

**journal**

**the royal**

**architectural**

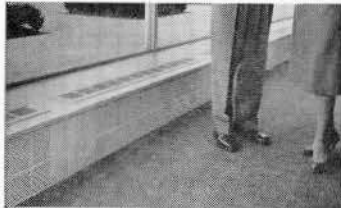
**institute**

**of canada**

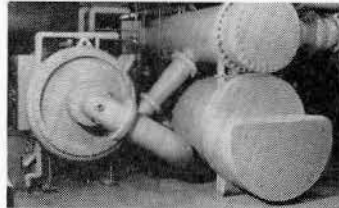
**january 1959**



**SHELL BUILDING**  
 505 University Avenue, Toronto  
 Architects: Marani and Morris  
 Consulting (mechanical) Engineers: Wiggs, Walford, Frost and Lindsay  
 General Contractors: Redfern Construction Company Limited  
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# THE PRESIDENT'S MESSAGE

POUR NOUS TOUS, le début d'une année nouvelle est le moment où nous nous arrêtons pour peser le passé immédiat et sonder l'avenir. Les chefs d'Etat et les dirigeants de l'industrie et du monde du travail tentent présentement d'analyser les tendances générales et de déterminer les voies où vont s'engager adhérents et partisans.

A cette heure de grave incertitude industrielle, où le coût de la vie est élevé et où le chômage continue d'augmenter, j'hésite à pronostiquer ce que seront les années 1959 et 1960 pour la profession d'architecte. Indéniablement, l'année qui vient de se clore semble avoir marqué le pas. Selon tous les indices, le Canada connaîtra sans doute une autre phase de réadaptation économique avant d'entrer dans une ère de prospérité nouvelle.

Lorsque l'Institut Royal d'Architecture du Canada, à son assemblée de 1958, me fit l'honneur de m'appeler au poste de président, c'était la première fois depuis 1948 qu'un Canadien d'expression française était porté au sommet même de l'Institut. En 52 années, seulement trois architectes canadiens de langue française ont rempli les fonctions de président.

En ce moment où je m'adresse à l'ensemble des membres de l'Institut, mon premier acte est de reconnaître et de louer les efforts désintéressés et féconds de mes prédécesseurs. Mais quelque fierté que m'inspirent les réalisations du passé, il est évident à mes yeux que le Conseil et l'Exécutif de l'Institut doivent tout d'abord faire de l'Institut un organisme pratique et efficace dont tous les architectes canadiens puissent tirer profit. Si, par inaction, par manque d'imagination et de prévision, ou par quelque rupture des liens qui nous unissent, le noyau central de l'Institut ne parvenait plus à fonctionner effectivement, nos meilleurs intérêts ne seraient plus défendus.

Du fait même de ma formation, je désire plus vivement peut-être que la plupart, que l'Institut existe et fonctionne pour tous les architectes, en quelque lieu du Canada qu'ils habitent et quels que soient leur âge, le chiffre de leur avoir ou les travaux qu'ils ont accomplis. Il faut encourager et inciter les architectes qui vivent en dehors des provinces d'Ontario et de Québec à nouer des liens d'amitié et de confraternité avec les architectes des autres provinces. Il faut fixer à notre action des objectifs communs et en poursuivre ensemble la réalisation pratique. Je voudrais voir l'Institut se pénétrer d'un nouveau sentiment de solidarité et d'unité professionnelle, même si cela ne s'effectue que lentement.

Pour illustrer ma pensée sur ce point, la participation beaucoup plus nombreuse, l'an dernier, au concours pour les médailles Massey a été vraiment un encouragement pour la profession; toutefois, sur 74 firmes inscrites, il y en avait 36 de l'Ontario et 19 de la Colombie britannique. Si le prochain concours que la Fondation Massey a rendu possible a lieu en 1961, j'espère que les inscriptions représenteront plus largement toutes les Associations provinciales.

Les membres de l'Institut savent que le Comité exécutif vient de nommer un directeur administratif à Ottawa. Celui-ci n'est pas seulement chargé de coordonner le travail administratif et les relations extérieures de l'Institut, mais encore il dirige de près, de concert avec les Comités de rédaction et d'administration, la publication du *Journal* de l'I.R.A.C.

C'est là un élargissement marqué du champ d'intérêt et des responsabilités qu'assumait auparavant le secrétaire de l'Institut. Elargissement qui résulte du fait qu'il aperçoit mieux la nécessité de faire du *Journal* un interprète plus écouté de la politique de l'Institut et comme le haut-parleur d'où retentissent les commentaires, les opinions et les critiques du monde des architectes. Comme président de l'Institut et comme architecte, depuis plus de 25 ans que je m'intéresse au *Journal*, je souhaite ardemment atteindre cet objectif.

Je veux maintenant attirer votre attention sur notre assemblée annuelle de 1959. Elle aura lieu à Windsor, en Ontario, du 27 au 30 mai prochain.

Le Comité d'organisation est en train d'élaborer un programme qui intéresse et stimule à la fois nos esprits. Votre présence est requise à Windsor, en mai prochain.

Le Conseil de l'Institut présente à tous les membres ses meilleurs vœux de bonheur et de succès pour l'année qui commence.

TO ALL OF US THE BEGINNING of a new year provides a period of pause so that we may review and assess the immediate past, and probe the future. Leaders in Government, industry and organized labour are now attempting to analyse current trends, and chart future paths for their followers and adherents.

In a time of substantial industrial unrest, when the cost of living index is high, and unemployment figures on the increase, I hesitate to hazard the prospects for the architectural profession in 1959 and 1960. Unquestionably, the year just ended was one of minor recession. From all indications, it appears that Canada can expect to undergo a period of further economic adjustment before re-entering another period of buoyancy.

When the Royal Institute honoured me at the 1958 Assembly with appointment to the office of President, it marked the first time since 1948 that a Canadian of French speaking origin had been elevated to the highest post in the Institute. In 52 years, only three Canadian architects whose native tongue is French, have served as President.

When I address myself to the membership of the Institute, as I am doing now, my first act is to recognize and commend the self-less efforts of my predecessors. Proud though I am of past accomplishments, it is apparent to me that the Council and Executive Committee of the Institute, if they do nothing else, must make the Royal Institute a practical and workable instrument to bring benefit to all Canadian architects. If, through inactivity, lack of imagination and foresight, or through any breakdown in communications, the central core of the Institute fails to operate effectively, our best interests will not have been served.

Because of my background, I am more anxious than most that the Institute should exist for all, irrespective of where they may be located in Canada, their age in years, the size of their purse, or the commissions they have performed. Architects living outside the fortunate Provinces of Ontario and Quebec, must be encouraged to develop bonds of friendship and fellowship with architects from other Provinces. Common objectives and aims must be created and given practical application. I would like to see a new unity permeate through the Royal Institute, even if it develops slowly.

As an illustration of the problem, a substantially increased participation in the Massey Medals for Architecture Competition last year was most encouraging to the profession but, from a total of 74 participating firms, 36 and 19 firms were native to Ontario and British Columbia, respectively. If the next competition made possible by the Massey Foundation occurs in 1961, I hope that entries will be broadly representative of all Provincial Associations.

Institute members will now be aware of the recent action of the Executive Committee to appoint an Executive Director at Ottawa who is responsible for co-ordinating not only the administrative and public relations activities of the Institute, at headquarters in Ottawa, but also closely directs, in co-operation with the Editorial Board and *Journal* Committee, the publication of the *RAIC Journal*.

This introduces a significant broadening of the interest and responsibility formerly assumed by the Institute Secretary. It stems from an acknowledgement of the need to make the *Journal* a more potent vehicle of Institute policy and a sounding board for architectural comment, opinion, and criticism. As President of the Institute and as an architect, having a direct interest in the *Journal* for more than 25 years, I am anxious that we should gain our objective.

Your thoughtful attention is drawn to the fact that our 1959 Annual Assembly will take place at Windsor, Ontario, next May 27-30. The Host Committee is now engaged in formulating a program that will be at once stimulating and entertaining. Your presence is requested at Windsor next May.

The best wishes of the Council go forward to all members for their happiness and success in the coming year.

**Maurice Payette, President**



*This issue of the RAIC Journal has been prepared to present something of Halifax to Architects in other parts of Canada, both on its historic aspect and on the rapidly changing aspect of today.*

*Two hundred years ago, on the 2nd of October, 1758, there convened in Halifax the first Representative Government in Canada; the House of Assembly of the Province of Nova Scotia. Since then we have progressed from Representative to Responsible Government and from a fortress city in the wilderness to a commercial, administrative and national defence centre.*

*Today, during one of our many periods of growth, it is our hope that in this growth we will not lose our historical perspective nor fail to treasure our inheritance from the past.*

*It is with pleasure, therefore, that the Nova Scotia Association of Architects commends this special issue to your attention.*

Charles A. E. Fowler, President, N.S.A.A.



*City of Halifax Coat of Arms*

IN 1759, the Royal Navy established the Dockyard at Halifax. This was the beginning of the naval influence on the life of this eastern seaport. Our streets have sounded to the marching feet of naval and military forces engaged in the defence of Canada. Our community has known prosperity whenever the war-drums rolled throughout the Empire but has lapsed back into indifference and depression in times of peace. As a break with this custom this City, with its distinctive maritime flavour, has embarked upon a redevelopment program unequalled in any city of similar size in Canada.

It is the hope of all Haligonians that this series of projects of slum clearance and urban renewal will result in a brighter, cleaner, healthier Halifax without losing any of our particular character in the physical sense. Much attention has been given to architectural design of our new housing units and commercial buildings so that these new units will blend in with the existing housing stock, public buildings and commercial structures. This is our greatest challenge. To clean away cancerous growth is not sufficient. To rebuild with true appreciation for our natural attractions and full understanding of our responsibilities to future generations is our goal.

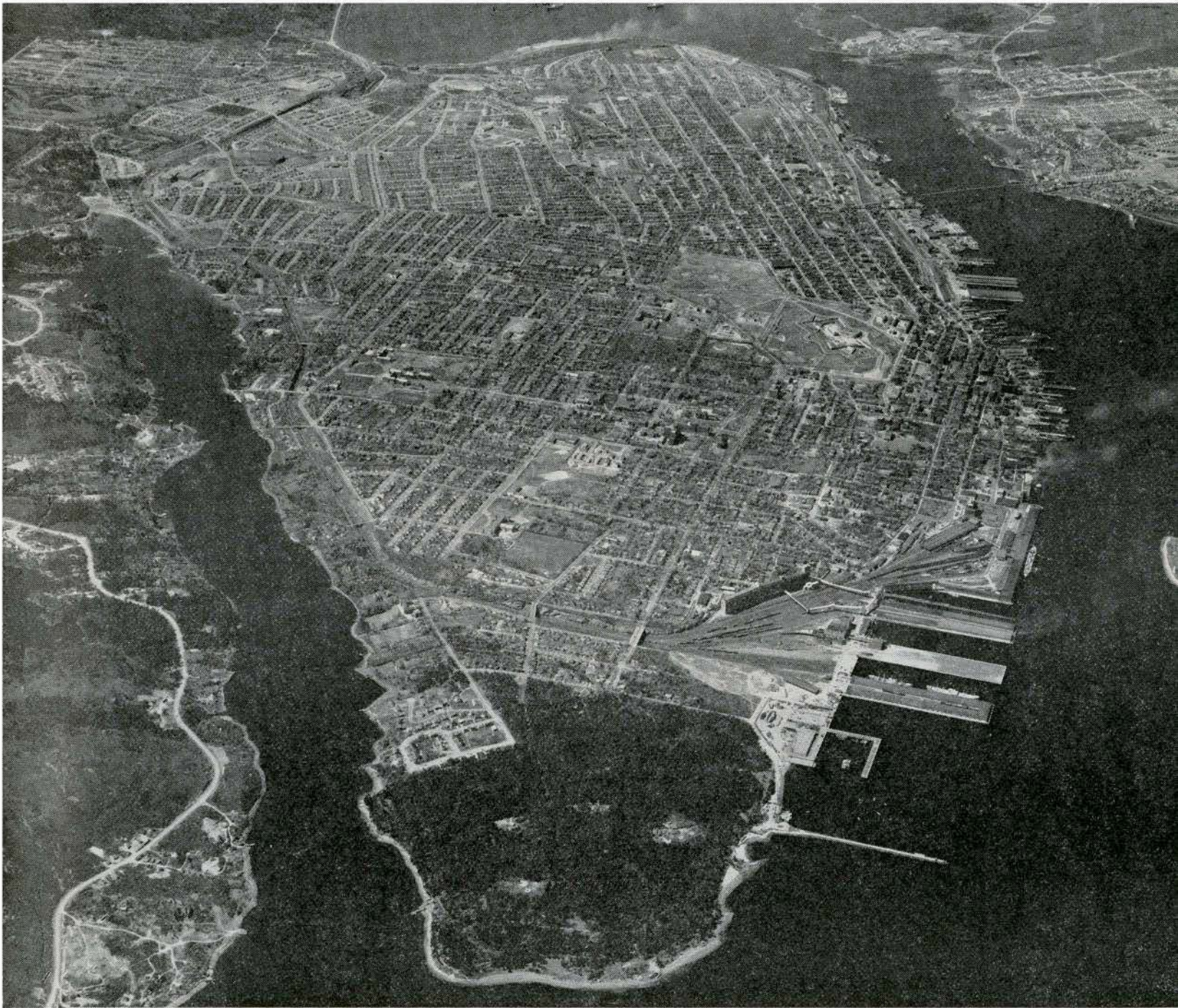
We do not want to duplicate London, to imitate Paris or copy New York. We wish to plan and rebuild our city so that our residents may boast that they are citizens of no mean city. Can we undo the neglect and apathy of past generations in a few years? This is an awesome task but one that if approached with an appreciation for what is good from the past and designed for enduring beauty and utility we can rebuild Halifax in a manner that will be approved by all who know and love this City.

I commend the editors of the R.A.I.C. Journal for their decision to feature Halifax in this special issue.

Many who are engaged in this profession will find much of interest to them in Halifax and I hope that these articles based on Halifax may be the means whereby some of your profession may visit Halifax in the near future.

*Charles A. Vaughan, Mayor of Halifax.*

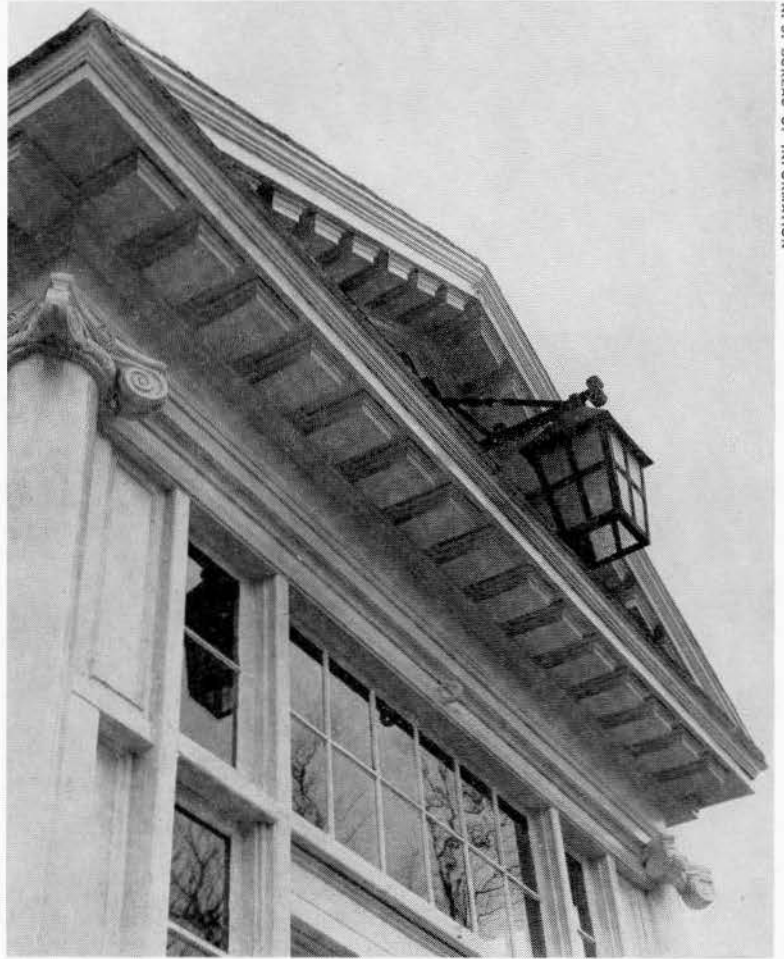
# HALIFAX 1959



ATLANTIC AVIATION LTD.



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Admiralty House, 1816

Above, detail of main entrance

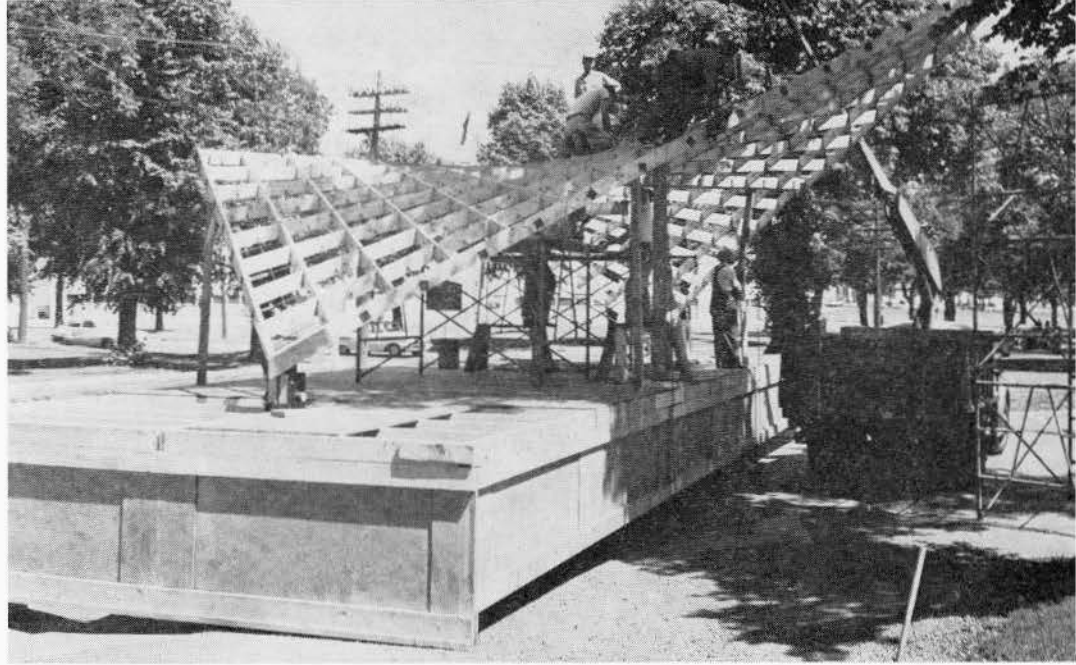
At left, gateway

*Craftsmanship in wood, in masonry, in wrought iron, and buildings for a major imperial naval base which was also a strategically located colony, now set a standard of excellence for a modern industrial city. The Ionic capital has given way to the parabolic curve, the lamp lit door and gate to the highway pylon. The architect is faced with the scale and complexity of an oil refinery.*

Imperial Oil Refinery Building  
Architects, Duffus, Romans and Single

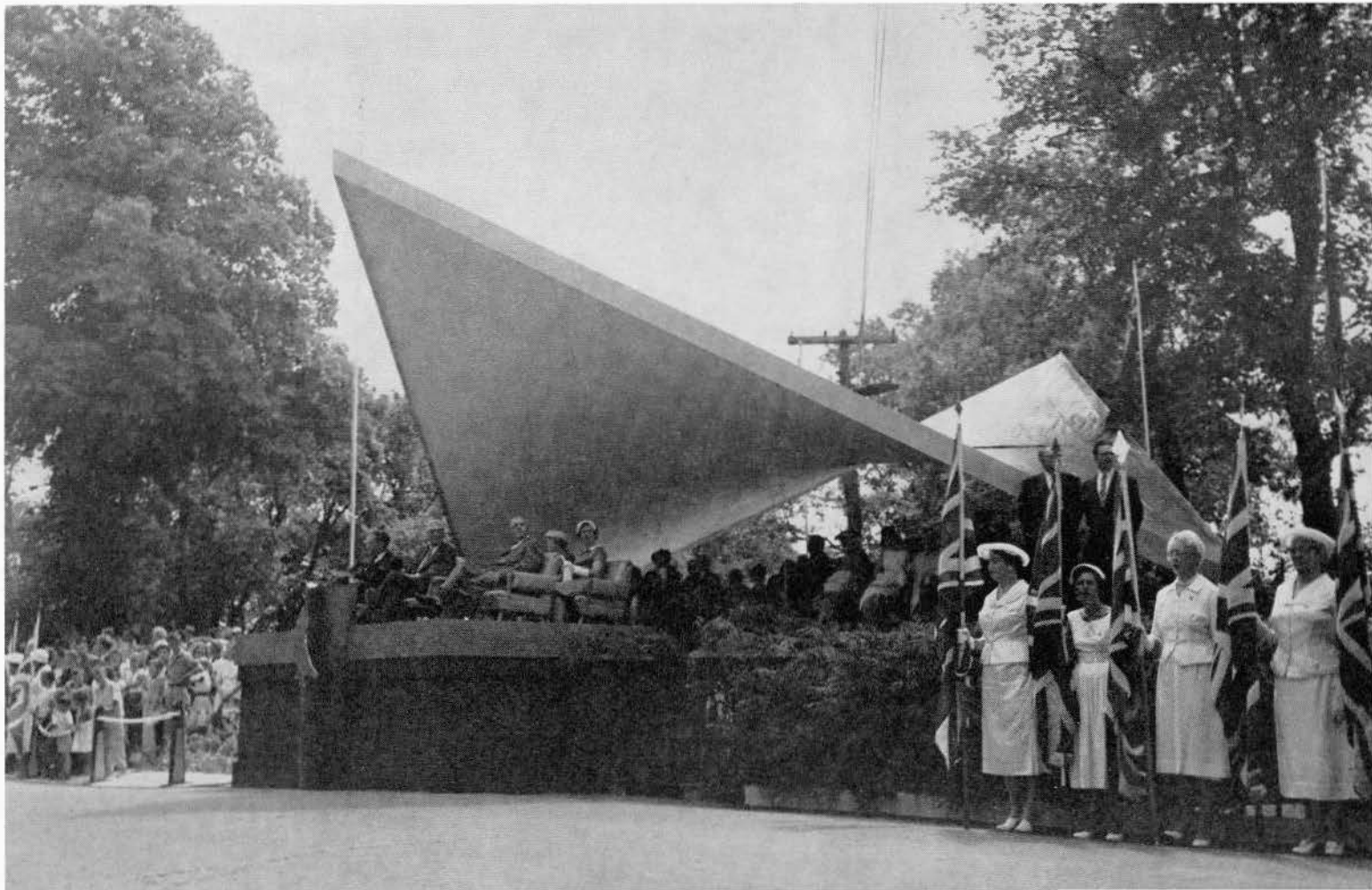






Parabolic reviewing stand. The wood frame is in tension and is covered with a membrane skin. The arch is anchored to the stand by steel plates at the two supporting points. The whole structure is dismantled and stored when not in use.

*John Napier, City Architect*





N. S. FILM BUREAU

*A dignified and elegant town mansion, cousin to many in Regency London, or Federal New England, shelters its occupants behind damask drapes. But the modern architect chooses an informal room with only the shape of forest trees to contain his sense of space and to limit his view.*

Government House, 1800

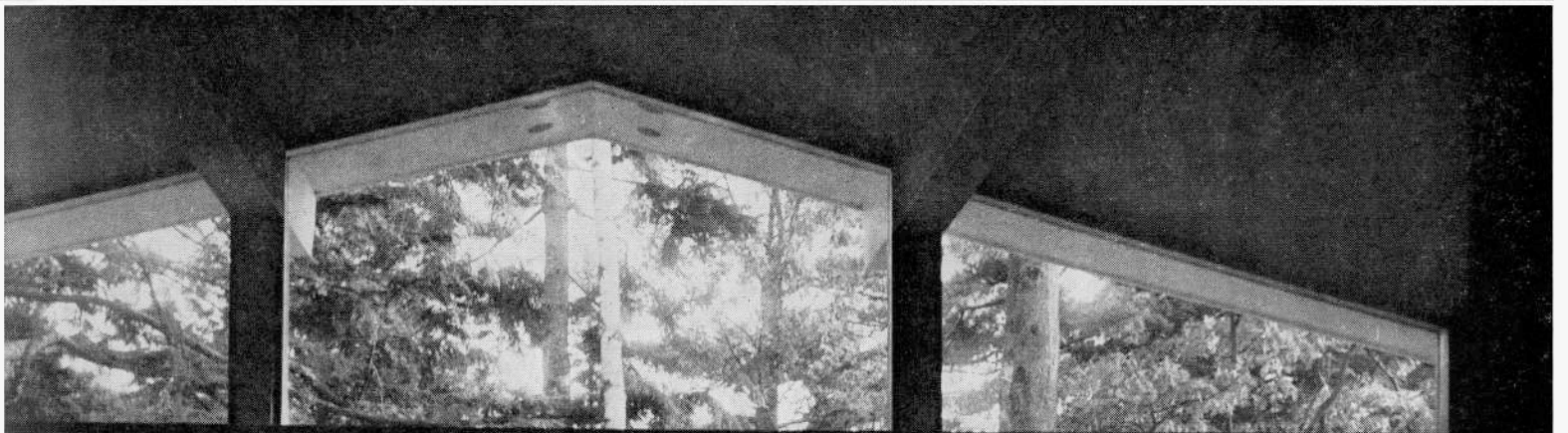
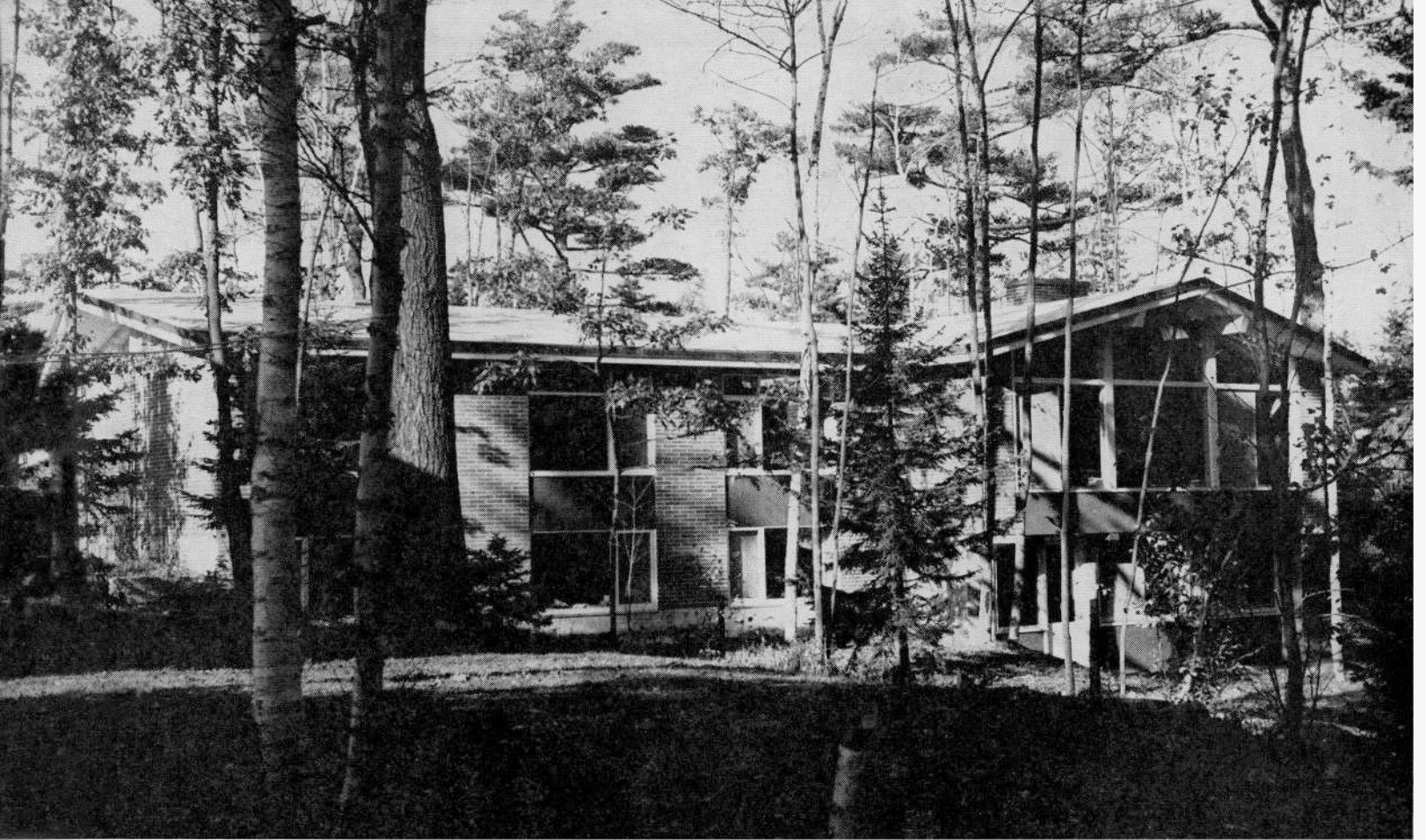
Above, Barrington Street facade  
Below, main drawing room

Opposite page, residence of Mr. and Mrs. C. A. E. Fowler  
Architects, C. A. Fowler & Co.

Above, view from garden  
Below, living room



N. S. FILM BUREAU





Government House Above, main dining room  
 Opposite page, staircase in entrance hall



Residence of Mr. Andris Kundzins  
*Architect, Andris Kundzins*



*The formality of the grand banquet, and the ceremonial sweep down the grand staircase are prized pieces of history. But the dining table now shows a simple rubbed-wood surface, the staircase is cast in a form and its balustrade is an industrial product.*

St. Andrew's Church Hall  
*Architects, C. A. Fowler & Co.*

Imperial Oil Building  
*Architects, Duffus, Romans and Single*



*The spires and towers and roofs of early churches have changed their forms less than many building types, but the basic structure may now be a laminated wood arch as in Bethany United, and the walls are opened up by generous windows.*



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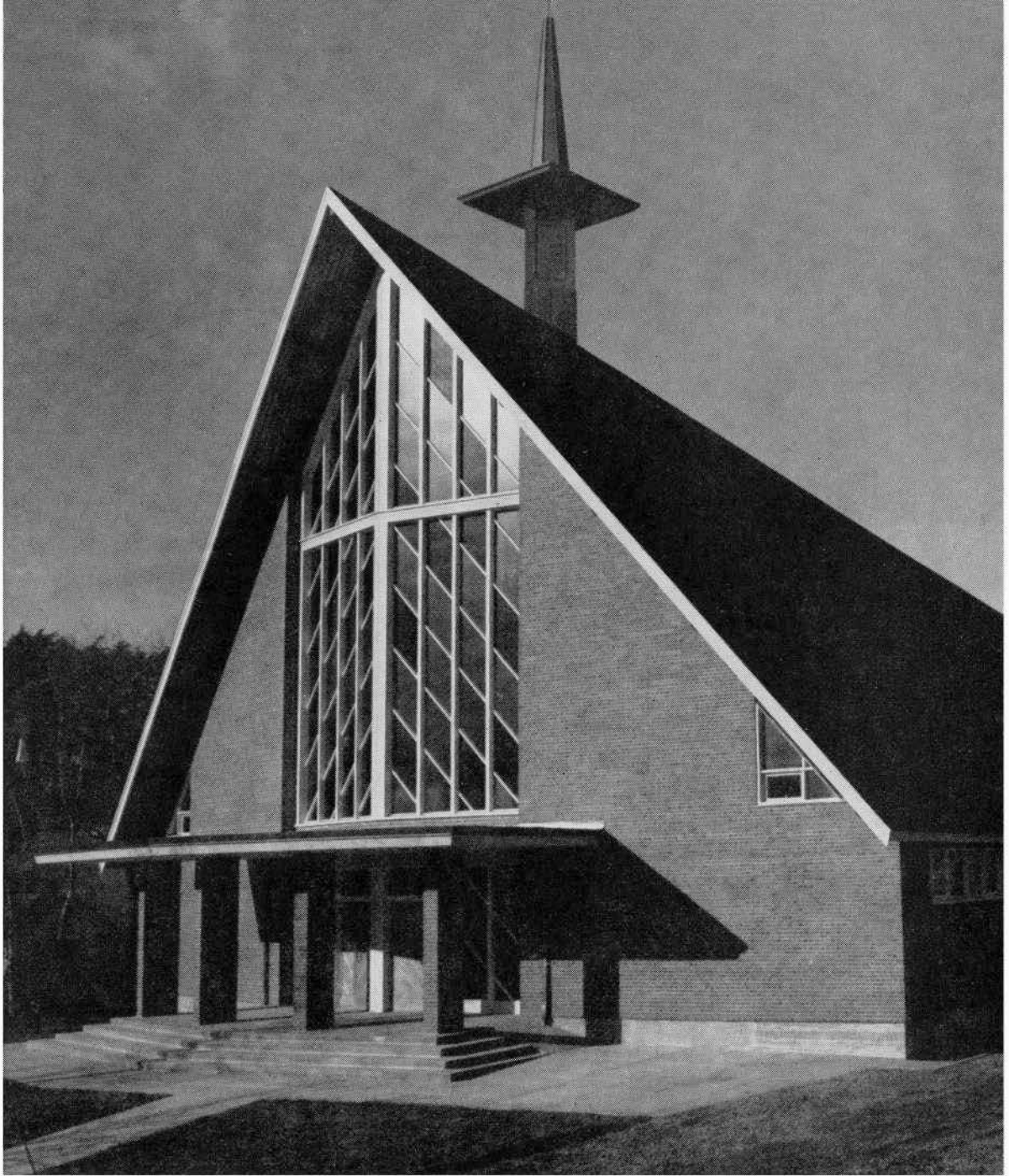
Old Dutch Church, 1756

St. Paul's Church, 1750

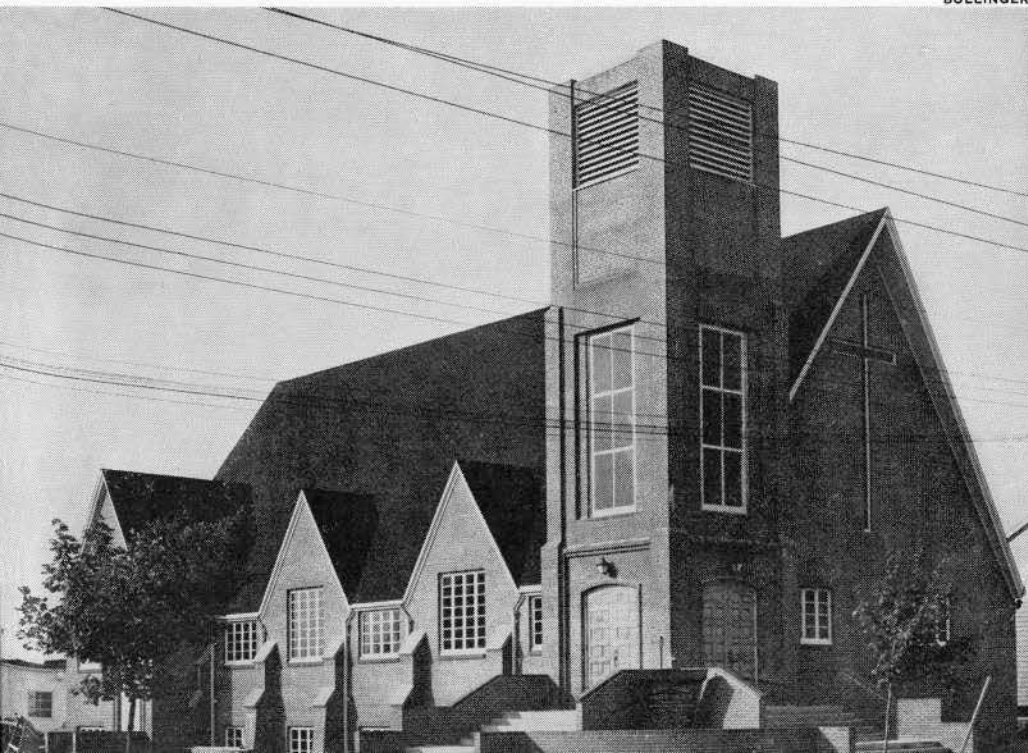


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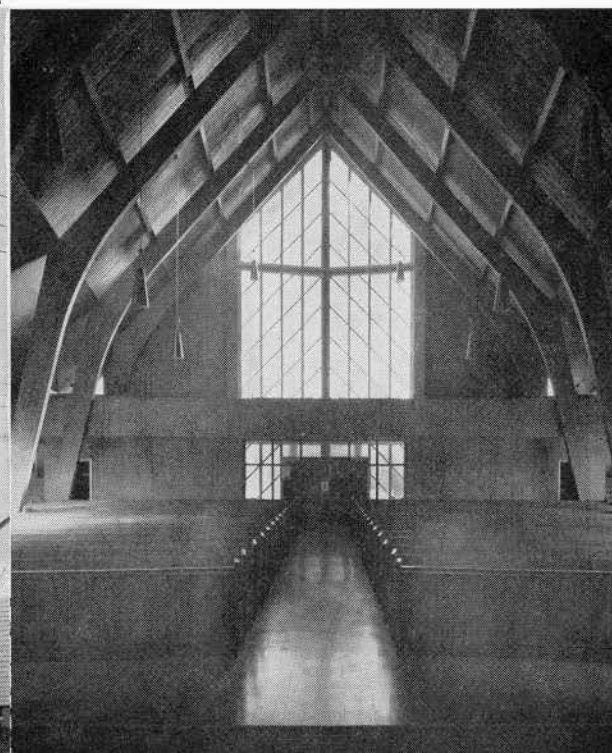
Bethany United Church  
*Architects, C. D. Davison and Co.*  
At right, main entrance  
Below right, the nave



Edgewood United Church  
*Architect, Douglas Webber*



BOLLINGER





St. Andrew's Church Hall  
*Architects, C. A. Fowler & Co.*





*In the day of a simpler society, the large house performed the function of housing many guests in addition to its own large family; it acted as nursing home; it had a school room for the family's young. Now all such functions have been differentiated. The architect's program may be a house, a motel, a nursing home or hospital, a school.*

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Uniacke House, 1815



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Esquire Motel  
*Architect, John L. Darby*

Opposite page, top, Grosvenor Park School  
*Architects, Duffus, Romans and Single*  
centre, Harbour View Senior School  
*Architect, John L. Darby*  
bottom, Jeddore School  
*Architects, C. A. Fowler & Co.*

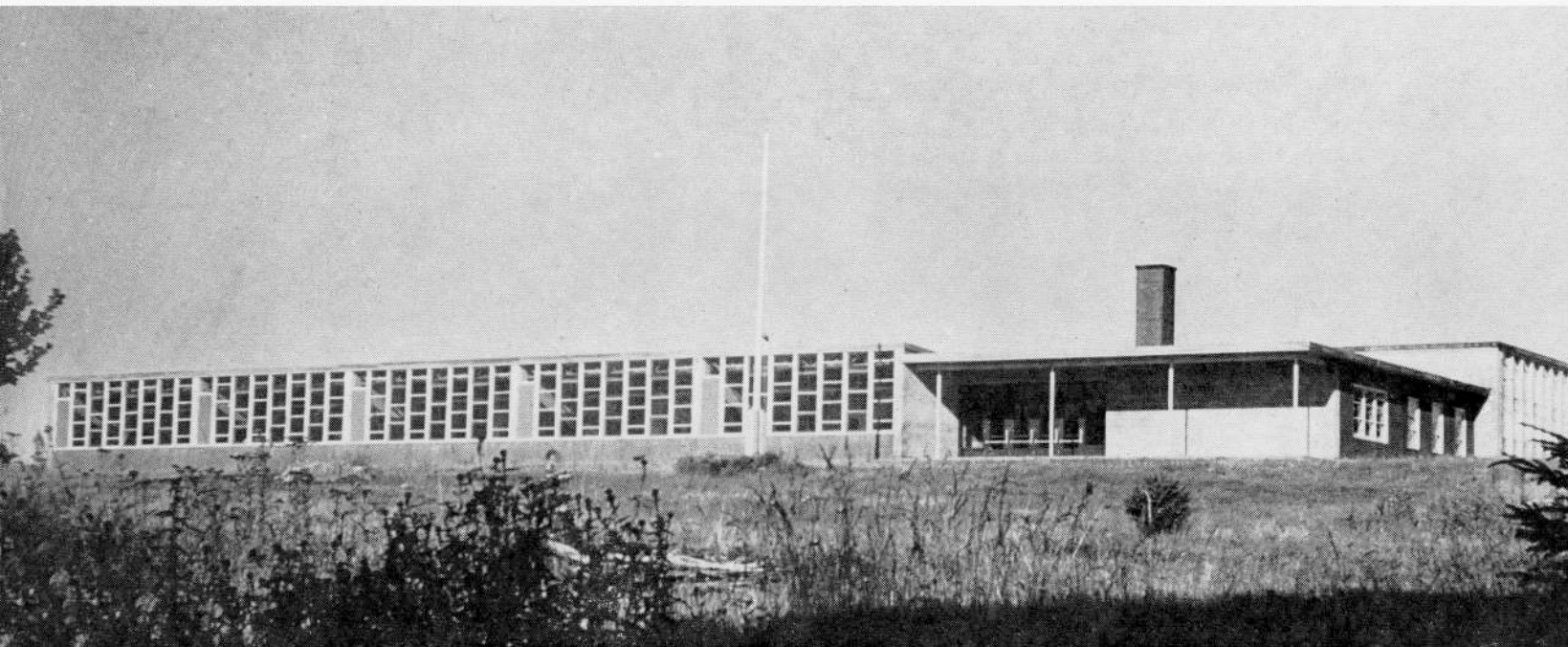
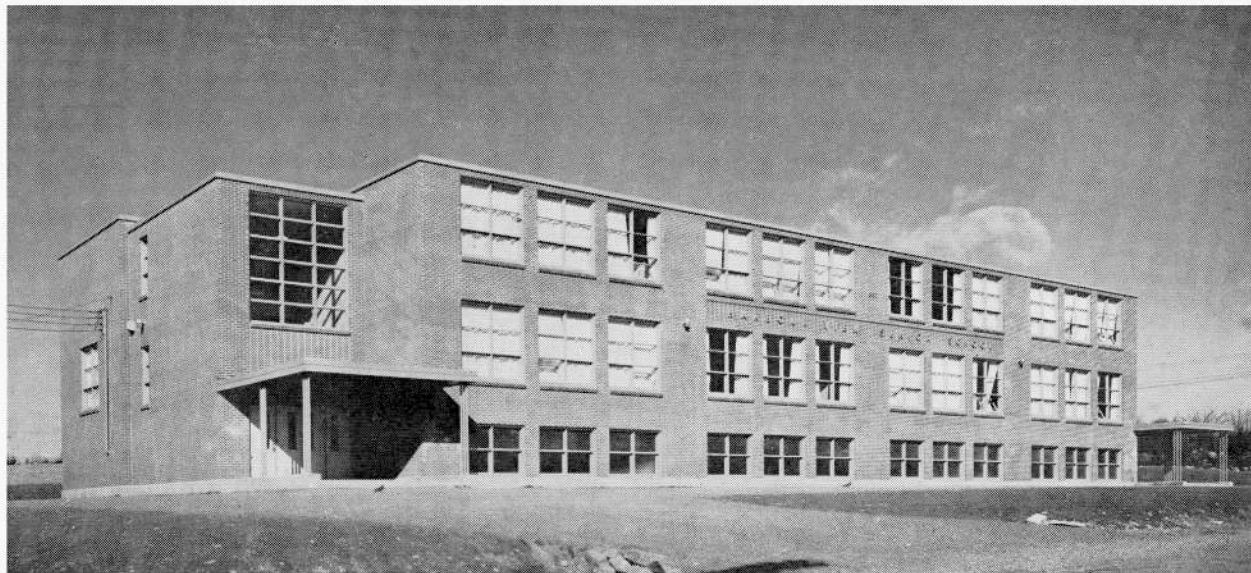
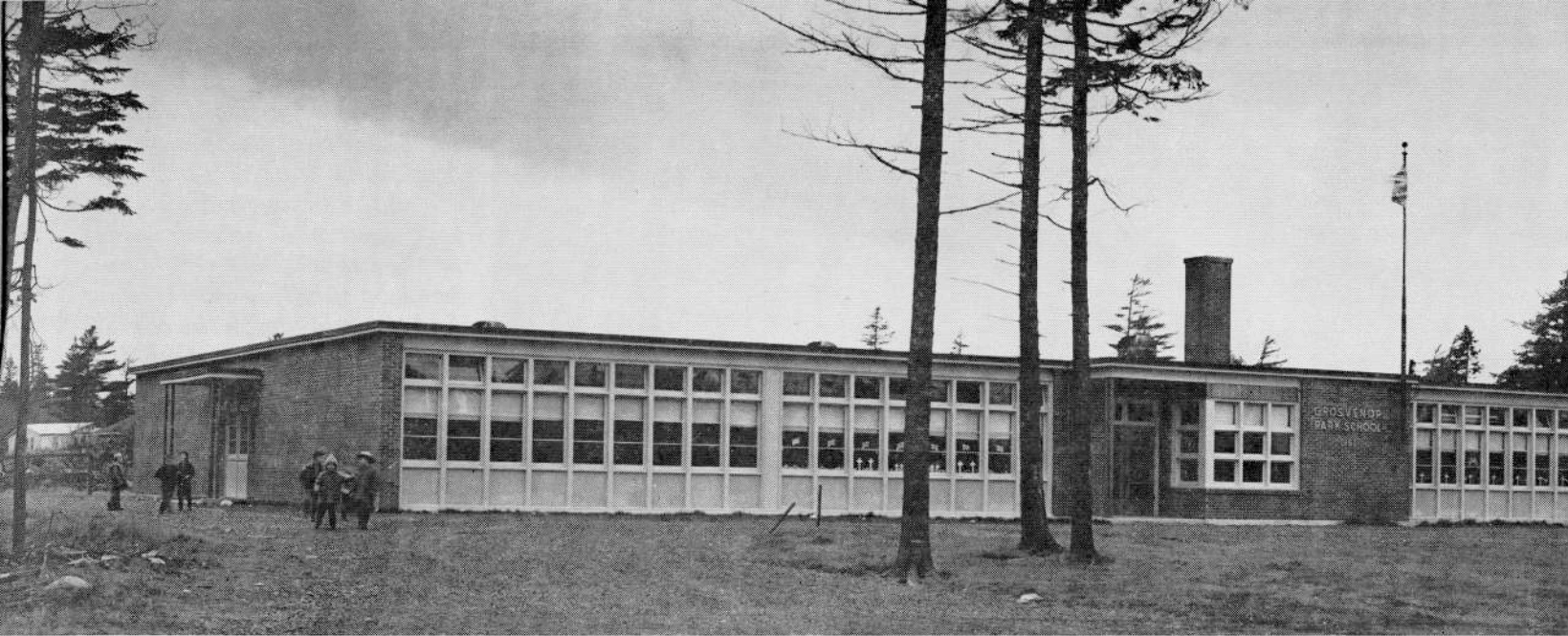
Addition to Grace Maternity Hospital  
*Architects, Leslie R. Fairn and Associates*

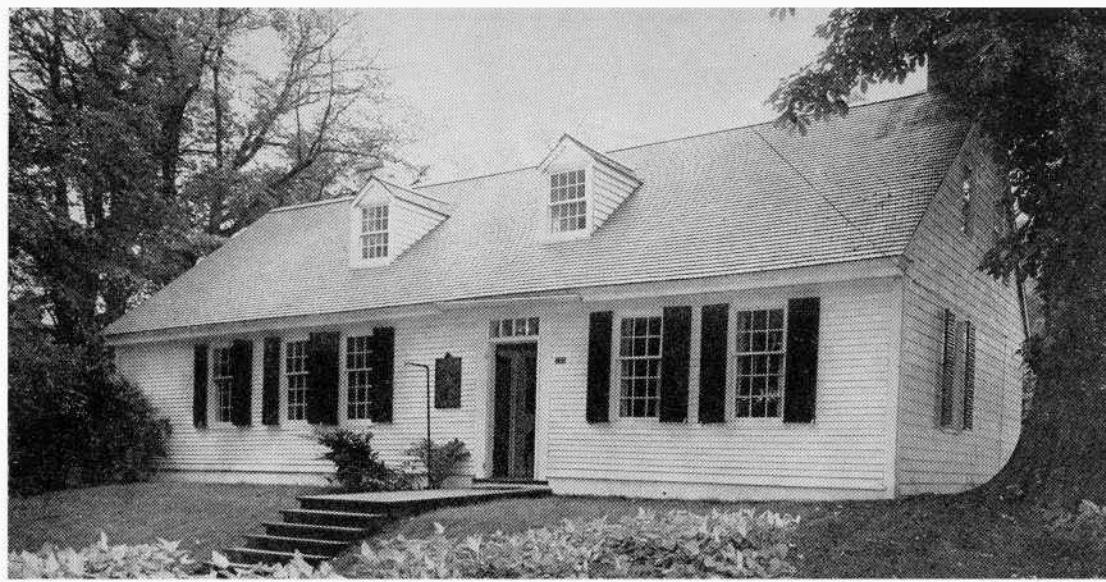


WEAVER



WEAVER

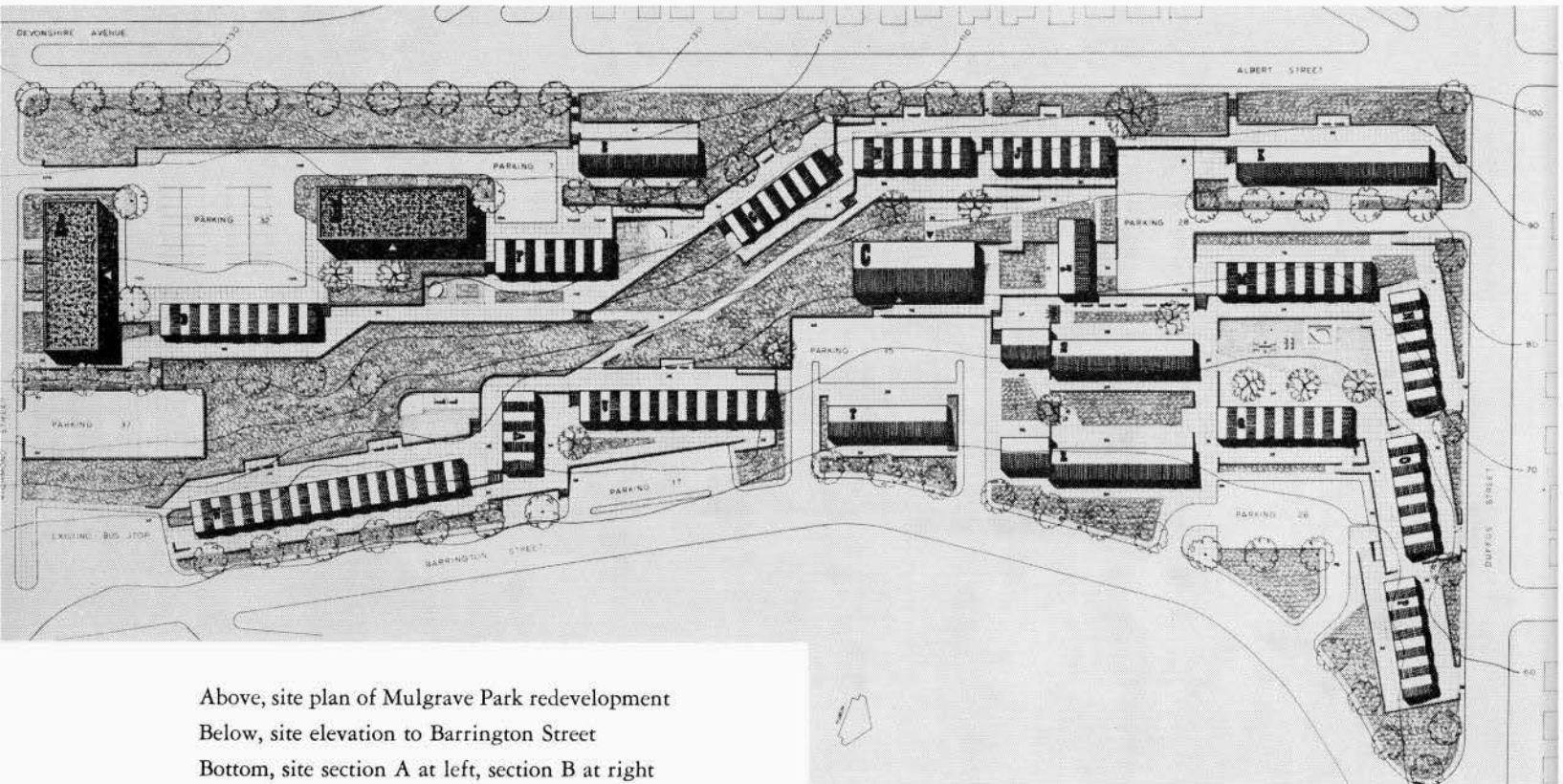




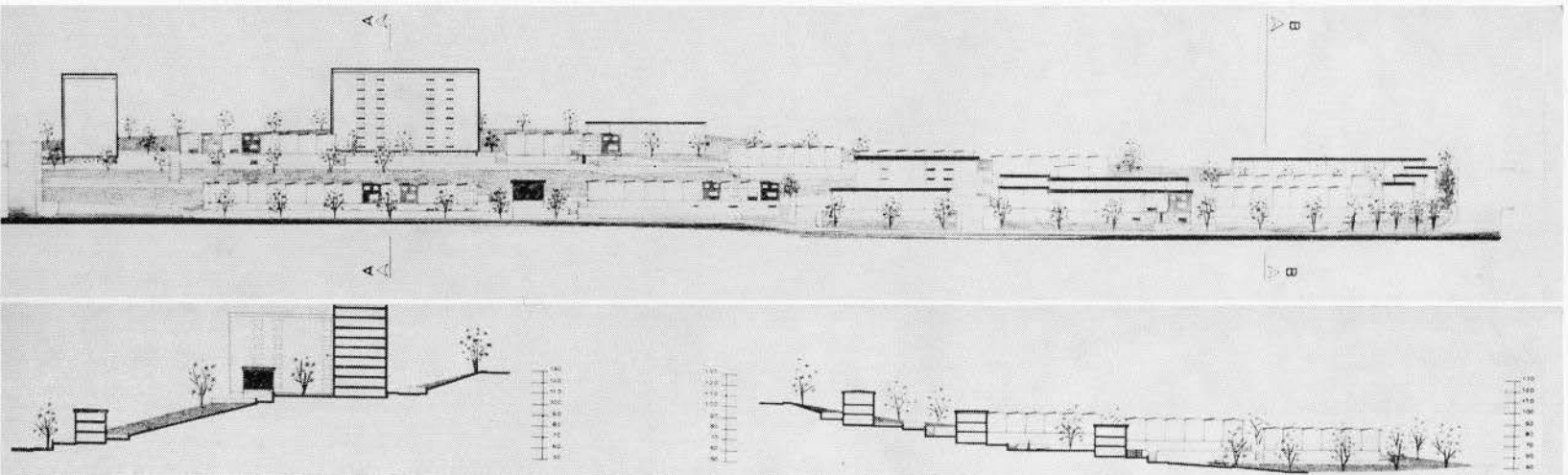
*Even when his program is a house, the architect's problem has become far more complicated. For the imagination and discipline which once produced the precise colonial cottage must now be consciously applied to a whole neighbourhood or subdivision. Here we find the problem in the context of a rebuilt residential area within the city. It applies equally to a suburban subdivision.*

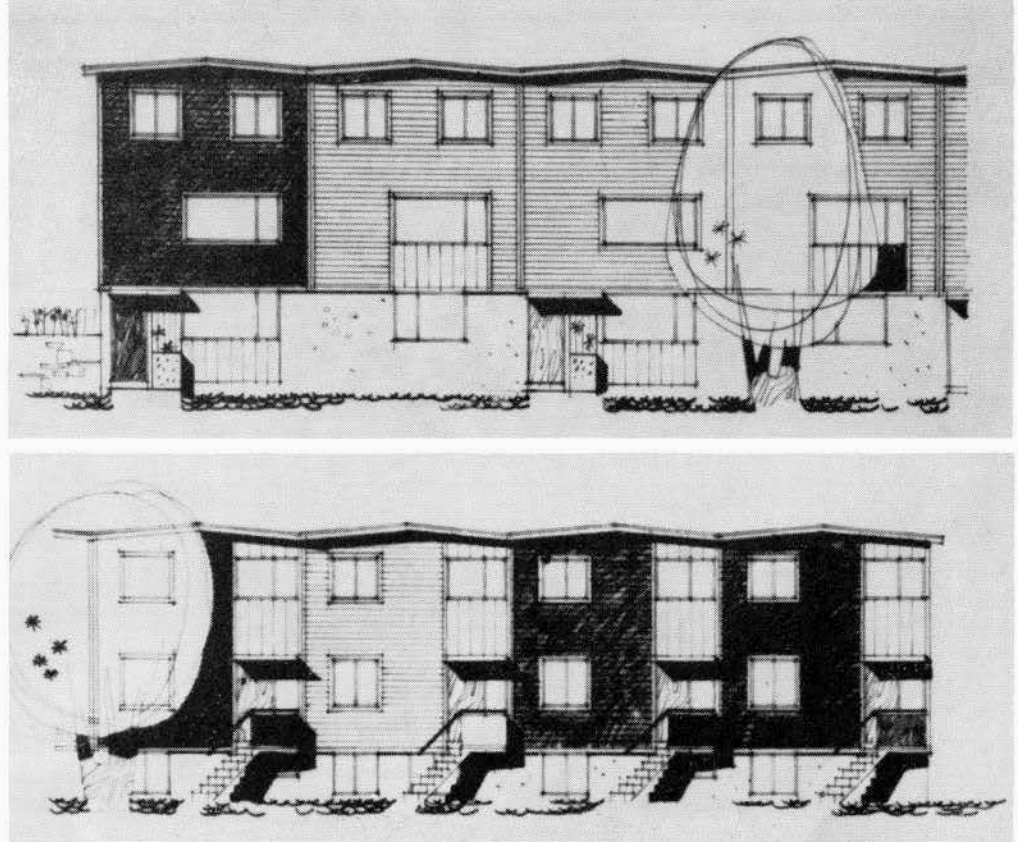
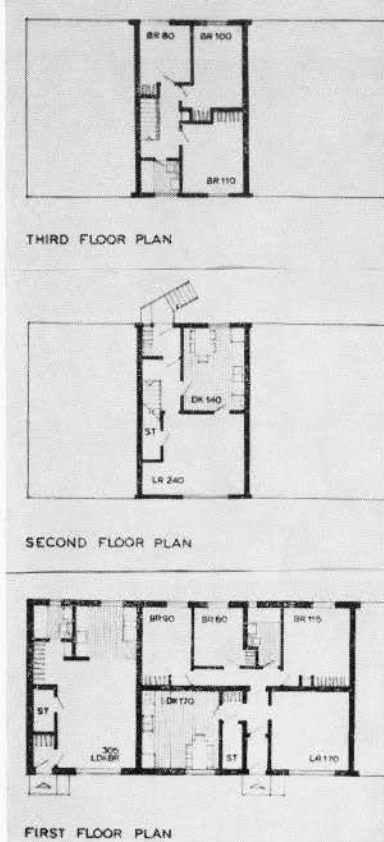
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Perkins' House, 1766



Above, site plan of Mulgrave Park redevelopment  
 Below, site elevation to Barrington Street  
 Bottom, site section A at left, section B at right





One type of maisonette, a row of two storey units on top of a row of single storey units. The slope of the site allows for near-grade entries on opposite elevations.

## MULGRAVE PARK

*Ian MacLennan, Chief Architect and Planner*  
*Maurice Clayton, Architect/Planner in charge of project*  
*A. M. Henderson, Regional Architect*  
*for Central Mortgage & Housing Corporation*

*Leslie R. Fairn & Associates and J. Philip Dumaresq & Associates, Associated Architects*

HALIFAX CITY COUNCIL, in 1956, engaged Professor Gordon Stephenson to prepare an Urban Renewal Study for the City. Professor Stephenson's report was published in 1957, and contained among its recommendations the proposal to build a housing project at Mulgrave Park which would be used to re-house families displaced by the commercial redevelopment of about thirteen acres of the downtown area, in the vicinity of the Jacob Street – Barrington Street intersection. Both of these related schemes are now being undertaken by the City.

The Mulgrave Park site is about 11½ acres in size. It slopes steeply toward the waterfront, having a total fall of about 80 feet across its 400 feet width. It is covered by extensive areas of loose fill which, together with the steep grade, reduce the amount of buildable land to about 8 acres. The rising ground however provides a magnificent panoramic view of the harbour, the new Angus L. Macdonald suspension bridge across to Dartmouth and the naval dockyards.

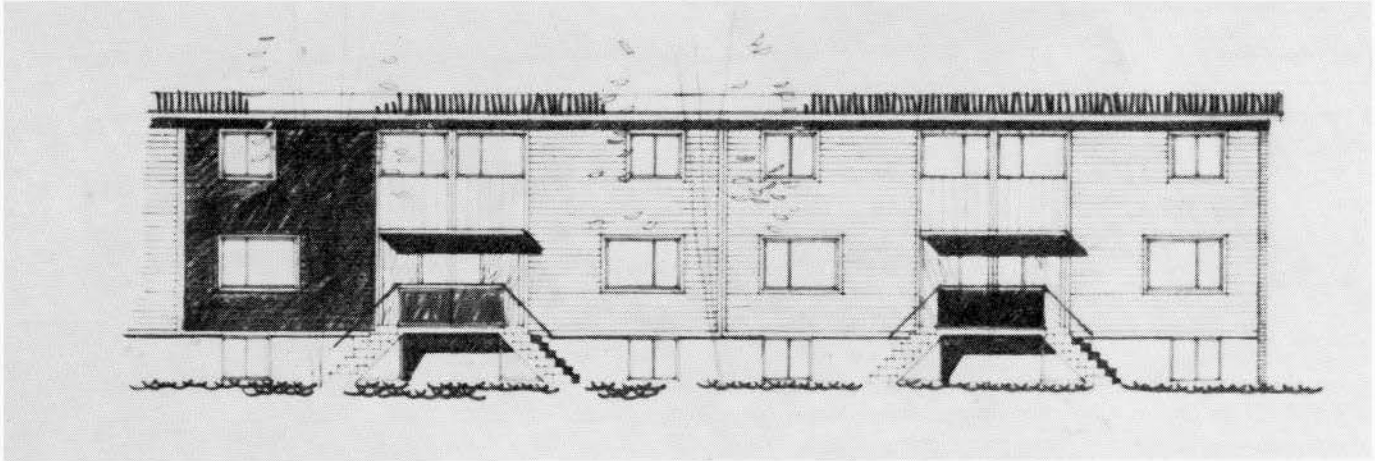
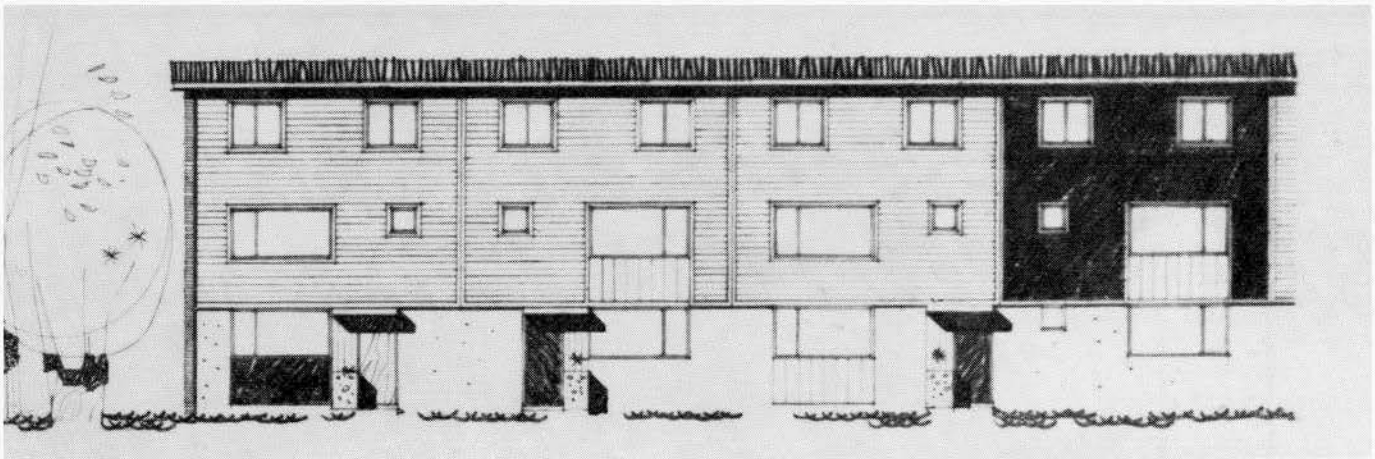
The housing project was designed by the Architectural and Planning Division of Central Mortgage and Housing Corporation in collaboration with Leslie R. Fairn and Associates, and J. Philip Dumaresq and Associates, associated architects for this project.

Halifax is one of the oldest cities in Canada, and over the years has developed an architectural vernacular of its own. There are many houses in the older part of the city which have low pitched gables turned toward the street, are three or even four stories high, and are finished in gaily painted shingles or clapboard siding. The designers have tried to preserve some of this traditional look and flavour in the project.

There will be 351 dwellings placed on the site, producing a density of approximately 35 dwellings per acre. These will be contained in two eight-storey apartment blocks, one four-storey walk-up, and the balance in three-storey buildings combining apartments and maisonettes.

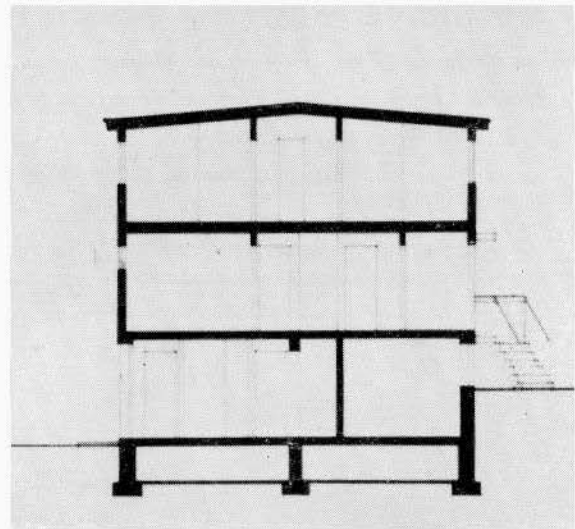
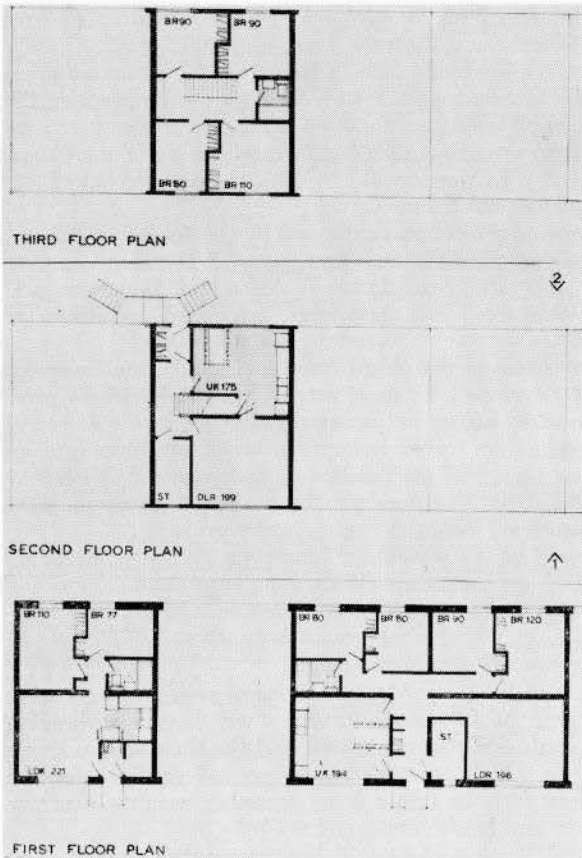
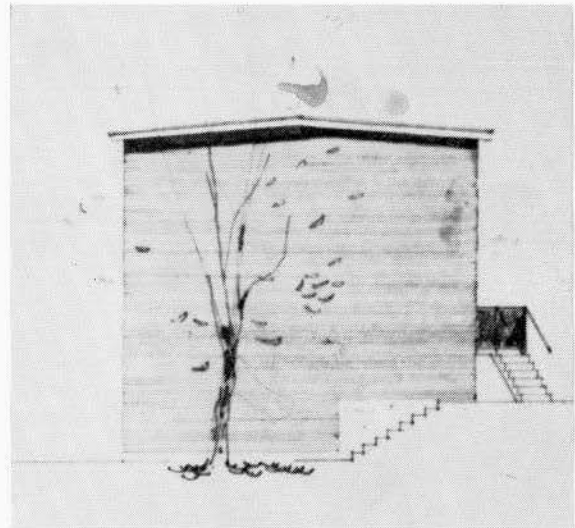
The two eight-storey blocks will be of reinforced concrete construction; the four-storey walk-up will have load-bearing masonry walls and concrete floors; and the three-storey apartment blocks will be constructed in poured concrete for the ground floor with the upper floors in timber framing, masonry party walls, and brick veneer end walls.

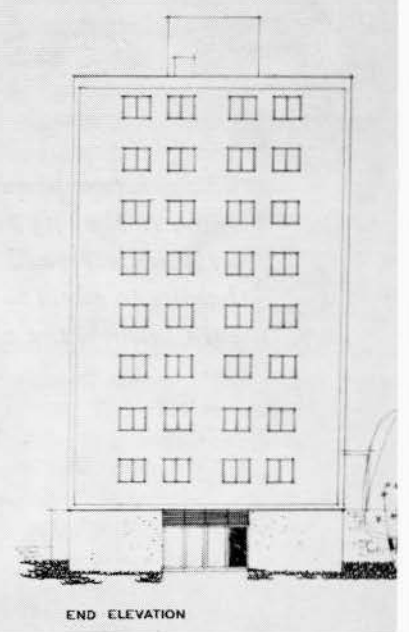
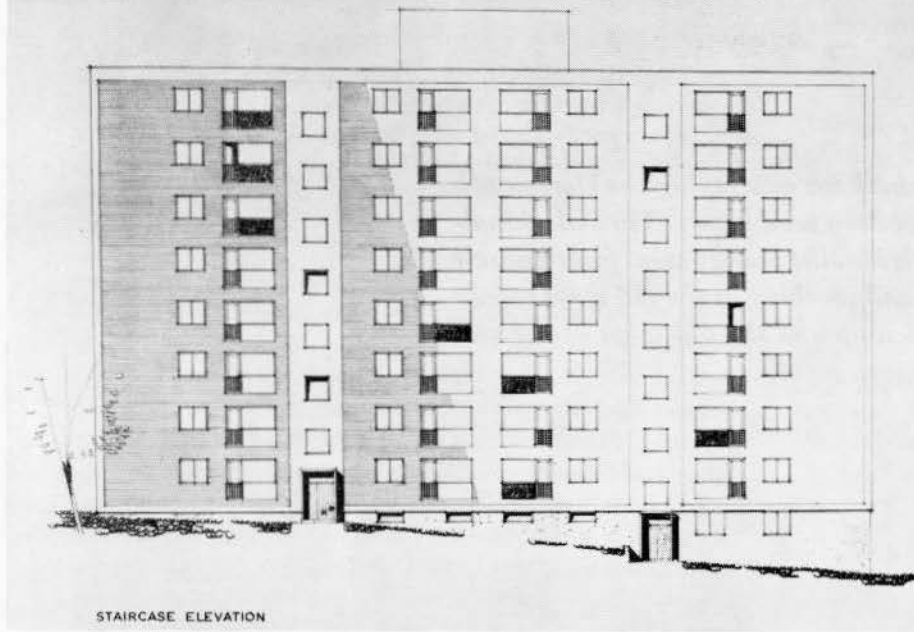
A central heating plant will heat the entire project. The heating system will use low pressure steam converted to hot water radiation.



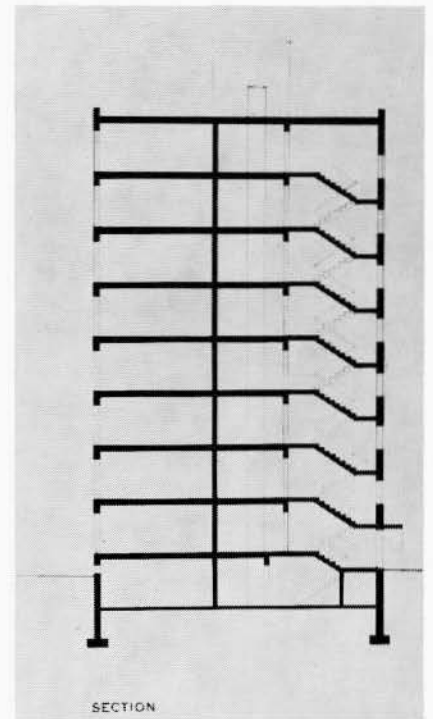
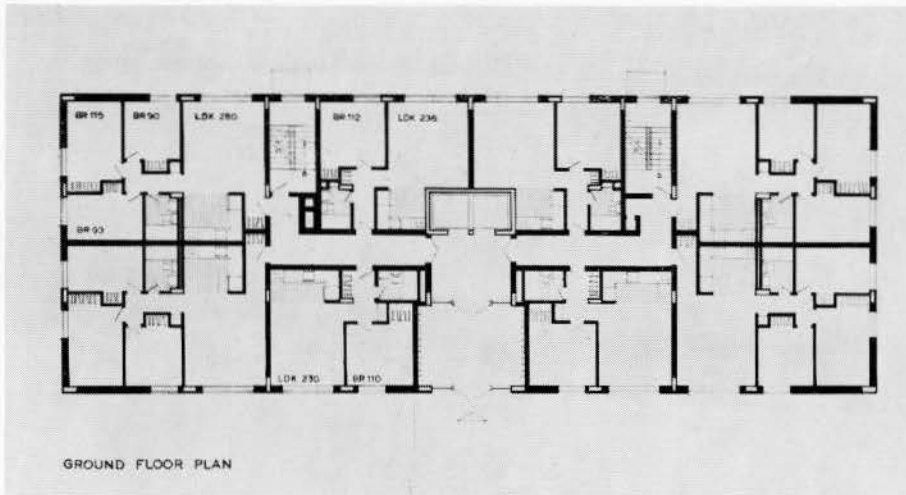
A second type of maisonette which allows for four bedroom units on one floor or on two

Above, main elevations showing a change in brick colour in the upper section and in the paint colour on doors and window spandrels below  
At right, end elevation and section



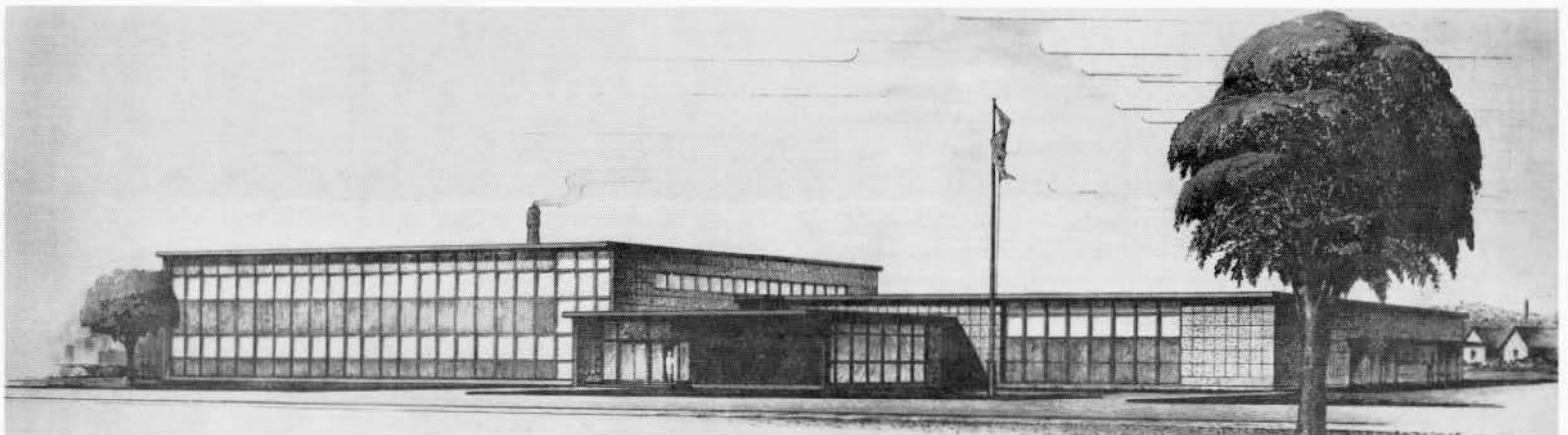


High-rise elevator apartment buildings of which two are proposed on this site



*New facilities for port and dockyard continue to be required, but increasingly, Halifax becomes industrialized, and the architect as well as the citizen must get used to the requirements of assembly line work and the factory as a major building type.*

Plant for Cossor (Canada) Limited  
*Architects, Leslie R. Fairn and Associates*



*The great suspension bridge spans the harbour now, tying the Dartmouth shore to the city and the whole metropolitan area grows. The individualist Maritimer, and in particular the individualist Haligonian, finds himself having to adapt to new ways of living and working as the old ways recede into history, the old ways of farm and shop and the old ways of the sea.*

N. S. FILM BUREAU





*This year the Banff Conference was again jointly sponsored by the Alberta Association of Architects and the Department of Extension of the University of Alberta. Its theme was, "An exploration of the ideals and contemporary approaches to architectural practice."*

FROM DOCTOR C. S. BURGESS

This annual conference was, this year held at Banff as usual, but on a later date than formerly — October 6 to 11. It had been hoped that visitors should see another fine aspect of the mountain scenery, when the pale autumn gold of the aspens illuminate the sombre green of pine and spruce that are the mountains' cloak. Nature had, however, put forward her calendar a little on this occasion. The aspens had, for the most part, shed their foliage. The mountains still raised their jagged peaks and sheltering shoulders around. Among these the place of meeting, the Banff School of Fine Arts, furnishes an ideal retreat in which many followers of many callings discuss their common interests. How widely this is being appreciated and further called for was impressed on members of Session '58 by the sight of the considerable extension to the premises on which the builders were actively working.

This session was a happy one. With the turmoil and hubbub of cities out of sight and out of mind, architects met architects and other kindred spirits, on a basis of mutual interests concerning which the youngest and the oldest had much to learn, to observe and to enjoy in common in an atmosphere of kindness and good cheer — the fine art of living.

The leading speaker, Paul Rudolph, chairman of the Department of Architecture of Yale University had, as his theme, architecture, not merely as something isolated but in its total setting foreground, environment, and skyline. Mr Rudolph, incidentally, described himself as an exterior decorator, an extreme understatement for one whose vision includes a view of creations much beyond the scope of the every day practice of most architects, and opens magic casements upon the future possibilities of the art of architecture. Mr Rudolph exercises a broad view with great personal integrity of judgement, unshaken by mere passing trends and fashion. He does not hesitate to pay due tribute to fine ideas that have become neglected or decreed. He keeps unfurled the standard of high excellence.

In good contrast to Mr Rudolph came Lewis P. Crutcher from Portland, Oregon, to make a very practical appeal on behalf of the every-day and everywhere scene in which we all have to live and work, and which is becoming more and more bedevilled by intrusive bill-boards, and store, and other signs that are sheer eye-sores. The omnipresence of these, not only frustrates fine architecture, mars the fine scenery of our cities, even of Mr Crutcher's fair city of Portland. If Mr Crutcher's slides sometimes moved his audience to laughter it was the kind of laughter that is near to tears. Mr Crutcher also showed slides of sketches he had made for these same street scenes. These showed not only the possibility but the practicability of defeating an intolerable scourge, which nullifies the best efforts of all architects, landscape designers and "exterior decorators" alike.

If these two protagonists of the 'Session' differed widely in their approach to architecture they were upon entirely common ground in the enterprise of making the city envi-

ronment such as may make life more beautiful and more worth living. Mr Rudolph gave us the dream, Mr Crutcher pointed out some first steps toward its fulfilment.

To speak of these leadings is to deal with only half the value of this conference. There were many contributions of clear thought and of plain mother-wit during the formal discussions and still more in the many personal talks and in the many huddles where argument warm and vivacious, and where off-the-record humour could find its opportunity.

Meetings of this kind form a much more effective forum than can be provided at annual meetings of associations where the amount of essential formal business precludes intimate discussion of the less formal but very essential interest of architects. In these matters the "Sessions" offer a high court of deliberation.

FROM JOHN LOVATT DAVIES

Just to be in Banff for a week, amid the wonderful mountain scenery, swimming in the hot springs pool, walking among the bear and elk — this is an exciting experience in itself. Add to this the lively company at the architectural sessions, the slide tours, the piano concerts, and the after-hours debates, and it is easy to understand the magic of the Banff Sessions.

However, the Sessions are much more than just a pleasant interlude. They are a way to remind the practising architect that there is more than practice, and the teaching architect that there is more than teaching; to re-affirm the conviction that the important thing is Architecture itself.

Most architects dream of a sabbatical away from the rush of office life, but it rarely happens. The European Tour or the post-graduate spell on the campus are usually an impossibility. But a week at the Banff Session is within reach of most. I feel sure that as more people in the profession understand the nature and value of the Sessions, more practising architects will attend and the major problem of the organizers will take care of itself. It must be difficult for the Alberta architects who are bearing such a heavy share of the costs to fully appreciate the true success of the Banff Sessions, as enthusiastically attested by everyone who has taken part in them. The Sessions have improved each year, and, despite difficulties, it is essential that they must continue.

After two years under the strong leadership of Mr Richard Neutra, it was decided to change to another chief speaker, and Mr Paul Rudolph of Yale was chosen. The difficult change was made completely successfully, and the pattern appears to have been set for different chief speakers at each session.

Attending the Sessions were practising and teaching architects from all provinces from Ontario to B.C. At this "Campus in the Clouds" the differences between Town and Gown, and between East, West and Coast seemed to disappear, and perhaps this is one of the most important contributions of Banff to the profession of Architecture in Canada. It is to be hoped that in future Sessions, ways will be found to increase the number of participants from the East, and the Atlantic provinces too may be represented.

I would like to say again, as strongly as possible, that the Alberta architects have created a unique and stimulating opportunity, and it is now time that the profession as a whole should support them. More people should be made aware of the value and enjoyment of the Sessions, so that they may continue and expand.

The recent Session at Banff, Alberta added further proof, if such were needed, of the immense value, real and potential, to the Architectural Profession, of free discussion and exchange of ideas in an atmosphere of keen member-participation and congenial surroundings.

This aspect of the 'Sessions' has been dealt with elsewhere, by abler pens, and its undoubted truth makes it all the more difficult to understand the extreme apathy which is met by those organising this Annual 'Conference' or, as it might be called 'Refresher Course'.

The response, and participation, of those who have been interested enough in the future of their chosen profession to attend any or all of the three 'Sessions' which have been held to date has left nothing to be desired, but the same cannot be said of the alarmingly large numbers who are, apparently, quite unconcerned with the wider ramifications of the profession to which they belong, or with the ever increasing problems, domestic and national, facing that profession.

Nor, I fear, does the amount of encouragement, saying nothing of support, which the organisers of these Sessions have received up until now from the Royal Institute and its officers imbue any feelings of unbounded confidence in the future, not only of these Sessions, but of our profession as a whole.

Can it be that we, as a body or as individuals, are too preoccupied with our own little day-to-day problems? Or can it be that we are as a profession, very much concerned with the future, but that elected representatives, have lost touch with us?

It is encouraging in no small degree, to be able to report that there is every indication of sympathetic feeling, and even of tangible support, from The Canada Council, and should this support materialize it will go far towards relieving the burden borne till now by The Alberta Association of Architects in its efforts to sponsor, and its determination to continue, these ever-improving Sessions.

But this does not alter the fact that the support and participation must come from the profession itself, and from its ruling body.

We are 'professional gentlemen', yes, but let us not forget that we, like any mere 'commercial' have equal need on occasion to 'take stock'.

## IN SEARCH OF A FLAW IN ARCHITECTURAL EDUCATION

BY PETER COLLINS

FULL-TIME SCHOOLS OF ARCHITECTURE have been in existence for just over two hundred years, during which time there have been few decades when the system was not under attack for one cause or another. This is naturally an ideal condition, since beliefs are, as we all know, most vigorous and sincere in times of persecution, and if ever our present system of architectural education fails completely, it will be because of its uncritical acceptance by the profession, rather than because criticism has been too outspoken or fierce. Nevertheless, the present concern with this topic, expressed last February with more than usual violence by *Architecture & Building*,\* should perhaps be tempered by an equally acute awareness of panaceas previously proposed. Moreover, since there is a tendency for architectural periodicals (which take this matter most to heart) to put much of the blame on the

teaching staffs, it may be opportune to suggest that many of our present evils derive from the very nature of architectural periodicals themselves.

'It is an undeniable truth that the academic and professional worlds have drifted much too far apart', wrote the editor of another distinguished contemporary in a recent issue. On the contrary, there is ample evidence to suggest that for the last hundred years they have been drifting closer together, without nevertheless ever managing to shake off the traditional reproach. The most criticized school of architecture in the world, the Paris Ecole des Beaux-Arts, has for nearly a century made a practice of appointing the leading practising architects in the country – in most cases selected by the students themselves – to direct design projects, yet without assuaging the antipathy of critics. In its most unrealistic era, namely the first quarter of the nineteenth century, its professor of construction was probably the most capable and experienced builder of his age, and his six-volume text-book remained a model of its kind for sixty years; yet it was at this period that E. L. Boullée, certainly the most visionary architect of all time, first raised his voice in criticism of current teaching methods, claiming that students should start by designing primitive timber huts, and then spend their time making abstract designs of simple geometric solids.

The first critic of importance to attack the Ecole des Beaux-Arts in print seems to have been Louis Lebrun, an architect and graduate of the Ecole Polytechnique, whose *Mémoire contre l'Enseignement professé jusqu'à présent dans l'Ecole Royale d'Architecture* was published in 1818. A misunderstood genius, he claimed to have at last found the true key to scientific design, and dismissed as useless Rondelet's courses in building construction and mechanics, contending that design was a matter of simple arithmetic, whereby the volume of the load should equal the volume of the supports. On this principle alone, he claimed, the proportions of the Five Orders were to be correctly ascertained.

The following year he published another memorandum, claiming that teaching in the school of architecture was 'a masterpiece of ignorance and illusion', since it encouraged unexecutable projects which lacked any knowledge of the science of planning. This complaint was addressed to the French parliament (since the Minister of the Interior, to whom the first memorandum was addressed, had obtusely referred it for comment to the Ecole des Beaux-Arts itself), but his zeal again proved ineffectual, and his third memorandum, dated 1821, was addressed direct to the King. It was entitled: *On the routine which exists in the teaching of architecture at the Ecole des Beaux-Arts; on the tolerance or blindness, in this respect, of the Minister of the Interior; on the false doctrines professed by the members of the Academy of Architecture; and on the need to reform all the parts of that teaching, re-organize the lecture courses, change the professors and re-indoctrinate*

\*And reprinted in *l'Architecture d'Aujourd'hui* in June 1958. The main recommendations were (a) a change in the control of architectural education by the appointment of a board consisting of progressive architects and intellectuals, but excluding the present heads of schools; (b) The dissolution of existing schools of architecture, and the reform of the educational system; (c) participation by the students in the development of the new organization; (d) the elimination of existing teaching staffs, and their replacement by men having the vocation of architects rather than teachers, and (e) a change in emphasis from time-wasting academic exercises in draftsmanship to experimental research in construction, and the development of 'live' projects.

the students. Further memoranda supplemented the attack by including, as additional causes for complaint, the futility of the Grand Prix de Rome, and of Beaux-Arts design projects in general.

It will thus be seen that by 1821, the main complaints against the school system had been well established, and these were soon to be deployed in full force as a result of the creation of commercial architectural magazines. The first issue of the *Revue Générale de l'Architecture*, which appeared in 1840, contained a criticism of the Prix de Rome written by Henry Labrousse, and this was followed by a violent letter from Auguste Thumeloup, another Grand Prix winner and a professor of architecture at the rival Ecole Centrale, who complained that the design programs given to the students were inadequately compiled. These critics were at least, however, making complaints about abuses they were fully qualified to assess. The next volume of the *Revue Générale* contained a scathing editorial on the Ecole des Beaux-Arts in which Louis-Pierre Baltard, the professor of theory, was singled out for attack. Volume three contained an editorial criticizing the program for the Prix de Rome for that year. In volume four, however, a less bitter tone appears for the editor, an ardent anglophile, there described the new courses on architecture being organized by Professor Donaldson at London University, and he saw in them the germ of 'Eclecticism'; that New Architecture for which he was to clamour, for the next few years, as the only possible antidote to Classical monotony and decadence.

During the ensuing decade, attacks against the teaching of the Ecole des Beaux-Arts seem to have decreased in intensity, but they were renewed with even greater violence in 1852, when Eugène Viollet-le-Duc commenced his campaign. In a long article lamenting the lack of unity in architecture at that time as compared with the middle ages, he claimed that 'The evil lies in the teaching system. We should insist that young architects be trained in a school of instructors accustomed to the practice of techniques originated and developed in our own country'. So effective was his propaganda against the Ecole des Beaux-Arts during the next eleven years, and so great his personal influence over the Emperor, that he eventually obtained the dismissal of all the professors, the substitution of government control for control by the Academy, and his own appointment as professor of Aesthetics. This change was not received by the students with the enthusiasm one might expect, since they perceived that Viollet-le-Duc would be more dogmatic and intolerant, in his imposition of Gothic Revival doctrines, than their classical teachers had ever been. His first lecture (dealing with Hindu architecture) provoked a riot and turned out to be his last.

This débâcle naturally tempered Viollet-le-Duc's ardour, but his animosities were carried on by his pupil, Anatole de Baudot, who had a similar fondness for polemic, and was able to indulge in it more freely, since he was the editor of *l'Encyclopédie d'Architecture*. In 1889, he re-published in this periodical a letter he had written to *Le Temps* calling for 'the radical reform of the spirit which reigns at the Ecole des Beaux-Arts, and which ensures that, from the beginning of his career, the student architect is kept in ignorance of all the questions he will later be called upon to solve'. Attacks against 'the establishment in the rue Bonaparte' were continued sporadically in his writings, and it is not surprising, therefore, that when *Towards a New Architecture* was reviewed in the

February 1924 issue of *l'Architecte*, the reviewer, Pol Abraham, claimed to find little in Le Corbusier's castigation of 'Beaux-Arts' methods, except the quality of the invective, which was not also to be found in de Baudot's book entitled *L'Architecture, le Passé, le Présent*, published posthumously in 1916.

If we study the critics as well as the criticisms of the Ecole des Beaux-Arts, it would thus seem that they have two significant characteristics in common. They all believed passionately in formulae for a New Architecture which, with one obvious exception, have all been proved in retrospect to be completely wide of the mark. They all consisted of men whose creative ability, amounting at times to genius, lay more in the realms of persuasion than building construction, especially during the early years of their lives. Much of their ardour derived from genuine grievances, although only three of them had actually studied at the school; more derived from that popular anti-academicism to which all the leading writers and painters of the nineteenth century subscribed; most of it was simply an off-shoot of journalism, perhaps the only truly distinctive academic feature of our age.

If we look at the student designs so justifiably ridiculed by Le Corbusier in *l'Esprit Nouveau* in the early 1920's, we can see quite clearly whence they are derived; they derive from the pages of the other architectural magazines current at the time. Just as, today, the schemes illustrated in architectural periodicals inspire most of our students' projects, so it was in 1920. In 1920, all the editors, with one exception, were unquestionably on the wrong track. How many are on the wrong track today, popularizing architectural clichés which today's students will go on perpetuating in their dotage, to the derision of the students of the year 2000?

Such a question can no longer be considered impious or fanciful, as it might have been two or three years ago, because in the September 1957 issue of *l'Architecture d'Aujourd'hui*, the editor of that periodical accused *Casabella* of 'tending to introduce into architecture a sort of romanticism, the sources of inspiration of which are very diverse: Wright, Neo-Gothic, Amsterdam School of the 1920's, Gaudi, etc. . . . thus constituting a violent reaction against practically all the acquisitions of contemporary architecture'. *Casabella* retaliated by accusing *l'Architecture d'Aujourd'hui* of publishing 'the most superannuated expressions of internationalism formalism'. This, in turn, prompted counter-retaliation from *l'Architecture d'Aujourd'hui*, which in May 1958 criticized designs by the editor of *Casabella*, Ernesto Rogers, for 'their ugliness, their baroque bloatedness, their pomposity, their false originality, and their pursuit of what is strange and unusual'. It seems doubtful whether the editor of *l'Architecture d'Aujourd'hui* will be justified in 'considering that the debate is now closed'.

Schools of architecture cannot, and do not wish, to escape the ultimate responsibility for seeing that their students obtain as practical, as realistic, and as sound a training in architectural principles as possible. But their teaching is in fact largely influenced, if not governed, by the example set by the 140 editors of competing architectural periodicals, and if these can only resist the urge for, on the one hand, sensationalism in the search for increased circulation, and, on the other, a doctrinaire insistence on their own stylistic preferences, the co-operation between teaching and practising architects may be safely left to the care of those immediately concerned.

# VIEWPOINT

*"Public reaction to the Toronto City Hall competition suggests that unimaginative architecture can no longer be blamed on dullness of public taste in this country."*

I agree. In my opinion the public is well ahead of the architects, especially in eastern Canada, where architecture has lagged sadly behind public taste. This country has changed considerably since World War II ended. The idea of a progressive Canada—a land of the future—has gripped the public imagination; but this idea is not yet reflected in our public buildings (with one or two honourable exceptions).

Again and again we find large corporations building monuments to the past rather than to the future. I think this has given the man-on-the-street a sense of let-down. Through the sudden flowering of new and graphic means of communication: television, the picture magazines, the colour supplements, he sees what is going on in architecture in other lands. And he wonders why his own architects can't capture some of the feeling of excitement which is abroad in Canada.

*Pierre Berton, Toronto*

Unimaginative architecture in the past or present cannot be completely blamed on the "dullness of public taste". Unfortunately, this business of judging public taste, or to take it to another level, the process of interpreting the spirit of a society, becomes a matter of speculation which only history can finally evaluate. Too often, what is declared to be public taste by those in a position to frame the terms under which an architect is to work—indeed the architect himself is frequently the culprit—is in fact only the conditioned taste of those who reached such a position because of their arch-conservative outlook. They never "take a chance" or "stick their necks out". The architecture they accept as suitable and safe could only reflect this attitude.

However, if we believe that this myth of a hyper-reactionary public has been in part disproved, then we must also be aware of the dangers inherent in the situation. For whereas such an atmosphere of public receptiveness to new ideas may encourage one architect to devote his energy anew to discovering what is really architecturally appropriate, albeit new and radical for a given situation, it may be equally encouraging to those who are devoted to the idea that the architect is justified in imposing each and every personal caprice and idiosyncrasy he might momentarily entertain, upon his architecture.

This could only lead to anarchy and a new reaction, rather than progress.

*M. Blankstein, Winnipeg*

The responsibility for dull and unimaginative architecture rests fairly upon the shoulders of the architectural profession. We must accept the fact that genuine creative ability, combined with a sensitive understanding of human aspirations and needs in architecture, is too rare among us. It is also true that the possessors of these traits may lack other qualities which enable them to compete with the eminently competent businessmen

of the profession. In addition, economic factors make it difficult for the architect to give serious consideration to the integration of his buildings to the overall street architecture and the civic scene. As a general result we find our cities being rebuilt with excellently constructed and exceedingly dull buildings placed, for the most part, with complete disregard for their neighbours.

Public reaction to the Toronto City Hall competition shows that a large proportion of our citizens are sensitive to excellence of design.

It rests with every member of the profession to constantly improve his professional abilities, to expand his vision beyond the confines of his project to the larger scene, to be a dynamic force in the development of civic awareness, and to be fluent in aid of public understanding of architecture. He must, above all, remember that buildings are designed for people.

*Robert G. Calvert, Toronto*

Public taste is a product of the desire to conform. Perhaps this question should be asked, has the public in the past been unjustly accused of having a dullness of taste? Maybe the problem is that they have been apprehensive about accepting the more imaginative designs, because they first of all do not understand it and, therefore, do not appreciate it and secondly, maybe they are afraid of not being part of the majority if they do favour such designs. We find that in practically every instance where the choice of a design is made by a jury of professional architects the submission as well as the selected winners design are far from being unimaginative. The non-professional is not prepared to strenuously challenge the opinion of a highly respected jury, and therefore the architectural competition is the greatest single influence in establishing a taste trend in the public.

The topic chosen suggests that the blame for the non-acceptance of, or the non-existence of a predominance of exciting structures, rests not with the public but with the profession. I believe that the individuals in the profession for the most part are vitally interested in identifying themselves with architectural creations that are stimulating. The problem seems to have been that the public has not been made aware of the tastes and desires of the profession generally and when an individual or a firm proposes a unique structure or concept he is challenged by his client, which is the public, as being radical. Few laymen are prone to be pioneers particularly when it involves a large capital investment, and I believe that if the public can be made to feel that they are part of a trend when they participate in a project that has some unusual qualities, rather than being different from the majority, he will feel more at home.

The responsibility for public acceptance rests with the profession and if we are able through the intelligent use of acceptable public relations to convince the Canadian public that they should be part of this trend, then will not the results be evident in our architecture? It is already evident that public acceptance of the Toronto city hall design has supported the architectural profession in its educational program.

*James C. Crang, Toronto*

Perhaps this spectre does not exist to the extent we architects seem to think. It seems unfortunate and a little ironic that this all-excusing crutch is about to be removed from the profession. Of course there is still the budget to consider. All is not lost and mediocrity still has an out!

*John A. Di Castri, Victoria*

Not having ready access to the Toronto Press or the advantage of a section in the local paper commonly referred to as "Letters to the Editor", we must take for granted the implication of the above statement, i.e. that at least part of the public received the prize-winning design with approval. If this is so, regardless of the vehemence and magnitude of any disapproval — and I must assume there was that — the challenging statement by Viewpoint can be answered positively. This seems a very significant and encouraging development. I suppose it could be called a sign of growing up, a beginning of a hope for eventual maturity of a country that will create her own expression in her public buildings.

To be original requires skill, imagination as well as conviction. Skill is based on talent and education; imagination stems from experimentation and experience, conviction is founded on personal integrity and encouragement by others. If the originality of the winning design for the City Hall will not obscure the fact that the solution provides a good and realistic answer to the competition problem, and if people will realise that the design has received approval from professional judges as well as from interested citizens, then a valid conclusion can be drawn from this: if time and thought is spent on presenting an imaginative design for a given program, the solution need not cater to so-called public taste, since it had been proven in at least one case that public taste is not necessarily predictable. Only further study will prove whether this was merely an appeal to novelty or snobbishness, or whether there was a real desire to accept something that was not unimaginative and outdated before it got started.

*Rolf Duschenes, St. John*

Public taste does not determine good or bad architecture because it is too easy to influence. Dullness exists in the architects. Public imagination has never been stirred!

For too long the layman has been exposed to architecture that says nothing nor has the good grace to please the eye a while. Poverty of form, crudity of expression and sloppy techniques have been universal characteristics of this germinal stage of the modern movement. Even the giants of the style have betrayed this, although the core of architectural tradition of the last century remained with them. When the baby and the bath went out we inherited one of the most stringent styles in history unalleviated by any concession to the emotional or decorative demands of the public.

Lost with the mannerisms of the beaux arts were the good manners; the hackneyed decorations were stripped and also the very legitimate reason for them. Architects could no longer handle the roofline, the base, the corners, the entranceway. Nor was there a builder's tradition to lend mastery and taste to the handling of the new materials. Curtain wall made the mediocre monotonous. Space, the soul of architecture, was unfashioned, non-committal, infinitely extensible — ambiguous space or vacuum. There seemed to be little justification for the architect. At the very best on the North American continent, excepting Mr. Wright of course, buildings were a soulless but superbly tasteful refinement of building techniques.

Public imagination has not been dull, it has never been stirred. The winning design for the Toronto City Hall — judged from photographs — commits the characteristic blunders of twentieth century barbarism but reinstates a quality which has always had immediate layman appeal. This was masterfully used by Le Corbusier in the buildings at Chandigar and was evident in the buildings of the New York World's Fair or elsewhere whenever sensationalism has demanded the dramatic shaping of the external form of a building.

Monuments have always had appeal. By their nature they demand a stirring outward shape. But we have objected when the aesthetic demands of sculpture overrule in a building, the demands of interior space. We cannot conceive of UNESCO housed in a statue of liberty however appropriate symbolically.

Recent monuments have often exhibited the sentimentalism, sometimes justified, of two forms on a hillcrest reaching skywards together, poignant because never touching, holding the germinal theme between in a parental manner. Vimy Ridge is such a monument and surely no one can deny the immense power of the winning proposal for the Toronto City Hall. Perhaps here is, in Sir Herbert Read's words, "an archetypal form", whose sub-conscious symbolic power to the twentieth century race of mankind, and to Canadians in particular, we cannot yet estimate nor analyse.

Or maybe the search for paradise in "things to come" has arrived?

*Arthur Erickson, Vancouver*

Il y a trois ans, vous marchiez, vers le nord sur Park Ave., d'un pas accéléré de New-Yorkais . . .

Les façades de pierres grises se succédaient sans attirer votre attention. Tout était morne.

Tout à coup, vers la 52<sup>ième</sup> rue, une éclaircie frappait votre oeil. Vous leviez la tête et un édifice de verre et d'aluminium très sobre, le "Lever House", était baigné de lumière. Vous étiez étonnés. Vous vous approchiez et une terrasse avec banquettes de pierre s'offrait à vous . . .

Il'ôt unique dans une ville sans coeur . . . C'était rafraîchissant; "il y a trois ans"!

Reprenez aujourd'hui le même trajet. Une succession de "Lever House", tous de verre bleu et d'aluminium vous offriront un morne visage. Tous ces édifices, tous pareils, tous "efficients", vous dégoûteront.

Cependant, à droite une magnifique tour de bronze, le "House of Seagram", s'élève fière et majestueuse. Vous êtes pris au coeur. Vous êtes impressionnés. Cet édifice placé à \$2,000,000.00 de la rue, pardon à 200'-0", a de la "gueule". Il se distingue de ses voisins. "Il y a trois ans", le "Lever House" avait cette distinction. Qu'est-ce à dire?

Pour un, je crois qu'un édifice doit être différent de son entourage, doit être dynamique, doit s'imposer par sa propre qualité architecturale.

Dans nos villes nord-américaines, laides et sales, l'intégration est mal venue. Elle est de mauvais aloi.

Nous voilà donc, "il y a trois ans" en face du Lever House. Cet édifice a les qualités énumérées ci-haut. Il est le deuxième de son genre, après l'édifice des Nations-Unies.

Il est différent. La publicité (ce pourquoi il a été créé), s'empare donc de son image et la transmet à des millions de personnes et ce, dans le monde entier.

Aujourd'hui, vous avez donc, à New York seulement, des centaines de Lever House (les proportions en moins!) C'est banal. C'est le nouvel académisme i.e. des cages de verre et d'aluminium.

Je fais donc le parallèle suivant:

L'acceptation par le public du projet de Viljo Rewell, est due non pas à l'évolution du goût de celui-ci, mais plutôt, est le résultat d'une publicité bien orchestrée!

Le goût du "public Nord-Américain" n'existe pas. Il n'a jamais été formé, et ce à tous les points de vue: architecture, beaux-arts, gastronomie, et même "art de vivre"! Ce goût ne peut exister car il n'a pas de point de repère. Ce public ne peut porter jugement, car il n'a rien vu, rien appris à fond. L'expression de son goût c'est le miroir de sa bêtise, le bêlement d'un mouton! Ce mouton, est un mouton perroquet répétant la leçon que lui a fourrée dans la tête une publicité éhontée.

En ce qui concerne le futur hôtel de ville de Toronto, pour une fois, cette publicité aura un résultat heureux.

Mais ne vous fourvoyez pas! Le public n'acceptera pas pour autant la "bonne architecture", l'architecture sévère, intellectuelle.

Soyez plutôt préparés à voir à Toronto, dans quelques années, des édifices en saucissons, ou en Pretzels, dignes avortons de la publicité, notre maître!

*Paul-O. Trépanier, Cranby, Que.*



ROBBINS ELLIOTT

DURING THESE FIRST FEW WEEKS OF 1959, members in five Provincial Associations are in the course of being rallied to annual meetings. In the February issue I will record my impressions of visits to New Brunswick, Nova Scotia and Newfoundland as well as the conventions of the PQAA and OAA, slated for January 29th and February 7th.

After an Executive Committee meeting at Ottawa on February 14th, informal visits will be effected to major cities in the four Western provinces during the period February 18th—March 1st. This tour will take me to Vancouver, Edmonton, Calgary, Regina, Saskatoon and Winnipeg.

There is general agreement that the process of bringing the RAIC closer to Provincial Associations and to individual members can be accelerated through personal contact.

In recent weeks I have enjoyed reading an historical account of the momentous events which led to the evolution of the Institute in 1907, and I noted with particular interest that a circular letter to 500 architects stated "such a society has become a necessity in order to promote and conserve the honour and dignity of the profession, also that it will help to unify the various local organizations, and be of service to practitioners in localities having no local organizations".

As I was reflecting upon the aims and objectives held out by the founding fathers for the fledgling Institute, I came upon the address given by Professor J. Calder Peeps of the School of Architecture at the University of British Columbia in Vancouver last month. His talk was entitled, "The Architectural Profession and Its Goals for the Future". Here was an honest attempt, and in my view a successful one, to probe certain shadow areas of the architectural profession and suggest practical answers to bothersome problems.

After defining the meaning of "profession", Professor Peeps suggested that organization into a profession should not necessarily lead to self-protection which is "after all nothing more or less than mutually agreed arrangement whereby the individual is both free and secure to pursue his particular work efficiently to the advantage of himself and all others involved". He suggested, "it is protective rather than self-protective of all those directly or indirectly associated with his work".

*About design:* "The particular point of focus for the architect is the matter of 'design' in the building . . . In the last analysis the architect is concerned with the final appearance of the building. Good design means the optimum participation and performance by all concerned within the framework of their own concerns".

*About public understanding:* "The profession believes that its nature and role is now generally understood if, perhaps, not as much as it would like. Certainly here on the West Coast it has found both public acceptance, and in some cases, acclamation . . ."

*About architect-contractor relationships:* "The need for the earliest, the closest, and continuous collaboration is obvious . . . the element of mutual confidence is vital . . ."

*About production:* ". . . nothing could probably serve a greater purpose than the recognition by the profession and its associates of the truly key features in production, the statement of these and the expressed desire by the profession to match every effort to close the gaps in this single work of collaborative effort."

These and other contentious and unsolved problems will be aired at annual meetings of Provincial Associations, at monthly chapter sessions, and at informal discussions as the year progresses.

AU COURS DE CES PREMIERES SEMAINES DE 1959, les membres de cinq associations provinciales vont se voir convoqués à des assemblées annuelles. Durant la deuxième semaine de janvier j'ai arboré les couleurs de l'Institut tout au cours de ma randonnée dans les provinces de l'Atlantique. Dans le numéro de février, je ferai part des impressions que m'ont laissées mes visites au Nouveau-Brunswick, en Nouvelle-Ecosse et à Terre-Neuve, ainsi que les congrès de l'AAPQ et de l'OAA qui doivent avoir lieu le 29 janvier et le 7 février.

Après une réunion du Comité exécutif à Ottawa le 14 février, des visites non officielles seront faites aux principales villes des quatre provinces de l'Ouest, du 18 février au 1er mars. Cette tournée me conduira à Vancouver, Edmonton, Calgary, Regina, Saskatoon et Winnipeg.

On s'accorde à croire qu'il est possible de hâter le rapprochement entre l'IRAC et les Associations provinciales et les membres au moyen de rencontres personnelles, et je me réjouis de l'occasion qui me sera offerte de parcourir le Canada chaque année afin d'étudier nos buts et projets communs.

Récemment, je me suis plu à lire l'histoire des événements importants qui ont amené l'évolution subie par l'Institut en 1907 et j'ai noté avec intérêt le passage suivant, tiré d'une circulaire adressée à 500 architectes: "Une telle association s'impose si l'on veut faire éclore et maintenir l'honneur et la dignité de la profession; elle servira aussi à unir les diverses organisations locales et rendra service aux architectes qui exercent dans des endroits où de telles organisations n'existent pas."

Comme je songeais aux buts proposés par ses fondateurs à l'Institut naissant, j'ai lu le discours prononcé à Vancouver le mois dernier par M. J. Calder Peeps, professeur à la faculté d'architecture de l'Université de la Colombie-Britannique. La causerie de M. Peeps était intitulée "La profession d'architecte et ses buts futurs." L'auteur tentait loyalement et, à mon avis, avec succès, de sonder certaines zones sombres de la profession et de proposer des solutions concrètes à des problèmes embarrassants.

Le professeur Peeps, après avoir défini l'expression "profession", a laissé entendre que le fait de se constituer en profession ne devrait pas nécessairement conduire à la protection de soi-même ce qui n'est, "après tout, à peu près rien d'autre qu'un accord selon lequel l'individu est libre et assuré de pouvoir accomplir son travail particulier avec efficacité, tant à son avantage qu'à celui de tous les autres intéressés. La profession, a-t-il ajouté, doit protéger, plutôt que l'architecte lui-même, tous ceux qui sont directement ou indirectement associés à son oeuvre."

*De la compréhension du public:* "Les architectes estiment que la nature et le rôle de leur profession sont maintenant reconnus en général, si ce n'est peut-être pas autant qu'ils le désireraient. Il est certain qu'ici, sur la côte du Pacifique, la profession a été bien accueillie du public et même parfois acclamée . . ."

*Des relations entre architectes et entrepreneurs:* "Il est évident que la collaboration la plus étroite et la plus soutenue est un besoin pressant . . . la confiance mutuelle est indispensable . . ."

*De la production:* ". . . rien, peut-être, ne rendrait de plus grands services que si, d'un commun accord, les architectes et leurs associés reconnaissaient les éléments-clés de la production et les définissaient, et si les architectes exprimaient leur désir d'égaliser tous les efforts destinés à combler les fossés qui sillonnent ce seul champ de collaboration."

Ces sujets ainsi que d'autres problèmes non résolus et de nature contentieuse seront abordés aux assemblées annuelles des associations provinciales, aux séances mensuelles des groupes et dans les discussions entre amis au cours de l'année qui débute.

## CALENDAR OF EVENTS

Alberta Association of Architects, Annual Meeting, Palliser Hotel, Calgary, Alberta, February 6th and 7th, 1959.

Ontario Association of Architects, 1959 Convention and Annual Meeting — King Edward Sheraton Hotel, Toronto, Ontario. February 7th, 1959.

The American Institute of Architects 1959 Conference of Church Architecture, The Statler Hotel, Los Angeles, California, February 17th, 18th, 19th, 20th, 1959.

Annual Dinner of the Manitoba Association of Architects, Saturday, March 7th, 1959, at the Fort Garry Hotel, Winnipeg, Manitoba.

## ANNOUNCEMENTS

**Bregman and Hamann**, Architects, and Associates, **Messrs R. E. Briggs and Kaljo Voore**, wish to announce the removal of their offices, commencing January 1st, 1959, to the Holt Renfrew Building, 146 Bloor Street West, Toronto 5. Telephone No. WA. 5-5141.

**Ernest J. Smith and Dennis H. Carter** announce the formation of a partnership, **Smith Carter Searle Associates**, Architects and Engineers, Winnipeg and Brandon, Manitoba. Ian M. Brown, Resident Partner, Brandon.

## ERRATUM

**Messrs John B. Parkin Associates** inform the *Journal* that when they designed the house for Mr Hirshhorn in 1954, **Mr Philip Johnson** acted as consultant to them. The *Journal* was unaware of this when the house was illustrated in December, 1958.

## FROM BRITISH COLUMBIA

*The text of the guest speaker at the Annual Meeting of the AIBC, Professor James A. Murray, arrived too late for publication in this issue. It will be included in the February Journal.*

At the Annual Meeting of the AIBC, held at the Architectural Centre, Vancouver on December 5th and 6th, W. G. Leithead (partner in the firm of McCarter, Nairne & Partners) was elected President in succession to Clive D. Campbell.

Mr R. W. Siddall (Polson & Siddall) of Victoria and Vancouver was elected Vice-President. Re-elected to Council for a two-year term was John Wade (Wade, Stockdill & Armour), Victoria and Vancouver.

The retiring President, Clive D. Campbell in his report referred to the valued Amendment to our Bye-Laws empowering architects to pass on to the client, consultants fees in excess of 3%. He also reported on the success of the "Architectural Centre" which had been established on a firm foundation since the last Annual Meeting. A new "Interior Chapter" was formed in 1958.

The Registrar, Alan W. Gray reported an increase of fifteen (15) new members during 1958 and Honourary Treasurer Ray L. Toby intimated a surplus when he submitted his financial statements.

Warnett Kennedy, Executive Director submitted a report under the headings of "Malpractices", "Public Relations" and "Tasks for 1959." He recommended that our Code of Ethics be spelled out in greater detail; that we continue to concentrate on internal relations rather than public relations until we had put our house in order and that during 1959 we should strike committees to investigate (a) the counter-arguments to the clamour for "Standard" school plans. (b) A more realistic basis for payment of fees for preliminary sketch plans. (c) How architects could take more part in the housing drive.

Ned Pratt reported on proposals developed during 1958 by his committee on, "Fees for design of Apartments". The meeting gave assent to the proposed Addenda to the Form of Contract between Architect and Client — for Apartments only

The Annual Meeting discussed fees for Federal Government work and recommended that the AIBC point of view be passed on to Mr Robbins Elliott, Executive Director of the RAIC with the request that he co-ordinate and present to the government the collective views of the component provincial associations of the RAIC.

The President-elect of the AIBC, **William G. Leithead**, was born in England and came to Canada in 1928. He received his Bachelor of Architecture Degree from the University of Manitoba in 1948 and in the same year joined the firm now known as McCarter, Nairne & Partners, becoming a partner in 1951.

He served with the Royal Canadian Engineers from 1941 to 1946, retiring with the rank of Captain after service in England and France.

Mr Leithead served on Council of the AIBC as Honorary Treasurer 1956, as Vice-President from December 1956 until re-election to Council and appointment as President, December 1958. He is an active participant in other organizations and is a member of the Council of the Vancouver Board of Trade; member of the B.C. Regional Committee of the Canadian Chamber of Commerce; director of the Community Arts Council of Vancouver, and member of the City of Vancouver Civic Design Panel.

## FROM ONTARIO

For a moment, let us forget the dreadful responsibilities thrust upon us which have been outlined in previous letters, and talk about the wonderful things around us — beautiful things like sunshine, winds and far horizons. One strange thing about horizons is that they seem to move farther as we try to approach them. Gropius' Fagus Factory built in 1910, stood on the horizon of its time. Today we have reached the place and our eyes look onward to new horizons ahead.

In Fagus, form was given to an idea, ahead of the technical development. Today, half a century later, technology has proven these forms right and has made them common usage, paradoxically still under the name of "Modern Architecture". These forms have become a style as much as Gothic revival is a style. We enjoy their perfection, and their historical strength; but the pulse of life which these forms of Modern Architecture once possessed is waning. Buildings like the Seagram Tower are beautiful historical monuments, but their idea was expressed more clearly in the thirties. The forms that we might see on the horizon beyond the mist of today will probably need another half century before they will be reached and acknowledged.

These new forms will not be the sort of Popular Mechanics space age architecture of blown-up flying saucers and other structural exhibitionism. Rather they will express a new art of our time — strong and masculine. Corbusier's Ronchamp might be as inarticulate an expression of this new horizon as Sullivan's buildings were to the ideals of Modern Architecture, but this chapel is a glimpse of a new concept of space.

Architectural forms as such are never free forms in the way sculptures are, merely responsible to Delight. They must also give Firmness and Commodity. However, there is a time in the development of a new form epoch in which the intuition of a great architect creates form ahead of its necessities. Fagus prophesied a form world which expressed techniques developed much later. So does the sculptured form of Ronchamp defy a form world chained to present technology and its geometric order. This might be the beginning of a new space conception whose laws we are about to explore.

*Eberhard H. Zeidler, Peterborough*

As the Convention Committee of the Ontario Association of Architects looks forward to the 1959 Convention in February, the Chairman, Mr Robert Servos, and the Secretary, Mr John Miller are cracking their whips and have already broken the crystal ball into a dozen sub-committees. These groups have

succeeded in recruiting additional members and have now largely coagulated again into little crystals of endeavour.

The whole process, of course, tends to unify our profession into an articulate form, eager to take part in the three day marathon each year. While the majority of the work must of necessity be handled by Toronto members, the program itself is of such general province-wide interest that each year the event continues to grow in every respect.

The out-of-town members are provided with an excellent opportunity to meet old friends socially, while at the same time hearing international speakers, learning of new processes, new techniques, new theories, and seeing the manufacturer's latest advancements in materials and methods.

A good measure of the success your Ontario Association of Architects Convention has attained, is attributed to the enthusiasm with which each member accepts his responsibility. This responsibility exists either by virtue of his active participation on a committee or by his interest in, and support of, the many varied events programmed.

In any event, when all has been said and all has been done, it is almost a certainty that each member will leave the convention feeling that he is one of a large, knowledgeable and sought after professional association.

To this unifying aspect then, due consideration should be given by each architect. We may not be the whole ball, but we certainly are one of the crystals.

D. G. Hallford, Toronto

## FROM QUEBEC

*At the recent Past President's Dinner of the PQAA, the speaker was Mayor P. Horace Boivin of Granby. The Journal quotes the report of his speech from La Presse and for its English translation is indebted to M. Pierre Morency, head of L'Ecole des Beaux-Arts.*

Le Canada, reconnu pour un pays en plein essor . . . manque d'architectes! Au total, 1900 pour l'ensemble des dix provinces. 800 en Ontario et 639 dans le Québec. Or, ceux qui ont à se préoccuper du vaste problème de la construction dans un pays en perpétuel devenir comme le nôtre avouent que ces chiffres sont peu impressionnants et que notre pays manque de spécialistes en architecture. Pis encore, il y a l'émigration du talent et trop de nos jeunes passent aux Etats-Unis.

Les notes qui précèdent ont été recueillies, hier soir, alors que dans les salons du Windsor, l'Association des architectes de la province recevait ses anciens présidents et remettait à 47 jeunes architectes le parchemin qui atteste, outre la compétence, le droit d'exercer leur profession dans la province.

L'Association a été bien inspirée en invitant le maire de Granby, M. Horace Boivin, à prononcer une causerie à l'issue de ce dîner d'hommage aux grandes figures de la profession. M. Boivin, dans un raccourci bien structure, a indiqué les travaux de premier plan qui sollicitent l'attention et le talent des architectes, des urbanistes, des constructeurs.

Le conférencier a bien raison de dire que la maison fait la ville et que c'est l'architecte qui, dessinant la première, en arrive à être l'ordonnateur des métropoles de demain. Raison de plus pour que le Canada encourage l'architecture et les architectes.

A cet égard, soulignons le geste de l'Institut Royal d'architecture du Canada qui, chaque année, signale à l'attention de tous le diplômé en architecture dont la très haute classe s'affirme. Or, cette année la médaille de bronze "Virtute et labore" de l'Institut Royal est remise à M. Louis Beaupré, de Québec. Diplômé l'an dernier, à l'Ecole d'architecture de Montréal, M. Beaupré a également étudié à Toronto. Partout il s'est classé dans les premières places et M. Pierre Morency, directeur de l'Ecole,

signalera que M. Beaupré a remporté le premier prix d'un concours tenu sous les auspices de l'Ecole et du Conseil de la Vie française, concours ayant pour but de promouvoir une architecture essentiellement canadienne. On peut penser qu'une telle initiative aidera à la création d'un style canadien qui ne sera plus de la piteuse imitation.

La remise des certificats a été conduite par M. Edouard Fiset, secrétaire de l'Association et M. Gérard Venne, président de l'organisme professionnel, a dirigé le programme de la soirée avec une impeccable sûreté. Parfait bilingue, M. Venne a rendu hommage à tous les anciens présidents, ayant un mot délicat pour chacun et citant en exemple aux jeunes, des hommes qui toujours ont fait respecter les principes sévères qui gouvernent une profession extrêmement exigeante.

Canada, recognized as a country in full progress is lacking in Architects. Of the 2,000 registered professionals in the ten provinces, 800 are in Ontario and 639 in Quebec. Those who are preoccupied with the vast problem of the construction in a country such as ours, acknowledge that these figures are very little impressive and that our country lacks specialists in Architecture. Moreover, there is emigration of our young talents to the United States.

These preceding notes were recorded last night from an address delivered at the Hotel Windsor by Mayor Horace Boivin of Granby, when the Province of Quebec Association of Architects was honouring its Past Presidents and granting to young architects, 47 new membership certificates that attest besides their competence, their right to practise in the Province.

The Association was well inspired in inviting the Mayor of Granby at a dinner in honour of its professional great figures. Mr Boivin has indicated in a well defined way, the major works that urge the attention and the talent of architects, town-planners and builders.

The speaker was well informed when saying that the house makes up the town and that the architect in designing the house, regulates in its effect, the metropolis of tomorrow. All the more reason that Canada encourage architecture and the architects.

With this respect, let us underline the gesture of the RAIC which each year, in each of the five Canadian Schools of Architecture, points out to the attention of all, the graduate who has distinguished himself with high class academic honours. This year, the RAIC bronze medal "Virtute et Labore" was presented to Louis Beaupré of Quebec City. A graduate of the Beaux-Arts School of Architecture, Mr Beaupré studied also at the University of Toronto School of Architecture. He was always classed in the first places and Mr Pierre Morency, director of the school, pointed out in particular, that Mr Beaupré had won first prize of a competition held under the auspices of the school and the Conseil de la Vie Française en Amérique, competition that had for object the promotion of a regional Canadian architecture for Quebec. We may hope that such initiative will help create a style which will not be just a poor imitation.

Mr Edouard Fiset conducted the ceremony dealing with the remittance of the certificates to the new members. Mr Gérard Venne, President of the Association, directed the whole program with an impeccable assurance. Perfect bilingual, Mr Venne paid homage to the Past Presidents with delicate words for each and cited in example to the young new members, these men who have respected the strict principles which govern such a demanding profession.