the Sidwyck Avenue development; simply that it is not possible to see much, even from the reading desk in the long windows beyond the bookshelves. The interior views, on the other hand, are long enough to provide a real change of focus, have architecturally interest in their own right, and also offer a change of subject matter, since anyone looking up from his book at the galleryed silo of ornately detailed white wall will catch glimpses of outsiders proceeding to and from class-rooms and studios at the various levels. Such considerations of alternative patterns of activity seem to be a more visual relief, but is providing them, the building appears to be running counter to the architect's intended intentions. In conversation, Stirling speaks of the business of reading as if it were an intensive process from which the reader ought not to be distracted, and therefore explains the tall upstanding parapets of the access gallery as being high enough to prevent the heads of passing students from being seen from the reading room below, and those parts of the parapets that have been raised back to a narrow cornice at the top as providing psychologically valuable views down into reading zone (thus giving a sense of unity between library and class-room activities). But it seems to me that an even greater psychological value resides in the views out of the reading room into the life of the galleries, especially where the parapet is cut down to knee-height, as it is at two points at each end of the upper levels. It is difficult not to feel that in masters like this Stirling is providing sound acoustical criteria that underlie the functional rationalizations he likes to produce as post facto justifications of his designs. As usual, the disparity between the architect's rationalizations and user's observations does nothing to invalidate the quality of Stirling's design—as any reader will agree as he turns from his book, stretches his shoulders, and raises his eyes to the spectacle of dummy heads bobbing along above the parapets, or to the three ventilating fans, painted in striking form reflect primary colours, swaying like newly landed agricultural space-shuttle in the peak of the roof. The exterior often nothing as spectacular to the view. The projecting seat-covers and the end walls are explicit about vertical circulation and sectional organization, but can hardly be said to dramatize these. This in-}