

RAIC JOURNAL

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EDITORIAL

ARTICLES HAVE APPEARED in the *Journal* from time to time as having been read as papers before the Vitruvian Society, and we have had several enquiries regarding its origin and purpose. Similar societies are numerous in the medical profession, but the Vitruvian Society differs from those in one important particular. Where the doctor members ban medicine as a topic, the architects in their society confine their discussions to architecture. There may also be this distinction — that where the medical profession expects to be entertained and informed on a wide variety of subjects, the Vitruvians expect to be stimulated and even provoked into argument when the paper is over. In addition, membership carries with it the implied obligation to give a paper oneself. Occasionally, of course, one of the five meetings in the year may occur at a time when a distinguished visitor is available, and the opportunity for hearing that person is not overlooked. Miss Jaqueline Tyrwhitt's return to Canada after many months as an extremely intelligent observer of building in India was the reason for the paper on Chandigarh in the January issue.

In February, Mr James A. Murray will speak on parallel movements in music and architecture, and while readers will lose much that will be interpreted, we presume, through the phonograph, we expect a lively paper that will eventually appear in the *Journal*. We already have a paper given last year by Mr Irving Grossman on the mathematical approach to architectural design. The Vitruvian Society was not created to provide material for the *Journal*, but we are not unaware of its usefulness in providing a reservoir of material. We are also happy to think that the best papers can reach a wider audience than the group for whom they are prepared in Toronto.

The Society seeks no publicity and, by its constitution, cannot enter the lists in public controversies which are properly the function of the Association. On the other hand, the most controversial matters can be discussed, and members can speak with the freedom that comes from knowing they will not be quoted. Chandigarh and the mathematical approach to architecture are obviously not in that category.

Our reason for giving the Society the publicity that it gets on this page is that we believe other cities in Canada may find a place for a similar society. Architects usually enjoy the society of architects, and, if they can meet five times a year with the promise of a good dinner (covered by annual dues) and a stimulating paper, their meeting should be all the more profitable. For many years, we have heard the complaint from the young architect that a great intellectual gulf exists between the free discussions of his undergraduate days and the limited discussion possible between draftsmen in an office. Even in private practice, administrative duties and the daily grind of the office leave little room for thought. It was with the idea of bridging this gap by means of meetings where everyone was relaxed, and ready to express himself on a variety of subjects that the Vitruvian Society was formed.

We suggest that it would be fatal to organize such a society with members all of an age or all from one school. The mutual admiration society is not conducive to stimulating thought, or is it likely to be noted for longevity. It speaks for the catholic tastes of the Vitruvians that their most successful meeting was a mid summer triclinium dinner at which the professor of classics at the University of Toronto, Gilbert Bagnani, delivered an oration on Vitruvius himself. The place was a garden and house on the shores of Lake Ontario, and a full moon rose gently from the placid waters of the lake as members drank Greek wine from an Etruscan chalice two thousand years old. A great brazier cast a ruddy glow on the faces of elderly Romans as they told the young of those far off days when the Orders of Architecture were held not lower than the orders of chivalry.

We would be wrong if we gave the impression that to organize a Vitruvian society is all fun and games. For some, it means a great deal of hard work. However, it would seem to be worthwhile, and membership is climbing to that half century mark beyond which formality puts a brake on spontaneous discussion.

The Zurich Airport at Kloten

Paul Arthur

SWISS PROSPERITY depends entirely upon that of the rest of the world, and, in this regard, its connexions with the world beyond the mountains are of paramount importance. In preparing their post-war program, the Swiss authorities paid much more attention than had ever been done before to finding out a way of encouraging relations with the great commercial nations of the world. What they had to offer in a beggared world was a stable economic and political situation in a country which was in reality at the very hub of Europe. They recognized that air transport was going to be one of the major sources of such communication, and it was natural that any developments which would take place would do so in Zurich. (Zurich is the Toronto of Switzerland, whereas Berne, the capital, is like our Ottawa.) Zurich had always had an airport — a small group of buildings and runways of restricted value owing to their unfortunate situation close to some high hills which surround the town, and these were shared by the civil and military authorities. As early as February, 1945, the federal government had recognized the inadequacy of this site so far as further development was concerned and decided to move the airport elsewhere. The site, at Kloten, decided upon was a tract of marshy land several miles away then being used as an artillery range. As readers of the *Journal* will by now be aware, nothing of any importance politically or indeed economically in Switzerland, insofar as it affects the citizens themselves, is decided without resorting to a referendum. The people were appealed to on the 5 May, 1946, and the proposal to move the airport to Kloten was accepted. To give some idea of the speed with which a determined people can achieve even mammoth undertakings, the west runway (1900 metres long by 60 metres wide) was completed by 14 June, 1948; the instrument landing runway (2600 metres by 75 metres) by 17 November, 1948, and the Terminal building itself was opened for use on the 9 April, 1953. All in all, the building took only thirteen months to get the roof on and another fifteen months to complete the extraordinarily complicated interior. That is to say, from start to finish, twenty-eight months — which is supposed to be something of a record for airports of this size and traffic capacity.

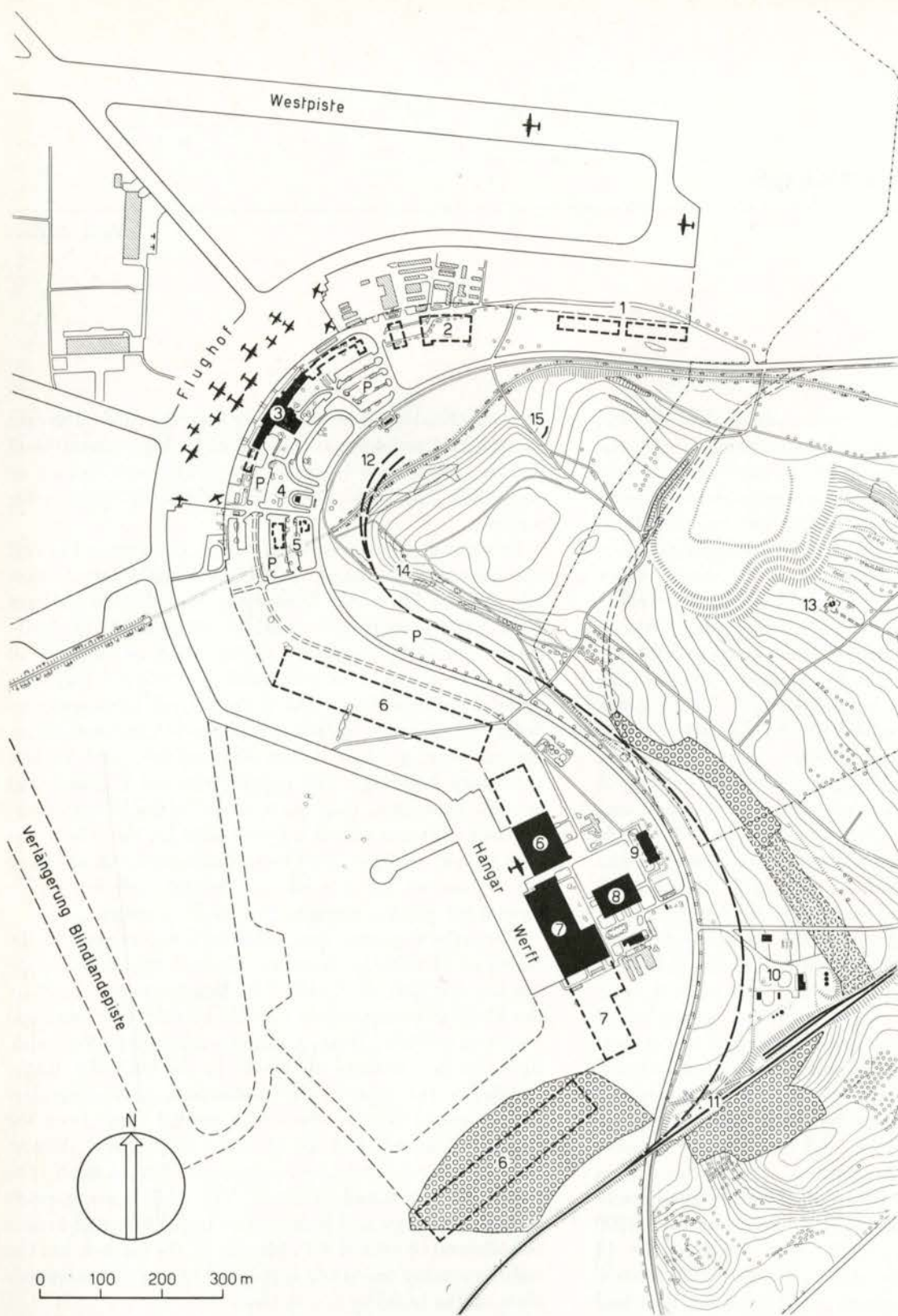
The cost of construction cubed at 132 Swiss francs the cubic metre, or about \$33. (Nearly all measurements in this article will be given in metres, and this also applies to the measurements marked on the gate-fold plans. The

metre is about three inches longer than the yard.) The cost for ordinary buildings such as office buildings, apartment houses and so on is between 110 to 115 Swiss francs, or about \$28. The total cube of the building is 71,500 cubic metres.

In terms of total construction costs, the airport has cost the federal government, the Canton and City of Zurich, and the Flughafen Immobilien Gesellschaft (Airport Real Estate Company) roughly 110 millions of Swiss francs (about \$26 million), representing an increase of 59% over the cost as estimated in 1945. Of this sum about 12 million francs (\$3 million) have been spent on buildings: hangars, motor testing buildings, workshops, central heating plant, transformer station, and various secondary buildings. The actual Terminal building cost another \$3 million. Thus the total cost of buildings was 24 millions of francs out of a grand total for the whole airport of 110 millions. Still to be built (and not allowing for expansion) are a mail and freight building and a hangar for private aircraft. (See land-use map).

The federal government subsidized the scheme to the extent of 31 millions of francs. The rest was paid by the Canton and City of Zurich. The buildings were built by the Flughafen Immobilien Gesellschaft (FIG) mentioned above. In addition, this organization administers the buildings but has nothing whatever to do with the traffic handled by the airport. (The Canton owns and administers the runways.) Half of the FIG's capital came from the Canton of Zurich and the Cities of Zurich and Winterthur, and the municipal government of Kloten itself. The other half was raised privately. The FIG is a non-profit making company and interest on capital invested in it is not allowed to exceed 4%. Moreover, the Canton has the right, on giving one year's notice, to buy out the company's share of the building at any time.

The company rents space in the buildings to the various international airlines which use and have offices in them — the chief of which is Swissair, the country's national airline. There is no other. The company also rents concessions to the shops and kiosks in the Terminal building and sells a limited amount of advertising on its walls. (This advertising is, without exception, bad and one doubts very much that the revenue derived from this source in any way justifies the horrors that are perpetrated. There is, for example, the perfectly terrible Bally-shoe creation: a vast bill-board which does not even enjoy the distinction



Land-use plan of the Zurich airport at Kloten, showing the disposition of run-ways, hangars, main and secondary buildings, and the contours of the surrounding land. The numbers refer to: 1) Hangars; 2) Post and Freight building; 3) Main Terminal building; 4) Bus stop; 5) Garages; 6) Hangars; 7) Work-shops; 8) Motor repair-shops; 9) Motor Testing building; 10) Gasoline storage; 11) Railway station for repair-shops; 12) Projected railway station for the Terminal building, showing also projected railway line; 13) Radar installation; Monument to Mittelholzer, the first man to fly over the Alps; 15) Billet for the Restaurant personnel; P) Parking space. Future expansion and building are indicated by broken lines.

The Journal is grateful to the *Schweizerische Bauzeitung* for the loan of most of the illustrations to this article.



The landscape of Kloten as seen by passengers about to land at the airport. In the far background are the Alps with the Lake of Zurich and the town itself extending about the Zurichberg. In the foreground are the airstrips with the central Terminal building at the end of the runway. The two main runways are tested to support loads of 135 tons each. This is far in excess of the weights of any aircraft as yet envisaged for commercial use. The Brabazon weighed only 126 tons and plans for its construction have finally been dropped mostly, one gathers, on account of its colossal weight.

of being vulgar but which looks suspiciously permanent. This horror is in the Customs Hall, one of the truly elegant rooms in the building. Others for various products from Toblerone to watches are scattered about in other public rooms.)

The actual income of the airport, of course, as opposed to the Terminal building, is based on landing and gasoline fees and these are expected to more than cover operating expenses so that in time "it should even be possible to realize an operating surplus. The amortisation of the airport will, therefore, have to be charged to the ordinary accounts of the canton in the same way as is done with streets, hospitals, river corrections, etc." (E. Altorfer, *Der Interkontinental Flughafen, Zurich*).

The staff comprises 1300 persons. This includes 900 employees of Swissair (including 300 in the air). Included also are 160 aircraft and weather technicians, 37 customs officials, and 42 representatives of the 14 foreign airlines which use the airport's facilities. The two restaurants and the various kiosks account for about 150 more. An idea of the efficiency of the building is obtained from the fact that the total maintenance and cleaning staff amounts to 7 cleaners, 9 part-time charwomen, 5 mechanics, 3 office staff, 4 building maintenance men — roughly 23 persons employed full-time.

In terms of traffic, the airport is capable of handling 1500 departures and the same number of arrivals an hour — figures which correspond to maximum runway utilization (counting 50 to 75 passengers to an aircraft). On the other hand, a figure considerably below this is the norm at present even during peak hours (except on holidays), and there are other times during each day when the building is all but deserted.

The Building

The planning of the building has been designed to provide the absolute maximum in airport efficiency and whatever it may lack in architectural elegance (and there have indeed been many harsh words about it as architecture), it makes up for in its ability to handle traffic speedily, easily and painlessly. Actually, as reference to the photographs will show, the building is a composite of three separate buildings (to be referred to hereafter as wings. In German, the word is "Trakt", see plans), separated from the central, or Passenger, wing at every level by expansion joints. The three buildings (the Administration, Passenger and Restaurant wings) bear scant relation to each other architecturally and the plan, which conforms to the shape of an aircraft — an idea which one gathers originated with the FIG and with which the architects were saddled whether they liked it or not — seems often to leave much to be desired, besides being apparent only from the air in any case. This will probably become particularly apparent when it comes to extending the building. (Traffic expansion amounts to about 20% per year and it is, therefore, only a matter of time before the cherished aeroplane shape will have to be sacrificed to the demands of further efficiency.) At present nearly all communications are vertical which, of course, provides for the optimum in efficiency, and the corridors of the Administration wing are not so long as to be unwieldy. But if, as appears to be planned, this wing is extended northwards, or if transverse wings are added to the ends of existing wings, then the result will be unwieldy corridors, not to mention clutter and the effects of spaciousness — now so much a characteristic of the whole structure — will be sacrificed too.

Nobody, however, has denied that in finish and in details the building is a masterpiece. The architects quite rightly did battle wherever necessary to prove to their clients that, as Lewis Mumford has said in another connexion, "What matters, really, is not first costs but final costs." The finest materials have been used throughout the construction and nowhere is there the slightest evidence of penny-pinching. Mention has already been made of the fact that the total cleaning and maintenance crew amounts to fewer than twenty-five people, and now after two years of continuous use, the building still looks fresh and new — thereby justifying the higher-than-ordinary original cost of construction.

And neither has the severest critic denied the psychological effect that the buildings have upon passengers arriving at or leaving Zurich. One has probably left from some airport consisting of a series of forbidding shabby olive-green barracks, and then one lands, only a few hours later, in Kloten, with its walls of glass, its gleaming whiteness and its general air of festivity — all anything but forbidding. Even the townspeople in summer come flocking out to see their airport (can one imagine the people of Toronto showing such a friendly interest in Malton?), to use its restaurants and Spectators' Terrace (entrance fee: five cents), and to see planes taking off and arriving from every country in the world, including those behind the Iron Curtain. They can, of course, be legitimately proud because it was only by their permission that the airport has been built at all.

Passenger services are spread over three storeys, each of them accessible to road vehicles (see cross and longitudinal-sections on gate-fold). The top floor is for departing passengers (although it is, at least for the present, also open to spectators) and is reached from the bus by entering under the aluminum canopy (see page 36); the ground floor is for arrivals, and the basement is for baggage. The Spectators' Terrace is 650 feet by 13, and it extends the full width of the entire three wings of the Terminal building and is situated a little below the level of the top floor in order that the people using it will not obstruct the view from the Main Waiting Hall on the top floor. This terrace, which is partly cantilevered and partly supported by the elegant prefabricated reinforced concrete beams (which are a feature of the whole building, even appearing undisguised and unashamed in the restaurant), also serves as a protection for passengers in bad weather.

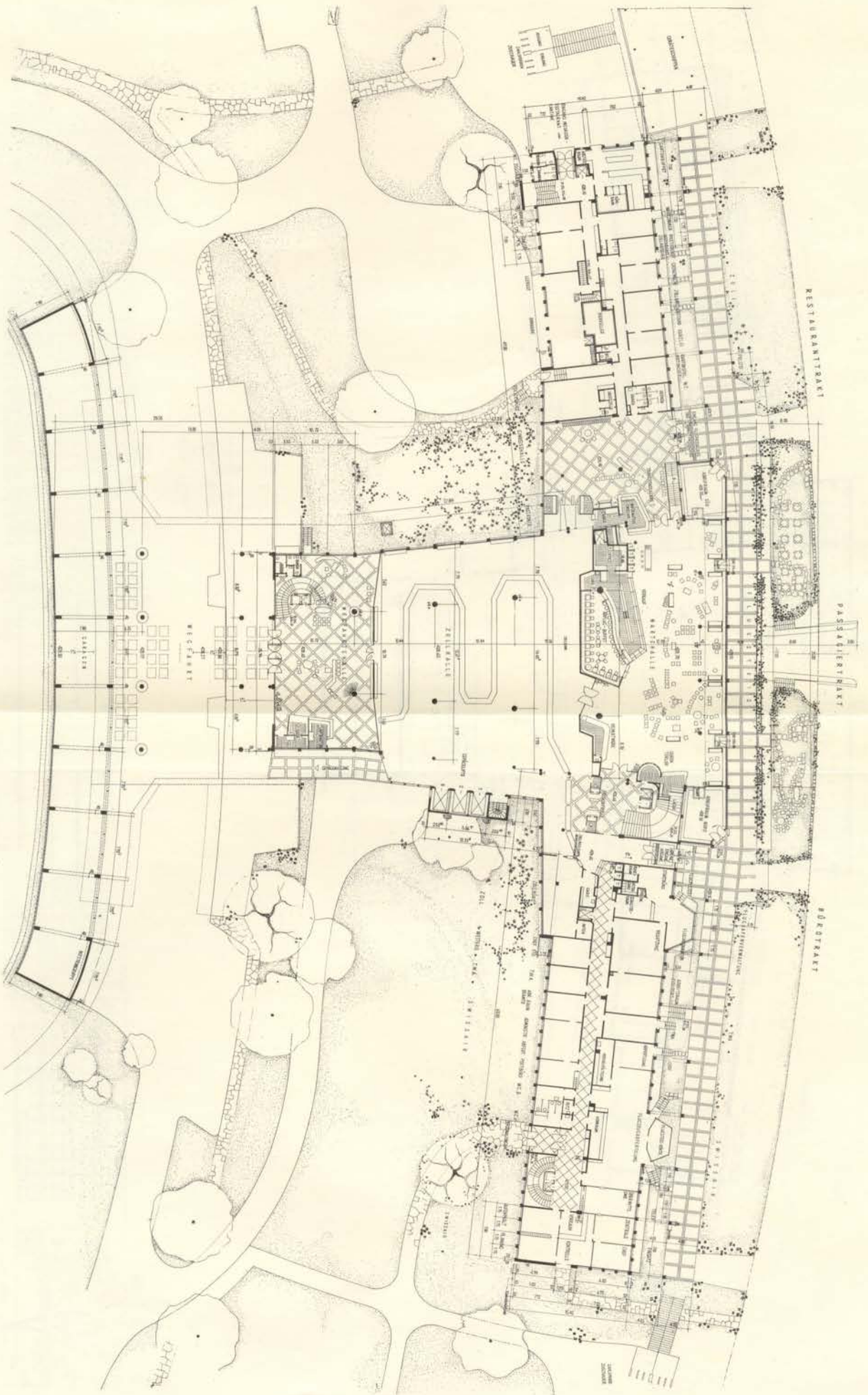
The construction is reinforced concrete throughout, painted an eggshell off-white that is unfortunately tending toward a buff with the passage of time. The building is supported by 450 reinforced concrete pillars. Great care has been given to the fenestration: the windows throughout are of the perspective type, double-glazed and opening

on an axis in the middle. Between the two layers of glass are venetian blinds. There are no fewer than 100 WCs in the Terminal building, each operated by stepping on a button on the floor. The building also is well furnished with showers for men and women, rest rooms with beds, and a complete nursery for mothers with very young children. There is a trained nurse in constant attendance. Walls are generally treated with a very rough coat of plaster, whitewashed, although in most of the utility and baggage rooms whitewash is applied direct to the concrete. All structural members (such as the supports in the restaurant and the mushroom supports in the Customs hall, see page 41) are painted white directly over the concrete, with no attempts to disguise what they really are.

The building is so designed that incoming passengers cannot mingle with the outgoing, and neither group with the spectators (except, for the time being, in the Main Hall, although as traffic gets heavier it may become necessary to restrict spectators to the Spectators' Terrace). Passengers can move about freely right up until the last moment of departure and luggage is handled with tremendous efficiency. Departing passengers' baggage goes to the counters in the Main Hall where it is weighed in full view of the passenger who, alone with the airline official, can see the weight. Then via elevators, it is delivered straight down to the Customs Hall at ground level and finally to the aircraft. For arrivals, incoming luggage passes from the tarmac straight to the Customs Hall (see cross-section on gate-fold) and thence without lifts to the city-bound bus ramp. The result is that there is virtually no delay between getting off the aircraft and having one's baggage inspected by the customs officials. One's baggage arrives in the Customs Hall at the same time, almost, as the passenger himself and, while he is in the Customs Hall, he has, thanks to the walls of glass with which he is surrounded on two sides, views of the tarmac on the one side and the people who are waiting for him on the other (see page 41). Such thoughtfulness for the sensibilities of passengers and people who are waiting for passengers, together with the logical way in which operating and traffic problems have been studied and dealt with, makes the Zurich airport a building that is, functionally, very advanced and not likely to become obsolete for a long time.

Bibliography

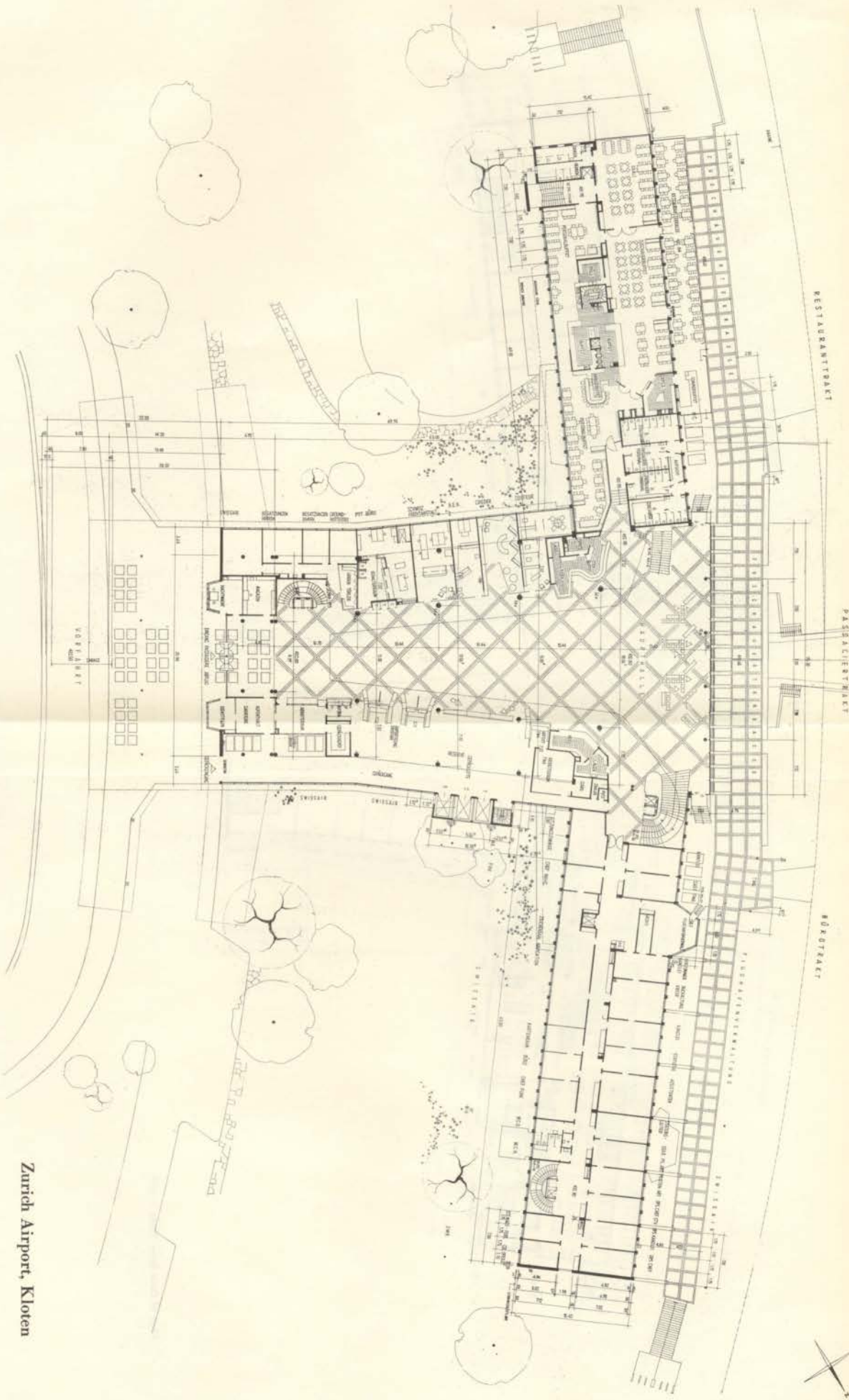
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Zurich Airport, Kloten

Ground floor plan. Scale 1:500

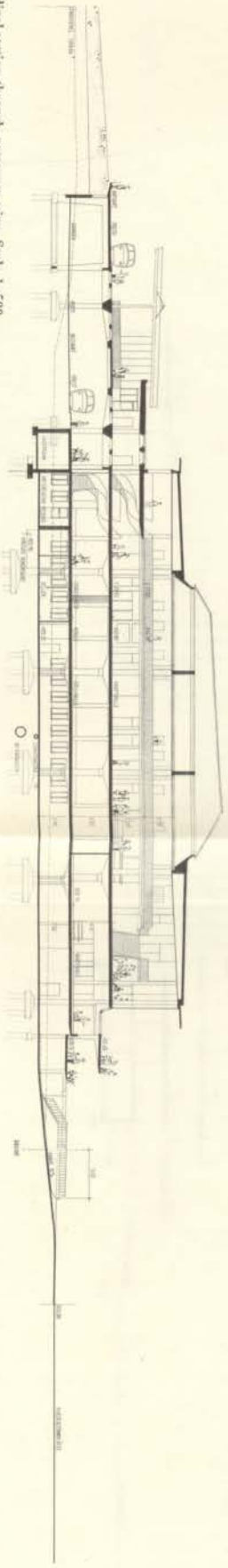
Architects A. & H. OESCHGER, Zurich



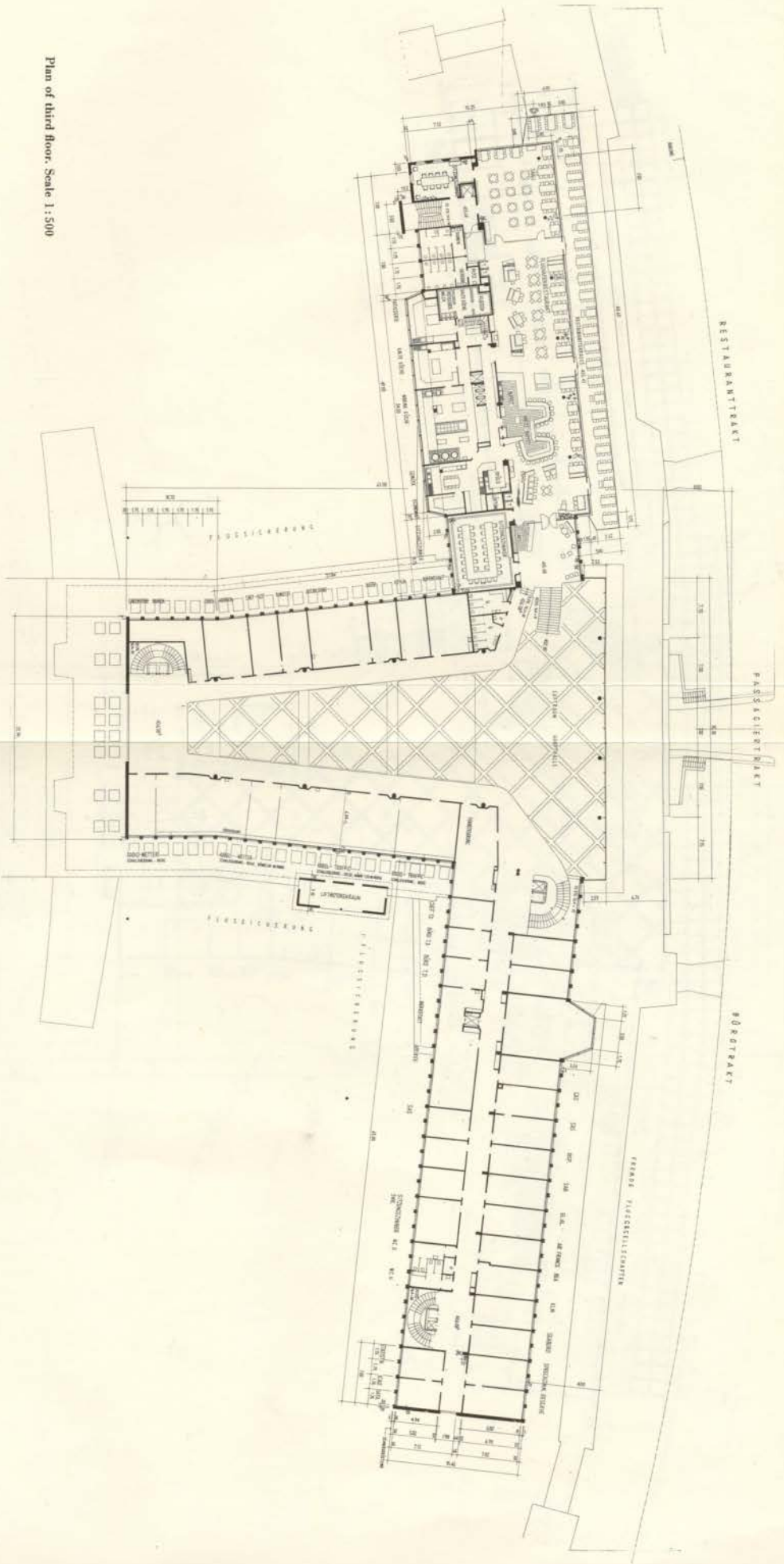
Plan of second floor with Main Hall, Scale 1:500

Zurich Airport, Kloten

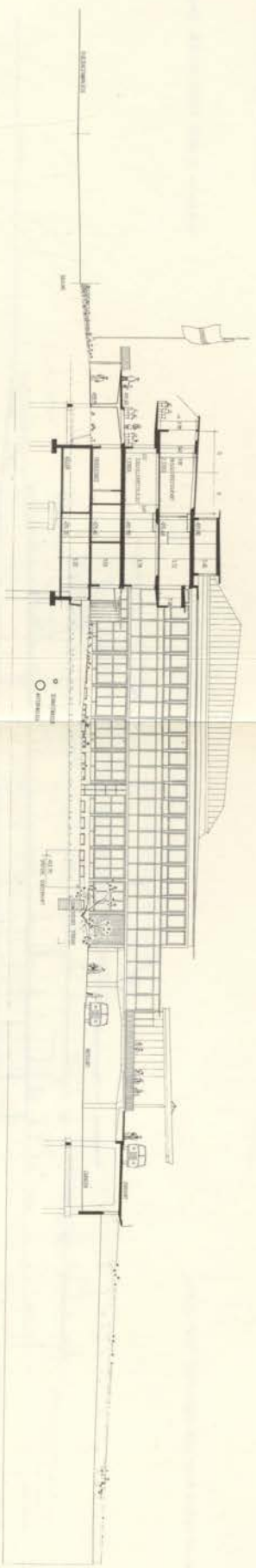
Architects A. & H. OESCHGER, Zurich



Longitudinal-section through passenger wing, Scale 1:500



Plan of third floor. Scale 1:500



Cross-section through restaurant and south elevation of the passenger wing. Scale 1:500

The Zurich Airport, Switzerland

Architects, A. & H. Oeschger

Engineer, Dr G. Kruck

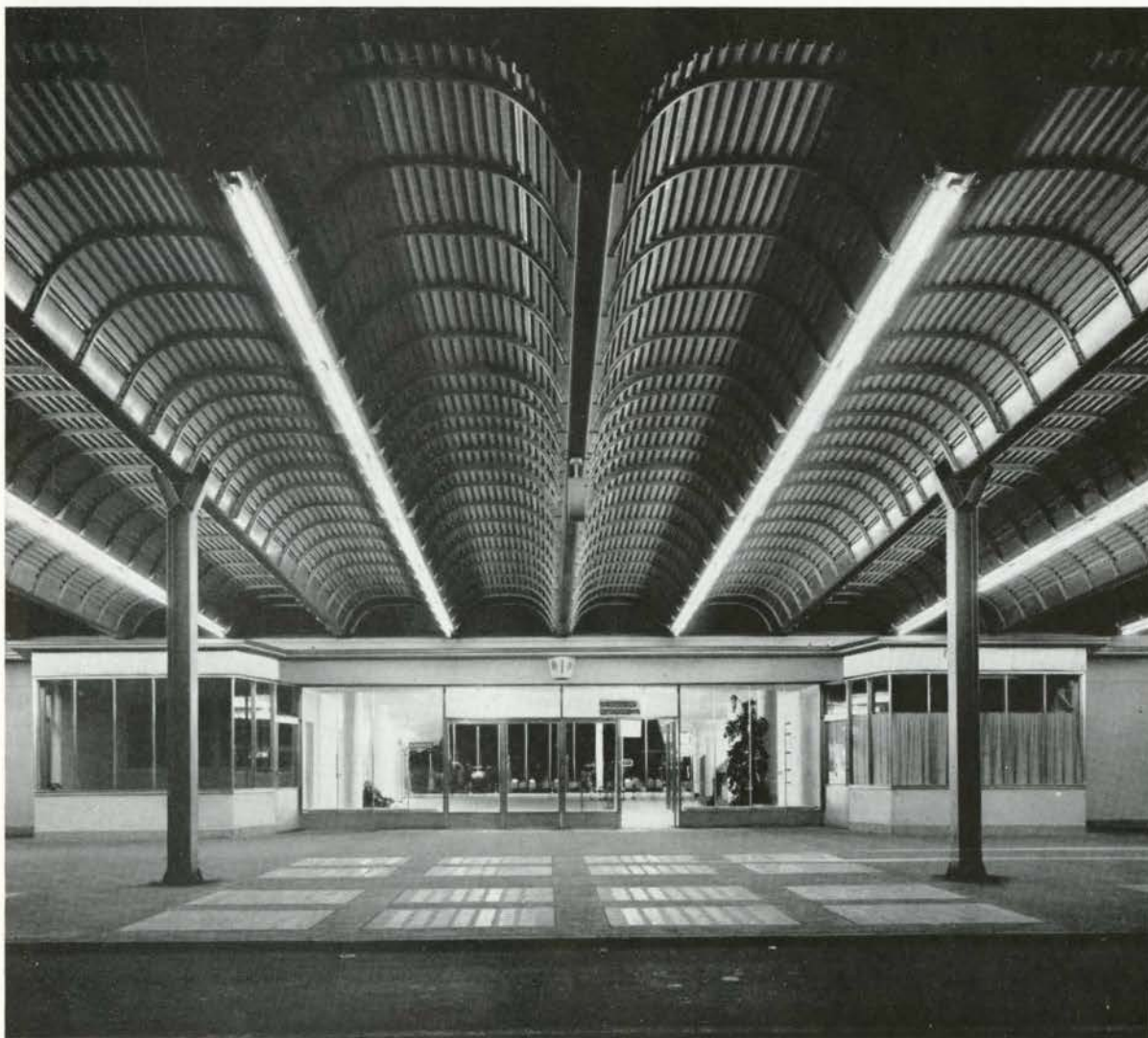
The first close-up view of the airport buildings, seen by alighting passengers. The Control Tower (adorned by two particularly obnoxious illuminated clocks) is situated in the façade of the administration building and, as will be seen by the photograph, is rather insignificant in its relation to the façade as a whole. It is built of steel, is 95 feet high, and naturally as the brain centre of the airport, contains all the most modern devices for control and communication — the antennae for which have rather disfigured the top of the structure, although to quibble about them is rather like objecting to the whiskers on a dog. They are necessary. The glass of the tower's top two storeys is bright green. (All the glass on the south side of the building is slightly greenish.) To the right is the glassed-in end of the Passenger Wing, with the Spectators' Terrace below it. Beneath the terrace is the ground floor with offices and, in the Passenger Wing, the Departing Passengers' Waiting Room.





One enters the building generally from the airport bus which draws up beneath this pressed aluminum canopy which extends the full width of the east end of the Passenger Wing. By night this is illuminated by white neon tubes running beneath every second intersection. The whole canopy is hung on a transverse beam above it which, in turn, is supported by the two verticals seen in the photo. Directly beneath this entrance, and partially lighted by the glass blocks to be seen in the floor, is the city-bound bus platform. The city centre is about twenty-five minutes away, by a very adequate highway.

The façade of the Main Hall as seen from the tarmac at night. The people are standing on the Spectators' Terrace, cantilevered over the entrances to the building. Below them can be seen the illuminated Departing Passengers' Waiting Room.

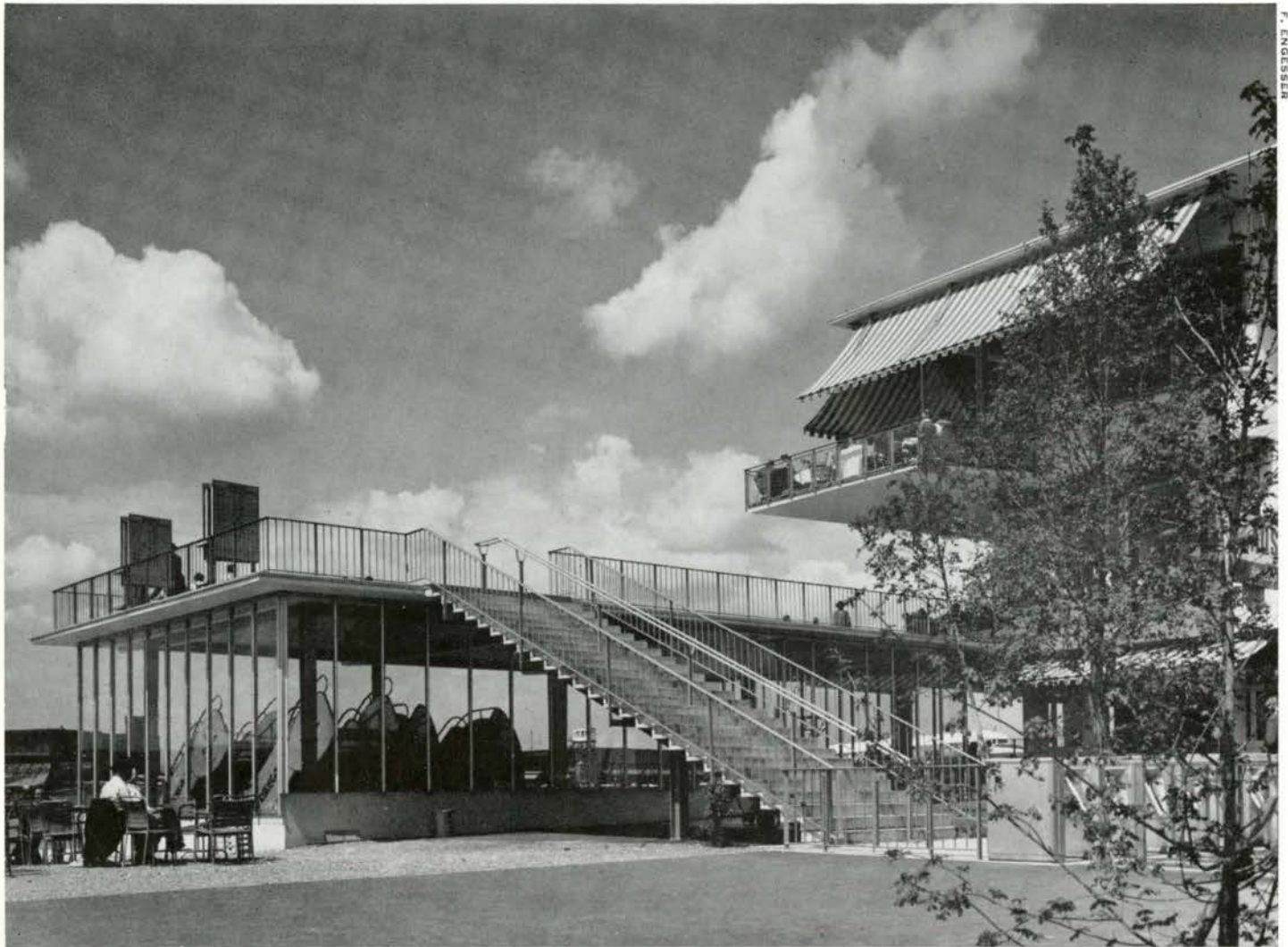




Another view of the façade of the Administration Wing, from the side away from the tarmac, with the Control Tower. The picture has been taken from beneath the canopy of the main entrance.



The splayed parapet of the entrance to the baggage floor (basement) of the Passenger Wing. During winter the part of the tarmac immediately before the entrance is heated to keep it free from snow.



1 The staircase leading to the Spectators' Terrace (entrance costs about five cents which goes toward maintenance) through four turnstiles at extreme right. The embarkation ladders are stored beneath the terrace. To the right, above, is seen part of the Restaurant Wing with the cantilevered open-air restaurant on the top floor.

2 Façade of the Administration Wing, showing the perspective windows, some of which have their venetian blinds down. Such areas of glass provide uniformly and cheerfully lighted interiors. The only fault one can find with this uniform repetition of the window, marching across the whole façade is that it does so quite irrespective of what goes on behind the windows. There is, for instance, a five-storey hanging staircase near to this staff entrance and, when one is standing on it, the holes punched in the walls forming windows look definitely incongruous.

3 The Main Hall looking towards the airstrips. Note the star-shaped lighting fixtures and the specially-constructed glass ceiling (see page 40). Around the hall on three sides runs a balcony, off which are the offices of *Radio Suisse*, a weather agency. Although these rooms are occupied by almost a hundred teletype machines, no sound whatever is audible, even when one stands just outside the (not overly thick) doors. Beneath the gallery are shops, completely glassed-in telephone cubicles (which must be among the handsomest to be seen anywhere), ticket offices, etc. The floor of the hall is of marble. Flags of the fourteen nations using the airport are decorative and also help with the acoustics. Walls are stucco, rough and whitewashed. Often, throughout the building in place of marble, a quartz called *Cristallina* has been used. This rather pleasant stone (white, looking not unlike terrazzo, and non-skid) comes from the Gotthard in central Switzerland.



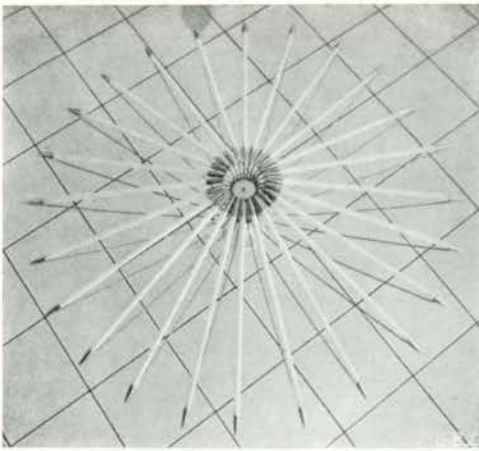
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S.B.Z.



3

S.B.Z.



One of the two star-shaped neon tubing lighting fixtures which illuminate the tarmac end of the Main Hall. They are particularly effective at night, seen from the airstrip by arrivals (see page 36). The photograph is deceptive. Actually, the stars are suspended from the ceiling (see page 39) and hang down almost two feet.



Staircase leading down to the Customs Hall and Passport controls for departing passengers. All walls and staircases are white. The lift is for invalids and is blue. (Blue and white are the city's colours.) The only colours used extensively as a motif throughout the building are the greens of the plants. This is another of the hanging staircases (see the rod carrying the weight of the upper flight running behind the word DEPARTURE). All balusters and railings throughout are uniform.



Detail of the glass ceiling of the Main Hall. The construction is reinforced plate glass of a slightly greenish colour, with a criss-cross pattern of the same glass between beams. This, besides diffusing the light, also serves to help deaden the sound in the hall.



The end of the Main Hall is all glass: five huge windows of elegant proportions, 23 feet square. Thermopane has been used and the only heating in the hall is the long line of radiators directly beneath the windows. The radiators also help to keep the windows clear of condensation in winter.



Staircase mounting to the upstairs restaurant from the Main Hall.

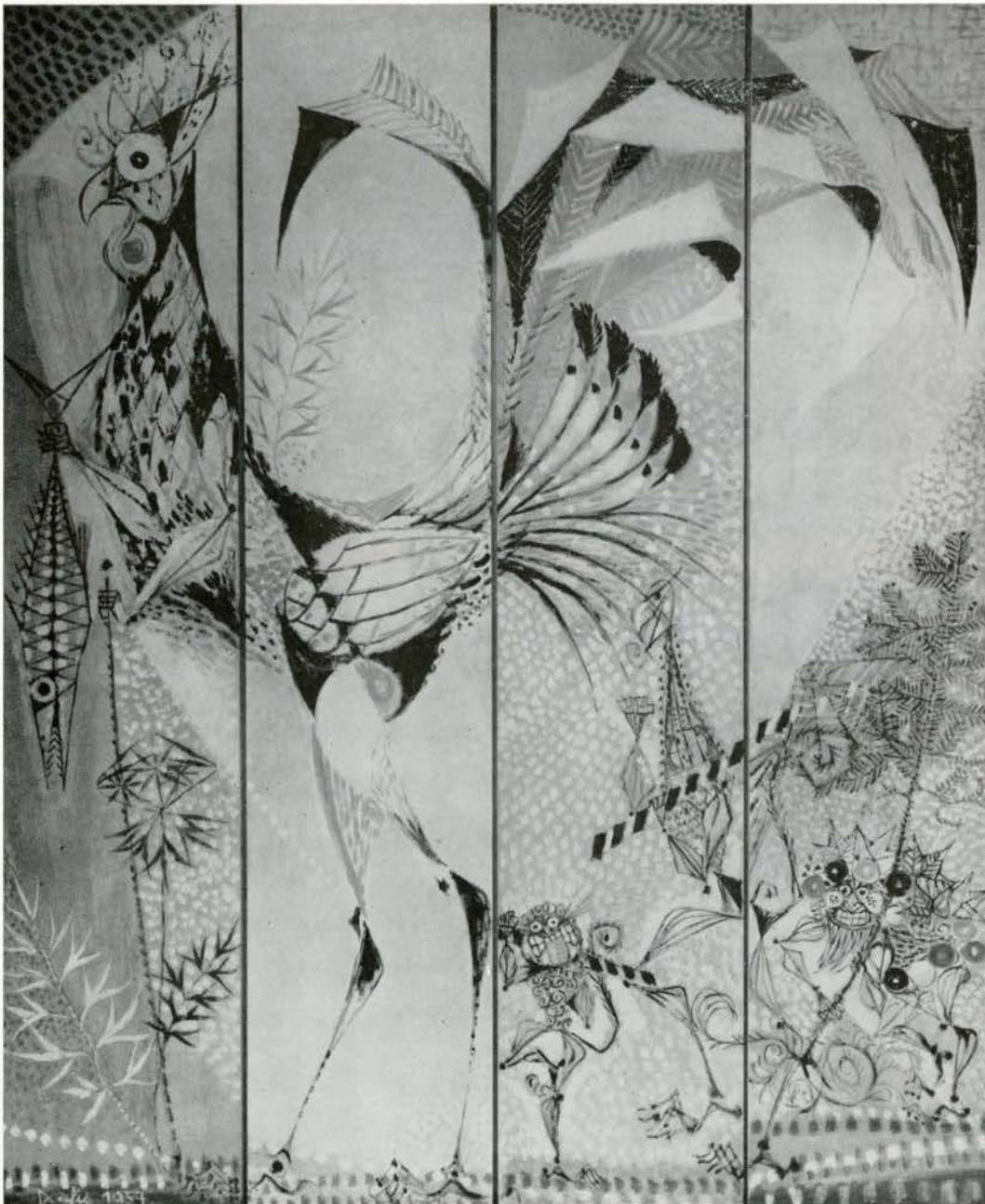
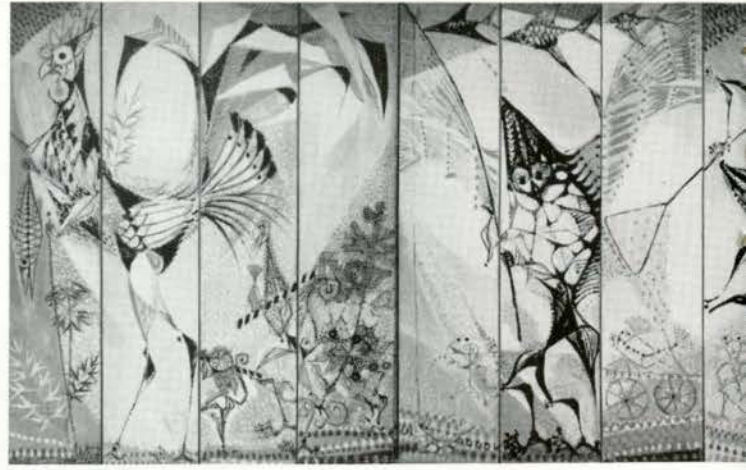
It will be noted that the arrivals can see their friends waiting for them the moment they enter the Customs Hall. The mushroom columns are again to be seen. Some of the best features of Kloten are inherent in the engineering, and the hanging staircases (of which there are several in the building) are a case in point. They are, for the most part, free-standing and are very pleasant to use. The extremely intelligent use of greenery is a feature of the whole building. In the background are the city-bound buses, directly beneath the ramp used by buses from the city.

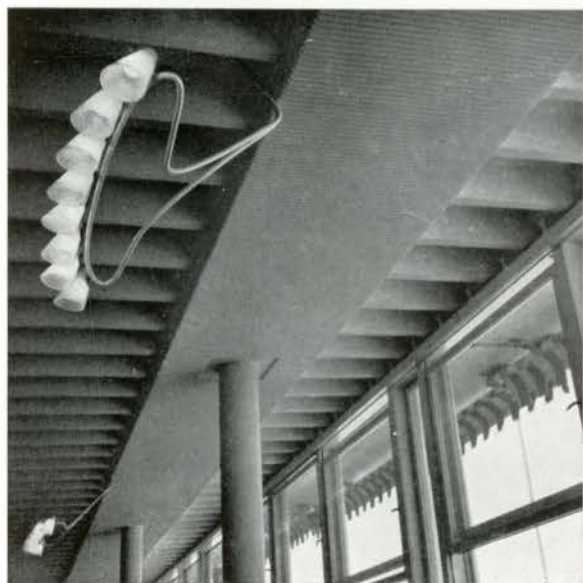
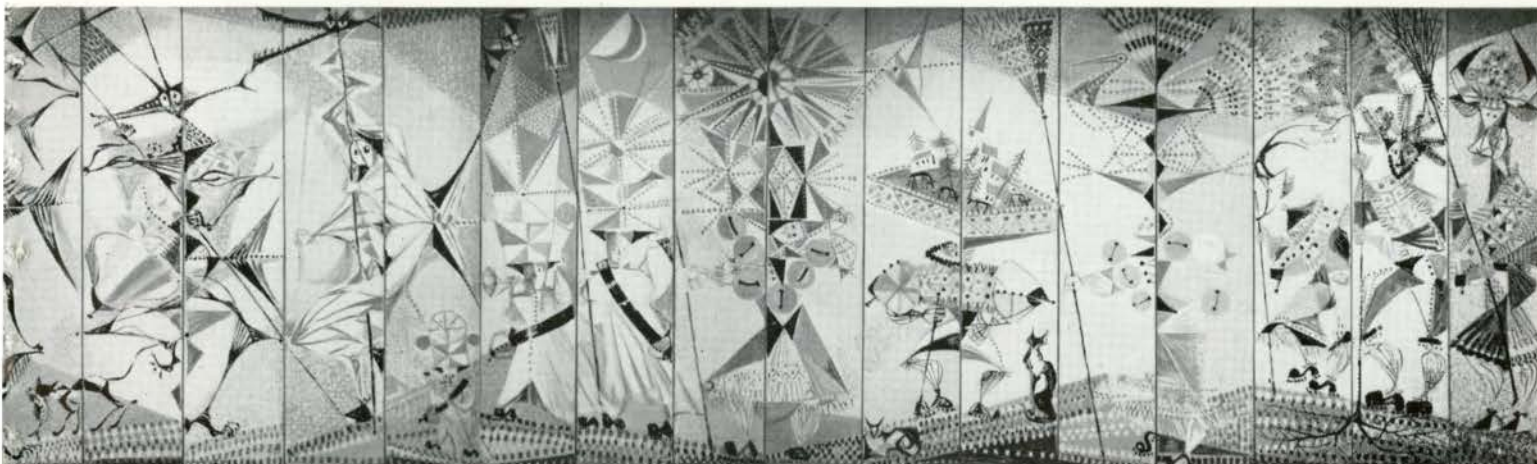


The Customs Hall, an elegant room with extremely light marble slabs to support baggage. The mushroom-shaped pillars are to be seen throughout this level of the building and the architects are to be credited for the fact that in no case have the engineering requirements of the building been disguised or prettified. Lighting is by means of cold cathode tubes. The whole is painted white. At the far side of the room are the baggage lifts connecting the three floors of the Passenger Wing. On the left is the window giving onto the Departing Passengers' Waiting Room and, beyond that, the tarmac. At the extreme right (and not in the picture) is the exit to the city shown in the illustration above.



In a corner of the Departing Passengers' Waiting Room, the least pleasant, architecturally, of all the airport's public rooms, is the mural by the Zurich artist, Hans Fischer. It is typical of the enlightened point of view which went into the general construction that instead of a huge colour photograph of the Matterhorn, or even of a bevy of cows, visitors' last view of Switzerland should be a delightful mural depicting Swiss customs and folk lore. The whole is a fantastic procession of masked figures of the sort which are to be seen in local festivals throughout Switzerland all through the year. Fischer first designed the mural to be very colourful, but on seeing it *in situ*, he decided to repaint it completely in a much lower key. As a result it suits the room better and, incidentally, is a better painting. It is 36 feet by 7 feet and is composed of 24 panels, between each of which he has left a space of five-sixteenths of an inch. These spaces form an integral part of the composition. (Photos: F. Engesser)





Detail of the ceilings in the Restaurant Wing, showing the lighting fixtures. The ceilings themselves are composed of prefabricated reinforced concrete beams. Running parallel to the windows, and punctuated at intervals by the vertical supports, is a broad band of pre-cast saw-toothed plaster elements.





View from the south-east hill showing gymnasium clerestorey and the separation from 1925 Vocational Wing.



Owen Sound Collegiate and Vocational Institute
Owen Sound, Ontario
New South Wing

Architect, John Layng

Structural Engineer, P. Mikluchin

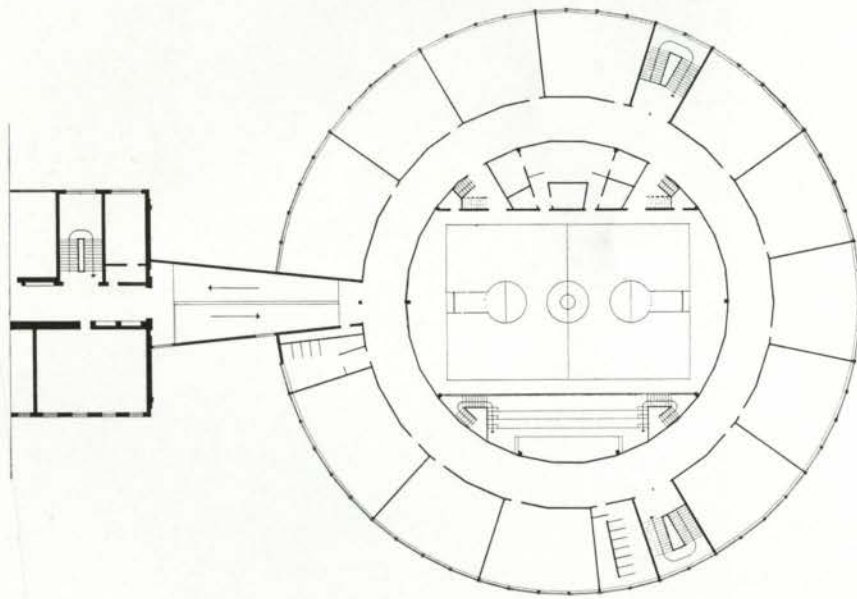
Mechanical Engineers, Flanagan & Black

General Contractors, J. Robert Page Limited

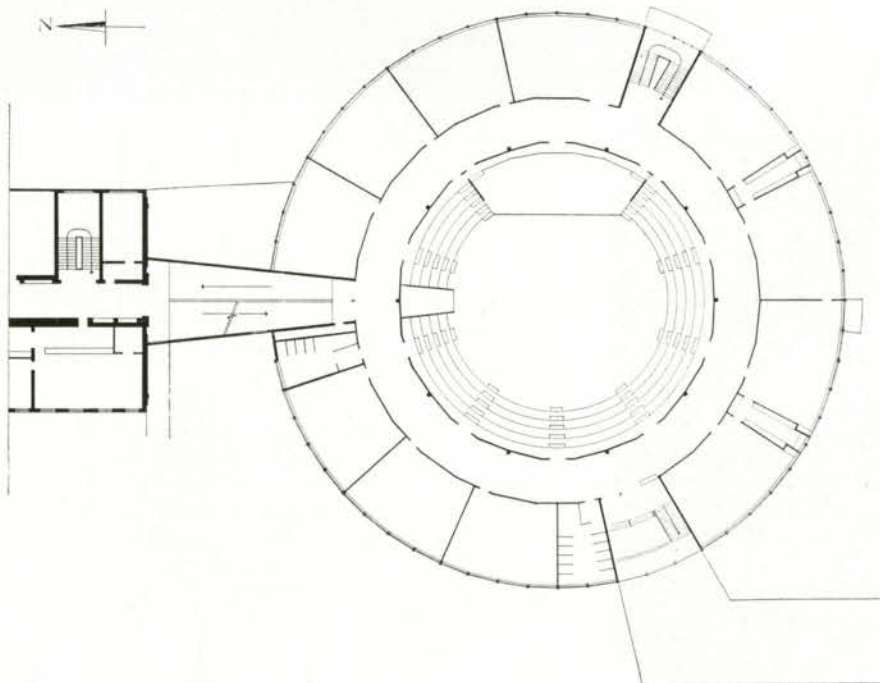
Detail at the south-west entrance



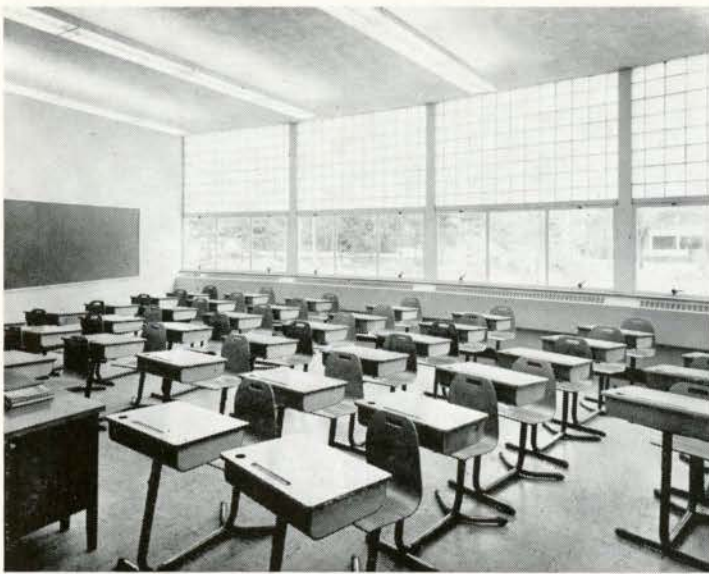
View from the south-west on Ninth Street. The main structure is two storey, sixty-sided, with brown-grey steel columns exposed, steel plate fascia, and copper coping and drip. Solid in-fill panels are of local light red brick. Steel sills and sash are painted charcoal grey.



The second floor plan has ten standard classrooms, an art room on the north-east, a library on the north-west, two washrooms, two stair halls, the ramp unit, the gymnasium with two lockers and galleries, and the circular corridor. Partitions and framing are radial or circumferential to the sixty-sided (hexakontagon) similar-bay structure.



The first floor plan has six classrooms, a larger music room, four science and agriculture rooms, in a group to the south with a separate exit, a cafeteria-assembly in the central core, two entrance and stair halls, two washrooms and the ramp unit connecting the South Wing to the 1925 Vocational Wing. The ramp from the kitchen to the cafeteria floor crosses under the main circular corridor. The assembly stage has direct access to the music room across the corridor. Outer diameter of this wing is 168'-6".



A typical classroom has four bays (35'-2") of windows with ventilating vision strip to a seven foot height and eight inch glass blocks above to the ceiling. Heating is by continuous steam convectors. Chalkboards are on the traditional front partition and on the corridor partitions so that classes may face either direction. Floors are asphalt tile on asphalt underlayment, on precast concrete slabs, on steel frame. Different classroom colours, selected for orientation, are visible from corridors through upper clear glazing. Ceilings are acoustic plaster.

The corridors on the first and second floors are thirty-sided with the upper sections of the classroom partitions glazed to give some natural lighting to the corridors and to extend the sense of space in each classroom. Walls are yellow-grey painted plaster, floors are grey terrazzo with some buff chips, lockers are yellow-grey enamel on terrazzo bases. Each corridor acts as an exhaust plenum for the classroom ventilation system.



HUGH ROBERTSON - PANDA



The cafeteria-assembly within the central core at the first floor has 535 fixed seats on five circular tiers stepping down from the corridor level to create a 17' ceiling height. The flat section seats an additional 500; is also used as the school cafeteria and as a multi-purpose space. Ten double-door exits into the corridor at regular intervals assure fast entrance and exit. Walls are of exposed haydite with twenty panels slightly convex for acoustic purposes.

The gymnasium within the central core of the second floor has clerestory lighting on all sides, formed by the drum above the general second floor roof to provide a twenty-three foot ceiling height. The exposed structure shows the ten rigid frame beams radiating from the central connector. The double wood floor floats on 2500 cork and rubber pads over the precast concrete sub-floor.



HUGH ROBERTSON - PANDA

The ramp unit connects the three floors of the 1925 Vocational Wing to the two floors of the new South Wing using these new floor levels as the intermediate landing levels. This structure is entirely of reinforced concrete. It is used for vertical and horizontal circulation.

In January 1953, the School of Architecture, University of British Columbia, was given a large area in the Vancouver Art Gallery in which to hold an exhibition showing the work of the School. This display spurred the creative and missionary aspirations of staff and students to a more ambitious undertaking. The result was a program heralded as an Architectural Festival. Included were lectures, symposia and exhibits. Publicity was widespread from radio to bus news sheets. Outstanding support and assistance was proffered by the Community Arts Council and by the Art Gallery, and financial aid came from the University and from the Architectural Institute of British Columbia.

The exhibition was enlarged in scope and included the Massey Awards in Architecture, which drew many patriots to look at Vancouver's numerous prize winning entries. Another architectural exhibit of Mr Neutra's work and of the Pilkington Scholarship drawings was presented simultaneously at the University Art Gallery. All platform events, totalling six, were attended by capacity audiences. Highlighting the whole Festival was the visit of Mr Richard J. Neutra and his two major appearances, once at the Art Gallery and once in the auditorium of the University of British Columbia where he delivered the Bostock Memorial Lecture given annually by a distinguished world citizen. However, Mr Neutra could not appear anywhere without being asked to say a few words, the students at the University making full and starry-eyed use of his time. Perhaps it was there where he was most effective because of his ability to transmit to students the broad and human interests which he applies to his work.

The final event of the week was Mr Neutra's talk, the Bostock Lecture, which is reproduced on the following pages. The hundreds of people who had been turned away—who could not even get into the Gallery on the occasion of his first lecture—were early arrivals at this second lecture to make sure of their seat. The auditorium was full and the personal contact which Mr Neutra established with his audience rendered a quality to what he said which could never be re-captured by the written word. However, to maintain some of the flavour of the personal character of his message a transcript of his speech was made from tape recordings and, with a minimum of editing, is reproduced here. As his talk was illustrated, a few pictures are included.

*Mr Neutra needs no further introduction to the readers of the Journal. His latest book, *Survival Through Design*, of which this lecture is an echo, will speak for him and of him in a manner which a few words here cannot hope to achieve. He has visited Vancouver twice, once before in 1945 when he spoke to large groups under the auspices of the Board of Trade. He established then a respect for his views which may well have had a considerable influence in changing Vancouver's architectural climate, making it more amenable to new concepts. His latest visit, and the message he brought, maintained his prestige and furthered his contribution to this city's architectural progress.*

*Fred Lasserre, Director
School of Architecture, U.B.C.*

IT IS WONDERFUL to be back on the campus of the University of British Columbia; I am very happy to return. I understand that this Bostock Lecture is to be emphasized by publication, and I am deeply sorry that as an architect obligated to a number of clients and their projects I haven't had time to prepare it in anything like a proper and adequate form.

I also understand that the title of this lecture has something to do with the significance of the Architect for the Community. I am very proud that among the several departments which have been added to this University there is now one of Architecture, a development which I very strongly advocated when I visited six or seven years ago. You have a new Law School, I understand, and a Medical

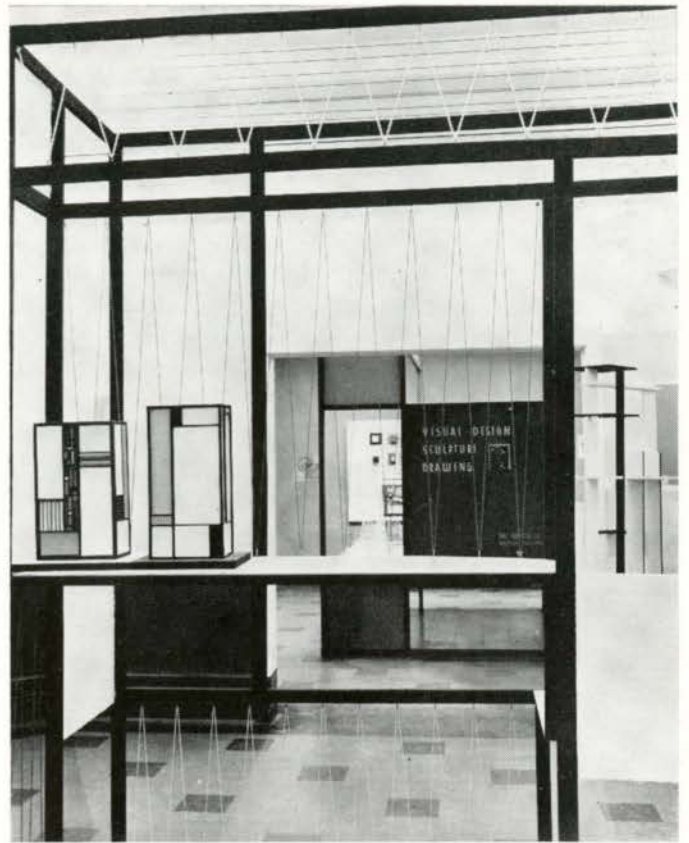
School — a College of Architecture is also a School of Preventive Medicine — keeping the people from becoming hurt and suffering through bad environment.

I have returned here from a greatly extended survey of nations. Since I visited you, I have been several times around the globe as a consultant — never as a tourist — trying to detect what is troublesome in various places, and what an architect should do, or can help to do, to produce a physical environment for mankind. It is an exploration — an ever continuing exploration. An explorer is a man who has gathered sufficient material to make a speech about it. I think I have gathered sufficient material to make a whole cumbersome series of speeches; in fact, I have been induced to make quite a number of them al-

ready while meeting your students.

The explorations of an architect deal with often vague subjects, and are handled in a manner which cannot be described fully in dependable scientific or systematic terms. As a matter of fact, an architect belongs to a profession which has always to accomplish its job by next Tuesday, while a scientist is a person who is usually given unlimited time, and prides himself on working dispassionately and aloof, spending no effort on human relations, and being completely detached from the market place. I would say that most professions and craftsmen are characterized by the material which they handle. A potter is a person who is handling and throwing clay on a turning wheel, or doing it entirely by hand, and he is enthusiastic about his material. So is a weaver about his material. A woodcarver carving one of those beautiful totem poles I have just seen here on the campus, is in love with his material and also knows how to handle it. A carver is characterized by wood and, of course, by the instruments which he handles to work this wood. I think most people are rather unclear as to what may be the material of an architect, and perhaps even what the job of the School of Architecture at the University should be in its contribution to a happier future. Of course, we are living in a time of huge drug store magazine racks where you can view the playfields of national advertising and what is being brought to the attention of the consumer. Most people think that, apart from peddling blueprints, an architect is a person who is just channelling those new materials to his client. Some of the advertisers also think that that is his job. I personally feel that, while it is true that extruded aluminum and reinforcing steel, plastics and plate glass are very useful materials (and I have been using them for a long time during my career, perhaps more experimentally than many others) I do not think that they sufficiently characterize the craftsmanship or the real skills which the architect has to offer for the benefit of his contemporaries.

There are some other people who, perhaps more theoretically and in a highbrow interpretation, assume that the architect is an artist handling space and space relationships. I might say that space is an abstraction; yet I would love to talk about space from the physiological point of view and review the sources from which we have learned something about space. It is certainly not Euclidian space the designer is concerned with; it is not geometrical space; it is not the space within which Newton composed his *Principia Mathematica*. I think that the space with which the architect deals, and with which modern physics deals, — I hope that there are no mathematical physicists present so that I can talk freely about a subject of which I know so little — is contrary to the Newtonian or Euclidian space, it is filled with dynamics. For instance, it is rich in gravitational fields; it is filled with the vibrations of light and electricity travelling through it. Those people who consider the architect to be a person dealing with space should think of that space as being filled with air; air which is moving, by means of ventilation equipment or natural currents, and transporting all kinds of sensory stimulations such as odours and thermal experiences by evaporation on our skin, and so on. All this "fill" is what we are really interested in, when design deals with space



A view of the Festival Exhibition showing work of the students at the School of Architecture, U.B.C.

and space relationships. In a medieval cathedral, as in the dome of Florence Cathedral, you can see the air currents interestingly expressed, due to space configuration, by the movement of ritual smoke which is made to rise. It spirals up in a certain way and in a certain pattern. You can see these air movements with your eye due to a space designed by the architect. Should somebody suddenly open the door to the sacristy in the rear, the whole pattern of the air movement changes because the space has now been extended. All these things are completely recorded by us, not only visually, but also by the millions of senses which control our reaction to environment. In other words, what space and its content have to offer, has something to do with ourselves. If it were not for us, space would be of no architectural interest. Man himself is the most interesting of the materials the architect lays hand on. The knowledge of the internal strains and stresses which can be produced in man, or, which he no longer may be able to take, belongs to the most modern of sciences, physiology.

It would not be fair to consider any of the material with which the architect has to deal as static; it is very dynamic. It is far removed from Euclidian geometry, which is completely static, completely abstract, and unfortunately has so much governed the architectural productions of the past and their imitations of today. Post offices used to be all symmetrical, with an entrance here and an entrance there. Whether their parking spaces can really be symmetrically divided is a moot question. But just for the formalism of symmetry — design was arranged that way and repeated ad nauseam by the artists of, let us say, the Procurement Division in Washington, D.C. I think, how-

ever, that you have similar agencies in Canada, which design post offices and engage in coast to coast 'symmetricals'. That was one of the reasons why I suggested that you, for example, should have a fresh western School of Architecture instead of getting it all from the middle west or from the east.

Just to point out one more troublesome thing — one of the terms used in architecture, and even by lay persons, is "proportion". It is commonly understood that proportion has something to do with completely static relationships of dimensions to each other, in the Euclidian sense. Euclid was the man who established for us the idea of similitude, of similarity. Two triangles which have the same angles may be of different size, but they are similar. They have the same proportions. This might turn out to be a pernicious thing to apply to creative design. It is a wonderful thing for surveyors, and geometry was originally intended, not as a basis for creative design, but as a way of measuring up land for subdivision and so forth in Egypt and Chaldea and later in Greece.

Now, to suppose you can design a branch bank in the same proportions as the Parthenon in Athens — but just smaller, is a fallacy. For example, you can't make a door knob in exactly the same proportions, smaller, nor can you make it bigger, even for the biggest bank president. There is something inhuman about this idea. There are very, very strict laws of living and physiology which make a little mouse, even if it should look exactly like a diminished elephant, a very different sort of an animal. The heartbeats of the little mouse are approximately four times faster than the big elephant's on account of the much different proportion — using the word proportion now in an entirely altered sense — of surface to volume. The contact area with the outside world is so much greater, proportionately, with a mouse than with an elephant that the cooling off speed and the metabolism — the whole of the living processes going on in this mouse are entirely different. For this reason it is alive on a very abbreviated time scale compared with that of an elephant.

Again, a little boy is not a little man; you could not, for instance, design for him a room which would be that much smaller than his father's room — on the contrary, the smallness often goes with a greater mobility. The mouse runs around wildly and often the little boy does too. Yesterday, I talked of designing cages for zoos. I think in such a task the architect can learn a good deal as there are no Euclidian proportions between big and small organic entities; they are very different physiologically.

The architect is always dealing with living processes and living organisms, not with abstract space or with over-advertised materials. Of course, space and these materials play a role in architecture — I don't say that they are not significant, I only stress that this is not the architect's major concern. And, by doing so, I believe I bring the architect a little closer to the general audience which is — the human race.

In this audience there are lawyers and medical men, who might well see that the architect is not so many notches removed from themselves. To the lawyers especially, I might point out that the architects in the past, particularly in the Victorian age, became used to a parcelled

landscape, to property lines. But in nature there is no such thing; God's landscape expands over property lines, and the landscape of organic functioning is indivisible. It is not practical to look at the thing in legal terms, or in geometrical terms, or in abstract terms.

Now I have already mentioned that it would be interesting in a school of architecture to design cages for different animals after proper instruction and information has been given about the behavior of the animals, and to try and make a tiger happy, an elephant happy and a mouse happy, and so forth, proceeding ultimately to making a human being happy. The student may start first with something apparently simple, and then go to the more complicated things. I shall tell you in a moment why there is a greater complication with human beings than with mice, although we can learn a great deal from animal experimentation in laboratories; in fact I very much advocate this. Of course, in a way, we architects are continually designing cages for human beings; I, personally, try to open them up a little bit more, but they are cages. Now the question arises, who are the people on the outside of the cage? Of course they are not supposed to come there just to watch you in the cage, but undoubtedly some people are on the outside and some people are inside. Mankind surrounds your little shell.

I have so far talked about the human being as an organism, a physiological unit by itself, but this "itself" is an abstraction. Modern social psychologists, as well as biochemists are completely agreed today that the whole idea of detachment of the individual from his setting is really a controversial theory. Yet the contrary view is not so simple that I could proclaim myself an out-and-out environmentalist. I am not speaking on behalf of the idea of environment, as it is really passé, I shall only state — *it would be quite theoretical to design for individual human beings because they are not in existence*. There are no such people. For instance, to design a community wherein a child would only be expected to play within his father's property, belongs to the realm of theory. Children are gregarious and ought to be; if they are not there must be something wrong with them. I think no architect ever designs for an individual in hermetic isolation, nor is he really designing for an amorphous mass of people — he is designing for a harmonized or orientated group. He designs frequently for a team, let us say a family group, a team of office workers, a group of people working in a shop or a football practice field or a stadium. That human beings naturally gather in groups, is a basic biological fact. However, unlike animals, man is much more conscious of his individualism. He has a great longing to be part of a group, but at the same time has a continuous need for privacy. He worries about isolation and again craves it, and this becomes an extremely conscious matter in moments of crisis. A person who lies on his death bed, no matter how many friends and family members are gathered around him, is alone. But there are many minor moments of crisis and catastrophe when a man will see that his friends are moving on another plane, or remain at a certain distance from him. An architect has something to do with this tragic conflict in human character, with this singularity and privacy of the individual and again with

his grouping, from the family group to more and more involved social situations.

There is another thing with which the architect is very much concerned, or should be. As has been illustrated by the theory of Charles Darwin, and its subsequent derivatives, animals adjust themselves over long biological ages to sets of circumstances or else they perish: Darwin called this natural selection. Not only the individual, but the whole species, may go out of commission unless it can make an adjustment to the surrounding constellation of circumstances, be it a little increase of carbon dioxide in the atmosphere or something else. I think that this view is broadly accepted although Darwinism has been tottering on many specific points.

Human beings have a way of tinkering with their habitat as no other animal species does. They are tinkerers as a species, and, also, as individuals, and that poses an entirely novel problem in natural evolution. Talking about neon signs of a small but badly clashing colour selection, I said yesterday that there are technological developments which come up fast and furiously and man has no time to make any bearable physiological adjustment. These novelties do not happen because they are wholesome, or because they guarantee survival of the race. You wouldn't say that the atomic bomb is of that character. It is with us because technically the time has become ripe for it. It has become a possible, even though a devastating thing.

There are a lot of things which drive people into puzzling pathology, apart from atomic bombs, resulting in the greatly increased psychopathic and neuropathic cases in the United States, which I referred to yesterday. There are so many technological developments which come up just by their own law of development and evolution that the biological adjustment does not and cannot take place. It would be the greatest miracle if it should, but these technical wizardries come over us at such a speed that human nature, or organic nature often cannot cope with them. Man has developed an upper brain which has enabled him to advance so far beyond animals and made him so different from them. It is this upper brain which has produced the technological advances, but as organic beings, as biological units, we cannot keep step, so we go to pieces — and fast, even without the atomic bombs.

Let us take, for instance, the megalopolitan development of our famous cities. We see human material coming in from the rural regions; none of the cities — forgetting their semirural suburbs — can reproduce their populations, they are devouring people. Human material goes to pieces there with great speed. Some thinkers have jumped to the conclusion that this must be so. They are, generally, the same people who are saying that the machine is the end of the world — they have been saying it for a hundred years. The city is being attacked on exactly the same grounds. I wouldn't say that the evidence is conclusive, nor that nothing can be done about it — as, so far, we haven't tried in earnest.

Perhaps if we did use to the best this upper brain equipment I am persistently talking about and tried to devise some methods, some procedure which would clearly take into consideration this novel condition on earth, one which has not occurred in the animal kingdom, perhaps we could

solve our problem. I will not give any guarantees, nor refund any money if success fails us; but it would be worth while trying. These thoughts are from the contents of the book which was mentioned in the introduction of my speech today — *Survival Through Design*. It propagates the idea that only through planning and design can we anticipate further human evolution instead of waiting in awe for industrialized technology to run amok. In order to do this we would have to see and test continually and ingeniously by asking — “What does it mean to human beings?” There is hardly anything to show that we are doing this with consistency. For the time being there is very little to give the hope that architects and designers are being trained along these lines for responsibility, biological responsibility, as agents of preventive medicine.

The architect, as I said before, with the job of accommodating men to their physical environment is a switcher-on. He has at his command something like a vast electrical switchboard and can turn a lot of responses, a lot of phenomena within your organic being. He does this by what he offers to you and to the whole group. It has not been tested how stimuli work on the constitutional equipment of man through creative selectivity. The architect knows very little about the whole business. Now, the architect is working in a natural landscape which extends as far as our teleceptive senses range (the teleceptives, as you know, are such senses as the eyes, the sense for thermal radiation, for gravitation, the acoustical sense, and so forth). We very often look into terrific universal distances. Yet the knowledge of this outer landscape comes to us through an inner equipment, and we record all these outer experiences by an inner establishment and setting — we have an inner landscape. Nature extends from the outside through our skin, penetrating right into us. Our whole organism is part of this total-landscape.

And there is a social landscape too: human beings are living in a social setting or constellation. If an architect is bound completely to a parcelled and sub-divided world and considers commercial sub-division in the light of grand laws of economics and legality, yet does not see that there is one world comprised of communities to be organically articulated, he is falling short of his obligations and his capacities will be very much restricted. He must see that human beings are grouped — they are not only becoming grouped, but they are, in fact, naturally grouped from the very beginning if we do not interfere artificially.

Let us take first of all a family group. Each of its members needs a certain amount of privacy, and each one has rights, not necessarily legal rights; I am not talking of things which are codified. An architect is continuously confronted with codes and codifications, but he is faced also with circumstances of pre-codification and with rules which have a biological priority.

As people have come to me for the design of a home, slowly over the past forty years I have been guided toward a technique for finding out not only what each participant in the group needs, aspires to, or is ambitious about and conditioned for, but also what is their relationship to each other, and what is the predominance of someone's requirements over those of others — in short proportionate significances. For instance, in their joint conversations the hus-

band sometimes takes the initiative and the wife resigns herself to saying very little, and you can clearly see the power relationships within their matrimonial set-up. In other cases, she does all the talking and he resigns himself just to writing the checks. It is interesting, too, to see the children, even if they are as yet not in the talking stage; many matters of importance are non-verbal and beyond the verbal level. The information you can obtain from elaborate conversation sheets must be subtly perused. I have trained people who are taking down these conversations to make psychologically profound interlinear notations. Facial expressions of people count as much as the words which they utter. There are many things these people do not know themselves, and often they wouldn't admit to themselves the personal power-relationships they have to each other. If you want to design a place for a group of people, where they are to live for twenty-five years and be happy ever after, you certainly cannot be directed by what they say or by what they believe at the moment — even assuming that they tell the whole truth and nothing but the truth. But, of course, no oaths are being taken upon testimony in an architect's office. Therefore, you really have to use your imagination and watch for facial expressions and gesticulations, and notice how the various group members recede into silence or vigorously push themselves into the foreground, in order to find out how they are related to each other. Now to do this is to call forth our human sympathy — it can be done by an artist but not by a scientist, because it must be done quickly and often, as I told you before, it must be finished by next Tuesday. It has to be intuitive, and accomplished almost by second sight.

I have learned in the last forty years that this analysing of proportioned requirements is *the thing*. The solution comes — almost of necessity — if you know all the determinants of this type, and if you do it this way, you can save a great deal of agony for yourself and for your clients by not going the way of trial and error and having things rejected because, in the first place, you did not really understand the determining factors.

Something similar holds true about the site; the site has a lot of determining factors which can be discovered by studying the requirements of the human mind.

Now, the architect is himself a social being; he is working with a lot of collaborators, and co-operating with a lot of people — the client, the loan companies and the government insurance agency pitching in to insure the loans of the cautious bankers to make sure that they could not possibly lose. These outsiders, of course, assume that you, the client and prospective owner are going to be evicted in no time and the building will have to be disposed of on the open market to some other comers. That is the attitude of the loan companies — they think it is just "long hair" to talk with these clients about their own individualistic requirements. They will probably not be able to pay the interest, so what is the use of looking at them so closely or lovingly.

Fortunately there are some common denominators to human beings, and there are some constitutional constants which will make a building sellable. And I must say, for the benefit of the bankers, a wonderful record can be submitted. Every asset a good architect recommended is

really liquidable — and not only liquidable; people are getting six or seven times the amount they invested. I, myself, have had wonderful investment advisors to buy stocks and bonds, etc., during the last twenty-five years, and I only employed first-rate men as consultants, but most of what they recommended went sour in the shuffle of world economics. The only investments which worked out fine I have made myself when I took my own medicine. We have been living for twenty years in our house, which now easily has ten and a half times the value which I originally invested in it, and I have no other investments to compare with that. There are any number of people who can testify in a similar manner, and not only in Southern California, but over a wide geographic range in the United States. An architect can preserve value — I flatter myself I am a great conservative, a conservator of values. The architect can produce continuity, he is a person who relates personal and family development to general socio-economic evolution over the years.

If people who are building a home invest in it for twenty-five years and borrow money and stress all their economic resources, it can become a safe thing over this long period. In a way it is an aspiration of all of us to have such a security and at the same time have an anchorage of the soul in a man-made construction at one spot in the natural scene. This investment has scarcely any precedent in the animal world. I understand that property is claimed by certain birds for the mating season, or even several seasons, but we have in our hearts a yearning for anchorage over long periods and for security in relation to constructions.

I was speaking a moment ago about the family as the basic social group. This occurs of course also in the animal world. The primates, the big apes and their smaller cousins live in comparable family groupings. I had occasion to watch Macaco Rhesus monkeys when I designed some laboratories for the Institute of Tropical Medicine in San Juan, Puerto Rico. Off the east coast in the Caribbean Sea, there is an island — Cayo Santiago — they call it the Monkey Island. It is about two hours rowing distance from Puerto Rico, a wonderful tropical isle, just as you might picture a South Sea Island, with coconut palm studded beaches under equatorial cloud banks, sunshine and rain squalls. The place is populated only by monkeys which are used for laboratory purposes and they are roaming completely wild there. But roaming wild is the wrong expression. I was very interested in the organization the monkeys have — it provides a wonderful instruction for architects and planners. Nobody lived there, but these monkeys in a wonderfully organized animal society. Of course they do not have all our democratic principles — they have a rather dictatorial president, a vice-president, and a second vice-president who step in as substitutes when the superior is removed. In each of the several tribes which have constituted themselves there, by purely sociological reasons, this president is recognized by having his tail up, and he is a very big and ferocious specimen, hard on everyone weaker than himself, especially the females. I could enlarge somewhat on this subject, but I know my words are expected to appear in print. Yet I may add that the monkeys lay claim to certain areas of their tropical

island and have divided the place by their own political geography to accommodate the tribes. They can be referred to as tribes as they are not biologically different from each other; only sociologically separated. They always mate within the same tribe. The young male monkeys remain with their mother for three years and as long as they are suckling babies they are continuously hanging on to their mother as she jumps from one tree branch to the other. After three years these male monkeys join a bachelors' club. The bachelors' club is entirely independent of the several tribes, and the young men stay with this club until they decide to join one of the clans. These clans or tribes go about in single file through the bush and the applicants for membership begin marching parallel to this file getting a little closer each day. Without such a technique there would be a fight. Thus they approach the state of belonging by tentative parallel action. Eventually the joiners are so close to the file that they are very informally accepted into one of the tribes and then they acquire the right of mating within it.

By comparison, our own organization is really a very much more crude one — I almost had stumbled on the word promiscuous! But, in earnest, the physical setting of our communities and neighborhoods depends greatly on social organization. For each family, the architect has to provide common facilities in addition to rooms where certain private pursuits of the individual participants take place. Some of the rooms are common such as the rumpus room and badminton court; there may be a spray pool, or a swimming pool if they are Southern Californians of the upper bracket. The architect can and must arrange this so that everybody obtains satisfaction from these common facilities. He has a great power which can be a constructive blessing or can be infernal and devilish. By this power, which he often glibly exercises, he can either destroy a marriage or keep it together. He can produce such a traffic jam in front of the family bathroom door that people take a hearty dislike to each other and to their children.

Then beyond all small group cohesion is, of course, an extra-family life; we are not satisfied with living singly, neither are we satisfied with living "en famille". As a matter of fact the complete segregation of families is rather a novel introduction. I read today in the rain — while visiting your interesting totem poles on the campus — a complete description of the northwest Indians' group housing; they had three or four families living and sleeping on shelves in each corner of a group house. So there exists extra-family sociability which has gone through many stages.

One of the things which we find out in our client conversations is how they receive and entertain their guests. I want to know what my clients are doing from morning to evening, each of them, from the time they get up and brush their teeth to the time they brush their teeth again before going to bed. You can't have any secrets from your architect. Again I want to know what they do from Monday morning until Sunday evening, and this includes a lot of hospitality and sociability, and each member of the family has something to contribute to this account of their conduct and requirements.

A good deal of extra-family life used to be carried on in the home, but this has decreased as our pocket-books have been shrinking and our houses have grown smaller. It is very difficult to indulge in all this hospitality at home without slaves or servants, and the members of the family (wives included) are not so docile or so willing to work hard on the chores of housekeeping as they used to be. So, having no slaves or serfs—and with a law against polygamy (also existing in Canada I believe) — we must restrict our hospitable activity and liberality. If we could have polygamy we could enjoy much larger homes, with many more bathrooms to take care of, assuming of course that these wives are properly trained. However as it is, the family life is sandwiched between the individual life and a somewhat restricted extra-family life. Much of the latter must go on outside the home. Almost the only communal place which we have in many American towns at the present time where extra-family activities can go on is the sidewalk. Youngsters can have there a short roller skate through life before they get under the wheels of a car. For the more adolescent group, there is the bench put up by the Woodhead Lumber Company in front of the drug store where the bus stops, and there boy meets girl. This is a dwarfed communal area compared, for instance, with all the beautiful plazas or piazzas which they have in Latin towns, where the people listen to the band and have a good time after church. We have so little of this sort of thing although we are known to be very rich. Planetary bystanders envy the United States for the money the people are rolling in, but we cannot buy things that the poorest Puerto Rican villager can buy in the way of simple communal sociability.

In other words, what we need is a neighborhood. What is it? A neighborhood is governed by some biological facts — that is, pedestrian distances. When a person reaches the second year of life he starts to express his locomotor instincts and also acquires certain abilities to toddle along. Of course it takes him a long time before he can safely and successfully step on the gas throttle and not kill somebody or himself. Most of the customers of our school districts, for instance, are really pedestrians, unless we put them into special buses. Now a neighborhood has been the same size, due to the distances which people can walk, for the last fifty-thousand years or more; it is not a thing which has just been proposed, it is a long tradition.

But it would be very crude just to talk about locomotor abilities, and consider merely the muscle equipment for walking — though this is a wonderful thing, and one of the best exercises you can have. But apart from this, there are quite a few other reasons to favor the existence of functioning neighborhoods. There have been social psychologists and brain physiologists who dealt with what it means to be absorbed in a face to face group. This type of group is not numerically determined, because you can by training extend it. A face to face group is one where you can obtain a lot of information about each other by facial expression and gesticulation and sensorial impact. Now to read books, or to read the newspaper about current events in Canada, or about the doings of the National Government, or this or that, is very good and very desirable. But it is a different sort of an impact from actually seeing your

neighbors and getting together with them. As a matter of fact, social organization depends on the face to face group. The idea of the neighborhood is to bring people together again after they have been separated and scattered by our technological advances. For a good deal of our lives we are confronted by nothing but moving traffic, traffic jams, and metallic herds of automobiles, so that whenever we sit down in a sidewalk cafe we see the rear bumpers of parked cars and get the fumes of passing buses — it is quite inhuman.

For thirty years, I have tried to develop and promote serene neighborhoods and I have made a whole series of projects called "Rush City Reformed". This is a sequence of designs opposing amorphous metropolitan areas which stretch in all directions endlessly without any wholesome articulation into cells where people can meet with human significance.

Today I visited your beautiful library, which Mr Robinson, Vancouver's chief librarian recommended me to see. I asked the librarian, Mr Harlow, if it had any other facilities apart from the actual books. He said there were no such provisions, no library talks, just books to read. I think that is a shortcoming. We have the same shortcoming in Los Angeles and in many other places. A library need only be a place where you sit down quietly and read a book if there are other communal centers where people have a chance to hear each other speak or listen together: if there are no such places, libraries must be neighborhood centers.

There are, of course, many other facilities which belong to the focal center of a neighborhood. There are the institutions of elementary education and, before these, the kindergartens and day-care centers — so many people cannot pay their interest or amortisation on home ownership unless they have a group income to which the woman also contributes by working. If she is not working outside, she has housework to do and often she is not quite as gifted in bringing up children as, maybe, a relaxed and trained day-care center instructor. In a day-care center, children can stay in a social group under supervision, even if it is only by the mothers themselves in rotation so that the other mothers can take care of their chores in peace. Then there is, as I mentioned before, the kindergarten and the elementary school and the health center — you see preventive medicine is supposed to be practised right in the heart of a neighborhood. All recreational facilities, except those for week-end use should be within walking distance. There should be mutuality of mind contact fostered by appropriate activities, by co-operative action between people. We all long for it and we have to have it. It is not psychologically good to depend only on getting together with people in the restriction of your living room.

Neighborhoods are cells for human living, and are the nuclei or the elements of the greater community. It is interesting to note that we also need to identify ourselves with a larger community than the neighborhood. The planner and the architect should grasp this need. We long for a broader identification than just primordial tribesmen, and of course our wonderful means of transportation come in here to spread our ego. We can fly and enjoy an air view over a system of freeways which cost a billion and a half dollars for a city like Los Angeles, and we get some

wonderful vistas of a lot of townships which make up this community, townships or neighborhoods which are embedded in wonderful landscaping. Commuting may change considerably in the future. These freeways are more than transportation lines; they are mental links and psychological contacts as well. A commuter now is a man who spends his life travelling to and from his wife, in a very nerve wracking way, with lots of stops and goes and retardations and accelerations which our nervous system is badly constituted to stand.

I have sketched briefly how such a community would be an organic accretion of vital neighborhoods. In the field of psychological gravitation you can identify yourself with a metropolitan region. Perhaps that is exactly what you are still lacking in wonderfully situated Vancouver. You have city boundary lines and some of the most important developments (North Vancouver, West Vancouver, Burnaby, New Westminster) really belong to the greater community. There are only shallow political reasons keeping them apart; their planning certainly has to be unified, and by planning I mean not only civil engineering, or only traffic planning, I mean democratic foresight and an understanding of how population dynamics will evolve in the total system. The planning will include the preventive medicine system and, of course, the hospital system, besides a multitude of other things.

It is the architect, rather than any other professional person who must have the heart for these problems — and I am quite sure, from what I have seen here of Mr Lasserre's activities and those of his collaborators and staff, that the School of Architecture is extremely interested in this aspect. You are blessed here with a young architectural school, which is a great promise and a great hope for this community. Those of you who are close to it may not fully appreciate it, but it is a wonderful asset for this community and I am so happy to remember my little midwifery function in the birth of this School.

The community is not the last social unit in which we architects and planners are interested. Things begin to reach far beyond this. Nations, continents, the planet have shrunk into a closer side-by-side, and planning foresight is needed as never before to promote peace and harmony. Some people still ask why we need all this planning. They feel it's all rather long hair doctrinaire stuff, and the world has been moving a long time by just muddling along. The English, especially, have always been famous for muddling through. Throughout history England has been content to drift and allow contradictory things to run along side by side. To the French, who are sharp thinkers and want everything very clear, and to the methodical Germans, this parallelism of conflicting things has seemed very irrational. Nevertheless this same Great Britain since the war — possibly under the pressure of it — has taken the lead in planning and has developed great planning interest, ability and legislation. It is far ahead of the United States at the present time, and a country like France which is a rational thinking country with a fine planning record in the past has simply faded out of the picture. Germany, too, cannot compare with Britain at the present time in spite of a great resurrection of activity in Western Germany and, I suppose, also in Eastern Germany. It is in-

teresting that Britain should take this significant lead. I have ventured just to tell of facts which come to my mind while I am talking. I do not have any interpretation to offer except perhaps the necessity which is always the mother of development. But I would suggest that people just drifted along and muddled through in former years merely because at that time it was less risky. For instance to cross the street in Vancouver in the year 1887 was a smaller risk than today. You did not need so many red lights and so many technical provisions, nor to have a lot of planners thinking about one-way traffic and so forth. When the explorer Cabrillo was ambling up the west coast of America in a galleon of the sixteenth century, he did not have a map and still he made out all right. But a jet propelled plane of today, or any of our fast airliners, has to be on the beam, and has to have maps to know where it's going or there will be a crash unknown to the ancients. The magnitudes, the masses, the velocities, evolved today call for a planning and anticipatory activity that was not necessary in the past. Somebody will undoubtedly say — well, man has existed a long time in a fairly low-brow way? He has existed a long time, not always wonderfully — there were a lot of frustrated expectations in the past. But, today, things are going so fast and so strong that the risks involved are so much larger.

And we have an interest now in developing whole vast regions. I have been commuting over the Pacific and over the Atlantic, and I have been conducting jobs in the various corners of the world as an architect can today, with our wonderful new processes of reproductions and blue-printing. In the conveyance of planning ideas, we are doing things nobody ever thought of two generations ago. We are able to expand our practice as well as the habitable and comfortable areas of the planet. This is the job of the modern architect; he is no longer a person who is just dealing parochially with this parcel of land, with this single building, with this neighborhood, or with this community; and in this sense he is truly working for peace. I cannot see that there will be any peace unless the benefits of our civilization, which is mostly a technological civilization, are well spread over the planet. It is not a question of money. I have been to many of the places where the United States is spending a great deal of money, and I have talked with the E.C.A. or the Mutual Security Administrator or the Ambassador. I have myself been delegated by our State Department, and I have seen that money is not the essential thing; we are not always successful in spreading those benefits which are specifically contemporary to the people we want to befriend. Of course, we try to do that, but we do it too much in terms of dollars and cents; these, unfortunately or happily, do not apply in many cases.

It takes a great deal of optimism to be an architect and

to think that the nature of your professional contribution is going to change. You can't become sour easily about these great ideas and claim that they will never succeed. It will be necessary to infiltrate the minds of a lot of politicians and captains of industry and educators, and university presidents and chancellors, as well as the broad public: everybody will have to be taken into this thing called planning.

I am a great optimist — it is interesting to define what optimism really is. I recall a friend of ours who is living near the Santa Anita race track in Los Angeles. He has two sons, and everybody who has sons — I have three — develops, alas, into an amateur educator, and there are great humiliations in store for him! Environmentalists may feel that everything is completely settled if you grant the same home environment, but surprises are ahead for multiple parents. The two boys which my friend has, Jim and Joe, are not identical twins, but they come of the same biological place. Nevertheless they are very different, one being an optimist and the other pronouncedly a pessimist. My friend, who likes to experiment with this sort of thing, induced the boys to hang out their stockings when Santa Claus was expected last year. Jim, the pessimist, and Joe, the optimist alike hung them out of the window. My friend got for Jim, the little pessimist, a gold watch and put it into his stocking. For Joe, the optimist, he sought and found on the practice track of Santa Anita some horse apples. They were fairly dry and he raked them into the stocking of little Joe. Having thus challenged nature by experimental enquiry, he waited sleeplessly to see what was going to happen next morning. When the sun rose he approached first Jim, the pessimist. "What did Santa Claus bring you?" "Well," Jim said with a drawn face, "it looks like a gold watch; it may of course be brass, I guess, or gold plate". He scratched his worrying head. "I've been reading what it says on the case. It claims that inside there are seventeen jewels, jewel bearings I understand, — they may be, but, again they may be glass, you know. How should I find out? Of course I could take the thing to a jeweller and get it checked, but the guy may take out those real jewels if they are there and put in glass ones." So the boy had a heavy heart; he was puzzled, worried and disgruntled, everybody could see that. My friend, in heavy thought, went slowly to see the little optimist, Joe, and said "Now . . . what did Santa Claus bring you?" "Oh, gee, Daddy," he whispered. "I got a pony! I haven't seen him yet, but I know he's around somewhere."

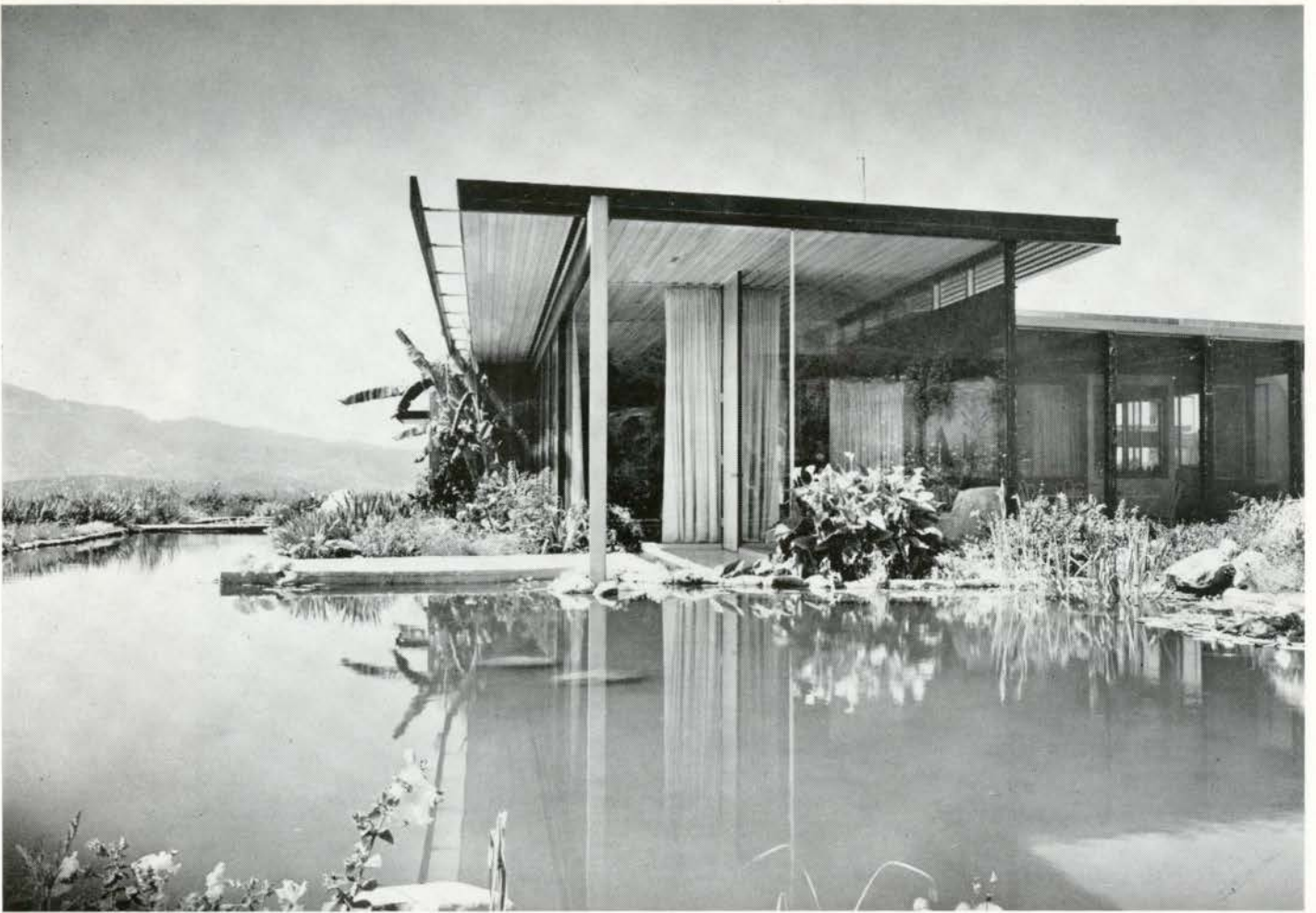
I can only recommend to the students of your architectural school, who are preparing themselves for practice and a career of planning and design, to get up on their pony which is around, I am sure, and ride into a better future with all the optimism they can command, and which a planner and architect needs to serve the world.



House in the Colorado Desert, California
Architect, Richard J. Neutra

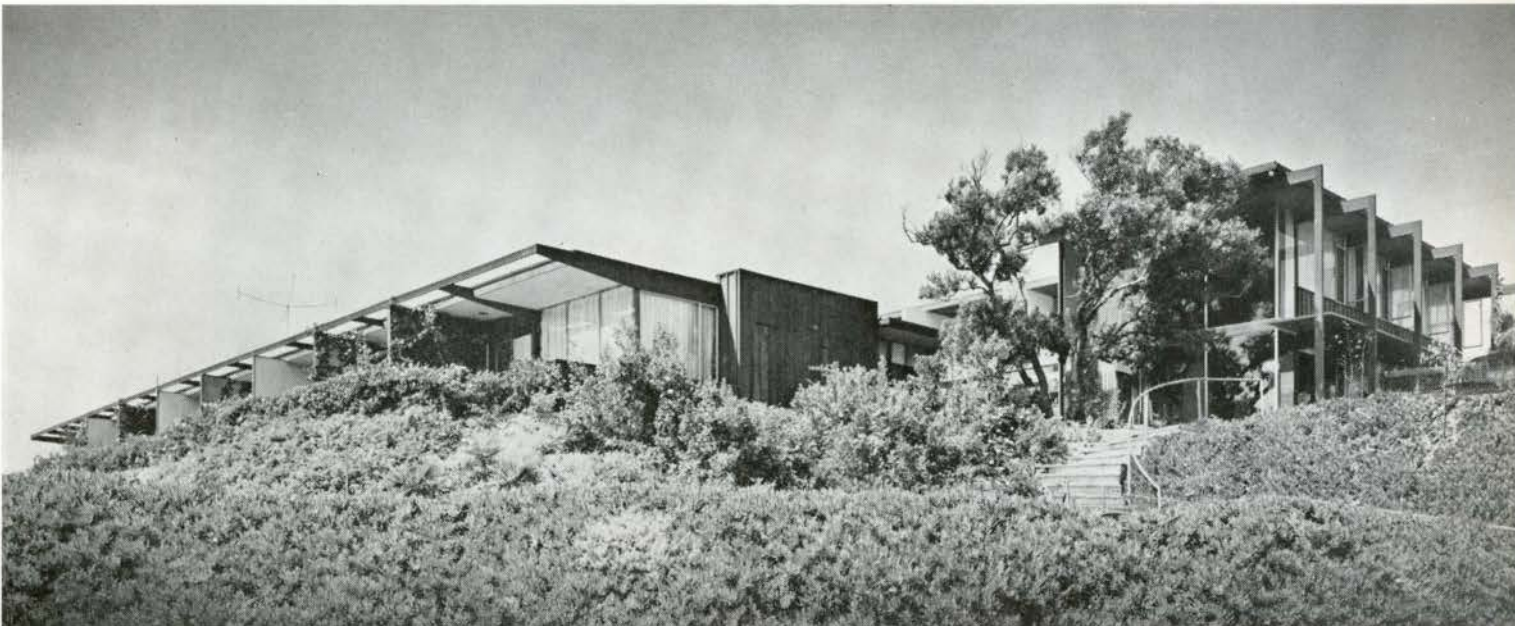


JULIUS SHULMAN



House of James Moore, Ojai, California
Architect, Richard J. Neutra
Collaborator, Dion Neutra

Holiday House of Dudley Murphy, Malibu, California
Architect, Richard J. Neutra





House of Warren Tremain, Montecito, California

Architect, Richard J. Neutra

NEWS FROM THE INSTITUTE

CALENDAR OF EVENTS

Annual Meeting of the Nova Scotia Association of Architects at Halifax, May 6th, 1955.

1955 Annual Assembly of the RAIC, Nova Scotian Hotel, Halifax, Nova Scotia, June 2nd to 4th.

British Architects' Conference, Harrogate, Yorkshire, June 8th to 11th, 1955.

Fourth Congress of the Union Internationale des Architectes at The Hague, The Netherlands, July 11th to 16th, 1955.

ONTARIO

"The Architect looks at Himself" was the theme when the Ontario Association of Architects met in Toronto last month and about a third of the membership turned up to search their corporate soul. What they found seemed to please them mightily. Except for demanding that their annual dues be increased somewhat more than the Treasurer had proposed, the members sat attentively throughout the business session neither raising new issues nor labouring the old.

At luncheon, they learned on good authority that architects today are better than their predecessors and enjoy public esteem in greater measure than do other professions. Later, a panel of representative contractors and clients, presumably assembled so that architects might see themselves in the worst possible light, seemed only able to say those things which considerations of modesty would have made unseemly if expressed by speakers belonging to the profession.

The following day, members gathered at their new headquarters to inspect and experience its facilities, more especially the licensed lounge. Their evident delight at being deserving of this fine building, which with quiet assurance graces the edge of a parklike ravine only three blocks from one of the city's principal intersections, was tempered with sympathy for those out-of-province colleagues who regretfully noted their own lack of similar amenities.

At lunch, the Association accepted formal tribute of a "proctern" from the building supply industry and heard that their assets were triple those of the New York State Chapter AIA.

After an afternoon spent in receiving some professional advice on the technique of behaving as lovers with a view to increasing their practices, the members dined and danced in honour of their President and heartily applauded the addition of some fifty new architects to their ranks.

This bout of introspection was well worthwhile and it was most edifying to observe the profession through two

whole days examining itself for possible faults. None were found, but everyone must surely have felt cleansed nevertheless.

Frank Brennan, Toronto

ANNOUNCEMENT

The *Journal* extends its congratulations to Mr Hugh L. Allward (F), FRIBA, RCA, who has been appointed President of the Royal Canadian Academy.

OBITUARY

Arthur Alexander Stoughton, Ph.D. Columbia, LL.D. Manitoba, Professor Emeritus of Architecture, The University of Manitoba.

Dr A. A. Stoughton, the founder of the School of Architecture at The University of Manitoba and its first Professor and Head from 1913 to 1929, died in Mount Vernon, N.Y., on January 13, 1955, as the result of an accident that day. He had been active in the continued practice of his profession of architecture right up until that day, commuting to his New York office five days a week.

Born in New York City April 2, 1867, Dr Stoughton received his early training as an architect at Columbia University, graduating in 1888 with the degree of Bachelor of Philosophy in Architecture and winning the Columbia Fellowship in Architecture for foreign study and travel. He spent the next three years at the Ecole des Beaux-Arts in Paris and was awarded the Jean Leclerc Prix de l'Institut de France.

On his return to New York he practised architecture in partnership with his brother, with whom he worked on a number of notable projects, including the Soldiers and Sailors Memorial Monument on Riverside Drive in New York City and groups of educational buildings for the Canton Christian College in China and the Polytechnical Institute in Puerto Rico.

In 1913, Professor Stoughton was appointed to the new chair of Architecture at The University of Manitoba and continued as its Director and only instructor (with the exception of one year) until his retirement in 1929. His sound foresight and patient devotion to the task of training young architects are evidenced both by the development and growth of the School which he founded, and by the way in which many of his graduates have distinguished themselves in the architectural profession of Canada and the United States.

During his years in Winnipeg, Professor Stoughton extended his activities and interests into many related fields. He was professional adviser to the Greater Winnipeg Plan Commission, was the University's architect for the Medical College and for the Arts and Science Buildings, the latter two being the first buildings to be erected by the University on its Fort Garry site.

In 1950, when the Royal Architectural Institute of Canada was holding its Annual Assembly in Winnipeg, The University of Manitoba conferred upon Professor Stoughton the degree of Doctor of Laws, honoris causa, in recognition of the pioneer work which he had done in founding the University's School of Architecture.

Although Dr and Mrs Stoughton left Winnipeg early in 1932 to resume their residence in Mount Vernon, their many friends and colleagues at the University recall vividly the high ideals of good citizenship, art and architecture which radiated from their Winnipeg home.

Mrs Stoughton survives her husband and resides at 162 Washington Street, Mount Vernon, N.Y.

John A. Russell

ARCHITECT'S COPYRIGHT

During recent discussions of the RAIC's Committee on Copyright (Messrs Steele, Payette and Carroll) with Mr Fleming, the RAIC's solicitor and pursuant to the work of the Royal Commission on Patents, Copyright, Trademarks and Industrial Designs, it became evident that architects already enjoyed under the present copyright law certain protection and power to restrain infringement which it is doubtful if they have fully realized or exercised.

For example, under the present copyright law the author in an original work has the copyright in that work regardless of whether or not this copyright is registered. With this in mind, the Committee, upon the advice of the solicitor, is of the opinion that if architects will, before they send material for publication, indicate on the face of all plans, specifications, perspectives, etc., which they consider to be original works, the words "Copyright in the name of _____ (author of the work)", and followed by the name of the firm which is to receive the credit, this would have in the great majority of cases the desired effect of causing the architects' names to be included in publication.

The Executive Committee therefore urges that architects follow this procedure for their own advantage and for the benefit of the profession generally.

OPENING OF OFFICE

Mr George H. Kerr, D.A. (Glas.) ARIBA, MRAIC, Architect, has opened an office at 108 Ross Building, Saskatoon, Saskatchewan.

LETTER TO THE EDITOR

Dear Sir,

It is most gratifying and refreshing to find that a large corporation, Calvert Distillers Limited, concerned primarily with manufacturing and marketing, should undertake the sponsorship of an architectural competition. Such sponsorship is relatively new in the history of corporations, and is a very tangible way of bringing contemporary architecture to the general public.

The award winning designs of the International Calvert House Competition have at last arrived in British Columbia. A general evaluation of these schemes was withheld until the submissions could be viewed in their complete and original form. Now, after careful examination of the winning designs it is evident that the review of the com-

petition in the August issue of the *Journal* was shortsighted and misdirected. This article lauded the merits of the winning designs and suggested that the presentation techniques would be viewed with awe by the students of schools of architecture. We expected indeed an exceptional display. However, if the jurors of the competition selected these thirteen entries as the best possible solutions for the Canadian house of tomorrow — or even today — we must either question the ability of the jurors, or assume the majority of the competitors to be architecturally tone-deaf.

It is unfortunate that these entries are on public tour, for the indiscriminating will view them as examples of good contemporary architecture. Many of these winning designs would receive little consideration by the architecture staff at U.B.C. if they were student submissions to a school problem. Few of the plans indicate any depth of comprehension of family life, and many plans contain glaring faults which would drive a normal family to the divorce courts. Circulation is often tortuous, and room spaces are awkward and poorly proportioned for their function.

Taking even the prize-winning entry of Knud Peter Harboe of Denmark as the epitome of good design, valid criticism may be made of the following:

- A "galley" kitchen which is far too small to function efficiently for a family of five.
- An indoor and outdoor play area, located well with respect to the bedrooms, but where adult supervision is impossible. It is highly questionable whether children will be content to remain in an area so isolated from "mother".
- A children's bathroom located an unreasonable distance from the bedrooms. It should be noted also that a shower is not suitable for the bathing of small children.

With regards to appearance, only eight of the thirteen prize winners express a comprehension of aesthetic value on the part of the designer. The European prize winner by Gardner Ertman of Edinburgh shows competence and ability, not only in plan and spacial relationships, but also in presentation. This is also true of the entry by Richard R. Söderlind of Denmark, who expresses a confidence and gaiety in rendering, not found elsewhere.

It is pleasing to note that many of the entries winning Honorable Mention were not illustrated in the August issue of the *Journal*, and it is hoped that their omission was not from a lack of space but, rather, a realization that they were unfit for publication.

The Canadian Award winning design shows a particular lack of sensitivity. This is a building conceived in wood, executed in brick, and expressive of neither. A stone barbecue is introduced as a contrasting element which cuts formlessly into the living room, changing to plaster on the fireplace hood, changing again to some form of tile veneered onto the stone, and returning once more to stone on the exterior, before it surreptitiously ends as a brick pier. A garage sits behind this Home of Tomorrow like an empty match box; completely unrelated to the building to which it belongs.

Does a jury not see such violations of basic design prin-

ciples? Or could Frank Lloyd Wright be correct when he says:

"No competition ever gave to the world anything worth having in architecture. The jury itself is a picked average. The first thing done by the jury is to go through all the designs and throw out the best and worst ones so, as an average, it can average upon an average. The net result of any competition is an average by the average of averages."

Yours very truly,
Fifth Year

School of Architecture,
University of British Columbia

It is perhaps tiresome for our readers to be dragged into a discussion that had its origin in August, but it is rarely that we have a correspondent who accuses us of writing a "short-sighted and misdirected" article. Such a correspondent cannot be ignored especially as he is a whole class at U.B.C. If he writes again, though I beg of him not on the Calvert Competition, we hope he will, in future, be more accurate in his charges. Nowhere did we "laud the merits of winning designs". We did praise, as do the Fifth Year, rendering techniques which we still think very high, and higher than is customary on this continent. In a competition where the jury is obliged to award prizes, it is unfair to blame the jury for the quality of the work submitted. After all, we had only six hundred designs to look at.

Our correspondent prefers Gardner Ertman's plan to the winner — "in plan and spacial (sic) relationships". We would draw his attention to the distance at night between the mother and the children, and the bedlam that flanks the living-dining area in the day-time and evening.

The jury was not unaware of the size of the kitchen and of the shower in the bathroom in the winning design, but these are alterable matters which are minor in the overall solution of the problem. As we said in our opening sentence in the article "Press notices by Professor Ponti . . . have been more than kind".

E. R. A.

CONTRIBUTORS TO THIS ISSUE

Paul Arthur was born a Liverpoolian, but emigrated to Canada where he joined his father at the age of nine months. He was educated at Upper Canada College and the University of Toronto. His university course (English Language and Literature) was interrupted by the war from which he emerged as lieutenant on a minesweeper. He has been an editor of at least three publications — *Upper Canada College Times*, *University College Undergrad* and *Here and Now*. His chief interests in life are typography and writing, and his present position is assistant editor of *Graphis* in Zurich where he lives with his wife. His extra-mural activities are absorbed by a female dachshund and a second-hand Opel motor-car.

Editor

Born in Vienna, **Richard Neutra** came under the rebellious influence of Otto Wagner at the Vienna Institute of Technology, and of Adolf Loos. He also studied and worked in Zurich, where he was with the Landscape Architect, Gustav Amman. In 1923, after some months with Erich Mendelsohn, in Berlin, he satisfied his desire to come to America — the land of industry. He met Frank Lloyd Wright at Louis Sullivan's funeral, and subsequently spent three months at Taliesin. Since then he has made California his home and Los Angeles his headquarters.

However, his plans, his designs, his buildings and his writings have not been contained in this area. The world now reads Mr Neutra with respect and admires his work in Puerto Rico, South America, Guam and other countries, in addition to all parts of the United States.

Mr Neutra has aimed at achieving an architecture wedded to his client and to the site, while exploiting modern technology to the full. His writings have emphasized this aim as a social and aesthetic responsibility.

FUTURE ISSUES

March	Students' Issue — University of British Columbia
April	Maritimes
May	Office Buildings
June	General

VIEWPOINT

Are you in favour of competitions for important public buildings in Canada?

I am most certainly in favour of competitions for important public buildings in Canada, but I believe that the competition should be for the selection of an architect, and not a design. It is sometimes the case that the sponsor, in this instance either the national or more local government, feels that it is morally bound to accept the winning design, substantially as it was originally submitted.

Upon further study of the problem, the selected architect might produce a design more compatible with environmental and other characteristics of a site, in many cases far removed from the familiar habitat of the designer. In other words, it is my opinion that the drawings submitted in competition are the instruments upon which the qualification of the designer is based, and are not necessarily to be accepted as the final answer to the building problem.

Watson Balharrie, Ottawa

I think that competitions can be a great stimulant and help to the profession, particularly to the younger members.

Loose, open programs are, in my opinion, too difficult for the assessors to judge fairly. If the programs can be written to describe accurately the problems which require solution, and if enough prize money can be distributed among the competitors so that the architects can afford to enter, I say let's have some.

Ernest Barott, Montreal

Yes, I am.

The success of a competition may be guaranteed only if the promotor can be legally tied to certain responsibilities:

- 1 that the site remain fixed, but, if it has to be changed, that the winning architect or competitors be given the same freedom as under the competition for the development of a design on the new site.
- 2 that the cost of the building be determined by the professional architectural adviser or one or more experienced registered architects. No competition should be approved by the Royal Architectural Institute of Canada if the Institute has not been satisfied on this point. Too frequently architects are allotted a sum of money with which they are expected to provide certain accommodation — and then are severely criticized if the eventual cost is higher than budgeted for or if the accommodation is not all provided.
- 3 that the winning architect and his design will be accepted.

A representative of the sponsor on the jury is essential and provision should be made to protect the sponsor through an advisory committee which would approve the organization of the carrying out of the commission, ensuring that the winning architect's office, associates and consultants are adequate to handle competently the project.

- 4 that he will agree to a two-stage competition. I will not expand upon the benefits of this type of competition other than to say that I am convinced that this ensures wider participation by architects and less expense on their part. After convincing a sponsor that a competition should be held, it is highly unsatisfactory to obtain only a few submissions, with perhaps none from experienced and large firms. The sponsor can soon lose confidence in the results of the competition.
- 5 that Canadians form a majority in the jury of award.

Provided these conditions can be established there is little which offers more opportunity than a competition to stimulate interest in architecture. It presents a sounding board for architectural theories and a panorama of Canadian architectural trends which may gradually merge into a national expression. Certainly the sponsor should be aware that the best building and architect have been chosen from among those who have indicated an interest in that particular project. The architectural quality of our public buildings should improve and be more representative of Canadian architecture as a result.

Fred Lasserre, Vancouver

These remarks are confined solely to the type of official competition envisaged by the regulations of the Institute.

The extra expense of a competition may be justified either as a stimulant for the profession by creating public interest and possibly by bringing to light special ability which otherwise might not be discovered, or by producing a better solution to the problem than might ordinarily be obtained.

It cannot be justified as a method of choosing the architect or the firm of architects most likely to bring a project to an all round satisfactory conclusion. Competition drawings cannot be considered as indicating the capacity or technical or administrative ability of an architect and it is mostly in these fields that goodwill is won or lost by the profession.

Assuming that the judges are unprejudiced and competent, a selection of far reaching importance is that of the professional adviser who directs or advises on the program and schedule of requirements. His value depends on his special knowledge of the type of building concerned. His personal findings after the necessary extensive research may set the pattern for the job. His advice can be more important to the owner than that of the chosen architect which might lead to most unsatisfactory architect-owner relations.

In view of the above, I feel that the profession should be most careful about recommending competitions to owners as only for projects whose requirements are simple and of a standard nature can this method of selection be justified.

F. H. Marani, Toronto

My answer to this question is a qualified "yes". The theoretical advantages of the competition system are by no means always borne out in practice. The client, the professional adviser and the jury determine the climate in which talent may flourish or be hopelessly lost. If the best talents are attracted by good conditions, prizes and jury, the result may be of high quality, but without them (especially a good jury) the advantages of competitions are largely negative. Regardless of the outcome, however, a competition has great public relations value. The publicity attending competitions for important public buildings does give the public the chance to see and comment on what they are paying for. Of two large buildings intended for Ottawa in the near future, we know a good deal about the National Gallery which was the subject of a competition but nothing at all about the National Library which was not.

H. V. Massey, Ottawa

I am opposed to any general policy of selecting architects for important public buildings by competition. Competitions are costly affairs in time and money for all competitors and particularly for all but the winner. I venture to guess that the aggregate cost to the architects involved in any competition would not fall short by much of the cost of the building itself. It might be interesting to discover how close to the cost of the new OAA building was the total cost of competition drawings to the profession.

Economically for the profession, architectural competitions are financial lunacy.

However, everyone likes a gamble once in a while, and an occasional competition is one way of taking a flyer. They are stimulating and a lot of fun and in spite of their cost have a place in architectural life. Too many of them, however, might well put an intolerable load on architects generally.

One of the hopes of every promoter of a competition is that it will enable him to pick the brains of the leading practitioners at a price far below that set forth in the Schedule of Charges. That things seldom work out that way is well known for the reason that few competitions are held under rules and conditions that are attractive enough to entice the leading firms.

To attract the ablest and busiest architects sufficiently to have them give up a month or so of their time and expend considerable sums of money it is essential that competitions be not too frequently held, that they be for what might be termed familiar types of buildings permitting a simple program to be drawn, and that the jury be drawn from reputable and able members of the profession who have catholic tastes and are not fanatically devoted to any particular school of architectural thought. Too often competitors are well advised to pay more attention to the known leanings of the jury than to the program and sound architectural principles.

A. S. Mathers, Toronto

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Woodman, spare that tree!