

RAIC JOURNAL

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expressed by contributors*

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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EDITORIAL

WE HAVE SEEN NO PUBLIC ANNOUNCEMENT to the effect that the West Block of the Parliament Buildings is saved, but friends in Ottawa with ears to the ground, and others in Toronto who subscribe to *Hansard* assure us that all is well. For so major a victory, one would have expected editorials in our daily papers if not a special carillon service from the Peace Tower, but the press and radio have been curiously silent. A great deal of credit must go to Professor John Bland who realized the danger earlier than anyone, and took what steps he could to forestall it with the support of various cultural and conservational groups.

Our chief concern now is for the seventh Post Office in Toronto, until lately the Toronto office of the Bank of Canada. The building is in the Greek manner of that very versatile architect, Cumberland, who gave us St. James Cathedral and University College. No architect of the 19th century left so great a mark on the city as Cumberland, and the little Greek Post Office is not inferior to anything in Edinburgh, the Athens of the north. It is for sale on our finest street in an expensive part of the city, and one can only pray that an owner will be found who will treat it kindly. It has a beauty that has grown with the years, it has history, it is sound in wind and limb. It surely deserves something from the city it has served so well. If a death sentence is to be its fate, could the Minister of Finance not grant a two year reprieve? In such a period, money might be found and the building put to some worthy civic purpose.

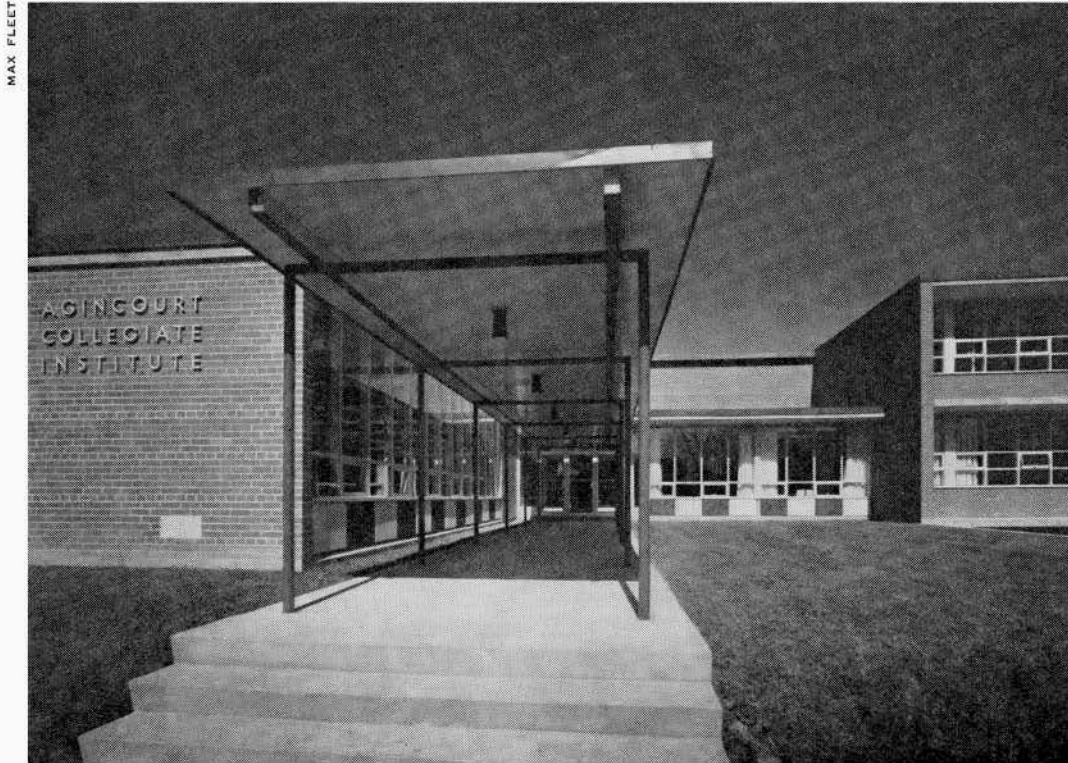
While on the subject of old buildings, we would like to make a proposal to the Massey Medals committee. We refer not to the very old, but to those buildings of all kinds that have stood the test of time in the last quarter century. The buildings we see in magazines, and those, in particular, that win prizes are invariably shiny new models. We all know of buildings that we once admired that have not stood the test either of changing taste or of material durability. On the other hand, we know buildings that we continue to enjoy even though modern technology and a revolution in architectural thinking have, in a sense, passed them by. These buildings may be the architecture in our cities of which future historians will write, and it would be interesting at this stage in our architectural development if we had the judgment necessary to discriminate between the permanent and the superficial. We suggest it only as a class for the Medals, but it is a field in which the *Journal* intends to give some publicity. In that connexion, we should be glad of any information that would lead us to such buildings anywhere in Canada. For our *Journal* purposes there is no limit in classification which may well include houses, churches and other types.

AUCUN AVIS PUBLIC NE NOUS a annoncé que l'édifice de l'Ouest du Parlement fédéral allait être épargné, mais nos amis d'Ottawa, toujours à l'affût des nouvelles, ainsi que d'autres à Toronto qui souscrivent au *Hansard*, nous assurent que tout va bien de ce côté. Comme il s'agit dans ce cas d'une victoire notoire, on aurait pu s'attendre à des articles éditoriaux dans nos quotidiens, à défaut d'un programme spécial joué par le carillon de la tour de la Paix, mais la presse et la radio ont maintenu sur ce point un silence étrange. Une forte part de mérite revient au professeur John Bland pour avoir le premier compris le danger et entrepris toutes les démarches qui lui étaient possibles, avec l'appui de divers groupes culturels ou intéressés à la conservation de nos monuments.

Nous nous inquiétons maintenant au sujet du bureau de poste 7 à Toronto, lequel logeait jusqu'à tout récemment l'agence de la Banque du Canada dans cette ville. Cet édifice fut conçu dans le style grec que favorisait Cumberland, le très versatile architecte qui nous a donné la cathédrale Saint James et University College. Aucun architecte du dix-neuvième siècle n'a laissé sur Toronto une empreinte plus notable que celle de Cumberland. Son petit bureau de poste d'inspiration grecque se compare favorablement à l'architecture que nous voyons dans Edinbourg, l'Athènes du Nord. On a mis en vente cet édifice situé sur notre plus belle rue, dans un quartier recherché de la ville, et nous espérons sincèrement qu'il se trouvera un autre propriétaire pour en prendre bien soin. Ce bureau de poste possède une beauté qui n'a fait que croître avec les années. Il a une valeur historique et sa solidité ne laisse rien à désirer. S'il est voué à la démolition, le ministre des Finances ne pourrait-il pas lui accorder un sursis de deux ans? Durant ce délai, il serait peut-être possible de lever des fonds et d'utiliser les lieux à quelque fin municipale méritoire.

Pendant que nous en sommes au chapitre des vieux bâtiments, il est une proposition que nous aimerions soumettre au comité des médailles Massey. Elle ne concerne pas les édifices très anciens mais vise plutôt les constructions de tous genres qui ont survécu aux outrages du temps depuis vingt-cinq ans. Les édifices illustrés dans nos revues, et tout particulièrement ceux auxquels on décerne des prix, sont invariablement d'une nouveauté éclatante. Nous connaissons tous des constructions qui furent un temps admirées mais qui ont souffert du changement dans les goûts ou du manque de résistance de leurs matériaux. Par ailleurs, il en est d'autres qui nous plaisent toujours, même si elles ne se conforment plus à la technique moderne et si elles ont été dépassées en quelque sorte par une révolution dans la conception architecturale. Ce genre de bâtisse sera peut-être celle sur laquelle les historiens s'attarderont plus tard en décrivant l'architecture de nos villes, et il serait opportun, au stage actuel de notre évolution, de savoir faire la distinction entre le permanent et le superflu. Nous recommandons simplement ici que cette catégorie particulière soit considérée en décernant les médailles, mais le *Journal* se propose aussi d'accorder dans la suite une certaine publicité à cet aspect de la construction. Nous accueillerons donc avec plaisir tout renseignement qui nous signalera des édifices de ce genre au Canada. En ce qui concerne le *Journal*, la catégorie en cause est sans restriction et elle peut inclure des habitations, des églises et tous autres genres de bâtiments.

FIVE ONTARIO SCHOOLS



Main entrance

Agincourt Collegiate Institute, Agincourt

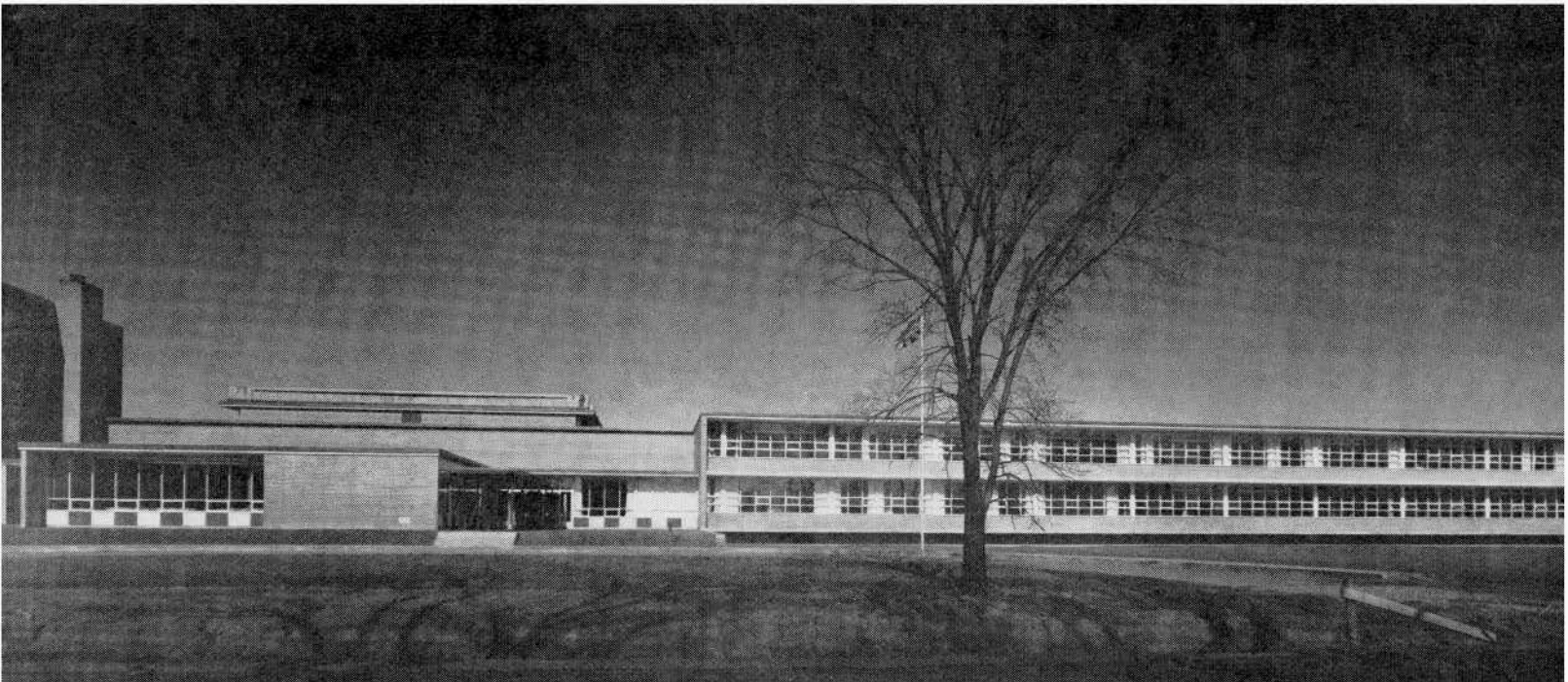
Architects, Craig, Madill, Abram and Ingleson

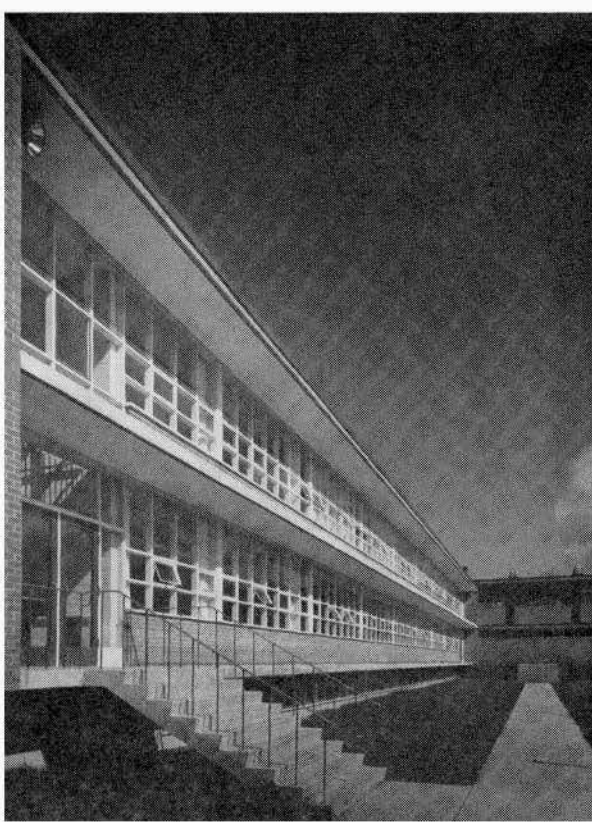
Structural Engineers, Onasick and McMurtry

*Mechanical and Electrical Engineers,
Flanagan and Black*

West elevation from street

MAX FLEET

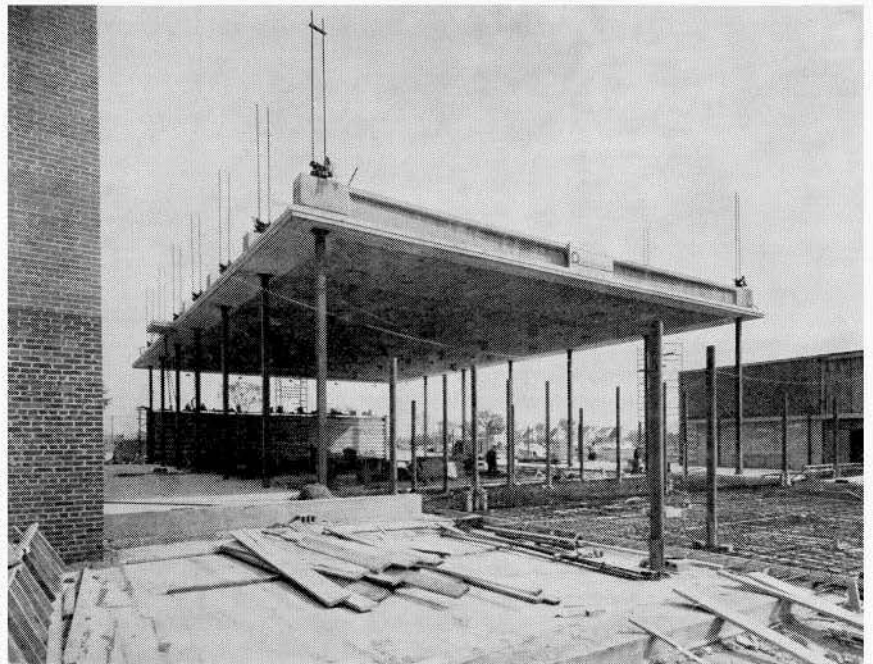




MAX FLEET

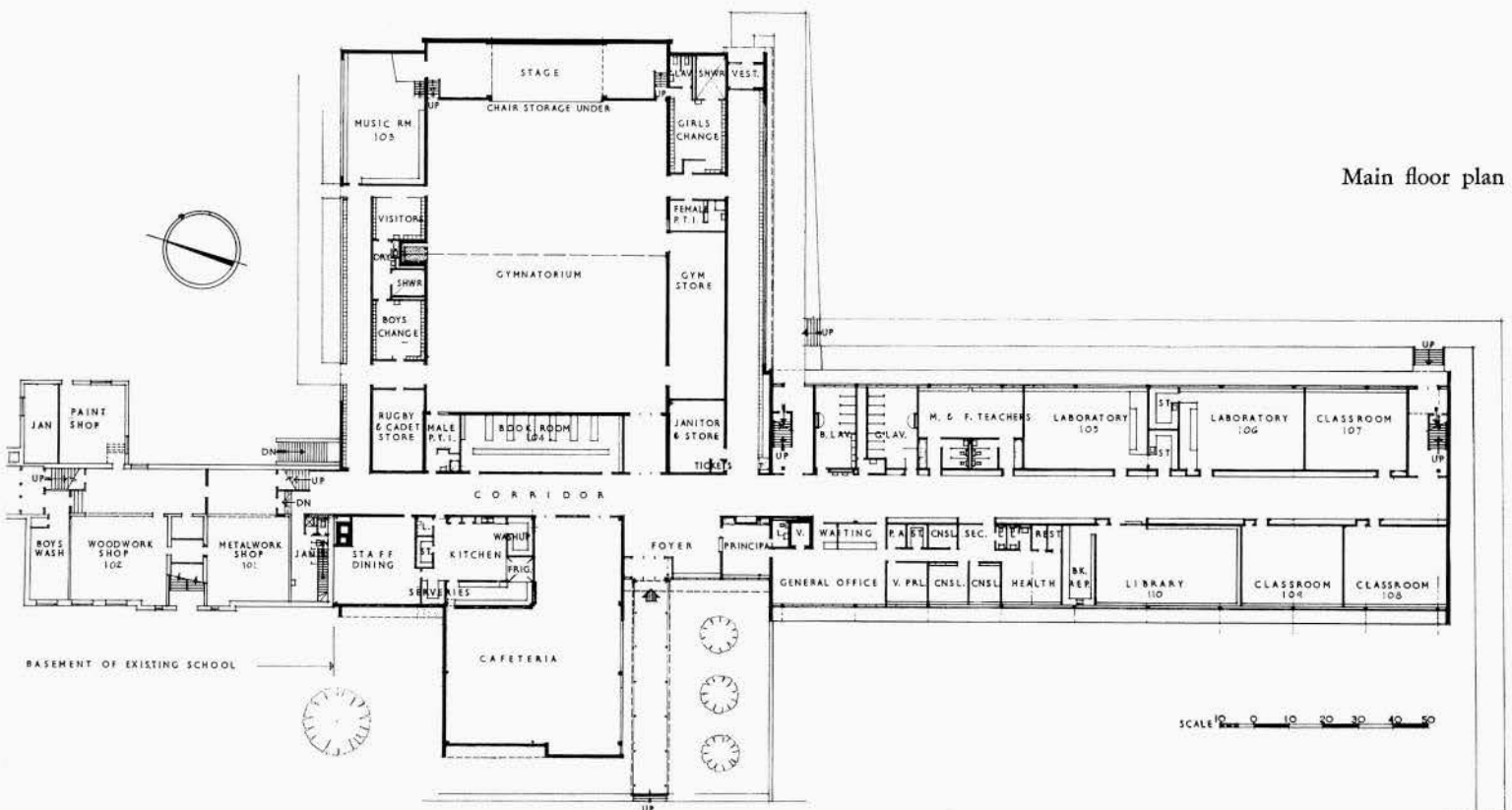
East elevation of classroom wing

The gymnasium roof, which has a span of 71'0", was designed as "one lift" with 4'0" high prestressed upstand concrete beams. An 8" slab from beam to beam with Durisol slabs provides a flat acoustically treated ceiling. The classroom wing was also lift-slab construction and was finished for occupation before the completion of the remainder of the building. Cost was \$11.91 a square foot and the building was completed in September 1957.



RAPID GRIP AND BATTEN

Gymnasium roof lifted into final position



Main floor plan

Tecumseh Secondary School, Chatham

Architect, J. W. Storey

Structural Engineers, Todgham and Case

Mechanical and Electrical Engineers, R. W. Dixon

Main elevation with administration section in foreground

KEN CUCKSEY



The Tecumseh Secondary School was designed to accommodate 400 pupils and be expandable to accommodate 1200 in a functional manner. The school activity which this structure houses is rather unusual, in that the student body at present is composed completely of grades nine and ten, and the curriculum is composite rather than straight academic or vocational. Hence, the school has been dubbed a Junior Composite School. In addition, the thought was expressed that the eventual form of the school might be a full composite school, handling all grades from nine to thirteen.

With these facts and others as a basis for design, certain basic design features were established:

1. Because of future expansion from 400 to 1200 a two story structure was envisaged. Where a student enrollment of 400 may be accommodated equally well in either 1 or 2 storey structure, a student body of 1200 could be more efficiently administered in a 2 storey school because of advantages in circulation and distances to be travelled by classes between periods with the rotary type of program.
2. Essentially a 1200 pupil school was designed with the present building as the first stage and allowing for additions to it to reach the maximum enrollment figure.
3. Due to the possible full composite feature being a possibility in the future, considerable thought was given to the location, access and flexibility of arrangement of the shop section of the building. Where the

present requirements indicate a shop set up on a rather preliminary basis, something more than industrial crafts, the possibility of expanding the shops into full size senior vocational shops should not be overlooked.

4. Because of the location of the school in the community, being at the opposite side of the city from the municipal recreational facilities, the thought developed that the layout should provide, if possible without jeopardizing the educational function, for use of the building in after school hours for recreational functions.

5. The budget on the structure was so tight that every reasonable economy had to be exercised in the design of the building. This factor was seriously aggravated by the fact that bad soil conditions existed on the site and piling was necessary.

The building as designed takes the shape of a square with an exterior court — approximately 100' x 100'. The south and west sides of this square are the parts presently constructed to house 400 pupils. The classrooms and administration area are located on the south side. The gymnasium is located on the west side. The shops are located at the north-west corner so that expansion of the shops could be unlimited within reason. The present classroom wing is a single loaded corridor with a liberal use of glass in the corridor overlooking the future court.

The future main classroom wing accommodating the additional 800 pupils will be constructed on the east side of the court in a double loaded corridor form. The north side of the court will be formed by a corridor connecting what will eventually be the main classroom wing with the shop section of the building.

Such a plan will, we believe, tend to keep the student body more evenly distributed throughout the school when changing classes, preventing the "traffic problem" which usually develops when a school is composed of a number of wings converging on a central point. In addition, this shape provides for the minimum distance of travel between the various parts of the building and allows for adequate separation of noisy areas from classrooms.

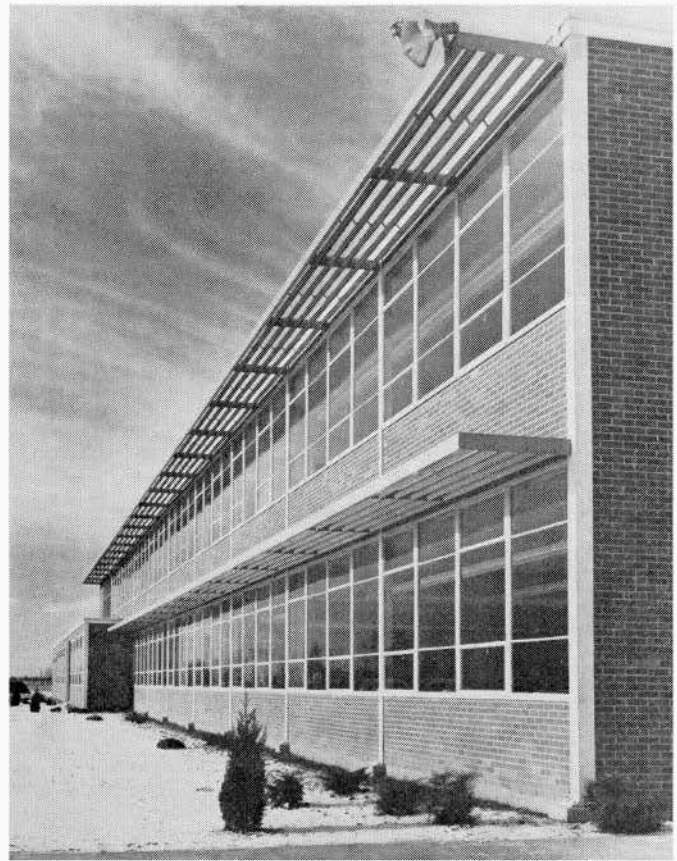
The total floor area of the building is 50,500 sq. ft. and cubes at 538,000 cu. ft. The cost of the building, exclusive of land, furnishings and architect's fees, was approximately \$565,000.00, including the cost of piles.

The building has a structural steel frame, face brick exterior, steel sash, 20-year bonded roof on gypsum deck. The interior finishes are terrazzo and linoleum floors, concrete block painted for wall finishes, except for dados in gymnasium, washroom, etc., of cement enamel. Ceiling finishes are acoustic tile and acoustic plaster through classrooms and corridors, pyroform form board painted in shops. Heating is gas fired low pressure steam, and fluorescent lighting is used in all instructional space.



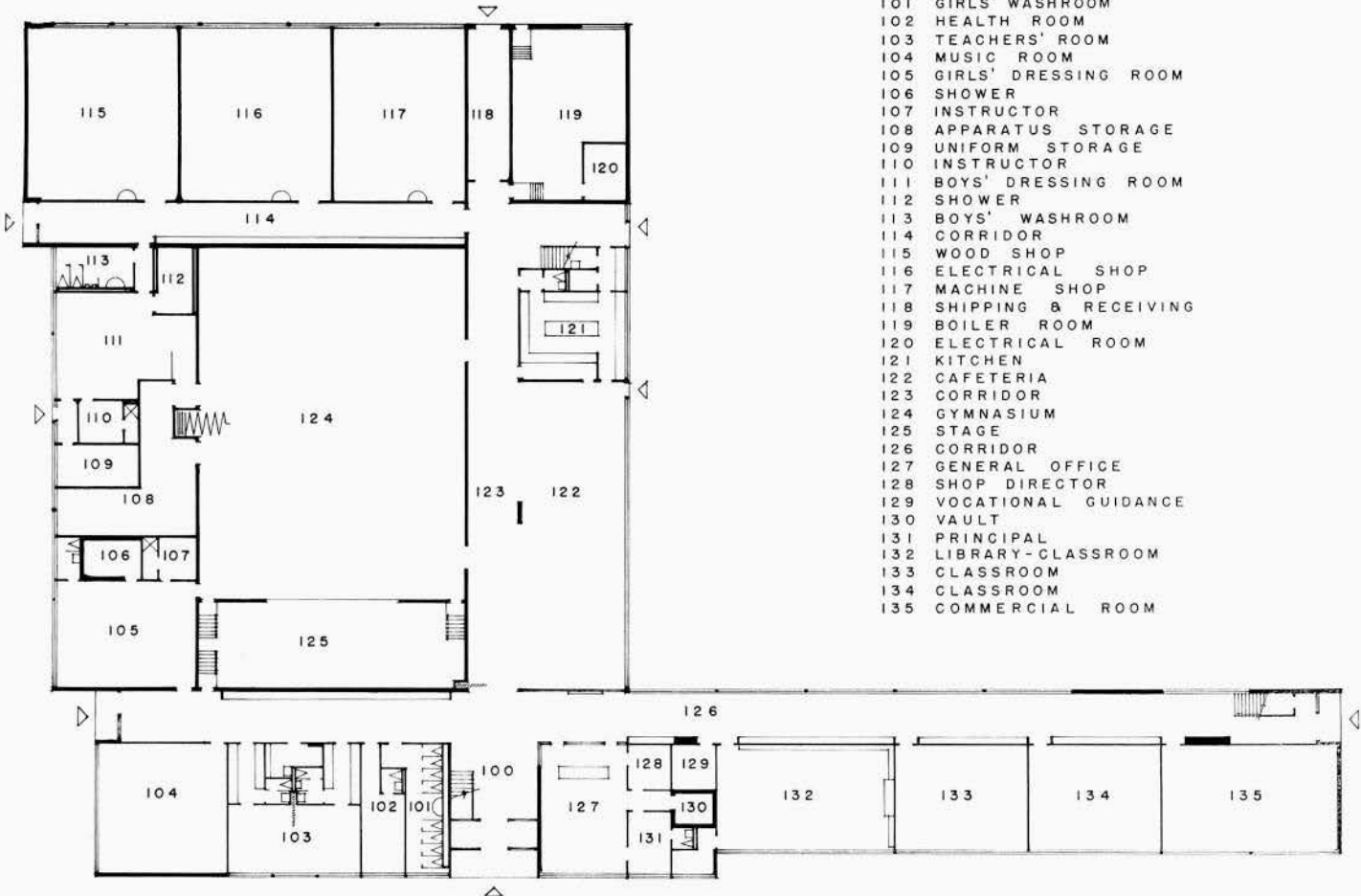
KEN CUCKSEY

Main entrance hall



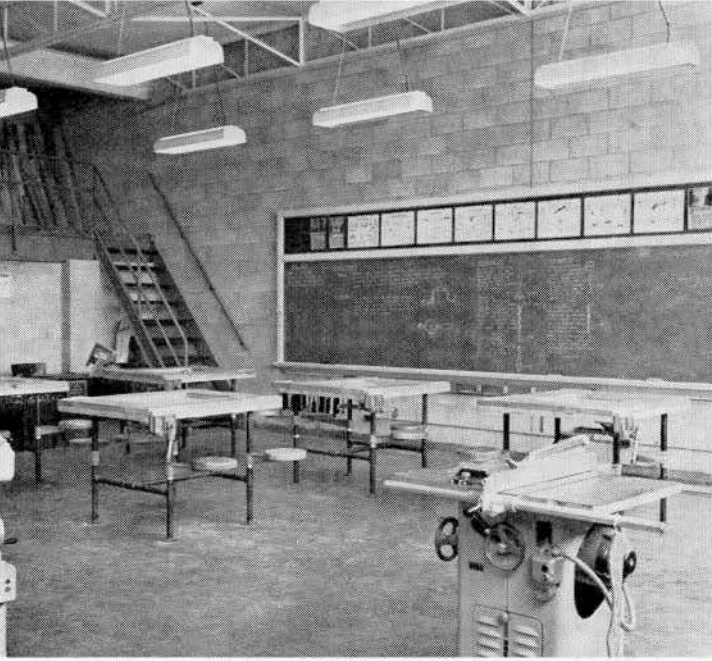
KEN CUCKSEY

Main elevation from south east



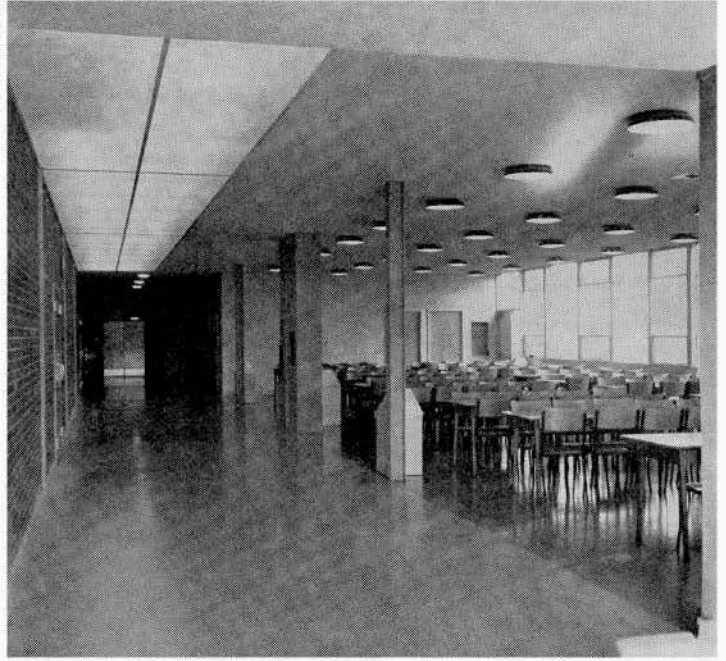
Main floor plan

KEN CUCKSEY



Interior of shop with storage over corridor at left

KEN CUCKSEY



Cafeteria

KEN CUCKSEY



Classroom corridor

KEN CUCKSEY

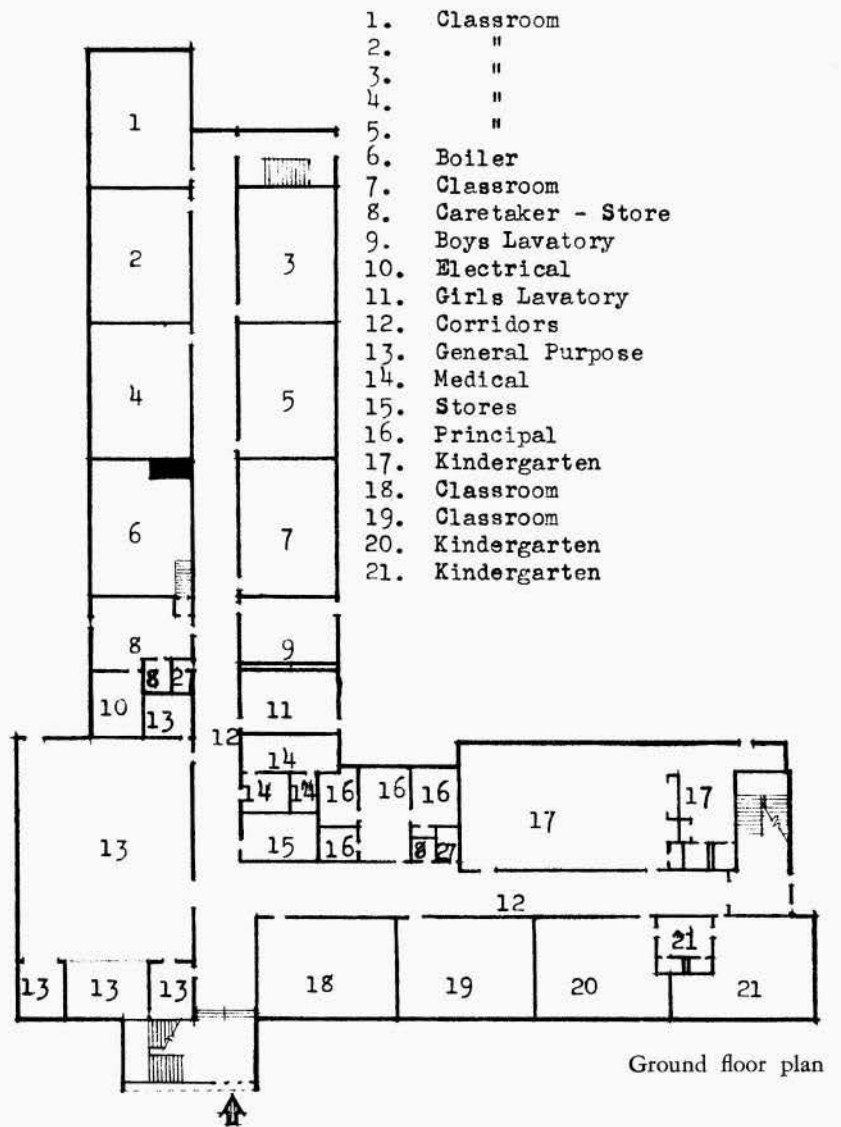


Gym with stage. Second floor corridor at left can be opened to make extra spectator space

Regent Park Public School, Toronto

Architects Department, Toronto Board
of Education,
F. C. Etherington, Chief Architect
G. D. Frittenburg, Deputy Chief Architect

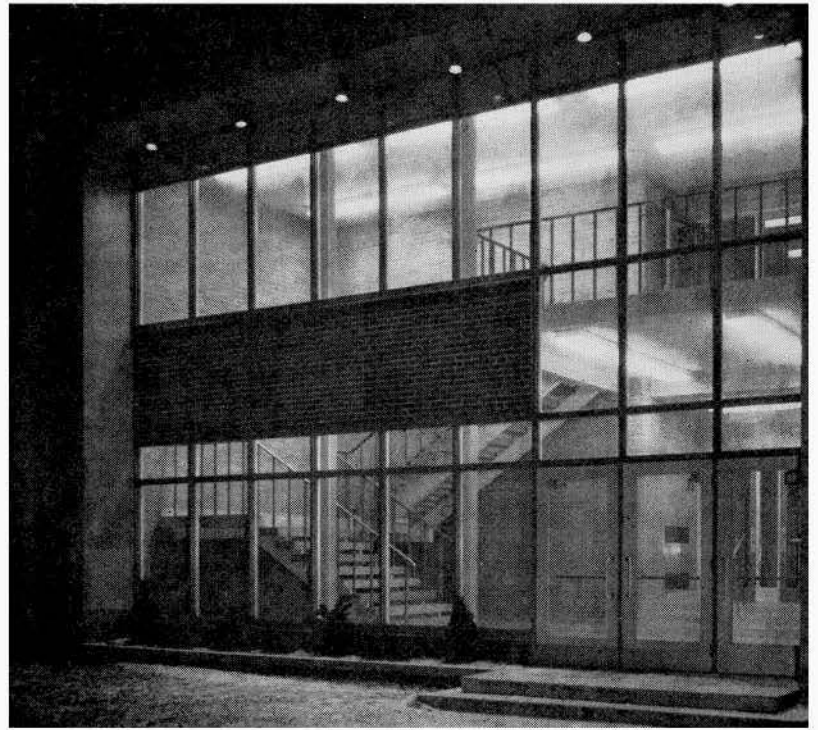
General Contractor, Bennett-Pratt Ltd.
Structural Engineer, J. S. Ma
Mechanical Engineer, H. C. Facey
Electrical Engineer, N. Fodor



South elevation

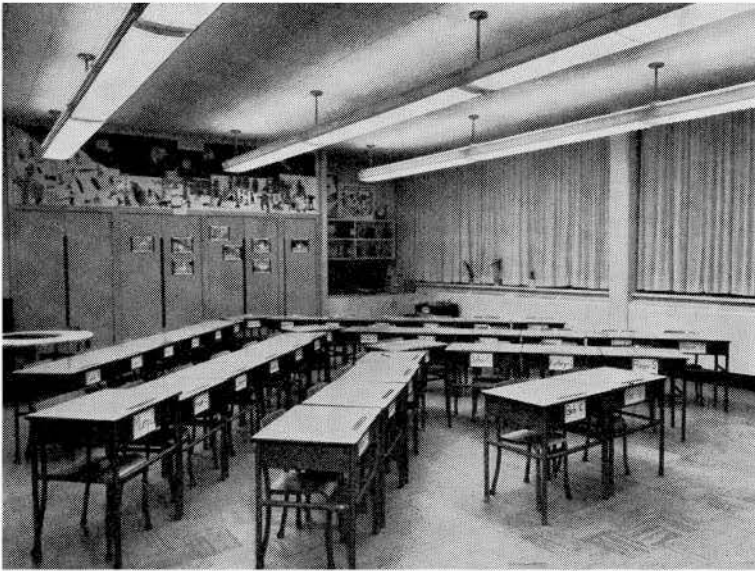
METROPOLITAN PHOTOS



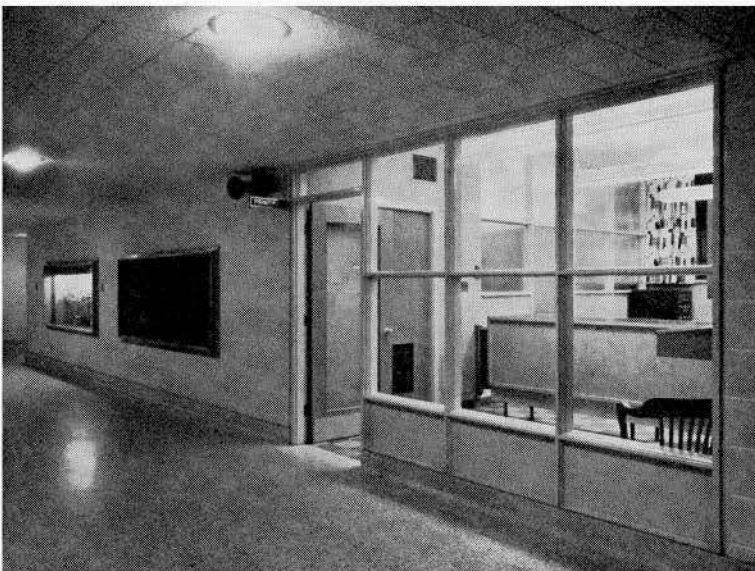


Main entrance

Typical classroom



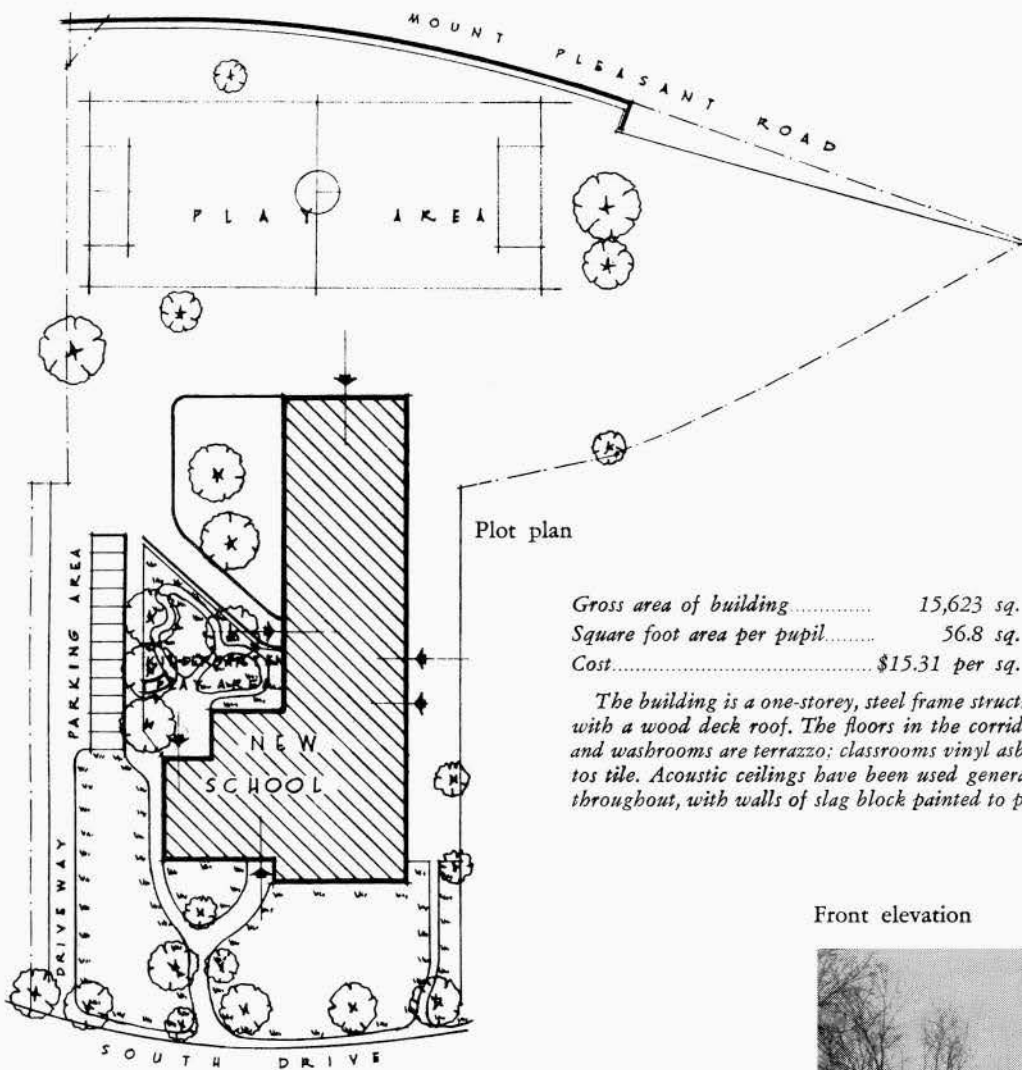
Administration office



Gross area of building	40,600 sq. ft.
Square foot area per pupil	46.7 sq. ft.
Cost	\$15.27 per sq. ft.

The building structure is two storey, reinforced concrete and bearing wall design. The floors in the corridors and wash-rooms are terrazzo; classrooms are linoleum and vinyl tile. Acoustic ceilings have been used generally throughout the building, with walls of slag block painted to provide a pleasant environment for the occupants, with all chalkboard of green Lite-Site for eye comfort.

The building is heated by two oil-fired boilers which supply a two-pipe heating system with automatic temperature controls in each classroom. The school is ventilated by a modern system of filtered, humidified and tempered air which is pumped to all classrooms, with a separate system for isolating the General Purpose Room. All foul air is pumped to the atmosphere.



Plot plan

Gross area of building..... 15,623 sq. ft.
 Square foot area per pupil..... 56.8 sq. ft.
 Cost..... \$15.31 per sq. ft.

The building is a one-storey, steel frame structure with a wood deck roof. The floors in the corridors and washrooms are terrazzo; classrooms vinyl asbestos tile. Acoustic ceilings have been used generally throughout, with walls of slag block painted to pro-

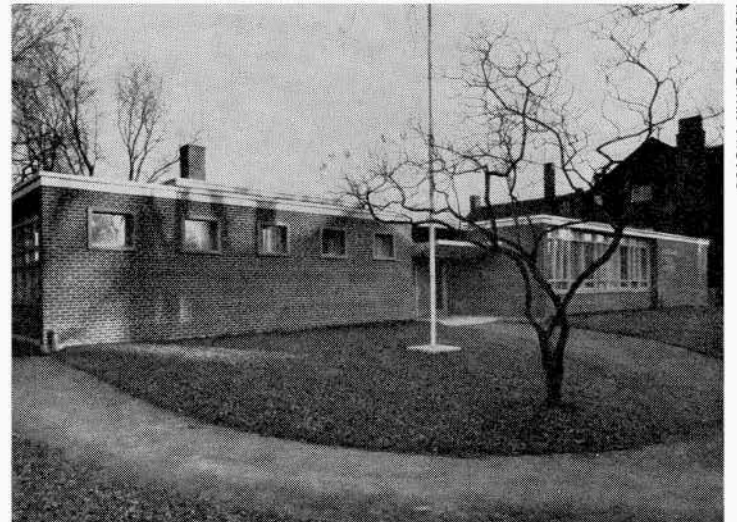
vide a pleasant environment for the occupants. All chalkboards are green Lite-Site for eye comfort. Each classroom is equipped with pupils' wardrobes, project counters, cupboards and sinks. Tepid water is supplied to each classroom.

The murals in the corridor, which are of an historical nature, were salvaged from the kindergarten of the old building and sent to the Toronto Art Gallery where they were renovated, touched up and suitably mounted so they could be re-located in the corridor of this new building. There is a very attractive planting box to afford the necessary protection from damage.

Lighting has been designed to provide fluorescent light to meet the Code established by the American Standards Association for schoolhouse lighting. Other electrical equipment in the building consists of a modern electric fire alarm system, local telephones, public address system. Heating is provided by two-pipe reverse return hot water with oil-fired boiler and convectors under automatic temperature control. For ventilation there is a fresh air supply at the rate of 30 cu. ft. of air per minute per person, filtered, tempered and humidified and pumped to classrooms through draughtless diffusers. Foul air exhaust removed from all classrooms and pumped to atmosphere.

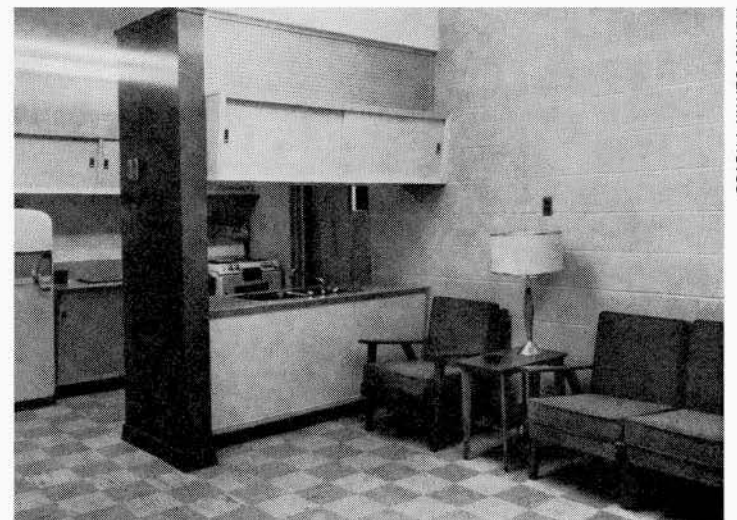
The playground area is finished with asphalt and marked out for various games suitable to the school curriculum. There is a small attractive play area set aside for kindergarten use which is equipped with walks, sandboxes, etc.

Front elevation



METROPOLITAN PHOTOS

Staff lounge and kitchen



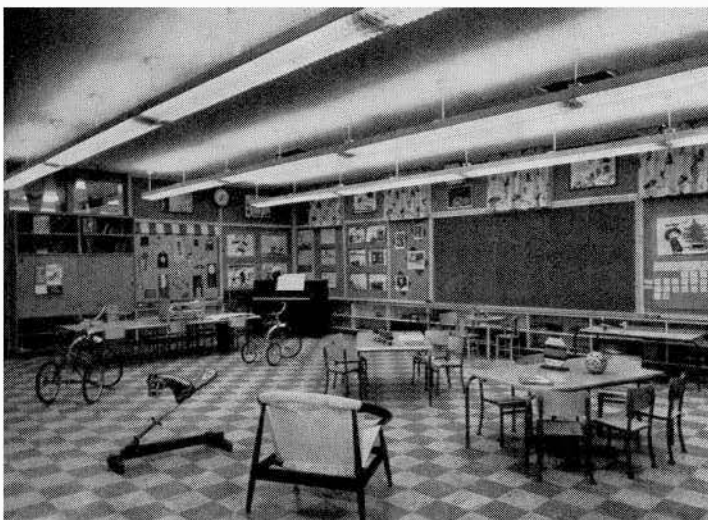
METROPOLITAN PHOTOS

Rosedale Public School, Toronto

Architects Department, Toronto Board of Education,
 F. C. Etherington, Chief Architect
 G. D. Frittenburg, Deputy Chief Architect

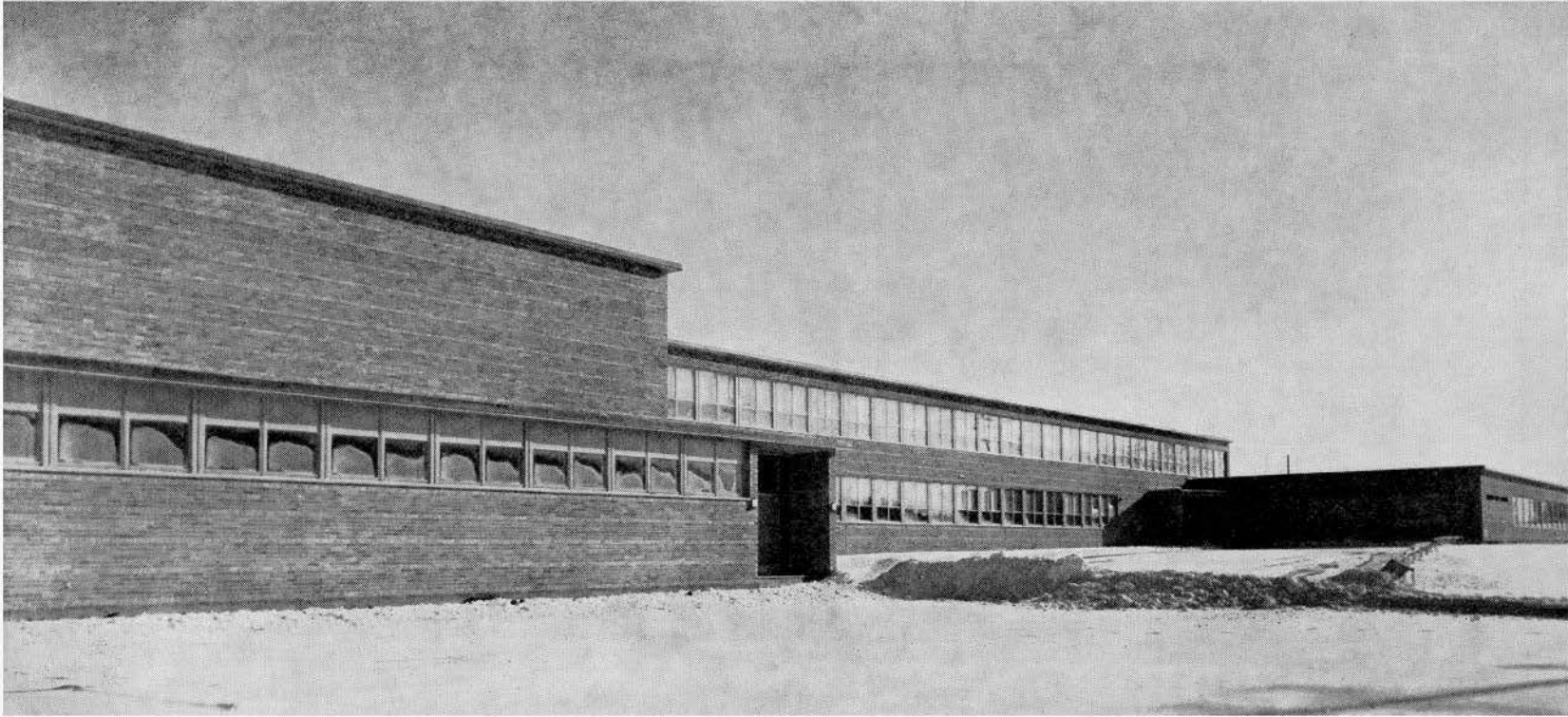
General Contractor, Bennett-Pratt Ltd.
 Structural Engineer, J. S. Ma
 Mechanical Engineer, H. C. Facey
 Electrical Engineer, A. T. Robinson

Kindergarten

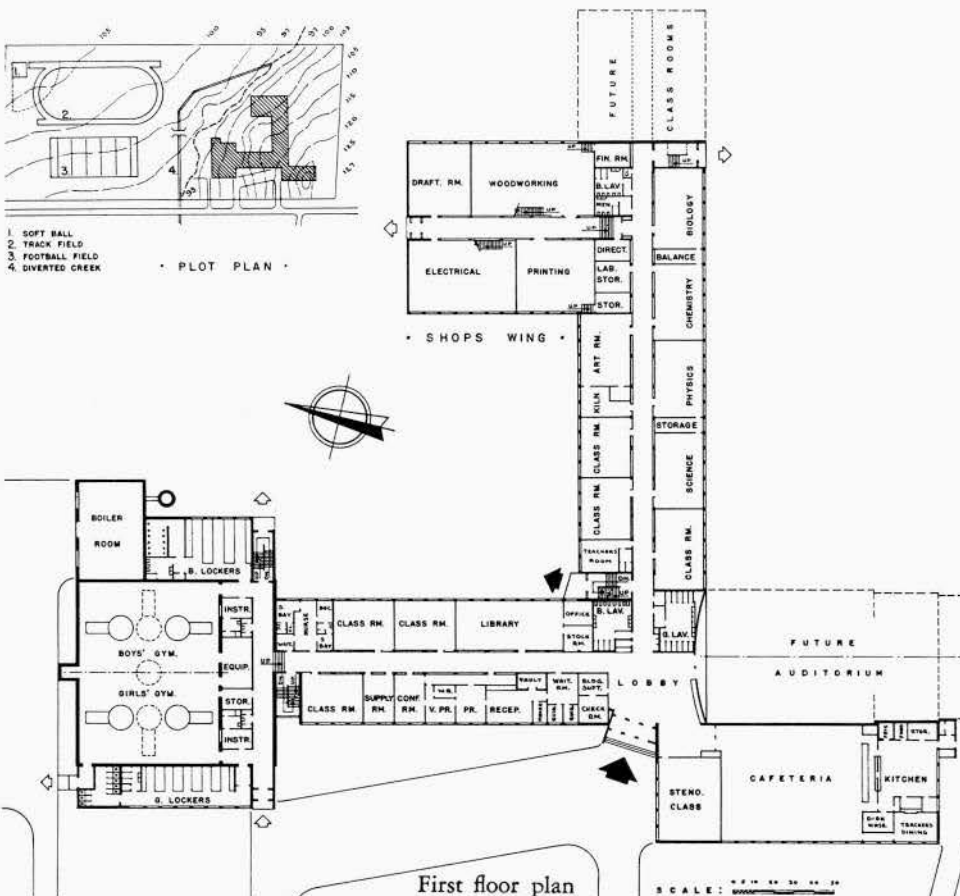


METROPOLITAN PHOTOS

NEWTON



West elevation facing St. Lawrence Boulevard



Rideau High School is the first of three composite high schools included in the current building programme of the Collegiate Institute Board of Ottawa. It was opened last September. The other two schools are in an advanced state of construction. All three schools being of the composite type offer academic and commercial courses and some shop work. In order to provide dispersed accommodation to meet the unprecedented demand created by new residential areas, the Collegiate Board made the wise decision to design the schools as a whole, but to build each school in two units, the first accommodating about 750 pupils.

At Rideau High School the first unit includes three regular classrooms, two rooms for home economics, four science rooms, three shops, a drafting room, a double gymnasium and a cafeteria, together with administration and service areas designed to handle the additional load imposed when the second unit is added. This second unit will provide twenty-two classrooms, and the completed school will accommodate 1,400 pupils. An auditorium is envisioned in a third stage of construction.

Site-wise Rideau High School presented some difficulties, both above and below ground. The site embraces some twenty acres, the higher and desirable building land at the south end being separated from the playing field area by a creek or drainage ditch. It was necessary to divert this water course as shown on the site plan, and with future planting what was a site difficulty will be developed into an attractive site feature. While the planning of Rideau High School developed from consideration of the schedule of requirements in their relation to the unusual site conditions, tribute must be paid to the helpful contribution of a body of people whose experience and knowledge is too often overlooked.

As early as the Spring of 1953, the local high school teachers organization undertook the preparation of a survey by its members in order that the board and its architects might have the benefit of the first hand knowledge of people doing the important day-to-day work in the classroom. Similar action was taken when another large high school was erected some eight years ago, with the most happy results. This survey resulted in a document of twenty-six pages packed with ideas and suggestions, all of which were considered in the light of the possible and desirable, with an eye on the budget.

In the planning of the building basic considerations were the use of part of the building for night classes, and access to gymnasium and future auditorium for separate uses without interference with normal school routine.

NEWTON

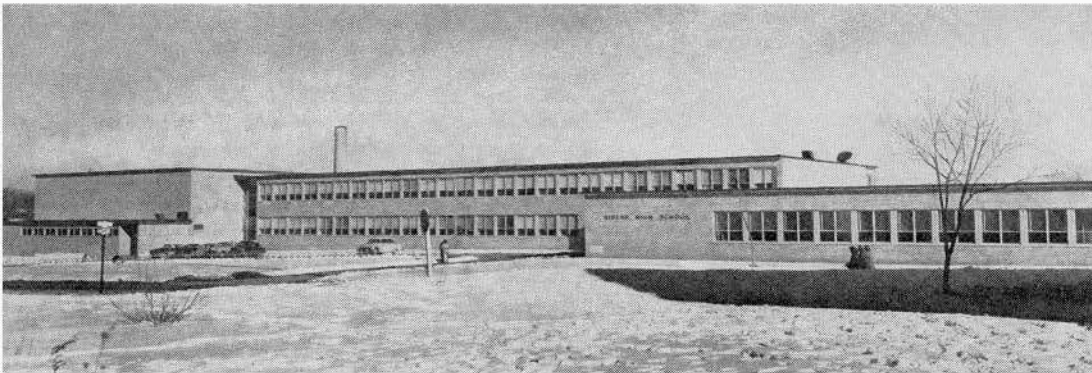


Locker room off gnasium

NEWTON



Cafeteria



NEWTON

View from south west



NEWTON

Double gymnasium

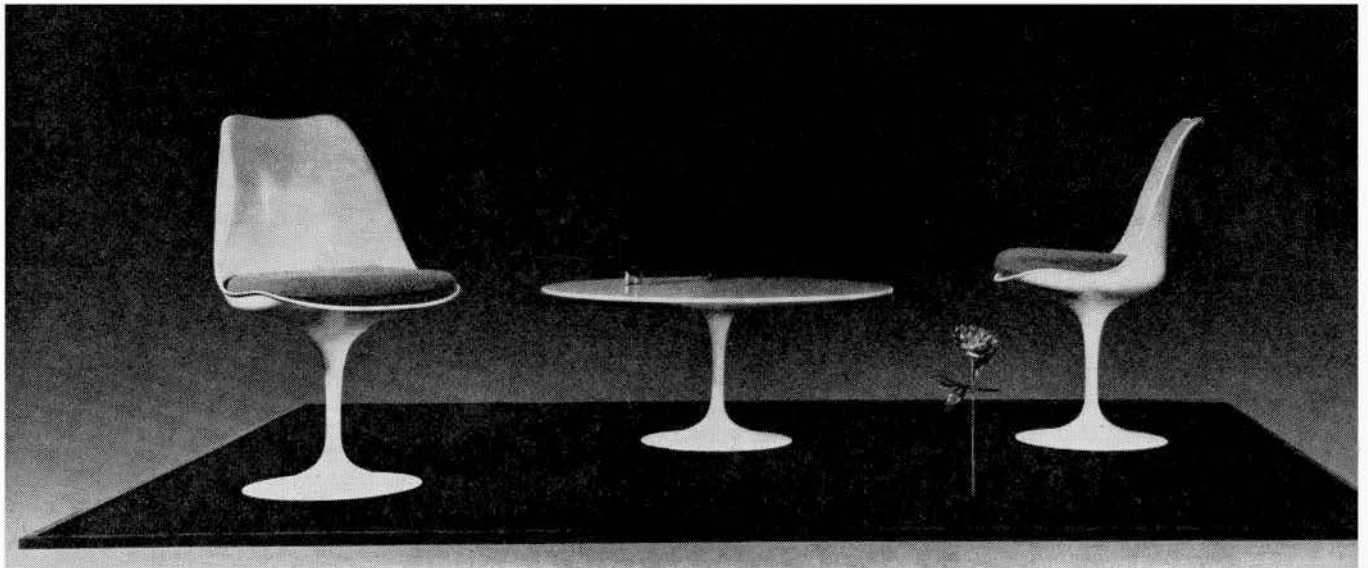


School desk and chair of steel tubing and moulded plywood.
 Designer: J. B. Douglas, St. Jerome, Quebec.

Furniture shown in recent
 exhibitions at the Design Centre, Ottawa

The "Pedestal Line" designed by Eero Saarinen, is a new group of side chairs, arm chairs, swivel chairs; a large dining table, coffee tables and side tables in both round and oval shapes. Chairs are moulded fibreglass shells on cast aluminum bases with seat cushions of upholstered foam rubber. Table tops are also available in white and black marble.

RAPID GRIP AND BATTEN



School combination desk-chair of steel tubing and moulded plywood.
 Designer: J. B. Douglas, St. Jerome, Quebec.

School combination desk-chair of laminated plastic and wood with chrome plated steel frame.
 Designer: Hugh A. Dodds, Oakville, Ont.



LES GIRLS EN VOYAGE

BY MARY IMRIE

Readers of the Journal will remember how, a few years ago, two lady architects in Edmonton circumnavigated the coast of South America by jeep. The same pair, Mary Imrie and Jean Wallbridge, along with a friend, Margaret Dinning, have gone off again. This time, on a slow boat to China. Les Girls are not following in the very footsteps of Marco Polo, but, at times, it seems certain that they will not be far off. The route includes Hong Kong, Tokyo, Bangkok, New Delhi and camel train routes in Afghanistan where once a mere man dared not raise his head above the boulders on the trail. One of the party may go to Kalimpong and look on Everest, and all have promised to see Petra before they return. So far, we have had two letters to the Journal, the last from Raffles Hotel and we are more than grateful. If we may be allowed a little geographic licence, it can't be easy to sit down and write to the Journal "By the old Moulmein Pagoda, lookin' eastward to the Sea."

WE LEFT SEATTLE aboard the freighter "China Mail" bound for Singapore, which was to allow us only four days in Japan, docking at Yokahama and sailing again from Kobe. In the limited time, we decided to spend one day in Tokyo, one on the train from Tokyo to Kyoto, a former capital of Japan, one day seeing the temples, shrines and palaces of Kyoto, and the fourth day for a glimpse of Nara and its deer park, then via Osaka to pick up our ship in Kobe. This tight schedule was adhered to with literally only minutes to spare, as we caught our ship and sailed regretfully from Japan. We felt we had seen a lot of the historical buildings, that the train trips had given us some knowledge of the Japanese people and their countryside, but that we hadn't had time to find some of the better modern architecture, which we knew must be just around the corner.

One hundred and forty miles south of Kobe one of the pistons on our "China Mail" disintegrated, and we limped back to Kobe for repairs. We ended up by having ten more days in Japan, and having to book passage on another ship. During these extra ten days we spent two days going down to Hiroshima from Kobe, then retraced our steps to Tokyo for an extra three days there, as well as a day at the beautiful resort town of Nikko, and then returned to Kobe to sail on a British freighter, "Foochow" for Hong Kong.

Aside from the odd exception in the larger buildings, what impressed us most in Japanese architecture was the modular one and two-storey wooden houses, shops and inns, which seem to form the great bulk of all the building, in urban as well as rural areas. In this class of building, construction is entirely post and beam, and the standard mat size used for house floors (about 3' x 6') forms a module for the plan that is adhered to in the walls. Typical inside finish is a light brown plaster, which they apply to a lath made up of a gridwork of small bamboo sticks. Outsides are often wood, but are sometimes stuccoed, usually just between the structural members, leaving them exposed as in half-timber work. Wood on these buildings is apparently left unfinished, both inside and out — it mellows to a darkish grey brown which is most attractive, but can look shabby in the process. The fact of this modular type of construction, and the availability of many prefabricated types of nicely proportioned sliding door and window panels to suit the module, makes much of even the lower class and "unplanned" construction surprisingly attractive.

Japanese houses have a minimum of furniture. We stayed at an inn which we believed typical of their living methods. One room, which might be as small as 9' x 12', serves as living room and dining room, and becomes a bedroom at night. You take off your outside shoes at a street level entry, and don inside slippers before stepping up to the house floor. Then on entering any other room, or its anteroom, even these slippers are removed, and you continue in stocking feet. In this multi-purpose room, the quilts for night use (both under and over) are stored in a cupboard in one of the alcoves, and made into a bed on the matting floor at night. The mats themselves are 2" thick, and the result is not uncomfortable. There are always two alcoves off one of these rooms, the other one containing a raised floor with a scroll or painting on the wall, and perhaps a flower arrangement or piece of pottery on the floor.

No Japanese house or inn is complete without its garden, onto which as many rooms as possible face. In the house with sufficient property, this garden can be quite elaborate, by our standards, but it is planned as a restful type, to be enjoyed from within the house as well as outside. To create a similar affect in the garden at all seasons of the year, they use a lot of evergreen foliage, and surprisingly enough, avoid flowers almost completely, except for flowering shrubs and trees. We had lunch one day at a Japanese inn in a crowded section of down town Kyoto. Even here, the plan had been so arranged that three of the rooms looked out onto a beautiful little garden, not over 5' x 9' containing a small stone lantern, a little water, and a backdrop of a bamboo screen against the adjacent building. Incidentally a Japanese inn has no dining room. Even when you go in for a meal only, you are taken to one of these multi-purpose rooms, and your meal is brought to you there, in the case of their "sukiyaki" dinner, they bring in the ingredients and cook it in front of you in a charcoal burner recessed into the table.



Breakfast at a Japanese inn

The use of wood as a main structural material is not new in Japan. In its old Buddhist temples, as well as the Shinto Shrines and Imperial Palaces, construction is entirely of wood, often with tremendous sized timbers, sometime laminated, in the larger buildings. Japan boasts of having the largest wooden

building in the world, the Todaiji temple housing the big Buddha in Nara, and the oldest wooden building in the world, one of several 7th century ones at Horyuji, outside of Nara. From the many historical buildings we saw, some comments on those that impressed us most:

1. The Katsura Palace in Kyoto, a former summer palace of Emperors, is enchanting in its simplicity, a series of various sized, beautifully proportioned rooms, set in a beautiful garden of ponds, creeks and hills, with paths and bridges connecting the small tea ceremony houses, one for each season of the year.



Golden Pavilion at Kyoto

2. The Golden Pavilion in Kyoto, a Chinese style pavilion with billowing roof, painted with gold leaf, and mirrored in the surface of the pond at its foundations.

3. Kasuga Shinto Shrine in Nara, with its steps lined with a variety of stone lanterns, often covered with a faint patina of green antiquity. The broad steps lead up through giant red torii to the shrine on the hillside.

4. The Temple at Nikko, with its elaborate wood carvings, richly painted, and with all plain wood surfaces lacquered – the result was completely overpowering, although one had to admire the craftsmanship.

5. The Horyuji Temple, out from Nara (7 miles on a corduroy road in a 1930 springless bus), with its series of squares and buildings covering many acres, grouped around a pagoda and central temple. Although this was built in the 7th and 8th century, the untreated wood seems to be in excellent repair, and the simple workmanship is of excellent quality.

6. The Ryoanji Temple in Kyoto, famous for its dry garden, with raked fine gravel and subtle arrangement of rocks, partially covered with moss, and beautifully relieved by the backdrop of the high forest surrounding the walled enclosure.

7. The great bronze Buddhas, at Kamakura and Nara, serene and peaceful, after years of looking down on thousands and thousands of worshippers.

We were rather disappointed in the newer, large buildings, of which there are a great number. Both Hiroshima and Tokyo were so much destroyed during the war, that the centres of both cities are full of post-war construction. The result impresses one as sometimes a monotony, and sometimes a confusion, and certainly as an opportunity lost. This was probably due to the fact that reconstruction had to be done too quickly for proper time to have been given to it. And in Tokyo, because of the prevalence of earthquakes, there is a limit to the height of the buildings, so that there are no very tall buildings to punctuate the skyline. Despite the large volume of recent construction, it was necessary to ferret out the better modern buildings, just as one has to do in our North American cities.

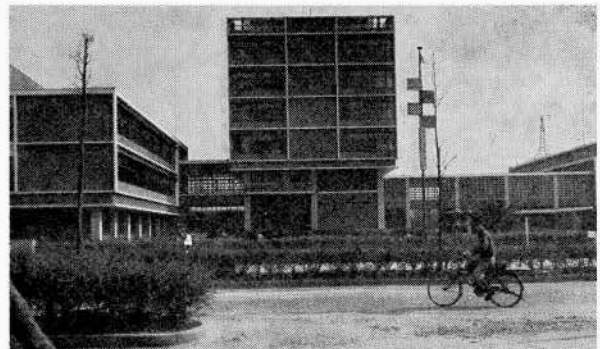
We were impressed with several buildings designed by Professor Tange of Tokyo University, alone or in collaboration with others:

(a) The City Hall for the Tokyo Metropolitan area, which was

an 8 storey reinforced concrete building, with central core, and with the gridwork supporting the horizontal and vertical sun-shades painted black in contrast to the natural concrete of the main structure. This building contained several two-storey high ceramic relief murals, which were very interesting and highly coloured.

(b) A group of three buildings in Hiroshima – hotel, museum and public hall which form the nucleus of the new peace park containing a parabolic peace arch at its focal point. The grouping was interesting, but the untreated concrete seemed unfinished and shabby. The museum especially was massive and cold – perhaps the affect they wanted to achieve. Inside the museum was a display with photos, samples of clothing, building materials, watches, etc., showing the affect of the atomic bomb and the extent of the damage. Aside from one preserved ruin, the city has been mostly rebuilt, trees replanted, and a visitor would find it looking quite normal.

(c) A delightful children's library, also in Hiroshima, a mushroom shaped concrete core structure, with very light window walls and steel trusses connecting the edges of the mushroom in the circular shape, to the ground.



Prefecture building at Hiroshima

We also liked the prefecture buildings in Hiroshima, which probably has a function similar to our provincial government buildings for the Hiroshima area. They were composed into a large group of several different types and sizes of buildings, interestingly massed and well connected. Most of the concrete work had been finished in a soft green.

This business of liking a building because it was painted, disturbed us. Surely, architecture shouldn't depend on a good paint job! At the French Embassy building in Tokyo, we tried to analyse our feelings on this subject. It too is a reinforced concrete building, with the concrete exposed and unpainted except for the end walls and some accent panels in a light cream tile. The proportions seemed pleasing, and the massing of the entrance wing and stairs was interesting, but the result lacked spark because of insufficient contrast between the tile and concrete. We couldn't help feel we'd have thoroughly liked the building had the tile been a more contrasting colour, or had the concrete been painted in contrast to the tile.

The Reader's Digest Building, in Tokyo, designed by Antonin Raymond, on the other hand, did appeal to us. Here, again, it is "raw" concrete for the most part, but the panels under the windows of red brick, and the free standing round columns painted a dull blue, provided ample contrast.

We were fortunate in being asked to the Antonin Raymond's for dinner while in Tokyo. The Raymonds and their combined office-house were charming. The house is entirely wood construction, untreated in the Japanese fashion, and all the structure, including heating and electrical, exposed. Mr. Raymond designed all his own furniture and found the Japanese to be excellent craftsmen. He seemed to have an admiration for the

Japanese people and their long tradition of culture and good taste. Mr. Raymond showed us many interesting projects on his boards, but unfortunately, the only building of his that we saw was the Reader's Digest Building mentioned above.

Trying to find out about town planning through interpreters was not satisfactory. We gathered that they have town planning departments in major cities, and that there is such a thing as regional planning for the Tokyo Metropolitan area, but we couldn't be sure that they have trained planners in our sense of the term, or that planning is rigidly administered. However, the thought occurred to us that a Town Planning course such as we have in our universities might be of little use to a Japanese planner. Surely, any country that can feed 90 million people on the small amount of land Japan can cultivate, and accommodate 16 million people, about the population of Canada, in the Tokyo-Yokohama section within a 35 mile radius, could give us more tips on intensive planning, both rural and urban, than we could ever give them.

In Hiroshima, post-war planning reserved a one block width across the city for a main traffic artery, and also as a protection against fire—a deadly enemy in densely populated wooden construction sections. Here they also made provision for widening some major streets before rebuilding got too far. But, no doubt, the imperativeness of getting buildings rebuilt prevented more drastic changes.

And now for a few general comments on observations in Japanese cities: They drive on the left hand side, straddle lanes so they can change lanes more easily, drive faster than we really cared for, and sound horns incessantly. Streets are cleaned in the early morning by women in white aprons and caps with ordinary brooms, and small hand carts for hauling away the dirt. Sidewalks are often in a very poor state of repair, made of about 12" square paving blocks, sagging and heaving at precarious angles. There are a lot of bicycles, motor scooters and three-wheeled trucks which have only one headlight.

The trains in Japan were superb, mostly electric, fast, frequent and precisely on schedule—third class was about half the price

of second class and sufficiently clean and comfortable enough for us, but on a long trip we found the extra price of the express train well worth while. The countryside is very beautiful and varied, with mountainous wooded hills shoving up out of irrigated plains, and giving the impression of every usable space being cultivated. We saw orange trees, vegetables and tea growing, but mostly the countryside was acre upon acre of rice paddies. They were in small, various shaped plots, all irrigated, and levelled off. As this was harvest time, the farmers were cutting the rice, hanging it up to dry on bamboo fences looking like a criss-cross of hedges, and later threshing it, often by hand. Women work in the fields along with the men.

The lavatory accommodation throughout Japan was a little unusual. A deluxe lavatory is one with separate men's and women's accommodation, and with both Japanese style and western style for the women. The Japanese style toilet is a type of urinal recessed into a raised platform, with a hood at the wall end, and used facing the wall, hanging onto a bar on the wall. The non-deluxe type would have Japanese style only, in a cubicle off the men's urinal area, with common wash basins. Where there is no running water, there is a special unit used with no bottom, and the refuse that falls below is collected for fertilizer called "night soil".

We had expected everything in Japan to be most artistic, but often we were disappointed. In a modern department store, for instance, the furniture might be very mediocre, even though we saw good examples of modern furniture elsewhere. Lighting fixtures often seemed incongruous; a restaurant trying to be American would have poorly designed chrome furniture, shiny seats, and poor decoration. Even flower arrangements, which they can do so beautifully, were often very mediocre.

The Japanese are very tourist conscious and in their efficient way make everything as easy as they can for the tourist. We travelled on a train with a doctor who spoke a little English. He asked with a very worried look, "How do you find Japan?" We assured him we found it very fine. He relaxed only after he said "From the heart?", and could tell from our response that we really meant from the heart.

CANADIAN ARTS COUNCIL

PRESIDENT'S REPORT FOR 1957

TWO AND ONE HALF YEARS AGO, when your retiring executive and myself, took office, we attempted to map our certain goals. Inherited from our predecessors was our principal objective, as ardent in 1955 as in 1944 when we first assembled, to ask of our federal government that there be instituted, a National Arts Board, to be called Canada Council. For years previous we had also sought the reinstatement of an Arts Yearbook, successor to three earlier volumes, two of them published by the late Bertram Brooker. This volume would be a comprehensive survey of the arts in Canada and would be published at regular intervals. No publisher appeared willing to undertake the heavy financial risk entailed in publishing a book whose appeal might be so limited.

Your executive was not long in office before it was realized by many of us just how limited a job Canada was doing in representing abroad the important artistic stirrings within its border. This was all very fine — certainly to be concerned of Canada's artistic liaison at the international level is worthy enough — but our own internal liaison with member societies left a great deal to be desired. The problem of how to heighten our relationship with those for whom we exist was one of the first problems I had to face. We also realized that the Canadian Arts Council did not effectively represent many of the most important arts in Canada, particularly the newer arts — those of industrial design, the films, television, radio, town planning and even if I may say—one of the oldest of the arts—drama — and some neither old nor young such as opera.

The Canadian Arts Council's constitution speaks of assisting the arts, its components — but were we really effectively doing this at all times? Not the least — our very being was not as clearly defined in a legal sense as it ought — we had neglected the essential step of incorporation. Our financial well-being was in some measure at least jeopardized through our failure to incorporate — and our finances were not in the most happy state.

The problems which faced us in May 1955, and the just-as-serious challenges which face our incoming executive, are not matters that one can deal with adequately in a one-year period — the two-year term of office is essential particularly in view of our periodic movement of central office. Our principal task during the early part of this past year was, as I have mentioned, the continuance of our drawing to the attention of the government the essential desirability of implementing the Massey Commission report — the creation of a Canada Council for the Encouragement of the Arts, Social Sciences and Humanities.

And so it was that, in October of last year we arranged a kind of march on Ottawa somewhat reminiscent of those of no less underprivileged groups (in a different way) presenting their needs to Ottawa — so typical of the thirties. We arranged a meeting with the Hon. Walter Harris, Minister of Finance, and the Hon. Roch Pinard, Secretary of State, to restate our concern over the lack of Canada Council legislation. Attending were many of the executive of the Arts Council and several of the presidents from the component societies at this widely publicized event. A month later the government announced its intention to bring in implementing legislation for the Council. Now, we would not presume to suggest that a group such as ours, no matter how convincing we might be, would

as the result of a single meeting, influence government policy. But we do suggest that this meeting, and the dozen others held in a dozen years at cabinet level, the hundreds of letters to members of parliament, the speeches and the articles inspired at our initiation were all of enormous value in helping to mould the opinion of the Canadian public to the point where it was deemed opportune to create a Canada Council.

It is a matter of pride that we can speak of the cumulative results of twelve years of work on the part of your successive executives resulting in a successful realization of our goal. It has come to be recognized that no single organization has done more to influence the establishment of the Canada Council than your own Canadian Arts Council. I mentioned earlier this Council's ambition of long-standing—that an Arts Yearbook might be published in Canada. Today, we are pleased to announce the publishing next year under our sponsorship, *The Arts in Canada, 1958*. Our publisher is MacMillan and Co.; our editor, Dr. Malcolm Ross; and we have a list of most distinguished contributors. All this was made possible by the persistency and energy of the chairman of your Yearbook committee, Mr Arthur Gelber, from whom we will hear shortly, outlining in greater detail the principal face of the book.

One of your most active committees has been the International Relations Committee under Mrs Marriott. Her report will demonstrate the influence for good possible to achieve from a "standing position" when the viewpoint is one of intelligence and diplomacy. By historic precedent, the Department of External Affairs has always appointed one nominee of the Canadian Arts Council to delegations representing Canada at the every-other-year conferences of the United Nations Educational, Scientific and Cultural Organization (UNESCO). Thus it was as your nominee I travelled to India last November to attend the Ninth General Conference of UNESCO at New Delhi. You will only too well recall that one year ago saw the Hungarian and Suez crises as the gravest possible threats to world peace. You can then imagine how provocative it was to see Mr Nehru at close quarters so frequently for thirty days and at a time when he formed so much a part of day to day history. Opportunity presented itself in New Delhi to talk with Sir Kenneth Clark, Chairman of the Arts Council of Great Britain, and a U.K. delegate; in Karachi, to the head of the Pakistan Arts Council, and similar authorities in as widespread points as Vancouver, Tokyo, Hong Kong, the Middle East, Rome and England.

From our earliest days, we have figured importantly in Canada's participation in UNESCO. You will be happy to learn today that we shall continue to do so. No doubt you are aware that the Canada Council has set up a National Commission for UNESCO, which will be related to the Canada Council and will work in consultation with the Department of External Affairs. The C (often called the small "c") of UNESCO stands for cultural, but the Canada Council chose to invite the Canadian Arts Council as the most representative body in the field of the arts to sit on this important board. Honoured, of course, as we were, we accepted and joined such other bodies in our Canadian UNESCO work as the C.B.C., National Film Board, C.A.A.E., N.C.C.C., National Research Council, Canadian Political Science Education. In this work alone, we should be of considerable assistance to member

societies. Nominated and accepted by the Canada Council are Dr. Bruchesi and myself as alternate and member respectively.

We have attempted to intensify liaison with member societies in these past two years. There is now an executive more fully representative of as many of the component societies as possible. We have stated as a policy matter that the representative from the member society to the National Executive ought to be either the President, an Officer, or a Director of that society, and that there should be a heightened correspondence consisting of minutes and reports on current activities.

We have achieved much in the matter of liaison, but there is much more to be done and, as it is continuing in pressure, it places a great burden on what really amounts to part-time voluntary secretarial assistance. This is perhaps one of the most serious single problems we face in these next two years.

Our membership has increased by 80% in four years – and we can now be accurately said to be composed of the ranking societies in all the major arts, letters, music and crafts of the country – with the possible exception of painting. In that field there is at the moment little hope of affiliation. I think it a fair statement, that the painters of Canada suffer at the moment, if anything, from over organization – and while we have revived discussions on invitation of some of the painters groups, they have many problems to solve before we can move appreciably forward in our talks.

Many positive acts of assistance to member societies were performed during the year – notably our thorough brief to the Fowler Royal Commission on Broadcasting which was done to augment that of the Canadian Council of Authors and Artists who are so vitally concerned with the effective and useful development of radio and television (and films too) in Canada. The gratitude of our component society and that of the Fowler Commission itself was evident at the conclusion of the hearing.

Let me emphasize to you and the governing bodies of your societies how willing we are to assist where we can be of assistance. The problems affecting more than one society will increasingly present themselves in the months ahead – for example the Dominion Drama Festival, the Royal Winnipeg Ballet, the Opera Festival Association and the National Ballet Guild currently face common problems concerning local and provincial taxation. It is our hope to discuss this later in our sessions and to foment useful opinions and actions. More than one of these societies has asked us to initiate joint discussion. It is in this area too – then – that the Canadian Arts Council will fulfill a most useful function.

After twelve years we are now seeking a federal act of incorporation. Mr David Ongley, Q.C., immediate past president of the Dominion Drama Festival, and Chairman of our Legal

Advisory Committee has given freely of his time to draft a document which appears to meet in principal the requirements of the Secretary of State and if this assembly is in general agreement, incorporation will likely be ours before the end of this year. This, in itself, is we believe a milestone in our history.

Meetings with local Arts Councils have been carried on during the year with a view to affiliation. An American group, the International Society of Arts Councils, has been attempting to convince some of our local councils that their future lies with their already existing United States-wide organization. We differ in this, feeling that through the local arts councils already in existence in Canada and those being formed there exists the ideal machinery for the Canadian Arts Council to work through to the municipal and regional level. Your Executive in presenting the draft incorporation for your consideration contemplates the admission (on a somewhat different basis) of these local councils into the Canadian Arts Council. We have envisaged our future character as resembling that of an umbrella organization embracing all aspects of the arts, somewhat analogous to the Canadian Welfare Council, which operates so effectively in the field of social welfare, despite the varied nature of its component parts.

To that end, meetings were held in Ottawa in June and in Toronto in September, for the purpose of developing as new kind of inter-relationship between local arts councils and the Canadian Arts Council. Those participating in these discussions include: The Community Arts Council of Vancouver, The Calgary Arts Council, The Edmonton Arts Council, The Brantford Arts Council, The St. Catharines Arts Council, The Ottawa Arts Council, The Greater Montreal Council of Arts. Of these, two councils, the St. Catharines and Vancouver, have applications for affiliation pending ratification of the Act of incorporation by this assembly. With your approval, in principle, we will continue our discussions in the months ahead. It is regretted that time precludes any further presentation of our activities – and these will, in any event, be covered more fully in the Committee Reports to follow. I trust this report indicates sufficiently well the comprehensive range of the Canadian Arts Council's activities. As some of you are aware, there did exist a few years ago a feeling that the Canadian Arts Council ought to disband once having achieved its principal objective, the Canada Council. This report will have served its purpose if it has demonstrated that the Canadian Arts Council can be of useful purpose in the years ahead as a council of independent private citizens, patrons and artists, amateurs and professionals, speaking courageously and forcefully in the strong bond of common interest – the advancement of the arts in Canada.

John C. Parkin, President

BELOW-STRENGTH CONCRETE

BY ALVIN T. KLASSEN, P.Eng.

Mr Klassen is Manager of the Ontario Division of the Master Builders Co., Ltd.

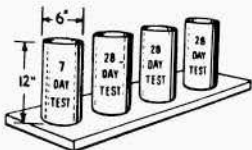
IT CAN BE STATED that every architect has suffered concern and embarrassment by the report of "below strength" concrete on at least one of his jobs. If the concrete in question is in a particularly critical area, the job must be held up until a thorough investigation has been made. The "below strength" report starts a chain of time-consuming letters, telephone calls and meetings but when the smoke blows away, the concrete in place is usually found to be well above the specified strength. Unfortunately, during the "smoke" period, tempers become short and relations strained between those involved. Much of this unnecessary irritation could be reduced if not eliminated if there was proper understanding of the importance of correct testing procedure.

To immediately assume that a "below strength" report means that the concrete involved is sub-standard is not only erroneous, it is also extremely unfair to the producer. Even if ethics were not involved, the responsible ready-mix producer cannot jeopardize his major investment by short-cutting or resorting to chiselling practices. This is not to infer that the ready-mix producer is always blameless. Mistakes have occurred and will occur but they are usually limited to occasional loads rather than total production. As a basic premise it can be assumed that the ready-mix concrete delivered to your job has been made from good average commercial materials, properly proportioned and adequately mixed. It is suggested therefore, that before the concrete is condemned, the testing procedure should first be investigated.

Support for the foregoing statement is provided by the article, "Practical Methods of Concrete Mix Design", by L.

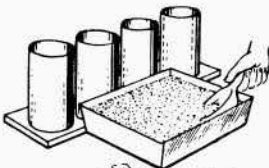
Boyd Mercer in the May 1954 issue of *Concrete*. This lists 60 factors that contribute to strength variations in concrete. Looming large are the factors under the heading, Testing, where some fourteen items are classified as causing considerable or appreciable variations. Under Batching and Mixing there are nine and under Cement, three. If the investigation of "below strength" concrete is approached on a purely mathematical basis, then logically the testing procedure should be high on the suspect list. Much of the embarrassment, the arguments and unnecessary interruptions caused by "below strength" test reports can be avoided if the architect provides for the services of a thoroughly competent testing laboratory. Concrete sampling and testing should never be entrusted to incompetent personnel. Methods that only approximate standard procedures are a complete waste and an invitation to unnecessary arguments and delays. The Concrete Industries Board Inc., of New York City, has recently published a Manual of Recommended Practice for Inspection and Testing of Concrete Materials and Concrete. This is worthwhile reading. Among the recommendations in the manual are: first, that the owner or architect, but not the contractor, should employ a qualified testing laboratory; second, the laboratory should be selected on a professional basis, not by competitive bidding; third, specifications should be amplified to cover inspections, testing and reporting.

The following chart highlights the important steps to be taken in preparing and casting cylinders. Certain points, however, warrant amplification and further emphasis.



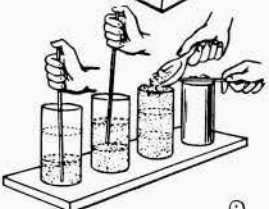
USE ONLY NON-ABSORPTIVE MOLDS

Steel, or parafined paper molds, 6" in diameter by 12" long, with base plates or bottoms, are used for casting concrete cylinders in the field. Before filling, they should be placed on a smooth, firm level surface. Three cylinders should be made for the 28-day test.



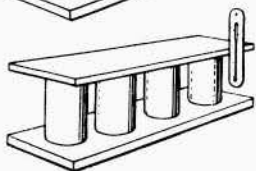
TAKE 3 PART SAMPLE

A sample should be obtained from at least 3 parts of the load. They should be taken directly from the truck or mixer discharge at well distributed points. Before filling the molds, the individual portions of the sample should be combined and thoroughly re-mixed in a large flat pan or on a clean non-absorptive surface.



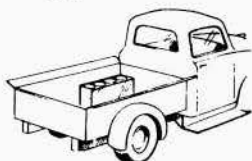
FILL MOLDS IN 3 LAYERS AND ROD EACH LAYER 25 TIMES

Molds should be filled in 3 equal layers, and each layer rodded uniformly 25 times with a $\frac{3}{8}$ " diameter rod with a $\frac{5}{8}$ " hemispherical tip. When rodding upper layers, the rod should just break through into the layer underneath. All molds should be filled uniformly — that is, place and rod the bottom layer in all, then the 2nd layer, etc. The 3rd layer should contain an excess which can be struck off smooth and level after rodding.



LET CYLINDERS SET FOR 24 HOURS AT A TEMPERATURE BETWEEN 60° AND 80°

Cylinders should be left undisturbed until 24 hours after casting. Tops should be covered to prevent loss of moisture and the temperature should be between 60 and 80 degrees. Cylinders left on the job for several days at low temperatures will give nonstandard results.



CURE AND HANDLE CYLINDERS WITH CARE

After hardening, cylinders should be stored in a moist condition at a temperature of 65-75 degrees or sent to a laboratory for similar standard curing. Careful handling during moving is necessary since cylinders which are allowed to rattle around in a box, or the back of a car, or pick-up, can suffer considerable damage, particularly at these early ages.

Composite Samples

The quality of concrete varies somewhat from the front to the back of a transit-mix truck. This in itself is not too important in the form because variances are equalized by spading and vibration. In sampling, however, variations can seriously distort the strength of the cylinders. Cylinders should always be made from composite samples taken from three parts of the load. The preferred procedure is to discharge the three samples into a waiting concrete buggy reserved for testing purposes and then thoroughly remixed with a shovel before casting the test cylinders.

Curing and Protecting Cylinders

After casting, the cylinders should be left undisturbed for a period of twenty-four hours, before being transferred to the laboratory for curing and testing. During this period the cylinders should be kept in a storage box or other means provided to maintain the temperature of the cylinders between 60 to 80° F. Occasionally, test specimens are made for determining when a structure may be put into service and are stored adjacent to the structure so that they will be subjected to the same temperature conditions as the structure. Such specimens should not be confused with the specimens stored at 60 to 80° F. The specimens stored at 60 to 80° F. are the specimens which are tested to determine compliance of the concrete with the specified strengths. Specimens stored under any other conditions are non-standard and cannot be considered in determining specification compliance.

Job records should be kept showing when the cylinders were cast, storing conditions, and when they were shipped to the laboratory. If cylinders have been left around the job for three or four days, it is pointless to compare their results with those that have been handled in the proper manner.

Evaluating Test Reports

The American Concrete Institute Committee 214, in its report, Recommended Practice for Evaluation of Compression Test Results of Field Concrete, states that the inflexible strength requirements contained in some specifications are unrealistic and that a pattern of results rather than individual reports represent the only sound basis of evaluation. The Committee report also states "the primary function of compression tests of field concrete is to insure the production of uniform concrete of desired strength and quality. . . . In addition to the variations which exist in the concrete itself, strength variations will also be introduced in fabrication, testing, and care of test specimens. Variations in the strength of concrete must be accepted; but consistent concrete of adequate quality can be produced with confidence if proper control is maintained, test results are properly interpreted, and limitations are considered." And further: "Test specimens indicate potential rather than actual strength of a structure, and poor workmanship in placing and curing may cause strength reductions which are not reflected in tests. Wherever possible conclusions on strength of concrete should be derived from a pattern of tests from which the characteristics and uniformity of the concrete can be more accurately estimated. *To place too much reliance on too few tests may result in erroneous conclusions.*" In no case should reliance be placed on a single specimen.

Though it is not the author's purpose to condone or to recommend the acceptance of "below strength" concrete, nevertheless, the architect should be prepared, under certain conditions, to make a practical evaluation in the light of actual design requirements. Here, consultation with the consulting engineers is indicated because of the usually high factor of safety in most reinforced concrete design. Certainly there will be cases where it will be expedient to leave "below strength" concrete in place rather than hold up the job until it can be replaced.

Tests of Hardened Concrete in Structures

There will be cases where testing was carried out in strict accordance with the proper procedure yet where the test results show "below strength" concrete. This requires field tests of the hardened concrete in place. In the case of floors, A.C.I. designation 318 requires that the portion under suspicion shall be subjected for 24 hours to a superimposed load equal to twice the live load plus one half the dead load. If deflection is excessive then the structure must be modified or if failure is evident, the section should be replaced. On other sections such as walls or footings, cores can be taken to compare with the laboratory specimens. Consideration, however, should be given to job temperatures. Concrete poured at low temperatures has a relatively low early strength yet a higher ultimate strength than that poured at high temperatures. In cold weather concreting field strength development can be accelerated by housing the area and injecting live steam. This method has also been used as a last resort before replacing doubtful concrete. It is worthy of consideration.

A third method of testing, the rebound hammer, has received recognition in recent years. The device, a Swiss invention, was introduced into Canada by an associate of the writer. The test is simple and non-destructive. The mechanical test hammer is held against the concrete surface and the rebound of a spring-propelled hammer is measured much as in testing steel. The hammer method of testing has been the subject of many technical papers and is now generally recognized as an excellent qualitative though not necessarily quantitative tool in the hands of a skilled technician. It is interesting to note that the strengths obtained by this method are generally lower than the actual strengths of the concrete in place.

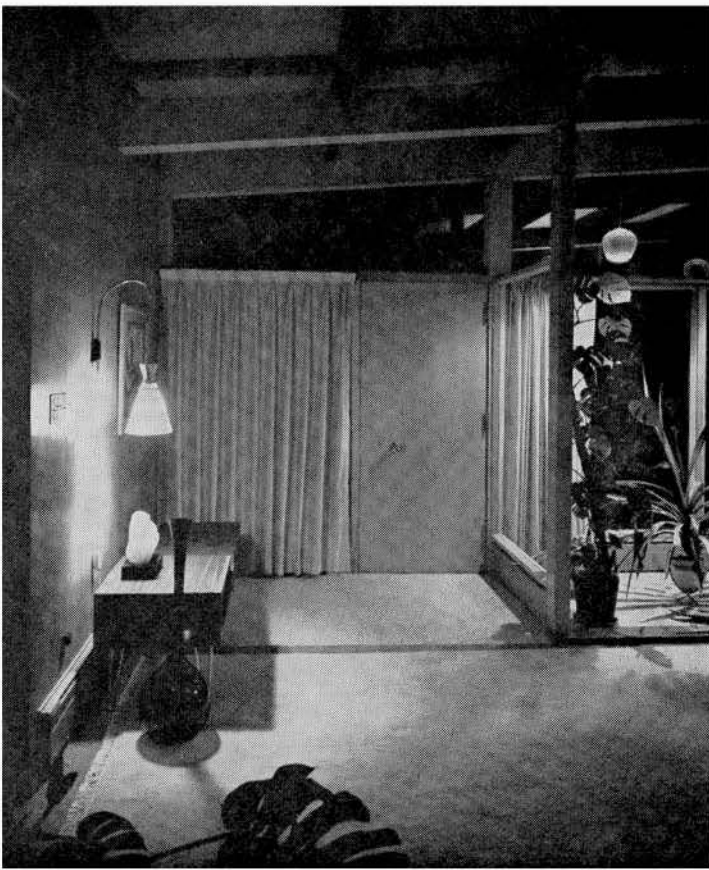
The Importance of Records and Reports

Adequate records and reports enable the architect to keep in touch with the work while it is in progress and detect trends. The plotting of actual compressive strength results against specified strength on graph paper is not a particularly arduous task for the job engineer or clerk-of-works and provides a quick and worthwhile check. The graph can be accompanied by a record of pertinent information relating to each compression test such as temperature, slump, location of pour, placing and curing conditions, etc. If the cylinders have been made or transported by other than testing laboratory personnel, then this should be noted. This is most important.

Conclusions and Recommendations

The following are based on the assumption that the concrete involved was supplied by a ready-mix supplier of known integrity, or in the case of job-mixed concrete, the contractor had exercised reasonable control over ingredients and mixing.

1. "Below-strength" test reports are usually indicative of improper testing procedures rather than sub-standard concrete.
2. It is impossible to over-emphasize the importance of correct testing procedures. Particular emphasis should be placed on securing proper composite samples and then protecting the cast cylinders from temperature extremes, particularly high temperatures.
3. The testing laboratory should be considered as a professional rather than a commercial service and as such should not be selected by competitive bidding.
4. Reports of cylinders that were not made in strict accordance with correct procedure should be discarded.
5. Variances in actual strengths must be expected. The architect should consider averages and indication of general uniformity rather than individual results.
6. The strength of "doubtful" concrete in place can be adequately checked by the impact hammer method, providing sufficient readings are taken by a qualified technician.



KALEN

TWO ARCHITECTS' HOUSES IN MANITOBA

Residence of Mr and Mrs J. A. Russell
Fort Garry

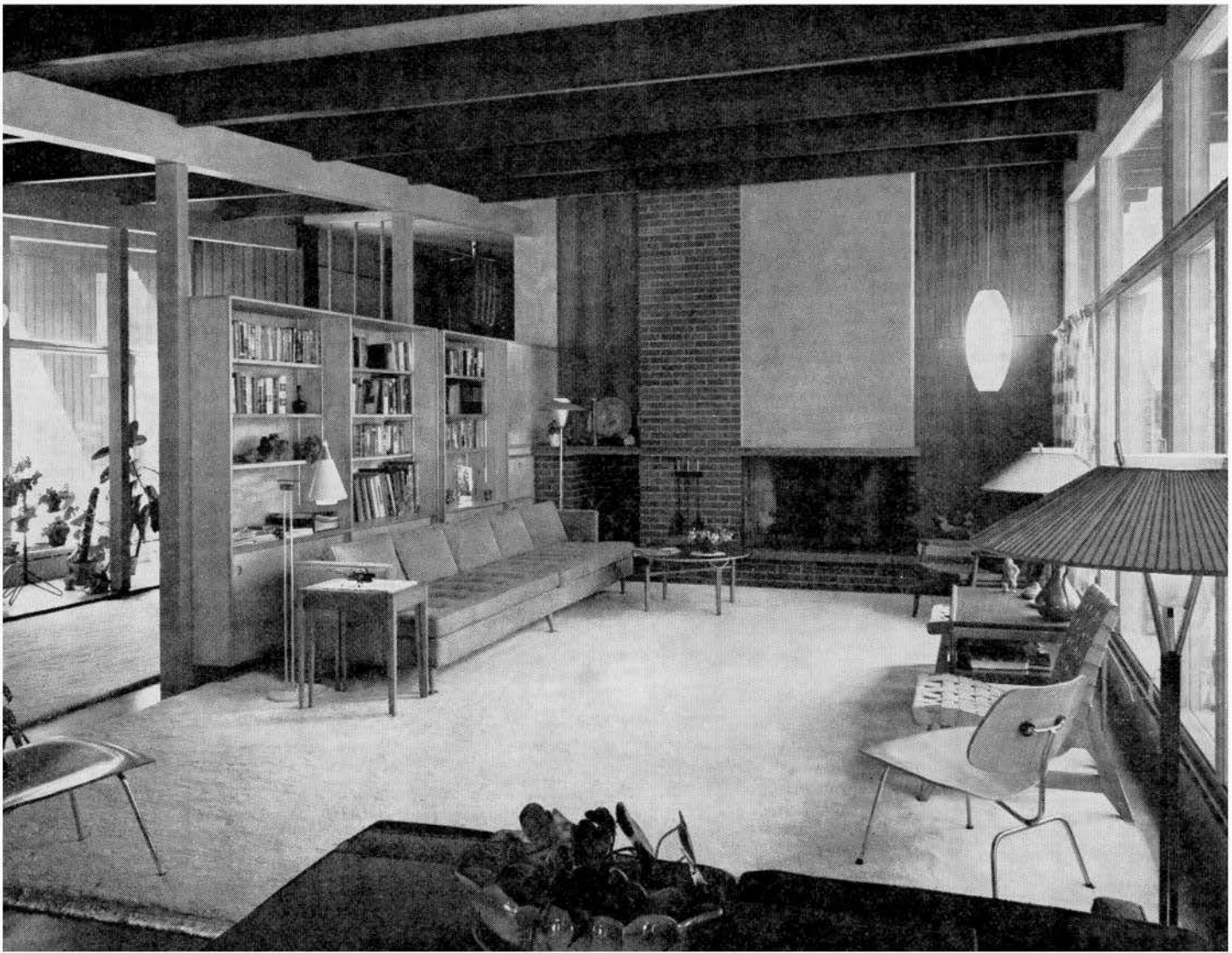
Architects, John A. Russell and Roy Sellors

Entrance hall interior

KALEN

Exterior view of entrance

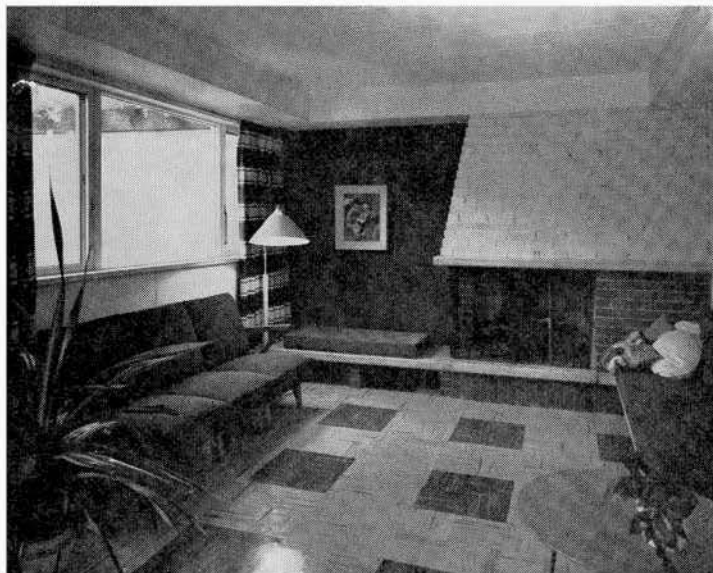




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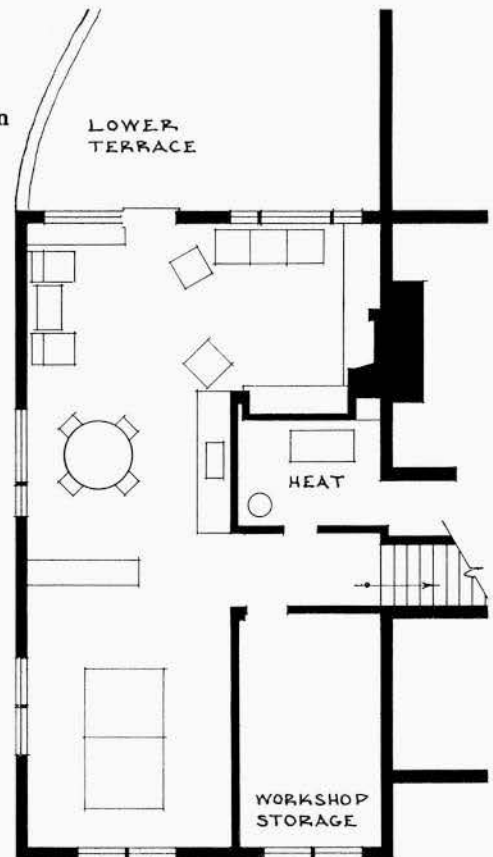
Living room with entrance hall at left

Fireplace corner in recreation room



KALEN

Lower floor plan



Located on the west bank of the Red River, the well treed lot tapers from a 100' frontage on South Drive to about 85' on the river some 380' distant. The house is situated at the top of a gradually sloping, naturally terraced river embankment and commands a sweeping view of a great bend in the river.

The house was designed to provide maximum freedom of space for both family activities and entertaining.

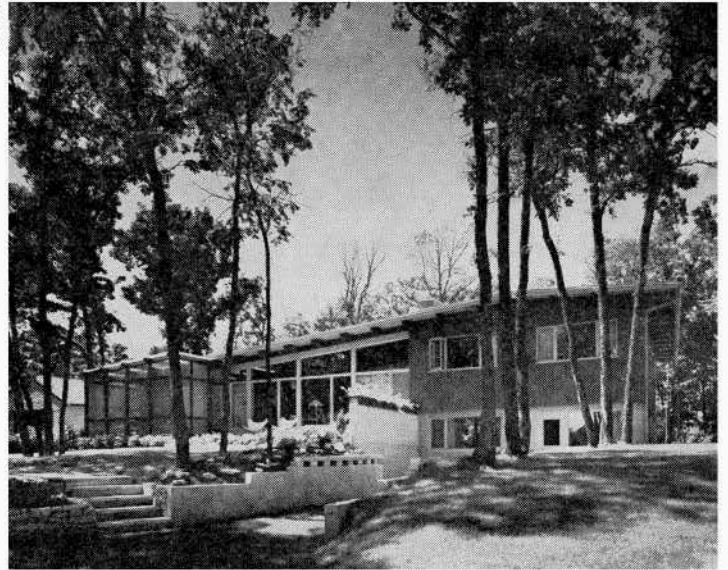
All floor construction is pre-cast concrete joists with concrete slabs. The wood beams and roof deck are exposed in the living and dining areas, also in the master bedroom. The remainder of the ceilings are acoustic tile. Interior wall finish is wood throughout,—principally birch, walnut and mahogany. The floors are tongue-and-groove corktile, except in the kitchen and baths.

KALEN

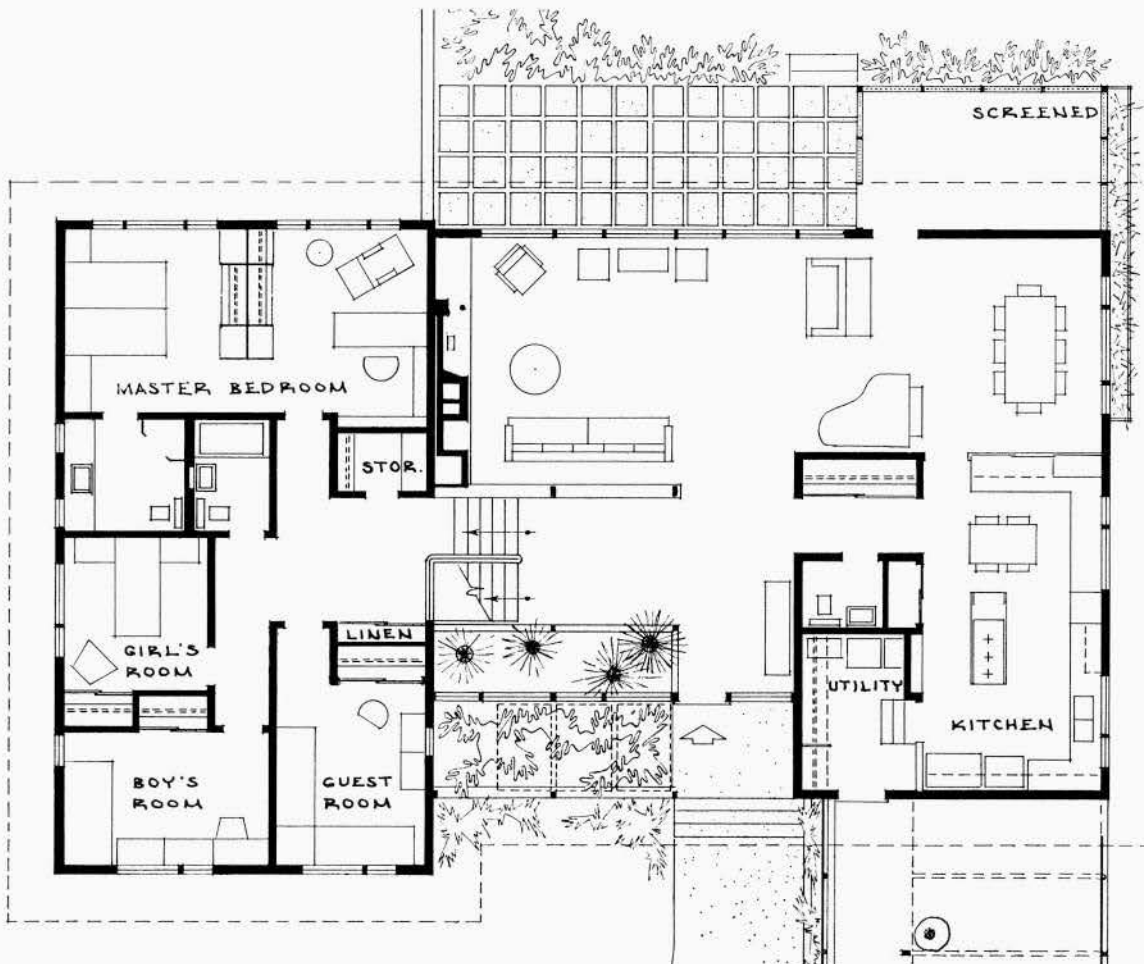


Kitchen

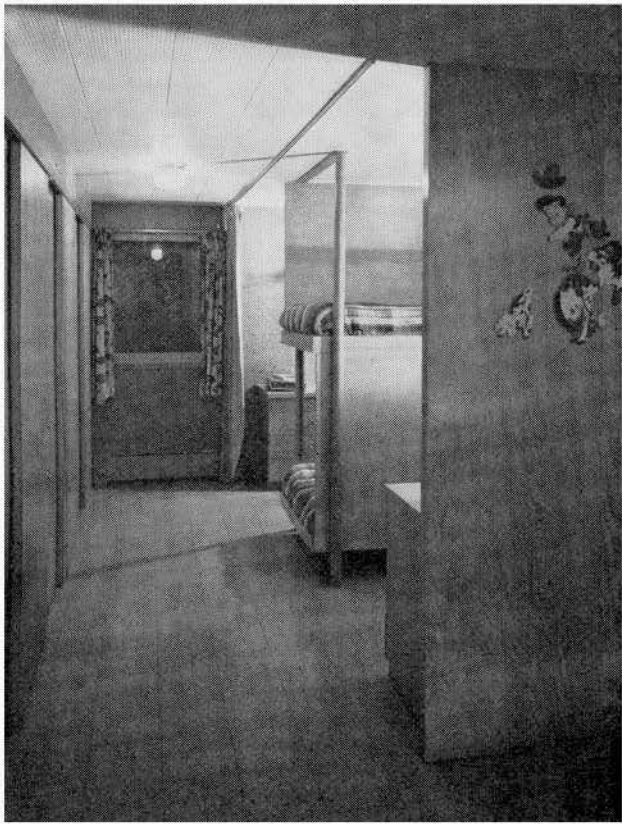
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East facade overlooking Red River



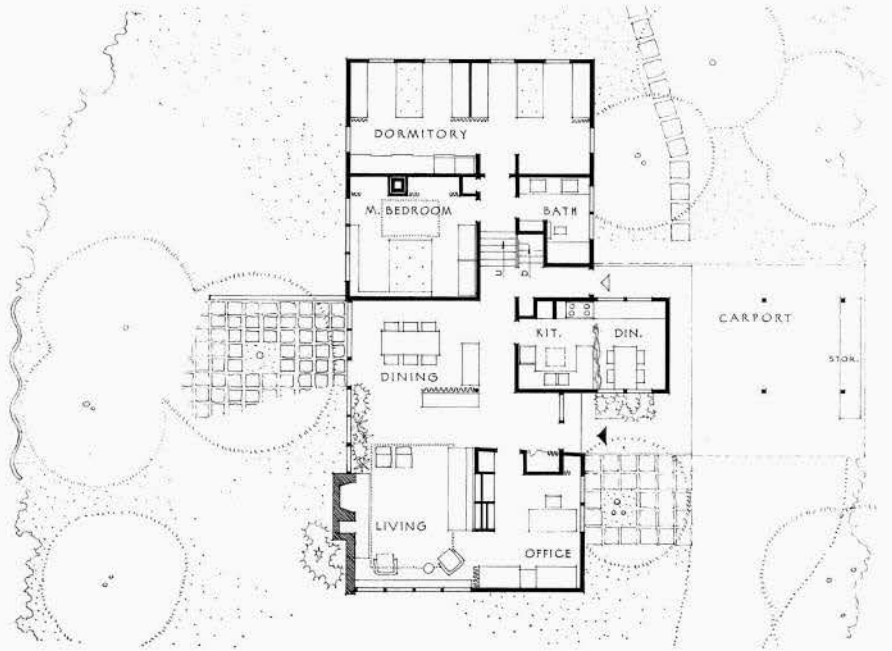
Main floor plan



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Residence of Mr and Mrs Roy Sellors Fort Garry

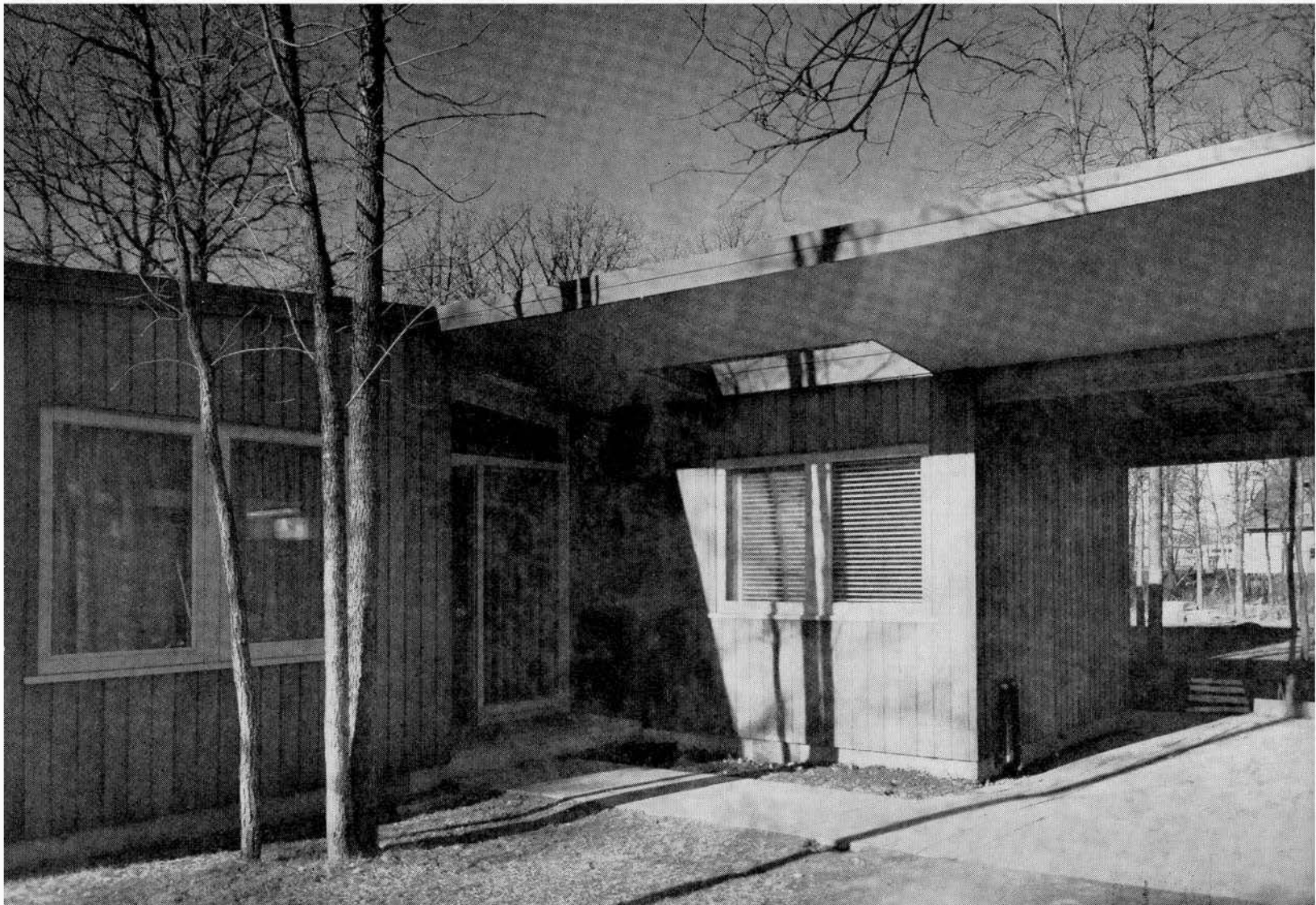
Architects, John A. Russell and Roy Sellors



Children's dormitory

Front entrance and carport

KALEN



KALEN



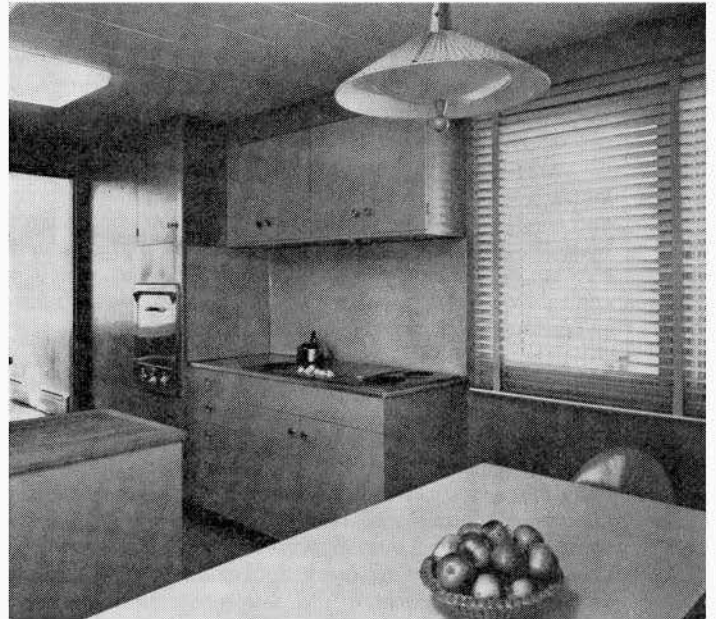
Living and dining room

KALEN



Exterior from garden

KALEN



Kitchen

URBAN RENEWAL, PART TWO

Comprehending the City

BY RAY MORIYAMA

THE REDEVELOPMENT OF RESIDENTIAL SLUMS is not urban renewal. Urban renewal is the process of humanizing and attuning our older Victorian cities to our contemporary life. In its action, therefore, it must include rehabilitation, both of blighted areas and buildings worthy of conversion; conservation, where areas and buildings are of historical and architectural value and are living parts of the city; and redevelopment where areas are delapidated or have incompatible and undesirable land uses. Since urban renewal is a process of guiding all these actions, both the public and private undertakings, it must involve every part of the city. The renewal of downtown, commercial and industrial areas is as important as the renewal of residential districts.

Our Canadian cities lack a focus to give a sense of orientation or to tell us that we are in the heart of the city. There is a need for a city core, "the element that makes a community a community and not just a collection of individuals". A civic core of administration buildings is not enough, for it will awake at 9 a.m. and die at 5 p.m. The true value of a core is in its ability to give a city a heart, life and character. A core, which can include in its composition, well-known landmarks for which the particular city is known, will be more successful. A core conveniently located, appropriately designed, and deeply rooted in human value and local tradition can be a most effective way in giving total urban renewal a beginning and direction.

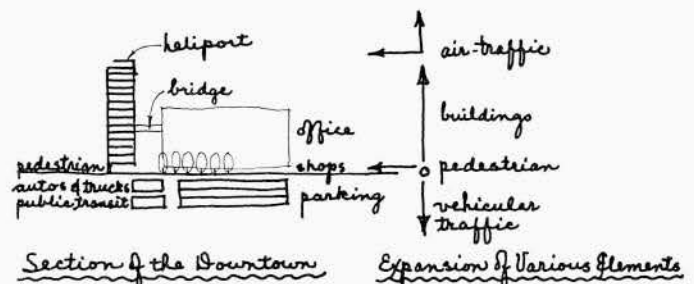
In and around the civic core will grow a compact commercial and office area. The downtown core of commercial activities is necessary. Most of the large business requires central location for the proper function of its business. It claims that nothing can replace face to face value in negotiation. The nearness of other functions such as restaurants, private clubs, and night clubs are amenities in carrying out negotiation under informal surroundings. It claims also that the pedestrian proximity of other functions helps to draw to it those people who have business in other buildings. To the employer, the quality of his staff is of utmost importance. If he can offer more amenities than his competitors, he can be sure of attracting a greater number of capable employees. The employees have their own business to attend to — their banks and shopping, etc. — and if they can accomplish them during lunch hours without straining themselves, the greater the attraction. Therefore, the commercial functions which require central location will cluster together and exploit the advantages of concentration in a relatively small area.

At the present, the downtown of our cities is a hive of construction activity. Office buildings are sprouting which ever way one casts one's eyes, but no where does one see open space coming to life. On leaving the buildings, the people are crowded onto narrow gridiron streets. They are crowded onto the sidewalks, ever moving, chased by vehicular traffic, and directed by stop-lights. However, the problem in the downtown is not one of human over-crowding, but one of physical over-crowding caused by little buildings and by functions which are better located in district centres or in the suburbs. Those commercial functions which cater to the everyday needs of the public will take their services to them. They, too, will cluster together taking advantages of the presence of other functions; but in this case, the cluster will be the district centres or the neighborhood centres.

The human element in the downtown is of prime im-

portance. It determines the size of concentration and the standards of development. Adequacy of sunlight, air, pedestrian mall and open space must be ensured. Vehicular movement must be separated from pedestrian movement. The two are incompatible in congested, already obsolete areas. The vehicular traffic in the downtown can be taken underground, to enter and emerge at the fringes of the busy commercial area. At the fringe, public parking spaces can be provided in multi-storey surface garages or underground lots. Every building which generates traffic should provide sufficient parking spaces to handle their own load. The downtown would then undergo a humanizing process, of freeing the pedestrian from vehicular traffic, of freeing the ground for human use — for repose and for adjusting between activities. The buildings would expand upward and operate vertically; the traffic would expand vertically downward; man would be free on the ground.

At present, downtown areas are obsolete, inefficient and sometimes chaotic because there is a disorganized mixture of diverse functions — narrow, overcrowded streets for vehicles, narrow sidewalks for people, and tall and low buildings — all on the same surface. Separation will erase this. The principle commences with the man. He is on the ground. He should be able to circulate freely without being directed, restricted, and frustrated by mechanical stop lights, vehicular traffic, and general overcrowding of people on narrow sidewalks. Then with man on the ground as a starting point, the buildings are expanded upward and the vehicular traffic route is expanded downward. Only when these three diverse functions are separated can we gain efficiency of land use and visual delight.



The creation of the framework of reference, falls into the realm of long range planning and the sciences. The keynote here is the exploration into and the understanding of present urban problems, the discovery of its potentialities, a vision of the future and an imaginative translation of the findings into a comprehensive realistic plan. A candid appraisal is necessary of the existing geography, topography, soil and their suitability to the present land uses; the advantages and disadvantages of the existing location of transportation, business, industry, and places to live, their potential growth, both the vertical and the horizontal; the actual and the potential of cultural and aesthetic assets; the actual and the potential characteristics, number and needs of the people.

A rapid survey on the structural soundness of all buildings in the city bears fruit for these qualitative survey gives quantitative and measurable results, often aiding the planners in the selection of future land uses, types and priority of actions. This survey can often be carried out in combination with the land use survey.

The analysis of the existing and the potential must be fused with vision and sensitivity of feeling, but the objective must be realistic; in scope it must be broadly inclusive, in outline it must be bold, imaginative and void of compromise, in detail it must be flexible. The framework of reference must show the best possible use of land and set the density of people throughout the city. It is used to coordinate and guide the action of every long term public and private undertaking.

Since the plan is only as good as the final reality, the importance of the planners' ability to visualize the abstract pattern of the two dimensional plan in terms of the three dimensional reality is of utmost importance. Without this sensitivity, the plan lacks full validity. A planner may speak of, argue for and suggest a density of one hundred persons per net residential acre in an area covering two hundred acres, but if one does not appreciate the implications of housing thirty thousand people on two hundred acres in three dimensional buildings and space – the orientation and the relationship of one building to another, the amount of effective usable open spaces, the amount of parking spaces, and public facilities, one's voluminous scientific study and the resulting "inspired" proposal become a useless fantasy.

The second, the translation of the goal into workable, practical realities falls into the realm of short-term planning – the combination of the social sciences and the technologies.

With a new concept of urban renewal, a new approach to urban design is necessary. The unit of design is no longer each separate lot, street and building. It is the neighborhood, it is the district, it is the city, it is the region. The long-term planners have determined the last two in the abstract. The short-term planners will turn these two-dimensional, functional abstracts into reality by further detail studies, generally refining the work of long term planners and producing and implementing short-term plans.

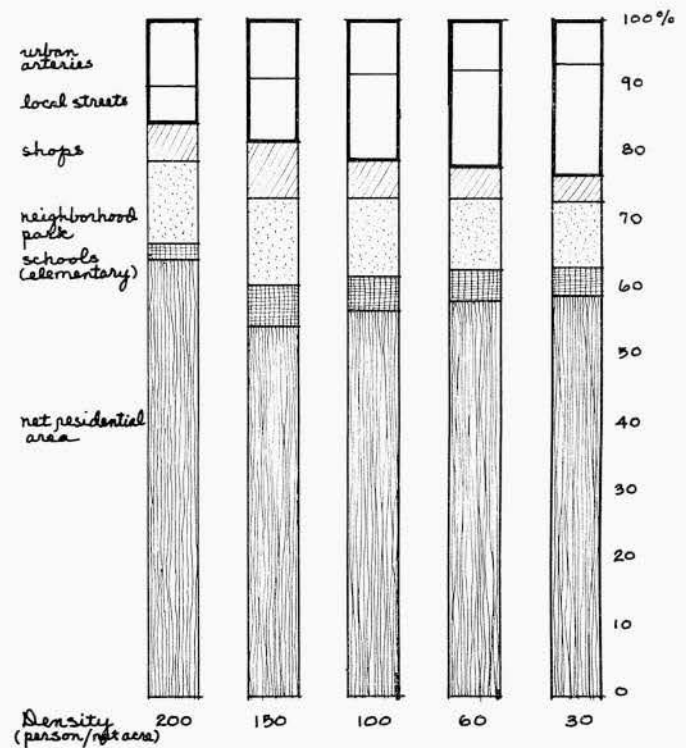
For convenience, the whole city is divided into segments, which for physical or social reasons form at least loosely tied entities. These can be called the districts. Their sizes do not affect planning as long as each one can be handled as a planning unit. There may be any number of these planning units and they cover every part of the city – be they industrial, commercial, recreational or residential. At this stage of replanning, the planners proceed from the long-term functional plan of land use and density to the search of character, of maintaining and, in most cases, of breathing individuality and unity into them. No area is so absolutely featureless that it is not a contributing factor in planning and in design. The short-term planners explore each area, "live" in it, be members of the community, and discover the actual and the potential intrinsic qualities. They assess the exterior physical conditions of every structure and the existing utilities and streets for fitness and possible re-use. The buildings of architectural and historical value, the topography, the trees and the places of social gathering are physical elements which give distinction to an area and planners must preserve them if they can be living parts of the over-all city or the area. Finally with one eye on "the city as a whole" plan, and another on the area, a setting sympathetic to the area is produced, generally creating neighborhoods and districts. Their sizes are governed by a combination of the scale of man, the needs and proposals, and the existing physical elements worthy of preservation. These short-term plans guide current actions for about five years and provide background for capital budgets. To be effective, they must be re-appraised and revised, if necessary, every three to five years to meet new demand.

Man first travelled at a pace of three and a half miles an hour. As his technical knowledge increased, he began to travel at thirty miles an hour on a machine capable of doing sixty.

Now with machine capable of hundred and thirty miles an hour, and air machine capable of three times the speed of sound, he creeps at twelve miles an hour, and often at a rate slower than his original walking pace. At the present, the urban man spends one-twelfth of his time and greater proportion of his energy travelling to and from his place of work. Including the hours he spends cruising for pleasure, he easily spends one-sixth of his lifetime behind the wheel.

The amount of leisure time is constantly increasing for most urban workers. Soon the urban man may work only thirty hours per week. But with the ever growing number of cars and the unorganized sprawling of the city, he can very well be spending all the leisure he gains driving to and from work. If this is so, there is absolutely no gain. The first objective in urban transportation is to facilitate the movement of people and not the mass of privately owned vehicles. The new and wide roadways only encourage the movement of automobiles. An automobile carries on average one point six persons, the public transit can carry sixteen. The success of converting the general public from the private vehicles to mass transit depends on five factors: rapidity, cost, convenience, and comfort of the public transit, and the amount of indirect pressure to discourage the commuter workers from driving.

Percentage Distribution of Space for Neighborhood Needs at Various Densities



Rapidity seems to be the most important factor in the choice of the means of transportation. Although the automobile snails at twelve to fourteen miles an hour, the surface street-car travels at eight and a half miles an hour. This difference in speed is one of the main reasons why the transportation company is barely maintaining the passenger while the popularity of private vehicles is ever growing. This situation will not improve as long as the public transit and the private and commercial vehicles are mixed and are travelling on common surface, each adding to the other's inefficiency. If the public transit is to gain popularity, it must gain in speed. It must operate in an inclusive right-of-way. In Toronto, the subway is travelling at seventeen point six miles an hour, but on an express line, it could travel at sixty. To accommodate an equivalent number of passengers on private vehicles would require

an expressway with thirty, twelve foot lanes. Comfort includes two factors: firstly, the riding comfort, and secondly, the time consumed in travelling. The most important factor that determines the size of the city is the element of human fatigue which is with all things equal, proportionate to the time spent in travelling. The criteria for human fatigue is not the distance but the time and the manner in which the individual travels. A distance that can be reached within forty-five minutes by rapid transportation seems like the maximum limit for a metropolitan area. Therefore, the size and the shape of the city is dependent on the development of the means of travelling. The larger the city, the faster, the more comfortable must be the means of transportation. Convenience, which greatly affects the choice of transportation means includes a careful design of terminals and transfer points. If the convenience of transfer and the rapidity of public transit surpass the comfort and rapidity of the private owned automobile, only a few commuter workers will be tempted to use their own.

The cost of public transit is another factor. However, the cost is only relative to the rapidity, convenience and comfort of the services provided. No one will refuse to pay two and a half cents or five cents additional to what he is paying for public transit now, if he realizes the services he receives and the amount of money and time he saves by not driving his own vehicle.

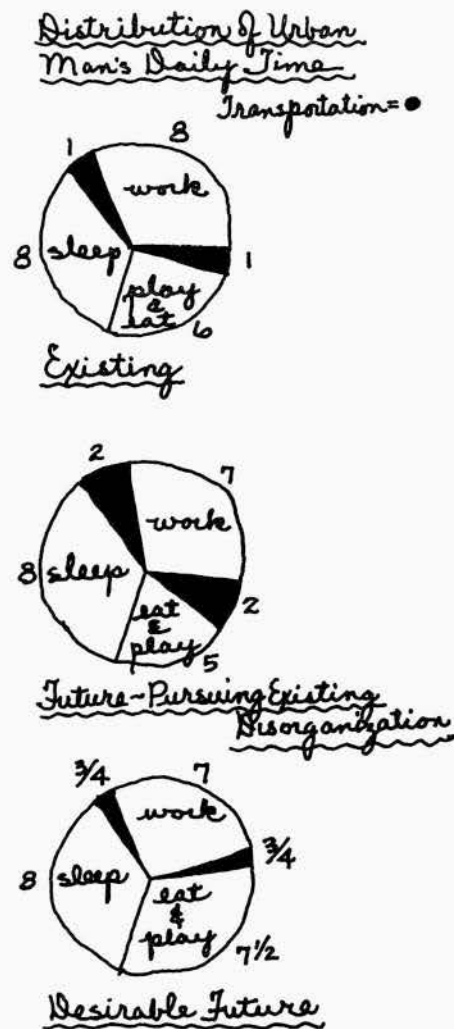
However, we must be aware of the fact that billions of dollars spent on transportation facilities which bear very little relationship to future land uses may be a waste. It is impossible to plan proper routes and adequate facilities until the pattern of land use and the load it will have on transportation routes are known. Conversely, the size and the routes of roads and rapid transit mark the safety and the livability of the area. In short, land use and transportation must be developed hand in hand. The need for an integrated master plan hardly requires emphasis.

The provision of inexpensive parking facilities together with convenient means of transferring from car to the rapid transit at the periphery of the city and especially at the edge of the downtown is essential for successfully reducing the number of people travelling in private vehicles to and from work in the downtown area. There is another indirect means to reduce commuter workers from driving downtown. This can be done by staggering the parking fees, penalizing those who park all day. However, this method will not discourage shoppers, night users, and short-term users from coming downtown for a short time. Moreover, each new major building should show proof that it can handle all the traffic it generated by providing parking space underground or in adjacent parking garages.

Whether we like it or not the automobiles are here to stay, that is, until a revolutionary means of transportation emerges. Their number is forever mounting. An automobile for every two persons is not an improbability. In a spreading metropolis they are the necessary link between the places of work, living, and play. They must travel on some surfaced areas; and they need five types of vehicular routes: (a) the super highway which links the provinces and ties the country together, but which does not directly link the urban centres; (b) the parkways which link the cities to the super highway; (c) the urban arteries which link the parkways to the various parts of the city; (d) the local streets which link the urban arteries to the inner neighborhood and the service streets to the individual buildings. They all must vary in design and engineering to satisfy their specific needs.

In this world of machines, there is a need for another kind of traffic route — a route located away from the fumes, noises, and hustle and bustle of vehicular traffic, a route scaled to man's stature and surrounded by nature. This is the route designed for pedestrians and bicycles. There are three basic types of pedestrian ways: (a) the long distance route which connects urban centres, (b) one which runs through the urban green space, and (c) one which connects every part of the neighborhood to other parts of the same neighborhood, especially the parks, schools and shops, and to the district open spaces and

commercial centres and urban green spaces. If the city is to be humanized, the pedestrian and cycling routes must not be forgotten. Pedestrians should be separated from vehicular traffic. Underpasses should be provided at all intersections of pedestrian walks and major urban arteries. No child should risk his life running and cycling across these major vehicular routes which in a few years will be wider and will encourage greater number of vehicles at a greater speed.



Industry is the core of our economy. Without it the city could not have reached its magnitude, nor would there have been any need for its growth. It appears in large lumps, flat and horizontal, mixed and noisy, often stretching for miles with nothing to break its bleak monotony. But in this present decade, many nucleations of light industries have sprouted in the suburban areas, often blooming into pleasant areas around which to live.

The aims of industrial renewal are humanization, the proper placing of every industry, and the desirable relationship and integration of industry to and with other urban activities. Light industries which are completely innocuous can be freely allowed in the shopping areas. Such industries are: bread and cake baking, boot repairing (by hand), confectionary, dress-making, photography, radio repairing, tailoring, and milliners. Parts of district shopping centres can accommodate such minor industries as, furniture repairing and repair garages.

At the present, much urban land is unhealthy with small industrial buildings which cover great portions of the land, leaving very little open space for air and ventilation. A single multi-storey building could replace many of these, either built new or converted from an existing large building. It could be two to six storeys or more in height, connected to the ground

by either elevators or ramps and be suitable for light industry which requires location in an industrial area but which cannot afford to maintain a large separate factory.

The railway terminal in many Canadian cities occupies a large portion of the downtown area. For example, in Toronto, the terminals at the lake-front occupy several hundred acres, severing the city from the lake and the island. It is possible to build above these tracks.

In a renewal which places a premium on coordinated public and private actions — be they clearing dwellings for new traffic arteries, schools, parks and public housing, the moral problem of relocating residents affected by such action must be faced.

Relocation is usually defined as the process of settling in sound and suitable alternative accommodation those persons having to vacate their premises due to public action. In Philadelphia and Baltimore, public agencies carry out relocation—the Housing Authority in Baltimore and Redevelopment Authority in Philadelphia. The duties of such a public agency are to keep the residents affected by public action, thoroughly informed on the proposals for the area and the timing of the operation, to suggest to those who need aid alternative accommodations, to assist them in moving, to set up temporary or permanent public housing for those in need of financial assistance, and to be responsible for its proper maintenance and upkeep.

When a private enterprise undertakes a redevelopment or rehabilitation of any size, it too must provide a relocation agency. Better still, it can reimburse the central public agency for accepting and carrying out this delicate mission, which only an unbiased and experienced party can carry out successfully.

The cost of relocation varies. In New York where a private enterprise handles it, the cost is approximately two hundred dollars per family. In Philadelphia and Baltimore where it is carried out by public agencies, the cost varies from forty dollars to ninety dollars per family. The acceptance and the success of a total urban renewal may not be forthcoming if the displaced residents are unable to find desirable alternate homes. A poor haphazard relocation only moves the slums and blights to new localities.

In a program of total renewal, a great responsibility falls on the shoulders of city fathers and planners. The elected members must perceive the fallacy of piecemeal and unbalanced approach and attain the thorough understanding of and full support of the general public for the total approach. Almost every rebuilding action means a greater revenue for the city; but a total renewal, not only increases city revenue, but provides for sound investment in terms of human living.

The challenge to the planners is even greater, for not only must they understand the present city with all its implications, but forecast the future and strive for the ideal. Their position becomes one of a creator and not one of “a surgeon called in too late to operate on a decaying carcass”. Their eyes must be focused on a desired goal, unclouded by the mechanics of patching and tying the city together. They must understand good design and create new sets of standards which will produce desirable realities and not persist with anachronistic restrictions and regulations which control negatively and positively discourage production of creative, imaginative and progressive realities. In other words, they must produce, firstly, a sound imaginative framework of reference—a goal—a plan—to guide the total renewal; and secondly, coordinate all the public and private actions to achieve it.

VIEWPOINT

“Are Organizational and Technical Ability of More Importance Than Virtuosity in Design?”

No. The ability to produce frankness and purity of design is the more important in design work. The designer amply endowed with organizational and technical ability will make a grand success in a business way, but his buildings will soon melt into oblivion. The designer imbued with virtuosity will be remembered for his buildings.

J. Philip Dumaresq, Halifax

It seems to me that the question contains an inherent danger to the architectural thinking of today by the very suggestion that one aspect mentioned can in any way substitute the other. While there is no doubt that, to produce a large building, detailed technical knowledge and the ability to coordinate are required, such a building will have doubtful aesthetic merits if not expertly handled in the conceptual stage.

I feel that the ability to design is today of greater importance than ever before. The variety of advanced building techniques and new materials enlarges our design vocabulary to an unprecedented size. The architect must have not only imagination, but also the capacity for grasping the technical aspects of the new media. Only such a combination will enable him to enclose space in a manner which will not only contain all the necessary facilities of this machine age, but also utilize their particular visual characteristics in formulating new aesthetic concepts of his art.

John Schreiber, Montreal

When the great Creator made the world he filled it with great Ideas. Those that did not function properly within an organizational set of circumstances perished. Man, as the Creator's supreme Idea, has organizationally and technologically been able to survive and attain dominance on our planet. Unless he maintains and improves his organizational ability he may assist in his own destruction. In the reverse sense, scientists emphasize the functional suitability and fundamental organizational order of all parts of our physical universe.

Architecture is that great social art which requires a client with an idea, that, to survive, must find expression in a functioning structure. Unless the architectural end is a functioning building we have no architecture at all and a dissatisfied client who lost his idea. Therefore, as a socially responsible art in this technological age, architecture must spring from an organized technical knowledge if it is to survive. Virtuosity in design is that quality which will make survival worth while. In itself it will not ensure survival, but it will make of architecture a great and lasting art. Unfortunately much energy and misdirected attention in Schools of Architecture has been directed towards the training of virtuosity in design. It is possible to develop ability in design, and all who call themselves Architects should have this ability. Virtuosity in design, as Mozart, Einstein or Dylon Thomas had it in other creative fields, is a quality one is born with and which can only be assisted by encouragement and by training in organization and techniques so that this virtuosity may be productive of great buildings. Organization and technical ability produce architecture—Virtuosity produces masterpieces of architecture.

Fred Lasserre, Vancouver

No. Virtuosity in design is of prime importance. Organization routine can be left to the office manager. Technical problems can be assigned to consulting engineers. Technical skill in itself cannot produce a tasteful building. But the architect who makes the decision on the final appearance of a structure, and confers with the client, must himself have a feeling and perception of design. This is one thing that he cannot leave to the draftsmen, but must be able to direct and inspire them towards an interest in virtue. The public judges the architect by the taste of his creation.

Tinos Kortez, Saskatoon

FABLE OF THREE SET “SQUARES”

There was a firm architectoso
Who had a design virtuoso
Their work though aesthetic
Was very pathetic
And their practice prospered only so so.

Another was very precise
They thought they were really quite nice
With tons of agility
In technicability
Few clients did they entice.

The last a homogenized crew
Of clients they had quite a few
They preached reciprocity
Of technique and virtuosity
Of course, like me and like you.

W. G. Leithead, Vancouver

Probably an extensive accumulation of all three characteristics in one individual would produce an architect of note. It is quite likely that no architect is entirely devoid of any one of the three qualities.

In earlier days, the necessity for excellence in organizational and technical ability was not great as the materials were fewer and the clients' requirements were simpler as in the gothic period, the materials were primarily composed of stone, brick, lead and glass, slate, bronze and oak and the requirements of the owner were protection from the weather, a simple set of use conditions and a long-standing monument to himself.

To-day, the materials are myriad and the owner is concerned with accommodation for space ships, so a greater organizational and technical ability is an absolute necessity. All this, of course, might be done reasonably well by the professional technician, but to solve the problem of design, which we contend is inherent in every project, I would like to put my faith in the architect who has more than the average ability as a designer.

L. E. Shore, Toronto

“If virtuosity is taken as “the skill in the mechanical part of a fine art” then the question is begged. If the word virtuoso is described as “one with a special knowledge or taste for works of art or virtue” the answer to me is no for our profession is still an art — or is it?” (Quotations from Concise Oxford Dictionary).

Peter M. Thornton, Vancouver

NEWS FROM THE INSTITUTE

ANNUAL MEETING OF THE PQAA

Quebec City, 30 January – 1 February 1958.

Presidents Report

THIS YEAR MARKS THE END OF AN ERA in the affairs of the Association. Our former tradition was to appoint an Honorary Secretary who remained in office from year to year as a link between successive Councils. Mr Henri Mercier was the last holder of this important office. At its January session Council paid special tribute to Henri Mercier on the completion of 16 years of faithful service on the Council of the Association. The past year was also noteworthy in my opinion for the fact that Council operated as a closely integrated team, there being no divisions between the members on matters of prime importance to the profession.

The officers of the Association resident in Montreal have met regularly during the week preceding the monthly meetings of Council in order to dispose of the routine matters of business. It was hoped that this procedure would allow Council more time to study important matters of policy. With the continued growth of the membership and the increasing complexity of business even this recently introduced expedient does not shorten appreciably the length of Council meetings. It is recommended that the new Council should give legal status to the functions of the Executive.

During the year we have had a complete change of staff. This has placed a severe strain on Council and may have affected the efficiency of the secretariat at times during the year. I wish to pay sincere tribute to Messrs. Bernard M. Deschênes and Jacques Tisseur for the excellent way in which they have carried out their duties under such trying conditions during the past year. It is hoped that Mr Tisseur, our first full-time Executive Secretary, will continue to serve the Association for many years to come. We are also fortunate in having the invaluable assistance of Mrs. Delorme during periods of stress when the paper work of the Association overwhelms the staff. My personal thanks to our new staff members for faithful services rendered during recent weeks in preparation for this Assembly.

A year ago at the Alpine Inn we proposed to seek active support from the membership for a concerted plan of action during the year in the following important areas of interest to the professions, viz: I. Office Administration, II. Public Relations, III. Premises, IV. Architectural Education, V. Preservation of Fine Buildings and Ancient Monuments.

Rather than follow the usual presidential custom of summarizing the reports of the activities of some 20 standing and special committees I propose to review the year's work under the foregoing headings. Members attending this Assembly will realize how limited have been our attainments during the year in these areas of endeavour. If I may offer any advice to my confrere Gerard Venne it is this – a year in the life of an Association such as ours is but a brief moment – hence one should take the long term view and not try to undertake too many objectives in any given year.

The appointment of Mr Jacques Tisseur was made during May 1957. We believe that Mr Tisseur will give more than a sense of continuity to the affairs of the Association, he will act as a liaison officer between the various committees and Council, a duty which presently devolves largely upon the President. When we come into possession of our own premises

it will be more imperative than ever for this Association to have an efficient administrative staff in order to operate economically and serve our public more adequately.

Due in part to financial limitations our policy during the year has been to develop good public relations on the personal level and in the local community. Otherwise the services of a professional consultant in this important field of public opinion are almost a necessity for any body of professional people today, especially for architects in an age of awesome achievement in science and technology.

We have endeavoured to nourish good relationships with builders, consulting engineers and the various building trade organizations in the belief that closer integration of our Association with the building team will enable us to serve the public more effectively and justify the charter under which we operate within the province. Your Association is participating in joint discussions with the Builders Exchange and the Professional Engineers of Quebec in matters concerning the Civil Code. Discussions have been undertaken with a sub-committee of the Professional Engineers of Quebec dealing with Special Cases.

Your President, or a designated member of Council, has represented the Association at various meetings in Quebec and Montreal. My special thanks to Messrs. Paul Brassard, J. Crevier, Geo. deVarenes, Frank Nobbs and Gerard Venne for representing me at some of these events when, for business reasons, I was unable to attend. Cordial relations continue with the Ontario Association of Architects. Information concerning the operations of their new headquarters building has been willingly given to our Premises Committee during the year. Mrs. Valentine and I participated as your representatives at the Annual Convention of the Ontario Association. Members of Council and others are participating in developing plans for the forthcoming Assembly of the Royal Architectural Institute of Canada which will be held in Montreal from June 11 to 14th this year.

In the field of public opinion we offer our particular thanks to Mr Paul Brassard for his weekly contribution to the *Daily Commercial News*. Your President enjoyed writing articles for *l'Architecture* and the *RAIC Journal* on various aspects of Town Planning, Fire Prevention, the preservation of our ancient and historic buildings and other aspects of architecture.

Much has been written and said about the activities of the Premises Committee under the able chairmanship of Frank Nobbs during the past two months. Our members responded handsomely to an appeal for funds. To date a sum of twenty-five thousand dollars (\$25,000.00) has been offered to the Association for the purchase of a property on Dorchester Street, Montreal. At the moment no sale has been effected due to legal difficulties in acquiring clear title to this property.

It is with much pleasure that we announce two scholarships which will become available to graduates of l'Ecole des Beaux-Arts de Montreal, viz:

- 1) **Foundation Fernand Prefontaine** – an annual award of \$100.00 to a French Canadian student under 25 years of age.
- 2) **Andre Francou** of Auch, France – an amount of 15,000,000 francs – which has been willed to the Royal Architectural Institute of Canada and shall be awarded annually to a student of l'Ecole des Beaux-Arts, for study in France.

A special committee consisting of representatives from the two schools of architecture under the chairmanship of Mr A. T. G. Durnford has brought in a report recommending revision of our brochure "Advice to Candidates". It is hoped this

recommendation will mean that prospective candidates for admission to the Association will be able to obtain more readily complete information as to our requirements for admission.

Much useful educational work can be done by this Association in stimulating the public to a proper appreciation of our building heritage. One positive step should be taken by this Association to coordinate our efforts with the various private, municipal and provincial societies now operating within the province. May I suggest that we observe the excellent work achieved by the Lake St. Louis Historical Society with respect to the rehabilitation of the military buildings on St. Helen's Island, Montreal as a Museum of early Canadiana.

In conclusion I want to thank Council and the various Standing and Special Committees for their sustained support during the year. May we continue to work even more effectively under the presidency of Gerard Venne.

H. A. I. Valentine,
President

Mr Paul Gouin, QC, Chairman of the Historic Buildings and Monuments Commission of the Province of Quebec, addressed the meeting as follows :

MALGRÉ LES AIMABLES PAROLES que M. Ford vient d'avoir à mon endroit et pour lesquelles je le remercie sincèrement, je vous avoue, MM. les architectes, qu'en votre savante compagnie, je me sens comme le paysan du Danube devant le sénat romain, avec cette différence que je suis né à la ville et non pas à la campagne, sur les bords du Saint-Laurent et non sur les rives du Danube, que vous n'êtes pas des sénateurs même si vous méritez tous de l'être et que je ne suis pas venu ici pour fustiger votre conduite qui, dieu merci, est exemplaire à tous points de vue même au point de vue professionnel.

A la vérité, le seul point de ressemblance qui existe entre le paysan de monsieur de Lafontaine et moi-même, c'est qu'il parlait à des sénateurs sans être sénateur et que je parlerai à des architectes sans être architecte.

Mais j'ai sur le paysan du Danube l'avantage d'avoir fait mes études au Séminaire de Québec où mes professeurs, au prix d'efforts héroïques, ils sont presque tous morts à la tâche, ont réussi à m'inculquer non pas une culture mais une formation générale et surtout une curiosité intellectuelle qui m'a poussé à m'intéresser à tout ce qui constitue notre patrimoine national.

Depuis vingt cinq ans, j'ai écrit de nombreux articles et prononcé d'innombrables conférences sur d'innombrables sujets dont, entre autres, l'architecture. Comme je me fais toujours un scrupule, depuis que je ne fais plus de politique, de prouver ce que j'avance, voici comme preuve de l'intérêt que je porte à l'architecture, un article que j'ai écrit dans *Le Canada* du 4 août 1932 sous le titre "L'architecture et l'Hôtellerie".

"Dans *Le Devoir* du 29 mai, M. Paul Anger voulait bien approuver les remarques que je faisais, quelques jours auparavant, au sujet du mobilier de l'hôtellerie campagnarde. Il ajoutait avec beaucoup d'à-propos: "On demande à une auberge de donner bon gîte, bonne table et bon lit; mais on ne demande rien de cela à la maison qui se présente sous des airs rébarbatifs. On passera sans s'arrêter." M. Anger conseillait donc à l'aubergiste de soigner non seulement l'aménagement intérieur mais aussi l'apparence extérieure de sa maison. C'est une excellente suggestion. Il convient d'y revenir.

"Au pays de Québec où rien ne change, comme disaient si poétiquement les voix de Maria Chapdelaine, les maisons ont beaucoup changé. L'architecture campagnarde — pour ne mentionner que celle-là, pour l'instant — est en pleine décadence. Autrefois toutes les demeures rurales, depuis celle du Bon Dieu jusqu'à celle du fermier, en passant par celles du prêtre et du meunier, empruntaient à la nature qui les environnait la grâce de leur style et la solidité de leurs matériaux.

"Toits à bâtières aux pentes harmonieuses comme celles d'un vallon, toits de bardeaux des églises et des fermes, toits de chaume des granges, toits de planches des fours à pain, toits de mousse des caveaux; murs de pierres des champs, grises, brunes ou blanchies à la chaux, murs des maisons épais comme ceux d'une forteresse, murs plus élancés des églises, margelles des puits, murailles des moulins à vent, remparts qui protégeaient jalousement les tombes des cimetières; chambranles ouvragés des portes et des fenêtres, gâbles des lucarnes, balustrade à dentelle de la galerie du presbytère, portail de l'église, portique du manoir; croix naïves de la grand'route, croix modeste du clocher, croix mouvante des ailes du moulin; tout cela avait de la ligne, de l'allure, du cachet; tout cela avait un air de parenté, un air de simplicité rustique. Eglise, presbytère, maisons et moulins sortaient vraiment du sol qu'ils étaient chargés de bénir, de protéger et de faire fructifier.

"1900 — Paul Morand en a justement flétri les horreurs artistiques — 1900, période de découvertes et d'adaptation,



vint bouleverser toute cette harmonie. Tuiles d'amiante, briques rouges ou jaunes, papier goudronné, tôle galvanisée, "beaver-board", planches et lattes fabriquées en série, papier-imitation-de-briques, béton, pierre artificielle, tôle-imitation-de-pierres, surgirent de la valise du commis voyageur comme d'une boîte à surprise. Des styles nouveaux pour nous, colonial hollandais, colonial américain, espagnol, arabe, turc, etc. . . . apparurent aux pages des revues et des journaux. Notre architecture campagnarde, fatiguée de son régime séculaire de pierres des champs, de bardeaux et de lignes à la française, avala pêle-mêle ces primeurs aux violentes vitamines. Elle ne les a pas encore assimilées et il est à craindre qu'elle ne meure d'indigestion si les architectes et les artistes ne s'emploient, sans tarder, à lui prescrire un régime sévère et à lui enseigner la façon d'apprêter ces aliments modernes. Encore faut-il qu'architectes et artistes soient appelés au chevet de la malade! La chose n'est point facile; elle n'est pas impossible, cependant.

"Dans le cas qui nous occupe, celui de l'hôtellerie campagnarde, M. Paul Anger suggère à la Commission des liqueurs d'exiger "que les plans des auberges lui soient soumis ou soient soumis à des gens entendus en la matière". Pour ma part, je préférerais un moyen moins arbitraire: une campagne d'éducation que dirigerait des autorités en la matière. Les hôteliers, qui ne manquent ni d'intelligence ni de bonne volonté, ne demandent, en somme, qu'à être éclairés.

"Mais pour que cette campagne prenne plus facilement racine, pour qu'elle porte des fruits plus hâtifs, plus nombreux et plus vivaces, il faudrait lui assurer un climat favorable. Il n'y a pas dans les villages que des auberges; il n'y a pas dans la province que des villages; il y a aussi des villes. Il y a dans les uns et les autres des églises, des couvents, des presbytères, des palais de justice, des hôtels de ville, des bureaux de poste, des écoles, etc. . . . (M. Paul Anger le rappelait, en termes peu flatteurs, dans *Le Devoir* du 2 juillet). Tant que l'exotisme, la banalité et l'extravagance ornementale présideront à la construction et à la réfection de ces édifices publics, la tâche de prêcher à la masse le culte du beau sera singulièrement ingrate. Quelques individus se laisseront peut-être convaincre; le mouvement — qu'il s'agisse d'hôteliers ou d'autres propriétaires, petits ou grands, de la ville ou de la campagne — ne se généralisera que lorsque les autorités civiles et religieuses donneront l'exemple".

Le 23 octobre 1949, soit 17 ans plus tard, au cours d'une causerie prononcée au poste CKAC, après avoir cité l'article que je viens de vous lire, je déclarais qu'à mon avis, la situation ne s'était pas améliorée depuis 1932. Voici ce que je disais:

"Avec une insouciance vraiment criminelle, nous avons continué et nous continuons, sauf de rares exceptions que nous pouvons compter sur les doigts de la main, nous continuons à donner à nos constructions des allures fort harmonieuses de boîtes d'allumettes ou de tinettes de beurre. On peut même dire que la situation s'est singulièrement aggravée avec la multiplication des cabines, des camps d'été, des postes d'essence, des restaurants qu'on appelle "curb service", constructions qui répondent sans doute à une nécessité mais dont l'architecture fantaisiste, pour ne pas employer une expression plus sévère, enlaidit davantage non seulement les abords de nos grandes villes mais aussi chaque petite ville, chaque village, chaque route de la province.

"Il est inutile de chercher à farder la situation. Que l'on soit partisans de l'architecture d'autrefois adaptée aux besoins d'aujourd'hui, ou partisans de l'architecture moderne, il faut convenir, admettre, en toute humilité, que notre architecture campagnarde, comme je l'écrivais en 1932, est en pleine décadence. Et que dire, grands dieux, de notre architecture urbaine! Elle aussi, elle est en voie de trépasser, la malheureuse. Comme des boas constrictors enroulés autour de leurs victimes, nos "belles escaliers" en tire-bouchons, l'étouffent lentement mais inexorablement.

"Je vous ai rappelé, je m'adressais ici à mes auditeurs radiophoniques de 1949, dans ma première causerie que les maisons, les habitations étaient ou devaient être les signes extérieurs de la patrie, le reflet de notre culture, de nos traditions,

de nos coutumes. Trouvez-vous vraiment que notre architecture d'aujourd'hui soit digne de nous, qu'elle soit le vrai visage de notre patrie? Pensez-vous vraiment qu'elle puisse attirer et charmer le touriste?"

Le 19 novembre 1950, parlant sur le réseau français de Radio-Canada, je revenais sur la question dans les termes que voici:

"Dans la préface de son volume sur "L'architecture en Nouvelle-France", monsieur Gérard Morisset nous rappelle "Qu'il y a deux manières d'abîmer un pays. Soit en faisant disparaître, l'un après l'autre, les monuments dignes d'intérêt qui en sont la parure; soit en les noyant dans des masses de constructions médiocres qui les soustraient au regard ou leur enlèvent, par un voisinage encombrant, une part de leurs qualités architecturales. Il y a longtemps que nous avons combiné ces deux manières d'enlaidir notre paysage. Et Arthur Buies, s'il revenait sur terre, devrait relever singulièrement le ton de ses épithètes malsonnantes, s'il voulait caractériser comme il convient notre vandalisme et notre inconscience. Il y a moins de cinquante ans qu'il est mort et déjà le vieux Montréal n'existe plus, le vieux Québec est aux trois quarts atteint et, dans la campagne, aucun village n'a su garder le tiers de ses maisons d'autrefois".

"Nous devons conserver les quelques beaux monuments qui nous restent de notre architecture d'autrefois et je ne parle pas seulement de nos églises, de nos manoirs, de nos maisons. Je parle aussi de ces autres constructions plus humbles, plus simples mais non moins belles, non moins charmantes, chapelles de procession, moulins, laiteries, fours à pain, caveaux à légumes, remises, granges et hangars, constructions dans lesquelles nous avons excellé et qui sont un exemple parfait de notre sens des proportions et des couleurs; constructions qui sont le complément indispensable de nos églises, de nos manoirs, de nos maisons; constructions qui jettent dans un paysage, dans un ensemble de beautés architecturales, une note indispensable de fantaisie, d'imagination et de bonhomie.

"Pourquoi détruire, démolir pour enlaidir lorsqu'il est si facile de restaurer, de moderniser quelque chose qui est beau, quelque chose qui a du caractère et qui est bien de chez nous? Nous pourrions dans ce domaine, à bon escient, cette fois, nous inspirer de l'exemple que nous fournissent les Etats-Unis, pays que nous imitons si souvent de façon malencontreuse. Ce pays qui n'avait pas eu la prévoyance de conserver ses monuments historiques, a dû, depuis quelques années, reconstruire à grand frais, des villes, des villages d'autrefois tel que Williamburg, Dearborn et Old Sturbridge. Allons-nous suivre cet exemple, allons-nous attendre pour nous mettre à l'oeuvre que tout soit à reconstruire et à rebâtir? Ne serait-il pas plus sage de conserver les beaux ensembles qui nous restent dans la ville de Québec et dans certaines villes et villages, de conserver aussi les autres monuments que l'on voit ici et là à travers la province?"

"Mais la préservation de nos vieilles maisons, de nos vieux monuments, n'est en somme qu'un moyen d'empêcher que notre route ne s'américanise davantage. C'est en adaptant l'architecture de nos nouveaux édifices à nos paysages et à nos traditions que nous redonnerons à la route son caractère français.

"Il est incontestable, en effet, que ce qui a le plus contribué à enlaidir nos paysages et nos villages ce sont les édifices que nous avons érigés depuis le début du siècle et plus particulièrement depuis les trente dernières années. Pour répondre aux exigences de la vie contemporaine, nous avons été forcés de bâtir des constructions d'un genre nouveau, garages, postes d'essence, etc. Par ailleurs, l'apparition d'une multitude de matériaux qui n'existaient pas à l'époque de nos pères, est venue bouleverser nos traditions architecturales.

"Pris à l'improviste, pressés par les circonstances, nous n'avons pas eu le temps d'étudier le problème causé par les exigences de la vie contemporaine et l'arrivée de ces nouveaux matériaux. Nous nous sommes lancés à corps perdu dans des improvisations architecturales qui sont des copies maladroites, des caricatures du style américain, des improvisations qui ont inspiré à Gérard Morisset la phrase que voici: "Ce sont des

imitations sentimentales et bâtarde de maisons étrangères, dont on a vu les photographies dans des revues illustrées ou dans des réclames alléchantes, car on choisit souvent un modèle de maison comme on choisit une robe, une balançoire ou une boîte de tomate, sur la foi d'une vignette pimpante et bien imprimée . . . ”.

“Je comprends, j'excuse tout cela, nous avons été forcés par les circonstances, je le répète, d'improviser des constructions de tout genre. Mais je suis d'avis que nous aurions pu et que nous aurions dû, entre temps, chercher à créer un style nouveau adapté aux circonstances nouvelles, adapté aussi à nos traditions. Pour une raison que je ne m'explique pas, nous ne l'avons pas fait.

“A un rythme sans cesse accéléré, nous continuons à improviser, nous continuons à enlaidir notre province par des constructions qui sont des chefs-d'oeuvre d'ingéniosité, ingéniosité qui consiste apparemment à accumuler dans la construction d'une même maison ou d'un même édifice tous les styles et tous les matériaux imaginables.”

J'ai aussi, Excellence Révérendissime, et je m'en confesse publiquement, osé parlé d'architecture et d'art religieux lors d'une causerie prononcée à la radio le 25 novembre 1951:

“Modestes églises autour desquelles “les toits de nos villages et de nos villes s'assemblaient comme de brebis autour de leur berger”; humbles chapelles qui, ça et là, priaient dans nos campagnes, à l'ombre des érables, et vers lesquelles s'acheminaient, chaque année, les processions de la Fête Dieu; croix et calvaires, qui jalonnaient nos routes “comme des bornes, le long du sentier de la vie”; ces temples, ces manifestations de notre foi, étaient des oeuvres d'une simplicité émouvante. Elles étaient le symbole de notre attachement au sol, de notre désir de survie, de notre communion intime et quotidienne avec la nature de chez-nous; elles étaient le symbole de nous-mêmes . . .

“Aussi longtemps que nous avons été isolés, n'ayant à notre disposition que les matériaux que nous pouvions puiser dans notre sol, aussi longtemps que nous avons été nous-mêmes, c'est-à-dire fidèles aux traditions que nous ont léguées nos ancêtres, nous avons bâti de belles églises et créé pour leur ornementation des oeuvres vraiment artistiques qui font l'admiration des experts, des oeuvres dont Traquair a pu dire, en parlant de la sculpture sur bois, qu'elle est l'une des plus brillantes manifestations artistiques qu'ait connues l'Amérique du Nord . . .

“Le milieu du 19ème siècle marqua la fin de notre isolement, le commencement des voyages à l'étranger. Prêtres et notables s'acheminèrent vers la France, vers l'Italie. Ces pèlerinages dans des pays célèbres pour leurs oeuvres d'art religieux, ces pèlerinages qui auraient dû être pour nous une salutaire leçon de choses, une leçon de beauté, contribuèrent au contraire, à introduire chez-nous deux horreurs qu'un auteur français qualifie de “revanches du diable”: le pastiche des grands styles du passé et les bondieuseries imaginés par les marchands de la Place Saint-Sulpice à Paris.

“Les importations, la fabrication en série, la découverte des matériaux modernes accélérèrent la décadence de notre art religieux. Cette abondance de richesses, que nous aurions pu employer à bon escient, nous fit perdre la tête. Nous étions devenus de nouveaux riches.

“Les oeuvres de nos compatriotes n'étaient plus assez belles, assez somptueuses pour plaire à nos yeux de parvenus. On les écarta avec dédain. Pour les remplacer, on fit venir d'Italie, de France, d'Angleterre, vases sacrés, statues et ornements sacerdotaux fabriqués en série. “Privée de sa principale clientèle, la glorieuse équipe de nos sculpteurs sur bois, de nos orfèvres, de nos brodeuses d'ornements liturgiques, n'avait plus qu'à capituler, qu'à disparaître”.

“Mais notre décadence n'était pas encore consommée. Après avoir gâté la décoration intérieure d'un grand nombre de nos églises, les nouveaux riches que nous étions s'improvisèrent architectes. Là aussi, ce fut le triomphe du pastiche, du trompe-l'oeil, de l'imitation sous toutes ses formes. La plupart des églises que nous avons construites depuis soixante-quinze

an sont des chefs-d'oeuvre de mauvais goût, des monstres exotiques . . . ”

Au cas où vous seriez portés à croire que mon jugement est trop sévère, voyons ce que M. Jean-Paul Lemieux, artiste bien connu et professeur aux Beaux-Arts de Québec, écrivait en janvier 1951, dans la revue “Arts et Pensée”;

“Dès le milieu du dix-neuvième siècle, le plâtre fit son apparition dans nos églises. Des pseudo-artistes italiens fabriquaient des statues en séries. On mit au rancart la belle statuariale de bois, brisant ainsi la longue tradition que des générations d'artisans avaient pieusement conservée depuis la Renaissance. Le trompe-l'oeil et l'ornement plâtré succédèrent à l'admirable sculpture décorative. C'est vers ce temps, également, que la France inonda nos demeures de l'imagerie fade de Saint-Sulpice et que Munich nous envoya ses chromos religieux. Nos notables, après un voyage à Rome, nous revinrent tout ébahis par l'immensité de Saint-Pierre et la magnificence du baroque. On s'empressa de copier Saint-Pierre en huit fois plus petit! D'autres élevèrent du faux gothique et du roman bâtarde. Les églises toutes simples de l'époque française croulèrent sous le pic du démolisseur pour faire place à des édifices prétentieux aux multiples clochers tarabiscotés . . .

“Dans ce changement du beau au médiocre, de l'oeuvre indigène à la camelote étrangère, notre peuple perdit le goût de la belle forme et du beau métier. Car, n'est-ce pas à l'église d'abord qu'on voit de la statuariale et de l'ornement? L'église, donc, n'est pas seulement un lieu de prière, mais également un lieu de belles choses, un temple où l'art est au service de Dieu. C'est le contraire qu'on fit. On y entassa des statues fardées et du mauvais décor. Notre goût se déforma à tel point qu'aujourd'hui, nous trouvons le plâtre plus beau que le bois et que nous ne distinguons plus une belle oeuvre d'avec une oeuvre médiocre”.

“Il ne faudrait pas en conclure, toutefois, que la situation est désespérée, que la décadence de notre art religieux a continué au même rythme. Cet art, dieu merci, connaît depuis vingt ans, une renaissance remarquable; il est en voie de s'épurer, de se retrouver, tout en évoluant, tout en se modernisant dans le meilleur sens, c'est-à-dire selon l'esprit de nos traditions.

“Aujourd'hui”, ainsi que Jean-Paul Lemieux l'écrivait dans l'article que je vous ai cité tantôt, “aujourd'hui, l'engouement pour l'étranger, pour ce qui vient de loin, s'est atténués. Avec les années, on est devenu beaucoup plus sceptique. On s'aperçoit que l'on peut créer du beau ici même . . . Nous avons cessé d'être les admirateurs béats de tout ce qui vient d'ailleurs pour regarder un peu ce qui est fait ou peut être fait ici . . . ”

“Oui, il se fait ici, depuis quelques années, de fort belles choses. Le renouveau de notre artisanat nous a dotés d'une équipe d'artistes qui se sont spécialisés dans l'art religieux et sont devenus les dignes successeurs des maîtres d'autrefois. Par ailleurs, l'architecture parfois remarquable de quelques églises, monastères et chapelles érigés au cours des dernières années, atteste que notre renaissance ne s'est pas limitée à la décoration, à l'ornementation intérieure.

“Le malheur, c'est que nous ne connaissons pas suffisamment, les belles oeuvres qui ont été créées par nos artistes en art religieux, que nous ne savons pas comment utiliser les talents, les ressources qu'ils tiennent à notre disposition. Pour remédier à cet état de choses et, en même temps, pour accélérer la renaissance de notre art religieux, j'ai pensé qu'il serait à propos de dresser une espèce d'inventaire de nos richesses actuelles et possibles dans ce domaine. J'ai suggéré la tenue, à l'occasion de la célébration du centenaire de l'Université Laval de Québec, d'une exposition d'art religieux moderne. Cette idée a été accueillie avec empressement et infiniment de sympathie par nos autorités religieuses et civiles.”

Le 20 avril 1952, parlant une fois de plus à la radio, je donnais les raisons d'être de cette exposition:

“L'exposition d'art religieux moderne qui, ainsi que son nom l'indique, est une exposition et non pas un concours a pour but d'accélérer la renaissance, la mise au point de notre art sacré. Cet art qui étaient l'un des plus beaux joyaux de notre

héritage culturel, a subi, vers la fin du 19^{ème} siècle, une décadence qui s'est prolongée pendant plus de cinquante ans mais qui a été heureusement enravée il y a une vingtaine d'années.

"Grâce à la fondation de nos écoles des Beaux-Arts et de l'École du Meuble, grâce aussi au renouveau de notre artisanat, nous possédons maintenant une équipe d'artistes en art religieux qui sont les dignes successeurs des maîtres d'autrefois. Ces artistes produisent des oeuvres remarquables, adaptées au goût et aux exigences modernes, et que l'on peut admirer dans quelques églises et chapelles.

"Mais nous ne sommes pas encore complètement guéris de la manie de l'importation et du pastiche. Cette manie qui a causé la décadence de notre art sacré en retarde maintenant la renaissance, l'évolution. Nous continuons à importer des pays d'Europe, des oeuvres religieuses qui sont nettement inférieures à celles de nos artistes. L'ornementation en plâtre, mode qui nous venait d'Italie et qui a amené, au début du siècle, la disparition de nos sculpteurs sur bois, se pratique de moins en moins mais une autre mode, qui pourrait avoir des résultats aussi néfastes, est en voie de s'implanter chez nous: l'emploi intempestif du marbre italien.

"Ces importations retardent la renaissance, l'évolution de notre art religieux d'abord parce qu'elles privent nos artistes d'un marché, d'un champ d'action naturels et ensuite parce qu'elles nous empêchent de donner à nos églises un caractère adapté à notre pays et à notre siècle.

"Les cathédrales, les basiliques, les églises de France, d'Italie, d'Angleterre, chefs-d'oeuvre de l'art religieux, n'ont pas été érigées à coups d'importations ou de pastiche. Elles ont été construites par des artistes français, italiens ou anglais avec des matériaux caractéristiques de ces divers pays, dans un style qui est le prolongement naturel des paysages où elles ont été bâties.

"C'est d'ailleurs la formule que nous avons nous-mêmes employée avec infiniment de succès dans le passé. Les églises que nos pères construisirent étaient de véritables chefs-d'oeuvre. Bâties avec la pierre de nos champs et le bois de nos forêts, elles étaient le prolongement logique de nos paysages et de notre façon de vivre; construites dans le style simple mais gracieux de nos demeures rurales et urbaines, elles faisaient, au milieu de nos villages et de nos villes, figure de grande soeur, gardienne de leur famille.

"Dans ces temples qu'ils avaient édifiés à l'image de leurs maisons, nos pères, avec leur sens des proportions, ne songèrent pas à introduire uniquement le mobilier, la décoration rustique dont ils avaient orné leurs propres demeures. Il s'agissait de décorer la demeure du Bon Dieu et c'est pourquoi ils confièrent cette tâche à des sculpteurs, orfèvres et brodeuses d'ornements liturgiques. Mais ces artistes, qui étaient des gens de par chez-nous, surent créer des oeuvres en harmonie avec le style de nos églises, avec nos traditions, avec les fidèles qui fréquentaient ces temples.

"Nous devons revenir à cette formule non pas pour copier servilement ce que nos pères ont fait, ce qui serait une grave erreur, mais bien pour créer, en utilisant le talent de nos artistes et nos ressources naturelles et en nous inspirant de nos traditions, un art religieux moderne adapté à notre pays et à notre siècle.

"Il importe donc de faire connaître au clergé et au public, nos artistes et leurs oeuvres qui assureront la transition, l'évolution de notre art sacré, de démontrer comment l'on pourrait en utilisant l'aluminium, la céramique, le fer forgé, le bois sculpté, la pierre et le granit de chez-nous, construire des temples qui constitueraient le plus bel hommage que nous pourrions rendre à Dieu puisque ces temples seraient édifiés avec les talents et les ressources naturelles dont la divine Providence nous a si largement gratifiés.

"Si l'on importe encore d'Europe tant d'oeuvres religieuses

médiocres, si l'on achète en si grand nombre ces affreuses bondieuseries que l'on voit dans les vitrines de nos magasins d'ornements d'église, c'est sans doute parce que l'on ignore encore dans bien des milieux que nos artistes sont maintenant en état de décorer de façon transcendante et à bon compte toutes et chacune de nos églises et qu'il serait possible de fabriquer en série des statues, des ornements qui ne seraient pas de saintes horreurs si l'on refusait d'acheter la camelote que l'on nous offre.

"Notre clergé qui a été, dans le passé, le mécène des arts au Canada français, reprendra, j'en suis sûr, son rôle glorieux, son rôle salutaire lorsqu'il connaîtra toutes les possibilités artistiques qui sont actuellement à sa disposition. Héritier de Monseigneur de Laval qui fut le fondateur de l'Eglise canadienne et de l'École des Arts et Métiers du Cap Tourmente, notre clergé saura, à l'occasion du centenaire de l'Université Laval, continuer sa mission en fournissant à nos artistes un champ d'action qui permettra à ces derniers d'édifier des monuments vraiment dignes de nos origines religieuses et françaises."

Je n'ai pas parlé d'architecture depuis 1952 non pas parce que j'estimais la partie gagnée ou perdue mais tout simplement parce que de nouvelles occupations m'ont empêché de continuer ma prédication à la radio.

Mais j'ai continué à m'intéresser à l'architecture comme président de la Commission des monuments historiques et aussi en organisant des concours à la section d'architecture de l'École des Beaux-Arts de Montréal.

Si je continue à m'intéresser à l'architecture c'est parce que c'est une question très importante non seulement au point de vue culturel mais aussi au point de vue économique. Les spécialistes en la matière affirment avec raison que pour attirer le tourisme chez-nous, nous devons conserver ou redonner à notre province sa physionomie particulière dont le facteur principal est l'architecture.

Nous avons à coups de constructions fantaisistes érigées la plus part du temps sans le concours d'un architecte, défiguré le visage du Québec. Le mouvement de réaction commencé il y a quelque vingt ans a donné des résultats fort encourageants; l'on peut maintenant admirer un peu partout à travers la province de beaux édifices mais n'avons pas encore réussi à créer une architecture contemporaine adaptée à nos paysages et à nos traditions.

Les travaux de recherche que réclame l'évolution de notre architecture, sont considérables et urgents. Nos architectes, si bien doués et si bien disposés soient-ils, ne sauraient, individuellement, les mener à bonne fin. Cette besogne doit être nécessairement confiée à une équipe et c'est pour cela que je préconise la formation d'une commission, composée d'architectes, d'urbanistes et de spécialistes, qui verrait également à organiser des concours annuels d'architecture, formule qui a, dans le domaine de la littérature, des sciences et des arts, donné d'excellents résultats.

Comme vous le voyez, je suis à la fois moins et plus ambitieux que M. Robitaille. Il a préconisé la création d'un ministère provincial de l'urbanisme; je suggère la formation non pas d'un ministère mais d'une commission mais d'une commission qui s'occuperait à la fois d'architecture et d'urbanisme.

Le paysan du Danube commençait ainsi sa harangue:

"Romains, et vous sénat assis pour m'écouter,
Je supplie avant tout les dieux de m'assister;
Veuillent les immortels, conducteurs de ma langue,
Que je ne dise rien qui doive être repris".

Messieurs les architectes, je ne me fais pas d'illusions; j'ai dit beaucoup de choses qui devront être reprises, discutées et mises au point. Je sais que vous apporterez à l'étude de mes suggestions la même bienveillante et sympathique attention que vous m'avez accordée au cours de ma causerie.

Professor Eric Arthur of the Journal was present at the meeting in Quebec and commented as follows :

FOR THE GUEST from Ontario, the first impressions of the Annual Meeting of the PQAA, are, of course, of Quebec itself. I always have the feeling that I have come several thousand miles from Toronto rather than a few hundred. It takes some time to adjust oneself to narrow – almost medieval streets – to slopes more suitable to travel by donkey than by taxi; to old ladies moving nimbly on ice covered sidewalks and the delightful local custom of shovelling ice and snow off the roofs without warning to pedestrians below. On two separate visits to Quebec City, I have been brought to my knees by fifty pounds or more of snow pushed off an eave. A metal disc worn in the crown of the hat might be a very useful gadget to protect the brain from dislodged icicles.

The architecture is both strange to Ontario eyes – and delightful, and the interiors which the casual visitor never sees must be equally attractive. Both architecturally and historically, Quebec is a treasure house to be preserved for posterity, and a gold mine for the tourist trade. With these thoughts in mind, I was surprised to hear from architects and citizens, of public and even governmental apathy where preservation of old buildings was concerned. Quebec might take warning from Toronto. There was a time, perhaps before 1850, when Toronto was as interesting a town of Georgian dwellings and dignified business streets as Quebec is today in a different style of architecture. Old Toronto has gone and the architectural treasures one would preserve today could be numbered on the fingers of one hand.

The annual meeting of the PQAA is less formal than that of the OAA, largely because fewer architects are present in Quebec. The fact that the members are bilingual for the most part adds somehow to an atmosphere of good nature. I happened to be present when a trilingual member presented a motion which he moved in English as Mr David Goodman followed by one moved by Mr David Bonhomme. Obviously pleased with his own eloquence and with the reception it received, Mr Goodman generously offered his motion in Hebrew. The chairman thought it unnecessary. Such very civilized good fun is rarely enjoyed at the meetings of sister associations, but it seemed typical of the proceedings in Quebec.

Whether it is customary in all provincial meetings to name a vote of thanks to the Editor of the *Journal*, I do not know, but I was quite touched to hear it in Quebec, and to see it carried unanimously. It was a very great pleasure for me to tell those attending the meeting how much we value the untiring efforts on behalf of the *Journal* of Mr Edward Turcotte. It is likely that, through Mr Turcotte's good offices, we are receiving today such a high degree of co-operation from the architects of Quebec. We hope it will continue as we are more than ready to do our part in making the arts in the Province of Quebec, through the *Journal*, better known to the rest of Canada.

On the afternoon of January 31st, we were taken on a most instructive and interesting tour of the new Laval Campus, and a particular study of the new Medical Centre. It was all most interesting with Mr Lucien Mainguy, the architect, as guide, but I am sure I was not alone in recalling that the last time I felt my legs crumpling beneath me was when I walked out of the Louvre. We were restored, however, by excellent champagne, and the very kind words of welcome from His Excellency, Monsignor A. M. Parent, Rector of the University, and from Dr. J. B. Jobin, the Dean of the Medical School. Every room in the building seemed to be a demonstration of modern materials and mechanical devices even to switched curtains and modern fold door. And yet, our most vivid recollection will always be a blackboard of "anniversaries" which recall, for the students, the birthdays of the medical great in history. I

am thinking of introducing the idea to one school of architecture. Baldassare Peruzzi becomes, once more, a person if he can appear on a blackboard in a classroom as "B. Peruzzi Feb. 14, 1481." Mr Mainguy is to be congratulated on the completion of the first part of an immense project, but more, particularly, for the rapport which obviously existed between him and his clients. Mr H. A. I. Valentine mentioned that rapport and our gratitude to our hosts in a very charming speech on our behalf.

A very pleasant feature of the Saturday meeting was a presentation of two Medals of Merit given by the PQAA. The by-law under which the Medals are given reads: "The Medal of Merit is granted to a Member whom the Association wishes to honour for his outstanding services to the profession, or for his eminence as a practising architect," and the recipients on this occasion were Albert James Hazelgrove (F) and Edward J. Turcotte (F). The Medals were presented at the formal luncheon by the President, Mr Hugh A. I. Valentine in the presence of the members and distinguished guests. Dr. Hazelgrove was presented to the President by Mr A. J. C. Paine who said:

"Mr. President:

"I have the honour of presenting to you ALBERT JAMES HAZELGROVE, Fellow and Past-President of the Royal Architectural Institute of Canada, Fellow of the Royal Institute of British Architects, Doctor of Laws, Honoris Causa.

Dr. Hazelgrove has been granted by the Council of the Province of Quebec Association of Architects the Medal of Merit of the Association in recognition of his outstanding services to the Architectural Profession. Dr. Hazelgrove came to Canada in 1907, having received his early training in his native city, London, England, in the office of Sir Charles Barry. Following a stay of a few years in Montreal he moved to Ottawa where he established his practice and made his home. Although residing in Ontario he has been a member of the Association of Architects of the Province of Quebec since 1920.

Membership in the Ontario Association of Architects led him to take an active part in the affairs of the Committees and Council of that Association of which he became president in 1939. Subsequently an outlet for the application of Dr. Hazelgrove's experience and wide knowledge of professional affairs was found in the Council and upon many committees of the Royal Architectural Institute of Canada. In 1948 he became its President. At the present time he is an honoured member of the Executive Committee, in which his wise counsel is frequently sought and freely given. During his presidency of the RAIC the University of Manitoba conferred upon Dr. Hazelgrove at a special Convocation in Winnipeg the degree of Doctor of Laws, Honoris Causa.

Dr. Hazelgrove has given very freely of his time throughout the years, and on many occasions at a personal sacrifice, to further the aims of the Profession, to speed its progress, and to maintain its well-being across Canada. His outstanding services, and his never faltering interest in all matters relating to the welfare of the Profession, combine in making him a member upon whom the Association of Architects of the Province of Quebec is very proud to bestow its honours."

Mr Turcotte was then presented by Mr Harold Lawson:

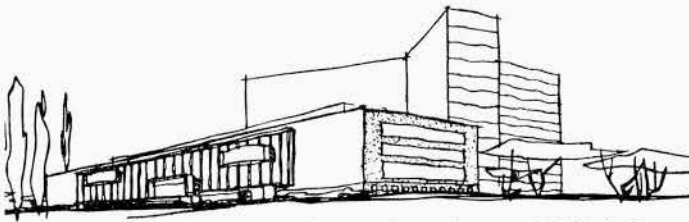
"I have the honour to present to you at this 67th Annual Meeting EDWARD J. TURCOTTE who has been granted the Medal of Merit for his outstanding services to the profession. This much prized award is well merited because of Mr Turcotte's constant devotion to the profession and untiring efforts to advance its interests at all times.

Mr Turcotte studied architecture at McGill University and in the office of Edward and W. S. Maxwell, where he remained until he opened his own office. He was admitted to the PQAA in 1924, served on the Council for fifteen years, and became president in 1955. Mr Turcotte has been most active on such committees as Legislation and By-Laws, Investments, Professional Practice, Membership and Scholarship, Town Planning and Historic and Fine Buildings, and of these he was either Chairman or Vice-Chairman. The time spent on committee

work must have been considerable through the years. As a delegate to the RAIC and as Chairman of the Quebec Committee of the RAIC *Journal*, he was especially active travelling frequently between Montreal and Toronto for a period of five years in the pursuit of his duties. The benefits derived from Mr Turcotte's activities cannot be over-rated.

Mr Turcotte has been equally diligent in the exercise of his profession where he has been eminently successful as an architect for many schools, bank buildings, parochial buildings, hospitals and other works. The Medal of Merit could not be bestowed at this time on any one more worthy than Mr Edward J. Turcotte."

Dr. Hazelgrove, on behalf of Mr Turcotte and himself, thanked the President and the Council briefly, in both English and in French, in the gracious manner with which we are all familiar, for the high honour conferred upon them on this occasion.



Sketch of Laval's new Medical Centre

On the way home, I spent a very pleasant day in Montreal beginning with breakfast with a friend in the Mount Stephen Club. Prof. Hitchcock's monumental work on Victoria architecture in England includes nothing so luxurious as the former home of the first Lord Mount Stephen. Beside it, the York Club in Toronto presents an interior of almost puritan severity. It is two years since I saw Montreal, and many changes have taken place — the most striking, of course, being the presence of the new Queen Elizabeth Hotel where the RAIC will meet in June.

A sad sight to see is the newly cleaned Windsor Hotel which stands stark in its shivering nakedness against the January wind. I have expressed myself before in the *Journal* on the cleaning of old buildings. If I had any lingering doubts that I was wrong, they were removed by the appearance of the Windsor Hotel. One finds oneself turning away from it as from some rather personal tragedy that was not meant for public gaze. Despite the over-zealous scrubbing which this famous building has undergone, it is good to know that the recent fire damage will soon be completely repaired and the Windsor will be back to normal as one of the most enduring and stalwart centres of hospitality in Montreal.

CALENDAR OF EVENTS

8th Annual Meeting of the Royal Australian Institute of Architects, April 14th to 18th, 1958, Perth, Western Australia.

Brussels Exhibition, Belgium (theme—"The Unity of Mankind"), April 17th to October 17th, 1958.

1958 Annual Assembly of the Royal Architectural Institute of Canada, Queen Elizabeth Hotel, Montreal, June 11th to 14th.

1958 Annual Convention of the American Institute of Architects, Hotel Cleveland, Cleveland, Ohio, July 7th to 11th.

MANITOBA

A luncheon meeting of the association was held on Monday, January 27th, at which Mr Paul Rudolf, head of the Architectural School of Yale University, was guest of honor. Mr Rudolf was brought to Winnipeg by the MAA Lectureship fund and gave two lectures to the students and architects during his brief stay. On February 10th students and architects heard Mr J. G. Watts speak on Building Appraisals. The Annual Dinner of the Association is to be held at the Royal Alexander Hotel on March 1st and at this dinner Mr Louis Kahn of Yale University will be guest speaker.

Progress is being made by a committee headed by Mr M. Mitchener in the study of the clarification and revision of the Association schedule of Charges and Renumerations. A good discussion, by the committee, has been held with a group of representatives from several architectural firms and it is hoped that the committee can now formulate a rough draft of their suggestions.

The Competition for the new Winnipeg City Hall is still in the offing. The latest report from City Council is that a sum of \$60,000.00 has been earmarked for prizes and expenses but the date and type of competition are yet to be decided. Professor J. A. Russell, Dean of the School of Architecture, University of Manitoba has been appointed professional advisor to the Competition Committee by the Winnipeg City Council.

Due to the record mild weather conditions that Manitoba has enjoyed to date, winter construction has been very successful. Co-operation between owner, architect and contractor has resulted in the starting of many construction projects large and small in an effort to lower the seasonal unemployment. Some multi-million dollar schemes underway include: the Assiniboine Downs Race Track, Great West Life Building, Canadian Pacific Railway Office Building, International Harvester Building, Income Tax Building and various others.

Architects, especially the senior members of the Association were sorry to hear of the sudden passing away, on January 29th, of Mr Edgar Prain, one time president and councillor of the Association. Mr Prain had practiced in Winnipeg since his coming to Canada from Scotland in 1904 until 1954 when a heart condition forced him to restrict his activities. During his lifetime Mr Prain has contributed immensely to the advancement of the architectural profession and the status of the architect in Winnipeg. We have lost a prodigiously ethical and prudent friend whose example few could equal.

J. T. L. Ward

ONTARIO

AS INDIVIDUALS and as a body, we architects direct much criticism toward the chaotic appearance of our Canadian cities, but our protests seem to reveal that we feel helpless to do anything about it. We may as well admit that we have had little influence upon our governing bodies in this respect — but perhaps our local lawmakers could not do the impossible and remain in office. The appearance of our towns and cities goes deeper than politics: it goes back to the settlement of America.

Our present city planning was determined in a pioneer period. In a new country, all must work. With the perpetual expansion into virgin territory and with the constantly increasing number of small land and business owners, no ruling class could develop in North America. This unique factor determined a new social order which has maintained America as the "New World". The challenge of new problems in a new country and the absence of a ruling class fostered a continent of individualists who, in city planning, will take another few generations to co-operate for the common good.

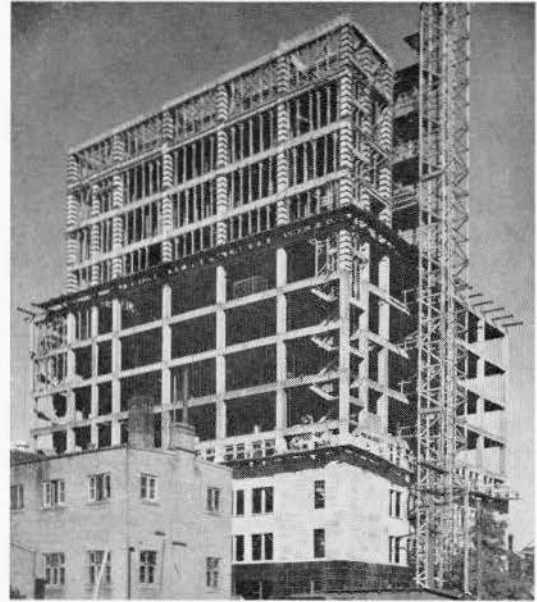
What can we do with our cities now — in our own generation? The greatest number of buildings in the older downtown sections appear to have been built by an age that believed only the front elevation of a building was ever seen. These buildings are located on the obvious gridiron street plan — because there was no town planning to decide otherwise. The modern downtown office worker's horizon is limited to both sides of the street which he hurries along to reach his "facade building".

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