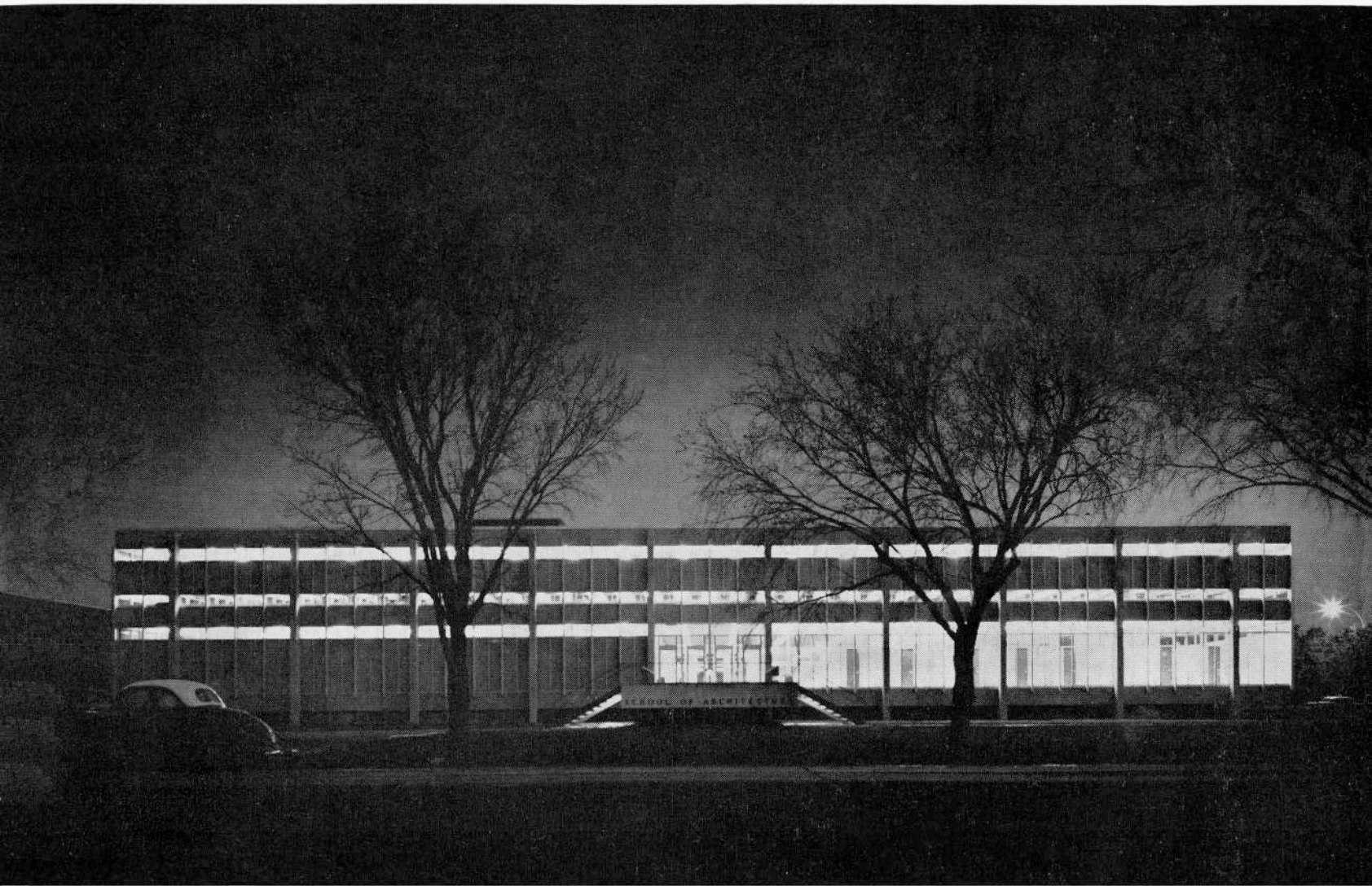
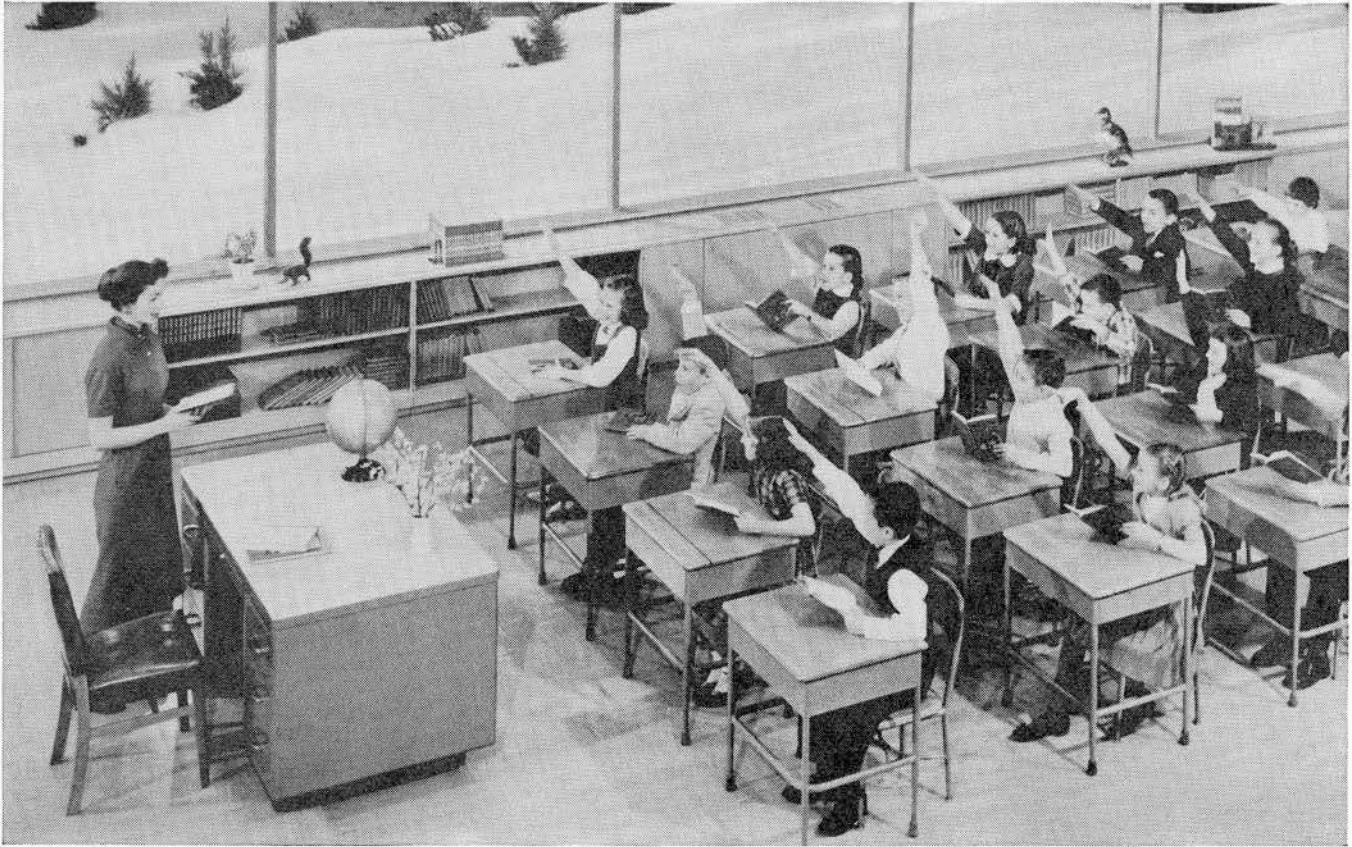


**RAIC** DECEMBER 1959 **JOURNAL**



ROYAL ARCHITECTURAL INSTITUTE OF CANADA

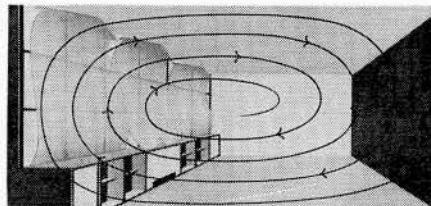
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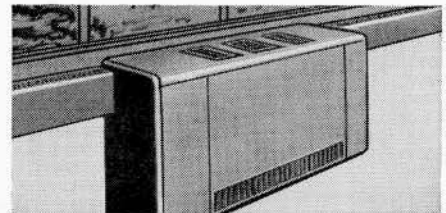
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# RAIC JOURNAL

DECEMBER, 1959

Serial No 412, Vol. 36, No 12

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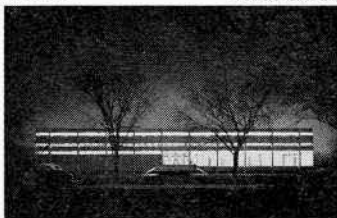
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*The Institute does not hold itself responsible for the opinions  
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## EDITORIAL

THERE IS STILL little outward evidence to reveal that the management of the Royal Institute is undergoing a substantial change. The process of change was precipitated by the report of a firm of management consultants who were introduced in 1958 to diagnose the ills of the Institute and propose remedies.

The remedies are ones that have required patience to apply. Steadily, however, month by month, moves are being made to strengthen the framework of the Institute, to rekindle and arouse the interest of members in the RAIC, and to develop in the general public a respect and regard for architecture and architects.

After the management consultants' representative had examined in 1958 the Institute and *Journal*, as separate organizations, and then reviewed the inter-relationship of the two, his report focussed attention on three serious anomalies: (1) insufficient control of *Journal* operations by the Institute; (2) an apparent lack of personal identity of the members of the Institute with the *Journal*; and (3) the public relations efforts of the Institute were not sufficiently successful in linking the component Associations of the Institute and its official organ, the *Journal*.

What corrective action has been taken? Firstly, Robbins Elliott was appointed Executive Director at Ottawa effective November 1, 1958 to have direct control over the publication of the *Journal*; a new full-time *Journal* Managing Editor, Walter Bowker, took office May 1, 1959; and on January 1, 1960 for the first time since being established 35 years ago the *Journal*, as a profit-making professional publication, will be fully owned and controlled by the members of the Royal Institute. For those who have been seeking progress and improvement all of the foregoing represents a giant step forward.

Secondly, the Institute pleads guilty to the charge that a sense of personal identity is lacking between members of the Institute and their *Journal*. My letter of November 5 with accompanying questionnaire, which was sent to 2,100 members in every corner of Canada, is the first move in an effort to overcome this deficiency. However, we all know that a *Journal* produced with foresight and imagination, and which discusses with insight the basic issues confronting the profession today, will in fairly short order command the interest, attention and — more important — the support of RAIC members.

It is this type of publication I am confident we will read as the RAIC enters upon a New Year. To help link the Provincial Associations with the *Journal*, the Institute is re-activating Provincial Editorial Committees and by the end of December four new Assistant Editors will be appointed in Vancouver, Winnipeg, Montreal and Saint John to improve the material-gathering facilities of the *Journal*.

More than at any time during its 52 years of life the RAIC is in close liaison and support with the Provincial Associations. Over the past twelve months the RAIC has established new services, and furnished services to Associations and individual architects which had not previously been available. New or expanded services include: improved rental accommodation for both Institute and *Journal* offices; a central co-ordinating public relations committee; a film library; formation of a Committee of Inquiry conducting a national survey of our suburbs; successful presentation of a brief to the Federal Works Department advocating an increase in the fee schedule for private architects; a committee on the preservation of historic buildings, which will establish a national inventory; a package deal committee to present a fact-finding report in 1960; a joint study with the Canadian Construction Association of a proposed Canadian counterpart of Producers Council Inc., which is affiliated with the AIA, with the principal aim of producing quality product literature for architects. The Legal Documents Committee conducted an opinion survey of RAIC contract documents and met with the CCA Standard Practices Committee in October; and the Building Research Committee has been particularly active.

Provision of such services to the profession was overdue. But we must be mindful of the fact that improved representation at the national level cannot be maintained from current revenues. Financially speaking, the RAIC must reduce its reliance on profits from the *Journal*, and look to increased support from the membership. In order that it may finance its expanded program the Institute will seek increased per capita payments from the component societies in 1960.

On behalf of the Council I wish all members happiness and prosperity throughout the coming year.

Maurice Payette,  
President,  
Royal Architectural Institute of Canada

LES PROFONDS CHANGEMENTS que subit la direction de l'Institut royal se sont jusqu'ici assez peu manifestés à l'extérieur. Ces transformations ont été déclenchées par le rapport d'une maison d'experts-conseils en administration mandés en 1958 pour diagnostiquer les malaises dont souffrait l'Institut et en proposer les remèdes.

Il a fallu beaucoup de patience pour administrer ces remèdes. Mais sans arrêt, chaque mois, des dispositions sont prises en vue de renforcer les cadres de l'Institut, de rallumer ou soulever l'intérêt de ses membres dans son travail et de susciter chez le public le respect et l'estime de l'architecte et de l'architecture.

Le représentant des experts-conseils en administration, après avoir examiné, en 1958, l'Institut et le *Journal* comme deux organisations distinctes et avoir passé en revue leurs relations, a attiré l'attention, dans son rapport, sur trois anomalies graves: 1. l'Institut n'avait pas une maîtrise suffisante des opérations du *Journal*; 2. les membres de l'Institut ne semblaient pas se retrouver eux-mêmes dans le *Journal*; et 3. l'Institut, malgré ses efforts dans le domaine des relations extérieures, ne réussissait pas à lier ses Associations composantes et son organe officiel, le *Journal*.

Quelles mesures a-t-on prises en vue de corriger cette situation? D'abord, M. Robbins Elliott a été nommé directeur exécutif à Ottawa, le 1er novembre 1958, et devenait directement responsable de la publication du *Journal*; un nouveau rédacteur gérant à plein temps a été nommé au *Journal*: il s'agit de M. Walter Bowker qui est entré en fonctions le 1er mai 1959; et le 1er janvier 1960, pour la première fois depuis sa fondation, il y a 35 ans, le *Journal*, comme publication professionnelle à buts lucratifs, sera entièrement possédé et contrôlé par les membres de l'Institut royal. Pour ceux qui réclamaient du progrès et des améliorations, les mesures qui précèdent représentent un pas de géant dans cette voie.

En second lieu, l'Institut reconnaît qu'il n'existe pas de sentiment d'identification entre les membres de l'Institut et leur *Journal*. Ma lettre du 5 novembre accompagnée d'un questionnaire, qui a été expédiée à 2,100 membres dans tous les coins du Canada, constitue la première tentative pour parer à cette faiblesse. Cependant, nous savons tous qu'un *Journal* produit avec prévoyance et imagination et qui analyse avec pénétration les problèmes fondamentaux que les architectes doivent résoudre aujourd'hui, commandera l'intérêt, forcera l'attention et, ce qui est plus important, emportera l'appui des membres de l'Institut.

J'ai confiance que c'est là le genre de publication que nous lirons au moment où l'Institut commencera une nouvelle année. Afin de renouer les liens entre les Associations

provinciales et le *Journal*, l'Institut va ranimer les Comités de rédaction provinciaux et, à la fin de décembre, quatre nouveaux rédacteurs adjoints seront nommés à Vancouver, Winnipeg, Montréal et Saint-Jean (T.-N.), afin d'améliorer le service de réunion des textes du *Journal*.

Plus qu'en aucun moment de ses 52 ans d'existence, l'Institut royal est en liaison étroite avec les Associations provinciales, et les appuie. Au cours des douze derniers mois, l'Institut royal a créé de nouveaux services et en a fournis aux Associations et à des architectes personnellement, dont on ne disposait pas jusqu'ici. Ces services nouveaux ou accrus comprennent de meilleurs locaux pour le personnel tant de l'Institut que du *Journal*, un comité central de coordination des relations extérieures, une cinémathèque, la création d'un Comité d'enquête sur la banlieue canadienne, la présentation — couronnée de succès — d'un mémoire au ministère fédéral des Travaux publics réclamant une majoration du tableau des honoraires à verser aux architectes qui exercent à leur propre compte, la création d'un Comité sur la conservation des édifices historiques, qui doit dresser un inventaire national, l'institution d'un comité chargé d'étudier le contrat global avec mission de présenter un rapport sur les faits en 1960, l'étude, de concert avec l'Association canadienne des constructeurs, de la contrepartie canadienne du Producers' Council Inc. qui est affilié à l'AIA, avec, comme but principal, la publication d'une documentation sur les produits de bonne qualité, à l'intention des architectes; le Comité des documents juridiques a mené une enquête sur ce que l'on pense des documents dont l'Institut se sert pour ses contrats, et a tenu une réunion avec les représentants du comité des pratiques courantes de l'ACC, en octobre; enfin, le comité de recherche sur le bâtiment a été particulièrement actif.

Il y a longtemps que la profession avait besoin de tels services. Nous devons nous rappeler également qu'il est impossible d'avoir une représentation adéquate au niveau national avec les revenus courants. Du point de vue financier, l'Institut doit réduire sa dépendance des profits réalisés par le *Journal* et rechercher de plus en plus un appui auprès des membres. Pour être en mesure de financer son programme plus vaste, l'Institut demandera aux Associations constituantes en 1960 une majoration des cotisations proportionnelles.

Au nom du Conseil, j'offre mes meilleurs vœux de bonheur et de prospérité à tous les membres, à l'occasion de la nouvelle année.

Maurice Payette,  
président,  
l'Institut Royal d'Architecture du Canada



Night view of circulating library

## NORTH YORK PUBLIC LIBRARY

**Gladys Allison Building**

**Metropolitan Toronto**

*Architects*

*James A. Murray & Henry Fliess  
Toronto*

*Consultants*

*Structural, C. D. Carruthers & Wallace  
Mechanical, Nicholas Fodor  
Electrical, Jack Chisvin & Associates  
Interior Decorator, Freda James*

*General Contractors*

*C. A. Smith Contracting Ltd.*

**All Photos by Max Fleet**

THE ARCHITECTS were fortunate in having a library board and a chief librarian with enough vision to formulate a library program going beyond the standard idea of what a library should be. They were presented with the idea of a building which would become the cultural centre of the township, the administrative headquarters of the library system, a branch library for Willowdale and a bookmobile branch serving the whole township.

The library is ideally located as one of a group of civic buildings on Yonge Street, north of the township offices, and together with the Community Hall and swimming pool forms, when it is landscaped, a centre in which the township may take justifiable pride.

The library facilities comprise an adult circulating library, a teenage section, a reference and periodical section, a children's library, a music, film, and art room, and the necessary workrooms, stacks and offices. The administrative facilities include offices for the administrative staff, a board room, and cataloguing facilities for the cataloguing of new books for all branches.

It was thought that the main library would be the logical centre for the arts in the township, particularly since there is no other building which provides for the exhibition of paintings and sculpture, and no meeting place for various cultural groups. An auditorium which would double as an

art gallery was included in the program; committee rooms which could be used for staff meetings during the day and for committee meetings at night were also provided. The entrance gallery is designed so that it could be used for exhibition purposes.

The building has a quiet dignity and yet is friendly and inviting rather than overpowering. With these qualities, it demonstrates the complete break from the old walled-in library that pretended to be a treasure house of incunabula. One of the main requirements was a building which would expose its activity to the outside world and would invite passers-by to come in. This has been effectively achieved, particularly at night. The existing spruce trees have been retained to provide a tracery through which the geometric column and beam system is seen to advantage.

A porcelain enamel frieze which dejects letters from ancient alphabets decorates the colonnade and the Yonge Street facade and lends colour and gaiety to the building. The frieze is the work of Mr Harold Town.

Changes in ceiling height and vistas into interior courts and landscaped areas give interest to the interior. The use of warm materials, particularly wood, throughout the building in contrast to the exposed concrete structure creates an atmosphere which is inviting and friendly. Furnishings and fabrics have been selected and designed by Miss Freda James.

Book shelving and book displays have been specially designed for this library in collaboration with Donald Cameron of Cameron-McIndoo Limited. The A-frame type of book display (First used in Cincinnati library) places the books in the centre of the room in full view of the public rather than around the perimeter. Supports for all special shelving, whether A-frame or wall hung, consist of Vizusell channels which take any type of book shelf designed for special needs: reference, display, pamphlets, magazines, etc. All special shelves are metal with baked enamel and walnut gables.

Entrance to the building is through a gallery facing an interior court from which all the adult library facilities and the children's library can be directly entered. A stairway leads to administrative offices above and to an auditorium

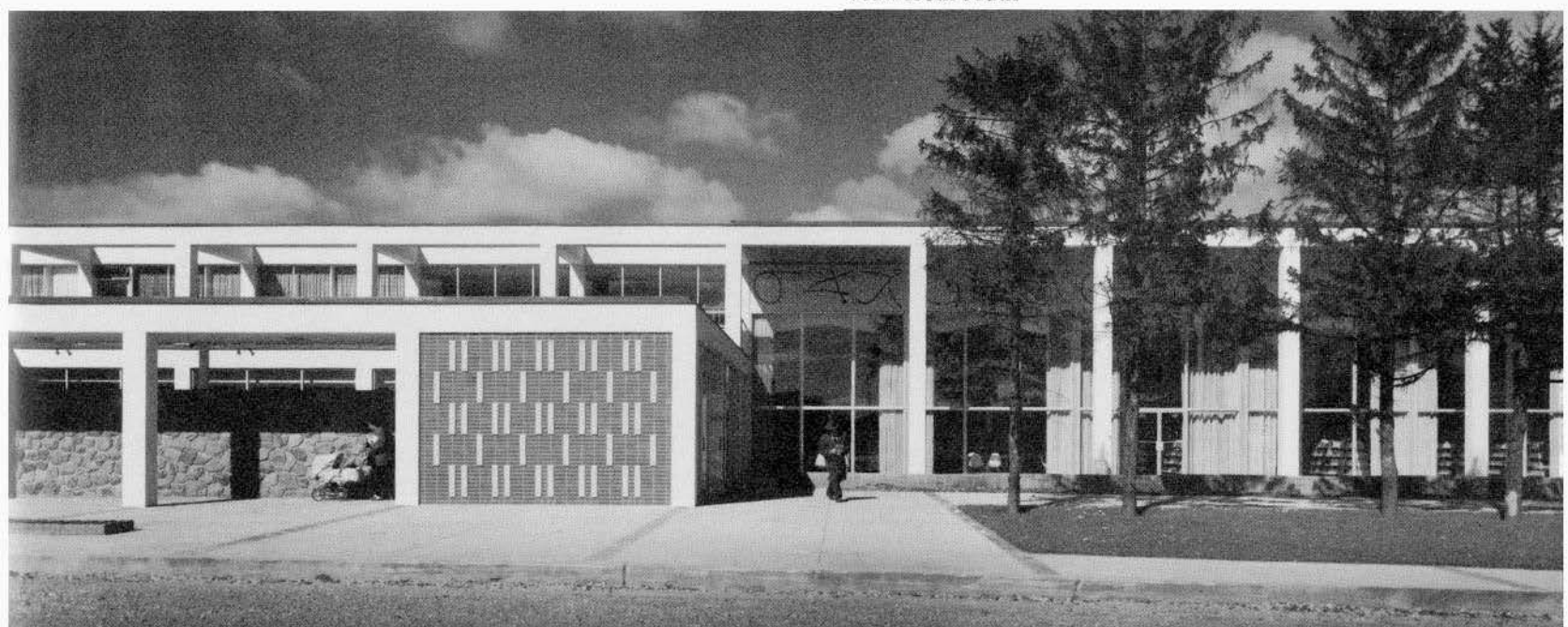
Main entrance from street

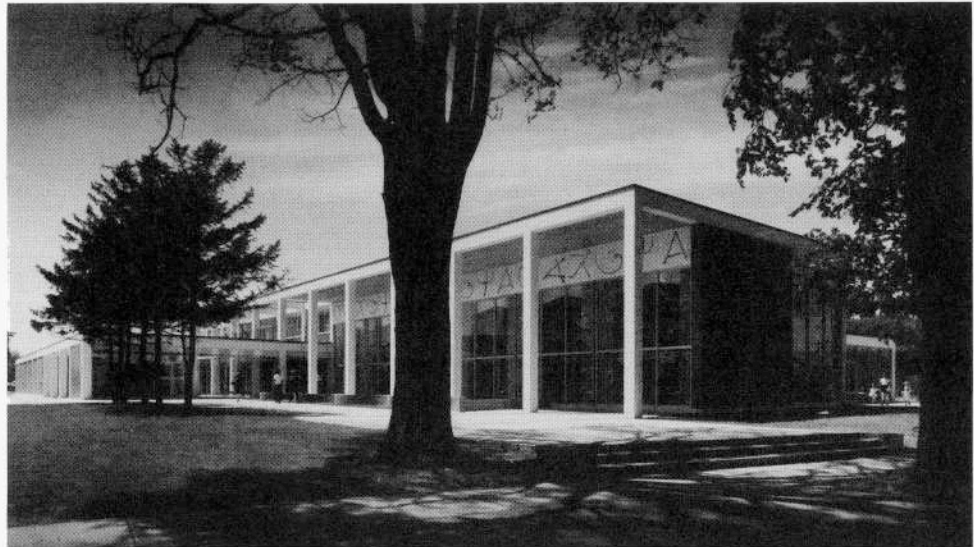


gallery below. The key to the planning is the location of the cataloguing room and workrooms which form a central core from which the library staff has access to all public library areas. Of special interest is the story-telling room which is arranged in steps around the story-teller in theatre fashion and will have as its centre of interest a mural by Karl and Laurretta Rix.

Construction consists of pre-cast concrete frame with long-span joists and wood deck. Heating is radiant in the main public areas and forced air convectors for heating and cooling in the administrative section.

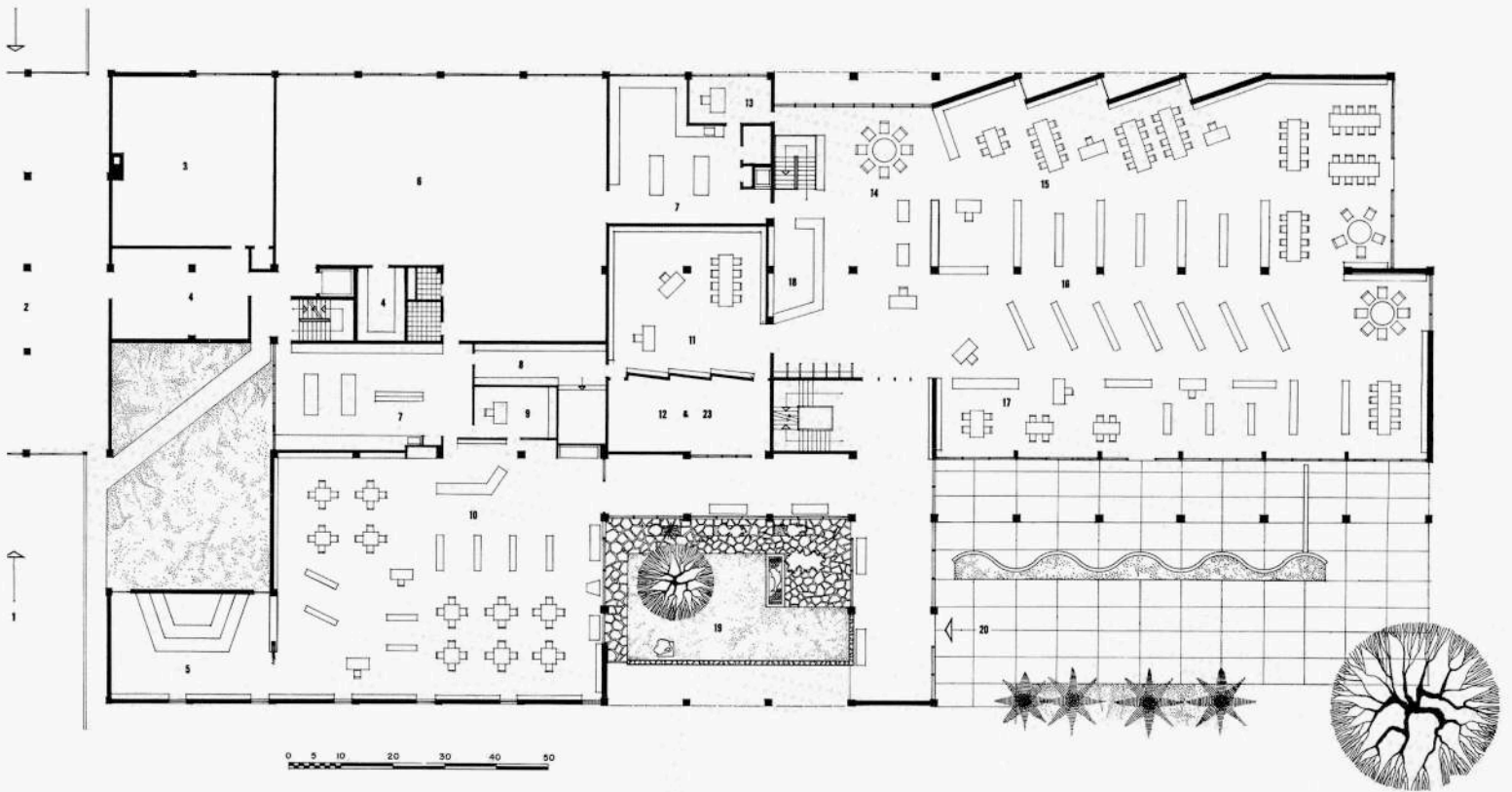
View from south





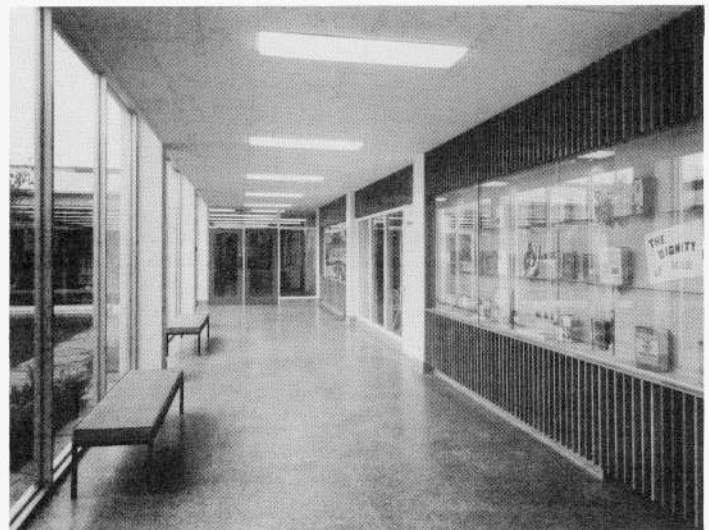
General view from Yonge Street

MAIN FLOOR PLAN



Gallery to children's library

1. Ramp Down
2. Bookmobiles
3. Bookmobile, Stacks & Workroom
4. Storage Room
5. Story-telling Room
6. Cataloguing Room
7. Workroom
8. Film Repair & Storage
9. Children's Librarian
10. Children's Library
11. Music & Film
12. Screening Room
13. Librarian



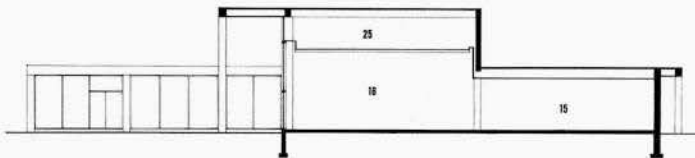
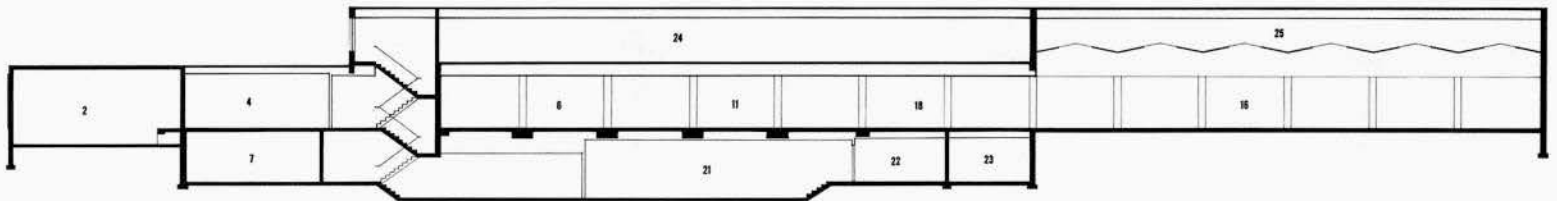


- 14. Lounge & Magazines
- 15. Reference
- 16. Adult Circulating Library
- 17. Teenage Section
- 18. Control Desk
- 19. Garden Court
- 20. Main Entrance
- 21. Auditorium
- 22. Foyer
- 23. Committee Room
- 24. Office Space
- 25. Ceiling Space
- 26. Staff Room
- 27. Kitchen
- 28. Board Room
- 29. Chief Librarian
- 30. Secretaries
- 31. Upper Terrace



Circulating library

LONGITUDINAL SECTION

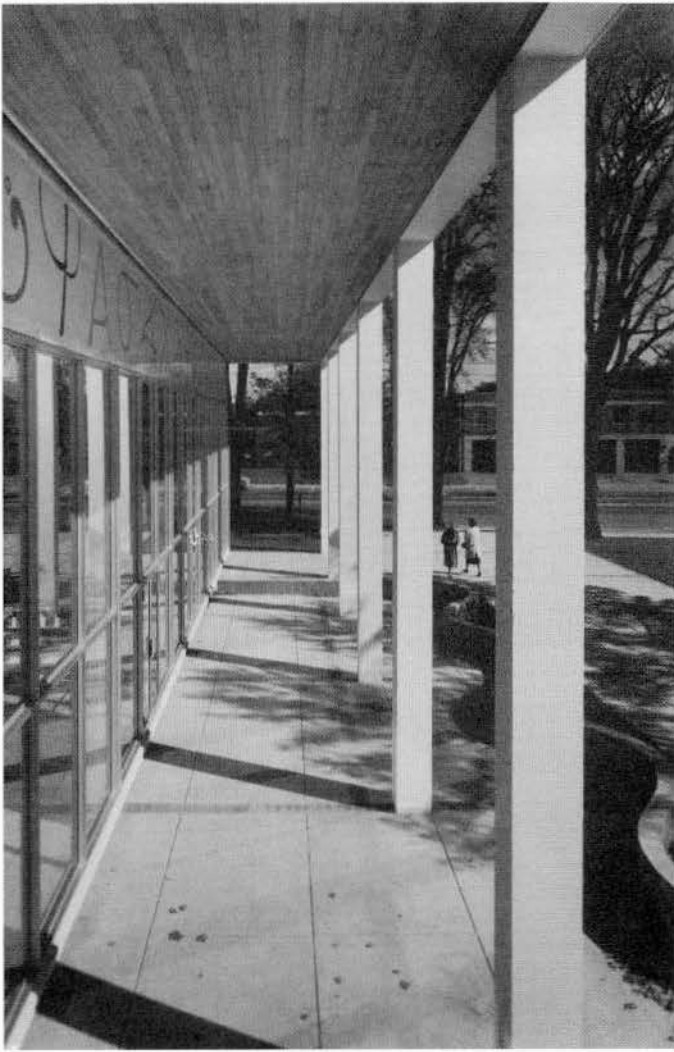


CROSS SECTION

- 32. Men
- 33. Women
- 34. Locker Room
- 35. Overdue Books
- 36. Art Room
- 37. Public Relations
- 38. General Office
- 39. Boiler Room
- 40. Duplicating Machine
- 41. Stack Room
- 42. Stage
- 43. Dressing Room
- 44. Service Elevator
- 45. Elevator Machine Room
- 46. Library Expansion Area
- 47. Ass't Librarian

Night view of court





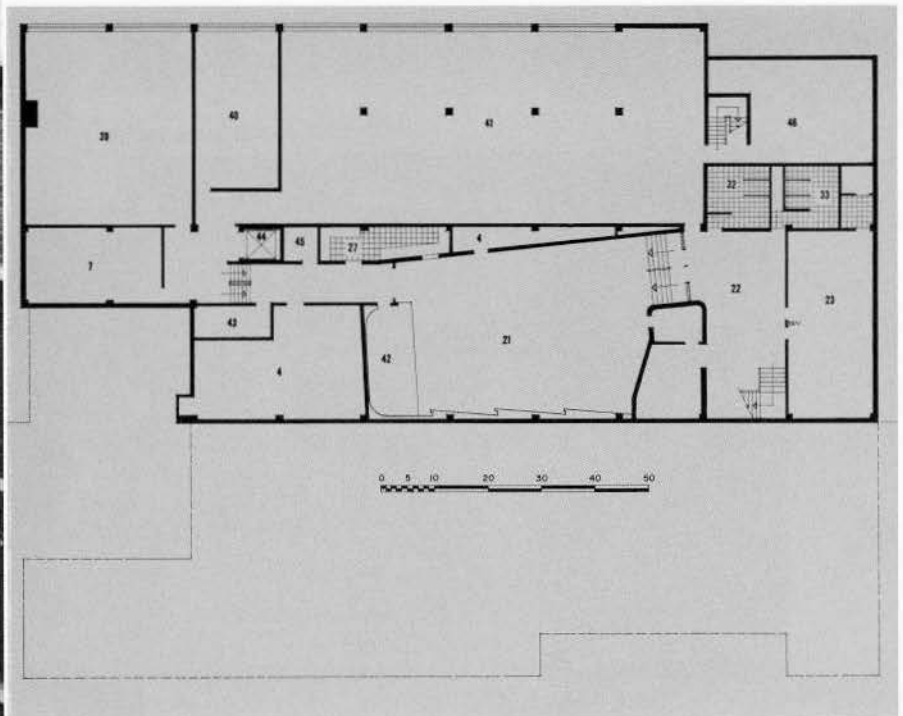
View of colonnade

Foyer of auditorium



Detail of shelving, reference room

BASEMENT PLAN

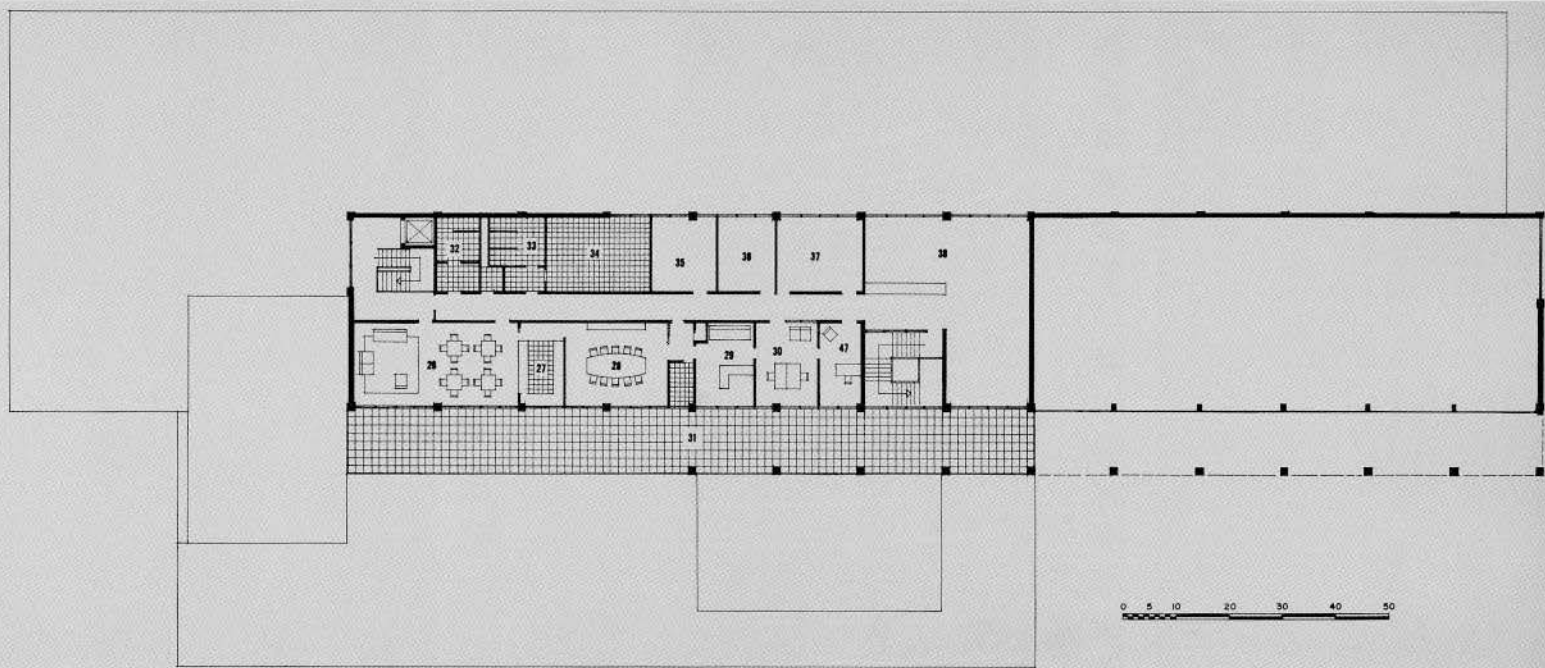




Reference library



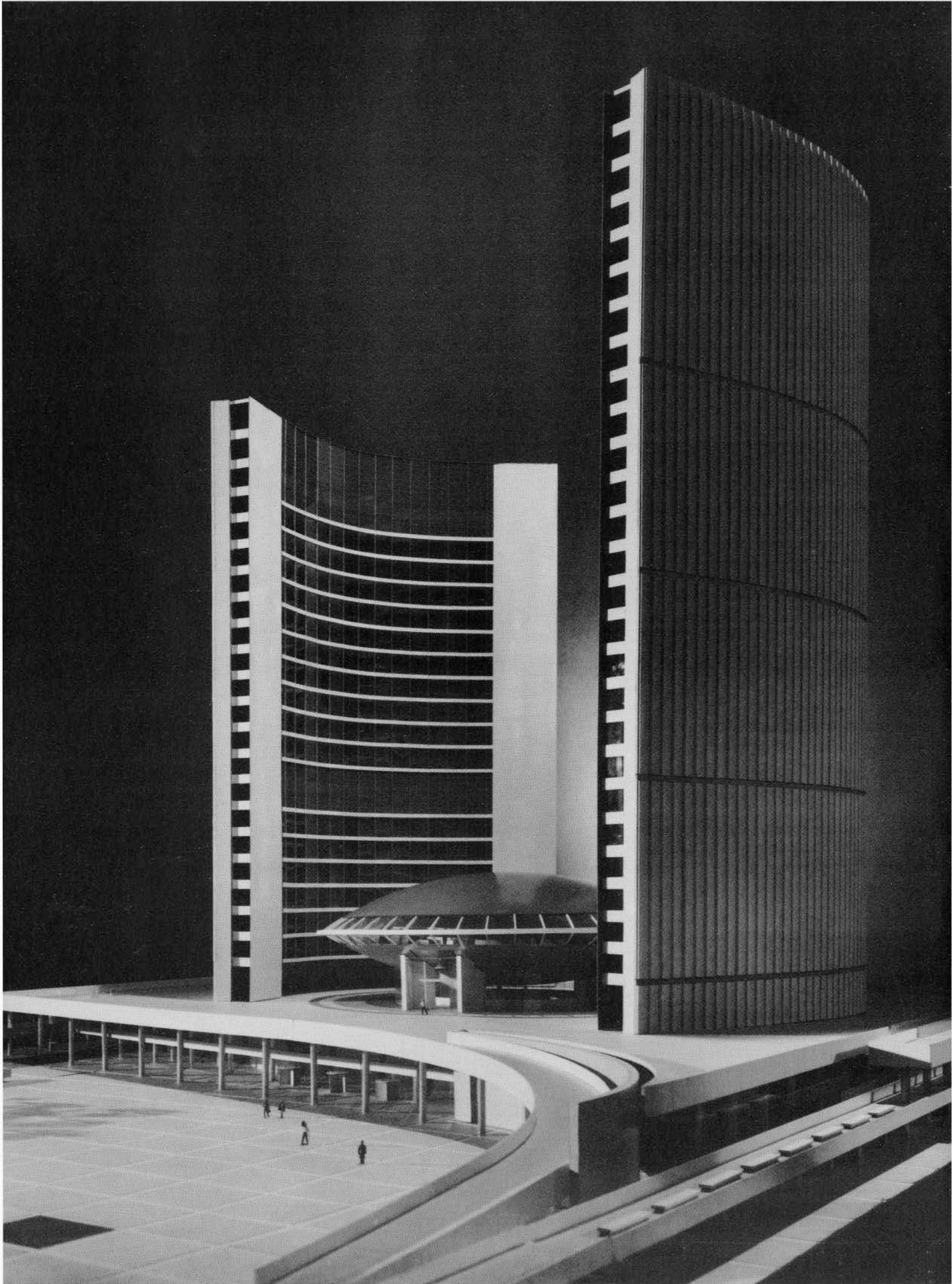
Children's library

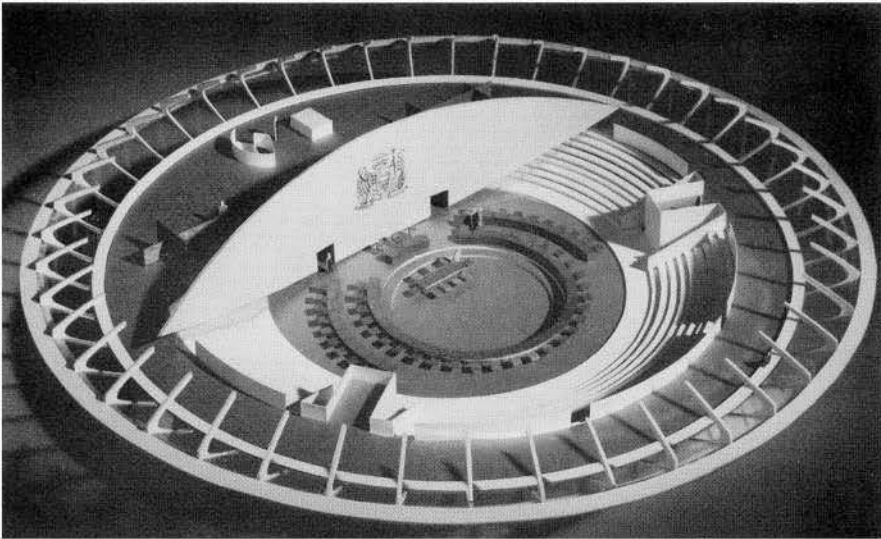


SECOND FLOOR PLAN



Auditorium





MAX FLEET

# TORONTO

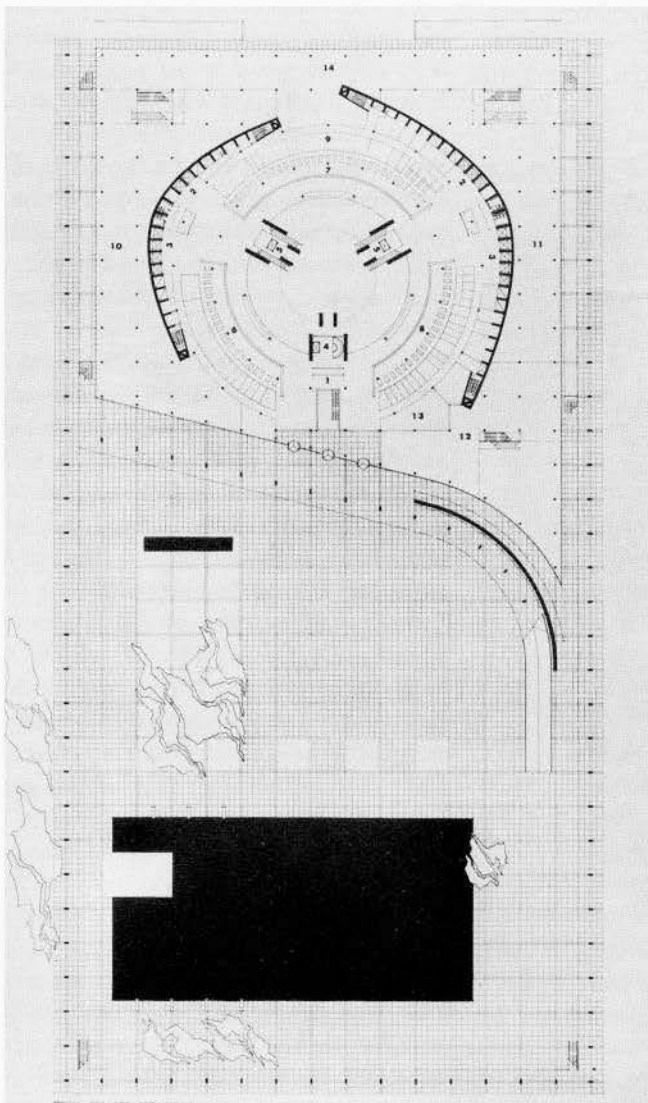
## CITY HALL

### *The Second Stage*

In November, Toronto City Council authorized the architects for the new Toronto City Hall to proceed with Stage 2 of the project, which includes the preparation of working drawings and specifications in order that tenders may be called early in 1961. On the basis of the plans, design drawings and 1/8" scale model presented to Council for consideration last month the estimated cost was \$24,400,000. The gross area of the building is estimated to be 716,000 sq ft.

In 1956, official estimates had allowed a cost of \$18,000,000 for the building, plus the cost of a new \$2,250,000 Registry Office, Land Titles Office and Public Library, with an extra \$1,000,000 for the landscaped Civic Square. Converted to present day costs this would amount to \$24,950,000.

Messrs Heikki Castren, Bengt Lundsten and Seppo Valjus of Helsinki, Finland, have worked in conjunction with Mr Viljo Revell, the architect for the project, from its inception. John B. Parkin Associates of Toronto are the associate architects and engineers. The model of the City Hall and Civic Square was prepared by Veikko Eskolin of Helsinki.



#### FIRST FLOOR PLAN

1. Main Entrance & Information
2. Local Elevators
3. Express Elevators
4. Elevators – Elected Representatives & Civic Officials
5. Elevators & Escalators – Public
6. Metro Licensing Commission
7. City Treasury & Credit Union
8. Metro Personnel, City Personnel, Metro Welfare, City Public Works, City Parks & Recreation, City Clerk, Marriage & Vital Statistics.
9. Mail Room
10. Land Titles Office
11. County Registry Office
12. Down-town Reference Library
13. Telephone Switchboard
14. Accounting & Data Processing Equipment

# Opening of New School of Architecture

## University of Manitoba

November 8th, 1959.

*Professor John A. Russell, Director of the School, assisted by President H. H. Saunderson, cuts the ribbon at the official opening of the new School of Architecture building.*



*By the Roving Reporter*

I have just had the pleasure of being present in Winnipeg on the happy and historic occasion of the installation of the Chancellor, Mr Justice Samuel Freedman and the opening of the new School of Architecture of the University of Manitoba. As part of the celebration, honorary degrees were conferred on the Hon Brooke Claxton (in absentia), Professor Milton Osborne and this Roving Reporter. It was all very exciting for the recipients, who were accompanied by wives and daughter, and was made not less so by the presence of that modern Medici, the Canada Council in whose golden beams we basked in an atmosphere of symphony and ballet for several days. I am sure Dr Milton Osborne would wish to join with me in thanking Dr Trueman and the Council for so generously including us and our families and friends in all their festivities — even to sharing a bus, which always seemed to be present at the critical moment, with Dr Trueman shepherding his flock to their seats. On the one occasion, when we had left the ballet and the bus was not present, we had the pleasure of being refused a cab by a taxi driver who said he was there, “to take the chorus girls”. I have never hailed a droshky driver outside the Bolshoi theatre, but I am sure ballerinas are, to him, more like goddesses than chorus girls. Whether it was respect for these expected passengers and their art, or the glamour that would naturally go with a cab full of chorus girls, the driver made it clear he preferred their company to mine.

Quite the best part of the festivities was the presence in Winnipeg of colleagues and old friends who had come as delegates

for the installation of the Chancellor, the opening of the new building, or just to add to the feeling of good fellowship that everywhere prevailed. Milton Osborne was obviously enjoying the company of old Manitoba friends. I was particularly happy to see Professor Howarth, Professor Lasserre and Mr and Mrs L. J. McGowan and, for me, no meeting of architects would be complete without the Regina contingent of Blacks, Ramsays and Izumis.

The new School is inadequately shown here because it still lacks planting and those final touches without which the architect feels his child improperly dressed. However, we saw enough to excite envy in the hearts of all school directors and enough to realize that the firm of Smith, Carter, Searle and Associates, and various committees of the staff of the School, had done a splendid job. I am sure that John Russell and his staff, after a long acquaintance with shacks, wonder whether their new building of glass, colour and space is not a mirage.

As a matter of fact, a new school of architecture seems almost a contradiction in terms. I look back on Liverpool, in my day, to a rather decrepit former skin hospital; I see Lasserre's army huts, Bland's old houses in Montreal and our own curling club in Toronto. Our turns will come, and, in the meantime, we can take comfort from thoughts of Faraday doing some pretty important work in an attic with bottles and bits of copper wire. But no such sour grapes spoiled the visiting professors' pleasure in seeing the new School, even though it was impossible not to contrast the library, the slide room or the staff

lounge with some dump back 'ome. Everything was done with taste and without luxury and will, for long, be a model for future schools, not only in Canada, but in other countries. Professor Lasserre took care to see that his president, Dr Norman MacKenzie, was taking it all in, and Professor Howarth will lose no time in acquainting Dr Bissell with the temple of light and learning that he saw on the campus of the University of Manitoba. I shall put in a word myself but, as an alumnus, I am, naturally, rather modest about it all.

Even in so brief a stay as ours in Winnipeg, it was possible to learn how vital a part Professor John Russell and his wife have played in the cultural life of the community. The regard with which he is held by his students and graduates must be unique, and needs only to be mentioned in Canada to be understood. We knew, long ago, of his interest in the little theatre movement in the west and of stage design in particular. We knew rather vaguely of what he had done for the ballet, but it did not come as a complete surprise to see his name at the head of the program as Honorary President of the Royal Winnipeg Ballet. It is but a statement of fact to say that John Russell is a man dedicated to the business of teaching, but equally to the development of the arts in his community. President Hugh Saunderson was only acknowledging those truths when he very graciously handed over the ceremony of opening the building to the future occupant with the words “This is, in a very real sense, John Russell's building”. We were all very honoured to be present on so memorable, and, at the same time, so happy an occasion.

*E. R. A.*

# Remarks by John A. Russell

Director of the School, on the occasion of the opening of the new School of Architecture building

MR PRESIDENT, MR MINISTER, FATHER LEVESQUE, DISTINGUISHED GUESTS, AND FRIENDS:

There have been many events in the history of the School of Architecture since its establishment in 1913 which have been significant milestones in its development, but none has given us so much cause for profound gratitude and joyful thanksgiving. Our fondest dreams in the early years, and our hopes and faith during more recent years are today realized in the tangible form we see about us — a building designed to provide both the space required for the programs of instruction and practical work and the environment which will stimulate creative endeavour on the part of students and staff.

We in the School are pleased indeed to have so many of our friends and colleagues with us today on this memorable occasion. We are deeply grateful to the members of the Canada Council for accepting our invitation to meet in Winnipeg this past week so that they might share in this celebration. We are delighted that their presence has meant that the Council's Director, Dr A. W. Trueman, a former president of the University of Manitoba, is therefore able to be with us. Added pleasure has been brought to us by the presence of Professor Howarth of the University of Toronto, Professor Lasserre of the University of British Columbia, Professor Henning of the University of North Dakota and Professor Shelley of the University of Minnesota — all representing their respective Schools of Architecture. We are particularly proud that two of the most recent graduates of the University of Manitoba, Dr Eric Arthur and Dr Milton Osborne, are also with us today. We welcome Sir Hugh Casson, the lecturer on the Festival of the Arts program, and are happy that he too can be with us.

When our hearts are so filled with gratitude to each and every individual who has been connected, directly or indirectly, with the realization of this building, a simple "thank you" seems rather in-

adequate. Nevertheless, I can assure all that this comes from the depth of our hearts.

Specifically I want to thank the Board of Governors, the President and the Comptroller for their complete and wholehearted support which has brought this building into being. We shall never cease to be grateful; and we sincerely trust that our program of endeavour and accomplishment will always bring credit to the University, thereby justifying their faith in the School. We are equally mindful of the great debt of gratitude we owe to the architects, Smith, Carter, Searle Associates, each of whom is one of our graduates, not only for the unquestionable caliber of the building environment which they have created for us, but for the privilege of collaborating with them throughout the developmental stages of the design: the results of our harmonious and productive discussions together are evidenced on every hand. We are also most grateful to the Interior Designer, Grant Marshall, a member of our Interior Design staff, who has been responsible for the selection, design and coordination of the furnishings of the building.

My list of special thanks turns next to the graduates in Architecture and in Interior Design, who have contributed generously to a fund to furnish the student lounge on the second floor in memory of Winston Allan McKay of the class of 1953.

I wish also to refer to the two paintings presented recently to the School by the Interior Designers' Institute of Manitoba: to this professional group our sincerest thanks.

On this occasion it is fitting that we remember with profound gratitude first the founder of our School, Dr Arthur Alexander Stoughton, who, between the years of 1913 and 1929, laid its foundation and directed the school so ably through its formative years; and secondly Dr Milton Smith Osborne whose wise and capable planning and direction during the developmental period of 1929 to 1946

resulted in the establishment of a graduate program in Architecture and in Canada's only university course in Interior Design.

Yesterday and today we have received a number of congratulatory messages and expressions of best wishes from several former staff members and graduates. Unfortunately time will only allow for the reading of two special messages. First, His Excellency, the Governor General of Canada, has asked me to read the following:

"To all those who have laboured to bring this great project to reality I send my warmest congratulations. May the young architects of tomorrow, whose footsteps will soon echo in this building, find, in this present achievement, the creative inspiration which will ensure that our cities and our factories will spread and grow in harmony with the natural beauty which is our heritage.

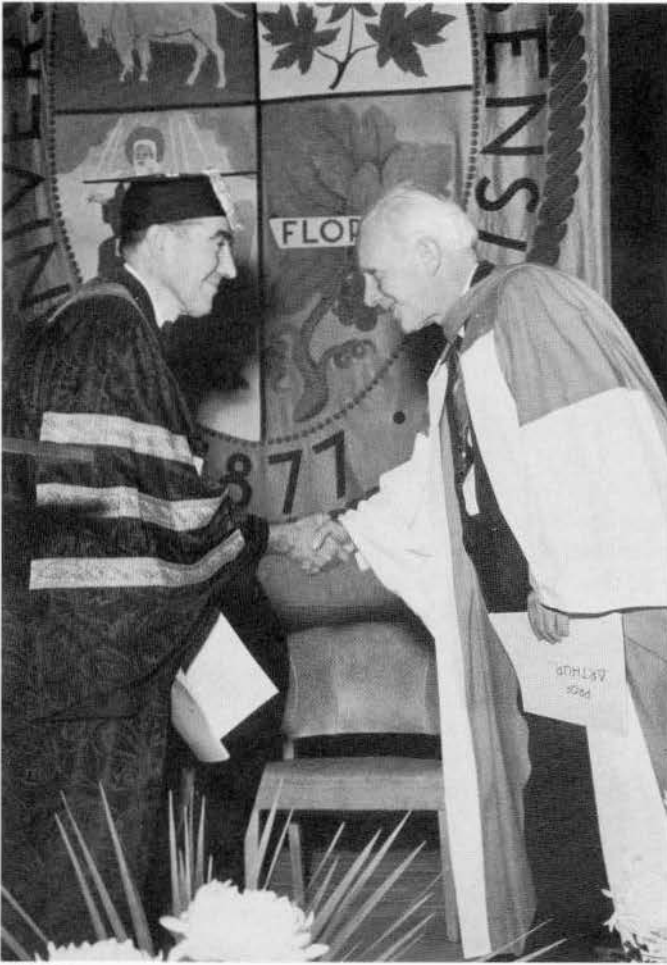
Georges P. Vanier".

The second message comes from Maurice Payette, President of the Royal Architectural Institute of Canada:

"The Royal Institute conveys congratulations and best wishes to you and all those who have made this fine new building a reality."

We all know that the quality of a school is measured by the excellence of its staff, the sincerity of its students, and the performance of its graduates. The School of Architecture at Manitoba has always been proud of its staff, its students and its graduates. Today, we on the staff not only dedicate this new building, but we also rededicate ourselves to the training of young men and women to be professional architects and professional interior designers. We look to the future with the confident expectation of continued progress and achievement both for the School and for its graduates.

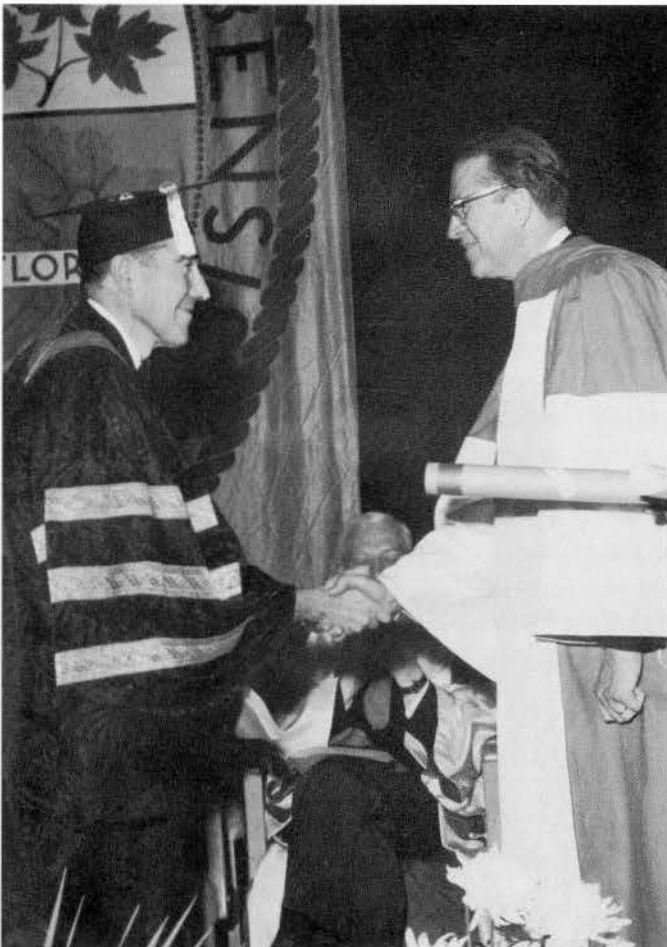
It is with profound humility, overflowing gratitude and understandable pride that I now perform the symbolic ceremony of cutting this ribbon, thereby officially opening the new Architecture Building.



W. ROSE

*The honorary degree of Doctor of Laws (honoris causa) was conferred by the University of Manitoba upon Eric R. Arthur, the Hon Brooke Claxton (in absentia), and Milton S. Osborne at the Special Convocation on November 6th, 1959. Professor Arthur was presented by John A. Russell, Director of the School of Architecture; and Professor Osborne was presented by A. E. Macdonald, Dean of the Faculty of Engineering and Architecture. The degrees were conferred by the Hon Mr Justice Samuel Freedman, newly installed Chancellor of the University of Manitoba.*

*Professor Arthur receiving his honorary degree from Mr Justice Freedman.*



W. ROSE

*Professor Osborne receiving his honorary degree from Mr Justice Freedman.*



# The Citations

## *Eric Ross Arthur*

MR CHANCELLOR: It is my very great privilege to present Eric Ross Arthur, Bachelor of Architecture, Master of Arts, Fellow of the Royal Architectural Institute of Canada, Fellow of the Royal Institute of British Architects and Associate of the Royal Canadian Academy. As teacher, architect, editor, author, critic and scholar, Eric Arthur serves the cause of architecture in Canada with steadfast devotion and resolution.

As professor of architectural design in the University of Toronto's School of Architecture since 1923, he might well be introduced as the dean of the architectural faculty of Canada, for he is held in the highest esteem by his colleagues. Countless architects from coast to coast acknowledge with gratitude the sound instruction, inspired direction and leadership which they found in his classroom.

Following early schooling in his native New Zealand, and service in the First World War, Professor Arthur studied architecture at the University of Liverpool where, through academic distinction, he won several prizes and a travelling scholarship. His professional training was completed in London in the offices of Sir Edwin Lutyens and Sir Aston Webb.

Since coming to Canada in 1923, he has consistently demonstrated, through the active practice of the firm of Fleury, Arthur and Barclay, the principles he has taught in his classroom.

As a critic, and as editor of the *Journal* of the Royal Architectural Institute of Canada for the past 22 years, Eric Arthur has devoted himself unstintingly to the promotion and betterment of Canadian architecture and its inter-relationships with the other visual arts. His frank analyses and appraisals are always enlightened, discerning and penetrating; they are forthright, uncompromising, sound in

judgment. As a result of his enthusiastic and exhaustive research into the history of Canadian architecture, he has written several books on the historic buildings of Ontario, and is presently completing a new book on 18th and 19th century architecture in Toronto. To assist with this latter project he has been awarded a special Fellowship by The Canada Council.

In 1958 the City of Toronto engaged him as Professional Adviser to conduct an international Competition for its City Hall and Square. The singularly outstanding caliber of this Competition, with its unprecedented number of entries from all parts of the world and the unquestionable significance of the results, attests to the organizational capacity and intellectual astuteness of Eric Arthur.

It is not surprising that his long and distinguished service to architecture in Canada has received deserved recognition. In 1937 the Royal Architectural Institute of Canada awarded him its Gold Medal for the outstanding building of the year, and the Toronto Chapter of the Ontario Association of Architects awarded him its Gold Medal of Honour. In 1946 he was elected to Fellowship in the Royal Institute. In 1956 the University of Alberta awarded him a Gold Medal in its annual bestowal of honours on artists. Few men have combined academic, literary and professional achievements with such distinction. It is fitting indeed that The University of Manitoba should honour him as teacher, scholar and architect.

Mr Chancellor, on behalf of the Senate of The University of Manitoba I have the honour to request that you confer upon Eric Ross Arthur the degree of Doctor of Laws, honoris causa, for distinguished service to Canada, to architecture and to the arts.

*John A. Russell*

## *Milton Smith Osborne*

MR CHANCELLOR: I have the honour to present Milton Smith Osborne, honorary life member of the Manitoba Association of Architects, Fellow of the Royal Architectural Institute of Canada, member of the American Institute of Architects, who is professor and head of the Department of Architecture at Pennsylvania State University.

Born in Zanesville, Ohio, in 1897, Professor Osborne obtained the degree of Bachelor of Science in Architecture from Ohio State University in 1922. He then proceeded to Columbia University where he received a Bachelor of Architecture degree in 1925. The award of a fellowship and completion of further post-graduate study there resulted in Columbia University conferring on him the degree of Master of Science in 1928.

Between the academic years 1925-29, Professor Osborne was professor of architecture at the Alabama Polytechnic Institute. Coming to The University of Manitoba in 1929 as professor and head of our Department of Architecture, he was instrumental in a re-organization and improvement of its courses; in 1936, due to its increased responsibilities, in a change of its title to that of the Department of Architecture and Fine Arts; and in 1945, to that of the School of Architecture and Fine Arts, of which he became Director.

In 1946, Professor Osborne resigned as professor and director of the School of Architecture and Fine Arts, as it then was, to become professor and head of the Department of Architecture at Pennsylvania State College. Since this last appointment, a recent interlude has been an academic session spent as professor and acting-director of the School of Architecture at the University of Toronto.

Professor Osborne was one of the original members of our Metropolitan Planning Commission, serving from 1943 to 1946. He has made many contributions to professional journals. He contributed to *Manitoba Essays*, published in 1938. His sketches of early American and early Canadian architecture have been exhibited in many galleries; the Library of Congress has a permanent collection of some of these sketches.

In recognition of his contribution to the cultural life of this community and to the profession of architecture in Canada, especially in the field of architectural education — Mr Chancellor — On behalf of the Senate of The University of Manitoba, I have the honour to request that you confer upon Milton Smith Osborne the degree of Doctor of Laws (honoris causa).

*A. E. Macdonald*

# DANISH ONE-FAMILY HOUSES

by Stig Harvor

A Travelling Scholarship from McGill University enabled Mr Harvor to spend eight months of a year's visit to Europe in an architectural office in Denmark.

THE ARCHITECTURE OF DENMARK is not characterized by many innovations. Rather it is the happy assimilation of the new into the old that marks Danish building. This process still continues and in today's international welter of conflicting "styles", leads to results which are often thought-provoking in their restraint, in their clarity, in their sensitive use of materials, in their careful detailing, and in their superb craftsmanship.

In Danish housing, these architectural characteristics are very evident. Take any average housing development around Copenhagen and it would be in line for a Massey Medal if found in a Canadian city. Also evident is that a very high material and social standard has been achieved. High quality housing in terms of siting, planning of housing units, communal facilities, finishes and equipment, though not always of space standards, is available to middle and low income families.

How all this has come about would require a long study of Danish life and history. But at least three factors have played an important role:

(1) Denmark is a small country, less in area than Nova Scotia, and intensively cultivated by a population of four and a half million people. Its nature is gentle, flat and open. This Lilliput-quality of the land has led to a regard

for details in the landscape. Buildings, which become such a prominent element in a flat country, must be carefully sited. Also, the land must be thoughtfully used.

(2) Denmark has not felt the impact of a rapid nor an extensive industrialization. The Industrial Revolution came both late and slowly to this minerally scarce and agriculturally rich country. It meant the continuation of old craft traditions and standards into the new industrial society which has evolved. What this has meant for design can be seen in the products for every-day use that are now appearing on the North American market.

(3) Denmark has pursued a state policy of active promotion of good housing ever since the First World War, when a financial collapse of the free building market forced the government into action. This evolution has been aided by special assistance from the government. Speculative building has now for four decades been held in check. It has not dominated. And it has had the standard of non-profit, state-aided, cooperative building to live up to.

*One-Family Houses: one out of every two*

Of the housing forms which have been particularly alive and inventive during the post-war years, one-family

PHOTOS BY STRÜWING



houses come at the head of the list. Whereas apartment housing dominated the twenties, thirties, and forties, small houses have steadily increased in number in the fifties due to the higher standard of living and to government loans which have brought this form of housing within the reach of more people. Today one-family houses account for one half of Denmark's total housing production of approximately 25,000 units yearly. This is a rather low 5.8 units per 1000 population compared to Canada's average of 7.7 for the last three years.

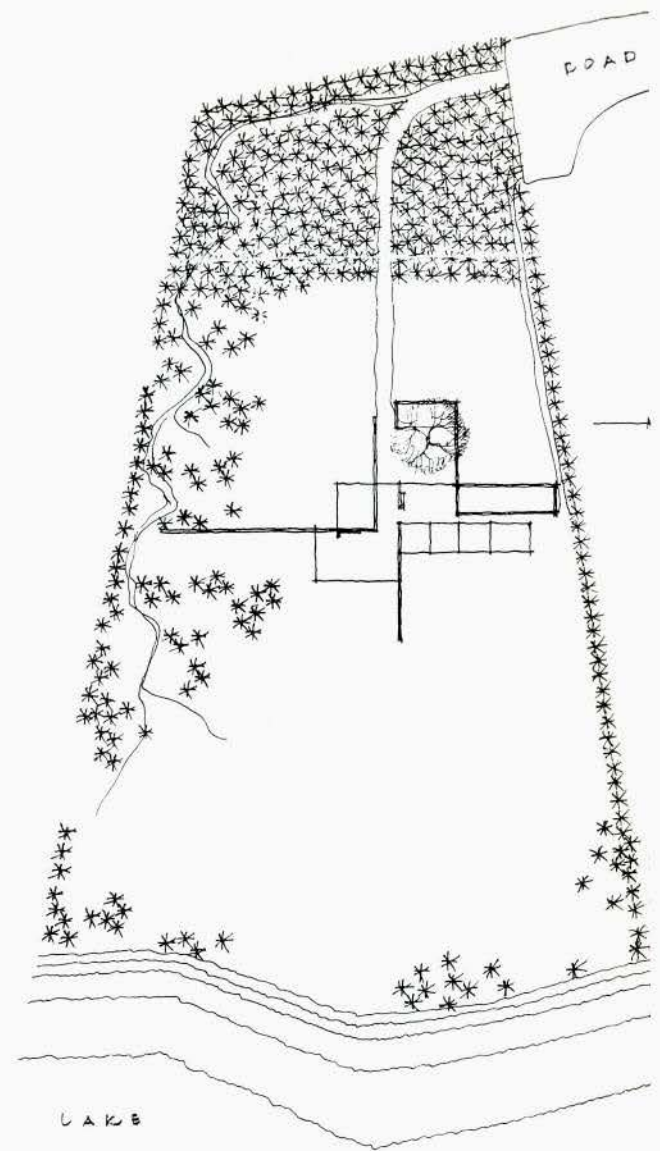
*Garden Houses: "my house is my garden"*

The first thing that strikes one when one surveys Danish houses is not the house itself but the house in relation to its garden. The Danes have come to look upon their gardens much as do the Japanese. Their gardens are very private and are designed with as much care as their houses. This is not to say that the Danes have achieved a spiritual quality in their gardens akin to that of the religious Japanese. The Danes have approached their garden design from quite a different point of view. Having rejected religion, they have substituted Nature as an object of veneration. There is a worship of the physical which is very evident in Danish life. Health, sunshine, trees, flowers, grass — these the Danes believe in. The roots of these beliefs go back to Greek civilization which has had a strong impact on Danish culture. (Whereas the discipline of classical design has stood them in good stead in architecture, their painting and sculpture remains shackled to a dead neo-classicism which effectively prevents any new and fresh development.)

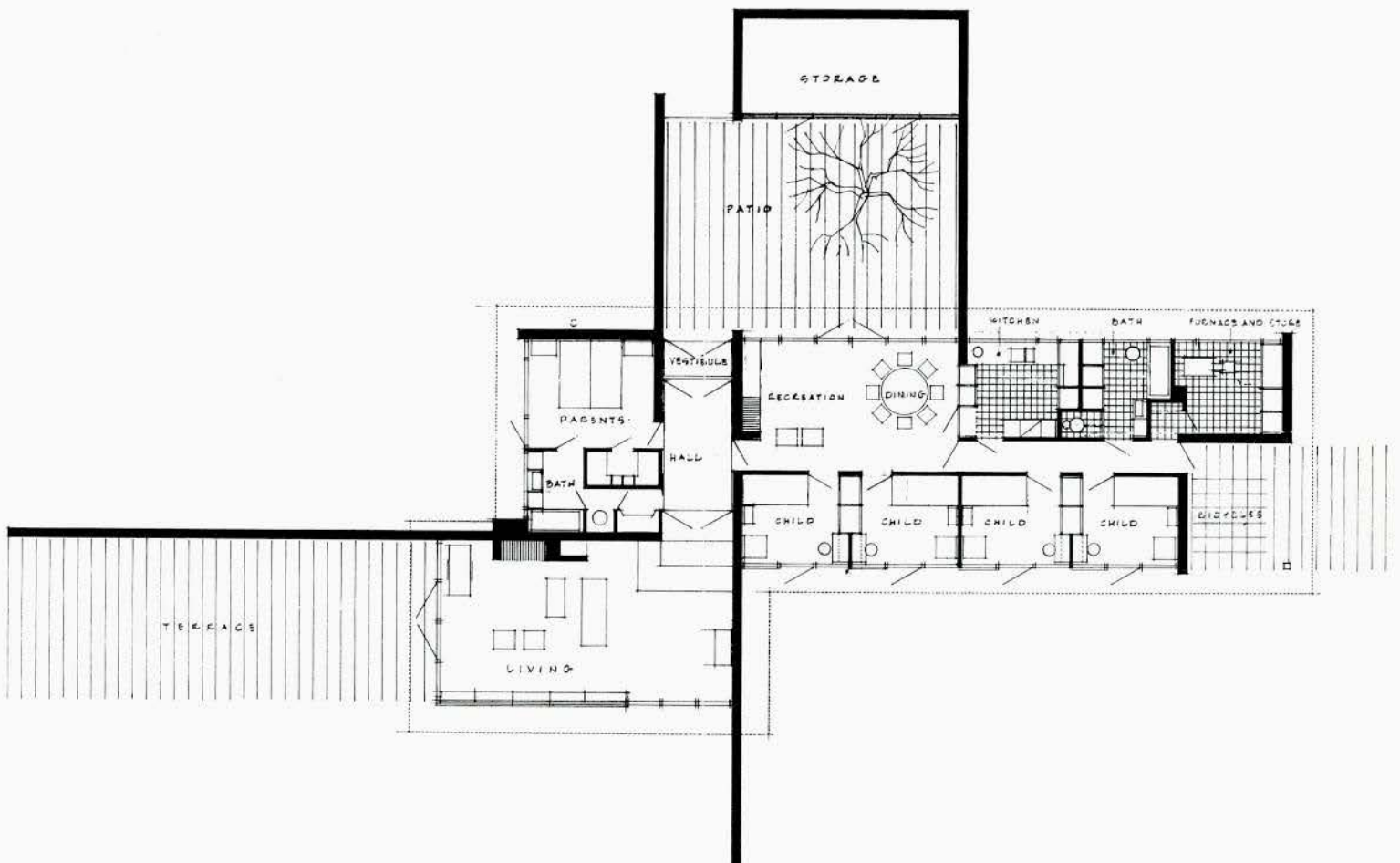
Danish garden design, therefore, is not concerned with artificially created idealizations of nature for the purpose of repose and contemplation as sought by the Japanese

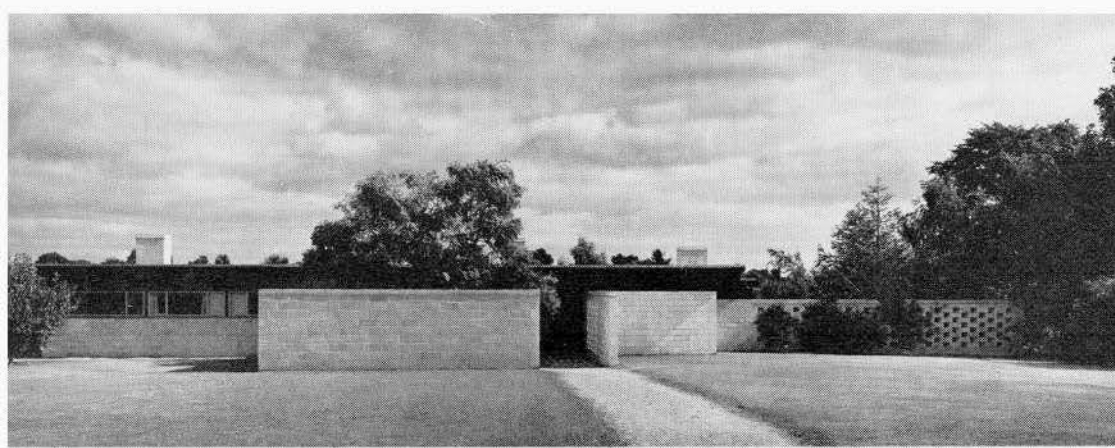
**HOUSE BY GUNNLOGSSON & NIELSEN, Copenhagen**

*Photo Left: main entrance by enclosed dining patio. Materials are untreated light-weight concrete blocks and black impregnated wood. There is a Japanese tendency in detailing of house corner at right.*

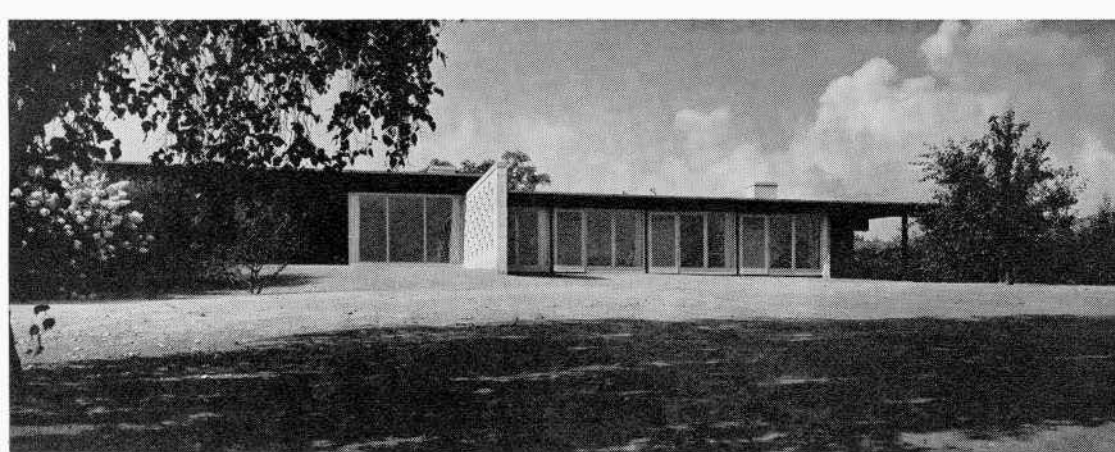


Birkerød Sø



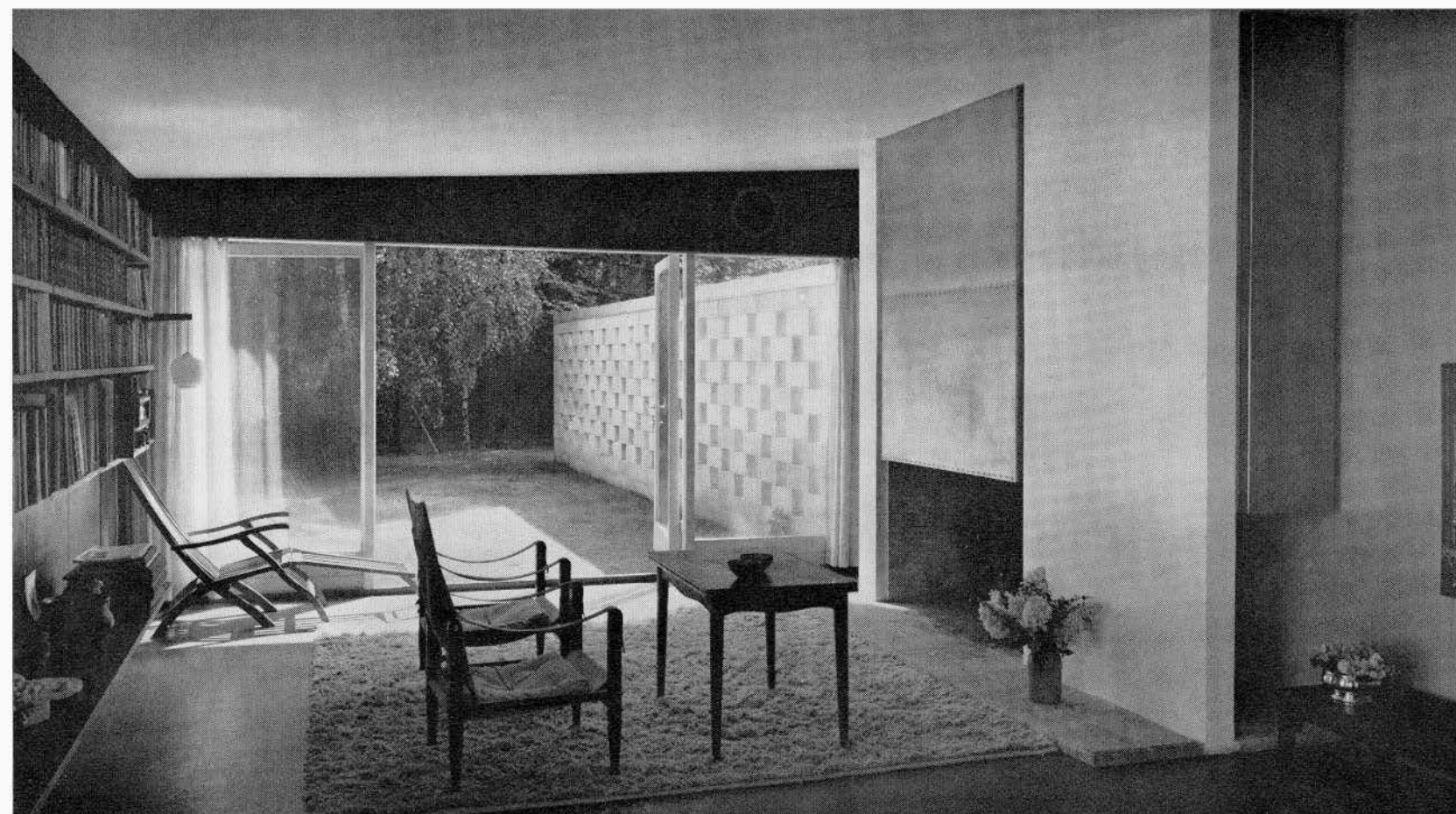


*Approach to house — on foot. Car is intentionally kept out of garden. House extends into garden by clearly defined exterior spaces created by flying walls.*



*Looking toward house from lake.*

*View of living room. Fire-place metal cover is stainless steel, walls are wood panelling and plaster.*



but is closer to the English garden tradition of romanticized nature where the elements used in the composition are employed in such a manner that the scene created is apparently a work of nature.

Danish house architects often employ garden architects on their projects. It is taken as a matter-of-course that a specially trained man should be consulted on this important part of the total design.

#### *"Flying Wall" Houses: the room begins outdoors*

One trend in today's house design is to fuse house and garden into a composition where the two parts overlap one another. The house is not regarded as a contrast to nature deliberately setting itself off as a man-made object in a natural surrounding. Rather the house is broken up into parts that allow the garden to envelop or even "enter" the house. This effect is heightened by "flying walls" that project beyond the house and break the garden up into areas shielded from one another by both the building mass and the walls. In this manner, real outdoor spaces are created. The garden ceases to be an area, and is divided into defined rooms which through large glass surfaces, often in the form of sliding doors, really become extensions of the space in the house.

#### *Levels: the lawn is the floor*

Another feature that intimately associates the house with the garden is the placing of the floor level at the level of the ground outside. There is none of that "pedestal effect" so universal in Canada. The garden-terrace and lawn are simple extensions of the floor. This pleasant relationship which one so often finds even in older colonial cottages in North America, is today made particularly easy by the development of floor slabs poured on the ground.

But even where a basement is used, the house is not pushed out of the ground. Ventilation, and to some extent, light, is achieved for this underground space by deep and narrow areaways. When basement windows above ground are an absolute requirement, as in hobby rooms, a compromise is found in extending the basement only under a part of the house so that the living area still can be at ground level.

The small snowfall in Denmark combined with the predominating use of masonry for exterior walls, do away, of course, with the primary Canadian reason for lifting a house above ground, namely: the deteriorating effect of melting snow on adjacent wood. But one wonders if the esthetic price for this protection is not unduly high when one sees how charmingly and naturally Danish houses merge with their landscape. Couldn't wood be treated or protected — somehow — so as to effectively withstand the assault of moisture?

#### *Siting: the back is the front*

An invariable and striking characteristic of Danish house plans in relation to their site is the placing of the living area of the house on the garden side. This shifting in living from the front to the back of the house became possible with the decline of the representative function of a home. In a country where people live so closely upon one another, it may also be natural that they should want a maximum of privacy in the retreat of their homes.

One never, therefore, finds the picture-window idea so literally turned inside-out as it is in the multitude of Canadian homes where the large glass expanse has become a means of looking *in* instead of *out*. Danish houses today

have their picture-windows too, but they are all on the private garden side. Toward the street the houses turn their backs. Sometimes no windows at all are found here. The houses are also quite close to the street so that a maximum of a small site can be enjoyed privately, behind the shelter of the house. No attempts are made on the street side to impress the passerby, except perhaps by the influence of restrained and good design.

The attempts to link house and garden have naturally led to one-storey houses. These are less assertive in the landscape and provide a closer contact between inside and outside. The high-pitched, traditional tile roofs have been replaced by flat or slightly sloping roofs, the former covered by the built-up method, the latter by two layers of roofing felt. For double-pitched roofs today, asbestos-cement in flat tiles or corrugated sheet form is much used because of its low cost.

#### *Standard Plans: to make room for space*

When one examines recent Danish house plans, one inevitably finds the same universal striving to save space, and thereby cost, and to compensate for this by an openness of plan which links various areas together. In the smallest houses one finds a trend toward the familiar North-American "L" shaped living-dining room combination with the main entrance between a day and a night section of the house, all contained within a simple, rectangular envelope.

Since the Danish application of this plan turns the living area towards the garden, the kitchen finds itself on the street side. This placing of the kitchen in connection with the life on the street can be valuable in breaking the feeling of isolation that a housewife alone home during the day might experience. One wonders when the advantages gained by simply turning around the standard house plan will creep into the consciousness of the Canadian house builder. Perhaps only when the living room finally loses its connotation of front parlor, and the garden becomes a private retreat and not a public show-place.

#### *Living-Bedroom Combination: wanted: two tidy parents*

In order further to increase the living area, attempts have been made to link it with the parents' bedroom which can then be shut off from the living area by means of a wide sliding door. This can be an acceptable solution if the parents are willing to do the extra work in keeping the sleeping area very neat and in converting the beds into couches every day. Clearly, this double function does not suit double beds.

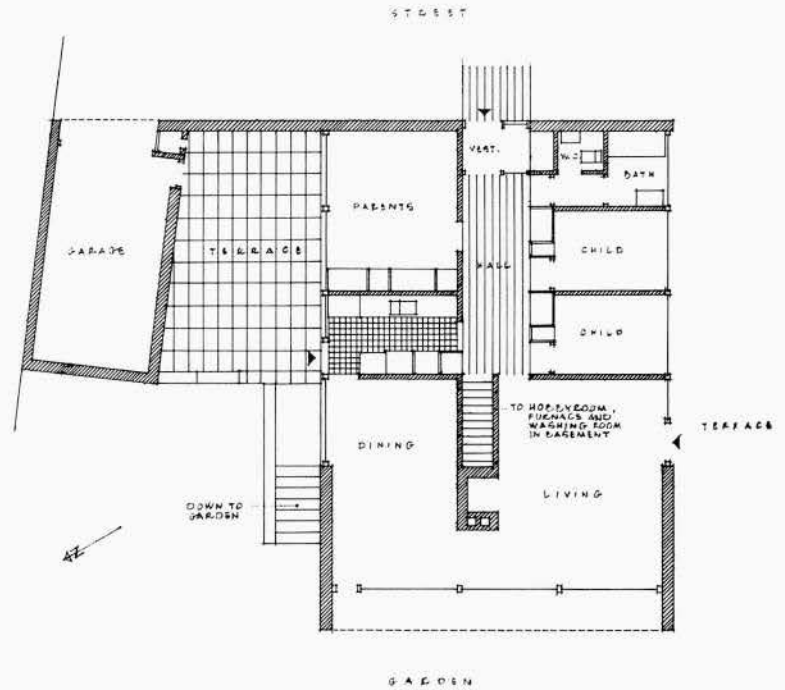
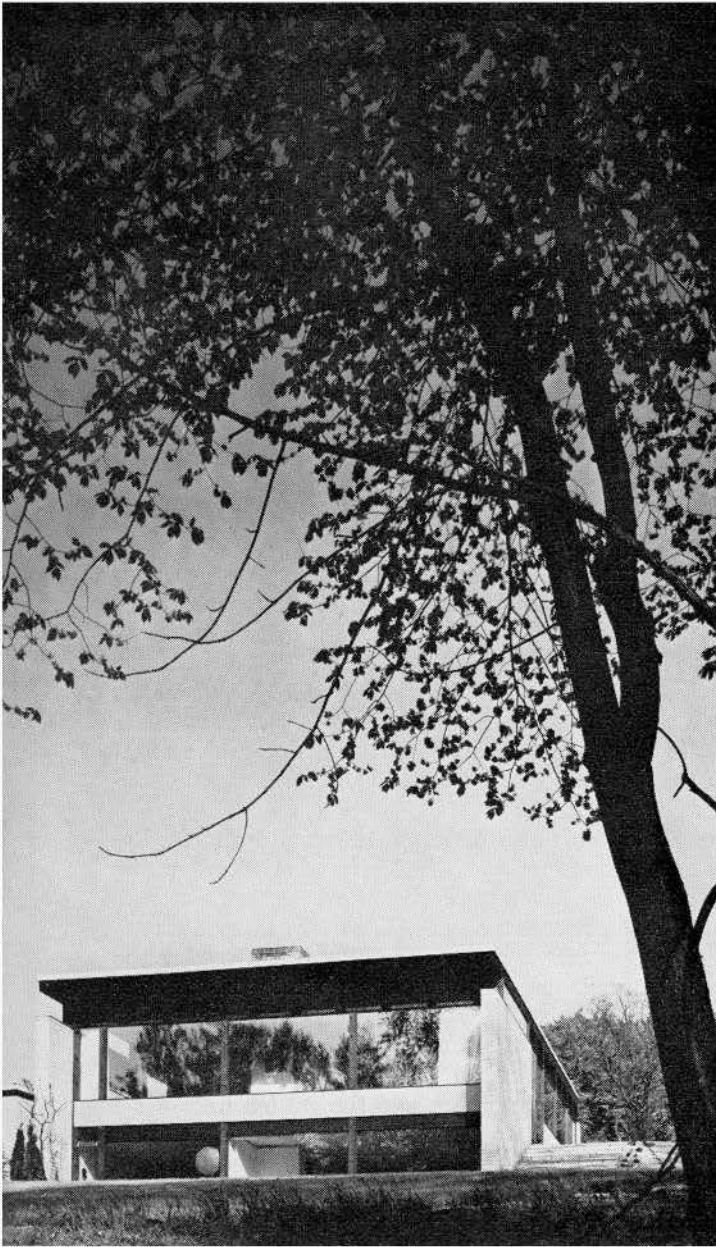
#### *Ceilings: the 3D room*

But the attempts to increase the effect of apparent space do not stop by breaking down the barriers that formerly, when a house had a formal face to present to the world, kept rooms within their own four walls. Attempts are also made to increase the height and plastic quality of rooms by manipulations of the ceiling.

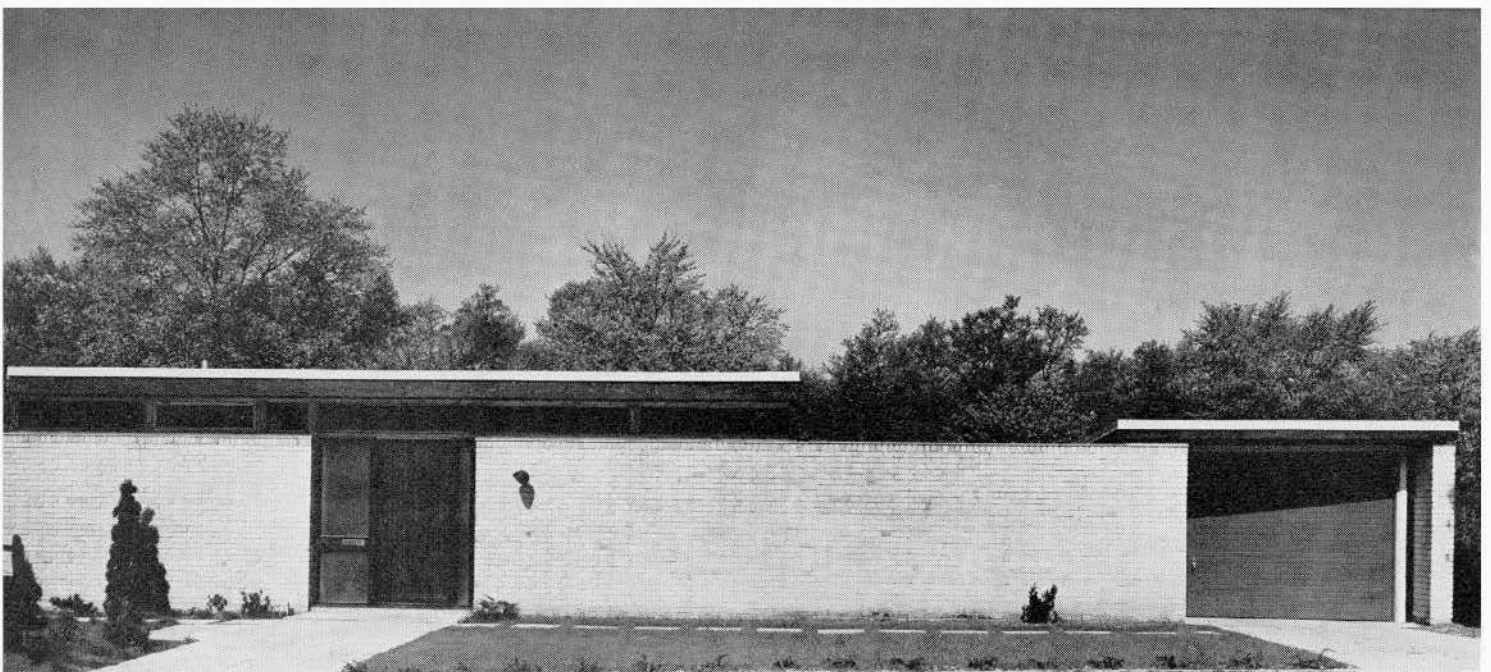
In houses with slightly sloping roofs, the ceiling most often follows the roof slope. In houses with a simple double-pitched roof, trusses are not used. Instead, an interior longitudinal wall acts as roof support and the ceiling joists slope up to this wall at an angle slightly smaller than that of the rafters. Variations on this basic construction are double sloping ceilings in larger rooms such as the living area. The wonderful effectiveness of these simple means of varying the three-dimensional quality of rooms amply justifies the extra cost of construction.

HOUSE BY HANS O. CHRISTIENSEN  
Copenhagen

*Left: house opens itself toward garden. Windows are fixed and ventilation is provided by opening sections above door height.*



*Below: house and garage are joined into dignified and restrained street elevation, creating privacy for garden behind.*



*Room for Rent: the time-use factor in planning*

Danes, like many other Europeans, do not share the growing North American view of a house as just another commercial product: to be used for a time and then exchanged for a new model when the family changes its size or economic status. When the Danes build or buy their own homes, they usually build or buy for their own lifetime. Consequently they desire some flexibility in the plan which will make the house suited to the varying size of a family with the passage of time.

One common solution to this requirement is to place one of the children's bedrooms in direct contact with the front door. This room is then somewhat apart from the rest of the house and can more easily be rented out when the children leave the home. If this room, moreover, has direct access to a bathroom, its economic value is further enhanced.

Since in a small house, like rooms attract, one often finds, however, that the rentable room by the front door draws the other bedrooms to it. Consequently one finds the sleeping section of the house clustered around a front hall which doubles as the customary bedroom corridor. This arrangement can work when the hall is shielded from the living room by a door. The receiving and parting of guests, however, does become a noise problem.

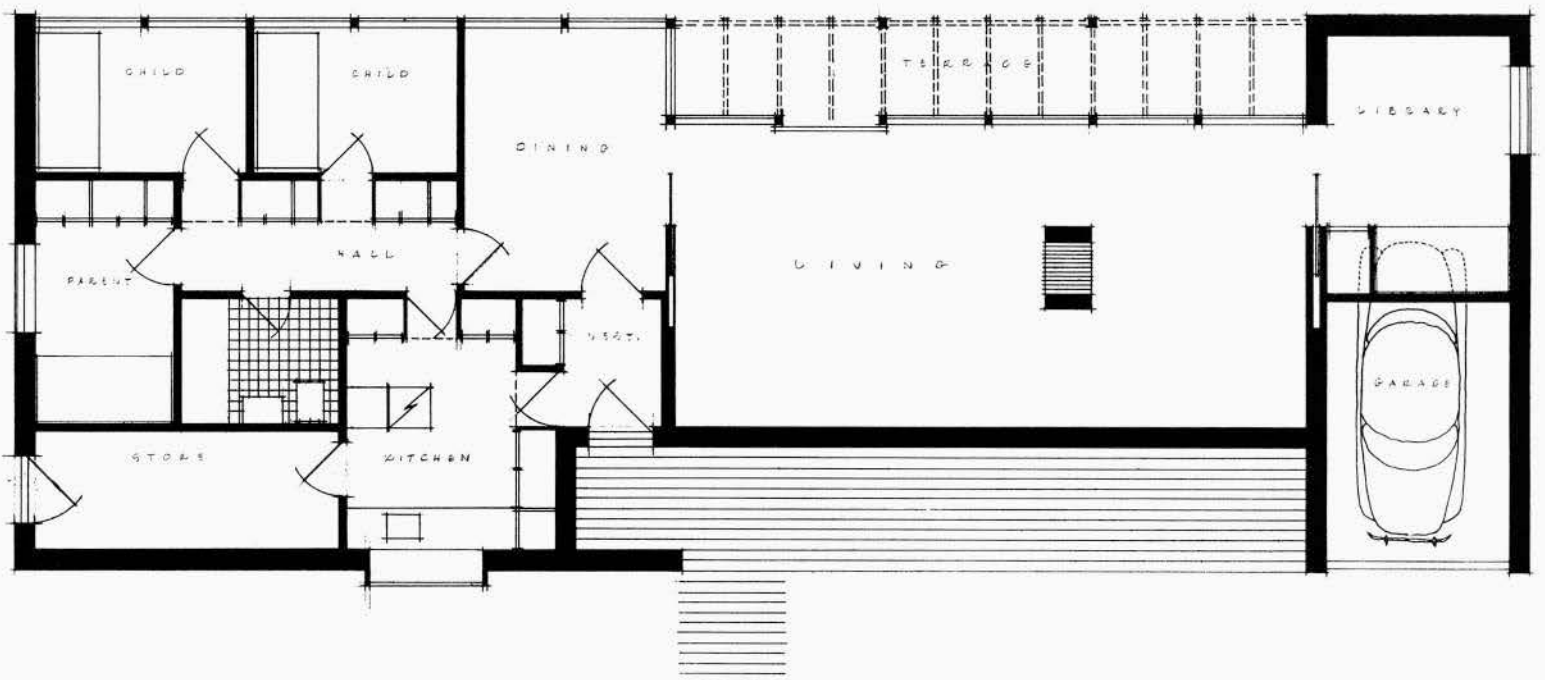
*Children's Rooms: the Danes are a sea-faring nation*

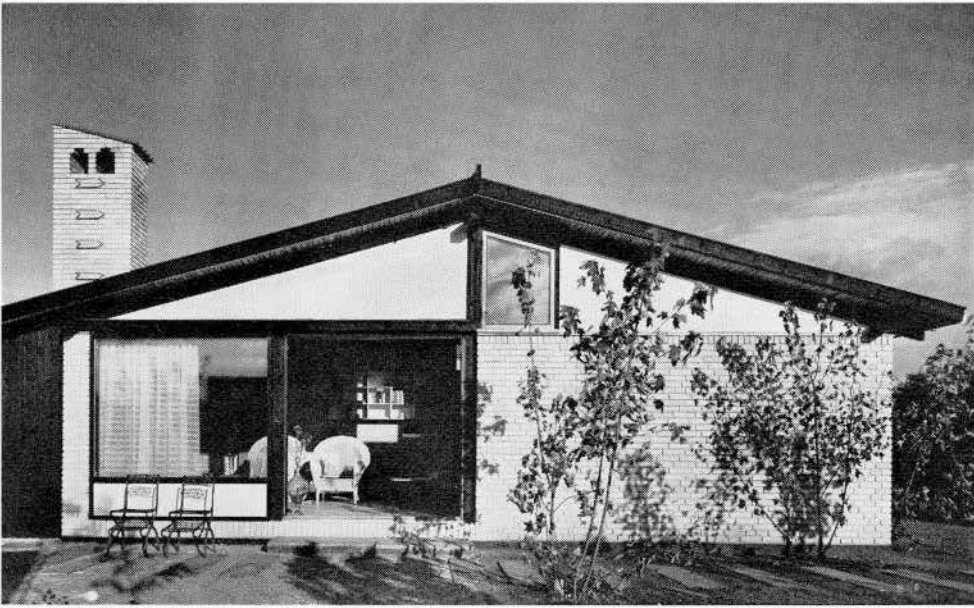
In new Danish houses one is struck by the small children's bedrooms. The youngsters are tucked into "ship's cabins" with barely room for a bed, a table, a writing chair, and a book shelf. The space thus saved is added on to the living room. This practice, strangely enough, persists even in larger houses. It may be an expression of the importance people attach to the family as a *unit*, acting together.

But that this view is losing adherents may be seen in newer plans where attempts are made to introduce a special children's common room, often in conjunction with the dining room. This trend toward a separation of children's and parents' areas, a separation of noise and quiet, of activity and peace, is clearly formulated in some plans where the children are placed in a wing of the house with their own bathroom and even their own entrance to the house. Often this separate entrance also becomes the kitchen door by giving access to utility rooms near the kitchen which abuts on the children's section.

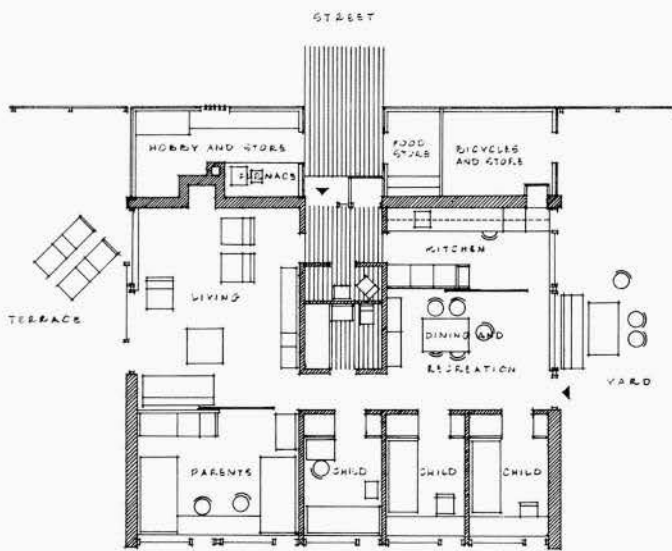
*Above: a modern traditional house with sloping slate roof, white-painted brick walls, and black tarred foundation.*

*Below: garden elevation lacks firmness of street facade. Note, however, how ground and floor levels are one.*





*A house that won a prize in a recent house competition. A large sliding door opens living room to garden.*



STANDARD HOUSE BY IB & JORGEN RASMUSSEN

*Glass Walls: the climate curtain*

When one looks at Danish houses, one notices how much glass is used in most of them, and in all designed by architects for themselves. The development of the transparent wall, of course, is another means to achieve a feeling of spaciousness within the volume of a relatively small house.

But glass walls give rise to the problem of heat loss. To the luck of Danish architects, the winter climate of Denmark is mild. To their misfortune as people, however, the winters are rather similar to those of England: grey and chilly with temperatures hovering around the fogging point.

Formerly, Danes used to shiver through their dark winters (they are farther north than James Bay), in masonry houses warmed only by a centrally placed Franklin-type stove. Today the introduction of new insulating materials (all known and used in North America) and more efficient methods of heating (again imported from across the ocean) have made the Danes conscious of wasted heat and how to stop it. Double glazed windows are now universal. In some instances, even triple glazing is used.

*Living room with view into parents' bedroom.*



*View of kitchen from dining area. Sliding wall at left can separate areas.*





*Windows: clear areas for clear glass*

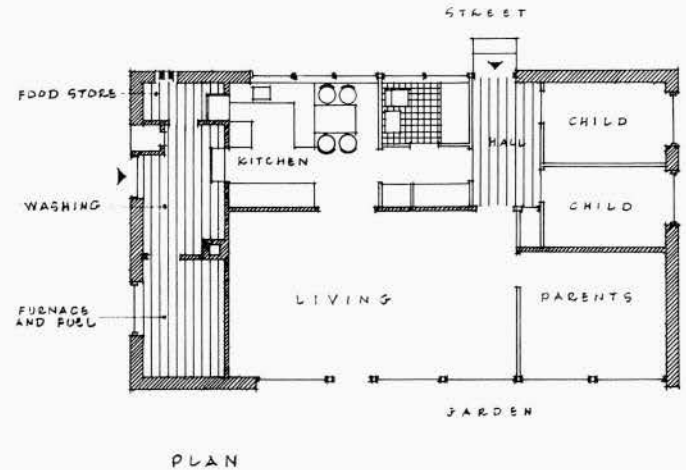
But Danish windows differ radically in appearance and construction from Canadian ones. The unique Anglo-Saxon contribution to window design, the North American universal: the double-hung, is never used. As a matter of fact, when travelling in foreign countries one quickly discovers how the rest of the world has simply ignored the intricate evolution of the d.h., and has focused its attention on simpler types. And when one examines the purely functional contradiction of the d.h. which, on the one hand, must be loose in its frame in order to move up and down and, on the other, like all good windows, ought to be virtually air-tight, one can readily understand why less mechanically inclined races never even tackled its problems. When one further considers the esthetic difficulties of the modern d.h. in balancing two approximate squares directly above one another, one understands even more readily how this particular type of window was discarded by sensitive designers in other lands.

In Danish one-family houses, the traditional window is the sidehung casement. In former times there used to be an out and an inswinging sash in each window to provide winter insulation. In the summer the inswinging sash was often removed.

In today's work-saving society, this system is considered too cumbersome. Instead double glazing is achieved by coupling the two sashes together in a double outswinging one. This avoids interference with curtains and the clearing of potted plants (of which the Danes have delightfully many) from the window sill. In order to ease the cleaning of these windows, the outside sash only is hinged to the window frame and the inside sash is hinged to the outer mullion of the outside sash. The two sashes fold out like an accordian. When they can afford it, this form for double glazing is replaced by a simple, more direct "Thermopane" unit.

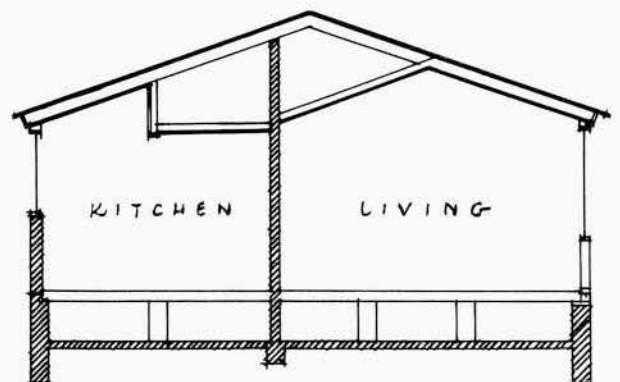
In fixed, double glazed windows, the Danes again use a principle different from the accepted North American one. They place their fixed pane on the inside and set their outer pane in a sash, which if large, is top hung. This system is naturally only feasible when there is a solid area on which a window cleaner can stand directly outside the window. The system, therefore, is limited in use to one-storey houses and windows by balconies.

STANDARD HOUSE  
BY JOHANNES & AAGE PALUDAN



PLAN

*An inexpensive standard house that qualifies its owner for low interest, state-guaranteed loan. House has little architectural innovation, but its clarity and restraint is an indication of high standard of average Danish house building.*



The reason for hanging the cleaning sash outside is that a small air space between it and the frame prevents condensation between the panes. The Canadian solution of several holes directly drilled in the frame from the outside air to the air space between the panes has yet to be discovered and tried by the Danes. But then they might again object to an inswinging sash and prefer to do most of the cleaning from outside – however uncomfortable.

#### *Classical Windows: geometry gives strength*

The Gothic Revival did not sweep Denmark as it did the more literarily-inclined English-speaking world. As a consequence, the striving for verticality which still lingers on in standard North American house windows, is not felt in Denmark where a continuous development of a classical tradition in architecture has led to a preference for the more solid proportions of the square.

A window that fits this esthetic preference is the horizontally pivoted window. In spite of its high cost (for hardware), it has become a favourite for multistorey building, where its ease of cleaning by turning the window 180° recommends it on functional grounds too. Furthermore, the fact that it requires no clutter of subdivisions for ventilation but can be presented as a simple hole in a wall, suits it well to the Danish desire for simplicity and neatness. It is consequently often used even in one-family houses where its clarity promotes the order so difficult to achieve in a small façade of many elements.

#### *Materials: tradition and economics*

Another aspect of the classical tradition in Danish architecture is restraint in the choice of material. The harmonious, balanced appearance of so many otherwise ordinary one-family houses stems directly from the self-imposed limitation to a few well-known and time-honoured materials. As in their straight-forward foods, the Danes in their building materials prefer such staples as the traditional brick and its modern offspring, the light-weight concrete block. A newcomer to exposed work is wood.

Whereas it formerly was universal to use exposed brick, or stucco or whitewash on brick, on the exterior of buildings, clay tiles on roofs, wood for joists and rafters and floors, and plaster on interior masonry walls and on straw-matted ceilings, today's architects have moved toward a use of materials in their "natural" form. The inspiration for this movement flows from Japan, often through the intermediary of the U.S.

The Japanese post and lintel construction has an ancient counterpart in Danish half-timbered houses of which many still exist in town and country. Because of this continuity with Danish traditions and also because of its refinement of detail, its exquisite craftsmanship and its concern for the house-garden relationship, Japanese architecture has found a receptive soil in Denmark. The influence has accelerated the craft-based respect-for-material movement which began around the turn of the century and found expression in simply formed, beautifully constructed furniture.

The new desire for "raw" or "natural" material has led to a stripping of stucco or plaster from masonry walls, an exposing of the post-war light-weight, insulative concrete blocks, new uses for wood as interior and exterior finishes, wood not covered by paint but treated in various ways to retain its surface grain and color.

The most radically new effects in design have been achieved with the use of wood. The material is relatively expensive in forest-less Denmark which must import almost all of her demand. But in spite of its cost, wood suits the Danish desire for informality and warmth and, therefore, is finding increasing use. A Canadian entering a new Danish home might for a moment even think he has had 1/8 of a Danish snaps (a national drink with the potency of vodka) too many, when he discovers wood on the ceiling – and none on the floor.

With the introduction of flat or slightly sloping roofs, wood has also found a new exterior use in a crisp interplay with the traditional masonry wall. One development is brick or concrete blocks built up to door height in clearly articulated planes separated by panels of windows and doors. Resting on these walls is a deep and hollow roof structure in wood commonly covered with boards both on its wall and ceiling planes. A variant is to use exposed wood beams instead of rafters in the roof and thereby to open for glazed areas between the beams above the masonry wall.

Often the brick and wood exposed on the exterior is carried inside the house as well. This can lead to some very attractive interiors with contrasts in textures, colour and pattern. Also it intensifies the interconnection between the exterior and the interior space so often sought by the glass wall, which then is reduced to its simplest function as a transparent curtain against climate, insects and strangers.

As one can expect, this continuity in material is particularly adapted to "flying walls" designs.

#### *Insulation: rock instead of straw*

For their milder climate, the Danes have solved the familiar bug-bear of heat loss through an exterior wall of exposed brick both out and in, by a cavity construction filled with inorganic, non-settling, insulating material. In their wood panel walls they most often use rock wool or glass fiber batts.

Light-weight concrete blocks have found widespread use as back-up to masonry cavity walls. The blocks are then plastered directly for an interior finish. Sometimes the entire wall is a single light-weight concrete block which acts in a load-bearing, as well as in an insulative capacity. When used in this manner it is normally stuccoed on the outside, but is now increasingly left exposed. Contrary to what one would expect, the blocks are considered to be sufficiently weatherproof not to require any surface treatment whatsoever. No vapour barriers are used either since the blocks are porous enough to allow water vapour from inside the house to pass through without ill effects. This applies to brick walls as well.

Oh, happy the architect blessed with mild winters!

#### *Danish Design: why?*

When one studies Danish one-family houses, one is quickly impressed by the breadth of good design found in this little country. The general standard is high – and individual solutions can be outstanding as the illustrations may show. What then are the reasons for this happy development?

Perhaps part of the answer is that thirty-three percent of *all* one-family houses built yearly in Denmark are architect-designed. In metropolitan Copenhagen with a population of over one million, the figure is forty-five percent.



## THE PROSPECTS FOR 1960

ALL OF THE ECONOMIC FORECASTS appear to be optimistic about the continuance of a high level of consumer demand, employment and prosperity in 1960. Taken as a whole 1959 has been a high-peak period for the profession, although the scarcity of debenture funds for institutional construction led to a reduction or deferment of building programs, especially during the fourth quarter. Throughout the autumn season most architectural offices were not operating at full output.

This waiting period is likely to persist through the first three months of 1960. In the early Spring dozens of deferred commissions will be released and the increase in momentum throughout the construction industry should be very marked. There is every indication that the balance of 1960 will prove to be one of the best building years on record.

What are the prospects for the Royal Institute itself as we enter a New Year? The RAIC has been undergoing a difficult period. Weakened by organizational inadequacies and concerned about the task of adequately serving the profession the Institute engaged in a searching self-appraisal in 1958. This past year, 1959, has been devoted to measures of re-organization, featured by the merging of the Institute and *Journal* staffs into a single office responsible to the Executive Director. However, approximately 260 miles separate the Ottawa head office from the *Journal* office in Toronto, making effective integration a problem.

Early in the year, because I wanted to become personally acquainted with as many Canadian architects as possible, I visited all nine of the Provincial Associations. This national tour within a few weeks of my appointment has proven invaluable to me, and I intend to repeat the process in 1960.

Closer bonds between the component societies and the RAIC involved a new approach to public relations and led to the formation of a central committee comprising public relations committee chairmen in the nine Associations. Although press comment is no true criterion of public interest in, and acceptance of, professional activities, since October the RAIC has been receiving much favourable publicity generated by the national hearings of the Committee of Inquiry into the Residential Environment.

Other committees have been working more unobtrusively. Much of the emphasis during the period of re-organization of the Royal Institute, Institute committees and

the staff of the *Journal* — has been on achieving a better understanding by members of what the RAIC is attempting to accomplish, and securing stronger support and participation by member architects in the work of their national organization.

A major objective has been to establish a co-operative relationship between the Institute and other bodies having similar aims and aspirations. The RAIC intends to strengthen the existing ties between the profession and the engineering groups, the contractors, and all levels of government. It proposes to cultivate an increasing awareness and appreciation by the general public of the architect's value to society. While it broadens the base for existing committee activity, the RAIC will form new committees to provide urgently needed services.

Those who look for leadership from the RAIC in charting destinies of the profession, naturally ask: "What is the RAIC doing for me?" or "What do I receive in return for my annual dues?" The answer today is that the profession is now receiving a catalogue of services, which is lengthening each month.

Saskatchewan and British Columbia architects have met in annual convention in recent weeks to discuss the request of the RAIC for a 1960 increase in per capita fees. It is expected that the subject will be on the agenda at provincial conventions, to be held consecutively, in Winnipeg, Sherbrooke, Halifax, St John's, Saint John, Toronto and Banff between January 16 and March 1.

In 1960 the *Journal* will develop a new editorial program, and added emphasis will be given to attracting advertisers. However, the reorientation of the Institute will not be accomplished at the expense of dependence on *Journal* net profits to finance RAIC expenditures. This would not only be unwise, but practically speaking, it is no longer possible. The future growth of the Institute will depend very largely upon the readiness of architects in all age groups, at every level in the profession, and in all areas of the Dominion, to accept the responsibility of remitting annual dues to their Provincial Associations at a figure sufficient to maintain a strong national organization. Acceptance of the challenge early in 1960 will guarantee the continuance of an active RAIC program. Any failure to take up the challenge would result in a drastic curtailment of Institute activities.

*Robbins Elliott*

## LES PERSPECTIVES DE 1960

Tous les économistes semblent croire, avec optimisme, que la consommation, l'emploi et la prospérité se maintiendront à un niveau élevé en 1960. Dans l'ensemble, 1959 a été une année record pour l'architecture, même si la pénurie des capitaux-obligations consacrés à la construction publique a entraîné la réduction ou la remise à plus tard de nombreux projets de construction, surtout au cours du dernier trimestre de l'année. Durant l'automne, peu de sociétés d'architectes donnaient leur plein rendement.

Cette période d'attente se prolongera probablement pendant le premier trimestre de 1960. Au début du printemps, un bon nombre de commandes différées seront placées, et toute l'industrie de la construction devrait connaître une forte reprise. Selon toute probabilité, le reste de l'année devrait être l'une des périodes les plus actives que l'on ait vécues dans le domaine de la construction.

Quelles perspectives s'ouvrent devant l'Institut royal, au seuil de la nouvelle année? L'IRAC vient de traverser une période difficile. Affaibli par une organisation interne insuffisante, et soucieux de bien servir la profession, l'Institut s'est livré à un examen de conscience approfondi en 1958. L'année que vient de s'écouler, c'est-à-dire 1959, a été consacrée à la réorganisation: la principale mesure fut la fusion du personnel de l'Institut et du personnel du *Journal* en un seul bureau dont le directeur exécutif a la responsabilité. Cependant, comme 260 milles séparent le siège social à Ottawa et le bureau du *Journal* à Toronto, l'intégration véritable demeure un problème.

Au début de l'année, voulant rencontrer le plus grand nombre possible d'architectes canadiens, j'ai visité les neuf associations provinciales. Cette tournée du pays, quelques semaines après ma nomination, s'est avérée des plus profitable; je me propose de la refaire en 1960.

La création de liens plus étroits entre les sociétés composantes et l'IRAC exigeait une conception nouvelle des relations extérieures et a suscité la formation d'un comité central composé des présidents des comités de relations extérieures des neuf Associations. S'il est vrai qu'on ne peut se fonder sur les commentaires des journaux pour évaluer l'intérêt que porte le public aux activités des architectes ni pour déterminer dans quelle mesure il les admet, il faut cependant dire que depuis octobre, l'Institut jouit d'une grande publicité favorable suscitée par les séances du Comité d'enquête sur les conditions de l'habitation, tenues partout au Canada.

D'autres comités ont accompli leur travail de façon plus obscure. Durant la période de réorganisation de l'Institut royal, de ses comités et du personnel du *Journal*, on a tenté

surtout de faire mieux comprendre aux membres ce que l'Institut essaie d'accomplir, et d'obtenir d'eux qu'ils participent davantage et donnent un plus fort appui aux travaux de leur organisation nationale.

L'un des principaux objectifs a été d'établir des relations de collaboration entre l'Institut et d'autres sociétés poursuivant des buts et ayant des aspirations semblables. L'Institut royal a l'intention de resserrer les liens qui unissent déjà les architectes et les sociétés d'ingénieurs, les entrepreneurs et les gouvernants aux divers échelons. Il se propose de rendre le public de plus en plus conscient de l'importance du rôle que joue l'architecte dans la société, et de lui faire apprécier ce rôle davantage. Tout en élargissant le champ d'activité des comités déjà constitués, l'Institut créera de nouveaux comités afin de fournir des services dont on a grand besoin.

Ceux qui attendent de l'Institut qu'il dirige d'une main sûre les destinées de l'architecture se demandent naturellement ce que l'Institut fait pour eux, ou encore ce qu'il leur donne en échange de leur cotisation annuelle. On peut répondre aujourd'hui que les architectes bénéficient d'un grand nombre de services dont la liste s'allonge chaque mois.

Les architectes de la Saskatchewan et de la Colombie-Britannique ont tenu leur assemblée annuelle au cours des dernières semaines et ils ont étudié la requête de l'Institut royal portant majoration de la cotisation proportionnelle en 1960. On s'attend à ce que ce sujet soit à l'ordre du jour des congrès provinciaux qui doivent avoir lieu entre le 16 janvier et le 1er mars, à Winnipeg, Sherbrooke, Halifax, Saint-Jean (N-B), Saint-Jean (T.-N.), Toronto et Banff.

En 1960, le *Journal* mettra au point un nouveau programme éditorial et l'on s'attachera davantage à attirer ceux qui veulent annoncer leurs produits. Toutefois, cette réorientation de l'Institut ne s'accomplira pas par un recours aux profits nets réalisés par le *Journal* pour le financement de l'activité de l'Institut. Non seulement cette attitude ne serait-elle pas sage, mais en pratique elle n'est plus possible. La croissance future de l'Institut dépendra dans une large mesure de la bonne volonté avec laquelle les architectes de tous âges, de tous les niveaux de la profession et de toutes les régions du Canada consentiront à verser à leur Association provinciale une cotisation assez élevée pour que puisse subsister une forte organisation nationale. En relevant ce défi au début de 1960 on sera sûr que l'Institut pourra poursuivre activement son programme. Si l'on ne relève pas le défi, l'Institut devra réduire son activité de façon radicale.

*Robbins Elliott*

# Viewpoint

“Is architectural design control in conjunction with city planning a necessity to achieve cities which are aesthetically effective, and, if so, how should this best be achieved?”

*Because of the large number of contributions on this subject, the December Viewpoint will be published in two parts. This month we present the views of Percy E. Nobbs, Professor Emeritus, School of Architecture, McGill University; Gordon Stephenson, Head of the Division of Town and Regional Planning, School of Architecture, University of Toronto; Eric Arthur; A. S. Mathers of Toronto; and Anthony Adamson, Toronto, Vice Chairman of the National Capital Commission, Ottawa.*

*The second part, to be published in January, will include views expressed by Mayor George H. Nelms of Ottawa; Mayor A. T. Alsbury of Vancouver; H. Peter Oberlander, Associate Professor of Planning, University of British Columbia; and Henry Fliess of Toronto.*

IT IS ONLY NECESSARY TO RECALL the all pervading artistry of the cities of the Ancient World, of the Middle Ages, of the Renaissance, and of the Eighteenth Century in the ancestral tree of our civilization, to arrive at a resounding “NO” to the question so lightly posed. The function of the town planner is to provide sites for buildings and traffic arteries and veins, all so related that the buildings have “light and air” and the arteries have “constant flow”.

Let us consider the planning of St Petersburg (by far the best thing of the kind produced in the Eighteenth Century, or, I think, ever.) The Emperor had a son whose mother was a famed Italian dancer. The boy was educated both in Rome and in Paris in the days when the “grand manner” was at its height. Then he went to Russia where his ability was soon recognized. Also, his father was in a position to “give him a chance”. The St Petersburg planning committee of those days was presided over by the Emperor. His brilliant son was appointed planner-in-chief and sat at the other end of the table. The plan produced gave the architects superb sites and the bridge-builders got magnificent locations on the banks of the half-mile wide Neva and on the many broad canals.

I cite the history of the planning of St Petersburg as obviously exemplifying the best way to achieve a superlatively fine plan — a thoroughly trained planner, supported by a chairman of the committee, who knows his own mind.

The second question as to method may now be taken up. It is certainly not the business of a Town Planning Committee to deal with such matters as interior planning, and fenestration, and those sort of things, which are properly in the province of the Health Departments. The function of a town planning committee, as I see it, is to develop a street plan and to regulate heights of buildings in relation thereto. The control of planning with respect to “light and air” is also a job for the Health Department. But the flow of traffic in the streets, and the case of massive construction related thereto is the Town Planning Committee’s responsibility.

When the Empire State Building was under construction in New York, an old student of mine had a very responsible post in the preparation of the working drawings. In conversation with me he pointed out that the job could not be made even a couple of storeys higher without the ground

floor becoming solid. The primary purpose of a very tall building is, of course, advertisement, not use.

Pursuing a parallel line of thought it becomes clear that the area occupied by tall buildings within a city not only has its own strict limits, but the adjoining streets (whose primary function is to provide light and air) have their own traffic limits. These are the matters that determine density of traffic outside and density of occupation inside the structures; and they have nothing whatever to do with the aesthetic aspects of facade design. Plain economics have a tendency to cool the aesthetic ardour of owners and designers. As to “office buildings” there is an economic limit of about 14 storeys. Beyond that limit, elevator-space, stair-space and passage-space all increase, to the reduction of rentable floor space.

The fantastic rectangular towers in certain areas in New York, and in certain aspiring Canadian cities as well, are largely a matter of “show-off”. And, wherever they occur, these monstrosities are apt to generate a flow of traffic out of all proportion to the available street widths.

I think I have now said enough to make it clear that these tall buildings, and the rush-hour traffic mob that results from them, do not lend themselves to amelioration by an aesthetic appeal imposed by controllers appointed “ad hoc”.

*Percy E. Nobbs, Montreal*

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THERE IS A SIMPLE ANSWER to the question. It is *no*, and history offers abundant supporting evidence. It is symptomatic of the search for urban order and beauty in the twentieth century that the question is constantly being put in a variety of ways. It suggests that architectural design control is something which may at will be added to or subtracted from city planning. In fact, the fundamental design controls are nowadays written in to zoning and building by-laws, more often than not by persons with little knowledge of design who are not architects. Such by-laws are concerned with building uses, density of buildings (volume or density being often confused with height), space about buildings, structural safety, etc.

Few architects seem really to be interested in city planning and urban design, judging by their acceptance of fundamental controls which nearly always impose design straight-jackets, and most of those who want to break away from them generally make the attempt in order to further their client’s interest.

If fundamental controls are largely responsible for buildings which are wrong in bulk or form, a supplementary control of architectural design (generally meaning details and materials) will recover very little lost ground. In practice, superficial control of architectural design leads to a dull uniformity based on a low common denominator.

Nearly fifty years ago the biologist, Patrick Geddes, who is regarded by many as having laid real foundations for modern town planning, suggested that “. . . the art of Town Planning has to develop into an art yet higher, that of City Design — a veritable orchestration of all the arts . . .”. He was right. We still have a long way to go in order to make music, not to say great music. Maybe we should develop and practise scales rather than encourage controllers of architectural rock ‘n’ roll.

*Gordon Stephenson, Toronto*

PUT SIMPLY, I take this Viewpoint to mean "Are you in favour of committees composed entirely of architects, or of committees with a mixture of aldermen or public spirited citizens having power to influence street design?" I am not in favour, and have deliberately said "influence", rather than "control", because I find the latter quite abhorrent.

I am familiar with several examples, but in none do I think the municipality has benefited. On the contrary, I believe it has suffered. Among the many sayings, most of them apocryphal, attributed to Frank Lloyd Wright was one where he said that, if he desired to have a baby, he would not appoint a committee. All architects will agree that they do their best work for the visible client whom they can meet and, if necessary, argue with, and that they do another kind of work for the remote, anonymous committee. It is one of the great problems that we face in our modern domestic society that the individual client is fast being replaced by the board and the committee.

It seems to me that where there is control, we have a many headed hydra of a client. There is the client No. 1, visible and tangible with money and a program; and another, No. 2, remote, invisible and political, that will decide whether what one did for No. 1 is, aesthetically or legally, in the public interest. The result is, by and large, mediocrity. Client No. 1 is one thing, a person or a group, to be satisfied with a proposal and a price, while client No. 2, too often, is satisfied, aesthetically, through the lowest common denominator of its membership — the what can get by without violent reaction, or just plain reaction.

The result is, or appears to be, that the architect designer, if he is going to eat, plays to the average intelligence of the committee. Otherwise, he foresees endless changes and loss of time, and plays safe. It may be that, where we have committees with power to control design in Canada today, some of the best brains in the profession are being employed. Even so, I am agin them except where they protect streets from outrageous building materials in colour or texture, or infractions of local by-laws, and, when that is all they have to do, their talents are largely wasted.

I remember very well Mr Greber's promise to encourage modern architecture in the Capital. He said that he had just come from Rouen which owed its charm to the fact that, over a thousand years, each generation had built in a manner that was its own; and that this patchwork quilt of good and bad, of old and new, was the source of true and enduring beauty. He did not tell us that, in a thousand years, it had ever been necessary to control or jeopardize that beauty by a committee.

Quite recently, I met an architect who said his office, in a western city, was on a street where design was controlled. "It is odd", he said, "that it is the dullest street in town. Safe, mind you, but dull."

*Eric Arthur*



ARCHITECTURAL CONTROL AS A TOOL of the Town Planner is of course necessary if an aesthetic result is an objective of the Town Planner. I know of no Town Plan that has any such objective clearly stated and defined. Practically all Town Planners have a vague notion that a fine aesthetic result will be the outcome of their plans. Zoning and height and volume regulations mean nothing architecturally for they are at best negative in their application. To say that a building, cannot be higher than 130 feet does not require it to be that high, nor does it prevent a building 15 feet high or

40 feet high from being built side by side with one 90 or 100 or 130 feet high.

Also, to say that only single detached dwelling houses can be built in an area does not stop someone from putting a ranch type split level job along side a three storey house of any other architectural style.

To be effective architectural control must be positive and definite and not subject to frustration by innumerable exceptions, or by committees of adjustment and so on.

If a fine overall result is the aim, then each element in the overall plan must be forced to play its part, just as the instruments in an orchestra. In other words, a Town Plan must be an architectural design for a Town in three dimensions, predetermined and strictly adhered to in its execution.

Whether this is possible in our democratic society is a moot question. Certainly, freedom of choice by individual owners of varying financial resources and their architects, if any, will defeat any scheme for a beautiful city.

Perhaps the only solution is to bring in the landscape men and plant every street with a thick screen of trees completely hiding the buildings. This will produce an aesthetic result of sorts, but one in which architecture plays no part whatsoever.

*A. S. Mathers, Toronto*



LOOKING BACK OVER HISTORY, I think we find two periods in which the City, or parts of it, gave great visual satisfaction and a sense of cohesion. The medieval period, when society acted under a compellingly cohesive set of influences, and the baroque period, when a certain class was proud to make its houses conform and its public buildings express an educated class taste and provide foci. Neither influence is at work today on our mass society. In our residential street we have neither focus nor cohesion until the trees grow, and no amount of trying to tell the builder to design better is going to prevent these lacks. In our commercial streets, it is my opinion that today's architects wilfully desire to have their own building more striking and more noticeable than its neighbour. This desire is quite incompatible with order which is usually considered the basis of beauty. We get, therefore, a restlessness, a vigor and a violent competition among our buildings which expresses our social outlook. We may do some good, but it cannot be very much, by watering down this disjointed expression of a disjointed society by architectural control, vide University Avenue, Toronto, and Tunney's Pasture in Ottawa. In my opinion, the only way to get improvement in the design of any important district in any of our chief towns is to get the best local architect hired as city architect at \$75,000 a year and give him complete personal control over the architectural design of that district.

*Anthony Adamson, Toronto*

#### **Purchase Practice**

Norman D. Macdonald and Michael Zuberec have purchased the architectural practice of the late Thomas R. Wiley and will continue at the same address, 157 King Street, St Catharines, under the firm name of Thomas R. Wiley and Associates. Mr Macdonald and Mr Zuberec are honour graduates of the University of Toronto School of Architecture in 1952 and 1954 respectively, both being recipients upon graduation of the Wm Goulstone Travelling Fellowship. Both joined Mr Wiley's firm in 1956.

# Institute News

## **RAIC Journal Comes under Direct Institute Control after January 1st**

A new era in the 35 year old existence of the *Journal* of the RAIC will commence on January 1 with the assumption of full management control of the publication by the RAIC on that date.

This marks the first occasion during the history of the publication that a full time Managing Editor in the employ of the Institute has been given managerial direction of the editorial and advertising departments of the *Journal*. Mr Bowker is responsible to the Executive Director of the Institute in Ottawa. The 10 year old contract of Mr J. F. Sullivan as Publisher of the *Journal* ends December 31 and Mr Sullivan is continuing on staff of the Institute as Advertising Manager. He is reporting to Managing Editor Walter Bowker who assumed that post last May 1st. Assisting Mr Sullivan in the advertising department as Advertising Sales Representative is Mr Lloyd Sawyer, former Publisher of magazine *Canadian Architect*. In the editorial department of the *Journal*, Professor Eric Arthur contributes as Professional Advisor.

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## **Name Committee on Preservation of Historic Buildings**

When the Institute met in Annual Assembly at Windsor last May a resolution was passed by the Annual General Meeting approving the establishment of a special committee on the Preservation of Historic Buildings. The resolution was formally accepted by the 1959-60 Executive Committee of Council and Professor Eric Arthur of Toronto consented to serve as committee chairman. It is the intention of the RAIC, through the committee, to record old buildings of particular note in all areas of Canada as the first step in a national movement of building preservation. A brief has been presented to the Canada Council requesting that the Council provide a grant to enable a detailed inventory to be conducted.

RAIC President Maurice Payette announces that the following architects composing a 14 member committee have agreed to serve:

E. R. Arthur, Toronto, Chairman  
A. T. G. Durnford, Montreal  
John Bland, Montreal  
John Russell, Winnipeg  
B. Napier Simpson, Toronto  
Edouard Fiset, Quebec  
Hart Massey, Ottawa  
J. Calder Peeps, Vancouver  
C. A. Fowler, Halifax  
G. H. MacDonald, Edmonton  
N. J. P. Melnick, Toronto  
A. W. Wallace, Hamilton  
Raymond O. Harrison, Vancouver  
Wallace Alward, Saint John

✓ ✓ ✓

## **RAIC Urges Preparations for 1967 Centenary**

A resolution presented to the 1959 Annual Assembly of the RAIC at Windsor advocated that the Federal Government establish a national committee to undertake long range planning for the appropriate observance of Canada's

Centenary in 1967. The RAIC President made representations to the Rt Hon. John Diefenbaker, Prime Minister of Canada, offering the services of the architectural profession in making preparations for celebration of this important milestone in the development of the nation. Mr Payette wrote to all nine presidents of Provincial Associations urging the component societies to work closely with Provincial governments and municipal bodies to ensure that architects play a significant role in planning for the important event. The first move by a Provincial Association was taken when the AIBC offered the services of British Columbia architects to the Province of British Columbia to carry out Centenary planning on the west coast.

✓ ✓ ✓

## **Managing Editor Visits Western Canada**

With the aim of building closer ties between the RAIC *Journal*, Provincial Editorial Committees and individual architects in Western Canada, Walter Bowker, Managing Editor of the *Journal*, has visited all four Western Associations since the end of October.

Mr Bowker attended the 1959 Convention of the SAA at Regina on October 30-31 after a three-day visit to Winnipeg.

Later the Managing Editor spent a day each with Editorial Committees in Edmonton and Calgary after going to Vancouver for the 1959 AIBC Convention on Friday and Saturday, December 11 and 12.

Chief purpose of Mr Bowker's visit was to discuss future *Journal* plans and streamline and improve procedures used in organizing and soliciting material for publication.

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## **DND Certificates of Approval**

"The Royal Architectural Institute has been informed by the Executive Secretary of the Inter-Service Equivalents Board (Construction) Department of National Defence, that there has been misuse, or a misunderstanding of the use, of the Certificates of Approval issued by the Board.

In issuing its decisions the Board makes, through the responsible Design Authority, an assessment of the proposed material or equipment specified for a particular project. *The Inter-Service Equivalents Board emphasizes that these decisions apply only to the project and under the specified conditions shown and do not in any way indicate a general approval of the product.* The Royal Institute has been informed that the Board, to prevent further misunderstanding, will in future amend the wording of Certificates of Approval by adding the following paragraphs: NOTE: This Certificate is valid only for the project shown and for the specific use indicated by the Specification reference.

Unauthorized use of this Certificate for advertising or promotional purposes is not permitted."

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## **British Architects' 1960 Conference**

The 1960 British Architects' Conference will be held June 15-18 in Manchester at the invitation of the Manchester Society of Architects. Any members of the RAIC in Britain at that time are cordially invited to attend. Further information may be obtained from the Secretary of the RIBA, 66 Portland Place, London, W.1.

### **A Christmas Message from the President of the Province of Quebec Association of Architects**

As the holiday season approaches and the year gradually draws to a close, as the saying goes, we should look about us and "Count Our Blessings". As applicable to the architectural profession in our Province, these have been many. With respect to the profession on a national basis, advances have been made which should indicate optimistic thinking for the future.

Your Executive and Council, with the assistance of the Past Presidents and Delegates to the RAIC have attempted in the main to establish reforms which should be of great benefit. As your President said when he took office last February, the work of the 1959 Council would not be conspicuous in the light of immediate results but would undertake planning for the future. This has, to a large degree, been the case and, as viewed by your President, has been gratifying.

Of things accomplished, in whole or in part, I would like to report that amendments to the Charter have been inaugurated. These changes aim at establishing proper disciplinary powers which will permit your Association to enforce its rights adequately against infringement of our profession by non-members and to curb certain unethical practices now employed to the detriment of our Association by some of our more selfish members.

A new schedule of minimum fees has been submitted to the Lieutenant Governor in Council for approval. This new fee structure will, we hope, be more definite, and at the same time more flexible than the one now in force. Your Committee on Membership and Scholarship report the processing of some seventy applicants for membership and the granting of certificates to a number approximating fifty. Clarification of by-laws and revision to many clauses, wherein the difference in the French and English versions have caused trouble, are now rewritten and will be submitted to the Annual Meeting.

Our relations with the Public have been increasingly more valuable. It is gratifying to note that public speaking by our members has increased greatly with consequent press notices of value. Members are taking more interest in professional cards in the newspapers.

The PQAA is represented as fully as possible in professional activity on a national scale. The Chairman of the Committee of Inquiry on the Residential Environment in Canada, sponsored by the RAIC, is one of our members. The President of the RAIC, Maurice Payette, has, in his time, been President of the PQAA and has the best interests of our Association at heart. Your various delegates to the RAIC have been able to represent you well, and three of them are on the Executive Committee.

Progress of mutual benefit has been made with the Corporation of Professional Engineers to the end that our problems, and theirs, have been discussed on lines of mutual agreement. The Past President, Guillaume Piette, and the immediate President, Bill Riley, have given great cooperation in our work together. A committee consisting of members from the PQAA, the Builders Exchange and the Corporation of Engineers, has carried on meetings directed at better practice in construction, tendering, and the administration of contracts. Your representatives have attended

joint meetings between the RAIC and the Canadian Construction Association, pertaining to changes in the Standard Contract Forms and the Guide to Bidding Procedure. A joint resolution will shortly be issued.

A joint brief issued by the PQAA, PEQ, and the Builders Exchange, requesting certain easements of Article 1688 has been submitted to Mr Justice Rinfret, who is now studying revisions to the Quebec Civil Code.

A close working relationship with the RAIC now exists and better representation on the *Journal* is being developed so that work by PQAA members may be given more general publicity on a national scale. These are only a few of the matters now in progress which will have a very direct bearing on our work.

The coming Annual Meeting at Sherbrooke will be the occasion for your Council to report in full on these and many more things of interest. Your Council will ask for ratification of several by-law changes and for acceptance, in principle, of some very important legislation. Your Council will also ask for acceptance of an increase in the annual dues. Your President in the October issue of this magazine under the heading, "The Cost of Growth" indicated the basic reasons for this measure.

I take this opportunity to urge every member to attend the Annual Meeting at Sherbrooke. As a result of a poll taken among the members, it has been limited to two days. Let these be devoted, in full, to constructive thinking for the future of our profession.

In view of certain unforeseen developments, you are being asked this year to consider a rather unusual change in the sequence of the coming officers of your Association. I urge you to give full support to the candidates submitted to you and ask that you cast your vote with as great interest as though it were affecting your own business problems.

In closing, I wish to thank all those who have contributed to the welfare of the PQAA, the Executive, the Council, Committees, Past Presidents, and clerical staff, one and all, for their support.

I also extend to all members of the PQAA sincere Compliments of the Season, and may they prosper in health, happiness and in the pursuit of our profession.

*Randolph C. Betts, President, PQAA*

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### **AIA and RAIC Senior Officers to Meet at New York in January**

In order to bring about closer co-operation between the two Institutes, Maurice Payette of Montreal, President of the RAIC, and John Richards, of Toledo, Ohio, President of the AIA, will meet at a unique weekend conference at New York on Friday and Saturday, January 15 and 16. It is believed to be the first meeting of its kind between the two professional organizations. Messrs Payette and Richards will be joined by their Vice-Presidents, Harland Steele of Toronto, and Philip Will, Jr of Chicago; and by their Executive Directors, Robbins Elliott of Ottawa and Ned Purves of Washington. Mr Richards attended the RAIC Assembly at Windsor in May and Mr Elliott was present at the AIA Convention at New Orleans last June.



### Executive Committee Meets at Ottawa Early January

Not having met since mid-September, the Executive Committee of Council will face a very full agenda when members gather at Ottawa on Friday and Saturday January 8 and 9. A report on the management of the *Journal* during the last months of 1959 will be received including the nomination of four Assistant *Journal* Editors to be appointed on a regional basis. Principal item on the agenda will be the matter of raising per capita fees to finance expanded RAIC activities. It is planned to send a memorandum of information to all members in January or February.

Peter Dobush of Montreal, Chairman of the RAIC Committee of Inquiry on the Residential Environment, will give the Executive Committee members a synopsis of Inquiry findings covering the period from October 15.

The President is expected to report on the work of the RAIC Architecture Abroad Committee, a report will be heard from the Chairman of the Legal Documents Committee and regarding preparations for the 53rd Annual Assembly at Winnipeg next June 1-4, 1960. The Executive Director reports that an invitation from the National Research Council, Division of Building Research, to sponsor a conference at Ottawa with members of the Standing Committee on Building Research late in March will be considered by the Committee.



**Stig Harvor** who contributes the illustrated article on Danish houses in this issue, was born in 1929 in Finland of Norwegian parents. He attended schools in Finland and Norway.

When the family moved to Canada in 1945, he entered Chatham High School, N.B. In 1952 he graduated from the University of New Brunswick with a B.Sc. in civil engineering. He won two scholarships and the Engineering Institute of Canada Prize while studying. Upon graduation, a Beaverbrook Overseas Scholarship brought him to London, England, where he lived for a year at the Imperial College of Science and Technology while stealthily pursuing a more liberal education.

He entered the School of Architecture at McGill University where he won a prize for a summer essay and another for design. Upon graduation in 1956 he was awarded the Lieutenant-Governor's Silver Medal for highest standing in his class, the Louis Robertson Prize for design, and the Hugh McLennan Travelling Scholarship.

The following two years he worked in the offices of Neil M. Stewart, Fredericton, N.B., and Rother, Bland and Trudeau, Montreal.

The McLennan Scholarship took him to Europe where he spent two summers travelling on a scooter and one winter working in the Copenhagen office of Gunnlogsson and Nielsen, Danish finalists in the Toronto City Hall competition.

He now lives in Ottawa and works for Balharrie, Helmer and Morin. His current project, he writes, is saving money for a power saw with which to cut down the telephone poles in Ottawa streets.

### Dobush Committee Completes Seven Weeks of Hearings

The RAIC Committee of Inquiry are pausing now to catch their breaths before returning to Western Canada in January for hearings at Vancouver and Victoria. From mid-October to early December the three-man group of architects from Montreal, Toronto and Vancouver conducted a visual survey of the suburbs of Canada from Edmonton to St. John's, Newfoundland.

The Inquiry has heard the views of architects and planners, developers and realtors, municipal officers, builders, representatives of lending institutions housewives, etc. regarding the adequacy of Canada's residential environment.

They move to Vancouver and Victoria on January 21 and will return to Ottawa to receive briefs from national organizations on February 10. In view of the fact Parliament will be in session then it is likely that a group of Parliamentarians who maintain an especial interest in housing and community planning, will meet with the Committee.

### OBITUARY

**Stan E. Storey, FRAIC**, one of the few remaining charter members of the Saskatchewan Association of Architects died in Regina on November 5th, 1959. He was born in Kingston, Ontario, in 1888, and there received his early education and later attended Queen's University.

The name Storey and architecture have been connected in Regina since 1906, when his father, Edgar M. Storey opened an office. Early in 1907 the firm of Storey and VanEgmond was formed, and it was in this office that Stan got his early architectural training. He attended the Massachusetts Institute of Technology for further study. In 1915 he enlisted in the Canadian Cavalry, later transferring to the Royal Flying Corps where he obtained his wings. He returned to France as a pilot and flew with his unit until late in 1918, when he was invalided home. On his return to Regina, he and W. G. VanEgmond formed a partnership which lasted until Mr VanEgmond's death. Since 1955 he practised with Wen. E. Marvin under the firm name of Storey and Marvin.

Over the years his firm has designed a host of prominent buildings in Regina and various parts of Saskatchewan, two of the more recent being the Motherwell Building, (Federal), and Sheldon Williams Collegiate, both in Regina. An editorial in the Regina Leader-Post, commenting on Mr Storey's buildings, said: "Each stands as a fine example of the prevailing architectural style of the period in which it was constructed." He served as President of the Saskatchewan Association of Architects and was a Member of Council and of the Board of Examiners for many years. He was elected a Fellow of the Royal Architectural Institute of Canada in 1954.

Mr Storey gave generously of his time and talents in the service of his Church and community and will be greatly missed by a large circle of associates and friends. He is survived by his wife, one brother and two sisters.

*E. J. Gilbert*

## Report on AIA New England Regional Council Fall Meeting

MY VISIT to Newport, Rhode Island, in October to attend the fall meetings of the New England Chapter, American Institute of Architects, was an education, not only in architecture, but also in human relations. Architects always have a knack of enjoying themselves, and they usually select interesting and exciting places to have fun.

Since this was my second visit as a guest of the New England branch of the AIA, it is possible to make a comparison between the quality of this and last year's conference. I can safely say that this year's conference was stimulating and solid. It seemed that all the delegates were seriously concerned with the future of their chosen field and most anxious to discuss steps for protecting it. Typical of this were excellent papers read by three panel members on Saturday evening during a seminar on "Design for Recreation" under the able direction of the Moderator, Walter F. Borgner. All three were sober, factual and frank. Last year the discussions were more philosophical, dealing directly with churches. Those of us who were fortunate enough to attend then will remember the high plane on which the talks were conducted when Maurice Lavanoux discussed church design, with illustrations from his tour in the East and Europe, especially churches in Switzerland.

Along with Sherman Morss of Shepley, Bulfinch, Richardson and Abbott of Boston, I travelled to Shamrock Cliff at Newport. The fabulous rooms in Shamrock Cliff overlooked Narragansett Bay and the many naval ships entering and leaving the harbour. I was reminded of the days of the war when we had six of those American ships in convoy on the North Atlantic route. After registering, a very pleasant cocktail hour was spent with various members of the AIA. It was good to renew old acquaintances of last year, especially the New England Regional Director, Alonzo Harriman of Maine. The dinner was most pleasant, and the President of the Rhode Island Chapter, Mr Rockwell DeMoulin, was a very able Presiding Chairman. The speakers included the Hon Christopher Del Sesto, Governor of Rhode Island, who charged the architects to do good work and take credit for it. Mrs George Henry Warren, a very fiery speaker, gave an interesting speech dealing with Newport's architectural heritage spanning nearly three centuries.

The "Package Deal" was presented as a serious threat to good architecture in the United States, and the opinion was expressed that it might be well for the engineer and

architect to join forces, to combat and eliminate this combine. Mr Harriman suggested that perhaps the architects had failed the client in some way.

Instead of featuring speakers and discussions of architecture, the conference concentrated on tours of Newport's buildings. The variety and splendour of the early homes and buildings, dating as far back as the seventeenth century, can scarcely be equalled elsewhere in North America and offer a wonderful opportunity to view the development of architecture in the United States. On Saturday we enjoyed visiting several charming homes and mansions of past years in Newport, and also a school designed by Kelly and Gruzen which cost \$4,000,000. In this case it was interesting to learn how six firms co-operated to do the project together. Our host provided a delightful tour and informative talks. During the day I had the pleasure also of a guided tour of the Rhode Island Hospital — in real contrast to the older homes of Newport.

The Breakers at Newport provided the cocktail hour on Saturday, and the culmination of extravagance in summer homes. This is the famed and fabulous summer mansion of the late Cornelius Vanderbilt, who commissioned Morris Hunt to design it as a summer residence. It was built between 1893 and 1895 — completed in less than two years, and is said to have cost between \$5,000,000 and \$9,000,000. On seeing it completed, Vanderbilt is reputed to have commented, "I only wanted a summer home."

My own impression was amazement that one individual could spend so much money on a home, and at the short time in which the building was constructed. I thought, from an architect's point of view, of the difficulty to have details and regular shop drawings made up — what an amazing amount of detail, of almost every type of European design in vogue! In touring some of the mansion's seventy rooms, I felt music would have been appropriate, say in the form of a string quartet, for certainly our presence there must have been reminiscent of days before when the Vanderbilts entertained many of their guests in the grand style.

After the fast moving events of the conference and an overnight stay near Marblehead, it was a pleasure merely to relax and enjoy the charming countryside and the beautiful aspect of the bay outside Marblehead. And again, I was able to tour Salem, which along with Newport has preserved America's history so well in its old buildings.

*Keith L. Graham, Halifax, N.S.*

## BOOK REVIEW

THE SELECTION OF RETAIL LOCATIONS by Richard Lawrence Nelson, published by F. W. Dodge Corporation.

This book is not necessarily one of those "musts" for most architects, but is of special interest to those in the field of shopping centres. However, any architect can be considerably humbled to find, in reading such a book, how small a part he plays in the over-all problem of retail trade outlets. True, a sound building architecturally is a tremendous asset, but it cannot become a profitable venture if other factors, such as location, size, and compatibility have been overlooked.

The author is a real estate economist, president of the largest firm in the United States dealing with shopping centre analysis and he is writing not to the architect, but primarily for those in, or interested in, his own field; namely research analysis.

There are certain town planning principles, pertaining to retail outlets, presented and justified on a very matter-of-fact basis which are of general interest. There is also a chap-

ter on "The Effect of Design in Shopping Centres", dealing mainly with the relation of units, one to the other, and the various amenities which can be provided in the centre. This chapter describes the advantages and disadvantages of certain basic plans such as strip, L-shape, and mall types, but not in great detail.

Most of the book is taken up with a detailed description of the research work required before a location is chosen, complete with elaborate survey forms. Most of this research is accomplished by means of questionnaires and canvassers, involving considerable time and money, obviously quite beyond the scope of an architect's normal operations.

The four major factors considered by the research analyst and dealt with at length in the book are: (1) the size of the trading area served by the shopping centre; (2) the pedestrian and vehicular traffic pattern for possible users; (3) the expected dollar volume of sales; and (4) the types of retail and service outlets to be incorporated.

*John M. Dayton*

## *New Door Grille Catalogue*

The Barber-Colman Co has published a new catalogue containing complete dimensions, sizing charts and other information on Uni-Flo Site-Tite and Lite-Tite door grilles. The catalogue, No F-8308-2, may be obtained by writing to the Company at Rockford, Illinois, or any of the field offices in Canada.



## *Dominion Linoleum Booklets*

Dominion Oilcloth & Linoleum Co Ltd has just produced two useful decorating helps for the architect and interior decorator. One is "Modern Floor Decor", a treatise on interior decoration, which places the emphasis on the floor. It includes information on how to select floor colours and plan floor designs in relation to other room elements. The second item is a ruled graph and a package of lithographed sheets displaying all the DOC products, perforated in one-half inch squares to simulate tiles. For further information write Dominion Oilcloth & Linoleum Co Ltd, 2200 St. Catherine St. West, Montreal.



## *Electrolier Opens Western Plant*

The Electrolier Co Ltd of Montreal is establishing a new electrical equipment plant in Western Canada. The plant, designed to supply the Western market, and located at Weyburn, Saskatchewan, occupies a 36,000 sq ft airplane hanger formerly used for a training school.



## *New Luminaire by Wilson*

A versatile luminaire with shallow, modern lines, named Jubilee, for schools or offices is introduced by J. A. Wilson Lighting & Display Ltd. The high efficiency design features double walled luminous side panels. Extruded from modified, light stabilized, white polystyrene, the panels reduce undesirable contrast between fixture and ceiling. Three 16" x 16" bi-planar louvred Paragrid-Tiles reduce glare, rendering a soft, diffused light. No tools are required to install the spring-locked side panels and the louvred tiles slip easily into place without fastening devices. The new fixture is available in 2 and 4 lamp versions. Both units have the same outside dimensions and appearance, thus making it possible to create higher footcandle levels where required and still maintain a uniformity in the overall installation. For further information write J. A. Wilson Lighting & Display Ltd, 280 Lakeshore Road, Toronto 14.

## *New Holophane Luminaire*

The Holophane Company has produced a new fluorescent lighting unit, known as Realite, a twin-tube, ceiling-attached luminaire. The unit is equipped with a new type of total prismatic enclosure known as Prismalume, a molded element which controls light in all directions, providing a high level of downward light and an indirect component along the ceiling, while eliminating glare from the direct viewing zone. Realite is a versatile unit with shallow compactness of well balanced design that integrates smoothly with most modern architectural styles. The light controlling element has a pleasing crystalline surface texture both when lighted and unlighted. Realite accommodates two F40T12/RS fluorescent lamps in each four foot length. The unit comes in four foot lengths which, when joined together, form continuous runs without transverse supports. Each section can be installed directly on the ceiling by means of mounting straps. Realite is also available with pendant hangers. The luminaire is easily cleaned and the enclosure is light weight and shatterfree. Each four foot hinged section of the Realite unit incorporates two 24" Prismalume held firmly in position in a light steel door, which hinges onto either side of the fixture, and can be completely removed by lifting out of the hinge grooves. All metal parts are finished in a hot bonded white enamel. Further information can be obtained from The Holophane Company Ltd, 418 Kipling Avenue South, Toronto 18.



## *New Plywood Publications*

The Plywood Manufacturers Association of British Columbia has issued a new publication "Western Softwood Plywood Sheathing", a companion folder to the recently published "Fir Plywood Sheathing". Both folders on the acceptances and uses of fir and softwood plywoods may be obtained from the Plywood Manufacturers Association of British Columbia, 550 Burrard Street, Vancouver 1.



## *New Skydome Catalogue*

Wasco Products 1960 Skydome Catalogue includes a Selector designed to assist architects in calculating the proper spacing of Skydomes, the number needed for a given area, the size needed for a given light level, and the preferred type of dome material for a specific job. Copies may be obtained from the firm at 5 Bay State Road, Cambridge 38, Mass.

## *New Industrial Flooring*

Following several years of laboratory development and extensive field tests, Murray-Brantford Ltd is now introducing a new industrial flooring, "Tarseal 33 Flooring System", a two-component Epoxy-Coal Tar Pitch formulation. Due to a specially developed catalyst, the resultant heat of reaction caused by mixing the two components is only a fraction of that usually associated with epoxy resins. When this component is mixed with dry, graded silica sand in the proportions specified, the flooring is ready for application. Tarseal offers the following features: comparatively low applied cost, minimum interruption of plant operations and completely non-slip surface. It is impervious to water penetration and offers high resistance to chemical conditions, lubricating oils and petroleum solvents, heavy rolling traffic, heavy point loading, abrasion and physical shock, and temperature changes. Samples of the actual cured floor surfacing are available for tests. For further information write Murray-Brantford Ltd, Sun Life Building, Montreal.



## *Silicone Masonry Water Repellents*

G. F. Sterne & Sons have produced a new folder describing the uses, application instructions and specifications of two types of silicone masonry water repellents — Aquaproof #205 and Aquaproof #210. Copies may be obtained from the firm's Structural Sales Division, Brantford, Ont.



## *Trane Company Expansion*

Trane Company of Canada is adding 55,900 sq. ft. of space to their Toronto plant. The addition, to be complete next May, represents a 32% increase in production capacity.



## *All Aluminum Grating*

A new aluminum grating has been developed for use wherever lightness, non-sparking or corrosion resistance are important. Marine and chemical fields and sewage treatment plants will find the all-aluminum grating of special interest. The design provides a high strength-to-weight ratio with minimum deflection, easier installation and maximum safety. An exclusive swaging and forming process, claims the manufacturer, prevents the cross bars from turning, twisting, coming loose or falling out. For illustrated catalogue write Standard Steel Construction Co, Division of United Steel Corporation Ltd, 58 Pelham Avenue, Toronto 9.

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**VIEWPOINT**

Public reaction to the Toronto City Hall competition suggests that unimaginative architecture can no longer be blamed on dullness of public taste in this country. Jan. p. 26

Architects unable to include in their organization specialists in decorating and landscaping, should not surrender such work to separate and independent specialists without maintaining some measure of control recognized by the client. Feb. p. 55

Why do daily and weekly papers seem reluctant to give credit to architects for photographs and perspectives appearing in their papers? Apr. p. 136

Now that the Massey Medal has become an accepted symbol of recognition of outstanding architectural merit in buildings in Canada:

(a) Should judgment be based on drawings and photographs alone, or should the jury visit the building, interview its owners, and study the architectural problem that has been solved to truly appreciate the value of the solution?

(b) Should the field of selection be limited to submissions made to a jury, or should current architecture be examined regularly for buildings meriting consideration, and nominations made to a jury? May p. 170

To what extent should, or could, the professional association influence teaching in the Schools of Architecture without infringing on academic freedom? June p. 214

The employment of non-professional personnel as business representatives is common among American and European architectural firms. Do you think that this practice of hiring a staff to look after promotional work, thus leaving the architect free to do the work he is trained to do, could find favour in Canada? Aug. p. 291

In the case of the very small client who wants, but cannot afford full architectural services, there is some professional responsibility for basic planning and design and public relations which should be passed on to the small office of the newcomer to the profession whose enthusiasm and low overhead would seem to suit him for such tasks. Sept. p. 326

Since Canada possesses no architectural critics such as Richards or Mumford, architectural criticism or even discussion of Canadian buildings by Canadian architects in the pages of the JOURNAL would produce nothing but negative results. Oct. p. 363

Do you agree that, if architects had always given the public and their clients what they wanted, buildings would have never developed beyond the stone age? Nov. p. 402

Is architectural design control in conjunction with city planning a necessity to achieve cities which are aesthetically effective, and, if so, how should this best be achieved? Dec. p. 435

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