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EDITORIAL

A FEW DAYS AGO, we met a distinguished surgeon who had just returned from a convention in Banff. We gathered that he had had a good time which, for him and his colleagues, meant hard work and a due proportion of play. In his own words, "They worked us like galley slaves until 1 p.m. each day, and, after that, we were free – except for informal discussion in the evenings for those who were so inclined." Mr John Y. McCarter's letter in this issue suggests a similar program for the RAIC Assembly, and we heartily endorse his proposals. We have to admit that the Annual Assembly is a necessity for Council round which the gathering revolves, and a valued occasion to meet for the staff of the Schools of Architecture, and for the Editorial Board. It is a jaunt for some, and a priceless opportunity to renew old friendships and make new ones. However, there are many who cannot afford a meeting in which they cannot contribute something or take back something of professional value. If they are delegates with some portion of their expenses paid, they have a distinct feeling of guilt in their enforced idleness. Those responsible for the all important meeting in Ottawa might ask themselves what kind of report they expect delegates to take home. Will it be of scenery, history, good fellowship and excellent golf, or will it be a meaty report of things discussed that the delegate wants to share with those at home? We, personally, like the medical program of at least three morning discussion meetings with a paper – with no interference. Such a program would attract many young architects who want to know what they "get" out of a meeting. That need not be a selfish or narrow point of view. What the architect gets should be of benefit to himself and his community. He should go back more than ever impressed with the dignity and importance to society of his profession, but with his mind sharpened and his store of knowledge increased.

While we are discussing dignity, we have gained the impression, across Canada, that we have almost abandoned the old architect's sign of modest and pleasing proportions. The Secretary of the OAA tells us that the sign board of definite dimensions was discarded with the advent of the Registration Board. In the new regulations, it was decided to substitute words like "a sign of a size in keeping with the dignity of a learned profession." We feel we have lost much by the change. We are now approaching the billboard made respectable only by the addition of the name of the contractor. It has become the fashion for the sign to be in proportion to the size of the job – something that surely was never contemplated by the fathers of registration. We are pleased to note that at least four firms in Toronto keep to the old panel, 3′-0″ by 1′-6″. In a curious way, they gain, in our opinion, both in dignity and publicity. It would be unrealistic not to mention publicity, but the modest, dignified sign also suggests pride in the job and an admission of responsibility. The huge modern sign suggests only the most blatant attempt to publicize. Our various provincial committees on professional ethics might ask themselves whether we have gained or lost by the change. If we have lost, and we think we have both in dignity and prestige, we would do well to re-examine the board of our forefathers. It was smaller than one we saw in Toronto which was 28′-0″. In all fairness we must admit that room was left for the contractor's name, and the lettering (white on blue) was in impeccable taste.

A Symposium

Desmond Muirhead

IT WAS FREDERICK THOMAS LAW OLMSTEAD who said "I wanted my father to plant trees and he did – but they were not placed with sufficient forecast and have since all been cut down, but grandfather's trees stand yet and the hangbirds yet have their home in them." I feel that today we are facing the same problem with houses. Our present-day houses are neither placed with sufficient forecast, nor are they well enough built to support many generations of hangbirds.

During this talk we will attempt to look into the future of the so-called modern house. The many problems of home production are often adequately met for the wealthy client who retains an architect or even occasionally, a landscape architect. The most casual inspection, however, shows that more than ninety per cent of future homeowners are going to live either in an apartment or in a subdivision house. Since, owing to many factors, some of them perhaps beyond their control, these are two fields which have been neglected by architects in B.C., I will try to concentrate on one of them in this talk today.

Perhaps we should first consider these problems jointly as an integrated scheme in the new city pattern. We have been told by many how revolutionary is the design of the new city of Kitimat – of the success of the new satellite town of Harlow and of the promise of the new city of Chandigarh. Yet Kitimat might surely have been built in Burnaby or in Massachusetts. It does not personify either the mystic possibilities of the Western Canadian bush, or the rugged individualism of the native Canadian worker; it is a piece of open suburbia transplanted willy-nilly into a beautiful B.C. valley. We can read in the original studies excellent analyses of the B.C. worker and his social habits, and yet, Kitimat has not succeeded in attracting him. It is largely filled with Europeans. Surely here is food for thought and a denial to the eulogy published in the Architectural Forum concerning Kitimat. This was apparently endorsed by the designers involved, including, I regret to say, my own firm. I could say a great deal more on this subject, but since we are also involved in town planning and know the complexity and difficulty of client-planner-government relationships, I do not wish to criticize those involved too harshly. I only want to point out that the finished result is far from what it might have been despite the propaganda we have been fed.

Harlow, with which I am less familiar, is in my opinion a step forward from Kitimat but still a failure. I spoke recently in London to Mr. Peter Shepheard, who is that rare species an architect who is also a landscape architect. His thesis, and he was one of the principal architects and planners involved with Harlow, was that it was too open. I will deal with this subject more fully later since I feel that one of the greatest defects of all modern planning and subdivision architecture is its inhumanity, which is often related to density. You feel that you are one of so many square people to the acre. In the shopping centre, instead of being charmed by the atmosphere and character, you feel that you are going to spend $3.74 every time you go there. You are in fact a sort of enervated human statistic.

Both Harlow and Kitimat, in their gigantic efforts to provide an ideal setting for a dignified and enjoyable life, have failed even to provide the warmth and comradeship of the slums. If Harlow is too open, what of Kitimat, which is sited on the brow of a plateau open to the north winds in a climate up to thirty-five degrees colder. If the planners had considered character and climate control instead of abstract relationships, this would surely have resulted in a warmth and neighbourliness and a very much closer huddle of buildings. They could have then enjoyed good scale open spaces instead of the half acre parks provided near the houses. Incidentally, the nearby towns of Ocean Falls and Terrace have succeeded in different ways in producing this warmth and friendliness.

Chandigarh appears most likely to succeed where Harlow and Kitimat have failed. The main buildings have been entrusted to a great architect and the houses have, in the main, been handled by three very competent ones. This has ensured a homogeneous character to start the town. The housing at Kitimat has not been handled by architects at all. The housing at Harlow has but tends towards dullness, due to the repetition of materials and scale.

Here we have the apparent anomaly of Canada, by far the richest per capita country involved in this triangle, not using professionals to advantage. Whose fault is it? Well, there are a great many guilty men involved. Architects, landscape architects and planners, if not the most guilty are not the least. The businessman, the contractor, the realtor, the lawyer, the mortgage man and the investor are all guilty in this senseless propagation of the second best and good enough. It is high time that we changed our attitude towards real-estate here in the west and started to harvest our country instead of mining it.

In all previous fields of man's endeavour where towns

of beauty and splendour, of humanity and character, have been produced – there has been a patron involved, a benign and cultured aristocrat, or a dictatorial government perhaps, but the power has always been in single or in few hands. The only method by which we can duplicate the innate charm of the English market town or of the Adriatic village is to replace the force that built these by one equally good. This must come from Canadian wealth and industry, which are replacing the renaissance princes and the English squires. The Canadian investor and landowner must realize that housing and apartments are honourable fields of business, not alone for get-rich-quick speculators, who eat the feathers and legs of the chicken as well as the flesh. And we, the designers, must do our best to make these fields worthwhile to justify something less than fifty to one hundred per cent return on invested capital. To show that areas of beauty within a town are a more lasting memory to a man than a thousand square miles of denuded forest slash, an endless and undeveloped pile of mine tailings, an inestimable mountain of unsold canned salmon. We must see that a British Columbia town has a British Columbian character and, to do this, we need British Columbian talent, for we can hardly expect native character from planners from elsewhere. We must also give the lie to those who say that our landed gentry have in general landed far too recently to be widely accepted as gentry.

Our subdivisions must be treated as entities which grow from their environments with the same sculptural care that Frank Lloyd Wright's houses grow from their sites. A truly satisfactory subdivision, and I don't know one myself, would be as happy in its relationship to its site as the uncleared site was in its ecological relationship to the greater landscape. We should perhaps aim towards a city in a park, instead of a park in a city. Within the fabric of the same financial expenditure many different results are possible. If the deadly, dreary monotony of the modern sub-division is going to change, to become vital and stimulating, many different results must be tried.

Presupposing that the land is suitable, groups of attractive existing trees have been saved, school sites, parks and shopping facilities are adequate and correctly situated – what then? The factors involved are unending, of course, and those which have received the least consideration, such as atmosphere, character and other abstract but important qualities usually need the most. Among the more concrete requirements which are poorly treated are the roads. Our roads must obviously suit the contours and be graded to conform with the topography. A well-graded road is a thing of beauty itself. It has power and grace and it is a joy to travel on it. In the end result, however, the greatest single encroachment on the landscape, initially, is the house – and the greatest single ultimate visual effect is the landscaping. I will try to deal with these separately.

The subdivision house is a very complex business geared also to mass production. At its worst, it is usually adequately supplied with oil furnaces, hot-water heaters and other assets of modern technology. At its best, it is rarely more than a dreary repetition of an identical plan with flips, backward somersaults, and varying carport locations. This is obviously not good enough – no builder should get a mortgage for more than 30 homes of the same plan, but this is only one small facet of the overall problem. The houses themselves are rarely either attractive or well-planned. Architects' seals are usually conspicuous by their absence. Surely it is more important to insist on an architect seal on a tract house where the subdivider can usually afford it than on a warehouse over $25,000? The problem seems to have resolved itself not into what is the future house for B.C., *but rather whether architects are going to, or are not going to, design it.*

What improvements on the small amount of architect designed subdivision houses existing can be suggested? Firstly, I will discuss the open plan. I feel qualified to talk on the subject since, unlike at least some architects, who insist on them, I live in a house designed on an open plan by two competent members of this association. My comments on open plans truthfully are unprintable. You will understand my feelings when you hear that we have even been forced into a T. V. set to rescue our failing ear drums from the reverberations of an open plan. We have, in consequence, succumbed to the rabbit-like trance of the children to what appears to be American propaganda on the C.B.C. You have guessed it. We do not like open plans. I was in a house in Sonoma, California recently, which was on a large scale open plan, and yet through a device medieval in origin, I believe, there was a clever system of sliding doors so that each room could be closed off. I am not suggesting this in a small subdivision house, but I can assure you that most mothers would (a) like the kitchen enclosed or capable of being enclosed (b) the bedroom wing closed off and (c) at least one children's sound proof room in the house. This may hurt those who affect an esoteric conception of space, but homes are designed for people, not for those in love with design.

Next, I'll say something about windows. Large windows are nice in the living room since floor to ceiling glass increases its apparent size and a fence will complete the volume. We have them in the dining room, too, but do not like them – it does not feel cosy enough for us and others have said the same. It should be remembered here that many opinions on design features should be required for the subdivision house as we are working for an unknown client, and may be providing him with one of the factors in the razor's edge between marital bliss and divorce, by giving him attractive living space or chaotic circulatory patterns. There must be a great deal of research into what the individual's needs are, and not into what the architect thinks he should have.

Climate control is often talked about, but seldom considered. This includes orientation. Incidentally, you cannot have all houses well-oriented if they encircle a park and face into it. Windows in a colder climate should be smaller – a house for Kamloops should not look like a house for Vancouver, and yet the modern architect seems to feel cheated if he has to design with anything less than floor to ceiling glass. Protection from the rain is another factor often overlooked. A double carport should be a must on tract houses to get the kids outside in our mild, wet winters. Overhangs and four foot paths around the house are also essential.

Four foot paths are needed to provide a good scale relationship with the house – two foot paths are inadequate

for two people to walk abreast. There is a permanent need for 360° paved circulation around the house in our wet winters. There is also a need for study of the integration of walks, driveways and entrances of the sub-division house. The house entrance leaves a lasting impression on the guest and may set the seal for a successful evening or otherwise.

Before I get further into subjects which really come under landscaping I will attempt to discuss architectural style. You will, I'm sure, excuse what may appear to be strong opinions after considering that Frank Lloyd Wright and Corbusier do not like each other's work. I feel that one of the reasons why Harlow tends to dullness is due to the fact that all buildings have been built at the same time with the same lip service to what has become again international modern architecture.

To quote a well known landscape designer, Thomas Church: "The word modern became a battlecry which degenerated into a style and finally into a nasty word. Designers seemed to be annoyed rather than grateful that anyone had preceded them." Although I feel we are more liberal in our thinking, much modern architecture is becoming distressingly similar whether it is in Saskatoon or Singapore.

With a subdivision house where repetition in unavoidable we are faced with the problem of the popular tune composed to last beyond its first careless rapture, and played ten years after with enjoyment. When houses are repeated at all they must be very good to avoid monotony and dullness — they need, therefore, a great deal of thought and talent applied to their design.

Of course, architects, like Wright, are not starters in the subdivision stakes because of their Olympian detachment toward costs. A strong personal style, such as his, does not stand much imitating either. The other end of the scale, which it seems, has been over-simplified into the organic vs. intellectual approach and is represented by Breuer, Stubbins, and others is a bit precious for B.C. It seems to need a New England landscape to look well, and that is natural since that is where it was derived.

With Belluschi and Yeon we are getting nearer home and what seems to me some very successful solutions, especially in the use of wood. The San Francisco Bay area is a region which has produced many subdivisions. These vary from large scale chicken farms to some which are very attractive, visually at least, around Palo Alto and other peninsular towns. All these general architectural groups have their adherents, but we badly need something with B.C. tacked on its back. Modern subdivision houses with their masses of glass and low pitched roofs all have a basic similarity, but surely they need not. We tend toward something "slick, smooth, swift and glossy" in the admass tradition. Few of them have the serenity and quietness of older houses.

The reason for this similarity is due at least in part, to the world publication of the pictorial architectural magazine. Personally, I think it might be a good thing if these were banned from architectural offices and only magazines showing technical advances were allowed.

From here, perhaps, we can proceed to the outside of the house. First of all, the street must become quiet again. The speed of cars has a disturbing effect on the eyes and is very tiring. I do not mean by this an endless dreary mass of identical loops and cul-de-sacs. Some streets may be long, but they must not encourage through traffic by their design.

With the disappearing basement and the reduced floor area of the subdivision house it is essential that full use be made of the garden area, too. I will discuss this briefly and then return to the street. Obviously they are, in actuality, inseparable as design elements. You are familiar with the cliches of in-door out-door living, the garden flowing into the house, etc. so I will pass over them lightly — but don't forget the opportunities which fences offer. If the fences are in front they can vary much more simply and inexpensively in design than houses can and together with different trees can give the subdivision a variety despite the similarity of the houses.

I was, at this point, going to trace the popularity of the All B.C. 4 Star Ding Bat front yard and back yard, but there is not going to be time. One bouquet which should be thrown, however, is the genuine love of gardens in this area and the general level of maintenance compared with most other parts of the world.

We started to talk, a little while back, on the subject of trees and I will finish this by discussing them rather carefully, because I have no hesitation in telling you that trees have more cumulative, spatial and visual effect on a person going through a town than any building or any other artifact in it. And I hope you will excuse me if I suppose that no architect has yet designed a building as beautiful as a tree. "The love of trees is a deeper thing than the love of flowers or water and slower to come by, but a passion which once felt will last a man a lifetime and passes, most likely, to his descendants."

Cast your mind back to any city you can think of which had some impact of beauty on you. You will nearly always think of trees and architecture — not the one alone. The Arc de Triomphe and the chestnuts, Whitehall and St. James Park; Montreal's Dominion Square is your vision of Montreal; Portland's down town city parks have been very kind to Belluschi's early buildings. This is even more true of subdivisions. You remember the oaks in Victoria and in Salem, Oregon; the maples in Ontario, the elms of New England, the live oaks of California, etc. Now, the best existing subdivisions have had large native trees which were incorporated. But we can produce this effect also by planting. In this area, our deciduous trees such as the arbutus, the dogwood and the vine maple are just about the most beautiful native trees that any area in the world can sport. If we do not protect them, and with the attitude of most contractors, this is difficult – we must plant them. We must plant the flowering cherries, the crabapples, and the magnolias, the liriodendrons, the sweet gums and the oaks. We must plant them lavishly along every street of every subdivision.

At the same time we must avoid that great love of the nurseryman the pointed conifer. These little beauties grow fast and sell well at good prices and the nurserymen prize them above diamonds. But they have a prickly uncomfortable effect, and, if used lavishly, produce a series of vertical accents all competing for attention. The Persians had

the right idea with them – the cypress was always counter-pointed with the almond – the former inducing solemn thoughts of death and eternity and the latter evoking spring and the renewal of life. Obviously trees on streets need care and thought in their selection, even street design, if possible. This we are doing at Kitimat and although funds are limited, we feel that four trees per lot is the best investment yet made there. On the average subdivision for $15 per lot we could ensure an eventual beauty which would outlive even the noblest house.

If we cut out the planting box, beloved by architects, the foundation planting of pointed conifers, beloved by nurserymen, we can still have room for the trees and have $50 to spare. We can provide "the light touch of nature against the heavy hand of man." We can reduce the severity of dark, gloomy dismal dead trees that man plants everywhere so that he can increase his blood pressure with business by telephone at home. We can minimize the deadly regulation of set-back which demands that houses are all in phalanxes 25 ft back from the road. Where there are cold winds we can cut the heating bill in half by the planting of trees. In addition a tree arch provides a wonderful setting for a house, a wonderful perspective for a view. The sheer beauty of the shadow pattern of vine maple on a brick terrace you will remember for years; because trees are not easily forgotten. Remember also the free sculpture of trees. A pruner is a sculptor and pruning shears may be a girl's best friend.

What in fact the average subdivision needs is a master mind with adequate time, experience and ability to integrate each street into a unit that has life and movement besides peace and repose; to control the colors beyond pink and chartreuse, white stucco and green cedar siding, laburnum and double pink thorn. Where are we going to find men sufficiently experienced for this?

Surely, after the construction boom of the last ten years there are architects in this room who are tired of the bickerings of vacillating municipal employees, who are fed up with the design limitations of offices and schools, who have acquired enough bullion, respectability and washing machines and who have salted away a sufficient series of six percents in promotional apartments that they should not want, this side of hydrogenation. Surely some of these will forego a little of their golf, their gin or even their frailer pursuits to concentrate on this the most important of a man's requirements; this space that surrounds him and his family for most of his working life, this neglected architectural orphan the subdivision house.

Harry Pickstone

I SHOULD BE A BRAVE MAN if I attempted to answer that question. What I will do, is to attempt an assessment of the present position of home design and to suggest in which direction we should bend our efforts. Before doing that, however, I should say that I think that the number of homes which are Designed (with a capital D) are so few as to be without significance for the majority of ordinary people. By "Designed" I mean that the clients requirements, the mechanical, electrical, heating and structural problems have all been resolved and the resulting building has all the essential qualities of good architecture – grace, elegance, unity and the right amount of excitement. I think that many houses are "Planned", that is they work alright but lack any architectural significance. The houses I will talk about are those which are Planned rather than Designed, because I feel that this group has by far the greatest influence on the lives of most Canadians.

When I was at university, I used to look forward with great excitement to the visits of famous architects to the school. I always hoped that somehow, contact with the great man would miraculously improve my own work; that something would rub off from him on to me. Obviously, nothing ever did, but the disappointment never prevented me from looking forward to the next visiting Olympian.

I feel something of the same excitement when opening the newest issue of a periodical allegedly devoted to domestic architecture. After the usual photographs of the moneylenders round a round table, and the contractors accepting chicken houses as trade-ins on new houses, the big article appears with a title like "What's next in Home Design". The article is always disappointing and invariably indicates that there is virtually nothing new about to appear in home designing. However, it usually does indicate certain trends which I will try to put into some sort of perspective.

There is a tremendous interest shown by the public at large in the matter of homes. Next to sex, it probably ranks highest in the area of magazine page devoted to it as a subject. A study of these magazines shows that the majority of space is devoted to the disposition of propriety mechanical devices. There is a certain amount of stylistic discussion apparently, because we were told by a prospective client recently that Cape Cod was now in vogue and Contemporary was out. Mainly, however, it is bathroom fittings, automatic ranges and so forth which are presented to the readers.

These mechanical and other devices do have some effect on the planning if not on the design of homes, though not nearly as much as one would expect. For example, complete space heating is accepted on this continent, and when coupled with a high standard of insulation it can make for a considerable change in home planning through the open plan. In fact this advantage is rarely taken and almost never is the full design potential realized. Instead heating is made more gadgety with the dual intent of reducing work for the busy housewife and selling more heating

appliances.

Bathroom fittings are made in every conceivable colour and shape, but a bathroom is still substantially the same as it was 100 years ago. In far too many cases the waste from the bathroom still goes into a septic tank within 6 feet of the house where it festers for awhile before being discharged over the properties at the next level down. Our sanitation is only very superficial.

Kitchens are a happy hunting ground for the gadgeteers. Apparently, it is now possible to buy a range which will cook by high frequency radiation, but the food still has to be singed by a low frequency radiant before it is acceptable to the gourmet. Despite all these wonderful technical devices, food seldom tastes better than it did in the past and kitchens seldom look better than that which John Nash designed for the Prince Regent in the Brighton Pavilion.

T.V. carries labour saving to its ultimate refinement. It is no longer necessary to sit around a fire and make conversation. It is now possible to sit around a T.V. set with one's guests and the intellectual labour of entertaining them by card games or conversation is entirely eliminated. An architect now has to plan a living room to accommodate a T.V. set as well as a fireplace, but it is probable that before too long the duality of interest will disappear, and the T.V. set will be left the victor on the wall to wall broadloom.

All of these devices have affected the planning of homes in some way, though not nearly as much as might be expected. Probably the major change is that more space is necessary to accommodate more gadgets. Indeed in the last few years two complete new rooms have been added to the home. The first is the utility room which is second only to the kitchen as a receptacle for electrically operated machinery. The second is the family room, and this is so new that the magazines are not yet quite certain what it should contain. It is probable that the family room is a development from the den, which never really caught on and this may have confused the editors in the matter of appropriate equipment. One thing is fairly clear, however, that the family room should contain a second T.V. set to save the children from the labour of playing games and developing their imagination.

All these new and technically wonderful gadgets, and even the two new rooms have really caused very little basic development in the majority of houses planned over the last one hundred years.

A bedroom is still usually a box-like compartment which is either stuffy or cold and a living room is still usually at the "front" of the house regardless of aspect or prospect.

Apart from the question of gadgets, the other factor affecting the planning of homes is the "minimum standard'. This minimum standard is laid down in England by the Housing Manual, in Sweden by the big insurance companies who make loans, and in Canada by the C.M.H.C. blue book. All of these are agencies which are primarily concerned with the financing of houses, though in fairness it must be said that the power they wield through controlling the money bags is exercised in a well intentioned way. It may seem a paradox in view of the increased space demanded by the gadgets, but minimum standards are very rarely exceeded. If the minimum thickness for plywood sheathing is 5/16", then nobody uses a heavier material. You aren't going to get any more when you sell the house if you use ¾" plywood. If the minimum permitted area for a living-dining-sleeping-cooking room in an apartment is 230 sq. ft. then nobody thinks of building one bigger. You wouldn't get any more rent for it in any case. C.M.H.C. are not quite up to the minute, because even though they have a minimum floor area for a Utility Room, there is no reference as yet in the books, to a Family Room.

The homes which are built under these two sets of influences and which constitute the majority of homes built in Canada are minimum standard single family dwellings, all mortgaged and all crammed as full of mechanical and electrical devices as they can be. They are so labour saving and even thought saving that there is a danger that, in time, people living in them will be reduced in physical and intellectual capacity to the level of vegetables. These homes come in a variety of styles; ranchers, ramblers, Cape Cod and modern, and in all the colours of the rainbow. Almost without exception, however, they are devoid of grace, elegance or dignity. They enable a woman to achieve something of the same standard of cleanliness achieved by her grandmother, but with about 1/10 of the physical effort that it cost her grandmother. Her home does nothing to stimulate full enjoyment of the leisure presented to her by the manufacturers of gadgets. These homes allow a man to relax physically after his work, but give him no uplift of the spirit at all.

The picture is no better outside the home. In fact it is worse because so many more people are made to suffer. To serve all the electrical devices, power is carried to each house by a series of thick wire strung between clumsy poles, which completely dominate the scene. Apparently, to put the wires underground is costly in money and impractical because, when the load increases due to more gadgets being invented, it is easier to change a wire on a pole than to dig it up. T.V. aerials are probably the next greatest offender and in this case one suspects that there is a certain amount of social prestige attached to owning and displaying a bigger and more complex antenna than the Jones' next door.

There are plenty of other examples of cases where recent technical achievements are still undigested culturally speaking, but in the case of subdivision design, the technical inventions still not used intelligently are the magnetic compass and the 66 ft. surveyors chain. It is almost unbelievable, but unfortunately true, that many acres are still being subdivided every year with a grid iron pattern of streets running north to south, east to west, each 66 ft. wide and with the lot sizes probably based on a similar arbitrary dimension.

The truth is that we have not yet developed the intellectual or spiritual capacity to exploit the advances made in the technical field. This is as apparent in the case of nuclear energy as in the case of automatic oil-heating and it seems to be one of the basic conflicts of the 20th Century. This split has not always been there, but, in the case of architecture at any rate, the rift probably started after the mediaeval cathedrals were built and the gap has been widening ever since.

There is the picture of the present state of affairs, and

the indication is that the gap will keep on widening at an ever increasing rate, unles we, as architects, do something about it. The closing of the gap between our wonderful technical achievements; and their assimilation in a fully architectural way into our daily lives, must be the next step in Home Design if we are ever going to have Homes Designed (rather than Planned) again. There are certainly many answers to the problem, ranging from those involving completely revolutionary concepts of structure and shape, to those relying on familiar forms of expression.

All of these solutions will have this in common, that they will have to start from first principles rather than by adding new elements to old patterns. Our present houses are still very much like the "horseless carriages" of the 1900 automobile era. We have the motor, but it is propelling a phaeton. In the case of office buildings, there are many recent examples to indicate that it is possible to master the machinery and produce good architecture. In the case of homes, there are very few recent examples where the machinery has been mastered. There are apparently very few architects either capable or willing to undertake the task and even fewer clients who are sufficiently civilized to have the right sort of requirements.

The recipe for success is very difficult to cook, partly because of the numerous ingredients, but to paraphrase Mrs Beaton, the opening instruction should be " . . . first catch your civilized client."

Ron Thom

IT IS A TRULY POINTLESS TASK to lecture to a group of architects on the subject of houses and especially presumptious to try to suggest what is coming next. I might just as well tell a painter what I think the course of painting is going to be – or a composer what is going to happen next in music. This is obviously an absurd thing to do in every case. Also it is probably not the most important thing to be dwelt on, when we are still not facing up to so many of the problems confronting this subject in the here and now. In any case, the design of houses is a personal expression – no matter how strong or direct the influences, it is at the least always this.

Your reactions, which are in part, your culture, are affected by the site – your responses and associations determined by it, and you are then still further conditioned by the more purely mechanical influences of tools, methods, materials and money – as well as the client. This manifold stimulation is not capable of separation. It is a miraculous entity, both personal and universal.

You cannot be told what to do with these reactions. The interpretation of this and so, of course, the results, are entirely your own, no matter how much you would wish it some other way. We can, therefore, only see for a certainty that which is around us now and explore that, but from there on the answers will not come from talking but from the thoughts and actions of each of you.

The really continuing and constant factors for us to discuss are principles and people. The first difficulty we face in getting down to the grass roots of principle or ethic, is that of being unable to see through the fetid of waste and confusion that surrounds everything we do and see. I suppose it is inevitable that we should have become as accustomed to this as we have, but, surely, from some future retrospect this melee will be seen as one of our most salient characteristics.

This of necessity reflects the attitude of our thinking to date about ourselves as people. Nearly everything about it is wasteful, the inextricable texture of roads, lanes, tracks – road through road through road – full of a terrifying degree of noise and smell – not designed on a fitting scale for the driver or the walker, lined with every conceivable kind of habitation, whether workplace or domicile, it doesn't matter. More aggravation.

Irritation, right down to the newspapers we read and the television we see, an unbelievable waste of time and substance on the part of the consumer and the producer alike. And so, the inevitable need for escape – to where? – more madness – some planned, some unavoidable. However, the supposition that a city is a bad institution is now a natural one.

Twenty years ago, Corbusier said "Man has made mock of the provisions of nature and the sport will cost him his life"; the conditions of nature must be re-established in men's lives for the health of the body and the spirit. The fundamental principle, the pristine state of man, man replaced in the conditions of nature. Man must quit his melancholy and turning away from misadventure create harmony – unity of man in his shell, of the earth – and his buildings.

The problem suggested today has now more accurately become architecture and planning – not just one or the other more – never more – because now both together must be a part of each. Now we begin to come closer to the problem of "what's next in home design". We are well past the luxury of spending our time as architects solely concerned with individual caprice, or with our sights set on the level of new gimicks.

It must be more obvious every day as evermore new opportunities fade before our eyes. At this time, it is more urgent than ever before that the architect is the planner and the architect – in order that the pattern on the broadness of scale on which it is so quickly being formed be brought within the bounds of rational and fitting environment.

Henry Ford commented once that if he had an opposition he wished to destroy he would endow it with experts.

The relation of this new idea of a home to the land it is on becomes as important to us as does the building of the home itself. I use the word relationship as another way of saying proportion. Should the homes whatever they are be landscaped or should they be in the landscape? There is truly such a thing as the natural occurrence in the landscape of a man made contrivance – a building seen as an agreeable extension of the site. The quality comes from the ability of the architect to draw sensitively from all the conditions at hand, from all the nuances of the site, from all the suggestions afforded by materials, clients, climate – and so on, and by working *with* all these found elements – a kind of dance – a developed sense of proportion – instead of taking a defiant attitude to all, or worse, a careless attitude. This state, which can then result, of buildings beautifying site instead of defacing it can only come about when the form has fulfilled to its ultimate the demands made upon it by the environment and the culture of the country – in short, when it is a successful realization of the entirety of things.

This applies no less if we are talking of the superblock or the builders' hundreds – than it does to the individual one at a time house. The only thing that changes is the nature of the problem at hand. It is just as necessary to consider the inmate of the builders' hundreds as requiring the mental peace of an outlook free from confusion – the privacy of his personal life and above all his identity as it is for the person with the wherewithal to buy his own insular environment. These minimum qualities we *must* achieve. The form that a satisfactory solution assumes will vary from that which may be achieved by the large house on the estate – but we are clear that the implication is only a difference of form expressed and of extent. It cannot be assumed that the new home expects only a lawn to show (and mow) – a kitchen full of gadgets – a television set in the rumpus room and a car included with the mortgage – therefore proceed to line them up or pile them up – as long as it is economically expedient building and sound real estate practice.

And yet these are the standards which are being created and maintained.

At the present rate, the day is fast coming when we will all be trespassers as soon as we step off the auto road, or our own little patch. It is the sort of building that will sublimate the landscape and drive back the country for more miles than we can overtake on a Sunday afternoon, and leave in its place the highly mortgageable but otherwise endless – monotonous bedroom called suburbia. This eventually contributes nothing to the private life of the individual nor to the coffers of the community – much less anything to the human soul – not even to the child animal. As such we are proceeding to build our vanishing dream of life with nature.

Our building sites in general are neither big enough nor small enough. Modern techniques are to the point now where I believe we could decentralize with ease to Wrights Acre a family. Few unanswerable problems remain attached to this proposition, but let us set aside this possibility and deal with the site in relation to our more accustomed densities.

Consider how much more could be done in the cause of more homely and unified and tranquil communities – still with the privacy of the individual in mind – with smaller allotments of land to one dwelling unit, if the remaining space so gained was committed to community use.

Imagine the immense satisfaction of being able to walk for literally miles through a pleasant landscape – at least more than dimly reminiscent of the place it was before the land developer, the surveyor, the bulldozer took over – without having to walk on car paths or trespass on private property – or escape through traffic to the park – and where buildings would be seen only as a fitting incident of the landscape at large. This would be a change of pace from the occupies to the unoccupies – and where the forms of nature would have space to put an end to monotony of buildings – also this walk would not be punctuated by unsolicited meetings with neighbors on the opposite sides of their view windows. If, for no other reason than our problem of floor control – this should be considered.

Imagine also the advantage of a more or less continuous playground for children where there are still trees to climb and corners to explore – games areas occurring more frequently and on a less grand scale than the present big efforts which children can often only reach many blocks away –and consequently as often as not, don't. Apartment blocks of any height should be free to take part in this pattern – with relatively more space allotted around – hence more change of scale and change of pace. Now the car only functions in getting to this area but not into this part of it which is only for the legs – and the 60-3 ratio preserved to the good purpose of both.

Now what about the house – call it dwelling – itself. An early Japanese said once "An artist's limitations are his best friends". Our limitations, as always are the limitations of tools and materials and purpose. The Japanese illustrated this point well – we can see how this quality made their art and architecture into a living thing. And as it was with their architecture, so it was with the fugues of Bach, the paintings of Rembrandt, and the philosophy of Goethe – all possessed the magic of order, breathed on by the breath of life – No artifacts or titivation can substitute. They all have within them the logic from which endless variety grows, much too elusive to ever be a style.

Designers require this quality now as then – if we are ever to see any honest to goodness next in home design – but now the designers are designing for machines, whereas then they were craftsmen designers. It would be more accurate to say that we should be using machines as tools of design – as we neither aspire to become machines ourselves nor have our homes become machines. We are people now – as then. This is very much in common and is not going to change – and so these principles will not alter. But the application of the principles will.

So that now, as artists, we must strive to see that these new limitations do not become obstacles to artistic achievement. The "mythical" free hand never did exist – so there is no cause to join ranks with William Morris in bewailing the use of machine ways – rather as creative artists supply the proper tools for the proper materials for the proper work. Drawn to mind also is the Shinto ideal of cleanliness – be clean – meaning to abhor waste as matter out of place. You will observe in all Japanese art, architecture and

drama a study in the elimination of the unessential – and the insignificant.

Henry Matisse has explained it in different terms by saying that all which is not adding to a picture is detracting from it. This philosophic idea will breed simplicity and clarity in art – and in architecture lead to a recognition of the nature of materials.

One of the present problems, in this area, confronting us in home design is standardization or the lack of it. In view of the majority of the results achieved by us so far, it is almost inconceivable that we have the Japanese example for reference where standardization was met and mastered long ago – dealt with artistically. For the most part it has left us nothing but ugliness and man made monotony – relieved only by the even worse horrors of a wild variety of camouflages and synthetic variations.

The Japanese module of 3′–0″ x 6′–0″, which incidentally is human scale to the Japanese, has been made to perform in all dimensions of the Japanese houses. It is the size of the bed rolls, and the floor matts . . . the multiples of which are the room sizes, and the intersteces of which are the dividing lines of the shoji and the centres of columns, and so on. The whole thusly became a model of harmony, never lacking in completely endless variety – an example of sublimated mathematics.

All of this was fitted to the climate and the use – the furniture and even the costumes were all parts of a whole pattern made for itself – and so being right for itself. This is our great lack here, and it can never be made up for in gadgets. So it is really to this end that we must again strive in the dwellings to come – not – for the outward expression of the form, but for the inner reality – the principle . . . in the process of achieving significance for the sake of mastering a new architecture. We will, at the same time, enrich the lives of those affected. It is through this elegance of expression – this fitness for purpose – oneness with site – that the effects of the house may be felt in the day by day existence of the inhabitant. It will be this respect for the needs of nature, and after all people are also a part of nature, that can produce an environment capable of relieving the anxieties of the mind and refreshing the soul.

Now, today, it is the machine that makes the cry for cleanliness–and clean now as ever does not refer to slickness, blankness or machine likeness–but to basic qaulity of truth to self – which is all that is essential for completeness – not a bit more – not a bit less.

This must by artist architect be resolved in human terms – we all are and will all remain humans. To do this means continual re-evaluation – not of humans – but of the means in relation to humans. In the light of ever new experience there will always be new aesthetics – *but old principles.* The very roots of all form that is familiar and considered normal to us – are in process of being challenged. Without any danger of making risky predictions, it is quite clear that fundamentally changed ideas of structure in the past decade even will transform buildings into changed objects as foreign to us now as ours would appear to Ictinus.

How will we react to this? – where the definition of form as we now understand it ceases to exist. If we cannot develop with these outward changes – with cleanliness of spirit – with regard for the machine – and our methods – if people generally have to pay the price of all such things not being brought into relationship with themselves and the ground they live on – then perhaps the status quo is better.

Not everything is overthrown by the process of constant change – as it might seem to casual observers. On the contrary – ideals, I have been calling them principles – that carry within themselves enduring worth will adjust themselves to changing circumstances and grow stronger and deeper in the process.

Such an ideal is that of the human individual. So at any given time, it is clear that men with a true feeling for reality must seek to comprehend it and achieve a mastery over material and social needs – remaining loyal to the one true ideal of human personality.

The above were papers read at a seminar at the Annual Meeting of the Architectural Institute of British Columbia.

KEN BELL PHOTOGRAPHY

Aerial view from the north

R. Laidlaw Lumber Company Limited, Weston, Ontario

Architects, Pentland & Baker

WAREHOUSE CONSTRUCTION costs averaged less than $6.00 per square foot, manufacturing space $7.00 per square foot, and the General Office Building, which is completely air-conditioned, $22.00 per square foot.

The architects were responsible for not only arriving at the relationship between processes, but, together with the owner's staff, for arriving at the individual process layout of each department, and for preparing the process flow sheets. Prior to the design stage of the work, and after making a thorough study of the old plant operation, several trips were made in the United States and Canada by the architects and the owners and approximately 50 existing plants in the two countries were studied. None of these in fact, duplicated or even approached duplicating the Laidlaw operation problems in all respects, but the information gained was invaluable. Primarily, however, it was up to the owner and their architects, together with their engineers to put their heads together and come up with the most economical and efficient answer to the problem, as there was basically no set pattern to go by and many of the Laidlaw problems were peculiar only to Laidlaw's. The Laidlaw Company had had little experience with fork-lift and straddle truck operations, although they were experimenting in so far as the old plant would allow. During the course of construction of the new plant, they concentrated on the use of fork and straddle trucks in the old yard with a view to the changes the new plant would bring in their methods of materials handling. Basically, until such time as the railroads are able to produce a car especially designed for the lumber business it is not possible to make full use of the potential of fork-lift and straddle truck methods of materials handling, although, by using double door box cars and by loading especially for fork-lift off-loading, some significant strides have been made.

The use of flat cars in the United States has also, in the past few years, been extended significantly which again is a great time-saving help to the lumber dealers – the use of flat cars has not, however, extended to Canada. It is obviously a matter of time before this becomes an accomplished fact and Laidlaws have anticipated this, and are in a position to take advantage of it immediately the railroads make it possible to do so. At the present time however, the large percentage of off-loading of railcars is still to be done by hand. Such innocent matters as the heights of box car floors being variable within a two-foot range are extremely important factors. However, a reasonable average height was taken and the rail docks so established, and Laidlaw's has, by making a special request for the type of cars and the method of loading them, taken the maximum advantage. With few exceptions, it can be fairly said that the dock height established has permitted of satisfactory off-loading by fork lift trucks. A like situation applies to trucking by road. The question of the use of hydraulic lifts at the truck

HUGH ROBERTSON – PANDA

Millwork Factory and offices
from main roadway looking north

loading docks to level these with the warehouse floor was investigated in some detail but it was decided, mainly because of the expense involved, to establish a mean dock height anticipating the possibility of having to install hydraulic lifts at some future date. This has proved a very wise decision as experience has shown a simple and inexpensive platform, which can be lifted into position either by hand or by the fork-lift truck, has solved this particular problem. It was in fact the policy throughout the design of the plant to delete any mechanical, electrical or other aids which might prove to be frills in the final analysis. Where in actual operation, these have shown themselves to be necessary, they have been added. The net result of this approach has been impressive financially.

The question of structural bay sizes was the subject of much discussion. While the owner obviously preferred that all buildings be completely free of obstructions such as posts, this was equally obviously uneconomical in view of the size of the buildings and a bay size of 20 x 40 feet was finally decided upon as being best suited to the 18 foot maximum length of lumber and basic 4 x 4 palletted packages and 4 x 8 sheets of plywood. In carefully planning all storage areas and processes it was found possible to bury the columns in the storage and production areas so that there is virtually no interference by the columns. A further important result of burying the columns in storage bays was that it then became unnecessary to build columns to withstand possible damage from fork-lift trucks or to take special and expensive steps to protect them. All columns in warehouse and manufacturing buildings are, in consequence, of timber, of a size sufficient to carry their normal building loads only. Structural framing throughout is of glue-laminated beams and timber purlins and posts.

The single exception to this structural bay size is in the Millwork Factory where 80 foot spans were necessary because of the nature of the processes. This, however, was happily resolved in that this production required good all-over natural lighting, as a consequence of which an open truss glassed on the exterior face and designed on a 10 foot module has in fact created clerestory light while at the same time being part of the structure. A further advantage is that in this building some of the millwork processes require a greater height than the general ceiling level, and these processes take advantage of the additional height available in the monitors. It was therefore possible, because of this, to keep clear ceiling heights to the minimum requirements of the straddle truck, the clear height being maintained at 10 feet with all lighting, heating, sprinkler, and process exhaust ductwork being fitted into a two foot space above this. The consequent reduction to the cubage of the building is substantial. The clear height of all warehouses and storage buildings has been maintained at 16 feet with the services confined to within two feet above this. This 16 foot height fits in well with the limits of the fork-lift trucks' economical reaching height and the basic four foot high packages established by the industry as being the most convenient to handle.

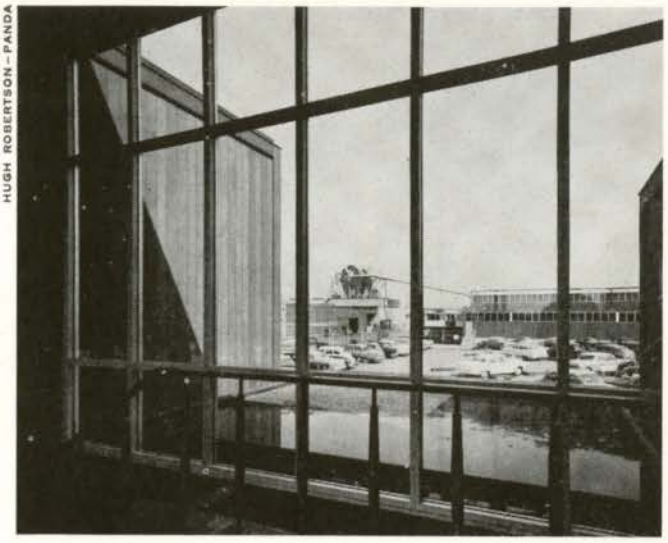
Originally planned as a five year project, it was intended that one or more units be built in each year over that period – the warehouse being the first phase of this original plan. However, the company was made an attractive offer for their old property, subject to their vacating the premises within 18 months. Sketch plans of the project were at that time on paper and had been approved by the owners, excepting for the general office building which was still undergoing study. This, of course, presented an interesting challenge, and it was decided that in order to meet the dead-line, the construction work would have to be done on a cost-plus basis, and be commenced immediately the architects and their structural engineers could produce foundation drawings. From this point on it was a continual race to keep architectural and engineering drawings sufficiently in advance of construction to ensure that no delays would result from lack of drawing information or in ordering of materials. It is to the very great credit of the contractors and their sub-contractors that this dead-line was achieved and the plant removed from the old site and in operation at the new within the time allotted. The Dickie Construction Company were given the contract for construction of all warehouse and manufacturing buildings, and Mollenhauer Contracting Ltd. the construction contract for the general office building. Anderson Smythe Ltd. were the general contractors for the original warehouse building. It is also remarkable that the estimate of cost made from the approved sketch drawings in the final analysis, proved to be within 2% of the final figure.

Several contracts such as paving, dry kilns, landscaping and the shavings and sawdust exhaust system were let directly by the owners, for the most part through their architects, who maintained a field staff on the job throughout. This, of course, caused an appreciable amount of overlapping between the contractors engaged, but with no exceptions, and even in the face of very adverse weather conditions, all units meshed together without friction and without serious delays being caused. The architects were most ably and promptly assisted by their consulting engineers. Wallace, Carruthers & Associates Ltd. were the structural engineers, and Leah, Kobayashi & Associates the electrical and mechanical engineers.

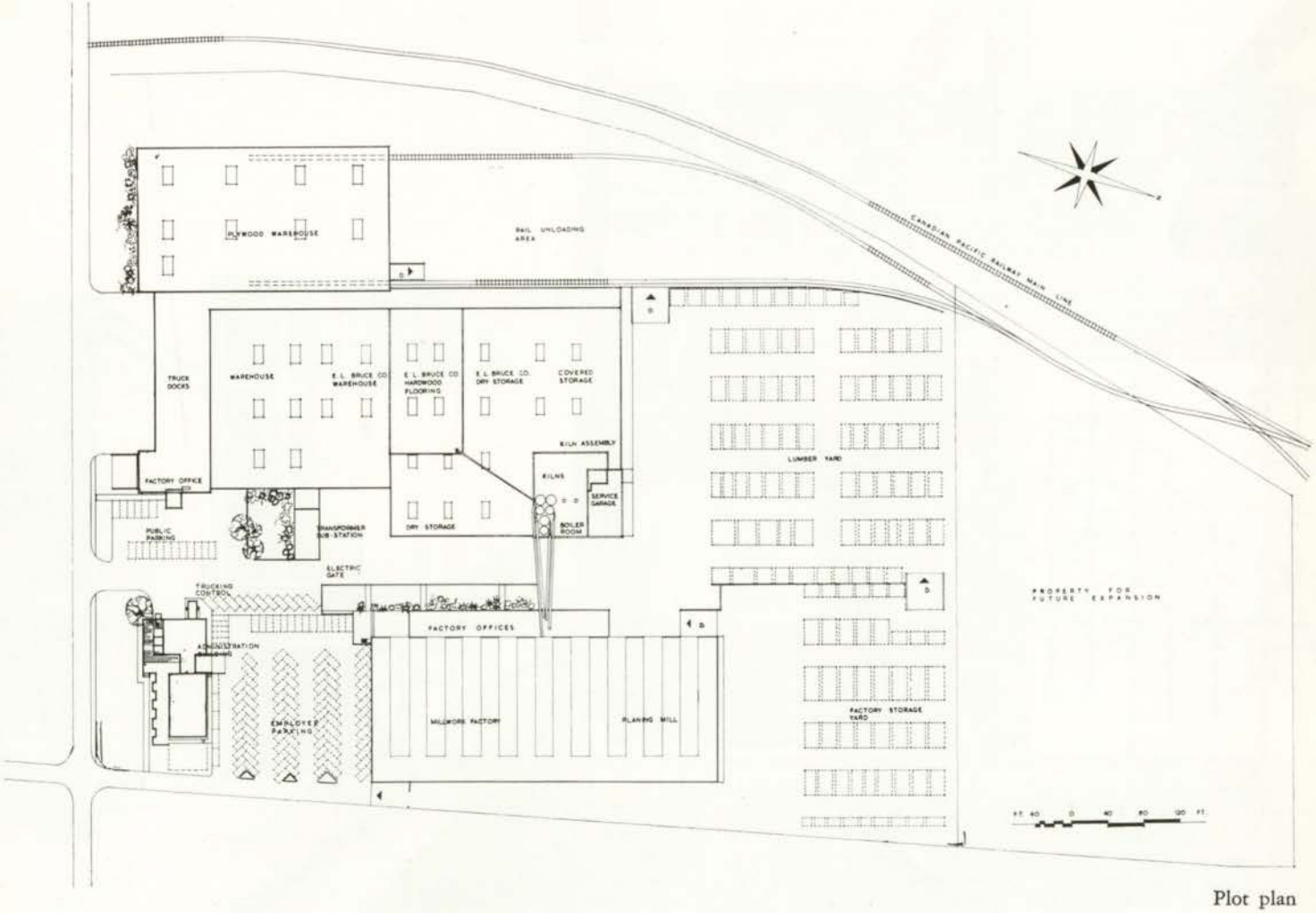
HUGH ROBERTSON – PANDA

View of Boiler Plant and sawdust and shaving collection system from factory entrance

HUGH ROBERTSON – PANDA



View of employees' parking lot



Plot plan

Administration Building
General office wing and terrace

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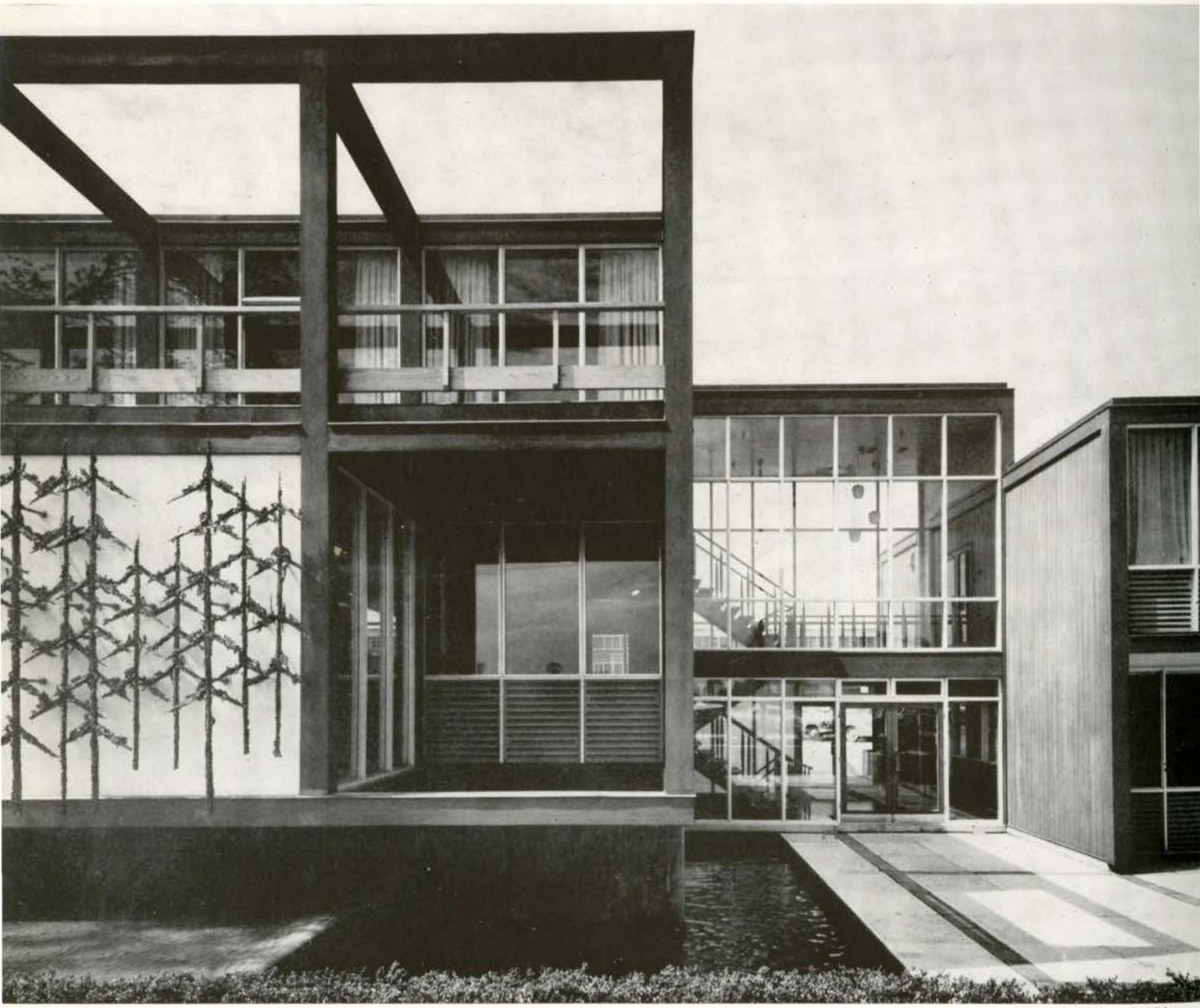
Detail of pool,
main stairwell and sculpture



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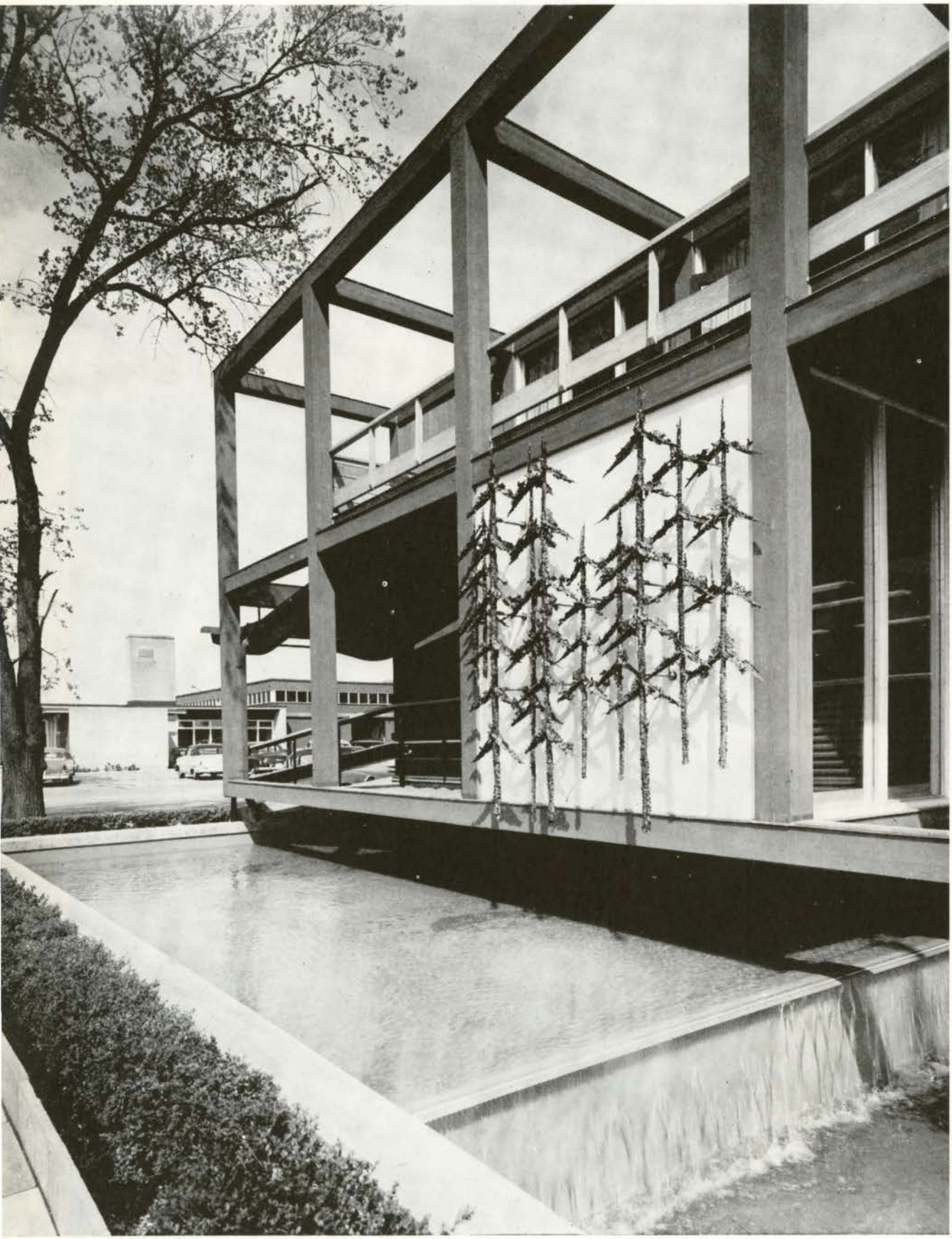
HUGH ROBERTSON – PANDA

Main entrance from south

HUGH ROBERTSON – PANDA

Detail of main entrance

Administration Building



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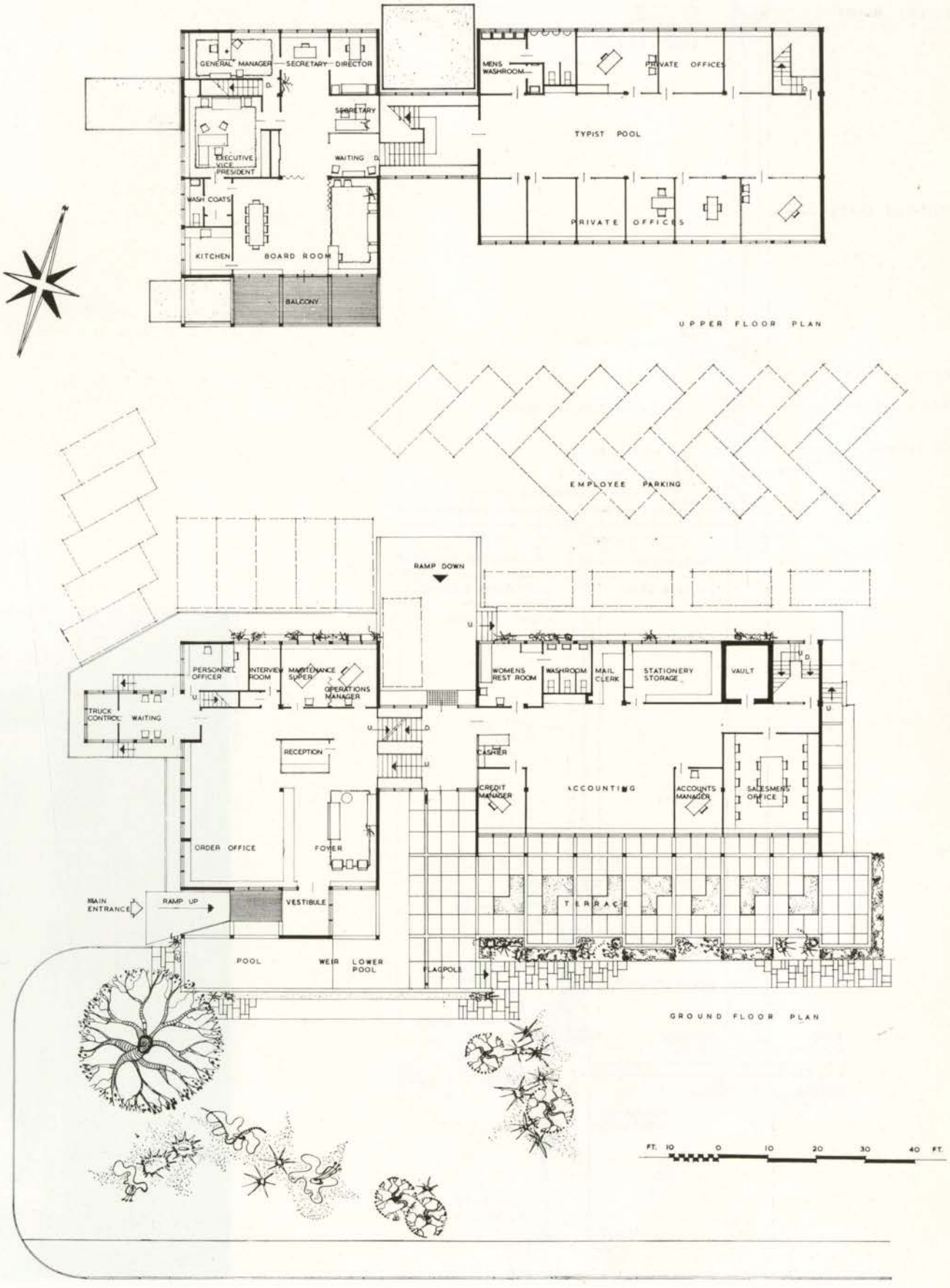
GENERAL MANAGER
SECRETARY
DIRECTOR
MENS WASHROOM
PRIVATE OFFICES
SECRETARY
TYPIST POOL
EXECUTIVE VICE PRESIDENT
WAITING
WASH COATS
PRIVATE OFFICES
KITCHEN
BOARD ROOM
BALCONY
UPPER FLOOR PLAN
EMPLOYEE PARKING
RAMP DOWN
PERSONNEL OFFICER
INTERVIEW ROOM
MAINTENANCE SUPER
OPERATIONS MANAGER
WOMENS REST ROOM
WASHROOM
MAIL CLERK
STATIONERY STORAGE
VAULT
TRUCK CONTROL
WAITING
RECEPTION
CASHIER
CREDIT MANAGER
ACCOUNTING
ACCOUNTS MANAGER
SALESMENS OFFICE
ORDER OFFICE
FOYER
MAIN ENTRANCE
RAMP UP
VESTIBULE
TERRACE
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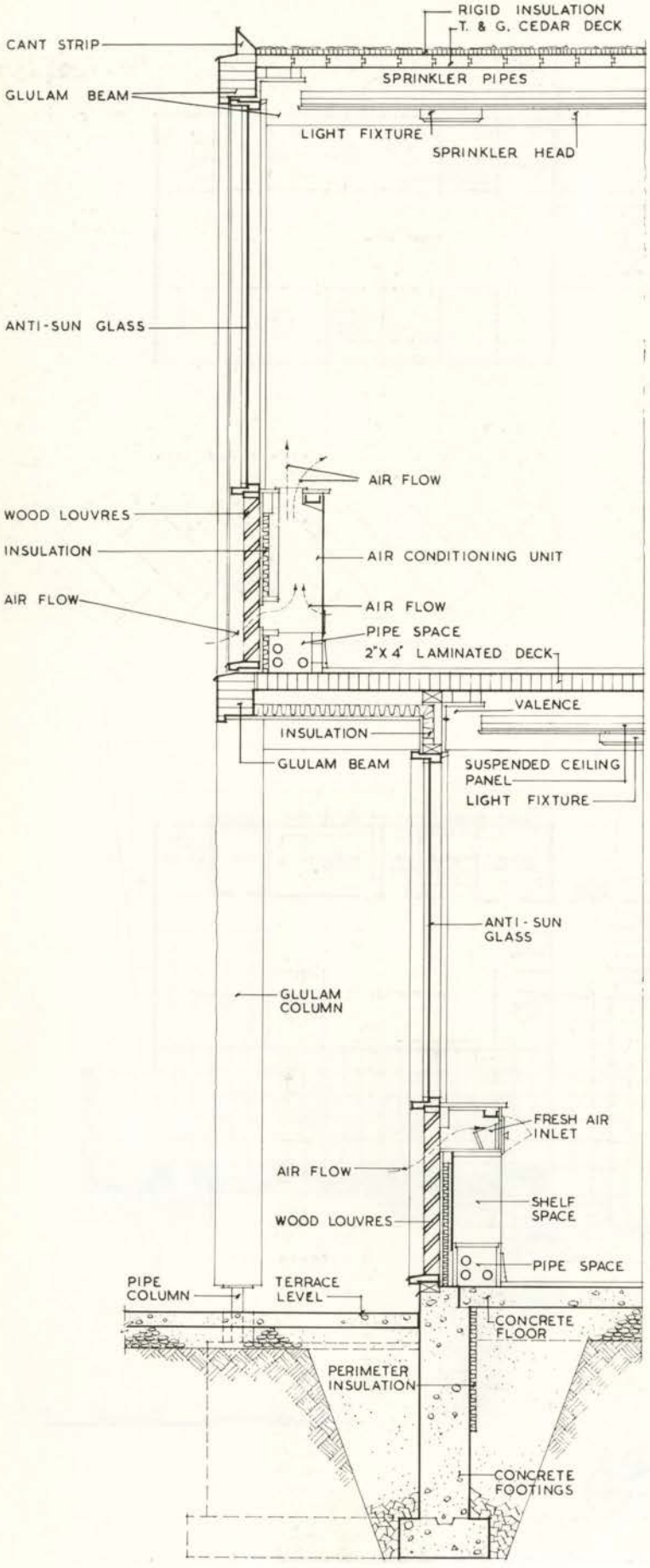

Wall section through two storeys

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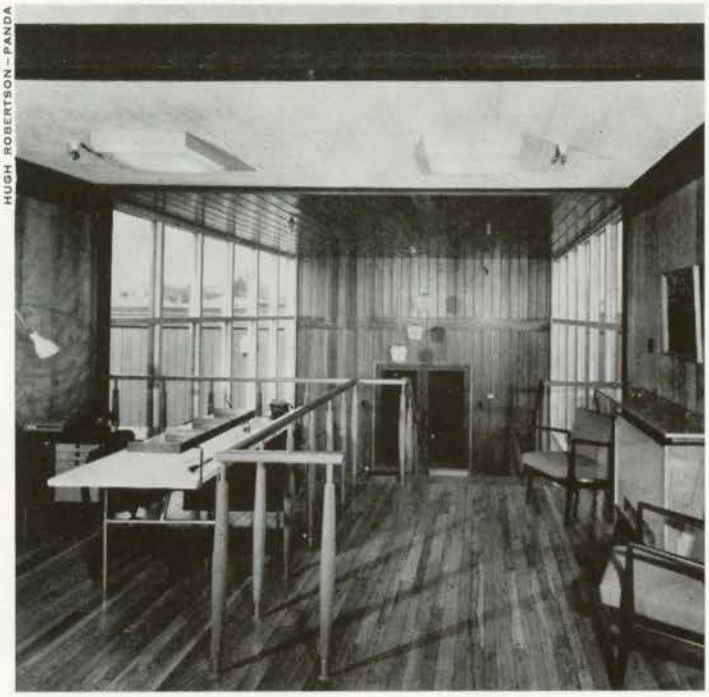
HUGH ROBERTSON – PANDA



Interior of executive office reception
area looking to general office entrance

KEN BELL PHOTOGRAPHY

Interior of reception foyer
looking towards main entrance

Administration Building
Interior of Board Room

HUGH ROBERTSON – PANDA

Administration Building
Interior of main stairwell from reception foyer

HUGH ROBERTSON—PANDA

Interior of warehouse sales office

HUGH ROBERTSON—PANDA

View from Planing Mill

HUGH ROBERTSON—PANDA

Reception foyer

Building the House of God

F. Bruce Brown

THE TWO GREAT WARS have marked two distinct epochs in this century. One by-product of each has been a searching look, a re-examination, or a re-appraisal of all things religious. This inevitably carries in its train a corresponding adjustment in the structures that are built to house religious activities.

Among Baptist, Presbyterian and United Churches the most significant change which emerged after the first world war, and not without considerable struggle, has been the adoption of what we rather loosely call the chancel. The chancel plan has gained the ascendency in our opinion for two reasons. On the positive side, it lends itself to a more effective focal centre for worship, and on the negative side it eliminates the awkward situation which exists when choir and congregation are compelled to face one another throughout the greater part of a service. As the Rev. John R. Scotford has so aptly said, "It is unpleasant to be stared at, especially when we are not doing anything".

Therefore, consciously or otherwise, the chancel arrangement has gained almost universal favour.

For almost identical reasons the semi-circular or square plan with semi-circular seating has become less acceptable. In such a plan every worshipper can see, or be seen by, approximately, half the congregation. By contrast in the long rectangular plan that has gained acceptance, each worshipper can see, or be seen by, a very limited number. When we remind ourselves that churches are built for the penitent as well as for the joyful, for the widow as well as for the bride, and that we stress the right of each individual to adopt his own interpretation of scripture, we can readily understand why the long plan is preferred. It provides a more relaxed atmosphere and permits a greater opportunity for the individual to profit from the worship and to think his own thoughts.

It is not our purpose to dwell on this aspect of church building, but rather to seek what is truly significant in the divergent trends that have multiplied on every hand since the second world war.

At the present time, we are in the throes of a struggle to find suitable expression for our religious convictions in terms of forms and materials that are in keeping with our time.

Church architecture is undergoing a revolution. Everyone is taking note of the new churches that are being built. There is a new tolerance, a new interest, a new desire to march with the times. Opinions all the way from violent disapproval to enthusiastic admiration are being expressed. Who can say that this is an unhealthy state of affairs? We must surely agree that a great broadening of interest in church building is not too great a price to pay for the "revolution". Not only do we find a bewildering divergence in ideas expressed by architects young and old, but we have the perplexing spectacle of world renowned architects producing church designs based on totally different conceptions of what a church should be. In a recent daily paper, we saw some designs, one by the renowned Frank Lloyd Wright and one by the almost equally renowned Eero Saarinen. The former has designed a church that is essentially a shelter with clear glass walls permitting the worshipper to keep in close contact with the world he has left outside, and the latter has designed a church that is essentially a refuge, without windows except for a skylight, permitting the worshipper to escape for a time from the world he has left outside. Both were prize winning designs. Perhaps they are both right because of varying circumstances. Amidst this welter of conflicting ideas, this widespread confusion, how shall we distinguish the main path of progress from experimental by-ways?

We must, of course, acknowledge the fact that people are different. In New York, a few years ago, we found that one large church was conducting three different types of service each Sunday. They might be roughly described as evangelical, Quaker, and formal. They recognized that among their own membership there was value in providing each group with the type of service that met their need. It would seem that we cannot expect to find complete unanimity. Some concepts or attitudes may be common to all, but within the framework of the Christian Church there is room for considerable latitude.

"I find I never weary of great churches", said Robt. Louis Stevenson. "Mankind was never so happily inspired as when it made a cathedral".

It is difficult to quarrel with those who, from long and intimate associations with building forms of other centuries and other lands, maintain their preference for them, and resist change. On the other hand, to resist change is to resist the inevitable. Whether we resist it or not, nothing in this world is so certain as change.

Let us be honest with ourselves, suppose the builders of the Middle Ages had had full knowledge of King Soloman's Temple, and suppose they had decided to perpetuate its design. Is it not conceivable that Robt. Louis Stevenson, not to mention ourselves, might never have seen a Gothic cathedral? Change is not always synonymous with progress, but it is an indispensable component.

We do not believe that opposition exists in any serious degree to the idea of building churches that are a faithful expression of our day and age. We believe that opposition arises when one sees buildings which are claimed to embody this idea, but which, unfortunately, create the impression that our faith is only a few years old, and that Christ was crucified in 1956. This simply is not true, and neither are the buildings which seem to say this.

Here we come to the heart of the matter and to our chief stumbling block. This is the problem that must be solved if architecture in our day is to become "the handmaid of religion" as it has been in times past.

As churchmen, we expect our buildings to be functional and worshipful. We do not object to buildings that are true to our time provided they are also true to our past. For we have a past, a glorious past. We must insist that our new buildings express in a satisfactory manner the fact that our religion is part of a great body of more than nineteen centuries of Christian experience.

As one contemplates the newer buildings, one can detect complete disregard for this latter consideration in some cases, while in others it is recognized, at least partially. We have all noticed the increasing use of the cross on protestant church buildings and can only applaud this trend. In contrast to the crucifix, the empty cross, symbol of finished redemption, is the greatest universally accepted Christian symbol.

However, we note a tendency to seize upon the use of this symbol to carry the full burden of relating a design to our historic past. Surely the building should proclaim its purpose without the absolute necessity of using the cross to distinguish it from secular buildings.

We also note a tendency to build too cheaply. At a time when the gross national product is the highest ever, is it not sad to hear of churches which actually boast that they have built a house of God for 75¢ a cu. ft. when they have almost certainly built their own houses at a cost of $1.00 a cu. ft. This is not a plea for extravagance, but a plea for a reasonable attitude toward church building costs. One that is compatible with our professed beliefs.

What may we say that will help us to appraise properly these new church buildings? Our greatest concern is for the interior which is, after all, the reason for building. What shall we expect of it?

Before we attempt to reply perhaps we should try to answer the question – what do we build a church for? Is it not to be a gathering place for the faithful where they may be led in worship, and where their faith may be nourished and propagated? The Rev. C. Harry Atkinson writing in the *Christian Century* answers our question in these words, "The trend of protestantism today is not to lay less emphasis on the importance of good preaching, but so to design the building that the preacher, the choir, the architecture, and the congregation are oriented in thinking and attitude toward some honest and simple focal point indicative of the reality and presence of God". If we are in substantial agreement with these statements, it follows that we shall expect to find the space for the congregation so arranged that the worshippers shall have a clear view of the centre for worship, and that the lines of the interior should help lead all eyes to the chancel with as little competitive distraction as possible.

Should the interior be high or low? In our opinion, proportion is the greatest single factor in establishing the desired mood. Generally speaking, we find that an interior that is broad with a low ceiling suggests rationality and intellectuality as in a concert hall, whereas we find that an interior that is narrow with a high ceiling suggests spirituality and mysticism, as in the great Gothic cathedrals. Generalities are dangerous, but we don't believe that it is any accident that the greater number of classical and renaissance churches were built in southern climes and that the greater number of Gothic structures were built in the north. Do not the classical and renaissance churches of Rome suggest "completeness", the answer to everything? And do not the northern Gothic cathedrals suggest struggle, a reaching up, and a continual striving toward ultimate truth? Do we not find a lesson here? May we not profit by the application of it?

Now if we agree on a plan with a focal area, is this all? It seems to us that this is exactly what some designs accomplish, focus period. Is not something more required? Surely as we dwell upon the ideas represented by the communion table, or upon the lessons read to us from the lectern, or upon the lofty ideals expounded from the pulpit, our reaction will be one of uplift. To meet a strong hard horizontal line at the back of the focal centre is to meet with frustration. This is the place for emphasis upon the ascending line to assist the upward flow of the thoughts engendered by participation in the acts of worship.

What shall we look for in lighting? Whether it be daylight or artificial light, a considerable amount of experimenting is taking place. It goes without saying that in either case it should be adequate. Should the chancel and the nave be equally lighted, or should one or the other have preferred treatment? Is it good to have a glass wall to light the congregation, and to have small windows and artificial light for the chancel? Is it desirable that the congregation have a clear view of the street, the grove, or the sea, or is it desirable that these should be excluded to facilitate concentration upon the centre of worship? These questions are asked because these experiments have been tried. If we keep before us our purpose in building, we can be confident that these questions will answer themselves.

To describe church interiors, we used to hear the adjectives beautiful, inspiring, and worshipful. We have noted a tendency recently to hear in their place the adjectives striking, exciting, and dramatic. Is this tendency healthy? Is it desirable? The answer is left to each one of you.

Fortunately, this address has not been illustrated. If it had been, you would have connected what has been said with the pictures and that would possibly have stifled your imagination. If you have followed thus far, you have pictured in your own minds some ideas, some dreams you would like to test in reality. It matters not that we agree. In fact, complete agreement is not to be expected. What does matter is that each one of us should have convictions of our own.

You gentlemen who are about to enter a larger field of service can exert a considerable influence toward better church building. Changes are upon us that cannot be denied. Your convictions and leadership can contribute greatly. They can help to ensure that experiments which will be tried will be guided in the direction of true progress based upon reason and understanding.

As a sensitive concert artist responds to an understanding audience, so a sensitive architect will respond to the spirit of the congregation for whom he labours. We can expect great church architecture when devoted architects are inspired by the high purpose of their calling, and are supported by the understanding enthusiasm of spiritually minded people.

The above was an address to the graduating class of the Divinity School, McMaster University, May 1956, on the occasion of the conferring of the degree of Doctor of Laws, honoris causa, upon F. Bruce Brown.


SANCTUS + SANCTUS + SANCTUS

In the windows for the Chapel at Notre Dame we worked directly from the scale design to the full size window without a cartoon. A freedom and directness of colour and paint technique resulted and we feel that there are endless possibilities which we may develop in other jobs.

Hitherto, as far as I know, it has been considered necessary to have a full size cartoon in making stained glass. This was not primarily to make it easier for a copyist to enlarge the design but rather as a basis for making the patterns from which the coloured glass is cut, and to have a diagram used in sorting and glazing. Our method was to pre-cut 3" squares, approximately 2,400 for each window. These squares, in 70 different colours, were then stored in specially designed racks accessible to the artist, who chose his colour rather as a mosaic worker would do and with continual demand on artistic resources. Section by section the squares were attached to plate glass easels and then placed against the light for painting. Counter to the rectangular lines of lead we used a painted texture with strong rhythm of curves and diagonals crossing through background and figures.

The glass was then removed from the easels and kept in absolute order while being fired and glazed. In the need for this faultless order we were overcome by the like-sidedness of squares! Before this Chapel is completed we will handle, many times, 45,000 pieces. Can we keep them not only in the right order, but never rotate one?

RON NELSON

Notre Dame Chapel
Waterdown, Ontario

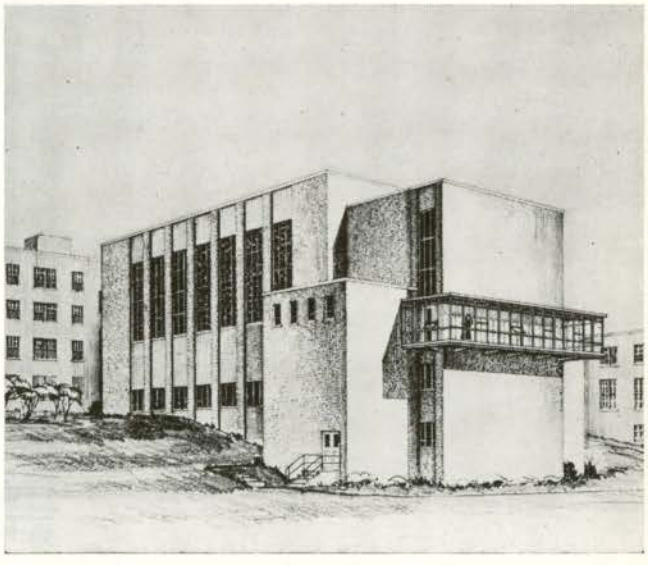
Architects, Watt & Tillmann
Sculpture, Carving and Textiles
Dora de Pedery-Hunt
Windows on east, Yvonne Williams
Windows on west, Gustav Weisman

Structural Engineers, C. P. Brzozowicz
Mechanical Engineers, M. M. Dillon & Co. Ltd.
Acoustical Engineer, Robert H. Tanner
General Contractors, Pigott Construction Co. Ltd.

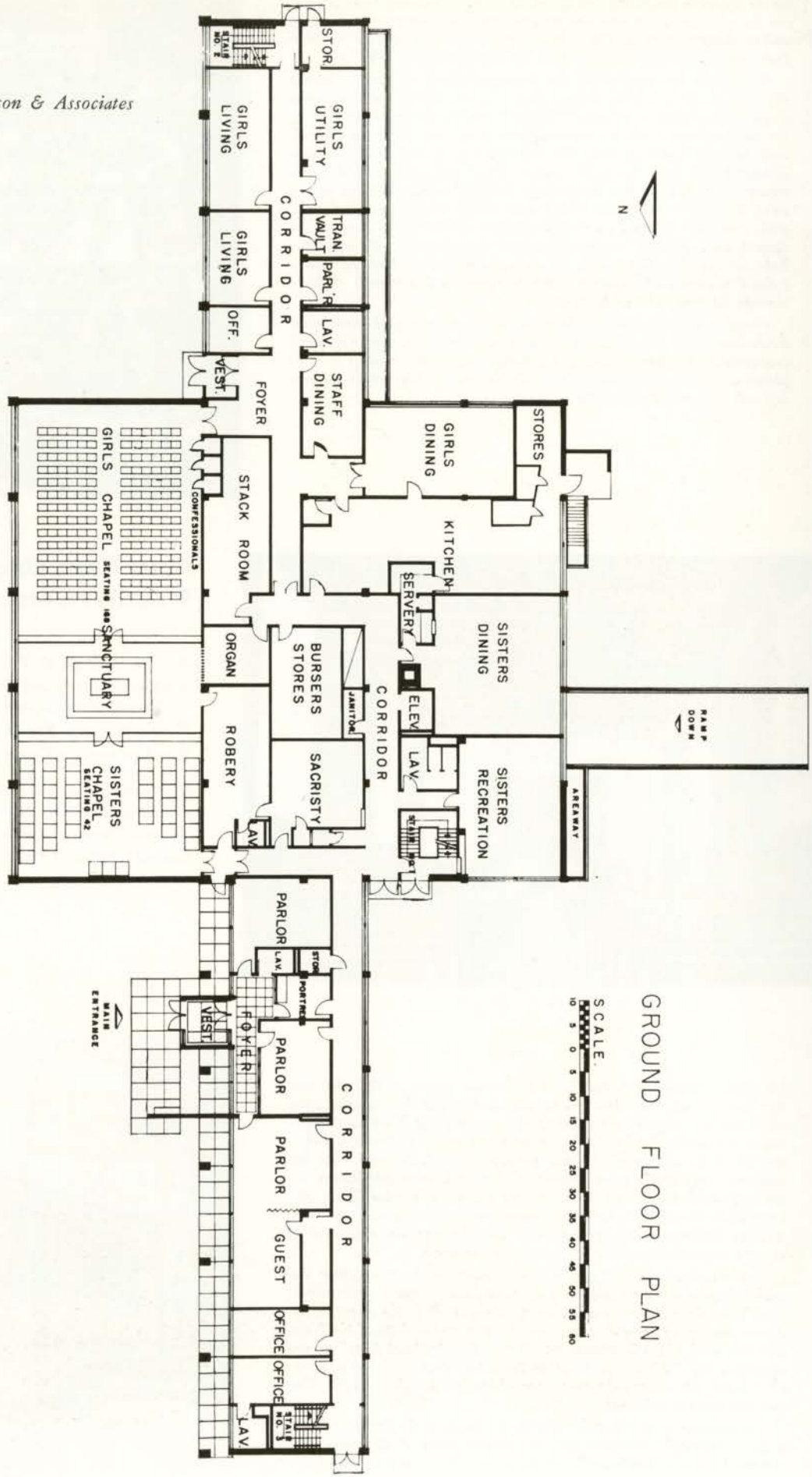
The School Sisters of Notre Dame were ideal clients in that they had very few preconceived ideas of what they wanted for their Chapel. They asked that the Chapel have a feeling of space and that it have accommodation for seating five hundred. A gymnasium was to be provided below the Chapel for the use of the girls' boarding school. As soon as we had prepared some preliminary sketches that we felt were satisfactory, we discussed with the owners the artists we wished to work with — Mrs Dora de Pedery-Hunt to do the sculpture, carving and textiles; and Miss Yvonne Williams to do the windows. The three groups met together as often as possible in order to co-ordinate our work.

In the Catholic Church the principal feature is the main Altar and with this in mind, we made every effort to focus attention in this direction. The ceiling pattern was broken not only to aid in the acoustics, but also to provide some interest to offset the rectangular shape of the Nave. The side walls of the Sanctuary are alternate panels of oak panelling and acoustical tile. This design plays an important part in the acoustics of the Chapel. The liturgical symbols carved into the panelling of the Altar wall are lined in gold-leaf.

The exterior of the Chapel is extremely simple as the present convent almost completely surrounds the new Chapel wing. A departure from the routine is the cantilevered ambulatory which connects the vestries.



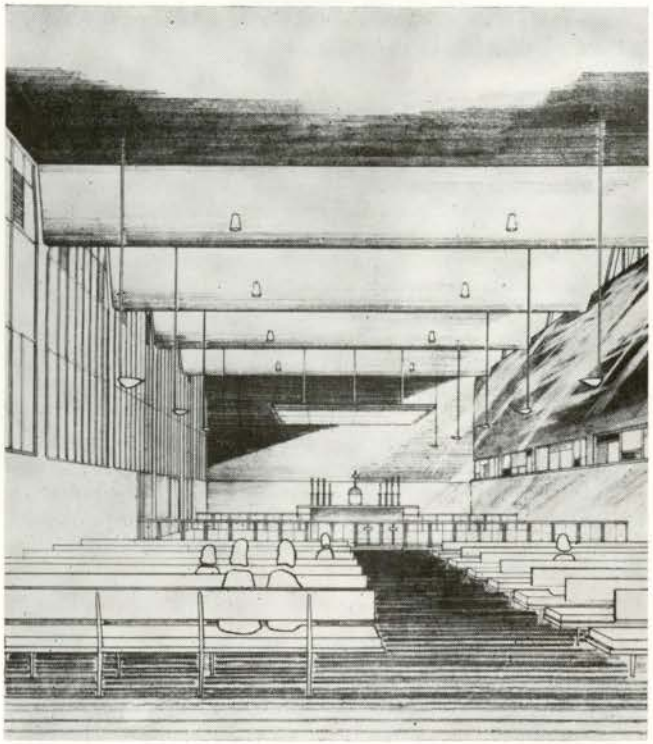
Architects, Gordon S. Adamson & Associates



GROUND FLOOR PLAN

SCALE

The Convent of the Sisters of the Good Shepherd
North York, Ontario

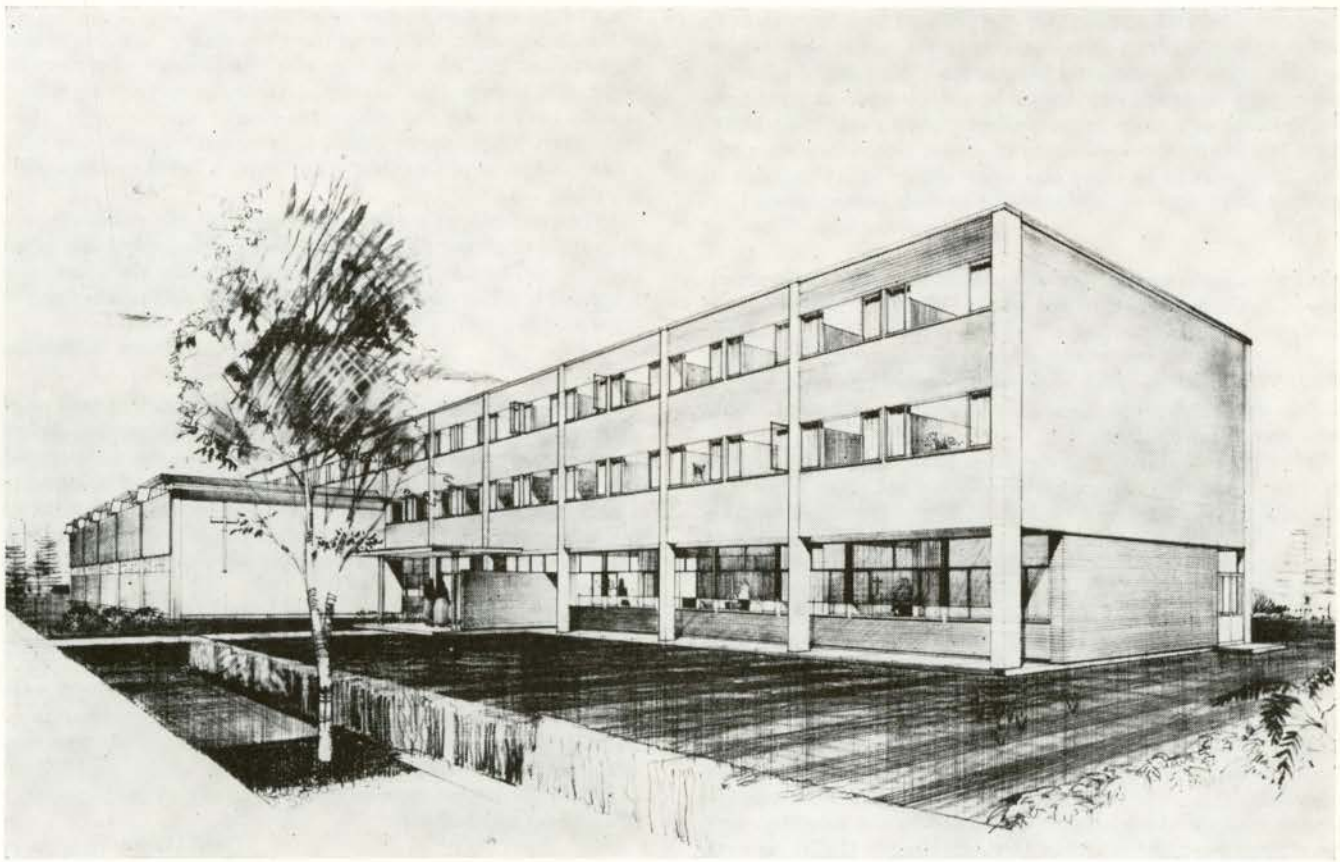


The planning of this building presented several problems. Rather than build an addition to an existing building as at first contemplated, a new wing was conceived to be located more than 700 feet from the main road for privacy. The building houses two groups who must at all times be completely segregated from each other. The greater portion accommodates a cloistered Order of Sisters while the remainder houses 30 girls, the only areas common to each being a Chapel and a kitchen and service core capable of serving meals to 100 people. The Sisters' wing is comprised of parlours, recreation rooms, offices, 30 single rooms commonly referred to as cells, working areas, dining room, eight infirmaries with connecting baths for the care of older Sisters, and an oratory. The girls' wing includes parlours, dining area, workrooms, seven dormitories, infirmary, oratory, and two Sisters' cells for supervision of these dormitories.

The Chapel which services both Sisters and girls is divided into separate areas, the Sisters' portion being entered from their quarters, the girls' pews being approached from a point near the girls' entrance to the building so that guests may use the Chapel. A division is achieved by the use of a central sanctuary with raised dais and altar with altar rails at either side. A psychological barrier is created through the use of a large electric fixture of very high intensity over the dais in an otherwise dimly lighted room. Oratories are so located that the sick of each division may have a view of the Chapel from the second floor independently of the other group.

The building is of reinforced concrete construction. Piers are faced with cut stone and the walls throughout are brick. All windows are of wood with metal opening inserts except that in the Chapel the frames and sash are of steel divided by mullions into interesting related shapes which will be glazed with muted shades of imported antique glass. All lighting fixtures in the Chapel are being designed by the architects. Floors generally are of terrazzo or vinyl tile except the Chapel which is finished in cork with the sanctuary in travertine. In general walls are of smooth plaster or of glazed tile. The walls of the Chapel are smooth plaster with certain areas panelled in oak with perforated painted acoustic panel. The Chapel ceiling is of acoustic plaster and follows the line of the undulating roof pattern. The acoustic plaster is carried down to the top of the dado on the end walls.

The building is scheduled for occupancy in early summer.



VIEWPOINT

Glass walls are not a cliché but an expression of modern technology.

Glass walls are often a design cliché. Sometimes venetian blinds are necessary to exclude excessive light, or the unprepossessing backs of buildings. This is academic modernism. Apart from that we are not all extroverts.

On the other hand, openness is a quality valuable in itself. Perhaps it is in our favour that modern civilization fosters a taste for open, transparent effects, avoiding isolation, segregation and secrecy.

I was impressed by the beauty of a domestic interior in the Japanese film 'Gate of Hell'. Of course there was no glass, but room and garden became one space. It is one thing for a room and a secluded garden to unite, and quite another to become part of a street, disturbing and ugly in itself.

Maxwell Bates, Calgary

An unqualified reply to the above statement is rather difficult. Nevertheless, I would be inclined to agree with the general intent of the statement. With the refinement of the skeleton frame, which is certainly the dominant structural form of our age, the necessity of heavy masonry or the like as a sheathing for most present day buildings seems obviated. A lighter, more durable material, more expressive of the curtain-like nature of the exterior cladding is indicated. Glass, whether clear or opaque, in its transparency, lightness and durability, seems to offer some admirable qualities in this respect. With the vast amount of ingenuity and research being devoted towards refining the use of such materials for curtain walls, systems incorporating glass as an infill material, should become not only more rewarding from a functioning and aesthetic viewpoint, but also most economical.

As for the common objections raised in regard to the excessive use of clear glass, a practice which admittedly is accompanied by problems of excessive glare and heat loss or gain during winter and summer, we can perhaps look towards both natural solutions such as orientation or the use of landscaping in freer, more decentralized sites, or such mechanical solutions as properly designed sun shades, newer, cheaper air conditioning systems, or a truly heat-repellent glass for our taller buildings. We justify these solutions of course only when we agree that it appears to be more and more within man's means and inclination to open up his buildings to their surroundings.

Isadore Coop, Winnipeg

That glass walls are not cliché is a matter of one's understanding of the word cliché. If we quote "Webster", cliché means "repeated 'til commonplace." However, the use of concrete block or brick in construction has never been referred to as cliché. This analogy needs no further comment to the informed and to the uninformed no amount of further comment would ever successfully explain it.

That glass walls are an expression of modern technology is as true as a statement that glass walls are not an expression of the ancient technology. The first wall was conceived of as a method of protecting the human body from the ill effects of the elements. Further developments of "the wall" were the achievement of other characteristics and at the same time never forfeiting the fundamental justification for "the wall."

"Modern technology" a phrase I am forced to use by virtue of its use in your topic has provided man with a variety of ways of building a wall so that he, at his discretion, may obtain a variety of results without foregoing the original intent. One of these ways is what is commonly referred to as the "glass walls" because of the majority of glass and minority of other materials. The concept of construction that heretofore was unknown because the materials which are in the minority were heretofore unavailable and in fact, referring to the topic, were not available until our "modern technology" did in fact make them available.

Like any other aspect of any of the arts, a fine and just solution suffers from attacks and criticisms that are not in fact a criticism of the issue at all, but rather a criticism of the mishandling of the issue by the uninformed.

Your topic is as impossible as the following topic—Is it colder in the City than it is in the Winter?

H. B. Kohl, Toronto

During the past thirty years, architectural design and methods have passed through a period of tremendous change. As always happens in such periods, there is a small number of true leaders, but many more disciples and copyists. We find therefore a tendency of the latter groups to repeat, in innumerable variations, any loudly acclaimed development originated in the works of the most respected architects.

The tremendous growth of new building coverage by architectural publications, as well as the dissemination of literature by interested manufacturers, also has assisted the copyist to the point where the copies are sometimes completed before the originals.

Additionally, the considerable public (and some professional) confusion between novelty and design has promoted the development of fads and clichés to a most unfortunate point. In my opinion, therefore, the subject of these discussions should be revised to read "Glass walls are both a cliché and an expression of modern technology."

R. W. Siddall, Victoria

Very true – but even the best architectural solution to a general problem may in the particular be incorrectly applied. To the layman the most important consideration in a Northern latitude is the installation of a proper heating system to counteract the heat loss both by transmission through and by radiation to, a large glass surface. In many cases, however, protection from the glaring sun may be just as essential.

Psychologically, the use of the glass wall is of considerable importance. The effect of the complete absence of a physical separation between the interior and exterior may during winter months have a very unpleasant reaction on the occupant. Here technology has made the glass wall completely satisfactory from a practical point of view but in application failed to accomplish anything.

When technology is applied independent of a complete consideration of all the physiological and psychological and other complicated factors and needs of the occupant the solution is a failure. It is this case that gives rise to the accusation that the glass wall is merely a "cliché".

K. C. Stanley, Edmonton

This topic provokes a consideration of semantics as well as of architecture. The term "cliché" applied to architectural design has a derogatory implication, suggesting that the wide-spread use of a design element, even though it be a good solution to a universal problem, is somehow bad; as though each product of the architectural mind, unlike that of God, must be a fresh species, complete with every component differing from all its predecessors.

Glass walls are a product and an expression of modern technology. To admit that they have their place is not to deny that they are frequently misused. In the hands of opportunist designers, who seize upon them to provide their buildings with the currently fashionable look, without full consideration of their suitability, these, or any other architectural element may unfortunately be reduced to the status of a "cliché" and fall out of favour. Today we seem as susceptable as ever to the vagaries of architectural fashion.

Cecil White, Vancouver

Toronto City Hall, 1844

William Bowers Lane, Architect

A contemporary critic wrote "This is a very strange looking building, and it was unfortunate for the reputation of the architect employed that he had not left the province before he completed the building, instead of afterwards."

Nearly twenty years later (1861) a Dr Russell wrote of Toronto to the London *Times* "The city is so surprising in the extent of its public edifices that I was fain to write to an American friend in New York to come up and admire what had been done in architecture under a monarchy, if he wished to appreciate the horrible state of that branch of the fine arts under his democracy. Churches, cathedrals, markets, post offices, colleges, schools, mechanics' institute, rise in imperial dignity in the city. The shops are large and well furnished with goods."

Officers of the College of Fellows
Mr A. T. Galt Durnford, Dean
Mr Burwell R. Coon, Chancellor
Mr W. B. Riddell, Registrar

The Ranch Supper

Some of the New Fellows
Reading from left to right: Allan F. Duffus, George Y. Masson, Douglas G. W. McRae, Edouard Fiset, Earle C. Morgan, John H. Wade, Richard E. Bolton, John U. Rule, Patrick Birley, Thomas Gordon Aberdeen, Charles Lenz.

NEWS FROM THE INSTITUTE

MANITOBA

Recent statements by a Winnipeg Member of Parliament have focused attention on the quality of federal architecture in this area. Though the comments reflected the background of a critic who is versed more in terms political than architectural, the stimilus it provided for public discussion of the Winnipeg Post Office was of considerable value.

Winnipegers have recently seen the construction of two large governmental building projects. One of these, the Post Office, will undoubtedly receive wide architectural publication and high level professional criticism. The other project, the South Area extension to Fort Osborne Barracks would merit no criticism of any kind except that it represents a standard of architectural design which is unfortunately too common in federal building projects.

Though the designs of barracks, ordinance warehouses, mess halls, service buildings, etc., have seldom stirred much interest in the architectural or daily press, the public have a right to expect more than is offered here. This development of more than twenty large and small buildings lacks formal architectural value. Certain individual buildings, notably the powerhouse, display understanding of a straightforward architectural expression, but it is the overall development where the architectural confusion is most evident. One suspects that these buildings represent the efforts of a number of architects with totally dissimilar ideas of architectural design. The result is an assemblage of incoherent parts into a chaotic site development. Instead of an integrated planning concept that would enhance army life and provide an attractive setting which could help sell the army to the public, we have drab mediocrity. That mediocrity breeds nothing but public apathy is illustrated in comparing this project with the Post Office. Whereas the latter high quality building has drawn such comments as "shoebox" and "warehouse", the South Area extension has brought forth not a single statement of praise or condemnation.

Architecture in Canada, and particularly federal architecture, would benefit greatly by such public discussion as was presented locally about the Winnipeg Post Office. But it may be more constructive to have the stimilus for this discussion come from those professionally trained rather than from politicians.

Mel P. Michener, Winnipeg

LA SOCIETE DES ARCHITECTES DU DISTRICT DE QUEBEC

Lors de la dernière réunion de la Société des Architectes du district de Québec, auquelle assistait une trentaine de membres, M. Fiset signale au début de l'assemblée qu'un "bill" visant à empêcher les architects eux-mêmes leurs plans a été rejeté par le Gouvernement. M. Fiset attire l'attention des membres sur une publication de l'AAPQ relative à l'Urbanisme, et profite de la circonstance pour réaffirmer l'importance de la mission éducatrice de l'AAPQ surtout dans le domaine universitaire.

Suit une discussion en marge des problèmes posés aux architectes par l'Impôt sur le Revenu. Il est question de répartition de l'Impot par rapport aux cinq ans de responsabilité de l'architecte, de caisse de retraite, de voyage d'étude, etc. Il est proposé qu'on discute, à la prochaine réunion, de cette question d'Impôt.

P. Samson demande que les architectes s'occupent de la refonte du Code Civil, et qu'ils étudient les amendements à apporter aux articles se rapportant à la construction. P. Béland appuie ce point de vue.

L'On discute ensuite de la question d'un local pour l'AAPQ à Montréal, et du Projet d'Exposition d'Art Sacré. M. Fiset est d'opinion qu'on doit construire un nouvel édifice pour l'AAPQ. La question d'une exposition d'oeuvres religieuses est reférée au Comité d'Exposition.

A. Tessier parle du Tournoi de Curling annoncé pour le 20 avril. Notre président de Québec annonce que le président de l'AAPQ assistera à notre prochaine réunion. Il y aura alors projection d'un film tourné lors du dernier Congrès au Chateau Frontenac, à Québec.

Le Comité d'exposition fait rapport, et l'on félicite M. Mainguy et P. Béland, de même que leurs collaborateurs pour le travail important produit à date. L'on discute de la finance de cette exposition, et il est question d'inscrire les noms des entrepreneurs, des ingénieurs ou des fournisseurs de matériaux afin de résoudre le problème financier. Cependant, plusieurs architectes dont H. Talbot, L. Mainguy, A. Bigonesse, ont des critiques à formuler relativement au plan de finance proposé par MM. Mainguy et Béland. Après une longue discussion O. Beaulé secondé par L. Mainguy proposent que le Comité monte une exposition qui n'ait "aucun aspect Mercantile".

L. Mainguy demande qu'on écrive aux revues qui ne mentionnent pas le nom de l'architecte tout en reproduisant leur oeuvre. Dans chaque cas on devrait demander la raison de cet oubli.

Le Comité des dessinateurs, par l'entremise de A. Bigonesse annonce que M. J. B. Soucy, directeur de l'Ecole des Beaux-Arts, organisera, dès l'an prochain des cours du soir pour dessinateurs d'architectes. M. Beaulé se demande si ces cours ne pourraient pas être données à l'Ecole Technique, car à l'Ecole des Beaux-Arts l'espace actuellement ne permets pas de donner des cours élaborés régulièrement. Cependant, si jamais on en arrive à bâtir la nouvelle école de la rue Belvedère, cet enseignement complet sera sûrement donné.

Pour terminer A. Robitaille demande qu'on réclame l'impression de la version française du Code National du Bâtiment. O. Beaulé explique que, probablement, ce texte est sous presse.

André Robitaille, secrétaire

LETTER TO THE EDITOR

Dear Sir,

I wish to compliment you on your Editorial in the June issue of the RAIC *Journal.*

We all had a very enjoyable social convention this year at Banff. I do not believe sufficient emphasis has been given to the strengthening of the members of the Institute in their service to the client and the public. I know that we have, as members of the Institute, many individuals who could present papers and head up discussions on the many problems entering into the design and use of buildings. The more information we can disseminate among our members, to assist them to be more successful, the higher we lift our profession in the eyes of the public through the more efficient service we are able to render.

In my opinion, the Annual Convention is the finest opportunity for this educational work, and I would like to see some consideration given to having our own members on the Ottawa program.

Yours very truly,

J. Y. McCarter

HONORARY DEGREE

Mr F. Bruce Brown (F), M.Arch., Toronto, is to be congratulated on receiving the degree LL.D. honoris causa from McMaster University in Hamilton, Ontario. The citation read by the President was as follows:

Mr Chancellor:

By authority of the Senate, I have the honour to present to you Francis Bruce Brown. Grandson of a builder of the Citadel at Quebec, and son of a man widely respected as an architect, he has himself achieved a unique position as builder and artist. The first graduate of the University of Toronto to receive the B.Arch. degree first conferred in 1923, he holds the Architectural Silver Medal, the Master of Architecture degree and the Diploma of the Fontainebleau School of Fine Arts. A member of the executive of the Toronto Chapter of Ontario Association of Architects, chairman for three years of the Journal Committee of the Royal Architectural Institute of Canada and member of the Council of the Institute, of which he has been a Fellow since 1953, he has been also the first president of the Architectural Alumni Association of his University and is a member of its Senate. We may well believe that the psalmist's prayer, that the work of his hands be established, has been answered in his case, for few men have left their mark so deeply and so evidently for good as he has upon the churches of Canada. The architectural tradition among Canadian churches is immeasurably better because of him; and that it has been a labour of piety as well as of devoted skill is evidenced by his sustained interest in small congregations with limited building budgets, whom he has taught that beauty and fitness can be found in small buildings as truly as in great ones. A list of churches designed by J. Francis Brown and Son prior to 1945, and since then by Bruce Brown and Brisley, includes 20 Baptist, 10 Anglican, 10 Presbyterian, and 54 United churches, and there are school and office buildings besides. In all this, I imagine, few things have given him, and many in this place tonight, more pleasure than the Park Road Baptist Church, of which he is a member, and the buildings on this campus, in which he has had a share. Strength and beauty in the sanctuary have been his constant aim, and the worship of God is a nobler experience and a more regular exercise for multitudes because of his devotion to sound aesthetic principles in the service of the truth of the gospel. I therefore present, sir, that you may confer on him the degree Doctor of Laws, honoris causa, Francis Bruce Brown.

May 23rd, 1956. *G. P. Gilmour*

THE WINNIPEG SHOW

Last November a unique experiment in art gallery circles was undertaken by the Women's Committee of The Winnipeg Art Gallery Association and The Art Students' Club of The University of Manitoba. As the result of a highly organized teamwork on the part of the two organizations, The Winnipeg Show proved to be one of the most stimulating jury shows of paintings, prints, drawings and sculpture seen anywhere in Canada in recent years. Its jurors, Mr Maxwell Bates, architect of Calgary, and Mr Jean Ostiguy of The National Gallery of Canada, selected 111 items from the 485 entries submitted, thus creating an exhibition of contemporary art of high calibre. In spite of the 'Winnipeg Controversy' which was so widely publicized from coast to coast, the exhibition established itself as one that was both provocative and constructive, stimulating to both the creative artist and the public– a most encouraging sign in our time.

The protagonists of this show have now announced The Winnipeg Show for 1956. It is scheduled for The Winnipeg Art Gallery November 4-25 and is open to artists across Canada, each of whom may submit two entries. Invitations and announcements have already been sent to over 600 artists. To date the committee has obtained $1,500.00 for award by the jury, which will consist of Prof. B. C. Binning, artist on the staff of the School of Architecture at the University of British Columbia and Prof. H. Harvard Arnason, chairman of the Department of Art at the University of Minnesota and Director of the Walker Art Centre. (It is of interest to learn that Professor Arnason is a native of Winnipeg.)

It is not unreasonable to expect that this second Winnipeg Show will represent truly the best in Canadian Art of today. It obviously will help to strengthen the cause and appreciation of contemporary art through the understanding which can result from the contemplation, appraisal and discussion of such an exhibition. Artists across Canada will doubtless welcome this show as a valuable outlet for the jury exhibit of their works as well as for sale to the public. The public will doubtless speculate on the likelihood of another controversy, generally unaware of the influence which such a carefully picked show can have on its severest critics. Also the discriminating public will find an excellent opportunity to purchase works of art not only for homes, but for public buildings, offices, etc. This is a golden opportunity for architects to advise clients in the matter of including paintings or sculpture in their buildings and to help them with the choice thereof. It is even conceivable that art galleries will find creative works of art whose calibre warrants inclusion in their permanent collections. Clearly, The Winnipeg Show is fast becoming a national institution destined to be of great significance to the artist, the architect, and the public.

John A. Russell

PRIZES AND AWARDS

The School of Architecture, The University of Manitoba, announces the following awards made at the end of the session, 1956.

Architecture — Senior Awards

University Gold Medal in Architecture – Kinoshita, Hajime
Royal Architectural Institute of Canada Medal – Kinoshita, Hajime
Bachelor of Architecture Thesis Prize $50.00 – Bargh, John Geoffrey
Lighting Materials Limited Prizes –

Bargh, John Geoffrey	$50.00
Carlson, Glenn Herbert	$50.00

Manitoba Association of Architects' Prizes –

Kinoshita, Hajime	$40.00 in books
Phillips, John Malcolm	$25.00 in books

Interior Design — Senior Awards

Bachelor of Interior Design Thesis Prize $25.00 – Cheung, Lana
Interior Designers' Institute of Manitoba Medal – Cheung, Lana

Architecture

Isbister Scholarships in Architecture –

$80.00	Watson, Walter T.
$60.00	Farrugia, John J.

The T. Eaton Company Limited Scholarship in Architecture –
$320.00 Kangas, Kalevi

The W. G. McMahon Ltd. Scholarship –
$100.00 Malkin, Mel F.

The Manitoba Association of Architects Scholarships –
$150.00 Toporek, Walter
$150.00 Alers, Valdis

The Canadian Pittsburgh Industries Scholarship –
$150.00 Alers, Valdis

The Canadian Pittsburgh Industries Prize –
$100.00 Alers, Valdis

Atlas Asbestos Company Competition –
$75.00 Wall, Donald
$75.00 Gaboury, Etienne
$50.00 Ferguson, Thomas H.

The Green, Blankstein, Russell Scholarship –
$200.00 Wall, Donald

The W. Allan McKay Memorial Scholarship –
$100.00 Chan, Fai-Tong

The Manitoba Association of Architects Prizes –

Alers, Valdis	$20.00 of books
Sanders, George	$20.00 of books
Herman, Charles J.	$15.00 of books
Lehrer, Donald	$15.00 of books
Chan, Fai-Tong	$10.00 of books
Pupek, Stanley E.	$10.00 of books
Cook, Jeffrey R.	$10.00 of books
Gaboury, Etienne	$35.00 of books
Toporek, Walter	$35.00 of books
Ferguson, Thomas H.	$20.00 of books
Stevenson, Robert W.	$37.50 of books
Sigurdson, Frank	$22.50 of books
Will, Leslie J.	$12.50 of books
Man, Cameron R. J.	$10.00 of books
King, Verna M.	$10.00 of books
Farrugia, John J.	$ 7.50 of books

Donald Spurgeon MacLean Memorial Bursary in Architecture –
$100.00 Sauder, Grant R.

Victor Boyd Memorial Bursary in Architecture –
$100.00 Farrugia, John J.

David Lacey Cowan Memorial Bursary in Architecture –
$100.00 Norbraten, Gerald I.

Sidney Alexander Adams Memorial Bursary in Architecture –
$100.00 Cook, Jeffrey R.

Interior Design

The T. Eaton Company Limited Scholarship in Interior Design –
$225.00 Castello, Gerry

The Hudson's Bay Company Bursary in Interior Design –
$100.00 McDonnell, Arlene

The Genser & Sons Ltd. Scholarship in Interior Design –
$100.00 Anthony, Marilyn

Prizes in Architecture and Interior Design

The Lakawanna Leather Company Prize
$50.00 Sigurdson, Frank J.

The J. G. Fraser Ltd. Summer Sketch Prizes
$10.00 Ferguson, Thomas H. (Architecture)
$ 7.50 Kurtz, Maurice (Architecture)
$ 7.50 Sproule, Anne (Interior Design)
$ 5.00 Alers, Valdis (Architecture)
$ 5.00 Toporek, Walter J. (Architecture)
$ 5.00 Sigurdson, Frank J. (Architecture)
$ 5.00 Malkin, Mel F. (Architecture)
$ 5.00 Oliver, Gordon (Interior Design)

ERRATUM

Mr Warnett Kennedy wishes to point out that the Chief Architect for the Annacis Island Industrial Esate in British Columbia is Mr Frank Donaldson, MRAIC, ARIBA. Mr Kennedy acts in a consultative capacity only. (May *Journal*, page 194).

PILKINGTON GLASS TRAVELLING SCHOLARSHIP

The *Journal* takes pleasure in announcing that the Pilkington Travelling Scholarship has been awarded this year to **Mr Radoslav Zuk** of McGill University.

Mr Zuk attended high school and studied music in Austria. He arrived in Montreal in 1950 and enrolled in the McGill School of Architecture in 1951. He graduated with a brilliant record of scholastic achievements. In his second year he took the Anglin-Norcross prize for highest standing in architectural drawing. In his third and sixth years he won the Turnbull Elevator prize for summer essays. He took a second prize in the Molson Stadium competition and won the A. F. Dunlop travelling scholarship. In his final year, Mr Zuk was awarded the Lt.-Governor's bronze medal. As part of his extra-curricular activities Mr Zuk arranged art exhibitions and founded the McGill Music Club and Orchestra.

BOOK REVIEWS

ARCHITECTS' DETAIL SHEETS — Second Series. Edited by Edward D. Mills, FRIBA. Published by Iliffe & Sons Ltd., London, England. 228 pages. Price 25s.0d.

This reminds me of some French cook books I have seen; they begin with a few simple ways to boil eggs, and from then on describe elaborate concoctions appetizingly illustrated and assembled of ingredients that are never procurable locally. But never-the-less, this book offers a good coverage of the remarkable detailing round and about the Festival of Britain Buildings of 1951, that were such an exciting display of Century techniques and imagination.

The other miscellaneous details included run the range from flower-pot to curtain wall, and most display the qualities of refinement, brightness and freshness that has marked the better British work for many years.

The three or four examples of curtain wall are not described completely enough to be useful. I think that a simple proven curtain wall like the carefully studied General Motors one, would have been better presented to a larger scale.

The United Nations curtain wall which is also detailed

has given much trouble owing to leaks caused by vertical wind pressures; which make me think that a subject like curtain wall should not be treated in the same casual way, and to the same length, as called for a decorative verandah railing.

The book is good and useful to an architect particularly in this country, where the standard of detailing of fitting and fixtures is – oh so low. But for my taste, the volume should have been completed as a special number on details of exhibition buildings.

I have in mind – alongside the Festival Details, the small and exquisite U.S. pavilion at the Milan Trienalle, made entirely of wood, and designed by Peresutti of Milan.

Guy Desbarats

ARCHITECTS' WORKING DETAILS, Volume 2. Edited by D.A.C.A. Boyne. Published by The Architectural Press, London. 160 pages. Price: 21s.0d.

The immediate success in 1953 of Volume 1 of *Architects' Working Details* showed clearly the need for such a series of books. Thus the editors swiftly published Volume 2 as a further step in the effort "to supply what the architectural profession at present lacks – a means whereby information on contemporary problems of detailing and design can be exchanged" (p. 5) and thus eliminate some of the unnecessary duplication of effort in architecture where "each architect starts anew, repeating others" experiments; at best wasting a lot of time before he arrives at the right result, at worst making mistakes that need not have been made if other people's experience had been available to him" (Vol 1, P. 5).

The book is a collection of full page photos each with its working details on the opposite page. The examples have been chosen from the series of "Working Details" now regularly published in *The Architectural Journal*, a series similar to that published in America in *Progressive Architecture*.

The photos have been arranged under headings such as staircases, furniture, balconies, doors, etc. with a series index at the end of the book. This index gives reference not only to Volume 2, but to all the details that appeared in Volume 1 as well.

The examples chosen are for the most part very interesting; however, there are a few that do not warrant special attention from either an aesthetic or construction point of view. Ninety percent of the illustrations are from recent projects of well known English firms while the remaining ten percent are American examples by people such as Saarinen and Swanson, Neutra, William Beckett and E. H. and M. K. Hunter.

A comparison of the detailing from these two countries is most revealing. Not only is there a definite difference in simple aesthetic taste, but even more prominent is the influence of the highly paid and relatively unskilled union labourer of America compared to the skilled English craftsman dominated by his desire for quality finishing.

The book is well laid out and bound with fine metal rings so that it will lie flat when opened. The working details are well drawn and sharply printed. On the other hand the photos, although well taken, are not printed as sharply or with the contrast normally found in American architectural magazines.

This book is a good reference book, the examples of which are not intended to be copied but are to "record the latest stages that the study of those problems has reached, and so provide the architect with a time saving starting point from which he can develop his own improvements and adaptations" (p. 5).

John C. H. Porter

NEW WAYS OF SERVICING BUILDINGS. Edited by Eric de Maré. Published by The Architectural Press, London. 221 pages. Price 30s.0d.

This work is not a primer on the care and handling of buildings, as the title might suggest to a Canadian reader. Without question the necessity for such a primer exists. How often the proud owner of a newly finished building feels the same sense of inadequacy to meet novel responsibilities as is experienced by a new father, when he brings his wife and first born home from the hospital.

New Ways of Servicing Buildings is described as a refresher course supplementing an earlier work on certain phases of building design and development, and as an appendix to conventional standard works on these matters. Certainly there is no narrow limit to the selection of subjects ranging from the lighting of art galleries to acid resisting floors for milk bars; from pre-fabricated plumbing to garbage disposal on high-density sites.

To the architect stunned by the avalanche of technical matter which provides the greater proportion of his daily mail, the value of such a work lies in critical and comparative description. Obviously a wealth of diverse material compressed into a work of 228 pages cannot but deal lightly with any individual subject. However an excellent and classified bibliography points the way to more detailed sources of information.

Compiled and published in Great Britain, this book shows no insular restraint in the choice of examples. The six sections, each written by a specialist, include Lighting, Heating of Larger Buildings, House Heating, Sanitation, Interior Finishes and addenda. Included in a catholicity of information in the latter section are such Canadian desiderata as interior television aerials and insect exterminating systems for installation in restaurant kitchens.

Excellently illustrated, the whole has been co-ordinated and edited by Eric de Maré, described as a qualified but unspecialized architect. The leaven of ideas should stimulate the thinking of other architects, irrespective of category, and students.

Eugene Raskin, in *Architecturally Speaking* quotes thus from A. S. Eddington's *The Nature of the Physical World*. "We often think that when we have completed our study of *one*, we know all about *two*, because *two* is *one* and *one*. We forget that we still have to make a study of *and*."

Architecturally speaking *New Ways of Servicing Buildings* is one phase of the study of *and*.

A. J. Hazelgrove