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All correspondence should be addressed to the Editor

EDITORIAL AND ADVERTISING OFFICES, 57 QUEEN STREET WEST, TORONTO 1

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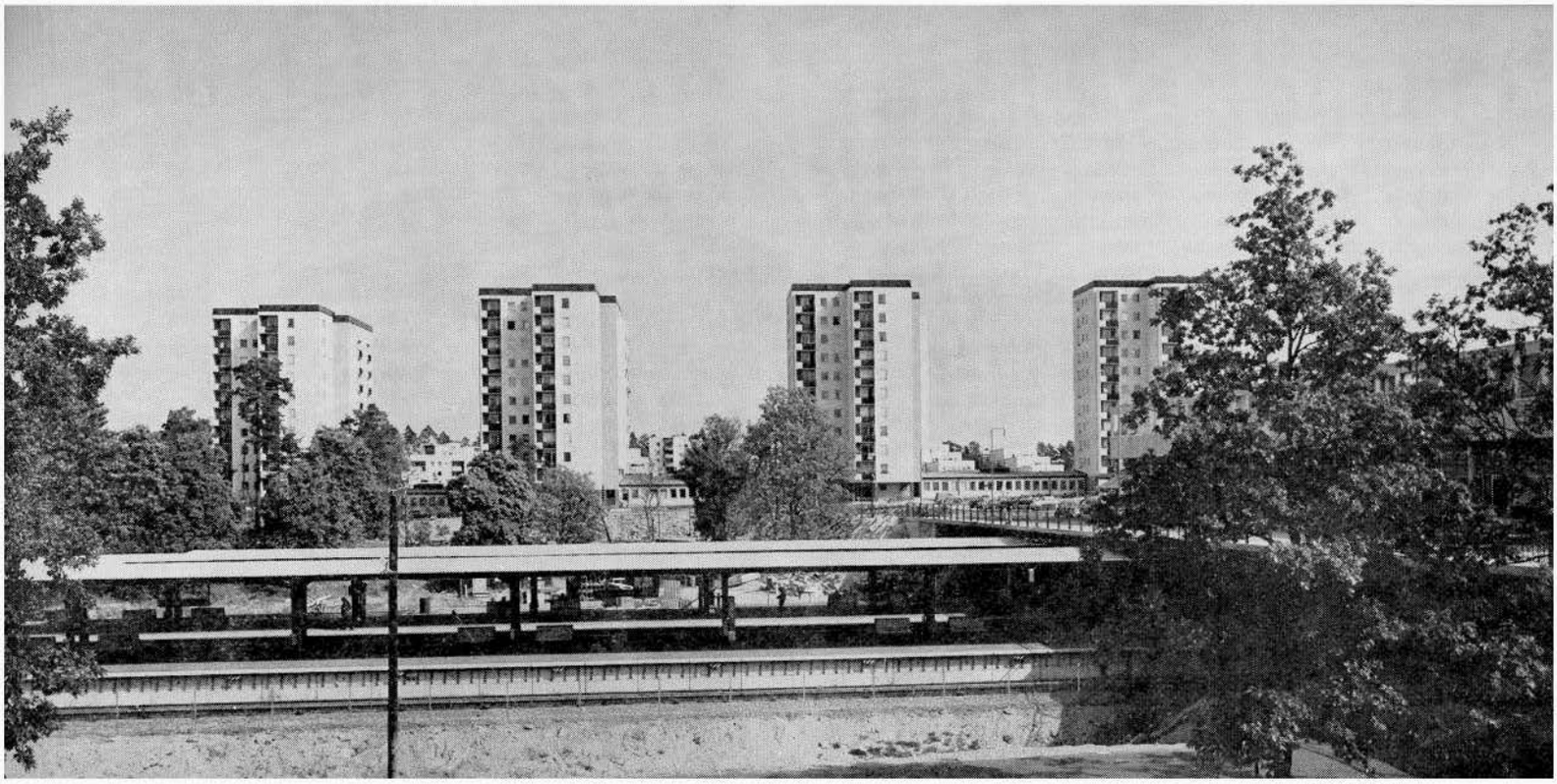
IT WILL BE ONLY A FEW WEEKS after this *Journal* appears when students will be returning to the schools of architecture – and we write on the subject of dress. A most unpopular subject, and one that will brand us as Edwardian and hopelessly out of touch with student life. Even at such an awful risk, we feel something should be said about a state of affairs that cannot help but lower the profession in both public and in academic eyes. We confess to belonging to an era when architectural students liked to think of themselves as artists. After all, Mecca for us was the Ecole des Beaux Arts, and while the majority of us could not afford the pilgrimage, some did and came back with strange tales of goings on quite unrelated to the orders of architecture, of scales or building construction. We became bohemians and affected black hats and broad cravats. Words like projet and poché came easily to Chinaman and New Zealander alike, and our "atelier" was a not insignificant link with the temple on the rue des Beaux Arts.

We were, however odd or even outre (the Beaux Arts will creep in) our dress, always recognizable as students – perhaps even as architects. The dress today, of perhaps half the students in the schools does not mark them as architects or even students. They are tie-less and their shoes are of a type that defy cleaning. They are of a kind of grey suede that acquires quickly a patina of dirt in which the owner takes an inordinate pride. Last year, in one school, a few students decided to wear leather jackets with the word "Architecture" emblazoned on the back. We knew about that from having seen the words "Pharmacy" and "Engineering" on other backs for many years, but the thought that architecture would follow the practice seemed as remote as "Humanities" or "Theology" on leather jackets. Actually, we are losing no sleep over these sartorial lapses on the student level, even though we deplore them. It is the sight of the graduate or the student in offices who gives us real grounds for disquiet. We have seen them on the street and in restaurants and street cars looking like the plumber's mate or the hod carrier without the honourable dirt of their callings. If any plumber's mates or hod carriers are readers of the *Journal* in their hours of ease, we apologize to them. We use them here only as symbols of trades lower in our civilization than that of architecture, but none the less respectable. The point of these remarks is that we should like to know from the practising architect whether he has seen what we have described. Is he disturbed, and does he feel the Schools are responsible? We are old fashioned enough to believe that modest dress and manners, while not synonymous, are not unconnected.

The Alexander Graham Bell Museum, Baddeck, Nova Scotia, in this issue will attract a good deal of attention not only for the interest of its design to the spectator, but because of the analysis of the design that can be made from the illustrations. We can imagine, a generation ago, an architect being given the same problem. He would recall that the building was being dedicated to a great inventor, and his mind would naturally turn to those figures in history who were inventors. If he were looking for an architect, he might come up with Wren, Perrault, or Jefferson. What could be more appropriate than Jefferson and a Greek Temple! That has not been the approach of the architects of the Alexander Graham Bell Museum. They seized, with admirable judgment, on Bell's extraordinary fascination for the tetrahedron which he used not only in numerous inventions anticipating the helicopter, but for his own little studio. Our dictionary says that the tetrahedron is a triangular pyramid, and the eye follows the triangle with pleasure throughout the building like a recurring theme in music. We are only sorry that, at the last minute, we were unable to do the building in colour.



STEN VILSON

Vällingby Centre

BY K. G. TERRISS

AT A TIME WHEN THE EXPANSION of urban areas is one of the most pressing problems facing architects and planners, the Vällingby town section in the city of Stockholm is of considerable interest. Although it is not a satellite town in the sense of recent English developments, it is, as the Swedish call it, a self-supporting neighbourhood; complete with all the aspects of town life from commerce and industry to housing and social services. It is still an integral part of the city of Stockholm.

Despite the fact that the district has been built from farmland to almost full operation in four years, Vällingby is not a particularly radical approach for Sweden. Rather it is the latest step in the planned decentralization of the city of Stockholm under the guidance of the Town Planning Office. Like most large western cities, Stockholm's population has increased rapidly in the past thirty years and is expected to reach its capacity of 900,000 by 1960. Because of the programme of redevelopment in the central areas and the raising of housing standards, the inner town has been unable to absorb further dwellings. The growth before 1940 absorbed almost all of the most immediate suburban ring and forced later developments too far out to be able to take full advantage of the amenities of the city centre. To cope with this problem new areas were designed for populations of about 10,000 grouped around a commercial and social centre. Although these communities were an improvement, they were still "dormitory" suburbs with long work journeys for the people into the centre of town and still not large enough to provide adequate urban amenities. The general plan of 1945 proposed four new town sections to absorb the remainder of the population growth. Sven Markelius, director of the Town Planning Office at that time, expressed the planning spirit behind these new suburbs as being: ". . . to provide possibilities for building a townscape, or a milieu, with all its components, that satisfy the demands we have on urban life today. This would include technical and economical demands, as well as architectural and landscape considerations." The principal innovation, apart from the increased size of the units, was the introduction of industrial areas to provide as many people as possible with work places close to their home. Vällingby is the first and largest of these new self-supporting neighbourhoods with another under construction and the third in the final planning stage.

In implementing these proposals the city of Stockholm has been greatly aided by two factors: first the right of municipal purchase of land and second, a long tradition of planning which has created a set of comprehensive planning powers. Since before 1900 it has been considered that the Swedish municipal authorities should be responsible for the housing of their citizens and to achieve this they have had the power to purchase land in advance for housing sites. Starting in 1904 Stockholm began to purchase large tracts around the city which it then leased to the former owners until they were required. By this method they were able to purchase land cheaply, realize a profit on the rental, and prevent any unsuitable developments. When the area is finally built, the land is not sold but leased for ninety-nine years after which time it can be taken over again by the city for the cost of the improvements. In

the physical planning of these new suburban areas, the Town Planning Office has had since 1948 the power to control not only the type and location of buildings but also when they can be built. This has allowed them to prepare their projects comprehensively and then have them built in a coordinated effort. Swedish town planning in general is not limited to the application of bylaw restrictions; instead it takes positive steps to create the city it desires. In the town plan all of the buildings are quite exactly defined in location, floor area and height, and although there is little control of the detailed architectural result the town planners have quite complete control over the massing of the forms. There has been some criticism of this rigid control, and recently "elastic" town planning has been introduced where some degree of reproportioning and regrouping of the forms is allowed. By leasing only the actual ground area of the buildings the city keeps control of all the unbuilt-on land and the park board is able to develop the entire area comprehensively. The principal site planning and architectural concepts used in Vällingby; separation of pedestrian and major vehicular traffic, green belts, size based on walking distance from station, and the use of multi-storey apartment buildings around a commercial centre were pioneered in earlier communities.

The site of the Vällingby district is an area of about 5000 acres, ten miles west of the centre of Stockholm, bordering on Lake Malar. Originally it was a series of farm estates in a typical Swedish landscape of rolling country and forested, rocky outcroppings. The largest and most beautiful section, around which the communities have been ringed, was reserved in 1949 as a natural recreation area. In anticipation of the development the main highway was built in the 1930's and the interurban electric railway has been extended in coordination with the building programme, connecting to the centre of the city in twenty-five minutes. Vällingby Centre has been designed to serve a total population of about 87,000. This is composed of 23,000 in the surrounding Vällingby area, 37,000 in three other new neighbouring suburbs and 27,000 in the older built-up area. Since each of these four suburbs contain their own small cores, Vällingby Centre acts as a local centre for its immediate population as well as a district centre for the entire area. All of the new communities in the district are centred around an interurban railway station and extend only to the limit of the walking distance, thus avoiding the high cost of secondary bus lines. The walking radius has been established as 1600 feet for multiple dwellings and 3000 feet for single family housing. This concentration on mass transport is due mainly to the fairly low rate of car ownership and to a policy of providing efficient public transport to the city centre to reduce the traffic concentration in the inner town. The commercial centre has been built directly over the interurban railway and the station lies at the focal point of the area. In contrast the main highway is connected only by a feeder road.

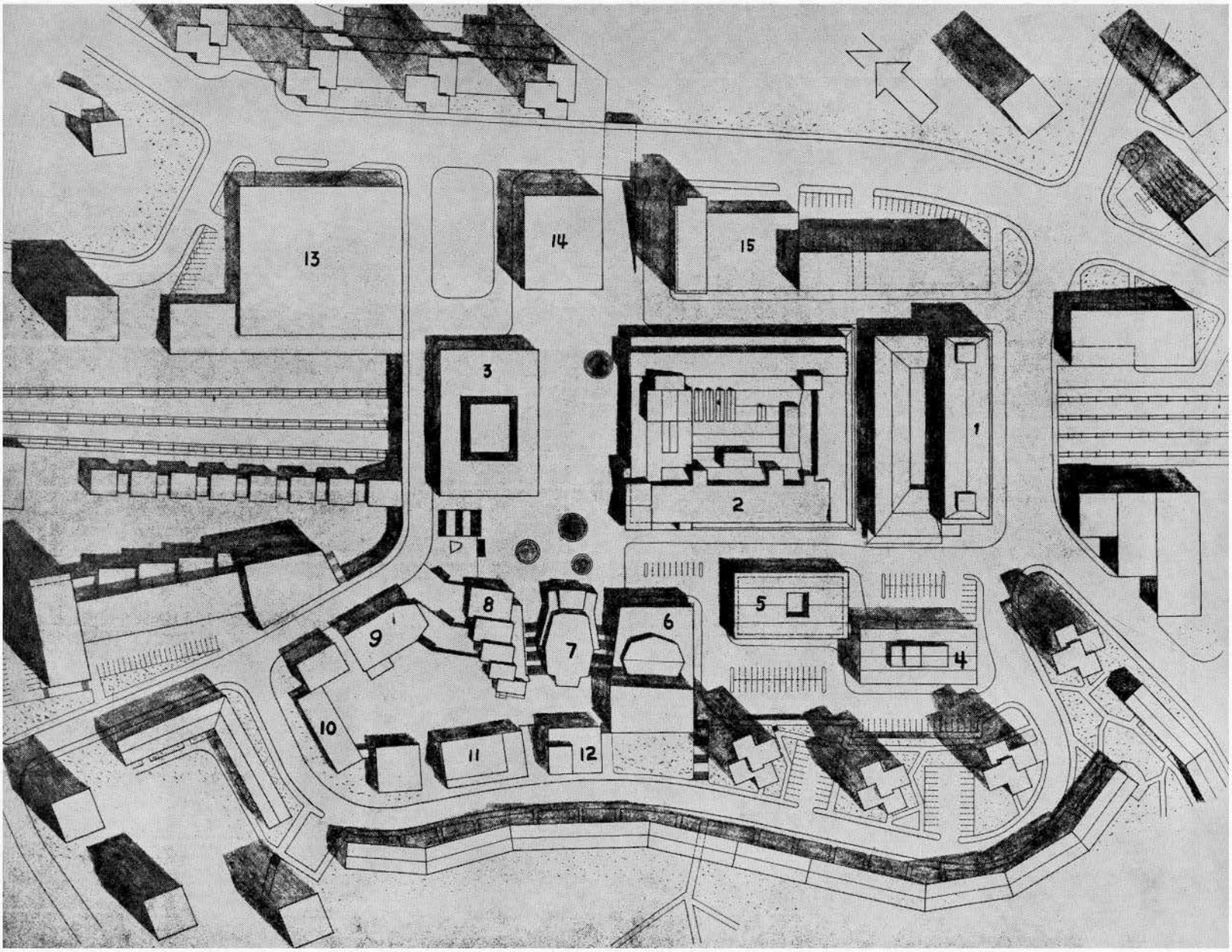
By bridging the valley in which the interurban line runs, convenient basement level truck access to the main shops and parking space have been provided. The two main commercial buildings and the station lie in a line directly over the tracks and form the backbone of the centre. Around this the other units are grouped in a typical informal Swedish manner, giving a loose feeling of enclosure by their juxtaposition. Rather than the hollow courtyarded arrangements popular in North American shopping centres these buildings are very solid, opening outward with shops on all sides. The central and largest block contains about twenty-five small shops along two sides with two department stores extending deep into the centre. The upper storey, which is considerably broken up to gain daylighting, contains a restaurant, offices and upper spaces for some of the shops. Separated by a narrow pedestrian street is the other commercial block with a five storey office building along its outer edge. Over the shop fronts on these two buildings runs a wide protective canopy under which small signs are hung for each shop. They are generally abstracted symbols of the product or service and have been designed in a simple, lively technique using bent metal sections. Above the canopy, however, there is quite a chaotic array of neon signs both moving and stationary facing the commercial blocks.

Immediately adjacent to the commercial area there are fourteen eleven storey point houses of the type which has become the most accepted form of tall apartment building in Sweden. By using only one elevator and one stair as the internal core; and with usually only four apartments per floor, the corridor space has been kept to a minimum and each apartment has been given more exterior wall and consequently better sunlighting and ventilation. From the town planning point of view these isolated buildings have the advantage of allowing the sun through between them and not leaving large areas to the north in continuous shadow. The apartments are usually one bedroom or bachelor suite size intended for single people and families without small children who make the greatest use of the facilities at the centre. Beyond these are three storey walk-up buildings with larger apartments for families with children. These are grouped in courtyard units around play spaces for small children and complete the housing nucleus of the centre. At the periphery there are groups of row housing and finally single family homes. The increasing use of these more popular dwelling types has been made possible by offsetting their low densities with the concentration around the centre. Green belt strips of natural forest or fields mark the extent of the community and effectively separate it from neighbouring units and industrial areas.

The traffic network has been clearly differentiated in the Radburn tradition with emphasis on providing safe pedestrian paths. Except for the strong axes of the main highway and the interurban railway, the roads have been laid out quite informally to make the best use of the site. The two heaviest travelled road types are kept free of pedestrian traffic by taking advantage of the terrain to provide under or overpasses, and generally do not connect directly with parking spaces. Because all of the land is city owned and developed, the foot path system runs quite independently of the road system for the greatest convenience of the pedestrian. These paths draw people from their houses to the green belt and converge on the centre where they connect with the shopping square and streets. The major automobile traffic bypasses the centre and only local streets are adjacent to the buildings and parking areas. The parking for 3000 automobiles has been handled in a very casual manner, avoiding the sea of metal machines which surrounds most North American shopping centres. However, this is due somewhat to special circumstances. Car ownership in Sweden is increasing rapidly and early planning estimates for Vällingby Centre were too low. In contrast to the rigid traffic separation elsewhere the automobiles are allowed to penetrate quite deeply into the shopping areas.

The pedestrian spaces have been kept in scale but yet with considerable variety, giving Vällingby Centre a degree of urbanity in keeping with its semi-independent nature. The most intimate of these spaces is the shopping street between the two main buildings, which with the wide canopies, takes on the character of an arcade. In front of the station building is the main square and focus of the centre. It is well scaled to absorb the rush of daily commuters and shoppers but still not too vacant on a Sunday when the Swedish families are out for their traditional walk. At either end of the space several simple, round fountains, set slightly above the sidewalk, have been placed to define the square and add a pleasant sparkle to the paved areas. These also provide convenient wading pools for small children in the summer while the mothers rest from their shopping. In the traditional European style the scene is further enlivened by sidewalk merchants selling flowers, fresh fruit, hot dogs and colourful balloons.

The policy of decentralizing some of the working places from the central city has been implemented by providing a large industrial area at the northwest edge of Vällingby adjacent to the interurban rail line. Closer to the commercial centre are the servicing yards for the interurban rail line and provision for some light industry. In 1956 about 4,000 people were working in the district and the number is eventually to reach 10,000 to 12,000. With prospects of automation in factories reducing the number of employees, Vällingby has



Site plan of centre

1 Office building and shops
2 Department store, restaurant, shops
3 Underground station, shops
4 Public health centre, shops
5 Public social services
6 Theatre
7 Cinema
8 Assembly halls
9 Church
10 Parish house
11 Library and study rooms
12 Youth club
13 Garages, service station, offices, shops
14 Shops
15 Handicraft and light industry, offices, shops

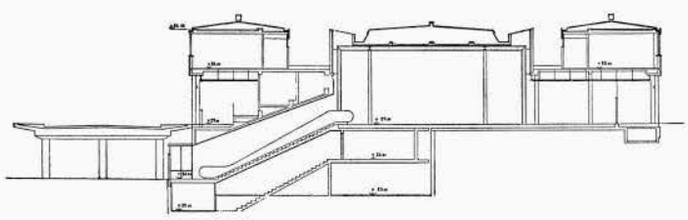
been seeking large offices to move out as well and has attracted several governmental agencies. Often the moves have been encouraged by the availability of housing for the business's employees.

As an architectural entity, Vällingby Centre is interesting chiefly for its use of some of the ideas which have been frequently proposed for our new communities. The use of towers in the countryside, although in this case they are not really tall, has proven to be a realistic and exciting concept. They act as both a focus to the area from a distance and an implied boundary to the centre from within. Because of its purposely secondary significance, the approach from the main highway is quite unimpressive while the drama of the interurban rail link is one of penetration directly into the heart of the Centre. So far the Centre is rather chaotic architecturally and although built under a supposedly more controlled system it lacks the visual coherence of some of the North American shopping centres. The station is the only building with sufficient character to subdue its many parts and for this reason is a very effective focus. The addition of the proposed commercial blocks to the northeast will do much to carry on the sense of enclosure already apparent in the southwest. Much of the good urban quality is due to the use of a constructive planning approach rather than a set of restrictive bylaws which would tend to divide the uses more rigidly. It is in this integration of the commercial, social and housing areas that Vällingby Centre is most successful. This relationship does not seem to be so happy in the Farsta proposal where the parking facilities have been enlarged to accommodate the rapidly increasing

LENNART OLSON

Above, pedestrian shopping street

Architects, Backstrom & Reinius SAR



At left, section through interurban station
Facing page, aerial view from south-east

number of cars. Generally speaking the parking problem and the contacts between shoppers and traffic have not been fully resolved. On the other hand the segregated pedestrian network, which also handles cycle traffic, has been consistently and effectively handled. This, of course, only illustrates the difference in emphasis between the European and the North American approach. In the siting and landscaping as much advantage as possible has been taken of the existing features even to the extent of leaving some old farm buildings within the housing nucleus. Although the park department can do the landscaping and maintenance more efficiently, there might be a pyschological advantage to leaving something, perhaps a playground, to be completed by volunteer tenant work.

In relating Vällingby Centre to similar Canadian developments it must be stressed that it is more than just a shopping centre. In its integration of community services it is more comparable to the centres at Kitimat and Don Mills, which serve nearly as large populations. One of the greatest advantages that it has had over most satellite areas is that it is still within the administrative area of the city of Stockholm and thus problems of coordination have been reduced. This asset was further utilized by the direct participation of the city in the construction and ownership of many of the Centre's buildings. Whether these rather all encompassing powers would be possible under a system more dedicated to free enterprise is debatable; but already Canadian cities are venturing into the fields of public housing and industrial estates. Since the creation of well defined communities such as Vällingby, with its easily comprehensible size, is the result of both the use of a large percentage of multiple dwellings and the concentration on mass transport; it is doubtful whether it would be so easy with a high percentage of single family houses and the common use of private automobiles. The technique of increasing the density around the commercial centre with some tall buildings does however seem to have many merits. Within the centre the feeling of urbanity is due probably as much as anything to the careful utilization of the space around the buildings within the demands of contemporary standards. The planners have not been afraid to crowd the people a little in the creation of a lively centre.

With Vällingby a physical reality and a growing social nucleus, other satellite areas are being created in Greater Stockholm initiating an integrated regional metropolis. Each unit will have its own identity and balanced life but yet will not deny the greater attraction of the parent city. As an alternate to the formless sprawl of dormitory suburbs accompanying the expansion of most of our cities Stockholm offers a concrete example of coordinated decentralization. Vällingby Centre with its short-comings and certain unique aspects, illustrates the results of a bold and comprehensive attack on the problem of satellite nuclei.

Town Plan
The Town Planning Office of Stockholm, Sven Markelius SAR.

Acknowledgements
Sven Markelius: *The Structure of the Town of Stockholm,* Byggmastaren, 5 March, 1956, No. A3.
Albert Aronson: *Vällingby Center,* Byggmastaren, 5 April 1956, No. A4.
Swedish Institute Releases: Sven Markelius: *Vällingby, Stockholm, the New Self-supporting Neighbourhood,* and Vera W. Beggs: *Operation Vällingby.*

PRESSENS BILD

LENNART OLSON

At left, stair and lobbies to assembly halls.
Architects, Backstrom & Reinius SAR

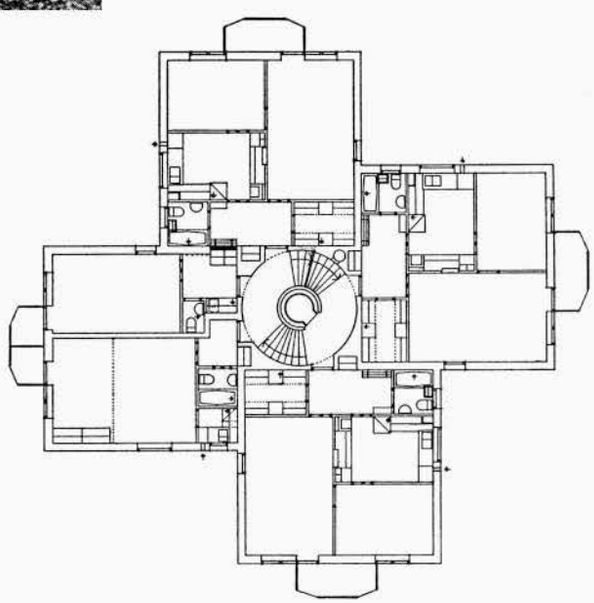
Below, community buildings with assembly halls on right.
Architects, Backstrom & Reinius SAR

LENNART OLSON

LENNART OLSON

High-rise apartment, with typical floor plan below.

Architect, Svenska Bostader



Main commercial building with restaurant above.

Architects, Backstrom & Reinius SAR

LENNART OLSON

HARRY DITTMER

Corner of interurban railway building with HSB apartment building beyond.

Architect, Magnus Ahlgren SAR

Alexander Graham Bell Museum

Baddeck, Cape Breton, N.S.

SEEKING A PEACEFUL SUMMER RETREAT for his family, Dr Bell first came to Baddeck in 1885, nearly ten years after his invention of the telephone. He was impressed by the bold grandeur of a wooded peninsula across Baddeck Bay, and it became Beinn Bhreagh, Scottish Gaelic for Beautiful Mountain. There he lived from spring to autumn for more than thirty-five years, and there he died August 2, 1922.

During his residence the Beinn Bhreagh laboratory turned out a flood of devices reflecting the inventor's genius. They ranged in size from big hydrofoil speedboats and man-carrying tetrahedral kites to complicated electrical apparatus and small units for distilling fresh water from the sea.

On all these projects Dr Bell kept voluminous notes. He also recorded many of his thoughts and day-to-day activities, as well as his speeches and numerous articles.

Alexander Graham Bell's daughters, Mrs Gilbert Grosvenor and Mrs David Fairchild generously donated not only their father's laboratory materials but copies of his notebooks and other volumes. The National Geographic Society, as a memorial to its distinguished second President, presented to the Canadian Government big display enlargements of hundreds of historic photographs owned by Mrs Grosvenor and Mrs Fairchild.

These pictures illustrate many of Dr Bell's researches and warmly portray his magnetic personality and his life at Baddeck. Many have never before been published.

It was agreed, in return, that the Canadian Government, through its Department of Northern Affairs and National Resources, would construct and maintain a suitable building for this extensive family collection. A committee composed of Canadian officials, members of the Bell family (grandson Melville Bell Grosvenor and granddaughter Nancy Bell Fairchild Bates), and leading citizens of Baddeck organized to plan the museum.

The architect employed as motif the tetrahedron, a cell with four triangular faces, which Dr Bell used in constructing his huge man-carrying kites.

Mr Leicester owes his most intriguing touch to Dr Bell. Pages from the unpublished laboratory and home notebooks were reproduced on glass by a photographic process, and the builders inserted these glass panels in doors, windows, and partitions. Each facsimile shows the scientist's pen-and-ink notes, enlivened by his own sketches of some new device or idea.

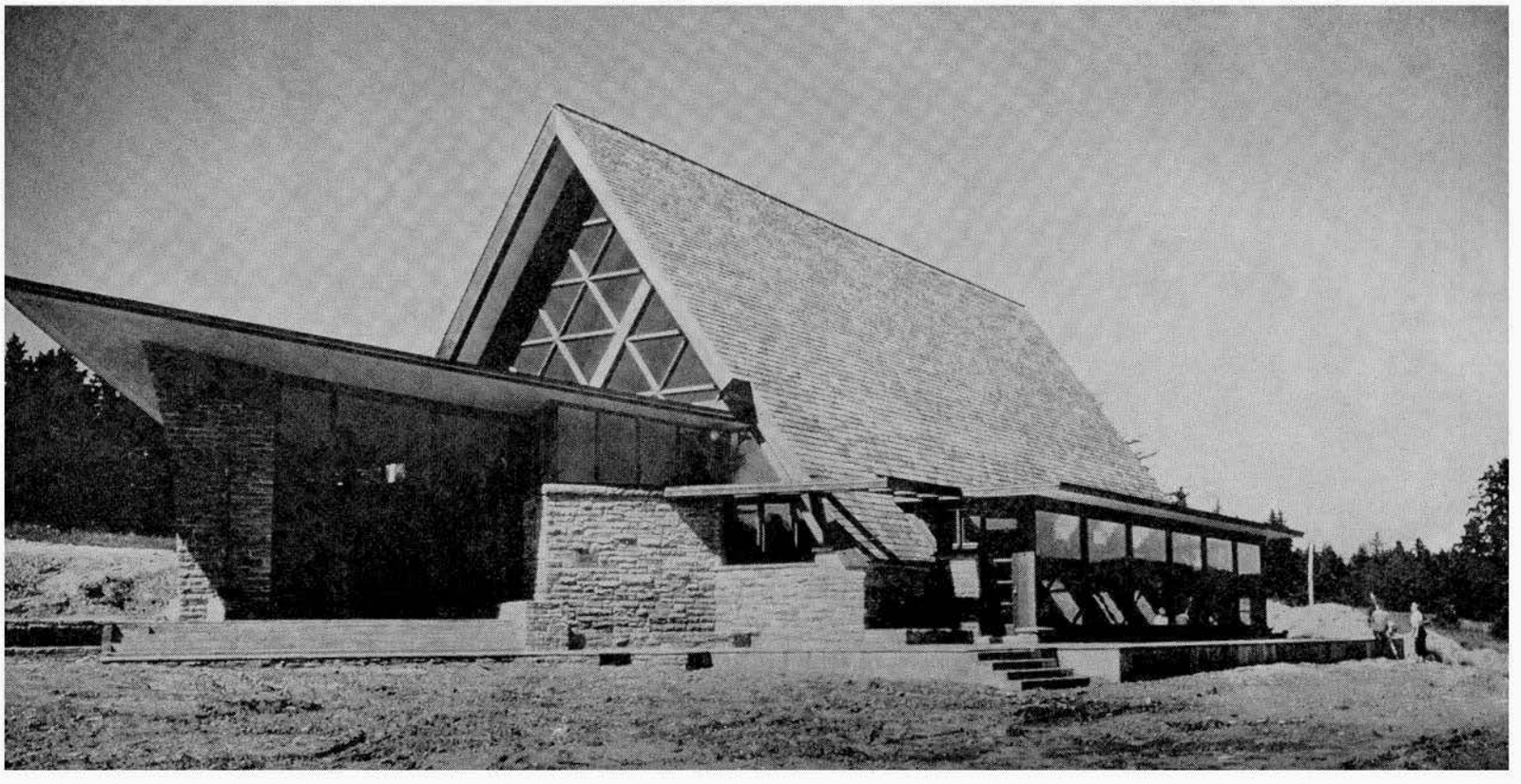
Many will startle you, so prophetic do they seem today. Glancing at a panel dated June 30, 1910, you see a little one-man helicopter hovering in mid-air. And here, on July 1, 1893, a model rocket plane roars aloft.

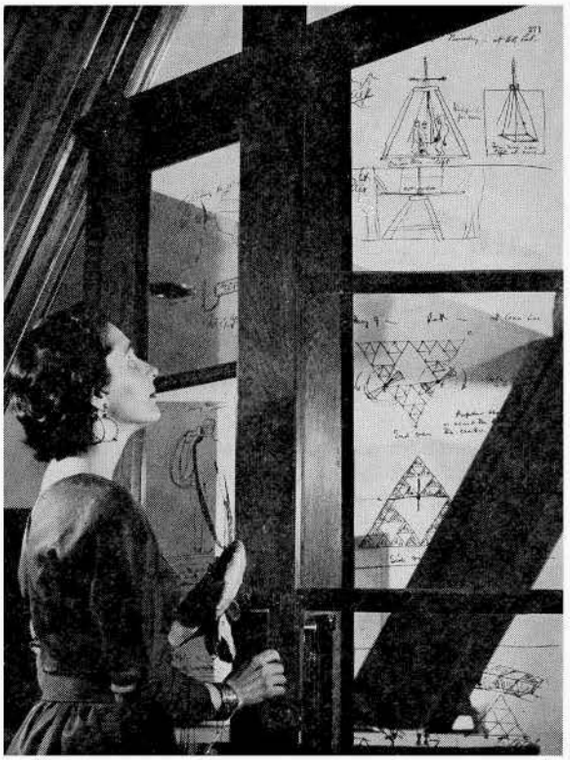
A man-carrying kite powered by airplane propellers and designed for a water take-off streaks across the page for September 4, 1907. Dr Bell's notation says, "Exhaust might discharge to the stern and thus help engine thrust." Today this same principle gives additional speed to several airliners.

The above are extracts from the August 1956 issue of the National Geographic Magazine through the kind permission of the National Geographic Society.

Exterior view of entry and main exhibition hall

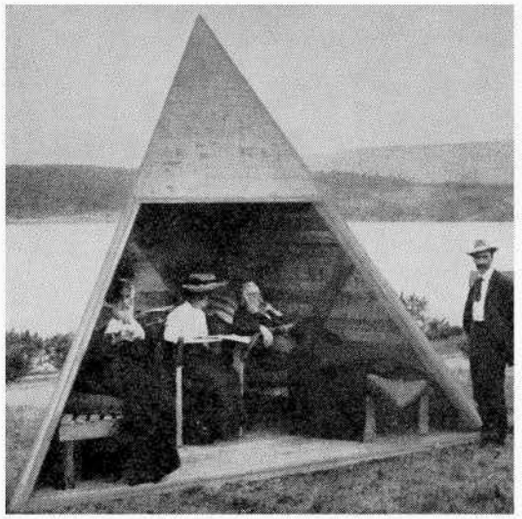
NATIONAL GEOGRAPHIC SOCIETY–J. P. BLAIR





NATIONAL GEOGRAPHIC SOCIETY—W. R. CULVER

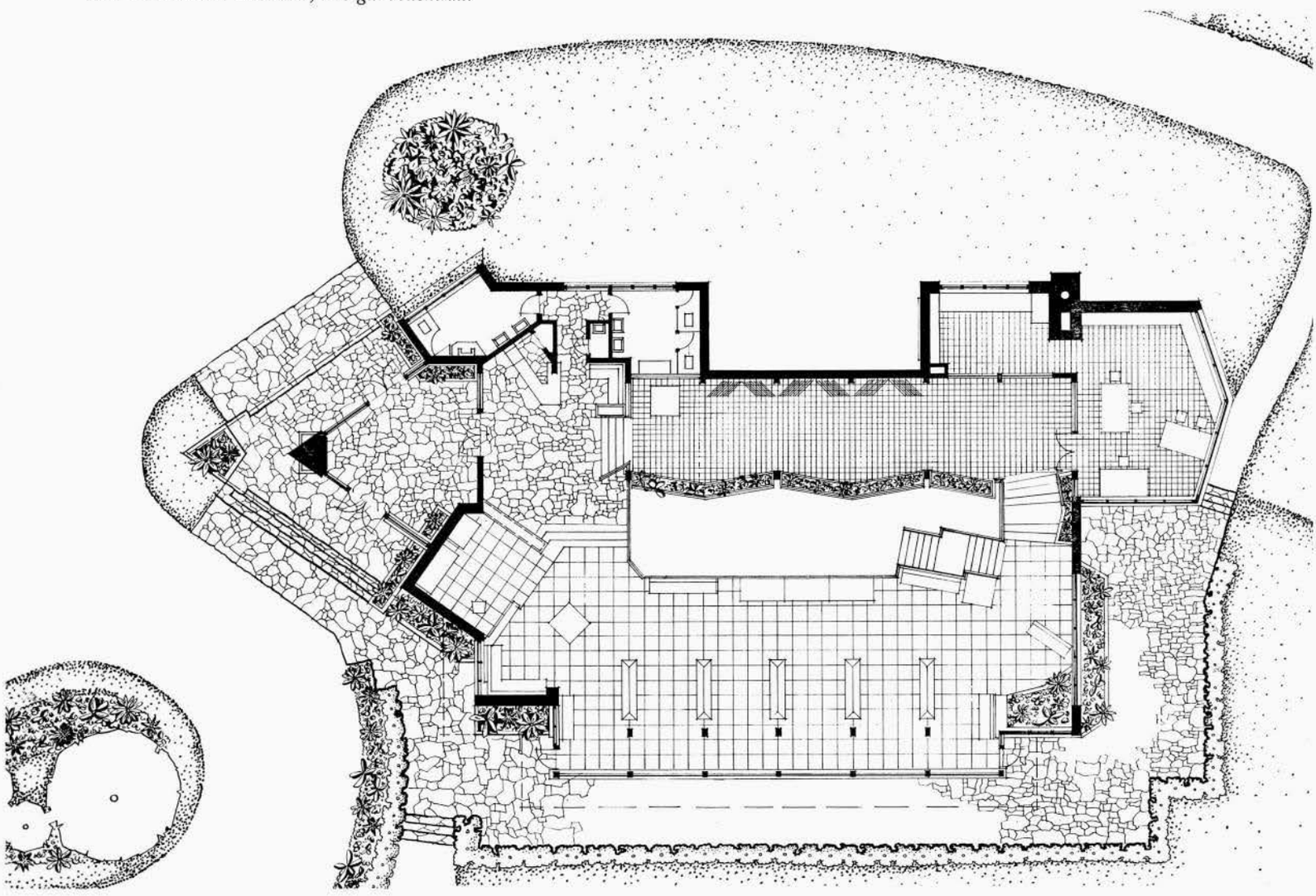
Visitor looks at Dr Bell's notebook sketches in glass windows and doors in the museum.

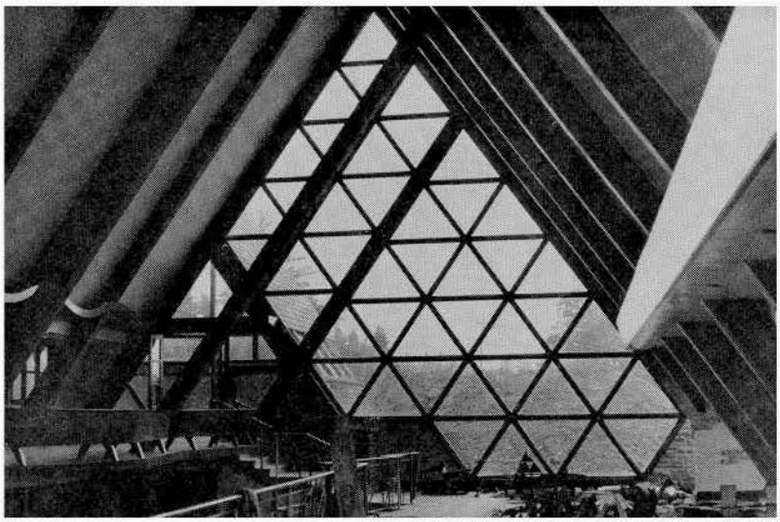


NATIONAL GEOGRAPHIC SOCIETY—D. G. MCCURDY

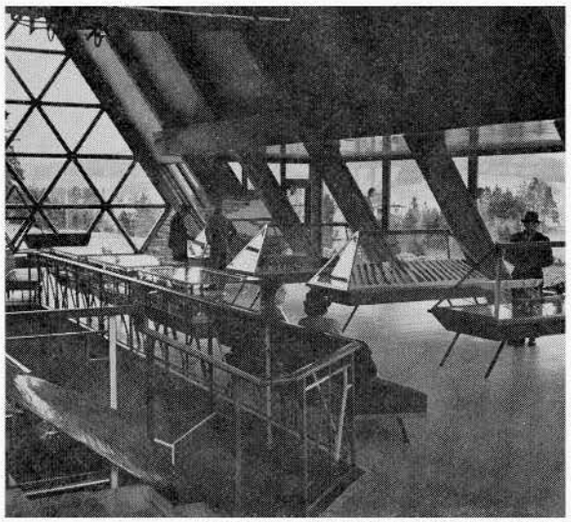
Tetrahedral shelter designed by Dr Bell, shown here in 1902 with the inventor (left), a secretary taking dictation, and Dr Bell's father (right).

A. Campbell Wood
Hugh W. Blachford
Harold Ship, associated architects
and O. Howard Leicester, design consultant





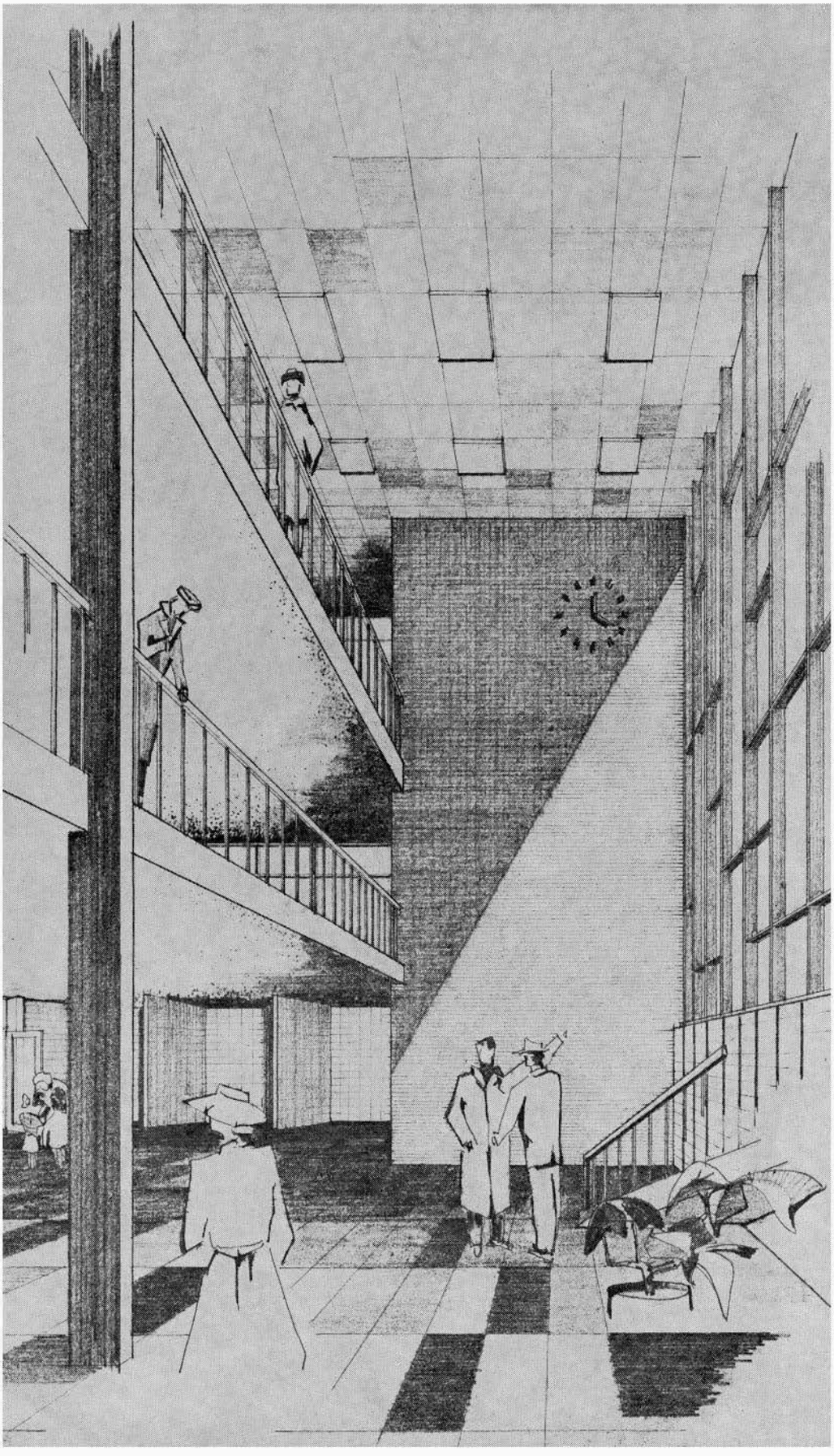
NATIONAL GEOGRAPHIC SOCIETY–W. R. CULVER



NATIONAL GEOGRAPHIC SOCIETY–W. R. CULVER

Bell Museum interior; a three level arrangement, it commands a splendid view of the Bras d'Or Lakes. Display cabinets in tetrahedral form hold hydrofoil boat models and small experimental propellers, kites hang from ceiling.

NATIONAL GEOGRAPHIC SOCIETY–W. R. CULVER

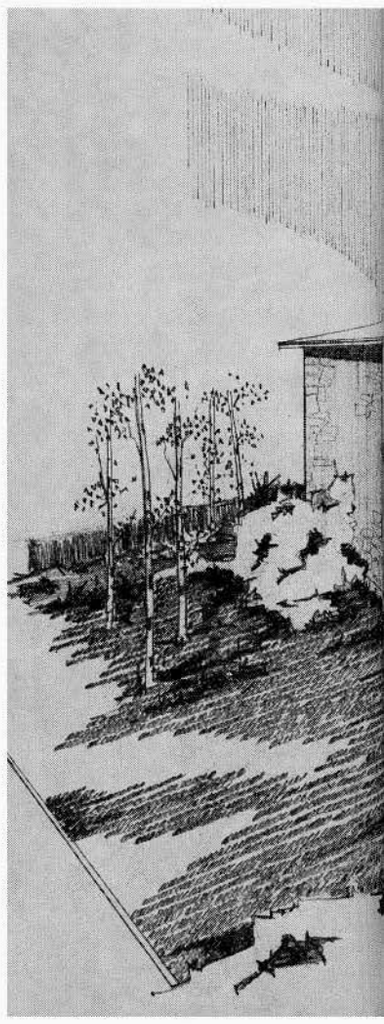


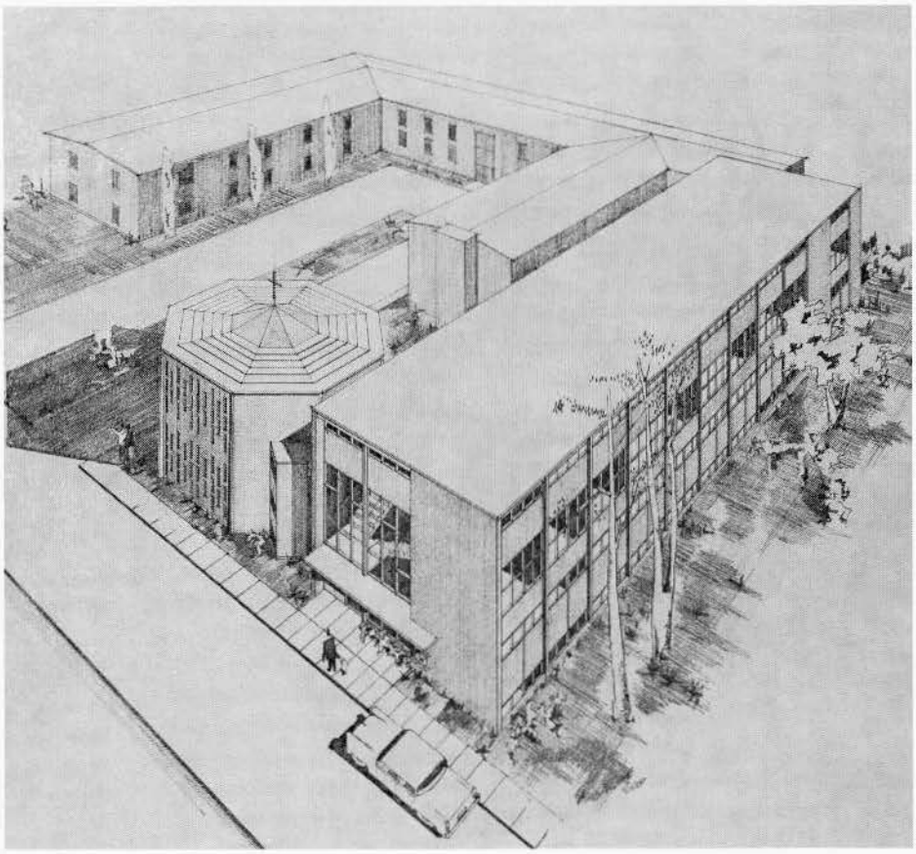
Left and opposite page,
Séminaire de Hearst,
Hearst, Ontario.

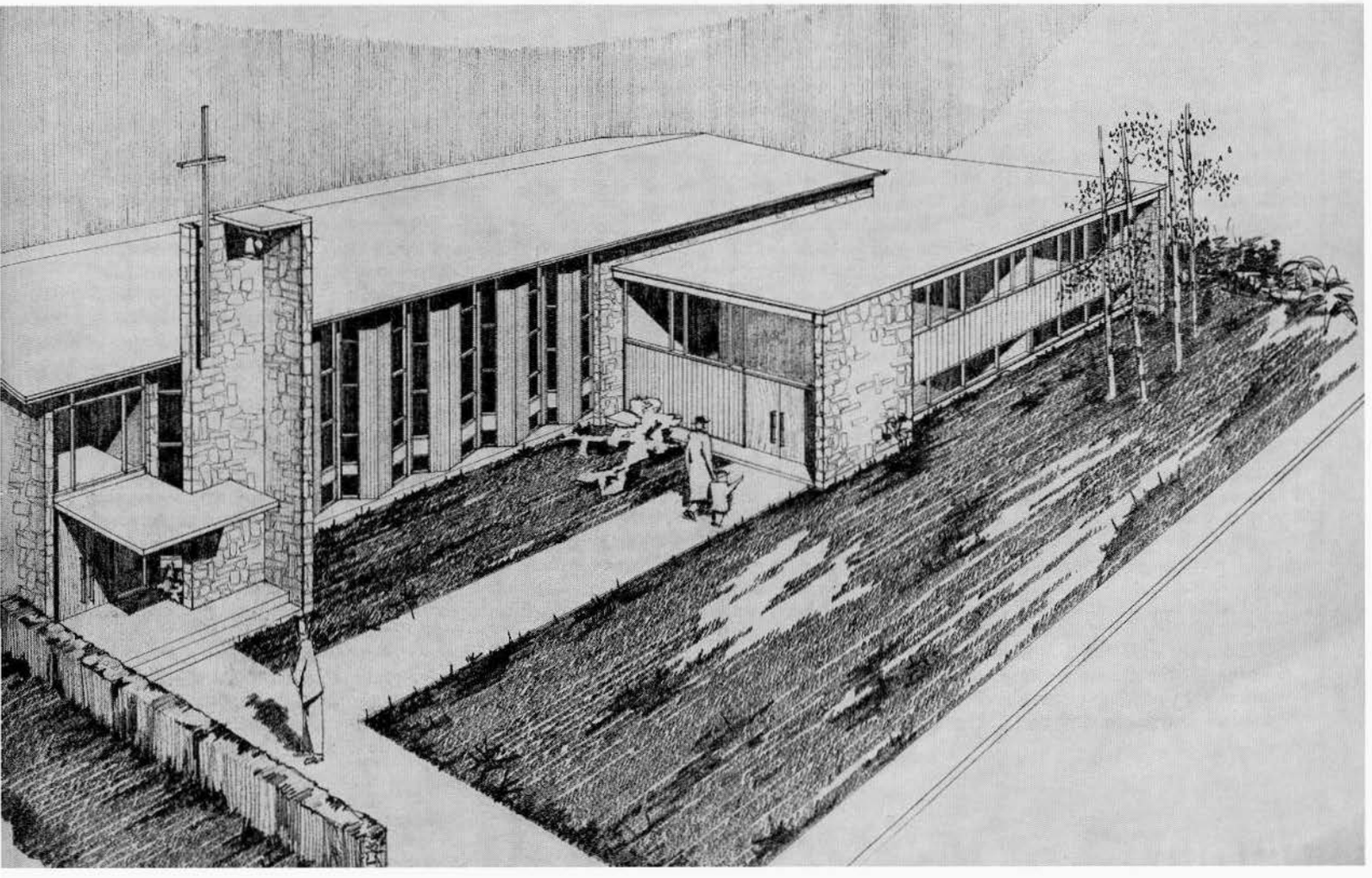
Critchley & Delean, architects

Below, St. Mark's Anglican
Church, Kapuskasing, Ontario.

Critchley & Delean, architects







Samothrace by Leon Bellefleur

Contemporary Art in Canada

BY JEAN-RENE OSTIGUY

IN THE PAST – Several Canadians have accomplished pictorial work of great value. A few who painted abroad for a number of years achieved distinction there. We might mention James William Morrice, a friend of Henri Matisse, and David Milne, whose name appears in the catalogue of the famous 1913 American exhibition known as the Armory Show. However, we may date from around 1932 the rise of a whole team of artists who were to make Canadian painting not only the business of a few isolated individuals, but a national manifestation of a universal and contemporary state of mind. At that time, J. W. MacDonald was teaching in Vancouver and opened wide vistas to contemporary art; John Lyman had come back to this country and was doing the same thing in Montreal, where painters like Paul-Emile Borduas were already aware of the value of the new developments. In 1932, Alfred Pellan, who would soon be returning to Canada, was painting some of his finest pictures in Paris; Goodridge Roberts, and somewhat later, Jacques de Tonnancour, held their first solo exhibitions. In the artistic centres of the country, a new spirit was recognizable in the daring of artists with a fresh outlook on the Canadian scene and in their consciousness of belonging to an era in which painting was being reinvented.

As early as 1920, a group was founded in this country, known as the Group of Seven. The Seven were the first to search for Canadian values. Rejecting the influence of a certain kind of Dutch painting and of the Barbizon School, they resolved to paint the Canadian landscape in all its grandeur and monumentality, having recourse to a decorative style composed of post-impressionism and "art nouveau". There is reason to feel an element of regionalism in this school. Nevertheless, their decision had a meaning. They made a first step towards a swirl of experiments. The proof is that our painters in the contemporary spirit are, consciously or not, resuming part of their message. They are doing it with a form of expression of greater universality.

From this brief account we realize the presence of a miracle in Canadian painting that has taken place. By 1932, all the great trends in contemporary painting were established in Europe. In the course of some twenty years, our painters went through the formal experiments already passed by European artists, grasped the deeper meaning of the contemporary revolution in art and, at the same time, went on to the expression of new realities. These Canadian realities we can perceive by placing the artist of our country in the setting of the North American continent, to which he belongs by reason of his youth and fervour, while we still distinguish him from the artists of the United States. A New York art critic said to a group of Toronto painters known for their New York affiliation : "We paint the space of the city, while you paint the space between cities". Be that as it may, it is fair to say that Canada has not known a school of social realism, but rather a school of landscape painters. Our first personal research does not take

the same direction. While in the United States the great industrialized cities take their place in the peoples' consciousness equally with the virgin spaces, in Canada, the forest, the prairies, the mining resources occupy a predominant part of our imagination. These few ideas help us to understand how Canadian painting possesses unity, although some of its representatives live three thousand miles apart. They give it a countenance reflecting a strong desire to conquer spaces, to humanize them, to make a responsible use of them. They define a national theme.

Among the painters who first presented Canadian painting in a new light abroad, while they co-operated in an artistic renaissance in this country, we must mention Alfred Pellan, Paul-Emile Borduas and Jean-Paul Riopelle. Pellan recently held a retrospective exhibition of his works at the "Museé d'Art Moderne" in Paris; but he had already drawn notice in France long before that. From 1926 to 1940 he lived in Paris and assimilated in a surprising manner various elements he drew from the manifold experiments going on at that time. The Impressionists, Bonnard and especially the "Fauves", inspired his pronounced taste for colour. Cubism, which he conceives as the key to a dream world, prompts him to daring transpositions that have little to do with the cubism of Braque and Picasso. Pellan's still-life paintings, as well as his present large compositions in which he retains from surrealism the power of frenzied images, are the expression of an uncommon strength difficult to catalogue. Pellan does not belong to a school. Nor has he really acquired a following in his own country, although his return was the occasion for a gathering of forces ready to manifest themselves.

After cubism, painting took an enormous step forward "in the field of self-exploration". This stride was taken in Montreal some 20 years after European developments; but it was so great that between '42 and '46 there emerged in that city a school which placed us on an even footing with the French "avant-garde". Resumed in Europe some years later, with a few variations, such a trend is the fine point of daring research. This school, under the auspices of Borduas, took the name of "Automatism". One of its representatives, Jean-Paul Riopelle, became a celebrated "tachiste" in Paris, shortly after the exhibition by Canadian "Automatists" at the Luxemburg Gallery. By an automatism wherein reason remains wakeful, Borduas recovered the spontaneous gesture that springs from the creative imagination. Automatism no longer exists as a school. Borduas, who emigrated to New York in 1952 and to Paris in 1955, continues his advance while seeking to expand the boundaries of poetry. Having started from automatism, he now seems to be searching for rare and new qualities of light and space. By following the bidding of the surrealist school, he is seeking to increase our abstract knowledge of the world by means of his pictorial introspections. Whatever the purpose of his art is, Borduas remains a painter of exceptional quality; and all the attention he gives to the order of knowledge only proves his deep attachment to the beauty of the world and of nature. The evolution of Jean-Paul Riopelle is characterized by the same attitude, although it leads very soon to a choice of the "a-formal", or better, to a search for a new comprehension of form. His attention does not focus on structures or composition; and yet, contrary to Jackson Pollock, his best works are universes: worlds of light, flat worlds, curtains of light born of the struggle of colours fusing into one another. It is a powerfully new work, linked to Cézanne by its "facture".

In his gigantic syntheses where mountains and architectural structures, humans, plants and animals jostle one another; in his still-life works of sprightly invention, Pellan paints a Canadian world, just as Chagall trails "morose Russia" after him. It is more difficult to link Borduas and especially Riopelle with a national theme. That is because they belong to a family of artists different from that of Pellan. Nevertheless, do not Borduas and Riopelle carry with them a particular sense of value? If their works express the experience of cosmic forces, it is as experienced in Canada; if they have any relation to tradition, it is certainly not to that of Romanesque, Byzantine, or any other art. They cannot be said to be entirely in the French taste.

Almost at the same moment when an intense artistic life was being born in Montreal, Vancouver was producing a very interesting group of painters, including B. C. Binning and Jack Shadbolt. Toronto fell into step shortly after with a promising young generation. For the past few years Quebec has been coming back on the map as a centre of artistic interest. Jean-Paul Lemieux is there developing an art somewhat akin to Belgian Expressionism. Also from Quebec are many very promising young painters such as Edmund Alleyn, Suzanne Bergeron, and Claude Picher. Jean Dallaire can express human values of universal scope in his visions where the characters have a quality of jack-in-the-boxes. When he turns to native values besides, his attitude also approaches that of the Belgian Expressionists.

But Montreal does not count only Pellan, Borduas and Riopelle among its artists. Goodridge Roberts is developing a quite original style closely related to the Romanticism of the English landscape painters. But his work is much more straightforward and unpolished. Anyone who knows the Canadian landscape can easily surmise the reason for the roughness of Robert's paintings. The landscape is rarely humanized in our country. The artist must work with much more complex data, in form and content. He finds himself recomposing everything from memory either according to a European conception, or groping towards a manner of seeing urged on him by his subject.

Jacques de Tonnancour is one generation younger than all the painters we have mentioned so far, with the exception of Riopelle. His art has not yet found a definite turn, but there is no doubt today that he is one of our most personal and powerful painters. The world of poetry so dear to his heart is akin to that of Roberts. As with Roberts, his production is composed mainly of dramatic or lyrical landscapes, expressive still-life works. The people he paints are frozen in their dreams or their anxiety. However, his work differs in the form of expression chosen. Picasso and Matisse impressed de Tonnancour at first; that influence cannot crush him because it comes from far and he does not consider it as definitive. Besides, the stress lines of his work were not all traced until he was able to put his thought into accord with that of younger artists. Jean Bazaine's little book entitled "Notes sur la peinture" touched him deeply. At the same moment, he renounced all pre-established use of forms so that every painting became a new adventure. Without having practised non-figurative art himself, de Tonnancour seems now to be taking advantage of the experience provided by that form of art.

Several influences have affected Canadian painting. In the case of Stanley Cosgrove, whose oils possess the quality of the fresco, the influence of Mexican painting is recognized, for instance in the character of the simplified forms. In his still-life works, every object profits by the deformation to which the artist subjects it, not in order to destroy its identity, but to assert it still more. Geometric abstraction finds adepts among us. Fernand Leduc is one of its chief representatives. Josef Iliu follows a similar trend although with him this form of art has for its ideal end to accompany architecture.

The impact of English painting can be discerned in the first works of several Vancouver artists. Gordon Smith, for instance, borrows from Graham Sutherland and from Georges Braque. Jack Shadbolt also learns from the great English Romanticist; but he passes on to a work whose spirit has nothing of the European. They were right who said that his style "resembles that of the ancient sculptors in bronze of Scythia and China whose stylized designs conceal the forms of wild nature". In Shadbolt's "animism" or "religion of nature", there is a secret kinship with the art of Morrice Graves, of the Western United States. This relationship to Graves and to Oriental art may be partly due to similar atmospheric and geographic conditions. Some would see in the work of B. C. Binning, of Vancouver, the influence of the purists of form and of Ben Nicholson. However, Binning deals with different themes. He expresses the joy he feels in belonging to an era wherein science and technology by means of air waves and signal messages, plunges man into the world of wonder. Semaphores, antennae of all sorts

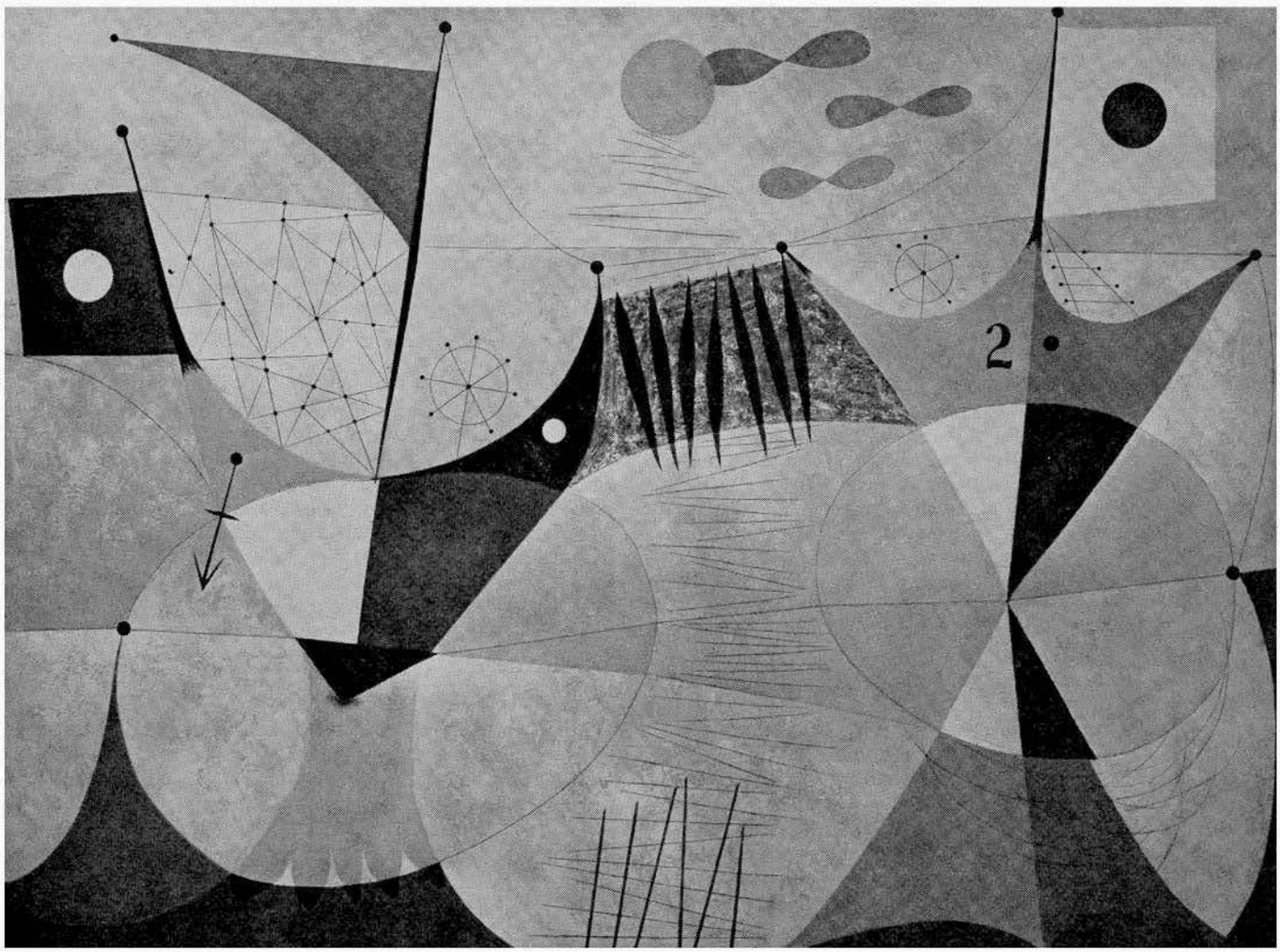
and flagstaffs appear in his painting in one form or another. His most abstract pictures are nothing but close-up views of a ship's sails. For the past few years Binning has been working mainly on murals for buildings in Vancouver, where an architecture of high standard is rapidly developing.

Among the painters living in Toronto and gathered in a group under the name "Painters Eleven", we must mention three names : William Ronald, an abstract impressionist, winner of the National Guggenheim Prize for Canada in 1956; Kazuo Nakamura, whose astonishing architectures in geometric forms would pass for stylized landscapes; and finally, Harold Town, whose graphic works already attracted attention of the European critics at the last Biennale in Venice. Town, like several young Toronto artists, does not conceal his admiration for the New York school. However, Harold Town's work takes root in a concrete experience, a visual and physical perception of the world surrounding him, or an intimate reaction to a scene which impressed him. Two words from a poem provide him with the necessary inspiration to summarize in a sheaf of luminous images the whole content of a poet's work. Therein he resembles Pellan, as well as by the strength of his compositions and the vibration effected by the colour of his paintings, which are aggressive and surrealistic in spirit; they often unveil realities which the human conscience usually does not care to face.

This article deals with contemporary art in Canada, mainly with painting, in view of its predominance. Nevertheless, there are promises in our country in the fields of sculpture, graphic arts, design, handicrafts and a synthesis of the arts in general. I shall limit myself to mentioning here a few sculptors and graphic artists who are credited with exceptional achievements.

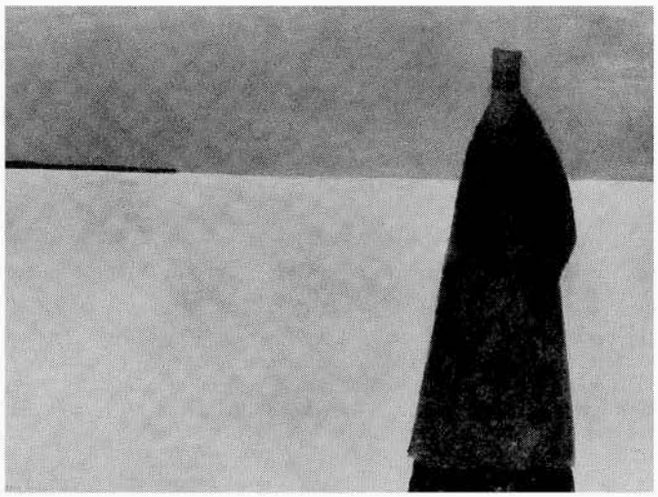
First of all, there are two artists whose works were presented at the Venice Biennale last year : Louis Archambault, whose creations have an "elegant lyricism and archaism", and Harold Town, the inventor of a printing process he describes as that of the "individual autographic print", where the artist works with the pencil or any other tool on the back of the paper placed on the inked lithographic stone. Alex Colville's serigraphs are fortunate expressions of his magic realism. Albert Dumouchel, whose engravings and drawings done in several techniques and media recall the art of Klee; Léon Bellefleur with his drawings of a surrealistic character; and Bruno Bobak who just won a first prize at the international exhibition in Lugano.

The new and genuine values which Canadian art expresses in the works of some twenty of its representatives, suffice to invest it with a title of nobility. But well-organized exhibitions should make it known in Europe and throughout the world. The Contemporary painting of France, England, Italy, Germany and the United States of America already enjoys an international reputation. The same can not yet be said for Canadian painting.

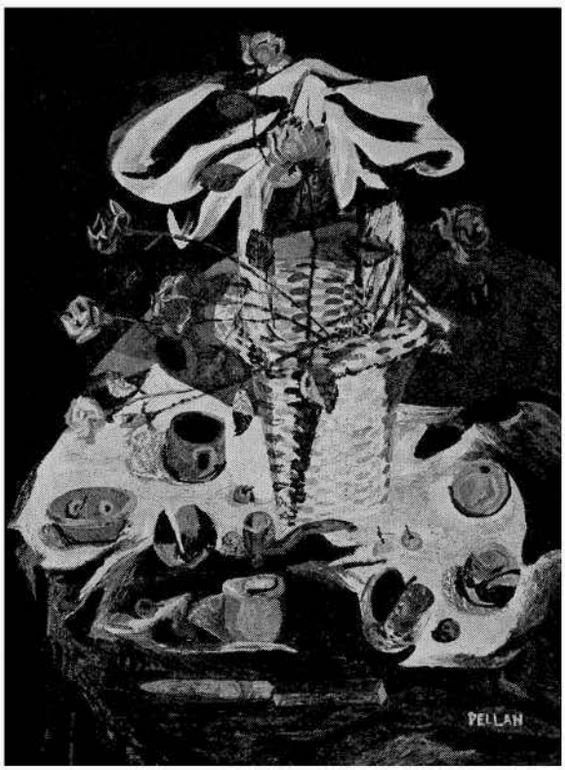


Fanciful Seascape by B. C. Binning

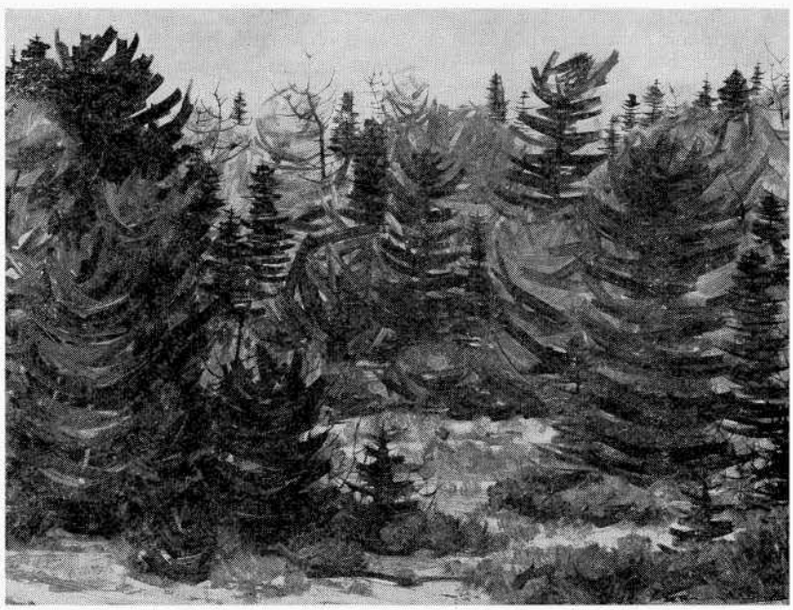
Landscape near Lake Orford by Goodridge Roberts



Le Visiteur du Soir by Jean-Paul Lemieux



Le Panier Bouclé by Alfred Pellan



The Clearing by Jacques de Tonnancour

The R.I.B.A. Annual Discourse, 1957

BY PROFESSOR ALVAR AALTO

Professor Leslie Martin: The programme of lectures given by this Institute, and given usually to a specialist audience, is, of course, quite well known. But it has occurred to the Public Relations Committee that a great Institute of this kind could well support a lecture of a different kind and with a different aim. This lecture, which is to be given annually, is to be called a Discourse. This, I think, is an appropriate word. It suggests that the lecture will involve not merely statements, but that it should be also an assessment.

By some miracle of timing, this first Discourse coincides with the award of the Gold Medal to Alvar Aalto. I think this is important, because when this Institute makes its highest award we ourselves are faced with some kind of assessment. We look again at the work of the holder of the Medal. It is brought before us in the form of exhibitions, and again we re-assess it. This is actually taking place. The comparisons between the work of all the great masters, all the great leaders of architecture will again be made. The barriers will be drawn between them; the partitions will be erected.

Now these distinctions between the work of great architects are interesting, but these divisions do not occur to me as the important ones. If I drew any line at all, the line which I would draw would be horizontal and not vertical. Above this horizontal line I would choose to place the creative work of these great designers, and below it the rest. And the thing which would strike me, I think, when I look again at the work of Alvar Aalto, is a different series of distinctions. They would be distinctions between architecture of his kind, which is ordered, controlled, worked for, and not just accidental; between the detail of his kind which is the result of the completeness of a great idea and not just a trivial end in itself; between his kind of architecture, which cannot easily be drawn but rests in the building itself, and that which looks well only on the drawing board.

It is these things that I think we should assess. I do not know whether Alvar Aalto can explain the secret of these positive qualities of his work, but it is because his work contains them in such powerful abundance that we sit, this evening, at his feet.

I AM DEEPLY IMPRESSED by Dr Martin's words, and especially by the correct and crystallised wording 'horizontal line'. The main thing is not to make a difference of different personalities, different countries and different conditions. There is still that old thing – good and ill, good and bad. Our time is full of enthusiasm for, and interest in, architecture because of the architectural revolution which is taking place during these last decades.

There is a very, very small percentage of good and human construction in the world today. The title of the exhibition upstairs is 'Architecture in Finland'. It represents, of course, only a small percentage of Finnish building activity. The civilised, the cultural creation is too small in every country, and not only in my own country. I think that the percentage is the same in all the countries of Europe.

I think that probably Dr Martin's words will go down in history as describing the way in which the activities of the architect should be pushed on the side of increasing the amount of minimum good, reasonably good, construction and planning for humanity – for more than 2 or 3 per cent per country.

The architectural revolution is still going on, but it is like all revolutions; it starts with enthusiasm and it stops with some sort of dictatorship. It runs out of the track. There is one good thing that we still have today; we have all over the world, maybe in Uruguay, maybe in Scandinavia, maybe in England, maybe in South Africa – in all these countries – well-organised groups of creative people calling themselves architects, with a new, real – what should I say ? – direction for the world. Slowly, from being formal artists, they have moved over into a new field; today they are the *garde d'honneur,* the hard-fighting squadron for humanising technique in our time. With a client in Paris, a few days ago, I had a discussion about just such a simple thing as ventilation. He said, 'Technique *sans esprit* is the worst thing in the world' – which it is.

Let us see how we do this work. Are we doing it rightly? Let us take two poles. If I step down from New York Central Station, or a station in Chicago, and some of the young architects are there, the first question – if they do not know me – is, 'Are you old-fashioned or modern?' I have heard this question in all civilised languages and lastly in Portuguese, in Estoril. I think this is probably the most naïve but the most used formula – 'Are you old-fashioned or modern?' If we look deeper into this question, we see just why it is nonsense and nothing more.

There are only two things in art: humanity or not. The mere form, some detail in itself does not create a good humanity. We have today enough of superficial and rather bad architecture which is modern. It would be hard to find any architect able to design a Gothic or a Georgian detail today.

Let us take some capital of entertainment – Hollywood, for instance. Of course, all the houses are modern. You can find very few houses which really give human beings the spirit of the real physical life.

Let us take the other pole. A few months ago an Indian architect went to snow-covered Finland – I think he was from Bombay or New Delhi – and he had a book in which he had written all the questions which are the most important in the building art. Sitting down, he asked the first thing, after saying 'How do you do? – What is the module of this office?' I did not answer him, because I did not know that. One of my chief lieutenants was sitting on my

right. He answered. He said, 'One millimetre or less.'

These are two poles which demonstrate first the pendulum of the most popular forms of discussion, and then this last one, this nonsense number two – the seeking of a module which should cover all the world. This represents at the same time the dictatorship which finishes the revolution, the slavery of human beings to technical futilities which in themselves do not contain any piece of real humanity.

How should we carry on our fight? In what way? What should be the real intercommunion between all the architects of the world, and what should we tell the people? I think we should go back to Dr Martin's horizontal line. The Institute of Finnish Architects, a few days ago, left at the Secretariat General of the International Union of Architects in Paris, a suggestion that we should state the obstacles which keep the good product back, why so few cities are well planned, why so many good city plans are turned down, why there is so small a percentage of good housing, and why in our time we almost lack official buildings which are symbols of the social life, symbols of what may be called democracy – the building owned by everybody.

The reasons which really stop culture at the line of 2 per cent, 4 per cent or 5 per cent of the whole are, of course, deep and very difficult to analyse. That is the question of our time; it is a question of the deeper meaning of civilisation and culture, a question of the movement over from, let us say, the society of 1700 to our industrialism. Every piece today is made by different methods from those used before. Our life has taken on a completely different form. This must, of course, hurt; it cannot be a peaceful movement. There are, of course, obstacles to a larger amount of good products; but there are things which can be eliminated by goodwill, and if we study those things I think we should get a larger amount of good things for the little man in this democracy of today.

I would add one thing more: there should be a discussion on a broad level. There is today a tendency which is not very nice. There are exhibitions of architecture and of industrial art or arts. There are hundreds of these exhibitions organised not only here but on the Continent. The journalists say, 'Today Sweden is a leading country in glass; tomorrow, Finland is a leading country in glass, this country is leading in pottery, Brazil is leading in coloured façades.' I do not think this is a correct way. We should put all the cards on the table and speak together, plan together, and openly talk about our weaknesses. We should not be like puppets and say, 'Yes, we are leading in glass today.'

We should remember the great eras of literature, the time of Voltaire, Rousseau, or even later. You have Bernard Shaw, Strindberg or Anatole France. What was the glory of these men? It was criticism, and at the same time it was the highest class of art, and at the same time it was fight. You could not think about Bernard Shaw without at the same time thinking of him as a fighting man. In their deepest meaning I think that fighting and the highest class of art conform, and in their deepest meaning they belong together. It may be that there never existed a high class of art without this mysterious combination.

I think that architectural communion, discussion and contact, and our speech to the public should be the same as with those literary men. Of course, literature and architecture are very, very far from each other, sometimes out of sight.

What are the main obstacles which are stopping us from getting 100 per cent production? I cannot take them all, but I pick up a few things which might be of the sort that could be eliminated.

First of all, there is the enormous difficulty of educating people to architecture. It requires a command of many fields, an unusually high cultural standard before you can get a response and get people to understand. I was once very proud when I saw here in England a little book for schools giving preliminary education in architecture. It was for very little children in an elementary school. I think it is good to do that, but I am afraid that architecture which covers all the formal and structural world that is around us is too complicated to be an educational thing on the children's level. Probably if we give some lectures in architecture to seven- or eight-year-old children it is the same thing as teaching sex in the first class of a primary school.

But I think that we could give on the upper level quite good education, but I think it should not go the same way as ordinary art criticism. We may lose our horizontal line if it goes that way. The art critic is today about 100 years old. The habit of writing critical articles about single artists may not be much older. It is growing in the Press and it will continue in the same way. It will just be criticism of individual cases, and the real line will be lost. The real line is to plan and to build for the little man, for his benefit.

We may find that the best methods are real examples. Let's say, we should do a little group of housing and so

on, as experiments, and let people see them. We are working in a very unlucky field in the sense that we do not first have laboratory time before building. We are the only ones in the modern industrial world who have to have the design and directly build it. There should be a laboratory period between those two things. It can be made individually but every civilised country should always have a programme of experimental cities and experimental buildings as a real nation. England has had things like that from very early on. We could talk of Raymond Unwin, or the Weissenhof in Germany where there was culminating art, individual art, but it was not really meant as a laboratory period between. I do not think we can really educate people on how they should live without having that sort of thing.

Let us take as the second thing the mechanisation, the standardisation, in our time. You all know of the mechanisation of all our lives; it is part of democracy. It is the only way to give more people more things. But we know that at the same time mechanisation and standardisation often bring down the quality. This means that biologically democracy is a very difficult process. We cannot give to everybody the same quality as we can give to a few people, as was done in the past.

Once Madame Aalto, beyond the seven seas, had a discussion with a great industrialist. He said that he had a wonderful new idea of real rationalisation in a field where no standardisation, no rationalisation existed before. He said, 'Have you seen how many steamships and boats are transporting coffee from Brazil to other countries? It is an unpractical way. Coffee is a natural product and is not a rationalised product.' He had thirty patents covering a method of pressing 1 cu. metre of coffee into one little pill which would reduce the tonnage of ships required for its transport to 5 per cent of those used. It really was wonderful rationalisation. It was a really great result of human thinking. But Madame Aalto asks, 'What about the coffee – how does it taste?' And the reply is, 'Oh, that is the one bad thing, it doesn't taste correct!'

That, in a nutshell, shows the enormous difficulties that we have, in keeping every man in the street on the same level and giving him equality. It is even more difficult when we go from material qualities to qualities of the spirit. There the world looks very bad today.

But there are possibilities of using standardisation and rationalisation for the benefit of the human being. The question is, what should we rationalise and what should we standardise? We could make standards which raise the level not only of the living standard but the spirit too. One very important thing would be if we could create an elastic standardisation, a standardisation which did not command us, but one which we would command. Slowly, slowly there is more and more mechanical dictatorship over us. We cling to philosophical methods, and in this case, if we would command the material, the philosophy's name is architecture and nothing else, and we could create a standardisation which would have human qualities. We could try things which give more to human beings. It does not matter how much electric cables or the wheels of motor-cars are standardised; but when we come to the human home, to the things which are close to us, the problem is different – it becomes a question of the spirit, it becomes a question of the intellectual paragraph in the standardisation.

Once I tried to make a standardisation of staircases. Probably that is one of the oldest of the standardisation. Of course, we design new staircase steps every day in connection with all our houses, but a standardised step depends on the height of the buildings and on all kinds of things. You cannot use the same step over all, because it has to be elastic enough to be put in everywhere. We tried to solve the matter by an elastic system in which the steps were going in each other, but in such a way that the proportion of the horizontal plane to the vertical plane always kept the formula which we have had since the time of the Renaissance, I think, from Giotto, and even earlier from the Periclean time. For the movement of a human being there is a special rhythmical form. You can't make a step how you like; it must be a special proportion. I spoke about that in the University at Gothenburg. The Rector said, 'Stop for a while, I want to go to the library.' He went downstairs to the library and came out with a book – Dante's *Divine Comedy*. He opened it at the page where it says that the worst thing in the *Inferno* is that the stairs had wrong proportions.

It is from those little things that we should build up an harmonious world for the people. There are possibilities if everybody would try to do that and would try to get the people who are in the administration to just follow our line.

I will take one thing more; it is that we are working always with very large sums of money. Everything we do means a large investment. City planning probably is the biggest. Simply to change the traffic is today such an expensive thing that people cannot politically get to the point of changing it. We know today that the little man on the street has automobiles all around him. Every minute, even in the smaller towns, hundreds of motor machines are passing the pedestrian, the little man. He is in a much worse position than the engineers staying in a paper factory eight hours per day. In a paper factory generally there are no motors, only electro-transmissions, and if there are motors, there are very few. But on the street there are hundreds passing one all the time. Our streets and cities were designed for completely different purposes – as was the nice Boulevard Italien, for horse traffic, a few horses here and there. Now it's full of automobiles – and we know that they are not neutral. They are putting out a very dangerous heavy gas which lies on the streets. Almost all of my friends in the higher medical level think that today we are paying a very high price for our inability to build a new traffic system in which pedestrians and automobiles are far away from one another, not to speak of housing and living – which should be very far from that. The answer is cancer. The price that we pay for our streets is in the bills for the enormous hospitals which all over the world we build today.

Then there is our old enemy, the speculator in real estate. That is the enemy number one of the architect. But there are other enemies too who may be even more difficult to defeat. For instance, we have in my country – and there are other forms in other countries, for in this

matter we are all on the same level – the theoretical line of building economy, which is popularly said in this way: 'What form of house is most economical?' If we have, let us say, a five-floor, a six-floor, an eight-floor block of flats, there is the question, 'How thick should it be? How long? What is the cheapest way we could give people the badly needed dwelling-houses?' Of course, this may be called science. But it is not. The answer is very, very simple – the thickest house is the cheapest. That is clear. One can go farther and say that the most inhuman house is the cheapest, that the most expensive light that we have is daylight – let us keep that out, and then we get cheaper housing. The most expensive thing is fresh air, because it is not only a question of ventilation, but also a question of city planning. Fresh air for human beings costs acres of ground and good gardens and forests and traffic and meadows.

Real building economy cannot be achieved in this ridiculous way. The real building economy is how much of the good things, at how cheap a cost, we can give. But we should never forget that we are building for human beings. It is the same in all economy – the relationship between the quality of the product and the price of the product. But if you leave out the quality of the product, the whole economy is nonsensical in every field, and it is the same in architecture too.

That sort of line is very suitable for propaganda; in which the word 'economical' is used wrongly, is anti-human. Sometimes it goes so far that it is completely *vice versa*. I know of schools which are turning out stuff on this sort of propaganda line which is probably cheap in figures but per child very expensive.

Let me take something more from these groups. I jump from the economic consideration to the question of decoration. We all know that there is an independent decorative life in the world. There is industrial art which has no relationship to the mother, to architecture. It is decoration that you can put everywhere.

It is a very comical thing that wrong rationalisation, rationalisation made anti-human, the wrong use of the word 'economic' and decoration, are the *trois cochons* – they work together. A week ago in Switzerland I saw large lines of buildings made to a mechanical standard without any spirit, but in good marriage with the decoration. The decoration was there to cover the things which otherwise would look too hard and too inhuman.

But this triangular activity leads to an uncultured society and non-cultural buildings – this combination of three things which do not belong together. We get an unorganic society. We should work for simple, good, undecorated things, but things which are in harmony with the human being and organically fitted to the little man in the street.

I come now to some things which I cannot deal with without pictures. Some while ago in Venice I tried to make a philosophical speech, but the reception of it was very bad. People said, 'We do not believe in only philosophy, because this is not a philosopher's profession; we should like to see why you do this and that in your buildings, because if you show them, then we can criticise you and we know whether you are right or wrong. With mere words you can tell us all the truths without our being able to criticise you.'

It may be a tradition for architects who, like me, are bad philosophers that they should show something which is open to criticism and gives a criterion for what we say in words. I will therefore show a few pictures. They are all of my buildings. Not being a critic, I cannot criticise my colleagues, but I can show a few functions in my own buildings. They are not shown for aesthetic purposes, so a few words in connection with them may do what the people of Venice found to be the only correct way.

Mr J. M. Richards [*A*], in proposing a vote of thanks to Professor Aalto, said: This has been a truly memorable occasion. There are very few architects we in England admire as much as we do Aalto, and I do not think there is one we admire so exclusively because of his buildings. So many of the great names of modern architecture are great names because of theories they have propagated, or principles they stand for, or attitudes they exemplify; but Aalto is not concerned with upholding any theories and he does not strike attitudes – he simply builds. And paradoxically, when he speaks as a fighting man, as he has done this evening, he does so with even more authority on that account.

But since he builds according to no settled rules, what he will build next is always unpredictable. That is one of the things that makes his work so fascinating and stimulating to his fellow-architects. Nevertheless, unpredictable though they are, we always know that his buildings will have a combination of certain qualities.

I speak as someone who had the privilege of visiting Finland before the war and seeing some of his early buildings – some of the buildings that led the revolution he has spoken about this evening; and I also had the privilege of being there a month or two back and seeing some of his latest ones, which I may say are among the buildings that give us encouragement to feel that we can find a way of avoiding the dictatorship which he said revolutions often lead to.

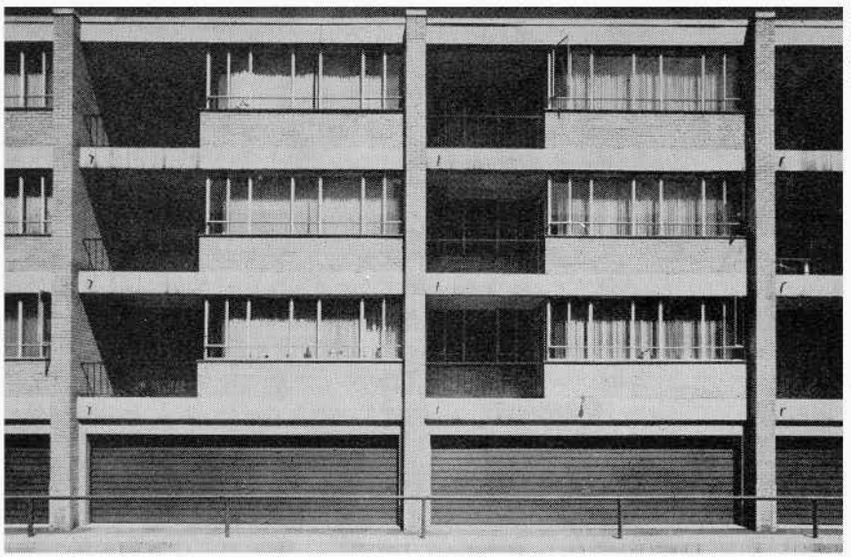
These qualities in his buildings are, it seems to me, first of course that vivid plastic imagination that makes his work unmistakably his own; then the existence in every instance of a basic idea of the building, which nothing is ever allowed to confuse or overlay; then, appropriateness of structure, which often means originality of structure, though never originality for its own sake; and finally a most fertile invention when it comes to details – which are always personal to him, yet spring directly from his deep understanding of materials; from his determination, if I may define it like that, to make materials serve his purpose as an artist by intensifying, as it were, their natural characteristics.

Beyond all that there is his basic humanity, and that, of course, has been the real theme of his discourse this evening. And hearing him talk, in his delightful, spontaneous way, about his buildings and the elements in his buildings, I for one felt that I had been given an insight into the magical process by which science and humanity are merged in his work. That, I think, is the great lesson we can draw from him. So many architects are bothered by the conflict there seems to be between the industrial techniques of our time and building as a natural intuitive process, a conflict which Aalto's genius has somehow managed to resolve. I am sure it is this, his concern – to refer to his delightful story earlier this evening – with how the coffee tastes, which makes us value his work so highly. Besides the fact, of course, that he is the author of so many excellent buildings, it is this that makes him, as someone (I forget who) recently said, the kind of architect that all architects would like to be.

Mr Vice-President, as you reminded us earlier, this is the first of a series of Annual Discourses, and I think we shall be fortunate if subsequent Discourses are as engrossing and as inspiring, and as truly personal to the giver of them, as this one has been.

I have real pleasure in moving a most grateful vote of thanks on behalf of everyone present.

The above address was given at the RIBA in London on 10 April 1957, and is reprinted with the kind permission of the RIBA Journal.



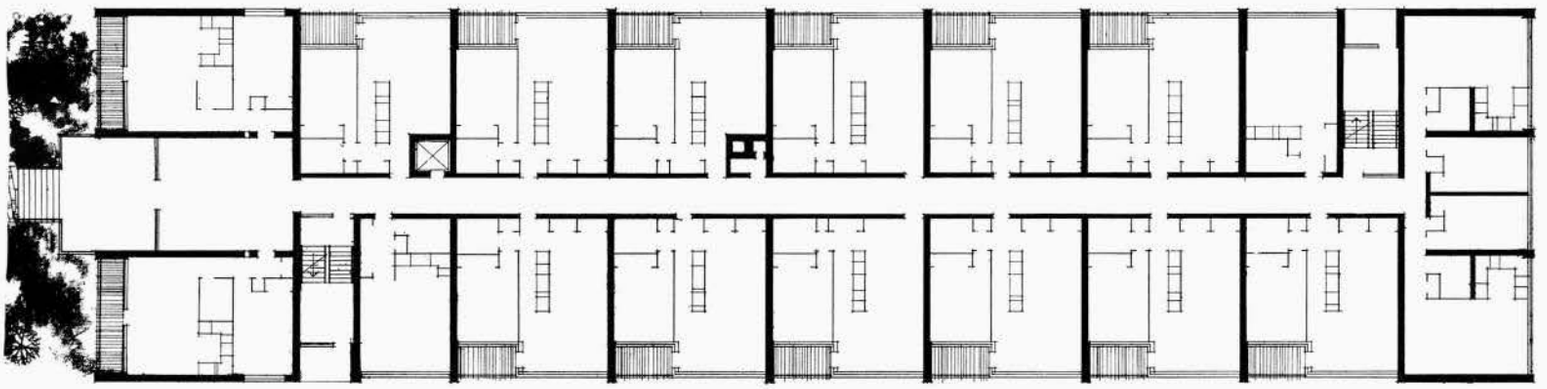
MAX FLEET

Apartment House
127 Broadway, Toronto, Ontario

Architects, Irving Grossman and Eugene Lilitzak

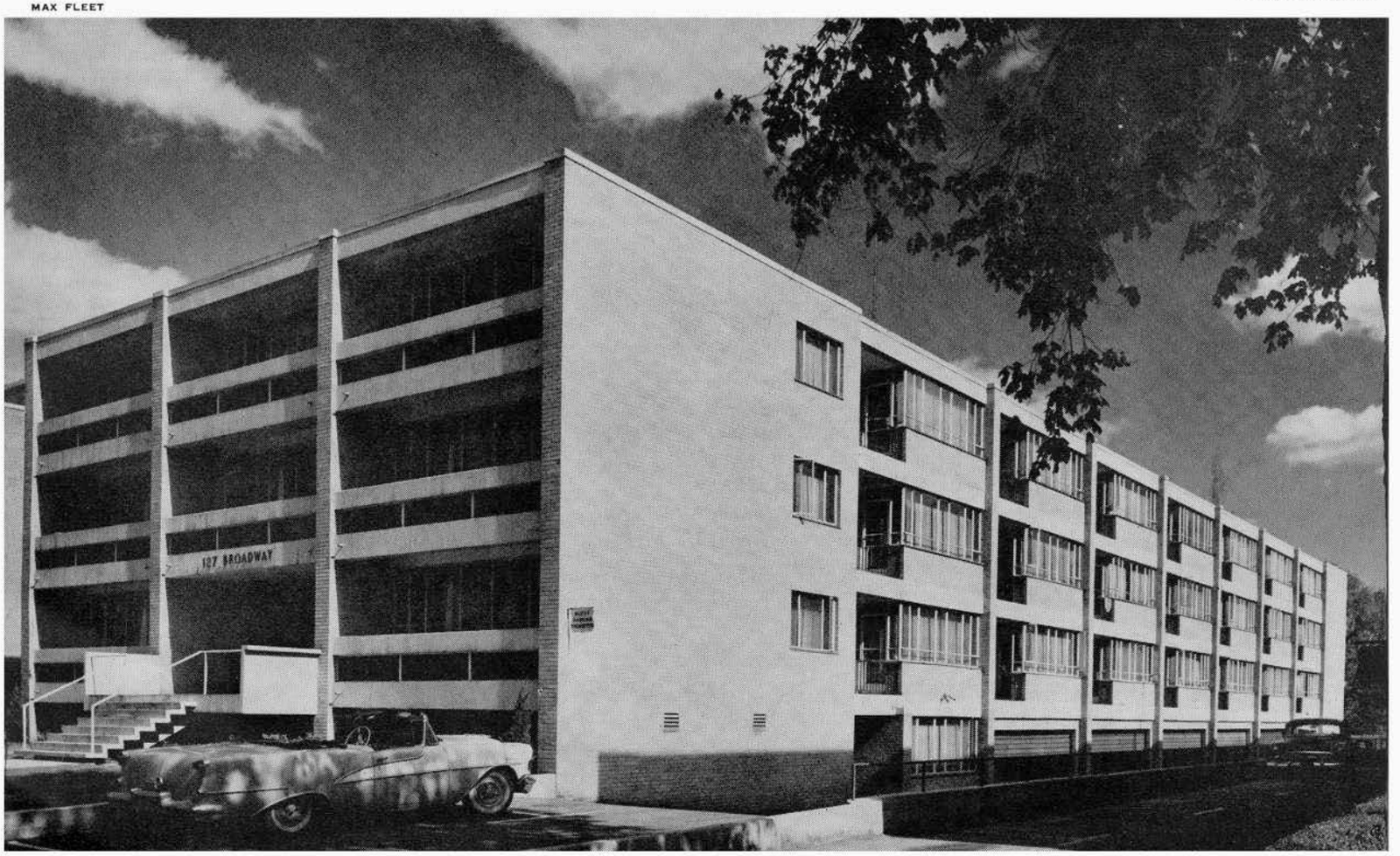
Typical bay of side elevation

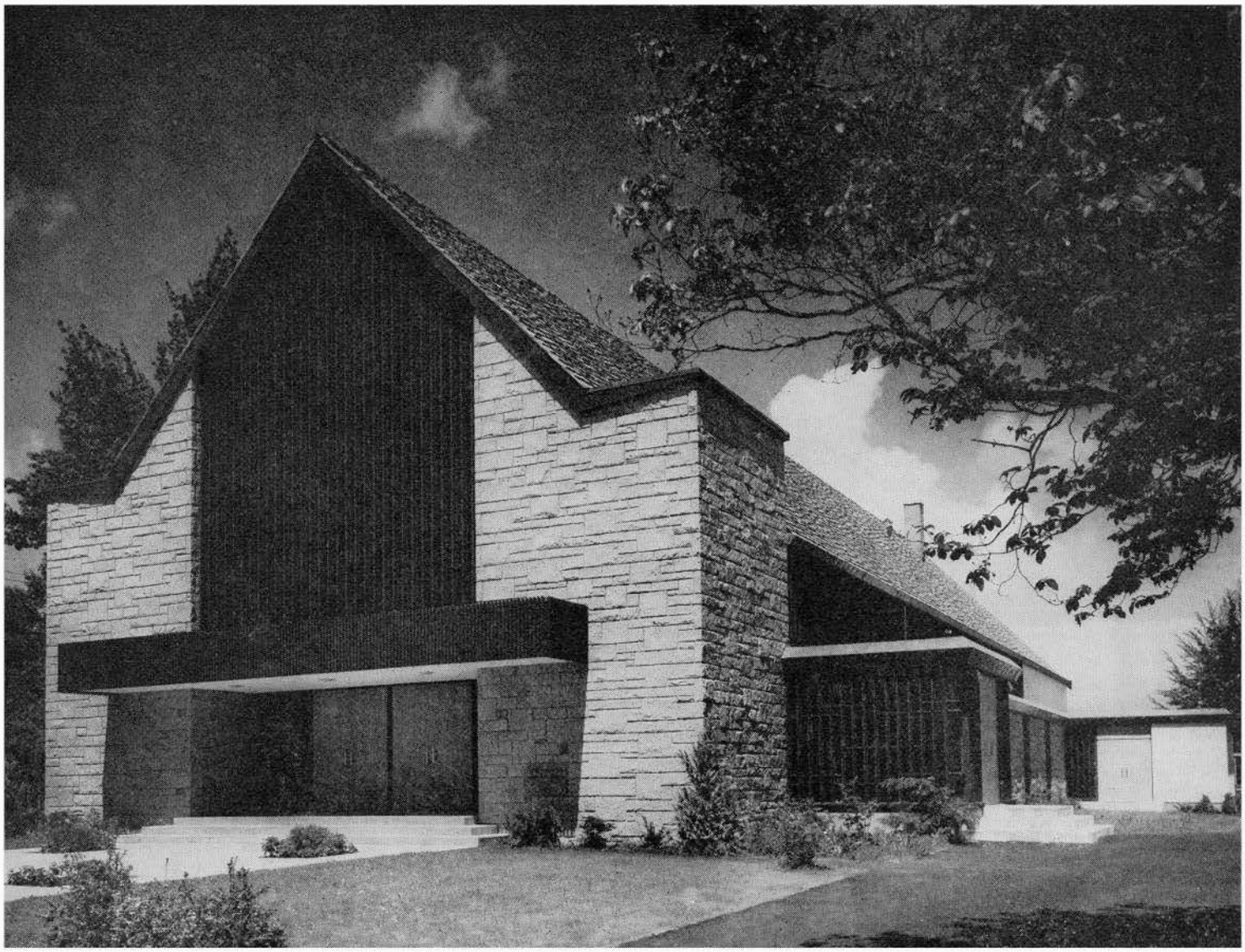
Main floor plan



View from street

MAX FLEET





H. E. ADDINGTON

Cost: Including sanctuary furniture, carpeting and landscaping $198,800.

Cubage: 206,800 cu. ft.

Seating capacity: Nave—470, Balcony—140, Choir—35.

Site: The church is located in an older built-up residential district on property adjoining the former church building.

Accommodation: A sanctuary to seat 600 was desired to replace the existing building. Church office, study, choir room, ladies' lounge and small kitchen facilities were required. All Christian education facilities are provided in the adjacent building.

Structure: The church is erected on a concrete slab on grade, and is entirely radiant heated. The exterior is faced with B.C. granite. The roof is sheathed with rough cedar shakes treated to weather to a natural silver grey. All wood mullions and trim are stained very dark.

Laminated wood arches frame the sanctuary and support a natural cedar deck ceiling. A low ceiling in the narthex area and low side aisles serve to accent the height of the sanctuary. The sanctuary is lighted with a clerestory of pale blue colored glass strips set into very deep mullions, with accents of deep blue-green glass. A large glass window at the rear of the sanctuary is treated in an abstract pattern of light blue, deep blue, deep green and ruby red glass. A large west window in the Chancel is treated with deep amber and ruby red glass set in deep mullions.

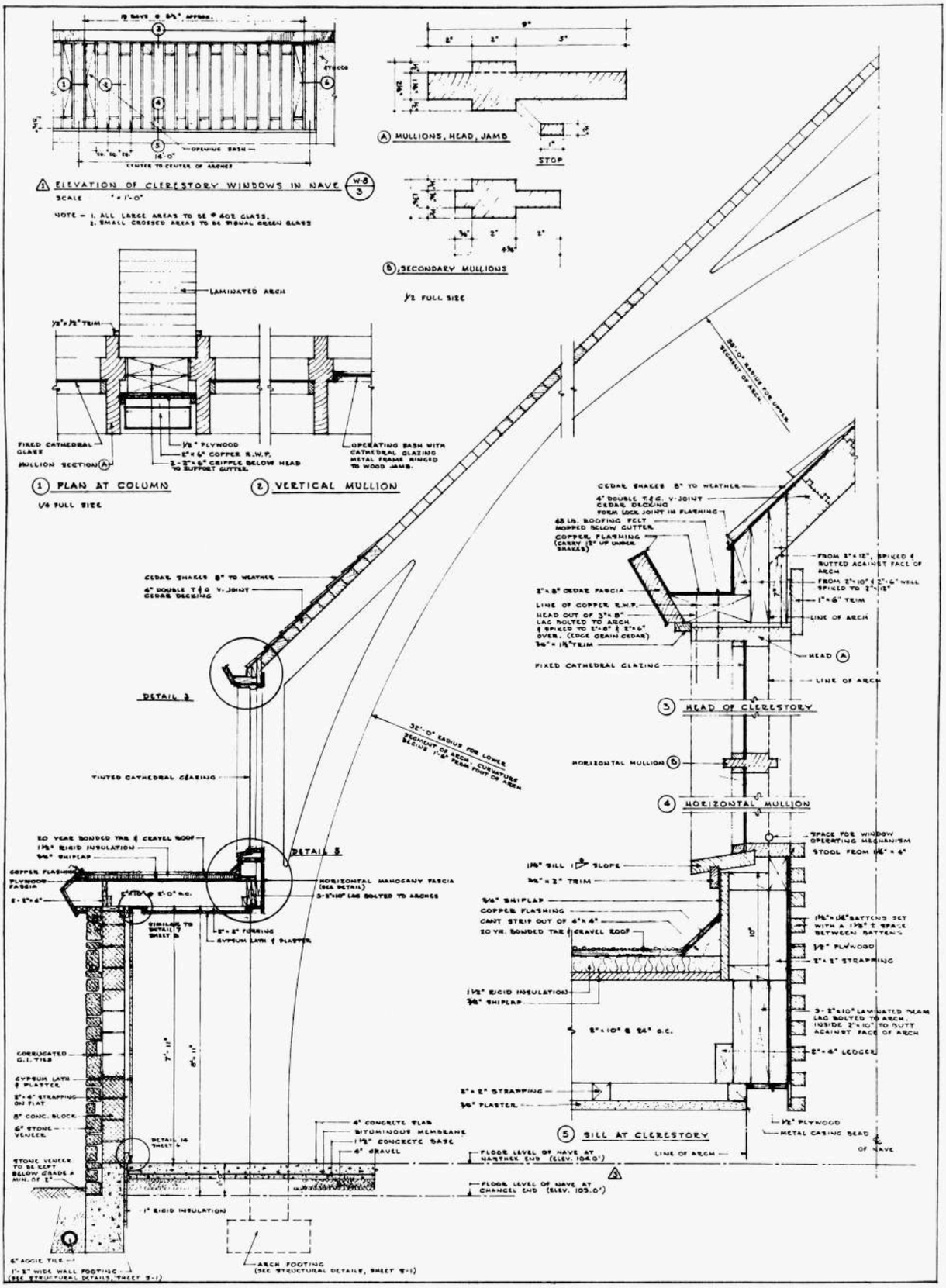
All furnishings, pews, pulpit, lectern, communion table and baptismal font are architect designed and finished in natural oak.

Kerrisdale Presbyterian Church
Vancouver, British Columbia

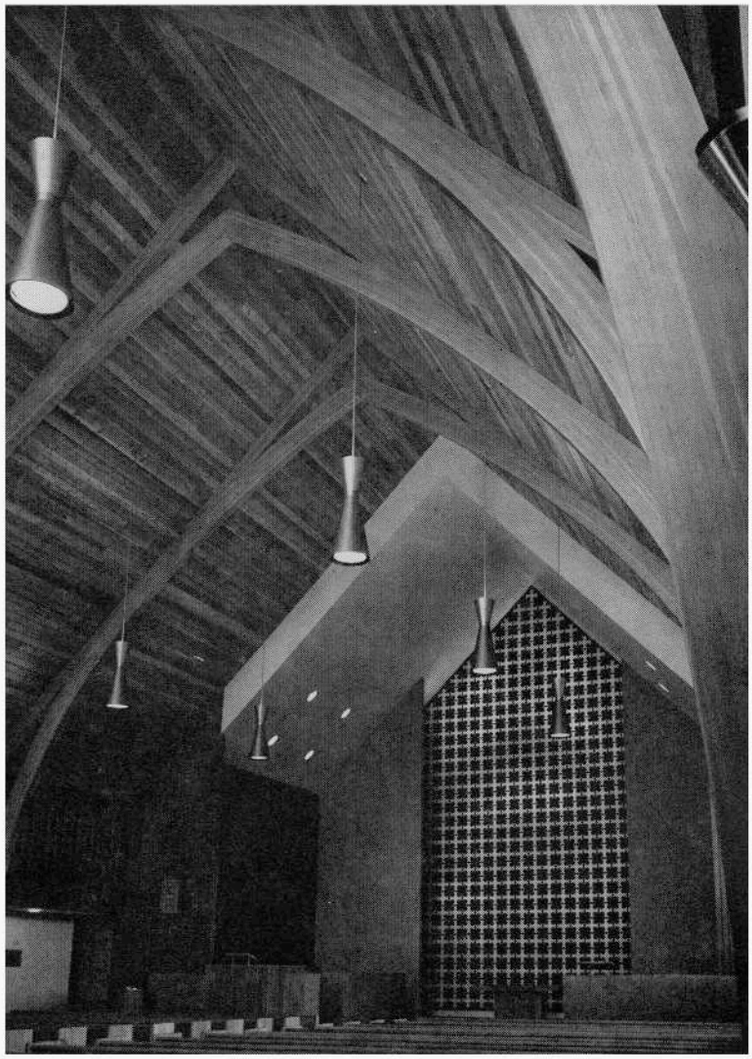
Architect, R. William Wilding

Electrical Engineers, Simpson & McGregor
General Contractors, Dominion Construction Co.

Wall section and detail from nave of church

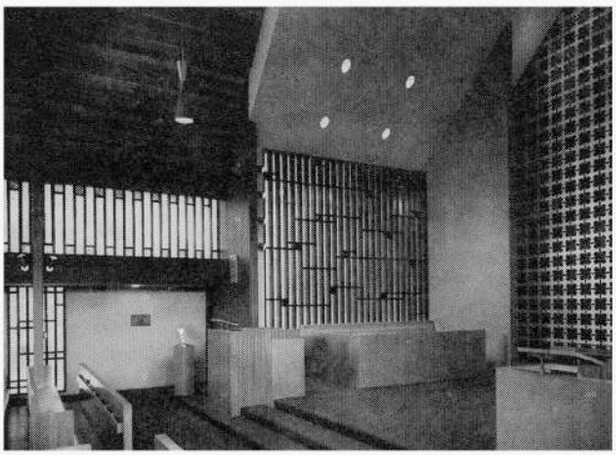


Nave looking toward chancel



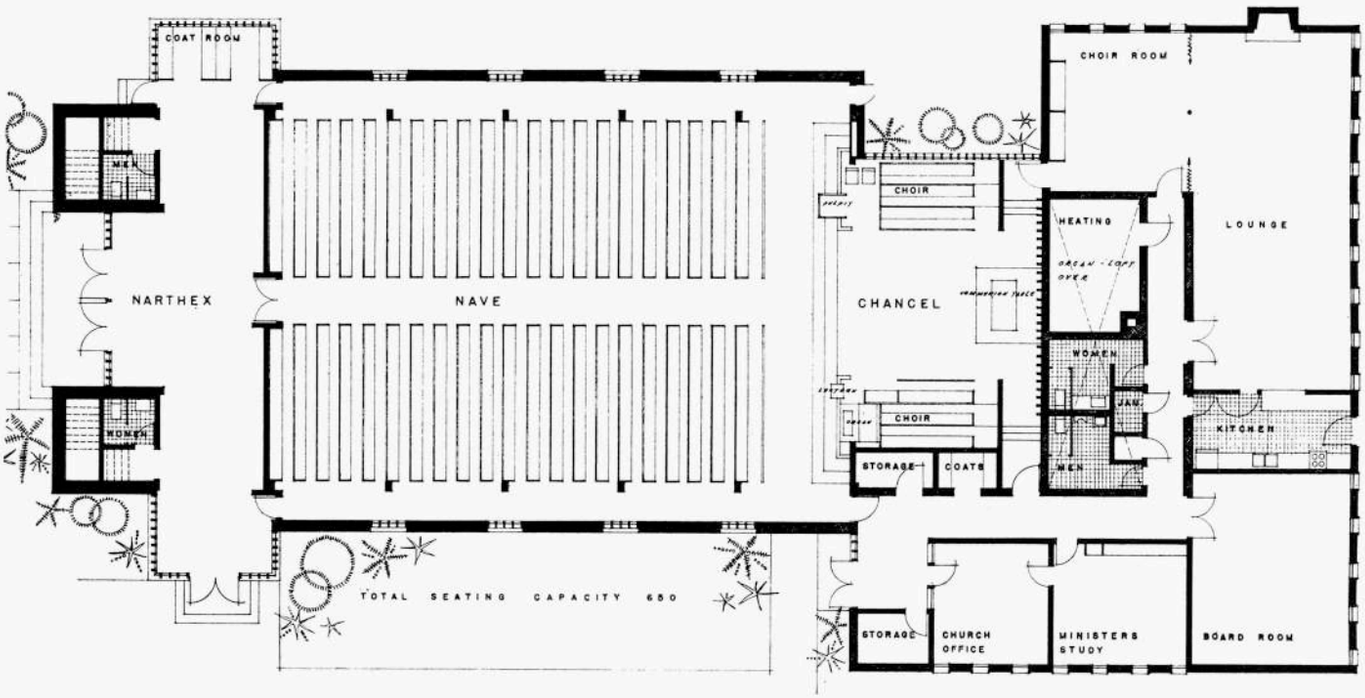
H. E. ADDINGTON

Pulpit and stalls with coloured windows behind



H. E. ADDINGTON

Floor plan



Macassa Lodge
Hamilton, Ontario

Stanley M. Roscoe
City Architect of Hamilton

Macassa Lodge, a municipal home for old people, was designed to house 260 residents and 40 staff.

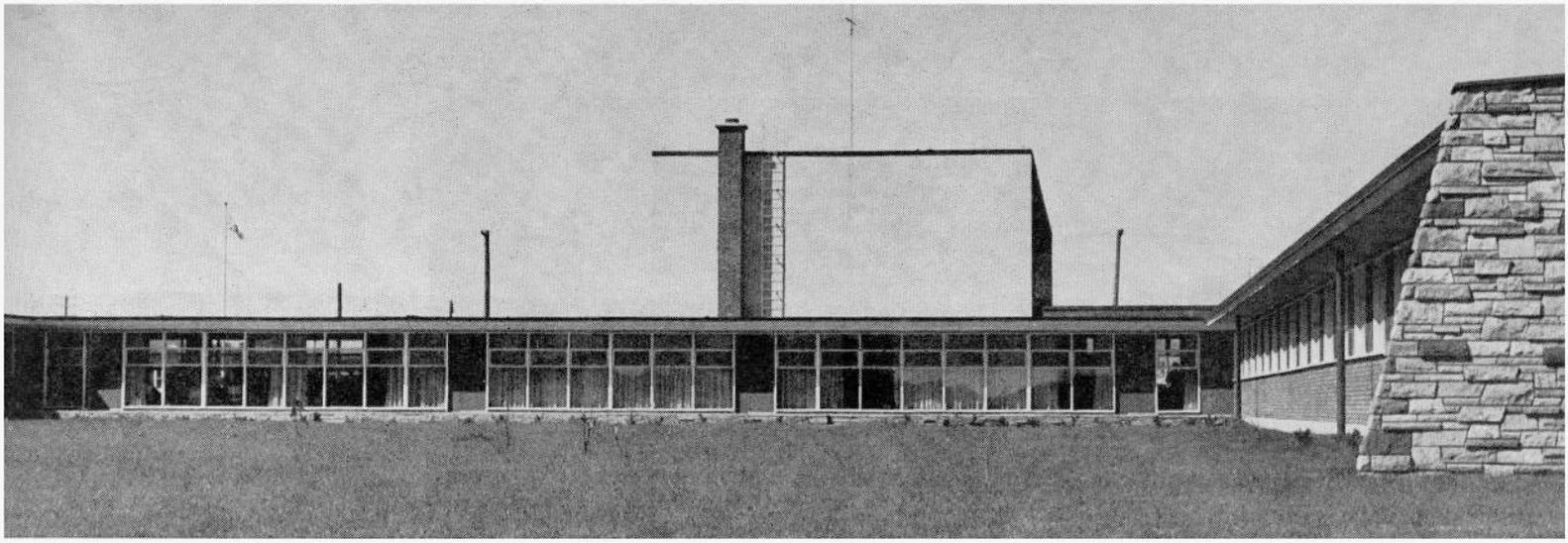
Wing "A" the administrative section is three storeys in height. The general offices, staff quarters and six married couples are quartered in this Wing. Wing "B" is allotted to the accommodation of approximately 87 mental and senile men and women all provided with their own dining, sleeping, washing and sitting areas. Wing "C" provides for 85 women residents. Wing "D" provides for 87 men residents. The connecting Wing called "E" provides for kitchen, dining, laundry, infirmary, chapel and auditorium.

Since a home for the aged must be provided with easy egress from the residents' quarters the total building where residents' circulate was kept at just above grade level with the bedroom wings so arranged that the residents' movement from bedroom to sitting room to dining room would be kept at a minimum. The bedroom wings connect to the men's and women's sitting rooms located directly adjacent to the dining area. Off the sitting and dining areas are provided exterior flagstone terraces for the use of the residents in the summer.

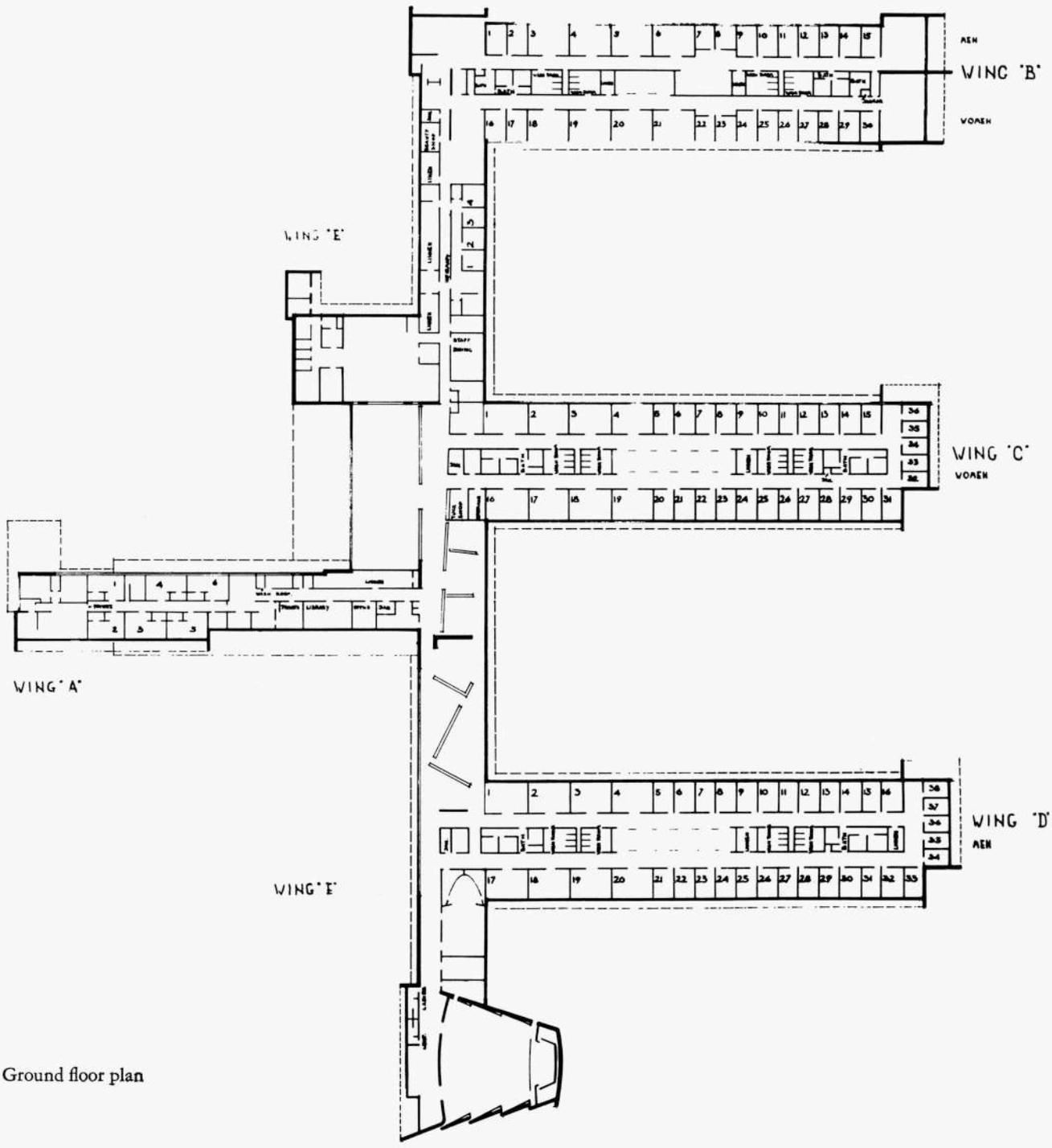
Landscaped areas with pathways, planting beds, shrubs and trees surround the building on this fifteen acre site. The site itself is located adjacent to a city park play area allocated for the use of childrens' playgrounds. A garden plot attended and developed by the residents is provided for therapeutic treatment. Fruit trees, a bowling green and shuffle board are also located on the site for the residents.

Structurally the building has reinforced concrete and steel frame throughout with masonry walls. The administrative wing was designed in the lift slab technique of structure in order to take advantage of the economies involved in this method of construction.

Three-storey wing "A" at left and wing "E" ahead

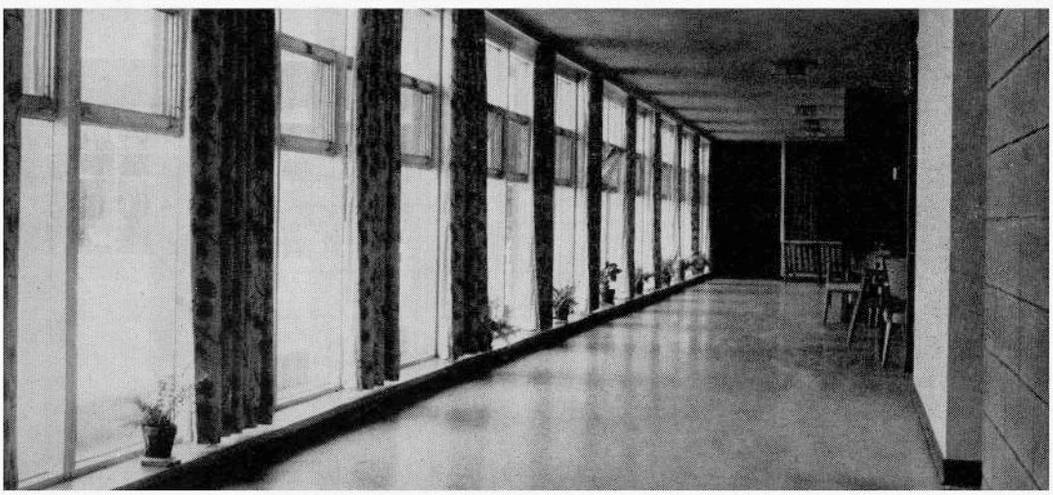


View of court and terrace between wing "C" and wing "D"



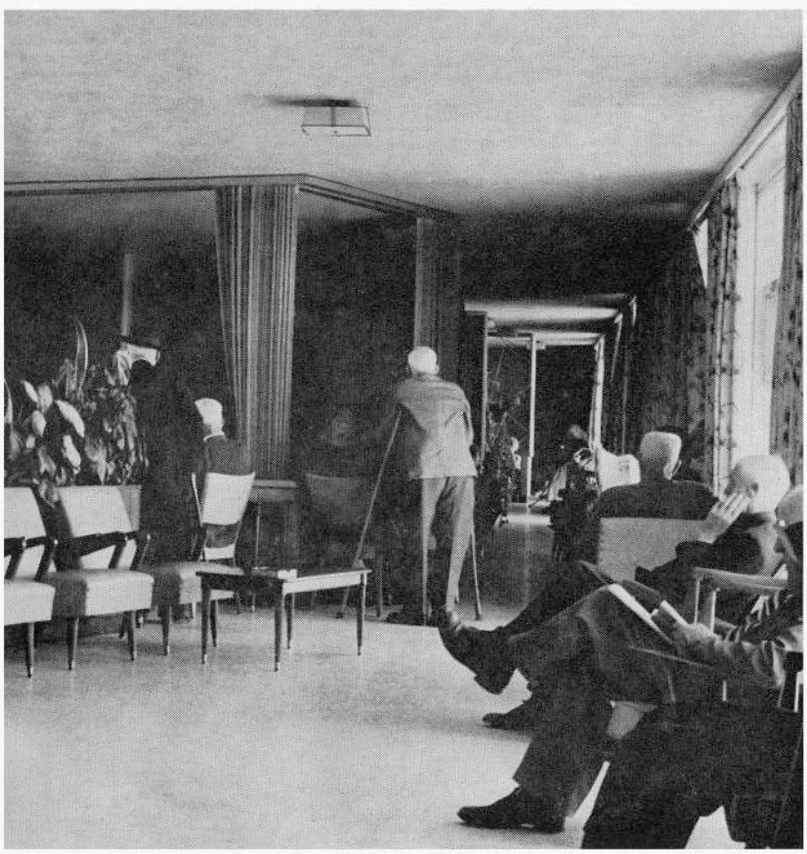
Ground floor plan

Dining room



Corridor of wing "E"

Typical lounge area



Chapel

ALCAN District Sales Office
Results of the Competition

THERE HAS BEEN A RAPID, successful expansion of Alcan's sales force during the past ten years. The expansion continues. The time has now come to make a start on the building of sales plants. The need is most pressing in Toronto where, by 1959, new headquarters must be available for a sales territory covering most of Ontario, and Manitoba and Saskatchewan. In due course other District Headquarters will be under consideration. The Head Office of the Aluminum Company of Canada, Ltd., is located in the Sun Life Building in Montreal. At present, there are six District Sales offices across Canada and several Branch offices. This then is the subject of the competition – A District Sales Office for Toronto – neither niggardly functional nor extravagantly flamboyant.

In this particular Alcan case, several years of study has led to the belief that a suburban site would outweigh the advantages of the present downtown location. It is felt that the shortcomings of suburbia, for personnel who find noon-hour and five-o'clock interests downtown, can be overcome or rather compensated for by recognition and planning. Outstanding is the need for rapid automobility of salesmen and development engineers. Highly desirable is easy auto-accessibility for customers and visitors. Proximity to air travel facilities is important. Understandable is the desire that this building be located within view from a major traffic artery and thus become because of superlatively good design of building and site, both a landmark and a brandmark for Alcan.

from "object of the competition"

The general standard of entries was high and submissions on the whole were most interesting.

The Assessors were particularly pleased to note the large number of designs where the application of aluminum had received very careful consideration resulting not only in stimulating and some times novel visual results but also in prudent use of the material.

As usual, those competitors who had carefully read and understood the conditions were the ones who produced the most suitable solutions. This fact showed very clearly. For example, the aspect of staff turn-over which was covered very fully in the conditions pointed strongly to the necessity for a pleasant working atmosphere combined with equally pleasant areas for eating and relaxation. The latter condition is perhaps self evident but the former was also considered by the Assessors to the extent that additional credit was also given where the optimum use was made of outside offices for all employees.

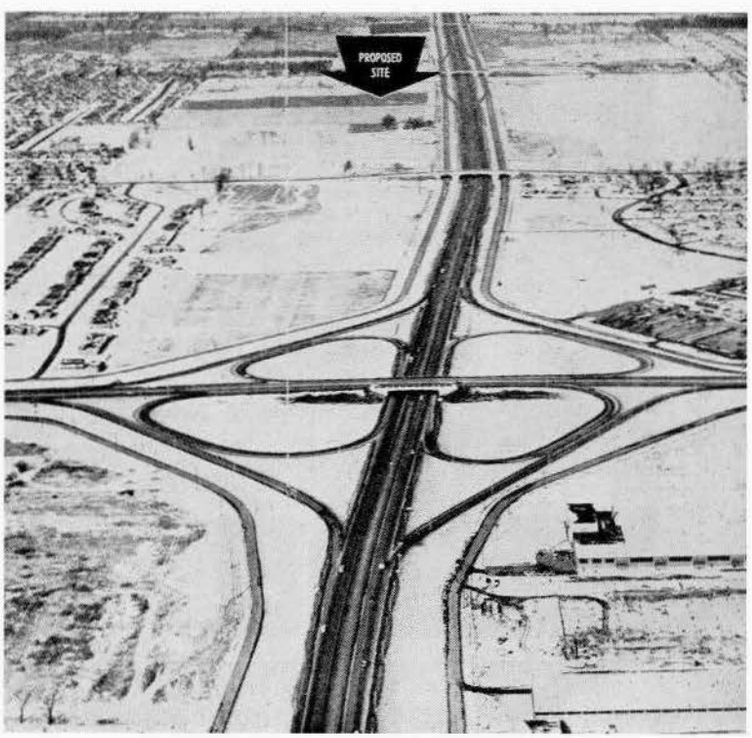
From the visual standpoint one factor affecting the selection of successful entries was the realization that from the main highway two quite different impressions would be gained regardless of the building in question. From the north, southbound, the building would burst upon you as you emerge under the Burnhamthorpe over-pass. From the south it would be fully visible from a distance and for a long time and would not convey the same element of surprise.

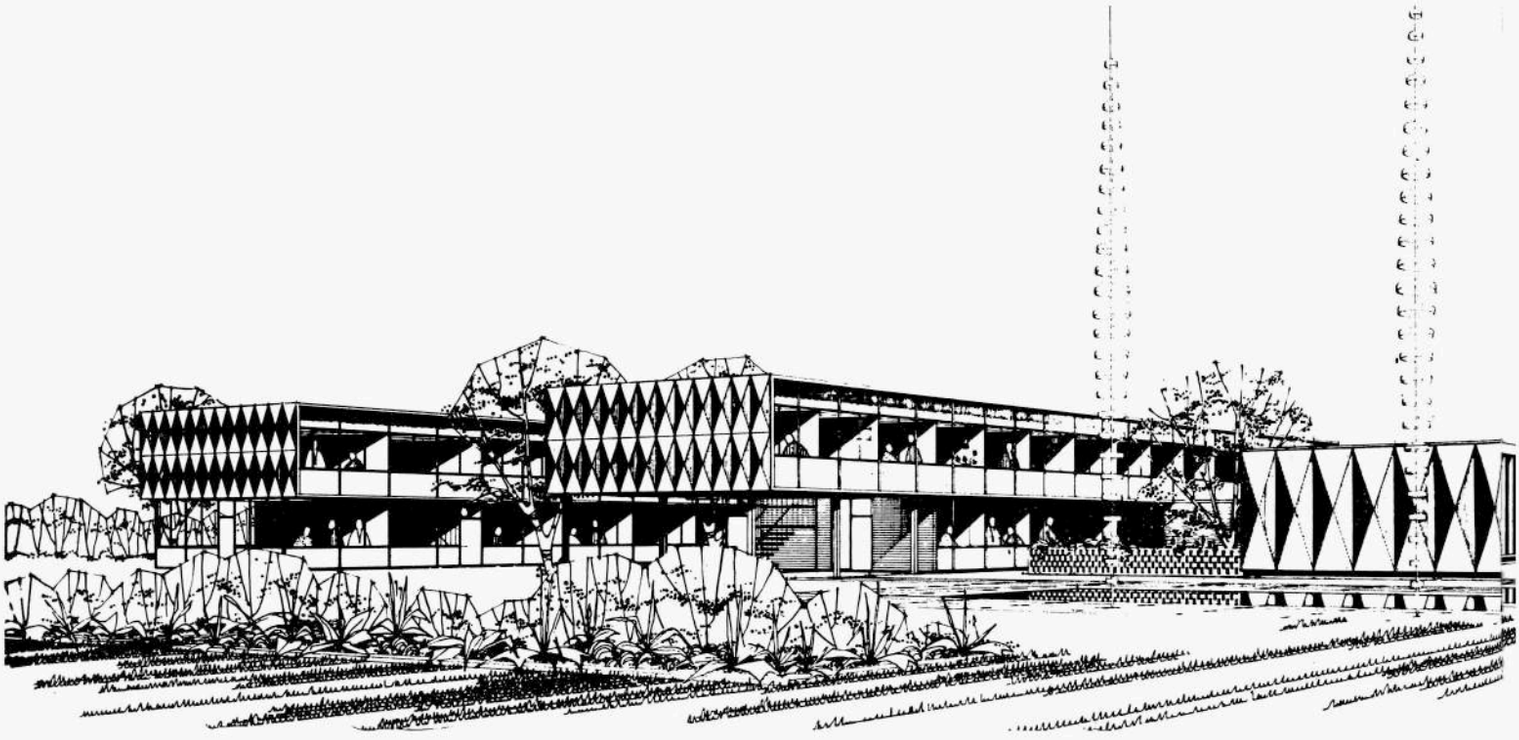
from "report of the board of assessors"

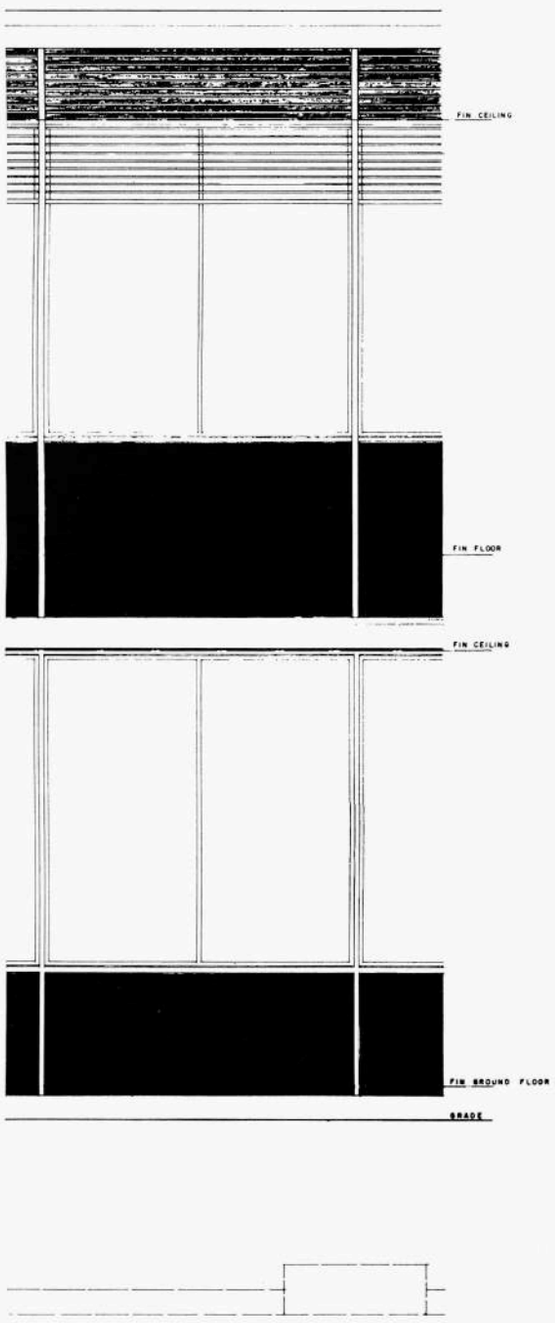
Total number of entries received – 70.
First prize – $6,000, Mr Henry Fliess.
Second prize – $3,000, Mssrs Blankstein & Coop.
Third prize – $1,000, Mssrs F. Lebensold & J. Schreiber.
Honorable Mention – $500, Mr Walter Agius.
Honorable Mention – $500, Mr Eugene Janiss.
Honorable Mention – $500, Mr Jean-Paul Pothier.
Honorable Mention – $500 Mssrs W. A. Salter & D. E. Fleming.

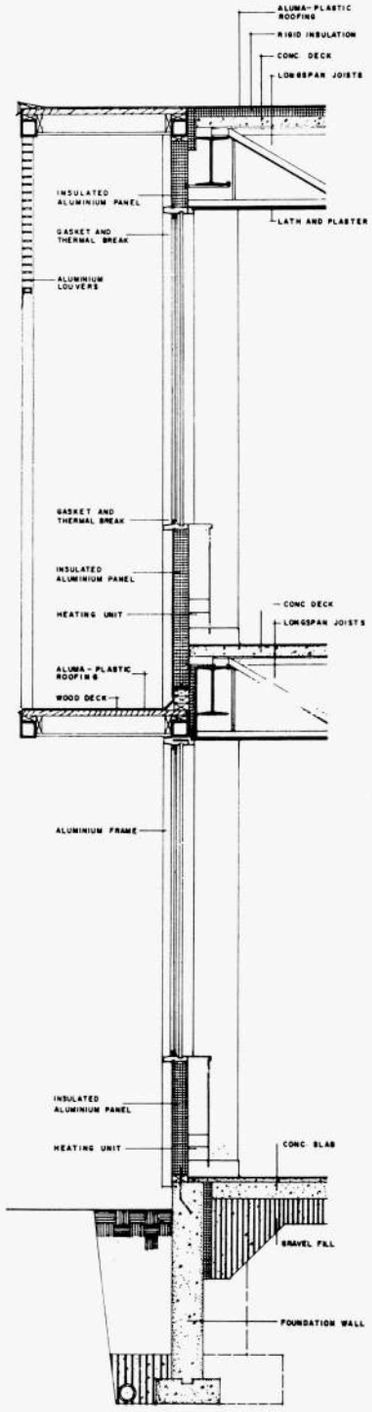
The Board of Assessors were: P. C. Amos, FRAIC, Montreal, P.Q; A. W. Duffus, FRAIC, Halifax, N.S; H. H. G. Moody, FRAIC, Winnipeg, Man; W. R. Souter, FRAIC, Hamilton, Ont; J. H. Wade, FRAIC, Victoria, B.C.

Site in Metropolitan Toronto near junction of provincial highways 5 and 401

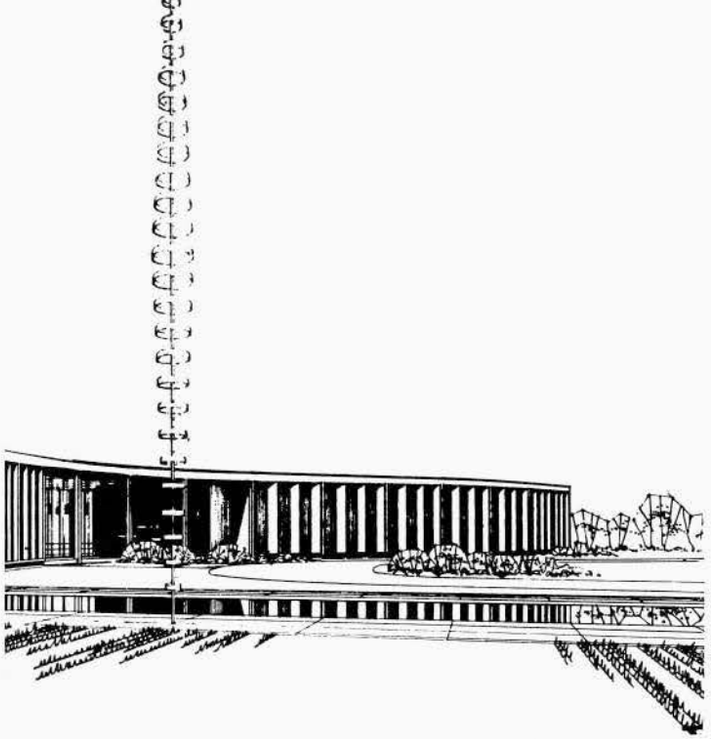








Wall elevation and section

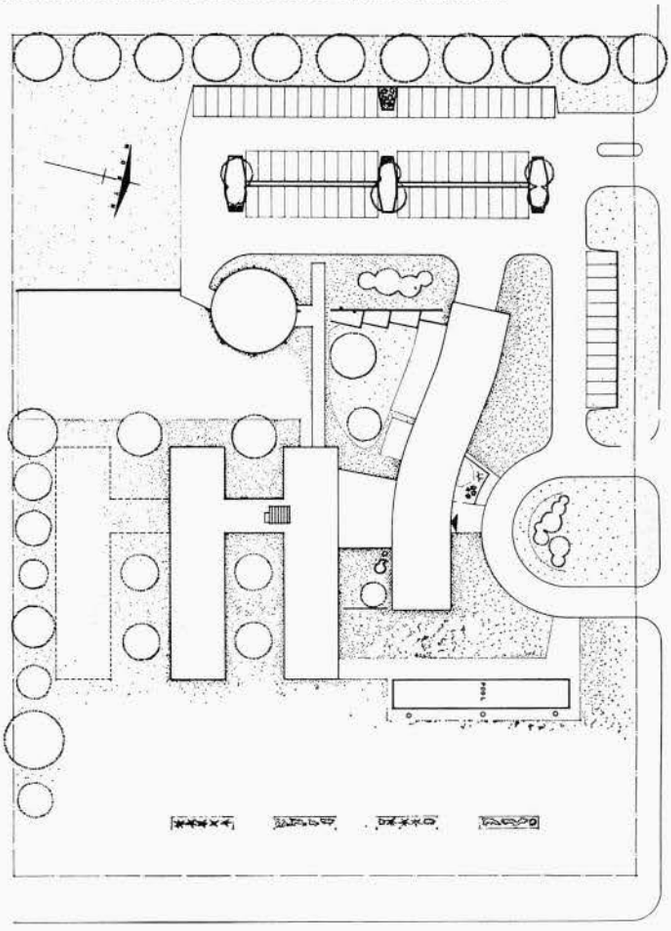


Henry Fliess

"This competitor is successful on many counts. A fine approach from North or South, an interesting rhythm, an intriguing relationship between the masses and a clear definition of the entrance. As a visitor entered the building he would at once find his eye caught; by display, by a charming little garden, by the amusing structure of the workshop and possibly by interesting prototype structures tantalizingly framed and visible beyond. The lowering of the Exhibition Floor was appreciated in this respect. The thought which went into the location and arrangement of the dining and "sit and talk" areas both indoors and out should provide a source of pleasure and inspiration to the employees who use them day by day.

"The site is well handled from various standpoints. Firstly the roadways, parking and services were well placed and practical. It was generally thought in schemes following this pattern that access to the site was better obtained from Rexton Road. Other uses of the site from the point of view of exhibition, the enjoyment of the area and the enhancing of the structure are all well-handled. Office planning indicates a pleasant atmosphere and a practical inter-relationship. There was, however, some criticism of the separation of the District Sales group from the Office Services and Sales Administration. The clear and articulate honesty of plan and elevations contributed to the success of this competitor."

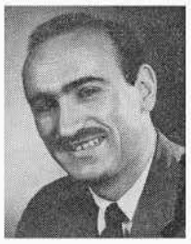
Entrance lobby



Plot plan

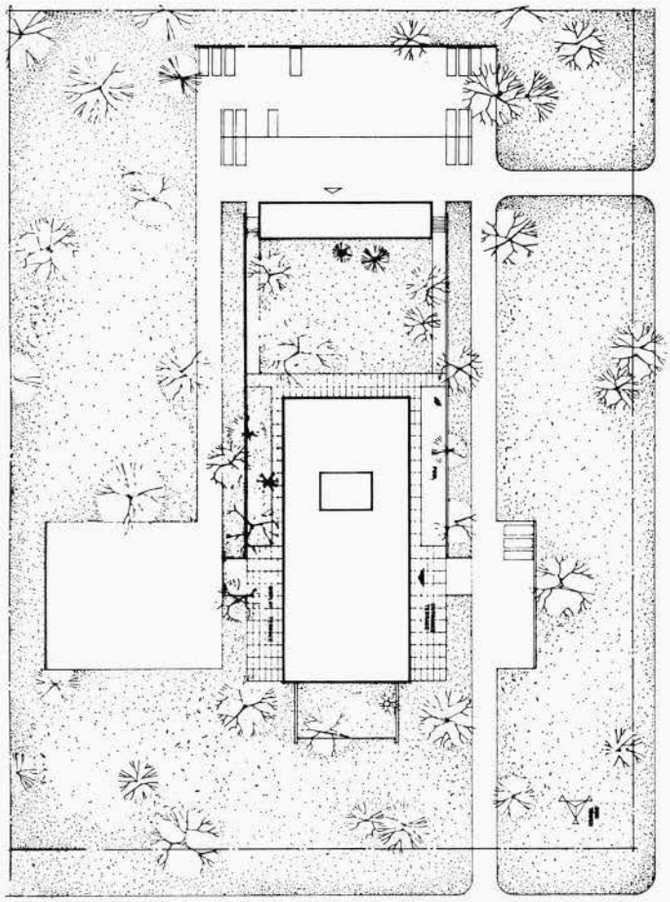
West elevation

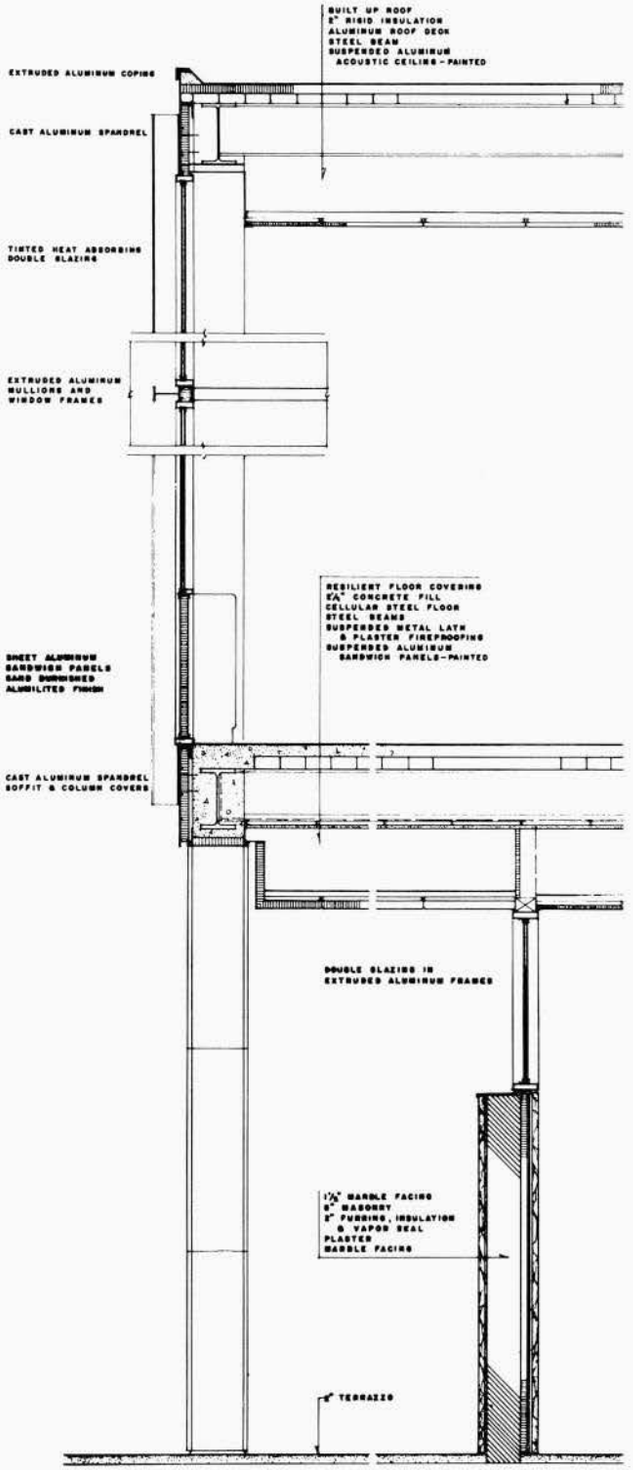
South elevation

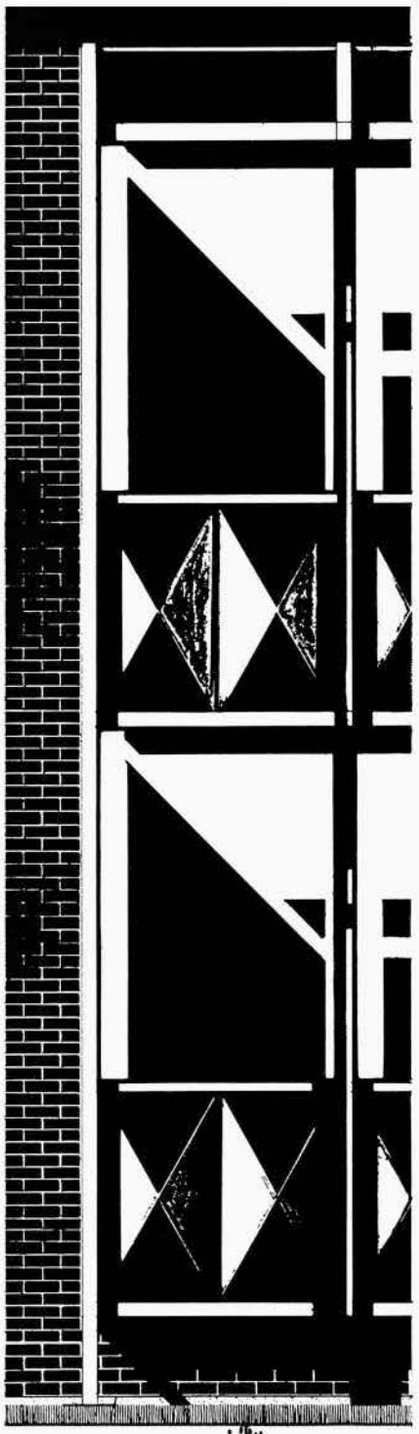


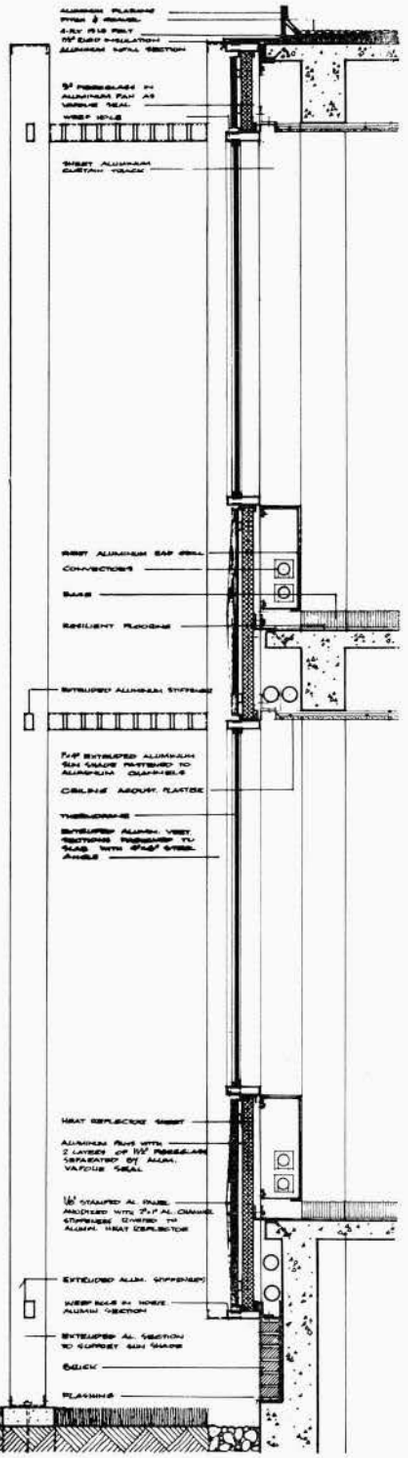
Blankstein and Coop

"Very different from the first prize winner yet challenging and interesting. Site planning is not handled as effectively as in some other schemes though the Service block is a feature which the Assessors liked. The park-like nature of the landscaping would doubtless provide very pleasant surroundings. In view of the fact that the discipline of this scheme forces the incorporation of the employees lounge and dining areas within the main envelope, it is thought that this solution meets the difficulty well though the industrial canteen appearance of the kitchen is not liked. However, in the event of expansion of the building, these facilities would not be so pleasantly situated. The plan is most practical though the presence of interior offices is regrettably inevitable. This situation would be aggravated in the event of expansion. A workman-like solution."



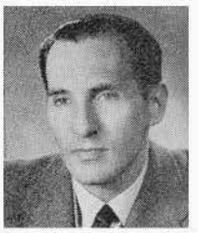


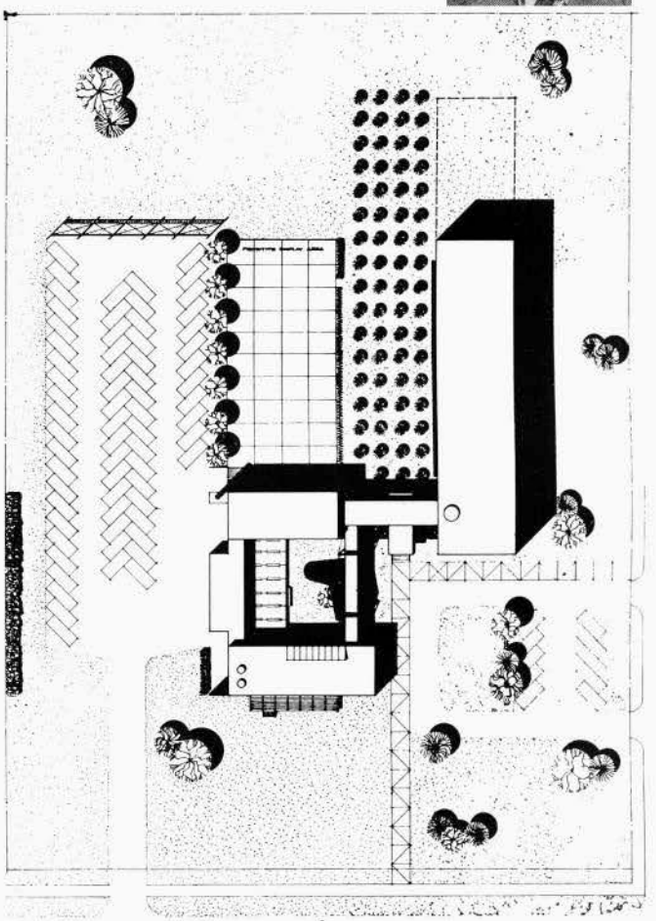


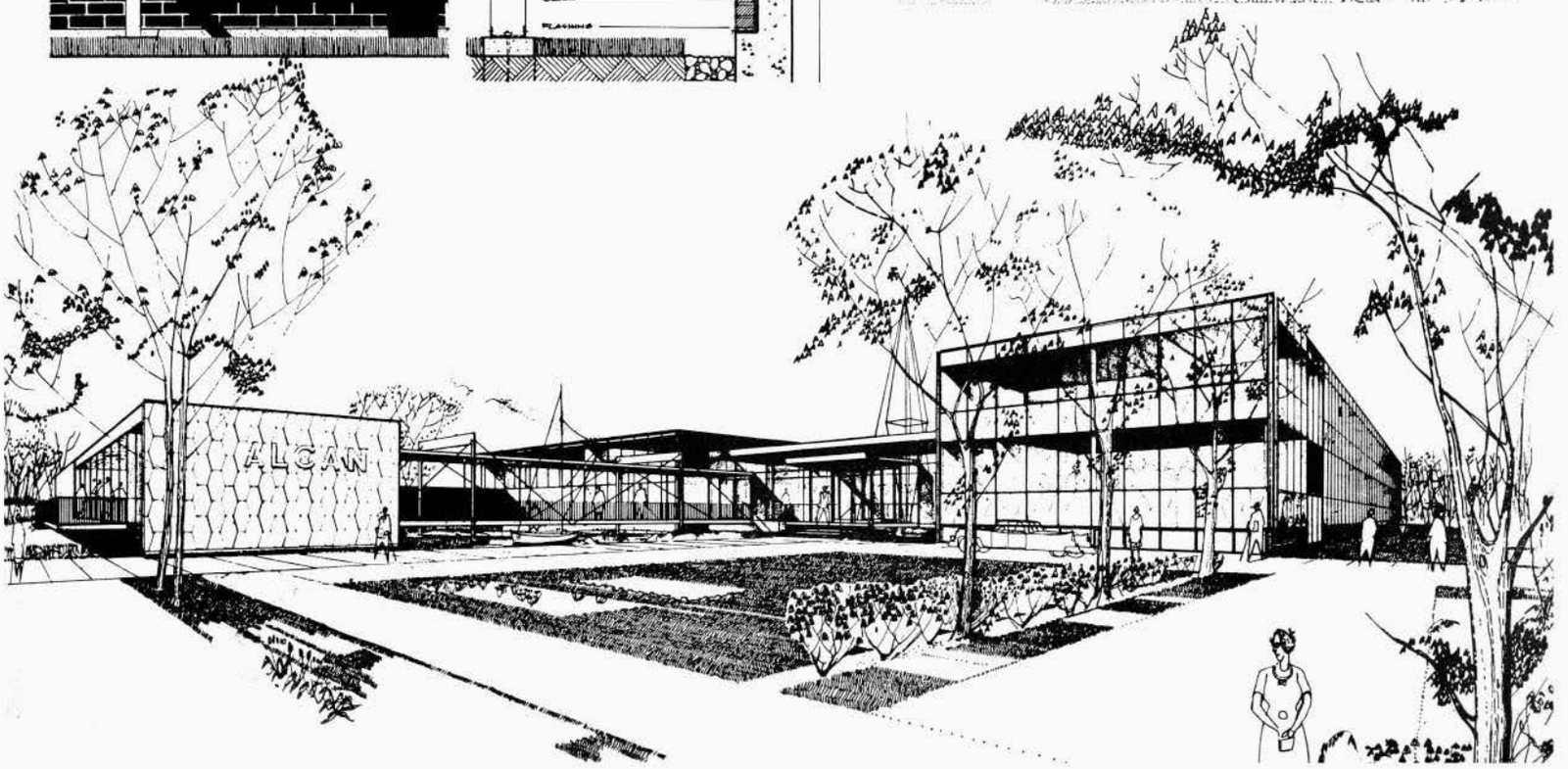


Lebensold and Schreiber

"A scheme primarily successful by reason of pleasant staff relaxation facilities, interesting and well co-ordinated exhibition and landscaped areas and a well thought out use of aluminum decoratively and in contrasting structural techniques. A criticism is made of the splitting up of the approaches though the main entrance is clearly defined. A more serious criticism is of the Service area seen approaching from the South. Of those plans utilizing internal office space, it is from the view point of the employees the least "shut-in" though circulation is somewhat untidy."







VIEWPOINT

Are you in favour of the fairly common Western custom of giving public credit to the designer in the office responsible for the building? Credit may take the form of newspaper recognition or the name on a signboard or both.

My answer to the question is that I am not in favour of giving public recognition to a designer or draughtsman who is not an architect for his part in preparing the design and plans for a building produced in the architect's office.

In the first place I believe I am correct in my interpretation of the regulations effective in this province that such recognition is not legal. For that reason alone, if for no other, the practice of publicly crediting a designer draughtsman should not be adopted. Secondly, the architect has a responsibility to the public, be they his client or the casual observer, which is recognized as a professional responsibility. I do not think such responsibility should be transferred to a designer, who it is fair to assume, would not have the same broad training and education required for the architect. Third, the draughtsman or designer is in nearly all cases a paid employee in the office of an architect and any recognition should therefore go to the office of the architect, not to an individual in that office.

I also feel that to adopt a policy permitting such a practice would be a sign of weakness on the part of the profession. It would be the first break in the armour of the regulations set up for the control of the profession.

Logan V. Gallaher, Kingston

Who is the "designer in the office responsible for a building"? In small offices he may be planner, designer, specification writer and co-ordinator of the engineering services, all in one; in which case the office name is more than likely his own. But in larger offices, each of these functions may be performed by a different individual, resulting in a co-ordinated group responsibility. Nevertheless, when architectural design, pure and simple, is in fact the work of any individual, he deserves public credit. Such is not only his right, it is a practice calculated to promote public appreciation of architectural design.

J. C. Merrett, Montreal

I am in favour of giving credit where credit is due, but one must draw the line somewhere. If an architect employs a designer and charges him with the full responsibility of producing the whole design of a building, then I feel that this designer should be given recognition. If, on the other hand, the design is the direct product of the principal architect, or if he has directed the main principles of the design, then no recognition is due to the designer who produced that design on paper. If credit was given under the latter conditions one might offend all employees of the architect's office, even to the office boy, if their names were not also mentioned.

W. A. Ramsay, Ottawa

An affirmative answer is the spontaneous reaction. Give credit where it is due. A second thought followed by a more speculative review, confronted this writer with some doubt if it is at all warranted. It is assumed that the question does not refer to a trivial and small building, but to one of some magnitude.

When a client selects and entrusts an architect with a large and challenging structure involving a substantial investment, he, of course, takes great care in choosing an architect who, in his opinion, is the best qualified to handle his building, not only from an artistic, but also from a technical and economical point of view. The client expects that his project receives expert attention and would certainly object if major decisions were left to anyone but the principals of the firm.

If it is a responsible firm whose reputation is based on sound architectural and technical principles, it is doubtful that a junior would be entrusted with complete powers of decision in the design of a major structure. After all, architecture is much more than just graphic art, and requires considerable technical experience to master. Basically speaking, a young architect knows architecture only from the theoretical and graphical point of view. To be able to master the vast practical essentials and pitfalls of the building trade, which we are supposed to direct, takes many years. To achieve full correlation of the artistic and technical phases in any well designed building, this writer is of the opinion that one experienced person must make all major decisions. Too often, unrealistic illustrations are confused with actual architectural design.

To answer the *Viewpoint* question, this writer does not think that an employee should be given special mentioning. If he is so competent that he deserves it, it is only a question of time before he is taken up in the firm as an associate or partner, or starts his own practice.

A. O. Minsos, Edmonton

Perhaps in some practices the designer has a chance to meet clients, hold design conferences, design the building, supervise the office production and follow through during the building period with job calls. If this is the case, let credit be given. Such a designer should be publicly credited by being made an associate or a partner. However, in most cases, although a designer might shape up a building to a major degree, the direction he will take will depend on the principal and the client and their satisfactory relationship. Further, the whole practice combines its talents to produce a job including drawings, specifications, supervision, etc. A successful building owes its success to a great deal more than the design alone. Hence, why should the designer receive credit more than the specification writer or the job captain?

Wallace K. Harrison defines an architect as "a designer with a client". We cannot over look the fact that the principals do obtain the clients, carry the risk and supply the paid time, the facilities, the atmosphere and the conditions under which the designer has the opportunity to work. If these supplied features are lacking, even a good designer will have trouble producing a creditable job. If we are concerned with giving public credit for architecture, let us not confuse the issue by saying Jones and Jones, Architects, produced this but Mr Smith really did it.

H. L. Bouey, Edmonton

Two cases that would be most usual would be first, that of a Member of the Institute working for a long-established firm and second, that of a draughtsman in a similar position. In the first case the principals, who would make the decision in any case, might wish to "build up" the name of the designer to enhance the prestige of the office or with a view to ensuring the future continuity of the practice by turning it over to him during their own gradual retirement. They might on the other hand wish to help him to establish his own practice eventually. Credits given publicly would make a good man feel he was not jeopardising his own future practice by remaining in their employ for a longer period than he might under normal circumstances. This incentive would furthermore encourage him, much to the benefit of all, to put forth his finest effort. To a man just "hanging up his shingle" the question "Where can we see some of your work?" could be, and usually is, a serious handicap if an answer cannot be given. Credits, as suggested, could overcome this difficulty and cause no harm to his well-heeled former employers. To this first case I say definitely yes, credits should be given.

The second case, that of a competent draughtsman not qualified to practice alone nor likely to, the answer is no for a younger man, a conditional yes for a much older man. It could be damaging to the Institute and not in the public interest if the name of a younger designer not entirely qualified to practice were given equal prominence with that of an architect. For the older man whose age bespeaks experience and devoted service it would be a nice gesture and of no harm to anyone. Here, circumstances being favourable I would say yes.

J. H. W. Bradfield, Toronto

News from the Institute

CALENDAR OF EVENTS

Re: National Planning Conference, Vancouver, British Columbia, September 29-30, October 1-2, 1957.

An invitation is extended to those members of the R.A.I.C. planning to attend the National Planning Conference, to so advise the Secretary of the Architectural Institute of British Columbia. A reception will be held for R.A.I.C. visitors if sufficient notice is given by those members attending the Conference. Please direct replies to R. B. Deacon, Executive Secretary, 17 East Broadway, Vancouver 10, B.C.

Inter-American Institute of Municipal and Institutional History – 6th Congress, Madrid, Spain. 5-12 October, 1957.

Mexican Architecture Seminar – tour. (Details from T. H. Hewitt, 2413 Driscoll, Houston 19, Texas.) 6 October, 1957.

QUEBEC

Le monde est fait d'une incroyable variété d'êtres humains. Pour aucune autre raison apparente que celle de prouver la force d'imagination du Créateur, tel nait avec une parcelle de génie dans sa petite caboche chauve, tel avec un soulier d'or, ça monte si vite au cerveau. Un autre avec la photo de son paternel de face et de profil et enfin un tas d'autres qui semblent normaux mais tous avec une petite faille ou une petite bosse qui les rend parfaitement égaux.

Et les bottes de sept lieues que multiplie sans cesse l'ingéniosité humaine les amènent naturellement à frayer de plus en plus ensemble. Tout geste de quelque intérêt fait le tour du globe en s'y posant et comme une des nombreuses conséquences, toute oeuvre architecturale de quelque notoriété est livrée à l'application universelle, les succès sont reconnus partout et leurs auteurs recherchés dans les ateliers les plus huppés.

S'ensuit une émulation dans les meilleurs intérêts de la profession. De toute évidence (pas pour tout le monde) il semblerait bien que notre coin de terre doive être dans le mouvement et ouvre large ses portes aux idées nouvelles et aux novateurs d'idées. Ce n'est ni la place ni l'occasion qui manque et de quel droit sinon de quelque égoiste semblant de raison humaine s'opposerait-on?; la loi du premier occupant ne devrait être évoquée que par les Indiens. La loi du conquérant s'use facilement, celle de la naissance et de l'hérédité ne sont que des coups de dé excluant tout mérite. A quoi en somme doit-on d'être né ou de n'être pas né blanc, jaune, rouge ou noir?

Depuis quelques années, l'aspect de nos sites urbains et ruraux marque de sensibles progrès et donne l'impression qu'une architecture tâtonnante, après de lourds efforts et des erreurs grossières, donne enfin quelqu'espoir de maturité.

Et c'est pour avoir un peu "sorti de notre trou" ou d'avoir laissé pénétrer de l'étranger chez nous que nous avons obtenu ces beaux résultats. Un grand nombre des architectes nés ici admettent avec grâce que "le soleil luit pour tout le monde", que l'on a tout à gagner par l'injection de sang nouveau et qu'enfin les sommets n'étant jamais encombrés, il y a droit pour toutes les fortes volontés de tenter d'y grimper. Mais en retour, ils entendent que ce ne soit pas un sentiment unilatéral, et surtout qu'on ne se serve pas d'eux comme tremplin. Après tout nous sommes de converts, fondés et évangélisés depuis un certain temps, autrement dit nous n'avons pas un besoin "sine qua non" de ce bel envahissement de talents et, pour conclure, nous serions agréablement touchés de sentir que dans des circonstances analogues mais inverses on nous accorderait le réciproque. Cette volonté de réciprocité, qui en somme ne sera jamais qu'on témoignage de gentillesse sans aucune conséquence n'encombre pas assez le vocabulaire de nos obligés et nous porte à croire que notre gentillesse à nous n'épuise la reconnaissance de personne.

Henri Mercier, Outremont

During these warm summer week-ends some of us take pleasure in finding a shady spot in the garden for reading. When you analyse the content of such reading matter there may be something in the notion that the heat does affect our thinking processes. Otherwise why should an article by the Chief Engineer of the National Fire Protection Association dealing with the prevalence of church fires claim my attention when the sun overhead is causing the thermometer to push the mercury to 90° Fah. in the shade.

The frequency of church fires in the province should be a source of grave concern to the architectural profession. A book published in London in 1949 entitled *Fire in Buildings* is recommended reading on this subject. The authors are architects who have gained much practical knowledge during the war years since they were commissioned to study the effects of fire resulting from war-time bombing of British cities. Comparing this subject with others which claim our attention they state that, "Fire protection has been neglected, its principles not generally understood, its practice is hardly taught."

If there is one province in this fair Dominion which should be concerned with the problem of church fires it is Quebec. For nowhere else in Canada does the church represent so much in the life of its people. Where else but along the lower reaches of the mighty St. Lawrence or by the banks of the meandering Richelieu River does the church spire so gracefully dominate the rural scene. Yet each winter takes its toll of churches both old and new.

Building by-laws and fire regulations are useful tools for fire safe design but this a rather negative approach. The desirable approach is for the architect to strive for a sane and imaginative solution based on a balanced appreciation of the many factors in church design. This approach is preferred by fire prevention engineers as being more effective since it seeks to prevent a fire from becoming totally destructive.

An important ingredient in all fires is known as the "BULK OF COMBUSTIBLES." Perhaps I could best amplify this aspect of the problem by personal experience. It has been my privilege to survey and record in complete detail three churches of considerable architectural merit. All three churches had solid 2'-6" thick masonry walls yet all had wood barrel vaulted ceilings heavily coated with a paint. Above the barrel vault, yet under the wooden roof structure, could be found all sorts of builders' rubbish, a great accumulation of dust and cobwebs and raceways for mice rather than for electric wiring. It is needless to state that one of these churches has since been completely destroyed by fire. From a fire design approach these churches have in reality a lumber yard on top of the building.

The shape of enclosed spaces are extremely important for sound design. There is not much point in providing fire resistive materials in a long and lofty church if the fire fighter with a hose stream can shoot water only 50' from where he is fighting the fire.

A knowledge of the way materials burn and the manner in which they resist damage by fire is important. Need anything be added about the many new materials or the present tendency to revert to wood products and the craze for paper covered wallboards designed to simulate wood. Many plastics should also be carefully screened for their fire potential.

Finally, a proper appreciation of the role of the automatic sprinkler system in the protection of buildings is needed. We are often fearful of the resulting water damage – yet it is estimated that fire fighters pour 5 to 10 times more water on the fire than the sprinkler system.

Fire protection and good fire design deserve our consideration. We should also take an active part in awakening the clergy and trustees of our church properties to their grave responsibilities.

H. A. I. Valentine, Montreal

PRIZES AND AWARDS

The School of Architecture, University of British Columbia announces the following awards made at the end of the session, 1957.

Fifth Year

RAIC Medal – the outstanding student in the last three years of the Course, to G. R. Graham

AIBC Book Prize and Award of Merit (Approx. $66) – top student in Design with also a high academic standing, to R. V. B. Howard

B.C. Lumber Manufacturers Association Prize – the top Design student for a regular project involving the use of wood ($100), to A. L. Allen

Powell River Company Prize for Planning, $50: book prize awarded to the student who shows an outstanding ability and interest in the field of community planning, to R. C. Mann

Two thesis designs submitted for the Pilkington Travelling Scholarship ($1500 plus travel) in competition with the other Schools of Architecture in Canada, to B. Rand and R. Smeeth

Northwest Plaster Bureau Prize ($250) for general proficiency in the practical and professional subjects, to N. S. Jones

Stuart Diecasting Company Prize ($25) – for a project completed in the 4th year course in Industrial Design last session, to J. Naito

Fourth Year

AIBC Book Prize and Award of Merit for outstanding merit in Design, to T. Skjelvik

Canadian Pittsburgh Industries (Hobbs Glass) Scholarship, $250, for a regular specified Design Project (a Royal Pavilion), to A. G. Barnes

B.C. Lumber Manufacturers Association Prize for a regular Design Project involving the use of wood, $100, to V. Plavsic

American Fabricators Scholarship, $150 – the top student in the year, to S. H. Dietze

Third Year

AIBC Book Prize and Award of Merit for outstanding merit in Design, to L. A. G. Ehling

The Charles J. Thompson Prizes, $50, for leading student in History of Architecture, to G. Kinoshita

The McCarter & Nairne Scholarship, $250, for the top student in the year, to G. Kinoshita

Atlas Asbestos Company Prize, $200, for a regular specified Design Project (a glue laminating factory), to L. A. G. Ehling

B.C. Lumber Manufacturers Association Prize Problem in 3rd Year Civil Engineering Structural Design Course (C.E. 370) available to Architects and Civil Engineers

1st Prize, $100 – P. Batchelor

2nd Prize, $50 – L. A. G. Ehling

3rd Prize, $25 – G. Kinoshita

Second Year

The Charles J. Thompson Prizes, $50, for leading student in History of Architecture, to D. Chramastova

B.C. Lumber Manufacturers Association Prize for a regular Design Project involving the use of wood, $50, for a set of construction drawings, to D. C. Jorgenson

Schlage Lock Scholarship, $250, for the top student in the year, to D. C. Jorgenson

General

B.C. Cement Company Ltd. Prize, $500, for an outstanding and promising student, to J. M. Katnick

AIBC Entrance Scholarship, $250, for top student entering First Year Architecture, to J. R. Griffin

The School of Architecture, University of Manitoba, announces the following awards made at the end of the session, 1957.

Fifth Year

University Gold Medal, to V. Alers

Royal Architectural Institute of Canada Medal, to J. R. Cook

Bachelor of Architecture Thesis Prize of $50, to R. Deimel

Lighting Materials Limited Prizes, to R. Lane-Smith $70), D. E. Lehrer ($15) and D. C. Fairbairn ($15)

Manitoba Association of Architects' Book Prizes, to V. Alers, R. Deimel, M. Krawitz, D. Lehrer, L. Stechyshyn, N. Metz

Fourth Year

Manitoba Association of Architects' Scholarship of $150, to D. Wall

Isbister Scholarship of $150, to D. Wall

Canadian Pittsburgh Industries Limited Scholarship of $150 to E. Gaboury

Canadian Pittsburgh Industries Limited Prizes to E. Lindgren ($50) and T. P. Tergeson ($50)

W. Allan McKay Memorial Scholarship of $100, to H. Erickson

Illuminating Engineering Society Prize of $50, to G. W. McGarva

Sidney Alexander Adams Memorial Bursary of $100, to G. I. Norbraten

Super-Lite Bursary of $100, to M. H. F. Harrington

M.A.A. Book Prizes, to E. Gaboury, F. W. Hoasjoe, G. W. McGarva, G. I. Norbraten, H. Perrin, W. Toporek

Third Year

Green, Blankstein, Russell Scholarship of $200, to M. Malkin

Manitoba Association of Architects' Scholarship of $150, to J. K. Wong

Atlas Asbestos Company Prizes, to Verna King $125 and R. W. Stevenson $75

Neil K. Brown Memorial Bursary of $116, to J. J. Farrugia

M.A.A. Book Prizes, to D. H. Cochrane, J. J. Farrugis, M. Z. Kubrak, D. D. Ramsay, F. J. Sigurdson, R. W. Stevenson, H. Stinson, J. Suderman

Second Year

Isbister Scholarships of $150 each, to J. R. Turner and O. C. Simonsen

W. G. McMahon Ltd. Scholarship of $100, to J. R. Turner

W. J. Dick & Company Bursary, to O. C. Simonsen

Manitoba Urban School Trustees Association Prizes, to J. R. Turner ($30) and K. Kangas ($20)

M.A.A. Book Prizes, to A. M. Boulanger, K. Kangas, R. T. Takashiba, J. R. Turner

Lackawanna Leather Company Prize of $25, to O. C. Simonsen

First Year

The T. Eaton Company Limited Scholarship of $320, to M. E. Johnson

Donald Spurgeon MacLean Memorial Bursary of $100, to E. G. Clemens

Victor Boyd Memorial Bursary of $100, to J. E. Holden

David Lacey Cowan Memorial Bursary of $100, to Denis Lussier

ANNOUNCEMENTS

Mr George Englesmith, Associate Member of the Ontario Association of Architects, wishes to announce his change of address to 4816 Bellaire Boulevard, Bellaire, Texas, U.S.A.

The 1957 Membership List of the RAIC has omitted by mistake from its Manitoba section, the name of **Mr Norman C. H. Russell, MRAIC,** 440 Stafford Street, Winnipeg 9, Manitoba.

Smith Carter Katelnikoff Associates, architects and engineers of Winnipeg and Brandon, Manitoba, wish to announce the expansion of their associate group to include Messrs George H. Currie, MEIC, Allan W. Greenberg, MEIC, Robert O. Harwood, MRAIC, Kenneth F. Hurst, MRAIC, Hans J. Schulz, MRAIC.

Mr Ian M. Brown, MRAIC will continue as senior associate in charge of the Brandon office and Mr James E. Searle, MRAIC will continue as senior associate in the Winnipeg office.

ARCHITECTURAL ASSOCIATION, LONDON, ENGLAND

The Architectural Association advises that architects and architectural students from overseas may be elected as temporary honorary members for a period up to three months without payment of entrance fee or subscription.

Architects and architectural students who are visiting London for a short period are invited to enjoy the facilities of the Architectural Association. These include two members' rooms, bar, dining room for daily luncheon, library, an excellent collection of lantern slides and a map of London showing the location of the best contemporary buildings.

The Architectural Association offers facilities to visiting architects at any time of the year but particularly during July, August and September when the club facilities are not fully employed. For further details write to Mr H. J. W. Alexander, Secretary, The Architectural Association, 34, 35 & 36 Bedford Square, London W.C.1, England.

ERRATA

The June 1957 issue of the RAIC *Journal* on page 230, ran an aerial view of the Isle Maligne smelter of the Aluminum Company of Canada. The architectural credit was given to Messrs Barott, Marshall, Montgomery and Merrett. The architectural credit should have been given to Mr J. C. Meadowcroft.

CONTRIBUTORS

Jean-René Ostiguy was born in Marieville, Quebec, but later lived in Valleyfield where he made his classical studies. In 1947, he graduated as Bachelier-ès-Arts at the University of Montreal under Alfred Pellan and Maurice Raymond, Also, has been a student under Arthur Lismer and Marian Scott at the Montreal School of Art and Design. In 1952, he held an exhibition of 15 paintings at the Montreal Museum of Fine Arts.

Mr Ostiguy has taught drawing and art appreciation in the high schools, Valleyfield, and at the seminary of Valleyfield. He has been professor of history of art at the Ecole des Beaux Arts in Montreal and also instructor in design at the same school. From 1953 to 1955 he was art critic for the newspaper *Le Devoir.*

He has been appointed information and extension officer at the National Gallery of Canada in June '55. In May 1957, he was awarded a Canadian overseas fellowship to study art education and adult education.

Kenneth G. Terriss comes from Vancouver and graduated at the head of his year from the University of British Columbia's school of architecture in 1952. He was awarded an Edward Langley Scholarship by the American Institute of Architects and went to Massachusetts Institute of Technology where he won a summer overseas fellowship in 1955 and went to Italy. The summer lengthened and the days grew shorter, and like so many others, Mr Terriss stayed on.

Two years later, he is now returning to M.I.T. to complete his studies for his master's degree, but in the meantime he has worked in architectural offices in Italy and in Sweden and has travelled a good deal in Scandinavia. The *Journal* is hoping for another piece by Mr Terriss on new architecture in Finland.

BOOK REVIEWS

THE BRITISH NEW TOWNS POLICY by Lloyd Rodwin. Harvard City Planning Studies XVI Cambridge, Massachusetts. Harvard University Press 1956.

This is the most recent of the well known Harvard City Planning Studies and measures up fully to the calibre of its predecessors. It is a readable, quite thorough study of the new town development in the United Kingdom, providing a review of the origins of the new town idea, its purposes, hopes and ideals together with the experiences, the lessons learned and the hopes that lie in the future which have resulted from the British policies. The subject is not treated as an architectural one but as a clear exposition of the experiences, the problems, the political organizational and human relations aspects of the whole operation. It is important to anyone who would deal with any aspect of the physical environment of human beings. While we are all inclined to proclaim loudly that a fine physical environment is most desirable, it does not come about simply by designing fine objects or fine buildings. Many of the problems that face those who would create the environment we all think is desirable are reflected in Professor Rodwin's descriptions of the problems and experiences of new towns and town development in the United Kingdom.

Professor Rodwin opens with a description of Ebenezer Howard's influence on the new towns development in the United Kingdom, giving credit where it is due but pointing out also that

"Howard misjudged the advantages, strength and momentum of existing cities, trends in population growth, strategy of urban location, the positive benefits of the journey to work, the problems of financing and of metropolitan organization. And like too many reformers, his solution gave short shrift to other alternatives.

He who would help build the city of tomorrow must reckon with the lives and living habits of human beings: with jobs and security, homes and population trends, aesthetics and economics, politics and social drift. Prophets are sometimes exceptions: inspiration has its own intrinsic virtues and justification. But prophets should never be taken too literally, especially by subsequent generations."

The book reflects the bright hopes for new towns in the beginning, with the foundation of political support by the Labor government when it assumed power after World War II and took over the responsibility for action on new towns from the coalition government. Unfortunately the development of the new towns in the United Kingdom was too soon swamped in the inevitable problems involved in government execution of an entirely new policy. Before World War II there had been the appointment of Mr. Chamberlain, then Prime Minister, of a Royal Commission on the Distribution of the Industrial Population, commonly known as the Barlow Commission. Out of its report came a further enquiry by the Commission on Land Utilization in Rural Areas, known as the Scott Commission, which looked into the influence of industrial location on agricultural land use. The Barlow report also led to the establishment of another commission which together with its report became as well known as the other two. This was the Expert Committee on Compensation and Betterment headed by Mr. Justice Uthwatt. This famous trilogy, together with earlier reports during the '20's and '30's which paid some attention to the proposals of Mr. Howard, led to the establishment of a central authority discussed by several of these bodies, the Ministry of Town and Country Planning.

When the Labor government took over after World War II it was full of enthusiasm to do great things in the reconstruction of Britain and one of these things was the establishment of new towns to relieve congestion in the major metropolitan centres of Britain. Shortly thereafter a new towns committee was appointed which began its work with vigor hoping for great achievement. In one of its reports it said it must not only "Avoid the mistakes and omissions of the past. Our responsibility . . . is rather to conduct an essay in civilization, by siezing an opportunity to design, solve and carry into execution for the benefit of the coming generations the means for a happy and gracious way of life." From the experiences that Professor Rodwin relates, it appears that at that stage their hopes needed to be as high as they could place them. These experiences also indicate that we may be ill prepared to accept long-range policy and to recognize that action on such physical developments as new towns needs the perspective of a long-range viewpoint and forms of legislation and financing that will make such a long range action effective and worthwhile. Once we have made a decision we want to see that decision executed tomorrow. In terms of the development of communities and particularly completely new ones, this appears to be an almost impossible goal particularly when one considers the extent to which existing tradition, land pattern, legal and governmental structures and the simple preferences of human beings, all must be counted in the equation for achieving that goal. There are the stories of the conflicts between local groups, local government, national government and particularly between local government and the "chosen instrument" of the central government for the development of new towns, known as Development Corporations. Professor Rodwin points out that one of the problems appears to be the lack of political coordination amongst those areas in which related action had to take place, for example, between the metropolis and the new towns which were to take some of the overspill from it. This difficult relationship also is reflected in conflict between the policies of different central government ministries. Later on a Town Development Act was passed and certain dispersal policies adopted. These as well as the New Towns Act did not mesh with the policies, for example, of the Board of Trade.

One of the significant points which I think he makes in his book is that while there were regional plans for the handling of development within a region within which new towns were to be located, there was no regional authority which had any effective voice in these areas. He appears to ascribe the failure at the regional level to the lack of coordinated central government policy and to the lack of a proper and responsible comprehensive authority at the regional level. Turning to the architectural side of the problem, Professor Rodwin quotes Mr. J. M. Richards and Mr. Gordon Cullen. Mr. Richards claims that there is the greatest disappointment "when we come to compare expectation with achievement on the architectural side." Mr. Cullen regards the new towns as being planned on the basis of low density, suburban sprawl. There seems to be a desire on the part of such men to see more downtown character in some of the new towns, a centre, a life, a spark, a point of gaiety. Perhaps it may be said that the towns lack in this respect but perhaps too, it is something that can only develop after a place has been lived in a while.

There is little doubt that the new towns development in the United Kingdom is of major significance to us in Canada. We will undoubtedly continue to build new towns as we are doing now in Canada, and the experiences, trials and tribulations, the frustrations and disappointments of those who have been working so hard on the new towns development of the United Kingdom should be invaluable guides for us. Even though some of the jobs they have tried to do will obviously be in a different context from ours, different in physical context and perhaps different in the context of the governmental structure within which they work. None-the-less Professor Rodwin's review of the British New Towns Policy and the British experiences should be required reading for anyone who has even a minor connection with the development of new communities in Canada.

E. W. Thrift

MODULAR CO-ORDINATION IN BUILDING, Project No. 174. Published by the European Productivity Agency of the Organization for European Economic Co-operation, Paris, August 1956. Available in Canada from The Ryerson Press, 299 Queen Street W., Toronto. Price $1.50.

For many years European architects and builders have been trying out systems for co-ordinating the dimensions of building materials, without being able to develop a method with international acceptance. In 1953, therefore, the United Kingdom initiated a project through the European Productivity Agency of the Organization for European Economic Co-operation to consider Modular Co-ordination in building.

Experts from eleven countries—Austria, Belgium, Denmark, France, Germany, Greece, Italy, Netherlands, Norway, Sweden and the United Kingdom, with Canada and the United States observing—met to pool their information and consider this subject. The project undertaken was divided into two phases. In the first phase, theories were discussed and a method for co-ordination was proposed. In the second phase, to be completed by 1958, buildings are to be erected in each country, according to the proposed method.

This publication is the report of the first phase and explains, with text and diagrams, the modular systems considered by the experts and the proposed method of carrying out the second phase. It is divided into three main sections – Design, Manufacture, and Buildings – and has appendices giving details of building product sizes and modular systems in use. The first section on *Design* describes the reference grid which was agreed to be at 4-in. centres in foot-inch countries, and 10 cm. in metre countries; the methods by which building components are sized by a system of correlated numbers, or selected numbers; and the use of a module. This section concludes with resolutions that in phase II the participating countries should work toward the establishment of a single module, with particular consideration of a 4-in. or 10-cm. size, or single fractions of it, and also preferred multiples of the modules. In the section on *Manufacture*, building components are separated into sections, i.e., bars, tubes, lumber, etc.; units, such as brick, block, tile, etc.; and assemblies, such as windows, cabinets, and furnishings. An analysis of existing sizes is made and consideration of their joining or placing within a structure is explained. The *Building* section describes the practical use of grid lines and the location of components relative to the grid line. The volume is valuable in demonstrating that Modular Co-ordination is now a world-wide activity worthy of consideration by the whole building industry as a means to create better, more economical structures, that are truly products of industrialization. It also shows that the use of a small modular grid of 4-in. is a generally accepted basis for co-ordination.

This is the first time that the problems involved in sizing building materials, and the systems by which co-ordination has been proposed, have been clearly stated and compared, and an attempt made to utilize the best features in each. The volume, therefore, is the best textbook on Modular Co-ordination yet published. But it must receive the thorough analytical study of a text and not be read lightly. Skimming may leave the erroneous impression that Modular Co-ordination is complicated, and thereby discourage the reader from giving further consideration to the subject.

Stanley R. Kent

CAMINI D'OGGI by Robert Aloi. Published by Ulrico Hoepli, Milan, Italy. 261 pages. Price L.6500.

Camini d'oggi—"Fireplaces of today" is, as the title suggests, a book about modern fireplaces. It is profusely illustrated with 360 black and white photographs and 18 colored ones. As there are 263 different fireplaces shown and often sections and plans to clarify the presentation, it is the type of book that would be useful in any architect's office. Apart from a short introduction in Italian, the only writing in the book is the captions under the pictures. These are translated at the back of the book into French, English and German. The introduction, according to the reviewer's translator, gives a bit of the history of the fireplace illustrated with some beautiful examples of elaborate historical fireplaces. When central heating became popular the fireplace nearly became extinct but today the fireplace has come back into its own. Is it that human nature naturally craves the coziness and comfort of an open fire, or is it that we have a primitive worship of the flame?

As a book to read or look through *Camini d'oggi* is fine in small doses but indigestible if taken all at once. As well as the many Italian examples there are fireplaces from France, England, Holland, Denmark, Norway, Sweden, Finland, Germany, Switzerland, Brazil and the United States. Among the American architects whose fireplaces are shown are Koch, Belluschi, Chemayeff, Frank Lloyd Wright, Breuer and Neutra. The designs vary from rather conservative brick and stone contemporary fireplaces and pre-fabricated units to really fantastic shaped affairs, some with hoods, some with great metal screens, some of adobe in free form shapes, triangles, circles, squares, amoeba shaped, in fact everything. This book should appeal to the modern architect and be useful as an inspirational reference book.

Jean Wallbridge