

RAIC JOURNAL

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ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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YOUR *Journal* is offering this month a selection of Branch Banks from across the country. This selection has been culled from material sent in by members of the RAIC who had read the schedule of forthcoming issues, by provincial committees of the *Journal*, and by the head offices of the various chartered banks. The material chosen is meant to cover as wide a range as possible of recent designs; where there is very little coverage, as with the Banque Canadienne Nationale, and the Banque Provinciale, this is because almost no material was sent in to us.

The Branch Bank, as a design type, seems to be in a transitional stage. In this, it no doubt reflects the changing function of the bank in the modern Canadian community. It is ceasing to be the treasure house and vault, and is becoming the service office of an economy based on elaborate techniques of credit exchange. At the present moment there may be a reversal of this trend, but the function of the Branch Bank as against its function a generation ago, is becoming that of a service facility.

The designs of these buildings show a variety of response to this change of function. Some are frankly pleasant and rather expensive looking business offices. Some feel the need to use materials like marble and bronze, to connote the importance of the banking function. Some, particularly in smaller communities or close to residential areas, suggest a rather domestic scale and an informal air; others, located perhaps at strategic intersections, are very much the-best-building-in-the-block. Again, some show the banking function, as needing to look solid and conservative and safe; others are frankly eye-catchers, and use the contemporary genre to dazzle and intrigue the customer.

In all this collection of material we were surprised to find very few designs from the shopping centre complexes, where a high proportion of metropolitan branch banks are now being located. Perhaps there is not much that the registered architect can do, if the bank decides to rent so many square feet in Podunk Plaza. But this would seem to be a major challenge to the bank and the architect, since the banking function is going to require an increasing number of these locations. As design elements there remain the all-important sign, the quality of lighting, the critical choice of colour and the planning and detailing of the interior.

We were also forced to note the complete abandonment of the Greek temple facade. Here is a design type which has probably as long a history as any in this country. For a hundred years it was considered the only possible symbol of the bank as the community treasury, and Canada is covered, from sea to sea with examples of this style-type, some very good, some merely adequate. Now the grand and haughty portico is giving way to the drive-in canopy.

Perhaps the one comment that we would make about the material submitted, has more to do with the function of architectural chapters than with individual designs of banks. Over and over again, photographs were ruined by the fantastic mess of overhead wires. The photographs don't matter as such, but they merely showed that no urban building has a proper chance to express its character until we get the various electrical services where they belong, underground. Has your Chapter had a look into this matter lately?

of Sticks and Stones

BY A. O. MINSOS

IT IS SURPRISING TO NOTE the unnecessarily modest and subdued conception of the intelligent public in the judgment of art and architecture. People think that a mystical knowledge or some magic formula is required to understand and appreciate works of art. This is not true as far as architecture is concerned, although it is quite understandable in a period when many an architect is confused. The reason is that we are living in an age of rapid transition, in many ways comparable to the Renaissance, when conceptions of philosophical, religious, geographical, political and social nature, had to be either revised or completely replaced.

The best results in architecture are all surprisingly clear and simple, and are thus understandable to everyone; but they are all in accordance with the basic factors of architectural order. Too often dogmatic sources have tried to force public opinion into rigid and sterile patterns in order to promote a specific tendency. Sophisticated and muddled architecture is an intellectual delusion and must not be confused with true art. Sophisticated and muddled conceptions of architecture are negative and have lost touch with the everlasting spirit of aesthetic principles — they represent misunderstood formalism, and they are doing great damage to the understanding of architecture.

Functional is one of the words that may be used to describe an honest and well designed structure, whether contemporary or old. This is a word which, in the description of the architecture of our era, has caused considerable confusion and even misinterpretation. A truly functional structure is one in which all of the necessary features such as columns, floorslabs, heating and ventilating facilities, and all of the equipment necessary to complete the building, are integrated into an organized unity. It is possible to correlate items such as exhaust fans, elevator penthouses and chimneys into the overall picture within the architectural scheme; and even to make them major architectural features. It is this type of architecture, where the technical and architectural factors are fused into unity with the utilitarian requirements, that expresses the true meaning of functional. The word is often used by a designer as an excuse for an ugly and disorderly looking structure. The public is led to believe that this building is really beautiful, but that the appreciation of its beauty might be beyond the understanding of the average person. The public is led to believe that the "creation" in question is so involved or advanced that it takes special training to recognize its merits, because it is "functional". This is a typical case of intellectual deception.

There are a few simple principles to follow which will enable us to recognize good architecture, and these principles are basic. Firstly, simplicity of building masses. By mass, is meant the basic form of a building. For example, the clear and simple rectangular mass of the United Nations Building. Next we must have strict economy of

architectural features such as windows, doors, balconies, colonnades and canopies. An interesting and vivid conception must be achieved using a minimum of different architectural features. Then order and correlation between site, floor plan and façade. Here the architect must correlate his building into the surrounding space, so that his building forms a unity with the overall conception. He must decide if the three dimensional space demands a long, low building; or a tall, compact one. He must determine the scale and relationship between the floor plan, façade, landscape and the surrounding district. Finally, an honest use of the chosen structural system and building materials. A building must display honestly, the design and the building material used. For example, a frame building must not attempt to appear as a concrete structure, nor should there be false beams or artificial brickwork.

These principles can be traced as far back as human intellect has created architecture, and we adhere to them today. How is it possible that in a changing world these principles are always the same? It is because the method of design springs directly from the conditions of life. The physical requirements and the building materials may change, but the rhythmic order and the creative activities are always on a human scale, and thus everlasting. The eye height when a person stands up, the reach of his arm, the length of his pace, the comfortable height of an ascending or a descending step; this is the human scale around which all architectural achievements are moulded. Good architecture is based on harmonious proportions in relationship to man. It involves a rhythmic order of wall and opening, where light and shadow and a pleasing play of vertical and horizontal lines emphasize the structural principle and the texture of the building material which is employed. It is clear that good architecture is not accidental, but must be moulded or forged into vibrant harmony, just as crude ore is cast into sonorous bells. Disorder or monotony cannot be tolerated in good architecture, nor can it be hidden by decoration.

Decor of a great variety, such as cantilevered slabs, sculpture, emblems, coats-of-arms or banners may be used to elaborate an established formation of architecture, never to hide defects. Architecture is not stylistic decorations which can be applied on surfaces according to the architect's casual impulses, but a harmonious unity of elements in which each element is placed in its exclusive spot. This is the reason that it is not possible to borrow a pleasing feature from one building and use it in another building without creating disharmony and disorder. The final result would only be a confusing conglomeration of clichés. Conditions and requirements for buildings are always of an individual nature, related to size and shape of the property, orientation and correlation to other buildings. Decor is like a counterpoint in a musical composi-

tion.

The esthetic value of a building is not really improved by the use of costly materials. A proper use of simple basic materials, such as concrete, steel, brick and glass will give results sometimes superior to marble and polished metals, if they are properly used. It is not the material itself, but the way in which it is used, that produces the refined architectural achievement. An important feature in the display of architectural effect is the play of light and shadow, which further emphasizes the intensity of mass and texture. This effective substance of beauty costs nothing, since the shadow cast by solid brass is no different from the shadow of simple brick.

There are other little known and far more interesting aspects of architecture which make it by far the most interesting and universal of all arts. To illustrate these factors, it is necessary to explain the relationship between space, mass and motion. To enjoy graphic art, such as painting, no other sense is required than the visual medium. From a certain distance the complete object is appreciated through the medium of sight. This simplicity of understanding is probably the reason for the greater popularity of painting than any other art. To appreciate sculpture, a second medium is utilized in addition to the visual. This is the motion of the spectator around the object of interest. This motion has no independent purpose, it is subordinate to the visual and is always accidental. Architecture, like sculpture, claims the same motion. However, the motion is more extensive. It is the motion that the surrounding space, of which the building in question forms a part, induces on the spectator. If it is a mature and correlated grouping of structures, this motion is no longer accidental or casual. It is a motion with predetermined purpose. This purpose is not necessarily visual, it appeals to the whole body, and you get pleasure out of the movement. The manner in which the spectator is held in a physical spell is the major factor of our architectural impression. It is the spell that you feel when approaching the altar in Westminster Abbey. This sensation becomes even more obvious and direct in the interior layout of the larger buildings of today. The sequence of the different rooms, such as lobby, foyer, library, reception room, board room, the office of the executive, can stimulate the emotion until we become putty in the architect's hands. The architect makes use of this rhythmic order to control and modulate the succession of varied formations of space: long, short, lofty, low, wide, ascending, descending and thus influences our stride and mood. Our stride may become free, hesitant, dignified, capricious or confused. It can all be rhythmically predetermined through the emotional appeal of space. When you cross the plaza facing the Basilica of St. Peter in Rome, you must feel the crushing insignificance of man, and your stride automatically responds to this emotional appeal; as a contrast, your movement in a gay and intimate lobby of a night club. It is clear that the above spatial influence is unconscious, and its effect is equally active on all individuals, to a greater or lesser degree. It is not subordinate to the visual medium, as in the case of appreciation of sculpture, but an independent esthetic medium which, in many cases, is of equal importance to that of the visual. The older

pre-Christian civilizations made extensive use of this phenomenon in creating background for their pagan cult processions and elaborate rituals of dance. The relationship between architecture and the activities of ritual processions in ancient Egypt, Crete, Greece and Mexico becomes clearer. We are on the thresholds of tremendous perspectives. The impact of architecture on the lives of each and every one of us has not yet been fully plumbed, but an understanding of the emotional appeal will give us greater insight into the effects that may be achieved.

In order to appreciate architecture to the fullest extent, exterior or interior, the visual medium alone does not suffice. The optic impression is closely attached to the motion of the spectator's body. The link between these two media of appreciation of architecture is touch. We sense and appreciate any specimen of art with a great number of nerves throughout our body. It seems as if the sense of touch in the appreciation of art has not received the recognition it deserves. The direct form of artistic recognition through the medium of touch is applied in the appreciation of texture. Parallel to the visual recognition of texture, a feeling for different grades of smoothness and hardness of the surfaces of the material is aroused. The surface appeals to the spectator and urges him to feel. Enjoying texture, we touch silk, brocade, and homespun, our finger glides along the surfaces and profiles of wood, stone and metal, even rugged granite and brickwork has to be felt to be fully appreciated. When we are under the spell of an architectural achievement and we are urged into motion, we are actually touching the mass with our feet. A great variety of floor material is used, such as marble, terrazzo, flagstone, linoleum, hardwood and carpets to stimulate our emotions. They can all be used to achieve a desired effect closely associated with the architectural concept. The nature of the floor, its smoothness and resilience, has an effect on our behavior. The linoleum and rubber floor of the office achieves a quick and efficient movement on a sound-absorbing surface. The marble floor in the corridor leading to the Secretary of State induces an official and exact behavior. The soft luxury of carpets in the relaxing living room, creates movement of casual intimacy.

Detection and appreciation of beauty enters our mind through many channels and the more developed the various senses become, the more sensitive the individual becomes to all these different activities of creative art. The alternating effect of emotion and intellect has its limits. Too much reason is just as detrimental to the creative art as too much emotion. This dualism is the perpetual dilemma of architecture. Architecture is like a particle located between two magnetic poles. On one side there is the technical reasoning and on the other the artistic emotion. It is the "charge" of the individual that decides where he stands in this field of influence. The urge to build and create beauty is the living idea of architecture which man carries in his heart. There is great danger in the much publicized trends and rigid patterns of architecture. The variety of new construction methods and building materials challenge the architect of today to try new and until now, unexplored fields of expression, to lead the way, as architecture has always done, in the artistic field.

Shopping and Community Centres in Sweden

BY JOHN LEANING

WHEN IT COMES TO ACTUALITIES in town planning, Sweden, a land of seven millions, is remarkable. Whilst experts in other countries have been talking, writing and drawing, Sweden has been building and building well. The Swedish architect and town planner is an adept analyst and a master in the materials in which he designs. The public, furthermore, under the guidance of an enlightened government, stands behind him and accepts and indeed demands a high and contemporary standard of design, planning and building.

To this end, the town planning offices throughout the country have prepared development plans for both existing and new communities, the latter mainly satellite. This action has also been paralleled in England, the difference being, however, that in such a comparatively densely populated country as the latter, it is well nigh impossible to carry out such radical development plans as in Sweden.

The 1930's saw the practical beginnings of modern Swedish town planning but merely as an extension of existing neighbourhoods and not so much in the creation of new units. Gärdet, an inner suburb to the north of Stockholm is a good example of this period. Buildings were placed around open areas of trees and grass, the architectonic relationship of buildings to one another was carefully studied and well carried out. Necessary shops and rooms and workshops for crafts were provided but dispersed around the neighbourhood according to convenience. But for more than the necessities of life, for all entertainment and large social activities, one had to take a bus, a tram or the car to the city centre. Community life did not exist to any extent outside the centre of Stockholm.

The end of the war revived the postponed problem of new housing, which of necessity would have to be placed at a distance from the city centre. It was realised that the new suburbs would have to have new shopping centres of their own, at least purely from practical reasons that one should not overload the traffic system by forcing everyone to travel to the centre of Stockholm.

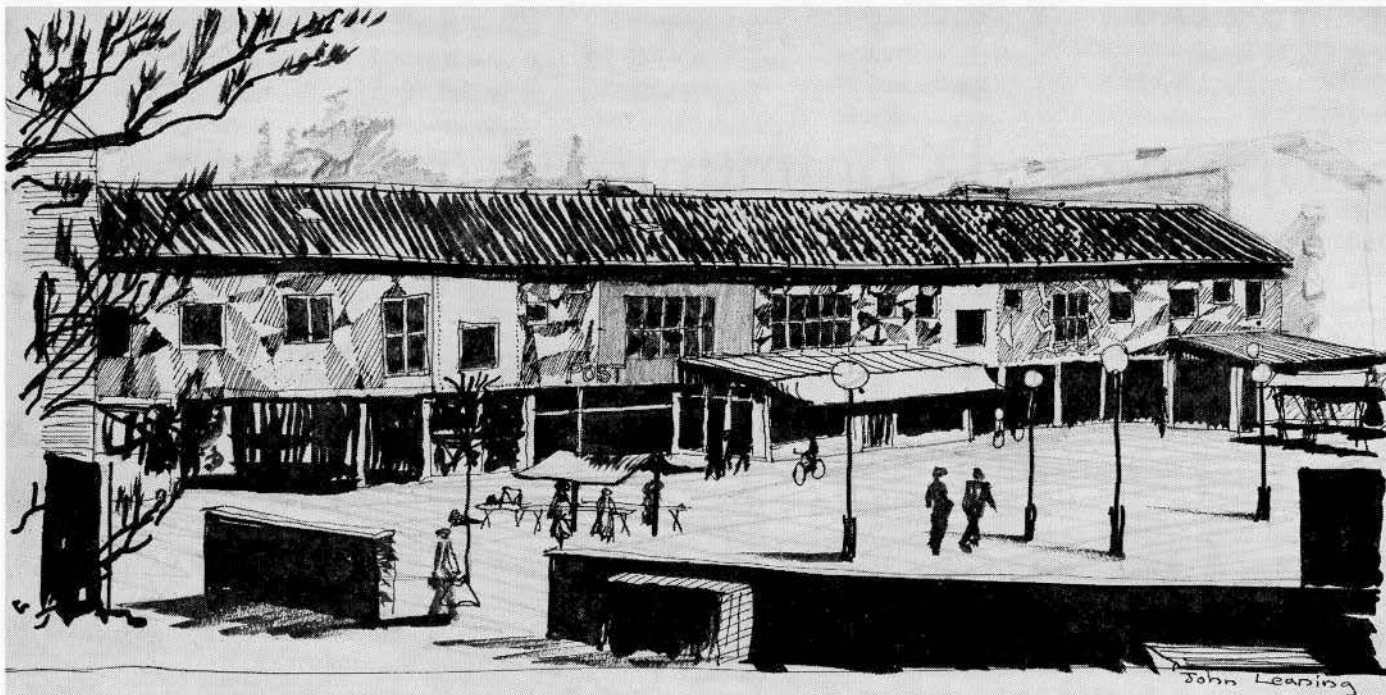
In 1945 a bold move was made and it was decided to build a complete, balanced, neighbourhood centre for the new Stockholm suburb of Arsta. The idea of a community centre, hitherto quite foreign to Sweden, was brought in, but, and this is the positive contribution of Sweden to posterity, the community centre was brought right into the shopping centre. So also were the cinema, the theatre, and the social welfare services. A small square was formed and round this were situated the shops, the community centre containing also school rooms and a library, a cinema seat-

ing 600 and over the shops the social welfare centre with its child and mother clinic, doctors' and dentists' rooms and district nurse's office. In this way, all sides of communal life – the spiritual, the commercial, and the intellectual were brought together around a traditional form – the town square.

Let me explain how this came into being: In 1943 discussion began under the initiative of Professor Uno Ahrén on the provision of a centre for the already developing suburb of Arsta. The district lay about four miles from the centre of Stockholm and was to house 25,000 people when completed, mostly in the form of flats of four storeys and point houses of eight to nine floors. According to the law concerning the distribution of flats to people in Sweden, the district was and would be mixed as far as professions, class, income and taste were concerned. A characteristic of all housing development in Sweden.

Originally it was intended that the centre should be built first, the district would grow from the centre outwards. But the extreme need for homes after the war and the accompanying restrictions of public building ensured the reverse process. Perhaps this was as well as the need for communal quarters could be assessed and complied with more sympathetically and realistically. Local social groups formed and thence could take part in the planning. The trade-unionist housing cooperative "Riksbyggen" was the building organisation behind Arsta centrum, the brothers Tore and Eric Ahlsén were the architects – planning began. The architects were given the job not merely of designing a group of buildings to the clients requirements but also of fixing the programme of development and arriving at what should be built and when.

At first, the discussion was more in the nature of a discussion with the architects in the chair. Locally formed organisations, sociologists, builders and the authorities concerned got together before the drawing board. Existing developments similar to Arsta were studied and surveyed and thus figures were arrived at for what was needed and how big it should be. But the community centre was something unique in Sweden. The "Folkets Hus" or Peoples Palace had been the only Swedish equivalent and that was more of a monumental and politically inclined movement and, in any case, was only situated in the centres of existing towns. The requirements of such a community centre could only be gleaned from consultations with bodies likely to use it and from examples mostly in the Anglo-Saxon world. The eventuating idea was indeed an architectural expression of the idea of community.



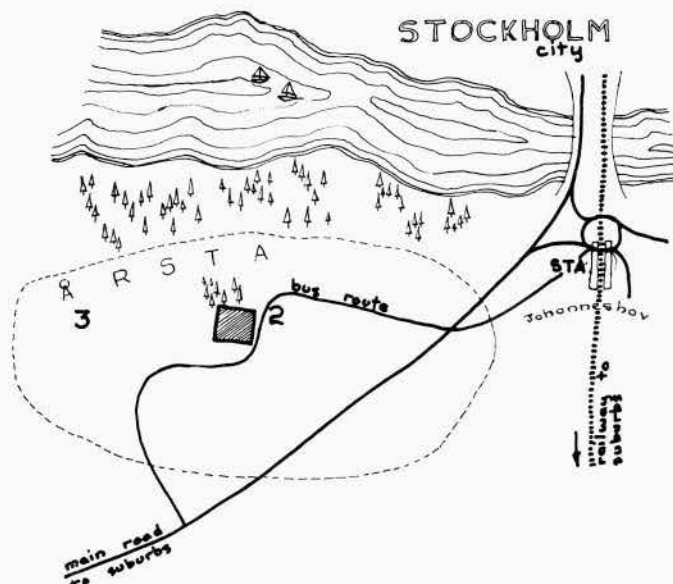
The square, and social welfare offices over the shops

The square is the largest meeting place capable of holding 5,000-6,000 people. The square is a market place, a meeting place and means of access to all the constituent buildings. The buildings around are conceived architecturally as a background to the life of the square and thus are painted with bizarre colours and forms. After walking between the shops into the square one comes to the community centre building – an indoor continuation of the square – (an idea more clearly carried into effect in Malmö Folkets Hus in south Sweden, where the square does actually extend into the foyer separated only by pillars and a glass screen).

On entering the centre building, one first comes to the foyer where people meet informally and maybe have coffee in the adjacent café, then from the foyer to the large auditorium or hall equipped with a professional stage and a floor which can be either sloping or flat (a mechanical operation of alteration taking about thirty minutes). The back of the stage can be opened up by means of a sliding wall to provide for outdoor theatre as a natural amphitheatre, seating 600, sloping up away from the stage at the rear. From the foyer one comes to all the various meeting rooms of varying dimensions down to the small study rooms seating 8, and also the library and the music room. This latter room is also used for religious purposes.

Thus, this small complex of buildings at a cross roads and containing the traditional square contains as much as is known a community of 25,000 can want in local central amenities – shops, social welfare and recreational buildings – all in an informal, sociable group whose architecture, whilst questionable in appearance, is extremely human.

It can be said that these Swedish architect-sociologists, whilst humbly admitting their ideas to have come from the Anglo-Saxon world, have indeed surpassed the latter in actual integrated achievement of a high aesthetic order, by planning, by legislation and by an almost Hellenistic philosophy of living.



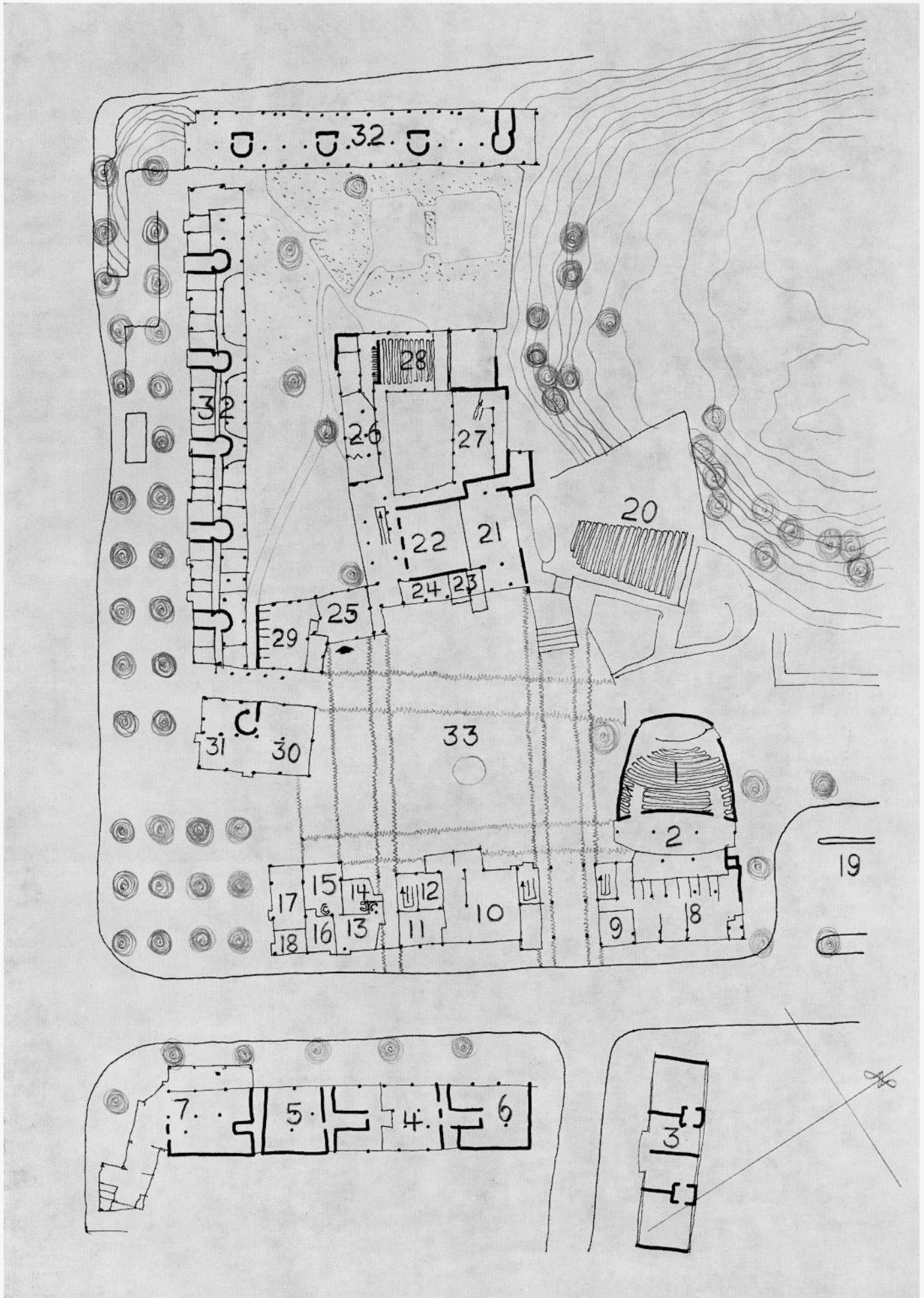
Diagrammatic map of Arsta

- 1 older development
- 2 development contemporary with centrum
- 3 later development

Arsta centrum is the subject of an official sociological research by Gunnar Arsvärn and Bertil Mathsson, inhabitants of the district, the object of which research is to discover precisely what effect the centre is having on the lives of the local population. This research is unique of its kind.

GROUND FLOOR PLAN

- | | |
|---------------------------|--------------------------------|
| 1 Cinema | 18 Stockings |
| 2 Cinema foyer | 19 Bus stop |
| 3 Flats | 20 Outdoor auditorium |
| 4 Registry of births etc. | 21 Stage |
| 5 Bank | 22 Theatre (284 seats) |
| 6 Ladies' clothes | or dance hall |
| 7 Restaurant | 23 Kitchen |
| 8 Pharmacy | 24 Cafeteria |
| 9 Chemist | 25 Main foyer |
| 10 Post Office | 26 Handicraft rooms |
| 11 Ladies' hairdresser | 27 Library |
| 12 Pram parking | 28 Music room (also chapel) |
| 13 Fruits and sweets | 29 Cloaks, toilets |
| 14 Florist | 30 Shoe shop |
| 15 Bookshop | 31 Draper |
| 16 Tobacconist | 32 Offices to let |
| 17 Cycle shop | 33 Square (3000 — 5000 places) |



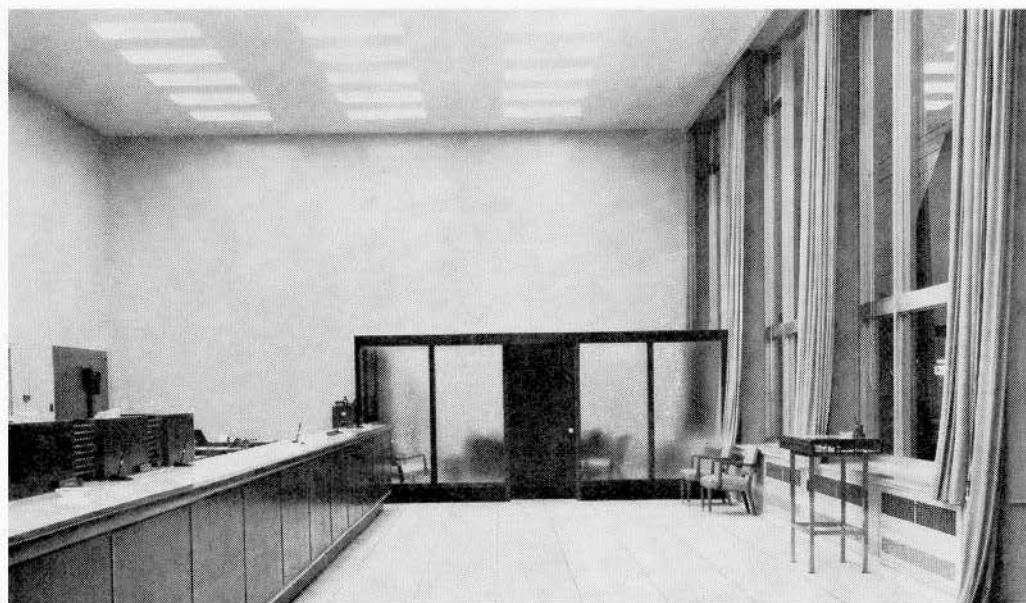
branch banks across the country

.....THE MARITIMES



Front elevation

BOB BROOKS PHOTO



The Bank of Nova Scotia
Yarmouth, N.S.

*Architects, Mathers & Haldenby
Associated Architects, C. A. Fowler & Co.*

BOB BROOKS PHOTO

Public space



The Bank of Nova Scotia, Hillsborough, N.S.

Architects, Bank Premises Department

.....QUEBEC PROVINCE

Exterior view



Public space



The Canadian Bank of Commerce, Westmount

Architects, Marani & Morris

E. M. Coleman, Bank Staff Architect



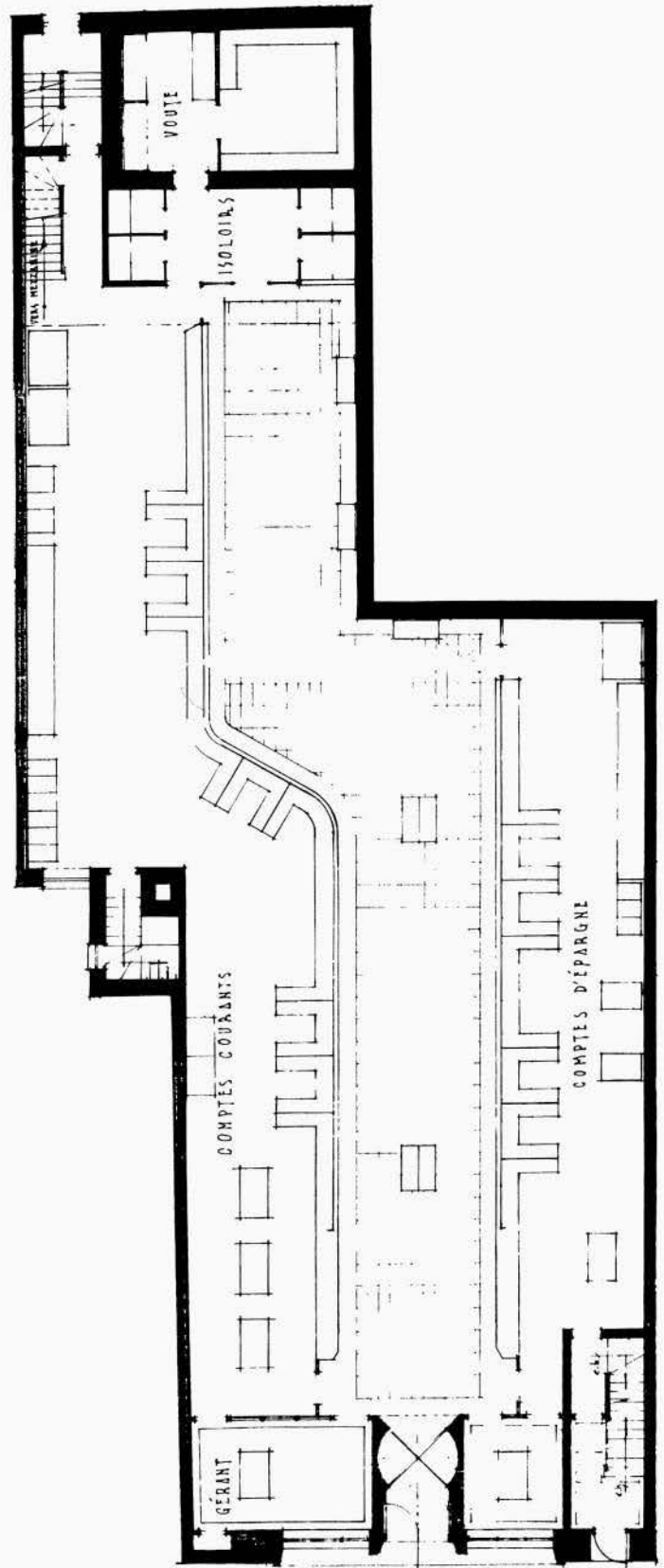
Front elevation

ASSOCIATED COMMERCIAL PHOTOGRAPHERS



Main banking room

ASSOCIATED COMMERCIAL PHOTOGRAPHERS



Ground floor plan

Banque Canadienne Nationale St. Catherine Street, Montreal

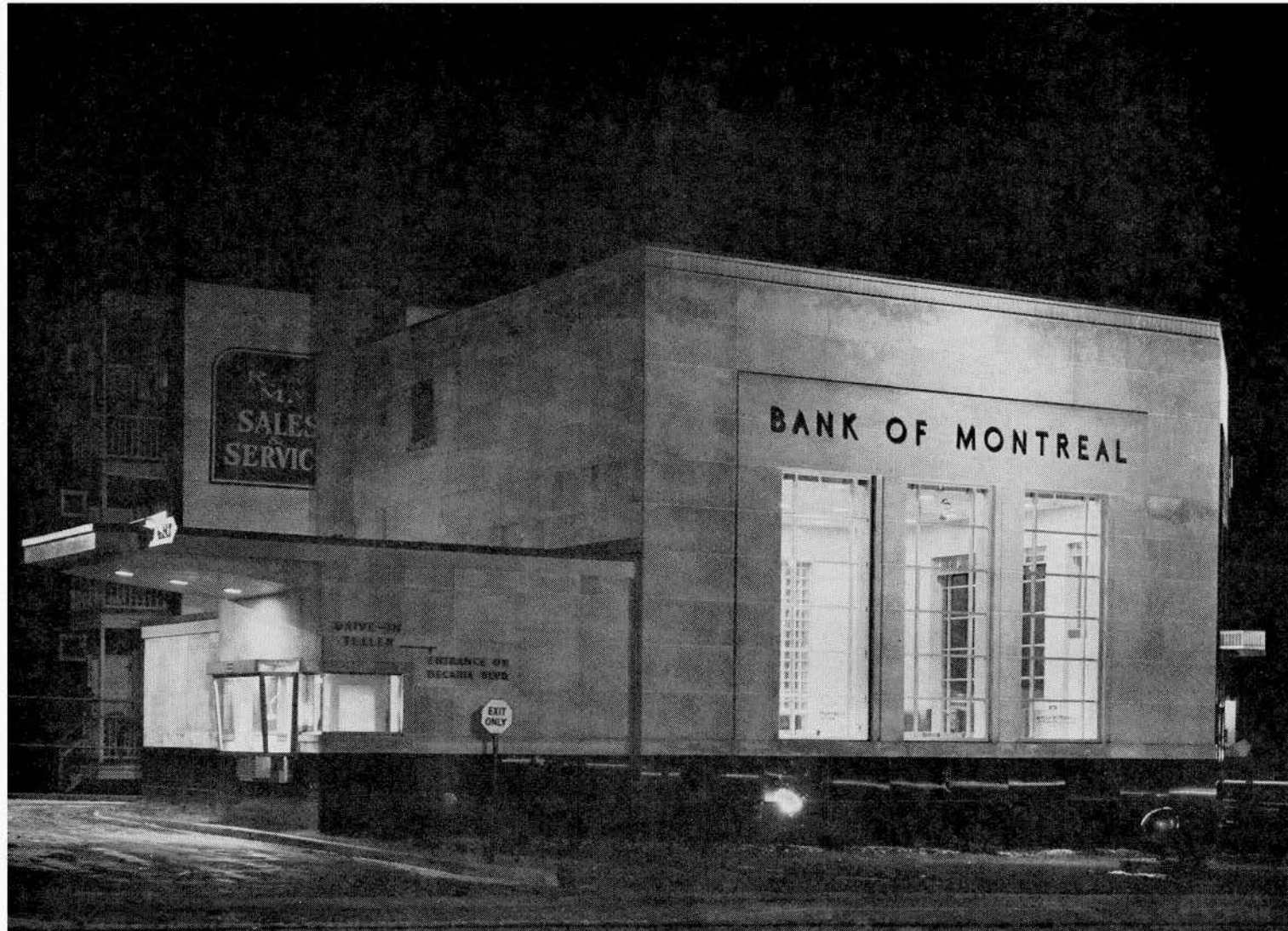
Architect, Eugène Larose

Structural Engineers, Lalonde & Valois
Henri Lord & Co.

Mechanical Engineers, Leblanc & Montpetit
General Contractor, Alphonse Gratten Inc.

This building is two storeys plus a basement and has a working floor area of approximately 8000 square feet. The main floor includes a mezzanine and is entirely occupied by the bank branch. The upper floor, in addition to the janitor's dwelling, is rented for office space. The basement is occupied by various employee's rooms, a vault, the heating and air conditioning equipment.

The main elevation is a grey and black granite, the latter polished, and the windows and doors made of satin finished, stainless steel with Thermo-pane glazing. The interior walls, from bottom to top, are finished with polished Travertine marble, the floors are travertine and Vinyl of the tile pattern, the ceilings lined with acoustic tile, the counters built with marble slabs and satin aluminium railings. The bank is entirely air conditioned.



Drive-in entrance

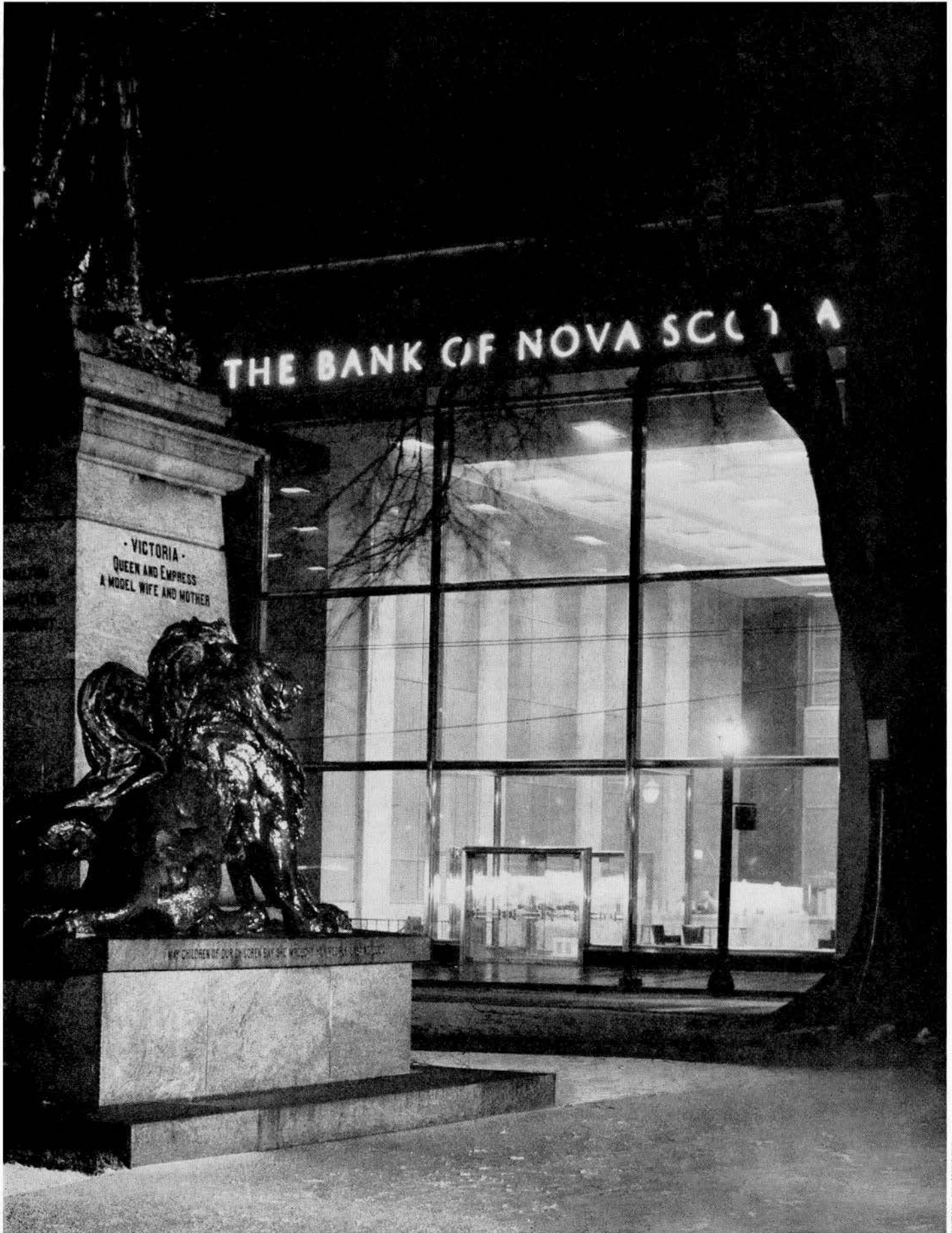
Bank of Montreal, Montreal

Architect, James C. Meadowcroft

Consulting Architect, B. H. Wright, Bank Chief Architect



Main entrance



GILBERT A. MILNE

The Bank of Nova Scotia
Hamilton

Architects, McDonnell & Lenz

◀ View from Gore Park

Vestibule and stair to vault



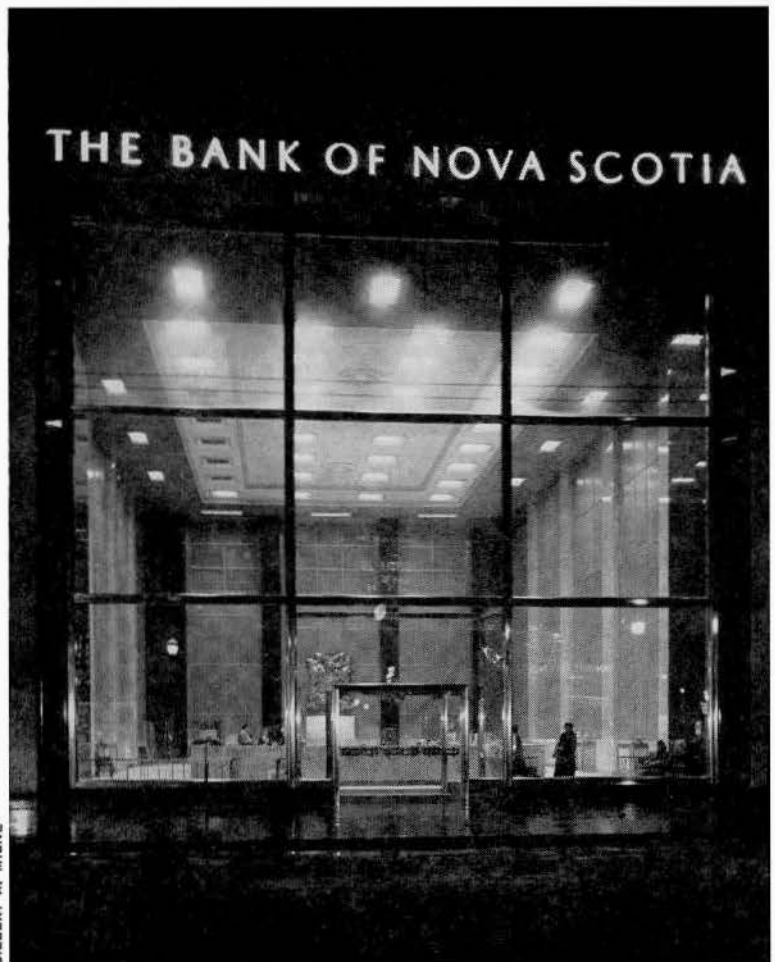
GILBERT A. MILNE

Front elevation

Main banking room



GILBERT A. MILNE



GILBERT A. MILNE



The Bank of Toronto, Niagara Falls

Architect, A. Bruce Etherington, Bank Chief Architect

The Bank of Nova Scotia, Agincourt

Architects, Brennan & Whale



HUGH ROBERTSON-PANDA



The Toronto-Dominion Bank, Knight Building, Toronto

*Architect, A. Bruce Etherington, Bank Chief Architect
Architect of the Knight Building, Earle L. Sheppard*



Main banking area

THE BANK OF
NOVA SCOTIA

The Bank of Nova Scotia, Don Mills

Architects and Engineers, John B. Parkin Associates

HUGH ROBERTSON-FANDA





Night view of exterior

Main banking area

HUGH ROBERTSON-PANDA





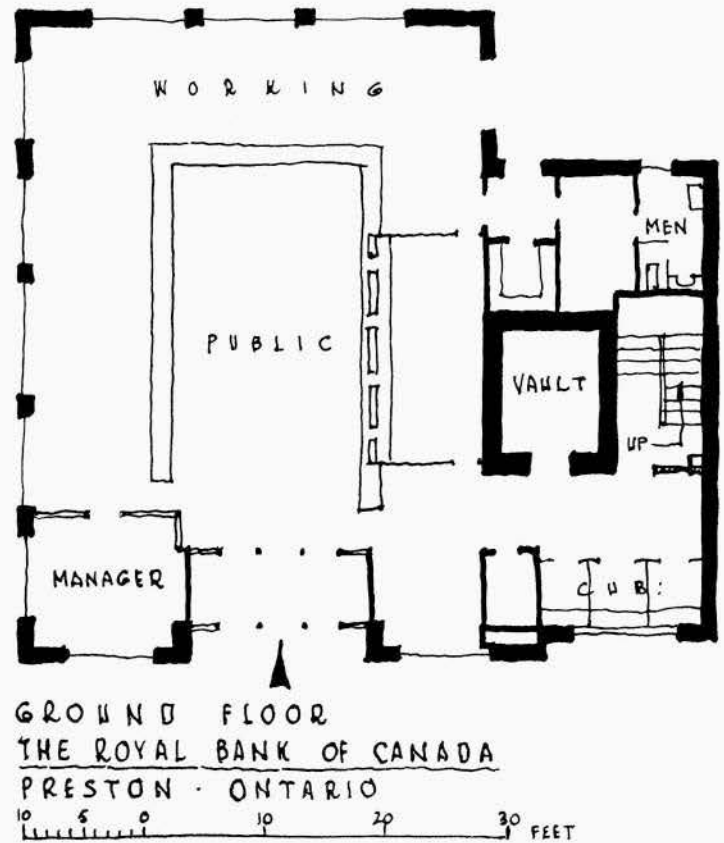
The Royal Bank of Canada, Preston

Architect, E. P. Warren

Engineer, E. J. Gilbert

above — exterior view

opposite page — main banking area



In recent years, there have been changes in almost every type of business, but in none have they been more noticeable than banking, especially as exemplified in banking architecture. The old Victorian formula of dogged respectability and financial strength embodied in the forbidding temples with masses of grille work and dull, heavy interiors is gone, as are the pillars, the classic stone carvings, the wrought-iron and studded doors. Now respectability and stability are emphasized by buildings of modern design — bright and cheerful spots where customer and employee face each other across counters carefully designed for richness allied with simplicity.

This trend is very noticeable in the branch buildings of Canada's largest bank — The Royal Bank of Canada. And almost without exception, their planning and designing, as well as alterations to existing buildings involving both architectural and mechanical draughting, and the preparation of specifications, are carried out by the bank's own staff, located in its Head Office at Montreal. However, it is the Royal Bank's policy to commission to local architectural firms the supervision of much of the new construction.

In recent years, the Royal Bank has followed a policy of using a standard plan at rural and small town points. Often, in such cases, a contract is awarded to one contractor to effect an overall saving in construction costs. These are one storey buildings of modern design and finish. (See picture of Hamilton, Parkdale and Barton Branch). Site conditions vary with each project, of course, resulting in adjustments to the standard plan.

New buildings vary in size from the small "standard" plan to imposing new buildings such as that for the Hamilton Main Branch. All of the bank's newer buildings are of contemporary design, embracing both standard and more recently developed materials. Large areas of glass, light metal and finished masonry surfaces of fine stone, granite or marble, and a generally informal treatment predominate, with the emphasis on light, air and similar amenities. All these make for pleasant conditions under which to work and do business. At the same time, a conscious effort is made to avoid the cheap, impermanent appearance which characterises some recent curtain-wall buildings.

Providing adequate parking facilities for customers is an important factor and has to be taken into account in all site

and branch planning.

Today, the dull shades of grey and buff generally accepted as the standard finish for bank interiors have given way to planned colour-schemes in which special walls are highlighted by different shades or contrasting materials. Interiors are enriched and enlivened by colour, from the arrangement of floor tiling and modern woods and finishes in the counter-work to the variegated colours used on walls, ceilings and drapes.

Modern conceptions of interior lighting have meant a great increase in "candle power" and new branch lighting installations are always tied in with the overall decorative treatment.

Good ventilation is a matter of course, and many branches are air conditioned.

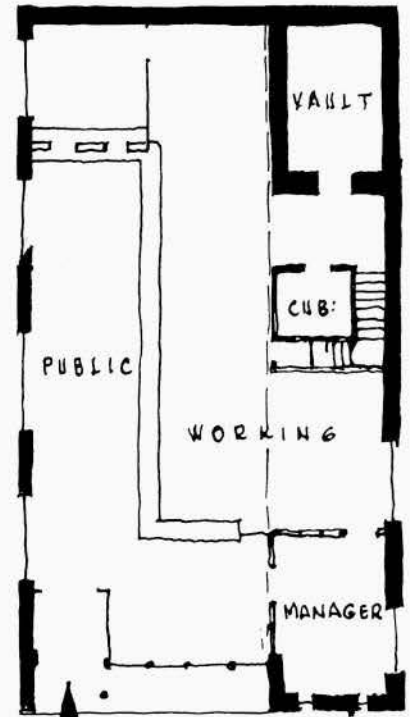
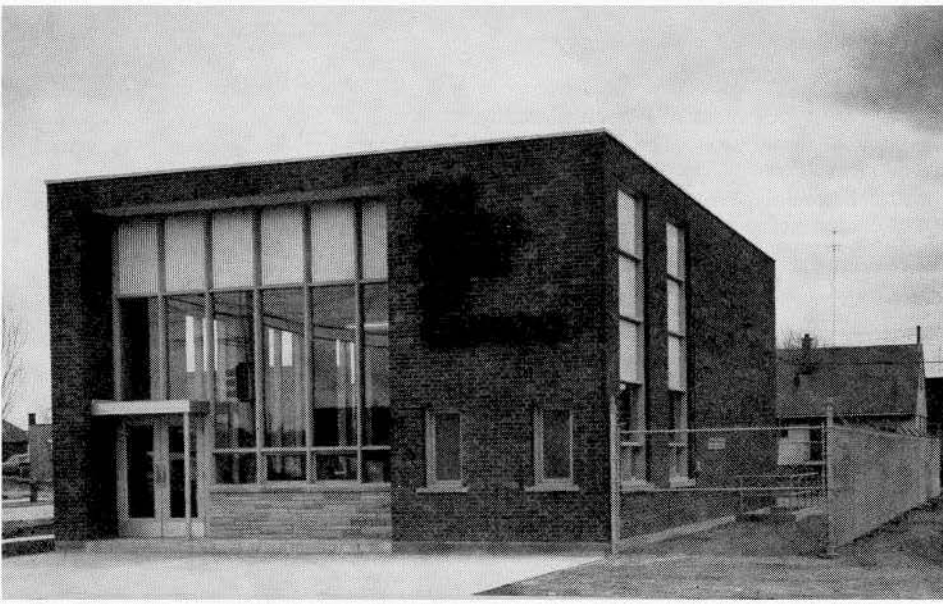
The design of counters and counter fittings has gone through many phases since the days when high, heavy grilles and metal meshwork were in style for tellers' cages. The accent now is on "low line" counters and unobtrusive grilles to conform to the needs of modern banking practices, and to harmonize with furniture and fixtures. However, as a precaution against hold-ups, The Royal Bank of Canada encloses the teller's cages with hardened glass, high enough to afford protection. While this protects the teller, it does not obscure the modern treatment of "open" banking room space nor does it set up an unnecessary barrier between teller and customer. At the same time, it reduces the possibility of attack from a "grab-and-run" thief.

When planning and designing branch premises, every effort is made to provide the staff with accommodation and facilities which will enable them to work efficiently and comfortably. Well-appointed rest rooms and, in larger branches, kitchens, are today part of all modern branch buildings.

The split-level branch bank has become quite common in recent years, especially in locations where the limits of the site are confined. This "two-floor branch" is achieved by reducing the depth of the usual basement area, and having the "ground floor" level about half a dozen steps above the side walk. Under this arrangement, there is enough natural light for the "downstairs" banking room which is reached by a short stairway.

To sum up, the intention is to make the branch bank a worthy example of a carefully designed and attractively mannered modern building.





GROUND FLOOR

The Royal Bank of Canada, Hamilton

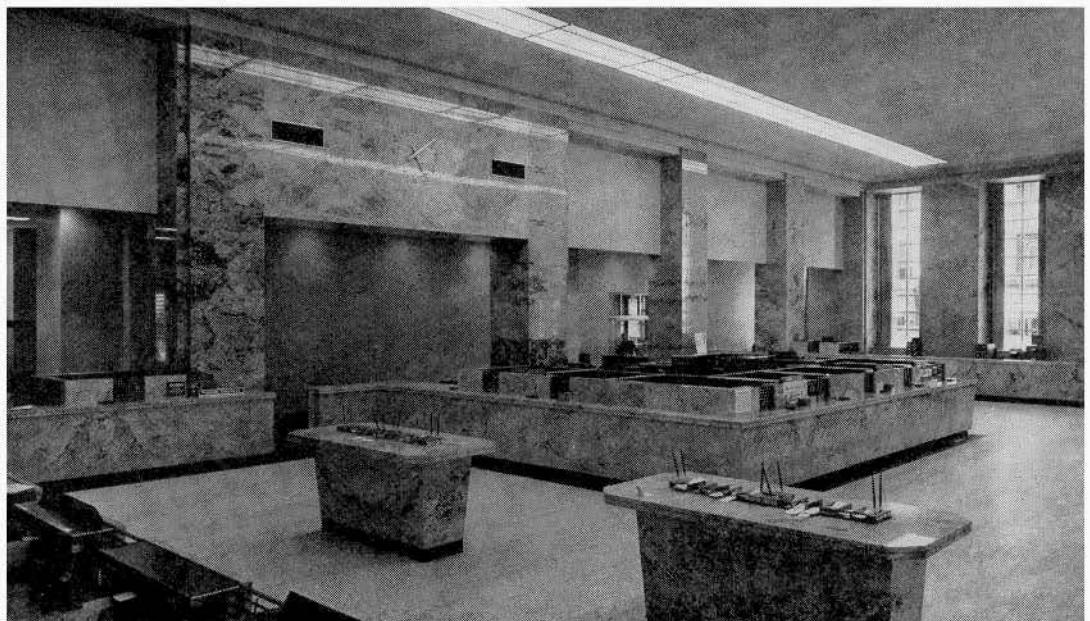
Architect, E. P. Warren

Engineer, E. J. Gilbert

The Canadian Bank of Commerce, Hamilton

Architects, William R. Souter and Associates

E. M. Coleman, Bank Staff Architect



MACLEOD-GILBERT A. MILNE & CO.

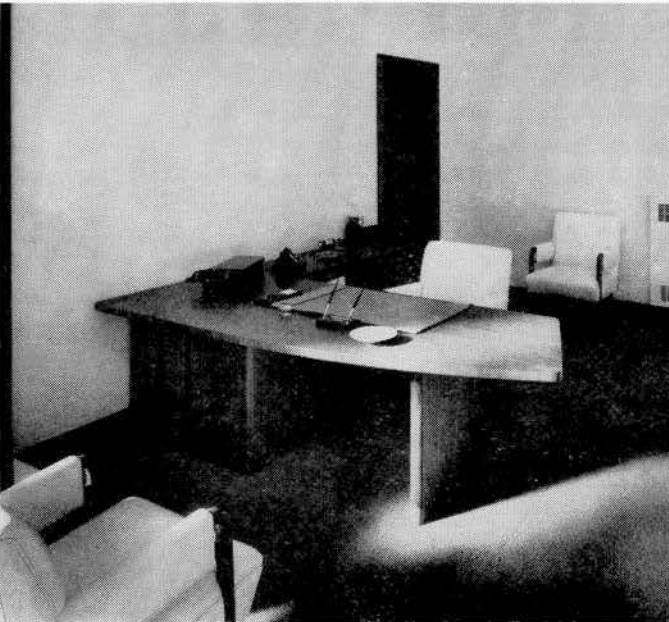
JOHN E. MILNE



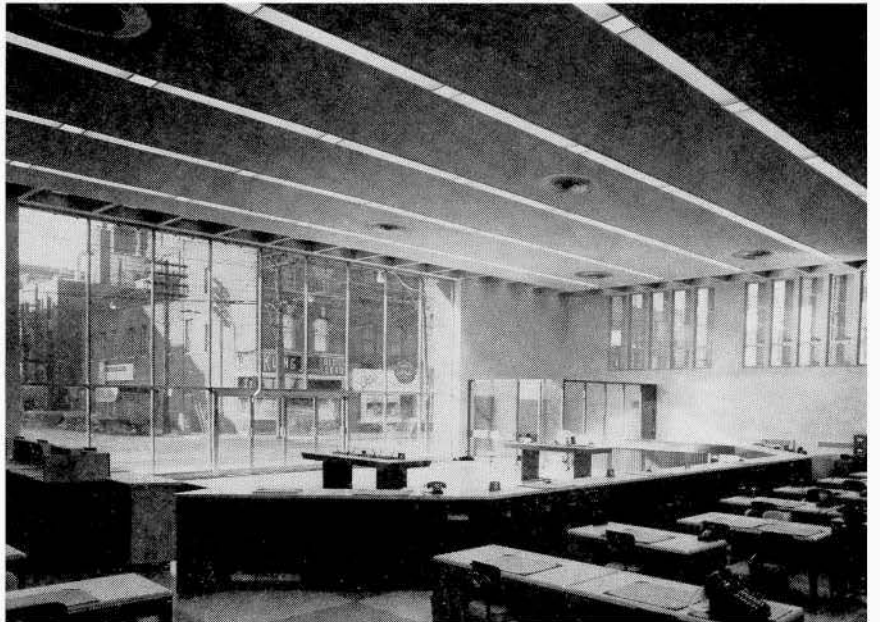
Queen Street elevation

The Bank of Nova Scotia, Toronto

Architect, Arthur H. Eadie

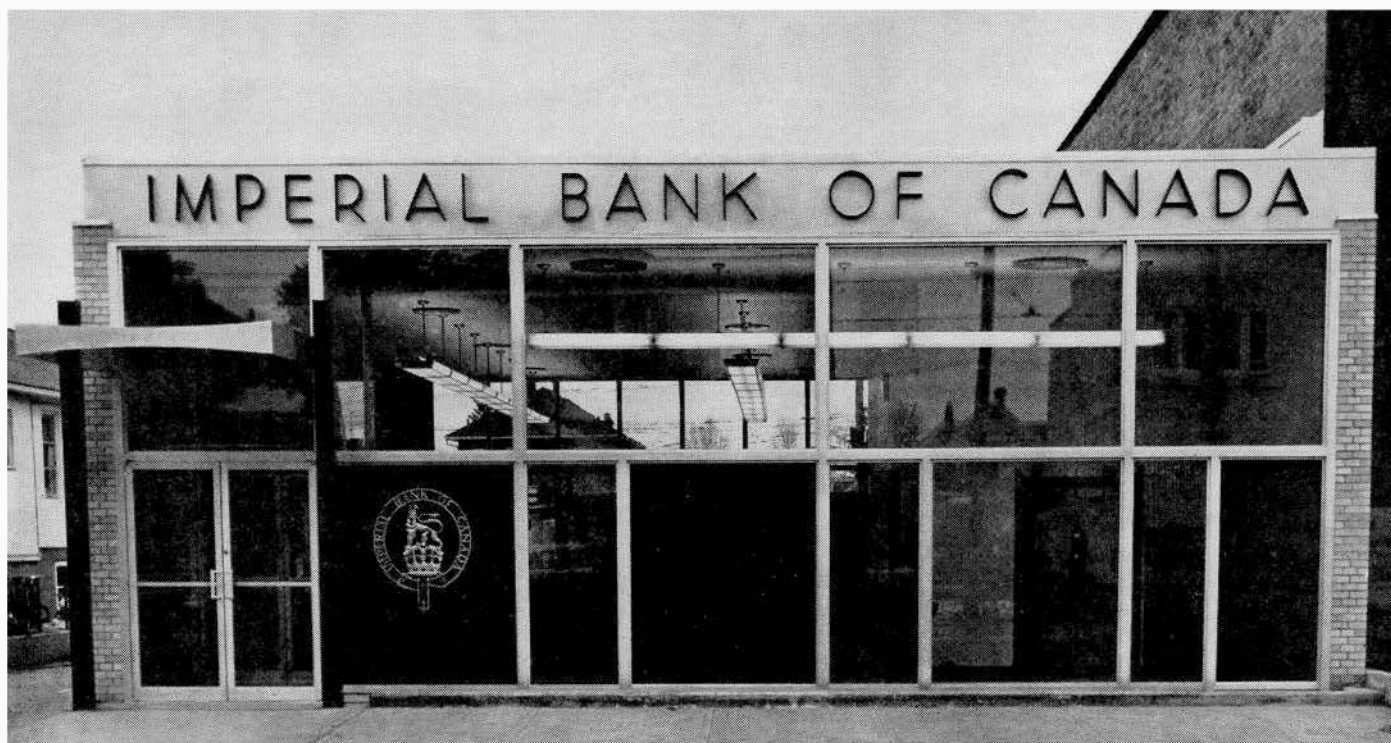


Manager's office



Banking room

.....THE PRAIRIES



Imperial Bank of Canada, Calgary, Alberta

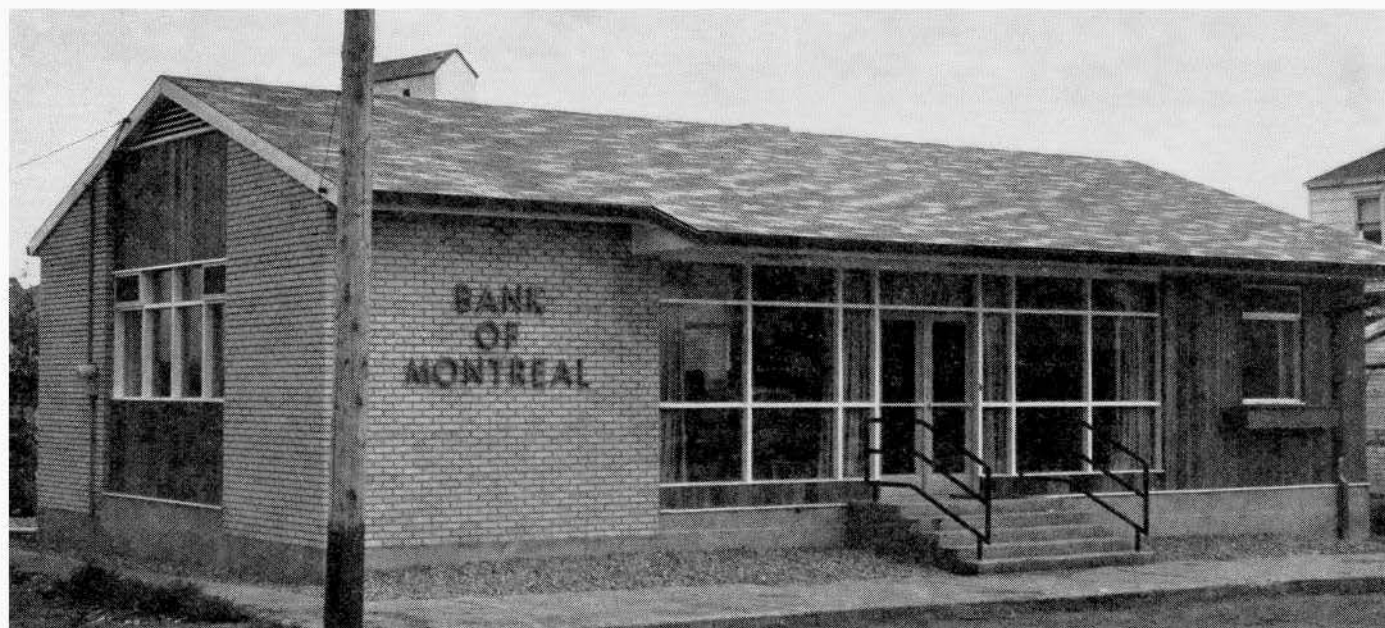
Architect, John Stevenson

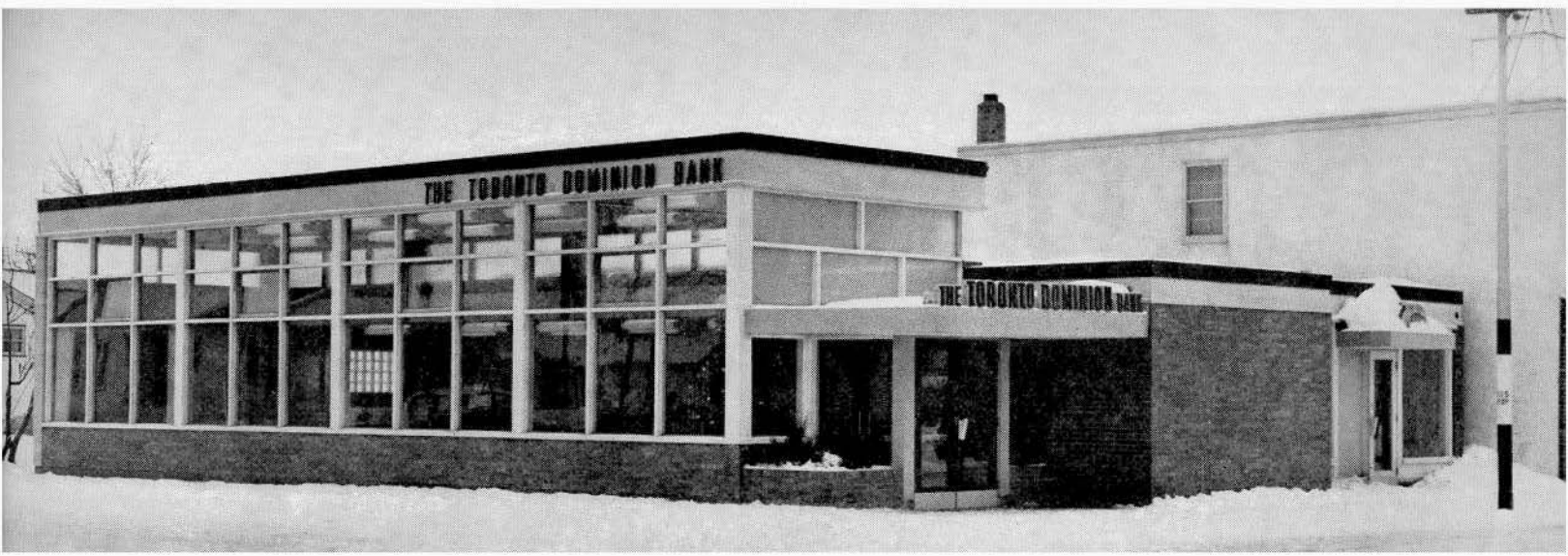
Associate Architect, John C. Rankin

Bank of Montreal, Calgary, Alberta

Architects, Rule, Wynn & Rule

Consulting Architect, B. H. Wright, Bank Chief Architect





CAMPBELL & CHIPMAN

The Toronto-Dominion Bank, East Kildonan, Manitoba

Architects and Consulting Engineers, Northwood, Chivers & Casey

LEN. HILLYARD



LEN. HILLYARD



Bank of Montreal
Saskatoon, Sask.

*Architects, Webster & Gilbert
Consulting Architect,
B. H. Wright, Bank Chief Architect*

MATTHEWS PHOTO LAB.

The Canadian Bank of Commerce, Calgary, Alberta

Architects, Stevenson & Dewar

E. M. Coleman, Bank Staff Architect



.....BRITISH COLUMBIA



Imperial Bank of Canada, Vancouver

*Architect, Gerald Hamilton
Associate Architect, John C. Rankin*





The Canadian Bank of Commerce, Vancouver

Architects and Engineers, McCarter, Nairne & Partners



Hastings and Granville Streets

The Royal Bank
of Canada, Victoria

Architect, E. P. Warren



Imperial Bank
of Canada, Langley

Architect, Gerald Hamilton
Associate Architect,
John C. Rankin, Bank Architect



Haney



Bank of Montreal

Architects, Thompson, Berwick, Pratt
Consulting Architect, B. H. Wright, Bank Chief Architect



Denman St.
Vancouver



10th Ave. and
Granville St.
Vancouver

The Arts in Public and Home Building

BY THE HONOURABLE ROBERT WINTERS

ARCHITECTURE, AS YOU WELL KNOW, is one of the arts. My portfolio brings me, broadly speaking, into contact with architecture in two main fields. One is in the design of public buildings. This, in itself, is a very big field because the Department of Public Works now spends roughly \$60,000,000 a year in erecting new buildings for federal departments and agencies. They range from the great multi-million dollar structures we are erecting now in Vancouver, Winnipeg, Halifax and Charlottetown, to the small standard Post Office in a typical rural town. The other great field is that of housing — the design side of housing — because I answer to Parliament for the Administration of Central Mortgage and Housing Corporation.

These fields are, of course, quite separate. But from what I have learned in working with professionals in both fields and from what I have been able to read, it is true to say that both fields have been rather deeply affected by two of the phenomena of our phenomenal age. I refer to mass production, to the assembly line, to the replacement of the old individual skills by the impersonal genius of the machine. I refer, as well, to the kindred phenomenon of mass demand, the child of prosperity and a swashbuckling economy. Between them, these two developments have had a strong impact on both public building and housing. They have had a strong effect on contemporary architecture, and they have created conditions of challenge in both fields which might well be considered by those members of our society who prize the arts and aesthetic things and who wish to see them have their proper place.

These have been busy years in Canada. The construction industry has been hard pressed to keep up with the demand for new buildings and new homes. This year, for example, the Department of Public Works has been averaging 3.84 tenders per project for buildings; the average last year was 6.1. Twice recently we invited tenders for large additions to public buildings and didn't receive a single bid. In the same way, the demands for housing have strained the supply of mortgage money and some materials. Under these pressures and under the impact of mass production, we have pushed on into a new period of challenge for architecture in both fields.

This problem of striking the happy medium between the artistic and what some people are prone to refer to as

the practical is not new. I recently glanced through an English monograph published in 1884 on the subject of Architecture and Public Buildings, written by Mr William H. White. In this treatise, Mr White compared architectural styles in Paris and London. Through it, it was possible to detect a note of regret that architects of London had not copied the culture of Paris which Mr White hailed as evidence of official refinement and care compared with what he deemed to be the inexperience, hurry and confusion of a commercially minded London. That was over seventy years ago, and I know there are many who look at the functional type of building being done today and long for the good old days when buildings were decorated in classic Greek style or had other ornamentations now commonly referred to with some disparagement as gingerbread.

I think much depends on who is the judge and on our individual concepts of artistry. There are those who proclaim that Canada is and has been woefully lacking in the aesthetic quality of her architecture in general and her public buildings in particular; and almost wilfully neglectful of the part which the arts of painting and sculpture should play in attendance on the mistress art of architecture. And when they make such accusations, they are, of course, levelling them at departments such as the one over which I preside.

I might, therefore, use a few moments to tell you how the Department of Public Works faces up to its responsibilities in this regard. We build roughly one hundred and seventy-five buildings a year for public use. Our aim in every case is to erect a building which will be a credit to the community concerned. By and large, I believe we succeed notwithstanding the fact that when we erect a building in a community we have almost as many opinions about it as there are people. This is a healthy sign of public interest. We get good, free advice about what site should be chosen, how large it should be, how much we should pay for it and how the building should be oriented on it. Then we are offered public opinion on the size of the structure, the type of architecture which should be adopted, the most appropriate type of building material commensurate with the degree of civic pride. We receive advice on who should occupy the building and most especially we receive expressions of concern when we don't install large outdoor clocks. This all adds to the

interest of the job. It gives us a great insight into public tastes. But once the building is completed it is almost invariably viewed with local pride and in not a few Canadian communities today, I have no hesitation in saying, the new public building is the most striking and handsome building in town. In Vancouver, for instance, we recently completed a new building for the Department of National Revenue. It was quite a thrill for me to be driving past it in a cab last fall and to hear the taxi driver point it out as a real credit to the city. I might add hastily that he had no idea who his passengers were.

At one time or another, many of the leading architects in Canada work for us. In employing them, it is our aim to produce not only a good utilitarian building, but something that will set a mark for private industry to shoot at in the way of design. The private architect is often in a better position than we are to produce a building with the maximum feasible content of local material and in harmony with the local scene. Thus we are closely linked with the architectural world and we are undoubtedly its greatest single source of employment in Canada. We are, consequently, equally involved in the continuity and welfare and the stature of architecture in Canada and we have a natural interest in its competence.

Now it is not my purpose to defend our architectural inheritance, other than to say that criticism and analysis of past effort should be tempered by consideration of time and circumstance. The public building we would erect today in a town this size would be quite different than the one which stands down the street here in Sackville. To people who prefer the traditional, the impact of such new and different architectural forms is not always welcome. But I certainly question any all-embracing claim that this present-day architecture is lacking in aesthetic quality.

Architecture in general has been fighting its way back from its early disregard of the effect of mechanization. One writer has said that "for a hundred years architecture lay smothered in a dead, eclectic atmosphere . . . while construction played the part of architecture's subconsciousness . . . The constituent facts in the 19th century can be found in construction when the ruling architecture gave no clue to them. Architecture has caught up with construction very gradually."

It was a generation or so ago that man made the discovery of a new space conception in the arts. The fruits of that discovery have given architecture the objective means of organizing space in ways that give form to contemporary feelings. It has cast off passivity and has come to grips with life as we know it in this crowded, hustling century. The results, as I have said, may not always please those who prize the past but they are a reflection of our time.

Having said that, I would go on and agree that while our contemporary architecture is not lacking in aesthetic quality, there is greater truth in the statement that in our own Canadian acceptance of the new spirit in architecture we have so far failed to take advantage and fully develop that spirit by a blending into it of sculpture, painting and other lesser arts.

There was a time when my own reaction to the contemporary architectural movement was the layman's

reaction to change. We Nova Scotians are apt to be a little resistant to sudden change. We have been brought up in an atmosphere of gradual rather than precipitous change. Now, I believe, there is a deeper general understanding that this modern movement is resulting in an architecture as expressive of our times as were the pyramids of theirs. There is nothing illogical in accepting this development when parallel movements in almost all other branches of human endeavour are accepted without question.

Evolution, after unfolding slowly through the centuries, has now accelerated in keeping with the tempo of the times. It is leaping from peak to peak and avoiding the valleys which retarded progress in the past. It is in this leaping that architecture is revelling at the moment, and nostalgic regret will not stem a movement which is so soundly based on logic and in step with the pace of present-day progress. The die-hards who refuse to accept that fact may well fear the vision of things yet to come.

But my subject today is wider than architecture alone. It concerns other arts as well and when one considers the complexities of architecture in such a period, it at once becomes apparent that alliance with other arts is not easy. There is an excellent summary of these complexities in an enlightening little book entitled "Architecturally Speaking" by Eugene Raskin. I am going to quote from it and then examine briefly the addition to these complexities of the arts of painting and sculpture.

"Architecture", says Mr Raskin, "involves many specific considerations, dimensions, weights, stresses, etc., about which there is seldom room for disagreement . . . But architecture also includes numerous intangibles, unity, rhythm, scale, grandeur, to mention only a few. Concerning these there is plenty of room for disagreement, as much in fact, that heads have rolled because of them." (The reference to the rolling of heads is to the execution of Apollodorus of Damascus, an architect who disagreed with the Emperor Hadrian over the aesthetics of a proposed temple.) Mr Raskin goes on to say: "And since there is no way of going out and measuring unity or grandeur, the disagreements are seldom resolved, but continue to grow in both magnitude and intensity until they finally achieve the respectable status of Schools of Thought."

Buildings of the future will, I think, come into being more and more on the assembly-line method. This presents a great challenge which I believe is the origin of the present-day movement in this field. For it is most difficult to treat the product of the machine age in the same manner architecturally as were the products of the workmen's hands. And here there does seem to be an opportunity to soften the cold precision and sterile product of the machine by merging into its assembly the products of such arts as painting, sculpture and others.

I have referred to this as a challenge. It is a profound challenge and especially so to the artistic elements in our society. For the present mechanization of buildings and mass production lead inevitably to repetition and from there we advance with alarming speed into what I have described as sterility. There is nothing easier than bolting pieces together. But what is less interesting than a cube bolted together and with a few holes cut in it for windows and doors? There lies the challenge for architecture and

for the other arts: to find a way to keep individual expression alive against such competition. The challenge extends, I think, beyond the field of practising architects into the schools that produce them.

If we are to find a place for the other arts in this architectural age, we must go deeper than a mere welding of their products into mass-produced structures. If architects are to be considered as members of an art, then they must produce as individuals and make preparation for the use of other, decorative arts in and upon their buildings. There is the problem – to produce architects who will think ahead – not ones who will think after a building is up as to where they can apply a piece of decorative sculpture or a painting.

I am not suggesting or advocating a return to that period when architecture was rated on the basis of its ornamentation and the diversity of its parts. I do not see the fine arts as applied to buildings as being purely ornamentation. Rather, they can bring a blending of the combined work of the hand and the machine with each complementing the other to produce beauty and unity.

Here, of course, arises the question of whether architects, painters and sculptors can get together for such a purpose. The same doubt seems to be true to those who are far more competent than myself to speak. In the current number of the *Journal* of the Royal Architectural Institute of Canada, there is a timely article by Mr Karl Van Leuven, on “integrating architecture and the arts.” Mr Van Leuven admits that he is not happy with his title, as it suggests subtly that architecture is not an art. However, this is by the way, for he then goes on to say: “The implication that architecture as an art is confronted with a real problem of integration, of expressing oneness or unity with the other art is, in my opinion, unfortunately true. A divorcement does exist. There are those who feel that is as it should be. Designing a building, painting and sculpturing are expressions of individual egos, and as individual expressions cannot be integrated.”

This seems to bring the matter to a full stop. But fortunately it is qualified by the next few words: “But there is much evidence that it is possible to achieve this unification without sublimation of the individual ego. The Gothic Cathedral certainly achieved a marriage of the arts, and the Sistine Chapel would be as hard to visualize without the paintings as the painting would be apart from the Chapel. In all of these the architect as an artist, the painter as an artist, and the sculptor as an artist, blended their creative efforts to achieve a unified result, and it is doubtful if any who contributed suffered frustration or inhibition in the process.”

Whatever difficulties occur, and even if agreement came only after sensible disagreement, I feel there are excellent possibilities for a greater merging of the arts with structural design. There appears to be a potential field for experiment in work executed for public authority, and success of individuals and corporations, in the same way, leads to the feeling that whatever difficulties may develop there are none that cannot be solved.

As a resulting gain, the development of our cultural practice of the arts should bring an increase in the proficiency of our artistic output, as well as an increasing public

appreciation of what is good and what is worthy.

Housing

I believe as well that the great art of architecture can and must play its part in housing, as a result, stimulate a greater interest in all the arts.

The post-war period has seen an increasing tendency to industrialize the house. Price and speed have been two of the most dominant factors affecting house production in the post-war period – the housing industry trying both to meet the great demands and extend its markets. It and its related industries have made great strides – the evidence is an almost continuous progression in supplying a greater number of houses year after year in the post-war period. In this process I feel, and there are, no doubt, many in this audience who will agree with me, that the skill of architecture – the art of architecture – has not been used to the full. In the post-war period, especially, the idea of design in domestic architecture has bowed before the pressure of economic happenings and the introduction of new inventions, methods and the changes of human outlook and habits. The resulting mass house of today, in many ways, reflects and affects our way of life. Its impact on our society cannot be over-rated. It is for this reason that the greatest skills of architecture as well as those of industry must be directed to housing.

The ever-present difficulties of finance, shortage of land, supply of materials, development of services, climatic conditions, finding skilled labour, and developing design are being dealt with on a day-to-day basis. But perhaps of all these endeavours the development of design in housing has lagged. The skills of architecture have not been directed toward housing with the same degree of energy that these other elements have. There have been very good and sufficient reasons why – for as I have mentioned – the pressures of our family and economic growth have alone required concentration on other segments of the many sided aspects of housing. Also the skills of architecture have been directed to other forms of building and construction more fully than they have to housing.

When I speak of design in housing, I do not mean merely the exterior. Perhaps more important is the interior. Here a considerable change has occurred in the past few decades. The use of space has greatly improved, the rooms are more carefully related to one another, light and ventilation are far more adequate. Colour is used with much greater skill, coloured kitchen and bathroom fixtures being a familiar case in point, and the moveable equipment in the home-furniture, cutlery, glassware, oven utensils, have changed significantly for the better. Yet we have barely begun to realize that the interior of a modest home can be made more liveable and far more beautiful.

Here, too, is a challenge for our architects and our architectural schools. Homes turned out by a factory may be cheap but they may produce so many persons all seeing and doing the most interesting thing in life – living – in the same way. By greater use of the allied arts, that is decoration, color, forms and furniture, etc., we can produce homes in which people will be able to express and to feel their individuality rather than homes which simply register the fact that they live at such and such a number

on such and such a street.

I have now been concerned with housing for some eight years and although I have noticed a steady improvement in the quality of both houses and subdivisions, I sense that an even higher standard is being demanded by potential purchasers. During the next five or ten years competition in the house building industry is likely to grow and this, no doubt, will result in an increasing endeavour to improve housing and subdivisions. There is evidence that people are becoming conscious of the deficiency in the design of housing – their real liveability. One manifestation of the desire for further improvements was the formation by the Government in May of this year of a Canadian Housing Design Council made up of public-spirited people, those associated with architecture, building and the consumer, and representing all geographical regions of the country. One of the main objectives of the Council is to encourage the improved design of housing in Canada through a relationship with the public, architects, builders and others associated with housing design.

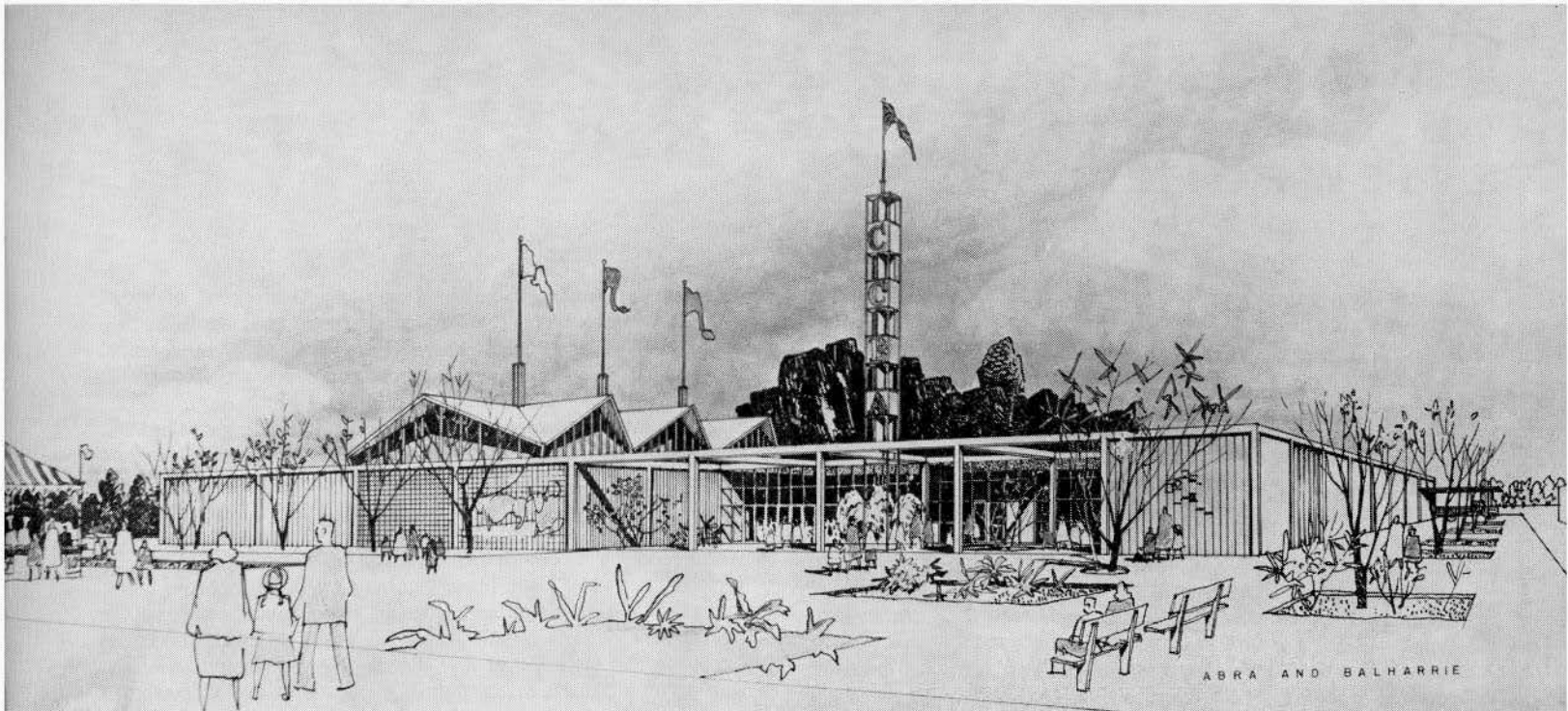
The Government endorses and encourages this Council as another step in the awakening by the public to the need to improve the design, quality and architecture of our houses and housing communities. I mention the community, for this goes beyond the individual house. I visualize a community where the skill of the town-planner, the industrial designer, the landscape architect, the engineer, the architect, the craftsman are brought together to produce great architecture. Such has been the case in the past. It is only with the marrying of technology and architecture today that the sort of excellence we desire in housing will be achieved. By these means there will be developed in the people living in a community of this sort

a visual sense of the beauty of their surroundings.

Of course there are various concepts of what constitutes beauty and in the overall it is impossible to lay down hard and fast definitions. What is beauty to one may well be anything else to his neighbour. This applies to houses and buildings just as it does to women. Recently when discussing the development of the National Capital Plan, somebody suggested that the pulp and paper mill just across the Ottawa River from the Parliament Buildings should be removed in the interests of “beauty”. One of my practical minded colleagues quickly stated, “I can think of nothing more beautiful than the sight of a successful industry working at full capacity.” There is much to be said for the old adage, “Every man to his own taste”, but then I do believe what Jefferson wrote in his day is still applicable to a degree today. He suggested that in a country which had little aesthetic tradition, houses, grounds, and towns had to be surrounded by the maximum of beauty. Indeed, this project of the University Summer Institute is aimed at precisely that objective. It is a recognition of the value of surrounding our people with beauty, the very best, whether it be the beauty of painting, poetry, architecture, music or sculpture. The opportunity to appreciate one of them leads to interest in the other.

I suggest, therefore, that if the art of architecture is properly co-ordinated with the industrial processes of today, there will be produced an environment in communities that should encourage people to appreciate and enjoy all of the arts.

The above was an address given at the Summer Institute of Mount Allison University, Sackville, New Brunswick, 1956.

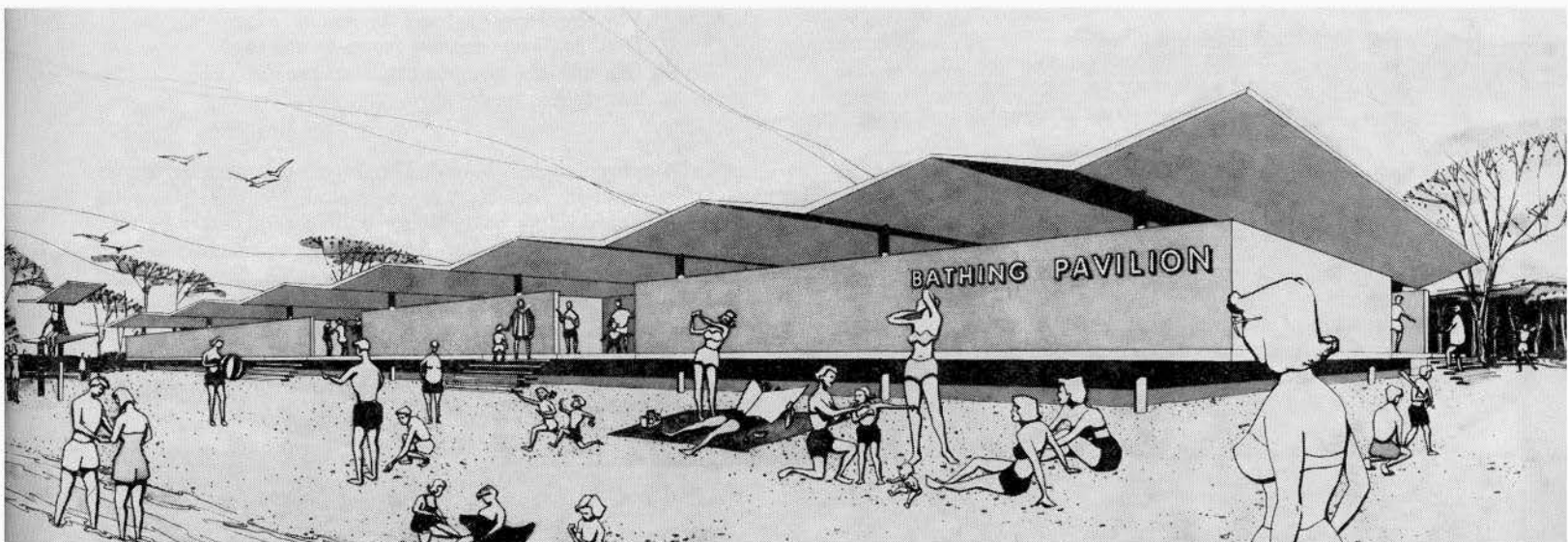
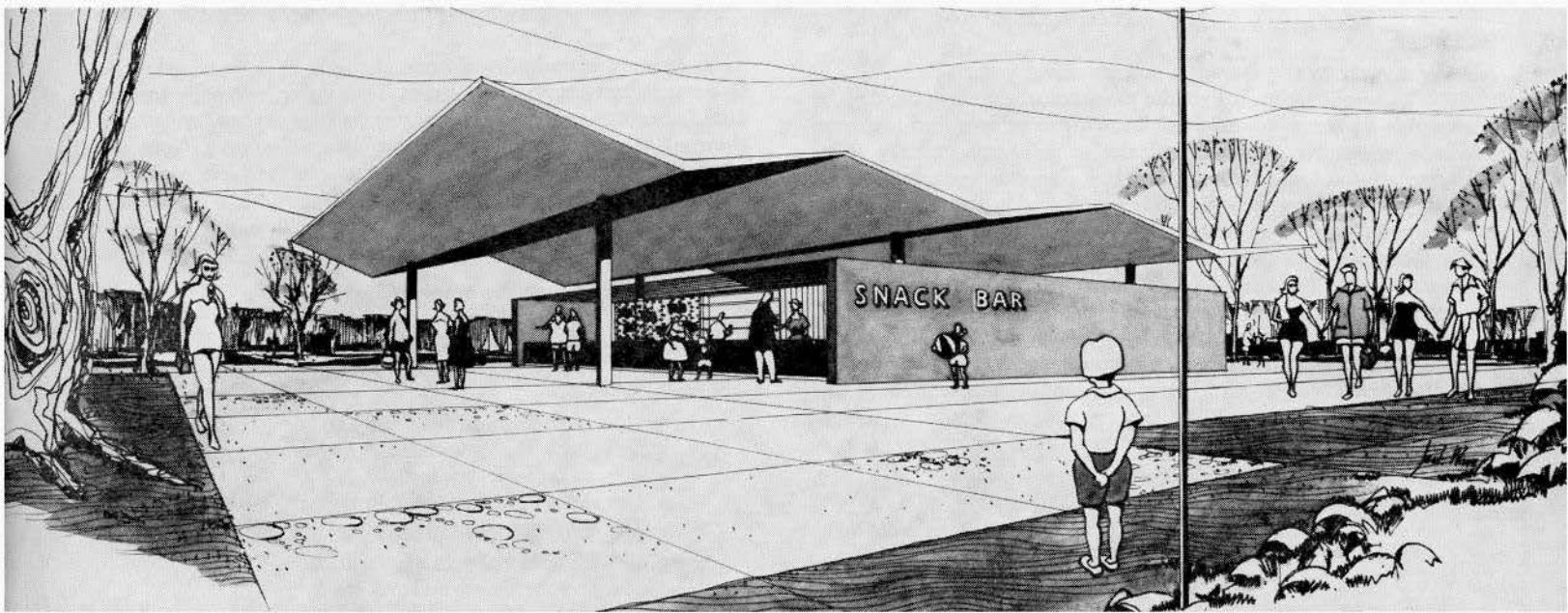


Central Canada Exhibition Association
Ottawa, Ontario

Architects and Engineers, Abra and Balharrie

Toronto Island Shelters, Ontario

Architects, Venchiarutti & Venchiarutti



VIEWPOINT

Should mechanical problems be created for the sake of architecture?

I do not agree with setting out to create mechanical problems. However, I feel that one should not avoid a legitimate architectural solution to a design problem even though this solution may in turn create environmental problems. In order for this building to be completely successful the mechanical engineer will have to solve these problems. This is not an attempt to put the responsibility of making the building work on to the engineer, as the architect, in heading the design team, has to control or direct all aspects of the design. He sets the problem. Heating, and air conditioning as we know them today are parallel developments to our present day architecture – they were refined and developed along with our common building types. For example: the glass walled building to be practical demanded an efficient multi-zoned air conditioning and heating system, which the engineers are capable of designing.

Architects in the past have constantly experimented with materials and techniques in order to refine and execute their ideas. We must continue to do so today, even though the work of the architect has broadened and the skills of many other people in related fields must be called upon to satisfy our complex building problems. Further, I do not wish to imply that any experiment with materials and techniques necessarily implies a legitimate architectural solution.

Morley Blankstein, Winnipeg

My answer to the question is a qualified yes.

The qualification is that the mechanical problem created be soluble by the application of known procedures and technical knowledge. No architectural design has any validity if its translation into a successful building depends upon the chance that someone somehow or other will find a solution to what has proved to be an almost insoluble problem.

Clients expect their architects to produce buildings which are aesthetically satisfying, conveniently planned and are proof against weather and decay. They do not pay their architects to embark on architectural adventures with disregard and indifference to the dangers to be encountered. On the other hand, a too conservative attitude would undoubtedly prevent the designer from utilizing, to the full, the scientific and technological knowledge of our time, without which progress in architecture would stop.

A. S. Mathers, Toronto

Undoubtedly "Yes",
But sometimes "No",
Hide it from sight,
But still make it go.

A pipe in a church,
Seems a bit out on show,
Just as factory hung ceilings
Are a great waste of dough.

From above you will gather
That the nut of the matter
Is I'd very much rather
Not answer.

R. W. Siddall, Victoria

"The creation of a three dimensional spatial human environment", might be an acceptable definition of architecture. This environment must meet the needs of the occupants from an

aesthetic, as well as functional and practical point of view. The decision to erect any size of structure that contains mechanical equipment has immediately created a mechanical problem. This problem must be solved with architecture in mind.

The school of thought that believes in the inherent aesthetic possibilities of exposing the mechanical equipment as a pure expression of architecture fail to realize the background and future possibilities of the engineering design that has gone into mechanical systems. Many of the advances that have been made recently in the design and layout of equipment and its service lines have been brought about by pressure from architects to have these elements make their contribution to the overall design. Any relaxation of this pressure by the architect based on the assumption that the engineered design and location of pipes, ducts and conduit are aesthetically attractive is an error. Some successes that have been achieved with this so called "pure expression" have only come about by the most rigid control of all mechanical equipment and in the end considering the time, effort and expense involved the result is rather an empty achievement.

This architectural pressure or the creation of mechanical problems insures that all engineering design is constantly open to reconsideration. By creating new challenges the way to new and better solutions is provided and in the end – better architecture.

K. C. Stanley, Edmonton

This question is undoubtedly one of the fruitier to be asked in this sometimes provocative series. The writer, normally bushy-tailed, perceptive and keen, is reduced to a poor, mouthing thing, oafish, querulous and ear-plucking. However, from my massive files I have searched out this gem, which seems to answer, at least in part:

Mechanista

by B. Tedman, Form 11B

Where now the seven pillars
that held our beacon high?
Where now, oh! where – the firmness
our stricken spirits cry . . .
And where – look far! Commodity
so round and fully packed
Delight – that sweet hand maiden
so widely attacked.
But stay! hold fast! and brakes on hard!
The mists are clear! now sing the bard!
"Olé!" The architects all shout
See seven pillars wondrous stout
Six inches round and heavy duty
Cast of iron rooty! tooty!
The sewers in, and so's the san
Hold high our dreams (support the can)
Off with the swags, our duties cease
The toilets work now

Rest in peace.

P.S. (By many sleepless hours). The letter entreating my views on this problem said I was suggested by the Manitoba Editorial Board. How now, Western Brethren; can it be that the pale light of your dim Arctic sun has reached out to illuminate the literary glory of this humble Toronto man? My blessings, and mind, now, next time you're in Toronto be sure to call!

P.P.S. My answer, in a word, Yes.

Blake H. M. Tedman, Toronto

News from the Institute

Manufacturers' Exhibition at 1957 Annual Assembly

The Executive Committee announces that there will be a Manufacturers' Exhibition at the 1957 Annual Assembly of the RAIC, to be held at the Chateau Laurier, Ottawa, Canada – 29 May to 1 June, 1957. Applications are invited for the limited number of booths, and should be forwarded to the RAIC Executive Offices, 88 Metcalfe St., Ottawa, Canada.

Changes of Address

Members are asked to send changes in their address direct to the Secretaries of their Provincial Associations. A method has been developed whereby the Secretaries of the Provincial Associations send this information to both the *Journal* of the RAIC and the Executive Offices.

In this way, a better service can be given to the members in the distribution of the *Journal*, the preparation of the RAIC List of Members, and correspondence generally.

"A Suggested Guide to Bidding Procedure"

The RAIC in conjunction with the Canadian Construction Association, has produced a "Suggested Guide to Bidding Procedure". This is based on a similar document published by the American Institute of Architects and the Associated General Contractors of America, modified to suit conditions in Canada. This publication in Canada is offered as a *suggested guide*. A copy of this guide will be made available to each member of the RAIC without charge and will be enclosed with the current issue of the *Journal* of the RAIC.

CALENDAR OF EVENTS

1957 Convention of the Royal Australian Institute of Architects, Melbourne, April 1st to 6th.

1957 Annual Convention of the American Institute of Architects, 100th Anniversary, Washington, D.C., May 14th to 17th.

Annual Meeting of the Nova Scotia Association of Architects, Lord Nelson Hotel, Halifax, May 17th, 1957.

1957 Annual Assembly of the Royal Architectural Institute of Canada, 50th Anniversary, Chateau Laurier Hotel, Ottawa, Ont., May 29th to June 1st.

Annual Meeting of the Engineering Institute of Canada, Banff Springs Hotel, Banff, Alta., June 12th to 14th, 1957.

British Architects' Conference, Oxford, England, July 10th to 13th, 1957.

BRITISH COLUMBIA

Are illustrations in the RAIC *Journal* nearly if not entirely limited to modern style buildings because of special architectural merit or is it an indication of changing world conditions, for historians write that architecture is an index of the

mental and moral qualities and actions and state of civilization people have reached? Perhaps the questions of architectural merit and the effect of civilization can to some degree be jointly determined by comparing past and modern concepts of architecture.

Buildings of ancient Greece and since then to recent times show that beauty and grandeur of all great architecture has been expressed in structural form; exposed supporting and supported parts, and as dictionaries state, combined into a harmonious whole of beauty, and of stability so obvious as to fully satisfy the eye.

To such an extent did structural features express architecture that when they had beauty, such as columns and entablatures, arch forms, etc., for example, they were copied as decorative features, obviously non-structural.

The present age is the most commercial and wealthy of all time, one of changing world conditions in which, among other efforts to throw off the past, are those of the arts of architecture, painting, and sculpture, driving in many directions to find suitable and plausible substitute types of expression which will be peculiar to present times; architecture, like the other arts being an index of commercialism and turbulence but strangely forgetful of wealth.

Except for some buildings which may be described as transitional between past and present it is difficult to analyse modern architecture for it has no grammar, no characteristic features, it conforms to no definite concept or rules that the word architecture has implied for the last two thousand years, and it is questionable if much of it is properly so designated, but instead be Crystal Palace Renaissance, an internationally known exhibition building of glass, to hold twenty thousand people, designed by an engineer in 1851.

There are purposeless exaggerations such as taking the eaves of roofs near to the ground, and many such like innovations; seemingly needed structural features, actually useless and of no beauty, are used and often copied because they are novel. It is evident in some buildings that novelty is more important than beauty.

Small buildings may exhibit simple structural features which satisfy the eye, but very often essential structure of large buildings is entirely concealed behind a casing of horizontal bands of glass alternating with bands of opaque cladding; and for variation some facades, several stories in height, are a large area of glass divided vertically and horizontally by seeming sash bars spaced at intervals, all enclosed within a four sided structural frame. That the foregoing and similar types of buildings have stability is left to imagination for the eye is not satisfied, as architecture demands.

Modern architecture has limited sensitivity to express the purpose for which a building is erected, which good architecture is expected to do; one reason being that often continuous widths of long windows give no indication of the rooms behind or for which one of a dozen purposes the building is to be used. Churches of the past are readily recognized as such, but now seldom is it so and it is becoming a regular habit to identify them by vulgarly large crosses placed on the building.

Can any stretch of imagination create the belief that it is possible in modern architecture, which largely is the embodiment of the spirit of commercialism, to design buildings which with equal the aesthetic beauty of the Parthenon or the majestic awe inspiring beauty and dignity of mediaeval cathedrals?

R. P. S. Twizell, Vancouver

NEWFOUNDLAND

An act to incorporate the Newfoundland Association of Architects was passed by the Provincial Legislature May 10, 1956. The first draft of an act was submitted to the Government by Commission in 1948, and has been presented annually to the Provincial Legislature since 1949. However, it was not until the last session of the Legislature that it was possible to have the Act passed. The Association is very pleased that the act of incorporation was passed; this was not accomplished without making concessions to some persons for admission to membership without examination. This was pointed out to the Association by the President of the RAIC, A. J. Hazelgrove in 1949, Charles David (F), and J. Roxburgh Smith (F), the Hon. Treasurer of the Institute at that time. The three gentlemen mentioned, journeyed to St. John's in November of 1949 to receive the members of the Newfoundland Association of Architects as a component society of the RAIC, so after eight years of concerted effort the Association was finally incorporated.

The annual meeting of the Newfoundland Association of Architects was held in the Blue Room of the Newfoundland Hotel at St. John's on January 14, 1957. Mr R. F. Horwood, President and W. J. Ryan, Hon. Secretary-Treasurer, retired from their respective offices and Messrs F. A. Colbourne, M. J. Downey and H. Graham Rennie were elected to the offices of President, Vice-President and Hon. Secretary-Treasurer respectively. Members of Council elected were Messrs William J. Ryan, E. A. Steinbrink and Angus J. Campbell. The Registration Board elected was Mr R. F. Horwood, Mr T. A. Lench and the Hon. Secretary-Treasurer together with Mr George Cummings who has been appointed by the Lt.-Governor in Council for three years.

Today, the Newfoundland Association of Architects has a total membership of sixteen. It has approved and adopted with other Provincial Associations a course for admission of members to the Profession of Architecture. It is possible that this course of study will be superseded by the curriculum set up by the advisory council to the RAIC, on a uniform course of study designed to assist students wishing to enter the profession by working in architectural offices.

It is anticipated that with the passing of the Architects Act, the Newfoundland Association of Architects will have much to occupy the time of its meetings, as the past eight years were occupied mainly with the passing of the Architects Act.

William J. Ryan, St. John's

ONTARIO

The mounting knowledge of technology and affiliated arts is placing the architect today in a position of master co-ordinator. But are we being creative co-ordinators? It is not enough to assemble the services of specialists and fit them into our designs. We must make this co-ordination active and lead the engineer, the artist, the sculptor, and provide them with the germ from which our ideas must grow.

The architect cannot be that demanding leader if he does not know and understand at least the principles of each allied field. Five years at university has taught us the basic principles and the ability to analyze and learn. A few years after the final examinations, how much does the ambitious young architect remember and how much more has he learned? Perhaps he is beginning to learn that architecture is a business as well as an art and since there are only twenty-four hours in a day he might become more and more dependent on specialist services. His participation may become passive until he is not leading but following. It is possible, although improbable, that he ceases to be a creator and becomes a businessman.

The separate training of the architect, engineer and artist

provides no common basis for appreciation and mutual understanding of each other's problems. The architect, being the leader, should endeavour to know more than principles in order to focus all efforts intelligently toward a single end. He should study those articles that he considered too specialized, work out some of the simpler problems occasionally, and thus keep the principles fresh before him. The more he knows, the better integrated the job. Unfortunately, it is beyond the scope of the average man to master everything but his capacity for learning is infinite.

As a creative co-ordinator, the architect is the stimulus which sensitizes and nourishes the specialist, at the same time leading in the development of allied fields.

I. R. Matsui, Toronto

SCHOLARSHIPS AND AWARDS

Canadian Government Overseas Awards are announced in the Arts, Letters and Sciences. The awards are administered by The Royal Society of Canada and are tenable in Great Britain, France, The Netherlands and Italy. Fellowships are \$4000 for senior scholars, and Scholarships are \$2000. Return ocean fare is paid in addition to the amount of the award. Applications must be received in Ottawa not later than April 1st, 1957. For application forms and full information apply to the Awards Committee, The Royal Society of Canada, National Research Building, Ottawa 2, Canada.

The R. S. Reynolds Memorial Award Any duly qualified architect may present himself as a candidate for the \$25,000 R. S. Reynolds Memorial Award or he may be nominated by others.

Before a candidate can be considered by the independent Committee on Awards to be named each year from a list of outstanding architects, it will be necessary for the Committee to receive sufficient data to support the claim of the candidate. This will normally include blueprints, descriptions, and photographs of the completed work. The nature of the claim will, of course, determine the character of the data to be submitted. The Committee on Awards will have full power, acting with the advice and counsel of the American Institute of Architects, to require such information from a candidate as may seem necessary for proper consideration of his contribution.

The Committee on Awards may invite a candidate to present himself for a discussion of his work or it may send a representative to examine the work on the site.

Awards will be made only for structures which have been built. While preference will be given to work completed during the twelve months preceding an award the Committee may choose to consider earlier works and nominations may, therefore, properly take this fact into account.

Where more than one architect is responsible for a structure the award may be given jointly.

Prime consideration will be given to the creative value of the contribution and its potential influence rather than on the size or type of structure involved. The R. S. Reynolds Memorial Award intends to encourage an exploration of the great potentialities of aluminum as a structural and aesthetic material and to acknowledge outstanding achievement.

Enquiries should be addressed to: The R. S. Reynolds Memorial Award Committee, Third and Grace Streets, Richmond, Virginia, U.S.A.

CORRESPONDENCE

Office of the Prime Minister

D. E. Kertland, Esq.,
President, Royal Architectural Institute of Canada

Dear Mr Kertland,

On my return to Ottawa today, I wish to acknowledge your letter of December 5, in which you convey the congratulations of the Council of the Royal Architectural Institute of Canada on my recent announcement concerning the establishment of the Canada Council.

I thank you most warmly for your kind message and the assurance of the fullest co-operation of the Royal Institute in the future development of the programme.

Yours sincerely,
(signed) *Louis S. St. Laurent*

Mr Earle C. Morgan,
Chairman of the Editorial Board,
The RAIC *Journal*

Dear Mr Morgan,

I am pleased to inform you that at its last meeting, the Council of the Province of Quebec Association of Architects passed a unanimous vote of congratulations to you and to the members of your Editorial Staff for the splendid November issue of the RAIC *Journal* on the City of Montreal.

Yours sincerely,
(signed) *G. E. deVarenes, Honorary Secretary*
Province of Quebec Association of Architects

The Editor, RAIC *Journal*

Dear Sir,

Nothing in the *Journal* has pleased me so much as the beautifully written report: "The West Block and its Future". (Dec. 1956).

The East and West Blocks of the Parliament Buildings are without question the most valuable buildings we have. The addition(s) as suggested in the report, designed with understanding by the right man, should in no way spoil the majesty of the composition of the group. Destruction of these buildings is unthinkable and must be stopped at all costs.

The report referred to or a similar report in the form of a resolution should be placed in the hands of every M.P. if this has not been done already.

Yours faithfully,
(signed) *John H. W. Bradfield*

The Editor, RAIC *Journal*

Dear Sir,

Some time has passed since the Architect, who built animal dens for a whole loaf of bread and for less than a whole loaf of bread (See Oct. and Dec. 1956 issues of RAIC *Journal*) found himself with an empty bread box. Wisened by experience, he worked hard and conscientiously, and again all the Foxes, Racoons and other animals came to him to build their dens.

But one day came a Jackal to the forest and he let it be known that he will build for less than a quarter of a loaf of bread. He never dressed himself in a Wolf's skin or a Sheep's skin, but he sometimes called himself architectural technician, progressive planner or architectural engineer, and in this way he managed to impress the animals, who did not know any better. Unfortunately, the Architect knew that the laws of the forest (some called them "laws of the jungle") said that the Jackal can put on any skin, provided he does not call himself an Architect.

The Architect went to other forests to ask his colleagues if they were also plagued by Jackals. Most of his colleagues lived in large forests and built for Silver Foxes, who always paid a full loaf of bread, unlike Brown and Black Foxes, who in their spare time liked to hunt for Bargains. These colleagues were quite complacent and not interested to see what is happening in other forests.

And thus, as the months went by, the Architect found that his Association allowed him to accept the full loaf of bread only, while the Jackal built dens for a much lesser fee. Soon the Architect once more had an empty bread box.

This story has also a moral, but I shall leave it to other readers of Aesop fables.

Yours truly,
(signed) *J. B. Singer*

TORONTO CITY HALL AND SQUARE

His Worship, Mayor Nathan Phillips, Q.C.,
City Hall, Toronto, Ontario.

Your Worship:

Your interest in the welfare of the City of Toronto is undisputed, and, because of that, I take the liberty of re-opening, at this late date, the subject of National versus International Competition for the City Hall and Square.

It is my opinion, as well as the opinion of the Council of the Ontario Association of Architects, that the City will be best served by a National Competition and for several reasons.

Canadian architects are recognized by professional honour awards in Europe, Great Britain and the United States, and their buildings are frequently illustrated in the best architectural magazines of those countries. More than that, many have been commissioned to design buildings abroad and in countries as far off as Pakistan. Not only have their designs been acceptable, but the excellence of the quality built into Canadian structures attest to their practical abilities in the fields of construction and finance. Many of the recent graduates of our five University Schools of Architecture in Canada are doing post-graduate work in the United States, Great Britain and the Continent of Europe. They are benefiting by world-wide graduate studies and experience.

It is not generally known that many Canadian architects will spend from \$3,000 to \$5,000 or more in competing—many young architects will borrow money in order to do so, and many more will work hundreds of hours without remuneration. Competing European architects will spend only a fraction of the above because of lower wages.

It is not fear of superior talent from outside that may deter some Canadian architects from competing, but rather a psychological reaction to unknown numbers of competitors from the United States and elsewhere. Such a reaction is quite understandable when the mere physical labour of competing — not to mention cost — is taken into account.

Building conditions in Canada are not unique compared to other civilized parts of the world, and while there is nothing that intelligent research cannot overcome, it is surely more satisfactory to have a design carried through from the initial concept to the finished details by someone who knows and understands the climate and material problems which must be dealt with here. Canadian materials should be incorporated into such a building to the greatest extent possible, and this again is not as easy for an outsider to accomplish. Obviously, there will be instances where an imported product is necessary for a special effect or service, but many overseas architects are not too well versed in what Canada has itself to offer in our natural material resources and nationally manufactured products.

We all agree that the great building and square which you envisage as the heart of a city (believed by informed people to become one of the three largest cities on this continent) must be worthy in all respects of that position. Surely we can feel certain that Canadian architects who have already demonstrated their abilities to grow and mature with Canada will rise to the heights demanded of them under the stimulus of a national competition. From implementing such a policy, you and your council would have the additional satisfaction of very materially influencing world recognition of the mature status of Canadian architecture with its complimentary achievements in engineering, art and construction.

Canadian architects have demonstrated that they are capable of sound thinking, sound organization and sound direction of a project from start to finish; from competition to the handing over of the official key. They, with their employees and family dependents, represent a not inconsiderable segment of the Canadian people. Under their direction many, many more Canadians have become part of the great construction team. No better team exists anywhere.

I am sure I speak for the 1,700 architects of Canada in my concluding arguments. A bright light has been focused on

Canada since the publication of the findings of the Royal Commission on the Arts, Letters and Sciences. The belief is strongly held in Western Europe and the United States that Canada is experiencing a renaissance in the arts. We are known for the theatre movement and the ballet; as a direct result of the Royal Commission, we are to have a new National Gallery and a new National Library. Even more striking was the decision of the Federal Government to set up a Canadian Arts Council with a grant of one hundred million dollars.

In the face of such great events in the arts, it would seem natural that this mature and energetic Canada could be entrusted with a competition for a major building within its own borders — it would seem odd and contradictory if the decision were otherwise.

Therefore, we most strongly urge a reconsideration of the decision to make the competition international; however, you can rely on the members of the Ontario Association of Architects together with the members of all other Provincial Associations to support you in the competition regardless of its geographic limitations.

This letter has been read by Mr Douglas E. Kertland, President of the Royal Architectural Institute of Canada, and he asks me to say that he heartily endorses the views expressed.

Yours respectfully,

(signed) *George Y. Masson, President*
Ontario Association of Architects

CSA SPECIFICATION ON MOULDINGS

The Committee on Millwork of the Canadian Standards Association, under the Chairmanship of J. Irving Lawson, has produced a draft CSA Specification on Mouldings. This subcommittee will be pleased to receive suggestions from members of the RAIC, provided these are specific and in specification form. All communications should be addressed to Mr J. Irving Lawson, Architect, 18 Birch Avenue, Ottawa, Canada.

POSITION WANTED

Capable Ontario architect with five years varied experience in design, working drawings and job control interested in responsible position or partnership. Address replies to "Position Wanted", c/o Journal RAIC, 57 Queen Street West, Toronto.

JUBILEE COVER COMPETITION

On Friday, February 8th, the Jury consisting of Mr Murray Brown, Mr Clair Stewart, and Mr York Wilson met to make the awards for the cover. There were one hundred entries and the *Journal* was agreeably surprised at the high standard of presentation. The following prizes were awarded:

First Prize of \$200.00 to Mr George Buchan, School of Architecture, University of Toronto

Honourable Mention of \$50.00 to Mr D. Wall, School of Architecture, University of Manitoba

Honourable Mention of \$50.00 to Mr Paul G. Martel, School of Architecture, University of Toronto

Some of the more interesting covers will be illustrated in a later issue of the *Journal*.

CONTRIBUTORS TO THIS ISSUE

John Leaning, a new Canadian, has been concerned with the planning of shopping centres in Sweden for two years. After graduating from Liverpool University he worked as architect and town planner with HSB, the Swedish Housing Cooperative, and as private consultant for the new town centre of Farsta outside Stockholm. He is an Associate of the Royal Institute of British Architects,

and is presently writing a thesis on the development of the Canadian Shopping Centre, as post graduate work at McGill University. In the field of architecture, he has worked in l'atelier le Corbusier on their North African work, as well as on the design of numerous buildings in south Sweden.

Alfred O. Minsos, born in New Westminster, British Columbia of Scandinavian descent, commenced his high school education in Chicago, Illinois; finished his Bachelor of Arts at Oslo, Norway; studied architecture at the Institute of Technology, Stuttgart, Germany, receiving his architectural degree in 1937. In 1952 he was awarded a Doctor Ingenieur for a thesis on Town Planning. Mr Minsos has practised architecture in Edmonton since 1947 and is a partner of the firm Rensaa & Minsos.

FUTURE ISSUES

March	Students Issue* (Ecole des Beaux-Arts)
April	General
May	Schools*
June	Industrial
July	RAIC Golden Jubilee*
August	Farm Buildings
September	General
October	Vancouver and Victoria*
November	General
December	Recreation Centres

N.B. Only those months marked with an asterisk represent special issues. The others are general issues with an emphasis on the subject mentioned.

BOOK REVIEW

SCHOOLS FOR THE NEW NEEDS, an Architectural Record Book. Published by F. W. Dodge Corporation, New York. 312 pages. Price \$9.75.

It is always logical that magazine publishers should gather together significant material issued over a number of years. Conclusions may be drawn from trends over a period of time and result in a chronicle well worth having in a reference library. "Schools for the New Needs" is such a book but it presents little new material for the experienced school architect but serves rather as a reminder to him of the complex problems of economy and inspiration. Architects less experienced in school design will find this book a valuable collection of facts.

The introduction on "What Makes a Good School Building" discusses costs in relation to acceptable quality. The acceptable quality is broadly concerned with community character, habits of administrative officials, the needs of an established teaching philosophy, recognition of the student as a human being and a child's aesthetic appreciation of a school's scale and proportion. Connected to costs and quality are the occupancy requirements of thermal, visual and auditory control, utilities, maintenance, colour, privacy and the site.

To display graphically these elements of design many studies of specific schools, both of elementary and secondary types, are extensively illustrated with facts of design and construction carefully chronicled. Experiments in design are assessed by the editors and costs revealed. The Canadian architect may not gain much from the factual data of costs in this book owing to his own special regional characteristics but the basic problem is there for his own assessment.

This book undoubtedly is a refresher course in school design and its best use may possibly be in the hands of a School Board before sketch designs are submitted for approval.

W. N. Greer