

journal

the royal

architectural

institute

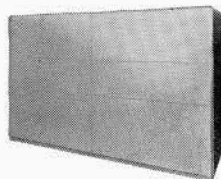
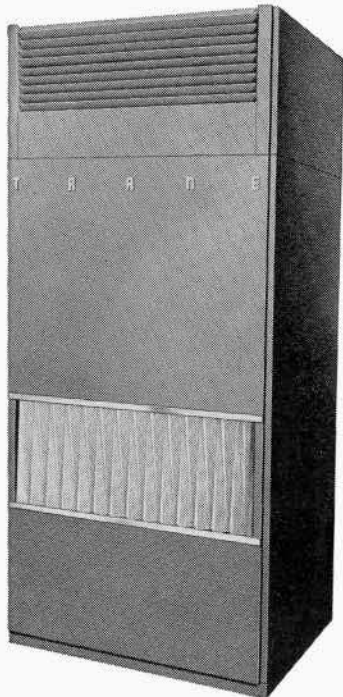
of canada

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EDITORIAL

WE ARE EXTREMELY INTERESTED to know that an important seminar at the Assembly in Windsor will be one which attempts to bring out the possibilities for the future usefulness of the Royal Architectural Institute of Canada. We don't propose to enter that arena except to make one suggestion — and one that would not likely come up in a seminar. We have recently returned from a delightful two days in St. John, New Brunswick, a city that still writhes under the criticism levelled at its architecture by Mr Alan Jarvis. The worst slums in Chicago are to be found in the "temporary" housing built after a disastrous fire in the seventies, and much of the colourful squalor that Mr Jarvis saw in St. John dates from a fire in the same period, and the buildings are definitely of temporary construction. We can only pray that St. John has one of the best fire brigades in Canada, as a fire today, with a larger and denser population than in the 19th century, would be something that we would rather not contemplate.

But this began as a rather cheerful piece and involved the RAIC. We did a great deal of sight seeing in St. John, and we came back with photographs and a distinct memory of those buildings that should be classed as national monuments, and several that are worthy of student measuring and recording. The buildings that should be preserved for posterity may be 18th century — they are not later than 1825. Our point is that we have no national body whose concern it is to designate buildings of national rather than local importance. It is true we have a commission that deals with historic sites and monuments, but architecture is not its concern. We remember, many years ago, being in desperate need of four thousand dollars to save one of the finest houses in Canada. It was saved with great difficulty by public subscription, but our appeal to the commission was refused. Our feelings can be imagined when, a few weeks later, the same commission spent a fortune (well over \$100,000.00) on a comfort station on the Plains of Abraham.

All our older cities and many towns have a fast diminishing number of buildings that on any standard can be classed as ancient monuments worthy of preservation. We have come to think of them, if we think of them at all, as of local historical or architectural interest. It is time we listed them, and proclaimed their importance in the national interest, and that is a task that might well be initiated by the RAIC. A fort of 1812 is threatened in Toronto, and, of all the letters to the newspapers that we have seen, none comes from further afield than Ontario, and few indeed from outside Toronto. We wrote recently on this page deploring the fact that public feeling could not be aroused to save the seventh post office in Toronto. It is a building that no one would dare destroy if it were in London or Liverpool, but in Toronto it was saved only by the grace of God, assisted by Mr E. P. Taylor and his associates.

We remember, before the last war, the outcry that was raised throughout the Commonwealth when the Bishop of London offered some nineteen Wren churches for sale for commercial purposes. The government of the day set up a royal commission which found that, while the churches concerned, in a physical sense were the property of the Church of England, they were in a larger, and a more real sense, the property of the British people.

The analogy may be slightly exaggerated, but we would like to think that we, in Canada, may have reached a stage in our cultural development when the threatened destruction of a fine building in St. John would raise effective protest in Toronto, Winnipeg and Vancouver. The stage we refer to will not be reached until the buildings are identified and photographed, and given the stamp of approval by a committee of unquestioned authority and experience. When that job is accomplished, the fine old architecture of our villages, towns and cities will assume the dignity of the ancient monuments of Canada. The meeting at Windsor might have an opinion on whether the RAIC is equipped to initiate, even if it did not complete, a task that is so much in the national interest.

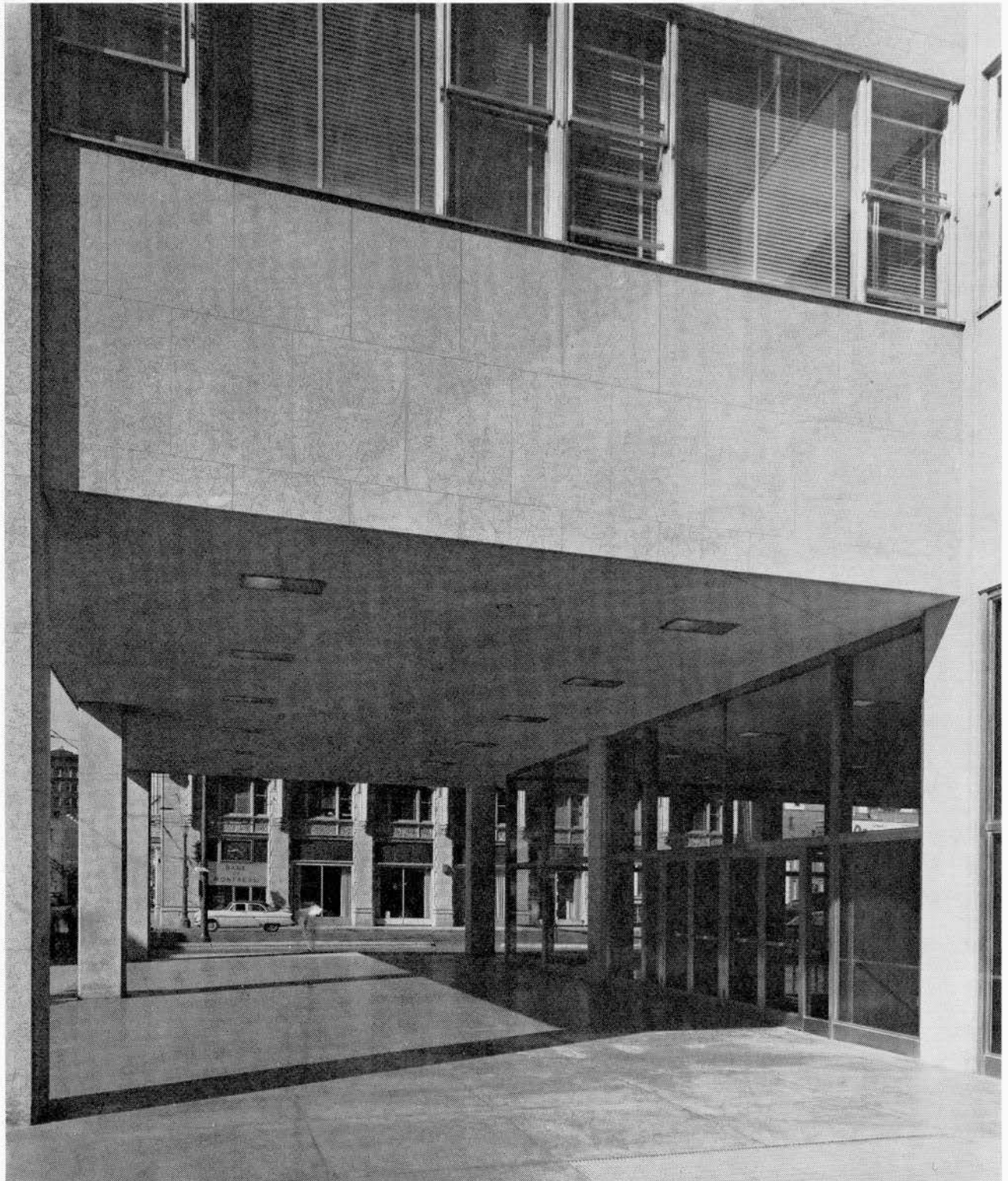
C'EST AVEC UN VIF INTERÊT que nous avons appris qu'à l'Assemblée de Windsor un des Comités tentera de définir les fins que devra, à l'avenir, poursuivre l'Institut Royal d'Architecture du Canada pour bien remplir son rôle. Nous n'avons pas l'intention d'aborder ici ce sujet, sauf peut-être sur un point — pour formuler une proposition à laquelle, normalement, un Comité ne s'arrêterait pas. Nous avons récemment passé quelques jours fort agréables à Saint-Jean (Nouveau-Brunswick), ville qui ressent encore vivement les critiques que M. Alan Jarvis a exprimées à l'égard de son architecture. Les pires taudis de Chicago sont les habitations "temporaires" construites après l'incendie qui a ravagé la ville dans les années 70; une bonne part de la pittoresque misère que M. Jarvis a vue à Saint-Jean remonte à un incendie qui date de la même époque, et les immeubles en cause sont des constructions provisoires. Espérons que Saint-Jean a les meilleurs pompiers au Canada car il est pénible d'imaginer ce qu'y ferait un incendie de nos jours, avec une population plus élevée et plus dense qu'au 19e siècle.

Mais nous parlions de choses plus gaies et qui touchaient l'Institut Royal. Nous avons visité Saint-Jean de façon étendue et nous en avons rapporté des photographies et un souvenir précis de ces édifices qui devraient être classés parmi nos monuments nationaux; des étudiants pourraient avec profit faire le relevé et la description de plusieurs de ces édifices. Ceux qui méritent d'être conservés pour la postérité peuvent dater du 18e siècle — ils sont antérieurs à 1825. Ce que nous déplorons, c'est l'absence d'un organisme national chargé de désigner les édifices qui ont une importance nationale plutôt que locale. Il est vrai qu'il existe une Commission qui s'occupe des lieux et monuments historiques, mais elle ne se préoccupe pas d'architecture. Nous nous rappelons qu'il y a plusieurs années nous avions un besoin urgent de quatre mille dollars pour sauver l'une des maisons les plus remarquables au Canada. La maison a été sauvée à grand-peine grâce à une souscription publique, mais notre demande à la Commission a été rejetée. On imagine nos sentiments lorsque la même Commission, quelques semaines plus tard, a dépensé une fortune (au delà de 100,000 dollars) pour ériger, sur les Plaines d'Abraham, un de ces édicules auxquels l'empereur Vespasien a laissé son nom!

Toutes nos vieilles cités et plusieurs villes possèdent des édifices — dont le nombre diminue rapidement — qui, d'après n'importe quelles normes, peuvent être classés comme monuments anciens dignes d'être conservés. Nous attribuons à ces édifices — lorsque nous y pensons — un intérêt historique ou architectural purement local. Il est temps que nous les classions et que nous proclamions leur importance dans l'intérêt de la nation; c'est là une tâche dont l'Institut Royal d'Architecture pourrait fort bien prendre l'initiative. Un fort, datant de 1812, est menacé à Toronto; de toutes les lettres que nous avons lues à ce sujet dans les journaux, aucune ne vient d'en dehors de l'Ontario et très peu même d'en dehors de Toronto. Nous avons déjà déploré ici le fait qu'il était impossible de soulever l'opinion publique pour faire épargner le septième bureau de poste de Toronto. C'est un édifice que nul n'oserait détruire s'il s'élevait à Londres ou à Liverpool; mais à Toronto, il n'a été sauvé que par la grâce de Dieu, agissant en la personne de M. E. P. Taylor et ses collègues.

Nous nous rappelons, avant la dernière guerre, les protestations qui se sont élevées dans tout le Commonwealth lorsque l'évêque de Londres a offert quelque dix-neuf églises dues à Wren, en vente à des entreprises commerciales. Le gouvernement d'alors a institué une Commission royale qui a décidé que les églises en cause, bien qu'appartenant physiquement à l'Eglise d'Angleterre, appartenaient, dans un sens plus large et plus réel, au peuple britannique.

L'analogie est peut-être un peu exagérée, mais nous aimerions croire que nous avons atteint, au Canada, ce degré de développement culturel où la menace de destruction d'un édifice remarquable à Saint-Jean, soulèverait des protestations efficaces à Toronto, Winnipeg et Vancouver. Ce degré de culture nous ne l'atteindrons que lorsque les édifices seront identifiés et photographiés, et approuvés par un comité jouissant d'une autorité et d'une expérience incontestables. Lorsque cette tâche sera accomplie, la belle architecture ancienne de nos villages, de nos cités et villes, acquerra la dignité des anciens monuments du Canada. L'Assemblée de Windsor pourra peut-être nous dire si l'Institut Royal possède les moyens de lancer, même s'il ne la terminait pas, cette entreprise qui ferait tant pour le prestige de notre pays.

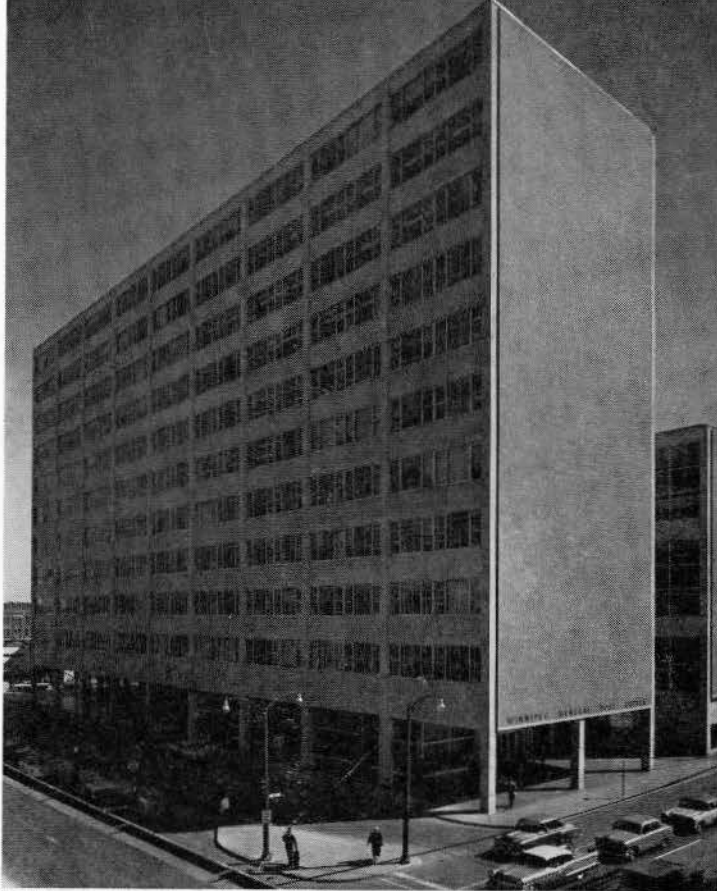


View from neck of building which joins office tower to mail handling section. West entrance to main lobby at right

GENERAL POST OFFICE BUILDING, WINNIPEG, MANITOBA

Architects and Consulting Engineers, Green Blankstein Russell and Associates

General Contractors, The Foundation Company of Canada Limited



Left above, main elevation of office tower facing north to Graham Avenue

Left below, south elevation of mail handling section

Bottom, view from west showing office tower and mail handling section

Opposite page, view from north-east



HENRY KALEN

HENRY KALEN

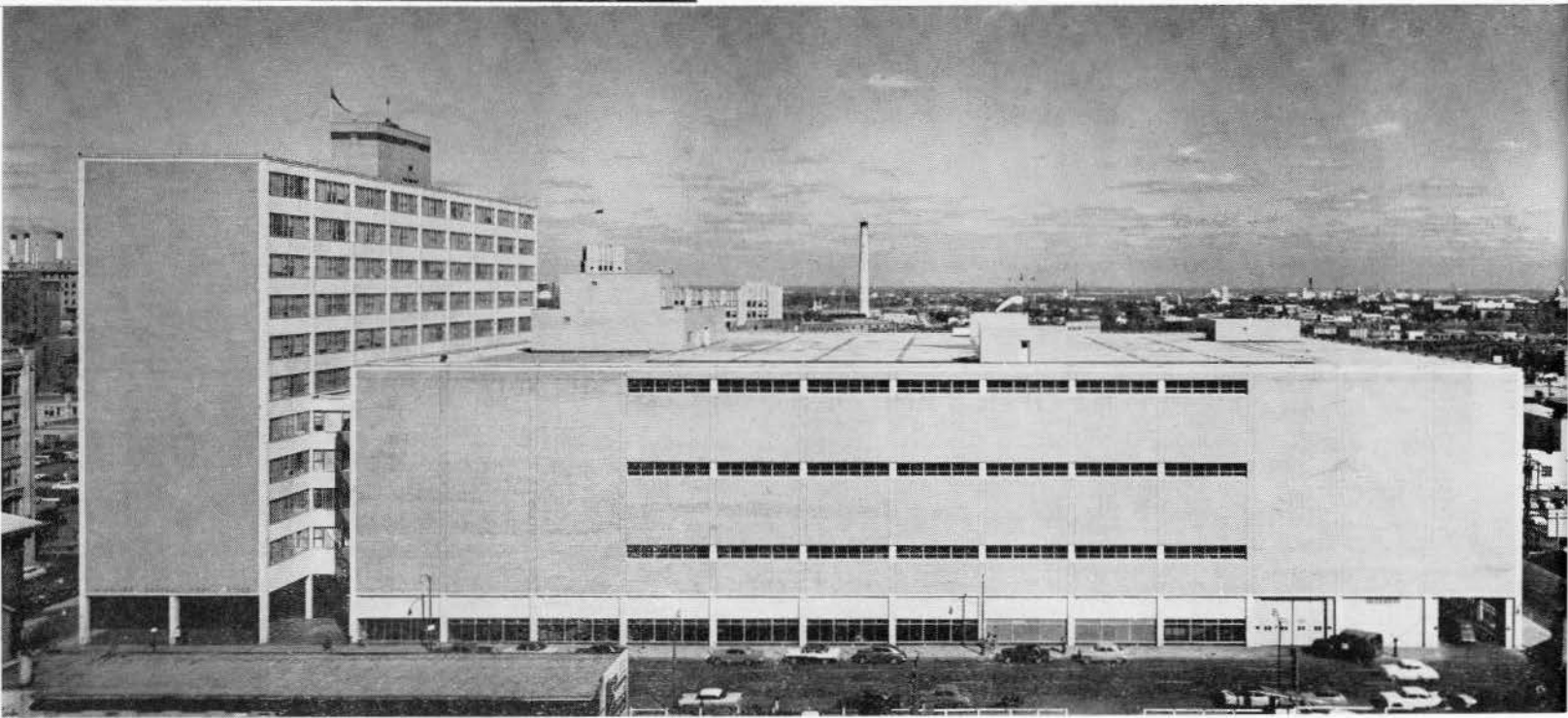
In the design of the post offices the architect is faced with the responsibility of planning not only for today but also for the needs of the future. He must keep abreast of the latest developments in postal equipment, not only at home, but also in the post offices abroad. For, just as a private business corporation, the post office strives for greater efficiency in mail handling and an ever increasing volume of mail.

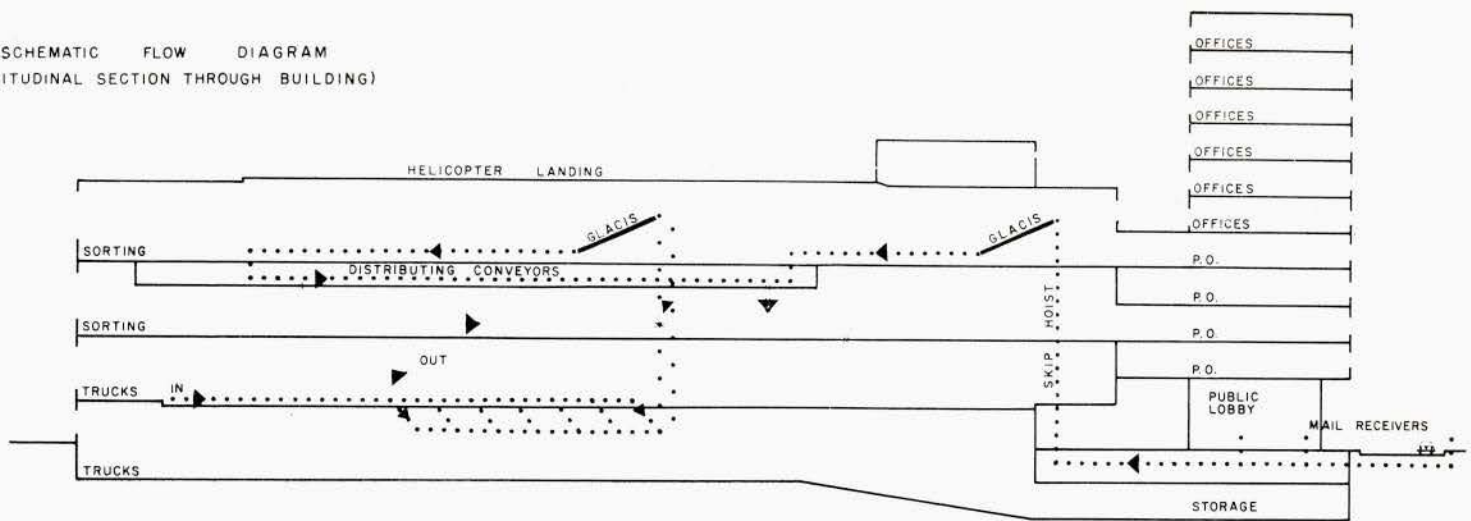
Postal growth is reflected in the increase in revenue from a million dollars in 1868 to more than \$168,000,000 in 1957. The aims of the Canada Post Office are as stated: "Today the Canada Post Office is geared to operate in accord with the accelerated tempo of the age, to keep abreast of developments within the nation where these have an impact on any phase of postal work, to prosecute its patient researches into speedier, more effective methods of handling mail and to take every advantage of the latest in modes of transportation."

The Canada Post Office is a member of the Universal Postal Union, an organization which establishes a code of postal regulations and also publishes a text standardizing methods of handling mail. New innovations for processing mail introduced in any part of the world is thus available to the post office in Canada and to the architect. From the study of postal operations at home and abroad the architect should have full knowledge of all types of mail, methods of handling mail and security measures required.

The post office itself does a vast amount of research. Data was gathered on the past and present quantities of all classes of mail handled not only in Winnipeg but also in Vancouver, Toronto and Montreal. Notes were compiled of the staff required for each operation, the space needed for each worker, the movement of mails within the post office, the number of vehicles loading and unloading and the space required to get maximum efficiency during peak mail handling periods.

The trends of development of the four cities were reviewed in connection with population growth, volume of mails handled and cheques cashed through the banks. From this information there emerged a picture of the desirable size and arrangement of a post office for each of the four cities which would deal efficiently with present and future volumes of mail. With the research data accumulated on types and volumes of mail, space requirements for staff and equipment the architect is in a position to plan the building. He can allow for the most recent in mail handling equipment and maintain the flexibility





required for future increases and developments. In this way, the aims of the Canada Post Office as an efficient effective organization can be achieved.

Apart from the need for a new and modern general post office, there existed in Winnipeg a condition where several government departments were spread around the city in some quarter of a million square feet of rented space. With the growth in population and the consequent expansion in government services to serve that population increase, there was urgent need for a new public building in this community.

The architects worked in close cooperation with the Department of Public Works represented by E. A. Gardner, Chief Architect, K. Mills, Assistant Chief Architect and H. C. Tod, District Architect and with the Post Office Department represented by A. N. Budden, Superintendent, Mechanical Division, Operations Branch. On September 14, 1953 a contract for Phase I of the building, excavation and foundations, was awarded to the Claydon Company, Winnipeg, which amounted to some \$450,000. Phase II of the construction contract was awarded to the Foundation Company of Canada, December 6, 1954 and was for approximately \$9,500,000. In May 1956 the contract for the mail handling equipment was awarded to the Mathews Conveyor Company. This special machinery designed with the inherent needs of the next twenty years in mind cost approximately \$1,500,000 installed and is the most modern type of such equipment in existence today.

The new Winnipeg General Post Office occupies a whole city block. It is set back some 36 feet from the northern, Graham Avenue, property line and is 258 feet wide from east to west and 458 feet long from north to south, comprising 144

bays, each 28 feet 6 inches square, or a total ground floor area of 118,000 square feet. The total office and post office space available is almost 19 acres, being 626,380 square feet, or more than the equivalent of six city blocks. The architectural problem of handling such a large mass was solved by treating the office section as a separate ten-storey tower connected to the postal terminal by a narrower neck. The lower four stories of the tower house the public lobby and postal administrative offices. The upper floors are occupied by government departments. The office tower is of structural steel frame with cellular steel deck and concrete topping. The cellular deck allows for great flexibility in electrical services. The tower is designed for three additional floors to take care of the future growth. The tower is served by three elevators entered from the public lobby on the ground floor. For security reasons these elevators are closed off from the post office lobby after postal hours. This is done by two motorized stainless steel gates.

Because of the rapid growth and development of newer and better equipment for the handling of mail the postal terminal was designed for flexibility and as free of obstructions as possible. As an example of recent changes in mail handling, a new electronic method of sorting first class mail was developed during the construction of the Winnipeg building. A prototype of this equipment has been set up and is in use in one of the post offices in this country. With developments such as this in mind the postal terminal was framed in steel with structural concrete slabs. This framing provides the flexibility required as sections of slab or beams can be easily removed to suit future runs of conveyors and new equipment. The lower floors, where flexibility is not as important, were framed entirely in concrete.

KALEN



Floor to floor heights in the terminal were set at 26 feet to suit heights required for runs of conveyors, to allow for hanging observation galleries, ductwork etc., without causing unnecessary obstructions. This floor height also allowed for setting the tower floor to floor heights at 13 feet, giving a good ceiling height of 9 feet 6 inches for office space and allowing every other floor of postal administration space to connect directly to the terminal building.

To suit the demands of growth, 13 bays of the roof of the terminal building have been designed as a landing deck for a helicopter shuttle service between the airport and post office. In this way the post office need not fear the congestion of traffic as forecast by traffic engineers, and already in evidence. The terminal building is also designed for one additional floor for future growth. The building is faced with Manitoba Tyndal limestone and brick. The brick, especially manufactured in Alberta for this project, was selected by the Architects to blend with the limestone.

In general, mail entering the Winnipeg Post Office is raised to the fourth floor; on which sorting begins. Except for Forward Letters, the mail then descends to the third floor for final sorting and bagging, then down to the second floor for Forward Despatch, or to the first floor for city delivery. Forward Letters receive final sorting and bagging on the fourth floor, going to vehicles on the second floor or to the roof for despatch by helicopter.

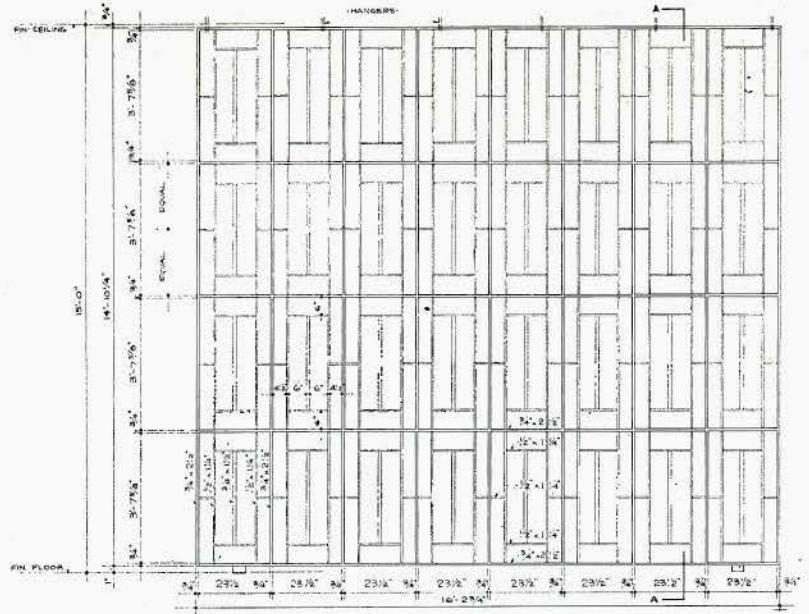
Six separate systems of conveyors are employed to carry mails from the receiving points to the fourth floor. Two of these handle the mail loose and the other four transport it in bags. The Winnipeg Post Office contains 187 conveyors of a total length of 15,026 feet, or 2.85 miles. There are 176 horizontal and slow rising conveyors and 11 steep rising conveyors. Ten of the steep rising conveyors in the Winnipeg Post Office, and a similar number in the Vancouver Post Office, are of a type which are used by the British, South African, New Zealand and other Post Offices. These twenty are the first of this type to be applied in Canada. One of the steep rising conveyors in the Winnipeg Post Office, and one in the Vancouver Post Office, are of the type developed by the Swiss Post Office for bundles of letters.

From the foot of two sloping tables, or glacis, the slow moving intermittently operated feeder conveyors deliver to each individual sorter, at the Forward and City Parcels sorting machines respectively, a supply of parcels, which is automatically controlled and varied according to shape and size to ensure efficient handling. The sorter reads the address to determine the final sorting position to which the parcel should go, depresses the corresponding push button in the set at his side, and disposes of the parcel by sliding it over or placing it on a pair of trap doors, which immediately opens downwards, releases the parcel and closes, ready to receive the next one.

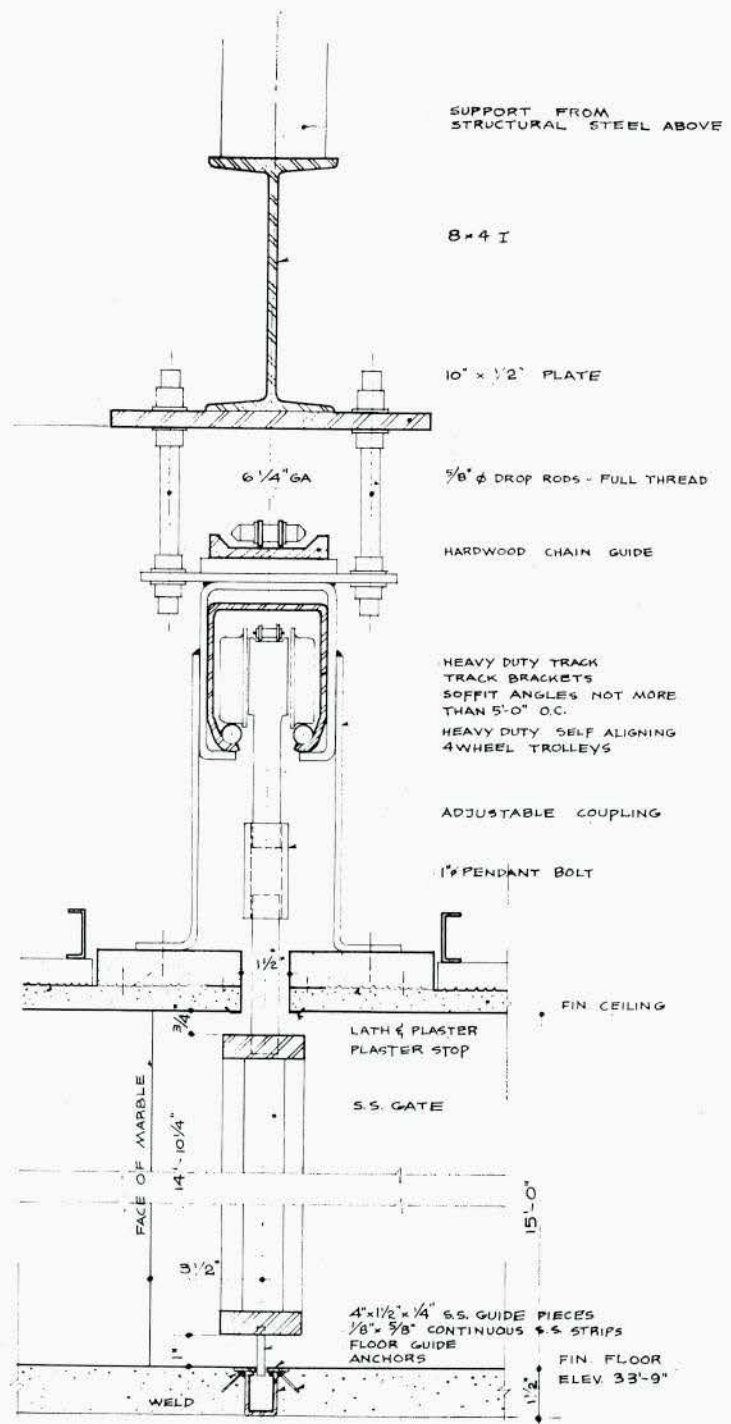
From the trap doors the parcel descends to a cradle loader, where it is held momentarily and then slid smoothly into the next of an endless chain of hopper-bottom buckets, which runs horizontally in the mezzanine machine room under the fourth floor, perpendicular to the glacis conveyors. The parcel, in its bucket, now passes over each in turn of the distributing conveyors, which run transversely and are common to all bucket conveyors of each sorting machine, until it reaches the distributing conveyor leading to the final sorting position selected by the sorter and corresponding to the push button depressed. At this point, the control device trips the latch, the hopper-bottom of the bucket opens and the parcel is deposited on the distributing conveyor and carried to its proper destination. The open, empty bucket continues over the other distributing conveyors to the end drive sprockets, where it is closed and latched and starts its return run, under the distributing conveyors to the sprockets at loading end.

In the Winnipeg Post Office, the Forward Parcels sorting machine initially utilizes six of the nine sections of one glacis. This accommodates six two-sorter sorting positions with a total primary capacity of 360 pieces per minute, or 21,600 per hour, to 29 distributing conveyors. The City Parcels Sorting machine initially utilizes four of the six sections of another glacis, to obtain a total primary capacity of 240 pieces per minute, or 14,600 per hour, to 25 distributing conveyors.

These Parcel Sorting Machines, and the similar units in the Vancouver Post Office are the first complete machines of this nature to be installed in Canada or the U.S.A.



Above and below, detail of motorized stainless steel gates separating tower lobby from post office lobby





KALEN

Left, stainless steel gate and tower lobby
Below, two views of post office lobby



KALEN



KALEN

QUO VADIS

BY J. A. MURRAY

At the AIBC's Convention on December 5th last, the guest speaker was Professor James A. Murray from Toronto, who was returning the visit made by Mr Warnett Kennedy to the OAA's Convention of a year ago.

Professor Murray manages to combine a post in the University of Toronto's School of Architecture with a private practice which recently won him a Massey Medal, and with the editorship of a magazine, the name of which we cannot at the moment remember. The text of his speech follows.

Mr Chairman, Ladies and Gentlemen:

May I first express my distinct pleasure at being invited to address this luncheon; and may I take this early opportunity, before my harangue gets quite out of hand, to extend to the Architectural Institute of British Columbia a very special and warm greeting from the President, the Council and the members of the Ontario Association of Architects to this Annual Meeting held in the Province's Centennial Year.

It is, of course, quite possible that by now you may all be just a little tired of sententious centennial celebrities invoking an historical past as shallow in time as it is thin in events and then dipping happily into a technicolour future as promising as an architect's perspective. As there are only 25 days left of this province-wide cultural open season to be followed, presumably, by some 36,500 days before the sport is again legal, may I be excused for inflicting upon you a specifically Canadian architectural glance both backward and forward in true centennial manner. This curious and difficult optical feat requires a degree of astigmatism (which my dictionary defines as "preventing proper focussing") that may well be all too characteristic of that rare disease presently disturbing the Province, recurring at approximately 100 year intervals and called Centennial Sclerosis.

Before adjusting my blinkers I must remind you that in Ontario, nay in the rest of Canada (wherever that may be), architects look to B.C. with respect and considerable envy, for we see in our minds eye, a promised land, a golden age so different from our own hectic commercialization, where architect and artist communicate and relate their work — where a genuine regionalism exists — where enlightened clients, corporate and individual, support a dynamic and creative modern architecture. A measure of this Eastern respect is to be found in the appointment of Ned Pratt (the Elizabethan) as one of a panel of world renowned architects to adjudicate the international competition for the design of our local town hall.

The B.C. Centenary considered as a moment of truth in 4000 years of western cultural evolution particularly emphasizes the temporal infancy of Canadian development. This may be sufficient reason that absolutely nothing to originate the ideology or constituent forms of modern architecture are of Canadian derivation — at least not on a deliberate or theoretical basis — although grain elevators early excited the interest of le Corbusier searching for examples of meaningful form. But, since the early Canadians produced a shelter response to climate and means as unique as the igloo or the tepee, nothing in architecture completely of Canadian genesis has occurred — from the Norman to the van Norman, not a single original proposal. This latter observation is no particular indictment of Canadian architecture as the same could be said of New Zealand, Denmark, Norway or Monaco. It could not, however, be said of France, Germany, the Netherlands, Spain, Japan, Mexico, the U.K. or the U.S.A. We in Canada may reconcile ourselves to the not inconsiderable roll of applying, refining and enlarging upon imported meanings — a roll not unfamiliar to the Arts in Canada. But, curiously, this lack of theoretical development may be turned to a Canadian triumph. What a refreshing thought that architecture here should renounce the various dogmas of design faith, those theories which too often lie between hogwash and brainwash, and set to the task of an architecture based on the liveliness of living — on a sharpening of observation and understanding

of the daily round, a regard for the amiable and the serious processes of life — a feeling and talent for surprise, complexity, whim, individuality, cheerful hurly-burly and gaiety. Is it not time to at least temper an egocentric design philosophy of "see what I made" with "see what *they* do"?

The vision of the future now showing through the giant proposals of city rebuilding, the immense public housing estates of America, the greater and lesser Zeckendorfsisms, increasingly indicate that function — the life function — follows form — and all along we were told the reverse. The form followed gives considerable indication at becoming, at other than model scale, a colossal bore. All this is not a measure of design irresponsibility; it may trace the path of highest design responsibility.

I would not want you to imply that placing by me of a premium on originality or change per se. Too much building gives the impression of a desperate drive to inventiveness and unusual form without the background of strong formative principles which give first reason, and then validity to form. Architecture is a serious yet joyous business but it is not the fashion business.

The creative development of new architecture may arise from the artistic and intellectual energies of the mind or it may evolve empirically as a direct result of building experience. Although Canadian architecture has shown little activity in theoretical derivation, the generation of architectural form as a response to actual demands may yet produce original contributions. A problem of this latter sort and of particular Canadian significance may lie in the requirements made on architecture and town planning in the design of habitation for the far north. As northern interests and commitments of an industrial, administrative, scientific and military nature increase, a much more imaginative, much more highly developed technique of building and town design must be evolved to shelter people and their activities and apparatus. Allied to this is the question of new town design for isolated locations elsewhere in Canada. Very often, for reasons beyond the control of the architect, essays in this direction have been quite pathetic. In Ontario I can think of a town which is a minor triumph for planning and a major disaster at its core for architecture. A second challenge for new forms, which we share with North America, is that of building solutions and town forms to answer problems posed by automobilia. Solutions are urgently required which will re-establish the pedestrian world in our housing developments, at the commercial and business core, and in the recreational and educational precincts. It is my centennial prediction that the next major development in architectural thinking and performance will arise within the grouping of buildings to serve the lively complex demands of the next 100 years in town and city. Paul Rudolph at Banff, drew our attention to the fact that modern architecture has evolved no operative theory on the relationship of buildings to each other and to the spaces that they together form, no propositions to supercede those abandoned from the Beaux Art movement.

In these multiple works, new attitudes to architecture as an art and as a science and as a social responsibility will shake and shape the professional relationship of client and architect and specialist and consultant. Some critics of modern architecture have commented that in new shopping centres are to be seen an awakening and significant attempt to solve the relationship of the car and the pedestrian, giving to each their due. If the major possibilities of a uniquely Canadian contribution to architectural thought is most likely to evolve from specific problems — the north, the new town, the persona of the automobile, we might still ask ourselves about the probable future development of the characteristics of our somewhat imported contemporary architecture.

The architecture of what used to be called "the modern movement" arose largely from a 19th and 20th century background of immense social and technical change. An explosive industrialization, burgeoning techniques, profound population and economic shifts together posed problems for solution in architecture utterly unlike those of historical precedent. These changes, sufficient to completely invalidate the eclectic approach, nevertheless, did not destroy the relevance of the past. As always, the painter and the sculptor anticipated with new visual proposals, the attendant emotional and intellectual responses. Frequently with astonishing accuracy he forecast the shape of things to come. By all these forces, a new archi-

ecture was formed with 3 main tributaries of development.

First – arising in the 1920's there appeared a new architecture freed from subjection to any style – its formative criteria were to be carefully analysed function; honestly expressed structure and the stimulating demands of applied sociology, – in retrospect a rigid and joyless formula, but a convincing formula to replace an older formula that had lost all meaning.

Second – stemming from the American scene there arose the towering strength of Mr Frank Lloyd Wright who almost single handed built an architecture greatly of the heart and poetically based on very ancient human instincts regarding, the sense of shelter and the relationship of architecture to the natural world. Others in America—Richardson, Sullivan, Maybeck, nurtured this view but Wright is its genius—a position in the profession he is quite willing to concede.

Third – there persists a stream of design based upon the common way that people build and then affectionately regard their own familiar building forms. From such continuing traditions, and even from the chance results of happenstance, an oversophisticated modern architecture may be freshened and humanized. Such is the way of Alvar Aalto. These design sources are of great importance in erecting a bridge of understanding between a new architecture and the people it presumes to serve. The physiologist who knows much of the mechanism of human perception and the psychologist who explores the reaction of the mind to physical environment, may have important contributions to make regarding the obligations of familiar form. Please do not take these remarks as a defence of the Alberta government's proposals to invite design solutions for old age homes from everybody in the province young and old, except architects. Each of these three tributaries of architectural thought, originally perhaps crystal clear are now muddied.

Firstly, the promise of an architecture rooted in function, structure and sociology has too easily degenerated into catalogue curtain walls in the oil offices of Calgary and Edmonton and the financial offices of Toronto and Montreal. The dilemma of course, is that the same proposals may equally produce the eloquence of a B.C. Electric Building, the structural poetry of Candella's, la Virgen Milagrosa Chapel, the applied sociology of the L.C.C. Roehampton housing estate.

Secondly, the powerful earth affinity and eloquent anti-urbanism of Frank Lloyd Wright has degenerated to become the longer-lower-ranch-bungalow and the spilth of suburbia. If Vancouver sprawls much further, one of these ranchers may some day look out his picture window and see, of all things, a ranch.

Thirdly, probably the least said about current indigenous Canadian development the better. Individual buildings are bad enough, but the total effect is most horrid. Has any culture generally built such visual junk? At Golden or Field in a setting for the gods, what results is the god-awful; our resort towns, from Huntsville to Banff exhibit an early Disney touch; any impression that the wild and wooley west has died would be dispelled by a visit to suburban Calgary.

As modern architecture has evolved in the search for more expressive form, two directions have become apparent, each with their apostles and their opponents. The one direction is towards a pure, simple, almost mathematical formalism. The other direction tends towards greater plasticity with a strong sensuous appeal. As evidence of the native Canadian genius for the art of compromise, 98% of us, myself included lie between the two approaches, the middle of the road where most uncertain drivers are to be found. The first approach is frustrated by a searching for perfection and discipline incompatible with living things. The second approach may, in architecture, be equally frustrated by a reliance on sculptural qualities prejudiced, if not defeated by the inevitable functions of architectural use.

The somewhat different directions of the classic and sensuous approach are separated only by ideas of form, visual and tactile ideas, that is, for we may assume that both schools of design thought are equally prepared if necessary to sacrifice functional and technical logics to realize their particular "will to form". Hence, Mies will half-timber his apartments with "visual steel" and neglect the rising and setting sun with the same cheerful irresponsibility that Rewell may split the solution to Toronto City Hall into two exciting boomerang shaped towers. This restless search of architectural talent for emotional

rather than rational impact is probably a reflection of a similar restlessness in the community at large. The undulating roofs, wall grilles and plasticity of structure is the mirror response of architecture to the order of the day. Its evidence is here and there present in the Canadian picture and if it is a glimmering of future architecture, then schools would be well advised to strengthen their understanding and experience of sculpture as an art form. Of these two form tendencies considered in the hands of the untalented it is hard to choose for the future – a row of roly-poly Ronchamps is enough to make a strong man blanche – whereas a row of curtain walled cages may only make him yawn.

I would conclude this brief appraisal of the current and probable situation of the modern movement by noting the Canadian response to the several theories on which the movement rests.

First, the *Universal Space Concept* – this is a relatively neutral proposition, a classic spatial conception, largely abstract, geometrically disciplined and apparently equally valid for a Chapel, a Factory or a House. The work of the office of John B. Parkin Associates, has increasingly developed a competence and eloquence within the confines of the Universal space concept, their shopping centre at Don Mills, the Orthopharmaceutical building, and John C. Parkin's own house are all elegant and convincing demonstrations of its applicability to various problems of design. An attempt to soften this universal space concept by what I assume would be grilles of concrete maple leaves Paul Rudolph referred to recently as the valentine period of the international style, Proponents of this softening process might be said to leave no Stone unturned.

Second, the *Organic Concept* – which I take to mean design shaped as a growing articulated thing sometimes in great complexity by human use and growth and by the found natural environment. This finds expression particularly in the residential work of J. W. Strutt in Ottawa and certain early residential work of Thompson Berwick & Pratt. Their solution to the CKWX studios is of this derivation but its form arises I believe, more from the functional solution than from an emotional conviction about a certain one of the several paths to architectural righteousness.

Third, an *Empirical Concept* – arising from natural materials, usages, and attitudes, in a sense a non-theoretical architecture is more commonly exhibited in the B.C. scene than elsewhere in Canada. Much of the excellent modern residential architecture of the west coast is of this truly regional nature. Much of it of course, has simply substituted flat roofs for pitched. Certain works of Gardiner Thornton, Gathe & Associates, I would say derives strongly from the main stream of indigenous building forms and then rooted in careful appreciation and analysis of program is greatly conditioned by a highly developed and complex formal conviction.

The *Space Time Concept* – of modern architecture, which I take to mean a certain simultaneity of interior and external perception, the presentation of the objective from several points of view is peculiarly lacking from the Canadian architects' attention except perhaps in the Vancouver Public Library or the Geoffrey Massey house here and in the work of Irving Grossman or Jack Klien in Toronto.

Here I wish to leave consideration of individual buildings and relate my final remarks to, I believe, a much more vital issue.

When I was asked to edit the Canadian Architect, we sent out a questionnaire to find what would interest the architect and also what matters would bore him. Absolutely at bottom rating in interest were two subjects, – student work and town planning. If the schools of architecture are looked upon not only as training mechanisms for the technical, cultural and aesthetic skills of architecture, but as centres for probing thought at an undergraduate, postgraduate and research level; if the immense task of building new towns and of renewing and expanding older cities for that immediate Canadian future wherein 70,000 acres will pass from agriculture to urban use, and wherein most of the 6,000,000 teenagers of one of the world's youngest populations will work and live and play – if these things are true, then the profession's expressed disinterest in town design and in the five schools is nothing short of shocking. If learning is continuous, there should be a much more dynamic and consistent relationship between the profession for which the schools provide training and the schools which

in their turn would benefit so greatly from the participation of the practitioner. The possibility exists of seminar and study sessions and design critiques centres at the schools, with papers, debate and discussion between architects, students and staff on the intriguing social and technical and aesthetic questions which are the vitality of a positive architecture. I cannot subscribe to the facile view that the original functional ideology which supported the early development of the modern movement is exhausted, and that the movement consequently lies exhausted upon a bed of acceptable clichés suffering the lassitudes of purposelessness and uncertainly reviving its frail humours with ammoniacs of grilles, pilots and coloured porcelain panels.

In truth we never had it so good – not since the cathedrals were white. The design tasks bristle with challenge and cry for expression from atomic power plants to quiet gardens of family pleasure, from new capitals set in the plains of India and Brazil to Canadian towns on frozen tundra or wooded lakes. The technical resources are so varied that the problem is no longer one of elaboration, but of brilliant simplification, for when all things are possible the problem is that of discipline to the optimum choice. It is almost a time when the limits of good architecture are defined by our visions and competences. There are few excuses left. Many of us, I am sure, are terribly tired of a negative attitude to this chaotic century, an attitude assumed by those who are crushed by the realization that a non-definitive shifting civilization will not produce the definitive new architecture of a timeless rightness. For us the searching and the experimentation may be equally if not more stimulating than the synthesis. It is frequently better to travel than to arrive. During such a period the differentiation between those who practise and those who learn should be small indeed.

I make a particular plea for the architects participation beyond the individual building – There is a very real need for the architect to concern himself with town design and by his skills to help give them form and emphasis. This participation implies both an attitude of teamwork and an attitude of individual creativity. Teamwork will be needed to accept the program and the criticisms, as defined by other specialties – the town planner, sociologist, engineer, economist, politician, citizens. We have never been guilty as a profession of being over-modest, but here, particularly, we cannot be all things – the Universal Boys. The architectural creativity is needed because we are above all other specialties, equipped by training and attitude to evolve with the aforementioned commodity, firmness and delight the physical solution to the environment, – room, building, superblock or town core. If we as architects neglect this responsibility to participate, cities will be shaped by those who run water through pipes and place paragraphs in zoning by-laws. Occasionally we may be consulted about the pomposities of a civic avenue or asked to produce residential urbanity within the arid context of clause 15-4 of a residential by-law which in a misjudged search for beauty, states “no two buildings similar in design shall be built upon adjacent lots.” Instead of being – and being considered – competent in doctoring the total body of the environmental structure, we can easily become architectural dermatologists.

Here in Canada these opportunities are close upon us – in Vancouver the area about the civic auditorium, in Regina the proposed civic groupings, in Winnipeg and in Toronto the environs of the City Halls, in Montreal Place Ville Marie. In particular we should be able to look for direction in these matters to our rapidly expanding University campi. Surely here in groups of buildings whose demands range from scholastic seclusion, to the lively conviviality of students, in institutions which more than any others should spearhead our culture and our thinking, we may look for a very real architectural vitality and creativity – anything but pompous eclectic conformity, applied archaeology or current clichés. On the major American campi are to be found distinguished examples of modern architecture. Whatever its triumphs and failures, it is a tremendous achievement that the University of Mexico had the guts to attempt expression of the 20th century academic dynamics. The University of Toronto has begun expropriations at great cost to the management of a huge area of central property west of the present campus. The swollen campus will accommodate some 26,000 students in the very near future. The response of architecture both in terms

of total conception and of the individual structures will be most revealing of the state of the union in these matters.

At the Banff Conference of '58, Mr Lewis Crutcher showed how he as an individual architect had attempted to contribute to the townscape at a grass route level. He waged before service clubs, citizens groups and anyone who would listen, a lively war against billboards, he denounced local ugliness. In addition he persuaded the merchants in a block to co-ordinate the colours and signs of their shops, to unify the street-scene with their awnings and street furnishings and planting. The results showed to us were astonishing, a Portland equivalent in action to the Architectural Review's Outrage. So it may be seen that the architects participation may range from theory to practice, and from the total town design to the merchant's awnings.

In those countries where architecture seems most assured and competent to-day, we invariably find the architects exceedingly active in these matters of town planning – Markelius in Sweden, Pei in America, Ponti in Italy. In Canada – out of 2000 architects less than 7% as far as I can ascertain, are members of the TPIC. It is some measure of our concern for the total community and the part we could play.

You may ask – what are the basic urban design problems? – why is it our business? – we are not statisticians, lawyers or sociologists. The primary problems of urbanism are the forgotten ability to build compact towns at densities to defeat sprawl so that the city is really urban and the countryside is truly rural or natural. A second architectural design problem particularly important in an age of increasing depersonalization, is to re-establish the individual and the family and the neighborhood awareness by the physical solutions. Thirdly, there arises a particular 20th century phenomenon, the subtle necessities of human scale. As building complexes in business, industry and particularly housing grow more gigantic in size, man as a recognizable measure related to them becomes a very real matter of design concern. We may argue the claims of Miesian purity or Wrightian romanticism, but the base material for architecture remains – the human being who is born, plays and learns in the days of childhood and adolescence, grows to adult responsibility, activity and productivity, ages and dies – and in so doing is all things and all men. The buildings and towns which give him shelter and by him are giving meaning and which in turn move his heart and mind, must be incredibly rich and varied. It is the primary definition of architecture, that it must bear a scale relationship.

I should like to leave the Institute's Centennial lunch with two awarenesses.

– the one a consciousness that we have witnessed an astonishing, flowering and development of modern architecture here in Canada as almost entirely a post war phenomenon (and B.C. may, in my view, congratulate itself, that the prewar habitat of the then rare phenomenon was the West Coast. If medals for design had been given in those days and the B.C. winners had stayed home for their annual meeting, Ottawa would have been a lonely place). This flowering presupposes further growth. There are buds of a potential unique Canadian development and there are blooms of existing competence which can be nurtured to even greater quality. In any event the plant is healthy and well rooted.

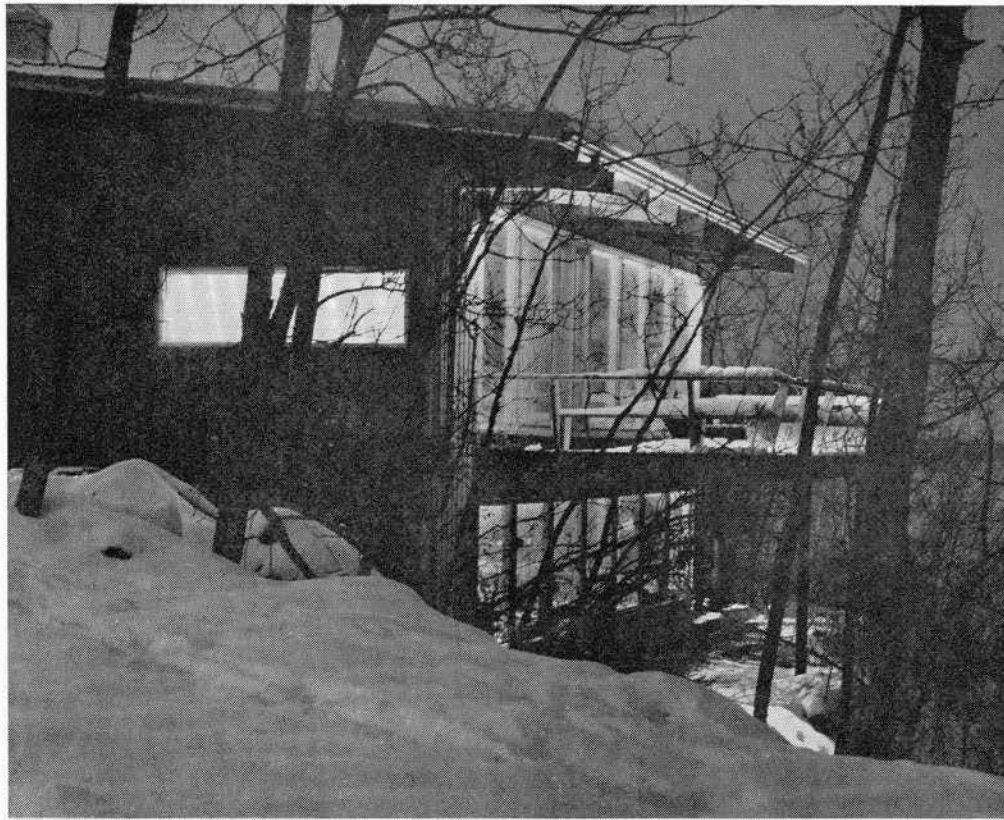
– the second awareness I draw to your consideration is the case for increased participation both as individual architects and as a profession in the endeavour which will matter more than individual building jewels – town design, regional design. I suggest this as the reasonable response we might give when society asks of architecture. Quo Vadis?

Please excuse me if after an excellent luncheon with congenial confreres and their ladies and guests in that part of Canada I find most stimulating of all to eye, to heart and to mind, I have cast so much of my remarks in critical form. This I do as tribute really to B.C. architects who have so greatly contributed to Canadian architecture. You, I'm sure, have better things to do with your time than to indulge in that hoary luncheon pastime – buttering up the roll of the architect. Such a pastime I would leave to a more complacent environment than that presented by the stimulation of the AIBC in Annual Session of Centennial Year. It may be that the Bicentennial luncheon contemplating the Canadian architectural scene may legitimately wield the butter knife and lay aside the dissecting scalpel needed today.

*Residence and office of Wallbridge & Imrie,
Edmonton*

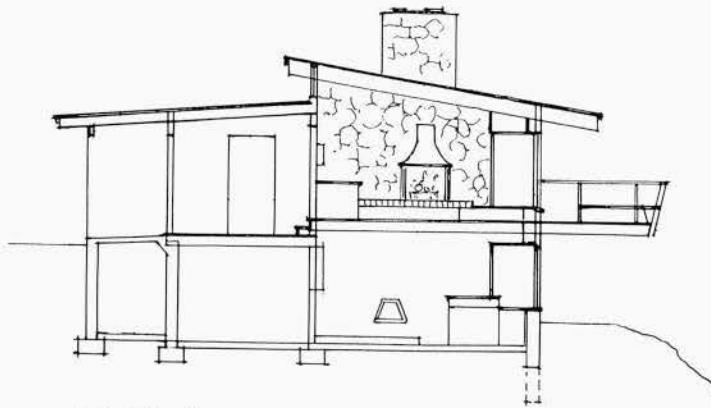
The building is situated on six acres of wooded land on the north bank of the Saskatchewan River, about five miles west of the City of Edmonton.

The planning was based on providing the best view for both living and office areas. We located the new building partially down the bank, to incorporate a well lit office on the lower floor, while retaining the appearance and economy of a one storey building. Construction, entirely of wood, was planned on a 4' module, with exposed rough beams and structural window mullions. Interior walls are finished in plasterboard, exterior in cedar siding.



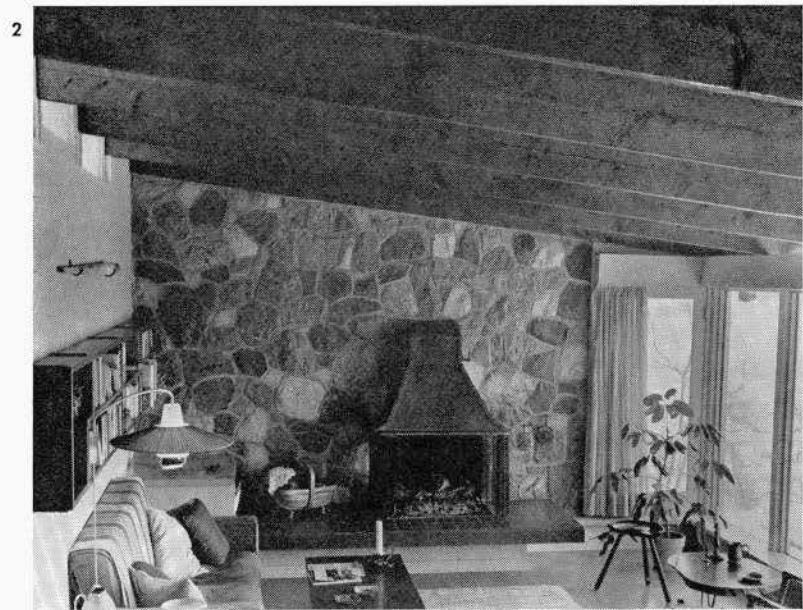
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CHARLOTTE BLAKNEY



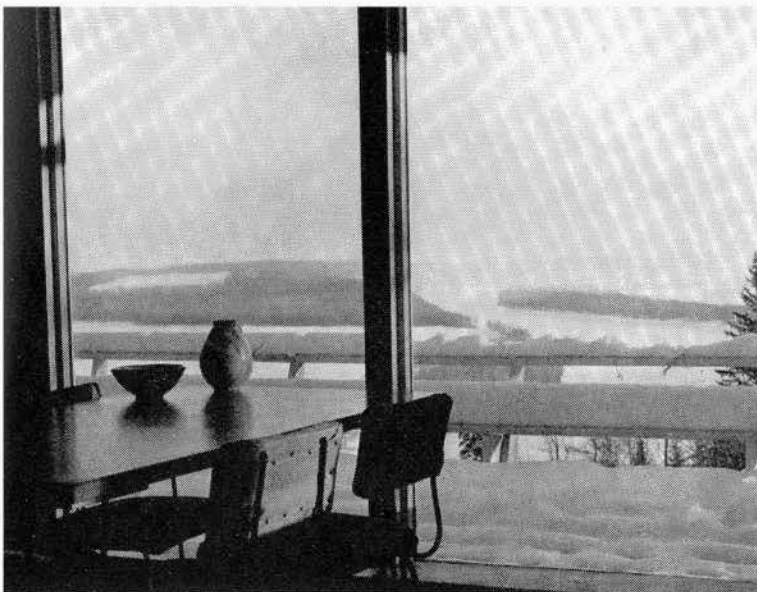
SECTION

- 1 River view side from south-west at night
- 2 Living room
- 3 View from dining room
- 4 Drafting room



2

CHARLOTTE BLAKNEY

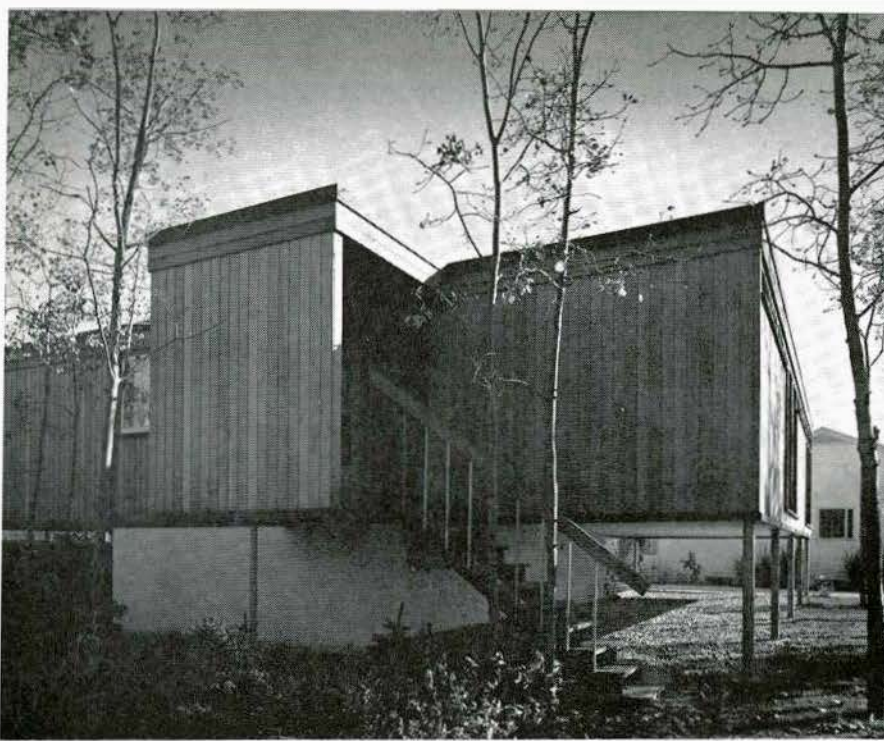


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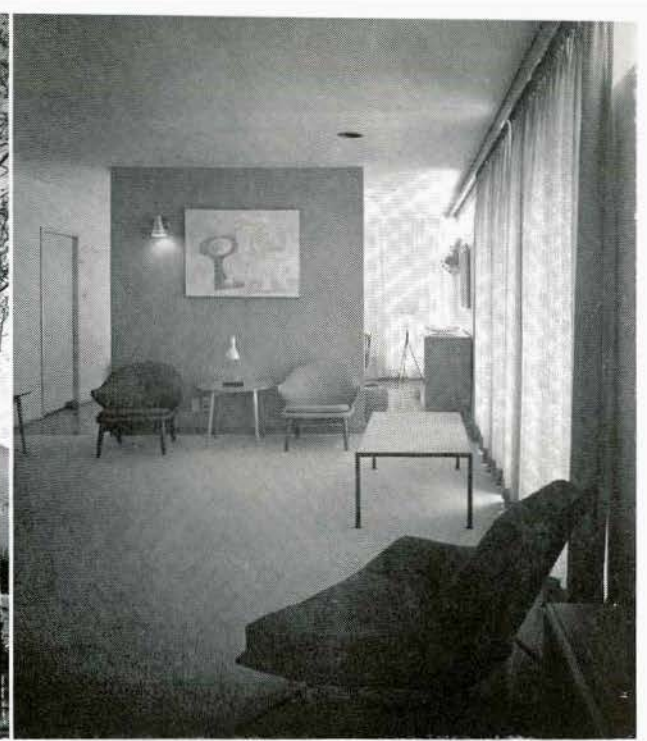
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Main entry

HENRY KALEN



Living room with dining room beyond

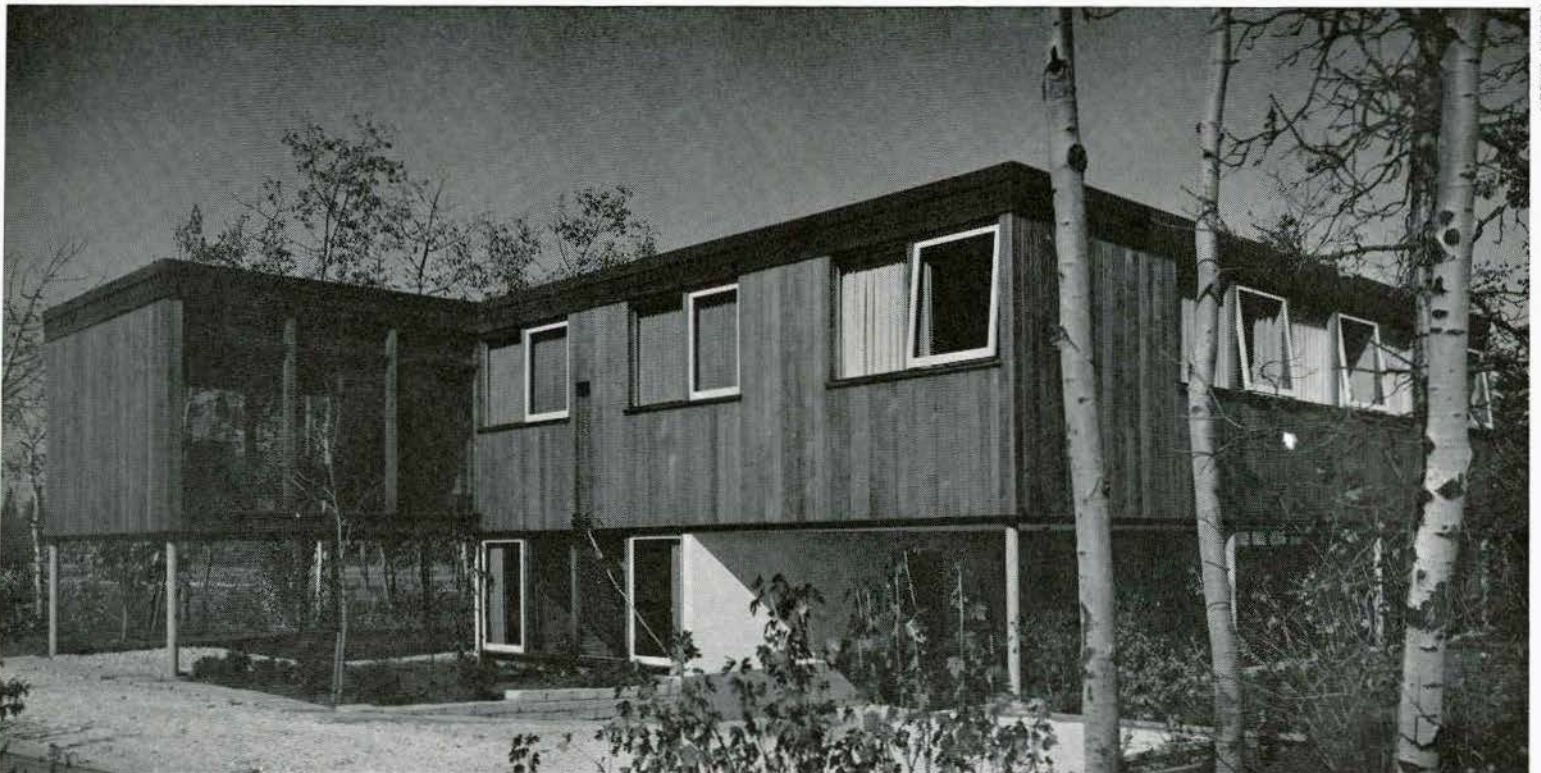
HENRY KALEN

*Residence of Professor and Mrs James Donahue,
Tuxedo, Winnipeg*

The house is located on a well treed corner lot and was built on stilts to afford a view over the prairie scene. It is of conventional wood frame construction with cedar siding on the exterior and simple plywood and plaster finish on the interior. The heating system is an oil-fired forced warm air perimeter type, with the heating unit located at just below ground level, under the main elevated level of the house. In addition to utilities, the lower level contains carport, lavatory and small playroom.



Exterior, with carport at right



HENRY KALEN

*Residence of Mr and Mrs Ken Snider,
Fort Garry, Manitoba*

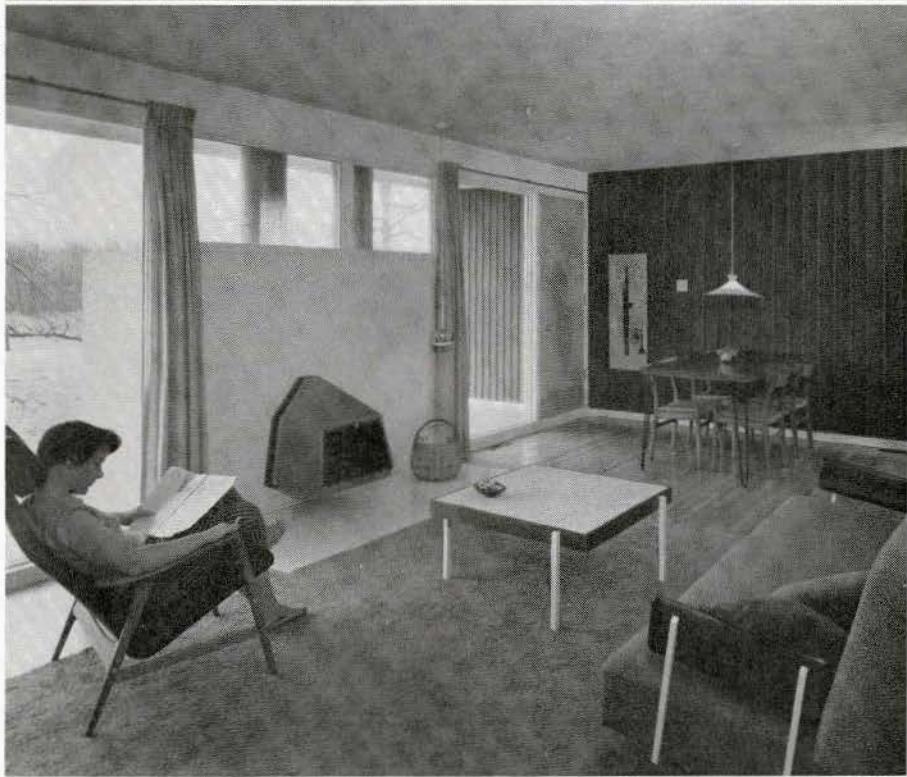
The house is oriented with the long sides of the house facing east and west. It is designed with the majority of the rooms facing east toward low lying land, which has been set aside for development as a park.

The house uses standard wood framing, with 2" x 8" roof and floor joists; it has a full basement. The exterior walls are of 4' x 10' sheets of half-inch fir plywood, with planting strips at 4" on centres. All glazing is in stock size Thermopane. The heating is an oil fired, forced air, perimeter system.

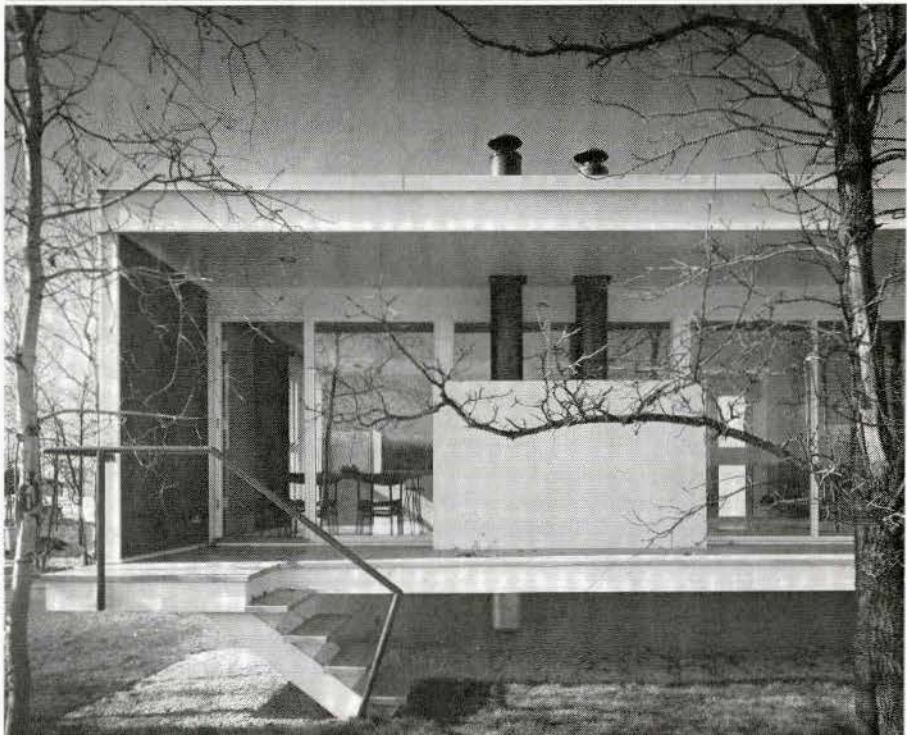
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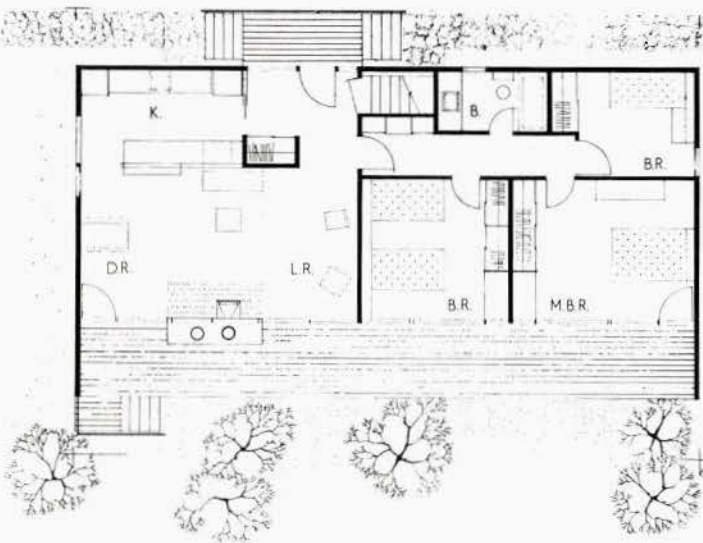
HENRY KALEN



HENRY KALEN



HENRY KALEN



Top, garden front

Centre, living and dining room

Bottom, garden entry to living room

DESIGN AND HUMAN PROBLEMS

The Ninth International Design Conference was held in Aspen, Colorado, last June. Members met in the tent theatre in Aspen Meadows. We have included here extracts from three of the papers given.

FASHION IN CONSTRUCTION

BY ROMALDO GIUROGLA

Signor Giurogla is a practising architect in Italy. He holds degrees from Columbia University in New York and from the University of Rome. His prize-winning buildings have included a Nautical Institute for Palermo and a redesign of the Lido in Venice.

THE FIELD WITH WHICH I AM CONCERNED is that of architectural expression in relation to taste, fashion, and the temporary, the pseudo new.

Apparently we are still involved in an irrelevant "slip cover civilization" as it has been called by Gropius, in which our sense of beauty has turned into a timid and insipid attitude. This civilization offers us a cosmetic skin treatment as a substitute for a design creatively conceived. Our task is not to discover reasons, which are multiple, and within the grasp of a conscious designer, not even to give a possible answer.

It has been said that a good question is better than a clever answer, but we hope to end with a positive question that can lift the problem out of the narrowness of aesthetic considerations.

This topic may be more appropriate for a critic to discuss than a designer — an architect in this case. Because it seems more the function of the critic to give definition, to set boundaries, to identify among the multitude of intentions the presence of basic principles, to evaluate them and also to relate them.

The critic may be much better qualified to do this than the designer who too often can't, and perhaps should not emerge from his poetical world and be discriminating and fair. While the designer may allow himself the use of fashionable modes of expression which are to him merely working tools to which little importance should be attached, the critic must search for the new orientation in taste and may be in a better position to clarify new principles.

Critics, and perhaps some philosophers too, come when somebody else has been breaking through — their real desire is to put in order the back lines of the front; undoubtedly it all helps to make steps forward.

The designer expresses his opinion, which is in general based on doubt, on mistakes, on intellectualism and which should not be surprising. Indeed this is the very foundation of all western culture.

I take the opportunity to remember that from all the appeals to feelings, creative instinct, etc. and from all our virtues and values comes more often rhetoric and emptiness in art. To be doubtful does not mean at all to be actionless; it only means that more thinking is necessary, more time to test ideas, more severity in the judgments and that more problems are created.

I would not be surprised to discover that the cause of so much of the easy doing, approximation, eye catching and make-up in architecture, as well as in other activities, is due to our inclination to make statements, to categorize, to be afraid of being trapped in indecision; in other words to our attempt to be always definitive and successful in the answers.

Fashion in architecture is a product of a formalistic attitude in design.

It has been pointed out several times that an intimate relationship exists between formalism and academism in architecture; there is a cultural movement in this sense in Italy, but there may be need everywhere for a spreading of the positions against formalism. The connection is better grasped when we say that the first is a more modern, more sophisticated, and therefore more dangerous version of the second. In 1929 Le Corbusier gave this definition of the academic:

“. . . One incapable of making his own judgments, who admits the effect without searching for the cause, who believes

in absolute truth, who does not intervene with his own personality in every circumstance." A formalist may be one who seeks a quick solution without the tiresome experience of discovery and without going through all possible verifying tests, anyone who does not start from the very beginning of the thinking process.

Formalism is the acceptance of architectural theories forgetting that what counts in the work of a master is not agreement with theory, but its propensity to create new questions out of the solutions reached.

How many architectural theories followed the Renaissance everybody knows; and yet the Renaissance itself did not produce any theory of architecture; although many treatises have been written by Alberti, Serlio and Palladio they were descriptions of their own work. The style of their constructions was indeed far too alive to admit analysis, too popular to be defended and what they give to us are sets of rules, not principles.

The periods of flourishing production, intent on the practical and the particular, do not encourage universal thinking.

From what is said above it should follow that formalism is the ground for the development of fashionable forms in architecture, and they are only an alternative to architecture. To be sure the present situation in architecture gives many causes for anxiety in that direction, and if the fault does not rest in the architect alone it is still in his realm to correct these faulty attitudes.

HOUSE IN THE GARDEN

BY EDWARD A. WILLIAMS

Mr Williams is a partner in the distinguished firm of landscape architects, Eckbo, Royston and Williams, whose work has included commercial, industrial, educational and recreational projects; multiple housing, public landscaping and many private gardens. Although based in California, Mr Williams and his firm have done work in many parts of the country.

"THE VINE-COVERED COTTAGE" is a symbol of man's great desire for security, peace and pleasure. The exact picture conjured up by the phrase will vary with each individual's architectural dreams, but the dream is significant to us here in that the cottage is vine-covered, more or less enveloped by vines (roses perhaps) and probably in a garden. This implies that man's main desires in life (security, peace, and pleasure) are closely bound up in his home and in nature as here represented by the vine. That man can build a house of glass and steel and plastic is a miraculous achievement of his nature. That man must symbolically cover his house with a vine is a subconscious recognition of his dependence. The "Vine-Covered Cottage" symbol will probably disappear with the advance of mankind. Another symbol will take its place. Let us hope it is not a vine-covered bomb shelter.

Could not the history of man be written thusly: Man in nature to man in a new man-made nature? For man is an animal — with a superior brain — who can control nature. As his knowledge of natural forces increases, his ability to alter his environment becomes greater. Think for a moment of the contrast of the unexplored wilderness world of a few thousand years ago and the knowable world of today of great cities and cultivated forests and farmlands and of industries and skyscrapers and houses and freeways and bridges. Man is a decisive force in the landscape. As an example, he finds and captures oil which he converts to everything from heat, light and power to garden hoses, insecticides, weed killers and fertilizers. In due time he will even cope with smog and Greyhound bus exhausts. Man's power over nature is enormous and as it grows his concern with nature grows. Nature is man's great challenge and he seemingly must convert all of it to his own use and rearrange it "in his own image". Two basic human forces are at work — one of plundering the earth and one of re-arranging it for the better. These cannot be better seen than in the development of United States housing tracts. "Developers" scrape bare the land, put in utilities, streets, and houses and sell a marketable product. Then the people move in and plant lawns, shrubs and trees, pave patios, and build fences to make the place pleasant to live in.

Down through history, gardens have served human needs of one kind or another. Originally the garden was a place to

grow food and livestock for the family table, but it has now developed in this country, with man's dependence on the super market, into a garden for pleasure.

With the flowering of the industrial revolution and the growth of upper and middle income classes of leisure-laden folks, the profession of landscape architecture has developed as a specialized way of studying and affecting those changes in the landscape that will please its patrons. But the work of the profession does not stop with the making of pleasure gardens for the wealthy. From that beginning, the landscape architect is now concerned with public and medium income housing; industrial and commercial landscapes; schools, universities, public parks and recreation areas; highway plantings and the regional landscape. In the future, the continental landscape will become a new challenge.

HOME AND CITY

BY GORDON STEPHENSON

Professor Stephenson, an architect and a planner, has worked with Le Corbusier, with Wallace K. Harrison, and with Sir Patrick Abercrombie. He came to Toronto from the United Kingdom via Western Australia. He holds the chair of Town and Regional Planning in the University of Toronto and is consultant to the City of Toronto Planning Board.

MENTION OF THE WORD HOME may bring a flood of memories. To nearly all persons it implies more than a house. Instinctively one thinks of family and place, a circle of friends, past and present, youthful activities, home cooking, a kitchen around which life revolves, and a mother or wife.

In this productive age it would be relatively easy to build efficient dwellings in great variety for all kinds of families, although we do not do so. It is doubtful, however, if the full use of new techniques, mass production, large scale organization and social security would necessarily assist in homebuilding. Materially, the present generation is more assured of the 'good life' than any other in a previous age, but a feeling of security is less than that experienced by grandparents.

City-regions flood the landscape with endless rows of houses and streams of cars. The families of today restlessly move with the floodwaters (changing dwellings every four years). If they come to rest it is because they get into an old backwater or, being wise and able, stay on a pleasant island — a mature and stable neighbourhood of older houses among forest trees. It is strange but it would seem that roots can most easily be sunk in well trodden or well tilled soil. The poor and the wise enjoy the city. Most people are inclined to flee to the proliferating suburbs, regarding the city as a place of work.

Toronto, which I am beginning to understand, has been known for many decades as a city of homes. I have learned how it came to have that name. Until the second world war it had grown slowly but surely, and with a stability which provided a contrast to many other places. It was a city of houses on treelined streets, and being relatively compact, it was served by a good public transport system. On a lakefront, the city contained many recreational areas including a string of islands accessible by ferry boat.

Since the second world war Toronto has been exploding in all directions. More than half the population now lives in suburbs scattered at low density across abandoned farmland. In the next twenty-five years the city-region will double in population, and the land occupied by buildings will more than double in extent. But the suburbs are of a different texture than that of the older city, which had a recognizable form, as well as centres large and small and neighbourhoods with character. The city of twenty years ago had a semblance of that 'unity in variety' about which Jacob Bronowski spoke last year. The suburbs of today are inanimate and spread thin.

The city is by no means as good as it should be. We have forgotten that it is a symbol as well as a piece of social and economic machinery. The city centre should be as exciting, interesting, and attractive as it was in previous times. Nearly always a city centre is the site of the original settlement and, therefore, where the tap root of history is to be found. Those social scientists who call it a central business district are only half-informed.

What of the central residential areas? Very few cities have a clear cut policy. Urban renewal is generally ill-conceived and

scarcely distinguishable from old-fashioned slum-clearance. There are now many projects standing as monuments to energetic administrations. The larger they are, the more inhuman they seem to be. Hardly any have added to the distinction and character of a city. Generally they are composed of high filing cabinets packed with people, who are expected to enjoy, but not to use, the few planted areas between them. In many sentimental moments I sometimes think that homes, however slummy they may have been, have been replaced by mountainous slabs which are as impersonal as the average office building.

There are those who, believing it an alternative to suburban sprawl, advocate high density cities. By this they mean a city of apartment dwellers piled up to give a density of 400 to 1000 persons to the acre, as compared with densities of 16 persons to the acre in suburbs. They have no imagination, apart from being out of touch with reality. Such a city would be a barren inhuman place of asphalt floored canyons covered with cars, and almost certainly a city of frustrated youngsters prowling in gangs. It avails little to cite nineteenth century Paris, which has a density of 300 persons to the acre. There would be no life on the boulevards and streets as there is in Paris, and French children are by now tamed and accustomed to congested living. The advocates also forget that hundreds of thousands of Parisians now live in suburbs, where they have sought salvation, and in doing so have created what must be amongst the world's worst sprawls.

I like the way Philadelphia is approaching the problem of city-rebuilding, even though it is proceeding without a city-regional plan. The City is fortunate in having had an intelligent renaissance layout from its beginning late in the seventeenth century, which established and continued a tradition of good town building. There are still numerous streets of terraced houses one hundred years or more old. Many have remained as fine homes through several generations. Others are now being refurbished for families who have learned that there is an advantage in living in a town house, as compared with a town apartment or a ranch type bungalow in a suburb.

The original plan for Philadelphia was both an ideal and a practical conception of the Quaker settlers led by William Penn. The present day planners are uniting the past, the present and the possible. This was the message of Patrick Geddes, the student of Huxley, who early in this century taught people how to look at cities, and how to further their development so that they might be lovable in character as well as utilitarian.

Lewis Mumford has continued the work of Geddes. In writing about Geddes he has said, "In all creative thought there is perhaps as great a danger in knowing too much as in knowing too little. Geddes, despite his insatiable curiosity and his capacious scholarship, always valued an ounce of direct 'acquaintanceship with' more than a pound of 'knowledge about'". In Geddes' day, there were but a handful of city planners; today they are numerous and the profession is growing rapidly. More and more are gaining "knowledge about" less and less. Many get bogged down by the exigencies of the moment and find it difficult to project their minds into the future. Very few are able to understand history or to develop ideal conceptions. The majority know all about people in statistics, and can make traffic surveys to justify great swathes being cut for six lane highways through parks and existing neighbourhoods. Those who can see the city or city-region before their eyes are rare, and the majority fail to comprehend the good, bad, or indifferent work of previous generations.

Many planners are expert in drawing up zoning ordinances—and some even confuse this activity with planning. I suppose zoning is a necessary regulatory device. It sometimes protects property values but, being negative in character, it has only a remote relation to human and aesthetic values. Without benefit of zoning, many small towns and villages became charming because of their 'unity in variety'. Their design resulted from the common sense and taste of ordinary people.

Nearly all planners know something about housing densities and have statistical notions about neighbourhood planning. But very few are sufficiently inspired to fight for good neighbourhoods with 'unity in variety'. They have not the strength to resist the day to day pressures which are brought to bear upon them. Every year, houses and apartments are added by the thousands to every city-region, but how many of them are homes which are part of a greater design at the human scale—to conjure affection and admiration as well as to make life a little richer and fuller?

ARCHITECTS' OWN HOUSES

Residence of Mr and Mrs Richard A. Fisher, Toronto



PANDA

1



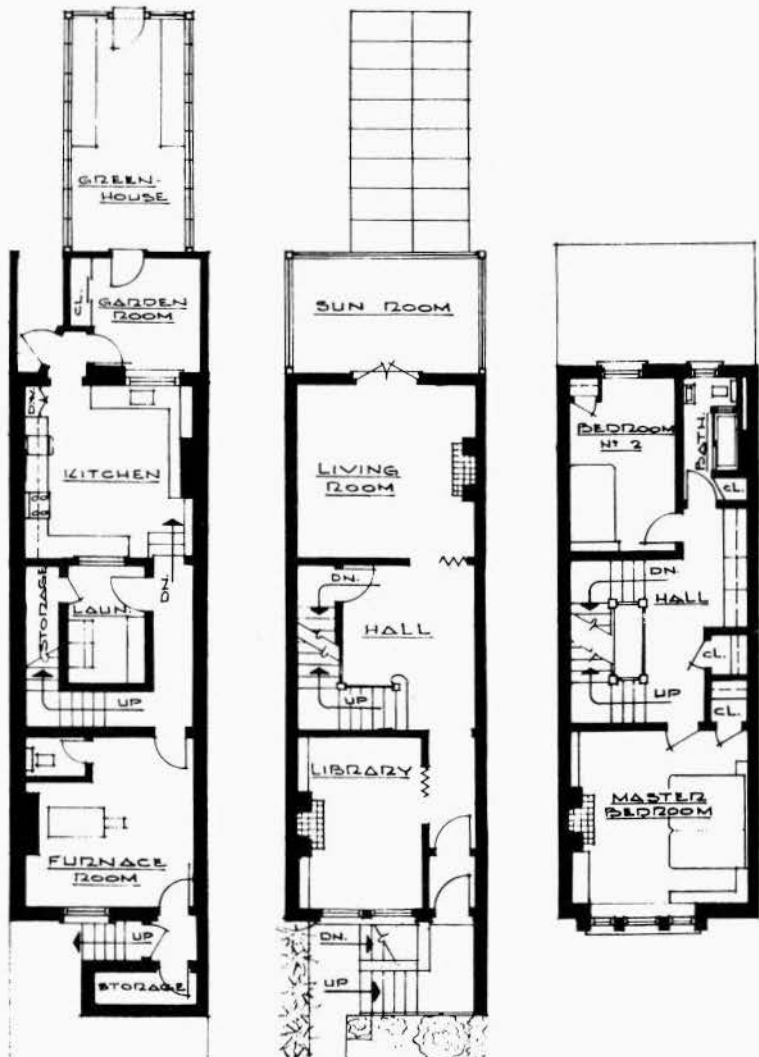
PANDA

2



PANDA

3



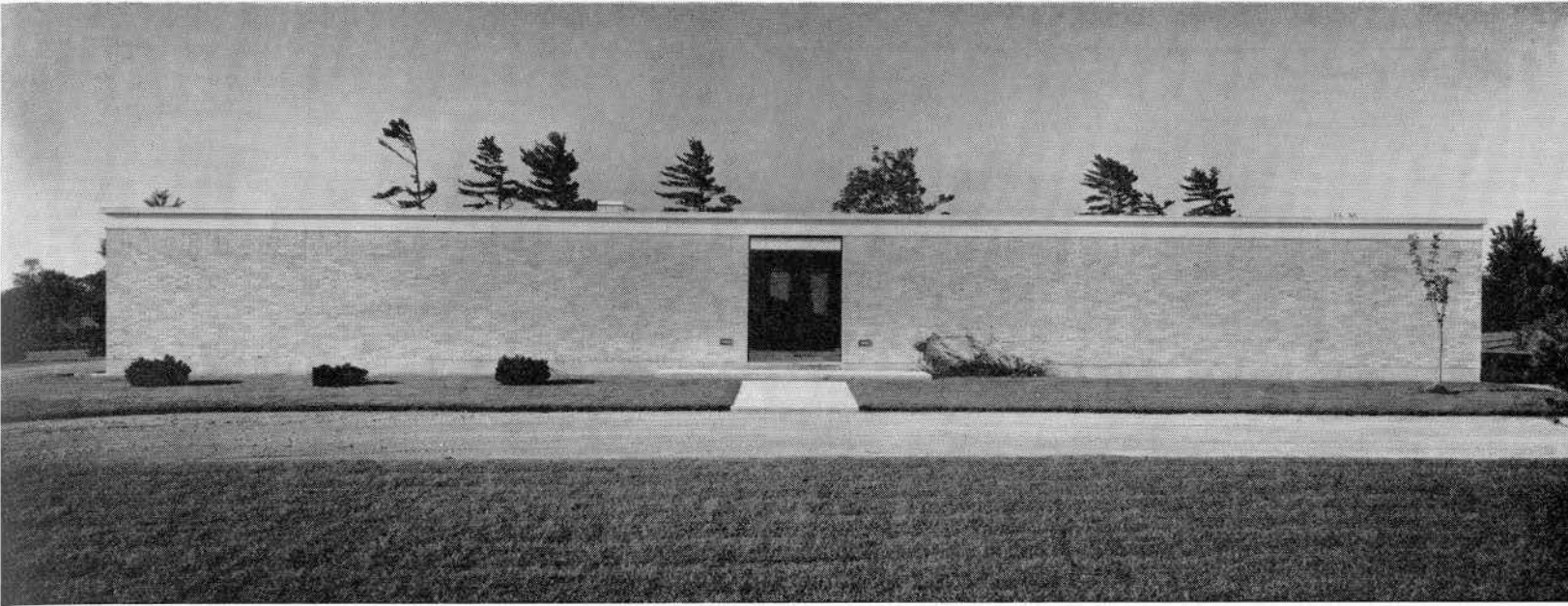
1 North, or entrance front.

2 Sliding glass doors of skyroom lead to balcony and magnificent view of city. Sand sculpture at bar is by Bruno Radicioni.

3 Country-size kitchen in narrow house; greenhouse beyond.

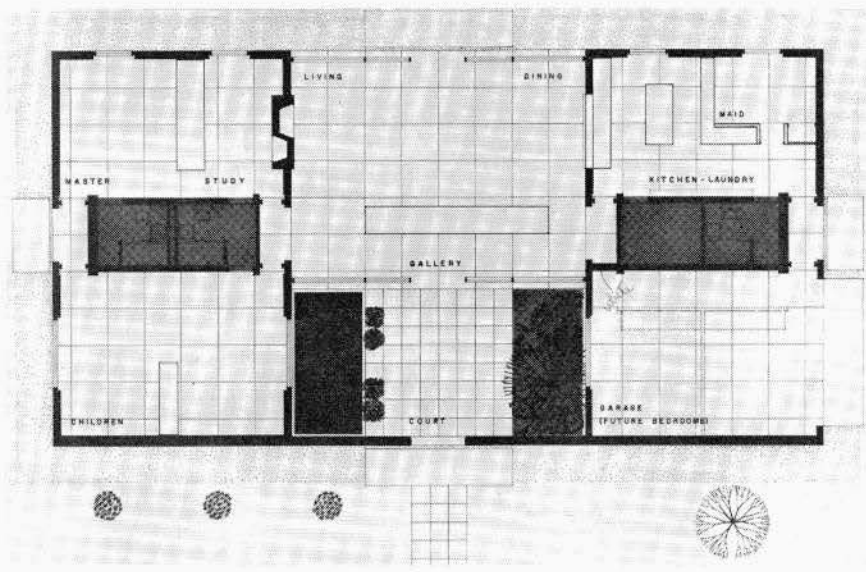
One of the few true town houses in Toronto, the 70-year old house and the lot on which it sits are sixteen feet, eight inches wide. The lot drops sharply, with a series of terraces. Although light is only available at the two narrow ends, the house has feeling of sunlight, probably because of an enormous skylight over the large central hall.

The owner enjoys certain amenities denied to his suburb-living colleagues; he can look north from his bedroom to the monumental bulk of Shy Mather's Imperial Oil Building; looking south from his skyroom is an unparalleled view of Marani-land.

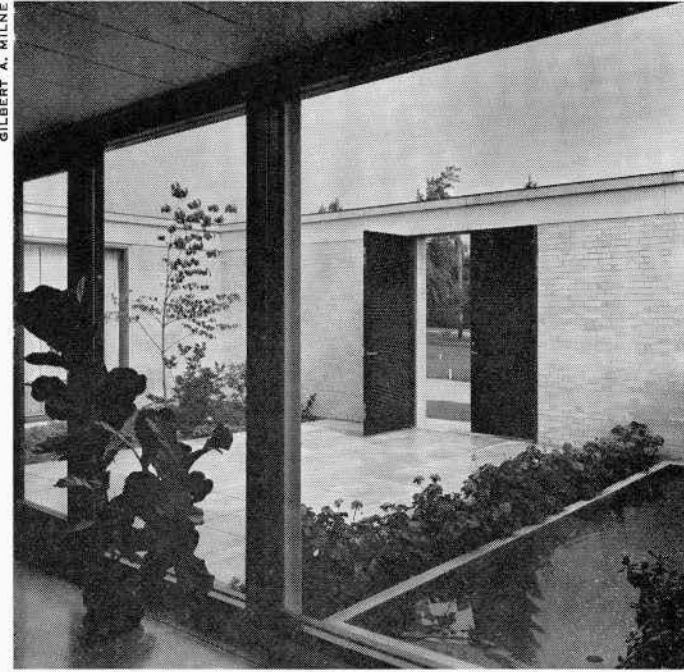


Main entrance from street side

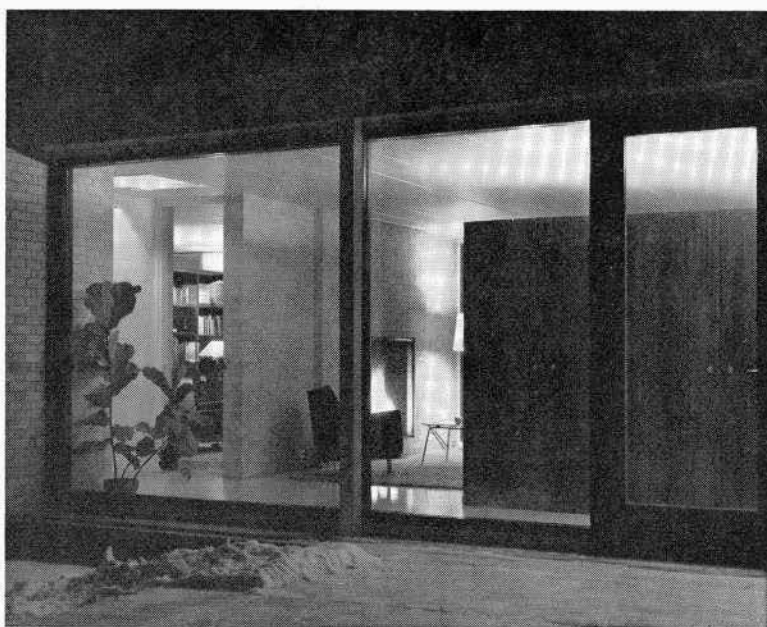
Residence of Mr and Mrs John C. Parkin, Todmorden, Ontario



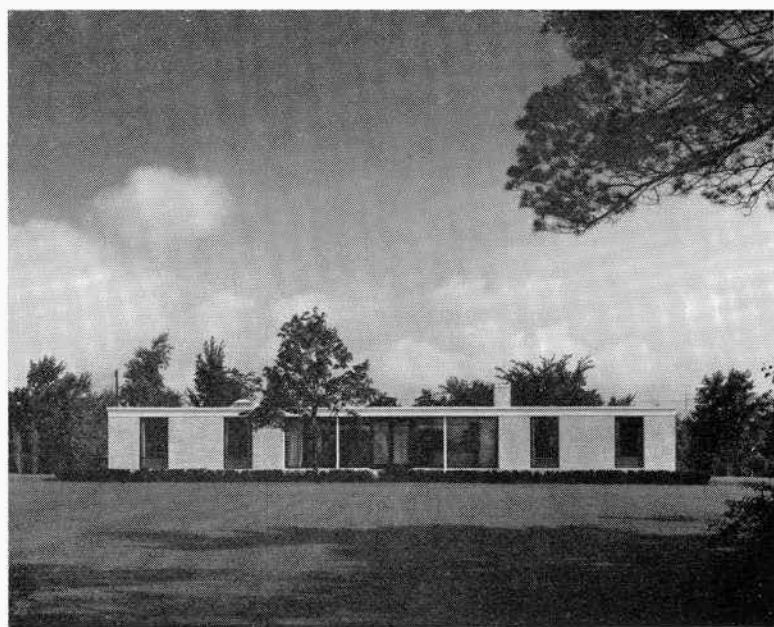
GILBERT A. MILNE



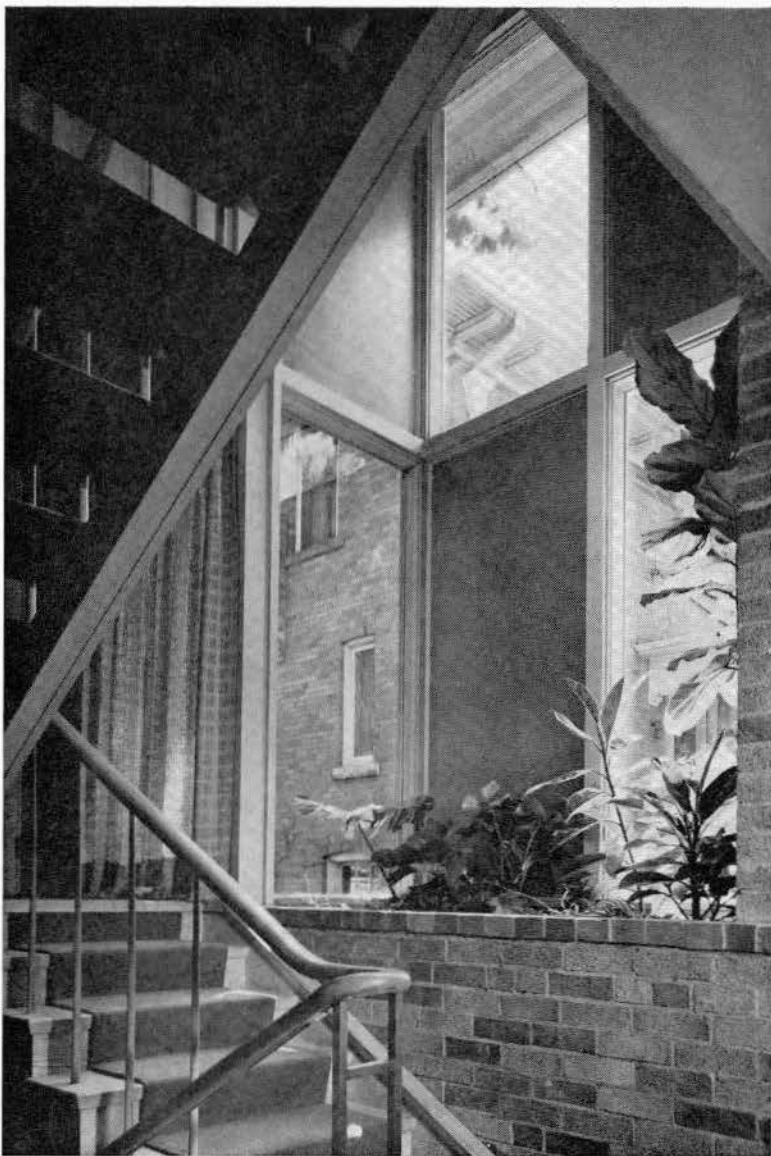
View of entrance court from gallery



Gallery and living room from entrance court



Garden front



GORDON RICE LTD.

Entrance hall and staircase

Residence of Mr and Mrs E. R. Arthur, Toronto



GORDON RICE LTD.

View from street



GORDON RICE LTD.

Living room

BIRD'S-EYE VIEW OF SESSION '58

BY J. CALDER PEEPS

SESSION '58 WAS THE THIRD OF A SERIES of annual conferences to be held at Banff. These sessions have both ideal and idealistic roots.

Some few years ago, a group of young Alberta architects feeling the need for a clearing-ground of architectural discussion organized the first. To it they invited Mr Richard Neutra as key figure. It went off with a bang. The response to the first gave impetus to the second. Mr Neutra was again invited. It went off with another bang.

Sometimes three-time winners can also be three-time losers. But this was not the reason for the change of focus this year. These first two sessions allowed orientation and appraisal of the real nature of our architectural problem. It is significant if not difficult to understand that thoughts should turn to what we may term *the architectural reality*, that is, the nature of the existing urban scene and our own individual roles as to problems, potentialities, limitations and responsibilities within it.

It would be to the point for me to say here that, as individuals seeing individual problems and serving individual clients, our basic point of reference tends naturally to be singular in the extreme, that is, the design of the individual building itself. Nevertheless, the truth of the situation is that our works, if only from the physical point of view, rarely stand alone but exist conjointly with others, jostling and rubbing shoulders, or party walls, apparently fighting for individual attention in the midst of that sometime cacophony which we will call Main St. You could also call it Granville, Yonge St., Fifth Avenue, Regent St. or Sharia El Bekr, according to the part of the world you have in mind when thinking about the city. It is Architecture's Gin Lane.

Heightening this kaleidoscopic condition and adding to its vitality or chaos, depending on how you view it, one must add the eye-catchers and the admonitions, up, down, right, left, left, down, right, up – the hydrant, the flashing light, the newsstand, the man-hole, the fire-alarm, Walk! Don't Walk! Special, Special, Special, Just Opening, Just Closing, the telegraph pole and its cat's-cradle of festooning wires, Take Time Out To Be Holy!, Brush your teeth, Don't brush your teeth, Stop, Walk, Don't Walk . . . and the screech of brakes.



Left, Mr Lewis Crutcher, Portland, Oregon.
Centre, Mr Duncan McCulloch, Edmonton, Conference Chairman.
Right, Mr Paul Rudolph, Newbaven, Connecticut.

This was the starting point. How do you and I fit into this for it is the nature of our reality? Can we, by our own individual contributions, do something to bring the maelstrom to a point of rest or, indeed, do we wish to? Have we become so confused visually that we have put on our mental blinkers and know the city by its time-distance from A to B, by its tempo, its sounds and its smells but not by its architecture? Is Joe Bloggs (of Bloggs Incorporated, Fish-Mongers) likely to look at our works? Or did people always walk around in the blinkers of preoccupation regardless of order? What, indeed, is order?

Let us forget for a moment about function and plan space and services and the inner soul of Man. Let us look at the outside world.

It was with this in mind that the Alberta Association of Architects decided to make the 'City-Scape' or the 'Vision of the City' its theme for this year, invited some thirty architects from the universities and the professional field and, as its keynote speaker, Mr Paul Rudolph.

The choice of Mr Rudolph was not accidental. He is known to the younger generation for his fresh, imaginative and elegantly controlled works in the residential field. What is probably not so well known is the fact that, as the inevitable consequence (and, one supposes, the wish) of all successful 'house-architects', he has now moved into the larger field of the city and, still essentially as an individual, is faced with the collective problems of individualism both of architects and others.

Fortunately, and perhaps because of his experiences in travelling in Europe and perhaps also because of the leisure that Florida, his main seat of operations then, seems to imply he has, before meeting the city's full impact, sufficiently crystallized his thoughts to be able to pin-point the errors and omissions of contemporary theories in relation to this prospect.

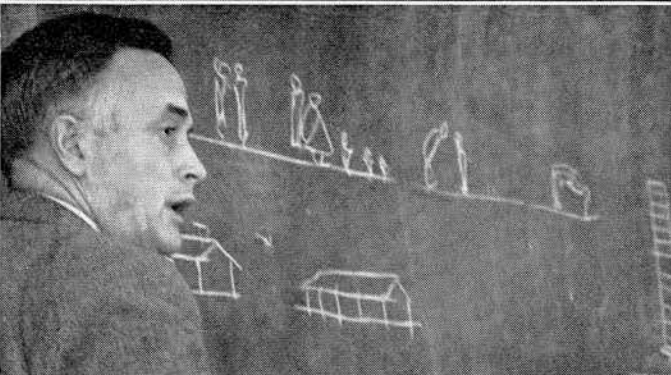
The particular thesis advanced by Mr Rudolph pin-pointed the essence of our present dilemma. Contending that early societies, unconsciously or perhaps consciously as in the case of the Ecole des Beaux Arts, had a generally acceptable theory of architectural form which theory was, appropriate both to the function and expression of the era, and which gave rise to environments in which overall forms were related and external architectural spaces eloquent and in balance, whereas the theories of this century exhibit a poverty of expressiveness on the one hand and a complete lack of sense of relationships on the other. The reasons for this are simple to understand. These new theories were based upon predefined, limited conditions of architecture and experience but, more particularly, were concerned only with the single building. Imagine a street of individual commissions by Mr Frank Lloyd Wright. Organic?

His call, then, was for a better understanding of the visual complex and, from it and our own thoughts, the creation of an intelligible and acceptable discipline which would allow for the maintainance of overall control of the environmental picture without the loss of its vitality . . . what Mr Louis Sullivan called 'the ten-fingered grasp of reality'.

Discipline implies the discriminating evaluation of the greater over the lesser important and, to do so, Mr Rudolph drew attention to the visual facts about our cities and to architectural tendencies in general. Looking at the overall panorama he saw a conglomerate of massive buildings, cheek by jowl, in which bulk alone in the first instance drew attention to the singular but, more particularly, in which a blatant seduction was tried by the truly unimportant. If indeed we feel that one kind of building is of greater social significance than another it would seem to follow that greater emphasis should be given to the more important and the less important subdued. In this, there is the idea of an accepted hierarchy of building types as to importance and, hence, to expression.

The case, therefore, was made for a much more varied and richer vocabulary of urban space, varied to accommodate the many needs and moods of the people, for rest, relaxation, isolation, contemplation, for the hustle and bustle and, consciously, for brightness and darkness, loudness and silence, for transition, for curiosity, to beckon, to impell, to prohibit, to excite and to calm and, out of this recognition, consequently richer. It is fair to say that much more quality of expression can be achieved where the space is measurable by the scale of the mind in at least one of its dimensions, that is, what we call human scale, and that all of this is perfectly attainable within the limits of a normal architectural commission. Variety, vitality, contrast . . . a delicate balancing within the grid of communication.

Coupled with these two ideas of building mass and building space was linked the idea of scale and a call for a better appreciation of its needs and potentialities. Here one was faced with two essential aspects which are in no sense incompatible but which have been largely neglected. The first referred to that of the scale of experience as determined by the scale of experience and draws attention to the dual experience of the spectator as pedestrian and as motorist. The first scale we



PHOTOS BY DON SINCLAIR

understand. The second has been rarely considered. The second aspect referred to the actual nature of the individual buildings themselves. Here it was pointed out that it is invariably the case that the small building is designed to the same scale as the larger edifice as a simple consequence of structural convenience rather than with an eye to the visual manifestations. Could we, therefore, vary the scale of our buildings within the same zone of perception and yet maintain balance and cohesion?

It was partly in this vein that attention was turned to what we may term *connections*, the two most critical in the building . . . with the ground and with the sky.

Remaining with the base for a moment, attention was drawn to the obvious but frequently forgotten, that is, to the fact that human beings have a normal visual elevation of about 5 degrees. In this the lower floors of the buildings are critical. This does not mean that the upper floors are unimportant. It does mean that this portion is more important, is the real link between building and ground, is the main fulcrum of the experience of the city's envelopes of space. And to obscure this is a psychological affront.

What have we missed to this point? Yes, the most important and over-riding aspect of all environments, itself as expressed through its essentially individualistic character. By this is meant in the greatest particular the daylight and atmosphere, at dawn, the morning, in the afternoon and evening, in spring, summer, fall and winter vital if graceful in its changes, mellowing, softening, sharpening and clarifying, throwing its shadows and half-shadows and shade and reflected light over crisper and softer surfaces and silhouettes. Why do all architects foresee their works only in the brilliance of a California sunshine? And, talking about California sunshine, what about Vancouver rain not to mention its mistiness and fog and that occasional slush which we call snow? Are these mere occupational hazards or the source of our form? These are the regional unifiers as surely as night equates all.

1) At the top of the list I would put the idea of hierarchy of building types. Having regard for the particular role we serve in satisfying the stated needs of the client, can we from that point draw emphasis to the building or from it according to its role in social hierarchy or do the circumstances of the building volume, its specific location within the scene or, indeed, the virtues or delinquencies of that scene dictate categorically the visual importance or unimportance of the work at hand?

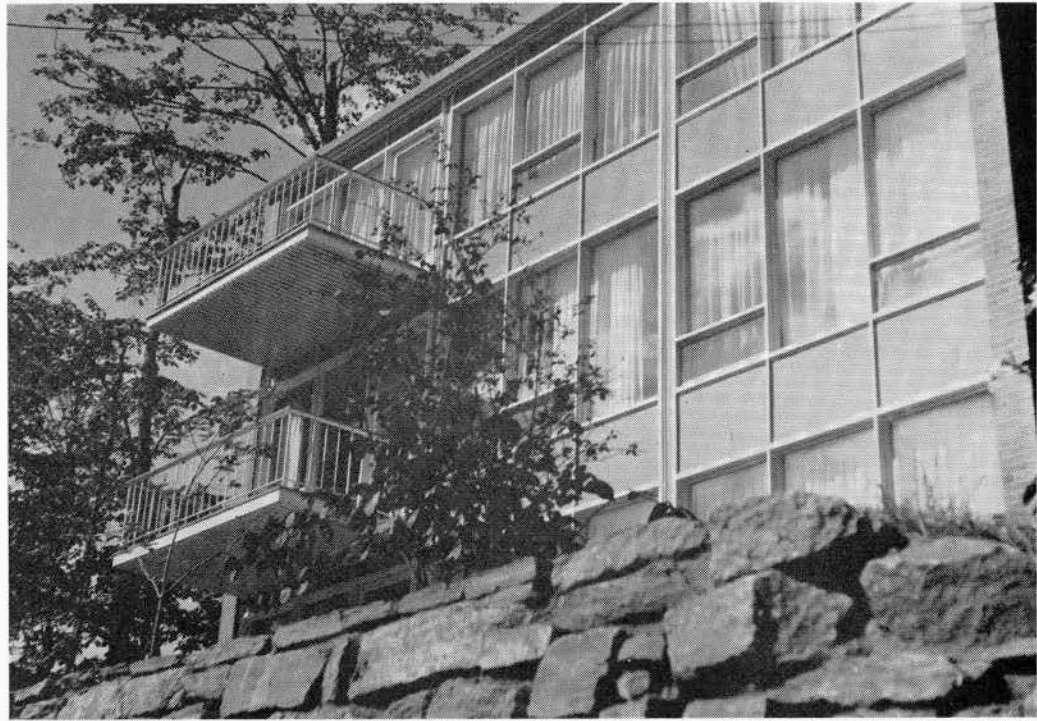
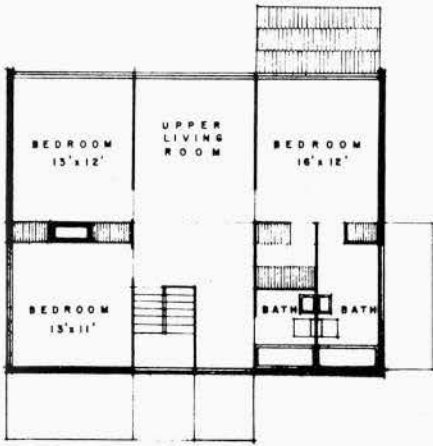
2) I do not think that we need to quarrel about the need for spatial variation. How do we attain it? The land values are high and the rental potential apparently highest when the site is fully covered. On what grounds do we justify any deviations from this? On those aesthetic only? Do not be misled, the building sitting full-bottomed, squatting with squatters rights like a dog with a bone is not always the most economical even in terms of first cost. We need so little space in actuality. But beware of the timidity of the plea on the grounds of aesthetic value only. And, whilst you are at it be sure that whatever space you create is so designed that additions and encroachments later would be positively painful.

3) And, this matter of scale. One must ask oneself two simple questions. Is consideration of the architectural experience of the motorist valid and, if so, to what extent and in which way will he experience it having regard for his movement, his preoccupation and his physical point of reference in the driving seat? Can you in fact ignore his presence? Are the two experiences physically and psychologically incompatible within the scene, do we screen the one from the other or do we create a total separation?

And, finally I would ask you, do we conceive within the spirit of our environments in all and every sense or do we conceive from an aloof and static detachment, our ears muffled like an Alberta winter and our eyes in blinkers that make more joy in the process of concept than in the thing conceived? I had occasion to refer to Louis Sullivan's 'ten-fingered grasp of reality'. I am grateful to Mr Raskin for recalling Bernard Shaw: "In the end we must live by the nature of things and not by the illusion".

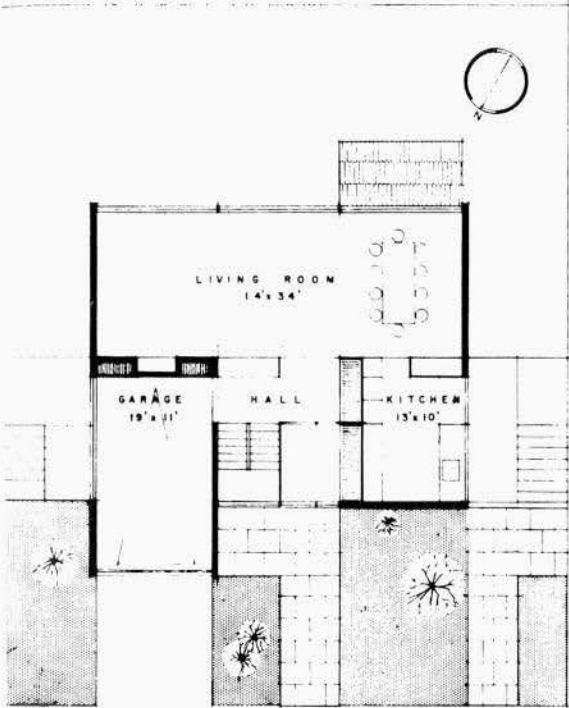
Incidentally, do you really know what Main Street looks like?

Scenes from Banff . . . Mr and Mrs Davies consider . . . Mr Erickson asks why, Mrs Murray wonders why not . . . Dr Burgess philosophically lights his pipe . . . Mr Murray explains . . . Mr Gerson plays.

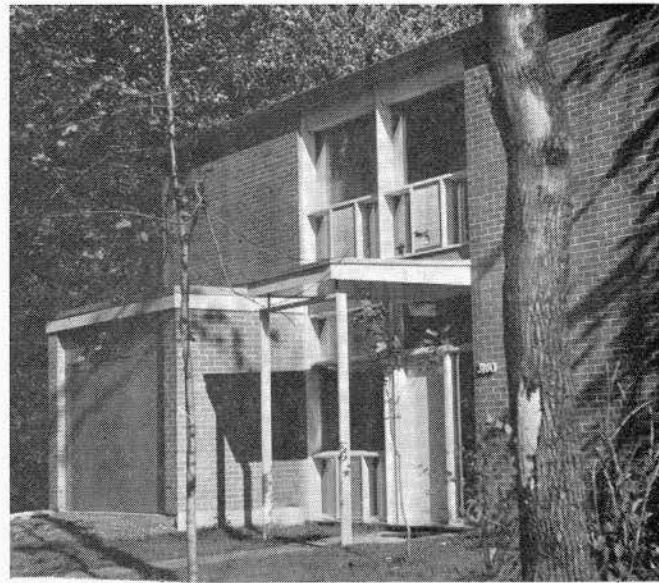


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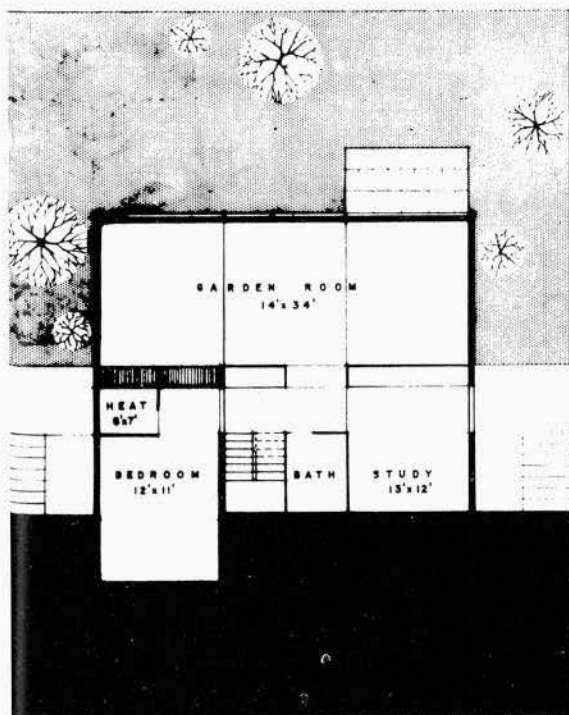
Residence of Mr and Mrs F. Lebensold, Montreal



The house is built into the slope of Westmount mountain and presents a two-storey facade to the street but has three floors on the garden side. It has a steel frame with panels of brick and of wood-framed windows. The plan is quite open with the spaces defined by planes of vertical wood panelling or of plaster.



2



3

RAY WEBBER, COURTESY CANADIAN HOMES AND GARDENS

- 1. Garden front
- 2. Street front
- 3. Living room and stair hall

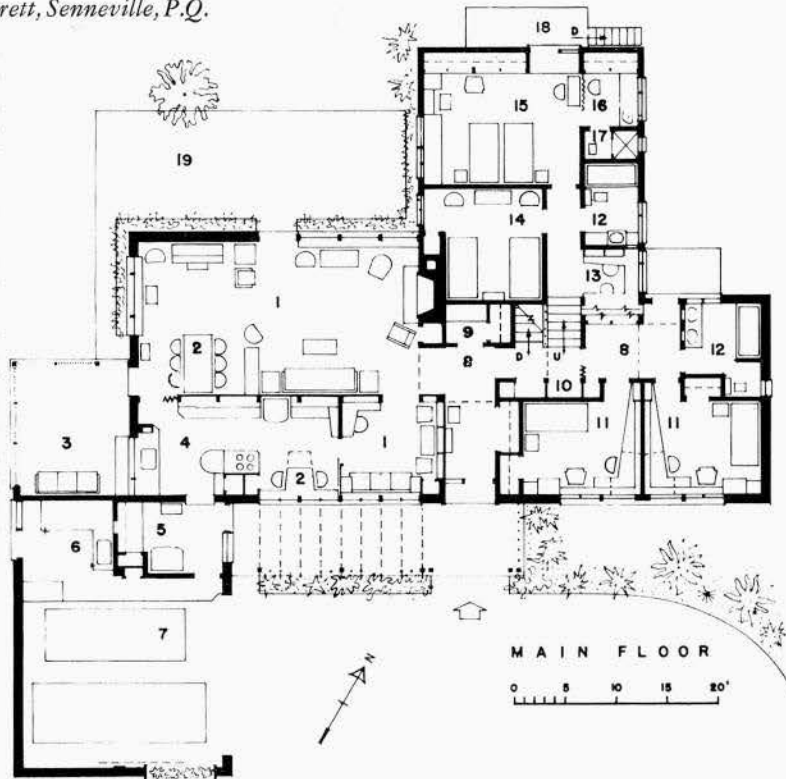


Residence of Mr and Mrs Campbell Merrett, Senneville, P.Q.

The house is situated on a two acre lot on the south-east shore of the Lake of Two Montains at the western tip of Montreal Island; the plan takes advantage of levels to afford good views and outdoor access to the principal rooms.

Of frame construction, the exterior finish is part brick veneer and part cedar siding. Opening sash are outward casements with double glazing throughout. The framing is based on a 4' module, with roof beams and prefabricated sandwich roof-deck exposed on the interior. Floors are cork tile except in kitchen and bathrooms, which have rubber tile. A large attic storage space is provided above the entrance hall and half-stair. Sliding or wooden folding doors are used to divide the boys' hall and the kitchen from the living areas when desirable. The small living room annex contains library and record storage, radio-gramophone, and built-in desk. The upstairs work space accommodates draughting and sewing facilities.

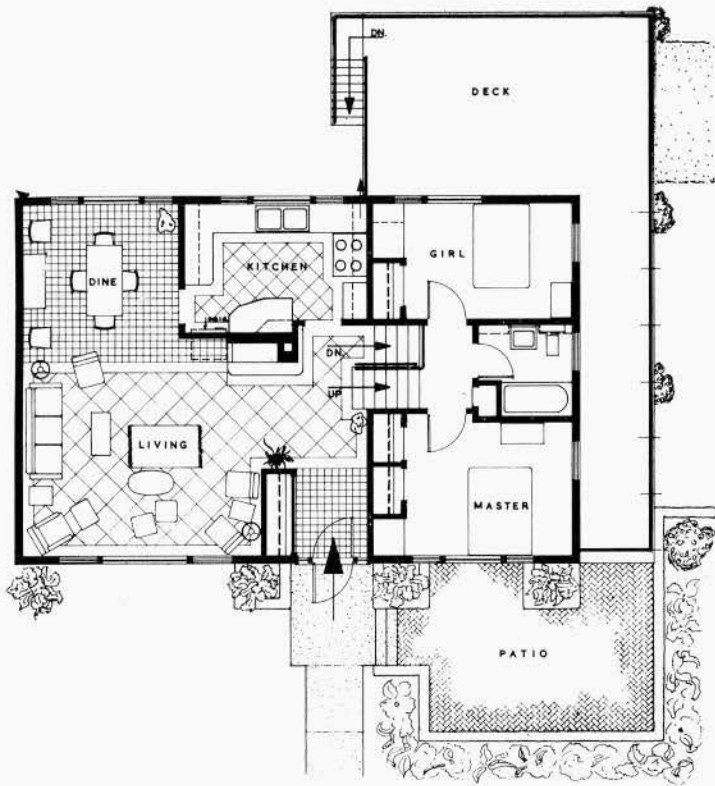
The lower floor is planned for multiple use as a playroom, recreation room, and boys' guest bedroom, and for future conversion to servants' quarters with bathroom. The large south window in the garage is designed as a small greenhouse.



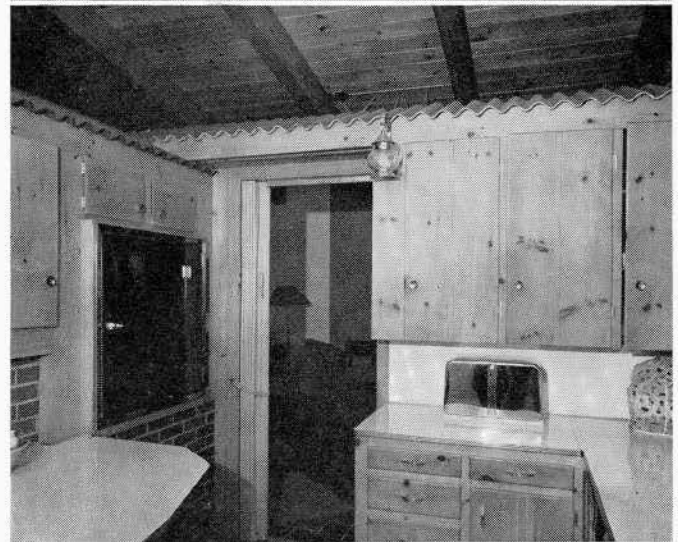
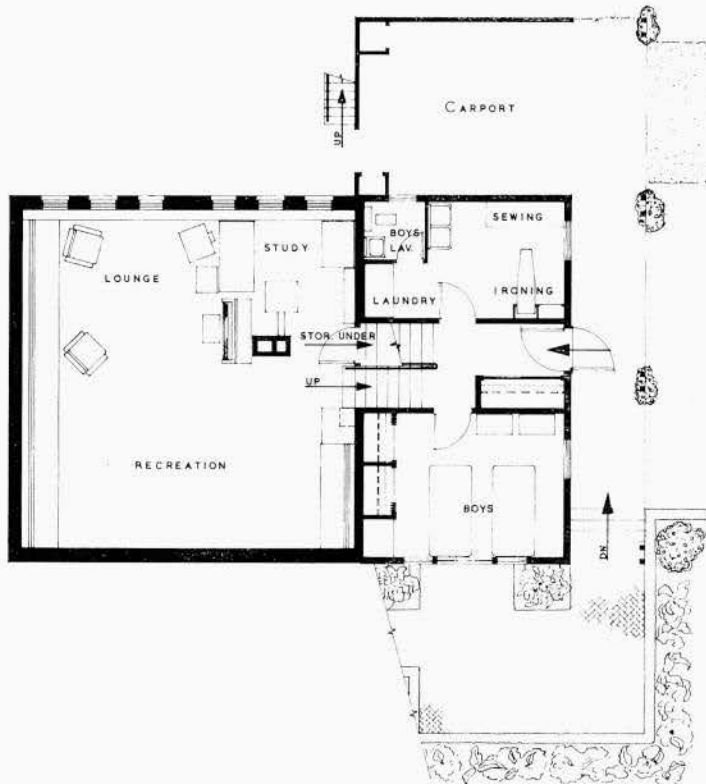
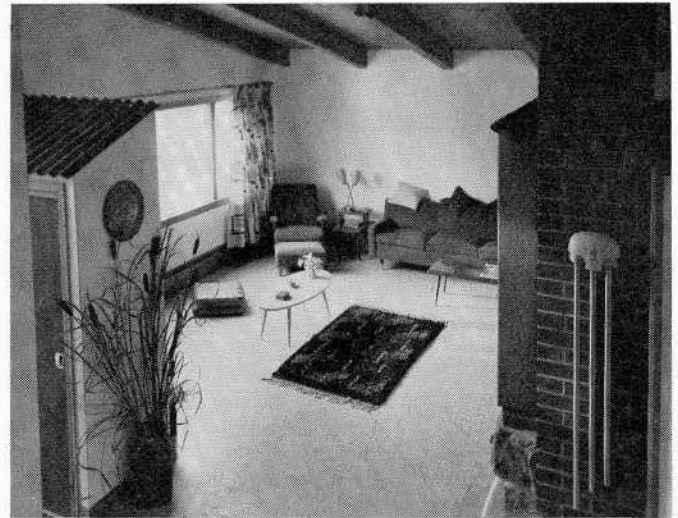
- 1. Living room
- 2. Dining room
- 3. Screen porch
- 4. Kitchen
- 5. Utility
- 6. Workshop
- 7. Garage
- 8. Hall
- 9. Storage
- 10. Linen, etc.
- 11. Boy's bedroom
- 12. Bathroom
- 13. Workspace
- 14. Guest room
- 15. Master bedroom
- 16. Dressing room
- 17. Toilet and shower
- 18. Balcony
- 19. Terrace
- 20. Boys' guest and playroom
- 21. Heating plant
- 22. Basement
- 23. Unexcavated

House from south-west





1. Living room from bedroom hall
2. Kitchen
3. Bedroom wing from street



The most interesting part of the house plan is the arrangement for children to come in the rear door with easy access to lavatory, bedroom and on down to the recreation area without disrupting the main house. This planning theory of course did not work until the TV set was placed in the recreation room.

The introduction of Terrazzo for main floors in domestic use has proven highly satisfactory and no difficulties have been experienced from slipping or hardness. Ease of maintenance is worth every bit of the very slight added cost.

A sloping site on a corner dictated a split level plan for maximum efficiency, and the house is well adapted to the grade. It was financed through V.L.A., and is strictly in the under \$15,000.00 category.



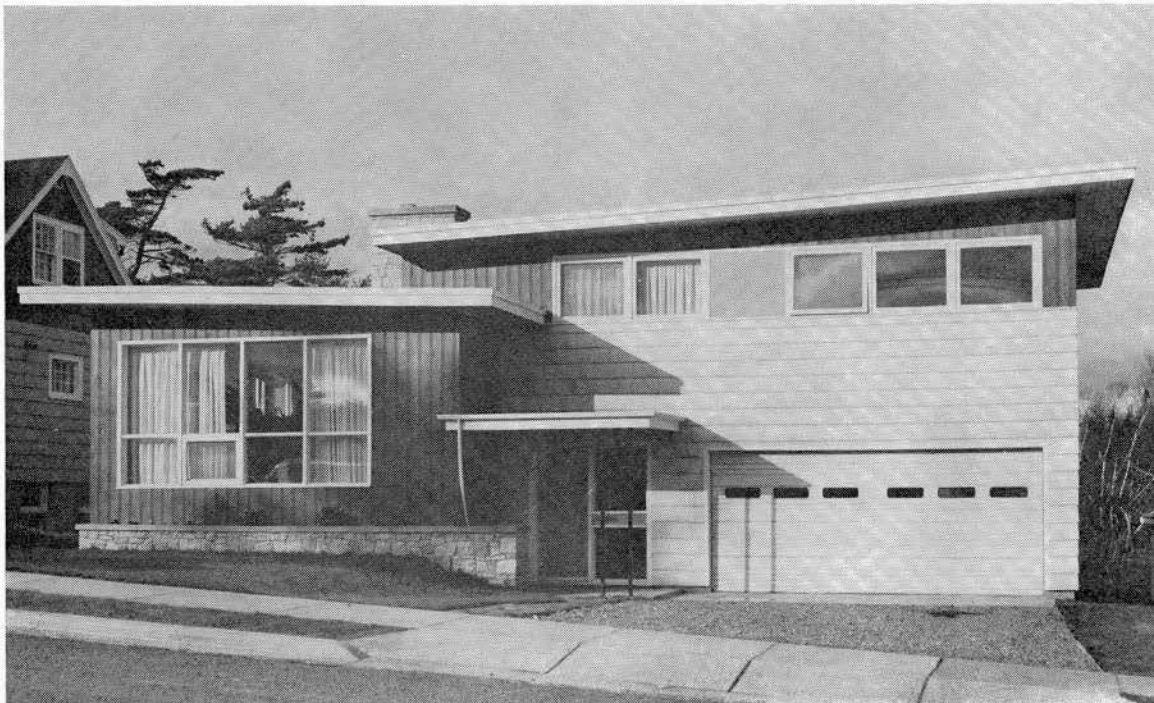


Entrance

Main floor plan. Entrance hall, garage and utility area are at a lower level



View from street



ROBERT NORWOOD

VIEWPOINT

"Architects unable to include in their organization specialists in decorating and landscaping, should not surrender such work to separate and independent specialists without maintaining some measure of control recognized by the client."

In early days, the architect of a building was also the Interior Decorator. Nobody else was so sensible of the requirements of the structure he had created. So there was harmony within and without. The architect decorator dictated and supervised what was to be done in the various rooms.

In this age of specialists, the decorator takes his rightful place and most architects recognize this as an established fact. Some of our larger architectural offices employ specialists on interior design as part of their organizations. Then why has friction crept in between these two professions?

In most cases, a building project is well on its way to completion before a decorator is consulted, usually by the client. A conflict of ideas and opinions often results. The architect resents the intrusion into what he considers is still his domain and rightly so. The decorator feels he too has a similar responsibility to that of the architect towards the client.

Since the architect is available for consultation on all aspects of design, it should be his duty to advise his client of the importance of the general integration of all phases of the design including that of interior decoration. It should be pointed out that just as the architect retains the services of structural, mechanical and electrical consultants and co-ordinates his work with theirs, so similarly should the services of the decorating specialists be integrated too.

A few architects may, either as a hobby or otherwise, have acquired a familiarity with horticulture which makes them competent to layout and design the landscaping around their buildings, but most of them have little specialized knowledge and understanding of plant life and of the soil in which it grows. Most architects must therefore rely upon such advice as they may obtain from specialists in this field or as invariably happens, allow the problem of landscaping to be handled by someone else commissioned by the client to deal with it. The landscape specialist acting alone, cannot be expected to envisage the overall picture of the project as the architect conceived it. It is important therefore, that the landscape specialist, if one is employed, should be selected by the architect or if selected by the client that he be satisfactory to the architect. If the broad ideas of both are in harmony with each other, then any aesthetic problems which arise can be resolved in a spirit of team work.

The client should be advised of the necessity of a sympathetic rendering of the requirements of the entire project that is being created for him. In order to achieve this ideal condition, both architect and decorating and landscaping specialists should speak the same language, and each one, while being a specialist in his own profession should understand something of the others' problems.

John Fish, Montreal

Architects unable to include in their organization specialists in decorating and landscaping, should not surrender such work to separate and independent specialists without maintaining some measure of control because each architectural undertaking is a complex thing that combines many arts and trades.

Would an architect allow the structural engineer to determine, in his own manner, the shape of a building any more than he would allow the heating and mechanical engineer the liberty of placing his equipment anywhere regardless of the final result.

It may be noted that if specialists are not directed, they tend to repeat certain patterns used in former work and sometimes are too practical, not that it is always bad, but it does not lend itself to conformity in design which is the sole responsibility of the architect.

Arthur Lacoursiere, Shawinigan Falls

In my opinion it is just as important for an architect to have control over interior decoration and landscaping as it is for him to have control over consulting engineers. Unfortunately our fees usually do not allow us to hire these professions as consultants with the often unfortunate result that their efforts appear rather unco-ordinated and unsympathetic to the architect's work. The problem would best be solved by an architectural fee arrangement which includes the services of decorators and landscape architects, as well as structural engineers, etc., so that projects can be given a comprehensive design treatment.

Geoffrey Massey, Vancouver

It appears unfortunate that architectural offices must surrender to so-called "specialists" such work as interior decorating. Surely this is as much part of architecture as the detailing of a stairway! And do not most of our schools stress colour schemes etc, even at the expense of stair details? Why then should interior decorating pose a problem even in small offices? By surrendering interior design we are in danger of losing control of the overall design, and this I feel must be rigidly controlled by the architect.

Landscaping on the other hand presents a more complex problem. Being a landscape architect I have always felt that too few architects give enough serious thought to outside planning. Such things as parking, and the setting of floor elevations in relation to the outside grades, and the use of retaining walls are all points that any architect should be able to cope with. Even though they involve the same principals as architectural planning, many do not consider the two together, consequently I feel many good buildings are lost to inadequate landscape treatment.

An architect need not know the Latin names of numerous common plants but, he should know where such things as shade and ground cover are required. Perhaps five years of architectural study exposes the student to only a smattering of landscape design but even this knowledge should be sufficient for him to reach major decisions regarding outside planning.

The question of retaining a landscape architect is usually one of cost. In cases where the client can afford these services and the architect feels the need, the landscape architect should be retained from the site planning stage on, so as to enable him and the architect to take advantage of the site and the initial indoor and outdoor relationship. All too often the landscape architect is called in too late, and he ends up being nothing more than a camouflage expert.

A well trained landscape architect should be able to work hand in glove with a well trained architect. Unfortunately Canada has a shortage of such landscape architects. There are innumerable plantmen, who are fine if you tell them what to plant and where. To expect these chaps to understand architectural expressions is a little presumptuous and to turn them loose on exterior design is certainly most disastrous.

In short I feel to surrender decorating, and landscape design to "specialists" (who do not understand what your architectural design strives to achieve) is to court disaster.

James E. Secord, St. Catharines

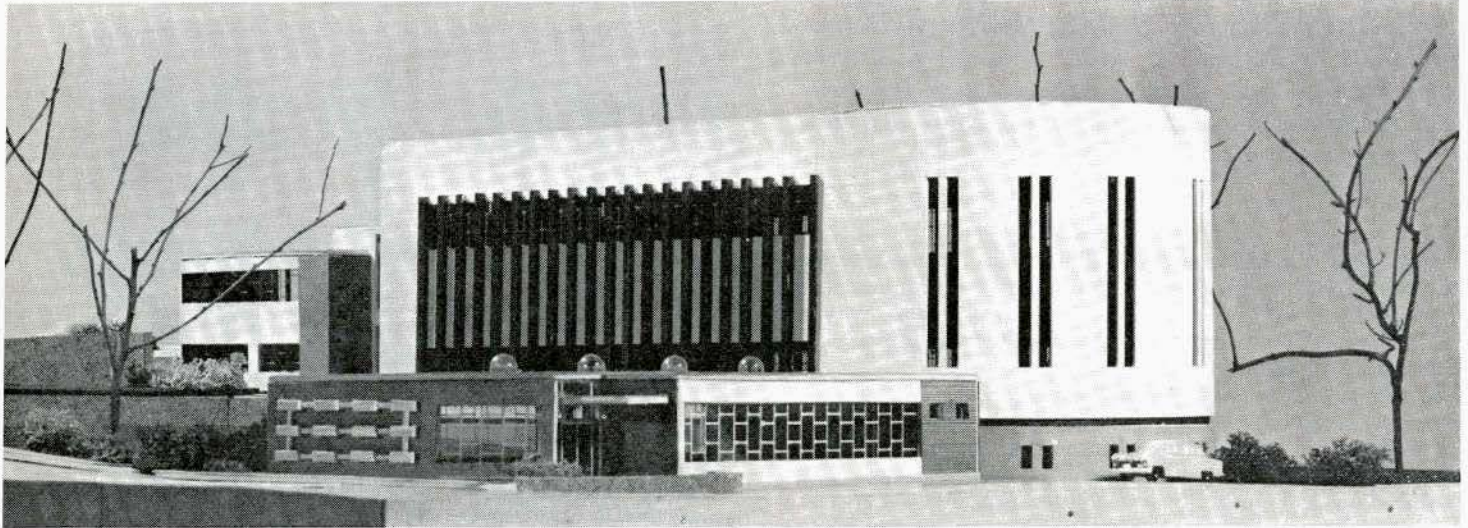
*Reuben, Reuben, I bin thinkin
Oh how jolly it would be
If our clients just sat back
Leavin' everythin to me! Ancient poem—Anon.*

And alas to avoid surrender of a measure of control is not always possible. Landscaping and interior decorating are too often regarded as the rightful province of the gifted, or not so gifted, amateur. Chairmen of Boards have favourite gardeners, or wives who took decorating in finishing school; old Charlie down in Purchasing can get these evergreens, or drapes, or whatever — cheaper, and what looks better than nice regularly spaced perimeter pyramids of bushes? ("That'll do 'er — we'll just seed the rest!")

The ability to include specialists in the organization is beside the point; when the building demands, a great effort must be made to retain control. When old Charlie is nominated as the expert, schemes must be volunteered. Architects without specialists in pocket must hire them. Under some circumstances it must become an exercise in the most determined salesmanship.

Blake H. M. Tedman, Toronto

PROJECTS



SYNAGOGUE CENTRE, HALIFAX, NOVA SCOTIA

Architect, Arnold Schrier

General Contractor, Fundy Construction Company

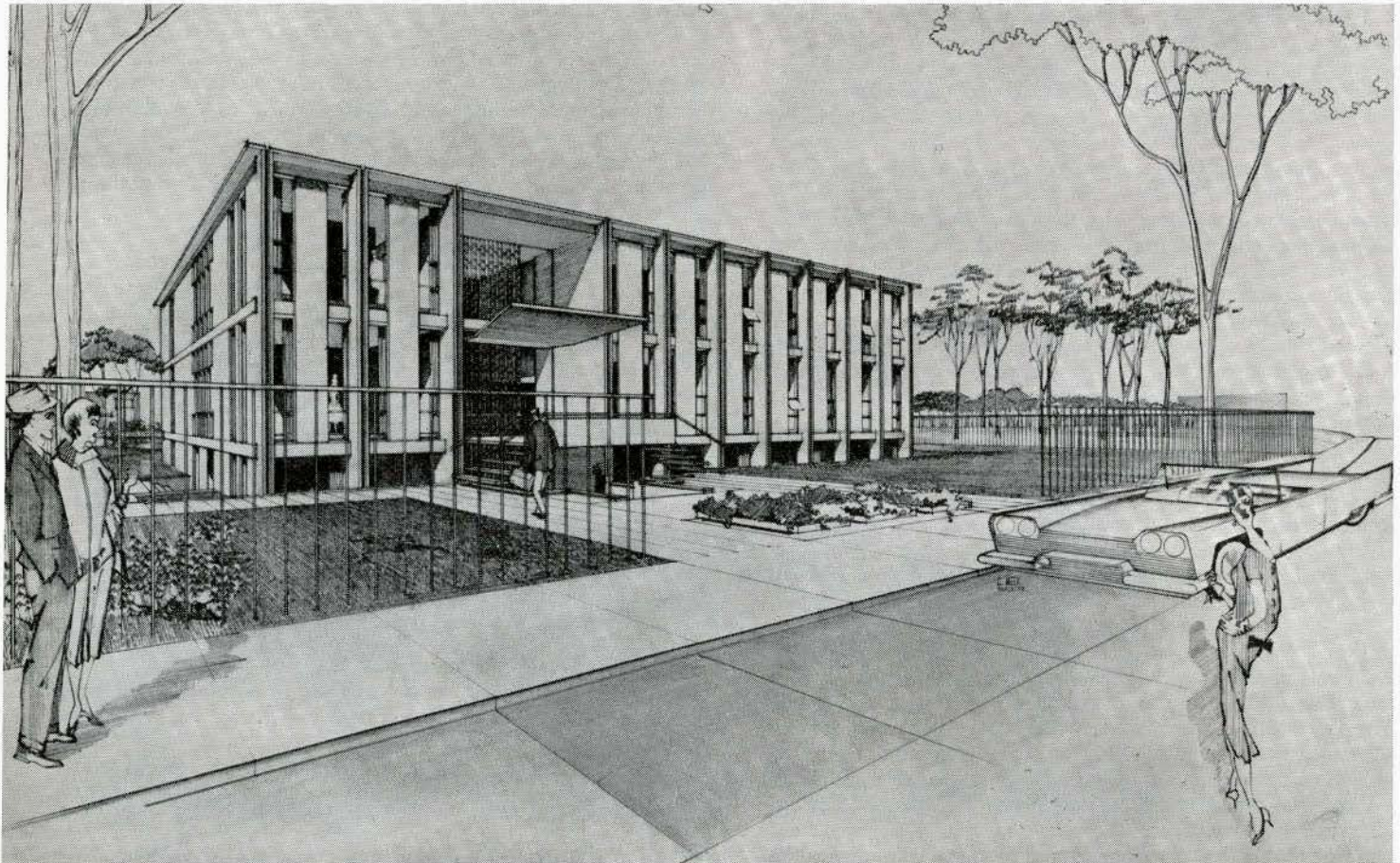
Structural Engineer, Beno Eskenazi

Mechanical Engineer, Seymour Levine

Electrical Engineer, A. Benjamin

The building is located at the corner of two streets thus permitting separate entrances on sloping side both to the Sanctuary and the School. The schoolroom is designed to take a future storey, so that eventually there will be a dozen or more classrooms. The Sanctuary contains seating for over six hundred people and the Social Hall directly below is designed to hold the same number. Flanking the main entrance court is the Chapel and Administration Offices with the sculptural reliefs designed by the Artist Iliu of Montreal.

The structure is steel frame with concrete slab floors.



ADMINISTRATION BUILDING FOR THE BOARD OF EDUCATION, YORK TOWNSHIP, ONTARIO

Architects, Venchiarutti and Venchiarutti

A two and a half storey building of flat plate concrete construction, providing centralized offices for the Board of Education. Brick piers and concrete columns will support the floors, the outside walls having panels of pre-cast concrete and floor to ceiling steel sash. The canopy will be reinforced concrete. The interior will have exposed brick and plastered walls, vinyl tile floors and acoustic tile ceilings. A lowered ceiling in the corridor will house the air conditioning ducts.

MUNICIPAL BUILDING, TOWN OF WESTON, ONTARIO

Architects, Albarda & Hounsom

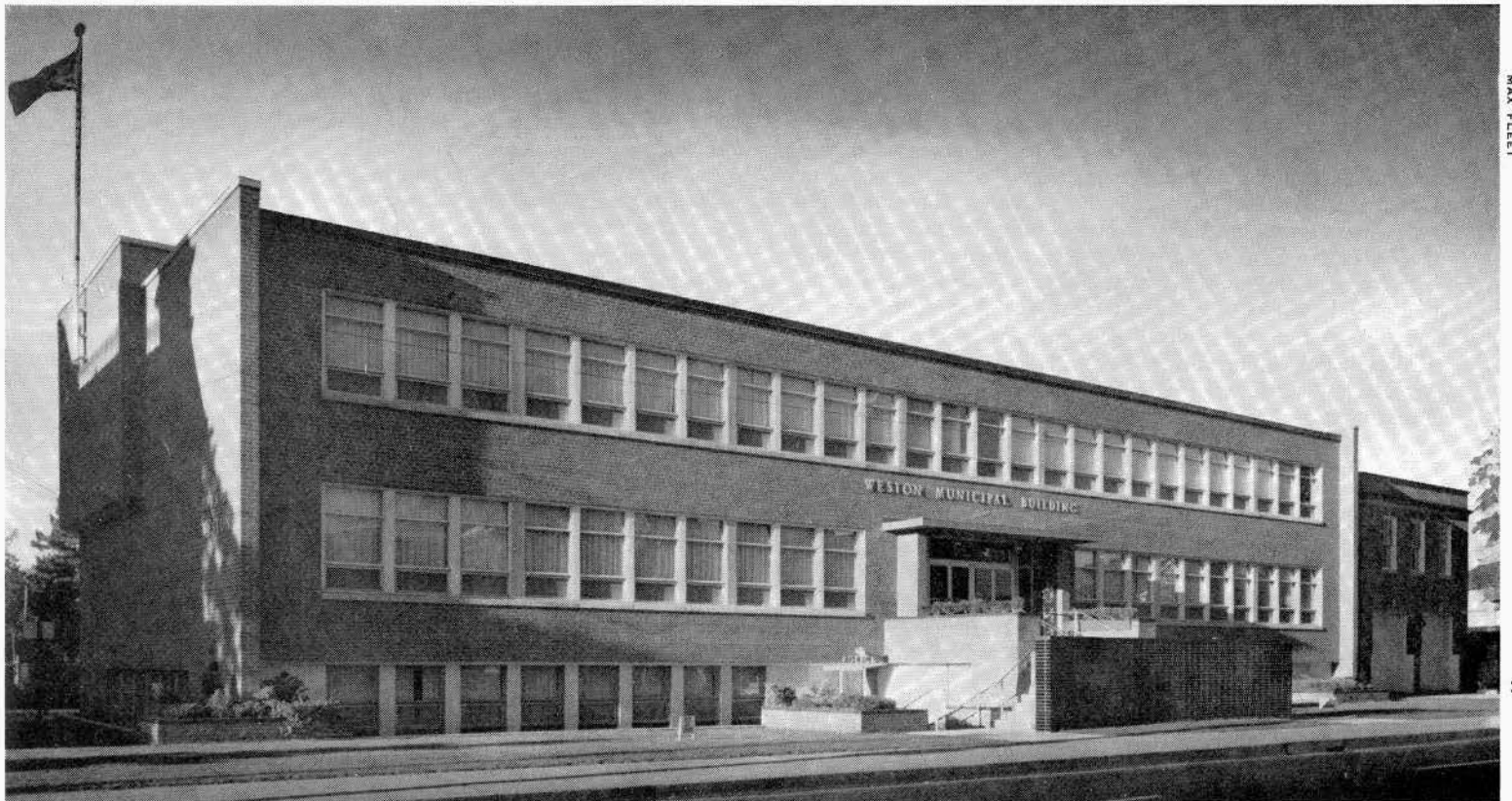
General Contractor, Graham and Sibbett Co. Ltd.

Structural Engineer, Alex. Tobias & Associates, Limited

Mechanical and Electrical Engineers, R. P. Allsop & Associates Limited

The Weston Municipal Building was erected to provide space for civic departments which had been housed in an obsolete seventy-five year old town hall and in scattered temporary quarters. Recent design trends were avoided in the exterior treatment to prevent a serious clash with the six year old traditional firehall, joined to the new building. The same red stock brick was used and the windows are of wood, with steel vents. The construction is reinforced concrete foundation walls and structural steel frame with steel joists. Exterior doors are aluminum. Interior doors are wood with steel frames. The building has a total floor area of 18,800 square feet on three floors and was built at a cost of \$302,000.00. It contains Council Room, offices for municipal departments and a unit of the Metropolitan Police, with two holding cells and a two car garage. A public meeting room, craft rooms and public toilets have also been provided. Economy was a factor in planning, for the population of the Town of Weston is very small compared with that of the townships of Metropolitan Toronto which have recently erected municipal buildings.

1. Entrance lobby
2. Council chamber
3. Front elevation from Main St.



EXECUTIVE DIRECTOR'S DESK

NEARLY THREE MONTHS HAVE PASSED since one gold and eight silver medals were presented in the Massey Medals for Architecture, 1958, competition at Ottawa last December, and now seems an appropriate time to review the impact of this competition upon the profession.

Four such competitions have been sponsored since 1950 by the Massey Foundation and administered by the Royal Architectural Institute. Each succeeding Massey Medals has shown more interest on the part of architects than its predecessor. Eight years ago, twenty-two firms entered the competition—by 1958 the list had grown to seventy-six. The figure of ninety-nine mounts in the first competition expanded to four hundred and seventeen. But the real significance of this architectural event is not laid bare by a recital of figures which show a heightened interest in the exercise, although the statistics are gratifying.

It is more significant that Canadian architects, despite the administrative difficulties of staging such a competition each three years, recognize that the profession is making an honest attempt to attract the best examples of contemporary Canadian architecture into active competition.

But one may ask: what can be done to perfect the actual competition and improve the staging of the Massey Medals? The Institute is aware that there are many features about the competition, the actual ceremony and the travelling exhibition, which require remedy. Where they exist inadequacies are being identified and removed; and planning is already under way for the next competition.

Unquestionably, Massey Medals represents an unexcelled public relations opportunity. The architectural profession, during several weeks before and after the presentation of the medals, is given a natural vehicle for the transmission of information about architects to the general public. Much greater advantage will be taken of this opportunity in the future through careful pre-planning and by means of closer liaison with Provincial Associations. The Massey Medals Committee is aware that the jury of selection now operate at a disadvantage when, after two hard working days, they must select

medal winners from photographs only. It is out of the question to arrange an architectural tour of Canada for the three-man jury, nor could they contemplate it.

However, the Institute can act to:

1. Request approval for judging of entries and staging of presentation ceremony in the early autumn.
2. Arrange to conduct the judging of entries, stage the exhibits, and present awards, in one building — the new temporary National Gallery to be known as the Lorne Building. It is scheduled for completion in late 1959.
3. Provide facilities for the hanging of as many mounts entered in the competition as possible.
4. Encourage a more active participation in 1961 by architects from all Provinces. In 1958 fifty-nine of seventy-six participating firms represented Ontario and British Columbia. Architects in other component associations should take up the challenge.
5. Establish, in co-operation with the National Gallery, a detailed schedule of exhibition dates for Massey Medals in major cities of Canada.
6. Allow Massey Medals to serve as the core for a permanent travelling exhibition of Canadian architecture to be circulated abroad.

As the end of February approaches, practically all of the Provincial Associations have conducted annual meetings and laid plans for the balance of 1959. In the month of January, I visited all three Associations in the Atlantic Provinces. It has been a very encouraging and stimulating experience—encouraging because I encountered a widespread opinion that the RAIC, as the parent organization, must provide a variety of services to component bodies; stimulating because Canadian architects at all age levels, appear to be keenly interested in the future of their profession, and intend to protect and strengthen that future by making the Provincial Associations effective in the daily routine of administration and far-seeing in the development of policies.

Robbins Elliott

AMENDMENTS TO RAIC BY-LAWS RECEIVE FINAL RATIFICATION

The December, 1958, meeting of the Executive Committee in Ottawa, gave final ratification to important amendments to By-Laws of the Royal Institute, resulting from a painstaking review of the By-Laws by a Special RAIC Committee under the Chairmanship of Dr. F. Bruce Brown, FRAIC. The most significant development has been the broadening of representation on the Executive Committee leading to the appointment of members from all regions of Canada, and providing for the election of a president from any one of the Provincial Associations.

It is less than three years since proposals were made immediately prior to or during the 1956 Annual Assembly by the Architects Association of New Brunswick, and the Manitoba Association of Architects, that serious consideration be given to broadening representation on the Executive Committee to include regions of the Dominion other than Ontario and Quebec.

The entire matter of representation on the Council and Executive Committee was discussed at the 1956 Annual Assembly and a resolution was passed that a Special Council Meeting be held in late 1956, with representation from each Provincial Association in order that the matter could receive further study.

The special Council Meeting was held in November, 1956, and from that evolved a change of By-Laws permitting additional representation from British Columbia, from the three Prairie Provinces (Alberta, Saskatchewan, and Manitoba) and the Atlantic Provinces (New Brunswick, Nova Scotia and Newfoundland. This amendment to the By-Laws came into force at the 1957 Annual Assembly. Since that time, the three regions

mentioned above have had representation on the Executive Committee.

The additional representation has been very successful. The appointees have shown an extremely active interest in RAIC affairs and because it has worked so well, the thoughts of Council turned to the possibility of an even more representative Executive Committee, which would permit the election of a President from any part of Canada and still provide a workable, more compact Executive to co-operate with strong administration at the central office.

Consequently, the Special RAIC Committee was set up in January of 1957 under the Chairmanship of Dr. Brown. Membership on his Committee consisted of the then President, Douglas E. Kertland, FRAIC; ex officio, R. A. Morris, FRAIC; A. J. C. Paine, FRAIC; Harland Steele, FRAIC. The late Dr. A. J. Hazelgrove and Earle J. Sheppard, also served as valued Committee members until their deaths. Dr. Brown was given authority to add additional representation from East and West and his Committee was consequently augmented by the addition of C. A. E. Fowler of Halifax and John L. Davies of Vancouver.

Briefly, the Special Committee's Terms of Reference were to study possible revision of the RAIC By-Laws to permit the election of a President (and/or other Officers) from any province and still ensure that an adequate Executive Committee of Council would be constituted to work efficiently in the best interests of the RAIC.

Of necessity, a considerable portion of the work was done by interchange of correspondence. However, several meetings of the Committee were held, one always being called the day prior to an Executive Committee meeting when the Chairman reported on Committee progress.

The Special Committee made certain assumptions as a preliminary to their study of possible revisions. Included among these were:

- (1) As a National Professional Organization, the Head Office of the Institute should remain in Ottawa in the best interests of the profession.
- (2) The affairs of the Institute should be under the direct control of a strong administrator who, with the guidance of the Executive Committee of Council, would be in direct control of the affairs of the Institute and the *Journal*.
- (3) The proposed amendments to the By-Laws should include:
 - (a) continuation of the present method of forming the RAIC Council;
 - (b) election of Officers and Executive Committee members by Council members from among Council members;
 - (c) the number of Executive Committee members reduced to eleven;
 - (d) the number of Executive Committee meetings reduced;
 - (e) at least one member of the Executive Committee from each of the five areas, i.e., British Columbia, Prairie Provinces, Ontario, Quebec, and Atlantic Provinces;
 - (f) the establishment of a Nominating Committee, to select a slate of officers, consisting of the President and four Past Presidents, counting back in order from the President.
 - (g) it should be possible for any five members of Council to nominate candidates other than those proposed by the Nominating Committee.

After almost two years' study, By-Laws were drafted incorporating the above points. The proposed amendments were forwarded to all members of Council, and to the Provincial Associations for study individually and by the Provincial Councils. Their criticisms were invited and a letter-ballot of Council was held in November, 1958, which when counted, indicated complete approval by Council of the proposed amendments. On December 6, 1958, at a meeting of Executive Committee of Council, the By-Laws were declared in effect.

The Nominating Committee, chaired by President Maurice Payette, will shortly begin preparing the slate of nominees for presentation to the 1959-1960 Council of the RAIC who will elect their Officers and Executive in accordance with the new By-Laws, at its first meeting at the 1959 Annual Assembly in late May at Windsor, Ontario.

Le Comité exécutif, à sa réunion de décembre 1958 à Ottawa, a ratifié les importants amendements apportés aux Règlements de l'Institut Royal à la suite d'une révision minutieuse faite par un Comité spécial de l'IRAC, que présidait Dr. F. Bruce Brown, AIRAC.

L'amélioration la plus importante a été l'élargissement des cadres de la représentation au Comité exécutif qui a eu pour effet la nomination de membres venant de toutes les régions du Canada, et qui prévoit l'élection d'un Président, appartenant à n'importe laquelle des Associations provinciales.

Moins de trois ans se sont écoulés depuis que des propositions ont été faites, juste avant ou pendant l'Assemblée annuelle de 1956, par l'Association des Architectes du Nouveau-Brunswick et l'Association des Architectes du Manitoba; ces propositions ont demandé que l'on étudie sérieusement l'opportunité d'élargir les cadres de la représentation au Comité exécutif de façon à ce qu'y soient représentées des régions du Canada autres que l'Ontario et le Québec.

Tout le problème de la représentation au Conseil et au Comité exécutif a été étudié à l'Assemblée annuelle de 1956 et une résolution a été adoptée demandant la tenue d'une réunion spéciale du Conseil vers la fin de 1956 à laquelle chaque Association provinciale serait représentée afin de reprendre l'étude du problème.

La réunion spéciale du Conseil a eu lieu en novembre 1956 et on y a conçu une modification aux Règlements permettant la nomination de représentants additionnels de la Colombie-Britannique, des trois provinces des Prairies (Alberta, Saskatchewan et Manitoba) et des provinces de l'Atlantique (Nouveau-Brunswick, Nouvelle-Ecosse et Terre-Neuve). Cet amendement aux Règlements est entré en vigueur lors de l'Assemblée annuelle de 1957. Depuis lors, les trois régions mentionnées ci-dessus ont été représentées au sein du Comité exécutif.

Cet accroissement de la représentation a été un succès. Les nouveaux élus ont manifesté un très vif intérêt pour les affaires de l'Institut. Cette réussite a porté le Conseil à chercher les moyens d'avoir un Comité exécutif encore plus représentatif, où il serait possible d'élire un président venant de n'importe où au Canada, tout en conservant un Exécutif capable de bien exercer ses fonctions, mieux formé et mieux en mesure de collaborer avec une administration forte au bureau central.

Le Comité spécial de l'IRAC a donc été constitué en janvier 1957 sous la présidence de M. Brown. Les membres du Comité étaient le Président d'alors, M. Douglas E. Kertland, AIRAC, membre d'office, MM. R. A. Morris, AIRAC, A. J. C. Paine, AIRAC et Harland Steele, AIRAC. Feu Dr. A. J. Hazelgrove et Earle J. Sheppard ont aussi été des membres précieux du Comité jusqu'à leur décès. M. Brown a été autorisé à s'adjoindre d'autres représentants de l'Est et de l'Ouest et son Comité a donc gagné deux membres: MM. C. A. E. Fowler de Halifax et John L. Davies de Vancouver.

En résumé, le Comité spécial était chargé d'étudier la possibilité de modifier les Règlements de l'Institut afin de permettre l'élection d'un Président (et/ou d'autres membres de la direction) venant de quelque province que ce soit, tout en assurant la constitution d'un Comité exécutif du Conseil qui serait satisfaisant et qui pourrait travailler efficacement dans l'intérêt de l'IRAC.

Naturellement, une large part du travail a été accompli par correspondance. Cependant, le Comité a tenu plusieurs réunions, dont une la veille de chaque réunion du Comité exécutif à laquelle le président présentait un rapport sur le travail accompli par son Comité.

Avant d'étudier les amendements possibles, le Comité spécial a adopté certains postulats, dont les suivants:

- (1) A cause de sa nature d'organisation professionnelle nationale, l'Institut devrait maintenir son bureau central à Ottawa pour le plus grand avantage de la profession.
- (2) Les affaires de l'Institut devraient relever directement d'un administrateur ayant des pouvoirs étendus qui, sous la direction du Comité exécutif du Conseil, dirigerait les affaires de l'Institut ainsi que le *Journal*.
- (3) Les modifications que l'on se propose d'apporter aux Règlements devraient comprendre:
 - a) le maintien de la méthode utilisée présentement pour la constitution du Conseil de l'IRAC;
 - b) l'élection, par les membres du Conseil, des membres de la direction et du Comité exécutif, choisis parmi les membres du Conseil;
 - c) la réduction à 11, du nombre des membres du Comité exécutif;
 - d) la diminution du nombre des réunions du Comité exécutif;
 - e) la nomination d'au moins un membre du Comité exécutif pour chacune des cinq régions, c'est-à-dire la Colombie-Britannique, les Provinces des Prairies, l'Ontario, le Québec et les Provinces de l'Atlantique;
 - f) la constitution d'un Comité des candidatures chargé de choisir une liste de candidats à la direction, et composé du Président et de quatre anciens présidents à compter du président en fonctions;
 - g) la possibilité, pour cinq membres du Conseil, de proposer des candidats autres que ceux que propose le Comité des candidatures.

Après une étude de près de deux ans, un projet de Règlement, où étaient incorporées les propositions ci-dessus, a été rédigé. Les modifications projetées ont été expédiées à tous les membres du Conseil et aux Associations provinciales afin qu'elles soient étudiées par les membres et par les Conseils provinciaux. Ils ont été invités à soumettre leurs commentaires, et le Conseil a voté par correspondance en novembre 1958; le résultat a indiqué que le Conseil approuvait entièrement les modifications projetées. Le 6 décembre 1958, à une réunion du Comité exécutif du Conseil, les Règlements ont été déclarés en vigueur.

Le Comité des candidatures, sous la direction du Président, M. Maurice Payette, commencera bientôt à dresser la liste des candidats qui seront présentés au Conseil de l'Institut pour 1959-1960; le Conseil élira les membres de la direction et de l'exécutif en conformité des nouveaux Règlements, à sa première réunion lors de l'Assemblée annuelle de 1959 qui aura lieu, fin mai, à Windsor (Ont.).

THE THEME OF THE 1959 ASSEMBLY AT WINDSOR

At the risk of appearing to be unconcerned about the current state of Canadian architecture, I am reminding *Journal* readers that "Architecture Beyond Our Borders" is the theme of the 1959 Convention of the RAIC. The 1959 Assembly will take place at Windsor where we will be in the friendly shadow of Detroit across the River — a sprawling industrial giant — one of the exciting growth cities of this Continent. So it is that the Institute will gather to look abroad at the works of our American colleagues and associates.

Save for the 1949 Assembly at Niagara Falls, this is the first occasion in 52 years that we have met at a location in Canada which permits surveillance of the U.S.-Canada border, and it will help us to remember the very real advantages flowing from easy, natural relationships with American architects and business men. It will help us to recall the mutual advantages that cross-border contacts provide year in and year out.

We have watched with our friends over the border the rapid shrinking of the modern world as we know it, and the assumption by the two major countries on this Continent of tremendous responsibilities in the realm of international diplomacy. Outstanding U.S. architects have been commissioned to design embassies and chanceries in every corner of the globe. In like manner within a few months Institute architects will be selected to design Canadian structures for Canadian representatives in many parts of the world. The profession welcomes yet another sign of growing national maturity in the decision of our Government to erect for Canadians abroad buildings of Canadian design.

In the field of private construction, Canadian architects have been designing structures in such places as Hong Kong and Nassau.

Full opportunity will be given during the 1959 Assembly to visit major architectural achievements in and about Detroit; and after the Convention concludes a tour of the Chicago area has been arranged. Through examination of "Architecture Beyond Our Borders" Canadian architecture and its practitioners cannot help but receive benefit.

Au risque de sembler ne pas m'intéresser à la situation présente de l'architecture canadienne, je désire rappeler aux lecteurs du *Journal* que "L'Architecture au delà de nos frontières" sera le sujet d'étude du Congrès de l'Institut en 1959. L'Assemblée de 1959 aura lieu à Windsor, dans le voisinage amical de Détroit, ce géant industriel qui s'étend de l'autre côté de la rivière, l'une des villes de notre continent dont la croissance offre un si vif intérêt. Ainsi, les membres de l'Institut se réuniront pour examiner, à l'étranger, les oeuvres de nos collègues et associés américains.

Sauf l'Assemblée de 1949 à Niagara Falls, c'est la première occasion en 52 ans que nous avons de nous réunir à proximité de la frontière entre le Canada et les Etats-Unis et de nous rappeler ainsi les mille avantages qui découlent de relations faciles et naturelles avec les architectes et hommes d'affaires américains. Ainsi ressortiront les avantages réciproques que nous procurent à l'année longue ces communications de part et d'autre de la frontière.

Nous avons été témoins, avec nos amis d'outre-frontière, du rétrécissement des dimensions du monde moderne tel que nous le connaissons, et nous avons vu les deux plus grands pays du continent assumer des responsabilités écrasantes sur la scène internationale. Des architectes américains renommés ont été appelés à concevoir et exécuter des ambassades et chancelleries dans tous les coins du monde. De même, d'ici quelques mois, certains architectes membres de l'Institut seront chargés de l'exécution d'édifices pour les représentants du Canada dans plusieurs parties du monde. Les architectes reconnaissent avec plaisir un autre signe de maturité nationale dans la décision qu'a prise notre gouvernement de construire, pour les Canadiens à l'étranger, des édifices de conception canadienne.

Dans les domaines de la construction pour les particuliers, des architectes canadiens ont déjà à leur crédit des immeubles en certains endroits comme Hong Kong et Nassau.

On aura l'occasion, au cours de l'Assemblée de 1959, de visiter les réalisations les plus importantes en architecture à Détroit et dans les environs; on a organisé, pour après le Congrès, une visite de la région de Chicago. Ce coup d'oeil sur "l'Architecture au delà de nos frontières" sera sûrement profitable pour l'architecture et les architectes du Canada.

CALENDAR OF EVENTS

Annual Dinner of the Manitoba Association of Architects, Saturday March 7th, 1959, at the Fort Garry Hotel, Winnipeg, Manitoba.

RAIC Annual Assembly, May 27-30th, 1959 inclusive, at the Prince Edward Hotel, Windsor, Ontario.

FUTURE ISSUES OF THE JOURNAL

March	Manitoba Student Issue
April	Libraries
May	St. Lawrence Seaway
June	Campus Planning
July	RAIC Annual Assembly

Maurice Payette, Président

MANITOBA

The spotlight locally is focussed on the Winnipeg City Hall Competition. We are pleased that with the announcement two of Winnipeg's architectural firms, namely, Green, Blankstein, Russell & Associates and Smith, Carter, Searle Associates are two of the six finalists. Unfortunately, the same cannot be said of the site for the New City Hall.

Recently the Manitoba Government proposed a renewal project for the Point Douglas area of Winnipeg. It is suggested that the City Hall be located in this area rather than on the Broadway Avenue site which was given to the City by the 'former' Provincial Administration. What the outcome will be in terms of the City Hall Competition is anybody's guess at the moment. A decision on the renewal project is hoped for in the near future and thus allow the competition to proceed.

Despite a very severe winter, several projects are under construction in the Winnipeg area and in rural Manitoba. Latest reports indicate an improvement in the unemployment picture. Manitoba has been quite successful in having subsidized winter-work projects approved by the Federal Government and these have helped the employment figures.

The winter lecture series, under the joint sponsorship of the Student Architectural Society and the MAA, is again 'on the road'. Lecturers thus far announced are Alfred Roth, Mrs. Moholy-Nagy and Russell Hitchcock.

The Manitoba Association of Architects is looking forward to hosting the 1960 RAIC Assembly here in Winnipeg. Preliminary planning is underway and it is hoped that with plenty of advance notice a great many members of the RAIC will plan to attend. Of this, a great deal more — later!

George A. Stewart, Winnipeg

ANNOUNCEMENT OF THE FINALISTS IN THE WINNIPEG CITY HALL COMPETITION

January 6, 1959

After three full days of deliberation, the members of the Jury of Award (Messrs. Belluschi, Rapson, Roth, Thornton and Thrift), together with the Professional Adviser, John A. Russell, met this morning in the Mayor's Office to open the sealed envelopes containing the names of the six competitors whose submissions had been chosen. The six architects thus selected to enter the Final Stage of the City Hall Competition are as follows:

Mr George S. Abram, Willowdale, Ont.
Messrs J. M. Dayton & R. Jessiman, Vancouver, B.C.
Green, Blankstein, Russell & Associates, Winnipeg, Man.
Mr Michael M. Kopsa, Toronto, Ont.
Mr Gerald Robinson, Toronto, Ont.
Smith, Carter, Searle Associates, Winnipeg, Man.

In making this announcement, the Professional Adviser paid glowing tribute to the members of the Jury who had applied themselves with such diligence to the task of choosing the six finalists from the 91 entries. Their final decision was the direct result of searching analysis and sound judgment. Each juror brought to the judgment his individual philosophy of design and his rich background of experience. Yet, collectively the Jury displayed a remarkable harmony in its discussions as well as a unanimity of emphasis. Early in the judgment it became obvious that their collective aim was to choose the six finalists whose entries displayed the most promise of producing the finest possible City Hall for Winnipeg.

Each of the finalists, has been notified of his selection and will be given instructions defining the conditions of the Final Stage of the Competition as soon as these conditions can be finalized. A period of about four months will be allowed for this second stage, following which the Jury will reassemble in Winnipeg to select the winning entry whose designer will then be appointed architect for the new City Hall. Each of these six finalists will receive a premium of \$5,000 on completion of the Final Stage; the winner will also receive an advance of \$15,000 on his fees as architect.

After the final judgment, the winning design plus those of the five other finalists, as well as a large selection of other entries submitted in the Preliminary Stage, will be exhibited to the public. Until that time, no drawings or models can be published or exhibited.



The Jury of Award and the Professional Adviser
Left to right: Eric Thrift, Peter Thornton, J. A. Russell, Alfred Roth, Ralph Rapson, Pietro Belluschi.

NEW BRUNSWICK

REPORT OF THE ASSOCIATION'S PRESIDENT AT THE ANNUAL MEETING, 9 JANUARY 1959

Once more it is my privilege as the President of your Association to submit my report to you.

Thanks to my capable colleagues, especially our Secretary-Treasurer Registrar of many years of outstanding service and experience, this report need not go into details of last year's activities of the Association. These will be reported by others.

1958 has been good to all of us. All architects were extremely active, both professionally and in their services to their communities. There seems to be no doubt that more and more building activity is noticed in the Province, beneficial in many cases to the profession. No doubt there are instances where we were not always successful in promoting our own case, however, I do not think that our Province is alone in this respect.

If we continue to endeavour to demonstrate our abilities and to serve our clients and committees to the best of our knowledge with integrity and diligence, our status as a profession will grow in the minds of the public.

We have continued our efforts in helping to form the policies of our National Institute. In this respect, New Brunswick's representation on the RAIC Executive was performed by Mr Fowler of Halifax in our joint names. In the coming year we expect that a member of our Association will represent the Atlantic Provinces for these meetings.

Inter-Provincial Meetings were again held last year, to the benefit of both Associations. These should be promoted once more in the coming year, with as many of the new Council Members to take part as can manage to do so.

I am sure that the appointment of the new Executive Director of the RAIC will be of great importance to us all, in creating a closer liaison with our Institute and individual members. He will be able to assist us in many of the problems that come before us from time to time. We therefore welcome Mr Robbins Elliott and wish him much success.

In conclusion may I thank all members of the Council and other Committees for the work they have done for the Association in 1958 and for making my job as the President enjoyable. Best wishes for the coming year.

Respectfully submitted,

R. Duschenes, President

REPORT OF THE SECRETARY

The year 1958 opened with a Membership of twenty-one. Four new members were registered during the year: Richard F. West of Saint John, Conrad Blanchette of Moncton, both registered on 17th January 1958, and Alfred Chatwin of Saint John and Romeo Savoie of Lewisville, both registered on 14th November 1958. One Member has retired — H. S. Brenan of Saint John, one of the Charter members of this Association. Mr Brenan had been an active member of the Association during its earlier years and served on the Council and was

President for two two-year terms and for a long time on the Examining Board. Our members all wish Mr Brennan well in his years of retirement.

The Year 1958 closed with a net membership of 23 Registered Members.

The Association retains two Honorary Members — the Honourable Hugh John Fleming, Premier of the Province of New Brunswick, who also served as Provincial Minister of Public Works for several years. Mr Garnet W. Wilson is also an Honorary Member and was among our Charter Members.

Some progress has continued in the efforts of our Association representative and the Royal Architectural Institute of Canada in the matter of establishing acceptable standards for architectural training and minimum standards for admission to membership and registration in the several provincial registering bodies of Canada.

The ethics practised by the members of this Association have continued through the year on the usual high level and generally good personal relationships are at an enviable high standard.

It is reasonable to believe that the Registered Members of this Association hold a high position in the opinion of the New Brunswick public. It is perhaps to be regretted that the public press remains rather reticent to give practising architects public recognition for the service they render in connexion with building design and construction generally and we perhaps feel that the non-resident architect is more apt to be mentioned in connexion with architectural work carried out in this Province, altogether too much of which is done by non-resident architects holding a license to practice here.

Mr Neil M. Stewart and H. C. Mott have served as official delegates to the RAIC Annual Assembly and Council with which it is gratifying to report that more satisfactory relationships exist, particularly since geographical, regional representatives to the Council of the RAIC and its Executive have a more active place in the management of the year's affairs of the Institute, with an opportunity for far better liaison between the Institute and the several component provincial groups.

It is gratifying to report that friendly relationships continue to exist between the practising architects and the members of the engineering groups.

The interest in Association matters has been co-operatively and efficiently dealt with by the members through the year. One regret only is expressed. Mr Yvon LeBlanc, Vice-President for 1958, found it necessary to tender his resignation as a member of the Council solely because it became necessary for him to be absent from Canada for a time. Nevertheless, we have a feeling of pride in being able to report that Mr LeBlanc's absence is because of his study overseas on a well earned scholarship.

Our Council for year 1958 was composed of President, Mr Rolf Duschenes who was immediate past president, and although holding office on the Council by virtue of being immediate Past President was honored by re-election and has creditably served in his position. The Vice-President is Mr Yvon LeBlanc, resigned for the reasons previously stated. Other members of the Executive Council, Mr Stanley W. Emmerson, Mr Neil M. Stewart, Mr. Douglas W. Jenson. The latter two will continue to hold office in 1959. Two new members of Council should be elected at the 1959 Annual Meeting to serve for a term of two years.

Mr W. W. Alward continues as Chairman of the Examining Board as he has for a number of years.

Interprovincial meetings between the representatives of our Association and those of the Nova Scotia Association have continued to prove helpful in dealing with matters of mutual interest and we only hope that practical means may be found in the future for representatives of the Newfoundland group to take a more active part in our Atlantic Provinces Regional relationships.

In conclusion, I believe it is only right and proper that I should express deep appreciation of the active interest shown in Association matters by the President and the other members of the Council and I think it is only fair to say that during all the many years I have served as Secretary of this Association that the interest of the members of Council has always been above personal gain and to the good of the profession as a whole. Every member on our Council has apparently endeavored to make the work of my office a pleasure, and my

thanks go not only to the Council members but to all members of the Association with whom I have been brought into personal contact.

For the sake of the records a list of the registered members of the Architects' Association of New Brunswick is incorporated in this report and follows.

Respectfully submitted,

H. C. Mott, Secretary

REPORT OF THE JOURNAL'S ROVING REPORTER

The Annual Meeting of the New Brunswick Association of Architects met in the second week in January, and I was a privileged guest and speaker. It was a small meeting compared with what we have in Ontario or Quebec, but it was all the more enjoyable for that, and only two members were missing—for good reason I am quite sure.

What strikes the visitor is the spirit of good fellowship that pervades the meeting. Mr Rolf Duschenes was an admirable chairman, but he would be the first to admit that Mr Claire Mott is a kind of honorary chairman and the benevolent paterfamilias of the group. His threats of resignation as honorary secretary-treasurer are annually ignored, and a formal motion doubling his salary of zero dollars is annually moved and passed with acclamation.

The family side of the New Brunswick Association is best seen in an annual dinner at which the architects sit down to dinner with their office staffs. When asked, I couldn't remember anything of the kind in Toronto.

There is no committee to study engineer-architect relations. In point of historic fact, the engineers supported the architects when the Architects' Act was passed by the legislature. It was only natural that, when the engineers sought similar legislation, the architects should be behind them. The only flies in this idyllic ointment seem to be the occasional importation of foreign architects for no justifiable reason that I could see, and a certain casualness about registering on the part of members of the RAIC coming into New Brunswick. These latter can, and are, dealt with by the appropriate disciplinary committee, but as I hope I have indicated earlier, the architects of New Brunswick are gentlemen who expect outside architects to follow the same code of ethics as themselves. It is distasteful to them to go to law in matters affecting the integrity and dignity of the profession.

I would only embarrass my hosts if I were to say anything about the hospitality of the St. John architects, but there were occasions that will always remain in my memory. Outstanding, was lunch at the Union Club with Mr Wallace Alward. It may be evidence of a snobbish streak in me that my first judgment of a club is the soap in the washroom. It must be Pears, and in that I was not disappointed in the Union Club. My genial companion at lunch (not Col. Alward) informed me that he had sat at the same table since 1923. The building was built in 1877 and the architect was John C. T. McKean.

In my room at night, I happened to invite half a dozen architects, all of whom turned out to be sailors. It was anything but a ribald audience that, well after midnight, heard the member from Fredericton tell the story of how, as navigating officer he took a trawler to Murmansk with a frozen compass and only a National Geographic map to guide him in the most dangerous waters that the last war produced. If ever I am invited to St. John, I hope to hear that story again.

Mr J. K. Gillies is a most able photographer whose handiwork ranges all the way from babies to buildings. It seems grossly unfair, as a reward for such generous hospitality, that I should put his promise in print to provide the *Journal* with photographs of several historic buildings of great beauty. It would be stretching things a bit far to ask him to include several factories and schools of recent vintage which I saw on a long trip with Mr Stanley Emmerson. These await a photographer. The architects concerned will, I am sure, come up with something because several are well worth illustrating. We expect a good deal of activity in New Brunswick so far as the *Journal* is concerned, and I assured Mr Mott that the approval of a building by a local committee was a guarantee of acceptance by the Editorial Board in Toronto. I am happy to go on record in that regard, and, of course, the same assurance applies to all editorial committees of the *Journal*.

E.R.A.

BRITISH COLUMBIA

Some two years ago, at the request of the Planning Department, a Design Panel was created by City Council in Vancouver. Its membership consists of three members of the AIBC, an independent Engineer, the City Building Inspector, and various officers of the City Planning Department. Mr Gerald Sutton Brown, the City Planner, is Chairman.

The purpose of this Panel is to review proposals for buildings that appear to adversely affect the amenities of the district for which they are intended. These may be referred by the Technical Planning Board, the Building Department, the Planning Department, or by City Council.

Zoning or Building By-law deficiencies are not the responsibility of the Panel. The main concern is with the character of the proposed building — with emphasis on design, materials and finish. Both owners and architects are made aware that machinery exists to check developers who fail to recognize their civic responsibilities.

The record to date is interesting to review. The Panel has been pleased to receive the willing co-operation of the architectural profession. Individual architects have frequently been invited to meet the Panel on particular buildings. The purpose is to strengthen the hand of any architect or designer who wishes to create a good building.

This experiment in organization appears to find general favour. It is not proposed to appoint alternates for each architectural delegate, so that the efficiency of the Panel may continue at a high level.

H. N. Semmens, Vancouver

ONTARIO

The area known to weather forecasters as "Lower Lake and Eastern Ontario" is changing at an accelerated pace from quiet towns and small cities with a lovely back-drop of mixed farming and vacation spots, to an industrial area with the concurrent increase of population and accompanying problems. The new Bethlehem Steel Dock for transshipping of iron ore from the Marmora mine is located at Picton on a bluff almost 100 feet above the water line, providing gravity feed out of rock-hewn bins into lake carriers. Adjacent to this is the new Lake Ontario Portland Cement plant, sitting on enough limestone to make cement for a century, which cement is also gravity-fed out of the plant into lake or ocean bulk-carriers at a dock having a depth of water sufficient for the largest ships. Another industry is seriously considering the possibility of locating near Picton, and if this materializes, permanent employment will be given to 200-400 persons.

These changes at Picton, speeded up somewhat by the St. Lawrence Seaway development, are characteristic of our area and in many ways are very desirable. The attending problem of perimeter development of our towns, frequently taking the form of ribbons of sub-standard dwellings flanking the highways in an uncontrolled manner, is not so desirable. A considerable stir seen in the annexation of these surrounding areas, as well as an increase in zoning activity in rural areas, are in some cases beginning to control suburban spread to some degree at least, bringing us to our next local problem — the very elementary one of sewage disposal.

The Bay of Quinte is an arm of Lake Ontario running almost the entire distance from Kingston to Trenton, having a length of about fifty miles. The Bay is a paradise for yachting and vacationing, and at the same time it receives the untreated sewage of most of the municipalities on its shores. Paradise is almost lost, but many of these towns, populated by a total of about sixty thousand persons, are now preparing to provide sewage treatment plants, and soon we may see the ban lifted on bathing along our shores.

A happier picture is seen a little farther north, in the Bancroft area. Here the discovery of uranium in many locations has brought several mines into production and some townsite development has taken place. Considerable areas which had seemed suitable only for forestry operations are now producing valuable ore, and the prospectors and promoters are still at work on other ore bodies.

So, while you may picture a figure striding over our hills, hammer in hand, he is not an iconoclast, smashing down the way of life that has developed here in a century and a half; rather, he is a prospector, bringing out of those hills the wealth hidden from time immemorial. We are working to assure that some of this wealth remains in the area to be used in the provision of the amenities of our century, amenities not only of utilities but also of physical environment.

William A. Watson, Belleville

COMPETITION

The RAIC has received word from the American Institute of Architects that the Mastic Tile Corporation of America has announced an annual design competition with \$25,000 in prizes "To stimulate a major contribution to better living for the middle income family".

The program involves the design and planning of middle income, private housing for a specific 160-acre site that has been selected as typical of areas needing development.

Eligible to compete are registered architects in the U.S. and Canada, architectural assistants to registered architects, students of schools which are members or associate members of ACSA as of 1958-59, and graduates of such schools.

A grand prize of \$10,000 with second and third prizes of \$5,000 and \$3,000, and merit awards of \$250 are offered. In addition, there are awards for undergraduate students only, of a \$2,500 first prize, \$1,500 and \$1,000 second and third prizes, and \$250 merit awards.

Approved by the AIA's Committee on Competitions, the Mastic Tile Corporation's competition has as its Professional Advisor, A. Gordon Lorimer of New York. Jurors will be Dean Pietro Belluschi of MIT; the chairman of the AIA's Committee on the Homebuilding Industry, Edward H. Fickett of Los Angeles; George Fred Keck, Chicago; Reginald Roberts, San Antonio; and Joseph H. Orendorff, Special Assistant to the Administrator, H.H.F.A.

Closing date for competition is June 30, 1959. Entrants are requested to register prior to May 15, 1959. Copies of the program and entry forms are available from Mastic Tile Corporation of America, P.O. Box 128, Vails Gate, N.Y.

PARTNERSHIP

Howard D. Chapman is pleased to announce that he is taking into partnership Mr Leonard Hurst. Henceforth the practice will be carried on under the name of Chapman and Hurst, at 61 Avenue Road, Toronto.

REQUEST FOR BOOKS

The *Journal* wonders if its readers have any copies of Banister Fletcher's "History of Architecture on the Comparative Method" with which they would be willing to part.

Architectural students taking history courses at university still find this old chestnut to be the basic reference work, but have to pay a tremendous price to get it new.

If you have a copy and would be willing to sell it for five dollars, would you please drop a note to the *Journal* and tell us. If you have a copy and would be willing to donate it, would you please send it to the *Journal* office and it will be forwarded to a student.

EMPLOYMENT

An experienced architectural specifications writer is required for a permanent position. Salary would be commensurate with experience and fringe benefits are available from the firm. Apply to Green Blankstein Russell and Associates, 222 Osborne Street, North, Winnipeg 1, Manitoba.

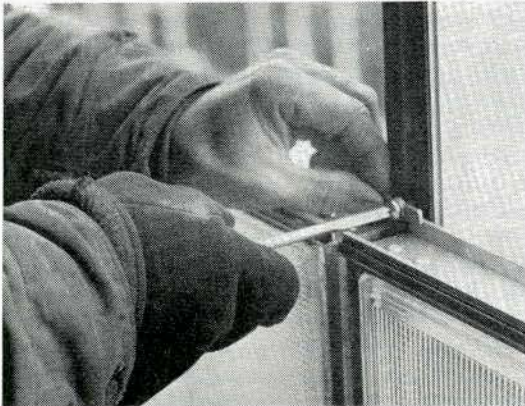
The Department of Architectural Technology, Ryerson Institute, requires an instructor in architectural subjects for permanent staff. Applicants must be members of the Royal Architectural Institute of Canada, with a minimum of two years experience in Canada. Interested persons are asked to write immediately to: The Director, Department of Architectural Technology, Ryerson Institute of Technology, 50 Gould Street, Toronto, Ontario.

FACTS ABOUT GLASS

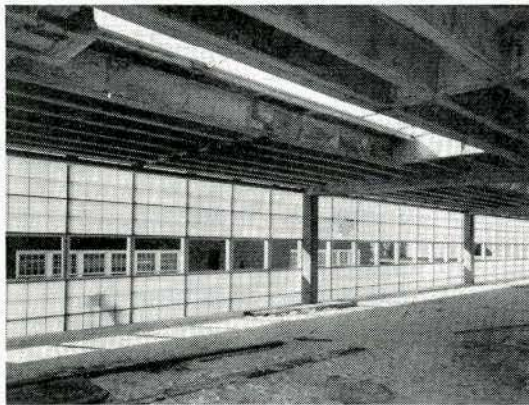
Vol. 7, No. 7

CURTAIN WALLS

Continued from Vol. 7, No. 6



Fastening panels to struts



Interior view showing curtain wall in place

CONSTRUCTION

Owens-Illinois Thinlite Curtain Wall System is designed for use on the four-foot or five-foot horizontal module. The perimeter is designed for interlocking into adjoining panels which are erected in vertical stacks and bolted to extruded aluminum structural struts.

Every effort is made to eliminate costly, on-the-job erection problems. Most Thinlite Curtain Wall accessories are extruded aluminum. Others are galvanized or stainless steel. All exposed parts are caustic etched and anodized. Shown at left is the stainless steel bolt and clip assembly used for attaching standard panels to aluminum struts. Extruded aluminum batten strips carry sponge Neoprene gaskets and self-locking nut and bolt assembly for easy attachment, after panels have been bolted in place. Snap-on moldings cover batten strip bolt heads and are part of the assembly.

Interior view showing Thinlite Curtain Wall System in place. Thinlite Solar-Selecting panels are fabricated with lightweight, two-inch thin hollow glass units which control light and solar heat by the use of patented solar-selecting prisms impressed on the inner surface. The panels are available in three colors as well as vista panels for vision, ceramic-faced panels for color, and other special types.

EFFICIENCY

By the use of the yellow panels on non-sun exposures, blue-green for severe sun exposure and soft white for general use, transmission of light and heat are strictly controlled.

The units contain a one inch air space and have an overall insulating value approximately equal to double glazing. This insulating quality makes the Thinlite Curtain Wall System a practical, economical and attractive new element in building design.

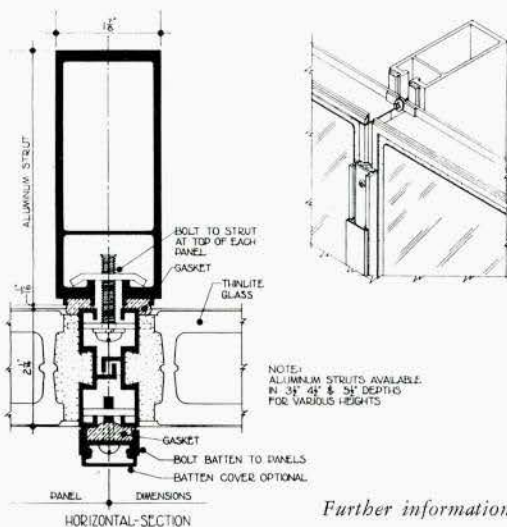
DURABILITY

In the experimental tests water at 70 pounds pressure plus an 80 m.p.h. air stream were played on individual panels as well as an entire wall. Temperature tests ranging from 40° F below 0° to 150° F above have been part of the testing program. The tests proved that Thinlite Curtain Wall System is a durable, water and air tight construction.

STRUT DETAILS

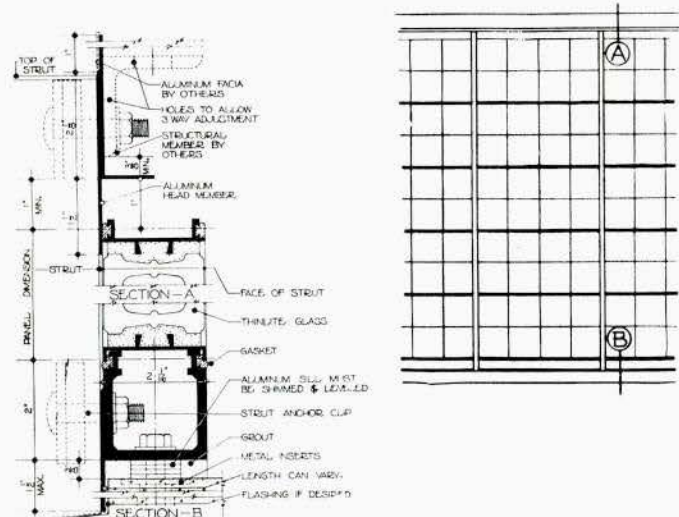
Horizontal Section

Assembly interlocks with strut; pulls panels against vertical gaskets



HEAD, SILL DETAIL

Gasketed batten strips are aluminum; screw into place



Further information may be obtained from the Technical Department of Pilkington Glass Limited.

PILKINGTON GLASS LIMITED

HEAD OFFICE 165 BLOOR ST. EAST, TORONTO

BRANCHES COAST TO COAST