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COVER

House of A. M. Reid, Vancouver, British Columbia
Architects, Duncan McNab and Associates
Photograph by Graham Warrington

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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EDITORIAL

IT WOULD SEEM APPROPRIATE that, in the month of October, we should address ourself to the new students in the schools of architecture. What we have to say to you will certainly have been said better by the heads of your respective schools, but a reminder on the printed page may not come amiss. We have the advantage here of a remoteness and invisibility which the professor in the school does not enjoy. As a rule, he is much closer to you than is the case in most other university departments, and, while such a bond adds greatly to the effectiveness of teaching, it becomes an embarrassment in explaining the facts of professional life. Perhaps our colleagues experience no such difficulty, but to us it is much like those rather fumbling conversations between father and child in which we have to admit no conspicuous success.

It is true that each year one's task becomes easier in so much as the modern undergraduate is already convinced that he is entering a great and learned profession. You may be equally convinced that you are entering an extremely lucrative one, but we shall let that pass. The day has gone when students tossed a coin, even when registering, between civil or mechanical engineering and architecture, and the number who transfer from architecture to another course – of their own free will – is very small. May we suggest at the outset, that you look on the curriculum as a program of subjects all of equal interest. Some, like design, will take more of your time, but all are important and all have evolved through years of study and comparison with the curricula of other schools and the needs of the day and age. Particularly, would we draw to your attention those subjects which deal with the history of architecture or the humanities. The enthusiastic young modernist may neglect those in favour of subjects which seem closer to his goal of designing modern buildings. When you go abroad, you will realize how true is the statement that architecture has always been an expression of the society in which it flourished or languished. How other architects solved the tremendous problems of their time will be an inspiration to you in the problems which you, in your turn, will face. It is not without significance that Le Corbusier freely admits his debt to the medieval cathedrals and to Greece. The aim of the modern school is to produce the all round educated man rather than the man narrowly trained as a designer.

The well developed curriculum which is yours is designed not only to make you a better architect, but to make you a better citizen. In fact, few professional courses fit a man for a useful life as well as that of architecture. You will graduate in a world in which your knowledge will be in great demand. The need for town planning and decent housing which today is acute will not be less so in five years time. In these matters, you will be fully occupied and not always remuneratively in terms of money. Eventually, you will be invited to sit on civic or national committees which seek to make Canada a better place to live in. Your remuneration for such work will be measured in terms of human happiness, but it will be nonetheless real. For several years, some Toronto architects have given freely of their time in the beautification of a notoriously ugly and important thoroughfare. Under their guidance, the public has seen the uselessness of overhanging signs which have been removed by law, and the group is now engaged with full civic co-operation on the design of street furniture and the improvement of lighting. In the modern city, the areas of usefulness for the civic minded architect are legion.

Your responsibility to society is paramount not only as it affects your activities outside your office, but in your daily life within it. To give your client the best possible building within the budget he has set you is equally a social responsibility. It is in return for such services that you will enjoy registration in your province and membership in the Royal Architectural Institute of Canada. The privilege of practising a profession like architecture, law or medicine is not given lightly by society. It is something that has been earned for you by generations of architects. It is a privilege that must be constantly guarded and cherished as such with all the responsibilities to society that it implies. The guardians of your professional liberties are the provincial associations and the RAIC. You owe much to them, and the time you give to them will not go unrewarded.

Expression in Architecture

Cecil S. Burgess

TO SAY OF A WORK OF ARCHITECTURE that it lacks expression is considered to be severe condemnation. As part of the education of young persons "self-expression" is looked upon as an important matter. It is well, therefore, to consider carefully what is meant by "expression", especially as applied to works of human design. Precisely speaking, we do not express ourselves at all. We express certain qualities which are desirable or otherwise to those who use or see the work. If the creator of the work actually possesses these qualities he may be said to express himself. But it is quite possible that he may express qualities which he highly appreciates and to which he is keenly sensitive but which he entirely fails to exemplify in his own private life. There have been notorious instances of this amongst artists and poets from the great psalmist downwards. We need not regret the possibility of this sort of cleavage of personality even in ourselves for it gives us admission to a region where weakness of the flesh has no hampering power.

The qualities that may be expressed in architecture are of two kinds, – sentiment and intelligence, sentiment being of the higher value. Sentiment arises from the emotions, that is to say, from the reactions of the spirit to the various occasions with which we come in contact. These reactions range between the extremes of sympathy and of antipathy. They act blindly and to ill effect unless guided by intelligence. Intelligence is the reasoning power which, besides guiding the emotions towards good manners and conduct, gives us control over the materials and forces of nature. Good sentiment is emotion intelligently directed. Culture is a condition of society in which good sentiment finds general expression. Just as good laws are produced, not on the initiative of lawyers, but are formulated by them in response to the initiative of a law-loving society, so architects do not initiate good architecture but produce it in response to the desire of a culture-loving and civilized community whose needs and whose sentiments it is their function to interpret in concrete forms. These forms express the activities and the sentiments of the society which they serve, and, in doing so, they aid in establishing and promoting that culture. Much depends upon the ability of the architect, for his various problems admit of a variety of solutions and expression admits of a wide variety of forms. In these the architect may be said to have great opportunities for "self-expression", but his personality is of minor importance. It is what the building expresses that is of major importance to the public who may owe gratitude to the architect for his contribution to their satisfaction. Intelligence, that other indispensible element in all works of art, whilst it is of vast importance in our social life, must not occupy a dominant place in art. It is the one thing needful in scientific research. Science is the operation of reason and may be developed quite apart from sentiment. Indeed, in proceeding by experiment the scientist must exclude all sentiment, all that is humane and personal, even the personality of the experimenter himself. Hence, an exclusive devotion to science tends to make the scientist regardless of that other need of humanity, the exercise of emotion, from which arises the joy of life which can only be developed in the open world of social and cultured life.

A little dip into history will illustrate how the too exclusive application of reason may vitiate culture which is the combination of sentiment and reason, the one aiding the other. In the eighteenth century a society of fine culture was developed. In its architecture, this was expressed in the production of stately manor houses set in fine gardens and spacious landscapes, in cities, by houses in harmonious terrace groups, not bristling with minor efforts at individualism, but suggesting the mutual respect and the solidarity of the society that occupied them. These houses frequently faced upon open squares planted with grass, flowers and trees. Cities were provided with large parks having pleasant walks and rides amidst trees and lakes. Public buildings of permanent and dignified character expressed respect for the public services for which they were built, whether of religion, civic government or cultured recreation. It is true that this was the culture of a limited class, yet it was a genuine culture and well expressed. Science was held in high respect but it had not become a dominant obsession. That society promoted self respect and mutual respect, cultivating fine manners and delicacy of feeling, a joy in good ways of living. It fostered good customs and practices in everyday life. It established good forms of action and of speech, thereby attaining an acknowledged superiority of standing in the community. It would be quite wrong to suppose, as is sometimes done, that this society was based merely on wealth. It required a certain degree of wealth to support its existence, but it consisted of "persons of quality", not of persons of riches. Many of its members became impoverished in the course of economic change and chance yet they were recognized as members of the society to which their quality of cultured manners entitled them. Newly rich might possess

much intelligence but if they had not fine sentiments and ways of living they were not of the "society"; they were vulgarians. Intellect and wealth were welcomed but they were not accepted as full passports. This condition of society became clouded over by the smoke and grime of the industrial revolution. This revolution was the work of intelligence applied to the very serviceable work of mass production and distribution. It was, unfortunately, based largely upon coal fed furnaces and noisy and unsightly machinery. Amongst its immediate results was the covering of vast areas with grimy factories and with mean habitations of workers whose interests were considered quite subordinate to what intelligent people considered the way of human progress. These workers were part of the machinery of that progress and were left to look after themselves. That this resulted in slums and misery was unfortunate but nothing must stand in the way of progress which, being the child of intelligence, claimed a prior right and domination over human sentiment. The way of progress was the way of virtue, and culture was scorned. Today we would fain revive culture but we still subordinate its claims to those of technical and mechanical efficiency.

It was inevitable that, in time, this condition of things should be rebelled against. The domination of merely rational ideas violated human sentiment. Once this was clearly realized, there began an effort to redress the evils that had arisen. In this struggle we are still engaged and it has attained global proportions. Science is doing much to cure the physical part of our troubles of which it was itself one of the chief causes. It has done a great deal to eliminate the smoke and grime and dust which it, at first, stirred up. The indignation of the workers has called forth that other and more important element of culture, humane sentiment. It was, at one time, widely expected that the increase of intelligence of a scientific age would, of itself, create a better condition of society. This was a vain hope, for reason alone, except it be applied along with good sentiment, has no civilizing power at all, nor can it be the dominant element in any high state of culture. The reason for this is that all that technical knowledge can, of itself, produce is of the intellect whilst culture is of the spirit and of the emotions. A man may have much knowledge and yet create nothing but trouble, another may have small knowledge and yet be a source of much joy. The smallest cottage neatly built and tended, but with no great skill of contrivance, may yet be such an expression of honest humanity as to "shine like a good deed in a naughty world", the way Shakespeare's little candle did, whilst a great technically well designed building may be just one more addition to the toil and trouble around it without the least influence for goodness or happiness.

The form of culture of the eighteenth century was shattered by the industrial revolution. It remains to us to construct a better. We are endeavouring to do so, in part, by applying "a hair of the dog that bit us"; that is to say, by amending our technology. The many applications of electrical power get us out of the smoke and smother created by coal-fed furnaces and provide us with many marvellous devices that put power into our hands and comfort and convenience into our daily lives. But power, comfort and convenience add nothing to culture except indirectly. They make our path easier. Comfort relieves us from the restraints of hampering circumstances and gives us freedom for the exercise of those higher faculties which are the sources of culture. Without this freedom we are pinched and poor, and poverty makes men mean by its necessities, – hampering generosity, repressing joy and hardening the feelings. Release from these lightens the burdens of life and releases the flow of good feeling towards our fellow men. It is quite possible to over-rate the value of technical advantages but we must give them their due. The work of an architect is ninety per cent technical in quantity and must be faithfully fulfilled. Technical introductions into recent architecture have given more light to our eyes, fresher air to our lungs and to many a cleaner environment favourable to health and strength. It has made us better animals and has tailored our bodies and our buildings more smartly. But the good feeling which architecture may express must come from a totally different source. Let us not throw our hearts away. Let us mend our manners and embody these in well mannered buildings that shall express the good and kindly feelings of man to man throughout our society. Architecture has the ability and the duty thus to make a great contribution to the happiness and the dignity of human life. The general forms which it must take are, at all times, determined by the social institutions and the modes of life current among the people and necessary to the carrying on of that life. The type of architecture adopted does not create these. These create the type of architecture of the time. The shapes of our buildings depend upon our social economy. The expression of our buildings depends partly on the technical processes involved, partly also upon the dominant sentiment of the times. We may rightly feel regret at the loss of the eighteenth century culture and its architectural evidences. But good feeling and humane sentiment were not entirely extinguished by the industrial revolution. These exist today in great store, more widely spread and of more genuine quality than ever before existed. They struggle, not too successfully, for their due place in overt expression. But they are full of life and urgent for expression. This is probably more true of Canada than of any other country, owing to our fortunate economic situation. Unfortunately, this wide-spread goodwill, thus fostered, is apt to be too much limited in its expression to a superficial and unreflecting exuberance of the slap-you-on-the-back type, which may merely result in more pain to the recipient than pleasure to the bestower.

A number of writers upon the arts (Eric Gill, for example) have been oppressed by the idea that industrialism is necessarily a bad condition of things that has possessed and made slaves of the major part of humanity and that, to be free, a man must escape from this assembly-line type of life, thus isolating himself from the general stream of living. They state that this type of life, as exhibited in our great factories, condemns the majority of mankind to the performance of certain simple operations for so many hours every day of his life and that this sort of occupation furnishes no occasion for any original or creative thought. Stated thus the fate of the individual is made to appear a very dreadful one. It is well, however, to examine the

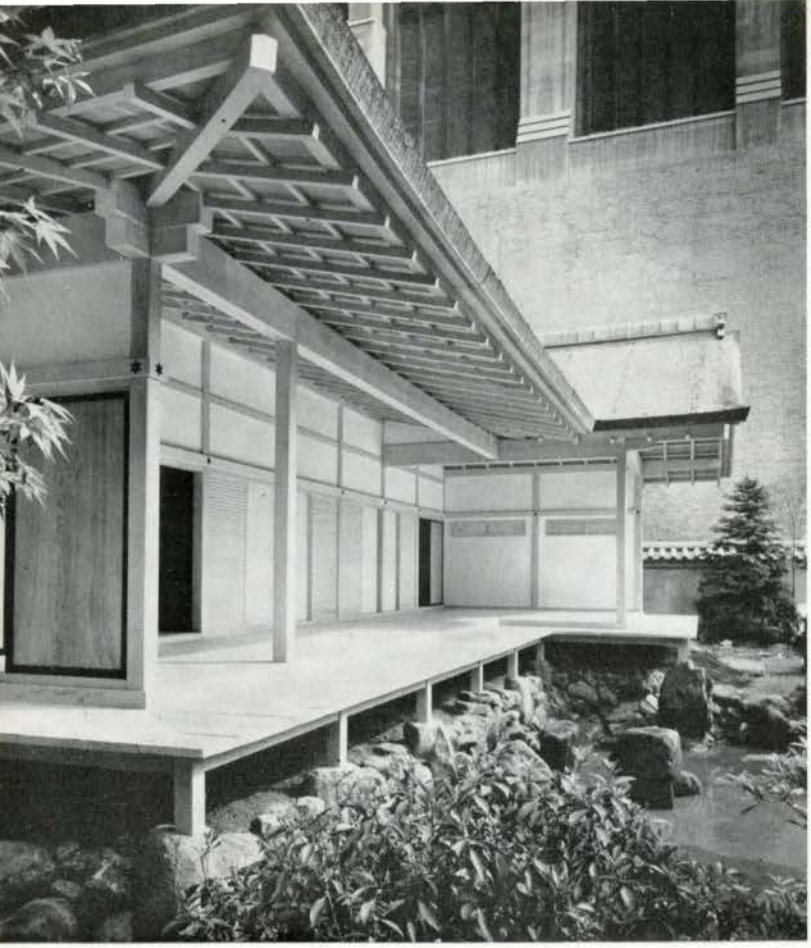
situation more completely and realistically.

The assembly-line type of life is not confined to the great factories. It pervades every phase of modern activity. The workers in the offices which organize and keep moving all trade and every kind of enterprise, including architecture, and those in warehouses and stores which distribute goods are all part of a general assembly-line. All along that line there are stretches of more or less monotonous occupation. Much monotonous and mechanical occupation is, always has been and always will be, an essential of all work, even that of great creative artists. We are quite alive to the deadening effect of an overdose of monotony. Hence comes our preoccupation with the limitation of the hours of work and of varying its nature. On the other hand, no one can sustain continual agitation of mind or body and no one can exercise creative thought continuously. Monotonous and repetitive work has a necessary place in life, just as repetition and monotone have their essential place in architecture and in all design. How greatly do many splendid buildings rely for their effect upon their repetitive features and on the monotone of background upon which these display themselves? Are not many of our city streets a disorderly mess just from lack of these elements?

As it was the rise of our vast schemes of industrialism that overwhelmed the culture of the eighteenth century, so it must be the humanizing of industrialism that will furnish a starting point to help us out of the mess. The whole of our assembly-line system of life may be made to lend itself to support and inspire the emotional nature of all those concerned in it, which is pretty nearly everybody. Let us consider what architects and others in collusion with them have been doing to ease the burden of life in a factory. The designers of these buildings, whether architects or engineers, have taken great care to make the physical conditions as healthy, pleasant and safe as can be achieved and they have done so with appreciable effect. The worker finds himself working in an intelligently devised and carefully constructed environment, and forming part of a large association which is taking its part in the general scheme of modern life, even if the particular finished article is but tin cans. The smooth running assembly-line is an elaborate work that appeals to the reason. Man helps man to make it work. In any condition of life the individual must be but one small element cooperating with many others towards social ends. Even the factory hand can feel that he is a necessary part of the association and the society he works for, that in doing so his health, his convenience and his own part in the general work are matters of importance and are given consideration. Only his temporary assistance is hired, not his whole life, and this temporary service ensures him his freedom in the remaining part of his time. If to earn a livelihood under these conditions is slavery then all mankind is destined to slavery as a necessary condition of existence. The primitive hunter or food-gatherer is driven by everyday needs to worse conditions of servitude. He may have opportunity and even dire need for original and creative thought, but that can only be of the nature required to meet the passing occasion. The architect who designs a good modern factory contributes not only to healthy physical life but also to the culture of today; for the building is an expression of a type of culture hitherto unexplored and not yet fully developed. In our assembly-line lives there are many restraints implied. Paradoxically, restraints are a necessary condition of freedom. We are restrained from driving on the left-hand side of the road in order that we may have freedom to drive at all; confined to an assembly-line, we are thereby enabled to contribute to benefits that are needed by all society.

The great recent influx of technical methods and new materials, which are improvements, and also of novelties which are not improvements, has led to much over-concentration and exclusiveness of attention upon the purely rational elements of architecture at the expense of those elements that give satisfaction to the emotions directly through the eye. These are derived from the play of light, shade and shadows and of forms, colours, textures, patterns, numbers and proportions. From these are built those harmonies which are the music of the eye. These have power to charm our hearts, to command our respect and to make us happier and better, in fact to civilize us. But they are too apt to be banished from our buildings and to be replaced by mechanical contrivance and novel materials which can give satisfaction to the mechanically minded only. To be only mechanically minded is not a high condition of life. Lacking these happier elements, our larger buildings take on an appearance of tiresome monotony. Each tends to become just another assortment of so many rooms of various shapes and sizes, cleverly packaged up into one or other of a very limited number of stock patterns, either of vertical or horizontal stripes or of no defined pattern at all. This sort of thing, instead of presenting us with something fresh and inspiring, becomes old and stale before it is finished. It is, in fact, trivial and negligible. It is a good thing to have lots of light in every part of our working space. It is unfortunate that large areas of glass present externally mere barren areas that starve the eye without form and void of interest. They deprive us the play of light and shade, of texture and of colour, that are the fountain sources of visual delight. These are some of the difficulties that changed circumstances have brought upon architects. We may be thankful that we have serious difficulties to face. We are not mere mechanics, we are men of feeling and have a great part to play in forwarding civilization and culture. That part is to employ the special abilities which we possess and the opportunities presented to us in expressing, not ourselves, but the finer ideals which the public cherish and which they would be happy to see clearly expressed in their surroundings.

Living as we are in a time that is possessed by a great impulse in mechanical contrivance, we are apt to push mechanical contrivance to its full logical limit, to the exclusion of other considerations, thinking that to fail in this objective compromises logical integrity. Life, however, proceeds by continual compromises, and to compromise with this logic of mechanics in favour of that which is of more consequence, becomes right and necessary towards preserving the higher integrity of the emotional nature which will surely be starved if offered merely the products of reason and logic.



Looking south along front veranda

Japanese Exhibition House

Designed by Junzo Yoshimura

This house was shown in the garden of The Museum of Modern Art, New York, in the summer of 1954.

It was presented by the American-Japan Society, Tokyo, on behalf of the people of Japan, and sponsored by private citizens in Japan and the United States, and The Museum of Modern Art, New York.

THE MUSEUM has chosen a Japanese building for its third *House in the Garden* because of the unique relevance to modern Western architecture of traditional Japanese design.

The characteristics which give Japanese architecture this interest are post and lintel skeleton frame construction; flexibility of plan; close relation of indoor and outdoor areas; and the ornamental quality of the structural system.

Modern Western practice, with its general use of the steel skeleton frame, has developed many effects known to Japanese architecture since the eighth century. For example, walls which do not support a roof, but are instead hung like curtains on the structural framework, are today a commonplace of Western architecture. Before 1900, Frank Lloyd Wright made fundamental to his work the Japanese respect for the beauty of natural materials, as well as the massive, hovering, insistently horizontal roofs essential to the Japanese conception of a house. The twentieth century taste for open interiors and plain surfaces, as in the work of Le Corbusier and Mies van der Rohe, are other characteristically Japanese ideas which we have begun to develop in our own way.

Japanese architecture is based on skeleton frame construction, with isolated columns supporting the roof. Walls are sliding screens of paper or wood, with only an occasional thin wall of plaster. Consequently, a Japanese house is extremely open in plan and light in appearance.

The Japanese do not use furniture. A house is equipped, of course, with such things as low tables, portable screens, chests of drawers, boxes and bedding, but all these articles are removed and stored away when not actually in use. Cushions, instead of chairs, are placed directly on the floors – which are covered with rice-straw mats, called *tatami*. Aside from the fact that shoes damage the *tatami*, it is considered unsanitary to wear shoes indoors and they are always left in the entrance hall.

The rooms of Japanese houses are flexible both in their arrangement and in their use. Rooms are often grouped asymmetrically, and the plan of a house does not depend on formal balance. Since the sliding paper screens which separate one room from another may be completely removed, all the rooms of a building may be quickly combined to make one large, unbroken space. When the sliding screens are closed any room may be used for several different purposes: sitting, dining, or sleeping.

Because the outer walls may be opened to the view, or even removed, the landscaped garden with its plaster wall or bamboo fence ensures privacy. Many Japanese gardens are designed to be seen primarily from the rooms and verandas of a house, and such gardens are seldom used as outdoor living areas. Ample outdoor space is provided by verandas sheltered under broad eaves. Often the trees and ponds in a garden represent on a small scale mountains, rivers, waterfalls, and forests. And just as we would exercise great care in the choice of sculpture to be placed in a garden, the Japanese select large stones for their sculptural qualities, grouping them in compositions remarkable for effects of depth and scale.

The nature of its design and the meticulous craftsmanship with which it is built make a Japanese house seem like a huge piece of furniture. Incorporated in the structure itself are many minor functions for which the West traditionally requires furniture and decoration. Of course the Japanese use paintings and small decorative objects, which they place carefully and frequently change. But, significantly, the empty interiors of a Japanese house are made decorative by the structure itself. Except for the roof beams every part of the structural framing is exposed, and even those parts which are not entirely necessary for structural purposes are made to look as if they were. In reality the exposed structural framework of a Japanese house includes decorative elements, so that the entire structure itself acquires the richness and variety of an ornament.

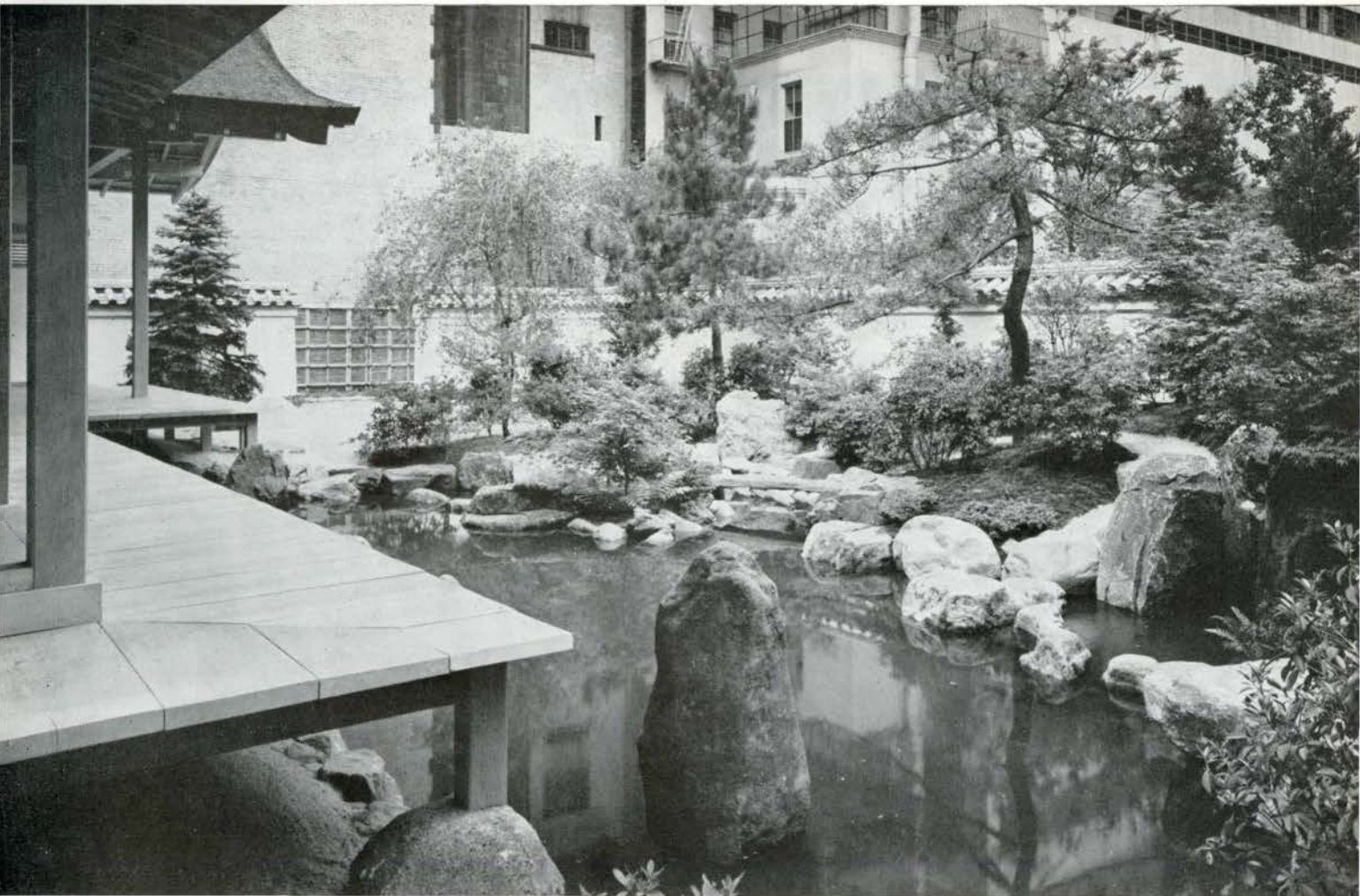
Arthur Drexler

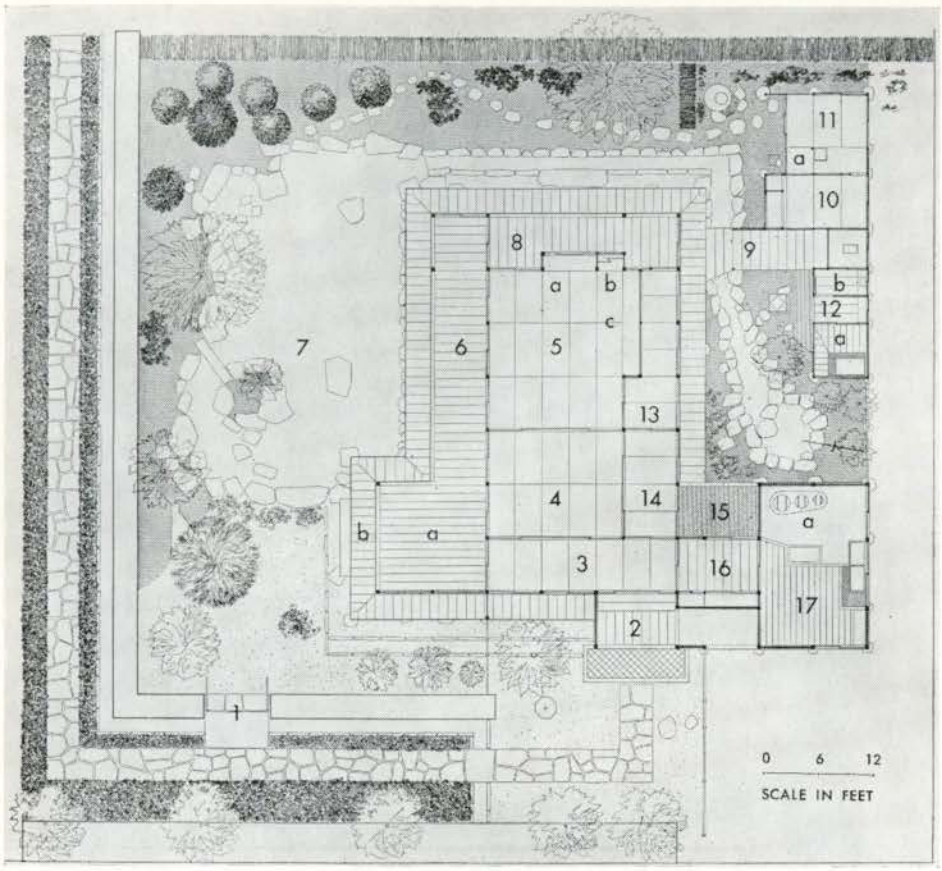
The Japanese Exhibition House was made in Nagoya in 1953. It was shipped to the United States with all accessories and stones for the garden, and reassembled in the Museum with the aid of Japanese craftsmen under the supervision of the architect, Junzo Yoshimura. Heizaemon Ito was chief carpenter. The wood used for the main building is hinoki, *a species of Japanese cypress; shingles of* hinoki *bark are used for the roof. Although every part of the building is new, the design is based on 16th and 17th century prototypes. A house of this style might have been built by a scholar, a government official, or a priest (in the latter case the house would have adjoined a temple). All of these people would have had the training and leisure for reading and writing, and consequently the main room of the house is equipped with a desk called* shoin. *Until recently, the Japanese language had no exact equivalent for our word style, and buildings as well as paintings were named for specific methods of construction or design. Houses containing* shoin *were designated* shoin-zukuri, *which means, literally, the* shoin *way of building.*

EZRA STOLLER

Interior garden, looking south

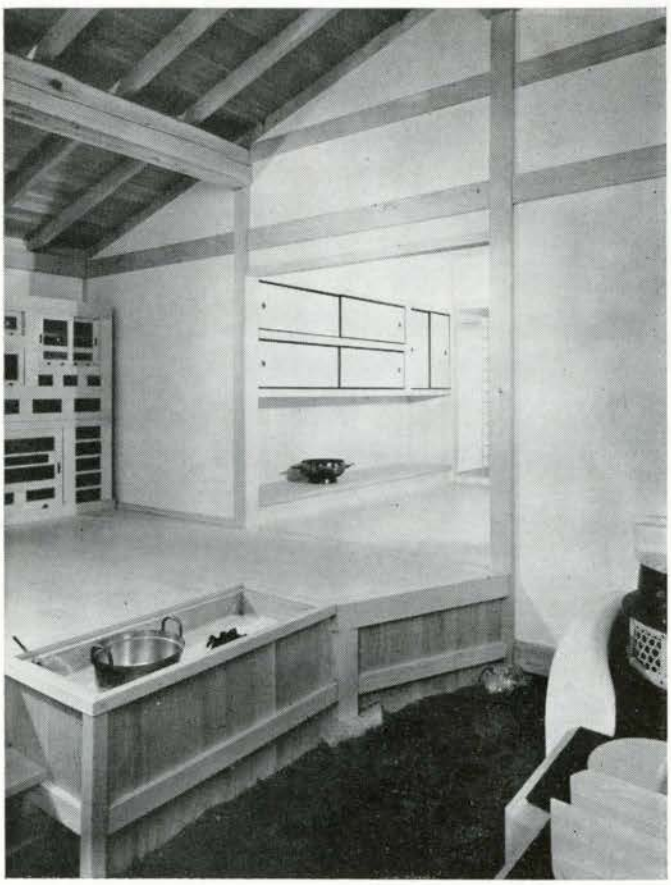
Front garden, looking south west



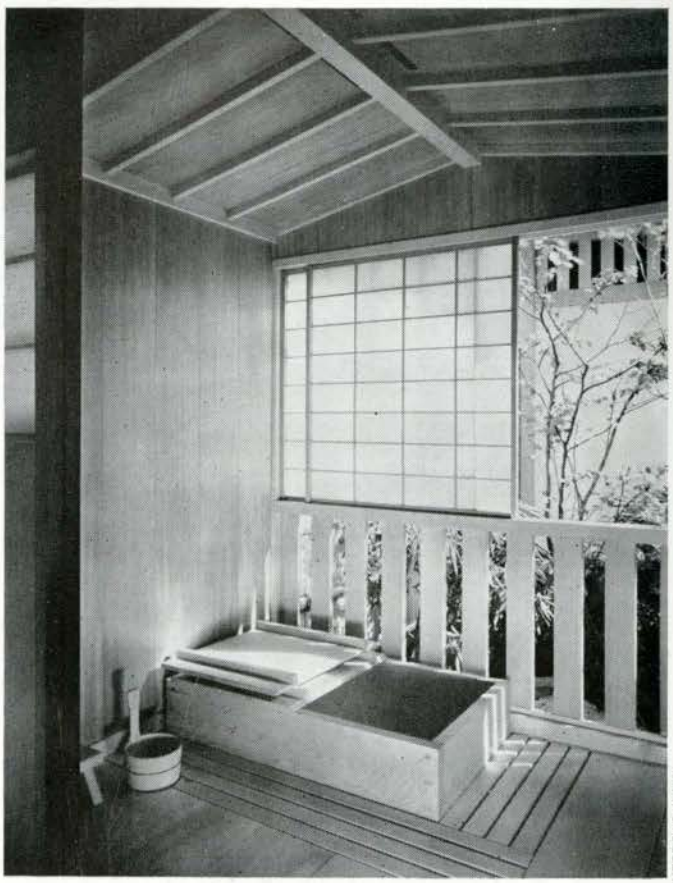


1 Garden entrance originally used by honored guests
2 Genkan family entrance
3 Gallery
4 Second room The sliding interior wall screens of paper are called *fusuma.* Exterior wall screens of paper are called *shoji;* sliding wood weather-doors are called *amado.*
Landscape paintings in black ink were made by Kaii Higashiyama.
South wall: *plum trees;* North wall: *bamboo.*
The lattice above the north *fusuma* is called *rama.*
5 Shoin room a—*shoin* (desk); b—*chigai-dana* (shelves); c—*tokonoma* (alcove for the display of works of art) This is the main room of the house. On special occasions it may be combined with the second room by removing the *fusuma.*
6 Veranda a—*chumon:* originally a vestibule for the garden entrance; b—*nure-en:* outer or "wet" veranda.
7 Garden Designed by the architect and Tansai Sano. Consultant: Ethelbert Furlong. Executed in the *sansui* style, the garden represents a Buddhist image of Paradise with heaven symbolized by a mountain in water. The composition is based on stone formations in water, and cryptomeria, pine, moss, and white sand.
8 Side veranda
9 Bridge to tea house and bath. Guests enter the tea house from a formal entrance in the garden. The stone basin holds water for washing hands before the tea ceremony.
10 Mizuya Tea house pantry used by the host to prepare the materials of the tea ceremony.
11 Chashitsu 4 mat tea ceremony room built of cryptomeria, pine, bamboo, and Kyoto earth.
The tea ceremony is a ritual designed to encourage the contemplation and intelligent appreciation of works of art, including the objects used in the tea service. a-*tokonoma:* alcove for display of paintings or flowers; adjoining the *tokonoma* is a hearth.
12 Bath The main room (a) has a sunken wood tub. Above it is a sliding lattice to permit a view of the garden; *shoji* are of waxed paper. A toilet (b) adjoins the entrance hall.
13 Storage room
14 Gallery
15 Service veranda
16 Pantry
17 Kitchen a—The stove is made of earth and waxed plaster.

View of pantry from kitchen



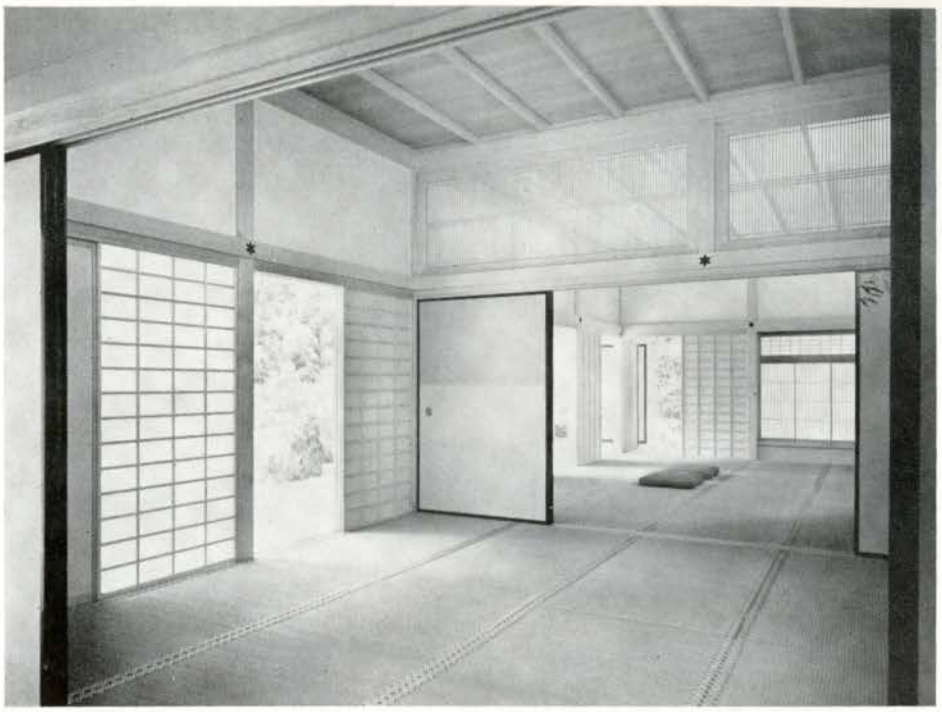
Bath, main room



EZRA STOLLER

1 Looking from south end of second room into the *shoin* room

2 Kitchen showing oven at lower left



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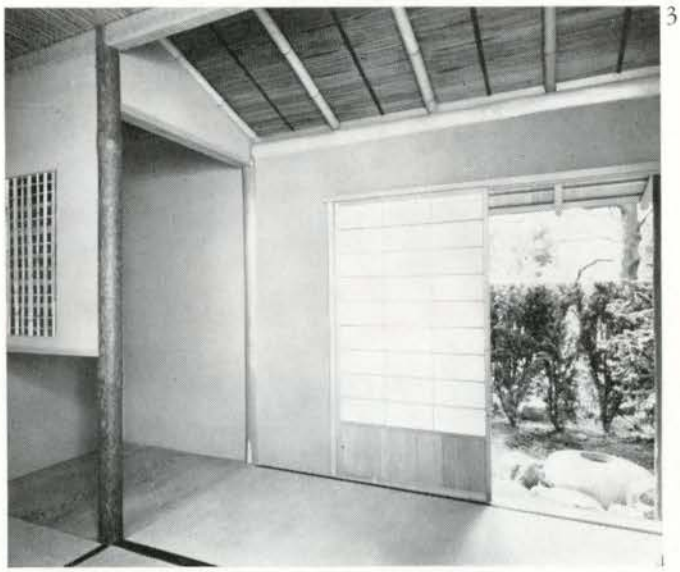
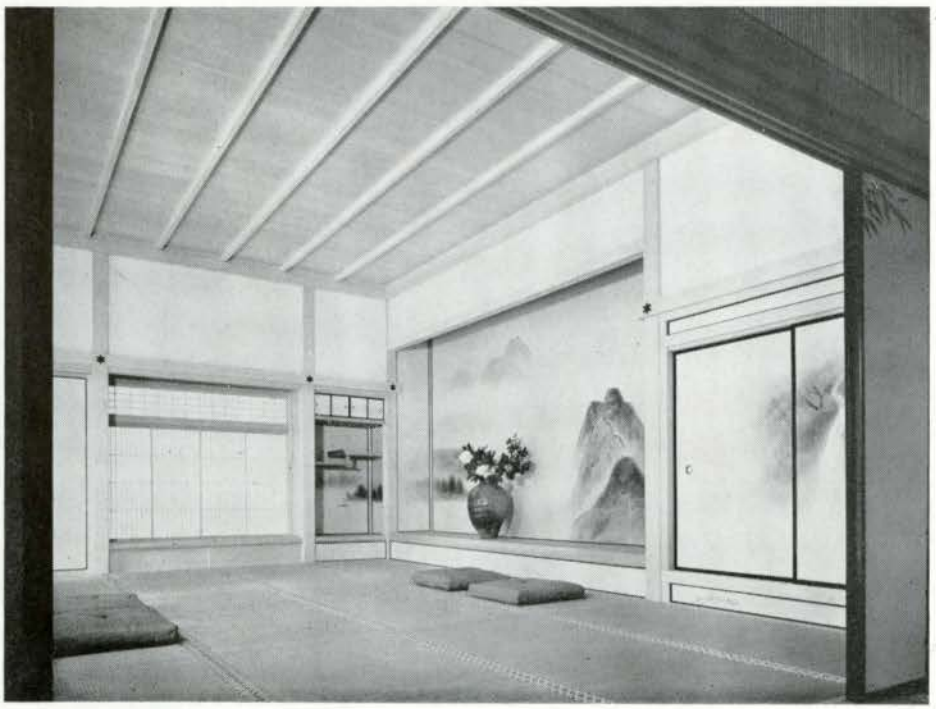


3 Looking west out of *chashitsu* (tea ceremony room) into garden—at left is *tokonoma*

4 Looking north from second room into *shoin* room



House of A. M. Reid, Vancouver, British Columbia

Architects, Duncan McNab and Associates

General Contractor, Walach Construction Company

Requirements
Home for a professional man, his wife and three children who prefer informal family living. In addition to the fairly standard requirements of living-dining space, kitchen and utility-workroom, five bedrooms, a study and workshop were requested by the clients, all to be built within a limited budget.

Site
A large, sloping lot with frontage on three streets.

Solution
A split-level scheme to take advantage of the sloping site. House is "zoned" to separate sleeping and living areas, with a two-storey wing containing bedrooms, study and workshop-heater room, and a one-storey wing containing living-dining room, kitchen and utility room. The two wings, arranged at right angles to screen a service yard on the interior of the lot, are joined by a glazed entrance hall with stairs connecting the three levels. The dining area opens to a covered patio which is screened from the street by the carport. A breezeway connects the carport to the service entry, and storage cupboards screen the service court from the dining court.

Construction
Floors are sleepers over concrete slab on grade, joists on the second floor. Surfaced with wall to wall carpet in living areas and bedrooms, and rubber tile in kitchen and bathrooms.

Walls are standard framing finished with vertical vee-joint cedar siding and plywood spandrels, insulated with 2" rockwool batts. Interior is plastered throughout except for the study which is panelled in mahogany.

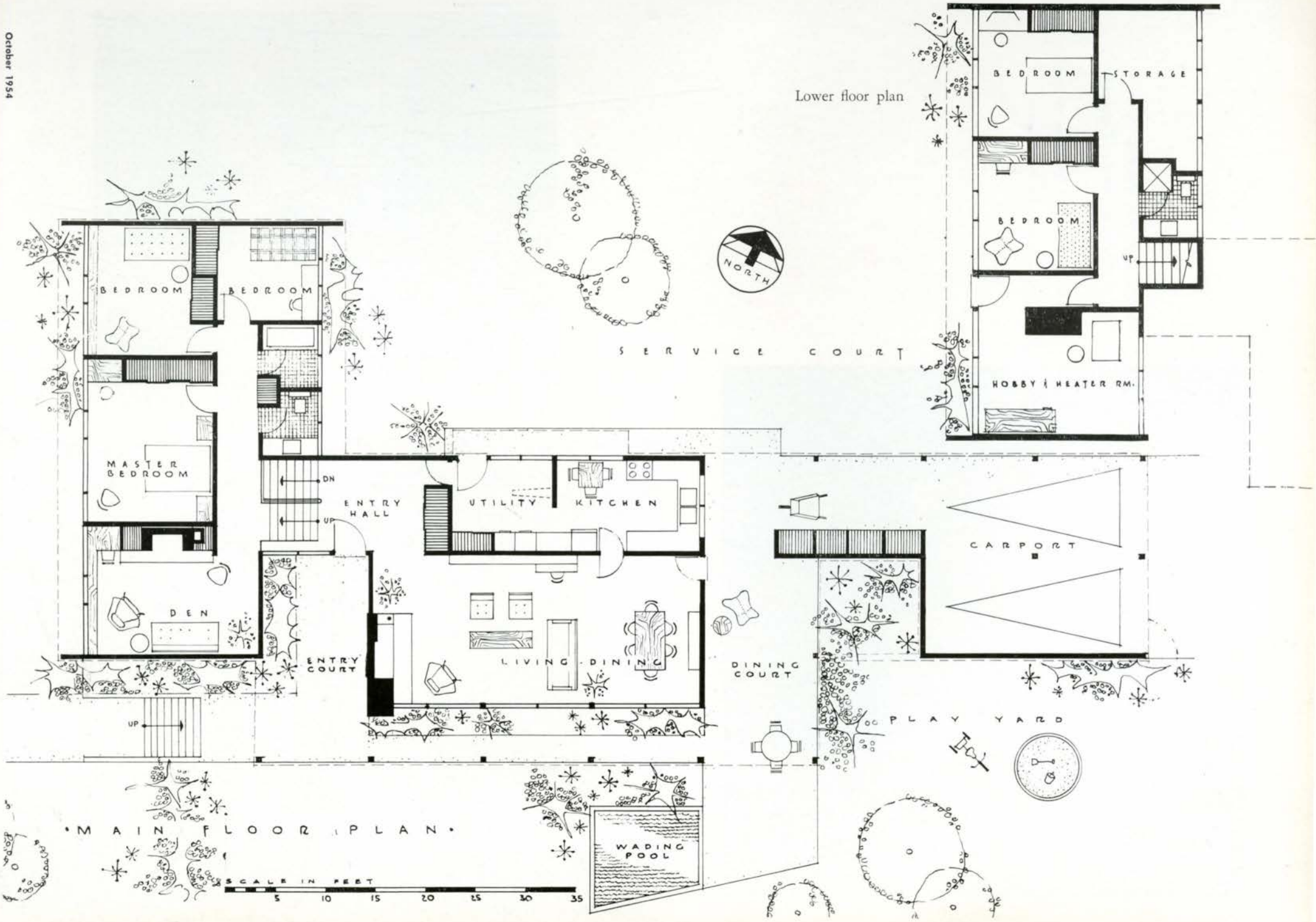
Roof is joist construction with built-up pitch and gravel roofing. Gutters and downpipes are built in. Plastered ceilings follow the slope of the roof to contribute to the spatial qualities. Ceilings are insulated with 2" rockwool.

Heating is oil-fired, forced warm air system, thermostatically controlled.

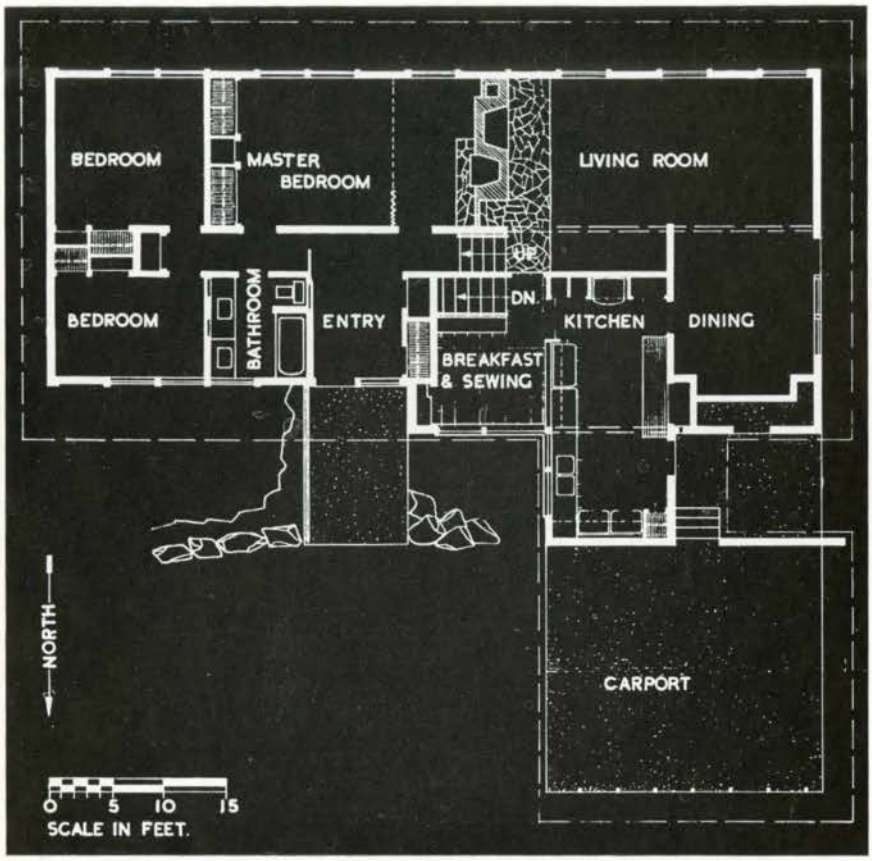
Extreme economy of construction resulted from the architect's design. Excavation was held to a minimum by means of the split-level design conforming to the slope of the site. The standard framing used was familiar to all carpenters and thus facilitated quick and easy erection. The use of standard procedures and finishes in a direct and honest expression of the construction, together with careful detailing, all contribute to the low cost of under $9 per square foot, for about 2,900 square feet. (Built summer of 1952)

GRAHAM WARRINGTON

Lower floor plan



MAIN FLOOR PLAN



House of R. J. A. Fricker
West Vancouver, British Columbia

Architects, Gardiner, Thornton & Partners

General Contractor, Alex Browning Ltd.

Exterior from south

GRAHAM WARRINGTON

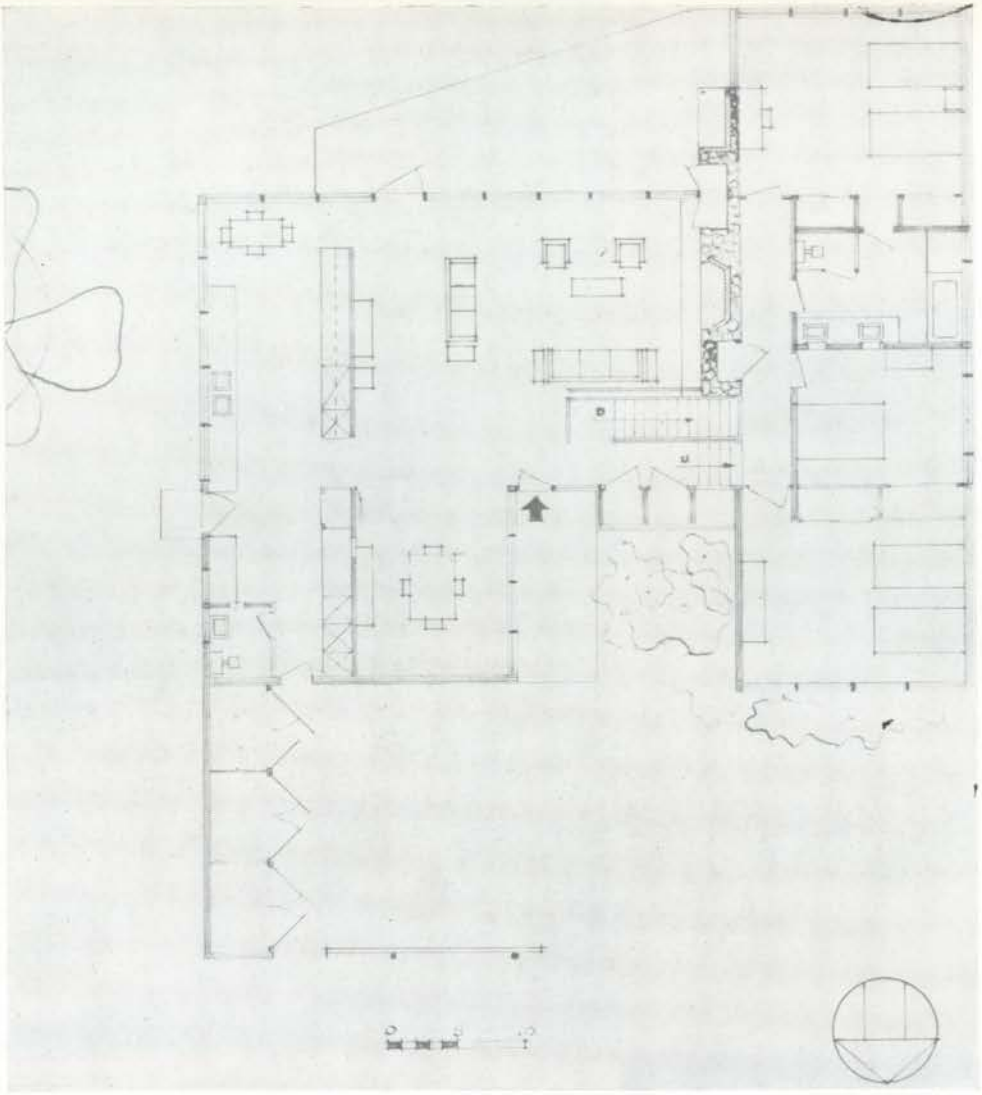
Dining area

GRAHAM WARRINGTON

Kitchen

Living room showing steps to entrance hall

Living Room

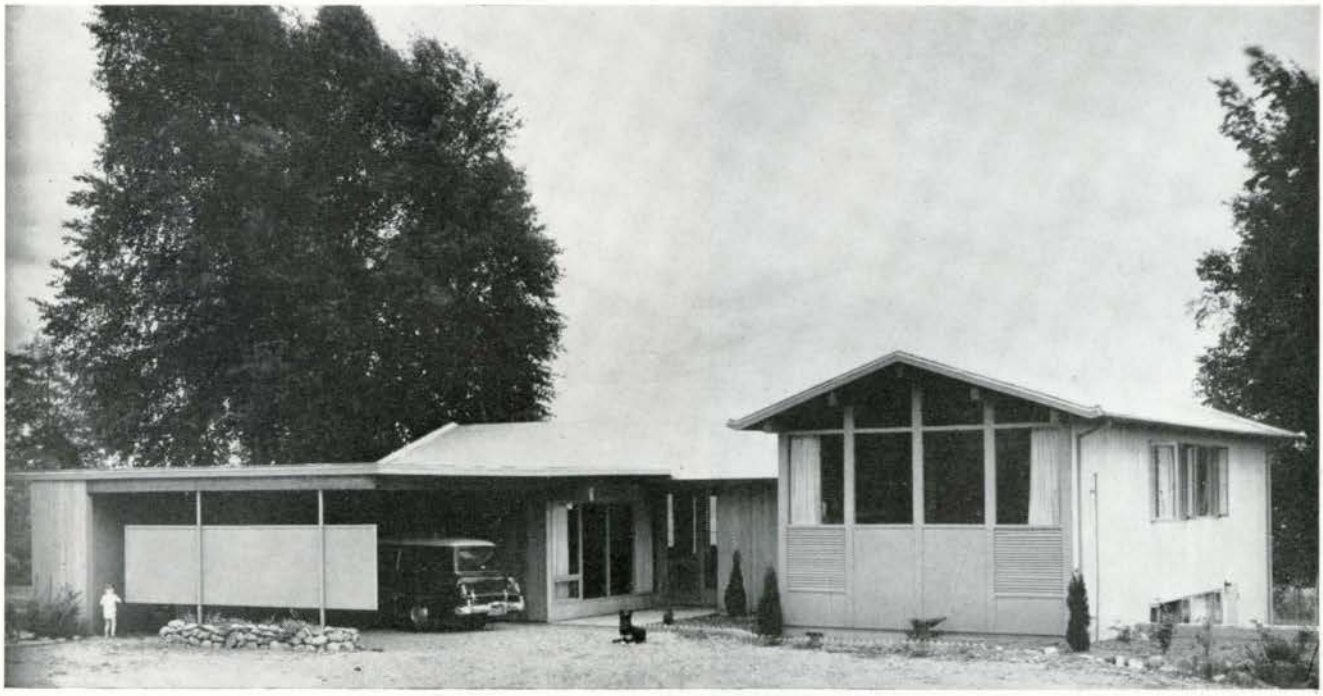


House of A. D. Browne, Surrey, British Columbia

Architect, W. H. Birmingham
Consulting Architect, J. Wilkins Jr., Seattle, Washington

General Contractor, W. P. Perkins & Co. Ltd.

North elevation

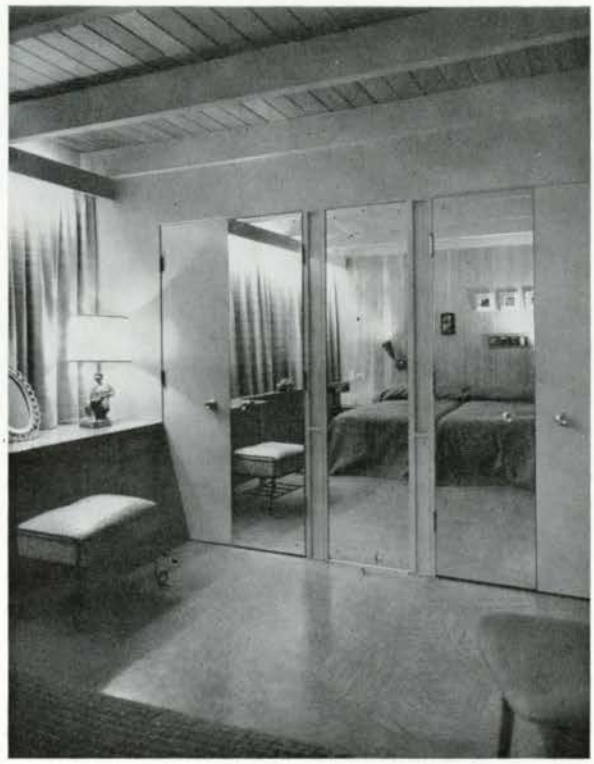


TONY ARCHER

Kitchen looking south east

Living room

TONY ARCHER

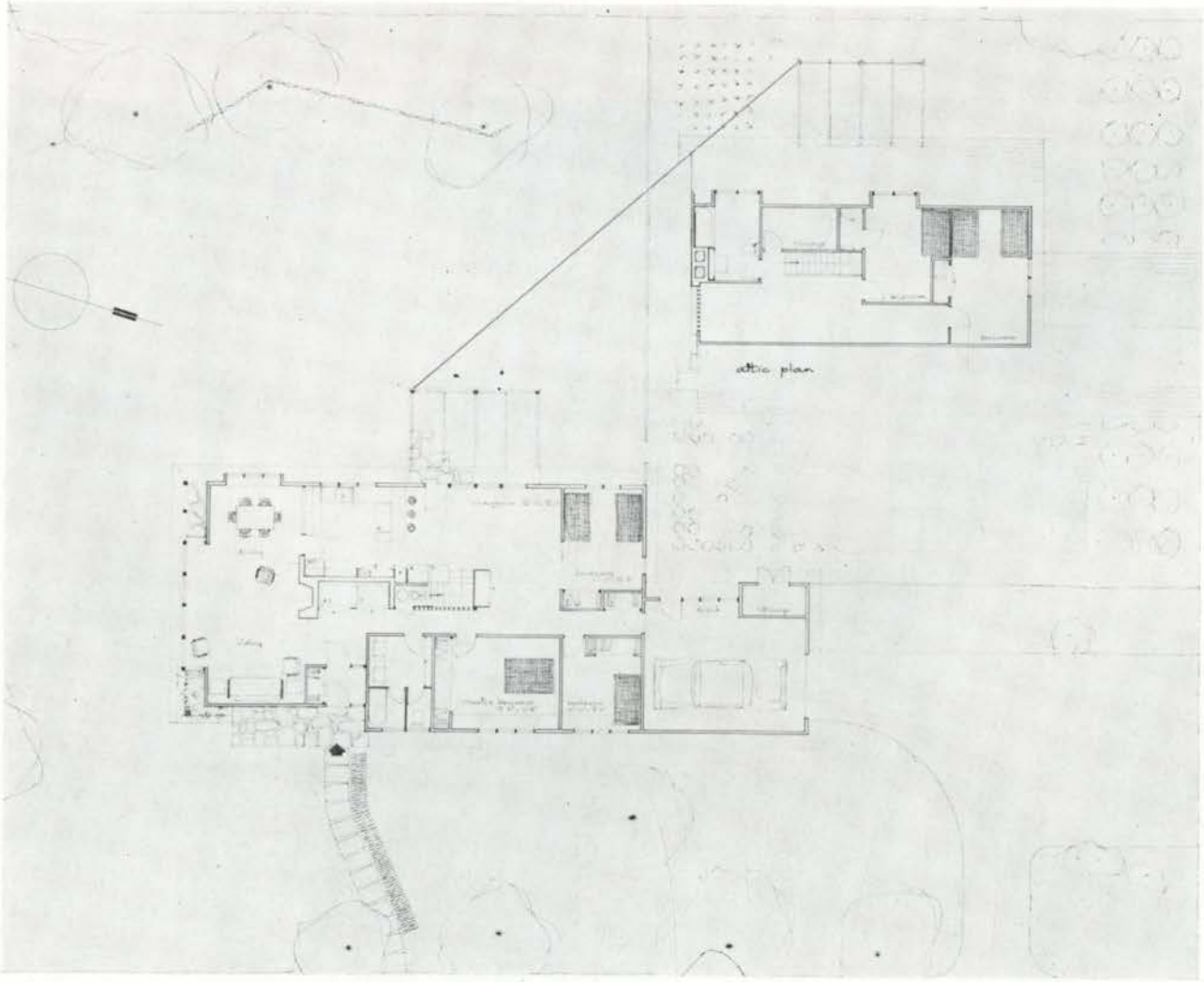


The Montreal Trend House

Architect, Philip F. Goodfellow

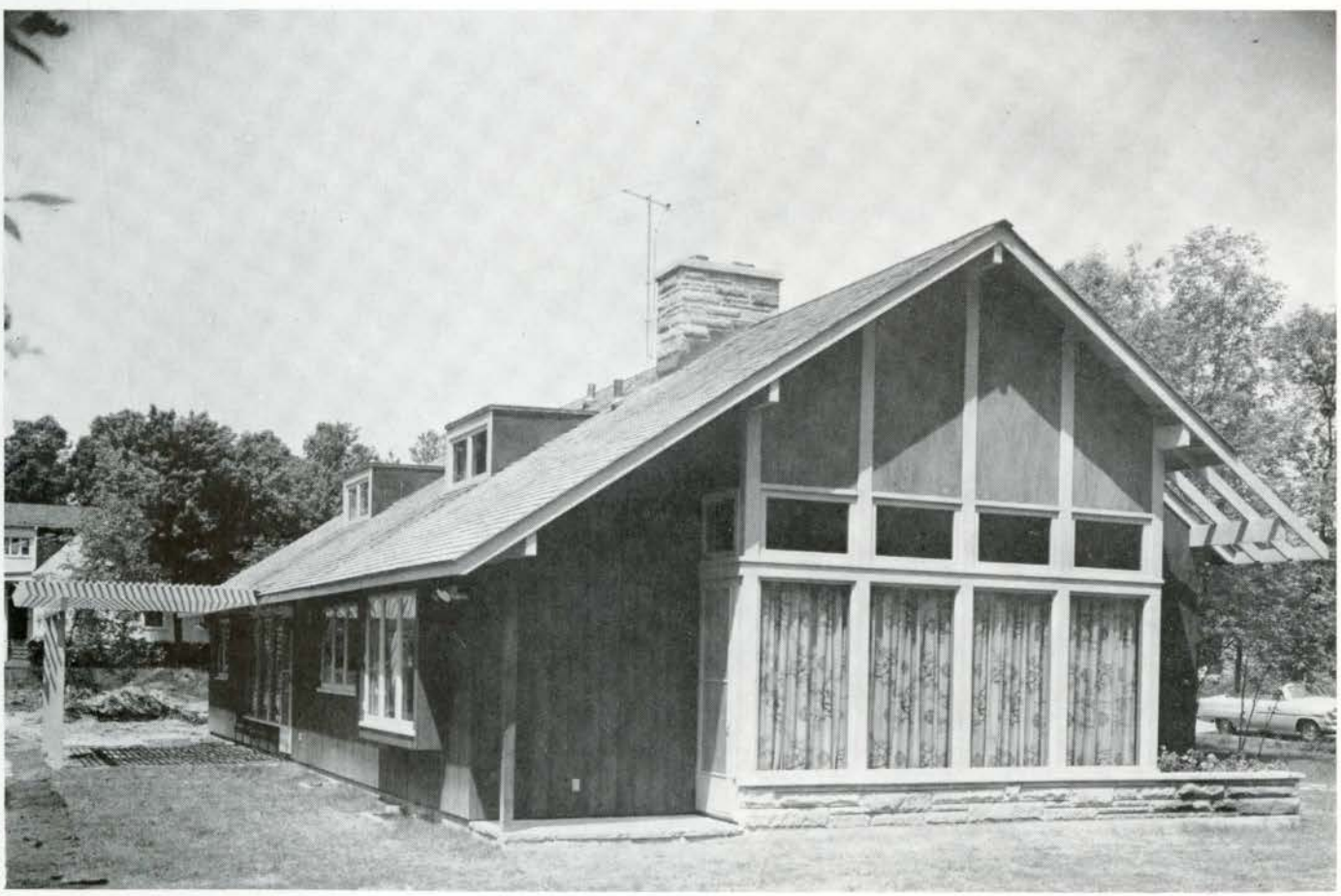
General Contractor, W. Gordon Bryson

Master bedroom reflected in three-way mirrored cupboard doors. Linoleum tiled floor.



Living room — cedar end walls and ceiling

Garden elevation

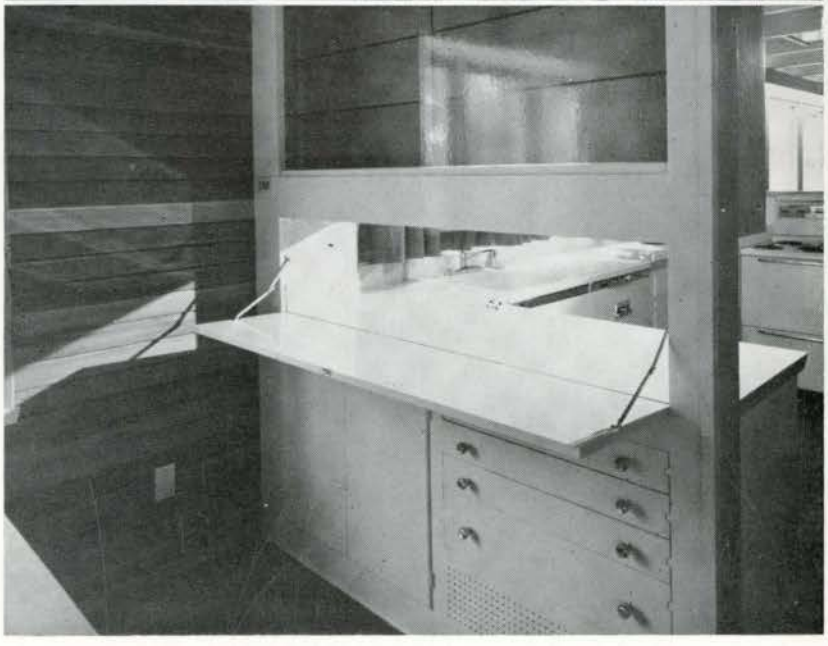


MAX SAUER

Bathroom with arborite walls and polyrein ceiling

Playroom-kitchen

MAX SAUER

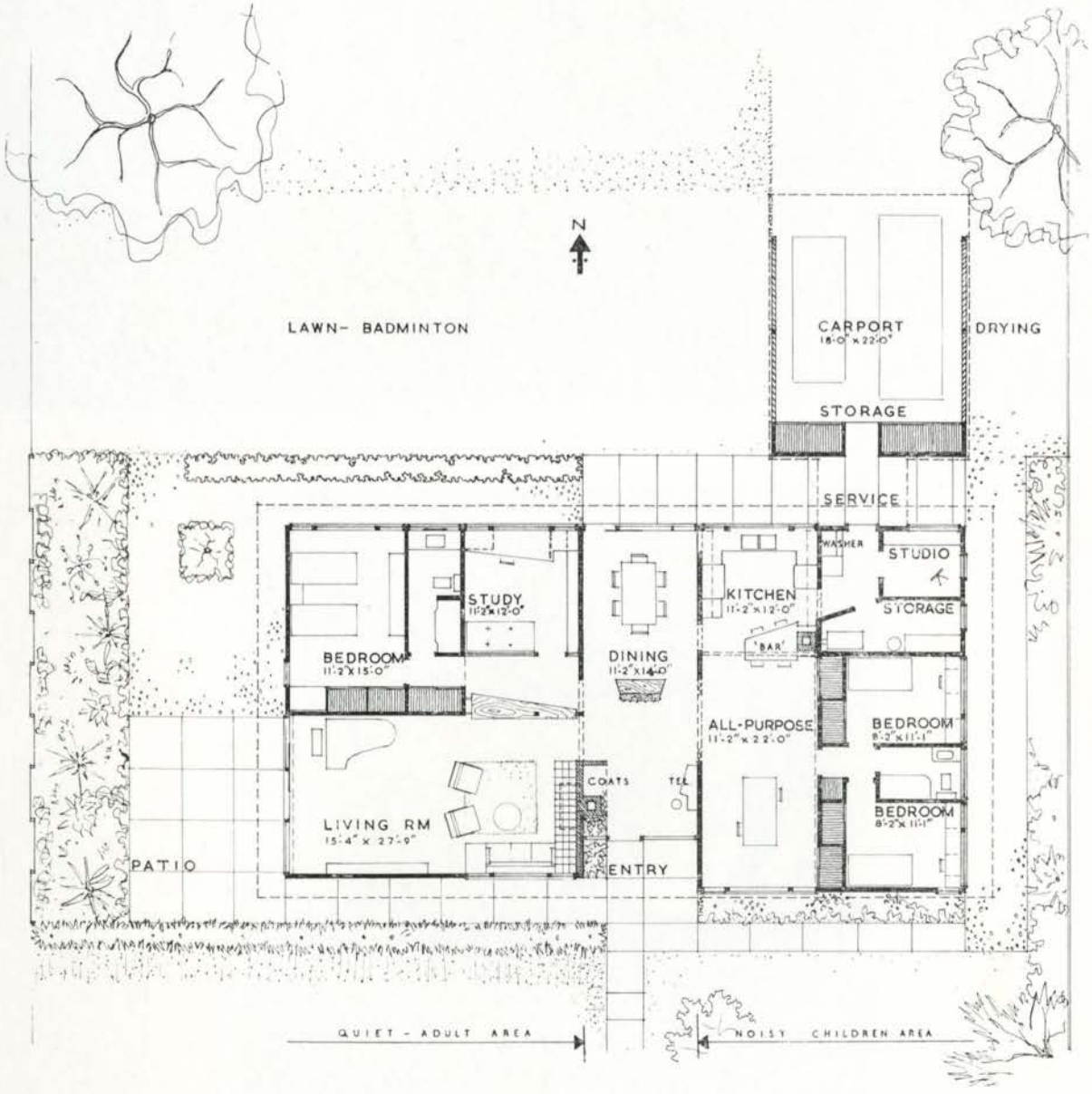


Counter pass-through between kitchen and dining area

House of O. Safir, Vancouver, British Columbia

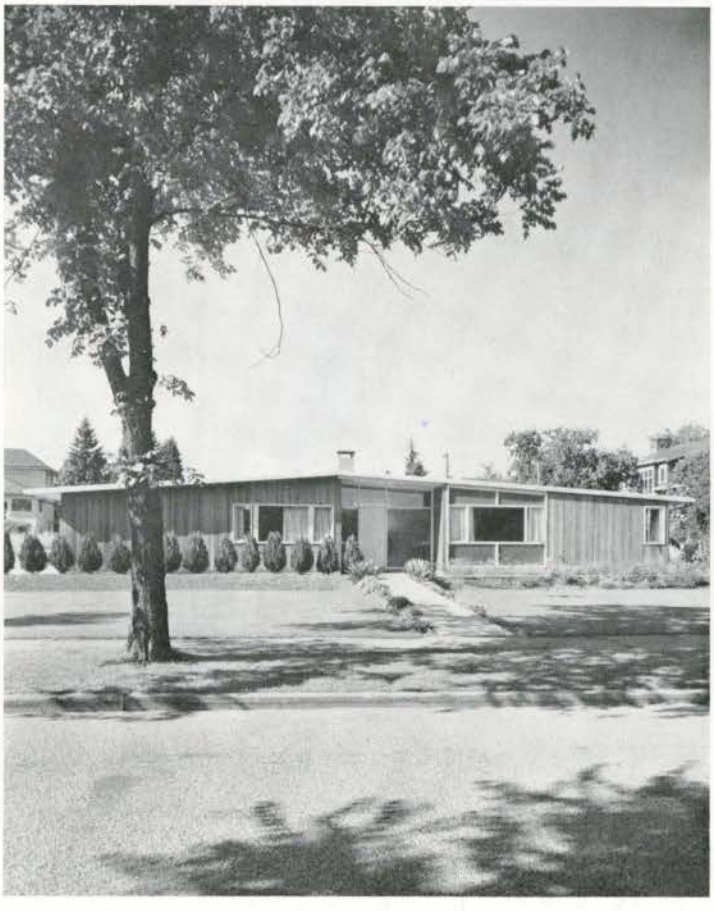
Architect, Fred Lasserre

General Contractor, Narod Construction Company



GRAHAM WARRINGTON

View of garden side and carport (planting not completed)



Laurier Avenue elevation

The house is built on a 100'0" x 200'0" lot in the Shaughnessy area of Vancouver, which consists mostly of large houses, Victorian in style. The owner, a prominent consultant structural engineer, desired a one-storey house, modest in appearance, well built, easy to maintain, and with a definite separation between adult and children accommodation. Family includes son 10 years, daughter 12 years.

This has been achieved by a plan which has recognized the necessity for bringing the children's area close to where the mother spends most of her time: the kitchen-utility room area. The mother also paints, and a small studio has been placed in a convenient location as part of her "working area". An area in the all-purpose room can be screened off so that the children may have an overnight guest there.

While the parents are far from the children's bedrooms, this has raised no problems and none are anticipated which cannot be resolved by modern electronic devices. The segregation has increased the necessary privacy of the various members of the family, while the social areas are grouped for the family's social life. Sound insulation is assisted by the location of closets. The study can be used as a guest room.

The "common" or "public" area, the entry and dining room, are divided by a cabinet and planting box which obstruct view of diners from entry, but permit distant view which includes a glimpse of the Lion's Mountain (5400 ft.)

Ceilings follow roof lines and assist acoustically piano renditions, the owner being an accomplished pianist.

Construction

Floor — Bonnie Maid "Versatile" on floors of children and kitchen area. 2" Terrazzo used elsewhere.

Wall finish — pre-dipped vertical T. & G. clear western red cedar siding with offset tongue. This finish is carried through interior to close off visually the "noisy" area. Remaining walls in plaster except for one wall of all-purpose room where burlap on plywood has been used to provide a "pin-up" surface.

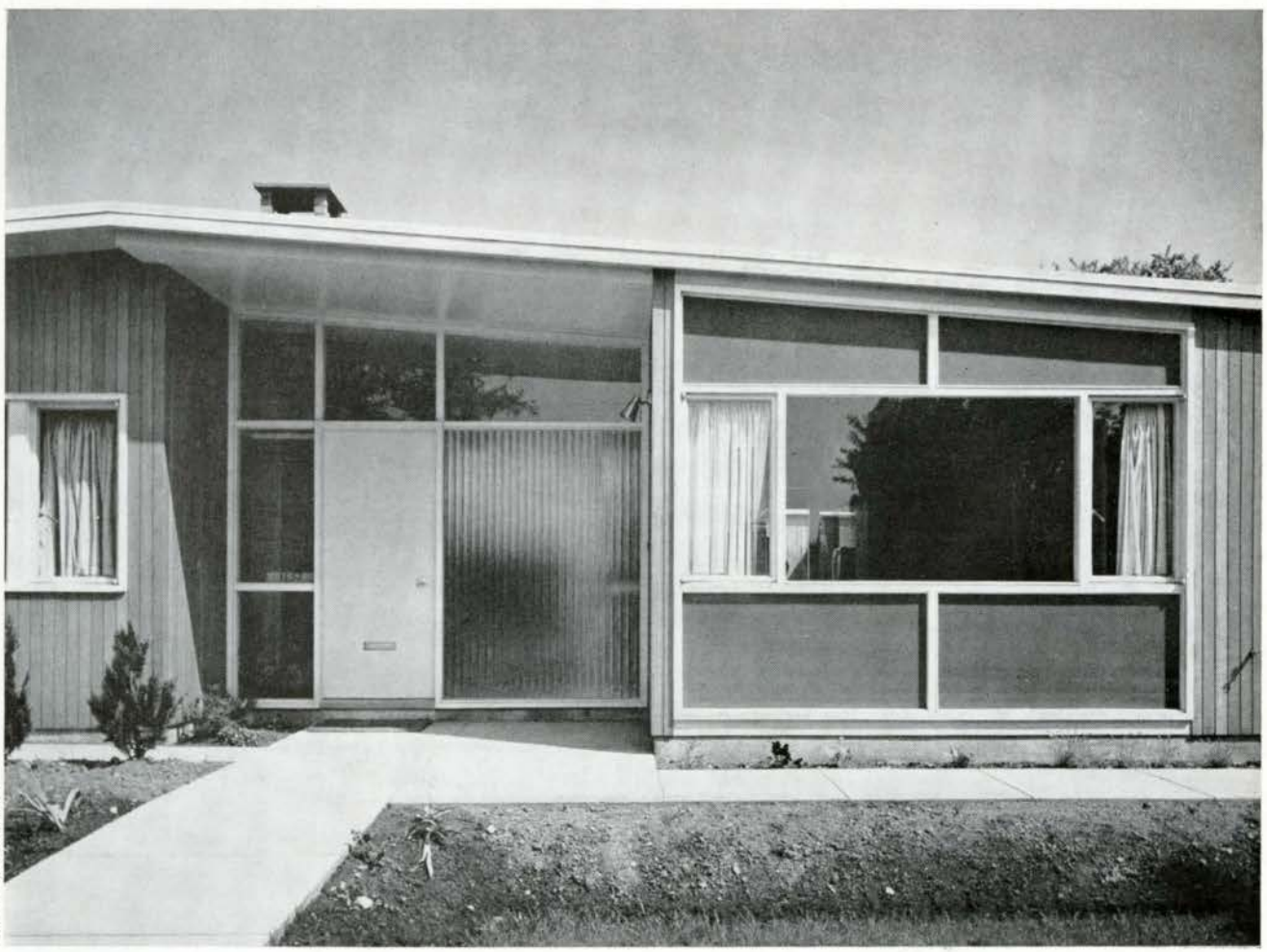
Heating — radiant heating in floor.

Windows — steel opening sash (Crittall).

Roof — felt and gravel bonded roof.

Cost when built (1952) — $29,500.

View of entrance showing windows to all-purpose room with upper and lower panels of blue "Coolyte" glass giving a colourful effect from the exterior, and a pleasant light and increased privacy in the interior. An early view before planting completed.



GRAHAM WARRINGTON

View from entrance hall toward study

View of kitchen from all-purpose room

View of living room toward entrance

GRAHAM WARRINGTON

The Quantity Surveyor

R. J. Goddard

WHILE THE QUANTITY SURVEYOR, with his bill of quantities, is a comparatively modern development in the building world, there can be no doubt that he has become one of the most important factors in the production of building work at competitive prices and in accordance with contract. He is to be found pursuing his duties on almost all contracts for building and some civil engineering works in the United Kingdom and Ireland, Eire, Australia and New Zealand, the Union of South Africa and Rhodesia, some parts of India, Singapore and Hong Kong; and it may be of interest to learn that Denmark is, at the moment, actively considering, by consultation with British quantity surveyors, the establishment of the profession in that country.

Acting as a specialist adviser of the client ordering the work, he helps not only the client but also the tendering contractors. In addition, he is in a position at all times from start to finish of the job to protect the interests of his client, and assess costs of deviations in plans or specifications.

There are other facets of the quantity surveyor's work with which we shall deal later, but it is as an expert in costing and analysis of building requirements that the quantity surveyor has evolved as a natural product of twentieth century specialization in industry.

His work has lent precision, organization and economy to a procedure which, at one time, was conducted by the contractors themselves, only by dint of much trouble and overhead costs out of all proportion to the benefits derived.

Under the old system, an architect desiring comparative tenders for a building or other constructive work supplied copies of drawings and specifications to all the firms concerned. Each individual contractor then carried out his own independent measurements and costings and from these figures prepared his estimate.

It is obvious that this system not only imposed the expense of costing and measuring on all the contractors concerned, the unsuccessful as well as the successful, but also increased the cost to the client. Whilst ostensibly paying only the costing expenses of the successful contractor, he, and all other clients, paid indirectly for the costing overheads of all unsuccessful bidders.

Another important drawback to the contractor-costing system was the absence of any clear basis of cost on which to settle any disputes which might arise in the course of the work, consequent on changes of plans or other contingencies.

By the appointment of a quantity surveyor all these disadvantages are removed. He undertakes all the measurements and other calculations necessary to arrive at a list of items and quantities required, and each of the tendering firms then prices the job and tenders accordingly.

At one time, it was usual for the contractors concerned to collaborate in employing a quantity surveyor, whose fee was paid by the successful firm, but a natural evolution was the employment of the quantity surveyor by the client, and this is now the normal practice.

In other words, the quantity surveyor has become the technical adviser of the client ordering the work, and, in this capacity, operates alongside and in close co-operation with the architect responsible for the plans of the projected building. He is, in fact, often appointed by the architect and gives his advice to both architect and client on changes and contingencies in the course of the work.

Apart from this close integration with the architect and contractor, however, the quantity surveyor works in an independent field as an auditor of building costs, and administrator of all types of contracts including not only building but also various engineering projects.

He has specialized knowledge of contractors' methods and the financial aspect of building costs which helps the architect, and he can give early and valuable information about probable costs which assists the prospective client to estimate the expense of the work. This can often enable economies to be effected which would be impossible or difficult to make at any later stage.

There are other ways in which the quantity surveyor can assist both architect and client. He can advise on the payment for work not put out to tender, assess the amount of interim payments on account, estimate the cost of variations decided upon in the course of building, and prepare the final accounts.

It follows that the appointment of a quantity surveyor is not only essential to the economical operation of any large-scale project, but that to ensure the utmost benefit from his work he should be appointed from the start as one of the essential experts in the scheme.

There is no doubt that the best and most convenient way of utilizing these important services is in the preparation of a bill of quantities in cases where the client's exact requirements are known at the outset and it is desirable to obtain a competitive tender before the work is authorized.

In this case, the contractor is supplied by the quantity surveyor with a detailed list of the component parts of the projected work, broken down into descriptions and quantities. This is prepared from the plans, drawings and specifications supplied by the architect, and the form for pricing, drawn up in accordance with well-defined practice, is sent to each tendering firm. All that the contractor has to do is put his own price on each item and arrive at his independent total.

It will be appreciated that this work, properly carried out on the basis of clear instructions from the client converted into clear plans and specifications by the architect, will ensure the keenest possible price for the complete work.

It provides a common ground for the competing contractors on which they can employ their estimating ability to the advantage, in the end, of the client who is to pay the bill.

There are, however, other advantages to be derived from a bill of quantities prepared at the start. It gives a constant guide to architect and client at all stages of the work, facilitates the assessment of work done for the purpose of interim payments, and reduces the risk of argument or possible litigation on questions of revaluation consequent on variation in plans.

While the quantity surveyor nowadays usually acts as the direct adviser of client and architect, he is, by the nature of his work, often placed in the position of arbitrator. He is concerned primarily with safeguarding the interests of the client in matters where the contractor might otherwise have the advantage of technical knowledge, but, at the same time, he has a professional duty to interpret the contract impartially in the interests of both parties.

There are, of course, many instances where it is impossible to draw up a complete and precise bill of quantities at the start, because the client is not in a position to define his requirements beyond a certain stage.

In these cases, it is possible to resort to one of three alternatives – the prime cost or cost plus method, the schedule of prices, or an approximate bill of quantities.

Prime cost contracts are suitable when a client is dealing with a known contractor in whom he has confidence, and are often arranged for large-scale works, particularly those undertaken by government departments and by big industrial firms.

They provide for the payment to the contractor of the combined cost of labour and material plus an agreed percentage or sometimes a fixed fee. There are obvious disadvantages in the system when economy is of first importance, but the employment of a quantity surveyor would ensure costs being kept down to a reasonable figure, since the quantity surveyor is well qualified to assess the prices charged for materials, plant and labour and certify that they are correct in accordance with current prices in the various markets.

A more reliable alternative is the schedule of prices, which is prepared to give a description of items of work likely to be required, the prices being agreed with the contractor as a basis for valuing the work as it is carried out. It has the advantage over the prime cost method of having prices clearly laid down before the work begins, thus giving the client a fair picture of his financial commitments.

In most cases where a complete bill of quantities cannot be prepared, however, the circumstances will allow the preparation of an approximate bill of quantities. This would provide quantities and descriptions of the work so far as information from the client allows, and is priced by the competing firms in the same way as a bill of quantities. It therefore forms a basis for valuing the work as the building proceeds, and the quantity surveyor, using the approximate bill of quantities as a yardstick, measures the cost throughout the project and so arrives at a final figure which is fair to both contractor and client.

So far, we have dealt only with the work of the quantity surveyor in connection with the initiation and progress of new building work or other projects where his skill and experience are of the utmost value.

There are, however, other ways in which his professional experience can be utilized. Without having any initial connection with the parties, he may be called in at any time as a consultant by client, contractor, or architect, or be requested to act as arbitrator on any question connected with measurement or cost.

He is also available for assessing the cost of repairs of premises damaged by fire or other cause, or for preparing schedules of dilapidations in conection with leasehold property.

From the foregoing it will be apparent that the specialist services of the quantity surveyor are essential to the economical conduct of any building project, and that no client contemplating a scheme on a scale larger than that of a medium-priced house can afford not to employ a quantity surveyor.

Sometimes, indeed often, the quantity surveyor is engaged or recommended by the architect, but many quantity surveyors have their own contracts with public corporations, government or local government departments, and industrial undertakings.

Whatever the terms or circumstances of his employment, however, he officiates first as an assessor of costs, then as protector of costs, and, finally, as arbiter of costs to the benefit of all concerned in every worth-while building or engineering undertakings.

An Architectural Appreciation of St. Roch de l'Achigan

Brian Barkham

ST. ROCH DE L'ACHIGAN is a village in French Canada which retains a simplicity that in so many other villages has been overwhelmed by harsh contact with inconsiderate urban and commercial development. The immunity – but in no sense isolation – enjoyed by St. Roch stems chiefly from the fact that it is situated away from important highways, and is not astride any weekend tourist's path. Some twenty-five miles north of Montreal, nine inland from l'Assomption and advantageously sited on the banks of the meandering Achigan river, it is the service and community centre for some two thousand, one hundred and fifty people spread along the *rangs* in the surrounding countryside. St. Roch has been chosen for study not because it is particularly old, but because it contains many of the features common to all French Canadian villages, and, at the same time, has achieved a certain definition and unity of parts that is quite uncommon in the Province of Quebec.

Its parish records date from the late years of the eighteenth century, while the concrete expression of a flourishing community appeared in 1803 in the shape of a very fine parish church. Settlement up to the eighteenth century had been primarily littoral along the banks of the St. Lawrence river, but, as these lands were taken up in concessions, penetration was made inland, following the courses of tributary streams and rivers. The river Achigan flows through the Seigneury of l'Assomption, which had come into the possession of the St. Ours family in 1672; St. Pierre du Portage (now the town of l'Assomption) was the seigneury's first centre of population. But, by the 1770's, settlement had spread from the parent village some ten or twelve miles up the Achigan river. Settlers in the furthest of these contiguous concessions found the Sunday trek to church much too far and were anxious to form a new parish centre. However, there was some controversy over the site of a new parish centre, and it was decided not to place the new chapel at the furthest edge of settlement, lest the habitants midway from St. Pierre du Portage should clamour for a new subdivision. Finally, the present site was agreed on, and the Seigneur of l'Assomption, Paul Roch de St. Ours, made a generous grant of land.

The first presbytery was built in 1786, a stone construction 60′ by 40′ wide, with a chapel upstairs, the curé's lodging downstairs and a public room on the north side. Thoughts were then turned towards the building of a church. This latent desire was given encouragement by Mgr Denault during the course of his episcopal visit in 1800, and the work was finished three years later.

The turn of the century was marked by a spate of ecclesiastical building which reflected the interest shown in the subject by the Bishop of Quebec and certain of his clergy. Prominent among these was the Abbé Conefroy, curé of Boucherville, who, in 1801, had built his own parish church and drawn up a specification which became the model for numerous contemporary churches. Among these were the churches of St. Roch, and St. Pierre les Becquets, which, with a few others, mark a stage in the evolution of church forms and design in French Canada which has since rarely been equalled and never surpassed.

The Quebec village often seems to be the by-product of a convenient system of land subdivision and settlement. Land was apportioned in long narrow strips, a compromise between the abundance of land available and the need for an even distribution of the limited amount of river frontage. The first roads followed the rivers and the farmhouses were built on the edge of the roads. Baron Lahontan and Peter Kalm, writing in the seventeenth and eighteenth centuries respectively, likened the north shore settlement between Quebec and Montreal to one elongated village. The designation of a site for the church as the focal point for a dispersed community caused the filling in of the nearby land between the existing farms – whence the familiar string of houses in the riverside villages of Quebec Province.

St. Roch is essentially one of these villages that has length but very little depth. The rhythmical spacing of the houses along the *chemin* at either side becomes progressively more concentrated until a climax in space and scale is reached in the placing of the church. This ribbon development, with its connotations of unsightliness, lack of planning, straggliness and confusion, is here seen in an early stage; or rather, having reached this form many years ago has remained physically static, reflecting the unchanging nature of the local economy. Inevitably, the automobile has caused the usual crop of repair shops and gasoline stations—elements that are by now a common and accepted part of rural life. But should the basic agricultural economy of St. Roch be altered by the introduction of industry into the neighbourhood, or the opening up of mines – this being a purely hypothetical consideration—St. Roch's tranquil rural character would be changed overnight, as much by the gaudy antics of "progressive" *paroissiens* as by the activities of outsiders.

There are three approaches to the village, from the east, the west and over the bridge from the south. The general

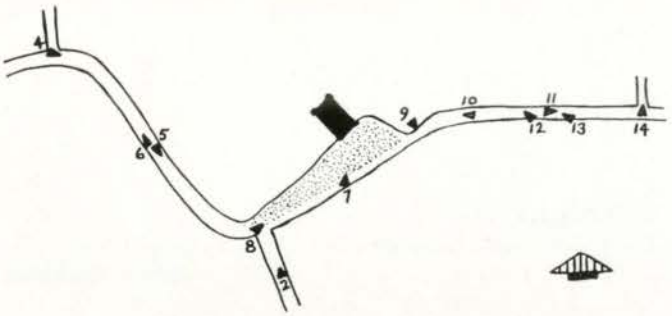


Diagram shows viewpoints of photographs

Fig. 1

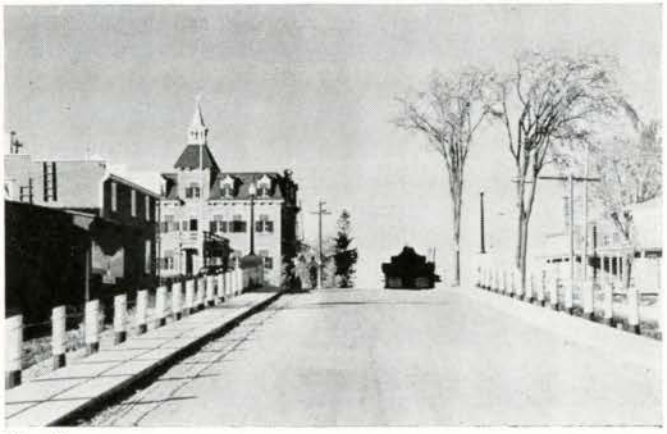


Fig. 2

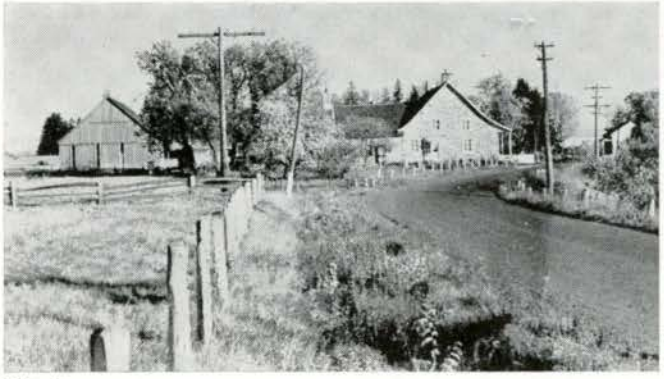


Fig. 3

direction of the road is east-west, from St. Lin, six miles to the west, and Pont Mousseau through St. Roch to l'Epiphanie, five miles to the east, and l'Assomption. But in approaching St. Roch it swings up in a north-easterly direction, beginning a modulated, curving course that is occasioned entirely by the configurations of the river, and accounts largely for St. Roch's interesting plan. The eastern approach presents the least satisfactory indication of what lies ahead (fig. 1): a jumble of telegraph poles and a ragged silhouette of buildings, where the eye focuses on an unsympathetic lean-to form which is later discovered to be the school.

If we approach along the *chemin* on the south side of the river we have an oblique view: in the distance the silvered spire glints in the sun above a mass of foliage and alone indicates the existence of the village. This south bank road is sparsely built along – no overflow from the village here; in fact, as the road swings south-east before heading towards the bridge, we pass a huddle of buildings at the crossroads – gas station, café and store – which seem strangely independent of the cluster we now discern on the far bank. In summer, there is only a narrow stream, a slight trickle between banks that are widely spaced and capable of absorbing the flood of water loosed with the spring thaw. The bridge, recently built of reinforced concrete, is wide . . . imposing . . . inviting . . . rising slightly . . . and leading to . . . . . Then we might be a trifle confused, unsure whether we had been led to expect a formal axial monument to close the vista – but that would have been far too grand and out of place – and yet is this satisfactory? (fig. 2).

The scale of the approach is suddenly funnelled down to something almost microscopic: to a point which draws the eye irresistibly. This jaunty pimple – the *salle paroissiale* – with its somewhat oriental front, is towered over on one side by two magnificent Dutch elms, and, on the other, by the mass of the convent. The convent alone, by virtue of the modelling on its façade and the familiar scale of doors and windows, provides a balance, a foil to the fantasy of the other.

On the whole, it is a grouping which might easily be dismissed as unplanned, out of scale, incongruous; but which nevertheless grows on us. In spite of its whimsicality and the fact that each of the elements was added without any thought for the appearance of the final composition, the group achieves a commendable harmony which is not out of place in an unsophisticated rural community. That village design happened spontaneously and was an unconscious effort of perhaps unrelated people, is a basic factor that must be borne in mind when any analysis of rural village building is made. A series of sitings, groupings, nuances of colour and tone will be discovered, none of which was premeditated in relation to the other, but which in the aggregate give the settlement its own character and make it a *place*.

The approach to St. Roch from the west is the most rewarding, for along here there seems to be a sense of building up to a crescendo in the centre from a slow and modest introduction. The core formed by the church and the *place* satisfy the mind so well that there is a sense of anticlimax as we continue further east: the feeling of a definite ex-

perience that has been enjoyed, something to appreciate and identify as St. Roch.

If we begin three quarters of a mile to the west of the village centre, the road follows the river where the bank drops steeply some twenty feet, and a lone stone house sits at the head of its thirty arpent strip, facing the water. It is on the outskirts of the village. The stone house, typical of many built in the eighteenth century, is joined with two other buildings. Together they form a functional rural unit which is also satisfying architecturally (fig. 3) and whose siting with respect to the *chemin* is such that it commands – and deserves – attention from all who approach along the road. The storage space – a long, low mass – links the twin gables of the house and tobacco shed, both of which are definite "stop" points in the composition.

The road then proceeds for about half a mile past widely spaced houses, until at the junction with a lot road we feel that the village proper commences. The lot road is not normally built along, since it is a perpendicular link between two strips of settlement and because the long concessions through which the road runs have their buildings concentrated at the head of the strip. Punctuation is provided by the gas station on the corner, and the rhythm of buildings quickens when we pass it. The station is signalled by the bright red, white and blue oval and the more restrained blue on the pump. The bushy poplar in front of the house and the much more gaunt telegraph pole twenty yards further down seem to stress the pump's insularity and aloofness. It is not unwanted, but its role is quite subordinate to the owner's more essential occupation as a farmer. To the south is a saw mill, a rural industry, marked by its chimney and the weir in the river. The bank curves into the distance (fig. 4) and the eye follows the corresponding sweep of the street façade. An invitation seems to be proffered to continue further into the village, and despite the interest in the façade from sun and shadow, shape and colour, the promise of a more exciting vista from the farthest point we can see now is too pressing to allow of lingering.

But the promise is only partially fulfilled (fig. 5). An incoherent street elevation of disordered, unsympathetic units meets the eye. Three buildings to the right are each different in shape, colour and detail, echoing the 'odd man out' impression given by the telegraph poles. This scene is poor by contrast with the order and unity evident when we turn about and face the direction from which we have

Fig. 4


Fig. 5

just come, (fig. 6). Here the bulky mass of the stores, their cornice and verandah lines, the white and silver of the pressed metal veneer, and their respect of a common building line, all combine to give a satisfactory sense of achievement and purpose.

We turn again and proceed beyond the next bend where our eyes rest on the *place*. It is a good climax to the introduction made by the curving street and the stopped views.

The open space broadens out from the apex at which we stand into a long triangle of grass. A sense of enclosure is given by the ecclesiastical buildings (a convent, presbytery and church) on the north side, and by the row of small houses which lie between the road and the river bank on the south side. In a local publication, it was suggested that if there had been a measure of control over building in earlier times the houses on the bank facing the church might not have been constructed. Had they not been, for the sake of preserving a view across the flat country, St. Roch would have forfeited the unity and a certain character of solidity that it now has. For, as the presbytery and elms provide punctuation in the *place* and support the major element of scale established by the church (fig. 7), so the smallness of detail, the nestling quality and the horizontality of the houses around the *place* provide a contrapuntal effect. The floor of the *place* is fringed on one side only by the road: both merge as a space through the absence of any clearly defined curb, and a unity is established which gains much from the cutting down of the trees that at one time followed the path. The telegraph poles that border it today could be much more unobtrusively sited on the south side of the road.


Fig. 6

Fig. 7

The essential quality of the *place* is that it arrests the mind in its process of recording an impression of the village, and allows a mental expansion along with the physical opening out. For, if the eye finds no direct escape to the horizon it becomes intrigued with each detail of the wall which encloses it. So the knowledge that this is the spiritual centre of St. Roch is reinforced by the manner in which the centre is expressed physically. Added pleasure arises from the unsuspected widening of the *chemin*, for the approaches to the *place* are not obvious. At the eastern end, a narrowing of the opening forms a collar around the road, while at the western end, the eye is prevented from seeing out by a curve in the road (fig. 8). The collar serves as an introduction to the *place* linking the line and the volume, and is a subsidiary area which contains a small public building – the post office (fig. 9). It is perhaps illustrative of the rural sense of values that it should be tucked quite incidentally between two larger buildings whose dual purpose is evinced by the screen of gasoline pumps.

There are two houses within the collar that are noticeable for their good proportion and silhouette (fig. 10). The walls are of vertical timbers and each is painted an unobtrusive pastel shade. Both are set back from the road. The small forecourt of one is grassed and that of the other has a low white fence along the sidewalk. The fence is no visual barrier, but serves a practical purpose and is quite in keeping with the scale of the house. It also gives an air of dignity with intimacy that is rare. And as the fence gives scale to the house, so the grouping (fig. 10) beneath the church sets off the spire, emphasizing its role of spiritual guardian of the community. The houses are not parallel to the road and their siting with respect to each other is such that the repetition of their gable ends helps to lead the eye round the curve to the central theme.

Fig. 8

As we emerge eastwards from the narrow collar, there seems to be a steady decline in civic effect: a sense of pointlessness and sterility (fig. 11) that gives greater weight to the quality of the *place*. An isolated Victorian fantasy displays a corbelled cornice and gabled window heads, fretted column brackets and an unusual combination of mansard type and lean-to roof. It seems to be out of character with the note of indigenous simplicity already established, and is also in sharp contrast with the blunt exposition of the new vernacular (fig. 12). Fig. 13 shows a colourful assembly of shapes and sizes. The scale of each building is different. The unabashed display of advertisement plaques is naïve; they have been acquired and fixed without considering the possible value of a more subtle

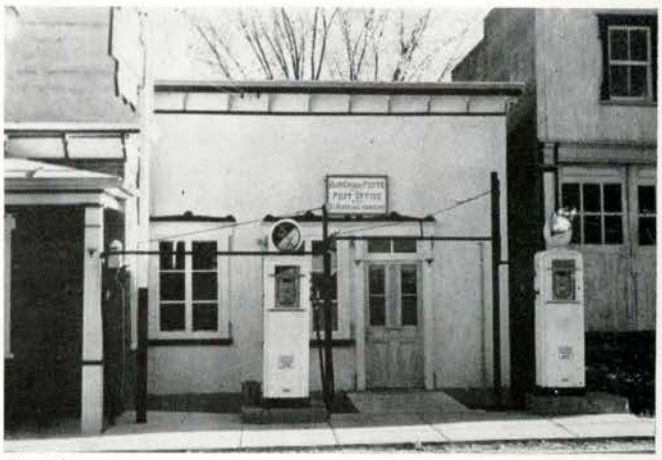


Fig. 9

form of propaganda. This lack of subtlety is all pervading. An idea once conceived is carried through with an absolute fixity of purpose. Telegraph poles march down the street and across the green without compromise or modesty of any sort. A house is built – so. But the plot is often left as a scrubby patch of earth and weeds and there seems to be no awareness of the character that could be derived from placing the house in a considered relationship with the road.

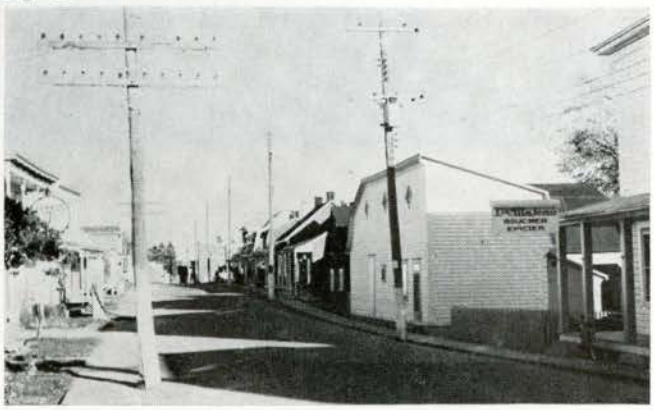
Before reaching the open country again, the latest additions meet the eye (fig. 14). The road and plots merge haphazardly: the houses are massive and uncompromising in their severity. A sense of limitation and an independence of the plain is achieved by the closing of the vista. But surely the character of the units is too gaunt, too inhuman; as much urban as rural in feeling, and quite out of context in St. Roch?

Fig. 10

In conclusion, it can be said that St. Roch combines in its form some of the cohesion found in English villages with the pattern traditional to Quebec. The tradition of elongation has evolved from the manner of settlement, but the achievement of a sense of volume often seems to be fortuitous. The French Canadian is by nature group conscious and the development of a central *place* in more villages would not be out of character. It might be recalled that the settlement of a vast landscape, hostile and overpowering to man, was achieved in parts of Spain and France in a manner quite distinct from the one adopted in the Province of Quebec. In these parts of Europe, and others, villages are often very compact in form. Man seems to have expressed his fear of huge scale and his need for companionship by concentrating his buildings in an enclave which is human and intimate in character. A central area is then almost forcibly created, where church and service buildings that are essential to the well-being of the community are located. Such a material grouping invites a complementary social assembling where a soul is given to the static creation of man. Life and environment are interdependent: the one is unable to reach its fullest expression without the understanding and support of the other. And, in the case of French Canada, we feel that environment is too frequently passive or positively discouraging to the development of certain facets of national character.

Moreover, since the present manner of building seems to be to tack on to the ends of existing settlements, the acceptance of the idea of concentrating new work would serve both to provide a core and to discipline the chaotic patchwork of current development. The prospect of villages stretching further and further along the highways is

Fig. 11



not only socially undesirable, but it constitutes an aggravation of the already bad traffic hazard. Granted that difficulties would be met on account of the multiple ownership of land near the centre of the village, but the existing structure of tenure is archaic and uneconomical and a change in a positive direction would not really worsen the present position. In any case, some measure of control is necessary to prevent the continuing despoliation of Quebec's settlements. Too many of her villages have become unattached strings of shacks and houses, each unattractive in itself and whose group appearance is equally poor.

No attention seems to have been paid to street furniture; the lamp posts, telegraph poles, fire hydrants, paths, curbs and the other small points of detail that can do so much to give unity to otherwise isolated elements, frequently seem to exhibit debased functionalism. Functionalism rather than misguided ornamentation, of course. But do let us give thought to the essential simplicity of function, and remember that it can be a greater challenge than tasteless ornamentation. Although St. Roch shows no particular appreciation of these points, it has been spared the confusion of form common elsewhere, because of its isolated position. But how many villages have suffered where the old *chemin* has become a modern highway?

Apart from the question of planning there is the problem of architectural expression. The peak of a common aesthetic standard in French Canada saw the development of the stone house to an ultimate point. Too often it is re-

Fig. 12

ferred to romantically as the architecture of Quebec. This cannot be true today, for to select the few remaining stone farmhouses and present them under such a guise would be entirely false. They are vastly outnumbered by houses of another type – the square egg box, veneered with false brick. These by sheer weight of numbers constitute the real architecture of French Canada, and a pity it is that its quality is so poor.

It is useless to lament the romantic stone house. Its maintenance today becomes a costly burden, and to construct anew in the same fashion would be financially prohibitive, and an unsatisfactory solution to the problems of climate. But a highly pleasing form was evolved in timber construction, although it seems to have died in the last half century. The straightforward plan was expressed in a mass which allowed ample textural interest: wide vertical boarding contrasted with the smaller pattern of shingles on the

Fig. 13

Fig. 14

gables and roof, and its fenestration had almost a Georgian touch (fig. 15).

However, it has been superseded by the box. The box owes its appearance largely to the constructional opportunities offered by the introduction of new materials and techniques. As has been pointed out elsewhere (*Canadian Art*, Winter issue 1948, p. 150), wire nails and standard timber members produced from power driven sawmills demanded less skill for assembly into a framework than that required for the construction of a masonry wall. With this part of a process achieved, it remained to find a fabric that could be fixed without difficulty to the large, flat surfaces. A bituminous sheet is now in wide use and we see only too often the pseudo brick and stone patterns with which it is decorated. As a material it is more than adequate for stopping the weather, but it is unfortunate that it borrows an appearance which is not its own. This imitation, and the careless manner in which the cladding is applied are important contributary factors to the garish and mediocre finish that is characteristic of this countryside.

Furthermore, the use of universal materials tends to eliminate any reflection of regional character in building. Positive instances of regional character are not too obvious within the settled parts of Quebec, but the numerous differences in climate and physiography in Spain for example, result in very definite characteristics in architectural expression and village form. Similar extremes in this province would be unnatural, but at least let dense forest harbour houses in timber, and areas of clay or stone receive some recognition in buildings. Nothing is more incongruous than to see a newly cleared piece of land in Abitibi boasting an apparent structure of brick! Pioneer settlement is hard and typifies an essential part of the habitant's make-up, but the drama of the *colon* is lost when we see such an urban apparition. How much more realistic and indicative of the nature of things if the settler's house could blend with and become a part of his surroundings. This is not a plea for enduring hardship in hard places, but rather for an awareness of the nature of environment and a sufficient flexibility of character to be able to adapt to it.

There is one further point that should be made. Manufactured materials require little thought or instinct for their use: their character has already been implanted and man has no further say in the matter. But in the construction of a unit to enclose space there is room for the play of unconscious appreciation of form. The sizes of windows and doors, their placing in relation to each other, the proportion of solid to void in a plane, are all factors to be determined by the builder himself, whether he be habitant, craftsman or architect. So that even the box could be pleasing to the eye. That it usually is not would seem to indicate the lack of an instinct which was common to rural Quebec at the turn of the last century. Many older houses of stone and timber exhibit a harmony of line and understanding of proportion that sprang from no standard pattern. They were typical of an age when a common and accepted sense of taste was prevalent. The taste has largely disappeared, and the box – a child of industrialization – becomes a very poor orphan, an unworthy representative of *l'Architecture de Québec*.

Fig. 15

CALENDAR OF EVENTS

The next Annual Meeting of the Ontario Association of Architects is to be held at the Royal York Hotel, Toronto, on January 21st – 22nd, 1955.

An exhibition, "Design in Scandinavia", will be shown at the Royal Ontario Museum, Toronto, from October 19th to November 21st, and at the Design Centre, Ottawa, from December 17th to January 21st.

ONTARIO

How best can we show the general public what we, as architects, are trying to accomplish? How can we show, not only our clients but the whole community, that architecture is not an expensive luxury, and that architects do not view the world from their peculiar ivory towers?

The Public Relations Committee of the OAA is presently making noticeable progress in solving these problems. Here, in London, the local Chapter has bent its combined efforts to solutions applicable to the local situation.Thus, owning frankly to some laxness till now in fulfilling community responsibilities,the members sought ways in which to take part more actively. They realized that often the organization responsible for bringing new industries to a community is the Chamber of Commerce, and that no architect was on its Boards which help to direct the planning of the city. As a result, several members of the Chapter have joined this body, as one step towards more and better liaison with professional and business leaders in the city.

Last year, an experiment was tried at the London Art Gallery. Here, in space loaned for the purpose, the Chapter set up an exhibit of drawings and renderings of current local work. Prominent in the layout was a description of the architect's purpose and function. This display was received with interest by those who happened to visit the gallery, but it by no means achieved a "succés fou". This year a similar show is planned but it is hoped that it will gain far wider publicity and reach a greater audience.

The members considered entering the field of television for a monthly program aimed at stimulating general interest. Viewers could thereby be led to discover not only who the architect is and how he can serve them, but also, by means of visual props, how the work is carried out. The members were not unaware of the difficulties involved in setting up such a show, but felt that the results more than justified the time and effort involved.

The vital necessity for publicity of architecture as a profession has been brought home lately by increasing encroachments upon it. The "package deal" offered by some contractors is a flagrant example. Structures not designed by architects which continue to rise about us emphasize the point still further. The answer, a well-integrated and effective program of publicity for architecture, means extra work for the architect himself. The problem can most efficiently be solved in his own community. His own actions, the results of his labours, his reputation, will all demonstrate the worth of all he does. He must learn to avoid any overweening modesty, and by all the avenues available be his own best publicity agent.

Peter F. Tillmann, London

CORRESPONDENCE

October 5th, 1954

Mr Wm. A. Gibson,
North Bay, Ontario

Dear Sir,

Your Ontario letter in the September issue of the RAIC *Journal* overwhelms me with nostalgia. I do not know how long you have been in North Bay, but I have had twenty-odd years in Belleville, the first few years of which were almost completely missionary, and certainly not profitable. To the uninitiated, I found that contractor, carpenter and architect were synonomous terms, and that the first syllable of "architect" rhymed with "arch".

There are, however, compensations for being in a small centre. I had spent twenty years, boy and man in Toronto before exposing my skills to a not-too-enthusiastic public in Belleville, but, found that the somewhat easier pace of a small city as well as small-mouthed black bass within ten minutes of home or office were considerations not to be overlooked.

We carry to these provincial places the gospel of architecture, and by experience I can say that even the hardest-headed business man that these tough little communities can breed, are convincible that architectural services are worth what they cost, if not more. What we can add, as educated gentlemen, to the church, school and civic life of our communities, is really a debt we owe to those who have not had our privileges of training in the arts and also in architecture.

Canada is a new, and in many places, a raw country. In Belleville, a very old man might easily remember seeing in his childhood an old man who was the first white person born here; the entire scope of our history is only the life span of two long-lived people. I have a feeling, Gibson, that you and I are in towns almost frontier in character, and that we can not only earn our bread, but also mould the public mind in relation to our profession.

Yours rustically,

William A. Watson, Belleville

PQAA MEETING

A meeting of the Province of Quebec Association of Architects worthy of note, took place on September 20th last, in the Blue Room of the Windsor Hotel, to award certificates to twenty new members, prior to which a dinner was presented to thirteen past-presidents. An address was delivered by Mr H. G. Gonthier, our new public relations counsellor, and Mr Joseph Sawyer, a charter mem-

ber of the PQAA, spoke on architectural practice of the late 19th and early 20th centuries.

Mr Randolph C. Betts was Master of Ceremonies, and short talks were given by President Lucien Mainguy, who presided, and presented the certificates to the new members. Maurice Payette, Hon. Sec., RAIC, presented the RAIC medals to Richard David Bourke of McGill, and Claude Leclerc of Beaux Arts. Prof. John Bland introduced Mr E. I. Barott, and the PQAA Medal of Merit was presented to him by the President. C. Davis Goodman introduced Mr Gonthier, who was thanked by A. Leslie Perry.

Francis J. Nobbs formally presented two historical documents to the PQAA, that were donated by Mrs Gordon McL. Pitts.

The meeting was very well attended, with sixty-five members present, including the following past-presidents: Messrs P. E. Nobbs, Ernest I. Barott, G. Simeon Bergeron, J. Roxburgh Smith, Charles David, R. E. Bostron, Eugene Larose, Oscar Beaule, L. N. Audet, J. C. Meadowcroft, P. C. Amos, Maurice Payette and Prof. John Bland.

The press were present and favourable reports were published in the local papers.

C. Davis Goodman

COMPETITIONS

All architects have been informed of the City of Vancouver Competition for a Civic Auditorium.

The assessors are Eero Saarinen, AIA, of Bloomfield Hills, Michigan; G. Sutton Brown, P. Eng., Director of City Planning, Vancouver; F. Lasserre, MRAIC, Director, School of Architecture,University of British Columbia, Adviser to City Council and chairman of the panel of assessors.

Awards are First Prize – $5,000 and the Architectural Commission, Second Prize – $2,500, Third Prize – $1,000, Honorable Mentions – $200 each (not more than 5 to be awarded).

Architects may receive a copy of the program and conditions of the competition by writing to the professional adviser, Professor Fred Lasserre, before November 8th, 1954. Designs must be submitted prior to January 17th, 1955.

Competitors will note that the last day for sending in notification of intention to participate has been extended to November 8th.

The National Industrial Design Council announces A Design Competition for Drapery and Upholstery Fabrics in co-operation with Courtaulds (Canada) Limited. The closing date of the competition is February 28th, 1955.

Judges are Mme Bernard Benoit; Miss Jean McKinley, Editor, *Canadian Homes and Gardens;* James Callander, Courtaulds (Canada) Limited; W. A. D. Murray, Henry Morgan Co. Ltd.; L. A. C. Panton, Principal, Ontario College of Art.

Prizes are First Prize – $500, Second Prize – $300, Third Prize – $200.

Entry forms and additional information may be obtained from Donald W. Buchanan, Secretary, National Industrial Design Council, Design Centre, Ottawa.

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A. S. Mathers

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CONTRIBUTORS TO THIS ISSUE

Brian Barkham, B. A. (Hons. Arch.), ARIBA. Born in Romford, Essex, 1929; awarded a scholarship for study at the University of London in 1947; spent several summers in Euzkadi and wrote a report on the development of farmhouse architecture in the Basque Provinces of France and Spain; received a 'blue' rowing for London in 1950. Graduated in 1952 and came as a Goldsmiths' Travelling Scholar to McGill University where he has been making a study of land pattern and rural architecture in the Province of Quebec. Married, and intends to work in Canada.

R. J. Goddard is a member of the firm Rider Hunt & Partners with offices in the City of London, several provincial towns in England and in Australia. The London office was founded in 1783 and is probably the oldest in the British Isles. His firm has been responsible for preparing quantities for some of the largest architectural and engineering works in many countries.

Mr Goddard was asked to write this article because architects in Canada are aware of the fact that quantity surveying is an indispensible part of the building industry in the United Kingdom. It therefore seemed of interest for the Canadian architect to understand the service which the profession renders.

Editor

"O CANADA"

The Editorial Board has decided to revive "O Canada" and the editor would be glad to receive appropriate photographs addressed to him at the *Journal* office. Younger members of the profession may be inspired by the photographs which appeared under this heading as a regular feature until April, 1939. Snapshots are all that are required.

FUTURE ISSUES

November	Hospitals
December	OAA Building
January, 1955	Japanese Architecture
February	Architects' Own Houses
March	Students' Issue – University of British Columbia
April	Maritimes

BOOK REVIEWS

ENGLISH ARCHITECTURE SINCE THE REGENCY: AN INTERPRETATION by H. S. Goodhart-Rendel. Published by Longmans, Green & Co., Toronto. Price $5.00.

This book has been based upon a series of lectures delivered in 1934, and as a result is just about twenty years late in publication. It is not a serious fault, because its subject is the whole meandering story of architecture in England during the last century, which the author knows well and has the literary ability to recount with style, good humour and keen architectural insight. But the disappointment in not having the story include postwar British architecture is made sharper by the pleasure experienced in reading of prior events.

The book chiefly concerns Victorian architecture and will have great interest for those who have had some association with that emotionally vigorous time. It has been written for the British public, indeed almost for Londoners. Buildings and personalities are mentioned casually and more than a little familiarity with the British architectural milieu is needed in order to follow such a detailed account so briefly told.

The first chapter has been called the Georgian Epilogue. In it a good many of the notions that later became so prominent, even specially characteristic of Victorian times, are shown to have had sources in the preceding era. The Regency ended in 1820 and soon commenced the 'long, happy and glorious' reign that witnessed the rise and fall of so many architectural ideas. How romance and patriotism superseded the sternly architectural motives of Palladio. How Barry's Italianate, moody and luxurious palaces offered delectable compromises for body and soul. How Cockerell and his followers suggested new and firm architectural values, and how the delights of eclecticism were favoured by many in a democratic age, suspicious of the rules of the eighteenth century. These among other fascinating details form the story of the Earliest Victorian, the second chapter.

This is followed by accounts of the gospel of Pugin, the idea of architectural morality, the notion of the supremacy of the Gothic Style, all of which so greatly influenced the Church of England. The Ecclesiologists, Gilbert Scott and Carpenter, are nicely described. "That the architect (Scott) who, during a working career of forty years, built or interfered with nearly five hundred churches, thirty-nine cathedrals and ministers, twenty-five universities and colleges, and many other buildings besides, was a remarkable man, it would be foolish to deny." But for Goodhart-Rendel, Scott's immense prestige was based upon an energy that was not aesthetic.

The great surprise of the Crystal Palace, the building of huge railway stations and their attendant hotels, and the growth of commercial and municipal edifices are merrily described in the chapter, Victorianism in Flood. Here also, the well known story of the Battle of the Styles is freshly told. Then follows an account of the Reformers, Morris, Ruskin, Butterfield, Street and Burgess, Gothic adventurers.

Next there are two chapters, which taken together, describe the end of the Victorian era. The first is entitled Bric-a-Brac, the second, The Morning After. The rage for miscellany disturbed the course of modern Gothic. A renaissance of the renaissance comes with Nesfield's discovery of the style of Queen Anne, which is taken up by Norman Shaw, the man who not only has the familiar ability to choose suitable models from former architectural manners, but can combine elements from here and there in a most surprising way. Florence, the Loire and Greenwich and the Highlands can be melted together as in an architectural dream. Then follows the awakening and a further reaction, "the retreat behind good taste". Sir Edwin Lutyens, C. F. A. Voysey and the Glasgow School, fresh aesthetic experiments in domestic architecture are described.

Some back stepping is made in the chapter entitled The Edwardian Recovery, in order to trace the architecture of public and ecclesiastical buildings. In the former, Gothic architecture was concluded by Waterhouse's Manchester Town Hall. Now such buildings are neo-classical, "treated with license but no familiarity". Churches remain more faithful to the Gothic ideas but the Gothic revival declines. Bodley's churches are mentioned, as well as Bentley's great eclectic cathedral at Westminster.

The second-to-last chapter deals with architecture after 1918 but stopping short of the introduction to what is now called modern architecture. It is called The End of an Epoch?, a question to which many will be quick to answer, yes, and wonder why the author expressed some doubt. As in a detective story, one must read on to the last words in the book for the answer.

The last chapter deals with the preferment of Engineering and has been so entitled. The awakening to the potentialities of steel and concrete, constructional determinism, utilitarianism, and the elimination of ornament are described as aspects of the progressive architecture of the thirities. The growing apart of architecture and engineering which took place in the nineteenth century and the then apparent subordination of architecturalism lead the author to express the hope that the future will bring "a reunion, profitable alike to architecture, to engineering and to the world." Such would be the end of the epoch and the beginning of a truly new phase in architecture, possibly even the new style which the architects of the nineteenth century felt to be so necessary and endeavoured so hard to create.

Students of the history of modern architecture will find this book instructive and necessary; others who enjoy spritely architectural criticism will find it both informing and entertaining. A sample of Goodhart-Rendel's touch is included here as a bait. "Bodleyan Gothic struggled manfully on in the Church of the Annunciation, near the Marble Arch (1912) and then seemed to disappear. Only its window tracery remained, like the grin of the Cheshire cat, in some clever simplifications of its type, such as the interesting Church of St. Saviour, Acton (1930); and soon even that faded from sight and memory."

John Bland

HERMAN MILLER COLLECTION published by the Herman Miller Furniture Company, Zeeland, Michigan. Price $5.00.

This latest and still elegant edition of the Herman Miller furniture catalogue illustrates the current status of the collection first shown in 1947.

Additions and deletions since then have in no way dulled the lustre of a line whose light now shines brightly from the pages of periodicals devoted to current fashions of dress and habitation. While this monotonous reflection may glaze the eye of the connoisseur it must exhilarate still the enthusiast for things contemporary. The designs of Charles Eames show a dynamic inspiration lacking elsewhere in a group now grown somewhat empirical. This contrast is undoubtedly a symptom of the schismatic influences on design today: brilliant exploration of modern technology to solve contemporary problems countered by an endless process of assimilation based on an urge to conform to, and resistance to, change from outmoded aesthetic standards.

While the propriety of selling what is essentially a manufacturers' catalogue may be a moot point to many and a stroke of inspired hucksterism to others, it is certainly justified when the volume in question embodies photography and graphic design of an excellence rarely achieved.

George A. Robb

THE NEW SMALL HOUSE by F. R. S. Yorke and Penelope Whiting. Published by The Architectural Press, London, England. Price 25s.

This book is essentially a picture collection of small English houses, row houses and small row house projects, built since 1939. A number of Swedish, Swiss and American examples are also included. With each illustration there is a plan and a short description, a construction outline, and cost figures. The short introduction to the book refers to standards and plans set up in the housing manuals of the British Ministry of Health. This should be interesting to the Canadian reader as it explains some of the restrictions, limitations and shortage problems under which British architects have had to labour since the war.

The English houses illustrated in this book are on the whole very disappointing. It would not seem that this is all due to the postwar difficulties. There is a complete lack of experimentation, the detailing and proportioning in what might be called the "modern" house is crude, full of clichés and sometimes even unpleasant; plans too are unimaginative and not particularly carefully studied. Site layouts appear to be handled with more sensitivity and understanding, but the book does not show enough of them to get a very clear picture. A few interiors which are included are very livable and well furnished.

Because of a few very well chosen examples from other countries, I suspect that the authors have shown a fair cross section of what is being done in England at the present. It is odd that what we have seen published of English architecture and engineering in other fields (particularly industrial plants and schools) should be so much more advanced both in technique and architectural expression.

In contrast, the Danish housing examples illustrated have a wonderfully human scale and are beautifully landscaped and sited. Arne Jacobsen's Klampenborg row house project is particularly successful. In its combination of traditional and modern, of a truly regional romanticism and a highly sophisticated elegant detailing, this should be a lesson to Canadian architects. Illustrations of this project alone make this book worth having.

It must be mentioned that the photography is of a high standard throughout.

Wolfgang Gerson