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Archibald, Margaret. *By Federal Design: The Chief Architect's Branch of the Department of Public Works, 1881-1914*. Studies in Archaeology, Architecture and History. Ottawa: National Historic Parks and Sites Branch, Parks Canada, Environment Canada, 1983. Pp. 55. Illustrations

Martin Segger

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## Book Reviews/Comptes rendus

Archibald, Margaret. *By Federal Design: The Chief Architect's Branch of the Department of Public Works, 1881-1914*. Studies in Archaeology, Architecture and History. Ottawa: National Historic Parks and Sites Branch, Parks Canada, Environment Canada, 1983. Pp. 55. Illustrations.

Produced more in the manner of an illustrated typescript, this publication is a successor to the previous lavishly produced volumes in the occasional Papers in Archaeology and History series. While the earlier format with its colour illustrations and generous expanses of white space may have been sacrificed in this era of fiscal restraint, we can note happily that quality of scholarship has not. Archibald's thesis is that the design and stylistic homogeneity of federal buildings during the pre-war period of confederation was less the result of a single personality, the Department of Public Works Chief Architect, and more the result of a system of hiring policies and administrative practices within the Chief Architect's Branch. The focus of research places extant structures and architectural plans in a much wider context of interdepartmental memos, verbatim records of royal commissions, legislative assembly journals and reports of the Auditor General. A particular test for the thesis is provided by following the career of Thomas William Fuller, son and apprentice of T. Fuller the second chief architect, and himself chief architect between 1927 and 1936. Despite the volume's title, the years 1871 to 1968 are adequately discussed. What emerges is a pattern of growing bureaucratization from the early 1871 division of engineering and architecture roles within the branch and the appointment of T.S. Scott to the standardized production of the 'design by policy' period of post-World War II under Gardner. Yet despite this a number of factors including the long tenure of junior technical staff, a system of task specialization within the office, general immunity from political patronage with respect to staff appointments, and an organizational hierarchy allowing effective and efficient design control by the Chief Architect provided the opportunity for what might be called an identifiable "design ethic" to emerge and be maintained over a period of some 60 years. T.W. Fuller served a fourteen year apprenticeship within an unbroken 53 year career with the branch. As a result, design formulae emerged for categories of buildings, linking specialization by function with a wider national identity. Post offices, customs houses, penitentiaries, armories, drill halls received categorized stylistic treatment, subject to period and location, but were unmistakably "federal."

A number of significant side issues emerge from the material. One for instance is the nature of political influence on design and the architectural "complexion" of different administrations. According to Archibald, Conservatives seem to have been more willing to play a leadership role in the

country, especially in matters of the modernity and quality of public buildings. The Liberals in the mid 1870s preached restraint in public building, and over the years since have emphasized a more functional and economical approach. Between 1880 and 1890, Tupper and Langevin enunciated a clear policy on "high standards of design" and "use of public architecture to create an imposing government presence across the country." This was not done unsympathetically, however, as Langevin himself consistently applied his policy of "appropriate reflection." A building design should be appropriate to the best facades in the vicinity, and compromises in scale and style should be made accordingly. Archibald's final observation is that relating to the demise of the Chief Architect's Branch is a result of its own ongoing pursuit of effective design control and efficient construction management. This was ultimately achieved in the standardized formula plans of the 1960s which obviated the need for a large in-house design capability and at the same time had paved the way for the privatization of creative design work.

This slim volume is well written and adequately illustrated; the footnotes and bibliography are complete, but despite limited size the lack of an index is unfortunate.

Martin Segger  
Department of History in Art  
University of Victoria

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Crooks, Harold. *Dirty Business: The Inside Story of the New Garbage Agglomerates*. Toronto: James Lorimer & Co., 1983. Pp. 257. Illustrations. \$9.95.

Garbage generation and disposal constitutes one of the subsidiary elements of the urban environment, which has become a significant public issue in the past fifteen years. The problems are greatest in the metropolitan cities where, in the 1970s, each resident was producing an annual average of 1,300 pounds of waste. While the volumes of household rubbish have increased with the "packaging revolution," the greatest growth has been in the waste products of industry and the construction business.

*Dirty Business* is largely concerned with the collection of industrial waste which was traditionally ignored by municipal household refuse collection operations. Since the late 1960s, the private collection of industrial waste has been transformed in scale from small local operations, using a few ordinary trucks, to well capitalized international firms operating large fleets of highly specialized vehicles.