

# RAIC JOURNAL

Serial No 394, Vol. 35, No 6 EDITORIAL 198

## ARTICLES

Arts and Crafts in the Queen Elizabeth Hotel, <i>Robert Ayre</i>	199
Tapiola Garden City, <i>K. G. Terriss</i>	207
Public Relations, <i>Robert R. Denny</i>	214
An Address to New Members of the Province of Quebec Association of Architects, <i>E. C. S. Cox</i>	218
Report of the OAA Committee on Housing Design	228

## ILLUSTRATIONS

Municipal Offices, Township of Scarborough, <i>Carter, Coleman &amp; Rankin</i>	221
Sudbury Motors, <i>H. W. O'Gorman</i>	225
Memorial Gardens, North Bay, <i>H. W. O'Gorman</i>	226
The Daily Nugget, North Bay, <i>H. W. O'Gorman</i>	227
Canadian Housing Design Council 1958 Awards	230
The Bituminous Coal Institute of Canada Steam Plant Competition	235

## AWARDS

Royal Gold Medal for 1958	203
Allied Arts Medal for 1958	216

## PROJECTS

Toronto Airport Terminal Buildings, <i>John B. Parkin Associates</i>	236
Administration Building for the Board of Education, York Township, <i>Venchiarutti &amp; Venchiarutti</i>	237
Restaurant for Vistarchi Building Corporation, Dorval, P.Q., <i>Affleck, Desbarats, Dimakopoulos</i>	237
Women's Athletic Building, Toronto, <i>Fleury, Arthur and Barclay</i>	237

NEWS FROM THE INSTITUTE 238

OBITUARY 238

INDEX TO JOURNAL ADVERTISERS 68

*The Institute does not hold itself responsible for the opinions  
expressed by contributors*

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA

### EDITORIAL BOARD

EARLE C. MORGAN (F), CHAIRMAN

ERIC R. ARTHUR (F), EDITOR

WM. S. GOULDING, ASSISTANT EDITOR

*J. D. Annett, Edmonton; F. Bruce Brown (F), Toronto; Howard D. Chapman, Toronto; P. A. R. Dickinson, Toronto; J. P. Dumaresq, Halifax; Ants Elken, Toronto; Robert C. Fairfield, Toronto; Henry Fliess, Toronto; D. C. Haldenby, Toronto; Douglas E. Kertland (F), Toronto; Tinos Kortes, Saskatoon; Donald Marshall, Winnipeg; H. Claire Mott (F), Saint John; Forsey Page (F), Toronto; S. M. Roscoe, Hamilton; Wm. J. Ryan, St. John's; E. J. Turcotte (F), Montreal; John H. Wade (F), Victoria; G. Everett Wilson, Toronto.*

J. F. SULLIVAN, PUBLISHER

*All correspondence should be addressed to the Editor*

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

Authorized as Second Class Mail, Post Office Department, Ottawa

# EDITORIAL

EVERY YEAR WHEN WE GET AN OPPORTUNITY to see the Ontario countryside, we are impressed alike by the beauty of nature and the destructiveness of man. So far as we know, Lord Byron never saw the Georgian Bay or Lake Simcoe, but when he wrote "Man marks the earth with ruin — his control stops with the shore . . ." he might well have been thinking of such places. Since Byron's day, we have succeeded in polluting even the waters, and neither fish nor humans are immune from the effects of raw sewage and industrial wastes that infect many of our streams and lakes. All this within fifty miles of Toronto. We often wonder why we tolerate such abuses when their elimination can be solved by government and by law. The reason may be that, as individuals, we are far from blameless in the pestilence we spread ourselves. The picnic party leaves its litter and garbage on the roadside, and on many of our beaches, as at the Canadian National Exhibition, litter would seem to be inseparable from pleasure and relaxation. In these matters, we do not differ from citizens of Great Britain or the United States.

We are puzzled that Byron of all people should have been so conscious of the ruin spread by man. He was not the kind of person to eat fish and chips at Brighton or at Margate and neither Coney Island nor Wasaga Beach would have attracted him. His experience was of Italian lakes in most of which the skill of man has joined with nature to make a shore line of extraordinary beauty. A few years ago we visited some of the Swiss and Italian lakes, and we still think of them with pleasure and amazement. The ferry on which we travelled kept close to the wooded and flowering banks, and centuries old houses dwelt without any feeling of incongruity with modern houses in white or bright pink stucco. On landing, we found commercial premises strictly controlled yet easily accessible. The shops were doing a good business, but they flaunted no inappropriate signs. In short, good manners, both architectural and human pervaded the whole scene. We also saw beaches covered with happy adults and romping children, and no litter was apparent. How this magic is accomplished we had no time to find out. Perhaps some reader of this Journal in Canada, a former native of those Edens, will write and tell us whether the holiday places of Switzerland and Italy are controlled by government, by citizen committees or by the innate good taste of the local people. If it is the last, it is an attitude of good manners on the part of the citizens that casts its spell even over the tourist visitors, and that in itself is surely a form of magic.

We have preserved the beauty of the countryside on our great highways, perhaps because everyone is in motion and right of ways on the flanks put business premises or shacks at an uneconomic distance from the travelling public. Even so, one of our favorite drives through the Niagara Peninsula, is more depressing than exhilarating. A new feature of what was once a continuous garden, is the succession of dying and neglected vineyards and peach orchards that await, we were told, the bulldozer of the industrial or the residential developer. We are pleased to know that the Provincial Government is interested in this problem not so much of course as it affects beauty, but as the disappearance of the vineyards affects that very important industry, the wine industry. We have written of Ontario, but we very much fear that what is happening here is no less true of the rest of Canada. England has its Society for the Preservation of Rural England, and architects have always been among its most influential members. Such a group of citizens is badly needed here, and we for one would be most happy to support it.

CHAQUE ANNÉE, LORSQUE NOUS AVONS L'OCCASION de parcourir la campagne ontarienne, nous sommes émus à la fois par la beauté des paysages et par la dévastation que cause l'homme. Pour autant que nous le sachions, Lord Byron n'a jamais vu la baie Georgienne ni le lac Simcoe, mais c'est à ces lieux qu'il aurait pu penser lorsqu'il a écrit que l'homme répand la désolation par toute la terre et que son empire funeste n'est arrêté que par les flots. Depuis l'époque de Byron nous avons réussi à souiller même les flots, et ni les poissons ni l'homme n'échappent aux effets des eaux d'égout ménagères et industrielles qui corrompent tant de nos ruisseaux et de nos lacs. Et ceci se passe dans un rayon de cinquante milles de Toronto. Nous nous demandons souvent pourquoi nous tolérons de tels abus alors que le gouvernement pourrait, en légiférant, les faire disparaître. La raison en est peut-être que notre conduite à chacun de nous n'est pas irréprochable et que nous contribuons nous-mêmes à la propagation du fléau. Les voyageurs abandonnent le long de nos routes les papiers et autres saletés de leurs pique-niques, et sur plusieurs de nos plages, tout comme à l'Exposition nationale du Canada, la saleté semble inséparable du plaisir et du délassément. Sur ce point, nous ne sommes pas différents des citoyens de la Grande-Bretagne ou des Etats-Unis.

Nous nous étonnons de voir que Byron ait été aussi impressionné par la destruction causée par ses semblables. Il n'était pourtant pas homme à manger du poisson et des frites à Brighton ou à Margate, et il n'aurait éprouvé aucun attrait pour Coney Island ou Wasaga Beach. Ce qu'il connaissait bien, c'était les lacs d'Italie où la main de l'homme s'est alliée à la nature pour créer des rives d'une féérique beauté. Il y a quelques années, nous visitâmes quelques-uns des lacs de Suisse et d'Italie: nous en conservons encore un souvenir chargé de plaisir et d'étonnement. Le bateau à bord duquel nous étions monté longeait les rives tantôt boisées, tantôt couvertes de fleurs, où voisinaient en parfaite harmonie des demeures centenaires et des villas modernes de stuc blanc ou rose clair. En mettant pied à terre, nous avons constaté que les établissements commerciaux étaient soumis à des règlements sévères mais qu'on y avait accès facilement. Les magasins faisaient de bonnes affaires, mais ils n'étaient pas d'affiches inconvenantes. Bref, du bon goût tant dans l'architecture des bâtiments que dans le comportement des personnes, voilà l'impression que créait toute la scène. Nous avons vu aussi des plages où des foules de grandes personnes et d'enfants se délassaient et s'ébattaient; pourtant, ces plages nous ont paru propres. Quel est le secret de ce phénomène magique? Nous n'avons pas eu le temps de le découvrir. Peut-être se trouvera-t-il au Canada un lecteur de notre Journal, ancien habitant de ces paradis terrestres, pour nous écrire et nous dire si les centres de villégiature de Suisse et d'Italie sont administrés par l'Etat ou par des comités de citoyens, ou s'ils ne relèvent que du bon goût inné des gens de l'endroit. Si c'est cette dernière réponse qui est la bonne, elle révèle, chez les gens de ces pays de bonnes manières dont même le touriste subit la bienfaisante influence; et c'est là sûrement un genre de magie!

Nous avons su conserver la beauté des paysages que traversent nos grandes routes; la raison en est peut-être que tout le monde les parcourt rapidement et que les droits de passage qui bordent ces routes interdisent la construction de taudis et empêchent les entreprises commerciales de s'établir à une distance économiquement avantageuse du public voyageur. Cependant, une de nos promenades favorites dans la péninsule de Niagara nous inspire aujourd'hui plus de tristesse que de joie. Une région qui était un véritable jardin, il y a quelques années, nous offre maintenant une suite de vignobles à l'abandon et de vergers mourants qui attendent, nous dit-on, le bulldozer des entrepreneurs en construction domiciliaire ou industrielle. Nous avons appris avec plaisir que le gouvernement de l'Ontario s'intéressait à ce problème, non pas tant, sans doute, du point de vue de l'esthétique que de celui d'une industrie très importante menacée par la disparition des vignobles: l'industrie du vin. Nous avons parlé de l'Ontario mais nous craignons fort que ce qui se produit ici ne se rencontre également partout au Canada. L'Angleterre possède une Société pour la conservation de la campagne anglaise, qui a toujours compté des architectes parmi ses membres les plus influents. Nous avons grandement besoin d'une société de ce genre ici, et personnellement, nous serions très heureux de lui prêter notre appui.

# ARTS AND CRAFTS IN THE QUEEN ELIZABETH HOTEL

BY ROBERT AYRE

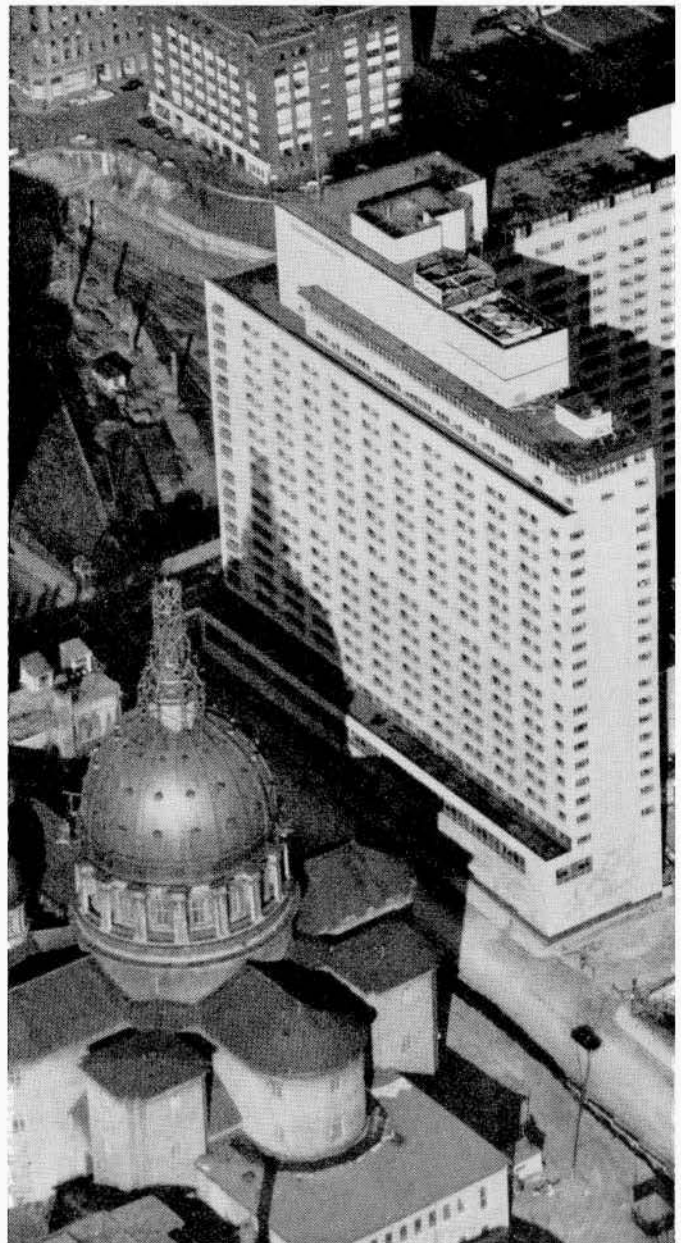
*The consultants in interior decorating worked closely with the architects for the building. Joseph Huston of New York was appointed consultant on interior decoration and was responsible for the public rooms. Lamartine & Beaulac of Montreal were engaged to carry out details of decoration and furnishing. The July Journal will deal specifically with the building. This article is published with the kind permission of Canadian Art and of the author.*

THE QUEEN ELIZABETH was designed as a commercial hotel, primarily to accommodate visitors coming to Montreal in large numbers as delegates to conventions, and nothing was considered more important than efficiency in carrying out its functions. The building was conceived in modern terms, a machine for living in, for being fed and entertained in, for meeting in, either in small groups or great assemblies, for visiting trade exhibits. As architecture it is a frank statement of purpose, a straight up and down L-shaped steel skeleton, clothed in concrete and white Queenston stone, carrying no excess weight of adornment or waste space.

When the new wing was added to the Macdonald Hotel in Edmonton a few years ago, the Canadian National Railways met with some criticism. This came from the romantic-minded who thought that it clashed with the *château* style of the older building. The more rational, while they might not repudiate an edifice like the Chateau Laurier in the capital city, would be more likely to wonder how it came about that French *châteaux*, with their pinnacles and snow-catching gables and cornices, ever came to be erected on the wide and windswept Canadian plains in the first place. The architects of the newer generation were conscious of the anomaly, as well as of cost, and determined not to perpetuate an expensive and unsuitable style. There was no question, in building the Queen Elizabeth, of conforming to the style of the neighbouring Basilica with its dome or the imperial mass of the Sun Life Building. The hotel is part of a plan and belongs to the future, not to the past, to the skyscrapers of Place Ville-Marie, which ambitious project is already being called the "Rockefeller Centre of Canada."

Nevertheless, and apart altogether from any desire to placate the intransigents who demanded that the hotel be called *Maisonneuve*, there was a desire on the part of the railway executive to capitalize wherever possible on the French aspect of the city where it was to stand. This was not only as a compliment to the people of Quebec but as a contribution to *tourisme*. In its advertising in the United States, the *Province de Québec* always uses the French accent, and the Canadian National, bilingual even in its timetables, recognizes the appeal to visitors in whatever makes Montreal different from Kansas City. In planning the Queen Elizabeth, the problem was how to make Americans feel at home and at the same time enjoy being in a strange land, how to achieve a French character without compromising the accepted standards of a metropolitan hotel in comfort and convenience.

The question was, what is the Quebec character and how can it be made manifest in a modern hotel building?



To assist the architects and the management to find the answer, the president of the railway, Donald Gordon, appointed an advisory committee on decoration consisting of Wilfrid Gagnon, C.B.E., a director of the company, as chairman; Mme Georges P. Vanier, wife of the former Canadian Ambassador to France; Dr Jean-Marie Gauvreau, founder and director of the Ecole du Meuble, the provincial school of applied arts in Montreal; Dr Paul Gouin, technical adviser on matters of art to the executive council of the Province of Quebec and president of the Conseil de Vie Française; A. L. Sauviat, assistant director of public relations of the railway, who is known in the field of industrial art; and the author of this article.



Detail of stained-glass window  
designed and executed by Marius  
Plamondon



Albert Cloutier painting one of the panels of  
his mural in the main dining-room of the hotel



The advisory committee was asked to exchange views with the architects and designers on the cultural background of Quebec, to advise on artists and craftsmen as well as on decorative themes, and to make a critical appraisal of designs for the public rooms of the hotel in the light of the intention to bring about an atmosphere that would be Canadian, with an emphasis on the individuality of Montreal and Quebec.

It was quickly agreed that there was no such thing as a French-Canadian style that could be adapted to a metropolitan hotel. The desired Quebec atmosphere would have to be achieved in details, by the use of handicrafts and references to the history of New France. The best approach seemed to be to find a central theme and an appropriate name for each area. For example, the fur trade, upon which the prosperity of Montreal was founded and which gave so much colour to its history, was commemorated in two rooms, the main cocktail lounge, known as *Les Voyageurs*, and the adjoining grill-room, the *Beaver Club*. The banquet rooms were named after the explorers Marquette, Jolliet, du Lhut (Duluth) and Mackenzie; the private dining-rooms after Quebec rivers, such as St Laurent, Saguenay, Richelieu, Gatineau, Matapedia and Peribonca, and the seven suites were given such names as Old Montreal, Legends of the St Lawrence and Old French Songs.

To carry out the themes in a variety of ways, at least a dozen Quebec artists and craftsmen, some of them working alone and others with assistants, were engaged, and a score more were represented by paintings, prints, enamels and other works of art. These do not include the designers and the workers involved in the manufacture of rugs, drapes, furniture, silverware and china.

The keynote is struck by a large, colourful wall-hanging designed by Jean Dallaire of Montreal and woven by Georges-Edouard Tremblay of Pointe au Pic. It represents Quebec in a double sense: the subject, in four separate squares, is the story of Montreal, from the Indian village of Hochelaga, which Jacques Cartier knew more than four centuries ago, to the metropolis of today; and the method of weaving is the traditional hooking used by the Quebec farmers' wives in making rugs for their painted floors. This hanging, which is 19½ feet long by 5 feet wide, is recessed in the black marble wall of the lobby, facing the main entrance to the hotel. Within the lobby, a painted plaster frieze simulating another Quebec handicraft the *catalogne*, stretches the length of the reservations counter on the wall above, and the floor coverings are adaptations of ancient hooked-rug patterns.



For the cocktail lounge, Les Voyageurs, the *maitre-verrier* Marius Plamondon designed a stained-glass mural in collaboration with the painter Benoit East and completed the project in his Sillery workshop with the assistance of East and two young glass-workers, Olivier Ferland and Aristide Gagnon. The mural – since it will not be illuminated by outside light, it cannot properly be called a window – is approximately 60 feet by 3 feet. The subject, carried out in an evocative rather than literal style, is Montreal of a century and a half ago, when the fur trade was flourishing. A simplified map of the North-West indicates the source of much of Montreal's wealth and at the other end of the panel Plamondon has adapted the crest of the North West Company. Fur traders are shown bargaining with the Indians, bringing back pelts and, home from the wilderness, enjoying their convivial Beaver Club dinners. The membership of the Beaver Club, founded in 1785 and disbanded in 1824, after the North West Company was merged with the Hudson's Bay Company, was limited to traders who had wintered in the North-West. After a banquet, it was the custom to let off steam with a mock canoe trip. Sitting on the floor, the members paddled an imaginary canoe, with swords, canes and pokers for paddles, and lustily sang the songs of the *voyageurs*. One of these scenes has been suggested in the stained glass.

The memory of the club is also perpetuated in the brass replicas of members' medals, set into the laminated table tops in this room. These are 6 inches in diameter and on each is etched the member's name, together with a crude drawing of a crew of *voyageurs* in a canoe and the motto "Fortitude in Distress" and, on the reverse, the name of the club and the figure of a beaver gnawing a tree.

Eight figures of traders and trappers carved in the round out of butternut are placed in the lounge. They are 20 inches tall and are the work of Alphonse Paré of Rivière aux Chiens, near Ste Anne de Beaupré, who also carved the large pine panel in the grill-room, the Beaver Club. In the centre of this panel, which is 14 by 7 feet, Paré represents Beaver Hall, the residence of Joseph Frobisher, which was the centre of hospitality in Montreal at the close of the eighteenth century. The Beaver Club itself did not have a building, but held its meetings and banquets at the taverns and coffee-houses that offered the best refreshment. Around the central panel, which is 5 by 3 feet, there are 22 smaller panels depicting, in Paré's semi-primitive style, fur-bearing animals, from the all-important beaver to the polar bear.

Jean-Pierre Boivin of St Hyacinthe is another woodcarver represented in the hotel. His pine panel, not solid like Paré's but cut through in places to let the air in and emphasize the outlines of his rhythmic figures, is 10 by 4 feet. The subject is *Veillée de chez nous*. The central group of figures consists of eight young dancers and the musicians on the right, close to the stove with its over-arching pipe are balanced, on the left, by *grandpère* clapping his hands and *grandmère* rocking in rhythm.

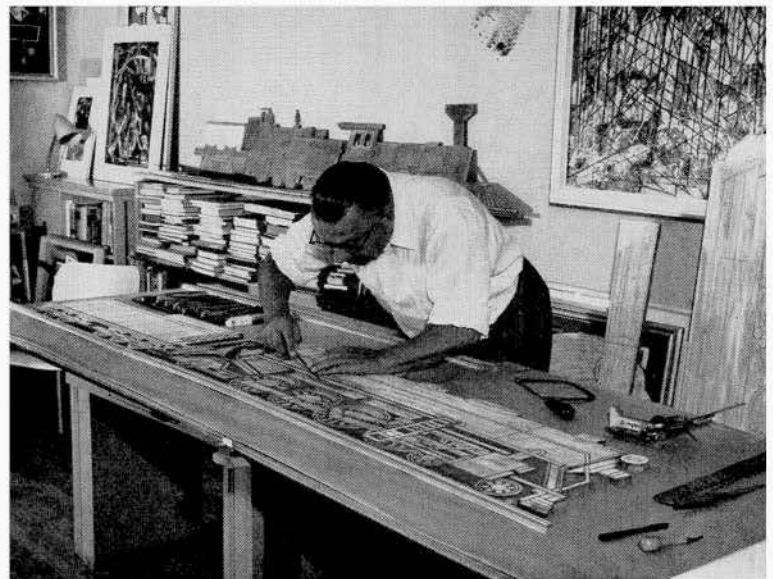
The main dining-room or supper club, Salle Bonaventure, has been decorated in the Louis XVI style, to indicate the link between France and New France, but chiefly for the sake of elegance. Those who favoured a contemporary treatment were overruled by tradition and the practical considerations of hotel operation. The suggestion of a mural was met by the argument that murals were not desirable in hotel dining-rooms because they were likely to be overwhelming, competing with the diners, and costly to maintain and replace. The arguments were not convincing to some members of the advisory committee, who might agree that the Sert Room in the Waldorf-Astoria was stunned by the weight of history and allegory but who could see the possibilities of other concepts.

The scheme finally approved as suitable was the eighteenth-century *décor*, with a series of trophy panels, designed and executed by Albert Cloutier. There are four main panels, approximately 11 by 7 feet, each flanked by two supplementary decorations, making 12 in all. The theme is *joie de vivre* and the four subjects, music, handicrafts, the culinary arts and the life of the outdoors in Quebec. Keying his colour to the temper of the room, Cloutier has introduced into his graceful compositions a number of local details, such as the spinning-wheel, the *ceinture fléchée*, the Breton pipe, or *cornemuse*, examples of antique Quebec silver utensils in the Chateau de Ramezay collection and a soup tureen from the old Cap Rouge potteries, with the blueberry design that was copied by Wedgwood.

For the station-level bar and cocktail lounge, Fritz Brandtner was commissioned to provide five carved linoleum panels representing locomotives in the history of the CNR, from the Dorchester, which hauled the first passenger train of the Champlain & St Lawrence Railway in 1836, to a diesel at the head of the Super-Continental. The latter is the longest, 12 feet, and the others vary in size from 4 feet to about twice that length. The linoleum, carved with great precision, painted and gilded, is mounted on plywood.



Olivier Ferland, assistant to Marius Plamondon at work on the stained-glass mural showing scenes from the history of Montreal



Fritz Brandtner carving one of his five linoleum panels depicting some of the locomotives used by the CNR since 1836

Claude Vermette, ceramist of Ste Adèle, who has almost created a new style in Quebec architecture in recent years with his ceramic tiles, notably in such buildings as Notre-Dame de La Salette in Montreal, has decorated the Coffee House with a frieze approximately 35 by 4 feet, enclosed in a brass frame. The tiles are arranged in an abstract colour scheme. Vermette's tiles have been incorporated in other parts of the hotel, including the canopy of the free-standing fireplace in Le Panorama, the cocktail lounge on the twenty-first floor.

The eight white bronze elevator doors in the main lobby bear, in nickel-silver alloy, the crests of men prominent in the early history of Quebec: Jacques Cartier, discoverer of Canada; Paul de Chomedey, Sieur de Maisonneuve, founder of Montreal; François de Montmorency-Laval, first Bishop of Quebec and founder of Laval University; Rene-Robert Cavelier de La Salle, explorer and discoverer of the mouth of the Mississippi; Antoine de La Mothe Cadillac, founder of Detroit and Governor of Louisiana; Louis-Joseph, Marquis de Montcalm; General James Wolfe, and Hon. James McGill, fur trader and founder of McGill University. Dr Victor Morin, the distinguished Montreal antiquarian, now in his nineties, who has been president of the Antiquarian and Numismatic Society for thirty years, assisted in the research and the moulds were made by Julien Hébert, sculptor and industrial designer, working in plastic, masonite, wood and plastic wood.

A number of oil paintings and water colours, as well as etchings, were purchased for the special suites. These, intended to illustrate the themes of old Montreal, Quebec City, Gaspé, the Saguenay, and so on, are the work of such Quebec artists as Marc-Aurèle Fortin, Henri Hébert, René Richard, Edwin Holgate, Henri Beaulac and Simone Hudon.

In providing pictures for the guest rooms, the hotel departed from the usual practice of buying in wholesale lots, treating pictures like tableware, towels and other supplies and furnishings. Fourteen artists, instead, were commissioned to produce original prints. Beyond the stipulation that they use Quebec subjects and that they bear in mind size and colour schemes — there are six — the artists were given a free hand. Each print is

in an edition of 100 and the surplus after the rooms have been furnished will be sold to guests of the hotel and others who wish to have them.

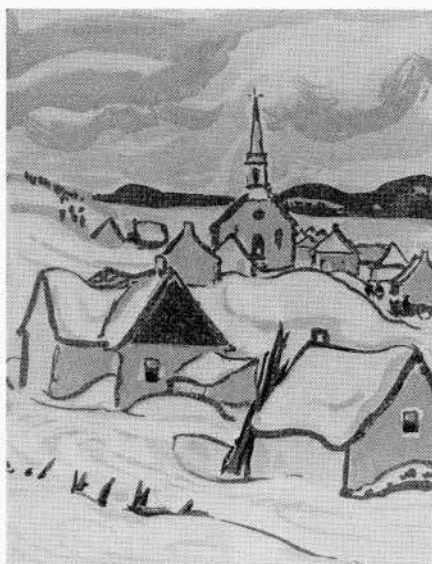
As might be expected from such a project, the silk screens, lithographs and wood-block prints are for the most part conventional. Frances Anne Johnston's silk-screen flower-pieces and Gert Lamartine's views of Notre-Dame des Victoires and the old Pierrot Cafe in Quebec are the sort of thing you might expect to find in an hotel bedroom. There is more adventure in Ghitta Caiserman's colour lithographs, her *Children Playing* and the two *Spruce Grove* compositions, the nearest thing to abstractions in the collection.

The others fall between these two ends of the scale. Robert Pilot is represented by a silk-screen reproduction of one of his oil paintings, *Flooded Streets, the Ramparts, Quebec*; A. Y. Jackson by three Laurentian landscapes typical of his rolling rhythms; Edwin Holgate by an austere mountain composition and Lorne Bouchard by views of Baie St Paul, the Jacques Cartier Bridge in Montreal and the Quebec ferry. These are all silk-screen reproductions. So are Fred Taylor's *Montreal Streets* and his *Dominion Square with the Basilica* (still known to most people as St James Cathedral) dim in the snowlight, as well as Albert Cloutier's *Boiling Maple Sap and Making Soap*. In their lithographs, Franklin Arbuckle casts a romantic eye on history, with an old windmill at Longueuil, reconstructs Jacques Cartier's ship and looks down on an old Quebec street through an iron grille, and Harold Beament brings in Quebec's farthest north with a decorative treatment of Eskimos. K. Primavesi contributes a European and slightly naïve view of Montreal from the Mount Royal lookout in a wood-block print, and Peter Whalley, two stylized Laurentian landscapes. In the opinion of this reviewer, the most satisfactory prints in the series are André Biéler's wood-blocks, *La toilette du samedi* and *Après les vèpres*.

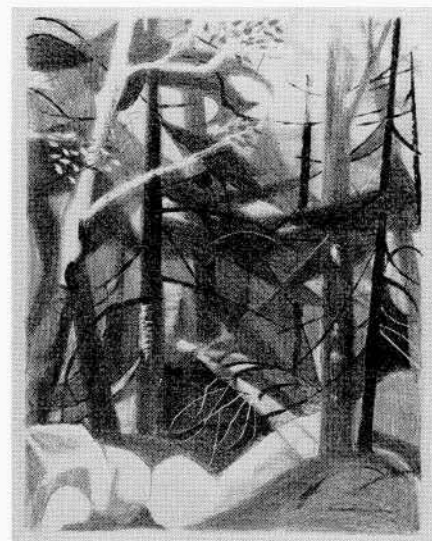
For some of the rooms, as a variation, ceramic plaques by Henri Beaulac of French-Canadian folk-dancers and by M. Stary of Indian designs and wood sculptures of fish and birds by Leo Gervais are used.



FRANKLIN ARBUCKLE  
*Street Scene Through Grille*  
Lithograph



A. Y. JACKSON  
*St Fidèle*  
Silk-screen reproduction



GHITTA CAISERMAN  
*Spruce Grove*  
Colour lithograph



# ROYAL GOLD MEDAL FOR 1958

ROBERT SCHOFIELD MORRIS, FRAIC



Mr. Morris receives his medal from Mr. Kenneth Cross, President of the RIBA

**PRESENTATION OF THE ROYAL GOLD MEDAL** for 1958 to Robert Schofield Morris at the RIBA on 15 April. The President, Mr Kenneth M. B. Cross, in the Chair.

**THE PRESIDENT:** We have come here tonight to honour one of Canada's leading architects and one of the most charming and unassuming of men. Mr R. Schofield Morris is a past President of the Royal Architectural Institute of Canada, he is a Fellow of this Institute and an honorary Fellow of the American Institute of Architects. He represented the Royal Canadian Institute at the Coronation in 1953 when he also attended our Conference at Canterbury. In 1954 Mr Morris was elected an Associate of the Royal Canadian Academy.

For some 22 years Morris has served his profession faithfully and well, having been chairman of many important committees dealing with professional relations, the structure of

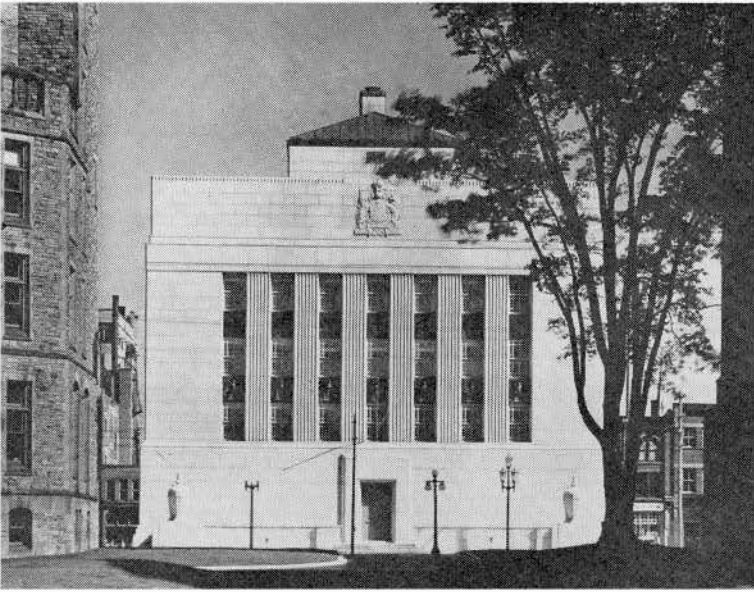
the profession, and education. During his presidency of the Royal Architectural Institute of Canada the Institute was re-organised, new Bye-laws were approved, and the new Act was submitted to Parliament and approved in 1954.

Whilst visiting us Bill Morris is to continue his discussions started during my visit to Canada last year concerning the proposals of the RIBA for closer collaboration between the two Institutes particularly in regard to education and architectural qualification.

It has been stated in the Canadian Press that this award is an honour to Canada and to Canadian architects, and I am delighted that this should be so. It will give me the greatest pleasure to make the presentation.

I now call upon Mr S. D. Pierce, O.B.E., Deputy High Commissioner for Canada, to speak.





Bank of Canada, Ottawa

DAVIS STUDIO



Military Component, Canadian Embassy, Washington

WARNER PHOTOGRAPHIC LTD.



Crown Life Insurance Company, Toronto

**MR S. D. PIERCE:** The High Commissioner, Mr Drew, has asked me to tell you how much he regrets that he could not be here today. He is in Geneva as Head of the Canadian Delegation for a Conference on the Law of the Sea, and as you have probably gathered from the papers, the Conference is at a critical stage of its work, and it was not possible for him to get away.

As the President has said, Canada does regard this occasion as a great honour, and Mr Drew has asked me to say how grateful and how proud Canadians are that Her Majesty the Queen has been graciously pleased to award the RIBA Royal Gold Medal this year to a Canadian.

Mr Drew, who knows Mr Morris well, has asked me to give him his warmest personal congratulations and best wishes.

Today's ceremony is not only gratifying for a Canadian, but also for the whole Commonwealth. This attitude by a British institution of extending its interests to embrace the whole Commonwealth—an attitude so tangibly expressed to today's award to Mr Morris—is one of the finest examples of one of the happiest aspects of the Commonwealth relationship. What an encouragement to Commonwealth architects today's ceremony must be! I always like to think there is a good deal of fine modern architecture in the countries of the Commonwealth, but it needs a recognition of this sort to make us fully aware of it. Commonwealth architects, by a ceremony such as today's, are made aware that their work is of interest not only to their own immediate community, but to a far greater audience.

But I do not suppose we can expect this sort of thing to happen every year! What a difficult job it must be to make an award of this kind, even if you limit yourself to Britain, and more so when you embrace the Commonwealth. How difficult, particularly, for an Association of Architects, because as one reads about their activities, and about the discussions over the forecourt of St. Paul's, over the lamp-posts in front of Mr Matthews' house, and about the attempts of various Commonwealth governments to improve the appearance of Trafalgar Square, one is led to conclude that architects are not exactly noted for their readiness to agree amongst themselves on matters of controversy.

Still, in the ten years of this award, you have managed to make the award year by year; you have once before honoured a Canadian, and once honoured an Australian. So it is our happy pleasure today to be able to thank the men who recommended the award, to congratulate the man who is receiving it, and to hope that the future may again offer us this same happy conjunction of Commonwealth achievement, so signally recognised by this illustrious Institute. Thank you.

**THE PRESIDENT:** I now call upon Sir Hugh Casson, M.A., R.D.I. (F), to speak.

**SIR HUGH CASSON:** My tribute is a personal one. May I say first of all how honoured and pleased I am to join my colleagues in their words of welcome and congratulation to Mr Robert Schofield Morris. Prize-days for the distinguished and deserving are always pleasant and rare occasions: often they come too late in the life of the recipient to be fully enjoyed, and sometimes it seems it is a race between the prize-giver and the undertaker. This, happily, is not the situation tonight. Bill Morris is a mere chicken of 60, and has many years ahead of him of active practice (and I hope lots of curling, too) in which to enjoy the honour that he receives this evening.

I have attended most of these ceremonies in recent years, and I have always thought how odd it must be, as an on-the-brink gold medallist, to sit in cold blood and listen to what must at times sound suspiciously like an obituary. Like all architects, of course, I adore praise and am irked by criticism, but there are times, I feel, when even those medallists most susceptible to praise — and I could name one or two — must sometimes secretly wonder whether those present are in fact talking about somebody else. After all, you have only to read such notices daily in *The Times* — column after column of sterling character, unswerving loyalty, sparkling wit, incisive intellect, ceaseless industry, outstanding courage, etc.—to won-

der where among these paragons are all the people that one knows. The trouble, I suppose, lies largely in the failure of words. Words, Rose Macaulay has said, like water, run downhill and end in a shallow meaningless puddle. To describe a man as a good architect has become the most perfunctory of tributes. To say he is imaginative means he has to be watched on costs. To say he is reliable means he is an insensitive clod. To say he is unusually successful will land you in the libel courts; but to say he is eminent — that, ladies and gentlemen, is to screw him down for ever, and stamp upon his grave. These difficult tasks, then, I leave for other and more practised voices than mine. I wish to say only a very few words, if I may, about what is sometimes described on the back of motor cars as 'Another Morris'.

Six years or so ago I had the privilege of attending by invitation the RAIC Conference in Toronto. Bill Morris was at that time the President, which was nice if arduous for him, but he was also, which was nice and far from arduous for me, my host. This is the first, and perhaps on so formal an occasion not the most suitable, opportunity I have had since of expressing my thanks to him, and through him to all his professional colleagues, for their warmth and hospitality. I know that gold medals are not given — though I am not sure they might not sometimes be given — for patience and courtesy, for integrity and modesty; but I cannot let the evening pass without reference to these personal qualities. Now I see I have already picked up the pen of the obituarist.

Of his buildings and his devoted and time-consuming work for the RAIC, others, I know, will speak with more authority and knowledge than I can. The list of the former is enough to make any architect's mouth water, the record of the latter enough to make any architect's heart sink in sympathy. But I feel only Bill Morris could have collected and satisfied a client called 'The Perfect Circle Co., Ltd.' — what could they make, and was the building round or square? Only Bill Morris, I feel equally sure, could have coped so patiently and clear-headedly with the difficult problems of a professional organisation almost knocked off its feet by a building boom, and trying to absorb without friction new members emigrating from Europe.

Well, my time is up: my tribute has been brief, but warmly felt. We are all delighted to see Bill Morris here. We congratulate him on his honour, and on his return to Canada in due course we hope he will remember this evening with as much pleasure as we shall.

**THE PRESIDENT:** I now call upon two Royal Gold Medallists, Sir Howard Robertson, M.C., A.R.A., S.A.D.G., and Sir Percy Thomas, O.B.E., Past Presidents, to escort Mr R. Schofield Morris to the platform.

(The President invested Mr R. Schofield Morris with the Royal Gold Medal.)

**MR R. SCHOFIELD MORRIS:** This is something to which, of course, I have been looking forward for some time, for two reasons: first, because it gives me an opportunity of meeting old acquaintances and speaking to you on the occasion itself; secondly, because I felt that now I might return from orbit and get down again to solid ground.

The receipt of the Royal Gold Medal makes me feel very old, and very young — very young, because I am joining a party of such distinguished people; also very small, because they are a group of architectural giants — very old, because such an occasion makes one look back on one's life, and wonder how in the world this ever happened to you. Being old, I will take the privilege of age to reminisce a little bit.

The first architect I ever remember meeting was Frank Darling, who was the first Canadian holder of the RIBA Royal Gold Medal. My father sent me to see him, to ask him whether I should become an architect. I do not remember what he said, but he must have been encouraging because within a few days I found myself copying a sheet which meant nothing to me at all, but which I remember now as being 'a Doric guard-house.'





Bank of Montreal, Toronto

Mr Darling was a very interesting man – a very worthy recipient of the Royal Gold Medal, a great gentleman, and a great architect. He was of the school of McKim, Meade and White and Carrere and Hastings. Some years later I found myself a very junior member of the staff of Carrere and Hastings, and I got to know Mr Hastings quite well because he had a habit of coming into the drafting room after five o'clock and talking to us young people there. He was a very charming man, with a face easily recollected; I can remember very well what he looked like, and I can almost picture the look of astonishment he might have had on his face if he saw me standing here now, and hear the words spoken here tonight. Mr Hastings was the Gold Medallist in 1922.

In 1954 I attended a meeting of your Council, sir, as Canadian representative; there was a luncheon before that meeting, at which Sir Arthur Stephenson spoke, as Gold Medallist of that year. He spoke from his heart on the subject of the Commonwealth. He also spoke as an Australian. I am here as a Canadian, and indeed that is the reason that I am here, and I would like to stand beside Sir Arthur to say that the strengthening of Commonwealth relations, the tightening of the bond between Commonwealth architects, is something which we feel very strongly about, and which we hope will increase.

We in Canada, I think, have been inclined to be a little bit self-sufficient, perhaps on account of our situation; we have not sought the help and inspiration of other countries to the extent which we should. I think that is a great handicap, and something which we should correct. But something has happened in the last few years: it started with the visit of Mr Graham Henderson, when he was President of the Royal Institute, when he came to visit us with Mrs Henderson and your Secretary. They travelled across the country, and made, I think, a very great contribution to the warm feeling that exists between the architects of my country and those of

Great Britain. They were followed by Sir Hugh Casson, who came out at very short notice, and went back too soon. You will not be surprised, however, to hear me say that Sir Hugh Casson made more friends in the shortest time than anyone I have ever known.

Then Mr Basil Spence came out, and he again did a great job in promoting the very good feeling between architects in Canada and those in this country; and of course, to cap it all, your beloved President, Mr Kenneth Cross, visited us last year, and he spoke to us about this objective of closer collaboration which now is very important in everybody's mind.

With regard to the award of the Gold Medal to a Canadian, to which Mr Cross has referred, I would like to say again it was a great surprise, at least to me, to see what importance the people of Canada placed upon it. They did not know a great deal about it, but they seemed to understand right away that a great honour has been done to Canada, and whenever Canadians mentioned it to me they invariably said how pleased they were that Canada has received this honour. That was something which had to do with the medal itself, and nothing whatever to do with the recipient.

You have been told that I have taken a great interest in professional organisations and affairs, and I have. I propose to say a word about that, and about the profession in Canada. Not long ago I ran across a little account of the speech which Richard Upjohn made on the occasion of the first banquet of the American Institute of Architects which was held on 22 February 1858, one hundred years and two months ago. He apparently felt it necessary to explain then why there was such a thing as the AIA and what it was supposed to do. Part of what he said was 'Organisation is a wholesome check on the erratic wanderings of some men of genius, and a spur to the flagging energies of others'. I do not know if there are any erratic geniuses in Canada whose erratic wanderings must be checked. I do know that we need to spur the flagging energies of a lot of people, including myself, when it comes to professional matters.

The profession in Canada is rather differently organised than it is in other places, because the RAIC does not, in a sense, govern the profession. The administration of the profession is by the component societies who are, broadly speaking, provincial bodies. The reason is that by Canadian law the professions must be governed by provincial law, so that the RAIC is in the position of advising, rather than dictating, what the profession should do. Some of the provincial associations are well organised and extremely self-sufficient, others are, quite frankly, in need of help. In the last few years we have started to put our Royal Institute on a more truly national basis, and we are beginning to give the help that is needed to the smaller societies, who are beginning to expect that help.

I will not say much about Canadian design. It would not be appropriate for me either to eulogise the work of Canadian architects or to criticise it. Some of the things which are of great interest in contemporary design, such as the use of great areas of glass, create difficulties which do not exist here, and we have to find our own solutions for that kind of problem.

To reminisce again, it is just 30 years this year that I became Marani's partner. The last 30 years of architecture have been very exciting and rewarding; I hope he has enjoyed his association with me as much as I have mine with him. I have also to thank my other senior partners, Mr Allan and Mr Dick, and others who really do the work.

There are, I suppose, only a few really great events in everybody's life. For my wife and myself, this is one of them. I cannot express my feelings in receiving the approbation of my friends and colleagues, and particularly from the most distinguished group of architects in the world, the Royal Institute of British Architects. I wish to thank all those who spoke so kindly if inaccurately of me this evening. That you saw fit to suggest to Her Majesty the Queen that the Royal Gold Medal for Architecture should be given to me is a great honour, which I most fully appreciate.



# TAPIOLA GARDEN CITY

BY

K. G. TERRISS

IN THINKING OF FINNISH ARCHITECTURE the work of Alvar Aalto is generally the first and often the only example that comes to mind. This lack of the complete picture is quite unfortunate since behind his acknowledged leadership there is a vital group of architects producing work of a very high quality. In spite of the lack of imported materials and stringent economic conditions since the end of the Second World War there has grown up a vigorous architecture well suited to Finnish conditions. Although the most characteristic features of the work are boldness and originality in architectural concept the Finns have also made many significant advances in the fields of town planning and housing. Tapiola Garden City, in its sensitive handling of a beautiful site, is a fine example of some of the best recent Finnish work.

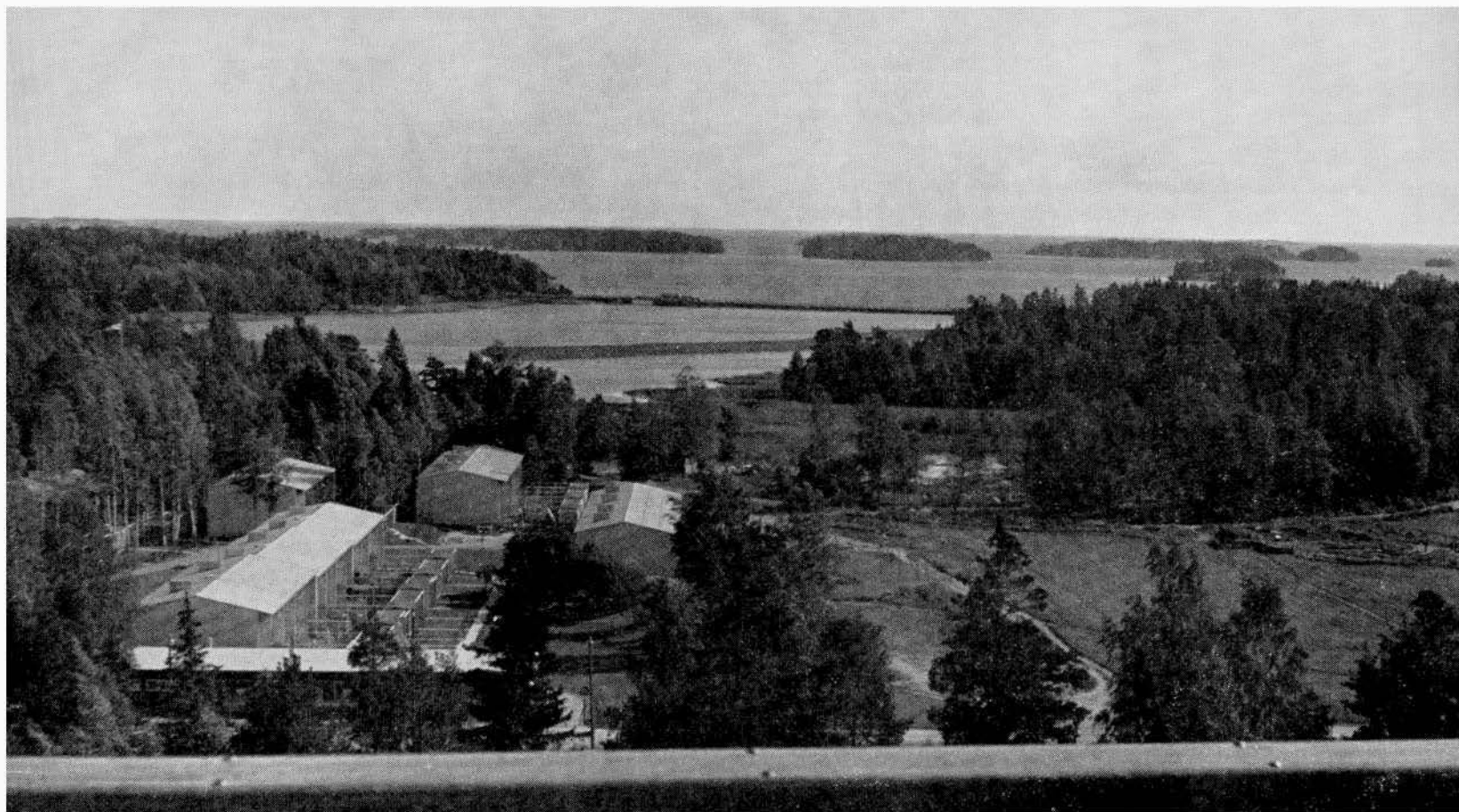
Tapiola lies six miles west of Helsinki across a chain of islands, on rolling forested land overlooking the bay. It is one of the several self-contained residential neighbourhoods envisioned in 1918 by Eliel Saarinen in his plan for Greater Helsinki. Although the highway to the west was completed in 1938 it was only after the Second World War that comprehensive development of the area began. In 1952 the "Asuntosäätö" or Housing Foundation began to establish a small complete town in the unspoiled country at Tapiola under the plan of Professor Otto I. Meurman.

This private enterprise organization, backed by social and trade groups, had as its principal objective: "creation of a socially and above all biologically suitable environment for man to live in". They have found that large cities are immense destroyers of human life; 75% of the population vanishing within four generations due to its inability to withstand urban conditions. With these feelings behind them they have attempted to create a milieu based on the ideals of contemporary housing which would, by allowing nature to predominate, be a definite contrast with the urban environment. Tapiola has also purposely been developed to represent a cross section of the social groups within present day Finnish life, even to the inclusion of a group of artists' studio row houses.

The architects, Aulis Blomstedt, Aarne Ervi, Viljo Rewell, Markus Tavio, and later Kaija and Heikki Siren, were commissioned to design the buildings for the eastern unit, illustrated here. Three such neighbourhood units totalling 15,000 are to be set around the community centre and separated by green belts. In keeping with the desired predominance of nature the site is very loosely developed at a density of 26 to 30 persons per acre in apartments, row and single family dwellings. Excellent use has been made of the fine landscape and beautiful forests by keeping the streets to a minimum and by carefully following the contours around the several small hills.

Sajiw-Terriss

View to the south from roof top restaurant



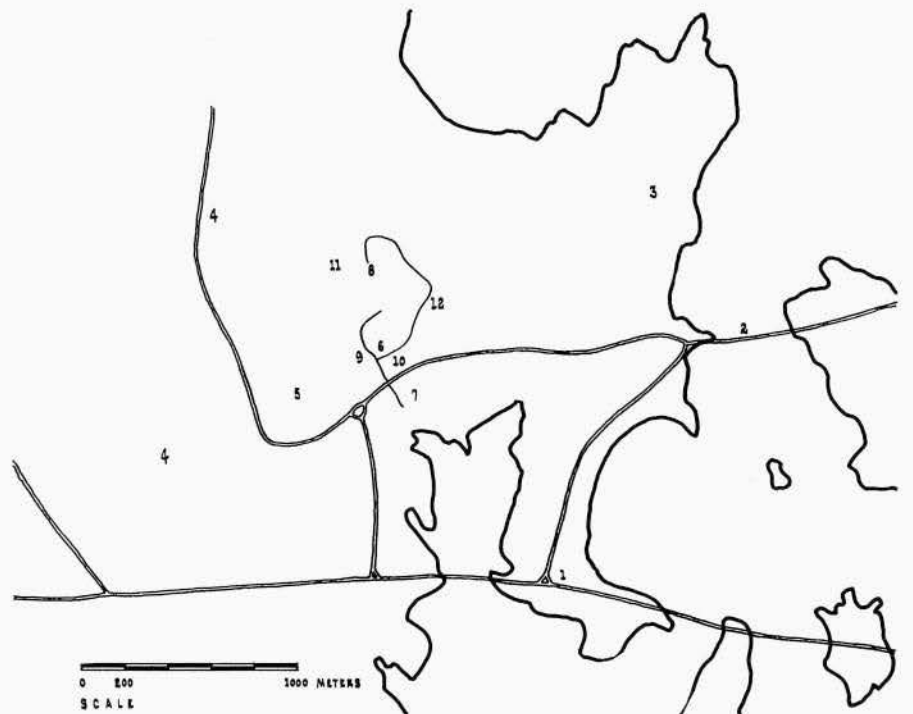


BERO TROBERG

Plan for Rapiola Garden City  
*Aarne Ervi and Associates*

**INDEX TO PLAN FOR TAPIOLA GARDEN CITY**

1. Main road to Helsinki
2. Future road
3. Otaniemi—site of Finnish Technical High School  
 general plan by Alvar Aalto  
 students' houses, execution by H. Siren  
 sports hall by Alvar Aalto
4. Future housing areas
5. Community centre by A. Ervi
6. Neighbourhood centre
7. Row houses by K. and H. Siren
8. Row houses by V. Rewell
9. Chain houses by A. Blomstedt
10. Walk-up apartments by V. Rewell
11. School
12. Single family houses





The buildings generally occupy the wooded hillsides while the flat open land has been left for recreation and schools. From every dwelling it is only a few hundred yards to forest walks in the summer and ski trails in the winter.

There has been a definite attempt to keep the residents in touch with the ground by use of only a few elevator apartment buildings. Residents of multi-storey units can rent small garden plots in the usual European tradition. Although three and four-storey walk-up apartments are the most common dwelling type, the row housing has probably been the most successful. It exists in several types, each achieving a degree of ground-level privacy by various means. In the simple, wooden-sheathed row houses by Kaija and Heikki Siren a framework of trellises, fences and garden sheds enclose an area of about 17 feet by 20 feet in front of each dwelling forming a sitting and play area as well as the entry yard. In the summer when the planting has grown up around the framework these provide very pleasant and private spaces. In this grouping garages are provided in an area behind the dwellings and storage, laundry, sauna, and local shops are provided in low buildings on the side toward the access road. The architect, Viljo Rewell, has produced a very sophisticated row house, which by raising the entire living area up one floor allows for a garage, storage and a sheltered ground level space. In the so-called "chain houses" of Aulis Blomstedt a high degree of privacy has been attained by use of an indented plan with secluded areas for each dwelling.

In several of the building groups special construction techniques were used in order to create a higher standard of dwelling. The row houses by the architects Siren are of very simple construction with load-bearing masonry dividing walls supporting precast concrete girders which in turn support wooden

floor joists and roof trusses. The exterior walls are erected in prefabricated wooden elements about 8' 0" wide and two storeys high with the use of small mobile cranes. The walk-up apartments by Rewell are constructed of entirely precast beams, columns, and floor slabs with double masonry walls separating the apartments. Here a dominant module, carefully coordinated with precast building elements has produced a dwelling of a very high standard.

The apartments in general are fairly small by North American standards but are completely fitted with the most modern equipment. The sizes vary from about 500 square feet for two rooms to 935 square feet for four rooms; with full kitchen and bath in each case. Heating is provided for the entire neighbourhood from a central boiler house but other community services such as mechanical laundries, drying rooms, club rooms, and saunas are decentralized. By careful planning these services and the basic shops were provided when the first tenants arrived. The parking problem, which is not very serious due to the relatively low car ownership rate compared with North America, is solved by distributing garages in the ground floors of the buildings or in convenient multiple garages.

As well as the system of local shops, within 250 yards of any dwelling, there is a neighbourhood centre containing larger shops, garage and service station, bank, post office, and cinema. These are very informally arranged in the trees along one of the principal streets at the entrance to the neighbourhood. The tall apartment block is the focus of the area and provides a fine view of the bay and forests from its rooftop restaurant. The cinema by Aarne Ervi is probably the finest building in Tapiola. The foyer and adjacent coffee shop and stores are united under a strong horizontal roof plane from which the freely placed, curving form of the auditorium is allowed to





rise. Even the view of the roof, so important to the tenants of the neighbouring apartment buildings, has been carefully considered.

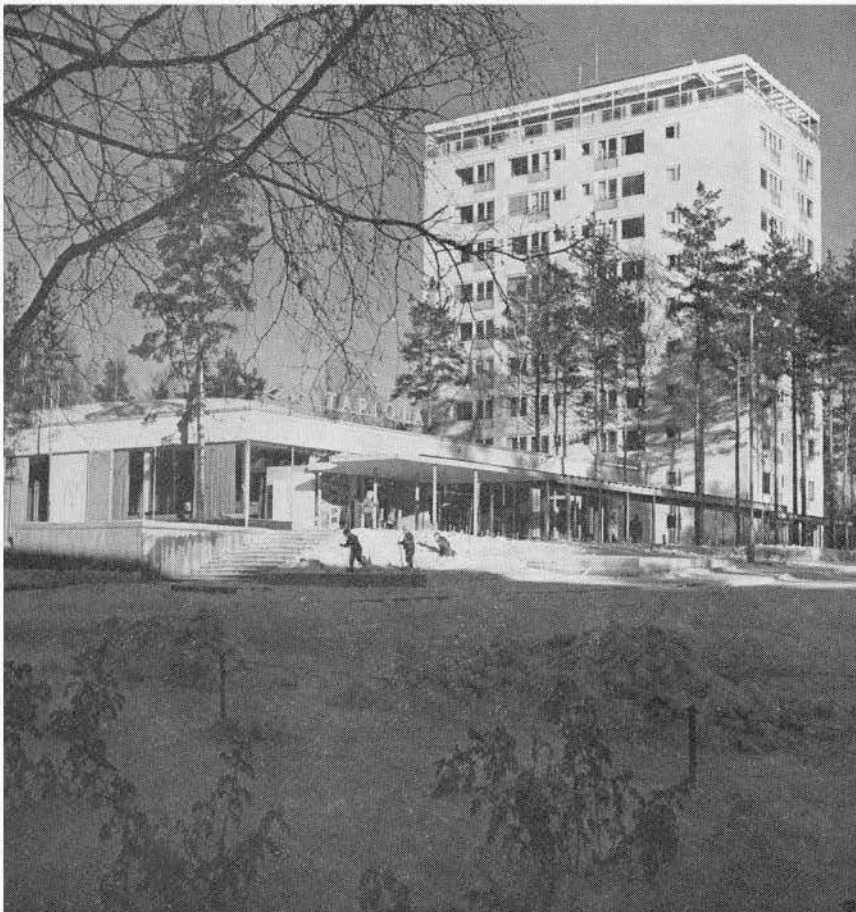
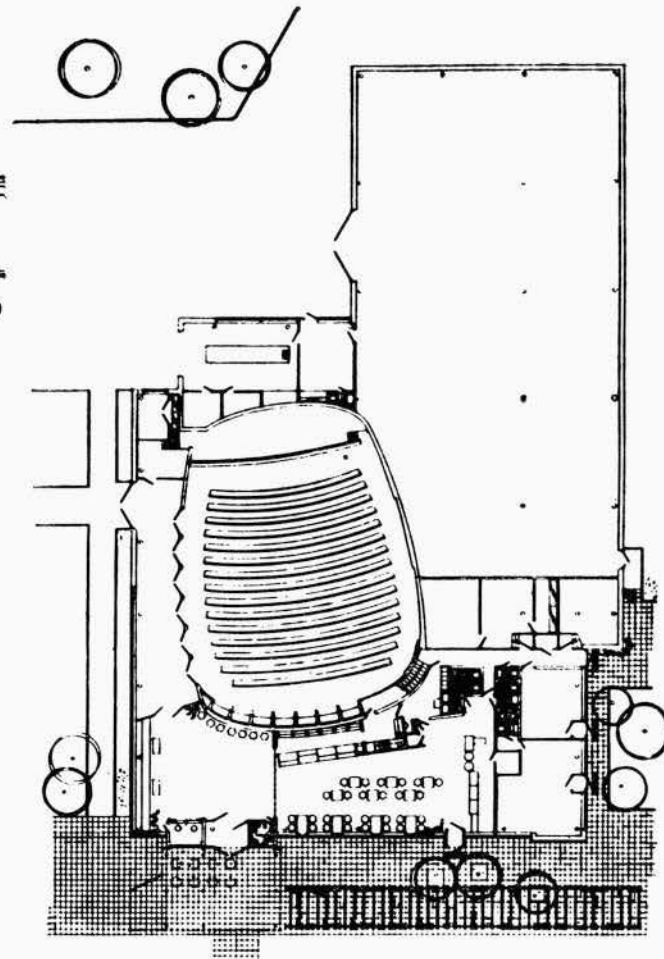
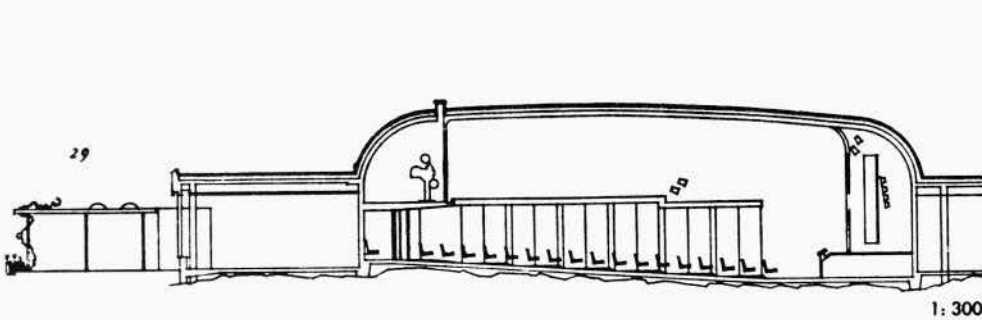
With the completion of the eastern neighbourhood unit, Tapiola Garden City is progressing with other housing areas and the Community Centre. This business, administrative and cultural centre, being designed by Aarne Ervi as the result of a competition, will serve not only Tapiola but other surrounding areas, drawing on a population of 30,000 people. The proposal shows several groups of buildings forming open spaces for the various functions. These in turn are disposed around a large rather formal pool. The dominating feature will be a tall office building, part of the commercial group, which will be visible from all the surrounding areas. As well as the cultural centre, to the north there will be a sports area and several athletic buildings.

Although Tapiola is still basically a dormitory suburb, provision has been made for light industries and craft establishments within nearby green belt areas. It is hoped that between these industries and the local services about one-third of the working population will be employed locally. Later a large industrial district is planned west of the site so that eventually

only about one-half of the workers will work in Helsinki.

The tenants are encouraged to own their own house or apartment through easy mortgages, generally but not always through the State. Young couples may take a small apartment when they are first married and exchange for larger accommodation when the need arises. The various housing companies, composed of the tenants, hold shares in the "supply company" which owns the heating plant, nursery, shops, cinema, etc., and is responsible for heating, garbage, parks, snow removal, and building maintenance. This organization has in it representatives of the Housing Foundation and the inhabitants of the town. At the completion of the entire scheme the administration will be left in the hands of the tenants and the Housing Foundation will turn to other tasks.

Although Tapiola is hardly one-half completed, enough of a direction has been shown to indicate that the aims of the Housing Foundation will be met and that it will stand as a successful integration of a vigorous architecture and a worthy social goal. Both in its fundamental concepts and its use of a beautiful wooded suburban site Tapiola holds many lessons for those dealing with the growth of Canadian cities.



*Mantytorni Apartment  
House and Cinema  
Tapiola Garden City*

*Aarne Ervi, Architect*



Sajiw-Terriss

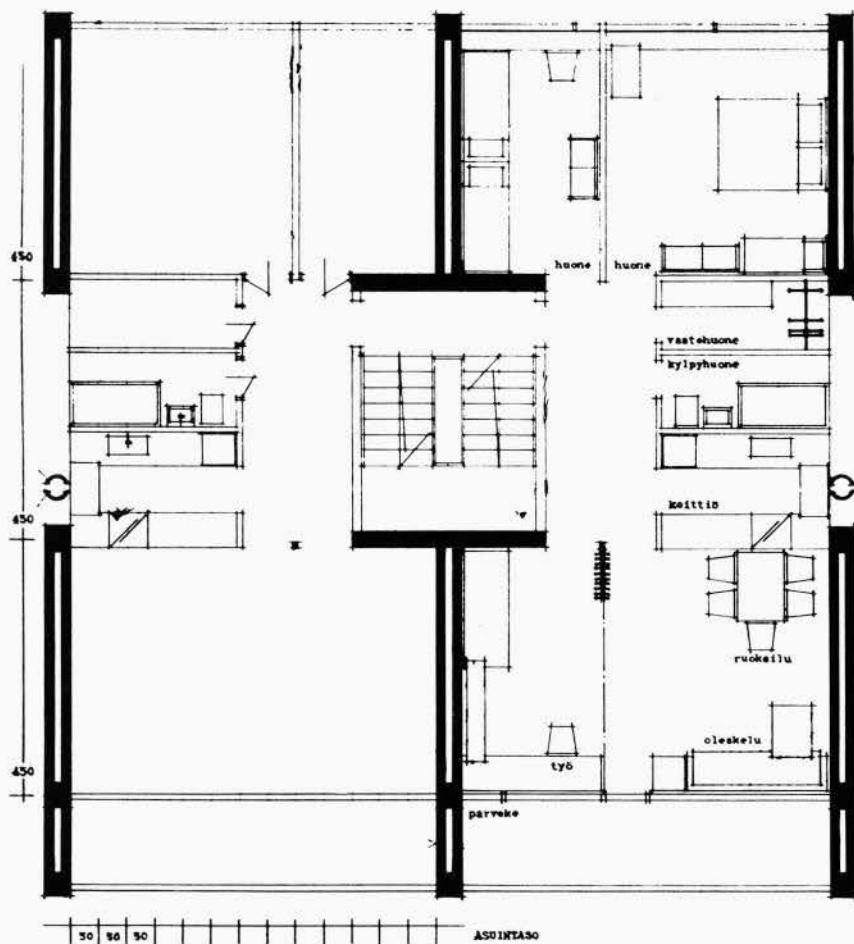
Roof of Cinema

Terriss

Cinema



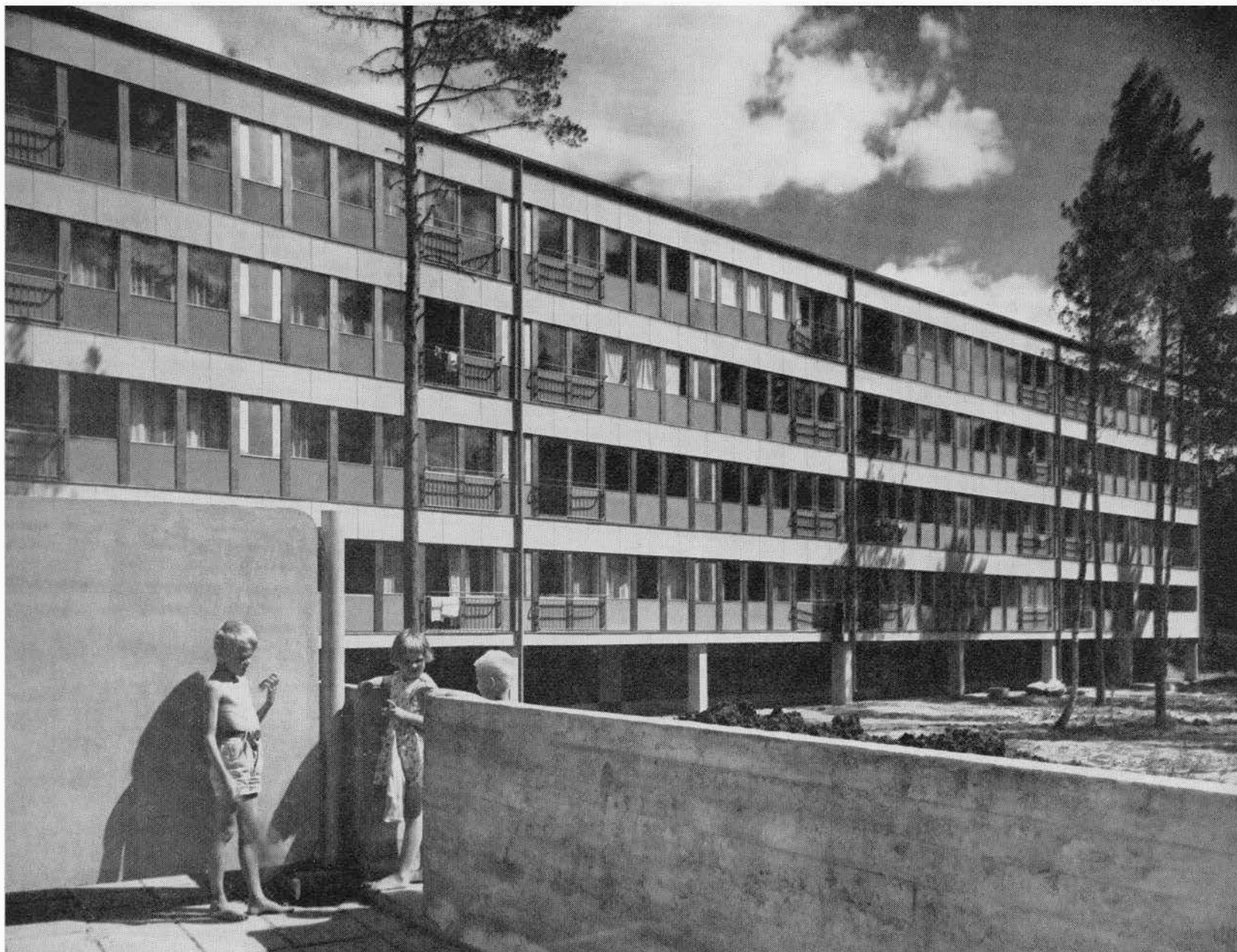




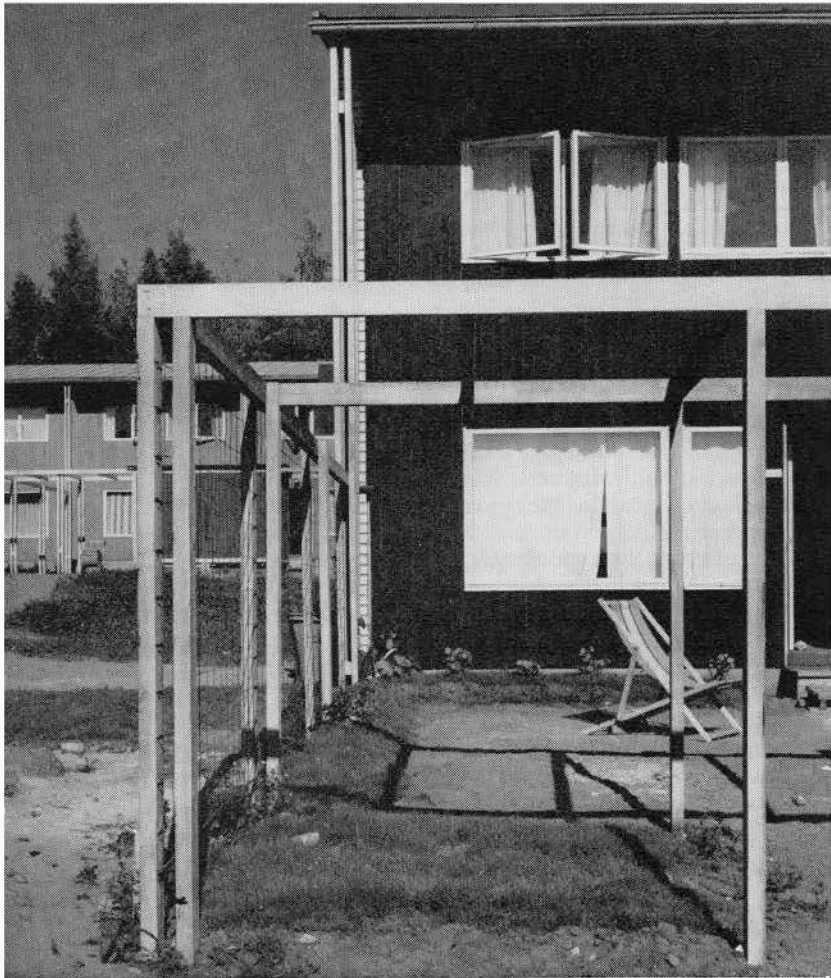
Apartment House

*Architect, Viljo Rewell*

HAVAS



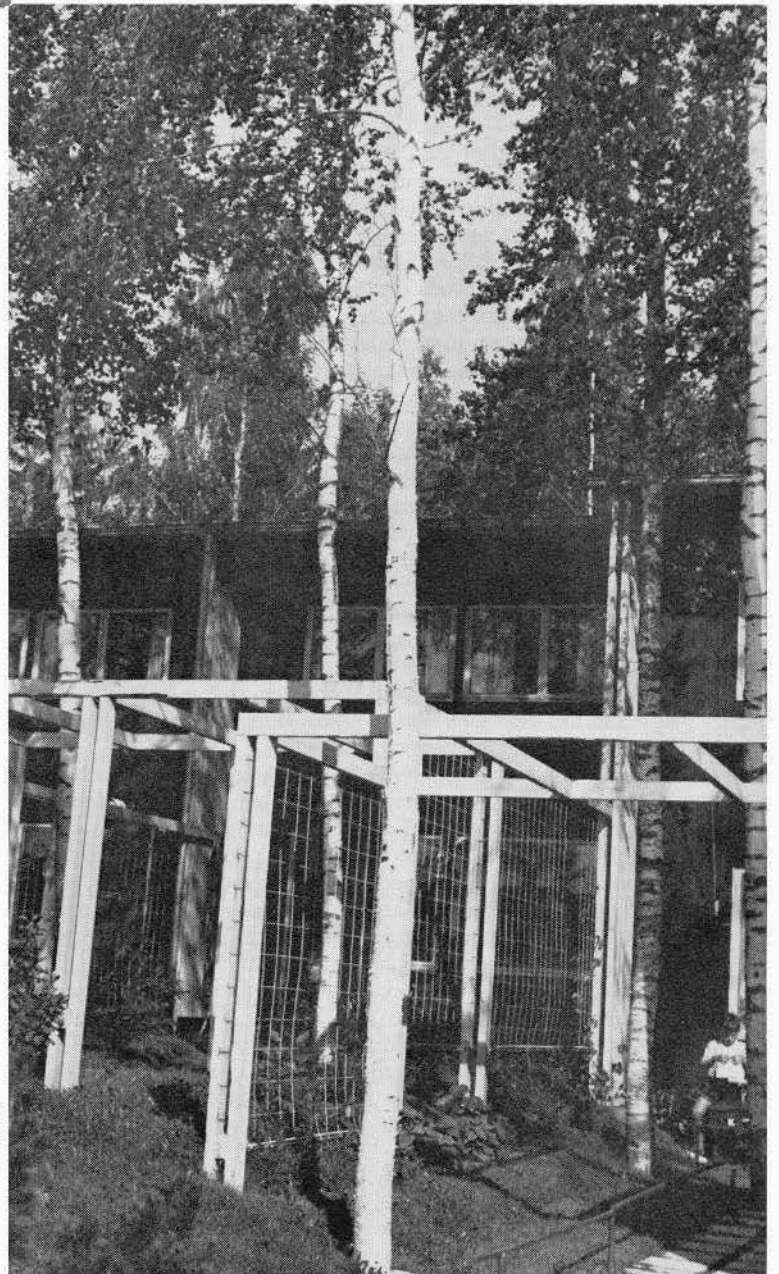
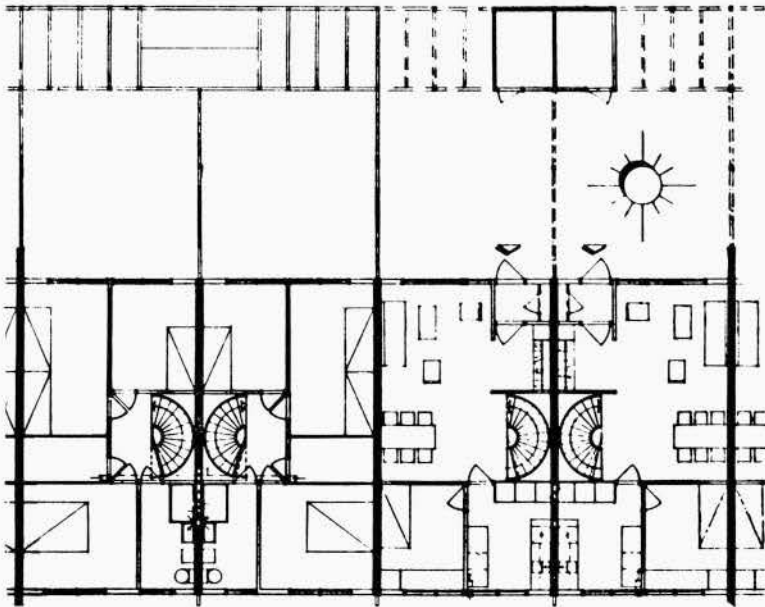




Terrace Houses

*Architects, Kaija & Heikki Siren*

Private yards in front of terrace houses



# PUBLIC RELATIONS

*Through the courtesy of the American Institute of Architects, we are publishing another in the series of articles on public relations by Mr Robert R. Denny, public relations director of Henry J. Kaufman & Associates, of Washington, D.C. who are public relations counsel to the AIA.*

## NEWSPAPER PUBLICITY

PUBLICITY IS ONE OF THE MOST misunderstood and misused words in our promotional lexicon. Some people assume that it is the be-all and end-all of public relations — which it is not. Others believe that, if it's just done properly on the national level, it will take care of itself on the community level. It won't. Still others think that it's simply a matter of technique, which if well-handled, will solve all problems without any demands on the time and effort of the chapter and individual. This, too, is untrue.

If I may be permitted to mangle the language for purposes of simplicity, I would say that the most important fact about publicity is this — it isn't something you *get*, it's something you *do*.

A professional society whose members have influence in a community will always command a certain amount of public attention because of its prestige. However, this in itself won't *make* news and produce favorable publicity on more than one or two isolated occasions. Publicity can be helped along by a sound knowledge of the mechanics of communication. It's certainly true that poor procedures can wreck good planning. *But*, all the mechanical excellence in the world won't make news if the activities reported are not, in themselves, newsworthy.

This is an enormous subject. Therefore, let us define our scope. For purposes of this article, we'll talk about publicity techniques and suggestions on the chapter level. In a subsequent issue, we'll discuss public relations and publicity for the individual office. Also at a later date, we'll go into the mechanics of radio, television, and establishing the speakers bureau.

Let us start with the assumption that the chapter's primary interest is in its own members and their relationship to their community. Proceeding from there, we can pose some questions and answers which may be considered basic in establishing a good publicity program.

First, what is the problem? If you have an average chapter and community, your overriding problem is a lack of public understanding of the architect — who he is, what he does, and how he contributes to the community, both esthetically and economically. Second, what should be your program's prime objective? To create public understanding of the architect. Third, what are your program targets? Your local editorial media — that is, your newspapers, radio and television stations, the house organs of your neighboring plants and businesses, the chamber of commerce publication, the board of trade newsletter; your community's civic, service, and fraternal clubs; your legislators on the municipal, county, state, and national level. Fourth, what are your publicity motives? This

may seem out of place here, but it's most important. For anything you do which fails to contribute to the public interest and is aimed solely at self-aggrandizement will fall of its own weight. Your publicity, like your actions, must involve and serve the public interest.

Having come this far, we can now ask two decisive questions — what should you do, and how should you do it?

Let's start with specific ideas and suggestions, and then take up mechanics and techniques.

It's doubtful that any single event will give you the publicity mileage you should have. You should have a program comprising a number of projects for which specific tasks can be assigned by your public relations committee. One good way to spark the ideas necessary to a continuing program is for your committee to go over the check-list of target groups mentioned earlier and consider the environmental interests of each. One good choice of subject matter may cut across the interests of a number of groups and publications.

For example, consider a well-organized talk about how sound planning and construction produce economy in schools. A simple, point-by-point discussion of the economics inherent in long-range planning, early site selection, and design tailored to the local site, climate, community, and curriculum — when bolstered with specific examples and figures — will be of interest to the city or school editor of the newspaper, to the parent-teacher association, the chamber of commerce, and the Kiwanis Club.

Similarly, a church group will be interested in the architect's method of approach to designing the suburban church and its contrast with church planning of a century ago. Quite often, it is the little anecdote or small touch that holds audience appeal. For example, I remember the considerable amount of audience interest generated by an architect who explained how rugged "white elephant" sites, unsuitable for residential or commercial use, were perfect for church use — *provided* the adaptation of building to site were made by a competent architect. A good case history of this type will also appeal to the editor of the church publication.

As a chapter, have you explored the possibilities of holding public panel sessions on architecture in your community? The AIA chapter in Denver did it by tying-up with the Denver public library and the city's adult education council. A series of such illustrated programs were held at the library for an enthusiastic audience.

Participation in career conferences for high school students, tied in with open-house tours of architectural offices, may do much to attract attention to the chapter and its members, besides serving the worthy purpose of recruiting promising young men for the profession. This project can embrace appearances before high-school assemblies; a display to pupils of models, sketches and photographs in several architects' offices, and a trip to a building site. The local newspaper should be invited to send along a reporter and/or photographer.

A group chapter effort to give its community a look at its future comes as close as anything can to producing sure-fire publicity. An excellent example of this type of activity was provided several months ago by the Little Rock, Arkansas, Chapter of AIA. There, the chapter joined with the metropolitan area planning commission in projecting the area's community facilities, population, and renewal needs. The end product was a handsome report filled with information on the "new city," its transportation, subdivision planning, restored business district, etc. The document, presented formally to the Chamber of Commerce, was illustrated profusely with draw-



ings prepared by the chapter. A most important point: The Little Rock architects didn't just go "blue-sky" and draw pretty pictures. Before-and-after photos and drawings showed clearly that the renovation of downtown contemplates utilization and remodeling of many existing buildings. A direct result: Two dozen newspaper stories and subsequent speaking invitations which have been extended to the chapter, on the average, twice a week.

The chapter can make news by concerted action to preserve its historic and worthy buildings. Looking at the matter selfishly, this is an excellent opportunity to create good personal contacts with the often-influential members of the local historical and civic societies, besides creating the kind of slam-bang controversy which appeals to the press.

These are just a few of many suggestions designed to reap a publicity harvest for the chapter. In my office and at the Octagon, we receive many clippings from local newspapers that indicate what chapters are doing.

From the *Detroit Times*, for instance, comes a story headlined "Architects Aid Schools." It goes on "A committee from the Detroit Chapter of The American Institute of Architects will be appointed to serve as consultants to the Detroit Board of Education . . ." From the Los Altos, Calif., *Herald American*, this story: "The Long Beach Museum of Art has organized and is offering for national circulation the exhibition 'Arts of Southern California — Architecture' . . . Twenty-one leading architectural firms are represented . . ." The New Rochelle, N.Y. *Standard-Star* reports that "Architects Present \$1,000 to Student in New Rochelle," in carrying a story on the Westchester chapter's ambitious scholarship program.

In Philadelphia, the chapter received attention via a five-column headline in the *Inquirer* to the effect that "Architects Urge Phila. to Retain City Hall." The architects' report, according to the newspaper, was made "as a civic duty . . ." (the absence of City Hall) would weaken the continuity of architectural tradition of the whole country . . ."

In Kansas City, the AIA chapter took on a whopping public task and gave the *Kansas City Star* a statement that criticized both sides in a construction strike and urged renewal of negotiations. The headline, "Architects in a Strike Plea" and column-long story created a chain reaction that included a front-page editorial, extensive coverage on radio and television, and resumption of negotiations which ended the strike five days later.

These examples illustrate how news is made, and how, when opportunity knocks, the alert chapter opens the door. Returning to our assumptions, then, let's assume that the chapter has organized a good program, makes news through worthwhile projects, and seizes the chance to make more news by careful and well-timed attention to community affairs. The chapter's remaining need is knowledge of the mechanics of press operation. Since we intend to treat radio and television separately, we will confine ourselves here to newspapers and local publications.

Many valiant press efforts are wrecked on the shoals of tedious and over-written releases. The lead story of such a story, the editor decides (if he bothers to think about it at all) must have been very heavy. It sank like a rock to the bottom of the release. Obviously, the story was written, as Gilbert and Sullivan once said on another subject, "by terrified amateurs."

One way to assure the chapter of good press handling and writing is to hire an agency or freelance person to do it on a professional basis. In situations involving small communities and smaller budgets, it may be possible to hire a local newsman on a part-time basis. However, on the theory that even if you follow this advice you still should know something about it, here are a few tips:

The basic news release is a simple, straight-forward account of an event. The first paragraph or "lead" almost invariably answers the who, what, when, where, and why of any story. Like this:

John R. Smith, president of the New Bedford Chapter of The American Institute of Architects, will address a meeting of the Kiwanis club at 8 p.m. Wednesday (March 20) in the Konrad Milton hotel on "A Plan For A New Downtown." The speech is one in a series of talks being sponsored by the New Bedford chapter to advance public understanding of community planning.

WHO — John R. Smith, president of the New Bedford Chapter of The American Institute of Architects

WHAT — will address the Kiwanis club

WHEN — 8 p.m. Wednesday (March 20)

WHERE — the Konrad Milton hotel

WHY — to speak on "A Plan for a New Downtown"

This, admittedly, is an elementary example. Yet few persons who read newspapers all their lives would be able, without some explanation of technique, to sit down and write a basic newspaper story.

Here's a good rule of thumb: In the "straight" news story, the most important news is at the top. Information of diminishing interest flows down through the story. Thus, if the story were set in type as written and something had to be chopped from the end to fit into the page form, nothing of basic importance would be lost from the story.

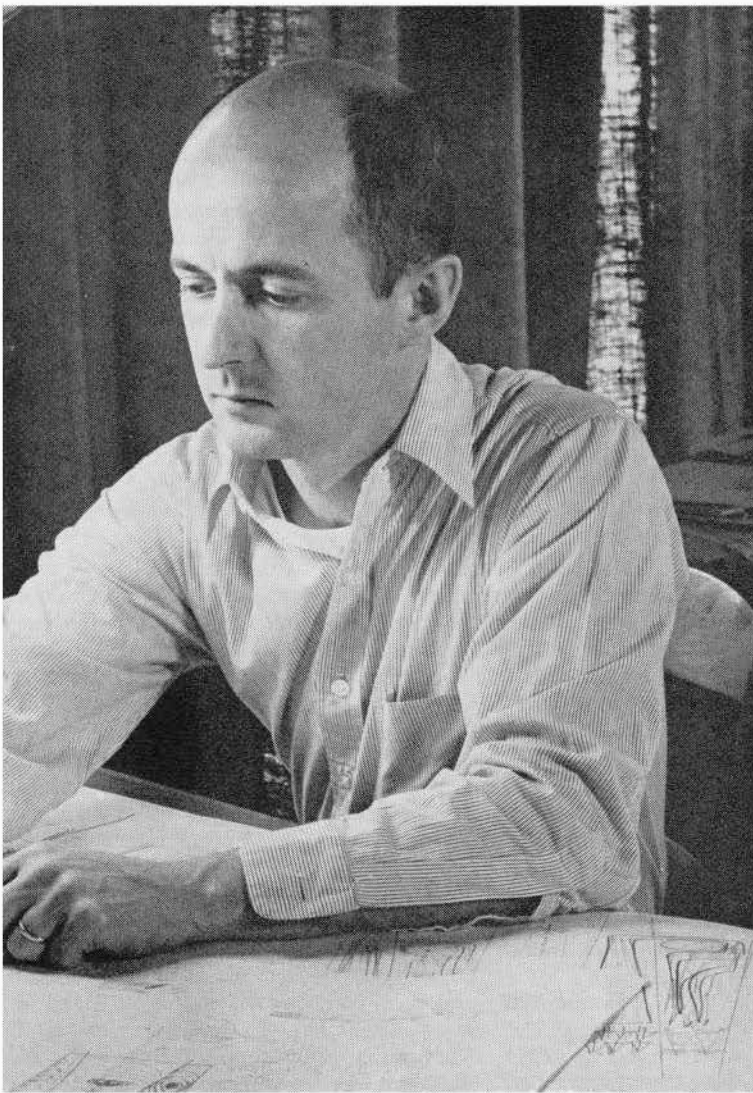
Here are some pointers on writing press releases: Type, ditto, or mimeograph all copy. Double-space all copy. Give full names, titles and addresses of people. Give times, dates, and places of events. Make sure the release carries the name, address, and telephone number of the person your committee has designated to answer questions and handle press contacts. Make sure your press contact man has a copy of every release that goes out and is informed about the story. *Do not* send carbon copies to editors. If your secretary has to type the story, and the same story is to go to three local newspapers, tell her to type three originals. Avoid adjectives, i.e., the "outstanding" speaker, a "stimulating" discussion, etc. If the speaker is outstanding, or the discussion is stimulating, the facts will speak for themselves. This is one basic difference between editorial and advertising copy.

When you're scheduling a speech, panel discussion, or meeting, send the newspaper a brief release about a week in advance. Attach a memo to the editor requesting coverage by a reporter and photographer. Assuming that you have a speech scheduled for a certain evening, call the editor that afternoon, and reiterate your request for coverage by the paper.

If the editor tells you that his personnel work load is such that coverage will be impossible, volunteer to call the paper that evening after the speech has been made. It helps to insure coverage if you send an advance copy of the speech to the editor the day prior to delivery. Then, assuming you've done so, have your press contact man notify the city desk that evening that the speech has been delivered as written in the advance copy.

Should no advance copy have been dispatched to the city desk, briefly recite the highlight of the speech over the phone when you call the paper. Most morning newspapers need their morning news — except for fast-breaking crime traffic, and international news stories — by about 10 p.m. Do *not* wait until next day to call. Of course, none of this will be necessary if a reporter covers your meeting.

Photographs make news. Whenever possible, have advance photos taken of events. Send glossy head-and-shoulders pictures of speakers to the paper, in advance. Attach a caption to the photo. If you take a group photo — make it a small group — identify the people, left to right, in order of their appearance. If you take a photo of a single person — here we should emphasize that *all* pictures should be taken by a *professional* photographer — you may write the subject's name and firm in *soft* pencil on the bottom of the back of the picture. On no other occasion should you write on the back of a photograph. It ruins the print. Instead, type out the caption on a piece of paper and tape or paste it to the bottom-back of the print. *Do not* send snapshots. They won't reproduce well.



*Mr Louis Archambault*

THE ALLIED ARTS MEDAL  
OF THE  
ROYAL ARCHITECTURAL INSTITUTE OF CANADA

The Royal Architectural Institute of Canada announces the 1958 award of its ALLIED ARTS MEDAL, which is awarded annually for outstanding achievement in the fields of the arts allied to architecture.

This year's award has been won by LOUIS ARCHAMBAULT, of Montreal, sculptor.

Mr Archambault was born in Montreal, P.Q., of French and Irish parentage and received his education in that city, graduating from the University of Montreal in 1936. He later studied ceramics at the Ecole des Beaux Arts of Montreal until 1939, where he is presently instructing in sculpture.

In 1948, he was awarded first prize in Sculpture, Les Concours Artistiques de la Province de Quebec; in 1950, first prize in Applied Arts; and in 1953, was awarded a Canadian Government Fellowship for a year's study in France.

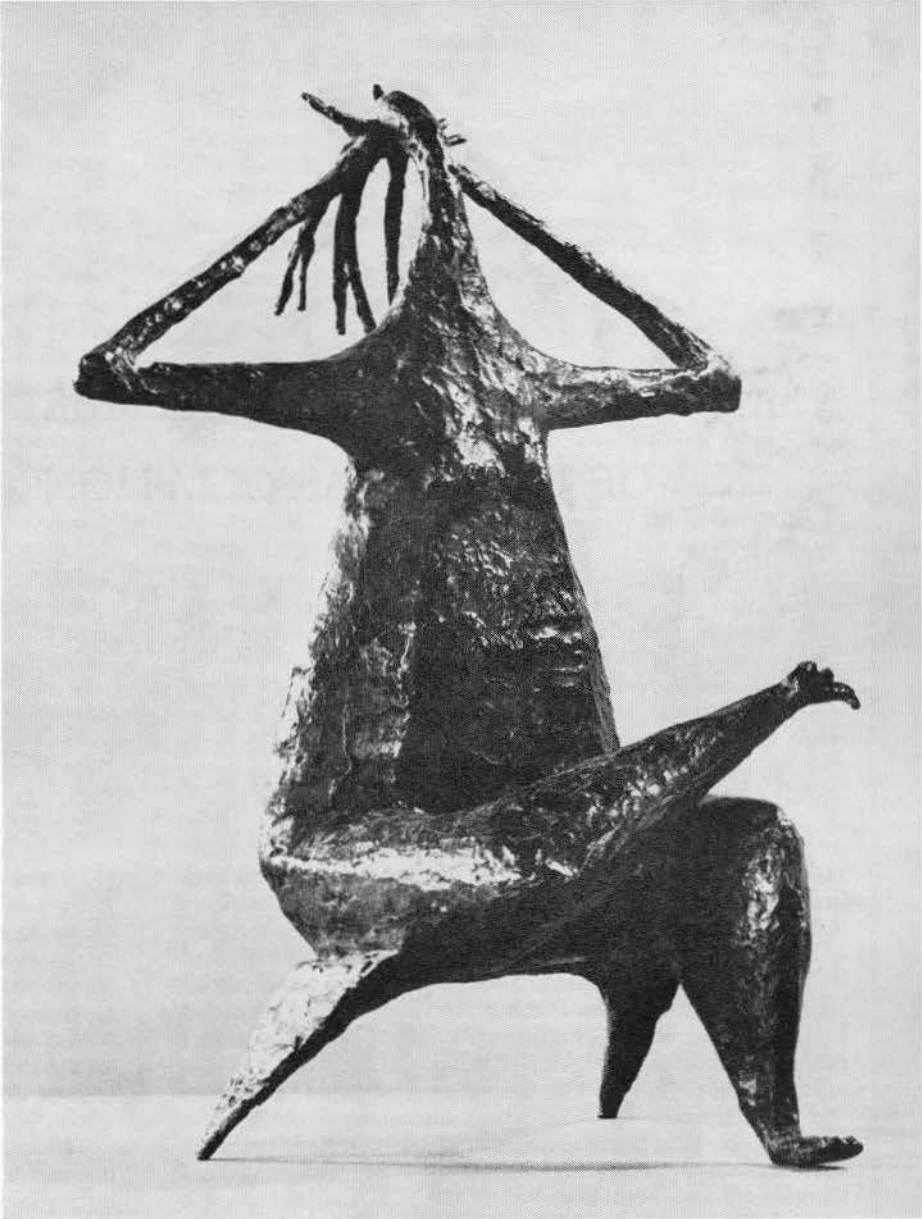
Mr Archambault's works are to be found in the National Gallery in Ottawa; the Art Gallery of Toronto, the Musee de la Province de Quebec, and the Museo Internazionale Della Ceramica in Faenza, Italy.

One of his most famous works is the "Iron Bird" which was exhibited at the International Sculpture Exhibition during the Festival of Great Britain in 1951. Mr Archambault was the only Canadian sculptor invited by Britain to submit models of his work at that time. Other important exhibitions at which Mr Archambault's works have been exhibited include the XXVIIIth Biennale in Venice, 1956, and the XIth Triennale at Milan in 1957.

One of Mr Archambault's most outstanding commissions is the widely acclaimed free standing sculptured and mural wall, 125 ft. long by 10 ft. high, which was designed for, and is exhibited in the Canadian Pavilion at the Brussels Universal & International Exhibition.



A. A. MACNAIR



Seated Woman Combing Her Hair, Bronze

Head of a Woman, Plaster



A. A. MACNAIR



A. A. MACNAIR

The Horned One, Bronze

# AN ADDRESS TO NEW MEMBERS OF THE PROVINCE OF QUEBEC ASSOCIATION OF ARCHITECTS

BY

E. C. S. COX

IT IS A PLEASURE and a *very* great honour for me to be back in Montreal with you tonight – but in a way I feel that I am really “on the spot”.

Here I am, returning like the local boy who was supposed to have made good, to what in a way is my “home town”, architecturally, for it was here that I started my university training in architecture at McGill University and it was here that I returned to become a registered architect.

It is relatively easy to talk to strangers, who don't know you and probably care less. But here I am amongst old friends, many of you who know me and who will therefore probably be greatly surprised if I say anything intelligent – my old schoolmates and fellow members of the PQAA – for I *am* still a full-fledged member – *paid-up!* – and have been, I was surprised to find out the other day, for the past twenty years. It seems like yesterday – which remark in itself is an admission of advancing years!

After the war, when we were all promised a bright new world, different from anything that went before, I sought new fields to conquer and found myself in Toronto, about to start out on a new career, from scratch, back in architecture again. My first necessity was to become a registered member of the Ontario Association of Architects. *That* Association asked for my credentials so I trotted out my membership in the PQAA. On the strength of that membership, they not only made me a member of the OAA but they made me president as well – which only goes to show the far reaching effects of membership in our great Association in this great Province of Quebec. I hope the new members have taken note of this incident and are feeling even more justly proud of their recent admission to membership in the PQAA. It is the “open sesame” to a full and richly rewarding life.

This brings up the point of my talk tonight – it is directed almost entirely to the new members. Your President asked me to come down and speak to new members and I thought that this might not be too bad because *they* wouldn't know me and, by making noises like an Architect of vast experience, I might impress them.

Then, too late (I had accepted the invitation) I discovered that our Past Presidents were the main event. There is nothing I could tell the old boys and I could imagine them sitting glumly and wondering what on earth this young upstart could possibly tell them about architectural practice. And that's just what they're doing! So, with their indulgence, I'll talk over their heads to the new boys in the back row.

In seeking something to say to new members, the most important subject of conversation, to a man on the brink of a new career as a full-fledged architect, seems to be a discussion of *professional ethics* – the principles of professional conduct and behaviour, the importance of moral excellence in practice – in short, how we should all act towards our clients, towards the public, and towards each other – how a proper practice should be carried on, so that we may become respected, responsible citizens and thus further the interests of our profession as a whole.

You young men have undoubtedly been given some instruction and training along these lines but it is a subject which can be reviewed to advantage over and over again, throughout your careers.

Even the Past Presidents and the old boys present can stand a short review tonight of what constitutes good ethics. I hope none of them suffers a twinge of conscience – I trust that all skeletons are well locked away in dark closets – so, if they will adjust their halos, firmly and squarely on their brows, we will proceed to a discussion of professional responsibilities.

It should be quite unnecessary to speak too strongly to young men in architecture on this subject, because of the type of young men who come to us. I would assume that the young men who are attracted to an architectural career in the first place are of a temperament and conscience which should need little urging down the paths of righteousness. One does not enter this profession with a primary desire for large and fast reward – it is the *last* field in which to seek the “fast buck” – but rather through a desire *to create*, and to gain the truest satisfaction out of the creation of things beautiful and useful – and in this creation to attain the approval and approbation of other people.

However, it is all too easy to transgress along the way, through carelessness, or forgetfulness, or a lack of knowledge of the right procedure in a given situation. This latter is substantiated by the number of questions forwarded to our Council by Architects of many years' standing, who meet situations requiring some clarification.

I suggest that occasions are rare indeed in which one of our colleagues would set out deliberately to betray our trust in him. I know something of the legal history of our Association in Ontario and, while I must admit that there have been, over the years, a small number of temporary transgressions, the record has been remarkably clean – far better than any of our highly respected sister professions. I don't mean to adopt



a "holier than thou" attitude but it is nevertheless true that, while some members have required warnings and guidance, the prosecutions for misconduct have been few and far between.

More than in any other field of endeavour, an Architect's relationship with the man he works for, *his client*, is dependent on *good faith*. Before we undertake a commission, we must explain the nature and extent of our services, honestly and truthfully, and be prepared to carry them out fully, as stated. We must establish a basis for determining fees — we must learn not to blush at the modesty of our fee structure — and to overcome any difference in discussing such a vulgar commodity as money. Never neglect or omit a firm statement regarding fees, not just for the sake of the money itself but to avoid later embarrassment. A written agreement, preferably on the RAIC form, should be drawn up and stuck to, by both parties. You must then demonstrate your good faith in carrying out to the letter the services you have agreed to perform.

As new members of this Association, one of your first objectives should be to inform yourselves as to the nature and extent of Association activities, and to find a place for yourself in the work of the Association. Helping to promote the interests of your professional organizations can be the most rewarding activity of your professional life. I speak from experience. Arriving in Toronto about 12 years ago, a stranger in a strange city, I was attracted first to the Toronto Chapter of the OAA and its affairs. Here I met my fellow architects, learned from them a great deal about the trials and tribulations of practice peculiar to that great city, but best of all enjoyed the companionship, good fellowship and the formation of lasting friendship amongst my colleagues.

Whatever you may put into service for your Association, no matter how much, your efforts will be rewarded manifold. In Rotary this is called "Service above Self" and is required of every Rotarian. It is considered, ethically, more or less a requirement of professional conduct that we should assume our rightful part in Association and Institute activities. Let me tell you, it ranks high above the terms of a requirement — it is an opportunity, a source of much pleasure and a chance to reap practical and lasting rewards.

You have but to consider these honoured gentlemen who are here tonight to be recognized again as your Past Presidents — an honour which will remain with them throughout their lives. Surely here is a reward far above the ordinary rewards of life, to be thus honoured by your colleagues.

I am sure that, among the bright and shining faces of the new members here tonight, I could detect some potential presidents. It is, of course, not an honour to be sought after but one of those rare and wonderful things that can happen to us when we least expect it. Let me reiterate, service to your profession will give you added interest, a valuable education along the way, wonderful fellowship and an inner satisfaction which I think is permissible and understandable.

So, I expect of you new members that this year's list of candidates for office will be the longest and the youngest in history! When I mark my ballot, I will look for new names, with very recent dates of admission after them.

I have mentioned our relations with the public. These relations should be regarded most seriously by all members. Our public standing means more than just a good professional reputation. This in itself is of course hard enough to attain and even harder to retain. An architect's professional reputation is one of the most fragile things in existence — he can be forever — and unfairly — damned for the slightest infraction in his conduct. But our public relations require more than that we be individually known as good architects who design fine buildings. We have a responsibility to our communities and our country — we must take our places in community affairs and accept our serious responsibilities as citizens. We must support our schools and churches, our elected representatives — and help select good ones — accept speaking engagements. I am told that you can learn to speak in public by experience

— I hope it eventually turns out to be true!

It has been quite noticeable since the war that architects have become ever more important in the public eye and are recognized as valuable, important and influential public men. I don't think we have any architect senators yet — but perhaps that omission may soon be noticed and rectified.

I see a lot of senatorial timber here before me tonight!

All this business of being a good architect and a responsible citizen should keep anyone busy enough to keep out of mischief. But if there is any time left over, it must not be devoted to any form of business activity which might conflict with the professional duties of an architect, or which might arouse some doubt as to the fact of his actions being solely in the best interests of his clients. He must have no financial interest in the materials and equipment which he specifies. He must have no financial bias. He must not seek or accept *any* reward for his services other than the fees set down in the Client's agreement.

When you go into private practice on your own, your own name will be your firm name. If you associate yourself with other architects, your joint names will be the name of your firm. If, however, you accept others who are *not* architects into partnership, you shall clearly designate just *what* these partners are and leave no doubt in anyone's mind that such partners are *not* architects and are not presuming to pose as such. Frequently, architects and engineers set up a practice together — they shall indicate in their firm name and letterhead just who is which and why!

The use of generalized titles for groups of architects — such as "The Architects Collaborative" or "Design Associates" — is a matter which is not directly covered by regulation and thus becomes one of those finer points of ethics which requires much thought and deliberation. Architecture is a personal matter — its practice is not permitted by corporations. As it *is* the work of individuals, those individuals should be designated in the firm's name. The use of impersonal titles belies this fact and tends to indicate to the potential client that he is dealing with a company or corporation, devoid of personal liability. Apart from that, the profession seems to lose considerable dignity through the use of such manufactured aliases.

The use of generalized titles for groups of architects is not new and has been used to some extent in Europe, Great Britain and the United States. I hope it will not become prevalent, or even permissible, in Canada, except under extraordinary circumstances.

You know that you must not assist or encourage any person, who is *not* a member of the PQAA, to pose as an architect or to perform architectural services. You shall not affix your seal to the drawings of others. It may surprise you to know that a strict interpretation of the regulations would require you to put your seal on a drawing before you drew it! I believe the border lines are legal without a seal! — but no drawing or contract document should leave your office, even to go to the printer, without your PQAA seal or stamp upon it, showing it to be your firm's work, and that your firm is a registered member. This is important protection for the public and that is its purpose. By being a party to any deception in the use of your seal, you are deceiving the public and betraying your profession.

One of the greatest problems confronting our profession today, in spite of the good times which we were very lately experiencing, is the practice of providing "partial services" for buildings, usually to owner-builders but also in other fields. It is a great temptation, and sometimes *almost* a necessity, for a young Architect starting his practice to accept any job at all on almost any terms offered. He cannot cut fees — *no one would sink that low!* — but he *can* get around that block and salve his conscience by accepting a commission to provide incomplete services at an incomplete fee. There is no binding schedule of fees for such work — and a vicious circle of events starts, with the Architect and the profession winding-up behind the 8-ball! The cards are all in the so-called client's hands. He doesn't need specifications — he doesn't need complete drawings — and he is willing to offer a lousey fee based on false

values — so much per apartment, so much per square foot or some other unfair, unsound and, to the Architect, uneconomical basis. There is of course an automatic solution for this practice as it concerns each culprit in turn, for he soon finds it unprofitable and not much fun and so he desists. But there are always more suckers coming along to fall into the same trap.

Just look for a moment at the situation which arises from a partial services deal. You provide some half-baked drawings — with undoubtedly a serious attempt at good design, but even this attempt is half-hearted because you know that it is doomed to serious impairment, to say the least. There isn't time or money enough to provide proper details — specifications and supervision aren't wanted and your advice is *barely* considered, if at all, in the choice of materials. The builder builds as he wishes, changing things as he goes — even if he seriously *wants* the job to look like your design, he can't interpret the drawings properly without professional help.

Soon the building is up — not *your* building because you can barely recognize it — and for years after, you have to carefully avoid passing along that street, to save yourself the sorrow of witnessing the results of your partial services! Is this architecture? Is this the satisfaction of creation you have been seeking?

I said that the partial services boy would give up, partly because he soon found out it was no fun. That's important — you *must* have fun at your work — I don't mean tickling the stenographers — or dropping into your club for a couple of scotch-and-sodas — important as these pastimes are. I mean the *real fun* of watching your building take shape, the fun of solving a problem, the fun of producing sketches which satisfy *you* at least — *the fun of creation*. When you get home at night, ask yourself if you've had fun at work that day! Some days you undoubtedly should have stood in bed! But, just as "life can be beautiful", so architecture can be fun.

One of our serious problems in Ontario, which may not be yours here, is the employment of architects full-time by building contractors, leading as it eventually does to the "package deal". We as yet have no regulations to prevent an architect from accepting such employment and we are attempting to solve the situation through education. Of course, all "package-dealers" do not employ full-time architects — some are able to find practising architects who are willing to aid and abet them. It is a practice not becoming to an architect. It is a complete denial of my former opinion as to the type of man who comes to our profession. Happily, the package-deal architects are few in number — and those few eventually see the error of their ways. I have known several firms — young firms — who have started their careers the easy way — partial services, package-deals — They have blossomed forth with big offices, lots of work — but *very* little fun or satisfaction. I know at least *two* of these firms who are now trying to bury their recent past and start decent lives in architecture. They learned the hard way. I hope that your Association and your universities are giving *you young men* the necessary fundamental teaching in the integrity and dignity of our profession, that you may start out "on the right foot" and avoid the pitfalls.

I suppose the greatest number of cases of unethical behaviour — or "falling from grace" — occur in the seeking of jobs, when architects find themselves in direct competition

with each other and are sometimes — *rarely*, I hope — tempted to use what we regard as "*unfair means*" to obtain professional advantage — This means, in plain language, getting the job by any means and at all costs. This situation brings into play the architect's conscience — it is his only *real* guide to his procedure. It is not hard to know right from wrong, to know when you are deliberately attempting to injure the prospects of another architect. There is a long list of "don't's", which shouldn't need any cataloguing here. You must not cut fees, give discounts or donations — you must not speak ill of your colleagues or criticize their work. If you can't praise them, don't damn them! They are all, in your public opinion, scholars and gentlemen — regardless of your private opinion as to their parentage!

Recently, we were forced to discipline an architect of considerable experience who, in competition with others, obtained a job by offering a reduced fee — 1% less than the scheduled rate. His registration was suspended for six months. In such cases, it is our custom to notify the members of the facts, for their information and guidance. One response received was from another well-known architect who suggested that the culprit could have avoided an infringement of the regulations if he had charged a higher fee and *then* donated the difference to the client. It is important here to realize that such a procedure is still an infringement — if the donation was promised *before* getting the job. I feel reasonably sure that, *after* he got the job, our friend would have made little mention of reduced fees or donations! He was using *unfair, illegal* means to procure advantage for himself over his fellow architects.

*After* you have obtained a commission by fair means and in fair competition, it may be permissible to offer donations to your client if you feel so generously inclined. But no murmur of such an offer may be breathed aloud *before* you get the job, as it is then a bribe to the client, to obtain favour for yourself. Unfortunately, clients of otherwise impeccable reputation, whether private individuals or board members, are all too ready to contribute to your delinquency and to accept offers which they *should* know are unethical. It has always amazed me that such unethical practices can find such ready acceptance from otherwise honest citizens.

There are many points about ethics which I have not commented on tonight but this was never meant to be a complete lecture on the do's or don'ts of practice. If there has been any value, or any reason at all, in my speaking to you tonight, it has been basically to emphasize the fact that we *must* have a professional conscience, that we *must* continually give serious thought to our conduct and we must individually try to be our own severest critics as to that conduct. As I said before, let our conscience be our guide — but that guidance is better given with a broad knowledge of what constitutes the complete architect. Such knowledge is not hard to come by.

I wish you well. It is my sincere hope that you will give much to architecture — and that, in giving, much will be returned to you. I hope you will be successful and I hope you will have fun. I hope that you will not develop ulcers at too early an age!

*The above address was given by Mr Cox when President of the OAA at a special dinner meeting of the PQAA in Montreal on November 4, 1957.*



# MUNICIPAL OFFICES, TOWNSHIP OF SCARBOROUGH

*Architects, Carter, Coleman & Rankin*

*General Contractors, Dell Construction Co. Ltd.*

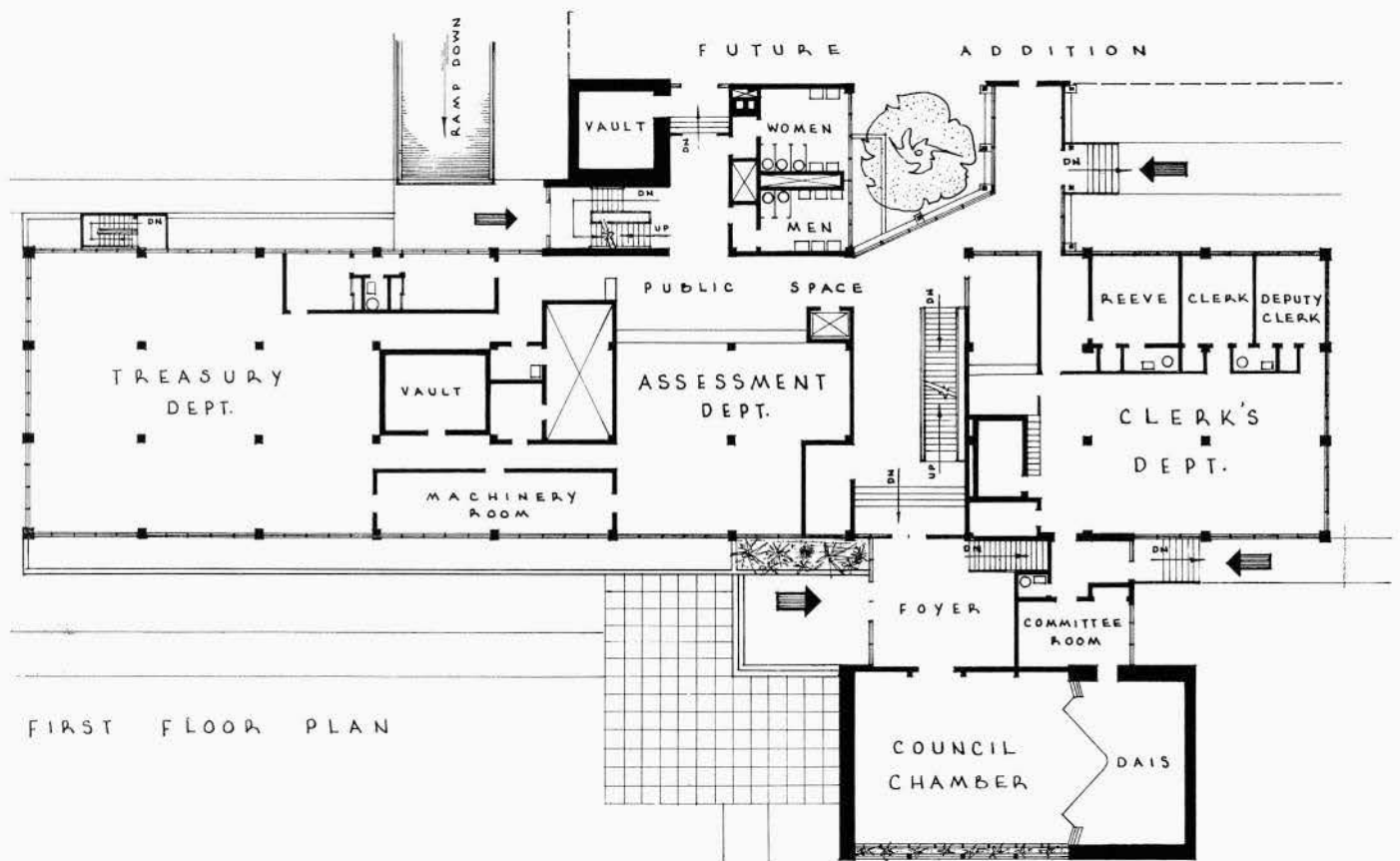
*Mechanical Engineers, S. M. Peterkin & Associates Ltd.*

*Structural Engineers, C. D. Carruthers & Wallace Associates Ltd.*

*Electrical Engineers, W. H. Bonus & Associates Ltd.*

Interior of main stair



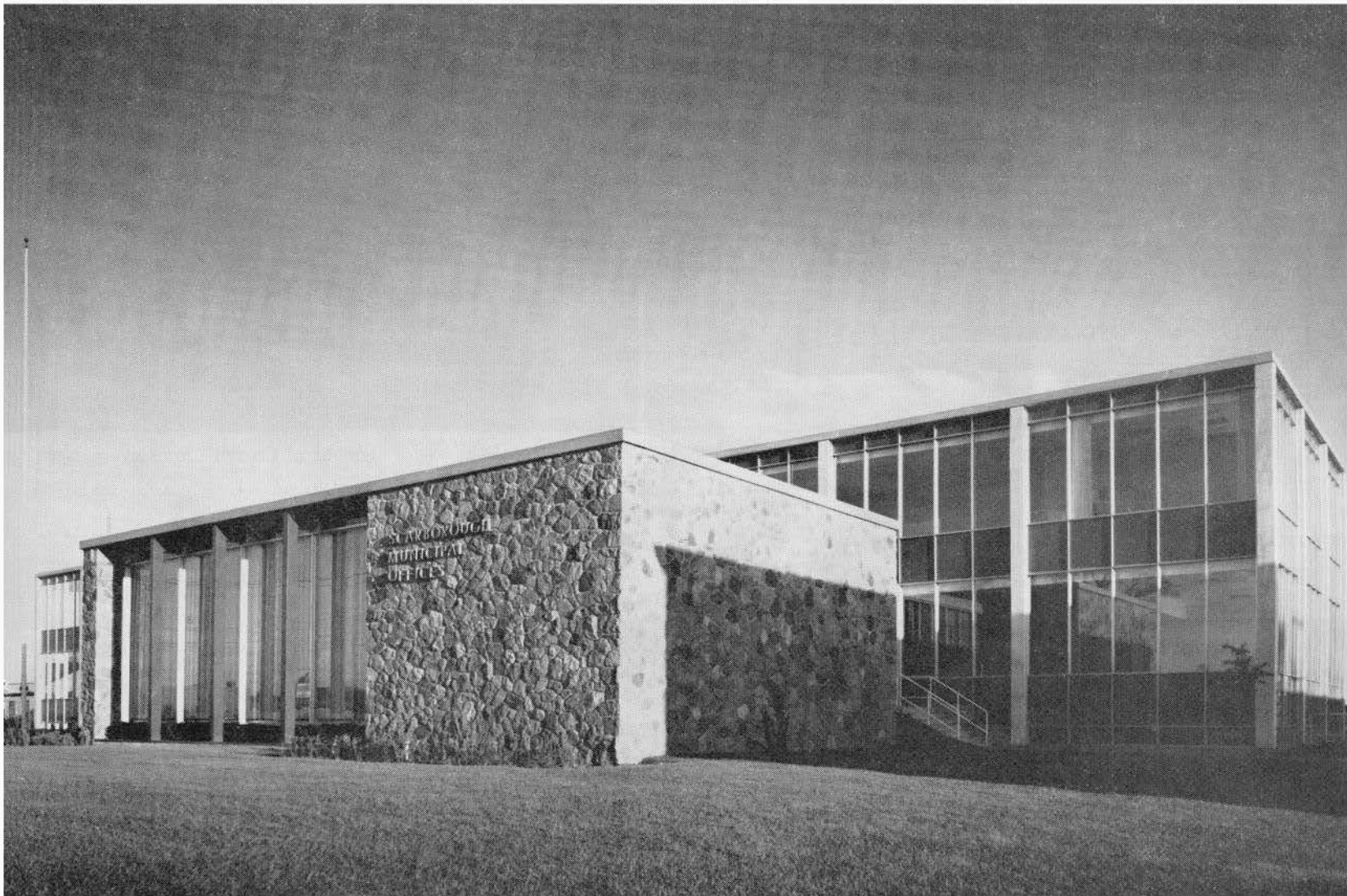


Exterior showing main entrance

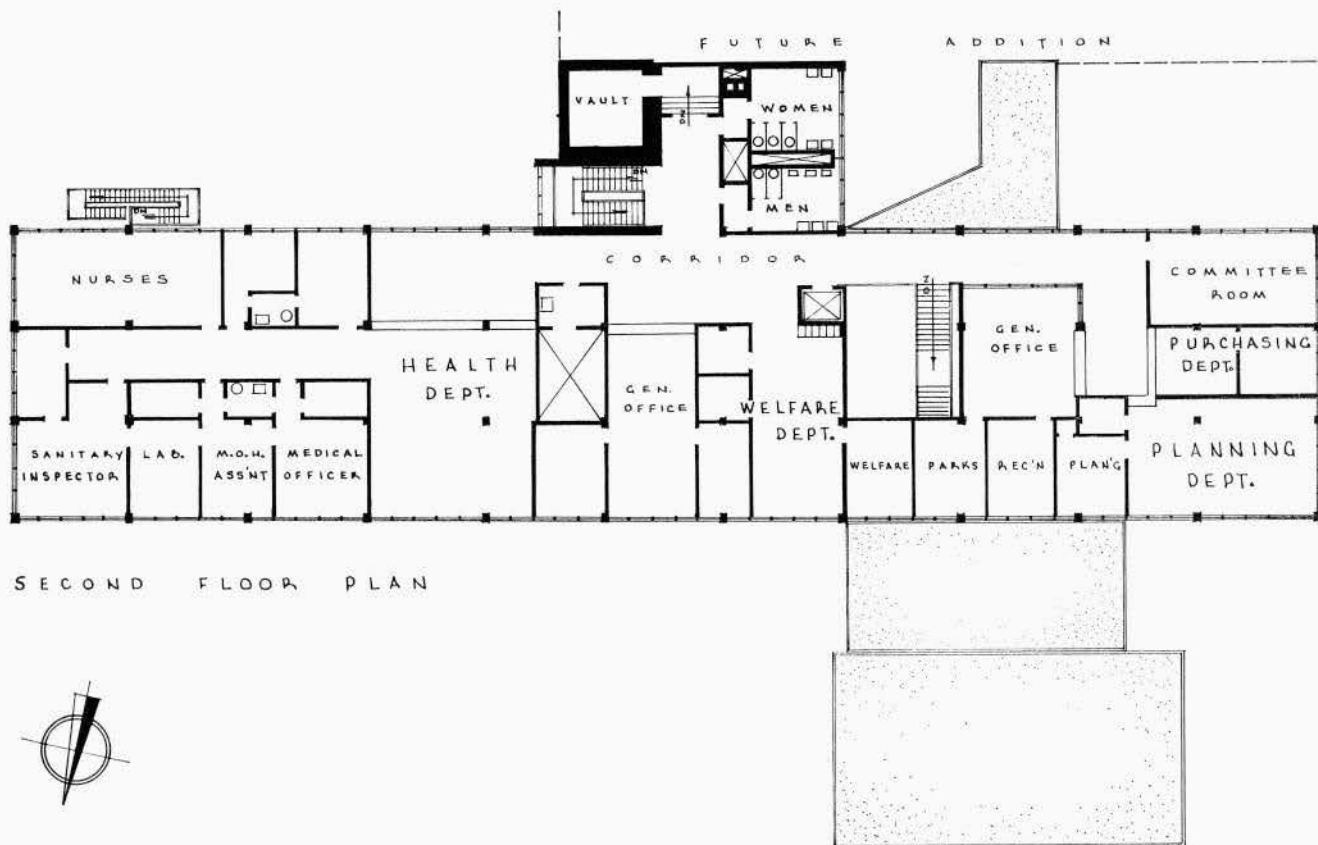


MAX FLEET





Exterior view showing council chamber



SECOND FLOOR PLAN

MAX FLEET



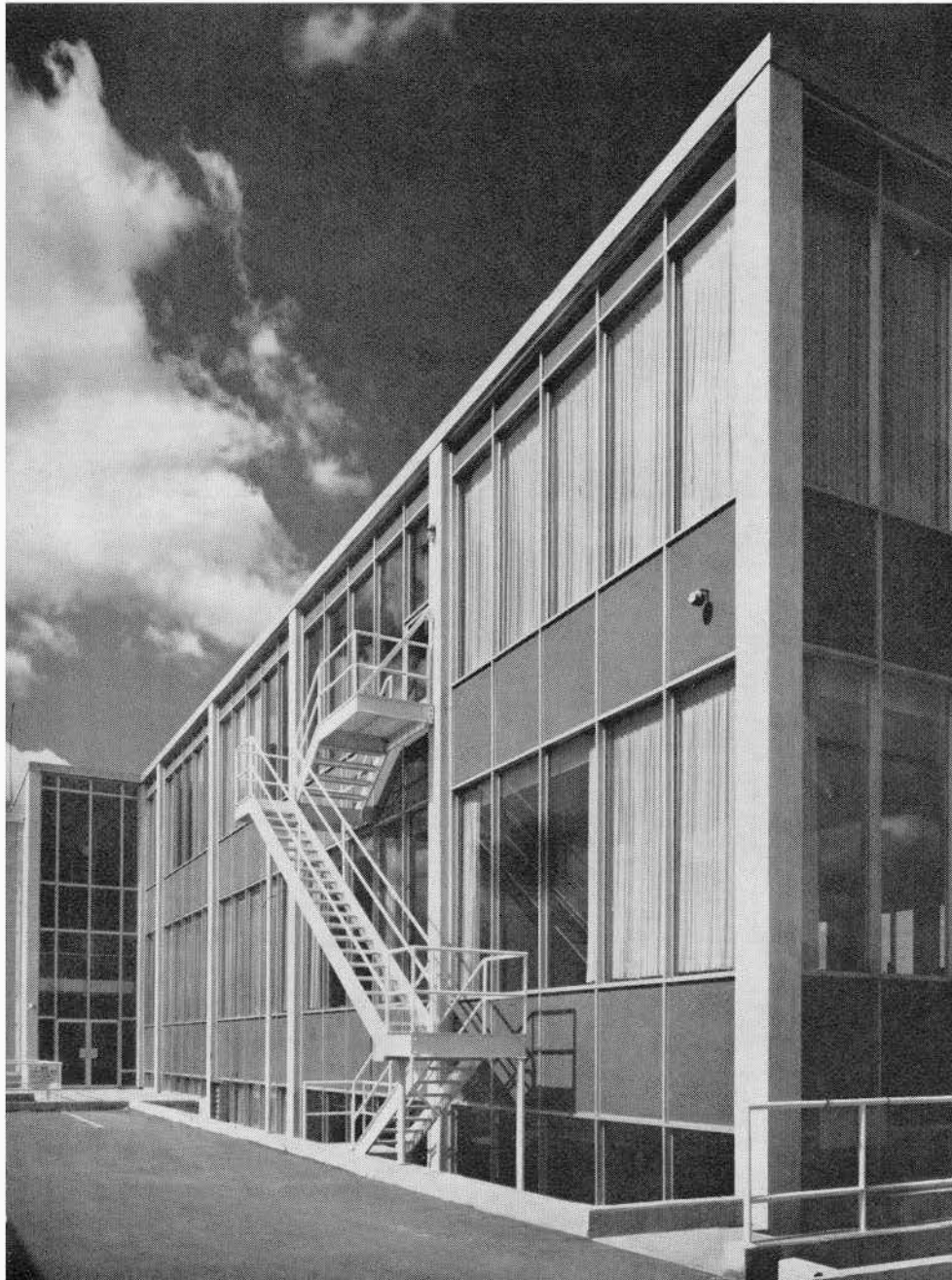
Interior of public pay hall

MAX FLEET



Interior of Council Chamber

MAX FLEET



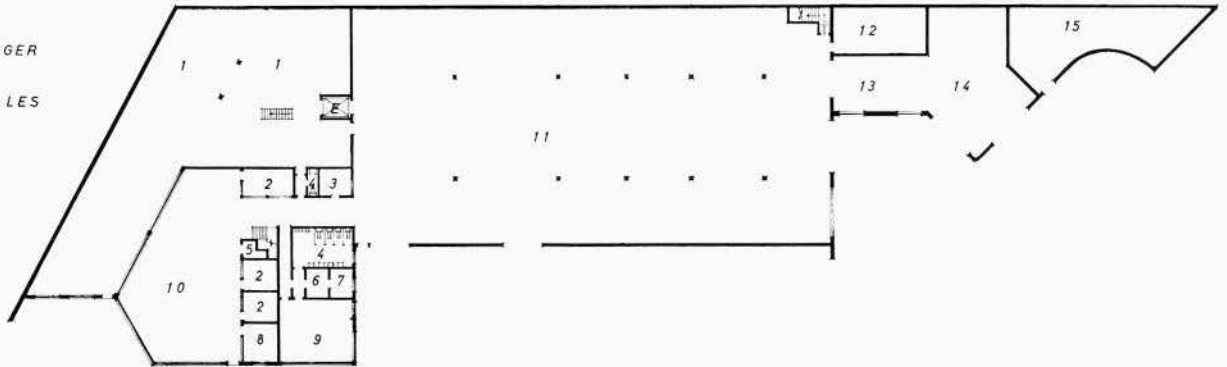
Rear view



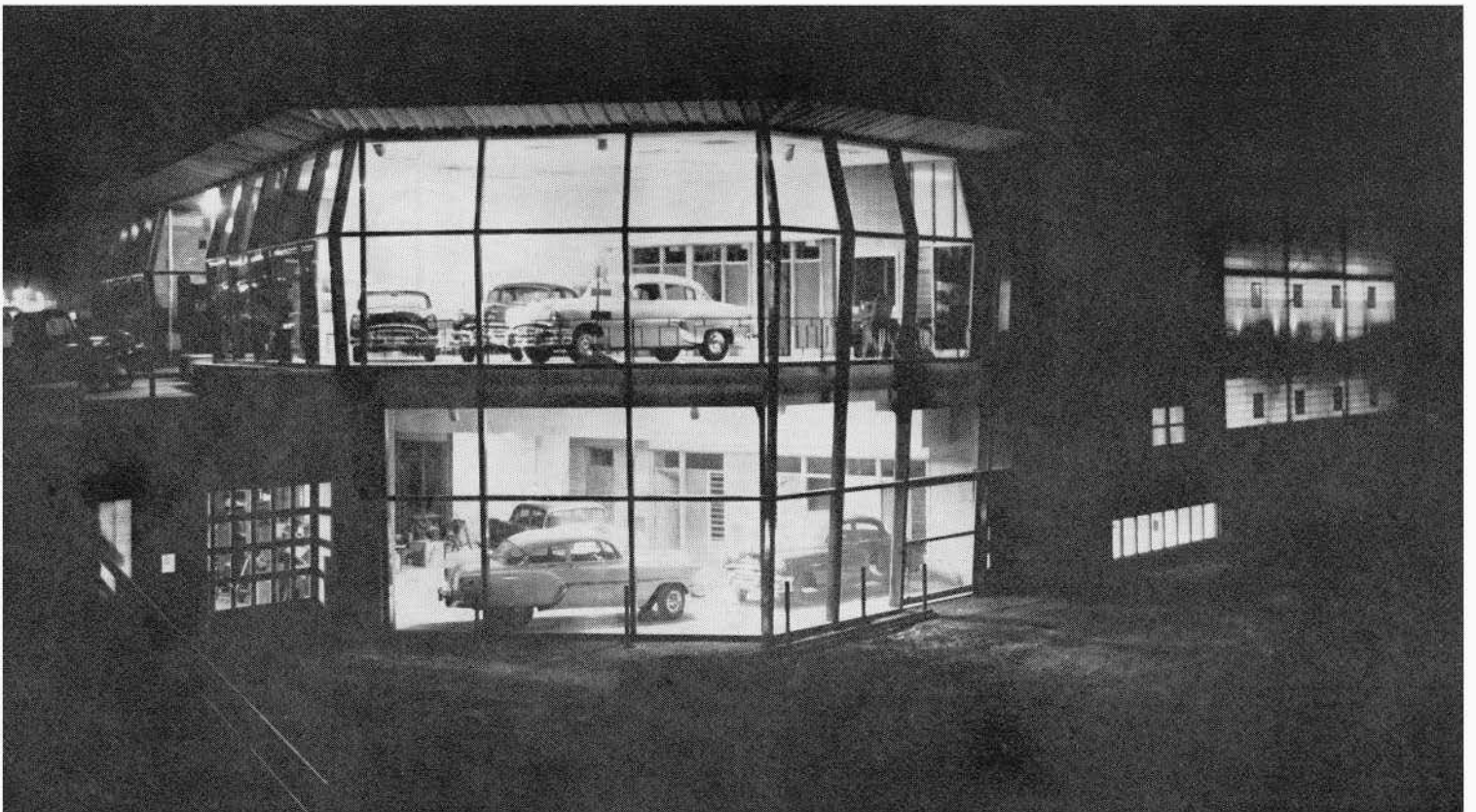
# SUDBURY MOTORS

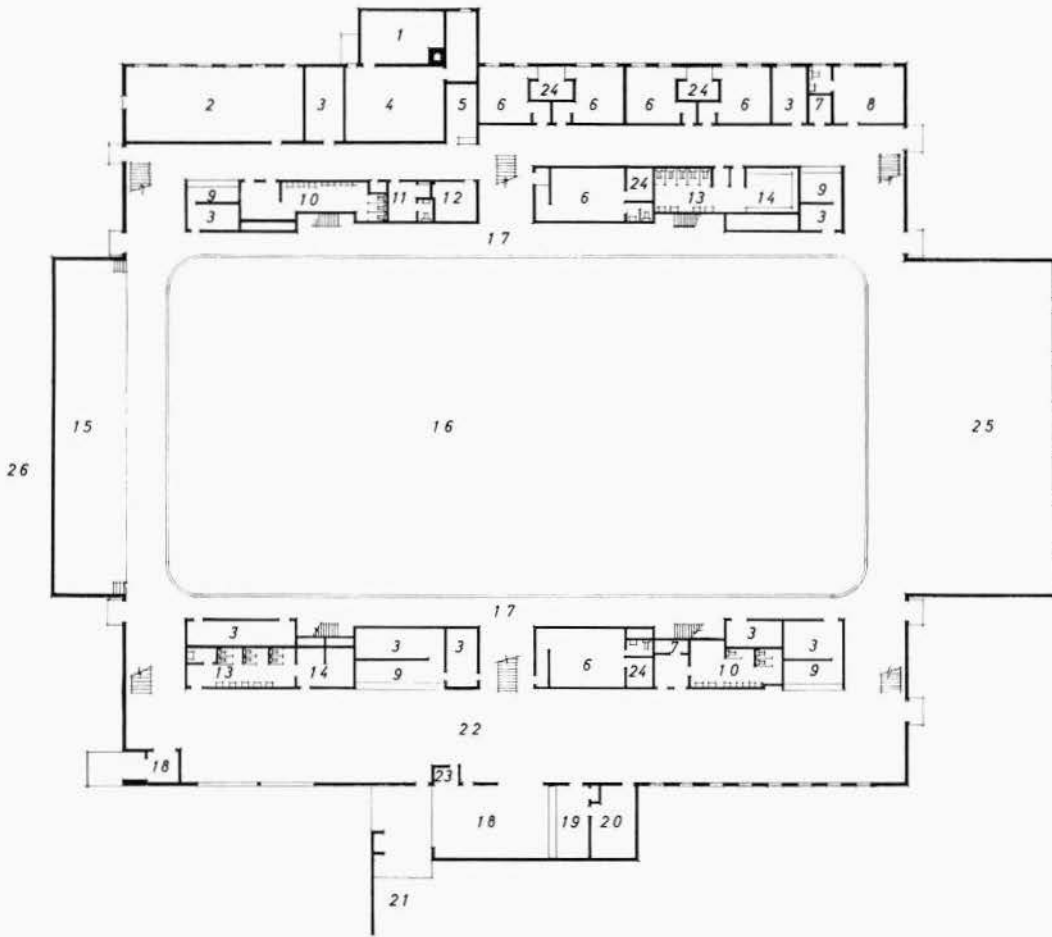
*Architect, H. W. O'Gorman*

- 1 PARTS
- 2 OFFICE
- 3 SHOP MANAGER
- 4 WASHROOM
- 5 JANITOR
- 6 LOCKER ROOM
- 7 SHOWER
- 8 USED CAR MANAGER
- 9 LUNCH ROOM
- 10 USED CAR SALES
- 11 REPAIR
- 12 BOILER ROOM
- 13 PAINT SHOP
- 14 DRYING
- 15 COAL STORE

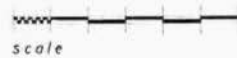


SUDBURY DAILY STAR

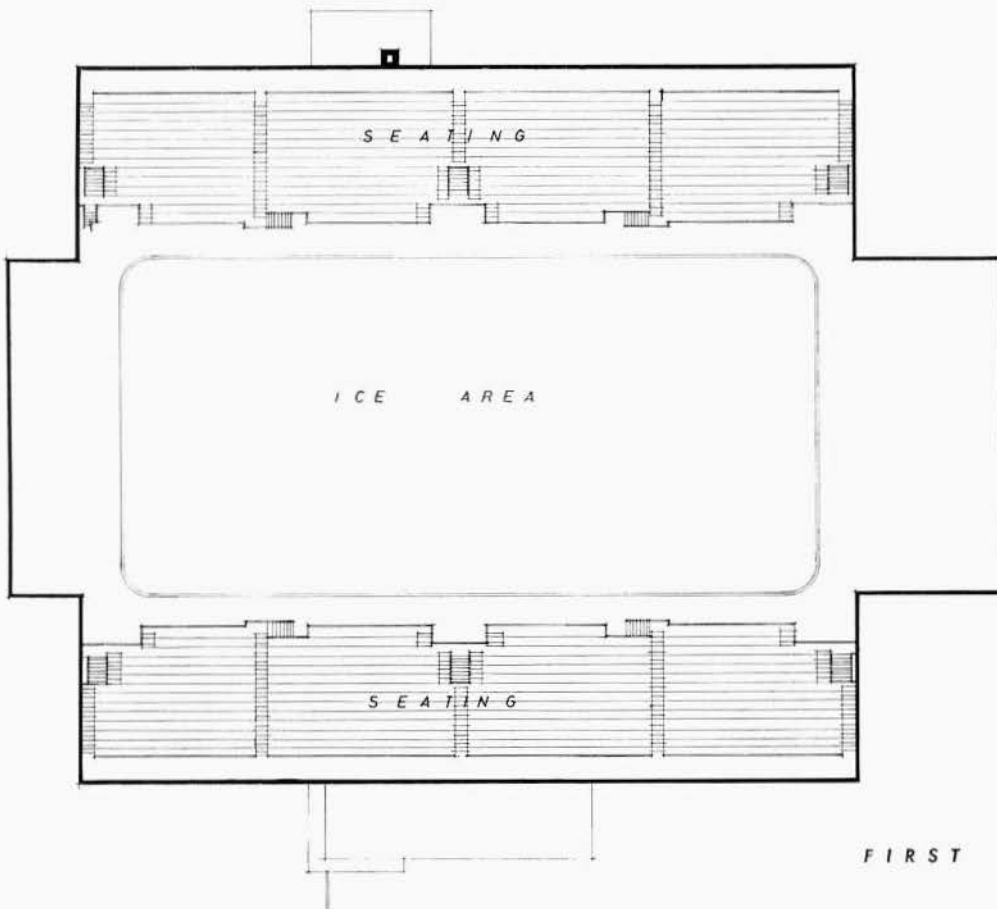




- 1 FUEL ROOM
- 2 ICE PLANT
- 3 STORAGE
- 4 BOILER ROOM
- 5 SKATE ROOM
- 6 DRESSING ROOM
- 7 JANITOR
- 8 OFFICE
- 9 CONCESSION
- 10 MEN
- 11 REFEREE
- 12 FIRST AID
- 13 WOMEN
- 14 POWDER ROOM
- 15 STAGE
- 16 ICE AREA
- 17 PROMENADE
- 18 FOYER
- 19 MAIN TICKET BOOTH
- 20 MANAGER
- 21 MAIN ENTRANCE
- 22 LOBBY
- 23 TICKET BOOTH
- 24 SHOWER
- 25 STORAGE & FUTURE SEATING
- 26 CAR PARK

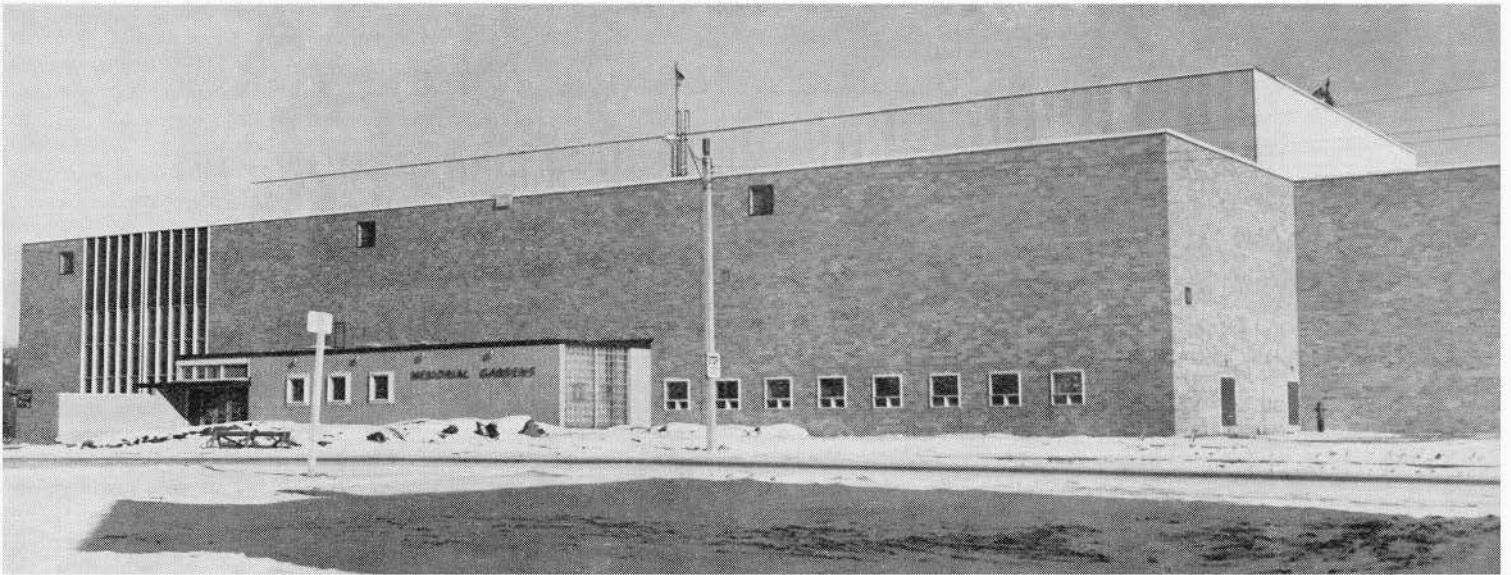


GROUND FLOOR PLAN



FIRST FLOOR PLAN



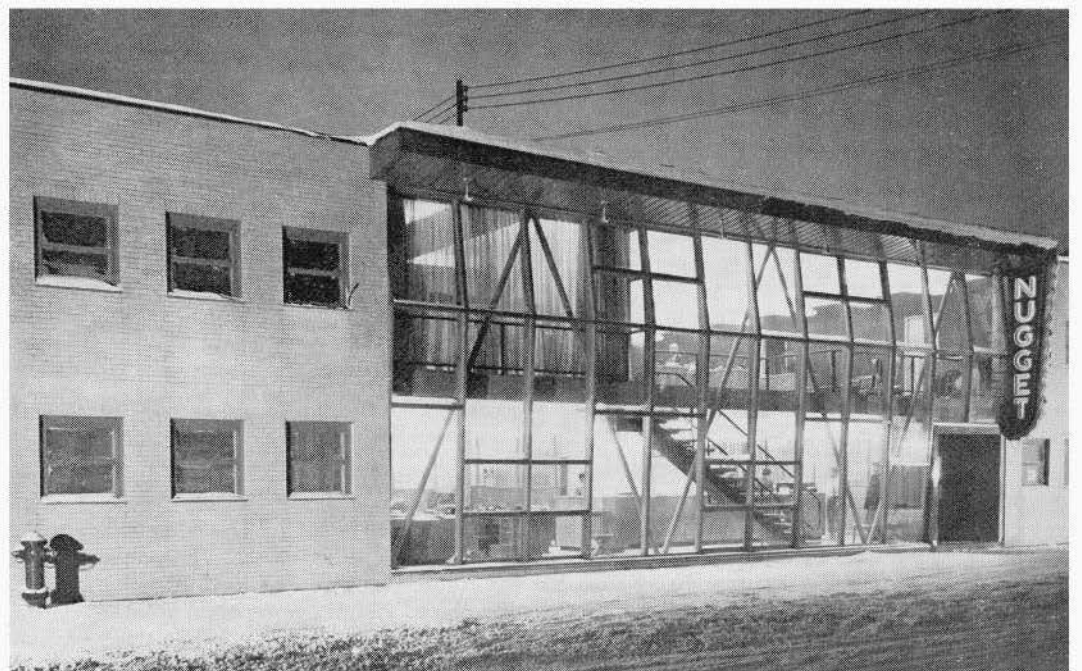


MEMORIAL GARDENS, NORTH BAY

*Architect, H. W. O'Gorman*

THE DAILY NUGGET, NORTH BAY

*Architect, H. W. O'Gorman*



# ONTARIO ASSOCIATION OF ARCHITECTS

## REPORT OF THE COMMITTEE ON HOUSING DESIGN – 1957

### Introduction

TEN YEARS OF POST-WAR BUILDING for quantity rather than quality has provided convincing physical evidence to most people that some improvement in housing design is required. Awareness of the problem is not enough. Constructive suggestions are needed and it is here that this Association can make a substantial contribution. It is to this end and on behalf of the Council, that the efforts of this Committee have been turned.

The report which follows is mainly an exposition of the problem of housing design. The nature and extent of the problem as described herein is seldom appreciated. While architects can assist in achieving a solution, it is disclosed that co-operative effort by many interests and on a national scale, is necessary if significant improvement is to be gained. It would be futile and purposeless to attach blame for present unsatisfactory design. It is hoped that instead, this inquiry will be continued and the necessary measures agreed upon and taken through the co-operative efforts of all the interests which are concerned.

### What is Design?

Design is generally regarded as the drawings from which a building is constructed. When referred to here, design is meant to include all the conditions and influences which become expressed as the form which a building takes. Every building is unique if only because of its location and its design may be judged good or bad depending on its suitability for what is intended in that location.

Housing design can be evaluated only with respect to the total picture and all the influences which can be perceived as affecting both the "livability" and the appearance of any house in its surroundings. These conditions and influences which become expressed in design are:

1. The instructions of the owner or instigator.
2. The drawings.
3. The choice of plans, in the case of stock plans.
4. The degree of repetition, in subdivisions.
5. The building by-laws.
6. The mortgage restrictions.
7. The subdivision plan, including lot size, density, neighbourhood facilities, etc.
8. The degree of zoning control.
9. The degree of control over land speculation.
10. Influences exerted from outside the neighbourhood.

These ten factors play a part in the design of every dwelling: there are probably others. The absence of any, such as drawings or zoning control, is likely to have an adverse effect on design, but the result is still design.

Merit in design results from the knowledge and competence which is applied to the consideration of these factors.

### Responsibility for Design

Of the ten factors listed above, the architect is usually responsible for only one, the drawings. Other participants may be responsible for as many as six aspects of design any one of which may be critical with respect to the final result. For example, the owner may be responsible for three, the developer six, the builder five, the municipality three. Hence, while architects are generally associated with design, the total effect in any instance can hardly be attributed to them.

### The Cost of Design

The cost of design is usually considered to be the cost of architectural fees. Design, in the sense used here, includes everything from the owner's instructions to influences outside the neighbourhood. Much of the cost of any service rendered with respect to these functions can with justification be classed as design costs. Thus some of the cost of mortgage standards, building by-laws, zoning restrictions, subdivision planning and other factors should be debited to design. In addition, excessive maintenance costs over those which would have been necessary had a better design been used and the cost of re-development where, due to poor city design, more than normal obsolescence has occurred, are also design costs.

### Criticism of Housing Design

Common criticisms of houses are that they are too close together, too much alike, too different, in too straight rows. More often than not, these characteristics are created when the streets are laid out, the size of the lots chosen, or restrictive covenants and by-laws passed determining type of house and yard restrictions, or when the standards of road width are set. Points of interest such as parks, open space, schools, churches and shopping areas, which in addition to improving the community could relieve the monotony or provide a focus or setting for groups of houses, are usually neglected in the planning until the pattern is irrevocably set, resulting in a permanent sorrow, nuisance and handicap to the citizens who must live there.

These criticisms are clearly related to the environment although this may not be apparent from the superficial study that the average non-expert can give. Perhaps ignorance of the real cause and also ignorance of the fact that solutions do exist on the neighbourhood rather than the single house level, explains why there has been such apathy regarding improvement.

While the above-noted criticism is related to the environment, this does not mean that the design of units themselves has escaped the critical eye unscathed. There is plenty of criticism here but it comes from more sensitive and less common sources. While this type of criticism is often directed at the planning of houses, it can be described most clearly with respect to their appearance. In the main it is dissatisfaction at the use of clichés and 'gimmicks' applied to a house as selling features.

Before better house design can be expected, builders and prospective owners must come to appreciate that good design comes not from a miscellaneous collection of clichés and 'gimmicks' but from the thoughtful process of correlating all the elements that are appropriate to any particular situation. When plans must be adapted to a particular situation, this is as much a specialist task as creating an original plan.

### Design Procedures

One of the major obstacles to better original design is the lack of a universally acceptable and economical procedure by which experienced and talented designers can be engaged. The other difficulty – it is hardly an obstacle – is the fact that it is the public and not the builders who have most to gain by good design initially; and yet it is the builders and not the public who are on the spot and have the initial control.

While this situation applies to the design of units, it is infinitely worse with respect to environmental design. It can



be said for a house that there is at least one person who originates it. Hence some measure of order is achieved but the setting into which the house is put is created by many persons working independently and with different aims. One group decides the street pattern, one the lot size, another the yard restrictions, another the house type, another the building restrictions and many groups mutually interfere in the half-developed project to insert services and facilities all of which should have been integrated in the planning at the start. The difficulties of having so many interests at work are compounded. Not only does each work independently but more often than not, the sequence of their operations is such that those who come early on the scene destroy that which the later arrivals most dearly wish to preserve.

Although the procedures described above to design a house and its environment have been followed for a good many years, it is only recently that the ill effects on design have become a matter for serious concern. This is due principally to technological development which has not been accompanied by a corresponding development in procedure sufficient to ensure that all the conditions for good design are safeguarded during the building process. At one time, the owner could take a personal interest but his influence is becoming less and less direct, so that adjustments of procedure due to technological change can come about without his voice being heard. Hence, with the emergence of the automobile as a principal means of travel, the increased number of new materials and the growth of house building as a distinct and important industry, a situation is developed which requires special study from the viewpoint of housing design.

The increase in the number of private automobiles has had two principal effects on housing. First, this mode of travel has developed to the stage that the necessity has arisen for segregation of traffic routes and housing areas. Second, the increased use of the automobile has caused cities to spread, densities to be lowered and severe economic stress to be created in the provision of services. The density of subdivisions being built now is so low that schools, recreation facilities and public transport cannot be provided economically to an adequate standard. This is a fundamental aspect of housing design because decisions regarding these matters affect the type of house which can be built, its livability and appearance and have a profound effect on the neighbourhood character and setting.

New materials are likewise capable of upsetting the design balance. New problems arise and the accumulated know-how is not always adequate to provide the answers. In addition, the variety of new materials that is available demands a much greater discipline and restraint and a much greater sense of artistic judgment if satisfactory results are to be achieved.

Considerable knowledge of these problems and their solutions is available. Given the opportunity, the design professions could apply the knowledge in the housing field but the house building industry, which has grown up since the second world war, is geared to quantity, and quality of design from the viewpoints mentioned above, rates low as a matter of importance. The greatest handicap to improved design is the lack of accepted procedures so that all the problems of design could be considered as a project is developed. There is ample evidence to show that they cannot be solved afterwards but become a legacy of high cost and ugliness which the owners and the municipal corporations have to bear.

### Conclusions

1. The faults in housing design lie not only with the individual units but with the setting in which the units are placed.
2. The available procedures by which design is affected

and the extent to which they are implemented, are totally inadequate for the building conditions of today. These inadequacies extend to by-laws, standards, city planning and zoning, the economic timing of development and the procedures of government agencies as well as of those who build, which fail to ensure that the design is considered by competent persons of the appropriate professional calling and at the proper time during the progress of the operation.

3. The problem is neither fully nor generally understood. It is a new problem which has grown so gradually and which has resulted from the development of so many widely diversified activities, that it is difficult within the present framework of the building operation, to find any group which might have both an appreciation of the problem and enough influence to correct it.

4. Until recent years, the owner had a determining influence in the design of single houses. The increased proportion of building which is now done by the merchant builder, has excluded the owner, so that responsibility for design rests almost solely with the building team.

5. With the owner excluded, some other means must be used to assess his needs. Adequate information on these functional requirements is lacking at the present time.

### Recommendations

The members of the Committee make recommendations to Council as follows:

1. That measures should be taken to gain the widest possible public understanding of the present situation with regard to housing design by –

- (a) A continuous and planned programme of information and publicity directed in particular at the public through the following bodies:
  - i. Mortgaging institutions.
  - ii. Real Estate Boards.
  - iii. Builder's Associations.
  - iv. Municipal Authorities.
  - v. Press, radio and television.

It should be appreciated that the mortgaging institutions could be most influential in promoting good design and results in this direction would be most quickly realised.

(b) The following means are suggested:

- i. The eliciting of participation through influential members or heads of the above-mentioned groups.
- ii. A planned programme of lectures and exhibitions.
- iii. A national conference at which the above-mentioned groups should be invited to send delegates. So far, conferences have tended to be limited to architects and planners.

2. That the procedures by which design of the individual house and surrounding environment is affected, should at all stages be carried out by persons qualified in their respective fields, e.g. town planning by a team of town planners, engineers and architects, with the individual units designed by architects. This should similarly apply to the controlling and regulating municipal and other bodies.

3. That Council be requested to forward this report to the Canadian Housing Design Council, urging that steps be taken to implement recommendations 1 (a) and (b) and 2.

Respectfully submitted,

R. S. FERGUSON, Chairman

Committee members: R. G. CRIPPS, H. FLIESS, S. M. ROSCOE, J. F. C. SMITH, G. STEPHENSON.

Corresponding Chapter members: R. I. FERGUSON (Lakehead), R. E. KNOWLAND (London), A. F. PEACH (Northern Ontario), R. G. CALVERT (Toronto).

# CANADIAN HOUSING DESIGN COUNCIL 1958 AWARDS

## REPORT OF THE NATIONAL JURY

The judges selected nine houses to receive National Awards from amongst a number which were very well designed. The judges felt that in the best of these houses the quality of design was distinguished and reflected great credit on the Canadian housebuilding industry and on the architectural profession.

Six awards were made to houses with living areas between 1150 and 1500 square feet and three awards to houses of less than 1150 square feet area. It was evident that the smaller house presented a considerably greater design problem than the larger house. The judges hoped that in the future more attention would be directed to the production of a simple, straightforward smaller house.

In the larger houses the judges were impressed by the great variety of interior plans, giving interest and individuality. On the whole, the interior planning was the best aspect of the designs. There was careful thought for the separation of the working, relaxation and sleeping zones of the houses. In many of the houses special attention had been given to variations of floor level and the relationship between basement level, living floor and bedrooms. Some of the advantages of the "split-level" house had been accepted and refined far beyond its original crude form.

There had also been consideration for the connection between outside ground levels and interior levels. Most of the award winners had provided attractive front entries at ground level and had considered the close relationship between the living room and the outdoor sitting space. For this reason most of the living rooms were at the rear of the houses, to give most privacy.

The place of the car in the design of the house had been well treated. Most of the houses had carports, rather than

garages, and these were generally well placed, with the roof blended into the shape of the house as a whole.

In exterior design the judges commended the restraint in the use of building materials. The shapes of the houses were not confused by the use of too many different materials and the construction generally appeared to have good craftsmanship in brickwork and woodwork.

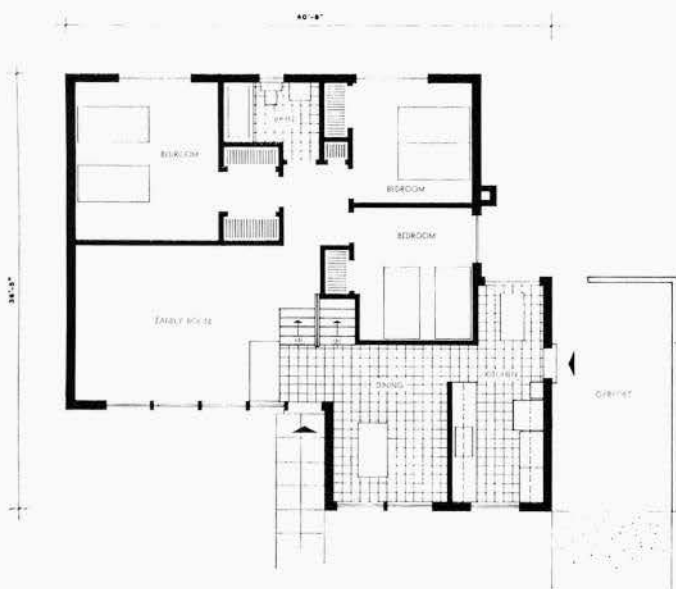
The judges did not look with favour on houses which had a "storefront" type of window exposing the interior to view. They were also critical of houses which had complicated roof shapes which would be disturbing to the general appearance of the street and might cause expense in maintenance. On the whole they felt that houses of simple, straightforward shape looked best and proved most economical.

In a number of cases the builders had evidently gone to some trouble to preserve trees on the site. This, together with other efforts to use the natural levels of the ground, was commended. The judges would have liked to see more houses which were economical in the use of lot widths. Since land is such a large element in the cost of building, the most valuable designs are those which achieve interesting interior arrangements without being spread out laterally.

The judges wish to compliment the winners of the Regional and National awards for the generally excellent character and livability of the houses. It is shown that Canadian builders know how to produce houses that would be a delight to live in. There is no need to perpetuate the dull and stereotyped form of small house from which Canadian cities have suffered. Neither have the best designs been achieved by a slavish adoption of passing fashions and showiness.

House at 18 Ballyronan Road  
Don Mills, Ontario

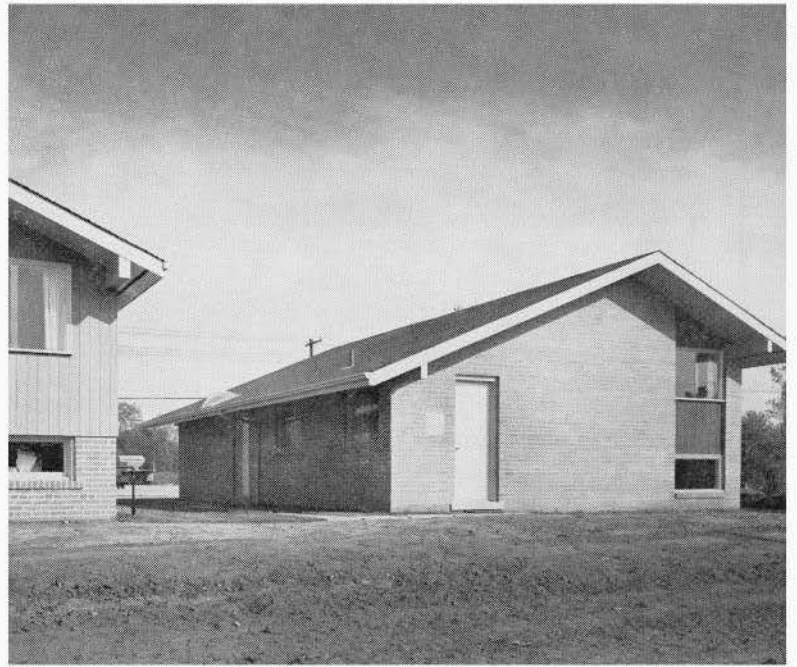
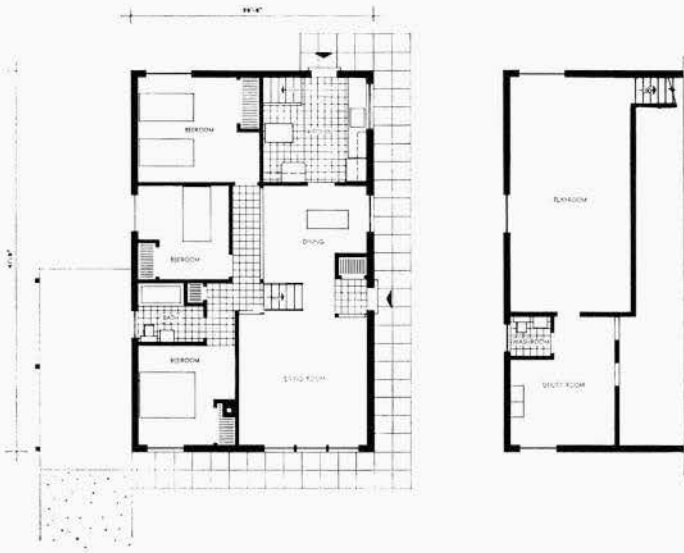
*Architect, James Murray*





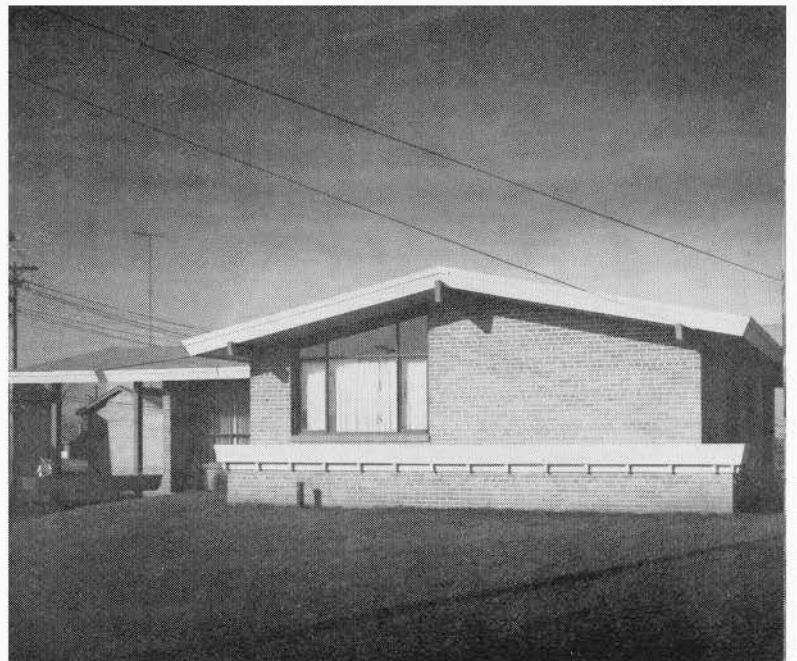
House at 20 Orton Park Road  
Scarborough, Ontario

*Architect, Edward Ross*



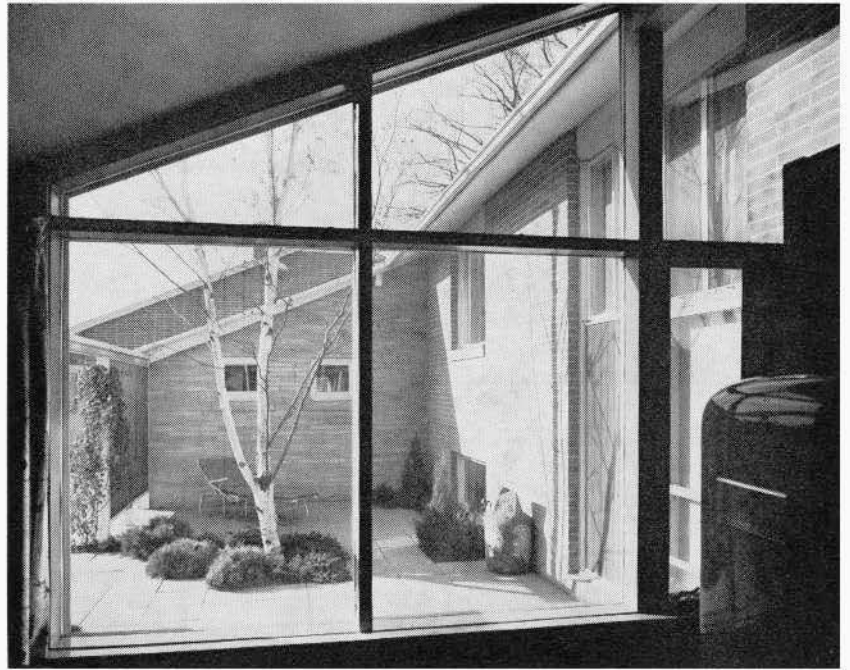
House at 54 Broadleaf Road  
Don Mills, Ontario

*Architect, Norman R. Stone*



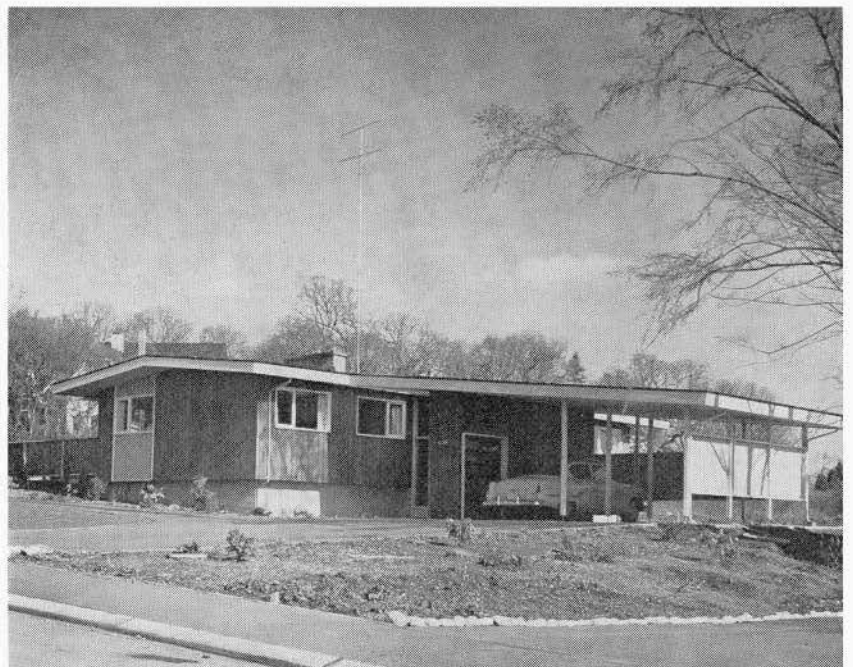
House at 12 Plateau Crescent  
Don Mills, Ontario

Architect, James Murray



House at 2780 Dover Road  
Victoria, British Columbia

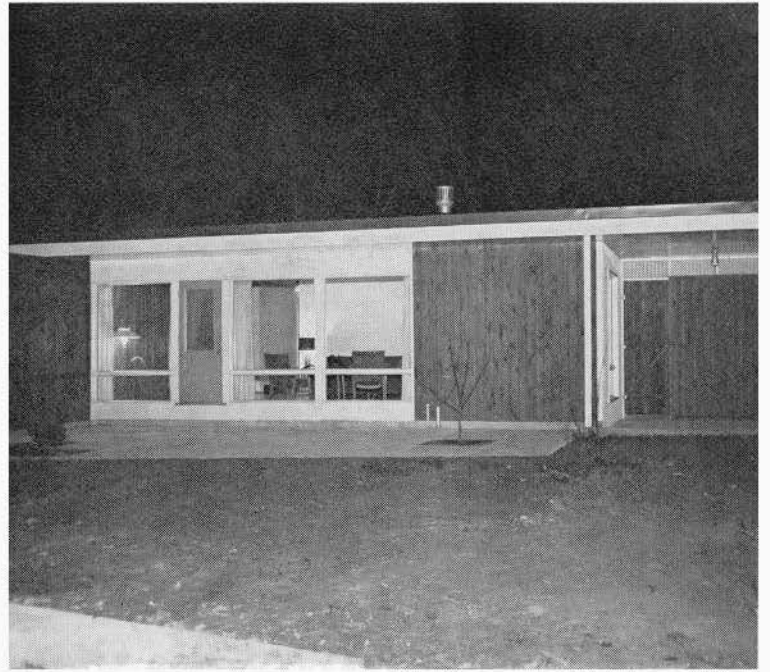
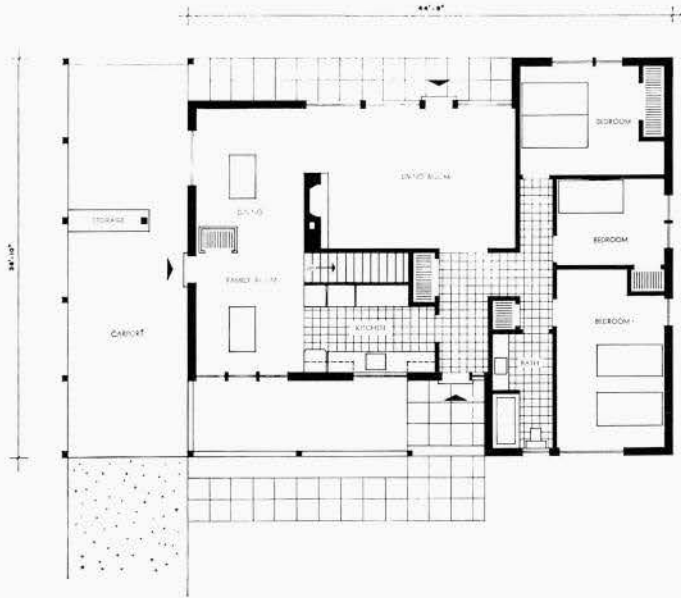
Architects, Clack & Clayton





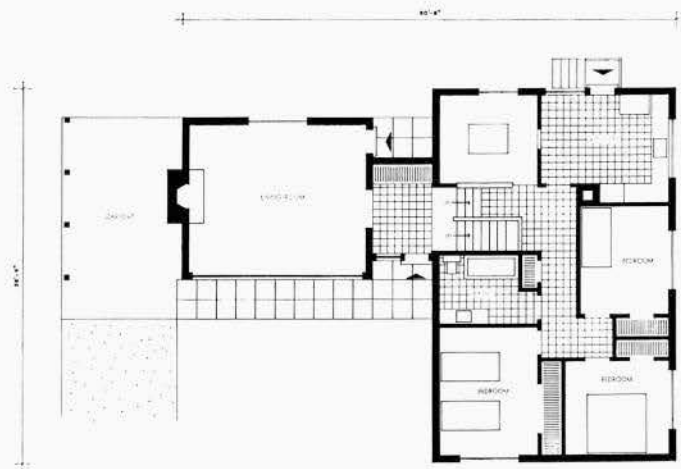
House at 42 Armour Crescent  
Winnipeg, Manitoba

*Designed by Campbell Construction Company*



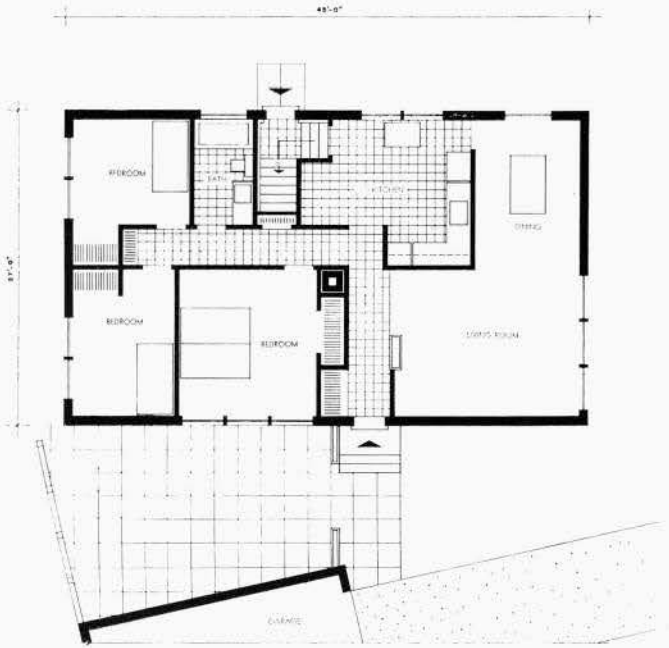
House at 2711 Dover Road  
Victoria, British Columbia

*Architects, Clack & Clayton*



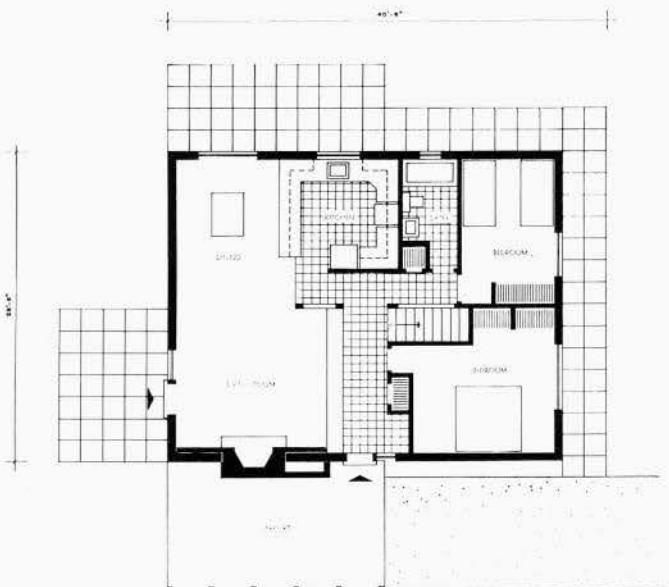
House at 2316 Grant Road  
Regina, Saskatchewan

*Designed by Engineered Buildings  
(Canada) Limited*



House at 21055 Clark Avenue  
Langley, British Columbia

*Designed by Arthur H. B. Dodd*

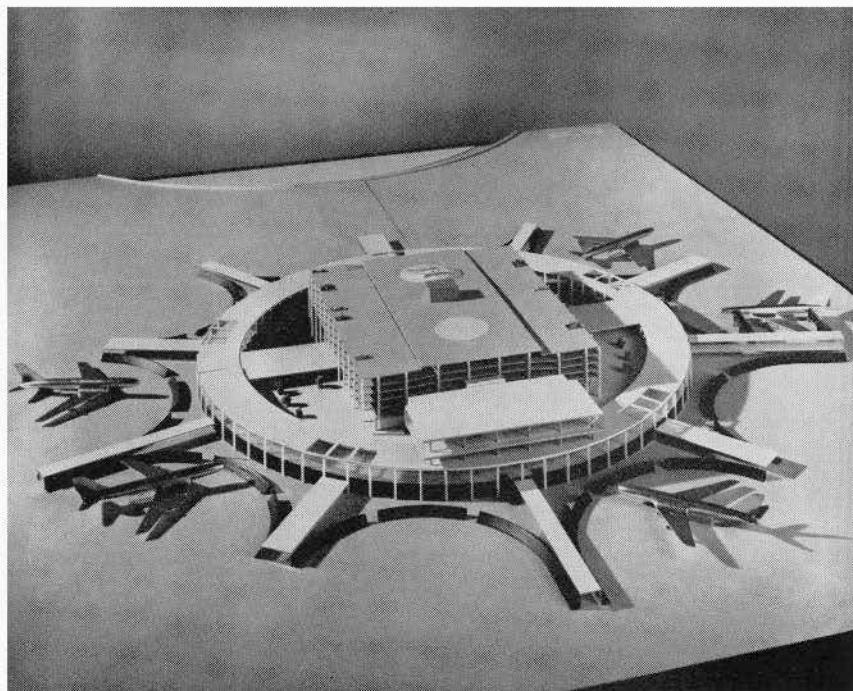






## TORONTO AIRPORT TERMINAL BUILDINGS

*Architects, John B. Parkin Associates*



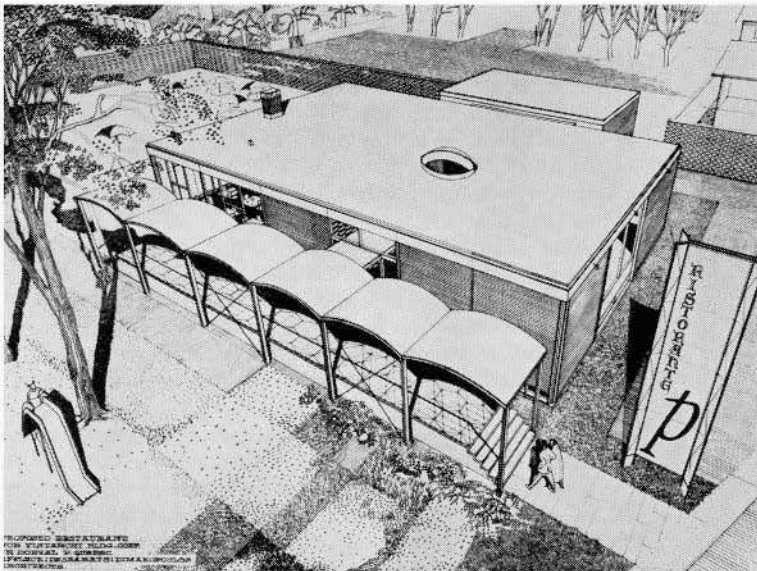
Initiated by the Department of Transport of Canada, the architects have evolved a new type of airport which will consist of a central administration building and control tower, and radiating around this will be located the so-called aeroquays. The passengers will reach these circular buildings below ground level through a subway rising in the centre of the doughnut where a multi-storey ramp type parking structure will be located. The circular basement and a two-storey building will surround the parking garage and will provide facilities for collecting tickets and boarding passes, for dining in restaurant or snack bar type atmosphere, baggage handling and, finally, for entering or disembarking from planes which will be parked around the periphery where sound baffles and sound proofing will help cut down jet engine noises. At first, only two of such aeroquays will be constructed but a number would be added as the air transport volume increases.



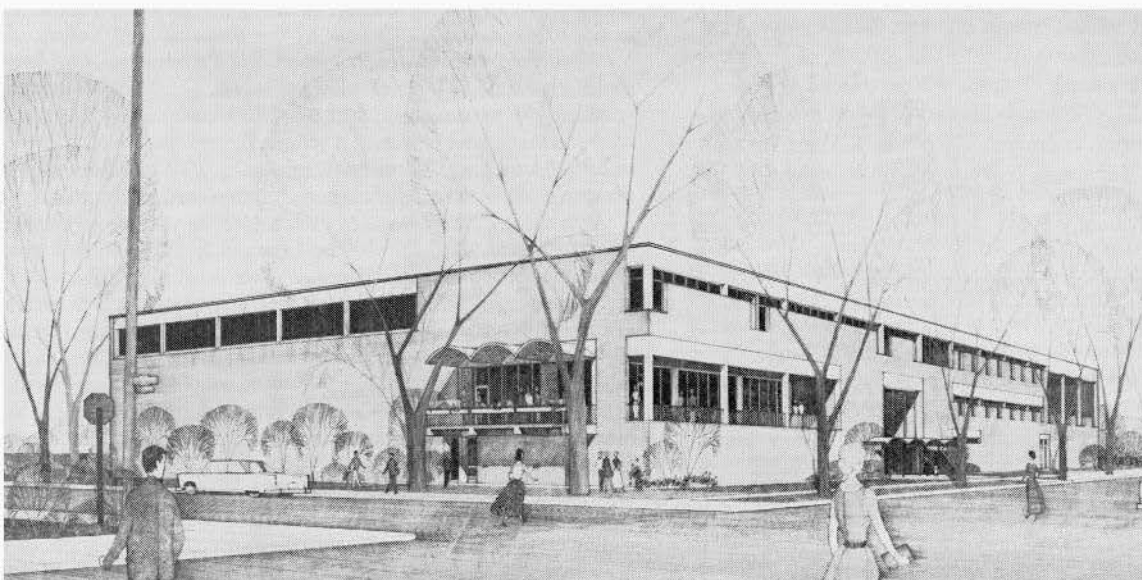




Administration Building for the Board of Education York Township  
*Architects, Venchiarutti & Venchiarutti*



Restaurant for Vistarchi Building Corporation, Dorval  
*Architects, Affleck, Desbarats, Dimakopoulos*



Women's Athletic Building, Toronto  
*Architects, Fleury, Arthur and Barclay*

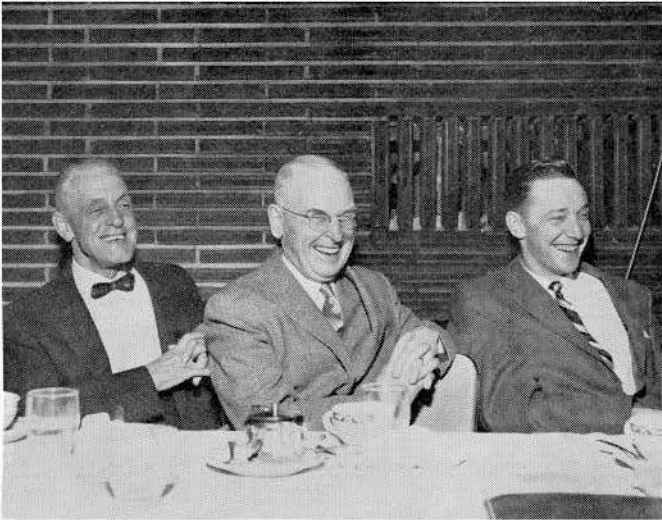
# NEWS FROM THE INSTITUTE

## CALENDAR OF EVENTS

1958 Annual Convention of the American Institute of Architects, Hotel Cleveland, Cleveland, Ohio, July 7th to 11th.

Fifth Congress of the Union Internationale des Architectes, Moscow, U.S.S.R., July 20th to 28th, 1958.

## RETIREMENT



In April of this year, the Saskatoon Construction Company played host to the city's architects when it honoured Mr E. J. Gilbert on his retirement from the profession. All sections of the building trade were represented at the dinner and Mr Gilbert was presented with a movie camera. Various speakers mentioned Mr Gilbert's contribution to the growth of the city, and the excellence of his work. In a very kind speech of appreciation, Mr Gilbert said how much he had enjoyed his association with the construction industry. With Mrs Gilbert he was leaving shortly for a European trip after which he would be returning to Saskatoon.

## CITY HALL COMPETITION, TORONTO

The following are finalists —

- John H. Andrews, Australia
- David E. Horne, Canada
- Halldor Gunnlogsson & Jorn Nielsen, Denmark
- Viljo Rewell, Finland
- William B. Hayward, U.S.A.
- Frank Mikutowski, U.S.A.
- I. M. Pei & Associates, U.S.A.
- Perkins & Will, U.S.A.

The Jury meets for its final session on September 22, 1958.

## OBITUARY



*He has fought a good fight,  
He has finished his course,  
He has kept the faith.*

**Bert Hazelgrove** is gone. One of the great stalwarts of the Institute, he had not been in good health during the past two years and, after three months' serious illness, he passed away in Ottawa Civic Hospital on May 19, 1958.

A man of wise judgment, of keen perception, of forthright character, his counsel has been sought in Institute affairs over many years.

Albert James Hazelgrove was born in England and studied architecture with the Architectural Association and at London University. He came to Canada in 1907 and worked for three years in Montreal with E. and W. S. Maxwell before moving to Ottawa, where he joined Col. C. P. Meredith in practice. During the First World War he served with the British War Mission at Petawawa.

His work for the Profession has been continuous over the years. He was president of the Ontario Association of Architects in 1939 and 1940 and vice-chairman of the Registration Board of Ontario. He was a member too of the Quebec Association of Architects and was elected a Fellow of the Royal Architectural Institute of Canada in 1938 and served as president in 1948 and 1949.

In 1949 he was elected a Fellow of the Royal Institute of British Architects and in that same year received an honorary degree of Doctor of Laws from the University of Manitoba for his outstanding contribution to the Profession of Architecture in Canada. He was a Fellow of the Royal Society of Arts and just this year was the recipient of the Province of Quebec Association of Architects' Medal of Merit.

His wife predeceased him in 1948 and since that time he was accompanied to many Annual Assemblies by his daughter-in-law, Mrs David Hazelgrove, Eileen, who has become affectionately known to so many architects across Canada.

As a Churchman he served for twelve years as Warden of Christ Church Cathedral. The chancel in that church was designed by him in association with Mr A. Kaye Mills.

Of late years he had been senior partner in the firm of Hazelgrove, Lithwick and Lambert, which firm has been responsible for many fine and important buildings in Ottawa.

A keen wit, a delightful raconteur, a generous advisor to the young men in the profession, a man of high principles, he set a standard of moral, ethical and professional conduct that won for him the respect and confidence of his friends and colleagues from Halifax to Victoria. He possessed one of the finest of human attributes, the love of his fellow men.

He was a scholar and a gentleman.

*Forsey Page*





**Murray Brown (F)**, had successfully practised architecture in Toronto since coming from England in 1914, until his death on April 1st, 1958. There are many examples of his work, from coast to coast, and all bear the mark of good proportions, refined detailing and excellent choice of colours and materials. Born in Broughty Ferry, Scotland, he was trained at the Royal Academy School of London, England, in the classical tradition, and while he had a love of the work of the Renaissance and Georgian periods, he kept abreast of the times, imparting a freshness to his buildings, no matter what style was used.

Murray Brown was not without honour in his chosen field. He was an Associate of the Royal Institute of British Architects, a Fellow of the Royal Architectural Institute of Canada, and an Academician of the Royal Canadian Academy. He served terms as President of the Ontario Association of Architects, and as Treasurer for the Royal Architectural Institute of Canada, and for many years was on the Registration Board and also Chairman of the Architectural Training Committee.

In manner rather quiet and reserved, he had an under-surface vein of humour, and a great capacity for enjoying others. He leaves a host of friends from all walks of life, who will all remember him as a man of kindness, sterling character, and great dignity.

*A. G. Elton*

**Ernest Ross Rolph**, ARCA, FRAIC, was born in 1871 and after leaving Jarvis Collegiate was articled to David Roberts, an early Toronto architect. Ernie used to tell of visits with his chief about 1890 to a job for George Gooderham at the north-east corner of Bloor and St. George Sts., when Mr Roberts would sketch the profile of a moulding or other detail on a scrap of brown paper for the master mason. Ernie used to have a copy of the plans and specifications, the former being meticulously drawn and coloured, the latter consisting of five sheets of ruled foolscap closely inscribed in long-hand. Blue-printing and typewriting had not yet come into general use. This house has for long been occupied by the York Club, which is now in possession of the original drawings.

Ernie then acted as architect for the CPR on the construction of the Crow's Nest Pass Railway. Here in 1897 he proved his ability as an engineer by overcoming what seemed impossible problems of depth and seasonal change of water levels in his design of the transfer slip at Kootenay Landing, B.C. In 1899 he joined the firm of Sproatt & Rolph with which he practised for forty years, producing many notable buildings which will be prized even more highly in the future than they are to-day.

Ernie Rolph was among the fortunate few who come to terms with life. His keen judgment, coolness and sense of humour made him a perfect complement for his temperamental partner. It is doubtful if Dr Henry Sproatt, the artist, could have accomplished what he did without the confident and

vigorous support of Ernie Rolph, the builder. In spite, however, of the difference of disposition, these two were bound together by an inestimable bond — their love of everything beautiful, especially in the many fields of art. They both were connoisseurs and collectors of objets d'art to whose doors the dealers made a well-worn path.

Ernie had had many interesting experiences and was a fine raconteur. A story he once told might help to explain his unvarying poise and equanimity — perhaps a psychologist might know the answer. In his early days he and his brother, Harold, did what he called "one of the silliest, craziest things imaginable" — they started out in a canoe, a racing model at that, to paddle to Niagara. After about eight hours of calm paddling they found themselves miles off shore over the Niagara River bar in a fierce current and a rising sou'-wester. They were continually being swamped and saw little hope of survival, when the Niagara steamer "Chicora" providentially appeared on the scene, and Commodore McGiffin took them and their canoe aboard on the return trip to Toronto.

Ernie's motto might well have been: —

"Come what come may,

Time and the hour runs through the roughest day."

*W. N. Moorhouse*

### BRITISH COLUMBIA

Under the Chairmanship of Ned Pratt, a Committee of the Architectural Institute of B.C. made a two-year study and review of public relations techniques used in past years. They concluded that many problems could not be effectively investigated and "progressed" to the point where the AIBC Council could make informed decisions at their monthly meetings unless an experienced architect undertook this work. They also concluded that many excellent ideas and projects remained stillborn for the same reason. In short, there were many worthwhile things which could be done to affect internal/external relations over and above the normal secretarial duties which are being handled by our experienced Executive Secretary, R. B. Deacon, and his staff.

The Council of the AIBC decided to take the P.R. Committee's advice and, at the AGM in December, 1957, Mr Warnett Kennedy, MRAIC, ARIBA, AMTPI, MSIA, was appointed to the position of Executive Director. It is believed that the appointment of an architect to this post sets a precedent for the profession in Canada. (It was noted that the Executive Director of the American Institute of Architects, Edmund R. Purves, is an architect.) Mr Warnett Kennedy continues to operate his practice as a planning consultant and architect, but devotes half his time to the affairs of the Institute.

At the same meeting, it was decided that the Institute offices be changed to more commodious premises in a newly constructed building at 1425 West Pender overlooking Vancouver Harbor, and that a new council chamber and office for the Executive Director be added to the Secretary's office.

One of the first tasks undertaken by the new Director was the promotion of a Building Materials Display Centre in Vancouver and arrangements are well in hand to bring this into existence in the first half of 1958. Mr Warnett Kennedy was asked by his Council to visit and report upon similar centres in Toronto, New York, Washington, Los Angeles and San Francisco.

An important function devolving upon the Director is that of arranging speaking dates, radio and television interviews and, in the words of the report, "He is the spokesman for this profession". Already, many public functions have been addressed by members of the Institute and the new Director.

British Columbia architects are conscious that, while the usefulness of the new approach to architects' collective problems is already apparent, the new departure is really an experiment which opens new horizons for professional institutes and, as such, it will be watched carefully by architects in other provinces.

*K. W. McKinley, Vancouver, B.C.*



## ONTARIO

May once again brings to Canada's Capital the Tulip Festival. Each year at this time the citizens of Ottawa join with the tourists to make the rounds of the tulip lined Driveways and massed plantings at the Dominion Experimental Farm. The annual gift of tulip bulbs from Queen Juliana of the Netherlands, to whom Canadians played host during World War II, instigated this festival. Now, thousands of bulbs are purchased each year in addition to the gift and are planted in huge masses around Parliament Hill, along the Federal District Driveways and in large plots at the Experimental Farm. Individual gardeners have joined in the spirit of the festival and their gardens add much to the spectacle of the more than a million blooms. The arranging and planting of the bulbs is largely the responsibility of the Federal District Commission which lays out and maintains the parks and driveways in and around the Capital City. The work done by this organization could well serve as a model and sample for other cities to imitate.

This leadership should be one of the functions of a National Capital as mentioned recently by Professor Anthony Adamson. He was speaking to a group of 196 high school students who came to Ottawa from all parts of Canada to take part in the Rotary Club's annual "Adventure in Citizenship". Professor Adamson suggested that Ottawa should experiment on problems common to all Canadian Cities, such as the handling of traffic arteries through residential areas, children's playgrounds and equipment, the design of street furniture, and above all the design of buildings. He expressed the view that in government buildings one should find "excitement and vitality, variety and individuality". The original buildings on Parliament Hill meet these requirements, but he described many of the newer buildings as "stultifying" and "pompous". We are in hearty agreement with this opinion. Ottawa is not providing, in its new buildings, any guidance or inspiration for other municipalities to follow. It would be pleasant to think that the new areas now being developed for government buildings would correct this situation.

*Wm. H. Gilleland*

## QUEBEC

Finding time to read the daily press and some of the current magazines, much less the technical journals, is becoming increasingly difficult every year. This condition of affairs is in some measure due to the dubious blessings of radio and television. Probably the chief offenders however are the advertising agencies and the various sales organizations with their increased budgets. If the older generation of architects considers this aspect for but a moment they will likely be startled by the vast increase in the number and size of trade pamphlets and articles to-day compared with pre-war years. Moreover the technical information is often cunningly tucked away between reams of attractively displayed pages of building material ads. Out of a sense of curiosity, or, perhaps simply a reversion to a childish habit of counting telephone poles, a typical issue of a well-known monthly architectural magazine runs to 290 pages of which 75 pages are free from advertising. Small wonder then that we ever find the time, much less the energy, to sort out and read technical data.

An article which may have escaped the attention of local architects appeared in the February issue of the Engineering Journal entitled "WINTER CONSTRUCTION" by C. R. Crocker, MEIC, Associate Research Officer, National Research Council, Ottawa. From this article it would appear that about a quarter of a million Canadians are seasonally unemployed each winter. The construction industry usually contributes about a quarter of this dreadful loss of productivity. We may well ask ourselves what can we do to cut down this wastage of human resources.

With the introduction of Unemployment Insurance seasonal unemployment places a heavy strain on the national economy.

Gone are the days when the construction worker could obtain employment in the bush or move south for winter work. Apart from the financial strain on the economy there are dreadful repercussions on the family unit which is the main-spring of our national life. The older architects know full well the bedevilling effect of not being needed in your chosen vocation. Many were badly scared by the lack of construction activity in the early thirties. Young architects at that time were only too glad to take on poster work, selling jobs, labouring tasks, measuring and surveying buildings for real estate evaluators, drawing charts for economists and many other tasks for which they were not properly trained nor emotionally adjusted.

A Joint Committee on Wintertime Construction was set up in 1955 sponsored by the Canadian Construction Association with representatives from the Canadian Chamber of Commerce, the Canadian Manufacturers' Association, the Engineering Institute, the Royal Architectural Institute as well as national Labour and Housing organizations. The Federal Department of Labour and the National Research Council in Ottawa were associated with this Committee. Some data on wintertime construction has been compiled by the Building Research Division summarizing what has been done in Scandinavian countries and Russia in this field of research. Various techniques to make labour more mobile as well as cost studies for wintertime construction have been obtained from these sources. Considerable progress has been made in Scandinavia in the development and use of prefabricated concrete wall, floor and roof panels as well as prefabricated structural members. Since climate in Northern Europe is much like that prevailing in Quebec some of this information is useful in any appraisal of the problem here by members of the building team. A film on this subject is now being prepared by the National Film Board of Canada.

It would appear that Canada leads the world in 'per capita' volume of wintertime construction. Even in Canada there is a wide range of building techniques employed in the various climatic regions of Canada. It is suggested that local custom often determines what can be built in winter in the various provinces of Canada. The Province of Quebec Association of Architects, mindful of its responsibility to the public, has set up a small committee to study ways and means of acquainting the membership with the problems and the many techniques being developed in Canada and abroad about wintertime construction. The committee plans to arrange a symposium on the subject, at which it is hoped that members of the Builders' Exchange, and the Civil Section of the EIC will get together with the architects to study this problem.

When you consider that the end goods and services of the construction industry represents almost a fifth of the Gross National Product it is a sobering thought especially since the level of unemployment has recently assumed rather serious proportions in Canada. Perhaps you will take time out to attend these discussions or are we, metaphorically speaking, simply adding more grist to the pulp and paper mills of Canada.

*H. A. I. Valentine*

## CONSULTANT ARCHITECT

New semi-public organization requires graduate architect with senior experience to administer regulations, review plans, approve government grants and conduct a consulting, inspecting and research service. Apply in confidence care of the *Journal RAIC*, 57 Queen Street West, Toronto.

## PARTNER OR ASSOCIATE REQUIRED

Architect would appreciate assistance in locating M.R.A.I.C. desiring association with architectural firm located in Hamilton, Ontario, also having established branch office in small neighbouring city. Firm established about 4 years ago and has handled one and one half million dollars worth of work. Architects interested should make written reply to: The Owner, 248 Locke St., S., Hamilton, Ontario.