

# RAIC JOURNAL

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## ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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*All correspondence should be addressed to the Editor*

EDITORIAL AND ADVERTISING OFFICES, 57 QUEEN STREET WEST, TORONTO 1  
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FOR SOME TIME we have been anxious to publish something about the Canada Council, and Professor John Russell has been good enough to send me an excerpt from a letter to Mr. Douglas Kertland. He writes as follows —

“Since its establishment following the passing of The Canada Council Act by Parliament on March 28th, 1957, The Canada Council has met for five two-day sessions. A very efficient headquarters staff has been set up and close working relationships have been established with universities, the Canada Foundation and the Social Sciences and Humanities Foundations.

Of specific interest to the architects of Canada are the following:

1. The availability of grants from the Universities' Capital Grants Fund for assistance with the building of university buildings for schools of architecture.
2. The availability of ten different categories of scholarships and fellowships for assistance to scholars and artists to enable them to study, travel and research.
3. The availability of considerable sums for the Arts, which are defined in the Bill as including 'Architecture, the Art of the Theatre, Literature, Music, Painting, Sculpture, the Graphic Arts and other similar creative and interpretive activities.'

To assist with the formulation of a program re the latter funds, a conference on the Arts was held at Kingston at the end of December to discuss and explore the extent and kind of activity by which The Canada Council should “foster and promote the study and enjoyment of, and the production of works in, the Arts”. Some forty-eight experts participated in the two-day discussion, dividing into four panels—(1) the Visual Arts, (2) Music, (3) Writing, (4) Drama, Opera and Ballet. The conclusions and recommendations of these panels are now being studied by The Canada Council. Some of the recommendations of the panel on the Visual Arts having specific application to architecture, included: the promotion of greater rapport between the public and all the arts; a possible conference of architects, sculptors, painters, city planners and landscape architects to discuss mutual problems and create mutual understanding and co-operation; films on architecture; funds for architectural research; encouragement and promotion of architectural scholarship.

The Canada Council is tackling its tremendous assignment with both determination and humility, fully aware of its great responsibility to the people of Canada.”

Professor Russell's usefulness on the Council is not confined to the encouragement of the visual arts. We all know of his support over many years of the drama and of ballet, and it is good that we are represented by one so catholic in his interests. We have not thought of it till we saw it in our own handwriting, but is ballet not one of the visual arts? If it is not, what is it? Where architecture is concerned, we would think that Professor Russell's task was not an easy one. It is, therefore, very gratifying indeed to see the possibilities implicit in the categories mentioned above. The likelihood of financial help for building schools of architecture was not something we had thought possible though it is, obviously, a most desirable avenue for the Council to explore. Schools of architecture are notoriously unsuited to the needs of the architectural student. Our own record may not be typical, but we started as a student in Liverpool in a building that had formerly been either a venereal or a leper hospital. Its exact origin was never clear, but older students used to show us, in the basement, grim looking boilers and furnaces in which the charred remains of inmates were said to have been discovered. Certainly it was all very spooky.

In Toronto, we have spent most of our life with engineers in a building that was condemned before the first war. Last year, we moved part of the school to a local boarding house with from four to six students to a bedroom; while another part enjoyed the society of medical scientists on a floor where several doors had the welcoming sign “dangerous virus experiment — do not enter.” This coming year, we shall retain the boarding house, but otherwise the school will be housed in an abandoned curling rink. After what we have been through it would be a mistake to look too smug and comfortable when the Canada Council pays us a visit. U.B.C. and McGill may be as poorly off as Toronto, but we hear good news of Manitoba.

We write without authority from Professor Russell, but we are sure he would welcome suggestions from architects as to ways and means of promoting the cause of architecture in Canada.

# ROYAL ARCHITECTURAL INSTITUTE OF CANADA

1907 - 1958

## **ANNUAL ASSEMBLY**



**QUEEN ELIZABETH HOTEL  
MONTREAL JUNE 11-14 1958**

**Forward always, banded together for the  
protection of our fellow citizens and the  
advancement of our art - GERVAIS**

DEPUIS QUELQUE TEMPS DÉJÀ, nous tenions à publier un article concernant le Conseil des Arts et voici que le professeur John Russell a bien voulu me transmettre le passage suivant d'une lettre adressée à M. Douglas Kertland:

“Depuis son établissement à la suite de l'adoption, par le Parlement, de la Loi sur le Conseil des Arts, le 28 mars 1957, le Conseil nouvellement créé a tenu cinq séances de deux jours chacune. Un personnel très compétent a été installé au siège du Conseil et des relations étroites relient maintenant ce dernier aux universités, à la *Canada Foundation* et aux *Social Sciences and Humanities Foundations*. Les faits suivants sont d'un intérêt tout particulier pour les architectes:

1. Des allocations peuvent être obtenues des universités pour aider à la construction d'édifices universitaires destinés à loger les écoles d'architecture.
2. Dix catégories différentes de bourses et de fellowships sont offertes aux étudiants et aux artistes pour les aider dans leurs études, leurs voyages et leurs recherches.
3. Des sommes considérables sont mises à la disposition des Arts décrits comme suit dans la loi: “l'architecture, les arts de la scène, la littérature, la musique, la peinture, la sculpture, les arts graphiques et toute autre activité de création et d'interprétation du même genre”.

Afin d'aider à formuler un programme en fonction des offres mentionnées ci-dessus, une conférence des Arts a eu lieu à Kingston à la fin de décembre pour discuter et approfondir divers moyens qui permettraient au Conseil des Arts “de protéger et d'encourager les études artistiques, l'agrément que procure les arts et la production d'oeuvres artistiques”. Quarante-huit experts prirent part aux débats qui durèrent deux jours et ils se divisèrent en quatre groupes pour aborder les sujets principaux suivants:

(1) Les arts visuels, (2) La musique, (3) La littérature, (4) Le théâtre, l'opéra et le ballet. Les conclusions tirées par les quatre groupes d'experts et leurs recommandations font maintenant l'objet d'une étude au Conseil des Arts. Quelques-unes des recommandations du groupe qui étudia les arts visuels concernent particulièrement l'architecture, entre autres: amélioration des rapports entre le public et les arts; une conférence à laquelle participeraient des architectes, des sculpteurs, des peintres, des urbanistes et des architectes paysagistes, et qui porterait sur leur problèmes communs, en cherchant à créer un esprit d'entente réciproque et une collaboration active; quelques films concernant l'architecture; une caisse destinée à aider les travaux de recherche en architecture; octroi de bourses plus nombreuses aux architectes.

Le Conseil des Arts entreprend cette tâche énorme avec autant d'ardeur que d'humilité car il se rend parfaitement compte de l'ampleur de la responsabilité qu'il a assumée envers le public canadien.”

Les services rendus par le professeur Russell au Conseil ne se limitent pas à l'encouragement donné aux arts visuels. Nous connaissons bien l'appui qu'il accorde, depuis plusieurs années, à l'art dramatique et au ballet, et il est très opportun d'être représenté par un homme dont les intérêts sont d'une portée aussi étendue. Nous n'y avons pas songé avant de l'écrire, mais le ballet ne compte-t-il pas au nombre des arts visuels? S'il n'en est pas aisé, comment devons-nous le classer? Pour ce qui est de l'architecture, nous sommes enclins à croire que la tâche du professeur Russell ne fut pas toujours des plus faciles. Il est donc encourageant de noter toutes les ouvertures qu'impliquent les catégories mentionnées plus haut. Nous n'avons pas envisagé la perspective d'une aide financière pour la construction d'écoles d'architecture, mais il est évident que cette perspective est très intéressante aux yeux du Conseil. Les écoles d'architecture, c'est un fait reconnu, ne suffisent guère aux besoins de leurs étudiants. Notre propre antécédent n'est peut-être pas absolument typique, mais nous nous souvenons d'avoir commencé nos études en architecture à Liverpool dans une bâtisse qui avait servi auparavant de clinique pour maladies vénériennes ou de léproserie. Ce point ne fut jamais parfaitement éclairci mais nos aînés ne manquaient pas de nous montrer, au sous-sol, des chaudières et de fourneaux d'aspect sinistre où l'on prétendait avoir déjà découvert les restes calcinés d'anciens patients. L'effet était assurément des plus lugubres.

Nous avons, à Toronto, passé de longues années dans un édifice qui fut condamné avant la première guerre mondiale et que nous partagions avec des ingénieurs. L'an dernier, une partie de l'école s'est installée dans une pension où chaque chambre abrite de quatre à six étudiants. Une autre section coudoie des médecins spécialistes sur un étage où plusieurs portes arborent l'avis suivant: “Expériences dangereuses. Virus. Défense d'entrer”. Au cours de l'année prochaine, nous allons conserver la pension, mais l'école logera dans une salle de curling désaffectée. Après toutes ces épreuves, nous aurions grand tort de faire mine d'indépendance ou de sembler trop à l'aise lorsque les représentants du Conseil des Arts nous rendront visite. L'université de la Colombie-Britannique et McGill sont sans doute aussi mal partagés que Toronto, bien que des rapports plus encourageants nous parviennent du Manitoba.

Cet article a été rédigé sans consulter le professeur Russell mais nous ne doutons pas qu'il fasse bon accueil aux recommandations que les architectes voudront lui soumettre sur les moyens de faire avancer la cause de l'architecture au Canada.

# WITHIN THE WALLS

BY

ROBERT PILOT

*The following address was given by the writer to the members of the Progress Club of Quebec in 1955. Since that time a committee has been formed in that City to further some of the thoughts embodied in this essay. This committee was formed to further the ideas of a group of architects, painters and historians who for several years have urged that the architectural beauty of this enchanting City be preserved.*

*Through the pages of your magazine, with the prestige behind it of the architects of the nation, the small voice of a landscape painter pleading for the preservation of the historic*

*remains of this City may not be amiss. Rather than change into an essay, the format of my few words as addressed to the Progress Club, I feel that they may have a more personal and direct appeal to your readers if they were left as then spoken. This I have done. The reproductions, illustrating the text, will, I hope, plead more eloquently than my words, the message involved. They may show the reader the priceless remains of a native and fine architecture which, by every means within our power, should be preserved.*



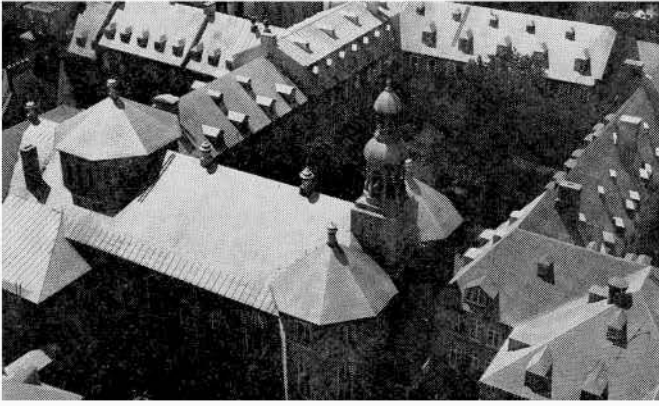
The Citadel and the Governor's Garden

ROBERT PILOT

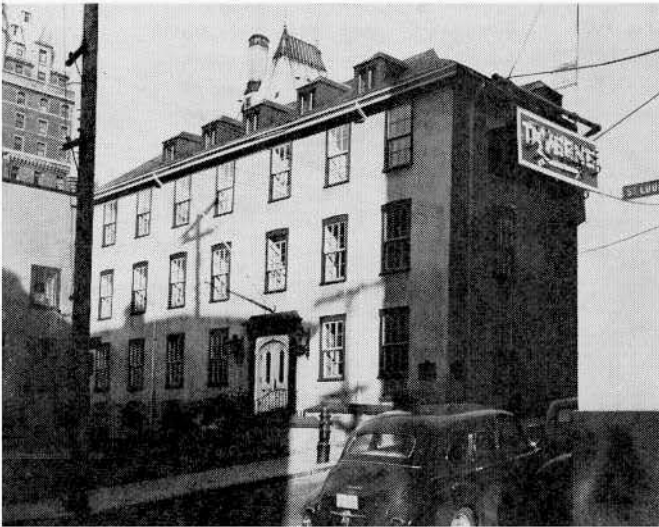
FIRST OF ALL it might seem presumptuous of me, an outsider, to speak to you of your own City — as you have been born here and undoubtedly lived here for the greater part of your lives and know it far better than myself. However, perhaps I may excuse my presumption by telling you that I first came

to Quebec as a painter in 1919 and that I have since then returned on at least forty sketching trips in an endeavour to record and interpret the spirit and beauty of your City.

In the winter of 1919 I first came here. I arrived by train at Lévis in the evening and after dinner I took the ferry across

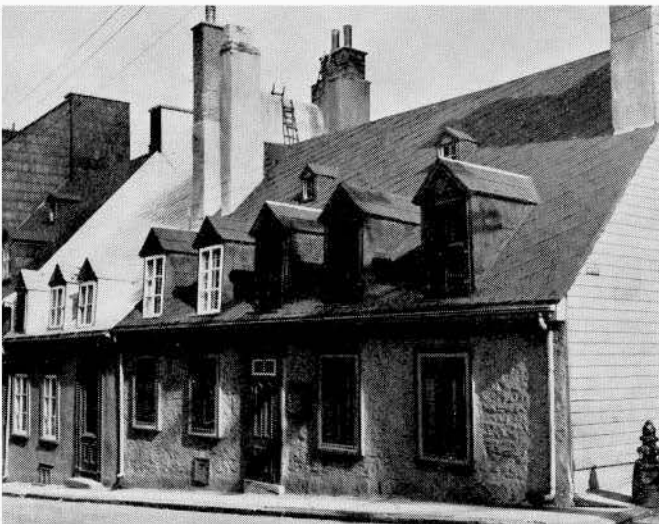


The Ursuline Convent



Kent House, St. Louis Street

McKenna House, St. Famille St.



to Québec. For many years before that I had heard of the beauty and charm of this City, but I was really unprepared for the impact on my senses of the breathtaking loveliness which I saw, if you will visualize a mild winter night with the snow quietly falling – the sound of sleigh bells – for this was the period before automobiles – the dim lights, mysterious and wonderful in the windows, you will see my début here.

On the Ferry, huddling together in the bow were the carriages and the horses and the drivers, wrapped in the night as we plowed through the ice floes towards my goal, Québec. No scene could have been more picturesque, more colourful or more romantic. It was a picture by Kreighoff – but it was *not* framed – nor could that painter, with his brush, give one the sensory pleasure of the feel of the falling snow – the crunching sound of the ice floes against the ship, the departure into a new land!

I walked up Mountain Hill and then onto the Terrace and looked down on Lower Town, mysterious and beautiful, made musical by the moving ice on the river. I might tell you that a young painter is a Romantic, and I was young at that time and fell under the spell of Québec. I have now been drawn back year after year to paint and each time that I return the initial thrill is there.

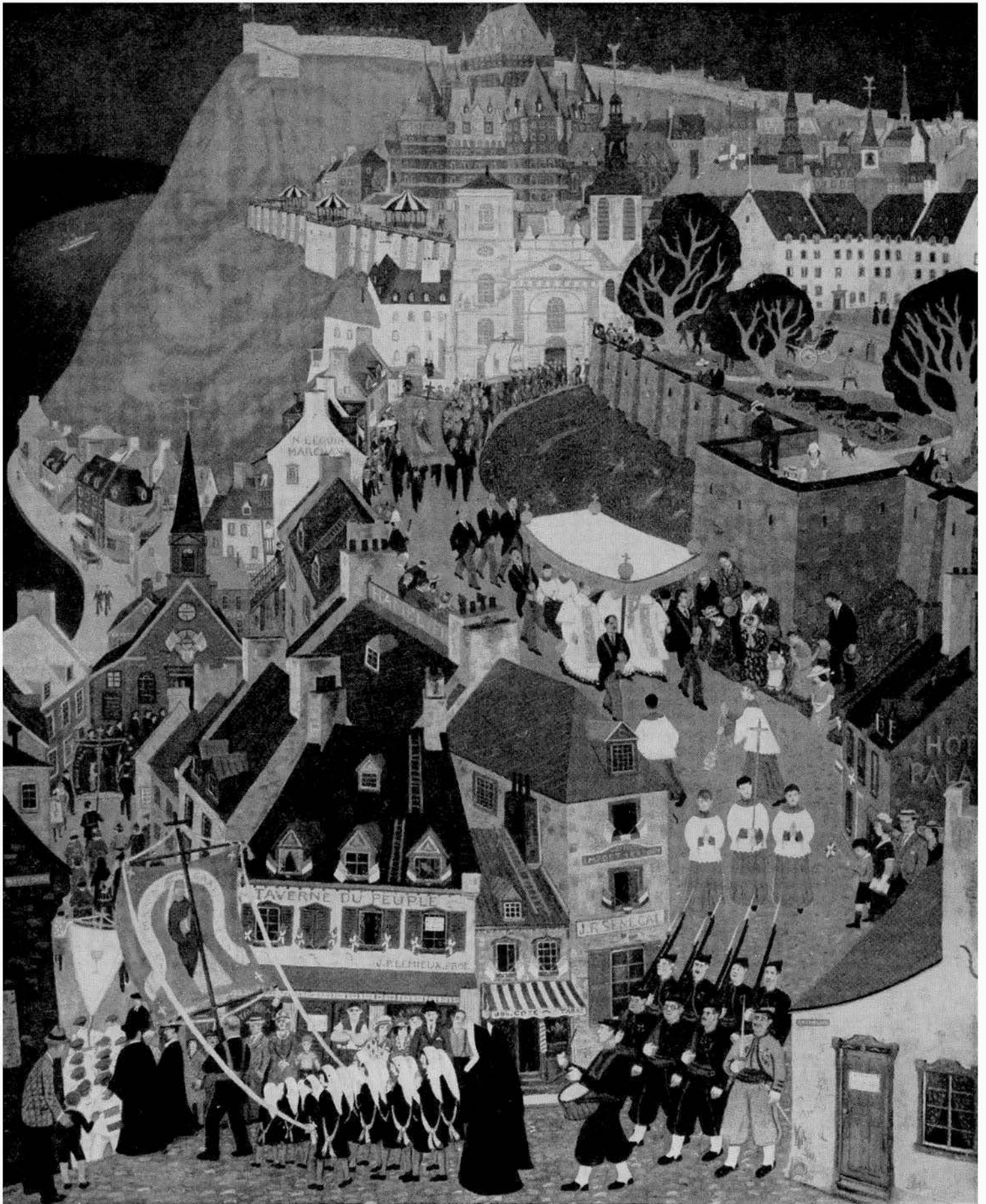
Now the urge to paint Québec is not mine alone as you realize. Countless artists have come here since the end of the last century onwards. They have come from the U.S.A., from England and from many other countries. Of our own painters I need only mention Horatio Walker – Maurice Cullen – Wm. Brymner – Clarence Gagnon and J. W. Morrice – who all have left their own charming vision of the City. In our own time, and living here amongst you, is Jean Paul Lemieux, a great student of the historical side of Québec, who has painted a series of canvases of the life and activities within the walls, of the greatest charm. Witty and erudite, he has captured the colour of the local scene.

One thing that pleases painters when they come here is the great hospitality which they receive. The interest shown by the passers-by as they stop to look at a canvas in progress is something that causes them happiness as the interest is so sincere. One lady once said to me: "How nice to see a *new* interpretation of *our* City." This remark I thought was worthy – as it showed the great interest that those who dwell here have in their native town. Apart from that, no request that I have made (to perfect strangers) to use their balconies or windows to paint from has ever been refused. As a matter of fact, one is usually invited to have tea with them on the completion of the canvas.

The charm of Québec, in a pictorial sense, lies in its site. No city is more beautifully situated – built on cliffs of austere beauty – laved by the river, ever changing with tide and current, graced with an architecture which seems so right and good. Much of this charm belongs also to one of our first Canadians – the great Monseigneur de Laval – for he, as you know, in the seventeenth century brought from France architects, sculptors and artisans and established them in a school at St. Joachim. Not only did these craftsmen *construct* but they *instructed* and to this day we may see throughout the province the legacy they have left us of churches, manors and private dwellings, and within them the artifacts of furniture, carvings, weaving and metal work as their embellishments. The style they evolved, so pure and good – so belonging to the soil for which they were intended lasts to this day and one may say, "a French Canadian house" as though one had said "a Norman accent".

One of the great English travellers made this statement: "There are thirteen cities which I would like to propose as the most beautiful in the world." He named most of the obvious ones. Paris–Florence–Rome–Athens, but in the New World he named two: Quebec and Rio de Janeiro.

Two years ago there was organized a great dinner in honour of the 80th birthday of Sir Winston Churchill by the Canadian Clubs throughout the country. As a gift to him, from them, was chosen an oil painting. The picture chosen was a winter



Corpus Christi Procession Descending Mountain Hill

JEAN-PAUL LEXIEUX



1 view of Québec taken from the Terrace overlooking the River and showing Lévis in the background. I was shown the letter from Sir Winston which was sent to the President of the Canadian Clubs and it was most appreciative and written in his well-known manner: "Well do I remember the view which you have so kindly sent me. Well do I remember our momentous meetings in that noble City during the late war and the Citadel and the majestic St. Lawrence flowing on below." If I may not seem immodest, the painter of this canvas was myself.

All who come here are enthralled by the charm of your City and how rightly so for here is no "newcomer" in towns – but a place wrapped in history. Wars have left their mark, but, only to add at this time, patina to the walls and a memory of the gallantry of those beseiging or of those beseiged. Not only the City but its place names are of the greatest charm – Sous le Cap – Sous le Fort, Des Grissons – Des Jardins – Du Parloir, le Jardin du Gouverneur. These names are evocative and bring back to us "les temps d'antan." In this City in spite of the hazards of traffic, one may find the quiet of olden days. A lessening of tension is here and each evening the Terrace is a place where one casts off care and enjoys the changing beauty that your City unfolds.

There is an expression, "Plus ça change, plus c'est la même chose". I would like to take exception to that saying in relation to Québec. To me, as a painter, to return, and on each return, to see one more landmark gone is a tragedy. It is obvious that Québec is a growing City and that progress and building must take place. But surely it is possible to guard the great architectural heritage that is here. Only a few days ago the last stones of three beautiful old houses were taken down. These houses belonged to the old régime and gave a cachet to the square on which they stood. I speak of the three houses that were next to the C.P.R. Station.

One might well ask "How are these old buildings to be preserved?" Well in Québec we have several examples of how this might be done – the Kent House on St. Louis St., and the house next it now occupied by the Army. Then Mr Braff has preserved the Joliet house on Champlain St., as an office for the elevator. The Wax Museum is another example, as also the Seventeenth Century house near Sillery which is now used as a museum. These houses can be used for modern purposes and still on the exterior be preserved as they originally were.

Then again, when it is essential to demolish one of these houses why cannot they be replaced by a building designed in the style of the original. The American Embassy facing the Governor's Garden is an example of this thought and how right it looks joined to the group of older houses and how beautifully it forms part of the pictorial entity. It seems ironic that this should be conceived by Americans and designed by a Toronto architect.

To you as citizens of Québec, there seems to be an obligation to preserve the look of the old City. As businessmen it must be apparent that with the destruction of these buildings much of the attraction that they have for tourists also goes, and tourism is a big industry. Pages of History are torn out when these buildings are torn down, and the evocation of a glorious past disappears.

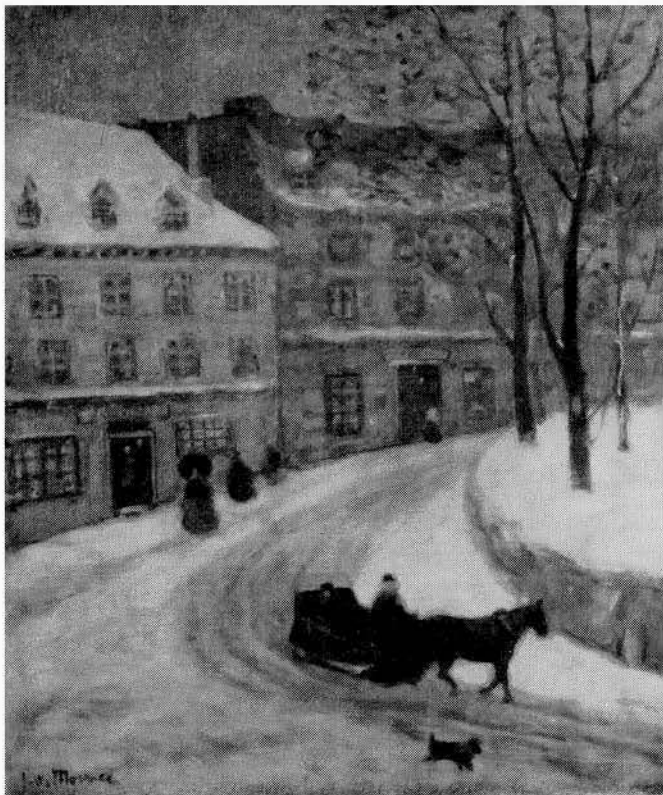
In closing I would like to quote these lines by the English poet Wordsworth:

"Earth hath not anything to show more fair  
"Dull would he be of soul who could pass  
by a sight so touching in its majesty."

The lines were written about a view of London at sunrise, but how apt they are in describing Québec.



2



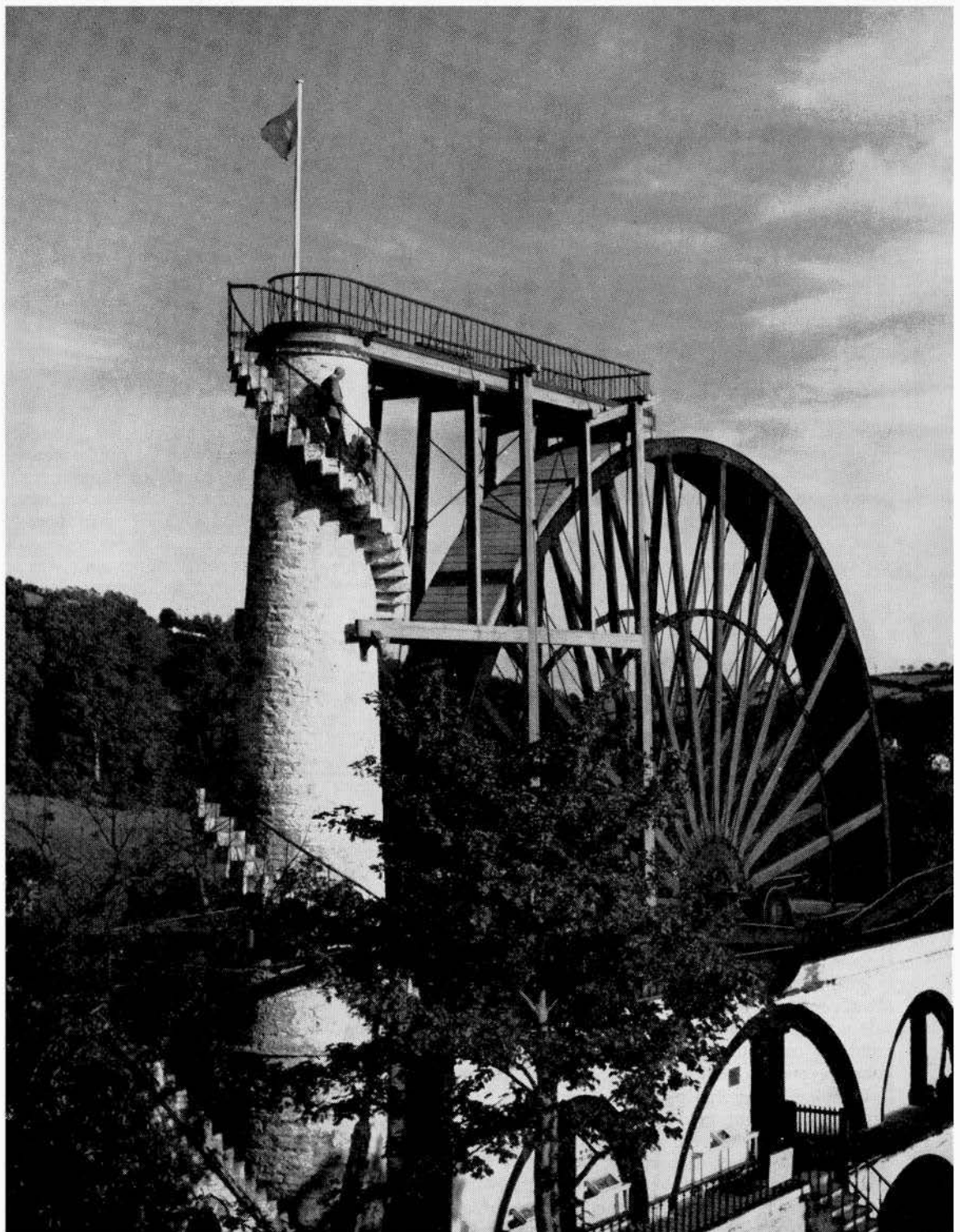
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1. Spring Thaw, the Ramparts, Robert Pilot

2. Montcalm House, Robert Pilot

3. Mountain Hill, J. W. Morrice





An illustration of this Wheel was sent us last year by Mr. John A. MacDonald of Edmonton. He thought it worthy of publication in the *Journal*. We agreed, and while we were in correspondence with the Isle of Man Tourist Board, the Wheel was published in the *Architectural Review*. We are indebted for the following information to Mr. Ian Nairn and the *Architectural Review*.

"Most functional tradition buildings disappear as soon as they cease to be functional. Lady Isabella, the Laxey Great Wheel in the Isle of Man, is a happy exception. It is exceptional in many other ways too; probably the largest waterwheel of its type in the world (diameter 72 ft. 6 ins.) it was built in 1854 as a pumping engine for the Laxey Mining Company (engineer Robert Case-ment); the wheel operated a system of rods 600 feet long, carried on a viaduct and attached at the other end to a pump on the mine shaft. The water used came from the surrounding hills, rose by hydraulic pressure to the top of the tower and was fed onto the wheel pitch-back-

shot (i.e. underhand); the normal overshot wheel would have required so much shrouding to prevent water spilling out of the buckets that it would have been uneconomical. The apparatus for water collection is incredibly ingenious, some of the water being used nine times over. The mines closed down in 1929 and after ten years the wheel was bought and repaired by Mr. E. C. Kneale of Laxey, a local builder, who couldn't bear to see such a fine thing go to ruin (there are plenty of British industrialists in similar circumstances who could and have). He repainted it at his own expense and the splendid result can be seen. The Manx Government now keeps a fatherly eye on it, recognizing that it is one of the best buildings on the island. It is in fact in a class of its own because of the complexity of function, a complexity equivalent to today's atomic plants and electricity sub-stations. When faced with such a problem the nineteenth century gave it inspired and decorative inflection of structure; all we seem to be able to give it is desperate shrubbery."

# HONG KONG TO CHANDIGARH

BY

MARY IMRIE

OUR BRITISH FREIGHTER the "Foochow" brought us to Hong Kong from Kobe, Japan after a five day trip. We were in Hong Kong eight days before catching another freighter; the Norwegian "Hermod" for Bangkok. After three days there we took the train for the thirty hour trip through southern Thailand to Penang in Malaya. Then followed an overnight train trip to Kuala Lumpur, capital of the new Federation of Malaya, two days in that area; and another day's train trip on south to Singapore.

We find Singapore and Hong Kong interesting to compare; both being British colonies, governed by Britain. Singapore is slated to gain its independence within a year, but Hong Kong is likely to remain a British colony so long as Communist China finds it useful to have it that way.

In both cities, we found the most interesting modern buildings to be large blocks of flats built by the government or with government aid, to house lower income Chinese. These were very low rent developments, but with standards of density; and suite accommodation that would cause C.M.H.C. to throw up its hands in horror. With the tremendous shortage of land in Hong Kong, we were told of one project being planned, of 11 storey buildings that were being laid out to give a density of 2,000 persons per acre. And in so many areas of both Hong Kong and Singapore, the soil is so poor that expensive piling is necessary; limiting the economical heights of buildings. Construction of these buildings was always reinforced concrete structure; with partitions and outside walls of concrete; concrete block or brick – and the concrete or concrete block painted with contrasting exciting colours – such a contrast to most of what we saw in Japan!

In Hong Kong, one particular apartment project, the Java Road development, greatly interested us. These buildings, just nearing completion, were to house 9,000 people. Although each building was eleven storeys high, they were so arranged on a strip of harbour front reclaimed land that all but the outer rim of suites had a view of that exciting harbour. Any monotony of the uniform heights from the outside was completely forgotten on entering one of the inner, shop-lined courtyards, with children's playing facilities; and the uniform white of the main mass of the buildings was cleverly relieved by coloured balconies (each suite always has a balcony) and colourful but simple tile patterns under the arcades. Each balcony had beside it two projecting rails in reinforced concrete, which we thought at the time created an interesting shadow pattern, but were rather an extravagant addition to that type of building – we later learned that they had been very carefully designed to hold, and conceal, the ever present bamboo rods that carry the Chinese daily washing.

Everywhere we went in Hong Kong, we were impressed with the large volume of new building that had been, or was being done, and much of it was very interesting and very colourful. In the business section of the city, where the storage of land is probably most keenly felt, there were many sites on which older buildings up to about six storeys high, were being torn down to be replaced by skyscrapers. Despite the relative uncertainty of the future of Hong Kong, there seemed to be no shortage of investment funds—but judging from some rents we learned we think the investor gauges for a short term return.

In Hong Kong, we thought the government was doing a lot in the way of public housing, but in Singapore we found they were doing even more. The Singapore Improvement Trust, a semi-independent government agency had under construction while we were there between 5,000 and 6,000 suites. Although their suites were still for lower income people the accommodation per suite was not as minimal as those in Hong Kong. And in Singapore land is not at quite such a premium and they could plan some two, three and four-storey buildings amongst a group of higher buildings in outlying areas. We had the opportunity of seeing several of the S.I.T. projects, with one of their supervising architects. We were impressed again with the way lively colours were used to enhance a simple design, and at the resulting attractiveness of a group of absolute minimum apartments could be. In Singapore's climate, and with air conditioning out of the question for minimum housing, it becomes quite important to orient the buildings advantageously (with few windows on east and west that would get the low sun), and to provide cross ventilation in each suite (with front to back suites, or open corridors and staggered suites).

In downtown Singapore there were two new office buildings worth mentioning. A Danish office building had vertical sunshades on its two exposed sides, set at an angle with windows between, and the louvres covered on all sides with small blue tiles. An American office building next door had its three exposed sides shielded with aluminum louvres forming a grid of vertical louvres at right angles to the building face and horizontal louvres with a pronounced downward



Singapore Improvement Trust Apartments

slope – which made looking out from an office difficult, but would no doubt solve the problem of the sun from any direction or angle. Near the harbour in Singapore there was an Asian Seamen's Hostel just nearing completion. On its site there was scope to properly orient the main mass of seamen's accommodation for cross ventilation to catch the prevailing winds, and at the same time to have almost blank end walls where the low rising and setting sun might have come in. The

stairs were located in these end walls and an interesting colour-ed concrete diagonal pattern created to coincide with the slope of the stairs and to include the stair windows.

We must not forget Bangkok. The city itself is hot, mosquitoey, crowded, dirty and flat; but it, and the surrounding countryside, was full of interest and we loved it. Here the river is the harbour, and our freighter docked close to the centre of the city. This river is full of activity — native boats poled by one person, motor boats, launches, water taxis, Thai navy ships and submarines, freighters from all countries, and further upstream the royal barges of Thailand are in drydock awaiting their annual gala performance.

The temples of Bangkok were the most ornate imaginable, with very elaborate mosaic work of tile or broken patterned dishes. They were of all shapes and sizes, some with steeply pitched billowing roofs and gold snake tails along the ridges to keep away bad spirits. Courtyards contained elaborate and gaudy statues, two or three times life size, of symbols of the Buddhist religion, and frescoes depicting Thai history.

There was little modern building in Bangkok. Most of it had the traditional steep billowing roofs, but there were the odd surprising exceptions in some modern government office buildings, and apartment blocks. The main streets and shops were generally poor, but we loved the Thai wooden houses, which were of simple, attractive design, with lattice and fret-work shutters and screens, and usually built up on stilts over the “klongs” or damp ground underneath — these houses did not usually get painted or treated, and all except the newer looking ones seemed to be about to fall down.

Thailand is one of the few Asiatic countries not overpopulated (Malaya is another). The people have plenty to eat and are cheerful and easy-going. They seemed to resent the harder-working Chinese who constitute most of the business class of Bangkok. We travelled many miles by train through the southern part of Thailand and through Malaya, through beautiful scenery of tree covered hills and peculiar rock formations, jutting out of the tropical plains. We passed by herds of cattle, flocks of ducks, paddy fields, and banana, cocoonut and rubber plantations, as well as acres of crops of foodstuffs we couldn't even recognize.

In Penang, a beautiful tropical island off central Malaya, and in Kuala Lumpur, the capital of the new Federation of Malaya, we stayed in very old hotels, vestiges of colonial days, where space and height meant coolness, and when building costs were not so high. In the Station Hotel in Kuala Lumpur,

wooded hills rising directly out of them, with hot palm-studded sea resorts, and cool tea-rich hill resorts and above all colourful people — men in sarongs, women with beautiful saris of every conceivable color, all looking clean.

India was quite a contrast, dirty, crowded, dry (many places alcoholically too), full of beggars and sickly animals, but full of interest. The brightly coloured women's saris looked greyed out; the men wore every conceivable kind of garb, mostly ragged, and mostly with coat or short sweater exposing loose long tailed shirts, and underneath straggling pyjamas or tucked up dhotis. We found some lovely scenery in India — Ootacamund, a hill station in the south, and Simla, a Himalayan summer resort in the north were most spectacular — and we have visited tremendous Hindu temples, Muslim mosques, princes' palaces, and ancient forts. The Taj Mahal did not disappoint us in the least, even with scaffolding for repair work covering one end.

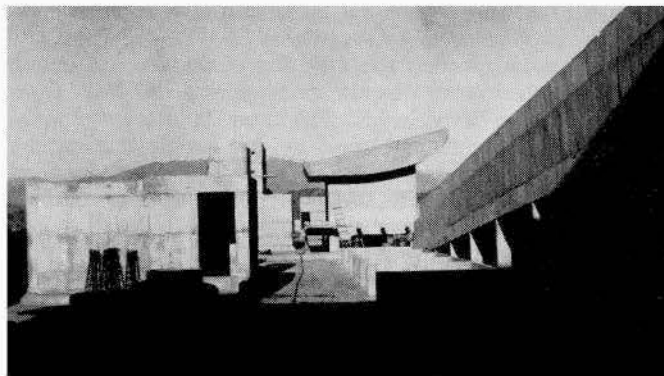
We have seen few modern buildings in the whole month except at Chandigarh. We knew there was a new insurance building in Bombay, but missed it, and in Delhi we passed several whole streets of completely new buildings, but there was nothing distinctive about them. Edward Stone's new American Embassy building there is shrouded with scaffolding.

We had heard many comments about Chandigarh before visiting it. A British architect who had worked in India had no use for Le Corbusier because of Chandigarh. A Madras architect educated in Canada felt that Indian architects were now trying to copy Le Corbusier with sad results, and that Chandigarh was therefore not a good influence for India as a whole. We heard that the ordinary person who had to live in the new housing in Chandigarh was critical of it at first, but most happy and enthusiastic once they got used to it. A Delhi friend who liked the general impression of the high court building, criticized it in detail and extravagance, and did not like the town as a whole. We had read sympathetic articles on Chandigarh in our own architectural magazines, as well as most enthusiastic government pamphlets.

And so one February evening we approached Chandigarh with friends in their car, with what we hoped were open minds. It was very confusing entering the city at night; lights were scattered all around us without there ever being any concentration of light marking the centre; we had to ask our way several times before we could find the Mount View Hotel, designed by Maxwell Fry, which seemed to be the most isolated building in Chandigarh.



Singapore Improvement Trust Apartments



Roofscape of Secretariat, Chandigarh

the third member of our group remarked that she thought her whole house would fit into our bedroom, bath and balcony at this hotel. On checking measurements we found she was almost right — her modern two-bedroom bungalow would have taken six inches more length and two inches more width.

We spent one week in Ceylon, and then four weeks in various parts of India and the northern portion of West Pakistan. Ceylon was beautiful, with seas of green paddy fields and

Next morning we understood why. The main streets and services for the whole city have been completed, and some buildings have been erected in every sector, but so little is completed as yet that there is a complete lack of unity, and far too much open space. The city is being planned for a population of 150,000 people, of which they estimate about 50,000 are at present living there. But it does not appear as if construction is nearly one-third completed, and many of the 50,000

must be temporary construction workers housed in temporary clusters of unplanned mud huts which grace the open spaces. Only one-sixth of buildings are to be built by the government—including state and local government offices, schools, hospitals, etc., and housing for the estimated 10,000 government employees and their families—and the rest is to be built by private enterprise. The government's sixth is well under way, but includes buildings dotted all over the entire site, and the large bulk of completed housing is in sectors furthest removed from the state capitol buildings. This policy of opening the whole city at the initial stage was to encourage the necessary private building, but it will take years of development before there is any feeling of a city in Chandigarh.

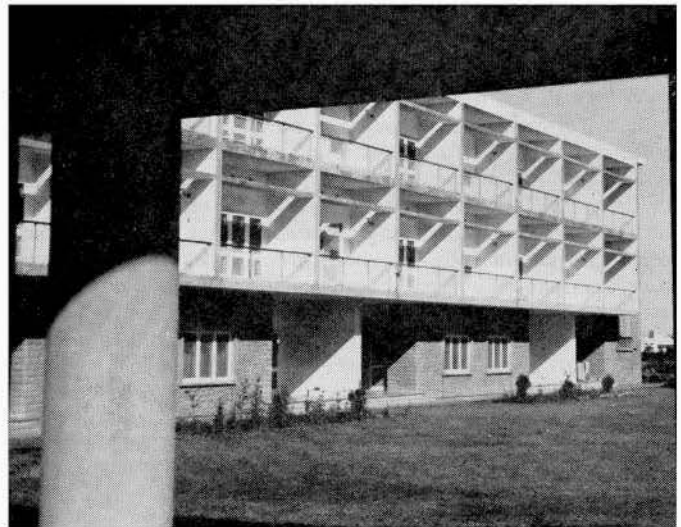
Our first day in Chandigarh was a Sunday, with offices closed, so we visited the High Court Building in the morning and the monstrous Secretariat in the afternoon. These are the only two buildings erected so far in the Government Capital Sector, and were both designed by Le Corbusier. The High Court Building is completed and has been functioning for some time. It is a powerful building, open under its splayed barrel vault roof, and consisting of judges' chambers, library and courts with ceilings about thirty feet high, and an office section above. No wonder it is controversial. Closer examination disclosed that the interesting roof structure is not structure at all, but merely a ceiling hung from the roof structure in this structural looking shape. The top storey of the building is a completely open, very windy, breezeway. The great, thick, sun-baffled walls, are on the northwest entry side of the building, while on the southeast side of the library wing the vertical sun fins have seemingly been oriented to admit the maximum amount of sun. The unpainted concrete gave a dungeon-like impression, relieved slightly with recessed coloured panels in the sun baffles. The end walls of the building seemed to have been constructed of brick, the natural building material of the area, but had been stuccoed over to match the concrete. The only other colour was the gaudy tapestries in the courtrooms designed by Le Corbusier.

The Secretariat building is not yet finished, but the enormous reinforced concrete enclosure of the nine storey structure, with its great concrete enclosed ramps on each side, and its fanciful window opening pattern for the chief offices contrasting with the more sensible monotonous pattern of windows and balconies of the rest of the 850 feet, is complete. This building, with ramps, projections, swirls, and roof treatment similar to the Marseilles apartments, is also destined to be most controversial.

We were disappointed in the grouping of these two buildings with the future assembly building and governor's house to form the Government Centre and focal point of the city. We were shown models the next day of these two proposed buildings, which are to be situated between the High Court and Secretariat; they looked like four unrelated buildings, lacking both intimacy and grandure, but hopefully connected by pools of water, and separated vehicular and pedestrian roadways. One of the architects told us that Le Corbusier considers it on the whole an abstract design, and it is planned to construct large hills to prevent one seeing the total picture at one time and to make the approach more exciting. We felt the hills would greatly improve the Secretariat building.

The layout of the town is on a large modular grid with seven types of roadways and paths. Major roadways separate one sector from another and the residential sectors are grouped around the main commercial sector. The government buildings are placed, so to speak, at the "head" of the city, the university and cultural buildings at the left, the industrial areas at the right, and the future residential expansion at the "foot". We would like to return later and see how this works out, particularly in the following aspects:

(1) The government buildings at the "head" (the term is Le Corbusier's) are very remote from the "foot" where the highest density of housing is now nearly completed, so that most of the 10,000 people working in the government centre will have the furthest distance to go to work.



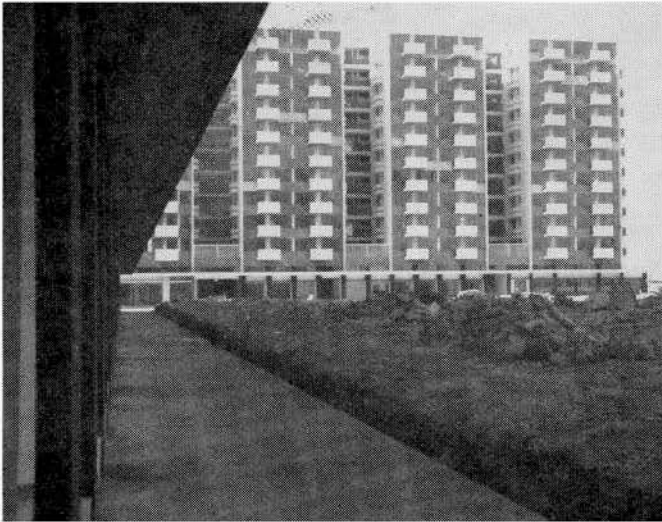
Hotel — Sector 10, Chandigarh

(2) The government buildings and the future main commercial sector are 1½ miles apart, and our hotel was located half way between them, but convenient to neither. We questioned this point with one of the resident architects, who could see no problem at all, and told us there was no connection whatever between government and commercial sections in the Indian city. Despite this, we still felt that if the two sections were more related the large expensive buildings of the government centre could give character and prestige to the business section.

(3) The local shopping centres of each neighborhood are located along the south side of an east-west street that almost bisects the neighborhood. (The south side is to allow shoppers to shop in the shade.) Although these shopping streets were planned not to have heavy traffic, they are somewhat connected from one neighborhood to the next, and may prove to be convenient for buses and so become very busy thoroughfares.

Sector No. 22, one of fifteen residential sectors, was the sector which was most built-up, and therefore most interesting to visit. The layout of the different types of row houses was most imaginative and never dull. The pathways meandering between housing units, up to nursery and elementary schools, and through open spaces, were most enticing, and many of the large mango trees—one of the charms of Chandigarh—had been preserved, and other landscaping was under way. The spacing of the buildings, however, often seemed extravagant and leaving too much open space between buildings, particularly after having seen how charming very crowded Indian villages could be. The accommodation of the individual units is, of course, very minimum by our standards. We were in one row house—not the smallest type—where a family of three had two rooms, about 8' x 8' each, with a primitive kitchen about 4' x 6' and with an eastern toilet and wash cubicle in a wing at the back of the garden. An enclosed private garden, no matter how small, is an integral and essential part of each unit, and beds are moved out there on hot summer nights. The tenant of this particular flat paid 10% of his salary in rent per month (in this case about \$2.00), was delighted with his accommodation, and even invited us to be his guests—it would have been cheaper than the hotel, but we could not conceive where we would sleep.

The layout of the housing units on the site was such that a row would face any direction that suited the planner. Sun control seemed to be entirely by sun shade devices and using a minimum of window area rather than by any attempt at orientation of buildings to admit light on the shady side.



Java Road Apartments, Hong Kong

The shopping centre of Sector 22 is at present serving as the main commercial centre for the whole city, and contains very attractive "shops-cum-flats" by Jane Drew. The future main commercial centre, about one half mile square, has two of its four-storey buildings under construction at present. It is planned with separate pedestrian and vehicular traffic. However, the temporary use of the shopping centre of Sector 22 appears so successful, with its typically Indian addition of rows of unplanned lean-to shop cubicles on side-walks and open spaces, that it might be years before private enterprise cared to risk funds in the section designated as commercial.

The buildings in Chandigarh generally show a great variety of individual design, and each repetition of a building type is re-studied and improved for new construction. We were impressed by the schools we saw done by Mr Jeanneret, but Mr Fry's hotel building, and press building, attractive in themselves, seemed poorly oriented for the sunny climate of the Indian plains. We found it difficult to discuss Chandigarh with the Indian resident architect we talked to, because he was too imbued with the quality of the project to consider any of our questions well founded. We also talked to a medical doctor who lives in Chandigarh and knew its faults, but he told us that the tremendous personality of Le Corbusier, whom everyone likes, excludes all criticism from those who know him.

Chandigarh has cost the Government of India millions of dollars. If it were providing an impressive capitol for the state of the Punjab, or if it were providing a pleasant and economical environment for its Indian residents it might be worth it. But we have seen the ultimate in poverty throughout India, both in its people, and in its vast tracts of dry wasteland, and we could not feel happy about the financial gamble being taken at Chandigarh. It has, however, had a lot of publicity, and will no doubt attract many tourists because it is unique.

Near Chandigarh the highest dam in the world is being built at Nangal to provide much needed power, and to irrigate millions of acres of land in the desert areas to the south. Further west is the old city of Amritsar, famous for its golden temple, beautifully set in an artificial lake, in India called a tank. We crossed from India into Pakistan at Lahore where Kipling lived, and near Rawalpindi, a beautiful city in undulating countryside, we visited the ruins of Taxila. The museum contained excavated relics from cities that flourished between 200 B.C. and 200 A.D. Even Alexander the Great had a city near Taxila, and we saw many Greek statues as well as images of Buddha. Not far from Taxila is the old British army city of Peshawar which is our stepping off point for the Khyber pass and Kabul.

*Miss Imrie's report on the travels of Miss Jean Wallbridge, Miss Margaret Dinning and herself, will be completed in a third article which will appear next month. In their final article they visit Egypt and Jordan and the ruins of Petra.*

# THE ARCHITECT AND THE PACKAGE DEAL

BY

W. A. WATSON

THE STUDENT OF ARCHITECTURE has before him, almost invariably, the ambition to establish a practice of his own in which he will attain fame and fortune or to become a member of an established firm that will permit him to achieve similar ends. His whole training has been in this direction – to have an enlightened clientele, to know the thrill of developing a competent plan expressed by an exterior of distinction, to watch the day-by-day growth of a project at the site, eventually to turn over to the owner a structure in which the owner, architect and contractor can feel pride. A concurrent interest and concern in all of this is a monetary return, the profit motive, which almost everyone must consider in a land where inherited wealth is rare.

However, when the status of “Architect” is reached, not everybody, for one reason or another, goes into private practice. Many take positions in departments of government, at any of the three levels, municipal, provincial or federal; many others enter the employ of banks and other great institutions – all of these salaried architects are in positions of great responsibility and importance. To many of these we owe a very great deal, not only for their personal successes as architects, but also for the recognition of our profession, which they have fostered.

There is still another group of architects – those who enter the employ of building contractors, a possibility in every province of Canada except Quebec, where an architect is prohibited by the Code of Ethics of the PQAA of Ethics, to be a member of a builder’s staff. Such employment permits builders to offer the public a complete “Package Deal” which includes architect’s services as well as engineering design and the actual construction of the building. Competitive bidding is ruled out. The architect, however free he may be in design, is actually the employee of the contractor, a position which could easily deprive him of freedom of action and decision as an arbiter between the owner and his employer. In fact he ceases to be an arbiter, and in the eyes of many, he ceases to be an architect.

The Committee on Professional Ethics recently polled the members of the Ontario Association of Architects on this question – “Do you consider it unethical for an archi-

tect to be a partner or employee of a package deal contractor?” “Yes” answers were 63.3 per cent; “No” answers were 20.8 per cent with the remainder undecided, or conditional. Many architects were very outspoken in their disapproval and one such comment follows:

“The architect who participates in a ‘package deal’ may be making the best possible use of his knowledge and skill to produce a building for the purpose intended and his actions could be considered quite ethical in that regard. But he has allied his interest to that of the builder rather than the client, and is, in fact, prostituting his professional status and devaluing the prestige of the profession as a whole. The OAA should prohibit participation in ‘package deals’ by its members.”

Another commented “The architect must remain the client’s representative and agent; acting for him and being free from financial commitment in the project. This is impossible in the package deal. The Association should set a high standard, and its members a high example, and should make offenders aware of the harm they are doing to the profession.”

To foster a high standard of ethics and to impress on newly registered architects the fact that they are entering a profession learned and dignified, induction ceremonies are now held in the Province of Ontario. The chairman of the Registration Board or some other eminent architect meets the new members in the OAA building for the presentation of Certificates and Seals, at which time proper professional conduct and ethics are stressed.

There is a definite place for the architect in the promotion of building projects on which the owner, the architect and the contractor collaborate to work out a scheme from its inception and where the architect can hold his proper professional standards. It is essential that the architect adhere firmly to the fee schedule.

Whatever may be the case in other parts of the world, certainly the Canadian concept of an architect views him as acting on behalf of a client in the design of a project, the selection of a contractor by tendering, and the impartial supervision of the construction. Variations in this pattern occur, but experience has shown that this procedure works admirably in most cases.



## EDMONTON CITY HALL

*Architects, Dewar, Stevenson and Stanley  
(now K.C. Stanley and Company)*

*Designing Architect, Hugh W. Seton*

*Supervising Architects, R. F. Duke, City Architect  
W. P. Pasternak, Asst. City Architect*

*Structural Engineers, Dewar, Stevenson and Stanley*

*Mechanical Engineers, D. W. Thomson*

*Electrical Engineers, Allsopp and Simpson Ltd.*

*Contractor, Rush & Tompkins (Canada) Ltd.*

The company with the rapid growth of Edmonton after World War II, arose the requirement for increased facilities for civic administration. A general report was made to the Commissioners in 1951, followed by further action in January, 1953, at which time a Civic Center Committee was formed. This committee prepared a preliminary analysis of requirements based on a fifteen year future need, and architects were appointed.

The site set aside by the City of Edmonton was a level park area measuring 550 feet by 330 feet, located two blocks off the theoretical center of the City's major business district. The property is bounded by streets on all sides. The City also owns two additional city blocks of property due south of and adjacent to this site, as well as some bordering property on the east and west.

Initial planning was concerned with possible future development

of the entire three blocks of property, with the City Hall conceived as the first unit of a complex of structures housing civic facilities. In this planning, emphasis was laid on the revival of the ancient "town square" theme, in which large landscaped and paved areas limited to pedestrian traffic would be provided, and the City Hall would be the dominant structure and form the termination of the design on the North.

The City Hall provides space and facilities for three principal functions – legislation, administration and consumer service. Thus the administrative space takes the form of an office building; the legislation, being of prime importance and requiring specialized accommodation, is set apart from the main mass and in the citizens' eyes; while, due to heavy public traffic, the consumer service function is placed as an almost separate entity on the ground floor.

For most efficient service of the administrative element, a central core is utilized, in which space is provided for toilet facilities, ducts, stairs and elevators, and corridor lengths can be of minimum length. To provide necessary office space width on each side of the core, simultaneously with avoidance of excessive width at the ends of the office space, past the core a diamond plan form evolved for the typical floor. This has the effect of improving the proportions of the blank east and west walls and easing the occasional monotony of the typical office block form.

The angle of deviation of the exterior and core walls from the longitudinal axis is  $6^{\circ} 45'$ , which is also the difference in heading between 99th and 100th Streets. This angle has been used exclusively throughout the building design where deviations from the right angle occur. The administrative block is on an east-west axis, enabling easier sun control, while its mass can be utilized most effectively as a northerly termination of future development.

An analysis of departmental spatial requirements showed the Engineering section to be the largest at 11,000 square feet. This was adopted as the net area per typical floor, as other departments could be located satisfactorily within this space. Departments which received heavy public traffic are located on the ground floor level, i.e. Assessors, License, Consumer Service, Treasurer and Land Departments, and a Baby Inoculation Clinic.

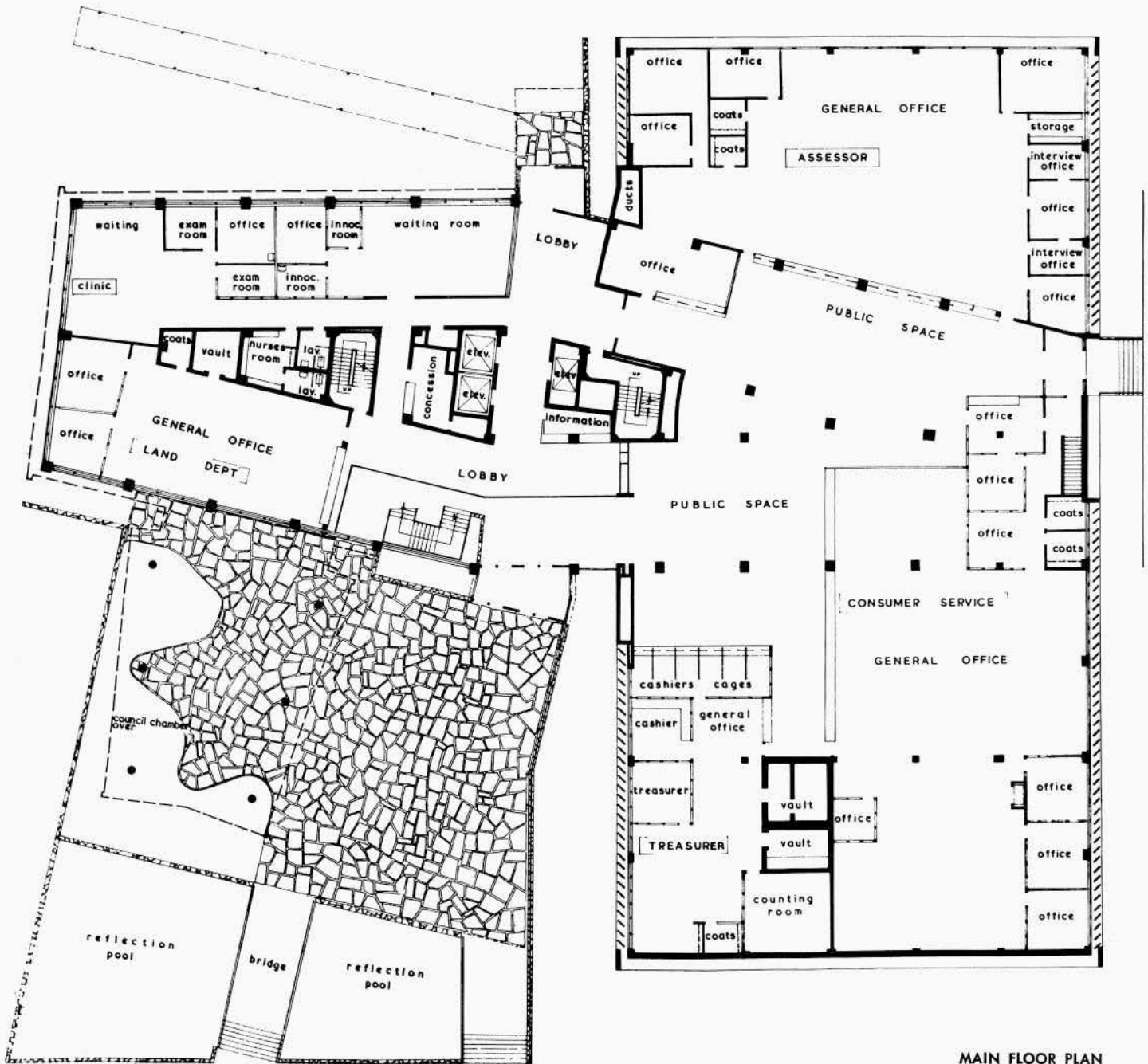
The legislative function is carried out on the Second Floor, the final expression being the projecting Council Chamber. A third stairway from the Lobby serves this floor, which is occupied by the Mayor and Commissioners, meeting rooms, and the Legal Department.

A basement exists under the entire structure, consisting of the Mechanical Accounting Department, a car pool garage, receiving room, record vault, telephone exchange, mail room and fan room.

The top (ninth) floor accommodates a staff Cafeteria and Lounge, thus located for reasons of view and efficient use of elevators. The Boilers, Ventilating equipment and incinerator are also situated on this floor. A private dining room, and roof deck adjoin the cafeteria.

A raised, paved monumental forecourt is provided on the south. This extends under the Council Chamber and into the lobby, and is surfaced with slate of various colors. Forming a termination of the forecourt on the south is a large pool, provided for aesthetic appeal and as a setting for a fountain sculpture. The theme of the sculpture is based on Flight, and is composed of forms depicting various poses of migratory Canada Geese in flight and at rest. It symbolizes the importance of Edmonton as the aviation gateway to the North and Canada's City of Progress. Colored lighting is provided in the base, and the water volume can be controlled from the interior of the building.

PARKING LOT

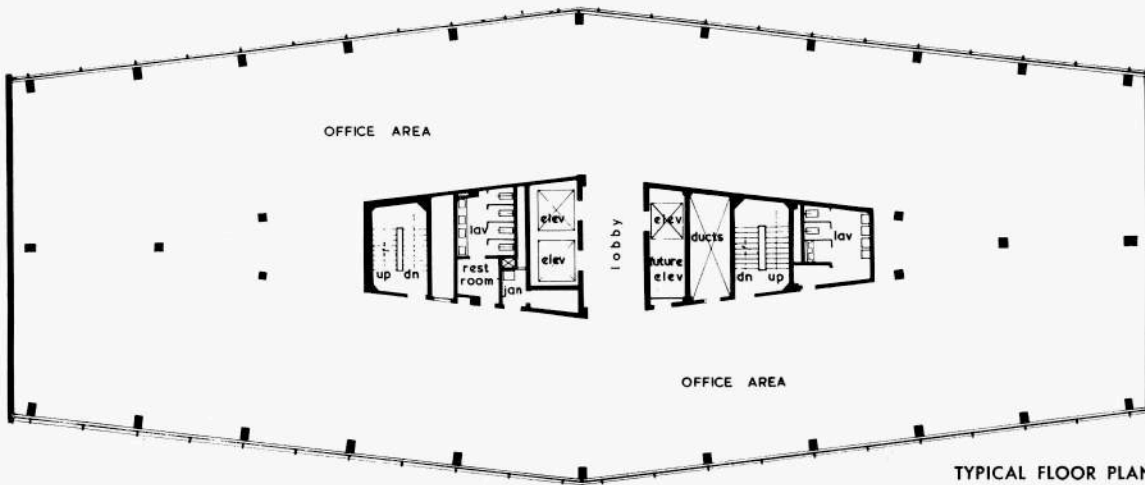


MAIN FLOOR PLAN

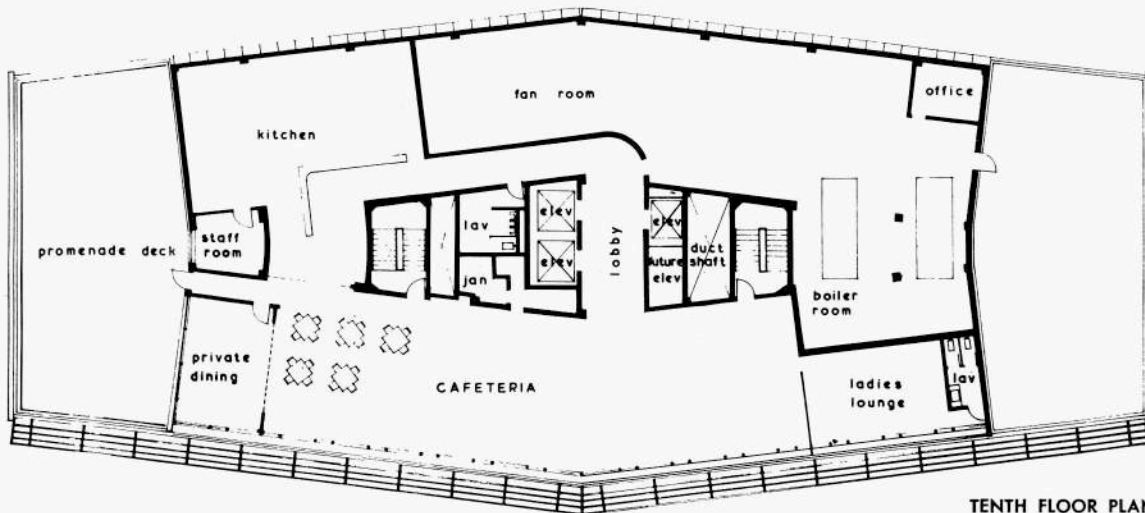




SECOND FLOOR PLAN



TYPICAL FLOOR PLAN



TENTH FLOOR PLAN

The City's legislation is carried out by the Mayor, three Commissioners and ten Aldermen. Total staff using the building is 770.

Vertical transportation provided by three fully-automatic electronically operated elevators with speed to 500 feet per minute. There is provision for a fourth elevator. Moveable unit steel partitions, interchangeable throughout the building, are used in the administrative, office areas. The units are three feet in width, the window mullions being set up on an alternating three and six foot module.

*Structural System and Materials:*

Tower — Structural steel frame, cellular steel floor deck with "haydite" concrete fill. Reinforced concrete room shell over staff cafeteria and lounge. North and South exterior walls: Travertine with yellow filler, and precast "haydite" concrete back up panels on light steel framework. East and west walls are finished in Imperial Red Swedish granite.

Council Chamber — Reinforced concrete, including roof shell, with facings of travertine and red granite.

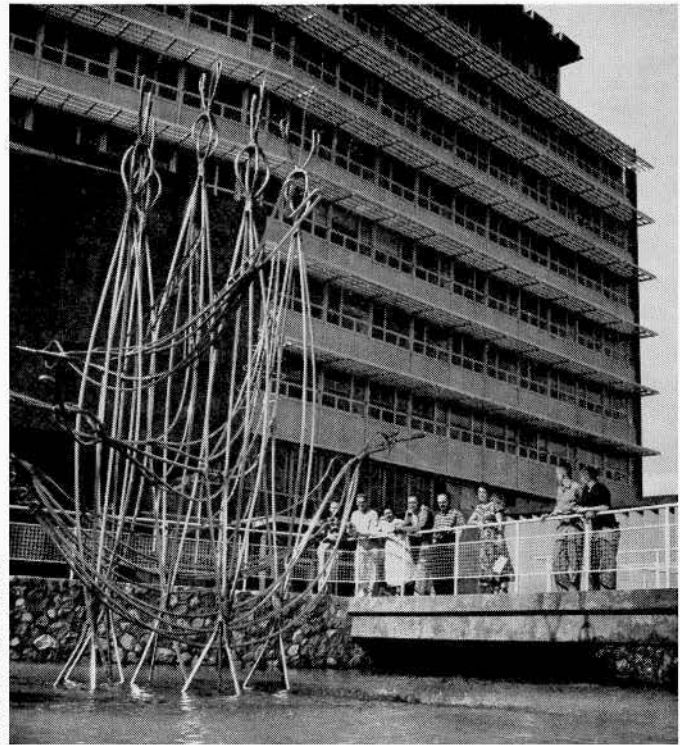
Consumer Service Wing — Structural steel frame, facings of travertine and red granite.

*Sun Control:*

Horizontal aluminum louvres are incorporated on the south elevation, providing total shade over windows during working hours from June 1st to September 1st. Venetian shades are used at other times, when the solar heat is not a critical factor. Vertical steel panel louvres are located on east and west elevations of the consumer service wing, giving glare-free conditions within throughout the year.

*Heating and Ventilating:*

Hot water heating is provided by continuous fin pipe heating elements under all windows. Two gas-fired fully-automatic steam generators, each of 200 h.p. rating, are located on the ninth floor. Hot water heating convertors are provided for the two zones (north and south) of heating. The Council Chamber, Mayor's and Commissioners' offices, staff lounge and cafeteria are fully air conditioned by means of packaged units. All other areas are fully ventilated from fan rooms on the ninth floor and the basement. On the typical floors, trunk ducts run beside the core walls with right-angle branches as required. As the ceilings are demountable, branch duct re-arrangements can be made readily should partition changes dictate.



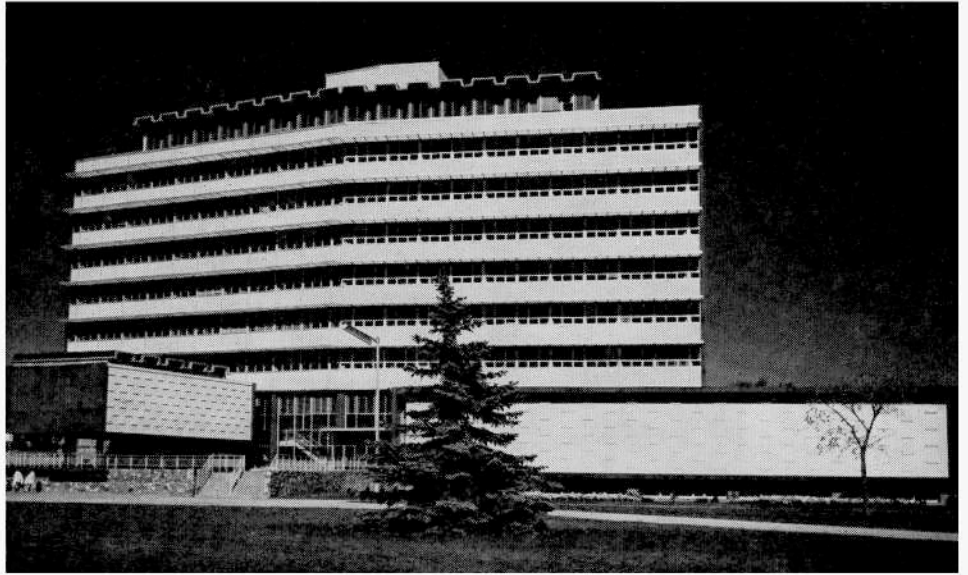
The Fountain

*Costs:*

The total construction costs amounted to \$3,100,000.00 including partitioning. A further sum of approximately \$400,000.00 was expended for landscaping, furnishings, parking lots, outside lighting, fees, etc. Cubic contents are 2,132,000 cubic feet, giving a unit cost of \$1.45 per cubic foot and \$19.00 per square foot for the building.



Louvered wall of the general office



Main entrance front



Council chamber

Main floor lobby



Cafeteria



Second floor public area

# THE SASKATCHEWAN MUSEUM OF NATURAL HISTORY, REGINA

BY FRED BARD, DIRECTOR OF THE MUSEUM

Architect, E. J. McCudden

Primarily the Museum was to meet the new concept of cultural values, education and research as well as for the acquisition and display of valuable collections and to encourage a greater popular understanding of the intrinsic value of the Province's vast natural resources and wildlife, constructed as a fitting memorial to the pioneer people of the territories now comprising Saskatchewan.

The Museum is intended to be restricted in scope to the natural history of the Province, but reaches back into the geological, archaeological and palaeozoological history of the North American continent illustrated by superb models and displays so that the story is interestingly and clearly told, the galleries becoming more than simply a repository of the collection. The limitation of scope, in line with the modern thinking towards decentralization of new museums, very much simplified the considerations for future expansion.

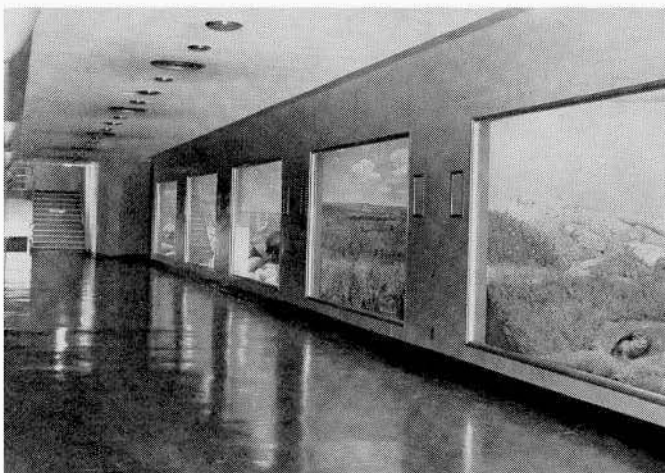
The Honorable J. A. Darling, Minister of Public Works at that time, expressed the hope that the design should capture something of the spirit of Saskatchewan, that it should be of it and not simply in it.

Seldom are building sites so carefully selected. This site, in Wascana Park, now almost the centre of the city, was ideal for the purpose. The building and its landscaping forming part of the park, both the Museum and park being enhanced and each attracting visitors to the other. Advantage was taken of the unique opportunity to visually link the Museum with the Saskatchewan Legislative Building, the expanse of park and lake between adding immeasurably to the whole and the link adding further meaning to the memorial nature of the building. Both buildings are illuminated at night with good effect. Fortunately a suggestion to use colored floods on both was resisted.

Museums of the past all too frequently became primarily concerned with acquisition and cataloguing in effect repositories of collections. The enormity and diversity of interest of these vast collections tended to overpower and mentally tire the visitor. The buildings themselves preoccupied as they were in the larger part with classical architectural exercise and elaboration, though valuable and beautiful in themselves, made the visitor physically fatigued as well. Seldom was any provision made for a leisured pause, to come up for air.

Whether one goes to a museum for special information or research or simply for the sheer enjoyment of interest it should be in a relaxed state and the building should contrive this. It was considered

## Habitat Gallery



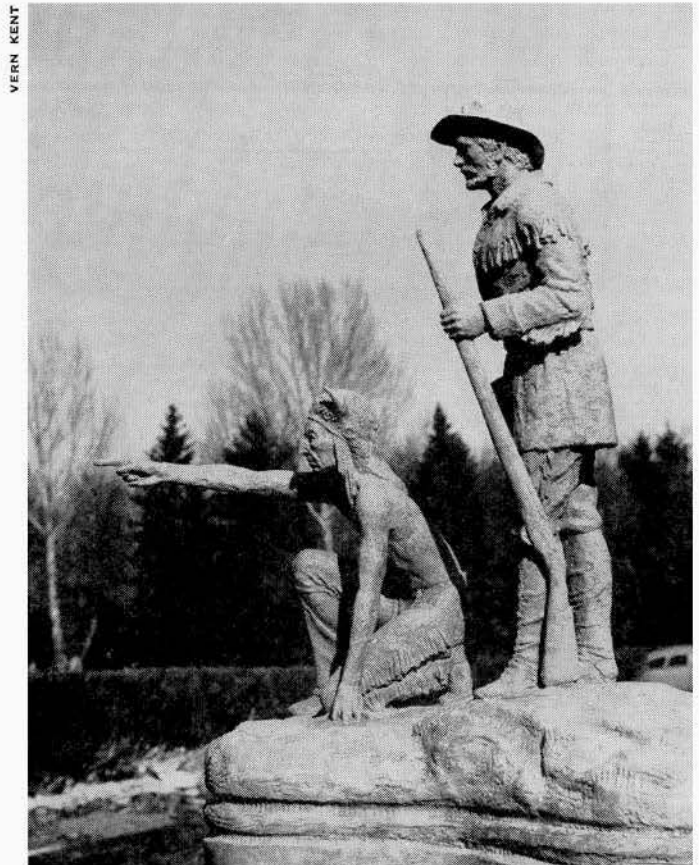
SASK. GOVT. PHOTO

that this could best be done with comparatively small galleries with few exhibits immediately visible when entering. There would be no form of regimented routing, leaving patrons free to go as they pleased in any gallery first, and from it directly to any other gallery or to break the tour in either of the comfortably furnished lounges

which open directly onto the park. These lounges are kept for this purpose and are free of exhibits. Provision has been made for two aquariums in the northeast gallery, these simply for decor and interest.

Lectures, films and slides form a major part of the Museum services so that the auditorium is an important element and is in constant use. A reinforced concrete beam and slab system was used to allow the convenient adoption of a concave floor, allowing all seats in each row to be at the same elevation and equidistant from the platform or screen; for the greater part maximum seat spacing was adopted. The auditorium is equipped with full range light limiting controls, stopped at any illumination level to suit the activity of the time and allowing notes to be written. The entire building is completely air and sound conditioned.

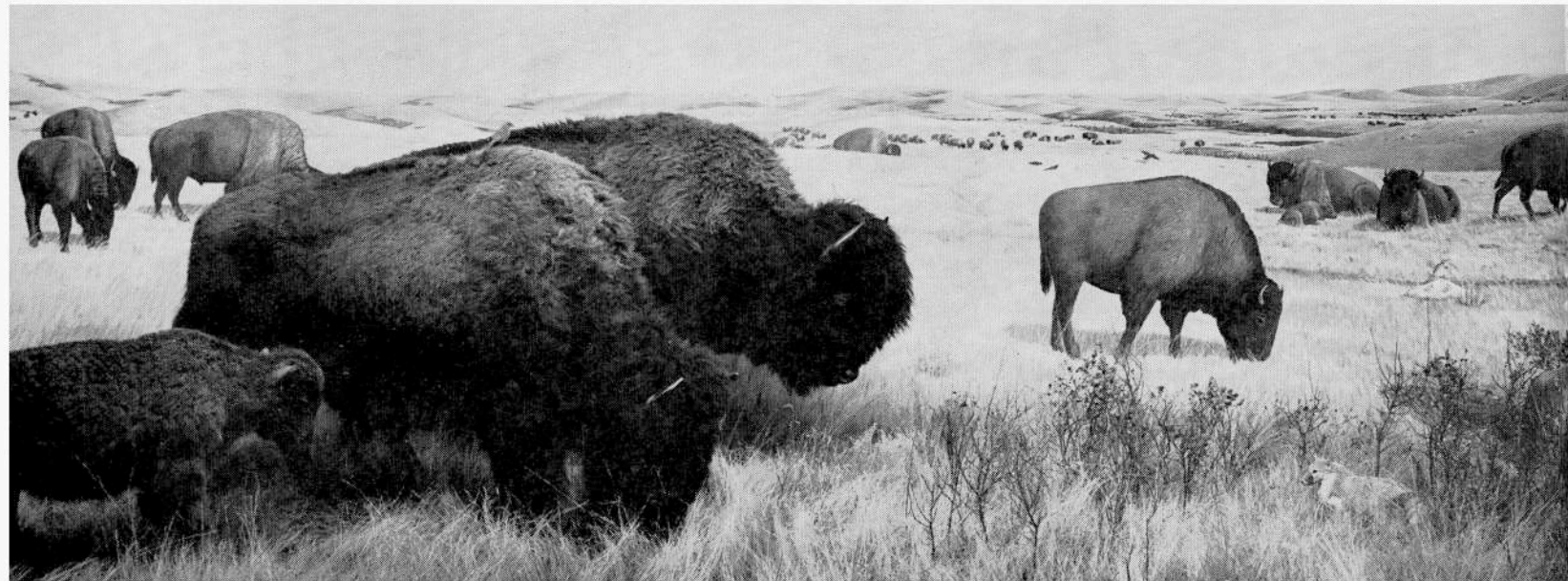
The popular interest in the stone carvings by persons in all walks of life and in every age group belies the theory that there is no



VERN KENT

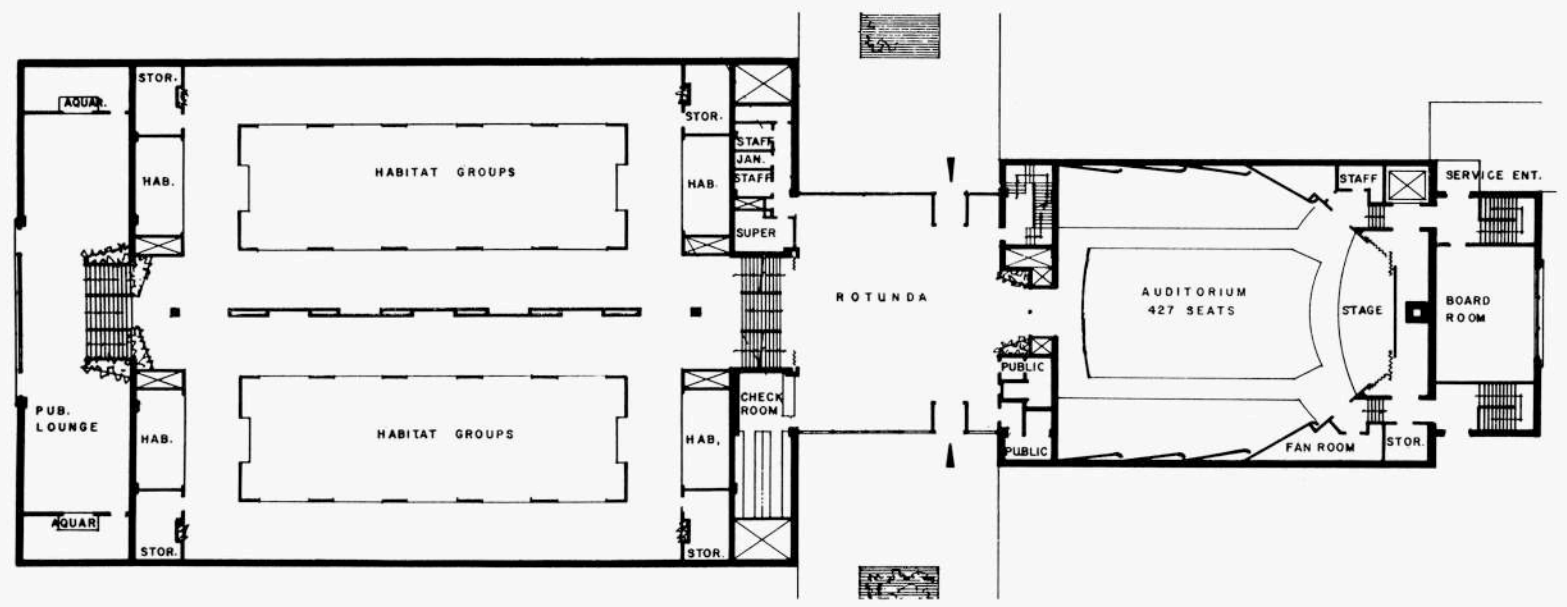
Models for sculpture group

place in modern architecture for the sculptor. Sculpture attains most and reaches more people when part of, or in association with, architecture rather than as an exquisite salon piece enjoyed by comparatively few. It is difficult to see how the subject matter of this particular work and because of its extent could have been executed in what is vaguely called the modern manner, as some may have liked to see, without the result being quite meaningless except for the interesting and always changing shadow compositions which is however also successfully achieved in the work executed. The author envisaged two very large isolated sculpture groups for the forecourt which were modelled but because of the great cost, deleted. The subject was to be Henry Kelsey, first known white explorer of the territories, complemented by an Assiniboine Indian Buffalo Bill. The sculptor was H. A. Garnier of Saint Vital, Manitoba.



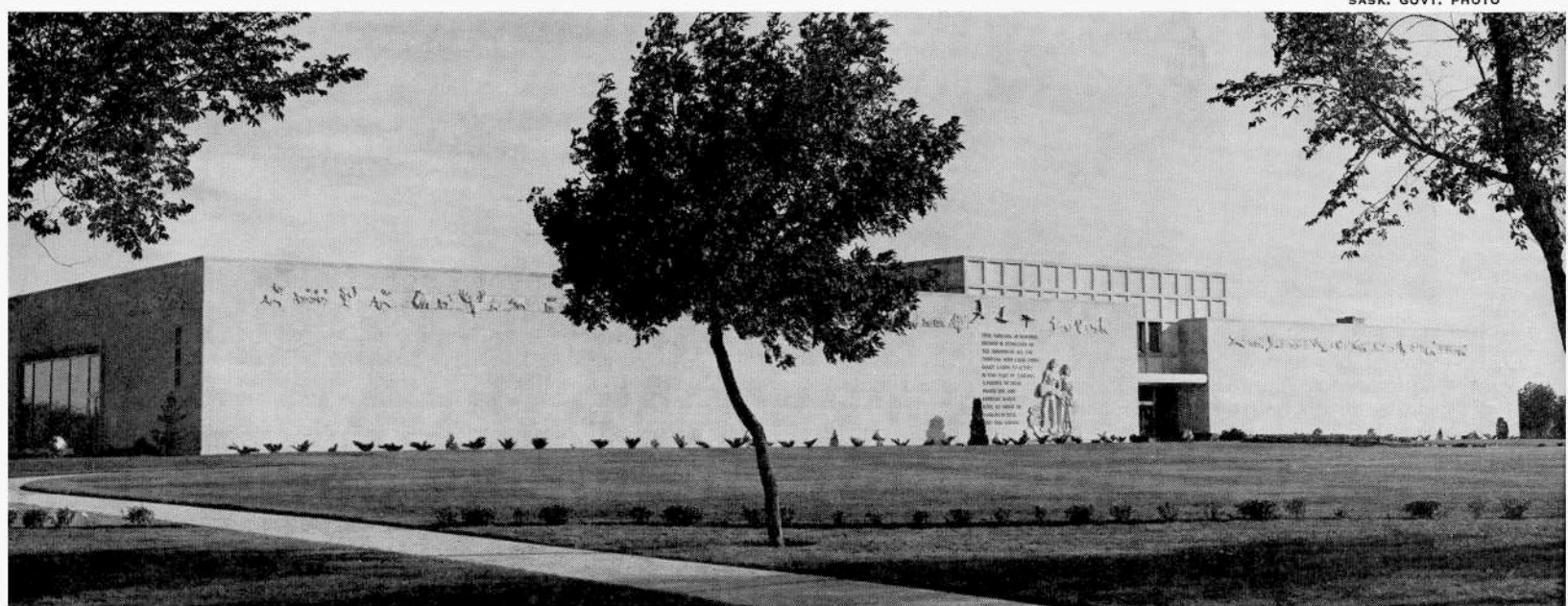
Buffalo habitat case

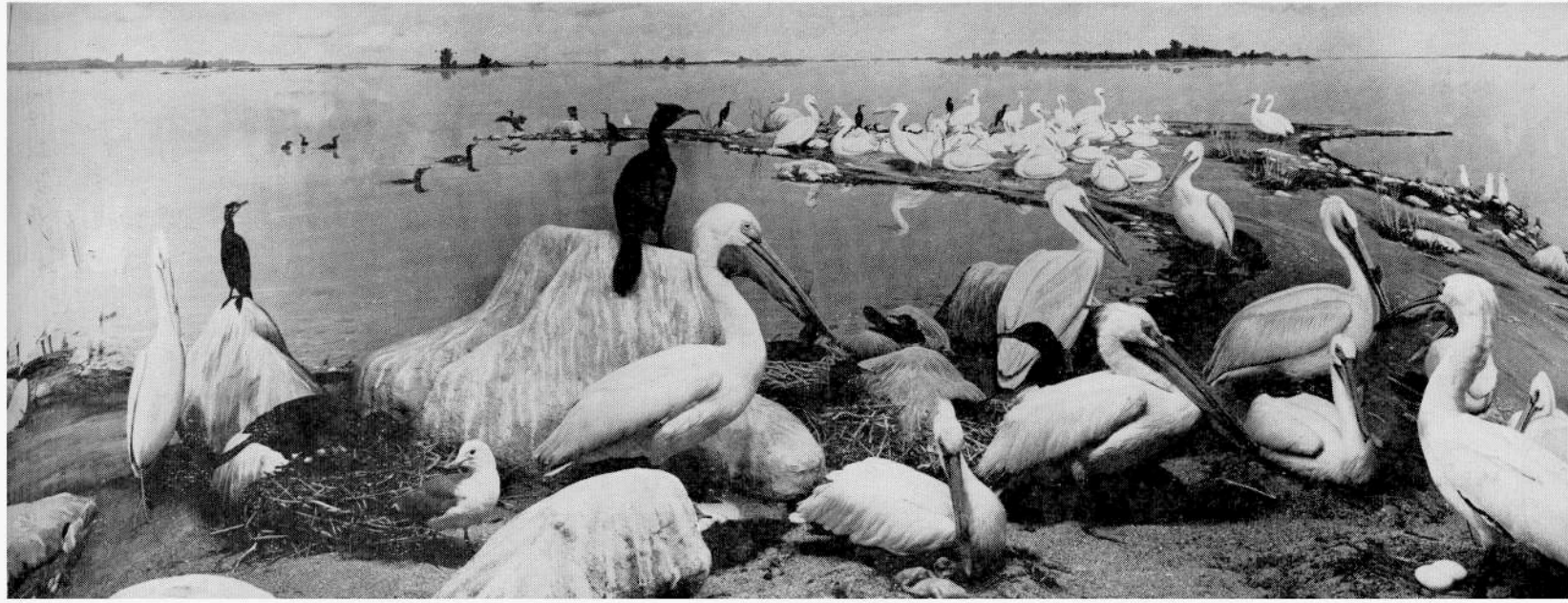
SASK. GOVT. PHOTO



Principal elevation

SASK. GOVT. PHOTO





SASK. GOVT. PHOTO

Pelicans display case

Inevitably we have had critics, and will have. This is good for architecture and we should not frown on critics, even those who know little of architecture and less of the events and forces which bring it into being. The Museum of Natural History has come in for some vociferous and scathing criticism even to the extent that vandalism was recommended. On the other hand, much has been said that is more than favorable.

The author is content to let critic answer critic, from the Montreal Standard, May, 1956 — Alan Jarvis (Director of the National Gallery).

Question: "Have you any opinions as to where the worst architecture is in Canada?"

Jarvis: "Saint John. It is probably one of the ugliest cities in the world. It is shanty town in effect. There is almost no modern building. But the prize, the award for the silliest building, goes to Regina. It is the Provincial Museum. They seem to have said, 'We have a million dollars to spend on a public building so we have to be pompous.' Then somebody said, 'We have also got to be modern.' So they made something that was the silliest creation I have ever laid eyes on, a modern pomposity. It is a contemporary mockery of what was fatuous enough when they built the Montreal Museum of Fine Arts.

In the West they are being pulled back by the old school that believes public buildings somehow have to be dignified. They say, 'We have got to have sculpture on the buildings,' so they put on a row of ducks. I hope the natives will go out and shoot at them."

From the Regina Leader-Post, June, 1955 — Kathleen M. Kritz-

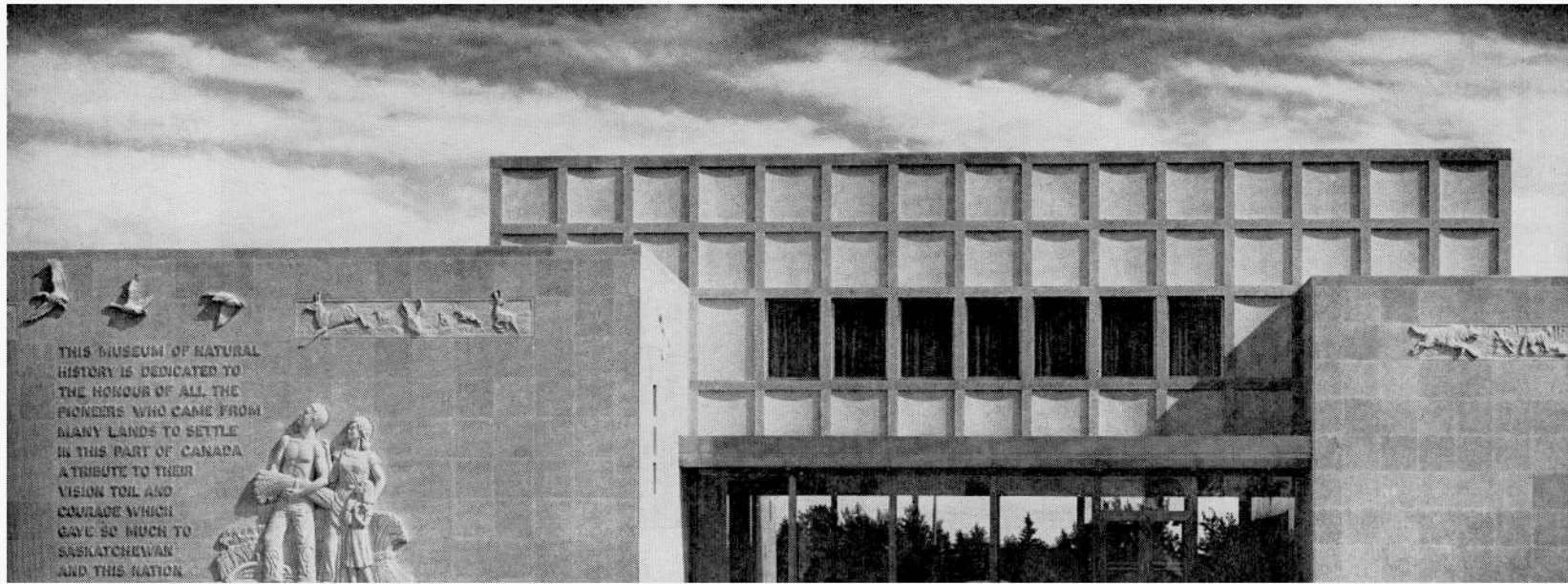
wisier, "For long enough, from the moment the first orange girders made a weirdly beautiful pattern against the winter sky, the museum has been beautiful. Now, finished, it is a serene monument to beauty and to good taste. There are no unlovely areas, no 'back doors.' You walk around it and the eye is wooed everywhere by the building's simplicity. This is planning genius."

Whatever is said of the architecture of the Museum, there can be few adverse critics of the fine work contained in it and of the excellent extension services provided. The Museum operates travelling exhibits for schools and institutions and for the most part makes the material at the Museum. The student study room in the basement affords all the facilities with actual specimens and models for practical work under specialized supervision. The habitat cases are exceptionally fine pieces of work, several of them creating amazing perspective in the nine feet of depth in which the assembly has to be made.

The Museum was first started in 1906, a year after the formation of the Province and has developed over the years, on meagre budgets, in most indifferent and changing quarters, mostly space that could not be used for anything else. Despite the adverse conditions, specimens and collections were gathered and techniques of display improved and kept up to date so that nearly all of the original collections could be used in the new building.

Annual attendance of better than two hundred thousand people attests to the popularity of the Museum and to the need for such, not only in Saskatchewan but other parts of Canada.

Detail at main entrance



THIS MUSEUM OF NATURAL HISTORY IS DEDICATED TO THE HONOUR OF ALL THE PIONEERS WHO CAME FROM MANY LANDS TO SETTLE IN THIS PART OF CANADA A TRIBUTE TO THEIR VISION TOIL AND COURAGE WHICH GAVE SO MUCH TO SASKATCHEWAN AND THIS NATION

# NORMAN MacKENZIE ART GALLERY, REGINA

*Architects, Izumi Arnott and Sugiyama*

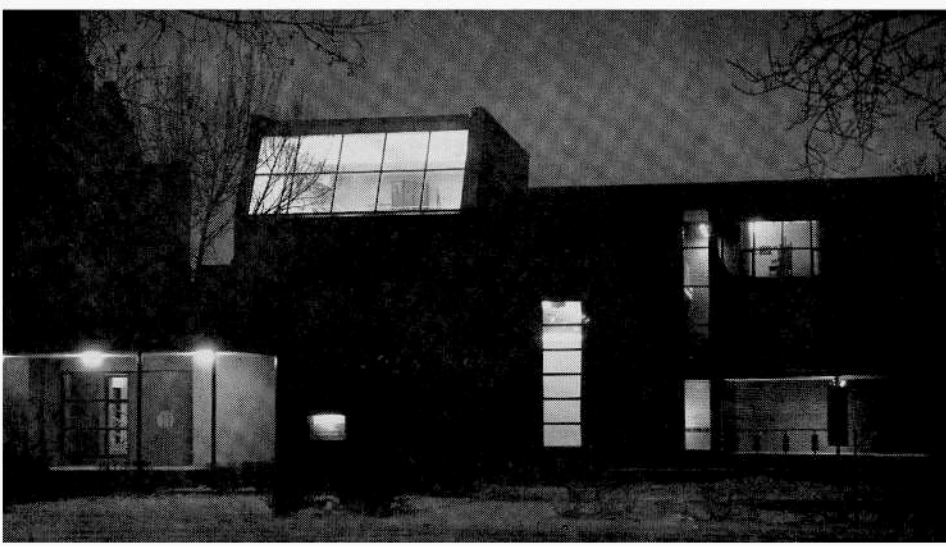
*General Contractor, Bird Construction Co. Ltd.*

Main entrance to art school



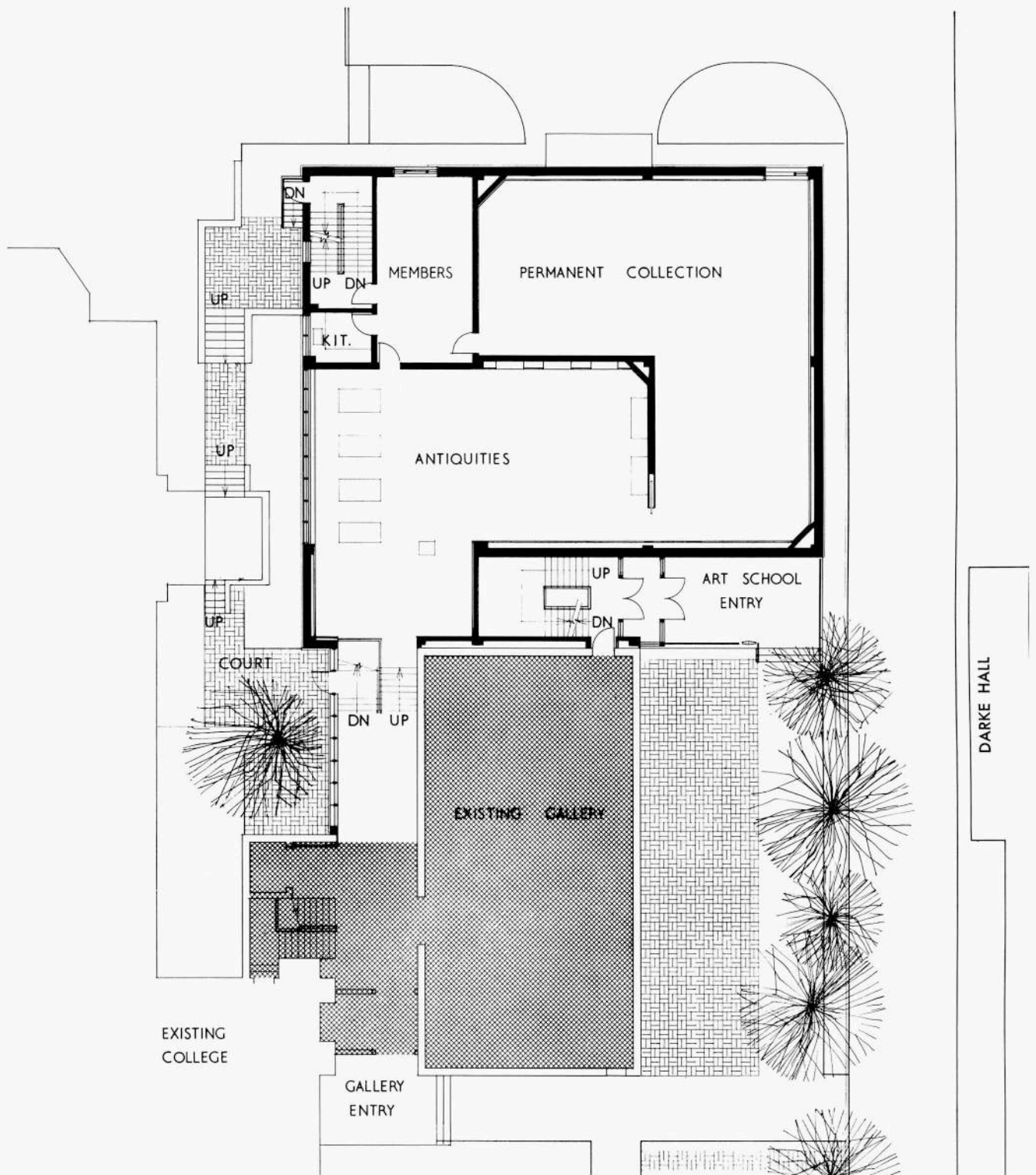
BOB HOWARD



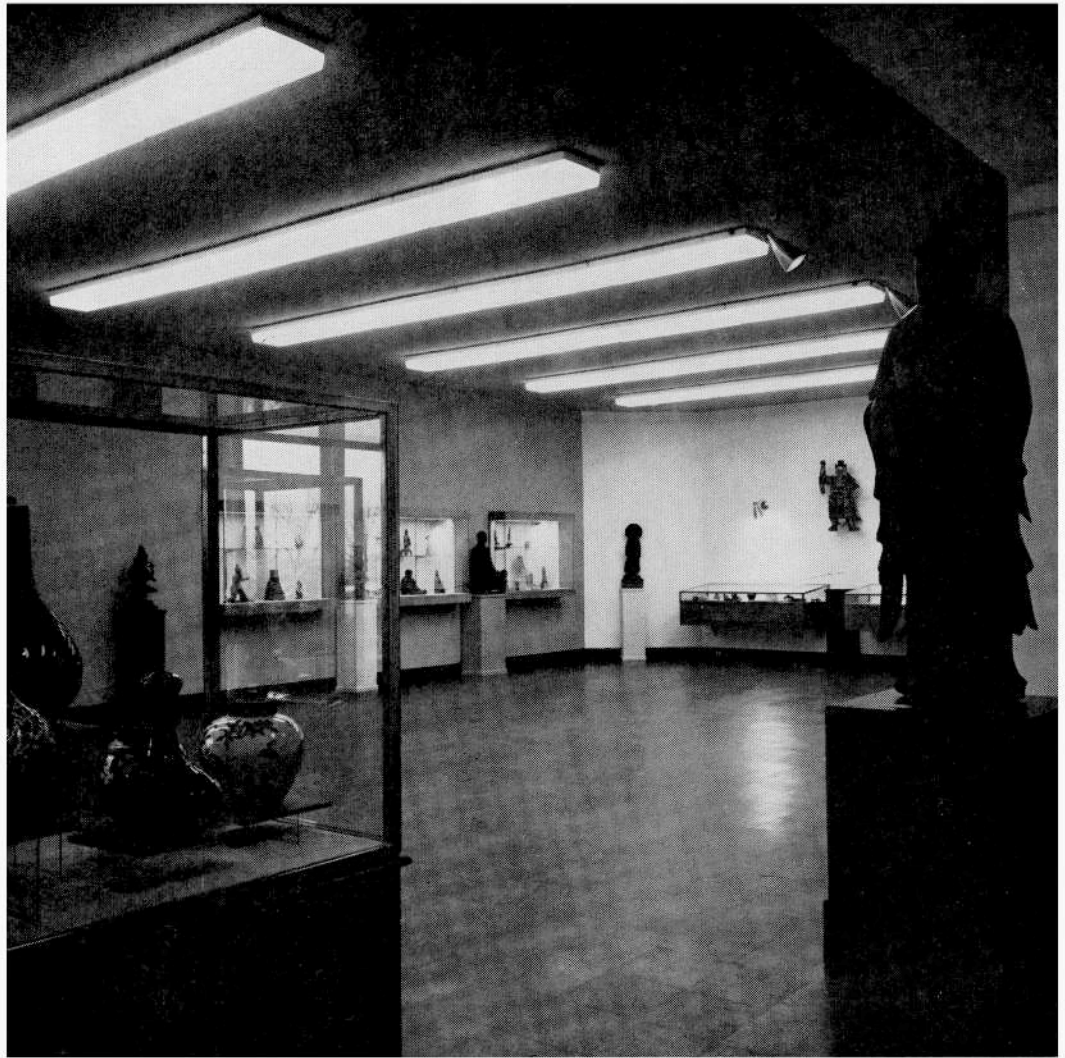


Entrance to the galleries on the left  
To the art school on the right

BOB HOWARD



BOB HOWARD



View of antiquities gallery



BOB HOWARD

View of main studio from mezzanine



View of the travelling exhibits

The Art Gallery now houses the complete collection of Norman MacKenzie, a prairie lawyer and Western Canada's first major art collector. MacKenzie formed what proved to be a prosperous law partnership before the turn of the century in Regina. From 1900 on until his death in 1936 he travelled extensively, seeking out antiques, drawings and paintings in all parts of the world. His will revealed his intention to provide a gallery where his collection could be viewed by the people of Saskatchewan.

At the official opening held in October last year, Dr. W. P. Thompson, President of the University of Saskatchewan, outlined the history of the bequest and how it came to pass that MacKenzie's original bequest, 1937 value of \$64,000, produced a total building now valued at \$350,000. Depression, war and post-war inflation served to delay implementing the provisions of the will. Careful management of the investments by the executors and the University of Saskatchewan served to increase the value of the trust to \$145,000. The remainder was contributed by the Province of Saskatchewan through the University's building fund. In this way the University and the Province as a whole ensured the provision of the Art School in a most happy relationship to the Norman MacKenzie Gallery, a provision mentioned in Mr MacKenzie's will.

Regina College, founded in 1911 under auspices of the Methodist Church, always emphasized music and art. In 1934, the University of Saskatchewan assumed responsibility for its development as a Junior College, a Conservatory of Music and a School of Art. Therefore, it was entirely logical that the University locate the initial building for the Norman MacKenzie Art Gallery at Regina College. Designed by Mr F. H. Portnall, F.R.A.I.C. the first Gallery opened in 1953, a one story building at grade connected to the existing Regina College main building. Thus the general location of any major addition to the Gallery was fixed. A further limiting factor was the close proximity of Darke Hall, centre of the Conservatory of Music and separated from the existing Gallery by less than 50 feet, some 20 feet of which was required for an access road to the rear. A related site problem was the provision of a suitable walkway to the existing outside entrance to the Dean's suite in the main College



The still life studio

building. That these fixed conditions virtually dictated the location of the building behind the existing gallery has not been a handicap. In fact necessity has led to the creation of intimate spaces and courts and to our way of thinking, a not unhappy juxtaposition of old and new forms.

The Architects were appointed by the Board of Governors of the University of Saskatchewan and worked directly with Dr W. A. Riddell, Dean of Regina College and Secretary of the Advisory Committee of Regina College. The evolution of a sensible building programme, free from preconceived ideas and solutions owes much to this committee. In particular, the clear formulation of the underlying principles coupled with practical operating provisions for the Gallery rested with Mr Richard

B. Simmins, then Curator of the Gallery, and for the School of Art with Mr Kenneth C. Lochhead, Director of the School.

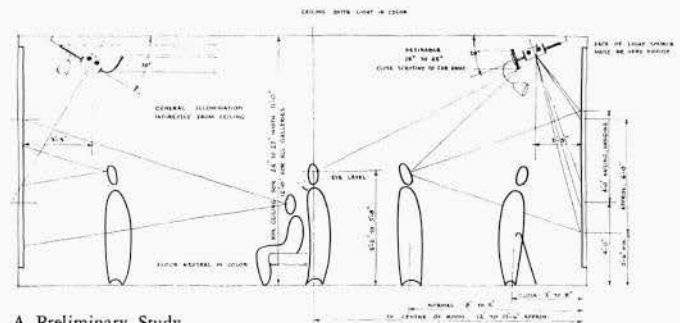
Determination of the optimum gallery width was the key to the building's plan. A bay spacing resulting in approximately 24' — 26' clear width between opposite walls was decided upon as a minimum standard consistent with good viewing distance, provision of casual seating, a feeling of spaciousness and proportionate length of room. This standard brought in its train a structural system two bays in width and three bays in length. The need for a compact building and easy passage between galleries was met by placing the lowest level half a flight down from the existing gallery entrance at grade, still enabling natural light to be introduced.

The inclusion of the Art School in the programme, while not without complications, enabled the architects to give some mass to the addition situated as it is between three story buildings with a low structure in front. The large sloping window of the main studio serves to express the Art School on the front elevation. The School has a separate main entrance although students can pass through to the Galleries and the College at the lower level.

Two details peculiar to a building of this type are of interest. The display of paintings and drawings under satisfactory lighting conditions is an illumination problem that few galleries have solved. In working out an unobtrusive low brightness light source, the architects have benefited from the design advice and suggestions of Mr W. A. Trott, P.Eng., whose company furnished the suspension components and electrical fixtures. The whole installation results in a visually even quantity of light over the potential picture hanging surface.

Color in an art gallery is also most important. Should the gallery be merely a neutral background for the paintings? Does this mean the galleries have to be dull? Fortunately, the committee had the Art School staff and the Curator to help answer some of these questions. Together with the architects, they devised a most painterly scheme, using dark greys, in the print gallery, brilliant blue in the Antiquities along with other wall planes of white, copper and so on. Burlap cloth of differing colors was tried for the various galleries in place of a neutral buff-ivory color in the Travelling and Canadian Gallery, grey in the print gallery, and a rose cloth for a richer background to the Permanent Collection. In general, the colors are not uncomplimentary to most paintings.

The suggestion to paint almost the entire Art School white with color accents on doors only has been followed. Light reflectance is excellent and, with students drawings and paintings about, the architects' fears of an antiseptic character have proven completely unfounded.



A Preliminary Study  
Typical cross section through gallery  
Showing some considerations for design of lighting Scale 1/2" = 1'0"

#### CONSTRUCTION OUTLINE

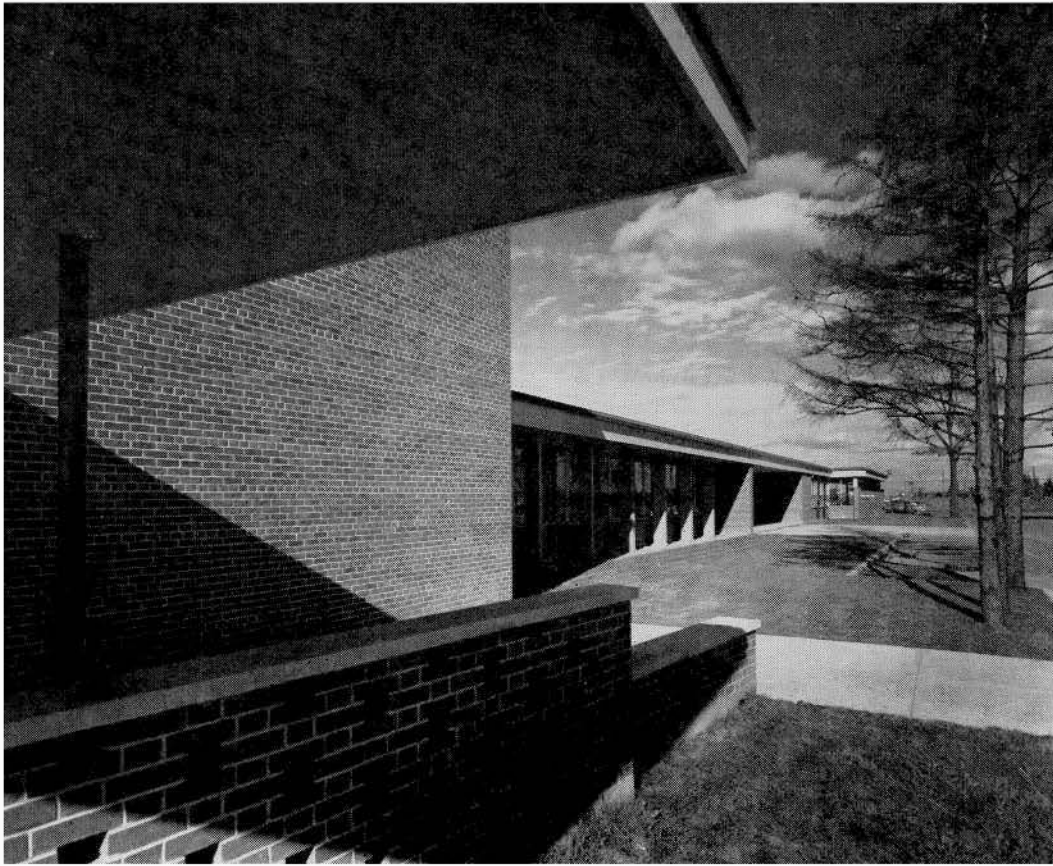
- Foundations:** Concentric and eccentric reinforced concrete spread footings.
- Structure:** Reinforced concrete frame. Floor construction long span concrete joist formed from removeable metal pans.
- Exterior Walls:** Brick cavity walls — inner wy the 1 1/2" fibreglass — exposed 8" concrete block backup in Art School, tile elsewhere.
- Parapet Copings:** Tyndall stone.
- Partition Walls:** Clay tile plastered and exposed painted concrete block. Galleries — clay tile furred to take double thickness of 3/4" fir and 3/4" poplar plywood covered with dyed burlap cloth.
- Floors:** Upper galleries 5/16" cork tile 12" x 12" size. Other areas — asphalt tile. Base — 6" rubber.
- Windows:** Wood frames and swinging casement sash. Exterior surrounds of frames are copper covered.
- Glazing:** Hermetically sealed insulating glass.
- Ceilings:** Galleries — vermiculite acoustic plaster on suspended metal lath and plaster.
- Roof:** 20 year bonded roof on 1 1/2" fibreglass insulation.
- Lighting:** Decorative fixtures — incandescent Modulite. Special gallery fluorescent lighting: aluminum suspension system and acrylic shields — Lighting Materials Ltd., Winnipeg.
- Heating:** Hot water radiation converted from Regina College steam supply supplemented with warm air ventilation where presence of convectors was detrimental to exhibits.

#### CONSTRUCTION COST DATA

Gross area (including fan room) - - - - -	16,500 sq. ft.
Cost per sq. ft. - - - - -	\$14.35
Cost per cu. ft. - - - - -	\$ .90

Costs are computed on a general contract cost of \$236,770 (let in 1956) excluding fees, landscaping and moveable furnishings. Built in cupboards, benches, display cases, racks, ceramic bins and sinks are included in the above cost.

Gordon R. Arnott



South elevation  
administration block

PANDA

## NORTHVIEW HEIGHTS COLLEGIATE, NORTH YORK

*Associated Architects, Pentland and Baker, and Irving D. Boigon*

*Structural Engineers, C. D. Carruthers & Wallace Consultants Ltd.*

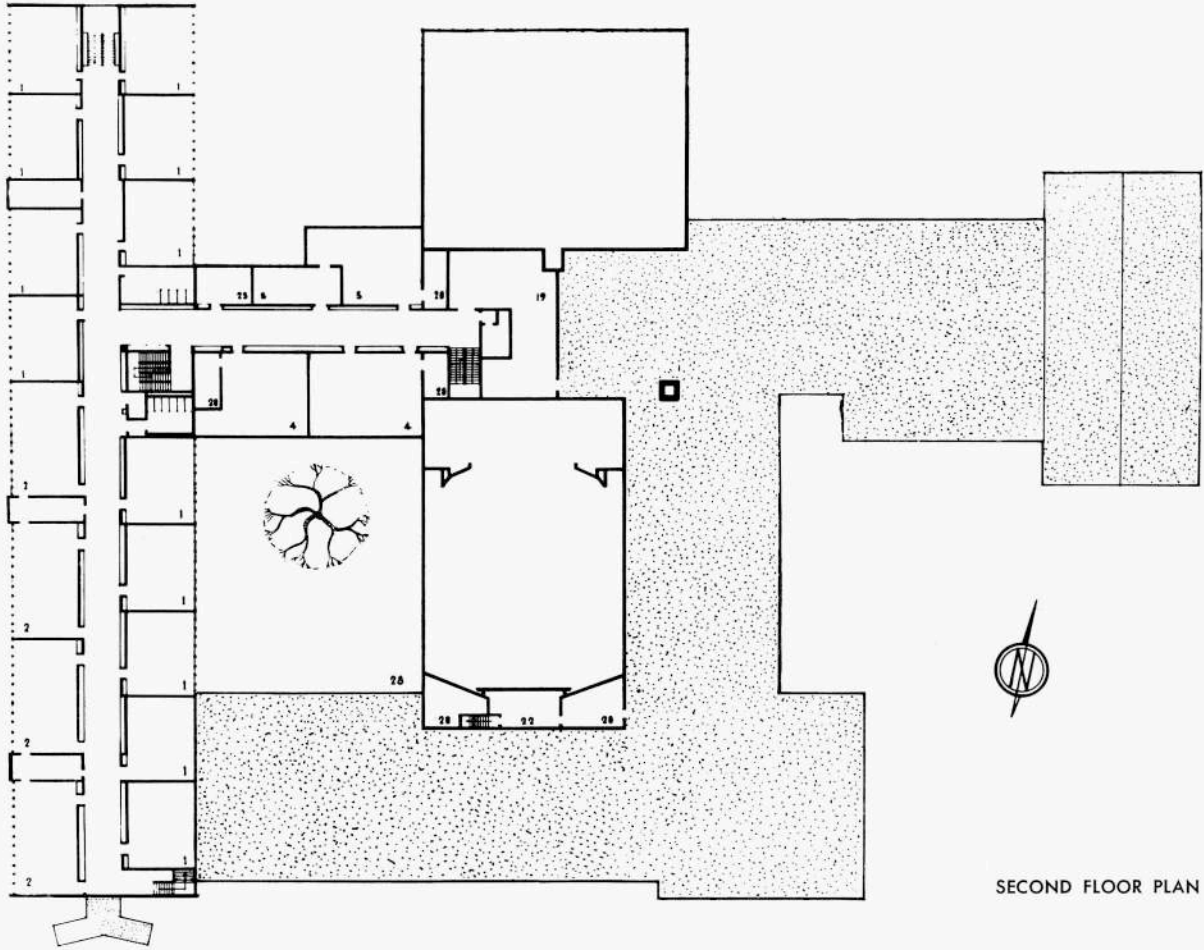
*Mechanical and Electrical Engineers, Leah Kobayashi & Associates*

*General Contractor, R. Timms Construction & Engineering Co. Ltd.*

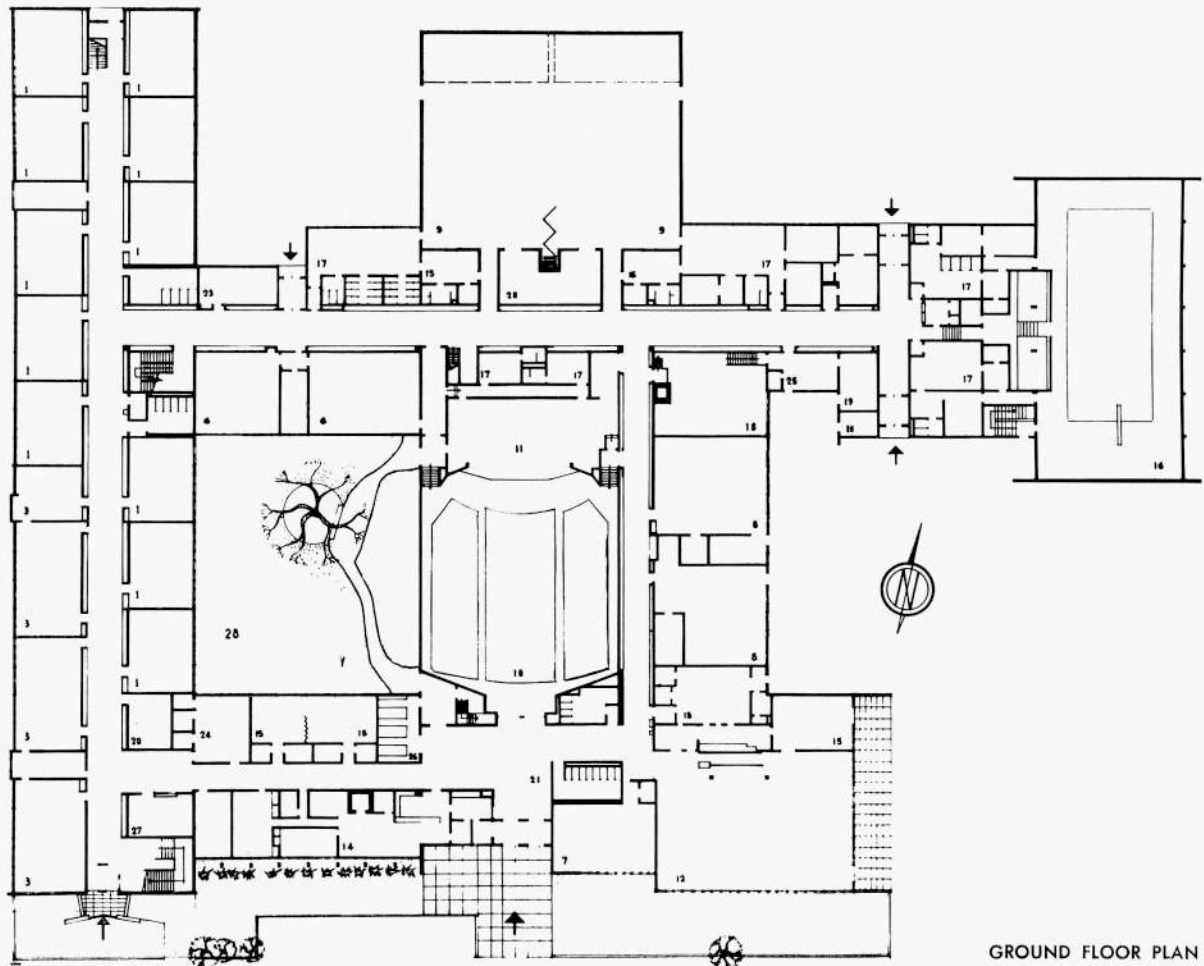
South elevation at main entrance

PANDA





SECOND FLOOR PLAN



GROUND FLOOR PLAN



PANDA

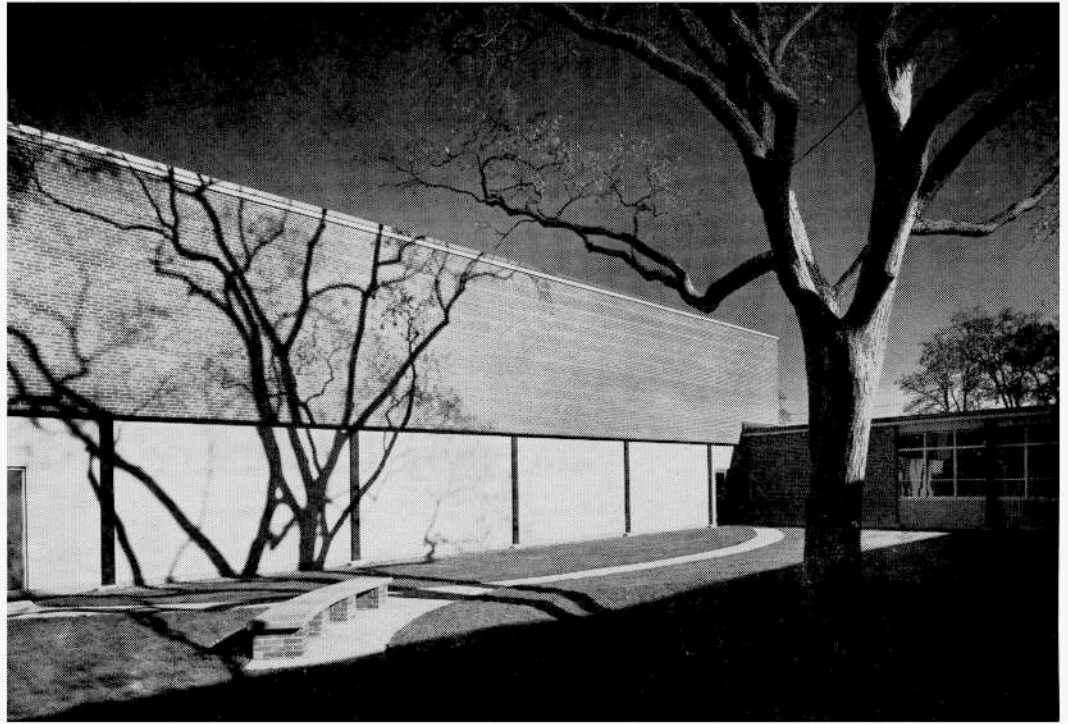
Auditorium

PANDA



Swimming pool

Court

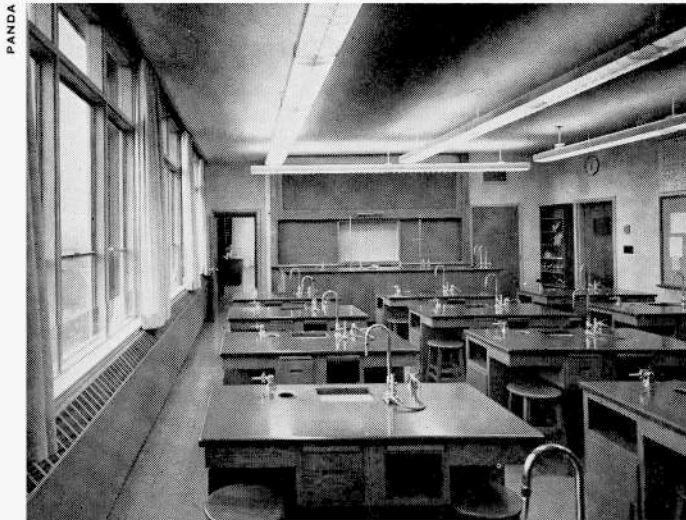


PANDA

Staff room



PANDA



PANDA

Chemistry laboratory



PANDA

Typical class room

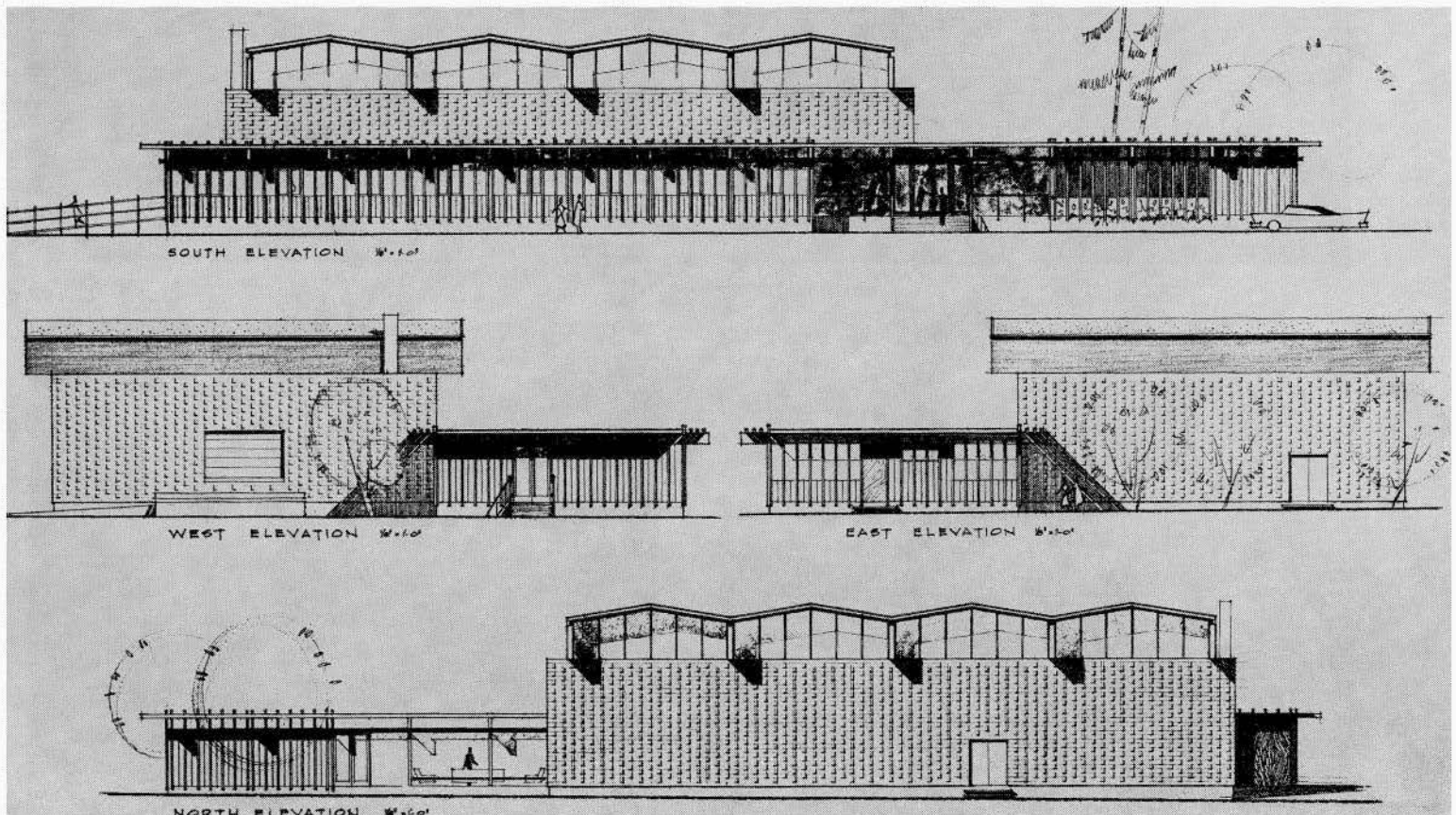
## WEST VANCOUVER COMMUNITY CENTRE

The design, illustrated on this page, by R. A. D. Berwick was successful in the competition for a community Centre for West Vancouver. The jury consisted of Professor Fred Lasserre, Mr Peter M. Thornton, Mr H. W. Pickstone, Mrs Margaret Fraser, Mr Reid Mitchell, who reviewed thirty-six projects. The second prize went to Lund, King & Associates, the third prize to Mr A. K. Hanson.

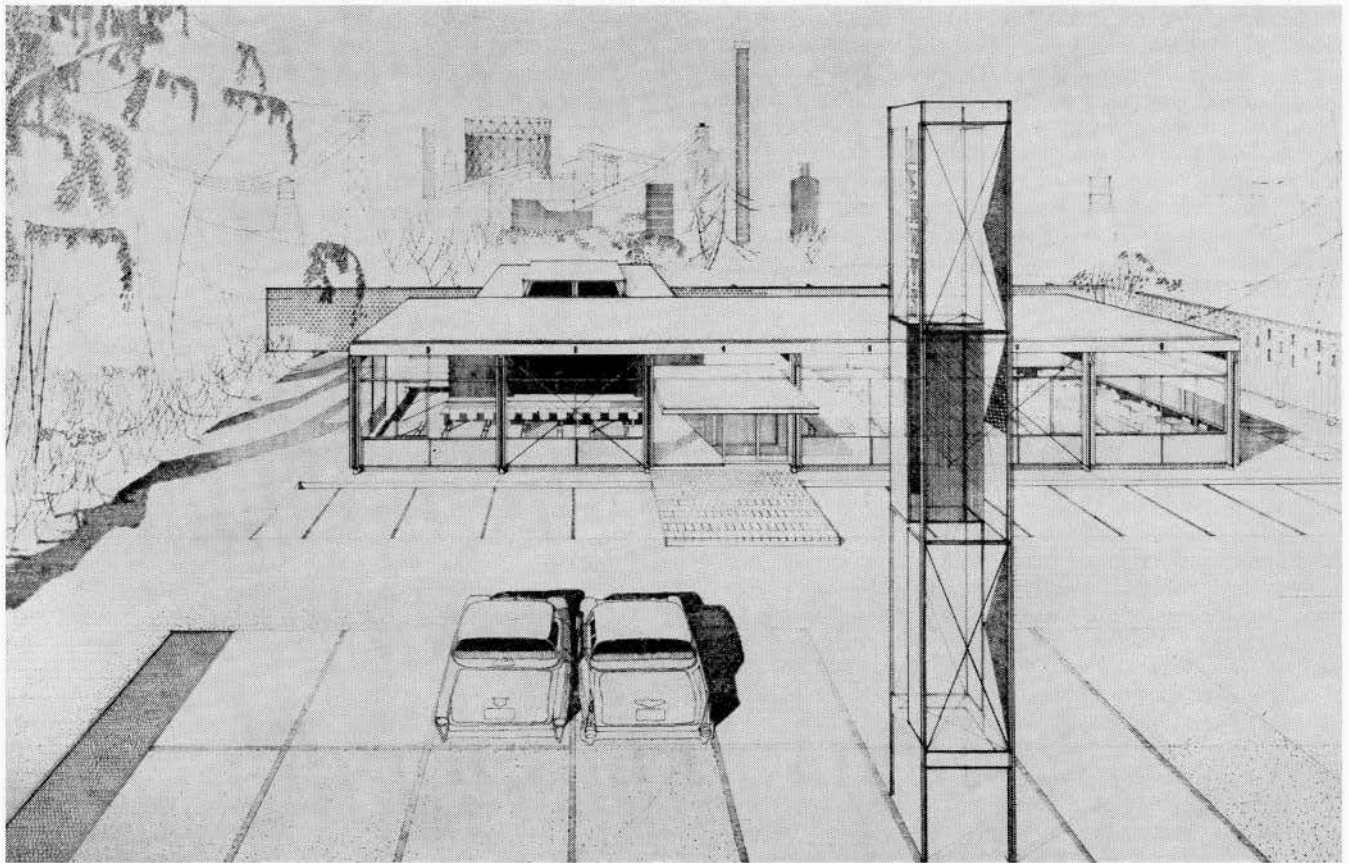
In their report, members of the jury said:

*"In making their recommendations the Assessors wish to place on record their considered opinion that no scheme submitted, if it met the basic accommodation requirements laid down in the Conditions and Programme of the Competition, could be built within the*

*sum allocated. The three winning designs were chosen largely because they were economical in plan and construction. It is the earnest hope and recommendation of the Assessors that the winning Architect be commissioned immediately to proceed with the further development of his design. No major deviation in his scheme should be permitted which would detract from the pleasant appearance of the building as submitted and which was considered by the Assessors to be very appropriate to West Vancouver, blending well with the residential character of the municipality. This building would exercise a most satisfactory controlling influence on the design of future buildings in the development of the centre."*







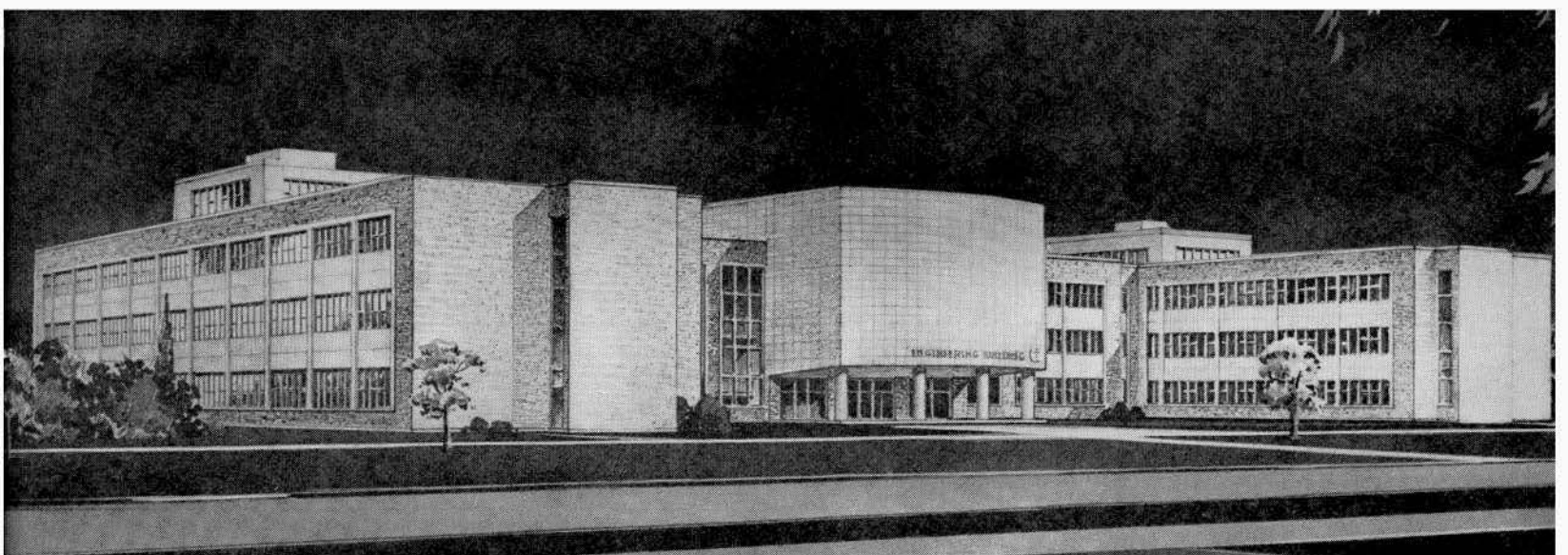
## DRIVE-IN RESTAURANT, MONTREAL

*Architects, Affleck, Desbarats, Dimakopoulos*

*Plans for the proposed new McMaster Engineering Building, designed to accommodate an enrolment of 550 engineering students, have been submitted for tender. This building, with a floor space of 170,000 square feet, will provide classrooms, research laboratories and academic offices for the new Faculty of Engineering. Total cost of the building, equipment and engineering facilities is estimated at more than \$4 million.*

## ENGINEERING BUILDING, McMASTER UNIVERSITY

*Architects, W. R. Souter and Associates*



# PUBLIC RELATIONS

*Through the courtesy of the American Institute of Architects we have the privilege of publishing a series of articles on public relations. The first two appear in this issue. The series is written by Mr Robert R. Denny, public relations director of Henry J. Kaufman & Associates, of Washington, D.C., who are public relations counsel to the AIA.*

## A PROBLEM IN DESIGN

DEFINITIONS OF PUBLIC RELATIONS are like icicles. They abound under a given set of conditions and each differs from its neighbor. To the large corporation, this phrase may mean entrenching its officers and employees into the life of a community to perpetuate good will and head off strikes and higher taxes. To a hair oil manufacturer, it may mean any series of promotional steps aimed at lubricating a nation's scalps. To a movieland Circe, it may mean keeping her name and awesome dimensions in the public press.

Each differs in concept and approach, yet each has a common purpose — to win public acceptance of the subject's products or services. And, in each case, none of the three sketched in the foregoing suggests more than a fragment of what might be termed a public relations program. Ask any ten laymen who roll the popular phrase "public relations" around their tongues to define it in simple terms, and the answers will smack of everything from Pollyanna to Machiavelli.

Part of the blame for this can be laid at the doors of the professionals in public relations. Being practitioners of a burgeoning but youthful craft, we have not yet agreed among

ourselves upon common terms, and sometimes we over-simplify in talking to others. Is public relations "the engineering of consent"? This combination of words has received wide currency, contains a meaning, and has a certain amount of technical validity. It also suggests the intricate maneuverings of a shrewd operator preparing a candlelight supper for a dull-witted chorus girl. Can we say that public relations means "doing the right thing and talking credit for it"? This is a little Pollyannaish. One can't really say that it's wrong, only that it's inadequate.

To cite a final example, a colleague recently compressed the definition neatly into his prospective clients' terminology by telling a group of manufacturers that public relations is "the manufacture and distribution of a good reputation." This really wasn't bad at all, except that the word "manufacture," in this sense, suggests artificiality and fabrication, thus leading into another semantical swamp.

Public relations, certainly, does not lie in cramming a myth down the public maw. Nor can it assume a clerical collar and flourish on utterly selfless public service. Obviously, it cannot be measured in newspaper clippings. If getting one's name in the paper were a guarantee of success — rather than notoriety — it would only be necessary to kick the nearest child or walk around barefoot.

One old saw does hold good in public relations practice, however. It's still true that in order to *get*, you have to *do*. Thus, establishing a public relations program lies in finding out that something should be done, why it should be done, what should be done, and how to do it — all in terms of the public or specific segments of the public. At this point, all too many programs break down, mainly because everybody becomes so intrigued with the cross-hatching on the drawings that they forget the design has to be translated into structure to mean something. You have to *do* public relations, which means formulating the design, laying the foundations, erecting the buildings, and — because you are dealing in variable human affairs and events — constant alteration. By stating this another way, we can frame a definition of public relations for the archi-

tectural profession which involves a three-step operation:

Public relations is the practice of evaluating the profession's policies in terms of the public interest; identifying the profession's policies with the public interest; and communicating this state of identification to the public upon whom the profession's well-being depends.

The key words in the definition, you will note, are *evaluating*, *identifying*, and *communicating*. Remove one and you destroy the effect of the other two. One should evaluate his policies and activities with regard to the public interest as he would evaluate the condition of the soil on which he plans to build. This has been done by and for The American Institute of Architects during this past year and before that time through opinion sampling, conversations and cooperative action with the business, civic, and governmental communities, and through day-to-day contact with persons whose lives and occupations affect the practice of architecture.

Of the three basic steps toward good public relations, the second, *identification* with the public interest, is almost invariably the most difficult and tedious to accomplish. In some instances, it may be impossible of accomplishment, for the AIA we can certainly hope for and expect a great deal of advancement. We think there is a great deal to communicate to the public about the AIA and its members. The Centennial celebrations proved this on both the national and local levels. Certainly the formulation of the national AIA celebration, drawn from the wellspring of architectural thought and offered to public view, created a publicity jewel of unique value to the profession. Those of us who had something to do with it can claim credit for sound planning and mechanics. But the point is that both the subject of the Centennial and its source held inherent interest for the public.

In brief, the Centennial identified the architect and AIA with the problems and interests of the public, and that was the reason for its success as a vehicle for publicity. This, of course, is but one meaning of the word *identification* as it applies to the public relations problem. In the real sense, the word implies that we must identify the architect, not only with messages which interest and intrigue the public, but with the service he performs for the public.

Public relations counsel, serving the architect through his professional organization, can do two things — *counsel* and *communicate*. The counseling service aims at bringing the policies of the profession into line with the public interest and service. The communication function has two components — opening and improving lines of communication which extend from the Octagon through the regions, states, and chapters, to the individual practitioner (internal communication); and communicating directly with the public, either in terms of specific groups, or in the mass (external communication).

This does not remove the burden of communication from the shoulders of the individual architect. Part of the public relations counsel's service involves direct communication with the public. Part involves helping the architect to do the necessary job of communicating with his community. (In this series of articles, we plan later to discuss specifically and in detail how communication can be handled effectively at the local level.)

The architect has two important jobs which shape his public relations. He must *perform*, and he must *communicate*. One cannot choose between the two and discard one. To talk without having anything to say is a waste of time. To perform well without letting people know about it is a waste of opportunity.

This is why we have established two objectives as the keystones of the AIA public relations program. We must:

1. Maintain and improve professional competence.
2. Create public understanding of the architect as a professional person of both esthetic and economic worth to his community.

Visionary? Perhaps. Beyond the competence of the AIA and its public relations program? We must hope not. All the promotional time and money in the world, if poured into one com-

munity, won't undo the damage done to the profession by an architect who does a poor job of cost estimating, who doesn't provide proper supervision of a project, or whose building fails to perform satisfactorily. This is not to imply that the profession lacks competence. But this is a matter which no architect who is interested in himself and his profession can afford to take lightly. The profession may be in very good shape at the moment. But nothing stands still in a dynamic society. It is doubtful whether, ever before in history, the architect has had a more profound responsibility than that which he bears today.

What is an architect, anyhow? Is he just a smart salesman, a clever draftsman, a good mechanic? If he is a good architect, he is all of these things — and much more. In the broad sense, the architect must function as a *doctor* in prescribing for his community's environment ills; as a *lawyer* in interpreting the laws of both nature and man; as an *artist* in translating ideas into form and form into structure; as an *engineer* in understanding and dealing with the stresses and strains of matter; as a *mechanic* in guiding the laying of pipe or the application of mortar to a brick; as an *investment counselor* in aiding his client to determine how to enjoy the most profitable use of his property; as a *businessman* in understanding the intricacies of financing and the comparative values of real estate, as well as the efficient operation of his own practice. And, most important, the competent architect is a free and unprejudiced *protector* of his client's interest, a professional advisor who is not beholden to any commercial interest or the sale of any product in the building field.

This is not intended as an accolade, just as a measure of responsibility. The architect must be these things, or society will turn to others for solution of its environmental problems. And, by *being* and *doing*, he places himself in the position of being able to *tell* his community — not in self-laudatory and boastful terms — but in such a way that he demonstrates he is a professional who can and will contribute to his community.

What do we mean when we say that an architect should perform well? And, to combine this question with another that may seem unrelated, have we not improperly submerged the word "artist" in defining what an architect is and does? Our reason for combining the questions is this: From the public relations standpoint, architecture is more than a matter of designing a building which produces an effect which we can call beauty. This will unquestionably raise a few hackles, but, in our view, architecture is much more than art, even great art, and it should not be confined to the art section at the back of the magazine or newspaper. We say that a certain building is a sculptured mass, and the adjective is apt, but a building is not sculpture. It is art, but it is not painting which we look at, or music to which we listen and then play again another time. It is something in which people live, learn, work, or play, and it is something for which someone must pay. It must perform to the advantage of its occupants in fulfilling their various needs for a shelter, a castle, an efficiently-planned space, a business investment, a weather-tight structure that shields its occupants from the elements and does it without costing the owner dearly in repairs and high maintenance. Inferior performance cannot be justified in the name of anything — even art.

It is not a matter of submerging the artistic spirit, but of respecting the client's needs, desires and limitations — of staying in psychological contact with him instead of estranging him. This does not mean that the architect should give the client just what the client wants — or, to put it more precisely — what the client thinks he wants. If he is not a leader, the architect does not deserve professional status. Good public relations demands that the architect use his experience and talent to guide the client in a manner which will benefit the client and truly satisfy his needs; this is a far cry from *using* the client as the financier of esthetic experiments which are not directed at a solution of the client's problem.

The problem of professional competence is much broader than this, of course. The AIA is dedicated to helping the individual set up, maintain, and improve his practice, and a num-

ber of committees and departments work at this constantly. Architects who are acknowledged authorities in certain fields of design are being asked to share their expertness with others, and valuable information of this type is being made available to all architects. Both national and regional conventions can and should act as a focal point of such activity. On the chapter level, seminars and classes can be conducted to keep members abreast of new techniques, materials, and processes affecting architecture. Maintenance of professional competence involves recruitment of promising young men for the architectural profession, as well as better training for those who are recruited. This is no small task, but the welfare of the profession demands that it be done.

## PROFESSIONAL ETHICS

WHEN WE FIRST BECAME ASSOCIATED with AIA, we were warned by architects that they were going to be very difficult to deal with. After nine months' association, I can't say we've experienced much personal distress or found architects very tough or troublesome.

There *is*, however, one point of personal irritation. It's an infrequent thing, but still we find it nagging. The irritation is created by the architect — usually the very young architect — who carps about his professional status, apparently considering it a hindrance in his work. This, of course, is a rare situation. More frequently, the criticism of professional status is unintended, and those who try to circumvent professional ethics do so for the most part unwittingly and would be horrified if they thought they were chipping away at the stature of the profession.

It's irritating to hear, even infrequently, about what's wrong with being a professional, when there's so very much more to say about what's right with it. Professional status, in itself, is a highly desirable public relations goal and many, many people in business and industry are doing their best to make the public regard them as professionals. You've undoubtedly heard from the office equipment salesman who now calls himself an "office equipment specialist." Or the supplier who identifies his top salesmen as "architectural relations specialists." This, perhaps, makes everybody feel better and that's fine, but claiming professionalism isn't the same thing as being a professional.

You can find as many definitions of "profession" and "professional" as there are dictionaries, but the common point of agreement seems to be that the professional has a "calling," which is compatible with commercial enterprise and personal profit but places him on a plateau above salesmen, businessmen, technicians, and various crafts. The public, by and large, respects the person with a "calling." It is a distinct advantage to him who possesses it.

Self-identification with professional status is certainly no problem to the doctor, lawyer, or minister. Why, then, to the architect? It is, perhaps, because he is responsible for such a multiplicity of tasks in society. He must be the artist, the professional consultant, the engineer, and the canny businessman. This would create an element of schizophrenia in any man's mind. Although he may remain somewhat aloof from competition as an artist, he certainly faces it from others when he plunges into the economic mart.

Formulation of a code of ethics is one ingredient of professional conduct, although it must be recognized that no such

code can — or should — attempt to plug every loophole which leads to unprofessional behavior. Our interest in this rather abstract matter is simply that *good public relations for the architectural profession demands protection of this professional status*. We should also say that the interpretation of the code is the exclusive privilege of the Board of Directors and the Secretary, to whom this power has been delegated. The Board has granted permission for us to discuss the matter in this article and the manuscript has been approved by Secretary Edward L. Wilson.

The Board has recognized the impossibility and undesirability of erecting a chink-proof wall against possible abuses of the code by adopting the following resolution:

*"Policy:* The Mandatory Standards contained in AIA Document 330 are believed to be clear, concise, and understandable. It should therefore be possible for each member to read and interpret these standards for himself as they may apply to any proposed course of action or they may be used to measure the ethical standard of any action already taken. The Board of the Institute will not for itself or through the Secretary issue interpretations of these standards as they apply to hypothetical cases. The Board believes that very few situations are apt to arise where a member cannot read the Mandatory Standards for himself and arrive at a correct interpretation of them. It therefore urges the members to refrain from directing inquiries to the Secretary concerning interpretations of the Mandatory Standards. This position is taken in the belief that to do otherwise is unjudicial and possibly prejudicial to any case involving charges of professional conduct which may later arise."

Nevertheless, questions come up from time to time which suggest genuine doubts in the minds of members, and sometimes chapters, as to the real intent of the rules. Let's consider a few; again, keeping in mind that there are undoubtedly technicalities which someone could use to violate them, if he so chose. Neither professional performance nor ethical conduct can be legislated.

Standard 2 of Part II says:

"An Architect shall not render professional services without compensation. He shall neither offer nor provide preliminary services on a conditional basis prior to definite agreement with the client that if the contemplated project succeeds, he will be employed as its Architect."

The basic purpose of this standard is to eliminate the undesirable practice of performing preliminary service or supplying free sketches to get a commission. Standard 4 says that "An Architect shall not offer his services in a competition except as provided in the Institute's Competition Code." Standard 2, however, recognizes that under some state laws and circumstances, it is *necessary* to perform basic preliminary service on a contingent basis. It sets up ground rules for this and takes the element of competition out of the situation.

Possible violations of the code through donation of architectural service to churches, friends, or clubs also have been discussed. In this connection, the Board ruled:

*"Policy:* The Board of Directors considers that the statement in Mandatory Rule No. 2 of the Standards of Professional Practice, AIA Document No. 330, which reads, 'An Architect shall not render professional services without compensation,' refers particularly to cases in which competition with other architects is present; and that, where professional services are rendered without compensation or, where an architect reduces his usual fee by donation, the requirements of Rule No. 3 shall be observed. Rule No. 3 reads, in part, 'An Architect shall not . . . use donation as a device for obtaining competitive advantage.'"

Standard 3, "An Architect shall not knowingly compete with another Architect on a basis of professional *charges* . . ." simply mean that the professional should not auction himself and his talents in the marketplace. Schedules of minimum fees have been recommended by chapters and regions for the guidance of members and the public. They are not and cannot be manda-

tory. There is and always should be competition among architects on the basis of the quality of service rendered, the ability and capacity to handle various projects, the talent existing in an architectural firm, and so forth. It is left to the individual to know in his own mind whether or not the fee he names is an element in competition.

The crux of Standard 7, that "An Architect shall not engage in building contracting" would seem to be crystal-clear. It refers to a matter of divided loyalty; on the one hand, to the client; on the other, to interest in a profit on the sale of materials and labor. Standards 8, 9, and 10 refer to the injury of one architect by another, the supplanting of one by another, and the undertaking of a commission on a job that already has an architect. These problems can be resolved by asking the client two questions — (1) Do you have an architect? and (2) Has there been one? If the second is answered affirmatively, then it calls for another question — (3) Has his contract been terminated?

A sticky situation and a considerable amount of confusion occur when it comes to the question of promotion and paid advertising. Despite periodic (and in our opinion, rash) efforts to scuttle this prohibition, it has remained. Standard 12 forbids the use of paid advertising in any form. On the other hand, recognition by the press is extremely desirable. Much has been made of imagined conflicts between the two, but the confusion is one of semantics, and conflicts are more imagined than real. Faced with this problem of definition, the Board has appointed a special committee and subsequently adopted the following resolution in 1957:

"Whereas the existing Mandatory Rule of the Institute prohibits the use by the Architect of paid advertising and

"Whereas, the indiscriminate distribution of brochures, reprints, etc., is considered to be paid direct advertising and as such is damaging to the status of the profession, and

"Whereas, there is need for more accurately defining such paid advertising, be it

"RESOLVED that paid advertising, as referred to in Rule 12 of Part II, Mandatory Standards, AIA Document 330, is defined as any form of *paid* announcement or printed material in the public press or circulated indiscriminately by an architect to the public or a segment thereof, intended to aid directly or indirectly in securing actual commissions for that architect, with the following exceptions:

"Brochures containing factual information concerning an architect's work; reprints made at the architect's expense, or in his behalf, of items in the public press; and announcements, reports, analyses, and descriptive data relating to an architect's work shall not be considered to be paid advertising, *provided their direct distribution by the architect is limited to those persons with whom the architect has had previous professional or personal contacts.*"

Assailable? Certainly. Easy to violate, too, if anyone wants to do it. But that's not the point. Every architect of integrity wants to do the right thing; it's just a matter of knowing what it should be.

Paid advertising would destroy the profession, even if the Institute and its members could match promotional funds with

the giants of industry — which they cannot. It would remove the mantle of professionalism from the architect. And it sheds no light on anything to carp about the word "paid" and use the kind of argument that goes ". . . well, isn't everything *paid* for; publicity isn't free, you pay somebody for it." Publicity is not advertising. The term "paid advertising" refers to space that is paid for directly or air time that is bought.

It is for the architect's conscience to determine whether the brochure he distributes is factual. In this, he is directly responsible for language employed by the person who writes it for him. However, it is not this that confuses — it is the matter of distribution itself. The key word here is *indiscriminate*. Admittedly, it is a word that involves personal assessment and definition. But look at it from a broad vantage point. Do you think a brochure describing the work and organization of an architectural firm should reach the desk of a stranger — albeit a prospective client — in the same stack of promotional mail from vendors of nuts and bolts, electrical appliances, and prefabricated "we'll solve your building problems" schools? I hope not. The architect who places himself in the position of a vendor is committing professional suicide.

There is a vast difference between handing a pamphlet to a man who wants to know something about your work — or mailing a magazine reprint to the chairman of a school board with whom you have been in consultation — and "shotgun mailing" large quantities to strangers in the fashion of the direct-mail advertising agency.

The same philosophy underlies the prohibition against using architect's pictures and testimonials to plug a building material or product. During the brief period when this was permitted on an experimental basis, things came to a silly state whose nadir was a "reader" ad in a newspaper proclaiming a young architect as a "master designer" of martinis. Advertisers do not like the prohibition against architectural testimonials, and magazines, whose revenues come from advertising, cannot be expected in all cases to see things clearly in this foggy area. Both situations are understandable and imply no criticism of anyone.

There is no short-cut to success, even professional success. Young architects, just out of school and eager to carve a niche for themselves, understandably want to use every means at hand to create a reputation. We offer no magic formula, except imaginative, competent work. They can also heed the well-known television advertisement, "Do what doctors do . . ." Better still, do what successful architects do. Plunge into your community life. *Join* — everything you can. Speak when you can. Serve. When a firm can afford it, it can seek competent public relations advice or, at least, hire an experienced and intelligent newspaper reporter on a part-time basis to publicize the firm's work and achievements by honest and legitimate means. The young architect can benefit himself by offering his services to his chapter programs, including its public relations program. Support of his professional society is a means of accomplishing many things, directly and indirectly, which no individual can do for himself.

Meantime, don't envy the vendor and his advertising. He envies you.

# CONTINUITY OR CRISIS?

BY

ERNESTO N. ROGERS

WITHOUT PRETENDING TO SUM UP the matter neatly, I should like to touch on several questions which I think are particularly urgent at the present moment in architecture. They are the subject of heated discussions on the part of young architects and students, whose opinions should be noted with sympathy as an indication of a feeling widely diffused throughout the more sensitive groups in our culture.

Can architecture further develop the premises of the Modern Movement or is it changing its course? This is the problem: continuity or crisis? Doubt, of course, does not in itself prove weakness; quite the contrary, it is the incentive to any kind of intellectual and moral action; but the terms of the dilemma must be set forth clearly or doubt soon degenerates into confusion. The reform and modernisation of architecture which characterise the present moment, are rich in undoubtedly positive elements with respect of concrete developments in the future.

But setting aside the respect due to all honest opinion and the psychological interest which individual impulses might arouse, I think we ought to point out the dangers of involution or break-down to which the architectonic process may be subject when the individual unconsciously generalises his own doubts — doubts rooted in his own limitations — rather than trying to formulate his criticism in an untroubled and objective manner: is the *impasse* due to these limitations or is it really a sign that the thought hitherto informing our work has come to the end of its usefulness?

Considering history as a process, it might be said that history is always continuity or always crisis accordingly as one wishes to emphasize either permanence or emergency; but for a clearer understanding of this it is best to explain, intentionally the philological interpretation I give to my terms.

The concept of continuity implies change within the order of a tradition.

A crisis is a break — a revolution — that is, a moment of discontinuity brought about by new factors (unnoticed before the crisis, or seen only as antitheses sprung up out of the overriding impulse towards substantial novelty).

To establish the potentialities of the present situation we must carefully examine the causes of the Modern Movement, setting aside merely contingent factors of short duration from those which promise a more lasting influence, because such an influence is implied by their own essential content.

The architectonic phenomenon cannot be considered to be isolated, because it is influenced by and subject to other fields of knowledge, fields which have in their turn undergone the vicissitudes of time: we must work out our position by participating in this complex impulse, without mortifying its natural tendencies by confining it (and ourselves) within rigid scholastic limits.

Fallen by the wayside are the arguments raised by the harbingers of the Modern Movement to qualify their own campaign against the circles they were supposed to beat down with crusading zeal, maximalism, even of the verbal kind, and manifestos — who can forget the example that the flat roof was the *sine qua non* for recognition as a modern architect?

Fallen too is the argument that an artificial fracture had to be made as a consequence of that controversy, and thus there has been a shift in the terms used to distinguish the progressives from the reactionaries; the struggle is no longer between traditionalists (slavish imitators of traditional styles) and avant-garde artists, or at least artists working along new roads, because bad must be separated from good within the limits of the same movement: it is not enough to be generally “modern”; the meaning of that modernity must be explained.

This is so obvious to me that I have been repeating it for a great many years now.

But the real problem arises when people persist in recognising the “style” of the Modern Movement from figurative appearances and not from the expression of a method seeking to establish new and clearer relations between content and form within the phenomenology of a pragmatic and open process, a process which, as it rejects every kind of *a priori* dogmatism, cannot be judged according to such schemes.

Every widening and deepening of architectonic experience which does not deny the basis of the method undertaken must be considered as deriving from its own normal evolution whether the resultant forms are similar or dissimilar to the preceding examples.

It may quite naturally be objected that just as occurs in the organic system, after innumerable subtle changes the tadpole becomes a frog, and we must change its name because the object has changed intrinsically and extrinsically; so too, the Gothic becomes Renaissance and this in turn becomes Baroque. Similarly, the Modern Movement, continuity may have gone its way there may have been a crisis.

But has there really been a crisis? Has architecture really strayed from the orbit of a determined cycle? After these premises for methodically setting the problem, one’s answer evidently depends on one’s evaluation of reality. I believe there is no such crisis, because if we consider the works of the most sensitive artists and study their criticism, we find that the most valid and profound examples depend more or less consciously, on the premises of the Modern Movement and expect, for guidance, that criteria be used similar to those adopted up to now.

If, for example, you try to discover the meaning of the work expressed by some of these anxious young men and drive them to the wall so that they will admit that as their works are not justified by any relationship with the objective data of their themes, that such works could be validated only if it were admitted they were conceived in the sphere of taste — then these young men rebel and try to prove to you that at the base of their forms lie (in a more evolved degree) those practical and moral values which had already been accepted as the basis of the Modern Movement. The principle of art for art’s sake is rejected by them along with that of an introvert architecture which develops from an individual’s interior dialogue as a dramatic confession of his personal torments and the choices which arise from it.

They even talk to you about their search for a more generally acceptable artistic language, one that seeks out its lymph among the deepest layers of tradition. Who could deny the

urgency of such a quest or the necessity for greater knowledge of our socio-cultural roots?

But here are sympathy for neo-classicism, for the late nineteenth century, and for the "Liberty" style in those values which fail to integrate coherently in the will to escape from the intellectualism against which they themselves are the first to raise the cry when it is seen in the Modern Movement; for the very reason that if they are actual and it is still possible to recover certain values afloat in the historical process, we must receive that still not entirely elaborated content but not follow the guide of discarded forms, which merely represent a re-evaluation of taste incapable of expressing the needs of present-day society.

How can one reconcile a view based on unverified taste with the declared intention of extending architectonic experience by producing models in quantity?

In its first phase the Modern Movement had to overlook or actually fight the cultural movements of history, risking a confusion (in an ambiguous nominalism) of the essential values of tradition with the figurative language by means of which those values had gradually found a definite expression.

The development of an awareness of historicism has been useful in establishing a more exact relation between content and form in art and enables us to localise the products of art at any moment that they appear; consequently, we can define the coordinates of our actions in relation to those same moments and with our own: the respect for the past in its congeneric expressions implies respect for the present in its own expression. We have lost the inferiority complex we harboured towards the past, because we no longer feel that we have to oppose it, but rather to carry it on, strengthening our sinews in it with the whole weight of our culture.

In particular, some of the artistic products of the early twentieth century which had aroused the ire of the pioneers of the Modern Movement, take on a new aspect in the light of history and may be considered in respect to their specific content without our being obliged to attack them in order to assert the untrammelled rights of our own work.

Typical of this is the growing interest in the "Liberty" style not only as regards its profitable aspects, largely due to the perfect assimilation of this experience, but also as regards certain literary and nostalgic echoes which contribute nothing concrete to the present complex of architectonic problems. In considering "Liberty" (as well as every other historical-artistic manifestation) there are a variety of approaches, some of which are valid, others of which invalidate the work of a modern architect: the first, which is legitimate for historians, who bear no direct responsibility towards artistic creation, is to evaluate "Liberty" in its cultural reality for what it has been and to find and chart out relationships: the other is to imitate its figurative language, or at any rate to draw from it the themes for present designs. This is an anti-historical way, not only because no attempt is made to understand this language in the terms which had justified it when it was developed, but also because no account is taken of the fact that our age, in producing new content, necessarily produces a variety of new forms: and this is the failing of those who trust to taste and generally fall into the slough of formalism.

In all frankness, I must say that the construction of the Turin group, which is published in this number, for all its attempt to recover lost values, seems to me to fall into the same error. And then there is the way in which we can recover some of these values, such as fineness of materials, elegance, originality, the feeling for form, a more detailed, varied and rich analysis of artistic language: all possibilities which the necessarily more cautious Modern Movement left unexplored in its artistic and critical activity, but which in no way contrast with a more subtle examination of its intrinsic values.

Moreover, it is clear that while interest in "Liberty" does not in any way prevent us from comparing its products with ours (just as in the case of any other outmoded object), we cannot indulge in imitation without failing in our duty towards our contemporaries, who ask us to revise everything according to

their practical and spiritual needs.

It is foolish to think that the ever-growing need for images can be satisfied by accepting the figures of the past without sacrificing communicability, for at most they merely arouse the memory, but fail to create the symbols of our existence.

Admitting for the sake of argument our inability to invent new images, does this mean *sic et simpliciter* that we must polish up those which we have just recently consigned to the attic? After almost confusing technique and expression in a hurried identification, the Modern Movement, believing that present-day architecture should be limited to the use of reinforced concrete and iron, sought to place practical means in a historical context beyond that of a modernistic technocracy, so as to enable us to recover all possible means. Now, we must not invert the process by identifying the technical means used in the past (and still valid) with the forms of the past, which are hardly adequate for our representations.

But we must go one step further and recognise that while technique is an instrument subject to the will of the artist, it must be understood also as part of a society's cultural heritage; this being so, it follows that technique already embodies several features of a common lexicon. If it is to be realised, the process of architecture requires that activity reflect the energy of two equally important poles; because the forms which characterise contemporary style are neither certain accepted forms nor particular materials, but a method for achieving the exaltation of the formal by means of the proper use of any materials. And yet, if the result were no longer the synthetic expression of Beauty and Utility (ethically inseparable), being derived merely from the limit of one or the other of these terms, we should have to admit that in truth the principles of the Modern Movement are in a crisis and accept the consequences of a new outlook.

But the least that one can ask of those who talk crisis (in the progressive sense) is that they show sufficient coherence in their thinking to point the way to new goals.

Unless by crisis they mean reaction (naturally of ethical and social content as well) or that they believe that confusion in itself is a crisis sufficiently useful to guarantee progress; but this last would be a very discouraging argument for anyone whose conscience was genuinely shaken.

The problems of continuity, of tradition, of adaptation to pre-existing environment, of the multiplication — technical too — of qualitative values — all these are correlated in a methodological sequence. They are based on a spatialtemporal concept which might be paraphrased by these words of Ortega y Gasset (quoting whom—mind you—does not necessarily mean the acceptance of his entire doctrine): "the isolated individual is an abstraction. A life of eminent individuality consists in abridged expression rising from the masses. Heroes cannot be separated from masses. It is a matter of a duality essential to the historical process . . ." Coming back to our question, to talk of crisis therefore requires that we be ready to substitute for the sequence of terms deducible from the postulates of the Modern Movement an equally coherent series which, besides being an indication of an indeterminate taste, helps us towards the solution of questions of common interest. The crisis will come when it will; in the meantime, let us try to avoid convenient evasions or waste of energy and instead give ourselves to the cultivation of our cultural inheritance.

Only those who fail to realise the breadth of the horizons still to be explored by the Modern Movement and the drama inherent in the method which we have utilised for the deepest of analyses, could believe that in discussing continuity I have tried to alleviate tensions by throwing oil on the waters of a foolish submission.

In any case, the need to avoid confusion has become more pressing than ever.

*The above article is taken from the April-May 1957 issue of Casabella with the kind permission of Dr. Ernesto Rogers.*

# ARCHITECTURE AND THE OTHER ARTS

*Architecture and the Other Arts was a discussion at the R.I.B.A. in which Messrs. Basil Spence, Reg. Butler, Stephen Bone, and Basil Taylor spoke. Professor J. M. Richards was in the Chair.*

*The Chairman:* This is yet another meeting about architecture and the other arts. I emphasise that this is 'yet another meeting', because the subject has been endlessly debated in recent years producing usually a general agreement that architects, painters and sculptors ought to collaborate closely; but nothing very conclusive otherwise.

In the hope of making this evening's discussion a little less woolly, the Committee which planned it thought it would be a good idea to concentrate as far as possible on one question: whether collaboration between architects, painters and sculptors at the design stage of a building is a practical proposition. I think most of us would agree that collaboration ought to mean more than the architect leaving one blank wall in his building for a painter to put on a picture, or leaving a niche suitable for a work of sculpture. But if instead architects, painters and sculptors are going to sit down together in the early stages and really pool their ideas, how would it work out in practice, and where do we draw a line?

All sorts of difficult questions arise. Are architects too arrogant to accept other creative minds working on their design besides their own? Should the painter's knowledge of colour allow him to make a general basic contribution to the design of a building as distinct from merely embellishing it afterwards? Should the sculptor's knowledge and experience of three-dimensional form allow him to make a general contribution to the form of building in collaboration with the architect? What we want to find out is whether such a programme of really close collaboration in the early stages is workable and

beneficial, and in order to give the discussion a tidy start we have four speakers each representing one of the arts – three to begin the discussion and one to end it.

First we have an architect, Mr Basil Spence; then we have a sculptor in the person of Mr Reg. Butler and then a painter in the person of Mr Stephen Bone. When they have spoken in that order, the subject will be open for discussion, and then finally we have a critic, Mr Basil Taylor, who has nobly undertaken what may be the very difficult task of summing-up at the end of the meeting.

MR BASIL SPENCE, O.B.E., A.R.A., A.R.S.A.  
(Hon. Secretary R.I.B.A.):

I suppose it is trite to say that architecture is the mother art, but I think it is perfectly true that traditionally and historically buildings have brought together almost all the arts. They have brought them together sometimes very happily and sometimes not so happily. Perhaps some of the most thrilling examples are the Ravenna churches, absolutely ridden with mosaics; the magnificent French cathedrals, so much enriched by that magnificent sculpture; the Baroque churches where painters and sculptors go hand in hand in one glorious cascade upwards into infinity, and, of course, the wonderful example of the Acropolis which, in itself, is a piece of sculpture heightened by an inner circle of sculpture by Pheidias. That is the traditional position. Of course, this tradition really carried on until the great purge when we felt that architecture required a dose of salts, and there was movement towards purity. So often I have heard people saying in the past – not so much in the present – that painting and sculpture as such should be completely divorced from buildings, that buildings themselves were a pure, simple, direct three-dimensional expression of space and the emotion that that space should contain.

Well, I suppose this does split itself into two parts. First, should there be this collaboration and, secondly, if we do agree



that there should be collaboration, when? I am absolutely of the opinion that artists must come in with architects, and that the three artists – the architect, the painter and the sculptor – should go hand in hand from the earliest possible moment. We are to discuss this question. It seems amazing to me that we should be discussing it, because when one travels abroad and sees the work that is being done abroad, one realises that it is not a question of discussion; it is something that exists. We in the Welfare State look after the miners and workers of all kinds; and it seems amazing to me in this country in which we live that we do so little for the artist – the painter and the sculptor.

This was borne out recently when I went to Vienna. I was disappointed with the new architecture but thrilled by the old – thrilled by those wonderful Baroque palaces and churches. The new architecture is disappointing except in one respect, and that is that everywhere one found many of the arts resurrected. By law 2 per cent has to be spent on the sculpture and on the painting, so that although the architectural work is not much good, the art work is absolutely splendid because there is competition. There is much going on which people compare and the artists get a great deal of practice. A poor country such as Austria can look after its artists, and I feel that we should really do more.

I can truly say from personal experience that when I work with painters and sculptors it gives enjoyment to my work and, speaking from the selfish point of view, I should like that arrangement to continue.

I have stated of course that painters and sculptors should come in at the earliest possible moment when the first sketches are being done, because there are other artists involved. There are structural engineers and other artists and we call them in very early, because they have to tell us how to keep our creations up. By the same token we should at the earliest possible moment go to the painter and to the sculptor and discuss things with them.

Of course, it means getting them appointed. What does the public think about painters and sculptors? What about the client who pays the money out? What does he think about art? He could not care less, and when one puts an item in a bill one has to adopt all sorts of cunning tricks in order to keep it in! For a piece of sculpture one can get away with a bit of stonework or plaster work. For a mural painting one can put in 'specialised paint work'! Recently I wanted a pool in a building and I had to stoop to the lowest possible depth and say it was a static water tank! These things are not appreciated. Our clients are usually composed of people who do not like to see their money, as they say, 'thrown about'; but I think it is our duty to our job to bring in the painter and the sculptor. Probably you will say 'Do you?', and I must say that since I was appointed to carry out the work on the cathedral at Coventry, the first appointments I got through the Committee were Mr Ove Arup to do the structural work and Mr Graham Sutherland to design the tapestry. This Midland Committee of business men raised their eyebrows when I said I would like Mr Sutherland to be appointed straight away. They said, 'Is it necessary', and I explained; they understood and the appointment went through.

My position is clear. I put it to you that, first, we should have collaboration between the three artists as often as we can and, secondly, that these artists should be brought in as soon as possible and that the team should work together from the earliest possible moment.

#### MR REG. BUTLER:

If what I say sounds a bit evil-minded I hope you will put it down to the fact that I speak as a renegade architect and as a working sculptor. Mr Spence is a nice architect. He likes the artists and gives them jobs and we love him; but by and large Professor Richards is quite right when he says that this subject has been talked about for years and practically nothing happens. The sort of thing the sculptor thinks about when he is working away in his studio is why is it that nothing happens?

Should something happen? While I should like to make out a strong case for all you architects giving all sculptors as much work as possible, there are many reasons why I am forced to disagree with Mr Spence.

It seems to me that it is a moral imperative that there ought to be sculptors and painters working in conjunction with architects. It is a moral question and the English as well as other nationalities love moral questions; but it is a purely moral attitude. There is no reason why there should be sculpture and painting in conjunction with architecture unless an architect – the designer of a building or environment – wants it so. It does not seem strange to me that architects such as Mies van der Rohe and some of the contemporary German architects see in the completion of the building the solution of the social, structural and environmental problems in general without bringing the artist into the picture in any particular definitive way. It seems reasonable that a man loving architecture and the exciting possibilities that are at his hands in the use of materials and methods of building may derive from simplicity and lack of enrichment of the surface a classical simplicity in the economy with which the problem is solved, and I imagine that many of you will feel horror at the thought of being persuaded to have 'tingly' bits fitted on the front of your walls!

In the same way the word 'mural' painting is a bad-smelling word. As far as I am concerned it means something terribly dull, stodgy and lacking the vitality or thrill which is necessary – a poor solution to a problem which was perhaps vital in the seventeenth century and which has very little meaning today.

You will forgive me if I spend some time talking about the question whether there ought to be collaboration or not. If one finds in the architects' work a strong feeling, as Mr Spence has, that one wants to bring painters and sculptors into the picture, I should like to indicate the only conditions under which I think it could be possible today.

Thinking specifically for a moment of sculpture, I think one has to look at it either in terms of harmony or in terms of complement. I can see there are many applications for sculptural activities in relation to contemporary architectural problems, and I say 'sculptural activities' rather than sculpture because it seems the contemporary man working in a contemporary idiom may feel that he desires to produce a quiet and smooth surface or a rich and irritating one. He may wish to use techniques not similar to those but related to those in which he desires to break up the form of a given surface, and obviously sculptors are the kind of people who would be able to devise surface irritabilities which will give him those kind of results – something equivalent to the use of rough rubble in other orthodox practice with which we are familiar.

There are also possibilities in the use of sculptural non-functional elements – grilles, gates, and so on – and I think it is reasonable to employ sculpture to help to evolve suitable solutions of those kinds of problems; but I do not think you can expect the contemporary sculptor to involve himself in a kind of dilution of aesthetic vitality in his work in order that it may fit happily on to the surface of a stressed skin concrete building or fit into the general disposition of mass which the average building represents today. If you want to use sculpture as such, as opposed to making use of sculptural decoration, I think you have to face the preoccupations which are in the minds of contemporary sculptors, and they are as strong as those in the minds of architects. Sculptors are concerned with the creation of a statement made in inanimate matter which can be regarded as a living thing – something you meet in human beings, and I suggest if you tack that on to a building you will have the effect of crucifying it. There may not be many sculptors capable of producing a work which is so sensitive and vibrant with the quality of living being that you will get that horrible effect of a crucifixion if it is attached to a building, but that is the objective that I feel most sculptors are working for. If that is right, then I believe the solution is to use sculpture in the sense of it being a *genius loci* which inhabits space created by the architect. In that respect you can get the vitality which is likely to be the main contribution to any possibility of fusing

architecture and sculpture; but you cannot get that by cooperation or by sitting down and saying, 'What kind of job of living matter will fit into this special environment?' It has to be done by the architect feeling that he likes the work of a certain artist, and he must go to the artist's studio and choose something and then put it in the environment which he selects.

I put the responsibility fairly and squarely on the shoulders of the architect. Any architect who wants to use sculpture should not sit down, scratch his head and conjure up some kind of stylised device which fits in in some way with the conception of contemporary architecture. Use sculpture as it comes, when you like it, and when you do not like it do not worry; carry on without any sculpture, because you get rid of the moral imperative which says you ought to have sculpture and you ought to have painting.

*MR STEPHEN BONE:*

I am in some embarrassment at the moment, because the last speaker said almost all I intended to say. You must turn 'sculpture' into 'painting', and really I find myself in the wholly embarrassing position of agreeing with him. It is bad for discussion, but possibly it is even more important than having a good discussion to arrive at the views really held by each of us.

There is a great deal of modern architecture today in which sculpture or painting would be unnecessary and out of place. The brilliant, logical solutions of technical problems can do very well without painting and sculpture; but may I call your attention to one interesting fact to which no reference has been made, namely, Tachism. The magnificent building, perfect solution of all problems, machine finished in every respect, is put up and almost at once the inhabitant is unhappy. There is no mud. There is no string to play with. There is none of the essential basic amusements which his ancestors had in constructing things. It is I think undoubtedly true that Tachism is the clear result of modern architecture. The next stage will be Tachiste architecture which I look forward to with enthusiasm! Some time ago the Society of Mural Painters organised a party, and Sir David Eccles, one of the speakers, made a comment which I have pondered for some time. He said, 'I advise the young painter who is interested in mural painting not to bother with architecture at all. Go to the client'. He said, 'The client is ignorant and the architect is frightened. It is far easier to overcome ignorance than fear'. On the whole I think that advice is sound. It would be interesting for a moment to analyse the causes of the ignorance and the fear, and some of their results.

The cause of the ignorance of the client we need hardly dwell upon. He is ignorant of mural painting because he has never been into a building where there is a mural painting of any importance in this country. If he has, he probably dislikes it. On the other hand, the architect is frightened first of all of his client, and he has every reason to be. He has tried to persuade the client to do things that the client does not want, and then he has the whole burden of selling the client the idea of employing an artist, and an artist whom the client may not like and about whom even the architect may have doubts! One has every sympathy with him in this respect. Well, some architects have been courageous. Mr Spence is, of course, one example. Another one is Charles Holden who persuaded the British Medical Association to employ Jacob Epstein when he was only 28 years of age and had not been in this country very long. There are architects like that who overcome their fear of the client, but the architect has also another kind of fear. He is frightened that it may turn out to be a flop anyway. The artist may not have any real idea of what the requirements are and he may make a hash of things. That again is a very reasonable fear. We have very few artists today who have had any experience of working with architects and who have had real experience of mural painting on a large scale.

What I consider matters more in the collaboration between architect and artist or architect and sculptor for united harmony between the two is the quality of the work of the two. It is easy to get perfect harmony at a low level. Time and again you find in so many buildings fairly good harmony but

at a low level. It causes the emptying out of the real vitality of the painting and the sculpture. Quality is an essential and basic requirement. Architects are familiar with the situation that often occurs where they have to place a new building in some surrounding with a strong character of some kind which is not the character of today, and which they do not wish to imitate. They must do something of the time of today from their own ideas, and they are fond of saying that if they do something and do it well, it will settle down together nicely. They seldom apply the same principle to pictures in their own buildings or to sculpture, but it is so. If the quality of the painting is sufficiently good, it will settle down.

There are many architects who would like to keep a dog and bark themselves. They want to design the sculpture and the painting themselves, and in view of what some artists are like we can hardly blame them! If they cannot be in charge of the whole thing they will see that nobody else is. They will arrange for the mural painting to be done but will not have any light on it so that it cannot be seen; or they will see that the available space is so elaborately subdivided that the artist is reduced to doing a display on postcards; or they will arrange that the colour scheme is so reduced and subdivided that the artist cannot go wrong but he cannot go very right either! All these things are familiar in buildings all over the country, and it is that sort of thing that gives mural painting rather a bad name.

I shall cut short a great deal of what I intended to say because it has been said by a sculptor, but I would urge that the important thing throughout is quality. If the quality of the work is adequate, I do not think we need worry too much about collaboration. In fact, early collaboration from the artist's point of view is desirable really for one reason only, and that is to see that the architect does not subdivide the space at his disposal, and does not arrange for an unimportant wall to have all the mural decoration while the most important wall will be faced with slabs of black basalt. All that is necessary at an early stage, otherwise I would suggest that the best kind of architect for all painters is a dead architect! I think that most painters would prefer to decorate the interior of the dome of St. Paul's, the architect being dead many years and the present decoration being not of a high standard, than they would to collaborate in the most up-to-date building in which the architect has really only very modified faith in their ability to turn out the right thing.

Therefore, I would advise the architect above all things to pick his artist well and to give him his head. That is what I would say to the architect. To the artist I would say this: Learn the job. Try to get some idea of architecture and a sense of proportion. Try to understand what the architect is intending, what he wants and what architecture is. So with those two pieces of advice I will conclude by saying that quality is of major importance, and congruity between decoration and architecture should easily come with it.

*MR. BASIL TAYLOR:*

I should like to divide the discussion into two main issues which seem to have been raised. First of all there is the question of whether indeed collaboration ought to take place for one reason or another and, if it should take place, as some speakers feel, under what conditions should that collaboration take place and in what circumstances can it best flourish.

To take the first case, I think we have had a very wide divergence of opinion with both extremes stated, and I think that the tenor of Mr Butler's remarks has suggested that we must not be hag-ridden by the notion of any moral imperative as far as collaboration between architecture and the other arts is concerned. At the other end of the scale I think we have had, as far as architects are concerned, the most eloquent example of Mr Basil Spence to begin with and his fervent appeal for collaboration. In his case it is on the grounds that he likes doing it; but from other people, from some of the painters and sculptors amongst us, we have had other fervent expressions of belief in collaboration—belief that collaboration happened in the past and therefore it ought to go on happen-

ing; collaboration ought to take place because it gives the artist the opportunity of making his work public; collaboration ought to happen because it provides the artist with assistance in his professional studies and professional well-being; collaboration ought to happen because it may make architecture more knobbly!

I think we turn next to the questions about how collaboration can best take place and when it can best take place if it does so. On the question of how it can take place best, several speakers have drawn attention to the fact that architects in particular and painters and sculptors also are ignorant of the techniques and present developments of the other arts, and some means must be found educationally to acquaint them with the nature of the other arts with which they may be concerned. Then there was the second view that we can only expect this kind of collaboration if there is some sort of social coherence—not that people must speak the same language, but that they must share the same general philosophy of life and the same general social outlook.

When it comes to the mechanics of collaboration, there seems to have been general agreement that if collaboration takes place, although there have been some exceptions, it should take place at the earliest possible stage. On this point some people have suggested that that kind of collaboration must mean a greater readiness on the part of someone who may have been trained as a painter or sculptor to broaden his outlook and response in the matter of the use of materials. Another speaker has suggested that we need not be troubled by the fact that traditional materials may not be suitable, because in fact they can be handled just as effectively today under particular conditions.

In spite of the general agreement that collaboration should take place at the earliest stage, there have been those people who would prefer that the architect should establish his environment and that the painter and sculptor should find their place, providing that the fundamental basic essential conditions for the coming into existence of the work have at least been agreed upon in the first instance. I hope that has done something to summarise this complex discussion.

If I may now take up both the challenge and the privilege in these four walls of saying the last word, it is this. I should like to elaborate a little and change the direction slightly of some of Mr Butler's remarks which were supported by Mr Bone. He spoke of this sense of necessity for collaboration as being based upon what he called a 'moral imperative'. I would not challenge that generalisation. I think that a sense of moral imperative exists. One speaker has given it a particular turn by suggesting that one of the necessities of this collaboration is to provide exhibition space for the painter and the sculptor. Personally that is a point of view I deplore. I think that we

are only too ready to be obsessed by the necessity for patronage. Patronage of the kind in the past no longer exists. We worry now about creating circumstances in which patronage can be exercised, and I think that only too often leads these people into a state of creating false patronage—patronage which because of the conditions of our own times is unrealistic. I think that the notion of building as a kind of exhibition place for painting and sculpture is an undesirable one. I think there is also a tendency, even if you do not think of a building as an exhibition place for painting and sculpture, to imagine that one must open a building to every possible kind of thing. That seems to belong to the same kind of family of thought as that which holds that it is desirable to make a building a kind of exhibition place, which I do not think it should be.

I think that besides this moral imperative there is an historical imperative. We look back and in the last 100 years we have been encouraged by the tremendous pursuit of the history of art to look back in more and more detail. We are encouraged to look back and to see the French cathedrals or the Baroque churches, to see the kinds of collaboration which have already been pointed out, and to think that because this has happened in the past in this way and has had the most beautiful results, we must somehow continue that particular pattern. I think it is not only just a moral imperative that we have to look at with a certain degree of scepticism, but we have also to look at this historical imperative which exists in some people's minds more critically, and to make sure that the historical view does in fact contain all the possible circumstances of collaboration between architecture and the other arts.

I would loathe to be asked to prophesy what the future of architecture will be in a hundred years' time; but I would suggest that at present we have two kinds of architecture side by side. One I would call 'hand-made architecture' and the other 'machine-made architecture'. I am confident that if those architects practising hand-made architecture wish to use the collaboration of painters and sculptors, then there is simply no reason why they should not do so, and why the painter and sculptor should not collaborate with the architect. But I doubt whether there is any possible fruitful collaboration between hand-made painting, hand-made sculpture—because that is what it is—and machine-made architecture. Mr Bone referred to Tachism. I do not think that any kind of collaboration is possible between hand-made painting, which is Tachiste or action painting, and machine-made architecture; and if there is felt to be a necessity for collaboration between machine-minded architects and the painters or sculptors, then there is a suggestion which Mr Butler made earlier that sculpture, at any rate, should find its place as a presence within the building maybe or, if not within the building, within the general ambience of the building.

## VIEWPOINT

*Viewpoint readers will have read the symposium on the previous pages under the heading Architecture and the Other Arts, and will state their views on the three attitudes expressed in that article –*

- (1) *the architect who professed to wish to collaborate with all artists*
- (2) *the sculptor who hated to be collaborated with, and*
- (3) *the painter who was willing to collaborate so long as the architect was dead.*

No topic is of deeper interest to the artist and sculptor than one which deals intelligently with problems of successful collaboration between them and the architect.

It would appear, from the three points made in Professor Richard's summary, that the Royal Institute of British Architects enjoyed an amusing and interesting evening when they discussed architecture and the other arts. The summary suggests that the proceedings were enlivened by such eccentric confessions as, for instance, the architect who professed a wish to collaborate with *all* artists. This is perhaps a rather wholesale point of view, but nevertheless it is encouraging to know that this particular architect is unmistakably in favour of collaboration.

I am sure that many Canadian architects, artists and sculptors will look forward to the publication in the *Journal* of a fuller account of the discussion Professor Richards summarizes. We in Canada already have a long history of successful precedent for just such collaboration, but there is always room for increasing the volume and improving the quality of the product involved.

*Charles Comfort, Toronto*

Artistic embellishment of buildings in all forms which attempt to be meaningful and representative, is effort wasted, a plague on the spirit and an irretrievable bore. Away with cog wheels, men with hammers, mothers festooned with babes, wheat sheaves and all such symbols of whatever pretended subtlety. Away too with the idolatry peddling artist and all his tedious craft. In my view, with rare exceptions, artistic work in Canadian buildings is tiresome and ill-conceived. The architect has failed the artist in not being enough of an artist himself. The artist has failed the architect and posterity by having too small a view of the world. We must collaborate, however painful the process, for I can see a distant vision: it is of a communications building posing prettily in a town square; the grounds adorned with a fountain court, where all is sun-lit spray, wood nymphs and leaping fish. The ubiquitous winged messenger clasping his fist full of lightning bolts is now a shameful memory.

*Robert Fairfield, Toronto*

I am astonished to find myself on the side of the angels, for once. I have just been working on a lecture for the Royal Society of Arts, London, on Recent Developments in the Arts in Canada in the course of which I have taken a special look at instances of collaboration between architects, painters, muralists, sculptors, etc., and I am delighted to report a pretty rosy picture. Binning's mosaic work for Ned Pratt; Kenneth Lohead's mural commission for the Department of Transport for the Gander International airport; York Wilson for Imperial Oil; Archambault's great terra-cotta wall for the Brussels Pavilion and his fountains for Rother, Bland and Trudeau's Ottawa City Hall. Aba Bayefsky mosaic mural for Pentland and Baker's Northview Heights Collegiate; York Wilson's and Jack Nichol's murals for John C. Parkin's Salvation Army Building – these are a few, but by no means all, the cases where collaboration has been successful.

I haven't of course, made case-studies of the degrees of psychological friction between artists and architect—or, indeed between architect and client—these may have been as painful as is so often alleged. The important thing is the result of collaboration and, judging only on the basis of my very partial list, surely the record in Canada is good?

There are, to be sure, sculptors who hate to be collaborated with and painters who would rather die than paint on anything

but their easels, but my impression is that the Canadian artist, in the recent atmosphere of prosperity, has discovered the pleasures attaching to material success, even if it means collaborating with such creatures as architects. I cannot help but be reminded of the story in the *New Yorker* some years back about the psychiatrist who was particularly successful in his clinical practice with artists, poets, musicians, etc., and when asked the secret of his success, replied, "Freud says its sex, but I know it's money."

*Alan Jarvis, Ottawa*

I believe that the difficulty of integrating the arts stems largely from their long separation. While architecture has maintained contact with human beings through serving their social and personal needs, painting and sculpture have to a deplorable degree remained self-centred, anti-social and often anti-human in outlook. The architect also, it must be admitted, by stressing the utilitarian and ignoring his spiritual needs has sometimes tended to reduce man rather than elevate him.

We now sense this weakness, but its meaning is not yet quite clear in our minds. A painful period of integration of *idea* must, I am afraid, precede a happier integration of *form*. A greater harmony and singleness of outlook is essential and this must be thought out and worked out simultaneously.

As the initiator (by virtue of his organizational role in the building process and his closer social ties), the architect will have to help artists to a greater understanding of their social function. He must give them the opportunity to become involved in the design process, must go along with them in their hesitations and experiments, must carry on discussions on basic aims as well as technical problems. He must even risk possible failures. In the end there is bound to result a fuller and more profound artistic expression of our life and times.

*Harry Mayerovitch, Montreal*

That about sums up everybody's attitude except possibly the one of the architect who tried to collaborate and is still alive to regret it.

Until the painter and the sculptor concern themselves with work that is useful instead of "wall hung" art forms, there is no advantage in talking about collaboration.

The only sensible thing for the architect to do now is to commission a piece – if he cares to risk it – or better still buy one he likes. In either case he will have to find a still wall to hang it on.

*Vincent Rother, Montreal*

I should like to state that real collaboration between artist and architect is indeed a very rare thing. A commissioned work, whether mural or sculpture, is not necessarily a collaborative affair. Client interference often prohibits effective communication to the artist. It is exceptional when Canadian architectural art has not been an architect-client-artist relationship. If client satisfaction is the architect's prime desire, as it often is, then real collaboration does not exist, and the architect is only a "go-between" or mediator and not a collaborator. Great works of art can most certainly result when artist and architect sympathetically join forces mentally and spiritually. It is inconceivable that an architect could or would want to collaborate with all artists. The most versatile architect could attune himself to only a specific few.

Since architecture is, in a sense, a sculptural form, and is three-dimensional, applied sculpture or sculpture incorporated in the structure should of necessity be disciplined by the architectural forms and design. Failing this, applied sculpture is without function and unity with the building, and is so much superfluous trivia. Sculptors not wishing to collaborate should create for themselves, and not attempt to sell a work of art as a building decoration.

The art for "art's sake" painters will not and cannot collaborate with anybody or anything. The belief that collaboration is "prostitution of art" is not true. A versatile artist can be both a collaborator and a personal painter. There is always plenty of room in the Ivory Tower for those who do not agree. I do not intend to wait until the architect or all architects are dead. I rather fancy by that time I may be also dead myself.

*Lionel A. J. Thomas, Vancouver*

# NEWS FROM THE INSTITUTE

## CALENDAR OF EVENTS

**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.

Fifth Congress of the Union Internationale des Architectes, Moscow, U.S.S.R., July 20th to 28th, 1958.

## ANNUAL MEETING OF THE RAIC

The Royal Architectural Institute of Canada will hold its Annual Meeting on June the 11, 12, 13 and 14 next, at the Queen Elizabeth Hotel, in Montreal. The special committee, in charge of the organization of this Annual Meeting, has been hard at work to offer you the most interesting and varying gatherings and they hope to have a complete success. But to reach this goal, all members should attend and take part in the different discussions.

Unfortunately, a good many of our confreres don't seem to know very well what the Royal Institute stands for; so, I take the liberty to give, hereafter, a few details of its constitution. The Royal Architectural Institute of Canada is a corporation founded by an Act of the parliament of Canada, incorporated for the first time in 1908, with successive amendments in the years 1912, 1929 and, finally, in 1955. All recognized members of the different Provincial Architects' Associations, are automatically members of the RAIC. Out of the yearly dues paid to the Provincial Association, an amount of ten dollars for each member goes to the Royal Institute.

The objects of the Royal Institute, taken from its charter, are as follows: a) to establish and maintain a bond between the societies recognized by the Royal Institute as component associations and to promote the welfare of the architectural profession in Canada; b) to establish and maintain a bond between the Royal Institute and societies or institutes having similar objects; c) to promote a knowledge and appreciation of architecture and of the architectural profession; d) to promote and make available to the members of the Royal Institute knowledge pertaining to the practice of the architectural profession; e) to promote encouragement and recognition of worthy aspirants to the profession.

From the above, it can easily be seen that the Royal Institute works directly to promote and elevate the standards of the architectural profession in Canada. The Institute works for each and everyone of us and, for this reason, we must take part in all deliberations and graciously accept the work that we might be called upon to perform by the members of council.

There are numerous problems affecting directly our profession and which are of a national scope rather than provincial. Those are the problems that the Institute must study and try to solve in the best interest of the profession.

Numerous committees work incessantly towards bettering our profession one way or another. One has only to look at the standing committees to realize already the amount of work done annually. These committees are the following: the standing committee of architectural education in Canada, the standing committee of scholarships, the standing committee of

building research and, finally, the standing committee of professional usage.

Beside these standing committees, many special ones are formed, from time to time, to study different problems arising in the course of an administration.

Finally, the Royal Institute publishes a monthly magazine titled the *Journal* which is distributed to every member and which is very well presented. The *Journal* brings us, through its pages, information on the work done by our confreres throughout Canada and, also, different technical articles which are all very interesting and also very important to the practice of architecture.

For all these reasons, I hope that the members of the Province of Quebec Association of Architects will all attend the Annual Meeting next June. Let us not forget that we are the hosts and that, as such, we must do our utmost to make our confreres from the rest of Canada feel at home among us.

My last word will be to invite very cordially all members of the RAIC from the nine other provinces, to attend the meeting and I sincerely hope that we can make their stay among us most enjoyable on the 11, 12, 13 and 14 June next.

*Gérard Venne, FRAIC  
President, PQAA*

## ASSEMBLÉE ANNUELLE DE L'IRAC

Les 11, 12, 13 et 14 juin prochains, l'Institut Royal d'Architecture du Canada tiendra son Assemblée Annuelle à l'Hôtel Reine Elizabeth à Montréal. Le comité chargé de l'organisation de cette assemblée travaille sans relâche pour vous offrir les réunions les plus intéressantes et les plus variées et il espère remporter un succès sans précédent. Cependant, pour ce faire, il faudra que les membres assistent nombreux et prennent part aux différentes délibérations.

Malheureusement, comme un bon nombre de confrères ne semblent pas connaître très bien les raisons d'être de l'Institut Royal, je me permets de vous donner, ci-après, quelques explications: Disons d'abord que l'Institut Royal d'Architecture du Canada est un organisme fondé d'après une chartre fédérale, incorporé pour la première fois en 1908, et dont les lois s'y rattachant furent amendées successivement en 1912, 1929 et finalement en 1955. En font partie, tous les membres reconnus de différentes associations provinciales d'architectes du Canada. Annuellement, une cotisation de dix dollars que les membres des associations provinciales paient, est transmise par votre Association à l'Institut Royal.

Les buts que l'Institut Royal vise à obtenir, sont, d'après sa chartre, les suivants: a) établir et maintenir un lien entre les sociétés reconnues par l'Institut Royal comme associations constituantes, et à promouvoir l'intérêt de la profession d'architecture au Canada; b) établir et maintenir un lien entre l'Institut Royal et les sociétés ou instituts dont les buts ont une certaine similitude aux siens; c) favoriser la connaissance et le goût de l'architecture ainsi que de la profession d'architecte; d) répandre et procurer aux membres de l'Institut Royal les connaissances se rapportant à la pratique de la profession d'architecte; e) encourager et reconnaître les aspirants méritants de la profession.

Comme on peut le constater d'après ce qui précède, l'Institut Royal travaille arduement pour rehausser et mieux faire connaître la profession d'architecte au Canada. Il travaille donc pour nous tous et, pour cette raison, nous devons suivre ses différentes délibérations et prendre une part active au travail

qu'on peut nous demander de faire à un moment donné pour aider ses administrateurs.

Nombreux sont les problèmes qui touchent ou qui affectent directement notre profession et qui relèvent du domaine national plutôt que provincial. C'est alors à l'Institut que revient la tâche de travailler et d'obtenir des résultats qui soient favorables à la profession.

De nombreux comités travaillent sans cesse dans le but d'améliorer notre profession d'une façon ou d'une autre. Il suffit de regarder les comités permanents pour réaliser déjà toute l'étendue du travail qui s'accomplit annuellement. Ces comités sont au nombre de quatre, à savoir: le comité de l'enseignement de l'architecture au Canada, le comité des bourses d'études, le comité des recherches en méthodes de construction et, enfin, le comité de pratique de la profession.

En plus des comités permanents, nombre de comités spéciaux se forment de temps à autre pour étudier les problèmes qui surgissent au cours de l'administration.

Enfin, l'Institut Royal publie mensuellement une revue appelée *Journal* que chacun de nous reçoit et qui est très bien rédigée. Ce *Journal* nous apporte une foule de renseignements sur les travaux de nos confrères à travers tout le Canada, en plus des différents articles techniques qu'on peut y trouver et qui sont tous très intéressants et très importants pour la pratique de l'architecture.

Pour toutes ces raisons, j'ose espérer que les confrères de la Province de Québec assisteront nombreux à l'Assemblée Annuelle du mois de juin. N'oublions pas que nous sommes les hôtes et, qu'à ce titre, nous nous devons de rendre le séjour de nos confrères du reste du Canada, le plus agréable possible, parmi nous.

Comme mot de la fin, je tiens à inviter bien chaleureusement tous nos confrères des neuf autres provinces et j'ose espérer qu'ils viendront nombreux pour jouir de l'hospitalité que nous leur offrons les 11, 12, 13 et 14 juin prochains.

*Gérard Venne, FRAIC  
President, AAPQ*

## BRITISH COLUMBIA

British Columbia, we consider, is a province remarkably well endowed not only with natural resources of tremendous variety and value, but, because of these bountiful natural gifts, we have attracted and are producing an ever-growing and energetically progressive population. As a result of this, steady expansion and progress in all fields of activity, both industrial and cultural, has taken place and is becoming more noticeably accelerated as the years go by. The profession of architecture has kept pace with this expansion, and, in spite of the short 100 years history of the province, we have already established quite a tradition in western architecture. Much excellent work has been done in the past sixty years or so, and in more recent years considerable attention and acclaim has been given nationally and internationally to the work of a number of individual architects and firms practicing in British Columbia.

The School of Architecture at the University of British Columbia celebrated its tenth anniversary last year, and although sadly lacking in adequate physical facilities has already established a fine reputation. Many of the graduates of this school are now successfully practicing within the province.

The Architectural Institute of B.C. was incorporated in 1920, and since that time has grown from its small beginning to a present membership of 211. The Institute is now in a very healthy and active state, and more and more interest and attention is being given to the field of public relations. One of the most important steps in the history of the Institute was taken this year with the appointment of an Executive Director in the person of Mr Warnett Kennedy, MRAIC, ARIBA, details of this appointment were published in the January issue of the *Journal*, and the feeling of the membership at large is

that this will prove to be the beginning of a new era of progress and achievement for the profession in this province.

As a native of British Columbia I am privileged to be serving at this time of the Centennial Year as President of the AIBC, and also in my capacity as Deputy Minister and Chief Architect of the Provincial Department of Public Works, which dual role gives me close association with both the profession and the government, and can, I believe, be of value and assistance to all concerned.

*Clive D. Campbell, Victoria,  
President, AIBC*

## ONTARIO

If the general tone of this comment seems jaundiced, I trust that the readers (if any) will accept it with charity and any of them who are also recovering from the "flu", Asiatic or more common varieties will understand. A spot survey (very spotty) of architectural activities in Ontario seems to indicate no significant trend one way or another. Projects in progress toward the working drawing stage are, perhaps, on the whole, slightly less than they were a year ago, but nevertheless in existence. The usual percentage of them will no doubt change the 1958 skyline and produce new local traffic problems. I must confess that there seems to be no single project contemplated, or any single building recently built, that stirs the imagination and offers any real contribution to civic design.

Even the most casual glance at any of the latest hatch of architectural eggs in the City of Toronto, produces only a preference for the antique and outmoded buildings they have replaced.

The latest additions to the University Avenue scene, that by-law controlled experiment in civic design, are further contributions to a permanent monument to "rugged individualism" whether traditional or contemporary; the composite collection devoid of any recognition by its collective perpetrators of any willingness to co-ordinate their individual designs to produce a pleasing whole. And so to bed with hot water bottle and aspirin.

*P. Alan Deacon, Toronto*

## WINNIPEG CITY HALL COMPETITION

The Professional Adviser on the Competition for the new six million dollar city hall for **Winnipeg** announces that the competition will be a **two stage competition** with the first stage due in December 1958 and the second stage in May 1959. Announcements of dates and jury will be mailed directly to each member of the Royal Architectural Institute of Canada on or about the 1st of June.

The Competition which will be conducted in accord with the code of the RAIC will be open only to members of the RAIC domiciled in Canada. At the close of the first stage the jury will select a maximum of six finalists to compete in the second stage. At the close of the competition each of these finalists will receive a prize of five thousand dollars and the winner of the competition will be commissioned as the architect for the City Hall.

*John A. Russell, Professional Adviser*

## ANNOUNCEMENTS

**Wallbridge & Imrie**, Architects, have changed their address to Rural Route No. 5, Edmonton, Alberta, where they will be pleased to receive manufacturers' literature etc.

**Mr Jack Klein** and **Mr Henry Sears** wish to announce the opening of a joint practice at 71 Yorkville Street, Toronto, Ontario.

## SMALL HOUSE DESIGNS

Central Mortgage and Housing Corporation publishes a series of books illustrating houses for which working drawings are available to prospective home owners and builders. This service has been in operation for some eleven years. It is made possible through the co-operation of Canadian architects, and the books are distributed free of charge. The Corporation also provides complete arrangements for the sale of working drawings. Sales have averaged about 10,000 sets per year for the last five years.

The house designs offered have been prepared by practising architects to conform with the building standards required for houses financed under the National Housing Act. From designs submitted by architects the Corporation selects those that are considered most suitable. Periodically, the Corporation reviews the available designs and publishes a new book.

There is a continuing need for new house designs and the Corporation again extends an invitation to Canadian architects to participate. The basis of collaboration is outlined in this folder.

The Corporation pays a fee of \$1,000 for a complete set of working drawings developed from a design that has been accepted. For this sum the Corporation purchases rights to the use of the drawings but the architect's name remains on all published forms of the drawings.

In addition the Corporation pays a royalty of \$3.00 for each set of working drawings sold. Royalty payments are made at the end of each calendar quarter.

Under this arrangement the architect retains ownership of the copyright of each design and Central Mortgage and Housing Corporation is authorized to act as agent in the distribution of working drawings.

The Corporation reserves the right to publish and distribute these designs or withdraw any design from publication and distribution.

- (1) A sketch design at  $\frac{1}{8}$ " scale should be submitted on  $8\frac{1}{2}$ " x 11" sheets. The plans, including basement layout, and all elevations should be shown on the sketches. Two prints of these sketches should be submitted to the Corporation for consideration by a Selection Committee.
- (2) The Selection Committee is under no obligation to accept any sketches submitted. In the event of the plan being unacceptable it will be returned as soon as possible; on the other hand, if it is acceptable, one copy will be retained.
- (3) On acceptance of the sketches, working drawings can be started. When the preliminary drawings are pencilled, two prints should be sent to the Corporation for examination regarding compliance with National Housing Act standards. One set will be returned either approved or with comments attached.
- (4) On final approval, the drawings will be completed in India ink (black) on linen, and submitted.
- (5) On final acceptance the architect will submit an account for his fee.

## BOOK REVIEW

THE ARCHITECTURE OF SIR CHRISTOPHER WREN by Victor Fürst. Published by Lund Humphries & Co. Ltd., 12 Bedford Square, London WC1. Price 3 guineas (\$8.50).

This comprehensive monograph aims at giving an exhaustive account of Wren's career, a detailed analysis of the sources of his inspiration, and a thorough understanding of the cultural milieu of which he formed such an influential part. Complied with Teutonic thoroughness, and supplemented with a catalogue of Wren's books and buildings, it is thus bound to be of interest to those studiously devoted to English Baroque architecture, even if it is unlikely to awaken the enthusiasm of those who are not.

Sir Christopher Wren was probably the only amateur in the history of architecture to build a large number of monumental buildings within a few years of adopting his new profession, and it is therefore always tempting to enquire whence he derived his vocabulary of architectural elements, and how these were evolved and combined to form a distinctive idiom of their own. He is thus the ideal subject for the latest art-historical parlour-game of "Hunt the Precedent", and it is not surprising, in view of this new vogue, that two such books on Wren should have appeared at the same time, the other being by Edouard Sekler.

The game, for the benefit of those unfamiliar with it, is played by examining photographs, drawings and engravings of every building projected or constructed during or before the subject's life-time, and then isolating each detail which seems to bear some resemblance to those which the subject designed or built. This part is known as research. The second or literary stage of the game consists in writing a thesis in which one proves, by exhaustive literary references, that one's subject must have either (a) deliberately plagiarized the more obscure elements thus isolated, however superficial their resemblance to his own designs, or (b) unknowingly reproduced the more famous elements, however familiar they might have been to his contemporaries.

Within the rules of the game, Mr Fürst's method of dealing with the vast mass of available material is probably superior to that of Mr Sekler. He misses one or two of the

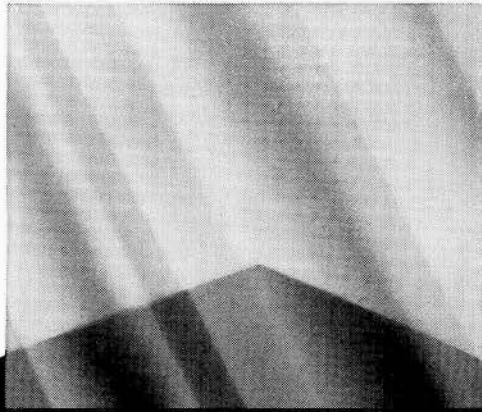
latter's more spectacular finds, such as the similarity between Pembroke College chapel facade and Cesariano's temple illustrations to the 1521 Vitruvius, but on the other hand his parallels tend to be less extravagant. There are, however, a number which, to all but the most hardened connoisseurs of the game, will seem exasperating. He denies that the general principle underlying the dome of St. Paul's could possibly have been derived from ideas of either François or J. H. Mansart, as exemplified at the Invalides, yet he contends that the minor compositional similarity between the south transept of St. Paul's and an unpublished project for the Louvre designed by François Mansart thirty years earlier "tempts us to think that Wren may actually have seen those drawings". Similarly, exception may be taken to his contention that Wren must have been "as acquainted with classical as with contemporaneous Italian architecture, since Italy past and present is amply covered by the possession (i.e. in his library) of Alberti, Serlio, Vitruvius, d'Aviler, Fontana, Bellori, de Rossi, Desgodetz, Boissard, Bosio, and no fewer than three Palladio editions". It can hardly be claimed that any of these authors, except Rossi, were likely to have been of much use to him in gaining familiarity with the Italian Baroque; moreover the earliest work of Rossi was published too late to merit some of the influence (e.g. at St. James's, Westminster) which Mr Fürst ascribes to it.

These may seem trivial criticisms to level at such an erudite book, but if they are justified, they imply a fundamental weakness in the author's whole approach. To suggest that Wren was greatly influenced by familiarity with Inigo Jones' buildings, or even that he must have known something of the Mansarts' many experiments with superimposed domes, is one thing; to assume that he used his library or memory with the same calculated impudence as such plagiarists as McKim, Mead & White is quite another. It is in any case futile to trace precedents for Wren's compositions in the work of foreign architects unless one can demonstrate with reasonable certainty that Wren must have been directly stimulated by these precedents when preparing his own designs. It is even more futile to do this unless one can demonstrate with equal certainty that Wren made a deliberate practice of amalgamating published architectural motifs into a kind of jig-saw composition of his own. There is in fact a very real danger that this new art-historical method, however useful it may be to an understanding of painting or sculpture, may lead to unhealthy developments in architectural criticism since, by concentrating attention on purely morphological criteria, it will increasingly disregard the processes by which real architects actually create their work.

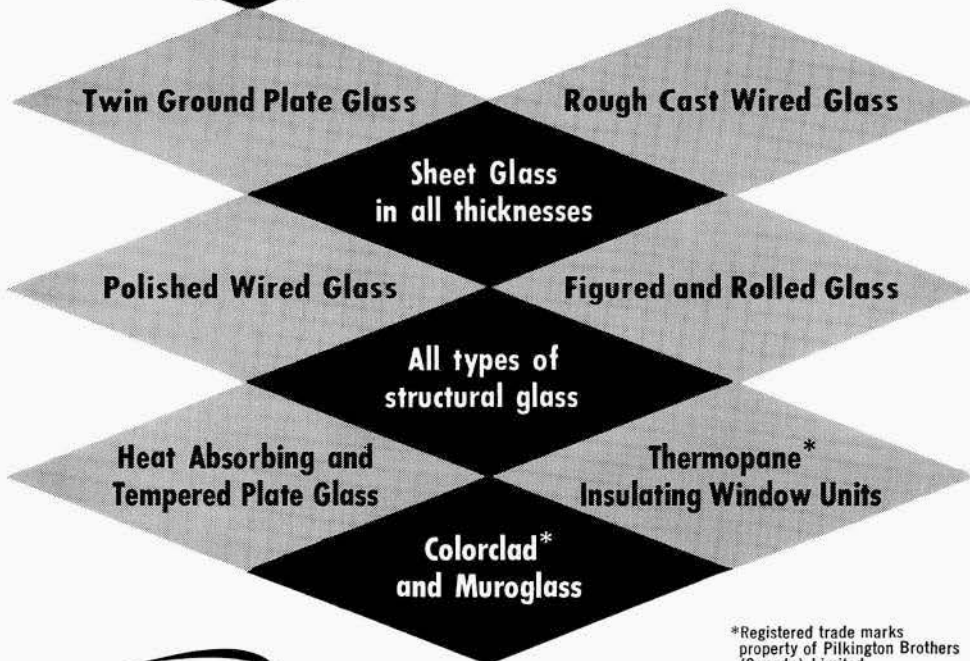
Mr Fürst's research into Wren's sources of inspiration is contained in the second part of the book. The first part consists of a study of Wren's buildings arranged in stylistic, as opposed to exact chronological sequence (although it is of course part of Mr Fürst's thesis to prove the interdependence of the two). The result is highly instructive, and marred only by the florid prose in which the arguments, consisting of architectural criticisms interspersed with elaborate refutations of the views of Mr Fürst's precursors, are set forth. The text shows remarkable scholarship, diligence and intellectual power on the part of the author, especially when he applies himself to unravelling controversial problems of attribution or date, but it makes extravagant demands on the reader, even if he can resist the frequent temptations to distraction offered by one thousand and forty-eight references, printed at the back.

In spite of its limitations as a bedside book, *The Architecture of Sir Christopher Wren* unquestionably constitutes a most valuable work of reference, since it is the first to synthesize the vast and frequently conflicting mass of information published on this, to the English, ever-popular theme. Indeed, if Mr Fürst's work reads like an eighteenth century Concordance, it is because this is fundamentally what it is. The illustrations in particular are excellent, not only because they have been so well selected, but because they are reproduced to such an unusually large scale.

Peter Collins



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