1. Statement of Significance

Aspirations for an arts building began with the first president of the university, Walter Murray, who considered a building for the liberal arts integral to the idea of a university. In 1930, architectural plans for Haultain Hall were put out for tender. Haultain Hall was an ornate building in the Collegiate Gothic style, intended to be located west of the Chemistry (Thorvaldson) Building. The depression of the 1930’s intervened and plans for the building were first postponed, then cancelled due to economic duress.

It was not until Canada Council funding became available specifically targeting education in the liberal arts that the Arts Complex was realized, in stages, between 1958 and 1967. Its buildings were designed in the Modern style by Shore and Moffat Architects of Toronto, and are representative of the architecture of the period. Together, its tower, two classroom wings and lecture theatre pavilion comprise 7700 square metres. The Arts Complex included the first college buildings not to be constructed directly on ‘The Bowl’, but the tower was also the first building on campus to rise above four storeys and was intended as a focal point and a symbol of the central place of the arts at the university.
The Arts Complex was intentionally sited to terminate the axis of The Bowl, and to interrupt the 1909 master plan. Its siting reflects a critical shift in the planning principles that had occurred in the years prior to its construction, and the abandonment of the 1909 Campus Plan. The Arts Complex has some heritage value in that it is typical of the architecture of the late Modern period and in that it represents the culmination of years of intention. It answered the need for classroom and office space during a period of rapid growth at the university and fulfilled the long-standing ambition of the College of Arts and Science for a home for the arts.

2. Character - Defining Elements

2.1 Materials

The design of the Arts Complex introduced new building materials to the campus and used traditional materials in new ways. Porcelain enameled steel panels are employed extensively on the exterior elevations and in the interiors (Figure 1). Tyndall Stone is the primary cladding material of the tower and theatre pavilion (Figures 1 & 2). Greystone is used as the main cladding material of the two classroom wings, and also at the base of the tower and theatre.* Glazing is an important element in the design of the complex, being used extensively to enclose the connective spaces in the building that link the four principle wings.

*For further information on building stones used at the U of S, refer to ‘Appendix: Stone’.

Figure 3. Architect’s sketch of the Arts Building. The Arts Tower is depicted at its original height of seven storeys, before the addition of the final four floors. Photo A-112, retrieved from http://scaa.sk.ca/gallery/uofs_buildings/

Figure 4. Greystone divided by glazing framed in gold anodized aluminum.

Figure 5. Brick flooring.
Although greystone and Tyndall stone were traditional materials at the university, their use in the Arts Complex was characteristically Modern. Tyndall stone is used on the tower as a panel, alternating with floor-to-ceiling windows, and interrupted at every floor by a horizontal band of grey porcelain enameled panels. This expression of stone as a panel rather than as a continuous wall or series of columns, reveals the fact that it is not a structural element but functions only as a cladding. Similarly on the theatre wing, Tyndall stone panels alternate with openings, suspended without obvious means of support above the ground level (Figure 1). This expression of the function of materials and their characteristics was a principle of the Modern movement in architecture. Repetition was another compositional device employed with typically Modernist rigour on the Arts Tower. Tyndall stone, greystone and porcelain enameled steel panels are character-defining materials of the Arts Complex.

Both greystone and Tyndall stone are also used as an interior material, often expressed as the extension of a wall from the exterior to the interior. This device of extending material surfaces from outside to inside was a way of visually connecting interior and exterior space, and was another distinguishing feature of modern architecture (Figure 4). Figure 5 shows the same principle being applied in the use of brick flooring.

Glazing is used extensively in the building, and its formal and stylistic implications are discussed below in Section 2.2 Form & Style. Glazing is framed in gold anodized aluminum, and is a character-defining element (Figures 6 & 7).

On the interior, terrazzo is used as a flooring material throughout the public spaces of the complex (Figure 8). Brown brick (Figure 5) was used for the flooring in the vestibules. The walls of the classroom wings are faced in a buff colored brick. The brick has been painted in the case of the west wing and has been left in its natural state in the north wing (Figures 8 & 9). Terrazzo and brick flooring, and brick as an interior material, are character-defining elements.
2.2 Form & Style

The Arts Complex is a representative example of late Modern architecture, conforming generally to the principles of the International Style in its forms and spatial arrangements, but making concessions to context in its materiality. Modernist architecture was characterized by a simplification of forms, by a rejection of applied ornament and by the expression of function, structure, and the inherent characteristics of materials. New materials and their properties were emphasized: steel, concrete and glass. Spatial arrangements were simplified and rationalized. By the late period of Modernism, in the 1960’s, repetition and patterning based on geometrical forms had come to be used commonly as a compositional and decorative device.

Figure 10. A 1959 architect’s model of the Arts Complex. Note that here the tower is portrayed at only seven storeys and the north wing of classrooms is not yet designed. Photo A-110, retrieved from http://scaa.sk.ca/gallery/uofs_buildings/
Conforming to the Modernist dictum ‘form follows function’, the Arts Complex is designed as a series of discrete wings or pavilions, differentiated by use: an office tower, a lecture theatre pavilion, and two classroom wings. The four components of the complex are arranged in plan in a rough cruciform, connected at their intersection by a glazed entrance lobby. Each part has a distinct form corresponding to its function. The office wing is an 11 storey tower, the theatre wing is an octagonal pavilion, the first classroom wing is a two-storey block with a distinctive saw-tooth roof, and the new classroom wing is a two-storey volume with a flat roof. The four parts of the complex are visible in Figure 10, although this early model shows the lower first phase of the tower, and the new classroom wing is not yet fully developed.

The four distinct parts of the Arts Complex were constructed in phases. The first phase consisted of a two storey classroom wing. The second phase added the first seven storeys of the tower, the lecture theatre and a link connecting the tower to the classroom wing. The third phase of construction added four storeys to the Arts Tower bringing its total height to 11 storeys. The final phase added a second classroom wing. In 1974 a pedestrian link was added to the Arts Complex to connect it to the Thorvaldson Building to the east.

The components of the complex are separated from one another but also connected by glazed lobbies and links. This use of glazing as a compositional device to allow the expression of separate functions is another common feature of Modernist architecture (Figure 6). The approach also serves to denote public and circulatory spaces.

The west classroom wing is a two-storey block defined by its distinctive saw-tooth roof (Figure 12). This use of repeated geometrical shapes to achieve a decorative effect is very common to Modernist architecture of the 1960’s. The roof form is carried into the interior as a motif used in the ceilings of the corridors (Figure 13).
The theatre wing takes its form from the shape of the space it encloses (Figure 14). The octagonal theatre is wrapped by a larger octagonal volume, with the gap between them creating the required circulation and support spaces. The narrow windows that surround the theatre provide a muted light into the space surrounding the lecture hall. Shown in Figure 15, the quality and pattern of light provided by these windows is a character-defining element.

The Arts Tower in its final form is shown in Figure 16. Its architects referred to the tower as a, “most attractive narrow slab tower,” (Billinton, 1995). It was intended to symbolize the central place of the arts at a university. The tower is a building form embraced by the architects of the modern period. It was rational in its structure and arrangement, composed of near identical units repeated horizontally and vertically as required. It exploited the technologies of industrial construction and the capabilities of new materials. Steel and concrete could stretch to new heights and the elevator made it all practical. The Arts Tower, with its simple rectilinear form, its absence of applied ornament, its repetition of windows and stone panels as a compositional device, is an iconic example of Modernist architecture at the university and a character-defining element of the building (Figure 17).
2.3 Location

Between 1954 and 1957, the Regina-based architectural firm of Izumi, Arnott & Sugiyama was engaged by the university to carry out a series of planning studies. This work was intended to address the issue of increasing traffic congestion, to suggest locations for a number of new buildings and to provide direction for the future growth of the campus. The adoption of Kyoshi Izumi’s plan essentially marked the abandonment of the 1909 master plan by Architects David Brown and Hugh Vallance. The new plan involved the construction of a ring road (Campus Drive), and proposed the division of the campus into a series of functional precincts: Arts, Sciences, Medical, Agricultural and Residential. Locations were proposed for several new buildings, including a Biology building, some new residence halls, and a Humanities, or Arts complex (Figure 18).

Figure 17. The west side of the Arts Tower.

Figure 18. A proposed development plan dated June 18, 1957 from the office of Izumi, Arnott & Sugiyama. Retrieved from Facilities Management Division Asset Record System, File CG-23-T.
The general location of the Arts buildings was determined according to these planning studies, but its specific location was even more carefully considered. The main entrance to the Arts Complex was located to align precisely with the main entrance to the MacKinnon Building, on the primary axis of the 1909 plan. It effectively terminated the axis of The Bowl, concluded the period of development based on the 1909 master plan and signaled the beginning of a new modernist planning paradigm. The location and orientation of the Arts Complex with respect to other buildings is shown in Figure 19.

Notably, the first planned arts building, Haultain Hall, was also intended to occupy the approximate location of the Arts Complex, although it was laid out according to the original campus plan. Haultain Hall, designed by architects Brown and Vallance, was to have been located, “immediately west of the Chemistry Building,” just north of where the Arts tower now stands. The location of the Arts Complex has heritage significance to both the 1909 master plan and the Modern period of campus planning.

### 2.4 Spatial Configuration

The Arts Complex is laid out as a series of connected but distinct building forms: an office tower, a lecture theatre pavilion, and two classroom wings. Each component of the complex has a different spatial configuration, according to its function. The connective spaces between these four components also have a particular spatial character.

The office wing is an 11 storey tower, long and narrow in plan, oriented roughly with its long axis running north-south. Individual offices arrayed on either side of a long double-loaded corridor. The first classroom wing is a two-storey block arranged east-west, with classrooms arranged on either side of a corridor. The theatre wing is a separate octagonal pavilion, containing only the theatre and some support spaces. The second classroom wing is an irregular two-storey volume. Two lecture theatres and several classrooms are arranged on the west side of its main corridor, with a block of laboratories and offices to the east.
The connective and circulatory spaces of the Arts Complex are characterized by an extensive use of glazing, a corresponding quality of light and a strong connection to the outdoor spaces around the building (Figure 20). The main entrance lobby is located at the intersection of the four wings, and features a sculptural ramp connecting the ground floor to the second floor, and the entrance to the large lecture theatre (Figures 21 & 22). The Arts Ramp and its naturally lit lobby space are important character-defining elements.

The spatial configuration of the Arts Complex has been maintained to a high degree of commemorative integrity.

2.5 Systems

Various structural systems are employed in the Arts Complex, depending on the location.

The First Classroom Wing is constructed as a precast concrete system. A structural frame of precast columns and beams support precast concrete floor slabs, and a precast concrete folded plate roof structure. The foundation is cast in place concrete. Rough-faced greystone cladding is bonded to a cast-in-place concrete back-up wall. Tyndall stone panels are grouted in place against a brick back-up wall.

The tower is constructed with a structural steel frame, with concrete floor slabs. Concrete is also used as a fire-proofing material around the steel frame. The Arts Complex was intended to be constructed in two phases, ultimately reaching 10 storeys in height. The first phase, completed in 1960, created a seven storey structure. Three additional storeys were planned, but in the time between 1960 and 1963, advances in structural engineering enabled the architects, Shore and Moffat, to add an extra floor to the design. The tower was completed in 1965, at 11 storeys in height.

The Theatre Wing is constructed almost entirely of cast-in-place concrete. Foundations, columns, beams, floor slabs and walls are all cast-in-place, but the roof structure is steel. The Second Classroom Wing is constructed with a steel structural frame.

The exposure or expression of structure is a common feature of modern architecture, and while not rigorously pursued, is employed in the Arts Complex. On the tower, the structural grid is revealed at the base of the building, where its glazed skin is pulled back to create a colonnade. The columns are clad in grey porcelain enameled panels, which also denotes the location of the floor slabs on the front elevation of the tower (Figure 23). The structure supporting the ramp is particularly expressive (Figure 22). The ramp is a cast concrete structure supported by hexagonal columns, clad in terrazzo so that they appear to grow out of the floor. The expression of structure is a character-defining element of the Arts Complex.
2.6 Use(s)

The Arts Complex is used primarily by the College of Arts and Science supporting teaching and research in the humanities and social sciences. This has been its purpose since its construction. It contains classroom, lecture theatres and laboratories. 22 departments of the College of Arts and Science are accommodated in the complex, including English, History, Economics and Geography. The Arts Tower is used for administrative purposes, housing faculty and departmental offices. The original plans show that the space was intended for use as offices as well as faculty lounges, departmental rooms, student society rooms and staff lounges. The Arts & Science Students’ Union (ASSU) is now housed on the second floor of the west classroom wing. The university bookstore originally occupied space on the first floor of the building after its construction, but is now located in Marquis Hall. The use of the Arts Complex for education and administration of the humanities and social sciences are character-defining elements.

2.7 Cultural & Chronological Associations

The Arts Complex can be associated with the history of the College of Arts and Sciences at the University of Saskatchewan. A building to house the arts was intended for the campus at a much earlier date. A College of Liberal Arts and Science had been on President Murray’s list of proposed buildings for the campus in 1909. As early as 1913, preliminary drawings were prepared. In 1930 plans were drawn by University Architects David Brown and Hugh Vallance, and put out to tender. Named Haultain Hall for Sir Frederick Haultain, the University’s second Chancellor, the $886,000 building was proposed in the estimates for the 1930-31 year. It would have housed Arts, Biology, Household Science, Accounting, Education, administrative offices, a gym, a library and a museum. Figure 24 shows a front elevation of Haultain Hall. The provincial government delayed the building for one year due to the economic depression. By 1933 the conditions in the province had only worsened and the project was cancelled. It was not until Canada Council funding became available 25 years later that the current Arts Complex became possible.

Figure 24. Front elevation of Haultain Hall. Photo A-6503, retrieved from University of Saskatchewan Archives.
The Arts Complex can be associated with the chronological and social milieu in which it was built. In the 1960’s, Canadian universities, “had become increasingly important during the post-World War II economic and technological boom and, coupled with the demands created by the enormous size of the baby boom generation, expanded dramatically during this period.” (Lexier, 2007). The University of Saskatchewan was no exception. The student population of the university increased from 3,961 to 10,181 between 1958 and 1970 (Hayden, 1983, pp. 250). Not only was the student population larger, but student demands were changing. Students were gaining heightened awareness of issues external to the sphere of the university. Students were inspired by movements aiming for societal change and agitated for more democratic universities (Lexier, 2006).

Up until this time, an arts building had remained conspicuously absent at the University of Saskatchewan. The lack of such a building was atypical. The construction of the Arts Building in the 1960’s can be seen as a reflection of the time. A large, Modern building dedicated to the humanities reflected the socially minded student body of the 1960’s. The size of the building and its configuration to allow for additions associates it with post World War II population growth.

3. Associated Objects

N/A
4. Supporting Documents


Facilities Management Division (2012). Asset Resource Database [Data File]. Retrieved from \usask\fmddfs\files\iis\IIS_Public\ARS


5. Summary of Character - Defining Elements

Materials
- Tyndall stone cladding
- greystone cladding
- gold anodized aluminum-framed glazing
- porcelain enameled spandrel panels and column covers
- terrazzo flooring
- wooden paneling
- interior brick walls and flooring

Form & Style
- simplified forms
- repetition of geometrical shapes for decorative effect
- expression of function
- expression of structure
- formal massing of discrete wings, differentiated by function
- glazed lobby and links
- tower
- classroom wings
- Neatby-Timlin lecture theatre
- cruciform plan
- saw-tooth roof
- material continuity between exterior and interior

Location
- location in relation to 1954-57 planning studies
- location in relation to 1909 campus plan

Spatial Configuration
- four connected but discrete building forms, differentiated by function
- glazed lobby and links
- double loaded corridors in tower & classroom wings
- main lecture theatre

Uses
- education in arts and sciences
- faculty offices
- student offices

Cultural & Chronological Associations
- College of Arts and Sciences
- Haultain Hall