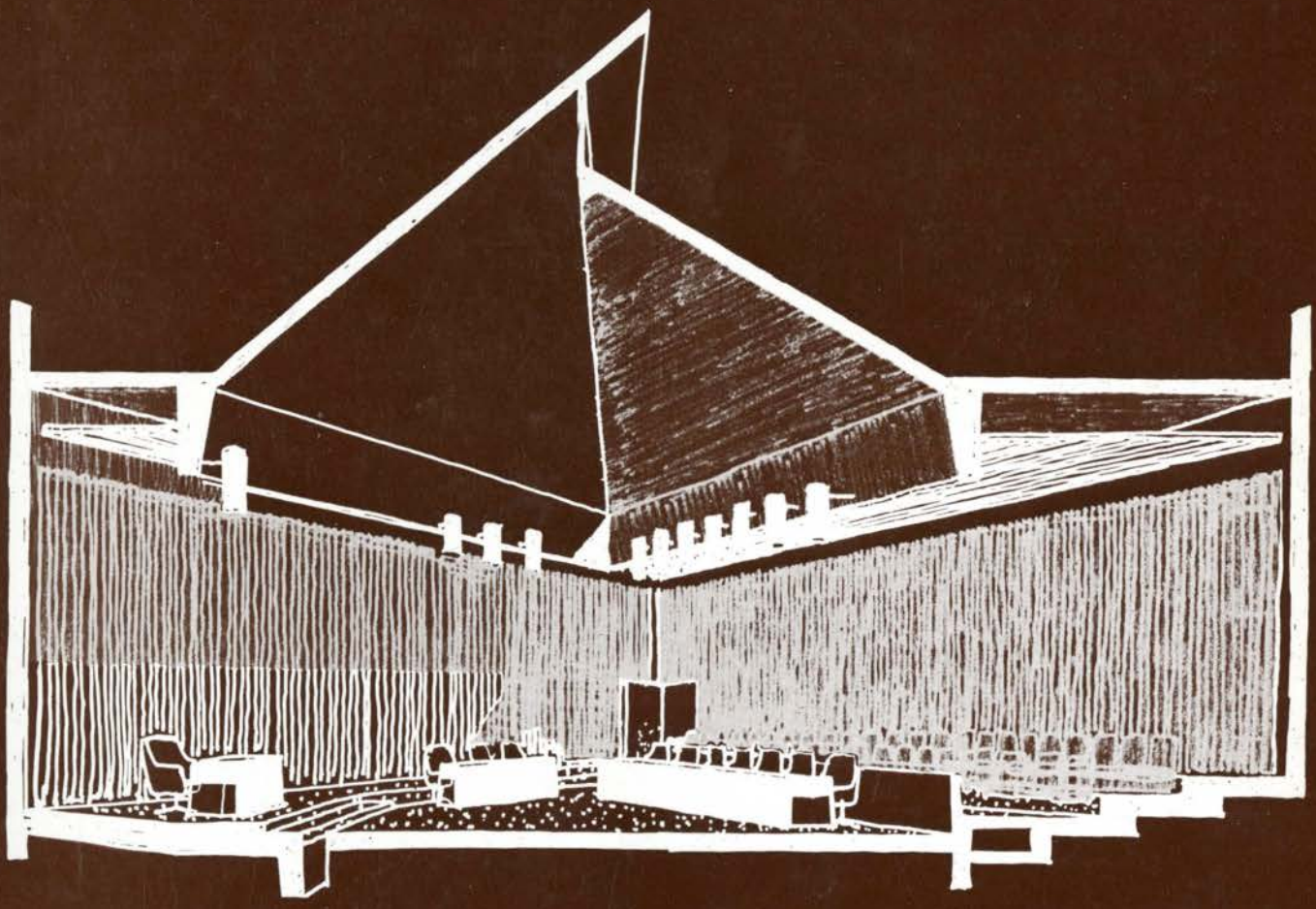

# JOURNAL
# RAIC · L'IRAC

MARCH 1965 MARS

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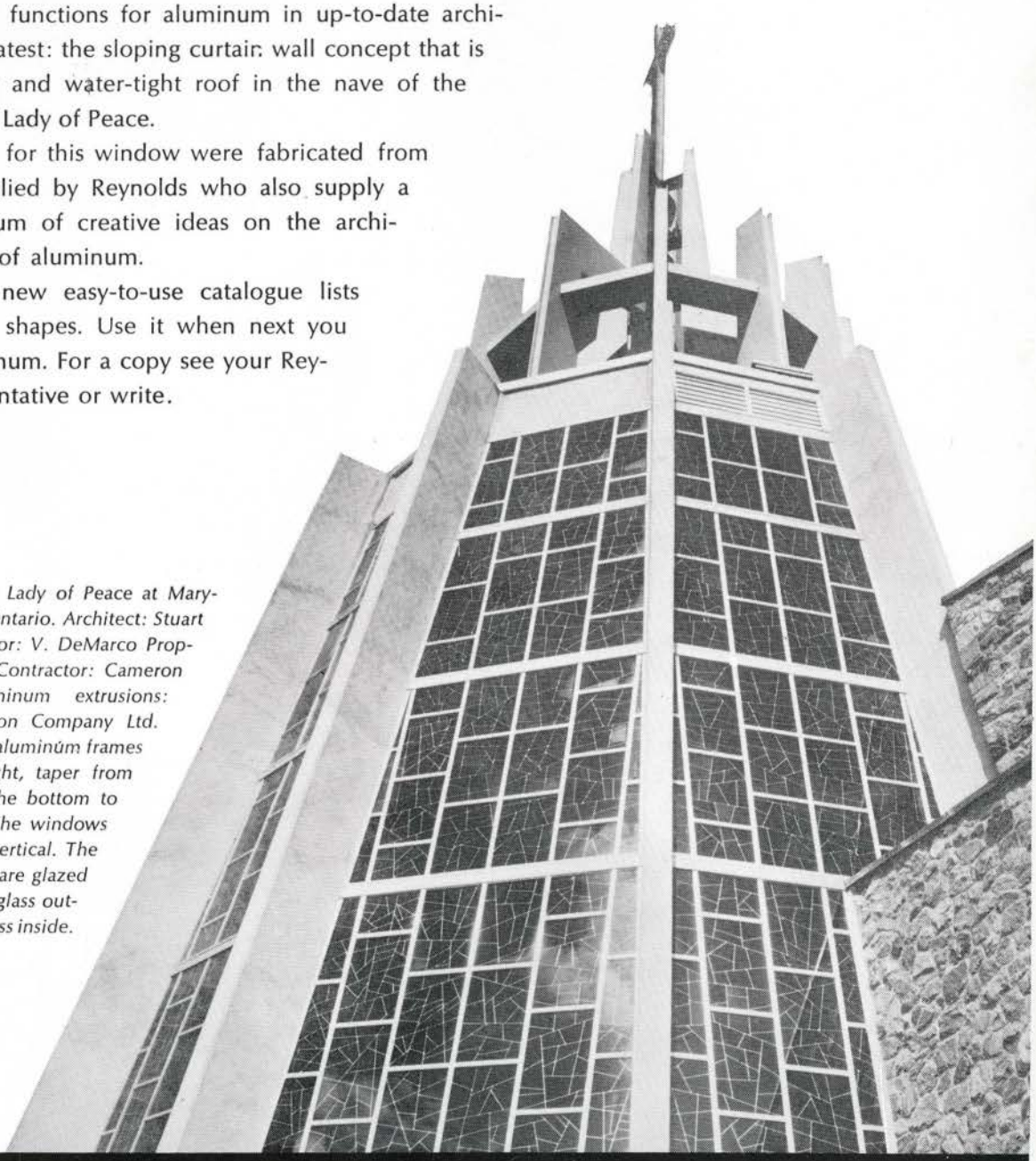

*Shrine of Our Lady of Peace at Marylake near King, Ontario. Architect: Stuart Cauley. Contractor: V. DeMarco Properties. Window Contractor: Cameron Windows. Aluminum extrusions: Reynolds Extrusion Company Ltd.*

*The mill finish aluminum frames soar to 65′ height, taper from a 20′ width at the bottom to 12′ at the top. The windows slope 12° from vertical. The insulated frames are glazed with 7/32″ sheet glass outside, cathedral glass inside.*

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# JOURNAL
## RAIC · L'IRAC

March 1965 mars 474 Vol 42 No 3







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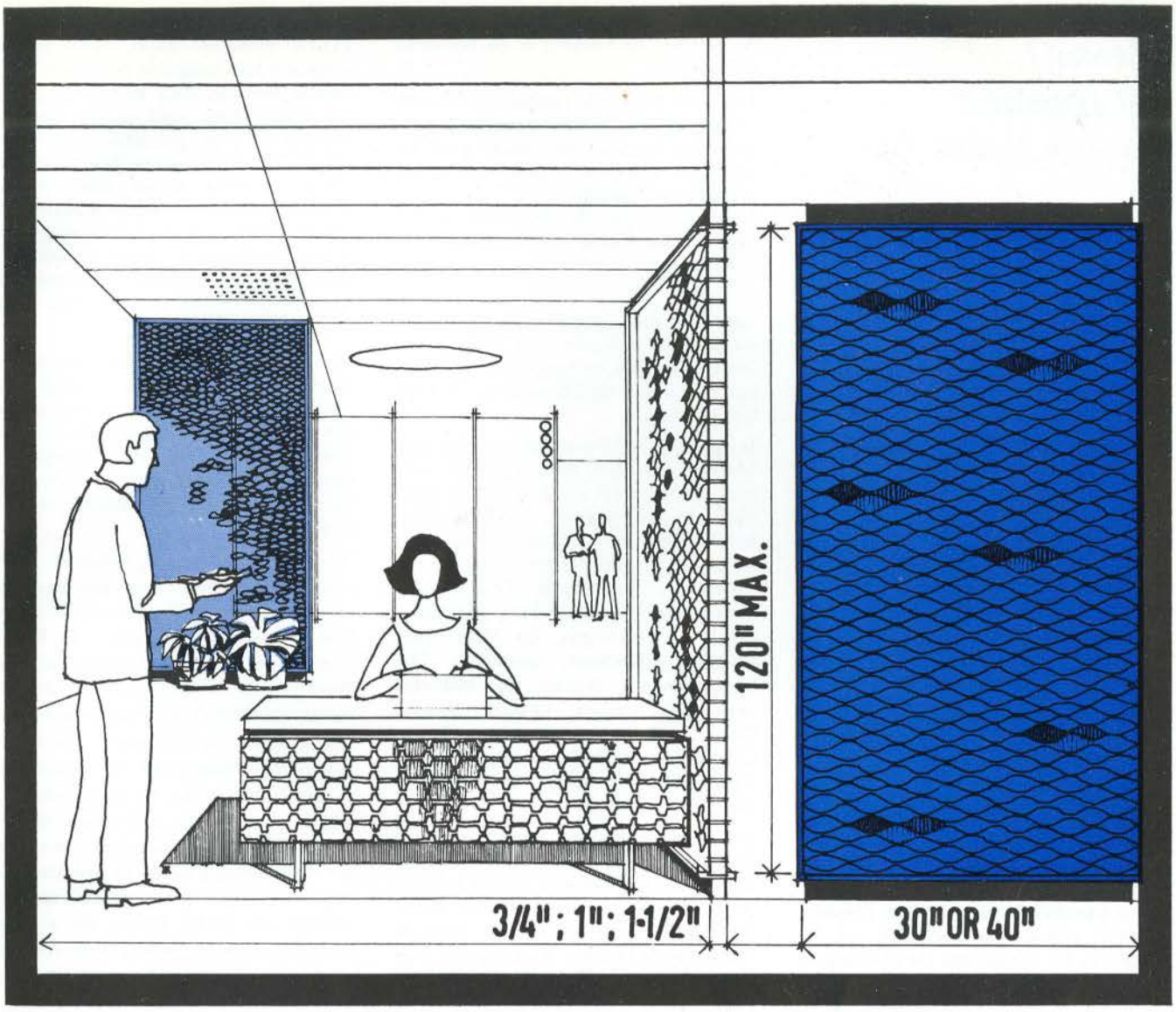


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# News/ Nouvelles

## PQAA/de l'AAPQ

A leur assemblée annuelle, tenue à Québec du 28 au 30 janvier, les membres de l'AAPQ ont eu à se prononcer sur des projets de modifications radicales à leur règlement. Une motion demandait que le président et les autres membres du bureau soient élus par l'ensemble des membres présents à l'assemblée annuelle plutôt que par le conseil. Une autre tendait à limiter à quatre mandats successifs la durée des services comme membre du conseil. Après de longues discussions, ces deux propositions ont été soumises à un comité chargé de les étudier et de présenter un rapport.

L'intérêt s'est concentré sur un projet de résolution interdisant au conseil de verser aucune partie des cotisations des membres à l'IRAC. Un vif débat s'est engagé sur une question de procédure. Il a été convenu qu'il s'agissait d'une motion à modifier le règlement, dont l'adoption exigeait, par conséquent, une majorité des deux tiers.

Le samedi après-midi, après le déjeuner de clôture, la séance continua afin de permettre à chacun d'exprimer ses opinions. Les représentants de l'Association provinciale au conseil de l'Institut avaient prépar, un document sur les objets et les réalisations de l'Institut et le président, M. Gilles Marchand *(A)*, a invité M. F. Bruce Brown *(A)* à prendre la parole en sa double qualité de membre de l'AAPQ et de président de l'Institut.

Un autre projet de résolution demandait au conseil de l'Association de préparer des formules de contrats pour les membres, destinées à remplacer celles rédigées par l'Institut.
Les deux projets de résolution ont été confiés à un comité qui les étudiera et ferra rapport.

Lauréats du concours d'architecture scolaire du ministère de l'Education, ont été dévoilés au congrès de l'AAPQ, par le ministre de l'Education, M Paul Gérin-Lajoie.

Il s'agit des architectes Melvin Charney, Maurice Gauthier, Jean Michaud, tous trois de Montréal, de l'architecte Jean-Marie Roy, de Québec, et des bureaux: Bland, Lemoyne, Edwards, Shine, de Montréal; David, Barott, Boulva, de Montréal; Donaldson, Drummond, Sankey, de Montréal; Fish, Melamed, Croft et Grainger, de Montréal; Longpré, Marchand, Goudreau, Dobush, Stewart, Bourke, de Montréal avec deux projets; Ouellet, Reeves, Guité, Alain, de Montréal; Rosen, Caruso, Vecsei, de Montréal; St-Gelais, Tremblay & Tremblay, de Chicoutimi avec deux projets.

Les membres du jury étaient les architectes R. R. Affleck et Victor M. Prus, tous deux de Montréal, J.-P. Carlhian, de Boston, le professeur Alfred Roth, de Zurich et le décorateur François Lamy, de St-Hilaire. L'architecte Jean Damphousse, de Montréal, présidait le jury.

*(Voir page 88)*

PQAA members faced some radical proposals for changes in by-laws at their annual meeting, held in Quebec January 28-30. One such motion favored election of the president and other officers by all members present at the annual meeting, rather than by the Council. Another would set a maximum of four consecutive years for a member's service on Council. After considerable discussion both proposals were referred to a special committee for further study and report.

The focus of interest was a resolution forbidding the Council to hand over any part of the membership dues to the RAIC. This provoked argument. The resolution, it was agreed, constituted a proposal to revise the by-laws, and thereby required a two-thirds majority to pass.

The session continued Saturday afternoon, after the closing luncheon, in order to permit full exchange of views. The PQAA Representatives to RAIC Council, in their annual report, had outlined the Institute's aims and achievements (published in French and English elsewhere in this issue). The President, Gilles Marchand *(A)* asked Dr. F. Bruce Brown *(F)*, to speak both as a PQAA member and as President RAIC. A supplementary resolution called on the Association Council to prepare contract documents for members' use, replacing the RAIC forms. By a large majority, both resolutions were referred to a committee, to be appointed, for further study and report.

*(See also page 89)*

*Première assemblée du conseil de l'AAPQ pour 1965: Assis, de gauche à droite: Henri-P. Labelle, secrétaire; Jean-Marie Roy, premier Vice-président; Francis J. Nobbs (A), président; Max W. Roth, deuxième Vice-président; Michael G. C. Ellwood, trésorier. Debout: David Bourke; Fernand Tremblay; Denis Lamarre; Edouard W. Tremblay; Gilles Marchand (A), ex-officio; Paul Lambert; Roy E. LeMoyne; Robert Boulanger. Absent: André Blouin, Jacques de Blois, Peter Dobush (A).*

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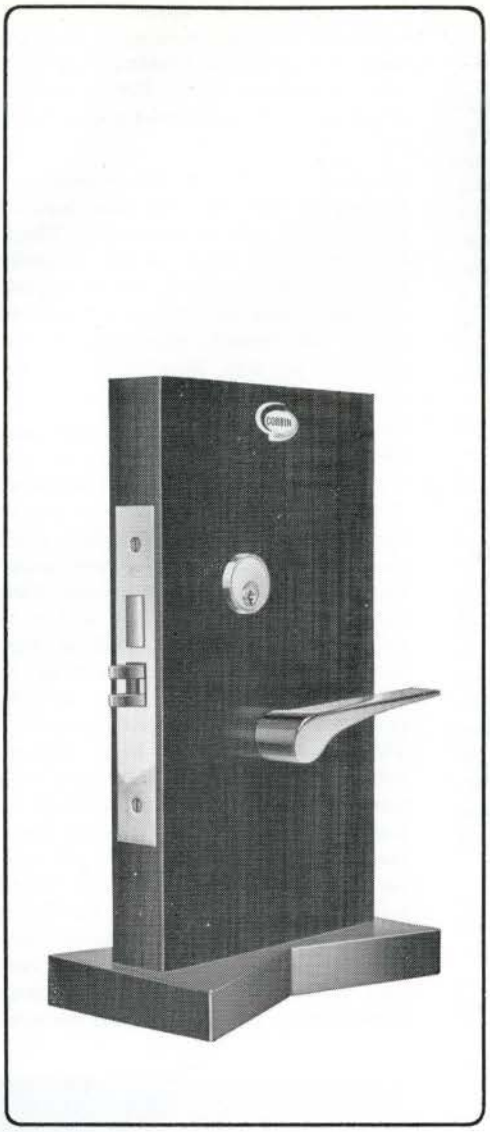

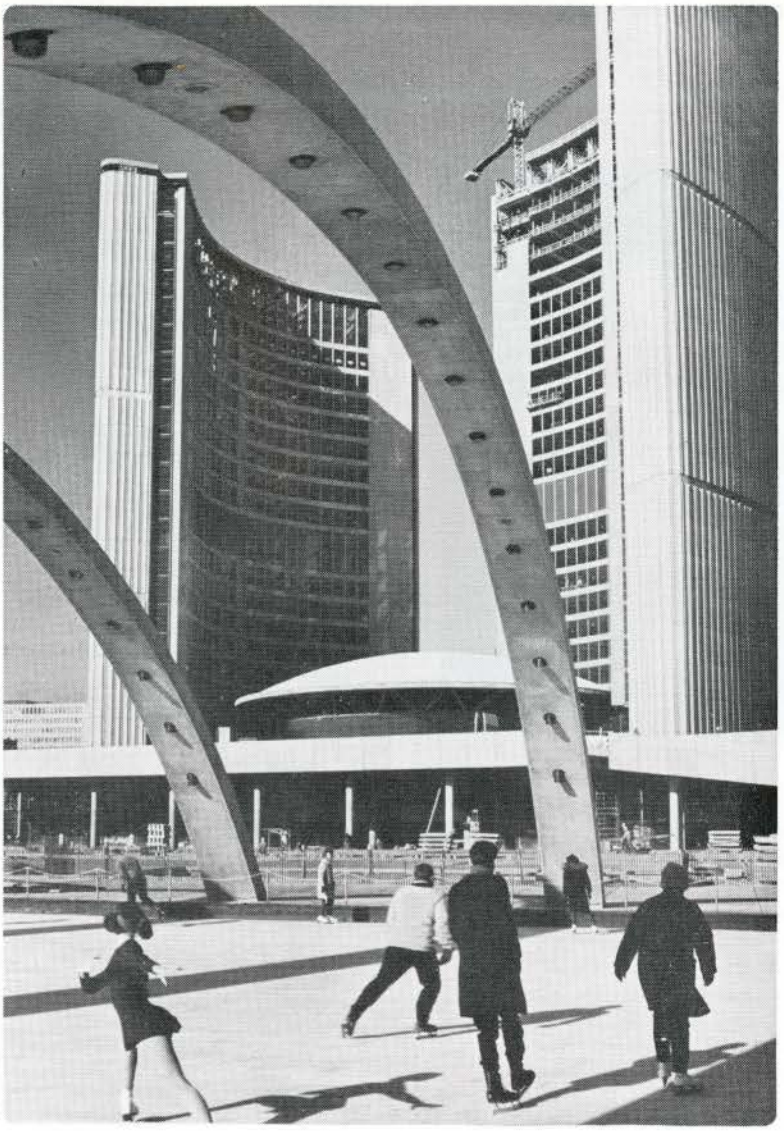

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## Manitoba Association Annual Assembly

*James E. Whenham*

James E. Whenham was re-elected president of the Manitoba Association of Architects at the annual meeting held January 16. Other members of Council are D. H. Carter *(F)*, vice president; and James E. Searle, A. H. Waisman, C. P. deForest, M. P. Michener, B. Sobkowich, Boyle F. Shaeffer, G. D. Macdonald, Michael Rattray and Donald Marshall.

Dr F. Bruce Brown *(F)* President RAIC, Toronto, and Fred Price, RAIC Executive Director, addressed the noon luncheon; and at the 50th anniversary dinner in the evening the Association's past presidents were honored by the presentation of silver trays engraved with the MAA seal and the year of office. Of 20 living past presidents, 14 were present at the dinner.

The Manitoba Association celebrated its Golden Jubilee with a two day seminar on "Urbanization and the Architect", held in conjunction with the 50th Annual Meeting. The distinguished panel of speakers included John Lyon Reid, FAIA, San Francisco, who gave the keynote address "The Architect in a Changing Society" (printed in full in this issue of the Journal); John C. Parkin *(F)*, Toronto; Prof. Henry Elder, head of UBC School of Architecture; and Cecil M. Tammen, AIA, of Cerny Associates, Minneapolis.

Mr Parkin, speaking on "Architectural Disorder in our Cities", said the architect in our changing society received part of the blame for the architectural chaos prevalent in cities today. He criticized architects for their lack of authority, saying that the profession as a whole should abandon neutrality for engagement, inaction for action, detachment for involvement. Possibly they should pattern themselves after Vitruvius' architects who, combining scholarship with technical skills, armed themselves with knowledge and thus "carried authority with them".

In a profit motivated society geared to quick obsolescence, where the masses had played havoc with Popular Taste, our resulting present environment was one which mirrored our culture and was one we apparently richly deserved. Conditioned by centuries of catering to the individual client, the nobility, the church, the elite, the architect had developed an anti-city intellect; only lately had he developed a "social conscience". The architect should stop thinking in terms of the single building as such, and realize that all buildings should be conceived of in relationship to the total (architectural) development of our environment. The highly publicized form-makers of individual buildings should be supplanted by those architects who, by "working at the large scale with groups of buildings", become "the forerunners of the higher purpose of architecture—architecture as a social art".

Mr Parkin felt that if the architect was to reshape our cities, he must warrant the required role of leadership. Therefore, his word must convey authority and his work excellence. To accomplish this there must be changes in both the system of formal education of the architect as well as changes to the actual practice of architecture.

Regarding practice, Mr Parkin suggested that architectural firms become incorporated, and that the Manitoba Association seek legislation to permit this. He maintained that just as in other businesses, incorporation, where architects would always hold the controlling shares as such, would allow a firm to exist financially, and would in turn permit "the easier establishment of joint ventures and consortia for the practice of urbanism on a larger scale." The practicing architect must also involve himself to a greater extent with teaching practices in an attempt to marry the now partially divorced theoretical and practical aspects of the educational process. The drawing board oriented architect should in the future leave drafting to the soon-to-come "picture making computer", and concern himself with the task of making himself more proficient in the decision-

*Above, left to right, Dr. F. Bruce Brown (F), President RAIC; H. H. G. Moody (F), Prof. Henry Elder and Kenneth Snider.*

*At left, from left to right, foreground, Dean John A. Russell (F), James Whenham, President MAA; H. H. G. Moody, Dennis Carter (F), Vice President MAA.*

making tasks. There must evolve a new, integrated system of education whereby such related fields as sociology and anthropology would provide the vast source of information vital to creating new environmental forms and which the architect must be made capable of utilizing in making decisions. The architect must stop thinking in terms of what architecture was, but think of what it is, and therefore training must provide him with the ability to be aware of not only economic but of all influences on society. The architect who endeavoured to create the ordered city must of necessity become he who presents the new systems of thought, new programs of action, and whose thoughts and actions convey authority.

In the panel discussion which followed Mr Parkin's address, the chairman, John Lyon Reid, stressed the necessity for architects to assume leadership in the prevention of urban disorder. He felt that architects should be available at all times to give advice. Architecture was the use of knowledge, not a subject. Therefore the architect's outlook should be broader.

Donald Love, of Oxford Leaseholds Ltd, a developer, felt that the architect was not showing the leadership of which he was capable. Many times his client forced him to compromise. He suggested that architects become bolder. Speaking on development, or redevelopment, Mr Love said that for a project to be successful, it must be large enough to be complete within itself. To achieve this, the developer was faced with two major problems—first, the exorbitant land cost for any large parcel of land (here he felt the government could give some assistance) and secondly, large users of space were required. The tenants must be available in the urban area.

John Pellettier, a planner with the Metropolitan Corporation of Greater Winnipeg, said that as a geographer, his views were not the same as would be those of an architect in the same position. He listed many zoning by-laws that were now obsolete. Restrictions were required to achieve order, and it was impossible to satisfy everyone. If the development of a total area could be designed and carried out at one time, most of the controversy over zoning could be eliminated. Mr Reid agreed, and Mr Parkin said that even the Russians were now begining to realize that in developments as well as industries there had to be a profit motive. If railroads, farmers, etc., could be subsidized, said Mr. Parkin, why could not government subsidize urban developments. On zoning, he felt that inducements could be offered to the developer. Using the shopping centre with its acres of asphalt as an example, he said that the developer who planted and maintained trees and green areas could be offered additional parking spaces.

The need for continuing education among members of the profession was stressed by Prof. Henry Elder in his address on "Education for the Architect's New Role. He urged continuing, close liaison with the school, the faculty and, particularly, the students of architecture.

Mr Tammen described two major urban renewal projects with which his office had been concerned, the Gateway Centre Redevelopment in Minneapolis and the Capital Centre Redevelopment in St Paul. Of prime importance to the success of these schemes was the ability at the outset to create a vital interest in the business community itself and, in fact, have business assume the initiative. Planning agencies themselves were generally unable to effectuate what they planned and lacked knowledge of the economic aspects. The architect therefore needed to become knowledgeable in the fields of finance and real estate. *R. Izen.*

# Perspectives

## From RAIC Headquarters

Institute affairs have been keeping President F. Bruce Brown fully occupied recently. In addition to meetings of the Executive Committee and the Officers, he attended the annual meetings of the British Columbia, Manitoba, Ontario, Quebec, and New Brunswick Associations, and brought important messages to each.
The Executive Director joined Dr Brown at the OAA, PQAA, and AANB meetings.
Reports of the proceedings, and also of the meetings of the Alberta and Nova Scotia Associations, will appear in these pages.

MASSEY MEDALS FOR ARCHITECTURE 1964 exhibition will be shown in the following centres throughout 1965 and 1966, under auspices of the National Gallery of Canada:

February 25-March 16, 1965 — Saskatoon Art Centre.
April 1-25 — Norman MacKenzie Art Gallery, Regina.
May 12-June 2 — St. Catharines Art Centre.
August 27-September 19 — Edmonton Art Gallery, Edmonton.
October 1-24 — Faculty of Architecture, University of Manitoba.
November 5-28 — School of Architecture, University of Toronto.
December 3-27 — School of Architecture, McGill University.
January 7-30, 1966 — Memorial Gallery, Memorial University of Newfoundland.
February 11-March 6 — Beaverbrook Art Gallery, Fredericton, N.B.
March 18-April 17 — New Brunswick Museum, St. John, N.B.
April 29-May 29 — Ecole d'architecture, Université Laval.

HISTORIC ARCHITECTURE OF CANADA, the other big RAIC exhibition, is booked as follows:

February 12-28, 1965 — Art Gallery of Greater Victoria, Victoria, B.C.
March 12-28 — Willistead Art Gallery, Windsor.
April 9-25 — Agnes Etherington Gallery, Queen's University, Kingston.
May 7-23 — Saskatoon Art Centre.
August 27-September 19 — Vancouver Public Library, B.C.
October 1-24 — Winnipeg Art Gallery, Winnipeg.
November 5-28 — Norman Mackenzie Art Gallery, Regina, Sask.
December 3-27 — Toronto Public Library, Fine Art Gallery, Toronto.
January 7-30, 1966 — School of Architecture, McGill University.
February 11-March 6 — University of New Brunswick, Fredericton.
March 18-April 17 — Dalhousie Art Gallery, Halifax.
April 20-May 20 — Memorial Gallery, St. John's, Nfld.

"The contribution of Swedish Architecture of today toward the creation of the central core of the city and suburb" is the theme of a significant exhibition of Swedish Architecture, sponsored by the RAIC, which opened at the School of Architecture, University of Montreal, on January 20.

## Du Siège Social de l'Institut

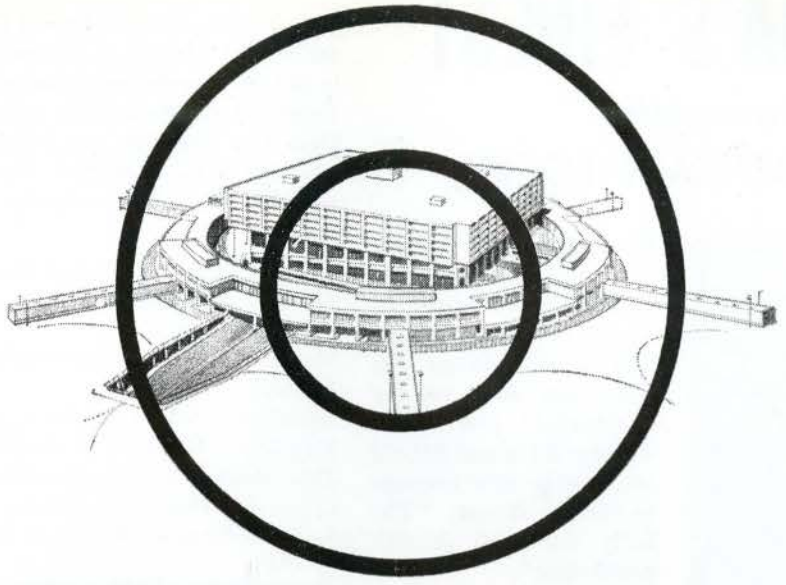
Depuis quelque temps, les affaires de l'Institut ont absorbé tout le temps de notre président, M. F. Bruce Brown. En plus de prendre part aux réunions du Comité exécutif et des dirigeants de l'Institut, il a assisté aux assemblées annuelles des associations de la Colombie-Britannique, du Manitoba, de l'Ontario, du Québec et du Nouveau-Brunswick, à chacune desquelles il a apporté des messages importants.
Le directeur général a accompagné M. Brown aux assemblées des associations de l'Ontario, du Québec et du Nouveau-Brunswick.
Des comptes rendus de ces assemblées, ainsi que de celles des associations de l'Alberta et de la Nouvelle-Ecosse seront présentés dans des numéros futurs de ce bulletin.

L'EXPOSITION MEDAILLES MASSEY EN ARCHITECTURE, 1964 sera présentée sous les auspices de la Galerie nationale du Canada aux endroits et aux dates ci-après en 1965 et 1966:

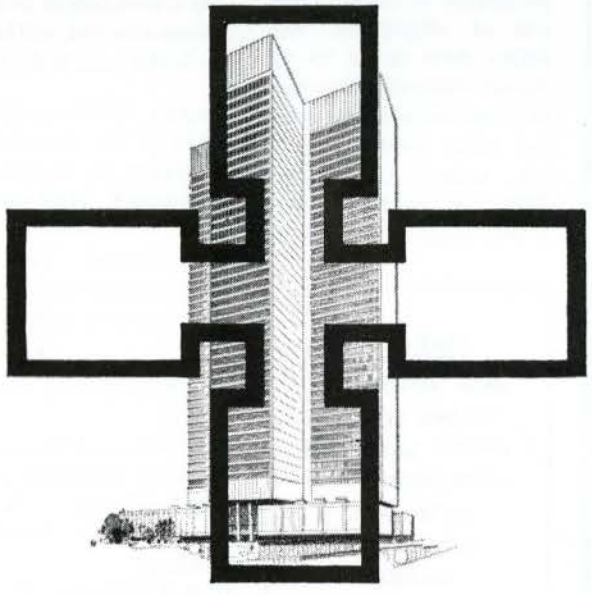
Du 25 février au 16 mars 1965 — Art Centre de Saskatoon.
Du 1er au 25 avril — Norman MacKenzie Art Gallery, Regina.
Du 12 mai au 2 juin — Art Centre de St. Catharines.
Du 27 août au 19 septembre — Edmonton Art Gallery.
Du 1er au 24 octobre — Faculté d'architecture, Université du Manitoba.
Du 5 au 28 novembre — Ecole d'architecture, Université de Toronto.
Du 3 au 27 décembre — Ecole d'architecture, Université McGill.
Du 7 au 30 janvier 1966 — Memorial Gallery, Memorial University de Terre-Neuve.
Du 11 février au 6 mars — Beaverbrook Art Gallery, Fredericton (N.-B.).
Du 18 mars au 17 avril — New Brunswick Museum, Saint-Jean (N.-B.).
Du 29 avril au 29 mai — Ecole d'architecture, Université Laval.

Pour ce qui est de l'autre grande exposition de l'Institut, L'ARCHITECTURE HISTORIQUE DU CANADA, voici le programme:

Du 12 au 28 février 1965 — Art Gallery of Greater Victoria, Victoria (C.-B.).
Du 12 au 28 mars — Willistead Art Gallery, Windsor.
Du 9 au 25 avril — Agnes Etherington Gallery, Université Queen's, Kingston.
Du 7 au 23 mai — Art Centre de Saskatoon.
Du 27 août au 19 septembre — Bibliothèque publique de Vancouver (C.-B.).
Du 1er au 24 octobre — Winnipeg Art Gallery, Winnipeg.
Du 5 au 28 novembre — Norman Mackenzie Art Gallery, Regina (Sask.).
Du 3 au 27 décembre — Bibliothèque publique de Toronto, Galerie des Beaux-Arts, Toronto.
Du 7 au 30 janvier 1966 — Ecole d'architecture, Université McGill.
Du 11 février au 6 mars — Université du Nouveau-Brunswick, Fredericton (N.-B.)
Du 18 mars au 17 avril — Dalhousie Art Gallery, Université Dalhousie, Halifax.
Du 20 avril au 20 mai — Memorial Gallery, Memorial



# **Problem:** Enclose these shapes in curtain wall



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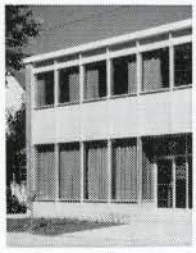
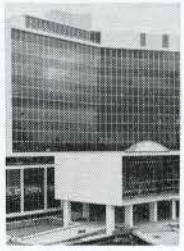
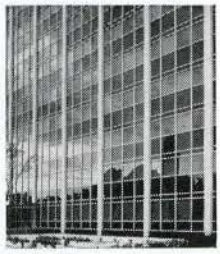


Caisse Populaire, Kapuskasing, Ont.
Architect: Morris G. Sauriol Services
Gen. Contractor: D. Charbonneau



City Hall Hamilton, Ont.
Architect: Stanley M. Roscoe
Gen. Contractor: Pigott Construction Co. Ltd.



Norquay Building, Winnipeg
Architects: Green, Blankstein, Russell Associates
Gen. Contractor: G. A. Baert Construction 1960 Ltd.

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John Leaning, National Capital Commission architect, assisted the Swedish Institute of Architects in selecting the exhibits and in making the arrangements, in cooperation with Hon. Ragnvald Bagge, Swedish Ambassador to Canada.

Dean Guy Desbarats and Swedish Consul General Grauers officiated at the opening in Montreal, which attracted wide attention. Following the showing there, its tour schedule is as follows:

February 10-19 — Ecole d'architecture, Université Laval.
February 25-March 9 — School of Architecture, Nova Scotia Technical College.
March 15-30 — Faculty of Architecture, University of Manitoba.
April 6-25 — School of Architecture, University of Toronto.
May 6-30 — University of Alberta, Edmonton.

This exhibition will also be featured at the joint meeting of the Community Planning Association of Canada and the American Society of Planning Officials, in Toronto, April 25-28.

Two well-known Halifax architects, Charles Fowler and Philip Dumaresq, were active members of an advisory committee for new high-density zoning regulations in the city of Halifax. The City acknowledged their help in having the original recommendations accepted, and hopes that the committee may be recalled for similar tasks in the future.

Maurice Holdham, our Executive Secretary, reports on the results of the examinations conducted under the Minimum Syllabus of the Institute in November, 1964. Eighteen students participated, all of them employed full time in architectural offices. They wrote 28 examinations, and succeeded in passing on 24 of them — an excellent record. Eleven were from B.C. two Saskatchewan, one Alberta, and four from Nova Scotia. The examiners included:

Bruce Anderson, McGill — History of Architecture;
Robert A. Spencer, University of Toronto — Modern World History;
P. F. Morgan, University of Toronto — English Literature;
W. Beley, University of Manitoba — Strength of Materials, Graphic Statics;
Seymour Levine, Montreal — Mechanical Equipment of Buildings;
H. A. I. Valentine (F), Baie d'Urfée, Quebec — Professional Practice;
Gerald Vise, University of Toronto — Aesthetics;
Henry Fliess, Toronto — Housing and Town Planning;
Roy Sellors (F), University of Manitoba — Materials and Methods of Construction;
Wolfgang Gerson, University of British Columbia — Theory of Architectural Design.

RAIC members have a cordial invitation from the Presidents of the American Institute of Architects and the Pan-American Federation of Architects to attend their joint congress in Washington, D.C., June 14 to 18 next. Details available from RAIC Headquarters.

We have been asked to bring to attention of our members an exhibition of "Present-Day Architecture in America", to be presented in Madrid during the latter part of 1965. Those interested should submit photographs (preferably in negative form) of their most recent work, with as many plans as possible, to Leopold Arnaud, FAIA, Instituto de Cultura Hispanica, Madrid, Spain.

University de Terre-Neuve.

"L'apport de l'architecture suédoise d'aujourd'hui à la création du centre des villes et des banlieues" est le théme d'une importante exposition d'architecture suédoise patronnée par l'Institut, qui a été inaugurée à l'Ecole d'architecture de l'Université de Montréal le 20 janvier.
M. John Leaning, architecte de la Commission de la capital nationale, a aidé l'Institut des architectes de Suède à faire le choix des pièces et à prendre les dispositions subséquentes, avec le concours de l'hon. R. Bagge, ambassadeur de la Suède au Canada.
M. Guy Desbarats, doyen de l'école, et M. Grauers, consul général de la Suède, ont présidé à l'inauguration à Montréal. L'événement a suscité beaucoup d'intérêt. En quittant Montréal, l'exposition commencera une tournée dont voici le calendrier:
Du 10 au 19 février — Ecole d'architecture, Université Laval.
Du 25 février au 9 mars — Ecole d'architecture, Nova Scotia Technical College.
Du 15 au 30 mars — Faculté d'architecture, Université du Manitoba.
Du 6 au 25 avril — Ecole d'architecture, Université de Toronto.
Du 6 au 30 mai — Université de l'Alberta, Edmonton.
Cette exposition sera aussi présentée à l'assemblée conjointe de la Community Planning Association of Canada et de l'American Society of Planning Officials, à Toronto, du 25 au 28 avril.

Deux architectes bien connus d'Halifax, MM. Charles Fowler et Philip Dumaresq, ont été membres actifs d'un comité consultatif chargés de préparer des règlements de zonage pour des quartiers populeux de la ville d'Halifax. La ville a reconnu la valeur des services de ces deux architectes en faisant accepter leurs recommandations initiales et a exprimé l'espoir de convoquer de nouveau ce comité pour d'autres tâches semblables.

Les membres de l'Institut sont cordialement invités par les présidents de l'American Institute of Architects et de la Fédération panaméricaine des architectes à assister au congrès que ces deux organismes tiendront ensemble à Washington (DC) du 14 au 18 juin prochain. On peut obtenir plus de détails en s'adressant au bureau de l'Institut.

On nous prie de signaler la tenue à Madrid, vers la fin de cette année, d'une exposition sur "L'architecture contemporaine en Amérique". Les membres intéressés sont invités à envoyer des photographies (préférablement des négatifs) de leurs plus récentes oeuvres, ainsi qu'autant de plans que possible, à M. Leopold Arnaud, FAIA, Instituto de Cultura Hispania, Madrid (Espagne).

Nous avons reçu avec beaucoup de plaisir un exemplaire du premier numéro du premier "Communiqué" bilingue de la section de Montréal de l'AAPQ. Au nombre des articles intéressants s'en trouve un sur la tour Paris-Montréal à l'EXPO 67. On annonce également une série de vernissages en architecture qui auront lieu sur place à l'occasion de l'inauguration du bâtiment nouvellement achevé par l'architecte, ses experts-conseils et d'autres membres de l'équipe qui en a assuré la construction.

La section d'Ottawa de l'Association de l'Ontario a également un programme chargé pour 1965. Celui-ci comprend le concours annuel de dessin architectural organisé pour faire connaître les oeuvres particulièrement saillantes de la région d'Ottawa et pour stimuler l'intérêt de la population envers l'architecture. Le jury de cette année sera composé de MM. Guy

We were happy to receive a copy of the initial issue of the bilingual "Communiqué" of the Montreal chapter of PQAA. Among items of interest is one concerning the Paris-Montreal tower at EXPO 67. Another is the announcement of a series of architectural vernissages, taking place on the site with an introduction of the newly-finished building by the architect, his consultants, and other members of the building team.

The Ottawa Chapter of OAA also has a lively program for 1965, including Annual Design Awards to recognize outstanding examples of achievement in the Ottawa area and to promote public interest in architectural design. The jury of selection this year includes Guy Desbarats (F), Dean of the University of Montreal School of Architecture; James A. Murray (F), Professor at University of Toronto School of Architecture; and Paul Arthur, Graphics Designer and Editor of "Canadian Art". The awards will be announced and presented at the Ottawa Chapter annual meeting toward the end of May.

CMHC announces a new photographic exhibit, with bilingual text, on "Housing in Canada". It emphasizes the problems of blight, obsolescence and overcrowding in our cities, and the need for new dwellings to house a rapidly expanding population and to replace aging and obsolete buildings. The exhibit is available from CMHC Regional Information Officers in Halifax, Montreal, Toronto, Winnipeg and Vancouver.

Still available from the same source is the exhibit on "Regional Planning in Canada", prepared in cooperation with RAIC.

Provincial Associations and Schools of Architecture have information also on these two exhibitions.

AIA JOURNAL for January 1965 carries the results of a competition for the new AIA Headquarters Building in Washington, D.C. This building will replace the present two-storey structure behind the historic Octagon.

The winning entry is from the Philadelphia firm of Mitchell/Giurgola Associates. It envisions a five-storey red-brick structure featuring a semi-circular wall, with liberal use of glass. Estimated cost is $1,450,000 with an additional $30,000 allocated for the use of fine arts.

The NRC Building Science Seminars on Window Design, held in Ottawa and Calgary during February, drew an attendance of 137 architects.

The Division of Building Research hopes to extend this popular program during the coming year.

H. M. Malone is now studying for his Master's Degree in Community Planning at the School of Architecture, University of Toronto, with the aid of a Fellowship of $1,500 from CMHC.

Congratulations to:

Raymond Moriyama, Toronto, for gaining the award of merit from Canadian Pre-Stressed Concrete Institute for design of the Japanese Canadian Cultural Centre in Toronto;

Schoeler, Barkham & Heaton, Ottawa, for winning a gold medal in international competition at the Triennale di Milano for design of a holiday cottage. The cottage was erected by the Canadian Government Exhibition Commission on a gently sloping section of wooded parkland in the centre of Milan.

Canadian Wood Council Seminars of interest to architects are scheduled for March 16, in Edmonton; March 18, University of Manitoba, Winnipeg; March 23, Lakehead College of Arts and Sciences, Fort William; and April 9, Sherbrooke University, Sherbrooke, Quebec.

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*Libling Michener & Associates: Architects*


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Our program of public information by architects is being promoted by Alexander B. Leman, of Don Mills, Ontario, who has recently given lectures and illustrated talks in Orillia, Ontario, and in the adult education courses organized by the Canadian Adult Education Association and Yorkdale Adult Education Association, in the Yorkdale Shopping Centre in Metropolitan Toronto. Subjects: Art Appreciation, Interior Design and Remodelling, "Architecture is Everybody's Business".

A young Brazilian architect is interested in exchanging information with a Canadian architect by correspondence: Marcio Gomes dos Santos, Rua Sao Paulo, 1190, Apartamento 1602, *Belo Horizonte,* MG, Brasil.

Our new Headquarters office is worth a visit when you are next in Ottawa. It's across the street from the National Gallery. The small reference library includes full historical records of the RAIC.

Several excellent publications from Japan have reached our office in recent months, and will be of great interest to members who drop in. The latest one is a special issue of the architectural journal KINDAI-KENCHIKU, devoted to "Architecture in Canada", for which credit goes to Kiyo Nishihara, of the School of Architecture, University of Toronto.

FRED W. PRICE



Desbarats, doyen de l'École d'architecture de l'Université de Montréal, James A. Murray, professeur à l'École d'architecture de l'Université de Toronto, et Paul Arthur, spécialiste en arts graphiques et rédacteur de "Canadian Art".
Les vainqueurs seront proclamés et les prix seront remis à l'assemblée annuelle de la section d'Ottawa, vers la fin de mai.

La Société centrale d'hypothèques et de logement annonce une nouvelle exposition photographique avec textes anglais et français sur "L'habitation au Canada". Cette exposition met en lumière les problèmes de décrépitude, de désuétude et d'encombrement dans nos villes et le besoin de construire de nouvelles habitations afin de loger une population croissante et de remplacer les logements veillis et impropres à l'habitation. On peut obtenir cette exposition en s'adressant aux agents régionaux d'information de la Société à Halifax, Montréal, Toronto, Winnipeg et Vancouver.
On peut également obtenir de la même source l'exposition sur "L'aménagement régional au Canada", préparée en collaboration avec notre Institut.
Les associations provinciales et les écoles d'architecture possèdent aussi des renseignements au sujet de ces deux expositions.

Dans son numéro de janvier 1965, le JOURNAL de l'AIA présente les résultats d'un concours visant le nouveau siège de l'AIA à Washington (DC). Le nouvel immeuble remplacera celui de deux étages qui se trouve en arrière de l'historique Octagon.
Le gagnant est la firme Mitchell/Giurgola Associates de Philadelphie. Il s'agit d'une construction à cinq étages en brique rouge, comprenant un mur semi-circulaire et copieusement vitré. Le coût prévu est de $1,450,000 et une somme additionnelle de $30,000 a été prévue pour des oeuvres d'art.

Nos félicitations à:
M. Raymond Moriyama, gagnant du prix du Canadian Pre-Stressed Concrete Institute pour ses plans du Centre de culture japonaise au Canada, à Toronto;
MM. Schoeler, Barkham et Heaton, d'Ottawa, gagnants d'une médaille d'or au concours international de la Triennale di Milano pour leur modèle d'une villa de vacances. La villa a été construite par la Commission des expositions du gouvernement canadien sur une légère pente dans un parc boisé du centre de Milan.

Des séminaires de nature à intéresser les architectes seront tenus par le Conseil du bois du Canada à Edmonton le 16 mars, à l'Université du Manitoba le 18 mars, au Lakehead College of Arts and Sciences le 23 mars et à l'Université de Sherbrooke, Sherbrooke (PQ), le 9 avril.

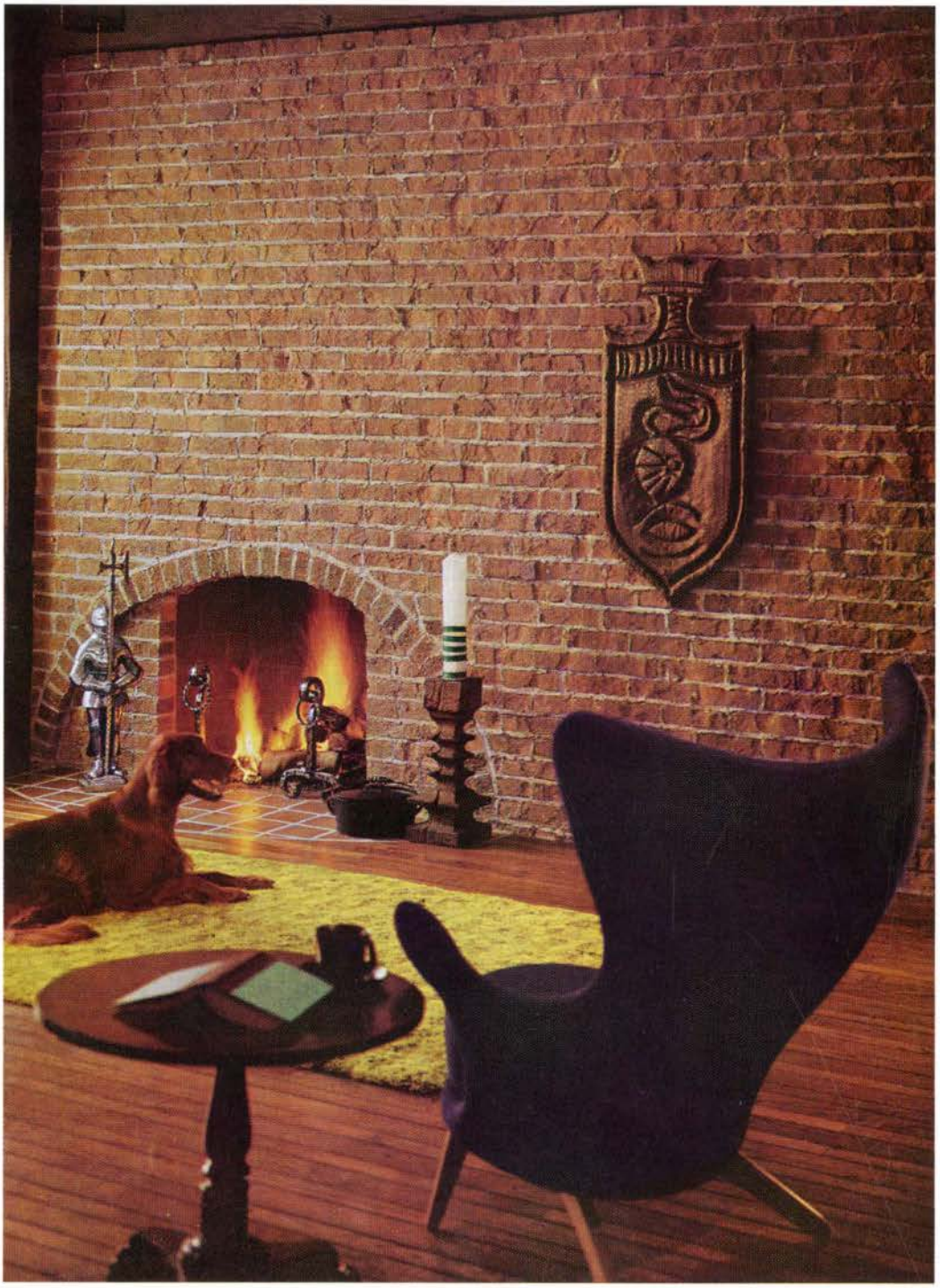
L'Institut a réussi à empêcher un fabricant de faire enregistrer le mot "Architexts" comme marque de commerce. Selon notre avocat, ce succès devrait décourager ceux qui pourraient être tentés à l'avenir de faire enregistrer des termes semblables.

Un jeune architecte brésilien désire échanger par correspondance avec un architecte canadien des renseignements sur l'architecture. Il s'agit de Marcio Gomes dos Santos, Rua Sao Paulo, 1190, Apartamento 1602, *Belo Horizonte,* MG. Brésil.

Nos nouveaux bureaux valent sûrement une visite la prochaine fois que vous serez à Ottawa. Ils sont tout près de la Galerie nationale. Notre petite bibliothèque renferme une collection de tous les dossiers historiques de l'Institut.

FRED W. PRICE

# For a wall that must be distinctively different, inside or out, nothing can beat *Old Dutch*



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Art and Architecture

# Time Factors in Commissioned Work

by Anita Aarons, ASTC (Sculp)

*Education Centre, National Trust Building, Toronto: Architects, Page & Steele*

When appraising commissioned work it is as well to bear in mind that expediency on the architect's part has often left too little time for deliberation on the problem by the artist. Two main reasons for the situation are, first, neglect to negotiate a firm contract from the inception, but depend rather on vague hope and promise; or, second, last minute consultation as a result of faulty visualization, or to compliment an unsatisfactory architectural solution. The latter leads to expediency, tension and pressure, and often lack of appreciation of the sheer physical problem for the artist. Even so, rather by good luck than good management, many successful and happy solutions have resulted out of such situations.

Many conceptual artists, however, are loathe to commit themselves to a schedule. Here the architect who wants the work of a special artist can expect a certain type of form, and has the responsibility to house it fittingly. This point will be discussed with related work in a further article. Two points otherwise emerge.

1. Where full co-operation and joint solution is required the artist should be consulted in early conception and planning, and a firm contract entered into.
2. When commissioned work arises out of a late solution or in addition to a preconceived plan, the artist should be given the time needed for deliberation on his response, and not held to an original schedule for completion of the building project.

In work commissioned by Page and Steele for the Education Centre and the National Trust Building in Toronto, both situations were operative. One of the artists engaged in both commissions was called in at a later stage. The nature of the work for the National Trust Building was to solve the problem of an austere atmosphere unsatisfactory in the entrance lobby.

*The National Trust Building*

Alan Jarvis, as consultant with Merton Chambers and Ron Baird, devised the idea in concept—"The Elements", Air, Earth, Fire and Water, and the commission was carried out in collaboration by Baird and Chambers. The artists from the inception were advised that furnishings—carpets, lounges and tables—were an integral part of the setting and due consideration therefore was made for color emphasis. For domestic reasons the furniture has been moved to another location, thus upsetting the decorative balance. The artists were requested to complete the work in a short time. However, one artist, through experience in commercial practice, was able to advise on the sheer physical time involved and a practical work program was agreed to.

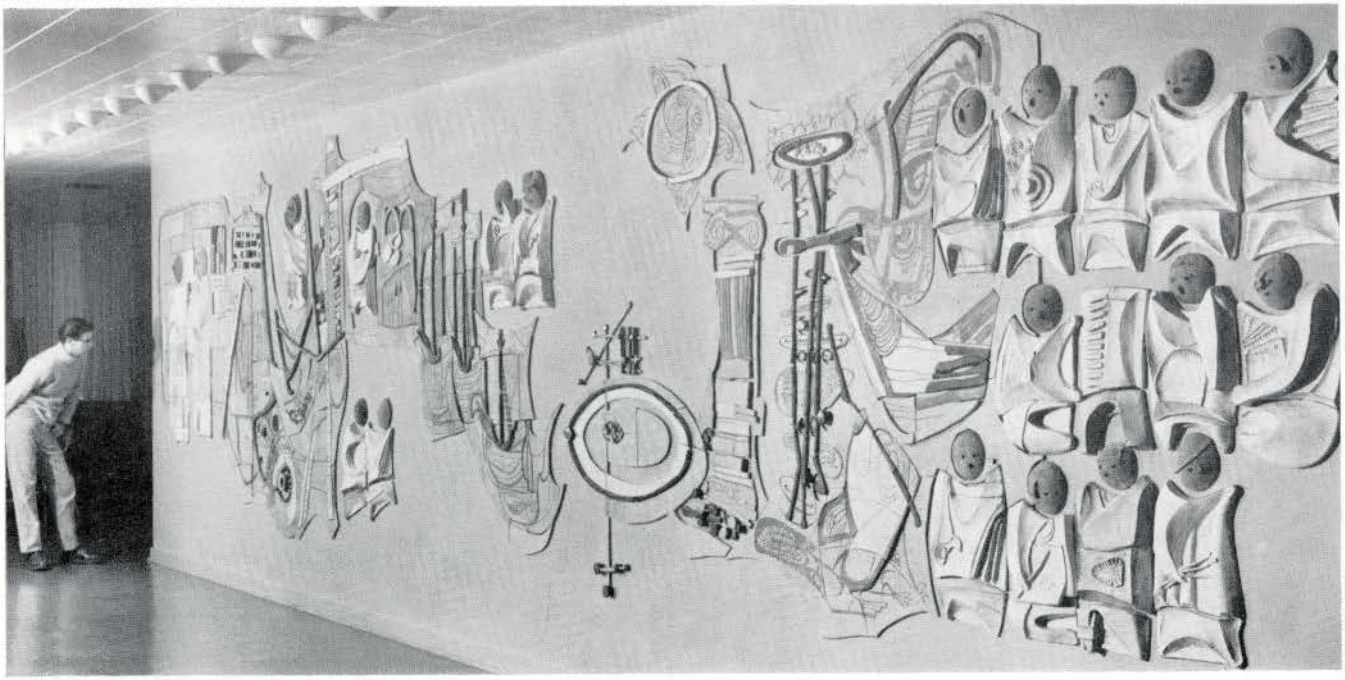
*The Result*

Large ceramic forms by Merton Chambers—bold, organic and arresting in color — succeed in breaking up the severe geometry and coldly affluent materials used by the architects. The free use of the complete spatial area of the marble wall, without further imposition of applied geometric form, is a happy solution. The symbols are clear enough but, by ambiguity, further invite conjecture and interest. Adjacent planters, in terra cotta, surprisingly but successfully elevated, add further color and organic interest to the formal setting.

Unfortunately, it is probable that the collaborative work of Baird and Chambers was handled in conference only, Chambers' ceramics and Baird's metal forms never being in actual relationship before they were installed. The wire forms (nearly invisible in photographs), symbols of wind elements, are happy in themselves. Technically well done, they have the ability to wander across Chambers' robust, earthy ceramic forms without obscuring them. Unfortunately, the points of contact between the two are not satisfactory. Both artists seeing their work in situ must be aware of this. The relationship, unnecessarily poor, could be improved. Tact and friendship in col-

*(continued on page 24)*

*Education Centre Mural and Merton Chambers*



Ian Samson

## *milestones in metal*

**Yesterday:** The cast iron steeple of Riddarholmskyrkan, Stockholm, a church originally built in 1280 and rebuilt in 1840, is one of the better examples of 19th century structural metalwork. The vogue for using structural metal externally on ecclesiastical buildings was started by the architect Eugène-Emmanuel Viollet-le-duc, famous for his Gothic cathedral restorations in France.

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**Today:** An excellent example of the functional beauty of modern architectural metalwork is the A.C. Nielsen building. Fabricated by Canadian Rogers, the stainless steel mullions, which separate repeating panels of porcelain and glass, illustrate the effective use of modern methods and materials. Canadian Rogers' craftsmen have been working with leading Canadian architects for over fifty years. Please contact us in the planning stage of any job requiring fabrication and erection of entrances, curtain walls, or architectural metalwork of any kind in Steel, Stainless Steel, Bronze or Aluminum.

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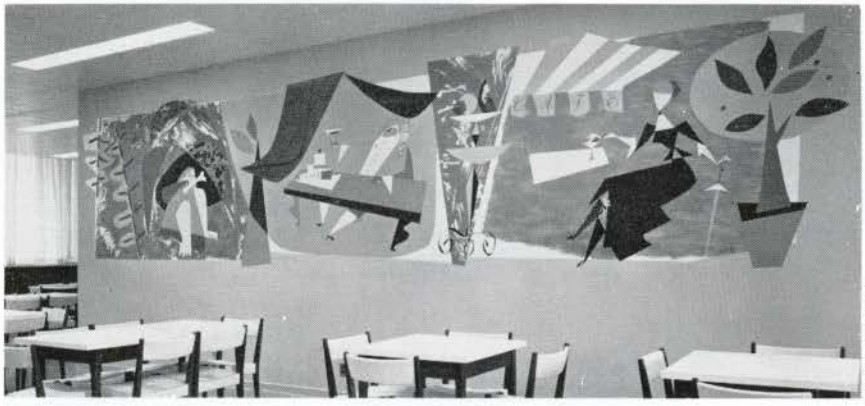
laboration should not inhibit a unified, critical approach or prevent further advice being obtained from Jarvis or the architects. It would, even now, be an easy matter to rectify this awkward placing, and it should be done.

*The Education Centre*

The Education Centre project, as in the Toronto Airport venture, (*Journal* February 1965) is a genuine attempt to bring living art into the public gallery. The works of art were planned and the cost allowed from the inception, with the original intention of having one artist for all commissions. For a variety of reasons, other artists were invited in at a later stage of the planning, but the final decision was to commission Stephen Fritz (the original choice), with the addition of Merton Chambers. One of the reasons Chambers figured later in the National Trust Building, one suspects was because of his happy solutions at the Education Centre.

The large painted mural in the foyer, the cafeteria murals — "Eating Habits Through the Ages" and the incised exterior wall decoration, "Lamp of Learning", by Stephen Fritz, while showing his ability to "design" and competently execute forms compatable with competing adjacent architectural elements (fenestrations, seats, etc.). They fill the space with seemly order but have little inner life of their own. They could not live in detachment. This is the vexing problem of "decorative art", too often decorative and too seldom art. Fritz,

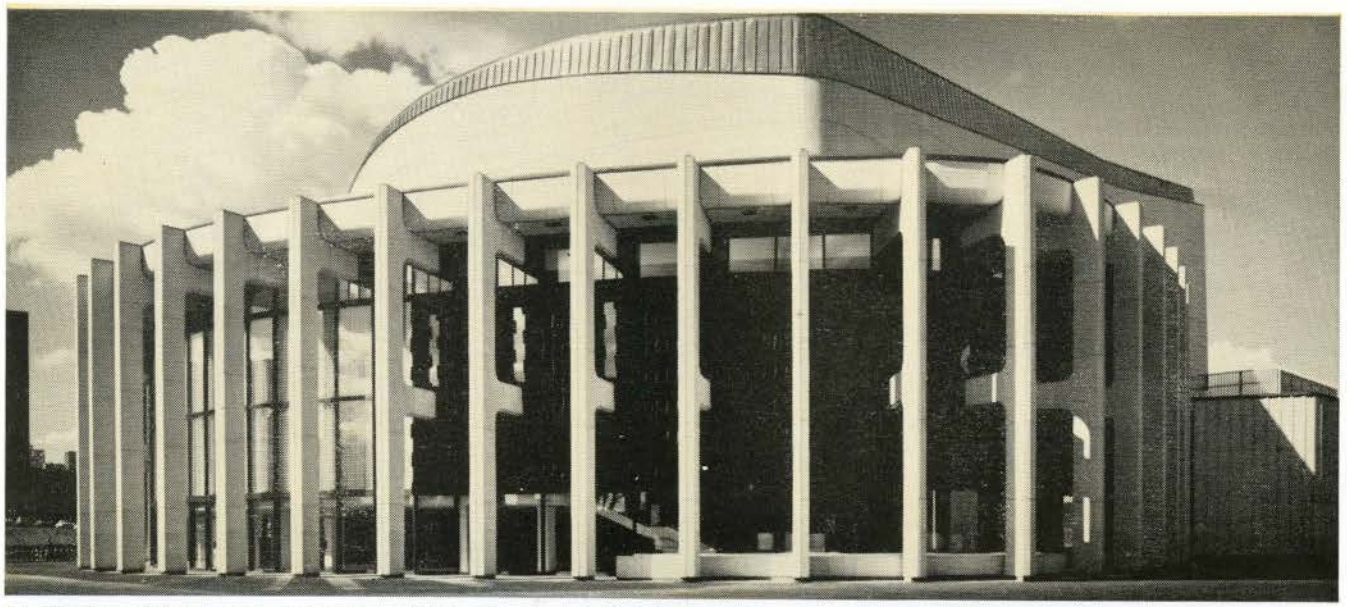
*Eating Habits Throughout the Ages, National Trust Building*



Page and Steele

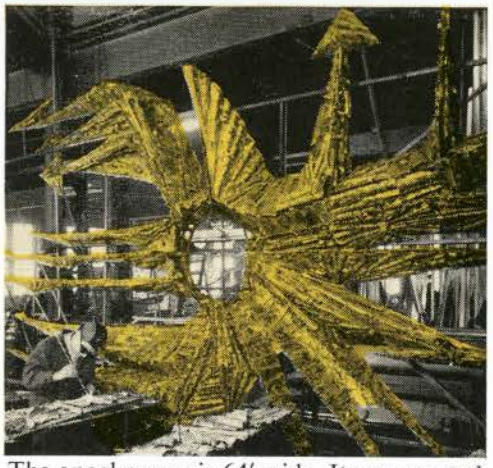
*Mural in National Trust Lobby*

Panda



21,000 lbs. of sheet copper went into the mansard roof, flashings, vents and skylights. Copper was chosen for its easy fabricating properties, weather proofing ability—and enduring beauty. Roofing Contractors, Philibert Bédard Limitée: Metal Supplier, A. C. Leslie & Company Limited.

Interior uses of copper metals are many—the three angels decorating the piano nobile are from Muntz metal (60% copper, 40% zinc). Architectural Bronze was fabricated by A. Faustin Cie Limitée for the balustrades.



The angel group is 64′ wide. It was created in the workshops of A. Faustin Cie Limitée under the direction of Sculptor Louis Archambault. 3′ x 8′ Muntz metal plates were cut into smaller pieces. These, weighing 3,500 lbs., were shaped by hammering, then spot brazed to iron rod frames.

Some 110,000 lbs. of copper tube supplied by Omer De Serres Limitée went into plumbing, air conditioning, refrigeration and hydronic heating installations by John Colford Contracting Company Limited. Copper metals found wide use in the complex electric control system.

*Architects:* Affleck, Desbarats, Dimakopoulos, Lebensold & Sise

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while competent and versatile, shows little feeling for materials; his symbols, clear and unequivocal, may satisfy the artistically illiterate but are unexciting and do little to invite further conjecture and interest.

The ambiguous quality of art is not easily solved by just competent design, which is talent to display a sense of specific order without meta-physical content. Art and architecture aspire to something above the realm of "commercial" art. Fritz's etched line distractions on wooden panels in the assembly hall—mannered, stylized and derivative as they are, come nearer to the problem.

The work of Merton Chambers, equally skilled in design and frankly decorative in content, has a better result. This versatile, ingenious ceramist, equally well known for his pottery, architectural planters and other ceramic divertissements, abounds in imagination and exerts full realization of his material as well as a sensitivity to the area provided. Here again breaking through the flat plane of the facade, he exposes within the one medium of clay, with utmost versatility, his ability with lumps, rhythms and sections, to create intriguing symbols emerging and inviting to speculative peripitation of eye and body along the extended plane. Globular heads pay rare compliment to spherical light fittings. It is a pity the overbearing tastelessness of the candelabra cannot be overlooked. The color accent is quiet and unifying and truly ceramic in quality.

In the main administrative office Chambers again displays a happy solution to a badly congested area. The use of a vitreous enamel "brooch" six feet by six feet, and geometric in character, asserts its presence by light reflection. This media, permanent and rich, could be exploited more often in Canada. An early commission, the work was carried out, as were the ceramic murals, by the artist entirely single-handed in the studio. The large sections, as well as the small, were cut, glazed and fired in his own kilns. The symbols, "felt" rather than seen, employ a more subtle use of color as a transition from the primitive red school house of childhood to the isolation of adulthood. The metaphysical consideration, as well as aesthetic control, raises the panel above a decorative bauble to a jewel of artistic merit. His skill in elevating the decorative element to an art form is undoubted and he feels no conflict in meeting architectural requirements. But it is high time this artist made excursions into more profound conceptual realizations. Other artists do suffer conflict when faced with architectural compromise. In this case, the pure concept, the artist's most precious contribution, must be housed fittingly. This is a challenge to the architect's skill and sensitivity. "The Gods must have their temples".

These two commissions demonstrate that it is possible to lift the decorative element to a high level of aesthetic value. One feels however, the need in both buildings for a more profound statement on metaphysic art to take its place alongside the other beguilements, not in conflict or rivalry or as a substitute, but in its own right, and in a setting inviting contemplation. The fact that the expedient work is no less a success than long-range planning work is due to the response of the artists, rather than to good luck, good management and desirable practice. Without inviting complacency, our bright hope in the midst of loose thinking and poor planning is that some bright spirits like Chambers, with enthusiasm and creative force will rise above unfortunate situations.

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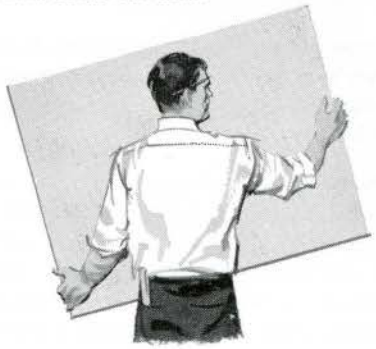

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# Mechanics' Lien Legislation

## The Albatross of the Construction Industry

Part 1

by J. L. Biddell

*We are indebted to Mr J. L. Biddell of the Clarkson Company, Toronto for the very thoughtful papers on Mechanics Lien legislation—"The Albatross of the Construction Industry."*

*No other legislation occupies as much time and attention of those in the construction industry as do Mechanics Lien laws. The legislation is provincial in origin, basically similar province to province and at this point in time and space antiquated, outmoded and bad.*
*When Mechanics Lien legislation is manipulated in conjunction with the Bankruptcy Act (Federal) very peculiar results can be achieved.*

*A sensible national revision requires the co-operation of ten provincial governments, plus Ottawa. It's a depressing thought and situation, but perhaps not quite as depressing as the situation created by that other albatross:*

*Water, water everywhere*
*And all the boards did shrink;*
*Water, water everywhere,*
*Nor any drop to drink.*
*The very deep did rot; O Christ!*
*That ever this should be!*
*Yea slimy things did crawl with legs*
*Upon the slimy sea.*

*The problems created by the Acts are not ones that will attract any popular interest. The construction industry, including the professions involved in it, can help by providing support and comment to Mr Biddell and by drawing the problem to the attention of legislators and the law societies. Suggestions for change are outlined in the paper. Implementation has to come, of course, from the legal profession and the parliaments.*
*At the moment — the law is an ass.* *P.M.K.*

**I know of no industry in Canada** so highly "organized" as the construction industry. Every division and branch of the industry seems to have its own association and chapter in every good sized community. My friends in the construction business spend a great many of their evenings attending one or other of the association meetings and I have been at a great many of them myself.

I am told that perhaps the chief topic of discussion at most of the meetings these days concerns the financial problems facing the industry. In spite of a very high volume of work available, everyone appears seriously concerned about shrinking profit margins, the over-extension of credit, the difficulty in obtaining the release of holdbacks and the great increase in bankruptcies.

There is no doubt that the subject which seems to generate the most exasperation is the great increase in bankruptcies. Many persons in the industry are crying for reform in the bankruptcy laws and believe that this alone will solve most of the industry's "business" problems. I completely disagree. In recent years many briefs recommending Bankruptcy Act improvement have been submitted to the Federal government and no doubt there will eventually be improvements in the law. I cannot conceive of any amendments to bankruptcy legislation however which by themselves will have any important effect on the incidence or magnitude of bankruptcies in the construction industry.

I entirely agree that the solution lies in the new legislation. **The problem is not with the Bankruptcy Act however . . . I believe the real fault lies in our Mechanics' Lien legislation.** In this stage of our country's development, and in the foreseeable future, construction inevitably will be one of our most important industries and one of the largest users of goods and services. It will likely be our largest single employer of unskilled and semi-skilled labor and, excluding agriculture and retail trade, it will likely offer the greatest opportunity for self-employment and the establishment of the small privately owned business.

**In recognition of its importance each of our Provinces have statutes specifically designed to control the financing and credit of the industry and to protect the various classes of persons who are involved with it. Most of this legislation which is generally referred to as Mechanics' Lien Laws, is artificial in the extreme and is not derived from the common law.** It appears to have started from the premise that a workman who by his toil adds to the value of someone else's land is entitled to a lien or charge on the land to secure him against the owner's failure to pay him for his services. This was a reasonable principle and still is. Not unnaturally the supplier of materials and services wished to have this same protection — and was eventually given it.

**The basic theory was sound, but in attempting to make it work, our legislators have produced the most extraordinary, incomprehensible and self-defeating set of statutes that ever burdened a single industry.**

In recent years the construction industry in most areas of Canada has alternated between periods of severe depression and profitless prosperity — this in spite of a very large volume of private and public construction work. Many of the giant contracting firms have done quite well during this period, chiefly because there have been quite a number of

major projects which only a few very large businesses are equipped to handle. Most of the small and medium size contracting firms have done very poorly—those that have managed to survive. The profit margins of many of these businesses have been cut to the vanishing point. The bankruptcy statistics tell the story about the rest.

It is not just the contractors who are suffering difficult times. The suppliers of materials and equipment have been required to give unreasonably long credit terms to contractors and have found that the so-called "protection" afforded by the lien laws have been largely ineffective. Their losses have been staggering. The chartered banks have also suffered heavy losses and have been required to substantially curtail their support to the smaller contractors.

Is it possible that our Mechanics' Lien legislation has contributed to this state of affairs? I firmly believe so. **I think that our lien laws are poorly thought out, are to a very considerable degree bad in principle and are themselves creating very serious problems for the industry they were designed to assist.**

For all practical purposes there are only three groups of persons involved with the construction industry who benefit from the present lien laws. The first of these, and the greatest beneficiaries, are the owners for whom the construction work is being performed. The holdback provisions of the lien laws materially assist the owners to finance their projects at the expense of the contractors and the suppliers. Included in this group are the public bodies for whom a very large percentage of our construction work is performed. In addition to the law providing the public owner with temporary assistance in financing the project, tendering practices growing out of and combined with the lien laws, result in many cases where the public bodies acquire the work at less than cost, at the expense of the subcontractors and suppliers.

**The second group, and it seems an increasingly large one, who are materially assisted by our lien laws, are the speculative builders bent on defrauding their creditors.** The present lien laws, combined with certain deficiencies and anomalies in the Bankruptcy Act and our Corporations Acts in many ways seem to be designed to assist the crooked operator. Here again the losses are being borne by the subcontractors and suppliers.

**The third group to benefit are the under-capitalized contractors and subcontractors.** It is said that all a person needs to become a general contractor these days is a typewriter and a telephone. The one thing he does not seem to require is capital. If he can borrow for a month the amount of the first month's payroll, his suppliers and subs will virtually be compelled by the lien laws, and the financing system forced on the industry by those laws, to supply all of the capital he will need. The new contractor doesn't really need experience to get work—there is any amount of work available to him—called for tender by public bodies, with the contract going to the lowest bidder who can supply a performance bond. The lien laws and the financing system inspired by these laws are primarily responsible for enabling virtually anyone to take this sort of venture into the contracting business.

The "system" allows him to get in, to bid jobs at unrealistic prices, and to go bankrupt, with very little personal financial risk. He causes his sub-contractors and suppliers to lose money, and equally important, he ruins the market for his legitimate competitors.

The persons who are most injured by the present lien laws and the financing "system" are the legitimate contractors whose under-capitalized competitors cut prices to unprofitable levels, and of course the suppliers of materials and equipment who are forced to give extended credit terms and also absorb large losses.

The present laws and procedures for the industry have created many problems. Among the most serious of these are:

**(1)** The difficulty experienced by contractors and suppliers in financing their operations due to the inordinate length of time required for payments to be released by the owners of construction projects and for the funds to find their way to the persons entitled to them.

**(2)** The continuing decline in profit margins in the contracting industry particularly in the small and medium sized contracts.

**(3)** The serious losses arising from the numerous bankruptcies of contractors.

All of these problems are of course inter-related. All suppliers find themselves over-exposed to credit losses due to their being required to extend too much credit to contractors for too long a period. The legitimate contractors require more credit than they should from suppliers because of their inability to collect their holdbacks from the owners in reasonable time and, in certain provinces, because the trust provisions of the lien laws reduce the credit the contractors can obtain from the banks.

I believe that **the only way the construction industry can quickly bring about an improvement in this situation is to insist upon drastic revisions in the Mechanics' Lien legislation and along with this adopt a new system of processing payments on construction contracts.** Action is already being taken by various governments which will require contractors particularly to change their procedures, whether they like it or not. A number of government bodies are enacting new laws and regulations designed to take care of specific complaints. Bill 156 introduced by the Ontario Government to require contractors to provide a 100% creditors' payment bond on all Ontario public works projects is an example. The Federal government is also greatly increasing its use of such bonds. Unfortunately, however, the introduction of such piecemeal proposals, uncoordinated with the lien laws and the present contract and payment system, frequently results in just as serious hardship as they were intended to cure. I do not think that the industry can afford to continue to sit by and allow only partially informed government agencies to pass well intentioned regulations whose entire impact no one really appreciates.

Just how serious are the problems the industry is facing? I am sure this does not need to be illustrated for the information of anyone in the contracting, subcontracting or building material supply business. For those who are not facing the problems of attempting to bid for contracts against persons who are risking only their creditors' money, or having to

grant 90 to 180 days credit to persons of no ostensible net worth, however, let me describe what is going on these days.

**For purposes of illustration I shall use conditions as I see them in Ontario. I would think it safe to assume, however, that to a considerable degree these same problems exist in each of the other provinces.**

Perhaps the principal purchasers of the product of the construction industry in order of importance are:

**(1)** Agencies of government at federal, provincial and municipal levels.

**(2)** Speculative builders of homes, apartment buildings and land services.

**(3)** Business and industry in acquiring new premises.

Our present lien laws favour each of these groups in a number of ways — all of them at the expense of the contractors and their suppliers.

**Public works—**

**Construction of public works for all levels of government accounts for a disproportionately large share of the loss contracts and the insolvencies suffered by the industry.** I believe that this is primarily due to the present Mechanics' Lien legislation, the system of processing payments on construction projects arising out of the lien laws and, where the lien laws are not applicable, the adoption by government bodies of *most, but not all,* of the rules and procedures required under the lien laws, in the mistaken belief that this is the proper thing to do.

The problem is made even more difficult by the fact that government must almost always accept the lowest tender, provided the tenderer can supply a performance bond.

The basic reasons for the troubles in the public works sector are:

(a) Crown lands, and roads and streets and improvements thereon (even in privately owned subdivision developments), are not lienable by unpaid creditors.

(b) The government owner retains the statutory holdback during the course of the work but is free to use the holdback funds to finance completion if the general contractor defaults. This would not be the case if the contract was on lands on which a lien could be placed since holdbacks on such lands must first be made available to the general contractor's unpaid subcontractors and suppliers.

When the government contracts for work on Crown lands, the holdbacks it retains, (which frequently consists almost entirely of moneys belonging to the subcontractors and material suppliers), become nothing more than an insurance fund to protect the government or the surety who provided the performance bond, against any loss arising from default by the general contractor. Instead of the principle of the holdback acting to protect the subs and suppliers, it is subvested in the public works sector to force them to provide an insurance fund for the benefit of the surety companies.

This practice is also having a most unfortunate effect on the general contractors in the industry. It must be recognized that the size of the holdback (15% in Ontario) is very much larger than the general contractor's margin of profit. Scarcely any general contractors have sufficient capital in their business to pay their subs and suppliers in full until the holdback has been released after the completion of the entire project. As a result, subs and suppliers are forced to grant general contractors very long credit terms and find it almost impossible to police this credit in an effective fashion.

Out of this combination has arisen a state of affairs wherein almost anyone can take a "flyer" in the general contracting business on public works. If the contractor is willing to bid low enough, and can get a performance bond, he will probably get the contract. If the contract is on non-lienable lands the surety company which must provide the bond has a comfortable margin in the holdback funds and can frequently afford to post the bond for the marginal contractor. The suppliers of materials and equipment have probably worked very hard to get their product specified on the project and have the choice of passing up the business or giving the contractor credit terms which his record and financial position would ordinarily not entitle him to.

A review of the affairs of a number of general contractors who became bankrupt in recent years has clearly shown the foregoing pattern. Many of them were comparatively new businesses but others had been established for years. Most of them had one thing in common however; they had been insolvent for at least a year or two before their condition was recognized. During this period they had bid ridiculous prices in order to be awarded contracts and keep their accounts with their creditors revolving.

It is this situation which is having such a depressing effect on profit margins in the contracting industry. **The whole lien system and the practices growing out of it enables almost anyone to get into the contracting business with virtually no capital, obtain unwarranted credit, bid irresponsibly on contracts, lose money on them, and then go bankrupt with little or no personal loss.**

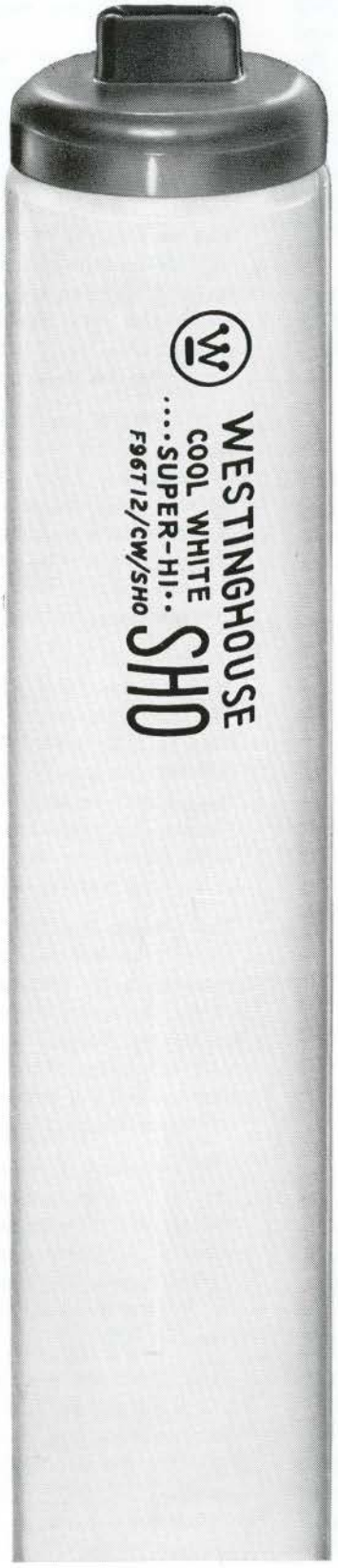
Under the "system" the owners rarely suffer, the surety companies are seldom badly hurt and the contractor following his bankruptcy merely opens up another new company with nominal capital. The losers are the unpaid subs and suppliers and the bankrupt's competitors who have had their profit margins cut to the vanishing point.

If one traces the problem back to its roots it becomes clear that the most important factor giving rise to this situation is the lien law which requires the owner to retain a holdback which is vastly greater than the general contractors' own contribution to the contract. This problem is increased in the public works sector where the government owner is allowed to use the holdback funds to finance completion when the general contractor defaults.

Some government bodies have begun to recognize the special problem of the supplier to a general contractor on a non-lienable project and have begun to require the contractor to post a creditors' payment bond as well as a performance bond. This is a great step forward but in itself is only a partial solution.

Most government bodies require that the creditor's payment bond protect all of the persons who work on the contract including persons who supply to subcontractors of the general. This is fine for the subs and suppliers but potentially ruinous for the general contractor who furnishes the bond. Under such a bond the general contractor is underwriting the solvency of each of his subcontractors and

# more light

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The general contractors and the surety companies are urging that these creditors' payment bonds should only extend protection to those persons who contract directly with the general. The government owners are not satisfied with this since they wish to see all persons who contribute to the job paid in full. Obviously new rules and procedures are required to take care of this problem. It would seem reasonable that they should include a requirement of prior notice to the general contractor of potential claims against the bond he has furnished.

**In considering this whole area of public works construction one might well ask why government requires a performance bond, a creditors' payment bond and the statutory holdback on the same contract.**

### Speculative Builder Contracts

As might be expected, a great many of the bankruptcies in the construction industry are those of undercapitalized speculative builders and, together with them, the bankruptcies of their subcontractors and material suppliers. In this area particularly, it is necessary to paraphrase the old admonition of commerce and say "Caveat Vendor" — let the *seller* beware.

Our economy certainly needs the speculative builder. A large volume of house and apartment construction spells prosperous conditions for many Canadians. Unfortunately a sizeable portion of this volume appears to be initiated by the builder who declines to risk any part of his own capital in the project. At most he has an equity in the land on which the project is constructed. On the strength of this the builder obtains a small bank loan to cover the initial period of construction before the first draw on the building mortgage becomes available.

Most speculative builders act as their own general contractors. Many of them carry out each project in a separate corporation. The corporation enters into contracts directly with the various trades and material suppliers so that there are relatively few subcontractors. The corporation requires very little initial capital, since the trades and suppliers will ordinarily give sufficient credit to carry the work through until the advances on the building mortgage are available. Once the mortgage funds come through the builder is in good shape, primarily because he retains the statutory holdback from the trades. This will quickly give him a fund to repay any bank loans and enable him to extract any capital he may have put into the company.

If the project goes well—the apartments rent or the houses sell—the suppliers and trades may eventually be paid in full. If it doesn't the owner will likely place a second or even third mortgage on the structure, use part of the proceeds to pay the claims of those creditors which he has personally guaranteed, pocket the rest of the funds (in a great variety of ingenious ways) and abandon the project to the unpaid creditors. They will still have their right to a lien on the land but there will usually be little or no surplus for the lienholders after settling with the mortgagees.

Frequently it turns out that one of the mortgagees is related to or controlled by the owner of the speculative building corporation and that the mortgage was given at a very high rate of interest with perhaps a large bonus. **So long as the mortgage was registered prior to the actual registration of the creditors' liens, the mortgage has priority.**

Creditors caught in these affairs complain about the inadequacy of our bankruptcy laws. Improvement in the Bankruptcy Act and the Companies Acts would make it more difficult for the owner of the speculative building corporation to withdraw funds from his company but at best this would be only a partial solution to the problem.

**The basic causes of the problem are first the undue advantage given to the owner of the land by the holdback requirements of the lien laws and second the ease with which the owner can mortgage the property without notice to the persons who are in process of building it for him and who are relying on their unregistered lien rights for protection.**

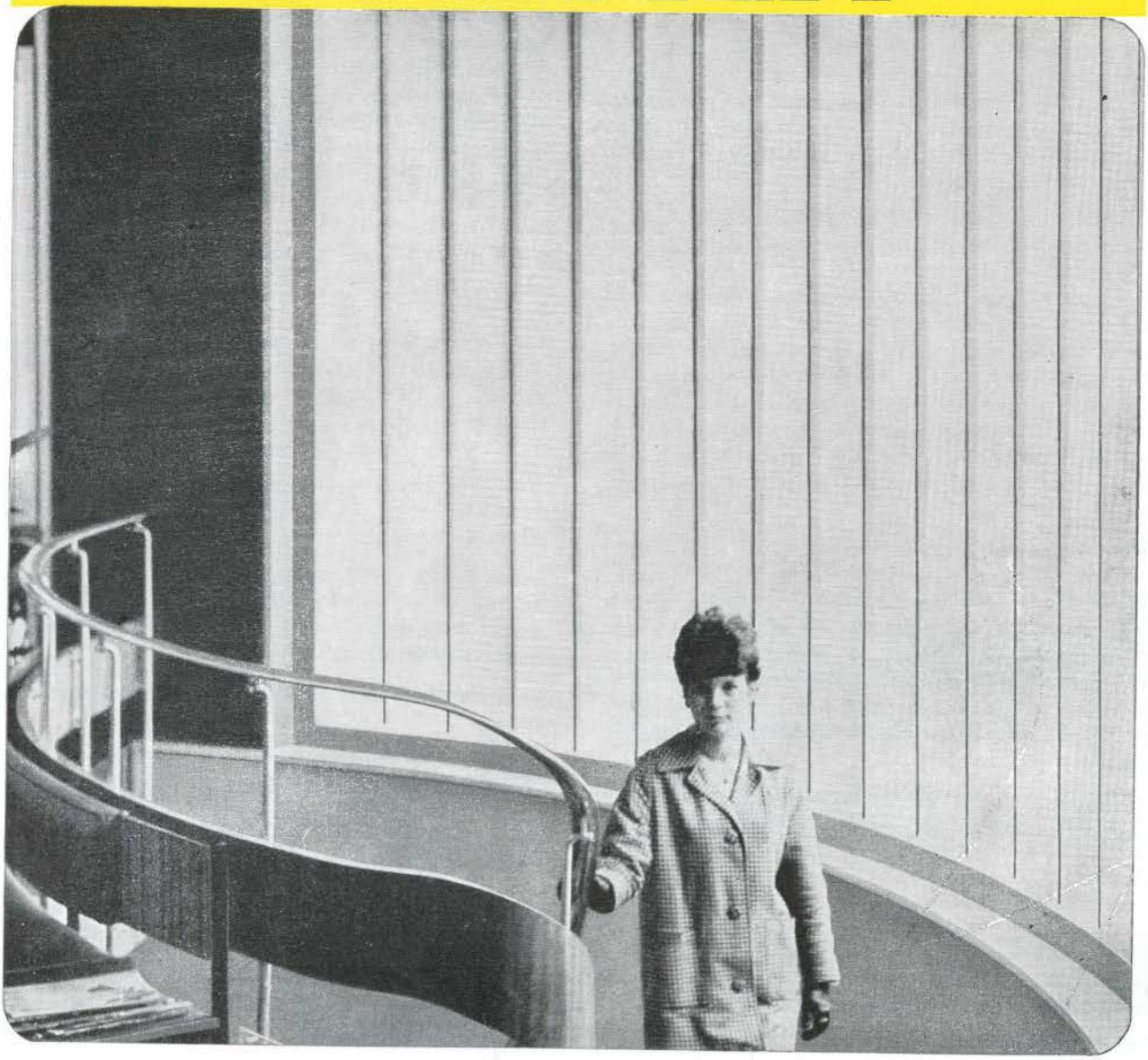
In the area of contracts performed for business and industrial purchasers of buildings and other structures, there are relatively few cases where the purchaser of the structure becomes insolvent and unable to pay the full contract price. A considerable number of losses are being incurred on these projects however by subcontractors and suppliers when the general contractor or a subcontractor becomes insolvent through losses incurred on the contract.

In theory the subcontractors and suppliers are protected by the lien laws. This protection is largely illusory however. The law requires the holdback and reserves the holdback fund for the unpaid lienholders if the general contractor defaults. In most cases however almost all of the holdback fund is made up of the deduction from the subs and suppliers the fund is supposed to protect. They would have been much better off to have received 100% of the progress certificates as the work went ahead.

**The present lien laws and the payment system we have grown to accept gives every advantage to the person who is responsible for introducing the defaulter into the contract chain.** The owner who hires the potentially insolvent general contractor, because he offers to perform for a low price, takes advantage of the subs and suppliers. The general who hires a doubtful subcontractor for the same reason, takes advantage of the sub-subs and the suppliers.

This advantage is taken by the hiring party without undue risk of loss to himself if his contractor defaults. Even though he must turn the holdback funds over to the unpaid subs and suppliers, there will inevitably be a good deal of work or materials incorporated into the site by them since the last progress certificate and this the hiring party can have for free.

Even in this area of construction therefore, where the owner is almost invariably solvent and able to pay his obligations and where the lien laws offer their maximum protection, we find that the laws and the system fail to assist the credit granter in an effective fashion. Moreover, they give unwarranted advantages to the person who is responsible for introducing the bad credit risk into the picture.



**Basic principles of the lien**

The basic intent of our lien laws is to enforce the principle that a worker or a supplier who contributes to the value of the owner's land is entitled to a lien on the land for payment of his account. Unfortunately, we have failed miserably to accomplish this result and instead have created a lot of unintended advantages for certain persons in the industry and created a lot of problems for the persons the legislation was supposed to assist.

Where the worker or supplier has contracted directly with the owner, the basic right to lien the land is readily available subject only to a reasonable time limitation. In this area however, two factors can substantially defeat the law's intent. **First** of these is the law assuming that every tradesman who is not an employee of the owner, is a contractor and requiring that the statutory holdback shall be retained. **Second,** there is the lack of any provision to require prior notice to the unpaid tradesmen and suppliers of the intent to register a mortgage on the land. The effect of these is to make it simple for the careless or dishonest owner to turn the lien laws to his own benefit and actually work to the detriment of those persons they are supposed to protect.

Where the owner employs a general contractor, the statutory holdback, which is theoretically made up solely of the general contractor's money, is retained by the owner supposedly to protect the contractor's tradesmen and suppliers. Effectively, their lien becomes a lien on this fund rather than a lien on the owner's land. On these contracts, the neat device of the statutory holdback almost completely emasculates the benefit of the lien.

In the first place, the assumption that the holdback fund is made up of general contractor's own money is today completely unrealistic. More important, the restriction in practice of the lien claims of the unpaid tradesmen and suppliers to the amount of the statutory holdback retained out of the amounts certified and paid up to the date of the general contractor's default, almost automatically results in the owner obtaining the benefit of a substantial contribution to the project by the unpaid tradesmen and suppliers. Rather than suffer a penalty through having hired an irresponsible general contractor, the owner can frequently obtain a profit thereby.

**Where the project is being constructed on lands not subject to a lien we find ourselves in an "Alice in Wonderland" situation. I have never quite understood whether contracts on Crown lands are actually subject to all of the lien laws save the right to lien the land, or whether the government bodies apply all of the lien rules just because it is greatly to their own advantage to do so. These contracts are continuing to provide the bankruptcy trustees with their greatest source of income.**

We now see the government bodies requiring creditors' payment bonds to protect all of the subcontractors and suppliers. This is a most necessary step but unfortunately is being taken in a fashion which places the general contractor in a most dangerous position.

**The effect of the statutory holdback —**

Without doubt the feature of the lien laws which causes the greatest difficulty is the statutory holdback.

I can only speculate that the purpose of introducing the statutory holdback was to protect the unpaid sub or supplier. Clearly, this protection has been ineffective. Most general contractors subcontract the great bulk of the work to others. They do not have sufficient capital in their business to pay their subs and suppliers in full until the owner releases all of the holdback funds after the completion of the entire project. As a result the funds retained by the owner are chiefly composed of the subs' and suppliers' money. They are by far the largest contributors to the holdback fund which the law requires to be created for their own protection.

The holdback rules, I believe completely without intent, have worked only for the benefit of the owner of the project. They enable him to pass off to others a substantial part of his financing cost during the construction period. Because of their size in relation to the contract price and because of the complicated and archaic regulations governing their release, they give the owner far too effective a club over the general contractor. Examples of major structures being occupied or in use by the owners for months with the holdback funds still tied up are so common nowadays as to not require illustration.

If the subs and suppliers who provide the holdback funds were assured that they would always get their money back, the holdback rules might only be classified as ridiculous. Unfortunately, however, in a very large area of construction — public works projects on Crown property — the holdback rules are nothing short of iniquitous. On these contracts the rules require the subs and suppliers to provide the holdback moneys as an insurance fund to protect the government owner or the surety company against default by the general contractor. Moreover, the very creation of this insurance fund increases the likelihood that default will occur in the prime contract, that the fund will be called on to finance completion of the work, and that the subs and suppliers will go unpaid.

In summary, the holdback requirements, instead of protecting the subs and suppliers, at best deprive them of use of these funds for lengthy periods and at worst frequently result in the subs and suppliers bearing the heaviest loss in the bankruptcy of the owner or the general contractor.

What should be done with our lien laws? When you ask this question of some people, and this applies to some of our more theoretical students of law, they reply —

Nothing! The law presently provides complete protection for any supplier or subcontractor who wants to use it. He merely needs to file his lien for his full account the day he commences his contract.

I must confess I am a little tired of listening to this particular comment.

Another frequent suggestion is that all of the lien laws should be repealed. Why should the construction industry require special credit protection for its suppliers? I must agree that this comment is more attractive than the first one, but I personally do not think this to be the answer.

I believe that it would never be possible to persuade the members of the industry to support any government's attempt to wipe out the basic principle of the mechanics' lien, and I greatly fear that if this was done, without some new system of recording and establishing the title to land, the frauds which are presently being perpetrated on creditors

would look childish by comparison with what we would suffer.

It seems to me that any proper commercial legislation must meet two basic tests:

**It must be equitable and it must be practical;** both practical to administer and practical in that it meets the business needs of the community it serves. The present lien laws certainly do not meet these tests.

**Our present lien laws —**

(i) Are conducive to the most scandalous type of fraud;

(ii) In practice benefit only the person they were intended to restrict (the owner) at the expense of the person they were intended to assist (the tradesman);

(iii) Artificially inhibit the flow of funds in the industry, restrict the supply of bank credit but require abnormal credit terms from suppliers;

(iv) Require suppliers, if they wish to obtain a fair share of the market, to extend credit to persons whose financial reputation and resources do not warrant it;

(v) Permit contractors to carry on business long after they are insolvent due to the difficulty of policing credit in the industry;

(vi) Through its cumbersome rules and procedures, it compounds the effects of any financial default by a contractor, making it virtually impossible to reorganize his affairs and drastically increases the losses of his creditors.

**In a proper Lien Act we need —**

(i) A system which will make it as difficult as possible to deliberately defraud creditors;

(ii) A system which will make the owner pay his proper share of financing the construction cost of his building;

(iii) A system which will facilitate the flow of funds on a contract so that persons supplying work and materials will be paid in reasonable time and without artificially caused delays. We need a system which will encourage the supply of bank credit;

(iv) A system which will permit suppliers to the construction industry who have a competitive product, competitively priced and properly serviced and which commands a fair share of the market to have a reasonable degree of control over who they sell their product to and what the terms of payment are going to be;

(v) A system which will require a contractor to make an investment of capital in his business commensurate with the volume of business he undertakes and which will require the contractor to take at least some of the same risk with his own capital that he takes with that of his creditors;

(vi) A system which will provide a reasonable opportunity of reorganizing the financial affairs of a construction business which gets into difficulty in the interest of saving the business itself and reducing the losses of its creditors.

**How do we obtain such a system?**

The suggestions most frequently heard are:

(i) Every contractor should provide a 100% payment bond on every contract;

(ii) Every contracting business should by law be required to have a prescribed minimum amount of capital stock paid for in cash by the owner.

I fear these suggestions are either impractical to enforce or too inflexible. Far more important than this — if adopted they would make it virtually impossible for a fledgling contractor to go into business with modest capital resources and grow and prosper.

What we need I am convinced is a system which achieves a reasonable balance between freedom of enterprise on the one hand and inhibition of fraud on the other.

The construction business is a somewhat special one but not to the extent that every vendor in it is entitled to an insurance policy guaranteeing that he will be paid no matter to whom he sells and on what terms. Vendors to the industry need a far greater degree of freedom in their credit decisions however than the present system affords them.

Someone has to devise a new approach to this problem. For better or worse here is my own list of suggestions for basic revisions to the lien laws and the practice under them:

# Summary of Proposals for Revision of the Mechanics' Lien Act of the Province of Ontario

**(1) Holdback:**

It is proposed that all sections of the present Act which require a holdback from payments to contractors or which refer to the release of such holdback, be completely eliminated. Nothing in the revised Act will require or authorize a holdback with the result that any holdback arrangements between contracting parties must be mutually agreed to in their contract.

Arising out of the foregoing, the protection against liens given to the owner of the land if he retains the statutory holdback and the restriction of claims against him to amounts owing by him on contracts he himself has made will also be eliminated. Unless he takes proper steps to protect himself (see below), the owner's land will be subject to a lien for the full amount of the claims of his unpaid contractors **and their suppliers.**

**(2) Responsibility for default:**

It is proposed that a new principle be introduced which would require that where a contractor or a subcontractor defaults on his obligations to his own subs and suppliers on the contract, the latter would be allowed to by-pass the defaulter and press their claims (but only if they agree to fulfill their contract obligations), against the person who hired the defaulter on the contract. Stated simply where a person in the contract chain defaults, the person who hired him must take over his obligations on the contract.

**(3) Principles of establishing a lien:**

The principle of the unpaid contractor or supplier obtaining a lien on the owner's land will be retained but only certain classed of the persons who can presently file a lien on the land would retain their right to do so.

The Act would place all participants in a contract, from the owner of the land through the general contractor, the subs

and the suppliers in a numbered class or category related to their affinity to the owner of the land who would be in Class 1. Class 2 would include only persons who have a direct contract with Class 1, the owner. Class 3 would include only persons who have a direct contract with Class 2, and Class 4 would consist of persons having a direct contract with Class 3, and so on.

There could be any number of classes depending on the number of subs, sub-subs and suppliers to them, etc. Normally Class 2 will be the general contractor on a project and Class 3 will include his direct subcontractors and his own direct suppliers.

Under the new proposals only persons in Classes 2 and 3 will qualify to register a lien on the owner's land. All persons in Classes 4 and higher, in the event of the default of their primary debtor, will instead of a lien be entitled to qualify to exercise a "privileged claim" for the full amount of their account against the person who introduced the defaulter into the contract chain, **i.e.** against the person who hired him.

Both the claimant of a lien and of a privileged claim will have to have qualified for such right by giving prior notice of their contract to the person who hired their own principal, **i.e.** to the person against whom they have a potential claim, prior to commencing work on their contract, or in the case of a material supplier, at the time of supply.

Under the proposed system there would inevitably be a considerable increase in the use of creditors' payment bonds, particularly inasmuch as every performance bond on a project constructed on lienable lands will automatically be a payment bond to protect the applicant's principal and thereby insure payment of the claims of those persons who contract directly with the applicant. Where such a bond is in effect, the persons protected thereby will not be required to give the notice referred to in the previous paragraph.

Of particular significance, persons who wish to claim a lien or a privileged claim may be required to complete their contracts for the work in order to collect.

It is proposed that no claims for less than $500 (except for wages) would qualify for a lien or a privileged claim with the exception that in those cases where the structure being constructed is a single family dwelling the minimum claim would be set at $100. A claim for rental of equipment on a construction contract would be allowed to qualify whether or not an operator was supplied with the equipment.

**(4) Expiry of lien:**
The right to a lien or a privileged claim, once having been established by proper performance and notice, will not expire for six months from the date of the completion of the claimant's contract.

**(5) Adoption of "non-arms length" principles:**
The Lien Act should adopt the "non-arms length" definition set out in the Federal Income Tax Act and provided that a person who does not deal at arms length with his principal on a contract is not entitled to a lien or a privileged claim if his principal defaults. Moreover, if the person in the contract chain who defaults does not deal at arms length with the person who hired him on the contract, all persons entitled to a lien or privileged claim because of the default should be entitled to press their claim against the person in the next higher Class who hired the associate of the defaulter.

**(6) Revision of exemptions for contracts on roads and improvements:**
Section 2 of the Ontario Lien Act, which prohibits liens on roads or improvements thereon, should be amended to restrict its application to contracts where the person contracting for the work is a Federal, Provincial or Municipal public body.

**(7) Revisions to the "trust provisions":**
Substantial amendments should be made to Section 3 of the Ontario Act to —

(i) Eliminate the need for contractors to keep all contract funds in separate accounts. This is never done in practice, but the present Act prescribes penalties for failure to do so.

(ii) Establish classes of beneficiaries of the trust moneys and priorities among them.

(iii) Permit payments which have already been made to assignees of the contractor to be retained by the recipients even though they were not entitled to rank as beneficiaries.

**(8) Notice to subcontractors and others of new mortgage financing:**
Require that where a mortgage is proposed to be registered on a structure which is in the course of construction, those persons who are engaged in the construction work should receive prior notice of the proposed registration in order that they may protect their right to a lien or a privileged claim.

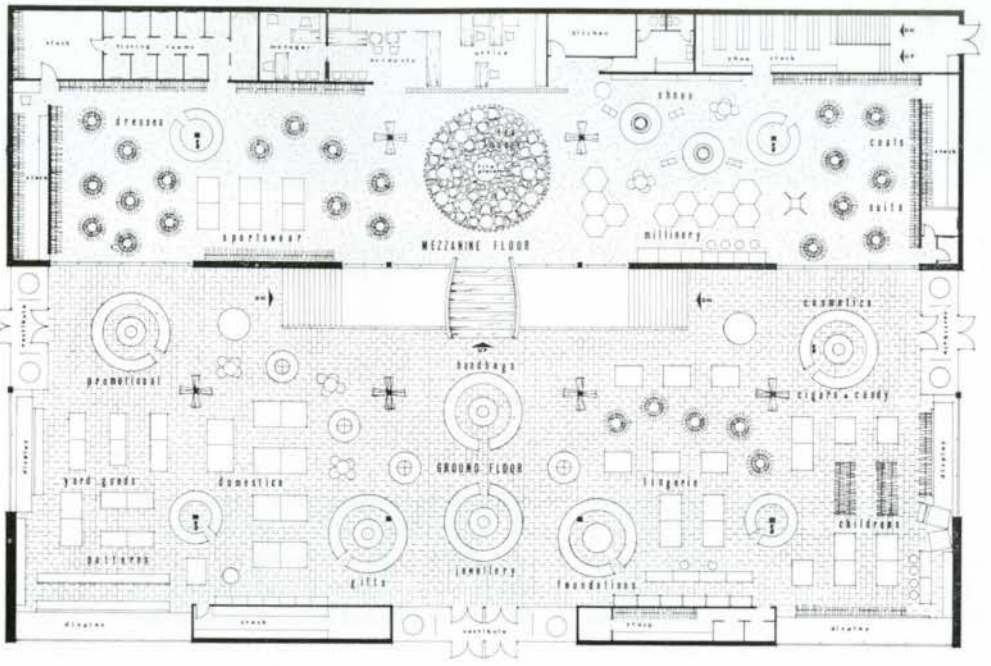
**(9) Extension of facilities to assist financial reorganization of insolvent contractors:**
Extend the application of Section 32 of the Act to cases where the defaulter is not the owner of the land. This would permit the reorganization of the affairs of an insolvent contractor if the great majority of his lien or privileged creditors were agreeable to a reorganization plan. Presently there is no machinery for requiring minority creditors having lien claims to agree to and be bound by the wishes of the majority.

Make provision in the Lien Act for the grouping together of all persons who have a lien on a single structure in order that they may be dealt with as a separate class of creditors in a Proposal under the Bankruptcy Act or in a Plan of Compromise or Arrangement under The Companies' Creditors Arrangement Act. In many instances this would permit the reorganization of a speculative building company or a contracting company in a manner not presently possible because of the rights possessed by individual lienholders which can only be interferred with by the Court. The greatest beneficiaries of such an arrangement would inevitably be the lienholders themselves.

*(continued next month)*

Department Store for

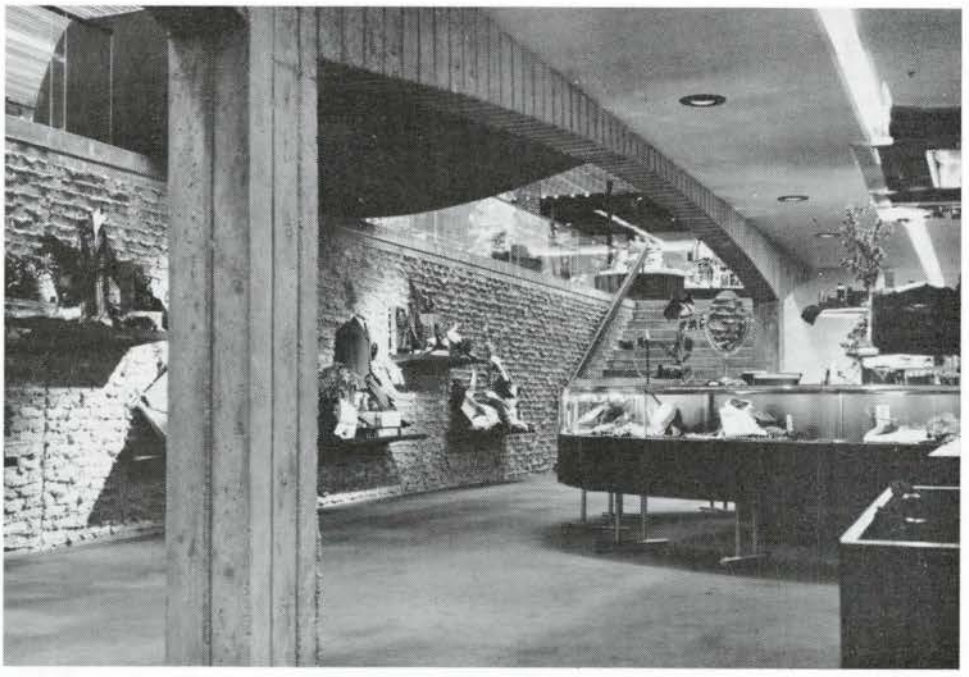
## JOHNSTONE WALKER LTD. EDMONTON, ALTA.



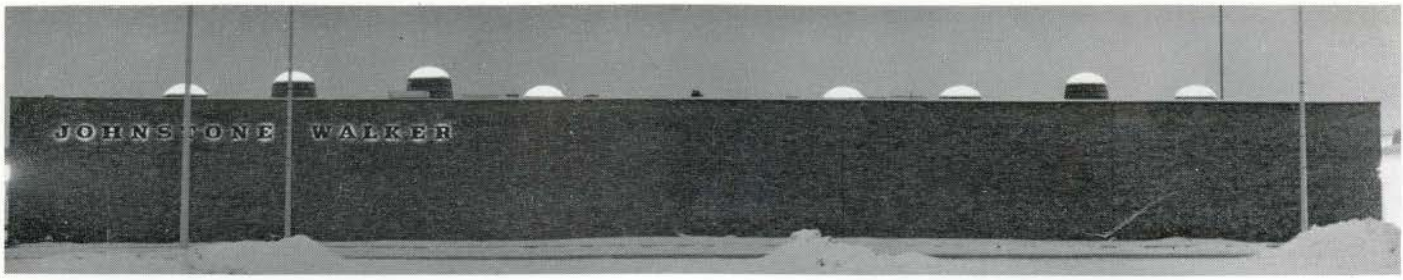

Architects:
HEMINGWAY &
LAUBENTAL,
Edmonton, Alta.

Interior Designers:
KENT-McCLAIN
of Canada Ltd.

A fine example of early design co-operation between the architects, the owner and the designers.



Manufacturers:
Complete interior
and fittings by
KENT-McCLAIN
of Canada Ltd.




# The Johnstone Walker Department Store, Edmonton

## Hemingway and Laubental/Architects

Hans Elte

For some years we have been growing accustomed to shopping centres and apparently no longer see anything strange in their form. The concentration of shops, often surrounded by more than generous parking facilities, have provided a new kind of market area, more concentrated than the linear market along the street or avenue. Yet by no means are they a spontaneous prototype for the suburban shopping area, for they are imposed upon us by merchants and developers. And for this reason they can be established almost anywhere, even in the midst of open country. Often they destroy the qualities of existing natural amenities, are devoid of any compatibility with any existing environment or have no environment at all.

All too frequently their appearance is a dreary substitute for, and a far cry from, the enjoyment of visual spaces which the older cities provided for shoppers on foot — open spaces, picturesque irregularities, narrow streets or tree lined avenues.

Their appearance in the suburbs, with their wasteful spacing; one-storey plans over the maximum possible building area; each centre isolated from its neighbour, if any, has become a makeshift for intelligent civic design or rational economy. We are faced by a curious paradox — a new suburban form has now produced an anti-urban pattern.

With few exceptions, individual shops reflect the economy of the investment rather than the functions and other qualities so badly required by the tenants. In turn, this excludes individual character and variety, the very thing which helps stores in the old central business district to compete with new centres on the outskirts.

In retrospect it seems that stores — and this is the lesson still to be learned — have always been encouraged to carry through the theme of individuality by their ownership and the merchandise they carry. All those involved in shop planning and design are no doubt aware of these subtle individual qualities — or the lack of them — and are equally conscious of architectural potentialities. This void is reflected in a kind of "routine" sentimental craving to cram every bit of non-usable or non-profitable space with "life", "spontaneity" and all the phony mediaeval Merry Merry.

Almost alone in the midst of this generally depressing picture stands the Johnstone Walker store in Edmonton. This building takes its place together with a number of others all neatly lined up like soldiers on the parade ground. But it stands out by its somewhat rugged individuality, although sadly denied the breathing space it requires and deserves. It should not be here at all and its very presence is proof of the inadequacy of present day concept of what shopping centres should be. There are perhaps growing indications that the planning of shopping centres is about to undergo revaluation, and that in the future more attention will be focussed on the integral units which together play their part in the urban architectural drama.

Strangely enough, if one approaches this building from the outside one is struck by its somewhat brutalistic appearance, for at first glance it seems as if it is crudely, though conscientiously realized and seems therefore out of place in these prepackaged times. Exposed rough brickwork is also applied inside, together with rough plaster, unfinished concrete and unfinished cedar wood.

But the magic of this interior lies in the fact that the application of all this roughness elevates itself into a very fine significance around the merchandise so splendidly exhibited. It appears as if these materials and their characteristics have gone through a transformation of values, resulting in an atmosphere of an elusive grace which makes the exhibits look more fragile and charming. Though everything is presented here in the best kind of utilitarian adventure, the atmosphere has the capacity to stimulate a wholly new range of sensibilities and this, in turn, has created an entirely new relation between object and surrounding.

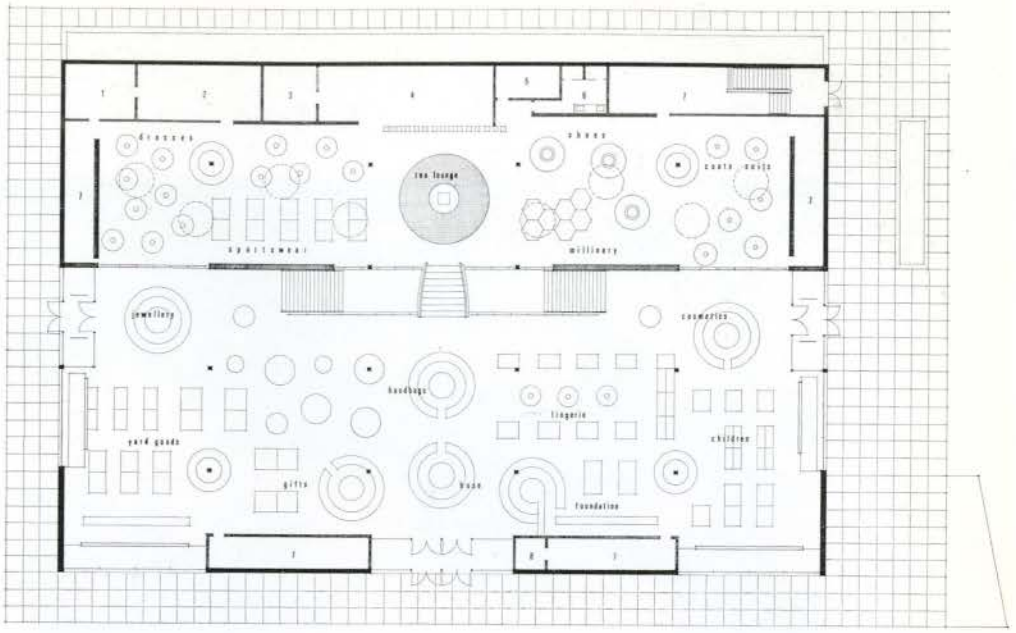
In these days one is always surprised to find a building extending a welcome to irrationalism, unassimilated culture and an attitude some people might, perhaps, describe as non-positive.

Hemingway and Laubental's department store is not only an important and lively store, but its conception seems to offer a solution to the impasse of grinding shopping centre monotony. Moreover, its focus is on architectural thinking in a technological society. The Johnstone Walker store is a fine building and conceived in fanciful liberalism. As such it is valuable, since the intellectual flabbiness of much modern architectural planning has almost eliminated such thinking as a participant in meaningful discussion. Perhaps the greatest merit of this building (and to an architect this should be the highest of praise) lies in the fact that, in conception, it has risen to the level of poetical abstraction which effectively withdraws it from the arena of tiresome functional argument.

The Johnstone Walker store is a valuable contribution to architecture in Canada.

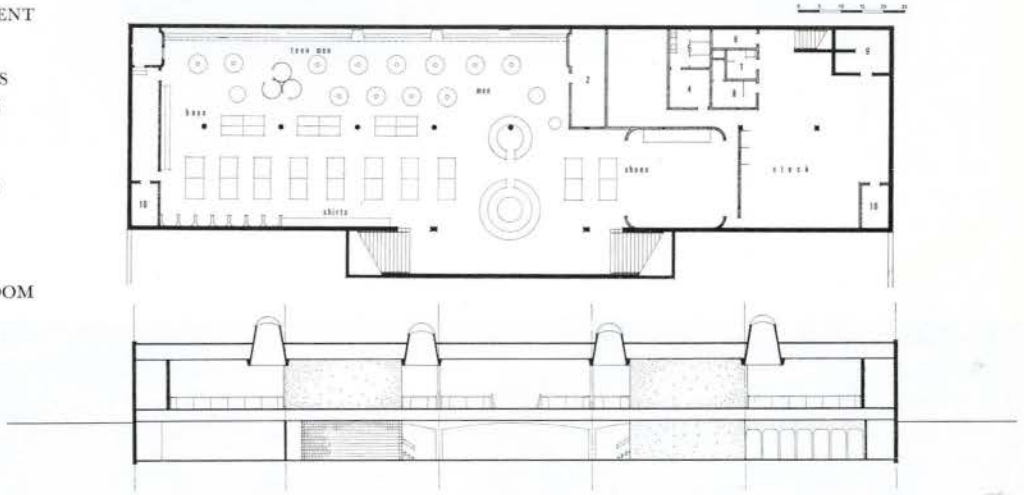
GROUND FLOOR AND MEZZANINE

1. ALTERATIONS
2. FITTING ROOM
3. OFFICE
4. GENERAL OFFICE
5. KITCHEN
6. WOMEN
7. STOCK ROOM
8. FURNACE ROOM




BASEMENT

1. OFFICE
2. ALTERATIONS
3. STAFF ROOM
4. REST ROOM
5. LADIES
6. TELEPHONES
7. JANITOR
8. MEN
9. STORAGE
10. FURNACE ROOM




ARCHITECTS' STATEMENT

The Johnstone Walker Department Store is located in an existing shopping centre to form part of an unenclosed mall. It is a split level building, divided into three merchandising areas; the ground floor for cosmetics and accessories, the lower floor for men's wear and the mezzanine for ladies fashions.

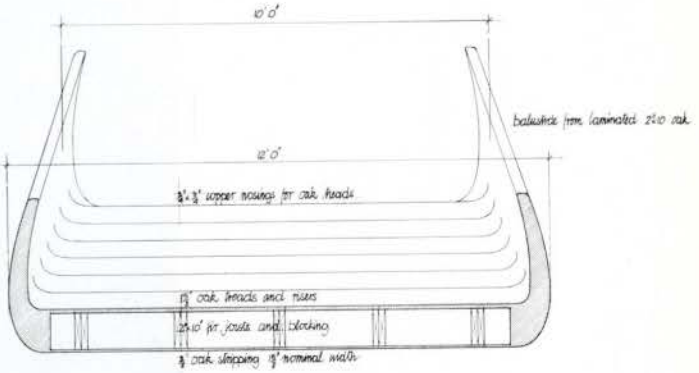
For the exterior treatment, while we wanted to retain the masonry idiom of the existing centre we also wanted to emphasize the character of the brick as much as possible. By introducing the same treatment inside we would try to merge interior and exterior. We finally decided that used brick, under the circumstances, would best solve the problem. The structure throughout consists of oak laminated beams and columns except for the lower level where the columns are reinforced concrete. Oak beams are exposed on the exterior and act as lintels over plate glass show windows. Wherever possible we dispensed with metal frames for show windows by using plate glass stiffeners or by grouting the glass directly into the masonry.

Partner in charge, Peter Hemingway
Mechanical Engineers, Crowther McKay & Associates/Structural Engineers, Associated Engineering Services/Store Fixture Design and Layout, Kent McClain of Canada (In Collaboration with Architects)/General Contractors, Alta West Construction
Photographs, Charles Machtans

Natural unfinished cedar boards form the ceiling with the slat spacing designed as a diffuser for air conditioning. Interior walls are rough plaster combined with used brick. The flooring is paving tile on the ground level, while carpet was used on the mezzanine and the lower level. Two sets of stairs leading to the men's wear department are of unfinished concrete as is the main arch supporting the oak staircase.

A copper fireplace on the mezzanine is located in the centre of a small tea lounge which is approached over a moulded oak bridge. In this way the mezzanine becomes the focus for the entire store which is appropriate in this case as it houses the highest selling department, ladies clothing. The sky domes provide natural light for the fashion floor, a necessary requirement by the owner, as he considered that color selections are distorted by artificial light. The original intention was to use a sculptured screen behind the fireplace, but as this was found to be too expensive a screen constructed of weathered barn timbers was used in its place.

*Hemingway and Laubental*



# PROTEST

## Hospital Construction Grants

by Ben Kaminker, MRAIC

*Mr Kaminker is a partner in the Toronto firm of Govan, Kaminker, Langley, Keenleyside, Melick, Devonshire, Wilson.*

The complexities of Federal Government regulations concerning capital construction grants to hospitals make no sense and achieve no discernible goal — except perhaps to give employment to hosts of people counting beds and calculating areas. Determining the extent of the grant is a mystical process, reserved for an inner circle of high priests. Even so, no two high priests ever get the same answer; indeed, no one person ever gets the same answer twice. Some beds get more grants than others; some areas get grants and others get none at all and if the project includes alterations to an existing building (as most projects do), an entirely different yardstick is used. The result is that artificial pressures arise in planning — for the size of grant can vary considerably with different schemes; if, for instance, an area not eligible for grants when located in a new building is moved into an existing building, it becomes eligible for ⅓ the cost of the alterations — at least some of the time.

Since the architect is supposed to know all the answers, his clients will expect him to be thoroughly familiar with all the legislation pertaining to grants as well as the latest modifications of interpretation and the idiosyncracies of the interpreter and to take advantage of these factors in his planning.

The nonsense of all this is clear when one realizes that grants are available for the construction of accommodation for the expectant mother up to and including the Labour Room but that our legislative leaders abandon her shamefully in extremis at this point for not a cent is available for the Delivery Room; that a bassinette in a nursery rates ⅓ of an adult bed for grant purposes, but if the same bassinette is in a pediatric unit it rates as a full adult bed; that a corridor serving a grantable area is included under some circumstances but not under others and so on, ad infinitum.

Logically, we can only assume that this diversity of grant structure is to encourage the building of some departments in preference to others; to encourage alterations to existing buildings in preference to new construction. If these were the original goals, they have long since proved to be false. Unbalanced hospital plans do not function well, and major alterations to an existing building, as every architect knows, only too often prove to be as costly — if not more so — than new construction.

As presently constituted, we frequently find that a hospital planning a one department addition — such as say Physio-Therapy, which serves only a fraction of the total number of patients gets a sizeable grant while another hospital building a Boiler House or Kitchen which serves the entire hospital, gets nothing.

Complications do not stop with construction grants; hospitals are eligible for another type of grant — a maintenance grant based on operating costs. Operating costs that are to be shared by the Federal Government include depreciation on equipment (but strangely, not on buildings) — and the inevitable question arises 'when is equipment not equipment'? The answer, of course, is when it is building. Consequently, all that needs to be done is to separate "shareable" equipment from building. To facilitate this process and as a guide to the perplexed, our Federal authorities have issued a 13 page booklet listing 400 items of equipment (forming part of a still larger book called Canadian Hospital Administrators Manual, fondly known in the trade as CHAM), the purpose of which is "provide a ready reference for determining the proper accounts to which all hospital buildings, furniture and equipment should be charged".

From the pages of this literary gem, the avid reader will learn that some air conditioning systems are 'shareable' and some are not, certain parts of an intercom system are shareable and certain parts are not and that cabinetwork may or may not be shareable depending on how it is installed.
How does all this affect the architect?

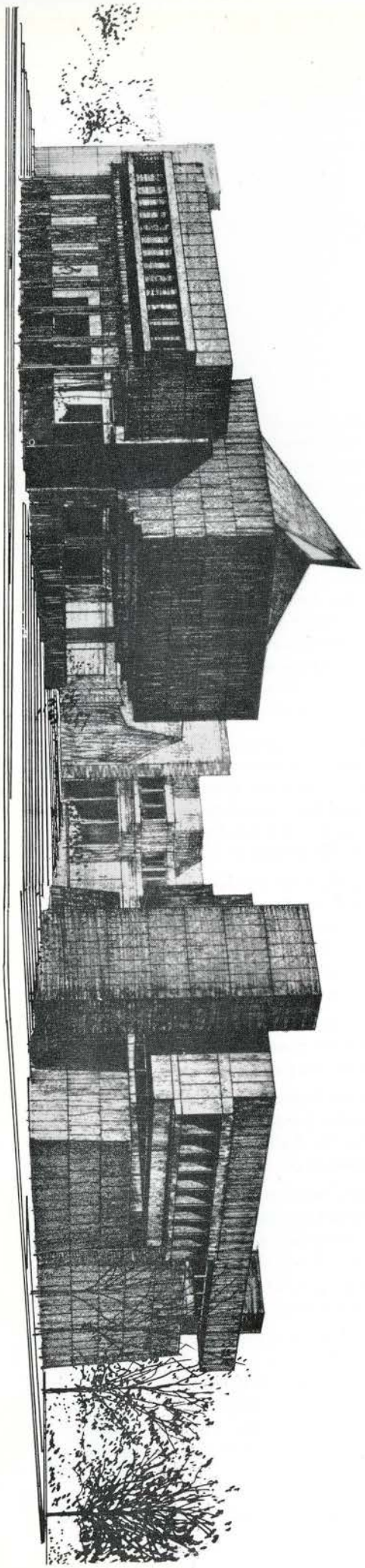
This booklet usually lands in his lap about six months after the project is completed with a polite request to please pull out the items of shareable equipment that were included in the construction contracts and place price tags on them. Since even the contractors who installed the equipment don't break their costs down in this way, the architect has two choices:

1. Ignore the request completely (this sometimes works) or
2. Fill in some figures by guess and by God, secure in the knowledge that no one can prove them wrong.

What purpose can possibly be served by these complications? Why not base construction grants on X% of the cost and toss all the regulations down the drain? After all, the Government itself has already established this principle in alteration work.

Why not extend it to new construction as well? They need only assure themselves that plans are not extravagant, and that contracts are let on a business-like basis, and there are governmental bodies already set up to do this very thing. Even a grant system that would pay so many dollars per square foot of total area would be a vast improvement over the present system.

Regulations concerning hospital grants are primarily Federal. They apply in each province only if the province goes along with matching (or better) grants. If provincial regulations are complex, and they usually are, it is because they are patterned after the Federal with a few trimmings of their own added in. The finger of guilt must be pointed in the first instance at Ottawa. ■



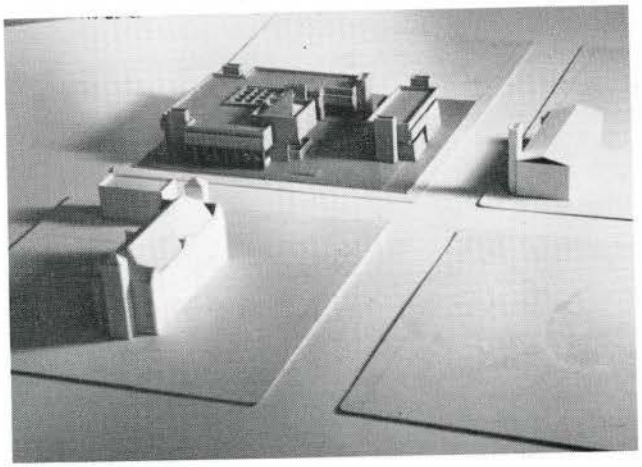
# Competition Brantford City Hall First Prize Michael Kopsa

The Jury was in no doubt as to the winner of the competition, who, the members are confident, will produce a building that will be a credit to the Corporation, an admirable addition to the Square and a focus of interest, not only for the citizens but for persons concerned with civic design throughout Canada.

By contrast with some other designs in the competition, the one placed first did not seek to dominate the Square or the City. Rather, it represented a scale that was perfectly in keeping with its neighbours.

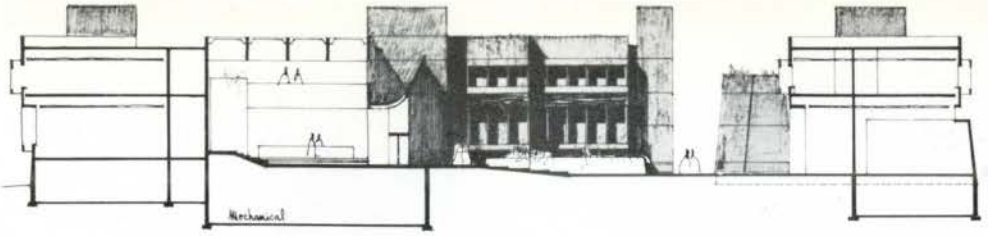
It was pleasing from all points and yet made extension to the east possible in the future.

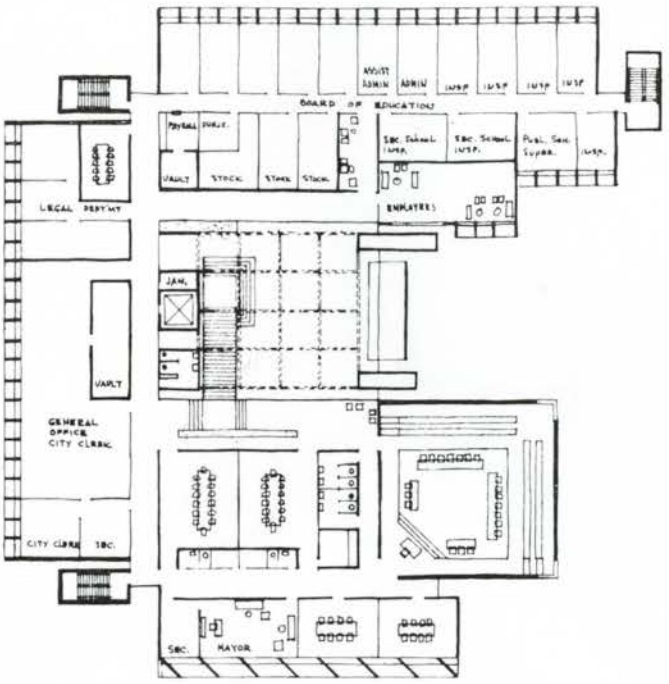
A feature common in European buildings, but rare in Canada, is the internal open court which can be used for a variety of purposes. It is from the court as a hub that citizens will enter the City Hall proper or the Magistrate's Courts.

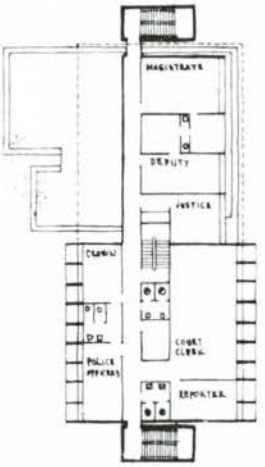


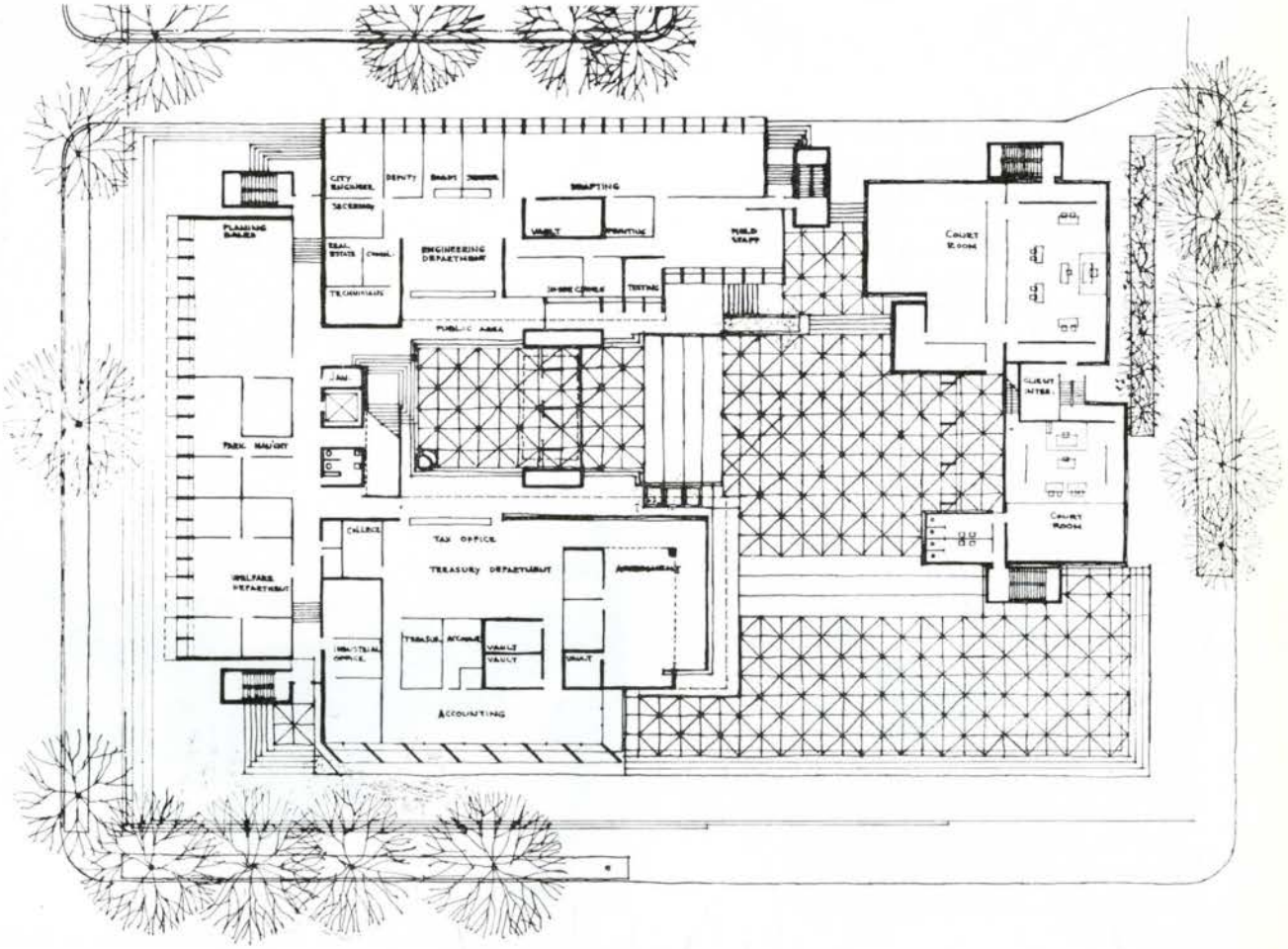
It will also be an attractive open area screened from the wind that, in summer, might well repeat the art exhibition that was so successful at the old Town Hall Square.

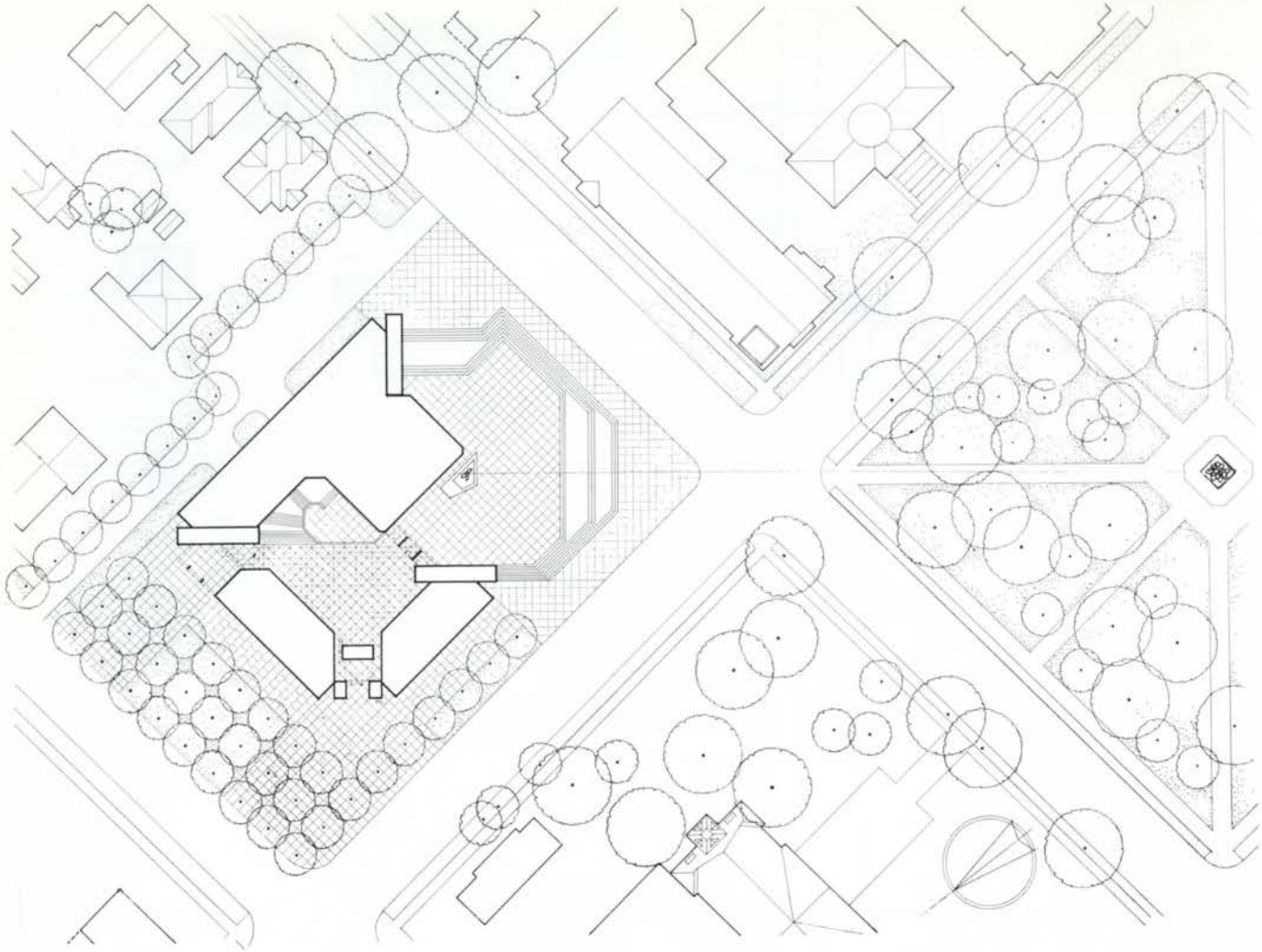
*Jury: Dr E. R. Arthur, (F), Chairman, Charles Trudeau, John Andrews, Jack I. Brown, Ronald Thom.*


Mechanical


BOARD OF EDUCATION
LEGAL DEPT'MT
VAULT
GENERAL OFFICE CITY CLERK
CITY CLERK
SEC.
MAYOR


MAGISTRATE
DEPUTY
JUSTICE
CLERK
COURT CLERK
POLICE OFFICERS
REPORTER

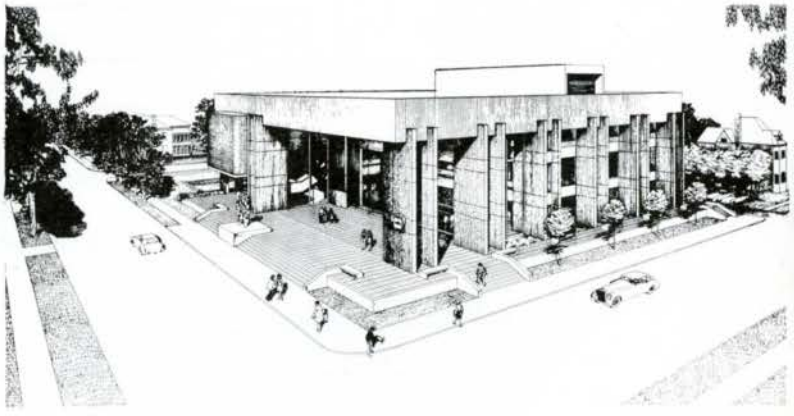

CITY SOLICITOR
DEPUTY
DRAFTING
PLANNING BOARD
ENGINEERING DEPARTMENT
PUBLIC AREA
COURT ROOM
PARK MAINT.
TAX OFFICE
TREASURY DEPARTMENT
WELFARE DEPARTMENT
ACCOUNTING



SECOND PRIZE: GERALD ROBINSON

*Mr Gerald Robinson's design* siting of the building as a whole is poor. Its position towards the north of the site weakened the strong diagonal forms of the plan, which form the entry and knit it with the space of the park, diagonally opposite. The concept of diagonal planning was too rigid in places to allow the required flexibility. Also, the planning failed in many instances to resolve junctions of the 45° elements. This was one of the few schemes that were designed to integrate structural and mechanical systems. This was also one of the few schemes respecting area and cost requirements as defined in the conditions.

*Mark, Musselman and McIntyre's design.* Structural exhibitionism has created a super monumental scale which, it was felt, would have overpowered its surroundings. This monumentality has also been responsible for an excessive area and cube. These were both above the limits as outlined in the competition. A good plan and a competent presentation made this the best of a group of entries of monumental concept, and warranted its third place award.



THIRD PRIZE: MARK, MUSSELMAN, McINTYRE

# The Architect in a Changing Society

by John Lyon Reid, FAIA

*The keynote address at the Seminar on "Urbanization and the Architect" at the Golden Jubilee celebration and the 50th Annual Meeting of the Manitoba Association of Architects.* *(See page 10)*

*Mr Reid is a San Francisco architect and a former Professor and Lecturer at the Massachusetts Institute of Technology and the University of California.*

The work of the architect and that of his colleagues in the closely related design professions covers so many fields that a look at it is virtually an examination of our civilization. That task, as I see it, is to take a look at our profession, its work, and the culture in which we live and work. If trouble is found anywhere it is to be explained and the remedy proposed, and either the profession or our culture or both, repaired and quickly made airworthy so that we can be in better shape for the journey ahead.

The influence of the architect's work on the consumer is not exceeded by that of any other profession. It is difficult for me to choose a single aspect of his work which is reasonably comprehensive in its coverage of the problems of architectural service and at the same time significant to the larger community; particularly since there are so many problems now facing us, some of which are completely and uniquely new and some of which have been with us a long time. There are the problems of urban re-building and the increasing opportunities that architects are given to develop large scale, broad scope planning assignments, in contrast to single building design assignments; the complicated problems of technology; legal and code controls in architecture; population mobility; the professional implications of research, and professional education.

These are all important and are directly related to the work that the architect does and to the effectiveness of his service. The urgency and timeliness of such topics make them most attractive to a speaker who is casting about for a subject, yet I would prefer instead to talk on a topic that may be a little shopworn but which gives me a chance to deal with a subject close to the essence of our profession — architecture (or architectural design if you prefer), and the things that have a first hand affect on it.

I would like to enlarge the consideration of architecture to its broadest form: our total environment which man may design and over which he may exert a control—although I do not wish for a minute to exclude the single building as a work of architecture or as an important component of this environment.

In this broader sense the entire city block may be a work of architecture with its plan, good or bad; its different elevations, its pedestrian, vehicular, tramway and freight traffic patterns, its advertising devices, and the architecture of the street furniture. I would want the city with its buildings and building uses, its freeways, its streets, its green areas, its natural features and resources to be regarded as a work of architecture. The farther we move away from the city, the less effect the hand of man has on the environment.

I have suggested that for purposes of our discussion that the definition of architecture be based on the broadest possible terms. Everyone accepts the fact that a building is potentially a work of architecture and that therefore it is presumably designed by someone. Very few people outside the design professions have ever thought about the total environment as architecture which is capable of being designed by someone or some group. Most people believe that the total environment has developed from a combination of historical accidents, cumbersome and unresponsive codes, zoning laws, property values and prejudices that virtually remove the control of environment from the hand of the planner or of the citizen. The professional knows that this is not so, and the citizen is slowly becoming aware of his power to control the environment.

I am particularly anxious to emphasize the inclusion of the total environment as an architectural concept, since the environment is as capable of being designed as are the buildings. It is my opinion that the architecture of our times is depressingly bad. I am not willing to say, however, that the architect is entirely to blame for this, for I think that some of the blame may rest elsewhere.

I would like to look with you at the phenomena of this architectural pathology. I read an article recently in the New York Times by Ada Louise Huxtable which she calls "Pop Architecture". Let me read you some quotes from her article:

"There has been a lot of pseudo-profound theorizing about the democratization of the arts of our time, but the only art in which the process has actually taken place is architecture. What has happened in painting and sculpture, is, more properly, popularization. The product itself still follows the standards of a small group that might be called the creative elite, although it is merchandised to the masses.

"The public, in the case of these arts, is merely the consumer, and it is presently

consuming at a record rate; but it sets no standards for what is produced. And if it chooses to consume the products of say, a Washington Square outdoor show, this work, in turn, has little effect on "art". The real thing continues to be produced by a cultural and creative aristocracy, if aristocracy is defined as that portion of the trend-setting minority that operates on a genuine tradition of knowledge, talent and taste.

"This used to be particularly true in architecture, where the style and standards of past periods have been established consistently by the creative elite. Today, however, the situation is virtually reversed.

"Except for a pathetically small showing, the cultural aristocracy is no longer responsible for most building styles. It is barely holding its own, with those isolated examples that represent structural and design excellence, against the tide, or beter, flood, of what we propose to call Pop Architecture.

"Pop Architecture is the true democratization of the art of architecture in that it represents not just mass consumption, but mass taste. Its standards are set not by those with an informed and knowledgeable judgment, but by those with little knowledge or judgment at all. It is the indisputable creation of the lower rather than of the upper classes. As such, it is a significant first: probably the only architectural style in history to be formed at the bottom, rather than at the top. "It is pointed, legitimate commentary on our current cultural condition and the general level of architectural practice, even among qualified professionals. Where Pop Art shocks the layman, Pop Architecture does not—perhaps the most terrifying comment of all."

Although Mrs. Huxtable seems to think about architecture as buildings rather than as total environment, I think her remarks are sharp and as applicable to the broader definition.

She points her finger at the architect, at the citizen or consumer, and at the culture, and she is justified in doing so. We are interested in both causes and remedies. In seeking causes, I suggest we look first at the citizen-consumer and the culture of which he is a part; I suspect we will find that the architect alone is not to blame for bad architecture, but that the citizen must assume his fair share of responsibility.

It is true that more and more non-professional people participate in the design of a building today than ever before; it is also true that there are more non-architectural (anti-architectural if you wish) influences on building design today than ever before. Very few of these conditions existed even as recently as 50 years ago. Then the architect did occupy a stronger position than today in a cultural elite which allowed him an authority in establishing the standards of his craft. He was recognized as the skilled practitioner, the expert; this in spite of the fact that fewer architects were university trained, few if any licensing laws were in existence, professional organizations were in their infancy, and literature was by comparison with today scanty (in volume at least). I think that both fact and sentiment tell us that the architect 50 years ago was an artistic leader.

Today, that leadership is challenged, and whatever artistic authority he once may have possessed now seems of much less consequence. I believe that this is the inevitable outcome of today's conditions and temper rather than a failure of our profession. Even though this is a situation which is neither desirable nor natural, I doubt that it will correct itself without a planned effort, possibly under the leadership of our profession.

The community needs a more expressive architecture, with a deeper artistic content. The architect is quite aware of these needs and would find his greatest professional fulfillment, I am sure, in once again assuming his role of artistic leadership. Artistic creativity has been equated by some people to complete freedom to create. Obviously, an architect can never experience the complete freedom that some of his colleagues in the other arts enjoy. It is a necessity of his art that he learn to be creative within a certain framework of restrictions. It is pertinent to ask, however, if it is not true that when these restrictions and restrictive influences have exceeded the bounds of necessity, a good architecture can emerge, except as an occasional isolated tour de force. Let us look at three categories of restrictive influences.

Codes, regulations, laws and ordinances in many areas now constitute a complex body of influences that have a strong effect on our architecture. Much of this is good and is supported by architects; much of it is not. In California, we have scores of public agencies whose job it is to regulate the design of buildings; a public school building may be required to secure 147 approvals of public agencies during design and construction. This offers no more protection to the public than 10 well conceived and well related reviews and approvals. Endurance and stamina rather than creative ability are encouraged by such code and legal abnormalities.

Although it is true that these control mechanisms in the form of laws, codes, and regulations are intended to protect the public interest by establishing and enforcing standards of sanitation, health, fire and panic safety and structural stability, and are not intended to prevent good architecture, they do in fact present problems to the architect who wants to produce distinguished architecture. Codes and their enforcement officers by no means prevent good architecture, but they are problems that the contemporary architect faces, where his grandfather had a much easier time of it.

That was problem number one. Problem number two that we face in producing good architecture is money. I do not refer to the penury of the private owner and, although I am told that this exists, I know that generosity and affluence also exist. I talk rather about the instruments of money, from which policies emerge, by which a national attitude is formed, and out of which we see an architecture growing.

Our federal government in the United States and many of the state governments have been unusually generous since the late 1940's in supporting construction programs for government, for health, for housing, and for education. This is sometimes done by simple grants of money but most often by an arrangement where money from local, state and federal sources is mingled in many ways and under many conditions. Some of these conditions affect directly the character and quality of the architectural design that grows out of the grant. In the program of the building that is funded by the grant, the rigid assignment of functions, square foot areas, planning efficiency factors, maximum cost ceilings and rigid, uncritical review procedures do not make the buildings that are financed in this way either a manageable design problem or a stimulating architectural challenge.

In non-government buildings, or in those in which the government is less directly involved and where the buildings must

be regarded as an investment, taxes, depreciation, financing, write-offs and the whole matter of the money behind the architecture are even more unfriendly. The current investor is encouraged to build shoddily and to get out from under, quickly. If he wants to build well his blue ribbon architecture may even be subject to special penalty taxation, as in the case of the Seagram Building in Manhattan. Money now often seems to be the root of one more evil—undistinguished architecture.

A third problem that architects face in producing a worthy environment for people, is people. If people are a problem, and I think that they are a special problem of a special kind, I want to spend most of my time talking about the effect they have on our professional efforts to create a worthy environment. I suspect that this comes close to the problem that Mrs. Huxtable described in her article about Pop Architecture.

I propose to look at people not only as consumers of architecture but also as an influence on the creative forces that are at work on architecture; and further, even as collaborators with architects in the work of creating. The strength of their participation is comparative; they have never been completely excluded from the planning process in the long view of history, but their role is certainly greater today by far than it was 50 years ago. Although people are not the prime creators, their voices are becoming a stronger influence and the architect must of necessity recognize the fact that he now has colleagues that he didn't have before.

Where did all of these new colleagues come from? Are they good or are they bad? Should we fight them? Or should we accept them? Naturally, we will accept them for they are here to stay, but we must at the same time find ways to improve their ability to contribute to the planning process.

Where do they come from and how do they work? The answers are to be found in the temper of our times and from our dedication to the democratic process. The kings, the popes, the Medici and the Morgans have virtually disappeared; the corporate client and the public body have taken their place. They work through committees and electorates. If it is encouraging to an architect to see interest shown by the public in an architectural project, it is also often discouraging to see the conflicting and divergent points of view of the group—more so if these conflicting and divergent points of view are represented on the planning committees.

When the architect is confronted by instructions from his corporate client that will lead to an ill-advised architecture or to solutions of mediocrity; where his professional judgment and artistic competence have been over-ruled, what does he do? A compromise is seldom the inspired answer. All of us face these moments of anguish. I suspect that our most distinguished and creative architects have developed an almost superhuman skill in handling these questions of crisis. This kind of experience in working with groups of lay people in bringing the architecture of today into being is typical.

The events of recent history encourage us to place a high value on our democratic traditions. The most important of these traditions are that everyone has an opinion to which we listen, and almost everyone has a right to vote on matters in which he is in some way involved. The many voices which speak for the corporate client thus speak with considerable authority, and the many opinions are deliberated, debated, discussed and finally a vote taken. Decisions which are artistic cannot be made this way, but often are. I do not believe that this is a correct implementation of the principle of democracy, since the very essence of the democratic process is the voluntary delegation of authority to those qualified to exercise it. The matter, however, is not quite as simple as this. The client is spending his own money; the client will use the building which will become his own building; and the client sometimes understands his own building needs. But the architect is certainly the only one capable of giving architectural form to these needs. The boundaries which define the areas of authority of client and architect are not sharp but are diffuse, and therefore a mutual understanding of respective competence and authority is essential.

In many ways, these corporate client planning participants are becoming quasi-professional colleagues who haven't prepared themselves for the role that they play—a preparation that is regarded as essential in any other profession. This is just like the man who takes up surgery for a hobby. I doubt that either the knowledge that the preparation must be made, or a knowledge of how to make it, exists.

If the up-grading of the planning colleague is a problem of the profession, and it is, it is a minor one; the larger problem is the elevation of the culture of the community. The profession and the community may solve it by a program of constructive action and there is some evidence of this action that we can see. The Carpenter Arts Centre at Harvard University offers training in the visual arts to the non-professional, and several other universities are either formulating or considering such courses. The general policy of the museums in the field of the visual arts is not only to display, but to inform and to educate. This is good but it is not enough.

Dr Robert Oppenheimer, addressing the annual convention of the American Institute of Architects in 1960, presented some statistics and said hesitantly that these data were not altogether new. They were new to most of us, and to all of us they were disturbing. He told us, for instance, that measured by any quantitative standard at all—such as by the number of people involved, or by the amount of publications appearing, or by the number of patents issued—scientific activity has doubled approximately every ten years during the last 200 years. Further, he told us that approximately 90 to 93 per cent of all the scientists who had lived and worked in the entire history of civilized man are alive and working today. He said that we knew four times as much about science in 1960 as we did in 1950. Through molecular microbiology, we had gained more insight into the nature of life itself during the preceding five years than had been previously accumulated in the entire history of man. In the field of human behavior, we are moving at a much slower rate, since today we only know twice as much as we did twenty years ago.

Such information is disturbing to us because of the terrifying acceleration it reveals in the expansion of our knowledge. The rapidity of this growth is producing such a prodigious total of knowledge that it is getting farther and farther out of reach of the majority; whether or not we can master this knowledge and use it for our higher purposes is a good question. The gravity of this question does not, however, slow up our pursuit of more knowledge.

A university education today does two

things for us: (a) it teaches us to think, gives us some intellectual equipment and experiences with which we can shape our own philosophy if we wish to, and (b) it acquaints us with the facts, events and thinking of the contemporary world. The (a) part of the education remains constant and does not become obsolete. *In today's rapidly changing world, a man engaged in any life of average professional intellectual activity would have to renew the (b) part of his education four times during his professional lifetime just to hold his own.*

The scientists and the engineers who are responsible for the rapid expansion of knowledge and for its application and use are too often not interested or not capable of communicating and interpreting their knowledge to the great body of people whose lives and minds are most directly affected. Lacking intelligent communication and interpretation, the impact of new knowledge is assimilated and understood too slowly or not at all and our comprehension of it accelerates much more slowly than the growth itself —This, in an age where we have reached so high a point in the development of the techniques of communication.

The various fields of our knowledge are so diffuse and so esoteric that they are understood in single fields or in small related groups only by specialists. Very few people today are knowledgeable, let alone learned, in all fields of knowledge. In numbers there are a few more people, but still a regrettably insignificant few, who are able to acquire a sufficient mastery of the knowledge of the times to synthesize it into a philosophy that is necessary to act with skill, grace and intelectual reward in the life of today.

At those times in the history of civilization when man was capable of leading a civilized life, there was a capacity for communication and an understanding that was bred, at least in terms of the dimension of man's knowledge at the time. The peak of Renaissance civilization showed a constructive and creative activity in political life, in the affairs of the market place and in the world of the arts, all forming a life of intellectual vigor and challenge requiring a comprehensive insight into the structure of the whole society by its citizens. With the evidence we have of the breadth and depth of Renaissance civilization, I would assume that an elite of some numbers existed, possessing a meaningful philosophy of life and some mastery of man's range of knowledge of that day. Today this is infinitely more difficult, if not impossible, for even a smaller elite. Today we have an unfortunately narrow band of interest and knowledge over which we can communicate. That the scientist or the engineer does speak so seldom about his work to us must not be overlooked as one of the causes of our tensions and maladjustments.

One of the most serious problems of the architect today is the meagerness of the band of common interest, of common roots and traditions, and of the area of popular commune. The architect in his role of interpreting and giving form to the contemporary scene, is too often unhappy and dissatisfied with the results of his professional efforts. Is this dissatisfaction symptomatic of a weak profession, or of a broader and more general artistic insufficiency? Although there are many distinguished buildings in the United States and Canada which have been built in recent years, the percentage seems to be too low. The architect does not like the environment, both urban and suburban, that is emerging; he wishes that more people would join him in his attitude of constructive dissatisfaction. Architecture and the total environment of which it is a part are measures of our intellectual stature and symbols of our artistic maturity or immaturity. The architect hopes that between him and his fellow citizens there would exist a common interest, a tradition, an avenue of communication, that would enable them jointly to create a more fitting total environment. If the quality of architecture today is something less than we deserve, it is regrettable. If it is a symptom of an intellectual and artistic vacuum. It is tragic.

Architects accept the fact that non-architect people now participate actively in the design of buildings. This kind of participation and the extent of it we have seen—in some small degree in the distant past but far more in the contemporary scene — is witness to a growing participation in which the voice of the artist-architect inevitably becomes harder and harder to hear.

If I didn't think there was some hope for the future, I would have chosen another subject. *The problem the architect faces in working with his non-architect colleagues is the lack of a broad understanding of objectives and a common agreement as to principles and definitions, which are necessities for constructive effort.* A proposal for a building, a green area or a changed traffic pattern requires that such a proposal be seen in a context of trends, that it be compared and contrasted to other experiences and proposals and that it be considered with imagination and farsightedness. These qualifications are in most cases possessed by an architect (they are what make him an architect) but in too few cases are they possessed by his non-architect collaborators. It is hoped that some means may be found to enable a community to participate in the solving of its problems with vision and imagination.

There is no instant remedy; only one that works quite slowly. This is to be found in a broad program of education and information directed at the whole community. Leadership for such a program must of necessity be taken by the architectural profession whose objective, more than that of any other group, is the creation of a worthy environment.

The press is the most important agency to carry out such a program. As an example, Mr Allen Temko, distinguished architectural critic of the Department of Journalism of the University of California, and a member of the staff of the San Francisco Chronicle, has viewed the San Francisco Bay Area scene for a period of approximately five years on a "no-holds-barred" basis. He has been acidly critical at times, much to the discomfort of architects and citizens, and at other times has singled out worthy projects for acclaim. To be sure, progress in such matters is slow, but it is fair to say that there is a growing awareness of architecture and of the total environment as it relates to the Bay region that has brought an increased strength to the artistic purposes of the area. Fortunately, his single voice has awakened others so that the press, radio and TV have interested themselves in their architecture.

While Mr Temko is a specialist of the press, skilled in the vernacular of architecture and an interpreter to the reader of what is for the present at least a rather esoteric matter, the press as a whole has an opportunity of a different sort. The press must not construe my remarks as an invitation to improve the image of the architect as a business-promoting venture; its opportunity lies instead in a continuing policy of reporting in constructive terms the desperate problems faced by communities everywhere in

seeking and building environmental amenities that will open vistas of living that we have not been able to experience.

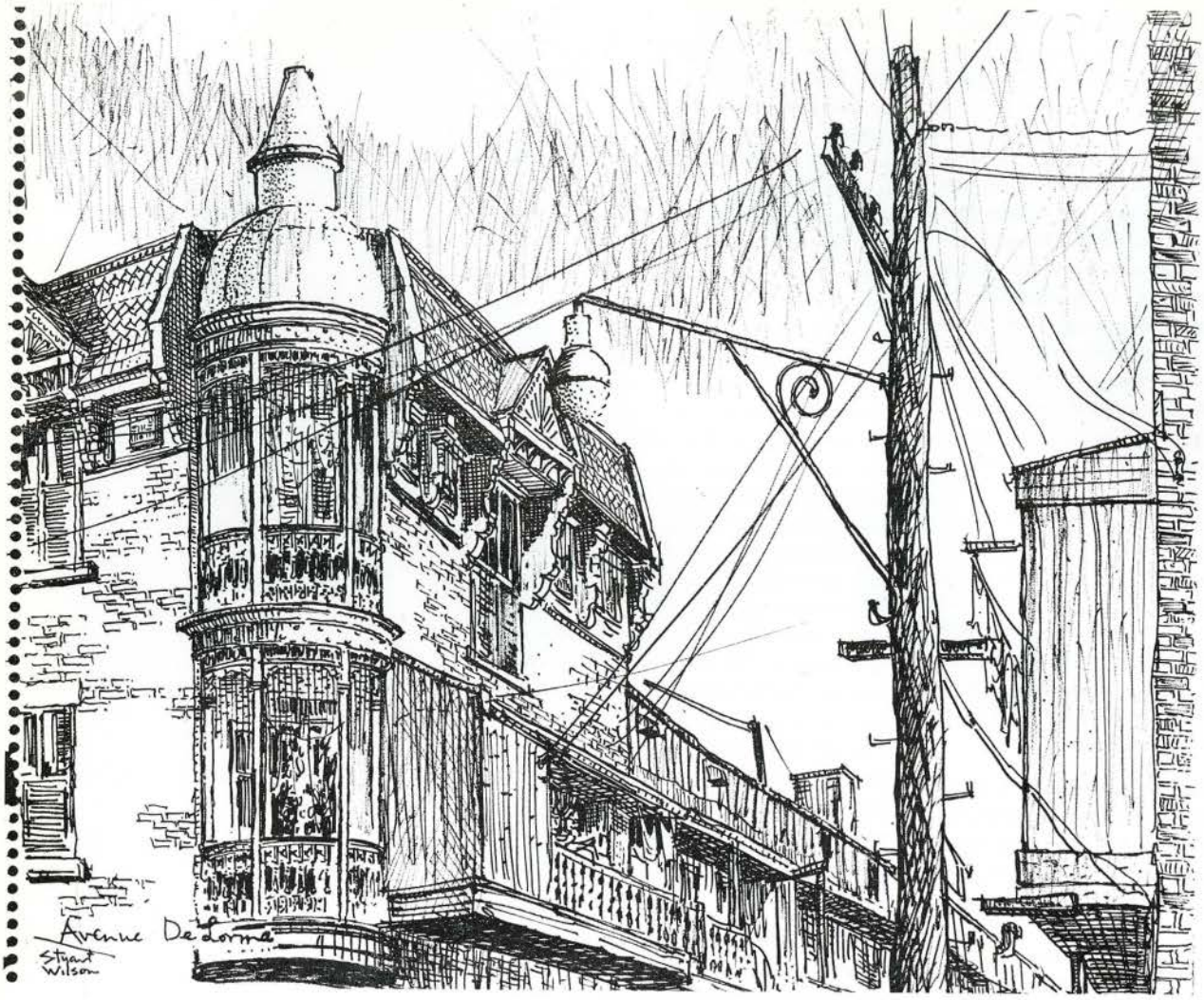
It is hard for us to build a better environment than we have seen or than we can imagine. In most cases, the citizen does not know by what standards his environment fails, or what urban problems there are for him to solve, or for that matter, if there are any problems after all. Most city dwellers like the city, the noise, the traffic, the concentration of the delights and excitement of urban living; so do I. Ours is rapidly becoming an urban civilization by economic fact and as much, I suspect, by preference. The pleasures, stimulation and advantages of urban living can be enhanced by clearly visualized objectives and by imaginative plans for their accomplishment. There are precious few examples for us to follow and therefore there is much pioneering ahead for the press in educating the public to know and recognize the characteristics of a good environment.

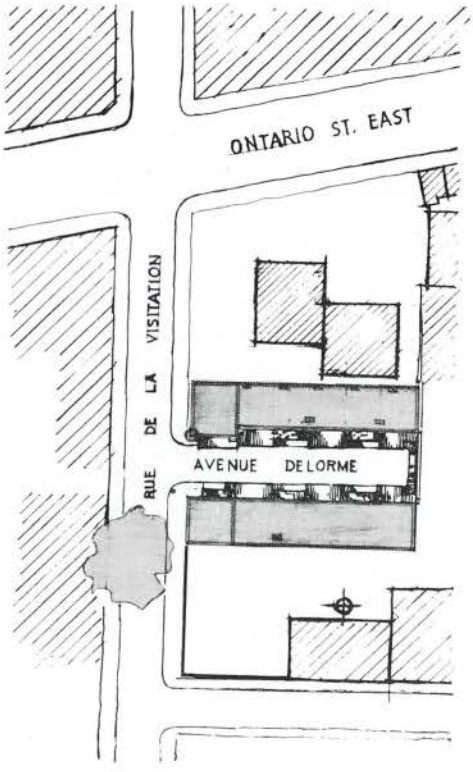
In my opinion, we are almost helpless to accomplish this without an enlightened, far-seeing press, dedicated to progress in environment improvement. Such a program has the broadest conceivable humanitarian overtones and embraces such vital issues of our times as racial inequalities, education, conservation of natural resources and even the elimination of poverty. What more worthy challenge could we want?

In all of this, I have spoken of the education of the non-architect colleague of the architect. By omission, thus far, I do not mean to imply that it is less important for the profession itself to upgrade and improve its own educational program, either at the university level or at the level of the practising professional. The problems of the profession are new and are changing, and in this profession, as in every other one, a continuing policy of self education and self improvement is a necessity for survival. May I remind you that you must re-educate yourself four times during your professional lifetime.

I would conclude by offering my opinion that if architecture is to become a more significant expression in our lives, it will begin by examining our educational effort. It is of little consequence to question which is more important—the architecture which has failed as yet to reach its potential high-water mark, or the cultural inadequacy it reveals. I am sure that both are important and that the climate in which architecture reaches its full flower will similarly nourish our cultural growth. Among the many strengths of our society, public education is probably the greatest and probably involves the participation of more individuals than any other single effort we make. The operations of the national educational effort are not reserved for an elite segment of our people but rather touch in varying degrees almost everyone. The effectiveness and the methods of our educational system have received and are receiving a great deal of attention, support and even criticism. Some of it is unfavorable; some of the unfavorable is uninformed and unfair. We are quick to blame our educators for their standards and methods in education for juvenile delinquency and for the national crime rate. Most of us hold our educators responsible for the narrow band of common intellectual ground that barely holds our nation and our civilization together. It is my belief, and one that I hold with conviction, that public education is far less responsible for this than are we as a whole, that educators are aware of this problem and have been attempting to cope with it with what I believe to be encouraging success. If this success is more limited than we would wish, it can be attributed rather to the national temper than to the ineffectiveness of education. Nonetheless, this is a problem that can only be solved by education, and it must be dealt with at all levels of education, not in the universities alone.

The great task which faces education today, particularly at the university level, is a twofold one: to encourage and to implement the pursuit of knowledge, no matter how deep or esoteric the penetration into the unknown; and to broaden and elevate the level of human discourse, to strengthen our roots and the traditions common to all of us, to extend to the widest conceivable dimension the band over which the intellectual, artistic, and humanitarian interest of all people extend. The second, in particular, presents to the universities a task and a challenge of greatest importance for our civilization.




# Avenue Delorme

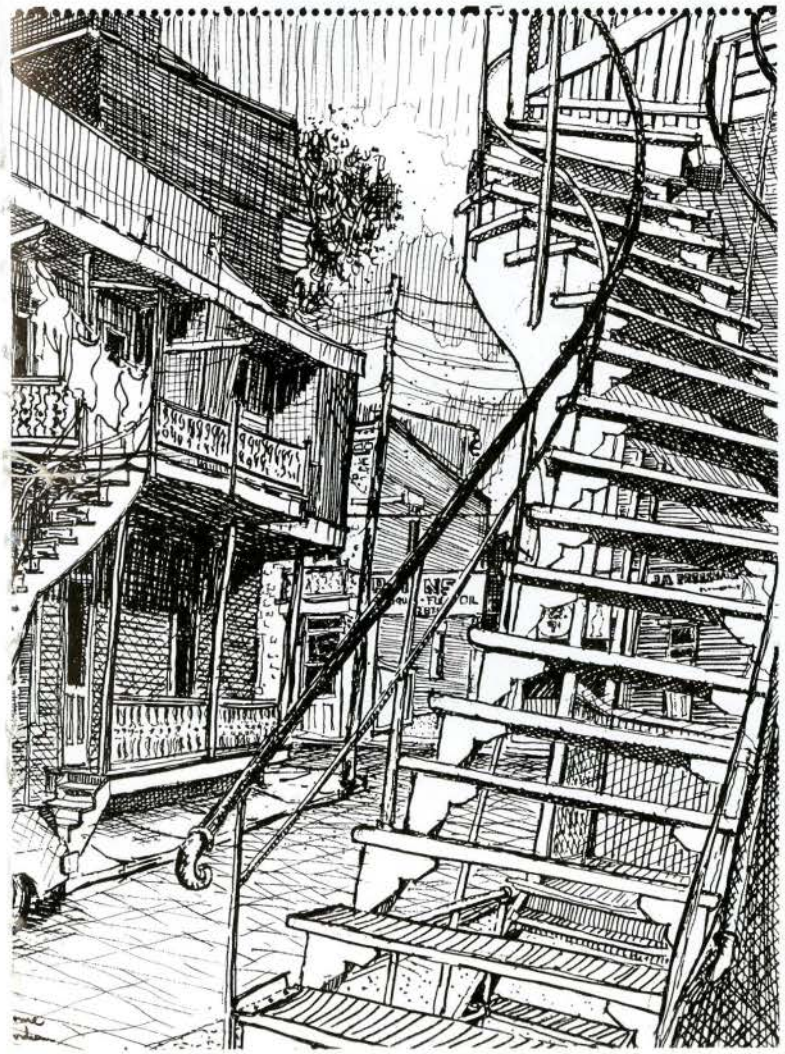
## by Stuart Wilson

*Sketches by the author and Bruce Anderson*

Running off Rue de la Visitation just below Ontario Street, is L'Avenue Delorme, a short cul - de - sac street or lane. The approach is down Visitation between commerce; a steamed hot-dog and smoked-meat specialty restaurant on the west corner, and a red white and blue penant decorated gas-station on the east. A windowless brick wall, two storeys in height, except for a three-storeyed corner portion on Visitation, forms a back-drop to the gas - station. Five vented sky-lights project above the parapet and admit light and air to backrooms below. Clothes-lines droop from a wooden framework on the roof. A tall industrial chimney and block - like brick building look over from beyond.

The approach conceals and reveals the place. A turreted two-level balcony with lace-like balustrades projects from the splayed corner of a three-storey house on the north side of Avenue Delorme. Framing the tower on the upper floor of two faces are the geometrically - patterned slate roofs of two mansard - like projections corbelled out over complicated brackets which project from a deep architrave. Single gable-roofed dormers are centrally placed crowning each facade.

A roofed wooden balcony projects from the second floor of the south wall and leads down the cul-de-sac into a line of similar second - floor balconies, fronting on two - storey flats. The balconies are partially covered by the hopper - roofs of houses. Electric wires stretched between porcelain insulators are fastened to the wood - sheathed fascia. Feeder lines branch off and loop below into house meters. Galvanized iron roof vents are placed regularly like ornaments on a frieze.



Balcony fronts with carved wooden balusters move in and out beyond the projecting roof to receive double-curved iron stairs leading from the narrow sidewalk below. Facades undulate.

Balcony projections rhythmically overlap wooden storage cupboards projecting from brick house faces. The overlap is arranged so that one sinuous stair communicates with two flats. Cupboards provide a meagre storage space.

From cupboards, wooden arms reach out to hold clothes - lines, looping across balcony - fronts. Lines carry checkered shirts, bed - sheets, and hundreds of tiny children's garments of all colors. Even when washed the kid's clothes look worn and soiled.

Balconies hang over the narrow street and provide talking platforms for communicating with neighbours or admonishing kids.

Young and old women talk on balconies and dart in and out of doors. Men-folk lean on balustrades. Kids slide down spiral handrails, play on sidewalks, or in derelict cars and run down Delorme to overflow on Visitation. Across from Delorme is a pop-shop.

Balconies on the south side are similar. Smaller balconies, less useful for sitting out, occur on the ground floor, a step or two above the sidewalks. Balconies, worn and patched, are painted grey with green trim.

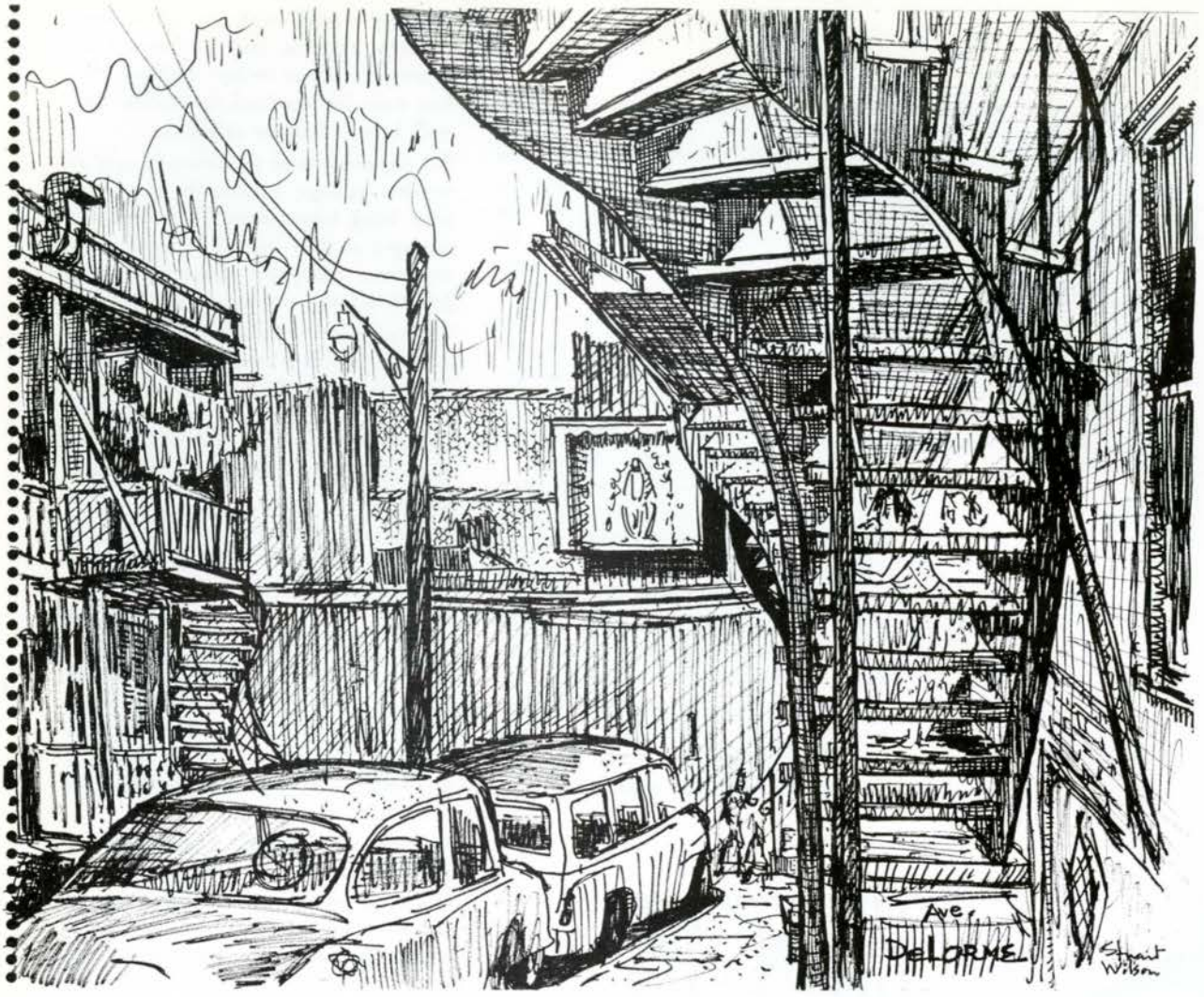
Tiny flats behind balconies line Delorme on both sides. Each abode has a glassed door and two windows.

The bright red brick facades are spotted with dark green shuttered windows and doors. One or two signs in doors announce "Logement a Louer — Flat to Let." A flower-pot is fixed to a wooden column. A high wooden fence closes the cul-de-sac. Supported on the fence is a white and pale blue box with a statue of the Virgin within. In the evening the shrine is illuminated.

At the end of the street near the centre of the fence is a wooden pole with a street-lamp. At the corner is another. Power lines loop between, wires lead off to house-feeder lines.

At night a bright light is shed from the corner lamp and a splash brightens the wall and street.

The shrine glows phosphorescently. Dark shadows are cast by balconies and yellow lights shine from windows. A group of boys wander through sharp shadows. Girls climb stairs. Sudden movements and constant chatter.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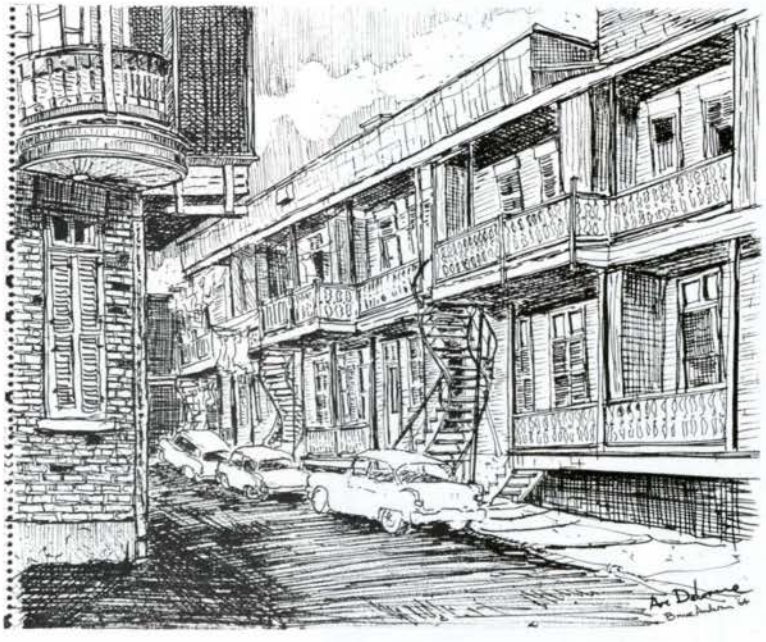

# Technical Column

Edited by Douglas H. Lee

## An Architect Looks at the Plastics Industry

by John G. Spence, MRAIC

*From an address given by Mr Spence, partner, John B. Parkin Associates, Architects and Engineers, to the Society of the Plastics Industry (Canada). See Technical Column, February Journal RAIC/L'IRAC.*

After listening to the many merits of plastics, I feel for the moment like a reactionary pre-plastic-age pedestrian, in having to admit to you that there is relatively little FRP and acrylic construction on the drafting board.

Why is this so? Are architects in any sense reactionary to plastic? You undoubtedly ask yourselves why we are still muddling around with bricks and mortar, why we are still puddling concrete when we could be promoting plastic? Most architects would agree with you that bricks and mortar and concrete are far from ideal building materials with which to face today's structures. After all, the only way that some masonry walls can apparently be kept watertight is to blow plastic silicones at them.

In a detailed sense there is wide acceptance of plastics in construction. I must point out, however, that most architects today dislike material which purports to be, or to be doing something which it isn't. Plastics perhaps because of their extreme versatility seem often to be subject to this kind of temptation. I have in mind a recent release which proclaims the use of stones of polyester glass faced with resin and sand which are to be used in the vaulting ribs in the 80-foot high roof of the nave of a cathedral where "it will be indistinguishable from natural stone."

There are literally thousands of well-engineered applications of plastic which have found wide acceptance by architects. We use acres of fibreglass concrete form pans, plastic countertops, acrylic signs and luminous ceilings, polyvinyl-chloride rails, vinyl wall fabrics, chairs, floorings and polystyrene insulations. Why then when it comes to enclosing these highly sophisticated finishes in anything other than glass must we revert to panels with joint problems and to bricks and mortar and concrete?

It is in the broad sense of material with which to create the exterior envelope to enclose the building environment that plastic materials are lacking in acceptance with architects.

Partially this is because many plastic panel solutions are too easy, too gaudy, too restless, too"worlds fair-ish". They are not solutions to problems but only substitutes with the same problems and sometimes new problems of their own.

It occurs to me that a Society, with as restive and as aggressive a membership as your own, is not likely to take this lack of acceptance lying down. Maybe in secret laboratories some of your members are already considering two approaches to the acceptance of plastic as building envelope which I shall later suggest.

To examine the aesthetic direction which plastics might follow to obtain acceptance as building envelope may seem to you too nebulous a pursuit. This may be, but behind much of today's apparently arbitrary surface variety can be discovered two basic alternate approaches to design.

First, consider the stripped-down, revolutionary machine - for - living approach generated during the first world war epoch in a renaissance of optimism at making the world safe for democratic socialism. The prejudices of previous false styles were swept away. The definitive statement of the architect Mies van der Rohe that "Less is more" resulted in an "all-glass" concept of construction of which the Toronto-Dominion Tower is current expression. If the "Less is more" philosophy means "all-glass" today, it can also mean "all-acrylic" in your future.

After the second world war and the inception of the atomic space age, architecture began, quite understandably, to express an alternative to glass age vulnerability. There was an instinctive, partial withdrawal from the blinding sunlight back into the cave and its sheltered comfort. Analysts might call it the desire to return to the womb. Architects rationalized the return to concrete for what they prophetically, perhaps, called its "plastic quality". Prominence came to an American architect Kiesler who had composed an "Endless House" which was something like a series of room cocoons hung together and opening off one another — a construction which surely could be just as admirably spun out in reinforced polyester as in concrete.

Two quotations suggest two pertinent contemporary expressions of life which are reflected in the two polarities of architecture which seek fulfilment today. The first quotation typifying our yearning for an "all-glass" giant efficiency, is an expression of the constant pressure to activity and to communication which we as human beings in our business associations have to live up to today when we are not relaxing to the tune of television commercials and their admonitions to live up to the Jones'. The remarks are by Mr J. G. Staiger, vice-president and general manager, North American Operations, Massey - Ferguson Ltd, to the Personnel Association of Toronto, a month ago. I quote them because yourselves and ourselves, as producers and designers, ignore them today at our peril. "Our business world . . . is entering an epoch of radical revolution in which the total area of management responsibility and control is changing and changing at a speed that permits little time for adjustment. It is changing on the run rather than, as in former periods of change, during a breathing spell or stock-taking period." and "The ability of any organization to grow has only two real restrictions — assuming that it has the ncessary resources in people, products, money and facilities. The first is the ability of its people, and particularly its management, to adapt to change, to anticipate change, to initiate change, and to take advantage of change. The second is its ability to tell people what it is doing — communicate clearly to its own management and employees, and to communicate to the rest of society the ethics, and impact on society, of the changes it is making". This quotation presages the new magnitude of immense projects, a lighter and more fantastic construction than we have known of a deceptively transparent and expendable appearance. For example Buckminster Fullers proposed geodesic constructions over an entire Manhattan Financial District are not so far fetched when you consider that the entire Houston Ball Park has already been equipped with a giant protective trussed umbrella.

The second quotation and second approach to life is expressed in a concern for the individual human being; in architecture it finds expression in a turning inward for shelter and security. On this human need Richard Neutra the famed American architect has said: "Individuals must not be ploughed under by any kind of civilization, or else this civilization and our life is frozen and is bound to die and become rigid and


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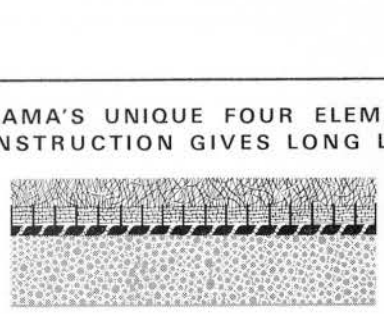


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extinct. The architects of this world, the urbanists — those who provide the physical milieu in which man, woman and child have to act — have actually the fate of our species in their hands, and they in a way represent the indiivduals as opposed to the standardization and the monotony which flows from standardization into our existence. Independent of who builds all the social housing of the world, whether it is industry, the government or the party, it is always an over-all prefabricated framework in which the architect must instill and insert sufficient flexibility and a chance for individual enrichment."

In both the transparent spectacular and in the essentially smaller-scaled expressions of protectiveness in Architecture, Plastics in their present and yet undiscovered forms are surely destined to play a unique and even monumental role.

To take a more practical look at one aspect of architecture and at the formative role which the plastics industry may play in determining the future building envelope, let us deal specifically with the problem of joints in exterior walls. There are new and extraordinary demands today on the environment within buildings. Air conditioning and humidity control for both creature comfort and for exacting computor and production working conditions place demands on the exterior wall construction which are not reasonably satisfied by present practice. The Canadian National Research Council Division of Building Research, in a series of publications has proposed that we should insulate the outer rather than the inner face of the main wall construction, in order to maintain the temperature of the wall safely above the dew point temperature of the humidified air within the building.

Leakage of humidified air through defects in interior insulation and vapour barrier has resulted in many instances of condensation within the cold exterior section of the wall where it is subject to freezing temperature with resultant ice lensing and cracking of the wall.

A further advantage of exterior insulation is that this proposal places the structural frame of the building as well as the main wall within the insulated envelope. Seasonal expansion and contraction of the building structure is thus minimized.

The difficulty inherent in this proposal to move the insulation from the interior to the exterior face of the masonry wall is still that of sealing the exterior joints and the selection of a facing material which is impervious to weather.

To protect this suggested outer insulation covering, the Division of Building Research proposes the external addition of a cavity air space and cladding material which it has called the Rain Screen. Not only the insulation but the structural frame and interior wall construction are kept dry by the cavity wall space and external cladding proposed by this Rain Screen Principle. Shielded openings from the cavity to the outer atmosphere permit the air pressure within the cavity to assume the outer atmospheric pressure. Wind pressure which is the major force causing rain to penetrate the cladding is thereby substantially reduced. It is quite apparent that there are many problems and disadvantages in trying to construct this complex Rain Screen wall of traditional masonry units. It is also quite apparent that there exists a tremendous opportunity for the development of an all plastic composition wall construction based on the Rain Screen principle. A slim, light, insulated wall could be prefabricated in large units under controlled plant conditions and faced with an elegant plastic cladding which could be anchored through the cavity airspace to the insulation wall and to the interior, protected structural frame.

Upon such a gigantic trusslike construction might be set up a travelling production plant which could, like a space - fiction insect, crawl across the structure spinning its protective cocoon of plastic and creating a controlled environment in the vast space below to nurture vegetation and encourage the habitation of our Canadian northland

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# News

## Annual Meetings

The Alberta Association met at Red Deer January 29-30, with "public relations" for a convention theme. Guest speakers were David Wood, Mannix Construction, Calgary and John D. Francis, Calgary PR consultant. Prof. Henry Elder, head of UBC School of Architecture, was guest speaker for the annual dinner. A highlight of the convention was a conducted tour of Red Deer's new city hall, the result of a national competition won by Saul Herzog and James Secord, of St Catharines, Ont. The Albertans will be host association for the 1966 RAIC Assembly, to be held at Jasper, and it was decided to hold the next Association annual meeting at Jasper the week-end prior to the Assembly.

*Alberta Association of Architects 1965 Council, seated, left to right: Hugh W. Seton, Past President; Mrs Freda O'Connor; Robert F. Bouey, President; standing: G. W. Lord, Secretary; D. R. Sinclair, Second Vice President; K. L. Bond, First Vice President; and G. Beatson. (Not present, Councillors J. McIntosh, J. W. Long and G. R. Robins)*

*The Newfoundland Association of Architects 1965 Council, seated, left to right: W. J. Ryan, Vice President; F. Noseworthy, President; W. E. Brown, Honorary Secretary; standing: Councillors W. B. Guihan, A. J. Campbell. (Not present, E. A. Colbourne)*

The Newfoundland Association met January 26 at St John's. Among the guests was S. J. Carew, dean of the Faculty of Applied Science, Memorial University of Newfoundland, who was presented with a check by the Association to purchase technical books for the University's architectural library. The guest speaker was Justice J. D. Higgins of the Newfoundland Supreme Court. Two new members, T. P. Bolton and P. S. Holtshousen, were inducted.

The President RAIC, Dr F. Bruce Brown *(F)*, Toronto, and Executive Director

*(concluded on page 90, col. 3)*

*Architects Association of New Brunswick 1965 Council, seated, left to right: G. J. Gaudet, Past President; Alfred Chatwin, President; H. P. J. Roy, Vice President; John R. Myles, Secretary Treasurer and representative to RAIC Council; standing: Peter Seimers, Cyrille Roy, Neil M. Stewart (F), representative to RAIC Council; Dr. F. Bruce Brown (F), Toronto, President RAIC; Fred W. Price, Ottawa RAIC Executive Director; D. W. Jonsson and Ronald J. Milne.*

# AAPQ/PQAA
# Rapport Annuel des Délégués à L'IRAC Conseil

Comme délégués à l'Institut Royal d'Architecture du Canada, nous reconnaissons que notre premier mandat est de sauvegarder l'autonomie de notre Association. Mais nous croyons qu'il est aussi de notre mandat d'informer les membres sur les travaux entrepris par l'Institut au cours de l'année dernière et pendant les années précédentes et de leur rappeler les buts de l'Institut tels que décrits dans l'acte d'incorporation.

*Les buts de l'Institut Royal consistent:*

(a) à établir et maintenir un lien entre les sociétés reconnues par l'Institut Royal comme associations constituantes, et à promouvoir l'intérêt de la profession d'architecte au Canada;

(b) à établir et maintenir un lien entre l'Institut et les sociétés ou instituts dont les objets sont semblables aux siens;

(c) à favoriser la connaissance et le goût de l'architecture, ainsi que de la profession d'architecte;

(d) à répandre et à procurer aux membres de l'Institut Royal les connaissances se rapportant à la pratique de la profession d'architecte;

(e) à encourager et à reconnaître les aspirants méritants de la profession.

L'institut est donc une fédération composée d'associations provinciales indépendantes et tous ses travaux sont l'explication de la volonté de ses Associations.

Comme architectes, nous avons le devoir de travailler par tous les moyens à renforcer notre statut professionnel et celui de tous les autres architectes du Canada. L'appartenance de notre Association à l'Institut ne doit pas être envisagée seulement sous un point de vue personnel ou provincial, mais doit être guidée par notre devoir envers notre profession.

Au cours des dernières années, l'I.R.A.C. a contribué grandement à renforcer les liens entre tous les architectes du Canada. Les avantages qu'en a bénéficié notre Association sont nombreux, certains directs et d'autres moins patents; il nous importe d'en citer quelques exemples et de les soumettre à votre attention:

(1) L'Institut a contribué au rehaussement des normes de l'enseignement des écoles d'architecture et ses recommandations ont contribué à ce que toutes les écoles d'architecture soient affiliées à des universités. Avec l'appui de l'A.A.P.Q. aux recommandations du Comité d'Enquête Lamontagne, cet objectif est maintenant atteint.

(2) A ce jour, les bourses d'études du Collège des Agrégés de l'Institut, ont permis à huit jeunes architectes, dont deux de la Province de Québec, M.M. Jean Gareau et Pierre Guertin, de poursuivre leurs études en Europe. L'Institut a aussi fournit son aide au choix des gagnants des bourses d'études Pilkington ainsi qu'à d'autres bourses et prix architecturaux. Chaque année, la médaille du mérite de l'Institut est désignée dans chaque école d'architecture à l'élève qui se classe parmi les premiers.

(3) Grâce à l'aide de ses délégués au comité consultatif du Conseil National des Recherches, et avec la collaboration des directeurs des écoles d'architecture, l'Institut a pu faire valoir aux architectes aux gouvernements et aux universités, l'importance de la recherche architecturale. A l'heure actuelle, plusieurs expériences sont entreprises dans le domaine des plans de bâtiment, grâce à l'appui et à la collaboration de la profession.

(4) L'enquête fouillée qui s'est déroulée en 1960 sur les conditions de l'habitation au pays a eu d'importantes répercussions. L'une de ces conséquences a été la formation d'un conseil canadien de recherches urbaines et régionales; cet organisme accomplit un excellent travail; Mentionnons aussi l'étude sur le zonage urbain entrepris en collaboration avec la Société Centrale d'Hypothèques et de Logement et l'Institut d'Urbanisme du Canada; le rapport de cette étude, actuellement sous presse, exercera certainement une grande influence sur les plans de zonage futurs.

(5) L'Institut a collaboré avec les organismes provinciaux et les comités locaux pour assurer la conservation des monuments historiques et en faire établir le classement. Ces travaux se sont faits avec le concours du Ministère du Nord Canadien et de la Galerie Nationale.

(6) L'Institut a été l'initiateur de plusieurs expositions architecturales au Canada, notamment celles sur l'architecture mexicaine et l'architecture suédoise.

(7) Le Concours des médailles Massey 1964 a suscité un intérêt sans précédent. Il y a eu 473 projets soumis. L'exposition des projets connus circulera au pays jusqu'en 1966, puis accomplira une tournée dans plusieurs villes américaines. De nouveau, l'Institut a fait imprimer une brochure des 94 oeuvres admises au choix final.

(8) L'Institut a vu à la publication de brochures d'information publique, entre autres celle "L'Architecture comme Carrière". L'institut a aussi monté un cinémathèque renfermant de courts et longs métrages, à la disposition des membres.

(9) L'Institut a préparé et organisé plusieurs expositions circulantes sur l'architecture canadienne. Une exposition importante est en voie d'exécution à l'intention du gouvernement canadien qui doit la présenter au Congrès panaméricain des architectes à Washington, en juin prochain et par la suite, dans plusieurs capitales européennes.

(10) L'Institut a établi un code pour la tenue des concours en architecture qui a servi de stimulant et de guide aux nombreux concours provinciaux et nationaux des dernières années. L'Institut vient de publier un guide sur les devoirs des conseillers professionnels.

(11) L'Institut a revisé à plusieurs reprises en collaboration avec l'Association Canadienne de la Construction, les formules types de contrat en tenant compte le plus possible, des particularités relatives aux lois provinciales.

(12) L'Institut a contribué à l'amélioration des catalogues descriptifs des matériaux de construction, en collaboration avec l'Association Canadienne de la Construction et les corporations d'ingénieurs.

(13) Par l'entremise du Comité National Conjoint des Architectes et Ingénieurs, l'Institut étudie les divers problèmes professionnels affectant ces deux disciplines, tels que les documents contractuels, les principes de la pratique, les relations interprofessionnelles et les honoraires professionnels.

(14) Par sa représentation à l'Association Canadienne des Normes et de plusieurs de ses comités, l'Institut joue un rôle prépondérant dans l'établissement des normes des matériaux de construction.

(15) L'Institut est intervenu avec succès auprès du gouvernement fédéral en vue d'obtenir des honoraires plus élevés et des conditions de contrat plus favorables pour les architectes engagés dans les travaux publics.

(16) En collaboration avec les ingénieurs, l'Institut, grâce à ses interventions auprès du gouvernement fédéral, a obtenu que les plans et devis importés soient soumis à des droits appropriés.

(17) L'Institut a fait des démarches fructueuses auprès du gouvernement fédéral pour obtenir qu'un plus fort pourcentage du budget de nouveaux édifices publics, soit consacré pour les sculptures et les décorations architecturales.

*(concluded on page 90, col. 1)*

# PQAA/AAPQ
# Annual Report of Delegates to RAIC Council

While safeguarding the autonomy of the PQAA it is felt necessary at this time to issue this reminder of some of the work of the RAIC in recent years and to quote objects as defined by the Charter.

(a) to establish and maintain a bond between the Societies recognized by the Royal Institute as component associations and to promote the welfare of the architectural profession in Canada;

(b) to establish and maintain a bond between the Royal Institute and societies or institutes having similar objects;

(c) to promote a knowledge and appreciation of architecture and of the architectural profession;

(d) to promote and make available to the members of the Royal Institute knowledge pertaining to the practice of the architectural profession;

(e) to promote encouragement and recognition of worth aspirants to the profession.

It is a federation of the independent provincial associations. Every action of the Institute is an expression of the will of the provincial associations.

As architects it is our duty to strengthen in every way our own professional status and that of every other architect in Canada. Membership is not a purely personal or local matter but one affecting our obligation to the profession.

In recent years the RAIC has greatly strengthened the relationships between architects across Canada. Its benefits have been both direct and intangible. Here are some examples of its work for your information and consideration:

(1) Has worked to raise the standards of the Schools of Architecture and to ensure that all are affiliated with universities. With the recent implementation of the Lamtonagne Commission recommendations in Quebec as backed by the PQAA the latter aim has now been fully achieved.

(2) The College of Fellows Scholarships have to date enabled eight young architects to study for a year in Europe — two of them from Quebec, MM. Gareau and Guertin. Assistance also in the Pilkington Scholarships competition, and in other scholarships and awards including the Canada Council. The RAIC Medal is awarded annually to the top graduating student in each school of architecture.

(3) Through representation on consultant committees of the National Research Council, and in co-operation with the heads of the Schools of Architecture, has brought to the attention of architects, governments and universities the importance of architectural research. Many experimental projects in building design are now proceeding with the support and co-operation of the profession.

(4) The Inquiry into the Design of Residential Environment and the formation of Canadian Council on Urban and Regional Research, the Urban Zoning Study, with the backing of CMHC and the Town Planning Institute of Canada are all studies undertaken by or assisted by the RAIC.

(5) Co-operation with provincial and local historical bodies for the preservation and documentation of historical buildings. This has been carried out in conjunction with the Department of Northern Affairs and the National Gallery of Canada.

(6) Sponsored and arranged exhibitions in Canada of Mexican and Swedish architecture.

(7) Interest in the Massey Medals Competition reached a new high in 1964, with 473 entries. The Exhibition is touring Canada until 1966 when it will follow the path of the 1961 exhibition in an extensive tour of American centres. Again an attractive brochure with photos and descriptions of all 94 finalists has been published.

(8) Responsible for public information booklets, such as "Architecture As A Vocation". Maintenance of a film library available to members and interested organizations.

(9) Planned and arranged tours for travelling exhibitions of Canadian architecture. A major one is now being prepared for the Federal Government, to be shown at the Congress of Pan-American architects in June in Washington, then in several European capitals.

(10) Unified the Code for Conduct of Architectural Competitions in Canada which has served to promote interest in many provincial and national competitions in recent years. Has just issued a guide to Professional Advisors.

(11) Continual revision with the CCA of standard construction documents taking into account the different provincial laws.

(12) Effected improvements in manufacturers literature and catalogues by means of joint conferences and awards.

(13) The National Joint Architect-Engineer committee is studying into professional problems in such matters as documents, principles of practice, professional standards, inter-professional relationships and fees.

(14) Helps to unify specifications for building materials through representation on Canadian Standards Association and many of its committees.

(15) Made successful representations to Federal Government for higher fees and better contract arrangements for architects engaged in public works.

(16) Representations to Federal Government succeeded in having imported building plans and specifications taxed in the proper manner. (In co-operation with engineering profession).

(17) Made successful representations to Federal government to devote a larger percentage of budget for new public buildings to architectural sculpture and decoration.

(18) Provides consultant committee to Federal government for design of government buildings abroad.

(19) Provides support and advice to the governments on winter works programs.

(20) Preparing strong representations to Federal, Provincial and Municipal governments to improve the professional and financial status of their staff architects.

(21) In co-operation with the PQAA made successful representations to the Directors of Expo '67 in promoting the essential role of architects. Preparing an exhibition "Architecture of the Sixties" for the Canadian pavilion.

(22) Engaged in a national survey of architects to determine facts and views on changing conditions in the profession which require our serious attention.

(23) Our JOURNAL has introduced many new features of interest to its readers and solicits contributions in French. The JOURNAL is self supporting from its nation-wide revenue. It does not constitute a charge on membership dues.

(24) On behalf of the architectural profession the staff deal with a great deal of enquiries and other correspondence, from individuals and organizations in Canada and all corners of the world.

(25) As a new member of the International Union of Architects the Institute is now in close touch with professional developments all over the world and will have a strong delegation at the IUA Congress in Paris this year.

The above activities are by their nature

*(concluded on page 90, col. 3)*

(18) L'Institut a mis à la disposition du gouvernement fédéral un comité chargé de le conseiller sur les projets d'édifices gouvernementaux à l'étranger.

(19) L'Institut fournit au gouvernement fédéral ses conseils et son appui sur le programme des travaux de construction d'hiver.

(20) L'Institut est à préparer un mémoire qui sera soumis aux gouvernements fédéral, provinciaux et municipaux dans le but d'obtenir une amélioration des statuts professionnel et financier pour les architectes faisant partie du personnel de ces gouvernements.

(21) En collaboration avec l'Association des Architectes de la Province de Québec, l'Institut est intervenu avec succès auprès des responsables de la Compagnie de l'Expo '67 en vue de faire reconnaître le rôle indispensable de l'architecte. L'Institut prépare une exposition intitulée "l'architecture des années '60" qui sera tenue dans le pavillon du Canada à l'Expo '67.

(22) L'Institut a constitué une enquête auprès de tous les architectes du pays afin d'obtenir les opinions personnelles de chacun sur les nouvelles conditions de la profession. Les résultats de cette enquête sont à se faire.

(23) Le Journal de l'Institut a présenté des articles sur de nombreux sujets nouveaux de nature à intéresser ses lecteurs et a publié plusieurs articles en français. Le Journal réussit à défrayer ses dépenses grâce aux annonces et ne requiert aucune partie des cotisations versées par les associations provinciales.

(24) Pour la bonne renommée de la profession, le personnel permanent de l'Institut se charge de répondre à un grand nombre de demandes de renseignements qui lui sont transmises par des particuliers ou des organisations du Canada ou de l'étranger.

(25) En sa qualité de membre de l'Union Internationale des Architectes, l'Institut se tient au courant des progrès de la profession dans les autres pays; l'Institut espère qu'il y aura une forte délégation canadienne au Congrès de l'U.I.A. qui se tiendra cette année à Paris.

Les activités décrites plus haut de par leur nature, vont au-delà des possibilités et des mandats des associations provinciales.

L'Institut devient donc, le porte-parole tout désigné, des deux mille trois cents architectes canadiens par les relations de nature mondiale. L'effet cumulatif des travaux de l'Institut ne peut que contribuer à l'avancement et à la reconnaissance de notre profession.

*Les délégués de l'AAPQ au Conseil de l'IRAC; Randolph C. Betts, Gilles Marchand, Francis J. Nobbs, Edouard Tremblay, Gérard Venne.* ■



necessarily beyond the scope of Provincial Associations. To participate in matters of world-wide concern the Institute would appear our best instrument of voicing the views of some 2,400 architects across the country. The cumulative effect on the profession of the work of the Institute cannot be otherwise than helpful for the advancement, understanding and acceptance of the profession.

PQAA DELEGATES TO RAIC COUNCIL:

*Randolph C. Betts, Gilles Marchand, Francis J. Nobbs, Edouard W. Tremblay, Gérard Venne.* ■

ARCHITECTS ASSOCIATON OF NEW BRUNSWICK

*(continued from page 87)*

Fred Price were guests of honor at the New Brunswick Association annual meeting at Moncton February 5-6. H. P. J. Roy, chairman of the host committee for last year's RAIC Assembly at St Andrews, was thanked for his contribution to the outstanding success of that event. Two new members were welcomed, J. W. H. Murdoch, Rothesay, and Douglas R. Grass, Moncton. The AANB Act and By-laws, are to be re-written in 1965 under the chairmanship of D. Jonsson. A feature of the convention was a seminar on architectural uses of woods conducted by representatives of the wood industry in Canada. ■

CANADIAN HOUSING DESIGN COUNCIL

R. K. Fraser, President, Romark Developments Ltd, Hamilton, Ontario, was elected Chairman of the Canadian Housing Design Council. Elected Vice-Chairman was Professor Roy Sellors, FRAIC, of the School of Architecture, University of Manitoba. Elected Regional Vice-Chairmen were (BC) Professor Philip H. White, Faculty of Commerce and Business Administration of University of British Columbia; (Prairies) Richard A. Locke, Vice-President, Engineered Buildings Ltd, Calgary; (Ontario) Campbell C. Holmes, President, Anndale Investments Ltd, Willowdale; (Quebec) Mrs Blanche van Ginkel, Architect/Planner, Montreal; (Atlantic) Allan O'Brien, Halifax.

The 24-member Council acting as a public service organization directs a series of programs towards the improvement of housing design in Canada. Its main emphasis in 1965 will be on exhibits and publications. Awards competitions will not be conducted this year.

PETER TEMPLE MURRAY BAROTT, FRAIC 1919-1964

Peter Barott was in the prime of his life when he died suddenly on December 16, 1964, at the age of 45. We, as his professional colleagues and close friends, still feel the shock of his passing, and we feel as well a very serious loss. His dynamic personality, his merry greetings, and his convivial good humor made working with him an enjoyable experience.

Peter Barott was an energetic, active, honest and ethical man. His outstanding characteristic was his straightforward approach to the person that he was dealing with. He at once commanded respect and was spontaneous in according it. He was very loyal to his friends and to the people he admired and respected, but had little use for those who were pretentious and egotistic. If there was a problem that had to be solved, he, in his determined way, did not rest until it was resolved. His spirit, enthusiasm and devotion to duty were a source of inspiration to anyone working with him.

Peter was born in Montreal in June, 1919, and was educated at Ashbury College, Selwyn House, and Bishop's College. He won the Molson Scholarship from Selwyn House to attend Bishop's and graduated from Bishop's with the Lieutenant Governor's Medal. He went on to McGill where he took Arts, and in 1939, at the oubreak of war, joined the COTC. After graduating from McGill in 1940 with his Bachelor of Arts degree, he transferred from the COTC to the Black Watch (HRH) of Canada. He went overseas in June, 1941 with the 1st Battalion. He was taken prisoner of war at Dieppe in 1942, and the story of his escapes from prison camps and recaptures would make interesting reading in itself. A writer by the name of David Walker, who was in prison camp with Peter, is presently writing such a story. Some of his exploits in prisoner of war days are covered in "The Colditz Story" where Peter was a prisoner until April 1945.

After his release from Colditz, and a period of convalescence in hospital in London, England, Peter returned to Canada in June, 1945. He retired from the army with the rank of Captain. In July 1945 he married Gwendolyn Ward in Calgary, and they settled in Peter's home city, Montreal. Peter worked for the Canadian Bronze Company for a year but he became more and more interested in building trades. He then joined the Byers Construction Company and worked in construction from 1946 to 1949.

In 1949 Peter returned to University, this time attending Ann Arbour University in Michigan, where he obtained his Bachelor of Architecture degree, in 1952. Upon graduating, he joined the firm of Barott, Marshall, Montgomery and Merrett. In 1955, when Robert Montgomery died, Peter became a partner of the firm, which then became Barott, Marshall, Merrett and Barott.

In 1961, he resigned his partnership with Marshall and Merrett to form a new partnership with two established Montreal architects, Jacques David and Pierre Boulva, naming the firm David, Barott, Boulva. He felt that a such a firm representing a blending of the English and French cultures would produce better understanding among architects in Quebec and also give better service to the public, its clients and to the profession. His interest in French Canada was reflected in his love of speaking French.

His tremendous energy and his numerous activities were a source of amazement to all those who were in constant professional relationship with him. Only recently, he had made a six-day return trip to Pakistan, including a stop-off at Lauzanne. A week or two later he was touring Disneyland with Walt Disney, doing research on a "Circarama" theatre for Expo '67. Trips to Ottawa, Sudbury and Toronto followed quickly and frequently. The variety of activities of his life, both professional and social, led his friends and associates to marvel at his pace of life. He also found energy and time to be president of the Specification Writers Association of Canada as well as chairman of the Canadian Joint Committee on Construction Materials of the RAIC, CCA and ACEC. He was vice-president of the Quebec Association of Architects and, had he lived, it is very likely that he would have been President in 1965. He was a member of the PQAA since 1953 and a member of the Council since 1959. He was a fellow of the RAIC and a member of the Executive of the RAIC. He was an active chairman of several PQAA Committees, Public Relations, Professional Tariff, Entertainment and Conventions Committees. As chairman of the Public Relations Committee, Peter was responsible for a 1960 conference on the Report of the Committee of Inquiry into the design of residential environment. As national chairman of the Public Relations Committee, he was instrumental in the preparation of a brochure entitled "Planning to Build — Build to Plan", which will be published shortly in English and French for distribution to the public by all provincial associations.

He was a member of the executive of the Canadian Red Cross Society and Chairman of the Maintenance Committee of St. Matthias Church. He was on the Architectural Commission of the City of Westmount and was a member of the St James's Club of Montreal, the University Club of Montreal, the Mount Royal Club and the Mount Bruno Golf and Country Club.

Peter Barott's association and friendship over the years has been to many of us an experience of lasting warmth and inspiration. His memory will remain.
Peter's wife, Gwendolyn Ward, with their children, Patrick Weldon, age 12, and Chella Ward, age 10, survive him. He is also survived by a sister, Mrs. Harold Thornton, of Montreal, and his father, Ernest I. Barott, FRAIC, DFA, RCA, FRIBA, a well-known architect, who has designed many of Montreal's buildings.

*Dorice Walford, Associate,*
*David, Barott, Boulva.*

WILLARD BRUCE RIDDELL, FRAIC

The recent passing of Willard Bruce Riddell *(F)* has meant the loss of another senior statesman of our profession. Bruce was a member of an old Hamilton family long associated with all aspects of the building industry including architecture, engineering and construction.

He attended a course in architecture at the Massachusetts Institute of Technology for four years 1914-1917, at which time he enlisted in The Royal Canadian Engineers and went overseas. Upon his return, he took a post-graduate course at MIT 1919-1920.

He was admitted to membership in the Ontario Association of Architects and the RAIC in 1921. At one time he held an associate membership in the RIBA. Bruce established a practice of architecture in Hamilton in 1923 and maintained an active office until retirement about a year ago.

He became a member of the First Registration Board of the OAA when it was established by the Architects Act in 1931. He served on the Board until retirement in 1943 and during his last two years of service he was Chairman of that Board. Bruce was made a Fellow of the RAIC at the first Convocation of the College at the Arts and Letters Club, Toronto, in February 1941. He served as Registrar for eight years and presented the specially bound Attendance Record Book to the College. Bruce was keenly interested in applicants and winners of the College of Fellows Scholarship. The contribution he made to ritual was significant due to his many active years in Masonry. He held the Honorary 33rd Degree in the Scottish Rite Freemasonry.

His service to the profession did not end with the Ontario Association and Institute, but his warm dedication was felt at the Chapter level. He was host commit-

tee chairman when the RAIC held the highly successful and long remembered Annual Assembly in Niagara Falls.

Bruce organized the first Chapter Christmas party and actively participated in the program of entertainment and acted as unofficial host for many years. It has become an institution and it was significant that this year when we had our largest attendance homage was paid his memory.

He practised architecture in the true sense, not as an office manager or personnel director, but at the board designing, detailing and drawing deep satisfaction from that for which he was trained. The pressure of work did not permit pleasantries with sales representatives; however after hours he was most hospitable to them. For the betterment of the construction industry, he was very demanding of the trades and would accept only superior workmanship. Bruce's associate of many years standing, Reg. Jackson, stated that when the workmanship was not to the required standard Bruce was quite capable of reverting to the "field language" of the construction industry, which, in stubborn cases seemed to guarantee results.

Other than a few industrial buildings, Bruce's practice consisted mainly of elementary and high schools in and around Hamilton. The culmination of forty years practice was in the very fine Hamilton Teachers' Training College sited adjacent to the McMaster University campus.

The foregoing is a very brief statement of many years of dedication and service to the profession, any small portion of which can be considered a major contribution. Bruce leaves not only a memory of warmth and friendship but a challenge to our professional responsibility. In his memory let us, as individuals, attempt to replace some small segment of that which has been taken away.

*Alvin R. Prack*

GORDON B. PRITCHARD, B ARCH

The passing of a good man in the prime of life, leaves us with sorrow in our hearts. His many friends, colleagues and all who were fortunate to know Gordon Beattie Pritchard will be saddened to learn of his death on November 7th, 1964, after a lengthy illness.

Gordon was born on the 17th of March 1909 in Galt Ontario, son of the late Rev. Henry James Pritchard. He attended Toronto Riverdale Collegiate and then Toronto University, graduating from there in 1936 with the degree of Bachelor of Architecture. He was employed by a well known firm in Toronto until his enlistment in the RCAF in 1939, where he served with distinction until 1945.

In 1948 he moved to Ottawa with his young family to take up a position in the Chief Architect's Branch of the Department of Public Works. He was promoted to head of the Specification Section and later placed in charge of the Requirements Division. Upon the re-organization of the Department in 1957 he was made chief of the Northern Construction Division of the Building Construction Branch. Next to his home and family, Gordon's chief love was for the arctic regions, his influence and guidance being manifest in the planning and construction of many northern settlements, notably Inuvik and Frobisher Bay. He took more than an active interest in construction problems above the Arctic Circle where permafrost is encountered and has given several papers in this regard, one of which was at the First International Conference on Perma-Frost at Perdue University, Indiana. He has also written illustrated articles on construction problems and conditions in Canada's far north for the Scot Polar Times, and, an outstanding article for the September 1964 issue of the (British) Geographical Journal.

Possessing an interest in people and Arctic wild life, particularly wild flowers,

Gordon always took his camera with him on his many flights to the north and never failed to return without numerous colored slides. His wife shared his enthusiasm for wild flowers and many were brought home for transplanting in their home garden, where they thrived under her care.

Taking an active interest in the Ottawa Chapter, he was elected secretary for several years and then to the chairmanship. Heading the committee responsible for the organization of the RAIC assembly in the Capital in May 1957, the success of that convention was due, in no small measure, to his ability and untiring efforts. We will miss him.

*T. D. Berry*

EARL I. BRIGLEY

Mr Earl I. Brigley, a member of the Nova Scotia Association of the RAIC died on November 14th, 1964. Mr Brigley was associated for many years with the late Andrew Cobb and C. St J. Wilson. He had been an associate of J. Philip Dumaresq and Associates until his retirement.

OTTAWA CHAPTER OAA DESIGN AWARDS FOR ARCHITECTURE 1965

The Ottawa Chapter of the OAA has announced its Design Awards for Architecture for 1965. The jury will consist of Guy Desbarats, AIRAC; James A. Murray, FRAIC; and Paul Arthur, Graphics Designer, Editor of Canadian Art.

Entry date closes Friday May 7, 1965. All entries must be: designed by architects registered and resident in Canada, located in the Ottawa Chapter area, be completed and in useful operation on or after January 1, 1965. Previous award entries may not be submitted. There is no registration fee. Each entry must provide a minimum of six or a maximum of ten photographs, 8"x10" in size, consisting of: a site plan showing the structure in its environment, floor plans and sections, and complete photographic coverage of the structure showing at least one interior view. Further inquiries should be addressed to Douglas Wren, Secretary, Ottawa Chapter, OAA, c/o Craig & Kohler, 75 Albert Street, Ottawa.

MIT SUMMER SESSION ON CITY AND REGIONAL PLANNING

The 27th in the series of annual two-week special summer programs in City and Regional Planning will be held at the Massachusetts Institute of Technology, in Cambridge, from Monday, June 21 through Friday, July 2, 1965. The tuition fee is $300. Further information can be obtained from the Director of the Summer Session, Room E19-356, at MIT.

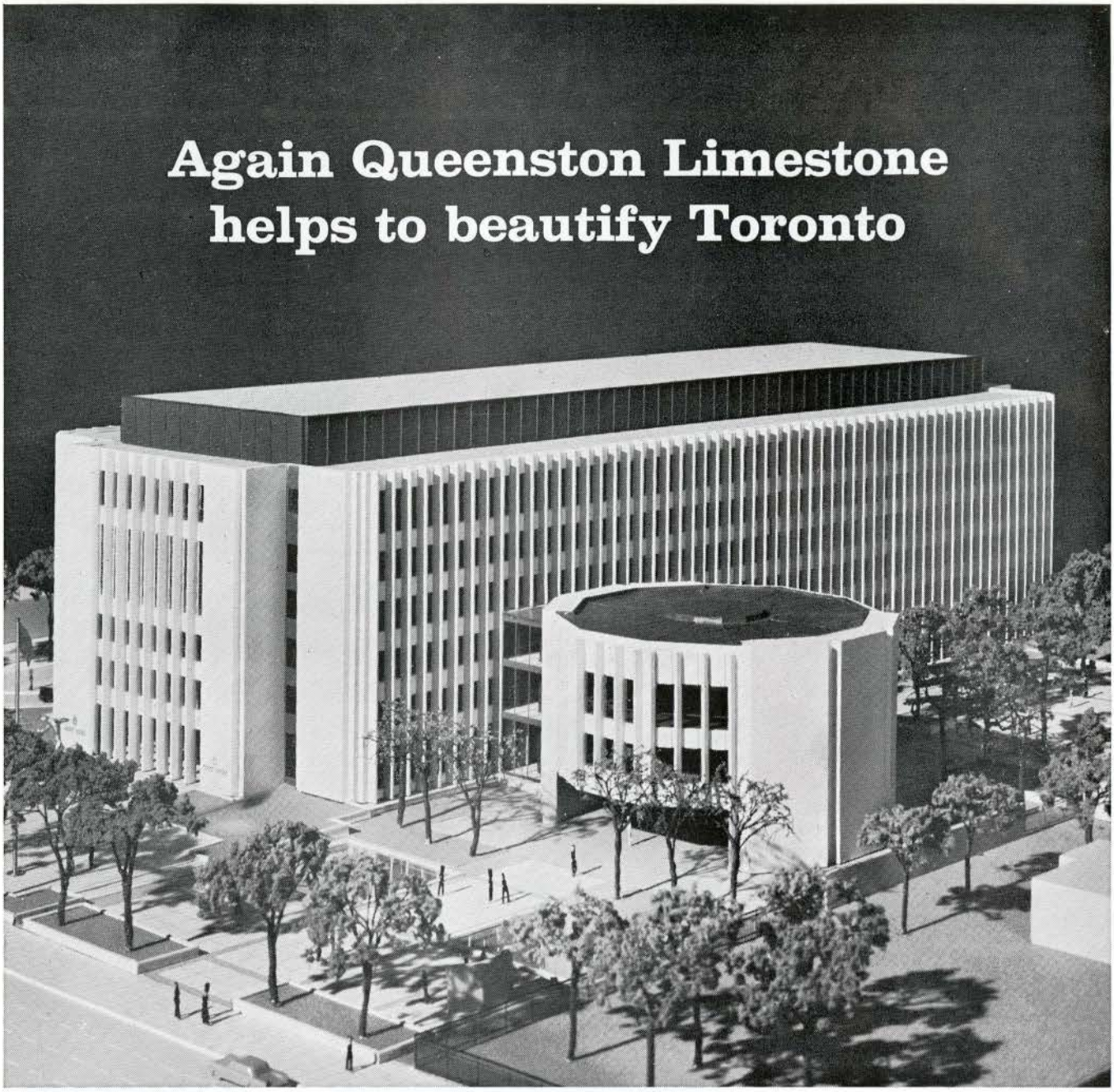
PCI 1965 AWARDS PROGRAM

The 1965 Awards program of the Prestressed Concrete Institute is open to all registered architects and engineers practicing professionally in the United States and Canada. Any type of structure using prestressed concrete completed within the last three years, or substantially completed by May 31, 1965 may be entered. The jury consists of three architects and two engineers nationally known in their profession. Judging of awards will follow the June 1 deadline for submission of entries. Copies of the rules booklet are obtainable free from the Prestressed Concrete Institute, 205 W. Wacker Drive, Chicago, Illinois 60606.

German architect seeks employment in Canada. HTL Munich, Germany, professional experience 10 years in all kinds of habitation building, industries, schools, hospitals and churches. Present position is job captain. Age 33. Married. Reply Diedrich Onnen, Arch., Alter Kirchenweg 3, 8304 Wallisellen/Zurich, Switzerland.

Filipino architect, 29, B.Sc. Arch., University of Santo Tomas (1961), Manila, Philippines, with good experience in private architectural firms and government service, is emigrating to Canada soon and would like employment in architectural firm. Is now working with American Engineers and Architects in Manila. Write to: Nicanor A. Alano, 344-C Cuenca St., Palanan, Makati, Rizal, Philippines. ■

# Again Queenston Limestone helps to beautify Toronto



Gradually Toronto's University Avenue takes shape as one of North America's most imposing business thoroughfares. In achieving this, architects have made good use of Canada's own building stone—Queenston Limestone.

As the passer-by views the length of University Avenue, he will see the new Toronto Court House (due for completion in 1966), the offices of the Bell Telephone Company, Dominion of Canada General Insurance Co., Maclean-Hunter Publishing Co., National Life Assurance Company of Canada, and the Shell Oil Company of Canada. All are distinguished by the beauty of Queenston Limestone.

***Court House***—*Municipality of Metropolitan Toronto*

***Architects:*** *Marani, Morris & Allan*

***General Contractor:*** *Pigott Construction Company Limited*

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