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EDITORIAL

THE MEETING AT BANFF will go down into history as one of the most pleasant of the forty nine assemblies of the RAIC. We use the word "pleasant" advisedly, and none will dispute it, but there are not a few who will ask whether pleasure is the criterion of achievement at the Annual Assembly. Some committees worked for hours and Council had a heavy program, but for those who were unaffected by committee work, and they must be a majority, there were outside activities only restricted by the weather. From the rumblings we heard, it might be well worth while to ask the members in a questionnaire whether they would like more of their free time to be taken up by listening to papers and taking part in discussions. In that connexion, we are convinced that there is no need to ignore the talent in our own ranks, and that a committee in Ottawa might well be giving thought to a series of short lectures.

We had already had experience of the hospitality and kindness of Alberta architects, and it was a great pleasure for all to meet old friends and make new ones. Many had not been to Banff before, and it was interesting to see how quickly they became blasé in the presence of some of the mightiest scenery in the world. The majority were gay where the 18th century architect in a far less splendid setting would have been melancholy. It is quite obvious that the "gothic mood" is foreign to Alberta and Albertans.

We hope soon to get an article for the *Journal* on a fascinating project in Calgary. It is something we have believed in for a long time, and something we have discussed with skeptical students. Calgary has been bold enough to shut off from vehicular traffic a section of its valuable downtown area. The business people are in favour of it, and the pedestrian will assume a new dignity. It is an experiment that will be watched in many great cities. For the happy shoppers and office workers of Calgary there will be a blissful freedom from those robots who govern the lives of the rest of us by stop, go, walk or wait. And no noise and no smell. May we suggest that bold experiment as one of the papers we should like to hear at Ottawa?

A paper read before the Vitruvian Society, Toronto

Le Corbusier

Gordon Stephenson

CHARLES EDOUARD JEANNERET, now known as Le Corbusier, was born in 1887 in La Chaux de Fonds, a small Swiss town near the French frontier. For the first thirty years of his life La Chaux was his home. It was not until 1917 that he made a definite move to Paris where he was to become a leading and controversial figure in the artistic and intellectual battles of the twenties and thirties, and after the second world war, the most influential architect in the world.

Throughout his turbulent career as artist, architect, and chief protagonist of the modern movement in architecture, Le Corbusier has fought for many aesthetic and technical ideas which are now generally accepted, and for a series of social, economic, and political concepts which sweep through space and time in confusing flight. They have all been brought together in his various published works and projects on town planning, or *urbanisme* as it is better named by the French.

His dominant town planning theme is based on his love for Paris and his reaction to it. "The Great City", he said in 1922, "is a *recent* event with devastating consequences". He has drawn inspiration from the Paris of *Le Roi Soleil* and the large undertakings of Baron Haussmann, who worked for the third Napolean at a time of great economic and physical expansion. He hated the contemporary Paris of crowded slums within the nineteenth century fortifications and the endless, shoddy suburbs beyond them.

In contrast to England's Ebenezer Howard, who was neither architect nor artist, Le Corbusier believes a metropolis should be a huge architectural composition of high blocks of apartments and skyscraper office towers set in public parks, rather than a constellation of towns. The great design is to be achieved by unspecified *autorité*, with architects acting as supreme beings in the execution of decisions. Ironically, work on this scale was given to architects in the USSR at the very time when there was an ideological swing away from the 'revolutionary' notions of Le Corbusier to the canons laid down by *anciens elévès* of The Ecole des Beaux-Arts, who had been trained in Paris before the first world war, and came into favour when Lunacharsky was Commissar for Culture.

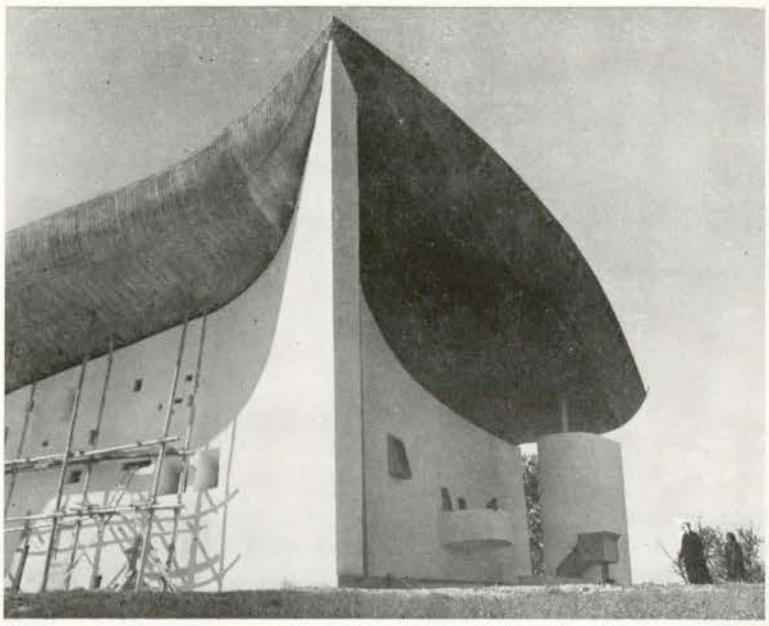
The famous *Beaux Arts* which dominated the world of architectural education for many years, is the powerful academic windmill against which Le Corbusier has tilted for forty years. He was always certain to encounter rowdy, organized resistance from students of the *Ecole* whenever he gave a public lecture in Paris. Shy and sensitive with assistants in his own atelier, Le Corbusier hit very hard in verbal or written debate, and it is remarkable that he was ready to deal telling blows shortly after taking up permanent residence in Paris. Until then his formative years had not been remarkable.

In the decade before the first world war, when Charles Edouard Jeanneret was a young man, architecture as an art and science was at a low ebb. He was to slip into the profession almost as if by accident, with little formal training. In 1900 he went as a thirteen year old pupil to the *Ecole des Arts et Metiers* in La Chaux to acquire his father's craft, the engraving and enamelling of clock faces. It was his father who would first encourage him as a draughtsman, and his architectural sketches, vibrant yet economical and sensitive in line, bear witness to this influence. Later, the clear and precise geometrical drawings of his architectural office were to set new standards in clarity of expression. As in high quality engraving there were no superflous lines; every one had meaning.

L'Eplattenier, his teacher at the *Ecole des Arts et Metiers* of La Chaux, gave him an interest in architecture and the fine arts, but probably very poor instruction. His early training was in La Chaux; in three study tours, to Italy, to Germany, and to Central Europe, the Balkans, and Asia Minor; and in the architectural offices of Josef Hoffmann in Vienna and Auguste Perret in Paris. He stayed for only a few months in Hoffmann's office, but his fifteen months with Perret in 1908-1909, were of great significance. The Perret Brothers worked all their lives towards a complete mastery of reinforced concrete as a structural and facing material. Although Auguste Perret and Le Corbusier quarreled continuously in the architectural *bagarres* of the twenties and thirties, both were to remain outside the official pale until after the second world war, when Perret became the grand old man and leader of the French architectural profession, and Le Corbusier was to enjoy the spotlight on the pinnacle of international fame.

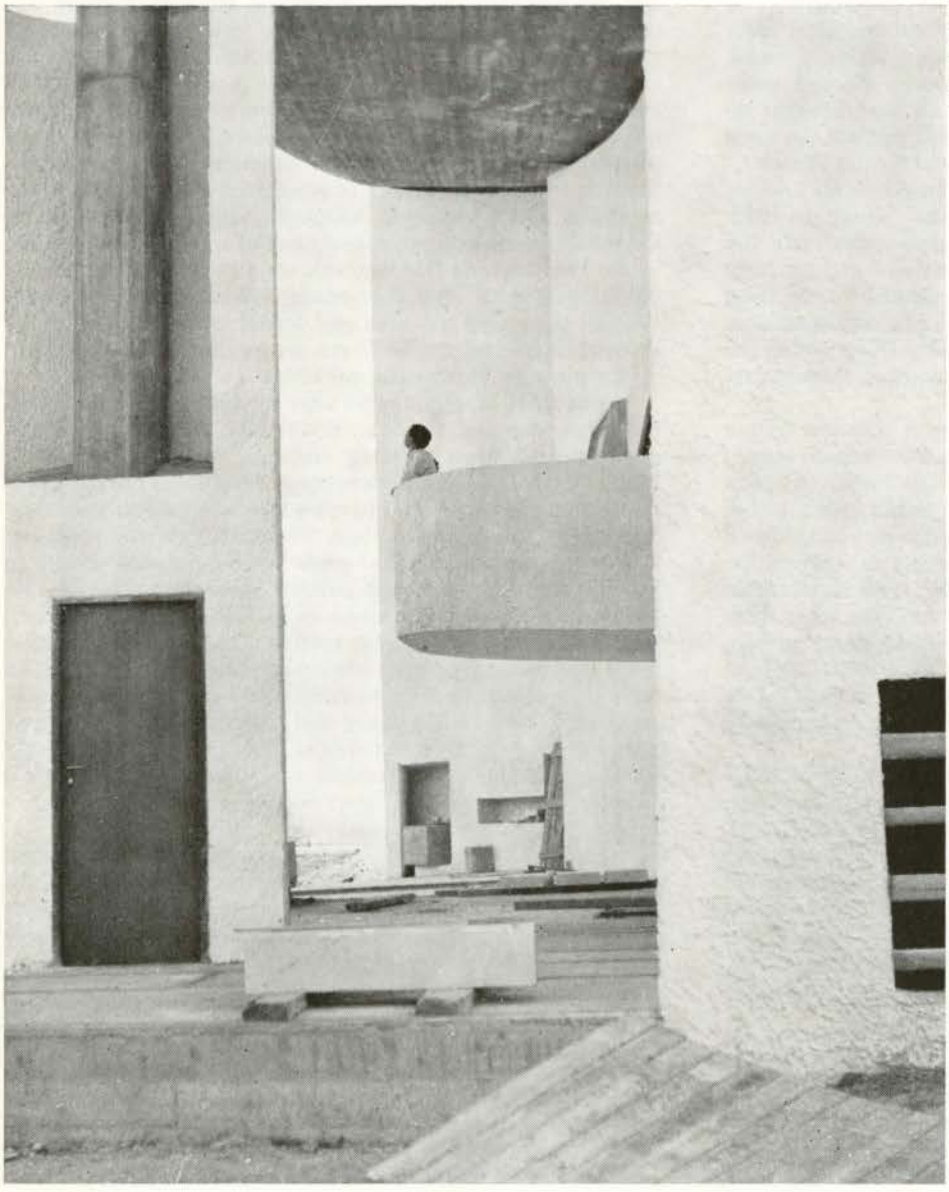
It was in 1917, eight years after working with Perret, that the thirty year old Swiss architect went to Paris and found employment with a building materials firm which failed in 1921. By this time he had developed ideas about the mass production of houses and had become a serious painter under the influence of Aimédee Ozenfant. Together they wrote and ran *L'Esprit Nouveau*, an *avant-garde* journal devoted mainly to the arts, and developed the *purisme* movement. The *nom de plume* Le Corbusier, the name of his maternal grandmother, was the signature Jeanneret used for the articles he wrote. He was to adopt it as his professional name when, in 1924, he went into architectural partnership with his cousin Pierre Jeanneret. Although Le Corbusier and Ozenfant parted company with bad grace in the mid twenties, their paintings of the early twenties have an obvious affinity and were admirable in their lucidity. They also had a direct bearing on the architecture of the famous Jeanneret cousins.

In an important sense the Le Corbusier and Pierre Jeanneret partnership was most fruitful during the first decade of its existence. In 1922, when Pierre was an architectural student, they learned to work together in jointly preparing a large diorama, illustrating the design for a city for three million, which was exhibited in the Salon d'Automne of 1922. As a concept it was vaster, if less mature, than the *Ville Industrielle* of Tony Garnier, the Rome scholar who shocked the *Beaux Arts* twenty years earlier. The ideas illustrated by the diorama, and its successor the Ville Radieuse, have remained fundamentally unchanged even though modifications occurred in their application to several cities for which Le Corbusier has prepared *projets*. The 'City of Tomorrow' or 'Radiant City' was to have



PAUL ARTHUR

Pilgrimage Chapel
Ronchamp, Southern Vosges, 1955



PAUL ARTHUR

Detail of Chapel

millions of inhabitants, living in tall and continuous blocks of flats overlooking parks crossed by high level roads, leaving the whole of the ground level for pedestrians. The proposed density was three hundred and twenty persons to the acre, that of the inner parts of his beloved Paris. It was in fact, to be a twentieth century Paris. By examining large schemes incorporating high blocks of flats at high density, such as Stuyvesant Town on Manhattan Island, one can appreciate that the 'park space' would be much less than that shown on the drawings, and the scale of the vast walls of buildings overpowering.

By the irony of fate, Chandigarh, the exciting new capital of the Punjab, for the design of which Le Corbusier is chiefly responsible as Consultant-General, is almost entirely composed of terrace houses. His great masterpiece of town design, perhaps the climax to a memorable career, owes much to the garden-city idea of Ebenezer Howard, first translated into architecture by Raymond Unwin and further developed by Wright, Stein, Alexander, and Albert Mayer in the USA and Canada. Chandigarh is composed of a series of neighbourhoods lying between major highways treated as railways should be. The family houses look inward to parks and bazaars, very much in the manner of the 'Radburn system'. Both Mayer, who designed the first plan for Chandigarh and Le Corbusier, were firmly agreed that pedestrian ways and main traffic roads should be clearly and distinctly separated. It is perhaps in every way appropriate that the ideas of the two main schools of thought in planning, whose protagonists were prone always to take up extreme positions, should have been happily fused under the cultural, social, and economic pressures of India.

At the time of going into partnership in 1924, the two Jeanneret cousins obtained atelier space in a former Jesuit Seminary on the *rue de Sévrès*, almost opposite the *Bon Marché*, the big department store of the *Rive Gauche*. The space was the whole of one side of a cloister. The former colonnade, or ground floor was not used, but its length of about 150 feet had to be traversed in order to gain the stair leading to the upper floor. Until the thirties this long, whitewashed gallery, about 18 feet wide and 150 feet long, was not subdivided, although near the door there was an ante-space containing bits of the *Plan Voisin* for Paris and other relics of previous effort. Next came a bay surrounded by low tables where Le Corbusier and his cousin sat amongst papers and architectural bric-a-brac. There was no secretary or reception desk. Letters were written by hand and for many years the first 'Jeanneret' name printed at the top of note paper was scratched out and 'Le Corbusier' written in. The rest of the long office was occupied by desks at right angles to the high windows overlooking the tree planted but neglected quadrangle. By the late twenties there were always about fifteen or sixteen assistants in the office-atelier. They came from all parts of the world. In 1930 there were sixteen, representing eleven countries including the USA, England, Greece, Hungary, Holland, Czechoslovakia, Poland and Japan. Somehow, a vast amount of design work was always being executed. This was not because of order and efficiency in the office. Both were fairly conspicuous by their absence. It was because of the speed at which ideas and solutions flowed from Le Corbusier, the patience, unflagging energy, and practical bent of Pierre Jeanneret, and the high quality of the dedicated and unpaid assistants. Virtually all were well qualified men and women, taking 'post graduate' courses at what for them was the fountainhead of the modern movement.

It would be of great interest to know what has happened to the ex-students of the atelier, who must have numbered two hundred by the second world war. It is certain they will be found in all corners of the world on both sides of the iron curtain, and almost equally certain they will be only a tiny fraction of the mass of Le Corbusier adherents, and the best balanced at that. They loved him for his power of creative design and the way he opened up vistas to a new world. They knew him as a human being with weakness as well as strength, volatile and changeable. Each would also pay tribute to Pierre Jeanneret, who tended the genius of his cousin for so long, even though there must at times have been most difficult if not impossible moments.

The break in fact came during the war, and it was not entirely repaired even though Pierre Jeanneret was later to become one of the principal architects working with Le Corbusier on Chandigarh. After the war Le Corbusier had arrived. He is now feted much more often than he is publicly hated, and is seemingly more sensitive to criticism than he had ever been in the days when he was viciously abused by the majority of architects who spoke about him. The free and easy, yet hard-working life of the office atelier ended with the war. Its long gallery now looks like a small factory for producing designs according to a formula (his modulor). The 'old fashioned' drawing boards were replaced with draughting machines which present a row of vertical surfaces to visitors. Le Corbusier is in partnership with an engineer, and in a looser way, with assistants on a more permanent basis. At the entrance to the office a great change has taken place. There is a receptionist-secretary and just beyond her, a large cube which is about eight feet high. It is in this soundproofed, artificially lit and ventilated box that Le Corbusier works, and meets his visitors. It is in perfect 'harmony' with the human being, with all the dimensions based on his modulor. In 1931, Commissar Lunacharsky in driving Soviet architects to Socialist realism condemned Le Corbusier as a bourgeois intellectual sitting in an air-conditioned office, looking at the world through horn-rimmed spectacles. This was a mean attack in 1931, but what a sitting shot for invective Le Corbusier would now present – and how he would delight to shoot back!

There may have been a grain of truth in Lunacharsky's propagandist attack. Le Corbusier is a Parisian intellectual, a romantic, a creator, the great artist-architect. He has an imperfect understanding of ordinary men and women, their daily lives and their aspirations. He has never claimed to have much knowledge of such necessary 'evils' as politics and economics. He assumes that they and the law may be adjusted to suit great architectural symphonies for which he and his disciples should be composers and conductors. It is perhaps this sureness amounting to arrogance of the great artist which in part lifts him above his fellow architects, and leaves him in virtual isolation, despite the ever growing number of near and distant followers and worshippers. He has always seemed to receive more stimulus from fellow artists, such as Ozenfant in his more youthful days and Fernand Leger in later life, and from scientists and scholars, for example, Gustave Lyon the physicist, than from any member of the architectural profession. He has been the prodigious stimulator of architects and the disturber of their consciences.

The *Congrés Internationaux d'Architecture Moderne*, or CIAM, were built round him. CIAM has grown enormously in strength and influence, yet it was never stronger than in its earliest days when it was the rallying point of the precursors and originators, and a fascinating combination of creative giants, such as Le Corbusier and Walter Gropius, a few eminently practical men and some pure enthusiasts. The miserable story of professional and political intervention in the competition for the League of Nations Building at Geneva was the prelude to the formation of CIAM. Now there is an ever present danger that CIAM, having won its main battle, will become an easily entered yet exclusive society to wield undue influence in favour of its members. It includes imitators and false disciples, worshipping and ready to distort history.

Time will show the final place and importance of Le Corbusier in the history of architecture. A great part of his written work will be forgotten as so much pamphleteering, but many of his fundamental ideas will live. Some of the theories have been applied in quite a number of buildings with varying degrees of success, but his professional practice for many years was limited in extent, and the opportunity for making a direct test of theory in large scale practice rarely existed. Moreover,

his lifelong interest in housing was never allowed any real scope until he was beyond sixty years of age, and, as one consequence, some of his theories have tended to become more abstract. With his Parisian outlook and disregard of economics, he grew confirmed in the conclusion that every family should live in an apartment—albeit a very expensive one if it were to accord with his conception. It is of more than passing interest to note that nearly all *avant-garde* architects in England who follow the Le Corbusier line in housing are childless as he is or, if they have children, live in some small house, preferably Georgian, either in town or in a village. There may be a similar situation in other countries, particularly in the English speaking world.

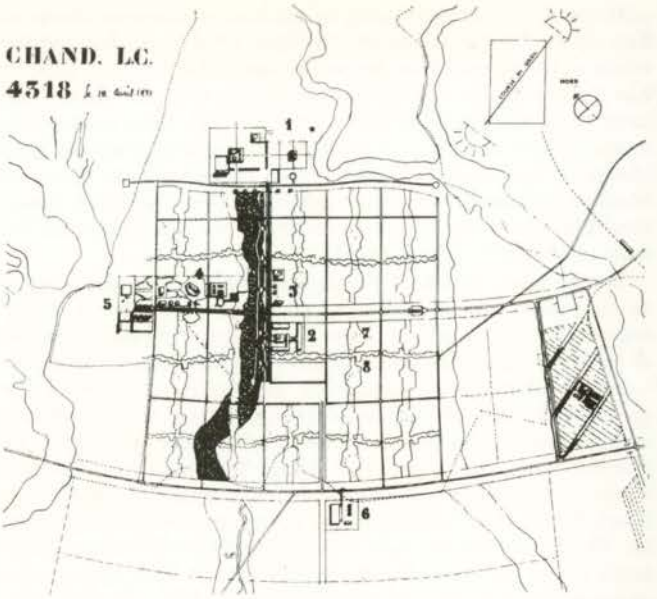
Le Corbusier's *Unité d'Habitation* at Marseilles, a great apartment building for sixteen hundred persons, and its successors, are phalanstéres in modern dress. They can not be justified on economic grounds as they provide apartments which are three or four times beyond the reach of the average family. Because of this and other things, the social theory underlying *Unité* can never be tested. What cannot be denied is that the first *Unité d'Habitation* was a magnificent sight for a war-worn Europe; a great sculptural mass set in a Mediterranean landscape; in every way as thrilling as a Picasso exhibition, a medieval or classical monument.

Several of Le Corbusier's buildings will remain as reminders of his creative genius. Perhaps the most enduring and aesthetically perfect, built during the first ten years of the partnership with Pierre Jeanneret, are the *Maison Cook*, the Villa at Garches, and the *Pavillon Suisse*.

The *Maison Cook* was designed in the mid-twenties. A small house in a terrace of individual houses in Boulogne-sur-Seine, it is between others by Mallet-Stevens and Lurçat, modernist contemporaries. With its open plan and the small garden passing under the house, it is delightful in its lightness and elegance in detail. The *Maison Cook* is as lucidly composed as a Jeanneret or Ozenfant painting, whilst its neighbours are cubist and clumsy.

The Villa at Garches was built for the brother of Gertrude Stein, and showed clearly the true genius of Le Corbusier. The villa is large and on a deep plot. The garden 'enters' the house as a spacious terrasse of two stories in height. This idea reflects the architect's town planning theme, that each apartment dwelling should have a hanging garden. But of more importance, Michael Stein had several magnificent pieces of seventeenth century Italian furniture and the best private collection of Matisse paintings. The architecture, the furniture and the paintings were in perfect harmony. The building, and this is true of nearly all Le Corbusier's work, passed the crucial test. It was pure, restrained, and ageless. Some of Le Corbusier's great contemporaries would have difficulty in passing such a test. It is hard, for example, to imagine a Frank Lloyd Wright house without furniture designed by the architect, and the most inevitable Japanese prints; and good furniture of other ages or robust painting would look out of place against the mock purity of a Mies van der Rohe building.

The *Pavillon Suisse*, in the *Cité Universitaire* of Paris, is an exciting building and with its simplicity of idea and form as moving as the Parthenon. In the sense that the students are not comfortable, physically or psychologically, as they might be if there were more than a glass wall between them and the outside world, it fails on human grounds whilst it triumphs as a work of art.

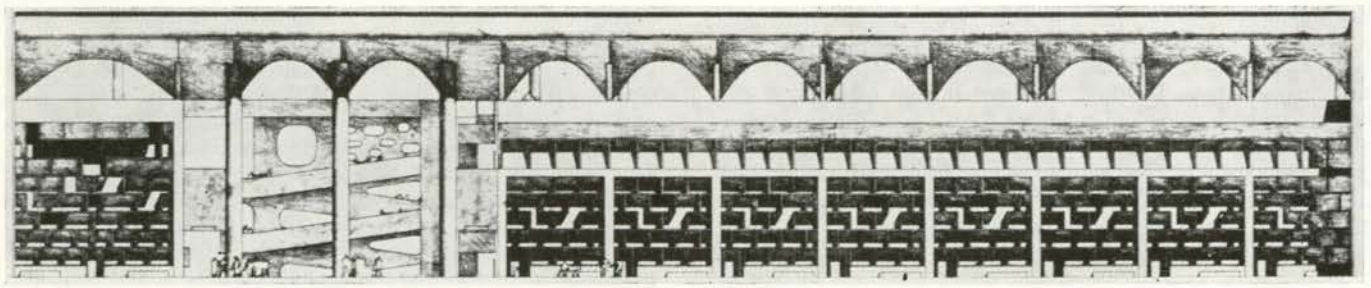


Chandigarh

There is a great office building in Moscow which was designed by Le Corbusier at the end of the twenties. Nikolai Kolli, now a leading Russian architect, spent two years in the Paris office working on the drawings and then supervised the construction in Moscow. The building is a notable landmark, and this not only because it was seized upon by Lunacharsky as an object to criticise when he helped to turn Soviet architecture into a false classicism. Originally intended for Centrosoyus, the building became the central office of the Ministry of Light Industry, to house about four thousand employees. Although the main emphasis of the composition is horizontal rather than vertical it has close aesthetic affinity with the United Nations headquarters in New York. The long facades are *pannes de verre* and the end walls unbroken stone veneer. The Russian commission came as some compensation for Le Corbusier's inspired but losing effort in the 1927 competition for the League of Nations headquarters at Geneva, in which he was beaten by professional and political intrigue.

His project for the League of Nations building at Geneva may well rank as his greatest design. On a magnificent site which was fully exploited by the architect, it is an outstanding essay in monumental composition in the modern manner. The solution is functional, fresh, and free of clichés. If this design had been executed the whole course of modern architecture might well have been changed, and it is quite certain that Le Corbusier would have led a different life, demonstrating his theories by working on big commissions, rather than spending much of his time in verbal battles and propaganda.

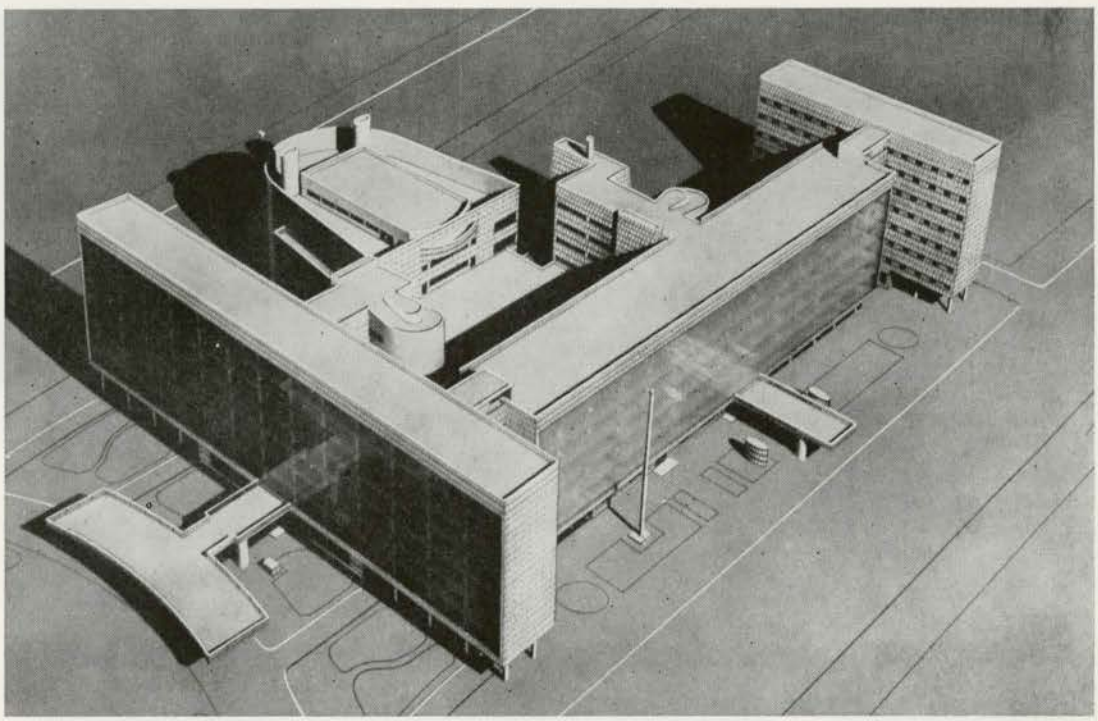
The High Court building,
main facade of final drawing, 1952



In 1930 he was to be one of the Russian and foreign architects invited to take part in the competition for the Soviets' Palace. His design, a larger *projet* than that for the League of Nations building, was an imaginative solution of a difficult program involving a hall for fifteen thousand persons, a smaller hall, a large library and a meeting place for crowds and processions. But it seemed deliberately to seek the extraordinary, was less human and more mechanistic in feeling. It contained one magnificent piece of modern construction. Gustave Lyon, who helped Le Corbusier on acoustic problems, proposed that the roof of the huge auditorium should be suspended, and that support at one end should be from a large parabolic arch soaring over the main structure. This idea was incorporated in the design with great architectural effect.

In the thirties Le Corbusier spent long periods in South America and the USA. He also worked on a general plan and a business centre for Algiers, on town planning *projets* and smaller commissions. In different ways he was to wield tremendous influence in South and North America. In Brazil there are several buildings, carried out by enthusiastic adherents, one almost directly translated from his sketches. He was highly critical of the USA and, as a true Parisian, remained so in his later years, even though his was the major influence in the design of the United Nations building, which is curiously unsatisfactory and surprisingly unfunctional. The skyscraper was reduced to a simple formula; a pure rectangular slab with the main facades *pannes de verre* and the end walls plain veneers. Officers in the higher echelons of the United Nations work in shallow, grossly overlit rooms behind the *pannes de verre;* the majority of employees work in the artificially lit interiors. The great meeting hall of the General Assembly was to have the form of an amplifier or loud speaker, and this is the external expression. The interior is rather like a super cinema, and of a shape which bears no relation to the exterior.

Wallace K. Harrison, the highly qualified and experienced director of planning for the United Nations Headquarters, had an almost superhuman task with architects of ten nations acting as the Board of Design Consultants, expecially as Le Corbusier was one of them. Great architecture cannot be produced in committee and Le Corbusier would be an impossible col-



Centrosoyus building
Moscow, 1929
completed 1934

laborator if a common denominator were the objective. As an originator and powerful designer of immense versatility his method of procedure would be full of contradictions.

In the twenties, during a period of major intellectual and artistic activity, Le Corbusier lived in an ancient apartment building on the narrow, medieval rue Jacob, which lies in the Latin Quarter between the Boulevard St. Germain and the Seine. The main room in his apartment was piled high with bits and pieces, furniture, works of art, papers, and paintings. In it he painted every morning. From about two until seven he was at work in his architectural atelier. In the evenings, and at other odd moments, he wrote in his crowded room in the rue Jacob about sunlight, air, the city of parks, and of order.

Le Corbusier did not marry until he was in his early forties. In 1938 the Le Corbusiers went to the penthouse flat in a newly completed seven storey building of his design at Boulogne-sur-Seine. It was a move to a background of his own fashioning; to space, order, and light. His wife has complained that there is too much light.

In his painting and architecture of the twenties Le Corbusier was the aesthetic purist, and in the architectural world the purifier *par excellence*. In his later years varied and extraordinary experience has lead him to search for greater richness in his compositions and detail and to design in a way which is both more scientific and assertively decorative. The development of his architectural office provides some indication of the changes wrought by time and which may continue. A great artist must always explore and search for the truth. He must work as an individual in seeking that harmony which comes from the spirit as well as the mind. Le Corbusier's design for the pilgrimage chapel in the Southern Vosges, near the Swiss border, confirms his position as an outstanding plastic artist.

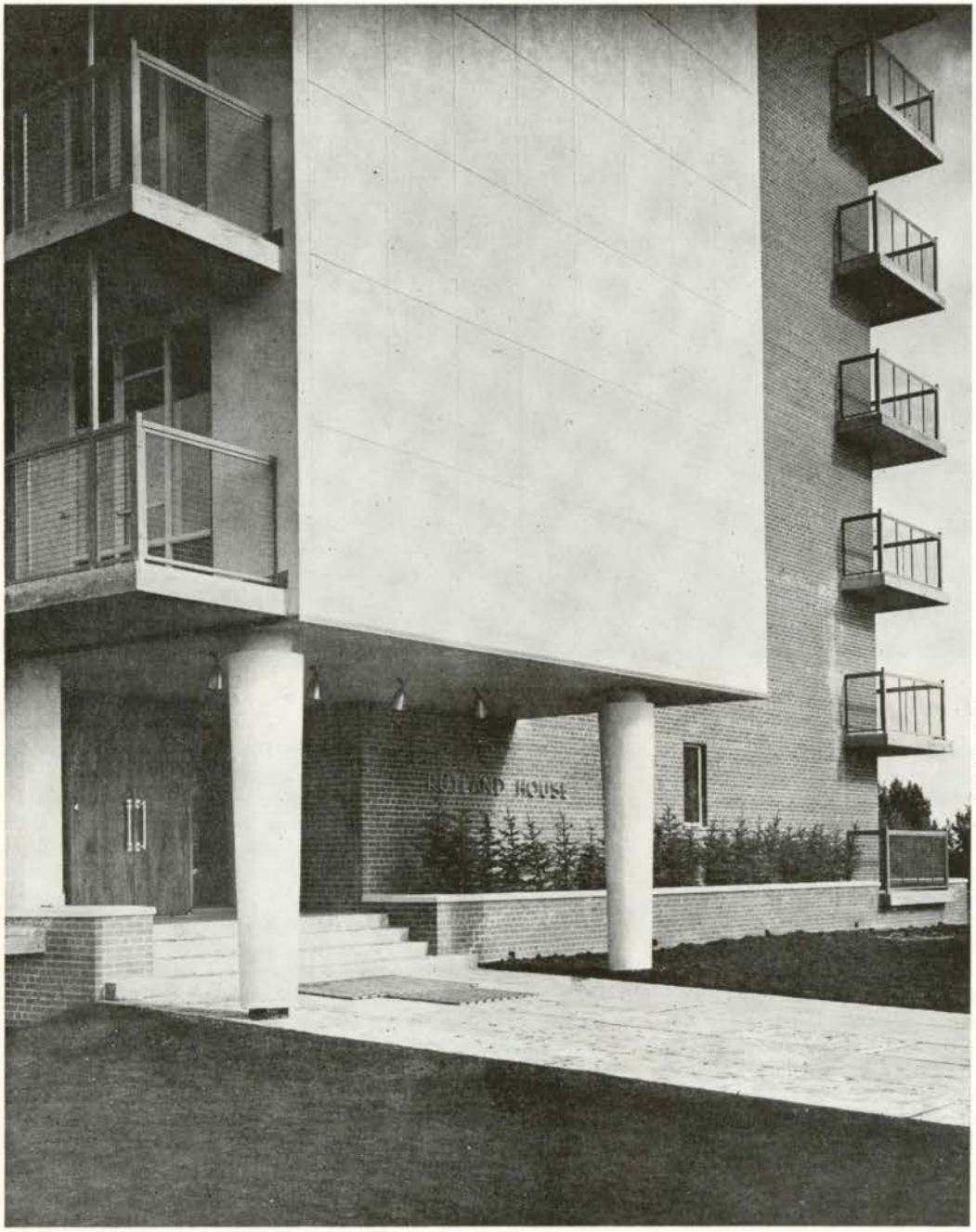
Le Corbusier is almost certainly the greatest personality of the modern architectural movement; above all the inventive genius. Both he and his work will always defy exact analysis. He must rank with Picasso, his great contemporary, in the world of creative art. From both there is much to be learned and to be enjoyed, even though at times they have carried the day by assaulting the senses. Neither can be imitated.

The overall development

Rideau Towers, Calgary, Alberta

Architect, Peter Caspari

Structural Engineer, M. V. Zinn & Associates Ltd.
General Contractors, Bird Construction Co. Ltd.



E. W. CADMAN

Panoramic view

Detail of entrance

E. W. CADMAN

The entrance

E. W. CADMAN

Rutland House

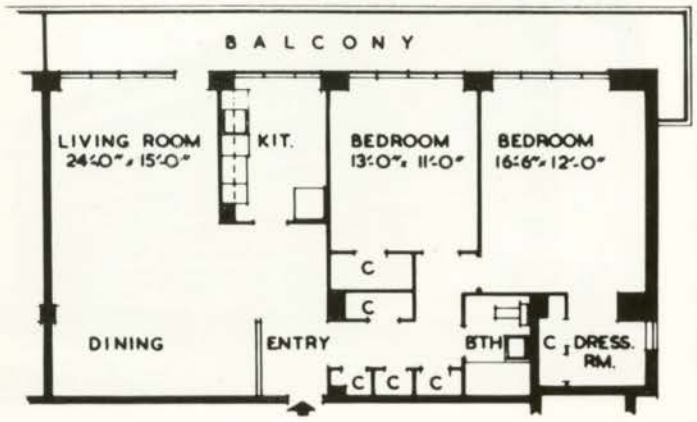
J. ROSETTIS

Rutland House — the first unit completed

C. W. CADMAN

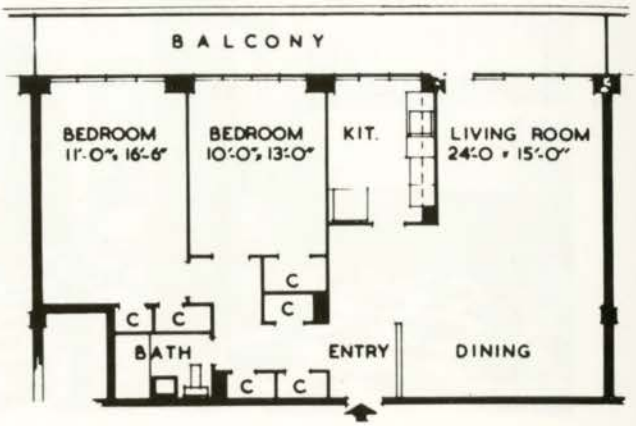
APARTMENTS NO. 9

4½ ROOMS, DRESSING ROOM AND BATH.



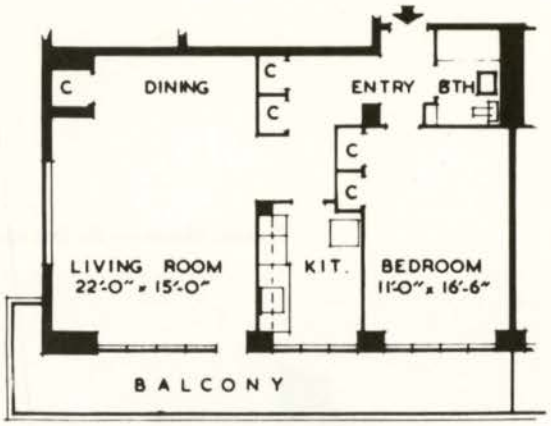
APARTMENTS NOS. 7 and 8
except on ground floor

4½ ROOMS AND BATH.



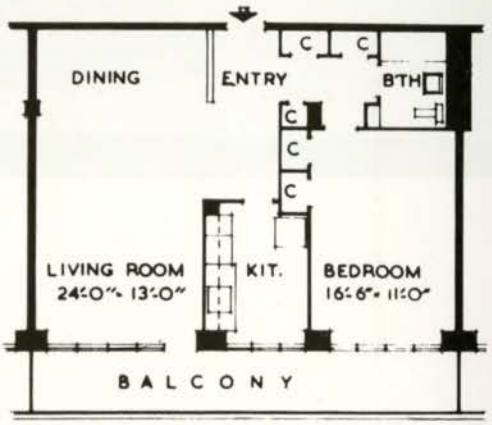
APARTMENTS NO. 5

3½ ROOMS AND BATH



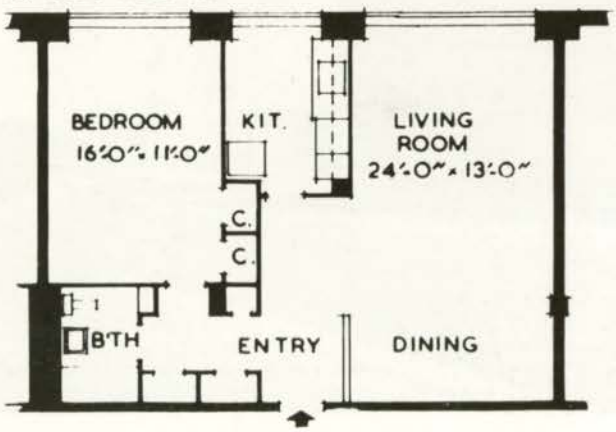
APARTMENTS NOS. 3 and 4

3½ ROOMS AND BATH.



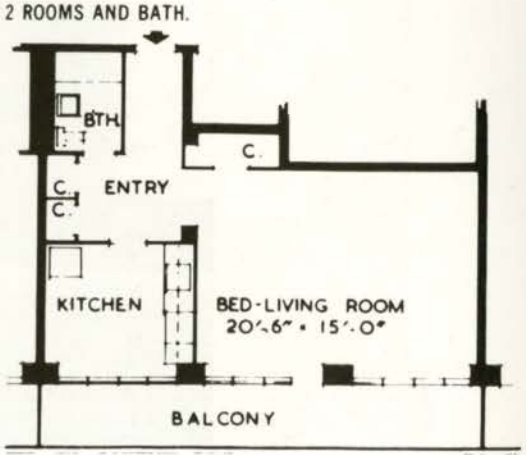
APARTMENTS NOS. 107 and 108

3½ ROOMS AND BATH.



APARTMENTS NO. 2

2 ROOMS AND BATH.

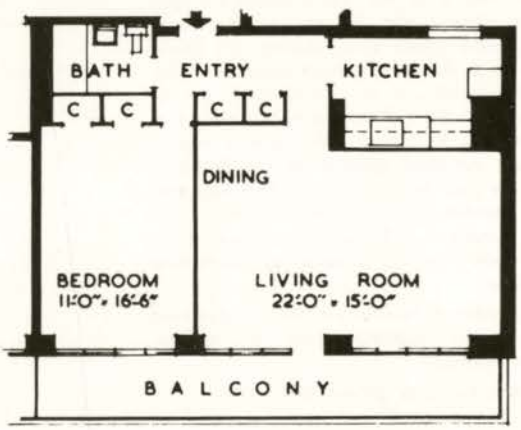


APARTMENTS NO. 6
except on ground floor

3 ROOMS AND BATH

APARTMENTS NO. 1

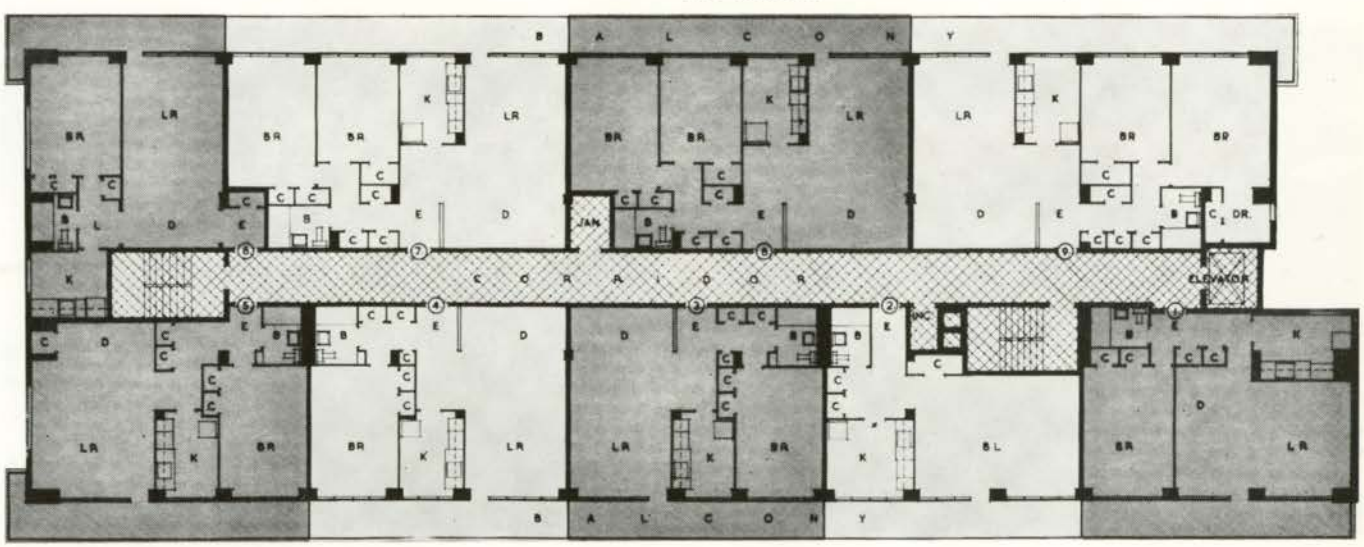
3½ ROOMS AND BATH.



Legend

B	Bath
BL	Bed-living room
BR	Bedroom
C	Closet
D	Dining
E	Entry
K	Kitchen
L	Lobby
LR	Living room
DR	Dressing room
JAN	Janitor's closet
INC	Incinerator

Apartment Location Plan



CENTURY

Guy Towers Building, Montreal, Quebec

Architects, Greenspoon, Freedlander & Dunne

Structural Engineer, Pierre M. d'Allemagne
Mechanical Engineer, A. Benjamin
General Contractors, Louis Donolo Inc.

The 14 storey building, located on Guy Street, between St. Catherine Street West and Sherbrooke Street West, has been designed for office space of varying sizes. All services are consolidated against blank wall, leaving the entire 14,500 sq. ft. floor area free for flexible subdivision. Structurally, it is a reinforced concrete building with flat slab and dropped panels. Underfloor ducts, for power and telephone connections, are provided throughout the building. There are four high speed elevators and one service elevator. Glazed face brick has been used for all elevations, Indiana limestone and granite for main entrance. Windows are aluminum throughout.

The building is heated by means of differential heating system consisting of two zones with individual controls.

There is basement garage for 60 cars.

Penthouse — executive suite

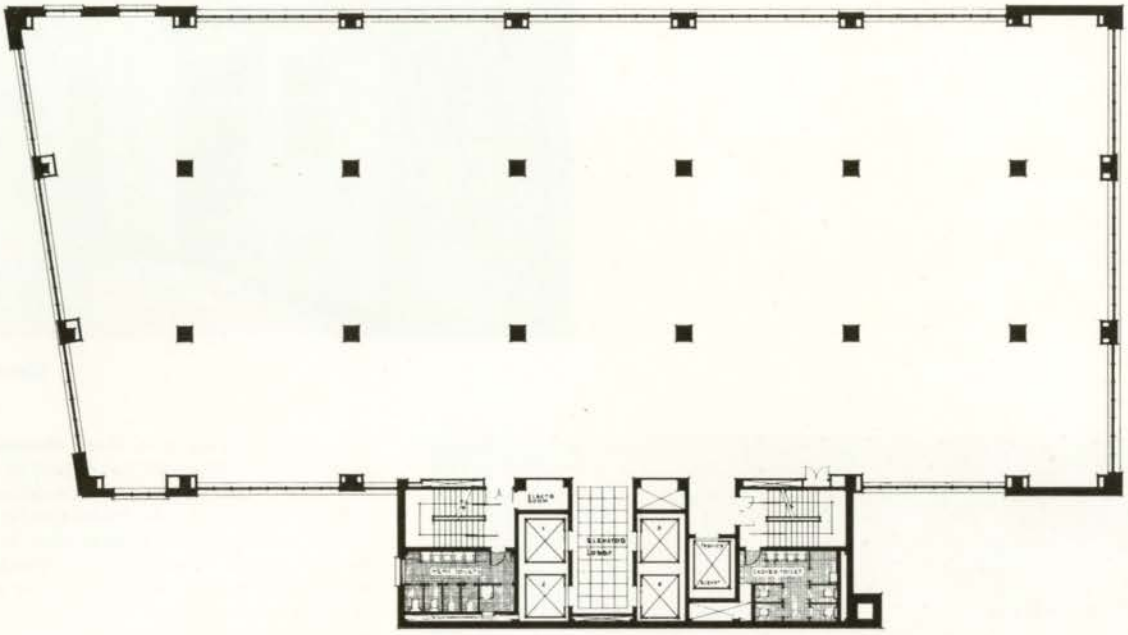
CENTURY

Cafeteria kitchen

COURTESY BELL TELEPHONE CO.

CENTURY

Typical floor plan



Starter's desk, main lobby

CENTURY

Elevator hall

CENTURY

McColl-Frontenac Oil Company Limited, Montreal

Architects, Barott, Marshall, Montgomery & Merrett

STUDIO ALAIN

Elevator lobby

STUDIO ALAIN

This office building rises above Mountain Street, in the heart of Montreal, on an arterial side-street with heavy traffic conditions. It neighbors an old building occupied by the Hydro-Quebec and faces a large multi-storey department store. It was built for the McColl - Frontenac Oil Company, who occupies four floors — the 2nd, 6th, 7th and 8th — and part of the Ground Floor. The remainder is rented to different firms and to a few commercial establishments on the Ground Floor. It is to be noted that the owners maintained a rigid control on the design of the store signs of the ground floor, which evidently adds to the integrity of the building.

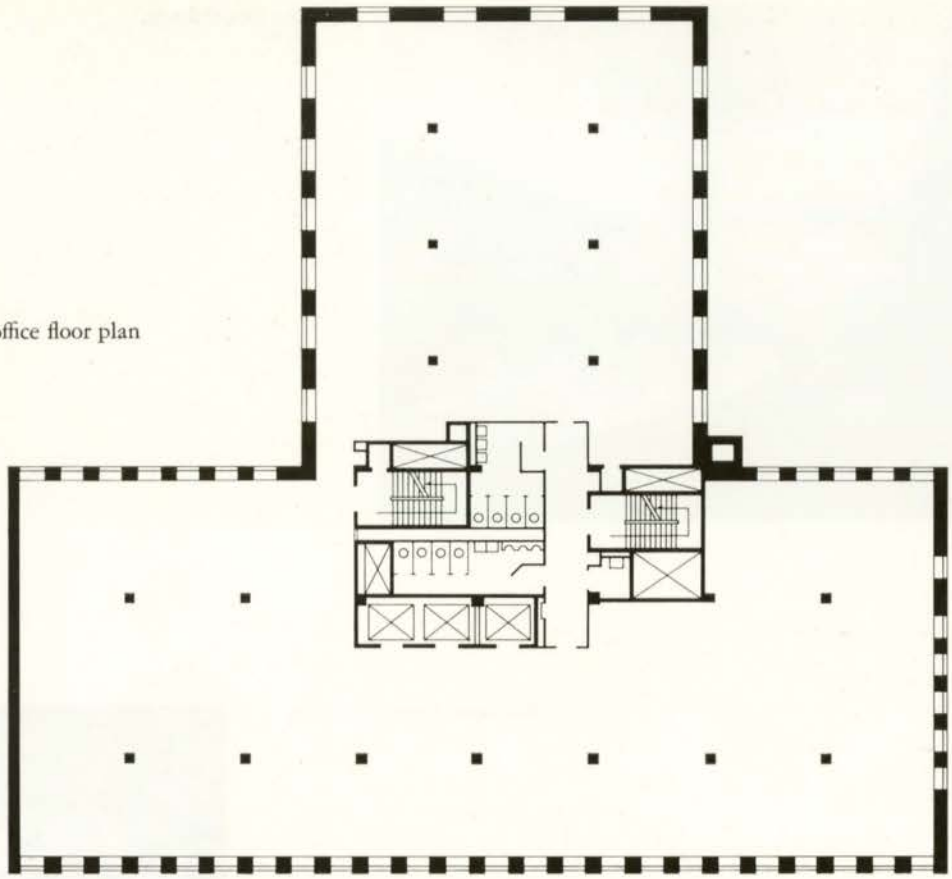
The architectural solution is expressed in a "T" shaped building built vertically on eight floors (including the Ground Floor) and two basements which provide parking space. An air-conditioning system, capable of maintaining a relative humidity of 50% during the summer and 30% during the winter, conditions the entire building.

Air Distribution is from fans located in the Penthouse with a refrigeration plant in the Basement of 315 tons capacity. Conditioned air is introduced in the various spaces from combination heating and cooling convector units located under the windows and in the central areas from ceiling panels. The air supply is equivalent to complete air change every six minutes. All the perimeter offices have individual temperature control. Automatic controls throughout are pneumatic.

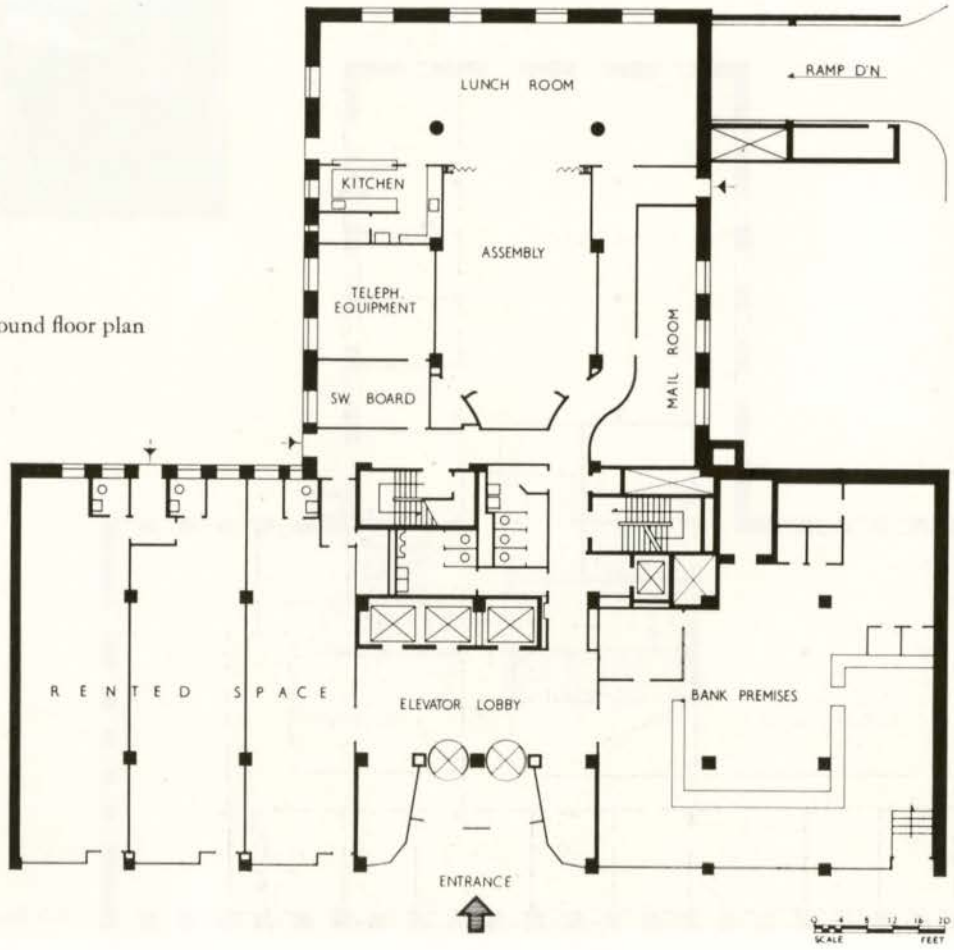
Electrical supply for the building is 12,000 volts from two separate Hydro Generating Plants providing a normal source of supply and a standby source. All office floors have three channel underfloor ducts to provide electrical telephone and signal services.

Some of the technical particulars are as follows: A reinforced concrete frame covered with brick on terra-cotta. Interior partitions are generally plaster on terra-cotta with some various wall coverings, such as: oak flexwood, mahogany veneer panelling, etc. Floors are covered with vinyl-asbestos tile, except for some areas where the owners have used wall to wall carpets. The ceilings are of perforated acoustic metal panels. The windows are one piece "Twindow" type, horizontally pivoted for cleaning. Venetian blinds are installed throughout the building. Door frames are made of metal and the doors are wood. Three completely automatic elevators, without attendants, serve the upper floors, while a small elevator goes to the two basements where are located, the parking areas, the boiler room and refrigeration equipment of the air-conditioning system.

Typical office floor plan



Ground floor plan

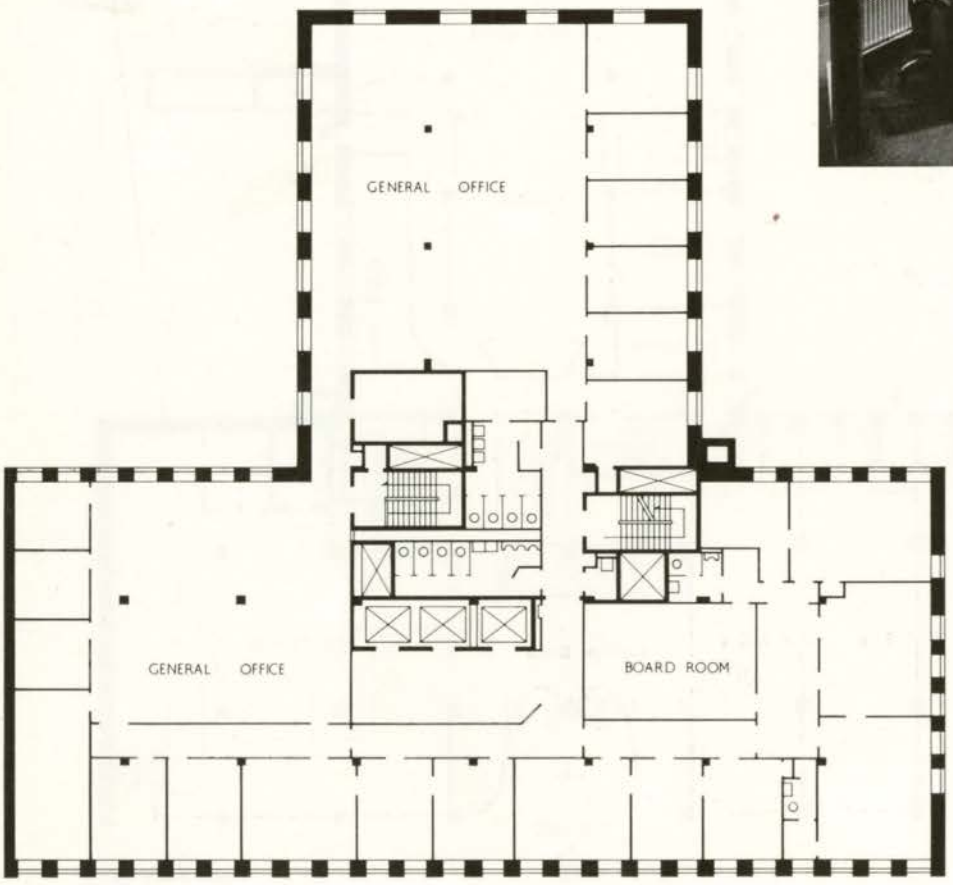


STUDIO ALAIN

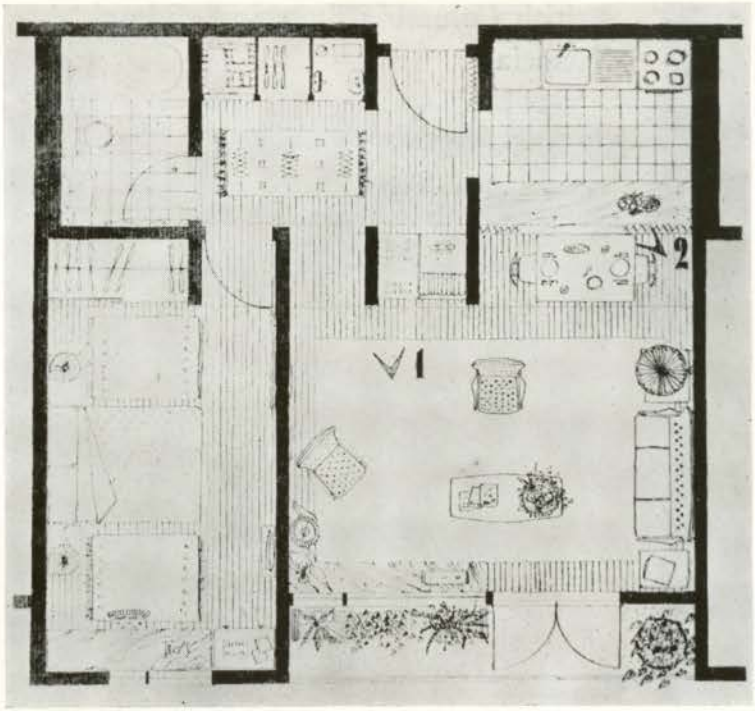
The Board Room

8th floor, Executive Lobby

STUDIO ALAIN



8th floor plan - Executive offices



Typical suite

The Fort Harrison, Victoria, B.C.

Architects and Town Planning Consultants, Clack, Clayton, Pickstone

This apartment building contains eleven one-bedroom suites with six of the suites in the south wing having full width living room balconies. The north wing suites are built over a substantial rock out-cropping, consequently, no accommodation has been provided under this portion. The furnace room, laundry, locker rooms and the janitor's suite are located on the ground floor of the south wing.

All the suites are of a minimum area and have been planned as simply as possible with various built-in fixtures being provided by the Owner. Although sitting on them is possible, it is not intended that the balconies be used for this, but have been provided rather for the psychological effect from within the suite. They have proved most successful and at long last the public are expressing a wish for them to be incorporated in new construction.

Colour plays an important part of the design in that a deliberate attempt has been made to increase the sense of modelling of the facades by colour contrast.

The construction generally is of Western Frame with a combination of wood siding and stucco, the base of the building being of concrete block and brick.

All car parking is at the rear of the building with a separate entrance from the carports. The landscaping is provided by the natural rock out-crops, it being found that small pockets of planting among the rocks and trees, with the remainder of the site under lawn, being entirely adequate.

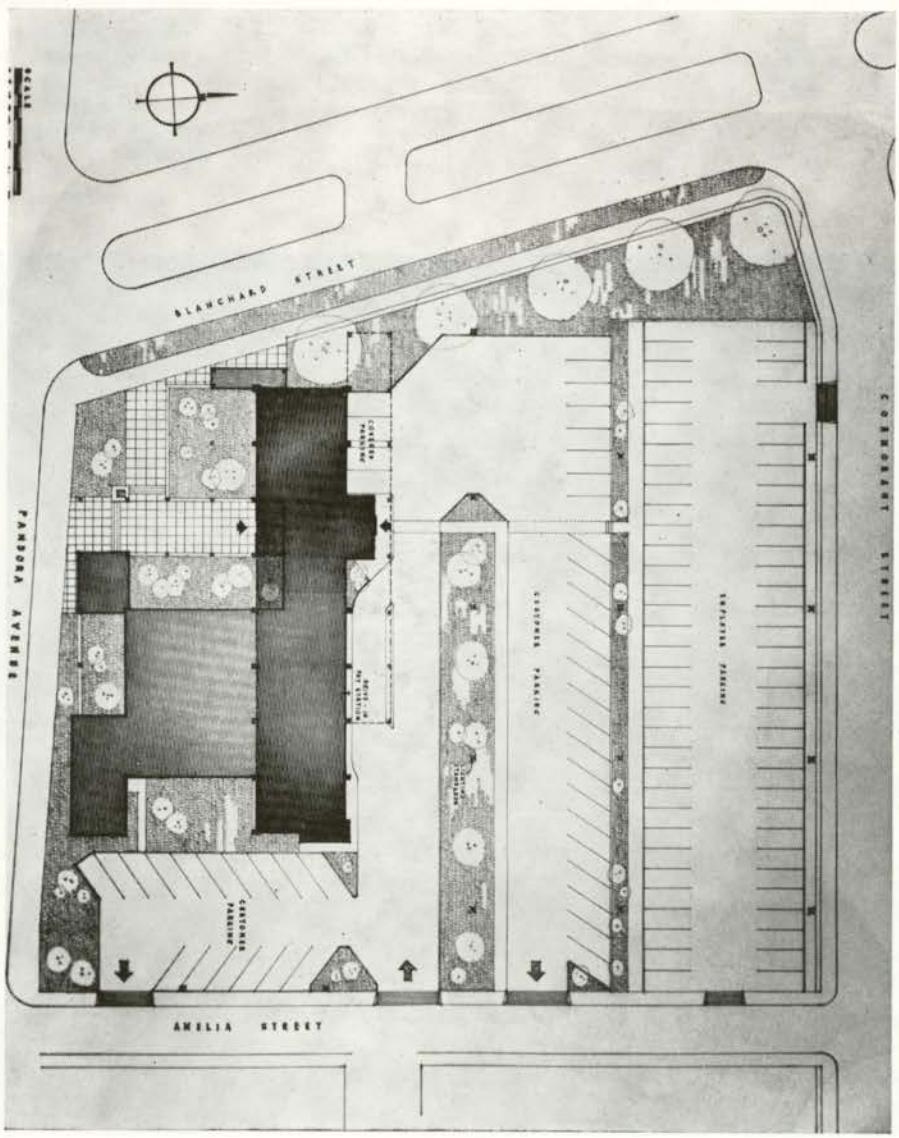
FAIRFIELD PHOTOS

West facade

British Columbia Electric Building, Victoria

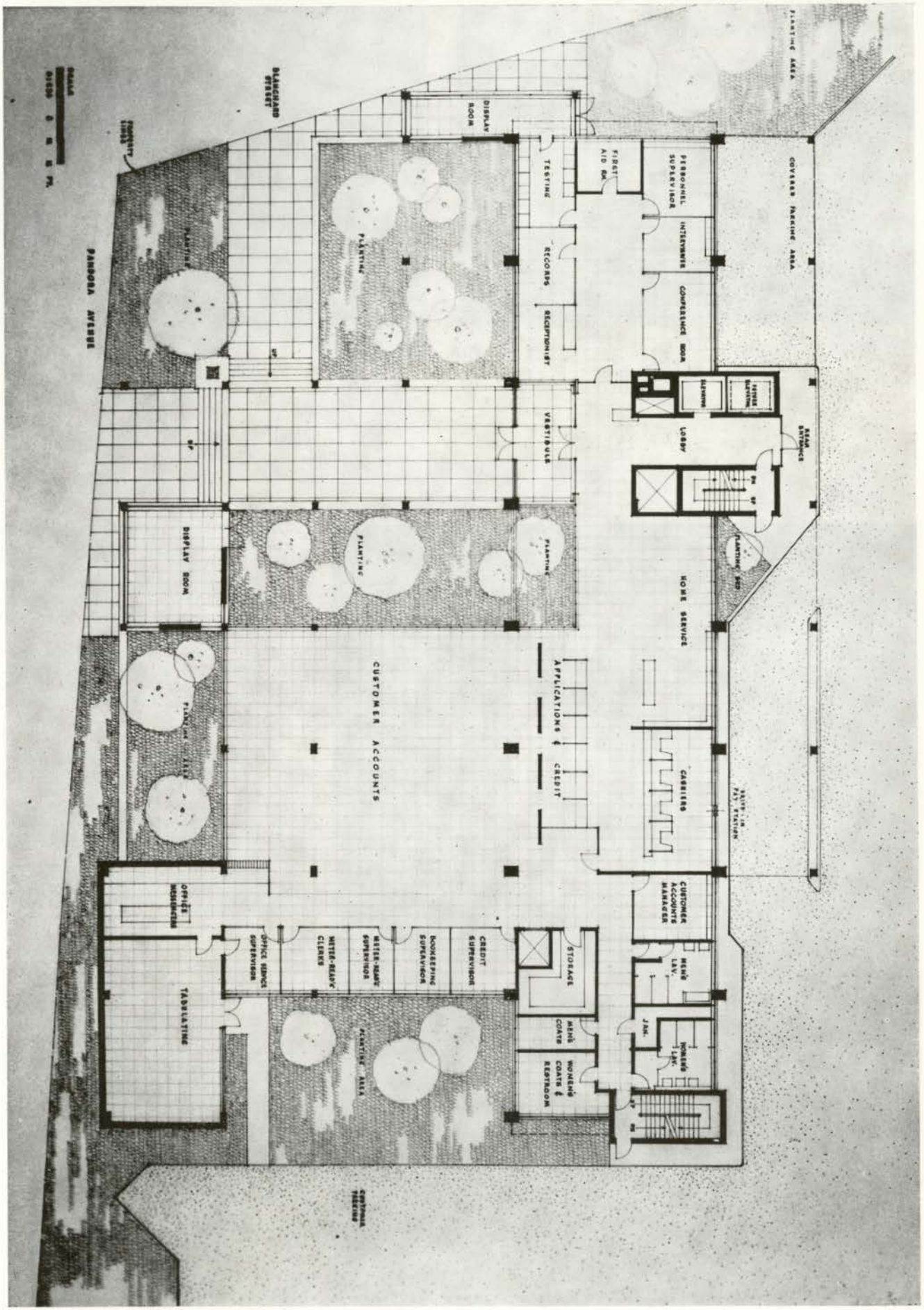
Architects, Thompson, Berwick, Pratt

Structural Engineer, O. Safir
Heating and Ventilating Engineer, D. W. Thomson
Electrical Engineer, M. A. Thomas
General Contractors, Commonwealth Construction Co. Ltd.



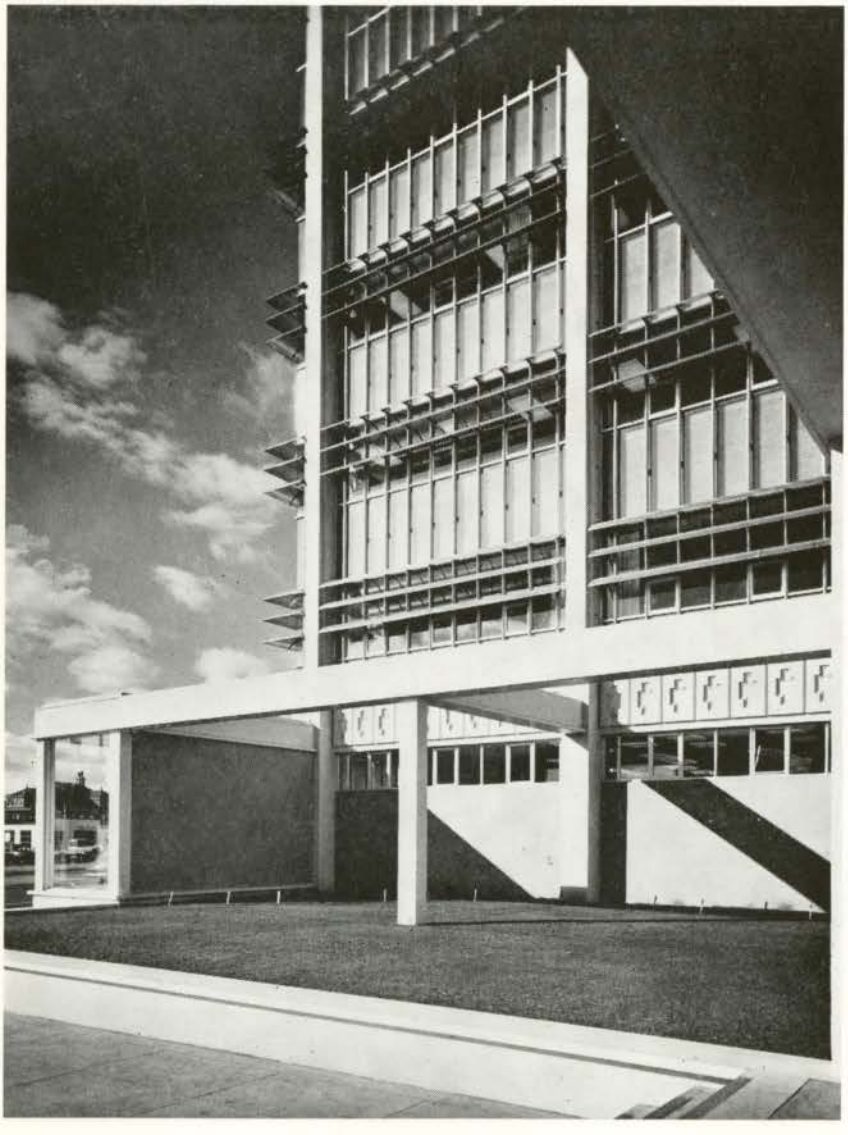
Site plan

Ground floor plan



Main entry

Draughting room



Detail

The B.C. Electric Company building in Victoria is a six storey building designed to accommodate the Company's head offices for Vancouver Island.

It is a reinforced concrete building, with clear span, planned on a rigid modular system of 2' x 4' to provide maximum flexibility for both offices and services.

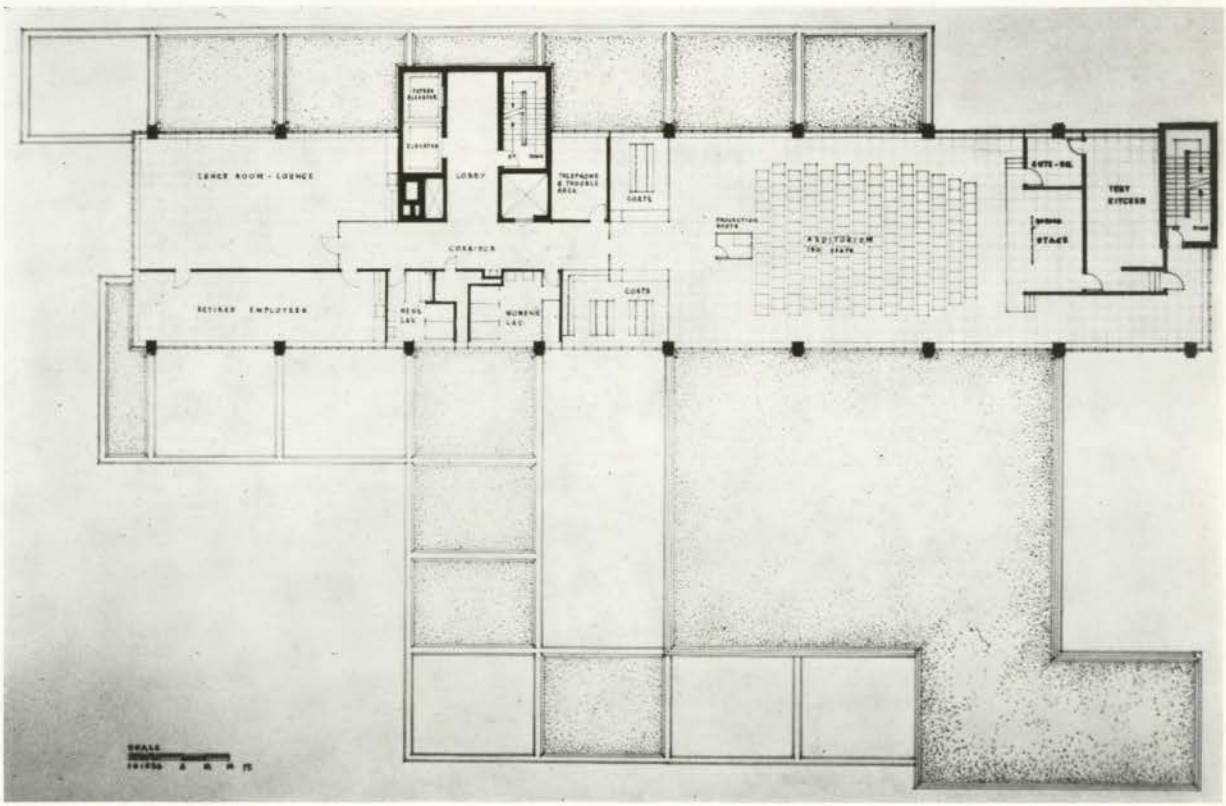
It was the aim of both the B.C. Electric and the Architects to give Victoria a building that would enhance the capital city. To this end, the building was set back from all sides of the property, and extensive landscaping is now in progress.

The character of the exterior appearance is set by groups of three aluminum eyebrows on each floor. In addition to providing sun control these "fixed horizontal louvers" give a very rich shadow pattern to the building. Spandrels are covered with a light blue glass, the concrete being in various tones of light grey.

The ground floor is used by functions involving the public, and the remaining floors are company offices.

South-west corner

2nd floor plan



Harris Office Building
Vancouver, British Columbia

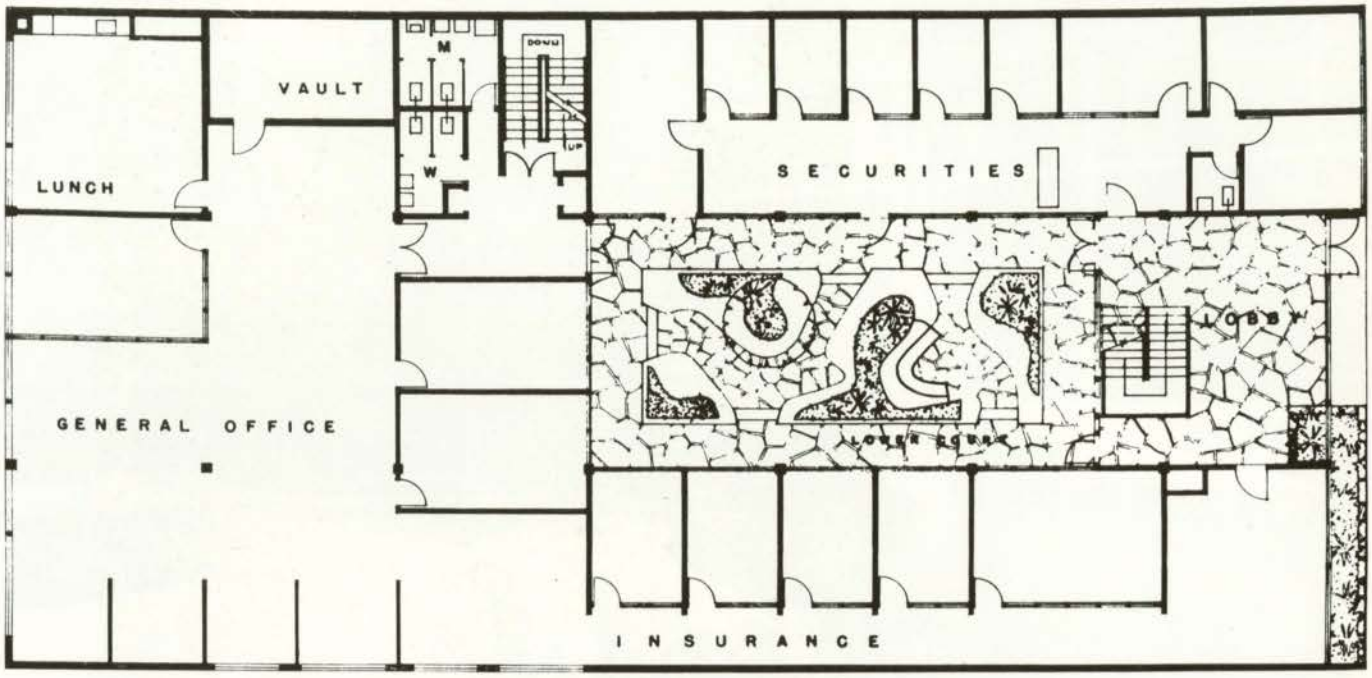
Architects, Semmens and Simpson

GRAHAM WARRINGTON

View of court

View from the gallery

GRAHAM WARRINGTON



Ground floor plan

The entrance front

GRAHAM WARRINGTON

GRAHAM WARRINGTON

Detail of planting

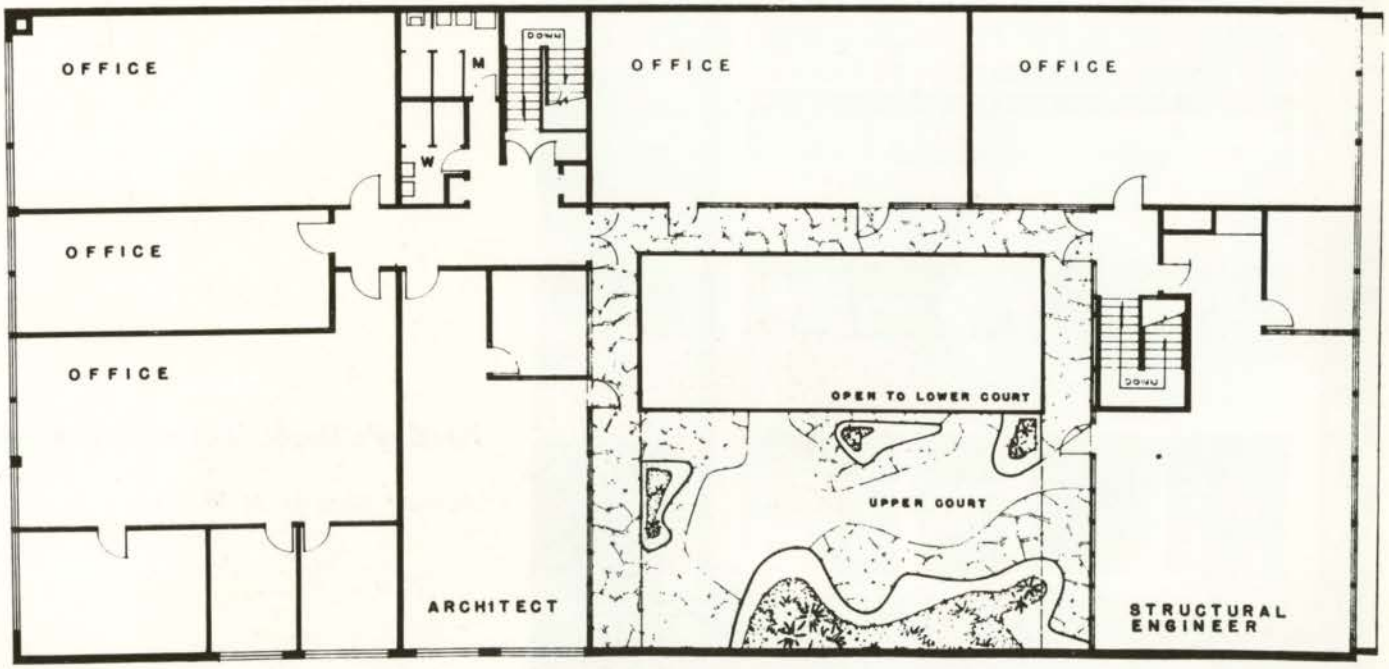
GRAHAM WARRINGTON

The court

The stair in lobby

GRAHAM WARRINGTON

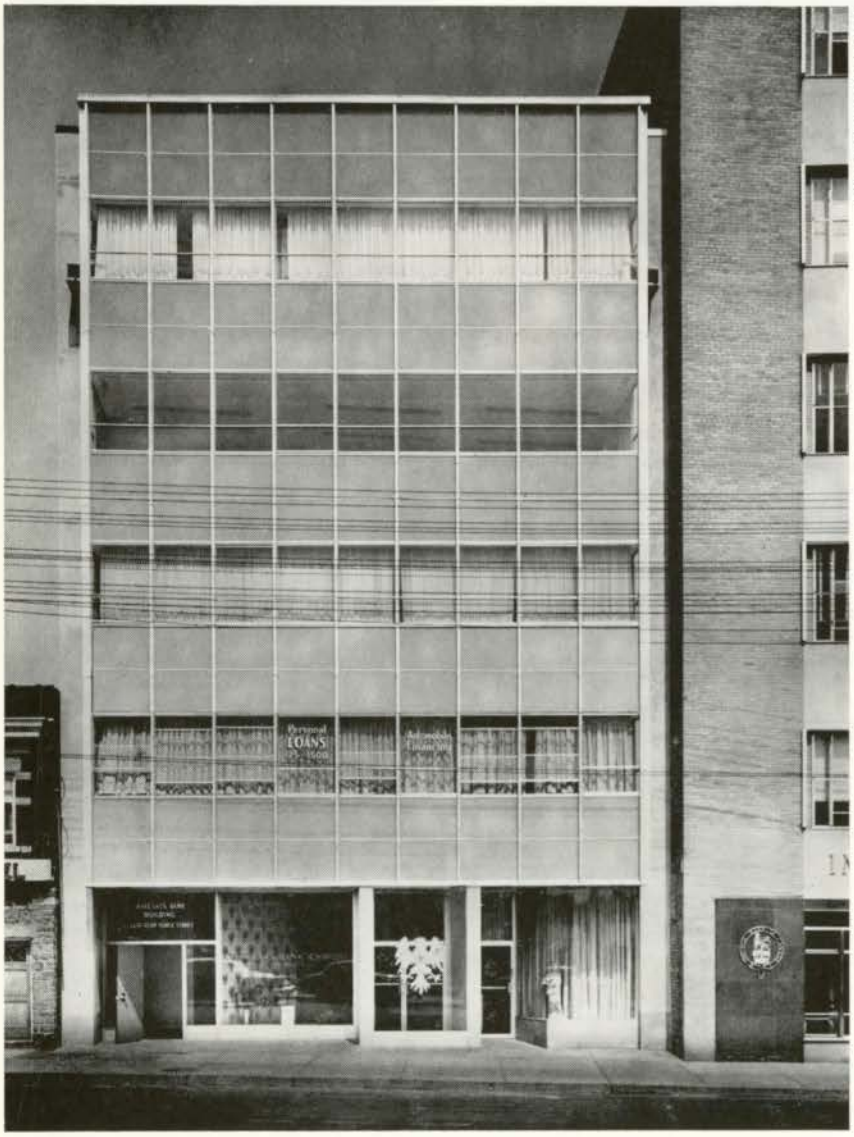
Second floor plan



La Caisse Populaire
Saint-Hyacinthe, Quebec

Architects, David & David

B. J. HEBERT



HUGH ROBERTSON—PANDA

Barclay's Bank, Toronto, Ontario

Architect, Blake H. M. Tedman

Integrating Architecture and the Arts

Karl Van Leuven

I AM NOT QUITE HAPPY with the title of this Seminar as it appears in the program: *Integrating Architecture and the Arts.* It suggests subtly that architecture is not an art and implies that we are confronted with the problem of integrating architecture as an art with the related or allied arts. I am not happy because I am afraid a vague feeling that architecture is not really an art exists in the unconscious attitude of many practising architects: it is all too evident in much of their work. And the implication that architecture as an art is confronted with a real problem of integration, of expressing oneness or unity with the other arts is, in my opinion, unfortunately true. A divorcement does exist.

There are those who feel this is as it should be. After all, designing a building, painting, and sculpting are expressions of individual egos, and as individual expressions they cannot be integrated. But actually there is much evidence it is possible to achieve this unification without sublimation of the individual ego.

The Gothic cathedral certainly achieved a marriage of the arts, and the Sistine Chapel would be as hard to visualize without the painting as the painting would be apart from the Chapel. In all of these, the architect as an artist, the painter as an artist, and the sculptor as an artist, blended their creative efforts to achieve a unified result, and it is doubtful if any who contributed suffered frustration or inhibition in the process.

But I know of no good examples of this kind of oneness being achieved now, today, in our architecture and in our art. Have we built a really good theatre? I am not referring to whether or not the lighting facilities are marvellously flexible, and the seating arrangement flawless, the acoustics superb, the traffic in and out easy and uncongested, and with adequate restrooms and clean, simple surfaces, both comfortable and easy to maintain. I am talking about a theatre built with sympathy and feeling and understanding for the theatre as an art.

Are there any theatres that catch, suggest, and amplify the feeling of excitement and anticipation you have when you hand your ticket to the usher and get your program? After all, the theatre is a part of the setting, and an extension of the stage. I don't know of any. Not since the Greeks, have architects conceived a theatre and a setting that catches this feeling – perhaps because we have had too much understanding of the mechanics, the physical requirements, and needs, and not enough feeling for what is to happen there.

And even if the motion picture is only sometimes an art, I have yet to see a motion picture theatre that didn't somehow seem to apologize in advance, either by excessive opulence or discreet understatement, for the film fare it offered. As the lights go dim, your anticipation sinks with them.

Of course, I can understand how any architect would have difficulty getting into a mood of sympathetic understanding for the motion picture as an art; in his efforts to create a setting in which they can be fully appreciated and enjoyed. What with the terrible fare, the popcorn machines, the candy bar, the general noise and confusion, it may be an insuperable problem. Still the problem exists and maybe some day someone will find a way to solve it.

There is an even more acute problem of empathy in entertainment facing us all these days: the invasion of television. There is little doubt that it is here to stay; and there is little doubt that the presence of this monster in the home has not yet been even remotely resolved architecturally. The architect who first succeeds in integrating television as an art with architecture, will go down in history.

I realize I have been discussing art forms normally not considered as related to architecture and that when we think about architecture and its allied or sister arts, we think of murals, frescos, mosaics, figures in the round, basreliefs, sculptural textures, etc. But I am afraid we also seem to think of them as something that's just stuck on, like wallpaper, or moved in, like furniture. I somehow get the feeling that many architects approach this problem by saying to themselves: "Well, now the building's all designed; let's add a little art."

Maybe this attitude is the result of the appearance of that relatively modern institution, the Museum, which, in many cities, is just an indiscriminate warehouse for art works of all forms and does tend to create the impression of painting as wallpaper, and sculpture as furniture.

What the architect and the artist seek is a true integration, where the sculpture, or the painting, or the mural, in whatever form or technique, is so truly a part of the building that without it, it would seem incomplete.

It may be that I have lived too sheltered a life, but I have experienced few contemporary structures, or even parts of structures, which have achieved this kind of integration. When I try to think of examples, the most striking and exciting to me is the University of Mexico, in Mexico City.

Nowhere else have I gotten such a feeling of absolute aesthetic oneness between the architecture and the murals, the frescos, the bas-reliefs, the sculpture. It was impossible to tell where the artist stopped and the architect began, because there is no separation.

In Rockefeller Center there are some wonderful examples of sculpture which have been developed with a definite understanding and feeling for its relationship to the total concept. I enjoy the Olivetti Showroom in New York. I am impressed with the wonderful Bertoia screen and the way it was used in the Manufacturers National Bank in New York, though I do feel the lighting grid tends to fight with and detract from the effectiveness of the sculpture.

In the interior of Yamasaki's St. Louis Airport he has achieved a wonderful feeling of lightness and airiness that's singularly appropriate to an airport, and here again a Bertoia screen has been used to complement and supplement this feeling. Without detracting in any way from Bertoia's work, I would like to express the hope that modern architecture can develop, with the artist, more varied sculptural expressions to relate to their buildings. In almost every church and chapel some related art form has been used with greater or less success. And there are a vast number of restaurants and cocktail lounges where murals are the dominant feature of the rooms.

Of course, there are others, but what impresses me is that, compared to the total amount of building, large and small, public and private, that's going on, how little we architects work with, plan with, and create with the artist. And I don't believe the most important excuse behind this is economics, though it is the one most often offered. I have found that if you want it enough, if you need it enough, and if you can show the client what an important difference it will make, you can get him to become a patron of the arts, particularly if you don't try to sell it that way.

I think there are two answers to this lack of common activity. One can be found in the nature of the education, training, experience, and background of the architects themselves. The other lies in a constantly decreasing opportunity in our cities, and in our lives, to enjoy and appreciate art, whether integrated with and related to architecture, or not.

For the first answer, we must look to the schools. Even in my time, there is abundant evidence of an increasing deemphasis of the relationship between architecture and all of the arts, particularly, architecture as an art; and an increasing emphasis on architecture and its relationship to engineering.

To a certain extent, this is understandable. Construction and engineering techniques and requirements have increased in scope and complexity at an accelerated rate, and the architect, in his role as master builder and coordinator, must at least have a working knowledge, if not a mastery, of all of the complex functions he must somehow organize into an orderly whole.

But in this emphasis on function, utility, cost control, techniques, many things have been lost. The architectural student is no longer required to take courses in sculpture, in painting, in life drawing, in anatomy. It is amazing the number of young architects, graduating from the schools these days, who can't even draw; who do not truly think three-dimensionally; do not visualize their structures as sculptural entities; but design them as a combination of elevations, in two-dimensions, as flat patterns; in spite of the fact that the flat patterns, the two-dimension relationships they are creating, will never exist anywhere except on their drawing boards.

When they think of a structural system, they think of it in terms of a slide rule – not as an art form, but as a series of charts and tables. When they plan lighting, little thought is given to the aesthetic effects and emotional impacts that can be achieved; they think in terms of foot candles, circuits, and panel boxes. This approach may result in structures which are an orderly integration of systems, materials, functions, requirements, and techniques, but it does not tend to encourage integration with the allied arts.

Where the architect has no real understanding of the techniques, the processes, and the problems, and no real feeling of common purpose of their creative effort, it is unreasonable to expect a real integration of painting and sculpture, in all its varied forms, with architecture.

I feel there is all too much emphasis on design as a refinement of things, rather than design as an expression of an idea or concept. This expresses itself in a great interest in the crafts. Many architects have designed textiles, furniture, light fixtures. They are concerned with textures. Architects have designed excellent china and glass. But all of these are objects – things – and their production is a craft, no matter how refined.

Art deals with ideas, crafts with things. When a craftsman makes a chair and someone looks at it, there is no doubt in his mind that it is a chair. But when a sculptor sculpts, for example, a bear, he's sculpting his idea of a bear and there is no positive guarantee that anyone looking at the completed work will receive the same impression or idea. The important thing is that he will get *some* impression.

I may be pushing the analogy a little far. The danger I see of architecture practiced as a craft is that the results are just buildings. They may be pretty buildings; they may be bad buildings; they may be colorful; they may be drab. The details may be excellent, the proportions delightful, the textures charming; but they may be just buildings. By this, I mean that in too many cases you can't tell, without relying on the evidence of other factors and elements such as signs whether the building is a school, or a factory, or an office building, or an apartment, or a hospital. It is just a building. And under these circumstances it is difficult, if not unreasonable, to expect Art to be integrated with the Architecture.

I find, to my delight, there are movements afoot in a number of the large universities to combine the courses and colleges of all the creative arts; to teach architecture, painting, sculpture, graphics, drama, motion picture, dance, communication, etc., under one roof, as related subjects. If this is done, it should have a wonderful, enriching effect on all of the arts, and should produce architects and artists with a mutual understanding, sympathy, awareness, and respect; a feeling of commonality of purpose and goal. I look to this movement to produce a kind of integration

between architecture and art such as we have not known for many years.

I feel the other reason for, or answer to our present lack of integration and use of other forms in our architecture lies in the lack of opportunity, the lack of an atmosphere which would inspire the architect and the artist to combine their efforts.

In our past, the greatest wedding of architecture and arts seems to have occurred and developed in and around the forums and market places of our cities and towns. Even though the civic and economic activities of the community were centered around the market place, the atmosphere apparently was relaxed. People stopped to discuss politics, exchange ideas, or just sit and contemplate.

In our present hectic society this central business district, the forum and market place of today's cities and towns, there is little time or place for contemplation and relaxation. Instead, the atmosphere is one of increasing bedlam, pressure, anxiety, and danger. We can't expect the architect and artist to be inspired to reach people who are madly rushing down crowded sidewalks; who must charge across the streets in controlled areas at regular intervals in their frantic efforts to escape the automobile; whose ears are assailed by an overwhelming din; whose eyes are affronted with organized confusion; whose nostrils are overwhelmed by fumes, by dust, and the vulgar odors of the city.

It seems that in our present society the only places where people can gather for contemplation and relaxation, outside of their homes, and where they can be reached with ideas and impressions, and inspired to appreciate and understand the silent voices of the architect and the artist, are either churches and chapels, or restaurants and bars. So it seems if we are to promote art in architecture, the architect must assume the responsibility for creating an atmosphere which inspires the artist; which will invite participation in and enjoyment of art by great numbers of relaxed, unpressured and, therefore, open-minded people.

It is my belief that the only way to do this is to separate people from the cars, the trucks, the noise, smell, and sound. If we do this, the tension and pressure which oppress us will tend to disappear. I say this with conviction because it can be shown that wherever this has been done; wherever the automobile has been driven out, a sensation of peace, an atmosphere which invites the understanding and appreciation of beauty results.

Rockefeller Center is a good example of an island of relative quiet. And even in such intensely commercial enterprises as our large-scale Regional Shopping Centers, wherever the automobile and truck have been completely excluded from view and from hearing, the atmosphere that has been created is casual and relaxed.

At Northland Center in Detroit, for example, which on an average day is visited by over fifty thousand people and which does the highest volume per square foot of any Center in the country, the pattern of the shopper is to wander, to wonder, to sit and talk, to wait, to look, to admire, discuss, and question. In spite of the volume of business, it is unhurried and relaxed.

In this kind of setting the architect and the artist have a real and stimulating opportunity to reach a vast audience – an audience in a mood and attitude of mind that invites and promotes the exchange of ideas.

At Northland we introduced much sculpture, ranging from abstract mobile fountains and totem poles to literal and representational figures, and I doubt if any of the artists who participated have ever in their lives reached so many people. Whether their work was completely understood or not, we know from simple observation that it has all been examined and discussed.

It was a challenge to the artist whose work, up to this time, had been largely directed at and for the limited and rather precious audience of the school, the gallery, the museum. And although some of the work was beyond the taste and understanding of the Northland audience, familiarity and constant exposure has promoted an amazing appreciation and understanding. We know from interviews, that people who at first were shocked or bewildered, now appreciate and enjoy the very things they once ridiculed.

At Northland we failed to anticipate the extent of the interest and the desire for participation. We thought they'd love it; but we just didn't dream how much. We put only one piece of sculpture in an area where people could touch it, climb on it, have their picture taken with it. I honestly believe that in the two years The Bear and the Boy have been standing at Northland, it's been photographed by more people than any other single work of art in the entire country, with the exception of the Statue of Liberty. All of the other works are either set in planting beds or are incorporated in fountains and are, therefore, relatively inaccessible.

At Eastland, also in Detroit, and now under construction, we have persuaded the artists to design things that will invite climbing on, playing with, feeling and fondling, all, naturally, on a rather large scale. And they are responding magnificently. This doesn't mean that the works will have to be playful. Some of them are – others are quite serious. But at Eastland there will be no "Keep Off the Grass" signs, as far as the art is concerned.

It is my belief that if getting rid of the automobile has such a salutary effect and works so well in relatively small areas, such as Rockefeller Center and some of our Shopping Centers, it can work just as well and produce singular benefits in larger areas. I believe that the central business districts of our town, which are now noisily choking themselves to death with congestion and confusion, where both growth and traffic have come almost to a standstill, can be made the vigorous, expanding, growing hearts our cities should and must have, if we take the automobile off the streets and out of the core, and exchange asphalt for landscaping, and the strip parking for parks.

Actually, there is no real reason for the automobile and the truck to be in the central business district, in the core, because this area should be the focal point, the terminus, the goal of the traffic. There is no excuse or reason for an automobile to go through the downtown area. It should either go around it or to it. It can go around it by following a loop freeway connecting the main feeder highways and major freeways which reach from the suburbs to the downtown. It can go to it by concentrating all of the parking areas either at grade or, preferably, in multi-storied park-

ing decks located just inside the loop in such a fashion as to place every activity in the central district within easy and convenient walking distance of these parking areas or structures.

Room for expansion in the central business district, which is so urgently needed and which is now being dissipated to the suburbs, with resulting inconvenience, lost motion, and wasted time, can be achieved if we eliminate the extensive areas in almost every downtown which are now devoted to non-conforming uses, such as warehousing, light manufacturing, etc., and by the reclamation of the area now lost to alleys.

Service, as it is in most Shopping Centers, would be underground directly into the basements of the existing and future buildings. Our firm has prepared just such a plan and presented it to the City of Fort Worth, where it was received with great excitement and support, and with the kind of civic response which has led to the prompt formation of authorities to undertake the step-by-step implementation of this plan. Naturally, the plan in its implementation will have to be altered and reworked as it grows and develops and, naturally, the Fort Worth plan is not adaptable in an identical form to any other city, but the idea and the approach certainly can and should. The important thing is the acceptance of the basic concept: that the automobile and the truck, the street car, and the bus have no place in the heart of our cities; that their function should be limited to bringing people *to* the central business district; and the streets and the plazas, and the parks should be given back to the people.

And I know that in the kind of climate that will result, the architect and the artist will be inspired to bring beauty, new ideas, new dreams and hopes to our communities.

If we as architects can renew and strengthen our faith and confidence in ourselves as artists; if we can achieve by education, both while in school and after, a true appreciation for and a knowledge of the allied arts and a belief in their identity and common purpose with the art of architecture – if we as architects vigorously strive to rework, rebuild the downtown, the core of our cities, so that once again they will function as vital, growing, living entities, and in so doing create a climate that will stimulate the architect and the artist to work together, to think together, and create together, we can achieve the kind of integration of the arts that we so urgently seek.

Avant les automobiles

Après les automobiles

Northland Shopping Centre
Detroit, Michigan

Architects, Victor Gruen & Associates, inc.

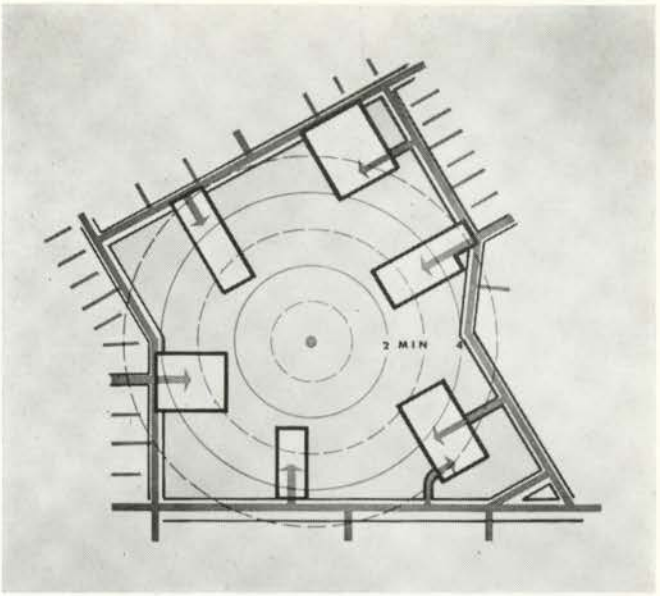


Diagram indicating access to the parking facilities of the downtown city core of Fort Worth from the surrounding super highways. Walking times to the centre of the core are indicated in one minute intervals by concentric circles.

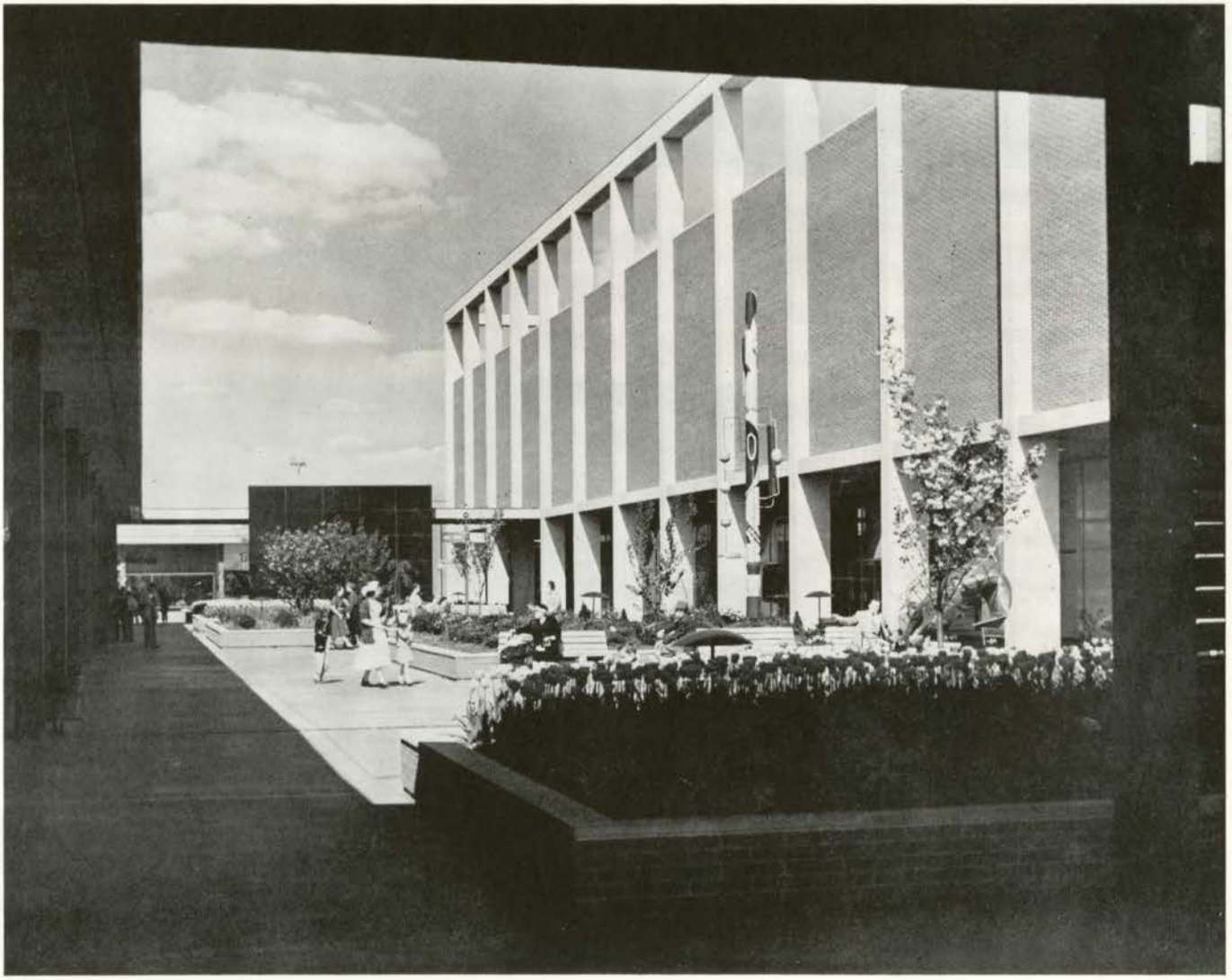
The Fort Worth proposal is also by Victor Gruen & Associates, inc.

General view of West Mall

In the immediate foreground, Totem Pole by Gwen Lux.

Black marble screen wall is background for one of the four fountains.

The casual and restful atmosphere generated by covered walkways, planting beds, rest benches and sculpture is most evident in this photograph.



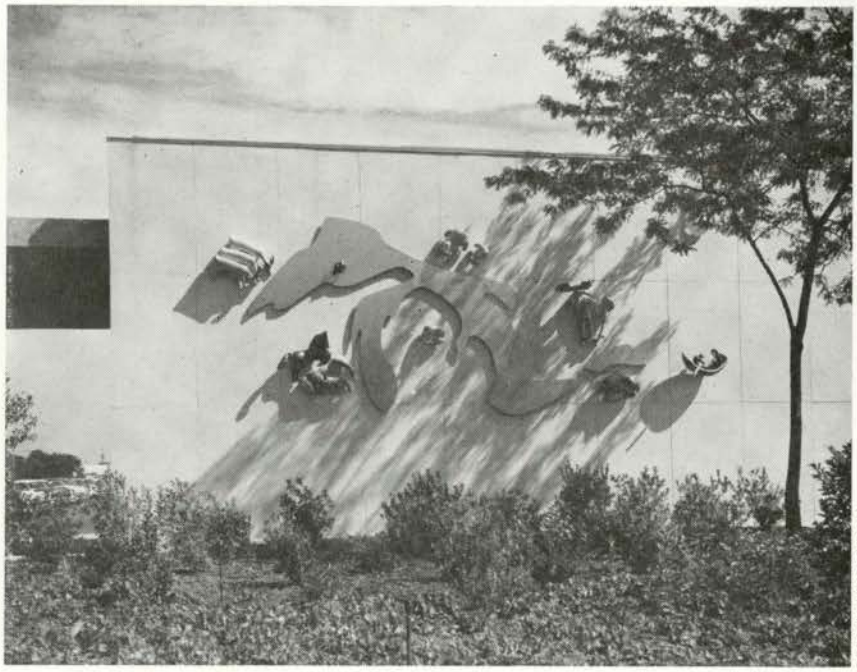
PHOTOGRAPH HOUSE

PHOTOGRAPH HOUSE

West Mall showing the general layout of planting

Lower left: Turtle by Arthur Kraft
Middle centre: Totem by Gwen Lux
Upper centre: Fountain by Malcolm Moran

The Great Lakes



PHOTOGRAPH HOUSE

A bas relief executed by Lilly Saarinen. Figures in glazed ceramic. Outline of lakes in anodized aluminum suspended against a mosai panel background, 36' long and 22' high.

Bear by Marshall Fredericks

PHOTOGRAPH HOUSE

A carved, limestone bear and a cast gilded bronze boy, free standing on the terrace directly in front of the main department store.

Approximate size: 5½' high.

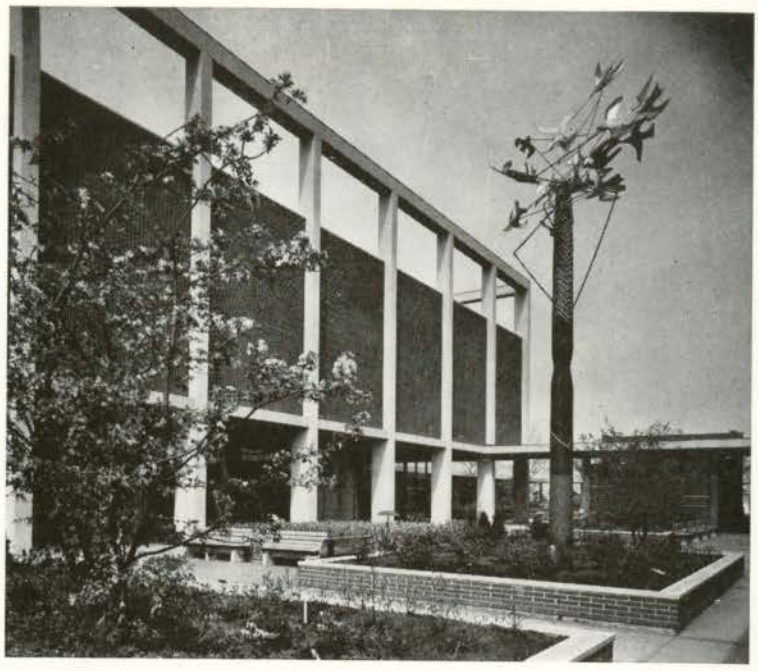
Elephant by Arthur Kraft

A jovial cast concrete elephant, free standing in one of the major planting areas of The Great Lakes Court.

PHOTOGRAPH HOUSE

Bird Pole by Gwen Lux

A carved, wooden, vertical member 22' high, atop which is placed a steel network suspending enameled copper birds represented as circling and fluttering.



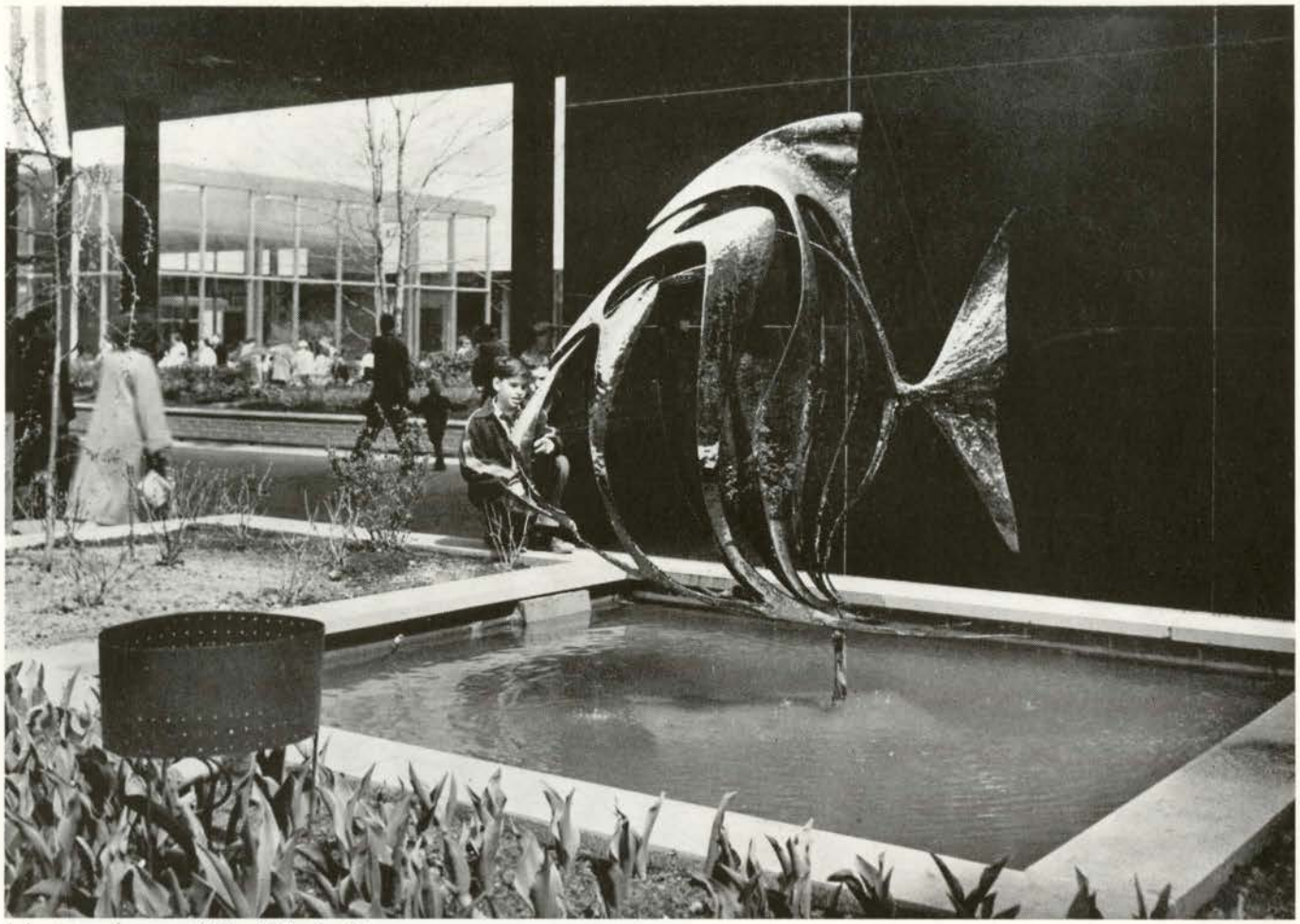
BEN SCHNALL

Noah by Lilly Saarinen

Figures of glazed ceramic standing 7' high, suspended against a brick background, with the Ark containing pairs of animals suspended at Noah's waist.

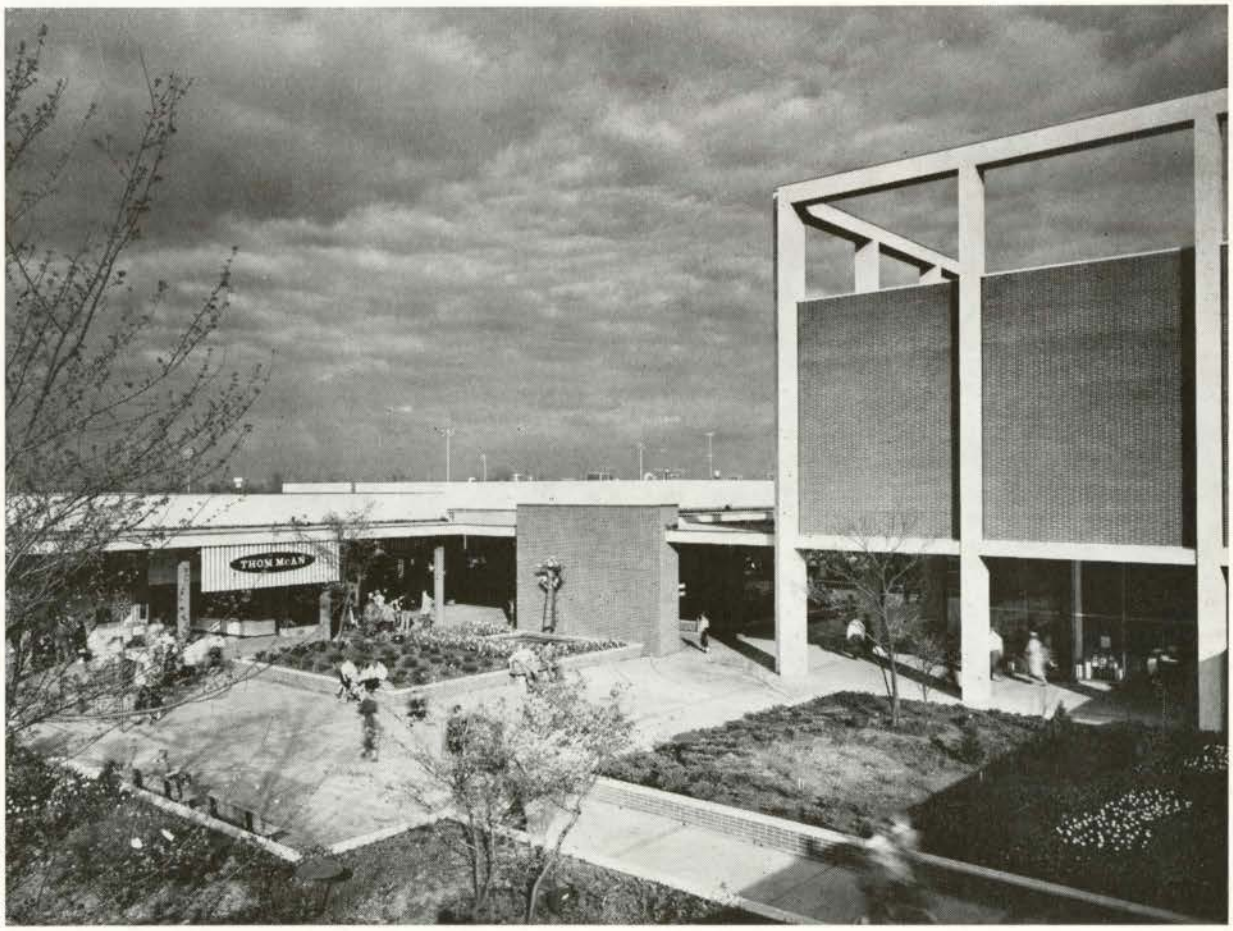
PHOTOGRAPH HOUSE

PHOTOGRAPH HOUSE



A hammered copper fish by Malcolm Moran

The Great Lakes Courtyard with fountain, Noah



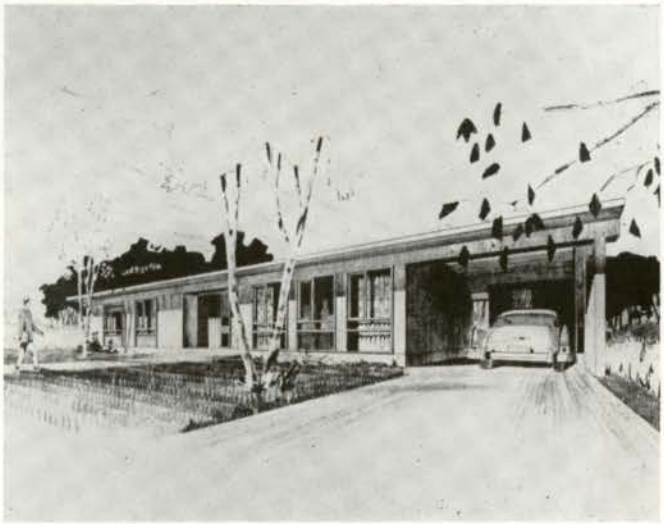
BEN SCHNALL

Apartment Building, Toronto

Architects, Venchiarutti & Venchiarutti

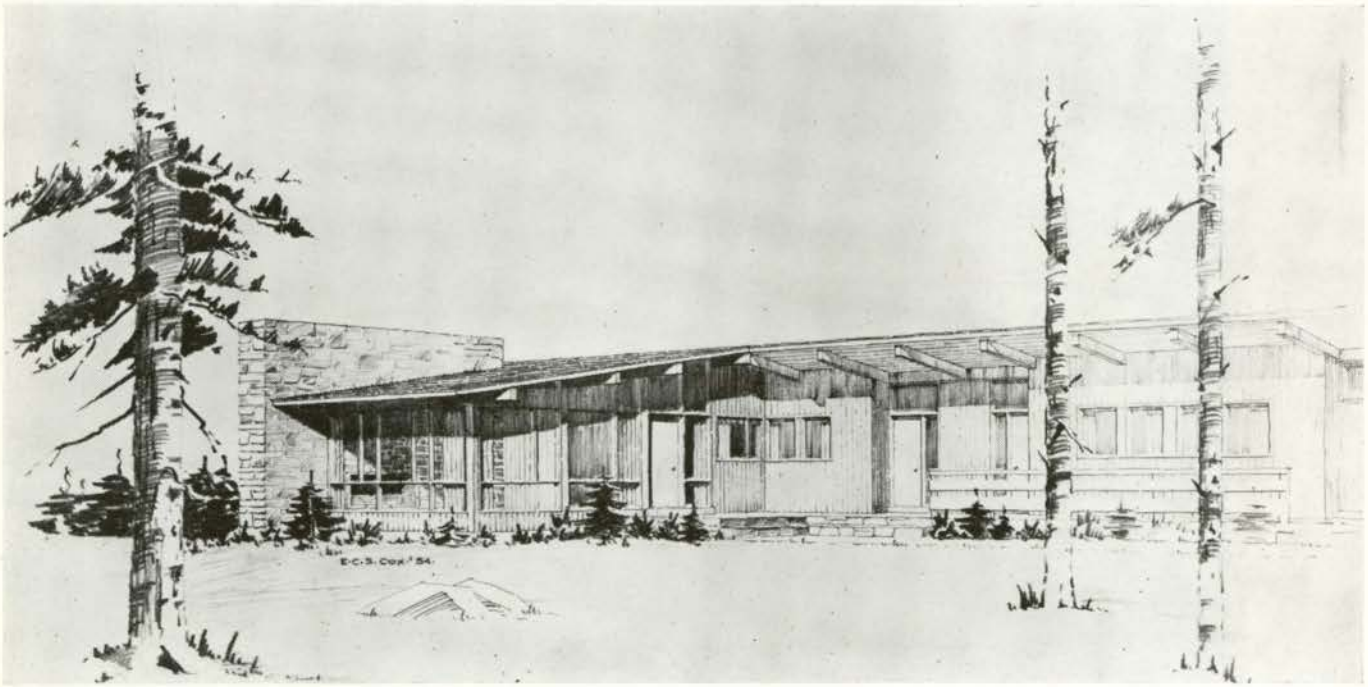
Lightweight Precast Concrete Panel House

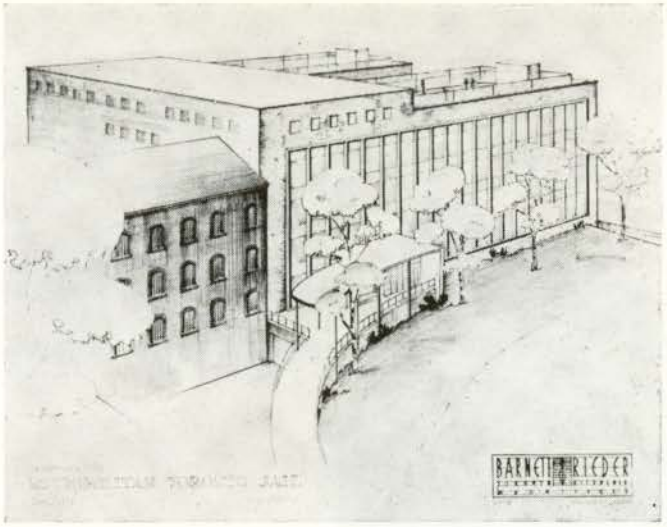
Architects, Venchiarutti & Venchiarutti



Chieftain Motel, Orillia, Ontario

Architect, E. C. S. Cox





Metropolitan Toronto Jail

Architects, Barnett & Rieder

City Hall, Windsor

Architects, Sheppard & Masson

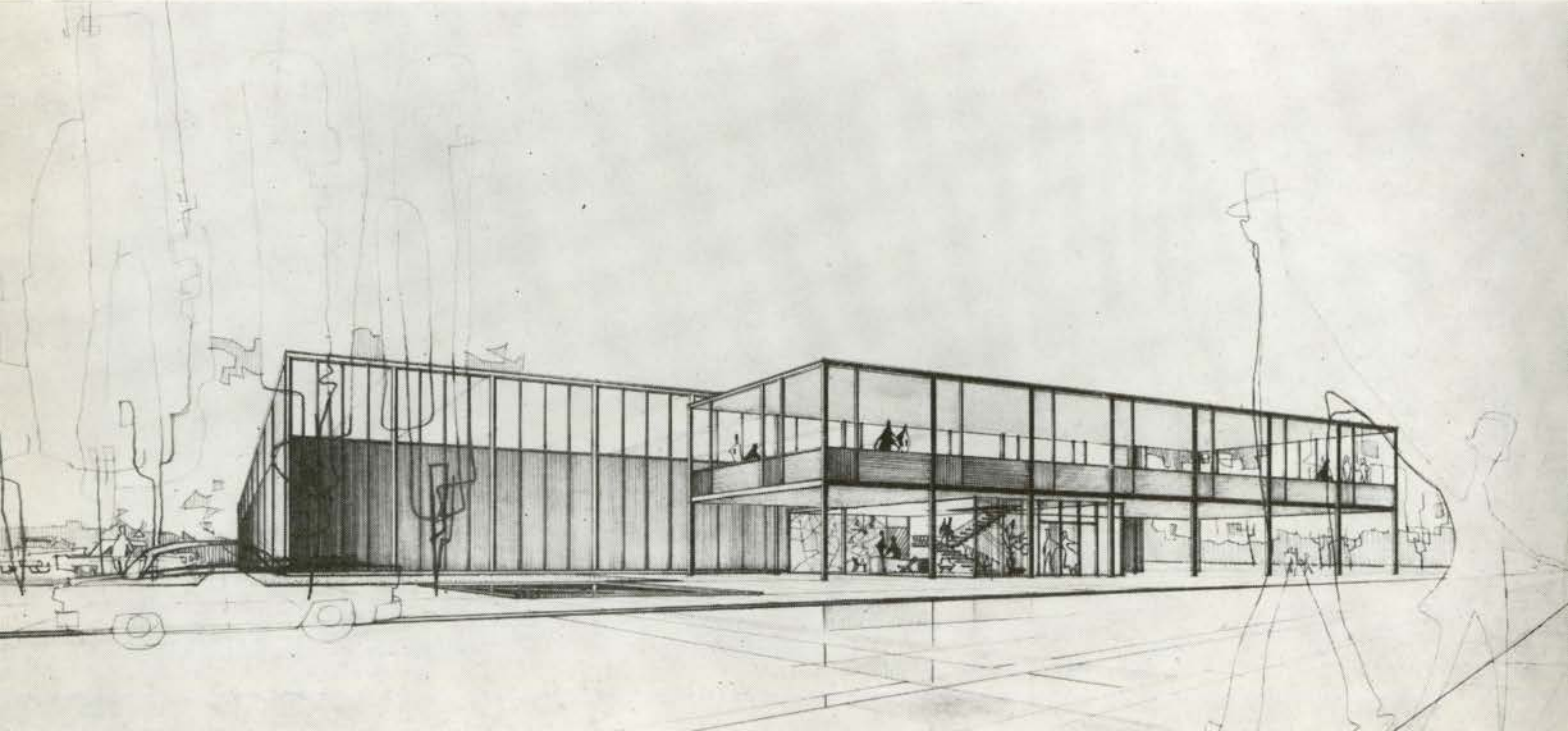
Architect, Tinos Kortes

Office Building, Toronto

Architects, Bregman & Hamann

Car Sales and Service Building, Weston, Ontario

Architect, Henry Fliess



Commercial Travellers' Building Toronto

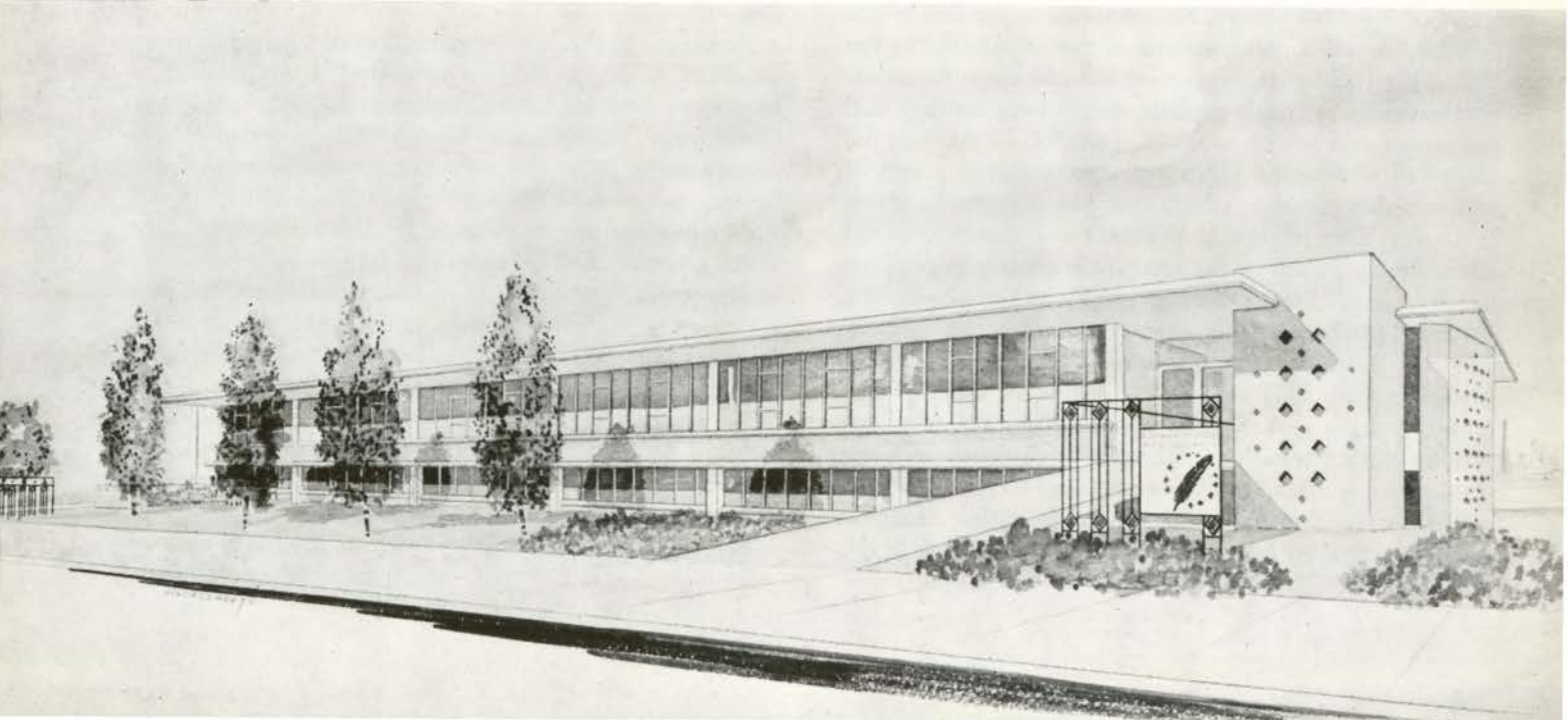
Architects, Weir, Cripps and Associates

Decarie Commercial Building, Montreal

Architect, Erwin Bamberger

Community Chest and Council Building, Vancouver

Architects, W. H. Birmingham, F. Lasserre



Landscape Design and its Place in Architecture

R. L. Greig

SURELY HISTORY is the foundation of tradition and experience from which we may begin to discuss the place of landscape design. We are concerned with a rational analysis of what has gone before, not for the purpose of imitation, but rather to determine what principles of organization must be established for today's principles, and to determine a way of solving the problem in a clear and beautiful way and on our own terms.

The historic approach to landscape design appears to be both intellectual and emotional. The one is found in the formal landscape of Western civilization, and the other in the informal landscape of Eastern civilization. These two contrasting components of world landscape tradition – Western geometry and Eastern irregularity – are the foundations upon which we have based our exploring and experimenting for today's principles. In addition, formal geometrical planning appeared in two equally strong streams – the axial systems of Egypt, Rome, Renaissance Italy, and Baroque France, and the irregular free geometry of Greece and Gothic Europe. Likewise, informal irregular planning has two clear, strong currents – the romantic and picturesque symbolism of China, Japan, and early English landscape gardens; and the more "practical" ideas of Brown and Repton of the English school.

We cannot conclude, however, from this breakdown of historical styles, that this was totally representative of the world's people. It is not at all a complete expression of man's relation to the land and to nature during the centuries of recorded history, but rather an expression of the relation of very small fractions of the population to the land. The wealthy landowners, chiefs and kings, formulated the design of man's gardens simply because they had the power and wealth to do so. Actually, all through the course of civilization there has been a factor, a sort of common denominator, which man has perpetually clung to – man's own relation to nature. The common man did not have the means or the security necessary to produce the great garden expressions of history and so produced a garden of utilitarian value – one which produced his food, kept his livestock, and protected his home. This small garden is very likely a true indication of the intuitive resourcefulness and common sense design ability of the peoples of all generations. Where such gardens are developed with any attention and care we find no self-conscious aesthetics, no search for "beauty", but rather common sense, practicality, functional forms, and ingenuity in the use of materials available.

From this traditional and historical use of the garden today, people have rediscovered what the ancients knew and a principle that eastern peoples have been practising for centuries: namely, that gardens can be extremely useful, and, if properly and carefully designed, they can serve the people who live in them. This, of course, is true in many other fields – architecture and engineering, for example – where function is the prime consideration and the design must serve a definite purpose. Someone defined landscape design as "the division of outdoor space for human use and enjoyment" and we see this to be more and more in evidence today, where landscape design has shifted its emphasis from plants to people.

If we are to appreciate what has evolved and what the present thinking may indicate for the future, it may be well to consider the various influences of the modern movement. During the late 19th and early 20th centuries, the new art movement had sprung from painters and sculptors. Architects, too, were quick to see the possibilities inherent in the new approach to the visual arts. During this period, when architect and landscape designer more often than not worked completely apart from each other, the new thought was slow to infiltrate into the minds of traditional and academic landscape designers. It is a pity that while architecture and painting and sculpture seem to go forth in somewhat parallel trends, landscape design noticeably lagged behind, content to remain with tradition.

However, in the late twenties, various European personalities began to show a new kind of stimulation, a bright new attitude toward design in general. People like Christopher Tunnard and Gnevrekian discarded formal eclecticism to prove that asymmetry was also valid in the formal approach. Le Corbusier, Picasso, and Ozenfant earlier had laid the foundation for this revolution in the visual arts and, even today, exert a staggering influence on architecture, engineering, and landscape design. The new approach to landscape design entered this country as a sort of refugee from across the sea – a kind of misplaced art showing characteristics of the original yet really an assemblage of "copyisms". It was rescued by a handful of inspired American designers and further developed. Yet, today, we have only just reached the point where it is beginning to be accepted by the people.

We, as architects, think we enjoy a wonderful alliance

with nature in our buildings as a result of the new architecture. How many times do we think of "integration of the building and the site", "integration of the house and the garden"? How often are we being reminded of Frank Lloyd Wright's statement that "Modern architecture is a natural architecture – the architecture of Nature, for Nature"? Our attitude toward nature is one which has surely been influenced by science – we have come to know nature on intimate terms. We accept her on a friendly basis, no longer feeling the need for her to be subdued and controlled. In fact, from studies of medicine and biology, man sees himself as part of nature, not outside her. Yet this change from regarding nature as something to be modified to something to be lived with on open terms is very seldom reflected in the work of Canadian architects (whether or not they had the means to hire a landscape designer). In fact, what do we have to show of man's unity with nature? A few good gardens (for wealthy clients) scattered about the country seem to constitute a large part of the picture – even fewer good parks and recreation areas.

Architecture has made overwhelming strides in the last fifty years. The recent postwar period has seen so many new developments and improvements in architectural methods that its importance has almost escaped man's awareness and understanding. Architects have presented to the public new methods of living, of doing housework, office work, of relaxing and playing. They have come at such a fast rate that the public has shown reluctance to accept "these modernistic ideas". And rightly so. We cannot expect an intelligent people to accept immediately such an intangible idea as a better way of living through better architecture – at least until we have proved that traditional design and building methods have outlived their usefulness. All of this, of course, requires a considerable lapse of time, and yet, as proof that these changes do take place, we almost have to explain the term to qualify it when we talk about a "garden". The concept of "garden" has changed so much in the last quarter of a century that we now associate with its meaning spaces for relaxing, playing, working, eating, and not merely for the simple reasons of growing flowers and vegetables. In fact, if we were to define the term "garden", we would have to include the word "usefulness" in the definition.

Certainly, modern architecture has been the major cause of the change in "garden" design. Architects have opened the house to the garden with large areas of transparent walls, by zoning activities in the houses so that particular activities may have particular use of the garden, and by treating the total area around the house as an extension of the house. Unfortunately, most of the discussion of house planning between architect and client ends with the design and construction of the house. Yet, this is really only half the problem, and it must be tied in with the other half, the use of the garden which completes the private home problem. This problem must consider the relation of the house to the site, topography and space, and to the natural materials or other structural elements which may be relevant to its development. These are things which have to be solved together, as one problem, because each has bearing on the other.

When we buy a lot, we buy a sort of three dimensional cube of air space bounded by the vertical extensions of the lot lines and the area of the lot. We expect that the best use of this space be made for our living purposes. It is a mistake to follow the standard practice of designing the house as a box of living space, placing it more or less appropriately on the lot, and then proceeding to add a little beautification here and there by landscaping, as though this were some kind of seal or sign of completion. It is more sensible, and productive of better results from the occupants, to plan the use of the entire lot at once, as a coordinated series of related indoor and outdoor rooms.

The modern house attempts to satisfy all the requirements of civilized living – sleeping, eating, playing, relaxing. But this does not mean that it provides a complete environment for life. In many ways the modern garden can help to contribute to the full life – the extension into outdoor space, integration with the environment, union with the processes of nature. As our lives become more hectic with the increasing mechanization of the times, we surely feel a certain pleasure in the basic qualities of nature. But the garden must be something more than just an extra living area if people are to gain from it its full potential. The architect and designer must collaborate to project the personality of the owner into the garden. They must use their resources of imagination and ingenuity to make the garden not only liveable, functional and spatial, but delightful, entertaining, and amusing.

The modern garden does not end the environment in which we live or the purpose of the garden art. The neighbourhood pattern and its street scene certainly are a prime concern of landscape design – where relationships of houses, sites, street plantings, etc. contribute toward a total enrichment of the neighbourhood. Further, we are on the threshold of realizing that architecture and landscape design are parts of an overall concept of site-space organization; that is, a real spatial continuity of garden, neighbourhood, community, and even region. At various periods throughout history, we have approached just this condition where a real unity has been achieved, but not merely by the *addition* of structural and landscape design. The need for site planning has been brought to our attention by ever expanding problems involving groups of buildings – housing, schools, industrial plants. Possibly the roots of the problem lie at the smaller scale or the private home-site. These home-sites form the parts of the neighbourhood which in turn constitute a city or town. Thus site planning becomes a bridge between the smaller element of house plus garden and the larger element of regional concepts.

Site planning should be thought of as the organization of the total land area and air space of the site to suit the needs of the occupants. This means an integrated concept in which building, engineering construction, open space, and natural materials are planned together at one time by *one* coordinated team of technicians, to form a complete and pleasant development. When a lot is bought, more is purchased than just the ground area or the vegetation upon it. The space above the ground is where people are going to live and that is where the contemporary designer can carve this space into all sorts of shapes – tight parcels,

open spaces and freely flowing spaces.

Architecture and landscape design are both growing in their theoretical and practical concepts, and, already, they are overlapping each other. Unfortunately the overlapping extends into the personnel who are doing the site planning. That is to say, those who are practising the principles of site planning are either specifically trained in landscape design or are trained in other fields such as architecture and engineering. Very rarely are they trained in the combination of all three fields of design activity. Too often today, the site planner has had no formal training in any field of design activity. Up until now, there has been little thought given to it as a complete kind of design problem, one which integrates all other planning activities.

The relationship between all these planning professions should be of teamwork rather than of competition to the extent that each is allowed a free movement within the other as their purpose and understanding may direct them. But the landscape designer today assumes a rather curious position in the eyes of people who are having work done by an architect. Many still believe that the landscape designer is a gardener, and do not quite realize that he has a great deal to contribute to the field of contemporary design. With the thought of unnecesary costs in mind, a client will surely exclude the landscape designer as part of his professional help. We ask ourselves why has the contemporary movement in architecture been more readily understood by the public than has the same movement in landscape design. It is difficult to say whether it is the fault of the architect, the landscape designer, or the public. The architect today is well aware of the necessity of consulting with other professionals, such as mechanical engineers, lighting and acoustic experts and so on. He is much less aware of the need for professional advice in landscape design, and we seldom find any real collaboration between architects and landscape designers. Large scale building schemes, such as city housing, are undertaken with the advice of many consultants, but rarely is a landscape designer brought into the picture until the plans are well on their way. More often than not, the landscape designing job is left to the horticulturist, or the development company, or even the tenants themselves. Consequently few buildings show any really successful relationship to the overall site. Maybe it is the reluctance of the contemporary architect to associate himself with a landscape designer, for he can rarely find one who can speak his language aesthetically, and who can understand his desires to create a better environment.

The public, it seems, is caught in the middle of this confusion. At first thought the term landscape architecture or design means to them, simply, "garden", and it is at this level of design with which people associate the new movement. They do not for a moment consider the contemporary movement of landscape design as something which encompasses neighbourhood planning, city planning, and regional planning. As an example, we are well aware of the public's reluctance to accept certain new principles of multiple housing site planned by contemporary methods. They cannot rid their minds of the traditional ways of site planning because of the rather romantic associations that these thoughts continue to bring. So there are certain levels of design which the public can seem to grasp more readily. Possibly, it is the house-garden level, where man is in daily contact with his own tightly parcelled environment, that the landscape designer and architect must present to the public.

Yet, the man who lives in a well-built house with modern conveniences may completely ignore the limitless possibilities and uses to which the space around his house can be put. Therefore, it may be that the minimum planning unit is the neighbourhood since we have, at any rate, found it necessary to plan every house in relation to its neighbour in economic and social terms. The house-garden planning unit is not a complete, self-sufficient entity because, like the individuals and families who live in them, their success depends so much on the success of the others around them.

It is a problem which cannot be solved by designers alone, or by the people alone. The designers represent imagination, the people reality, and the difference of opinion between them have to be solved by closing the gap. The very abstractness of much modern design tends towards sterility when it is widely separated from the common practicalism of man and his house and garden. It seems to be more than just integrating the buildings with the site; rather, the basic problem is one of integrating people with the site and the spaces which form the site. Man is the measure of our activity – the core of our design processes.

References:
Gardens Are For People – Thomas Church.
Landscape For Living – Garret Eckbo.
Modern Landscape Design – James C. Rose.
Landscape Design in the Urban, Rural, and Primeval Environment – Architectural Record, 1939.

The above was an essay written by Mr Greig in his 5th Year at the School of Architecture, University of Toronto.

VIEWPOINT

Do you feel the architect today is tending to design for his own personal convictions rather than taking sufficient cognizance of the needs and views of his clients?

No. Not because I believe that insufficient account has been taken of the clients' needs, demands and views, but rather because the architect today tends to be lacking in personal conviction. Are we not in very grave danger of allowing the architect to become little more than a glorified calculating machine concerned only with costs, with logistics and with the trivia of building. In our search for measurable factors of comfort, safety or economy which can be adequately verbalized in committee, we have been hesitant to invoke aesthetic criteria.

The imponderables of artistic insight which must ultimately rest upon intense personal conviction have been too long suspect. Look at the squalid confusion of our cities today, the result of piecemeal submission to client pressure. If this be the best that our vaunted technology can produce, then surely the artist basing his dream upon personal insight and conviction can do better.

James H. Acland, Vancouver

Aujourd'hui, l'architecture, sous l'influence de chefs de file, et par la large diffusion dont elle bénéficie, s'impose de plus en plus à l'attention du public.

Aussi, l'architecte aurait tendance à s'exprimer selon ses propres vues: il le devrait dans l'expression formelle de la construction qui le regarde particulièrement. Il a une mission à remplir: il doit être le messager d'une esthétique. Mais en temps qu'organisateur matériel de l'habitation, il doit se ranger selon les besoins de son client et se contenter de le guider. Il le fait souvent en apportant des solutions neuves et vraies dans l'aménagement des intérieurs.

Il faut toutefois avouer que ces tendances sont encore hétéroclites. Le désordre architectural règne en maître dans nos villes. Il faudrait, à defaut d'une entente, d'une unité de vue spontanée, susciter par une règlementation d'esthétique urbaine, l'unité et l'harmonie dans les ensembles architecturaux.

Today, more than ever before, modern architecture, under the influence and impetus of its contemporary leaders, has frequently achieved and maintained public recognition and approval. This public awareness has served to inspire and encourage the architect to give free play to his imagination in the field of formal construction. He has a mission to fulfil: to convey and portray the expression of aesthetic refinement.

However, as designer of the planned interior, his first duty is to the client. In this rôle he must be content to meet and satisfy the client's needs, in fact act as counsel and adviser suggesting newer, more suitable solutions to the problem at hand.

But we confess that these two proposals have not yet always been realized. Architectural disorder pervades our cities. Ideally, we want spontaneous understanding implemented by urban by-laws, both, striving for aesthetic unity and harmony within the larger architectural framework.

Claude Beaulieu, Montreal

The architect both by inclination and training develops his creative ability on the strength of his own personal convictions; but the degree to which he carries his convictions in design often depends upon his experience and professional standing.

For instance a young architect in the process of establishing his practice must often conform to the wishes of his client, even though it means sacrificing his own personal ideas. On the other hand a well established architect purely on the strength of his reputation, often will be given a free hand.

In reaching that happy relationship with a client, an architect must always temper his personal convictions by a full appreciation of the needs and views of his clients. His designs must be based on a sound knowledge of structural methods and the use of materials to suit local conditions.

Undoubtedly there are times when a client's needs and wishes are overshadowed by an architect's enthusiasm, but by and large I feel the members of our profession are serving the interests of their clients well and faithfully.

Allan F. Duffus, Halifax

The majority of architects today are taking too much cognizance of his client's views, perhaps not enough of his needs.

Fundamentally the architect must analyse the client's requirements insofar as they relate to each other and as they are affected by such considerations as town planning, site, topography, orientation, economic factors, materials, and sociological and emotional needs. Sufficient time and effort should be expended by the architect in the initial stages of the problem to acquaint the client with these many influences and through which it is hoped it will help the client understand the architect's convictions relating to the design of his building.

My own personal experience would indicate that with the majority of clients, any preconceived ideas which they have may be dispelled by the architect through this simple approach, and thereby satisfy their needs while following his own convictions.

W. G. Hames, Calgary

How can one answer a question specifically when it poses a false generality. Architects being begotten, not made, are not assembly line production with standardized reactions.

However since the question has been asked it must be assumed that there are architects who do not give sufficient cognizance to the needs and views of their clients.

For sound reasons the architect is often compelled in the interest of the client to disagree with his desires, but clients can be led when they cannot be driven. This is common sense performance of the architect's function. It is very different to the ramming of personal conviction down the clients throat on a take it or leave it basis, as is suggested by the question.

A prime necessity in architectural practice is a client. Architects who overlook the place of the client on the team are either naive or plain foolish. Even to one living in Ottawa despatches from the outer world indicate that they are the exception rather than the rule, so if the question is answerable it merits an emphatic negative.

A. J. Hazelgrove, Ottawa

LEGAL

Deduction of Convention Expenses from Income Tax of Practising Architects

The R.A.I.C. wishes to advise its members of a resolution brought forward in the House of Commons on 9 May, 1956, concerning such deduction and further to a policy statement in the last Budget. This resolution reads in part, "That for the 1956 and subsequent taxation years a deduction shall be allowed for expenses of attending in Canada not more than two conventions annually relating to the business of the taxpayer".

This resolution has not yet been passed, but it is expected that it will be passed and eventually written into the Income Tax Act. Such decision would mean that practising architects would be able to deduct expenses of attending the Annual Assembly of the Royal Institute and the Annual Meeting of the Provincial Association of the Province in which they practise.

CORRESPONDENCE

Mr. Cyril J. G. Carroll,
Secretary of the
Royal Architectural Institute of Canada,
88 Metcalfe Street, Ottawa.

My dear Mr Carroll:

May I once again express the very deep appreciation to your Profession, through the Institute, for the imaginative, conscientious and practical help given to this City, in the splendid response from such representative architects in the competition for the peripatetic City Hall of the Capital.

As you know, for over a quarter of a century, controversy within the City in its different elements and as to different locations has not been eased by the fact that as the proposed locations were selected for the erection of the building replacing the one destroyed by fire in 1930, the necessity of fitting in with the Federal Government's ideas further aggravated the proposals.

However, when we had come to what appeared to be an unanimous decision, except for one vote, of the City Council to locate on our old site, we felt that we must bring the matter to a conclusion by a competition for a building which could be located there, with assurance to the winning architects that we would make proper adjustments in the adaptation of these plans to another site.

The response from coast to coast was most gratifying and the winning competitor showed a knowledge of municipal requirements that was simply fascinating.

We believe that within a very few days now we shall have our site finally agreed upon between the City and the Dominion authorities, and the readiness of the architects of Canada to respond to our competition, and the patience and imagination and co-operation shown by our architects with those on the Architectural Sub-Committee of the F.D.C., will have been most substantial factors in this happy conclusion if, if I say, we reach it.

Yours sincerely,
(signed) Charlotte Whitton, Mayor

NEWSLETTER FROM OTTAWA

New Architecture in Italy

G. E. Kidder Smith, writing in the January 1956 issue of the *Journal* of The American Institute of Architects, states "one can truthfully say that the new architecture and building activity in Italy is the most vital in all Europe. Whereas the overall architectural level in countries like Sweden or Switzerland is obviously higher—being in these two ball-bearing democracies the highest in the world—and whereas the new schools in England and a handful of the new churches in France are unapproached by similar structures in Italy, the Italians are giving us a joy in building, an integration of architect and artist, and a concept of concrete in structure which the rest of the designing and building world has only begun to realize was possible."

Picture-Hanging

We do not know if this variation in the customary method of picture-hanging should be expected from an architect. At the Ninth Triennale in Milan, Ernesto Rogers, the famous architect and editor, did a one-room show called "Architecture Is the Measure of Man". Pictures were hung from the ceiling, suspended with wires at various complementary angles, and propped up from the floor so that the spectator had to penetrate the panels, be engulfed by them, and thus made to participate in the exhibition. Here were no neat pictures neatly tacked to the walls. Indeed, the walls were the only places where pictures were not.

Functional Neurosis

Robin Boyd, writing in the February 1956 issue of the *Architectural Review,* says that "When modern architecture is not lounging complacently in the coloured magazines or chewing over the discoveries of its pioneers, when it is obliged to state its beliefs, or face up to a psychological problem, or look to its future, then the neurosis is most evident. Modern architecture is torn by remorse and doubt because it is still wavering on the point of renouncing functionalism, and yet has no other convictions to replace this god of its youth." Mr. Boyd tells, in a thought-provoking report, why this is so, where it may lead and what can be done about it.

Growing Old Successfully

Some of our senior architects may be interested in the Royal Bank of Canada's Monthly Letter of December 1955, which discusses this subject. Architects may have much less trouble with this problem than executives in business and industry. This is probably because of the necessarily creative nature of the architect's work, the fact that he may in later years be able to select only the commissions he wishes to take, turning the others over to his

associates or younger architects and also because he may be able to practise part-time as a consulting architect with his former firm.

Astragal Comments

Astragal, that puckish writer in the *Architects' Journal,* comes out this month with wholehearted congratulations to the R.I.B.A. for publishing the reports of its Committees on the problems of the salaried and official architects in the U.K. Astragal endorses the R.I.B.A.'s proposals as reasonable and sensible. These Committee reports are in the January 1956 issue of the R.I.B.A. *Journal.*

Architect-Client Relations in the U.S.

Martin Pilch, a British architect, who has recently returned from a two-year study tour as MacLaren Travelling Student of the R.I.A.S., gives a brief résumé of the architect-client relations in the U.S.

Mr Pilch says that the A.I.A. professional practice code does not permit advertising but does allow architects to have their names exhibited on a building in the course of erection. Architectural jobs are obtained in the usual manner, he says, but greater attention is paid to public relations, particularly by large offices where the lack of continuity of jobs might throw the whole organization out of gear. This report continues, "Public relations are to a large extent helped by the press. The real estate pages of the New York *Times,* for instance, constantly feature new buildings and the names of the architects responsible for them. Some magazines are designed not only to serve the architect but to a large extent the contractor and layman. The general public is very much aware of contemporary architecture and the work of individual architects. *Time* and *Life* magazines feature buildings frequently."

C. J. G. Carroll

OBITUARY

William Moncrieff Ferguson, who died at his home in Toronto on April 15th at the age of 72, was the son of a well-known architect in Glasgow, Scotland, with whom he served his apprenticeship. He later joined the staff of the internationally-known architectural firm of John Burnet and Son, England, with whom Mr Ferguson worked before coming to Canada in 1911 at the invitation of the late John M. Lyle, F.R.A.I.C., Toronto.

From that office, he joined Darling and Pearson's staff, and worked there until the First World War, where he served as Captain in the 35th and 14th Battalions.

On his return to Toronto, he re-joined the staff of Darling and Pearson. While with them, he worked on Toronto General Hospital Private Patients' Pavilion and was in charge of work on the Sun Life Building, Montreal, and many other important buildings.

Other personal commissions included the Cenotaph in front of Toronto City Hall and Glenview Presbyterian Church.

In 1929, the partnership of Govan and Ferguson was formed and developed, in 1931, to Govan, Ferguson and Lindsay; then subsequently enlarged to Govan, Ferguson, Lindsay, Kaminker, Maw, Langley, Keenleyside in 1947.

During these periods, Mr Ferguson was associated in hospital and other developments in every province of Canada except British Columbia and Newfoundland.

He was Past President of the Toronto Scottish Club and member of the St. Andrew's Society and a former member of the Chisholm Avenue Masonic Lodge and Victoria Club where he was an ardent curler.

His genial personality and pawky humour endeared him to all with whom he came in contact, and he will be especially missed by this writer after a friendship that started in the Glasgow School of Art and Architecture nearly sixty years ago under the influence of the famous Fra. H. Newberry and Charles MacIntosh.

James Govan

THE PRESS AND ARCHITECTURAL RECOGNITION

Architects will be interested in the following letters from the Globe and Mail and the Telegram in Toronto. Since my Editorial of April, I have had numerous complaints of rather ruthless treatment by the press in Canada. One architect friend had his name removed from the photograph, in spite of the word copyright which was clearly printed beside it.

Editor

The Globe and Mail
Office of The Editor-in-Chief
Dear Professor Arthur:

I have not received a copy of the *Journal,* therefore I cannot comment on the editorial to which you refer. I can, however, and in fact hasten to, comment on the second paragraph of your letter.

As far as *The Globe and Mail* is concerned, there is no mystery concerning credit to architects. It is a fixed rule of this paper that the architect shall be given credit, either in a special line immediately below the picture, or in the cutlines themselves – sometimes in both. There may have been occasions when, through neglect or extreme haste in making up the page, a credit line was forgotten, but these occasions I know to be very rare. In fact, we have had only two complaints in more than three years from architects who had failed to receive credit.

There are occasions, however, when we are given sketches for illustrations; i.e., housing developments, and the name of the architect is not supplied. In such cases we have not felt that it was our responsibility to insist on the credit.

I hope this answers the question as far as *The Globe and Mail* is concerned.

Yours truly,

Oakley Dalgleish

The Telegram
Office of Vice-President and Executive Editor
Dear Mr Arthur:

In Mr Bassett's absence, I am taking the liberty of answering your letter on "credits" for architects.

It is the policy of *The Telegram* to give such credit – copyright or not. On the odd occasion, through error, this may not have been done. But certainly it is the *intention* here so to do.

You ask for an opinion of your editorial. In a word – ill-tempered.

Incidentally, every piece of material in *The Telegram* and most newspapers for that matter is copyright.

Yours truly,

J. D. MacFarlane

CONTRIBUTORS TO THIS ISSUE

R. L. Greig graduated from the School of Architecture, University of Toronto, in 1956. The article bearing his name was an essay, which he prepared during his fifth year.

Gordon Stephenson, a graduate of the Liverpool School of Architecture is Professor of Town and Regional Planning in the School of Architecture, the University of Toronto. From 1930 to 1932 he held a post-graduate fellowship which took him to Paris. There, he worked during the daytime in the office of Le Corbusier and Pierre Jeanneret, and in the evening attended courses in *Urbanisme* at the University of Paris. He was a Commonwealth Fellow at M.I.T. from 1936 to 1938 where he studied town planning and housing. Before going to M.I.T. he had been lecturer and fifth year studio instructor in Architecture at the University of Liverpool. He also taught for a year just before the war at the Architectural Association School of Architecture.

In the early part of the war he was an architect-planner responsible for various phases of design and supervision of ordnance factories and war workers hostels, before joining Lord Reith's Reconstruction Group after the severe bombing of major cities. He left the Ministry of Town and Country Planning, in which he was Chief Planning Officer (Planning Technique), to accept the chair of Civic Design in the University of Liverpool in 1948. After holding it for six years, during which the department was reorganized, he travelled with his wife and three children to Australia as consultant to the Government of Western Australia in the preparation of a regional plan for Perth, the capital city. In private practice as architect and planning consultant, Stephenson has been responsible for University buildings, plans for University College, Dublin, and the University of Western Australia, office and factory buildings and several housing schemes. At the end of the war he assisted Professor Sir Patrick Abercrombie in the preparation of the Greater London Plan. At present he is acting as consultant to the City of Toronto Planning Board.

Karl O. Van Leuven, Jr, is a partner in the firm of Victor Gruen and Associates, Inc., architects and engineers. He is in charge of the Detroit office of the firm and directs its activities on a multitude of projects throughout the middle west. To this task Mr Van Leuven brings a wide and varied background of experience dedicated to the profession of architecture and the allied arts. This experience has ranged from his earlier work as a sketch artist and set designer for several large movie studios, through the fields of advertising layout, and teaching of industrial and interior design, to the responsibility of coordinating and integrating the work on multimillion dollar construction projects.

Mr Van Leuven's formal training was received at the University of California in Berkley, with graduate work at the University of Southern California.

In 1941, Mr Van Leuven began his association with Gruen and Krummeck, the forerunner of the present firm, and has been actively associated with the organization since that time. During the war years, while still retaining his connection with Gruen and Krummeck, he did technical layout and technical direction for the Walt Disney studios, working on training and educational films for the Signal Corps, the Army Air Forces, the Navy and the Marine Corps.

When time permits, Mr Van Leuven's vacations are spent on some far-away tropical islands, swimming and skin diving and generally enjoying the sun and sea which are the only things he has had time to miss since moving from Los Angeles to Detroit.

BOOK REVIEW

THE BOMB, SURVIVAL AND YOU by F. N. Severud and Anthony F. Merrill. Published by the Reinhold Publishing Corp., New York. 264 pages. Price $5.95.

"Since the atomic bombs were first unleashed in warfare upon the unfortunate cities of Hiroshima and Nagasaki, the threat of atomic warfare has been a very real one to the entire world, and it seems evident to the authors that architects, engineers, and responsible public officials will be forced to enter atomic bomb potentialities into their urban development plans to a greater extent than at present."

With these words Fred N. Severud, one of the most distinguished engineers, and Anthony F. Merrill, well-known professional journalist and free-lance correspondent, express their conviction that now, not later, is the time for these concerned to recognize the significance of the existence of the atomic bomb and all that implies in respect of the planning and construction of new buildings and the reinforcing of those already existing. They pose the question – what, if anything, can be done about the fact that, should atomic warfare break out, buildings together with their inhabitants and contents may be exposed to the effects of blast, heat, and nuclear radiation; and by whom should it be done? Their answer makes interesting, challenging and, in a sense, comforting reading, understandable to professional and layman alike, and points the way to a logical solution to a problem which, whether we like it or not, concerns us all.

It is the opinion of the authors that much can and should be done and that the responsibility lies with those concerned with the planning and construction of the buildings. It is their contention that, although atomic-bombproof construction may in most instances be prohibitively costly, protection of inhabitants and equipment is, to a large extent, feasible and economically practicable without necessarily making the entire building bombproof. They believe that eventually government may require that such protection be built in. However, as yet, it does not and it is up to the professional advisers, to whom their clients look for guidance, to take into account in their deliberations this aspect of modern construction.

The authors then go on to outline the nature of the bomb and its effects on humans and buildings, the theory and practice of shelter design, the strengthening of existing structures, and the design of buildings for the atomic age. Throughout, the treatment is adequately technical to render the examples and ideas practical as guides for design and further investigation.

C. Hershfield