RAIC JOURNAL

Serial No 318, Vol. 29, No 2

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ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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Toronto February 1952 EDITORIAL AND ADVERTISING OFFICES, 57 QUEEN STREET WEST, TORONTO 1

EDITORIAL

THE LETTER to the Editor from Mr. R. F. Legget on another page in this *Journal* gives us considerable satisfaction. It indicates that we have a reader, and it draws attention to something we, with Mr. Legget, believe to be important. No one has worked harder to preserve, or revive (the verb varies from year to year) happy relations between architects and engineers than Mr. Legget. In criticism, he shares the blame evenly, and honeyed words dull the barbs that fall on architect and engineer alike. To a group of engineers, we are sure he would leave no doubt that the author of the noblest building of the 19th century in England was an engineer. He would leave a group of architects with the happy feeling that Sir Joseph Paxton was a very great man, and that, in some small, but mysterious way, they could bask in his glory.

Mr. Legget agrees with us that the Massey Medals Committee might well consider categories that would draw the work of the engineer to public attention. The bridge comes first to mind, but there are other structures. We would warn Mr. Legget that the engineer may prove to be a prima donna in a competitive field. Unlike the architect, he has not been brought up in an educational system that flourishes on criticism. It would undermine our joint efforts if engineers whose work was treated, by the jury, as unworthy of public notice went berserk at a formal presentation at Ottawa. We are prepared to take the risk, and respectfully draw the matter of bridges to the attention of the committee.

It always strikes us as odd that architects and engineers need joint committees to iron out, in perennial conferences, their differences of opinion on common problems. It seems to suggest, above all, the absence of a sense of humour in both camps.

We would draw to the attention of both engineers and architects an exciting item in the programme of the Toronto Chapter of the O.A.A. at its Christmas Dinner. A table was set up at which sat very eminent contractors and equally eminent architects, each of whom was charged to give his frank and honest opinion of the opposing professional group. The contractors were at first diffident, but under the good-natured barrage of criticism from the architects, they warmed to the attack. The huge success of the event, attested by both sides, can be put down, only in part, to an excellent dinner and much good cheer. We should like to see it happen again with, say, mechanical and structural engineers ranged against the architects, and a contractor as referee.

During the depression, the word "annual" attached to the Dinner of the O.A.A. was often the subject of a rather sadistic joke by after dinner speakers, the inference being that the architect could not afford to eat more often. To the well fed group at this year's dinner, the depression, like two wars, was but a memory, and to many of the forty young men who received their registration certificates, it was not even a memory. Professor Madill, who introduced them, allowed no such unhappy thoughts to dampen the felicitations which he extended to them on our behalf, but, to some, the contrast with a meeting twenty years ago was very marked. The young men receiving their certificates were students a year ago. They were now earning seventy-five dollars and more a week, and some were pointed out who had big jobs as their first commissions – a hundred thousand here and a million there. Let us hope their good luck will continue. For them, and their colleagues registering in every Province, at this time, we wish every happiness and much satisfaction in their profession.

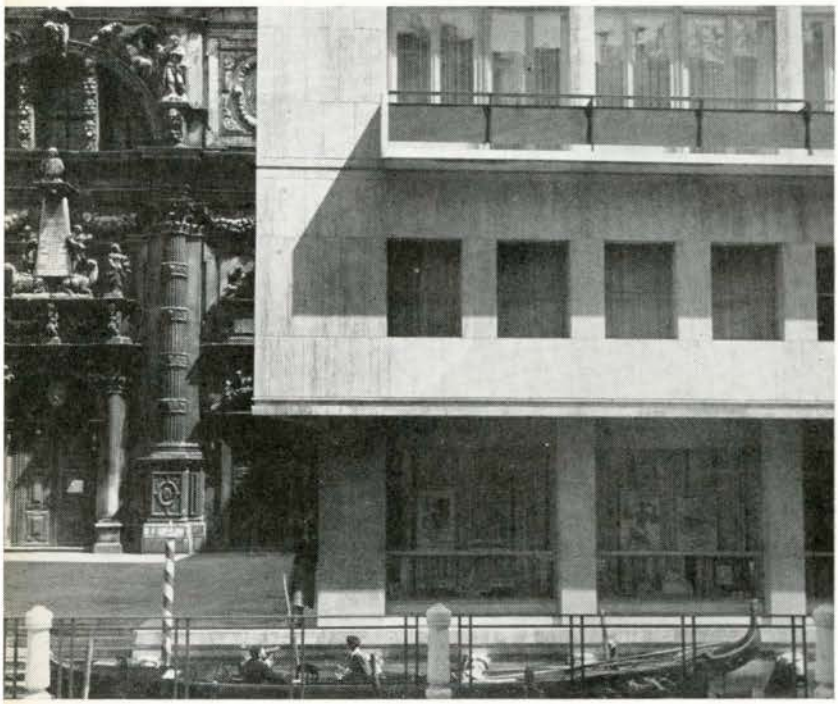
PAESTUM, ITALY. Temple of Neptune, built 5th century B.C.
in what was then a Greek port-city on the Gulf of Salerno.

The following pages are devoted to "the Architects on Tour". The text and pictures follow no pattern, but represent buildings and objects that interested Canadian architects in Europe and the Americas. The photography in all cases is not good, but it is only fair to point out that nearly all were taken from coloured transparencies. Perhaps not all architects are aware that during the last few years architects have returned from architectural pilgrimages with literally thousands of valuable photographs.

Paestum, Italy. Temple of Neptune; the interior was divided into three aisles by two rows of double-storied Doric columns.

Plymouth, England. British Industries Steel Federation houses; in the foreground, an Englishman's home . . .

Venice, Italy. On the right, the brand-new-Moderne, 420 bed Hotel Bauer Grünwald, which also faces on the Grand Canal. On the left, late 17th century baroque façade of San Moise.



Finsbury, London, England. Roseberry Avenue flats by Tecton.

Photographs here and on page 27 by W. S. Goulding

MARY L. IMRIE and JEAN WALLBRIDGE

SOUTH AMERICAN ARCHITECTS

Two things impressed us strongly about South American architects and architecture : first, the friendliness amongst the architects, and their appreciation of other architects' work; second, the small amount of influence one South American country has on the architecture of another.

Our own experience in Lima, Peru will serve to illustrate the first point. We had never heard of any of the Peruvian architects and had no letters of introduction. So at random we looked up an architect's name in the telephone book, and chose Señor Sylvester because we were close to his office. His English-speaking wife, who happened to be there at the time, asked us to drop in and she helped him explain his projects to us. Sr. Sylvester is a young architect with a small practise. When he found out what our interests were, he suggested several architects we should see and even made appointments for us to meet two prominent modern architects the next day. When we visited the other architects, each arranged drives for us and suggested further architects to see — "You must see so-and-so. He is working on a very interesting project." We visited their homes; they drove us around; they went to no end of trouble getting literature for us. These were busy men : we were unknown North American visitors. In the course of conversation with one of these architects — (most of them spoke English well) — he told us about visiting New York. Previously he had entertained and assisted a New York architect in Lima, and when this trip to New York was in the offing he wrote his friend of the proposed visit. Upon arrival he telephoned the New York architect, who told him he was too busy to see him, but that he would have one of his employees show him Columbia University. That was the extent of the New Yorker's hospitality and appreciation. It is this incident that prompted this article.

To understand our second impression — the small amount of influence one South American country has on another — it is necessary to know something of South American geography. The east is separated from the west by the towering Andes. Santiago, Chile and Lima, Peru, on the west are separated by 2,000 miles of desert. Buenos Aires, Argentina and Rio, Brazil, on the east, are separated by 1,500 miles of sparsely inhabited territory. Until air travel recently changed the situation there had been little means of communication : roads are few and not many are in good condition, and railways are fewer. The accepted means of travel was by boat. It has always been cheaper and quicker for the South Americans to visit the States or Europe, than to travel around their continent to visit their neighbors. Because of their European background, and because they speak Spanish or Portuguese, most of their influence has come from Europe. The early advance of modern architecture in many of these countries is probably due to this European influence. It is only recently that North American influence, in the way of mechanical advances, mass production and architectural design, has been admired and studied. Now many of the architects we met had travelled to and studied in the States, and were subscribing to the "Forum" and "Record", as well as European Architectural magazines, such as "Architecture d'Aujourd'hui", which is translated into Spanish as "Architectura de Hoy". But in no architect's office did we see a copy of the national

architectural magazine of another South American country. Even Brazilian modern architecture, which is outstanding not only in South America, but throughout the world, was little known or admired by other countries of South America. It would be beneath the dignity of an Argentinian, for instance, to think of going to Brazil to study architecture. If South American architects realized how many of their colleagues in North America and Europe would "give their eye teeth" to see Brazilian architecture first hand, they might be more interested in what is happening in their neighboring country.

We motored through South America. Because there is no road through the whole of Central America or Panama it is necessary to ship one's car over the various gaps in the road. We chose the cheapest method we could find and put ourselves and our car on a cattle boat in Nicaragua which took us directly to Peru. Thus we missed the northern countries, Venezuela, Colombia and Ecuador. From what we heard, the most interesting of these three countries architecturally is Colombia, which has some really outstanding modern buildings. We had not heard much about Peruvian architecture, except for the Spanish colonial buildings and the famous ruins of the Inca civilization. Lima was therefore a pleasant surprise — not only was it one of the most beautiful cities we had ever visited, but it had many good modern buildings and several worthwhile large apartment projects. We journied south to Chile — a very modern and progressive country, where strangely enough, we saw little to interest us in the way of exciting architecture. Santiago, the capital of Chile and a city of about a million inhabitants, is much like any average North American city, except that it has a Latin flavor, which seems inevitably to produce something more interesting and less stereotyped than is found in Anglo-Saxon countries. We crossed the Andes, 1,000 miles south of Santiago, into Argentina, and sped over miles of waste "pampa" in central Argentina, east and north towards Buenos Aires, thinking we would now be visiting one of the most progressive of the South American cities. Buenos Aires is a beautiful city of three million people; it has lovely parks and boulevards that remind one of Paris; but the examples of modern architecture as we have learned to appreciate it, were few and far between. Montivideo, Uruguay appealed to us far more, and is indeed, the favorite South American city for the foreign diplomatic services, and boasts of many lovely new buildings. But it was Brazil that was the highlight of the trip architecturally, and the not-overrated beauty of Rio in its magnificent mountainous seaport setting that was the highlight for us as tourists. Brazil contains half the area and half the population of South America. All the other countries speak Spanish, but Brazil speaks Portuguese. It extends from the temperate zone of cattle and grain land across the equator to the tropical jungles of the Amazon. Brazil is a country of the future, with tremendous natural resources as yet undeveloped. It is a country with many primitive cities and towns, but with at least two cities, Rio and Sao Paulo, where you will find a concentration of modern buildings the equal of which we doubt could be found elsewhere in the world.

We would now like to tell you about a few of the architects we met in the different countries we visited. Let's start with Sr. Belaunde in Lima, Peru. Belaunde is probably one of the best known architects in Lima. He is respected by every other architect we met, and each in turn said "You must meet Belaunde". We did meet Belaunde. He took us to the seashore to share his daily lunch-time swim. He took us to his delightful home for lunch, where we met his charming wife and three young children. He took us to several apartment projects he was instrumental in having built. Belaunde is a young man, who studied both architecture and town planning in the States. He was largely responsible for the inauguration of town planning and public housing in Peru.

Town planning is making tremendous headway in Peru. We had an interesting talk with Sr. Dorich, a Director of Town Planning for the Peruvian Government. Although most of his efforts at present are being concentrated in and around Lima, if town planning continues to be supported by the strong dictatorial national government, its effects should produce results in all population centres. It was Sr. Dorich who showed us a new planned neighborhood unit accommodating 6,000 people who work in the industrial areas between Lima and Callao. The multi-storied apartment buildings were interestingly arranged around row-housing units, shopping centre, school and church, all leaving a sizeable open recreation area in the centre. The architects had studied similar American neighborhoods and benefited by their errors : but still they were quick to point out their own mistakes and expected to have these remedied in their many other projected neighborhoods. Sr. Dorich also arranged for us to visit Callao, Lima's shabby port city of nearly 100,000 people, situated fifteen miles from Lima. Here we saw plans for the razing of nearly all the central section, and working drawings already underway for some of the proposed new buildings. It was here that we met Sr. Morales, one of several independent architects collaborating on this project. We expressed amazement at the size of the undertaking and at the detail planning being done at this early stage, but were assured that with present governmental support the project was likely to be accomplished, and they were hurrying on with the details so as not to risk any delays. Knowing something of the Latin temperament, and seeing something of what had been done, even our cautious, pessimistic North American minds believed them — Callao will be interesting to watch.

Duhart is a Chilean architect, living in Santiago, and also educated in the States. He is a good modern architect — one of a small group in Santiago who are slowly showing the public that there is something besides French renaissance. He showed us a very tasteful modern home which had just been completed, and a school still under construction. Later, in a small town in the south of Chile, we stopped at a modern hotel because its architecture intrigued us, and discovered that it had been designed by this same Duhart. To the tourist Santiago would appear as a clean, modern, progressive city, but the architect would notice a lack of what we applaud as modern buildings.

In Buenos Aires, Argentina, where the new buildings on the whole were disappointing, we surprisingly enough met the architect who impressed us most on our whole trip — Amancio Williams. We spent a morning with him in his

office. When we left we felt as though we really hadn't an inkling what modern architecture was, but that it had brushed us by that morning. Sr. Williams is a genius and a pioneer, and we shall be very surprised if his name is not ranked with Frank Lloyd Wright's some day. Sr. Williams is about 35, studied architecture rather late in life, and has to date had only one of his buildings built — his father's house. His father is a well-known musician, and we imagine, well-to-do, for certainly Amancio cannot be supporting himself and his family on architecture. His wife is also an architect, but is now busy raising their young family. Amancio's English is not perfect, but was better than our Spanish or French, both of which we tried first. With the language difficulty, and the fact that his ideas were so much beyond us, we found him difficult to follow. Prestressed concrete was out-moded with him, and he tried to explain plastic design. (The shortage of steel in South America necessitates reinforced concrete in all large structures, and this is very carefully designed to avoid waste). We saw his drawings of a large office building for Buenos Aires that had, of course, been rejected! This building, illustrated in the "Forum" and in "Contemporary Structure in Architecture", was to have four massive concrete columns supporting deep overhead cantilevered beams, from which all floors were to be hung by means of continuous vertical tension members. Amancio Williams has also designed (but not built) a concert hall with scientifically perfect acoustics, which was also illustrated in the "Forum". He showed us drawings of an apartment project in which each apartment overlapped the next on a hillside site, and thus the roof of one was the garden of the one above. He explained his competition entry for the new airport in Buenos Aires, in which he located the airport in the River Platte, providing rapid access from the city, ease of landing, storage of planes, and protection from rain and flood. His solution was considered but abandoned for the new airport, now in use, located almost 25 miles from Buenos Aires, with all the inconveniences of the usual airport. Finally, he showed us pictures of his one accomplished job — his father's house, which is on an elliptical concrete arch built across a stream. At the time we were there he was collaborating with Le Corbusier on a house they were building, complete with all furnishings, near Buenos Aires.

In Montivideo, Uruguay, there was a very famous architect whom we did not meet. Vilamajo died a few years ago. The veneration with which his name was spoken by every architect we met in Montivideo, made us realize what a truly outstanding person Vilamajo must have been. We saw the University's School of Engineering and other noteworthy buildings he had designed. The beautiful, modern School of Architecture building in Montivideo, must have been an inspiration to its students, if one can judge from the large number of well designed new buildings we saw in Montivideo. When we think of Montivideo, we think of Vilamajo, and recall that remarkable faculty the South American architects have for appreciating each other's work.

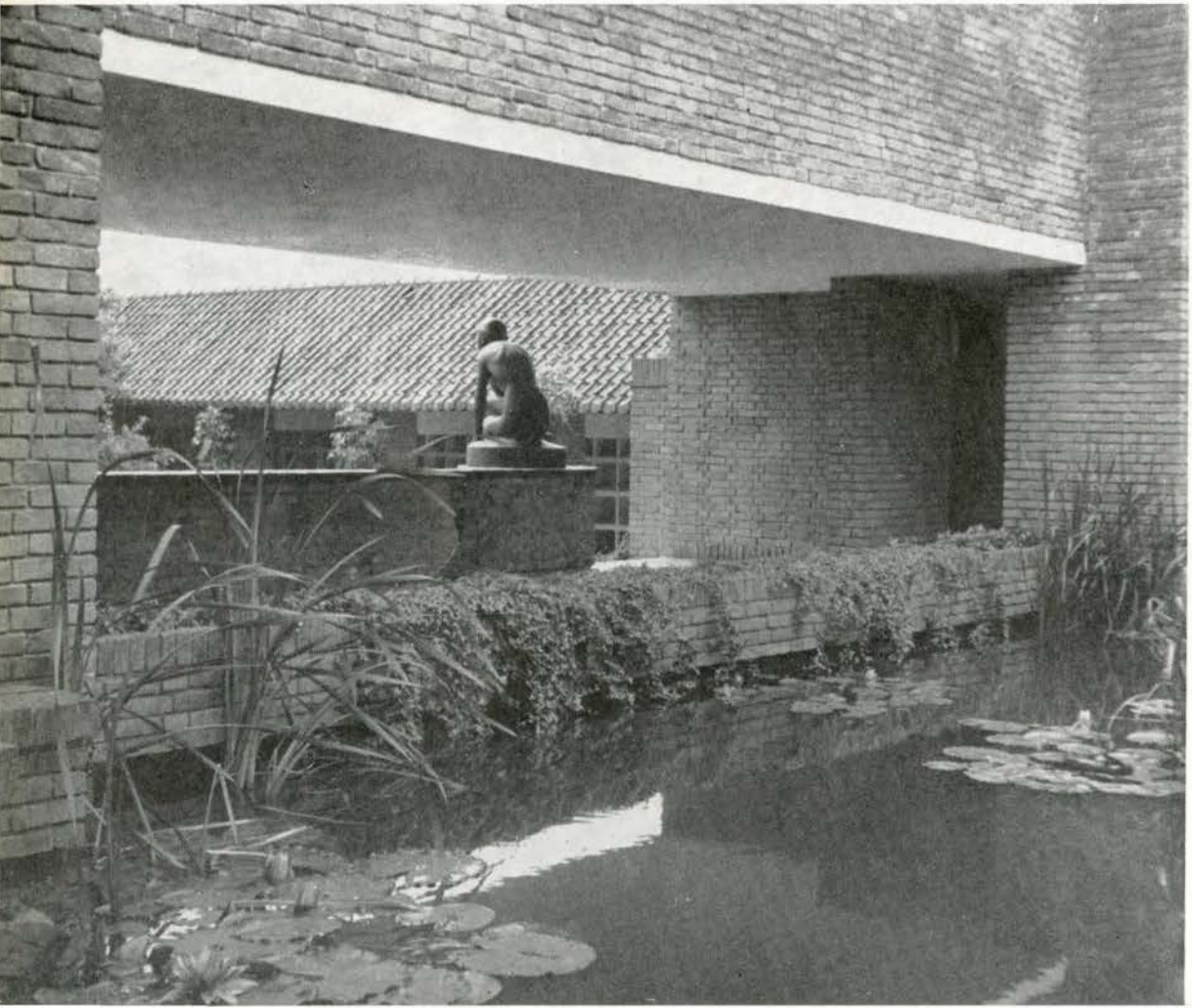
We spent only three days in Rio. Three months would not have been too long. In our short stay, we talked to two architects, very different from each other, and saw several buildings each of them had designed. Henrique Mendlin is a very successful and very busy Brazilian architect. He radiates personality. He gave us a very informative and enjoyable hour of his busy time, showing us some of the interesting things he was doing, and telling us about buildings of other architects we should see. The other architect we talked to in Rio was Oscar Niemeyer. We would never have had enough courage to call on this famous person if we had not found ourselves outside his office in the course of examining a building he had designed. Niemeyer appeared shy and he gave the impression of being cynical. His English was not especially good, and we felt a little uncomfortable in his presence. His office was unpretentious, even a little bare, and we only saw one draftsman there. We spent about an hour with him also. He was diffident about showing us anything, almost as if it might bore us. As time went on the barrier seemed to drop and he brought out colored slides of some of the buildings he had done in outlying areas that we were not able to see. Again, as with Amancio Williams, we knew we were with a man who was far beyond our comprehension. But, unlike Amancio Williams, Niemeyer is producing, and Brazil and the world is appreciating him. He gave us some pictures of his work. He walked with us to the elevator. We felt we were leaving a lonely man, who is undoubtedly one of the great architects of the world.

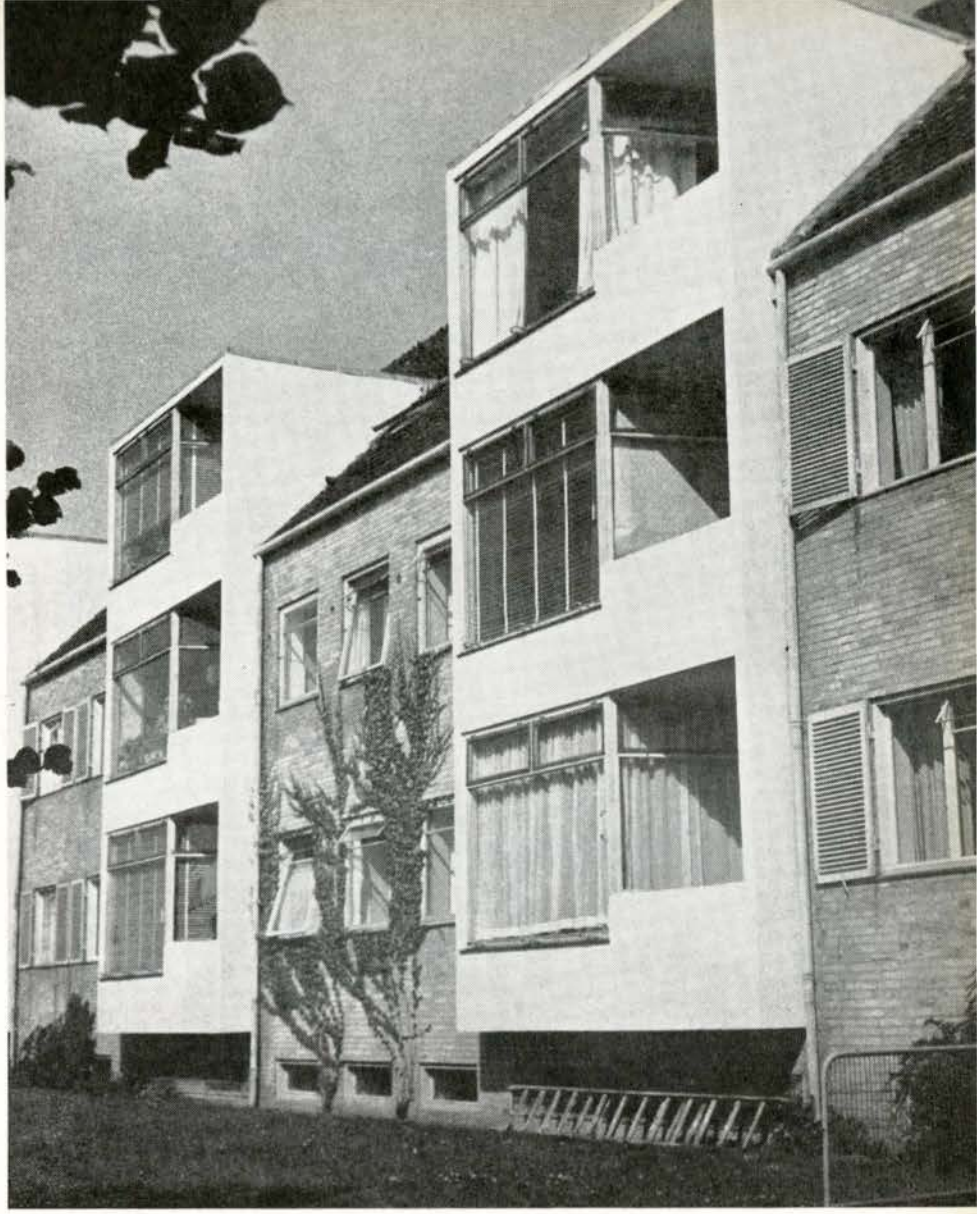
We do not pretend to be authorities on South American architecture, as we did not have long enough time in any place to properly study it. Therefore we have not attempted to describe in any detail any of the many interesting buildings we saw. But we do know how overwhelming was the hospitality and friendliness of the architects we met, and how even the most busy and prominent of them could not do enough to help us.

Photographs by Henry Fliess

L'eglise Notre Dame at Raincy near Paris.
Auguste Perret, Architect.

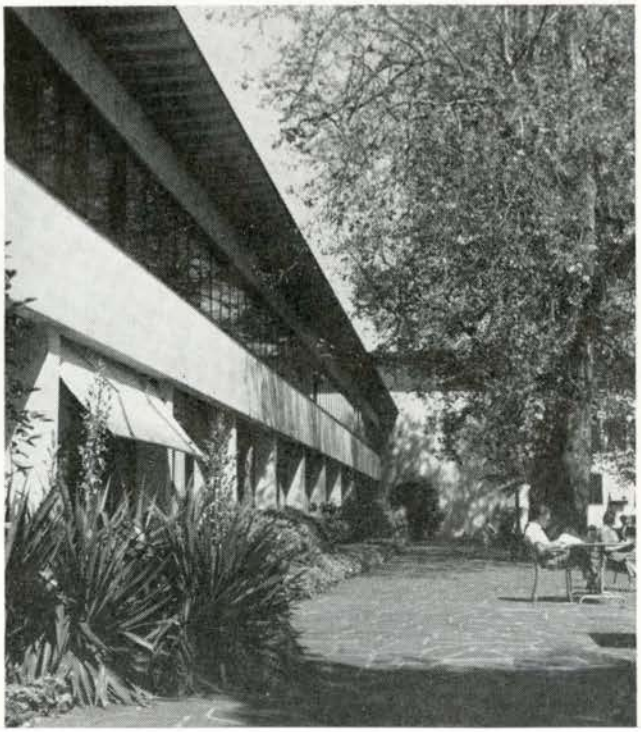
Columbarium at Westerveld, Holland, W. M. Dudok. Architect.



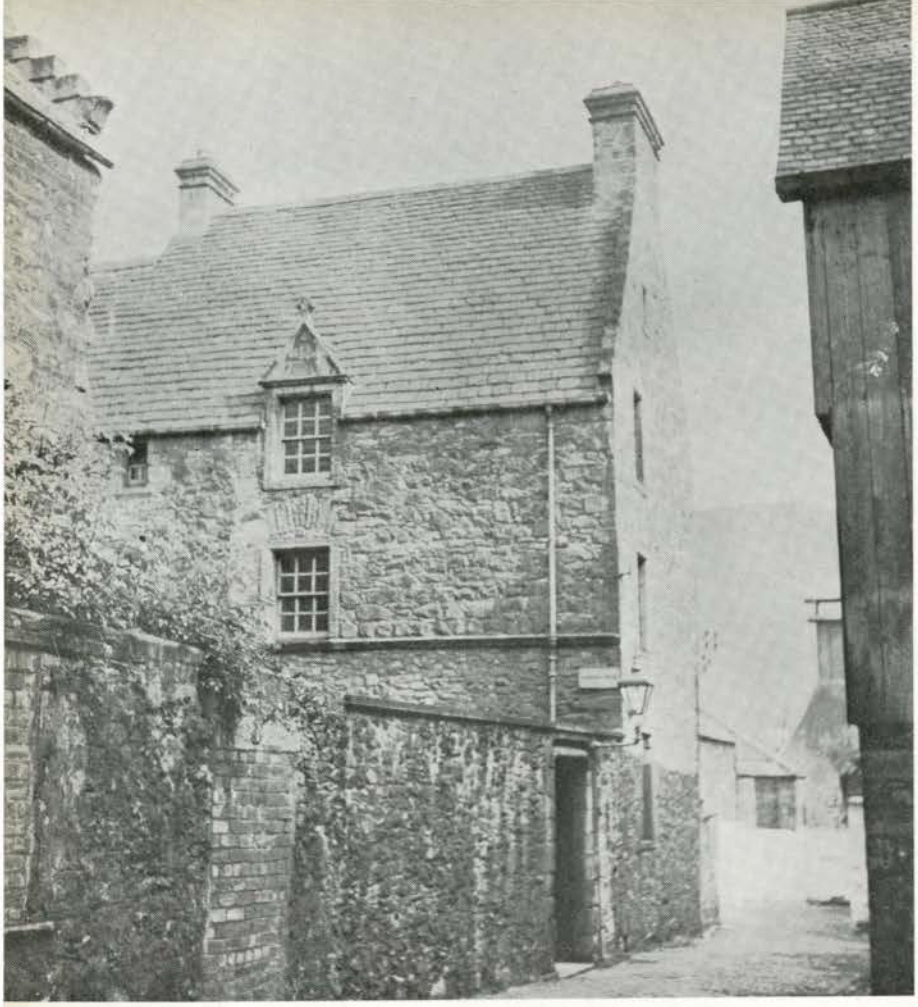


Three-storey apartments at Gentofte near Copenhagen. Arne Jacobsen, Architect.

University, Basel, Switzerland. Dr. Roland Rohn, Architect.



Stockholm. View from Gondolen restaurant looking towards Town Hall.



1

URBAN SPACES AND ARCHITECTURAL SETTINGS

This tourist, who is Director of the Community Planning Association of Canada, was in Britain, the Low Countries and Paris in 1951 to attend meetings. But between sessions indoors his interest lay in exploring the repertory of outdoor spaces – ancient and recent – which condition the work of building designers just as surely as theatre shape and lighting condition that of stage designers. In these days of planning by slide-rule for traffic or commerce or recreation, the architect is warranted in asking how the open spaces that he must surround can be enclosed so as to yield a city of interest and character.

Photographs and text by Alan H. Armstrong

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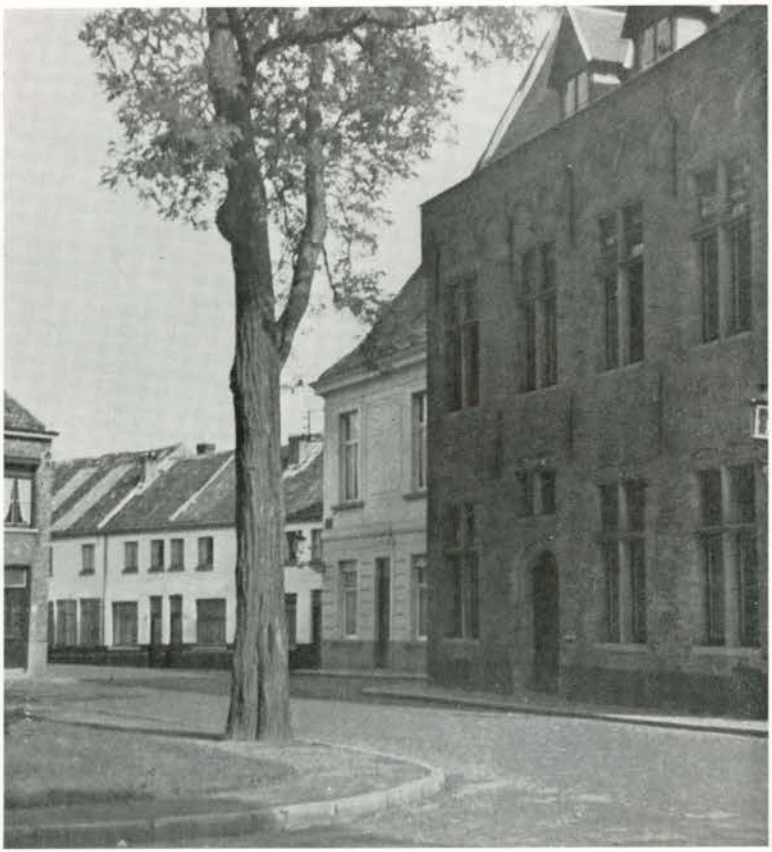

In the pre-Renaissance city, natural obstacles and human foes made for high-density buildings, with narrow and irregular spaces between. There is no denying that these courts and alleys fascinate the pedestrian; they are safe from fast traffic, and like the 'stripteuse' they tantalize the eye — not disclosing themselves at first glance, but revealing a fresh delight with every move. Examples are Bakehouse Close in Edinburgh (1) and a *plaats* and a courtyard in Bruges (2).

4

3

5

Living at such close quarters was only possible where there was moving water to bring the trade and take away the waste, as at Bruges (3) and in the *grachts* of Amsterdam. With half our population living alongside the St. Lawrence watercourse, we might with profit study the setting of buildings against man-made shores. The rise of monarchs and magnates permitted building operations on a scale more like that enjoyed by modern corporations and public authorities. Their works may offer us some clues to the mastery of magnificence, the treatment of the Seine's banks (4) in Paris. Less pretentious, but perhaps more confident, is the speculative housing built for Sir Henry Raeburn, which runs the length of Ann Street (5) in Edinburgh's New Town.

Alan H. Armstrong

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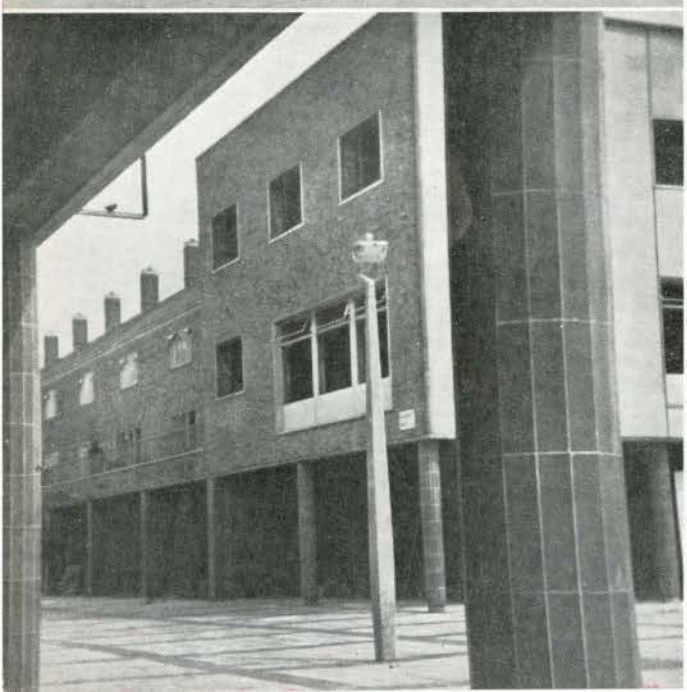

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The superb assurance of Raeburn's fellow-townsmen Robert Adam, Adam Smith and David Hume extended to the expanding technical field, as in Telford's belief in macadam pavement and his design for a bridge over the Water of Leith (see Cover). Mechanical transit and communication in time made their own architectural contributions to the street scene, as in the Dutch bus-shelter and telephone kiosk (6, 7). Like *hors-d'oeuvre* on the table, these appear ahead of the main dish, have a spicy flavour that may set the tone for the parboiled façades beyond. Chefs know better than to leave such accessories to blind chance; do architects?

But magnificence and show of technical prowess in the past three centuries was paid for with the loss of that homely intricacy characteristic of the more workaday parts of older towns. Today's tourists try to regain that loss by rushing to Quebec, to Delft, to Bruges or to Chester; while city designers try to restore the loss when they get the chance. In Britain the special Festival sites were successfully tackled as dress rehearsals in the interesting organization of multiple spaces, with the full vocabulary of both sweep and intricacy, and with all the structural tricks and mechanical gadgets neatly folded in. The asymmetrical site plans looked more like those of the Age of Faith than of the Age of Reason which had inspired all previous world fairs.

In dead earnest, the same people are applying the same kind of vision to the reconstruction of extensive bombed areas and in the building of New Towns. Specimens are Frederick Gibberd's Market Way for pedestrians, with arcaded shops, flats and a restaurant in the new Lansbury neighbourhood of East London (8). The advantage in arranging buildings around spaces rather than stowing them along corridor streets, is much like the advantage in placing pictures about a well-lit room, instead of jamming them into a passageway. The architect and his client are quite as able as the painter and the collector to urge the better setting for their work.

A CONTINENTAL JOURNEY

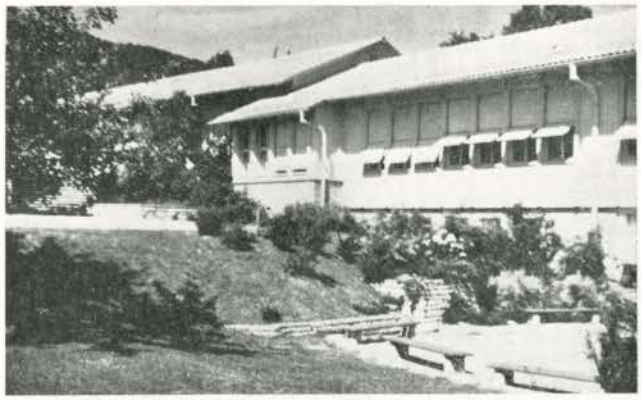
To arrive in Naples by ship about noon on a brilliantly sunny Sunday, toward the end of May, is probably as fortunate a combination of circumstances as any traveller to that ancient city is likely to attain. With Vesuvius at one end of the picture, the Isle of Capri at the other, the blue waters of the bay in the foreground and the multi-coloured houses rising tier by tier, all contributed to a scene long to be remembered. Looking from the ship as it moved slowly to its pier, the whole picture seemed right from the Bible but the enthusiastic welcome accorded the hundreds of returning Italians, many of whom had emigrated to the States to find peace and opportunity there and who now returned to their beloved Italy as prosperous Holy Year pilgrims, was as modern as any such homecoming could be any place in the world.

By 1950 war damage had been largely repaired and the fine new docks, the clean wide streets with their interesting pavement of lava blocks over which ran the best of motor buses and streamlined motor cars, all combined to make us realize how surprisingly the ultra-modern mingled with the ancient in this picturesque old city. The post office, commenced in Mussolini's time and completed since the war, is a fine marble structure that would be an asset in any city.

In Naples we rented a car and drove some sixty miles north to Monte Cassino. Practically every bridge had been destroyed in that sixty-mile route which lay through beautiful mountainous scenery and peaceful farming country where apparently happy men, women and children worked together in the fields. Temporary bridges were being replaced with fine modern concrete structures. The monastery atop Monte Cassino, destroyed during the war, was being rebuilt with funds collected all over the world and once again the walls were built and the roof was in place.

Our few days in Rome proved a hopelessly short time to see that wonderful city which has such a wealth of architecture and all the arts. Still standing and actually in use today are structures built long before the Christian era and all down through the whole long history of architecture to today's modern structures on the Via Vittorio Venito. One could well put in months seeing Rome alone. The new railway station, also commenced in Mussolini's time and now nearing completion, will rank with the world's best. The mere fact that the passengers still have to pass their own luggage out the compartment windows to waiting porters, in no wise detracts from the architectural and engineering success of the building. St. Peters, St. Pauls, The Forum, The Pantheon, The Bermini Fountain, The Sistine Chapel combine to make one humble in the presence of the glories of the past.

The new railway station in Venice is probably unique: one arrives by train and steps into a waiting gondola instead of a taxi, for the trip on the Grand Canal to one's hotel. The station is of concrete frame with exterior walls of salmon pink Roman brick and makes a welcome addition not only to the travel facilities of the city, but to the artistic heritage. Travellers arriving in Venice by motor car can find storage facilities in the fine new Fiat factory, as modern as any such plant anywhere in the world. On the way down the Grand Canal towards the Lido and the Adriatic, one passes the Church of the Salute built in gratitude for the cessation of a plague in the 15th century and an architectural gem that looks for all the world like a jewel box in fairyland. In striking contrast is the Bathing Pavilion and cocktail lounge of the Hotel des Baines at the Lido on the beautiful white sand beach of the Adriatic.



From Venice we went by train to the large industrial city of Milan and through, over and under the Italian and Swiss Alps to the beautiful city of Zurich, an old world city once a Roman outpost, situated on an inland lake and surrounded by mountains, the cleanest city one could hope to find and with very fine elementary and secondary schools, exhibiting not only good design but exceptionally good craftsman-

ship, attractive landscaping, interesting sculpture and fountains and a general appreciation of the visual arts.

From Zurich to Paris by the Paris-Vienna Express, a luxury train that surpassed any we had ever seen. Paris proved somewhat disappointing, possibly poor weather conditions contributed to that feeling – the only poor weather experienced in our two-month trip. Possibly the contrast with Zurich was too fresh in our memories. Zurich, the city of 500,000 friendly, courteous, vigorous people, so clean one would not think of throwing a tram transfer or a cigarette box on the street and Paris, the city of 4,000,000, dirty, noisy, screeching brakes, honking taxis, most of the people still living in pre-revolution houses, the victims of an economic system that discourages building anything new. It is true of course, there are few streets in the world to compare with the Champs Elysées, few buildings more gorgeous than the Opera House, formal gardens of such extent as those at Versailles but what seemed to us to be a defeatist attitude among the people, combined with a noticeable absence of new construction, had a depressing effect not easily shaken off. Our search for new schools was saved from being futile by the Ecole de Plaine Aire, by the architects Beaudouin and Lods, which was worth seeing but contributed little to the sum total of our knowledge of that elusive science. The fact that everything in Paris was so expensive may have added, unconsciously, to our discomfiture.

Arriving in Copenhagen by plane seemed like landing in a new world, a world fresh and clean and orderly again where one could feel friendship on all sides and could see a busy people engaged upon expanding and improving their delightful city. It was in Denmark that we expected to find the best in Homes for the Aged and we were not disappointed. No other country in the world has a finer system nor better physical facilities. Copenhagen, a city of 1,000,000 roughly comparable to greater Toronto, has provided groups of modern flats with over 5,500 suites where those old people able to care for themselves can live comfortably on their pensions and an Old People's Town accommodating another 1,600. They do not make the fatal mistake of letting these old folks think their usefulness is gone either. On the contrary, they keep them busy at all manner of tasks suitable to their ages. The national policy is not only to keep them alive but to keep them happy.

Grundtvig's Church is one of the architectural highlights of Copenhagen. Only a few years after Grundtvig's death in 1872 the erection of a memorial to him was naturally contemplated but not until the turn of the century did the plans begin to take shape. Various competitions for a suitable memorial were held and in one of these the architect P. V. Jensen Klint submitted his design for the Church. The outbreak of the first world war in 1914 put a stop to collections but the plans were never abandoned and after the granting of a large amount by the Government, the City of Copenhagen having provided the site, it was decided in 1920 to commence construction. The Church is rooted in the late Danish brickwork Gothic. The Corbie gables with the vertically ascending ornamental trusses typical of Danish town and village churches, were features in which Jensen Klint took a particular interest. The smallest member in this enormous structure is the yellow-white hand-formed brick used consistently not only in the walls and vaults but also for stairs, floors, balustrades, altar and pulpit. This identity of material is of vital importance in the general appearance of the Church.

With its fine apartments and schools, Copenhagen is an interesting blend of old and new architecture. It was a town before the Christian era and had a moat and ramparts which have been converted into rivers and parks. The Gefion Fountain is one of the most beautiful and is of heroic scale: it depicts a woman driving four powerful bronze oxen before her. The legend is that she was a witch and that she was told she could have any territory she could drag out of Sweden. So she changed her four sons into oxen and dragged from Sweden the Island of Zealand on which is situated the city of Copenhagen. A lake in Sweden, the shape of the Island of Zealand, lends credence to the legend.

By means of a contribution from the King, from the Copenhagen Corporation and from citizens of all classes, a museum was built to house the works of the famous Danish sculptor Bertal Thorvaldsen. No one should visit Copenhagen without examining this amazing collection of statues and making the interesting comparisons with the work of the Norwegian sculptor Vigeland and the Swedish sculptor Carl Milles.

From Copenhagen to Stockholm by daylight flight was fortunate as it made possible a better realization of the geographical relationship of Scandinavian countries. With a population of 750,000 Stockholm and Toronto are of similar size but there is no similarity whatever between their Town Hall and our City Hall. Stadshus, Town Hall, Hotel de Villa, Palazzo Municipala, Rathaus are the names in common use for a building devoted to the requirements of municipal affairs but by any name, the Town Hall of Stockholm stands out as an architectural masterpiece. It was first projected as a civic enterprise in 1908 and substantially completed in 1923. Anyone in Sweden will tell you that Ragnar Ostberg was the architect for the Town Hall in Stockholm.

Apparently most people in Stockholm live in apartments: there are literally hundreds of them for the well-to-do, for those in moderate circumstances and for the workers. All are well-spaced with ample light and air, facing on parks with statues, fountains, rose gardens, playgrounds with swimming pools and wading pools. Many of the workers' apartments have nurseries attached where the children are cared for while the parents are at work. Quite a number of factories offer this same encouragement for both parents to work in industry by establishing nurseries at the plants.

It was an all day train trip from Stockholm to Oslo, a city of 250,000 and with a fine park and numerous fountains right in the midst of the business section. The structure of the new Town Hall was completed in 1935 and work on the interior began, only to be stopped during the war years and resumed since the end of World War II. While not as gorgeous as that in Stockholm, nevertheless it was a splendid modern building with very fine wood-carved plaques in the entrance colonade and flanked by beautiful gardens and fountains. The building is of red brick, with twin towers and commands a grand view of the harbour. Executive offices are confined to the tower rooms and the remainder of the building is given over to social, educational and

cultural activities of the city. The architects were Arnstein Arneberg and Magnus Poulsson who were appointed in 1919 and construction commenced in 1931. Although it was officially opened in 1947 there is still some work to be done. Interior walls are lined with marble or natural oak with many historical murals and ceilings of brilliant colours.

It is in Oslo one sees the Viking Museum where there are displayed several small craft and one large ship which was the burial barge of a Norwegian queen, buried over 1,000 years ago and still in splendid state of preservation. A farmer excavating in his field first came upon the oak planks of the hull and reported his find to University of Norway authorities who conducted the salvaging expedition. Buried with her on her ship were a great assortment of articles she was expected to need in the next world including a carriage, a sled, tableware, furniture and even her personal maid-servant. Legend does not explain how the faithful servant conveniently died at the same time.

Building a railway across Norway from Oslo to Bergen, over and through the mountains, past the glaciers and around the fiords must have been an engineering feat comparable to our own lines through the Rockies. Previously the thriving city of Bergen had little connection inland with Norway and was dependent for its evident prosperity on sea-borne trade. We were delighted to find one of the finest and most modern departmental stores, well-designed and well-appointed, in the small city of Bergen.

From Bergen we went by ship, overnight, to Newcastle-on-Tyne to spend a few days in the lovely county of Northumberland, in that part of England so reminiscent of the Roman occupation of 1700 years ago. Many sections of the old Roman wall still stand and the remains of Roman camps and villages are evident on all sides. To view these works is to understand something of the far-flung Roman Empire and of the intense interest with which the archeologists pursue their investigations.

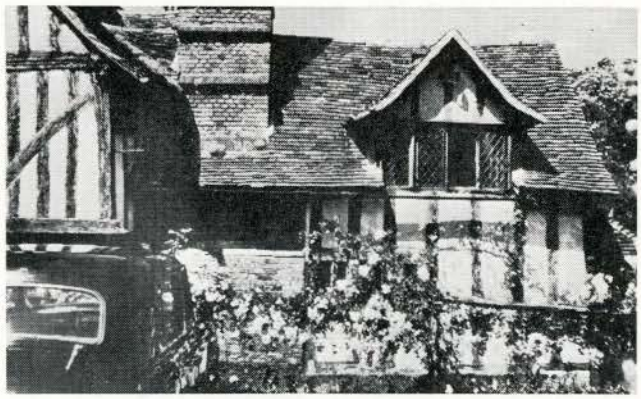
To see London again after thirty-two years brought back all the old memories of those days. Poor old London that took such a terrific beating during this war and whose scars are still so evident. Scarcely a city block without some huge gap from which the rubble and debris have been removed but in which, unfortunately, one saw little new construction compared to what might have been expected after such devastation. Relatively, the lull is momentary, the result of political and economic forces, and with those difficulties resolved, as they will be, London will rise again in all its glory.

We were entertained at luncheon at the R.I.B.A. by the President, Graham Henderson, and members of the Council including our good friend L. Sylvester Sullivan whose name has become so familiar to many of us as our representative, and had opportunity for first-hand discussion with numerous other outstanding older architects, whose careers have been spent in private practice and on work for private enterprise. As public authorities are understandably anxious to be cautious in the spending of public money and in commissioning private architects, the bigger or more widely known offices are receiving the lion's share of the work and many able but less widely known practitioners are taking a grim view of their prospects. Another feature that contributes to the unequal distribution of work is the fact that most of the buildings commissioned by public authorities are urgently required and the availability of adequate staffs becomes an important consideration in the selection process.

Obviously this works against the younger man who may be well-qualified and have had the necessary experience and who wants to begin in practice of his own. With this situation in mind, the R.I.B.A., encourages the competitions system as the most practical method yet devised whereby to bring the comparatively unknown yet competent architect to the notice of prospective clients, public or private.

The R.I.B.A. Committee set up to review the present and future prospects for private architectural practice, sets forth the view that "the young architect seeking to establish himself in private practice may have a more limited field than his counterpart before the war; yet the difficulties facing him are no more formidable than those which entrants into other professions have to overcome. Indeed, he has the opportunity absent in almost all over professions, afforded by the competitions system, of earning early recognition and reward."

That same Committee thinks that if the housing needs of the nation, the making good of war-damaged buildings and the demand for new ones, were the criteria by which to estimate the future prospects, they could, with confidence, predict prosperity for the profession for the next fifty years. Unfortunately, however, such criteria would, in their opinion, be unrealistic and the yardstick they have used is not the width of the gap that has to be filled nor the length of the demand for new buildings but the material and manpower available with which to do it. The supply of material depends largely on Britain's ability to buy abroad and the manpower situation in the building trades has suffered by reason of the irregularities of the construction industry which have influenced many to seek employment in other industries.



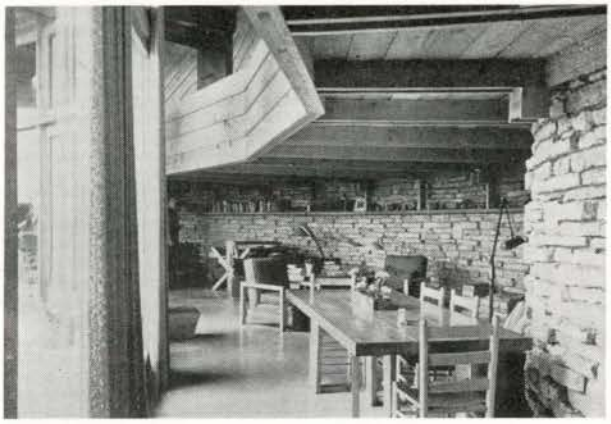
A week's visit to London, doing those things the tourist loves to do: seeing beautiful St. Pauls, the Houses of Parliament, Westminster Abbey, Buckingham Palace and Whitehall, a trip on the Thames and two weeks driving about lovely rural England and staying each night in the quaintest and most delightful old inn, brought to a close a grand trip, never to be forgotten.

To leave all this at London Air Port at 6 p.m. and to find oneself at Malton at 10 a.m. the next morning seemed almost incredible, almost too rapid a transition, but thoroughly happy ending to a worth-while journey.

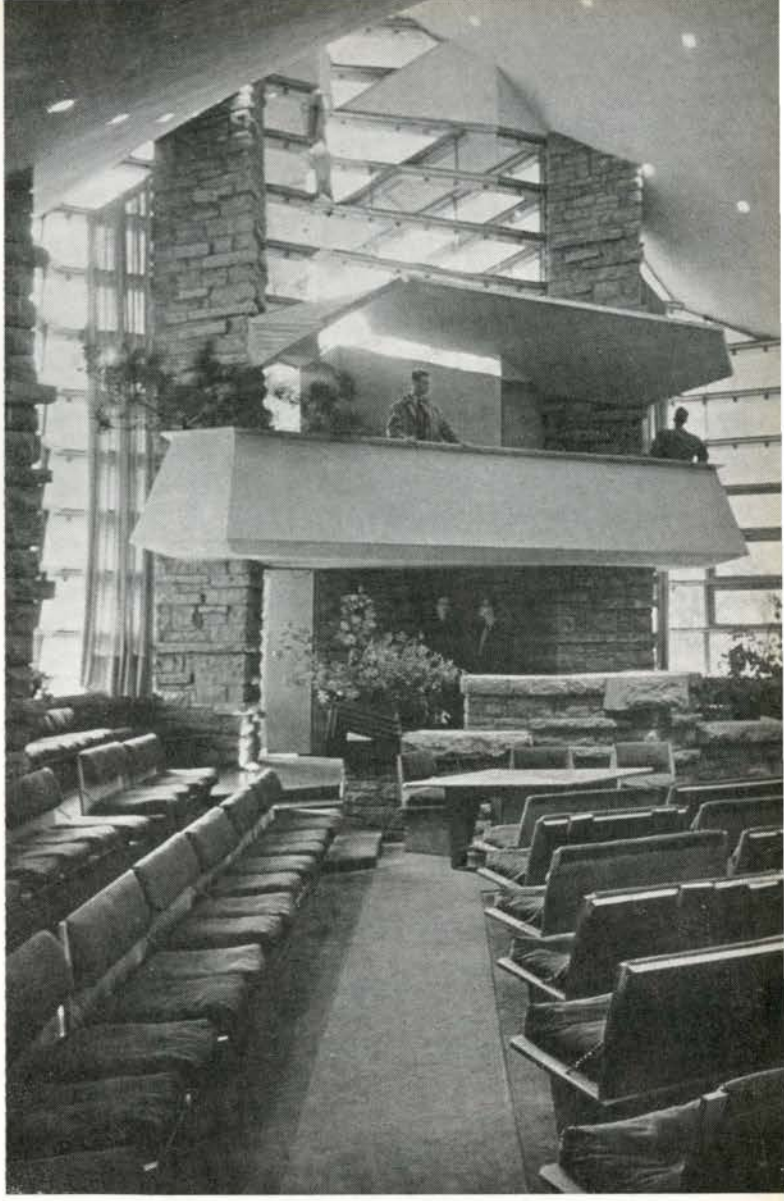
From kodachromes by Bruce Douglas

Johnson Wax Building, Racine, Wisconsin
Frank Lloyd Wright, Architect

Entrance Lobby at Night

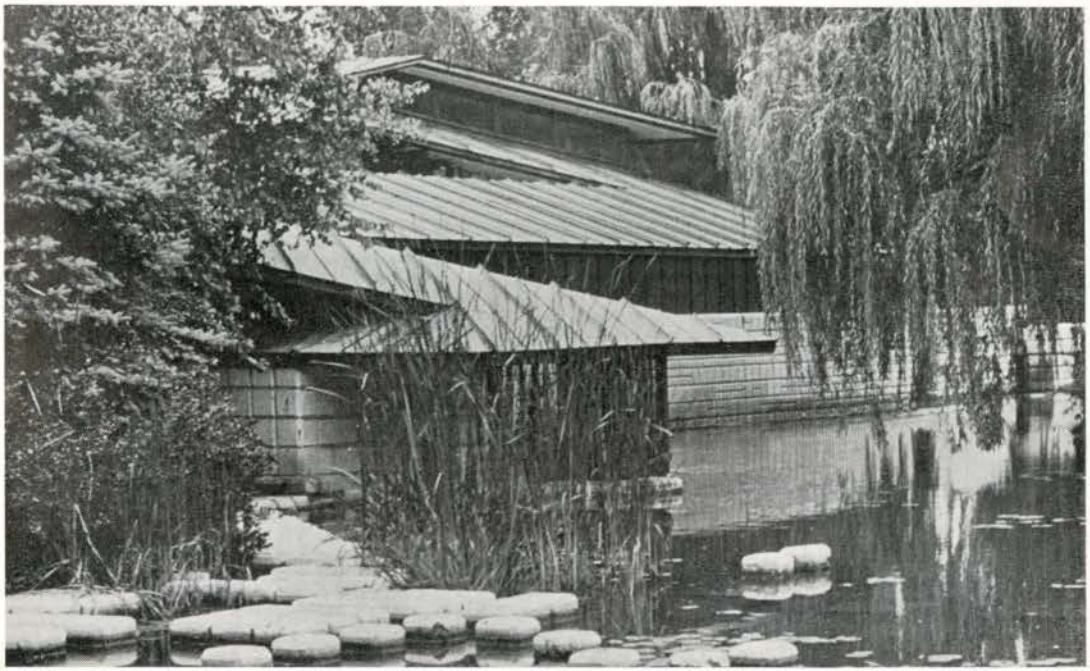


Jacobs House, Madison, Wisconsin
Frank Lloyd Wright, Architect



Interior looking towards the "Prow"
First Unitarian Church, Madison, Wisconsin
Frank Lloyd Wright, Architect

House of Alden B. Dow, Midland, Michigan
Alden B. Dow, Architect



H. B. DUNINGTON GRUBB

THE GARDENS OF ROBERTO BURLE-MARX

The sudden impact of contemporary art on the whole of our surroundings has faced the landscape architect with a problem which may not be quickly solved. A solution will be reached more rapidly when architecture is prepared to reassume a greater share of responsibility for the lay-out of grounds in the immediate vicinity of buildings. Like Adam and Eve the architectural profession was driven out of the garden two hundred years ago for having learned too much. Since then it has lost confidence in its ability to deal with a problem which now seems to it only very partially architectural.

In the meantime the aftermath of the romantic landscape gardening school of the late eighteenth century dominates the scene and its influence is still quite evident in the work of, even the most contemporary of, garden designers who find it impossible to disassociate themselves from their early "landscape" training.

Kent's[1] famous aphorism "nature abhors a straight line," has been responsible for, not only the vermiform garden walks of the nineteenth century, but also for the modern interest in primitive protozoic forms resulting in amœbic swimming pools and planting beds. Has it ever been suggested that, in addition to straight lines, nature "abhors" walks, swimming pools, planting beds, and almost everything else that we commonly associate with garden craft?

The incongruity of the landscape garden as a setting for architecture was more keenly felt by our ancestors than it is by us today. Their answer was: first, the informality and romanticism of the Gothic Revival; second, an attempt to blackout architecture from the landscape scene by covering the building with a dense overcoat of ivy; third, a transitional semi-architectural area separating the buildings from the "naturalesque." In modern Brazil curved buildings, which suggest the influence of the landscape gardening school on architecture itself, are beginning to appear, but most architects in that country seem satisfied to accept the local interpretation of the landscape garden as a setting for the contemporary building.

For the last two centuries the tradition of Latin America has been to follow France in the arts. Bookshops display a high percentage of French titles. Large numbers of people speak fluent French. French town planners and landscape architects, with Paris as their model, claim credit for the layout of most Latin American cities from Havana and Mexico City to Buenos Ayres. Evidence of their work is obvious on every hand. In architecture no attempt is being made to catch hold of the disappearing tail of the *Beaux Arts* and Le Corbusier now provides the inspiration for the greater part of today's buildings, which, in Rio and S. Paulo, is proceeding at a speed that makes North American cities appear stagnant.

[1]William Kent, 1684-1748, Architect, Painter, Sculptor, Landscape Gardener

Lengthy explanations failed to enable me to understand their reasons for mounting so many of their buildings up on stilts with open space below. This treatment is not confined to administrative and commercial skyscrapers but is also applied to apartment blocks and even individual houses. It seemed to me that a lot of floor space, sometimes the most valuable, was being lost for want of enclosure at nominal cost. They must have better reasons than just copying Le Corbusier but I failed to notice any very effective use being made of the space under the buildings for parking or sitting in the shade. In some cases planting beds and even pools have been attempted underneath. In others the space has been utilized for decorative mozaic screens.

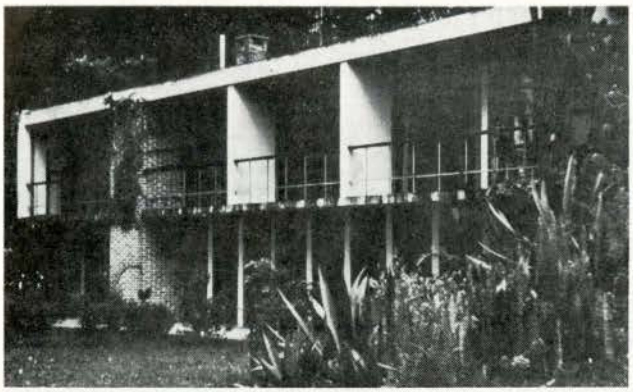
Various attempts at solving the problem of the contemporary garden are being made in America. At Cranbrook, Michigan, the late Eliel Saarinen's idea was a contemporary architectural layout quite monumental in feeling. The design of Frank Lloyd Wright's interesting garden at Taliesin West, Phoenix, Arizona, is also architectural, a scheme based on triangles. Neither of these two leaders shows any evidence of landscape influence.

The California school led by Thomas Church and Garret Ekbo is architectural to the extent that it makes much use of constructional features such as well-designed shelters, pergolas, fences, walls, steps, swimming pools, and levels instead of slopes but evidence of early landscape training is often quite strong.

Roberto Burle-Marx, the celebrated Brazilian painter turned landscape architect, says that garden design is "painting with plants." Lacking academic training in either architecture or landscape architecture Marx approaches his problem as a study in pure decoration in two dimensions. With the earth as his canvas, mozaic, bedding plants, and grass, as his colours, and his own garden contracting company as his brush, he paints pictures; abstract pictures, on the bare ground, on the roof of a skyscraper, or under a skyscraper.

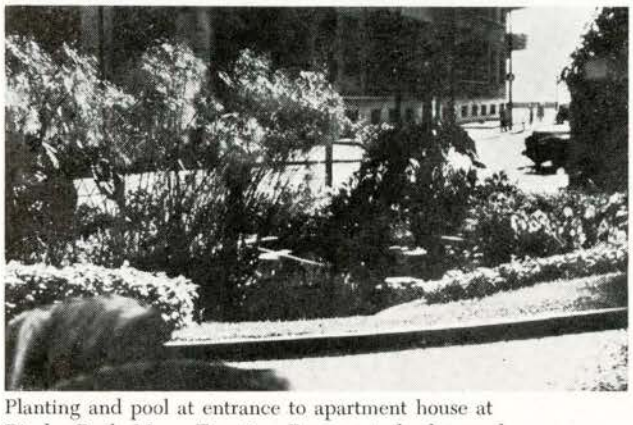
The gardens of Burle-Marx are a horizontal adaptation, in different materials, of his world-renowned mozaic screens. Since he has been joined by his collaborators Mr and Mrs Robert, and Susan Cordoza, trained landscape architects from California, topographical surveys have made it possible to study levels in a country where there is very little level land indeed. This is beginning to produce such constructional architectural features as walls and steps and will undoubtedly improve design. Up to the present the functional aspect of Marx projects has been largely confined to means of access, that is pavements in mozaic or decomposed granite for walking and sitting.

Roberto Burle-Marx is an extreme romanticist. Like many painters he has little use for the architectural approach to garden design. Although Rio abounds in some



A private residence in Sao Paulo, Brazil.

Private garden by Burle-Marx for Moreira Salles at Rio.
Mozaic pavement design continued as ground cover planting.



Planting and pool at entrance to apartment house at
Rio by Burle-Marx. Egyptian Papyrus in background.

of the best hedges I have ever seen (*Ficus retusa nitida*), providing a perfect architectural setting for buildings, no hedge has ever been allowed in any garden by Marx. As far as he is able to avoid it the pruning knife has no place in his scheme of things. Every plant must be allowed to take its natural form. If it grows away from the desired shape and size the blame must be placed on faulty choice of planting material. In order to produce a romantic wild effect he will never hesitate to plant bullrushes or Egyptian Papyrus almost under the walls of a skyscraper. The maintenance staff risk the loss of their jobs if they remove the dead leaves clinging to the stem of a Yucca. When they start cutting grass Marx just turns his back.

In a country where labour is the only cheap commodity the cost of maintenance is not such an important consideration as here but the very nature of Marxian design must involve much maintenance. "Painting with plants" means a very flat low ground cover treatment which, in the tropics, can only be accomplished by mass planting such temporary bedding plants as *Coleus* and *Alternanthera*. Such planting must be so constantly renewed that failing the possibility of finding permanent material for that purpose the maintenance of these gardens would be almost prohibitive in the North.

In addition to being painter, garden designer, and linguist, Marx is a great horticulturalist and plant collector. He loves to go and spend the day at his own nurseries some sixty miles south of Rio. Once there it needs force to drag him away from all his treasures. Each new colour in *Anthuriums* brings forth an outburst of enthusiasm. Before I left he sent Robert Cordoza on a voyage of discovery to the tropical jungles of the Upper Amazon to collect new species. The last I heard was news of a *Philodendron* with leaves six feet long.

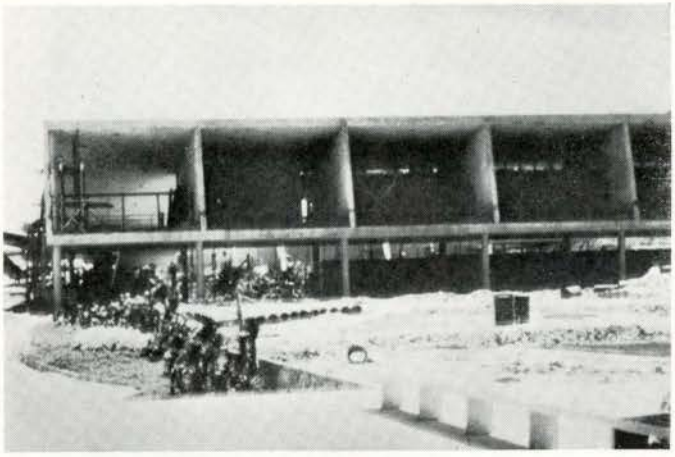
Marxian gardens are important as they are having great influence all over the world. The fact that they appear to satisfy all the most celebrated architects in Brazil provides Marx style with sufficient impetus to make it fashionable while an additional attraction is its low cost when compared with any architectural type of garden. As his designs do not appear too difficult one might fear a repetition of the aftermath of the original landscape designs in the form of a big rush of copyists producing a caricature of Marx work. Such an eventuality would call to mind the words of Sir Wm Chambers[2] written in 1772 : "A new manner is universally adopted in which no appearance of art is tolerated. There is generally so little art in the arrangement that these compositions rather appear the offspring of chance than design. It matters little who are the gardeners, a cabbage planter may rival a Claude and a clown outtwine a Poussin; the meanest may do the little there is to be done and the best could reach no further."

To architects I recommend Brazil as a stimulating holiday. Comparatively few tourists reach it and architects particularly will receive a warm welcome and be given an opportunity of inspecting some of the most daring and original designs to be seen anywhere. The studio of Roberto Burle-Marx seems to be headquarters for many branches of design. With so much hospitality and so many people interested in the arts drifting in and out until late in the evening it is difficult to understand how so much work of such a high standard gets done. To me the contacts made with architects, landscape architects and town planners were particularly exciting. Days spent visiting gardens with Robert and Susan Cordoza; long and delightful arguments about the principles of landscape design with people whose approach and attitude was so different from my own; struggles to make some sort of a start at learning planting material of a richness difficult for Northerners to grasp made an unforgettable holiday.

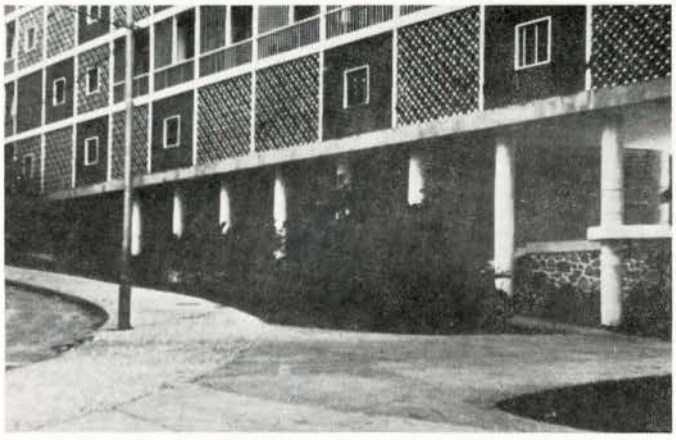
Rio is possibly the world's most romantic city, a mecca for all sailors whose song "rolling down to Rio," now centuries old, has made the place famous. All visitors have recollections of langorous tropical nights with the moon on the bay between the Corcovado and the Sugarloaf, and the heavy perfume of exotic vegetation.

[2] "A dissertation on Oriental Gardening", 1772, by Sir William Chambers, brilliant architect and oriental traveller

Community Centre Pedregulho at Rio. Architect, Alfonso Reidy. Working class housing.



The school building under construction.
Community Centre Pedregulho at Rio. Architect, Alfonso Reidy; Landscape Architect, Burle-Marx.



Apartment house at Rio. Lucio Costa, Architect; planting by Marx.

Instituo Oswaldo Cruz at Rio. Bacteriological laboratory.
Tile façade by Burle-Marx.

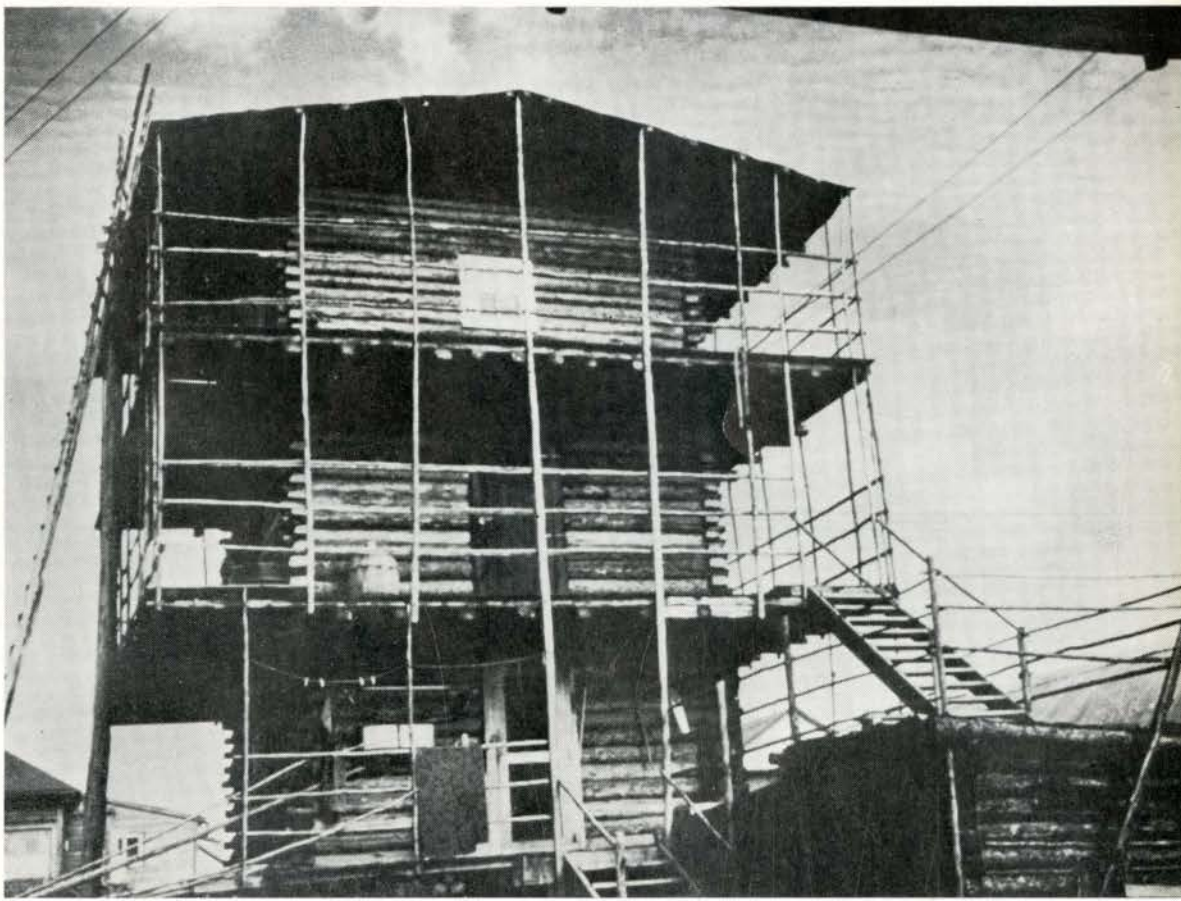
H. B. Dunington Grubb

Photographs by W. E. Fleury

The "Gold Nugget" Dance Hall, Dawson City.

The luxury steamer "Yukoner", now retired to warehouse duties.

Northern skyscraper, Whitehorse. Log cabin, 1950 style.



ARTHUR FLEMING

THE STANDARD FORM OF AGREEMENT BETWEEN ARCHITECT & CLIENT

THE FORM published by the Royal Architectural Institute of Canada has been recently revised and extensively amended and is now available in English and will soon be available in French. Old forms should be discarded and replaced by the new. The form can easily be adapted to most engagements and when used, it will establish the obligations of the parties to each other on a clear, fair and reasonable basis.

An Architect should not postpone a study of the form until it is about to be placed before his client. He should be as familiar with its provisions as he is with various standard specifications. He should understand the purpose behind each clause so that he will be ready to justify its use to his client in a manner that will strengthen his confidence in his architect.

If changes are made or clauses added because of special circumstances of a particular engagement, care should be taken to avoid inconsistencies or ambiguities by carefully relating the changes to the retained paragraphs.

In any case, there are a number of blanks and all these must be carefully filled. The insertion for the description of the work will require some thought. If precise terms are used, accurate observance of them must follow. If, for example, the recital is filled out to read – "Whereas the client intends to erect a residence to cost not more than $50,000.00 on lot 6, registered plan 666, Toronto," the architect cannot design a house that will cost more than $50,000.00 and expect that the provision which says that he does not guarantee estimates of cost will protect him. Nor can he fulfil his obligation if his design requires a 120 foot lot when lot 6 is only 119 feet. Mistakes of that nature could constitute a breach of his contract and bar his right to payment.

Members of the profession will note some important changes in the terms of the agreement respecting consultants. Such specialists may be desired by either the architect or the client. Formerly, the standard form provided that the fees of consultants were to be paid by the client if brought in with his concurrence. If the consultants were heating, ventilating, mechanical, electrical or structural engineers, the architect's remuneration for that part of the work for which the engineer was employed would have been reduced by 50 per cent of the architect's basic rate. Under the present terms, the architect may retain engineering consultants, if the plumbing, heating, electrical, air conditioning or other mechanical problems ("structural" is omitted) are of such a nature as to require such services. The architect must pay the engineers' fees and cannot charge them back against the client, but the form contains a clause which the architect with the consent of the client should complete if he desires to make an addition to his fee in respect of such work.

The new form assumes that an architect should either do the structural design himself or he should himself bear the fee of the structural engineers. If the architect can show that the mechanical aspects of the problem are such as to require engineering assistance, he is privileged to obtain it.

The completion of the blank for a percentage increase in the architect's basic fee to cover consulting services should direct the attention of the client to the matter at the outset. At that time, it would be well to remove any uncertainty as to what will or will not require the services of an engineering consultant. The clause makes it clear that engineers brought in by the architect on such problems, are his servants, responsible to him alone, and obliged to look to him for their fees. On the other hand, where they are brought in by the client for opinions and advice independent of the architect, the architect has no responsibility other than to collaborate.

While the new form will require the insertion of a special clause if a retainer or payment in advance of the commencement of the studies is required, it expressly suggests that by mutual agreement payments may be made on account in the course of the preparation of preliminary studies or working drawings. Members of the profession should note however, that in the absence of such an agreement there is nothing in the form that will enable the architect to call for any payment other than reimbursements for certain expenses before the completion of the preliminary studies, at which time the fixed percentage of the basic fee becomes due. For his next payment, he must wait until his working drawings and specifications are ready for tender. On abandonment or suspension of the work or a part of it, however, the architect becomes entitled to immediate payment for the services rendered on account of the work abandoned or suspended.

The form now replaced made the payment due on completion of preliminary studies 20 per cent, increasing to 60 per cent on completion of specifications and working drawings; but as it was found that in practice these percentages varied in the provinces, blanks are now left to be filled as the parties may agree.

The British Columbia Court of Appeal has recently stated that before embarking on each step from his initial

engagement to completion of the project, the architect must receive from the owner specific instructions to do the work involved. The steps were: (1) preliminary studies and sketch drawings, (2) working drawings and specifications sufficient for tenders, (3) details, (4) superintending the work in course of construction and passing accounts. It appears that a booklet of the Architectural Institute of British Columbia was filed in evidence in this case to show the conditions of engagement of architects and the professional practice as to the charges of architects.

It is important to note that this was a case where the rights of the parties did not stem from a contract in the standard form of the Institute. If the Institute form had been used by the parties, we do not think the Court would have held that before proceeding with the working drawings, the architect should have received specific instructions to do so. There is no such requirement in the forms, either express or implied. However, even where the standard form is used, the question may arise as to whether the client adopted the design from which the working drawings were made. If he did not, and the client abandons the work, the architect could not recover for more than the preliminary fee.

Under the new form the making or procuring of estimates of the cost of the work is only required when requested by the client, and the form expressly states that the architect does not guarantee their accuracy. Nevertheless as stressed in Mr Meredith Fleming's article, in the November 1950 issue of the JOURNAL, the architect as a professional man is bound to use care and skill in carrying out his work and if as the result of neglect he submits a grossly inaccurate estimate, the new form will not bar his client from recovering damages.

In the British Columbia case above mentioned, there was a counter claim by the owner for negligence. The architect was called upon for an estimate of the cost of the work in order that a by-law of the School Board might be prepared to obtain the funds. His estimate was $110,000.00, and after the by-law had been passed and tenders were opened, the lowest bid was $157,800.00. The Board then decided to eliminate two classrooms and the gymnasium-auditorium, whereupon the architect stated that there should be every possibility of receiving a firm bid from contractors for the revised plan, which would come within the $110,000.00 appropriated for the school. The lowest tender received, however, was $132,900.00.

The architect pleaded in explanation of his errors that it was a period of rising prices, but the Court refused this as a satisfactory excuse because the evidence did not establish a sufficient variation in price levels, and in any event the rising trend of prices was known to the architect. He urged also that there was difficulty in estimating school projects from sketch plans only, that his unit prices were used under direction from the Department of Education, that there was a boom town atmosphere in the municipality and a lack of competitive building; and that as contractors were not allowed escalator clauses in school contracts they increased their tenders substantially to hedge against rising prices. The Court held that these points were not supported by the evidence.

The Court found that much of the architect's difficulty was caused by his method of checking and rechecking his estimates. He had based his estimate on the contract cost of a previous school, but it was shown that that school was much smaller and he made no allowance for the difference. He made a check by square footage costs but his unit price was two years old. His work sheets used in making his estimates were produced and contained discrepancies which were not satisfactorily explained.

In the result, the Court held that the architect had not exercised that degree of skill and care that the law exacts of a professional man and awarded damages against him.

If the architect-client relationship in the British Columbia case had been based on the Institute's standard form, the result of the negligence counter claim would have been no different. The Institute's form has not been designed to protect an architect from neglect of his professional responsibilities but to secure for him a profitable and workable arrangement with a client fully informed of its character.

NEWS FROM THE INSTITUTE

R.A.I.C. ANNUAL ASSEMBLY – 1952

Members may be interested in the following notes on the programme for the 45th Annual Assembly being held in Vancouver on April 30, May 1, 2 and 3, 1952:

The Programme will, of course, follow the usual lines in so far as the General Assembly Proceedings and Special Meetings of the Institute Committees are concerned, but in addition, the Convention Committee under the able Chairmanship of Mr. John S. Porter, is working hard already to make the Assembly as a whole, a memorable occasion. Their preparations to date include arrangements for an Exhibition of Building Materials, two Seminars – one of which may be extended by tour of the City of Vancouver, to include visits to local points of interest to the architectural profession – and the Andrew Cobb Memorial Dinner, to be held, buffet style, at Grouse Mountain Chalet.

The Council and Members of the Architectural Institute of British Columbia are looking forward with pleasure to extending a warm welcome to their confreres from all parts of Canada, and it is the hope of the President and Council of the RAIC that many members will take advantage of the exceptional circumstances, and by their attendance, indicate appreciation of the efforts being made on their behalf.

MASSEY MEDALS FOR ARCHITECTURE

The Chairman of the Massey Medals Committee would like to announce to all members that a Massey Medals Competition will be held in 1952, drawings to be submitted sometime in November.

Complete information with regard to this competition is being forwarded to the membership.

CONTRACT DOCUMENTS

The R.A.I.C. Committee on Contract Documents began a general revision of Standard Document No. 12, Owner-Contractor, Stipulated Sum, some two years ago. This revised document is now printed and available on application at the R.A.I.C. Offices. Particular attention has been paid by the Committee to the law governing contracts in the Province of Quebec and most of the important changes were made in order to achieve conformity in this respect. The document has been approved by the P.Q.A.A. for use in their Province, and a French version will be available very shortly.

This Canadian Standard Form is issued with the joint approval of the Institute and the Canadian Construction Association. In most of its provisions, it has had the benefit of many years use and trial in the courts. It has now been given the closest scrutiny by the legal advisers of the Institute, C.C.A. and P.Q.A.A.

Document No. 6A, Owner-Architect, has been well received by the profession. In the strong belief that a documentary agreement, as the basis of our business arrangements with our clients, is of great importance even in the smaller and less complicated undertakings, the Committee are considering a shorter form of the document for use in connection with these smaller jobs. Comments on this suggestion by members will be welcomed and will be carefully considered.

During the past year, 9,533 Standard Contract Documents have been sold to the profession through the offices of the Institute, as compared with 9,732 in 1950 and 8,789 in 1949.

R. S. Morris,
Chairman, R.A.I.C. Standing Committee
on Legal Documents

TARIFF BOARD DECLARATIONS

The outcome of two appeals under the Customs Act and the Excise Tax Act to the Tariff Board of Canada is of particular interest. The Institute was represented at the Hearings in support of the position taken by the Department of National Revenue. The following quotations from the formal declarations of the Tariff Board describe the nature of the appeals and the reasons for the judgment of the Board which lead to the dismissal of both appeals:

"The following declaration dated December 7, 1951, has been made by the Tariff Board on an appeal under the Customs Act:

APPEAL NO. 250

by Mr. C. N. Weber, Kitchener, Ontario, from a decision of the Deputy Minister of National Revenue respecting the value for duty of blueprints of a church imported under tariff item 180 (iii), Kitchener Customs Entry No. 17673, February 6, 1951.

The blueprints at issue were properly entered at Customs under tariff item 180 which provides, inter alia, for 'blueprints, building plans . . .'

A primary contention of the appellant was that blueprints or building plans – which for the purposes of this Appeal are to be regarded as one and the same thing – are not 'goods' as defined in the Customs Act. This contention the Board has had to disallow. Blueprints or building plans are physically imported; they pass through the mechanism of the Customs ports; they are valued, appraised, and classified for duty purposes; and for the purposes of the Customs Act they must be regarded as 'goods' in the sense in which that term is defined in Section 2(g) of the said Act.

Under the Customs Tariff, there is no room for dispute as to the rate of duty applicable. The problem facing the Customs authorities is one regarding the value for duty of such goods, and the contention of the appellant in the case at issue was that the value for duty should not include the professional fee charged by the foreign architect for his

services."

"A building plan or blueprint, although necessarily 'goods' for customs purposes, is not like merchandise in the ordinary meaning of that word. A building plan or blueprint is the concrete expression on paper or linen of a concept existing only within the mind of its originator or designer. It has in itself no inherent intrinsic value such as attaches to a painting, for example; and it can have no intrinsic value unless and until it fulfils its function: that of making possible the creation of the particular construction for which it was conceived.

"As to the appellant's contention that the value for duty should not include the fee for professional services, it should be noted that, were such professional fee to be deducted, the value for duty of the drawing, plan or blueprint would be little more than the value of the paper or linen on which it had been imposed – in other words, a quite unsubstantial and indeed inconsequential item. This argument, therefore, the Board had to disallow.

The method or practice followed by the Department in valuing blueprints and plans may not be necessarily the right one, as certainly it is not the only one that might be adopted. Nevertheless, the appellant in evidence failed to indicate what, in its stead, would be a just and proper method and, more precisely, a just and proper value.

Accordingly, the Appeal must be dismissed."

This declaration was signed by all members of the Tariff Board.

The second appeal was related to the same matter but was an appeal specifically against the imposition of Sales Tax. The declaration of the Tariff Board is quoted hereunder in full:

"The following declaration dated December 7, 1951, has been made by the Tariff Board on an appeal under the Excise Tax Act:

APPEAL NO. 238

by C. N. Weber, Esq., Kitchener, Ont., from a decision of the Department of National Revenue which imposed, under Section 86 of the Excise Tax Act, sales tax on plans and blue prints, imported under tariff item 180 (iii), Kitchener Customs Entry No. 17673, for the construction of a church.

In the light of the Board's declaration, dated December 7, 1951, on Appeal No. 250, this Appeal is dismissed."

ALBERTA

Oh would some power the way but show us
To know ourselves as others know us.

I have thus garbled a well-known saying of the immortal bard for the benefit of those for whom the Doric, taken neat, might fail to satisfy their thirst for contemporary idiom. Greek philosophers taught that the highest wisdom is to "know thyself". Up to date psychologists try to express the same idea in their own peculiar language when they tell us to beware of neurosis. This is to say that we are all too liable to mis-know ourselves, picturing imaginary selves quite untrue to our real capacities and to our relations to our actual environment. Such obsessions, if permitted too strong a hold on us, may quite upset the balance of our minds and nervous systems. To recognize truly what we are and where we are,—in fact to know ourselves,—is the basis of good life.

It seems right then for us to listen to the various criticisms of modern architecture in the hope of some guidance towards self-knowledge. A note of criticism, frequently recurring, sounds like this one: "Modern architecture becomes completely sterile in ideas as soon as it leaves the sphere of technology". This sounds rather serious. There are buildings that architects design which call for little more than technical solutions. But if the architect does supply that "little more" the criticism is then not entirely valid. We may look to the more distinguished writers about architecture for some guidance towards self-knowledge. Amongst these are Le Corbusier, Giedion and Saarinen. Le Corbusier certainly raises technology, if not to the skies, at least to thirty storeys and preferably more. It is true that with his lightning sketches he exhorts us to remember always that the sun rises in the east and sets in the west and therefore we must be guided by the great processes of nature. Further, he tells us that a line divided in medial section gives us the key to that rhythm and proportion which direct all nature and all art. Great and important truths, no doubt, but what we are more concerned about is whether those vast hives that Corbusier devises really suit the human bees for which they are intended. Do they swarm into them with benefit and satisfaction? Giedion revels in technology ranging the whole field from buttons to bull-dozers. Saarinen is different. He basis his ideas upon biology and biological analogies. Though this is still in the region of science, it is in that of living things and therefore provides a more congenial soil for fertile ideas than that of inanimate matter or mechanics. The complex structures of living things afford us demonstrations of the many possibilities of design in our infinitely less complex problems. The designs found in nature are convincingly right because they work well and have worked throughout the ages.

The unselfconscious creatures, whether animal or vegetable, work out automatically the patterns of life by which they are initially inspired and we humans also do so insofar as we live our animal life. But we have a sub-conscious emotional nature stirring us to evolve another kind of world by exercising and developing that emotional nature, with the general purpose of making life happier and fuller. It is especially the function of the arts to bring these underlying emotions into active conscious existence. The peculiarly human quality of self-consciousness permits us to make choices such as are not open to the lowlier creatures. These choices may go right or wrong, may work better or worse. Are we as architects following a better or worse course in our own special sphere of operations?

There is no need to despair of the future of architecture because we may happen to be having, for the moment, something of a technological spree. It may even be necessary to exercise a certain free indulgence in the manipulation of new techniques in order to acquire a fresh medium of emotional expression. We ought not, however, to lose sight of the fact that technological capers alone will not bring in that hoped for world of happiness and fulness of life.

Cecil S. Burgess

ONTARIO

It was a grand convention. A press and radio party held on Thursday, January 10, got things off to a flying start. President Earle L. Sheppard, Frank Newton, Chairman of the Convention Committee, Harland Steel, Chairman of the Committee on Public Relations, and Norman H. McMurrich, Chairman of the Toronto Chapter, were present with numerous members of their executives.

Schools of architecture at Canadian universities were said to be doing a fine job of turning out future architects, but it was pointed out that large numbers of graduates, after obtaining the practical experience required for registration as architects, immediately opened their own offices.

"It requires 15 years to produce a competent architectural draftsman," said A. S. Mathers, Chairman of the Committee on Education, "and we must take steps to ensure a steady supply of these men for our profession." Tribute was paid to the work of the School of Architectural Technology, Ryerson Institute, Toronto, in training architectural draftsmen and assistants.

At the Toronto Chapter luncheon, Dr. A. J. Hazelgrove painted a witty and amusing picture of what might be expected should the O.A.A. expand its publicity and public relations program to include a radio tearjerker.

The afternoon seminar, on the subject, "Lesser Breeds Without the Law", was competently led by the Association solicitor, Arthur L. Fleming, K.C. Dealing with the legal aspects of architectural practice, he called on members of the audience to participate in the discussion, an opportunity of which they readily availed themselves.

The Friday night party staged by the exhibitors was, as usual, well attended and enjoyed. Many favorable compliments were paid exhibiting firms on the quality of their displays and the architects' interest in the materials and methods shown. There were non-squirting drinking fountains, doors that opened with ghostly quiet at the touch of a fingertip, radiant glass heating panels, and a brilliant galaxy of other newcomers to the construction products sky.

Saturday morning witnessed an interesting tour through the new Bank of Nova Scotia building. The architects, Mathers & Haldenby and Beck & Eadie, and bank officials acted as hosts.

The afternoon seminar consisted of a well illustrated account of the Youtz-Slick "lift-slab" method of concrete construction. Leader was O'Neil Ford, Texas architect, who described the system as pouring the concrete roof and floor slabs of a building on the ground and jacking them up the columns into place.

Crowning events of the convention were, of course, the president's reception and annual dinner on Saturday night. Guest speaker was the Hon. Stanley Woodward, U.S. Ambassador to Canada. His Excellency graciously accepted an honorary membership in the Association and received a suitably engraved monel metal paperweight to commemorate the occasion. His address, entitled "My Northern Exposure," touched upon international affairs. "We are all," he said, "architects of peace."

Officers for 1952 were announced at the annual dinner. President is Earle L. Sheppard (second term), Toronto; vice-president: Gordon S. Adamson (second term), Toronto; treasurer: Robert D. Schoales, London; councillors: W. H. Gilleland, Ottawa; F. H. Marani, Toronto; Alvin R. Prack, Hamilton, and Hugh P. Sheppard, Windsor. Registration Board consists of chairman: H. H. Madill, Toronto; vice-chairman: John M. Kitchen, Ottawa; members: W. E. Fleury and Eric W. Haldenby, both of Toronto, and William R. Souter, Hamilton, John D. Miller, Toronto, is again secretary of both bodies.

John Caulfield Smith

LETTERS TO THE EDITOR

Sir:

After looking through the recent issue of the JOURNAL and noting the reproductions of "Art"?, I am filled with many thoughts which would not bear publication. Therefore, I do not propose to express any opinions about modern art. If memory serves correctly there is an annual issue of the JOURNAL dealing with art which uses up a great deal of costly paper for illustrations that are to many people incomprehensible.

I consider in all fairness to "Conservative old fogies" that the other side of the question should be given equal prominence in the JOURNAL at least once in a while. May I suggest that you either arrange to have an article written by Mr. Kenneth Forbes or arrange with him and the TORONTO STAR WEEKLY to re-print an article published in the issue of December 22nd which expresses Mr. Forbes' opinion of modern art. I share his opinions and know that many others in our profession agree. I think many of the remarks of Mr. Forbes in the above article apply equally well to some of the buildings that have been erected in recent years under the title of "modern architecture".

Hoping that you and the Board may find it possible to do something about this in the near future.

Harold J. Smith

Sir:

May I record the pleasure with which I read the suggestion in the editorial of your issue for November (page 316) that the time may come when the works of the engineer may also be considered for the award of Massey Medals. This gracious suggestion in the pages of our national architectural JOURNAL will surely be welcomed throughout the engineering profession.

The only corresponding recognition of aesthetically satisfying engineering structures of which I know are the prizes awarded annually by the American Institute of Steel Construction – prizes awarded, somewhat naturally, only for bridges constructed of steel.

In view of the long tradition in this Dominion of co-operation between architects and engineers, I can imagine no more satisfying development than the consideration of engineering structures in connection with such national and independent awards as the Massey Medals. Is it too much to hope that in the revision of the rules for the Massey awards, prior to the next competition, a first step may be taken in this direction?

Robert F. Legget,
Director, Division of Building Research,
National Research Council

OBITUARY

Webster, David, Charter Member of the Saskatchewan Association of Architects, died in Saskatoon on January 1st, 1952.

Dave, as he was familiarly known to a host of friends, was born in Glasgow, Scotland, 67 years ago and came to Canada in 1903, first stopping in Winnipeg and later moving to Saskatoon. He opened an office in Saskatoon in 1908 and carried on a general practice which included many of Saskatoon's early schools and public buildings.

In 1914, he closed his office and went overseas with the Princess Pats, holding the rank of Lieutenant. He was wounded in France while serving with a tunnelling company and was invalided back to Canada in 1918 with the rank of Captain.

He re-opened his office in 1919 and in 1930 formed a partnership with E. J. Gilbert. This partnership was concluded in 1939 when Mr. Webster was appointed Deputy Minister of Public Works at Regina.

He held this position under two Governments until 1948 when he returned to Saskatoon to carry out special work for the Department at the University of Saskatchewan. He retired in December, 1949.

A public tribute was paid to his services with the Saskatchewan Government by Hon. J. A. Darling, Minister of Public Works.

Mr. Webster was President of the Saskatchewan Association of Architects on four different occasions and was a Council Member for many years.

He is survived by his widow, one daughter and four sons one of whom, John C. Webster, is a member of the present firm of Webster and Gilbert.

E. J. Gilbert

CONTRIBUTORS TO THIS ISSUE

Arthur Lyman Fleming is the senior member of the firm of Fleming, Smoke and Mulholland, Solicitors for The Royal Architectural Institute of Canada. He is an honour graduate of the University of Toronto in Political Science and Law with the degrees of B.A. and LL.B. He graduated from the Osgoode Hall Law School in 1913 and was called to the Bar in that year. He was made a King's Counsel in 1931, and an Honorary Fellow of the Royal Architectural Institute of Canada in 1951.

H. B. Dunington-Grubb, is a Landscape Architect, practising in Toronto under the firm name of Dunington-Grubb & Stensson. Graduated in landscape architecture Cornell University, 1908. Subsequent training with Thomas H. Mawson & Sons, Landscape Architects, London, England.

Forsey Page is the senior partner of the firm of Page & Steele, Toronto. He has been active in the affairs of the profession for many years, serving on the Council and as as President of the O.A.A. and on the Executive and as President of the R.A.I.C. He has taken a keen interest in the JOURNAL, was Chairman of the Editorial Board and is still a member of that Board. He is at present the Chancellor of the R.A.I.C. College of Fellows and the representative of the O.A.A. on the Senate of the University of Toronto.

Jean Wallbridge and **Mary Imrie** are partners in the firm of Wallbridge and Imrie, practising architecture in Edmonton, Alberta. Both are graduate architects, Miss Wallbridge from the University of Alberta in 1940 and Miss Imrie from the University of Toronto in 1944. Both have worked for several architects before starting their own practise one and one half years ago. In 1949 they took a ten-month trip to South America, on which most of the 30,000 miles covered was done by car.

BOOK REVIEWS

KUNSTSCHMIEDEARBEITEN Wrought Iron Work by Paul Artaria. With text in German and English

Wepf & Co. Basie, Switzerland, $9.50.

Despite the very formidable German title this is a very simple, interesting booklet illustrating the work done in wrought ironwork during the last few years by the students in the Swiss School for Locksmiths at Basel.

The work, which largely consists of grilles, balustrades, hinges and cemetery crosses is illustrated by means of line cuts showing the entire design and photographic reproduction of the principal wrought iron motif which has been made in iron by the student. This method of displaying the students' work is both simple and effective. A large section of the book is taken up with designs of grilles and they logically follow through the design systems of interminable repetition, use of division lines, development of horizontal lines as a basis for use of ornament and problems entering into semi circular shapes. This is all very scholastic and the examples are executed with meticulous care and real ability.

The Swiss School for Locksmiths is a section of the State trade school system. It takes only fully fledged tradesmen for pupils and its aim is to make masters out of a "qualified few." The main purpose is to try and preserve the native Swiss skill of metalwork which has been particularly applied to locksmithing. This ancient, but surprising to say, still practiced trade was slowly folding up under the pressure of industrial manufacturing and the Swiss, after observing successful efforts in Denmark and Sweden, made this rescue attempt.

It is interesting to observe the differences between Europe and America in the development of the handicraft industries. In Europe their development and extension has come about in an effort to preserve existing but fast disappearing skills. In America the cause is incomplete satisfaction with manufactured products from an artistic point of view and the result is the creation of new skills. There is also great difference in the scope of the developments. This booklet illustrates the point. We find here that the work attempted consists wholly of grillework in some form or other. The American development of wrought ironwork consists of hundreds of types of articles for every day use. In fact the work as illustrated here bears the same relationship to wrought ironwork as a whole as the First Grade Primer does to the complete works of Shakespeare. Of course one must be mastered before the other can be read.

Kenneth Noxon

Facts by Pilkington about Glass
FOR ARCHITECTURAL STUDENTS

VOL. 2 — NO. 9
SPECIAL GLASSES
Structural Corrugated

DESIGN . . . The use of corrugated glass provides many opportunities for distinctive designs. The effects obtained are pleasing, cool and refreshing with sparkling highlights from the corrugation.

USES . . . . . Corrugated glass provides privacy but transmits and extends the usefulness of light from one location to another. Recommended locations are in offices for partitions and reception rooms; in homes for entrance halls, living room screens, partitions between rooms such as dining room and kitchen; in retail establishments for partitions and backgrounds and decorative effects in bars and restaurants.

INSTALLATION . . Corrugated glass can be used in partitions, extending from floor to any desired height, with the corrugations running either horizontally (detail A) or vertically (detail B).

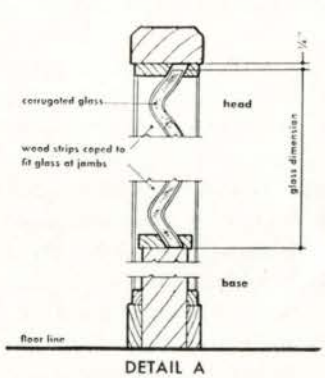
BUTT JOINTS . . . Corrugated glass can be specially cut for butt joint corner installations (detail C).

A TYPICAL INSTALLATION

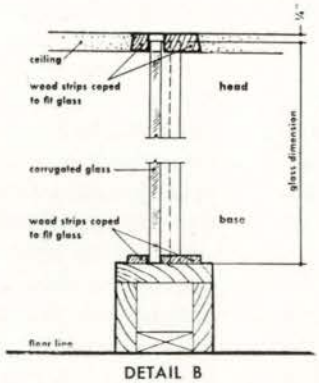
WORKING DIMENSIONS FOR BUTT JOINTS

	no. of corr.	price basis 28"											price basis 56"									
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
	a	2½	5	7½	10	12½	15	17½	20	22½	25	27½	30	32½	35	37½	40	42½	45	47½	50	52½	55
mitred	b	2¼	4¾	7¼	9¾	12¼	14¾	17¼	19¾	22¼	24¾	27¼	29¾	32¼	34¾	37¼	39¾	42¼	44¾	47¼	49¾	52¼	54¾
mitred	c	2⅜	4⅞	7⅜	9⅞	12⅜	14⅞	17⅜	19⅞	22⅜	24⅞	27⅜	29⅞	32⅜	34⅞	37⅜	39⅞	42⅜	44⅞	47⅜	49⅞	52⅜	54⅞
mitred	d	1⅞	4⅜	6⅞	9⅜	11⅞	14⅜	16⅞	19⅜	21⅞	24⅜	26⅞	29⅜	31⅞	34⅜	36⅞	39⅜	41⅞	44⅜	46⅞	49⅜	51⅞	54⅜
mitred	e	3¼	5⅝	8⅛	10⅝	13⅛	15⅝	18⅛	20⅝	23⅛	25⅝	28⅛	30⅝	33⅛	35⅝	38⅛	40⅝	43⅛	45⅝	48⅛	50⅝	53⅛	

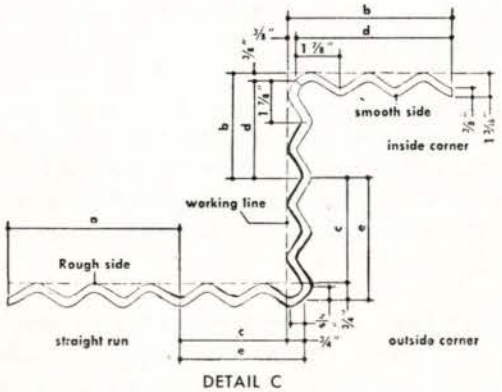
Tolerance 1/16"
Maximum glass dimension width 55" — Length 120"



DETAIL A



DETAIL B



DETAIL C

Reprints of this series with binder for safe keeping as well as copies of Vol. 1 are available by writing to our Head Office.

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