

RAIC JOURNAL

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EDITORIAL

ON ANOTHER PAGE, we publish two editorials from Toronto newspapers, and a poem by Professor Ashley of Trinity College. It will be noticed that we give credit to the newspapers concerned although that is a courtesy that the papers themselves rarely extend to the architect whose building they publish. We bear them no ill will on that account, but we would take this opportunity of saying that the maturity that is evident in the high standard of the editorials is at complete variance with the provincial, parochial, colonial (no adjective will suffice) pettiness of omitting the architect's name from an illustrated building.

Every decade we get worked up about this attitude of the press in Canada, because it is not found in the United Kingdom, and this is our decennial mood. On the last occasion, a distinguished and influential architect and myself were admitted to the presence of a great newspaper owner who flatly denied that such a state of affairs existed. To prove his point, he pressed a series of ivory buzzers and editors of high and low degree paraded before us — each protesting that, if such a thing had ever happened, it was an accident and no policy of the paper. We were told that such accidents did happen; a slug, or some similar nameless horror, might get misplaced, but God forbid that it should ever be deliberate. There seemed to be no need to mention the *London Times*, or the Canadian newspapers' own treatment of paintings and sculpture where the artist was always mentioned. We left with a feeling of sadness that we had brought the matter up, and hurt the feelings of all those nice people. It was on the day after our interview that a voice on the telephone, not entirely anonymous, informed us that an advertising wallah—too obscure to be brought before the all highest — had made the ruling that architects' names be banned on all illustrations. The theory seemed to be that "those guys can afford to pay for that kind of publicity". In face of such ignorance, we let the matter drop.

It is just possible that, if properly approached, our Canadian newspapers might show that they have grown up in the decade that has passed. Certainly editorially, they have developed mightily. We speak only for Toronto, but we must congratulate our papers not only on their vigilance where parks are threatened, or slums are too slowly demolished, but on the high standard of editorial writing. It was not always so because about the year when we last got worked up about the neglect of the architect in the public press, we were ourselves assailed in an editorial ten inches in length. We had suggested, rather innocently we thought, that the Union Station was badly situated and lamentably inefficient in its operation, and that these faults might have been foreseen by planning. We pointed out that the CPR station on Yonge Street seemed to have happened by a whim, rather than foresight, but its design was such that it was easily converted into a liquor store and was eminently useful as such. To make matters worse, we had deplored the absence of space around the city hall and the junk that hemmed it in to the west.

Among the vials of wrath which this produced were the following:

"In the speeches he has delivered in recent years, Professor Arthur has derided the statues of our provincial statesmen and told us our streets are ugly and our railway station in the wrong place" . . . "It would be equally foolish to attempt to rush the city into large expenditures with derisive cries such as "Toronto is famous for its ravines and infamous for its neglect of them" ". The newspaper went on to say "In recent years the town planning cult has thought it fashionable to portray as archaic everything this city possesses. From their speeches it might be supposed Toronto has stood still while the remainder of the world progressed. Such is not the case.

The city's waterfront was transformed without the benefit of professional town planners. Fleet Street provides motorists with a through highway from one end of the city to the other and easy access to the downtown section into the bargain. Access to the northern areas of the city is not as difficult as critics would have their audiences believe. The city owns a public transportation system the equal of any on the continent.

Every time the town planners open their mouths they deplore an insufficiency of parks, especially in the central section, yet an examination of a city map reveals there are no districts minus parks.

Like most other large cities on this continent, Toronto has grown without the benefit of town planning which is a fairly recent arrival in the professions. As the city grew, the civic fathers did what they thought would be best, bearing in mind the capacity of the taxpayers to pay for the improvements desired. In general the results have been admirable."

We have to pinch ourselves to remember that we are reading about Toronto. We mention no names in the hope that the same spirit of charity which guides our pen will soften the stoney hearts of those who guide the advertising destinies of our newspapers. We have a code of ethics that does not permit us to pay for publicity — even if it be only a name to a photograph — and the loss of revenue to a paper can be small if, in addition to mentioning the contractor and the plumber who stood on the left hand side of His Worship at the opening of the building, the name of the sinister and rather ascetic looking gentleman on his right, could also be mentioned. More often than not, he will turn out to be the architect.



*The Honourable George C. Marler
Minister of Transport*

THE INTEREST TAKEN by the Royal Architectural Institute of Canada in the architectural problems involved in the planning of new Terminal Buildings for some of our leading Canadian airports is very much appreciated and the Department of Transport is honoured by the invitation extended by the Institute to its Chief Architect, Mr W. A. Ramsay, to provide the accompanying article outlining some of these problems.

Air travel conditions in Canada are, in many ways, different from those of other countries and the requirements of the air traveller give rise to specific problems which vary according to the locality and which must be taken into consideration in the planning of every new Terminal Building.

In this planning, the architectural staff of the Department has received the closest co-operation from the various architectural firms which have been engaged to assist in the detailed plans for the different undertakings.

George C. Marler

THIS ARTICLE is intended to review the impressions of the average air traveller today, respecting Air Terminal Buildings in Canada: to analyze and see which are right or wrong, and why; what steps have/or are being taken to remedy the shortcomings; what are the influences on the design of Air Terminal Buildings in Canada today.

It is a common impression that many Air Terminal Buildings in Canada today are over-crowded and inadequate in other respects. The waiting rooms are too small and crowded with vending apparatus, souvenir stands and other concessions, often to the restriction of basic comforts for the air traveller. There is little or no accommodation for spectators, reception or farewell parties, ground operational staff or air-crew, or owner occupants of executive aircraft.

Passengers, it would seem, arrive at the airport in time to check baggage and ticket, only to find departure unavoidably, but inexplicably delayed. Arriving by air at the airport, the passenger waits what seems an endless time for his luggage, and then boarding a taxi, must ride mile after mile to reach the city.

Many of the impressions in the foregoing paragraphs are truthful and only with the explanation of why they are truthful, will it be understood to what extent they are true.

Simply stated, Civil Aviation in Canada grew from its infancy to adulthood almost overnight. Early bush-flying and military-flying had considerable influence on the shape and development of Civil Aviation in Canada, but this topic will be left to the historians while we look at the growth of Civil Aviation and the more immediate effects of its rapid growth on the design, construction and development of Air Terminal Buildings in Canada.

Although there were numerous short-run flights scheduled in Canada in the early thirties, it was not until 1939, that the first regular trans-Canada flight (Montreal-Vancouver) was scheduled by the Government sponsored Trans-Canada Air Lines.

In that year, TCA flew 12,068,661 passenger miles, carrying 21,569 passengers and 45,819 pounds of cargo. The aircraft used was the *Lockheed*, twin engine, 10 passenger carrier. It had a load capacity of 5,000 pounds, a cruising speed of 200 m.p.h., a landing speed of approximately 70 m.p.h. and required a runway length of 3,000 feet for operation. Its wheel loading was 9,000 pounds. These characteristics have been given in some detail, so that the influence of aircraft development upon airport construction

and operation may be shown, and hence the effect on Air Terminal Buildings.

By 1939 standards, the twice daily flights of a 10 passenger aircraft required waiting-room facilities about the size of the average living room of today. Runways in those days as today were costly undertakings, but due to foresight, they were in the majority of cases sited so as to permit lengthening.

The early zoning regulations determining proximity of buildings to runways (or runways to other natural hazards) established with foresight also, gave Canada airports which even today, fall easily into the best category of airports, as measured by the world wide standards of ICAOA (International Civil Airline Operators Association).

With the inauguration of TCA, many new air terminal buildings were constructed. Then came World War II.

The first effect of World War II on the airports of Canada, was the demand to lengthen and strengthen existing runways for longer take-offs and landings, and heavier wheel loadings of the bigger, bomber-type aircraft. Many new runways and airports were urgently required as the war progressed. These were built by/or with the assistance of the Department of Transport.

Wartime economy dictated the construction of temporary Air Terminal Buildings, and post-war predictions of the popularity of air travel in Canada (as elsewhere in the world) seemed to indicate a levelling off of the traffic. Thus, additions were made to existing terminals, and temporary terminals were established in hangars vacated by the RCAF in the post war years, in keeping with the anticipated drop in passenger traffic and post war economics.

After the war, the Department of Transport expanded its Telecommunications into a vast radio airplane network, for the safe guidance of aircraft. It also extended its meteorological services, installed runway approach lights and modern runway lighting systems. These implementations were all made to further ensure the safety of the air traveller in Canada. The post war introduction of new, heavier aircraft, dictated further runway construction, if Canada was to keep abreast of modern aircraft development.

Thus, safety precautions and the accommodation of modern aircraft took precedence over terminal facilities, in days when capital expenditures were limited for civil aviation in Canada.

The peculiar dispersal of the Canadian population across 3,000 miles makes the cost of airport construction in Can-

ada far more costly than in any other country. Britain and European countries with smaller geographic boundaries and condensed centres of population support a few large airports with more traffic, and therefore the overall cost is greatly reduced. The United States of America with its centres of population, may be similarly compared. But Canadian airports are second to none, as far as safe operations are concerned. Electronic navigational and landing aids are equal to those found anywhere in the world.

In 1951-52, a program for the construction of new Air Terminal Buildings in Canada was commenced. Studies and designs made in the intervening years until today, are now coming into realization.

Present predictions, of future air passenger traffic, indicate a flattening out of the rate of increase and although Air Terminal Buildings are being designed for the average peak load, adequate provision must be made for the expansion of any one of several, or multiple parts of the building. They must also be adaptable to newer types of aircraft, faster servicing, new or larger types of electronic equipment, and some degree of automation. This necessitates both flexibility of plan and construction, and is the greatest influence on the design of Air Terminal Buildings in Canada today.

The plan of an Air Terminal Building must be flexible in other senses than expansible. Today it is a service building for passengers arriving by motor vehicle to board a propeller driven aircraft parked close to this building. Tomorrow it will (depending upon its geographical location) have to accommodate jet aircraft and passengers arriving or departing by helicopter. It is important then that the building should be able to accommodate all types of aircraft during and after the period of transition from conventional to future aircraft.

Experts on jet aircraft are still hoping to tame the jet engine to permit handling this type of aircraft in close proximity to Air Terminal Buildings. Today this is not possible (except of course with turbo-prop aircraft). If tomorrow the jet engine can not be tamed, then the aircraft with this type of engines will have to be towed to and from dock, or the load will have to be taken to the aircraft at a position where the jet engines may safely operate. Experts on jet aircraft operations have not yet agreed upon the answer to this problem, although the balance is swinging at present to the towing operation. It will be seen, therefore, that Air Terminal planning today must be flexible enough to accommodate not only the conventional propeller air-

craft, but also jet aircraft whether towed or driven, as well as vertical take-off aircraft.

Another influence on the design of Air Terminal Buildings of today is the varied and extensive application of electronics to aircraft control and operations. These include High and Low Frequency Radio, ILS (Instrument Landing System), GCA (Ground Controlled Approach), radio beacons, radar weather scanners, and others. As well as these, there are numerous control circuits for runway lighting, visual signals, teletype machines, public address systems and sub-systems, inter-communication systems, telephones and other message repeater systems.

To provide for present day installations and allow for the simple inexpensive addition of future like equipment, a specially designed floor is required to permit maximum flexibility, immediate access, but maintain individual segregation for multi-pair communication cables, power cables and co-axial cables.

Other influences on Air Terminal Buildings in Canada, are the plan arrangements required to provide segregation of in-transit foreign passengers, immigrating foreign passengers, trans-border passengers and domestic passengers, both inward and outward bound (together with their baggage).

Except for about five or six municipally owned airports, all major airports in Canada are owned and operated by the Department of Transport, (military airports excepted). The accommodation in Air Terminal Buildings is leased to Airline operators and others. Restaurants, garages, parking lots, stores and other facilities are usually let as concessions on a tender basis.

The individual requirements of each of the operators and concessionaires bring other influences on the design of Air Terminal Buildings, but these usually only effect the details, and further emphasize the necessity for flexibility both in design and construction in order to provide for changing requirements.

The operational requirements of Air Terminal Buildings in Canada may best be understood by a general explanation of the operation of the civil air lanes in Canada. Without attempting to delve into the technical aspects of the operation, the salient points are illustrated in the diagrams on the following pages.

In conclusion, I wish to express my appreciation to members of my staff and many others in the Air Services Branch of the Department of Transport for their assistance in preparing this article.

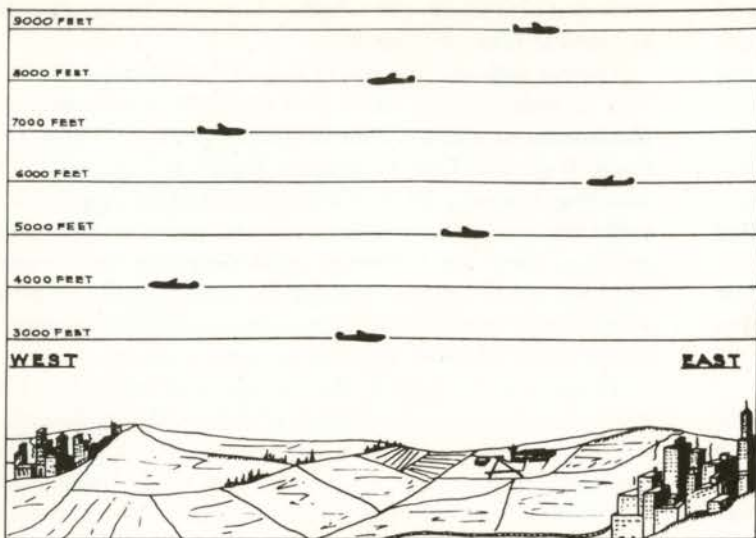


Plate 1

All Eastbound air traffic must fly at a true altitude above sea level measured in "odd-numbered" thousand feet. Westbound fly at "even-numbered" thousand feet. (North and Southbound traffic likewise regulated.) Pilots check altimeter settings by radio to control tower before take-off, enroute and prior to landing to ensure proper altitude.

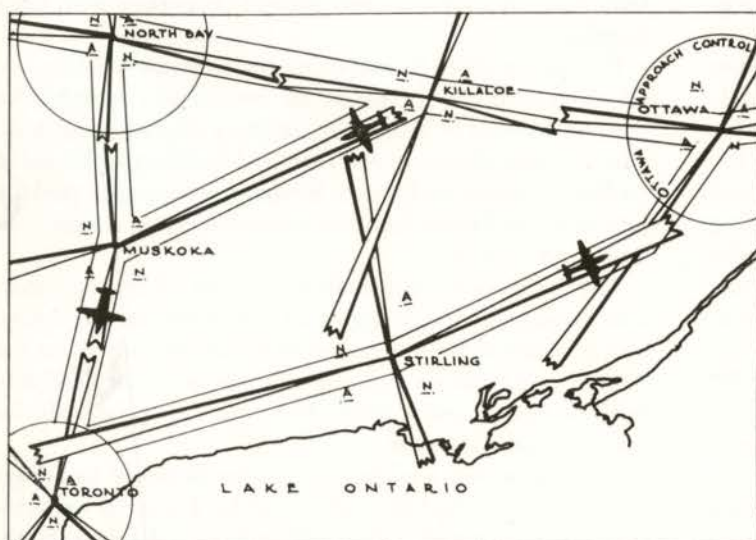


Plate 2

This is a segment of the civil air lanes in Canada. Similar air lanes cover the whole of Canada. Before departure the pilot must file a flight plan of his proposed route to point of destination, giving time of departure, estimated air speed and time of arrival taking into consideration the anticipated influence of the winds. The aircraft is given a designated altitude from point to point by the Air Traffic Control Centre for the area. (This requires careful checking to ensure that a faster aircraft may not overtake a slower aircraft flying over the same route at the same altitude.)

The flight plan must also show that the aircraft load does not exceed the permissible load which that type of aircraft has been licensed to carry by the Department of Transport. The passenger, cargo and fuel load must be balanced to the aircraft manufacturers specifications so that the centre of gravity of the whole lies within specific dimensions which preserves the plane's stability.

The main reason that airlines request passengers at the airport in advance of departure time, is to permit the assembly of the load, and to arrange for the proper balance of the aircraft. And upon arrival at the destination airport, the passenger, cargo and fuel load must be re-balanced before take-off.

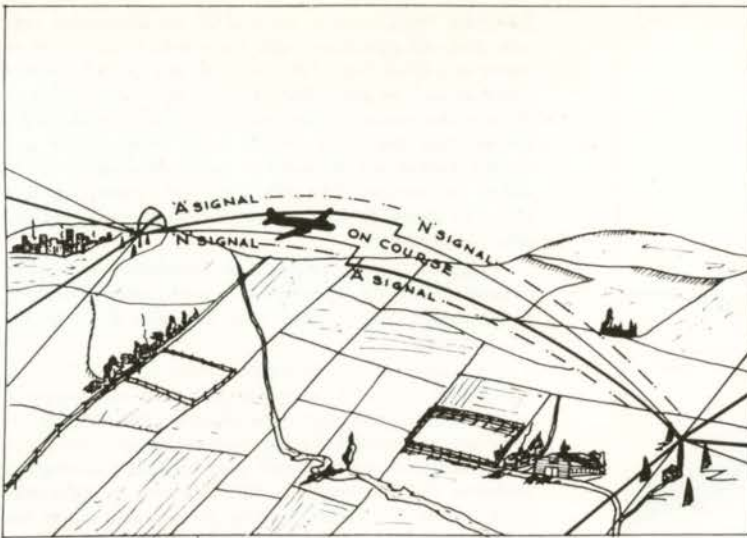


Plate 3

The pilot, after filing his flight plan and balancing the aircraft, proceeds to point of take-off. There the various components of the engines' instruments and aircraft controls are checked on a written check list. When satisfied with performance, the pilot calls the control tower by radio for permission to take-off. Once airborne the pilot proceeds to fly the route and altitude assigned to him by Air Traffic Control (ATC). To assist the pilot to maintain his route, he tunes into a radio beam which is projected over this route. When he flies on the centre of this beam, his radio gives a constant uninterrupted signal, but if he flies to starboard or port, he will hear a distinctive signal by which he knows by reference to his chart (Plate 2) that he is flying off course, and also in which direction to correct.

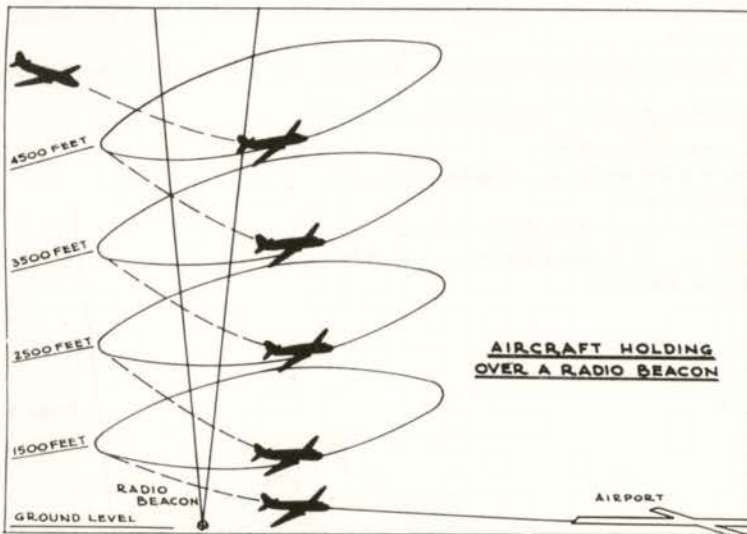


Plate 4

On approaching an airport, the pilot calls the control tower by radio for permission to land. In reply, he may be told to hold, or let down over a radio beacon some little distance from the airport. The radio beacon gives the pilot his lateral bearing in relation to the airport.

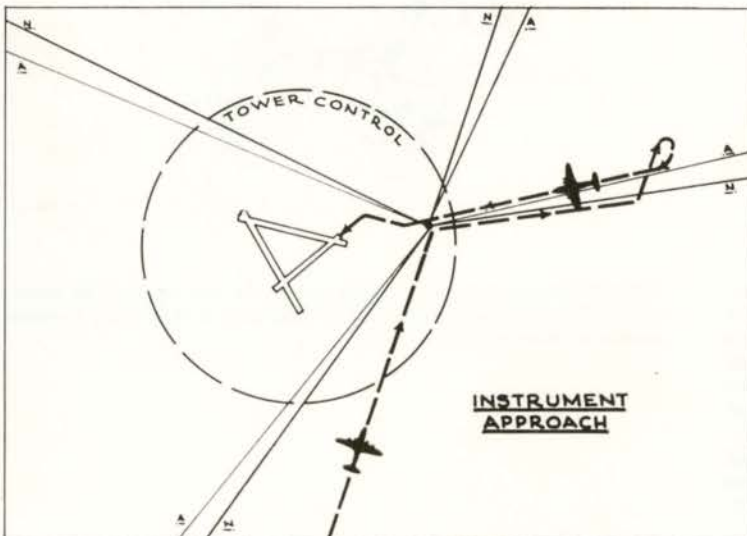


Plate 5

Upon receiving permission from the control tower to commence a landing by instruments under weather conditions of poor visibility, the pilot commences an established procedure (established for each instrument equipped runway, and shown in a reference manual, "The Canadian Air Pilot", published by the Department of Transport, to which the pilot refers enroute) which will guide him to a position off the end of the runway.

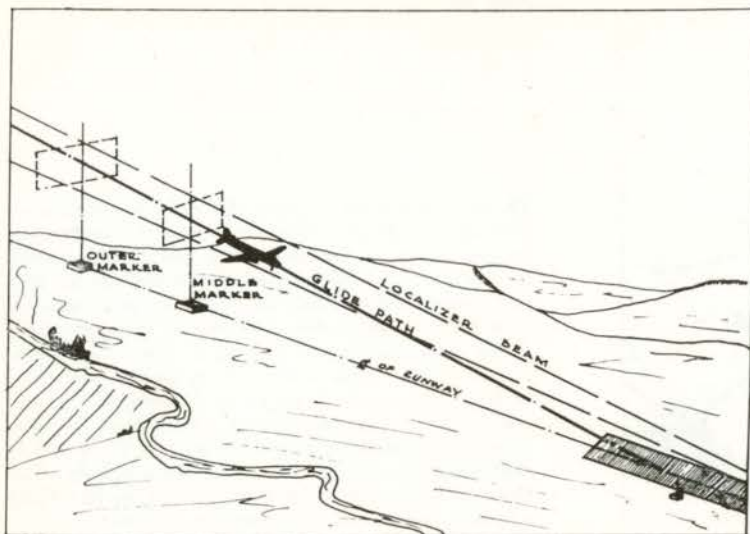


Plate 6

The pilot flying towards the end of the designated runway, picks up a localizer radio beam which assists him to centre on a Glide Path. The glide path is a radio beam projected at such an angle that the pilot may safely follow it down to the runway. To further assist the pilot establish his proper glide path, two vertical radio beams (outer and middle marker) are projected at specific intervals from the end of the runway. The pilot knows the correct altitude which he should fly when passing the marker beacons and adjusts accordingly.

Provision is being made for the installation of GCA or Ground Controlled Approach at many Canadian airports. By radar, the control tower talks the pilot down in the GCA system.

The safety of the operation of the civil air lanes is guarded on the one hand by the electronic aids described in the previous paragraphs. On the other hand the operations are safeguarded by the meteorological services. A pilot could not file his flight plan without showing his estimated fuel consumption. This can only be calculated upon receipt of weather forecasts for the area where the pilot intends to fly, at the time when he expects to be there. This information is made available to pilots at all Air Terminal Buildings by the Meteorological Branch of the Department of Transport.

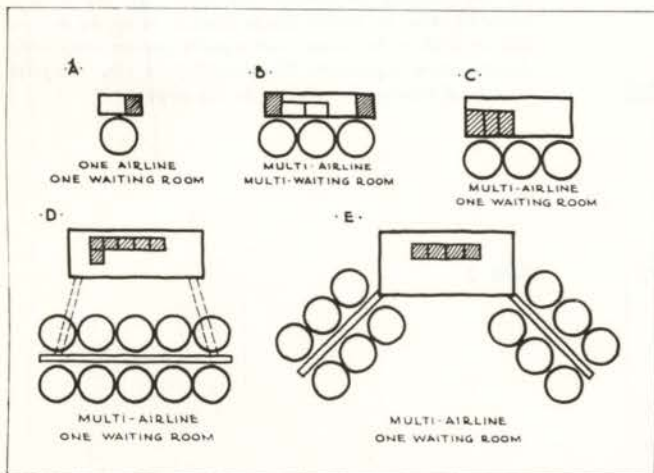
In order to make such forecasts, the forecaster refers to weather data transmitted from a network of weather observation stations, both throughout Canada and the United States of America (on a reciprocal basis).

It will be apparent now, that Air Terminal Buildings must be planned to permit easy installation, maintenance and modification of a great variety of electronic equipment, intercommunication systems, control circuits, etc., in order to permit the proper function of each. Each function is inter-related, and in the end this relates to both the airline operator and the air traveller.

In the opening paragraph it was indicated that steps were being instituted to improve Air Terminal Buildings in Canada by the Department of Transport. The present status is:

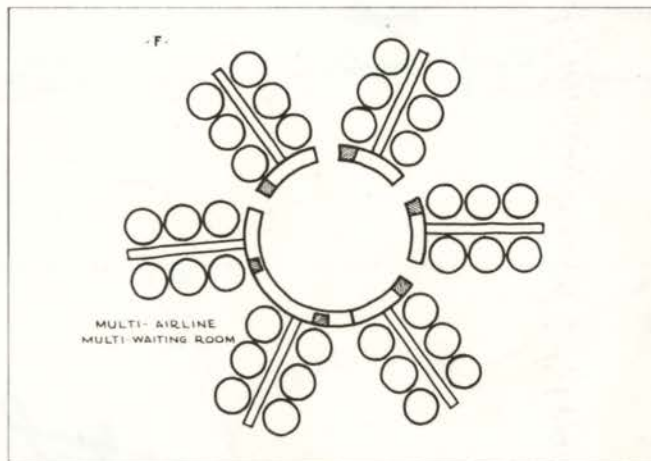
- a) New buildings completed at Moncton, Lakehead, Saskatoon, Seven Islands.
- b) Assistance rendered at Sudbury, Calgary, Vancouver.
- c) New buildings under construction or under contract at — Gander, Stephenville, Quebec, Montreal, Ottawa, Windsor, Comox.
- d) Alterations and enlargement at Prince George, Whitehorse, Toronto.
- e) Plans presently in preparation for new Air Terminal Buildings at St. John's, Halifax, Toronto, Winnipeg, Regina, Edmonton.

Plate 7



This shows several diagrammatic plans of air terminal buildings. Type A and C are found at many of the airports in Canada. They are simple one-level plans (one level for passengers; operational offices usually on second floor). Type B illustrates the principle found in terminal building at Malton Airport, Toronto (see also Plate 9). Type E illustrates the plan principle in the new Air Terminal Building at Montreal. This is a multi-level plan based on a two-level scheme. Outbound passengers enter building at upper level and descend at aircraft gate. Inbound passengers descend at gate, and ascend at terminal building, and exit from building at lower or grade level. Type D is an alternate to Type E, under consideration.

Plate 8



This illustrates diagrammatically the plan of the new Air Terminal Building at Idlewild. (Plans of proposed new terminal at Heath Row, London similar in many respects.)

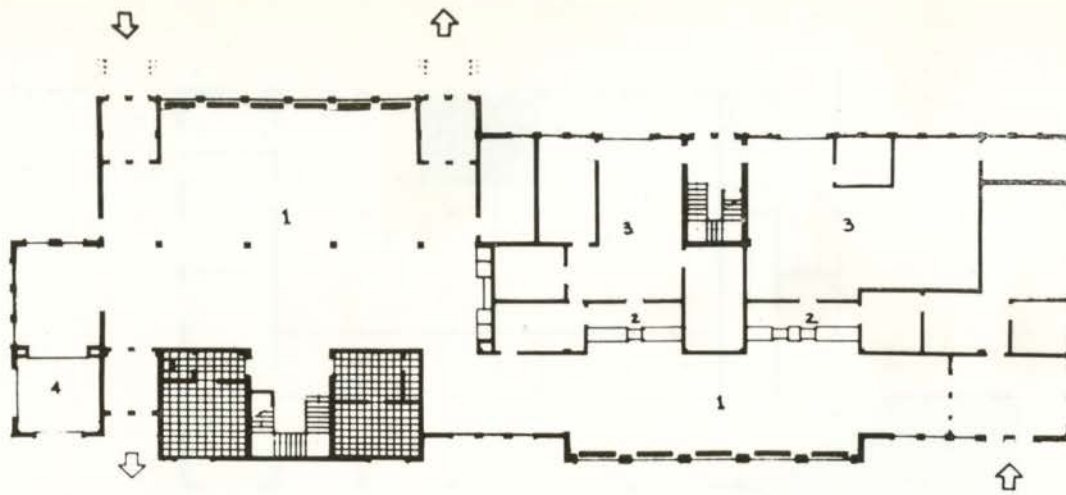


Plate 10

**TERMINAL BUILDING
MONCTON, N.B.**

Plates 9 to 14 inclusive — plans of new Air Terminal Buildings in Canada as titled.

Key to these plates:

1 Public waiting room

1A, B Waiting room for passengers required to pass through Inspection Services (Health, Immigration, Customs)

2 Ticket counter

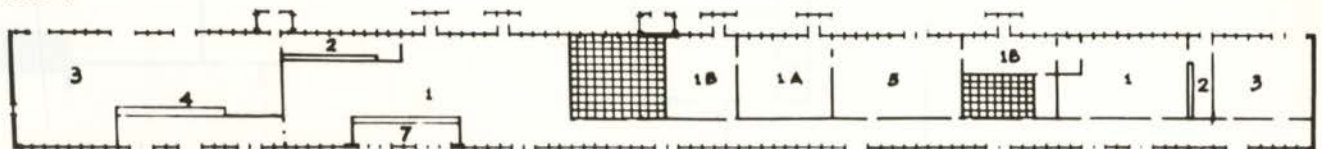
3 Baggage (outbound)

4 Baggage (inbound)

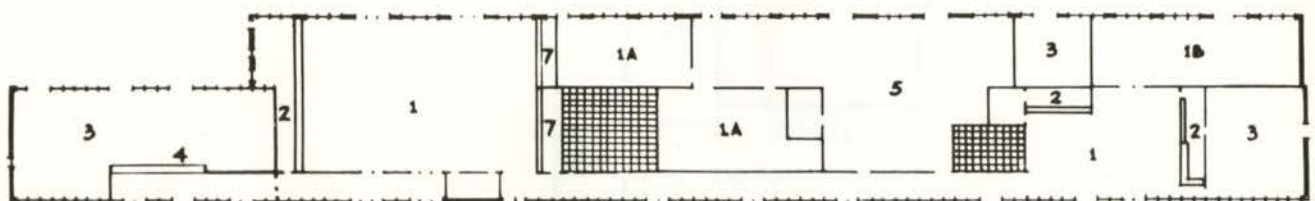
5 Inspection Service offices

6 Restaurant (and kitchen)

Plate 9



**EXISTING
TERMINAL BUILDING**



**AFTER PRESENT REVISIONS
TORONTO, ONT.**

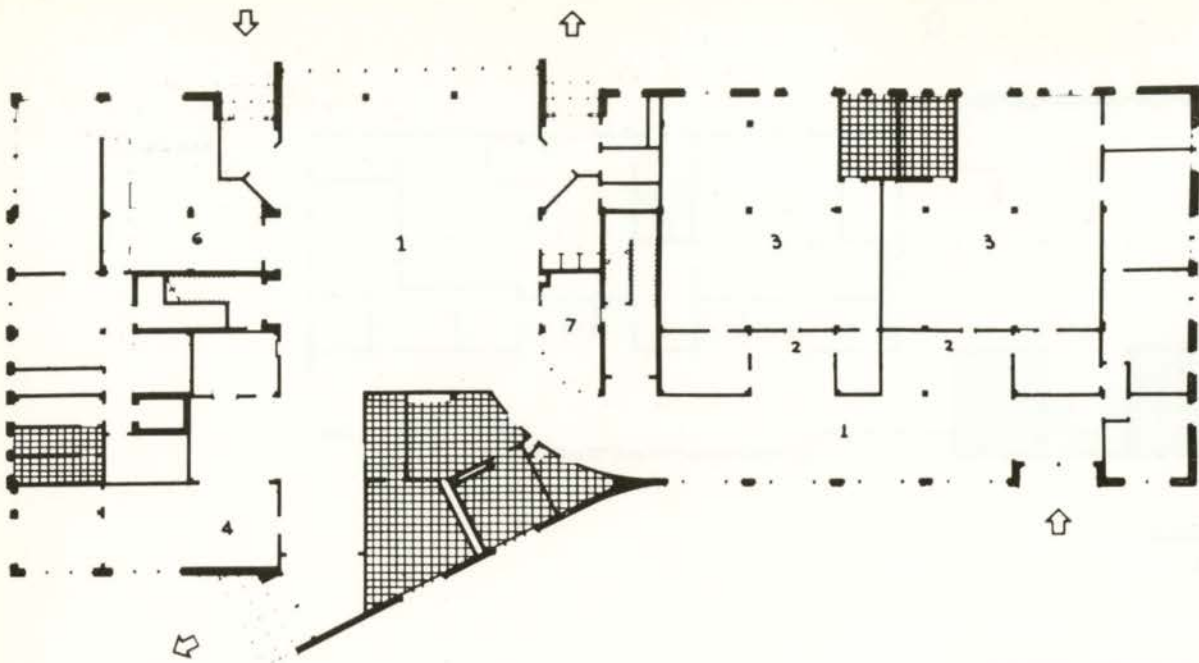
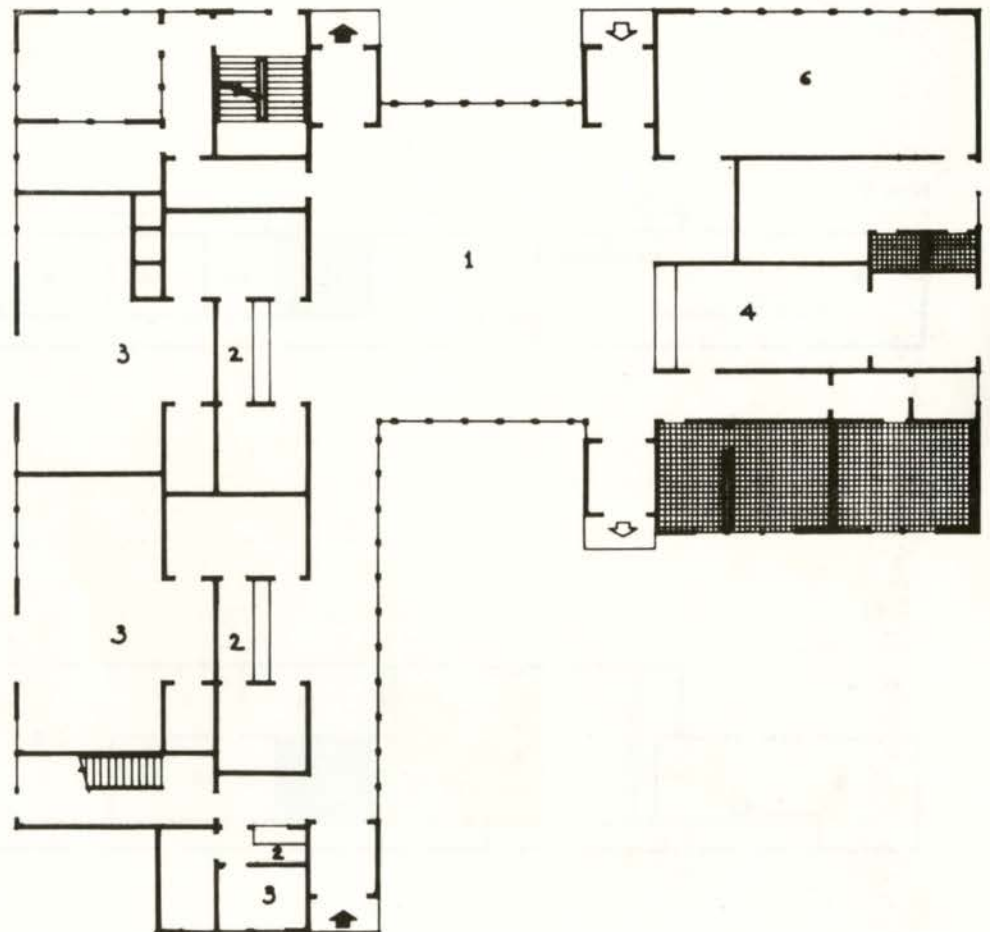


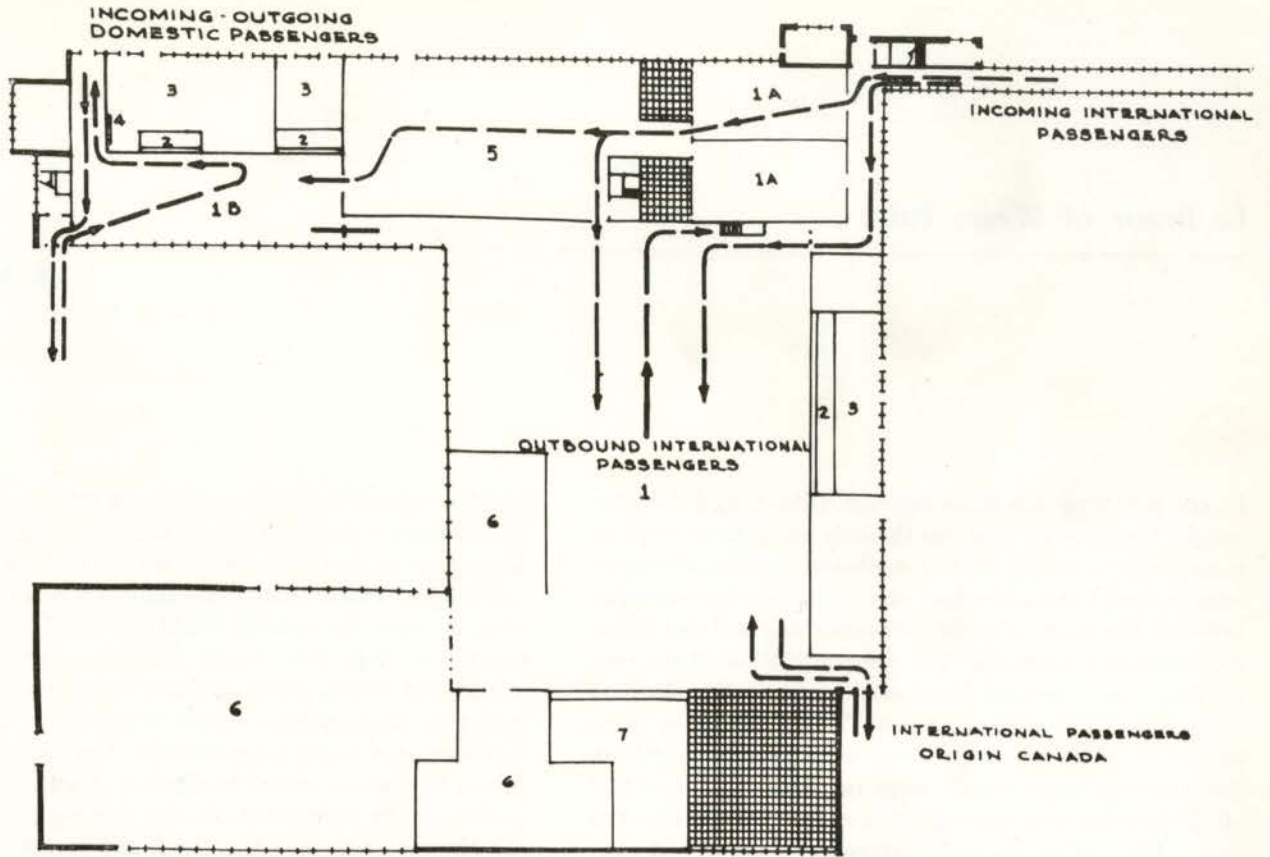
Plate 11

TERMINAL BUILDING
SASKATOON, SASK.

Plate 12



TERMINAL BUILDING
SEVEN ISLANDS, P.Q.



TERMINAL BUILDING
GANDER, NFLD.

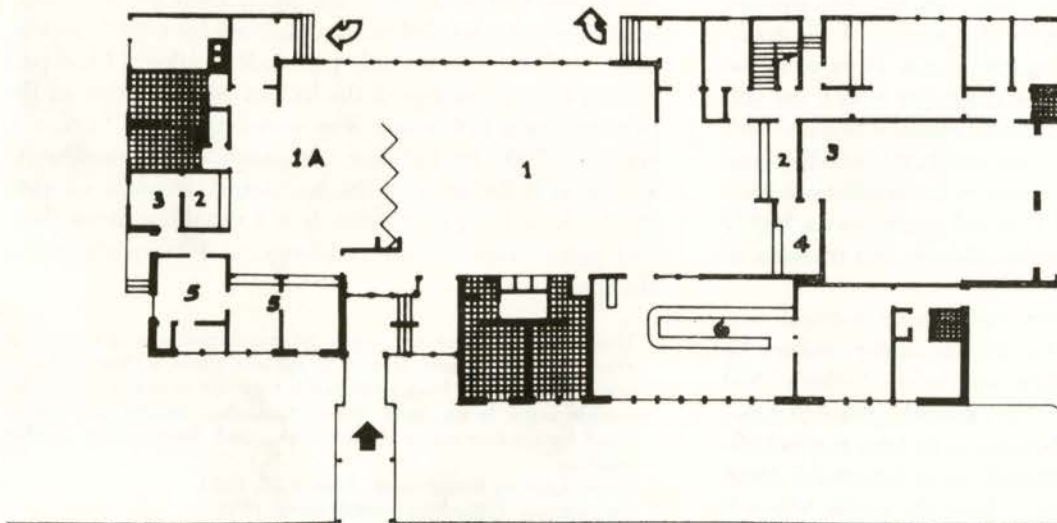


Plate 14

TERMINAL BUILDING
STEPHENVILLE, NFLD.

IT ALL BEGAN ON THE ROAD between Ottawa and Peterborough. The leisurely bus was the only convenient mode of transportation to take me to Peterborough for an afternoon lecture, and I therefore had plenty of time for reflection between the hours of eight in the morning and one in the afternoon of a sunny day last February. What started me thinking were several handsome early Gothic Revival villas on the outskirts of Ottawa. These were grey stone houses of generous proportions, with numerous gables. Their carved verge-boards, large mullioned windows and all the wooden trim were painted white, and the effect of pure white against the well-textured field stone was completely satisfying. It repeated the clean white of the snow, it was neat and dignified.

As the road wound on through towns like Carleton Place, Smiths Falls and Perth I had many opportunities to appreciate the virtues of white paint. Houses of all periods from the early nineteenth century to the present dotted the roadside, interspersed by churches, school houses and other small buildings. To begin with, there were a good many log cabins, the earliest form of dwelling in the Ottawa Valley. These, I found, could be most pleasing to the eye, particularly when the white mortar showed between the logs and when the thick walls were pierced with the many-paned, white-painted windows of the early period. Next in the procession of styles came the Classic Revival houses, some of them built of stone and others of wood. These provided further material for thought. I was impressed not only by the persistence of Georgian symmetry and good proportions well into the nineteenth century but also by the survival right up to the present of the traditional colours for painting wooden houses. Here were the dark red, the greyed yellow and the white which are still the classic colours for New England colonial houses.¹ But no matter what the colour of the walls, the window and door trim was almost always white in the traditional manner. The use of white trim, I realized again, was a highly felicitous device which lent unity, dignity and trimness to a building.

In the Ontario countryside, the Classic Revival was superseded some time after the middle of the century by the Gothic Revival, several earlier examples of which I had already noticed on this trip. This romantic phase of nineteenth-century architecture became in its later stages ludicrously eclectic. Builders gathered up architectural detail from many periods and places – from the exotic Moorish

and Baroque as well as from the more standard Gothic and Renaissance – and pasted them together on their buildings like scraps in an album. But in the seventies and eighties, architecture in the cities was stunted by economic depression, so that the spindly buildings of the period were painted in drab and dreary shades, presumably for the purpose of saving paint. In the country, though the general style characteristics remained the same, the aspect of buildings was vastly more cheerful. They were saved from gloom by the use of the traditional clean colours and, in particular, by white trim. By the miracle of white paint, the Mansard houses of the sixties and seventies with their jig-saw ornament, the castellated ones of the eighties with their profusion of lathe-work, and the elaborate top-heavy mansions of the nineties with their striking resemblances to the millinery of the period, appear as nothing more than amusing and guileless fantasies of architecture. Far away was the reek of the slum and the dark Satanic mills.

By the time my bus reached Perth, a charming town still under the spell of the good taste of 1830 and preserving its Scottish restraint, I had jotted (or jolted) down a few notes which consisted mainly of headings like Purity, Clarity, Frankness, Simplicity, to describe the effect and the virtues of white paint. I had also recalled the review I had read of a recent book, *The Restoration of Old Houses*, by Hugh Braun,² in which the reviewer spoke of the menace to old houses from modern 'artistic taste' which accounts for the replacement of gleaming white trim, white fences and gates with various crazy forms and outlandish colours. According to this author, 'the paint used by the house-builder is not intended to be a medium for artistic expression . . . white . . . is the only permissible colour.' I had previously been conscious of the lack of white in some of the best buildings in Canada. The wooden walls of St. Paul's, Halifax (1750), for instance, are painted in an unpleasant brown, as is the stone of the Anglican Cathedral, Quebec (1811). Now I began to think how I should improve these and many more recent buildings, if I were given the chance!

¹ This of course does not apply to the domestic architecture of French Canada where, at least in modern times, a charming confetti-like effect has been achieved by the use of many colours for outside walls. In any case, French Canadian architecture is governed by another set of circumstances and derives from another tradition.

² *Times Literary Supplement*, August 27, 1954.

³ 12th edition, Oxford University Press, 1953.



Interior of the Domkerk, Utrecht (1644)
 by Pieter Jansz. Saenredam (Dutch, 1597-1665)

For white, I decided, had a very strong power of suggestion. It had many associations. It evoked childhood memories of simple, fundamental things like deep snow in the country, morning sunlight, or the Sunday purity of white surplices.

Thinking of churches sent me off on another tack. At this point I began to recall the strong views of white church interiors expressed by Percy Dearmer in a fascinating book, *The Parson's Handbook*.³ One paragraph seemed important enough at the time of reading for me to mark it specially:

White distemper is one of the most valuable aids to the beauty of church interiors, as architects and other artists

well know; and the notion that the whitening of our old churches was due to Hanoverian churchwardens or to the Puritans has no foundation. The whitewash was there before — coat after coat of it is constantly found on medieval stonework; all the iconoclasts ever did was to paint over any pictures with the white that already covered the rest of the interior. The old builders would no more have left brick or stone work bare on church walls than they would have left it in houses: they plastered their interiors and whitened them. *This whitening brings out the lines of the architecture, and forms a beautiful setting for the hangings, ornaments, and paintings* — whereas brick makes the use of bright colour impossible — hence the cold, uncoloured reredoses of the present day. Altars, reredoses, and other centres of ornament should be richly coloured, but the interior itself should be made white; stencilling is only an improvement when used



St. Edward's, Clementsport, Nova Scotia (1788)



*Interior of Christ Church
Cambridge, Massachusetts (1759 — 1761)
Architect, Peter Harrison*



House at Sharon, Ontario (c. 1860)

with great reserve and by an exceptionally competent artist; it is safer to avoid it, and also to avoid the temptation to colour mouldings and ribs, which is even more disastrous. This may seem stern counsel, but it will be found that the entire whitening of walls and vaults brings out the richness of good colour and gilding elsewhere; and so evident is this when it is done that every one appreciates it. *The walls should be completely whitened, right up to the glass of the windows, and so should the tracery and arches: half the beauty is lost if the stone work round arches, etc., is left uncovered.* Distemper can easily be spoiled both by blueness on the one hand and by muddiness (the 'stone colour' so called, beloved of builders) on the other: it should be bright and pure; mellowness soon develops.

(pp. 69-70; italics mine)

This passage brought to mind various sorts of beautiful white interiors. There were those of Dutch churches with all their limpid space and 'holy' purity as painted by seventeenth-century masters like Emanuel de Witte and Saenredam, or the restored whiteness of a small Gothic church in Brussels with its contrasting but equally white Baroque tombs, or the cool light grey interior of a small Georgian building like Christ Church in Cambridge, Massachusetts, with the bare trees and snow seen through its clear glass windows. But it also recalled the horrors perpetrated in more recent years to achieve a dim religious light: those dingy walls with badly lettered texts, the cheap woodwork darkened with stain and 'grained' to imitate oak, and all the rest.

On the positive side I could, however, recall a few old buildings in which white paint had rescued a dreary interior from a hideous coffee-brown or slimy yellow fate — just as white trim had revived many a gloomy exterior. One often sees flats made out of rooms in Victorian mansions, the white of the walls enhancing their spaciousness — though one here obviously had to guard against the fashionable decorator's passion for applying the paint brush to everything in sight, from the furniture to the birdcage. The fact that white interiors bring out the colours of paintings is amply proven by the Solomon R. Guggenheim Museum in New York. The present quarters of this museum are in an old Fifth Avenue house which the director, Mr

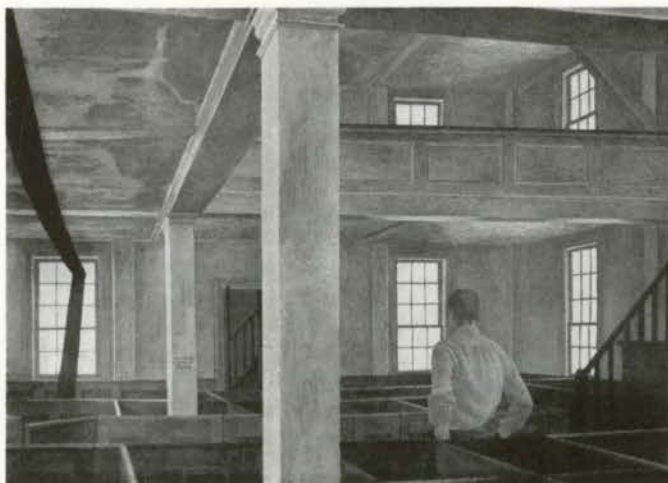
Church at Grand'Pré, Nova Scotia (1790)



Visitors are Invited to Register (1954)

by Alexander Colville

(Interior of the Church at Grand'Pré, Nova Scotia)



C N E COLLECTION

James Johnson Sweeney, has had painted a uniform white, with grey carpets throughout. All distracting detail is thus 'pulled together', not eliminated, and the pictures rightly became the chief attraction. They sing out in full force like voices in a resonant building.

That is as it should be in most buildings, I decided, but unfortunately seldom is. In short I became acutely conscious of the value of cool space and of the part which white paint could play in creating this effect. When recently a large domed Ottawa church of vintage 1910 was rebuilt after a recent fire, a delicious pool of space which white could magically have produced was once more sacrificed to an 'artistic' polychromed paint job. I determined to make my suggestions more strongly next time and to convert others to the cult of white. Fortunately one need not convert most contemporary architects, as their work well proves; but the improvement of our environment calls for the improvement of our older buildings to the best of our ability as well as the erection of new ones.

*Church (1856) near Thornhill, Ontario
Winter*



B. NAPIER SIMPSON, JR.

Summer

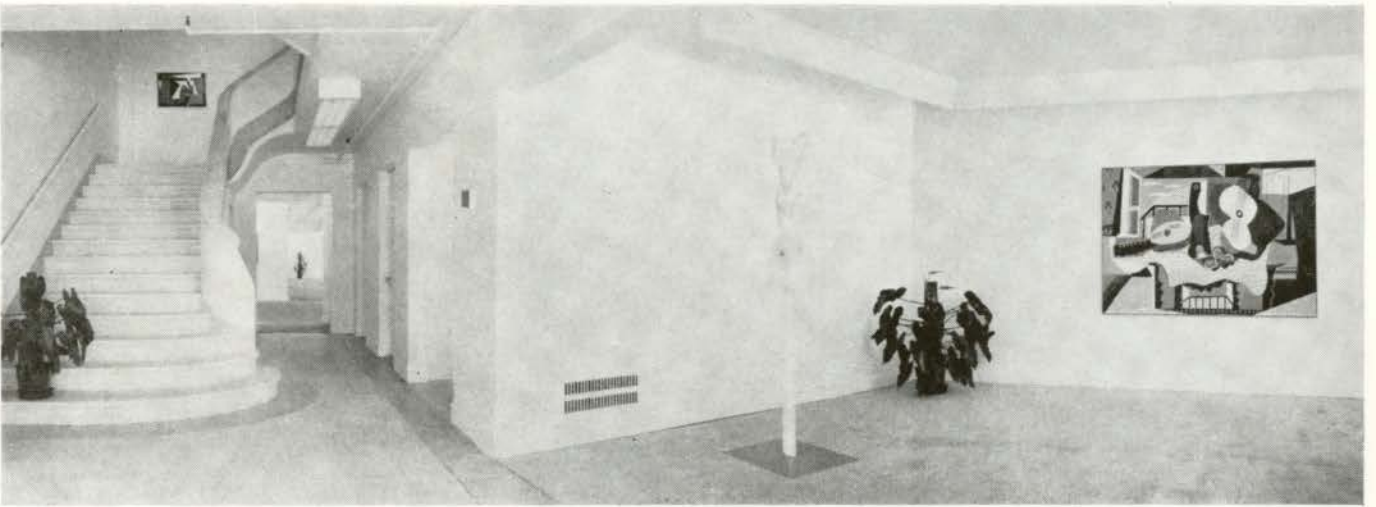


*Temple of the Children of Light (1825 — 1832)
and David Willson's Study (1829), Sharon, Ontario*



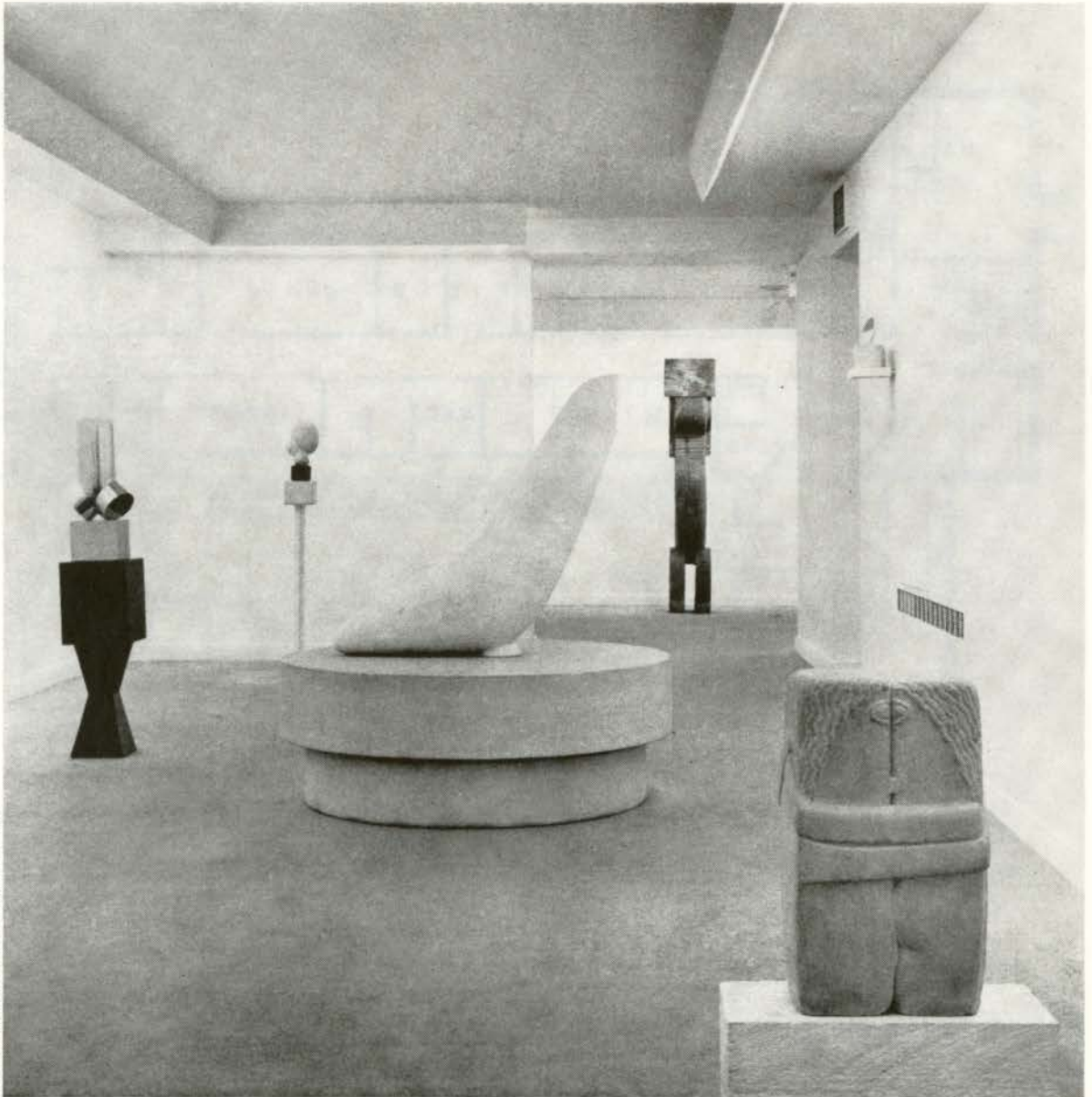
CHARLES MCFADDIN

THE SOLOMON R. GUGGENHEIM MUSEUM



Interior of the Solomon R. Guggenheim Museum showing a part of the Brancusi exhibition, 1955

THE SOLOMON R. GUGGENHEIM MUSEUM



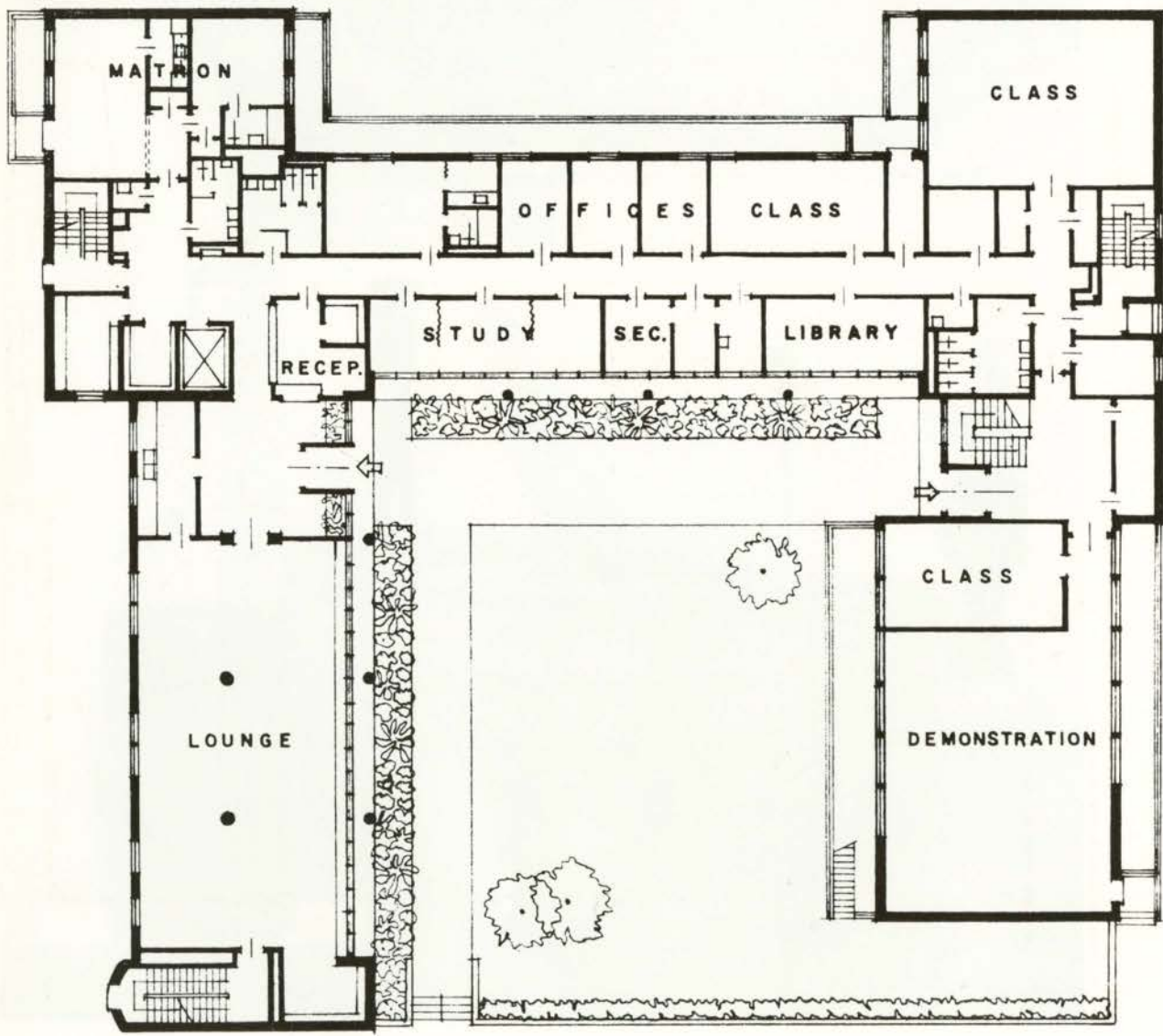


WARNER PHOTOGRAPHIC LTD.

Burton Hall
 Women's College Hospital
 Residence and School of Nursing

*Architects, Marani & Morris
 Associate Architect, J. E. Assbeton Smith*

*Structural Engineers, Wallace, Carruthers & Associates Ltd.
 Mechanical Engineers, H. H. Angus & Associates Ltd.
 General Contractors, Soules Construction Ltd.*



FIRST FLOOR PLAN

Prior to the occupation of Burton Hall, the Nurses' Residences of the Women's College Hospital were scattered in a number of aged converted private residences on Grenville Street. An appeal was launched to the general public in 1952 for funds for an addition to the Women's College Hospital and a new Nurses' Residence.

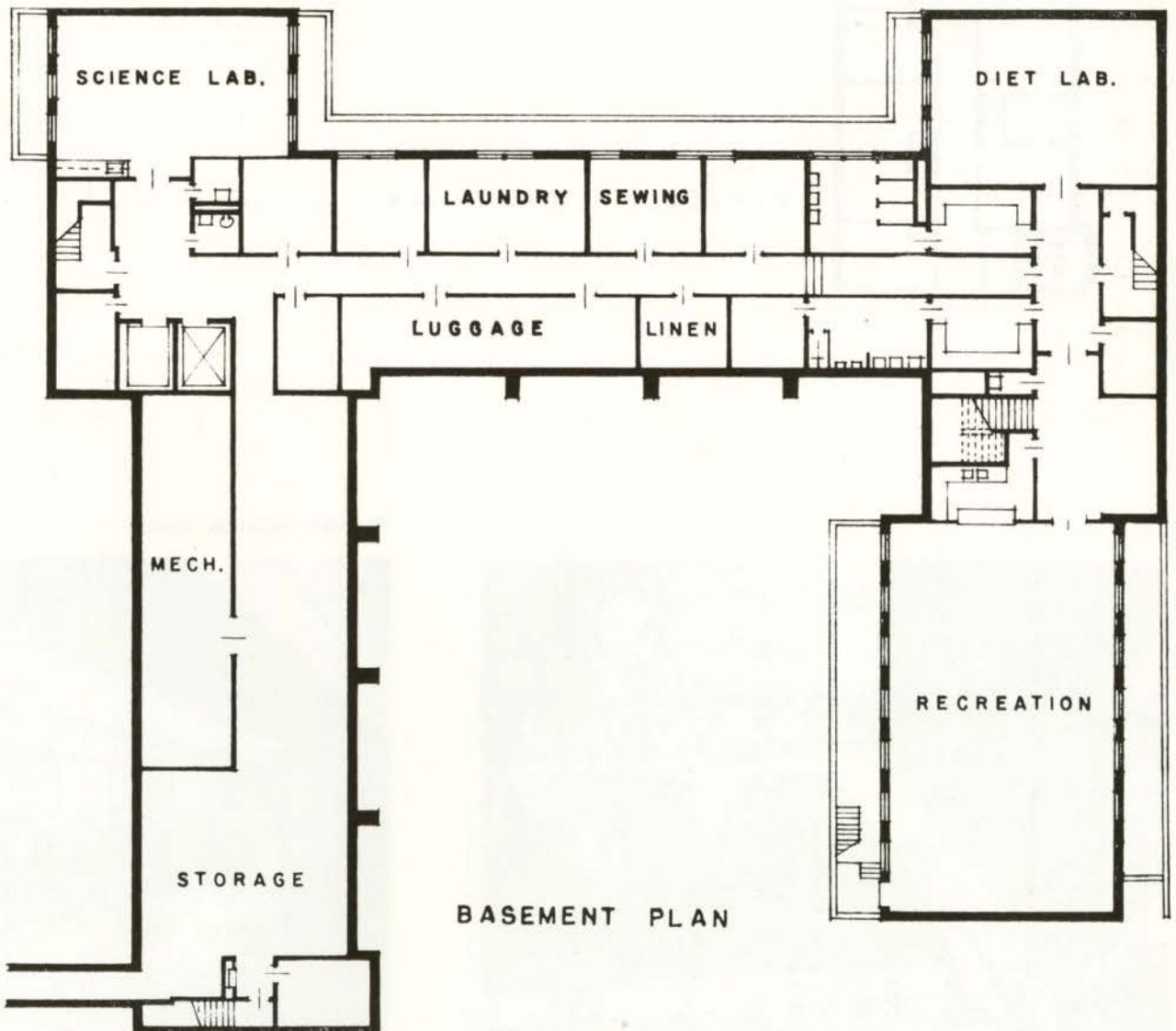
Choice of the site was restricted to property adjacent to the hospital, which would leave the residence favourably located in a position centrally related to the hospital. In view of the restrictive nature of the site, the residence was planned in the form of an 'L', the short leg of the 'L' being located as far back from the street line as possible, thus affording the maximum number of rooms to benefit from the sunshine, a view into an open garden court and also to reduce street noises to a minimum.

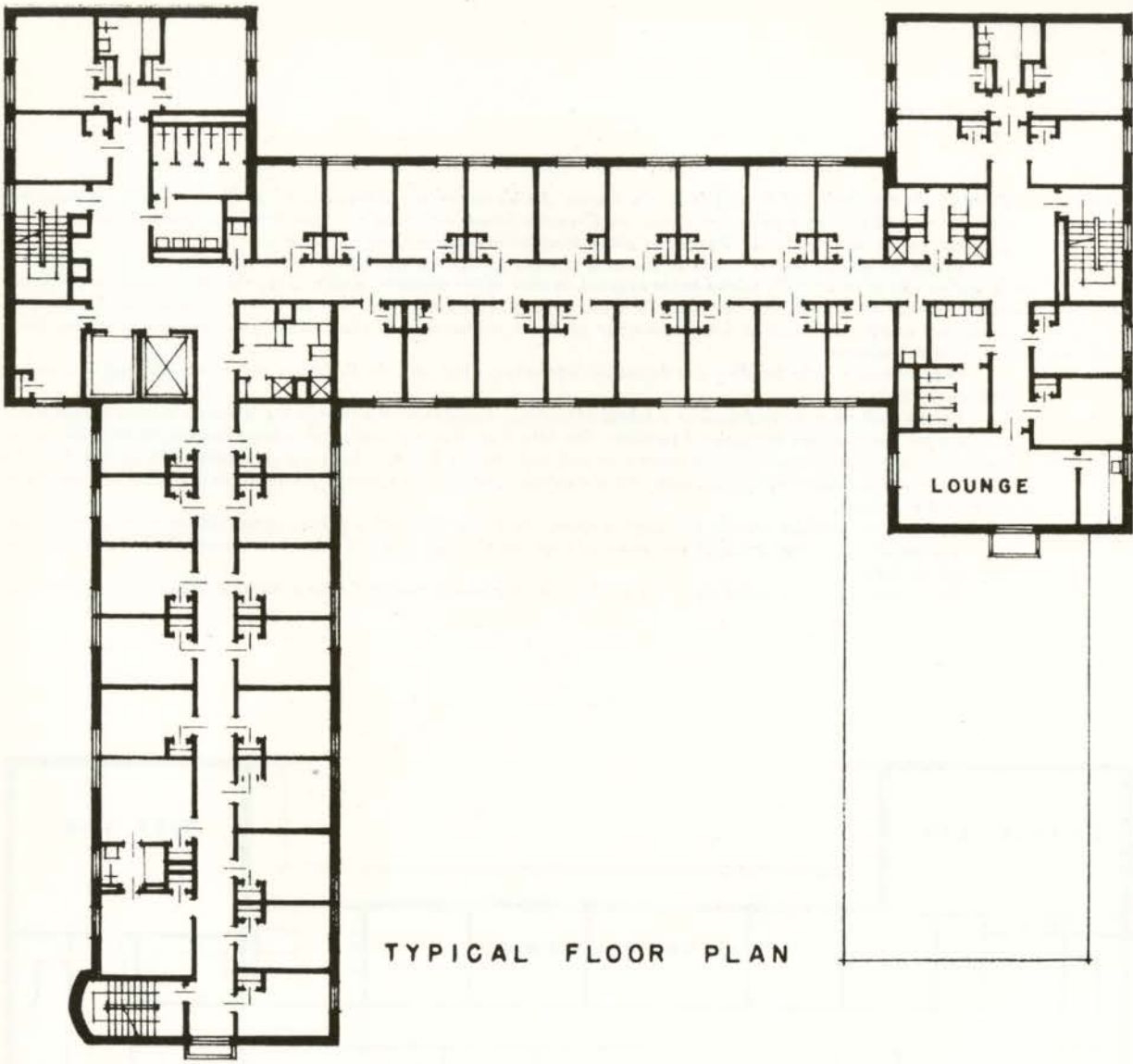
The contract for the building was begun in September, 1953 and the Residence was completed and occupied in February, 1955.

Burton Hall serves three functions, a school of nursing, a residence for nurses of the Women's College Hospital and a centre for meetings and recreational facilities. The School of Nursing consists of a large demonstration room, a diet laboratory, a science laboratory, three classrooms and study rooms. The Residence has accommodation on five floors for 210 nurses and includes three private suites for the Administrator of the Hospital, the Director of Nurses and the Superintendent of Nurses.

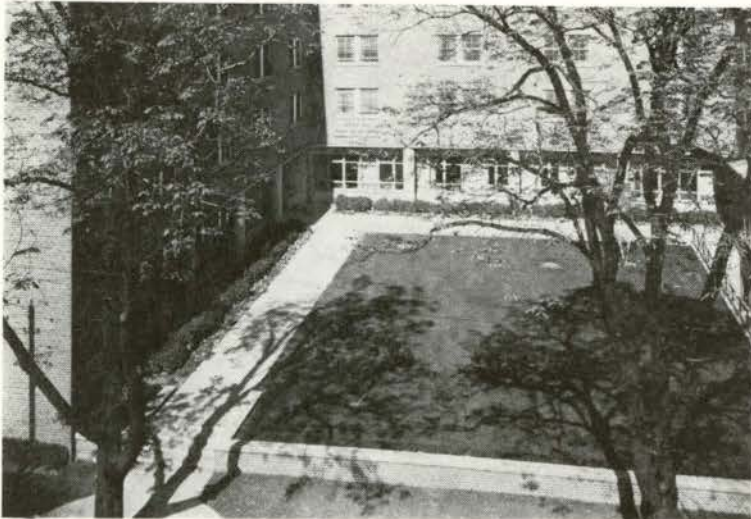
Recreational facilities include a lounge, a recreation room, a library, a private nurses' sitting room on each floor with kitchenette. A covered sun deck was included over the short leg of the 'L' and gives a commanding view over the city and the lake.

The cost per bedroom including all the teaching facilities and recreational areas as outlined above came to \$5,058.00.





The entrance court



The demonstration room



WARNER BROS.



The lounge

Typical bedroom study

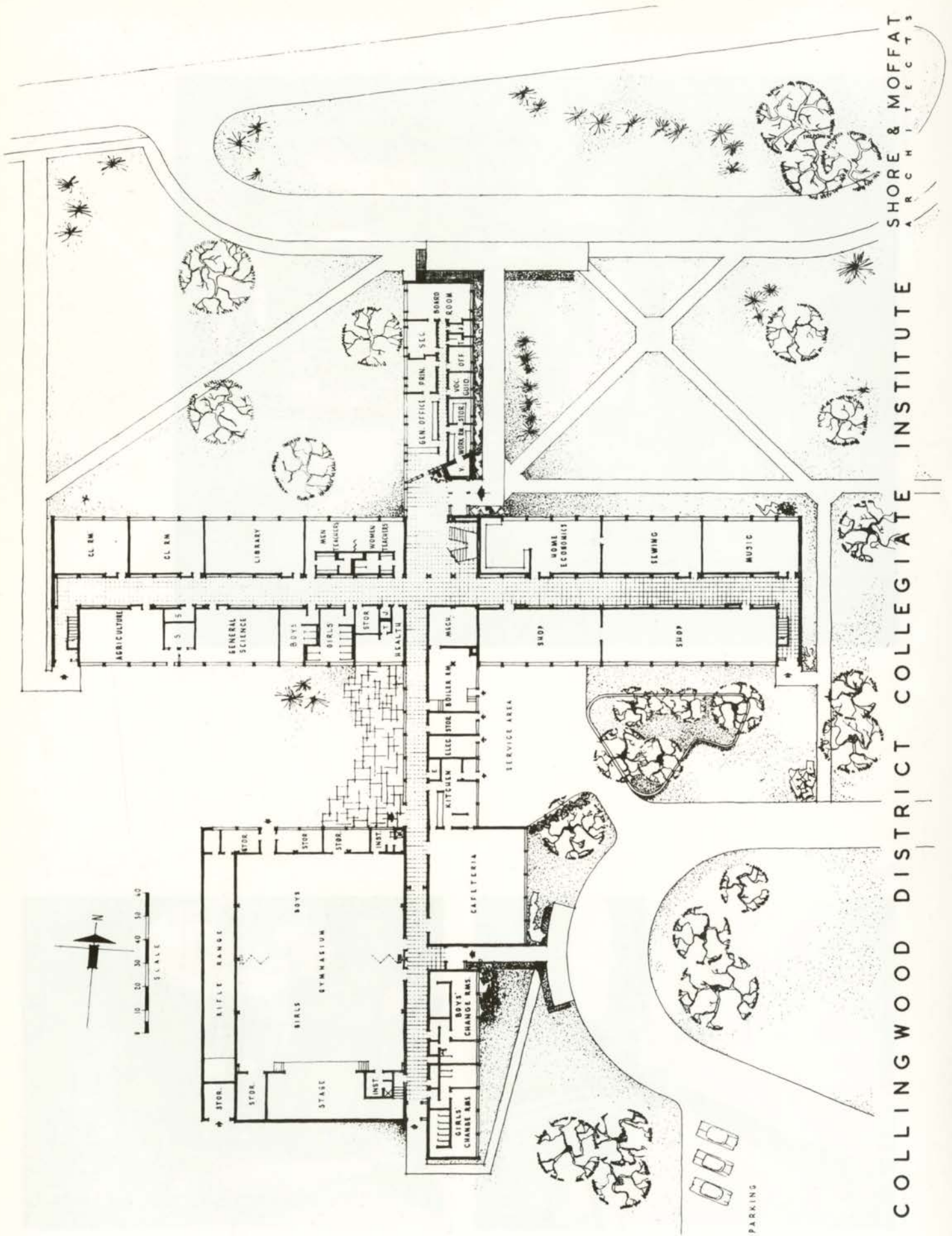


WARNER BROS.

Entrance foyer



WARNER BROS.



SHORE & MOFFAT
ARCHITECTS

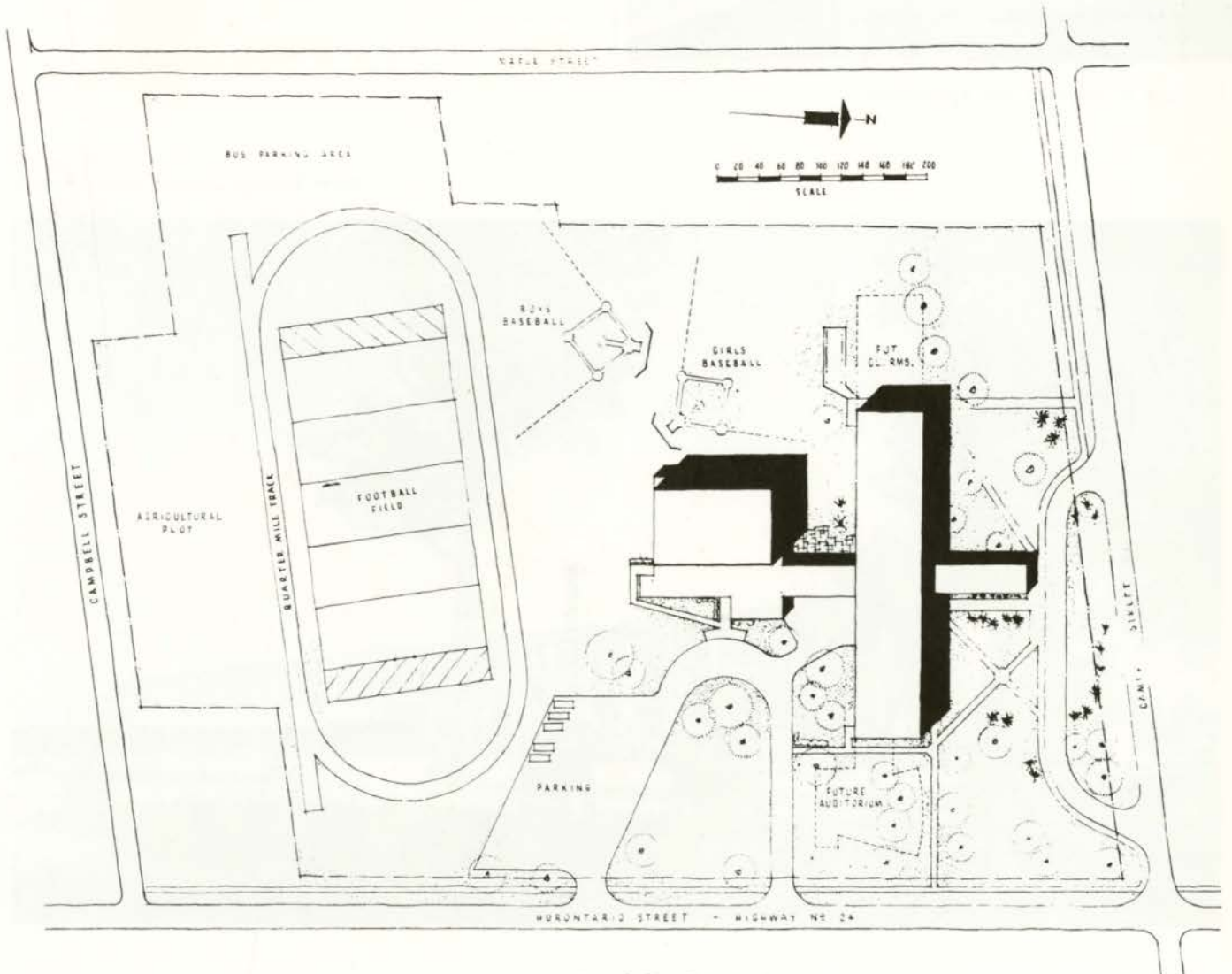
INSTITUTE

COLLINGWOOD DISTRICT COLLEGIATE

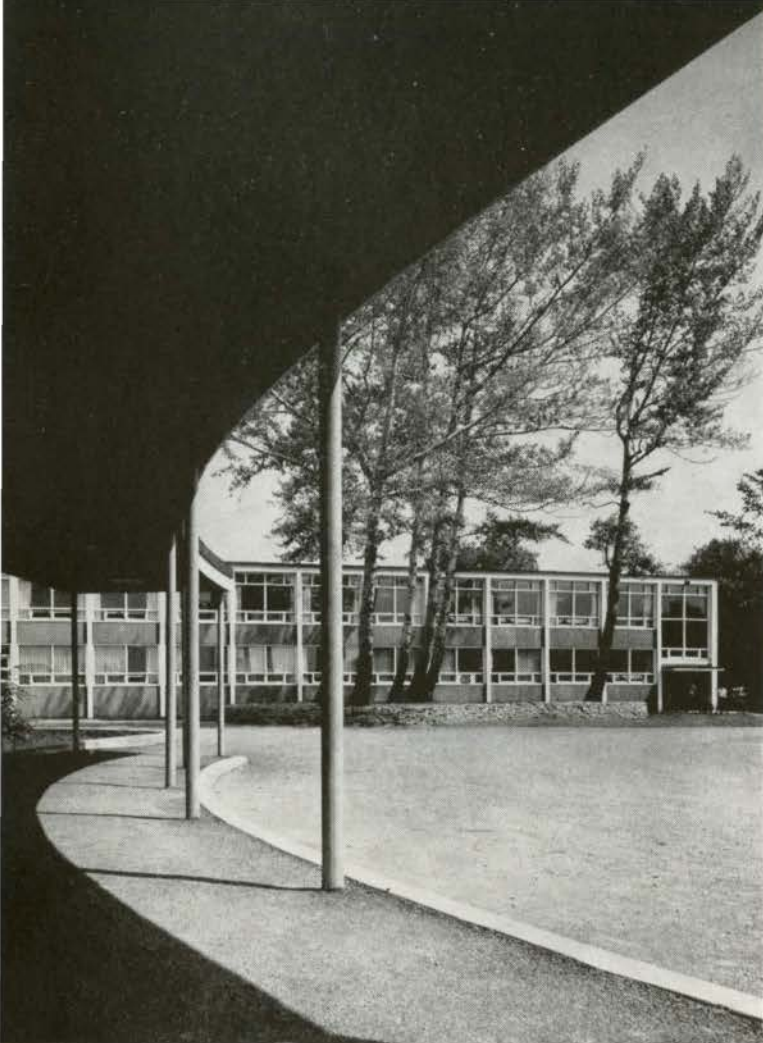
Collingwood District
 Collegiate Institute
 Ontario

Architects, Shore & Moffat

*Structural Engineer, R. C. Manning
 General Contractors, Dalton Engineering
 & Construction Co. Ltd.*



PLOT PLAN



FREDERICK CROUCH

Entrance to cafeteria and gymnasium

The school site covers an area of approximately 11 acres. Areas are provided for football, track, baseball, and agricultural plots.

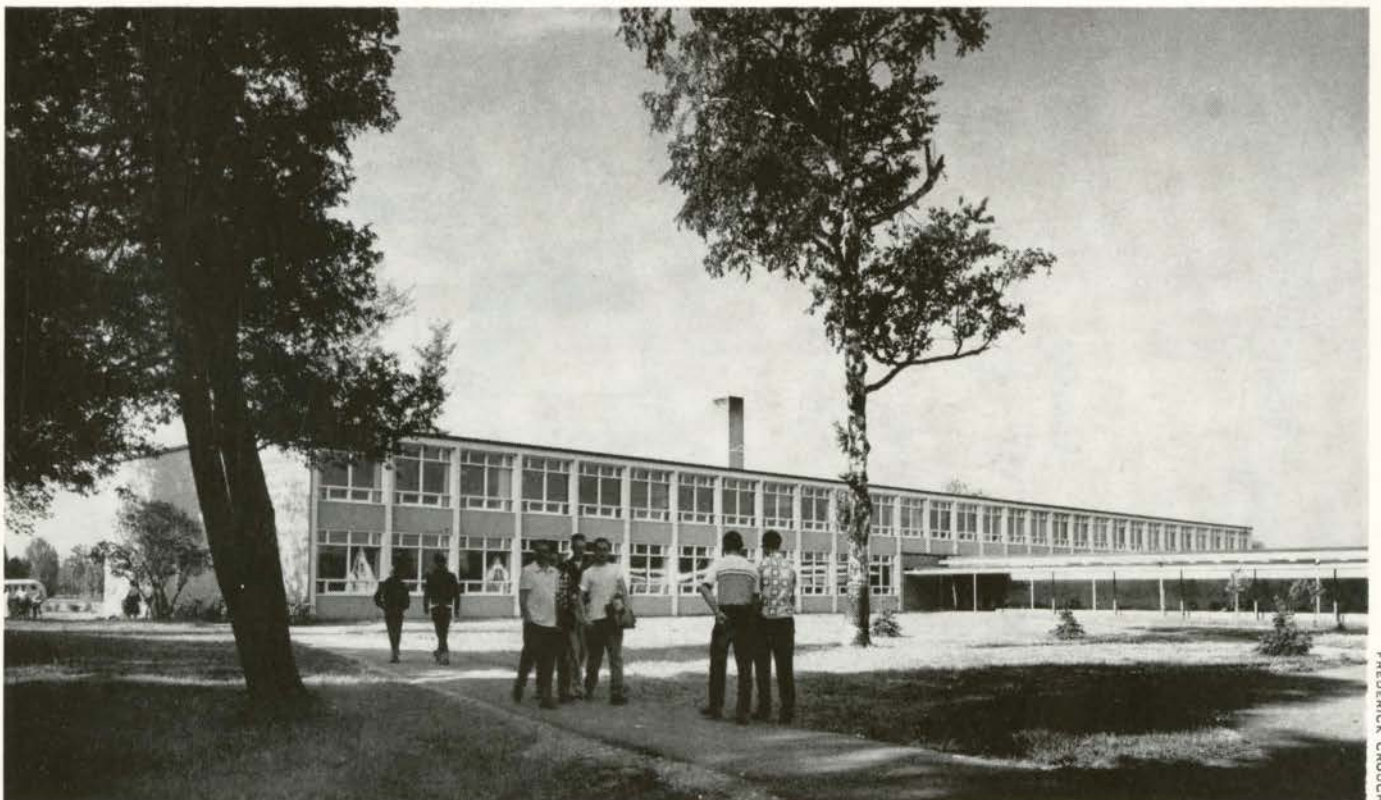
The cruciform plan of the school provides three divisions separating different functions within the building. The Administration Section is isolated from noise yet controls the main student entrance from the bus platform. The classrooms are centrally located with provision for future expansion at either end. The remaining section contains the gymnasium-auditorium, cafeteria and ancillary services which are of a somewhat higher noise level. This area can be used at night for community activities without necessitating traffic through the main academic section of the school.

The school accommodates 710 students in an area of 62,100 square feet. 45% of this is approved instructional area which does not include the rifle range.

Materials throughout were selected for ease of maintenance and reasonable initial cost. Floors in the cafeteria, corridors, wash and change rooms are terrazzo. Facing tile is used in corridors and washrooms. The gymnasium is complete with a folding door, bleachers and a well-equipped stage. The structure is mostly reinforced concrete frame with textured concrete spandrels. All windows are double glazed.

Landscaping and extensive covered walks are included in the program.

View looking towards main entrance



FREDERICK CROUCH

The Bank of Nova Scotia
Toronto, Ontario

Architects, Murray Brown & Elton

Structural Engineers, Wallace, Carruthers & Associates Ltd.

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

General Contractors, J. L. E. Price & Co. Ltd.



SCULTHORN-GILBERT A. MILNE & CO.

Elevation to Yonge Street



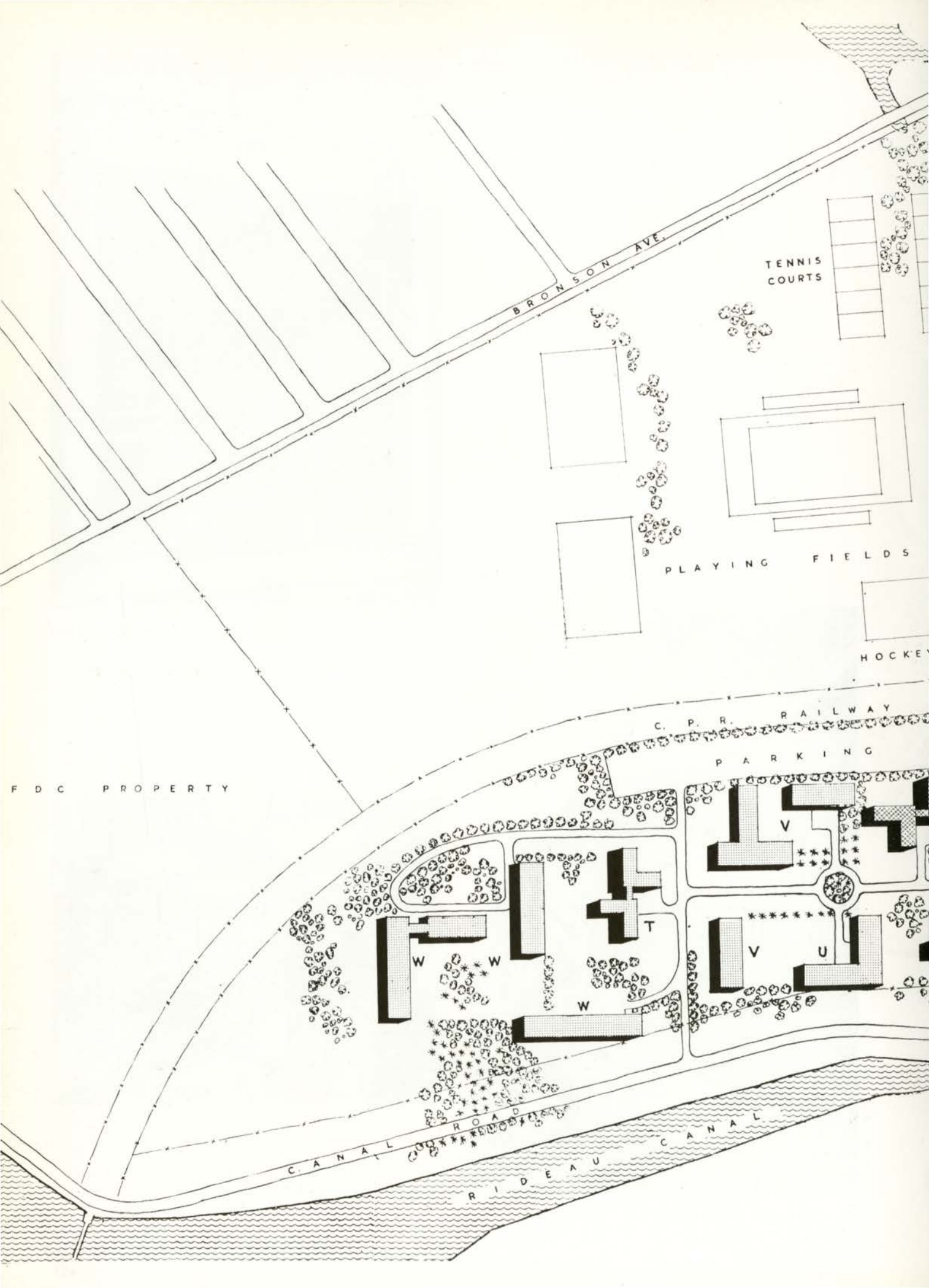
SCULTHORN-GILBERT A. MILNE & CO.

The banking room



SCULTHORN-GILBERT A. MILNE & CO.

The Safety Deposit lobby



BRONSON AVE

TENNIS COURTS

PLAYING FIELDS

HOCKEY

C. P. R. RAILWAY

PARKING

F D C PROPERTY

W

W

W

T

V

U

CANAL ROAD
CANAL
RIDEAU CANAL

MASTER PLAN FOR CARLETON COLLEGE

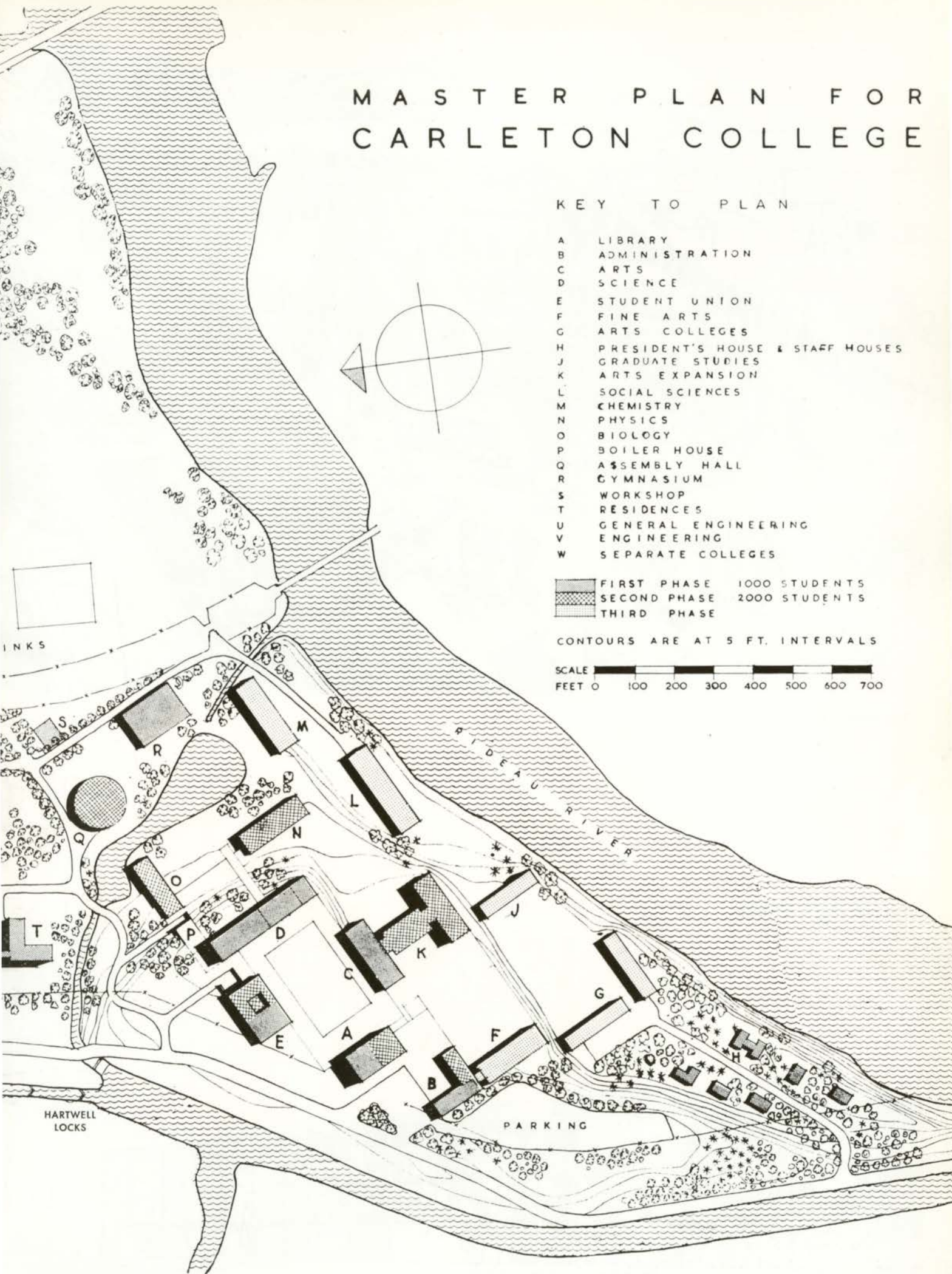
KEY TO PLAN

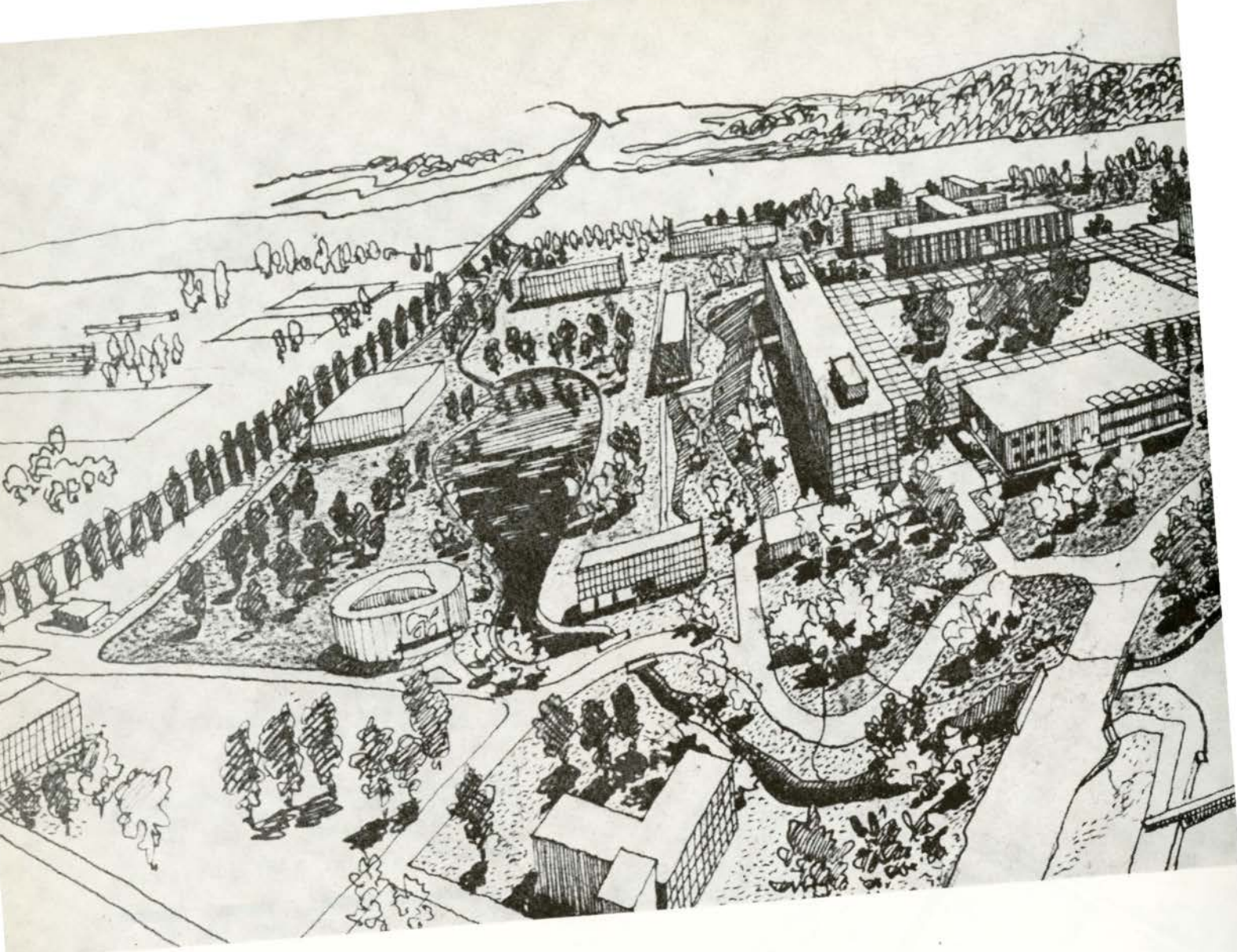
- A LIBRARY
- B ADMINISTRATION
- C ARTS
- D SCIENCE
- E STUDENT UNION
- F FINE ARTS
- G ARTS COLLEGES
- H PRESIDENT'S HOUSE & STAFF HOUSES
- J GRADUATE STUDIES
- K ARTS EXPANSION
- L SOCIAL SCIENCES
- M CHEMISTRY
- N PHYSICS
- O BIOLOGY
- P BOILER HOUSE
- Q ASSEMBLY HALL
- R GYMNASIUM
- S WORKSHOP
- T RESIDENCES
- U GENERAL ENGINEERING
- V ENGINEERING
- W SEPARATE COLLEGES

-  FIRST PHASE 1000 STUDENTS
-  SECOND PHASE 2000 STUDENTS
-  THIRD PHASE

CONTOURS ARE AT 5 FT. INTERVALS

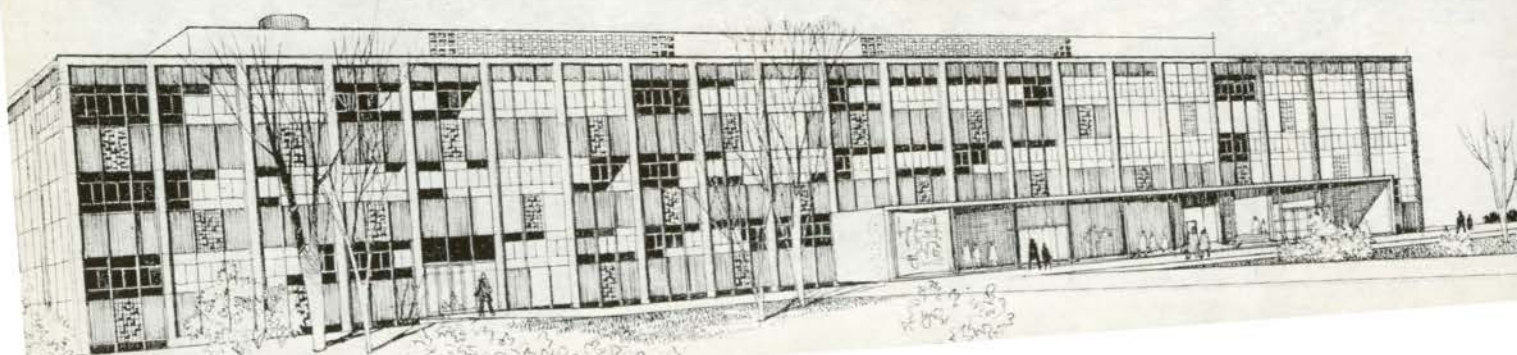
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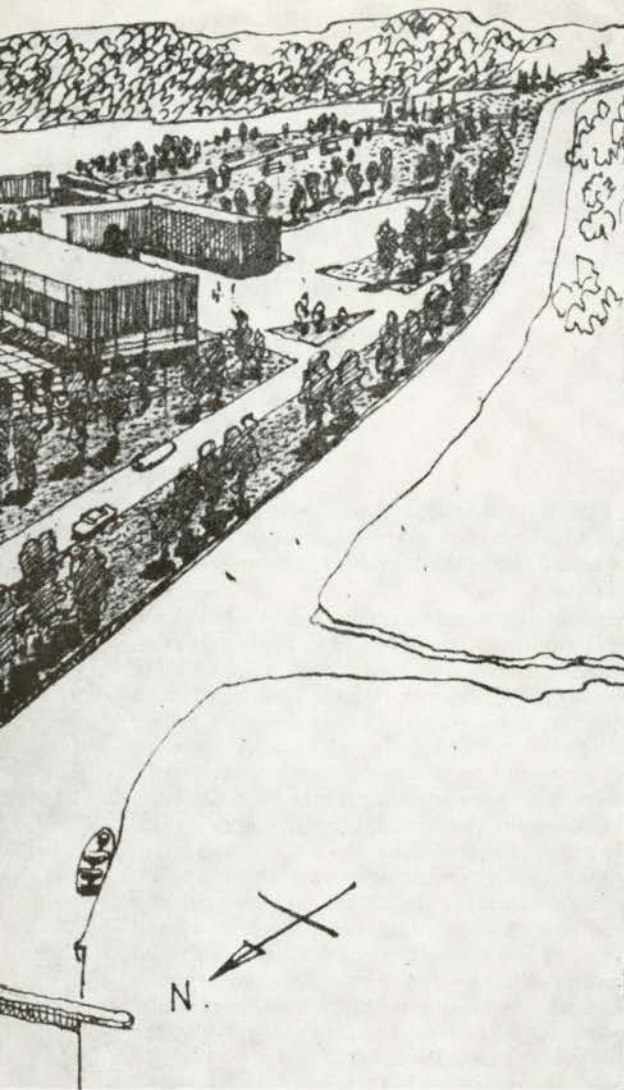
The Master Plan

The new Science Building



Carleton College, Ottawa, Ontario

*Architects, Carleton College Architectural Associates:
Watson Balharrie, Hart Massey, John Bland,
Campbell Merrett, Eric Arthur*



Carleton College was established in 1942, in rented premises, by The Ottawa Association for the Advancement of Learning. Starting with evening classes, the College expanded to include day classes in 1945 for veterans, and the creation of a faculty of Arts and Science. First Bachelors' Degrees were conferred in 1946, in the present premises which were formerly the Ottawa Ladies' College.

In 1947 the first President, H. M. Tory, died and was succeeded by Dr M. M. MacOdrum. In 1952 the Carleton College Act became the Charter of the College, and in 1953 the School of Public Administration was established. In 1955 the first graduate degree was conferred.

In 1956 Dr Claude D. Bissell, Vice-President of the University of Toronto, was appointed as Carleton's third President, succeeding Dr MacOdrum, whose sudden death occurred in 1955. Also in 1956, a major college expansion program was announced, on the College's new site on the Rideau River, with the Science and Library buildings to be completed September, 1957.

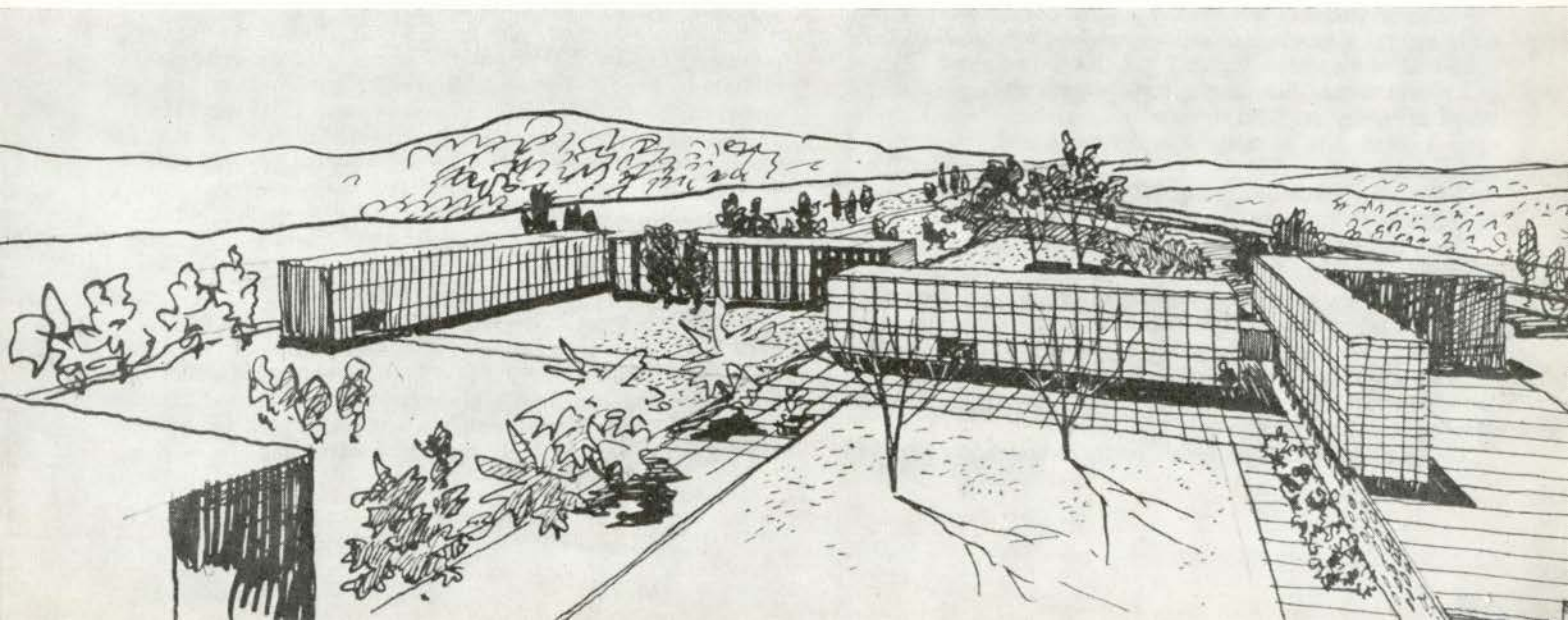
Enrollment in 1955-56 reached 500 full time students, 800 part-time degree students, 300 non-degree extension students, and an expected 280 summer students.

By 1955, the College had conferred 759 bachelors' degrees in Arts, Science, Commerce, Journalism and Public Administration; one Master of Arts degree in Public Administration, and had provided university studies for hundreds of more casual students. Its degrees are recognized by universities in Canada, the British Commonwealth, the United States, and other countries of the free world.

Today, the pressing problem is one of overcrowding (on present projections full-time enrollment may be doubled within seven years) particularly in the science department where enrollment is increasing yearly. Since further capital expenditure within the present College plant would be uneconomical and probably unjustified, the intention is to construct a new science building large enough to house all instructional departments. Second priority in construction will be given to a library building to avoid the inconvenience of a split campus or the inefficiency of moving books twice.

C. V. Hotson, Carleton College

View toward the Fine Arts Building



I Boyes Voyces

*A point of view,
A story or two,
A glance at the world situation.
It's bright and unique,
It's fourpence a week,
And gives you an hour's relaxation.*

APART FROM THE PRICE MENTIONED, I thought this was a reasonably good recipe for a Presidential Address, but later, as I got nearer the AA and slightly responsible-minded, reflection made me feel perhaps it was a little too superficial. This, after all, is a solemn occasion – by tradition a moment of Re-assessment (with a capital R), when we decide not only how we are doing but where we are going; when current problems are analyzed, hobby-horses taken out for a trot round the paddock, new signposts set up or old ones repainted. Massive questions of Architectural Education, Salary Scales, Industrialisation of Architecture emerged from their cobwebbed hiding-places and began to bump their ponderous and uneasy way about my empty, echoing mind. Sadly I noticed that for me many of them had lost the jagged edges of controversy and seemed to strike no sparks. Smooth and featureless as peppermint creams they rolled about, making an impact only hollow booms or the most inconclusive clicks, once again reminding me that I have never been – through idleness of mind, I know you will tell me – much worried by the great questions of life.

If you asked me what I think of Freedom, Democracy, Truth or Beauty, I could only say that I am in favor of them. If I were asked whether I was interested or not in modular coordination, I could only quote Giles, by reminding you that when we wanted Giles, the *Daily Express* cartoonist, to do a mural for us, he would not reply to letters, so we sent him a stamped reply postcard saying:

"I am interested in doing this mural."

"I am not interested."

and he sent back the postcard with "Yes" in reply to both questions. I am rather like Giles, and if the question is asked, "Whither architecture?" or "Whither the AA?" I can only reply, "Whither indeed?" Pressed for my opinion upon group practice, architectural symbolism or monumentality, my answer would echo that of an actress whom I had the good fortune to meet at a recent dinner. Scorning at my age such obvious conversational openings as, "Did anyone tell you how beautiful you are?" I decided to go straight to the point, and, dry-mouthed and trembling, I looked into her lovely limpid eyes and said, "What do you think of town planning?" She said, "I am looking forward to it tremendously."

From this you will see that my philosophy – if I can attach so grand a word to it – is a mixture of looking forward, with glances over the shoulder – an uneasy balance between stern decision and second (if not two-hundredth) thoughts – best summed up perhaps by the pirate twins in Sir William Nicholson's children's book, who, you may remember, left home, leaving a note upon the dressing-table, "Have gone away forever. Don't worry. Back soon."

This evasion of thought is due partly to ignorance, partly to

idleness, partly, I think, to suspicion of panaceas, because any system that claims to be complete thereby proclaims its falsity; but principally, I would like to think, is due to cowardice in the face of abstract nouns.

I am therefore proposing tonight to adopt a device once used by Evelyn Waugh, who, as a young officer in 1940, was similarly afflicted. He chose from his platoon a mild-faced youth of average intelligence called Hooper. When confronted with some such newspaper statement as, "Youth demands bolder action in the Far East," or "The nation will not compromise upon this issue," he would substitute for the words "Youth" and "nation" the name Hooper, and thus test to his satisfaction the validity of the statement concerned. I would not, of course, suggest that only one mythical character – the average architect of AA – would properly represent the vast range of talent and ability to be found within our profession. So I have decided to assemble a small unit, or should I say component – I cannot remember which – of five characters, each of whom I shall briefly and separately discuss – not, please note, in any particular order – and let you imagine what their answers would be to the great questions of our time. I am not going to give the answers; I am only going to describe the people.

We will start with the rather sad but frequently encountered character, the Aging Revolutionary. Boyes Voyces – "B.V." to his disciples – is now a widower in his sixties. Between the wars he was an acknowledged leader in this country of the modern movement, and still indeed lives in one of its most celebrated monuments – a three-story glass cylinder with a tin chimney stack, perched on the outskirts of a Sussex village. The battle, with the local authorities, with amenity societies, and with reactionary objectors of all kinds, to get this three-dimensional statement of a faith erected was a long, bloody and expensive one, and only won by B.V. agreeing – after a sleepless soul-searching night – to paint the metalwork grey instead of white. He had, of course, his loyal allies – staunchest of them all the architectural press (small a, small p), who rallied to his side with skilfully selected photographs proving that cylinders were a structural form traditional to this country and particularly to Sussex – and when it was all over the *Review* published a special issue on the house with a twelve-page critique by David Wintercote (you will meet him later) reproduced in his own manuscript, corrections and all. It was in fact an exciting and ably designed building – like most of B.V.'s work, for he possessed a genuine and original creative mind. This was, alas, to become sapped and eaten away by a too sudden and too short-lived adulation, which engulfed him for a few years in its warm and heady torrent before depositing him forlornly on a sandbank where, respected, weatherbeaten, but rather out of the swim, he still remains.

B.V. loved – indeed, still loves – architecture, and his enthusiasms have led him to support many causes, some admirable, some more questionable. He is still an indefatigable signer of manifestos and contributor of forewords to new magazines, and no lecture platform is complete without his pink and rather old-womanish face with its aureole of silver hair. In 1934 a

Swiss firm published a small monograph on his life and work in which his aphorisms, printed without caps and one to a page, were faced by a photograph of or detail from one of his buildings — a tap perhaps, or the shadow of a leafless branch thrown upon a rendered wall. This had sold nearly one thousand copies before becoming remaindered. Although he builds little today, he leads an active life on committees and study groups. He lectures and writes and regularly attends international conferences in Mexico City or Tel Aviv, where he and his old fellow-warriors mull over the old battles; courteously, if absentmindedly, finger each other's medals, and let the genuine affection of their disciples lap comfortingly round their ankles.

In 1945 he tried to stage a comeback. He began to wear his tie through a ring, bought a Donegal tweed cloak and carried a stick. This attire, which made him look what A.P. calls every inch the unsuccessful literary man, got him a couple of mentions in *The Londoner's Diary* but little else, and he wisely dropped

it. Advancing age had softened his heart as well as hardening his arteries, and he no longer felt compelled to point out to others the errors of their ways. Let them go to Heaven or Hell their own way, he now thought, and who knows but that may be the same destination.

Do not let us, then, pity B.V. He has served us well. He is no charlatan and realizes quite well the risks of pontification and posturing which face those who cling too long to past successes, or who try to make an exclusive and rigid academy of what is and must be something developmental and open to all. Let us leave him, then, in his wedge-shaped living-room, seated on his self-designed sofa of leopard-skin, foam rubber and dressed granite, leafing through the minutes of some praiseworthy society of which he is hon. vice-president — waiting confidently for the swing in the pendulum of taste which will quite rightly bring him and his work back into less excitable but more permanently secure recognition.

II Miles Adrift

ONE OF THOSE WHO CONSIDERS B.V. a well-meaning old back-number is Miles Adrift — a young bachelor three years out of architectural school. "Every French schoolboy," Nancy Mitford tells us, "has by the age of fifteen acquired three things — a moustache, a mistress and a hoop." Of these three essential ingredients of what Alan Pryce Jones would call *The Good Life*, Adrift has only achieved the first, and the lack of the other two — mistress and hoop (or relaxed sex life and capacity for simple fun) — is perhaps the cause of much of his troubles. He is a not unattractive figure — tall, thin, lanky, pallid, deep-set eyes, and a quick, almost desperate way of talking. His hair, which used to tumble over his forehead to the despair of his parents, is now crew-cut, and he has recently replaced his horn-rims by steel-rimmed octagonal-shaped glasses. He dresses with very carefully studied lack of elegance, wrinkled socks, suede shoes with soles as thick as railway sandwiches, pullovers (in the creases of which you can usually see cigarette ash and pencil parings), and he never wears a hat, except occasionally a very small narrow corduroy cap. He lives in a Highgate basement which he has transformed into a fair representation of a disused TV studio — acoustic-tiled ceiling, grey rubber floor, white wallboard walls, the whole lit by far too many small arc lamps on spidery black tripods. A home-built low square table, a Steinbergian wickerwork chair, a divan, a South Bank chair, complete the furnishings. The walls are bare of pictures, partly because he has no money to buy them, but principally, I am afraid, because a picture by a live artist is a committal of personal taste which he is reluctant yet to make — but over the gas fire, asymmetrically placed, are a blown-up Leonardo da Vinci drawing (pinched from an old BIF stand) and what looks like a crushed bicycle saddle but is in fact an early maquette by his sculptor friend, Ted Footman. The room, with its owner-designer perched like a black raven on a stepladder in one corner, has been photographed by *House and Garden* and is quite indistinguishable from the rooms of all his close friends.

Miles Adrift had a successful school career. Impatient, impulsive, burning always with enthusiasm, he was a splendid if at times intolerably tiresome gadfly in the studio — though admittedly always more self-confident and articulate in argument than upon the drawing-board, where he floundered in alternate moods of miserable indecision and relentless pursuit of the preconceived. As a designer he was a rationalist — a lover of precision, of the module, of the scientific approach. As a child he was a great reader of *Popular Mechanics* — and who, as my beloved Rosalind Russell used to say, ever heard of a really popular mechanic! (I also remember the famous story of the

science master taking the English literature class rather nervously. He told them to open up their Shakespeares, to read and not let him hear a word from them until the thing was over. Sooner or later one of the little miseries raised his hand and said, "Please sir, it says, 'The quality of mercy is not strained.' Does that mean it has not got to be put through a thing or that it must not be pulled out?" The science master said, "Look, it says 'The quality of mercy is not strained'; you don't have to do anything about it at all." And this was never forgotten by Miles Adrift.) Aesthetically perhaps his outlook was over-dominated by the rectangle and the cube. Psychologists might say that he worshipped the cube because it has an end, it is an invitation to the known, it is a symbol of finality. But whatever the reason, it meant that this judgment of contemporary work was blinkered. Is it, he would obviously say to himself, in the mood, or is it not? If it is, then good or bad it's O.K., and we can all go fishing — if only for compliments from our colleagues. He had not so much hitched as welded his wagon to a particular design approach — even, alas, to a particular cher-maitre, the well-known man of iron whim. All school programmes were viewed with suspicion and combed for irredentism before being accepted, but his exasperated instructors comforted themselves with the warmth of his enthusiasms and noted that even in the most coldly analyzed and presented scheme there was always a place — usually labelled "store" — where the artist had got the better of the logician, and the final decision had been one from the heart and eye and not from the mind. This think they worked hard to keep open. His thesis on Boiler House Development in Central Europe had been highly praised by an examiner who had frankly been a little out of his depth at the time and been hypnotized by the exquisite tracery of the illustrations. These looked like the sort of drawings you see in engineers' magazines in hotel lounges — not surprisingly, as they had of course been traced from them. Since leaving school, Adrift had worked for a time in the town-planning department of a Midland city. Here he had spent a lot of time drafting rather bossy letters to well-meaning hoarding owners intending to make gardens in front of their advertisements, pointing out how unsuitable rubble walling was as part of the urban scene. Luckily the hoarding owners were far too anxious to oblige to observe that the same rubble walling was an apparently essential ingredient of all projected buildings for the redeveloped shopping center on Adrift's drawing-board. Lately he had changed his job and was now in the Housing Section of a North London local authority, where he was generally regarded as an able and

enthusiastic assistant, admittedly lacking in compassion, and with a bee in his bonnet about linear planning and point flats, but otherwise a useful member of the office, no more to be blamed for his complete inability to design a font or a wrought-iron gate than you could blame a more romantically-minded

colleague for being at a loss when faced with a box of Meccano and told to make a school of it. "There's nothing wrong about that lad," his boss would say, "that a wife and two kids won't eventually cure."

III Frank Spoke

NEVERTHELESS MILES ADRIFF'S TENACITY OF PURPOSE, his gruesome self-confidence and coldly analytical eye would have been unsympathetic to our next character — Frank Spoke — had they ever met. Frank is fortyish, tweeded, healthy and moustached — a half-can-old-boy type, with a small but very prosperous practice in a large provincial city, a placid, equally-tweeded wife and a family of grey-flannel-shorted little boys. He lives in a four-bedroom house which he designed and built for himself in 1937 — brown brick, pantile roof, cream painted horizontal-bar metal windows, Troughton and Young light fittings, light oak furniture from Bowman, and a steel sink. A few Medici prints of French impressionists hang on the wood-float-finished plastered walls next to his own enlarged holiday photographs, labelled "Sunlight and Shade at Toulon," in their passepartout frames. The garden has grown up a bit now — Frank is a keen rose grower — and the house looks less self-conscious than when it was illustrated in the 1938 edition of "Houses for Moderate Means."

He is a cheerful un-neurotic busy man who had rather enjoyed much of the war in the RAF; he regularly attends the RIBA conferences and sees no reason to apologize for owning a television set. He is probably more relieved than otherwise that his buildings — which are undistinguished but numerous — are not carefully pulled apart by the fashionable pundits of taste. He takes his jobs responsibly but without nerves. A laundry extension or a pulpit, the restoration of a Tudor almshouse, or the building of a new cooperative branch store, are problems which he tackles with equal speed, care and equal lack of sensibility. However he does the best with what he's got, and if pressed to self-revelation would probably admit that he considered himself more representative of his profession than some of his colleagues in tonight's imaginary group.

He is certainly in all probability a better citizen — he not only regularly attends his local architecture chapter, of which he is now treasurer — but he and his wife give cheerful and disinterested support to every form of local activity, from Women's Institute and Rotary Club to Civil Defense and the Choral Society. Although as a student he had his Left Wing

enthusiasms — he carried an "Arms for Spain" banner in a local demonstration and voted for Labour after the War — he is now politically more cautious.

A member of the middle class, he was brought up in a time when middle-class ideas were on the defensive. Imperialism abroad, war guilt, the legacy of nineteenth-century money-grubbing in our industrial cities — all, it seemed, middle-class crimes in origin, in his view — weighed heavily upon him. He had believed in the early 'twenties that all colonels were blood-thirsty half-wits, all politicians power-drunk hypocrites, all managing directors ruthless philistines. He had now almost unconsciously come to believe that the middle classes were nothing to be ashamed of, that they contained, as an economist has recently remarked, a valuable reservoir of combined idealism and common sense, that they acted — if you prefer to change the metaphor — as an antifouling composition upon the nation's structure, protecting it from single-interest government, over-superficial thinking; furthermore, that the middle classes, despite their virtual elimination in many countries abroad and their often uncertain fate here, were still, or some of them, financially or at any rate personally able to back their private fancy and thus provide a very valuable antidote to the possible tyranny of official or mass opinion; and that, so far as art was concerned, if they were never in the van of advanced opinion, they were still the main patrons and guardians of Art.

These beliefs, more subconsciously felt than ever expressed, luckily stopped short of complacency, but made Frank impatient of experimentalism in art and distrustful of what he would call the publicity-seeking introspection of the long-haired arty boys. Nevertheless, he had been secretly very pleased to find his pipe-smoking photograph in a recent issue of an *A.J.*, above a potted biography ("likes Guinness and fast cars and dislikes garlic and Bartok"), and he had ordered several extra copies to leave casually around his office and his home. Frank Spoke is, as you see, an indifferent artist, but a happy man and a good citizen — a piece of reliable and good-natured ballast in our company.

IV Redyer Graffis

MORE VOLATILE, and certainly more of an artist, is our next victim, Redyer Graffis, who, after twelve years' desperate slogging as an underpaid assistant in both public and private offices and by "ghosting" work in the evenings, had recently launched himself, at the age of thirty-five, into a miniature private practice on the strength of winning a furniture design competition. Blessed with a talent for slick draftsmanship and a sharp nose for fashion, Graffis has advanced to early success upon the stepping-stones of exhibition stands, shop conversions, unit bookcases — glittering and unexceptional exercises in the cur-

rent mode — that is to say that everything is built of black, rectangular brass-tipped hairpins, planes are never allowed to touch, and there are far too many light fittings.

Well-dressed, charming, popular, never without his beautiful self-designed briefcase, Graffis is as smooth and insubstantial as his work, and is probably doomed to success. He is married to an ex-art-school colleague from the Northern city where they were both born, and they have a five-year-old daughter called Amanda, who is always dressed as a miniature version of her mother — black ballet pants, white duffle coat, pony-tail

coiffure, gold gipsy earrings, and all. This — a harmless vanity of Mrs Graffis — always arouses a gratifying chorus of “ohs” and “ahs” from fellow shoppers in the Gloucester Road, off which they live in the top floor of a vast stuccoed mansion.

If you manage to reach this eyrie, past floor after floor — there is no lift — of apple-green kitchenettes wedged on to landings, you will enter a typical Graffis interior — as smart, glossy, restless, over-colored as a magazine. The plaster has been carefully and laboriously hacked off one fireplace wall to provide a rough-textured surface, heavily whitewashed, upon which hangs a straw dolly from Finching-field, an African spear and a luster plate. The other walls are painted in different bright primary colors — but, like Miles Adrift, no pictures except two not very good drawings of trains by Amanda. Taste changes fast in Graffis's world, and it is dangerous to go nap on something so relentlessly revealing of personal opinion as a picture. A Klint shade, hairy with dust, hangs from the ceiling above the bottle-green felted floor, upon which are ranked the unit bookcases with their cargo of sea-washed stones, impaled butterflies, chipped Victorian bric-a-brac. The dining-table, suspended upon turnbuckled wires from a porcelain boomerang, is a great joy to Amanda. Magazines, which are Graffis's staple literary diet, are piled everywhere, those carrying photographs of his jobs arranged at the top. Upon one wall is a map of London studded with little red, white and yellow pins; some are his jobs, others the homes of his girl friends.

The family is completed by a daily — who determinedly lives

up to her reputation of being a lovable old character — and an intolerable Siamese cat called, oh dear, Twinset, and a 1928 Alvis coupé that lives in the street. (Graffis used, of course, to drive an old London taxi, but found this getting a little too common nowadays, and he got rid of it to an art student who painted it oh so amusingly and drives it in a deer-stalker and smoking a Sherlock Holmes pipe.)

It is impossible to record Graffis' views upon architecture and design, for they change as rapidly as fashion itself, and are therefore written upon water. It would be wrong, however, to dismiss or despise him or to regard his work as no more important than that of a milliner or a pastry cook. None of us is immune from fashion, for we are all prisoners of the times we live in, and in architecture, which is basically an intuitive art, although based upon knowledge, only part of which is intuitively acquired, fashion is a very important ingredient. Graffis, sharp-eyed, feminine in his sensitivity to significant trend, is one of the first links in the chain of development which starts with rebellion or originality in the mind of a great artist, is gradually developed and dispersed until it becomes generally accepted, and eventually hardens into a self-stultifying style which again demands rebellion and restarts the cycle once again. Graffis, you see, is no explorer of the frontiers, he is no lonely experimenter; no more, it is true, than an interpreter, but he can be trusted not to translate too falsely what he hears, and most of the profession perhaps takes an occasional surreptitious sidelong glance at him to see what's up these days.

V David Wintercote

WE NOW COME to the last of our absurd but, I hope, lovable quintet — David Wintercote, essayist, author, lecturer, poet and critic, now in his early fifties. He was trained as an architect but early in his twenties forsook the T-square for his typewriter. For a few years he was librarian and part-time instructor in a school of architecture, and took the opportunity to write and get published a group of essays on architectural subjects which were sufficiently well received to launch him upon a lifetime of writing and lecturing.

At twenty-seven he married his assistant librarian, a pleasant, earnest young woman with a taste for sandals and fringes, and his daughter is now in the third year at the AA, but — equally serious-minded as her mother — she is not in the audience tonight; she knew what to expect. He spent the war working to the point of a breakdown in the Ministry of Transport, and has now long ceased to apologize for not having been either in uniform or in Cairo. A prolific, readable, genuinely informed writer, his influence — of which he is not unaware — upon contemporary British architectural thought has been prodigious, far more powerful, of course, than the erected work of most equally well-known architects.

After a short period of lecturing free — or for a nominal sum — since it took a long time for his genuine modesty not to be flattered by being invited, if only to address an art society in a small market town — (audience of twenty-three in a dark gymnasium, a chairman with no sense of humor and a secretary with far too much, and the usual crank asking questions) — he now charged £10 10s. in London and £20 outside, and still they clamored for him, even though in late years he had begun a little to repeat himself. His success as a critic is due to the fact that, although he is well spiked with prejudices, he is not the prisoner of any school of thought and he is also well read.

The fact that he has actually read a few books gives him a great advantage over the rest of our profession, most of whom say they have no time to read — meaning they would rather do something else with the time they have — and he is in great demand by the RIBA as chairman and proposer of votes of

thanks on occasions when scholarly — or at least suspiciously literate — visitors are expected in Portland Place.

He lives in Buckinghamshire, in a small, rather shabbily furnished mill-house, converted by B.V. in 1936, packed with books. His pictures — for which he carefully saved up as a young man — are early and small — that is £10 size — examples of the early abstractionists, at which he has frankly long ceased to look.

Do not think, however, that because David Wintercote has no struggles with licenses and shortages, with difficult clients and impossible programmes, that his life is much easier than that of all other architects. His battles with editors and going-to-press dates are just as frustrating, the pains of creation on the page are just as piercing as those on the drawing-board. He takes as much trouble with the phrasing of a sentence as you or I do, I hope, with the full-sizing of a windowsill.

But these are, I think, minor troubles compared with the specters that really hang above his head. First of these is the knowledge that much of what he does, however well he does it, is ephemeral and valueless. He had not forgotten the stern warning of Palinurus, “. . . the true function of a writer is to produce a masterpiece. No other task is of any consequence. Obvious though this should be, how few artists will admit it or, having made the admission, will be prepared to lay aside the piece of iridescent mediocrity on which they have embarked.” All exercises into journalism, into broadcasting and, if I may say so, Presidential Addresses, are doomed to disappointment. “To put of our best into these forms is folly, since thereby we condemn good ideas as well as bad to oblivion. It is in the nature of such work not to last, so it should never be undertaken, and writers engrossed in any activity which is not their attempt at a masterpiece are self-flattering dupes.” These wise remarks are etched as deeply on his mind as the monthly warning of his bank manager, and inevitably the masterpiece is postponed.

Second of his guardian specters is the conflict of loyalties which every critic who is not a hack must daily face. “If,” said

E. M. Forster once, "I am faced with the choice of whether to betray my country or my friend, I hope I should have the guts to betray my country." This conflict of loyalties is not confined to persons — it is met with in ideas, for David Wintercote has always been from inner conviction a warm supporter of the modern movement. This has involved him sometimes in the minor dishonesty of praising an individual building far beyond its dessert in order to avoid helping unduly what he believes to be the voice of unreasoning opposition. Pressed in private he might admit that he thinks the Royal Festival Hall is externally graceless to the point of brutality, that the South Bank was incoherent, facile and derivative, that nothing can save Coventry's Cathedral from vulgarity so long as the zig-zag plan shape is retained, that the new London Airport Terminal building is visually two steps to the rear march. Yet, such is his influence, to say so in public — and thus retain his integrity as a critic — would be, in his opinion, an attempt to salve his conscience at the expense of what he considers to be more important issues.

Too late in life David Wintercote has discovered that it is almost impossible to be a critic of art if ever you allow yourself to know — much less to be friendly with — artists. Too late he has discovered that some of the nicest people he has ever met are those whose work he knows to be second-rate or worse. To discuss such work in public is a private embarrassment; to ignore it, equally insulting to its author. He knows now how easy it can be to knock the heart out of a young artist by a waspish word, and how even the thickest-skinned hack can brood over and suffer from a verdict which is less than fair.

I was talking over this problem in Canada to an architect, and he said, "Oh, you must be more relaxed about this. When people say my buildings stink, I don't fret. When I meet them at a party, I just go up to them and I say two things. I remember the man has a wife and two kids. I go up and say two things, "Drop dead!"

David Wintercote's main professional relaxation is a perverse little game that he has invented and developed himself — a form of personality skittles, in which some harmless but talented character — preferably dead — is dug out from obscurity, illuminated for a short time in glittering publicity, and then obliterated as suddenly as he appeared. The technique is very simple. When pursuing more serious researches in libraries or among old magazines, his eye perhaps lights upon an architect who had done some rather outlandish work, say about 1900. The victim, once marked down, his name would be dropped very casually, as an aside, in one of the more informal lectures, or perhaps in an after-dinner speech at the Architecture Club. A couple more mentions of this kind and Mr X was ripe as a subject for a short paper, to be read, not at the RIBA, which is rather too obvious, but perhaps at the Society of Antiquaries, or submitted as an article to some rather improbable magazine, such as the *Railway Magazine*. By now the sharper-nosed jackals would be on the trail, requests would filter in in increasing numbers from editors, radio producers, secretaries of lecture tours — perhaps a publisher will even write suggesting a short monograph, to be published in time for Christmas with plenty of pictures, a jacket by John Piper, and a foreword by Sacheverell Sitwell. A month or two of this and the whole art critical industry would have accepted the new raw material and the usual shapely products would be churned out — one thousand five hundred carefully guarded if rather chilly words from John Summerson in the *New Statesman*, a burst of golden-sparked Ruskinian prose from Robert Jordan in the *Observer*, four thousand words from Henry-Russell Hitchcock, proving the association of Mr X with H. H. Richardson, twenty minutes of sober reflections from J. M. Richards on the Third Programme. Mr X is clearly now nearly ripe for killing. Choosing his weapons, his place and his time with unerring skill, David Wintercote runs Mr X through, dismissing him as second-rate — a preacher who, like so many architects, became no more than a decorator, mounted upon a hobby-horse that is now as dead as a dodo.

So we leave Wintercote in his Buckinghamshire cot, happily

engaged in one of these escapades or perhaps, less happily, wrestling with his conscience.

Time is nearly up and we must reach the end of our little charade. There are, of course, many others we could together happily name as worthy of mention: Sir Theo Balding, ARA, perhaps, whose tiny top-hatted figure appears so often in the Press presenting golden keys or silver-mounted mallets to exalted personages; he has designed and built, with an office of never larger than four, some of the largest and most imposing buildings of the last fifty years and, although now in his seventies, still has a thinning practice in "mopping-up," so to speak, those pockets of resistance left by his faster moving colleagues — memorial chapels, ceremonial gates, refurbishing of City Halls — jobs for which a lifelong membership in the Art Workers' Guild and an old-fashioned orthodox training well befit him. Or Solly Eispoke, who conducts a fabulous practice over the telephone from a West End office panelled in Empire woods, who, if he enters his drawing office (forty-three, excluding file clerks), has to search for the title of the drawing before he can ask a question. Or Henry Radfud whose original flame has long been quenched by twenty-five years in a branch office of a Ministry, where beneath a faded water-color of his first job — a park-keeper's lodge — he spends the day (after twenty minutes in the lavatory with the *Daily Telegraph*) drinking orange-colored tea and waging some dusty interdepartmental battle with a colleague, keeping a novel in the top left drawer of his desk where it can be quickly referred to in his more leisurely moments. But the list is endless, and the evening and your patience are not.

I hope that the puppets that have danced for a few moments before you are recognizable as types and are no more or less credible and stylized than the ordinary stock types of every playwright — the comic char, the bumbling policeman, the inexperienced but oh-so-sensitive young lover. I have marshalled them before you not to mock at, not to weep over, nor even to admire, but merely, I hope, to entertain you for an hour and to remind you that perhaps there is something of ourselves in each one of them. If you wish to picture them more seriously you can imagine them, if you like, as members of the crew of the ship of architecture. First, Boyes Voyces, the old shell-back, one of the first to pioneer the route but now a little out of touch with the sandbanks and shoals that have been thrown up in the intervening years. Miles Adrift, the self-confident, argumentative, tireless, always bent over his navigating instruments and the straight undeviating line across the chart. Redyer Graffis, trimming the sails to the faintest breath, his eye always alert for the darkening of the water that is the herald of an approaching wind puff from a new direction. Frank Spoke, solid heaver on the ropes, cheerfully uncritical, doing what he is told; and finally at the helm our friend David Wintercote, steeped in the book-learned knowledge of the craft, sensitive to changes in temperature and mood, but inevitably, perhaps because he is not at the drawing-board, no more than a gifted amateur. I hope you will become as fond of them as I am, for my treatment of them has been genuinely affectionate in aim. I am by nature a Tuptophilist. You remember the Hilaire Belloc poem:

*Ah, do not strike the porcupine;
Unhappy child, desist,
Alas, that any boy of mine
Should turn tuptophilist.*

The word is from the Greek — *topto*, I strike; *philo*, I love. It is not found in Homeric Greek nor in the later texts, nor, as the author admits, anywhere else for that matter; but it is a word which I commend to your vocabulary, just as I commend to your memory, if only for twenty minutes longer, the names of Boyes Voyces, Miles Adrift, Frank Spoke, Redyer Graffis and David Wintercote.

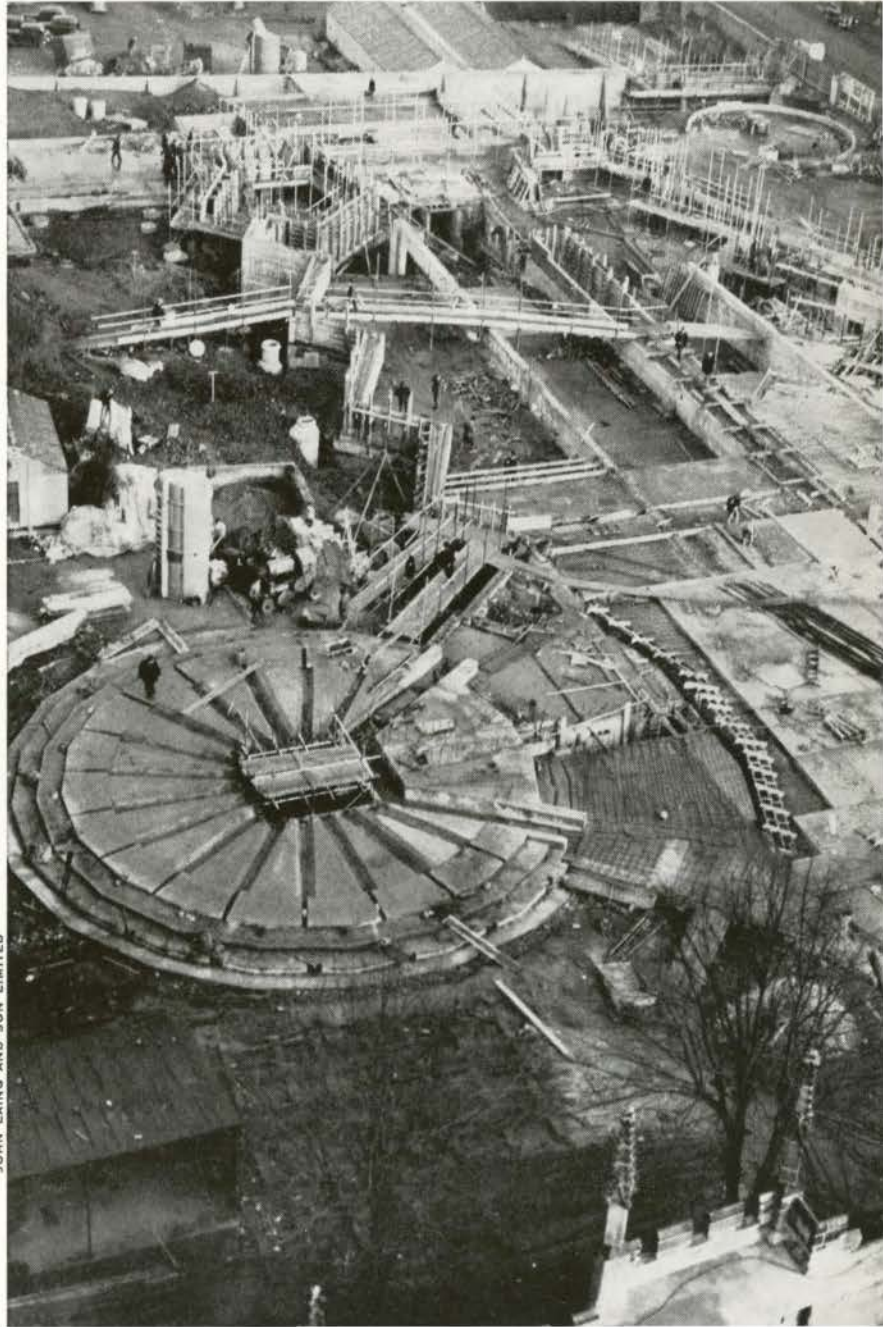
In his inaugural address as President of the Architectural Association, London, Sir Hugh developed five imaginary characters closely connected with the architectural profession. They are published here with the kind permission of the AA Journal.

COVENTRY CATHEDRAL

NO VISITING ARCHITECT left such a trail of friends and good wishes behind him as Basil Spence in his trip across Canada. Modern architecture never had so convincing or so eloquent a missionary. Some of us have been fortunate enough to be remembered by Mr Spence at Christmas, and last year, in addition to his card, he sent the editor a progress photograph of the Cathedral. Those who heard Mr Spence speak on Coventry and saw his slides will have a vivid memory of the plan which comes to life on this page in concrete form. To Basil Spence, the laying of the Foundation Stone by the Queen must have been a great moment — greater even than the famous occasion in his client's office when he learned that he had won the Competition. Her Majesty laid the Foundation Stone on March 23rd before 3,000 people who were accommodated on the floor of the Nave. At that time, the foundation contract constituting the sub-structure and about six hundred concrete piles was complete. The main contract followed immediately.

Spence's friends in Canada, and they are many, say "Bravo! the good work must go on to completion!"

Editor



JOHN LAING AND SON LIMITED

VIEWPOINT

Does a provincial architectural public relations program render any real benefit to architects other than those in the largest centres?

I presume that one of the main functions of a good public relations program is one which keeps the architect in the public eye on the basis of the valuable service he can and does render to the community.

Such a program may be carried out by means of the press, radio and television and because of the wide coverage of this media, architects in all communities can benefit. However, the program renders no real benefit to architects in any centre unless the architect is willing, indeed anxious, to live up to the good press notices of his profession.

G. S. Abram, Toronto

The profession as a whole, we believe, benefits from a provincial public relations program and we support such a program. However, we do feel that we benefit very little, if any, from it.

For such a program to render any real benefit to us, it must reach the local level (i.e. the local press or radio). To date, the program has originated in the larger cities and is brought before the public through the medium of daily newspapers, radio or television, all located in the larger cities. Although it reaches a large number of people outside of the large cities, it does not have the same impact on these people as they do not associate it with anything or anyone locally. Also, the farther one is from the large city, in our case Vancouver, this situation becomes even more pronounced because fewer people are reached and what happens in the city is not of too much importance to them.

We have found, as far as public relations are concerned, the best, in fact the only effective program for our profession in a small town is to try to maintain a high standard of service on all jobs.

Albert E. Anderson, Chilliwack, B.C.

The benefits of any professional program whether individual, local or provincial, are difficult to measure, but the further you move from the individual the less enthusiasm and activity in public relations you receive from that individual, and, in the last analysis, public relations whether good or bad are the result of individual action.

A provincial program can render substantial benefits to architects if it is keyed to local programs. If each centre or area has its own program which may draw information, advice and material from a broad provincial program, then real benefits ensue. Local programs would have to support the provincial program, but of the total monies spent on programs, by far the largest share should, in my opinion, be spent in the local areas.

Local programs lead invariably, through architect-to-architect relations, to a greater confidence and trust within the profession which can only result in better buildings which, in fact, should be the ultimate goal of any program. Until such time

as the individual architect strives to the best of his ability to produce buildings to which he and the profession are proud to put their names, no amount of public relations will raise our profession in the eyes of the public. For these reasons, I believe that provincial programs should supplement but not dominate local programs, if they are to produce any real benefits to architects.

Charles E. Craig, Victoria

An effective provincial architectural public relations program *should* be of real benefit to all practising architects within the province whether in the largest or smallest centres. The mere institution of such a program emanating from a large centre, however, cannot render any direct benefit to the architect practising in a small centre unless an effort is made to ensure that the work of the program reaches the public in the small centres. This, of course, is self-evident, but I feel it requires emphasis.

I find it difficult to answer the question as worded without referring to the specific program in operation within the province in which I practise. The Ontario Association public relations program is, in many ways, excellent, but in the last six years of its operation, I have failed to observe any evidence of its work reaching some four hundred and fifty miles north of Toronto. The only real benefit I have derived from it is in receiving the monthly bulletins which have guided me, to some degree, in maintaining satisfactory public relations locally. Although I consider this of real value, nevertheless, it is only one aspect of the work which a provincial public relations program undertakes.

The individual architect isolated in a remote locality, now must rely primarily on his own resources and the standard of his work in order to establish a professional status which the public can understand and eventually support.

Rudolf Papanek, Timmins

The essence of any architectural public relations program is to inform the public what an architect is and does; to bring in front of the public mind the function and value of an architect; to show his worth not only to the individual client but to the community as a whole.

This is a colossal program, one which needs much time and effort and one from which quick returns cannot be expected. Because the larger centres are more representative of public opinion (and it is public opinion the public relations program is attempting to influence — to influence people, not individuals) they will likely be the first to benefit from such an effort but no less surely will architects other than those in the largest centres reap the benefit. A public relations program attempts to influence opinion, not individuals.

The benefit from a public relations program is not immediate but is none the less real. Nor will the benefit be limited in its scope; the effects of all public relations program will be of benefit to architects across the whole of Canada.

Franklin Murray Polson, Vancouver

The Globe and Mail

The joint committee of City and Metro representatives established to work out details of a new City Hall has held its first meeting. It was not an auspicious beginning. By deciding that the structure should be utilitarian instead of a prestige building — the terminology is the committee's — its members have revealed a narrowness of outlook which does not bode well for the project.

What has been decided, in effect, is that the City Hall will be an austerity structure, its design unrelated to its purpose, a lasting testament to the stodginess and lack of imagination of the men who sanctioned it. This error of judgment is partly rooted in the mistaken belief that such a mediocre edifice is what the taxpayers want. The committee should have been convinced otherwise when the people rejected the building proposed as a City Hall in the December election.

The shortage of municipal money is another excuse the politicians use to defend their lack of taste. But it is indeed a sorry excuse when the building will stand for a century or more. Nor is there any evidence that imagination is more expensive than dull conformity, which is the point the committee is basically confused about. The members would be well advised to ask the Salvation Army, with its limited resources, how it was able to enhance its new building with murals by first-rank Canadian artists. Such a venture would also be useful in proving to the committee that decoration does not necessarily mean frescoes and ornate stone carving.

Architecture is an art, although not all architects are artists, to be sure; there are many who specialize in the type of building the committee wants for a City Hall, and there is a ready market for their work. Their creations are too much with us, tasteless and uninspiring.

The basic problem of the architect is simply to find the most suitable method of enclosing an air space for a specific purpose. The Greeks did it 2,500 years ago with columns, symbols of strength. The Gothic architects did it with soaring arches, pointing the way to Heaven. Both of them were so successful that they are still imitated.

The design of the new City Hall should be approached with the same originality that was employed by those creative architects of old. It should be distinctive in concept, a symbol of a progressive, civilized people, not the pallid reflection of the sterile office buildings around it. It should have meaning, and the power to communicate that meaning, for all great creations of art have something to say to the beholder, something which makes him a better person.

Toronto is an up-and-coming city in the world, a young city in a young country, both with a great future. Its administrative centre should symbolize that position. Even its present City Hall, now sixty years old and outgrown, had a dash of imagination in its stirring campanile. Surely as much imagination in the Nineteenth Century warrants a good deal more in the Twentieth. The committee now studying the problem should reconsider its decision. Its superficial expedient must be abandoned. It must realize that its work with power to depress or inspire will live long after it.

The Globe and Mail

Toronto lacks every feature that makes a city beautiful, an architect told city property committee yesterday.

G. E. Wilson, chairman of the advisory committee on civic design of the Ontario Association of Architects, appeared before the committee to oppose construction of a neon sign on University Avenue.

"We live in an area which with its lake and natural ravines, might have been one of the most beautiful cities in the world," Mr Wilson said. "Instead it is our inheritance to possess a grid plan laid over the area regardless of its natural resources.

"We have literally no squares, no patches of green, no place to stop and rest in the centre of our city. We have only two major streets, Bay and University, with a vista. We lack every feature that makes a city beautiful."

The Telegram

The question of a new City Hall was bogged down and lost last December because, for one reason, a controversy developed over design.

This futile result is likely to be repeated if the joint Metro-City committee carries on its talk about the proposed building being functional rather than a decorative "prestige" building.

At this stage discussion of the architectural character of the building is premature and irrelevant. It should suffice the committee to announce that it has in mind a building which functionally and architecturally, will be a credit to the city and to Metro. To go further into matters of design at this time would only becloud the issue.

The main issue now is the principle of building a new administration centre on the Civic Square and the city's and Metro's task is to show the voters that the principle should be accepted because a new building is required. A favorable vote will be obtained if it is shown that existing accommodation is inadequate and that civic efficiency will be improved and economy achieved by the construction of a new building.

It will also be necessary to give an estimate of costs and the extent to which Metro will participate. An agreement between the city and Metro on the sharing of accommodation and of costs should be reached before the question is again submitted to a vote.

Furthermore, there should be no doubt as to the fate of the present City Hall. It ought to be possible to assure the voters that the hall will neither be sold to private interests nor demolished but will be adapted for use as magistrates' courts and as the headquarters for the Metropolitan Police.

These relevant decisions can be made without going into architectural details. It is useless and confusing to debate design until the principle of building a new hall has been adopted.

Ballad of the Great City by C. A. Ashley

*A larger city, and more time we waste
In going north to south and east to west,
Or vice versa; there and back we haste,
Through streets that autos, buses, trams congest.
To reach our work by day, by night our nest,
We use means offered by our guardians.
Of course, no other city keeps abreast.
Toronto's loved by all Canadians.*

*Extend the Subway and, the problem faced,
Build roadways in the skies; we're on the crest
Of our increase. On truth our claims are based;
With local pride we're really not obsessed,
But modest, though we think that all have guessed
This is the place for gathering of the clans,
For people say — it cannot be a jest —
Toronto's loved by all Canadians.*

*What other spot was thus by heaven graced?
Where else have all the virtues coalesced
To make such wealthy men, and women chaste?
(By whom? I cannot think what you suggest.)
All that you could desire at your behest!
This is the place in which to publish banns;
This is the place to seek your final rest.
Toronto's loved by all Canadians.*

*You City Fathers, now with office blest,
No doubt you think them wise, your long term plans,
For you believe that biggest must be best.
Toronto's loved by all Canadians.*

For comments on this page, see Editorial.

from The Globe and Mail

NEWS FROM THE INSTITUTE

CALENDAR OF EVENTS

88th Convention of the American Institute of Architects, Hotel Biltmore, Los Angeles, California, May 15th to 18th, 1956.

Annual Meeting of the Nova Scotia Association of Architects, Halifax, May 18th, 1956.

Annual Meeting of the Engineering Institute of Canada, Mount Royal Hotel, Montreal, May 23rd to 25th, 1956.

British Architects' Conference at Norwich, England, May 30th to June 2nd, 1956.

Annual Assembly of the RAIC, Banff Springs Hotel, Banff, Alberta, June 6th to 10th, 1956.

75th Anniversary Celebration of the American School of Classical Studies at Athens, Greece, August 31st to September 2nd, 1956.

ONTARIO

The robins are back again and, as new building programs flood in with the spring, so return reflections, hopes and resolutions. Here on this great river the Seaway is beginning to take shape and soon many buildings, even entire environments will have been committed.

How much of this will be architecture? How much of this will have earned Vitruvius' nod of approval? Function, strength, beauty?

This country is in an enviable position. Man has just begun to mould the face of this land in enormous frenzied strokes. We have a great opportunity and we also profit by the experience of our neighbour. We stand to accomplish much but, on the other hand, mistakes made on such a grand scale are not easy to erase.

Judging by our past record of uninspired, half-hearted, often dreary and sometimes downright bad design the prospects are by no means bright. The enlightened blame the architect. The architect blames the un-enlightened client. Whoever is to blame the initiative is ours.

What is to be done? Several factors have contributed to the recent resurgence of good design in Britain: many architects chasing few jobs; a healthy tradition of professional criticism; a more architecture-conscious public, stimulated by frequent exhibitions and interested treatment by the press. Can we not at least produce a really well put out pamphlet synthesising in non-controversial fashion the essential elements of good design?

Victor Prus, Brockville

THE ARCHITECT-CONTRACTOR COMMITTEE OF B.C.

Without any formal title and in fact without any formality at all, this Committee has been working in B.C. since January, 1953. It started through one meeting between a delegation sent by the Council of the AIBC and representatives of the Building Industries Exchange of Vancouver to consider com-

plaints made by Builders about Architect's drawings.

Out of this meeting there has grown up this informal body, the Architect-Contractor Committee, meeting regularly each month. There is now a membership of approximately fourteen. Since then other groups have been added; the Trade Contractors Division of the Builders Exchange, the Road Builders Division, two representatives of the Victoria Builders Exchange and finally this year, a representative of the Consulting Engineers section of the Institute of Professional Engineers of B.C. Since the inception of this body, the Chair has been held by the writer, a task which is not very onerous but is, in fact, very pleasant due to the goodwill of the interested members to date.

Progress has been, of necessity, slow perhaps due to the fact that such an institution can have no jurisdiction whatever on its component members. Nevertheless, recommendations have been made by the body through their members of their own bodies; improvements have been suggested all round and have been acted upon. The chairman's report is presented to the AIBC at its Annual Meeting and is also circulated as an Institute Bulletin; it is then made available to the Building Industries Exchange.

As a rule, no action is taken by the Committee as a whole except for reports but one protest has been made to the Vancouver City Council regarding a Package Deal undertaken by the City, supplanting their undertaking with another Architect and a Contractor. Otherwise activities have consisted mainly of reports and recommendations arising out of the discussions and out of queries or requests passed to the Committee by member bodies.

To list everything that has been discussed would be a formidable task; some items, however, are listed below: —

1. Simplified general clauses for specifications have been drawn up to parallel more closely those in the RAIC Contract Document and to obtain greater uniformity throughout the profession and the Building Industry.
2. A Bulletin has been circulated to the membership regarding the use of the Depository Bid System with the result that this is coming into more general use.
3. Complaints from Contractors regarding lack of information about sub-soil conditions in Architects' drawings and specifications.
4. The subject of Bid Bonds, Completion Bonds and Performance Bonds has been clarified for use by members.
5. Better coordination of drawings between consulting Engineers and Architects has been urged.
6. Presently under discussion is the ominous question of "Responsibility for design failures".

Many other items, no less in consequence, have been discussed often with no definite conclusion being reached yet bringing a greater awareness of mutual problems to Architects, Engineers and Contractors. There alone, even if progress is very slow, we feel we are leading to better standards and better building.

John H. Wade

OAA ANNUAL MEETING, 1956

On February 17 and 18 members of the Ontario Association of Architects met at the Royal York Hotel in Toronto for their 66th Annual Meeting. This is not a terribly significant statement, for obviously this sort of thing happens with monotonous regularity. It does, however, provide a legitimate excuse for Ontario Architects to gather in large numbers, meet, separate into smaller numbers, and compare notes on the present volume of business. This year there were more architects comparing

notes in the Royal York Hotel than ever before. This, too, is not particularly significant, for, as everybody knows, there are more architects in Ontario available to compare notes than ever before.

Fortunately, there was something quite significant about this last annual meeting as there is about any such gathering. The significance of such an architectural convention is the opportunity it provides to implement the discussion of the development and application of ideas in various fields of architecture.

This year the convention's theme was "Architecture and the Allied Arts" and much of the stimulus for discussion was provided by Philip C. Johnson AIA who spoke knowingly and wittily about "Style"; by Karl O. Van Leuven Jr. AIA of Victor Gruen and Associates who held our attention with his experiences in integrating the arts and architecture at the Northland Shopping Centre outside Detroit; by Stan Helleur of the Toronto *Telegram* who amused us with, what turned out to be, a "shaggy dog" story impressively titled "Our Skyline - Your Challenge" and by Gordon Adamson FRAIC and a panel of allied artists who aired their views on how the allied arts can play a greater part in architecture.

The viewpoints expressed by these active participants were not necessarily, as the saying goes, "everybody's cup of tea". Nobody expected they would be. However, their presentation, without exception, was thought-provoking and generally excellent.

The Manufacturers of Building Materials carried the stimulus for discussion and the exchange of ideas into the exhibition hall where they displayed new materials and new uses for old ones. The exhibition was happily augmented by a visual presentation of murals, sculpture, stained glass, handicrafts, industrial design, landscape architecture and the work of the students at Ryerson Institute and the School of Architecture of the University of Toronto. At the OAA Building a photographic presentation of buildings which were awarded the Massey Medals 1955, was on view.

To many, the highlight of the two day assembly was the annual dinner on Saturday night with the presentation of awards and certificates and the announcement of the newly elected officers.

The members more than repaid all who had a hand in the preparation of the meeting by showing a lively interest in all the activities. Discussions, we noted, did not end with the delivery of the speakers' customary vote of thanks. It is hoped that the ideas revealed and developed there will be of value.

G. S. Abram
Chairman, Convention Committee

Report of the President, Mr George D. Gibson

IF THE BOOK OF Annual Reports of Committees seems to you thinner than usual, I can assure you that it is not because it contains less reading matter nor that there has been less activity during the past year. Quite the contrary is the case. On close examination you will note that the document is printed on both sides of each sheet - an economy for which I apologize to our Secretary who is so largely responsible for its preparation and who takes such a tremendous pride in all the activities of our Association. The reports themselves in most cases reflect an ever increasing activity on the part of the committees, and in a number of cases indicate that entirely new committees have been born during the past year.

The sincere gratitude of all members should be expressed and I know is generally felt for the unstinting labour of the very many members who have given so freely and generously of their time and talents in serving on these committees.

The work of the Association proceeds somewhat ponderously and in an unobtrusive fashion but always towards a certain goal; and although the achievements at any given moment may not appear to be much advanced over those of last week or last month, I believe you will agree with me that when cognizance is taken of the full year's activities, with the realization of the tremendous effort that has been expended by such a small percentage of our membership for the benefit of the whole, the results are not inconsiderable.

I feel that special mention should be made of the new committees that have been formed during the past year - not for the sake of forming committees but because it was felt that there was a job to

be done. All are doing valuable work.

The Committee on Ethics	- Norman McMurrich
The Library Committee	- D. G. W. McRae
The Mechanics' Lien Act Committee	- Frank Brennan
The Bid Depository Committee	- M. F. Allan

I should like to pay special tribute to the Convention Committee under the able leadership of Mr George Abram. This committee is so magnificently organized with such a brilliant group of young men and ladies looking after events that I am confident in assuring you that you are about to participate in one of the most successful meetings our Association has yet experienced. All that is needed to make it a complete success is the active participation of all members. Our sincere thanks go out to Mr Abram and his committee for their splendid work.

My heartfelt thanks go to the members of Council who have been so faithful to me during my term of office. I shall always be appreciative of the great support they have given.

Council 1956: George Y. Masson, Vice-President; E. C. S. Cox, Treasurer; Alvin R. Prack, Immediate Past President; Gordon S. Adamson, Watson Balharrie, Philip Carter Johnson. Newly elected: Lynden Y. McIntosh, G. Everett Wilson.

As any of our members who has served on Council well knows, the agenda of monthly meetings are so many and complicated that it becomes a full day's work to get through them. As a result, I became more and more conscious of the fact that Council, in dealing only with immediate items of business which came up automatically was not performing its full function. I therefore called a special meeting at which there would be no agenda and no minutes. In a relaxed atmosphere we sat around the fire and with a tall, cool drink in hand we attempted to look at the profession and its problems as a whole. This is a procedure which I strongly recommend to all future Councils; no great decisions were reached, but by talking quietly together we formed certain opinions. Since no minutes were kept I can not tell you what these opinions were, but I believe the spirit of them will come out in the remarks which follow.

During the past year your President represented the Association at some thirty events, business, social and professional.

No meeting of the Association is complete until appreciation is expressed of the magnificent work of our Secretary, Mr John Miller. He has unflinchingly assumed the increasing burdens of his job and has fulfilled them all with an efficiency and good grace which is always the wonderment of those with whom he has contact. In his work he has been loyally supported by an efficient and hard-working staff.

This has, perhaps, been a busier year than usual for our genial solicitor, Mr Fleming, as far as his duties in connection with Association matters are concerned. As far as I can recall, Mr Fleming has attended every meeting of Council this year. He continues to be, I feel, a friend of the family; he has the interests of our profession deeply at heart and he is unstinting in his devotion to our cause.

A great milestone in our history was passed this year with the birth of not one but two new Chapters - The Northern Ontario Chapter and the Lakehead Chapter. The formation of these groups representing as they do the far-flung outposts of our Empire gives vivid indication of the expansion which is presently moving before us. We welcome them sincerely and hope that we, as a group may be of constructive value to them just as we look to them to give life and vigour to the older members of this family of Chapters.

This has been a year of great frustration and disappointment. To me, one of the deepest disappointments has been that we have received no report from the Committee on Education. I had held high hopes of accomplishment in this field during my term of office as it is a subject in which I am particularly interested.

In actual accomplishments, the P.R. Committee has not as much to report as could have been hoped for. This has been due to a number of circumstances which need not be gone into at this time. It should be noted, however, that the seeds of a great many very worthwhile projects have been sown by this committee and I feel confident that many of these will bear fruit in the coming year. It should be noted that this committee kept its expenditures well below its modest budget and for this it should be commended. However, it would be only realistic to anticipate that when the various projects which it now has under way are in process of fulfilment the allotted budget of \$5000.00 will be far from adequate. Discreet inquiries which we have made as to the P.R. budgets of comparable organizations indicate that we have been living in a land of dreams, and that to effectively carry out a programme would involve planning for a steady yearly increase of this budget until it reaches a figure from five to ten times the present sum.

Our controversy with the Engineers this year was an interesting

experiment but was one which can only be described as an out-and-out defeat for the principles which we thought existed and which we would like to think can be established. The effect of our principal legal action this year can only be considered as most harmful to our profession. Through it we have lost considerable ground, but I am happy to report that unofficial delegates of Council have met informally during the past few months with a similar group of Professional Engineers with a view to arriving at a happier situation. These meetings have been I feel most useful and constructive. We could not have asked for more understanding nor intelligent representatives of our sister profession with whom to talk. The legal clarification of our respective positions is a difficult problem, and while no concrete measures have been taken I feel confident in assuring this meeting that the matter is well in hand and I would venture to hope that this coming year will see the whole matter straightened out.

Of far greater import has been the sad decline of professional ethics within our group. No individual examples are particularly outstanding or flagrant but the multiplicity of these examples has caused your Council great concern. It is, perhaps, inevitable that as our Association grows in numbers a certain laxity of well-established rules should creep in. We have hopes that our newly-formed Committee on Ethics may be of great help in overcoming some of this laxity.

Your Council has become increasingly more alarmed at the responsibility which is placed on the shoulders of the Architect. A recent court decision, involving one of our members, held that the Architect is jointly responsible with the Contractor. The case is to be appealed and it is to be hoped that the decision will be reversed since its implications and the precedent that it sets could well be disastrous to the members of our profession.

We feel that certain sections of the Workmen's Compensation Act place an unfair burden on the Architect and we are taking steps to have the stringent conditions eased.

The Mechanics' Lien Act is a grossly impractical one and it may well be that it is archaic. We have been invited to submit recommendations to a Committee of the Bar Association which is to consider possible amendments.

A further most serious difficulty of our profession at the present time involves the technical problems of running an office, (or should I say maintaining one's chambers). I need not dwell on the problems arising out of shortage of competent staff, shortage of materials, shortage of competent craftsmen, multiplicity of new products, multiplicity of new publications and multiplicity of advertising pamphlets. But one factor in our professional life I feel should be mentioned, and that is the conflict of basic ideals. There is still, I think, a preponderant proportion of our members who are old-fashioned enough to think of themselves as professional men. There is, perhaps, an ever-increasing number who consider the practice of architecture purely as a business. I do not mean to infer that an architect should not be a business man nor that a business man can not be a professional. But there is a difference in approach which bears some soul-searching. An architect may rationalize his position by recalling the long years of study and the considerable amount of money he or others have spent to provide his training, and that therefore his attitude should be to recoup as much of this expenditure as quickly as possible. To this end he will prepare brochures, conduct a direct-mail campaign, advertise to the limit legally allowed; he will himself become a salesman and he may even employ salesmen and he will end up being very successful financially with a huge and efficient staff. There is, on the other end of the scale, the reticent but not necessarily modest architect who takes pleasure in informing Madame that — "I am the architect and the bathroom goes where I say". He will also advise his potential clients that if they wish to discuss arrangements for their project they may attend in his chambers next Tuesday at 10:00 o'clock.

Of these two extremes I would like to think that we can eventually bring our thinking around to a modification of the latter channel. Any other approach is, I feel, suicidal to any attempt at the practice of a profession.

I had the honour a few months ago to have lunch with Mr John Roxburgh Smith, and he made a remark that has stuck in my mind ever since. He said "D'ye know, I've noticed nobody seems to whistle any more. There was a time when everyone used to whistle or hum a tune as he went about his task. But now everyone has a set, determined look on his face and proceeds about his business as though he were engaged in writing the doomsday book. D'ye not think we should all be having more *fun* out of our jobs?" I will leave those comments with you to think about.

From a housekeeping point of view the last year has been a bold new experiment for your administration staff. We experienced the

first full year's operation of our new building. From the purely administrative side I would say that the additional space and the amenable conditions have paid us handsomely in even more efficient service than we had in our previously cramped and unsatisfactory quarters. From a prestige point of view, a number of our members feel that the building has already paid for itself. We are now beholden to no one and the members at large can share in the pride with which we have invited the most prominent people to meet in our quarters. On the social level, also, our building is becoming increasingly popular. During the past year it has provided facilities not only for educational meetings, for day-to-day catering to members' thirst and hunger, but has also provided a suitable background for office parties, business parties, University groups, wedding receptions, cocktail parties, dinners and dances, Christmas parties and the like. The building has also been thrown open to the public on the occasion of particularly interesting exhibitions. One of our out-of-town Chapters is organizing a full week-end's activities with our building as the focal point. All these activities are welcomed. We wish especially to let the members who do not reside in Toronto know that it is their building and that the staff will do and is anxious to do everything possible to enable them to use the building more effectively. The fact that the social end of the building showed a profit of \$1100.00 for the past year is insignificant compared to the prestige value the quarters have had for a number of members, a value which we earnestly hope will be shared with many more in the coming year.

During the past year a number of our members have died. All members have been notified of these sad events and I will not prolong these proceedings for a longer time than necessary to recall to your minds the memories of those that may have had particular significance to you individually.

In concluding my remarks I realize that I am supposed to say something about the future. Up to this time my report has been indeed gloomy. That does not mean that I have no hope for the future. Such is far from the case. I believe that we have many problems to encounter and solve if possible. I have confidence that ensuing Councils will cope with these problems effectively and that these Councils will represent the true feelings of our members. It would be trite to remark on the anticipated great growth of our Province, with the resultant opportunities for our members to express themselves. Sufficient to say that such a growth is almost inevitable and we can all pat ourselves on the back by saying that we are sitting pretty. My only word of caution is that we should not be smug about such self-congratulations. We can look forward to an era of unprecedented prosperity, but let us never forget our duty to serve the public and to give of our best, regardless of the monetary awards.

JURY OF AWARD

The Jury of Award for the *Journal* Competition for Articles is as follows: Eric R. Arthur, William S. Goulding, Earle C. Morgan.

Students or graduates travelling abroad are also eligible for these awards and the Schools of Architecture should inform such persons of the conditions of the competition.

CORRESPONDENCE

Paris, 24 January, 1956

The Secretary,
Ontario Association of Architects,
50 Park Road,
Toronto, Ontario.

Dear Sir:

Publishers of architectural and Fine Arts editions for one hundred and seventy-five years and authors of the collection "Architecture Vivante", we would like to devote a book of this collection to Canada.

We wrote to the Royal Architectural Institute of Canada and they referred us to the Provincial Architectural Associations for help in our project.

"L'Architecture Vivante" (size 22, 5 x 28, 96 pages) publishes documents only, without any comments. We are writing to you in view of obtaining the names of architects who are members of your association who could supply the necessary documents for our work.

In fact two books are now in preparation:

- 1) "La Petite Maison en Amérique du Nord" (temporary title)—this documentation concerns the United States. What is necessary for each work (built or not) is 6 or 7 photographs (exterior

(giving the ensemble and details) and interior), one or two plans, a cut and a few details of construction (prefabrication, new materials: glass, aluminum, plastics, etc.).

2) "Architecture Vivante au Canada". This project comprises all categories of buildings: public, municipal, theatres, office buildings, power installations, hospitals, clinics, etc.

For this second book, the number of necessary documents cannot be established in advance, since a good presentation will vary according to the importance of the work. You know as well as we do that a building can properly be illustrated, from an architectural point of view, by means of two plates, one of photographs, the other of plans, and that this is the same for a factory or a hospital.

We thank you for the attention you will give to this request. We may add that it is not necessary for you to collect these documents yourself, it will be sufficient if you can give us the addresses of the architects who would be interested in helping us. Furthermore we would be very pleased if you could give us your authorization.

Les Editions Albert Morancé

ANNOUNCEMENT

Henry Fliess, Architect, is pleased to announce that Mr George J. Yamazaki is now an associate of the firm.

CONTRIBUTOR TO THIS ISSUE

W. A. Ramsay was born in Windsor, Ontario, in 1910. He was educated in Toronto, graduated from the University of Toronto with the degree of Bachelor of Architecture, 1939. He served with several Toronto architects prior to entering University. Following graduation, he was employed as Architectural Advisor to the White Pine Bureau, then joined the Architectural Division of the NRC. During the war, he served in the RCNVR as Command Maintenance Officer, Newfoundland, and upon demobilization, became Senior Architect of the Works Branch, RCN. In 1952, he joined the Air Services Branch of the Department of Transport as Chief Architect.

BOOK REVIEWS

CHURCH ARCHITECTURE IN NEW FRANCE by Alan Gowans. Published by the University of Toronto Press. Price \$8.00.

This is the third important study of the great, classical heritage of French Canadian architecture to be published here in recent years. The late Ramsay Traquair's monumental compilation *The Old Architecture of Quebec* appeared in 1947. It was an exhaustive (and sometimes exhausting) comparative analysis, based on detailed mensural and photographic surveys of the actual buildings supplemented by a careful examination of the documentary record. Traquair was an architect as well as a specialist in architectural history, so his book provides us with the sort of professional evaluation essential as a groundwork for those more concerned with the "why's" than the "what's" of cultural history.

Gerard Morisset's *L'Architecture en Nouvelle-France* appeared in 1949. Its title proved misleading for those accustomed to equate *Nouvelle-France* with the period prior to 1759, for Morisset carried the story to the present in an eloquent plea, not for a revival of the old architecture but for a return to the qualities of classic simplicity and fitness that animated it. Morisset's approach to the older buildings was not so much documentary and analytical as appreciative, a scholarly labour of love frankly designed to awaken his people to the value of their heritage.

In contrast to these, Alan Gowans' recently published book is narrower both in scope and in aim. He concentrates on pre-conquest churches and is principally concerned to throw light on the problem implicit in Traquair's famous remark: "Every feature is French, but one would search France vainly for a Quebec parish church."

All the elements were clearly of French origin, but how did it happen that they so quickly combined into a new type that is utterly French, yet has no counterpart in France? One would

have expected the reverse process: a clinging to the general appearance of some officially endorsed French type while details evolved freely under New World conditions. No one had hitherto thrown much light on this tantalizing little mystery, so Mr Gowans' explanation ranks as a valuable achievement.

But the excitements of the chase so often out-weigh the importance of the quarry. One must not spoil a mystery story by disclosure of the solution; Mr Gowans' long and disciplined stalk here in Canada and his final, actual chase through the French countryside must be read in his own words. What needs to be underlined by a reviewer is the very considerable value of the book as the first coherent and thoroughly documented account of the stylistic evolution of the Quebec tradition of church architecture. (It is no discredit to Messrs Traquair and Morisset that they never quite achieved that.) In order to map out the trail, Mr Gowans has first of all assembled a *catalogue raisonné* of all churches built between 1615 and 1756. This is published as an appendix, and will of itself promote a widespread use of the book as a work of reference, for no such list has ever appeared before. The illustrations are carefully selected and well reproduced. The design of the book as a whole is a welcome exception to the shoddiness of so many Canadian publications. It is to be hoped that there will be a French edition and that its appearance will persuade the Quebec Government to consider the historical groundwork sufficiently complete to warrant publication of the *inventaire des oeuvres d'art* which Mr Morisset has been so devotedly compiling at Quebec and documenting with excellent photographs.

Hazen Sise

WALTER GROPIUS: WORK AND TEAMWORK by S. Giedion. Published by the Reinhold Publishing Corp., New York. 249 pages. Price \$10.00.

We have here an important book, important because a well-known author and architectural philosopher has written about an outstanding figure in the world of twentieth century architecture. It cannot be said that this will be the definitive biography of Dr Gropius. He is still very much alive and productive. His direct influence can be expected for many more years, and his indirect influence through his students and his executed works will continue beyond his life span. Only then will we be, perhaps, in the best position to obtain a fully objective picture of this man's contribution to the architecture of this epoch.

In the present confused thinking about our architectural leaders we tend to label and categorize them blindly: "The functionalist, the purist, the master of organic space, etc." This book will help us not to fall into the same error about Dr Gropius. He emerges from this book as confused a personality as the architecture of today. He comes to us as a warm and understanding human being with a burning desire to rationalize, to intellectualize. Yet we sense in him a great admiration for the creative intuitive effort: "What we obviously need most desperately to prop up our shaky world is a new orientation on the cultural level. Ideas are almighty. The spiritual direction of mankind's development has always been decisively influenced by the thinker and the artist, whose creations stand beyond logical usefulness". This quotation is from his talk at the opening of the new Bauhaus at Ulm, given after the publication of the book now being reviewed. It reveals two ideas which emerge constantly throughout the contents of the book: the rational thinker and the artistic interpreter.

Dr S. Giedion, who has already given us a good account of his friend, Dr Gropius, in "Space Time and Architecture", conscientiously sets out to present the reader with the "Total Man". He starts with an ancestral survey and with an environmental description to prepare us for an understanding of his subject. Upon his subject he devotes only a few pages of biography, relying more on the reaction of others and on Dr Gropius' work to give the reader a picture of the man.

As one reads through the book, I am not sure which emerges most clearly: Dr Gropius or Dr Giedion. As one looks through the book there is no doubt whom the book is about. It is profusely illustrated and, as far as I know, nowhere else can one

find as complete a documentation on the life and works of Walter Gropius. Different from his great contemporaries, Le Corbusier, Wright and Neutra, who have made sure that the world will have written record to remember them by, Dr Gropius has maintained his modesty, and little has been written of or by him. Therefore this book, with its comprehensive photographic survey of work completed as well as his projects, gives us between the book cover and jacket a valuable addition to the library on great contemporary figures in modern architectural thought, education and practice.

It must be said that Dr Giedion is too immersed in his theory of continuity ever to step out of his own continuum. All sections of the book are treated vertically, that is, they are treated historically and Walter Gropius and his work emerge incidentally as a part of a large continuous cultural and technical flow. Dr Giedion deals with his subject in isolated topics: The Architect and Industrial Production, Exhibitions and Life, Buildings for Education, The Development of the Slab Apartment Block, and so on. Each of these topics he covers in a general historical manner with Walter Gropius as an historic figure appearing along the course of historical continuity. While there is much value and truth in this type of analysis of present day phenomena, I also believe there is merit in horizontal analysis whereby cross-fertilization is taken into consideration. Is it not possible that the study of Industrial Production could influence Exhibition Design, which in turn could influence School or Apartment design and developments? This influence, I submit, might be much greater than any narrow historical background and precedents.

It becomes a bit monotonous to have us brought back into the eighteenth century or earlier, regardless of the topic Dr Giedion is discussing. I am sorry that the author used his subject to advance his own pet theories, and thereby, detract somewhat from a valuable and otherwise very revealing book. The illustrations of Gropius' work, in particular some of his early buildings and his designs for industrial production are outstanding. The

Adler cabriolet, of twenty-six years ago, with reclining seats to form a bed, is not only an advanced technical solution, it is a very handsome car making our borax wurlitzer 1956 American cars look shamefully illiterate aesthetically and retarded technically.

We should be glad that this book has appeared. It expresses through one man's work and thoughts the struggle between art and the machine. To look at the works published one would gather that the machine has won. Reading Dr Gropius' quoted remarks one senses the deep and rather melancholic desire to bring the artist into the world of industry as an integral part of the production team. From this book, no more than from anything else I have heard from, of or by Dr Gropius, I see no successful answer to the problems of this integration. Dr Gropius remains the William Morris of industrial production. He talks team-work but still produces only "common-denominator" solutions, rationally thought out and competently constructed or engineered but extremely ordinary and extraordinarily lacking in emotional content.

This may explain the dismal book jacket by the renowned Herbert Bayer. The reader can be quickly dissuaded from opening the book by the strained artistic logic of the design. I suggest that the jacket be immediately replaced after purchase by a sturdy brown paper one, and the book then seriously perused. The reader preparing himself to gain most from the book should do so in accordance with Dr Gropius' teaching philosophy: "In an age of specialization, method is more important than information".

Dr Gropius' story is a story of achievements and his method to arrive at these achievements is what I feel is of greatest significance in the book. I do not think he emerges necessarily as a great architect, nor a great educator, designer, planner or philosopher, but I do believe him to be a truly great man and one of the intellectual leaders of our age. To this extent the book does Walter Gropius full justice.

Fred Lasserre

NATIONAL RESEARCH COUNCIL ASSOCIATE COMMITTEE ON THE NATIONAL BUILDING CODE

A Brief on the National Building Code of Canada Presented to the Royal Commission on Canada's Economic Prospects

THE NATIONAL BUILDING CODE OF CANADA is an advisory document published by the National Research Council for use throughout Canada. It is essentially a set of minimum regulations respecting the safety of buildings with reference to public health, fire protection, and structural sufficiency. The Code relates to buildings and simple structures but is not intended for use with specialized civil engineering structures. Its essential purpose is the promotion of public safety through the use of desirable building standards throughout Canada.

It is an advisory document only, having no local standing until and unless it is adopted for specific use by a provincial government or municipal administration. The economies that can result from its wide-spread use throughout this country, when considered in relation to the financial importance of the construction industry in this country, suggest to those responsible for this document that it is worthy of consideration by the Royal Commission on Canada's Economic Prospects.

The purpose of this brief is therefore to give a concise explanation of the function and character of the National Building Code, as a background for suggestions regarding the national economies which can result from the further development of this document, and the services associated with it, as it comes into wider use throughout this country.

It may seem strange, at first sight, to find an agency of the Federal Government issuing a document which is essentially a local municipal ordinance. The fact that the National Building Code is actually printed in the form of a by-law is evidence of its unusual character. Under the terms of the British North America Act regulation of such essentially local matters as building operations was made the responsibility of the provincial governments. They have, in turn, delegated this responsibility for urban areas to local municipal governments, through their Municipal Acts. Building regulations throughout Canada are therefore essentially local municipal ordinances, commonly called "building by-laws". Some allied aspects of public safety, of a general or specially technical character, such as the use of pressure vessels, the installation and operation of elevators, and above all the installation in buildings of electrical distribution systems, are reserved by the provinces for their own direct control and supervision, generally through their Departments of Labour.

Municipal building regulations are, however, directly responsible for the control of the design and erection of all buildings in their respective municipal areas. Although exact statistics are not readily available, it is safe to say that this control is exercised over at least two-thirds of all current building in

Canada. Local building by-laws are therefore municipal ordinances of some importance. In almost all cases they have been developed locally through the years and follow no general pattern. Starting usually from simple by-laws in connection with the prevention of fires, they have been added to as new developments in building were introduced, and as new needs for control were recognized. The result has been a collection of local ordinances which vary greatly throughout the land, not only in arrangement, but also in technical content. For this reason building by-laws have for long been the object of vocal and vociferous criticism as being probably the greatest obstacle to progress in building throughout Canada.

Such criticisms are usually made without regard to the fact that building by-laws are essential regulations for the protection of the public with reference to fire, structural safety, and public health. Critics also overlook the impossibility of maintaining building by-laws up-to-date at the local level during these recent years in which advances in building practice have been developing at an unprecedented rate.

Municipal governments have found themselves more and more concerned with the actual administration of their building by-laws in recent years, as the volume of construction throughout the country has steadily increased. Correspondingly, the technical requirements of building regulations have increased in their complexity, leaving all but the largest municipalities in such a position that they have had neither the technical staff nor the necessary funds for keeping their building ordinances in step with modern building practice.

This situation points to the need for special assistance to municipal governments in this highly technical and rapidly changing field. As an indication of the type of technical problem which has now to be considered in building regulations there may be mentioned the vitally important requirements for the fire protection of buildings in keeping with the use of new building materials and the increase in the number of fire hazards in even ordinary homes; the steady increase in the number of special features of the structural systems used for buildings which require most careful assessment before they can be widely used; and, in the field of public health, increasing attention to ventilation requirements, minimum room sizes, and such essential facilities as septic tanks for individual sewage disposal. Such technical problems, if they are to be covered in building regulations, call for expert technical advice which is far beyond the reach of most of the municipalities of this country.

It was in the mid-thirties that the seriousness of this problem, and its full complexity, appears first to have been recognized. The introduction of the first National Housing Act led the Administrator of the Act, F. W. Nicholls, to consult with municipalities as to the local regulations then available for the control of house building under the terms of this Act. It was then that the difficulties of the municipalities in this connection first became generally evident. Building had steadily been becoming more complicated, following the technical impetus given by the war of 1914-1918, and yet with the coming of the thirties, no municipality had the necessary financial resources for work on the revision of its building by-law, or for the preparation of a building by-law where none existed.

It was clear that no solution could be expected at the municipal level. The idea was then conceived that this was a field in which federal agencies might be able to assist, if the problem of building regulations could be looked at from the national point of view. Appeal was made to the then President of the National Research Council, General A. G. L. McNaughton. It was found that the idea of a national building code had already been discussed at meetings convened by the Council. Jointly with the Department of Finance (then administering the National Housing Act), the National Research Council thereupon appointed a representative committee to investigate the problem; a secretariat was formed; building codes of other countries were examined; and it was finally decided to prepare a National Building Code for Canada.

This was envisaged as an advisory document which would be prepared by representative national committees, drawing

upon the best of technical and professional skills, which could then be made available for merely the cost of printing to any municipality. If and when it was legally adopted by any municipality for this purpose it could be used as its own building regulation. Work was commenced in 1937; even though the task involved starting the development of a technical manual covering all aspects of building, good progress was made. The outbreak of war failed to stop the work. In 1941 the first National Building Code of Canada was published by the National Research Council — a volume of over 400 pages — and sold for one dollar a copy to all who wished to have it.

The years of war naturally interfered greatly with the use and general recognition of this pioneer document. It was, for example, not until 1943 that the Canadian Code was described in an official report of the British Ministry of Works as "quite the best building code extant" of all codes then available for study in all languages. Its intended use by municipalities was similarly impeded by the imperatives of war but, after a slow start, its circulation developed satisfactorily so that eventually 10,000 copies were distributed, almost all in Canada. It came into use, either directly as the local building regulation, or indirectly as a reference document for use in association with the local by-law, in over two hundred municipalities. Its wide use proved that the concept of such a nationally advisory document was sound. Its acceptance by provincial and municipal authorities throughout Canada showed that the idea of such a national service was locally acceptable.

Advances in building practice were again accelerated by the technological developments of war. Soon after 1945, therefore, it became obvious to Council authorities that the National Building Code should be reviewed, if it was to fulfil its intended national purpose. At about the same time, Central Mortgage and Housing Corporation was established by the Federal Government, being charged with the administration of the revised National Housing Act. Officers of the Corporation early recognized the need for an up-to-date general building code in Canada. The original intention to associate work on the code with research in the building field was revived. For this, and other associated reasons, the Council established in 1947 its Division of Building Research.

A first task of those responsible for developing this new Division was discussion, jointly with officers of the Corporation, of the future of the National Building Code of Canada. With the change in the administration of the Housing Act, it was clear that new direction for work on the Code was necessary. By agreement, therefore, the Council undertook this responsibility, setting up an Associate Committee on the National Building Code. As with other N.R.C. associate committees, this body was appointed by the Council as a group of about two dozen interested and expert Canadian citizens, appointed as individuals and not representatives, with specific terms of reference. To ensure full liaison with building research, the Director of the Division of Building Research of the Council was appointed Chairman of the Associate Committee. All other members, however, have no connection with the Council, being nationally selected geographically and professionally. From the outset, a trade union member has given invaluable aid to the Committee.

The terms of reference of the Associate Committee are to promote uniformity of building regulations throughout Canada and to maintain the National Building Code of Canada as an up-to-date and progressive document. After full deliberation, the Committee decided to achieve its first objective by concentrating on the second. If the National Code could be made, and maintained, so desirable a building regulation that municipalities would want to adopt it in place of their own regulation, uniformity would be achieved much more speedily than by any attempt to deal with local regulations piecemeal. Accordingly, the use of the 1941 document was carefully reviewed. It was found that, apart from some obvious omissions, chief complaint against the pioneer code was always with regard to its arrangement. The arrangement of building regulations was therefore made the subject of a research study. A year's work resulted in a completely new scheme of arrangement which appeared to

meet all objections, even though it was regarded by many experts in the field as unpractical. It was adopted; it has proved completely successful in use.

Under the guidance of the Associate Committee, the 1941 Code was then completely revised in accordance with the new arrangement. This involved voluntary contributions of time and thought from about two hundred Canadians, working through the medium of twenty-nine technical committees. Architects, engineers, contractors, members of trade unions, representatives of manufacturers, house builders and many others, worked steadily over a four-year period, drawing upon world-wide sources of information, issuing drafts of all their documents for public criticism and comment throughout Canada, basing all their work on the earlier code but bringing into the new document reference to all major modern advances in building. The great task was finally completed. Early in 1954, the National Building Code (1953) was finally published.

The Code is now published in the form of a by-law, ready for adoption by any municipality merely by the insertion of the appropriate name, provided the contents are found to be locally acceptable. Its unique feature, derived from the new arrangement, is that the entire document is arranged in a number of completely independent parts. So clear cut are the divisions that it has been possible to issue the Code not only in bound form for official use, but also in loose-leaf form, indicative of the ease with which any one part may be revised when necessary, without interference with the rest of the Code. Consistent with this arrangement is the assembly of all administrative provisions in the first part. In consequence, it is really only necessary to change this part to permit of the adoption of the Code anywhere in Canada, all technical provisions being independent of purely local requirements. Local climate will come immediately to mind as an inevitable variable. This is covered in a special Climate Part of the Code in which the climate of Canada is graphically illustrated, so that peculiar local climatic features may be obtained for any municipality for appropriate use with the Design Parts of the Code.

Further technical discussion is uncalled for here. Suffice it to say that a shorter version of the Code is available for the use of small municipalities; that a complete translation of the Code into Canada's other language has been made, this task involving pioneer French technical translation work; that three national advisory groups have been formed to keep the Associate Committee advised with regard to the structural, health and fire aspects of the Code, and the need for revisions when these are found necessary; and that machinery is being developed for regular revision of the Code, in parts as may be necessary, and completely at regular intervals of a few years.

Canada has therefore today a national advisory building code, so flexible in arrangement that it can be kept in close accord with all major advances in building practice, its servicing based upon more than a decade of experience with municipal use of the 1941 Code. It is impossible to give an accurate estimate of the actual cost of producing the 1953 National Code, since the amount of work done voluntarily by the many committee members, in preparation for committee meetings, can never be determined. A conservative estimate, however, of the time actually spent on committee meetings amounts to 1100 man-days, thus representing a cost of at least \$80,000. If to this be added the cost of the technical and secretarial services provided through the N.R.C. Division of Building Research, an amount of at least \$100,000 for the four-year period of the work of revision alone, a total cost of \$180,000 is reached. This is over and above the actual cost of printing, which alone is reimbursed to the Council by the sale of copies of the Code at cost. This figure which, it must be stressed, is a minimum estimate, shows very clearly why it is that few municipalities by themselves can hope to develop up-to-date building regulations.

The main economy made possible by the National Building Code of Canada is therefore to be found at the level of muni-

icipal administration. Any municipality in Canada may now have its own local building regulation merely for the cost of the necessary printed copies, all expenditure on the revision of its own document or on the preparation of a new building by-law being eliminated by the service provided through the National Building Code. With every local adoption of the Code one more step is taken in the elimination of senseless, and usually minor, variations in building practice between municipalities. This can have an immediate, even though minor, effect upon building costs and especially upon the costs of housing. The use of standard building components will be promoted similarly by every extension in the use of the National Code. It is well recognized that by the elimination of many of the different-sized building components called for under different regulations, real economy in production can be promoted. The term "modular co-ordination" is coming into wide use to denote such simplification of building components. The development of this essential simplification in Canadian building will be greatly assisted through the use of the National Building Code. Beyond this, however, it has been found in the actual design of buildings that the application of the provisions of the new Code can lead to real economies in actual designs which are consistent with the basic requirements of public safety with special reference to fire protection and structural sufficiency.

Considered by itself, each of the suggested economies may not be a very large item, but when considered together, and particularly when associated with the vast extent of the building industry in Canada, the full potentialities of the National Building Code for economy in building become evident. The remarkable total of over five billion dollars worth of construction carried out in Canada in 1955, an amount of about \$350 per capita, represents an achievement that places Canada in the forefront of the nations of the world. It therefore follows that any effort which can be made to simplify and to improve the controls which are exercised over the construction industry will have unusual significance from the economic point of view.

Further economy is being achieved by the widespread use of the National Building Code by departments of the Federal Government for their own building design work, the Code thus acting as an interdepartmental standard. Finally, the more the Code is used, the clearer will become those problems which should be the subject of intensive building research. The close link between the work on the National Building Code and the N.R.C.'s Division of Building Research may ultimately, therefore, result in real improvements in performance standards and therefore in over-all economy in building.

Work on the National Building Code, so briefly reviewed in the foregoing, has demonstrated in a singularly vivid way the transition through which the building industry, and in particular the building of houses, is going at the present time. During the last quarter of a century house building has changed from being the erection of a relatively simple type of shelter with a minimum of special features to the construction of buildings which are technically complex and which are expected to contain specialized equipment which brings with it its own special technical problems. This technological advance is now in full swing. The next quarter of a century may be expected to see a continuation of this change but eventually some levelling off as house design approaches a state of technological saturation. It is therefore apparent that the best and most flexible controls possible should be available for use in connection with all such modern building in Canada in order that the safety of the public may be ensured and due economy in building achieved. It is the firm belief of the Associate Committee on the National Building Code that the widespread use throughout this country of the National Building Code can achieve these ends. They therefore commend the Code to the sympathetic attention of the Royal Commission on Canada's Economic Prospects.

Ottawa, Canada
February 1956