

**RAIC** JULY 1959 **JOURNAL**



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# RAIC JOURNAL

JULY, 1959

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EDITORIAL

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### COVER:

Aerial view of Windsor with  
Detroit in the background.  
Photo by The Photographic  
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## EDITORIAL

IN A WAY, THIS ISSUE OF THE *Journal* marks a turning point in the life of the *Journal*. We have moved lock, stock and barrel, or more accurately, galley, pica and proof, from the depressing area of Queen Street to the exhilarating atmosphere of Bayview and Eglinton. With the naked eye, on the poorest day, one can see from the publisher's window, the rolling fields and hedgerows of rural Ontario, and it is quite possible that, on any Toronto Sunday, one could hear the lowing of cattle and the singing of birds. All this is a great change from Queen Street where no dogs bark and no birds sing. Our offices for twenty-two years have been on a street where arrests are not infrequently made of dope pedlars and their victims, and only a pub or two separated us from the last stronghold of strip tease in the theatres of Toronto. The building itself was half timbered, but not so old as similar buildings on High Holborn in London. In common, probably, with the London examples, the roof leaked after every rain. We shall, however, miss the roof because from it we had a first-class view of every reigning monarch since Edward was Prince of Wales.

The move was none of our doing because we are deeply attached to the centre of metropolitan Toronto with its smells and noise, but 57, along with all other buildings on the Street, is doomed. They face the new Civic Square and the new City Hall, and a more incongruous dilapidated group could hardly be imagined. They will come down and a new facade, a new Rue de Rivoli will take their place.

With our love of history and tradition, we should like to see a tablet on one of the piers stating simply "For twenty-two years, the RAIC Journal occupied the third floor of a building on this site. An elevator was installed only in the last three years of its tenancy".

We have been so carried away by the departure from Queen Street that we have left no space for the proceedings of the 52nd Annual Assembly. However, we can make some amends by drawing the attention of the reader to the Roving Reporter who wrote his piece the day after he returned from Windsor. Suffice it here to say that it was a good meeting, and one from which much can be learned for the improvement of the next.

We hope during the present year to be able to inform our readers on such subjects as "Does the gold eye take a fly?". We have already had such an enquiry from persons as far removed as Captain Roper in Ottawa and Mr Jack McCarter in Vancouver, both of whom look forward to Winnipeg.

En un certain sens, le présent numéro du *Journal* marque un tournant de son histoire. Nous avons déménagé tout le bataclan . . . pardon! c'est-à-dire galées, corps et épreuves, de la déprimante rue Queen à l'atmosphère vivifiante du coin des rues Bayview et Eglinton. Même les jours les plus sombres, on peut voir à l'oeil nu, par la fenêtre du bureau du rédacteur, les champs ondulés et les haies de la campagne ontarienne, et il est même possible que dans le calme d'un dimanche torontois on puisse entendre les troupeaux meugler et les oiseaux chanter. Quel changement d'avec la rue Queen où jamais un chien n'a aboyé ni oiseau chanté! Pendant vingt-deux ans, nos bureaux étaient situés dans une rue où assez fréquemment se faisaient arrêter les trafiquants de narcotiques et leurs victimes; quelques cabarets seulement nous séparaient des anciennes places fortes du "strip-tease" dans les théâtres de Toronto. La moitié de l'immeuble même était en bois mais il n'était pas aussi vieux que les édifices de même nature de la rue High Holborn à Londres. Il avait ceci en commun, probablement, avec ces immeubles londoniens: après chaque averse, l'eau s'infiltrait à travers la toiture. Mais ce toit va nous manquer, car grimpé dessus, nous avons pu voir passer tous les monarques régnants depuis l'époque où Edouard était Prince de Galles.

Ce n'est pas nous qui avons pris l'initiative de ce déménagement car nous aimions beaucoup le centre métropolitain de Toronto avec ses odeurs et ses bruits; mais le 57, de même que tous les autres immeubles de la rue, est condamné à disparaître. Ils font face à la nouvelle place municipale et au nouvel hôtel de ville, et l'on ne saurait imaginer un ensemble de bâtiments plus disparates ni plus délabrés. Ils seront démolis et une nouvelle façade, une nouvelle rue de Rivoli, sera aménagée.

Comme nous avons un faible pour l'histoire et pour la tradition, nous aimerions voir une plaque sur l'un des piliers rappeler simplement que "Pendant vingt-deux ans, le *Journal* de l'IRAC a occupé le troisième étage d'un immeuble sis sur cet emplacement. Trois ans avant l'expiration du bail, seulement, on y avait installé un ascenseur."

Nous avons été tellement préoccupé par notre déménagement que nous avons omis de faire le compte rendu de la 52e Assemblée annuelle. Nous pouvons cependant nous en excuser en signalant au lecteur les impressions rédigées par notre rapporteur itinérant le lendemain de son retour de Windsor. Qu'il suffise de dire ici que c'était une bonne Assemblée où l'on pouvait apprendre beaucoup de choses qui permettront d'améliorer la prochaine.

Pendant l'année en cours, nous espérons pouvoir renseigner nos lecteurs sur divers sujets tels: "Peut-on pêcher le "goldeye" à la mouche?" Plusieurs personnes nous ont déjà posé cette question, parmi lesquelles le capitaine Roper d'Ottawa et M Jack McCarter de Vancouver; tous deux attendent avec impatience l'Assemblée annuelle de Winnipeg.

## The Roving Reporter

I do not remember an Assembly that was so unqualified a success as the one at Windsor. In fact, the absence of the President, Mr Payette, because of sickness, and the breakdown of one of the only two elevators in the hotel were the only things that might have put a cloud on the meeting. But, happily, Mr Payette was not so ill, nor was the elevator so essential (there was another in the garbage can area if you knew about it) as to put any damper on the meetings or the festivities. It was also our best run Assembly, and for that, the credit must be shared between the executive director and his staff in Ottawa, and Mr Brand and his colleagues in Windsor. If a criticism might be mentioned in a whisper, it was that too much was crowded into the time at our disposal. Just as sure as you sweltered through the Fellows' convocation, dodged death by a falling elm on the highway, and dropped on to a bed for half an hour, you would miss a meeting — as I did on education.

I used to think that Windsor was a depressing place desperately in need of a master plan, and some popular enthusiasm to carry it out. Today, it has both, and, already, schemes are afoot that may make it the show place it ought to be with its mighty river frontage and its superb view of Detroit. A very pleasant green strip at the foot of the main street provides a delightful walk, and the second floor of a comfort station (all too few in Canada) is the coolest spot in Windsor. A steady breeze blows through it, and the view of Detroit from a comfortable chair is magnificent. It would be more enjoyable still for the visiting architect and tourist if the floor and the chairs could be enjoyed till midnight instead of nine or ten o'clock when the magic of the scene was destroyed for us by a man who ordered all hands below deck.

With the architect, Mr George Masson, I saw the new city hall and, for a few minutes, the master plan for Windsor. I congratulated the Mayor, Mr Michael Patrick, on the steps that had already been taken, and he assured me that the grass strips and the comfort station, the city hall and its lawns were but a pale shadow of things to come. Certainly, few cities have so great an opportunity, topographically and geographically speaking, and the whole of Canada will watch with interest the scheme of reconstruction that is planned in this important gateway to the United States.

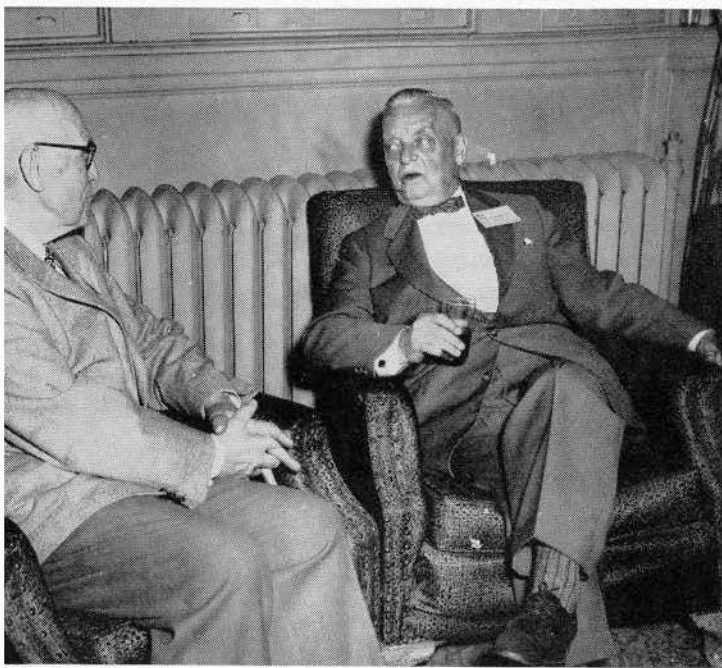
I forgot to tell the Mayor that the word buses, plural of bus, is misspelt in Windsor and Niagara Falls. Curiously enough, they are "busses" until you are nearly in the Tunnel when they become buses. Busses in the plural are kisses. In spite of all that, it is a comfortable ride and cheap at fifteen cents. Even the customs men, normally so distrustful, seemed to assume that we were attending the "architects' convention" and that the word architect was synonymous with honesty, integrity and a blameless life.

The trip to buildings in Detroit was excellent and admirably arranged, but hurried. Most of us could have spent much longer at Wayne and Reynolds, and skipped the shopping centre which was quite uninteresting.

Top: The Annual Assembly, left to right, John Bland, Montreal, Honorary Secretary; Harland Steele, Toronto, Honorary Treasurer, who presided and Robbins L. Elliott, Ottawa, Executive Director of the Institute.

Centre: left to right, A. J. C. Paine and J. Roxburgh Smith, Montreal.

Bottom: The lunch at the Essex Golf Club, where members and their ladies were guests of the Ontario Association.



Mr Yamasaki's talk at lunch was a memorable one as was Mr Yamasaki himself. I remember few speakers so unassuming in their person and their method of speaking. I knew Mr Yamasaki as an architect with great creative gifts and a high degree of imagination. It was a pleasure to find him, also, an architect with similar qualities of modesty and sensitivity. I have noticed that architects generally eat light lunches, and I would pass on to head office the suggestion that midday meals at conventions at 89° in the shade might be less than a 1 lb. steak with vegetables and parfait.

I haven't much to report on meetings, except to express pleasure at the one that interested me most, the Editorial Board. From an embarrassing start of two or three in the largest room we have ever had, the Board grew to fill every chair, and a first class discussion took place on a variety of subjects. It was a pleasure to see Mr Walter Bowker present for the first time as managing editor of the *Journal*.

In spite of the heat, the installation of Fellows was an impressive one. The Chancellor, Mr Galt Durnford, has overhauled the ceremony to a point where it has lost the boring repetition of previous years. His introductory speech is no longer obscure in its language, and the new Fellows make their promises in a group in place of the former exchanges between Chancellor and Fellow. This adds enormously to the interest and dignity of the ceremony which reaches its climax when the Chancellor welcomes his new colleagues into the College with obvious sincerity and his usual charm of manner.

One attends the General Assembly not knowing whether it will be dull or exciting. Last year, I enjoyed the exchange of remarks on the Honorary Treasurer's report between Mr Payette and Mr Trepanier. This year, that report like most others was received in silence without comment. Mr Calvert spoke as the new chairman of a committee now called "architectural research" which takes the place of a moribund one called "art, science and research". As long as I can remember, the latter delved into neither art nor science, and Mr Calvert's promise of "reactivation" would not be hard to achieve. The *Journal*, particularly, would wish him and his committee every success. Its first task is to find out what DBR and CMHC are prepared to do, and to what extent the services of private testing companies will be required. The pages of the *Journal* are always open to the Reports of what may turn out to be my favourite committee.

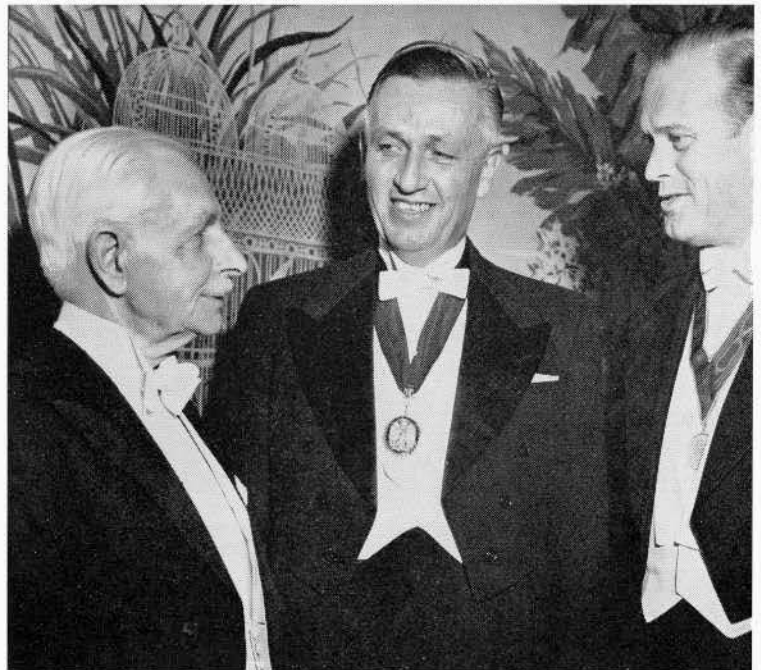
The fee schedule report dealt largely, if not entirely, with the fees paid by the federal government. It seems that those paid to engineers are in keeping with the fees schedule in the province where the work is done, but the architect's remains at 5%. It was interesting to hear from Mr Paine that, in spite of wars and rumours of wars, of famine and inflation, the fee paid to architects had not changed in forty years. Mr Paine expressed the hope that the government would see the sweet reasonableness of our request to match the principle now established with the engineers, and the meeting was unanimous in applauding his efforts.

A report known as the president's report on professional usage made rather grim hearing. It dealt with matters involving ethics, or lack of them, in many provinces and was confidential. Mr Fairfield thought the publication of the report would do

Top: Distinguished guests at the Assembly Annual Dinner. Left to right, Alexander Scott Carter, RCA, Hon. MRAIC, FRSA, Toronto, who was awarded the RAIC Allied Arts Medal for 1959; John Noble Richards, Toledo, Ohio, President of the American Institute of Architects; and Hon. Robert Winters, Toronto, the guest speaker.

Centre: Officers of the College of Fellows, left to right, John A. Russell, Winnipeg, Dean; A. T. Galt Durnford, Montreal, Chancellor; and F. Bruce Brown, Toronto, Registrar.

Bottom: The Ladies' Program. Boarding the bus for a tour of Detroit and lunch at the Gross Pointe Yacht Club.



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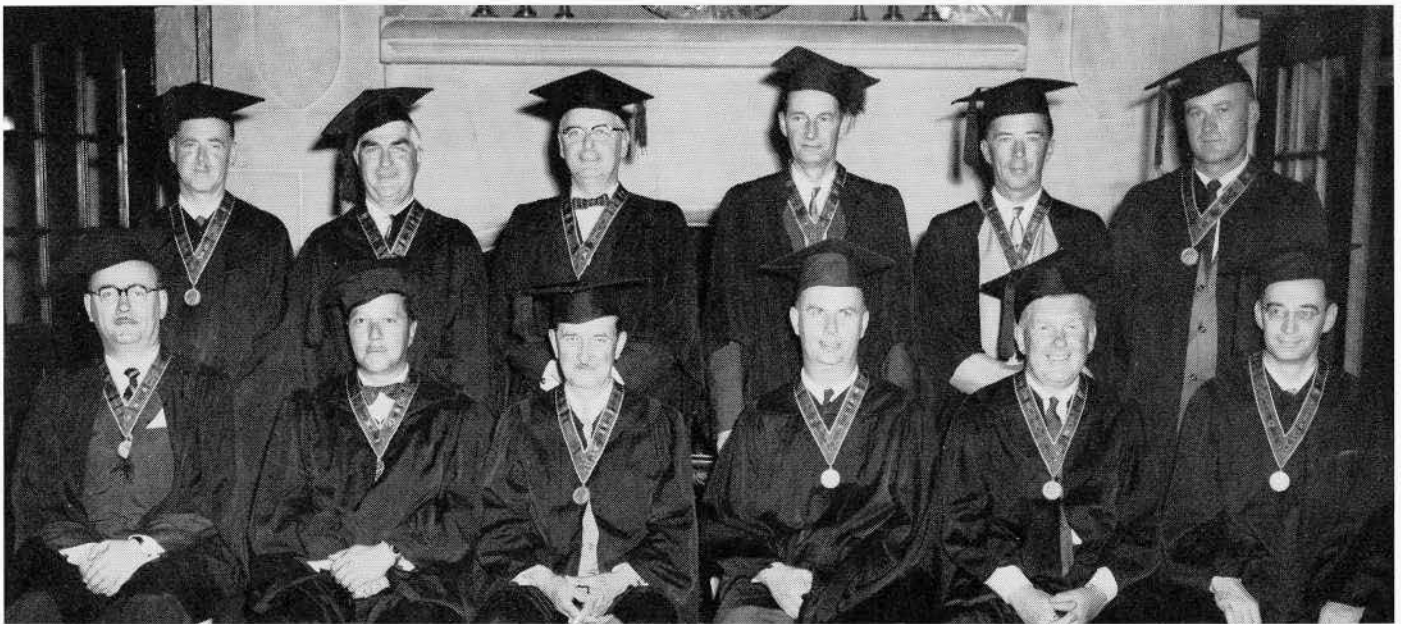
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Left: left to right, Peter Dovell, Toronto; Eric Arthur, Toronto; Mrs E. C. S. Cox, Toronto; Ian MacLennan, Ottawa, and E. C. S. Cox, Toronto.

Below: The cast of "Border on the Ridiculous", the Andrew Cobb Dinner Dance entertainment.



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Newly invested members of the College of Fellows. Back row — left to right — Robert Horwood, St Johns; L. E. Marshall, Montreal; Mr J. B. Parkin, Toronto; J. C. Webster, Saskatoon; G. Everett Wilson, Toronto; Gordon K. Wynn, Edmonton; Front row — C. N. Blankstein, Winnipeg; Paul Brassard, Montreal; E. C. S. Cox, Toronto; J. L. Davies, Vancouver; Robert Fleming, Montreal; Charles A. E. Fowler, Halifax.

more good than its private circulation, but, as Mr Morris wisely pointed out, the frankness of the statements could be attributed almost entirely to the promise of secrecy that was guaranteed to writers. At the moment, I cannot remember where it goes from the meeting, but while one would deplore publication, the sins of the minority of the members will not be wiped away by the suppression of the document which enumerates them.

It is too early to say how successful was Mr Murray's venture into symposia on a grand scale. It was certainly successful as a mental exercise for both chairman and members, but the reports will tell what was produced of permanent or immediate value. I am optimistic that much will come of the venture even though the time at our disposal seemed like a few minutes. Members were unanimous that it be repeated, that more time be given and that it be held at the beginning, rather than the end, of the Assembly.

The annual dinner (a term that had sinister implications in the depression) was dignified and enjoyable. A slip which I

might have corrected was the absence of the traditional reference to the Pilkington Scholarship winners — first and second from B.C. and hearty congratulations, and third from Toronto. All three were Japanese Canadians which must represent odds going into millions. University staff members were happy to see Mr and Mrs Donald Jupp (he is president of Pilkington's in Canada) present as guests of the RAIC. 1959 was the twelfth year in which the Company had given the scholarship.

The speech of the Honourable Robert Winters was excellent and to the point. His theme, I gathered, was that we were a modest lot, and made too little of our achievements. His suggestion that important public buildings should be named after prominent Canadians has merit in excess of his suggestion that the bust of the person whose name the building bore should be prominently displayed on the facade. The danger there, is that in naming a building, the decision might be made on the quality of the bust rather than service to the country.

E.R.A.



# ACCEPTING RESPONSIBILITY

An Address by Hon. Robert Winters (Hon. FRAIC) President of Rio Tinto Mining (Canada) Limited, at the Annual Assembly Dinner



I WAS DELIGHTED TO ACCEPT the kind invitation to speak to such a long established and responsible organization as the Royal Architectural Institute of Canada. One of my most cherished honours and reminders of my public service came to me last year when I was made an honorary member of the Institute.

During the period I spent in the Government of Canada I had the privilege of working closely with architects through Central Mortgage and Housing Corporation, the various construction activities of the Department of Resources and Development and finally, through the Department of Public Works, which ranks in the forefront among the owners and contractors in the nation. During that time I had an unique opportunity of gaining first hand knowledge of your problems and some of your frustrations.

Some time ago, I read with keen interest the address delivered by His Excellency, the Governor-General of Canada, at your Annual Dinner on the occasion of the 50th Anniversary of the Institute. I was again impressed, as I always am, on reading His Excellency's speech, with his marvellous command of his subject; his ability to get to the core of his theme and the facility with which he expresses himself. The mere pleasure of reading his language is a joy in itself; but in addition it enhances the impact of his message.

Of the importance of your profession, he was deeply convinced but he did meditate upon whether it receives the public recognition it deserves, he suggested that there is a tendency for the public to take you and your works largely for granted. I share the sentiments expressed by His Excellency as I am sure many Canadians do.

It was my lot to serve in Government during a period when Canada was becoming increasingly aware of its status and

responding to the urge to develop a greater national consciousness. This was in part a natural outgrowth of the War during which not only were there pent up emotions at home, but our troops returning from abroad translated the wide experience of their broadened horizons into a new awareness of national institutions at home. The Royal Commission on the Arts, Letters and Sciences under the distinguished chairmanship of the present Governor-General put into words the national yearning for new standards of culture and a new pattern of and pride in Canadianism.

I suppose there was some of this sentiment underlying the growing urge on the part of the architects to develop more Canadianism in our architecture at a time when we in the Department of Public Works believed the time had come to break away from some of the old traditions that seemed to be deep rooted and which produced buildings of the type that could be turned out almost en masse by the Government.

Before travelling further along this road, let me return again to the query as to whether or not the public takes you and your works for granted, and whether architecture receives the public recognition it merits. Now let me say at once, in the light of my own experience with your profession, that you have a difficult role to play. An architect in many ways must combine the best elements of an artist on the one hand and an engineer on the other. This does not mean to say that the soul of the engineer need be completely devoid of art, or that a good artist cannot at the same time be a good draftsman, but I think it is generally believed that the best artists are unfettered by the rigid rules, formulae and theorems that are the handmaidens of the engineering profession, while on the other hand the engineer cannot often afford the luxury of giving full play to fancy as is the prerogative and, in fact, the right of the artist.

But the architect is a blend of both. He must not only develop form, contour and appearance that are pleasing to the eye, but his building must be functional and utilize materials and techniques which will make it efficient. Now being this blend of several arts, the architect virtually deprives himself of some of the opportunities that would be his if he were one or the other.

The engineer, for example, has unique opportunities to pioneer in a geographic sense. He goes into the frontier, opens up a new mine, develops a new water power project, a new pulp and paper mill or some other enterprise and in so doing he often has to assume the full responsibility, not only for his project, but for the development of the municipality and even for its administration and welfare. Public responsibility becomes part of his trade and it is a matter of gratification that engineers are meeting this challenge and making a splendid contribution.

The artist finds his own freedom perhaps his best asset in carrying him along his road toward public recognition. The architect can, of course, pioneer in other ways and he has his own avenues for reaching the public, but the very fact that he is almost invariably working for an owner influences the degree to which he can give full play to his creative talents. Perhaps, in his relationship with private industry, the architect has greater freedom.

Years ago, the architects of the Department of Public Works were concerned largely with the building of Post Offices and Customs Buildings and, quite often, they were combined in one structure. Until relatively recently, the pace of the growth of the country was not very dynamic and, accordingly, not many new buildings were required. The ones that were built

were rather stylized. In most cases they inspired little pride in the community in which they were built, and added small prestige to the architects.

All of this changed after the War when Canada entered a period of spectacular growth and development. At times the Department of Public Works, with 300 buildings or more under construction and a great many on the drafting board, was pressed to maintain the pace.

The Department did splendid work, but under these circumstances there was little time for original and imaginative thinking as to design. Expediency usually required an existing plan to be adapted to meet the needs of many communities.

It became evident that the time had come to place more of the work with private architects. This course had everything to commend it. First, the close association and mutual exchange of ideas and knowledge between Government and private architects could be of tremendous mutual advantage. Secondly, by using private architects in the area in which the local building is to be erected, more use is apt to be made of local materials and benefits derived from local techniques, skills and styling. Thirdly, and perhaps most important of all, by placing such a relatively large number of buildings in the hands of private architects, the Government had a marvellous opportunity of contributing toward the development of an architecture more characteristically Canadian.

Gratification is the reward that offsets many of the anxieties and frustrations of public service and in the creation of new buildings in the quantity required to provide services in a growing country such as ours, the Minister of Public Works has a multitude of opportunities.

There are many interesting examples, all of them enriched by a background of problems, both human and material. But to demonstrate the broader concept of value that can be realized from the erection of a public building by a full measure of co-operation between private and Government architects, let me refer to one project that gives me some satisfaction, partly because I can watch its progress daily from my office window. It is the MacKenzie Building presently being constructed on Adelaide and Victoria Streets in Toronto.

The regional offices of the Department of Public Works in Toronto were housed in the old Post Office building at the head of Toronto Street. In the Department of Public Works, because of our close association with this building and knowing the inadequacy of its accommodation, as well as its age and condition, we became impressed by the fact that the need to replace it could provide the opportunity to rehabilitate an area of Toronto that seemed to be in danger of being touched by the hand of blight. Something new, modern and attractive was indicated. We felt that part of the City needed a little greenery, even if it could only be one tree. We, therefore, asked the architects to design a type of structure which would give the impression of open space and airiness and allow for the planting of a few shrubs. We aimed at a colourful building which would be striking in its appearance and enhance the area.

Whether the results will bear out what we had in mind is a matter for determination, but I can tell you that a great deal of conscious effort and planning went into the MacKenzie Building, as it has in so many of the other buildings, and I do not think we should be too discouraged by the fact that people might be apt to take them for granted. The design of this building is the product of private architects, and, already, it has stimulated a trend toward redevelopment in its neighbourhood.

You may have noted that I referred to the new public building being erected on Adelaide Street, Toronto, as the "MacKenzie Building". This, too, was part of the policy. Buildings are monuments. Smaller centres regard public buildings as yardsticks of community stature. They, therefore, merit the kind of buildings that can become objects of pride. In due course, buildings become identified in the public mind with associations and experiences and thereby enrich the local heritage.

In metropolitan areas a new building is not such an outstanding event, but it nevertheless can be a monumental work. Partly, I suppose, because of my Nova Scotia background, and, partly, because of my one time responsibility for the Historic Sites and Monuments Board, I found it easy to associate myself with anything that would make our rich Canadian history develop more vitality. What better way is there to do this than to perpetuate the memory of outstanding citizens identified with our history by endowing with their names these monuments being erected all over the country? With this in mind the Government has assigned to worthy buildings such names as Ralston, MacKenzie, Lapointe, Lorne, Champlain, Gray and Sir Humphrey Gilbert, all carefully selected because of their association with the local area and their cherished place in the hearts and minds of its citizens.

In this same context, I always harboured the hope that our public buildings could become the means for stimulating more of the arts in Canada by using sculpture and murals to adorn them. In a building that bears the name of a distinguished citizen, what is more logical than to have the likeness of that renowned figure reproduced in sculpture? In buildings which commemorate events or which are devoted to a particular function, is it not logical that they should be generously embellished with murals depicting historic or significant scenes? A start has been made, particularly in the use of murals but I express the hope here that the architects will use their influence to see this trend grow and develop because I fear in this field we lag behind other countries some of which haven't the resources or the wealth of Canada.

It has been well said that good architecture should enhance the scenery, not efface the hills, bury the brooks, root up the trees and blot out the sky. In a country of Canada's vastness, the scenery takes many forms, and, if we are to develop architecture that will enhance it, we must retain the services of architects who know the local scene. Environment plays a heavy role and it would be quite wrong, for example, to try to sell to Maritimers the type of architecture, and I am thinking now particularly of housing, that would appeal in the wilder scenery of the rugged landscape around Vancouver or perhaps to the pioneering spirit of its citizens. Conversely, it would be wrong to contemplate in the centre of Toronto the sort of structure that might well adorn the wind-swept coast of Newfoundland.

It seems to me that housing presents one of the greatest and perhaps least used opportunities for architects to give full play to their talents. In numbers alone, houses give ample opportunity for variety, and, with the practice today of building whole new townsites as a single project, the architect and planner have an unsurpassed opportunity to enhance the scenery without effacing the hills and otherwise detracting from nature's beauty. My mind turns quite naturally to Elliot Lake which can be regarded with pride by all Canadians, not only as a mining achievement but as an example of proper use of wise planning. Here the features of the country were used to good advantage and the type of architecture, zoning and lay-out planned in such a way that the result is not only pleasing to the eye, but a most gracious and delightful place in which to live.

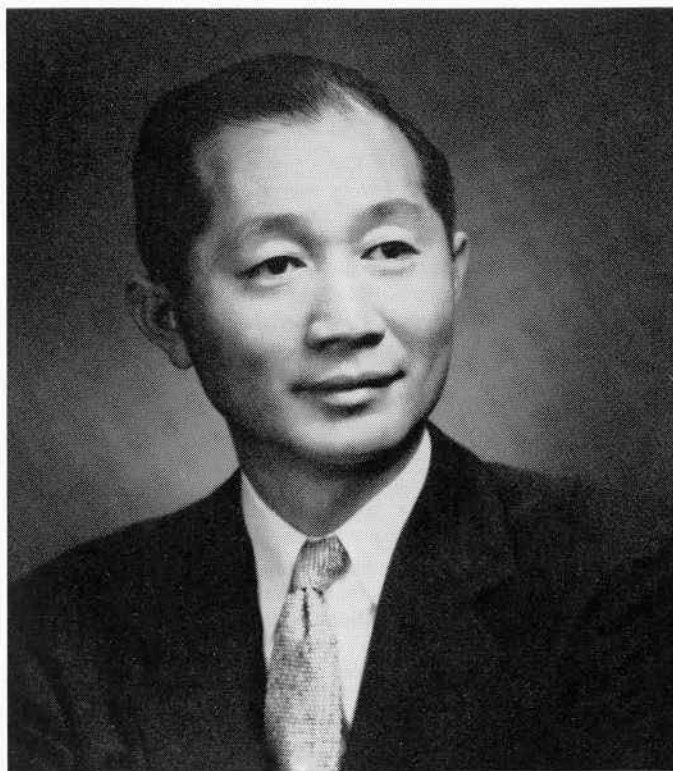
It seems to me that, in the field of housing, architects could play a greater role, and it is gratifying to see the developing association between this Institute and Central Mortgage and Housing Corporation. The Design Council, started several years ago with the encouragement of CMHC, has stimulated interest in the architecture of housing. It has both encouraged and recognized some very able work. With 150,000 houses being built annually in Canada, creating in effect each year a city larger than Winnipeg, there is a responsibility on all of us to see to it that the country derives the maximum benefit from this healthy growth.

I spoke a moment ago about our rich history and the desirability of having it become more alive and vital. Some other countries of the world have done a better job of integrating

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# SERENITY AND DELIGHT IN THE NEW ARCHITECTURE

A luncheon address to the Royal Architectural Institute of Canada given by Minoru Yamasaki during the Assembly tour of Detroit



TODAY I WILL ATTEMPT AN ESSAY ON two qualities I believe very important to today's architecture, serenity and delight. Though others such as structural clarity and fidelity to technology are also important, they have run the gamut of discussion among architects and on these latter I believe I would only be redundant here.

Early this month, in Tokyo, I was invited by an architect friend to lunch with him in one of the loveliest buildings I have ever seen. Though lunch was elegantly served and extremely tasty, of far more interest to me was the truly moving architectural experience of the building and gardens. The experience was so vivid that in remembering it again and again since, I realized a need for re-examining my architectural thinking.

The building was a relatively new restaurant designed by the architect Horiguchi who in Japan, today, is master of those who build within the Japanese tradition. I believe it is only in Japan that traditional architecture seems appropriate when built today and then only in residences and in such restaurants or inns.

Facing the street, the exterior was just a well detailed wooden fence, the characteristic facade of most urban Japanese style buildings. Once within the gate, however, it was apparent that we were in a special place. The combined feeling of peace and pleasure which I have found in the Katsura Palace, the stone garden, and in so many other pieces of Japanese architecture, seemed to envelop us at once.

Walking down a corridor of garden lined with a variety of beautifully composed trees and shrubs, which ended with a delicate vertical bamboo fence, we made a planned turn to find an exquisite view, the most perfect arrangement of roof and building, walks and trees. Each detail must have been

extremely carefully conceived. Even the paving of small stones set in cement was irregularly interrupted by large pieces of rectangular stones to give substance as rocks which rise from the surf give visual interest to an expanse of sea. The trees were particularly handsome specimens and their overhanging and twisted branches were held up by wooden supports so carefully shaped and sensitively placed that the total composition would have been incomplete without them. The walk passing through the garden floor of gravel was similar in texture and just enough different in colour so that it enhanced the whole without becoming the too strong stripe across the ground which is so often true of ours.

The threshold to the building was a large warm hued stone wet down to reveal its beautiful texture. It was just high enough to become a step to the raised platform of floor. We removed our shoes and quietly stepped on the matted floor of the low ceilinged entrance hall; turning again, we padded down a short section of semi-dark corridor to find ourselves in a breathtakingly lovely room. Everything about this room, the architecture, the furnishings, the view, was wonderful to me. In the corner, the windowed tokonoma gave opportunity to silhouette the exquisite flower arrangement and holder against the soft light of the rice papered shoji. In the tokonoma was a narrow hanging, an essence of landscape, which seemed somehow to balance the living landscape beyond the adjoining glass wall. The handsome low table before the tokonoma was the one piece of furniture in the room. The clutter with which we put up is only apparent upon seeing such a room as this. On another side of the room, ceiling-high glass sliding doors with shoji stacked on one side, framed a deep garden view of sky, trees, and stones in a gravel sea. On the adjoining wall were panels of shoji of two heights with impossibly thin muntins.

I was curious on seeing that one of these sets of shoji looked as though they were in two parts — top and bottom. I asked, and my friend slowly raised the three lower panels to reveal a view of a shallow garden, lovely with slender green bamboo stalks and dark stones against a silvery weathered wooden fence. By only allowing the lower sash to open, the picture was controlled to eliminate sky and bring out the beauty of ground and stones and moss and stems. All these very special and beautiful elements were tied together with a skilled arrangement of posts and beams and straw-coloured mats with strong black edges. The details were perfect — soft, lovely wood, quiet grained, fitted with superb craftsmanship, gray green plaster joined perfectly to wood providing deep contrast to luminous shoji.

I had been transported to fairyland, a delightful peaceful dream, far away from the tumult of workaday Tokyo, Detroit or New York. I wanted to stay surrounded by this quiet beauty forever. I believed then that within the quiet beauty of the Japanese environment I could be creative and live with the joy of lovely thoughts. Then waking up, I was again aware of the impracticality of trying to house twentieth century civilization in the framework of traditional Japanese architecture. Scale, structure, and materials are all inappropriate for the demands of our time. The discipline of total simplicity would be impossible for us. Yet the complete emotional satisfaction of each of many experiences I have enjoyed in Japanese architecture has developed a positive feeling in me that we of the twentieth century can learn here.

The best known lessons to us of Japanese architecture are the integration between garden and building, and the direct

use of post and beam. Both of these have strongly influenced our architecture, the integration between garden and building so much so, that it has become basic with us. Nevertheless, these are but mechanics. The true lesson of Japanese architecture, I believe, is the ability to create an environment in which the inhabitant can find utter peace and quiet pleasure. So, I believe, that serenity is an important ingredient which must be instilled in our new architecture if it is to be truly meaningful to our society.

I realize that I am speaking against respected colleagues whom I have heard here in America, in Europe and in Asia, advocating a strong architecture for modern society. The word strong, as used by them, denotes a dominant or powerful architecture, not the strength of integrity which has been developed in such serene architecture as the Japanese, Saracenic or Greek.

It is hardly necessary to speak against the histrionic exhibitionism of a segment of our architectural population which has been wreaking havoc with our American landscape. They have no serious claims to the direction of architecture and I am sure that the public will soon dispense with them. I am also aware that the best architecture possible, by itself, cannot give us the better life, but we all know that it makes a significant contribution toward it. I believe that the quality of serenity is vitally necessary to our architecture for the following three reasons —

1. Human Experience
2. Human Dignity
3. Human Idealism.

The first reason, human experience, is my way of saying that all building is the result of human need and therefore should be sensitively molded to the experience of man in this world.

Today our society is in trouble — fear of the atomic bomb, mechanical regimentation, traffic, anxieties of cold war, automation — are but a few of the problems that beset us. These have reflected almost universally in the mental and physical ills from which mankind suffers. A serene environment would provide haven from these worries which are so pressing on mankind. It might even inspire him to creatively think his way out of his problems. We have already seen evidence of the quiet we gain through the control of the automobile in our urban areas. City planners are everywhere expending needed effort to reorient our cities to eliminate some of the existing confusion.

To me the Brussels Fair was a tragedy. The muscle flexing competition of one nation's building trying to outdo the other, accumulated into one great architectural cacophony. The chaos of the streets was unhappy reward for the thousands who attended seeking the New World — If this is physical evidence of our political direction, it is small wonder that there is little promise of peace on earth. A serene environment would be respite from the chaos and tumult of our great problems and might ease them significantly for us.

With the second reason, human dignity, I will attempt to point out why our architecture has a different philosophical basis than historical architectures of the past. Most of the architecture of the past which we so admire was built for specifically monumental purposes — the cathedrals, the Taj Mahal, San Pietro, Versailles, and you can go on *ad infinitum*. All were built to impress and awe the masses. Today buildings are for all of us. Our democratic ideals need buildings which give us instead of a sense of awe, a sense of happiness, peace, security. The office buildings, the schools, the factories we build, have little need of the qualities of grandeur or monumentality which was so prominent an aspect of important building in the past.

Looking at the grimmer side I would note that authoritarian civilizations such as the early Egyptian built only tremendously overpowering and gloomy structures. Modern dictators like Hitler and Mussolini were insistent on showing their absolute authority in buildings. The Soviets obviously are following a like pattern.

Thus it is important that those of us, who pride ourselves in democracy, who believe in co-operation and warmth in

humanity, gentility as a virtue instead of brutality, must express our beliefs in the physical terms of our architecture. Then not only would we symbolize our philosophy but we would have this friendly and peaceful environment to help us develop further these qualities in which we so fervently believe.

Though there are a few buildings needed by our society which must contain the quality of monumentality, they are few and far between. The overwhelming majority of buildings necessary to house us must be warm and pleasant, peaceful, dignified and delightful.

My third reason is human idealism, it being the effort of man to make himself better than he is. To revive the age old discussion of materialism versus culture may seem trite here, but it is true that many men have forgotten in their struggle for material gain, the reason for life.

One important aspect in the development of the spiritual side of man is his search for beauty through art. Thus architecture becomes of great importance since it is the art which is closest to man. Almost all men are involved in architecture, critically or creatively. They use it for shelter, inspiration and ostentation. Thus it can be the best instrument with which to reveal to his consciousness the need in life for beauty. This being the case then, our purpose is gained more surely if the building is an object of love for man rather than something of which he is in awe or with which he is uncomfortable. I have always had a strong desire to touch those buildings I liked best.

Going back to an earlier statement, I would like to repeat my feeling about the Tokyo building, that within its quiet beauty I felt I could be a whole person, that I could be creative and live with the joy of lovely thoughts.

Because of my stress on serenity, I hope I cannot be misinterpreted by any twist to mean that I am for standardized architecture. I have no qualifications when I say I am against regimentation of any kind. Very early in our efforts we were involved in building many acres of public housing in St Louis. After these had been built, I realized with full intensity the mistake of this kind of housing. The tragedy of housing thousands in exactly look alike cells, may be necessary as an interim measure. I doubt it, but it certainly does not foster our ideals of human dignity and individualism.

We, in America, have been experiencing for the past few years the growing pains of testing a formula architecture. New York City is perhaps the best showcase but this formula has faced our streets in every village and city in America. With every passing day architects everywhere are beginning to realize that monotony and dullness can be the only result of formula architecture. The reason is obvious. The sensitivity and creative ability latent within every architect is stunted completely under the dogma of standardized design. The individual creative expression of every architect is vitally needed to create the complex and interesting environment necessary today. Within this creativity however, the instilling of these two ingredients serenity and delight are of vital importance.

The tools we have for this task are marvellous. Technology has provided us with more flexible, logical and easier methods of construction than mankind has ever known. If we use the utmost of our creative abilities, we should with the advantage of these tools, be able to create the kind of environment to which we aspire. For this reason we must become masters of the machine. So far it can almost be said that the machine has been our master in the construction industry, much as the automobile seems to have taken over our physical world.

Delight is the other ingredient I believe so necessary to our architecture. Delight can bring us happiness, serenity can bring us peace. We need so badly in our urban areas — the play of water, the play of light and shade on buildings as the sun passes over the sky. We need the textural richness of ornament. We need interesting silhouettes against the sky.

I was in Delhi recently where the horizon is studded with domes. I was told that at one time these domes were all covered with white marble or blue or gold tiles. How delightful their

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## THE PROFESSION AT THE CROSSROADS

The Seminar, under the Chairmanship of James A. Murray, Toronto, was one of the most interesting and successful events on the Assembly program

An experiment new to the RAIC was undertaken, perhaps with some initial misgivings, at the Annual Meeting in Windsor. In an endeavour to escape the implications of the large and rather impersonal meeting based either on a single paper or several panel participants addressing many rather passive listeners, the idea occurred of conducting not one major seminar but eight intimate small-scaled group studies. It was hoped the group of seminars would be sufficient in number to restrict the participants to ten or fifteen persons with a chairman, an architect chosen for his experience and strong feelings regarding his particular topic of discussion. This family of studies idea was, by all accounts, a great success. There resulted a personal involvement for all attending the Assembly, the free play of opinion which characterizes small groups and an opportunity to consider a wide range of topics.

A list of topics and chairmen were circulated some weeks before the Assembly with a broad outline of the possible subject matter, and each architect was asked to do a bit of homework on a topic that interested him before coming to Windsor.

Writing to my list of chairmen to ask for their participation I said, "My hope is that this form of organization might make a memorable contribution to the interest and intellectual content of Assembly '59, all on a more personal and direct basis

of fellowship and thinking for those in attendance. I would consider it a pleasure to sit in a small group of ten or fifteen of my confreres under an able chairman to deliberate an hour or so on a vital professional topic and I feel it would be an unwarranted and inaccurate implication to maintain that my fellow architects would feel otherwise".

Bill Goulding and I circulated among the study groups as the morning progressed. I believe we both felt that the idea and organization was sound. The Assembly is grateful to the excellent chairmen who guided the discussions and the chairmen were, no doubt, pleased at the hearty participation of the membership.

The idea might be useful for some future assemblies but improvements could be made. The study sessions should be held earlier in the program to permit continuation of discussion. Secondly, either an interval of time should be provided after the study sessions to assemble the reports given to the entire meeting at the close of the study or, as an alternative, reporting back to the general meeting might be discontinued, with the study closed by a first-class brief, relevant prepared paper, followed by the publication of the study deliberations in the pages of the *Journal*.

*James A. Murray*

"The Profession at the Crossroads" — Seminar chairman and syndicate heads — left to right. Ian MacIennan, Ottawa; H. L. Bouey, Edmonton; V. J. Kostka, Winnipeg; Wolfgang Gerson, Vancouver; James Murray, Toronto (seminar chairman); W. G. Raymore, Toronto; John Russell, Winnipeg; G. Everett Wilson, Toronto; Eric Arthur, Toronto; William Goulding, Toronto.

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## THE INDIVIDUAL, THE PROVINCIAL ASSOCIATIONS, AND THE RAIC

Syndicate I, Chairman, Wolfgang Gerson, School of Architecture, University of British Columbia

THE SYNDICATE decided to discuss first the question whether in Canadian architecture today professionalism should advance, consolidate or retreat. The group felt that this was basic to the further question of the individual architect's relationship to his various kinds of professional associations. It was decided that we should first make an attempt to define the meaning of professionalism, and clarify what it involved. Professionalism was defined as giving service in a field of knowledge or a skill in which you were trained. Organized professionalism, it was agreed upon, then involved:

- a) Minimum levels of competence.
- b) Minimum standards of ethics.
- c) Independence of the individual architect as a professional.
- d) Protection for the individual member: this only in so far as it would help to maintain the member's independence and make him free to serve better in his skill. It was pointed out that protection for the sake of protection could easily lead to a decrease in the quality of service and to resentment from the public as a whole.
- e) Active participation in professional matters. This means in the broadest sense contributing to the betterment of the profession as a whole.

The group felt that many members of the profession did not fulfil their obligations in this regard.

It was agreed that we live in a society of continuously changing patterns; that new architectural problems requiring new architectural services are brought to us all the time; for instance, real estate problems, requiring careful economic analysis, as well as site engineering. Our professional services must keep up with these changing demands. An indication that at present they are not doing this, lies in the fact that package dealers, and engineering and planning services, and contracting firms in the housing field, are engaged in much of the work that should rightly be done by the architect. The amount of influence of the architectural profession on the total architectural pattern of the Canadian cities is not as large as we should like it to be.

It was further pointed out that we are not as free today to make decisions of a design nature as we were in the past. This could become another serious encroachment on our effectiveness. Many decisions are made before we come in to serve; such as: economic decisions by policy-making bodies, conditions set by lending institutions, conditions set by city planners through zoning and other devices, building codes.

As an answer to both these problems it was decided that professionalism must advance. Advancement should be considered through development in the following fields:

- 1) *Education.* It was pointed out that the undergraduate course must be concerned with basic principles and in the five years available not much change was possible. However, it was strongly recommended that specialisation after the basic training should be encouraged. After his five-year training a student might develop the field in which he is particularly suited, taking a master's course in a specialty. This could be in such fields of study as architectural design, engineering, community planning, commerce or business administration, finance. This, of course, would mean that universities would have to offer such courses.

The need for more participation of the practising profession in the training of the students was further agreed

upon as a necessity. The student must from the beginning be made aware of the need for "professionalism". Some of the advantages of the apprenticeship method had been lost in the university education, and it was felt that professional practice cannot effectively be taught by lectures. One member of the syndicate went so far as to suggest that alternately one term in school and one term in an approved office might be the best pattern of education.

- 2) *Fee Structure.* It was pointed out that the present fee structure was not adaptable to many of the new services given by architects, that it was not flexible enough, and therefore unrealistic.
- 3) *Public Relations.* It was agreed by all that more should be done by the RAIC to bring the Massey awards to public attention throughout Canada; this might be done by means of radio and television programs, and articles in the popular magazines such as *Maclean's*.

It was also proposed, and all symposium members agreed, that the RAIC initiate and establish a continuing annual national conference of the building industry, including all national organizations concerned in the industry, such as the RAIC, the national organizations of planners, consulting engineers, contractors, home builders, real estate boards, lending institutions. The function of such an annual conference would be to re-define services offered, to discuss common problems, and to establish closer relationship between the various members of the building industry. It was urged by the symposium that the executive of the RAIC consider such a proposal and set up a committee to plan such a conference. Nothing this group felt, would help more to alleviate many of our present concerns.

The symposium then went on to discuss what could be done to improve the identity of the individual architect with the RAIC.

The great importance of the RAIC was to be a centre for the discussion of professional news and ideas, and for the distribution of information. At the present time we have two instruments to perform this function: the Annual Assembly, and the *Journal*. The Annual Assembly serves this function only for those members who are able, financially and in time, to afford travelling. This excluded most of the younger members of the profession. It was also pointed out that the Assembly was not doing enough to stimulate discussion in which all members could participate. Much of the work was done in closed committee sessions. The symposium therefore wanted to go on record as recommending that more seminars of this nature be arranged at future meetings, based perhaps on short papers. It was suggested that each assembly be based on one theme, and that the symposium be held at the beginning of the Annual Assembly so that definite motions could be brought to the whole Assembly before it dispersed.

In regard to the *Journal*, it was agreed that as the official instrument of the RAIC, it should be used more for the distribution of professional information, and could become a more technical magazine.

It was also suggested that the headquarters of the RAIC might edit a semi-monthly news memo to inform members in the various provinces of the services architects have performed in their communities, and to give other news of interest.

All felt that the symposium had been successful, but that more time for discussion should have been allowed.

## THE METHODS OF CHARGING FOR PROFESSIONAL SERVICES

Syndicate II, Chairman, Howard L. Bouey, Edmonton

IN OUR GROUP, DISCUSSING FEES, we had fourteen participants. The representation was excellent in that there were present architects from the larger, more successful firms in Canada, the medium sized office and the individual who depends almost entirely on his own resources to carry on his practice.

The discussion was lively and indicated that the subject was well worth discussing and that the participants had prepared themselves to discuss it. At the same time it was evident that in the hour and a half at our disposal, we did not have sufficient time to discuss in detail the many problems which

presently exist when we are considering our charges for services rendered.

To summarize, one can only report as accurately as possible what seemed to be the general concensus of opinions expressed and hope that these reflect the general area of agreement among the participants.

1. Architects wish to keep their fee structures simple and easily understood by themselves and the public. Sliding scales of fees, intricate percentage arrangements affecting consultants' services, etc., should be avoided if possible.
2. In performing and charging for services the architect should be "in charge". He should bill the client *direct* and there should not be separate bills submitted by consultants to the client.
3. Fee arrangements now generally in effect where consultants are employed are not satisfactory. Paying the consultant 80% of the fee received for their portion of the work is not sufficient these days, especially when jobs have a high percentage of their costs in mechanical work.
4. For the average job where special consultants are not required, it would be desirable to have *all* of the building design services accomplished by the architect and his staff which should include highly qualified engineers, both structural and mechanical. This would be an aid towards better control and a better chance to give the owner a comprehensive service under a simple but thoroughly adequate fee structure.
5. It was realized that item (4) above is a difficult attainment for the smaller firms, nevertheless it should be the aim of every practice.
6. It was agreed that when consultant engineers are employed, the method of charging a client, as set forth by the Quebec Association in their Schedule of Charges, is considered quite workable and satisfactory. The section referred to is quoted below:  
"No. 12 - Where engineers or other experts are employed by the owner to co-operate with the architect for certain works (as for heating, ventilation, electric work, etc.) the architect shall receive for his commission two and one half per cent (2½%) of the cost of such work."
7. The categories of buildings and how they affect fees should be re-examined due to the changing nature of building types, e.g., factory and warehouse buildings can, on oc-

casion, be a complicated research and design problem.

8. Where an architect does preliminary design service for a building which does not advance to be built, the fee for such service should be negotiated with the owner on a fair basis for both parties. Here we were concerned with preliminaries that are not *complete* preliminaries all ready for working drawing stages. In such a case a workable arrangement is to charge three times the cost of staff time.
9. Architects should be careful not to take preliminaries too far unless they are *sure* the job is going ahead. This would be to ensure a fair "saw-off" on costs to the owner and to the architect.
10. It was suggested by one participant that the fees for apartments should be lowered in order that architects could compete with the many other so-called designers who are *doing* apartments such as engineers, draftsmen, etc. The other participants did not particularly agree with this.
11. Fees for partial services were discussed and it was agreed that every effort should be made to encourage architects to provide *full* services. Partial services are apparently a loophole through which reduced fees are being charged and as a consequence the value of architects' services generally is being threatened.
12. Problems relating to architects employed by promoter firms on a retainer basis were discussed. Such "captive architects" are creating problems for regular practising firms. Aside from the fact that the problem in this field was outlined, there were no particular remedies suggested. In the main it could be said the participants in the discussion "deplored" such activity by architects and suggested that if possible these "captive architects" release themselves so they could operate to the advantage of future owners and not for promoters who may never live or work in the units they promote.
13. It was agreed that fee schedules across Canada should be standardized if at all possible.
14. The syndicate was unable, in its allotted time, to discuss the many other questions for discussion under this important heading. In view of this fact and also as a natural outgrowth of the recommendation contained in (13) above, it was further recommended that the RAIC continues study by committee on this subject with a view towards establishing firm, fair, standardized directions and methods of charging for professional services.

## THE ARCHITECT AND THE PLANNERS

Syndicate III, Chairman, V. J. Kostka, School of Architecture, University of Manitoba

IN SYNDICATE III the topic was "The Architect and the Planners". Eight members selected this seminar in order to discuss civic design, particularly in relation to zoning, the residential neighbourhood, and the architectural control of urban developments. This transcript endeavors to record the opinion of the majority of the members.

A unanimous opinion was expressed on the inadequacy of the present zoning regulations. These, it was emphasized, were responsible for segregating the various types of dwellings into large, uniform districts whose architectural poverty is typified by the suburbia. Zoning by-laws should be so revised as to permit not only a variety of dwelling types to suit the various family compositions, but also the provision of community facilities in residential areas. This implies a revised concept of residential design in which the architects as a profession have not shown sufficient interest. They have been shutting themselves too much within the confines of an individual building. It is not enough to talk occasionally about the desirability of an imaginative and integrated residential design. The public, the planners, and the civic administrators need

to be shown in a tangible manner what we profess. Pilot projects are needed to demonstrate the kind of architectural composition we propose. Some of these projects also should be built, but not as low rental developments.

The group felt that the concept of the residential neighbourhood needed clarification since discrepancies exist in some of the recommended standards. It was emphasized that the neighbourhood plan required an aesthetic approach rather than the usual statistical one. The members claimed that the neighbourhoods should be designed as architectural units rather than as mere land use arrangements, or as mere streets with houses which is, alas, most often the case today.

Architectural control was considered a dangerous device to employ. Some influence or persuasion, however, was thought desirable in view of the definite lack of "building manners" existing in our country. Such an influence might, perhaps, best be exercised through both professional and lay education. It was concluded that there was no substitute for education on these fronts.

## THE ARCHITECT AND HOUSING

Syndicate IV, Chairman, Ian MacLennan, Chief Architect, Central Mortgage and Housing Corporation, Ottawa

THE SYNDICATE (or Study Group) discussed the dimension and nature of the problem, the architect's responsibility, present involvement and the architect's future role.

Approximately 150,000 dwelling units for Canadians are completed each year. This provides new housing for over half a million people and represents an expenditure of over two billion dollars annually. The completed dwellings stimulate the construction of schools, shopping centres, churches and other facilities necessary to residential development. The resulting environment reflects and affects our way of life. The architect with few exceptions is not playing an effective role in the creation of the new Canadian community and these new communities have many shortcomings. The problem creates a challenging opportunity which is not being exploited and which, if it were, could bring credit in the long run to the profession. The opportunities exist now and will continue and grow in importance. They affect, more than any other phase of architectural endeavour, the face of Canada.

It was agreed that housing is a complex business involving many matters including planning, zoning, land speculation, size of land holdings, government structure and tax distribution, entrepreneurs and builders.

It was suggested that it was impossible for the architect to make an effective contribution in present circumstances and that it might be better for the profession not to be associated with an industry which is not producing a successful environment. That architects should not give respectability to a process they cannot improve and should content themselves with a critical role.

However, it was agreed that the problem could be tackled with short term and long term objectives in view. First, housing design and street architecture could be improved immediately if a means could be found of bringing the architect and the builder into effective collaboration. This would require that acceptable means of remuneration be made available and that both sides approach the problem with more humility

than has been evident in the past. Builders are anxious to improve their product as well as to make money. It was pointed out that builders often pay \$200 or \$300 to real estate agents to sell their houses and that this sum might easily be applied to architectural services on well designed project houses which would sell themselves.

It was agreed that the long term objective of creating successful environment required a greater understanding by the profession of the complexity of the problem. That the architect alone could not solve it and that he would have to collaborate with other professionals and administrators in any future solutions. It was further agreed that the RAIC proposal to set up a special commission to examine the whole subject of design in the building of residential environment was a good idea; and that this enquiry be aimed at achieving a significant improvement in the quality of suburban environment . . . particularly in so far as this may be accomplished through fuller participation by the architect in the design of the suburbs.

It was felt that the profession was indeed at a crossroads and that it would have to adapt to changing conditions and challenges to maintain and strengthen its position in the community, that housing must now be included as part of the architect's responsibility to the public. That the housing industry is a new and virile post-war force in the country and that this industry requires design participation by the architectural profession, if we do not accept the challenge others will.

Other subjects were discussed and it was agreed that new concepts of housing design were required for home ownership and should include more than the single family house and co-operative apartment buildings.

The syndicate was well attended but I feel more time should be given for the preparation of a short report if the technique of syndicates is to be used again. I believe it should be. Discussion was lively and the above report represents only a selective resume of things said.

## THE ARCHITECT AND RESEARCH

Syndicate V, Chairman, W. G. Raymore, School of Architecture, University of Toronto

THE GROUP CONCERNED with architectural research realizes from the outset of its deliberations that there are many aspects of investigation in this field. The following appear to be the more obvious:

*physiological research* – in which the conditions of heat, light, shelter, ventilation, and safety, are investigated for their contribution to human well-being;

*functional research* – into the requirements of planning for man at work, play or rest;

*psychological research* – also called the aesthetic side of architectural activity, in which our emotional needs are analysed;

*physical research* – into materials and structures, with a view to assessing their performance; and,

*developmental research* – resulting in new materials or new uses for old.

In general, we recognize that our research may be for the as-yet undiscovered, or it may be toward the discovery of new relationships in or between areas already documented.

I must confess on behalf of our group that our discussion has tended to centre in a large measure around physical research, due probably to the composition of the syndicate.

Who should do research? Some answers to this question come readily, but others may not be so obvious to the practi-

tioner. One immediately thinks of university staffs in connexion with research, since everyone knows that professors have more spare time than anyone else! There are government agencies, such as the Division of Building Research, Central Mortgage and Housing, and Ontario Research Foundation, who have performed prominently in the research field. Industry has its own laboratories where it advances the technology of its own, usually limited, fields. But one group of interested people who could, and should, contribute to architectural research are the members of the profession. In fact, architectural research has sometimes been defined as any type of research in which architects are those best qualified to engage, by reason of their education and experience. That architects should be numbered among the researchers may come as a distinct shock to many here. But more of this later.

What has been done in architectural research in Canada to date? Without attempting to give a complete documentation of their work, we might look first at some of the university schools of architecture.

At the University of British Columbia School, problems of construction have been tackled, such as an analysis of the uses and variants of the wood post-and-beam system on the West Coast, the performance of windows in the western region, and the problems of paint peeling. In addition, the effects of growing urbanization on municipalities has been the subject



of investigation.

The University of Manitoba School of Architecture has done a study of the redevelopment of a section of Winnipeg for the planning board, and has made development studies of the rural house.

At the University of Toronto, a study of small apartment units was made for CMHC, as well as researches into the economics of row housing. Under active development is the modular system, the role of specifications and supervision in architectural practice, and historical researches into local architectural history, as well as architecture abroad. Both historical fields, it is expected, will yield scholarly publications. In addition, a study is being made of the use of small-scale structural models for testing purposes.

Other Canadian university schools are similarly engaged, the work being undertaken at the various centres by staff members, or by students under the direction of staff.

#### *Research Agencies*

Two of the best known of the governmental research agencies were represented on the syndicate; Department of Building Research of NRC, by Mr Robert Legget, its Director, and Central Mortgage and Housing Corporation by Mr Sam Gitterman, Chairman of Development. Mr Legget has pointed out today, as he has many times before, that DBR is equipped to carry out investigations notably in the behaviour of materials, singly or in combination, but that there are fields where architects are best equipped by training and experience to investigate their own problems. DBR channels money to other agencies for research into building problems, and is in a position, Mr Legget points out, to act as a catalyst in the evolution of an appropriate research project. One of the important functions of DBR is to know, or find out, what others are doing, or have done, in research, and with contacts throughout the world, the questions that you ask of DBR may be answered by some research agency abroad, if this appears to be the most expeditious method of handling the matter.

Mr Gitterman points out that CMHC is not primarily a research agency, but provision has been made in its charter to aid enquiry into the problems of housing. The areas of interest to which CMHC is committed are community planning, urban redevelopment, housing design, economics, and construction. It has funds available for research into worthy projects in these fields.

Of particular interest would appear to be those areas of

investigation where CMHC is prepared to be revolutionary instead of evolutionary. Mr Gitterman speaks of "sitting on cloud 13" in describing the speculative approach to research, and gives as an example the investigation of a unit for individual sewage disposal for houses which will render the dwelling independent of the usual facilities provided. A foamed plastic house structure of small dimensions has been erected on DBR property, and is being tested for performance under varying conditions. Thought is being given to the dampening effect of code restrictions on the evolution of the revolutionary house, and the developing National Building Code must be considered in this respect.

#### *Research and the Profession*

In the main it appears that the research agencies have been more eager to collaborate with members of the architectural profession, as far as they are equipped to do so, than has the profession to seek the advice of the researchers. It was reported in the discussion that only 5% or less of the 1000 major enquiries received by DBR in a year came from architects. DBR has promised the Institute that, beginning in January 1960, it will co-operate in the publication of construction briefs in the *Journal*.

How can the practising architect participate in research? Two suggestions were made for collaborative efforts by the profession. Building costs and the performance over the years of buildings, both in their planning and construction, were indicated as areas in which we could profitably use more and better information on the Canadian scene.

#### *Recommendations*

As a result of the discussion, the following recommendations are made by this group to the Assembly:

- (a) That the RAIC, through its various committees and agencies, seek to establish freer communication with government research bodies, such as the Division of Building Research and Central Mortgage and Housing Corporation.
- (b) That this Assembly urge the RAIC Committee on Architectural Research to investigate the desirability of making practising architects active participants in architectural research; for example, in the compilation of data on building costs and in performance reports on buildings.
- (c) That the freest use be made of the *Journal* in the dissemination of information on building construction problems, and on other fields of architectural research.

## THE ARCHITECT AND EDUCATION

Syndicate VI, Chairman, John Russell, Director, School of Architecture, University of Manitoba

THE SYNDICATE, composed of an equal number of practising architects and educators, agreed that the goal of architectural education should be to produce a professional man who is (1) technically sound in knowledge, (2) able to think, (3) able to co-ordinate, and (4) able to communicate. In other words, the education of an architect should not focus on learning *all* the facts, but rather on learning both principles and habits of mind and hand so that he is equipped to find and use the answers, rather than actually knowing all the answers.

The panel agreed that the schools and the employers share a dual obligation in the preparation for the practice of the profession of architecture. The schools must teach fundamentals; they cannot alter their programs to reflect frequent changes in "popular" theory and practice, for the real effects of sound teaching are not seen until about 25 years later. (In other words, sound teaching programs have no room for current "fashions".) The schools must produce a well rounded individual who is competent not only in design, but also in practical and technical matters as well as in business principles and procedures.

The schools must be sure of the kind of individual they should be training for employment and for professional practice. Most architects, it was noted, want both the technical assistant (the draftsman) and the designer-architect or graduate.

The architect-employer for his part of this dual responsibility, must, during the years immediately following university training, provide the right kind of office atmosphere to give training in both design procedure and general administration in order that the trainee shall become adequately equipped to produce architecture.

The panel emphasized the importance of the architect's ability to organize the total design and building process. In this connexion the importance of practical building experience during the course of training was emphasized. Some felt that this was best achieved through actual building with tools; others felt that the observation of trained craftsmen engaged in building was equally effective.

It was further proposed that students should be given some general conception of cost analysis and estimating — the econ-

omic factors in materials and structural methods and their effects upon design. At the same time it was observed that "economic limitations do not necessarily inhibit good design". In fact, the challenge they present often produces designs of real distinction. On the other hand, it was agreed that the schools should create and maintain high standards in the matter of choice of materials and design, that it was easier to lower one's sights later because of economic limitations than to be limited by the habitual use of minimum standards.

One of the principal failures thus far on the part of both schools and employers was the lack of sufficient opportunities for the trainee to contact contractors and clients. Schools, it was agreed, should provide opportunities for students to meet, listen to, and talk with contractors. Further, they should utilize, where possible, actual clients for student design problems. Employers, on the other hand, should include the graduate-draftsman-designer on all discussions with both client and contractor in order that this vital human-relations aspect of professional practice could be adequately experienced.

Thus it appeared that there are unlimited opportunities for mutual co-operation on the part of the schools and the employing offices during the whole training period, from its beginning as a freshman program in university to its culmination in the license to practice architecture.

## THE ARCHITECT AND THE PACKAGE DEAL

Syndicate VII, Chairman, G. Everett Wilson, Immediate Past President, O.A.A., Toronto

THIS SYNDICATE was of the unanimous opinion that the principal of syndicate discussions should be continued at future Assemblies and take place prior to the Annual General Meeting in order to have the opportunity of discussing the findings under New Business.

The discussion on the effect of the package dealer in the profession attracted considerable interest. There was very little difference of opinion and the findings were as follows:

1. The rapid increase in the use of package dealers for the provision of buildings of all types is a serious threat to the future of the profession.
2. The success of the package dealer in obtaining commissions is due to the too frequent inability of the architect to provide economical space, accurate cost estimates, and adequate supervision.
3. The package dealer has several advantages not available to the architect. He is a good client of banks and other lending agencies who refer clients to him and he pays commissions of up to 5% of the cost of the building to real estate agents who obtain work for him. He has been able to obtain large tracts of serviced industrial land, placing him in a very enviable position for commissions in the larger cities. He can advertise very effectively the merits and clients of his own firm in national periodicals. He can start construction immediately on award of the contract while his office staff or "captive" architect proceed with working drawings. This procedure can, of course, also be used by an architect with a cost plus fee construction contract. Some package dealers are now accepting as a trade-in, the existing building of his client. The advantages of this to the owner are obvious.
4. As opposed to the above, the advantages of full professional services by an architect cannot be denied. The architect must however design an economical building by learning the lessons of the package dealer's standardization of elements and designing for maximum stress. He must attain integration of all engineering elements and

A student observer from the University of Toronto urged that the schools establish a closer contact with the summer employers. He suggested that the schools should request from the employer an appraisal of the student's potentials as a future architect — his performance, his attitude, etc.

In the closing moments of the discussion, brief consideration was given to the provision of programs for continuing professional education in the form of refresher courses to review as well as to add to technical knowledge, and seminars (like the Banff Sessions) to stimulate creative thinking and restate basic approaches. It was suggested that the schools could give considerable assistance in the matter of organization of such programs.

The brief but highly stimulating deliberations of the syndicate kept returning to the fundamental question, "What are the attributes of the well-trained architect?" One architect on the panel answered this question very succinctly as follows: The architect must be an educated man possessing a language by which he can express himself fluently in speech, in writing, and in visual media. The architect must be a humble man who is both aware of his limitations and confident of his ability to design and to build. And finally, the architect must be an honest man, always conscious of his responsibilities to his fellow man; in other words he must be a man of intellectual integrity.

provide a practical structural, mechanical and electrical design at a reasonable cost. There is a strong group opinion that this is best obtained by having engineers on the architect's own staff. Then through competitive bidding, he can equal or better the package dealer's price.

5. It is not considered that the lease back type of financing is a threat in itself to the profession if the architect is commissioned for full services. It is recommended however that architects should be better informed of the availability of funds for financing so that they may so advise their clients in order to obtain commissions for their full services. It is suggested that the RAIC might arrange to have such information of a general nature prepared and published in the *Journal* for the benefit of the younger members.
6. It was not considered that legislation against the employment of architects by contractors or lending agencies is the answer to the problem.
7. It was considered that the increase in partial services by architects for such clients is only making the situation worse and must be discouraged by every means possible by all provincial organizations.
8. By providing the highest standard of professional practice and design the architect can combat the inroads of the package dealer.
9. To emphasize the seriousness of the problem to the profession at large, the following resolution was moved by Mr R. Duschenes and seconded by Mr D. Crinion:

"Be it resolved that this meeting recommended to the Executive of the RAIC to immediately bring about a detailed study of the significance of the package dealer to the future life of the profession as presently constituted and practised and that this study be undertaken by a professional or university research organization to be appointed by the Executive Committee, with terms of reference to be based on the report to be prepared by Syndicate No. 7 of 1959 Assembly, and that a report be presented to the next meeting of the Assembly in 1960."

## THE ARCHITECT AND THE CULTURAL HERITAGE

Syndicate VIII, Chairman, E. R. Arthur, School of Architecture, University of Toronto

### THE SYNDICATE DEALT WITH:

- (1) Preservation of Historic Buildings
- (2) The Profession and the Canada Council
- (3) The Allied Arts and Architecture.

This syndicate wasted no time on definitions as all participating were familiar with the field. Unlike other syndicate problems, they were not provocative.

The findings of the syndicate are therefore tersely put in the forms of resolutions which Council could use or not use, as thought fit.

On the Preservation of Historic Buildings, the syndicate took the view that all our old and fine buildings were 'historic' in that they exhibited a way of life, methods of construction and the influence of great movements in architecture from other countries. These qualities were taken to be quite as important as those usually associated with 'historic' — a nearby battle, the use of the house by a celebrity and matters of that sort.

The resolutions under this heading were three, two of them involving the Canada Council:

1. It was moved by Mr Mackenzie Waters, seconded by Mr A. T. Galt Durnford, that the Canada Council be asked for a grant to enable a trained person, preferably an architect, to do the following:
  - (a) Ascertain and document the efforts being made in all Provinces in Canada to preserve and record old buildings through the efforts of private or public bodies and the legislation under which they function.
  - (b) Make an inventory of the buildings in Canada that are of outstanding architectural merit.
  - (c) Publish an inventory with illustrations and text.
2. It was moved by Mr Mackenzie Waters, seconded by Mr F. H. Wilkes, that the Canada Council be asked to make grants to the schools of architecture to enable

students to document old buildings of architectural interest by measured drawings, photographs and historical information.

3. It was moved by Mr A. T. Galt Durnford, seconded by Mr F. H. Wilkes, that while governments are to be congratulated on the conversion of old buildings into museums, it should be pointed out that the preservation of the building for its original use — shop, house, barn, etc. — is of far greater and more lasting importance.

The Profession and the Canada Council was not dealt with as a topic, though more time could be spent on it, as the profession is involved in two of the resolutions above.

On the Allied Arts and Architecture, the resolution was as follows:

It was moved by Mr A. T. Galt Durnford, seconded by Mr F. H. Wilkes, that the custom of adding a percentage to the cost of a public building for painting and sculpture be encouraged in Canada for school and university buildings and for buildings at all levels of government.

This matter was considered of the greatest importance and was one that ten years ago was little understood in Canada, both by architects and public.

Following the report of the Royal Commission on Arts and Sciences, the use of artists, on public buildings, has grown considerably. (Ottawa City Hall and Hamilton City Hall were cited as notable examples as well as commercial buildings like the Imperial Oil in Toronto).

The Committee was fully aware of the happy relations between architect and artist that have existed to this day in Europe.

Lack of time prevented the syndicate from putting forward suggestions for publicity affecting the allied arts and architecture, but it was felt that the office in Ottawa and the *Journal* could do much to promote so excellent a recommendation.

# PROJECT

## ARTS BUILDING UNIVERSITY OF TORONTO

*Architects: John B. Parkin Associates*

*Toronto*

Construction of the University's largest teaching building, to house eleven non-college departments of the Faculty of Arts, is expected to begin early next summer.

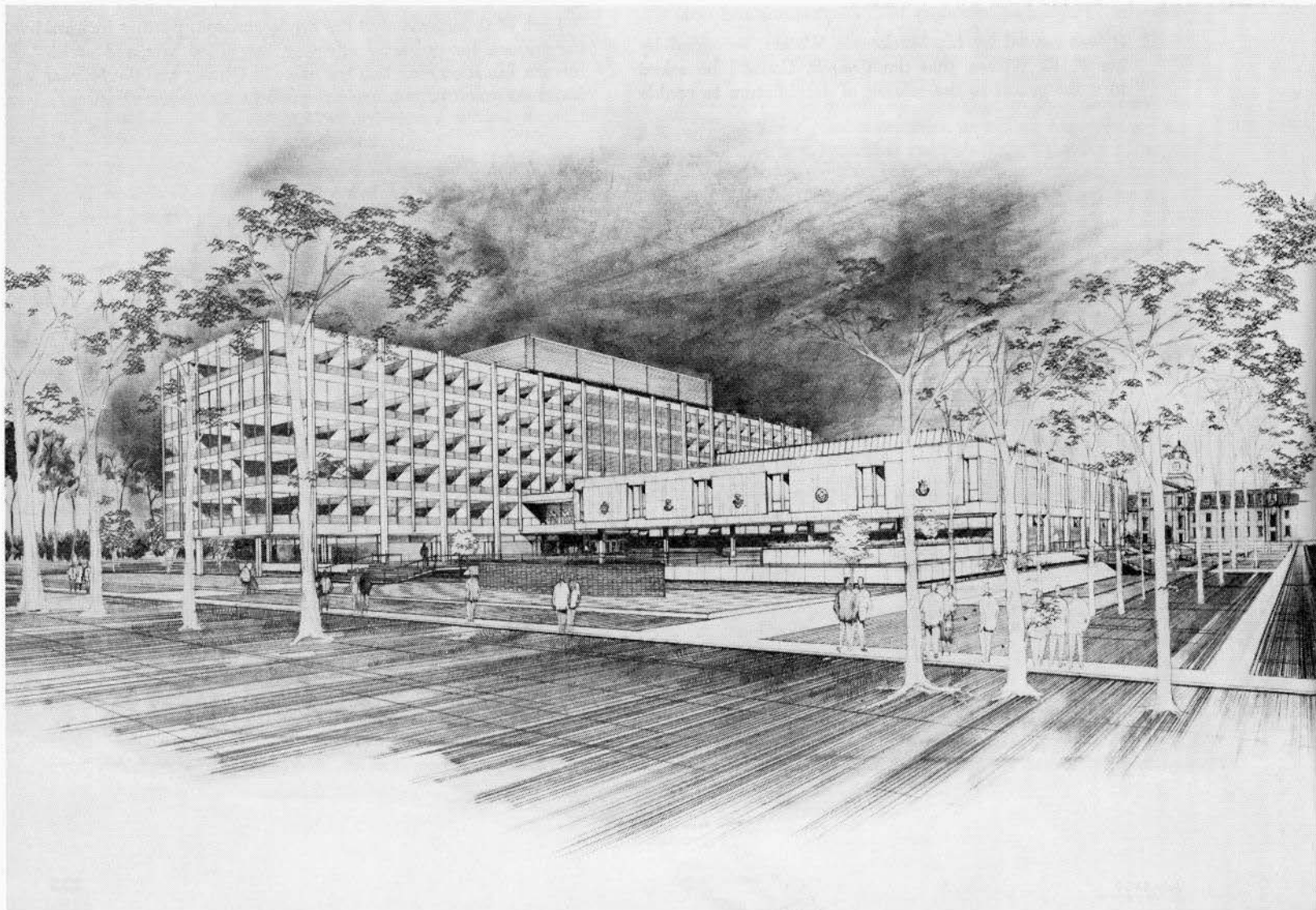
Plans are to have the project ready by fall of 1960. The cost is approximately \$5,800,000, including equipment.

The new structure is designed to provide teaching and working facilities for as many as 5,000 students at any one time. A major expansion project, it will be built on the new West Campus.

The Faculty building will consist of two wings — a six-storey tower and a two-storey classroom area. A huge semi-basement will be used primarily for laboratories, while mechanical equipment will be kept in the sub-basement.

A feature of the new structure will be the number of small rooms available for seminars. The largest lecture room, on the other hand, will hold up to 200 students.

The building will be used for graduate, as well as undergraduate, instruction and for some of the University Extension Department courses.



## WINDSOR CITY HALL

*Architects, Sheppard & Masson  
Windsor*

*General Contractors,  
Eastern Construction Co. Ltd  
Windsor*

The four stories and basement of the new Windsor City Hall provide the city with approximately 50,000 square feet of modern office space, including board rooms and a 2,500 square foot Council Chamber. Provision has been made for three more floors.

The design gives a successful modern treatment to a building without resorting to walls of glass. Windows were kept to a reasonable size consistent with lighting and air conditioning needs.

The office space is completely flexible. Power, telephone, and intercommunication lines can be brought to any desk through the troughed steel floors. Office partitions are all movable where permanence was not required. Attractive surface mounted lights can be moved to suit any office arrangement.

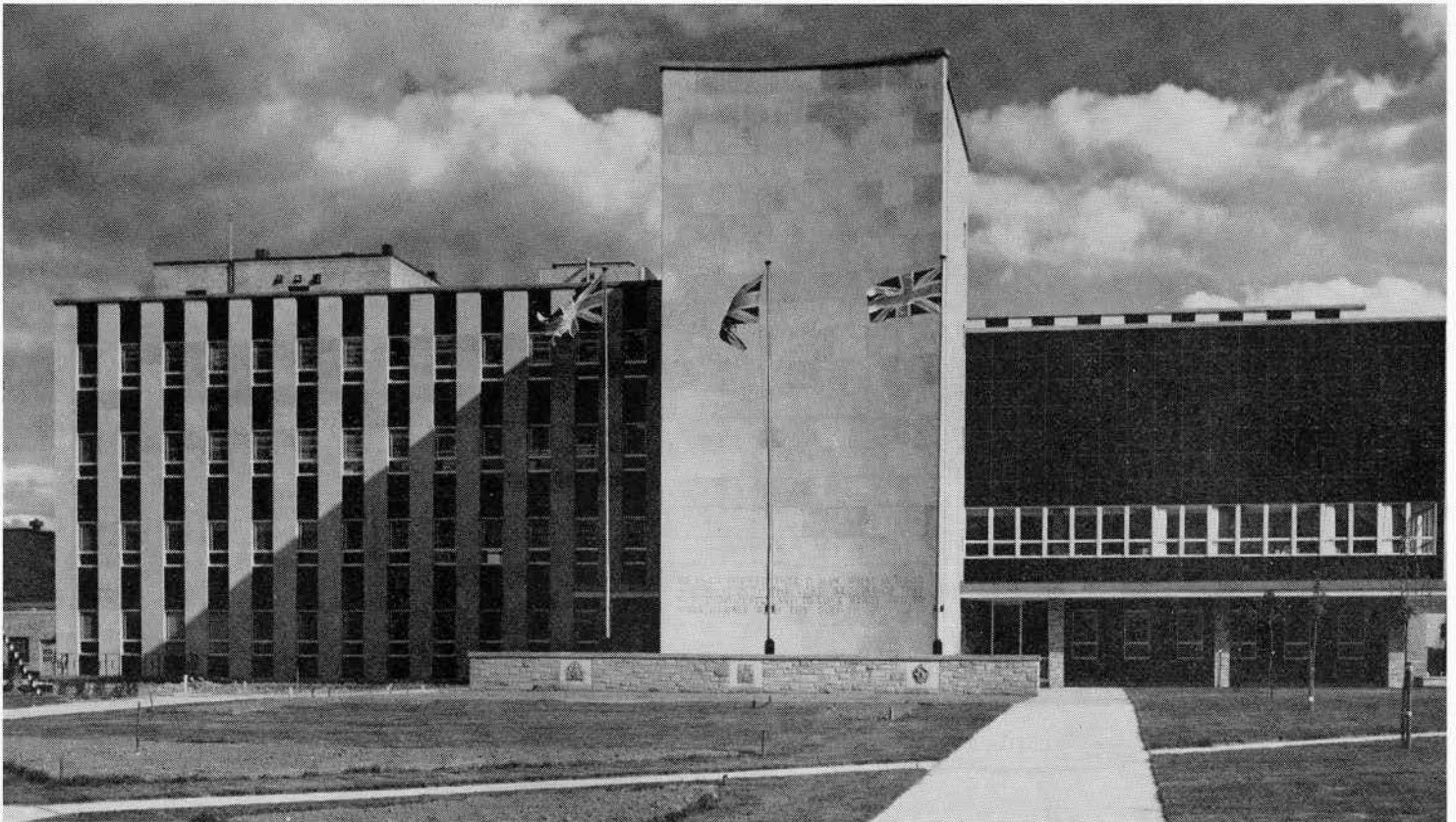
Illumination is up to the best of present day office standards. All offices are ventilated and comfort cooled. A perimeter convector system counteracts drafts from windows and compensates for heat loss through exterior walls. Heating is controlled in eleven separate zones and cooling in eight.

Since the treasury department is required to be the most accessible to the public, it was put on the ground floor with the related property and purchasing departments. The mayor's offices, city manager's office, city clerk's department and legal department are grouped on the second floor.

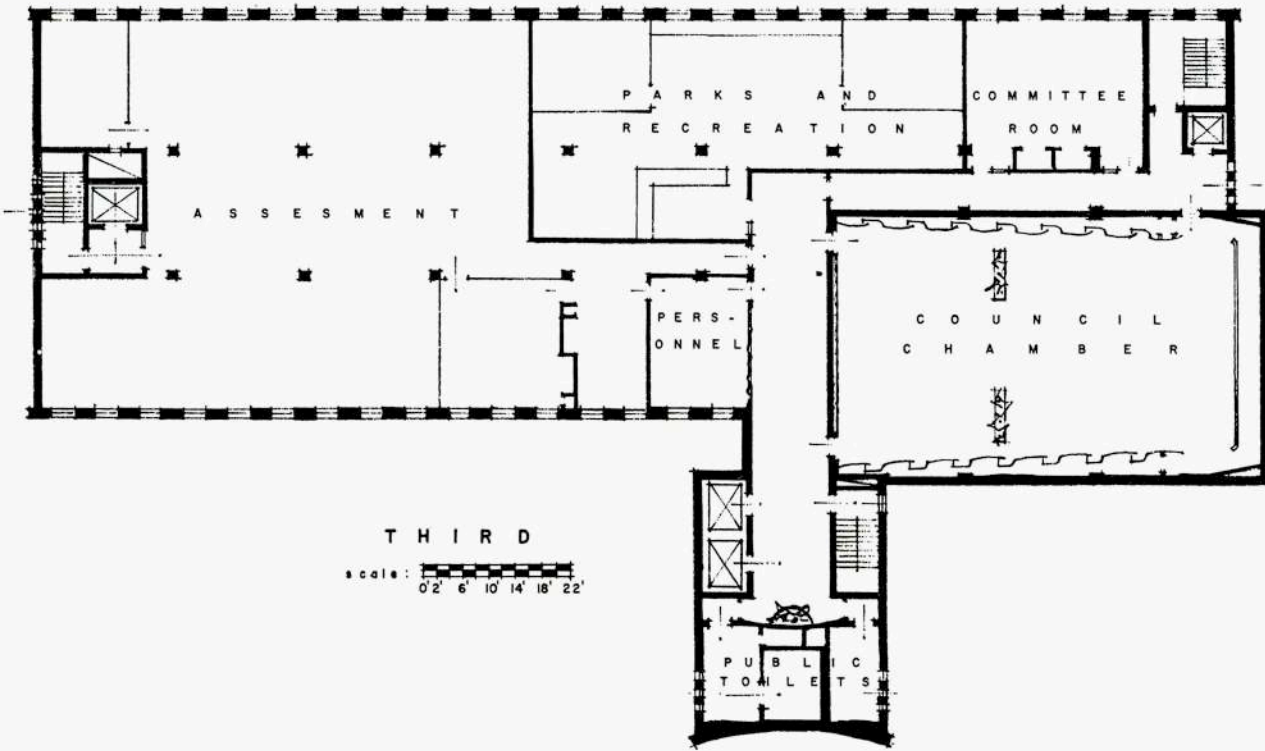
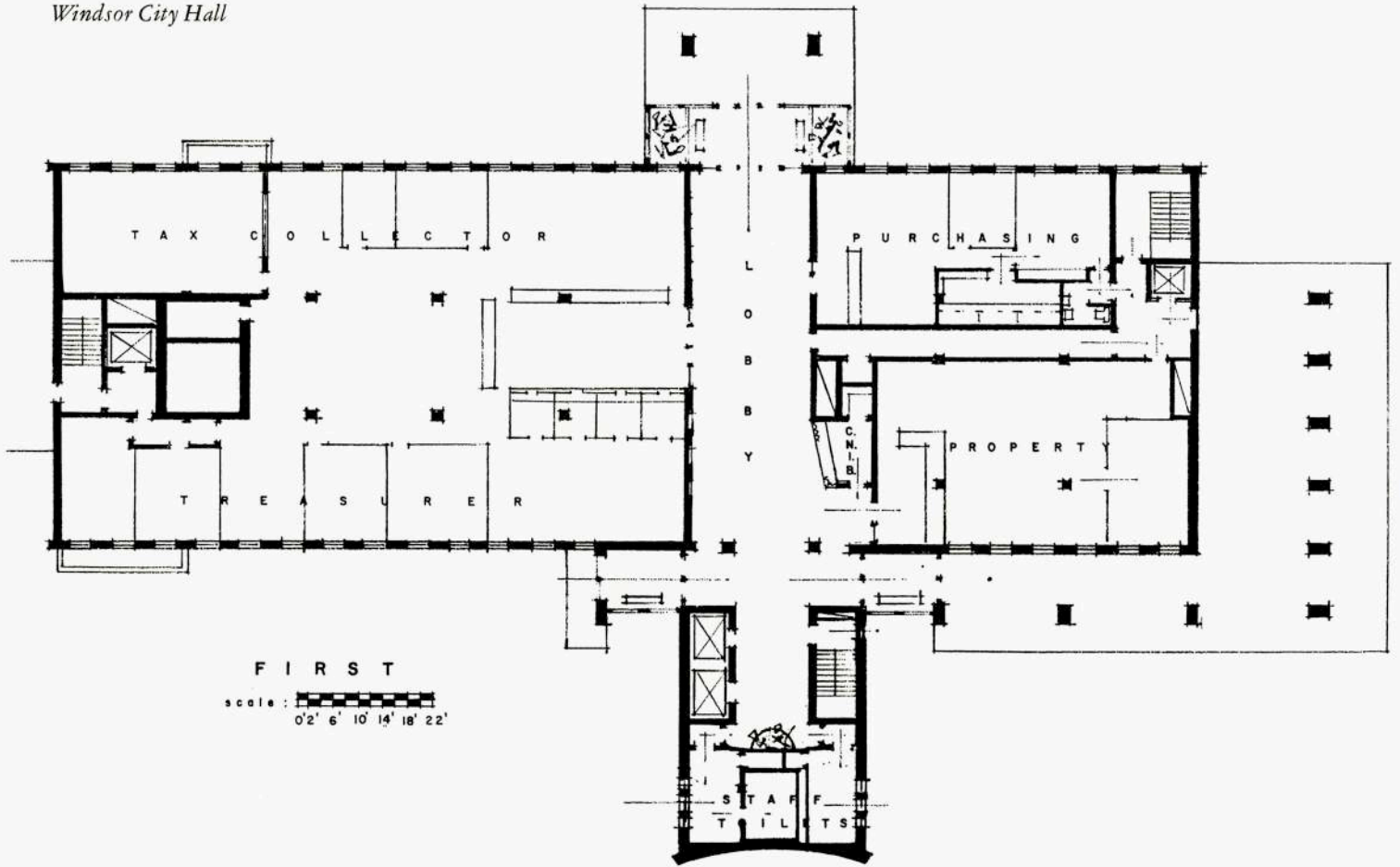
The assessment department is directly above the city clerk's department and connected by a special elevator. The Council Chamber and parks and recreation departments complete the third floor. The fourth floor is devoted to the building, works and planning departments.

The two fourteen passenger elevators are adequate for the proposed seven floors. The service elevator is available for the inspectors of the assessment, works and building departments who must constantly leave and enter the building with surveying equipment, etc. This elevator also facilitates the movement of records between the vaults and various departments and services the basement cafeteria. A small elevator is placed in conjunction with the Mayor's Offices, Board Rooms and Council Chamber.

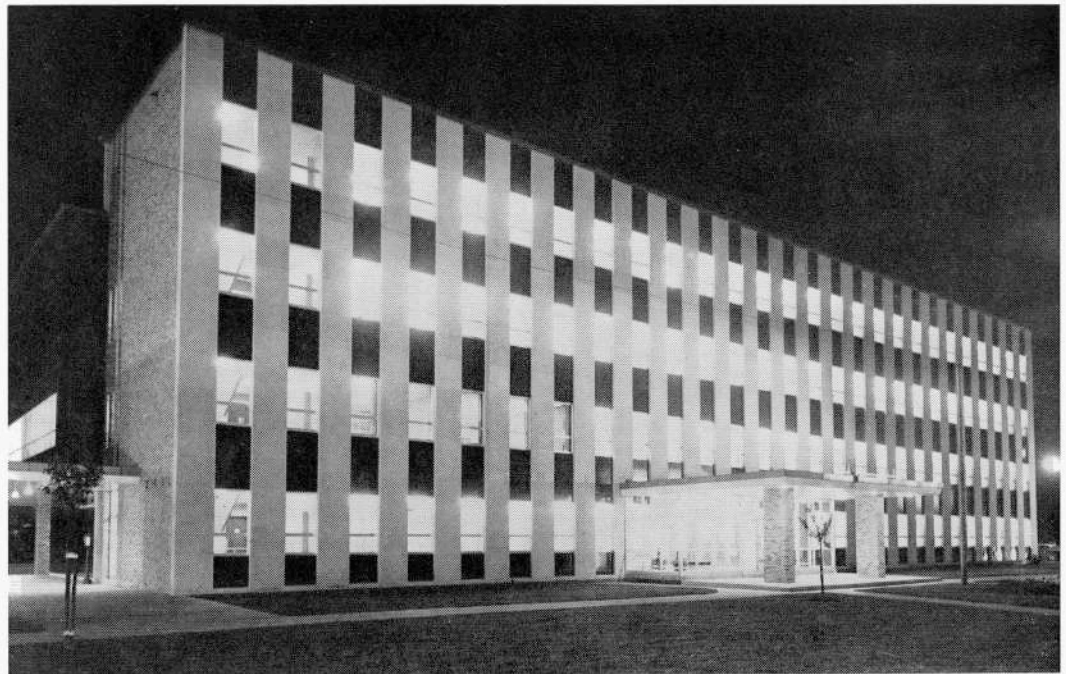
The north and south facades of the building are of limestone with royal blue porcelain enamelled steel spandrels. The end walls are of brick to match the existing municipal courts building. Fascias are formed of monel metal and all canopy soffits are a soft yellow porcelain enamelled steel. Windows are of double weatherstripped tubular aluminum construction.



The landscaping plans are nearly complete and will include fluorescent lighting on metal standards, planned walks, planting areas consisting of flowering trees, shrubs, and a formal garden. It is anticipated that a reflecting pool and water curtain fountain will be added at a later date.



*Windsor City Hall*



*South front, facing the  
Municipal Courts Building*



*The Mayor's business office*



*The Council Chamber*

# McGREGOR MEMORIAL COMMUNITY CONFERENCE CENTRE

Visited during the Detroit tour of the 52nd Annual Assembly

*Architects, Minoru Yamasaki and Associates,  
Birmingham*

*General Contractors, Darin and Armstrong, Inc.,  
Detroit*

*Engineers, Ammann and Whitney,  
Milwaukee*

A gift of the McGregor Fund as a memorial to its founder, Tracy W. McGregor, this building is the focus of the campus, available to public and scholarly groups for conference use.

The other buildings comprising this group, like other Wayne University buildings built since the war, are modular glass, steel, brick, and porcelain enamel buildings, quite complex in plan and shape.

To enhance the importance of the Conference Building as both a centre and a memorial, we felt it necessary to contrast it with the other buildings of the campus.

The simple overall form and the richness of the facade were the result of this feeling. Moreover, we believed this a real opportunity to explore richness in modern architecture.

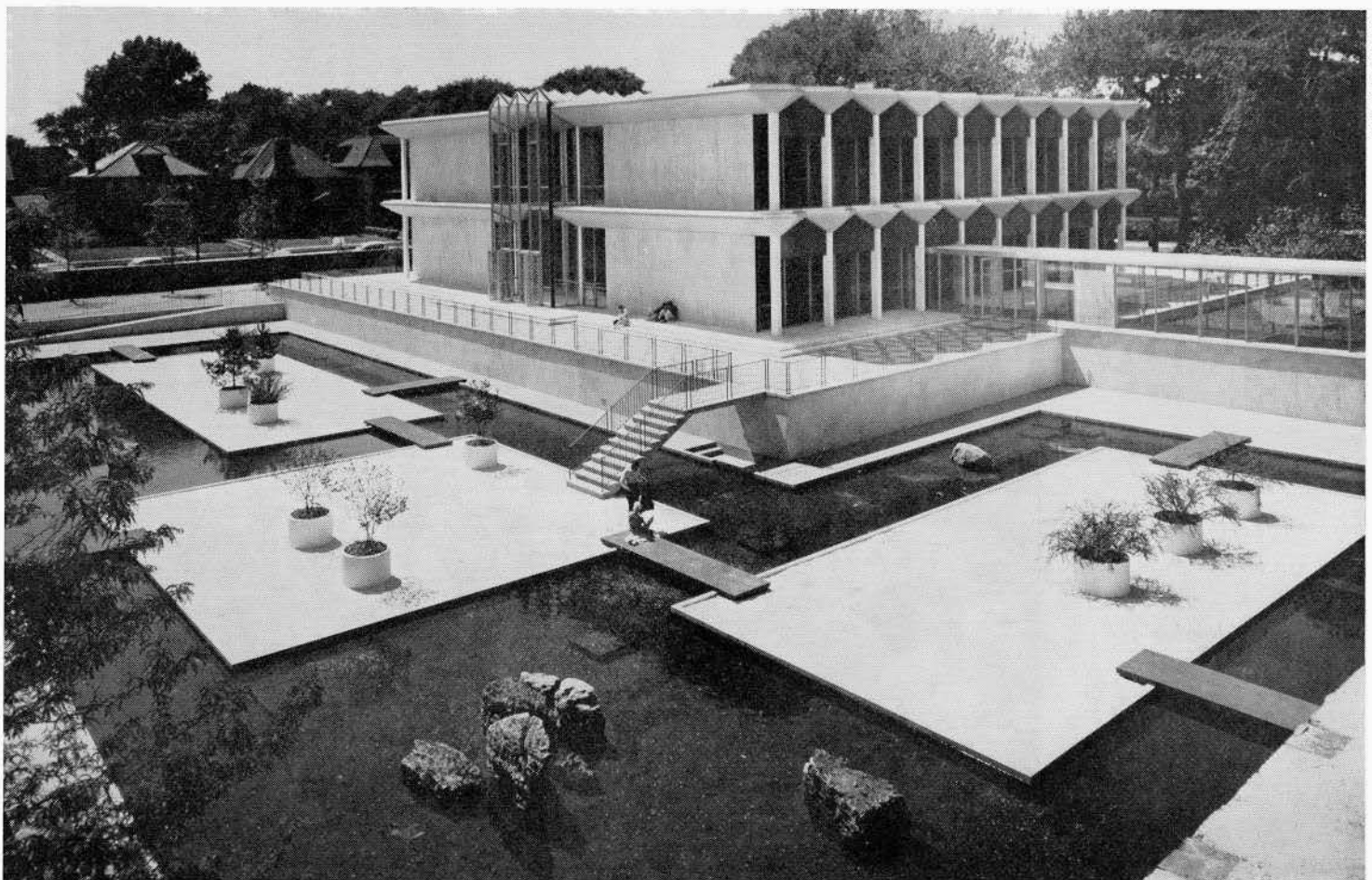
Thus we chose the concrete folded slab for interest of form and of silhouette against the sky. We set the glass walls behind the columns to achieve a pattern of sun and shadow. We filled the spaces between the columns with ornamental sunshades of aluminum.

The building is two storied, with meeting rooms bordering and overlooking a skylit lounge.

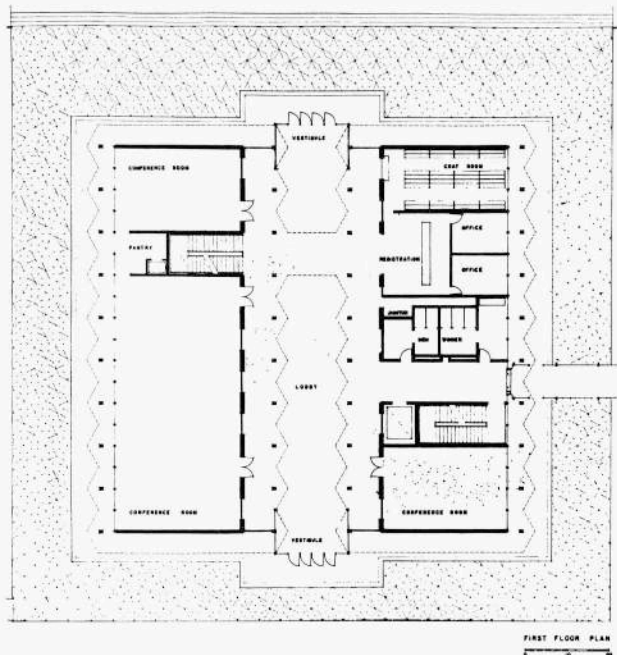
The central lounge and circulation areas are enriched by the pattern of the skylight, the free standing columns, and teakwood and plaster partitions.

The building is placed on a platform to gain importance. The area between the buildings is a pool, planted with water lilies and lotus. In the pool are three granite edged, white graveled islands – exhibit areas for sculpture. This pool is about seven feet below the surface of the platform.

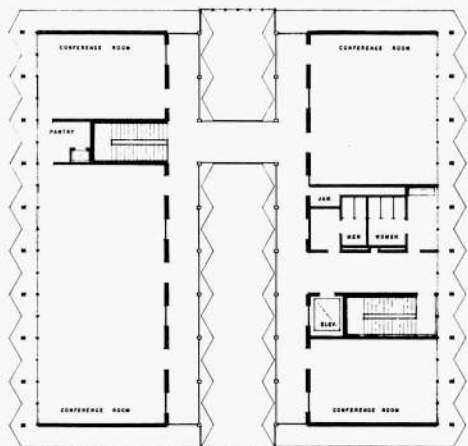
The floors and columns are white marble. The end walls are travertine, while the folded slabs are covered with a plastic skin.







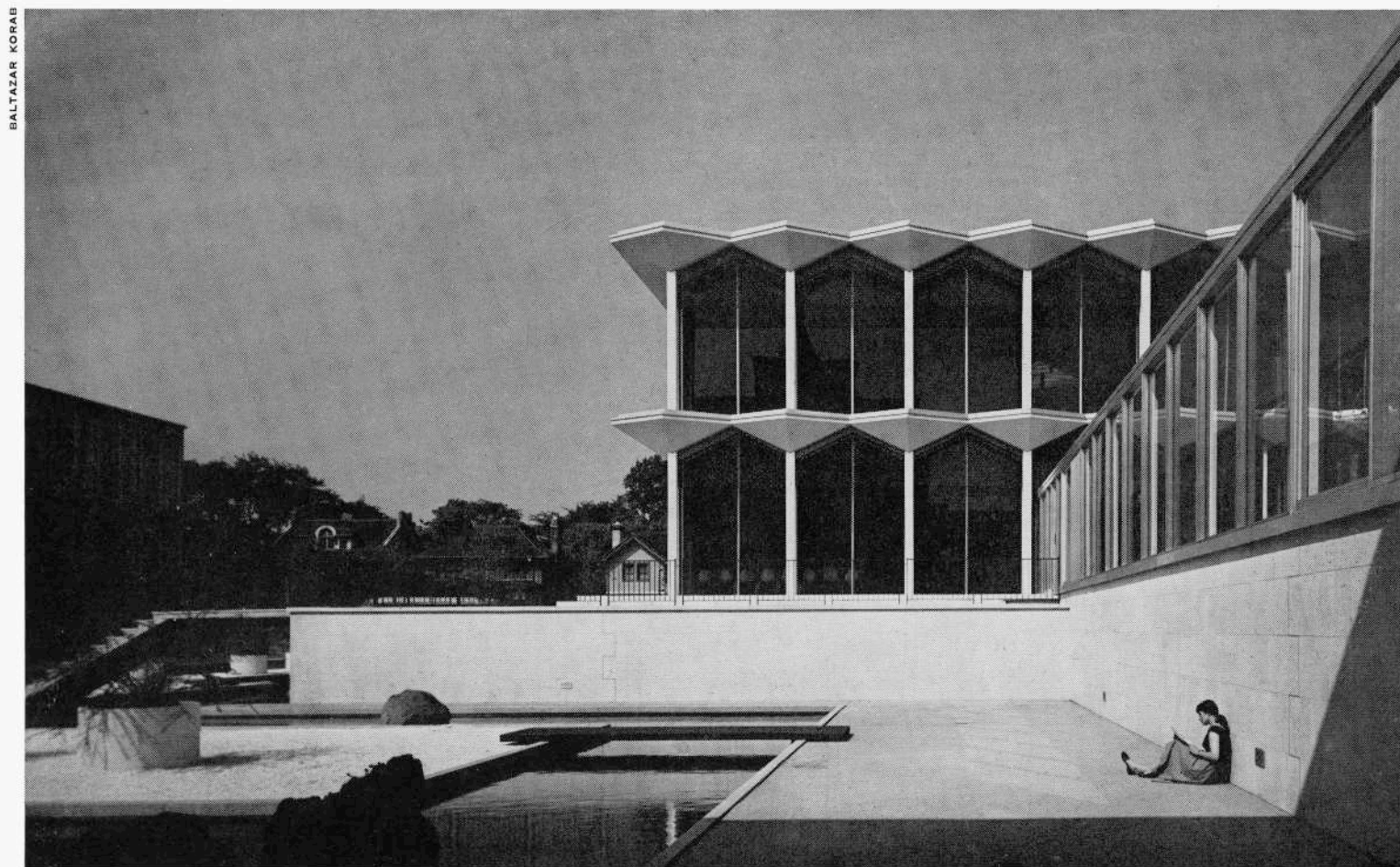
FIRST FLOOR PLAN



SECOND FLOOR PLAN



BALTAZAR KORAB



BALTAZAR KORAB

# 10 ST MARY STREET

A Commercial Office Building in Toronto

*Architects, Mathers & Haldenby, Toronto*

*Chief Engineer, W. H. J. Kitchen, P.Eng., Mem. AIEE*

*General Contractors, Jackson-Lewis Co. Ltd, Toronto*

View of building from St Mary Street

PANDA



"TEN ST MARY STREET" is a relatively small commercial office building completed in the spring of 1957 in the Bloor-Yonge district of Toronto. It occupies a lot with a frontage of 52 ft. on Yonge Street, 200 ft. on St Mary Street and 52 ft. on St Nicholas Street and is eight storeys in height plus basement.

The upper seven storeys contain rentable office space and except for a small shop on the Yonge Street end of the ground floor all available space on the ground floor and in the basement is used for parking of tenants' cars.

Of the gross area per floor of 10,400 sq. ft., rentable office space including corridors amounts to approximately 8,250 sq. ft. or just under 80%.

The building is fully air-conditioned, and is equipped with modern elevators, suspended acoustic ceilings, an underfloor duct system, and fluorescent lighting.

The structural frame is reinforced concrete, the external wall columns and spandrel beams being exposed on external wall faces. Floor construction is of the shallow beam and slab type with slab over sized in depth to accommodate the under floor ducts, and finished monolithically, thus eliminating the usual heavy topping.

Fire stairs are reinforced concrete finished with iron type hardener and non skid aggregates with job fabricated welded steel balustrades.

All interior partitions are constructed of hollow terra cotta blocks and extend only up to the ceiling, except where necessary to be full to the slab above. To prevent sound transmission between offices, sound proof barriers are inserted above.

Exterior walls are buff brick 9" thick laid in Flemish bond

and furred on the inside with 2" terra cotta.

All windows above the ground floor are Carda double glazed, reversible horizontally pivoted wood sash in wood frames. On street frontages frames are carried down to floor level and the glazed panel below the Carda sash is "Twindow". Inner glass light of the Carda sash is a side hung and screw fixed aluminum Sull sash.

Venetian blinds, which are adjustable only to tilting of the slats, are mounted between the outer and inner glass of the Carda Sash.

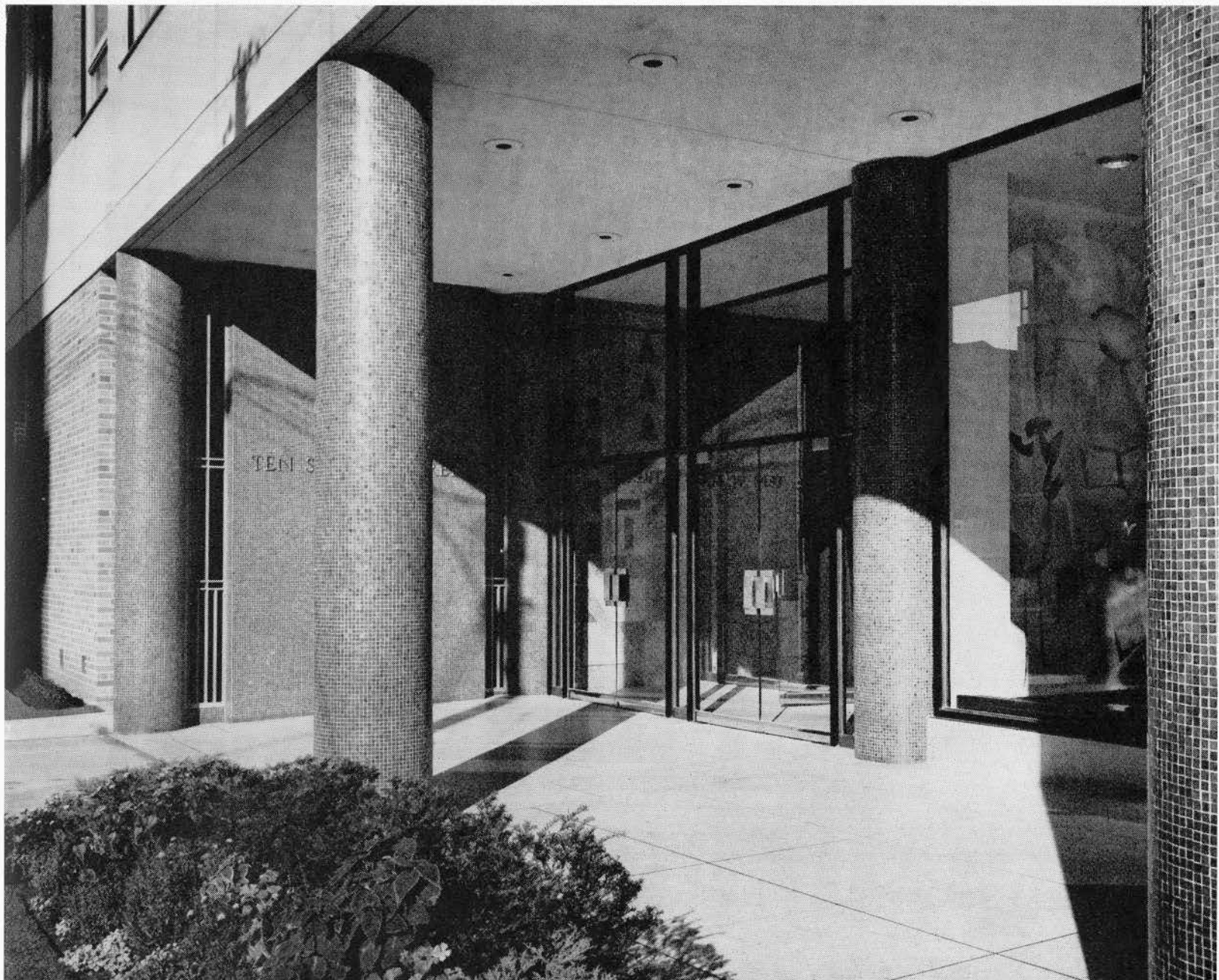
Main entrance and shop front are of plate glass in black anodized frames with polished bronze glazing beads. Doors are armoured glass with polished bronze hardware.

The interior of the main lobby is finished with glass mosaic walls with abstract murals in mosaic by Jane Lippert. The floor of the lobby and the paving of the open area outside is Venetian terrazzo, hone finished.

Walls of all washrooms and janitor's closets are tiled to the ceiling and floors are ceramic tile. Stall partitions are marble. In all office areas walls are plastered, floors are covered with linoleum tile with rubber base, and ceilings are suspended perforated metal with acoustic pads above. Interior doors excepting only for fire doors are wood slab doors in wooden frames.

Lighting of office areas is designed to produce a minimum intensity at desk level of 55 foot candles. Fixtures are flush troffers with glass diffusers, connected to the rigid conduit system by means of flexible cables to facilitate relocation when necessary.

The entrance on St Mary Street



Heating is supplied by steam turbine units at the windows each of which is equipped with a thermostatic control which can be set to any desired temperature by the individual. Each unit is provided with a rear outlet to deliver heated air directly to the window glass for the purpose of correcting down flowing convection currents of cold air from the windows.

The air conditioning system delivers tempered and filtered air, under humidity control, through perforations in the acoustic ceilings. Return air is drawn from enclosed areas through and/or under floors to the corridors from which it is exhausted at a central point.

The advantage of divorcing the heating system from the air conditioning and ventilation makes it possible for occupants to suit themselves as to temperature regardless of outdoor conditions.

Oversized wash rooms for both sexes are provided on each office floor. These are all equipped with wall hung fixtures including W.C.'s. Lavatories are fitted with combination faucets with spray nozzles and wastes are not stopped. Soap is supplied from individual dispensers, one for each lavatory.

Janitor's closets are also oversized to permit use as dressing rooms for the cleaning women and as local store rooms for wash room supplies.

The storey height for typical office floors is 11'-0" which after providing for air ducts and lighting above the ceilings produced a floor to ceiling height on office floors of 9'-1". This is reduced to 8'-0" in the corridors to accommodate the main air supply ducts.

Elevators are Otis automatically controlled, operatorless at 500 ft. per minute and give adequate service. Cabs platforms are 5'-0" deep by 7'-0" wide and doors are bi-parting. The ceilings of cabs are higher than standard to permit the carrying of such things as plywood sheets, doors, draughting boards, etc. within them, rather than on top.

The building has been fully occupied for the past two years, is well liked by the tenants and there is a waiting list for space in it.

From a maintenance point of view, operating costs are quite low, particularly with respect to the cleaning bill. As tenants of the building we appreciate the efficiency of the air conditioning system which enables us to leave drawings uncovered at night. Indeed the familiar sight of draughtsmen removing covers in the morning before starting work has become merely a memory.

A. S. Mathers

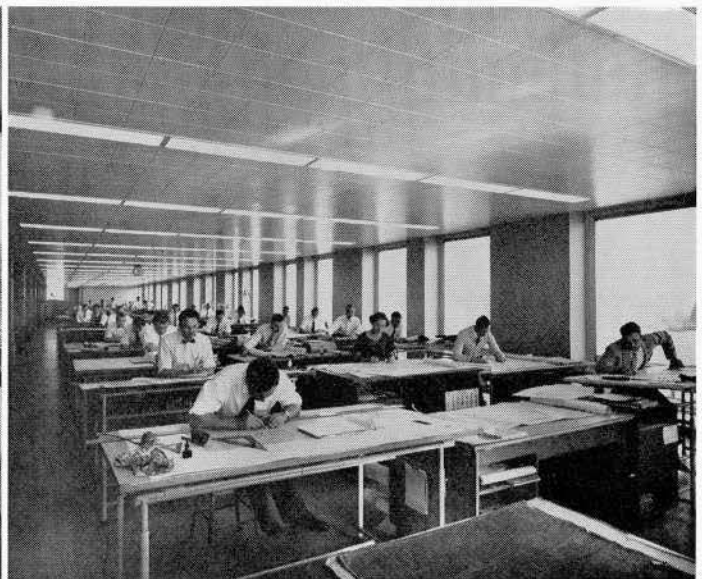
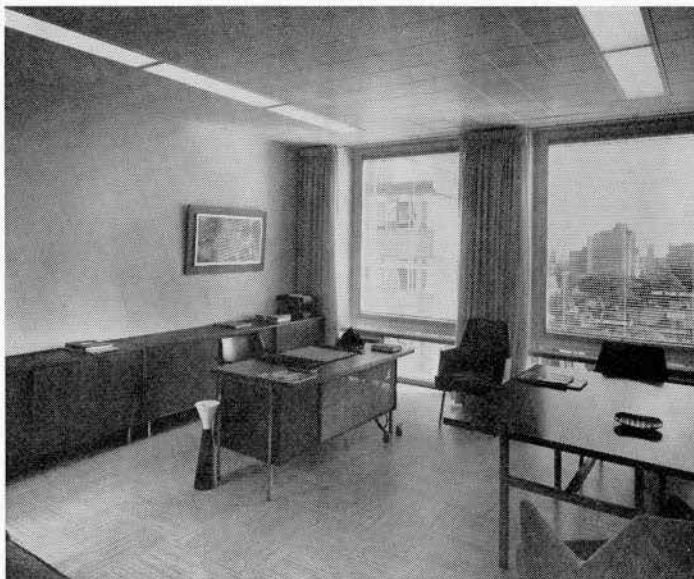
TYPICAL OFFICE FLOOR PLAN  
SCALE 5 0 10 20 30



Mathers and Haldenby offices

An executive office

Draughting room, eighth floor



PANDA

## MECHANICAL AND ELECTRICAL SERVICES TEN ST MARY STREET

The mechanical and electrical design incorporated in Ten St Mary Street, was governed by an attempt to apply the best engineering practices to the servicing of a first class commercial office building. Such principles are generally curbed by the initial costs, which does not necessarily incorporate economics. All of the equipment used was chosen by virtue of its design and reputation, and capacities selected to ensure adequate performance and a consequent long life.

### Plumbing

With the washrooms located one above the other, the sanitary system is very simple. Adequate pipe spaces were provided, thus allowing the use of wall hung W.C.'s. By using pedal operated flush valves, there is no obstruction on the floor, thus simplifying cleaning.

The wash basins are fitted with spray heads on the combination supply fitting, but the waste is not fitted with any type of stopper, only a perforated plate. Mixing valves feed the water to the basins at a constant temperature of 105°. Washing under the tap is usually considered a bad habit. Since it is the common practice and also a good method of keeping the basin clean, every provision for so doing is thus made. One observation is the relaxation experienced, washing the hands under a controlled spray.

Domestic hot water is generated in a tankless heater located in the Boiler Room, connected to the steam main. The main boilers are run all summer for this purpose. Since there is no hot water storage tank and also since it is economical to store steam, there is great economy effected over the installation of an independent summer season boiler.

### Heating

In formulating a design for the heating system, the first consideration was the architectural presentation. Such a statement does not infer that a compromise must be made in the production of accepted design results. It thus remains to satisfy such requirements by inventing a suitable system, utilizing as much commercial equipment as possible and so producing a "custom built job" with the economics associated with mass production.

A steam turbine operated fan unit heater was chosen. This unit is equipped with a speed control on the turbine comprising a modulating steam throttle which also controls the heat output, since the turbine exhaust is used as the heating medium. With such a unit producing 18,000 British Thermal Units per hour and only occupying a space of 19" x 19" x 9" in depth, it was possible to make the unit free-standing without seriously obstructing the windows, which run from ceiling to floor. By utilizing a two-directional arrangement, it was also

possible to blow an adjustable quantity of air on the window to overcome the possibility of frost and mist forming on the glass.

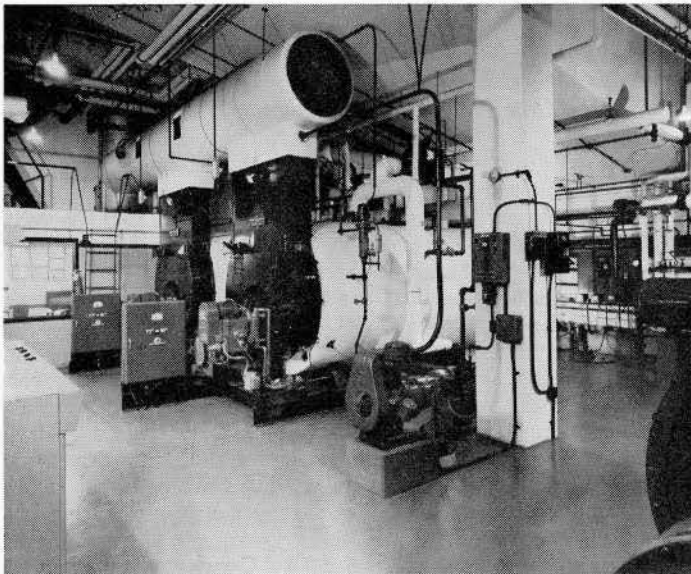
A window sill and heater box are an integral unit, the heater hanging from the sill, supported on a pipe leg which also acts as a pipe conduit for the steam and condensate from the heater to the mains below the floor.

The control system incorporated in these heaters, as a standard commercial product, is worthy of description: A simple temperature operated throttle would have several disadvantages: (1) Should the heater be shut down for a period of time sufficient to allow it to cool, a sudden demand for heat would produce a cold draft; (2) The lag produced by this heating-up would tend to cause hunting, or speed variations, of short duration of the fan and consequent hot blasts and objectionable changes in noise level would result, (3) The differential of temperature would be very great unless a very sensitive valve mechanism were used. In other words, the maximum to minimum capacity would have to be controlled through the operation of a mechanism having one or two degrees differential at the most to affect the desired change. To overcome these problems, the throttle is open when the unit is cold. A thermal element connected to the heating surface closes the throttle independently of the room temperature. A second, or room thermostat, allows the room air to cool off the sensing element of the first thermostat, thus opening the throttle. Sudden changes in temperature in the vicinity of the heater, such as drafts, cause the unit to produce maximum response without decreasing its sensitive speed control at the satisfied condition. The fan will run at a few hundred r.p.m. for long periods with an unnoticeable noise level.

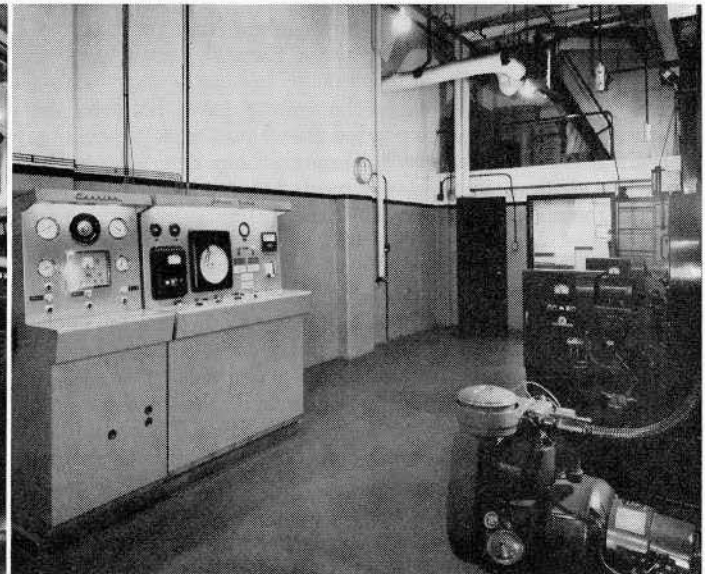
An expendable air filter is provided ahead of the heating surface, which minimizes dust recirculation. An important factor is that the simplicity of piping by the use of live steam, together with low coil surface temperature, has many advantages over hot water radiation. Steam radiation of the convector type has fallen into disuse because it maintains such a high surface temperature on the heating surface, that a dry sensation is experienced, which could be caused by dust particles laden with moisture exploding, simulating popcorn, when taken into the nasal tract, causes moisture absorption from the tissues. Under force-flow air, steam heaters properly sized, do not exhibit this property, the surface temperatures being in the same order as those for hot water convectors.

The lobby is heated by means of centrifugal heating and ventilating unit supplying air through a high velocity slot outlet running along one wall near the ceiling. The air enters the unit near the stairwell and elevator shafts, in order to take

Heating plant



Supervisory panel



PANDA

advantage of summer conditions by recirculating the cool air leakage from the elevators.

Hot air heating by means of steam coils in the air-conditioner provide the main heating and winter ventilation of the retail store. Steam heated finned tubes, free-standing behind the windows, operate as defrosters only.

Both parking areas are heated by means of downflow unit heaters, the ventilation air for the basement parking is also tempered. This is not required for the first floor parking, as open grillage provides adequate ventilation.

The basic heating plant comprises two 80 h.p. scotch-type wet-back boilers, each fired by a fully automatic rotary cup industrial forced-draft oil burner with gas electric ignition. Although burners are standard commercial units, additional safety devices and refinishing was required to meet the specifications. The burners operate on No. 5 industrial fuel without pre-heating. Nozzle heaters are provided for emergency use only.

Condensate returns by gravity to a tank, from there it is returned to the boilers as they demand water by electrically driven centrifugal pumps.

A feed pump is provided for each boiler, together with a quick changeover device to allow cross-connection in case of breakdown without sacrificing the automatic and safety control of the feed water system.

No chemical water treatment is used on any equipment in the building. All tanks, receivers, boilers, converters, etc., are fitted with electrolytic cells to neutralize the water.

In this building, tradition has been broken, in that, an attempt was made to give the boiler room some aesthetic appeal.

All bare steel – such as pipes and frameworks, are painted gloss black. Insulated tanks and pipes “matt” white. Machinery and uncovered tanks, switchgear etc., “machinery green”. Control panel in “eye-rest green” with chrome and black trim. All brass and copper – polished. The floors, waxed tile red, with white walls and ceiling. An inspection window was provided so that the Engineers with muddy feet might elevate themselves in moments of mental depression, by gazing upon an inspiring sight.

### **Air-conditioning**

A 150 ton centrifugal refrigeration unit provides a continuous circulation of chilled water. This unit located in the basement boiler room, is cooled by means of an induced draft cooling tower on the roof. The chilled water is piped to nine air-conditioning units, one located on each of the office floors and one for the retail store.

Each unit comprises a centrifugal multi-section fan drawing air through chilled water steam coils. Air is taken from the machinery room, which acts as a plenum for the return and fresh air supplies.

The fresh air is taken to all floors through a filter on the roof and air shaft. The return air is taken from the passages, entering the machinery room through the return air filters.

Supply air is distributed in the ceiling space between the structural slab and the suspended metal pan acoustic ceiling. This air filters down by gravity through the perforations in the pans. The air thus supplied is so treated that it is always cooler than the room in summer and winter. Thus a natural air motion is established due to the heavy cool air sinking to the floor displacing the spent air to the return.

One of the reasons for supplying a conditioner for each floor was to attempt to overcome the stack effect, causing drafts and unbalance between floors, which in some systems cannot be avoided.

The most desirable conditions appear to be at difference with those published for such an occupancy. The humidity does not seem to cause discomfort over wide variations below 50% but very small fluctuations in temperature either side of 73°F. cause general complaints. The very slow air motion appears to be most desirable and could account for the lower than usual dry bulb temperature.

The fresh air is forced in at 0.25 cfm per square foot of conditioned area, with a total circulation of one cfm per sq. ft.

### **Instrumentation**

In laying out suitable instrumentation, the requirements were: (a) A suitable supervisory system for the building services to obtain maximum efficiency and suitable comfort conditions. (b) A method of accurately assessing the cost of operation. (c) To obtain first-hand information on the behaviour of the building services for the purpose of improving future designs.

Commencing with the power plant, each burner is equipped with a fuel consumption meter and a time counter indicating the exact minutes the burner is alight. Each of the time counters is fitted with a re-setting device so that after a definite period, the burner may be cleaned and the counter re-set to zero.

The feed water make-up is fitted with a consumption meter which enables an accurate check to be made on the blowdown rate and also examine the operation of the electrolytic water treating cells in the boilers. The activity of the boiler water is checked manually by means of a Ph instrument of the simple colour comparator type.

The operation of the burners is periodically checked with a simple portable combustion test set to determine the flue gas temperature and CO<sub>2</sub> content. Readjustment of the burners may then be made by reference to the draft gauges and smoke density meter.

The overall efficiency of the plant is finally computed from the recording steam consumption meter and the fuel consumption.

For the centrifugal compressor and associated auxiliaries, a watt meter and a kilowatt hour meter allow the computation of the cost of cooling and dehumidification.

Some miscellaneous instruments comprise voltage checking of the electricity supply, recording of the building cooling water supply and return, city water and firemain pressure, domestic hot water temperature, etc.

The instruments are grouped with their associated switching devices, indicating lights and alarm signals.

The alarm signals are a standard commercial system which indicate on an illuminated legend the exact nature of the fault. These are ignition failure of each burner, excess smoke, low water and control air failure. The operation of a fault contact also sounds a horn, which may be silenced. The light however, cannot be extinguished except by restoring the system to normal working order.

Most of the instruments are mounted in a control console, made to match the standard control unit supplied with the centrifugal compressor. Both are mounted side by side to form a continuous unit and both finished in “Eyerest” green to match.

The automatic controls for the building air-conditioning are mounted on graphic panels. Such a panel is provided, one for each floor, and one for the retail store.

The control incorporates temperature, humidity and air flow with a single low limit control of the fresh air volume supplied to the nine systems.

Each of the graphic panels is mounted adjacent to the conditioner in the equipment rooms, on each floor, except the retail store unit, which is located in the basement parking area beneath the store.

The summer/winter selector mounted in the Operating Engineers Office, controls the entire building. In addition to this, a multi-point electric thermometer enables the operating staff to measure and log two temperatures on each floor and the outdoor temperature.

In order to increase the sensitivity of the heating unit thermostats and compensate for solar radiation and windage, an outdoor thermometer with its bulb mounted in an adjustable radiation enclosure, located on the roof, resets the control point of the steam supply valve, thus varying the steam pressure on the heating system. By so doing, and the use of reheat, the difficulty of spring and fall changeover appears to have been materially reduced.

*Concluded on page 256*

## THE ORIGIN AND DESTINY OF ABSTRACTION

A lecture given at the University of Manitoba in the series of lectures sponsored annually by the Manitoba Association of Architects and the Students' Architectural Society.

THE POET NOVALIS ONCE SAID: "Each of us is on a mission to shape the earth". This sense of mission, outrageous as it must seem to habitually humble men, generates a most irritating sort of courage that has to challenge questionable beliefs, even at the perils of being compared to Don Quixote or being called a reactionary. The belief which in my eyes has become questionable concerns our visual environment. It is the generally accepted doctrine that the art and architecture of an epoch are the essence of its *zeitgeist* and as such inevitable and *a priori* justified. However sceptical we have grown in matters of faith and dogma we still grant revelatory significance to the creative act. Anathema is flung against him who dares to question the immunity of contemporary art, whether it is the hermetic chaos of Abstract Expressionism, the mechanization of architecture, the obscenity of literature, or the cacophony of music. It will be the purpose of my talk to draw your attention to the possibility that the most prominent and publicized art forms of our day are not genuine creative expressions, born from the long progression of man's vision through the ages, but that they are bastardized works born from the combined efforts of spiritual nihilism and commercial promotion. The symptoms of a wide-spread and altogether explicable mental disease are forced on the public by intimidation and by promotion. Of these two, promotion works on the premise that each man would like to be more "progressive" than his brother. If this universal weakness for being clever is combined with the equally universal weakness for an investment gamble, a new art fad is born. Museums and homes are filling up today with works of art bought under the same illusions as Mr Mizener's Florida land shares from 1925.

Intimidation, the other coercive trick, exploits the fact that people in general, but Americans in particular, are apt to admire what they do not understand. Hans Christian Anderson based his best story, "The Emperor's New Clothes" on this cherished trait, a story that should be engraved on brazen tablets at the entrance of every art museum in the country. Nothing hurts more than being called an idiot. Mark Rothko, chief living exponent of an art that will be challenged here as a fraud, did just that when he lamented in a catalogue:

"... it is therefore a risky act to send it (the picture) out into the world. How often it must be impaired by the eyes of the unfeeling and the cruelty of the impotent who would extend their affliction universally"

leaving him who cannot accept Mr Rothko's art among the cruel and the impotent. After the self-confidence of the public has been shaken, it must be the next aim of intimidation and promotion to erase any objective value standards. Of these objective value standards the most potent one is historical survival. It is unassailable. Works of art and architecture, in contrast to works of manufacture, can rise above their time-conditioned origin if they serve a higher aim than temporary topics. It is this rise into timelessness that is the definitive proof of greatness because it frees art from all utilitarian purposes. To give you a few examples of the difference between art and fad, consider the WPA Murals of the 1930's. They are embarrassingly antiquated after twenty-five years because Social Realism is no art. The painted vaults at Altamira, in contrast, are still deeply moving after twenty-five *thousand* years because the image of God in Nature is an art-generating experience. Or, to speak of architecture, everybody except the Society of Architectural Historians, wishes that Klauder's Peabody Museum at Yale would go away because it is sham architecture, inadequate to its location, purpose and times, while Massachusetts Hall is still the finest building in Harvard Yard, although it is two hundred years older, because it was born of a true style.

Our own times are trying to counteract time, the infallible judge, by pleading for artificial obsolescence in architecture. Mr Gordon Bunshaft of Skidmore Owings and Merrill on a recent Reynolds disk predicts a lifetime of "20 to 25 years" for buildings in the name of "technological comfort", and Professor Marshall Miller of Columbia University demands that whole cities should be scrapped in one generation. This, of course, is a foolproof way of forestalling historical judgment. It is bought at the price of our children and children's children living in the logical extension of the automobile scrap pile since buildings and towns have the pernicious habit of remaining standing when their creators die and our economy has the equally pernicious habit of squeezing the last rent dollar out of a ruin. All of us live today in the one-generation mistakes of our fathers.

The generally accepted procedure by which to ridicule historical judgment is to point to the many instances in history when a genuine innovator was not recognized by his contemporaries. To this one must reply that no great talent – Rodin, Seurat, Cezanne and scores of others – was ever overlooked for more than twenty years, but that, on the other hand, countless fads, such as the Ruskin-promoted "Pre-Raphaelite School" have vanished without a trace in spite of their great popularity. Newness as such is no value.

If we suspect the existence of a perverted visual trend in our society, the question arises: what is it that is being perverted; or, in other words, do we have a genuine art of our times which is threatened by intimidation and promotion to a point where the art-loving public no longer dares to maintain its loyalty? I for one am certain that such a style exists and that up to about 1940, or to the beginning of the Second World War, Western Civilization was on the way to express its best values in art and architecture. This style, which replaced the 400 year old dominance of Renaissance Naturalism was based on Abstraction and Relativity.

There had been nothing abstract or relative about religion, ethics, science, economy and aesthetics during the long Renaissance era. Values were absolute. Between 1890 and 1910 a flood of relativistic theories swept away these absolutes. The Pragmatism of James and Pierce, the *laissez-faire* economy of the Physiocrats, Freud's theory of the relative morality of each individual, and Einstein's theory of the relative universe, these and many other doctrines had one goal in common: to abstract through experiment and speculation the essence of collective man in a relative physical and social environment. Art and architecture, true to their ancient function as seismographs of culture, reacted to this new orientation. Vision became relative to individual perception and subject matter. It turned away from the single incident, fixed in time and location. The abstracted essence addressed itself to the new collective man. A Cubist figure is all figures, analyzed down to its universal structure, like the indistinguishable skeletons all of us carry under our individual appearances. The Representational Expressionists dramatized the collective fate of man. "Charity" by Barlach is charity *per se*, as are the joys, hopes, sorrows of figures by Munch, Kokoschka, Chagall.

Physical reality was gradually pared down to a point where it conveyed to the beholder not a "window into nature" or a literary allegory, but the distilled abstract of those visual fundamentals that constitute the building stones of the perceptible world. Only visual fundamentals could speak an international language, erasing the barriers of the old Academy and uniting the new collective man of Western Civilization in

"... dedication to pure reality, the essence of structure, un-

conditioned by subjective feeling; natural forms reduced to the constant elements of reality which are form, space, and primary colours."

These words by the Dutch painter Mondrian flew like a banner before a generation of artists who no longer believed in the fingerprint of the sculptor on the plastic form but in the articulation of light on shape, light – the most abstract and relative value of the visual world. In painting, the individual "peinture" of the artist vanished from the canvas. Equilibrium of colour and form in the pictorial space was an ardent message to mankind conveying a search for the reconciliation of opposites through a joyful rhythm underlying all created existence.

"There is nothing in nature that is not in us" wrote Naum Gabo, signifying in his weightless transparent forms the longing of all matter to be liberated by harmony and light.

In architecture a new generation of designers based their program on an identification of the building process with function and the nature of materials. Buildings were no longer stage props with facades unrelated to their interior purpose. Architectural form became relative to space and structure. Not the Greek temple, the French chateau, the Gothic cathedral, the Renaissance palazzo for villa, school, post office and bank alike, but the adequate school, factory, church, expressed as such, its form relative to the abstract of function and aesthetic ideal. Academic taste was replaced by composition, obsolete building methods by continuous structure; and merely decorative building materials by technological products. A housing project by Mies van der Rohe, a villa by Le Corbusier, a department store by Mendelsohn, a factory by Frank Lloyd Wright testify to the power of the new architect to govern through his creative talent the anonymous means of his profession and to reconceive them relative to the specific requirements of the job.

By 1940 a genuine style of great force had developed among the peoples of Western civilization whose highest achievements are for me symbolized in Wright's "Falling Water" and Mies van der Rohe's "Barcelona Pavilion" as far as architecture is concerned. In sculpture I would name Brancusi's "Bird in Flight" and an early Mobile by Alexander Calder and in painting Picasso's "Guernica" and an architectural abstraction by Lionel Feininger.

It does not matter whether you accept or reject what you have seen so far. What matters is that all examples of the Abstract Style had two characteristics in common with all the great art and architecture produced by Western Man since the Greek dawn. These two elements that made the 20th century artists the legitimate heirs of tradition were: Nature as Perceived Reality, No Matter How Sublimated, As Prime Mover of the Creative Act, and, The Fully Assumed Responsibility of the Artist for His Work as a Message to Mankind, An Intended Influence on the Beholder and Society. Fifty years after its inception a new style had been added to the history of Western Art.

Then came the Second World War which produced in its wake a cultural devastation which seems more catastrophic than the physical damage which has long been repaired. Western Society has emerged from the holocaust sick of itself, unsure of its non-material goals, without love or enthusiasm for the world it lives in, equally afraid of general principle as of personal conviction. It is inevitable that this abnormal *zeitgeist* should find its expression in the visual world. A symptomatic school started to develop that expressed a nihilistic denial of human values in painting and sculpture under the label of Abstract Expressionism, and in architecture as Building Technology.

The very meaning of the term abstraction expresses qualities not bound to any specific object or setting; but it also means abstraction *from* something. Abstraction as such is as non-sensical as representation without object, a mere extrusion of means connoting nothing else but the act itself. It is therefore quite justified that the term Abstract Expressionism has been replaced in knowledgeable circles by the term Action Painting. The action consists in an emotional explosion of the artist's agonized subconscious in random pigmentations, "a plea for compassion" as a prominent gallery owner put it recently. With the shameless exhibitionism characteristic of the adolescent the public is treated to the spectacle of a continuous nervous breakdown that rejects, mostly from sheer incompetence,

the sublimation of the ego into a communicable composition. The immense personal responsibility, inherent in the liquidation of all traditional absolutes, is dropped in favour of

"the law of chance which embraces all laws and is unfathomable like the first cause from which all life arises. (It) can only be experienced through complete devotion to the unconscious." (\*)

Mature abstraction of the type described here before had involved an intense creative effort carried by a craftsmanship of rigorous precision. This now stood in the way of the unconscious excretions.

"Somewhere in the middle 40's skill, talent, genius and originality were thrown out of the ring as values by American vanguard painters . . . Painting for Americans is no longer the exercise of a talent, the practice of a craft or the satisfaction of a private inclination; it is now a bid for individual identity." (\*\*)

Wassilij Kandinsky, who occupies a curiously ambiguous position as an early Bauhaus fundamentalist on the one hand and as the father of Abstract Expressionism on the other, once said:

"The impact of an acute triangle on a sphere generates as much emotional impact as the meeting of the fingers of God and Adam in Michelangelo's "Creation"."

I dare to doubt this assumption. Any mechanically created form without the intangible properties of weight, intensity, proportion and light articulation leaves to the beholder no freedom of identification and association. But it is by identification and association that man lives. In spite of Mark Rothko's programmatic statement that

". . . memory, history or geometry . . . are swamps of generalization from which one might pull parodies of ideas but never an idea itself"

art cannot survive on the one-look experience. André Gide wrote in 1940 in his Diary:

"We are inescapably immersed in matter. Even our most mystical loves cannot exist without material presentation. The contemplation of the image enhances and sustains our ecstasy which would collapse without the support of the symbol . . ."

Against this embeddedness into perspective Mr Gordon Bailey Washburn, Director of the Pittsburgh Carnegie Institute, states the creed of the action painters of his choice in the catalogue to the current Pittsburgh Bicentennial International:

". . . current American art rejects premeditated design more fiercely than do the arts in other countries . . . an underlying awareness of mystery approaching meaningless often avoids open despair only by escape into action . . . by means of which a lively work-game may often be adroitly played without discovering its meaning or value."

Mr Washburn, whose jury headed by Mr James Johnson Sweeney, in the meantime awarded First Prize to a piece of framed cement by the Spaniard Tapis, then continues with a unique equation of action painting and patriotism.

"Picasso has scornfully remarked . . . that no man lives without ancestors. Yet we Americans as Americans have proudly aimed at this mythical target ever since we drove off the parental British. We have made later immigrants feel the shame of their foreign origin and the need to reconstruct themselves as real United States citizens without transoceanic recollections or loyalties. Is it not, then, in line with this literal idea of independence, not beholden to any progenital cultures whatsoever, that America has now produced its own original school of art? If we seem suddenly to have waked up and

(\*) Robert Melville, Hans Arp.

(\*\*) Elaine de Kooning, Arts News Annual 1958



staggered to our uncertain feet, it is certainly not as the result of the kiss of a foreign prince . . .”

Apart from the boorish naivety with which the keeper of a prominent art museum declares the European roots of American culture null and void, it is sheer ignorance to claim the questionable fame of Abstract Expressionism as a red-blooded American invention. The foreign princes were many, the whole school of Abstract Surrealists and Tachists, all of shamefully foreign origin, from Hans Hoffman to Matta, Winter, Hartung and scores of others. In the Second Surrealist Manifesto Andre Breton described the ideal Surrealist as

“a man shooting at random in an anonymous crowd.”

This prefaced the “breakthrough into absolute freedom” expressed by Alberto Burri – just awarded the Third Prize at Carnegie for one more combination of stitched burlap rags with a splatter of plaster – as

“a presence, not imminent and active, but a total freedom attained”

to which might be added Dubuffet’s profound philosophy based on “uncontrollable changes that occur automatically in drying and cracking pastes”

or – to support Mr Washburn’s patriotic fervor, an American art critic’s comment :

“American Action Painting . . . reveals how consistently the artist has explored the horizontal soul of his vertical pictures . . .” (\*\*\*)

An analogy between Nihilistic Automatism as a threat to genuine abstract art and as an equally pernicious threat to contemporary architecture, as evolved by the architectural revolution of the first half of this century, might not be obvious at first glance. A painting produced by squeezing raw pigments on top of each other in a state of uncontrolled ecstasy, and the mathematical precision of a standard curtain wall structure with neatly enamelled color panels, seem polar contrasts. Yet this newest phase of architecture, replacing the individually designed building, denies by the very concept of its assembly the program developed by modern architecture a generation ago. The only feature that raised the architect above contractor and building engineer is his unique ability to answer a specific shelter demand by a perfect coordination of designed space through designed enclosing form. If he fails in this his reason for being has been liquidated. Manufactured form, indifferent to composition, purpose, location, and the experience of architectural space, replaces the architects message to mankind with glad tidings for the speculator and the contractor. No floating, twisted, stretched, curved and warped shell roof, no matter how photogenic, can cover up the absence of architectural space.

Our most publicized schools today are assembled “on the factory principle”, depriving the child of any emotional identification with a place where he spends the better part of his youth, adding to the featureless wasteland of housing project or bulldozed speculation development that is his “home”. We have come today to a most peculiar point in environmental planning where in many communities only the shopping centers provide any environmental identification through architectural design. Only the grocer, the butcher and the clothier seem willing today to invest in plans going beyond the construction dollar saved here and now, by providing grouping, differentiations in ground levels, planting, live water displays, and quite particularly works of art that afford those little love stories between artist and beholder that warm the heart with a non-materialistic wealth. Our “educated” professions, on the other hand, doctors, school boards, research groups, librarians, and most inexplicably suicidal architects themselves, promote Modular Assembly as an economic nostrum, thinly iced by profuse verbiage raising nihilism in architecture to the status of an esoteric theory. It has been stated in defense of architectural automation that the architect of today is the victim of the bank, the contractor, the

board, and Sweet’s Catalogue. By throwing the obligations of his trade into the lap of anonymous forces, he has lost every vestige of that authority which has been at all times and in all professions the result of singular responsibility. Just as the artists of the past were fully aware of the message to mankind inherent in their work, so the architects of the past assumed liability for their addition to man’s designed environment, whether it was a cathedral or a barn.

A hundred years ago John Stuart Mill forecast the death of creative responsibility with his laconic Law of Empirical Generalization:

“Given parts in given combination will always act alike.”

Total freedom from the sublimated idea and from individual craft must lead to total conformity and to a visual boredom that now has reached epidemic proportions. Human imagination needs the grim struggle with the chaos of emotions, the resistance of materials, with gravity, function, and public opinion to spark into creative formulations. Schiller wrote in 1779:

“The creative secret of the master consists in the elimination of raw matter through form.”

The unformed looks everywhere alike.

It is admittedly difficult for today’s public to distinguish between genuine and counterfeit arts. Former societies evolved value standards based on the leadership of a cultural elite. Today the evaluation of the arts is entirely up to each individual who has no minor task in resisting intimidation and promotion. At the end of his long life, Benedetto Croce, the greatest of modern art philosophers, said:

“Art is what everybody knows it is”

and he did not mean to be facetious. Genuine art and architecture will reveal themselves if we retain confidence in the integrity of human intuition. The primitive, the untutored, and the seekers after truth of all ages have unfailingly recognized art as art. Why should we concern ourselves, then, with the majority whose intuition has been corrupted, why should we protest the loss of discrimination in a society that seems to have more tangible dangers to worry about? The answer lies with the importance of art as a mediator between man and nature – and by nature I do not mean the rubber tree in the reception room or Junior’s aquarium. By nature I mean the created world in contrast to manufactured environment, the whole micro – and macrocosm of existence. In spite of automation and nihilism, each human child will be born to the end of the race with his instinctual need for this nature intact. His later life will remove him rapidly from this native mould, and it is art, and art alone – art as painting, sculpture, architecture, music and poetry – that can keep this organic life source flowing. There must be enthusiasm for our reality, or existence becomes a meaningless curse – “entheos” – inspired by the God. The artist is called upon to be the mediator between invisible spirit and concrete reality, he is the fulcrum, extending his powers to the ideological essence on the one hand and the tangible form on the other. It is through him as authority and not as tool that the equilibrium between longing and living is maintained.

Symptoms are indications of change in the body which ultimately must lead either to death or rehabilitation. Art and architecture, symptomatic of nihilism and automation, will either destroy man’s love for life or they will be overcome by a regeneration, producing a stronger purer visual world than we have ever known. My plea is for the restoration of visual self-confidence, for a break from intimidation and promotion into the calm self-reliance of visual integrity, for a determined effort of each of you to love only what you understand and to surround yourself only with what enriches your life. Illusion? – Perhaps.

“Don’t part with your illusions,” said Mark Twain. “When they are gone you may still exist but you have ceased to live.”

(\*\*\*) Elaine de Kooning, *ibid.*

# OSGOODE HALL

by John Bland

Those who write about Osgoode Hall today declare that the Montreal architects Hopkins Lawford and Nelson designed it in 1829 and that the same firm carried out the additions in 1844<sup>1</sup>. This statement appears to have been made first by James Cleland Hamilton in his book "Osgoode Hall, Reminiscences of the Bench and Bar" in 1904<sup>2</sup> and has been repeated by people who have succeeded him in writing about the Hall. The evidence is a drawing made by these Montreal architects apparently showing the building before the reconstruction of the centre part by Cumberland and Storm in 1857.

No one, however, has wondered how Hopkins Lawford and Nelson who were practising architecture in Montreal in the sixties (J. W. Hopkins was the first President of the PQAA in 1890-91), could possibly have designed a building before 1829 in Toronto. It is just possible but is it likely? Gowans says Hopkins Lawford and Nelson was "a firm of English-trained architects prominent in early Toronto; about 1853 they moved to Montreal where they built many commercial structures and some churches",<sup>3</sup> which neatly fits the circumstances, but I have been unable to trace their names in the Toronto directories that I have seen, and know of no other work in Toronto that they may have done.

The first mention that I have found of this firm, is in the *Stranger's Guide*, Montreal 1854, where we read that Hopkins and Nelson designed the Mechanics' Institute then under construction. In the *Montreal Directory* for 1855 we find Hopkins, J. W., architect, 19 St. Edward Street, and in the same directory there is Hopkins Sawford and Nelson, architects etc., 23 Great St. James Street. Sawford is presumably Lawford.

Gerard Morisset in his *L'Architecture en Nouvelle-France*<sup>4</sup> writes: "Hopkins Lawford et Nelson – Société d'architectes Montréalais, fondée vers 1853, apparemment dissoute vers 1860. La société a construit un grand nombre d'édifices commerciaux, comme les entrepôts John Young, les magasins G-D Watson (rue Saint-Laurent), Stephens, Thomas Bonaventure. On lui doit l'église protestante de Mascouche (1856), et l'église

Saint-George, à Montréal (1857).

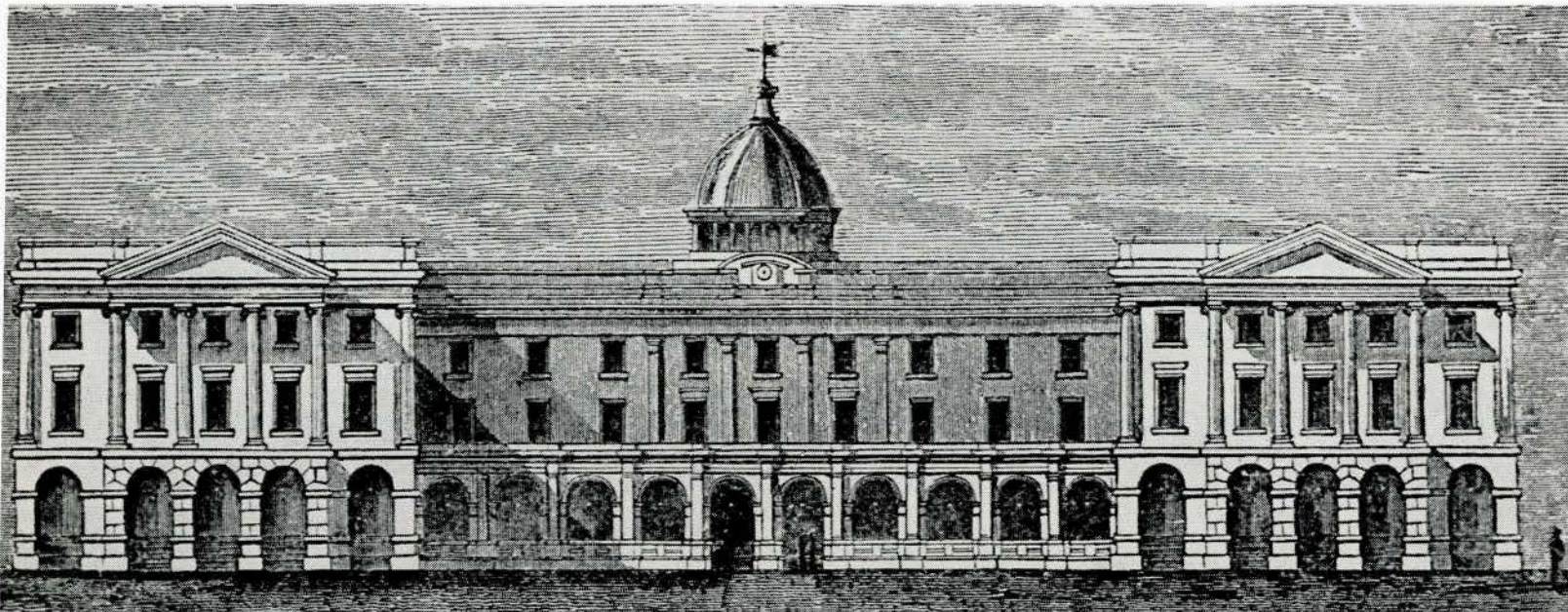
In the *Ottawa Citizen*, November 29, 1859, there appears an advertisement – "Notice to Parties intending to Build". J. W. Hopkins, Architect. Offices Aumond's Building, Ottawa. Union Buildings, Montreal. Plans and Specifications prepared. Estimates furnished and buildings superintended. Ottawa, November 21, 1859.

In the same paper some months later, January 17, 1860 a similar advertisement appeared. "To persons about to Build". Hopkins & Fripp Architect (sic). Office—Aumond's Buildings, Ottawa. Plans and Specifications prepared. Estimates furnished and Buildings superintended. Ottawa, Jany. 1, 1860.

Hopkins appears again with Lawford and Nelson as the designer of the Crystal Palace in Montreal 1860. Later we find Hopkins practising with Wily until 1880<sup>4</sup>.

Is it possible that Hopkins Lawford and Nelson submitted a scheme for the completion of Osgoode Hall in 1857 which though not used, has survived, and has been later mistaken for the original work of 1844? An examination of the Hopkins etc. drawing illustrated in Hamilton's book of 1904 shows the two handsome wings that we believe have existed since 1844 and a centre part, surmounted by a balustrade, hipped roof and a romanesque dome, atop of which stands a figure. At ground level an arcade connected the two wings. Curiously the bays of the arcade and the bays of the centre part are unrelated and the arcade appears to be in front of rather than underneath the centre part. In Eric Arthur's account of the Hall<sup>5</sup>, he wonders how it was possible that so great an alteration, Hopkins (1844) to Cumberland (1857) could have been required within thirteen years after its building. "For so drastic a change in a monumental building there is no parallel in the twentieth century – except following extensive damage by bombing". Eric Arthur in the same work comments that it is odd "so careful a student of local legal history as the late Mr Justice Riddell makes no reference to Hopkins Lawford and Nelson in his book on the legal profession in Upper Canada".

*An engraving from the J. J. Murphy estate, 1936, considered to be late 1840's or early 1850's.  
Courtesy of Dominion Archives*



Eric Arthur also says, "It is curious that both Hamilton and Riddell pass so lightly over the drastic changes to the Hall in 1857". Hamilton merely writes that the central building was removed and the present building erected, and Mr Justice Riddell writes, concerning the books in the library, "It was resolved to adopt and act upon the plans of Cumberland and Storm".

In Nelson's guide "The City of Toronto", 1860<sup>6</sup> we read that "Osgoode Hall consisted of a main building and two wings designed in the Roman-Ionic style of architecture. The east wing was built in 1829-32, and the west wing in 1844-45. The central portion, which was only temporary, has been removed to make room for a more massive and appropriate structure, of which Messrs Cumberland and Storm are the architects."

Actually Ross Robertson in 1884 may have been the first to confuse this matter when he wrote: "In 1844-46 a corresponding structure was erected to the west and the two were united by a building between surmounted by a low dome"; this could be a description of the drawing of Hopkins and company, or any other illustration of the Hall between 1846-1857. But could "a building between surmounted by a low dome", built in 1844, be the central portion which was considered to have been only temporary in 1857?

C. H. A. Armstrong<sup>7</sup> points out, "The first building also contained bedrooms in the attic and within two years after its construction there was added a wing extending westward which filled the space now occupied by the court offices below the great library and contained twenty-four bed chambers for members, students as well as barristers". This suggests that the construction of 1844 might not have been as Ross Robertson reported, "The two wings were united by a building between . . ." But the building between might well have been the old bedroom wing of 1834 possibly embellished with a low dome to assist it to preside over its imposing wings and screened across the front by an elaborate arcade to give it a better appearance from the ground. Such an improvisation could easily have been considered temporary and its removal would not have caused any regret.

An examination of three other views of the Hall prior to the reconstruction of 1857 confirms that the building was pretty much as the Hopkins drawing except that Hopkins shows the dome to have an arcade and a figure rather than a low peristyle and a weather vane shown on the other three. Also Hopkins' dome appears higher and more elaborate.

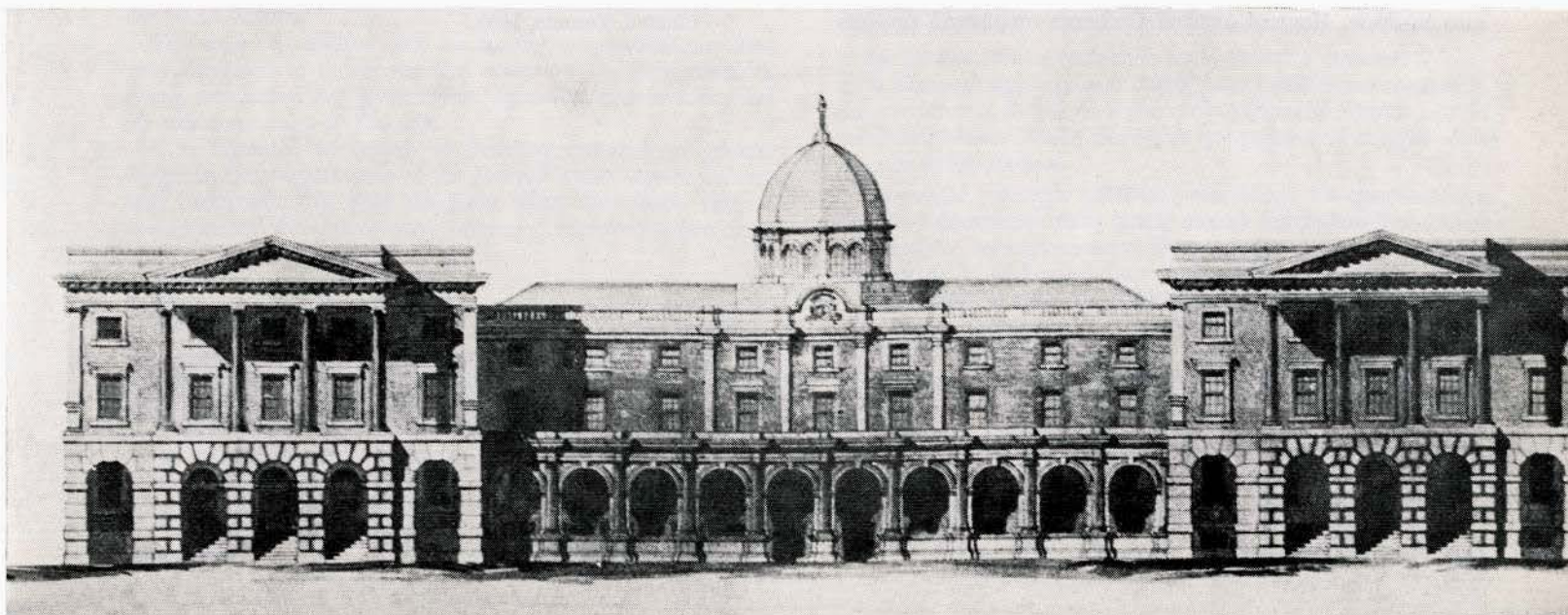
One of these early views is an engraving in the Public Archives, Ottawa, that appears to have been taken from a book, although its source has not been disclosed by an intensive search. The names shown upon it are, in the lower left hand corner, H. B. Lane, Arct.F., and in the lower right hand corner, F. C. Lowe, Sc. The letters are badly cut and the last name could be Towe or even Howe, but there is no doubt about H. B. Lane. The importance of this discovery is that we have here as much evidence for Lane as the possible architect prior to 1857 as we have previously had for Hopkins. So the question must be raised, who designed the original east wing of Osgoode Hall and who designed the extension in 1844?

Two names are mentioned by Hamilton<sup>8</sup> in connexion with the work of 1829, "Mr John Ritchie was the builder and Mr John Ewart seems to have superintended the work". The Law Society's records, 1829-1830, confirm that Ewart was regarded as the architect; in fact at the conclusion of the work it was recorded that he "has fully justified the confidence reposed in him by the Society". The confidence seems to have been carrying out a commission in which he was given the plan and the site selected for him. It is possible to assume from the record that someone other than Ewart had made the plan.

Hamilton unconsciously gives a clue to the possible author of the work of 1844 when he writes "Mr Kivas Tulley, C.E., remembers that Mr Lane, an English architect then in Toronto, was in some way engaged at this time, perhaps by the Montreal firm". It is not clear whether the phrase "perhaps by the Montreal firm" is from Tulley or himself.

Kivas Tulley's memory may well solve the puzzle, because we know that Henry or Harry Bowyer Lane was in Toronto between 1840 and 1847. He designed St. George's<sup>9</sup> and Trinity<sup>10</sup> Churches, and the City Hall<sup>11</sup> on Front Street in

*From "Osgoode Hall, Reminiscences of the Bench and Bar", by James Cleland Hamilton, Toronto. The Carswell Company Ltd.*



the rear of St. Lawrence Hall, all very considerable buildings.

Lane appears to have been a well trained architect and one wonders whether he could be the Lane briefly mentioned in Colvin's Biographical Dictionary of English Architects 1660-1840<sup>12</sup> — "Lane, H. — (c. 1787- ), a pupil of William Inwood, entered the Royal Academy Schools in 1808 at the age of twenty-one. He exhib. at the Royal Academy from 1808-1810, and appears to have begun practice in the latter year". One must wonder too, however, whether a man of fifty-three would journey to Toronto thirty years after commencing practice. Perhaps someone reading this has some information about Lane that would throw light upon this matter. In the circumstances however, the engraving mentioning Lane as the architect, Kivas Tulley's memory, and the scholarly quality of the building suggest to me that Lane may have been the architect for the Hall in 1844.

Ross Robertson<sup>13</sup> refers to the original building, the east wing of 1829, as "a plain matter of fact brick building, two and a half stories in height", which suggests that possibly the first building could have been given a new facade by the designer of the second west wing in 1844, rather than that the west wing was made in the manner of the first east wing as has been so often stated. An examination of the fabric confirms this possibility but drawings or paintings of the building before 1844 are needed to settle the point which remains a question in my mind.

I have found little about Ewart who appears to have been responsible for the first building in 1829. What else did he do? What qualifications had he? Could he have been the same person as the Ewart of Ewart and Parkes who Ross Robertson states, built the west wing of the New Parliament Buildings also constructed in 1829-30? Ross Robertson says James Grant Chewett the Surveyor General, was the designer of the Parliament Buildings as well as Upper Canada College. These two buildings were contemporary with Osgoode Hall and so was the second St. James Cathedral, 1830-39. James Grant Chewett was a member of the building committee for St. James; so was D'arcy Boulton Jr. the Solicitor General who would also have been concerned with the building of Osgoode Hall. John Ritchey was the builder of St. James as well as of Osgoode Hall. Could James Grant Chewett have supplied the original design of the plain brick building? I think it is quite possible.

Another man who influenced important buildings in Toronto at this time was the Lieutenant Governor Sir John Colborne, who appears to have been quite interested in architecture. It was he who secured the appointment of the young architect J. G. Howard as drawing instructor at Upper Canada College and personally instructed him to spare nothing in teaching his sons to draw. Howard assisted Colborne on several projects

as Chewett had done previously.

The east wing of Osgoode Hall had been built two years when Howard arrived in Toronto and Howard appears to have had nothing to do with it later on except in 1843 when he laid out the grounds in front of the Hall, oddly the year before it was so greatly extended. The published incidents of Howard's life<sup>14</sup>, mostly taken from his journals do not help us to discover the name of the designer of the work of 1844, although his journals themselves if they still exist, might reveal matters otherwise unknown. It would be interesting to know more about the published entry for June 15, 1842: "W. H. Boulton Esq. introduced Mr Lane, architect, wishing me to take him in partnership, but I declined". It is startling to come upon the entry 9th April 1853, which states that Howard himself became a bencher, a Justice of the Peace for the united counties of York and Peel, and had the honour of sitting four years with Chief Justice Robinson, Judge McLean and Judge Richards. Perhaps this is the reason why Howard was not concerned with the reconstruction of 1857.

Finally it is reported that there was once a drawing in the stable behind Howard's house in High Park showing the south front of Osgoode Hall. If the drawing still exists and is dated it might well be the evidence needed to establish the authorship of an important part of this most delightful building.

1. a. The Honourable Society of Osgoode Hall, C. H. A. Armstrong, with an essay by E. R. Arthur. Clarke Irwin & Company, Toronto, 1952. Page 50.
- b. Looking at Architecture in Canada, Alan Gowans, Oxford University Press, Toronto, 1958. Page 76.
2. Osgoode Hall, Reminiscences of the Bench and Bar, James Cleland Hamilton, The Carswell Company Ltd., Toronto, 1904. Page 16.
3. Gowans. Page 76.
4. L'Architecture en Nouvelle France, Collection Champlain, Québec, 1949. Page 133.
5. Armstrong. Page 52.
6. Nelson and Son's Handbooks, The City of Toronto, James Campbell, Toronto Street, Toronto, 1860. Page 50.
7. Armstrong. Page 30.
8. Hamilton. Page 16.
9. Nelson and Son's Handbooks. Page 22.
10. Canadian Gothic, R. H. Hubbard, Architectural Review, August, 1954. No. 692, Vol. CXVI, page 109.
11. Nelson Handbook. Page 28.
12. A Biographical Dictionary of English Architects 1660-1840, H. M. Colvin, John Murray, London, 1954. Page 353.
13. Landmarks of Toronto, John Ross Robertson.
14. Incidents in the Life of J. G. Howard, Esq., (presumably by J. G. Howard (May 7th, 1884), Copp Clark Company Limited, Toronto, 1888.

## FROM THE EXECUTIVE DIRECTOR'S DESK

There are signs of healthy activity within the profession in an increasingly-significant problem area — building research. Since the appointment in 1958 of Robert Calvert of Toronto to be chairman of the Standing Committee on Building Research it is evident that new emphasis is to be placed by the RAIC on ways and means of establishing sources of accurate information, — information which should be made quickly available — and disseminating that information to members of the profession.

Most architects are prepared to admit that research is important and necessary to the efficient practise of architecture, but they are bothered about the fact that research is also expensive and time-consuming. For this reason Canadian architects, faced with materials problems, have turned to the Division of Building Research of the National Research Council. The Division's Montreal Road laboratory in Ottawa, is well-staffed and possesses excellent research and testing facilities. Dr Legget and his organization are prepared to provide a useful service to individual architects and firms.

In the past the Division has claimed that comparatively few architects attempt to use DBR services; the profession, admitting that this may be true, say that the government agency is not able to speedily provide (as often may be necessary) test information on a specific product. The Division policy prevents this being done.

However, the Calvert committee believe that the key problem is one of establishing open communication lines between members of the profession desiring information, and those sources able to provide it.

The Committee met at Ottawa and Windsor in March and May, respectively, and a major outcome has been the appointment of an Ottawa sub-committee, consisting of Sam Bitterman (chairman), Sterling Ferguson, Watson Balharrie, and myself. The sub-committee will act to funnel requests for research information and general inquiries to DBR. It will process questions or complaints concerning research sent in by any registered architect in Canada to the Institute headquarters. Accordingly, the RAIC will act as an intermediary between the research agency and the individual architect. This may be a step toward the eventual establishment of a research advisory service similar to the AIA unit functioning in Washington.

DBR have agreed to provide to the Institute, for monthly insertion in the *Journal*, after January 1960, research digest sheets having a similar purpose to those appearing monthly in the *RIBA Journal*.

The main committee will be issuing a questionnaire this year designed to determine the extent of building research being conducted by government agencies, universities, and private companies in Canada.

It is intended to report on building research at greater length in the August issue of the *Journal* when Messrs Calvert and Gitterman will state precisely what they hope can be accomplished through creating improved communication lines.

. . .

Following presentation of an RAIC brief on Federal Government fees to private architects to the Minister of Public Works last April 30th, President Payette, Vice-President Steele and Executive Director Elliott discussed the brief with E. A. Gardner, Chief Architect of Public Works.

On remarque des indices d'une saine activité au sein de la profession, dans un domaine d'importance croissante: la recherche en bâtiment. Depuis la nomination, en 1958, de M. Robert Calvert de Toronto comme président du Comité permanent de la recherche en bâtiment, il est évident que l'IRAC a l'intention d'apporter une plus grande attention aux moyens d'établir des sources de renseignements précis—renseignements dont on pourrait disposer rapidement—et de communiquer ces renseignements aux membres de notre profession.

La plupart des architectes sont disposés à admettre que la recherche est importante dans l'exercice efficace de l'architecture, qu'elle lui est même nécessaire, mais le fait que la recherche soit coûteuse et qu'elle exige beaucoup de temps les ennuie beaucoup. C'est pourquoi les architectes canadiens, lorsqu'ils ont eu à résoudre quelque problème touchant les matériaux, se sont adressés à la Division de la recherche en bâtiment du Conseil national de recherche. Cette division, logée dans ses laboratoires du Chemin de Montréal, à Ottawa, possède un bon personnel et dispose d'excellents moyens de recherche et d'épreuves. Dr Legget et sa division sont disposés à fournir un service utile aux architectes, soit seuls, soit en société.

Dans le passé, la Division a prétendu que relativement peu d'architectes tentaient d'avoir recours à ses services; les architectes, tout en admettant que cela puisse être vrai, estiment que cet organisme gouvernemental est incapable de fournir rapidement (ainsi qu'il doit être souvent nécessaire de la faire) des renseignements sur les épreuves auxquelles a été soumis un produit donné. La ligne de conduite suivie par la Division empêche cette dernière de la faire.

Toutefois, le Comité Calvert croit que le problème principal est celui de l'établissement de lignes de communication constante entre les architectes qui désirent des renseignements et les sources qui peuvent en fournir.

Le Comité s'est réuni à Ottawa en mars et à Windsor en mai; un des principaux résultats de ces réunions a été la création, à Ottawa, d'un sous-comité composé de MM. Sam Gitterman (président), Sterling Ferguson, Watson Balharrie et moi-même. Le rôle du sous-comité sera d'acheminer les demandes de renseignements en matière de recherche et les demandes de renseignements généraux à la Division de la recherche en bâtiment. Toutes les questions ou plaintes relatives à la recherche, expédiées au siège de l'Institut par un architecte inscrit au Canada, passeront par les mains de ce sous-comité. C'est donc dire que l'IRAC servira d'intermédiaire entre l'organisme de recherche et l'architecte. C'est peut-être là un pas vers l'établissement éventuel d'un service consultatif de recherche semblable à celui que maintient l'AIA à Washington.

La Division de la recherche en bâtiment a consenti à fournir à l'Institut après janvier 1960, pour publication mensuelle dans le *Journal*, de brèves notes sur la recherche, dont la portée serait semblable à celle des notes qui paraissent chaque mois dans le *RIBA Journal*.

Le comité principal publiera cette année un questionnaire destiné à déterminer dans quelle mesure les organismes gouvernementaux, les universités et les compagnies privées au Canada font de la recherche dans le domaine du bâtiment.

Le numéro d'août du *Journal* contiendra un rapport plus long sur la recherche en bâtiment: les membres du comité exposeront exactement ce qu'ils espèrent que pourra donner l'établissement de meilleures lignes de communication.

*Robbins Elliott*

C. E. "Ned" Pratt of Berwick, Thompson and Pratt in Vancouver, joined three well-known American architects in a panel discussion on design at the annual AIA Convention at New Orleans on June 24th. Mr Pratt's panel associates were Philip Johnson, William Pereira and Minoru Yamasaki. The 1959 Convention theme was "Design".

At the call of President Maurice Payette, the three newly appointed members of the proposed RAIC committee of enquiry into suburban growth — C. E. Pratt of Vancouver, John C. Parkin of Toronto and Peter Dobush of Montreal — participated in a one-day organizational meeting at Ottawa on July 3rd.

Present besides the President, and Executive Director Elliott were James Murray, chairman of the RAIC-CMHC housing committee, several members of his committee, and officers of Central Mortgage and Housing Corporation, including President Stewart Bates.

Subsequently, it was learned that Alan Armstrong of CMHC, former Executive Secretary of the Community Planning Association of Canada, had agreed to serve in the temporary capacity of executive secretary to the RAIC enquiry.

A reply is expected shortly to the proposal by the RAIC that the Federal Government give financial assistance to the forthcoming enquiry under Part 5 of the National Housing Act.

The Executive Committee of Council have established a time and place for the 1967 Annual Assembly — May 24th to 27th at the Chateau Laurier in Ottawa. The Institute will recognize the double anniversary that year, Canada's Centenary and the 60th year since the Institute's founding.

Tentative dates have been established for annual conventions over the period between 1960 and 1967.

The 1960 Assembly will be at Winnipeg during the first week of June.

At a June 19th meeting of the Executive Committee, a new annual assembly planning committee was formed. Members are John L. Davies, Vancouver, Chairman; G. Y. Masson, Windsor; H. L. Bouey, Edmonton and Neil Stewart, Fredericton.

Those who toured the Detroit area on May 28th, during the 52nd Annual Assembly, and heard Minoru Yamasaki's luncheon address, may wish to read "A Conversation with Yamasaki" in the July issue of *Architectural Forum*.

The Institute is gratified to report that two additional Provincial Associations — Alberta and Nova Scotia — have, in recent weeks, distributed first issues of Provincial News Letters, reporting current activities to their members.

## NEWS FROM THE INSTITUTE

### MANITOBA

#### Winnipeg — The Assembly City — June 1st to 4th, 1960

You cannot attend four assemblies in succession without feeling that those planning the meetings must be ever alert to make such gatherings "appealing" to those attending. So it is with this basic thought that the local committee has already met and set as their goal — The Best Assembly since '50, will be the Winnipeg Assembly in '60.

The most interesting news out of Manitoba is that the School of Architecture Building is reaching the final stage of construction. The Official Opening has been set for November 6th, at which time a Special Convocation will be held, and the New Chancellor of the University, Mr Justice Samuel Freedman will be installed. Open House will be held on November 7th and 8th.

To the graduates this will be a "Red Letter Day", when one reflects that since A. S. Corrigan graduated in 1919, as number one graduate, up through the years, graduates have, as fond memories of their alma mater, the school, located in "attics" or "huts".

From the attic of a row-house (where the Civic Auditorium now stands), to the attic of the Old Law Courts Building, to the attic of the Old Deaf and Dumb Building at Sherbrooke and Portage, to the attic of the Arts Building at the University Campus, and finally in 1953, to the "temporary huts" — 'k' and 'f'.

The Alumni Reunion set for the Official Opening has been re-scheduled to take place on May 31st and June 1st, 1960, at the time the Assembly is meeting.

A word about the New Chancellor. He was an honour graduate in 1928 in Arts from the University of Manitoba. He received his law degree in 1933, and was appointed to the Court of Queen's Bench in 1952. Of one of Manitoba's own Graduates the Winnipeg Free Press, editorially, on June 23rd, said in part "He is widely recognized, not only in Canada, but in the United States, as one of our outstanding public speakers, whose reverence for the integrity of words is matched always by the significance of his thought".

We hope you can attend both these functions.

N. C. H. Russell

### ONTARIO

The Committee on Public Relations has been extremely active since the last Annual Meeting of the Association, held in February. The following is a resume of matters which it is felt will be of interest to members of the Institute.

**Advertising:** Following the series of ten advertisements run last year in the *Financial Post* a new series was introduced on April 4 of this year. These advertisements are approximately 6" x 9½" and feature photographs of representative architectural work, with a short text pointing up the value of the architect. The advertisements have been scheduled for April 4, May 9, May 30, June 27, September 5, October 3 and two others following that date before Christmas.

We have set these ads up so that they are available in mat form to Chapters. The mats are free and can be inserted in local Ontario newspapers for a very reasonable cost, with the name of the local Chapter inserted at the bottom. Sets may be ordered from the OAA Secretary.

**Brochures:** In addition to the two already produced, "The Architect, Who He Is and How He Can Serve You", and "The Architect and the School Board", the following additional folders are in preparation: "The Architect and Industry", "The Architect and the Church", and "The Architect and the Hospital". These will be made available to OAA members as soon as they are ready.

**National Home Show:** The Toronto Show again provided OAA with free space in 1959. The effectiveness of our exhibit is still being examined with a view to plans in 1960, keeping in mind that the Home Show attracts something over 115,000 visitors.

**Architectural Services on Public Buildings:** Following the disastrous collapse of the Listowel Arena and the Huntsville curling rink, at the instigation of the Public Relations Committee the President of the OAA wrote to Premier Frost pointing up the danger of putting up public structures without the services of proficient architects or engineers. He offered

the co-operation of the OAA in helping remedy this situation. This letter got considerable publicity in the newspapers and on radio, and it is also gratifying to note that the coroner's jury at Listowel made a positive recommendation to the Ontario Government along these lines.

**Architects' Incomes :** This Committee reflects the views of many, many members of the profession that a distinct disservice is being done by the Dominion Bureau of Statistics, in Ottawa, in publishing so-called "incomes" of professional groups, including architects. Representations are being made from the RAIC to the Government in an effort to have this practice either amended to make the figures more accurate or dropped altogether. The Committee makes the point that to classify people arbitrarily into professional groups, when perhaps stock brokers, land promoters and other non-classified groups are probably making four times as much as professional people, is regrettably misleading; and also that the average income shown for architects is not representative.

**School Boards :** In recent months there has been some unfortunate publicity received due to statements made by Boards of Education in Ottawa, St Catharines, Peterborough and Aurora, where it was claimed that stock plans should be used for schools, and the practice of engaging an architect by each board was wasteful of public money. Some of this has been offset by an article by the Editor of the *Peterborough Examiner* and was reprinted in the *Daily Commercial News* and by letters in the Ottawa papers by Robbins Elliott and one architect.

In some instances the names of actual firms have been used in press reports on these statements and the Committee has expressed its regret that the architects involved have not taken the opportunity to answer these claims either by a letter to the editor or by other means. Your Committee urges members to be on the alert for such statements in their local papers and to take the opportunity, which is always open to them, to refute them in public print.

It has long been the view of this Committee that the most effective public relations program for the whole profession is the one carried out by the architect in his own area or within his particular sphere of influence.

*J. Stuart Cauley, Chairman*

## PRIZES AND AWARDS

The schools of architecture in Canada announce the following awards for session 1958-1959:

### UNIVERSITY OF MANITOBA

#### Fifth Year

University Gold Medal in Architecture to John J. Farrugia  
 Royal Architectural Institute of Canada Medal to Melvyn F. Malkin  
 Bachelor of Architecture Thesis Prize to Michael Kubrak  
 Lighting Materials Limited Prizes to John J. Farrugia, John Y. Szeto, Donald D. Ramsay  
 Manitoba Association of Architects Book Prizes to Frank J. Sigurdson, Donald R. Erb, Verna M. King, Mel F. Malkin, Matt Tymoshuk

#### Fourth Year

Manitoba Association of Architects Scholarship to John R. Turner  
 Canadian Pittsburgh Industries Ltd, Scholarship to Jon V. Oliver  
 Julius R. Izen  
 W. Allan McKay Memorial Scholarship to Ove C. Simonsen  
 Illuminating Engineering Society Prize to Ove C. Simonsen  
 Summer Construction Report Prize to Julius R. Izen  
 Sidney Alexander Adams Memorial Bursary to Andrew J. Tiefenbeck  
 Super-Lite Bursary to Emmerick Sashegy  
 Manitoba Association of Architects Book Prizes to John R. D. Turner, Julius R. Izen, Kalevi Kangas, Jon V. Oliver

#### Third Year

Isbister Scholarship in Architecture to Eric G. Clemens  
 Manitoba Association of Architects Scholarship to Eric G. Clemens

Atlas Asbestos Co. Ltd Scholarship to Barry L. Padolsky  
 Saskatchewan Association of Architects Scholarship to Donald Folstad  
 J. G. Fraser Ltd Summer Sketch Prize to Morris Epstein, Barry L. Padolsky, John M. Venables, Qennefer Wood-Hahn  
 Summer Essay Prize to William B. C. DeLint  
 Manitoba Urban School Trustees Prizes to Lloyd R. Atkinson, Lyle D. Thomson  
 J. M. Gilchrist Bursary to Ronald E. Dies  
 Manitoba Association of Architects Book Prizes to Lloyd R. Atkinson, Barry L. Padolsky, John J. Patsula, Preben E. Erikson, Murray Malkin, Lyle D. Thomson

#### Second Year

Isbister Scholarships in Architecture to Claude H. Maurice, John Hodges, Anthony Arnold Kennedy  
 The W. T. McMahan Ltd Scholarship in Architecture to Claude H. Maurice  
 The Green Blankstein Russell Scholarship to Edward J. Darch  
 Supercrete Limited Scholarship to Claude H. Maurice  
 The Lakawanna Leather Company Prizes to Neil Graham Crowell, Claude H. Maurice  
 The J. G. Fraser Ltd Summer Sketch Prize to Ke Liang Chang  
 The W. J. Dick & Company Bursary to Anthony A. Kennedy  
 Donald Spurgeon MacLean Memorial Bursary to Joseph A. Bogdan  
 Manitoba Association of Architects Book Prizes to Ke Liang Chang  
 Donald C. Robertson, Claude H. Maurice, Daniel Li, Manley W. LaFoy

#### First Year

The T. Eaton Co. Ltd Scholarship in Architecture to Larry R. Taylor  
 Alsip Brick, Tile and Lumber Co. Ltd Scholarship to Lester R. Johnson  
 Neil K. Brown Memorial Bursary to Norbert Hamy  
 Victor Boyd Memorial Bursary to Jerry C. Glock  
 David Lacey Cowan Memorial Bursary to Lester R. P. Johnson

### UNIVERSITY OF TORONTO

#### Fifth Year

Royal Architectural Institute of Canada Medal to R. W. J. Brown  
 Anaconda American Brass Limited Scholarship to G. A. MacInnis  
 Toronto Architectural Guild Silver Medal to N. Kubota  
 Colonna of Canada Limited Prize to D. C. Freeman  
 The Jules F. Wegman Fellowship to G. A. MacInnis  
 Murray Associates Scholarship to E. W. Pollitt  
 George T. Goulstone Fellowship in Architecture to D. L. Wilson

The following Scholarships and Prizes have been awarded students of the School of Architecture:

#### Fourth Year

American Standard Products (Canada) Limited Scholarship to J. H. Fisher  
 Canadian Pittsburgh Industries Ltd Scholarships, First to J. H. Fisher, and Second to E. Kayari  
 Argo Block Company Limited Scholarship to P. D. Cooke

#### Third Year

Ontario Association of Architects Prize to S. Irwin  
 Toronto Brick Company Scholarships, First to G. F. Gourlay and Second to S. Irwin  
 Queenston Quarries Limited Scholarship to B. Apollonio  
 Colonna of Canada Limited Prize to D. Butt

#### Second Year

Booth Brick Company Prize to M. J. McMordie  
 Ontario Association of Architects Scholarship to M. J. McMordie  
 Atlas Asbestos Company Limited Prizes, First to J. Gardonyi and Second to M. J. McMordie  
 Colonna of Canada Limited Prize to M. J. McMordie

#### First Year

Turnbull Elevator Company Limited Scholarship to J. G. Sykes  
 Colonna of Canada Limited Prize to S. E. Sota

### FUTURE ISSUES

August	General
September	Industrial
October	Schools

## ACCEPTING RESPONSIBILITY *(Continued from page 226)*

their history into their national fabric than we have. Our history should, of course, be fostered and perpetuated but there are instances, I believe, where history becomes just another word for inertia. I have never thought that an object automatically achieves historic merit because it is old, nor do I believe that a badly designed building takes on lustre simply because of the fact that its age increases. There are instances in which old buildings of small architectural merit stand in the way of new edifices that would not only enhance the scenery but add to the comfort and efficiency of those who might occupy them.

I mention this while speaking broadly about housing because so often old structures become reasons or excuses for blocking urban redevelopment which I commend to you as a field in which you as architects can use your talents and influence to good effect.

Regent Park in Toronto is an example of what urban redevelopment can do. Its impact on Toronto has been demonstrated in terms of human betterment, enhanced appearance and fiscal benefits. Suburban development has aided the growth of almost every city and provided comfortable housing in a congenial atmosphere, when there was no other solution to this heavy problem. At the same time, in many cities, we have paid a price for the exodus to the outskirts in the form of decay at the centre. We have experienced the anachronism of idle school capacity, empty churches and other unused services, at a time when the fringe areas cannot cope with the demand for new facilities of all kinds.

This is a field that requires courage and perseverance. It involves all three levels of Government and that invariably adds to the complications; but perhaps most difficult of all, it involves the stubborn owner of slum accommodation who uses every tactic at his disposal to cling to his source of revenue, regardless of the human suffering that might be entailed.

The National Housing Act makes adequate provision for curing this disease and I am sure Central Mortgage and Housing Corporation is just as anxious to play its role in eradicating this form of blight, as it was when my association with this splendid organization was closer. You might say that this is a problem more for the planners than for the architects. My answer is that what is required is a team effort by all concerned from start to finish, and I can think of nobody who is in a position to lend weight and support to better advantage than your very distinguished Institute.

## TEN ST MARY STREET *(Continued from page 246)*

The system is so arranged that the complete functions, heating, cooling, dehumidification, humidification and ventilation requirements may be utilized at any time of the day or year. It was not designed fully automatic for a definite reason: A control to replace the experienced operator would cost out of all proportion to its usefulness, providing the operator is given suitable supervisory instruments and properly proportioned system for corrective measures.

### Electrical

The building is supplied with a 208 volt, 3 phase, 4 wire service, entering through a cubical type entrance and metering unit. From this unit, two enclosed bus ducts radiate, one for the boiler room power equipment and one running vertically through the equipment rooms of all floors to provide lights and convenience receptacles. The elevators and miscellaneous fans run off a conduit system and independent circuit breakers incorporated in the entrance cubicle.

The power bus duct terminates in a unitary motor control centre in the boiler room. From this centre, motor starters for all the boiler room and ventilation system are located together with meters, control transformers, indicator lights and selector switches.

The lighting bus duct is tapped at each floor with two circuit breakers, one supplying the underfloor bus duct and one for the lighting branch circuit breaker panel. All lights are basically centrally switched, but local switches have been added as requested in private office suites etc.

A lighting level of 45 foot candles at the end of the useful

lamp life is provided throughout the office areas. The lights are so arranged that partitions may be erected with a minimum of alteration and also in such a manner that the appearance from the outside at night presents a symmetrical appearance for any partition arrangement.

Fixtures were selected using fluorescent lamps fitted with opaque patterned glass panels mounted flush with the ceilings. Special attention in the choice of the glasses was given to point brightness with a view to minimizing eye fatigue.

Most of the decorative lighting has been accomplished with reflector type lamps with diaphragms to form an overhanging circular pattern on the floor of the lobby and store areas. By extending this lighting to the edge of the canopy and through the entrance doors, an effect of increasing the apparent size of the front entrance and store was obtained.

A system of terminals and pull boxes allows the installation of almost any combination of available communication between all parts of the building. Included with these is a TV system allowing the connection at each floor for commercial purposes.

A diesel lighting set provides emergency stairwell lighting and a method of operating the sump pumps in the event of a serious current interruption.

Although the emergency lighting set is only 3 kilowatts, a diesel was chosen as a more reliable automatic starting engine. This unit starts on a storage battery which is kept charged by a rectifier from the normal power supply. The transfer and switching is completely automatic, operating from relays across the building lighting service.

*W. H. J. Kitchen*



## ANNOUNCEMENTS

The American Academy of Arts and Sciences announces that, "three prizes of \$1,000.00 each will be awarded annually to authors of especially meritorious unpublished monographs, one each in the field of Humanities, Social Sciences, and Physical and Biological Sciences. For the purpose of these awards a monograph is defined as, "scholarly contribution to knowledge, too long for an article in a learned journal and too specialized or too short for a general book".

The final date in 1959 for the receipt of manuscripts by the committee on awards is October 1st.

Announcement of the awards will be made in December. Further particulars may be obtained from the Committee on Monograph Prizes, American Academy of Arts and Sciences, 280 Newton Street, Brookline Station, Boston 46, Mass.

The California Conference of the American Institute of Architects announces that the first Pacific Rim Conference of Architects, will be held in Honolulu October 7th to 14th.

The Conference will be the first major gathering from countries bordering on both sides of the Pacific, and architects from all Pacific nations are invited to attend.

Further information may be obtained from the Pacific Rim Conference Committee, California Council, AIA, 916 Kearney Street, San Francisco.

For the information of Institute members visiting the United Kingdom late in the year, the 1959 Building Exhibition is being held at Olympia, London, from 18th November to 2nd December. The Exhibition organization is headed by Basil Spence, OBE, ARA, ARSA, President of the RIBA.

The architectural firm of Dupuis & Dunn announce the association of J. H. Donahue as a partner under the firm name of Dupuis Dunn & Donahue, 10740 Jasper Avenue, Edmonton, Alberta.

Durnford, Bolton, Chadwick & Ellwood, Montreal, announce that the following associates have now become partners of the firm:

G. Bennett Pope, MRAIC  
Malcolm J. Bett, MRAIC, ARIBA  
Jeffrey J-F. Aimers, MRAIC, ARIBA.

Mr Maxwell Miller has taken up an appointment as Staff Architect jointly for Simpsons Limited and Simpsons-Sears Limited, and his address is now 45 Richmond Street West, Toronto 1.

## POSITIONS VACANT

Staff architect required. Please address replies to O. I. Logue, Associated Designers and Inspectors, 480 Union Street, Fredericton, N.B.

An architect who has been in practice for many years desires to meet a young qualified architect interested in working in a progressive city in Ontario on a salaried basis for a prescribed period with a view to partnership. Five years' experience in Canadian offices and personality are essential qualifications. Details of training and experience should be submitted to Architect, P.O. Box 342, Kitchener, Ontario.

## GRADUATE ASSISTANTSHIPS — ARCHITECTURE

The School of Architecture, University of Toronto, makes available to suitably qualified candidates two Graduate Assistantships to the value of \$2,500 each for the session 1959-60.

Candidates should possess a degree in architecture of an approved University and, in addition to reading for the degree of Master of Architecture, must be prepared to give such assistance in the School of Architecture as may be required by the Director.

In the first instance applications in triplicate, including a curriculum vitae and brief outline of the proposed subject of research, should be submitted on or before 31st August 1959 to Dr Thomas Howarth, Director of the School of Architecture, University of Toronto, Toronto, Ontario, Canada.

## POSITION WANTED

MRAIC, ARIBA, AA Dip. with six years Canadian office experience, requires a senior position in Architect's office. Reply c/o the *Journal*, 600 Eglinton Avenue East, Toronto 12.

## CONTRIBUTORS TO THIS ISSUE

**Sibyl Moholy-Nagy**, actor, playwright, novelist, educator and lecturer, was born and educated in Dresden, Germany. In 1931 she married the noted painter, photographer and stage designer Laszlo Moholy-Nagy. After living in Holland and England, they settled in Chicago where Moholy-Nagy founded the Institute of Design for which Mrs Moholy-Nagy helped to formulate the curriculum. After her husband's death in 1946, she published his now famous *Vision in Motion* and wrote his biography *Moholy-Nagy, Experiment in Totality*. Her other published works include a novel, *Children's Children*, a translation and commentary of Klee's *Pedagogical Sketchbook*, *Native Genius in Anonymous Architecture*.

Mrs Moholy-Nagy is now Associate Professor of Architectural History and Three-dimensional Design at Pratt Institute in Brooklyn, N.Y. She lectures frequently throughout this country and in Europe and is a regular contributor to the major architectural and art magazines.

**Professor John Bland** is the Director of the School of Architecture at McGill University and a member of the Montreal firm of Rother, Bland & Trudeau, Architects and Town Planning consultants.

He was born in Lachine in 1911, educated at Montreal High School, Loyola College and McGill University.

Professor Bland received the degree of B. Arch. at McGill University in 1933 and the A.A. Diploma in Planning in 1937.

He is a Fellow of the RAIC, and Associate of the RIBA and a member of both the Town Planning Institutes, in Britain and Canada.

## SERENITY AND DELIGHT . . . (Continued from page 228)

silhouettes must have been against the bright blue sky of India. Delight is beginning to be understood by all of us. The attempt to capture it is appearing in all forms in the American scene — in folded roofs, in grilles, in sculptural architecture. The danger is that this exuberance will erupt into further chaos than we now have in the American city. The possibility of reproducing the unrest of the Brussels Fair or of Miami Beach exists. I think all of our cities would have to move out to the country and start over if this happened.

At Idlewild where many of the buildings have been designed by our most able architects and one building in particular promises to be a masterpiece, the total effect may well be elegantly conceived chaos.

In order then to keep our urban areas from becoming further chaotic, it is basic that in each of our individual efforts we work for serenity. Then all our small efforts would add up to a totally serene environment.

The architecture we build cannot be as confined as the Japanese, the Greeks or any prior style. This is good. The variety of our needs in buildings, combined with imaginative design should flower into a rich and interesting total environment.

With this tremendous opportunity, if we are conscious of the total picture including the human need for the qualities of serenity and delight, we should be able to build the greatest architecture the world has ever known.

# FACTS ABOUT GLASS

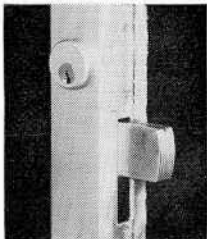
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## ENTRANCES

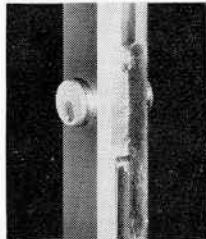


### Kawneer entrance with concealed overhead closer

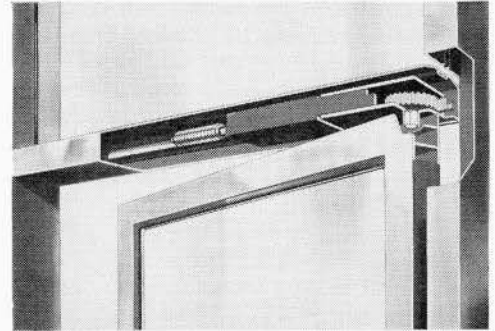
This is an important innovation in entrance design, combining the door, the frame and the closer in one "unit". The result is a door of architectural beauty. Nothing projects out or down to clash with orderly design. There are no surface mounted checking mechanisms to detract from the simplicity of the "narrow line" construction. There are no jutting arms or exposed offset pivots on conventional butt hinges. Even when the door is open, nothing protrudes.



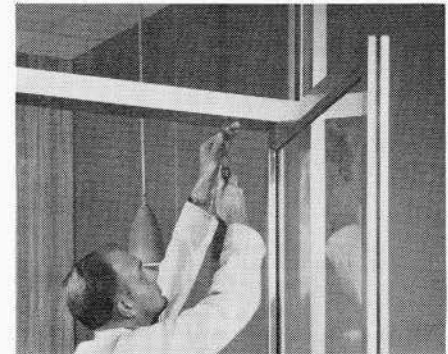
Maximum security lock works on "pivot bolt" principle. Makes the doors more secure.



Exclusive full-length weathering helps eliminate drafts and heat loss in cold weather . . . seals in air-conditioned air during hot summer months.



The Kawneer concealed overhead closer is pre-installed in a narrow line 1 $\frac{3}{4}$ " x 4 $\frac{1}{2}$ " transom. Entrance is supplied for either right or left opening, single or pairs of doors or for both single-acting and double-acting service.



### SPEED ADJUSTMENTS

Speed adjustments are extremely easy. Although combined spring and hydraulic operation, the checking mechanism of the Kawneer door has independent adjustments for (a) closing speed, and (b) latching (dampening) speed. It also has a special patented spring tension adjustment — independent of the hydraulic action of the other two speeds — for severe wind conditions.

Built-in hold open feature — Door has either 90° or 105° hold-open that holds door open automatically, without special adjustments in head jamb or rail. Also available without hold-open.

*References and members are those of Kawneer Company Canada Limited*

## PILKINGTON GLASS LIMITED

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