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JUAN GRIS : Still Life with Chair

THE VAGARIES OF TASTE

By Willem de Sanderes Hendrikz

One of the greatest social problems with which man is faced is to account for the variations in religion, morals, manners, customs and taste, and to reconcile these variations (if he is concerned with the eventual stability of his community, his country, his world) with his own personal inclinations in these matters.

Taking only one of these, the matter of variations in taste in art, we are faced with a problem that has caused more confusion of thought and action amongst artists, writers on art and people who are interested in art, than any other problem. The battle which has raged for years on the question of "modern" art versus "academic" art is only one aspect of this complex problem. And its issue is still undecided, even though the most rabid traditionalist has come to tolerate, if not to accept, the existence and development of all the manifestations of modern art—from the more dignified impressionist forms, through the whole range of obscure abstractionism, to the most recent surrealist explorations and neo-realist protestations.

The only positive contribution to the solution of this problem has been made by psychologists and philosophers who for centuries have sought to understand the complexities of life. It is to them, and not to artists, art critics or art lovers, that we must turn for the reasons why one apparently civilised individual will adorn his home with a Roworth or a Tinus de Jongh, while the neighbour on his left will prefer a Loubser or a Stern, and his right door neighbour will continue to exist contentedly, and with every appearance of being an equally civilised human being, in a home cluttered with the Victorian bric-à-brac left to him by a defunct and once-corseted maiden aunt.

Human beings, through the media of their faculties of sight, touch, taste, smell and hearing, become aware of the universe of which they are part by reacting to the manifestations of nature which can be perceived and interpreted according to individual development and personality. A complete awareness is never revealed at any given instant, but presents itself by degrees to persons endowed with powers of thinking, feeling, sensation, and intuition.

When the human being directs his faculty of sight on to a work of art—or any object for that matter—a reflection of its outline, mass and colour is transmitted by means of physiological processes through the lens of the eye to the brain, where it is registered as an image. The act of perception, therefore, starts with an awareness of the appearance of the object. But that is not all there is to it. The appearance of the object is only one of the many factors which enter into the field of perception. The brain has previously registered many other reflections which are capable of being revived or re-experienced by a stimulation of the memory, and the newly-perceived object may have its reflection influenced by the process of association (linking the act with a revived perception from the past). Such associations may be made with direct experiences or with hidden awareness in the subconscious mind of the observer.

Perception may therefore be either objective (apprehending the concrete aspects of outline, mass and colour of the object perceived) or subjective (apprehending associations supplied either by the memory or the subconscious mind), and these opposite directions are used by psychologists to serve as the basis for the fundamental distinctions between types of human personality.

In the process of human development, psychologists believe that a child begins by being wholly subjective, and only gradually and painfully acquires an objective view of life; that some individuals succeed in altogether eliminating their subjective perceptions and feelings; but that the socially integrated human being alternates between objective and subjective states of mind; and that it is only in so far as the one or the other predominates that the individual can be described as an objective or a subjective type.

This is the first step towards understanding the differences in taste among individuals, since obviously the subjective type is not likely to perceive works of art in the same manner as the objective type, and the integrated individual who has achieved a balance between his subjective and objective states of mind is the one more likely to have developed the fine senses of discrimination which are necessary for a complete appreciation of art. But our investigation does not end here, for the variations of individual types are infinitely more complex than this simple classification would imply.

Modern psychologists continue to base their research upon the fundamental variations corresponding to the traditional classification of temperaments derived from the four basic

types of mental activity: thought, feeling, sensation and intuition. And, according to the scope and balance of these activities in a particular individual, that individual will belong to a corresponding psychological type.

This problem of the classification of individual types has occupied the minds of all great thinkers, and through the ages their contributions have been recorded to influence or direct the investigations of the psychologists and philosophers of to-day. There is Galen's theory of four temperaments: sanguine, phlegmatic, choleric and melancholic, based on the correspondence of the four elements of Empedocles (earth, water, fire and air) and the bodily substances of Hippocrates (blood, phlegm and bile). There is Plato's division of these categories into: (a) men whose chief obect in life is wealth as the principal instrument by which the bodily appetites are served; (b) those whose chief aim is honour—at its best composed of courage, and at its worst of pugnacity—and that which lies at the root of all ambition; (c) the "philosophic," who above all else seek truth (which Plato considered the highest aspiration of the human soul). Then there is the classification of the Gnostic philosophers who divided men into "pneumatici" or thinkers, "psychici" or men of feeling, and "hyclici" or materialists.

Bringing these various concepts still nearer to our own times, we have Hume's classification of the Epicurian as the man of elegance and pleasure; the Stoic or man of action and virtue; the Platonist or man of contemplation and philosophical devotion; and the spectic as a sub-species of the Gnostic materialist.

Following these classical philosophers, further distinctions were made by Kant, Haller and Spranger which, in turn, were submitted to the scientific scrutiny of psychiatrists. One of these (Rosanoff)[1] divided temperament into four main categories: the anti-social or hysteric type; the cyclothymic type with its variants (manic, depressive, irascible and unstable); the autistic or shut-in type; and the epileptic. Another (Dupré)[2] developed the idea of a psychopathic constitution classified as paranoic, delinquent or perverse; mythomanic or hysteric; cyclothymic or hyper-emotive. A third (Kretschmer)[3] found six types: three cyclothyme (hypomanic, syntonic, phlegmatic) and three schizothyme (hyper-aesthetic, moderate, anaesthetic).

In investigating a system of classifying children into their respective psychological types by examining the variations of their approach to drawing and painting, Read[4] notes that the polar extremes within each main group suggested by Kretschmer are so definite that we are virtually concerned with four temperaments, viz.:

1. Hypomanic Cycloid;
2. Depressive Cycloid;
3. Hyperaesthetic Schizoid;
4. Anaesthetic Schizoid;

and he summarises Kretschmer's description of these:

HYPOMANIC CYCLOID: Mercurial, energetic, hot-headed, quick-tempered, sees red, tactless, never nervous, sanguine, capacity for laughter, good mixer. Open to new influences. Naïve enjoyment of the good things of life. Lack of system, unconstructive.

DEPRESSIVE CYCLOID: Comfortable, warm-hearted, deep feeling, unassuming, non-moralising ethical sense, pious but not bigoted, persevering, dependable.

Cycloids generally have a well-oriented emotional life, alternating between cheerfulness and sadness in deep, smooth, round waves. No inhibitions, sociable, friendly, realistic. A life in things themselves, a giving up of self to the emotional world, a capacity for living, feeling, suffering with one's surroundings.

HYPERAESTHETIC SCHIZOID: Timid, shy, with fine feelings, sensitive, nervous, excitable, fond of nature and books, helpless feeling of anxiety in new and unaccustomed situations.

ANAESTHETIC SCHIZOID: Pliable, clinging, honest, indifferent, dull-witted, silent, unfeeling towards outer world, cranky, fanatic.

Schizoids generally are on the surface either cuttingly brutal, sulky, sarcastic, or timidly retiring. Underneath nothing but broken pieces, black rubbish heaps, yawning emotional emptiness. Living within oneself. Unsociable, quiet, reserved, serious (humourless). No warm natural affection, but ecstasy or cynical coldness. Devotion to abstract ideals.

Kretschmer's terminology is, of course, based on the psycho-pathological definition of types of insanity (cycloid or manic-depressive and schizoid or dementia praecox), but he has shown that these clearly-defined types in cases of insanity have a general basis in normal psychological types. He uses the word "syntonic" to indicate the purely hypothetical person whose moods are harmoniously balanced and free from the oscillations and reactions of the insane types. The inference is that the insane types are but exaggerations of tendencies present in people who would be regarded as quite sane. (This is clearly borne out in some of the more extreme manifestations of modern art.)

Keeping these psycho-pathological classifications in mind (with not only all the implications of latent insanity in individuals who remain normal because of the adjustment and balance of their mental faculties, but also the possible interpenetration and overlapping of these type-classifications to describe other types within these polar extremes), let us return to the first step in our investigation, namely, the subjective and the objective perception of a work of art.

Jung's[5] application of "introversion" and "extraversion" to the basic mental functions of thinking, feeling, sensation and intuition is but a development of the subjective and



David ALFARO SIQUEIROS : Echo of a Scream.



Martin J. HEADE : Rhode Island Landscape.

Vincent van GOGH : The Starry Night.



objective activities of these functions. The " introvert " directs his perception inwards. His interest is subjective; for him the significance lies more in his personal interpretation of the object than in the object itself. The " extravert " is the man whose libido or psychic energy, or interest, is directed outwards to the subject; for him objective facts or external happenings are the significant in life.

The objective or extravert type has a constant tendency toward purely intellectual appreciation of art which betrays itself in the critical analysis of such objective factors as technique, composition, colour distribution, etc., and in mental estimations of values either materialistic, comparative, or for purposes of standardisation. While being the most critical approach, it is also the least sensitive, and it is rare to find objective types with a genuine appreciation.

The subjective or introvert type, on the other hand, identifies himself with the work of art in a more personal manner, responding emotionally rather than intellectually to his perception of it. He instinctively likes, dislikes or is indifferent to a work of art and unless he is trained in aesthetics he will not be concerned with the reasons for doing so. (Certain extraverts may also claim to respond intuitively to works of art by saying that they like or dislike a painting on sight, whereas in actual fact their dislikes, for example, may result not from an aesthetic response, but from an absence of objective factors in the painting on which to focus their intellectual processes of deduction, objective recognition and reasoning.) Evans[6] has subdivided these two types into four : the slow and the quick extravert; the slow and the quick intravert. Her generalisations as to the taste and temperament of these four types makes an interesting contribution to the resolving of our troubles in this matter of taste in art.

The slow extravert, she finds, " has usually nothing in his room that is not either practical or associated with his history. By an instinct (that when prevented will lead to the indiscriminate hoarding of worn-out possessions) he surrounds himself with mementoes of himself and his family; portraits, plate, souvenirs of his schools and colleges, his travels and wars, the men he has met and the ancestors he is proud of. A slow extravert will keep in view the watercolour his aunt painted, and the cupboard made from the pews of his grandfather's church; he is likely to collect pictures of places where his family lived. His rooms never have any decorative scheme and may seem superficially a mass of incongruities, but almost every object in them will be found to have a personal link with the owner. The one thing that may pull them together from a decorative point of view is a liking for plain massive surfaces. A moulding or a cornice repels the slow extravert as much as it attracts the quick introvert "; the slow extravert has what Ruskin calls " our English way of liking nothing and professing to like triglyphs." The contemporary slow extravert will have as his ideal a " modernistic " flat without an unnecessary ornament in it, but if that cannot be attained he will be quite satisfied with 1860 mahogany. " He is the man who collects things either for their associations or for their possible rise in value—stamps, old china, engravings in various states, letters and first editions. He is one of those inferior virtuosi who ' in seeking so earnestly for rarities, fall in love with rarity for rareness-sake.' You will recognise him as he draws a bunch of keys from his trousers pocket and locks the case."

" Both the slow and the quick extraverts think of their surroundings as a background; but if for the one it is an autobiography, for the other it is a mise-en-scène. For the quick extravert, art is significant in so far as it can be turned to enhance his attractiveness. For this reason a quick extravert's room is generally a place of soft colours, elegant draperies and well-shaded lights; a few touches of gilding accent the whole. Colour is stressed more than form, but is generally subdued, and often faded and shaded. . . . There is sometimes a certain want of courage in the scheme, but there is definitely a scheme. . . . The fundamental effect is a sense of fashion so strong that unless the scheme is soon changed it becomes outmoded. It is the quick extravert's histrionic sense that creates rooms that can be successfully photographed for reproduction."

The third type, the quick introvert, has an interest in art that is more impersonal, in the sense that " he is unconscious of it as a background to himself, and more emotional, in that the very object he sees is valued according to the aesthetic emotion it inspires. The quick introvert is genuinely capable of an aesthetic emotion that is disinterested and profound, and for him the quest of aesthetic emotion may take the place of the quest of religious emotion and become a spiritual ' way of life.' The quick introvert's room will often be over-full and untidy, but everything in it, if he has means enough, will be there because it gives him aesthetic pleasure. He usually enjoys rich deep and glowing colours and will put them together with a cheerful optimism that often achieves its effect. Plain colour pleases him less than colour wrought into a decorative pattern, but he demands more than colour. Form matters to him : his furniture will probably be more shapely than padded, and the lines of his room and furniture will be set off with cornices and mouldings. He is peculiarly sensitive to what Hogarth calls ' the beauty of a composed intricacy of form.' For him, as Hogarth writes, ' simplicity without variety is wholly insipid, and at best does only not displease. . . . Intricacy of form . . . . leads the eye a wanton kind of chase, and from the pleasure that gives the mind, entitles it to the name of beautiful.'

" On the other hand, the quick introvert will probably not have many pictures, and what there are will be thought of as part of the decoration of the whole room rather than as detached objects in it. . . . The quick introvert normally collects things because they seem to him beautiful, but his delight in tracing cause and effect may also lead him to

collect what is less beautiful than interesting. A 'type series' will always attract him, and if he has one object of a kind he will be tempted to multiply it in order to study the development of the types. Thus any one of his possessions may become the basis of a collection : a collection probably ill-kept but logical and alive."

The slow introvert is the man whose artistic tastes lie farthest from expression. He has not the facile response of the introvert or extravert with quick reaction, nor the slow extravert's capacity for confusing aesthetic emotion with extraneous but more congenial matter. It is true to say that in the visible world of art there is comparatively little that affords him positive pleasure. (In Jung's intro-verted feeling types 'feeling is subjective, critical and often apparently depreciative of the object, since it does not depend primarily on the object itself, but on the individual's own valuation of it, which is frequently negative.') When it comes to furnishing his room, he is apt to let someone else do it for him; he will always be at the mercy of an incongruous or ugly gift. If the observer is fortunate enough to find a room a slow introvert has furnished himself, he will recognise it as characteristic. There is an almost total absence of contrasted colour; the transition from cream to brown or from grey to blue is enough. The patterns are few and simple, and often confined to those that arise out of the exigencies of ceramic or textile processes. There is hardly anything that is not for use, but everything is well-proportioned, simple and well-shaped. The pictures are few, and likely to be engravings. There is neither a mise-en-scène nor an art gallery nor an illustrated biography, but a workroom. If the owner be a woman, and her work that of making her family happy, it will have a peculiar intimate charm of its own, infinitely removed from the social brilliance of the quick extravert's salon, or from the individualist idiom of the quick introvert's abode."

Dr. Evans has also made a further classification of the differences of these types in the field of art appreciation, but the foregoing will serve to resolve at least some of the reasons as to why the homes of the people, the books they read, the music they prefer and the paintings they like can vary so enormously according to individual taste.

As the wishes of all these types can be and are filled, we can assume that for every type that is interested in art in some form or other there will exist a corresponding type of artist who will produce the sort of work demanded. The standard of this work may of course vary from good to bad —within the manner of expression of that type—but there will be a corresponding demand for both the good, the bad and the indifferent according to the development or integration of the individual of that type. Here is a point that we must not overlook in our investigation, namely, that the variable psychological and physiological types can be developed, harmonised and even changed by the process of education (in which we can include not only learning in the academic sense, but also experience, contact with influential individuals of another "type" group, travel, etc.).

This recognition of four types of personality based on the division of the four modes of mental activity and having four modes of perception is still not sufficient to close this investigation of the vagaries of taste. From an empirical classification of the historical styles of art it is possible to recognise four distinct styles or types of aesthetic expression, which Read has summarised as follows :

"There is the style known variously as realism or naturalism, which consists in making as exact an imitation as possible of the objective facts present in the act of perception; there is a style known variously as idealism, romanticism, fantastic or imaginative art which, while making use of images of visual origin, constructs from these an independent reality. Thirdly, there is a style which we call expressionistic, and which is determined by the artist's desire to find a plastic correspondence for his immediate sensations, his temperamental reactions to a perception or experience. Finally, there is a style which avoids all imitative elements and invites an aesthetic response to the purely formal relationships of space, mass colour, sound, etc. This style is sometimes called abstract, but 'constructive,' 'absolute' or 'intuitional' would be more exact terms."

This theoretical classification of art into four main types corresponding to the four main types of personality should not be used as an infallible measure for evaluating forms of expression. As Read says, "Realism may be tinged with idealism, idealism with expressionism, and all three types with constructivism. Extreme modes of representation, no less than extreme modes of apprehension, are rare, and though we should resist the temptation to construct a hierarchy of types, in art as in man, nevertheless it may be doubted whether those works of art which humanity has for centuries accepted as universal in their appeal, are ever of a pure type. Great works of art are complex and various in their appeal."

"It is the considerable achievement of modern psychology and of modern art to have made the world conscious of these facts, and tolerant (intellectually if not politically) of variety. Modern art has broken through the artificial boundaries and limitations which we owe to a biassed view of the human personality. Modern psychology has correspondingly shown that the mind of man is complex; that it is a balance of forces—of various impulses or unconscious 'drives' and that the various psychological types into which human beings can be divided are determined by the predominance of one particular impulse or group of impulses. What I am saying, therefore, is simple enough, and should always have been admitted : namely, that there is not one type of art to which all types of men should conform, but as many types of art as there are types of men; and that the categories into which we divide art should naturally correspond to the categories into which we divide men. . . . From a scientific point of view, each type of art is the legitimate expression of a type of mental personality."

These are some of the facts that disclosed themselves to me when I sought to explain to myself and to my students the reasons for the wide differences in taste which manifest themselves in all forms of human activity. I do not believe that their validity can be questioned, and they most certainly indicate that instead of being continually at each other's throats over the issue of what constitutes good and bad taste in art and in life, we should behave with more tolerance towards both the aesthetic and the ethical reactions of our fellow-men. The warring schools into which men divide themselves are inevitably products of ignorance and prejudice, and it would be better for ourselves, and for the world we live in, if we conserved our energies for constructing a better system of education or a better design for living to bring us nearer to social integration, nearer to a peace between the variable psychological and physiological types out of which individuals and nations are made.

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NEW SCHOOLS FOR BRITAIN

By Phillip Murray

More than 500 British schools have been destroyed by enemy action. Hundreds more need extensive repairs to war damage. Of the remainder, 699 schools now in use have been condemned as sub-standard; these and other heavy arrears face a building industry hitherto concentrated on war work.

That is the most urgent aspect of Britain's schools problem. Fortunately, between the wars, a determined effort was made to raise the standard of education; 2,300 new schools were built by the authorities, while 250 schools were considerably enlarged.

Large demands, however, are made for new and improved school buildings in the new Education Act passed by Parliament in 1944. The Act also proposes the raising of the minimum school leaving age to 15 not later than 1947, and to 16 some years later.

What will be done to build new schools quickly? Though building operatives will have a demobilisation priority, it will take two years to raise their numbers to 800,000, and the majority of these men will be engaged on building houses and repairing war damage. If a quick start is to be made on school building, by a small labour force, new methods and new materials will have to be used.

* * *

Realising this, the Government set up a Committee "to consider the possibilities of applying some measure of standardised construction to schools and to make recommendations as to their planning, layout and equipment." This Committee has now made its report, recommending the adoption of standard construction for schools and has drafted a number of type plans.

Ideally, of course, each new school building should be treated individually, as an end in itself, and considered in relation to its particular site and environment. The Committee points out, however, that the interest of the children will best be served by securing as quickly as possible a substantial increase of school accommodation, whatever the method of construction, provided that it is of good design and properly adapted to the requirements of the post-war period.

Experience gained during the war has shown that prefabrication can no longer be regarded as an abnormal or emergency method of construction, and that it need not result in shoddy or short-lived accommodation. Further, if some system of standardised planning and construction were approved, the work which precedes the letting of a contract for the erection of a school and the time taken in securing the necessary approval of plans would be substantially shortened. Such a system, says the Committee, must "lend itself to the design and large scale production of units capable of being quickly and economically assembled and offer such flexibility as will provide for the essential variations between school and school which circumstances demand."

The basic requirements of schools of the same type are substantially the same, for the main elements of school buildings fall into three groups: the teaching or classroom accommodation, the practical (including science and art) rooms, and the communal rooms such as hall, gymnasium, dining room, staff room, cloakroom offices and so on.

* * *

There is, therefore, already a very considerable measure of standardisation in school planning in Britain. There are accepted standards of accommodation in terms of dimensions of rooms and of the numbers and types of rooms required according to the type of school and the number of pupils to be provided for. The standards will be codified in new school building regulations shortly to be issued by the Ministry of Education. While the standards now accepted may alter in certain particulars as a result of educational developments, this will continue to be a principle of school building. There is no reason to suppose, therefore, that standard methods of construction would involve an undesirable degree of rigidity or uniformity in school building.

The Committee does not urge the adoption of one model plan, or a limited number of designs. Its aims, in this report, is to help local education authorities by evolving methods and designs which permit rapid and economic work, supervised by an architect well versed in school requirements. Type plans are illustrated in the report. They are intended to indicate the wide variety of treatment and layout compatible with the use of standard construction.

Two approaches have been made to the problem of standardising school construction. In reading the details of these two approaches, it is well to bear in mind the Committee's definition of terminology adopted in the report:—

(a) Structural element—i.e., the individual stanchion or truss, the bones or skeleton of the structure.

(b) Bay units—i.e., the unit of length multiplied by width (or bay), multiples of which make up a room or length of corridor, etc.
(c) Plan unit—i.e., the room or group of rooms consisting of so many bay units.
(d) Plan scheme—i.e., the assembly of plan units to form a complete school.

The first approach made by the Committee conceives the school as a connected structural whole, to which any dimensional factor adopted can be applied throughout. It proceeds direct to the plan scheme. The second conceives the school as a group of separate plan units, which may be left unconnected or connected by in situ work as desired.

* * *

The first approach presupposes a general and connected framework to which the whole of the structure must conform. The choice of a unit dimensions for this purpose, one that is applicable throughout, is not easy, but as one of the most generally accepted measurements recurring in a school plan is the length of a classroom, this length—24 feet in the clear—offers a good guide. More than one sub-multiple of 24 feet might be chosen.

Apart from flexibility in planning and design, any system of construction adopted must offer flexibility in the use of materials, whether for structural elements or for walling and infilling. At the same time it is necessary to aim at avoiding excessive demands on highly-skilled specialist labour.

Standardised steel units for the frame construction of schools were mass produced in Britain before the war. Similar units in concrete or timber could also be turned out in their hundreds and thousands. Once the framework is erected the architect can have freedom of choice as to the materials used for infilling walls and partitions and the formation of roof and ceiling surfaces. Since these infillings have a nominal length or span based on the basic dimensional unit, the process of standardisation can readily be applied to them—but brick, masonry or blocks of any material can be used just as easily.

The adoption of the same basic unit dimension in either direction makes its possible to project the design in any direction desired as a connected whole, and prefabricated wall panels and window frames of standard size can be used in either direction, too. Further, the use of a framework construction enables work on the roof to be taken in hand while the walls are still in course of erection—an important point in such a wet climate as in Britain.

In the second approach, the school is conceived, not as an integrated framework, but as a combination of plan units designed to provide the several requirements of the three main elements of school accommodation.

Each plan unit designed can be complete in itself and it is capable of being placed in position in any plan scheme independently of any adjoining plan units or structure. The school thus conceived is an assembly of standard units, left disconnected or connected, whichever is most convenient.

In no case will it be possible entirely to avoid in situ work. The boiler house, for instance, would always be designed as a separate entity and built of appropriate materials on the site, but the bulk of the units of Britain's post-war schools will, it is clear, be mass-produced in the factories. Site work will thus be reduced to a minimum, so that the nation's builders can achieve new records in speed of construction.

Meanwhile, different methods of dealing with problems of internal and external walling are being investigated. In addition to all the normal requirements of good building—strength and stability, freedom from moisture penetration, condensation, risk of fire and vermin infestation, easy maintenance and durability and heat insulation—special consideration is being given to questions of acoustics and insulation against noise.

THE MERSEYSIDE PLAN

Information has just been received regarding the Merseyside Plan (published by the British Ministry of Town and Country Planning, 6/3) comprising an outline plan for the Merseyside area, which includes Liverpool, Britain's second largest port, and contains a population of one and three-quarter millions, with an area of four hundred and fifty square miles.

The author of the plan, who was assisted by a technical committee of engineers drawn from the twenty-four local authorities concerned, is Mr. F. Longstreth Thompson, well known in this country for his work on the Civic Survey of Johannesburg, and for his joint authorship, with Professor L. W. Thornton White, of the plan for the development of the Foreshore of Cape Town, as well as his planning work in Southern Rhodesia and other regions in England.

The Merseyside plan has been published for the consideration by local authorities and Ministries concerned, so that the public may have every opportunity of discussing the proposals before the final decisions are reached.

* * *

The most notable difference between these proposals and Professor Abercrombie's plans for London is Mr. Longstreth Thompson's rejection of "satellite towns" as the appropriate solution for relieving the overcrowded population and the congested industry located in the central Merseyside area, which includes Liverpool City and adjoining boroughs on both sides of the Mersey.

The reasons for the rejection are:

(a) The only available lands are situated in the finest agricultural districts in England, intensively cultivated, with an average of 70 workers per 1,000 acres as compared with the Lincolnshire potato area with 60 per 1,000 acres.

(b) The areas are already surrounded by large industrial towns.

(c) Primary and most secondary industries in the area are "firmly anchored" to present sites owing to their relation to the activities of the Port of Liverpool.

Such industries include shipbuilding and repairing, industries dependent upon the importation of large bulk raw materials, such as oil-seed crushing, sugar refining, grain milling and tobacco; and those manufacturing primarily for export. Attention is drawn to the fact that, excluding re-exports, the export trade of Liverpool is almost level with that of London. As some members of most families are likely to be employed in "anchored" industries, widespread dispersal is impracticable.

As a solution to the problem of "overspill," amounting to 250,000 persons requiring more than 12,000 acres for accommodation, Mr. Longstreth Thompson suggests re-settlement:

(a) In central areas where a large rebuilding programme, estimated at 77,000 dwellings in 25 years, is necessitated by the clearance of obsolete and bomb-damaged buildings;

(b) On periphery of urban areas where urban spurs are already developed in several directions away from the compact central area, but which, by careful planning, can be kept separated by wedges of open spaces and agricultural land;

(c) By development of existing surrounding "dormitory" towns.

The plan contemplates the transfer of 20,000 persons from the industrial areas on the east to the more residential west side of the Mersey. The eventual ideal population density would range between 70 to 21 per acre in houses, and between 105 to 42 in flats, with public open spaces at a minimum of seven acres per 1,000 inhabitants. Owing, however, to the essential concentration in and about the port area, this density would have to be exceeded in the central Liverpool area.

Throughout the plan, emphasis is laid on the compactness of the urban area. "Unlike most large communities, the growth of Merseyside, generally speaking, has been compact. On the Lancashire side there is a clear line of demarcation between town and country. Though it is urban sprawl, it is relatively tidy sprawl."

By contrast, as Abercrombie said of the London area: "The continued sprawl of London is ribboning along roads straggling over the Home Counties, suburbanising the surrounding country towns."

The preservation of the rural background, including the large agricultural area and coastal sand dunes, which might become nature reserves, is an essential feature of the plan. Among other notable points are the following:

(a) Excessive dependence on port activities caused Merseyside industry in the past to be unbalanced, with relatively large share of big factories, especially those employing

1,000 persons and over. Also the sum total of industry in the area was deficient, with the result that in 1939 unemployment totalled nearly 100,000. As a remedy, Mr. Longstreth Thompson proposes the introduction of new light industries manufacturing consumption goods, such industries, hitherto deficient in the area, being located on the outskirts in combination with new residential areas, thus reducing the necessity for daily journeys to these light industries. The space needed for this purpose is estimated at one acre per 40 employees. In addition, 25 per cent. of the existing industries in the central area would be moved further afield, thus leaving more room for remaining factories and for the extension of dock, road, railway and warehouse areas contemplated in post-war plans for the modernisation of the Port of Liverpool.

(b) Comprehensive scheme for the improvement of communications in the region includes new roads, with new high-level bridge to replace the bridge over the Mersey and Manchester Ship Canal at Runcorn; railway developments include the extension of the electrification of suburban lines and the suggestion of an underground railway in the centre of Liverpool; and the claim is made that Merseyside should have one of the new large inter-continental airports needed in Britain, and the reconstruction of one existing military aerodrome would avoid the further sacrifice of agricultural land.

(c) Coupled with the suggested preservation of rural areas is the proposal for the establishment in coastal areas of properly equipped holiday camps similar to those found in many parts of the Continent, especially Switzerland, in each of which 300 to 400 persons could be accommodated in permanent buildings of the chalet type, with amenities such as tennis courts, billiard rooms, cafetarias, etc.

"The story of Liverpool is the story of a sudden rise of an ancient borough to a place of great commercial eminence. . . . . Not only is Liverpool itself something distinct; it has a distinctive contribution to make to the country."*

Transatlantic trade caused a spectacular growth of Liverpool, from a population of 6,000 in 1700 to 78,000 in 1801. This new metropolis was in the forefront of progress; in 1748 it was the first city outside London to obtain an Act for Public Lighting and Cleansing of Streets; in 1830 the first railway in the world to use entirely steam locomotives; Liverpool has been a pioneer in re-housing. Even in the twentieth century depression, the enlightened courage of Merseyside was shown by the construction of the great Mersey road tunnel opened in 1934.

The present plan suggests means whereby the Merseyside area will maintain its position as one of Britain's most important industrial areas, perhaps more than any other, dependent for prosperity on overseas trade, because of the cardinal position within the area of the great world Port of Liverpool.

* D. Caradog Jones: "Social Survey of Merseyside," 1934.

TRANSVAAL PROVINCIAL INSTITUTE OF ARCHITECTS

ANNUAL REPORT FOR 1944

To the the Members of the Transvaal Provincial Institute :—

Your Committee has pleasure in submitting this, the Eighteenth Annual Report, together with the Annual Balance Sheets and Accounts for the year ended 31st December, 1944.

MEMBERSHIP.

The membership at the close of the year consisted of 193 Practising Members, 145 Salaried, 30 Retired, 4 Absentee Practising, and 3 Absentee Salaried, a total of 375 members.

During the year under review 28 new members were enrolled, 9 members died, 5 were transferred to other Provincial Institutes and 7 members written off the roll. The total membership showed an increase of 7 as compared with last year. One hundred and eight members of the Institute were known to be on active service during 1944.

The new members enrolled during 1944 were :—A. Axelrod, A. Bloch, J. I. Bosman, P. U. Fischer, Philip Logan, H. L. Meyer, R. C. N. Neill, A. Philpot, W. R. Schaerer, O. G. Verhoef, C. S. Wayburne, C. S. Brink, W. Bohlander, V. N. Cook, D. M. Calderwood, I. R. Cook, B. V. Clarke, K. S. Donaldson, A. H. H. Jones, R. L. Niebuhr, B. Prissman, A. H. W. Porter, D. Ritchie, Miss R. Sive, M. Simon, L. Sacks, P. Visser and K. Sievewright.

OBITUARY.

It is with deep regret that your Committee has to record the following deaths :—Lieut.-Col. W. E. Puntis, A. M. Hay, E. De Lange, W. J. Cairns, G. McEwan, P. J. Hill, W. R. Stewart, H. R. Northey, and A. M. Medalie (killed in action).

COMMITTEES AND MEETINGS.

Following the election of the Committee at the Annual General Meeting in March, 944, Mr. D. M. Cowin was elected President, Mr. W. A. Macdonald Senior Vice-President, and Mr. J. Fassler Junior Vice-President for the ensuing year.

During the year (ending April, 1945) 14 Ordinary and three Special Meetings of the Committee have been held, and the following is a record of the attendances thereat :—

D. M. Cowin (President)	16
W. A. Macdonald (Senior Vice-President)	13
J. Fassler (Junior Vice-President)	14
D. S. Haddon	16
C. S. Lodge	14
A. V. Nunn	13
D. L. Nurcombe	12
D. I. H. Smail	12
N. M. Eaton	12
W. G. McIntosh	15
H. G. Tomkyns	9
S. C. Dowsett	4

LEAVE OF ABSENCE.

The following members were granted leave of absence for various periods during the year : D. L. Nurcombe, A. V. Nunn, D. I. H. Smail, W. A. Macdonald, and C. S. Lodge.

Your Committee has been assisted throughout the year by Sub-Committees on Finance, Practice, Journal, S.A. Academy and Small House Bureau, and the thanks of the Institute are tendered to members of those Committees for the valuable services rendered by them.

GENERAL MEETINGS.

In addition to the Annual General Meeting, two Special General Meetings were called to deal with Provincial Work and the Control of Building.

PROVINCIAL WORK.

At a special meeting of the Provincial Committee held on the 28th March, to which the President and members of the Board of the Chapter of Quantity Surveyors had been invited, it was resolved that a Joint Committee consisting of two achitects and two quantity surveyors be appointed and deputed to attend a meeting with the Provincial Administration in order to deal with Provincial work. At a special meeting of the Transvaal Provincial Institute held on the 4th April, Messrs.

D. M. Cowin and W. G. McIntosh were elected as the Institute's representatives on the Liaison Committee. Mr. McIntosh was nominated to act for two years and Mr. Cowin for one year.

The Liaison Committee has met in Pretoria on several occasions, and a set of Conditions of Appointment have been agreed upon, with which most members are now acquainted. A considerable volume of work has been distributed to the profession, details of which will be published in the "Architectural Record." In this distribution the Provincial Administration has given priority to members discharged, or still on active service, and it is gratifying to note that the response from the profession has been such that the programme has been overtaken. The Committee has recommended that where this type of work is being undertaken on behalf of, or in conjunction with a member absent on active service, 25% of the fees which would normally be due to him should be allocated to the absent member. No decision has yet been reached on the suggestion for the establishment of a "Trust Fund" to administer fees thus received.

BUILDING CONTROL.

The Institute's representative, Mr. A. C. Fair, has been attending meetings of the Advisory Committee to the Controller of Manpower throughout the year, and reported to your Committee thereon frequently. Owing to the amount of work entailed, your Committee accepted the services of Mr. M. D. Ringrose to act in conjunction with Mr. Fair, and the Institute owes a debt of gratitude to these two members for all the work they have done in this connection.

Following on complaints laid by members against the Department of Building Control at the Special General Meeting, the Institute submitted affidavits from the complainants. In reply the Deputy Building Controller has furnished a general statement as well as detailed replies to each complaint.

Following representations made by the Institute over the past two years, "Standardised" permits for houses in the 1,500, 1,750 and 2,000 square feet categories will be issued in the near future. The principle of granting provisional approval of industrial projects without the submission of plans is still under consideration.

CENTRAL COUNCIL.

The 1943/44 Central Council met at Johannesburg on the 27th and 28th April, 1944.

At this meeting Mr. D. S. Haddon was by acclamation unanimously re-elected President-in-Chief, and Mr. B. St. C. Lightfoot Vice-President-in-Chief.

Your Institute's representatives on the Council during the past year were : D. M. Cowin, D. S. Haddon, J. Fassler, N. M. Eaton and N. L. Hanson.

The fact that Mr. Haddon was re-elected as President-in-Chief for the third time in succession is evidence of the confidence placed by members in his energetic and capable handling of the affairs of the profession during the difficult war period, and the warmest thanks are due to him for the time and energy he has devoted to this task. The Executive Committee of the Central Council in particular has had an exceedingly busy year, during which time they have dealt with the following matters : Conditions of Appointment for Private Practitioners with P.W.D. and Railway Administration; Town Planning Associations in the Cape and the Transvaal; National Planning and Housing Commission; Building Control; Revised Scale of Fees; Demobilisation; Concessions to Students and Unregistered Members on Active Service; Classes of Membership; Director of Housing and City Architect, Pretoria; Railway Stations and Hotels; Conditions of Employment within the Public Service Commission; Competitions for Housing Scheme, Pretoria and Matroosfontein, Cape : Appeals against decisions of Transvaal and Natal; Professional Propaganda.

TOWN PLANNING ASSOCIATION.

Messrs. J. Fassler and D. M. Cowin were nominated to represent the Institute on the Council of this Association, which was resuscitated late in 1943.

FINANCE.

Institute Account : It should be noted that for the first time in four years this account has been operated at a small profit amounting to £58 12s. 0d. This is likely to be increased in the coming year, with the return of members from active service. Subscriptions for the current year exceeded that of the past by £123, bad debts written off being reduced to a minimum. Members are reminded that accounts for subscriptions are due for payment when presented, and early attention to these will obviate a considerable amount of unnecessary work on the part of the Committee and administration.

"South African Architectural Record" Account : In spite of the fact that a greater proportion of the Institute's administrative costs have been debited to this account, there is still an excess of income over expenditure amounting to £39. This is largely due to the efforts of Mr. G. J. McHarry, the Advertisement Manager. The Joint Editor, Mr. W. D. Howie, is to be congratulated on the continued high standard of the "Record," particularly in view of the scarcity of matter for publication, due to the curtailed building programme. The late publication of recent issues is entirely due to difficulties in obtaining paper supplies and a chronic shortage of labour in the printing trade.

Members are asked to peruse the "Professional Notes and News," as the Committee is endeavouring to keep members informed of their activities through this channel.

Benevolent Fund Account: The Committee wishes to express its appreciation and thanks to members who contributed to this fund during the past year.

During the year the total revenue received was £69 8s. 8d. Grants-in-aid totalled £65. Accumulated funds were increased by £4 8s. 8d.

The Revenue and Expenditure Accounts and Balance Sheets, as at 31st December, 1944, of these three accounts are available at this meeting.

Bursary Fund: A Johannesburg firm has donated the sum of £250, representing a portion of the fees received by them on a housing project for ex-Servicemen. The Committee has recommended that this should be allocated to the Universities of Pretoria and Witwatersrand for the assistance of ex-Servicemen studying architecture. Further donations to this fund will be welcomed.

Practice: Four cases of alleged unprofessional conduct have been investigated, and in three cases further action was taken. Two of these arose through alleged breaches of the Building Control Regulations as reported in the Press, and two further cases are still under investigation.

SOUTH AFRICAN ACADEMY.

The Twenty-fifth Annual Exhibition was held for the first time in the Municipal Art Gallery, Joubert Park, in August, 1944, and was eminently successful. The thanks of the Committee are expressed to Professor Pearse, the Chairman of the Academy Committee, and all those who helped to make the exhibition a success. The Committee also wishes to thank the Transvaal Art Society, the Judges and Hanging Committee, and Mrs. D'Amant, who received and despatched all the pictures during the exhibition, and to the Acting Secretary, Miss McDonagh, who controlled all the finances throughout.

ARCHITECTURAL EDUCATION.

During the year 1944 there were 106 students taking architecture at the Witwatersrand University and 31 students at the Pretoria University. Your Committee donated £15 15s. 0d. to the Witwatersrand University and £10 10s. 0d. to the Pretoria University towards prizes for architecture at the University in 1944. Of the total of 26 taking the first year course in the Diploma of Town Planning at the Witwatersrand University, 16 were members of the Institute, and only one failed to pass through to the second and final year. Ten members are at present taking the first year course.

SOCIETY OF PRACTISING ARCHITECTS.

It has come to the notice of the Committee that an organisation bearing this title is in existence in the Transvaal. Enquiries have brought to light the constitution, objects and names of the office-bearers of this Society, but a list of the members has not yet been forthcoming. The office-bearers have been invited to attend a meeting of the Committee.

SMALL HOUSE BUREAU.

Little progress has been made with the B.E.S.L. scheme at Sandringham, though to date members have produced nine sets of working drawings. Negotiations are now proceeding to make the services of the Bureau available to the B.E.S.L. in South-West Africa, and to the National Planning and Housing Commission through the Central Council. It has become evident to the members of the Bureau that, if services are to be used on an extensive scale, their original proposals will have to be considerably modified and amended.

MUNICIPAL BYE-LAWS.

Sub-committees have been formed in Johannesburg and Pretoria to draft a constructive memorandum on the steps to be taken to bring these into line with changing conditions. Suggestions from members will be most helpful.

TOWN PLANNING.

Memoranda have been submitted to the City Council of Johannesburg on the question of traffic control and the Wanderers-Railway dispute.

MEMBERS ON ACTIVE SERVICE.

There are now 108 members of the Institute known to be on active service, and a large number have been discharged during the past year. The Committee is anxious to assist discharged members who wish to start or re-open private practice, and has asked the Central Council to deal with this question when interviewing the Minister of Social Welfare and Demobilisation.

MILITARY AWARDS.

The Committee has great pleasure in announcing the award of the Military Cross to Major (now Lieut.-Col.) C. E. Todd, at present serving with the Eighth Army in Italy.

OFFICE ADMINISTRATION.

The thanks of the Committee are due to the Acting Secretary, Miss McDonagh, for the loyal and efficient service she has rendered. The volume of work involved in the execution of her duties is steadily increasing, and the Committee has recommended that the fullest consideration be given to the increase of the secretarial department of the Institute.

By Order of the Committee.

D. McDONAGH,
Acting Secretary.

ADDRESS OF THE PRESIDENT, MR. D. M. COWIN

The end of my term of presidential office coincides with the last stages of the Second World War, and the time appears opportune for a brief review of the architectural profession in the past, present, and future.

* * * *

Before proceeding on this subject, however, I must thank members for the honour they conferred by electing me as President, and the Provincial Committee in particular for the time they have devoted to the affairs of the Institute. A great deal has been attempted in the past year, as will be seen from the Annual Report, and while much still remains to be done, particularly on the problem of housing, it is satisfactory to note that agreements have been reached for the distribution of work to the profession by the P.W.D., the Transvaal Provincial and the Railway Administrations. The sincere thanks of the profession are due to these authorities for past and continued assistance, and it is to be hoped that their confidence in us will not prove to be misplaced.

Apart from any personal gain, we have been given an opportunity of making a considerable contribution to architecture itself, of which the most must be made. The recently published copy of the English " Architectural Review," devoted entirely to South African buildings, gave proof that both in design and construction we are at least abreast of most other nations in respect of buildings erected through private enterprise, and well in advance of our other colonies. Those responsible for the design of many of our public buildings in the past have been unable to accept the contemporary idiom, not necessarily because they did not wish to, but because of public opinion. The opportunity which we now have to further the acceptance of a more logical and progressive outlook towards our public buildings should be eagerly grasped.

The profession has, on the whole, experienced a very lean time during the war period, and while the public has always evinced the desire to erect buildings of every description, few of the profession have been fortunate enough to be commissioned for works of such essentiality that they have actually been translated into bricks and mortar.

* * *

There is very little doubt that this " struggle for existence " is the main cause of the disunity within the profession which has unfortunately culminated in a definite breach, with the formation of what appears to be a rival society to the Institute. It is also evident that the members subscribing to this new society are dissatisfied generally with the manner in which the Institute is administered.

It is quite unnecessary for me to defend my Committee in these respects, as they have at all times acted in what they considered to be the best interests of the profession as a whole. It is likely that at least a number of our disgruntled members will take their seats on the incoming Committee during the year, when they will be afforded first-hand experience of handling the problems of a disunited profession such as ours appears to be at present.

The establishment of any body of architects to further the interests of the profession is permissible under our Regulations, and is an act to be welcomed. In this instance, however, the failure to notify either the Provincial Committee or the Central Council was an act of discourtesy hardly worthy of a body of professional men. The most serious aspect of the situation, however, was the action taken by this society in making a statement read to the House of Assembly which implicated not only members in Building Control but members of the society themselves. There is no doubt that this action cast a serious reflection on the profession as a whole, and it is to be deplored that it should have taken place at a time when the statutory body was making every endeavour to establish the rôle which the architect should play in private and public life.

Certain justifiable criticisms have been levelled in the past that members are not kept sufficiently well acquainted with the business of the Committee, and in this connection I wish to draw your attention to the item " Secretarial Management " which is on the agenda for discussion to-day. Our Acting Secretary has the greatest difficulty in coping with her normal routine duties, which are most extensive, and, as a result, a considerable volume of work devolves upon the office-bearers, who have little time for the dissemination of information. It has been agreed that a quarterly report reviewing the proceedings of the Committee for the preceding three months should be published for the information of members, but this will not be possible unless the present office staff is augmented.

* * *

A reference to " Housing " and its relation to the profession is in keeping at this point. It cannot be denied that the majority of architects, in common with the Master Builders, have not paid the attention to the problem of housing the lower income groups which it deserves, and in this respect it can be said that we have failed in a national duty. We now find ourselves in the situation where we must do our duty or starve.

Whether the self-styled experts are correct in their estimates of the housing shortage is a moot point, but we must accept the fact that the Government has decided to erect a considerable number of houses, through the National Planning

and Housing Commission, and it is obvious that this policy must involve a considerable curtailment in other forms of building.

The achievements of the Commission in this direction to date have been most disappointing, although this was not entirely unexpected. The Institute, in common with others directly associated with the Building Industry, has constantly stressed the fact that before foundations can be laid, the problems of location and standards of accommodation and construction must be determined. In its 20 years, the old Central Housing Board hardly touched the fringe of these problems, and only now, when the National Planning and Housing Commission has been in existence over eight months, is there evidence that the problem is being viewed in its right perspective.

The Housing Act is to be amended before the end of the present Parliamentary session, and from information available it appears that as a last resort powers will be granted to the Commission to confiscate materials and conscript the labour of the Building Industry, from which our profession is not excluded.

I feel confident that as far as our profession is concerned, such drastic steps will hardly be necessary, for the Institute has continually emphasised the contribution its members can make towards the housing problem, and it is disappointing that all offers have met with such scant consideration. I take this opportunity of outlining briefly a system whereby the services of the qualified practitioner can be used to their fullest advantage.

Members of a panel or group of architects, operating in a district or region determined by the Commission, will collect information on local conditions and practices, enabling them to make recommendations for the standards of accommodation and construction to be adopted in the area; assist in the collation of information thus obtained and the preparation of draft Regulations; and ultimately design the houses themselves in accordance with the requirements of the Commission, and administer the contracts under which they are built. These are only the normal functions of an architect, and it must be emphasised that only by the employment of these full services will satisfactory results be achieved.

The theory, accepted by many who should know better, that the only prerequisite for housing is type plans, must be discountenanced and the benefits of houses designed and erected with a full knowledge of local conditions must be emphasised.

On the question of labour, much publicity has been given to the statement that " the Building Industry must be organised for housing as was the Engineering Industry for war." My comment in reply to this is that such a proposition is not feasible for obvious reasons, but even if it were, it is not desirable. We shall be nearer a solution to the problem when the services of the more efficiently organised Engineering Industry are added to those of the Building Industry. In the manufacture of steel windows, we have an instance of prefabrication on mass-production lines with a maximum use of our unskilled labour resources, and these must be extended to the production of factory-fabricated units for roof, plumbing and steel shuttering units amongst other items. Evidence is lacking that the Engineering Industry, which has done so much in time of war, is aware of the contribution it can make to our problem of housing in peace time. In fairness to the few who have realised this, however, it must be stated that their efforts have not met with the response warranted by the authorities concerned, and it is the duty of our profession to rectify this state of affairs.

From these statements it must not be construed that I am an ardent proponent of prefabrication, but it should be obvious to all that our present labour potential cannot solve the housing shortage unless our building processes are speeded up, and greater use made of unskilled labour.

The use of prefabricated units at least must be accepted as a partial solution to our housing needs, which in turn will force the adoption of a certain measure of standardisation. In the automobile of to-day we have an excellent example of the benefits to be derived from standardisation. In considering the purchase of a motor car the customer has a limited field of standard makes and models, and the efficiency and appearance of his ultimate choice are dictated by his financial means. It cannot be denied that this standardisation and mass production have been directly responsible for the efficient and handsome machines which most of us use to-day, and I confidently anticipate that our present inadequate standards of health, convenience and beauty in housing must benefit by the same token. The reaction which this will have on our profession will be far-reaching, and I commend the serious consideration of all members to this problem.

I cannot conclude my remarks without reference to the multifarious Building Regulations to which the architect must conform to-day. I do not refer to Building Control, which is an emergency war measure likely to fall away in time, but to regulations under the Factories Act, Ribbon Development Act, Town Planning, and, not least, to Municipal Building Bye-Laws. We are all agreed upon the necessity for the existence of such regulations, but it is only on the rarest occasions that the architectural profession, the most interested and technically qualified body, is consulted in the drafting thereof.

The most strenuous efforts of the Institute as a body are necessary if these conditions are to be altered. Pending action in this respect, an equally united effort is required to prevent the present arbitrary attitude of bureaucratic officialdom in the interpretation and enforcement of obsolete regulations. This is but one of the many and urgent problems facing the profession which I have outlined, and I must finally convey my best wishes to the incoming Committee in the arduous task which confronts them.

ARCHITECTURE - A SOCIAL SCIENCE

By John Summerson, Director of Britain's National Building Record

Normal architectural practice ceased more than five years ago in Britain. Nothing has been built during that period which did not bear directly on the war; that is, nothing whatever has been constructed except factory and aerodrome buildings, canteens and emergency housing for workers. Some of this special war-time construction is of considerable interest, and I shall return to it later. But first I want to refer to the condition of architecture in Britain in 1939, and to give an idea of the hopes and aspirations which the young British architect carried away with him when he joined the Forces and which he means to realise when he gets back to civil life and the drawing-board.

The young British architect has been a realist since the economic depression of 1929-31, when the possibilities before a man or woman entering the architectural profession changed profoundly in character. He is probably far more of a realist than his contemporaries in other professions. He sees clearly the problems which architecture must solve: in the task, first of all, of providing housing for the people, and of providing it in such a way that Britain's obsolete towns are invigorated and transformed into healthy social organisations.

The young architect places the social obligations of architecture very high. There are, of course, older men also whose appreciation of present conditions is acute and practical, but in the case of the younger men who received their training from 1931 onwards, it is safe to generalise. They are almost unanimous in their interpretation of the proper aims of architecture as being social in character. Equally they are emphatic in their opinion that the architectural profession must be so organised and employed that it can effectively carry out these aims.

LOOKING BACKWARDS.

I was a student of architecture in the University of London from 1922 to 1927. Prospects and ideals were very different then. Each of us in the School hoped that when we had finished our course and spent a short time as a draughtsman in some architect's office, we should find a "client." Once we had got our first client we should set up an office and hope to build up a "practice," securing the patronage of more and richer men and building more and bigger private houses and offices.

Looking back on those days is like looking back on another world, so complete has been the change in aim and outlook. The change was largely due to the effects of the world depression of 1929-31. It took two forms—artistic and economic—and we soon found the two to be inseparable.

Curiously enough, we became aware of the need for a revolution in architecture as an art before we fully realised the economic implications involved. The experimental "modern" architecture of the European continent began to interest British architects from about 1927 onwards. Interest in the aesthetic aspect of these new manifestations led us towards a broader consideration of the purpose of architecture —and also of town-planning.

We began to ask ourselves, what is the real function of the architectural profession in the community? Is it to be the dependent of a rich upper class of patron, as it has been since the 17th century? (That part of the question answered itself because the wealth of the patron class was fast disappearing under heavy taxation.) Or is it, we speculated, to be the servant of the whole community? That seemed to be the right answer, and from that we were compelled to argue that just as the architect's skill should be at the service of the community, so the community should be the architect's patron and employer. The best architectural brains should be employed by government departments and municipal authorities to design new housing for the workers which, during the 1930's, was one of the principal demands of public opinion.

A DOUBLE IDEAL.

Whereas the ideal of the student of 1925 was to build a luxury house for a rich man, the ideal of the student of 1935 was to plan a housing scheme, with schools, clinics, theatres and social clubs, for a great industrial town. Incidentally, whereas the student of 1925 would hope to spend at least one of his holidays among the lakes and villas of Italy, the student of 1935 would certainly aim at making at least one trip to see the new buildings in the north of Europe.

All this will help the reader to understand the point of view of the architect who had reached any age between 25 and 35 in 1939. His objectives are very definite. On the one hand, he wants to see the profession so organised that it takes its full share of reconstruction in the sense of imaginative

planning, on the broadest scale, for the housing, education and welfare of the people. On the other hand, he wants to build an advanced and ambitious type of architecture, making full use of new aesthetic ideas in combination with new materials and the fruits of scientific research.

This brings me to the important question of style. The "modern" has only a very limited appeal; it is "architect's architecture" and has nothing to say to the ordinary man and woman, who may properly expect new buildings to add some new and easily comprehensible interest to their surroundings.

British architects have experienced the difficulty—as also have overseas architects, no doubt—of executing this "modern" architecture in such a way that it retains its subtle qualities after the passage of a few years. It is a common experience for a "modern" block of flats, which looked very fine in photographs taken at the date of its completion, to present the appearance a few years later of a derelict factory. In Britain we are well aware what some of these buildings look like after years of war-time economy on maintenance, to make matters worse.

NO COMPROMISE.

However, the younger British architect is quite set against any return to "traditional" styles, or any compromise with academicism. He feels that it should be possible to evolve, from the "functional" analysis, a style as fully capable of eloquence as one involving the use of classical ornaments. He feels, too, I think, that "modernism" to some extent symbolises his social point of view, in distinct contrast to the dilettantism and style exploitation which prevailed in British architecture not so very long ago.

Certainly the most interesting buildings of the years between the two wars were those which were "modern" in spirit. They included a number of blocks of flats of middle-class character, some private houses in town and country, some schools and hospitals, and a very interesting health centre in one of the London boroughs. In the case of large working-class housing schemes, architectural style was, broadly speaking, more conservative; though a notable exception was the very large scheme at Leeds which was not only strictly modern in style but constructed (1937-38) on the Mopin system of pre-fabricated reinforced concrete.

Buildings required in Britain for the prosecution of the war have not, I think, produced anything of exceptional originality other than in minor technical ingenuities, all prompted by the scarcity of this or that material. By far the most interesting work has been done in connection with the desperately urgent need for more housing. This has resulted in the very close study of prefabrication. One type of factory-built house is already in production and is being erected on bombed sites in London.

It is built of a steel frame enclosed in steel sheeting, and lined internally with suitable insulating materials. It is a family house, containing a good-sized living room, two bedrooms, kitchen, bathroom, etc., and is well equipped for heating. This, however, is not the only type under consideration, and some other very remarkable models have been produced. In fact, the whole subject is under continual scrutiny, and prefabrication, which before the war was almost entirely a theoretical and academic study, is well on the way to taking an important and permanent place in future plans.

PUBLIC INTEREST IN ARCHITECTURE.

Cultural aspects of architecture have not been forgotten during the war. Several books have been published, some dealing with the architecture of the past, others attempting to assess the present position and state of problems of the future. Of exhibitions and lectures there have been many throughout the country, and there are quite astonishing signs of a new and popular interest in architecture of every kind. Any book on architecture published in Britain at the present time is certain to be scarce within a few weeks of its appearance.

But, so far as architecture is concerned, World War II is still a great interruption. It is, however, an interruption which offers a very definite objective. The architect now in the Army, Navy or Air Force wants to see architecture working as a public service. Architectural departments responsible for housing, school and hospital building must be greatly expanded and improved.

He believes in the well-organised team of architects rather than in the individual practitioner. He demands working conditions which shall enable the individual to achieve his best work in co-ordination with other architects, engineers and artists. All these objectives were already clearly formulated in 1939. The war has merely made their necessity more obvious, and added enormous momentum to the desire to achieve them. The reconstruction of bombed and obsolete towns, the worthy housing of great numbers of men and women returning to peace-time occupations—these are national problems in which the architect will inevitably play an enormous part.

Curiously, it was just such problems as these that the young architect of 1939 was straining to tackle. Then, there seemed to be insuperable obstacles against the solution of a realistic national attitude. Now, realism in building matters has been forced upon us, and the architect—a realist in advance of his time—is about to achieve his ambition.

"PENCIL POINTS" February and March 1945

The February issue is devoted to the publication of individual houses, in the belief that America "is on the way to developing a better standard of residential design, freer of false and anachronistic detail than prevailed before the war" . . . . and that more architects are prepared to design each house in relation to the problem itself. The houses illustrated "exemplify, with varying degrees of success, the direct contemporary manner of design."

In "Fluorescent Lighting for Houses," Frank G. Lopez discusses the possibilities of incorporating, and the potentialities of, this form of lighting in the home. The article is accompanied by photographic examples and deals with the nature, type and design of lighting units.

The March issue, under the directive "Environment for Work," appears with a variety of buildings, ranging from business to heavy industry, presented with characteristic typographical flair.

The Sill Building is an interesting, organic and well-detailed solution to the problem of business premises on a city site in a hot climate. The floor circulations are "elevated sidewalks" on the street fronts, giving deep shade to the office windows. The structure is a simple reinforced concrete frame, in which interior partitions can be fitted to meet varying needs.

A Diesel Engine Plant by the Kahn organisation illustrates the heavy industry class of building. It shows a fine handling of structure and lighting over an extensive floor area in relation to production requirements. The shop interior is abundantly lit by natural illumination which is supplemented by high-bay incandescent lighting.

Another interesting section of this number deals with an up-to-date Wholesale Display and Sales unit in New York. This is well illustrated by photographic illustrations and supplementary details.

Those interested in Town Planning should read Lewis Mumford's critical "American Introduction to Sir Ebenezer Howard's 'Garden Cities of To-morrow'," which is a penetrating review of Howard's original contribution to the theory of "balanced communities" in Mumford's inimitable style, illustrated by a series of Howard's diagrams which remain both telling and gain by their emphasised typographical quaintness.



DIESEL ENGINE PLANT.

Albert Kahn, Associated Architects and Engineers, Inc.

"THE ARCHITECTURAL REVIEW" March, 1945

"Social Aspects of Town Planning," by Ruth Glass, is a summing-up of some of the author's work in Bethnal Green, where most of her time has been spent on an intensive study of the neighbourhood characteristics since joining the group of research workers known as the Association for Planning and Regional Reconstruction. This work shows a method of investigating social factors which are relevant to town planning, and is designed to provide a guide to the determination of existing neighbourhoods, and to their survival value. This survey should prove of considerable help in determining the institutional equipment that is required in urban communities.

An informative and well-illustrated description of recent industrial hostels, with photographic illustrations of Howard Robertson's work and whimsical drawings by Gordon Cullen, appears in the same issue.

"THE ARCHITECTURAL RECORD" January, 1945

The large semi-permanent Victory Park Housing Scheme in California is a war-time housing project which managed to include many of the advances in community development, site planning, school building and construction. It contains 500 dwellings in 174 buildings, with community and management buildings and an elementary school. The dwellings, of which there are four types, were site fabricated and are finished in plaster and boarding on wood frame construction.

Under building types study Savings Bank premises are investigated and illustrated.

"THE ARCHITECTS JOURNAL" March 1, 1945

The Physical Planning Supplement in this issue is devoted to a review of the Plan for Bath by Alfred C. Bossom, F.R.I.B.A., M.P. The new plan for the city has been prepared by Sir Patrick Abercrombie, Mr. John Owen, City Engineer, and Mr. H. A. Mealand, Town Planning Officer, whose 80,000-word report represents the thoroughness of their work.

Much damage was done to Bath during the Baedeker Raids of April, 1942, and "these probably stimulated the desire for a really comprehensive plan which was to be a careful conservation of desirable areas and historic buildings, coupled with complete re-planning of other sections."

In the same issue the Kitchen Planning Exhibition is illustrated and reviewed. The exhibition is the result of research of the Domestic Heat Services Committee of the British Commercial Gas Association, and has the support of the Ministries of Works and Fuel and Power.

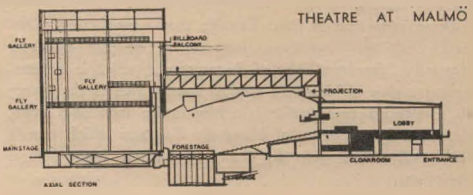
"THE ARCHITECTS FORUM" February, 1945

In the second article, entitled "Building in One Package," dealing with the work and organisation of the Austin Company, the first of a series of studies on modern building organisations is concluded. It describes how this company has solved some unique problems and has applied the same approach to special buildings of all kinds. Plant layout, administration buildings and employee facilities are described and illustrated, as well as special purpose buildings and aviation facilities.

The second article on "Post-war Building Techniques" deals with new materials and their anticipated uses, including new finishes and synthetics.

Three new houses, and particularly the new theatre at Malmö, Sweden, are illustrated, the latter an entertainment centre combining the functions of theatre, opera house and concert hall in one elaborately equipped structure. The planning, equipment and general organisation of this work is well worth study, and the presentation is sufficiently complete in illustration and detail to convey the completeness and elegance of this delightful work.

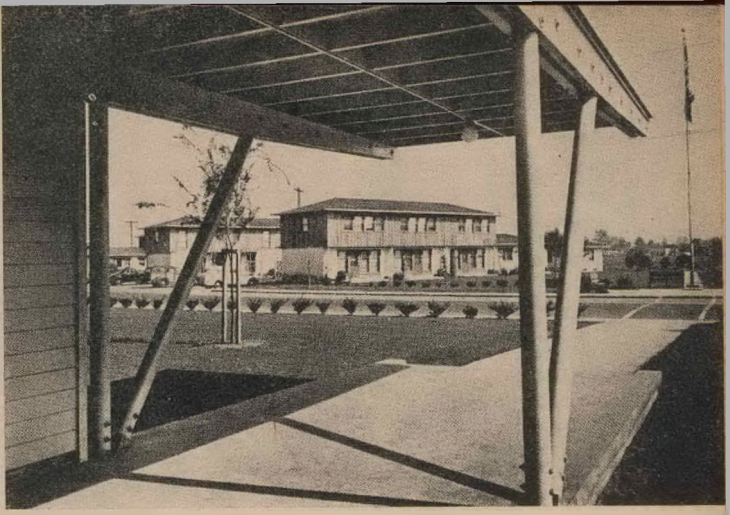
THEATRE AT MALMÖ



VICTORY PARK

General view from the School entrance canopy.

"Architectural Record."

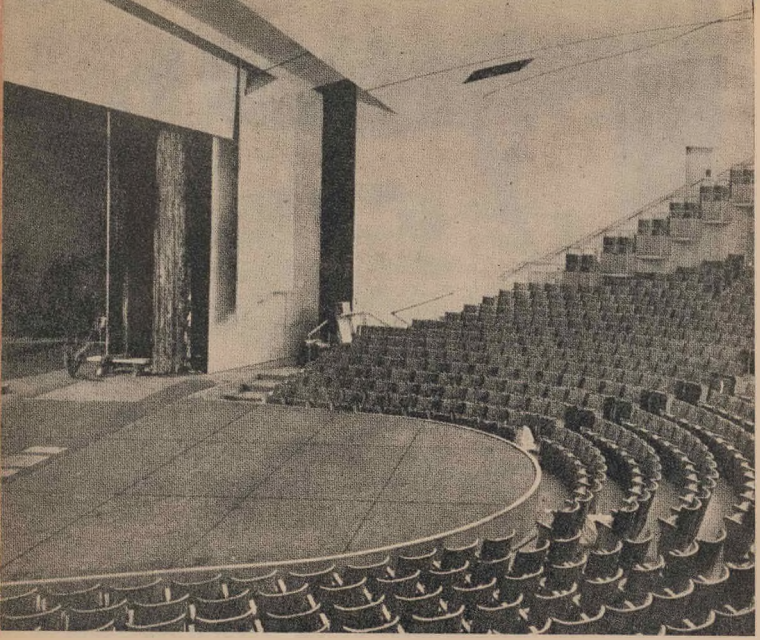




THE THEATRE AT MALMÖ

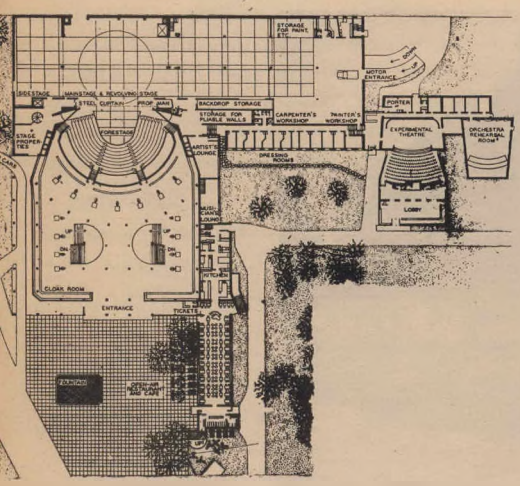
Eric Lellerstedt, Sigurd Lewerentz, David Hellden, Architects.

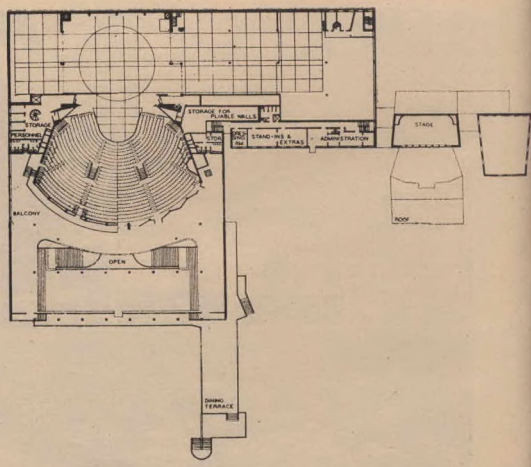
"Architectural Forum."



THEATRE AT MALMO.
"Architectural Forum."

Flexible audience area can be expanded by converting forestage into seating and reduced in size by use of suspended, retractable partitions.





GROUND LEVEL shows the advantageous use of a generous site, and the exceptionally large entrance court and lobby. Actors' dressing rooms connect with small theatre and rehearsal room.

UPPER LEVEL contains the bulk of the seating area with ample circulation and lobby space. The chorus dressing rooms and business offices are in the wings.

BUILDING CONTROL

As requested, I give below the latest information that I have been able to obtain from the meeting of the Local Advisory Committee in connection with the above subject :

FLATS : Applications for permits are now being received by the Deputy Building Controller through the Discharged Soldiers and Demobilisation Committee at each centre, to whom the application must be made in the first instance, where the owners of the proposed flats are prepared to enter into an agreement whereby the tenants will be none other than ex-volunteers or their dependents for a period of five years, and the rentals to be charged will be below that normally fixed by the Rent Board. Flats should be of the two or three room type where possible, and the maximum floor area not exceeding 1,000 square feet per flat, including balconies, but excluding corridors and other circulations. This maximum area is likely to be still further reduced in the near future to probably 850 square feet in the case of two-room flats. Bachelor flats should not exceed 25% of the number of flats in the building. Where it is desired by the owners to provide shops on the ground floor of the building, and shops are reasonably necessary in the neighbourhood concerned, these should not occupy more than approximately one-sixth of the total area of all floors in the building. In other words, no building of less than six storeys may have the whole of the ground floor occupied by shops in the meantime.

To give some idea of the response which has been forthcoming from applicants for flats to be let only to ex-soldiers and their dependents, I am informed by the Deputy Building Controller that up to 1st May, 1945, many applications on this basis have been provisionally approved and placed on a preferential waiting list, the total estimated cost of such buildings already being approximately £550,700 for erection in the Witwatersrand area, and £86,000 in the Pretoria area. In addition many further applications are being dealt with for other centres. The present monthly quota of permits being granted for flats is approximately £92,500 for the Witwatersrand area and £30,800 for the Pretoria area.

PRESENT POSITION OF ARCHITECTS AND QUANTITY SURVEYORS

The attention of the Deputy Building Controller has been drawn to the fact that within the present restrictions of Building Control both the architects' and quantity surveyors' professions are experiencing a difficult period. It was suggested that wherever possible the type of building which would provide work for the professions should be authorised. It was further pointed out that as the national housing programme increased and the number of permits being issued for private work was therefore reduced to make the necessary labour available, the position would become even worse, unless the Government made more use of the services of private practitioners. The Deputy Building Controller was requested to bring this matter to the notice of the appropriate authorities.

I now understand that this had already been done, and that the Deputy Building Controller has again drawn the attention of the authorities to the difficult position of the professions.

The Deputy Building Controller points out that so far as types of buildings are concerned, it is necessary to confine the issue of permits to those buildings which are essential in the national interest, and it is not possible at present to deviate from this policy in order to assist the architectural profession. Industrial projects, for instance, are submitted to the Directorate of Supplies, which carefully investigates the essentiality of each project, and makes a recommendation to the Deputy Building Controller accordingly.

Yours faithfully,

M. D. RINGROSE.

THE TRANSVAAL PROVINCIAL INSTITUTE.

The following office-bearers and sub-committees were elected at a Committee meeting of the Transvaal Provincial Institute, held on Tuesday, the 15th, May, 1945 :—

W. A. Macdonald, President; J. Fassler, Senior Vice-President; A. V. Nunn, Junior Vice-President.

COMMITTEE :

D. S. Haddon, D. M. Cowin, W. G. McIntosh, D. L. Nurcombe, C. S. Lodge, H. G. Tomkyns, B. J. Clinch, N. L. Hanson, and A. C. Fair.

REPRESENTATIVES ON CENTRAL COUNCIL :

W. A. Macdonald, alternate H. G. Tomkyns; J. Fassler, alternate W. G. McIntosh; N. L. Hanson, alternate A. C. Fair; D. M. Cowin, alternate A. V. Nunn; D. S. Haddon, alternate D. L. Nurcombe.

FINANCE COMMITTEE :

Messrs. B. J. Clinch, W. D. Howie, H. G. Porter, S. C. Dowsett, N. L. Hanson, A. C. Fair, N. I. Finkelstein, N. Gallagher, A. V. Nunn.

PRACTICE COMMITTEE :

Messrs. D. S. Haddon, B. L. Clinch, D. M. Cowin, N. L. Hanson, J. Fassler, W. G. McIntosh, D. L. Nurcombe, H. G. Porter, A. V. Nunn, C. S. Lodge, D. I. H. Smail, A. C. Fair, and D. E. Barry.

The Secretary,
Transvaal Provincial Institute of S.A. Architects,
Johannesburg.
Sir,

BUILDING CONTROL : USE OF STRUCTURAL STEEL FOR BUILDING PURPOSES.

I have been advised that in view of the fact that requirements for structural steel for military purposes are considerably diminishing, the use of this material in buildings may be more freely adopted for essential civilian purposes.

I have the honour to be,
Sir,
Your obedient servant,
J. G. H. HOLDGATE,
Deputy Building Controller.

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