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VOLUME TWO

PLATES
1 William Kininmonth (left) and Basil Spence, 1938 [Ewing].
The Edinburgh Operetta House, interior before demolition.
Adam House: chair.
5 Adam House: first floor apse.
6a Adam House: linoleum floor pattern.
66 Adam House: linoleum floor pattern.
Adam House: third floor oculus.
Adam House: third floor dome.
9 Adam House: Picture Gallery lighting.
Note also the decorative shields [see fig. 12, p.13, for detail].
The basic symmetry of the building is evident. Also clear in this diagram is the effect of 'detachment' between facade and the bulk of the building.
Adam House: Picture Gallery, radiator casing.
The bull signifies tenacity. Twelve shields were carried out in the picture gallery and six in the theatre, each in a similar Grecian style. They were made by Mr C. d'O Pilkington Jackson to the design of Kininmonth, and are used to cover artificial ventilation outlets along the walls. They lend a distinctly classicising feel to the rooms.
The bright and airy interior of one of the new examination halls of the University of Edinburgh in Adam House, Chambers Street, which were to be formally opened this evening by Principal Sir Edward Appleton. ("News" photo.)

One of the halls in Adam House, Edinburgh University's new building opened yesterday in Chambers Street. This hall, on the first floor, can be used either as an examination hall or a ballroom.

13b The Scotsman, 19 May 1955.
NEW BUILDING FOR THE UNIVERSITY

The upstairs art gallery at Edinburgh University's new building, Adam House, Chambers Street. In the House are four examination halls capable of seating 800 students. The building was opened by Sir Edward Appleton, Principal and Vice-Chancellor of Edinburgh University.

13c Evening Dispatch, 19 May 1955.
It would appear that the etching detail, a simplified leaf and berry pattern, was carried out by Crittalls. There is a particular tradition of etched glass in Edinburgh, of which the stair window by Helen Monro in the National Library of Scotland, George IV Bridge, is perhaps the finest example. The National Library, under the direction of A. R. Conson, was building contemporary with Adam House.
Adam House: Chambers Street facade, general view.
16a Adam House: paper model of Chambers Street facade, general view.

The model is signed bottom right hand corner W. H. Kininmonth. Sculptural motifs and other details of this finely made model bear his handwriting. The scheme may be compared to the drawing which appeared in *The Builder*, 4 February 1955 (see Frontispiece, Vol. I). [Edinburgh University Library Special Collections].
16c Adam House: paper model of facade, detail showing torchere held by a cherub.
Viewed from below, these strong vertical elements have the effect of providing large 'orders', with base, column and entablature, to either side of the main body of the building. To the left can be seen the common entrance with the police department, with its wooden fanlight derived from a geometry of circles.
18 Adam House: ground floor side window.

Note the simple block keystone, as well as the sheer quality of the close-jointed masonry work. Kininmonth has signed the building below this window.
19 Adam House: entrance door.
20 Adam House: detail of bronzework.
21 Adam House: ground floor niche and vase.
22 Adam House: entrance door, keystone and architrave.
23 Adam House: entrance door, architrave return.
24 Adam House: first floor central windows.
25 Adam House: tympanum sculpture, detail.
26a Adam House: ground floor entablature, detail.

The simplified derivation from the neighbouring building is self-evident.
Adam House: first floor entablature, detail.
27 Adam House: rear elevation, general view.
28a Adam House: rear elevation, detail showing glass bricks.
28b Adam House: rear elevation, detail showing concrete panels.
28c Adam House: rear elevation, detail showing windows and balconies.
29 Adam House: first floor stair window, detail.

Note the suspended, archiated ceiling hanging down across the window.
Its international modernist credentials are clearly stated: white walls, flat roofs, corner windows and a play on the geometry of cylinder and cube. [R.C.A.H.M.S./Wodehouse].
31 William Kininmonth: 'The Lane House', 46a Dick Place, Edinburgh, 1932-33, garden elevation.

Note the vertical timber windows: an unusual modernist motif. Two Ernest Race Festival of Britain chairs are in the garden below the circular drawing room window. [R.C.A.H.M.S./McKean].
William Kininmonth, sketch of the Festival Hall, London

These two sketches appear on the back of Adam House correspondence after, it would seem, Kininmonth had made a trip to the Festival in late May, three weeks after it had opened. The furniture displays the clear inspiration of Charles Eames and Ernest Race.
Towards a New Britain, cover.
The Rebuilding Britain Exhibition held at the R.I.B.A. immediately after the war already displayed many of the ideas that were to feature at the Festival. The cover of the catalogue (the name of which must be derived from Le Corbusier's *Towards a New Architecture*) usefully demonstrates the extent to which 'Festival style' (including, to some extent, a Festival typeface) was already part of the architects' and designers' language. [Author's collection].
The 'Apotheosis' of Festival Style. Note the huge altar tapestry by Graham Sutherland; representative, along with the external sculpture on the building, of the new post-war relationship between artist and architect. (See Part Three: The Reconditioned Eye, for a full discussion of this theme).
Illustrating the temporary 'exhibition' character of many of the South Bank buildings themselves.
R. D. Russell and Robert Goddenn: The Lion and the Unicorn Pavilion, South Bank, 1951, south elevation.

The extensive use of glass walling within a metal frame became a *leitmotif* of early 1950s style, reappearing in some form or another in almost every building - domestic or public - illustrated in the contemporary architectural press.
38a Adam House: central first floor window, detail.

The smooth curve of this extraordinary moulding belongs in some way to the Festival vocabulary. Note the shell motif below, reflecting the spherical mouldings to the ground floor niches.
38b Adam House: tympanum arch, detail showing shallow disc and sunburst.
The modelling is curiously insubstantial and reduced. A sense of flatness is emphasised by the fact that the handles are not pierced.
39a Adam House: upper entablature, detail showing incised star motif.

39b Abram Games: the ‘Festival Star’.
Adam House reflected in a ground floor window of Old College.

The photograph has been included to emphasize the extremely close physical, as well as stylistic, relationship between Adam House and the north facade of Old College.
Laying the Foundation Stone of Edinburgh University, 1789.

41 Laying the Foundation Stone of Edinburgh University, 1789
The Adam Townhouse is clearly visible in the middle ground of the print.
[Edinburgh University Library Special Collections]
The Watt Institution and School of Arts, Adam Square, from a nineteenth century wood engraving [Grant's *Old and New Edinburgh*].

The print depicts the Adam villa, with its central Serlian window.
Adam motifs at Old College and Register House. In some form or another, all these examples appear to inform Kininmonth's solution for the central window at Adam House.
Kininmonth may have worked on this room while working in the Lutyen's Government House office. There seems to be a hint of its simplicity and delight in pure geometry in the Adam House interiors.
45a Adam House: first floor apse mouldings.

45b Adam House: second floor Examination Hall, ceiling.
45c Adam House: section through Picture Gallery looking north.

45d Adam House: section through ground and first floor halls looking south.
Note the diffused, top-lit light source and the reflection of the side apses in a gentle spherical dome set into the second floor ceiling.
46 Adam House: general exterior view within Chambers Street.

The photograph makes clear the extent to which Kininmonth sought to unify the building within the context of the street.
The lighter facade on the left of the picture is new, with modern offices built behind.
Note the flat-roofed house, complete with roof-ladder, in the background of this drawing by Spence [Ewing].
49a Erik Gunnar Asplund: Law Courts Annexe, Gothenburg, facade towards interior court.

49b Erik Gunnar Asplund: Public Library, Stockholm, main entry, interior.
49c Erik Gunnar Asplund: Public Library, Stockholm, side stairs.
Ingeniousity of their construction, that full appreciation becomes possible. It is only for the reconditioned eye that the past becomes contemporary.

**Captions:**
- Left, the charm that radiates from the most unassuming of shapes, its style, in the words of Mr. William Tudor-Hold, December 1944.

**Sources of Illustrations:**
- "Save Us Our Ruins," January, 1944.

**Top left,** subtle differention of design in pub lettering.**Top right,** unassumingly enigmatic, in the fantasies of a master confectioner.

**Poplar art exemplified in shop lettering.**

**Left,** a stone bollard shows refinement of shape designed unconsciously by nature. The fruitful decoration is the last evocation of the fine vernacular builder's style that persisted and flourished in the nineteenth century.

**Left,** another in the architecture of Welsh nonconformist chapels.**Top right,** fantasy façades in the Victorian cemetery.**Lower right,** an English folk art that preserves its vitality: roundabouts!

**THE ARCHITECTURAL REVIEW DRAWS ATTENTION TO THE SIGNIFICANCE OF POPULAR ART, URBAN AND RURAL**

Popular art represents the collective effort of a folk or community mediated in academic routines to express its inner needs. It is significant because it represents unconscious and therefore inherent rather than acquired urges. It is an expression of emotions common to us all, sophisticated and unsophisticated. And it is important as a yardstick by which to measure the gap separating popular taste from sophisticated taste whether in architecture or any other art. For these reasons it is of intense psychological interest—a science modern architecture must study first of all. The REVIEW has sought it out in many contexts: in nonconformist chapels— especially in Wales — where the same sort of builder's vernacular that had enriched architecture throughout the country in the eighteenth century survived well into the nineteenth; in fairs and roundabouts, where a baroque spirit produces a flamboyant gaiety seldom found at all in England; in the traditional shapes of winebottles and the fantasies of master-cooks; in the subtly various shapes of capstans and bollards that have been evolved by centuries of use on quays and jetties, and in shop-fronts in country towns with their vigorous lettering. Industrial, urban folk art, which had a particularly vigorous life in the Victorian town, is almost a subject on its own. It is at its richest in that most homyn of all popular building types, the Victorian pub, with its enameled glass and carved and polished mahogany. In the individualist memorials of the great city cemeteries it is at its most emotional, and in some examples at its most surrealistic. The decay of popular art, both rural and urban, impoverishes not only our environment but our imaginations as well.


The page demonstrates the tremendous diversity of architectural models which the AR was advocating, and which became central to 1950s collage ideas. Note the second line.
Both paintings provide typical examples of 'collage' notions, both of technique and subject matter.
**Beside the Sea**

POPULAR ART AT THE SEASIDE DESCRIBED AND ILLUSTRATED BY BARBARA JONES

WE have not in Britain that regular strength of sun under which plain white walls give dazzling, holiday gaiety, but the iron lace and crochet of a really good pier are uplifting to the spirit in almost any weather, and our coast-line is ringed about with the most admirable cast-iron ones.

If the seaside is to be considered as a source of fine architecture, we must sadly admit everything to be an anti-climax after that incredibly successful and exquisite fantasy, Brighton Pavilion. (I was once fortunate enough to visit it when several of the rooms were being used to display a collection of fretwork by Richard Old, who carried that curious minor art to soaring Gothic pinnacles of achievement that could be nowhere better housed than in what is surely Europe's most magic building.) But the Pavilion reached heights which coast architecture never touched again; the Regency stucco terraces with their bow-windows are certainly charming, and this century may have its own Pavilion at Bexhill, but there is no other work of genius. The splendour of the mile-long pier and the bowly beauty of the bandstands is in a different class, and we have yet to see what arts and architecture will emerge from the Butlin camps.

Nevertheless, the Pavilion gave to the whole seaside a feeling which has persisted till to-day; a taste for the Oriental, a feeling that thus and thus only could maritime enjoyment be perfect. It produced a feeling of exoticism; a breath of foreign travel, very simply and cheaply, in an age always ready to admire imports as such (and to stuff anything that seemed suitable for display in the drawing-room).

Even London had all this brought to her doorstep, for a trip in the Golden Eagle from Tower Bridge took you (and still can; a good day, this) to Southend, where the familiar Thames becomes the always amazing sea, and the paddle steamer ties up at the head of the longest pier in England. On a hot, crowded Bank Holiday, the walk must be far too long, but on an ordinary day it gives one a feeling of pleased surprise that so complicated a machinery should have been created for one's enjoyment—the steamer trip with the river banks to look at, the long walk over the bleached boards of the pier, and, at the end, the rich lay-out of promenades and pleasure-domes. Immense intricacy would appear to be a very important part of seaside planning; clearly it is most fascinating to the inland city dweller, accustomed to streets going more quietly to and fro, to find them here going not only beside the sea but constantly up and down and through groves of palms as well. The Isle of Wight, the climax of the nineteenth century excursion, has a good example of this at Ventnor, and also has much romanticised scenery, especially a series of Chines—there are some of these near Bournemouth too—which are really only natural ravines made by landslide or water and emerging on the sea. These have been most bewilderingly bedevilled, and scattered with Swiss Chalets, Honeymoon Cottages and Fisherman's Huts. A good Chine is as hard to get out of as Hampton Court Maze.

So one might imagine the ideal situation of a resort to be on the mouth of a river with the land rising to high, dramatic cliffs within a mile of it on each side. But a long level coast does just as well (witness Blackpool), while sands are not essential (Brighton has pebbles, Weston-super-Mare quite a lot of mud). A southern aspect means nothing (Scarborough and Cromer.