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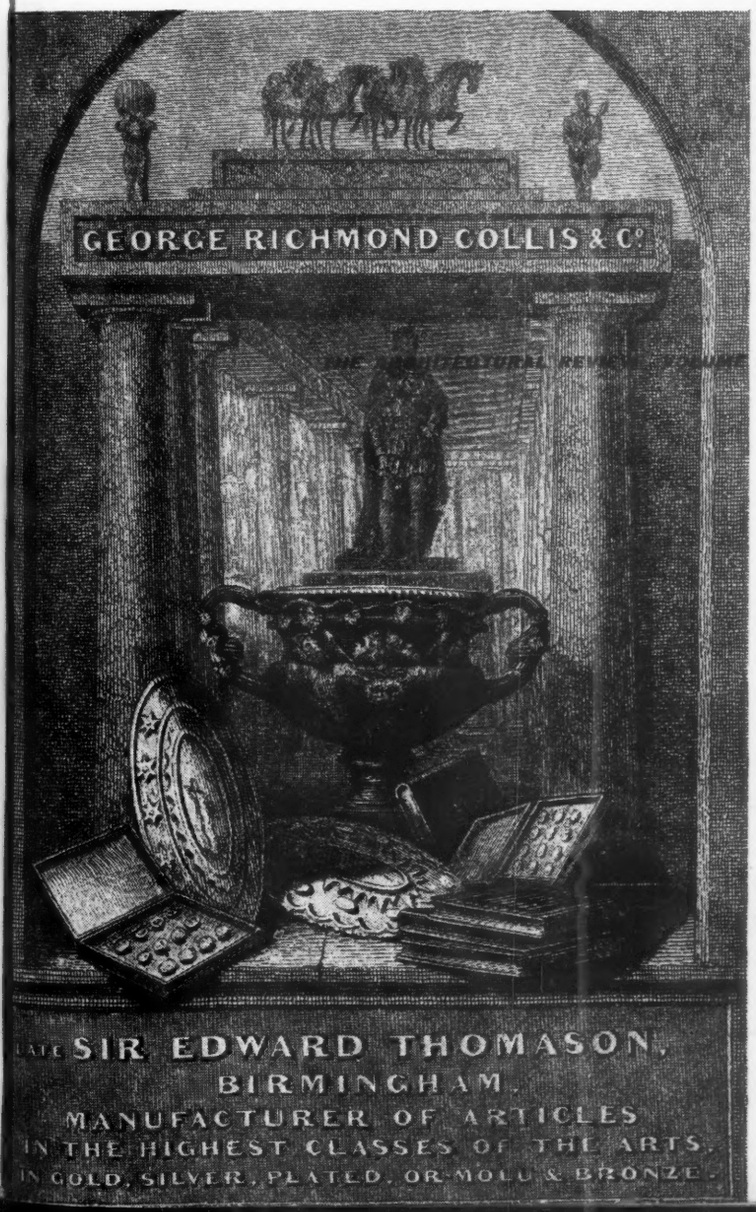

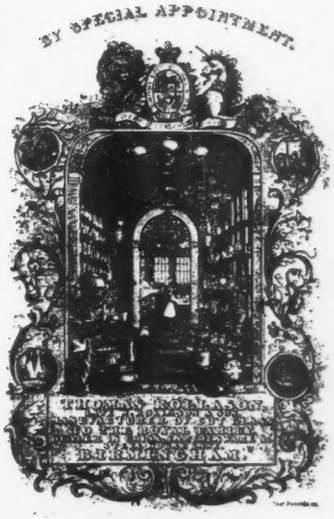

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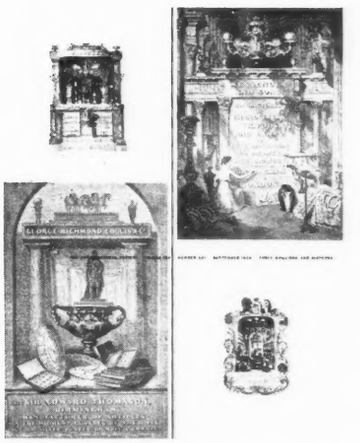
THE ARCHITECTURAL REVIEW

Volume 104 Number 621 September 1948



The Cover During the 110 years since the publication of the second edition of *Osborne's Guide to the Grand Junction Railway*, from which the engravings on the cover are taken, the art of the advertisement has undergone many changes. At bottom, many of these are due to the fact that the *trade card*, to which category the advertisements on the cover really belong, has been superseded by the *ad hoc* advertisement, designed to catch the eye of a particular class of potential buyers at a particular time. More engravings from *Osborne's Guide* are among the illustrations to the article on the railway refreshment room on pages 133-8.

The Authors *Charles Madge*, who is 36, was educated at Winchester and Cambridge, and after a year in Fleet Street, helped to found Mass-Observation. Later he directed a survey for the National Institute of Social and Economic Research on Saving and Spending under the guidance of Lord Keynes, and was for some time on the staff of P.E.P. He is now Social Development Officer for the New Town of Stevenage. *Gregor Paulsson*, who was born in 1889, was from 1920 till 1934 Managing Director of the Swedish Arts and Crafts Association. *Henry-Russell Hitchcock* is author of 'Modern Architecture: Romanticism and Reintegration' (1929), 'The Architecture of H. H. Richardson and his Times' (1936), 'In the Nature of Materials: a study of Frank Lloyd Wright' (1942), and numerous other historical and critical works. Fuller biographical notes on *William Holford* appeared in the REVIEW for May (page 223). Condensed sections of *Sigfried Giedion's* new book 'Mechanization Takes Command,' were published in the REVIEW in October and November, 1947, and January, 1948. *Walter Gropius* was born in Berlin in 1883; in 1918 he founded the Bauhaus at Weimar and continued as Director of this on its removal to Dessau in 1926. He has held his Harvard Professorship since 1937. *Lucio Costa* was architect, with Niemeyer and Wiener, of the Brazilian pavilion at the New York World Fair, and, with Niemeyer, Reidy, Leão, Moreiro and Vasconcelos, of the Ministry of Education at Rio de Janeiro. *Alfred Roth* is now 45. Prior to 1932 he had worked in the offices of Karl Moser and Le Corbusier, and also in Sweden in association with Ingrid Walberg; since then he has practised from Zurich. *H. Wyatt* received his training at Liverpool and joined the L.M.S. as assistant in the office of the company's architect, W. H. Hamlyn, in 1937. He was Assistant Architect for Hotels and Refreshment Rooms (New Works), 1943-7; member of L.M.S. Refreshment Room Investigation Committee, 1945-7; and is now Branch Architect, British Railways, London Midland Region.

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THREE SHILLINGS AND SIXPENCE

THE MYSTERY OF MONSU *The case of Monsù Desiderio must be very nearly unique in the history of painting. For here is an artist of amazing originality, painting about* 1620, *in a style at first glance appearing to be that of say* 1750, *an artist moreover of so characteristic a handwriting that one would think works of his could be identified and data about his career collected quite easily. Yet no more is known than his name, his French origin and some fifteen or twenty pictures. Mr. Pevsner, on page* 147, *adds to his* œuvre *two unpublished paintings, one of them this large Feast of Belshazzar (Wadsworth Athenæum, Hertford, Conn.) and explains his style in terms of the peculiar attitude of sixteenth-century France to her Gothic past.*

Charles Madge

REFLECTIONS FROM ASTON PARK

Here Charles Madge, the well-known sociologist and part-founder of Mass Observation, who is now Social Development Officer for the new town of Stevenage, discusses the policy of THE ARCHITECTURAL REVIEW, in so far as it relates to planning and the future of modern architecture, from a sociologist's point of view. Recognizing the importance of what Mr. Madge has to say, but disagreeing with him on certain fundamental points, THE ARCHITECTURAL REVIEW explains its own position in an editorial commentary in the margin.

I REMEMBER HEARING Roger Fry in a broadcast talk say that a suspension bridge was more 'beautiful' than a typewriter, and silently disagreeing at the time. There is, it seems to me, a sense in which all things are equally 'beautiful,' the depth of æsthetic sensation depending entirely on how you look at them. Only in some such way can one explain the great reversals of taste and the bitter conflicts of opinion which characterize the æsthetic field.

And yet must one not admit that there is something wrong—or perhaps rather one should say something odd—about the things which are liked by large numbers of people today, especially in the British Isles and the United States? Are not our teapots less graceful than those of Wedgwood? Is not the work of the average Arts and Crafts school æsthetically sloppy and mechanically derivative? And, above all, do not contemporary building styles lamentably reflect the inner uncertainties, pretensions and confusions of the present age?

I believe they do, and I believe the malady to be by no means confined to speculative builders or humble art school students who design wallpapers. The members of the Council of Industrial Design, for example, are (to judge from their own printed propaganda) sadly in need of therapy. Well-intentioned as they are, and beneficial as their efforts may prove in the long run, they are struggling not only with commercial mass taste but with their own psychological maladjustment.

I prefer to regard bad taste not as something absolute or platonic but as a symptom of social or psychological illness. To improve standards of taste it is necessary therefore to carry out an enormous programme of social therapy. Part of the therapy will be achieved by changing the design of objects and buildings in common use. It is true enough, as was asserted by Confucius, that the rectification of names and the attainment of 'propriety' on the æsthetic plane will help to produce balance in individuals and communities. It is also true that when individuals or communities cease to conceal from themselves facts about themselves which they partly know but are unwilling to admit, their standard of taste will change and the objects they prefer will no longer be symptoms of neurosis, anxiety and repression.[1]

Taste has been queered at both ends of the scale—at the small-scale end by the dwindling size, inner tension and dislocation of the family; and at the large-scale end by the new need to establish functional social relationships between enormous numbers of individual people and between them, taken as a mass, and the handful of æsthetic arbiters who design their teapots and houses. What is unprecedented in our situation is the existence, as consumers, of many millions of half-educated people, inheritors of sixteenth-century puritanism, victims of the nineteenth-century cash-nexus. What is wrong with our taste in architecture, for example, is that so many people know *a little* history and geography, but not enough. Taste may well improve when they know a little more. As things are, the semi-literate man in the suburban street is at the mercy of cliché-associations.

Backward-looking is a dangerous æsthetic pastime and 'tuer les ancêtres' is a good æsthetic motto. We are all, under psychological compulsions, nostalgic for

an editorial commentary

[1] But illness is always illness, while surely conceptions of bad taste alter. Tennyson's England thought 'Georgian' bad taste. Did George IV and Ludwig of Bavaria, men not conspicuous for psychological health, have bad taste? Mr. Madge, perhaps, is using the word as we all do, colloquially. Some other term, such as, for instance, character, *needs to be substituted. Roger Fry put his finger on the difficulty when he said: 'Only by being intensely real can we get back wonder into building once more. We have this awe of a ship, a bridge, a machine. Why should that ancient thing, a house, have become so vulgar and pretentious? It seems to be the result of "good taste."' Substitute character for taste and Mr. Madge's argument stands. The crochet work of the Women's Institute, for instance, is bad art because it is insipid and timid, because it is without character —not because it is without taste. For vitality almost invariably produces an art of character even when a given social set doesn't like the taste, and in the long run character, even when bad like Byron's, is what is valued by human society. If this is accepted, then psychological illness can in favourable circumstances (as Mr. Madge himself explains later) be vital —can, in fact, find characteristic and forceful expression.*

the Golden Age. For some this Age was in Chaucer's England, or Shakespeare's England, or even (in the case of those with acute grandmother-fixations) in Tennyson's England. There is also the eighteenth century. This century is popular because in it people were so sensible and had such pleasant country houses. But I would suggest that nostalgia for the eighteenth century, as for any other century, is liable to lead one astray. If we wish to respect our ancestors, we should not pick and choose.

In the eighteenth century, the population was much smaller than it is now but it was already multiplying hideously in the back streets of London. The London proletariat was horribly alcoholic, diseased, illiterate, and violent. This was the odious world of Hogarth's Gin Lane, later of Rowlandson and later still of Phiz and Dickens. Blake, a Londoner with imagination and without illusions, wrote towards the end of the eighteenth century a poem called 'London':

I wander thro' each charter'd street,
Near where the charter'd Thames does flow,*
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infant's cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry
Every black'ning Church appals ;
And the hapless Soldier's sigh
Runs in blood down Palace walls.

But most thro' midnight streets I hear
How the youthful Harlot's curse
Blasts the new born Infant's tear,
And blights with plagues the Marriage hearse.

Meantime, in the country, red brick and stucco were weathering, and trees planted early in the century were maturing to create the world of Jane Austen. There were strange industrial developments in the Midlands and the North-west, inaugurating the world of Mary Barton, Middlemarch, and Lady Chatterley. In Staffordshire, Wedgwood married an indigenous tradition of design to the cultural fashion of his day and produced elegant shapes and colours for a quasi-mass-market of shopkeepers, farmers and prosperous artisans.

It was a contradictory century, as all centuries are. However much we may admire its elegance and linger in its parks and on its lawns, when we come to design the towns of the future we had far better forget it, or at least consign it to its place in the secular process. To do otherwise would be to run the same risk as Lot's wife and to be petrified, if not into a pillar of salt, at least into 'a Folly closing a Vista.'[2]

Heaven knows what New Towns ought to look like. Every housing estate I have visited (including those with which good architects have taken trouble) is a fresh lesson of what to avoid. As far as I am aware, there is no architect in this country who could, with his hand on his heart, claim to be able to visualize an adequate æsthetic for the housing estate. Yet no amount of 'modern architecture' in the town centre, no decoration with lagoons or fountains or flowering shrubs, will serve to disguise the poverty of the whole conception of 'The New Town' if

* In a first draft of the poem these lines read:
I wander thro' each dirty street,
Near where the dirty Thames does flow,

2 Tuer les ancêtres *is a good motto—sometimes. Architecture has just been through a revolution that demanded it. But it has come out the other side—so much the other side that the* ancêtres *no longer look smug and stifling but wise and, above all, new. The art critics of the eighteenth century (as distinct from the gin-sodden tarts who wouldn't be interested in the matters that concern us here), turn out when looked at with this fresh vision to have discussed the very problems that bother us, and what is more to have discussed them in a very productive way. The eighteenth century contribution to æsthetic theory when judged by the extreme whimseys of the picturesque is certainly not to be accepted in its outward form: it is its content which is important to us. And that, as a little study shows, obeys principles which are familiar to the modern architect. Thus Archibald Alison in his* Essays on the Nature and Principles of Taste (1790) *writes (Vol. 2, p. 117): 'The second source of the relative Beauty of Forms is FITNESS [his caps] or the proper Adaptation of Means to an End. . . . In the Forms of Furniture, of Machines, and of Instruments in the different Arts, the greater part of their beauty arises from this consideration; nor is there any form that does not become beautiful, where it is found to be perfectly adapted to its End.' 'A ship which is well built and which promises to sail well,' says Mr. Hogarth, 'is called by sailors a Beauty'. . . This principle Alison applies with extraordinary up-to-dateness to the rules of proportion in architecture. 'I apprehend,' he says, 'that the Beauty of Proportion in forms is to be ascribed to this cause; and that certain Proportions affect us with the Emotion of Beauty, not from any original capacity in such qualities to excite this Emotion, but from their being expressive to us of the Fitness of the parts to the End designed.' Thus when changes in technique, etc., make it necessary that 'different Proportions of parts are introduced, and produce their end better than the former, the new Proportions gradually become beautiful, while the former lose their Beauty.' These principles were applied not only to architecture but to landscape gardening, and were responsible for the attitude towards 'Nature' which George Mason described* (1768) *as developing a scene 'according to the manner suggested by itself.' Follies and secret passages were merely the slice of lemon on the surface of the functional cup of tea. Such principles lead the* REVIEW *to maintain that*

the housing estate problem is not solved.

I have no hesitation in asserting that the basis of the solution must be sociological. Reilly Greens and Peckham Health Centres are half-developed sociological brain-waves which may have incalculable æsthetic repercussions. They are the beginning of the therapy of family psychology and group psychology which must accompany and abet the æsthetic rectification. To suggest that the bias in new town planning has been too sociological (as is currently argued by some leading authorities) is, to the would-be new-town sociologist like myself, a stab in the back. The trouble is not too much sociology but *soi-disant* sociology. What little sociology there may be in new-town planning is of dubious origin. I am not blaming anybody for this situation. There are as yet no real sociologists at hand (only a few learners) and in the meantime architects must do their best. But the only way to arrive at an æsthetic solution, in my opinion, will be by patient teamwork between architects and sociologists.[3]

The word 'functional' is worth considering in this context. It has a variety of emotional undertones, according to the school in which one has been brought up. By the æsthetes and architects of the Bauhaus it was applied primarily to the use of building materials. A steel stanchion should not be disguised as a Doric column, and so on. The status of ornament on such a theory was doubtful. 'Functional' architects could seldom resist applying a little ornament here and there to their façades, but as a rule it did little more than give away their secret failings.

On a more psycho-analytical theory of architectural function, however, one might paraphrase Blake:

> 'What is it men in buildings do require?
> The lineaments of Gratified Desire.'

and on this theory any amount of ornament might be justified. There is much to be said for such a view. We are now in the thick of a revival of ornament in interior decoration, but fashionable as it may be to admire ornamented buildings, architects have not yet so far as I know started to design new ones. There is not, as yet, a *contemporary* style of architectural ornament. Why? I think the answer is implicit in the final paragraphs of this essay.

On an anthropological theory of function (using the term 'functional' in the sense defined by Professor Malinowski, which he claimed he borrowed from the physicist Planck), the structure and the detail of a functionally adequate building should relate to the total requirement of the society—not only to its overall needs for shelter and living space, but also, e.g., to its family relationships, its economic basis, its system of land-tenure, its habits of eating, drinking and love-making. In the relatively static society of the Trobriand Islands, Malinowski found that every detail of Trobriand life—the greeting of the small boy to his mother's brother, the way in which the yams were arranged in heaps, the construction of the huts or the lay-out of the village and the adjacent gardens—could be explained in terms of social function. Details which other ethnologists had merely collected as anecdotal curiosities were found, on a functional analysis, to fit into place in the total pattern. Everything contributed to hold the culture together, to validate and stabilize it and to preclude change.

Our own society is quite different. There is a tacit understanding between its members that social conditions *must* change. The function of our institutions is not to prevent change, but to insure that change is neither too fast nor too slow. It is as part of this pattern that we must conceive our buildings, with their functions of slum-clearance, rehousing, decentralization, re-development and so forth. The form of our dwellings should be dictated by the internal logic of cost, of materials, of social organization and economic need, of the evolving family and of the nexus of emotion between a man and his wife and children. The inner logic can only be seized by an act of imaginative apprehension in the architect, but

eighteenth century landscape practice and æsthetic theory marks the real beginning of the modern movement and provides a valid source of inspiration for the study of modern townscape.

3 The way to arrive at a functional *solution is by teamwork between specialists—that goes without saying. The* REVIEW'S *point is that the pendulum having swung to the extreme, there is a tendency just now for the problem to be regarded as solved when the specialists have provided the architect with his data, whereas that is the point where the problem of town* planning *starts. Without successful* realization *all the preliminary work is wasted. Architects themselves are tempted to turn into soi-disant sociologists and think they've done their job when they've carried out some mass observation.*

4 Here again eighteenth century æsthetic theory could be of use in clarifying some of our contemporary definitions, vide, particularly, the definition of the term FUNCTION. 'The reader,' says the same Dr. Alison, 'who will pursue the slight hints that I have suggested upon the subject [of Fitness—about seventy pages] may perhaps agree with me in the following conclusions,' and he goes on to divide Fitness (or function) into three kinds:—

1. *The purely structural 'support of the weight imposed.'*
2. *The carrying out of* (1) *so that it enhances the 'character' of the structure—what in fact we should call functionalism, i.e., the act of* deliberate *functional design.*
3. *The 'Expression of Fitness, in the general Form, for its peculiar purpose or End,' meaning fitness not for the structural but for the psychological purpose.*

In these three subdivisions we see in precise form the three subdivisions which contemporary architectural theory has so long stood in need of. Mr. Madge is in trouble through the fact that modern theory has no clear way of distinguishing between them, functional *in the sense defined by Malinowski being merely a confusion of all three. In the eighteenth century it became fashionable to distinguish* (1) *as UTILITY,* (2) *as FITNESS and* (3) *as PROPRIETY. Thus Pugin, the unwilling heir of eighteenth century art criticism, began his battle for Christian architecture under the banner of FITNESS, but finding it, as for his purpose it obviously was, a double-edged slogan, switched unobtrusively to PROPRIETY and continued the crusade under that device. These three definitions or equivalent ones would come in very handy today, for in current termino-*

this should not prevent him from knowing as much as he possibly can about the situation (from which he might otherwise be socially and psychologically isolated), even if it means going to statistics. In short, the architect cannot arrive at a true appreciation of function without the help of the sociologist.[4]

Do not suppose that the tendency in all this is to psycho-analyse away all conflict and neurosis and to reduce all human activity to a state so 'balanced' as to be unbearably insipid. Neurosis and conflict have, in the past, proved æsthetically extremely fertile, so long as there was an adequate nexus of emotion *between people*. It is this nexus which is so weak in our English system, perhaps weaker than anywhere else in the world, and it is a weakness not compensated for by the prevalence of reformist and humanitarian ideas. The families remain isolated, the classes remain segregated, the intellectuals remain emotionally distant from the rest of the population, however far their social guilt-feelings may drive them to the left. Consequently the neurosis of each individual and each group remains separate and infertile. The only possible link between people under these conditions is a hysterical link—the common bond for example of anti-semitic prejudice.[5]

The architect should try to place himself at the point where the cultural, social, and economic forces intersect, in the hope of being able to interpret them in terms of space and facilitate their resolution. In order to do so, he should not react against sociology, because even the limited amount of sociology at our command can help him. Nor need he cease to be an æsthete, because an æsthete *ought* to mean someone who is strict with himself and is not seduced by the second-rate and the second-hand. There is nothing more tedious, in the long run, than gossip-architecture.

The scientific and æsthetic attitudes must meet in the architect perhaps more than in any other sort of modern man. Yet, because buildings outlast their original intention, and their settings and functions change, the architect must continually gamble in futures. Some of the happiest results in architecture have arisen from combinations of circumstance which could not have been foreseen with any certainty by the designer. Intelligent architects are always on the look-out for such accidental successes, using them as evolution does to initiate new species, or, like clever generals in the field, altering their plan of campaign to take advantage of some unexpected lucky chance. New Towns must be planned as carefully and scientifically as, shall we say, the invasion of Normandy. But after D Day we must all be on the alert to notice and make use of those elements which will restore the quality of surprise, of spontaneity, of poetry.

I doubt if much is gained by architects deliberately building secret passages or attempting to do on purpose the kind of things which have happened architecturally by accident. The results will only be whimsical or quaint. If they conflict with good planning, they may simply be a nuisance. A poetic effect obtained in the attempt to satisfy the criteria of convenience and economy is a much bigger achievement than if it is *appliqué* to the finished work.[6]

For the last two months I have been living in an aluminium bungalow in a field near the headquarters of the Stevenage Development Corporation at Aston House. We are a small community of architects, engineers, audit clerks, drivers, and others connected with the new town—and incidentally the æsthetic problem of working-class housing would be solved much quicker if more architects were to live for a time in the mass-produced type of house. I like my prefab. very much, in spite of minor defects in the design. No one can tell me who designed it—but I should very much like to know (for it is relevant to the issues discussed in this essay) whether the shape of the pretty little aluminium chimney stack was dictated entirely by practical considerations. For me it has real magic—especially when it glitters in the level rays of a westering sun, with an aluminium-coloured moon appearing overhead.

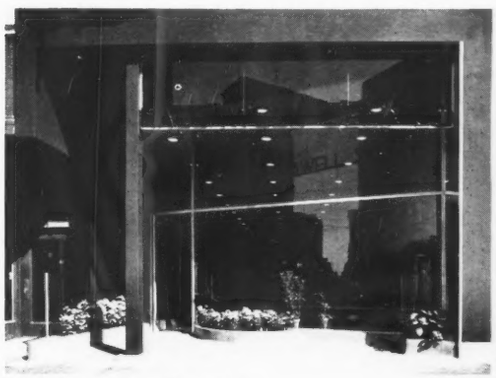
logy there is no well-accepted verbal means of distinguishing material from moral function—a state of affairs which has resulted in much misunderstanding of the modern movement and of the International Style. In a later article in this issue on the Monumental (page 117), the problem arising from this dilemma of functionalism is discussed further.

5 Exactly, and leading to the culminating hysteria of war. The REVIEW *agrees strongly with Mr. Madge that England suffers more than most other countries from class, professional, cultural and general work-a-day segregation, one group regarding another rather as an interesting primitive tribe, a hemisphere away, than as representatives of the same nation, culture and environment. Only some violent emotion of fear, hate or love ever seems to surmount the barriers, and then only for the duration of the crisis.*

6 This surely begs the whole question of the significance of accident. At the individual level the psychiatrist spends the greater part of his working life sorting out the inner meaning of actions which manifest themselves in his patient as accidental; tracing them to a Hidden Hand popularly known as the Unconscious. It is difficult to avoid the conclusion that one of the main functions of the sociologist—who is in one aspect anyway psychiatrist writ large—must be to unravel the meaning, at the collective level, of the multitude of social phenomena that pass as accidental in the visible urban scene, but which are in fact every bit as much the product of the Hidden Hand. For this purpose the nexus of 'accidental' architecture and visual relationships which pass under the psychologically interesting title laisser-faire, *and have part at least of their explanation in the Unconscious of society, provides the ideal experimental material, and the* laisser-faire *town the ideal laboratory conditions. No aspect of the sociologist's work is more important than the interpretation—so far not even attempted, not even contemplated—of the unconscious needs and desires of the community as manifested physically in, say, the ordinary unplanned street scene. Just as the landscape gardeners of the eighteenth century founded their Theory of landscape on the close analysis of Nature's 'accidents'—the accidents of contour and planting—and forged therefrom an art of what might be called the* deliberate accidental, *so, the* REVIEW *maintains, the modern creators of townscape, whether architects or sociologists, stand to gain enormously from a study of the accidental in the urban scene.*

BAY REGION COMMERCIAL **The four buildings illustrated here, three shops and a builder's yard, are all in the San Francisco area or The Bay Region as it is now internationally known, since Mr. Lewis Mumford first interpreted its characteristic architectural idiom. The Bay Region style,* a term which has aroused strong feelings in American architectural circles, will be considered in a later issue of the REVIEW. Here it is mentioned in explanation of the fact that, even though but two of the buildings make use of California Redwood—too frequently, some American critics have suggested, the distinguishing mark of the style—the consistency in the detailing of all four is no matter of coincidence.**

*'. . . *that native and humane form of modernism . . . a free yet unobtrusive expression of the terrain, the climate, and the way of life on the Coast . . . [which] took root about fifty years ago in Berkeley, California, in the early work of John Galen Howard and Maybeck . . . and by now . . . is simply taken for granted.*' (*Lewis Mumford in* The New Yorker, *October* 11, 1947. *See also* Marginalia, p. 97).



1 *Seed Shop at San Francisco*

2 *Bookshop at San Francisco*

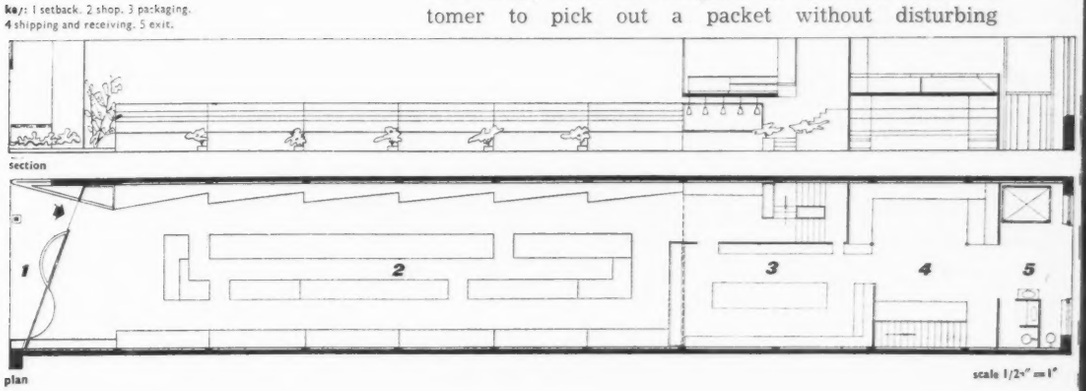
3 *Dress Shop at Fresno*

4 *Builder's Yard at Oakland*

1 SEED SHOP AT SAN FRANCISCO

RAPHAEL S. SORIANO: ARCHITECT

This shop is designed for the sale of seeds, associated products, catalogues and gardening books. The sales counters are specially designed for the different types of merchandise. The seed counter displays fifteen hundred varieties of seeds on two tiers each sixty feet long; it is so designed as to allow the customer to pick out a packet without disturbing



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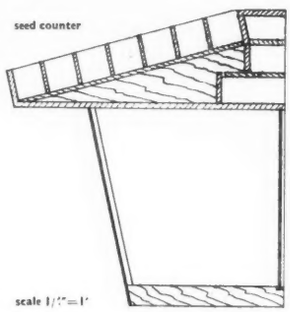
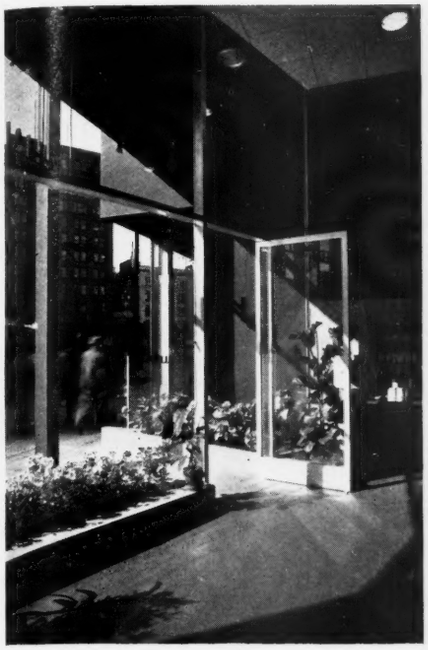
1, interior of the seed shop showing the specially designed counter for the display of seed packets. The facing wall is of blue glass, and the walls of the directors' offices behind are painted a matt black, to provide the maximum reflection from the shop, and to allow an uninterrupted view from the offices.



SEED SHOP AT SAN FRANCISCO

any of the others (see detail on this page). Walls and ceiling in the vestibule are of plaster, and in the shop of acoustic tiles and plaster. The end wall is of blue glass, which in conjunction with the matt black finish of the directors' offices, gives almost complete reflection from the shop, while allowing the directors an uninterrupted view from their desks. The red letters of the outside sign are cemented on to blue glass.



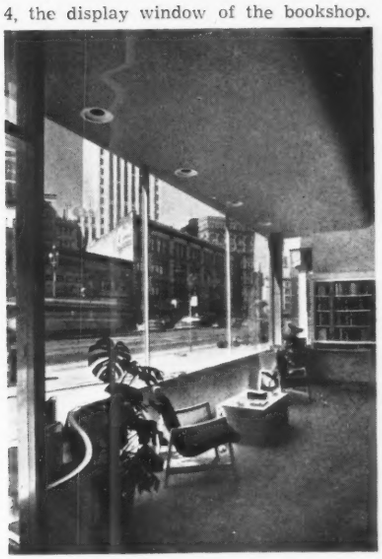
2,3

2, the entrance to the seed shop. 3, interior of the shop showing the sixty foot long seed packet counter.

2 BOOKSHOP AT SAN FRANCISCO

BOLTON WHITE: ARCHITECT

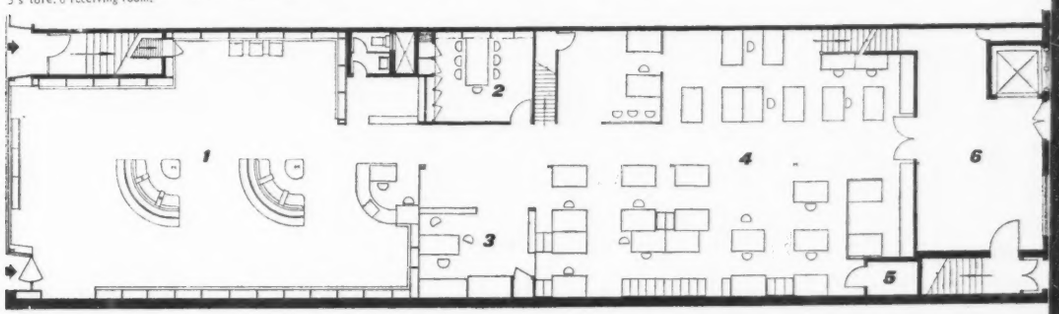
4, the display window of the bookshop.



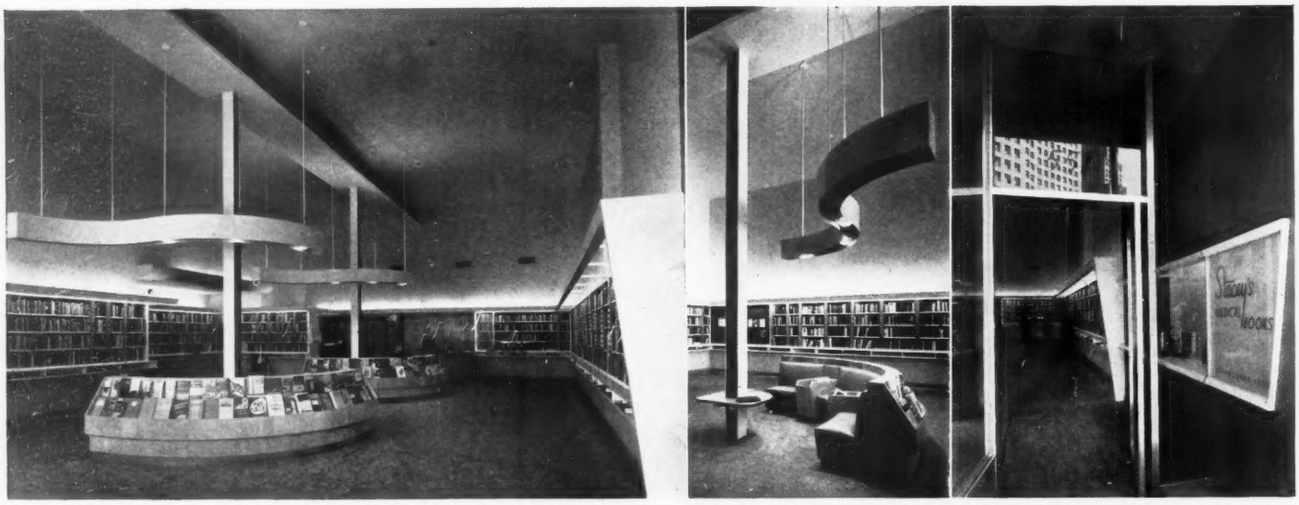
4

key: 1 shop. 2 conference room. 3 office. 4 clerical area. 5 s tore. 6 receiving room.

This re-modelled shop supplies books to medical schools and to schools teaching biology in the eleven western states. The basement is devoted to book stacks, clerical and shipping areas. Very little structural work has been carried out, except for stripping steel stanchions of lath and plaster. The effect of the heavy boxed-in girder down the centre of the ceiling was lightened by the addition of a wide, thin shelf below it, and by painting the sides of the girder dark. The only structural additions were those made necessary by the provision of a conference room and manager's office, overlooking clerical and store areas in the basement. The original plate glass has been re-used for the display window; the entrance door is of aluminium; the fascia board is of steel studs and plaster faced with painted, corrugated aluminium, in a stucco frame. The bulkhead is faced with green terrazzo. The main shop sign is of $1\frac{1}{2}$in. diameter aluminium rods and the smaller letters are of $\frac{5}{8}$in. x 1in. aluminium bars, all painted red. Bookshelves are painted a dark grey-green, except for the outside edges which are off-white.



scale 1/24"=1'



5, 6, 7

5 and 6, the interior of the bookshop. Very few structural alterations were carried out; the stanchions were stripped of plaster and lath, and the projecting beam has been partly concealed by a wide, thin shelf. 7, the entrance to the shop, the door-frame is of aluminium.

3 DRESS SHOP AT FRESNO

ALBERT HENRY HILL: ARCHITECT

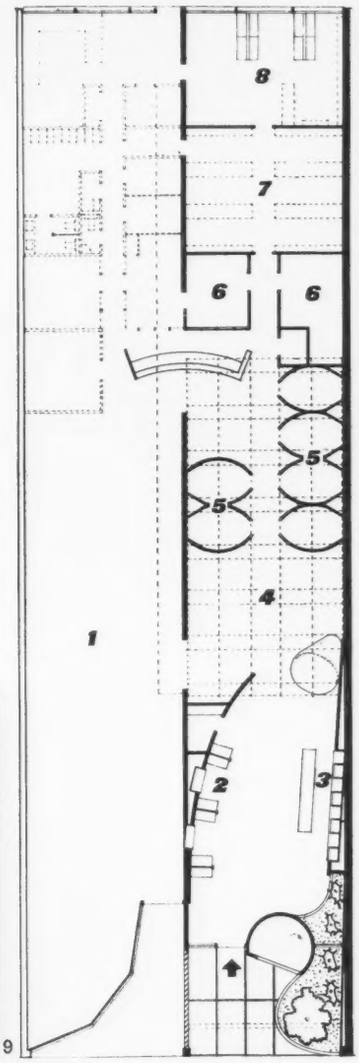
This new dress shop is designed as an extension to an existing shop which will eventually be altered. The shop-front is set well back from the pavement to give protection from the hot summer sun. Between the set-backs of the new and the old shops there is a vertical Venetian

8, the entrance to the new section of the dress shop. The side walls are of pine, stained a yellow-grey. The front and display window walls are of redwood.

8

key: 1 existing shop. 2 millinery. 3 lingerie 4l ounge. 5 fitting rooms. 6 office. 7 stock room. 8 alteration.

scale 1/24"=1'



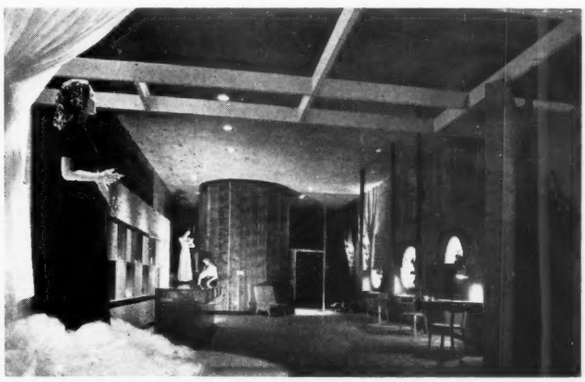
10

11

DRESS SHOP AT FRESNO

9, 10 and 11, interior of the shop. Main wall facing is of pine, screen walls are of plaster painted deep green, cabinet work is of maple. The carpet is in a sand colour flecked with red.

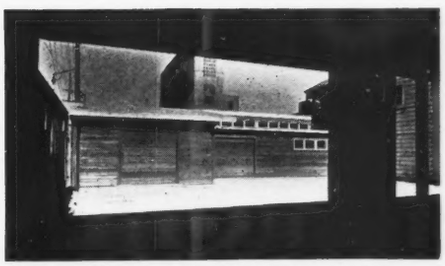
blind through which the new shop can be seen from the old, but not the old from the new. The external side walls are of pine, stained a yellow-grey, the front and display window walls are of natural redwood. Internal screen walls are of plaster painted deep green. Cabinet work is of maple. The carpet is in a sand colour, flecked with red.



9

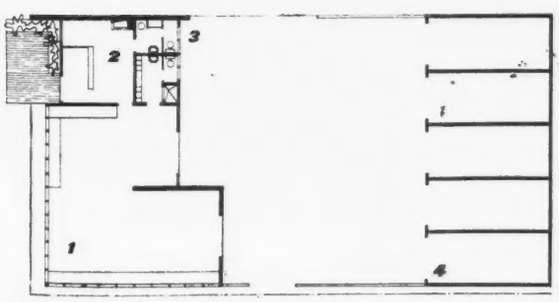
4 BUILDER'S YARD AT OAKLAND

FRANCIS JOSEPH McCARTHY: ARCHITECT



12

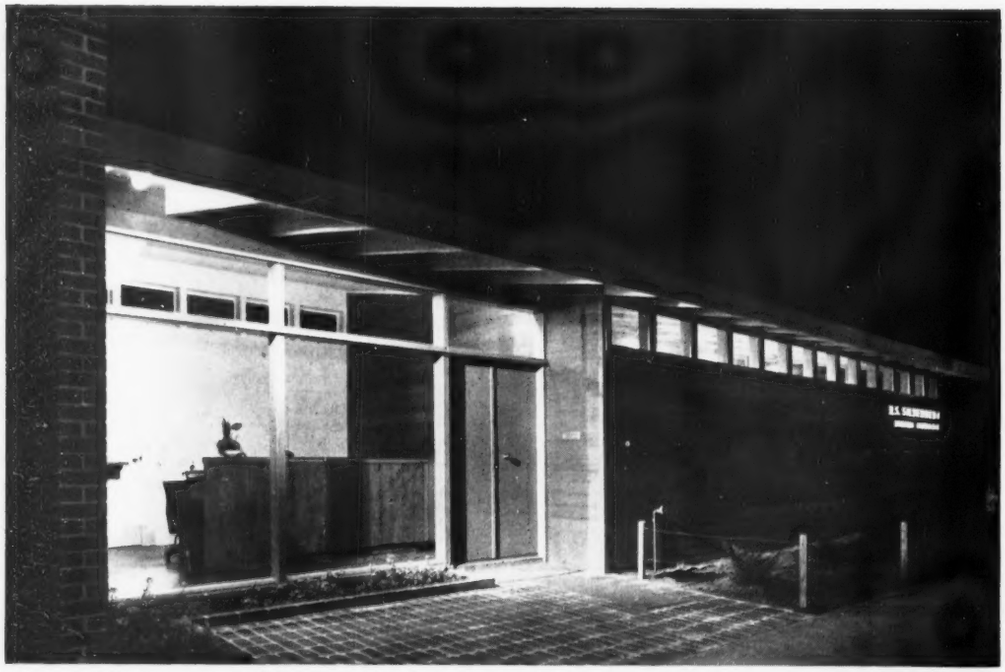
12, the yard seen from the storage sheds.



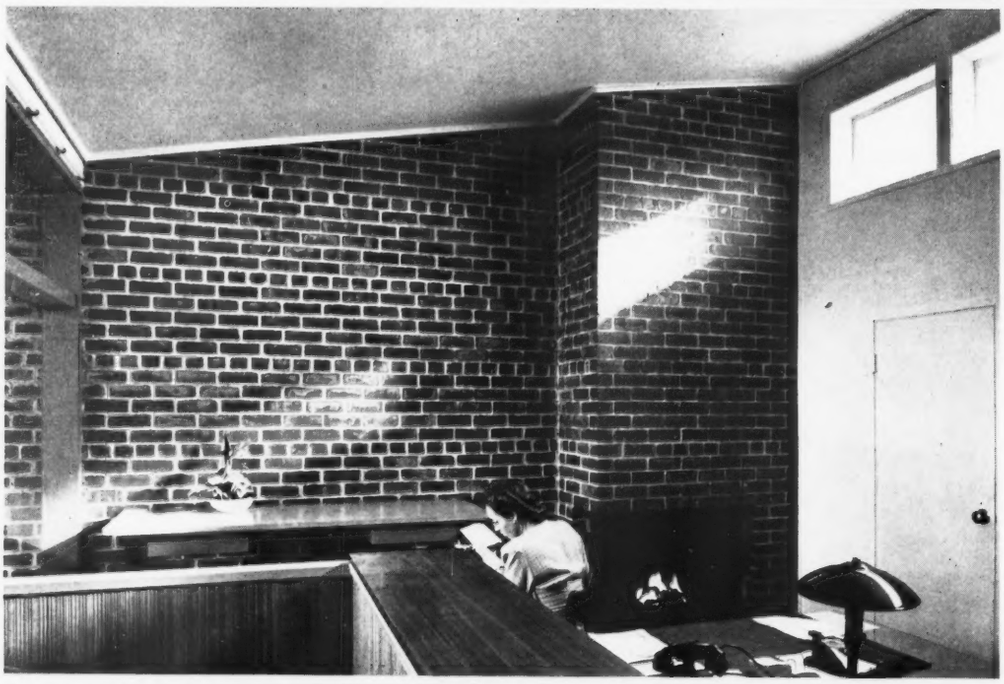
scale 1/32"=1'

key: 1 workshop. 2 office. 3 yard. 4 storage sheds

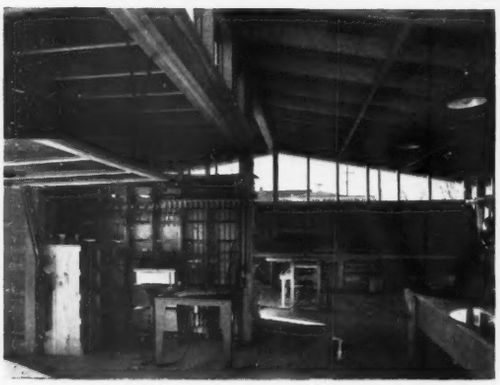
The building was designed to serve the needs of a contractor who specializes in remodelling and fine work. It includes a small workshop for five or six employees, in which minor mill work is done, and a general office. Separated from this building by a fenced-in yard are five storage sheds. The site is level and measures fifty-three by one hundred feet. The structure is a light timber frame with studs spaced at 32in. centres, faced externally with stained redwood siding. Floors are of concrete, except in the office which is finished with asphalt tiles. The office ceiling and one wall are of plasterboard, painted. The roof is finished with tar and gravel. A fireplace is built into the brick party wall to heat the office and to burn up chips and waste.



13, the office seen from the street. Timber walls are faced with stained redwood siding.



14, the office and enquiry desk. The right-hand wall and the ceiling are faced with plasterboard.



15 & 16, interior and exterior of the workshop in which minor mill-work is done. In 16, the flush doors to the yard can be seen beyond the workshop.

IN SEARCH OF A NEW MONUMENTALITY

a symposium by

GREGOR PAULSSON Professor of the History and Theory of Art at the University of Uppsala

HENRY-RUSSELL HITCHCOCK Professor of Architectural History at Wesleyan University, Connecticut; lecturer at Massachusetts Institute of Technology

WILLIAM HOLFORD Professor of Town Planning in the University of London; joint author of the plan for the City of London

SIGFRIED GIEDION Professor of the History of Art in the University of Zurich; author of *Space, Time and Architecture* and *Mechanization Takes Command*

WALTER GROPIUS Founder and Director of the Bauhaus, Dessau, Germany; now Professor of Architecture in the Graduate School of Design, Harvard University

LUCIO COSTA Architect; Divisional Director of the Department of Artistic and Historical Monuments, Brazil; leader of the modern architectural movement in Brazil

ALFRED ROTH Architect; Author of *The New Architecture*; editor of the magazine *Werk*

Modern architecture has now won its battle against period revivalism and against the denial of the technical revolution that the use of reminiscent styles implies. But in doing so it has only achieved the first negative stage of the struggle for a contemporary architectural language. The second positive stage has still to be undertaken, the development of an idiom rich and flexible enough to express all the ideas that architecture—especially representational architecture—ought to be capable of expressing. The modern idiom as we find it at present, being based on functionalism, can express little except utilitarian ideas. The heroes of the modern movement, to whom architecture will always be indebted for establishing the functionalist discipline at a moment when nothing else could have saved it, always knew that functionalism was not enough. But things had to be done in due order. In its next phase modern architecture will blossom in several new directions, none of which need represent a retreat from functionalism but rather a broadening of the term to include a building's moral and emotional functions in addition to its material functions.

One particular need many architects and critics already feel is a need for means of expressing what are usually called the monumental attributes that certain types of building traditionally possess. This need would already have been felt more strongly if it were not for the accident that economic circumstances confine building activity just now largely to utilitarian types and inhibit architectural display, but before long representational buildings, those in which the community calls for some kind of monumental gesture, will be required again: town halls, cinemas, sports arenas, public libraries. This will be the moment for modern architecture either to show its ability to develop the richer vocabulary required or, by failure to do so, to strengthen the hands of those who, in refusing to join the modern movement, have declared not only their loyalty to non-utilitarian objectives but their belief that these can only be achieved by reminiscent means.

The approach of this crisis suggested to THE ARCHITECTURAL REVIEW that it would be useful to invite some of the leading architects and architectural philosophers in various countries to contribute their views on the need for a new monumentality and the means of achieving it. The term 'monumentality' must be accepted for the time being since it is the focus round which

discussion of the need for broadening the modern architectural idiom has already crystallized, but its aptness is debatable. The outcome of the REVIEW'S invitation is the symposium printed below.

It may be felt that changes in architecture can only take place in their own good time, and should not be hurried forward by taking thought in advance, but these are times when the beliefs and actions of the whole of society are being revalued and reassessed. The architect cannot remain an unquestioning vehicle. For better or worse we have lost our innocence, and must rebuild in the uncomfortable, if stimulating, light of self-consciousness. Moreover, the architect as a member of society has his own contribution to make to the role his art can perform in satisfying the ordinary man's aspirations towards some visible expression of his collective consciousness. It can hardly be necessary to stress the interim nature of any discussion of subjects like this at the present time. Although the contributors to this symposium are among the most eminent architects, architect-planners and critics of architecture, they make it quite clear that the contribution of their views about monumentality can do little more than define and pose the problem. A great deal more discussion and, what is more important, a great deal of building, must take place before a clear picture begins to emerge.

what is monumentality?

The term 'monumentality' has been used, for the reasons mentioned above and for lack of a better. But it is a term that in the past has been used very loosely. All the contributors to this symposium have therefore felt it necessary to go to some pains to define it. Paulsson, for example, enlists the help of the dictionary and explains that

> 'the modern meaning of the word is the result of a change in its significance. In Latin the word monumentality is never connected with aspects of a building, but only with land survey, e.g., *Cippus monumentalis*, a border post serving at the same time as a memorial. The word therefore has no æsthetic distinction. Classic Rome used to characterize its buildings with adjectives like *magnificus, splendidus, decorus,* and nouns like *maiestas* and *dignitas.* Of these *dignitas* became the term most frequently used as a means of a particular characterization. Vitruvius, for instance, describes a building without columns as purely functional, but with columns it is designated as *dignitas.* The columns therefore had for Vitruvius an æsthetic-psychological as well as an æsthetic-sociological function. This concept of *dignitas* as a distinct architectural quality goes back as far as Cicero.'

Hitchcock observes that although popularly a monument only means a memorial statue or tombstone, yet

> 'To historians, on the other hand, any building of the past is a monument of the civilization that produced it and hence all the buildings we are producing today, whatever their character, will in time be monuments. The connotations of the adjective "monumental" are ambiguous from the first. But the concept of relative durability and the concept of a testimonial consciously or unconsciously provided for the future are common to the tombstone or statue and to the building which has survived from the more or less distant past. In critical usage the meaning of "monumental," not only in architecture but in the arts generally and even in other cultural fields, has overtones which quite outshadow in importance these basic concepts although they can be shown to be derived from them. Related to the idea of durability, there are several derivative concepts. Most important is that of solidity, implying weight or the appearance of weight and immovability. Dignity, implying serenity and a slow rhythmic pattern as well as a concentrated unity, may be presumed to insure a continuing identity of response from the observer and is likewise related to the idea of durability. Large size, not necessarily absolute but in the sense of largeness of scale, is also felt to be characteristic of what is "monumental," since it tends to give assurance of solidity.
>
> 'The monumental above all must be counted on to provide reasonably sure or fundamental emotional impact, not always distinguishable to contemporaries perhaps from the "sure-fire," but properly its opposite. . . . "Monumental" as an adjective carries us rather far from the original connotations of the term "monument"; "monumentality" as an abstract noun carries us further still. Its meaning is both vaguer and more specific. The reason we suspect that the twentieth century has already produced valid examples of monumental expression is that we can recognize qualities of monumentality in certain work such as dams, highways, power stations, while in other edifices consciously intended to be monumental—government buildings, libraries, museums, and so forth—it is evident that monumental expression is merely simulated.'

Hitchcock's general definition of the word 'monumental' is the one taken by most of the other contributors, and it may be of some value to discover how far there is a common basis of agreement among them as to the attributes of the monumental that he goes on to enumerate. His first attribute was *durability*. Most agree about this, although Gropius, while accepting it as characteristic of monumental expression in the past, believes that so far as the future is concerned its 'equivalent is a new physical pattern for a higher form of civic life, characterized by flexibility for continuous growth and change.' Holford puts forward a similar qualification:

> 'The ancient monuments achieved greater monumentality in course of time. The baroque monument was designed to symbolize in three dimensions the monumental qualities of order, space, proportion and unity. The modern monument is a momentary crystallization of a scientific fact. It accepts time as a factor in the equation; it does not attempt to ignore it, or to fight against it beyond a certain point. If the mediæval tomb was conscious of the dust into which its tenant had descended, the contemporary structure may be said to recognize its secondary value as scrap.'

Giedion recognizes the value of durability but suggests in addition that the transient mass spectacle can also be a valid expression of monumentality.

The next attribute named by Hitchcock was *solidity,* and here once more a general agreement is qualified by the same contributors in the same way. Holford cites the obelisk in the Piazza del Populo at Rome as an example of a monument having position but hardly any magnitude. It might still be argued, however, that slender as the obelisk is, it does nevertheless give the impression of solidity, and it has in practice proved its durability. The next attribute is *dignity*, which Hitchcock defines further as implying serenity, slow rhythmic pattern and concentrated unity. Holford shows some measure of agreement when he says that 'The classic monument is . . . more purely monumental than the gothic. One might almost call the terms synonymous,' but most of the others would seem to disagree, especially with this last observation. Although Gropius says 'Monumentality in the past was the symbol of a static conception of the world,' both he and Giedion lay strong stress on the fact that monumentality in the future should be anything but static.

Large size, or at least largeness of scale came next. There is general agreement about this, even on the part of Paulsson, whose objections on principle to saddling monumentality with some of these attributes must be mentioned in a moment. Hitchcock's next attribute was *a testimonial consciously or unconsciously provided for the future.* It is suggested that genuine monumentality is nearly always *unconscious* in its time and that the conscious testimonial for the future more often than not results in pseudo-monumentality. Paulsson, however, would rank as genuine many monuments which to the other contributors are pseudo-, but again his approach and definitions are quite different from theirs. He makes his criterion of genuine monumentality the rather difficult one of sincerity, where the others use the more exclusive one of originality. Gropius, Giedion and Roth particularly stress the sentiment, well expressed in Ruskin's dictum 'Consider . . . whether we ought not to be more in the habit of seeking honour from our descendants than our ancestors, thinking it better to be nobly remembered than nobly born.' They would add, however, that only if we seek honour from our contemporaries will this honour be added to us. The final attribute in Hitchcock's list was *fundamental emotional impact,* the necessity for which, if not stated, is at least implied by all the contributors except Paulsson. He, although believing that monumentality does produce an impact of various very strong emotions, argues that 'All emotions can be strong: wrath as well as fear, sorrow as well as joy. To call the gracious monumental, one of the most beautiful expressions of joy, is to deprive the word of all real meaning.'

After enumerating the attributes of monumentality in architecture, Hitchcock attempts to relate his definition to the contemporary scene.

> 'When we seek for examples of monumental buildings "in the modern idiom," we are likely to find little but dams, powerhouses and other industrial structures, which are often largely the work of engineers rather than of architects and which memorialize only certain aspects of our civilization. We are not justified, however, either in glorying in this fact—as do those who insist our civilization is and ought to be primarily scientific and material—nor yet in deprecating it. There is to the historian a temptation to say: "Where the monuments are, that is where the heart is." We tend to credit to religion in fifth century Greece or twelfth century Europe an even greater predominance in men's interests than it really had, because of the predominance of temples and cathedrals among the monumental remains.
>
> 'Nor is it clear to us whether castles, the other chief remains of the high Middle Ages, had a conscious or merely an unconscious monumentality. They certainly belong for us to the category of the monumental, as do the great warehouses of the early nineteenth century. It is therefore quite possible that posterity will recognize as impressive monumental expressions of the twentieth century not only various large engineering works, but also large-scale housing developments and other sorts of edifices which seem to us very unlikely and indeed undesirable vehicles of monumental expression.'

Several of the other contributors are at variance with Hitchcock over this last statement. Gropius believes that when we achieve the reconquest of monumentality, 'it will not come back as the "frozen music" of static symbols' (that is, in the form defined by Paulsson's *dignitas*) 'but as a dignified inherent *quality* of our physical environment as a whole,' thereby suggesting that, in his opinion, the utilitarian edifices mentioned by Hitchcock are likely and desirable vehicles of monumental expression.

The Rockefeller centre which is mentioned more than once as a contemporary example, 'brings irresistibly to mind' in the words of Holford, 'the great machines of the twentieth century—the air-liner or the bridge over the Golden Gate. And in a different more mechanistic way it is as monumental as they are. But this monumentality has nothing to do with age, or even endurance'. He would grant monumentality to some of our more mechanistic building achievements, regard-

less of whether they are or are not likely to be so termed by future generations. Costa would do the same, but much argument revolves around the question of permanence. Hitchcock denies monumentality to the Crystal Palace because it 'lacked by the very innovations of its structure the solidity to be more than a temporary compilation of parts,' while Giedion would allow it to 'great spectacles capable of fascinating the people' held within 'a framework of civic centres,' and cites the emotional response to the firework and water displays at the Paris 1937 and New York 1939 exhibitions. But his definition of monumentality as representing 'the eternal need of the people to create symbols which reveal their inner life, their actions and their social conceptions,' is very much wider than Hitchcock's or Holford's.

Another point of divergence concerns what Hitchcock calls simulated monumentality and other contributors the 'pseudo-monumental.' Holford does not use the term, and even goes so far as to suggest that, if we are to achieve real monumentality today, we may have to return to the classic formula, or what the other authors, to whom this suggestion would seem to be abhorrent, would call the pseudo-monumental, presumably following somewhat the same lines as the Russians. To Giedion the whole of the nineteenth century was a period of pseudo-monumentality, when 'the models of the past were not imbued, as in the Renaissance, with a strong artistic vision leading to new results.' Paulsson, again in a minority, believes that

> 'genuine monumentality can only arise from dictatorship because it is an adequate expression of its emotional complexes. . . . The pseudo-monumentality of the eighteenth century is the result of the passion for building experienced by such small dictators in a democratic society. But neither the Avenue des Champs-Elysées, nor the boulevards built by Haussmann nor the Brandenburger Tor are pseudo-monumental, since they are a clear expression of a non-democratic way of life and attitude to society.'

is monumentality desirable?

The meaning of monumentality being approximately defined the next question that has to be discussed is what part it has to play in modern architecture. Most of the contributors, including Costa and Roth in addition to those already quoted, have strong views and believe that it can play some part. Giedion is most positively in favour and Paulsson in most respects against it. He takes Giedion's own plea for it as his starting-point, and it may be useful to compare forthwith the two points of view. Giedion says:

> 'Contemporary architecture had to go the hard way. It had to begin anew just as painting and sculpture. It had to reconquer the most primitive things, as if nothing had ever been done before. It could not go back to Greece, to Rome, or to the Baroque to be comforted by their experience.' The next step for modern architecture, he thinks, lies immediately ahead. 'In view of what had happened in the last century, it is not only *the most dangerous but also the most difficult step*. This is *the reconquest of the monumental expression*. The people want buildings representing their social, ceremonial and community life. They want their buildings to be more than a functional fulfilment. They seek the expression of their aspirations for joy, for luxury and for excitement.'

In opposition to Giedion's viewpoint, Paulsson quotes,

> 'Jacob Burckhardt in his history of the architecture of the Italian Renaissance writes that the chief motive power behind the re-birth of antiquity was the modern desire for self-glorification "der moderne Ruhmsinn," to distinguish one's self from others, nay further to be better than others. For the Italian despots the buildings they erected were the symbols of their (mostly illegal) power, and might have significance for the long life of their dynasty and often aimed at inducing fear and admiration. Nicholas V's (1447-55) motive for his magnificent resetting of Rome with St. Peter's Church as the focal point was the promotion of the honour and splendour of the holy town, the devotion of Christendom and the assurance of his own fame through those immortal buildings. On his death-bed he told his cardinals that the church had need of monumentality not for the sake of the wise and learned who understood in any case, without its aid, but for the *turbae populorum* whose feeble faith is always in danger and can only be strengthened through the magnificence of what they see. Burckhardt has here given a well-documented example of the general meaning of monumentality in modern times. . . . The word monumentality should . . . be eliminated from the architectural vocabulary as a characteristic desirable for buildings in a democratic society. Words have a perceptible power over thoughts. So strong a word can only mean, for our generation, buildings of vast dimensions, such as those created by Imperial Rome the Imperial Fora and Baths (Thermae), or Versailles or the Empire State Building, or the Parteigelande in Nuremberg.
>
> 'The quality of monumentality is *possible* in contemporary buildings. The new materials and the new techniques do not exclude it. Functionalism itself need not necessarily exclude it, as even functionalism can very well be used to express pomp, dominance, and mass appeal. But monumentality is not desirable. . . . The totalitarian society has always taken monumentality into its service to strengthen its power over people, the democratic society in conformity with its nature is anti-monumental. . . . Intimacy not monumentality should be the emotional goal, even in cities, as far as this is possible.'

When he comes to this argument Paulsson is really rejecting both Hitchcock's and Giedion's definitions of monumentality. Hitchcock's 'buildings endowed with monumentality' and Giedion's 'great spectacles capable of fascinating the people,' do not accord, in his view, with the aspirations of the western democracies. However, since Giedion's definition is much broader than Hitchcock's, Paulsson would, in some respects, appear to support it, especially the pro-

posed 'framework of civic centres,' for, later on, he suggests there is something much more important for the modern architect than

> 'the search for the expression of a strong emotional impact, call it monumentality or not. It is to find out the secret of the natural area, the growing conditions of the region and to give the milieu with a power of resistance to detrimental social influences. . . . It is a kind of human gardening. The enlightened gardener does not plant his trees and flowers only according to a plan drawn up on paper; he knows that the development of every plant is dependent on suitable soil and surroundings. . . . Tall monumental trees are suitable for certain gardens, for others not.'

Costa, on the same thesis, speaks of a desirable contemporary monumentality which

> 'does not ignore the part played by trees, undergrowth and fields in the natural setting; for what characterizes the modern conception of urbanism . . . is that it abolishes the picturesque by incorporating the bucolic into the monumental.' He goes on to side with Holford in speaking of 'a monumentality whose effects, however, are not limited to . . . civic centres, but which also extends to buildings in which its manifestation is implied by the dimensions and volumes employed, as well as by the particular plastic forms adopted: dams, factories, industrial concerns in general, stations, bridges, motor roads, etc., and other works in which this monumentality is least expected to be found.'

Roth makes a similar point in a more general way, reinforcing at the same time Paulsson's point about democracy:

> 'Our buildings are no longer symbols of tyrannical or transcendental power. They are born of the lives as we live them and of our creative abilities. Representational duties no longer enchain them. . . . What is unacceptable to anyone convinced of the ideology of modern architecture, is to accept any attempt made by men with a historical bias to divide buildings according to their functions and form into non-monumental (that is, everyday) and monumental. All such attempts are counter to our basic idea of the equal dignity and form-worthiness of all architectural tasks and the oneness of all means of æsthetic expression.'

how to achieve monumentality

On this final point the proposals of the several contributors are naturally far more tentative. The time is not yet ripe for didacticism. Paulsson gives some indication of the way he approaches it in the latter part of the quotation given above. Giedion differs from him in that rather than by 'human gardening,' he sees monumentality being achieved by collaboration between sculptor, painter and architect, in the creation of new civic centres—

> ' the site for collective emotional events, where the people play as important a role as the spectacle itself, and where a unity of the architectural background, the people and the symbols created by the artists will arise again.'

Hitchcock, on a less optimistic note, thinks

> 'It is quite possible that the real stimulation will come only when a new urbanism creates a frame of reference within which individual edifices will be required to symbolize communal needs and aspirations. As the new town plans come from the planners it is not difficult to envision the general texture of the edifices that will fill the spaces between their traffic arteries, but to the imagination of most of us there remains a disconcerting blur at the centre, the more disconcerting, one may add, the further the planners have gone in suggesting the community edifices of which it should consist. . . . Occasionally in practice it will be possible to borrow from the past a building endowed with monumentality by some less diffident age. Thus the existence of Wren's St. Paul's obviates the necessity of providing a new visual centre in rebuilding the City of London. It is, of course, also possible that the macrocosm, the new urban area as a whole, might itself provide monumental expression, as has certainly been occasionally true in the past, but tendencies in this direction are not evident, in current planning. In any case the creative problem remains, and few modern buildings as yet built or even projected suggest the form the answer will take.'

Roth, though he hesitates to accept any of the implications of the word monumentality, like Hitchcock looks in the direction of town-planning to find the great creative opportunities out of which a representative architectural expression might emerge.

> 'Here lies the newly discovered common ground of society and those arts which, in the past, have been a privilege of church, state and ruling classes. . . . The city comprises homes and collective buildings. So one of the most significant tasks for the architects of our time is to keep aware of this relation and convert the planning of cities into urban architecture. Urban architecture is the synthesis of all creative forces and the image of the whole economic, cultural and spiritual order of society.'

Holford, also concerned with town-planning, again stresses the time aspect of monumentality. He believes that

> 'the ordinary elements of a town plan cannot easily be designed monumentally, and should not if they could; but if they happen to satisfy the conditions of the monument proper, and are selected by the slow pressure of public feeling for perpetuation as significant or cherished examples of architectural design, they may achieve monumentality in course of time . . . the delight in permanence, the idea of the after-life, have vanished from the monumental building. . . . Real monumentality in the civic design of today may be achieved by a return to classic formula. . . . This kind of monumentality will have to appeal to the senses through the intellect, rather than the opposite.'

Gropius, too, believes that the

> 'higher spiritual aspirations of a period, which will reach beyond utilitarian aspects worth being expressed in its physical surroundings, can develop only slowly, subconsciously. We cannot force the issue, for emotions

cannot be trained. All we can do actively—through education—is to free our intuitive qualities from frustration by giving the same emphasis to learning by doing as to intellectual learning.'

It was hardly to be expected that any of the contributors to this symposium would feel it was possible to foresee the form a future monumental architecture would take. Those that took it for granted that some kind of future development must come and agreed that the term 'monumentality' could serve to describe it for the time being, obviously have at the back of their minds—though none of them put it into words—some degree of concern lest premature acceptance of the idea of monumental building should seem like a retreat from the principles of the modern architectural movement. Hence their suspicion of the notion that monumental effects should only be sought in buildings of a particular class, which savours too much of the nineteenth-century's use of architecture as a form of pictorial display. Hence also the general sentiment in favour of engineering achievements, which are the twentieth century's particular pride, being allowed a claim to inspire the monumental language architecture seeks. The aim must not be the recapture of a vanished monumentality, yet it is not clear whether the new monumentality is to differ from the old in kind. A couple of hints of the ways in which it might do so are thrown out: the monumental aspirations of the future may be better satisfied on the large scale of landscape and city planning than on the limited scale of architecture in the strict sense; and they may be achieved through the incorporation of natural elements—trees and rocks for example—into the otherwise arid (because technically synthetic) architectural scene. None of the contributors has taken this last idea to its logical conclusion: that it is conceivable that architecture as such, owing to irrevocable technical changes, has become incapable of monumental qualities, that all buildings henceforward will be purely diagrammatic in form with as little emotional content as the other mechanical products that modern civilization takes for granted. It would then remain to evolve a totally new form of monumental expression, based on the manipulation of natural and other elements against this diagrammatic background, in which architecture's emotional vocabulary was frankly conceived scenically rather than structurally.

the symposium

GREGOR PAULSSON

OTHER WRITERS HAVE formulated the problems of architecture in our times as follows: The modern architect has had to create a 'tabula rasa' in order to free architecture from traditional conventions devoid of all vital force. He has rationally solved the problem of 'the single cell.' Similarly he has attacked the urban problem in its functional aspect. These endeavours however are not sufficient; we must 're-conquer the monumental expression.' The term used is not synonymous with 'the expression of emotions' or any general æsthetic qualities. It is a distinct and innate quality with a special social function, and should be used only in connection with buildings of a particular character—e.g.: 'In ancient Greece monumentality was used rarely and then only to serve the Gods and, to a certain extent, the life of the community.' Europe, since the time of Napoleon, has been unable to express this monumental quality in its architecture; it has only succeeded in being pseudo-monumental.

This picture of the problem contains a dualistic concept of architecture, since it postulates two categories of building schemes: the purely functional and the monumental. For the moment I present this question without attempting to give an answer. The problem is: *Does not the demand for monumentality as an inherent æsthetic quality in itself lead to some form of architectural idealism?* The assumption that certain buildings are to have an expression of monumentality may be correct or incorrect. If correct, what is meant by monumentality?

We may as well start by pointing out that the modern meaning of the word is the result of a change in its significance. In Latin the word monumentality is never connected with aspects of a building, but only with land survey, e.g.: *cippus monumentalis*, a border post serving at the same time as a memorial.

The word, therefore, has no æsthetic distinction. Classic Rome used to characterize its buildings with adjectives like *magnificus*, *splendidus*, *decorus*, and nouns like *maiestas* and *dignitas*. Of these dignitas became the term most frequently used as a means of a particular characterization. Vitruvius, for instance, describes a building without columns as purely functional, but with columns it is designated as dignitas. The columns therefore had for Vitruvius an æsthetic-psychological as well as an æsthetic-sociological function. This concept of dignitas as a distinct architectural quality goes back as far as Cicero. He discusses in De Oratore, the dignity of columns for temples and porticoes as distinct from their practical value (tamen habent non plus utilitatis quam dignitas). In analysing the temple of Jupiter on the Capitol this quality surprisingly emerges as a specifically individual property. Cicero describes the pediment of this temple as having arisen out of an original need for conveying rainwater, but that at the same time the form showed dignity (utilitatem templi fastigi dignitas constructa est), and this property was of such importance that *were the temple to be erected in Heaven where it could never rain*, it would still need the pediment for its dignity (nullam sine fastigio dignitatem habiturum fiusse videatur).

It is here for the first time we meet with an æsthetic concept as an isolated factor which can be taken from or added to an object. A clear objective and idealistic quality. There is an æsthetic criterion which lends the abstraction of beauty to all objects of art.

We should certainly call the temple of Jupiter on the Capitol monumental today. But in so doing we should not only acknowledge it as beautiful but magnificent as well in dimensions and outlay, imposing, vast and noble. For this particular purpose the beautiful becomes synonymous with the magnificent . . . the monumental . . . may not be identified solely with the beautiful. It is only a kind of beauty and occurs—if we adhere to the real meaning of the word—*only under certain psychological and sociological conditions.*

Jacob Burckhardt in his history of the architecture of the Italian renaissance writes that the chief motive power behind the re-birth of antiquity was the modern desire for self-glorification 'der moderne Ruhmsinn,' to distinguish one's self from others, nay further to be better than others. For the Italian despots the buildings they erected were the symbols of their (mostly illegal) power and might have significance for the long life of their dynasty and often aimed at inducing fear and admiration. Nicholas V's (1447-55) motive for his magnificent re-setting of Rome with St. Peter's Church as the focal point was the promotion of the honour and splendour of the holy town, the devotion of Christendom and the assurance of his

own fame through those immortal buildings. On his death-bed he told his cardinals that the Church had need of monumentality not for the sake of the wise and learned who understood in any case, without its aid, but for the *turbae populorum* whose feeble faith is always in danger and can only be strengthened through the magnificence of what they see, in other words, for the heightening of the authority of the Pope's chair throughout the whole of Christendom.

Burckhardt has here given a well-documented example of the general meaning of monumentality in modern times.

If we look more closely into the question of when the monumental quality was particularly sought for we find that it was in anti-democratic times. Democratic Greece did not aim at the magnificent in dimensions and outlay, on the contrary its temple buildings are strikingly intimate. Monumentality arose with the Hellenistic princes. The Pergamon altar would be inconceivable in a democratic Hellas. The word monumentality should therefore be eliminated from the architectural vocabulary as a characteristic desirable for buildings in a democratic society. Words have a perceptible power over thoughts. So strong a word can only mean, for our generation, buildings of vast dimensions, such as those created by Imperial Rome, the Imperial Fora and Baths (Thermae), or Versailles or the Empire State Building or the Parteigelande in Nuremberg. The monumental, whether one likes it or not, must be identified with the Imperialistic. Imperialistic architecture —whether it is built in an empire or a republic—means an architecture which induces in the subjected people fear, admiration, and a feeling of insignificance through its vast dimensions and the associations connected with its forms. The monumental is anti-democratic. Genuine monumentality can only arise from dictatorship because it is an adequate expression of its emotional complexes. The striving for monumentality has lost its sociological basis in a democratic society. At the most it can express only the feeling of personal self-satisfaction of the governing body of a bank or the members of a town council. The pseudo-monumentality of the eighteenth century is the result of the passion for building experienced by such small dictators in a democratic society. But neither the Avenue des Champs Elysées, nor the boulevards built by Haussmann nor the Brandenburger Tor are pseudo-monumental, since they are a clear expression of a non-democratic way of life and attitude to society. In the latter case, the Brandenburger Tor is also an expression of an idealistic attitude. In so far we have to be just.

Monumentality is able to have this social function because it is an expression, in a special category, of domination, of arrogance, and other forms of the basic emotion wrath or its inversion fear. As vast spaces produce fear tyrants have in all times used vast dimensions in their reception halls and parade grounds to induce in their subjects a feeling of submission. A similar kind of monumentality exists also in buildings expressing fear of God such as Norman Churches, but not in buildings which express a joyful communion with a beloved Saviour, as in Gothic cathedrals.

It is therefore evidently not right to give the name of monumentality to what is called 'strong emotional impact.' All emotions can be strong, wrath as well as fear, sorrow as well as joy. To call the gracious monumental, one of the most beautiful expressions of joy, is to deprive this word of all real meaning.

The answers to most of our questions are self-evident from what has been said.

The quality of monumentality is *possible* in contemporary buildings. The new materials and the new technique do not exclude it. Functionalism itself need not necessarily exclude it, as even functionalism can very well be used to express pomp, dominance, and mass appeal.

But monumentality is not desirable because it diverts our attention from the chief problem of architecture which is to provide people with the best possible physical environment after having conscientiously analysed their living conditions. The totalitarian society has always taken monumentality into its service to strengthen its power over people, the democratic society in conformity with its nature is anti-monumental. It is dependent on the full activity of all for the common good. For this man must be the measure of all things. Intimacy not monumentality should be the emotional goal, even in cities, as far as this is possible.

But let us give the word monumentality the meaning of strong emotional impact, let us reduce its sphere and widen its content and let it mean the emotional in general in its artistic expression. Then it is naturally clear that monumentality is a desirable characteristic. But the dualism remains. The very demand for monumentality insures that the public buildings will be *qualitatively* different from the secular buildings and on the basis of this difference in kind a special form language will arise. And this will almost certainly be classic in nature. The risk of this leading to academic escapism is greater than ever. The modern architect has derived all his creative force, all his revolutionary ability through the very fact of his *denial* of this æsthetic difference in categories and his most decided defence of the thesis that the artistic value is principally the same—naturally not actually so—in the design of cutlery, a workers' home, an underground station, a town hall.

The modern architect has declared that the split in æsthetic categories is the root and origin of all the evil. Such a programme would therefore be a denial of the modern architect himself. Where is the source of the trouble then? Many people nowadays are gripped by the strong conviction of the necessity of making a new survey of the aims of modern architecture. They have found that the 'steps' which have hitherto been taken are not sufficient. The modern architect is isolated from society. Society or rather those who govern must realize their duty. The artist on the other hand must rise to the new task and show himself capable of a monumental expression.

We can all agree that it is imperative to re-examine the old and to set up new standards, but we can formulate the problem less pretentiously and certainly more exactly in the following way. The modern architect has hitherto been functional, particularly in the technical meaning of the word. A building has to satisfy certain demands, a flat has to fulfil certain functions in the daily life of a family, etc. An integration of these functions leads to a consciousness of the necessity for new spatial units. The co-ordination of these units leads to new building forms. In the smooth equation that has hitherto been achieved something has been lacking. Architecture has aimed at satisfying human life, but to this life too few dimensions have been given. The human being as a psychological, above all as a socio-psychological part of society has been forgotten. The architect must therefore expand his equation taking into account the socio-psychological variable. This is the problem of the crisis in a nutshell. But from the presentation of the problem to its final solution is a long step. First of all, he must not fall into the sociological fallacy of believing that it can be solved only through civic centres.

A town does not become a better place to live in merely through a civic centre without any improvement in general conditions. The town is an ecological organization. It is the ecological factor which gives a town its structural pattern. The ecological forces always show the same results when they are in action. Of these forces we unfortunately know all too little yet. Specialists in town planning have realized these effects to be processes of differentiation following natural laws, which lead to the creation of different areas in a town, where not only are the work and life different, but the people too are marked by their milieu. There are areas distinguished by lonely people, small families, big families, emancipated families, regions of maternal or paternal influences, etc. Every town of considerable size is a complexity of 'natural areas,' spatial types of landscapes which nature offers us. 'The eternal needs' are quite different in a small fishing village, a community which only fulfils the primary functions of collecting and sending away the harvest of the sea and receiving building materials, tools, clothes and foodstuffs which must be brought in from outside; quite different again in the commercial community where men collect to barter wares and services, in the port, the industrial town, the administrative capital, educational centre, the recreational resort, etc., etc. It is the character of the natural area in which a human being spends his daily life which determines his way of living, and the formation of his values are bound up with his physical environment. The next step for the modern architect is something much more important than the search for the expression of a strong emotional impact, call it monumentality or not. It is to find out the secret of the natural area, the growing conditions of the region and to give the milieu with a power of resistance to detrimental social influences. Only the architect has the possibility of taking the decisive step towards achieving it.

Note that this does not involve what we may term urbanism in the old meaning of the word, or planning on a large scale. It is a kind of human gardening. The enlightened gardener does not plant his trees and flowers only according to a plan drawn up on paper. He knows that the development of every plant is dependent on suitable soil and surroundings. Rearing a garden means caring for each plant.

Tall monumental trees are suitable for certain gardens, for others not. In some towns vast communal buildings can make the life of the community more valuable. This depends not only on the size of the town but also on its peculiar characteristics. King's College in Cambridge has dignity without monumentality, because it is one building among others of the same kind which together give the town its distinction. Move it to Ely and let it serve as a solitary, say, bishop's palace and it would acquire monumentality without dignity. The ecological factor would be out of order.

HENRY-RUSSELL
HITCHCOCK

THE PROBLEM OF monumentality in architecture is not an isolated one: the monumental is but one particular form of architectural expression. Yet more than other possible forms of expression it seems to provide a critical dilemma concerning the new architecture which the twentieth century has developed. Modern architecture has not necessarily been inexpressive—no more perhaps than in various epochs of the past is it just to claim that 'all modern buildings look alike.' But it seems to be generally agreed that modern architecture has not been successful at monumental expression. To many this represents a tribute to the good sense of modern architects and their clients in rejecting a meaningless type of expression—or more accurately, a type of expression thought to be fundamentally inappropriate to the modern world. Those who disapprove of monumental expression in modern architecture usually do so not because they disapprove of all expression in architecture but because they scorn the meanings attached by connotation to the concept of monumentality. Those who regret the lack of monumental expression in modern architecture assume its absence indicates that modern architects or modern civilizations are somehow lacking or incomplete. This might be either because certain continuing human values have been insufficiently recognized or because a sort of cultural blockage has permitted only a spurious 'pseudo-monumental' architectural symbolism. The dilemma is undoubtedly partially semantic, yet no attempt at objectifying the meaning of the words 'monumentality—monumental—monument' can do more than bring to the surface difficulties which are very deep. These difficulties can hardly be resolved in isolation in the architectural field or even in the broader field of the plastic arts generally. But it is not unprofitable to consider the meaning of the terms as currently used in relation to architecture.

To most Anglo-Saxons the word 'monument' does not imply a building at all, but rather a memorial statue or perhaps a mere tombstone. To historians, on the other hand, any building of the past is a monument of the civilization that produced it and hence all the buildings we are producing today, whatever their character, will in time be monuments. The connotations of the adjective 'monumental' are ambiguous from the first. But the concept of relative durability and the concept of a testimonial consciously or unconsciously provided for the future are common to the tombstone or statue and to the building which has survived from the more or less distant past. In critical usage the meaning of 'monumental,' not only in architecture but in the arts generally and even in other cultural fields, has overtones which quite outshadow in importance these basic concepts although they can be shown to be derived from them. Related to the idea of durability, there are several derivative concepts. Most important is that of solidity, implying weight or the appearance of weight and immovability. Dignity, implying serenity and a slow rhythmic pattern as well as a concentrated unity, may be presumed to ensure a continuing identity of response from the observer and is likewise related to the idea of durability. Large size, not necessarily

absolute but in the sense of largeness of scale, is also felt to be characteristic of what is 'monumental,' since it tends to give assurance of solidity.

The monumental above all must be counted on to provide reasonably sure or fundamental emotional impact, not always distinguishable to contemporaries perhaps from the 'sure-fire,' but properly its opposite. Thus in music the symphonic manner of Beethoven can be considered monumental, but it is not easy to judge whether the symphonies of Sibelius or Shostakovitch are to be considered truly monumental or merely more or less 'sure-fire' imitations of a particular species of monumentality.

In architecture the designers of twentieth century buildings in what are called 'traditional idioms' have assumed that a valid monumentality could be achieved by the adaptation of particular devices that were admittedly effective in the past. Doubtless such forgeries of 'monuments' are satisfying to observers if they are ignorant enough to be taken in or innocent enough not to care whether they are taken in or not. But for observers who are neither ignorant nor innocent, such imitative work is more disturbing than any other sort of 'traditional' design, since it is obviously implicit in the concept of monumental expression that it shall at least be sincere in what it conveys to posterity. Lying epitaphs are frequent enough on tombstones and posterity has often been in a position to prove them such.

The difficulty with 'traditional' expressions of the monumental in the twentieth century is that the sensitive feel them to be lies and fear not that posterity will be fooled by them but that they will make our civilization appear foolish to posterity. We do not mind that Andrew Mellon will probably appear foolish to posterity because of the pseudo-monumentality of the National Gallery in Washington, or the English university authorities because of their twentieth century library buildings. Since these 'monuments' perform general functions and seem inevitably destined to rank as major symbols of our culture, however, we properly object that our whole culture may have been made to appear foolish.

The concept of the monumental in architecture is generally equated not to private functions but to public functions. Regardless of the everyday economic right of the actual client who pays the bill to indicate to the architect the character of the architectural expression to be provided, we demand that those responsible for the large public structures which are endowed by their nature with a longish life-expectancy shall seek to achieve an expression worthy, as we pretentiously put it, of our higher aspirations. The individual financial success or the selection by various methods of election and appointment of the persons who determine the character of buildings consciously aspiring to monumental character offer no assurance of the necessary æsthetic training or sincerity to provide satisfactory programmes for architects.

Worse, those twentieth century architects who are probably most capable of interpreting the meaning of the present to posterity have been the least likely to receive major public commissions. The men generally recognized as leaders of modern architecture have therefore had little or no real experience with problems of monumental expression. Indeed, so far as we can judge from their projects, they have been so anxious to avoid the obvious pitfalls of the pseudo-monumental that they have done little, even on paper, to develop a viable new monumentality.

When we seek for examples of monumental buildings 'in the modern idiom,' we are likely to find little but dams, powerhouses and other industrial structures, which are often largely the work of engineers rather than of architects and which memorialize only certain aspects of our civilization. We are not justified, however, either in glorying in this fact—as do those who insist our civilization is and ought to be primarily scientific and material—nor yet in deprecating it. There is to the historian a temptation to say: 'Where the monuments are, that is where the heart is.' We tend to credit to religion in fifth century Greece or twelfth century Europe an even greater predominance in men's interests than it really had, because of the predominance of temples and cathedrals among the monumental remains.

Nor is it clear to us whether castles, the other chief remains of the high Middle Ages, had a conscious or merely an unconscious monumentality. They certainly belong for us to the category of the monumental, as do the great warehouses of the early nineteenth century. It is therefore quite possible that posterity will recognize as impressive monumental expressions of the twentieth century, not only various large engineering works but also large-scale housing developments and other sorts of edifices which seem to us very unlikely and indeed undesirable vehicles of monumental expression.

'Monumental' as an adjective carries us rather far from the original connotations of the term 'monument'; 'monumentality' as an abstract noun carries us further still. Its meaning is both vaguer and more specific. The reason we suspect that the twentieth century has already produced valid examples of monumental expression is that we can recognize qualities of monumentality in certain works such as have been mentioned, while in other edifices consciously intended to be monumental—government buildings, libraries, museums, and so forth—it is evident that monumental expression is merely simulated. Abstracted from its original links with the concept of the 'monument,' we may grant 'monumentality' to many buildings because of their large scale, their solidity, their weight, their dignity and their unity, regardless of whether they express public purposes or aspects of our civilization that we believe worth memorializing.

Yet we also realize that absolute or relative doctrines of functionalism, emphasizing the fulfilment of material needs by modern architecture, and even more, many contemporary methods of construction, emphasizing demountability and presuming rapid obsolescence, tend equally to discourage the abstract qualities of design which are characteristic of monumentality. Compare a great war-time plant like Willow Run with a Greek temple. Absolutely it is infinitely larger but it is not so large in scale, since it consists of an endless repetition of nearly identical elements small in relation to the whole. It is not certainly frivolous, as most pseudo-monuments are, and if it lacks visual unity it is chiefly because it is too large ever to be apprehended as a whole, except from the air. It is irrelevant that it was erected by one automobile company to build bombers, and is now used by another to build motor cars; but it is not irrelevant that it could be taken down in almost as short order as it was put up and one or more new buildings made out of the ingredients.

The confusion that demountability introduces is well illustrated in the case of the Crystal Palace. How often have photographs of the edifice on Sydenham Hill of 1852-54 been used in books as if they were views of the original Crystal Palace in Hyde Park of 1850-51! The designer was the same, the actual materials were the same, but the two buildings differed markedly in various essentials of design. The Crystal Palace could not be monumental in any ordinary sense of the word since it lacked by the very innovations of its structure the solidity to be more than a temporary compilation of parts and so do many large present-day buildings, of which war plants are only an extreme case.

Does functionalism require that all modern structures shall be as evanescent as the lack of solidity of our characteristic methods of construction generally make them? It is obvious that a less monumental Palace of the League of Nations might have been disassembled and its components shipped elsewhere to provide a headquarters for the United Nations. The world having been left with an embarrassingly permanent structure on its hands after the collapse of what proved a rather temporary institution, it is understandable that the architects of the United Nations headquarters are emphasizing chiefly the provision for material functions in the new buildings to be built in New York rather than monumental expression. Yet the occasion seems to demand as a symbolic note of optimism those specifically monumental qualities of large-scale, weight, and thoroughgoing unity of design which would suggest presumptive permanence.

However desirable it might be functionally to rehouse all human activities every generation, we are evidently today so far in arrears on our overall building needs that we would hardly be justified in erecting all our buildings to last but a generation or two. That would leave to posterity an even greater need for replacement than the nineteenth century left to us. It is not easy to decide, however, which of the functions of modern society we could hope to house today so adequately that posterity would find it worth while to preserve certain of our buildings for their positive qualities and not, as we preserve so many of the nineteenth century's buildings, merely *faute de mieux*. At present our attitude toward function as something destined to change rapidly in all fields of architecture, and also our most characteristic methods of construction—with the exception of ferro-concrete—certainly make many of the qualities of monumentality inappropriate.

To build monumentally requires faith, though not necessarily faith in the future. If we really believed a Dark Age were coming we might be more inclined to build, perhaps deep underground, conscious 'monuments,' in the original sense, of our doomed culture for later posterity to recover. We do, however, require faith in ourselves and in our own capacity as permanent and not merely evanescent contributors to history. Science properly throws away the steps behind it as it develops. In so far as building technics are clearly a branch of science we need not regret the positive developments of the twentieth century. But the arts partake of the absolute. Our knowledge of the past makes evident that certain qualities of expression in architecture retain their emotional viability long after the circumstances that were intentionally expressed through them have lost most of their original meaning. Egyptian pyramids, even Renaissance palaces, hardly mean to us what they meant to their builders, but few of us would deny that the world would be the poorer if all of them were destroyed.

Modern architecture continues to be tentative. The probability and the desirability of a series of revolutions in function and structure as drastic as those of the last hundred years are at least implicitly assumed. We therefore hesitate to burden posterity with a set of permanent structures presumably as ill-suited to its developing needs as those of the nineteenth century have seemed ill-suited to our needs. That we have probably been excessively ungenerous toward the nineteenth century and its architecture is irrelevant. At present we do not generally like what we have inherited from our immediate ancestors. By the time our opinions are revised we may find that we have allowed to be destroyed many things which we will come to regret, as we regret the nineteenth century's ruthless destruction of the work of the eighteenth. If we cannot build our own monuments, we should perhaps be more chary of destroying those we have inherited, even if we don't like them much.

The quality of monumentality has not, in the estimation of those concerned with modern architecture, usually been considered positively desirable in buildings of the twentieth century. Monumentality has been present in some edifices, often where it was least intended, as a by-product of a solidity required for quite practical reasons. If some modern architects are beginning to feel today the desirability of monumentality, it might be explained by cynics as due to the fact that they have grown older and are less satisfied therefore that their entire production should be in the realm of the evanescent. But the feeling is undoubtedly more broadly based than that. There is evidence—for example in Russia—that the public likes in public architecture at least the simulacra of monumentality, as in other arts the public continues to demand various qualities abjured by the leading practitioners of the older generation. A psychosomatic functionalism itself might even suggest that the human purposes of architecture cannot be completely solved by a purely material calculus. Even so, monumentality is but one possible form of expression in architecture and a form that is definitely inappropriate to many, indeed probably to most, fields of building. To accept the general need for a revival of expression in modern architecture should not mean to accept that all structures ought to have monumental qualities. Moreover, such definitions of the monumental as we can hazard today, largely on the basis of the monumental architecture of the past, need not exclude a peculiarly twentieth century development of this type of expression.

Unless monumental commissions are all to fall into the hands of those who can satisfy the presumptive public craving for this sort of expression only with shams and fakes, tediously diluted from the monumental formulæ of the past, modern architects must give more conscious thought to the problem of a monumental expression viable for the mid-twentieth century. That this will lead occasionally, as it has done sometimes in the career of Wright and more lately in that of Oud, to the application of monumental ideas where they are patently inappropriate, we must recognize as a probable hazard of such a conscious development. Ideas for functional houses, ideas ultimately immensely useful in minimal dwellings, were sometimes first developed, rather

inappropriately, in large mansions. The social value of redeveloping a capacity for monumental expression in architecture will similarly justify occasional absurdities. If monumental expression is to be redeveloped there may even be experimental steps in which compromise with the existing traditions of pseudo-monumentality will be valid.

The apparent stasis of architectural development in the last ten or fifteen years, exaggerated by the war and its aftermath, is doubtless unhealthy. But it need not follow that the absence of a particular form of architectural expression is in itself unhealthy, if other forms of expression are not inhibited. The only reason for assuming that monumentality is a field of expression in architecture particularly worth creative investigation is because it has so long been almost completely sterile.

It is quite possible that the real stimulation will come only when a new urbanism creates a frame of reference within which individual edifices will be required to symbolize communal needs and aspirations. As the new town plans come from the planners it is not difficult to envision the general texture of the edifices that will fill the spaces between their traffic arteries, but to the imagination of most of us there remains a disconcerting blur at the centre—the more disconcerting, one may add, the further the planners have gone in suggesting the community edifices of which it should consist. The multiple edifices will have to be built first for practical reasons. But eventually modern architects will almost certainly be challenged to provide communal structures whose monumentality will form the proper climax of the pattern of more or less repetitious units which provide for ordinary everyday needs. It seems unlikely that sculpture, by providing focal 'monuments' (in one of the original senses of the word), like the Civil War monument which forms the hub of Indianapolis' wheel-like city plan, will generally provide the solution. It is even harder to see how paintings or landscape features could provide an adequate visual nucleus to a city. More probably therefore the architects will have to provide central structures. For these communal needs will determine the material requirements but only monumental expression can give them the symbolic importance necessary to provide a visual core and climax to the necessarily rather schematic and non-visual layouts of the planners. Occasionally in practice it will be possible to borrow from the past a building endowed with monumentality by some less diffident age. Thus the existence of Wren's St. Paul's obviates the necessity of providing a new visual centre in rebuilding the City of London. It is, of course, also possible that the macrocosm, the new urban area as a whole, might itself provide monumental expression, as has certainly been occasionally true in the past, but tendencies in this direction are not evident in current planning.

In any case the creative problem remains and few modern buildings as yet built or even projected suggest the form the answer will take. The stir of critical thought about the matter may be significant, but it would be more encouraging if it were possible to point to various buildings that seemed clearly to face the issue, even if they were in themselves quite unsuccessful. There are such buildings, of course, but in this extremely general note I will not confuse the issue by attempting the hazardous task of analysing specific examples. At this stage of the possible development the vices of obvious compromise with the pseudo-monumental are generally more conspicuous than any sure indication of profitable lines to be followed.

WILLIAM HOLFORD

IN BOTH ITS favourable and its unfavourable senses the word 'monumental' suggests magnitude and endurance. It can apply equally to a great truth and to a great lie. But it is by no means agreed, and least of all in the domain of architecture, as to what constitutes endurance and magnitude. Physical size alone may not qualify, nor permanence, nor even these two qualities together. And since the eye is but a lens to convey impressions to the mind and the imagination, it is possible for the same record to be memorable in one case and hazy in another.

When one approaches Rome by the *Porta del Popolo*, one can hardly avoid the sense of monumentality that grows in the mind as the eye looks this way and that. The gate itself is monumental. It is massive in scale, simple in its primary forms and yet infinitely varied in the colour and texture which time and the weather have given it. In sunlight it stands smiling athwart the road, by night it is forbidding; and always it retains a power and stillness which produces, even in the unthinking, a recognition of history.

Inside the piazza the monumental impression grows. Fountains to left and right convey to the ear as well as the eye an insistence on formal symmetry. On one side the terraces on the *Pincio* provide a setting for sculpture which looks down on the scene like spectators in a gallery. Opposite stretches the wide road in the direction of the Vatican City, with the dome of St. Peter's in the background; and in front a triple vista of streets opens out, the central one—flanked by domed churches—leading direct to the heart of the city.

In all this composition—gate, hanging gardens, axial streets, churches and fountains—the most monumental element is not by any means the largest. It is the slim obelisk that stands at the focus of the picture, an ancient Egyptian monolith which marks the intersection of all the centre lines, and comes near to being, in the Euclidian definition, something with position but no magnitude; in other words a point. The impression of magnitude which it gives is the magnitude of the composition which it holds together, and it depends, in this instance, on lack of bulk rather than the expression of it.

At the other end of the Corso is a super-monument, the marble and gilt triumphal edifice commemorating Victor Emmanuel and a United Italy. Its form and colour earned it the nickname of 'the false teeth of Rome.' It is an enormous monument, but it is monumental only in the prosaic meaning of the term. Perhaps in five hundred years' time it may be more completely so. It may then stand, as the Baths of Caracalla do now, more noble in decay than in the blatant overconfidence of middle-age. Its monumentality, like that of a colossal cheese, is not yet ripe.

Is ripeness all? Will any large monument of solid construction achieve monumentality as a ruin even when it failed to achieve it in its pristine form and setting? There is plenty of evidence to show that in certain conditions it may. Accident may succeed where design is lacking. Even the disasters of fire and bombardment may sometimes give majesty to a very ordinary building. The war-damaged ruins of Hamburg or the City of London possess a monumental quality that was entirely absent before; a department store in Liverpool has been blasted into kinship with the Colosseum at Rome. Undoubtedly the ruin, as such, has a claim to monumentality. Age and endurance in partnership *may* lift a building out of the common run and turn it into a monument.

But the converse is also true. There are architectural compositions which are monumental from the time they are born, which stand as the clear symbols of a brave new world, until time makes them look out of date instead of weathered. No matter what their social purpose is, the buildings of the machine age tend to grow less monumental as they grow older. One is fascinated at first glance by the composition of the Rockefeller Centre in New York City. Skyscraper cliffs rise from the sides of the Plaza, and the fountain bubbles like a spring at their feet. The light, from whatever side it comes, accentuates the scale, the solid geometry and the assertiveness of the great masses of building. The eye travels up the vertical channels, is blinded by the sky, and moves down again to the teeming, horizontal street, heavy with the consciousness that structural height and power have been raised to superhuman dimensions.

The composition is dynamic, it has not even the repose of a French Gothic cathedral. It brings irresistibly to mind the great machines of the twentieth century—the air liner or the bridge over the Golden Gate. And in a different, more mechanistic way it is as monumental as they are. But this monumentality has nothing to do with age, or even endurance; it has little in common with the monumentality of the pyramids or of a Greek temple. Yet, oddly enough, it has the attributes that Homer would have recognized in a Greek temple *when it was new*. The epithets he uses, such as 'shining,' 'well-jointed,' 'smooth,' and 'towering,' are reflections of the desire for perfection, infallibility and permanence that is common throughout the early Mediterranean civilizations. And the same desire, even if it is transient, animates the American technician. But there is an important difference. The influence of the after-life is now less potent; and so the permanence that is required in both machines and buildings today is simply a functional permanence, a fitness for a defined purpose and therefore a periodic one. The pyramids, and the giant figures of Rameses in the Nile Valley, were also designed functionally but their fitness had no apparent limit in time; it was as eternal as human hands could make it.

The ancient monuments were conceived monumentally, and achieved greater monumentality in course of time. The baroque monument was designed to symbolize in three dimensions the monumental qualities of order, space, proportion and unity. The modern monument is a momentary crystallization of a scientific fact. It accepts time as a factor in the equation; it does not attempt to ignore it, or to fight against it beyond a certain point. If the mediæval tomb was conscious of the dust into which its tenant had descended, the contemporary structure may be said to recognize its secondary value as scrap.

In some ways the most monumental column of the twentieth century is the column of figures. For centuries we have transferred the recording value of the monumental building to an ever increasing extent into the mechanical forms of reproduction. Posterity will have shorter sight. It need not gaze across the plain to tower and citadel; it can turn up a book or a photograph. It can store a lifetime of knowledge, or a panorama of an entire city in microfilm. Economic man may well regard a monumental work as a statistical digest, or a plan for full employment, thus transferring to the brain what was once an appreciation of the senses. In the strict meaning of the term, there will be fewer and fewer monuments.

So one is forced to turn back to definitions. What is a monument? And what are the qualities associated with monumentality in civic design? The monument proper must surely be a three-dimensional object designed to call the attention of men or gods to the attributes of the person or thing commemorated. It must be conceived as imperishable, whether through its construction in indestructible materials or its exemplification of permanent architectonic values. It must be static and it must achieve unity in its composition. It may have all these qualities accentuated—or in extreme cases actually created—by the hazards of time and weather. The classic monument is therefore more purely monumental than the gothic. One might almost call the terms synonymous. But how can the definition be applied to the everyday elements of civic design? Can one have a monumental block of flats, or a commercial centre, or a neighbourhood unit? The answer seems to be that the ordinary elements of a town plan cannot easily be designed monumentally, and should not if they could; but if they happen to satisfy the conditions of the monument proper, and are selected by the slow pressure of public feeling for perpetuation as significant or cherished examples of architectural design, they may achieve monumentality in course of time. Such cases will be rare; but one can dimly imagine Hampstead Garden Suburb, for example, or the Karl Marx Hof at Vienna, being regarded by a distant generation as monumental. And this may well be so if the *Centrosoyus* in Moscow, the *Pavillon Suisse*, the skyscrapers of Brazil, or the Empire State Building in New York, grow antiquated without managing to retain the charm of old machines.

The delight in permanence, the idea of the after-life, have vanished from monumental building; the autocratic uses of symmetry and architectural domination as symbols of power are becoming suspect; and the range of structures which are also, in the limited sense, monuments, is becoming more and more restricted. Real monumentality in the civic design of today may be achieved by a return to the classic formula on the part of the few who are capable of interpreting it; more often it will result from a planned composition in which some significant element has the good fortune to survive as a permanent symbol of the changing efficiencies of our social machine. This kind of monumentality will have to appeal to the senses through the intellect, rather than the opposite. Church windows will no longer be Bibles in glass, they will be formal patterns bearing some allusion to an abstract idea.

And should we lose our sense of scale, our monuments will be appreciated only from the air. From a great height we become conscious of geographic rather than architectural truths. Paul Nash's painting *The Battle of Britain* gives us a new kind of architectural perspective. Tennessee Valley and Greater London enter the range of the monumental.

SIGFRIED
GIEDION*

MODERN ARCHITECTURE had to go the hard way. Tradition was mercilessly misused by the representatives of the ruling academic taste in all fields concerned with emotional expression.

The buildings of perennial power, the Acropolis, the sensitive constructions of gothic cathedrals, the geometric phantasy of the Renaissance churches and the exquisite scale of eighteenth century squares were all in existence. But they could not help. They were dead for the moment. They were frozen temporarily in an icy atmosphere, created by those architects and their patrons who, in order to compensate for their lack of expressive force, misused eternal names by robbing history. In this way the great monumental heritages of mankind became veiled and even poisonous to everybody who touched them. Behind every great building of the past grinned the face of its misuser. This is the period of pseudo-monumentality. The greater part of the nineteenth century belongs to it. The models of the past were not imbued, as in the Renaissance, with a strong artistic vision leading to new results.

Periods which are dear to our memory, whose structure and work grew far above their temporal existence, have always known that monumentality, because of its inherent character, can seldom be used and only for the highest purpose. In ancient Greece monumentality was used rarely and then only to serve the Gods and, to a certain extent, the life of the community. The masterful discrimination and discipline of the Greeks in this respect is one of the reasons behind their lasting influence.

Contemporary architecture had to begin anew just as painting and sculpture. It had to reconquer the most primitive things, as if nothing had ever been done before. It could not go back to Greece, to Rome, or to the Baroque to be comforted by their experience.

In certain crises man has to live in seclusion, so that he may become aware of his own feelings and thoughts. This was the situation for all the arts about 1910.

Architects found traces of the undisguised expression of their period far removed from monumental edifices. They found them in the market halls, in factories, in the bold vaulting problems of the great exhibition buildings, or in the only true monument of the late nineteenth century: the Eiffel Tower (1889). Certainly they lacked the splendour of bygone periods. They were naked and rough, but they were true. They were a part of us. Nothing else could have better served as starting point for a language of our own.

There were three steps in contemporary architecture. The first was the single cell: Architecture is not exclusively concerned with construction. Architecture has to provide an adequate frame for man's intimate surroundings. Individual houses as well as the urban community have to be planned from the human point of view. Modern architecture had to begin from scratch; it had to begin with the single cell, the smallest unit, the low cost dwelling, which to the last century seemed not worth the attention of the architect. But in the 20th and 30th it seemed senseless to go ahead before having tried to find solutions for the smallest unity.

Naturally the impetus was in the fact that this problem involved social orientation. But looking backwards, we understand that an architecture which had to begin from scratch found here a problem where utmost care had to be given to exact organization within the smallest space and to the greatest economy of means. Of course, simultaneously houses were built for the upper classes where, for the first time, a new space conception came into existence. But the housing for the working class taught the architects what exactitude in planning means.

The second step: From a human point of view and from the architectonic as well, houses and blocks are not isolated units. They are incorporated in urban settlements, and these are parts of a greater entity, the city. An architect who is not interested in the whole scope of planning from the height of a kitchen sink to the layout of a region is unaware of the needs of today. From the single cell, to the neighbourhood unit, to the city and the organization of the whole region, is one direct sequence. Thus it can be said that the *second step of modern architecture was concentrated on urbanism.*

The third step lies ahead. In view of what had happened in the last century, it is not only *the most dangerous but also the most difficult step.* This is *the reconquest of the monumental expression.* The people want buildings representing their social, ceremonial and community life. They want their buildings to be more than a functional fulfilment. They seek the expression of their aspirations for joy, for luxury and for excitement.

Monumentality consists in the eternal need of the people to create symbols which reveal their inner life, their actions and their social conceptions. Every period has the impulse to create symbols in the form of monuments, which, according to the Latin meaning, is 'something that reminds,' something to be transmitted to later generations. This demand for monumentality cannot, in the long run, be suppressed. It tries to find an outlet at all costs.

Our period is no exception. For the present it continues the habits of the last century and follows in the tracks of pseudo-monumentality. There is no special political or economic system which is to blame for this. As different as they may be in their political and economic orientations, whether the most progressive or the most reactionary, there is one point where the governments of all countries will meet. And this is in their conception of monumentality.

Monumentality? We have to realise immediately that this pseudo-monumentality has nothing to do with Roman, Greek or any other style or tradition. It comes into being within the sphere of the Napoleonic society, by imitating the manner of a former ruling class. Napoleon represents the type that gave to the nineteenth century its form: the self-made man, who became inwardly uncertain, because he imitated a class to which he did not belong.

The origin of pseudo-monumental buildings can be found in paper architecture, in lifeless schemes, that were later realized everywhere. A typical example of this paper architecture is the scheme for a museum by J. N. L. Durand (1760-1834), described in his lectures *Précis de leçons d'architecture* (1801-1805). They were frequently translated and reprinted and were used by architects of every country: They are forgotten. But the buildings which resulted from these studies are still standing and new ones have continued to appear during the last 140 years. The recipe is always the same: take some curtains of columns and put them in front of any building, whatever its purpose and to whatever consequences it may lead.

One could compile an immense square of 'monumental edifices' of the whole world, erected in recent years, from the 'Haus der Deutschen Kunst' at Munich (1937) to the 'Mellon Institute' at Pittsburgh (1937), the new museums in Washington, or the representative buildings in Moscow. The palace of the 'League of Nations' at Geneva (finished 1935) is perhaps the most distinguished example of internationally brewed eclecticism. The moral cowardice reflected in its architecture seems to have an almost prophetic affinity to the failure of the League itself.

How can this be explained? *Those who govern and administer* may be the most brilliant men in their fields, but in their emotional or artistic training they reflect the common man of our period plagued as he is by the split between his methods of thinking and his methods of feeling. Here the thinking may be developed to a very high level, but the emotional background has not caught up with it. It is *still imbued with the pseudo-ideals* of the nineteenth century. Is it then any wonder that most official artistic judgments are disastrous and that the decisions made for urban planning, monuments or public buildings are normally without contact with the true spirit of our period ?

Periods of real cultural life had always the capacity creatively to project their own image of society. They shaped up their community centres (agora, forum, mediæval square) in accordance with their proper needs.

Our period, up to now, has proved itself incapable of creating anything to be compared with these institutions. There are monuments, many monuments, the nineteenth century manufactured them nearly as rapidly as locomotives ; but where are the community centres? *Neither radio nor television can replace the personal contact which alone can originate community life.* All this is easily recognizable, but accusations alone do not help. We have to ask: What can be done?

In countries where modern architecture had won the battle and was trusted with monumental tasks involving more than functional problems, one could observe of late that something was lacking in the executed buildings. This something was an inspired architectural imagination able to satisfy the demand for monumentality. What is more, *architects, sculptors and painters* have become unaccustomed to working together. They *have lost contact with each other.* There is no collaboration. Why? Because all three had been banished from the great public tasks.

If, for instance, in 1927 Le Corbusier's scheme for the palace of the League of Nations had not been killed by the leading politicians of the League, the development of monumentality in contemporary architecture would probably be today on another level. It is in identifying these dangers that we affirm the power of contemporary architecture to overcome them and to satisfy monumental aspirations. Buildings such as the Ministry of Education in Rio de Janeiro (1942) already move in this direction. But emotional training is necessary. For whom? First of all for those who govern and administer the people.

The situation of the modern painter is today different in many respects from that of the avant-gardists of the late nineteenth century. Today, many collections are filled with the paintings of Picasso, Bracque, Léger, Miro and others. But in one decisive respect the *situation remains unchanged: art is still regarded as something superfluous and not as a necessity for shaping the emotional life of a period.*

Only in exceptional cases (Picasso's 'Guernica' 1937, ordered by the Spanish Loyalist Government) were the creative contemporary artists allowed to participate in a public task. Precious artistic forces, able to provide the symbols for our whole period, are lingering around, just as in the nineteenth century, when Edouard Manet had vainly offered to paint, free of charge, murals depicting the real life of Paris on the walls of the City Hall.

Yes, the best known artists today have a good market, but there are no walls, no places, no buildings, where their talent could touch the great public, where they could form the people and the people could form them. Again and again it has been repeated that modern art cannot be understood by the public. We are not sure that this argument is absolutely correct We know only that those who govern and administer public taste, have not the necessary emotional understanding.

Is the artist estranged from life? There are several reasons to believe that he is not. But the artist has not been able to do anything about it because he has been artificially expelled from direct contact with the community. There are reasons to believe that the modern artists are right. We remember that throughout the whole nineteenth century, the masses, poor and rich under the domination of the press, academy and governments, were always wrong in their taste and judgment, and that all the official art of that period appears so ridiculous today that the museums no longer show them to the public. *Those artists*, on the other hand, who had been *driven into seclusion, reveal today the creative spirit* which permeated the nineteenth century.

The same situation persists today. Nothing has changed in this respect. I have seen in painting, sculpture, architecture, and poetry, a long row of artistic leaders (and I mean those who shape our emotional life) following their isolated existence, far from the public and the understanding of those who could have brought them in touch with the community. How is it possible to develop an art 'satisfying' the people, when those who embody the creative forces are not allowed to work on the living body of our period?

Juan Gris: 'Give me a branch to lean on and I will sing like a bird.' We must not think only of pictorial, sculptural, or musical works. Not the secondhand man but *only the imagination of the real creators* is *suited* to build the lacking civic centres, to re-instil the public with the old love for festivals, and *to incorporate all the new materials*, movement, colour, and the abundant technical possibilities. Who else could utilize them, for opening new ways to invigorate the masses?

I am not aware of any period which, to such a frightening extent as ours, has wasted the few available creative forces. The demand for a decent social life for everybody has finally been recognized after a fight of more than a century. The demand for *shaping the emotional life* of the masses is still out of the picture. It is *regarded*

* This contribution is based on a lecture given by Dr. Giedion at the R.I.B.A. in July, 1946.

as unessential and most of it is in the hands of speculators.

Civic centres will originate when cities are not regarded as mere agglomerations of jobs and traffic lights. They will arise when men become aware of the isolation in which they live amidst a kicking crowd, and when the demand for a fuller life, which means community life, becomes irresistible. Community life is closely connected with a sense for leisure and relaxation, with the urge for another vivifying influence besides the job and the family, an influence capable of expanding men's narrow private existence.

No real civilization exists which did not fulfil the irrepressible longing for institutions, where such a kind of broader life could develop. In different periods these institutions had different aims, but whether they were called the Greek gymnasion, the agora, the Roman Thermae or fora, the guilds, the mediæval market places or cathedrals, they all contributed in developing human values. These institutions were never conceived of as financial investments. Their function was not to produce money or to bolster a waning trade.

The civic centre of the coming period will be surrounded by greenery, it will never be a neighbour to slums. It should not be financed by bond-issues on the basis that its cost would be self-liquidation within a period of years. The means will come out of the community. Community centres? What has the economist to say about the large expenditures involved in their coming about?

The hope of our period is that diverse groups are moving unconsciously in parallel direction. Liberal economists—such as John Maynard Keynes in one of his last publications (*The General Theory of Employment Interest and Money*)—are stressing the fact that economic equilibrium can only be obtained by a surplus production not destined for the daily use. Goods have to be produced which cannot be conceived of in terms of profit or loss, supply and demand. Keynes does not speak of civic centres, he deals with the theory of employment and money. He observes that today the necessary large scale expenditures for non-consumable goods are only admitted for catastrophes, as earthquakes, war or, as he says, 'digging holes in the ground known as gold-mining which adds nothing to the real wealth of the world. The education of our statesmen on the principles of classical economics stands in the way of anything better.'

Why not keep going the economic machinery by creating centres?

The problem ahead of us focuses not only on economics. It focuses on the question: Can the emotional apparatus of the common man be reached? Is he only susceptible to football, games and horse races? We do not believe it. There are forces inherent in man which come to the surface as one tries to evoke them. The common man, with a century of falsified emotional education behind him, may not be won suddenly by the contemporary symbols in painting and sculpture. But his inherent, though unconscious, feeling may slowly be awakened by the original expression of a new community life. This can be done within a framework of civic centres and in great spectacles capable of fascinating the people.

Whoever had occasion during the Paris exhibition of 1937 to observe the hundreds of thousands, lined up in the summer evenings along the banks of the Seine and on the Trocadero bridge, and to watch them quietly waiting for the spectacles of waterplays, light, sound and fireworks, knows that the perennial predisposition for great representation, even in form of abstract elements, has not been lost.

There is no difference in this respect between Europe and America. In 1939, at the New York World's Fair, while aerial plays of water, light, sound and fireworks were thrown into the sky, did not a sudden applause arise, when, on one occasion, three enormous rectangles of water-curtains arose and hovered in the night sky, one of them blue, the other white, the third red?

Thanks to the old tradition we know how to use fireworks. But there is an enormous back-log of new means and unused possibilities held in reserve by engineers and inventors of all kinds. There exists at the same time a tragic helplessness to use these treasures and to merge them into our human, our emotional needs. No period has had so many means and such a lack of talent to use them.

Let me finish with the conviction that everybody is susceptible to symbols. Our period makes no exception. But those who govern must know that spectacles, which will lead the people back to community life, must be re-incorporated into civic centres, those very centres which our idolatry of production has always regarded as unessential. Not haphazard world's fairs, which in their present form have lost their former significance, but newly created civic centres should be the site for collective emotional events, where the people play as important a role as the spectacle itself, and where a unity of the architectural background, the people and the symbols created by artists will arise again.

WALTER GROPIUS

THE CONTROVERSY OVER the definition of 'monumentality' and whether monuments are an 'eternal need' of mankind obviously originates from changes in the drama of transformation our generation is faced with. Disregarding the pseudo-monumentalism of imitative eclecticism which is slowly coming to a halt like a fly-wheel whose motoric force has long since died, the accepted meaning of the word 'monument' is a memorial of huge size, symbolizing something worth being remembered—religious faith, a great man, an important event or a social accomplishment. Personally, I should like to put the emphasis on the spiritual greatness inherent in a monument; that is, on the forces which stir the imagination rather than on its size. But for the average man, the word 'monument' creates images of physical largeness first.

The very idea of resuming monumental expression through static form symbols as in the past should be alien to the creative mind of our period. For modern man has made the important discovery that there is no such thing as finality nor eternal truth. The old monument was the symbol for a static conception of this world, now overruled by a new one of relativity through changing energies. I believe, therefore, that the equivalent for monumental expression is developing in the direction of a new physical pattern for a higher form of civic life, a pattern characterized *by flexibility for continuous growth and change.*

To give a more concrete indication of such a statement; I believe that the Tennessee Valley development in the United States, attempting a new collective effort to improve organically the form of the community and its administration, mobilizes more vital ferments towards a future integrated expression of civic pride than a 'Rockefeller Centre,' symbol of mere expediency.

But higher spiritual aspirations of a period, which will reach beyond utilitarian aspects worth being expressed in its physical surroundings, can develop only slowly, subconsciously. We cannot force the issue, for emotions cannot be trained. All we can do actively—through education—is to free our intuitive qualities from frustration by giving the same emphasis on learning by doing as on intellectual fact knowledge. Not until creative art is reinstated in everybody's mind as being of equal rank with scientific invention can spiritual aims of humans be visibly expressed and be understood. When the prevailing philosophy of 'time is money' will have yielded to a humanly higher civilization will 'the reconquest of the monumental expression' be at hand. But it will not come back as the 'frozen music' of static symbols, but as a dignified inherent *quality* of our physical environment as a whole, a quality in process of continuous transformation.

LUCIO COSTA

FROM THE MOMENT architects, in line with their increasingly advanced and complex technical apprenticeship, apply themselves also to the study of the problems of architectural expression, and take part in current artistic debates, to the point of recognizing the plastic foundations common to all the arts, and of becoming imbued (similarly to painters and sculptors in their own sphere) with a passion to conceive, to plan and to build—from this moment, their wholly functional works will respond to the higher purpose animating them and will express themselves in appropriate plastic terms, acquiring, as a result of their symmetry and proportion, a noble and dignified grace. Architects will then have unconsciously attained monumentality.

This monumentality is one which is not exclusive of grace, and does not ignore the part played by trees, undergrowth and fields in the natural setting; for what characterizes the modern conception of urbanism, stretching from the town to the suburbs and thence into the country, is that it abolishes the picturesque by incorporating the bucolic into the monumental; a monumentality, whose effects, however, are not limited only to civic centres, but which also extends to buildings in which its manifestation is implied by the dimensions and volumes employed, as well as by the particular plastic forms adopted: dams, factories, industrial concerns in general, stations, bridges, motor roads, etc., and other works in which this monumentality is least expected to be found, such as hangars, silos, and the administrative buildings of industrialized farms, with their cultural and recreational centres for the rural population.

The urgent task facing architects, therefore, is not merely to appeal to the authorities to adapt their social legislation and current building regulations to present technical conditions, in order to facilitate the execution of measures such as those sponsored by CIAM; it also involves an appeal to the responsible professional authorities—both in the administrative field and in university training centres—because when the time comes, the public authorities will seek their advice and act accordingly. It follows from this that if they are not inspired with the modern spirit in all its inventive spontaneity, and are not conscious of the architectural potentialities placed at their disposal by the ever-increasing resources of contemporary technique, they run the risk of falsifying the plans laid down on the legislators' initiative, thereby stifling, or at least seriously retarding, the free expansion of new architecture.

In order to fulfil this urgent task, I am of the opinion that, without disregarding the achievements of those masters who have made a decisive contribution—from the Doric purity of the Bauhaus and the impeccable elegance of the Tugendhat house to the extravagant caprices of Taliesin—to the attainment of the style of our epoch, we should dedicate the inspired work of Le Corbusier to be the definite doctrinal foundation of present professional teaching, because it embraces within itself, while integrating them indissolubly, the three different problems with which it is concerned, and which constitute, in reality, a single problem: the *technical* problem of functional construction and of its equipment; the *sociological* problem of urban and rural planning, in all its utilitarian and lyrical complexity; and the *plastic* problem of architectural expression in its widest acceptance, including its relationship to painting and sculpture.

This doctrinal integration is inspired with a new spirit, and is interpenetrated with a living breath of passion and a burning faith in the emancipating virtues of *mass production* (this magical gift afforded to man by machinery), implying as it necessarily does *mass distribution;* mass distribution of equipment and utilities, i.e., the material possibility of healing, instructing and educating the masses, which means the restoration in body and mind of the prostrate populations, and the attainment, at last, *for the masses*, of an *individual* standard of living worthy of human conditions.

The problem extends, however, beyond strictly professional limits, because on its solution depend the daily activities and physical and spiritual well-being of immense populations, made up—let us not forget—of multitudes of *individuals.*

It is necessary, therefore, that the people be adequately informed of these questions which affect them so vitally, in order that they may realize that in the light of present technical developments, it should be possible to give them all truly ideal conditions of living, transport, work and leisure, but that the complexity of interests at stake and the implacable obstinacy of reactionary elements, sustained by the sacrosanct dogmas of an obsolete social system—obsolete, because still based on traditional artisan, and not mass production—prevents this coming to pass.

Furthermore, this warning note should be addressed not only to grown-up people, frequently bowed down by the vicissitudes of daily life and embittered beyond hope, but also to the young and the very young, so as to awaken their dimmed consciousness, to restore their confidence and optimism, and thus to prepare them for those phases—often painful phases—which must precede the introduction of the true machine age, as displayed on the diagrams and graphs of the sociological urban planners—that clear and distant mirage located far and away above the tragic turmoil in which we live, move and have our being. For whatever may be said and done to prevent it, the day will surely come when reason will come into its own.

ALFRED
ROTH

THE REACTION OF the modern architect to the term monumentality is one of strong distrust or even deprecation, simply because he cannot make anything of it. As things are still to-day it can lead to misunderstandings: for it must be remembered that the renaissance of architectural creation took place only one generation ago, and arose on the intellectual and moral debris left over by a century whose faith in the principle of monumentality was its ruin. That is why the term has been so completely excluded from the new architectural vocabulary, and why it has emerged with renewed significance in the ideology of the totalitarian state of the 'thirties. This new emergence has made us loathe more than ever a pseudo-classical monumentality which has become the symbol of social, cultural and intellectual reaction.

The first question should, I think, be: What is the attitude of the historian? He calls monumental buildings those erected by the state, the church, princes and later the ruling classes, that is buildings whose functional and economic premises allowed a maximum of creative effort and architectural elaboration. Moreover they represented, according to the periods in which they originated, secular or clerical powers valid to those who believed in them and were ready to submit to them.

From this it is obvious that monumental architecture is really architecture in the finest and most comprehensive sense of the word. In its most perfect buildings a period perpetuated itself and created lasting monuments to itself. Monumentality is the transcendental, most inspired expression of the essence, the will, the greatness of an epoch. Monumentality, if true, is transfigured truth and spiritual greatness; if false, it is a concealed lie and an idol of material dimensions. Is there a relation between monumentality as I have defined it and the idea of modern architecture? As society has to an appreciable degree achieved its democratization and is still progressing in the direction of further democratization, the tasks of architecture have become more and more democratic and at the same time more and more differentiated—parallel with the ever-increasing differentiation of our individual and collective lives. The relation of people today to these tasks, from the house to the city, is direct and practical, both intellectually and emotionally. Hence there is no task today, however small and insignificant it may seem, which would not qualify for truly architectural treatment. Just as in a modern democracy all citizens are equal before the law, all building tasks are equal before the laws of architecture. There must be unity today in the emotional and formal language, multiplicity of solutions must grow organically out of the various tasks without considerations of form artificially either preventing or exaggerating it.

Furthermore, our buildings are no longer symbols of tyrannical or transcendental power. They are born of the lives as we live them and of our creative abilities. Representational duties no longer enchain them. We can, therefore, demand of them that they should make all our wishes and dreams come true, that is, that they should be essentially free, immediately addressing our emotions, useful and beautiful. Never before has architecture had anything like such unlimited and yet such closely human possibilities.

Is monumentality of importance to us? As in all genuine works of architecture it exists anyway and devises its magic force from their greatest and transcendental significance, it is obvious that monumentality cannot really form a personal problem for the creative architect. And as monumentality is not only the most splendid crown of the finished work, but also the power which kindles all the time his longing for what is higher than he can be, monumentality is bound to propel his creative inspiration.

What is unacceptable to anyone convinced of the ideology of modern architecture is to accept any attempt made by men with a historical bias to divide buildings according to their functions and form into non-monumental, that is everyday, and monumental. All such attempts are counter to our basic idea of the equal dignity and form-worthiness of all architectural tasks and the oneness of all means of æsthetic expression. So this attitude of historicism cannot be dismissed entirely from all thought on monumentality. In its place we require a much more instinctive, wholly gradual distinction of emotional values in building. For the intensity of emotional expression is identical with the force of monumental radiation.

Once this is stated there remains only one more question. What are in their very essence the most potent and spiritually greatest tasks the architect can occupy himself with today in order to achieve the highest emotional standard of art? Amongst these tasks appears without any doubt the home, the dwelling-place of remembering time-conscious man. This is what Le Corbusier's 'La maison—un palais' means. The house is the only focus of all the significant spiritual and æsthetic forces of our time and embodies its live meaning. Its spiritual standard depends on the spiritual values of which those who commission, who build and who adorn it are capable.

What the house is to the individual, buildings of collective life are to society; places of cultural enjoyment, of recreation for mind and body, of celebration—there are places in which a full realization of the essence, will and greatness of our times is possible.

conclusion

Consideration of such a subject as this, at the present time, can only be of an interim nature, and many further questions emerge from this symposium. In the long run architects can only give a satisfactory answer through their works, but the following list of the questions that seem to pose themselves as a result of this preliminary exploration of the ground may at least help them to equalize ideas and determine what theories most urgently need the test of practical experiment.

(1) *How would you define Monumentality in architecture?*
  (*a*) *Is it identical with architecture of strong emotional impact?*
  (*b*) *Or would you emphasize other qualities?*

(2) *Is the quality of Monumentality* present *in certain buildings of the twentieth century?*
  (*a*) *Is it confined to buildings in traditional idioms?*
  (*b*) *Is it present in buildings in the contemporary idiom?*
  (*c*) *May it be present without our noticing it, i.e., may future generations recognize Monumentality in buildings of ours which do not to us seem to possess that quality?*

(3) *Is the quality of Monumentality* possible *in buildings of the twentieth century?*
  (*a*) *If it is impossible, is it impossible because of the present form of society, i.e., does the possibility of monumental architecture depend on the social structure of an age? Or, perhaps, a unity of purpose in an age?*
  (*b*) *Is it impossible because the contemporary idiom is tantamount to functionalism, and functionalism excludes Monumentality?*
  (*c*) *Is it impossible, because the new materials (steel, concrete, glass, plastics, etc.) and the new techniques of construction exclude Monumentality?*

(4) *Is the quality of Monumentality* desirable *in buildings of the twentieth century?*
  (*a*) *If so, should all types of buildings, or which specific types of buildings, possess that quality?*
  (*b*) *Should it be developed consciously, if need be. Or must it grow naturally?*
  (*c*) *Is it desirable regardless of the æsthetic value of the results obtained, i.e., does the social value of Monumentality justify æsthetic deficiencies?*

(5) *Is Monumentality in certain buildings* necessary, *because an age cannot be considered healthy unless it is capable of monumental expression?*

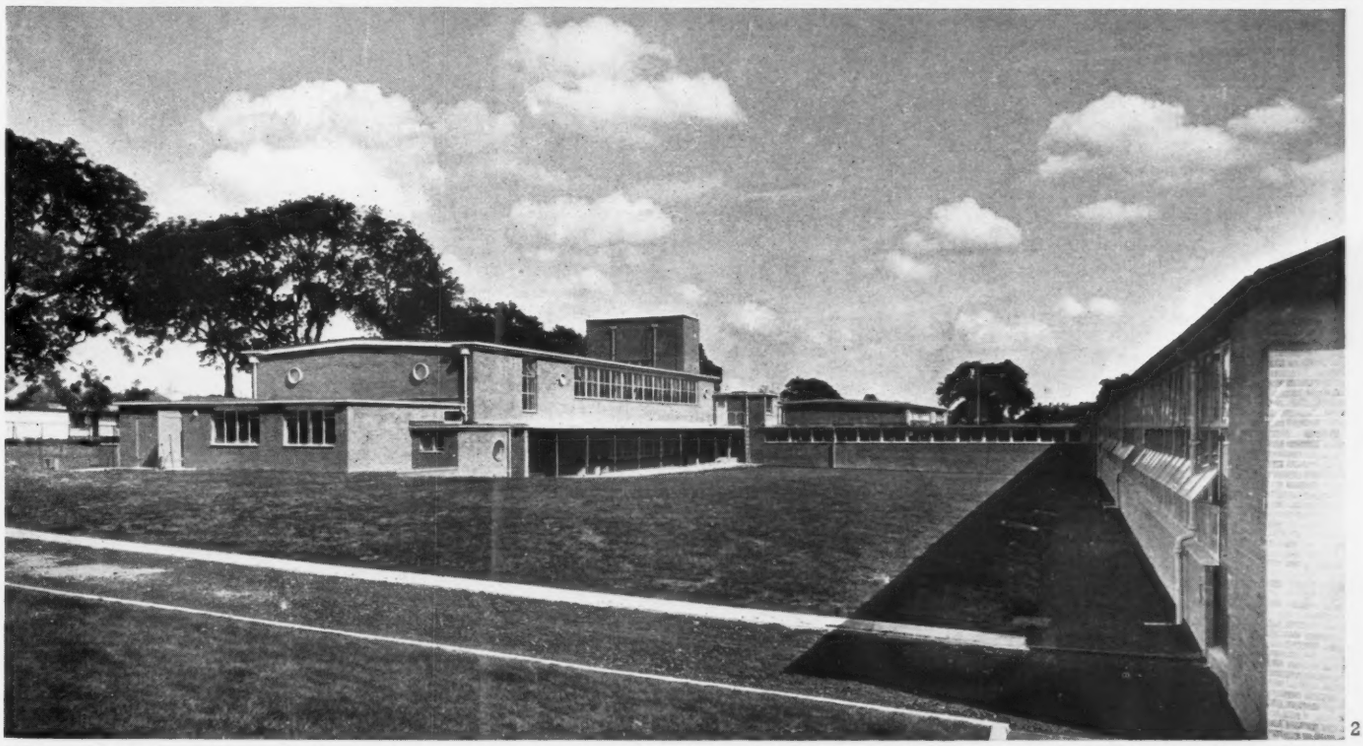
(6) *Is it possible that Monumentality in the twentieth century does not find expression in the individual building, but instead in*
  (*a*) *the new town as a whole, the reconstructed urban area, etc., or the large-scale treatment of the landscape typical of the twentieth century,*
  or
  (*b*) *painting, sculpture, and perhaps also, the non-visual arts?*

(7) *Do you see signs of a gradual conquest of monumental expression in architecture in the contemporary idiom?*

TWO SCHOOLS FOR THE MIDDLESEX COUNTY COUNCIL HOWARD V. LOBB: ARCHITECT

BOURNE SECONDARY MODERN SCHOOL AT RUISLIP

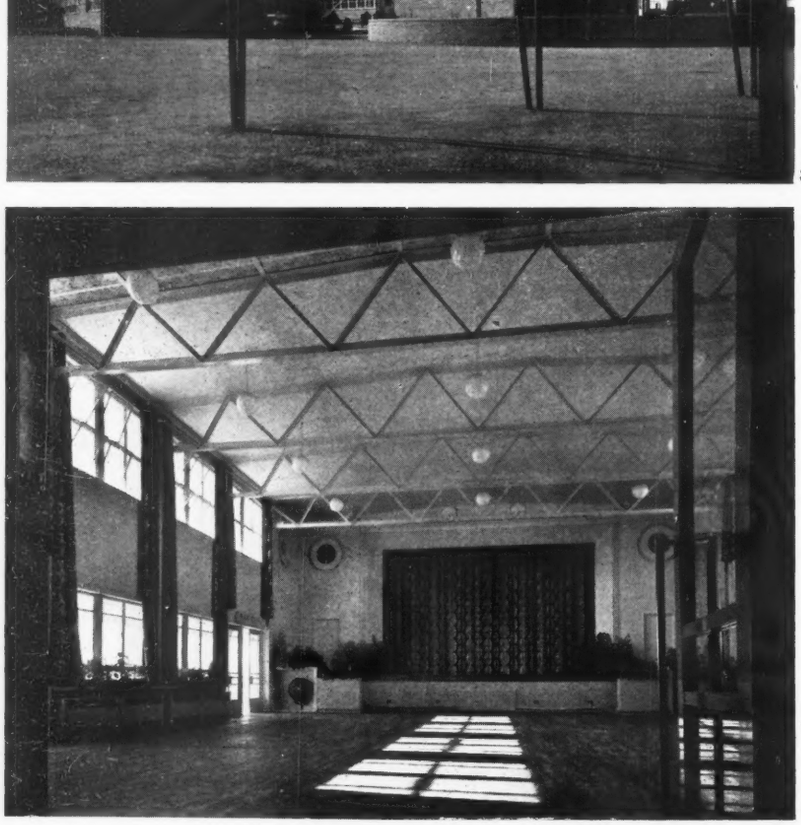
1



2

1, Bourne School from the north, showing the assembly hall on the right and the dining room and kitchen block on the left. 2, one of the courtyards, with the south side of the assembly hall on the left. The classrooms are laid out in a series of comparatively short blocks with a south-east aspect.

3



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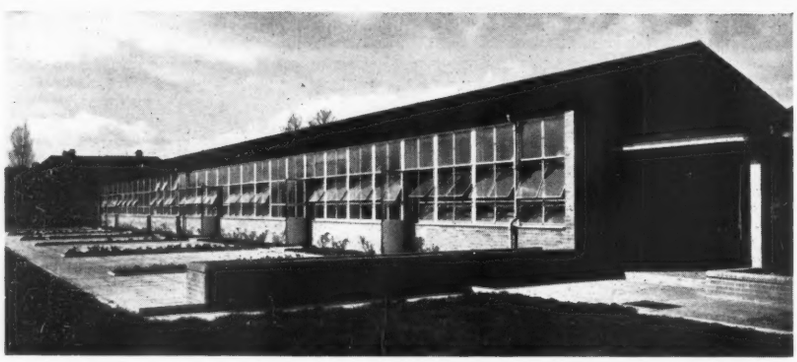

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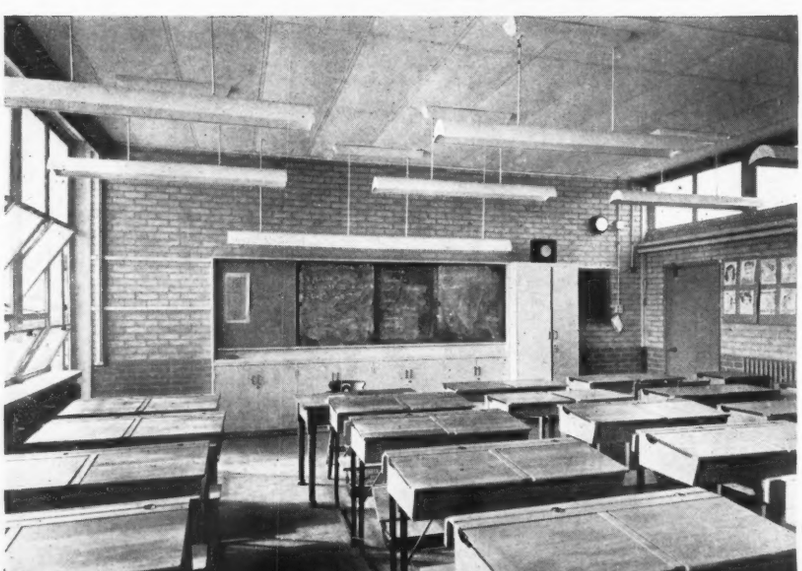


6

BOURNE SECONDARY MODERN SCHOOL AT RUISLIP

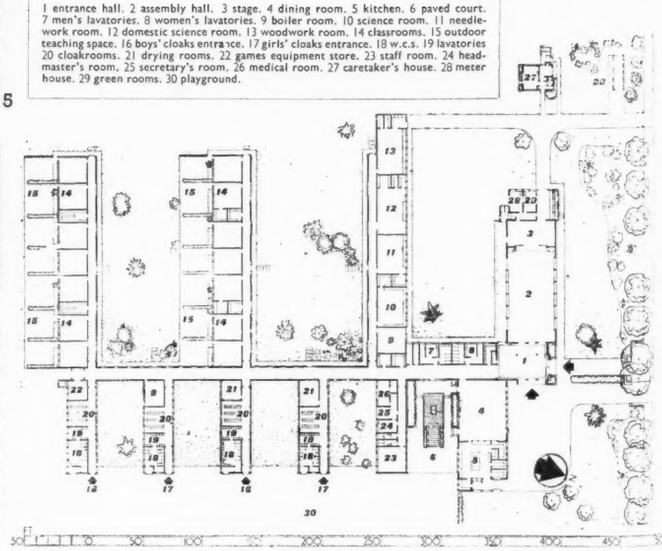
The building accommodates 500 senior boys and girls, in fourteen classrooms, four practical rooms, with assembly hall and dining hall. The latter accommodation is planned adjacent to the approach road for ease of service and for convenience of use by the community and forms a self-contained unit with its own cloakrooms, lavatories and boiler house. The site is comparatively narrow with a road frontage to Southbourne Gardens at the N.W. end. This dictated the lay-out of the classrooms in a series of comparatively short blocks with approximately S.E. aspect. The planning of the cloakroom blocks is arranged so that they are between the playground and the classrooms and so that they, and the main central corridor, provide a barrier between the noisy and quiet zones. The separation of blocks, though involving long corridors, makes possible a compensating economy by changing the floor level of each block of classrooms to approximately natural ground level, the changes being made by ramps in the corridors. The structure is of light steel frame with steel trusses over the classroom and cloakroom blocks roofed with bitumen-protected metal and lined with fibre board ceilings internally. Main corridor and classrooms corridor are also steel framed with roofs of 1½ in. wood-wool slab supported on light steel joists at 2 ft. centres, forming permanent shuttering to the concrete roof slab. Flat roofs are finished in asphalte with a white spar dressing. The

3, looking towards the paved court outside the dining hall. 4, the assembly hall. 5, one of the classroom blocks, showing the outdoor teaching space. 6, a typical classroom. 7, the practical block corridor.

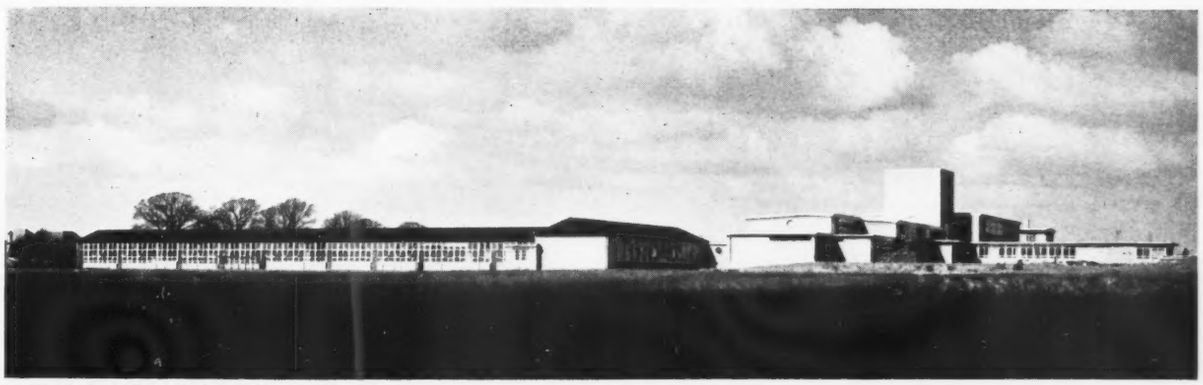
7

key

1 entrance hall. 2 assembly hall. 3 stage. 4 dining room. 5 kitchen. 6 paved court. 7 men's lavatories. 8 women's lavatories. 9 boiler room. 10 science room. 11 needlework room. 12 domestic science room. 13 woodwork room. 14 classrooms. 15 outdoor teaching space. 16 boys' cloaks entrance. 17 girls' cloaks entrance. 18 w.c.s. 19 lavatories 20 cloakrooms. 21 drying rooms. 22 games equipment store. 23 staff room. 24 headmaster's room. 25 secretary's room. 26 medical room. 27 caretaker's house. 28 meter house. 29 green rooms. 30 playground.



assembly and dining hall roofs have exposed welded lattice trusses, carrying steel purlins on which are laid 2 in. wood-wool slabs at 6 ft. centres as a permanent shuttering for the concrete roof slab and asphalte (the 2 in. slabs are reinforced with metal edges enabling them to span the longer distance). Walls generally are of 11 in. hollow flint-lime brick construction, partitions are half-brick. Internally walls generally are fair-faced with a 3 ft. high brown brick dado similar to the external facings, the remainder of the wall being in white facings. Walls of the assembly and entrance halls are plastered. Part of the wood-wool ceiling in the assembly hall is plastered for acoustic reflection and other ceilings in corridors and dining hall are distempered, the wood-wool being left to act as an acoustic and heat insulator. In the classrooms and cloakrooms additional insulation is provided by a blanket of glass silk resting on the ceiling. The entrance hall has a ceiling and other details in fibrous plaster. The areas of acoustic tiling on the back wall of the assembly hall have a fibrous plaster frame and the proscenium opening is also in fibrous plastic. Classroom floors are in hardened coloured asphalte. Lighting is by tungsten lamps in totally enclosed spherical fittings, fluorescent tubes are fitted over blackboards and in the practical rooms. A full stage lighting installation is included, and provision is made for epidiascope lantern projection in the assembly hall and certain of the classrooms. A public address system enables broadcast programmes to be received and rediffused throughout the school.



1

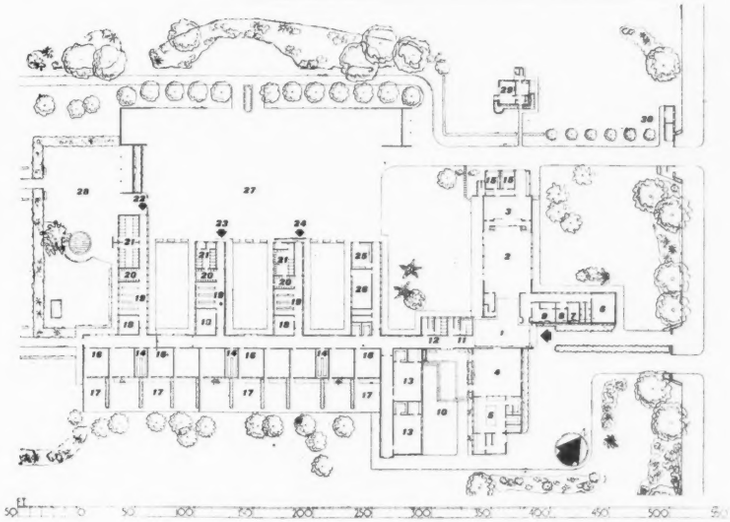
1, Field End School from the south-east.

FIELD END PRIMARY SCHOOL AT EASTCOTE

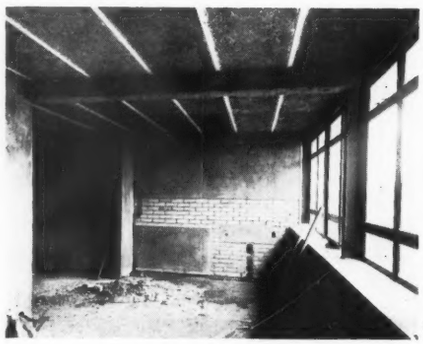
The school accommodates 400 boys and girls in ten classrooms and two general purpose rooms (four classrooms with a cloakroom block forming a partially self-contained unit for infants). The assembly hall and dining hall are common to infants and juniors. The site is rectangular with road access along one long side and at two points on the opposite side. The ground rises to a low crest half-way along and at this point the school is sited. The width of the site and the aspect enabled classrooms to be planned in one line (except for the general purpose rooms) producing a rather more compact arrangement than at Bourne School. The description of accommodation and structure is similar to that of the Bourne School, with the following minor modifications. The fair-faced brickwork internal walls are distempered in order to provide a less institutional appearance and give a slight improvement in the daylight factor. This enabled common bricks to be used entirely instead of white facings. The four infant classrooms have low cupboards for the children's individual possessions and low blackboards. Both this and Bourne School were carried out as a single contract. Prices were based on those for which the contractor carried out the reconstruction of St. Audrey's School, Hatfield, by the same architect. This arrangement saved the time usually spent in preparing quantities and tenders enabling a very quick start to be made and the repetition of details from St. Audrey's facilitated progress in the early stages.

key

1 entrance hall. 2 assembly hall. 3 stage. 4 dining room. 5 kitchen. 6 staff room. 7 headmaster's room. 8 secretary's room. 9 medical room. 10 paved court. 11 men's lavatory. 12 women's lavatory. 13 handicraft rooms. 14 stores. 15 green rooms. 16 classrooms. 17 outdoor teaching space. 18 drying rooms. 19 cloakrooms. 20 lavatories. 21 w.c.s. 22 infants' cloaks entrance. 23 girls' cloaks entrance. 24 boys' cloaks entrance. 25 games equipment room. 26 boiler room. 27 playground. 28 infants' playground. 29 caretaker's house. 30 meter house.



FIELD END PRIMARY SCHOOL AT EASTCOTE



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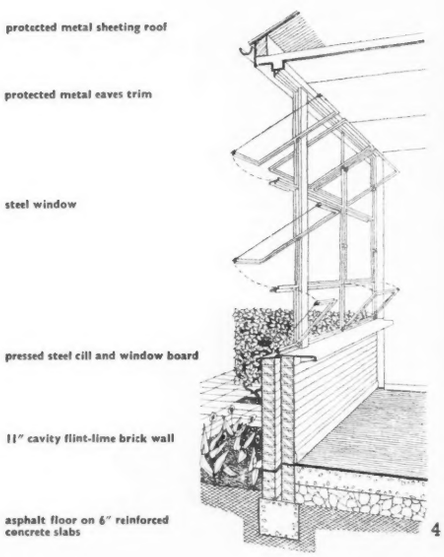

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2, one of the handicraft rooms under construction. 3, the covered way outside the assembly hall. 4, a section through a typical external classroom wall. 5 and 6, outside and inside the infants' classroom block. Here the standard window shown in 4 has one pane added to allow the smaller children to see outside. The walls are of fair-faced brickwork, distempered.

Harold Wyatt

THE EVOLUTION OF THE RAILWAY REFRESHMENT ROOM

The English railway refreshment room is an institution of which little good has been said or written. Nevertheless it is, or at any rate has been, a stronghold of robust and characterful design. Harold Wyatt here describes the development of the plan, decoration and equipment of the refreshment rooms of one system, formerly the London, Midland and Scottish, and now British Railways, London Midland Region.

> 'The Smoking Saloon on the Eastern Counties is only the first of a series of luxuries which it is intended to bestow upon travellers by railway. It is in contemplation to run a refreshment room with every train, so that people will have time allowed them to eat the articles sold, instead of being restricted as at present to the privilege of payment... It has been suggested that there might be kept and sold at all the refreshment rooms a preparation similar to that which enabled a certain MONSIEUR CHABERT some years ago to swallow melted lead without any inconvenience.... The most feasible scheme is, however, a portable refreshment room, one of which should travel with every train....'

With *Punch* lies the credit or discredit for launching the refreshment-room joke on its journey through time to our own day and its present status as a national tradition. By 1845 Wolverton[1] had become famous throughout the country and from then on for a period of about twenty years *Punch* contains many references to its Refreshment Rooms, most of them directed against the short halt and the superheated soup and coffee sold: 'We defy any soup,' he splutters, 'to be so red hot, so scorchingly and intensely scarifying to the roof of the mouth, as the soup you are allowed just three minutes to swallow at the Wolverton Station of the London and Birmingham Railway.'

In 1848, Sir Francis Head wrote a detailed account of activities at Wolverton. From it we learn of Banbury cakes so popular that 182,500 were sold annually. In addition 56,000 Queen cakes, 29,000 pâtés and 'an infinite number of pork-pies' were consumed; 85 pigs furnished the fillings of these robust forerunners of present-day austerity, pigs which, it appears, were reared on land adjoining the premises where, fed on kitchen swill, they were an essential part of the economy of the establishment[2]. The 20 tons of meat which fortified Wolverton's hungry visitors was washed down by 184,707 bottles of assorted liquors amongst which stout was the most popular and accounted for 70,000 bottles; brandy was the most favoured spirit while whisky does not even achieve a mention. A set of Victorian glass spirit-measures, reputedly part of the equipment of the Wolverton Rooms, emphasizes the contrast between our times and those spacious days when 2½ ounces of brandy or 3 ounces of rum cost 6d.

Williams, a contemporary of Head, describes a vintage Refreshment Room of 1852—'... the long counter, with its crystal and plate, its mountainous tureens and seething tea and coffee urns, its *plateaux* of pork-pies, its strata of sandwiches protected by glass beehives, its masses of cakes and buns for the weaker stomachs of that part of the community who fear to venture on sausage rolls and stout.' The picture is not unrecognizable to-day. The crystal and plate and mountainous tureens may have vanished but the pies and supporting confectionery are still with us, albeit mere shadows of their former selves, while the tea and coffee urns still seethe like witches' cauldrons.

Both Head and Williams were familiar with conditions which have their counterpart on the railways of our day—the milling crowd vociferous in its demands for service and '... the rapid uncorking of, and then emptying into large tumblers, innumerable black bottles of what is not unappropriately called "Stout," inasmuch as all the persons who are drinking the dark foaming mixture wear heavy great-coats, with large wrappers round their necks—in fact, are *very* stout.'

According to Charles Dickens, the Stafford Rooms of 1852 were 'a vortex of dissipation compared with the extinct town-inn, the Dodo, in the dull High Street' but they cannot have been worse than the noisome Refreshment Room at Mugby Junction, the fictitious station pilloried by him in 1866. The Mugby Room may not have been typical of railway catering as a whole but most passengers will recognize the attendant who surveyed 'the Line through a transparent medium composed of the head and body' of the hungry and impatient traveller. Dickens embodied in one short story the unfortunate experiences of a lifetime of travelling. He maintained that the Refreshment Room's proudest boast was 'that it never yet refreshed a mortal being' and that 'only in the Isle of the Brave and land of the Free' was refreshmenting 'so effective, so 'olesome, so constitutional a check upon the public.'

The Wolverton and Rugby Rooms have vanished—demolished to make way for new buildings in 1880 and 1851 respectively. At Rugby, even the new station of 1851 has disappeared (although there are still complete plans in existence) having been replaced by the present structure in 1886. At Birmingham Curzon Street, the complete group of buildings remains substantially intact although now used as offices. The second refreshment room of 1841 is almost unaltered and Hardwicke's Queens Hotel, which contained the first refreshment room in the world, still stands.

For years it was fashionable to condemn without discrimination the work of Victorian designers yet, in the early part of the nineteenth century at least, with utility without over-elaboration as their guiding principle, collaboration between engineer, architect and craftsman reached an extraordinarily high level. 'It is the glory of the present era,' boasted Roscoe, 'that science and utility go hand in hand to advance the improvement and happiness of the nation.' In the early years of the present century the term 'Victorian' stigmatized as outmoded and valueless anything to which it was applied and, as a result, many pieces of plate, glass and furniture belonging to the

[1] The permanent station was erected in 1839 or early in 1840.

[2] Many of the larger refreshment establishments made a virtue of necessity and maintained kitchen gardens where vegetables were grown. Thus, with their piggeries, they were, in large measure, self-supporting. The kitchen gardens and piggeries that victualled Rugby can still be seen though they no longer serve their original purpose.

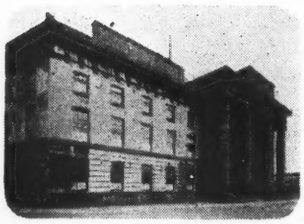
railway companies were sold or otherwise disposed of. Much of historic and antiquarian interest has been lost and, even to-day, there is still a danger that the remaining pieces may, through ignorance or carelessness, meet a similar fate. As with equipment so with the buildings themselves. Each different use to which they are put increases the danger of possible demolition and one can only hope that a way may yet be found to a satisfactory compromise between a stubborn resistance of necessary and judicious alteration and wholesale demolition. We owe it to our own and future generations to preserve the best examples of the great period of railway architecture.

The Curzon Street building affords a unique opportunity for comparing the work of architect and engineer. Hardwicke's Ionic order is handled to great purpose and Dockray's less pretentious but no less scholarly design is full of interest, especially in the treatment of the frieze with its inset coupled windows between massive consoles[3]. In each design the skyline is the least successful feature—Hardwicke's windowless attic storey unhappily married to the portico beneath and the weak return ends of Dockray's parapet. The pleasing refreshment room interior with its well-proportioned Corinthian order, generous windows and sober dignity has none of the overpowering sense of enclosure so common in rooms erected towards the end of the century. Sidney can hardly have had it in mind in 1851 when, in noticing New Street Station then building, he expressed the hope 'that the architect will plan the interior first, and the exterior afterwards, so that comfort may not be sacrificed, as it usually is in English public buildings, to the cost of an imposing portico and vestibule.'

The advertisements in many early railway guides display in elaborate detail silver, electro-plate, lighting fittings, furniture and equipment of the period. In particular those inserted by the Birmingham manufacturers are works of art in themselves and afford a vivid glimpse of the range of articles from which the great companies were able to select the furnishings of their refreshment rooms. The few pieces of plate which remain in the hotels and refreshment rooms of the London Midland region prove how well they chose.

In evolving the refreshment room layout early designers had perforce to draw on their imagination. Just as the swift simultaneous carriage by land of large numbers of passengers from one town to another was a revolutionary development, so feeding them gave rise to planning problems, insoluble by the application of any of the then known standards. Even the experience of those who ran inns on the great trunk roads was of little value. At such hostelries customers required quick service just as did the travellers by rail—the speed of the inn service was dictated by the time required

[3] Robert B. Dockray was one of the resident engineers of the L. & B.R. It is possible that, although he signed the contract drawings, he owed the design of his extension of Hardwicke's building to G. Aitcheson who, according to Roscoe, held 'the appointment of architect to the stations upon this line.' In 1842, Whishaw notes in the engineering department of the L. & B.R. 'one consulting engineer, three resident engineers, one draftsman, and one architect.' Was the latter Aitcheson?



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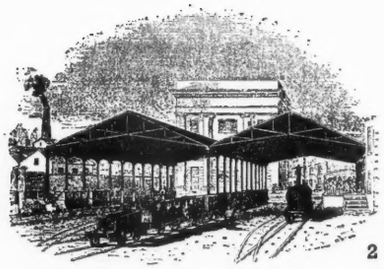
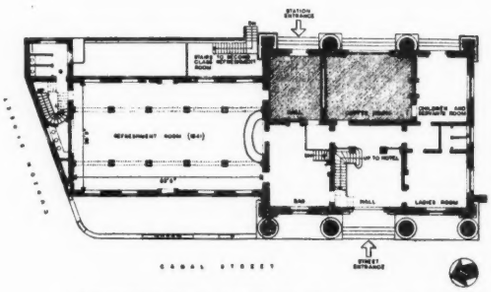
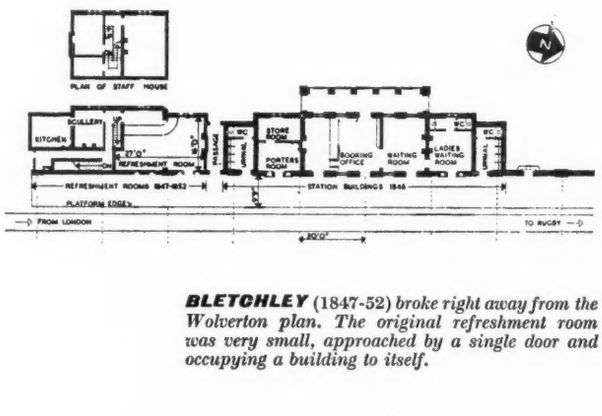


2

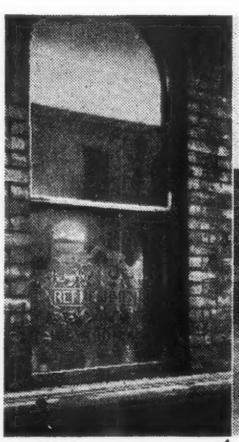
The kind of grandeur which railway companies once thought proper for their buildings reached its apotheosis in Hardwicke's Doric portico at Euston, but the Curzon Street station at Birmingham, 1 and 2, keeps its end up pretty well. The architect of the portico was again Hardwicke, while R. B. Dockray designed the extension seen in the photograph. Wolverton, 3, has less architectural pretensions but is notable in being the home of the refreshment room counter. The solid qualities of early railway architecture were shared by the smallest detail of its finishings, and furnishings, as the strip of photographs across the foot of these pages shows, 4, etched glass in the refreshment room window at Derby. 5, fireplace in the Derby refreshment room. 6, fireplace in the station dining-room (now the Stationmaster's office) at Euston (circa 1845). 7, mid-nineteenth century spirit measures, reputedly from Wolverton refreshment rooms. 8, soup tureen, and 9, teapot from Euston.



BIRMINGHAM (1838-41) *Curzon Street station retains its original buildings practically intact, though now used as offices. The hatched portion, lettered 'hall' and 'coffee room,' was the very first refreshment room ever to be provided.*



BLETCHLEY (1847-52) *broke right away from the Wolverton plan. The original refreshment room was very small, approached by a single door and occupying a building to itself.*



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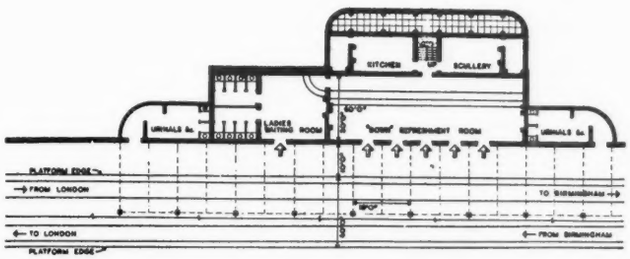
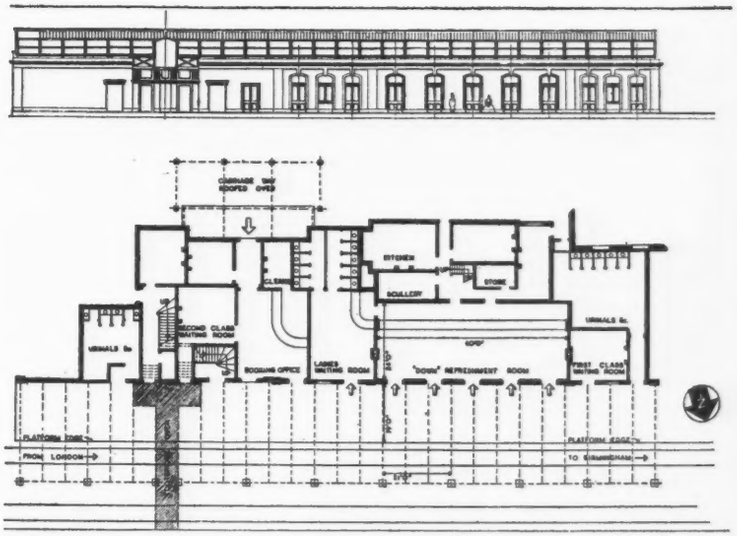
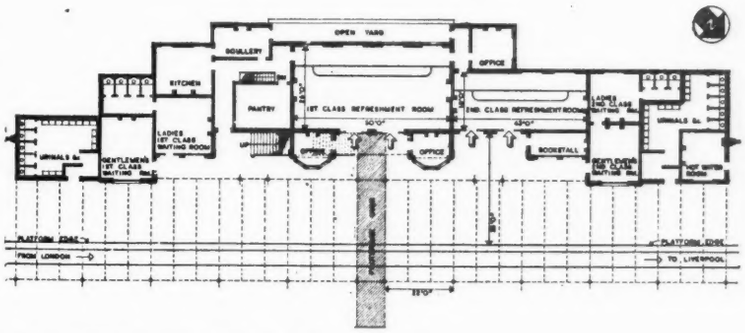


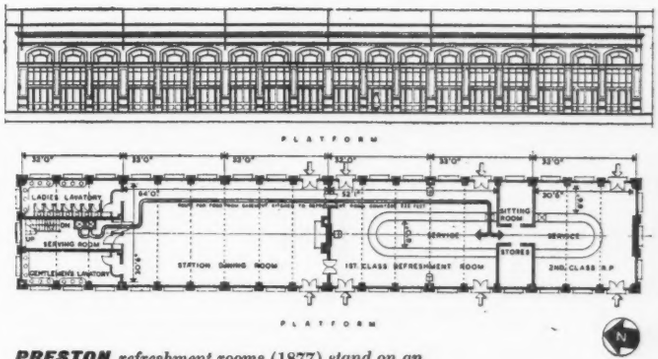
WOLVERTON (1840) *Plan of the down refreshment room. This room, which contained the first example of a counter for providing quick service, served as a model for most of the rooms erected for the next thirty years.*



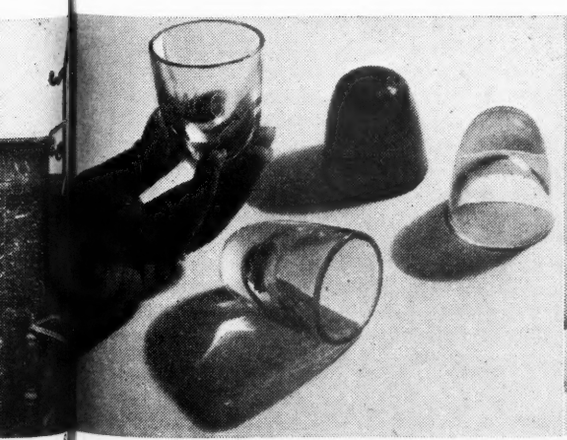
RUGBY (1851) *Here is an almost exact counterpart of the Wolverton down refreshment room, with five doors leading into the public space and a sixty-foot counter with kitchen, scullery and staff rooms behind it.*



STAFFORD (1861) *shows the first signs of the demotion of the refreshment room to a secondary place in the station plan. The entrances are reduced to two and nearly two-thirds of the frontage is masked by station offices and a bookstall.*



PRESTON *refreshment rooms* (1877) *stand on an island platform such as had not been introduced when Wolverton was built. The U-shaped counter runs down the centre of the room doubling the normal counter length with the kitchen 222 feet away.*



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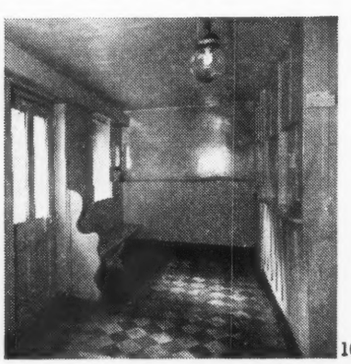
9

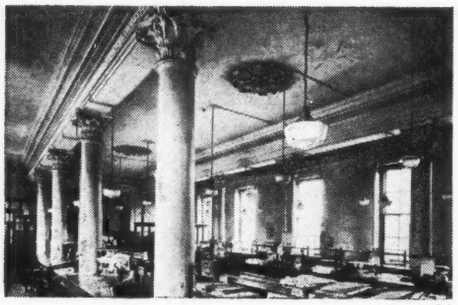
BARS AND TABLES

Class distinctions (in the technical sense) meant much to the early railway traveller, as is suggested by a comparison of the strict functionalism of the 1851-2 *third-class basement bar at Bletchley,* 10, *with the Corinthian opulence of the Birmingham (Curzon Street) refreshment room of ten years earlier,* 11, *or with the Adamesque elegance of the proposed addition to the refreshment room at Wolverton,* 12. *A different kind of contrast is shown in* 13 *and* 14, *the down side refreshment room at Bletchley as it was about* 1900 *and as it is in* 1948. *For while the room itself is structurally unaltered, everything that gave an air of festivity to its earlier self, from the palms to the brewers' advertisements and the writhing gasolier, has been swept away. On the opposite page,* 15 *shows the Preston main bar of* circa 1877, *with its double counter (the first ever installed);* 16, *the tea room at Chapel Street, Southport* (circa 1905); 17, *Euston dining room* (1913); 18, *Leeds City station concourse milk and tea bar* (1938).



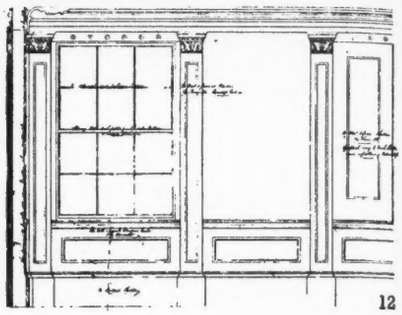
10

Birmingham, 1841



11

Wolverton, c.1845



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Bletchley, 1847

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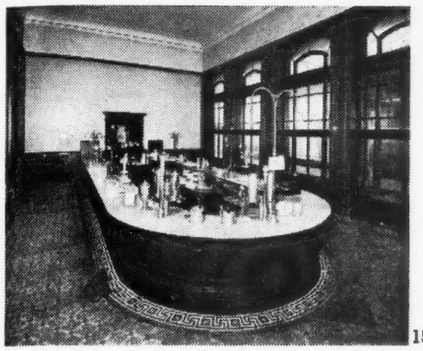
14

Preston, 1877



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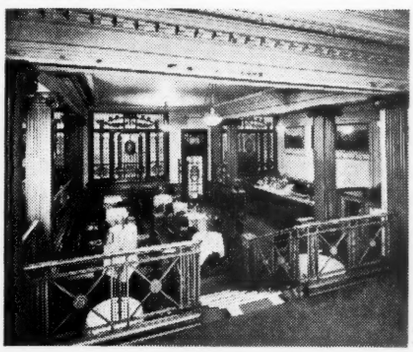
Southport, 1905



16

Euston, 1913

17

Leeds, 1938

18

to change horses—but coaches held no more than twenty passengers apiece whereas those in a train might number hundreds.

At inns counters were unknown. The customer called for his drink which was brought to him by the landlord or his pot-boys from an enclosed bar-room of the kind frequently to be found to-day in country districts, and food was served by waiters or waitresses to the diners seated in the coffee room. Thus the service of food and drink to the standing customer by attendants working behind a counter—the fundamental characteristic of the refreshment room—had not been evolved. It may be, in fact it is probable, that the counter, now common to public house and refreshment room, was developed in the latter and then widely adopted by caterers in general. The development of the counter is illustrated in the accompanying plans.

With all the emphasis on comfort and convenience initially to the advantage of the first-class passenger (covered, upholstered and lighted carriages, waiting rooms and lavatories, refreshment rooms, etc.) there were, in 1852, signs of changes on the way. In that year F. S. Williams was able to write:—

> 'Nor is accommodation unprovided for the poor. Thus, on the North Western Railway, a train consisting of third-class carriages, covered in, with side-doors and seats, starts from the metropolis every morning between six and seven o'clock, and arrives at Liverpool, Manchester, and Leeds the same evening—travelling at an average speed of fifteen miles an hour, including stoppages. . . . On its arrival at Blisworth . . . it is detained an hour and a half, to allow the mail and three other quick trains to pass, and for the purpose of warming and refreshing the passengers, for whom a large and commodious room is provided. Another half-hour is allowed at Birmingham and Derby. . . .'

Second and third-class refreshment rooms began to gain favour and although the former were largely abandoned on the withdrawal of second-class carriages, the latter persisted until the 1920's when, rendered largely redundant by the breakdown of rigid class distinctions on the railways, they were gradually closed down. The difference between the appointments and convenience of the first and second or third-class rooms was at first most marked. Indeed on the London and Birmingham line the inferior classes—the third-class passengers—were relegated to basements where, approached from open areas and having little light or air, their accommodation left much to be desired.

Compare the first and second-class accommodation at Stafford to appreciate the different standards enjoyed by the superior class at the expense of their social inferiors. The spaciousness of the first-class room is in direct contrast to that of the second-class which, though presumably serving the greater number of customers, was very much smaller in area—774 against 1,300 square feet. The public space was exceedingly narrow and although two entrances were provided they were placed side by side and to one end. In this comparison of first and second-class facilities it is interesting to note that the approach to the ladies' second-class waiting room and lavatories was through the gentlemen's second-class waiting room.

Because many early rooms cannot cope with present-day demands there are those who assume that their designers were inept or that they lacked vision. Nevertheless a study of the vicissitudes through which their schemes have passed will often reveal that the fault lay not so much with the original authors as with those who carried out 'improvements.' Many rooms on 'island' platforms which to-day are awkward of access were planned to serve a single platform only and on later alterations, which changed the whole aspect of the working of the station, can be laid the blame for their failure. Both Stafford (1861) and Crewe (1865) down refreshment rooms are good examples for the down platform at Stafford became an 'island' in 1888 and both up and down sides of the 1865 portion of Crewe have undergone a similar transformation[4].

In each case the refreshment room, originally planned to serve passengers arriving or departing by trains on one track only, was suddenly required to serve an additional group of customers now entering, as it were, by the back door. The new customers entered in the narrow space between the return-end of the counter and the end wall of the room, an interruption which on busy days sixty years ago must have upset the planned service and circulation just as it does to-day.

Apart from the plan of its refreshment rooms, Preston Station is especially noteworthy for the manner in which the solid walling of the buildings is reduced to a minimum by the use of brick piers with window infilling having arched heads and a cornice from which springs the main station roofing. The open unrestricted quality thus imparted to the interior is singularly effective, the whole building being treated with great confidence and ability.

The completion of the second Preston Station in 1877 and the third Rugby Station in 1886 marked the beginning of a new phase in the history of refreshment rooms. Up to that time they had occupied the major part of the available station accommodation. Everywhere it was now found that the early station premises were inadequate to cope with the ever-increasing requirements of ordinary railway working and a period of considerable activity in station rebuilding thus began. It was to last for more than a quarter of a century during which the predominance of the refreshment rooms suffered an eclipse because other railway activities required increasingly larger areas of the new buildings.

The introduction of dining cars—the first was run experimentally by the Great Northern Railway between Kings Cross and

[4] At Bletchley the position of the refreshment rooms is obscure and out of the main traffic flow. It is a frequent cause of complaint for present-day passengers and one that is entirely due to the extension of the station eastwards in the 1880's. This extension transferred the main platforms to the east and left the original down platform, on which the refreshment room is situated, as an almost forgotten backwater with few, if any, trains

Leeds in 1879[5]—dealt the death blow to enormous refreshment room premises such as those at Wolverton and Normanton.

From the traveller's point of view, Normanton was once one of the most important stations in the country for, until the year 1850, it lay on the direct route from London to York via Rugby and Derby. Here a great range of refreshment rooms occupied almost all the platform buildings and much of it, though largely converted to other uses, can be traced by the ornate ceiling of the long-abandoned dining room still to be seen in the offices into which the room was divided. Adjoining the station, the once busy hotel has become a public house which gives no sign that once at least it sheltered Queen Victoria, for whose convenience the present covered-way from the station to the hotel is reputed to have been erected.

In the summer of 1871 the firm of Spiers and Pond, famous, for many years, as the catering contractors to a number of railway companies, introduced the luncheon basket. On March 1, 1875, a luncheon basket service was provided by the Midland Railway at Derby and in the same year the first Pullman Palace cars started to run on the Midland. Thus the Derby luncheon baskets enabled Pullman passengers to enjoy a cold collation while travelling and so anticipated, in part at least, the introduction of dining cars six years later. In 1876 the sale of baskets became one of Normanton's major activities.

In 1890, Acworth, in his book *The Railways of England*, says that :—

> Even the famous *buffet* at Avignon would hardly furnish a dinner of six courses and coffee for half-a-crown, as is done for Scotch passengers at Normanton,'

and Pendleton in *Our Railways* thus describes the night scene at the station :—

> '. . . one of the great traffic centres of the north, familiar to passengers by the mail owing to its wakefulness at midnight, when, mingled with the rush of the express and the ringing of bells and the noise of shunting and the cries of porters, the calm, polite guard comes to the carriage door and quietly intimates that there is a ten minutes' wait if you would like a bowl of soup, ready on the marble-topped counter of the daintily-appointed refreshment room, that you can see all brilliant with light just across the platform.'

With Wolverton but a memory, Normanton remains the sole example of a great refreshment centre of the past. Even its days are numbered, for alterations to it are proposed which, if carried out, will finally remove the remaining vestiges of its one-time importance and of the place it occupied in early railway history.

Throughout the country the larger Midland refreshment rooms erected during the period of 34 years from 1880 to 1914 are still remarkable for the consistent use made of easily cleaned wall and floor surfaces which, well into the early part of this century, were the exception rather than the rule on the stations of other companies. Indeed it is surprising that such consistency should have been maintained for so long at a time when standardization might have been taken as a sign of stagnation rather than of progress. Leicester (London Road), Sheffield and Bradford (Forster Square) are good examples of stations where this outstanding Midland character is most marked.

The outbreak of war in 1914 put a stop to major railway work until after the amalgamation which, in 1923, resulted in the formation of the late four main-line companies. From 1924 until 1938 little progress in the development of refreshment rooms can be recorded. The period was a difficult one. With road transport in the ascendant and the volume of passenger traffic dwindling, the railways were faced with the necessity of closing many of the rooms which had served the public for nearly 100 years.

At many places business fell off to an extent that rendered dark the economic future for railway station catering although station rebuilding schemes did, in some cases, provide the necessary opportunity for replanning and retrenchment.

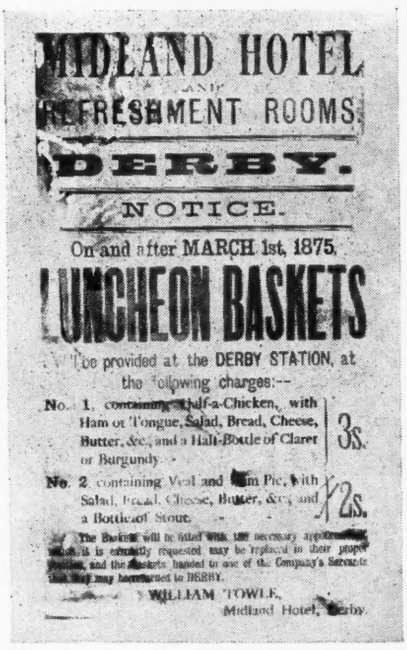
In 1938 the rebuilding of the Wellington Station at Leeds was completed. In the process the refreshment rooms were replanned and a milk bar was introduced to cater for a newly developed public taste. The general waiting room and milk bar, placed en-suite and separated by a clear-glazed screen with double doors, enable waiting passengers to pass readily from one room to the other. This layout recognizes the habit that passengers have developed of waiting in the refreshment rooms, a habit which appears to have become so firmly established that the waiting rooms, at stations where there are refreshment facilities, are, with the exception of those for ladies, largely redundant. The space requirements of ordinary railway activities have so increased that full advantage can be taken of this change in long-established custom to provide additional refreshment room and office accommodation.

During the 1939-45 war which, because of the widespread movement of troops and civilians, and the withdrawal of dining cars, restored refreshment rooms to their original position of importance in the life of the travelling community, a new type of service was introduced to supplement the ordinary refreshment room. It has no counterpart in past history. The virtual abandonment of long distance expresses and the cessation of the platform-trolley service of light refreshments made it imperative to provide an accelerated service of snacks on the platforms or in the circulating areas. This was achieved by the erection of self-contained quick-service units with open counters. Two types are in use; one a small, entirely self-contained prefabricated building erected on the platform; the other, more ambitious, involving alterations within existing premises and having a semi-enclosed public space in front of the counter. Of this latter type the L.M.S. completed five examples, all with a standard design-theme but with plan variations to suit differing site conditions.

One part of the accommodation of refreshment rooms which bears directly on the efficiency of the service and the satisfaction of customers, is the staff house. From the earliest days, the refreshment rooms have been staffed by female attendants who, for the most part, live on the premises. It will be clear that such an arrangement was particularly necessary at isolated stations such as Wolverton and Normanton where labour was short and lodgings almost non-existent. The companies, therefore, built staff living-quarters as a matter of course, those at Wolverton creating the precedent for a long succession of similar apartments up and down the country.

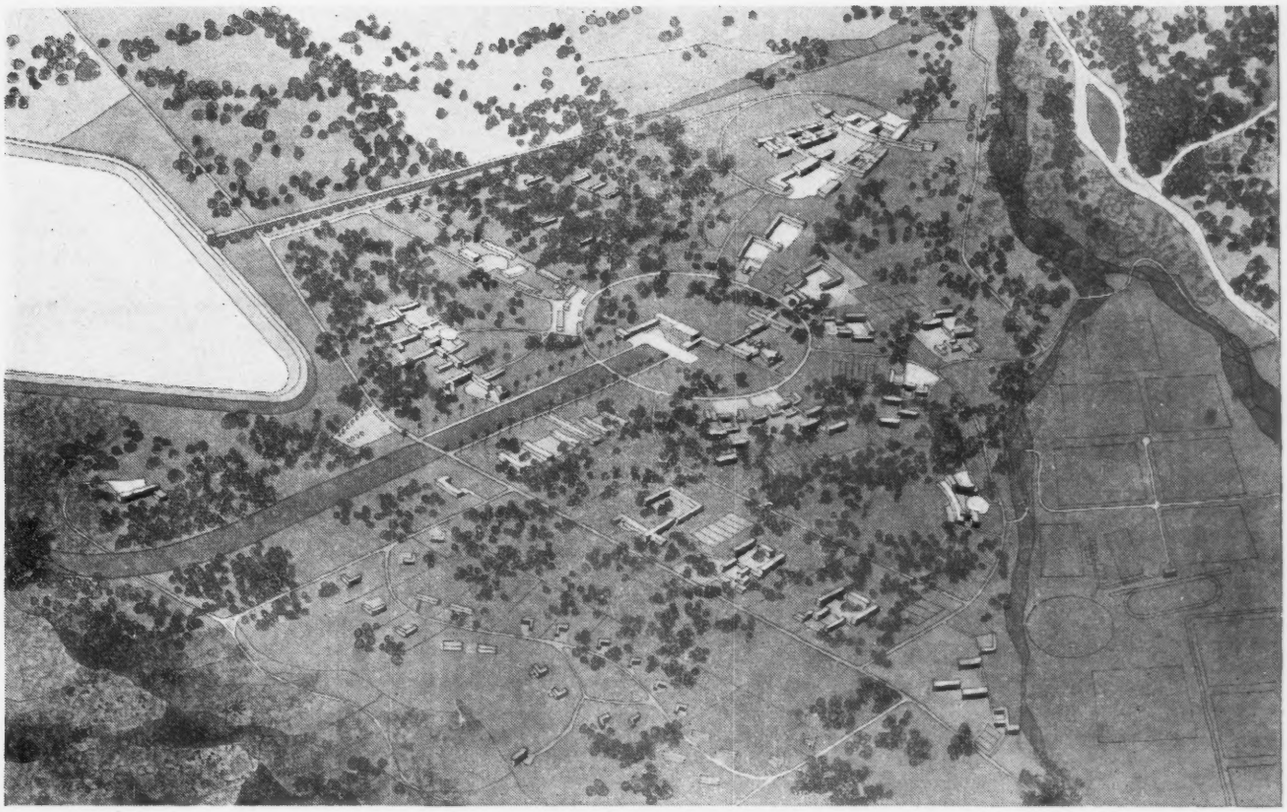
In nearly a hundred years of railway catering, little advance was made in the planning or equipment of the staff house, a fact which is hardly surprising when one considers the few basic developments in domestic architecture during the same period.

This historical survey of an important unit of the station plan has necessarily been brief but it will have served its purpose if, by awakening interest in a neglected aspect of railway architecture, it helps in the preservation of the more worthy buildings, drawings and objects illustrated.


MIDLAND HOTEL
REFRESHMENT ROOMS
DERBY.
NOTICE.
On and after MARCH 1st, 1875.
LUNCHEON BASKETS
To be provided at the DERBY STATION, at the following charges:—
No. 1, containing Half-a-Chicken, with Ham or Tongue, Salad, Bread, Cheese, Butter, &c., and a Half-Bottle of Claret or Burgundy - 3s.
No. 2 containing Veal and Ham Pie, with Salad, Bread, Cheese, Butter, &c., and a Bottle of Stout - 2s.
The Baskets will be fitted with the necessary appointments, which is earnestly requested may be replaced in their proper position, and the Baskets handed to one of the Company's Servants that they may be returned to DERBY.
WILLIAM TOWLE,
Midland Hotel, Derby.

[5] The Midland Railway introduced Pullman dining cars in July, 1882, and the London and North-Western Railway dining cars of its own construction in March, 1889.

PROPOSED UNIVERSITY COLLEGE OF THE WEST INDIES



NORMAN AND DAWBARN: ARCHITECTS. ***GRAHAM DAWBARN, R. F. LLOYD JONES: PARTNERS. FRANK RUTTER, ALICK LOW: ASSISTANTS-IN-CHARGE***

In the West Indies the Royal Commission of 1938-39 and the passage of the Colonial Development and Welfare Act in 1940 gave the promise for a new deal for our oldest Colonies. One absolute principle which has been learnt is that a backward country can only advance by its own efforts, even though it may require economic, technical and cultural help to start it on its way. The buildings illustrated in this preview are therefore not only the laboratories and workshops for a future generation of West Indians, but will be the models from which West Indians themselves can develop a twentieth century architecture of their own. The site of the College is near Kingston, Jamaica.

This scheme, on which construction is about to start, will ultimately develop into the University of the West Indies. The description that follows has been extracted from the architects' Report of December, 1947. Some of the proposals have since been slightly amended.

It is proposed to enrol an undergraduate body of about seven hundred students as rapidly as possible; of these about two hundred will be reading medicine and the remainder arts (modern history, modern languages, economics, English) and sciences (physics, chemistry, zoology, botany, agricultural science). As soon as college life is sufficiently established, further subjects will be added in both arts and sciences and the undergraduate population should progressively increase to an optimum number. This policy has necessitated extreme flexibility in planning the ultimate layout of the buildings on a sufficiently generous scale to allow each department to expand, and so that new departments and halls of residence can be added without causing congestion. Since it is impossible to foresee the detailed development of such a project over the next hundred years, the ultimate layout has been designed to define with precision only those parts which form the immediate scheme and to indicate how further units may develop on coherent and rational lines. Its purposes are first to ensure sufficient space for long-term development, and secondly to suggest a pattern whereby such development may retain coherent shape.

The site is some seven miles from Kingston, the capital of Jamaica. It is bounded on the N.W. by an aqueduct leading from the settlement of 'Papine Corner' to a large new reservoir whose outline is indicated at the foot of the plans. Mountains rise to the east and Long Mountain rises to the S.W. The ground level at Papine Corner is just over seven hundred feet above ordnance datum. It falls fairly evenly at a gradient of about 1 in 30 to the outfall of the reservoir which runs S.E. along the base of Long Mountain. The mountain itself rises steeply and rather irregularly at a gradient of 1 in 3½. A fault runs north and south to cause a drop of some thirty feet over the eastern section of the site.

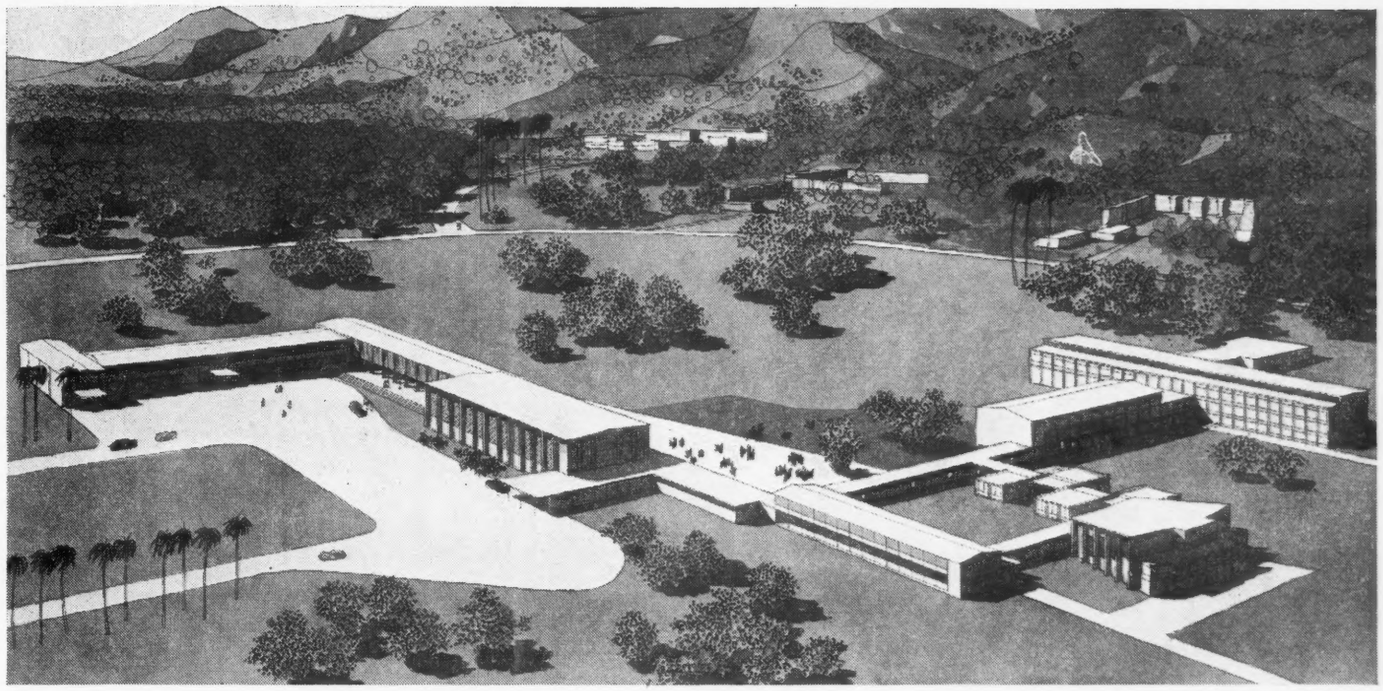
The road from Kingston runs past the reservoir and continues S.E. across the site to August Town. The site is divided, therefore, into three natural parts; the main area N.E. of the Kingston-August Town road, the lower area below the escarpment east of the main area and the area to the S.W. of the road which falls to the outfall and then rises steeply up Long Mountain. In all, the site contains rather over a square mile of which some six hundred acres are shown in the plan.

The outline letters on the plan refer to the following sections of the scheme: A, nucleus; B, science schools; C, students; D, staff; E, physical recreation; F, maintenance and bulk storage; G, teaching hospital; H, nurses' home. Of these, D is S.W. of the road and E is below the escarpment to the east (which serves as a natural grandstand), whilst all the remainder are in the 'main area.' In addition, space immediately S.W. of the road is reserved for research and further reserves have been planned. The surroundings of the site are so lovely that conscious drama in layout might be misplaced. One large-scale feature is, however, included: a grass drive 200 feet wide and some 3,400 feet long falling down the even slope from the Great Hall in the 'Nucleus' to the low level of the Outfall and then rising steeply up the lower slopes of Long Mountain to terminate in an amphitheatre carved out of the hillside. A future museum and art gallery group is indicated on the S.E. flank of this drive.

The Nucleus Section (A) contains: Senate and Great Hall (facing the Drive), Administration, Department of Extramural Studies, University Library, Department of Education, and the Faculty of Arts.

The Science Schools (B) contain, under the scheme, departments of physics, chemistry, micro-biology, bio-chemistry, anatomy, physiology, zoology and botany together with lecture theatre and workshops; provision for a larger lecture theatre, geology, geo-

PROPOSED UNIVERSITY COLLEGE OF THE WEST INDIES



Nucleus section, containing the senate, great hall and arts department, from the south

key to block plan on facing page

A, nucleus section. B, science schools. C, students' section. D, staff accommodation. E, physical recreation. F, maintenance. G, teaching hospital. H, nurses' home. I, science stores and workshop. 2, fire tender and ambulance. 3, garage. 4, department of education. 5, extra-mural studies. 6, administration. 7, senate. 8, great hall. 9, arts. 10, clinical students. 11, hall of residence no. 1. 12, hall of residence no. 3. 13, hall of residence no. 4. 14, hall of residence no. 5. 15, students' union. 16, research no. 1. 17, car park.

graphy; and considerable space for extension.

Under Students (C) the scheme includes Students' Union, Clinical Students' Hostel, and five Halls-of-Residence, each for 120 undergraduates. In the layout five additional Halls-of-Residence are indicated, bringing the possible undergraduate population (exclusive of clinical students) to 1,200, with further development possible.

Accommodation for staff (D) is scattered on either side of the 'Outfall Gardens,' partly on the lower slopes of Long Mountain. It includes, under the scheme, a Faculty Club (with residential accommodation for visitors) and some 82 dwellings of various types. Further members of the teaching staff are housed in the Clinical Students' Hostel and Halls-of-Residence, and a number of other dwellings are provisionally sited in the layout.

Physical recreation (E) will ultimately include championship swimming pool, university cricket ground, association football ground, running track and lawn tennis courts together with ten practice grounds each large enough either for cricket or for football and hockey concurrently, and provision for squash racquets and boxing. Further lawn tennis courts are provided to each Hall-of-Residence.

Maintenance and bulk storage (F), covers central stores, clerk-of-works department, laundry, central garage, canteen for non-residents. A fully equipped fire station is also envisaged.

The Teaching Hospital (G) is placed at the N.E. end of the site with easy access from Papine Corner which has a regular omnibus service with Kingston. As drawn on the layout it has 900 beds, of which 500 are included in the scheme. Its Nurses' Home (H) though nearby, is sufficiently separated to have an atmosphere of its own. It contains three units—night staff, day staff and preliminary training school—in a series of low buildings linked by verandahs and covered ways set in grass and trees, and falling to a common garden with swimming pool and lawn tennis courts.

The design has been based on considerations brought about by the climate which creates a number of design factors. The geography of the island necessitates the use of certain materials and specialized types of construction. Design factors are:

(*1*) *Solar Radiation.*

The general principles affecting the form of the buildings are:

(1) Rooms for daytime occupation should have large thermal capacity (and time lag); but quarters for night use only may be of low thermal capacity so that they can readily respond to the cooler night air. (Thus the quarters for day nurses who will use them at night have hollow-block walls, and those for night nurses who will use them by day have solid-block walls.)

(2) Light roofs should have a whitened outer surface and should be separated from the ceiling by a well-ventilated space. The surfaces of the space should ideally be of bright metal.

(3) Massive roofs are probably preferable for daytime use; they should be whitened on top; or sprinkled with spar.

(4) External wall surfaces should be light in colour. There is, however, the question of glare; there seems ample opportunity of enhancing the appearance of groups of buildings by applying washes of different pale colours: buff, pink and even blue.

(*2*) *Ventilation.*

The layout and the individual buildings are planned to benefit from the gentle breezes that normally come from the mountains, from the north or north-east by night, and up from the sea to the south of the site by day. Direct cross-ventilation has generally been achieved; where rooms are double-banked, as in the pavilions of the Type 'A' Halls of Residence, openings are left between rooms and corridor.

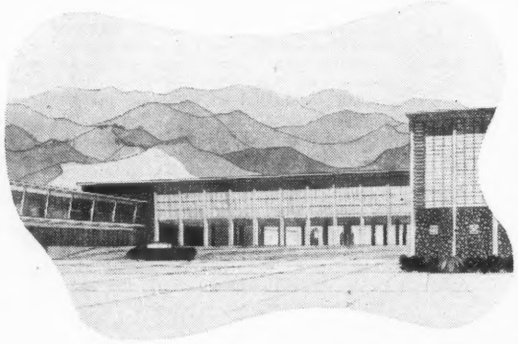
Window openings are generally part glass and part louvre (normally adjustable), dependent on the use, shape and orientation of the room. In some cases the upper part of an opening is louvred and pushed out to form a horizontal protection; in other cases the upper portion may be all glass with an 'open hood' formed of nearly vertical slats fixed permanently to project in series off the building face.

Louvres will be of a light colour to obtain the desirable reflective quality, particularly where exposed to direct sun. Aluminium louvres are being considered for very large openings in the Convocation Hall to achieve a cool effect of even light.

The Convocation Hall, the Debating Hall in the Union and all lecture rooms are provided with extract fans so that the rooms can be darkened for cine or lantern display. Local extracts in certain laboratories and plugs for fans and local coolers will be part of a standard equipment where necessary. In

THE GREAT HALL

Above, a detail of the Senate of which a general view appears on the right. The Senate is approached by a free-standing stair from the undercroft. An ante-space serves as an assembly point where small parties can occasionally receive light refreshments from the kitchen below. To the right of the Senate in the smaller picture the Convocation Hall may be seen with the large openings louvred in aluminium and two of the emblems of the seven colonies set in panels on a background of random stone.



all other cases natural ventilation will be used.

(3) *Residential Space Standards.*

All residential spaces have been planned with a space standard which varies according to the building's use. Room heights are fixed at 10 feet for lower floors of multi-storey buildings, 9 feet for all other floors.

The standards of space arrived at are rather higher than those for colder climates, but it was decided that with good ventilation and reasonable protection from solar radiation a sense of space might be achieved by open planning and by merging of indoors and outdoors rather than by excessive size.

(4) *Termites or White Ant.*

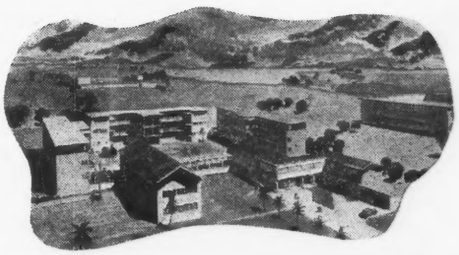
Timber is subject to attack by white ant, and special precautions have to be taken in the design of all timber construction to avoid this danger. The ideal solution would be the exclusion of all softwoods and all sapwood including that in hardwoods. This may be impossible in terms of availability, time and expense. Various methods of protection including impregnation under pressure are therefore being considered.

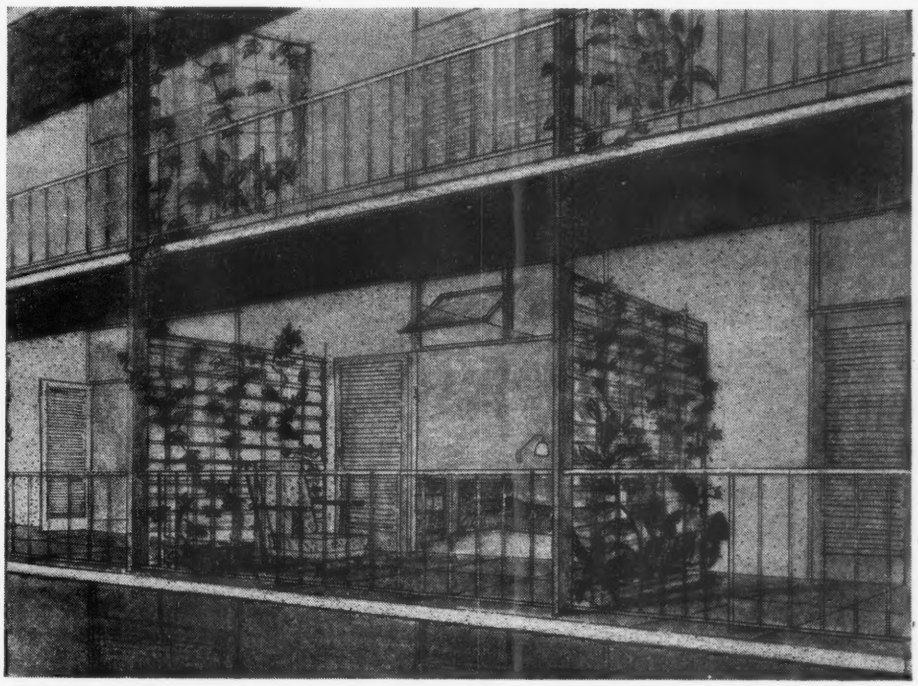
(5) *Hurricanes.*

Though Jamaica is well within the hurricane belt, it appears improbable that hurricanes will affect the site at full force, since it is sheltered by surrounding

HALLS OF RESIDENCE

Right, a hall of residence, type C. This type consists of a two-storey entrance block with common rooms above, a two-storey dining block with kitchen and stores below and dining hall, senior common room and housekeeper's rooms above, and three blocks of residential accommodation and a warden's house. All blocks are connected by covered ways for use in heavy rain. Below, detail of a hall of residence, showing the verandahs.





hills. Buildings are designed for wind-loads up to 100 miles per hour.

The traditional Jamaican eaves are of small projection, but it has been assumed that with reasonable precautions eaves can be designed to project at least 2 feet with admirable results for throwing rain clear of buildings, and for the exclusion of solar radiation. Roof tiles are wired and wood-framed parts of structures anchor-bolted.

(6) *Earthquakes.*

Earthquakes originate in Bull Bay where there is a fault, and vibrations may consequently be expected in a south-east north-west direction. Normal precautions are: to limit the heights of buildings; to keep foundation loads low; to build light structures on fairly wide footings reinforced with mesh; to 'frame' higher buildings, taking precautions to prevent the wall panels between the frame members from being shaken out, and to build reinforced concrete buildings on rafts or on foundations connected to each other by inverted T-beams.

The library book-stack is five storeys high but the floor heights are very low, otherwise no building is more than three storeys; the ward blocks in the teaching hospital are limited to two. Foundation loads are kept down to about 1½ tons a square foot.

The library book-stack and the operating block in the hospital are entirely reinforced concrete, monolithic with their rafts. For all three-storey buildings and for two-storey buildings of such an open character as naturally to form a series of posts and beams we have adopted a structural grid to include inverted T-beams at foundation level. This grid is likely to be of reinforced concrete since, although erection is slow and needs more supervision than steel frame, it does materially reduce the amount of steel that must be imported at a time when it is both scarce and expensive. Vertical members are designed to resist a ripple movement in any direction.

For some of the other two-storey buildings a system of reinforcement applied to brickwork—or more probably to concrete blocks—will be used; possibly a modification of the Quetta Bond which was evolved after a severe earthquake in Quetta and adapted for some of the air-raid shelters in England.

(7) *Acoustics and Sound Insulation.*

The climate suggests hard, cool surfaces such as tiles and paving in many of the rooms. This, coupled possibly with rather sparse furnishing, increases reverberation which is, however, reduced by the open character of the planning.

The undersides of all flat roofs and suspended floors —including those of reinforced concrete—are lined with fibre-board or similar absorbent. In addition, it may be desirable in the Halls of Residence (particularly Type 'A') to place a glass-silk quilt (½ in. thick when compressed) above the floor slab but under a 2 in. cement screed.

(8) *Materials and Types of Construction.*

From every point of view it has been considered desirable to make the utmost use of local materials if these can be successfully organized. Industries will result, imports will be reduced, and speed of construction increased at lower cost. Materials most readily available are:

(a) Clay, for which it will be necessary to reorganize the existing sources of supply.

(b) Cement. Imported cement costs more than it does in England. It may be possible to use cement manufactured in the island, if proposals at present being considered are in action by the time construction starts.

(c) Timber. All openings in external walls are designed in timber as it seems wrong to import metal windows under present conditions. In addition, some of the suspended floors and flat roofs are designed in timber, all balustrading, some staircases, weatherboarding and 'nogging' walls. Wood strip (possibly Mahoe) is suggested for the floor of the Convocation Hall, and wood strip or wood block in a number of cases. Appendix 'B' gives a rough quantity for the amount of timber that is envisaged in the scheme and this is expanded in a separate document. It will be a tremendous help if supplies can be selected at once so as to be ready seasoned under an agreed programme. This applies particularly to British Guiana and British Honduras.

(d) Proprietary Plaster Panels.

The production of a local plaster panel is being considered, but has not as yet been started.

Other local materials include aggregates, limestone rock (for random rubble walling) and coral stone.

The following structural types are being considered:

(1) Reinforced concrete construction: a monolithic construction in which foundations, walls, suspended floors and roofs are all of reinforced concrete.

(2) Reinforced concrete frame: a frame of posts and beams in reinforced concrete with wall panels of different materials secured to the frame.

(3) Load bearing walls: walls of random rubble, or concrete (with or without reinforcement) supporting suspended floor or roof without a frame.

(4) Stone nogging or concrete nogging: small rubble or concrete with light mesh constrained in small panels within a hardwood frame (usually 4 in. thick), and plastered on both sides.

(5) Wood frame and weatherboarding: a wood frame finished externally with vertical or horizontal weatherboarding, which may be of cedar unpainted, or of pitch pine painted and sanded; finished internally with some form of building board, with or without insulation between.

(e) Pitched Roofs.

Roofs are finished with concrete tiles, clay tiles or asbestos-cement on boarding or heavy felt with aluminium foil immediately below, laid on rafters and supported by wood or steel trusses.

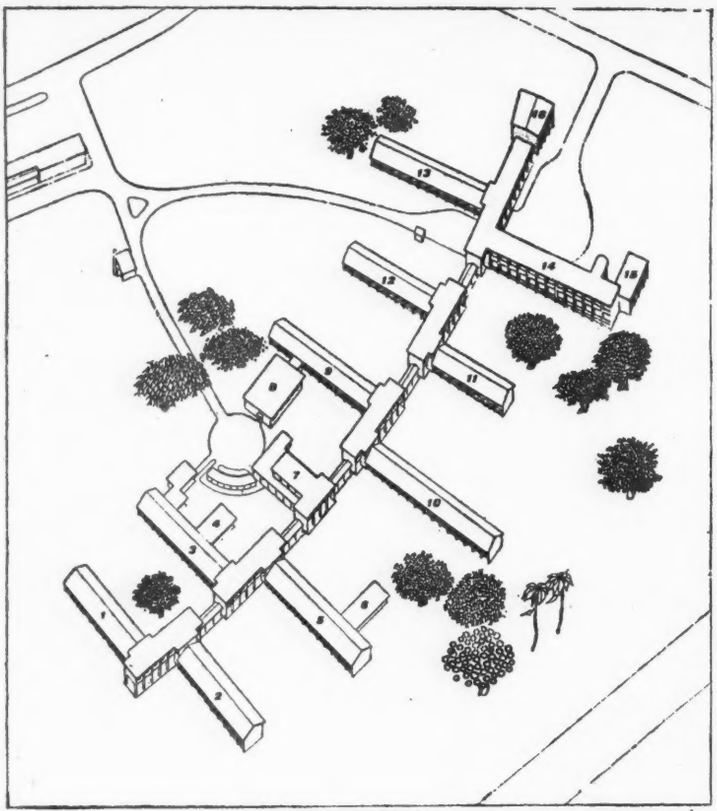
Light red clay pantiles are suitable at about 30° pitch. As an alternative, asbestos-cement in the form of 'big-six' corrugated sheets or 'trafford tiling' at 20° to 25° well anchored by hook bolts and washers should not be dismissed because it gets dirty and is looked on as 'cheap' in England. We are advised that it should have a good life in Jamaica. In Trinidad (and possibly in Jamaica) it is apt to grow a black fungus but this can be removed by a wire brush and—if desirable—a light finish applied after a year. In a clean atmosphere above light-tinted walls it should be by no means unsightly.

Pitched roofs are entirely sealed from rooms and are ventilated by louvres at the ends and by openings under the eaves, protected from birds by wire mesh.

(f) Floors and Flat Roofs.

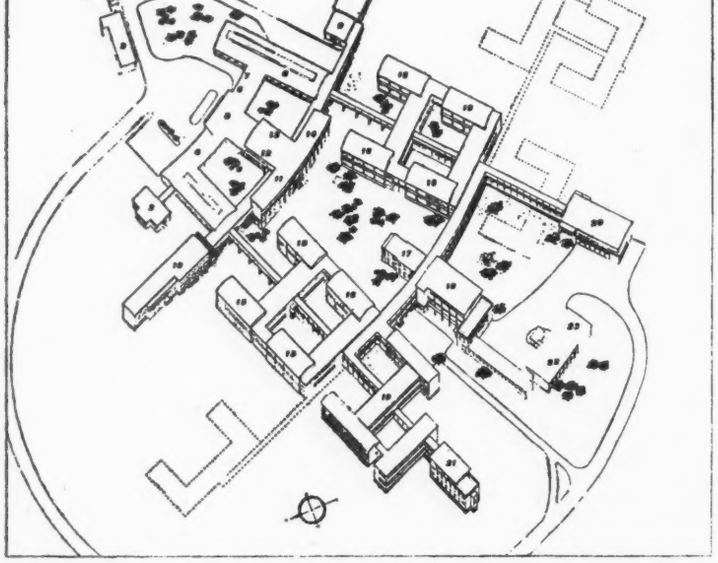
The construction of floors and flat roofs of reinforced concrete or 'pot' or of timber joists ceiled with fibre-board or building board. Floor covering will be of stone paving, tiles, pitch mastic, wood strips or wood block.

PROPOSED UNIVERSITY COLLEGE OF THE WEST INDIES



1, biology. 2, geography. 3, zoology. 4, livestock room. 5, botany. 6, outhouses. 7, joint lecture theatre. 8, dissection rooms. 9, anatomy. 10, physiology. 11, biochemistry. 12, microbiology. 13, physics. 14, chemistry. 15, general medical chemistry. 16, lecture theatre.

SCIENCE SCHOOLS



1, porter. 2, canteen. 3, V.D. 4, sorting. 5, reception. 6, casualty room. 7, dental room. 8, out-patients' department—surgery. 9, X-ray. 10, clinical pathology. 11, social services. 12, dispensary. 13, duty rooms. 14, physiotherapy. 15, medical wards. 16, surgical wards. 17, administration. 18, domestic block. 19, obstetric department. 20, theatre and mortuary block. 21, residential (obstetric). 22, laundry. 23, boiler house.

TEACHING HOSPITAL

Jerusalem: the Old City

THE TRAGIC STATE of affairs in Palestine has focused the world's attention on the city of Jerusalem, and has evoked concern for its safety of an intensity that is explained first by the fact that it has more of history buried in its close-packed stones than any city in the world except perhaps Rome, and second by the veneration in which it is held as the holy city of the three great monotheistic religions of the world. Jerusalem's architectural character, both as a city and as a unique array of sacred sites, was well safeguarded by the planning measures taken under the British mandate which has just ended. These are put on record in the recently published report* by the Palestine Government's town-planning adviser since 1936.

The successive measures described in this report are related to one or other of two objectives: the preservation of the old city within the walls and the encouragement of high standards — æsthetic, social and hygienic—in the modern city which, during the thirty years of British rule, fast grew up round it. The very vitality of the new city might well have destroyed the character of the old one, which resided in the continuity of a way of life that had been sheltered for centuries by its small domed chambers and vaulted streets, whose cramped dimensions and shadowed intricacy enhanced by contrast the vibrant lightness of the public places, their paved courts smoothed by the feet of countless pilgrims. General Allenby appreciated this danger, and immediately on his capture of Jerusalem in December, 1917, he called in the City Engineer of Alexandria to advise on the control of future building operations and town development. As a result a proclamation was made by the Military Governor in 1918 forbidding the erection, demolition or alteration of any building within 2,500 metres of the Damascus Gate without a permit. This was only granted for buildings with an approved purpose (which excluded industrial buildings) and was subject to control of height and building material. Four zones were defined: the old city, which was to be preserved in its mediæval aspect and within which the traditional stone construction with vaulted roofs was advocated for any necessary rebuilding; the area immediately outside the city walls, where new building was prohibited; the area to the north and east where new building was to be strictly controlled and the area to the west where development was to be encouraged and where a plan for new roads and open spaces was laid down.

The fact that the new city has grown always towards the west was thus largely determined in those early days, and the present freedom from building of the Mount of Olives region to the east of the old city, which came within the third zone, is due to the first energetic steps taken by the British authorities. They continued the work with further planning measures in 1919 and 1922, on the advice first of Sir Patrick Geddes and then of C. R. Ashbee. Always a special concern was to safeguard the character of the old city, its walls and gates, but the 1919 scheme also proposed the linking up of the Mount of Olives with other open spaces to the south—areas whose original character is still preserved today. In 1930 the first complete town-planning scheme was brought into operation. In addition to laying down all the measures required for controlling the development of the new town, which now covered an area seventeen times as great as the old city, it defined an archæological area within which all building work had to conform to an Antiquities Ordinance. Similar provisions are contained in the new Town and Country Planning and Building Ordinance, 1947, in which all the earlier measures are codified. In this form Britain has handed the town-planning administration of Jerusalem to her successors.

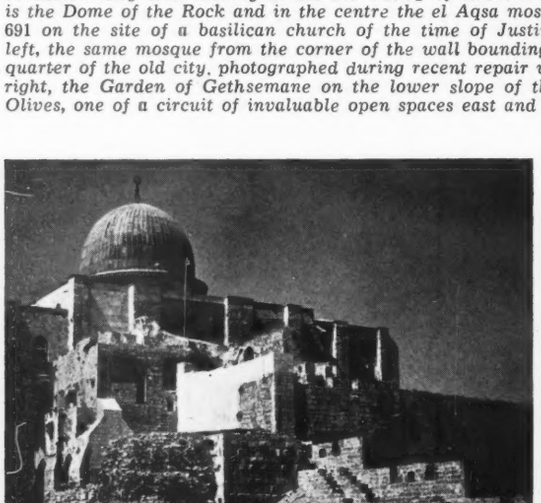
One rather different kind of building regulation should have special mention because it has done much to preserve the city's character in spite of its rapid growth. Jerusalem is a city built from the rock on which it stands. The beauty of its buildings—apart from their sanctity or their significance as the forcing-ground of so much history—resides largely in the colour and texture of their stone, which unifies in a remarkable way the walls and gateways of the old city, the towers of the innumerable churches and monasteries and the residential and commercial buildings of the modern city. One of the aims of the Government planners has been to maintain this unity of character by insisting on the continued use of stone for all buildings. This regulation has been strictly applied and, though by sociological standards it is perhaps less far-reaching than some of the administration's many town-planning ordinances, it can be taken as symbolic of the whole British effort to preserve character and encourage healthy development at the same time, if only because it represents an attempt to maintain something of unity against the constant threat of chaos.

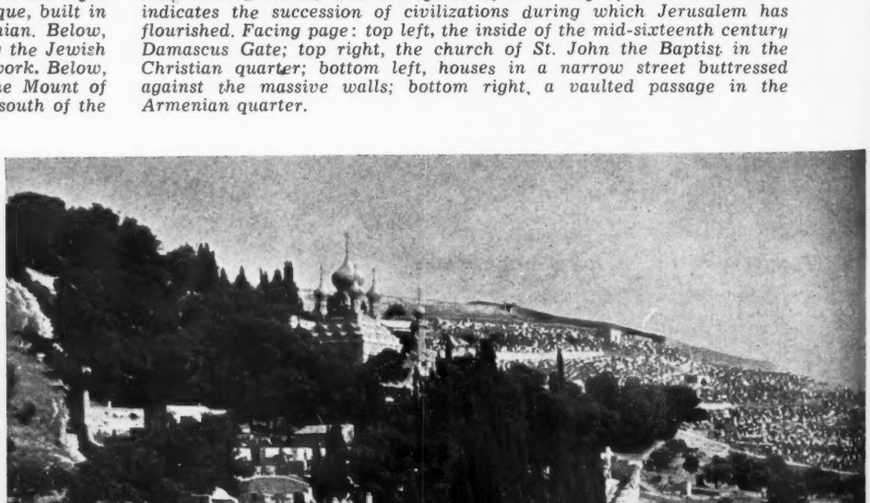
J. M. RICHARDS

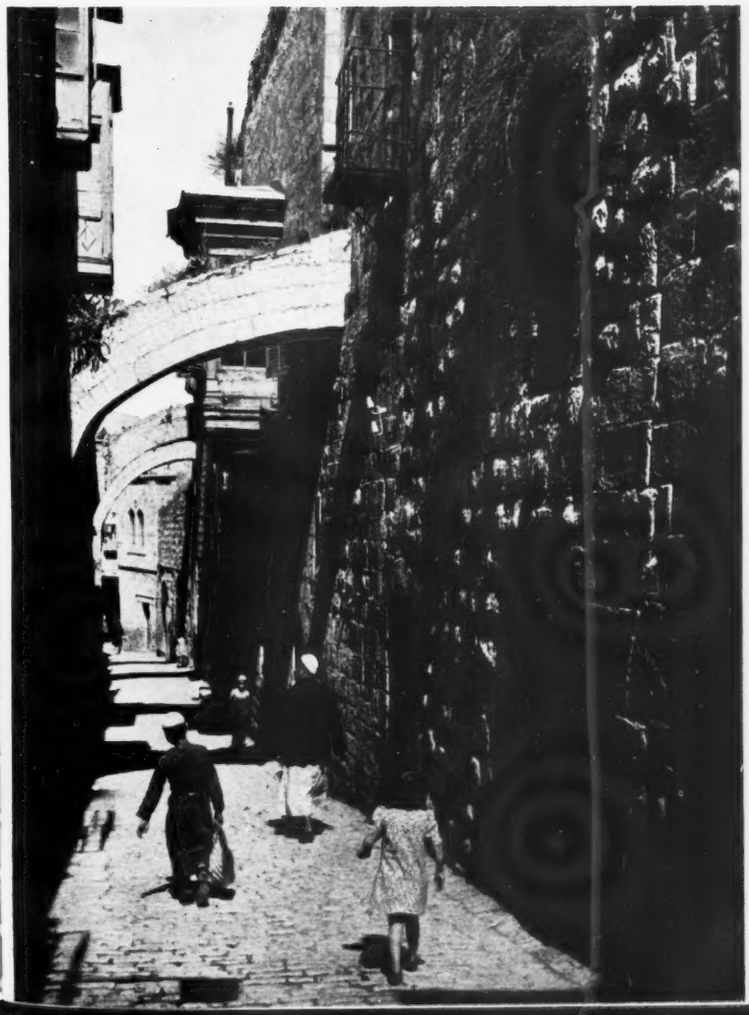
* *Jerusalem City Plan.* By Henry Kendall. H.M. Stationery Office, 1948. Price 21s. The illustrations on the pages that follow (with the exception of two on page 146) are taken from this report.

OUTSIDE THE WALLS *The city of Jerusalem was still almost wholly contained within its walls when the drawing on the left was made in the middle of the last century, and even when Allenby's army liberated it from the Turks in 1917 building outside the walls only consisted of a few isolated monasteries and hospices on the surrounding hills and a scattering of residential suburbs to the west and north-west. Allenby took prompt action to ensure that the character of the old city was preserved and new development outside properly controlled. His and subsequent town-planning measures have resulted, in spite of the rapid growth in other directions, in the old walls still forming the boundary of the built-up area on the south and east. On the east (see photograph below) the land falls sharply from the base of the wall to the Jericho road and then rises to form the Mount of Olives, which under the British regime has been successfully preserved as an open space, and it is to be hoped always will be whatever government rules. The buildings seen immediately within the walls are the principal Moslem monuments. They occupy a raised platform called the Haram esh Sharif, which constitutes the sacred Moslem area. In the centre of the Haram is the Dome of the Rock, built in the seventh century and covered with gorgeous Persian tiles in the sixteenth century by Suleiman the Magnificent.*

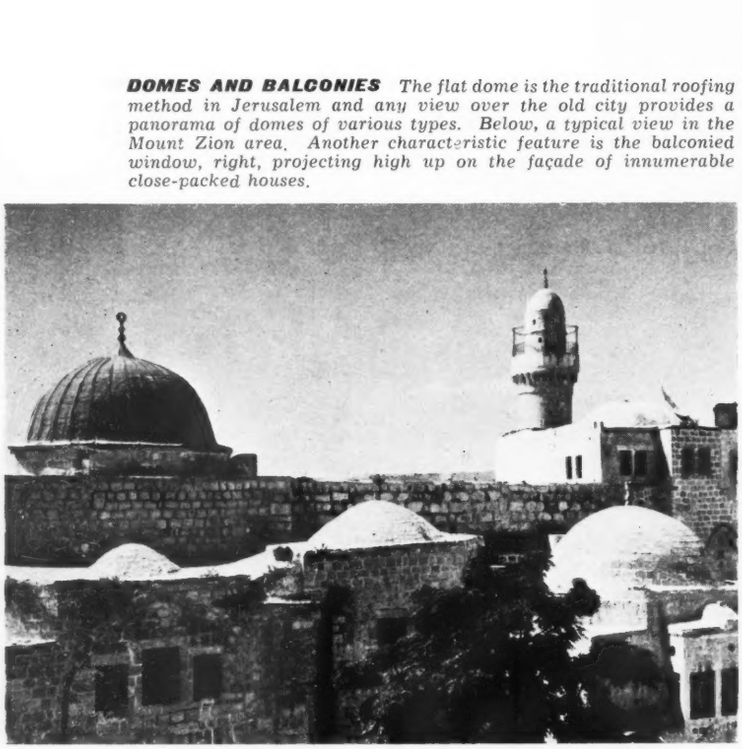
TOWNSCAPE: OUTSIDE AND IN *Above, the south side of the Jerusalem city wall looking across the Valley of Kidron. On the right is the Dome of the Rock and in the centre the el Aqsa mosque, built in 691 on the site of a basilican church of the time of Justinian. Below, left, the same mosque from the corner of the wall bounding the Jewish quarter of the old city, photographed during recent repair work. Below, right, the Garden of Gethsemane on the lower slope of the Mount of Olives, one of a circuit of invaluable open spaces east and south of the city wall. Inside the walls the character is set by narrow, often vaulted, stone-walled streets and courtyards of a variety of architecture that indicates the succession of civilizations during which Jerusalem has flourished. Facing page: top left, the inside of the mid-sixteenth century Damascus Gate; top right, the church of St. John the Baptist in the Christian quarter; bottom left, houses in a narrow street buttressed against the massive walls; bottom right, a vaulted passage in the Armenian quarter.*







DOMES AND BALCONIES *The flat dome is the traditional roofing method in Jerusalem and any view over the old city provides a panorama of domes of various types. Below, a typical view in the Mount Zion area. Another characteristic feature is the balconied window, right, projecting high up on the façade of innumerable close-packed houses.*



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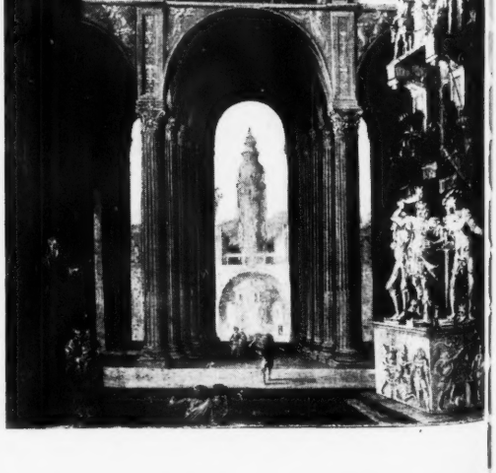


BOOKS

A National Tradition

RUSSIAN ART FROM SCYTHS TO SOVIETS. By Cyril G. E. Bunt. Studio. 21s.

IT is a curious fact that of all the great national artistic traditions only the Russian has failed to receive, during the last generation of intensive art-historical studies, the treatment which two thousand years of constant production would appear to deserve. Perhaps the barrier of a difficult and unfamiliar language and the remoteness and inaccessibility of the materials account for the indifference of western scholars, for there has been no lack of adequate research by the Russians themselves. Since 1914 the dense volumes of Igor Grabar's *Istoria Russkogo Iskusstva* have offered tantalizing opportunities to the venturesome, while the learned periodicals of the early twentieth century, *Apollon*, *Mir Iskusstva* and *Staryie Godi*, contained many articles of paramount importance for establishing the theses and constructing the framework for a systematic Russian art history. Yet until very recently no English or American scholars rose to the bait. Rosa Newmarch's *Russian Arts* (1916) is now out of date and was always old-fashioned in construction. Informed and serious studies of particular problems, such as David Buxton's *Russian Medieval Architecture* (1934), have been rare and valuable additions to the literature, and will serve as cornerstones upon which the coming generation of historians will be obliged to build. But in English we have had as yet no histories to challenge the quality of Louis Réau's *L'Art russe* (1921-1922) or Otto Wulff's *Die neurussische Kunst* (1932). Meanwhile the Soviet scholars have published a quantity of monographs and general histories which might well stand translation into English.

Cyril Bunt now proposes to remedy the lack of an inclusive one-volume history. For the general reader this is a generous book; generous in its chronological extent, generous in its inclusion of the crafts and folk arts as worthy of equal attention with architecture, sculpture and painting, generous in the author's insistence that Russian art constitutes an integrated, independent national tradition, one which can both stand alone and withstand constant, carping comparison with Western European art. Most generous, too, is the author's contention that Soviet art represents not a break with the past, but a renewal of an older Russian popular realism which, as time passes and the stresses of Soviet society are resolved, will witness a further development of the considerable talent already evident among the younger Soviet generation.

The author's interest in, perhaps one should say preference for, the minor arts and crafts gives the book a special character, distinct from the usual insistence upon the pre-eminence of the "fine arts." This concern runs like a basting thread through the volume, from the opening pages on the ceramic vessels and metalwork of Scythian-Greek workmanship found in the Kersonese, through the discussion of medieval goldwork and embroideries, and the establishment of the great eighteenth-century porcelain works, to the popular prints, folk embroideries and native musical instruments of modern times. There is abundant evidence of the author's knowledge and appreciation of fine Russian craftsmanship, and in these chapters he succeeds best in his aim of presenting the distinctively Russian character of these arts.

Yet of all the arts architecture surely is the most symptomatic, in any epoch, of the condition and direction of a national culture. Mr. Bunt's account of medieval ecclesiastical architecture is reasonably full, in so far as he deals with the stone and brick ecclesiastical buildings of the

MONSU DESIDERIO

a little-known precursor of Rococo and Gothick

THE PURPOSE OF this note is to publish a so far unknown painting whose eminently fantastical character calls for some comment. It represents the Feast of Belshazzar, is 6 ft. 8 in. by 3 ft. 8 in. in size, and belongs to the Wadsworth Athenæum at Hertford, Connecticut. At first sight it looks as if it might be by Magnasco, the gloomiest and most spirited painter of the Italian Rococo. In fact its date is *circa* 1615-30, or such at least are the few other dates on pictures by the same rare artist. He worked at Naples; and it seems on the face of it almost impossible to connect the character of the painting with Italy in the seventeenth century. For all we know the Baroque was reigning unchallenged at that time. Yet the scene here is placed into a vast Gothic church —even if the church is furnished with the weirdest of screens, monuments and tabernacles with Renaissance niches, Baroque scrolls, and barley sugar columns. Yet the fact remains that Gothic architecture is affected, two hundred years after Brunelleschi and Donatello and Alberti had replaced the *maniera gotica* or *tedesca* by a classical style.

Above, St. Etienne du Mont, Paris (1511), *with Biard's rood screen of* 1600. *On opposite page: left, Martyrdom of St. Catharine by Monsù Desiderio (collection Arthur Jeffress); right, an architectural phantasy by Monsù Desiderio (Harrach Gallery, Vienna).*

It is true on the other hand that the Renaissance had never killed the Gothic completely. But where in the sixteenth century something like a revival stirs, it was caused by remarkably un-Gothic motifs, as Professor Panofsky has ingeniously analysed. One of the central principles of the Renaissance is the unity of style which should pervade the whole of a building. Conformity (*conformità*) is the term used. Now to add to a Gothic building a Renaissance façade or tower was logically against that principle, and therefore such Renaissance architects as Francesco di Giorgio and Bramante decided as early as about 1490 that the lantern over the crossing of the Gothic cathedral of Milan should be in the Gothic and not the new classical style of which they themselves were yet wholly convinced. And in Gothic—though in an extravagantly Mannerist version of Gothic—it was carried out. Again in the case of the greatest church of Bologna, S. Petronio, a façade was to be added in the sixteenth century, and a long-drawn-out and exceedingly interesting controversy arose between those who wanted to add to the Gothic building a modern front, and those who pleaded for a continuation of the old style. Even such classicists (and Mannerists) as Peruzzi and Giulio Romano furnished Gothic designs. The final summing-up was given in 1582 by an architect carrying on their style: Pellegrino Tibaldi, who said that the best thing would be to pull down the whole church and rebuild it in the antique manner, but failing that one should 'observe the precepts of (Gothic) architecture, without mixing one order with the other.'

Now our picture, painted about forty years after this memorandum, takes sides in its own irresponsible way against Tibaldi and Bramante and the principle of conformity. What its author enjoys is clearly mixture, intricacy, surprise, contrast—in short, all those principles which a hundred years later were to form the picturesque movement in England. He uses a Gothic setting or Gothic bits not to be pure, as the Italians suggested, but to be impure; not for the sake of conformity but of incongruity.

Nor did he do this only once as an exception. Of the fifteen paintings of his known in the original or old reports to M. Louis Réau (who in 1935 summed up our scanty knowledge of him), several—notably some of the five in the Harrach Gallery at Vienna (of which two are dated 1622) and one at the Budapest Museum—show this peculiar conciliation of the irreconcilable. I can add one more of his works, dated 1617—the earliest so far known. It represents the Martyrdom of St. Catharine, is 37⅝ in. by 47⅝ in. in size, and has been placed on loan at the Southampton Art Gallery by its owner, Mr. Arthur Jeffress. The main building here with its fat short columns against which the judge is placed (the base of his throne has the date painted on) has at its left-hand corner a Gothic shaft and also seems to be Gothic inside.

How can this be? The answer is indicated by the name of the artist—of whose life, incidentally, we know nothing. He appears in Neapolitan sources as Monsù Desiderio, and Monsù is how the foreigner nicknames the Frenchman. We have still got it today in our *Monsewer*. The France of the early seventeenth century, however, takes us into an atmosphere very different from that of Italy. The modern, classical style which about 1550 Delorme and Bullant had tried to establish had not won everywhere. In church architecture for the most part Gothic form and construction were continued. The vaults of the naves of St. Gervais and St. Eustache in Paris itself carry on the Gothic of their chancels, and the Jesuits of Northern France, Brabant, Flanders and the Rhineland built new wholly Gothic churches even if their decorative detail was a Franco-Flemish Mannerist bastard version of motifs originally Italian. It is scarcely necessary to point to parallel developments in England—to Oxford and Cambridge colleges and especially to the Hall Staircase at Christ Church, Oxford, to Bolsover, and to Lincoln's Inn Chapel.

What is, however, essential in connection with Monsù Desiderio is that in England and the Netherlands, in Germany and also in France, Italian and Gothic motifs were freely mixed. The splendid composition of Biard's rood screen at St. Etienne du Mont in Paris, begun in 1600, adds to the Gothic structure (erected only in 1511) the elegant sweep of its segmental arch and the twist of its two staircases, in a spirit essentially akin to Desiderio's.

French also and more specially French Mannerist are Desiderio's little Antique structures bristling with odd ornament and decorated with twisted columns and far more statuary than is good for them. Their immediate precursors are to be found in the rare paintings of Antoine Caron who died in 1593 (see e.g. his *Slander* and *Triumph of the Triumvirat*, both in the Louvre, the latter dated 1566).

To sum up. Just as Desiderio's brushwork, his flickering *tocco*, his crisp and deftly scattered little grains of paint, his magic lighting and sketchy figures are a Proto-Rococo in their heralding of the real Rococo of Magnasco about 1715-50, so his treatment of architecture embraces a Proto-Gothick in its heralding of the real Gothick of about 1750.

NIKOLAUS PEVSNER

literature:

L. Réau: *Gazette des Beaux Arts*, 6 per., vol. XIII, 1935.—A. Romdahl: *Göteborgs Högskolas Årsskrift*, vol. I, 1944.—J. Burckhardt: *Geschichte der Renaissance in Italien*, 6th ed., 1920, p. 32.—E. Panofsky: *Staedel Jahrbuch*, vol. VI, 1930.—L. Hautecoeur: *Histoire de l'architecture classique en France*, pt. I, 1943, passim.

acknowledgments:

My thanks are due to Mr. Arthur Jeffress for permission to illustrate the *Martyrdom of St. Catharine*, to Mr. G. L. Conran, Curator of the Southampton Art Gallery, for help in obtaining its photograph, and to Miss Esther Seaver, Curator of the Wadsworth Athenæum at Hertford, Conn., for information on the *Feast of Belshazzar*. The picture was bought in 1937 from the Galerie St. Lukas in Vienna. Its earlier provenance is unknown.

Kiev, Vladimir-Suzdal and Moscow regions from the eleventh through the sixteenth century. But this is only half the story. The architecture of *Wooden Russia* is certainly as important, if not more so, for the formation of the national style as the modifications of imported Byzantine forms. Without some knowledge of the wooden buildings, especially in the characteristic forms of the tent church and the bulbous gables and domes of the type so extravagantly displayed in the late churches at Kiji, it is impossible to understand the peculiarly Russian forms of the Renaissance structures in Moscow and northern Russia of the sixteenth and seventeenth centuries. Mr. Bunt passes over *Wooden Russia* with two illustrations and a mere mention of its existence, while he omits any account of the Moscow Renaissance and Baroque. Again, the history of the foundation of St. Petersburg and the development of Russian Rococo and Neo-classicism in the hands of Western European artists and architects exists in summary, but the specifically Russian character which reaches a culmination in such works as Zakharov's Admiralty or Voronikhin's Kazan Cathedral is not revealed. Both architects are named in the text but none of their works is illustrated. One should also have supposed that the attempts to revive a specifically national style in the nineteenth century in the fashion of Sherwood's Historical Museum on Red Square, would have been pertinent to the author's major purpose, and would have led to a discussion of the important later phase of this movement which reached the West through the theatrical work of Bakst and Benoit and found its most popular cultural expression in the early compositions of Stravinsky.

What one misses most, in this and similar works of equal sincerity and integrity, is the absence of a master plan, a sense of the fundamental structural continuity of this national tradition which would prevent the attentive student from being distracted by such aberrations as the multitudinous confusion of form and colour in the Cathedral of St. Basil the Blessed, thus leading him to believe that the more Europeanized elements in Russian art are merely remote or inferior imitations of western examples. And, on the other hand, such a master plan, if based on an informed and intimate acquaintance with western as well as Russian culture, would not only obviate invidious comparison, but would make clear the fundamentally Russian character of even the most apparently westernized examples. Especially is this true in the case of Russian neo-classicism which on any other terms admits of no precise analysis. The work of Bazhenov and Starov may be French in plan and detail, but in structure and mass such buildings are powerfully and characteristically Russian. Nowhere else but in St. Petersburg, for instance, could Montferrand, though a Frenchman, have constructed the Cathedral of St. Isaac.

The other arts admit a similar system of investigation. It would be cheap and easy, not to say confusing, to call Repin the Russian Manet. But we may observe the parallel phenomena of the emergence of a visually realistic technique in conjunction with the development of a materially conscious middle-class society in the late nineteenth century in both Russia and France. Repin's sojourn in Paris in the 1860's provided him with the means for the interpretation of that society in his own country, where atmospheric and iconographic conditions, to name only two, directed his art into a characteristically Russian idiom.

Mr. Bunt, in his enthusiasm for Russian art, has preferred to let the monuments speak for themselves. His concise text and abundant illustrations provide the thoughtful reader with the means to ponder these problems further and to draw his own conclusions.

GEORGE HEARD HAMILTON

Yankee Doodle

THE CASE FOR REGIONAL PLANNING, WITH SPECIAL REFERENCE TO NEW ENGLAND. By the Directive Committee on Regional Planning, Yale University. Yale University Press. (London: Geoffrey Cumberlege). 55s.

HOW soon will our children have to start learning American in school? Go to the cinema and see a movie, you may think the day remote. But read the works of the American Professor, particularly the Professor of Planning, you will think again.

Here is a book which the introduction claims 'seeks to clarify the meaning, potentialities and methods of the planning process in general and by a *more popular* presentation to place this process in a somewhat broader perspective of basic democratic values and contemporary scientific attitudes than is customary in technical planning literature.' (The italics are mine.) How do the Yale Professors conceive a more popular presentation of the planning process? Here is an example taken from the chapter on What is a Region, page 31: 'What is the most efficient area for achieving any particular value—such as increasing and distributing more evenly the real income of the community, or increasing the democracy of its practices in the making of important decisions, or building environments that promote the integration of democratic characters—is a question for science, engineering, and common practical knowledge. Its answer depends upon solving specific problems in space, time, technology, resources and human habits and motivations and in the interactions of all these.'

Then after four pages of similar learning, the Professors go on: 'Thus we conclude, as we began, that both of the two common and superficially different modes of defining a region express useful, if not indispensable, truths. The less metaphorical mode is content to delimit a region as that contiguous area having the necessary geographic unities; the people with sufficiently homogeneous desires, attitudes, and wants; the sufficient bases in natural and man-made resources and technology; and the appropriate voluntary institutions and governmental organization—to achieve, within the limits and opportunities of the structure of external political power, the utmost efficiency in the fullest attainment of the major human values of the people of the area. To this comprehensive summation the rival or organismic mode of expression, drawing on the analogy of individual living organisms, adds an emphatic insistence that such an equilibrium of optimum efficiency in the satisfaction of human wants is not to be achieved unless people, values, institutions, and resources are structured into functional components, as interrelated and indispensable to each other and to the healthy functioning of the whole, and as pulselike in the regularity of their interaction as are the component parts of man and animals. Whatever the exact sematic merits of this metaphor, there is a wisdom in its insistence upon the interdependence and the need for a harmonious adjustment of the component parts of a regional community that may correct any tendency toward a too mechanical interpretation of the more sober modes of definition.'

Even translated into English, it is hard to believe that these words conceal any very considerable contribution to our conception of regional planning.

The book is relieved by some gay maps and diagrams in bold, primary colours. Of the American subject-matter I am not qualified to judge, but the map of Europe illustrating old civilizations has been given a new look by allowing the Tropic of Cancer to slip up to somewhere around the middle of Spain.

WILLIAM TATTON-BROWN

SHORTER NOTICES

FASHIONABLE BRIGHTON, 1820-1860. By Antony Dale. Country Life. 42s.

Mr. Dale has the distinction of being one of the two or three—or is it four or five?—living biographers of English architects. This book shows what he has been up to since the publication of his *James Wyatt*. It is not an easy book to classify: in his own words, though it is 'mainly the history of building rather than of people, [it] has also aimed at noticing the connection of all interesting residents and visitors with individual houses.' Nor is it an easy book to read: there are so many names, and some of their owners are perhaps not *very* interesting to any but the ardent Brightonian. But then it certainly cannot have been an easy book to write, and all one's criticisms are tempered by gratitude to Mr. Dale for his industry and pertinacity in tackling a task which would have daunted many. A particularly welcome chapter is that on Wilds and Busby, which throws much new light on that memorable partnership—but there is not a page in the book which does not contain some information not readily accessible before. That there should be no street plan is so astonishing that one's first thought is of negligence on the part of the binder.

DECAY OF TIMBER AND ITS PREVENTION. By K. St.G. Cartwright and W. P. K. Findlay. H.M. Stationery Office. 12s. 6d.

This is a book which few but the mycologist will read from cover to cover, and which only an expert in mycology can appraise at its full value; for it is primarily a scientific account of the many species of fungus which cause decay in trees and timber. It is based partly on the authors' own researches at the Forest Products Research Laboratory, and partly on the accounts of similar work in various other countries, full references to which are included at the end of every chapter. Some of the information it contains has already been published—but in several much smaller publications, most of which are now out of print.

It would be unfortunate if the layman glancing at the book should hastily lay it down again after alighting on such remarks as 'the sporophore consists of a rounded mass of imbricated pilei' or 'the hyphae in the wood are mainly hyaline and have not been observed to bear clamp connections.' For it contains a great deal which, written in non-technical language, will interest and indeed, especially in these days of timber shortage, ought to be read by all who grow trees or use timber. What is more, the book is so logically set out, so clearly and liberally sub-headed that the reader, whatever his interest, can quickly find his way to the pages that concern him. The paragraph headed 'Economic Importance' at the end of each section is of special value to the layman, summing up as it does the practical effects of the fungus described and the measures that can be taken to deal with it.

A DESCRIPTION OF VIRGINIA HOUSE IN HENRICO COUNTY, NEAR RICHMOND, VIRGINIA. Virginia Historical Society, Richmond, 1947.

In 1925 a demolition sale was held at Warwick to get rid of a fine Elizabethan mansion (which had numbered among its former proprietors the landscape-gardener Thomas Wise) known as The Priory. Mr. and Mrs. Wilbourne Weddell happened to hear about it and bought it. It went west, was re-erected in Virginia and with its contents made over to the Virginia Historical Society. A noble thing to do, and one not deserving the accusations of vandalism and bad breeding which were heaped on the Weddells by certain English enthusiasts at the time. The house was so generously restored that it must be quite a puzzle now to trace what is original, what ancient but alien, and what new. Ample gardens were laid out around with divers plaisaunces and objects of virtu purchased in Spain, Latin America, France, England and other countries. The present publication is a proud record, following in type, paper and decoration the example of the books brought out by Horace Walpole's Strawberry Hill press. There are, however, some piquant contrasts between the sturdy honest-to-goodness original architecture and woodwork, the polite printing, and the text with its manifold colloquial allusions to episodes in the lives of A. & V.—(the late owners, who, since the publication of the book, have unfortunately been killed in a railway accident).

ANTHOLOGY

The Spiritual Railway

The Line to heaven by which was made
With heavenly truth the Rails are laid,
From Earth to Heaven the Line extends,
To Life Eternal where it ends.

Repentance is the Station then
Where Passengers are taken in,
No Fee for them is there to pay,
For Jesus is himself the way.

God's Word is the first Engineer
It points the way to Heaven so dear,
Through tunnels dark and dreary here
It does the way to Glory steer.

God's Love the Fire, his Truth the Steam,
Which drives the Engine and the Train,
All you who would to Glory ride,
Must come to Christ, in him abide.

In First and Second, and Third Class,
Repentance, Faith and Holiness,
You must the way to Glory gain
Or you with Christ will not remain.

Come then poor Sinners, now's the time
At any Station on the Line,
If you'll repent and turn from sin
The Train will stop and take you in.

(*From a tombstone of c.*1845
in Ely Cathedral.)

MARGINALIA

Christopher Nicholson

The news of the sudden death of Christopher Nicholson on July 28 will have been received by readers of the REVIEW with the greatest regret. One of the most brilliant of the younger generation of English architects, he was the author of several pioneer works of modern architecture including a free-standing reinforced concrete framed studio for Augustus John at Fordingbridge (THE ARCHITECTURAL REVIEW, December, 1937), the London Gliding Club at Dunstable (THE ARCHITECTURAL REVIEW, December, 1937) and a house at Fawley Green (THE ARCHITECTURAL REVIEW, June, 1938).

After a distinguished war career in the Fleet Air Arm, in which he attained the rank of Commander, R.N.V.R., Nicholson resumed architectural practice in partnership with Hugh Casson, specializing in industrial design and exhibition work. He was architectural consultant to British European Airways, thus maintaining in his professional life his interest in—and exceptional knowledge of—flying, which dated from long before his war service, for he had for many years been an enthusiastic glider pilot, and was in fact one of the pioneers of gliding in this country. It was through his eminence as a glider pilot that he met his death. He was killed in Switzerland while representing Britain in the international gliding competitions at Samaden, near St. Moritz.

Nicholson had exceptional professional versatility—having been, as well as an architect, a furniture and industrial designer (his standard chair for the Peckham Health Centre and his garden furniture for Heal's will be remembered), a teacher—at Cambridge and at the Architectural Association—and an external examiner for the R.I.B.A. As a designer his outstanding quality was his ability to analyse every problem, reduce it to first principles and solve it on a common-sense basis without prejudices or preconceptions. He also possessed a remarkable technical ingenuity, but combined with these practical qualities was the much rarer quality of visual discrimination. His talent was of a kind that modern architecture badly needs, and his death at the early age of 42 is a loss it can ill afford.

From the House of Murray

A piece of good news from the bookshops is that Nikolaus Pevsner's *An Outline of European Architecture*, which made its first bow in 1943 as a Penguin, has been given a more permanent physical form, and may now be got as a substantial medium-octavo volume with over a hundred half-tone illustrations, an exact hundred of line drawings, plans, etc., and considerable additions to the original text. John Murray is the publisher, and the price is 25s.

Also from the house of Murray comes the first of Murray's new *Guides*. The general editors of the series are John Piper and John Betjeman, who are also the particular editors of this first volume, dealing with Buckinghamshire, which will be reviewed at length in a future issue of THE ARCHITECTURAL REVIEW.

Acknowledgments

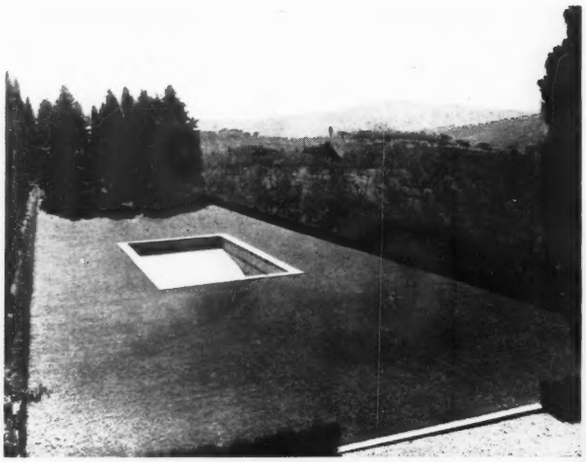
Acknowledgments for photographs in this issue are due as follows. *Frontispiece:* Wadsworth Athenæum, Hertford, Connecticut. Pages 111 to 116: Roger Sturtevant, San Francisco. Pages 129 to 132, H. L. Wainwright. Pages 134 to 137: no.1, Associated Photo Engravers; nos. 5 and 6, W. W. Winter; no. 8, Geoff Day; nos. 12, 16 and 19, Sydney W. Newberry; nos. 17 and 18, Stewart Bale. Illustrations to *Jerusalem: The Old City* to be taken as numbered left to right starting at the top of page 145; all these illustrations are reproduced from the *Jerusalem City Plan*, by permission of the Controller of H.M. Stationery Office, with the exception of nos. 3 and 4, which are by M. Schwarz, the other photographers being as follows: nos. 2 and 10, G. Eric Matson; nos. 5, 7 and 9, Alfred Bernheim; nos. 6, 8 and 11, G. S. Schweig.

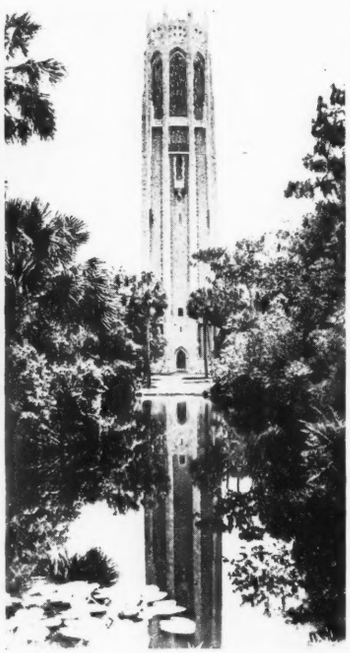
RÉSUMÉS

Septembre 1948

Page 107: *Quelques considérations d'Aston Park, par Charles Madge.* Un sociologue éminent discute la politique éditoriale de la REVUE D'ARCHITECTURE du point de vue sociologique. Un commentaire éditorial, introduit à côté du texte de Mr. Madge, explique l'attitude de la REVUE vis-à-vis des problèmes spécifiques soulevés par Mr. Madge.

Page 117: *A la recherche d'une nouvelle monumentalité, Dissertation par Gregor Paulsson, Henry-Russell Hitchcock, W. G. Holford, Sigfried Giedion, Walter Gropius et Lucio Costa.* L'architecture moderne a maintenant atteint l'étape où la révolution fonctionnelle peut être considérée comme un succès; les architectes ont cessé, en grande mesure, de s'appuyer sur le langage fourni par les styles historiques. La prochaine étape, à atteindre sans abandonner la discipline fonctionnelle mais plutôt en la considérant comme point de départ, doit être le développement d'un idiome moderne permettant l'expression de ces idées non-utilitaires qu'exprimaient si effectivement les styles historiques dans leurs propres contextes. Selon l'avis de beaucoup de milieux autorisés, le besoin le plus urgent c'est celui d'une nouvelle monumentalité qui permette aux édifices civiques et autres bâtiments représentatifs de symboliser collectivement leur objet et leur signification. Un certain nombre des principaux architectes et critiques de plusieurs nations ont été invités à exprimer leurs opinions sur la signification fondamentale du terme 'monumentalité' en matière d'architecture et sur l'avantage ou non des qualités monumentales dans l'architecture contemporaine, ainsi que sur les meilleurs moyens de les atteindre. En général, les opinions s'accordent sur l'avantage de la monumentalité, bien qu'une minorité maintienne qu'elle n'est pas compatible avec les idéaux démocratiques. Il est suggéré que cet effet se trouve réalisé actuellement de la façon la plus naturelle dans les œuvres de construction mécanique, et qu'en outre les attributs traditionnels de la monumentalité—la solidité, la durabilité et ainsi de suite—ne sont plus nécessairement applicables, bien qu'un contributeur considère l'idéal classique comme étant toujours aussi véritablement monumental que possible. Il est également suggéré que d'autres moyens possibles d'expression monumentale sont représentés par la





CONTRASTS IN LANDSCAPE ARCHITECTURE *In August an international conference of landscape architects was held at County Hall, London. Organized by the Institute of Landscape Architects, it was attended by 110 landscape architects from 14 countries. These two photographs are from the exhibition which was held, also at County Hall, contemporaneously with the conference. The one above shows the lawn terrace and swimming pool at Michelangelo's villa near Florence, designed by Pietro Porcinai in 1937. That on the right has a certain interest as having emanated from the office of Olmsted Brothers, successors to the great landscape architect of New York's Central Park.*

mise en scène de spectacles en masse, l'aménagement urbain sur une grande envergure et l'utilisation dynamique des formes naturelles sur un fond purement schématique, produit par l'emploi rationnel des techniques modernes de la construction.

Page 133: L'Evolution du Buffet de Gare, par Harold Wyatt. La solidité et le style particulier caractérisant leur architecture d'ordre secondaire sont les qualités que les chemins de fer britanniques ont héritées de leur période d'expansion vigoureuse pendant le dix-neuvième siècle, qualités qu'il convient de ne pas laisser disparaître maintenant que la nationalization et l'emploi de nouvelles méthodes de construction tendent à introduire l'unification de styles et un goût négatif officiel. Cet esprit inventif s'entrevoit d'une façon spéciale dans la construction de cet endroit toujours si âprement critiqué, le Buffet de Gare. L'article décrit le caractère architectural qui s'est développé dans la décoration et l'aménagement des Buffets d'un réseau de chemins de fer, et le procès par lequel le plan typique avec son comptoir à service rapide a pris forme.

Page 139: Projet d'un Collège Universitaire pour les Antilles. Norman & Dawbarn, Architectes. La renaissance de la construction dans l'Amérique Centrale et du Sud pendant les dix dernières années paraît d'autant plus frappante lorsqu'on la compare à la destruction ou au ralentissement enregistré par le reste du monde pendant la même période. Aux Antilles, la Commission Royale de 1938-39 et la passation du Décret de 1940 sur le Développement et l'Amélioration Sociale des Colonies ont fourni l'assurance d'une nouvelle ligne de conduite envers nos plus anciennes colonies—depuis longtemps négligées comme représentant une charge non-profitable, autrement dit 'les taudis de l'Empire.' Petit à petit les premiers résultats modestes de ce nouvel intérêt dans le développement colonial commencent à se faire sentir. Un des principes bien définis qui a été démontré, c'est qu'un pays arriéré ne peut avancer que par ses propres efforts, bien qu'il puisse nécessiter au début une certaine aide économique, technique et culturale pour lui donner l'essor voulu. La création du Collège Universitaire des Antilles à la Jamaïque est une indication positive que cette politique a été reconnue et qu'il est nécessaire de fournir aux Antillais l'occasion de contribuer eux-mêmes au développement de leurs propres pays. Les bâtiments illustrés dans ce Résumé représentent donc non seulement les laboratoires et les ateliers d'une future génération d'Antillais, mais ils serviront aussi de modèles d'après lesquels les indigènes pourront développer et créer une architecture vingtième siècle à leur propre façon, en continuant ainsi la haute tradition architecturale des colonisateurs des 18ème et 19ème siècles.

Page 144: Jérusalem: La Vieille Cité, par J. M. Richards. La terminaison du mandat britannique sur la Palestine laisse la ville de Jérusalem sous la menace des ravages de guerre mais aussi—lorsqu'un Gouvernement stable sera de nouveau établi—avec les avantages d'un code compréhensif d'urbanisation et de construction qui a été soigneusement élaboré pendant les dix dernières années. Les mesures successives d'urbanisme, qu'un rapport gouvernemental récent énonce en détail, ont été résumées dans cet article, mettant principalement en relief l'issue heureuse des efforts faits pour

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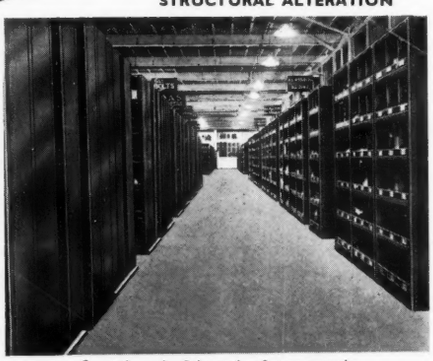

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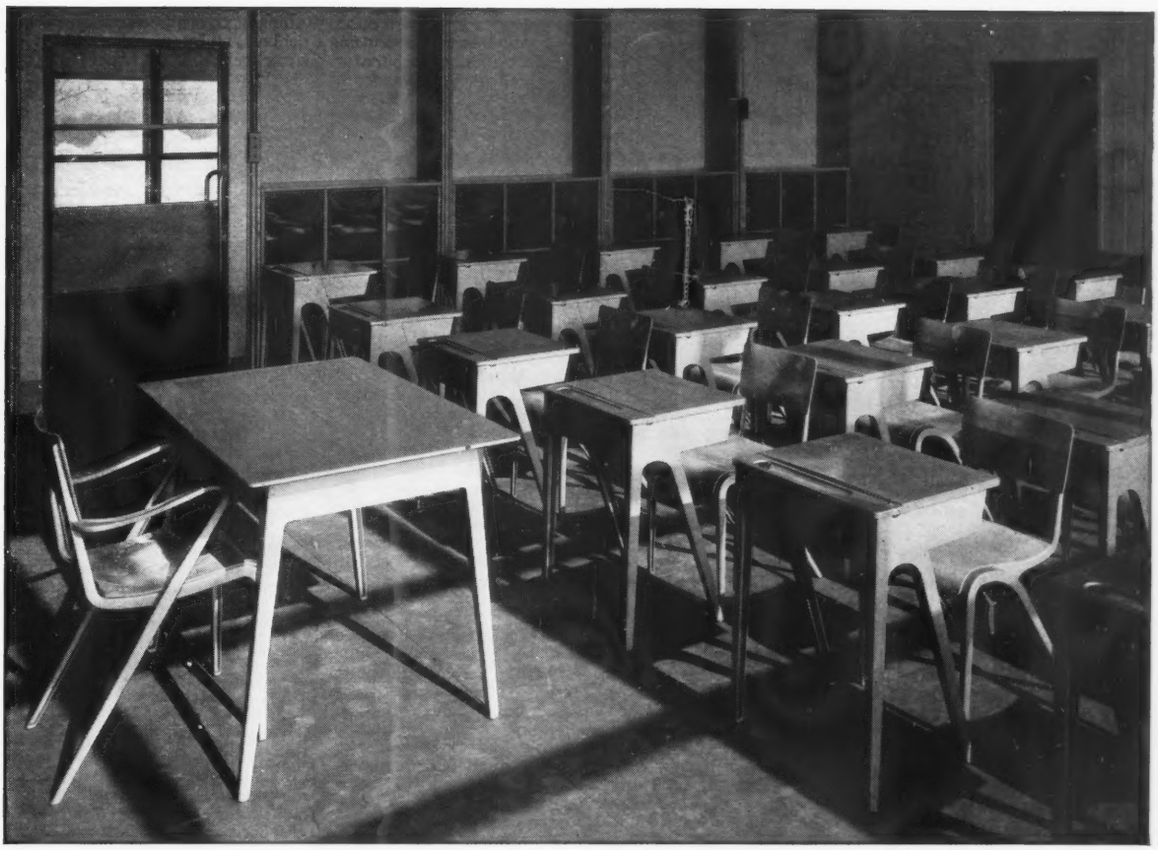

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conserver le caractère de la vieille ville dans l'enceinte des murailles, la cité sacrée de trois des principales religions mondiales. Les photographies reproduites illustrent ses aspects les plus typiques: les murailles qui délimitent toujours la zone urbaine au sud et à l'est, avec les pentes du Mont des Oliviers qui s'élèvent rapidement au delà, le quartier de Haram avec ses sanctuaires musulmans dominant ce côté de la ville, et par ailleurs l'enchevêtrement capricieux des allées voûtées et cours à arcades parmi lesquelles se poursuit aujourd'hui presque sans changement, la vie telle qu'elle existait il y a mille ans.

Page 149: *Monsu Desiderio: Précurseur Napolitain du Rococo et du Gothique, par Nikolaus Pevsner.* Le Dr. Pevsner vient de publier une peinture inconnue jusqu'ici de ce peintre mystérieux (d'origine française) qui travailla à Naples dans la première partie du dix-septième siècle. Il démontre qu'il existe un rapport entre ce mélange curieux de Gothique et de quasi-Rococo dans son œuvre et l'architecture contemporaine de l'Europe septentrionale.

September 1948

Seite 107: *Erwägungen aus Aston Park von Charles Madge.* Ein hervorragender Soziologe untersucht die Zusammenhänge zwischen Soziologie und Baukunst. Ein Kommentar der Herausgeber der ARCHITECTURAL REVIEW betont den Standpunkt der Zeitschrift zu den von Charles Madge erörterten Problemen.

Seite 117: *Auf der Suche nach einer neuen Monumentalität.* Beiträge von Gregor Paulsson, Henry-Russell Hitchcock, W. G. Holford, Sigfried Giedion, Walter Gropius und Lucio Costa. Moderne Architektur hat den Punkt erreicht, wo die funktionelle Revolution als Erfolg gebucht werden kann; in grossem Ausmass haben Architekten aufgehört sich der Mittel der historischen Stile zu bedienen. Die nächste Stufe, die erreicht werden muss, ohne von funktioneller Disziplin abzuweichen, ja indem man sie sogar steigert, ist die Entwicklung eines modernen Idioms, das nicht-utilitaristische Ideen auszudrücken vermag, wie es die historischen Stile auf ihre Weise verstanden haben. An verschiedenen Stellen empfindet man das Verlangen nach einer neuen Monumentalität, die es Nutz —und repräsentativen Gebäuden ermöglicht, Zweck und Bedeutung symbolisch zu veranschaulichen. Führende Architekten und Kritiker verschiedener Nationen wurden aufgefordert ihre Ansicht zu äussern über die grundlegende Bedeutung des Begriffes Monumentalität in der Architektur, und über die weitere Frage, wie weit und mit welchen Mitteln Monumentalität in moderner Architektur angestrebt werden soll. Allgemeine Uebereinstimmung besteht darin, dass Monumentalität anzustreben ist, trotz der Anschauung einer Minorität, dass dies nicht ganz mit demokratischen Idealen zu vereinbaren ist. Es wird angedeutet, dass Monumentalität heutzutage zumeist in Bauten industrieller Art erreicht wird, und dass die traditionellen Eigenschaften von Monumentalität—Solidität, Dauerhaftigkeit u.a. nicht mehr unbedingt Geltung haben, obgleich einer der Schriftsteller das klassische Ideal für das allein wirklich monumentale hält. Es wird darauf hingewiesen, dass Monumentalität auch mit anderen Mitteln erreicht werden kann: wirksames Komponieren von Massen, landschaftlicher Hintergrund und dynamische Verwendung natürlicher Formen gegen den diagrammatischen Hintergrund, erzeugt durch rationelle Verwendung moderner Techniken.

Seite 133: *Die Entwicklung des Eisenbahn-Erfrischungsraumes von Harold Wyatt.* Stärke und ein gewisses Festhalten an Tradition gehören zu den Eigenschaften, die britische Eisenbahnen während ihrer Entwicklung im 19. Jahrhundert erworben haben, Eigenschaften, die nicht eingebüsst werden dürfen, seitdem Eisenbahnen in den Besitz des Staates übergegangen sind und die Verwendung neuer Konstruktionsmethoden zu Normalisierung und einer gewissen offiziellen Geschmacksrichtung tendieren. Gefahren lauern besonders im Ausbau der Erfrischungsräume. Die architektonische Gestaltung des Erfrischungsraumes in der Vergangenheit und seine Entwicklung im Selbstbedienungs-System werden in diesem Aufsatz untersucht.

Seite 139: *Vorschläge für eine Universität in Westindien von Norman und Dawbarn, Architekten.* Der Bauaufschwung in Mittel-und Südamerika im letzten Jahrzehnt ist überraschend verglichen mit dem Rückgang, den die übrige Welt in der gleichen Epoche zu verzeichnen hat. Im Erlass der Köngl. Kommission von 1938-39 und im 'Colonial Development and Welfare Act' von 1940 wurde unseren ältesten Kolonien, den lang vernachlässigten unökonomischen Lasten, den 'Slums' des Empire, ein neuer Aufschwung versprochen. Allmählich beginnen diese Versprechungen Wirklichkeit zu werden. Man hat eingesehen, dass zurückgebliebene Länder nur aus eigener Kraft einen Aufschwung zu erreichen vermögen, selbst wenn zu Beginn materielle, technische und kulturelle Hilfe notwendig ist. Die Gründung einer Universität für Westindien in Jamaica ist ein Beweis, dass diese Politik sich durchgesetzt hat. Man muss Westindien eine Chance geben, selbst zur Entwicklung seiner Kultur beizutragen. Die hier abgebildeten Gebäude sind daher nicht nur Laboratorien und Werkstätten für eine kommende Generation in Westindien, sie sind auch Vorbilder einer Architektur im 20. Jahrhundert, die im Lande entstanden ist und die Tradition der Kolonial-Pioniere aus dem 18. und 19. Jahrhundert weiterentwickelt.

Seite 144: *Jerusalem, die Altstadt von J. M. Richards.* Das Ende des britischen Mandats bedeutet für Jerusalem die Gefahr durch Kriegsbeschädigung zu leiden, gleichzeitig aber, sobald eine feste Regierung wieder eingesetzt ist, auch die Hoffnung auf eine grosszügige Stadtplanung, die bereits in den letzten dreissig Jahren sorgfältig vorbereitet wurde. Die Massnahmen, mit denen sich ein kürzlich erschienener offizieller Bericht eingehend beschäftigt, werden hier erörtert, besonders im Zusammenhang mit Bemühungen, den Charakter der Altstadt nicht zu verletzen, der heiligen Stadt für drei grosse Bekenntnisse. Die wesentlichsten Punkte werden durch Abbildungen veranschaulicht: die Mauer im Süden und Osten, der steil ansteigende Oelberg, das Haram-Gebiet mit den geheiligten Stätten der Mohamedaner, die mit Säulen versehenen Höfe, in denen das Leben sich seit 1000 Jahren kaum verändert hat.

Seite 149: *Monsù Desiderio. Ein neapolitanischer Vorläufer des Rokoko und der Gotik von Nikolaus Pevsner.* Dr. Pevsner veröffentlicht ein bisher unbekanntes Bild dieses geheimnisvollen Malers französischen Ursprungs, der in Neapel im Beginn des 17. Jahrhunderts gearbeitet hat und verbindet die seltsame Mischung von Gotik und Quasi-Rokoko in Desiderios Werk mit Strömungen in der gleichzeitigen Architektur in Nordeuropa.

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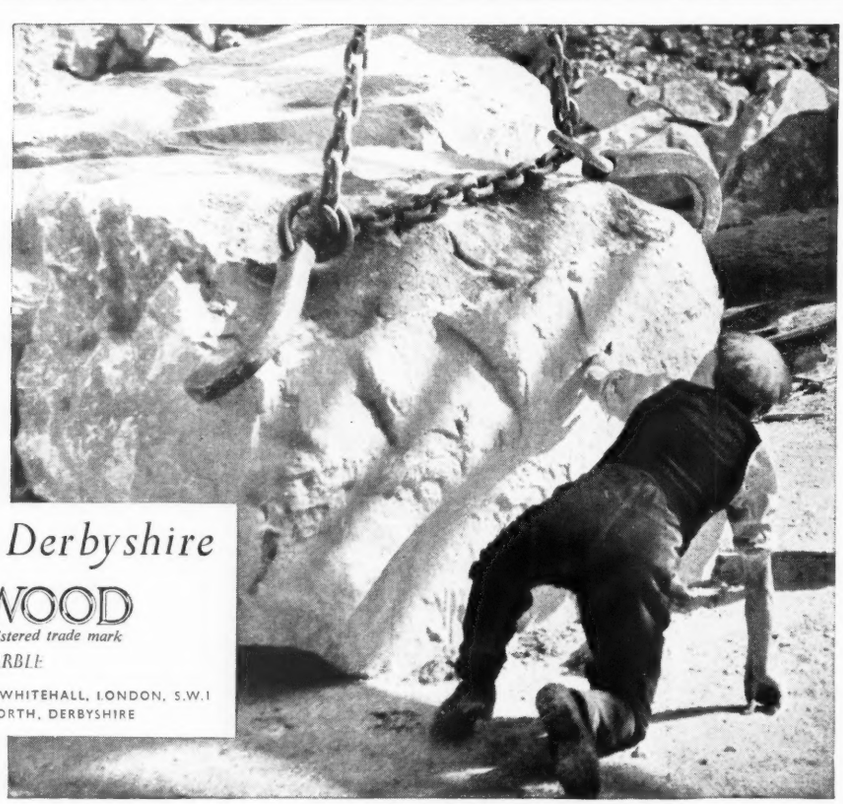

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Сентябрь 1948 г.

Стр. 107. ЧАРЛЗ МАДЖ. РАЗМЫШЛЕНИЯ ИЗ ПАРКА АСТОНА

Автор статьи, выдающийся социолог, обсуждает политику нашего журнала с социологической точки зрения. Редакционные коментарии, идущие параллельно с текстом самой статьи, выясняют наши собственные взгляды по отношению к специфическим проблемам, затронутым автором.

Стр. 117. ГРИГОРИЙ ПОЛСОН, ХЕНРИ-РАССЕЛ ХИТЧКОК, В. ДЖ. ХОЛФОРД, ЗИГФРИД ГИДЕОН, ВОЛТЕР ГРОПИУС И ЛЮЧИО КОСТА В ПОИСКАХ НОВОЙ МОНУМЕНТАЛЬНОСТИ (ОБЩИЙ ОБЗОР)

Успех „функционализма" („функционалистической революции") в новейшей архитектуре можно считать доказанным. Архитектор, в значительной мере перестал зависеть от языка исторических стилей. Следующей стадией должно быть развитие нового архитектурного языка для выражения современных идей неутилитарного характера с той же яркостью, с которой ушедшие в историю стили выражали идеи своего времени. Достичь этого можно только движением вперед, а не в коем случае не отступлением назад от дисциплины функционализма. Во многих кругах чувствуется потребность в том, чтобы общественные здания, равно как и иные сооружения общественного характера, надлежащим образом символизировали свое назначение и свою важность для всего коллектива в целом. Ряд выдающихся архитекторов и архитектурных критиков были запрошены относительно их мнения о том, в чем заключается основное значение термина „монументальность", требуются ли монументальные качества для современной архитектуры, а если требуются то как этих качеств достигнуть. На том, что монументальность в современной архитектуре нужна, сходятся почти все, и только незначительное меньшинство считает, что монументальность не вполне совместима с демократическими идеалами. Кое кто полагает, что монументальность больше всего подходит к инженерным сооружениям, а некоторые считают, что такие обычно принятые признаки монументальности как солидность и длительность в настоящее время больше уже не применимы. С другой стороны, один из авторов выражает мнение, что классические идеалы в архитектуре выражают лучшим образом истинную монументальность и по сию пору Выдвинута была также идея, что имеются и другие способы выражения идеи монументальности, помимо архитектуры в прямом смысле этого слова; к таковым относятся массовые спектакли и использование органической живости естественного фона архитектурных сооружений вместо откровенной диаграматики, которая получается в результате черезчур „рационального применения современной строительной техники.

Стр. 133. ХЭРОЛД ВАЙАТ. ЭВОЛЮЦИЯ ВОКЗАЛЬНОГО БУФЕТА

Английские вокзальные буфеты унаследовали свою солидность и особенности своей „малой архитектуры" еще от периода мощного расширения ж.-д. сети в XIX столетии. Нельзя позволить, чтобы эти особенные качества исчезли в результате национализации британских железных дорог (с 1-го января, 1948 г.) и применения новых строительных методов с их стандардизаторской тенденцией, а также в результате отрицательного вкуса официальных кругов. Особенно характерные черты не всегда явно выступают наружу, и это специально относится к английским вокзальным буфетам, которые так часто подвергаются несправедливой критике. В статье уделено особое внимание характеру архитектурных украшений и рисунка оборудования вокзальных буфетов на одном из подразделений британской ж.-д. сети, описывая процесс выработки типичного плана, включающего прилавок с быстрым обслуживанием посетителей.

Стр. 139. ПРОЕКТ УНИВЕРСИТЕТСКОГО КОЛЛЕДЖА В ВЕСТ-ИНДИИ. Архитекторы: Норман и Добарн

Возрождение за последнее десятилетие строительства в Центральной и Южной Америке особенно поражает по сравнении военными разрушениями и с полным затишьем в строительном деле, испытанными за тот же период почти во всей остальной части нашей планеты. В Вест-Индии заключение Королевской Комиссии 1938-9 гг. и принятие Парламентом Акта о Колониальном Развитии и Благоустройстве в 1940 г. послужили залогом совершенно нового подхода со стороны Метрополии к этой старейшей британской колонии, которая до того времени рассматривалась как экономическое бремя, нечто вроде „имперского слама". („Сламом" называются в Великобритании дома, пришедшие в ветхость от долгого пренебрежения и отсутствия ремонта. В XIX веке это было типичным жилищем бедняков. Теперь их осталось немного, и они быстро исчезают). Медленно начали появляться первые небольшие результаты этого нового интереса к развитию колоний. Безусловным уроком этого опыта является общий принцип, что отсталые страны могут развиваться только собственными усилиями, хотя, разумеется, достаточная матерьяльная, техническая и культурная помощь могут сильно помочь им стать на дорогу. Учреждение университетских колледжей в Вест-Индии и Ямайке является признаком того, что принцип этот получил надлежащее признание в реальной политике и что этим странам будет дана возможность внести полную долю в свое собственное продвижение вперед. Поэтому показанные в иллюстрациях постройки являтся не только лабораториями и мастерскими для будущих поколений Вест-Индии, но и моделями по которым сами обитатели этих стран смогут создать свою собственную архитектуру XX столетия, продолжая таким образом великую строительную традицию, установленную колониальными пионерами в XVIII и XIX столетиях.

Стр. 144. ДЖ. М. РИЧАРДС. ИЕРУСАЛИМ: СТАРЫЙ ГОРОД

Конец британского мандата в Иерусалиме грозит тем, что этот древний город может пострадать от военных действий. Однако рано или поздно устойчивое правительство там установится. Тогда-то и скажутся в полной мере все примущества тщательно и полно разработанного в течение последних тридцати лет строительного устава этого города и его тщательно продуманной планировки. В статье этой резюмируются те меры градопланирования, которые детально перечислены в недавнем правительственном отчете, особенно отмечая меры для сохранения

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характера Старого Города, внутри городской ограды, этой святыни трех великих мировых религий. Фотографические снимки иллюстрируют наиболее типичные стороны этого плана, как, например, городскую стену, по сию пору окаймляющую застроенную часть с юга и с востока, со склонами Елеонской горы, круто подымающимися непосредственно за ними, Арамский район со своим мусульманскими алтарями, господствующими в этой части; а в других частях этого древнейшего города они дают представление о запутаннейшем лабиринте переулков со сводчатыми перекрытиями и двориков, окруженных аркадами, где жизнь шла почти без перемен в течении тысячелетий.

Стр. 149. НИКОЛАЙ НЕВЗНЕР. МОНСУ ДЕЗИДЕРИО. ПРЕДТЕЧА НЕАПОЛИТАНСКОГО РОКОКО И ГОТИКИ

В этой статье Д-р Невзнер рассказывает об оставшейся до сего времени неизвестной картине этого таинственного живописца французского происхождения, работавшего в Неаполе в начале XVII столетия, связывая какую-то необыкновенную смесь Готики и квази-Рококо в его работе с современной ему архитектурой северной Европы.

CORRESPONDENCE

Architecture in the U.S.S.R.

To the Editors
THE ARCHITECTURAL REVIEW

SIRS,—Your article in the March issue on Russian architecture was read with great interest here in Zlín. I have discussed the matter with a Czech architect who is in touch with recent developments there and who visited the country recently. The results may help to clear up a few points.

It was agreed that the buildings as illustrated in the R.I.B.A. Exhibition were bad examples of misapplied historical styles, but it appears that the quality of recent buildings is so poor that it has been found necessary to erect these façades on all important thoroughfares to screen the bad workmanship.

In choosing examples of this kind for the Exhibition the compilers misjudged the reactions of the English architects. A recent exhibition in Moscow contained mainly technical developments and household appliances, only a small section being devoted to the building types shown in the R.I.B.A.

It is clear that the building industry in Russia was unable to cope with the modern style in the past owing to inadequate technical equipment. It is now, however, all set for a great upsurge of activity and development, and soon the incongruous stylistic façades will be abandoned, and a more functional approach will be pursued with increasing vigour.

Yours, etc.,

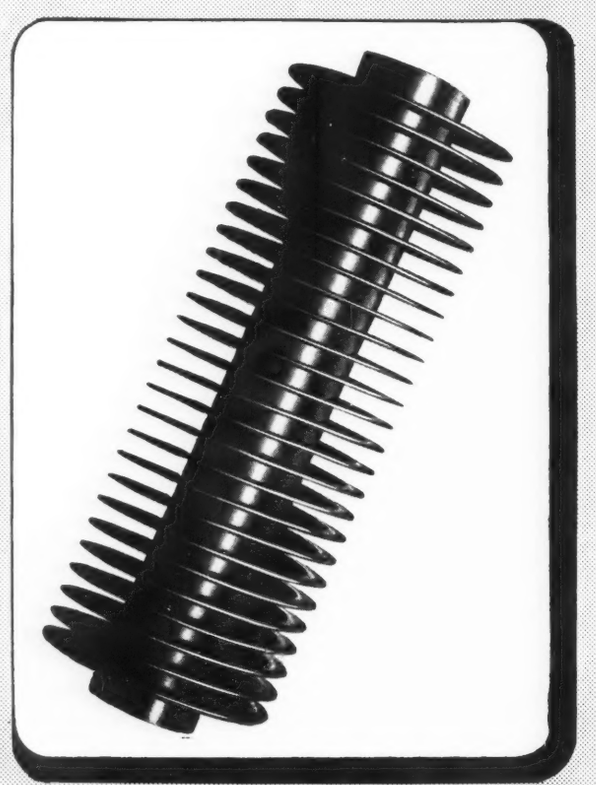
Zlín, Czechoslovakia. J. NEWEL LEWIS.

P.S.—Here in Zlín a great transformation has taken place since the war, and this has been accelerated recently as plans are being realized. A huge building programme is under way including many projects for the people's welfare. During week-ends the factory workers give voluntary help on the building sites.

My wife and myself are both employed as architects in the building department, and our section deals with towns and factories outside the Zlín area. Although we have been here only nine months a large factory we began designing last November was started in March and is now well under construction.

Two Schools for the Middlesex County Council: Contractors, Sub-Contractors and Suppliers

General Contractors: John Laing & Son. *Foundations:* by general contractors from designs by E. J. Cook, B.Sc.(Hons. Eng.), A.M.Inst.C.E. *Steelwork:* Bourne: Lindsay's Paddington Iron Works. Field End: ditto: Dorman, Long & Co. *Pitched roofing:* Robertsons Building Service. *Flat roofs:* Wood wool slabs: Thermacoust. *Asphalt finish to roofs:* Limmer & Trinidad Lake Asphalt Co. *Reinforced concrete floors (Bourne):* Rapid Floor Co. Field End: Diespeker & Co. *Bricks:* The Uxbridge Flint Brick Co. *Floor finishes:* Asphalt: Limmer & Trinidad Lake Asphalt Co. *Wood block and strip:* Horsley, Smith & Co. (Floors) (*floor clips* by The Adamite Co.). Granolithic: Stuart's Granolithic Co. Terrazzo: Art Pavements & Decorations. *Floor and wall tiling:* S. A. Forbes & Son. *Door Mats:* H.M. Prisons. *Fibre board ceilings:* Specialized Construction. *Decorative and fibrous plaster work:* Clark & Fenn. *Heating and ventilation:* Rosser & Russell. *Electrical work:* Barlow & Young. *Stage lighting equipment:* Venreco. *Stage and classroom curtaining:* J. Avery & Co. *Radio and public address equipment:* Philips Electrical. *Cloak room fittings:* Clark, Hunt & Co. *Clocks:* English Clock Systems. *Light fittings:* Troughton & Young. *Metal windows:* Crittall Manufacturing Co. *Blinds:* J. Avery & Co. *Curtains:* Gerald Holtom (designs by Evelyn Hunt). *Sanitary fittings:* W. N. Froy & Sons. Caretaker's house, Field End: John Bolding & Sons. *Plumbing and W.C. services:* J. H. Shouksmith & Sons. *Gates, frames to play sheds:* Light Steelwork (1925): Alfred Lockhart. *Fencing:* Bourne: Boulton & Paul. Field End: Peerless Fence & Products. *Cloak room collapsible gates:* (Bourne only) Yannedis & Co. *Ironmongery:* Yannedis & Co. *Kitchen fittings:* Ministry of Works. *Precast concrete items:* Malcolm MacLeod & Co.: Girlings Ferro-Concrete Co. *Projection room shutters, etc.:* J. Frank Brockliss. *Furniture:* Bourne: Middlesex County Council. Field End: Middlesex County Council and Kingfisher; Field End Play equipment: Paul & Marjorie Abbatt (World Export). *Planting and horticultural work:* Clark & Co. *Acoustic tiles:* Horace W. Cullum & Co. *Mirrors:* Clarke & Co. (Hoxton). *Artificial stone fountain, inscription to main entrance, decorative panels in Assembly Hall (Bourne):* designed by Geoffrey H. Deeley. *Ladders:* Drew, Clark & Co. *Lightning conductors:* J. W. Gray & Son. *Glass domes:* T. & W. Ide. *Glass bricks and ferro-glass work:* J. A. King & Co.: Pugh Bros. *Hose reels:* The Pyrene Co. *Bicycle parking blocks:* Stelcon (Industrial Floors). *Telephones:* London Telecommunications Region. *Tarmacadam:* Field End: Wilsons Surfacing. *Rolling shutters:* Haskins Rolling Shutters.



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