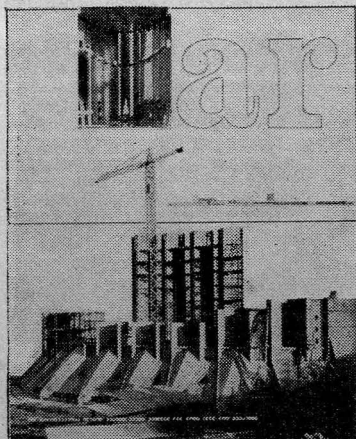


THE ARCHITECTURAL REVIEW



This Month's Cover shows, in model, drawing and progress photographs, the new church of Notre Dame at Royan, France, designed by Guillaume Gillet and his engineer, the late Bernard Laffaille. Though the immediate impact of these illustrations is structural, the church also answers to the new concepts of functional liturgical planning that are discussed in the article beginning on page 240.

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participation by the congregation in the rites of the church, that ecclesiastical design is currently in its most flourishing condition, because the existence of a live liturgy gives the architect a clear brief to direct his work. In England, where the movement has—as yet—little influence, it may require the architect to demand from his clients clear liturgical guidance, an approach that has just begun both to appear, and to promise more stimulating designs than have been produced here so far.

with these subjects on the *Architects' Journal*, discusses the nature and significance of costing techniques, and their impact on received ideas about design methods and the architect's relation to society.

288 The Industry

292 Contractors

Authors: Peter Hammond studied at Bromley Art School 1937-40 and went on to the RCA with a scholarship. After war service in the Navy he read history at Merton College, Oxford, 1946-48 and studied in Greece 1948-50. He was ordained in 1951 and served on staff of St. Michael's, Oxford, 1951-53 and St. Thomas, Regent Street, London, 1953-55. In 1955 he married a graduate of Bryn Mawr, Pennsylvania, and he is now rector of Bagendon near Cirencester, where a large early-Victorian rectory in two acres of wilderness has become a regular meeting place for clergy and architects concerned with the problems of church design. His first book, *The Waters of Marah* was published in 1956 and he has recently completed a new book on contemporary French churches. David Morrison Walker was born in 1933 in Dundee and educated at Morgan Academy, Dundee, and thereafter to Dundee College of Art where he took the Scottish Art Diploma in 1954, and did a post diploma year as a result of a scholarship. Chiefly draws and paints architecture, and has in consequence been interested in architectural history from about twelve. Around 1951 he began research on Dundee architects which led to the publication of *Architects and Architecture in Dundee, 1770-1914* (Abertay Historical Society paper, 1954). His post diploma year was spent producing *Nineteenth Century Mansions in the Dundee Area*, illustrated by forty-two lithographs, a private publication of Dundee College of Art, still not quite finished. Since 1952 has helped the Scottish National Buildings Record in a spare time capacity. He is now on National Service with the Royal Engineers at Longmoor in Hampshire. Philip Hickson was born in 1909 and educated at Stancliffe Hall, Derbyshire, and at Clifton College, Bristol. In 1930 he joined John Bill & Croyden Ltd. as electronic designer and while with them he designed among other things the 'cardiophone,' a heart beat amplifier. From 1931 to 1950 he was with Ardent Acoustic Laboratories where he designed long-range loud-speaking equipment which was later used extensively. In 1950 he joined the John Lewis Partnership and is now responsible for the radio, television and electrical service departments. He is a Fellow of the Royal Society of Arts and a Member of the Designers in Industry Association, and his hobbies are electronic circuit designing, model making and playing the guitar. John Carter was trained as an articled pupil in East Anglia, then worked for two years in the office of Louis de Soissons. From 1949-50 he was on the staff of the Medway College of Art, and from 1950-53 taught at the West of England School of Art. He joined the staff of the *Architects' Journal* in 1954, and is a co-opted member of the RIBA cost research committee.

256 House in the Isle of Wight: Architects, James Stirling and James Gowan

261 Interior Design The inception, in this issue, of a regular supplement devoted to problems and achievements of interior design, is not an alteration of policy on the part of the ARCHITECTURAL REVIEW, but the filling-out of a complete coverage of building design in all its aspects. It is also a plea for a more open-minded approach to the problem of interior design in general, seeing it neither as something absolutely within the architect's control, nor as something entirely outside his responsibility, but rather as a field of expert, integrated, sympathetic consultancy, like structural engineering.

263 Interiors: Bank of London and South America: Architect, John Wright

269 Lamond of Dundee by D. M. Walker The prestige of Mackintosh, and thus of Glasgow, has so overshadowed other progressive architecture of the period in Scotland, that the contribution of other architects and other towns has been overlooked. In this article Mr. Walker attempts to characterize and evaluate the work of William Gillespie Lamond, who worked in various Dundee offices from the mid-nineties almost to the first World War, and left the stamp of his very personal style—derived more from London than from Glasgow—on a number of buildings in the area.

272 Current Architecture

Miscellany

277 Books

278 Exhibitions

279 Townscape

280 Counter Attack

282 Applied Art

Skill

283 Hi-fi by Philip Hickson

284 Cost Analysis and Cost Planning by John Carter The body of mental disciplines that serve architectural design is at present undergoing a major extension in the direction of improved management techniques, and the first steps on this road are provided by Cost Analysis, and its complement, Cost Planning. Mr. Carter, who is the assistant editor concerned

225 Marginalia

228 Frontispiece

229 Tridon by Reyner Banham Among the architectural texts that have acquired what Mr. Banham calls 'secret society status' Paul Valéry's *Eupalinos* is one of the most curious. It is normally read as a high-level exposition of the very essence of architecture, but it really discusses two different and mutually exclusive attitudes. One is that of the *Beaux-Arts*, which Valéry understood and seemed to approve, personified by Eupalinos himself; the other is a species of inspired functionalism of which he could have had no experience in the early Twenties when the book was written, but subsequently manifested itself in a new tradition that runs from Moholy-Nagy to Charles Eames, and is epitomized in *Eupalinos* by the figure of Tridon, the Phoenician Shipwright, who broke all the customary rules of behaviour, even those of ship-building.

232 Offices at Newport Pagnell: Architects, Gordon and Ursula Bowyer

236 Offices at Birmingham: Architect, J. H. D. Madin

240 A Liturgical Brief by Peter Hammond For want of a clear grasp of the problems at issue, church architecture is in danger of losing its way in false solutions based on a superficial understanding of the present situation of Christianity in the world. The issues are not concerned with creating shrines to the glory of God, nor inducing moods conducive to a worshipful frame of mind, but in developing a rational approach to the problem of planning for a live and active liturgy adapted to the present state of Christian thought. As the Rev. Peter Hammond points out, it is in those countries where the so-called Liturgical Movement is strongest; in its claims for a more active

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