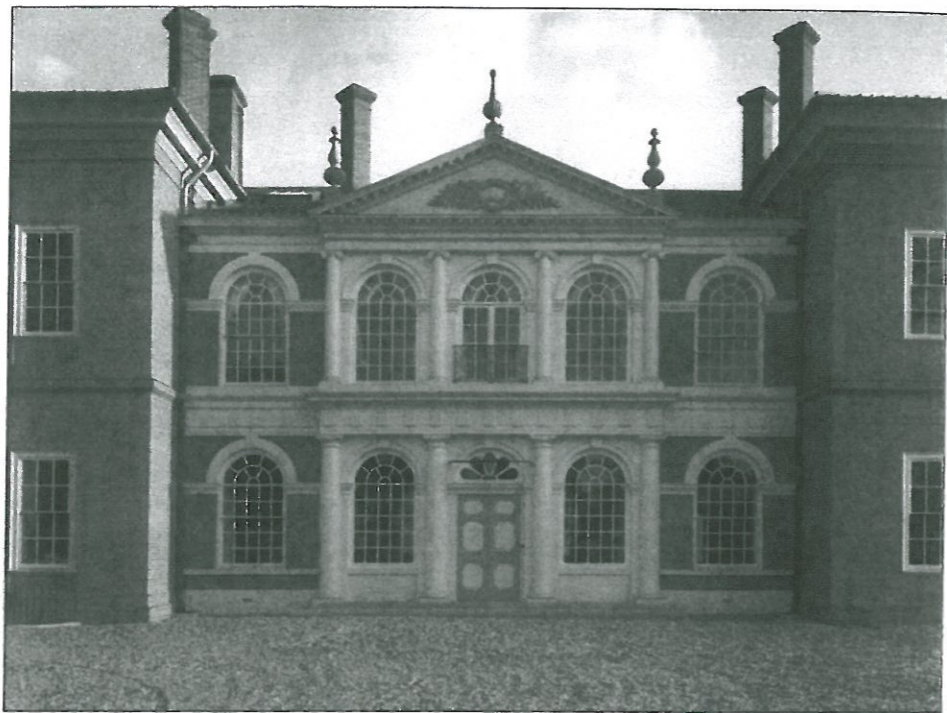


changed and been built within people's lifetimes or that of their parents and grandparents are immediate and vivid to them. For those who belong to communities and families that have come to Britain since the Second World War, the places and buildings created in the last fifty years are the ones they can most naturally feel are part of their personal heritage. We must not devalue them, whether as assets for teaching or as ways of strengthening a sense of identity and belonging.

It is in response to feelings of this kind that English Heritage has put on an exhibition, **A Change of Heart**, about the value and diversity of post-war architecture and about how we intend to protect it. Shown at the Royal College of Art in London during the summer, the exhibition will be travelling round England over the next few months. It marks the start of a campaign to persuade people to recognize the best of our modern buildings and towns as part of our heritage and, where necessary, to ensure that they are protected by listing. Already twenty-eight English buildings built since 1945 are listed, and there is continual clamour to add more to the lists. All this reflects renewed enthusiasm for the

architecture of the post-war period - the 'change of heart' to which the exhibition's title refers. Only a few years back, no one but architects seemed to have a good word for post-war buildings. They were crudely and comprehensively damned, just as Victorian architecture (not so long ago) used to be derided. Now, opinion is changing. The violent, blanket reaction of the 1980s against 'modernism' is receding, the post-war period is slipping into history, and we are starting to sort out the good buildings from the bad ones. There is another factor to consider as well. The pace of change means that buildings grow out of date more rapidly than they once used to. Major alterations are often made to structures built only a generation or so ago, and some are even demolished. If we want to make sure that the best post-war buildings are changed in a sympathetic way, we have to protect them now. We cannot wait for another fifty years so as to acquire the benefit of hindsight.

One thing emerges dramatically from **A Change of Heart** and the booklet that accompanies it (produced by the Royal Commission on Historical Monuments of England). British buildings since 1945 cover every style and type and approach conceivable. We think we know the architecture of the post-war years well enough, because we see it all around us, but the exhibition reveals how impoverished and limited our view of it really is. Those who think of it as exclusively about the 'Modern Movement', about tower blocks, flat roofs and raw concrete surfaces, are in for a shock.



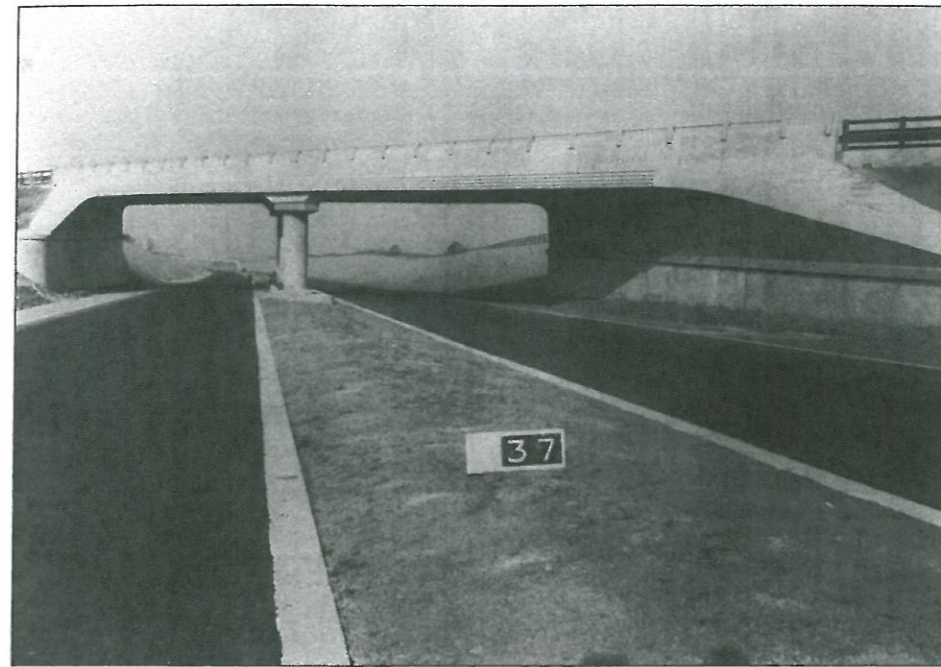
ABOVE: Kings Waldenburg, Hertfordshire. Raymond Erith and Quinlan Terry, architects.

BELOW: Trellick Tower, Goldbourne Road, Kensington and Chelsea. Erno Goldfinger, architect.



Country Life

English Heritage



ABOVE: Motorway bridge on M1. Sir Owen Williams and Partners, Engineers, c. 1958.

Post-war country houses in an extreme classical style are on display, along with figurative masterpieces of public art by sculptors like Epstein, and a multitude of buildings in which the English love of texture, materials and craftsmanship shines through as strongly as ever. Coventry Cathedral, now listed Grade I, is an outstanding example of the mixed English approach to modern architecture.

If you stick to the buildings most heavily influenced by the Modern Movement, there are elegant timber houses and scores of well-designed schools to set against the tower blocks. And of course, not all tower blocks are bad. Erno Goldfinger's Trellick Tower, rearing up above London's Westway, has suddenly become almost a cult-symbol. A short television film in praise of the block was recently made by a resident - something unthinkable ten years ago. Other concrete structures with the same sense of scale and strength are socially less controversial and easier to admire. Among them are things like power stations, water towers and motorway bridges, to remind us of the vigour of British civil engineering design. The massive Sir Bernard Lovell Telescope at Jodrell Bank is another exotic but very popular post-war listed structure.

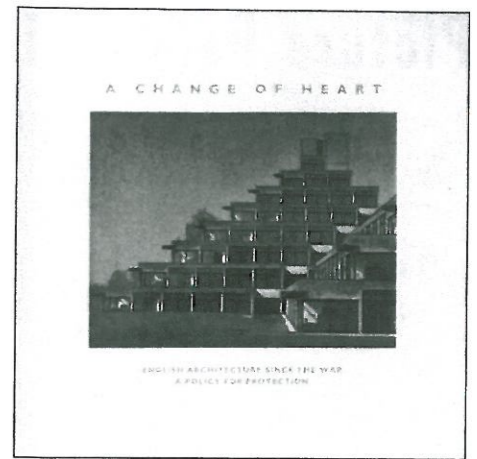
Perhaps, though, what will most interest teachers about **A Change of Heart** is its stress on schools. Educational buildings are the focus of the first in a series of studies of post-war architecture currently being made by English Heritage. A special section of the show is dedicated to them. This is for a very good reason. The amount of educational building, especially school-building, undertaken after 1945 was massive. Britain has a high reputation in this field of architecture, in particular for its primary schools. Mostly, they are modest, single-storey structures which do not shout out as

great architecture. That does not mean they are uninteresting. They were built with the needs of teachers and children in mind, and involved intensive co-operation between educationalists and architects. The whole face of teaching changed in the thirty years after the Second World War, and the new schools were designed to encourage and reflect this.

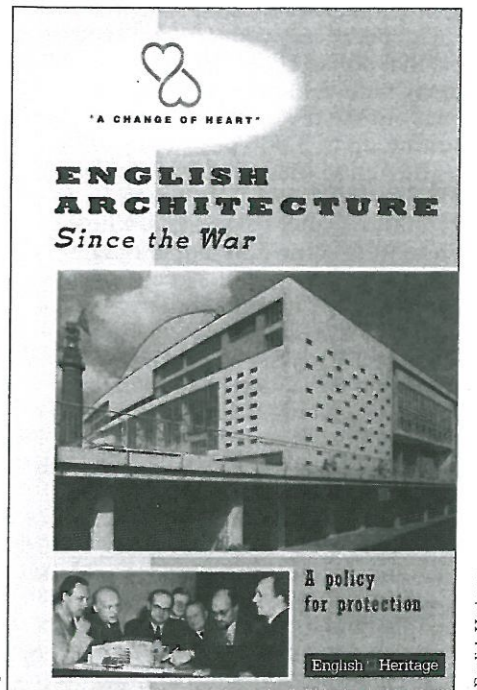
This great investment of effort and energy can surely find its uses today. If we want young people to understand about architecture and the environment, there is no better starting point than the place in which they are taught. The best possible outcome of **A Change of Heart** would be to help convince children that their familiar and immediate environment holds as vivid a key to history, design and architecture as the more alien sites and monuments of the 'heritage industry'.

Andrew Saint
Architectural Historian
Conservation, London Region
English Heritage

The exhibition, **A Change of Heart - English Architecture Since the War**, is now touring the country. Places it will visit include: Chelmsford Town Hall, November 24-December 7; Birmingham Central Library, December 11-January 9, 1993; Nuneaton Museum, January 30-March 4 1993; Cartwright Hall, Bradford, March 6-28 1993; Exeter University Library, April 1-30 1993; Institute of Advanced Architectural Studies, King's Manor, York, May 4-29 1993.



This accompanying 36 page booklet will be an aid to discussion and contains 18 high quality photographs illustrating recent architecture. This is available, price £3.50 including postage and packing, from: RCHME Publications Department, Newlands House, 37-40 Berners Street, London W1P 4BP (cheques payable to the Royal Commission on the Historical Monuments of England).



A ten minute video, also called **A Change of Heart**, is available on free loan to teachers or available to purchase, price £10.95 including post and packing, from English Heritage, PO Box 229, Northampton, NN6 9RY. Please quote product code XT 11111. **See Resources Update on page 13 for full details.**

A Teacher's Guide to Using Listed Buildings is also available, price £4.75 from the same address, quoting product code XP 11492.

English Heritage

English Heritage

Picture Palaces in your High Street

You don't have to look further than the local high street in most towns to see evidence of the great cultural changes that have taken place in Britain since 1930.

One of the most interesting features of high street architecture which could be a departure point for a locally based study of recent history is the cinema. It may well be masquerading nowadays as a bingo hall or snooker club, and still acting as a meeting place for leisure activity, but within living memory it would have been the focus of popular entertainment in the whole community. Parents and grandparents are likely to be an enthusiastic source of oral evidence, and local libraries or County Record Offices may be able to supply archive material, from local newspapers for instance.

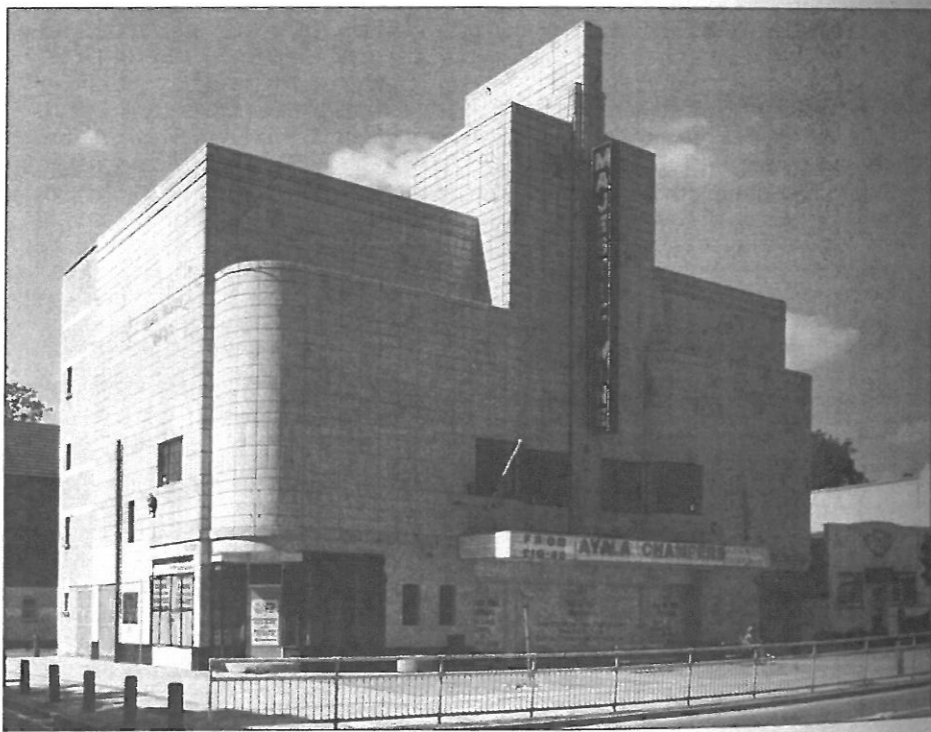
Forty years ago every British high street had a cinema - in every city and town, and even in some villages. The cinema was very often the most palatial public commercial building in town, with columns (or good fake ones) in the foyer, and an auditorium seating up to 3,000 people.

The period immediately following the Second World War saw the greatest number of cinemas, when there were some 5,500 operating. The 'pictures' were the great national, even worldwide addiction, pretty well everyone saw films and television hardly existed. As we all know, television and video have taken over the mass entertainment market even though cinema-going is still a very large public pastime comparable with attendance at football matches or holidays abroad. The great catalyst for this move away from film going was the outside television broadcast of the Coronation in 1953, when many people bought or hired a television but also a whole generation found they had families to bring up and the novelty and convenience of 'sitting in front of the box' had so much more appeal than going out in the rain to queue up outside the local Odeon.

Now cinemas, where they survive, are almost invariably old buildings, sometimes subdivided into small auditoria seating some 300 people in relatively simple surroundings. Except for a very few examples, it is now no longer possible to see films in a grand 'theatrical' multi-tiered interior. The design approach in the sixties and seventies, when cinemas were either carved up into small units or demolished and replaced within an office block, was decidedly more serviceable. Gone were the columns, elaborate stage drapes and art-deco panelling - this was all too expensive.



ABOVE: Odeon, Balham, South London: designed by George Coles, 1938.
BELOW: The cinema today, now used as a wine warehouse. The faience front has been retained but the redundant auditorium has been demolished.



The 'modern movement' in architecture had bitten to such an extent that opulence seemed old fashioned and unnecessary. However, some of the picture palaces do survive but in different uses. The great salvation of the apparently doomed baroque or gothic 'dream' cinema, occupying an acre of inner city land, is the game of bingo. The gaming laws were relaxed in the late fifties when television was making serious inroads into film audiences. Cinemas very often were in the very locations where

films had slipped in popularity and bingo subsequently became a great success. Such a place is Tooting, in South London, where the 'gothic dream palace' Granada cinema has a healthy life today purveying bingo to thousands of locals weekly.

In four years time it is the hundredth anniversary of the cinema as we know it in Britain. The first public film projection in Britain was at the old Regent Street Polytechnic in London in February 1896, by the Lumiere brothers from Paris. The early



LEFT: Odeon, Blackpool, built in 1939. The largest cinema ever constructed for the Odeon chain with over 3,000 seats, it is still going today as a triple screen cinema and is relatively little changed.
ABOVE: The cinema today.



ABOVE: A plaster relief, 1932, by Newberry Trent made to decorate the interior of the Gaumont Palace (now Odeon), Hammersmith.

BELOW: The Dome, Worthing. The auditorium was built in 1911 as a roller rink, but soon converted to a cinema and it remains little altered in 75 years.



flickering images caught the public imagination and in the early years of this century hundreds of cinemas opened in converted shops or in other adapted premises. Purpose-built cinemas in even greater numbers were constructed from 1910, after the Cinematograph Act had provided the impetus with regulations for public safety, particularly with regard to the highly volatile nitrate celluloid film stock of the period which could catch light and turn these early cinemas into infernos within minutes.

The image of the Edwardian cinema is that of a room-sized auditorium with a pianist tinkling away beneath the screen at one end. In fact by 1914, many cinemas had large auditoria equipped with a stage, an orchestra pit and were capable of seating up to 2,000 people. The First World War brought a moratorium on the construction of buildings for entertainment purposes and new cinemas only started to go up in numbers in the early 1920s. Only very recently has yet another generation of cinemas been introduced with the 'multiplex' cinema from America, for car-borne filmgoers, built on green-field sites in suburban areas with ample carparking. For some time now, old cinemas have been vulnerable to building re-developments and few people have been interested to press for their preservation. Many cinemas were never of architectural quality but the best should be preserved - listed, both as examples of a scale of public entertainment building that we are unlikely to see built again, coupled with the intensity of imagination that was lavished on their appearance. There are cinemas with exteriors that look like Chinese or Egyptian temples and some that have interiors inspired by an Italian garden or a Moorish courtyard. The point was to extend the fantasy on the screen at a time when life was harder for many people than it is now and certainly before mass foreign travel. Escapism is still

with us in television 'soaps' but in the 1930s this manifested itself as Astaire and Rogers movies projected in an exotically styled movie palace. Now the usual 'supporting attraction' for the feature film is twenty minutes of Coca Cola and jeans commercials, but the grandest cinemas of the past would offer another feature film as well, a stage show, a newsreel and very often a recital on the Wurlitzer organ. These add-ons were clipped away in the 1950s due to falling business, and television news killed the old Movietone news. Wurlitzers lie dormant under bingo callers' platforms these days or have gone off to sit in enthusiasts' suburban lounges.

Access to cinemas, other than to see a film is not easy but those listed below are friendly and might welcome a visit.

Electric, Portobello Road, London, W11 Tel.071-792 2020. Opened in 1911, and is a good example of an early purpose built cinema. Listed.

Electric Palace, King's Quay Street, Harwich, Essex Tel. 0255-553333. Also dating from 1911, this cinema was derelict from 1956 until ten years ago when the building was restored by a trust who now run it. Listed.

Dome, Marine Parade, Worthing Tel. 0903-200461. Originally built as an Edwardian entertainments complex in 1911, this is one of the oldest continuously operating cinemas in Britain with a perceptible antique atmosphere. Listed.

Carlton (now Top Rank) Essex Road, Islington, London N1 Tel. 071-359 0281 Fine Egyptian style front built in 1930. Now bingo hall. Listed.

Palace, Southall - now an indoor market, this has a Chinese pagoda style facade built in 1929. Listed.

Granada (now Gala) Mitcham Road, Tooting, London Tel. 081-672 5717/6043. The most magnificent of the Granadas with an interior in the gothic style designed by Theodore Komisarjevsky in 1931. Access might be a problem as it is now a bingo hall. Listed Grade II*.

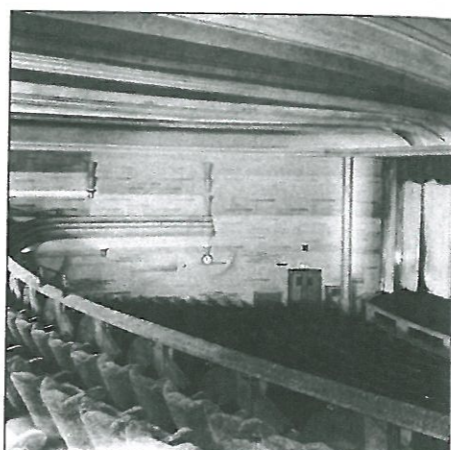
Odeon, Fortis Green Road, Muswell Hill, London N10 Tel. 081-883 1001. London's best remaining art-deco cinema interior and still showing films. Listed.

Odeon, Harrogate Tel.0423 -503626. Good streamlined exterior although interior altered. Listed.

Odeon, The Centre, Weston-Super-



Cinema Theatre Association



Cinema Theatre Association



Cinema Theatre Association

Grosvenor, Rayners Lane, Harrow. The facade of this 1935 art deco cinema has been completely restored to its original appearance with a revolving vertical name feature. The interior design TOP is a fine example of streamlining. It is now a wine bar and night club. The cinema originally had this cafe in the foyer.

Mare Tel.0934-21784.

A listed 1930s Odeon with a powerful exterior although the interior has been altered. Retains its cinema organ, the console of which comes up out of the orchestra pit and changes colour while playing!

Civic Hall Cinema, York Street, Clitheroe Tel.0200-232278. Still a family concern, this privately run cinema has the atmosphere of the early silent flicks.

For further reading:

The Cathedrals of the Movies: David Atwell, Architectural Press - out of print but obtainable in public libraries. A useful general introduction to cinema buildings.

Richard Gray
Chairman, Cinema Theatre Association
Regional Development Manager
Midlands Region
English Heritage

Cinema Theatre Association

This was founded in 1967 to promote serious interest in all aspects of cinema buildings, however humble, as well as live theatres, music halls, and those buildings now in use as bingo halls or for other purposes. All aspects of cinemas are studied, including architecture, decor, lighting, music, film projection and stage facilities, in terms of the history of entertainment, social history, industrial archaeology and architectural history. Wherever possible the Association campaigns for the preservation and continued use of cinemas and theatres for their original purpose. For further details of membership please contact:
Membership Secretary
Cinema Theatre Association
Flat 30, Cambridge Court
Cambridge Road
Southend-on-Sea SS1 1EJ

Old and New - A Cross Curricular Approach

A class visit to a local museum inspired this exciting cross-curricular project in which the children set up a museum of their own in school.

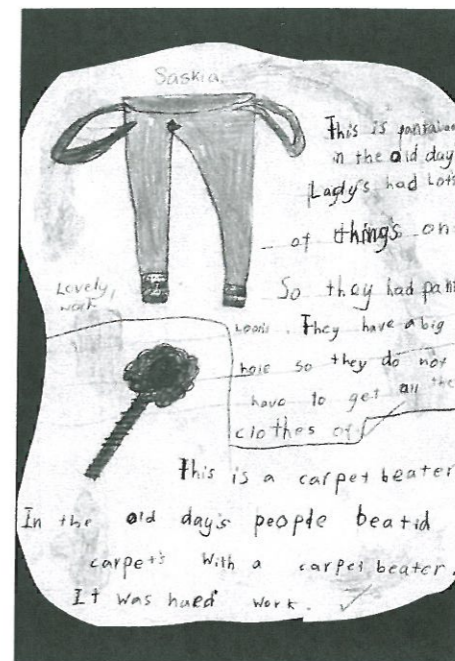
It was the children themselves who suggested that we made our own museum in school and very soon the project had taken off in a big way and had begun to involve parents, grandparents and friends from the wider community. With just a few well chosen artefacts it is possible to make an interesting display. In fact when we have studied a similar topic in the past, we simply used a table or upboard top in the classroom or corridor. This time, however, the enthusiasm of the children spread quickly to the parents and we soon had enough exhibits to take over half of one of the libraries.

Limiting the exhibits to those of the later Victorian/Edwardian era we then grouped them roughly into sections according to where they would be used - the kitchen, the nursery, the living room. Sorting in this way engineered much discussion and speculation as to what the objects were, how they were made and their use. This discussion was later extended when the old object was compared with its contemporary counterpart, for example, the carpet beater with a vacuum cleaner.

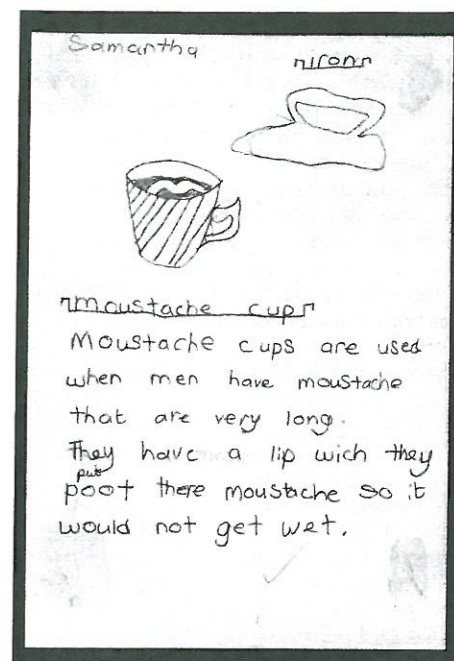
But back to setting up the museum. We were limited as to location and the children enjoyed thinking about the pros and cons of alternative rooms in which to set up our museum, considering such problems as ease of access for the old, the disabled and the mothers with prams. They were happy to use the library because it is on the ground floor, there is plenty of shelving for display and it locks!

Under the broad heading of E.I.U. we encouraged thinking about the whole idea of a museum as a public amenity - who would use our museum? Should we charge admission? Should everybody pay? If not, who would we let in free? Who would collect the money? What would we spend the money on? In the end it was decided unanimously that admission should be free but we think that decision was based on practical considerations rather than altruistic ideals!

Woven into the project were several other cross-curricular themes and dimensions but two were particularly highlighted. Firstly the equal opportunities dimension in that the children were able to see from photographs for example, how the role of women in our society has changed and how class barriers have fallen.



Allfarthing Primary School, Wandsworth



Allfarthing Primary School, Wandsworth

ABOVE: Examples of classwork.

BELOW: Victorian and Edwardian artefacts, old photographs and children's close observation.



Allfarthing Primary School, Wandsworth

Secondly under the 'Health Education' headline the children discovered the problems of personal hygiene in days past. Every day a child would make a comment or observation which would engender debate - whatever happened to lamplighters and where did the servants sleep?

As we said earlier we had spoken to the children during their visit to the museum about the roles of the personalities involved, so they were eager to become a curator or a guide. We found it easier to have a rota so that each child had a turn as a museum guide, wearing an official badge and showing visitors around. This both consolidated their knowledge of the various exhibits and gave some of the diffident children a lot of self confidence.

This project was completely cross

curricular but with a strong history bias. Each of the four History ATS were covered in part by our museum project. There is no doubt that the children's knowledge and understanding of History (AT1) was developed at the early levels. However, the real benefit of the museum was that it gave us the opportunity to develop the children's ability to acquire evidence from historical sources and form judgements about their reality and value.

Every English AT was evident and work included giving guided tours to develop speaking and listening skills, using reference materials for information retrieval and giving the opportunity for writing in a variety of ways and for a variety of purposes - for example keeping a visitors book, sending invitations, lively acrostics