



“THE FIRST ASSEMBLY of Canadian Architects takes place in the City of Montreal on August 19th, 1907.”

Behind these simple words, a dream came true and what had been a dream of three architects, Edmund Burke, Alcide Chausse and D. Ewart, became a reality. On that eventful August day, seventy-two delegates from all parts of Canada banded together and the profession became a federation of the nine Provincial Associations.

It was here, for the first time, that architects from all parts of Canada sat down in unity and friendship to discuss the future of the architectural profession. All felt that such a federation had become a necessity in order to promote and conserve the honour, unity and dignity of the profession. We can rightly say that in no other country in the world is the architectural profession built on firmer foundations than it is in Canada, due largely to the vision, energy and foresight of those responsible for its founding. The whole profession is honestly proud of their achievements. They laid the foundation well, and we, in this generation, reap the benefit.

While having no authority over its individual members, it has been the desire of the Institute throughout the years to establish unity, close contact and friendly relationships among the membership and to advise and report on all matters pertinent to the profession which are beyond the scope and jurisdiction of the Provincial Associations.

The Royal Institute has endeavoured, and we feel successfully, to carry out its promises and obligations to the membership throughout the past fifty years.

And now we enter the second half of the century. We have just completed our Fiftieth Annual Assembly in Canada's beautiful capital city. From all sides, we hear that it was one of the most successful, stimulating and inspiring Assemblies ever held by the Royal Architectural Institute of Canada. Its theme was “Looking Forward to the Next Half Century.” As we look forward to the future, we find that never have opportunities been so great. Forecasts coming from recently published reports of the Royal Commission of Canada on economic prospects are that a rising population and the country's phenomenal growth will produce a booming market in construction for the next twenty-five years.

The one time in Ottawa when I was able to leave my Assembly duties, I walked with the President of the New York Association of Architects and George Masson to the Parliament Buildings. We stood in the great entrance court at dusk. Two Mounties in their scarlet coats stood at the door of the Tower as the Carillon suddenly pealed out “O Canada, My Home and Native Land.” We stood there enthralled, very quiet, very humble, and very proud.

We are fortunate indeed that we live in Canada, and that we are permitted to practise our profession in a free, democratic country.

I end this short editorial with something that we see too infrequently in any publication, a prayer for inspiration, help and guidance in the years to come. It is a beautiful prayer and so applicable to all of us as we enter the second half of the century. It is the Prayer of Maimonides, 1135-1204 A.D.:

“Almighty God, with infinite wisdom Thou has shaped the body of man. Inspire in me a love for my art and for Thy creatures. Let no thirst for profit or seeking for renown or admiration take away from my calling. Keep within me strength of body and soul, ever ready with cheerfulness to maintain by all means in my power the honour and noble traditions of my profession.

“If those should wish to improve and instruct me who are wiser than I, let my soul gladly follow their guidance; for vast is the scope of our art. In all things let me be constant, in all but the great science of my calling. Let the thought never arise that I have attained to enough knowledge, but vouchsafe to me ever the strength, the leisure and the eagerness to add to what I know. For art is great and the mind of man ever growing.

“Almighty God, in Thy mercy sustain me so that I may be a credit to myself, bring benefit to mankind; for nothing, not even the least can flourish without Thy help.”

*D. E. Kertland, President of the RAIC*

# Address of His Excellency The Governor-General of Canada

at the  
Annual Dinner of the 50th Assembly

I AM HAPPY to be with you this evening and to join in the celebration of the Golden Jubilee of the Royal Architectural Institute of Canada. I congratulate you warmly on this important event in your history.

Quite often over the years it has been my good fortune to be associated in one way or another with members of your profession. I have greatly enjoyed our collaboration – if I dare use that word. I do not know, of course, whether my enjoyment has been shared by the architects, but that subject I shall not pursue!

I certainly do not wish to claim any expert knowledge of the architects' craft, and I shall follow my course this evening with appropriate humility, but there is one feature of this occasion to which I can make almost "a professional approach". This is your Golden Jubilee – your Fiftieth Anniversary, and, although I know too little about your profession, I can claim to be an authority on anniversaries, jubilees – golden and diamond – centenaries – even sesqui-centenaries. I am deeply concerned with anniversaries – I like them – I thrive on them. I am delighted to participate in yours.

Votre Institut, comme beaucoup d'autres parmi nos grands organismes nationaux, offre un bel exemple de collaboration entre citoyens d'expression française et citoyens d'expression anglaise.

Au Canada nous savons combien notre héritage spirituel se trouve enrichi par cette dualité de culture qui nous est chère et qui se retrouve dans tous nos arts – le vôtre y compris.

L'architecture est un autre lien entre nos deux cultures. Chaque architecte parle sa propre langue, mais tous se servent d'un troisième langage qui est celui de votre profession.

Of the importance of your profession, there is no question in my mind nor, I am sure, in that of any informed and reflecting person. But I am in some difficulty when I speak of the public recognition which it receives. I applied a little test, an "objective test" which is, I believe, in professional language sufficiently "valid". I looked through the files of that admirable production the Canadian Periodical Index for the past year or so. For the word "architecture" I looked almost in vain. (I regret to say that the *Journal* of the RAIC is not included in this work of reference). Under the letter "A" I found aeroplanes and airports

and airfields in the index; I found Aklavik and Arctic; but any evidence that the travellers on aeroplanes or dwellers in the Arctic had any interest or concern in houses was almost lacking. If the editors of Canadian journals really have their fingers on the pulse of the national interest, then I think we must say that the public take you and your works largely for granted. In its way, this is perhaps a tribute but, as I believe, and as I shall try to show, a somewhat disturbing one.

Architecture, after all, just as much as any other craft and far more than any other art, has felt the effects of the fantastic industrial and social changes of the past two centuries. It is not only that technological revolutions in opening vast possibilities have placed on the shoulders of the artist as well as of the craftsman an immense responsibility. The whole function of the architect has changed with our social revolution.

I know that in discussing this matter, I am telling you only what you know much better than I. But I should like to spend a few minutes recounting, briefly and simply, what might be the reflections of the man in the street – when he does reflect – on this problem. Or, in modern language, I am trying to help you to "get the layman's angle on it".

A century or so ago, the construction of a building, public or private, was generally an isolated event. It was, of course, like similar undertakings now, a matter of deep concern to the individual or group expecting to pay for it and to use it. It was also, no doubt, a matter of concern to the architect who hoped to be paid for it, and to gain prestige by it. It was, however, an incident – usually a single event. Then, new buildings were few; they were also built to last forever. Now, in these days of unheard of expansion of the urban population and the progressive obsolescence of existing structures under changing conditions, we no longer plan buildings in the old sense of the term – we envisage, blue-print and implement building programmes.

Today, in the mechanized society of the social welfare state, architecture, whether we admit it or not, has become the very fabric of our lives. I have already suggested that we do not recognize this in any direct or specific fashion. There is no doubt that the architects do. I read with interest, if also with a slight sense of shock, the confession of faith of a contemporary American architect who sees his colleagues of the future as "endowed with a peri-

lous power of design capable of producing or effacing disturbances of our inner equilibrium, our organic harmony, and influencing happenings and functions that play deep down within us in a manner much to subtle to be compared with the function or failure of inorganic machines". I think I understand what he means. I would like to suggest, however, that this is carrying environmentalism a little too far; certainly, as one critic has said, a house is an artifact, not an organism. But my heart warms to the architect who, in the face of public indifference thus, if I may quote St. Paul, "magnifies his office".

For your power over our lives is tremendous. Montesquieu, more than two centuries ago, argued persuasively that national character and national institutions derived from climate, considered in the broad sense of geographical environment. In modern times the architect is increasingly taking the place of Providence for, in our urban society, it is he who provides the immediate physical environment. It is he who plots the shape of the houses and he who dominates the operations of the workshop. On the one hand he may be an innovator – blessed or cursed as the case may be; or, by accepting thoughtlessly outmoded patterns, he may lay a dead hand on useful progress. A recent writer in your *Journal* gives an amusing illustration of this last. After much thought and research devoted to the planning of a hospital ward with a view to comfort and beauty, the several needs of the patients and to the activities of the nurses, they called in further advice. It was, students of history might be pleased to know, not the sociologist, but the historian who enquired if the nursing routine for which the ward was planned had any justification except the approval of Florence Nightingale! It appeared it had not.

I need not labour a point familiar to us all. For better or for worse, buildings are coming more and more to give us almost our total physical setting. They condition, as never before, the way we eat and sleep and enjoy our recreation; the way we do our daily work, and the way we feel towards the world we live in.

I do not, for one moment, deplore this condition of our lives. I want only to look at it as the condition of our lives and to see it in its proper perspective. Architects of the early nineteenth century and before, are cherished in popular memory for the exquisite houses and town halls and churches constructed by them for the rich or the near rich. Architects of the period immediately following (or their substitutes) are remembered for their exuberance (sometimes ill-judged) in public building, and for their failure to give shape or form to the oceans of urban dwellings, the construction of which had become big business.

The architect of today is taking on a new function. A public building is no longer an event; it is an everyday affair. And thanks to increasing interest in municipal housing, you are now called on to build appropriate houses not only for the rich and very rich, but for the poor and very poor. Architecture has been democratized. It is the architect's problem and his privilege to devise a decent physical environment for all. And it is his problem, as I have suggested, to consider this environment in terms not only of the home, but of the place of work: the factory and the school and the "business block" are his constant concern. You are, surely in a happy position. You have to sell

what everyone must buy; modern science and technology have placed in your hands limitless materials and fabulous tools; and yet your craft is still an art, and a very great art.

You are, moreover, in a special sense, becoming public servants. You work less and less for the special taste and private purse of the individual and more and more for public institutions and, most of all, for governments. When I speak of governments, I have in mind, of course, not only architects as civil servants, but private architects commissioned by governments. Just as the typical 18th century dwelling was designed for private taste or caprice, so the typical 20th century building is designed for public use. It has been well said that architecture reflects perfectly the social revolution of our time. Building is now everyone's business and everyone's property.

Moreover, most buildings are public performances. They should be recognized as such and at one time they were. In 18th century England, for example, Webb, Kent, Adam and Nash were household names, and their work was known and applauded. Such men worked against a background of fine craftsmanship created by unknown persons who had contributed, in every part of the country, to a sound and beautiful local tradition. That was a happy state; it belongs to the past. We cannot restore it. We would not if we could. The increase of wealth, its more equitable distribution, the advances of science and technology, now make possible building on a vast scale with an amazingly high standard of dwellings for all, a high standard not merely of decency and of health, but of convenience, comfort – even luxury.

But the fact remains that as more and better houses and public buildings appear, the land is being covered, the landscape obscured. How important it is then that, in the words of the Psalmist, your works should praise your name. And your problem is a special one. When the public recognizes that one of our painters or sculptors has imposed a failure on the local art gallery, the loss is not irreparable, nor the injury permanent. All galleries have basements – and very useful places they are! An architect's failure, however, is in another category. It cannot be buried; it must be looked at; and its cost can go far beyond money, for, in the course of construction, it may well have effaced the hills, buried the brooks, rooted up the trees and blotted out the sky. Architecture has been variously described. It has been called the "mistress art", the "Cinderella of the arts" and many other names. With these we may, or may not, all agree. But there is no doubt that architecture is the one inescapable art. We make a distinction between private and public building. In urban architecture at least, there really is no such distinction – as I have suggested, nearly all buildings are public buildings. They impose themselves always on our sight.

What I have tried to say is that architects have immense power over our lives and also a heavy responsibility – not only in what they do, but in their opportunity to make people understand and appreciate it. This I believe is fundamental to your task. As servants of the public, you do not enjoy the complete – but frequently imaginary – independence of those in other arts. You must keep in touch with your public, you must show them what you have learned, you must help them to look with eyes that see; you must make them refuse to tolerate the intolerable.

May I give two illustrations of unworthy toleration? How often have we seen a fine structure well-proportioned and built of good material, defaced and disfigured by signs affixed by the owners with the apparently innocent intention of simply identifying their place of business. But what is the result? A garish cloud of paint by day and a fiery pillar of neon by night. This is not only an offence to the passer-by, but it is also a betrayal of the architect himself. The integrity of a work of art ought to be protected and in some cases is protected. But if we look, as we should, on the architect as an artist, we must give to his work respect comparable to that which we give to books or paintings — not as a matter of law, but, shall I say, good manners. And may I add that I wish that oftener a building, like books and pictures, bore the signature of the architects, who frequently suffer from an inappropriate anonymity.

There is a second matter relevant to the first. Perspectives and models of buildings produced by architects nearly always include the trees and shrubs which can give the structure an agreeable setting. How often the owners fail to provide these when the building is finished! It can look, sometimes, almost like a picture without a frame, and that is unfair to the picture. Here are two examples of the way in which sound, and even beautiful work, is ruined, or at least marred, through ignorance or carelessness. Here, surely, the architect could do something to enlighten and persuade his client.

This is a form of private education. You cannot escape the duty of public education. It is the indifference of the public to architecture, their ready acceptance of the amateur, the quack, the totally unqualified person, which here and there are defacing the country, often without creating anything worthy of a town or city. The remedy of public example and public education is slow. I wonder if it need be so slow? I wonder if we are doing all we can to induce people to know about building and to love good building, to encourage intelligent criticism. Intelligent criticism can, of course, accomplish two things. First, the critic can do for architecture what critics do for any of the arts. He can arouse and develop taste. Secondly, he can do what those who criticize books and plays and films cannot do — he can discuss the merits of a building before it is finished — in the planning stage.

Coventry Cathedral affords an interesting example of the public discussion of the plans of a public building. Mr Basil Spence's sketches, as you know, were published as they developed. They were the subject of a great deal of discussion, informed and intelligent, or stupid and prejudiced — but all of it generally heated — by architects and laymen alike. Have the plans been thus improved? It is not for me to say. Certainly the public had an informal course in architectural appreciation. A costly course, some might say, but education is costly and indispensable. I know that even approaching this subject carries me on to thin ice. I do not know what the members of the profession feel about this matter — there are probably many views on the subject. Here is the reflection of one attitude. In a recent article in an English journal, the reader was told that a well-known architect, asked whether he objected to his building being made the subject of a public discussion, replied that "he would look forward to hearing

it and that his solicitor would do the same!"

The story, I think, should serve — if I may say so — to remind us of the constant and often poignant dilemma of the artist; he must be true to his own light, but he must also find his public. Lacking either of these he falls short of fulfilment. He must speak the truth, but he must be heard.

Your public must be educated. They must also be understood. In most of us there is a touch of sentiment — perhaps more than a touch. (By sentiment, I do not mean sentimentality, which is false sentiment). Thus, men come to love the face of their city, as they love the look of their home. Old associations and moving experiences, may create a beauty in men's minds which the aesthete cannot see. We can learn much from American practice in the preservation and care of old buildings.

Whether you deal with old buildings or new buildings, may I suggest that your art, like the doctor's science must be tempered with humanism. If so, you serve the whole man, but you can serve the whole man only by ministering both to his physical needs and to his spirit. It is probably a venerable truism to say that no profession combines, as does architecture, the utilitarian and the intangible; it unites the mastery of material with the service of beauty. It does not matter in what so-called "style" the structure is built. In the present generation and, indeed, before it, we have seen a reaction against building in the forms of the past. If a layman may venture an observation, fidelity to old modes may be nearly a mechanical imitation or it may be a new statement in an old vernacular, a statement possessing a vitality of its own. Much of the building today in our country reflects a healthy determination to create structures whose style finds itself, through an honest effort on the part of the designer to produce a building best able to perform its allotted function — to do its job. There has, of course, been in all the arts in contemporary times, a conscious rejection of the sentimental, the meretricious, the merely pretty; architecture, along with music, literature and the fine arts, provides countless examples of this. In all these fields, the results are often stark, sometimes obscure, however candid and sincere the craftsmanship may have been. Wise members of your profession hold the view that, however "utilitarian" a building may be, the factors of grace, elegance — let us say beauty — need never be neglected. After all, I suppose the basic elements of design in any building, anywhere, are two-fold — form and colour. This applies equally to a cathedral or a factory. And so I would agree with those in your profession, and outside it, who remind us that architecture is an art as well as a branch of applied science — that at its best it possesses a spiritual content; that great architecture transcends building. This, I believe, is the genius of your profession. I am conscious of it as I move round our vast country and see fine examples of the architect's work both new and old. Many onlookers may not be aware of the importance of what you are doing, but I am sure that as you bring warmth and humanity to the task, you win from your public increasingly, the respect and loyalty which your great profession so truly deserves, creating buildings fully worthy of it and helping architecture the better to take its rightful place among our lively arts.

# Recollections of a Half Century

BY CECIL S. BURGESS AND H. CLAIRE MOTT

I AM WRITING THIS IN RESPONSE to a request from the editor for a reminiscent sort of article on my life and practice in Edmonton. I notice the limitation with some degree of satisfaction for it cuts out half of the enormous disarray of a past of more than eighty years.

Alberta has a provincial government, a university and an architectural association all, today, apparently sitting pretty. But all have, in their short lives, sustained and survived staggering blows such as only the young and strong could take and still live. They tell us that the people have a voice in the government. The government has certainly a voice of its own and use it.

On an engagement as professor of architecture, at first tentative on both sides, I arrived in Edmonton at the CNR station in the month of March 1913 and spent a night at the King Edward Hotel, there being no Macdonald or Corona then available. I next morning hired a cab and crossed the low level bridge, there being no high level bridge then available and, by a devious trail that no longer exists, I arrived finally at an extensive wilderness in the midst of which stood two brick buildings, Athabaska Hall and Assiniboia Hall. These were at that time much derided on account of their extreme plainness, but they are now probably considered too decorative by modern standards. Athabaska Hall was fully occupied by residence and class rooms, but the present large dining room, gymnasium and kitchen were under construction. Assiniboia Hall was not quite completed but it was able to accommodate a number of the students and staff. There, for some months, I took up my residence. I immediately set about laying out a curriculum for the next session's calendar and also making plans for some future buildings to be immediately erected. The first of these was Pembina Hall, a residence to accommodate one hundred and fifty students, a number of farm buildings for stock and a group of six residences for teaching staff, in one of which I spent many happy years. As yet there was no teaching building but meanwhile, Percy E. Nobbs was preparing, in Montreal, plans for the Arts Building. Much later the firm of Nobbs and Hyde designed the Medical Building. On these I acted as local superintending architect. On the latter building I had the picnic of collaborating with each of the professors who was to occupy the building to see that they were to get what they wanted. I doubt if they did, but if not I want to put the blame on them, I worried them plenty. This is a usual experience of architects.

Through the years, besides those already mentioned, I designed a number of buildings for the university. Amongst these were: — the south wing of the original building of the University Hospital (the provincial public Works Department attended to the erection), the Soldiers Civil Re-establishment Hospital, the hockey rink, a janitor's cottage for the well known and respected Reg. Lister, the pathological laboratory besides a stream of alterations and extensions too numerous to relate even if I could remember them. My engagement permitted me to take on private practice so long as it did not interfere with my teaching. There were good reasons for limiting this. I designed numbers of private houses for my personal friends and I was consulting architect for the Birks Building on Jasper Avenue and for the First Provincial Administrative Building on 109St. Like most architects, I have planned many castles of airy fabric which have never achieved the glorious reality of glass and fibre board. The purpose of most of these was to enable the teeming mind of Dr. Tory more clearly to envisage the shape of things to come in the more or less distant future. I designed a university library, a students' union building, gymnasium and swimming pool many years before these came into being under other hands. It was the early intention of Dr. Tory that this university should be mainly a residential one. I accordingly laid out a scheme to accommodate 480 students in addition to the 450 already provided for in the three university residences. There were to be eight residences for 60 students in each. Each pair was to have its common room, each set of four its dining room. The whole arrangement was to be linked up with the great dining room which is still in use in rear of Athabaska Hall so that all matters of catering and housekeeping should be well under both central and departmental control. Between residences there were to be landscaped 'quads' special to the respective residences. I had great delight in this scheme but the fates were against others sharing in my joy. My work as resident architect was in general single-handed with only occasional drafting and typing assistance. I made the drawings, wrote the specifications and typed my correspondence.

The founder and first president of the University of Alberta, Dr. Henry Marshall Tory, had, by his great natural ability become a professor at McGill University. His favourite sport was the founding of universities. To this sport he devoted himself as some people take to

mountain climbing. When one peak has been scaled they look out for another. When one university had been well started Dr Tory looked around for a good place to start another. The formidable and unforeseeable difficulties are the attraction in these sports. Common sense has nothing to do with this. Something more is needed. Dr. Tory has four conquests to his credit. It has been often said that he was a man of sense and of vision. In ordinary life he had just common sense and common vision. When he undertook the planting of a university, he laid both of these aside and adopted a special sense and a special vision. This special sense was a faith in what humanity, properly appealed to would rise to and this special vision was the ability to focus his mental sight upon fifty years ahead. In Edmonton he looked at an area of some 70 acres covered with ragged bush, waving couch grass with a small slough here and there and he plainly saw there a large university. At that time the largest city in Alberta, Calgary, had a total population of 4000. Fifty years later there was that number of students at a university that had sprung up on that wilderness, not without effort. When the university started in 1908 the population of Alberta was about 275,000, chiefly agricultural and other strenuous pioneers, — too small for a university. Similarly when the department of architecture was started in 1913 the population was too small to justify that. In 1914 there was a small enrolment. Then the War struck and it rocked the young province, the young university and the infant cradle of architecture. The Arts Building was well advanced but far from complete and that required money. The bonds of the province of Alberta, when a war was on, did not look good enough to the bankers of Canada. The dilemma was presented to the contractors, the Fuller Co. of USA. What could they do under the circumstances? They could trust Canadians and on the security of the province of Alberta would finance the building on their usual terms of 6%, the principal to be paid as circumstances should permit. The work was done and Alberta justified that faith in Canada. The building was finished but, meanwhile most of the boys and of the staff had gone to the war. Even the professor of architecture thought he owed a bit of work to King George.

After the interlude of the first world war I returned in 1919 to Alberta wondering whether the professorship of architecture was still open for me. I seemed to be expected. The department struggled to life again. There were generally one or two students in each year of the four year course. I had a teaching program in architecture of more than thirty hours per week. Under the stresses of the economic crisis of the thirties I was co-opted to lecture on European History. Before the session of 1935-1936 opened, I had reached the normal retiring age. Prosperity had now fairly turned the corner. The population of the province had begun its rapid increase and was now three quarters of a million. It was evident that the department of architecture could no longer be a one man job but must either cease or be fully manned and placed on a footing with those elsewhere. The governors decided that it should be closed down. I had no active part in this decision, nor

do I know the various considerations that may have influenced it. I have suggested above that Dr Tory's mental vision was usually focussed at fifty years ahead. The population of the province is now nearly a million and a quarter. The department was set up in 1913. Fifty years added to that will bring us to 1963. What of the future?

The Province of Alberta was created in 1905. The architects were not slow in rising to the occasion. The bill establishing the Alberta Association of Architects is dated 4th May 1906. Our association has therefore all the rights of primogeniture over the RAIC. The names of 17 charter members appear in the bill. Nine of these are from Calgary, six from Edmonton, one each from Lethbridge and Medicine Hat. The effect of wars and economic stress upon our membership may be judged from the fact that on the roll for 1914 there are seventy-five names, sixty-four from within the province; on that of 1920 there are thirty names, twenty-five of these from within the province. By the original modest charter the association was limited to a charge of \$15.00 as annual fee. Presently that youngster, the RAIC, came clamouring for \$10.00 per member per annum to aid its youthful efforts. We compromised on \$5.00. If that was not enough to get it was too much to give. Our accounts were frequently in the red. By a later revision of the charter the fee now charged is \$50.00 and, with over a hundred members the association is now in a position to do things and it does them. At first examinations for entrance to the association were conducted by a board appointed by the association. Appeals, which were not infrequent, were to the Attorney General who, too often, seemed to think that an appellant was his injured client whom he was bound to defend against a ring of robbers. This nuisance was later overcome by holding examinations under the sponsorship of the University of Alberta which commanded respect and treated the Association with the respect it deserved. The examinations are still under the aegis of the university which appoints the examiners, a number of whom are nominated by the Association.

From the cloistered bounds of the University I issued into the world's wider arena at the tender age of seventy years. I started an individual practice in which I enjoyed a little stream of minor works on which I worked lone-handed as had been my custom or my fate. I have been engaged in architecture for seventy years and have been a member of the RIBA for sixty-one. I have also been an associate of the Town Planning Institute of Canada since 1920 and have had a number of interesting adventures in town planning which do not belong to this narrative.

The above is an attempt to give, in short space, some account of the introduction of architecture into a province in which the many elements of social life had not yet settled to work smoothly together. This introduction was therefore of a somewhat pioneering adventure. In these affairs, as will be seen, I was, to some extent, personally involved.

*Cecil S. Burgess*

ARCHITECTURE IS AN ANCIENT but equally modern profession, with members somewhat steeped in traditions, awake to their place in current history with a vision for the future. For we must need not only design for today, but with a sense anticipating at least some degree of permanence which can justify, if only by its functionalism, public respect during the changing trends of contemporary styles through the advancing years.

As one looks back, fifty years is such a short time, but, looking into the future, it is so far away.

Permanence seemed to guide the ambitions of those men in New Brunswick half a century ago who were practising architecture, and bore the respect of clients, builders and the public generally.

Looking backward to the days of the beginning of the Royal Architectural Institute of Canada in 1907 and the personnel of our profession in this Province by the Sea, we are reminded that our members were fewer, our preparation to serve quite different; the problems less complex, but, nevertheless, a challenge to the lone individual practitioner and his ability. He had to solve unusual construction problems without the benefit of much in the way of current research on which to lean, or the advantage of confidence and faith in others of the profession who practised nearby and with whom problems might be discussed on a friendly and mutually helpful basis.

Such were the jealousies, born of vigorous competition by a few who, not realizing their mutual worth, too often failed to enjoy opportunity for benefits from mutual trust, confidence, respect and professional co-operation. Yet they were generally worthy men who each in his own office and practice, earned the unexpressed admiration of his fellows.

Their preparation for practice was largely like that of the lawyers of their day. For the want of a better term, what we may call an apprentice system was generally followed. This necessitated a long and difficult road of work and study in the office and in association with those architects already established in practice. These architects usually charged a few dollars per week to young students, usually graduates of local county grammar schools, for granting them the privilege of entering their office as student draftsmen — these young men naturally aspiring to some day opening their own office. Few then were products of architectural schools of the established universities. Some were, however, as the majority are today. There were no established architectural societies in the Maritime Provinces in which our practising architects might hold membership, nor was there any provincial registering body setting qualifications and standards to be met. Nevertheless, many worthy men were meeting the needs of their generation in a creditable way. To build for permanence was a virtue in that day.

The outlook of all the architects in the Atlantic Provinces has changed greatly over the years. They could scarcely boast of the spirit which largely prevailed before or about the time the RAIC was organized fifty years ago, and until the Maritime Association of Architects came into being, under the blessing of the Institute. Few, if any of our profession then were on friendly speaking terms, some at least declined to join the Institute, just because others, equally worthy, but competitors, were accepted as charter members.

How the years have changed all this. Since the incorporation of the Nova Scotia Association of Architects in 1932, and the Architects' Association of New Brunswick a year later, it is fair to believe that every architect practising in the Atlantic Provinces has achieved a place of mutual, friendly respect for both professional ability and ethical standards.

Those few architects practising in New Brunswick, whose names are among the charter members of the Institute, and those whose names, for reasons which to them seemed sufficient then, did not avail themselves of membership in the RAIC, have with many others since, been called to service before the Great Architect of the Universe. We respect their names and accomplishments, even if by present day standards, their efforts were somewhat burdened by an over-abundance of the ornate which we may today term Victorian. They truly served their day and its demand. We can now hope that future generations may feel as charitable towards the efforts of our day.

It must be remembered that in the past Maritime Province design efforts were perhaps all too often dictated by the clients demands, rather than the architect's own desires and ability.

The general economy here compared with Canada as a whole, has imposed far greater restrictions than central Canada on any free hand of the architect to express his real design ability with but few exceptions. If Maritime architectural accomplishments in domestic and general planning are not appreciated by today's housewife or the average critic, just remember that fifty years ago there was no domestic or other servant shortage or many other of the current problems. If some convenience was lacking, willing hands and feet were plenty for the work. Loyalty prevailed generally. If the design was heavy it was popular in its day and served it well. If it took a bit longer to build, then the structures were staunch and stable; they resisted time and weather, for the individual building contractors and workmen alike were thankful for their opportunities and jealous of their ability, so their individual workmanship was better, for it was well learned, efficient and applied with justifiable pride by building contractors and workmen alike.

*H. Claire Mott*

## The Imperial Oil Building Toronto, Ontario

*Architects, Mathers and Haldenby*

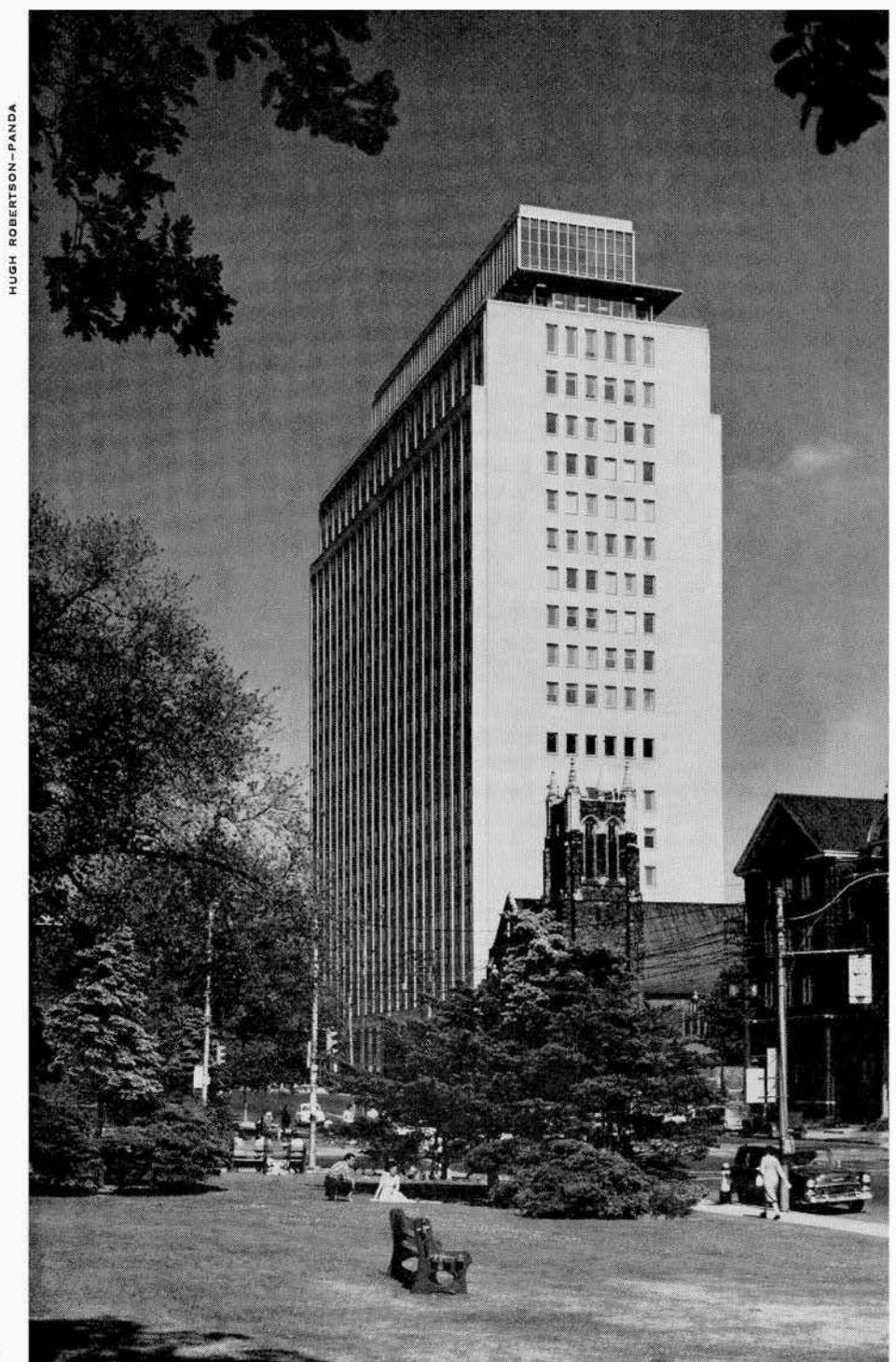
*Structural Engineers,  
Wallace, Carruthers & Associates Ltd.*

*Mechanical and Electrical Engineer,  
Charles S. Leopold*

*General Contractors,  
Pigott Construction Company Ltd.*

*The glass enclosed observation gallery is visible at the 20th floor level beneath the cantilevered concrete canopy. Above the gallery is the aluminum and glass penthouse.*

Exterior view from northwest



HUGH ROBERTSON-PANDA

The Imperial Oil Building in Toronto occupies a large site on the south side of St. Clair Avenue between Avenue Road and Yonge Street. Because of the elevation of its site which is 495 ft above sea level as compared with an elevation of 277 ft at King and Bay Streets, and its overall height above grade of 295 feet, the building dominates the northerly skyline of the city. From its observation deck at the 20th floor level, a magnificent view of the city and surrounding country is obtainable and on clear days from that point the mist rising from Niagara Falls can be clearly seen across the lake.

While the project was undertaken and construction commenced before the Toronto Zoning By-law was enacted and the parking requirements of that By-law came into force, the design provided for a large parking area on the property. The necessity of providing this facility and the Toronto Building By-law Regulations governing height and set backs made it mandatory that the upper two office storeys as well as the penthouse structure be set back from the normal wall faces.

### The Plan

The building was designed to house the chief executive

offices of the Company and therefore was planned primarily for subdivision into private offices, rather than to provide large open spaces for clerical help.

Since private offices are obviously best located along external wall faces where windows are available and since the depth from external to corridor wall need not be greater than about twenty feet, the building was planned so that on typical floors every foot of external wall was reserved for office space. This was accomplished by confining all stairways, wash rooms and all services and utilities to a central core surrounded by a "race track" corridor. The main reception rotunda and a cross over passage at each end provide convenient passageways across the core.

The framework for the building is fireproofed structural steel described elsewhere in this issue. It was welded rather than rivetted largely as a concession to the residents of the area who would have been rather seriously disturbed had rivetting been used. All columns and spandrels in exterior walls are encased in concrete and the concrete is waterproofed. While this in itself is a means of fireproofing it is not done for that purpose, but to prevent corrosion, and the normal fire-

proofing is done in addition.

Exterior walls are of masonry, the superficial area being kept to the minimum required to cover columns and to shield the space between ceilings and floors and to cover heating panels below the window sills. Columns in exterior walls extend beyond the normal wall face to ensure an interior face free of annoying pilasters and bulkheads.

The masonry enclosing walls are faced with Indiana Limestone and backed with brick. Masonry was used because of its permanence and weatherproof qualities and because it provides a stable element against which to fix and make tight the metal window units which have a high coefficient of thermal expansion. However, for decorative reasons and because the supports for it are cantilevered out some distance from the core columns the wall surrounding the elevator penthouse fan rooms and cooling towers is a curtain wall of aluminum and green frosted "Aklo" glass. This enclosure was custom built to the architects' own design which was developed to minimize as far as possible air and water penetration at joints between members.

The first two storeys above grade are faced with polished pink Deer Island granite and on the street front and ends the glazing in these two storeys is  $\frac{3}{8}$ " polished plate glass fixed in stainless steel. Elsewhere windows are custom made double inswinging aluminum casements, the two sashes being 3" apart. In the space between, the venetian blind is hung and operated by a sealed device from inside the inner sash. Both sashes are glazed with  $\frac{3}{8}$ " polished plate with the outer light in heat resistant glass of pronounced green colour.

The interior of the building generally is of standard office building design. Ceilings are of suspended perforated metal pans with sound absorbent pads, and carry the flush type fluorescent lighting fixtures. Partitions and walls with few exceptions are plastered on gypsum or terra cotta block. Floors are covered with resilient tile finished at walls with coved rubber base. Door frames are pressed steel and except where fire regulations require metal, are flush veneered wood. Corridor walls and many of the private office walls are covered with one or other of the plastic wall coverings recently developed. Natural grass cloths are used extensively on the 19th floor where the directors' offices are located.

The vertical transportation system consists of one freight elevator, one mail conveyor and nine passenger elevators. The main passenger bank has its lower terminal at the ground floor and provides service to all floors up to the 19th from which the observation deck is reached by foot. It consists of eight Otis Autotronic Elevators supplying self service without attendants and operation at 800 feet per minute. Cabs are 5' x 7' and are simply finished inside with plastic wall facings and woven aluminum ceiling grilles. A separate passenger elevator operates from the ground floor to the three basements. The freight elevator of course, serves all floors including the basements and it operates without attendant at 500 feet per minute.

Special decorative features inside the building are of interest. Two mural paintings in the main entrance lobby are by York Wilson, RCA. They harmonize in colour with the marble used for the walls of the lobby which is Lorado Chiaro, and in an abstract way illustrate the geological processes which produce oil and the uses to which oil is put today. In the cafeteria on the 8th floor the late Oscar Cahen, OSA, painted three quite striking abstractions and in the Board Room on the 19th floor there is an interesting mural by Sidney Watson, RCA. This room which is in the "core" is therefore without windows. It is panelled in bleached walnut and carpeted with a golden coloured hand tufted Donegal rug made specially for the room. The furniture in the Board Room and throughout the 19th floor offices is all custom made to the architects' detailed drawings and specifications.

For their assistance in the decoration of the building the architects express their appreciation of the efforts of Mr R. Irwin and Mr W. Ross of the Thornton-Smith Company who made all of the desks and cabinet work for the directors' offices on the 19th floor. Mary Richardson who supplied and assisted in the selection of the fabrics for coverings and hangings in

the directors offices on the 19th floor. Freda James who designed and supplied the furnishings for the lounge and cafeteria on the 8th floor, and the theatre lounge on 18th floor.

The size of the building and other data are given in the following statistics.

The superstructure consists of 19 storeys above which is a canopied observation deck and a glazed penthouse structure housing elevator machinery and other mechanical apparatus. Part of the roof of the penthouse is fitted and equipped as a landing deck for helicopters.

Of the 19 storeys below the observation deck, the 8th storey is entirely given over to the cafeteria, servery, private dining rooms and staff lounge rooms. The main kitchen is on the 9th storey, the balance of which is utilized for mechanical equipment. Storey heights generally are 126" and produce a net ceiling height of 9'-6". The 9th storey because of its mechanical equipment is 17'-0" high. The main entrance lobby occupies the first two storeys above ground full length across the front of the building with the 2nd floor as a mezzanine across the south side.

The sub-structure consists of three basements, the floor of the lowest being 42'-6" below grade. A two storey boiler room and rooms for compressors, pumps etc., are on the 3rd basement level. The first basement which is lit by windows above grade along the south side and from a continuous light area along the street front is utilized for office purposes.

#### Dimensions of the Building

|  |                     |
|--|---------------------|
| Length of street facade                                | — 244'-10"          |
| Thickness front to rear wall                           | — 85'-3"            |
| Height from street grade to 19th storey parapet        | — 259'-0"           |
| Height from street grade to helicopter landing deck    | — 295'-0"           |
| Depth from street grade to 3rd basement floor          | — 42'-6"            |
| Mean elevation of street grade above sea level         | — 495'              |
| Total volume   | — 6,731,602 cu. ft. |
| Total gross area                                       | — 444,389 sq. ft.   |
| Ratio of total usable to gross area                    | — 77.25%            |
| Ratio of usable to gross area per typical office floor | — 78.04%            |

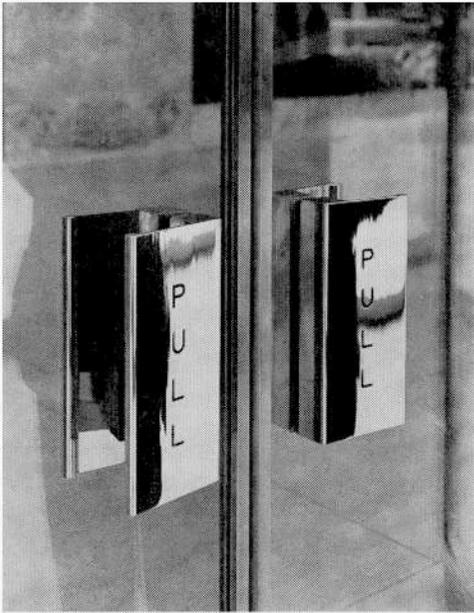
#### Ratios of Trade to Total Construction Contract

|  |        |
|--|--------|
| Excavation, grading and backfill       | .5%    |
| Formwork and reinforced concrete       | 6.72%  |
| Structural steel                       | 9.21%  |
| Precast concrete floor slabs           | 2.8%   |
| Miscellaneous & iron and steel         | 1.35%  |
| Ornamental metal work                  | 2.39%  |
| Aluminum windows and curtain walling   | 8.52%  |
| Cut stone and exterior masonry         | 8.52%  |
| Interior doors and frames              | .79%   |
| Elevators and conveyors                | 10.74% |
| Interior masonry                       | 2.7%   |
| Marble, tile and terrazzo              | 3.26%  |
| Lathing and plastering                 | 2.8%   |
| Acoustic ceilings                      | 1.8%   |
| Miscellaneous partitions               | .96%   |
| Roofing and sheet metal                | .27%   |
| Kitchen and servery equipment          | 1.79%  |
| Steel stack and incinerator            | .21%   |
| Interior wood trim and millwork        | 1.14%  |
| Plumbing and drainage                  | 3.46%  |
| Heating                                | 7.32%  |
| Air conditioning and refrigeration     | 9.74%  |
| Electrical including lighting fixtures | 7.52%  |
| Paving and fencing                     | .2%    |
| Painting and decorating                | 1.1%   |
| Glass and glazing                      | .31%   |
| Finishing hardware                     | 1.79%  |
| Insulation                             | 1.06%  |
| Floor coverings                        | 1.03%  |

The above percentages refer only to the construction contract and do not include the cost of landscaping, mural painting, architects and engineers fees or the salary of the Clerk of Works.

A. S. Mathers

HUGH ROBERTSON-PANDA



Main entrance and vestibule door pulls

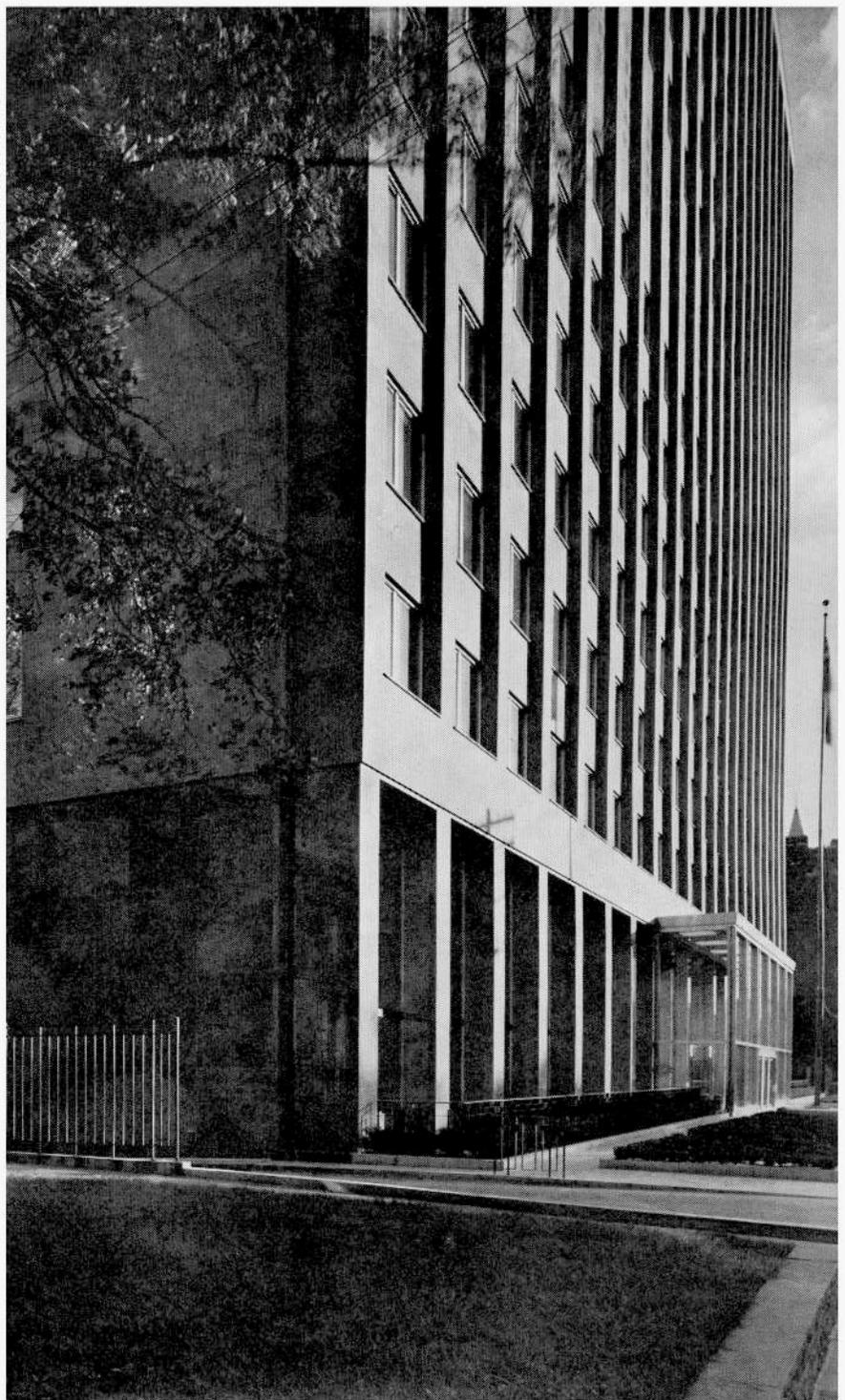
*The door pulls are made from extruded nickel silver with a polished finish. The lettering is in baked black enamel.*

View of east and north elevations ▶

*The first two storeys above grade are faced with polished pink Deer Island granite. The glazing in these two storeys is polished plate glass fixed in stainless steel.*

*The marble walls and murals are illuminated by ceiling lighting. Stainless steel entrances and the stainless steel screens contain 3/8" thick clear polished plate glass. The main entrance and vestibule doors by the Ellison Bronze Co. Inc. and are of 3/4" thick tempered glass. The stainless steel work was carried out by Canadian Rogers Eastern Ltd.*

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Exterior view of main entrance

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View of main entrance vestibule ▶

The revolving door seen in this photograph is a collapsible type with four single panel doors framed in stainless steel. The doors are glazed with  $\frac{3}{4}$ " armour plate glass. The ornamental stainless steel grills above the doors are air outlets for the vestibule heating.

The entrance hall and premises of the Royal Bank of Canada are seen from the secretary's area. The circular counter seen at the left is faced with bleached walnut with a 2" thick Lorado Chiaro top. The railing and gate shown in the foreground are of stainless steel.

The walls are faced with matching Lorado Chiaro marble slabs. The floors are pink and gray Tennessee marble with  $\frac{1}{4}$ " by  $1\frac{1}{2}$ " solid brass inserts laid in the joints. All marble work was carried out by Omega Marble Tile & Terrazzo Ltd. The fluorescent lighting is contained in the suspended stainless steel troughs and is supplemented by incandescent lights recessed in the plaster ceiling.

Entrance hall

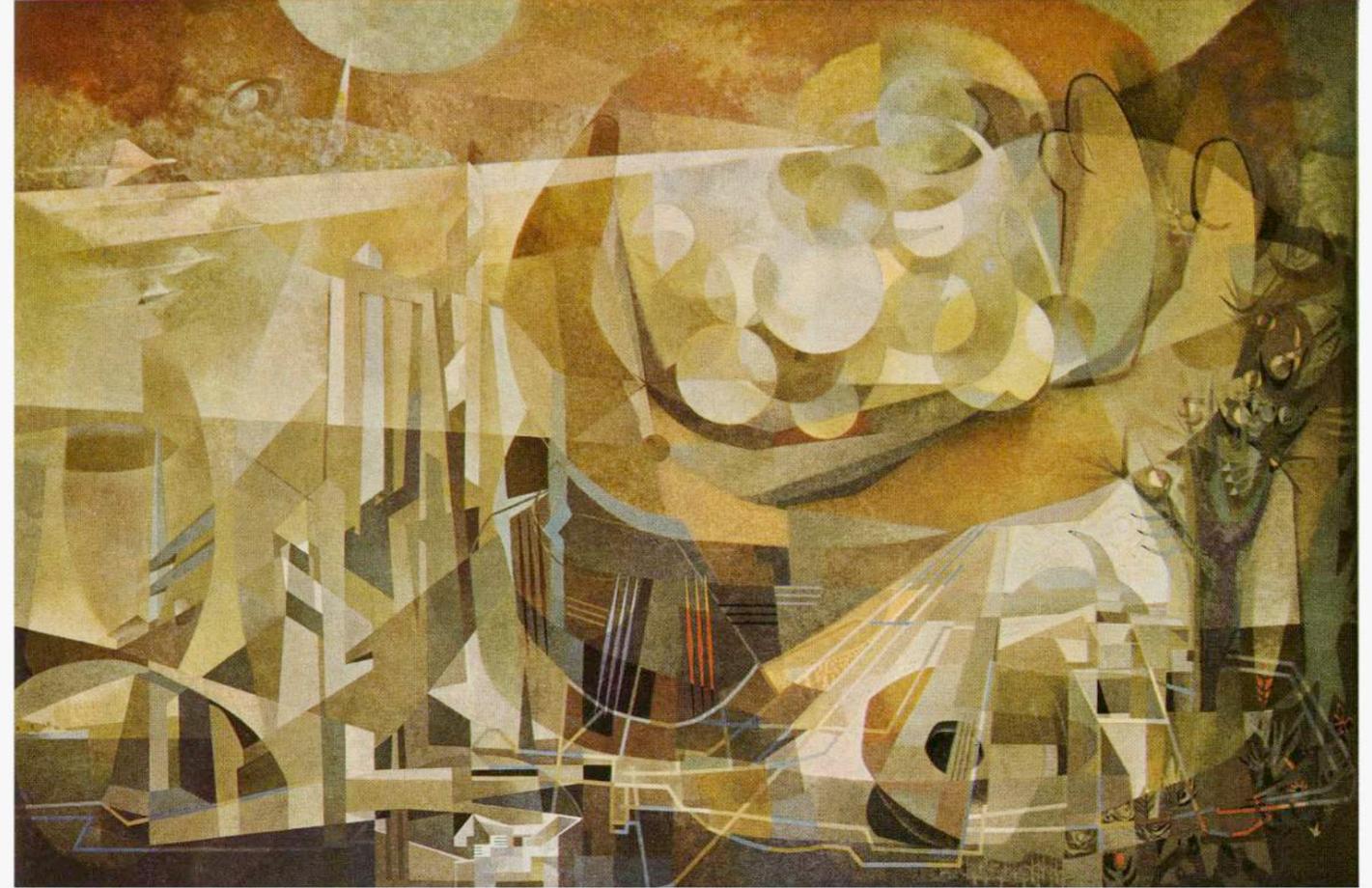
HUGH ROBERTSON-PANDA







The main lobby mural by R. York Wilson, RCA, OSA

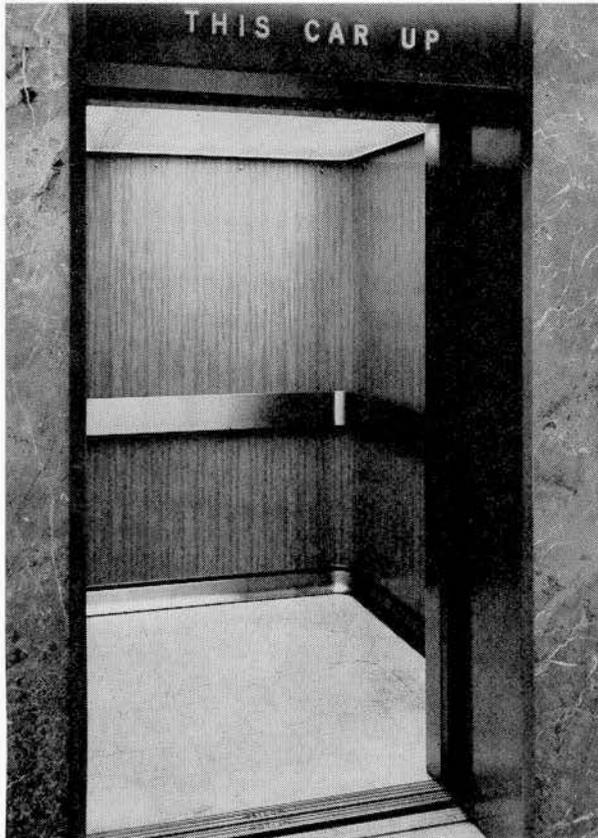


*The two panels, each 32 feet long and 21 feet high, depict the story of oil from its formation in prehistoric times to its many contributions to our modern society.*

*Mr R. York Wilson, the artist, took three years to plan and execute the mural which is painted in a modern vinyl paint medium. To outline the drawing on the wall, he and two assistants used a projector to enlarge the original colour sketches. They painted for six months and used 45 gallons of paint.*

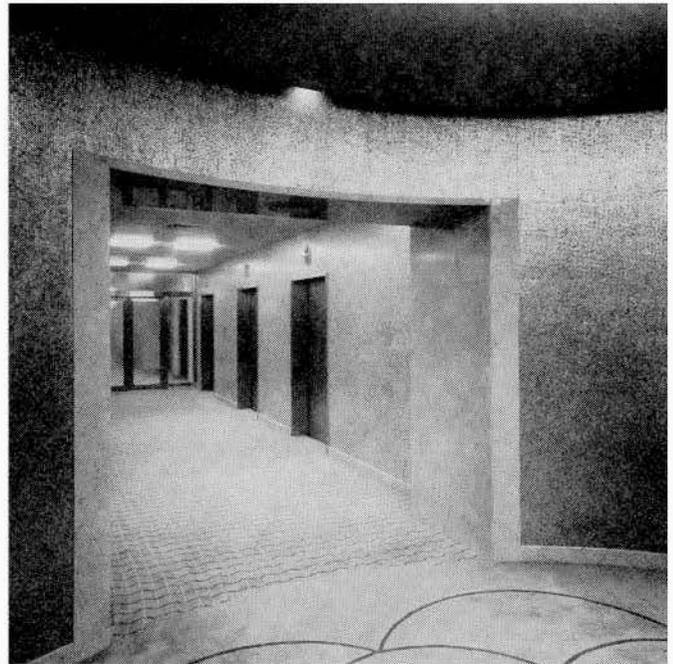
The doors and frames of this elevator, shown at the ground floor elevator lobby level, are stainless steel. The walls of the elevator are faced in plastic walnut, and the ceiling is a woven aluminum grill lit from above. The protective rail and base are also stainless steel. The flooring is rubber tile. The plastic lettering at the head of the frame is illuminated when the car is ready to ascend. The marble surrounding the frame is matched Lorado Chiaro.

View of interior of passenger elevator



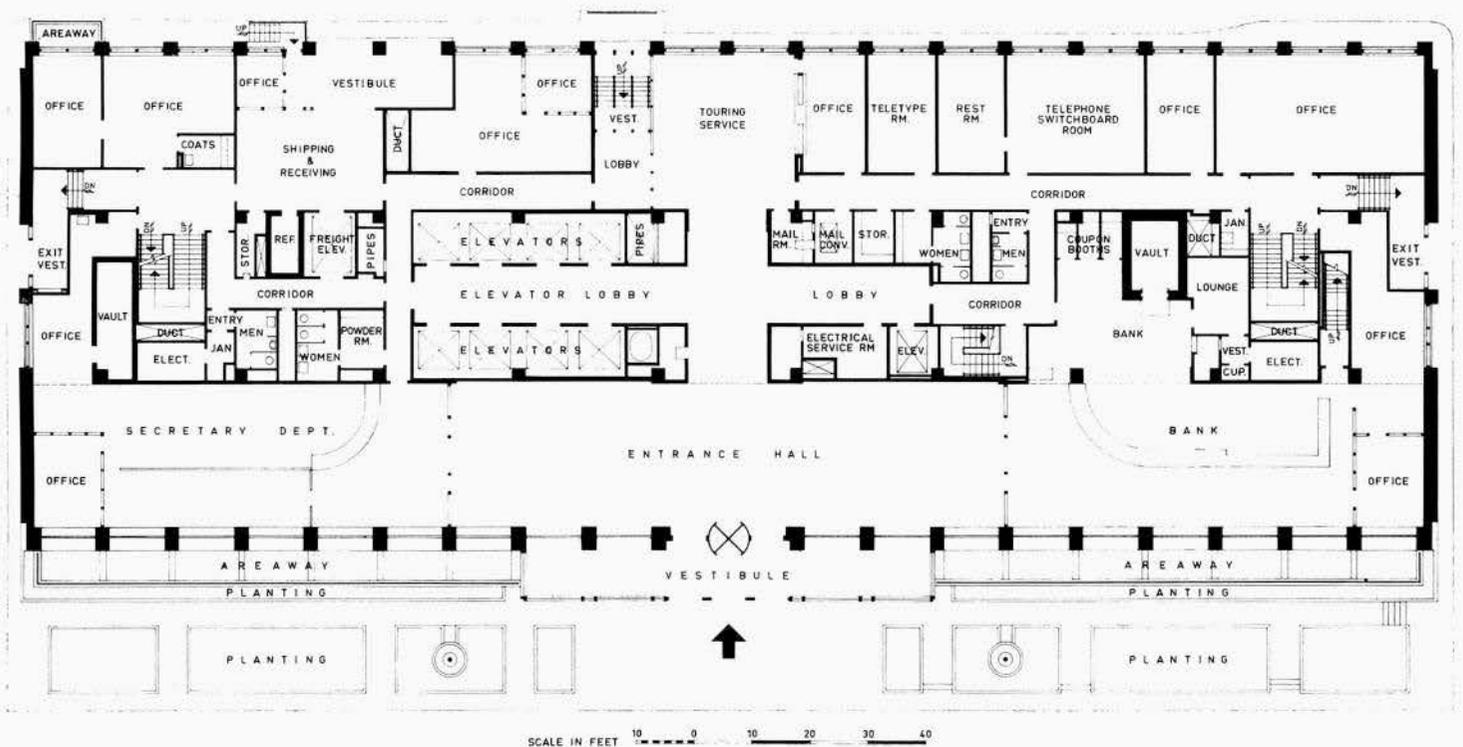
HUGH ROBERTSON-PANDA

The walls are finished in gold mosaic tile. All marble for facings, base and soffit is Perlato. The custom designed carpet in the circular vestibule and elevator lobby was made by Templeton's.



HUGH ROBERTSON-PANDA

19th floor elevator lobby and circular vestibule



SCALE IN FEET 10 0 10 20 30 40

Ground floor plan

Ground floor elevator lobby  
and touring service



HUGH ROBERTSON-PANDA

*The walls are faced with matching Lorado Chiaro marble slabs and gold mosaic tiles. The rear entrance is visible through the aluminum and glass screen which divides the Touring Service from the vestibule.*



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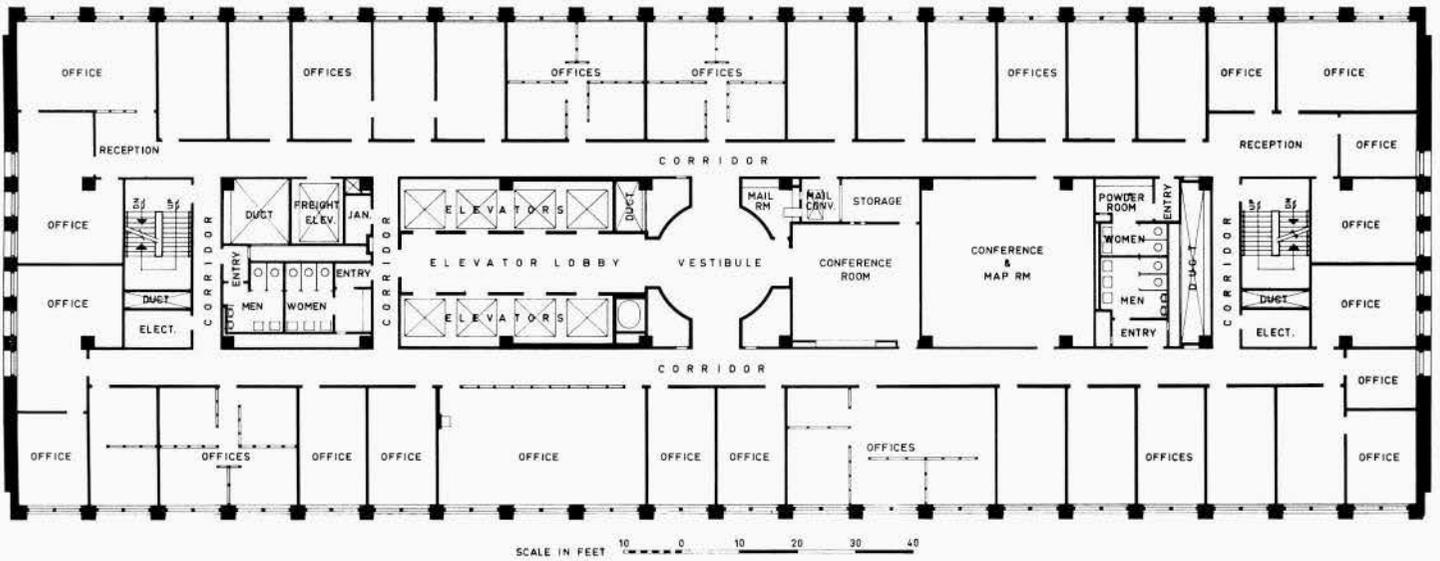
View of secretary's area on ground floor

Corridor screen



HUGH ROBERTSON-PANDA

*This aluminum and glass screen is used in the office corridors in various locations to give borrowed light to the corridors. The furniture for the lounge seen through the doorway was supplied by Freda G. James.*



Typical floor plan

*The metal and wood furniture was designed by the Primavera Design Group of Canada. The carpet is made of cotton tweed in brown, gray and white colours. The curtains are plaid linen by Donald Bros. of Dundee, Scotland. The furniture and accessories for this lounge were furnished by Freda G. James.*



HUGH ROBERTSON-PANDA

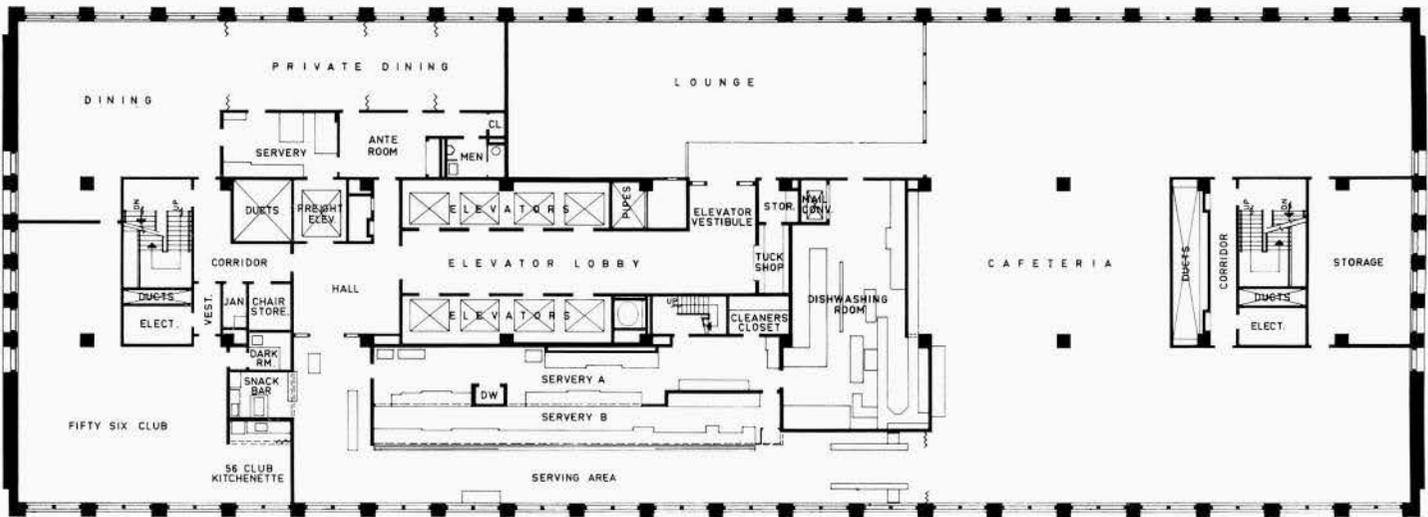
8th floor lounge

HUGH ROBERTSON—PANDA



Cafeteria

The flooring is vinyl tile laid in two colours. The decorative vertical wood screen, planting boxes, and lighting box beneath the centre mural, are in Philippine mahogany. The suspended lighting troughs surrounding the columns are in the same material. The wall murals were done by the late Oscar Caben, OSA. The natural coloured curtains were supplied by Freda G. James.



8th floor plan

HUGH ROBERTSON—PANDA



The floor is vinyl tile. The face of the servery counter is covered with a plastic material. The kitchen and serving equipment is stainless steel and was made and installed by Wrought Iron Range Company of Canada Limited.

Servery for employees' cafeteria on 8th floor

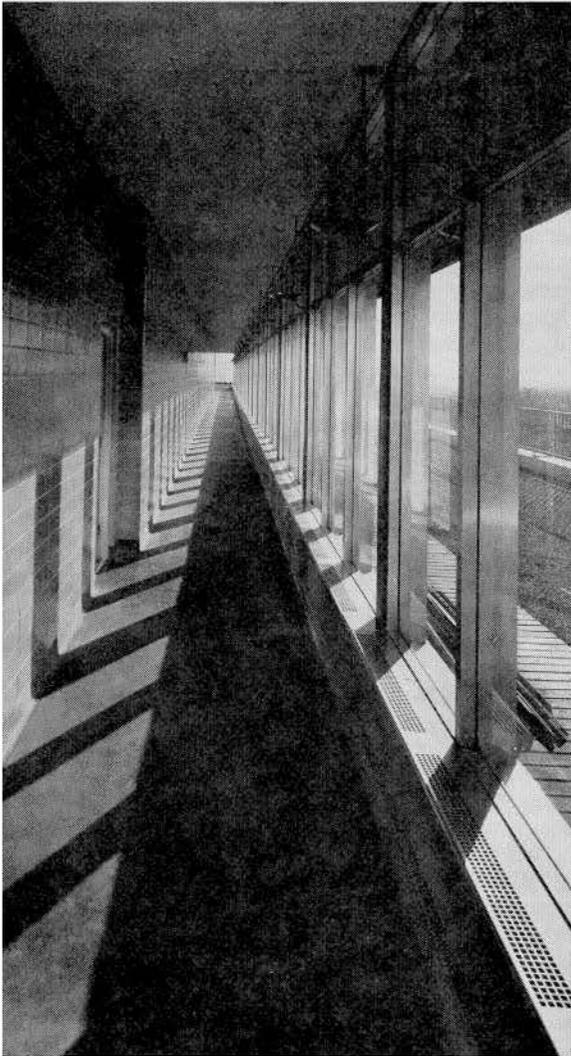


*The bleached walnut desk and all wood furnishings were made by Thornton-Smith Company Limited. The upholstering material and sheer woven curtains were supplied by Mary Richardson fabrics. All other furniture with the exception of the desk chair was supplied by the Edgewood Furniture Co. Inc. The desk chair was supplied by Grand and Toy Limited. The marble for the coffee table and end tables is Italian Cremona. The gold chenille carpet was supplied by Templeton's from Glasgow. The lighting in all executive offices on the 19th floor is supplemented by spot lights recessed in the ceiling and located over the desks.*

Executive Offices

President's Office



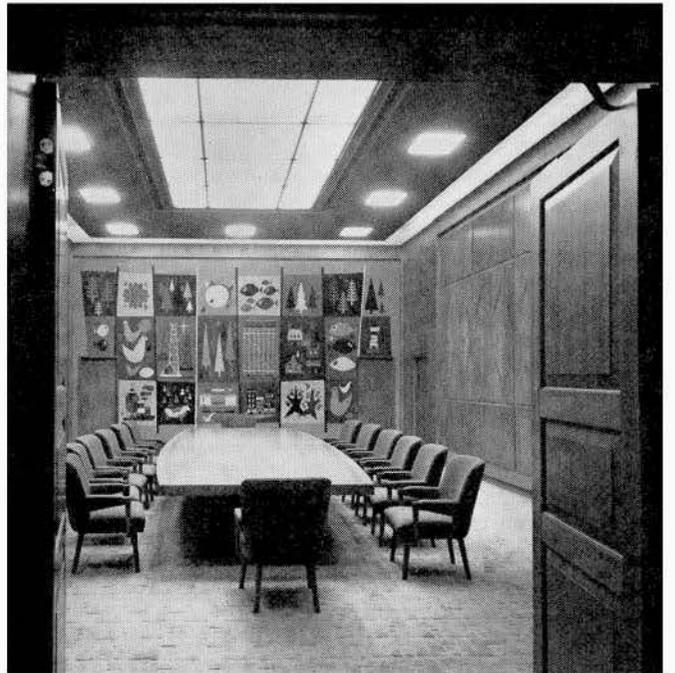


Observation gallery 20th floor

*This gallery runs the full length of the building on the north and south elevations. The cantilever concrete canopy forming the ceiling is exposed.*

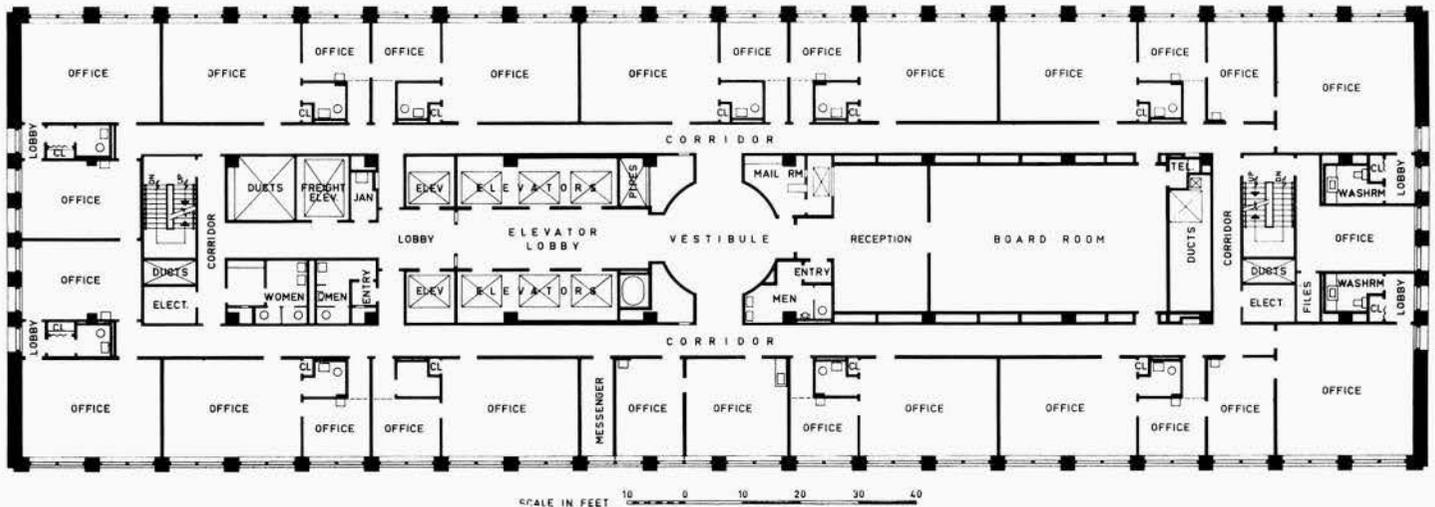


Observation room 20th floor



Board Room 19th floor

*The bleached walnut panelling was made and installed by Valley City Manufacturing Company Limited. The bleached walnut board room table and chairs were made by Thornton-Smith Company Limited. The mural was painted by Sydney H. Watson, RCA.*



19th floor plan

# Structural Features of the Building

Whether you start at the roof, which is done for design, or at the foundations, which is done in construction, there are several interesting structural features worthy of mention.

The excavation for this project is one of its unusual features. There are three basement levels which drop the footings to about 50 feet below the street level. Fortunately, the soil was a hard packed sand with water in the bottom few feet only. Fig. 2 gives a good picture of the excavation with the steel erection just starting. It also indicates the method used for shoring of the earth banks. Steel piles were driven before excavating and as excavation proceeded wood planks were placed between the steel piles. The piles were braced back against the interior footings using steel H sections. The problem of water was handled with a system of well-points.

The foundation conditions were excellent. The footings are spread footings resting on a very hard packed sand. They vary in size with the column loads. In general the interior columns have footings in the order of 18 to 19 feet square. The interior columns were placed first and used for the shoring of steel H piles. The foundation walls are of reinforced concrete generally 18 inches in thickness with piers at columns.

Above the ground floor except for the machinery floors which are of reinforced concrete, the floor system is 5" precast concrete H-M slabs with two holes longitudinally through each slab. These can be used for electrical distribution systems. Over these slabs is placed 2" of finish concrete and in which is placed the headers for electrical systems. Around the exterior edges of the building are poured in place concrete slabs which act as horizontal bracing and provide easier sleeving for pipes.

The ground floor is of reinforced concrete with 4 inches of finish to provide for a system of metal underfloor ducts. The first and second basement floor slabs are reinforced concrete. The third basement floor is a slab on ground but reinforced to take care of water pressure upward.

The frame is structural steel having three 28 foot spans in the transverse (north-south) direction except for the extreme ends of the building where there are four 21 foot spans. In the longitudinal direction the columns are at 12 foot spacing on the exterior walls and at 24 foot spacing for the two interior lines of columns. The overall length in the longitudinal direction was 240 feet.

In general, the steel frame has welded connections in the transverse direction and turned bolts in reamed holes for the longitudinal direction, although a number of the connections in this direction were welded. Shop welding was employed in many connections in the longitudinal direction to avoid the necessity of both welding and drilling of holes in the same member.

The beams in the transverse direction were welded to columns to develop the moment and shear of the beams in the column. Since these welds must be made to the rolled metal of the column, it was not possible to plate the column flanges. The extra area of steel required in plates was welded to the outstanding legs of the flanges to form a box section or, if you like, a column with three webs. This had the effect of greatly increasing the stiffness of the column in its normally weak direction.

The connections of beams to columns were made without the use of plates. The beams were welded directly to columns. This required careful fitting of beams to columns since it is seldom that steel sections are perfect in shape, but it did save a large tonnage of detail material.

Fig. 1 gives an excellent view of the layout of the steel framing and particularly shows the boxed type of columns referred to above. Note the holes put through the webs of many of the beams for mechanical services. Only interior columns show in this picture. They carry down to the top of footings. The exterior columns rest on concrete piers near the top of the exterior concrete wall.

All welding was given careful visual inspection and, in addition, a number of the important welds of the top of beams to columns were checked using the ultrasonic method. Other methods of x-ray were investigated but could not be used because of the thickness of metal. The ultrasonic method, while not the perfect answer to non-destructive testings of welds, did give a reasonable check on the welds on which it was used.

In the transverse direction the wind bracing was taken care of by a series of bents at 24 foot centres. As noted above the beams were fully welded to columns. Both beams and columns were designed for moments from gravity loads and wind loads to provide the necessary stiffness. In the longitudinal direction the problem of wind bracing was not as severe due to the shape of the building. The length is nearly three times the width. Wind bracing was taken care of by two K braced frames in the centre of the building behind the elevator shafts and a series of rigid frames on the exterior walls.

All exterior spandrel beams and columns were fireproofed in concrete. This ensures positive protection against corrosion and for the columns reduces the thickness of fireproofing required and thus reduces overall column size. Interior members were fireproofed with vermiculite plaster on metal lath.

Everyone likes to know what was the biggest piece of steel on a job. In this one it was a 13 ton section of 14" H 320 plated with 2 - 22 x 3/4 plates. There were several of these members carrying about 3,500,000 pounds and setting of steel base slabs on top of the footings.

Add to this tonnage of structural steel some 60,000,000 pounds of concrete probably as much brick, stone, plaster and miscellaneous metal in the form of pipes, door frames, ducts, grills, etc. and you can believe that the building does weigh something in the order of 5,500 pounds per square foot of ground area which, strange as it may seem, is practically the same as the weight of the earth that was dug out of the ground.

C. Carruthers

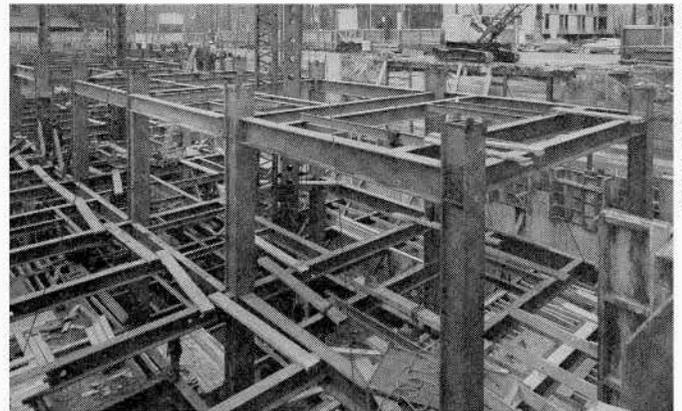


Fig. 1



Fig. 2

# Mechanical and Electrical Services

## Mechanical Plan

Fenestration, perimeter heating, air conditioning, illumination, power and communication facilities for a cross-section of a typical office floor are shown in Fig 1. Fig. 2 is a reflected ceiling plan.

The fenestration consists of two independent sashes with a thermal break in the metal between the inside and outside sash. The placement of the venetian blind between the two sashes materially reduces the heat gain due to solar radiation, as compared with placing the venetian blind wholly within the room. The outer glass is heat absorbing.

The use of the storm sash with a thermal break permits reasonably high humidities to be carried in winter without condensation or icing of the metal frames, thereby eliminating the unpleasant effects of static electricity.

Copper tubing imbedded in plaster beneath the window serves as the principal source of perimeter heating. The same panel is used to assist in cooling in warm weather. The construction provides for a continuous flush wall with a minimum of wall thickness for the heating feature. The maximum heating riser is 2½" diameter and not insulated.

In the ceiling adjacent to the perimeter there is a 2 ft. wide band of aluminum extruded panels with copper tubing affixed (Fig. 3). The tubing is continuous for each section of panel 2 ft. wide, 12 ft. long. The primary function of this band is to compensate for the heat gain through the skin of the building. Its secondary function is to supplement the heating system beneath the window when the temperature approaches zero in order to avoid the necessity for carrying the under-window panel at a temperature which would cause discomfort to an occupant sitting close to the wall.

For the north exposure, the facilities thus far described compensate for variation in outdoor conditions, including sky radiation.

A typical bay is 12 ft. wide. Luminaires running perpendicular to the outside wall are spaced on 6 ft. centres. A combina-

tion of 8 ft. and 6 ft. 2-tube fixtures provides a sustained illumination of approximately 50 foot candles. The use of the longer luminaire adjacent to the outside wall facilitates partitioning parallel to the wall without ceiling alteration.

The luminaire (Fig. 4) consists of a central steel enclosure housing the ballast and supporting the lamps. The reflector of the luminaire is a cooling panel designed to fit the standard metal acoustic ceiling suspension. The water circulating through these panels is maintained at approximately 60° and is subject to thermostatic control on a per-room basis. Panel piping is arranged so that the control can be readily changed to accommodate partition changes. The design of the luminaire panel permits the introduction of baffles or lens where desired. For the general office space the lamps are exposed.

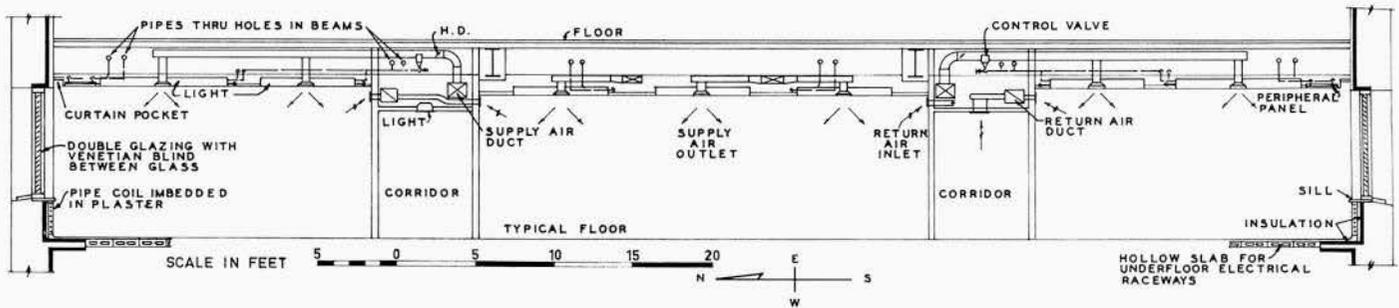
Since a large portion of the cooling is provided by panels, the air supply can be considerably less than would be necessary in an all-air system. The air ducts and outlets are of conventional design.

For the north exposure and interior areas, dehumidified air is introduced in the quantity required for ventilation and humidity control. Since the air must be chilled for dehumidification in warm weather, it is delivered to the room at a temperature lower than the room and serves to compensate for a portion of the heat gain.

The south, east and west exposures are similarly treated except that the amount of air is above the requirement for ventilation and humidity control in order to compensate for peak solar loads.

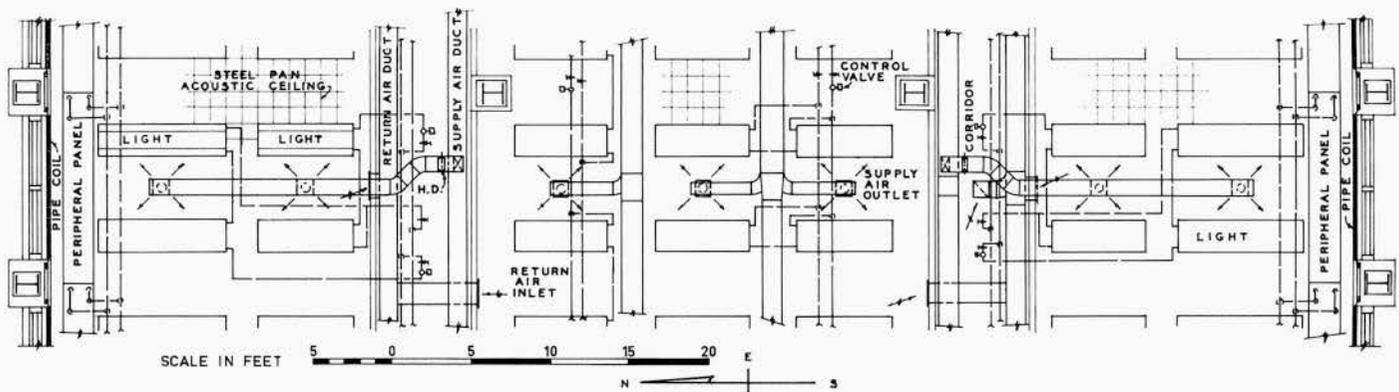
A portion of the ninth floor houses the fans, dehumidifiers, and pumps for air conditioning, and miscellaneous utilities. A kitchen serving the cafeteria is also on the ninth floor.

One circulating system serves all of the cooled luminaires from the basement to the seventh floor and a second circulating system serves from the tenth to twentieth floors. One pump for each zone serves the sill panels and one pump for each zone serves the peripheral panels in the ceiling of the



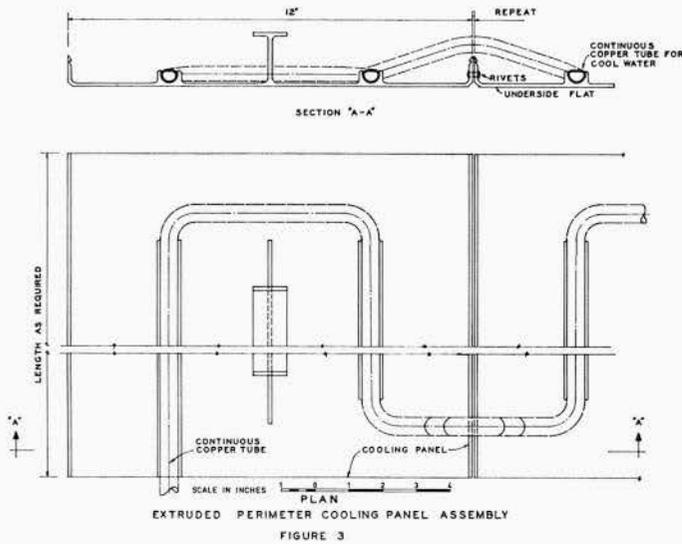
SECTION THRU TYPICAL FLOOR

FIGURE 1



REFLECTED CLG. PLAN - TYPICAL BAY

FIGURE 2



EXTRUDED PERIMETER COOLING PANEL ASSEMBLY  
FIGURE 3

typical office space.

One fan system supplies air to the east exposure and one fan system to the west. The north and interior spaces are supplied by one fan system for the east half and one for the west half of the building. A similar provision is made for the south zone.

Separate air systems are provided for the cafeteria, kitchen, basement, sub-basement, first floor and twentieth floor. The treatment of the twentieth floor offices and Board Room differs in that a booster heater in the air supply has been added to provide a wide range of control.

The method of fenestration minimizes the amount of solar radiation which penetrates to the building. Its heat gains, however, are noted in an increased temperature of the inside glass. The inside surface temperature of the glass is used as a basic control of the central apparatus. Control of this type has the advantage of sensing the load before it has had an opportunity to affect appreciably the temperature of the structure and air. To a large degree it anticipates the control need.

For each zone a series of thermocouples on a typical window measure the average temperature of the glass and transmit it to a central panel which then functions to control the temperature of the water in the heating and peripheral panels. For the north and interior the zone air temperature is constant. The controls for the sun exposures function in a similar manner except that the temperature of the air is also varied in order to compensate for the solar load.

For any building, if the losses through the perimeter are compensated, the interior space requires cooling regardless of outside temperature. In order to supply the cooling effect, including cool water for the light panels, without the use of refrigeration, methods have been devised to obtain the cooling effect from the outdoor air when it is sufficiently low in temperature to accomplish the purpose. Due to the insulation, fenestration, and mass of this structure, heat loss in moderately cool weather is minimized and the need for an economic means of cooling is accentuated.

To provide this cooling, a mixture of recirculating air and outdoor air as required passes through a saturating device where its temperature is controlled to set the desired moisture content. The air is now colder than is desirable for distribution. It then passes through a coil through which the main chilled water circulates. The air is warmed, the water is cooled. This water, in turn, cools the water for the light panels. The same coil is used for cooling and dehumidification of the air in warm weather. In warm weather, tempering of the air is effected by mixture of dehumidified air with filtered return air.

The dewpoint in the building is maintained below 55°. The coldest water to the panels is 60° so there is no danger of condensation. Insulation was not justified on any of the piping other than in the apparatus rooms and main pipe shafts, nor was insulation indicated for the horizontal runs of the air ducts on the office floors.

Two centrifugal refrigerating units are located in the third basement. The cooling tower, enclosures for miscellaneous fans, and the elevator penthouses are housed within a glass enclosure at the top of the building.

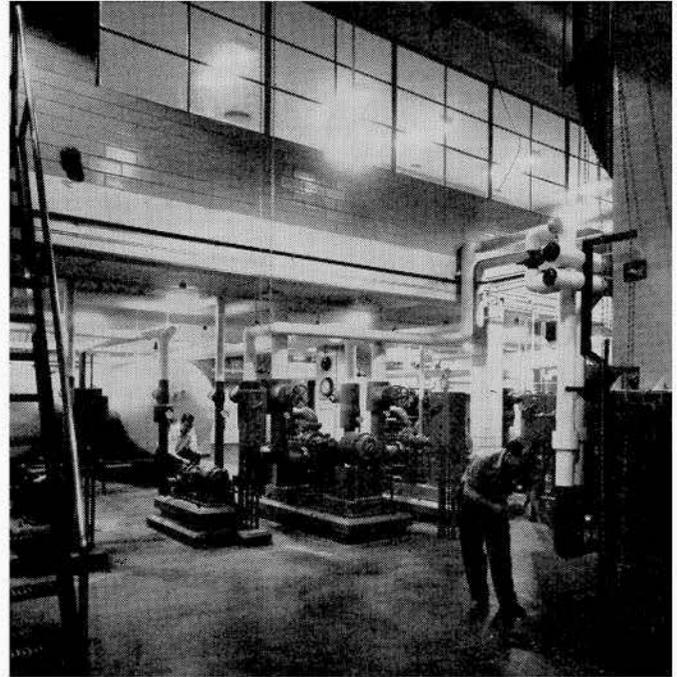
A central control panel located in the engineer's office provides for supervision of the principal equipment in the system.

There are two large and one small boilers fired by oil fuel. The boilers are set so that they can accommodate equipment to burn solid fuels in an emergency.

### Electrical

Toronto-Hydro serves the building from a network transformer bank of 208 volt, 3 phase, 60 cycle, 4 wire, with separate metering for light and power.

A major portion of the power load is located in basement areas close to the point of service. A cost analysis indicated that it was more economical to use the 208 volt distribution throughout the building than to transform to higher voltage.



HUGH ROBERTSON-PANDA

### Boiler Room

*The floor is red coloured metallic hardened cement mortar topping over a structural reinforced slab. The walls are glazed structural facing tile. The boiler room can be viewed through the glass wall of the control room located on the mezzanine floor at the second basement level.*

The main switchboard is divided into six sections fed by four separate bus ducts to minimize the possibility of extensive failure. There are six main circuit breakers.

In the design of the distribution feeders, various arrangements were considered and analyzed from the standpoint of cost, voltage drop, reliability of service, and maintenance. A method using conventional conduit and cable feeders, each serving a limited area, was selected.

Elevators are supplied from two separate feeders connected to different sections of the main switchboard to minimize the results of a possible failure to circuit breaker or feeder.

Each lighting feeder supplies one-half of the lighting load for three floors. Failure of any one feeder, therefore, would not leave an entire floor in darkness.

Two feeders, each supplying one-half of the building, are provided for connection to circuits in the under-floor duct system. The arrangement provides diversity for variation in load from floor to floor and changes in location.

For emergency use in case of Hydro power failure, a 350 KVA Diesel engine driven generator was installed to carry such loads as exit and stair lighting, elevator lighting, two

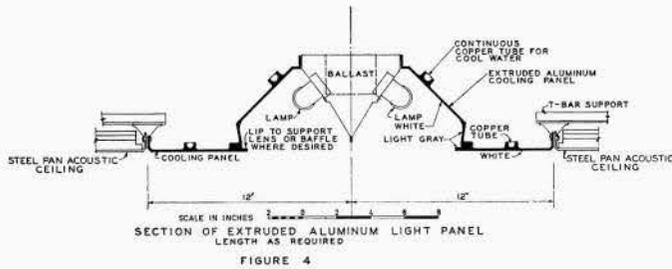


FIGURE 4

elevators, fire pump, heating pumps, and pumps and heaters associated with one boiler. These loads are normally carried from the main switchboard. Upon failure of normal service, the engine generator is started automatically and will pick up the emergency loads in approximately ten seconds and, upon restoration of normal service, will transfer the load and shut down automatically.

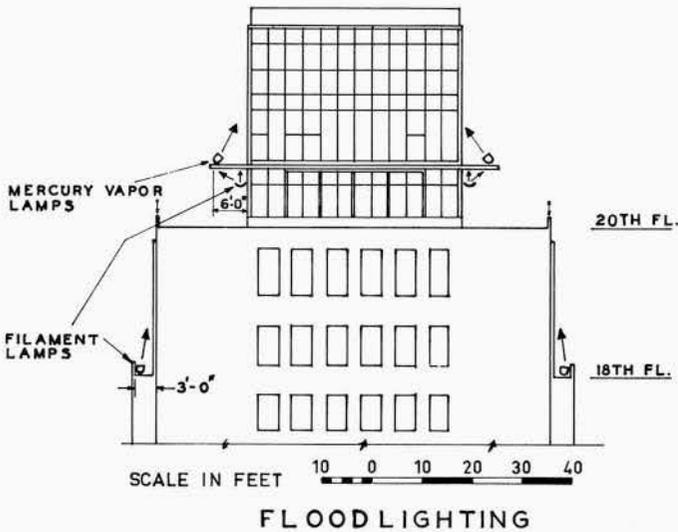


FIGURE 5

In the corridors, lights at corridor intersections, stair lights, exit signs, and one light in each elevator lobby are connected to the emergency lighting system and are normally "on" as long as there are people at work in the building. These lights are controlled by a single control located in the watchman's office on the first floor. The remaining normal corridor lights are connected to contactors and each floor is controlled by a single switch adjacent to the night elevator and an additional

switch in the watchman's office. When someone returns to his office at night, the watchman can light the appropriate corridor lights. Cleaning personnel can control the lights locally as required.

The upper portion of the building, housing the cooling tower and elevator machinery, is finished in a greenish glass. For floodlighting (Fig. 5) mercury vapor lights were selected both for efficiency and to enhance the appearance. To illuminate the glass below the canopy on which the mercury vapor lights are mounted, there are filament lamps in indirect reflectors on every other column both inside and out. Filament floodlights are used on the limestone below.

The fire alarm system is of the pre-signal type and in certain machine rooms, storage and janitor's closets, etc., is automatic. Full supervision of the sprinkler system is provided, with all alarm calls being registered on a punch recorder and sprinkler alarm annunciators.

A precast concrete slab construction, with cored raceways, was used for the floor construction throughout the office section. The raceways are on approximately 9" centers, resulting in exceptionally good flexibility.

Provisions have been made for miscellaneous systems including telephone and teletype service, television, dictograph intercom and other inter-office signalling systems, central clock system, fire alarm and sprinkler supervision.

### Plumbing

Lavatories, water closets and urinals in the principal toilet rooms are wall-hung. The partitions are suspended clear of the floor.

Service sinks are set flush with the floor. Faucets, with bucket hook, are attached to the wall.

Two main soap tanks are located on the twentieth floor. Auxiliary tanks, fed from the main tank, are located on the eighteenth, fourteenth, seventh and third floors. A separate soap dispenser, fed from the auxiliary tank, is provided at each lavatory.

Drinking water is supplied from two central system supplying four fountains per floor.

For fire protection there are three 6" standpipes connected to hose cabinets on each floor. A pressure reducing valve is provided at each cabinet to limit pressure on the hose. Various rooms in the first, second, and third basement are sprinkled by a dry sprinkler controlled by rate-of-rise release.

### Snow Melting System

All paved areas around the building, including the main entrance on St. Clair Avenue West, are provided with a snow melting system, as is the helicopter landing on the roof.

Charles S. Leopold

# Architecture and Housing

BY STEWART BATES

President, Central Mortgage and Housing Corporation

I CONGRATULATE THE Royal Architectural Institute of Canada on having reached its fiftieth jubilee. Greetings to you from Central Mortgage and Housing Corporation – another institution, like yourselves, that is in the business of building cities. The cities are growing and changing and will continue to change and grow. This human theatre is here with us. It has its stage, its settings, its colours, its fabrics, its plots, its intrigues. Within it is all of nature's vast frame and the wide web of all human things. You and we are both vitally concerned with it, not so much with the plot as with the whole theatre itself, and the staging of all its plays; together, we are in the business of building cities.

Today I speak to you in no official capacity; merely as an observer. Like you, I too am in my fiftieth year. The thought of the past half century breeds in me a sort of perpetual benediction. Given a choice of birth – the time, the place, the nationality – I can think of none better than that in which I have reposed – except perhaps, to be born now in Canada, where to be young is very Heaven!

Our fiftieth anniversary merits a brief look behind over that immortal sea of things that brings us here today. We should look before and after. Our brief experience behind us, and our imaginings ahead, together give us the master light of all our seeing.

Before embarking on this, let me make a simple statement. I believe that in part, you, as architects, are limited by the nature of your market. The man who pays your fee can call your tune. But your influence from time to time runs beyond this. In your designing you bring together many crafts, many skills, many arts. Through these you do influence the character of construction. If you did not have such influence, design would be static – and it is far from that. Your influence for progress probably exceeds that of CMHC. We do not have sufficient powers to influence the quality of housing design; we can and do require minimum standards of health and structural safety; we can try to influence the shape of subdivisions by altering loan values. But we cannot impress design on builders. We can encourage good design and are trying to do so.

In the buildings of any period we can see the processes of civilisation itself, its changes. They are a commentary on the society itself. They tell of the habits, the faiths and arts of men and their times. The skills of men, and their mastery of the industrial arts are embodied in the wood,

stone and clay. Too often, I think, architecture is referred to as if all that mattered were the visual effect of design. This is only one consideration, and perhaps merely an emotional one. One judges it rather by its contribution to civilisation, to our way of living.

Together, you and I bear witness to the most vital epoch in the history of the modern world. You, like I, before 1914, must have gazed at Mercator's map; noted proudly the world-wide distribution of red that marked the domain of England, glanced over the other great kingdoms. The tree withers long before it falls. So do kingdoms of the earth and of the mind (and so do houses and city precincts – to mention the mundane). It is easy to forget that it is not the lofty sail but the unseen wind that moves the ship. The winds, then unseen, were soon to blow and to rise to a hurricane force that has not yet abated.

As in the deep southern latitudes, where mountainous seas range round the world, having no land to break them, so new ideas and ways have accelerated themselves in this century, sweeping before them older standards, criteria, principles, canons.

Again, we have seen empires dismembered, others destroyed. New Caesars came – the wandering outlaws of their own dark minds – but Mussolini, Hitler and the others have gone too. We have seen disrupted the older commonwealth of kings – whole families of majesty in flight, until almost none remain.

Since 1914, war has never stopped. Over vast ranges of the earth, and its peoples, we have seen laid a wide and melancholy waste of putrid marshes. The naked shingles of the world have been revealed more to us than to any of our forefathers.

But, more significant to us, are the changes wrought in the kingdom of the mind – in the world of ideas – ideas in science, art, religion – all in flux.

We are now prostrate before the Vatican of Science. When we were young (and for long before that) man and his fight for justice and freedom were among the chief objects of his attentions. Science has changed much of that. You are merely an animal, made up of so many units of carbon, hydrogen, oxygen and nitrogen. You no longer govern yourself with conscious thought, but are the result of an obscure brood of obsessions, repressions, conflicts and phobias. All of this has replaced the time when man's presence on the earth gave it dignity amid the heavenly hosts, when Hamlet could say – 'What a piece of work is

man, how noble in reason, how infinite in faculty.” (Of course, he was mad!)

Two philosophic concepts that interest architects — the nature of Space and of Time — also changed. ( I believe these two concepts are basic to you. Your whole study of design is aimed at enclosing space, aesthetically and economically. In your whole output of work, time is the judge of its quality. I mean that nobility in buildings has something to do with their capacity to endure). Space and time changed conceptually, and the man who did it — who said he was never at home in the world — died quietly in Princeton a few years ago. Anyway, the heavens, that used to reveal the glory of God, now show only the curvature of space.

Most staggering of all have been the new mechanisms of the fifty-year period. In brief, they produced a new kind of man — a man who put quite new values on three things; on speed, on standardised precision and on intensity of movement. A new rhythm affected all human life and values. Speed, precision and intensity of movement characterised the new factories, the new highways and skyways, the new cities. We no longer have time to realise whether we are happy or not. Even our tastes have been modified by the three modern criteria. Things have to be clean-cut. Clean shaves for men, short hair for women, no fuzziness in dress, in architecture, in furnishing, in art.

The gentle, the divine arts have also responded to the rhythm, to the tempo, to speed, to precision and to new intensities. And so some of the beauty of these arts is now discernible only to artists themselves. In particular I am thinking of some of the modern painting, the non-objective stuff. Only a few citizens are really capable of enjoying it yet. In architecture you have notable restraints on you in attempting new house design. After all, the man-in-the-street has to want it, has to enjoy it. I feel, however, that all art should help us outsoar the shadow of our night — whether we be artist or not, black or white, oriental or occidental. Perhaps the non-objective pictures do precisely that — only the generality of mankind has not yet trained his taste to appreciate them!

Such is our exciting times, and no doubt future historians, looking at our architecture, will make their own sweet or bitter commentary on you.

There are many ways of interpreting our period. It has certainly been one of fundamental conceptual change, with revolutionary ideas in all the arts and sciences. And with it has been confusion, shifts in standards of reference and perspective; shifts in principalities and powers. No doubt all of this and its psychological impact on society is reflected in the buildings. The period has had its pioneers in architecture, like Le Corbusier and Frank Lloyd Wright, both men possessed of vivid personality and of pronounced social philosophies of their own. Both men have fermented and tormented ideas on city living. They have provided glimpses of objectives that point to new ways of doing old things, and to ways of doing new things in city living. I should expect that furious times like these will produce more pioneers, as well as more practitioners in your profession. The influence of tradition and fashion, which always restrains your clients, is probably a dwindling one. The new generation expects something new — in house design and city development.

## The Future

Your Golden Jubilee calls for a fanfare of trumpets to announce the opening of the next half-century. For you, I am sure, it will be more exciting than the immediate past. As always, it is the imprint of your work which will be the physical record of this piece of our history. It is you who sets the stars upon the sparkling spires. It is you who gives the splendours to the firmament of time. Don't misunderstand me — I don't think architecture is the Mistress Art. It is a great art, but so are others. Architecture, it is admitted, has a wide range, from the purely lyrical to the completely utilitarian. We could all live without the other fine arts — although we would suffer by their loss. We can live without good architecture too, but we cannot live without buildings and communications. These buildings, and their setting, can be pleasing, stimulating to life, or they can be wretched. Since we must have buildings, and many more of them, the architects have a unique place in the next twenty-five years; a unique contribution to make to our environment and to our way of life. The cities will add ten million to their populations. The character of the places where people will live and work is your responsibility. Canada has now entered the industrial era that characterised the United Kingdom a century ago. Their population was drawn to Glasgow, Birmingham and the like, while the architects romantically revived the Gothic arts. The USA, fifty years ago, drew people to its new tenements and monotonous suburbs, while the architects invented the sky-scraper and the concomitant congestion. For you Canadian architects however, life's enchanted cup sparkles near the brim. You have the golden chance and the wisdom of experience elsewhere. The new rhythm of the century — speed, standardised precision and mass-production, intensity of movement, — will partly determine the shapes and relations of the house, the group of houses, the sub-division and the city. The new concepts of time, and space, the flux of ideas that I have already referred to, suggest that your imprint on the physical platform of living will be highly varied, highly contentious and highly complex in its theoretical aspects.

Your profession, and some others, is confronted with an adjustment to a quite new social and economic context. The *whole* city has to be seen, its whole design and the design of its parts, to make of it a new environment. Let me outline some of the reasons why I believe this to be very difficult and to be worthy of your mettle.

## Architects and the Cities

Before our eyes grow dim from gazing at the pilot stars, let us remind ourselves of the human situation. In Canada today we have almost six million souls under the age of eighteen years, about 37% of the total population, an almost unique proportion in the history of the modern world (the figure in the United Kingdom is under 27%). Soon they will marry, in a year or two they will begin to enter the labour market, and then the housing market. Here is the chance for your profession to take wing. This future involves you in house design, group design, neighbourhood design, city and metropolitan design and regional design — quite a tall order. Perhaps the order is too tall. To take only one element, house design. Today

this can hardly be termed the bread and butter of your profession. It may have been the first love for most of you, because it is the most human and sensitive branch of your art. But in recent years your clients have come mainly from the non-residential part, from industrial, commercial and institutional builders. All of these put together just about equal in value the amount of residential building. The source of your fees however, shows a very different ratio. In effect, the profession has little business with the housing industry. The design of the very environment in which the urban population lives has benefited only in small part from your skills. With nearly 40% of our population going to enter the housing market in the future, this situation calls for change. To claim your due place in the task of city making, you cannot neglect the housing part of the environment. I can think of no more important subject for discussion on the occasion of your Golden Jubilee, and I'm glad that you will consider this in your deliberations later today.

Of perhaps greater significance is another subject — one that you and I have to approach with cold tranquility. The moment you conceive more than the single house — the group, sub-division, the suburb, the city — you enter a new social complex, one that perplexes all social studies, namely, the relation of the One to the Many. When you, as architects, are called upon to design, not a single house or building, but a group, you meet complications that outrun knowledge of design. The groups in suburbs and cities require apprehension as well as comprehension, and a knowledge of many techniques beyond architecture itself. This kind of work is not simply a matter of aesthetics or taste. Nor is it simply a matter of transport and engineering (of getting ideas and people moving speedily from any part through the whole). Nor is it simply a matter of defining the social purposes that bring a group together to form the street, or the suburb, or the metropolis. Nor is it simply a matter of organising the materials and tools of our time (concrete, standardised modules, subways etc.,) to meet these purposes. Nor is it simply a matter of the constitution or of finance (the municipal-provincial-federal powers, in functions and in revenues). It is just *all* of these put together into one amorphous mass. To put it simply, it is a nucleated congeries of substantial entities, to reflect on which will drive some of you into pale despair and others into action! It is comprised of what the Chinese call — “the ten-thousand things.” Clearly, it is not sufficient to know something of design, and I mean group design, sub-division, suburb, metropolis, region. It is not a geometrical exercise on paper. “You cannot make war with a map,” said Chatham; nor can you create a city with one. Any blot upon the brain in planning in these dimensions will show itself for years in the lives of those who have to live in the cankered city. The criterion of success will *not* be adherence to a pre-conceived form of professional practice on your part.

I would hope that both you and we can visualise clearly the greatness of Canada's future, and the heavy and weary weight of our responsibilities. More architects will obviously be required. Their numbers, including planners, have to be increased to take care of the ten million coming to our cities in the next quarter century. Clearly, we need more than quantity. We need architectural pioneers as well as practitioners. We need men trained more widely than ever before, familiar with more intellectual disciplines, if they are to be able to contribute to the making of sub-divisions and re-making of the cities. There has to be a marriage between the architectural profession and the housing industry. There has to be study and still more study of group designs of masses of things rather than single buildings. In housing it is not so much the design of the individual house that determines character. The sub-division too, requires planning, since each one is on a unique piece of ground, and it is the uniqueness of the latter that calls for the special attention.

The Parliament of Canada has, in these connections, laid special duties on our Corporation. The National Housing Act says our main purpose is — “to improve the housing and living conditions of the Canadian people.” Presumably this too is one of the first objectives of your profession.

Central Mortgage and Housing Corporation has produced, and will continue to produce, publications that show desirable qualities of design in houses and groups. For years we have invited architects to contribute house designs for publication, and we have made these available to builders and home owners for nominal costs. We have sponsored the Canadian Housing Design Council. Where we have directly engaged in housing projects, in public housing, we have retained private architects. Meanwhile, we have built up our own small but effective architectural and planning division, to provide liaison with you, to encourage builders to improve sub-divisions, and to help us on special projects where we act as direct agent for other Government departments. We have fostered and financed the Community Planning Association of Canada. We have provided university scholarships and fellowships for planners. We should like to see more architectural graduates being trained for planning work, more universities offering courses in architecture and planning.

But even all this may not suffice to meet the great urban problems that will face our country in a few years. We are prepared, at any moment, to sit down with your Institute, to consider policies and plans and the adequacy of the existent means. You and we are both engaged in the building of cities, and I think we must work out a closer partnership if our joint efforts are going to be truly effective. Together, it will be easier for us to strive, to seek, to find.

*The above was an address read at the Annual Assembly introducing the Seminar on Housing.*

## PANEL ON HOUSING



Left to right — Mr A. L. McClaskey, President Don Mills Corporation; Mr Stewart Bates, President CMHC; Professor A. P. C. Adamson, University of Toronto; Professor James A. Murray, University of Toronto; Professor J. T. Lendrum, University of Illinois; Mr S. A. Gitterman, CMHC.

*Professor Adamson opened the forum by asking, "What do people want in a house?", and an interesting and informative discussion then took place. Owing to space limitation, it is not possible to set down verbatim the various points of view expressed by the panel members but I have attempted in the following to capture the gist of their contributions, in a greatly abbreviated form.*

**Adamson:** What do people want in a house?

**McClaskey:** This is difficult to answer, but after my experience in building about 2,500 houses, I can say generally that the public wants more for less. The housewife is most concerned about the interior of the house, and too many houses are designed from the outside in.

**Murray:** Overall housing design must express family life; the way a family comes into being, and grows old. It should be flexible enough to reflect changing requirements in a changing world.

**Lendrum:** The prospective home owner does not have the time, training or experience to evaluate his needs. These needs are based almost entirely on his past experience. If we followed his prejudices entirely, we would probably still all be living in caves. We must identify the problems of housing, and must design something better than he has ever seen up to the present time, or imagined.

**Gitterman:** The individual has subconscious as well as conscious needs. He wants a decent neighbourhood to raise his family properly, to educate them, and to associate with his neighbours in peace and quiet. He is also conscious of material values and wants the best for his family. The architect must have a knowledge of the basic requirements and use all his skills with imagination to develop urban areas, and to produce lasting values. Women have a great say in the interior design of houses, but don't really analyse requirements beforehand; they are good critics afterwards.

**McClaskey:** It is all very well to say that the individual doesn't know what he wants, but I have seen too many cases where builders were stuck with houses they couldn't sell.

**Adamson:** When this great expansion of our cities subsides, say in twenty-five years, will planning really work, or will as many people as there are now, either want or be able to afford houses?

**Murray:** If we continue to build our Canadian cities in a pattern of suburban sprawl, with increased transportation and services costs, the results will be disastrous. If the family is lost the city is lost.

**Lendrum:** Can we build the necessary number of houses using present antiquated practices?

**Gitterman:** We can, and people will probably be happy if they don't know any other way of living. The need for services and subsequently for taxes is rising; we must find new ways to provide housing including single family and multiple family dwellings.

**McClaskey:** C.M.H.C. should undertake a complete programme of housing research to carry out the obligations laid down in the National Housing Act. The main increase in costs over the last three years has been in serviced land. I do not think that the average family likes living in an apartment house.

**Adamson:** What is going to happen to the two-thirds of the people who will never be able to own a new house?

**Gitterman:** A house does not depreciate in value significantly over the years. A house stays on the lot, and is maintained and improved over the years as new developments and techniques occur. As long as the demand is high, the price of the old house will stay up. The only solution is to produce more housing units. In the next twenty-five years our concepts of housing will change — for example, in the U.S.A. today mobile homes outsell "prefab" houses two to one.

**Lendrum:** Older houses have larger rooms, and in many instances are more desirable than the new junior-sized models. The slums of today are often structurally sound; in many cases the defect is in the neighbourhood, in transportation, and in services. Planning is perhaps more important here, than the structures.

**Adamson:** How many architects are in the field of housing?

**Murray:** Only about 5% of the total professional enrolment is actively engaged in housing.

**McClaskey:** In the last two or three years architectural participation in housing has increased. Builders used to be able to sell a hole in the ground, if they could put a roof over it, and obtain a mortgage. Now the public is getting more particular and builders are engaging architects to help improve their housing.

**Adamson:** Have we anything to learn from the U.S.A.?

**Lendrum:** The architects in the U.S.A. discovered housing when they discovered that they could make money at it. It has been lucrative for those willing to study materials, methods, and design, working closely with the builder. They are particularly conscious of their role after what was said recently at their own convention.

(Note: The President of the A.I.A. said recently at the 100th Anniversary meeting that the architectural profession in the U.S. was not living up to its responsibilities in the housing field.)

**Adamson:** What are the satisfactions to architects entering the housing field?

**Murray:** It is a legitimately profitable field. The fee structure must be very carefully studied and I suggest that a committee look into this in view of the changing role of the architect in a changing industry.

**Gitterman:** The C.M.H.C. booklet featuring architects' house plans brings profits to many architects. In this new era of mass building, the architect has a tremendous opportunity to deal with the whole complex of the community. Communities are not built as quickly as office buildings, but offer even greater rewards.

**McClaskey:** The architectural profession has a tremendous responsibility to society in the development of how Canadians of the future will be housed. Many architects are not conscious of housing costs. I feel, however, that any small house can only be reduced about 10% in costs by changes in design. Architects on a local basis should work with engineers and others in the field, to study building codes and zoning regulations.

**Adamson:** What is the role of the architect in housing?

**Lendrum:** We have been experimenting in Illinois with a flexible house. A "standardized" family lives for a month with a particular plan arrangement, then is moved into a hotel while the house is rearranged, with the living room at the back, the bathroom to the front, the basement stairs removed, additional utilities area added and so on. Traffic habits are checked with electric eyes. The family

is quizzed once a month; results are interesting but will require time to be properly evaluated. Living habits can easily be changed and in fact are changing. For example, the kitchen, a survival of the fireplace, may disappear in the future.

**Adamson:** Are there any new factors that are likely to influence design over the next twenty-five years such as taxation or anything like that?

**Murray:** One factor is that serious study is being given to densities which are appropriate to the Canadian economy and hence to the Canadian city.

**Gitterman:** Zoning controls at present are tending to segregate the types of housing units. These must co-exist in planned areas.

**Adamson:** It is quite impossible to plan neighbourhoods properly under the present set-up in Ontario. Every municipality is under pressure because tax sources are insufficient.

**McClaskey:** This is an exercise in assessment rather than in planning. Fewer and fewer Canadians will be able to purchase housing under existing conditions.

**Adamson:** Can architects take a leading role in housing?

**Murray:** Architects should try to improve the quality of housing across Canada. I would suggest to the Council of the R.A.I.C. that they form a committee to work in liaison with C.M.H.C., engineers, builders, and others who are concerned with this problem.

*Panel discussion ended here. Questions were asked and comments were made from the floor:*

**Mr Page:** It seems evident that there is a very necessary place in the urban community for high-rise apartments.

**Mr Robbie:** To what extent can mixed housing development act as a means of avoiding urban sprawl in North America?

**Professor Murray:** It is absolutely essential that mixed develop-

ment be characterized in our cities, especially from the economic point of view. Mr Bates remarked that the necessity for this mixed development is rooted in the family process. The process of the family cycle needs to be balanced by a variety of housing types.

**Mr McClaskey:** At Don Mills there was bitter dispute with purchasers and others over our attempt to provide mixed development of housing. Public resistance to mixed development is very great.

**Mr Strutt:** I recommend that the R.A.I.C. form a housing committee to deal with the housing situation so that the public may be made aware that we are vitally concerned with this problem.

**Professor Arthur:** We should not let this important opportunity be passed by. A committee should be established to bring C.M.H.C. and the R.A.I.C. into closer association. I would like to move that the Council of the R.A.I.C. give consideration to explore the formation of a committee.

*This motion was seconded by Mr Strutt and carried unanimously.)*

**Mr McCarter:** We have been endeavouring to create a scarcity of housing to get high prices. We should try to find a solution to the problem of high prices by going back to the origin of the problem.

**Mr Card:** We should bear in mind the fact that time and original cost are the two things that comprise the eventual cost.

**Mr Hazeland:** The Housing Design Council is encouraging the relationship between architects and builders. Architects also receive recognition through Council awards to the builders. By using this device we hope that builders will employ more architects, and that the architects will realize the value of working with builders.

**Professor Murray:** The Housing Design Council has determined that in new housing areas, — pleasure in district, absence of traffic, and more space for family living are important factors. Complex difficulties are transportation and poor workmanship and construction.

*Ian MacLennan*

## POST-ASSEMBLY IMPRESSIONS

IT was a convention of successes. All the delegates looked very prosperous and well-fed. They had brought with them, or had in their Ottawa houses, large quantities of the better things of life, namely good liquor. It was a convention of spirit as well as of spirits. There was a great deal of good talk and some really heavy discussion and argument. The General Assembly, after long debate split on one issue with a 42 to 43 vote. It was a convention with a very wide philosophical range. The audience found itself confronted by the simple grand Lutheran concepts of Mr Louis Kahn; it was harangued by the Calvinist Mr Stewart Bates; it tried to grapple with Spaceman Buckminster Fuller; it was brought up sharply to face the low-church Anglican challenge of the Governor-General.

Perhaps the most fascinating thing about each of the convention speakers was the way in which they took up the challenge of "The next fifty years", which had been set as the general theme. Nobody, but nobody, spent time on fee-scales, curtain walls, zoning restrictions, building by-laws. They all took off, loaded with large ideas, into the wide blue yonder.

Professor Kahn, a man of great personal conviction, kept driving at his main point, that the architect should design spaces rather than forms; spaces are main spaces and service spaces and they have a definite relation both in an individual building and in a city. If we would analyze a modern building project carefully, he insisted, we would find a series of architectural spaces which must be calculated for their ultimate value in use and in aesthetic response, and we would find another series of spaces which would contain not only the structure of the building, but the mechanical services, and the minor service rooms, such as, for example, bathrooms and closets. At the scale of the city core, he insisted again, we must distinguish between service buildings such as garages,

bus stations, terminal facilities, which allow the individual to get to the edge of the core. After he is freed from mechanical trappings, he then can proceed into the city core, his destination, which is the main space. That main space in turn, is pedestrian in scale, and made for the use and glory of the citizen-man.

Mr Bates found that architects are predestined to a life of greater and greater complexity. The enormous group of young people now in our population will soon grow up, will tend to live mostly in cities, and will make tremendous demands on the physical capacity of the cities. We must therefore be prepared to think increasingly of groups of buildings and how they relate to the pattern of the city, not think only of a single building. "This future, he said, involves you in house design, group design, neighbourhood design, city and metropolitan design and regional design — and the criterion of success will not be adherence to a preconceived form of professional practice on your part."

The Governor-General took up this aspect of the increased rate of national growth and increased urbanization in another way. Architects, he said, have a greater responsibility to design well in an urban landscape, because the city dweller spends his days completely surrounded by buildings. His environment is entirely man-made. It is important, therefore, that this environment be well designed, and that the general public be able to appreciate and take delight in this environment. And this idea involved the crux of his argument.

The daily press picked up various ideas from the speech on which to hang their stories, including one which produced the column head, "M. Vincent Massey s'en prend au neon." His basic challenge to the architects involved the need to establish a rapport between the architect and the public in a given

community, with the idea that this rapport involved a two-way approach. The architect needed to educate and cultivate the public, whose servant he was, but he also needed to understand the drives behind public taste and feeling.

Throughout the Convention everyone seemed aware of, and vastly appreciative of, the tremendous amount of work which had been put into it by the Ottawa chapter. Perhaps nowhere did this show up more than in the vast extravaganza which followed the Andrew Cobb dinner. This was a terrific job. And, to coin a phrase, it went over big.

The most spectacular number involved a mythical Paris night club, whither a number of senior Canadian architects had repaired, whose firms no longer needed them around. On stage came a can-can quartet. The male can-can dancer is a pretty hoary piece of comedy, but this particular quartet had a kind of desperate enthusiasm for their work. They plugged away until the audience got quite caught up in their crazy plight and cheered them on. It was a magnificent effort, and when they finally left the stage, hats and skirts a bit askew, but worked madly to the last, everyone in the room was exhausted.

The quartet was followed by Mlle Fifi, a chanteuse. Mlle Fifi, a figure of staggering proportions and wierd charm, blasted out her songs with great aplomb, and in a voice of rather low register. The high-piled golden curls, the gown, the red shawl, the fan, the high-heeled size twelve shoes all came from Malabars. But the voice, the flashing eyes and the wonderful sense of style belonged to that veteran entertainer, Gordie Hughes. The audience was reduced to pulp.

To what extent did the Convention respond to the theme set, "The next fifty years"? It responded less in terms of what members of the RAIC agreed to do than in terms of the challenges of the future which members of the Convention found themselves forced to accept.

The discussion centering around the West Block forced us to recognize that we were already far enough into the future to have to recognize the value of our Victorian past, while the speakers who continued to emphasize the necessity of thinking and designing in the scale of the neighbourhood or of the city core forced us to see that Victorian standards of individualism are no longer valid.

W. S. Goulding

THE Ladies' Activities Committee of the Ottawa Chapter headed by Mrs Gordon Pritchard got off to a flying start with a luncheon on Thursday, May 30, at the Green Valley Restaurant on the Prescott Highway, attended by local and out of town ladies. Friends and acquaintances made at other Assemblies of the RAIC down the years met again, and once more our vast country seemed to shrink to cosy proportions for a short space of time. The ladies were all given, as favors, a prettily designed pin shaped in the form of a tulip commemorating Ottawa's recent Tulip Festival. After the luncheon those who wished to go were driven to the gardens of the Central Experimental Farm for a walk around the rockeries and a chance to see some unusual plants from mountainous regions. The lilacs were in bloom and the numerous shades of purple and the lovely double white ones drew many admiring comments. Later in the day, a buffet supper for over fifty visiting ladies was held in the charming home of Mrs Gordon Hughes. On Saturday afternoon, many attended a Garden Party and Dog Show in aid of the *Save the Children Fund* in the stately grounds of the Residence of the United States Ambassador, Rockcliffe Park. Tea was served under the lovely old elms which gently sprinkled their seeds on the guests below. Many well bred dogs of all shapes, colours, sizes and sounds provided interest and entertainment.

The Ladies' Committee was headed by Mrs Gordon Pritchard. On her committee was Mrs Gordon Hughes, Mrs David Hazelgrove, Mrs Jim Strutt, Mrs Ted Fancott, Mrs D'Arcy Helmer, Mrs Cyril Carroll, Mrs Arthur Taylor, Mrs Sam Gitterman and Mrs Arthur Davison.

Betty Davison



T. VAN



Mr H. Gordon Hughes as Mlle. Fifi of Moulin Rouge and the can-can chorus in the skit following the Andrew Cobb Dinner.

THE Golden Jubilee is over—but cannot be forgotten. Going over some of the events that took place the writer has been left with these impressions:

The Jubilee Gathering succeeded beyond all the hopes of those members of the Ottawa Chapter who initiated this function. The anticipated turnout of approximately one hundred persons were exceeded by seventy or more. Informality was the keynote of the evening and everyone in attendance soon entered into the spirit, and spirits. It was hoped that this gathering would provide the opportunity for those attending the Assembly to meet their friends, and become acquainted with many people they had not met before. That is exactly what happened—the Golden Jubilee was off to a flying start!

Following the General Assembly, Thursday morning, the members boarded buses for the trip to the Country Club for

the luncheon. Cocktails were served outdoors, as was appropriate, since the grounds of the Country Club were beautiful in their setting amidst the stately trees and the lush green lawns rolling gently down to the shore of the Ottawa River. Attendance was in the neighborhood of one hundred and seventy-five persons. Following the luncheon Professor Louis I. Kahn addressed the members. Professor Kahn's talk was extremely stimulating and obviously thoroughly enjoyed by everyone.

Three hundred and thirty-seven persons from all parts of this country are very likely still talking about the Andrew Cobb dinner and the festivities that followed. The entertainment provided by members of the Ottawa Chapter reached an all time high and only one complaint was heard – and heard from nearly everyone – It was too short! Actually, it was not short – but it moved along so quickly that time just flew by. Space does not permit details of the skits presented, but briefly, they depicted scenes from the architectural profession over a period of years – the Hungry Thirties, immediate post-war, the future and the present.

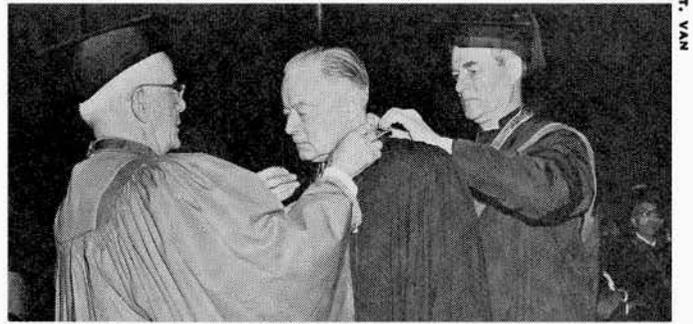
Two hundred and fifty-nine persons attended the Annual Dinner presided over by many distinguished guests including His Excellency, the Right Honorable Vincent Massey, Governor-General of Canada. The address by His Excellency, the presentation of the Allied Arts medals, the presentation of the certificates of Fellowship, and the presentation of silver trays to past presidents of the RAIC all added a very special atmosphere. This dinner seemed a very fitting finale to the Golden Jubilee.

Many of the members took advantage of the special tours arranged for them. These included tours around Ottawa to see the many points of interest – the Parliament Buildings, the Experimental Farm, the Rideau Canal Driveways, to the Central Mortgage and Housing establishment, to the National Research Council and the Design Centre. Special exhibits and displays were arranged at these places. One of these – the display of the Alcan Competition entries, was of particular interest.

The 50th Annual Assembly, the Golden Jubilee, can only be thought of as having been a complete success. The attendance was far in excess of the most optimistic forecast and all functions seemed to attract and hold large gatherings. The members showed extreme interest in the talks given by Professor Louis I. Kahn, James T. Lendrum, Buckminster Fuller and others. The entire Assembly progressed from beginning to end with the utmost co-ordination which reflected most favourably on all those responsible for planning it.

*N. Sherriff*

His Excellency presenting certificates to the newly elected Fellows following the Annual Dinner.



Mr Kenneth M. B. Cross receiving the insignia of a Fellow of the RAIC from the hands of the President, Mr D. E. Kertland, assisted by the Dean of the College of Fellows, Mr A. T. Galt Durnford.



The newly invested Fellows: Left to right (front row) – Messrs W. A. Watson, H. A. I. Valentine, C. Davis Goodman, H. N. Semmens, G. Parfitt, George D. Gibson; (back row) C. Drever, V. E. Meech, Gerard Venne, L. J. Green, W. E. Fleury, D. E. Catto, H. P. Illsley; (absent) J. E. Hoskins.

**P**ERFECT weather conditions, an excellent attendance, the delightful landscape setting with which nature has so generously endowed the premises, all contributed to the success of the Members' Luncheon, held at the Country Club, Aylmer Road, on the Quebec side of the Ottawa River.

Following the luncheon, Professor Louis I. Kahn of the School of Architecture, University of Pennsylvania, architect, teacher, and planner, addressed the members on "Spaces, Order and Architecture." The address was illustrated with lantern slides representing reproductions of drawings of some of his own projects; special significance was given to planning for flexibility, and the thoughtful proportioning and allocation of space to the best advantage. Hollow areas were utilized as functional structural cores also incorporating stairways, mechanical, or other services, in connection with the living areas in residential or other types of buildings. Unobstructed spaces with few columns were required; with resultant changing vistas and other dramatic visual effects, space literally flows uninterrupted within a structure.

Professor Kahn envisages the city of the future as grouped around large central traffic free areas, with attractive approaches suitably landscaped. Surrounding traffic lines should be separated and adjacent streets zoned for specific kind of traffic rather than types of buildings, the buildings actually to conform to the traffic requirements. Parking areas and other service accommodation should be in close proximity to the living centres.

Montreal architect Maurice Payette acted as MC. The speaker was introduced by Professor John A. Russell of the School of Architecture, University of Manitoba. Toronto architect Len. E. Shore thanked Professor Kahn for his inspirational address on this "Keynote to Progress".

*Wallace C. Sproule*



# Stratford Festival Theatre

## Stratford, Ontario

ARCHITECTS, ROUNTHWAITE & FAIRFIELD

The canvas theatre-tent came down for the last time in August, 1956, and work started immediately on the new theatre. Because the building had to be ready for the 1957 season, there was a limited construction period of only 276 days, which called for a careful scheduling of sub-trades and material deliveries. The building rose steadily beside the snow covered Avon River, and had taken on a recognizable shape by January 26th, 1957, when His Excellency, the Right Honourable Vincent Massey, C.H., Governor-General of Canada, laid the Laurentian granite Foundation Stone in the foyer wall. His Excellency remarked that the ceremony was "an event unique in our history." He added: "We are marking a great moment in the history of an enterprise which began as a local effort with unbelievable ambitions. We now see it as a national achievement winning incredible success."

One of the major construction problems was pouring the 34 folded concrete slab roof extensions which form the petticoat design of the roof. This involved pouring a thousand tons of hot concrete at a 25 degree angle, 40 feet above ground, much of the time in sub-freezing weather.

Another major difficulty came in March with the raising of 34 four-ton steel roof girders, each 75 feet long. Erecting the beams to meet with absolute precision at a central point was

equivalent to building 17 bridges, simultaneously, where the two sides of each bridge must meet with complete accuracy. A steel tower, equivalent to the superstructure of a six-storey building's elevator shaft, was erected on the stage to support the juncture of the beams until they were locked, bolted and welded into place. Then the tower was dismantled.

In building the theatre, the existing concrete auditorium bowl was cut back to improve auditorium seating and to enlarge the backstage area. Foundations were dug and poured against the bowl, and scaffolding and forms were assembled around and above it.

The new theatre is a circular building 200 feet in diameter with a 40-foot foyer extending 160 feet along the front (south-west) side, and approximately 70 feet high. Interior walls generally are of brick and concrete blocks, clad on the promenade side with western hemlock. Thirty-four windowed bays make up the full perimeter. Capacity of the new building is about 1,500,000 cubic feet.

In the main auditorium, the arc of the audience area has been slightly reduced to occupy 220 degrees or about 60 percent of the circular structure, so that even at the extreme wings the audience will have a clear view. But with the addition of an 858-seat balcony, seating has been increased to

2,192. No spectator will be more than 70 feet from the stage, so that actor-audience intimacy is retained, and nothing will obstruct sightlines. The 250-ton roof spans the auditorium without any sort of post. This parasol roof consists basically of 34 steel beams locked together at the top with a composite "compression ring" and stiffened two-thirds of the way with half-ton struts previously stressed to form a "thrust ring". The whole weight of the roof is then transmitted at the feet of the beams to the enormous concrete ring seated on the inner promenade columns and buttressed by the petticoat. The balcony is suspended 20 feet into the auditorium by a cantilever system that ties the weight back to the perimeter columns. This again eliminates the need for pillars within the auditorium.

Among the salient features of the new theatre is its sloping site which falls 17 feet from south to north. The auditorium seating, the stage and most service facilities are actually below ground level. There are six basic floor levels, some of them extending over only a segment of the circle.

At the front of the theatre is a spacious foyer off which are the box office, the house manager's office, a first aid room, and a special reception room with balcony. Above this, a vestibule leads from the balcony promenade to an open-air roof terrace which can serve as a refreshment terrace in future years. The foyer leads to the auditorium through a wide peripheral promenade whose exterior wall is made up of decorated wall panels and glass doors, terminating in stairways to the balcony.

In the huge backstage area, one of the largest of any North American theatre, complete facilities are housed on a series of levels which make access to the stage as easy and as short a distance as possible. Storage rooms are provided in the basement, which also houses the main mechanical room and boiler room on the east side, and the electrical service room on the west side. At stage level there are two star dressing rooms and sixteen other dressing rooms of various sizes, with washrooms, wardrobe and property rooms and an office for directors. The second floor holds a kitchen, washrooms, an actors' "green room" or lounge and terrace garden, two property rooms and a wardrobe workshop. The third floor has an open promenade deck and a rehearsal loft which may be converted at a future date into a small fan-shaped auditorium seating about 300 in which a variety of productions might be staged, with either

proscenium or arena staging. No major expense or structural changes would be involved.

Within the auditorium, the orchestra chamber is an upper floor located like a choir loft as close to the acoustic (and actual) centre of the building as possible. Immediately behind and above the stage, the chamber is 22 feet above the main stage floor and is at a level about halfway up the balcony. The chamber, which can accommodate about 50 players, is screened from the stage and auditorium by a "folded" wooden panel which assists in acoustic control.

The auditorium ceiling both inverts and repeats the fluted conical pattern of the parasol roof. The conical surfaces are not only desirable artistically but essential acoustically as a shield form which controls and distributes the orchestra and stage tones. The plain central cone of the ceiling, over 40 feet above the stage, is 32 feet in diameter and over its rim spills part of the main house lighting.

From a control booth suspended from the roof above the audience, stage managers and electricians direct operations, connected with the stage, orchestra chamber and backstage areas by an inter-communication system. The 32-foot long booth is reached by catwalks from backstage.

An assembly chamber of more than 500 square feet is located beneath the stage. Actors can be gathered here and have quick access to the stage through two tunnels, 8 feet wide, from which they emerge through the auditorium.

For this first season, it was not possible to complete the theatre in all aspects, but audience comfort was a main consideration. The present air-circulating system is part of the air-conditioning system ultimately to be installed. The building has been sound-proofed and aisles and exits have been widened for safety. The former wooden chairs have been replaced by specially designed, upholstered, tip-up seats. This seat, made by Canadian Office and Schools Furniture of Preston, Ontario, won a 1957 Design Award from the National Industrial Design Council.

The July 1st opening of the 1957 season has also not allowed time for giving the roof its final cooper coating. Workers will return at the end of the 10-week drama season to complete this and other finishing touches.

Main approach from the west

MAX FLEET



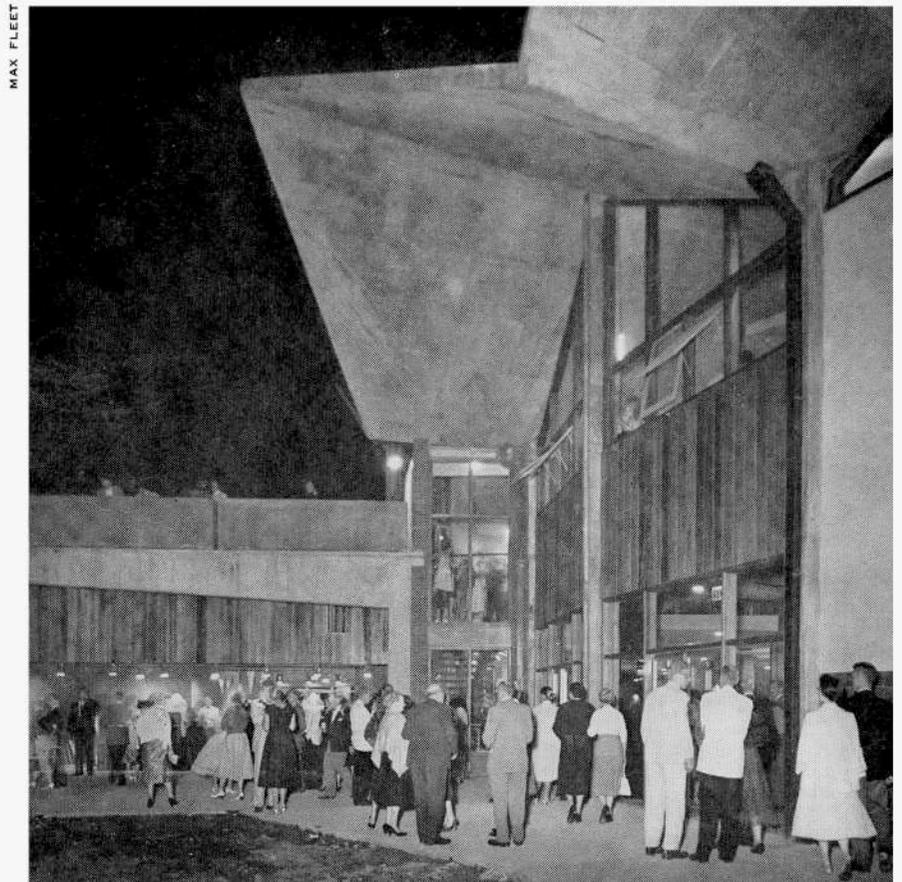
View across the Avon



Detail of entrances



Intermission

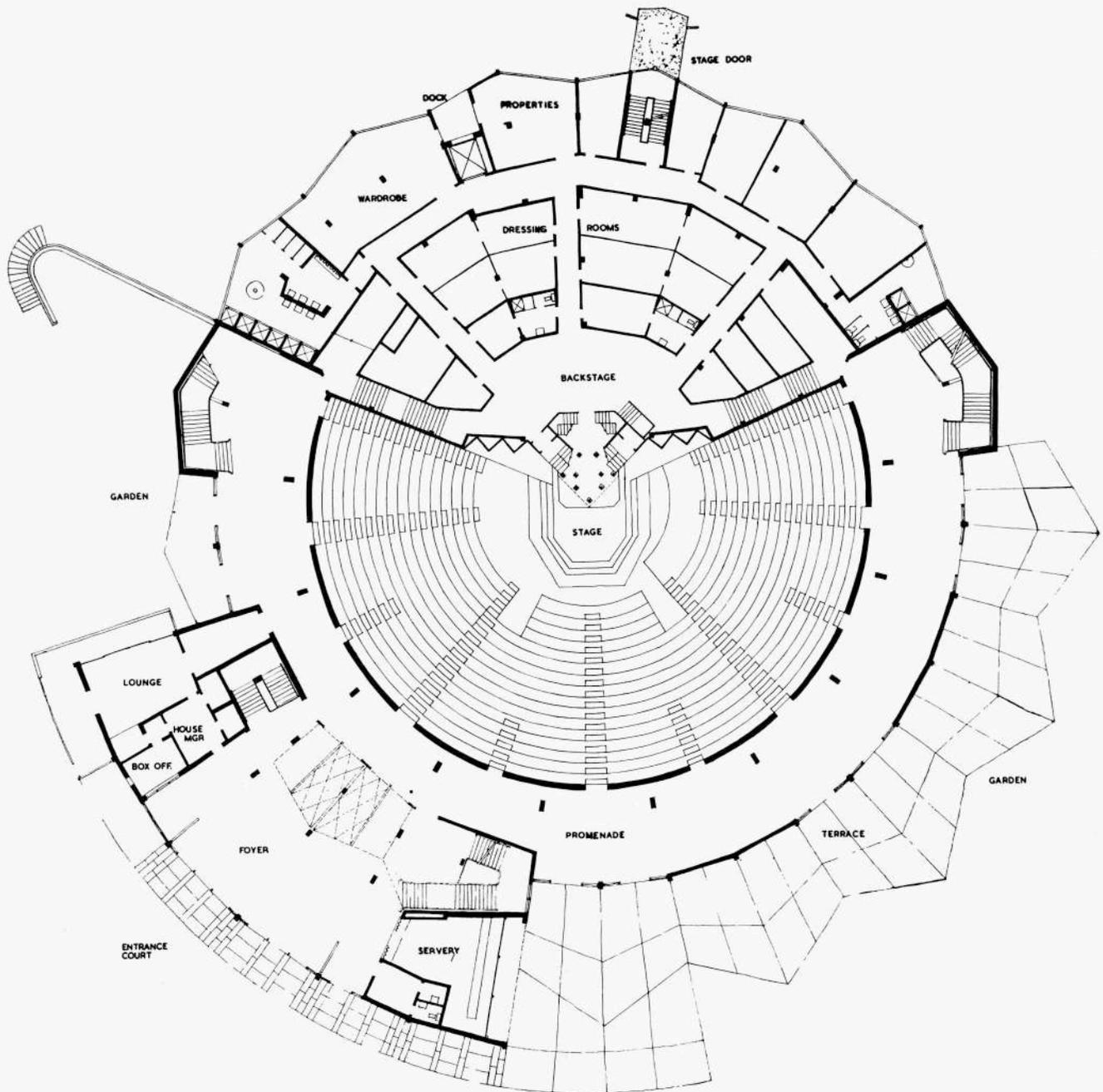


Architects, Rounthwaite & Fairfield

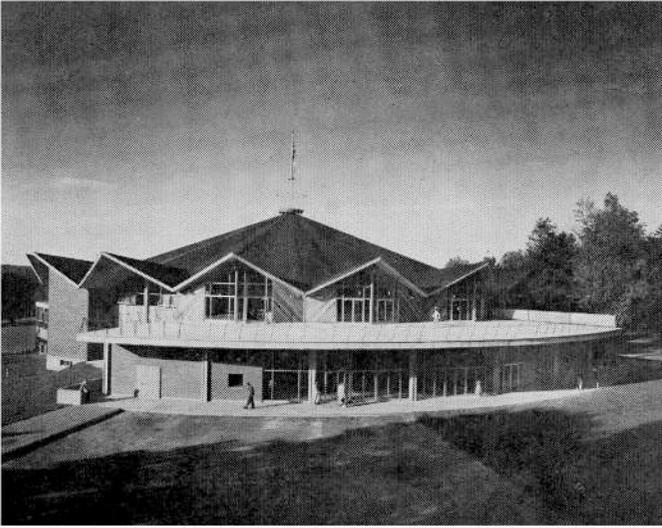
Structural Engineers, Morrison, Hershfield, Millman & Huggins  
Mechanical Engineers, Frost, Granek & Associates  
Electrical Consultants, Jack Chisvin & Associates  
Aconstical Consultant, Robert Tanner  
General Contractors, Foundation Company of Canada Ltd.



Foyer from outside



MAX FLEET



View across main approach

MAX FLEET

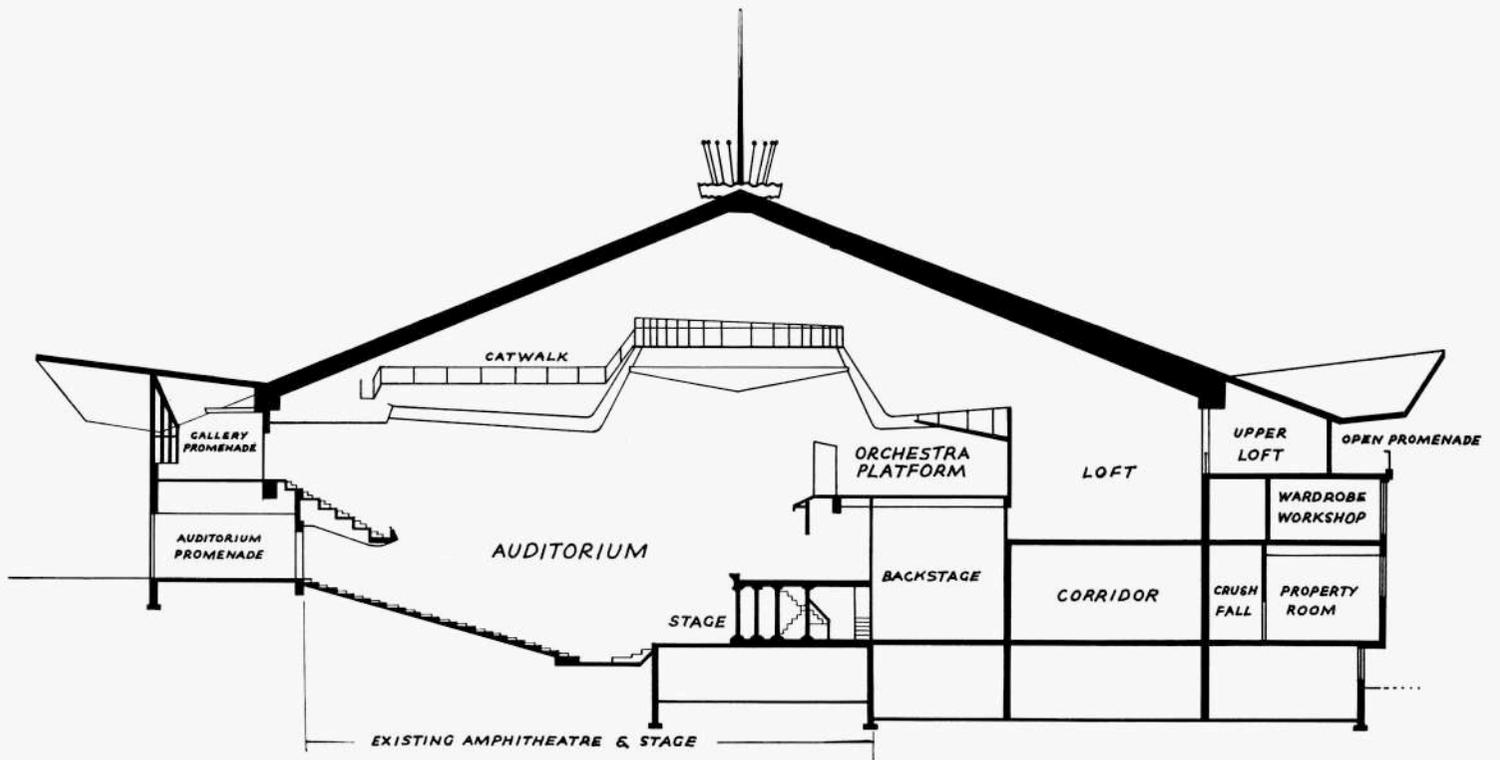


View of upper terrace showing future flower boxes

Refreshment area

MAX FLEET





Main foyer

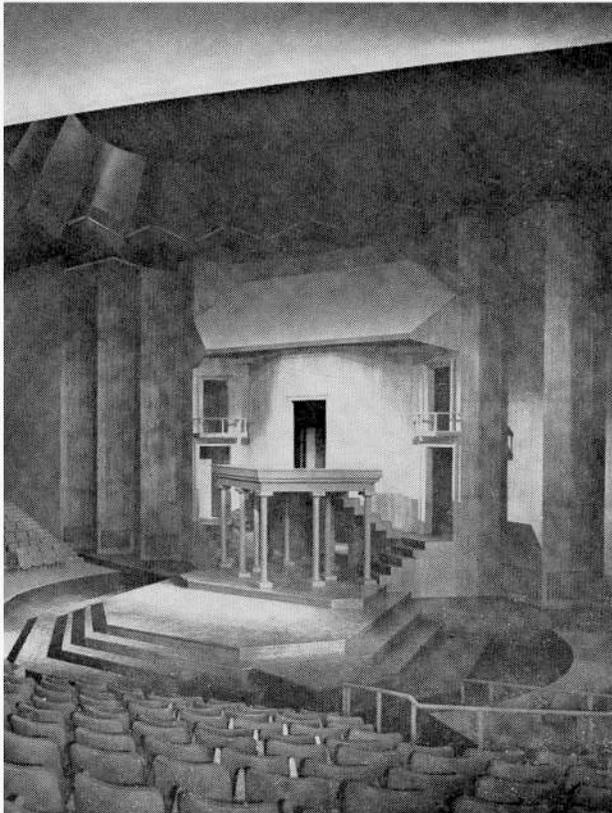


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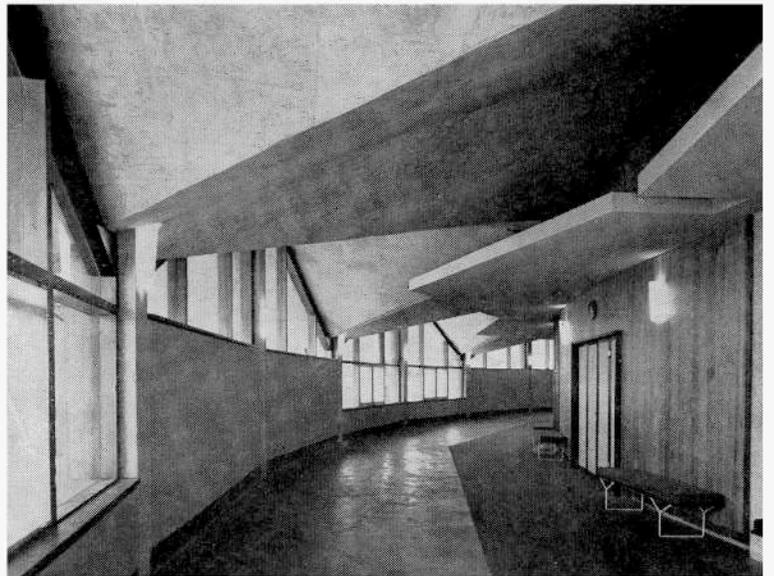


Interior from promenade

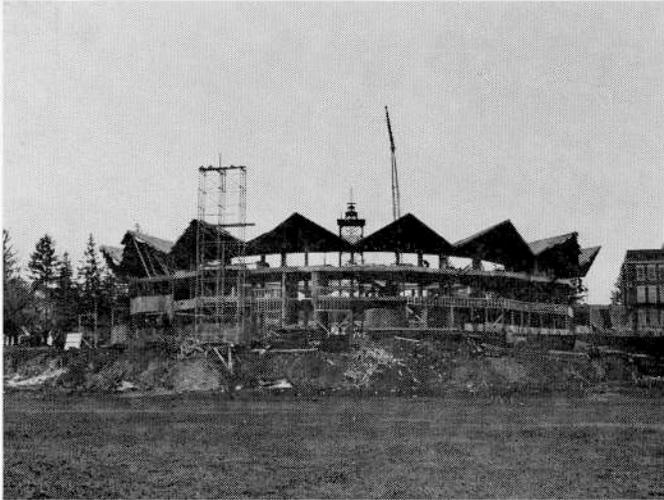
Close-up of stage



Gallery promenade



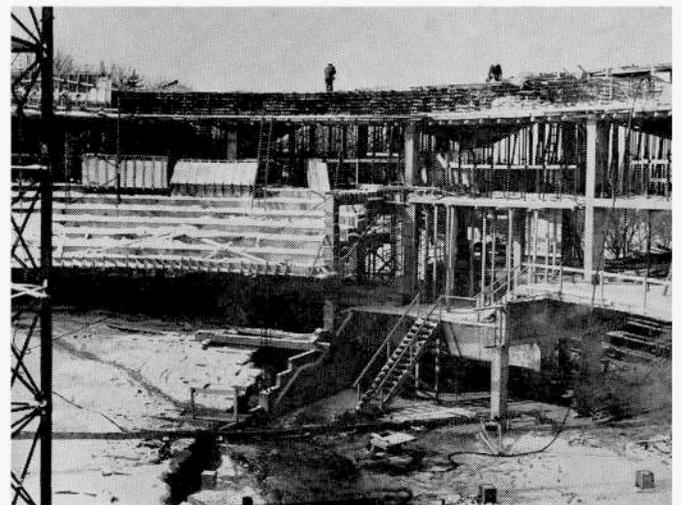
PROGRESS PHOTOGRAPHS



PETER SMITH



PETER SMITH



PETER SMITH

# VIEWPOINT

*Do you think that the architectural profession is becoming too overcrowded and too competitive?*

The population of Canada is increasing rapidly, due to economic expansion and industrial opportunity. With this comes the demand for buildings that are both efficient and suited to their environment.

Those of us that obtained our architectural training in the depression years 1931-36 were discouraged by many who felt that architecture was an interesting subject to study, but that no opportunity for work would be possible after graduation. At that time, one graduate was enough to overcrowd the profession.

Which one of us in 1936 would have dared consider that we would enter a period, such as the present, when 1,000 student schools, 300 bed hospitals, twenty storey office buildings, and industrial plants covering acres of ground, would be the usual rather than the unusual?

Now with this progress, how could anyone suggest that opportunity is not available for graduates in architecture due to the fact that the profession is becoming too overcrowded and competitive.

It is obvious that as competition is increasing, the quality of design is improving. Competition has produced incentive and better quality throughout history. Thirty years ago a mediocre architect could practise fairly successfully, whereas today it is becoming increasingly difficult for an architect to survive in practice unless he has ability. The public is aware of this, and recent examples of the work of the younger graduates bear out this view. The public, through these examples, is in turn demanding better architecture, and the real challenge to produce only good buildings is now with us.

There is little likelihood that the profession will become overcrowded. If the number of graduates exceeds the demand, the profession will improve, as the standard of the work of the architects will have to improve. Many graduates, after training, are finding opportunity in small cities and towns. Several young firms have developed successful practices in towns of from five to ten thousand people. In many cases, these people had no opportunity to use the services of an architect in the past, but now appreciate the fact that architectural design and planning can improve their surroundings, and that many of the mistakes of a too hasty growth can be avoided.

Architects today are leading members of Town Planning Commissions and Community Planning Associations, and are taking active interest in all aspects and business of the community. Architecture is not now a profession that is aloof to the people; it has become a people's profession. As more and more architects enter the profession in Canada they must push themselves into a position to convince the public that more and more buildings would benefit from architects' services.

In summing up, I would therefore suggest that more competition would benefit Canada, our cities, towns, municipalities, the public, and the architects themselves. The profession could never become overcrowded, as only those with ability will survive, although it might be well for the universities to give consideration to encouraging only those who have this ability. Let us hope that more and more architects with integrity and vision will enter our profession, and take up the unlimited challenge of the future.

*R. A. D. Berwick, Vancouver*

The question raised in "Viewpoint" this month, to my mind, should be answered with a qualified 'no', in considering our particular part of the country. I am referring to the number of architects practising in New Brunswick, where parts of the Province have only recently been chosen by young architects as their residence. It seems that at the moment, the law

of demand and supply is in good balance. If the economic growth of the Province continues, we can presumably grow proportionally in our own profession without overcrowding.

We realize in New Brunswick that some of the buildings in this area are commissioned by national firms whose headquarters are in a central province and are therefore of the design by architects outside our Province. If that is meant when asking about competition, we would naturally prefer to have our own architects engaged instead of issuing licenses (greater in number than our yearly registration).

If competition is questioned on the basis of ethics, our architects agree that all cases of unethical practice, either by firms or individuals not of the architectural profession, are highly undesirable and in many instances illegal. But no association with a membership of a mere twenty can hope to stop such instances.

I am pleased to report that unethical practices within our own profession do not exist. Genuine competition has up to now been a stimulus rather than a detriment to the profession.

*Rolf Duschenes, Saint John*

Architecture, today, to keep in step with the times has of necessity become a part of big business operation. We are overburdened with a fantastic amount of technical detail due partly to the lack of experienced technicians in the building field. Unfortunately, our remuneration is based on an obsolete schedule of fees that was established when this burden did not exist. As a result, we must set an unreasonable time limit on each project to survive financially. We are forced into stressing routine production and quantity frequently at the sacrifice of quality and aesthetics. Our clients, too often with the architect's co-operation, demand this limited service.

These factors have resulted in the mass production of most large building projects by a few departmentalized firms, leaving somewhat of a scarcity of projects for other architects to compete for.

In the field of public relations alone, the architects as an association have been unable to devote the necessary time, effort and expense to educate the public as to the services the architect is capable of supplying.

If it were possible to fully utilize the architect's abilities within a suitable fee structure. I am convinced that there would be more than enough demand for his services than could be met by the profession.

*F. E. Fletcher, Toronto*

Definitely not. It is inconceivable that we might be approaching a saturation point in numbers. The tremendous potential possessed by this country can accommodate as many architects as we can produce or import for more years than we care to look ahead.

There is a great need for expanding our influence in society in order that more people will seek the benefits of our guidance. If they can be shown the value of our services we shall be helping them as well as the stature of our profession. This is best done more quickly and effectively by a greater number. In the past, the relatively few architects could enjoy a privileged position and often chose their commissions while refusing others. With an increasing number of practising architects, some of us will inevitably suffer (temporarily) and find our practice difficult (with a lower level of prosperity) but it is this very predicament which will prompt exploration of untrodden territory and stimulate a higher standard of work. (Hunger provokes initiative.) Our cities show encouraging indications of this trend.

(Note — I cannot bring myself to use the words "overcrowded" and "competitive" which seem to offend the dignity of our profession.)

*I. R. Matsui, Toronto*

# News from the Institute

## MANITOBA

A luncheon meeting of the Manitoba Association of Architects was held on June 17th at which the delegates who attended the RAIC Assembly gave a report on the proceedings to the General Membership. This meeting was well attended and the reports given by the delegates were divided according to various aspects of the Assembly which gave a very comprehensive and complete picture. Mr Norman Russell, the president, gave a general account of the program and activities. Mr Ralph Thompson spoke on the Assembly meetings, Mr Earl Simpson on the sessions of Council and Mr George Stewart gave a brief resume of the topics under discussion at the Symposiums. (His summary of the lecture by Mr Buckminster Fuller was a work of art, on which we were all full of wonder and praise.) Professor Roy Sellors spoke briefly on the meeting of the Committee on Architectural Education. At the same meeting it was announced that Mr Earl Simpson will represent the Prairie Region on the new formation of the Executive Council.

Of great interest to the MAA and especially to our School of Architecture is the news that the University is going to allocate funds (\$300,000 for each of 3 years) for the construction of a new architectural building on the campus. Messrs Smith Carter and Katelnikoff have been appointed the architects to work in collaboration with Professor John Russell and his staff. This will be the first building to be built at a Canadian university for the special purpose of the School of Architecture and is a very tangible proof of the high regard the Board of Governors have for Professor John Russell and the excellent school he has built up.

The MAA in collaboration with the School of Architecture are going to repeat, this year, a program of visiting lecturers to visit Winnipeg over the winter season. Last year we had Messrs Cauldwell from Illinois, Kidder-Smith from New York and Cerny from Minneapolis. Each gave a public lecture as well as holding several sessions with the students at the University. We feel that this is one of the most rewarding efforts we have made in public relations and education as the lectures held for the general public are being attended by greater numbers each year.

H. H. G. Moody, Winnipeg

## NEWFOUNDLAND

In this, the Fiftieth Anniversary Year of the Royal Institute, we assume that a little reminiscence is in order, as well as a little history.

Although Newfoundland did not become the tenth province of Canada until 1949, nevertheless the RAIC records show the names of two Newfoundland architects in 1907, namely the late W. F. Butler and W. H. Greene, ARIBA, both prominent Newfoundland architects practising in St. John's. Although not mentioned in the records, Charles J. McCarthy was associated with Mr W. F. Butler and Mr Jonas Barter at that time. Mr McCarthy was 93 years of age when he signed the registration papers of Newfoundland Association of Architects in 1949.

The Royal Institute today extends *from sea to sea*; from the Atlantic to the Pacific! On December 10th, 1949, the Newfoundland Association of Architects was officially received as a component society of the RAIC. As the most easterly province of Canada, and indeed, its newest province, as well as the newest member in the Canadian federation of architects, the Newfoundland architects extend greetings to the Royal Institute on its Golden Jubilee.

In 1949, when an official visit was made by the President,

immediate Past President and the Hon. Treasurer of the Royal Institute to receive the NAA as a component society, Mr J. Roxburgh Smith, while driving along the seashore on the most easterly part of the North American continent, collected some sand from the Atlantic Ocean and kept it until that day in June 1953 when he deposited it in the Pacific Ocean, when the Annual Assembly was held in Vancouver that year.

1950 is a year to be remembered by the Newfoundland Association; it shall be remembered by the presentation of a gavel from the Architectural Institute of British Columbia to the Newfoundland Association of Architects. This gavel is used at all meetings of the Council and general assembly. At that time, it was as a welcome gift from the most westerly province of Canada to the most easterly one. Truly, the Royal Architectural Institute of Canada extends *a mari usque ad mare!*  
William J. Ryan, St. John's

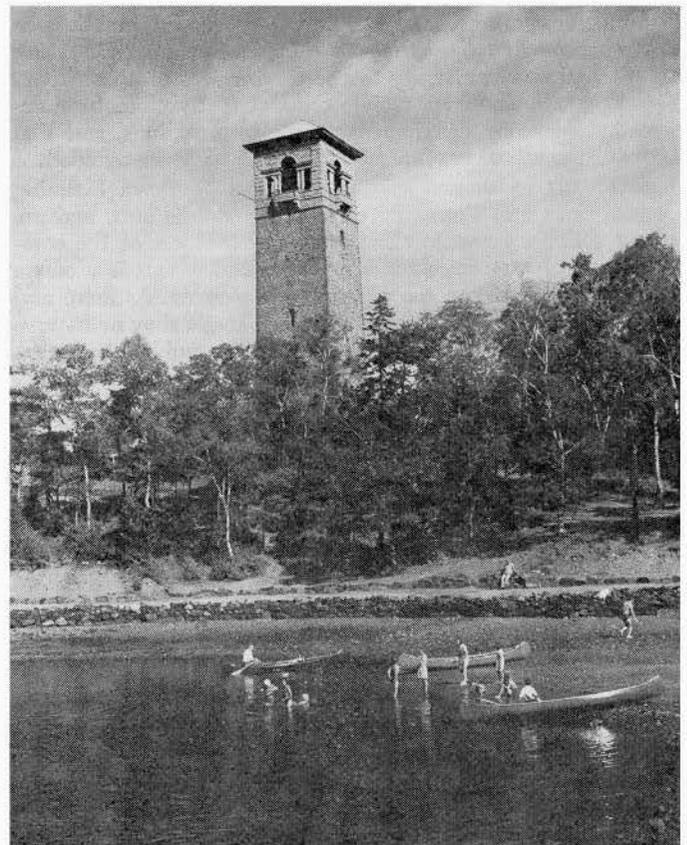
## NOVA SCOTIA

### The Memorial Tower in Halifax — an RAIC contemporary

This Tower was erected to commemorate the first representative government in a British colony in 1908 — a year that represented the 150th anniversary of the establishment of representative government at Halifax.

The cornerstone was laid by the Lieutenant-Governor of the Province of Nova Scotia on lands which were deeded for the purpose by Sir Sanford Fleming. The architects for this Memorial Tower were S. P. Dumaresq and A. R. Cobb.

The structure was erected by the Canadian Club of Halifax from monies collected by them from other Canadian Clubs and from various governments throughout the British Commonwealth.



NOVA SCOTIA BUREAU OF INFORMATION

## ONTARIO

On the conclusion of a most successful Golden Jubilee Assembly of the Institute, it seems appropriate to refer to the First Assembly in the year 1907. The notice calling the first meeting sets the key to subsequent development, and it is hoped that the following quotations will be of interest.

*First Congress of Canadian Architects and First Annual Meeting of the Institute of Architects of Canada  
Montreal, August 19th to 23rd, 1907.*

Dear Sir and Colleague : —

We have the honour, on behalf of the Provincial Board of the Institute of Architects of Canada, most cordially to invite your attendance at the First Congress of Canadian Architects and First Annual Meeting of the Institute of Architects of Canada, which will take place in Montreal during the week of 19th-23rd of August 1907.

As the result of a series of meetings held during the past year between Messrs D. Ewart, Chief Architect of the Department of Public Works at Ottawa, Edmund Burke, President of the Ontario Association of Architects and Alcide Chaussé, then President of the Province of Quebec Association of Architects, it was suggested that the time was opportune for the formation of a national organization of architects.

The project of an Act on Incorporation has been drafted, and will be submitted to you during the Congress.

A Provisional or Temporary Board of Organization has been formed and we have the pleasure of submitting the names of the members of this Board : —

### *Provisional Board*

President : — A. F. Dunlop, R.C.A., P.Q.A.A., Montreal, Que.

Vice-Presidents:

*Edmund Burke*, Toronto, Ont.

President, Ontario Association of Architects.

*Maurice Perrault*, P.Q.A.A. Montreal, Que.,  
Member of the Province of Quebec Legislature.

*S. Frank Peters*, Winnipeg, Man.

President, Manitoba Association of Architects.

Secretary:—*Alcide Chaussé*, A.I.A., M.S.A., etc., Montreal, Que.

Treasurer: — *J. W. H. Watts*, R.C.A., Ottawa, Ont.,

Vice-President, Ontario Association of Architects;

Chairman, Ottawa Chapter of O.A.A.

There follows a list of the privileges of Members of the Congress, of procedures necessary to achieve a round trip at the cost of a single fare on the C.P.R., Grand Trunk and Intercolonial Railways, and a list of hotels. From the latter one reaps the astounding information that rates at a good hotel like the Queen's were \$2.00 to \$3.00 per day, American plan.

As to the sessions, with slight adjustment only, the programme of meetings would not be in-appropriate in our own day.

### *Meetings*

1. Organization of the Institute of Architects of Canada.  
Revising proposed Act on Incorporation etc.,
2. Representation of Architectural interests in the Royal Canadian Academy's membership.
3. Uniformity of Building Laws.
4. Public Architectural Competitions.
5. Duty on Plans from foreign Architects.
6. Responsibilities of Governments in the conservation of historical monuments.
7. Architectural copyright.
8. International Congress of Architects, Vienna 1908.

Apart from the business sessions, it is noted that the finer things of life were not to be neglected, as the delegates were invited to the following functions.

A reception by the Mayor and City Council of the City of Montreal.

A visit to the Dominion Builders and Contractors Exhibition in Victoria Rink.

An all day drive to works of building interest with a complimentary luncheon proffered by the Canadian Dolomont Flooring Co. Ltd.

Visits to the works of the Montreal Terra Cotta Lumber Co. Ltd., the Dominion Bridge Company and the foundry of Warden King & Sons — with "refreshments being served at

each of these establishments."

The ladies were not overlooked as the management of the new Bennett's Theatre invited them to a performance of "Refined Vaudeville".

After assurance that the languages of the Congress will be English and French, the notice, signed by Mr A. F. Dunlop and Mr Alcide Chaussé, ends with these words: —

"We sincerely trust that your engagements will enable you to take part in this First National gathering of architects, where all will be bound together in friendship and fellowship by the common bound of the great art which is so dear to us."

From such beginnings the Institute has developed and prospered.

*A. J. Hazelgrove, Ottawa*

## QUEBEC

When a citizen of the Periclean Age of Athens stood in wonderment on the steps of the Parthenon and saw the golden goddess Athena through the majestic colonnade of fluted marble shafts, little did he realize that man would not behold such splendour again for many years to come. It is only in comparatively recent years that we have reconstructed with some degree of certainty the tedious development from the simple wooden beam and post prototype of the early Grecian temple to the classic beauty of the buildings on the Acropolis. Subsequent study reveals that this perfection of form and wealth of colour were not the products of chance but the result of constant experimentation with proportion, consummate taste and refinement of detail.

It is abundantly clear that the Golden Age of Architecture has not yet reached out to us in Canada. However, the Royal Architectural Institute of Canada has just celebrated, in the capital city of Ottawa, the Golden Jubilee of its corporate existence. The culmination of this celebration was undoubtedly the thoughtful and inspired address delivered by His Excellency the Governor-General, Vincent Massey. Some words of encouragement are to be found in his remarks and certainly much helpful advice may be gleaned from this keen and intensely interested observer of the Canadian architectural scene.

Our speaker stated that architecture as a craft and the practitioners of that craft are almost totally ignored in any inventory of the Canadian way of life. His Excellency suggested that this apathy could not be construed as a mark of supreme confidence in the architect but largely because of indifference on the part of the public and a lack of understanding of the functions and duties of the architect. This is a most pressing challenge to the profession. How can we overcome this apathy and create a suitable climate for an intelligent appreciation of the role of the architect in the developing life of Canada?

It is all too evident that much work is done in Canada by the amateur and the quack. This is particularly true in the field of housing which accounts for almost half of the construction total. Revolutionary changes have taken place in the practice of our craft. No longer do we serve wealthy patrons of the arts but much work emanates from government agencies, commercial enterprises as well as people of modest means. This continued trend in the democratization of the profession will require ever-recurring changes within the profession as well as a continued search for ways of satisfying the demands of an increasingly complex society.

One effective remedy is to invite intelligent criticism of our craft. It is particularly desirable in the early planning stages of a building project. We have critics of the theatre, of music, painting and sculpture. Why not architectural critics? It has been facetiously remarked that the medical profession buries their mistakes whereas the architects build theirs!

A strong plea was made for the control of illuminated signs on buildings designed by architects since they tend to become bigger and bigger as more and more appear. We were admonished to ensure a fitting setting for our buildings. As our speaker so rightly stated, no artist would sell his paintings without a frame. A building needs a frame too! A properly landscaped site completes the composition envisaged by the architect in his presentation drawings of the building.

As a memorial of the Golden Jubilee, His Excellency's address should be printed and distributed to the various scientific and trade journals. It is a significant assessment of the architectural scene in Canada. May the next fifty years bring us nearer the Golden Age of Canadian Architecture. If the architects are privileged to perform their task in the years to come, then the naturally lovely setting of Ottawa, but to mention one instance, will be enhanced by the new physical environment as the regional plan prepared by Mr Jacques Greber is developed during the next fifty years. How thrilling it would be to listen to this address again at the Centennial celebration!

*H. A. I. Valentine, Montreal  
President, PQAA*

#### OFFICERS OF THE RAIC 1957-58

Officers as re-elected at the 1957 Annual Assembly:

President, Douglas E. Kertland of Toronto  
1st Vice-President, A. F. Duffus of Halifax  
2nd Vice-President, K. C. Stanley of Edmonton  
Honorary Treasurer, Maurice Payette of Montreal  
Honorary Secretary, Harland Steele of Toronto

The Chairmen and members of the various Committees were confirmed in their appointments for the year 1957-58.

#### THE ALLIED ARTS MEDAL OF THE RAIC

This year the medal is awarded to two Canadian artists, **Yvonne Williams** of Toronto, designer and maker of stained glass, and **Alan B. Beddoe**, OBE, of Ottawa.

Miss Williams was born in Port-of-Spain, Trinidad, of Canadian parents from Quebec. She received her art education at the Ontario College of Art, where she won the Governor-General's Medal for the highest standing in the graduating year. She continued her studies in the studios of Charles B. Connick of Boston. Since her return from Boston, she has worked at her chosen career at her studio in Toronto.

Among her works are stained glass windows in churches, chapels and universities, not only in Toronto, but in practically every province of Canada (even three baptistry windows in All Saints Cathedral at Aklavik, North West Territories).

Mr Alan Brookman Beddoe was born and received his education in Ottawa, showing an early tendency towards the fields of draughting and art. He continued his study in a prisoner-of-war camp during the First War by doing water colour portraits.

He has worked as draughtsman and artist in various Government Departments at Ottawa, including the Topographical Surveys, the Dominion Observatory, and the National Parks Branch, and finally established his own business of commercial art in Ottawa. He has also taught art in night school classes at the Ottawa Technical High School.

He was invited to assist the late James Purves in the production of the Book of Remembrance of the First Great War. Later, he took over this project, which now is in the Memorial Chamber of the Peace Tower at Ottawa. For this work, he was awarded the OBE. During the Second World War, he served again as an Officer in the Royal Canadian Navy in charge of the Naval Art Section. His work on the Book of Remembrance brought out Mr Beddoe's special interest in heraldry and he has designed heraldic crests, badges and emblems for various clients, military and civil. He was recently appointed as Heraldic Adviser to the Royal Canadian Navy. He has become a campaigner for proper and traditional heraldry through the western world, often working in conjunction with the Garter King of the College of Arms.

#### OBITUARIES

It is often easier for an architect to convey intimate ideas by means of a sketch rather than the printed word. **David J. Moir** was one of a group of competent young Scottish architects who settled in Canada during the early years of the century. Although he never put up a shingle, he, with many of these

young Scots, made a distinctive contribution to Montreal's building heritage. To have known and worked with such men was a privilege many of us treasure.

David J. Moir, who died February 19, 1957, was born in 1885 in the fair city of Perth, Scotland, the son of James Moir, the builder. He attended the Glasgow School of Art under the internationally famous architect Charles Rene MacIntosh, one of the 'avant garde' of the modern movement. After a varied experience in Scottish offices, he came to Canada in 1909 and worked in Toronto for a time before settling in Montreal. He became chief assistant in the office of Nobbs and Hyde, Architects, and as a consequence, was associated with many housing schemes as well as school and university projects in various parts of Canada. In 1912, he was elected an Associate of the Royal Institute of British Architects and in 1926 became a member of the Province of Quebec Association of Architects.

By training and family associations, he became a master detailer of stonework and wrought iron, in which crafts Scotsmen have excelled for many years. To our younger confreres, such skills are not considered paramount in the practice of architecture today since catalogues and trade journals supply much of the information that is needed for the naked structures of contemporary architecture. Notwithstanding this trend, let us cherish the memory of David Moir for his practical approach to building problems, the guidance he gave in the formative years to many practising architects in Montreal and, above all, for the many fine details in stone and wrought iron that he has left behind him.

*H. A. I. Valentine*

Few men reach the ninetieth year of their lives; and of these very few are granted the privilege of continuing to lead an active life at that age. Such was the good fortune of **William Rae**, the oldest member of the OAA who died on the ninth of May after a brief illness.

In latter years, a member of the staff of the Royal Ontario Museum, he was formerly a practising architect in Toronto, in the firm of Symons and Rae. His earlier training was in Boston where he practised after graduation from Cornell University.

"Billy" Rae's interest lay particularly in church architecture, and his handiwork is to be found in various church buildings in Toronto. Probably his most noteworthy achievement is the Chapel at Bracebridge for the Cowley Fathers.

While of a quiet and modest nature, he had a keen mind and a rare wit together with a great capacity for enjoying others. He was a member of the Gregorian Association and a charter member of the Arts and Letters Club. He leaves behind him a host of friends of all ages — predominant among them the young in spirit.

*W. E. Fleury*

**Earle L. Sheppard** (F), who died suddenly in Toronto on May 1st in his 63rd year, had a long record of service in the Toronto Chapter and the Ontario Association of Architects which goes back to his Secretaryship of the former from 1937 to 1941 followed by membership on important committees right up to the time of his death.

No finer obituary to Mr Sheppard can be given than the following extract from the official records:

Toronto Chapter

Secretary, 1937-1941

Member — Executive Committee, 1946-1950

Member — Advisory Committee on Civic Buildings, 1946-1948;  
Chairman, 1948-1950

Ontario Association of Architects

Member of Council, 1948-1952

Treasurer, 1949

Vice-President, 1950

President, 1951 and 1952

Chairman — Convention Committee, 1947 and 1948

Member — Permanent Premises Committee, 1949-1952;

Chairman, 1953 and 1954

Member — Joint Committee OAA and APEO, 1950 and 1951  
 Chairman — Advisory Committee on Legislation, 1952 and 1953  
 Trustee — OAA Trust Fund, 1953 until the time of his death

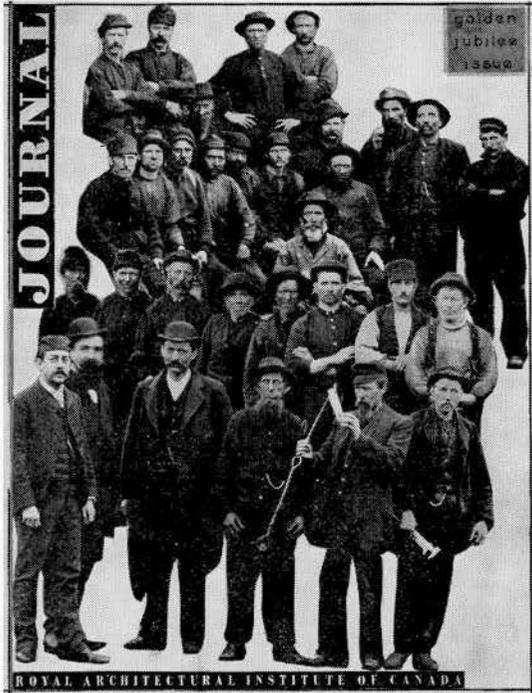
Royal Architectural Institute of Canada

Member of the Council, 1953 until the time of his death

Member of the Executive Committee, 1956 until the time of his death

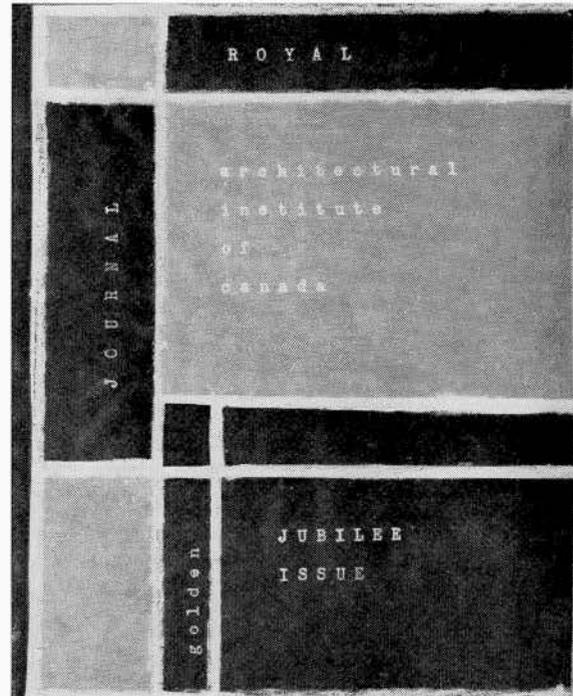
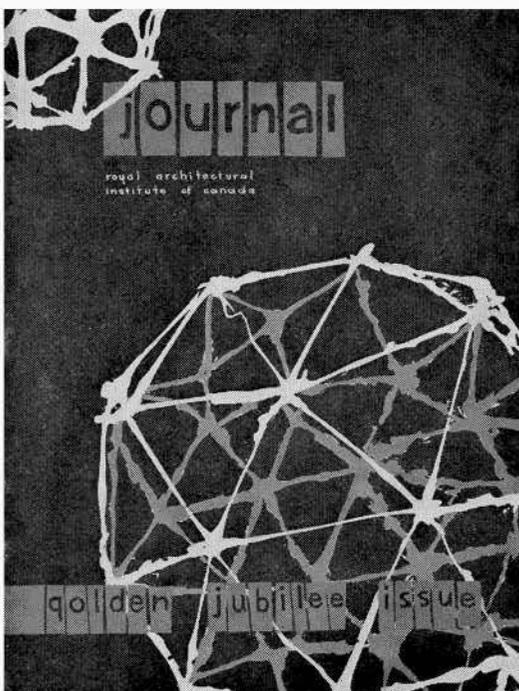
Born and brought up in Montreal, Mr Sheppard was with Ross and Macdonald and from there he went to University of Philadelphia where he graduated in architecture. In Detroit, he was on the staff of Smith, Hinchman and Grilles and on his return to Toronto he was with Thomas Lamb, the Board of Education and Chapman and Oxley, and then started his own practice which he successfully followed until his death.

*James Govan*



B. Himel

D. Wall



Paul G. Martel

#### JUBILEE COVER COMPETITION

In the RAIC cover competition for this issue, Mr George Buchan, University of Toronto, was first (see cover), Mr D. Wall, University of Manitoba, and Mr Paul G. Martel, University of Toronto, each Honourable Mention. Mr Himel's design (University of Toronto) on this page is included as an historical curiosity which amused the judges.

#### PRIZES AND AWARDS

The School of Architecture, University of Toronto, announces the following awards made at the end of the session, 1957.

##### Fifth Year

- Royal Architectural Institute of Canada Medal to C. S. Corneil
- Toronto Architectural Guild Silver Medal to J. E. Sievenpiper
- Wegman Fellowship of \$2000 to C. S. Corneil
- Anaconda American Brass Limited Scholarship of \$300 to D. E. Coldoff
- Connolly Marble, Mosaic & Tile Co. Ltd. Scholarship of \$250 to C. S. Corneil

##### Fourth Year

- Argo Block Company Limited Scholarship of \$200 to A. G. Grant
- Canadian Pittsburgh Industries Limited Scholarships
- First Award of \$150 to J. J. Nowski
- Second Award of \$100 to M. M. Poizner

##### Third Year

- Toronto Brick Company Scholarships
- First Award of \$300 to N. Kubota
- Second Award of \$100 to E. W. Pollitt
- Ontario Association of Architects Prize of \$100 to G. A. MacInnis
- Queenston Quarries Limited Scholarship of \$200 to G. A. MacInnis

##### Second Year

- Ontario Association of Architects Scholarship of \$200 to P. Rasins
- Booth Brick Company Scholarship of \$200 to P. Rasins
- Atlas Asbestos Company Limited
- First Award of \$150 to J. H. Fisher
- Second Award of \$50 to P. D. Cooke

##### First Year

- Turnbull Elevator Company Limited Scholarship of \$250 to D. J. Nichol and P. R. Sharp (aeq. — \$125 to each)



Mr Ronald C. Muston, President of the New Zealand Association of Architects, bringing greetings to the Assembly.

#### PRIZES FOR ARTICLES

The committee appointed by the Editorial Board (the Chairman, Mr Earle C. Morgan, Mr Eric R. Arthur, Mr W. S. Goulding) met and awarded the following prizes for articles of merit appearing in the *Journal*, 1956 – 1957:

Mr Irving Grossman, *Mathematics in Architecture*, a paper read before the Vitruvian Society and published in February, 1956 – \$100.00

Mr K. G. Terriss, *Vallingby Centre*, to be published in August, 1957 – \$100.00

Mr Peter Dickinson, *Design Factors in Building the Contemporary Church*, published in December, 1956 – \$50.00

#### POSITION WANTED

A.R.I.B.A., R.W.A. Dip. (Arch.), 28, design prizeman, desires position with progressive organisation, preferably Ontario, British Columbia or Alberta. Sound experience schools, commercial and domestic buildings. Quick and accurate draftsman. Recently arrived from U.K., now based Toronto. Reply to Mr John Douglas Smith, 89 Ridge Drive, Toronto 7.

## Extracts from an Address by Professor Percy E. Nobbs to the 41st Annual Dinner of the AIA, Chicago, November 20th, 1907

TO ONE FAMILIAR with the architectural history of the 19th Century in England, that near past which is too often ignored in architectural teachings, the near past of which our present is so largely made up, an extraordinary sense of parallelism or resemblance occurs on studying American works. The work of the English classic architects, Smirk, and Tite, and Elms, some sixty or seventy years ago, when the Gothic revival in England was still in its infancy, was wonderfully akin to the rarified classic which we English architects recognize as the distinctively American contribution to contemporary architecture. The kind of work, that is, which we especially associate with the name of Mr KcKim.

It was shortly after a period of precisely such classic architecture in England that the Gothic revival obtained its fullest sanction there, and even public buildings came to be "done into" Gothic for a short period.

Gentlemen, you are going to have your Gothic revival too. Anyone who is familiar with a country that has had a Gothic revival can see that, and some horrible things will be perpetrated. In any case, you will come out of it very much as we have done, with a rejuvenated 'astylar' free classic. You too will have your Norman Shaw. You already have your Pugins and your Bodleys. I feel that a Gothic revival here is to be encouraged precisely because it will lead to a broader view of classic architecture. It seems paradoxical, but that is what will probably happen.

I hope the day is coming when we shall have neither Gothic nor Classic, but modern buildings, infused with all the delicacy of the Greek, and the force of the Roman; the mystery of the Byzantine, and the directness of the Gothic; and with the verve of the Renaissance added; and besides and above all these, infused with the character of the people who put them up.

When I came over five years ago, I was amazed when shown through some of your great Schools of Architecture. I had no idea that such organization and equipment for architectural teaching was possible. That was because I was brought up on the English lines of apprenticeship, and I still believe the apprenticeship system to be the best. I often feel American and Canadian architects are a little apt to leave too much to the schools. You expect more of the schools than the schools can give. There is nothing in the world like being taught by

the man you are working for. That is the English way. I went over several of your schools, as I say, and was amazed. I was pleasantly amazed about most things; but there seemed one extraordinary hiatus. I could not make out why there was in none of your schools any representation to speak of, in respect to English architecture. Well, it seemed rather strange, and when I came to know a few American architects who had recently passed through these schools, I realized that they were ignorant of the fact that there was as good architecture produced in England in the XIV and the XVII centuries, as was ever produced in Greece, Italy or France. This general ignorance seemed to be part of their doctrine.

I am doing what I can to stimulate the South Kensington Authorities to action, and I trust that ere long casts and photographs of English masterpieces of architecture and ornament will be supplied on easy terms to the younger nations of the Empire. If your schools will but help in the propaganda, there is no doubt but that they will participate in the benefits of the scheme.

I do not think that it matters whether you train a man up in Gothic or in Classic, in the teaching period, so long as you teach him the right way, and by the right way I understand this: that the student should from the very inception be taught to regard scholarship in architectural form as a general culture subject and not as technical education. Now, I do not know that it is possible, four thousand miles away from the nearest mediaeval building, to inspire the Gothic sense of elasticity in design. There is this in the study of Gothic, that it forces upon the student's attention the fact that it never stood still for one day. If the American student is to study Gothic architecture with a view to reproducing the letter of Gothic motif in modern buildings in the same way that the classic motif has been "introduced" this last two hundred years, I should implore you to leave Gothic alone. If Gothic can be studied in such a way as to help us to solve, in a Gothic spirit, the concrete and steel construction problems which we have been discussing, then let us by all means study Gothic. In so far as such study can help to emancipate our Classic, I think it is worth risking the toils and trials of a Gothic revival. To that end, I am prepared to do all I possibly can to aid and abet American Gothicism.

# Fiftieth General Assembly

**The Chairman:** Ladies and gentlemen, you will notice that under the item of New Business on the agenda, Mr Cross, the President of the Royal Institute of British Architects, is going to submit a proposal to this meeting. Before calling upon Mr Cross I am going to find out if there is any other new business to be discussed.

There is one resolution to be put to the meeting. There was a resolution that came in within the last day or so and it was discussed at the Council meeting last evening. I would ask Mr Carroll to read that resolution now.

**Mr Carroll:** Mr Chairman, this resolution, which concerns the preservation of the West Block of the Parliament Buildings at Ottawa, has come about in two ways. It has come first from the Saskatchewan Association of Architects by a letter dated May 15, 1957, which reads as follows:

*(Mr Carroll proceeded to read the letter in full.)*

The second way in which this resolution, incidentally the same resolution, came, was from the Nova Scotia Association of Architects by a letter dated May 13, 1957, which reads as follows:

*(Mr Carroll proceeded to read the letter in full.)*

**The Chairman:** At the Council meeting yesterday this resolution was received and fully discussed. The type of building was discussed. It is very old with wooden construction on the inside. The windows in many cases are quite small and most inadequate, while in some rooms the ceilings are sixteen feet in height. The feeling is that the building is quite inadequate for the purpose for which it is now being used.

After considerable discussion at the Council meeting a motion was put by Mr Bouey, seconded by Mr Duffus, to be presented to this meeting for your consideration. I am going to ask Mr Carroll to read the motion, following which we would like to have a discussion.

**Mr Carroll:** This is the motion referred to at the 1956-57 Council meeting held on the 29th of May, 1957:

*"That this Institute urges most strongly that the West Block merits preservation both for its architectural qualities and its historical interest. This recommendation is made with the knowledge that the functional amenities of the building are in sad need of modernization and should it be found that such modernization cannot be effected without detriment to the exterior, this Institute then urges the retention of the building for such use as may be desirable and consistent with its unusual qualities."*

**The Chairman:** The meeting is open for discussion

**Brig. Haldenby:** Mr Chairman, I should like to make a few comments on this matter. In the first place, I would point out that the Main Block of the Parliament Buildings was very successfully altered by a member of this Institute a number of years ago. Now, there has already been a firm of architects appointed to alter the West Block, the building that is under discussion. Therefore, I think it is a most extraordinary thing to have an agitation started by some people to stop this work.

The Department of Public Works has been working on this matter for a number of years. They know all about what is going on. Every factor involved has been thoroughly studied. Some people don't want the building altered in any way because of its so-called historical significance. If you go over and look at the building you will

find that the tower is fine but that the rest of the structure is just impossible. It is impossible to get daylight into some parts of it. It has not yet been decided whether to tear it down, but the point is that when they have appointed a firm of architects it is a rather extraordinary thing for this Institute to go to the Government and say, "We think you should not do this job; you should just repair the inside."

**The Chairman:** Do they intend to demolish the existing building?

**Brig. Haldenby:** Anything that can be saved will be saved. If you examine the tower you will find that it is a fine one, but if you examine the detail of the rest of the building you will discover that it is impossible to get offices in it that have windows. This building is to house the members of Parliament and the members won't want to have offices without proper daylight.

I don't think any criticism was raised when they were going to alter the Main Block, and I think Mr Pearson did a good job. The present building is certainly better than the other one.

**The Chairman:** We were not informed yesterday that there was any work in process in connection with the building. We certainly knew nothing about what was to take place, or whether it was to be wrecked. The feeling yesterday was that perhaps the building could be used for some other purpose.

**Brig. Haldenby:** Mr Gardner is most anxious to preserve the character of the West Block as much as possible, but they are now faced with taking some action because in our Dominion Parliament the members have not got individual rooms at the present time. It is an incredible situation, and they have to do something. You all know what is in the East Block. The West Block is the only place where room is available for the individual members.

**Dr Hazelgrove:** I would point out that the motion before the meeting is not a motion of Council. It is a draft motion which was to be brought before this meeting this morning. After Brig. Haldenby's explanation, I feel that this motion should not be considered.

**Mr Bouey:** I go along with Mr Hazelgrove's thoughts that this motion was an attempt to put down on paper something that could be discussed today at this meeting. I think it should be left to the decision of this meeting as to what should be done. This Assembly meets year after year and discusses its own internal problems. But here we are dealing with a problem that is of public interest, and I think it involves good public relations for this Assembly. However, if the members feel satisfied after hearing Mr Haldenby's explanation then I for one would be quite willing to withdraw the motion. Is that the pleasure of this meeting?

**Mr Morris:** I cannot speak on this subject without the greatest sympathy for Brig. Haldenby and his position. At the same time, I don't agree, I am afraid, with my confrere, Dr Hazelgrove.

I think the objection which has been taken to this resolution is based upon the thought that in it there is an implied criticism. That has not been intended by any means. I do not think that we want to imply any criticism of what is being done or is intended to be done either by the Government or by the architects the Government has appointed.

However, the building under question is of national importance and I believe that it is not improper for the Royal Architectural Institute of Canada to take an interest in what might be done to the West Block. By expressing our regret at the removal or the substantial remodelling of the building, I do not see that we are doing anything improper or interfering in any way with any relationship between the Government and the architects they have appointed.

In its broadest aspect, I can see no reason why the East Block for the same reason would not disappear, with the ultimate result that none of the three original buildings may be left in another twenty-five or fifty years.

**The Chairman:** Does anybody else want to speak to this? Mr Haldenby has pointed out, as I understand it, that they as architects are doing everything in their power to preserve the building or parts of the building. He has said that a model is to be built. Do you not think we might leave this until we have had an opportunity to see the model, and then object or make our recommendations?

**Mr Hughes:** If we did that would we not then be criticizing our own confreres as to what was being done? It would be a personal criticism against the firm doing the work.

**Mr Cox:** I come from Toronto and I must admit I am not too familiar with the West Block and I am quite certain there are a number here who are not familiar with the project which has been put before the meeting.

I think any recommendation of this meeting would be premature at this time. We have not been able to give it any of the study that the architects who have been appointed to do the work have been able to give it.

**The Chairman:** Mr Bland, would you like to say a word?

**Mr Bland:** It is much more difficult to talk about this now than it was before we were told that a firm of architects had been appointed to do the work. I would therefore like Brig. Haldenby to realize that anything I might say is by no means a criticism that his firm has been selected to handle this job.

I would like to support what Mr Morris said and to say further that in Canada there are very few historical monuments and certainly very few architectural monuments. There are a few churches and there are some cottages, houses, and there are some military buildings.

This is one of the three original Parliament Buildings in Ottawa. The first one was removed because of fire. It was not taken down. Admittedly, the walls that were left after the fire had to be removed. But the building that Dr Pearson built is in every way a building of the twenties rather than a building of the mid-nineteenth century. This particular building, the West Block, has the flavor of the nineteenth century, and I think that even though it may be inadequate for the purposes for which it is now being used, to all who will see it in the years ahead it will have the impression of the nineteenth century. It would embody the spirit of the time of Confederation or Canadian union.

I am quite sure that if the building is re-built, even saving some of it — perhaps the principal tower — it will be a building of the fifties, of this century. It is inevitable; and I think it would lose its historic qualities as a result. It might be a greater piece of architecture. Let's not debate that; but I think it would no longer be a building that would have the spirit of Mackenzie and Sir John A. Macdonald as it has today.

It is with respect to its historical and cultural importance that I would present my argument for preserving the West Block.

**Mr Paine:** I think it would be wise to ascertain whether the motion before the house does in fact contain any criticism, implied or otherwise, of the Government or of the architects in connection with this work. If there is no such criticism and the motion represents the honest feeling of a body such as this, then there would seem to be no reason why that motion should not be put to the meeting and sent forth, if carried, to the Minister of Public Works.

I would ask that the motion be re-read so that we can make sure whether there is any criticism implied in it. I believe Brig. Haldenby thought there might be some criticism in it. If there is any, then we should remove it. If not we should go ahead with it.

**Prof. Arthur:** Perhaps there is one word that implies criticism, and that is the word "detriment".

**The Chairman:** You suggest that we take out the word "detriment". What would you recommend to put in its place?

**Prof. Arthur:** "Substantial alteration".

**Mr Carroll:** It would then read: "That this Institute urges most strongly that the West Block merits preservation both for its architectural qualities and its historical interest. This recommendation is made with the knowledge that the functional amenities of the building are in sad need of modernization and should it be found that such modernization cannot be effected without *substantial alteration* to the exterior, this Institute then urges the retention of the building for such use as may be desirable and consistent with its unusual qualities."

**Dr Hazelgrove:** I disagree with Mr Paine's comments for this reason. We have been told that the study of this matter is in the hands of a firm of distinguished architects, and most certainly it would tie their hands if such a resolution as this were to be forwarded to the Government.

**Mr Carr:** To the best of my knowledge of the West Block the interior is all timber. It is a fire hazard. It is a public building and should not be occupied at all in its present condition.

As I see it, the Government is in the position of having to acquire increased accommodation. I have been in the Parliamentary Library and I think they have done a reasonable job in preserving that structure. I think there are men competent in the Government service and in the firm of architects appointed to do the work who would give all due consideration to preserving the West Block.

I am in agreement with the endeavor to preserve the West Block as an historical monument and I do believe there are ways to do it. However, we have only had five minutes' notice of this, and so if this comes to a vote I propose to vote against it.

**Mr Goulding:** May I point out that the resolution really has to do with our concern about the whole complex of Parliament Hill, which is a national monument of which the West Block is one element. Brigadier Haldenby's terms of reference only deal with a particular problem involving the West Block, and I am sure he will solve it in a competent way. We have been told that the Government doesn't know whether they want the building torn down or not. Therefore, in the light of our concern about the whole group of buildings on Parliament Hill, I think we are justified to make some recommendation with respect to the preservation of the West Block.

**Mr MacLennan:** I would be prepared to second the motion.

**Mr Masson:** Mr Chairman, it seems apparent that there is some difference of opinion amongst this comparatively small group of architects assembled here and who represent some 1,700 architects across the country.

I for one would like to see this motion dropped, not entirely out of respect for the firm that has been commissioned to do the work, but certainly as registering the feeling that we are in agreement that the work is in excellent hands.

While we have here a group of architects meeting in annual assembly, I hardly feel that, whatever way we should vote on such a question as this, it would be truly representative of the architects across the country who for various reasons have not been able to attend this meeting.

For this reason, if it comes to a vote I shall vote against it. I would much rather see the resolution withdrawn.

**Mr Bamberger:** I would like to add a few words to this discussion. There is no doubt that no person in this assembly for one minute wants to see the work of a distinguished member in any way criticized or to see his hands tied or his work influenced by us. But we must remember that the architect very often is at the mercy of his client. In this case, the client is the Government, a very important client who is in a commanding position to impose certain wishes upon the individual, who may not always be strong enough to get away, shall I say, with his conviction.

Therefore, perhaps a motion such as this one might be of assistance to the firm involved.

**Brig. Haldenby:** This discussion has been interesting and I hope it will not be embarrassing to the Government because they have been very fair in their whole attitude towards this building. They are not rushing into it. They know something has got to be done to take care of the members of Parliament, the men and women who represent the various constituencies throughout Canada.

My opinion is that this resolution would not help anything because they are certainly not going ahead without giving every consideration to the historic connection of this building with the early days of Confederation and Sir John A. Macdonald. We feel the tower is one of the best things we have in Canada, but the rest of the building consists of an amazing collection of all sorts of bits and pieces

of the Victorian Gothic revival. I realize you don't want to turn up your noses at it for this reason, but everybody from the Prime Minister down has given thought to this matter with the idea of preserving the building as much as possible.

A model will be built and every consideration will be given to all aspects of the matter. Nothing has been decided yet as to what form it will take.

**The Chairman:** I don't want to curtail this discussion but the hour is growing late. We have to hear from Mr Cross yet. We have had a pretty fair discussion and a good cross-section of opinion has been presented to the meeting. Everybody is familiar with the subject and so I think now might be a good time to take a vote on the motion.

**Mr Masson:** May I move an amendment?

**The Chairman:** Yes.

**Mr Masson:** With your permission I would like to move an amendment that this resolution be held over until the next Annual Meeting.

**Mr Paine:** I second the motion.

**Mr McRae:** May I ask if the main motion has been duly moved as yet?

**The Chairman:** Not by this Assembly.

**Mr McRae:** I have drafted an amendment and, with the permission of the mover and seconder of the motion before us — I would like to read it. I move that:

*"This Assembly express the hope that the Government and its appointed architects will continue to study every means leading to the preservation of the West Block of the Parliament Buildings as a monument of historical interest and architectural merit."*

**Mr Riddell:** It occurs to me that at the Council meeting yesterday the thought was expressed that before the motion was put we should be given an opportunity of going over along Wellington Street and having a look at the West Block. It seems to me that the members might be given an opportunity of at least looking at the West Block before they are asked to vote on a motion or an amendment to a motion concerning that building.

**The Chairman:** How does the meeting feel about putting this matter off until Saturday? Would you like to take a vote on Mr Masson's amendment first and see how that goes?

**Mr Watson:** It appears that we have had a discussion about something of an historical interest, but we as architects know that history is only formed as we pass along.

As I understand it, a firm of architects has been given the job of taking care of the addition or the alterations to the edifice under discussion, and as far as I know the firm that has been chosen for this purpose is a very high class firm. We are trying to dictate to them with respect to what we think is an historical interest. I say that whatever they leave behind when they build this thing will be their historical interest. It is up to them, not up to us, to see to it. I myself would vote against the main motion if it were put to a vote.

**The Chairman:** Mr Masson, are you satisfied to have a vote taken on your amendment, that further discussion take place at the next Assembly meeting?

**Mr Masson:** Yes.

**The Chairman:** Well, then, we will vote on Mr Masson's amendment.

**Mr Bland:** If we vote on Mr Masson's amendment and it passes it will have the effect of shelving it for a year. My guess is that within a year the problem will be beyond discussion. My feeling is that in a year the work will have been undertaken to such an extent that it would really be an embarrassment to criticize it at all.

**Mr Bouey:** From what I understand, according to Brig. Haldenby, the building will be torn down. At any rate, I understand that Mr Winters has already made some announcement to that effect. I think it is timely that we settle this now.

**Brig. Haldenby:** Let me say that there has been no decision yet to tear it down, as far as we know.

**The Chairman:** Mr Masson has made an amendment to the motion.

Are you prepared to vote on the amendment? Those in favour? Opposed?

*I declare the amendment defeated.* We will now vote on the main motion.

**Dr Hazelgrove:** Would it be in order at this stage to move an amendment?

**The Chairman:** Yes.

**Dr Hazelgrove:** My amendment is:

*"That this gathering of architects has heard with pleasure of the retainer of a distinguished firm of architects to study and report upon the West Block in Ottawa. This meeting expresses the hope that it will be found practicable for the project to be developed in such a manner as will retain the general historical and architectural character of the building."*

**The Chairman:** Ladies and gentlemen, are you ready for the question on the amendment proposed by Dr Hazelgrove? Those in favour? Opposed?

*I declare the motion carried* on a recorded vote of 43 in favour and 42 opposed.

*(Secretary's note — it was interpreted that Mr Masson's "amendment" was, because of its content, actually a separate motion and that Dr Hazelgrove's amendment was an amendment to the original motion.)*

**The Chairman:** I would now call upon Mr Kenneth Cross, the President of the Royal Institute of British Architects, to address this meeting. In calling Mr Cross to the platform, I would like to mention that he is just completing a world tour and this marks his last stop in Canada. On Sunday he flies to New York, and so on home.

He has visited a great number of Commonwealth nations and he has carried a message to each one of them and he now brings that message to us.

**Mr Cross:** Mr President, ladies and gentlemen — first of all, I must thank you, Mr President, for affording me this opportunity of addressing this Assembly of the Golden Jubilee of the Royal Architectural Institute of Canada. It is a privilege which I do indeed appreciate.

As your President has said, I have been conducting a rather extensive tour. It started in Singapore following which we visited all the principal cities in Australia and New Zealand. From New Zealand we came across the Pacific, stopping at San Francisco before coming up to Canada. We have come across Canada and I should like just to mention how much we do appreciate the very great kindness and hospitality which we have received all the way from Vancouver through Edmonton, Winnipeg and Toronto.

We broke our journey to attend the convention at Washington, D.C., following which we went to Montreal. We visited Quebec City and Toronto again and Hamilton and here we are in Ottawa. Your convention is, I might say, in the nature of a culmination of our pilgrimage. After this, we have only one comparatively small meeting in New York with a local chapter of American architects.

You may well ask, "Why on earth did you do all that?" The answer is divided into three reasons. First of all, we came at the express wish of the Council of the Royal Institute of British Architects to bring greetings of fellowship and friendship and goodwill from British architects to Canadian architects.

That resolution was, of course, carried unanimously, and that message I give to you here and now.

The feeling behind the message was that the time has come to do anything that we on our side can do to strengthen the ties already strong which exist between Canadian architects and British architects; to do anything that can be done to bring us closer together and at the same time to bring both of us into closer touch with the other architects practising overseas, in Australia, New Zealand, Hong Kong, and so on. That was point number one.

The second was that we came to discuss with all the various

allied societies and branches and chapters, matters connected with education and registration. In the matter of education, we think it would be highly desirable to have, as far as it is possible to have, one general standard of attainment and qualification in the architectural profession throughout the overseas countries.

With that object in view, and in order to get greater freedom of movement for the younger architects in their careers, to enable an architect who is trained in one country to practise in another country if he wishes to do so with the minimum of trouble, we have considered that problem with the Board of Architectural Education and other special committees dealing with that matter, and finally our Council have this suggestion to put before you. It is that there should be one basic architectural examination, one basic examination for architecture held in each of the educational centres but that in addition to that basic examination there should be one local examination in professional practice and local conditions, which would be taken by the student if he wished to practise in some other country where conditions were quite different from his own.

We visited New Zealand and we found that young architects from that country very often go to London for two years' experience. That is quite a common thing for them to do. Well, under existing conditions if they were to do that and if at the end of the two years they happened to be offered a partnership in England or wished to practise in that country, it would be extremely difficult to do so because their names would not be on the London Register.

In the same way, we feel there should be complete reciprocity, that it should be possible for young architects to train in one place and to have the facilities for practising in another place if they wished to do so. That, incidentally, would help further to bind together all the allied societies in overseas countries.

The third point was that we suggested you might consider the possibility of holding overseas allied societies' conferences, say, once in every three years in each country in rotation, and that at these conferences our allied societies be represented, say, by two or more delegates — two as a minimum, I think — and that at such conferences questions of architectural practice, construction, and all the hundred and one things that architects think and talk about should be discussed.

A proper agenda would, of course, have to be drawn up in each case, but I think it would be of great value in not only enabling architects in one country to find out what is going on in other countries but also in the matter of building construction at a time when a veritable revolution in building design is taking place; and it is not a national revolution in any one country. It is quite international. In view of the probable trend towards increased mechanization which inevitably will affect

the position of architects everywhere, we think it is very desirable that such meetings should take place.

While we would suggest that the meetings should be held anywhere the majority would like them to be held, we are quite willing that the first should be held in London if the majority wishes it to be so. If, on the other hand, it is the thought that the first meeting should be held in some other place, we will consent to that.

There is just one more point. I have had the privilege of seeing many fine Canadian buildings in the course of this trip through Canada. I was just wondering whether this Institute would care to organize an exhibition of photographs of typical modern Canadian architecture, which might be exhibited at the Royal Institute of British Architects in London. I think that the British public should have an opportunity of seeing what fine jobs Canadian architects are doing.

Mr President, I thank you very much for allowing me to say these few words.

*(Applause)*

**The Chairman:** Thank you very much, Mr Cross. What Mr Cross has said to us represents an ideal if it can ever be brought about. We, in this country, of course, have great difficulties from the standpoint of education and I am sure that the same thing is so in all the countries that Mr Cross has visited.

However, the thought of having a conference of all the Commonwealth nations is extremely interesting. Such a conference would help to bring better feeling and better relationship amongst the members of the profession.

Thank you very much, Mr Cross, and may I assure you that what you have said will certainly not be forgotten. I hope that we will be able to give this matter some discussion and thought at our new Council meeting.

**The Chairman:** Ladies and gentlemen, just before we close this meeting this morning I do want to thank all those who are responsible for this Assembly, especially Mr Pritchard, Mr Strutt, Dr Hazelgrove, and Mr Hughes. They have all done a tremendous job. They are all busy people but they have been able to take time out to organize this Assembly, and they have done this in a splendid fashion. I feel that we owe them a great debt of gratitude.

*(Applause)*

**The Chairman:** We have a telegram from the Royal Institute Corporation of Architects in Scotland, which reads: "*Jubilee congratulations and friendliest good wishes for the years to come*" (signed by the President.)

*The meeting adjourned*