution, will take time to settle down, and it is too early for anyone to dismiss the old-style professionalism as a pleasant and beneficial myth that has had its day and is living on capital; but meanwhile it may do no harm if a healthy scepticism makes one look again at old concepts of gentlemanliness against a new pattern of society.

Standard of entry

In choosing from these generalizations a few points on which to particularize about the architectural profession, we shall refer to matters which are in the care of specialist committees. This is inevitable, for the components of status are interdependent, cut across all committee boundaries and are the concern equally of all. In drawing a few threads together in this paper, we say nothing that is new or would be unfamiliar to specialist committees, who, we are keenly aware, bring their expert analysis and experience to what we have been concerned only to touch upon.

All will agree that the minimal standard of entry to the profession has advanced some way in recent generations, and that, with the last amendment to the Registration Acts not yet twenty years old, there has been a limit to how fast we could move. It may be that when contemplating the next step, we shall get most help by looking, not backwards, but around us at what others are doing.

Architects would think their qualification equal or superior to any university degree. Yet it is interesting that to embark upon any degree at a British university the minimum standard required is two passes at "Advanced" level in G.C.E. (often in effect, three) and about five at "Ordinary" level; whereas for our Probationership the minimum is five at "Ordinary" level. The comparison may seem unfair because of the

many different routes to a qualification in architecture; but it is worth asking whether an architect can afford to be content with much less than a university type and standard of education. The particular virtue of a university education is said to be the cross-fertilization of ideas among able and agile young minds of different academic disciplines. If the architect is to hold the balance between art, sociology, economics and technology, does he not stand more to gain from this process than most? But whether or not the universities should have a greater share in architectural training, their standards are a yardstick. Their undergraduate numbers in 1939 were 50,000, are now 85,000 and rapidly rising, and for some time have ceased to be the narrow preserve of the rich or the very intellectual. They now represent the normal destination to which any able grammar school boy aspires and is safely shepherded by the Welfare State. The question arises, therefore, how far a great profession, statutorily responsible for its own education, can afford to have an entry standard below that which a good mind may nowadays be expected to attain. If what is wanted is some ability to draw, artistic leanings and some apparent design potential, the present standard is good enough. If the primary need for the next decade or so is first-class leadership and management potential and a liberally educated outlook, then it is probably not, for though these can exist apart from a reasonable academic competence, they are generally to be found in company with it.

It is an issue which the profession may prefer to face sooner rather than later, for in the next few years it could seize the opportunity to select candidates rather than to accept what material presents itself. This year there are some 645,000 18-year-olds in Britain and though the figure will decline to 611,000 in 1959—the lowest for 70 years—it will then rise annually until by 1965 the numbers will be 920,000. We shall need every artifice to catch our share of this increase, for the Government White Paper of last year on technical education makes it very clear that technology, to be greatly expanded, hopes to absorb the best of it. (It is interesting that though the new Diploma in Technology is meant to attract, among others, the earthy sort who are happier in a workshop than a university, the Government nevertheless envisage a standard of entry much the same as for the universities.) Given that what is hardest to get into so often attracts the best material, we look at the moment to be heading for quantity rather than quality in the coming contest. One of two things are certain. In all professions, "the hard way" is rapidly on the way out; we need to devise new forms of practical training to replace it; and the potential genius languishing for lack of formal education is becoming so rare that we need do no more about him than add saving clauses to any legislation, to pick up the occasional man who slips through the series of quite efficient educational sieves.

Practical training—

There cannot be many who would question the importance of practical training, and usually the only major questions at issue are when it should occur and what it should contain. On both counts, the policy of

the Civil, Mechanical and Electrical Engineers may be worth a glance, since they share our problem of how best to marry practice and theory. They all support the traditional two-year "post-graduate apprenticeship," countenancing many variations of it and encouraging others, e.g. the Glasgow sandwich course with its alternate six months in a works and six months in college; and, more recently and widely, the "thick sandwich" course in which a company and a university jointly select a likely candidate, who then does one year's practical in the works, three years in the university, and a final year back in the factory. As to content, the three institutions prescribe with some precision what the practical training shall contain, and any employer purporting to offer a systematic post-graduate apprenticeship must first have had his course vetted and recognized by the institution concerned if any pupil undergoing it is to get his A.M.I.C.E./MECH.E./E.E.

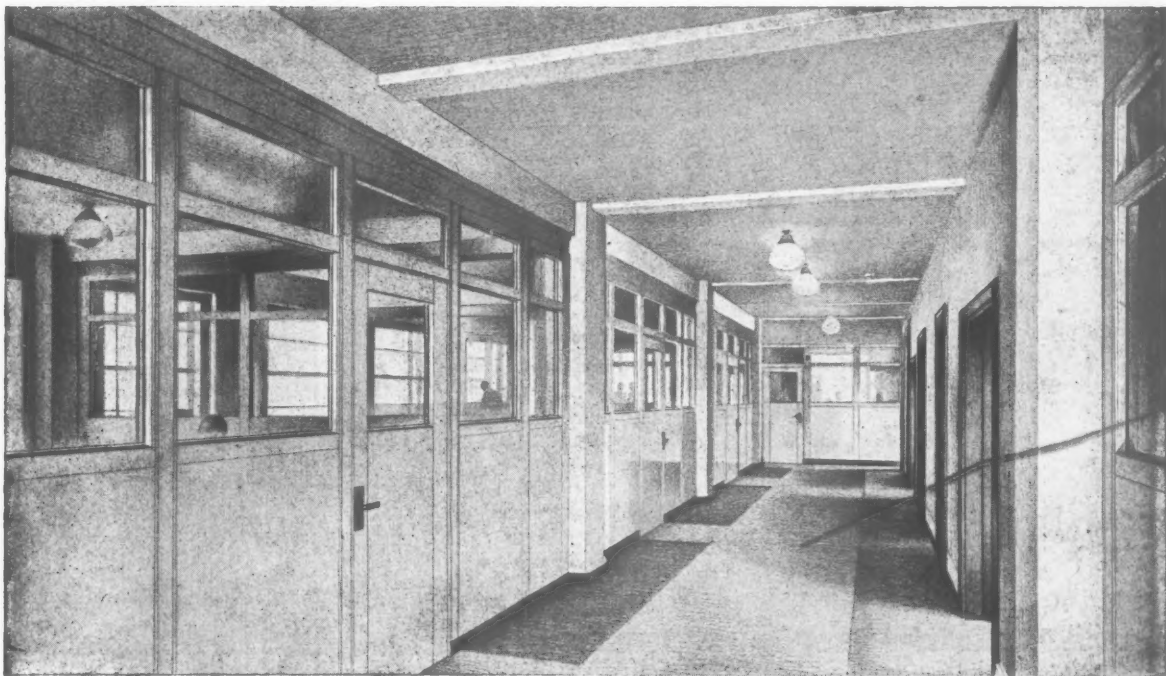
In our own field, the increasing complexities of construction, the scarcity of skilled craftsmen who can be relied upon to suggest adjustments where needed, the tendency towards narrower margins of safety, and all the factors that make a successful building the result, increasingly, of close team work among specialists, may ultimately drive architects to some closer liaison with building, whether during training or later. Meanwhile it may help if the architect's practical training—which it seems to us should be firmly prescribed and controlled by the RIBA from earliest Probationership onwards—pre-disposes him even more than at present to think in terms of costs, construction and building techniques as he designs. It may be that the supposed shortcomings of architects in these respects account in part for contractors taking them on their permanent staff.

—and art

In thus putting emphasis on "base mechanics," we have presumptuously concluded that the present-day architect does not want to be equated with a kind of impecunious sculptor/artist dependent on such aristocratic patrons as may survive; that he has made his peace, in fact, with the market-place and the Welfare State; that he means what he says about retaining leadership of the building industry; and that he recognizes that, whereas to be an architect was once necessarily to be a gentleman and to be a gentleman was necessarily to be thought of as a leader, the new democracy knows no such rules, leadership now being essentially *de facto*, not *de jure*.

It may be thought that too much weight can be given to the practical and the mundane; but we are concerned only to see a proper balance restored. One of the things that 19th-century sentimentalizing has to answer for is a fostering of the dichotomy between Art and Living; and we are still not wholly rid of the slightly effete delicacy that then surrounded the Arts, elevated inspiration so far above technique, and kept the vulgar world at bay. It seems not always to have been so. The 18th-century court musician was commanded to produce a quartet as imperiously as the cook to produce an omelette; and did so about as promptly. Technique came first, whether graced by

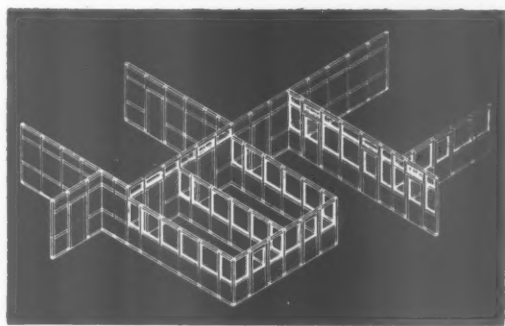
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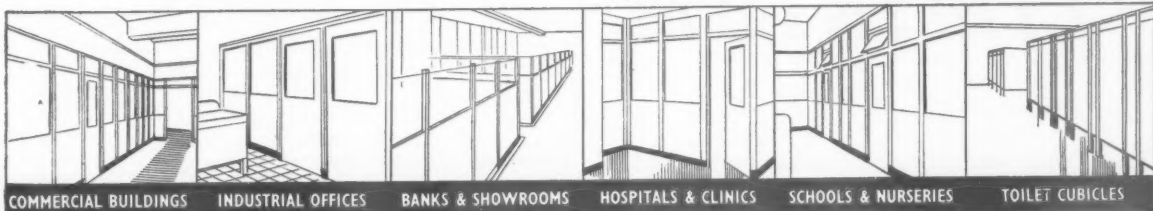
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inspiration or not; and the ultimate in skill lay in creating beauty and artistic variety within the prescribed and potentially restrictive framework of classical form; in accepting the discipline but in being able to say, with Haydn, "all rules are my obedient and humble servants."

The profession can afford not to lay heavy stress on Art simply because architects are disposed to be artistic. We need to legislate firmly for a few vital things which they are not naturally inclined to, not for what is second nature to them. And in so legislating, we have to forget both the few great innovators who can flout the normal disciplines, and those who bring valuable specialist talents to the job; for they can safely be left to look after themselves and it will only lead us into trouble if we imagine that the majority either are, or could be, like them.

Research and higher degrees

An Associate on qualifying has before him the hope of later becoming a Fellow, which undoubtedly connotes a certain seniority and standard of competence. It seems, however, that part of the mystique that makes for professional status stems from the more or less elaborate arrangements a profession may have for extending its own boundaries of knowledge. To have several centres at work on fundamental research problems is admirable, but there may be advantages also in individual practitioners contributing by undertaking some solid piece of original research, leading to a specific qualification. This might occur immediately on graduation at a Recognized School by transfer to its post-graduate section; or perhaps preferably, on returning there after a few years' practical experience; or by part-time study while earning a living. If it should be found possible to devise one or more higher qualifications to reward such research (with a standing relative to ordinary members, roughly like the surgeon or other specialist to the medical G.P.) the gains might be these:

- (1) It would give the architect a further academic goal to strive for and entail an intangible but real rise in the profession's standing with the public.
- (2) It might be an empirical way of moving towards that degree of specializing within the profession which, though some may deplore it, seems bound to come.
- (3) It might be possible in time to attract to the teaching staffs of architectural schools a proportion of men who had proved their academic worth in this way. While previous practical experience must be of the greatest importance for the teacher of architecture as it is in engineering, it is interesting that the majority of engineering lecturers at any university will be found also to have a doctorate (as, of course, will almost all physicists, chemists, biologists, etc.).

Management studies

We referred earlier to the importance of leadership and efficient management and the hope that the profession may soon have the chance to take this into account in its recruiting. This kind of potentiality, however, is not always easy to identify at the age of 18 or indeed much later, since people are erratic and variable in their rate of personal development and

many will grow in stature only through exposure to responsibility and opportunity. The question, therefore, is often how best to foster growth once the latent talents have been made to emerge.

Few people would agree together entirely upon a list of qualities that go to make a leader, and one has probably to be content that leadership—and good management, which cannot exist without it—is an amalgam of intangibles that is much easier to recognize than to define. Yet it is now very generally recognized in Britain, as it has long been in the United States, that even if managers are largely born and not made, there are general principles that can be taught, just as there are nowadays specific techniques and bodies of specialist knowledge ("tool" subjects) which a manager can hardly afford to ignore. Thus there are now in Britain a very large number of "management" courses (geared, perhaps significantly, to manufacturing industry, very little to the building industry) and they are broadly of two kinds. There are those, to be had at every sort of technical college, which aim simply to give instruction in tool subjects such as work study or cost accounting. The numerically smaller group are those offering advanced and broader courses, often associated with the universities, which aim to expose quite senior men of diverse backgrounds to each other's experience, and, rather than to instruct them, to guide them on how to study further for themselves.

At the administrative Staff College, Henley, perhaps the best-known centre for senior courses, Sir Noel Hall has so far had a smaller number of architects than of any other profession that might be expected to be interested. This is not surprising, for the broadest problems of management tend to stem from and be associated with big organizations, and until recently there were few large architects' offices. It would be good to think, however, that from now on the occasional Deputy Architect of, say, a large local authority who will be getting his own "command" before long, stands a chance of being seconded for such a three-month course, to the ultimate benefit both of architecture and local government.

Secondly, on the more domestic level of quite small private offices, there are various ways of becoming familiar with modern tools of management, without sparing a man for long periods, which may be worth exploring; for while some may feel that the pursuit of slick administration and economical procedures for translating architectural concepts into buildings on the ground is dull stuff, deficiencies here mean lost time, and few know better than architects that time is money.

Finally, one feels it could do nothing but good for the profession and underline its leadership, if, wherever architects, quantity surveyors, builders and engineers gather to discuss problems of mutual interest (including, one hopes, local technical college courses) the initiative were primarily to come from the architect.

Prestige

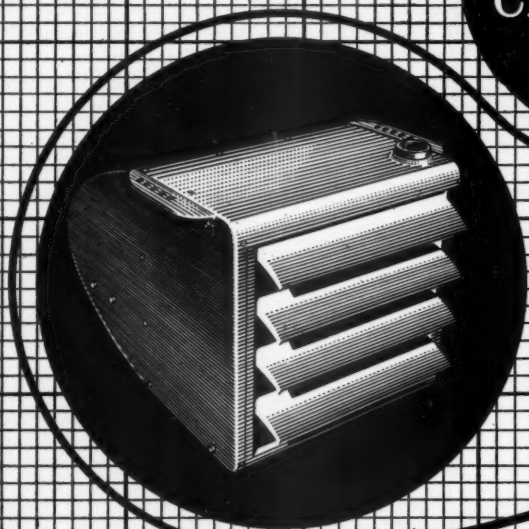
Under this heading, we glance briefly at two scarcely related items:

- (a) Fees: Like much else, this subject is under review

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by experts. If one imagines a client's advocate present at their discussions, he might claim that it is anomalous for an architect's fee to be based on the final cost of a building rather than the original contract price. Ignoring the influence of professional ethics, he might think that architects have a positive interest in keeping costs up. While he could hardly look for a workable system in which the architect's fees increase proportionately as ingenious savings are achieved, it might be difficult to convince him of the logic of a system whereby an architect's fees could rise for no other reason than that, since the contract was signed, the hourly rate for bricklayers has gone up. Nobody seriously suggests that the present arrangement affects architects' conduct in the least, but if the idea is about that architects are too casual over the spending of other people's money, there may be here a not too costly gesture worth considering to offset it. Secondly, there is the familiar problem for the client of a proliferation of specialist fees, and the question whether the architect, since he is the leader, can arrange for them to be presented with his own as a consolidated one. This needs no elaborating, beyond noting that one of the attractions about the contractor providing all-in service must be the apparent certainty and simplicity he offers over fees and costs.

(b) Most of us would admit to carrying about a mental picture of what other occupations are worth based not on objective assessment but on a series of haphazard and probably superficial impressions. The clarity of this picture of any given profession must depend in part on how sharply its outlines are defined—on who precisely it includes and who it does not. Nobody confuses the dentist with the dental mechanic or the solicitor with his clerk; but among occupations less well placed, the teaching profession suffers from the handicap that "teacher" is a portmanteau word embracing everybody from a Winchester housemaster (who might grimace at the title) to the untrained youngster dispensing milk and buns at a village school. Similarly, an "engineer" may be the Chairman of English Electric or a man who tightens nuts at the garage.

Our own case is helped by a statutory definition of who may call himself an architect, but nothing exists that defines authoritatively how such a man spends his time. If, therefore, the layman should frequently meet A.R.I.B.A.'s who seem to be engaged largely on humdrum routine, who seem closely circumscribed in authority and independence, and who seldom or never design or discuss plans with clients or supervise on site, we cannot prevent his drawing certain conclusions. Clearly The Architect as the client sees him is a very different person.

It could well be that the number of cases in which the coinage is thus debased is negligible; but external evidence is not too encouraging. Great Britain has nearly as many qualified architects as the United States, and probably as high a proportion of architects per head of population as any country in the world. There are many possible implications of this which are worth close study, but logically one feels the most likely explanations ought to be:

(i) That the volume of building work done in Britain

is as great as in the USA; which cannot be true, or, (ii) the proportion of building handled by architects is so much higher in Britain than in the USA that this cancels out the difference in building programmes, or (iii) Britain must use some of her architects in some significantly different way.

There will be other and better informed opinions about the reasons for the discrepancy, but the practical question needing an answer seems to be this: If, discounting routine work which any qualified man expects to do himself, there remains in architects' offices a surplus of relative hack work, can this be reduced to a level at which it can be comfortably absorbed by young men as part (only) of a prescribed course of practical training to supplement their studies? If it can, there is no problem. If it cannot be so reduced, then someone must do the work; and we have made it clear what we think happens to prestige if whoever does it also bears a respected RIBA label. Some may say that too many fully qualified architects are employed in modest capacities because they are not good enough to be used as architects in the thorough-going sense. If this is true, no one will need the implications pointed out to him.

Finally, someone has spoken of the Greater Medical Profession, to embrace radiographers, physiotherapists, almoners and other ancillaries of recent growth. Possibly there is something in this concept for us.

Action by ad hoc committee

We have sought to show so far (a) that we have aimed to identify the relevant questions rather than to offer categorical answers, (b) that an assault during the next decade upon status, if a less straightforward and tangible objective than Registration, may be at least as stimulating, (c) that if our themes are thought to have any merits, much of their development is for the able hands of others and not for our committee to pursue further.

The ways in which the *ad hoc* committee would hope to contribute are briefly these:

(i) The preparation of a reasonably full survey of the profession's structure (initially at home, but later overseas); including, for example, differences between ARCUK's Register and our own; annual entry and retirement rates and trends; age structure and educational backgrounds; distribution among kinds of occupation and trends of movement between them; income levels and promotion prospects.

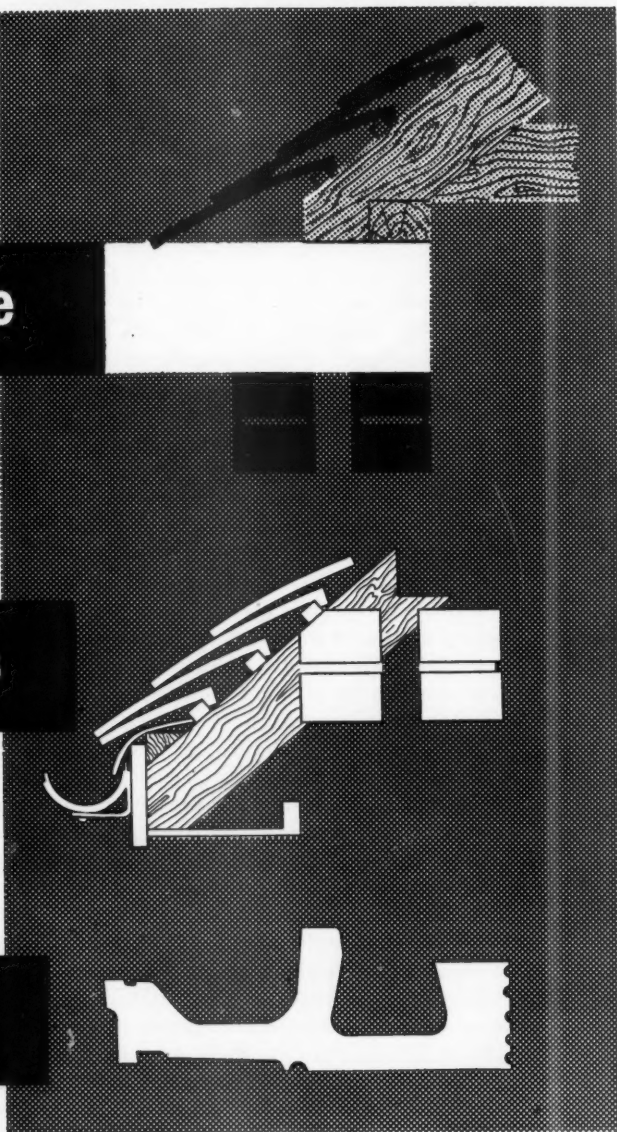
The biographical questionnaire sent out to all members last summer was a first move towards this, and further information will be forthcoming from the results of a confidential income inquiry, soon to go out to a 20 per cent. sample as part of the RIBA's promised collaboration with the Royal Commission on Doctors' and Dentists' Remuneration.

(ii) Much of this information about architects would lack full significance without an appraisal of the work available for them to do. Prominent in our plans, therefore, is a study of the building industry and its economics (again, a comparison with conditions overseas should come later). We need to know the distribution of building work by type, region and class of contractor; proportion of work handled by archi-

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pects; what they are so far missing—of what kind and, if possible, why and how to know well ahead what projects will soon be afoot.

It is generally agreed, not least by government departments, that architects' offices provide the most sensitive barometer for measuring what lies ahead for the building industry. It will be important, therefore, to watch trends in the pattern and volume of work reaching architects' offices, so that in time the RIBA is recognized by the government as a reliable and valued source of information and advice when policies involving capital investment are being considered.

(iii) A study of the structure, methods of working, fee system and so on of other professions may provide instructive parallels and perhaps suggest some practices that could be usefully borrowed and adapted. Besides the learned, "regulating" societies, we should want to include successful percussion instruments like the BMA; for though in the end a profession's remuneration must depend on society's estimate of its worth, some judicious moulding of society's thinking seems legitimate enough.

(iv) There are a dozen reasons, however, why one cannot simply create a parallel pressure group for architects and expect it to achieve what the BMA is said to achieve. The more we study the question of an architects' union, the less it seems to provide the answer to what the profession is seeking. To create an effective union, as distinct from an emotional rallying-point, would take much time, patience, and manoeuvring and we should expect it to be a matter of years before it could be profitably tried—if only because the profession needs first to reach a stronger position *vis-à-vis* the public and competitors. Whether the case for launching one will then be self-evident, we cannot see far enough ahead to know.

Meanwhile, the Ad Hoc and Salaried and Official Architects' Committees can develop a still closer understanding with existing unions, and join with other professions in seeking to get the representation of professional men on a better footing. It is too early to say how much current attempts to do this in the field of local government will achieve, but a success here might encourage the major professions to unite to some purpose on broader issues. In an age of giant pressure groups, one that speaks for all major professions seems more likely to be heard than yet another sectional society.

(v) The more the RIBA knows about its members' circumstances and the organization and staffing of offices, the better its chances of bringing influence to bear both on unions and on those in the public service responsible for applying salary scales once they are settled. It is partly because of this that we shall hope to make further studies of architects' offices (of which the recent survey of some County offices is an early sample). A no less important reason for doing so, we believe, is that the RIBA should thereby become the recognized repository of information and experience on office structure, methods and staffing. It would thus be equipped to advise on the setting up of new departments; where this or that method has proved particularly successful, spread news of it among members; and in time perhaps evolve some principles

of organization that could be recommended for different types and sizes of office. Necessarily, we are wholly dependent upon the ready co-operation of members if the facts are to be forthcoming.


Inevitably we should learn a good deal about salary levels and the responsibilities that go with them. This could lead the RIBA into a dilemma which may as well be candidly faced. It is one thing to bring general pressure to bear on public authorities to pay good salaries, in the interests of raising the general level of remuneration for the profession. It is another to argue a closely reasoned case, based on solid data, to show that a given kind of architect having a given responsibility should receive a specific salary. For if in this way the RIBA sets itself up as arbiter of what is right and fair in the public field, it is left with no option but to apply the principles within the profession. If, indeed, the RIBA decides that assistants in general have economic interests with whose protection it ought to be concerned, it seems bound sooner or later to write into the Code of Professional Conduct something, however generalized, to set some minimal standard in private practice. The Institute's decision on this, if not a pre-requisite for the making of any detailed case externally, is intimately bound up with it. (vi) Since industrial building must be a source of new work not yet fully tapped, it will be worth attempting to compile a dossier of successful industrial building by architects with supporting facts and figures of a kind likely to carry weight in the boardroom. It may be that parallel with this dossier and with any use that may be made of it, the profession generally will need to develop a firmer command of the technology of factory design.

(vii) Though the appointment of architects as chief officers in local authorities is at present more directly within the purview of the Salaried and Official Architects' Committee, we aim to become acquainted with the domestic circumstances of those authorities which have no chief officer but might be persuaded to appoint one, so that the most relevant arguments can be selected when making a case.

(viii) We should hope to be available as a "service station" to other committees where they may feel in need of more precise data. It may be, for instance, that an attempt to meet the challenge of the all-in service could most profitably begin with a hunt for reasonably comprehensive facts.

This list of activities is neither exhaustive nor a chronological programme, for a variety of expediences and pressures may need to be admitted in determining their order. While one or two are projects with a predictable start and finish, most, once initiated, will need deep consolidation and steady maintenance over the years to give the RIBA the authority in these fields that we are anxious it should have.

In laying emphasis on verified facts, we undertake not to be mesmerized by them. They are seldom if ever a substitute for judgment, for when all is known one is usually left with the same issue to decide. But they can prevent wrong decisions by revealing what was unknown or imperfectly realized, and they form a sound basis for discussions which, without them, might be woolly and discursive.



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The following notes have been prepared by Miss J. M. N. Milne, an Assistant Secretary of the RIBA, a statistical economist whose field of work includes an appraisal of the economics of the building industry.

Future prospects in the building industry

It is now possible to see what is likely to be the effect on the building industry, and on the flow of work into architects' offices, of the Government's measures announced on September 20, 1957: (a) to hold the total of public investment during the next two years at the 1957/58 level and (b) to discourage private investment by (1) raising the Bank Rate, (2) keeping down the level of bank advances and (3) stricter control by the Capital Issues Committee.

Before this announcement, it had been expected that the level of building output in 1958 would show little change over 1957, increases in the public sector (excluding housing) offsetting likely reductions in housing, private industrial building and other private work. Now, there is likely to be an even sharper drop in housing and industrial building with no compensating rise in public investment. (Indeed, the fixing of the latter at the 1957 level in money terms may well mean a cut in real terms unless increases in building costs are avoided.)

In the public sector, the Chancellor has announced that the following programmes, all involving the building industry to a greater or lesser extent, will be affected:

(a) Local authority house building will be progressively slowed down so that by 1959/60 it will be about 80 per cent. of the 1957/58 level, equivalent to about 120,000 houses.

(b) The nuclear power programme will be spread over a longer period; over the next two years total spending on power—coal, gas and electricity—will be 10 per cent. less than previously forecast.

(c) Post Office investment which has been rising towards £100 million a year will be reduced by 5 per cent. in 1958/59 and a further 5 per cent. the year later.

(d) The railway modernization programme will be slowed down.

The main school building programme for technological education will not be cut, although minor improvement projects will be restricted. The road programme will not be cut.

In the private sector expenditure on new housing is likely to suffer from the higher interest rates and the difficulty which would be house purchasers may have in raising a loan or the necessary cash deposit. Many local authorities have restricted—and a few have stopped—loans for house purchase. Although in general building society interest rates for borrowers have not been increased as yet, the supply of money for lending is not sufficient to meet the demand. The value of building work on houses for private owners was £240 million in 1956, about 40 per cent. of the total on housing, local authority housing accounting for some £380 million; in 1957 private house building increased its share of the total.

Private industrial building appears to have reached its peak in the early part of 1957 and total output in 1957 is likely to be at least 5 per cent. below the level of 1956 when the increased cost of building is taken into account. This downward trend reflects the results of the previous round of credit restrictions in the spring of 1956, which have necessarily taken some time to work their way through the building "pipeline." Indications were that manufacturers' spending on new building work in 1958 would continue to fall even before the

current restrictions. The latter will no doubt serve as a further discouragement and will also affect new commercial building.

It may help to set out some of the factors which seem likely to affect the architectural profession if the Bank Rate is kept at a high level for a long period as seems possible (although these are probably all-too-well-known to architects from earlier "credit squeezes").

(i) The architect will be the first to notice any slackening of new building projects which would-be clients have decided to defer.

(ii) On the other hand, clients may decide to get their initial planning and design prepared in advance, in order to be ready to go ahead as soon as Bank Rate comes down. This is particularly true of local authority schemes, although it may also apply to, for instance, a commercial client who owns land ready for development.

(iii) Local authority work which might have been given out to private practice will probably be done within the department.

(iv) With the existing difficulty of recruiting good assistants, both local authorities and private practices will try to retain their existing staffs wherever possible. The smaller practices, however, with more limited resources, may well find this difficult after a time.

(v) The outflow from the architectural schools over the next two or three years will continue regardless of current events, and there may be a temporary difficulty in absorbing all the architects who qualify in 1958.

The individual architect will make his own assessment of the position in the light of factors such as the above in relation to his own circumstances, whether he is working in a public or private office, the size and location of the office and the types and variety of work handled, etc. To show the relative importance of the various types of work, the following table gives an analysis of the output in Great Britain of new building work in 1956 (including an estimate for new work done by labour employed by public authorities):

	For Private Owners £ Million	For Public Authorities £ Million
Housing	240	380
Industrial building	270	385
Other new building	160	—
Total, new building work:	670	765

Of the £160 million spent on other work for private owners it is estimated that something like 30 per cent. was spent on office building, about another 20 per cent. on new shops and large conversion schemes; the rest of the money was divided among a large variety of activities including places of entertainment, garages, hotels, etc., and something like 5 per cent. was spent on the construction of new churches and the rebuilding of churches destroyed through the war. The final figures for 1957 are expected to show a slight increase in the total value of new building work, with minor variations in the distribution of work between public and private owners.



RIBA

Royal Gold Medal, 1958

Her Majesty the Queen, on the recommendation of the Royal Institute of British Architects, has awarded the Royal Gold Medal for Architecture for 1958 to Robert Schofield Morris, a Past President of the Royal Architectural Institute of Canada and an Honorary Fellow of the American Institute of Architects. This is the second occasion on which the Royal Gold Medal has been awarded to a Canadian architect, the first occasion being in 1915 when the medal was awarded to Frank Darling. Mr. Morris is a partner in the Toronto firm of Marani & Morris.

After service in France and Belgium in the Royal Field Artillery in the first world war, Mr. Morris entered the School of Architecture of McGill University, Montreal, and graduated with the degree of B.Arch. in 1923. From 1924-1925 he worked with the firm of Careere & Hastings in New York City and with H. T. Lindberg from 1926-1927 after which he returned to Montreal and spent some time with the firm of H. L. Fetherstonhaugh, F.R.A.I.C.

In 1928 he spent six months in Italy, France and England studying, and on his return to Canada joined the firm of Marani & Lawson as a designer in which firm he became a partner in 1929, the firm becoming Marani, Lawson & Morris, and later Marani & Morris. During the next few years the most notable building produced by the firm was the Bank of Canada at Ottawa. For the greater part of the war Mr. Morris was administrator of Construction Projects under the wartime Prices and Trades Board and was responsible for regulating the prices and, in some cases, controlling the production of some 5,000 Canadian companies.

In 1935 Mr. Morris became a member of the Executive of the Toronto Chapter of the Ontario Association of Architects of which he was Chairman from 1937-1938. In 1939 he was elected to the Council of the Ontario Association of Architects and was President during the years 1942-1943. In 1943 he was elected to the Council and Executive Committee of the Royal Architectural Institute of Canada and has served in this capacity until the present time. He was elected Treasurer for 1950-1952 and President for 1952-1953 and again for 1953-1954.

During his Presidency of the RAIC one of the principal tasks of the Executive Committee was the major reorganization of the RAIC for the purpose of broadening its scope, clarifying its procedures and laying the foundation for a strong central office which would allow of gradual decentralization of control by its elected offices.

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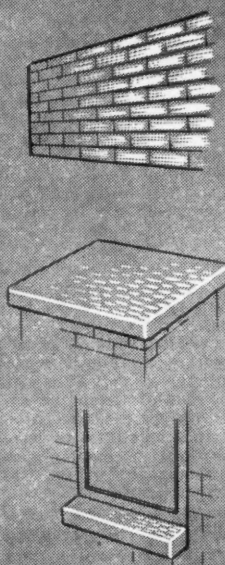
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Prizes and Studentships,

1958

The results of the various competitions are as follows:—

The Tite Prize: A Certificate and £100 for the Study of Italian Architecture. Subject: "A Piazza." Ian Rose (Student R.I.B.A., Glasgow School of Architecture).

The Soane Medallion and £120 for Architectural Study Abroad. Subject: "A School of Architecture for Oxford University." John Samuel Smith (Student R.I.B.A., School of Architecture, Leicester College of Art).

The Pugin Studentship: A Silver Medal and £80 for the Study of Mediaeval Architecture of Great Britain and Ireland. Edward Lowe Preston (Student R.I.B.A., Birmingham School of Architecture). Honourable Mention: Gerald Ernest Rhodes (Manchester University, School of Architecture).

The Royal Institute Silver Medal and £50

Above, R. S. Morris. Below, model of the Great West Life Assurance Co.'s head office, Winnipeg; architects Marani and Morris.



A complete redrafting of the By-Laws and Act of Incorporation became necessary and this duty was undertaken by the Executive Committee under the direction of Mr. Morris as President. Mr. Morris became a Fellow of the Royal Architectural Institute of Canada in 1944 and a Fellow of the Royal Institute of British Architects in 1952. He was elected an Honorary Corresponding Member of the American Institute of Architects in 1952 and an Honorary Fellow in 1957. He represented the Royal Architectural Institute of Canada on the RIBA Council from 1954-1955 and was elected an Associate of the Royal Canadian Academy in 1954.

Town Planning Award

The RIBA has issued a statement on its Award for Distinction in Town Planning, for which names must be submitted twice annually by March 1 or November 1. The Award is limited to Fellows, Associates and Licentiates of the RIBA. Outstanding work in the design and layout, not of individual buildings, but of groups of buildings, will be recognized. The Award will be made for actual planning work, and while not primarily intended for housing layouts, such layouts of groups of buildings would not be excluded. Recommendations are submitted to the Council by a Standing Committee set up for the purpose. Personal applications by candidates will not be entertained; the name of a candidate must be submitted by three or more sponsors, themselves members of the RIBA, who will be required to submit details of the candidate's professional qualifications and experience. Members upon whom the Award has been conferred will be entitled to use the designation "RIBA Award for Distinction in Town Planning" and it is advised that this should be used in full, or the initials "Dist.T.P." after the initials F. (or A. or L.) R.I.B.A.

for an Essay: Jeremy Burman Lowe (A) (Department of Architecture, The Northern Polytechnic, London).

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: Not Awarded.

The Grissell Gold Medal and £35: for the Encouragement of the Study of Construction: Not Awarded.

The Andrew N. Prentice Bequest: A Certificate and £230 for the Study of Spanish Architecture: Harold William Booton (Student, School of Architecture, Kings College, Newcastle upon Tyne).

The Alfred Bosson Research Fellowship and £250 for Post-Graduate Research: James Frederick Munce (A) (Department of Architecture, The Northern Polytechnic, London).

The Henry Saxon Snell Prize and Theakston Bequest: £150. (Offered jointly by the RIBA and the Architectural Association for the study of the improved design and construction of hospitals, convalescent homes and asylums for the aged and infirm poor.) Not Awarded.

The Hunt Bursary: £95 for the Encouragement of the Study of Housing and Town Planning: James Cunningham (Student, Glasgow School of Architecture).

The RIBA Athens and Delissa Joseph Bursaries: £175 for Study at the British School at Athens. Peter Denham Smithson (A) (School of Architecture, The Architectural Association, London).

The RIBA Rose Shipman Studentship Trust: A Certificate and £600 for the Study of Architecture. Haydn William Smith (A), Stockport.

The Henry L. Florence Architectural Book Scholarship: A Certificate and £200: Denis Arthur Louis Hanford (A) (Nottingham School of Architecture).

The Henry L. Florence Research Scholarship and £400 for Post-Graduate Research: William Gough Howell (A) (Cambridge

University School of Architecture, and the School of Architecture, The Architectural Association, London).

The Henry L. Florence Bursary: A Certificate and £400 for the Study of Greek, Hellenistic and Byzantine Architecture of the Mediterranean Basin: Selina Rosemary Tomlin (School of Architecture, The Architectural Association, London).

The Rome Scholarship in Architecture, 1957: £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: Roelof Sarel Uytendogaardt, B.Arch. (Cape Town) (School of Architecture, University of Cape Town, South Africa).

The Ashtiel Prize, 1957: A Prize of books, value £20, awarded to the candidate who, taking the Final Examination to qualify as an Associate, shall most highly distinguish himself among the candidates in the Final Examinations of the year: name to be announced later.

The Sir Banister Fletcher Prize, 1957: A Prize of books, value £50, awarded to the candidate who, taking the Intermediate Examination, shall most highly distinguish himself among the candidates in the Intermediate Examinations of the year: name to be announced later.

The RIBA Silver Medal and £10 in Books for Students of Schools of Architecture Recognized for Exemption from the Final Examination, 1957: Frederick Clive Johnson (Student, Welsh School of Architecture, College of Advanced Technology, Cardiff). Honourable Mention: Ian Clement Brown (Student, School of Architecture, Kings College, Newcastle upon Tyne), and Thomas Stephen Davidson Gibson (Student, Aberdeen School of Architecture, Robert Gordon's Technical College, Gray's School of Art, Aberdeen).

The RIBA Bronze Medal and £10 in Books for Students of Schools of Architecture Recognized for Exemption from the Intermediate Examination, 1957: George Lindsay Bruce (School of Architecture, Edinburgh College of Art). Honourable Mention: James Mason Paterson (Student, Glasgow School of Architecture).

The Archibald Dawney Scholarship Trust Prizes, 1957: Three Prizes of the Value of £100 Each for the Advanced Study of Construction: George Lindsay Bruce and Thomas Henny (both School of Architecture, Edinburgh College of Art), and Ian Robert Turner (Nottingham School of Architecture).

The RIBA Henry Jarvis Studentship at the School of Architecture, the Architectural Association, 1957: £50: Not awarded.

The RIBA Howard Colls Travelling Studentship at the Architectural Association, 1957: £15 15s.: Jonathan Moorhouse, Dedham, near Colchester.

The RIBA Donaldson Medal at the Bartlett School of Architecture, University of London, 1957: Hans Christian Ulrik Midelfart, Hellum, Larvik, Norway.

The RIBA Prize for Art Schools and Technical Institutions with Facilities for the Instruction of Intending Architects (£10 in Books), 1957: Cyril Parkinson (Student, School of Architecture, Regional College of Art, Manchester).

The RIBA Prizes for Public and Secondary Schools: £10 10s. to Miss Diana Lee Smith, The Atherley School, Southampton, for her essay, "A New Weaving and Finishing Shed at the Wilton Royal Carpet Factory"; £10 10s. to Colin Florentine Jackson, The Grammar School, Whitehaven, for his drawings of Southwell Minster.

The London Association of Master Stonemasons Prize for the Study of Natural Stonework: £21 to Edward Spencer Pluck (Leeds School of Architecture and Town Planning); £10 10s. to Colin Bennett (Leeds School of Architecture and Town Planning).

Continued on page 125

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News continued from page 23

The competition drawings (with certain exceptions) will be on exhibition at the RIBA, 66, Portland Place, London, W.1. from January 8 to February 4, 1958, inclusive, between the hours of 9.30 a.m. and 7 p.m., Saturdays 9.30 a.m. and 5 p.m. (Sundays excluded). The President, Kenneth M. B. Cross, will present the medals and prizes at a general meeting to be held at 66, Portland Place, London, W.1. on Tuesday, February 4, 1958, at 6 p.m., and a criticism will be given by Peter F. Shephard of the work submitted.

IUA

5th Congress, Moscow

The International Union of Architects are holding their Congress in Moscow this year from July 20 to 28. The theme of the Congress is "Construction and Re-construction of Towns, 1945-1957."

Each National Section of the Union is submitting a report on this subject accompanied by photographs and plans, and a series of exhibition panels illustrating the theme as it applies to their country. The United Kingdom Section has taken as examples for its contribution to the Congress discussions, development work in London, Coventry and Harlow. It is hoped that its contribution to the Moscow Congress exhibition will be on show at the Building Centre before it is despatched to the USSR.

The work of the Congress will probably consist of discussions in plenary session and in smaller working groups. Activities of interest will be arranged during the week of the Congress. Mr. Arthur Ling, F.R.I.B.A., M.T.P.I., is acting as one of the Congress rapporteurs who are considering the theme in relation to the achievements of the countries of Western Europe. The Organizing Committee of the Congress is also making arrangements for study tours within the USSR after the Congress. It is hoped that more detailed information will be available later.

All members of architectural societies throughout the world will be admitted as ordinary members of the Congress. In addition to these, delegates appointed by associations whose activity is generally concerned with architecture and town planning will also be admitted as members. Delegates appointed by international organizations, by governments, by local authorities and by public bodies and professional organizations are invited to attend the Congress as "observers." Architectural students and Press representatives are also invited as "observers." Preliminary inquiries should be made to the Secretary, UK Committee, IUA, Royal Institute of British Architects, 66, Portland Place, London, W.1.

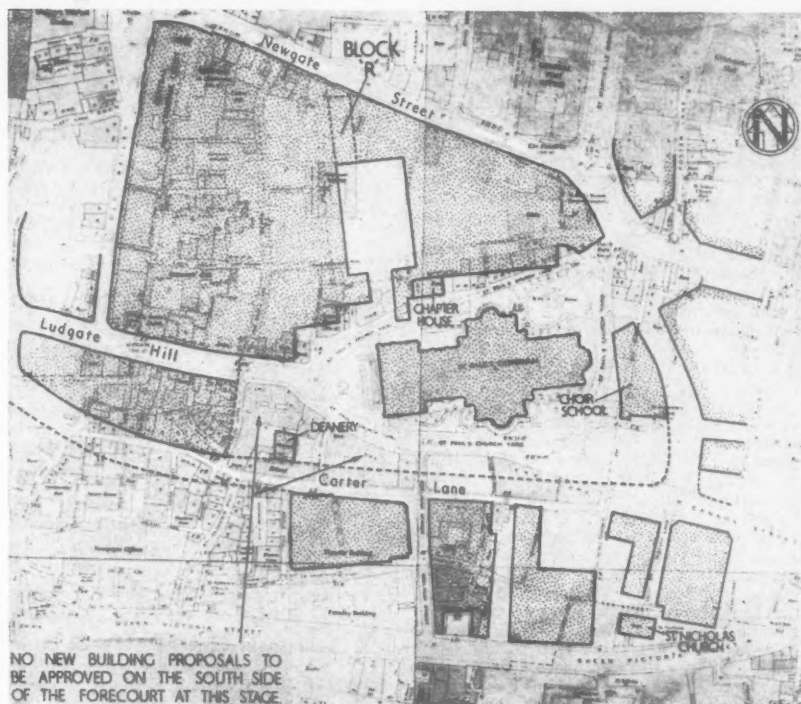
ST. PAUL'S

Holford Plan Modified

Henry Brooke, Minister of Housing and Local Government, has approved in principle the plan for the redevelopment of the area around St. Paul's Cathedral which was submitted by the London County Council and the Corporation of the City of London to him as an amendment to the LCC Development Plan. The Plan put forward by the London County Council and the City Corporation was basically that prepared by Sir William Holford, at the request of the City Corporation.

The following is a summary of the Minister's letter to the LCC:

The main principles of the scheme put forward, as explained in evidence at the inquiry, may be briefly summarized as



Plan of St. Paul's precinct as approved.

follows: that St. Paul's would be enhanced, and its character emphasized, by a contrasting setting, the style of which was not self-conscious or imitative; that the setting should afford a succession of viewpoints rather than create a formal enclosure, the scheme accordingly being based on a system of related open spaces; that the layout should be rectangular with the axis of the Cathedral; and that a varied skyline would naturally and desirably follow from the other characteristics of the scheme. Substantial agreement with the main principles of the scheme was expressed at the inquiry. There was, however, considerable discussion about the proposals for the Western Forecourt and Block R; and some important questions also arise with regard to the proposed extension of Carter Lane north westward to join Ludgate Hill.

Extension of Carter Lane

On considering all the evidence the Minister thinks that the proposal before him suffers from serious disadvantages. In particular, it would impair the appearance of Ludgate Hill as an approach to the Cathedral and would create, at the junction with Ludgate Hill, a most awkwardly shaped area for development. On the traffic aspect, the Minister takes the view, after consultation with the Minister of Transport and Civil Aviation, that it holds no advantages over the line shown in the approved Development Plan extending Carter Lane directly westwards to the south-east corner of the proposed Ludgate Square. The Minister has therefore come to the conclusion that the line shown in the approved Development Plan should be retained. This means that Ludgate Hill will cease to be a principal traffic route when Carter Lane has been widened and extended to Ludgate Square.

The Western Forecourt

The proposals relating to the Western fore-

court formed a part of the scheme to which the Dean and Chapter, while approving the main lines of the scheme, suggested modifications. In this, they were supported by a number of distinguished architects. Attaching importance to a formal and symmetrical setting for the Cathedral, they suggested that the angle of the Deanery should become the basis for such a setting, being balanced by a similar angle in the development to be carried out on the north side of the forecourt. They also considered that the forecourt buildings should be kept down to about 60 ft. in height, and that by both scale and treatment there would thus be a desirable transition from the Cathedral to the rest of the precinct.

In support of the submitted proposals it was argued that these modifications would be a fundamental departure from the principles of Sir William Holford's scheme; that it would be wrong to let the fortuitous angle of the Deanery determine the whole course of development; and that it would be both more practical, and also more satisfactory aesthetically, to fix on a good line of development on the north side, rectangular to the axis of the Cathedral, and to give further thought to the development, if any, of the area between the forecourt and Carter Lane when the time came—which would not be for a good many years. As regards the height and scale of development, it was considered that the modification proposed would be alien to the metropolitan character of the area.

The Minister has decided to approve the submitted proposals so far as the north side of the forecourt is concerned. On the south side of the forecourt, however, he is not satisfied that the best treatment has yet been found. He thinks that the question can better be considered when the existing commercial buildings at this side have to be demolished, some years hence, and he accordingly proposes to modify the plan by deleting the office zone shown at the south

side of the forecourt, east of Creed Lane. In giving this decision of principle about the forecourt, the Minister is deeply conscious that the detailed design and treatment of the buildings to be put up will make all the difference to the setting; it is essential that every care should be taken to secure the best results. While this applies everywhere in the area, it seems to him to apply with special emphasis to all buildings which may face the Cathedral.

The Report proposed a maximum height of 230 ft. for Block R. At the Inquiry it was stated on behalf of the Corporation that a height of 190 ft., with proportionate reductions in the other dimensions, would probably be better. Lord Mottistone considered that it should not exceed 160 or 170 ft.

While the Minister does not take the view that a fairly tall building would necessarily be out of place on this site, provided that its proportions were satisfactory, he considers that it would not be appropriate to put up a solid building 190 ft. in height, even though the other dimensions were proportionately reduced as suggested at the Inquiry. It seems to him that a building as tall and as bulky as this would be bound to interfere with important views of the Cathedral. Heights are not specifically governed by the Amending Plan, and the Minister does not think that this question need hold up his decision. A substantial reduction in the height of Block R must entail some reconsideration of the rest of the development proposed to the north of Paternoster Row, especially if, as the Minister hopes, the total of the floor space in this part of the precinct is not to be reduced. The Minister invites the Council and the Corporation to reconsider this part of the scheme accordingly.

DIARY

Furniture Exhibition. At Earls Court. Monday to Saturday, 10 a.m.—9 p.m. Admission 2s. 6d.

JANUARY 22 TO FEBRUARY 1

The Architecture of New Towns. Talk by Frederick Gibberd. At the RSA, John Adam Street, W.C.2. Non-members wishing to attend should apply to the Secretary, RSA, for tickets. 2.30 p.m.

JANUARY 22

Public Parking Garages. Talk by Sir Herbert Manzoni. At the RIBA, 66 Portland Place, W.1. 6 p.m.

JANUARY 21

President's Address to Students. Criticism by Peter F. Shephard of work submitted for RIBA Prizes and Studentships. At the RIBA, 66, Portland Place, W.1. 6 p.m.

FEBRUARY 4

Design in Tomorrow's Industry. SIA Design Oration by Christian Bryman. At the RSA, John Adam Street, W.C.2. 7 p.m.

FEBRUARY 7

Announcements

PROFESSIONAL

Eric Firmin and Partners, F/A/A.R.I.B.A., of 10, Manchester Square, London, W.1 (telephone Welbeck 2849) have moved to Thavies Inn House, Holborn Circus, London, E.C.1 (telephone City 8811).

Bryan D. Atkinson, Dip. Arch., A.R.I.B.A., has moved to 87, The Hall, Foxes Dale.

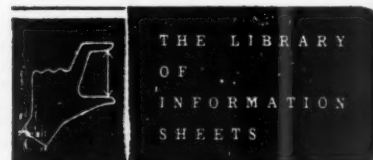
TRADE

A. R. Mathias has been appointed Chairman of the Lead Development Association for the current year, succeeding H. L. Evans who had held this office since January 1956. Lt.-Col. W. E. Grey has been reappointed Chairman of the Lead Sheet and Pipe Section of the Association.

Corrections

On pages 956 and 957 of the JOURNAL for December 26, 1957, the name of Messrs. Charles R. Price was omitted from the article on Offices and Factory for Dallow, Lambert & Co. at Thurmarston, Leicester, designed by Brian O'Rourke.

The Swedish opal light fittings at the TUC Memorial Building, Great Russell Street, illustrated in the JOURNAL for December 19, 1957, were supplied by Frederick Thomas & Co., whose name was omitted from the list of contractors.



22.F1, 38.D1. REFERENCE BACK

22.F1. On the reverse of the Sheeting, heading plastering, last sentence of first paragraph, "Glastone Hardwall Finishing Plaster" should be amended to "Gypstone Board Finishing Plaster."

38.D1. Readers are asked to note that this Sheet is now cancelled and should be withdrawn from the Library.

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I'd go to Harrow.

Old school let you down?

Completely. Went down to see
Elspeth's boy yesterday... give him a tip.

And what happened?

House master showed me over the
new wing. Thought I could smell 'em.

Smell whom?

Reed Millican* of course. Newcastle 28383.
Swimmin' bath with glass walls—
river was good enough for us—whacking
great mirrors all over the place.

Spoke your mind I take it?

In no uncertain terms.

Any reaction?

Whippersnapper hummed "Forty years on."

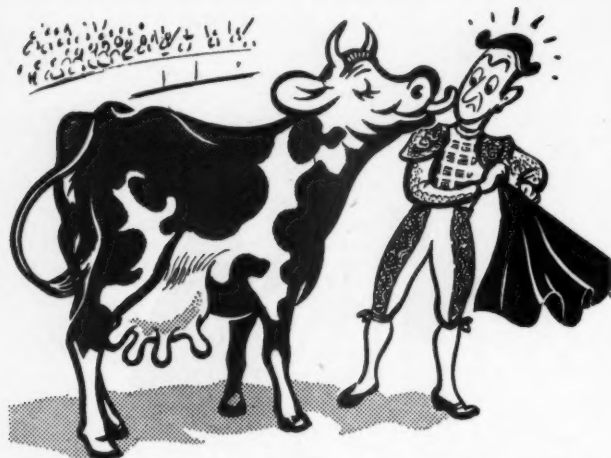


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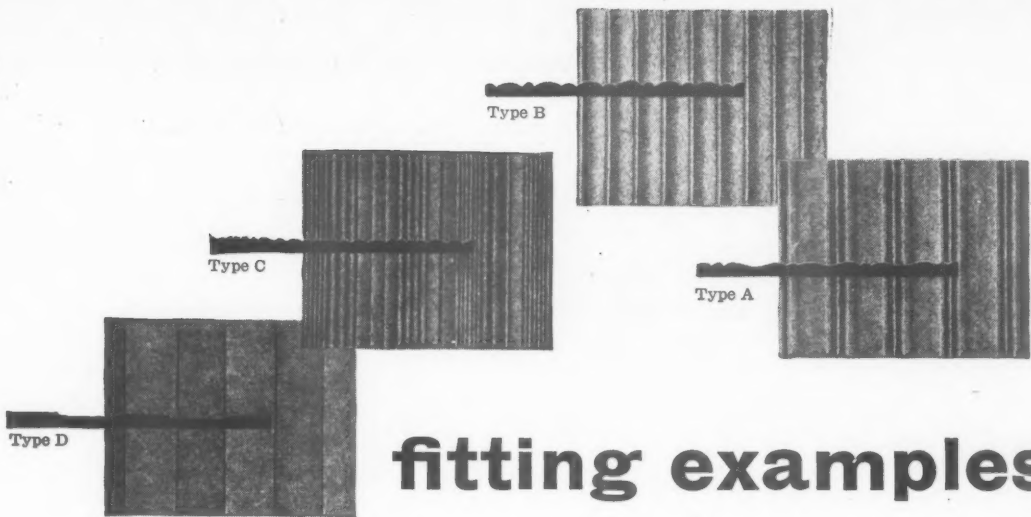
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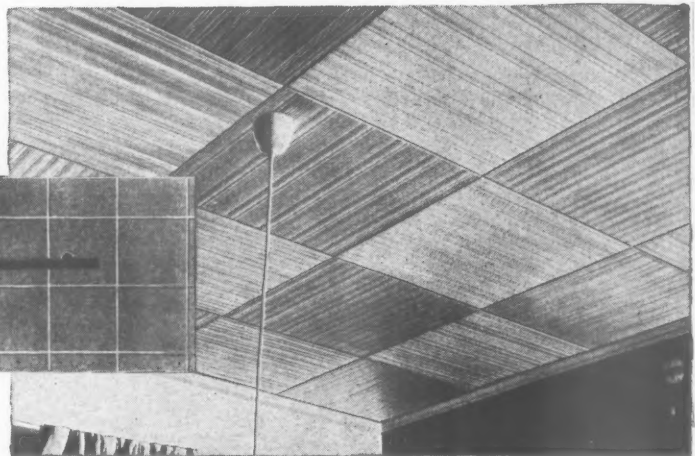
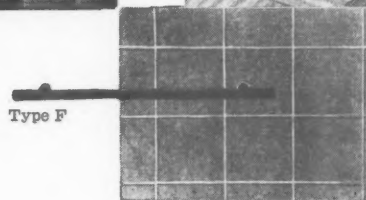
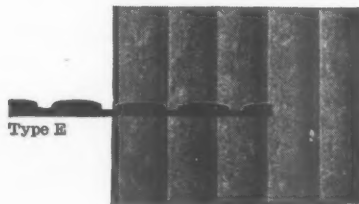
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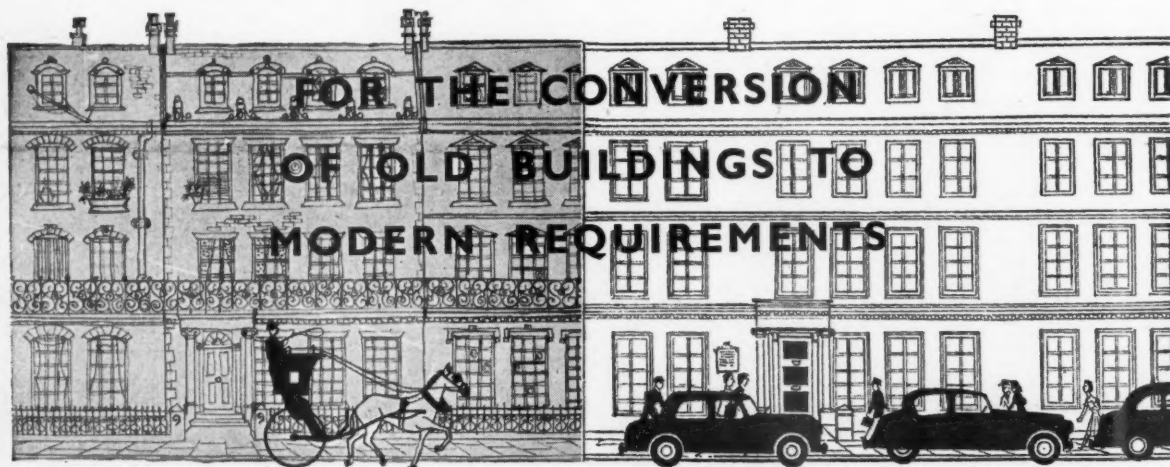
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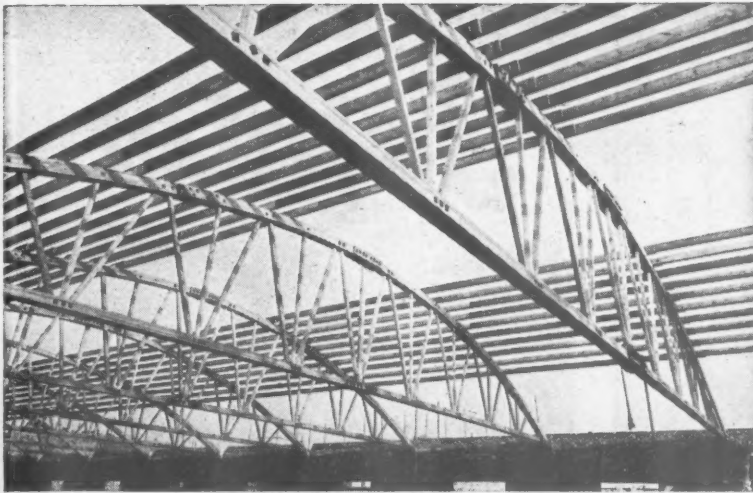
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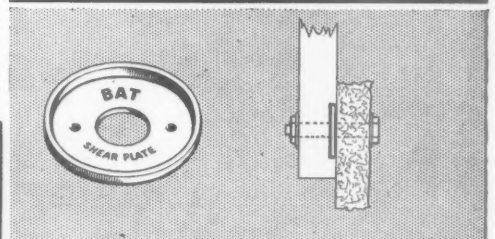
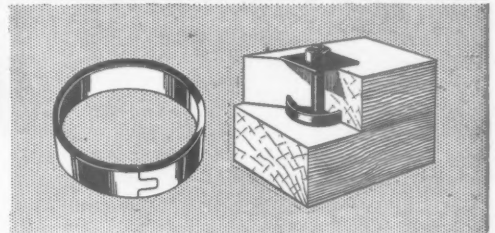
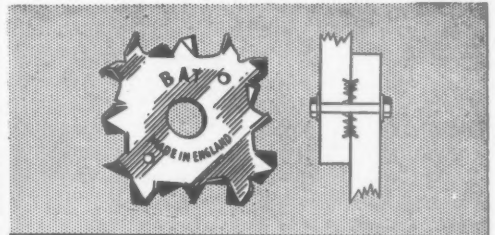
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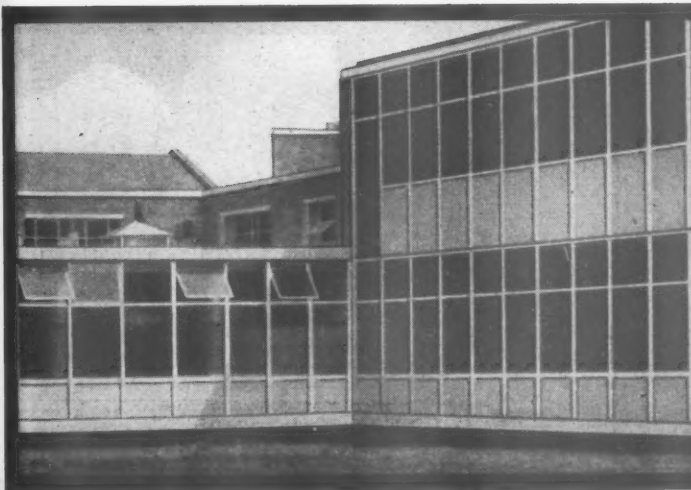
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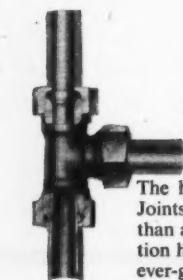
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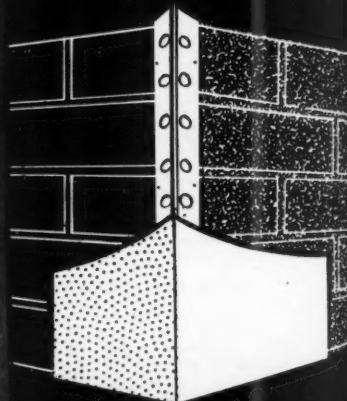
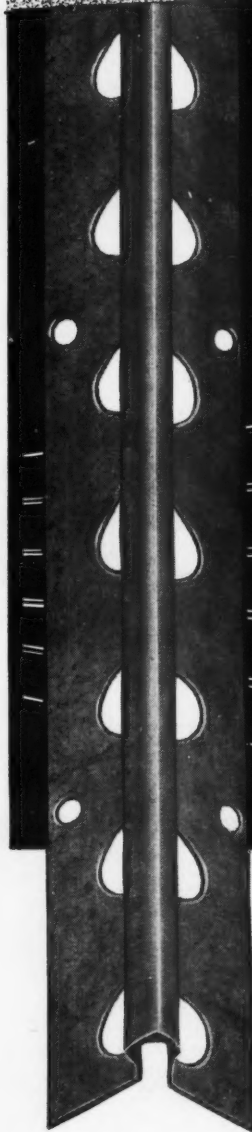
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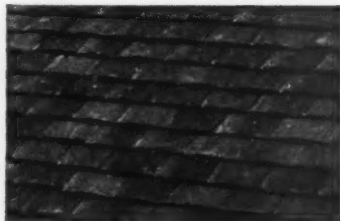
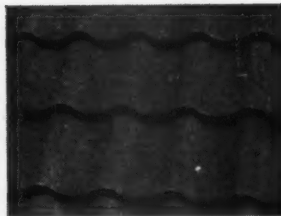
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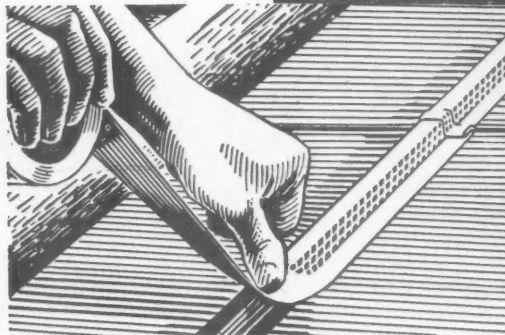


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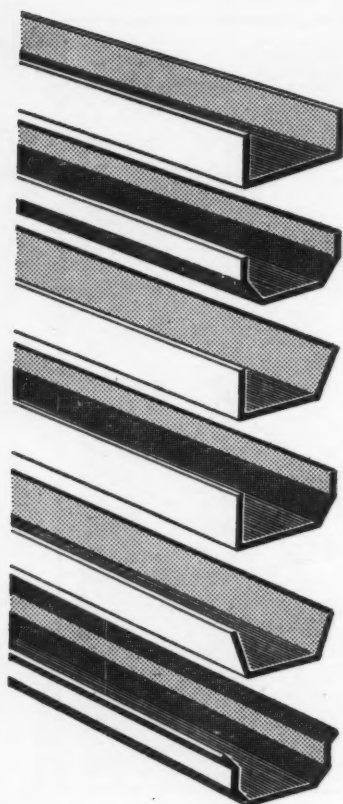
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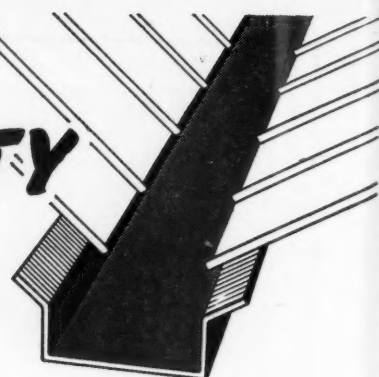


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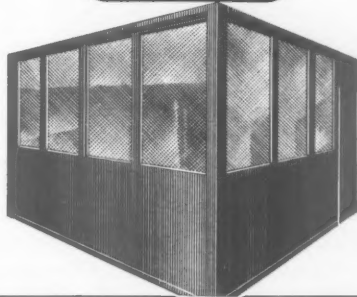
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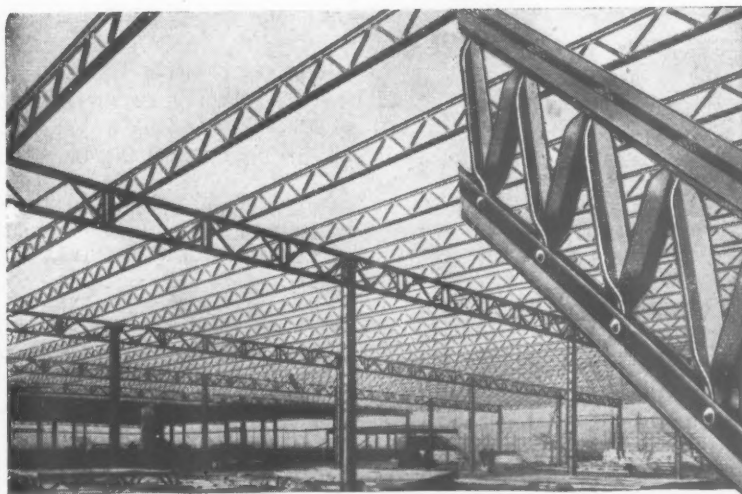
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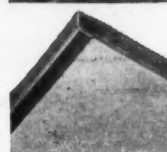
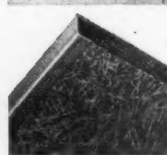
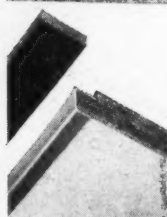
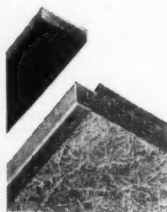
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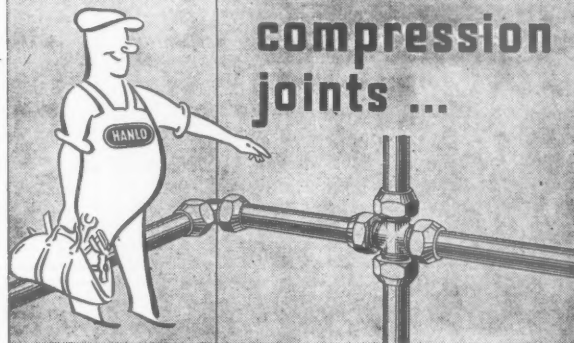
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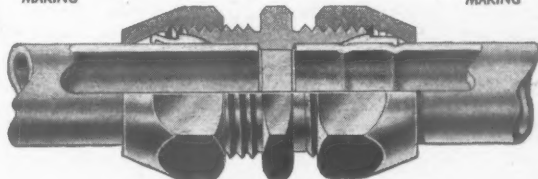
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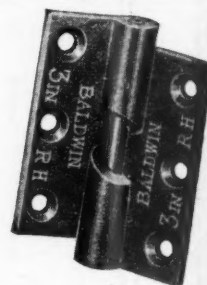
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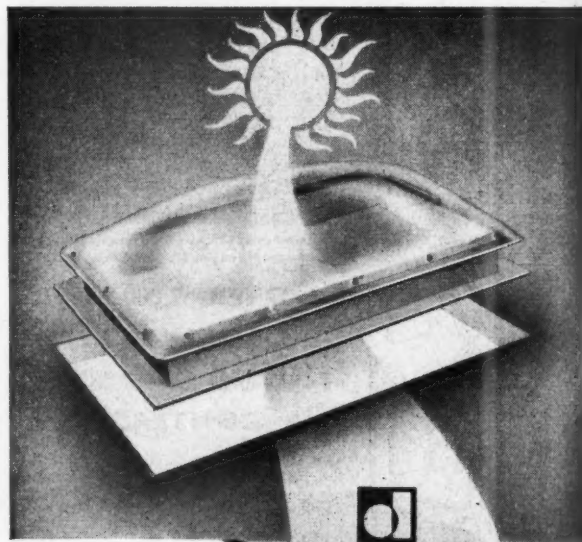
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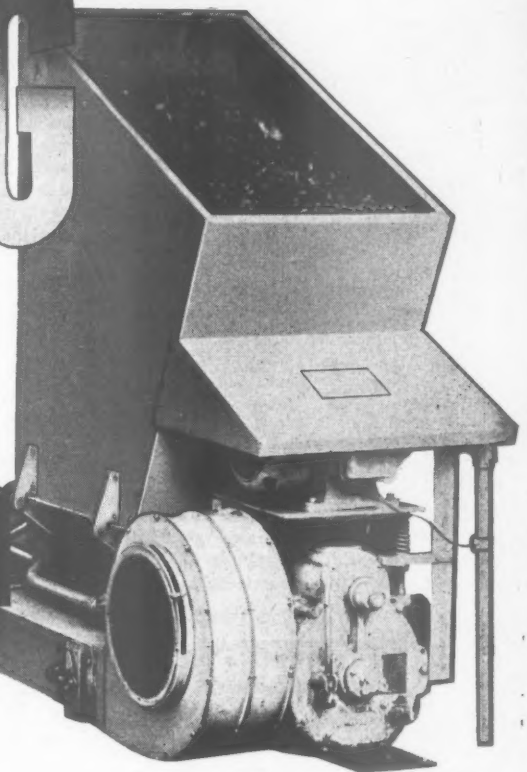
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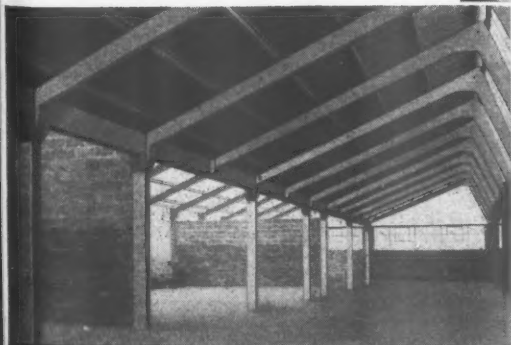
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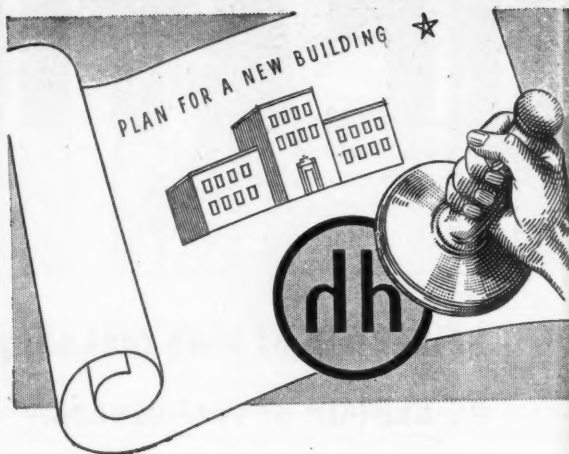
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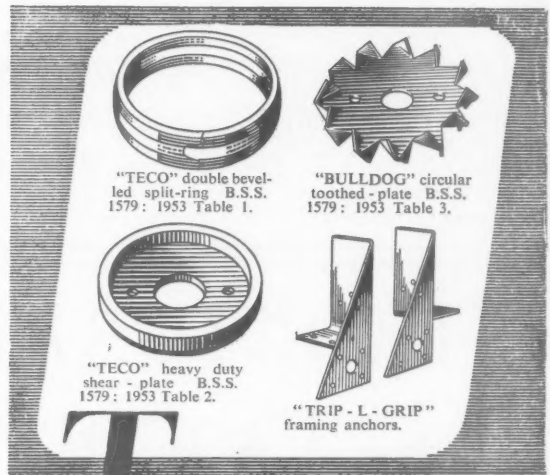
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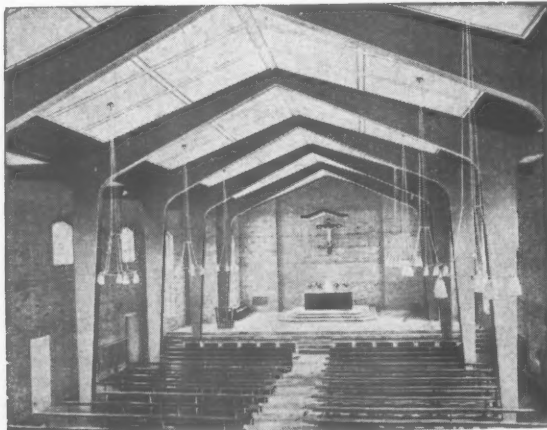
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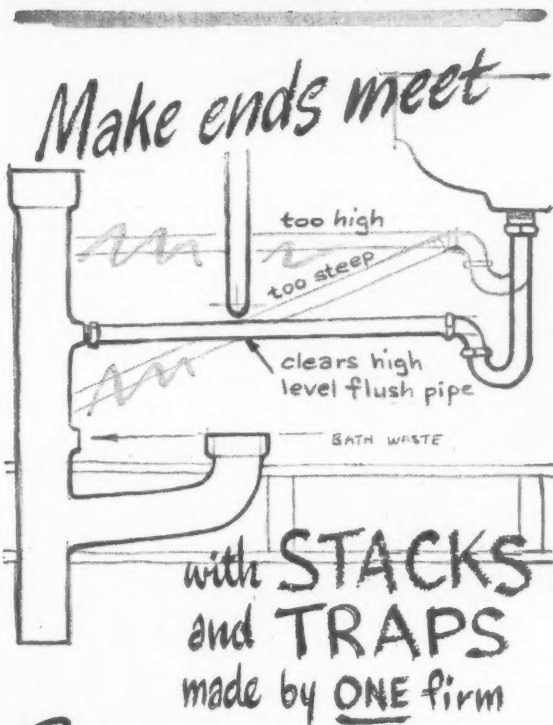
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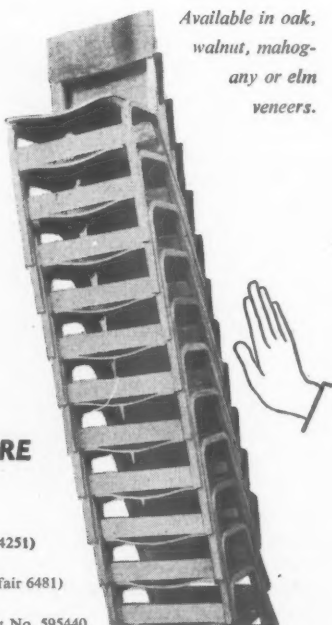
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Preview

January Architectural Review

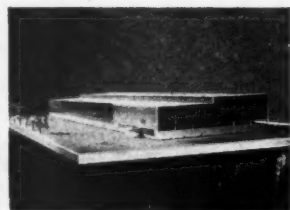
Each New Year, the Review devotes an entire special issue to a survey of what the leading architectural offices in Britain have in hand on the first day of the year.



Assembly Hall of a girls' comprehensive school at Southwark. Architects, Chamberlin, Powell and Bon.

The view presented by *Preview* is an extremely varied one; the buildings it covers range from a pub to a synagogue, by way of schools, universities, colleges,

hostels, hospitals, factories, office blocks, churches, airports, planning schemes, housing layouts, a market and a seaside pavilion; and the offices and architects responsible for these projects-in-progress read like a directory of the country's top talent (as indeed they are)—the L.C.C., the Ministry of Works, ACP, T. P. Bennett and Sons, Bridgewater and Shephard, James Cubitt and Partners, Llewelyn Davies, Easton and Robertson, Frederick Gibberd, Erno Goldfinger, Gollins Melvin and Ward, Sir William Holford, Arthur Ling, Sir Leslie Martin—and so on down the alphabet to Yorke, Rosenberg and Mardall.



Factory at Wokingham. Architects, Yorke, Rosenberg and Mardall.

The reflection in *Preview*'s mirror may prove flattering or alarming, but even where there appear to be grounds for satisfaction at the design of the buildings themselves, the environments into which they are being fitted still leave much to be desired, and though this is beyond the architect's control, it is not exempt from the watchful eye of the *Counter Attack Bureau*, whose month by month vigilance will be maintained even in this special issue.

Churches Adam & Berkeley Lettering

February Architectural Review

The variety and scope of the buildings illustrated, and subjects discussed, in the February issue will be catholic, even for the Review. *Three Churches* around Coventry by Basil Spence will show what the imaginative use of a modicum of rationalisation can do even for a church building programme; the spectacular *Teatro*



Church at Bell Green, Coventry, by Basil Spence & Partners.

de los Insurgentes, designed by Alejandro Prieto exhibits Latin-American design at its most exuberant and effective; while Erno Goldfinger's precise *Office block in Albemarle Street* is the kind of building our cities sorely need. Historical studies will re-examine aspects of eighteenth-



Offices Albemarle Street, W.1 by Erno Goldfinger.

century architecture: *Bishop Berkeley's* contributions to architectural theory will be the subject of an article by Marcus Whiffen, while a sheaf of papers on *Robert Adam* by various hands will include some unknown Clérissieu drawings from Russia. Gordon Cullen will complete his set of townscape studies for Bristol University with an analysis of *Trowbridge*, and Jacqueline Tyrwhitt will examine the planning of *Fatehpur Sikri*, the ideal city of Akbar the Great, somewhat in the manner of Sir Hugh Casson's memorable studies of Peking. In *Skill*, John Sharp will complete his survey of methods and materials in *Architectural Lettering*, *Design Review* will continue to note worthwhile new products and equipment.

Milford Haven Lamp-Standards Achthamar

March Architectural Review

The impending ruination—or transfiguration — of Pembrokeshire, by the proposed industrialisation of the Milford Haven area, will be the subject of an important *Counter-Attack* article by Ian Nairn in the March issue of the Review, while another *Outrage* problem of a more wide-spread (though no less acute) interest, will be surveyed by Peter Witworth—the design of street-lighting standards—in a special article in *Skill*. Among buildings of interest to be described and illustrated in the same issue, the most out-

standing will be two industrial groups; further additions to the distinguished work already done for the *Technicolor Laboratories* by Gooday and Noble, and a complete set of *Pithead Buildings in Fifeshire* by Egon Riss, who has captured something of that sense of technological drama that has been missing from so much recent English industrial buildings. In complete contrast will be a *Week-end House* on the seashore at West Wittering by Wells Coates and Michael Lyell, and new *Show-rooms for Troughton and Young* by Hulme Chadwick. A travel-



Rothes Colliery, by Egon Riss.

ogue by three recent voyagers in Turkey will document and illustrate the extraordinary sculptured church at *Achthamar*, and two historical articles will explore the frontier between architecture and technology in the early nineteenth century, W. J. Sparrow writing on the ingenious and adventurous *Count Rumford*, inventor, man of action, and land-



Carvings at Achthamar.

scape architect, and Mary Eldridge examining the impact of plate glass in ever-larger sheets upon the design of urban *Shop-Fronts*.

ar

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Please send me the ARCHITECTURAL REVIEW until further notice;

name

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CLASSIFIED ADVERTISEMENTS

Advertisements should be addressed to the Advt. Manager, "The Architects' Journal," 9, 11 and 13, Queen Anne's Gate, Westminster, S.W.1, and should reach there by first post on Friday morning for inclusion in the following Thursday's paper.

Replies to Box Numbers should be addressed care of "The Architects' Journal," at the address given above.

Public and Official Announcements

30s. per inch; each additional line, 2s. 6d.

SURREY COUNTY COUNCIL

Applications invited for following appointments:—

1. ASSISTANT ARCHITECT GRADE IV, £1,025—£1,175 p.a. plus £30 p.a. London Allowance. Must be A.R.I.B.A.

2. ARCHITECTURAL ASSISTANT GRADE II, £725—£845 p.a. plus L.A. up to £30 p.a. Must be of good general training, pref. given those who have passed Inter. R.I.B.A. Full details, present salary and 3 copy testimonials to County Architect, County Hall, Kingston, as soon as possible. 8346

BOROUGH OF FINCHLEY HOUSING AND TOWN PLANNING DEPARTMENT

JUNIOR ARCHITECTURAL ASSISTANT Salary within A.P.T. Grade I, according to qualifications and experience (£575 x £30—£725) plus London weighting.

Subject to satisfactory service, anticipated duration of the post will be approximately 2-3 years.

Preference will be given to those who have passed the R.I.B.A. Intermediate Examination and who have had practical office experience in housing work.

The National Scheme of Conditions of Service and the Local Government Superannuation Acts apply and medical examination is required.

Applications stating age and full particulars of qualifications and experience, with the names of two referees, to be submitted to the Borough Housing and Town Planning Officer, The Avenue, Finchley, N.3, by first post, Wednesday, 22nd January, 1958.

R. M. FRANKLIN, Town Clerk.

Municipal Offices,

Finchley, N.3. 8420

CORBY DEVELOPMENT CORPORATION Applications are invited for the following appointments:—

SENIOR ASSISTANT ARCHITECTS, salary grade A.P.T. VII (£999—£1,230).

ASSISTANT ARCHITECTS, salary grades A.P.T. V (£815—£994) and A.P.T. IV (£728—£907). The salary grades are those approved by the Housing Council for New Towns Staff and the commencing point within a grade will depend upon experience and qualifications.

Appointments will be subject to superannuation under the Local Government Superannuation Scheme.

The work of the Corporation affords wide experience in the design and construction of houses, town centre buildings, and factories, both in large schemes and in individual buildings.

Housing is available and assistance with removal expenses will be provided.

Applications stating age, education, training, qualifications, experience, present and past appointments and salaries, together with the names of two referees must reach the undersigned by Tuesday, 26th January, 1958.

R. F. BROOKES GRUNDY, General Manager.

Spencer House, Corby, Northants. 8441

CITY OF WORCESTER APPOINTMENT OF SENIOR ASSISTANT ARCHITECT

Applications are invited for this appointment within the Special Grade (salary £750—£1,030).

Candidates must hold the A.R.I.B.A. qualifications and should preferably have had municipal experience.

The appointment is superannuable and subject to a medical examination.

Housing accommodation will be provided if necessary and a contribution will be made, if required, towards removal expenses.

A casual user's car allowance will be available. Applications stating age, present and previous appointments and experience together with the names of two referees are to be sent to the City Engineer & Surveyor, 22, Bridge Street, Worcester by 22nd January, 1958.

BERTRAM WEBSTER, Town Clerk.

Guildhall, Worcester. 8403

COUNTY BOROUGH OF BLACKPOOL

Applications (by 5th February, 1958) are invited for the post of ASSISTANT ARCHITECT in the Borough Surveyor's Dept. Commencing salary according to experience (maximum £1,030 per annum). Application forms and particulars from the Borough Surveyor (Arthur Hamilton, A.R.I.B.A.), P.O. Box 17, Municipal Buildings, Blackpool.

ERNEST C. LEE, Town Clerk. 8466

AIR MINISTRY require WORKERS-UP in Quantities Division, London. Must be fully experienced and competent to Work-up entire Bills of Quantities. Preference holders C. & G. (Quantities), O.N.C. or equivalent technical qualification. Salary range £695 at age 26 to £1,030; starting pay dependent on age, qualifications and experience. Opportunities may occur for competing for pensionable posts; promotion prospects, 5-day week. Over 3 weeks' leave a year. Applicants normally should be natural born British subjects. Write, stating age, qualifications and previous appointments, including type of work done, to P.E. 104, Manager, Professional and Executive Register, Ministry of Labour and National Service, Atlantic House, Farringdon Street, E.C.4. No original testimonials should be sent. Only candidates selected for interview will be advised. 8471

CITY OF LIVERPOOL ARCHITECTURAL AND HOUSING DEPARTMENT

Applications are invited for the following appointments, viz:—

(1) ARCHITECTURAL ASSISTANT. Salary £750—£1,030 per annum (N.J.C. Scale).

Applicants should be Associates of the Royal Institute of British Architects.

(2) QUANTITY SURVEYING ASSISTANTS. Salary £1,025—£1,175 per annum (A.P.T. IV).

Applicants should have passed the Final Examination of the Institution of Chartered Surveyors or Institute of Quantity Surveyors.

Application forms, returnable by 31st January, 1958, may be obtained from the City Architect and Director of Housing, Blackburn Chambers, Dale Street, Liverpool, 2.

The appointments are superannuable and subject to the Standing Orders of the City Council. Canvassing disqualifies. Consideration will be given to the appointment of registered disabled persons. (J.505)

THOMAS ALKER,

Town Clerk. 8470

MINISTRY OF HOUSING AND LOCAL GOVERNMENT

require unestablished INSPECTORS (non-pensionable). Duties include conduct of Public Local Inquiries in England and Wales into matters arising under the Housing Acts, and the Town and Country Planning Acts.

Qualification one or more of the following:—Registered Architect, Corporate Membership of R.I.B.A., T.P.I., I.C.E., I.Mun.E., R.I.C.S., Chartered Auctioneers and Estate Agents Institute, Land Agents' Society. Practical experience in Housing or in town and country planning is essential. Age 35 years or over. Salary (men) £1,430 at age 40 or over to £1,720. Somewhat lower for women, but being improved under equal pay scheme. Forms from M.L.N.S., Technical and Scientific Register (K), 26, King Street, London, S.W.1. Quoting J.353/7A. 8468

BUCKS COUNTY COUNCIL

Applications are invited for the appointment of ASSISTANT ARCHITECTS in the County Architect's Department on the following grades:—

A.P.T. Grade V (£1,175—£1,325).

A.P.T. Grade IV (£1,025—£1,175).

Special Scale (£750—£440 (£1,030)).

The appointments are superannuable and subject to medical examination.

A weekly allowance of 25s. and return fare home once every two months may be paid for six months to newly appointed married officers of the Council unable to find accommodation.

Applications, with forms provided, must be returned by 31st January, 1958.

F. B. POOLEY,

County Architect. 8460

County Offices, Aylesbury.

UNIVERSITY OF HONG KONG

Applications are invited for the CHAIR OF ARCHITECTURE.

Salary (superannuable): £3,250 a year for a man or £2,450 a year for a woman, together with an expatriate allowance of £350 a year if applicable. The equivalent of income tax in the Colony is comparatively low.

First-class sea passages are provided for expatriate staff and their families on first appointment and leaves. A furnished flat or house is provided at a reasonable rental.

Further particulars and information as to the method of application may be obtained from the Secretary, Association of Universities of the British Commonwealth, 36, Gordon Square, London, W.C.1.

The closing date for the receipt of applications, in Hong Kong and London, is 28th February, 1958. 8456

COUNTY BOROUGH OF ROTHERHAM

ARCHITECTURAL ASSISTANTS

Architectural Assistants are required for established posts in Grade I (£575—£725) and in Special Grade (£750—£1,030), the grade and commencing salary to be according to applicant's qualifications and experience.

Housing accommodation will be available, if necessary, for the higher grade appointments.

Applications, stating age, qualifications and experience, with the names of two referees, to be delivered to the Borough Engineer, Municipal Offices, Rotherham, not later than Tuesday, 4th February, 1958.

JOHN S. WALL,

Town Clerk. 8462

Municipal Offices, Rotherham. 4th January, 1958.

CITY OF BELFAST

CHIEF ASSISTANT ARCHITECT

Applications are invited for the above position in the Housing Architect's Department.

Candidates must be Registered Architects, qualified by examination, with a comprehensive experience of a municipal architectural department, and capable of organising Drawing Office Staff. Particular experience in multi-storey flats and redevelopment schemes under slum clearance will be an advantage.

Salary: £1,200 x £50—£1,320 per annum (under review).

The commencing salary will be determined in the light of the qualifications, ability and experience of the person appointed.

Superannuation contributions are payable at the rate of approximately 6 per cent. of remuneration. Reciprocal pension arrangements exist between the Belfast Corporation and other Local Authorities in Great Britain and Northern Ireland.

Recoupment (up to a limit of 50 per cent.) of removal expenses will receive favourable consideration.

Canvassing will disqualify.

Particulars and application forms are obtainable from Housing Architect, Townsdown House, Townsdown Street, Belfast. Completed applications must reach the undersigned not later than Monday, 27th January, 1958.

JOHN DUNLOP,

Town Clerk. 8463

P.O. Box 234, City Hall, Belfast. 6th January, 1958.

AUSTRALIA—UNIVERSITY OF ADELAIDE

Applications are invited for appointment as SENIOR LECTURER IN BUILDING SCIENCE in the Department of Architecture.

Courses in Building Science will extend throughout the five years of the new course for the degree of Bachelor of Architecture to be established in March, 1958.

Potential candidates are invited to seek from the Secretary of the Association of Universities of the British Commonwealth, 36, Gordon Square, London, W.C.1, or from the Registrar, copies of the general conditions of appointment of sub-professional staff in the University and of a statement giving more information about the post.

Salary scale: £A2,100—£A80 (5)—£A2,500 per annum, with superannuation on the F.S.S.U. basis.

Applications in duplicate, giving the particulars specified in the last paragraph of the general conditions of appointment, should reach the Registrar, University of Adelaide, Adelaide, South Australia, not later than 15th February, 1958. 8455

LANARK COUNTY COUNCIL

Architects, as under, wanted for County Architect's Department, Motherwell:—

(a) ARCHITECTURAL ASSISTANTS, A. and P. VIII (£975—£1,055). Must be A.R.I.B.A., with not less than 7 years' practical experience.

(b) ARCHITECTURAL ASSISTANTS, A. and P. VI and VII (£865—£1,000). Must be A.R.I.B.A., with not less than 3 years' practical experience.

(c) ARCHITECTURAL ASSISTANTS, A. and P. V and V(a) (£765—£865):—

(1) A.R.I.B.A., plus satisfactory architectural training; or

(2) Passed Parts I and II Final R.I.B.A., plus 3 years' practical experience; or

(3) Intermediate R.I.B.A., plus 5 years' practical experience; or

(4) Satisfactory architectural training, plus 9 years' practical experience.

(d) ARCHITECTURAL ASSISTANTS, A. and P. IV (£705—£750):—

(1) Passed Parts I and II Final R.I.B.A., plus satisfactory architectural training; or

(2) Intermediate R.I.B.A., plus 2 years' practical experience; or

(3) Satisfactory architectural training, plus 6 years' practical experience.

(e) ARCHITECTURAL ASSISTANTS, A. and P. III (£665—£715):—

(1) Intermediate R.I.B.A., or

(2) Satisfactory architectural training, plus 4 years' practical experience.

In addition to large School Building Programme, work in Department embraces every aspect of building with exception of Housing; appointments, therefore, provide excellent opportunity for extending experience on an interesting and varied programme.

Medical examination. Superannuation. No canvassing.

Applications, stating age, qualifications and experience, together with names of three referees, should be lodged with County Clerk, P.O. Box 1, Glasgow, within two weeks of date of advertisement. 8458

PADDINGTON BOROUGH COUNCIL

require QUANTITY SURVEYOR (A.P.T. IV; £1,055—£1,205). A.R.I.B.A. essential, with experience in all branches of building work, particularly in housing. Commencing salary will be according to qualifications and experience. Applications, stating age, qualifications, experience, present and past appointments, names and addresses of two referees, should be addressed to the undersigned by 4th February, 1958 (quoting A.365).

W. H. BENTLEY,

Town Clerk. 8469

Town Hall, Paddington Green, W.2.

TEMA DEVELOPMENT CORPORATION,
GHANA

Vacancies exist in the new town Development Corporation of Tema, Ghana, for Architects, Quantity Surveyors and Town Planners. Salary scale, £1,080 × £50—£1,580; £1,660 × £60—£2,080. Point of entry according to qualifications and experience.

ARCHITECTS.—Must be A.R.I.B.A., or hold equivalent qualification, and must have had good experience in the design and construction of houses, flats, schools, and public, commercial and industrial buildings. Staff required should have initiative and enterprise capable of handling building contracts from sketch scheme to final account.

QUANTITY SURVEYORS.—Must be A.R.I.C.S., or A.I.Q.S., and have had experience in the preparation of Bills of Quantities and Specifications in respect of large building projects, and be able to take charge of a project from pre-planning stage to final account, working in close co-operation with the Corporation Architects.

TOWN PLANNERS.—Must be A.M.T.P.I., preferably with an additional qualification in architecture or engineering, and have had considerable experience in a Town Planning Office, including administrative experience in a responsible position. Work will include preparation of development and detail plans, control of development, drawing up of planning standards, and high density urban development.

Appointments will normally be on contract for two years of 18-24 months each in the first instance, and for five years in the case of indigenous staff. Candidates will be required to join the Corporation's Provident Fund.

Other terms and conditions of appointment will be forwarded on application to the Director of Recruitment, Ghana High Commissioner's Office, 15, Belgrave Square, London, S.W.1. 8497

WARWICKSHIRE COUNTY COUNCIL
ARCHITECT'S DEPARTMENT

Applications are invited for the following appointments. In both cases the commencing salary can be in accordance with ability and experience.

(a) ASSISTANT ARCHITECTS (salary scale: £750 × £40—£1,030).

(b) ARCHITECTURAL ASSISTANTS—

(i) Grade A.P.T. I (£575—£725).

(ii) Grade A.P.T. II (£725—£845).

Applicants for (a) must be Members of the Royal Institute of British Architects, or have passed Parts I and II of the R.I.B.A. Final or Special Examinations, or their equivalent at one of the recognised schools of architecture.

Applicants for (b) must have passed the Intermediate examination of the Royal Institute of British Architects. The successful applicants will be eligible for upgrading when they have qualified.

The appointments are on the established staff and are subject to the Scheme and Conditions of Service of the National Joint Council for Local Authorities, and the Local Government Superannuation Acts, 1937-1953. Successful candidates will be required to pass a medical examination.

Applications are to be on forms which can be obtained from G. R. Barnsley, F.R.I.B.A., County Architect, Shire Hall, Warwick.

L. EDGAR STEPHENS,

Clerk of the Council.

Shire Hall, Warwick. 8461
January, 1958.

STAFFORDSHIRE COUNTY COUNCIL
COUNTY ARCHITECT'S DEPARTMENT

Applications are invited for Architectural Staff. Salary A.P.T. II (£725 × £30—£845).

Candidates should have passed the Intermediate examination of the R.I.B.A.

The appointment will be subject to the National Scheme of Conditions of Service, and the County Council will approve for a period not exceeding six months the payment of a temporary lodging allowance of £1 15s. per week, plus second-class rail fare home every two months to newly appointed married staff whose homes are outside the geographical County, and who are unable to secure housing accommodation. The Council will also consider granting financial assistance towards reasonable removal expenses.

Applicants must disclose whether or not they are related to any member or senior officer of the County Council, and canvassing of members of the Council will disqualify.

Applications, together with names and addresses of three referees, should be forwarded to P. Woodcock, F.R.I.B.A., Deputy County Architect, Marlin Street, Stafford, not later than the 27th January, 1958, giving full details of experience, past and present appointments, qualifications, and stating age and present salary.

T. H. EVANS,

Clerk of the County Council.

County Buildings, Stafford. 8465
1st January, 1958.

HUNTINGDONSHIRE
COUNTY ARCHITECT'S DEPARTMENT

ARCHITECTURAL ASSISTANT—

GRADE APT II £725—£845

Applications are invited for the above appointment from suitably qualified persons.

Further details and application forms may be obtained from the County Architect, County Buildings, Huntingdon, to whom completed application forms should be returned by Friday, 31st January, 1958.

A. C. AYLWARD,

Clerk of the County Council.

8500

CITY OF WAKEFIELD
CITY ENGINEER'S DEPARTMENT

Applications are invited for the following superannuable appointments:—

(a) PRINCIPAL ASSISTANT ARCHITECT (EDUCATION). Special Grade, commencing at £990 × £40—£1,030 per annum.

Applicants must be A.R.I.B.A., and must be experienced in the design of schools and other educational buildings.

The Authority has a full and varied Educational Building programme, including a Technical College extension, and this appointment offers exceptional opportunities for obtaining experience in design and construction, and carries responsibility as the leader of a team of qualified assistants.

(b) ASSISTANT ARCHITECTS. Special Grade, commencing at £750 × £40—£1,030 per annum.

Applicants must be A.R.I.B.A., and preference will be given to those having municipal experience.

THE PROVISION OF HOUSING ACCOMMODATION WILL BE CONSIDERED FOR THE ABOVE APPOINTMENTS.

(c) ASSISTANT HEATING ENGINEER. Grade A.P.T. III, commencing at £845 × £35—£1,025 per annum.

Applicants should hold suitable qualifications, and have had experience in the design and supervision of the various types of heating installations for schools and other public buildings.

Applications, stating age, qualifications and experience, together with the names of two referees, to be sent to the City Engineer, Town Hall, Wakefield, by the 31st January, 1958. 8493

GLAMORGAN COUNTY COUNCIL

require (a) PLANNING ASSISTANTS, to assist in the preparation of Town Maps for the County Development Plan, together with some interesting comprehensive development schemes. This work presents an opportunity for newly qualified Planners to gain valuable experience in a highly industrial County.

Salary: £750 to £1,030 per annum, commencing salary according to experience.

Candidates must have appropriate professional qualifications, and at least 5 years' experience, including training.

(b) At the Eastern Area Planning Office, Barclays Bank Chambers, Taft Street, Pontypridd—TEMPORARY PLANNING ASSISTANT, Grade Misc. VI. Salary: £645 to £725 per annum.

(c) At County Hall, Cardiff, PLANNING DRAUGHTSMAN, Grade Misc. IV. Salary: £540 to £620 per annum.

Applications immediately, stating age, training, qualifications, experience, present salary, and names of two referees, to the County Planning Officer, County Hall, Cardiff.

RICHARD JOHN,

Clerk of the County Council.

8494

COUNTY BOROUGH OF IPSWICH

APPOINTMENT OF ARCHITECTURAL

ASSISTANT—SPECIAL GRADE

Applications are invited for the superannuable appointment of Architectural Assistant in the Borough Surveyor's Office. The salary will be in accordance with the Special Grade, i.e., £750—£1,030 p.a., and the commencing salary will be fixed according to qualifications and experience. Applicants must have passed the Final Examination of the Royal Institute of British Architects, and have had good experience in general architectural work, preferably with a Local Authority.

Applications, stating age, experience, and other relevant details, together with the names of two referees, must reach the Borough Surveyor, 19, Tower Street, Ipswich, not later than Friday, 24th January, 1958. Canvassing will disqualify.

J. C. NELSON,

Town Clerk.

Town Hall, Ipswich.

2nd January, 1958.

8439

GOVERNMENT OF NORTHERN IRELAND

ASSISTANT ARCHITECT CLASS II

Applications are invited for pensionable posts in the Chief Architect's Branch, Ministry of Finance. Candidates must be Registered Architects by examination with at least 2 years' experience in an Architect's Office in the preparation of working drawings. Salary scale £780 (at age 25)—£1,055 (age 34 and over)—£1,215. Transfer of existing Pension rights may, in certain circumstances, be approved. Preference will be given to ex-Servicemen. Application forms may be obtained from the Secretary, Civil Service Commission, Stormont, Belfast.

£33/2/25/10/57 8346

UNIVERSITY OF BIRMINGHAM

CLERK OF WORKS

A Clerk of Works is required for buildings due to start shortly as part of the University Development Plan. Salary will be within range of £800—£1,000, according to qualifications and experience. Oton of pension benefits. Applications, together with copies of three recent testimonials, should be forwarded to the Secretary, The University, Edgbaston, Birmingham, 15, not later than 31st January, 1958. 8472

ARCHITECT (qualified) required by Scottish Special Housing Association, Limited. Salary scale: £700—£1,055 per annum with placing for age on entry up to £915 at age 31. Superannuation under Local Government Acts. A house may be available if required. Application forms with full particulars from the Secretary, 19, Palmerston Place, Edinburgh, 12. 8467

NORFOLK COUNTY COUNCIL, Planning Department, require a DRAUGHTSMAN, preferably with experience in a planning, surveyor's or architect's department. Salary £405—£620 p.a., according to experience.

Post subject to National Joint Council conditions of service, passing of a medical examination, and is pensionable.

Applications, stating age, qualifications and experience, together with copies of two testimonials or names of two referees, must be received by the County Planning Officer, 41/43, Thorpe Road, Norwich, by the 31st January, 1958. 8496

MIDDLESEX COUNTY COUNCIL

ASSISTANT ARCHITECT required in County Architect's Dept. N.J.C. Special Grade, £750—£1,030, plus London weighting (£30 if 26 years or over). Established and pensionable. 5-day week. Prescribed conditions. Should have passed Parts 1 and 2 of R.I.B.A. Final. Duties involve alterations and extensions to County Buildings, etc. Application forms from County Architect, 1, Queen Anne's Gate Buildings, S.W.1, returnable by 25th January (quote W.731 AJ). Canvassing disqualifies. 8464

SHEFFIELD REGIONAL HOSPITAL BOARD Applications are invited from persons with experience in a builder's or quantity surveyor's office for the post of SURVEYORS' CLERK in the Architectural Department of the Board's Headquarters. Salary scale is £440 (at age 24 or over) × £15 (3) × £20 (4) × £25 (2)—£615. The appointment is subject to the Whitley Council terms and conditions of service, to the National Health Service (Superannuation) Regulations, and to the month's notice on either side. Applications, stating age and experience, together with the names of three referees, should reach the Secretary to the Board, Fulwood House, Old Fulwood Road, Sheffield, 10, by 31st January, 1958. 8457

HAMPSHIRE COUNTY COUNCIL—PLANNING ASSISTANT required for County Planning Headquarters at Winchester. A.P.T. Grade I (£675—£725). Commencing salary in accordance with qualifications and experience.

Candidates should preferably have passed the Intermediate Examination of the Town Planning Institute or of a related professional body, and have had experience in the Planning Department of a Local Planning Authority. The appointment is pensionable and subject to a satisfactory medical report. In approved cases the County Council assist with removal and other expenses.

Applications, stating age, education, qualifications and experience, with a copy of one testimonial and the names of two referees, should reach the Clerk of the County Council, The Castle, Winchester, by 5th February. 8503

Architectural Appointments Vacant

4 lines or under, 9s. 6d.; each additional line, 2s. 6d. Box Number, including forwarding replies, 2s. extra.

HARRY S. FAIRHURST & SON have a vacancy in Manchester for an experienced ASSISTANT. Please apply in writing to 55, Brook Street, 2, giving details of experience and qualifications. First class draughtsmanship is an important consideration for this appointment. 8466

CO-OPERATIVE WHOLESALE SOCIETY LTD.
ARCHITECT'S DEPARTMENT, MANCHESTER

APPLICATIONS are invited for the appointment of ASSISTANT ARCHITECTS with experience of work on commercial and industrial projects, capable of preparing working drawings from preliminary details. Five-day week in operation. Applications stating age, experience, qualifications and salary required to G. S. Hay, A.R.I.B.A., Chief Architect, Manchester 4. 8276

ARCHITECTURAL ASSISTANT with at least four years' office experience required. Medium size office, varied work. Write or telephone, giving full particulars, age and salary, to Harker & Hall, L/F.R.I.B.A., 13 Welbeck Street, W.1 (Welbeck 0061). 8340

ASSISTANT of Intermediate standard, with office experience, good draughtsman, required for work on Flats and Houses. Please state experience, age and salary required to: R. Jelinek-Karl, F.R.I.B.A., 22, Chancery Lane, W.C.2. 8366

ARCHITECTURAL ASSISTANT required by a London firm engaged mainly on factory, warehouse and office developments. Salary £800 to £900. Apply Box 8359.

WORKING ASSISTANT required for general practice. Intermediate or Associate standard. Office experience essential. Particular to H. A. Whitburn & Son, 12 Broadway, Woking 810. 8376

VACANCY for young ARCHITECTURAL ASSISTANT who enjoys hard work and responsibility and is anxious to test his ability to build under supervision before launching out. Schools, churches, houses, church halls, etc. Young staff. Five-day week.—Full particulars to Maurice W. Jones, 8, College Yard, Worcester. 8430

ARCHITECT'S ASSISTANT required in large Birmingham firm to work on contemporary schemes for Birmingham, Central London, new towns, etc. Preferably capable of working with minimum supervision. Five day week.—Phone: EDG. 4571, or write, J. Seymour Harris & Partners, 4, Greenfield Crescent, Birmingham, 15. 8411

ARCHITECTURAL DRAUGHTSMAN AND SURVEYOR required, £700-£850 p.a. Experience with theodolite an advantage.—Write, stating age and experience, to The Site Survey Company, Blackheath, S.E.3. 8392

ARCHITECTURAL DRAUGHTSMAN required. Must be knowledgeable of all of the building trades and have had some experience in modern techniques. Duties will primarily be preparing working details from architects' drawings, etc. Progressive pensionable appointment available.—Apply, stating age, details of general and technical education, experience, details of previous appointments and salary required, to the Secretary, J. M. Jones & Sons, Ltd., Highway Works, Maidenhead. 8414

OPPORTUNITY for advancement occurs for Single Young Man of Intermediate or better standard as **SECOND ASSISTANT** in country Practice.—Reply to Box 8413.

ARCHITECTURAL ASSISTANT required for educational, ecclesiastical and industrial work. Good draughtsmanship essential.—Please state experience, age and salary required, to John A. Strube and Partners, F.A.R.I.B.A., Beaufort Studio, Ham Street, Ham, Richmond, Surrey. Tel.: RICHmond 3694/5. 8411

ASSISTANT of Intermediate standard required for small practice. Five-day week. Salary by arrangement. Telephone: RICHmond 5412. 8408

ARCHITECTURAL ASSISTANT required, Intermediate standard. Scope for use of own initiative. Varied experience, including hospital, ecclesiastical, domestic and general work. Good draughtsmanship essential.—Apply giving full details, including salary required, to H. Anthony Clark, F. C. Roberts & Partners, Chartered Architects, 41, Regent Street, Wrexham. 8404

ARCHITECTS' ASSISTANTS required immediately, Intermediate/Final standard. Salary according to experience. Five-day week. Staff Canteen. Pension Scheme. Applications in writing, giving full details of age, experience and salary to Personnel Department, Barrion House, 129, Marylebone Road, London, N.W.1. 8362

ARCHITECTURAL ASSISTANT (A.R.I.B.A.) required on the Architect's Staff of a large Industrial Group near Birmingham. Good prospects of long-term employment for experienced and capable man. Reply stating age, qualifications, experience and approximate salary to Box 8452.

GENERAL ARCHITECTURAL ASSISTANT required for work on large scale housing development. The work will include full working drawings and preference will be given to applicants who have had previous experience in this type of work. Good salary. Pension scheme. Canteen.—Personnel Manager, Taylor Woodrow Homes, Ltd., Ruislip Road, Southall, Middlesex. 8390

WILL any ASSISTANT who prefers to work in a small private office and is interested in the preservation of important historic buildings please apply to L. H. Bond & R. W. Read, 44, Castlegate, Grantham. 8389

ROBERT MATTHEW & JOHNSON-MARSHALL require **ARCHITECTURAL STAFF** in their Edinburgh office for work on redevelopment schemes, large hospital projects, and a wide variety of University, Power Station, School and Office buildings. Salaries up to £1,350 with placing according to experience. Applications should be marked 'Confidential' and addressed to 31, Regent Terrace, Edinburgh, 7. 8498

LANCHESTER & LODGE urgently require **ASSISTANT**, Intermediate, stage. Write full particulars 10, Woburn Square, London, W.C.1. 8477

HILTON & J. M. WRIGHT require **ASSISTANT** over 25 with 3 years' office experience to work on schools and alterations. Opportunity to take full charge of small jobs. 5-day week, salary according to experience, maximum starting £780. Reply to 11, Campden Hill Rd., W.8. Western 8483. 8490

BEARD, BENNETT & WILKINS require still more **SENIOR ASSISTANTS** to carry full responsibility for design and running of major projects. Experience in industrial buildings will be of considerable advantage. Applications are invited in writing giving full particulars of training, age, experience and salary required to 101, Baker Street, London, W.1. 8491

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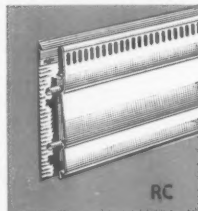
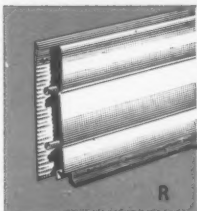
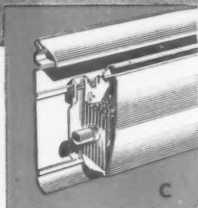
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