

RAIC JOURNAL

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EDITORIAL

WITH CHRISTMAS FESTIVITIES over and the New Year on its way, we may return to more serious things and indulge in the common habit, at this time of year, of looking about us.

Without being too optimistic or complacent, we may look to the future with some satisfaction. With local and, we hope, temporary exceptions, we may expect to be fully occupied. In comparison with other countries, the profession is not overcrowded. Indeed, the greater peril might be in our not being able to take care of all that we might be called upon to do, resulting in the overflow being placed in other hands. There is no immediate possibility of this happening but it could happen in the future if the profession does not expand in keeping with the rate of expansion of the country as a whole. It is, therefore, one of our chief concerns that young men of the highest qualifications should be attracted to the practice of architecture and, as in any other profession, that they should receive the best possible early training.

A large and increasing proportion of our members has now had the benefit of formal academic training. If we believe in such training, and I am sure that we do, there is reason in this for congratulating ourselves. At the same time, the very fact that so many emerge from out of the same doors has obvious disadvantages and increased responsibilities.

The Royal Institute speaks for and with the voice of the average architect and it is with average standards of education, qualification and practice that we are properly concerned. We, as architects, wish, of course, to design beautiful and workable buildings. We wish also to design these buildings under circumstances which give us full scope for our abilities. To call attention to one factor, only, affecting these circumstances, there are many qualifications which may be in the mind of the prospective client when considering an appointment. These qualifications are not always placed in his mind in the order of importance in which we would place them. At this stage, he may take design qualification for granted, the most important thing in his mind being relative ability to carry the project through satisfactorily from sketches to final certificate. It is, naturally, his judgment which prevails. If we are to be given the complete responsibility without which we may not do our best work, we must be able to fulfill our administrative function more efficiently than could any other professional or non-professional group. This we believe we can do but, if the client has not got this confidence in the profession at large, the alternative is the loss on his part of the services which he should have or some compromise arrangement with the architect, with almost inevitable resultant loss of freedom in design in both the broad and the restrictive meaning of the word.

These two things, then, are for our continuing attention; the selection and training of candidates for registration; and the development in them of the keen sense of responsibility which has always characterized the profession.

In thus calling attention to the future in terms of the less stimulating side of our duties, it appears that I have expressed myself more as the Chairman of the Professional Usage Committee than as President, the two functions being in fact indivisible. In order to make amends, may I adopt a more pastoral role by wishing you all, with great sincerity, success and happiness in this new year.

R. SCHOFIELD MORRIS, *President*

THE MARIAL CHAPEL AT LAC BOUCHETTE

AN ESSAY IN MODERN CHURCH ARCHITECTURE

ALAN GOWANS

Dedicated June 1, 1952, the Marial Chapel is designed as the south transept of a future large church to serve pilgrims at the Marial and Antonian shrine of Notre-Dame de Lourdes at Lac Bouchette, P.Q. (15 miles south of Lake St-Jean and about 200 miles north of Quebec City, via Chicoutimi). The shrine, founded in 1909, includes a Capuchin monastery eventually to be integrated with church and Marial Chapel in one complex; the actual grotto-sanctuary, from which a stairway of 98 steps in native pink granite leads up to the terrace of the Chapel; and a winding Calvary Road, its stations remarkable examples of primitivistic sculpture. (Figure 1).

The Chapel accommodates 500; it has two altars and six confessional boxes. The vault is of reinforced concrete 5" thick, on the exterior painted white, on the interior pale blue. The walls consist of successive layers of brick (4"), concrete (beton, 6"), terracotta (3"), and plastered cork (2"); they will be frescoed with the Stations of the Cross. Stained glass will be installed in all windows when financially practicable. Main dimensions are as follows: total length including sacristy 120'; width of façade 60', of sanctuary 36', of transept 30'. Average height of nave 28'. Outside terrace 115' by 50'.

"IN THE LAST TWENTY YEARS . . . we had advanced very little. And now a modest, almost self-effacing man has created a work which opens a way for a new progress . . ." (1) So one of Quebec's leading scholars has already hailed the Marial Chapel at Lac Bouchette. Most people who have seen it would probably agree with him, that it is one of the most outstanding pieces of church architecture to appear in Quebec, and in Canada as well perhaps, in a long time. What is not so immediately evident, is that the new chapel may also have wider significance as a contribution to one of the most universally pressing problems of contemporary architecture, the problem of expressing traditional cultural values in new contemporary art forms.

That a small chapel in an out-of-the-way part of Quebec Province should have any universal significance is not such a preposterous idea as it sounds at first; indeed, the Lac

Bouchette chapel is rather typical in this regard. One of the most rewarding aspects of the study of church architecture in the Province of Quebec is precisely its illumination of the basic problem of cultural expression in architecture over a period of three hundred and fifty years. For Quebec is among the few Western societies that remains essentially homogeneous; it presents a field of study neatly circumscribed and without cultural breaks, where the relationship between cultural developments and architectural expression is brought into unusually sharp focus. This is just as true for the present as for the past. The problem of cultural expression in modern architectural terms is particularly acute in a country where tradition is so deep-rooted, and a successful solution of it that much more significant.

In "modern" architecture, this problem of expressing traditional cultural values is comparatively new, at least as an urgent issue. The very term "modern" still implies "anti-traditional"; when we distinguish between "modern" and "traditional" styles within contemporary architecture, we are still recalling something of the original aim of the founders of modern architecture, which was to restore the art of building to its proper fundamentals by stripping from it all reminiscences of historical styles, determining what forms the elements of a building should take on the basis of their structural function alone. But, while "form follows function" remains the foundation of modern architecture, progressive architects have long been dissatisfied with forms that express nothing but function. They have increasingly felt that "machines for living" are obsolete, that functional expressiveness, the aesthetic of pure form, needs to be reinforced with other values. All of which has led to a revival of interest in the problems of church design, because church builders, more than any others, have stubbornly and consistently demanded that their architects express traditional cultural values.

The pioneers of modern architecture, being opposed to tradition on principle, were generally uninterested in churches, (2) and the few they did design ignored tradition so studiously that church builders, in turn, were generally uninterested in them. It has been an unfortunate situation. For on the one hand a blind and unthinking rejection of modern solutions for church architecture has let moribund

(1) Gérard Morisset "Reflections sur notre architecture religieuse," in *L'Art Religieux Contemporain, au Canada*, Quebec, 1952, p. 45. It is to M. Morisset that I owe photographs from his *Inventaire des Oeuvres d'Art de la Province de Québec* (here identified as "I.O.A."), and also my first acquaintance with the Lac Bouchette chapel.

(2) There are significant exceptions, of course; one of the earliest examples of ferroconcrete was a church, St-Jean de Montmartre in Paris, designed by Anatole de Baudot in 1894.

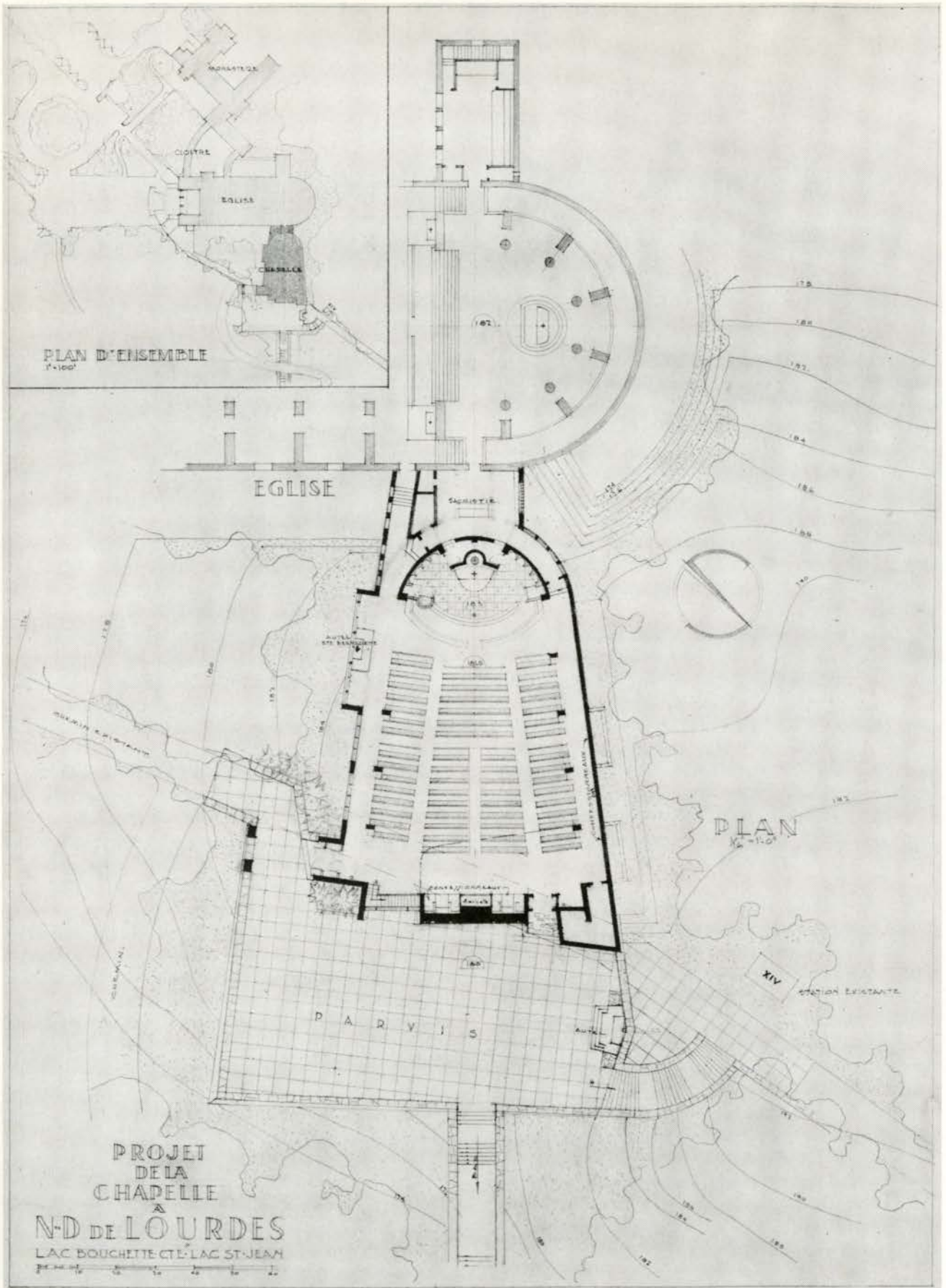


Fig. 1 Architect's plan of the Marial Chapel and its setting.

Henri Tremblay, Architect

Gothic and colonial styles dominate simply by default; so that the natural conservatism of church builders, which could have been a healthy counterweight to functionalistic extremes, degenerated instead into plain absence of thought. And on the other, this attitude on the part of church builders has aggravated a tendency, inherent in the intellectual atmosphere in which modern architecture grew up, to hold their problems in contempt. The net result has been a double impoverishment – church building stagnant for lack of new ideas and techniques, modern architecture too often shallow for lack of roots in cultural tradition. But conversely, the present interest of progressive architects in church building gives promise of a mutually beneficial cross-fertilization – a revitalized religious art, and a modern architecture enriched through the expression of traditional cultural values. The problem is how to achieve this expression, and it is a difficult one.

Revival of historical forms – Gothic, Georgian, and so forth – is manifestly sterile. Compromises, in which historical forms have been resuscitated in new materials – “modernistic Gothic”, for instance – are unrealistic, and so are attempts to treat church design on a common level with other modern types – they result in just the kind of supermarket-meetinghouses which turn church builders away from modern solutions. Creative church architecture – and I think the Lac Bouchette chapel is an example of it – must be based on that organic principle which has been best defined, perhaps, in the work and writings of Frank Lloyd Wright: “Essential style is in all and of all building, provided only that it be naturally achieved from within the nature of the building problem, and be in the very means by which the building is built.”⁽³⁾ Now the nature of the church building problem involves expression of certain characteristic ideas, traditions, of the people for whom a church is built – and one of the most vital of these is their idea of “church”. There is no point in arguing that it is irrational to connect the idea of “church” with pointed windows or wooden steeples or any other particular combination of forms; the fact is that people in general do think of “church” that way, and if modern architecture is to be the truly “democratic” art its greatest spokesmen advocate, it must take cognizance of these ideas; it must direct and develop them, without scorn or condescension. If church architecture is backward, that is because it is essentially a community expression, and reflects the backward – or better, undeveloped – ideas of the average person in the community. And on this score the Lac Bouchette chapel first commands interest; it is a successful demonstration of precisely this process of gradually “directing” community ideas.

The Marial chapel is the third unit of a complex. The first was a Capuchin monastery, a residence for the Fathers in charge of the Lac Bouchette shrine, which was designed by Henri Tremblay in 1948. Partly for reasons of sentimental association with the Romanesque basilica of S. Francesco at Assisi, and partly because Romanesque has long been the unthinkingly standard style for Catholic conventual buildings in Quebec, the Capuchins demanded the



Fig. 2 Marial Chapel, façade. Facing of concrete and pink granite. To be completed by a 24' statue of the Virgin and bas-reliefs in the roundels.

Romanesque style for their monastery. Tremblay had already demonstrated a fine command of modern architecture in his Baptistry for the parish church of Limoilou (1945-46), so that this stipulation must have been discouraging; a dull building was inevitable. Nevertheless Tremblay turned the disappointment to profit in the end; for by infusing the Romanesque forms with something of a modern feeling for the play of cubistic shapes, he prepared the minds of his clients to accept a much franker expression of modern ideas in the main church, the second unit of the complex. A tall bell-tower is designed to effect the transition, its belfry repeating the round-headed arch forms of the monastery tower, but with a clean shaft in the spirit of Audincourt or Moser's church of St Anthony at Basle. The proposed church itself is still reminiscent enough of Assisi to fall into the category of “modernistic” compromises, but its daring juxtaposition of cubical shapes in turn prepared the way for acceptance of a truly modern design for the third unit, the Marial Chapel. Thus the forbearance of this modern architect, his gradual “education of a clientele”, was rewarded with an opportunity for fully creative expression. And this, it seems to me, is a valuable example. For wide and general acceptance of modern architecture depends upon this kind of cooperative spirit prevailing; and only with wide and general acceptance can modern architecture have that breadth of experience and varied opportunities for experiment necessary to realize its fullest potentialities.

Freed from any requirement to conform with historical styles, Tremblay was able to concentrate his attention on the fundamental problem of cultural expression. Not that it was a conscious effort; in his own words, “If the traditional spirit of our architectural past is sensible in the Marial Chapel, it came about intuitively, and not through any methodical or analytical process on my part . . .”⁽⁴⁾ Yet compare the Lac Bouchette chapel with a characteristic example of the Quebec church tradition – the same longitudinal emphasis, the same predominance of roof over walls, the same play of curved and straight surfaces,

⁽³⁾ *When Democracy Builds*, University of Chicago Press, 1945, pp. 48-49.

⁽⁴⁾ Letter to the writer, October 18, 1952.

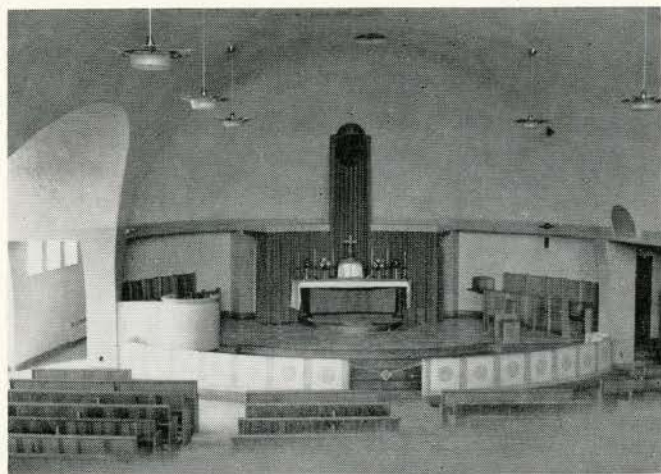


Fig. 3 Marial Chapel, interior. Vault and walls pale blue; altar hanging royal blue. Pulpit and altar marble, greenish-white with buff trim; circular inserts blue.

of rough texture against smooth. In the façade (Figure 2), a central vertical axis balanced by side motifs, as characteristic of Québécois churches throughout history. In the bell-tower, a demonstration in stone of the same feeling for open construction that the traditional Québécois clocher manifests in wood, only in proportions appropriate to the heavier medium; as for its position, single asymmetrical towers have been a kind of submerged current in Quebec church architecture from its beginnings, evident already under the *ancien régime* in Old Notre-Dame in Montreal, the Jesuit church and the original Basilica in Quebec, and reappearing in certain proto-modern churches of the late '30s and '40s of this century (e.g., Boischatel, 1937; Dolbeau, 1944).

In this regard, a rather obvious fact might be observed, that there is nothing original, in the sense of novel, about the Lac Bouchette chapel. Its general features are found in a good number of churches in the United States and elsewhere, and even in Quebec frank expression of reinforced concrete vaulting appeared twenty years before, in Rousseau and Côté's church at Matane (1933-34). Nor is there any distinctly personal element here, such as marks Matisse's chapel at Vence, for instance. But it is precisely this lack of novelty, of personal idiosyncrasy, which has made the Lac Bouchette chapel, without premeditation, such an admirable piece of church architecture.⁽⁵⁾ It has that "essential style" which can come only from impersonally and honestly developing a design out of the basic nature of its particular problem.

Of course, the twentieth century is not the only time in the history of Quebec church architecture that this princi-

(5) Cf. Jacques Maritain, "Some Reflections upon Religious Art": "... Products of commercial manufacture, when they are not too heart-breaking, have at any rate the advantage of being absolutely indeterminate, so colorless, so devoid of significance, that they can be looked at without being seen, and receive our feelings, whereas some modern works, especially the most tortured and impassioned, claim to impose on us by violence in their crude state, and as subjectively as may be, the individual emotions of the artist himself. And it is an intolerable nuisance in saying one's prayers, instead of finding oneself before a representation of Our Lord or some Saint, to receive full in the chest, with the force of a blow, the religious sensibility of Mr So-and-So" *Art and Scholasticism*, London, 1930, p. 141.

ple has preserved its "essential style". In two other epochs, at least, Québécois church architects have faced the problem of expressing new aesthetic principles and new materials without sacrificing their own tradition. The first of these was the early decades of the nineteenth century, when widespread English settlement in the Province introduced new architectural ideas—the Revival styles—which threatened to disrupt an indigeneous Canadian tradition of church architecture, two centuries old. It was Thomas Baillairgé (1791-1859) who then provided a creative synthesis of new ideas and old tradition; he took the old forms—the round apse with its elaborate altar and retable, the high transept, the curving vault—and informed them with ideas from the classic revival of nice proportion and judiciously ordered decoration, so that instead of breaking with tradition, he enriched it.⁽⁶⁾ Forty years later, when Quebec emerged from its long isolationism to an active interest in world affairs and cultural developments, its church architects faced a new wave of alien ideas, the high Victorian neo-baroque. Whatever the odour of Victorian architecture today, its complex, variegated, and heterogeneous forms, with their overweening sensual appeal—both visual and sentimental—were a genuine enough expression of that comfortably materialistic culture, and Quebec's participation in it, on however limited terms, demanded expression. The man who met this second challenge most creatively was Victor Bourgeau (1809-1888). Avoiding the extremes of some of his contemporaries and successors, who simply abandoned the Quebec tradition for imitations of Beaux-Arts or other eclectic models, Bourgeau at his best succeeded in imparting to the traditional Quebec forms that eye-catching and monumental (or garish and grandiose, if one prefers) spirit of Victorian eclecticism, without submerging them in Victorian vagary.

Now a similar situation faces Québécois architects again, and if we look at the interior of the Lac Bouchette chapel (Figure 3), we shall see that the traditional forms of the Quebec church have been given yet another cultural expression. This vault, an unbroken pastel expanse, is conceived in the modern spirit, as an experience in pure form. Yet it is still the arching vault of Québécois tradition, just as much as Baillairgé's vault, divided into the well-proportioned compartments of classicism, or Bourgeau's, lavish with ostentatious neo-baroque detail. This altar still fulfills its traditional function as the focal point of the Québécois church interior—although neither in the classic way, as the central balance point of a carefully articulated decorative scheme, nor yet in the neo-baroque way, as an eye-catching mass of complex forms, but in modern terms of pure design, an arresting vertical form in royal blue set off against the horizontal concavity of the apse wall. (Figure 4). Similarly, the interior as a whole is traditional. Where Baillairgé treated apse, transepts, and nave as autonomous spatial units on the classical principle, and Bourgeau conceived them as one plastic spatial whole, grandiose and

(6) I have developed this theme at some length in "Thomas Baillairgé and the Québécois tradition of church architecture," *The Art Bulletin*, XXXIV, 1952, pp. 119-137; as to the Québécois handling of Gothic Revival forms, cf. my "Notre-Dame de Montréal," *Journal of the Society of Architectural Historians*, XI, 1952, pp. 20-27.

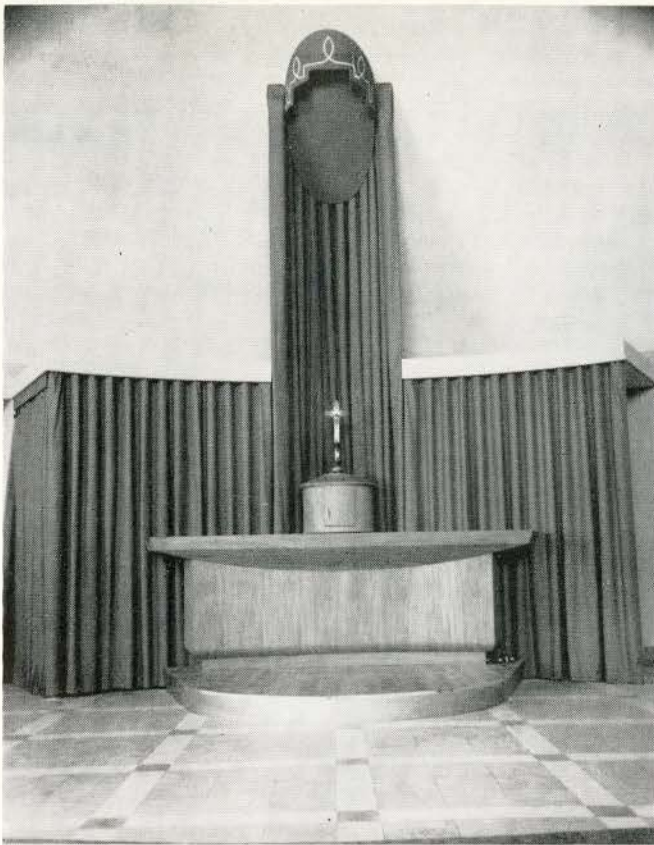


Fig. 4 Marial Chapel, main altar. The niche now occupied by a statue of the Virgin, the work of Marius Plamondon, set in place September, 1952. (I.O.A.)

indivisible, on the baroque principle, Tremblay followed (in so far as practicable) the modern principle of open planning, one spatial unit flowing easily into another. Yet all three are essentially variants of the same plan, already traditional in seventeenth-century Quebec.⁽⁷⁾

A particularly revealing instance of a traditional element given varying cultural expressions is provided by comparing the function of the altar rail in these three sanctuaries. In the classical case, the altar rail delineates a symmetrical composition — central section and flanking side wings. The neo-baroque example is so low in proportion to the general interior loftiness, that it forms no barrier between sanctuary and nave space, and furthermore spreads around to include transept space as well. In the Lac Bouchette chapel, the altar rail combines something of both these functions — a pure form in its own right, and solid enough to define the elliptical form of the sanctuary, it is also opened out in the centre and broken through by the pulp't at the left, so that space flows freely through sanctuary, nave, and transept. And this last suggests another point of parallelism between the Lac Bouchette chapel and creative cultural expressions in past Quebec architecture — the cumulative enrichment of traditional forms through new modes of expression. Baillairgé's classicism enriched the original tradition by refining its crudities through a new sense of orderly proportion; Bourgeau imparted to it an increased magnificence and monumentality; the Lac

Bouchette chapel preserves something both of the classical order and neo-baroque monumentality, within the aesthetic experience of a modern building.

If this is apparent on the chapel's interior; it is even more so on the exterior. The modern materials and construction of these exterior forms have about them something of that geometric clarity which is the essence of classicism. The commanding site high above Lake Bouchette, the monumental approach via a long winding stairway of pink granite — these are predilections bequeathed to Quebec churches by neo-baroque architects. In this respect, one might wish that the chapel's bell-tower had more of its traditional prominence in Quebec churches — a taller tower would perhaps have been preferable, because (in the writer's opinion) the design needs a strong vertical form both at the front, to take full command of its site, and from the side, to counteract a rather heavy horizontality. (It may be, however, that when the chapel becomes the south transept of a large church, as projected (Figure 1), these considerations will be mitigated.) But in any event, we may expect that the Lac Bouchette chapel is not Tremblay's last word in cultural expression. One could imagine further refinements; but working them out is the creator's task, not the commentator's. One may confidently look for further refinements, further subtleties, further complexities, along the lines of the Marial Chapel. For this work is not the culmination of a modern church architecture in Quebec; it is a beginning. It is truly "a work which opens the way for new progress."

Fig. 5 Marial Chapel. Detail of terrace, bell-tower and monastery.



(7) Cf. Figures 2 and 5 of my article, "The Earliest Church Architecture of New France," *Journal RAIC*, XXVI, 1949, pp. 291-298.

THE MASSEY MEDALS FOR ARCHITECTURE



1952

CHAIRMAN, MASSEY MEDALS COMMITTEE

H. H. MADILL

JURY

PIETRO BELLUSCHI

JOHN B. PARKIN

JOHN RUSSELL

On the following pages the buildings which were awarded medals are illustrated and the comments of the jury accompany the illustrations in each category.

The jury's comments in categories where no award was made are as follows:

Hotels and Restaurants — "While there was no entry in this classification of sufficient distinction to merit an award, special mention was made of the St Regis Tavern, Montreal. Here the architect showed his good intentions to create an atmosphere of interest. The concept of the individual elements showed imagination but the whole lacked architectural restraint which destroyed the effectiveness of these elements."

Industrial Buildings — "It was disappointing to find so few entries in this classification, having in mind the present great period of industrial expansion in Canada. The Nashua Paper Co. plant, Peterborough, Ontario, by Architect Gordon S. Adamson presented a straightforward solution to the factory problem. The same straightforward thinking, however, was not carried through into the office wing and the result was an unfortunate conflict of elements."

Hospitals and Clinics — "The open planning and general disposition of the Home for the Aged, Cornwall, H. H. Roberts, Architect, indicated a healthy trend towards producing a less institutional type of building. It was regretted that there were not more entries in this category."

Transportation Buildings — "The University of Manitoba, Bus Terminal, showed a very sound approach to a problem of an economic nature. It was not quite up to medal standard through lack of lustre, perhaps resulting from indifferent photography."

No entry was received under the heading Group Housing other than Apartment Houses.

THE GOLD MEDAL

MARWELL OFFICE BUILDING, VANCOUVER, BRITISH COLUMBIA

Semmens & Simpson, Architects

Safir Engineering Consultants Ltd., Structural Engineers
D. W. Thomson, Mechanical Engineer
Marwell Construction Company Ltd., General Contractors

MAIN ENTRANCE WITH POOL

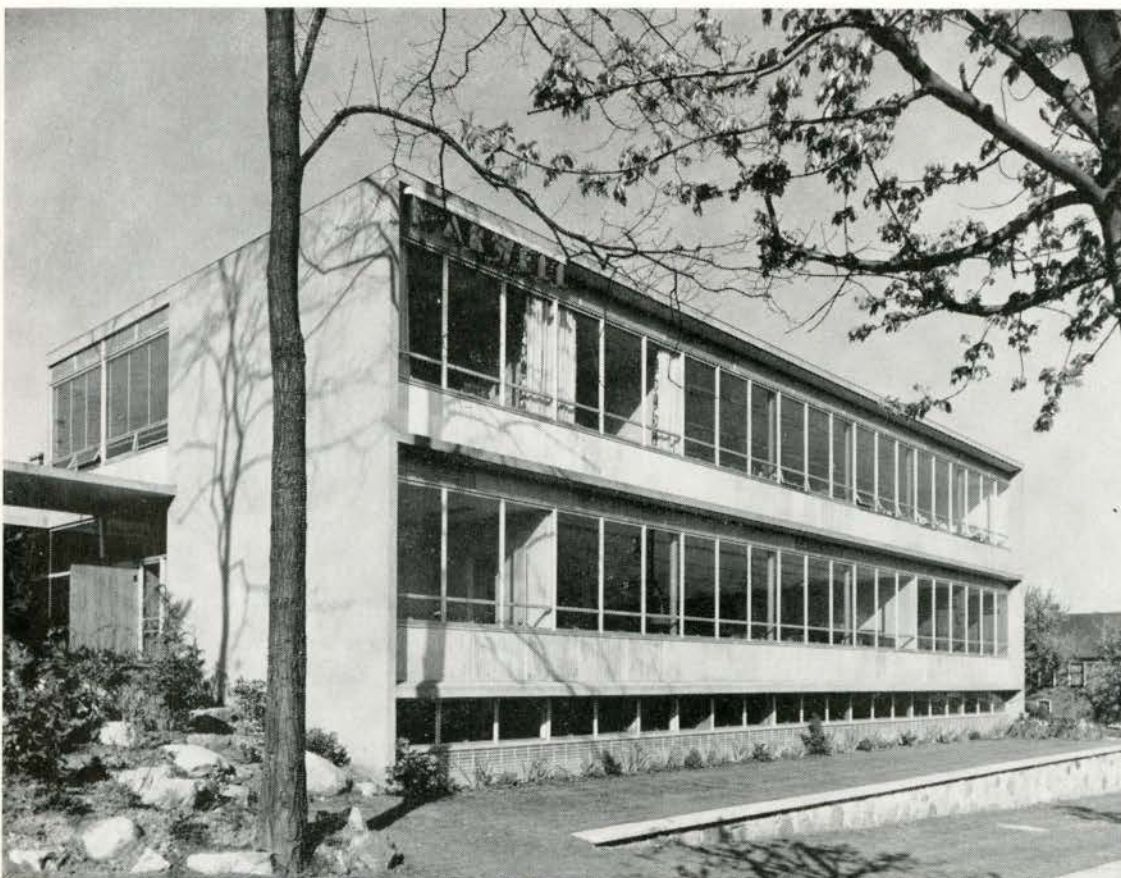


1500 WEST GEORGIA
MARWELL CONSTRUCTION COMPANY LTD.
SANDWELL AND COMPANY LTD.
SAFIR ENGINEERING CONSULTANTS LTD.
WESTERN CONSTRUCTION AND ENGINEERING COMPANY LTD.

GRAHAM WARRINGTON



ENTRANCE LOBBY AND
WAITING ROOM

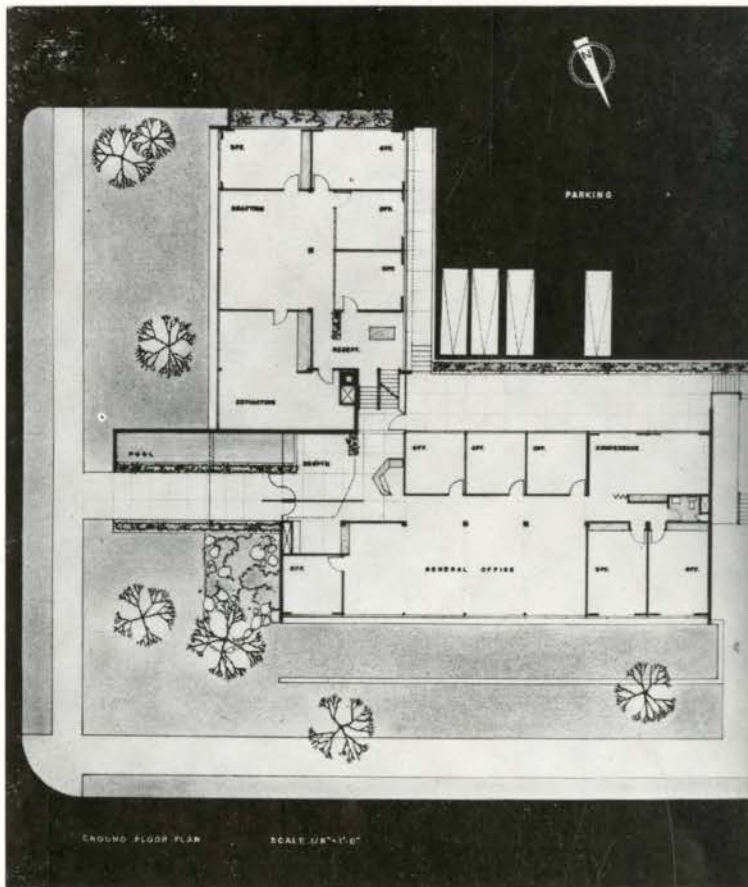


FRONT ELEVATION

UPPER LEVEL FOYER



EMPLOYEES' LUNCH TERRACE



COMMENTS OF THE JURY

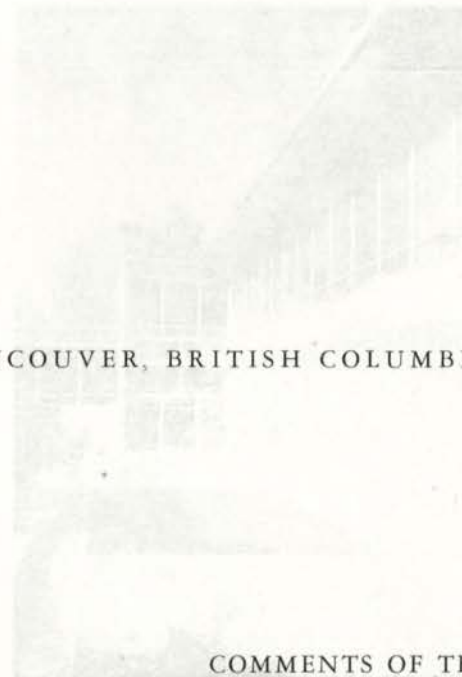
The jury had nothing but praise for the premiated design submitted in this category. It was well studied from every viewpoint and showed masterly treatment inside and outside. The detailing was excellent and the materials were handled in a logical and interesting way. All in all, this entry was a very worthy gold medal winner. The Bank of Montreal, New Westminster, by Sharp & Thompson, Berwick, Pratt, showed a healthy trend in bank design.

RESIDENCES COSTING UP TO \$15,000

SILVER MEDAL

RESIDENCE OF DR. HAROLD COPP, VANCOUVER, BRITISH COLUMBIA

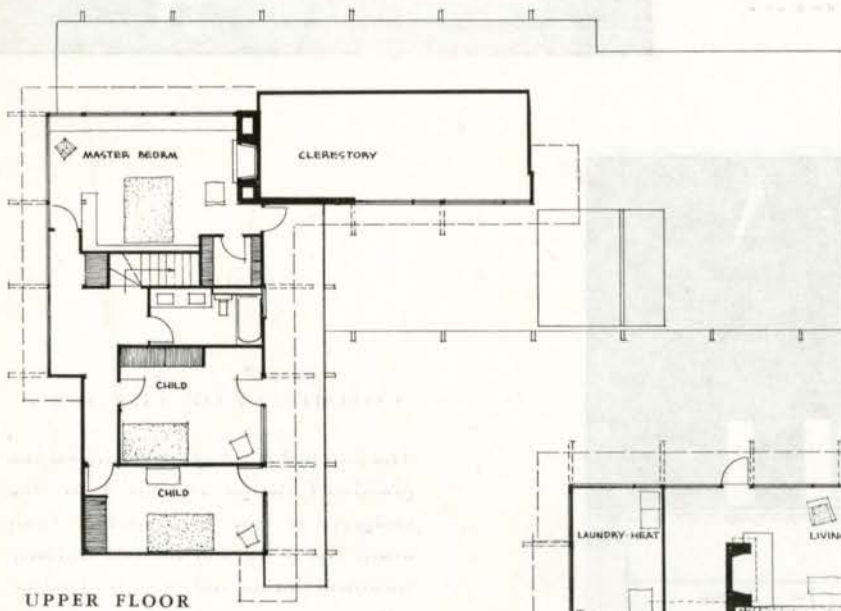
Sharp & Thompson, Berwick, Pratt, Architects



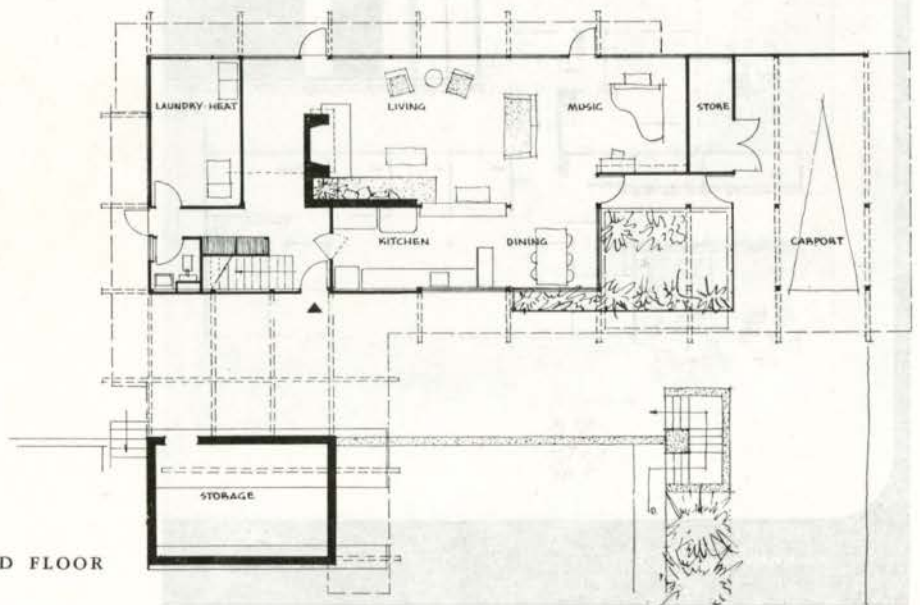
COMMENTS OF THE JURY

The premiated residence in this category was well handled and showed a consistency in scale. It introduced elements of surprise, interest and informality and a very pleasing manner. The jury were somewhat surprised that so spacious a layout could be produced within the limited price in these days of high building costs.*

*The jury has since received documented evidence indicating that this building was built well within the \$15,000 limit.



UPPER FLOOR



GROUND FLOOR

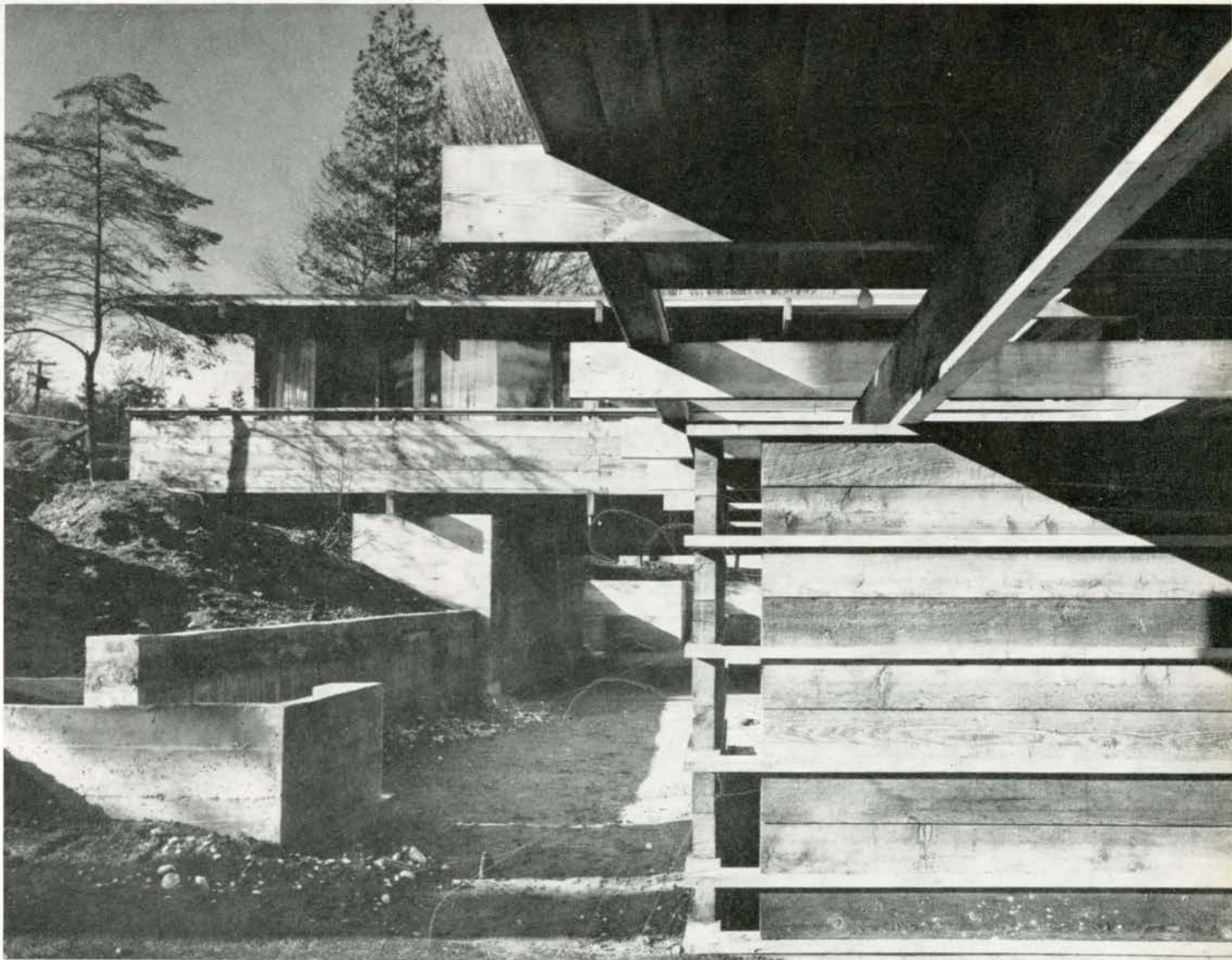


View from road towards North. Bedroom wing on left, living room clerestories to right of chimney mass, dining terrace and carport on right.



Looking North — past end of bedroom wing towards enclosed dining terrace and carport.

View past wall surrounding dining terrace towards bedroom wing on left — looking towards West.



RESIDENCES COSTING OVER \$15,000

SILVER MEDAL

RESIDENCE OF MR. JOHN C. H. PORTER, VANCOUVER, BRITISH COLUMBIA

Davison and Porter, Architects

Narod Construction Ltd., General Contractor



VIEW FROM UPPER LIVING AREA TERRACE

UPPER LIVING AREA FROM HEAD OF STAIRS



INTERIOR VIEW LOOKING SOUTH-EAST

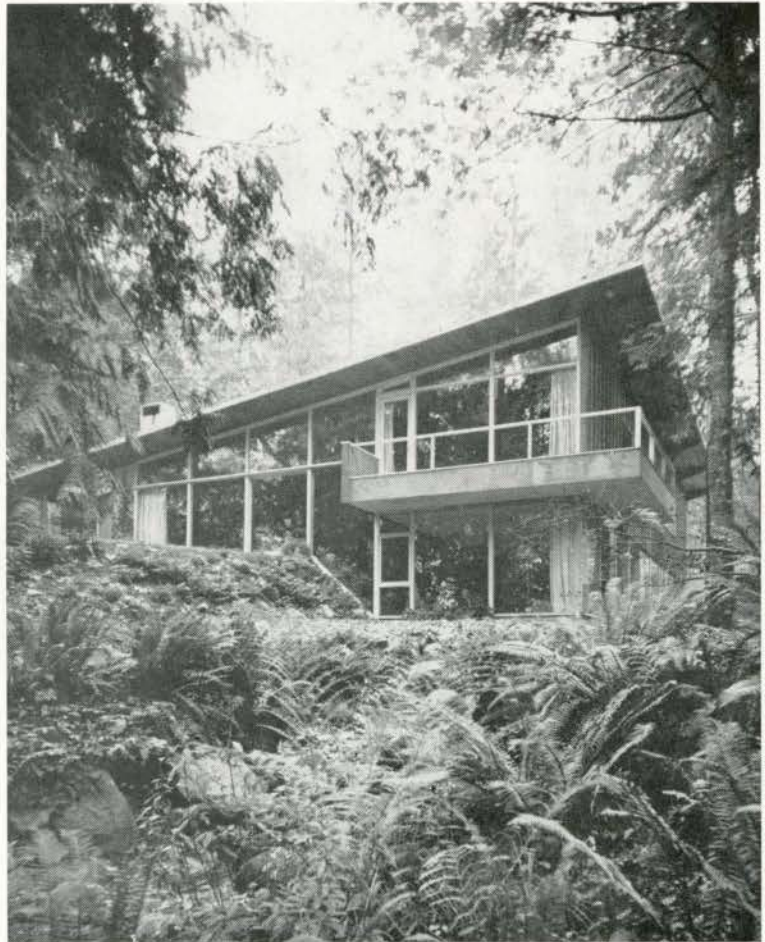
COMMENTS OF THE JURY

An imaginative and poetic approach to a fairly difficult site problem characterizes the winning entry. Human scale was well preserved throughout and the landscaping combined with the natural site to show this building to advantage. There was some difficulty in deciding between this entry and that of Residence, Edmonton, Alberta, by Architect A. J. Donahue, Winnipeg. This latter evidenced an excellent and orderly execution of a well proven parti. Unfortunately, the landscaping tends to detract. Both of these buildings were well suited to their particular locality.

There were several other commendable schemes which included Brooks House, Sharp & Thompson, Berwick, Pratt, Vancouver; and House, Toronto, Architect James Murray. This latter, along with entries from Quebec by Architect Michael Elwood and Architect M. W. Roth, would lead the jury to believe that the West Coast architects would be hard pressed to maintain the pre-eminence we have come to associate with their domestic architecture.

*Plans of this residence were published
in the September Journal, 1950.*

SOUTH ELEVATION



APARTMENT HOUSES

SILVER MEDAL

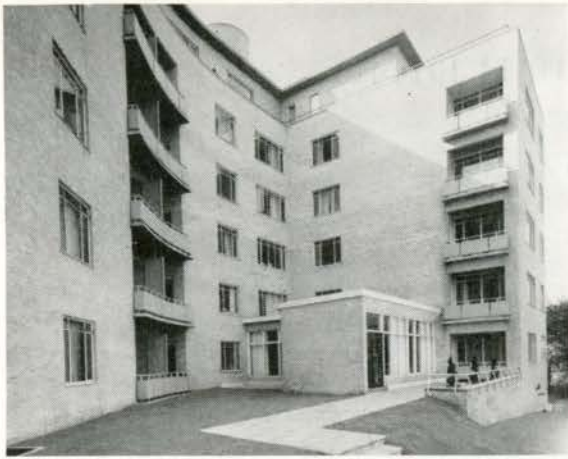
APARTMENT BUILDING AT 130 OLD FOREST HILL ROAD, TORONTO, ONTARIO

Gordon S. Adamson, Architect

S. Vozoris, Structural Engineer
Max Sharp, General Contractor



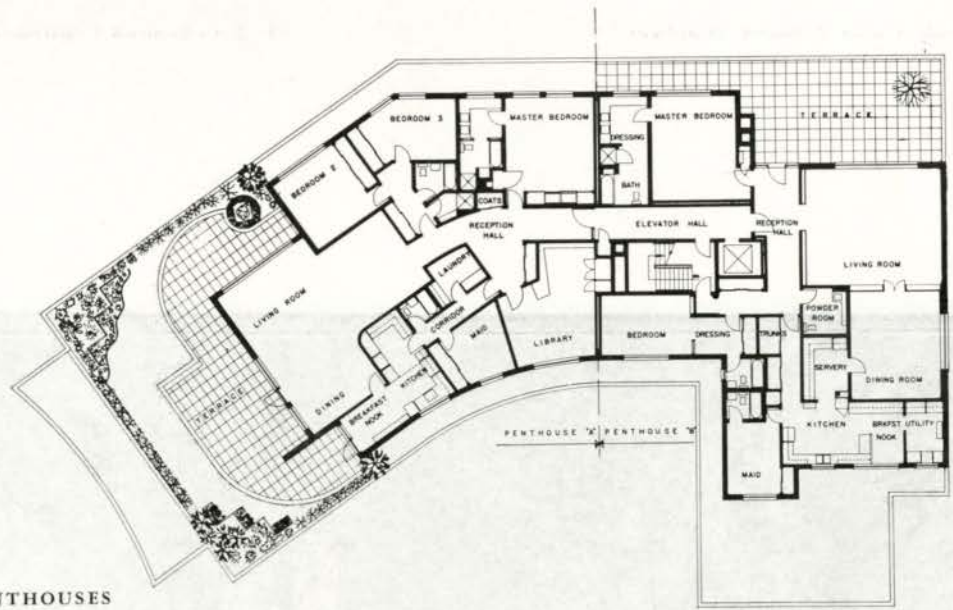
PANDA



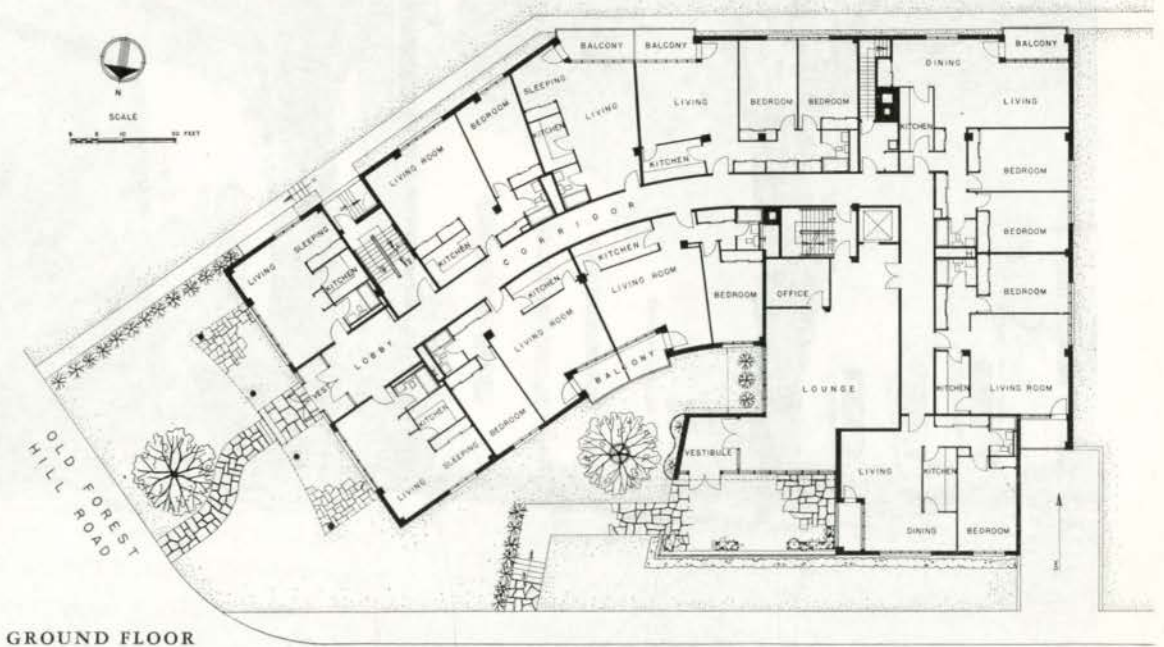
EXTERIOR OF MAIN ENTRANCE

COMMENTS OF THE JURY

There were two excellent submissions in this category, however, the jury felt that the entry of Gordon S. Adamson, Architect, Toronto, was more human and showed more variety and interest in the treatment of its various elements. High density which produced a feeling of crowding and concentration of people created some difficulty in the minds of the jury with respect to the Vancouver Apartments of Architects Semmens & Simpson. It was well understood that this set of circumstances had not been created by the architects who, once having accepted the problem, had solved it with considerable skill.



ROOF PENTHOUSES



GROUND FLOOR

ECCLESIASTICAL BUILDINGS

SILVER MEDAL

KNOX PRESBYTERIAN CHURCH, GODERICH, ONTARIO

Philip Carter Johnson, Architect

T. J. Colbourne Construction Limited, General Contractor

VIEW FROM SOUTH-EAST





VIEW FROM SOUTH-WEST

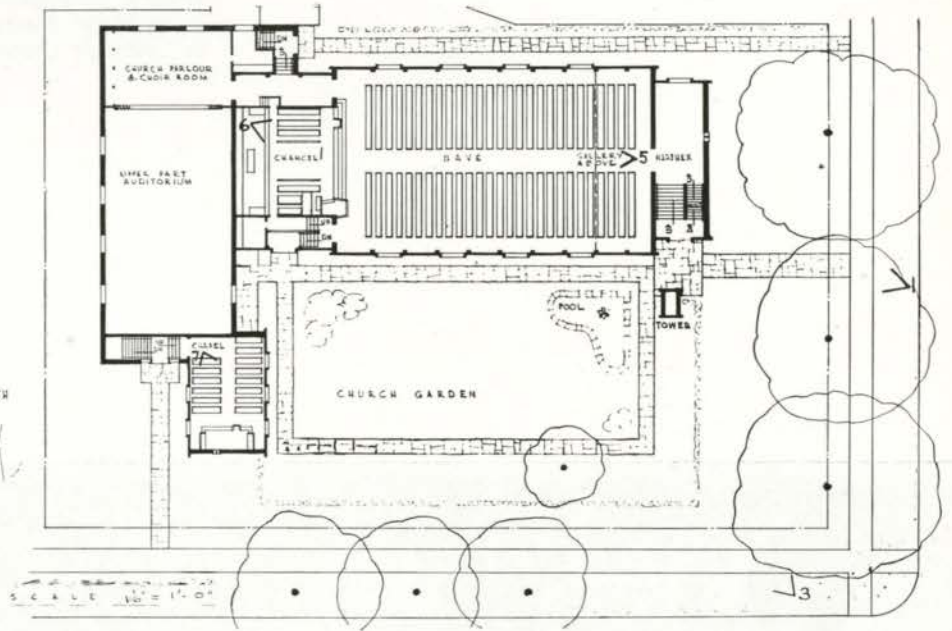
COMMENTS OF THE JURY

Well composed and well articulated in its several components, this church shows a splendid contrast of materials and its window treatment introduces a note of richness. The sloping wall a little too tricky, rather hard to justify and will undoubtedly make for poor weathering.

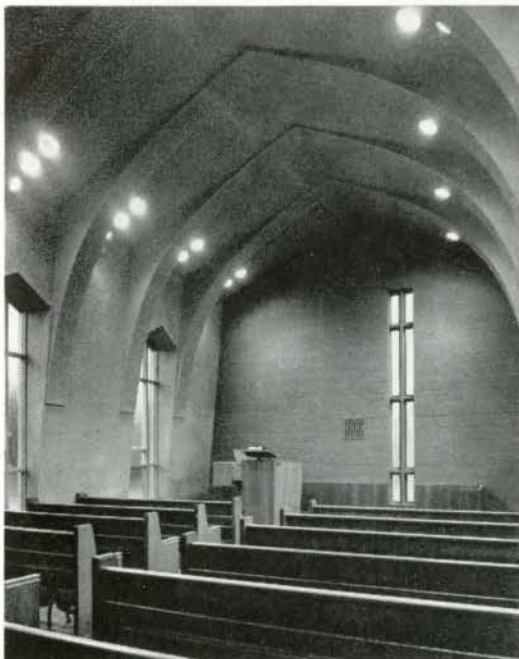
The quality of work in this category was very encouraging and the competition between three of the entries was extremely keen.

The Unitarian Church, Toronto, Richard A. Fisher, Architect, showed admirable qualities of scale and simplicity and was extremely appropriate. It was no doubt more difficult to attain success at the scale of enterprise exhibited in the premiated design than in the case of the two small churches.

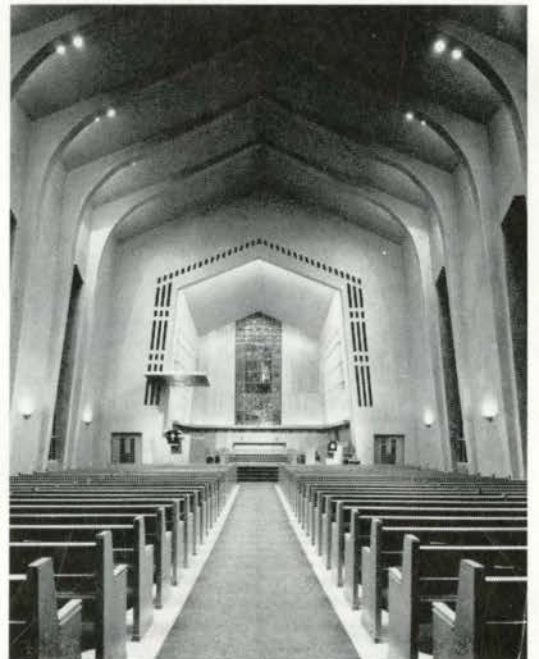
St. Anthony's Church, Vancouver, Gardiner & Thornton, Architects, exhibited a wonderful freshness of approach and was very appealing indeed. The jury were at a loss to understand the architects' treatment of the north wall, but felt that the detailing of the chancel rail and choir were admirable.



INTERIOR VIEW OF CHAPEL



VIEW TOWARDS CHANCEL



EDUCATIONAL BUILDINGS

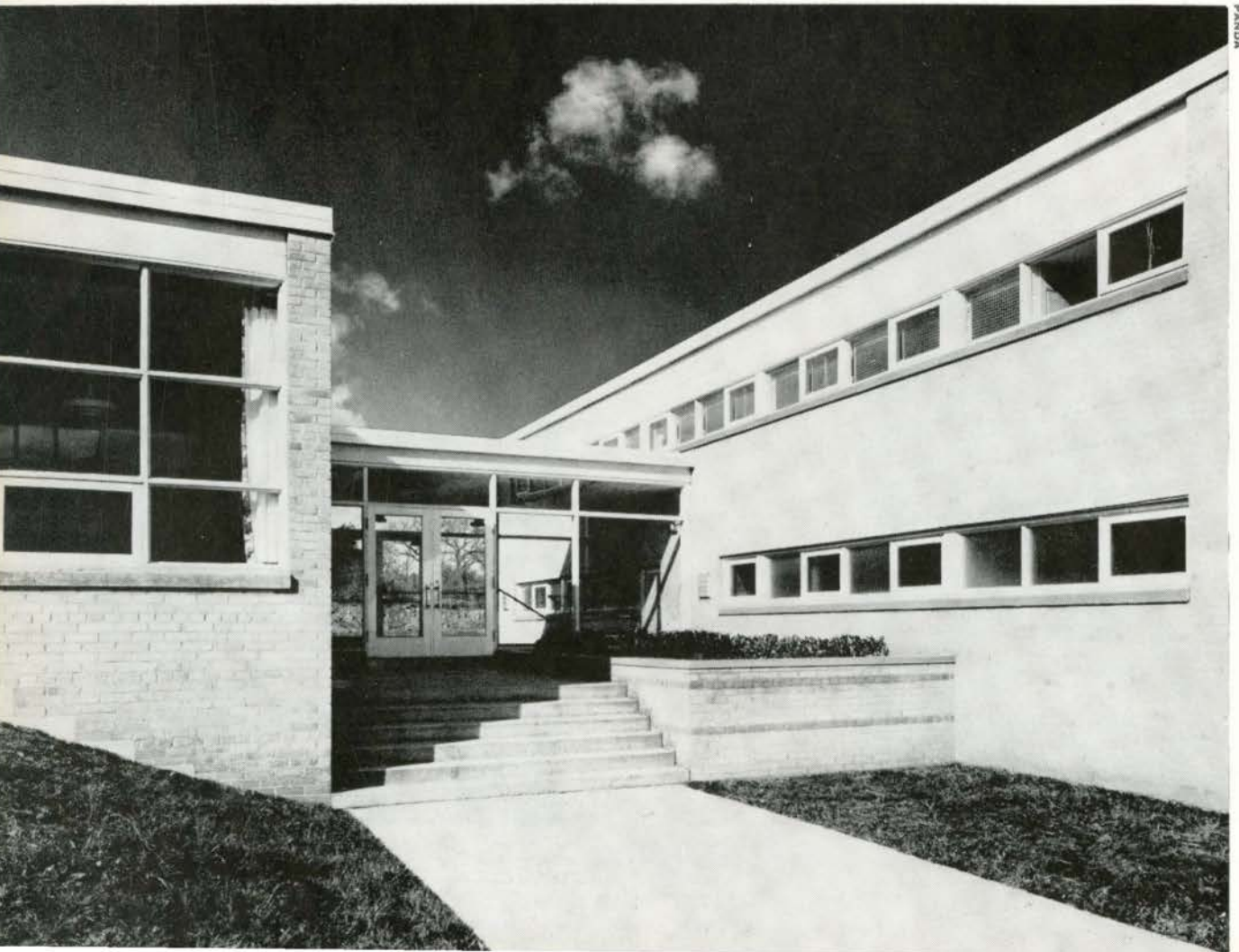
SILVER MEDAL

MARMORA HIGH SCHOOL, MARMORA, ONTARIO

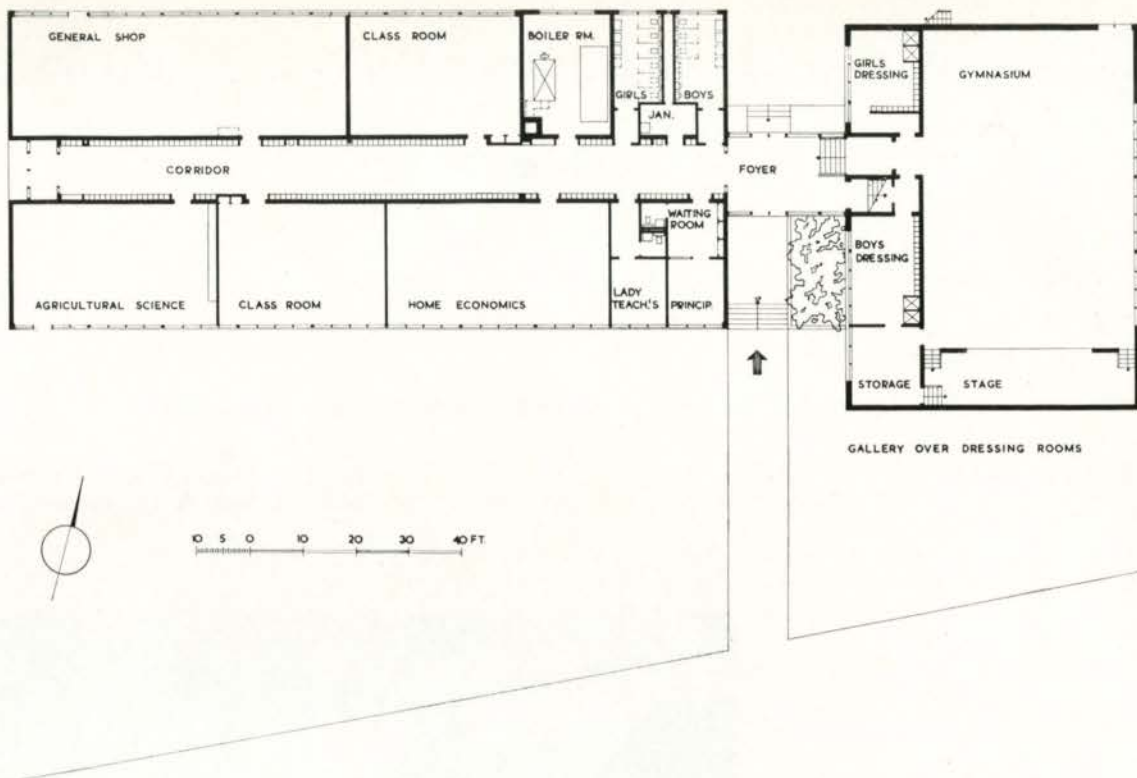
Craig & Madill, Architects

Wallace, Carruthers & Associates Ltd., Structural Engineers
R. P. Allsop, Mechanical Engineer
St. Lawrence Contracting Co. Ltd., General Contractors

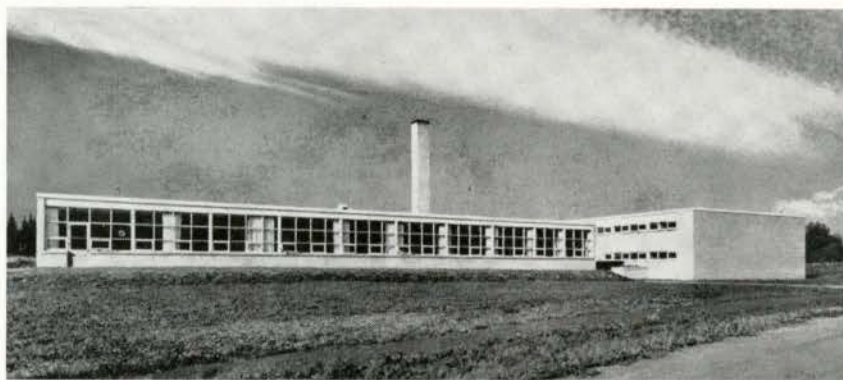
MAIN ENTRANCE DETAIL



PANDA



PERSPECTIVE VIEW SHOWING FRONT ELEVATION



PANDA

HOME ECONOMICS LABORATORY

COMMENTS OF THE JURY

This entry was simple, straightforward, well planned and showed a healthy respect for economy. Variation of materials was introduced in a logical fashion.

Stanley Humphries High School, Sharp & Thompson, Berwick, Pratt, presented a more striking exterior than the medal winner, however, the jury felt that the exciting effect was attained at some sacrifice of plan and seriously questioned facilities of a private nature rather unnecessarily exposed down the length of a very long covered way.



MUNICIPAL AND GOVERNMENTAL BUILDINGS

SILVER MEDAL

MUNICIPAL OFFICES, YORK TOWNSHIP, ONTARIO

Shore & Moffat, Architects

Ralph C. Manning, Structural Engineer
Milne & Nicholls Ltd., General Contractors



COUNCIL CHAMBER



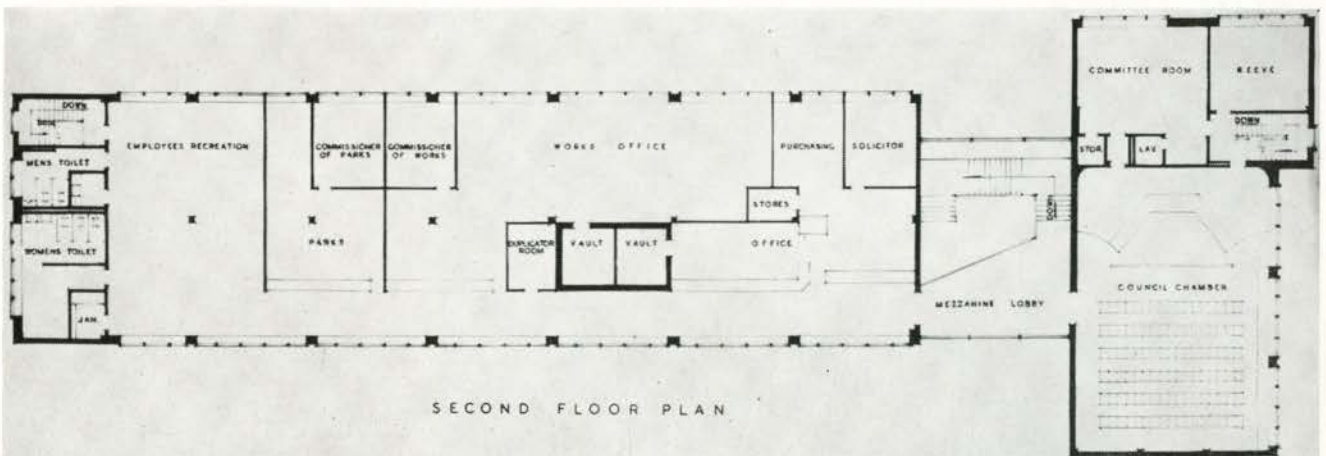
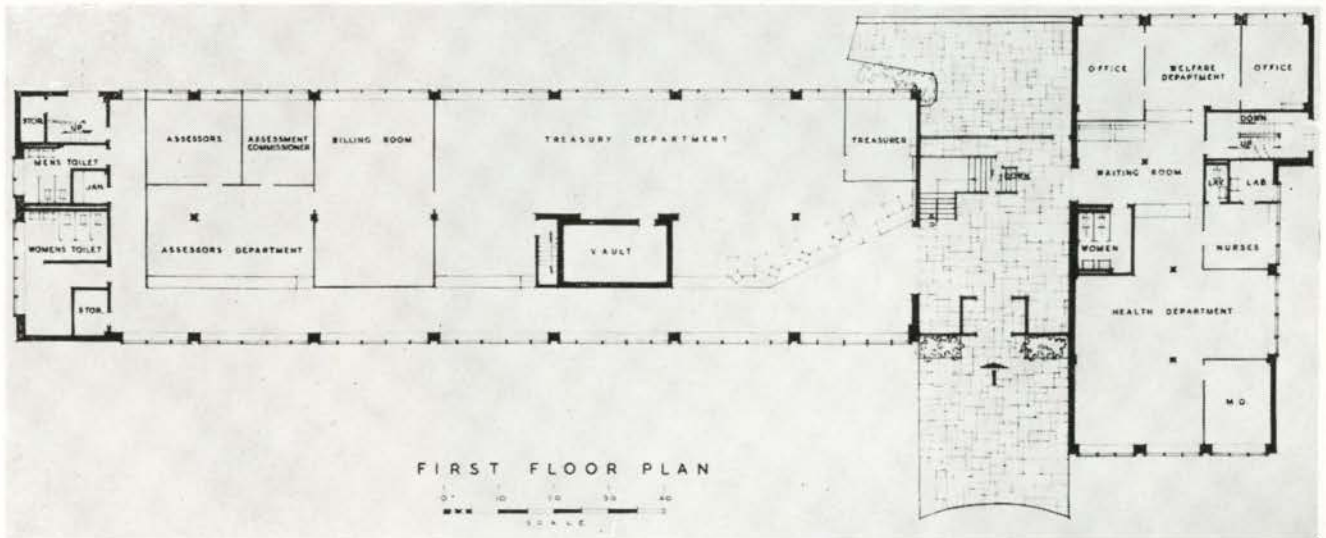
FRONT ELEVATION

COMMENTS OF THE JURY

This entry showed an excellent example of a fresh approach to a municipal building. The jury was, however, disturbed by the unhappy use of double "V" cliché supporting entrance canopy and felt that the support might have been treated in the same straightforward manner as the rest of the building. It was regretted that only one medal could be awarded as the Branch Library, Vancouver, B.C., Semmens & Simpson, Architects, was certainly of medal calibre. It presented a competent solution to branch library problem but doubts were created by the use of stone, brick, wood in so small a building.



CANOPY AT MAIN ENTRANCE



RECREATIONAL BUILDINGS

SILVER MEDAL

WAR MEMORIAL GYMNASIUM, UNIVERSITY OF BRITISH COLUMBIA, VANCOUVER

Sharp & Thompson, Berwick, Pratt, Architects

F. Wavell Urry, Structural Engineer
D. W. Thomson, Mechanical Engineer
Dawson & Hall Ltd., General Contractors



MEMORIAL HALL



MAIN ENTRANCE

COMMENTS OF THE JURY

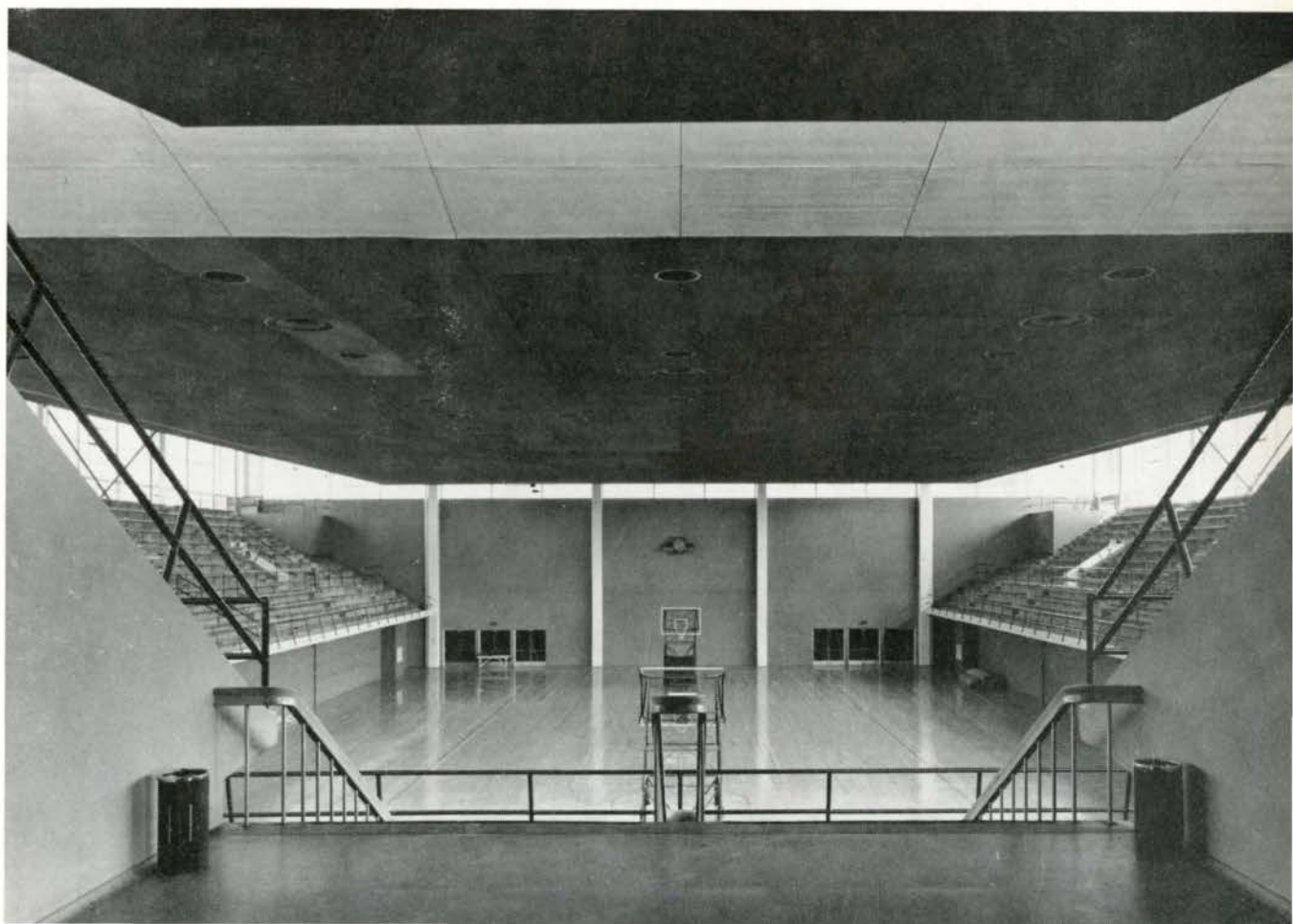
It was encouraging to see an established university strike into new paths. The jury admired the architects' courage to try an interesting structural system which seemed particularly suited for large spans of this kind. One member of the jury expressed the wish that the same approach to filler wall of the gymnasium proper had been used as that at main entrance rather than the more conventional row of small windows each with its pompous little moulding. Community Centre, Kit-silano, B.C., Semmens & Simpson, Architects, was also of medal quality and was clean in conception, executed with great skill. Some members of the jury were disturbed by the memorial pylon and felt that it was not quite consistent with the general treatment of the rest of the building. The jury felt that the Students' Union for Victoria University, Architects Fleury & Arthur, was a very interesting building but regretted that there seemed to be some conflict between a series of interesting forms.



PROMENADE AND ENTRANCE

VARLEY

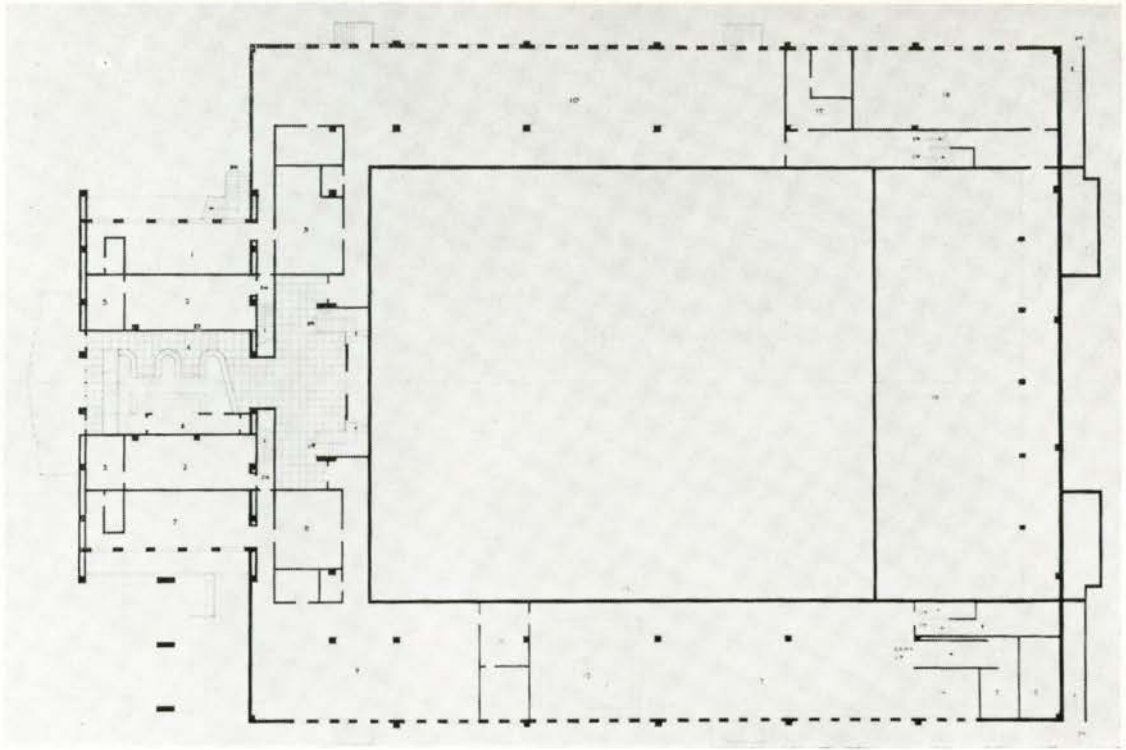
GYMNASIUM FLOOR



U. B. C.
GYMNASIUM

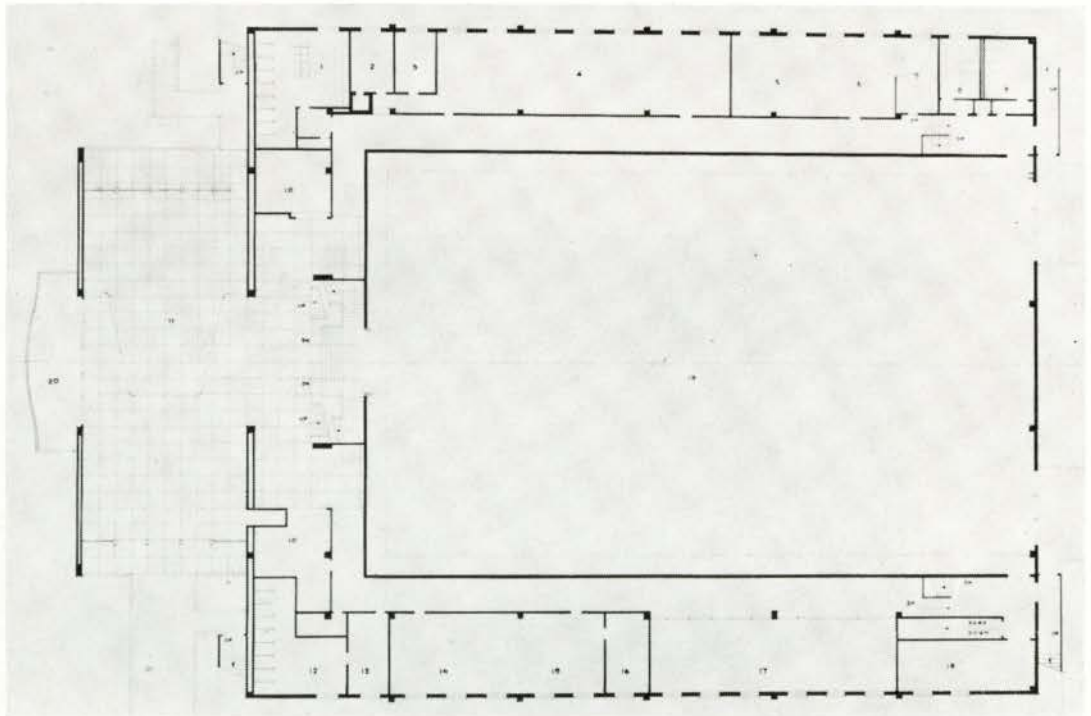
BASEMENT FLOOR

1. Men's Shower
2. Team Room
3. Lavatory
4. Snack Bar
5. Men's Lavatory
6. Kitchen
7. Women's Shower
8. Women's Lavatory
9. Women's Locker Room
10. Men's Locker Room
11. Faculty Women
12. Boxing
13. Small Gymnasium
14. Storage
15. Upper Part of Lav's
16. Upper Part of Bowling
17. Faculty Men
18. Upper Part of Indiv. Act.



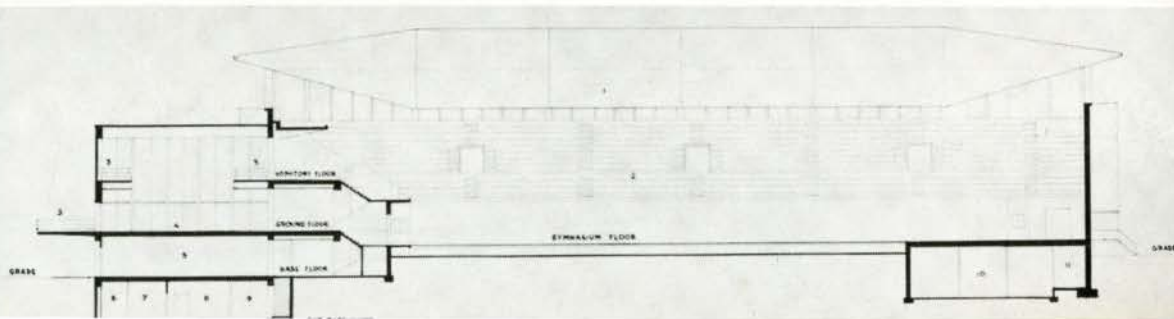
GROUND FLOOR

1. Men's Lavatory
2. Manager
3. Athletic Director
4. General Office
5. Board Room
6. Alumni Lounge
7. Kitchen
8. Women
9. Men
10. Check Room
11. Memorial Hall
12. Women's Lav.
13. Powder Room
14. Lecture Room
15. Study
16. Storage
17. Upper Part of Small Gym
18. Gym Storage
19. War Memorial Gymnasium
20. Balcony
21. Promenade Entrance Deck



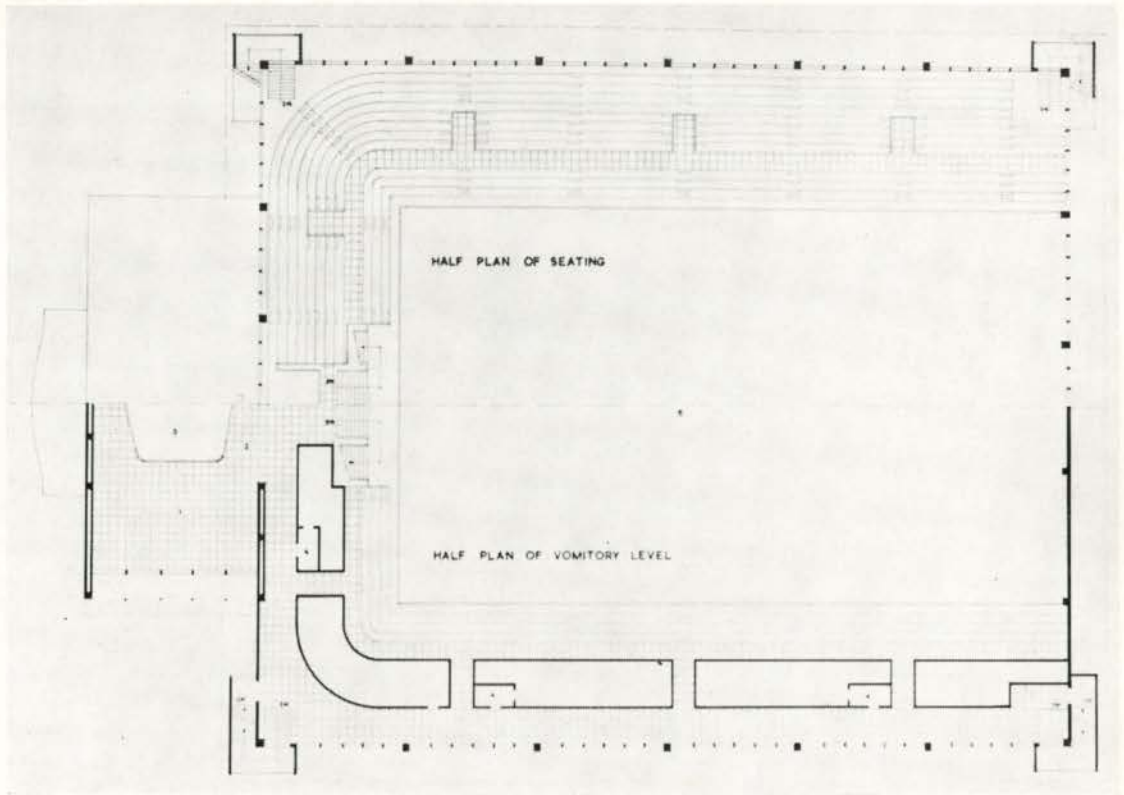
SECTION

1. Trussed Roof
2. Bleachers
3. Balcony
4. Memorial Lobby
5. Snack Bar
6. Corridor
7. Therapy
8. Massage
9. Waiting
10. Bowling Alleys
11. Gallery



U.B.C.
GYMNASIUM

- VOMITORY FLOOR
1. Common Room
 2. Balcony
 3. Upper Part of Lobby
 4. Storage
 5. Upper Part of Gym



COMMERCIAL BUILDINGS SILVER MEDAL

TILDEN DRIVE YOURSELF, LTD., VANCOUVER, B.C.

Sharp & Thompson, Berwick, Pratt, Architects
Narod Construction Ltd., General Contractor

COMMENTS OF THE JURY

With all the monstrosities of Hollywood roadside architecture, the premiated entry in this classification seemed like the first attempt at a simple and straightforward solution to an extremely common problem. It was simple, without being dull, it was interesting without being forced. It came as a real contribution in a field that needs leadership.

Helen Simpson Flower Shop, Toronto, Architect, James Murray, was an excellent example of integrated shop design worked out with economy of means. The jury felt that the influence of this latter scheme would have a much more limited effect upon architecture generally, than would that of the award winner. In the case of the Gaults Warehouse, Edmonton, Stanley & Stanley, the jury wished that the first-rate quality of design exhibited in the entrance detail had been carried through into the other parts of the building. McLeod's Warehouse and Office Building, Winnipeg, also showed an impressive main entrance which did not integrate with the remainder of the building. It was regrettable that it thus lacked unity in what was otherwise a capably handled design.

GRAHAM WARRINGTON



NEWS FROM THE INSTITUTE

BRITISH COLUMBIA

It is very pleasant to note what great satisfaction was felt by all members in the visit of Mr Schofield Morris and Mr Carroll to our Provincial annual meeting in Victoria. Let us hope that some means may be found to make this attendance by the national president at Provincial assemblies a more frequent occurrence. We were interested to hear of others problems, some of which were relayed to us; and we certainly passed on some of our own for information. We all feel sure that throughout Canada architects and architecture will improve in status through such processes.

B.C. looks with some pride at the achievements of local architects in the Massey Medal Awards. These made up, to some extent, for the great disappointment we all felt at our lack of success in the National Gallery Competition. We now know what the medal winning buildings are like and we are all looking forward to the arrival of the National Gallery Competition Exhibit to see what we lack in that respect.

Main discussions of our meeting again centred round our proposed new act, and amendments to the by-laws. A further matter of interest is the appointment of members of our Institute to sit with contractors in joint committee on our mutual problems.

The retiring President in his report referred to the growth of the profession here and the consequent necessity of continued improvement of standards, ethical, aesthetic and practical. It would not be true to say yet that the majority of the public realize the benefits they can enjoy through the employment of architects.

John Wade

ALBERTA

Sometimes modest clients approach an architect in apologetic tone suggesting that what they want is not architecture at all but only a scheme for unadorned practical purposes. These people have found themselves in a difficulty because their case involves much ingenious arrangement and the co-ordination of many functions presenting a tangle that they are unable to sort out. This sort of work, they suppose, is quite beneath the attention of an architect's exalted profession. Yet it is exactly this kind of problem that occupies most of an architect's working hours. The rest can only be done in leisure time, or even in their sleep. Some highly distinguished architects have even declared that with the practical problems well solved the design "solves itself" and there is no further trouble about it. This may be true for a master whose touch is sure. Once the general form is given, the further shaping, so that all is well expressed, is pure pleasure. Ideally this seems simple and easy. In ordinary daily practice, however, the architect's work is not such very easy going. Yet the hard task does lie in the solving of the practical difficulties. But

what about this matter of architectural expression? Is not that the real sphere of the architect?

The well-practised architect has in his mind many resources gained from his observations and past experiences so that he may be able smoothly to shape his work into organic form of one type or another according to his accustomed ways of doing things and with his own favourite choice of materials. Some, with a love and appreciation of old and traditional ways may handle these with charm and success. Others keenly appreciative of new ways and new materials may successfully produce very different results. In either case freshness of thought is required to produce something that is alive and cheering to the spirit. The various buildings upon which an architect works have each some appropriate expression of its own. A church, a house, a factory or a fancy goods store ought each to express itself in a manner that is not entirely impressed upon it by the character of the individual or association who owns it, or by the individual or firm of architects who designs it. Yet each building may well have something in its appearance supplied by its purpose, by its owner or by its architect. Architects frequently specialize in some particular type of buildings such as theatres, hospitals, etc. This specialization, however, arises rather from the need for concentration on complex practical problems than from any special architectural bent. Architects of great distinction do not hesitate to undertake the most diverse problems and, indeed, are commonly called upon to tackle problems that are entirely new to all experience. In these they realize that they must and can obtain the necessary technical assistance. The practical problems will be solved and, that being done, the design will "solve itself" in terms of the controlling mind.

In these processes the rules common to all life are followed. The practical sphere underlies all, but it exists only for higher purposes, the individual exists for general service and the intellectual processes exist to serve the spirit of man. The lower ends are the necessary bases for the higher accomplishments. The foundations must be well laid to carry a good building.

Cecil S. Burgess

CONTRIBUTOR TO THIS ISSUE

Alan Gowans is a graduate of the Department of Art and Archaeology of the University of Toronto. He did graduate work at Toronto (M.A. '46) and Princeton University (Master of Fine Arts, '48; Ph.D. '50), and is currently on the faculty of Rutgers, the State University of New Jersey. His article on Lac Bouchette is part of a larger study he has made on the History of Church Architecture in the Province of Quebec, the first volume of which (1615-1760) is a forthcoming publication of the University of Toronto Press.