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JOURNAL R. A. I. C. APRIL 1950

THIS year, the first large year of veterans graduate from the Schools of Architecture. The long road that seemed endless five years ago now seems, in retrospect, so short. For many who saw two, three, four, five, and, even, six years of war, the years of unproductive life are, indeed, something to contemplate, and a year or two years still await them before they can practise their profession. These boys have guts, and they have convictions that are soon to be felt in the offices of practising architects. Their admittance, a year or more from now, into their respective provincial associations, will be in the nature of a high explosive bomb. From our experience with them, they will have a profound respect for the architecture of the ages, but only in an historic sense. They will condemn romanticism in all its form as anachronistic, and timid to a degree, and they will practise it for their employers only under dire economic stress. They will profess a child-like ignorance of Georgian or Gothic detail, but will be ready, at the drop of a hat, to deliver an oration on the achievements of the Goths and the Georgians, and the reasons why they built the way they did. With even greater fervour they will dilate on the wonders in construction of the twentieth century. They will inwardly burn (and perhaps outwardly rebel) if they are asked to conceal those wonders in the habiliments of the age of chivalry or of eighteenth century pageantry. May we speak on their behalf if they are asked to design an elevation where they had nothing to do with the plan? For them that is a mortal blow, and recalls the criticism that the architect is the designer of facades to the plan and structure of someone else. They have been educated to think of the synthesis of plan, structure, exterior and interior, and to abet the breakdown of such a synthesis would be little short of prostitution. Their education has been in the nature of research and experimentation, and that has led them to worship no sacred cows of design or construction. The young graduate will be understood, we trust, if, with a disarming smile, he questions the validity of even contemporary construction. We use the word contemporary in its narrow and local sense, and not in the way we would use it if we were discussing the work of Maillart, Severud, Perret or le Corbusier.

WE would hope that the majority of graduates would not be looked on as stimulating design acquisitions to an office. Turning the pages of this *Journal*, one would get the impression that experience in actual details of construction in powerful doses would best fit them for later professional life. The schools teach such work with varying degrees of thoroughness, but, school training will always be removed from the reality of the three dimensional job. Sometime and somewhere, the architect will commit some one or more of the common errors we have listed above, but there is one beside which all others are but peccadillos — that is, to treat a man with five years of university training and years of war behind him other than as an adult.

THE effect of the present day graduate on the provincial associations and on the R.A.I.C. is an equally large subject on which we shall write again. In the space remaining we should like to congratulate Mr. Hazelgrove and Professor Stoughton on their elevation to the degree of doctor of laws at the hands of the Chancellor of the University of Manitoba. For Professor Stoughton it was the crowning achievement of many years of distinguished service to his university, though honorary degrees are given sparingly and, only in outstanding instances, to retired professors. Mr. Hazelgrove was not returning to his alma mater. He came as a stranger, but to a university that realized his worth. The University of Manitoba can be assured that, had the architects of Canada been consulted, its action would have been confirmed, without a dissenting voice, from Vancouver to St. John's. It will be noted that we still refer to Mr. Hazelgrove. The title doctor, however honourably earned, would certainly embarrass him — especially if, like the late Dr. John Pearson, he were called up in the night to assist at anything from street accidents to childbirth.

Editor

ÉCOLE DES BEAUX-ARTS, MONTREAL

INTRODUCTION

On several occasions in the past years, the Schools of Architecture have had the opportunity to express their views upon the always actual topic of architectural education. The survey may never end. However, it was felt, this year, that some interest might arise from the publication of the students' views pertinent to that subject. It was felt that the expression of their expectations from the profession and their indentures with architects would bring something altogether new in the general picture. And so was that the subject of this year's inquiry. Now that the results of the *Journal's* inquiry are published, is it not legitimate to believe that the proposed topic is more pithy than may have been thought of in initiating it? In fact, the schools have been called upon to supplement and in cases implement the formerly existing system of apprenticeship. Everywhere our professional bodies have insisted that graduates from schools should serve a determined term of some kind of apprenticeship before being entitled to the practice of architecture on their own. The relevance and necessity of any such apprenticeship or practical training in architects' offices is in no way subject to discussion. We should consider that under apprenticeship, the principal had the dual responsibility of educating and training the apprentice. Now, the schools have taken almost entirely the burden and the duty of education. They, with more or less effectiveness afford a certain amount of training. Both should be the ultimate aim. Were the schools able to give education and training completely, the terms of indenture would no more have point nor relevance. It must be admitted that most of the training should be done in architects' offices. How? And there lies a new topic for discussion. We believe it would be worthwhile to examine and scrutinize that in a near future.

Emile Venne

LES ÉLÈVES DISENT:

AVANT d'émettre notre opinion sur les questions que nous pose la Direction de l'Organe officiel de l'Institut Royal d'Architecture du Canada, nous tenons à la remercier fraternellement pour l'intérêt qu'elle nous manifeste par ce geste. Les étudiants en architecture n'ont pas souvent, en effet, le privilège d'exposer aux architectes leur idées sur ce qu'ils attendent d'eux, pendant leurs études et une fois leur diplôme obtenu.

Nous sommes d'ailleurs convaincus qu'une opinion sincère sur ce sujet ne peut qu'amener une meilleure compréhension entre les aînés et les jeunes architectes et ainsi engendrer de saines conséquences pour toute la profession. Sans nécessairement vouloir imposer une ligne de conduite à nos futurs patrons, nous tenterons de les éclairer sur l'attitude à prendre envers nous, celle que nous croyons la plus favorable à amplifier notre éducation architecturale et à nous faire acquérir chez eux une expérience valable.

Pour pouvoir répondre plus adéquatement à la question, nous avons procédé à une enquête auprès de chaque membre de notre section, et ceci nous a permis de compiler un certain nombre d'idées qui représentent parfaitement l'idéal commun.

Voici donc ce qu'en pensent Jean, Jacques, Pierre et les autres.

Jean est un élève de première année. Au stage où il en est, il croit pouvoir rendre service à un patron à peu près à l'égal d'un dessinateur possédant une année d'expérience. Mais comme, éventuellement, il deviendra lui aussi architecte, il désire que le patron le considère comme tel, c'est-à-dire qu'il ne lui impose aucun tracé, détail, copie de plans, etc. . . . , sans lui en expliquer d'abord le pourquoi et le fonctionnement. Jean va même jusqu'à espérer que son patron l'amènera quelques fois

sur le chantier pour lui montrer comment s'exécute en volume les plans sur lesquels il a travaillé.

Jacques, lui, est élève de deuxième année; il a donc complété trois années d'études architecturales. On peut s'y fier pour le tracé en général; il sait dessiner et peut préparer "un beau bleu". Il pourrait même visiter le chantier à la place du patron, relever ce qui s'est fait depuis la précédente inspection, et lui en rendre compte. Comme il peut dactylographier, Jacques serait prêt à copier un devis, ou même à le rédiger, le cas échéant, une fois que le patron l'aurait déterminé. Il aimerait bien aussi mettre un peu son nez dans les paperasses, voir en quoi consiste cette fameuse "routine de bureau" dont il a entendu parler. Il va sans dire que Jacques pourrait s'occuper de la bibliothèque, des filières, etc. . . .

Et, pour finir, notre ami serait "aux oiseaux" si le patron voulait bien lui laisser une certaine liberté en lui confiant parfois quelques petits problèmes de composition.

Voilà deux gaillards qui certainement ont de l'idéal, mais qui, pour cela, ne nous semblent pas trop exigeants. C'est une tout autre histoire avec Pierre et Claude.

Pierre, qui a déjà quatre ans de "pratique" dans les doigts, et qui, en plus, est un vétéran de bureau, avec deux étés à son crédit, est décidément plus sûr de lui.

D'abord, il préfère de beaucoup travailler sur un bâtiment d'une certaine importance. Et puis, il se croit capable de surveiller un chantier, de voir à ce que les plans et devis soient bien suivis, quitte à présenter chaque soir un rapport de ses découvertes. Quand il est au bureau, son patron pourra l'employer aux esquisses préliminaires avec avantage pour tout le monde.

En somme, Pierre croit que, pour lui, l'idéal serait de passer la moitié de son temps au bureau et l'autre moitié

sur les chantiers, afin de voir un peu réaliser ce qu'il a dessiné.

Et voici Claude. C'est un drôle de bonhomme, Claude; il est un peu blasé. Vivant dans le rêve depuis cinq ans (ou plus) à l'école, il a déjà des idées arrêtées sur l'architecture et regrette l'absence presque complète (selon lui) de réalisations intéressantes. Alors il recherche un patron dont les oeuvres lui plaisent. S'il va vous voir, messieurs les architectes, soyez flattés, ou du moins, semblez l'être. Ce qu'il pourra faire pour vous est appréciable; il vous construira vos perspectives, vous tapera vos rendus, vous rédigera vos devis, et même vous aidera en composition. Il acceptera sans doute aussi de tracer, tirer des lignes à condition que ce ne soit pas des détails ou parties d'ouvrages commencés par d'autres. Il sera satisfait si vous lui confiez un ouvrage où il aidera depuis l'esquisse jusqu'au moment d'aller déposer votre chèque en banque (à votre compte, bien entendu).

En retour, vous considèrerez Claude comme un collaborateur, lui accorderez une assez grande responsabilité et surtout lui direz toujours la raison de tel ou tel arrangement amené par votre propre raisonnement ou par l'exigence du client.

Voyons maintenant le cas de Noël, l'homme digne, sûr, compétent, spirituel, même un peu fou . . . mais volontairement. C'est le doyen des élèves! Point nécessaire de le questionner, il fait des discours; en voici un qu'il vous adresse, messieurs.

"Nous reconnaissons tout de suite que nous avons des obligations envers les architectes qui nous engagent. Mais nous croyons que ceux-ci, en retour de notre travail, doivent nous donner plus qu'une simple rémunération pécuniaire; ils ont le devoir de nous considérer comme de futurs confrères et de remplir leur rôle d'éducateurs afin que nous devenions nous aussi des compétences dans la profession."

Les patrons qui prennent charge de jeunes architectes devraient, dès le début, les instruire sur leur conception de la pratique professionnelle et sur la méthode de travail qu'ils désirent les voir suivre. Ils poseraient ainsi une mise au point qui nous semble primordiale parce qu'elle contribuerait à créer entre eux et nous un lien plus étroit. Les jeunes architectes ainsi fixés sur les habitudes et les idées de leurs employeurs pourraient fournir une plus entière collaboration dans les travaux futurs et en retirer une expérience plus profitable.

Par la suite, les patrons initieraient progressivement les jeunes architectes à la pratique professionnelle, en leur permettant de participer aux différentes étapes des projets en cours, des études préliminaires jusqu'aux études définitives. Ils les instruiraient aussi sur la façon de préparer les devis, et, à l'occasion leur expliqueraient les différents points qui concernent la tenue de bureau.

En agissant de la sorte, les patrons lieraient plus intimement les jeunes architectes à leur ouvrage, et pourraient avec plus de confiance leur accorder subseqüemment certaines responsabilités, telles que la

surveillance des travaux, la rédaction des rapports, le relevé des bâtiments, etc . . .

Messieurs les architectes, vous connaissez maintenant les désirs particuliers de vos futurs confrères. Mais sachez qu'ils attendent encore plus de vous. Par exemple, tous les étudiants, et sans doute les professeurs aussi, croient que les architectes devraient employer des étudiants même au cours de l'année scolaire, à temps partiel. L'Ecole n'aurait qu'à adapter son programme de façon à le permettre.

Cela nous amène à la question salaire. Nous sommes assurés qu'aucun étudiant, quels que soient ses besoins matériels et son état de fortune ne refuserait un salaire minime, si l'architecte lui apportait REELLEMENT un supplément de connaissances et d'entraînement.

Nous savons bien que cette ligne de conduite ne peut s'appliquer dans tous les cas qui se présentent, mais, idéalement, elle favorise tous les conseils et toutes les directives que les jeunes architectes s'attendent de recevoir de leurs patrons afin d'acquérir chez eux une formation pratique valable.

Nous ajoutons cependant que les patrons comme tels ne sont pas les seuls participants au perfectionnement de l'éducation des jeunes. L'Association des architectes a aussi des obligations à leur égard afin de les aider à se stabiliser comme parfaitement compétents dans leur vocation.

Il est bien entendu que l'éducation première des jeunes architectes est donnée par les Ecoles et les professeurs d'architecture, mais l'Association devrait leur assurer son concours lorsque ceux-ci se voient en face de certains problèmes qu'ils ne peuvent solutionner à eux seuls. Pourquoi les étudiants en architecture ne seraient-ils pas ipso facto membres juniors de l'Association? Celle-ci serait mieux en mesure d'exiger d'eux le minimum de compétence nécessaire requis pour remplir leurs fonctions futures. L'Association ne pourrait-elle pas, en plus, trouver un moyen de distribuer des bourses aux élèves finissants, qui leur permettraient de parfaire leurs études dans des écoles plus spécialisées? Enfin, l'Association pourrait sûrement créer un bureau de placement effectif, qui rendrait service et aux architectes et aux étudiants. Cette politique exprimerait plus ouvertement l'attention que porte aux jeunes architectes le groupe professionnel auquel ils appartiendront plus tard.

À leur sortie de l'Ecole, les jeunes architectes, aimeraient voir l'Association leur faciliter les relations avec les aînés. Par ces initiatives, les jeunes comprendraient davantage les problèmes de la profession et saisiraient mieux le rôle qu'ils doivent remplir comme architectes.

Nous sommes assurés que les différentes idées que nous avons exposées ne renferment peut-être pas tout ce que nous attendons de nos patrons et de l'Association. Mais elles nous paraissent suffisantes pour nous aider à parfaire notre éducation architecturale et à progresser dans la Profession.

UNE BIBLIOTHÈQUE MUNICIPALE

Cet édifice construit dans une ville comme Sherbrooke, Trois-Rivières, etc., se composerait d'un sous-sol, d'un rez-de-chaussée, d'un étage principal et d'un comble ou étage d'attique couvert en terrasse.

Au rez-de-chaussée :

Double entrée, ou porche pouvant être fermé durant la saison froide; vestibule, logement de concierge, vestiaire; dépôts divers pour doubles, livres à classer, etc.; une salle de lecture de journaux, ouverte à tous; une ou deux salles de lecture pour les enfants; es'aller principal, escalier de service, toilette — W.-C. et dépendances.

Au premier étage :

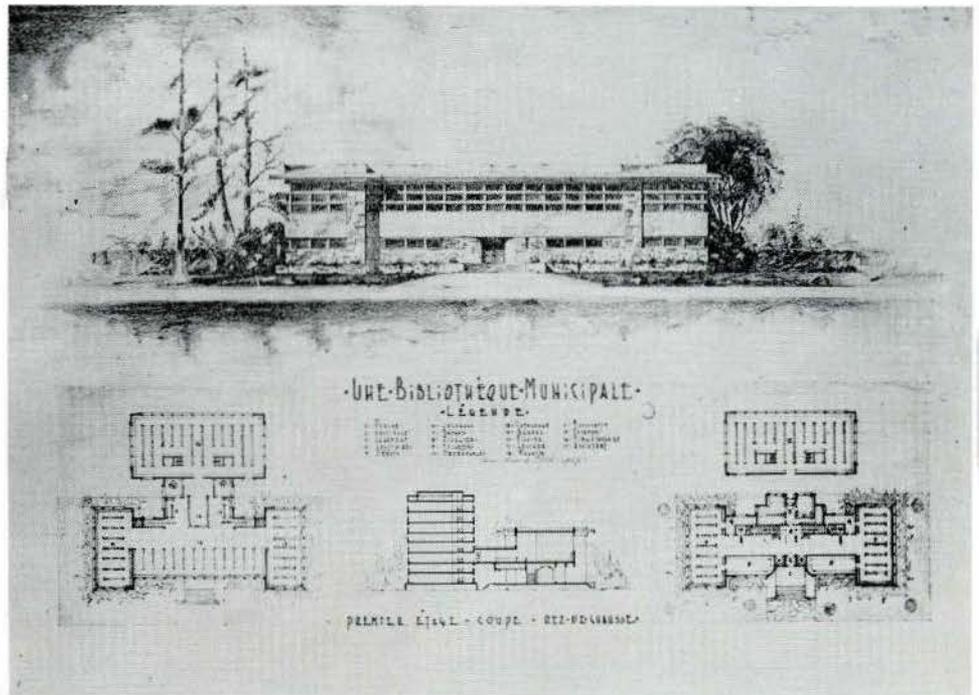
La salle du catalogue avec bureau pour le commis au fichier; la salle de lecture principale réservée aux travailleurs; une salle pour les manuscrits; une salle pour les estampes; un magasin à livres; un cabinet pour le bibliothécaire; un cabinet pour le sous-bibliothécaire; une ou deux petites pièces pour le service, dépôts, W.-C., etc.

Le magasin à livres, en communication immédiate au moyen d'escaliers spéciaux et de monte-livres avec le point de la salle de lecture principale où se trouve installé le bureau du bibliothécaire, doit se composer de petits étages assez bas (environ 7 pieds de hauteur).

Divisé en rayons avec planchettes mobiles en métal, il doit être parfaitement éclairé par des jours latéraux et, au besoin, au travers de planchers munis de vitres-dalles, sans préjudice de l'éclairage artificiel, aussi nécessaire.

Le terrain isolé de tous côtés n'excèdera pas 175 pieds sur 140 pieds.

Paul-Marie Coté, 4^{ème} Année



UN THÉÂTRE POPULAIRE

Cet édifice élevé par les soins d'une ville importante, serait destiné à des représentations de comédies, drames et autres oeuvres lyriques, à des réunions publiques, etc. Il aurait la simplicité des théâtres antiques, c'est-à-dire sans grand escalier, sans foyer d'apparat, sans salons, etc.

Il comprendrait :

Une très grande salle desservie par de nombreux escaliers débouchant dans une large galerie établie sous les gradins et sur laquelle s'ouvriraient les guichets de vente des billets, les vestiaires et services, quelques petites boutiques pour la vente de breuvages, bonbons, cigarettes, journaux, etc.; une grande scène machinée avec dépôt de décors; trois foyers ou salles de réunion pour les artistes, les choristes et les danseuses; un poste de police; un poste de sapeurs-pompiers; quelques bureaux et pièces de service pour l'administration, des dépôts de costumes, d'accessoires et de matériel; des W.-C. et des urinoirs seraient installés partie au rez-de-chaussée et partie dans les étages du bâtiment de la scène ou des bâtiments l'entourant.

Le parterre de la salle serait assez fortement incliné, les trois étages de galeries seraient, en partie ou totalement, superposés.

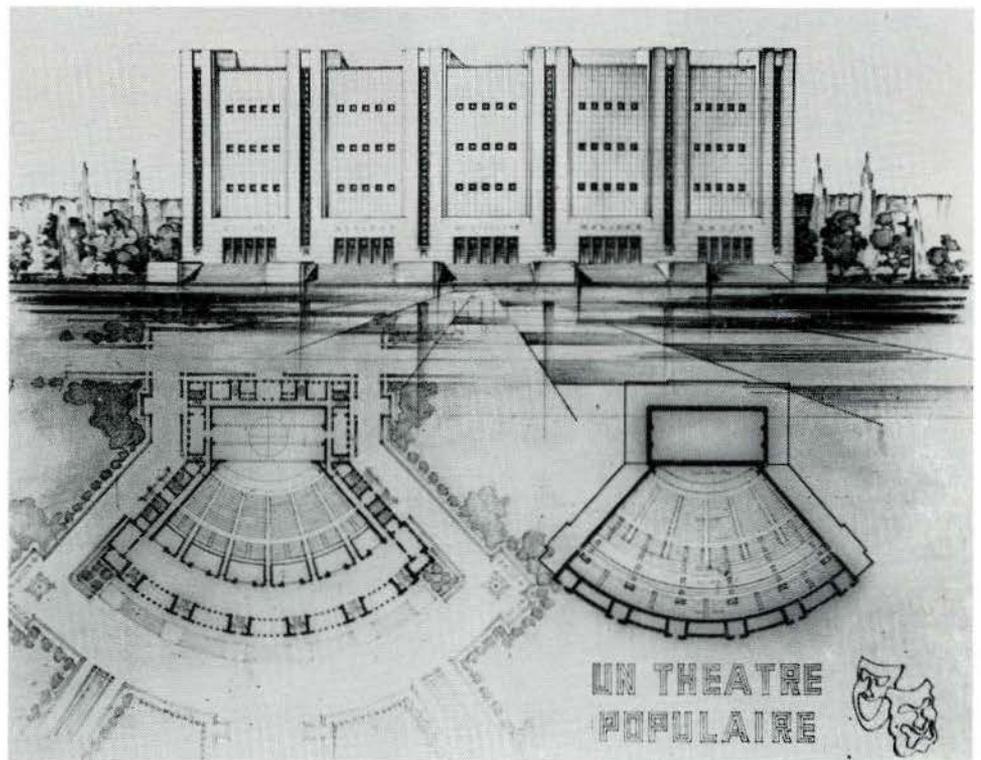
La forme de cette salle et sa disposition seraient étudiées de manière à faciliter, pour tous les spectateurs, la vue d'une aussi grande partie de la scène, que possible.

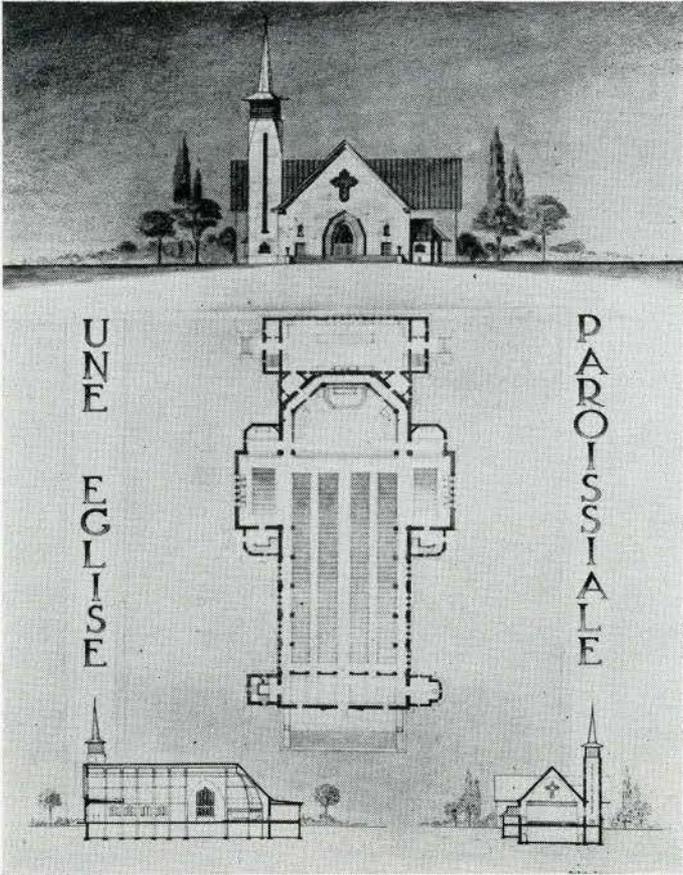
L'orchestre des musiciens pourrait être établi en contre-bas du parterre et se prolonger en partie sous le proscenium.

Toutes les places du public et tous les locaux de service et de l'administration doivent être pourvus de deux issues ou desservis par deux escaliers au moins.—De toute façon on établira les issues en accord avec les lois et les règlements civils.

Le terrain, isolé de tous côtés et situé en face d'un parc public, n'excèdera pas 250 pieds dans sa plus grande dimension.

Gilles Marchand, 4^{ème} Année





UNE ÉGLISE PAROISSIALE

Cette église paroissiale était prévue dans le centre d'un échelon paroissial, faisant partie d'un groupement organique avec le presbytère, des écoles de garçons et de filles, des édifices de récréation, de sports et de loisirs ainsi que quelques boutiques.

Quelques-uns des édifices, tels l'église, les écoles, etc., devaient être groupés autour d'une place où la circulation automobile n'aurait pas lieu. La paroisse comprendrait quelques 2000 familles, moyenne de population totale: 8000 personnes, dont 1200 seraient des enfants d'âge scolaire (700 filles, 500 garçons).

On avait à déduire de ces chiffres les capacités de l'église (etc.) où l'on devait prévoir que dix messes seraient célébrées le dimanche.

Chs.-Emile Charbonneau, 5ième Année

UN CENTRE D'ENTRAÏDE ARTISTIQUE

On admettrait en cet établissement des individualités d'une valeur et d'un talent reconnus, afin de leur assurer une existence matérielle possible tout en facilitant leur travail. Ce ne serait donc ni un asile, ni un refuge hospitalier, mais une oeuvre de solidarité ayant valeur sociale et nationale. Cette sorte de cité d'artistes contribuerait par ses productions et son rayonnement à développer le prestige artistique de la Province.

Cette cité comprendrait: 1—Les bâtiments d'habitation; 2—Les locaux nécessaires au travail; 3—Un cercle de réunion et d'expositions; 4—Des

locaux administratifs de gérance, de contrôle et d'économat.

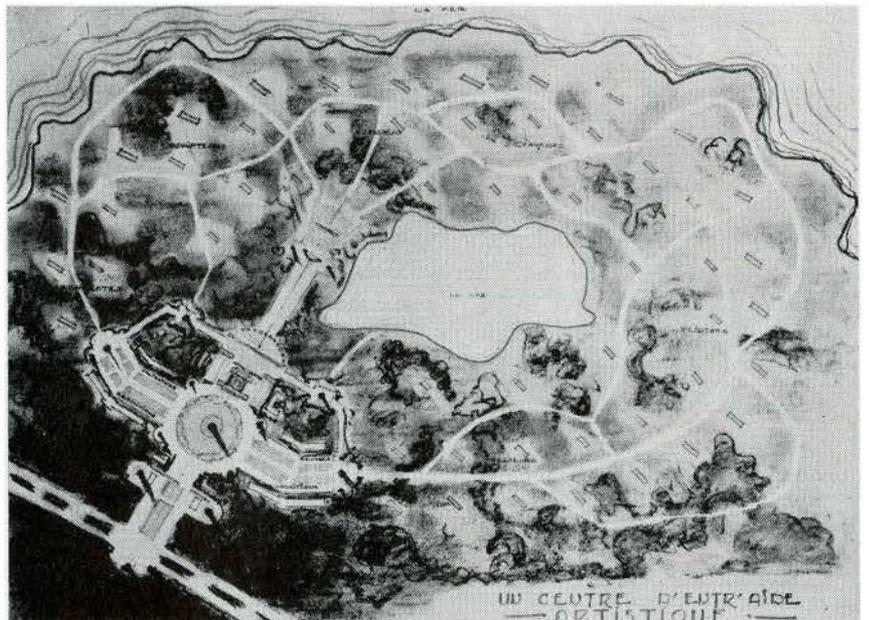
1—BÂTIMENTS D'HABITATION — Un nombre de places réservées aux diverses catégories d'artistes: 20 peintres, 12 sculpteurs, 12 architectes, 6 graveurs et 15 musiciens. Les logements de ces artistes seraient assurés soit dans un ou deux hôtels pour les célibataires, soit dans des immeubles à appartements pour les ménages, avec ou sans enfants; une quinzaine de pavillons isolés que l'on réserverait plus spécialement aux artistes de grand talent ou aux professeurs mis à la retraite.

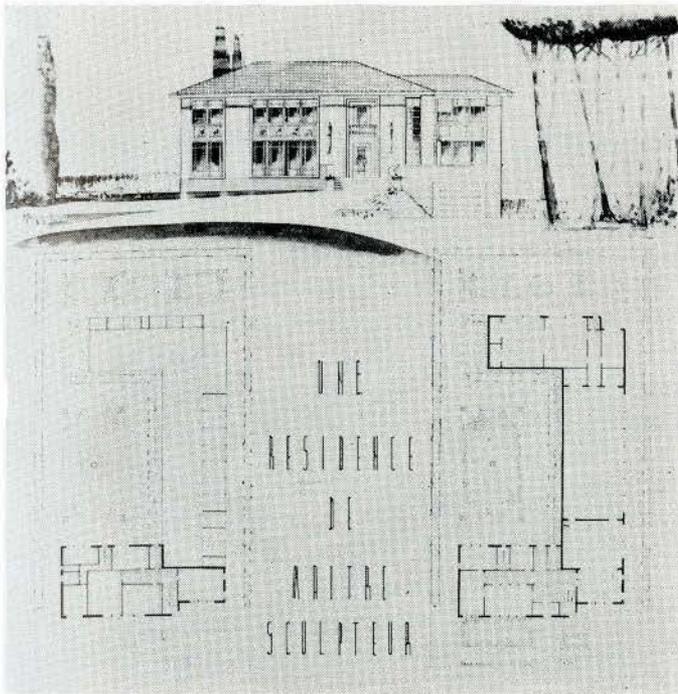
2—LOCAUX DE TRAVAIL POUR LES ARTISTES.—Les ateliers seraient constitués en dehors des logements, par groupe et par ateliers isolés, de telle sorte que chaque catégorie d'artistes y trouve la tranquillité, le silence et le confort propres à la réflexion et à l'élaboration de leurs oeuvres; leur disposition sur le terrain aura donc une grande importance.

3—LE CERCLE DE RÉUNION ET D'EXPOSITION.—Il s'agira là de constituer un organisme qui manque totalement aux artistes, ici, un véritable cercle où les artistes du centre, ceux du dehors et le public pourraient se rencontrer, se comprendre, et donner à l'art la place qu'il mérite. Ce cercle devrait donc être accessible du dehors, sans toutefois que son accès puisse gêner la tranquillité du reste de la cité, tout en lui demeurant relié. Tous ces organismes réunis par des vestibules, patios, lieux d'expositions extérieures, etc., avec des jardins donnant à l'ensemble architectural très simple l'ampleur et le charme nécessaires à un tel groupe d'édifices.

4—LES LOCAUX ADMINISTRATIFS.—Ces locaux se trouveront près de l'entrée de la cité proprement dite. La cité artistique projetée serait élevée à proximité d'une importante station métropolitaine, avec stations d'autobus, d'autos, et d'emplacements réservés à des garages couverts et découverts. La composition devra être harmonieusement organisée dans des jardins, des allées, des terrasses.

Chs.-Emile Charbonneau, 5ième Année





L'HABITATION ET L'ATELIER D'UN STATUAIRE

Petit ensemble construit et aménagé sur un terrain rectangulaire de 100 pieds sur 200. Il comprendrait :

- 1o L'habitation de l'artiste et de sa famille;
- 2o Les ateliers;
- 3o Un petit jardin.

L'habitation formant hôtel particulier comporterait, dans un demi-sous-sol, un rez-de-chaussée, un premier étage et des combles: Une cuisine avec dépendances, caves, chaufferie, dépôt de combustible.—Vestibule, appartements de réception, appartement privé composé de quatre chambres avec cabinet de toilette, deux chambres de domestiques.—Un grand escalier et un escalier de service.

Les ateliers comprendraient: atelier particulier avec salon et cabinet de toilette, atelier pour les études en grand, avec vestiaire et dépôt de matériel, deux ateliers de praticiens, W.-C., lavabos, une chambre de modèle.

Les ateliers seront éclairés, partie par la toiture et partie par de larges baies ouvertes dans les parois verticales.

Une remise pour auto.

Guy Parent, 3ième Année

UN ABRI DANS UNE COLONIE DE VACANCES

La colonie serait établie dans une région boisée des Laurentides, près d'un lac. Elle ne recevrait que des jeunes garçons.

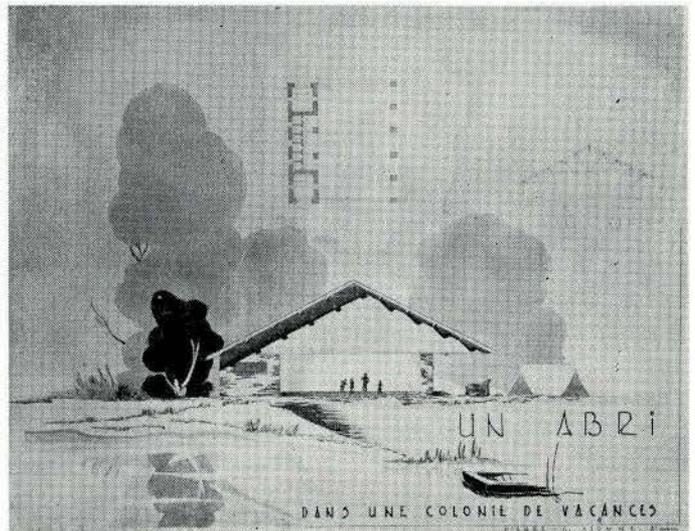
Les enfants devant passer la plus grande partie de la journée au grand air, on se propose d'aménager dans le domaine un abri qui servirait de refuge en cas de mauvais temps.

Pour réduire, autant que possible, la dépense, ce petit bâtiment serait construit avec des matériaux pris sur place, le bois, les pierres des champs, etc.

Il comprendrait, en plus de la surface couverte,—l'abri proprement dit,—une petite pièce de secours avec pharmacie, une resserre pour les agrès de jeux, et une dizaine de lavabos, de W.-C., d'urinoirs.

Le terrain choisi pour la construction sera de niveau et de forme carrée. Il ne dépassera pas 75 pieds de côté.

Pierre G. Dionne, 2ième Année



LA PORTE PRINCIPALE D'UNE EXPLOITATION AGRICOLE

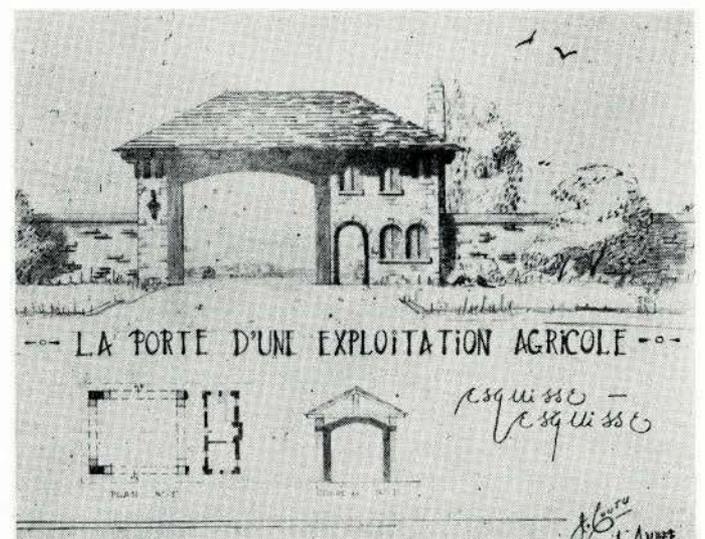
Les divers bâtiments abritant les services d'une importante exploitation agricole sont construits sur un terrain clos par un mur. L'entrée principale de cet ensemble est établie à peu de distance d'une route.

Elle se compose d'une grande et haute porte charretière, d'une porte ordinaire pour les piétons et d'un petit logement pour le surveillant.

La porte charretière aura, au maximum, 20 pieds de largeur.

La construction peut être prévue en maçonnerie ordinaire, en briques et pierre, en brique seulement ou en bois avec remplissage en maçonnerie.

J. Coutu, 1re Année



UNIVERSITY OF BRITISH COLUMBIA

THE ARCHITECTURE CLUB AND ITS PROBLEMS *By* ROLAND J. BOUWMAN

THE Architecture Club of the University of British Columbia was organized in 1945 by a group of students interested in the formation of a department of Architecture on the campus. This club realized its objective a year later; in 1946 the present Department of Architecture was formed under the Faculty of Applied Science.

The usefulness of the club did not end after the Department was formed. It has since helped to improve the curriculum in many ways; it acts as the sounding board for student opinion, as well as a nucleus for student administration. The wishes of the students, first ascertained at the club's general meetings, are presented at the regular meetings between the club executive and the faculty. Little friction results from the students' demands because the faculty realizes some features of the curriculum can only be looked at from the students' point of view. With both faculty and students working in the interest of the Department, it is inevitable that a more efficient and worthwhile School of Architecture will be the result.

The problem of student-faculty relationship is being investigated by the Club. There seems to be a lack of opportunity for architectural shop-talk and, to help remedy this, it has been suggested that an hour a week be devoted to a loosely-organized "bull session", more or less compulsory to all students and to at least some of the faculty. Impromptu or prepared talks will be given by faculty or students on problems not precisely covered in the curriculum. It is hoped that this period will soon be included in the curriculum.

Liaison with practising architects is another problem confronting the club executive. An attempt is being made by speeches, personal contacts and Institute influence to promote that spirit of friendliness and co-operation between practising architects and students which is so necessary to student training. The capabilities and qualifications of the students are made known by a student employment bureau which has contacted employers in the architectural profession as well as the building trades.

This year, the Architecture Club is eagerly awaiting the formation of the C.A.S.A. and through this organization hopes to bring forward many problems confronting undergraduates and graduates. With such a national organization, Canadian architectural student problems can be tackled on a national basis.

A definite and immediate question which should be brought forward without delay is that of the determination of a minimum wage in all drafting offices. This might best be done through the good offices of the

R.A.I.C. as a resolution among its members. If this is not done, the only other step is the formation of a union. In these days of labour organization and social responsibility, it is abhorrent to the reasoning graduate or student that he may need to revert to the pre-war "I'll work for nothing" formula in order to obtain a position in an architect's office. Such a union could be started with a minimum of organization and could be enforced by the help of the Trades and Labor Council.

A more delicate problem ready to be presented to the C.A.S.A., is that of trying to improve the general teaching standards at the schools of Architecture. This difficulty could be overcome by suggesting that the instructors learn the basic rules of pedagogy through some teachers' training course or its equivalent. The teaching abilities of some professors, no matter how highly qualified they may be in their special branches, are somewhat below the level of high school teachers because of the lack of training in material co-ordination and presentation, blackboard procedure, marking and examination preparation.

With 150 Architecture students graduating across Canada this year, and more in every succeeding year, it will become the duty of C.A.S.A. and the University Architecture Clubs to work out problems facing these students. It is especially necessary to direct influence and pressure on those groups which may make it possible for more and more students to be absorbed into the life of the community with a job for which they are trained. It is obvious that more and more architects are necessary in our civilization. In the field of housing this is especially true. As has been pointed out before, man can obtain gold from sea water, can measure stars millions of miles away, can almost extract blood from a stone, but he cannot build himself a proper house. Students should support every movement or scheme which would tend to improve Canada's housing problem. An attentive finger on the political pulse and a good concept of public relations, would be of inestimable value to the graduate student in bringing this problem to a head.

It would be sad to think that the C.A.S.A. was to be as inactive as the R.A.I.C. or the provincial institutes, and it may be hoped that the senior bodies will be spurred on to action worthy of organizations of such importance and influence.

University students are important moulders of public opinion, and with the formation of the C.A.S.A. it is hoped that the public will be enlightened towards the immediate problems of housing and planning, and help effect their satisfactory solution.

UNIVERSITY APPOINTS TOWN PLANNING EXPERT



Professor H. Peter Oberlander

The University of British Columbia, to keep pace with the rapid development of the province and its communities, has appointed city and regional planning expert, Professor H. Peter Oberlander, to the staff of the Department of Architecture. It will be Professor Oberlander's first responsibility to co-ordinate the planning courses already available at the University, and to chart next year's development towards a graduate department, together with Professor Lasserre, head of the Department of Architecture, and Dr. Leonard Marsh of the School of Social Work; both have been exceedingly active in this field already at the University, as well as in the city and province.

The solutions to the main problems in City and Regional Planning seem to demand an ever-growing knowledge in such diverse fields as architecture, engineering and the social sciences. The training of the future planner must, therefore, offer a very broad education in these disciplines and stress their inter-relation and independent appropriate contributions to community planning as a whole.

At the recent annual meeting of the R.A.I.C. in Winnipeg, graduate study in planning was discussed by members of the four Canadian Schools of Architecture. An attempt was made to formulate a common approach for the organization of planning departments in the four universities. Since only a few students will attend these schools, at the beginning it was thought best to emphasize different aspects of planning in each university, relating it to the experience of the staff and the particular regional planning problems of the area.

It will become the task of a planning department at the U.B.C. to emphasize the urban and regional planning aspects in its curriculum and it is to this end that Professor Oberlander is directing his diverse talents.

The complexity and important nature of physical planning requires students of some maturity of mind; consequently, a degree in one of the physical or social sciences will be a prerequisite.

This planning training will prepare students for professional practise in three fields: 1. Public agencies, the three levels of government. 2. Private and semi-private agencies, development industries and public utilities. 3. Independent practice as private planning consultant.

Professor Oberlander is one of the few specially trained planners in Canada. He graduated from McGill University as an architect and continued his studies at Harvard, obtaining his Master's degree in City and Regional Planning. He was the first recipient of a National Research Council Fellowship in Planning for his studies in the States, and was awarded the Wheelwright Fellowship during his second year at Harvard. Under the auspices of the National Research Council, Professor Oberlander then spent a year in England at the Ministry of Town and Country Planning in London and Birmingham. This valuable experience included considerable work directly under Sir Patrick Abercrombie, Britain's eminent town planner. Before returning to Canada, Professor Oberlander travelled on the Continent, especially in Scandinavian

countries, to gain a first-hand impression of post-war housing and planning in Europe.

During the past eighteen months, Professor Oberlander has been with the Research Committee of the Central Mortgage and Housing Corporation in Ottawa, responsible for a wide program of Community Planning Research. Professor Oberlander was Canada's representative at the Sixth International Congress of Modern Architects held in England in 1947.

LOCAL ARTIST JOINS FACULTY



Professor B. C. Binning

Last fall Professor B. C. Binning was appointed to the Department of Architecture at the U.B.C. As he is one of Western Canada's best known painters and art authorities, the artistic flavour he has created on the campus has been greatly appreciated by the faculty and students in the department.

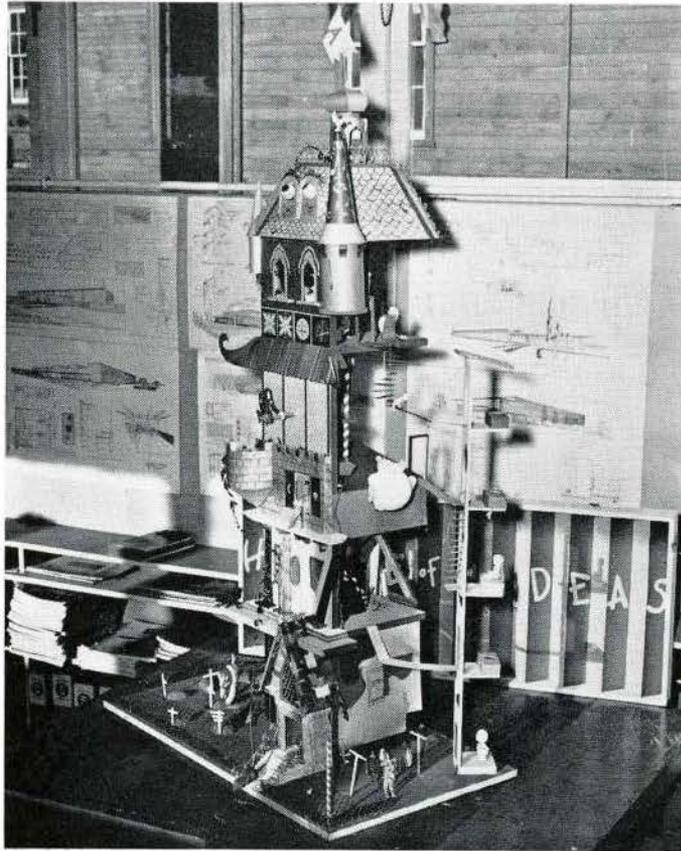
Now instructing in architectural design and history of art, Mr. Binning greatly admires the interest in the arts which exists on the campus. He has taken over the supervision of the Fine Arts Committee, which was organized to co-ordinate all the arts courses into a fully-fledged Fine Arts Department. From his lectures, his noon hour talks and his recent exhibitions, all the students have become familiar with the happy nautical flavour of Mr. Binning's works.

It doesn't take more than half-an-eye to see in his drawings a great fondness for people of all shapes and sizes; for boats of all sorts and conditions; for their anchors, flags, rigging and curlicued ropes; for trees and ferns and even weeds, if they have life and shape and seem to him to fit into the pattern of their habitat. All these things he has schooled himself to interpret to others in a kind of picture poetry. lyric or reflective or half-humorous — he can never bring himself to make anything he is really fond of wholly ridiculous.

Turning from the detail of his drawings to his abstracted representation of Ships in Classical Calm, you see that what he finds exciting about the idea of a ship or ships is a complicated series of relationships between ship and water, between shapes and colours, and between the planes of the surfaces and the exaggerated sense of height, all interrelated into a unity. Similarly, in another of his recent paintings, he interprets what a Regatta means to him; sun, waves, space, variety of shape and an eyeful of colour, particularly in a good show of flags, all assembled in a kind of architectural relationship.

What cannot be seen with only half an eye, however, is the skill with which Mr. Binning achieves what a critic has called his "clarity of mental and emotional intention, his sympathetic matching of form and content". It all looks deceptively simple. It should be added that Mr. Binning has spent about thirty of his forty-one years consciously "clarifying his intent" and "clarifying the means" of expressing the intent. He studied first at the Vancouver School of Art, later in New York at the Art Students League under Morris Kantor, and in London under Henry Moore and others, and with Armedee Ozenfant. A member of the Canadian Society of Graphic Art and the Canadian Group of Painters, he has had his drawings and paintings exhibited widely both at home and abroad.

From 1934 until September, 1948, when he joined the faculty of the University, he was an instructor at the Vancouver School of Art.



THE HOUSE OF IDEAS

A schizophrenic agglomeration of architectural gegaws, toy building services, and weird human and animal activity, formed a curiously ludicrous and gaudy construction which decorated the architects' table at the annual Science-men's Ball in March 1950. Though a subtly grim deterrent to a completely joyous tilting of cups, this monstrosity was one of the best strokes of publicity of the year for the architects. Other groups laughed almost without trying, and turned away thinking that however grotesque may be their sense of humour the architects are gay dogs after all. Lucky it was that the ordinary insensitive quadratic-happy engineer thought the thing was just another home for retired pink elephants, since a closer examination of this weird construction reveals something intangibly sad and bitter, which even the comic protrusion of feet, arms and nightcaps from the toy graves of departed souls cannot eliminate.

A rubber mouse congeals in rigid fear on the threshold of this surrealistic house. His ear drums throb as if his head were filled with a thundering torrent of blood; his brain screeches and whirrs until it seems the strings of his reason must snap. Still hopelessly beyond control his heart pounds and he thinks furiously a million momentary, flashing thoughts of legs, babies and spiral stairs; of toilets and furnace pipes and hoarsely snoring men. Is there no end to this crushing frustration, where reason is separated from practice, where machine life dominates, restricts, circumvents human life and design, where simple human joy in life and work is a scarce boot-legged by-product of mechanization?

This pitiable mouse, which the builders of this sinister edifice placed with diabolical glee in an attitude of fear and hesitation on the threshold of a chaotic and unreasoning world, is the symbol of the student architect, eagerly contemptuous of the past, vigorously imperfect in his understanding of the present, fearful of the unknown future and, like the virgin girl, inhibited by his innocence of the real nature of life's possibilities.

Probably the designer of this house did not realize how accurately he expressed the whole confused mind of the emergent architect. Here the odds and ends of thought combine in one perplexing moment and, that which was intended partly as a joke, partly as a commentary on the confused notions which the general public have about building architecture, actually turns out to be a commentary on student architects themselves.

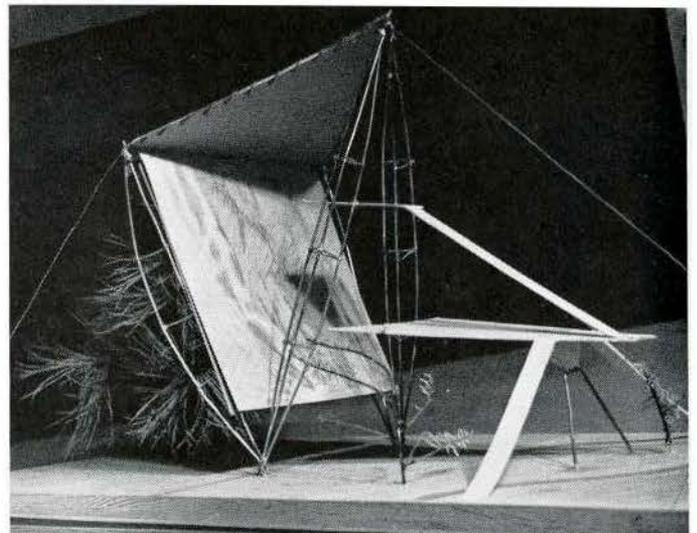
C. Christopherson

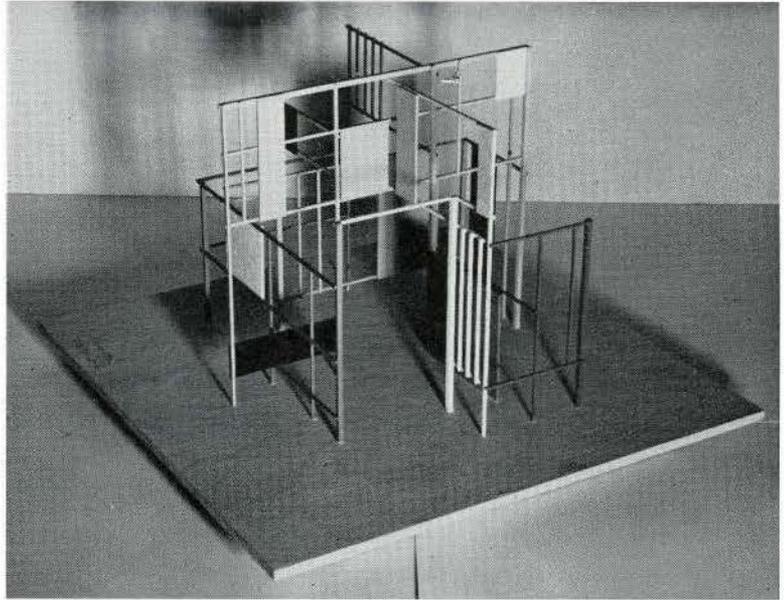
A PROJECT was given to the Fourth and Fifth Years jointly dealing with a problem which faces the B.C. Products Bureau. The Bureau has acquired a large relief map of the Province of British Columbia (80 ft. x 80 ft.). This map is a great source of attraction, and the Bureau wants to display it in a prominent position at the Pacific National Exhibition. The map surface has to be protected in some manner, if only to a slight degree, and facilities should be provided for the public to view every portion of the map.

It is hoped by the Bureau that the map and its surrounding structure would form a point of attraction — a sort of monument — which should be a visual focal point in the Exhibition.

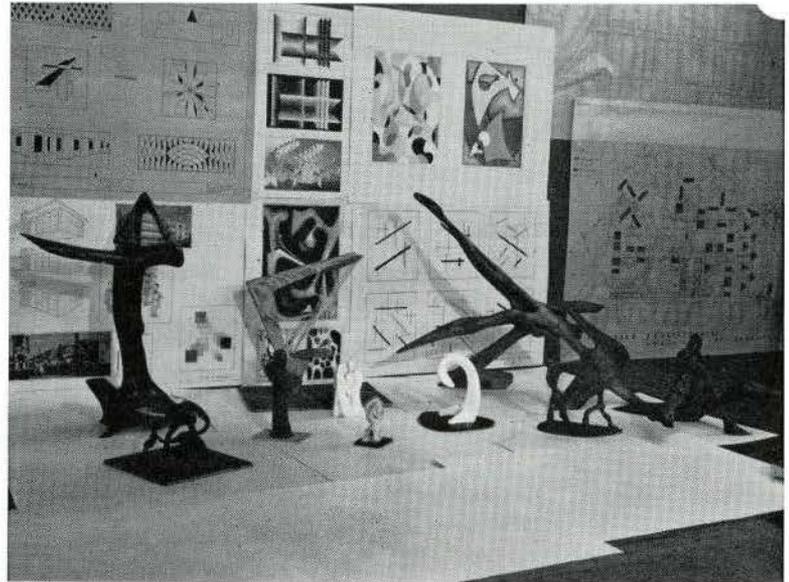
This proved to be a project of unusual interest, because there was no precedent to which the students might refer, and the problem became one of primary design considerations. Since this problem required both precise structural considerations and actual visual perception, criticism was obtained from both a structural engineer and an artist. The structural engineer, Mr. O. Safir, is a brilliant newcomer to Vancouver and has wide experience in experimental structures. The artist, Mr. B. C. Binning, is a well-known creative painter, who has a wide understanding of architecture.

Mr. Adams' scheme was considered particularly exciting as a space structure, and structurally was a most sophisticated solution. Platforms at different levels provide good opportunity for viewing the map, the greatest point of interest being seen from the ground (bottom of map is just above head level), and the least populated area (Peace River district) could be viewed from the smaller platform at the top.

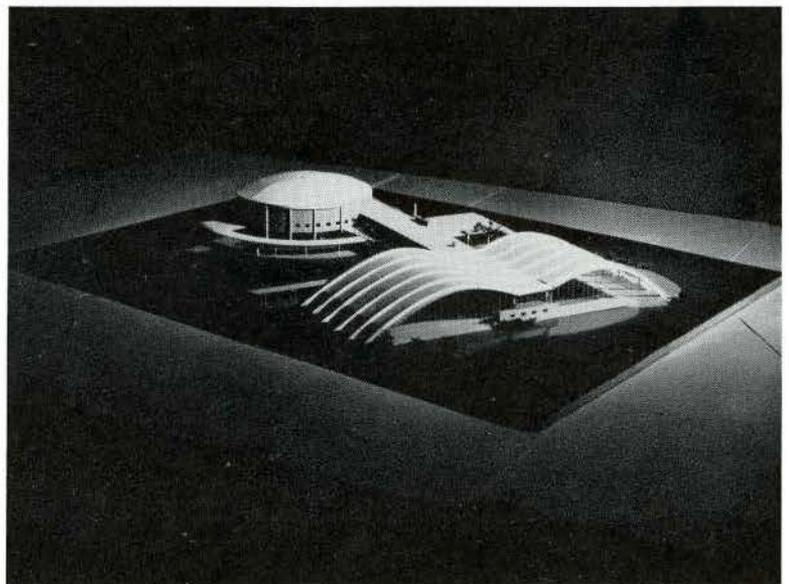




Second year architectural design model demonstrating control of space



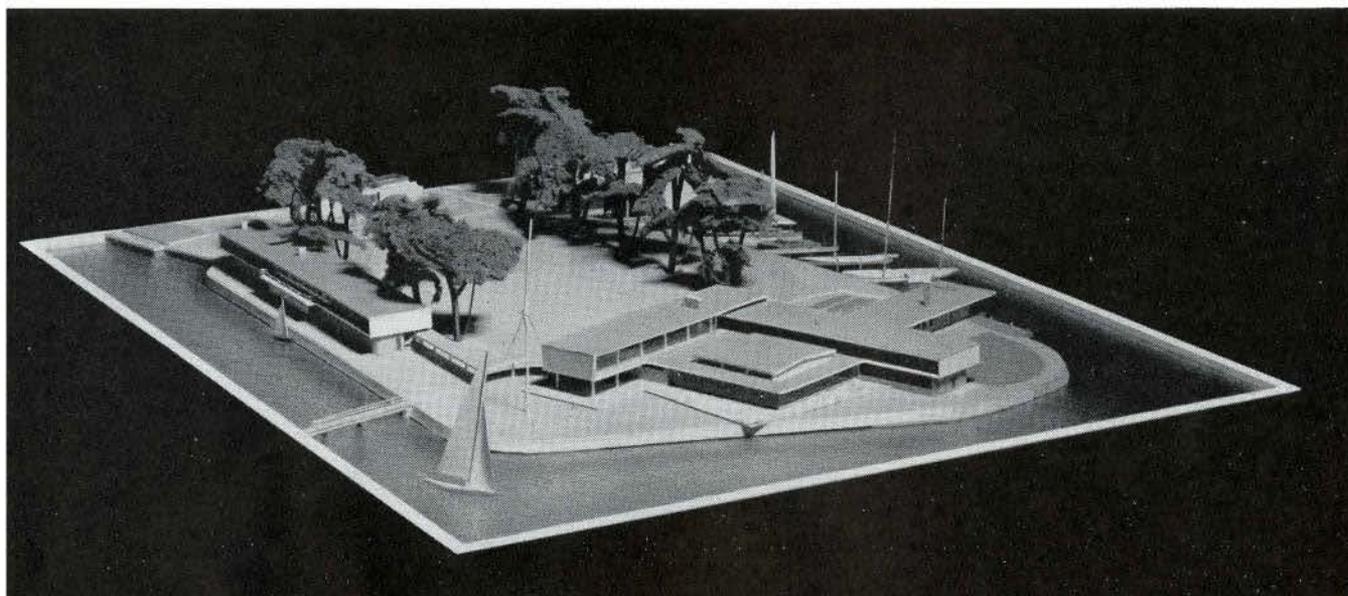
Examples of visual design and sculpturing work done by First and Fourth Year students



A community centre for a town in British Columbia's beautiful Okanagan Valley — a Fourth Year design project

UNIVERSITY OF TORONTO

FIFTH YEAR DESIGN THESIS MODELS

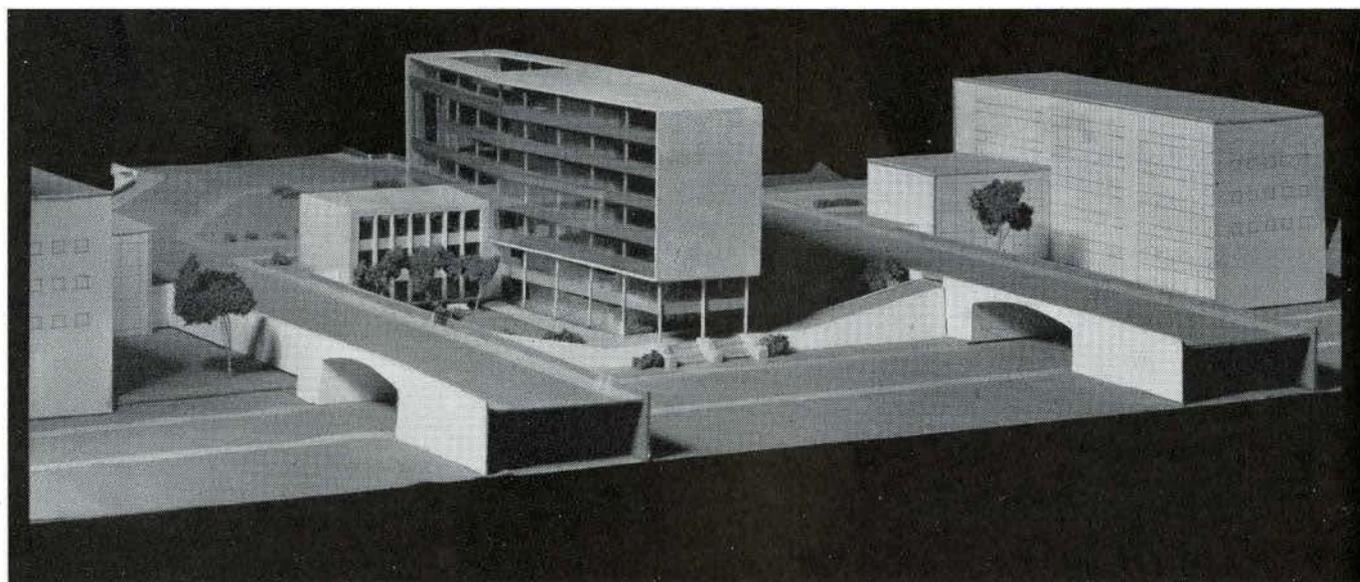


PROPOSED NEW BUILDINGS, ROYAL CANADIAN YACHT CLUB, TORONTO ISLAND
JAMES CRAIG

PROPOSED CITY HALL, OTTAWA

H. MORIN

THE SITE IS TAKEN FROM THE NATIONAL CAPITAL PLAN



UNDERGRAD ACTIVITIES AT VARSITY

By contrast with last year's Student issue, which was prepared by the staff, this issue is by students. In Toronto, we have taken that literally, and the work on the following pages has been prepared by the Architectural Society without staff help or criticism. The text, which outweighs the photographs, is written with the idea that the presentation of school interests, both "mural" and extra mural, are of greater value to students in other schools than design problems, which are well known by travelling exhibition. I concur with the students' view that the pages of the *Journal*, even once a year, may profitably be used for the discussion of their own problems and activities. It is to be hoped that this undergraduate point of view will not be found uninteresting by the architect in practice.

H. H. Madill

WITH a thirty-eight hour a week lecture and lab schedule, Architecture ranks with the busiest courses on the Toronto campus. The participation of the group in extra-curricular activities becomes all the more surprising when one realizes the amount of outside work required by such a heavy schedule. Mainspring of student activity here is The Architectural Society, the elected body which is the official means of communication between the student body and the School Council, the University authorities and the students of other Faculties. The Society executive represents all five years in Architecture and is presided over by an elected president from the Fifth Year. A most important function of the Society is to represent the undergraduate body at the twice-monthly Staff-student meetings. Here all problems concerning the school are discussed and appropriate action taken. The responsiveness of the staff to student problems, due almost entirely to the functioning of this Committee, is fast becoming a model for the other faculties on the campus.

The first opportunity for a group activity of the School came with the Homecoming Week-end in the late fall. Through the co-operation of all the students, Architecture

captured the prize for the best float in the parade. Everyone who attended the Western-Varsity football game in the afternoon will remember the Architects' "Train of Tomorrow" as the noisiest half-time entertainment on record.

Third and Fourth Years started the Fall Term with two weeks at the Dorset Sketch Camp. This two week period of water color sketching in the fall beauty of the Haliburton district serves as an excellent introduction to the new year's work. Besides the opportunity to get in a good solid amount of water color work under fine instruction, the camp life is an enjoyable vacation in itself. It is quite probable that these camps do more to promote a feeling of fellowship among the students than any other activity during the year, and that spirit of co-operation, so valuable during the long hours of the design problems, seems to last throughout the whole winter. A new feature this year was a revue produced by staff and students; it laid the foundations for a more elaborate production at the Spring Term Dance.

While the upper years were at Dorset, Second Year spent two weeks at Ryerson Institute of Technology learning the practical side of the building trades. They

had instruction and practical experience in wood construction, carpentry and joinery, pipe-fitting, electrical installation and brick-laying. This, followed by two weeks at High Park doing water color sketching, brought the Second Year back ready to dig into a heavy program of work.

Three carloads of Fifth Year students took this time to explore the deep south on a field trip arranged by Professor Murray. Because the territory covered on this trip was so great, it is discussed in detail in an article which follows.

Since our divorce from the Engineering Faculty, we have been endeavouring to build up teams for participation in the Inter-faculty sports program. With limited funds, we this year equipped three basketball teams and one hockey team which gave a fine showing for the School. On the books for next year is an appropriation for a football team. Sport participation by individuals is great, and this year, for the first time, Architecture will present School Letters to two graduating students.

Through the efforts of a committee of the Architectural Society, detail work is well along towards the formation of the Canadian Architectural Students Association. C.A.S.A., as this body became known before it was born, is to be a means of liaison between the undergraduate societies at all the Canadian Schools of Architecture. As such, it will arrange for the exchange of exhibitions, lecture tours, employment service and all matters affecting Architectural students in the Dominion. The proposed constitution is already under consideration by all the schools, and next year should see the organization in full working order.

Already, through the discussions leading up to the formation of C.A.S.A., an exhibition of photographs of British Columbia architecture collected and shown by the students at Toronto, has been loaned to Manitoba and McGill. Another activity of C.A.S.A. will be, we hope, to make the silver ring presentation a uniform custom across the country. At present, Toronto is the only school whose graduates in architecture receive a silver ring as an identification of their profession. It is anticipated that the silver ring will become not only a symbol of the profession of architecture in Canada, but an outward indication of the close co-operation of architects throughout the country, a spirit first initiated in undergraduate days by the Canadian Architectural Students Association.

An important activity of the Architectural Society has been the presentation of outstanding men in Architecture and related fields to the student body and the public at large. A speaker's fund is maintained from year to year to finance these lectures, and the prices to the students are as low as possible. This year, we brought Buckminster Fuller up from the Chicago Institute of Design for a two day session of lectures ending

with a public lecture in Convocation Hall. During the second term, Marcel Breuer spoke in the Museum Theatre. Last year we presented Frank Lloyd Wright and Dean Joseph Hudnut of Harvard. The arrangements for these lectures require a lot of work, and it is all handled by the undergraduates with advice from the staff. The response of these lectures has indicated that they are important both to the students and to the architectural profession in Toronto. It is hoped that, in the future, the cost of this work will be cut down and the benefits extended by having the lecturer speak at several Canadian Schools during the one tour. This should be an important function of C.A.S.A.

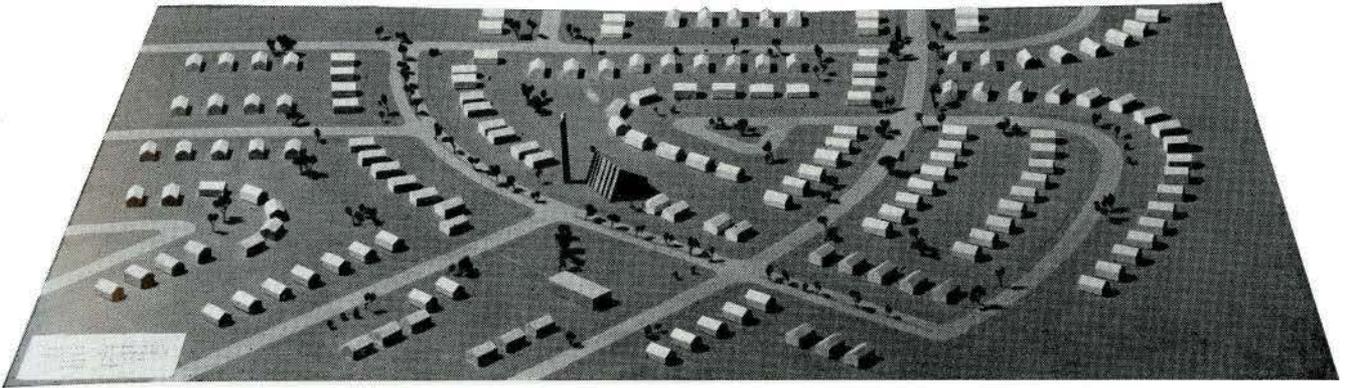
The school, with the help of recent graduates and undergraduates is at present converting its collection of lecture slides to color. Slides are made from color photographs supplied by students from their summer trips or from travels immediately after graduation. It is hoped that, by the end of the year, the slides for all lectures will be in color and completely up-to-date. The staff is also being aided by groups of students in reclassifying the books in the enlarged library and arranging them for easier use.

A valuable innovation this year was the two-day course in lighting given Fourth Year students at the General Electric Company plants in Toronto and Oakville, and at the factory of the Holophane Lighting Company. Earlier in the year, the Toronto Brick Company took Fifth Year on a tour of their plants, entertained them at luncheon, and presented each with an engraved copy of a text on brick engineering. Another expedition of great value was the trip through the Bank of Nova Scotia Building, at present under construction in Toronto. All these things broaden the field of learning of the undergraduate and assist the work of the staff at the school.

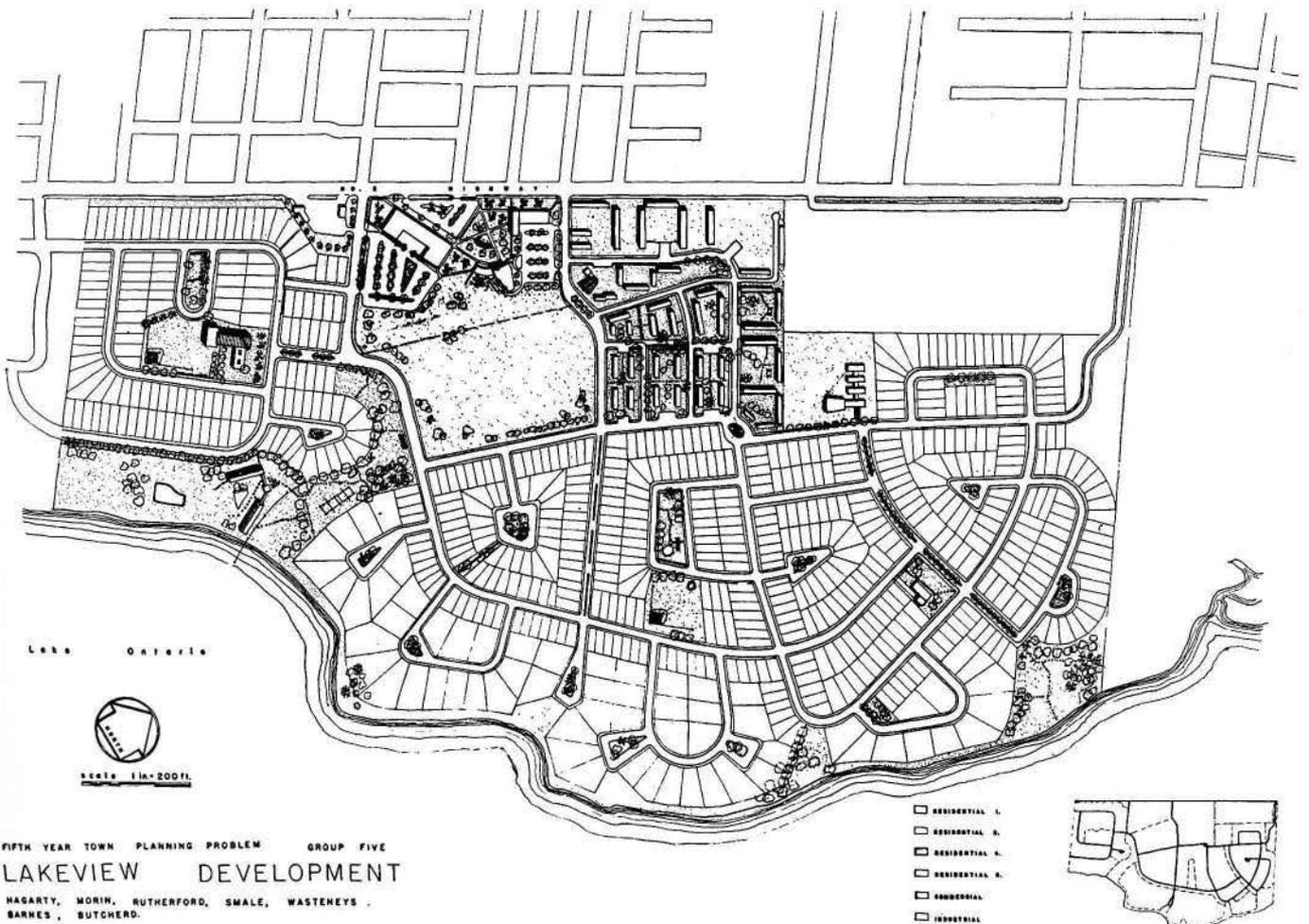
One-day field trips were arranged by Third and Fourth Years to Cleveland, Des Joachims and Detroit. On these jaunts, the students gained first-hand knowledge of the Hydro development, public housing, and the work of Frank Lloyd Wright and Eliel Saarinen.

All this activity, we feel, is worthwhile to the student, mainly for the educational value, but also in that it gives him training in organization and management which will be useful later in his career. Since an intensive course in architecture must, to be most efficacious, be closely related to contemporary life, the continuous staff-student co-operation, the personal contacts and observations of the student through field trips, and the stimulation given by the meetings with leaders in the profession is of inestimable value. It is hoped that, with the formation of the Canadian Architectural Students Association, the undergraduates at all schools will be able to be of even greater assistance to themselves, to each other and to their respective staffs.

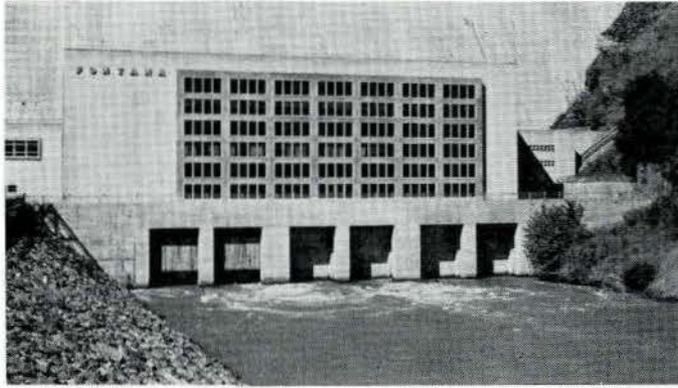
TOWN PLANNING



The six week town planning problem for Fifth Year was a co-operative problem, the class working in groups of six. The Long Branch Rifle Ranges property on the lake front in suburban Toronto was redeveloped as a community housing 5000 people. The results of the work were presented in reports, models and drawings. The plan and model of one group's solution are shown on this page.



TEN DAYS TO TENNESSEE FIFTH YEAR FIELD TRIP



FONTANA

A FEW years ago it was proposed that, before they enter their graduating year, the members of the fifth year in Architecture take part in a field trip to some region of the United States during which they would be able to view first hand important contributions to architecture.

This year the trip took on proportions that had not been approached previously. The problem was to drive to the Tennessee Valley, see as much as possible on the way down, cover some of the work of the T.V.A., and return — all to be accomplished in ten days.

On September 16th, thirteen students and two members of the staff set off in three cars by way of Buffalo, with the first stopover, Pittsburgh.

It was hoped that we would be able to see Frank Lloyd Wright's "Falling Water" at Bear Run, Pa., but this proved to be impossible. In spite of this, there was much to see in Pittsburgh and its environs.

Besides a thoroughly enjoyable tour of Chatham Village, a housing development initiated by the Buhl Foundation and incorporating many of the principles of the "Garden City", we visited the million dollar Frank residence by Walter Gropius, a wartime housing development at New Kensington, by Gropius and Breuer, two contemporary houses by Ritchie, a house under construction by two pupils of Frank Lloyd Wright and two examples of the well-known Lustron House.

Pittsburgh also offered a subsidized housing development of 3000 units. Although somewhat barren in appearance after Chatham Village, this visit gave most of us our first experience in viewing a large scale development of this type.

On leaving Pittsburgh, the group proceeded on separate routes to Knoxville, Tennessee, where our first introduction to the T.V.A. consisted of an interview with Rudolph Mock, the present supervising architect of the development. He explained some of the architectural aspects of T.V.A. and reiterated the problems confronted before their plans could be put into effect. He emphasized in particular the evolutionary nature of T.V.A. No attempt is made to improve planning or

design with regard to present construction outside the actual jurisdiction of the authority. Rather the people are encouraged to come to the architect for advice and assistance rather than rules. Thus the architecture of the towns and villages is keyed more to the wants of the people than to the designs of the T.V.A. architectural staff.

Their task has been more one of heightening the expression of basic mathematical forms of the power houses and dams, and the designing of various shelters, pavilions, restaurants, office buildings and recreational buildings which are in complete harmony with the region and the dams themselves.

We were fortunate in the short time available to visit not only the storage and power type of dam represented by Fontana and Norris in the upper reaches of the Tennessee River, but also a navigational and power type represented by Watt's Bar at the lower and wider section of the river.

At Fontana we were able to see the much-publicized demountable houses which at present are being used as vacation cabins, and at the artificial Norris Lake we stayed overnight in the admirable log cabins on its shores.

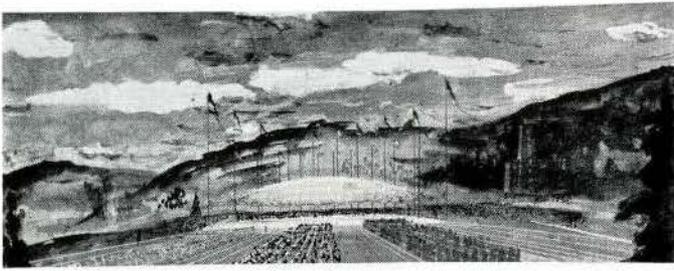
It can be said quite truthfully that we were all impressed with the way the evolutionary approach to design has succeeded. Every powerhouse, gantry crane and colour scheme demonstrated advances made over each previous example. The whole atmosphere of the development was one of beauty, efficiency and cleanliness, from the visiting lounge of the reception buildings to the coal bins of the steam generating plant.

The trip home proved as interesting as the trip down. Instead of returning by way of Pittsburgh we returned via Kentucky and Ohio. In Cincinnati some of the wealthier members of the group, including Prof. J. A. Murray, booked into the now famous Terra Plaza Hotel. Murals by Miro and Steinberg and a mobile by Calder lived up to expectations and the rooms themselves offered an admirable view, push button controlled beds, bright colours and splayed wash basins.

Detroit was our last stop before leaving the U.S.A. Here we visited Cranbrook Academy of Art and, despite a small misunderstanding about our time of arrival, were able to interview its Director, Mr. Eliel Saarinen. Mr. Affleck made us feel quite at home in his famous house and even directed us to yet another (under construction) by Frank Lloyd Wright in Bloomfield Hills.

Winding up the tour we visited an excellent exhibition of contemporary furniture, textiles and articles of use in Detroit Institute of Arts called "Design for Living".

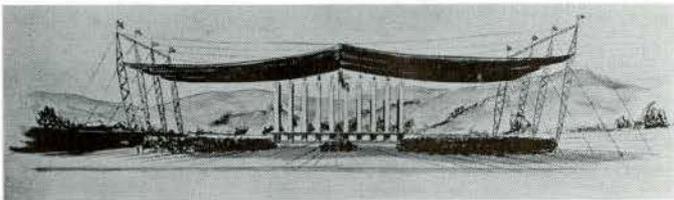
If fatigue is any measure, then without exception all the members of the group found this year's field trip a most stimulating and successful endeavour.



Robert Bedbrooke



Roy Lemoine



Yvon Leblanc

A SITE FOR THE CEREMONIAL SIGNATURE
OF A FEDERAL PROVINCIAL AGREEMENT

4th Year — A Sketch Problem

authority to hire as many personnel as I considered necessary to operate efficiently. The shop was well equipped with power tools — planer, bench saw, table saw, molding cutter, etc. — plus an area into which we squeezed half a regular jig table used for assembling panels and parts according to our regular system of prefabrication.

At first production was slow, the five of us having to pore over every construction detail in rather a trial-and-error fashion. However, results were achieved, and by the end of the fourteenth day we had produced three very small buildings. During this period I had hired four more carpenters and labourers and had been given one McGill student whom I employed as draughtsman, checker and general assistant-at-large.

After three weeks and the acquisition of three more men, it was found necessary to move in the other half

of our jig table to increase production facilities. To accommodate this we built a thirty-two feet extension onto the shop consisting of merely columns along the sides on eight feet centres supporting a 24 feet truss roof.

Production increased, but orders continued to increase at a greater rate. As a result, two months after our first day of production, it was decided that we move to larger quarters. Within two days of the decision we had located a DeWalt bench saw and three jig tables in the B Hockey Arena and had renewed production. A free area, the size of a regulation ice hockey rink, the arena presented an excellent opportunity to plan the production flow and locate the various stages of production in an efficient, unbroken chain from raw material to finished product. I established my office and the draughting department in one corner of the arena and appointed one of the carpenter foremen as shop foreman in charge of production. I delegated the responsibility for assembly drawings, lists of component parts and shipping lists to my draughtsman while handling the purchasing of all materials, the design of buildings and erection instructions myself. Being directly responsible to the president of the company for the accuracy of all shipments as well as the management of the plant, it was necessary for me to check personally every shipping list and list of component parts against the assembly drawings and erection instructions.

Within a week we had established a rate of production three times that of our previous attainment and managed to maintain that rate until our final building was completed and shipped on August 14. In fifteen weeks, with an average of thirteen men working a fifty-five hour week, we had produced fifteen buildings totalling approximately 86,400 cubic feet.

During this period I had spent many hours considering changes in methods of production, methods of management, etc., all various factors involved in organization towards efficient production. The conclusions of these considerations form the basis of the following treatise, "The Organization of a Prefabrication Company." It is intended to be general enough to apply to an organization of any size and flexible enough to cover production of any by-products that may be necessary to economize on material wastage. It may apply to a company producing stock units only, but it is primarily intended for a prefabrication company producing component parts in panel form suitable for buildings of any size."

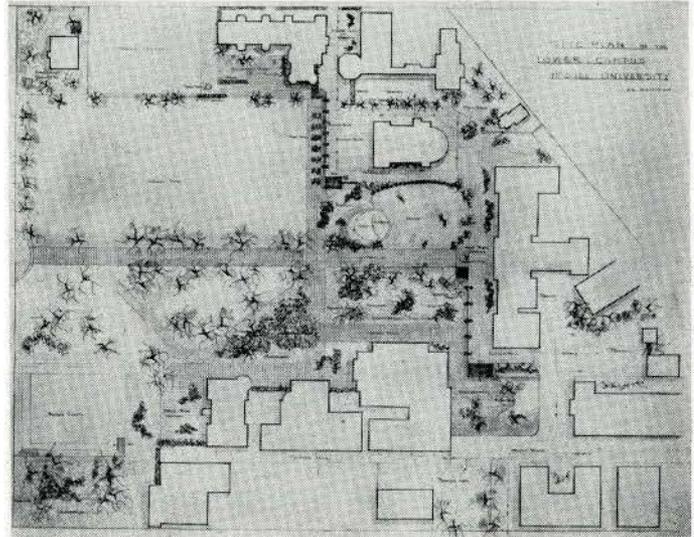
"For the past five months I have been working for an architect in what is commonly called a 'small office'. A good friend of mine, a fellow student was similarly employed, but by one of this City's larger firms. Being in constant touch, we compared notes to mutual advantage, and each gained something of an insight into the other's position, and into the architectural profession in general. Generally speaking, we arrived at the conclusion that employment in both types of office is to

better advantage than protracted work in either. The architects to whom we have spoken also hold the opinion that diversity of experience is a very good thing at our age and standing.

In a large office, I can see how the systematizing and organizing of the work, usually refined through years of practice, is invaluable to the novice. An office in which specialists attend to the specifications; where there is an engineer apiece for mechanical, electrical, structural, and supervision work; where a materials sample room and an extensive cross-indexed library are constantly being added to, holds the very best in practice technique.

The small office has one unique advantage: it gives the fullest freedom in getting the necessary intangible called experience. It gives 'know-how' in every phase of work. Every job has the personal touch and carries with it your own care and responsibility. Bringing a building into the world is harder than bringing in a baby, from almost all points of view, and the larger the office, the easier the birth, for the pain of labour is spread more thinly. In the small office, where there may be, as was in my case, the architect, secretary, and yourself, the throes of building are heavier and keener. Specifications, mechanical, electrical, structural, and supervision problems come to roost on more concentrated ground. It is precisely the personal and individual handling of this multiplicity of problems that give what no larger firm can offer. I don't mean to draw comparisons to the detriment of one or the other, but to show that work in both is complementary and makes for a well rounded and balanced education for the student and future professional.

"Probably my most important single experience this summer was that of meeting head on the stubborn resistance to progress and change in architecture. Not until this summer had I been involved directly in controversies over architectural theory. When faced with a problem, I simply presented my ideas and attitudes for what they were worth, hoping for some results. In the case of the grandstand, I did achieve some satisfaction, but here my opponents were circumstances. Certain materials had to be used and only a limited length of time was allowed. But in the other work, when I tried to meet the challenge of presenting a logical solution, as I had been taught, invariably I was met with strange sounding arguments, and, what seemed to me, irrational excuses. There were days when I wondered if "they" were not correct in saying that the universities and schools were too far from reality — teaching too much theory — preparing students for many things which would never be used. There were days when my chances for ever achieving even a small amount of success in architecture seemed very remote indeed. One must conform — one must please — one must excel — in short, one must have clients. Who are these strange beings, clients, and where do you meet them? Can

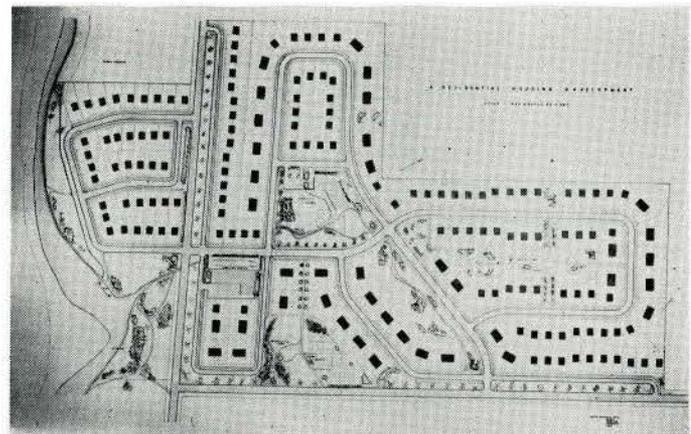


A GARDEN TREATMENT AND OPEN AIR THEATRE FOR THE MCGILL CAMPUS

5th Year — Garden Problem

Arthur Erickson

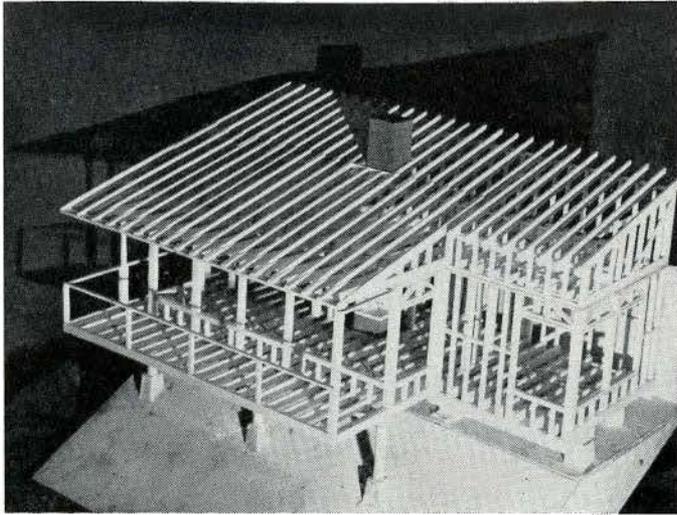
they only be found "at the club" or in a closed circle of wealthy society? Certainly, there must be other ways, I thought. And yet, I looked around me and saw men with aging fingers pressing out the pencil marks of another's ideas. They had been young and ambitious; they had had hopes once. They had told me so! But there they were, and there they had been for 20 or 30 years. I realized that I had arrived at a critical point in my thinking. Would I be able to achieve the things in architecture that I believe are needed and right? To date I have reached some conclusions, but I must say that this question still is not completely resolved. Certainly, if I were faced with no other course than a continuation of my architectural experience so far, the answer would be no! However, in seeking advice and speaking with various people in architecture, I have gained a certain amount of confidence in the fact that



A RESIDENTIAL HOUSING DEVELOPMENT

5th Year — Site Planning Cooperative Scheme

Mott, Hunter, Dawson, Lee



A MOUNTAIN CABIN
2nd Year — Frame Model
L. P. Hebert

opportunities for good contemporary design are becoming more and more available. Most important of all, I have learned that the training one receives in a school of architecture is only an introduction — it offers the tools and prepares the groundwork for the real labor which follows. The path one pursues then is a matter of choice, but to exploit to the fullest what one has learned, demands faithfulness to one's ideas and perseverance.

My experience at D & E was very valuable. It gave me a chance to accumulate a knowledge of construction details and office practice. Many of the dangers and pitfalls in building were made apparent. For these opportunities I am grateful, and I look forward to the day when this information will be put to use.

In conclusion, this summer I felt an urgency to begin formulating a personal plan for the future. It must not be restrictive, of course, but at the same time it must particularize my sphere of activity in architecture. Call it what you will, but one object lesson clearly brought home to me was the palpable danger of falling into a dull monotony — specifically, the oppression of office routine, where initiative must necessarily be stifled. The calibre of architecture produced by a "traditional" office with all its attendant compromises does not equate itself successfully to my basic beliefs. The answer, then, is to seek constantly suitable outlets, with suitable media to bring forth an honest architecture of our time."

"During the summer months of 1949 I took employment as a taxi driver in F. I set forth here my impressions of and some suggestions for improvements in traffic conditions in the city, which I formed through personal experiences and observations in my work.

To procure statistical knowledge of the subject I visited the City Planning Department. The authorities

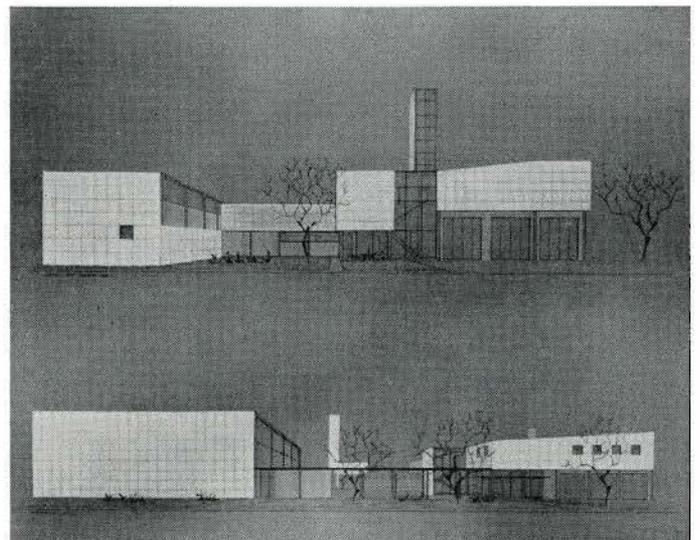
were most encouraging and I wish to express my gratitude to Mr. G and to Mr. H for their kind assistance. The publications printed by the department I found most informative in character and invaluable in my study. I criticize only the nature of the proposals for alleviation of bad traffic conditions. Scarcely a proposal was, I felt, broad enough or even adequate. A short sightedness seems to prevail when reviewing the list of expenditures suggested. For this condition, I direct not the blame to the City Planning Dept., but to those mechanisms which control the financial end of the expenditures and which forbid any overall embracing propositions that this department may make. Whatever these men have accomplished is highly commendable, and I feel that the publications attributed in the bibliography to the City Planning Dept. are as excellent as could be hoped for."

There follows a taxi driver's comments upon F's official traffic proposals.

"The writer has just completed a period of summer employment with the firm of I J and Co. Limited of K, a department store. Although at first this may seem a strange place for an architectural student to gain experience, the writer must say that the summer proved to be a very profitable one in that a knowledge was acquired of some of the architectural problems that present themselves in the retail merchandising trade that might not be met in other architectural fields.

A brief outline of the organization of the planning office of the above firm will clarify the position the student filled.

The various departments of the store fall into three divisions, merchandising, finance and operations. The operations division accounts for those operations which



A DISTRICT FIRE STATION
4th Year — Public Building
Kenneth Carruthers

do not involve financial policies, invoicing, buying, or other merchandising operations. It is responsible for the store's mechanical equipment, building maintenance, heating and delivery to name a few, together with the planning or architectural department. It was in this department that the writer was employed.

The architectural department is responsible for the planning of all physical changes that take place in the building, other than mechanical, display or advertising work. This may include anything from the complete reorganization of a large department involving the study of traffic flow, customer appeal, fixture design and lighting and costing possibly \$250,000 down to the design of a rack to hold shopping bags. As may be gathered, a wide variety of problems is encountered. A great deal of circulation study is made, both horizontal and vertical and much thought put into the problems of industrial design encountered in the need for functional, yet aesthetically pleasing store fixtures."

"Among other things, the writer of this report had the opportunity to draw the working plans and architectural details of a new hospital wing during the past summer. With the experience thus gained and an interest in the problem in mind, the writer is using this task as a means of gaining information in the field of hospital design as it is his intention to develop a plan of a hospital for the thesis work in the second term of the coming year."

"In the history of Architecture, older methods of construction have logically become the ornamental features of the newer methods. Thus the well known instance of wooden roof rafters appearing vestigially as dentils in Greek stone architecture. However, in the development of new materials this procedure is commonly reversed. There seems to exist an experimental period during which the potential of the new material is not fully realized. In this period it is usually used as an ornamental application to traditionally established materials. In the modern era this is happening to aluminum.

The commercial use of aluminum is as new as the beginning of the century. At first, like all new things, it was regarded as something of a curiosity. Now after two wars and the discovery of the lightness, strength and durability of aluminum and the application of these characteristics in the construction of modern aircraft, it has begun to be exploited in the architectural field.

Characteristically, one of the first applications of aluminum in architecture is the ornamental — trim for store-fronts, counters, furniture, lighting fixtures, decorative panels, balustrades, etc. Today, the architectural use of aluminum has reached the stage where the full potential of the metal is asserting itself, viz. — lightness, durability, strength, freedom from rust, flexibility of use,

ability to be extruded, range of finish and so on. Today the L Company of Canada rolls standard structural shapes, and the news that it is producing the sections for the world's first aluminum bridge is taken as a matter to be expected in the development of the metal. And more to the point, aluminum is now being seriously considered as an exterior wall finish.

One of the first examples of this particular use is aluminum clapboard. This substitution of metal for wood provides a much better, more even finish, an ideal surface for painting. It will not warp or rust and it can be applied by relatively unskilled labour using the basic carpentry tools. But from an aesthetic point of view aluminum clapboard needs reconsideration. Aluminum is an entirely different substance from wood with entirely different properties. To attempt to apply aluminum to a structure so as to simulate the appearance of wood planks overlapping one another is to deny the proper characteristics of the metal — its ability to be made and applied in thin sheets, in panels, extrusions, etc. This denial is in the nature of an aesthetic dishonesty. It is, however, to be expected and allowed for in this experimental stage of the development of the use of aluminum in architecture."

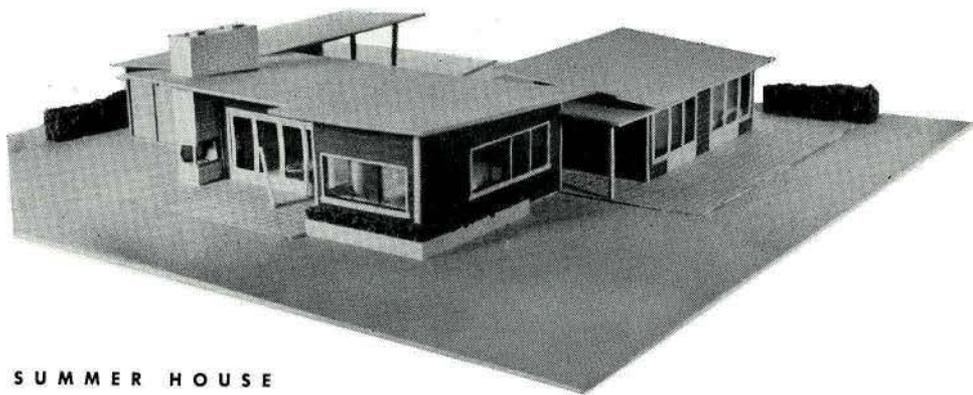
There follows a discourse upon this man's part in the design of a building employing aluminum extrusions.

"The purpose of this essay is to describe the M Garden Apartment development; its planning, design and construction. An attempt has been made to illustrate how the numerous problems confronting the architect were met and solved in a sound and satisfactory manner, and how the requirements of the Owner-Builder, were fulfilled by this scheme. In so doing, it is hoped that the contemporary approach to architecture employed by the architect will be brought to light.

The treatment of this subject can be broken down under four main headings. (a) A General Outline of M: a statement of the historical and physical relationships of the building site to its surroundings; (b) The Planning and Design; an outline of the factors governing the design and a general description of the scheme; (c) Construction and Design Details: an outline of methods and materials of construction and a description of some of the more unique detail considerations; (d) Aesthetic Considerations: an attempt to illustrate how the desire to "Look well" played its part in the evolution of the final building form, and the treatment of its surroundings. The essay terminates with a brief summary."

These student papers are full of lively comments. Brief excerpts do not do them justice. All the students are extremely thoughtful concerning their relationship to the practising architects and all are deeply grateful for the opportunities that are given them in summer employment which is an indispensable part of their training.

UNIVERSITY OF MANITOBA



SUMMER HOUSE

ARCHITECTURAL DESIGN FIRST YEAR

In attempting to solve any problem one must analyze the objective or objectives, clarifying their order of importance.

In the problem of the summer house, the separation of the sleeping areas from a large living-eating-kitchen unit was required by the client, who desired a feeling of space and freedom, integration of the inside with the outside, and easy maintenance. The square footage of the various areas was given in the program so that shape rather than size was the problem.

Orientation to site and sunlight was another aspect which was considered. The nature of the site presented no problem of privacy, and allowed very open planning.

The thoughtful co-ordination of these elements together with the necessary aesthetic and organic considerations determined the resultant solution. The use of flexible outside walls, narrow wings allowing cross-ventilation, canopies and roof overhangs thus were all natural results of the program.

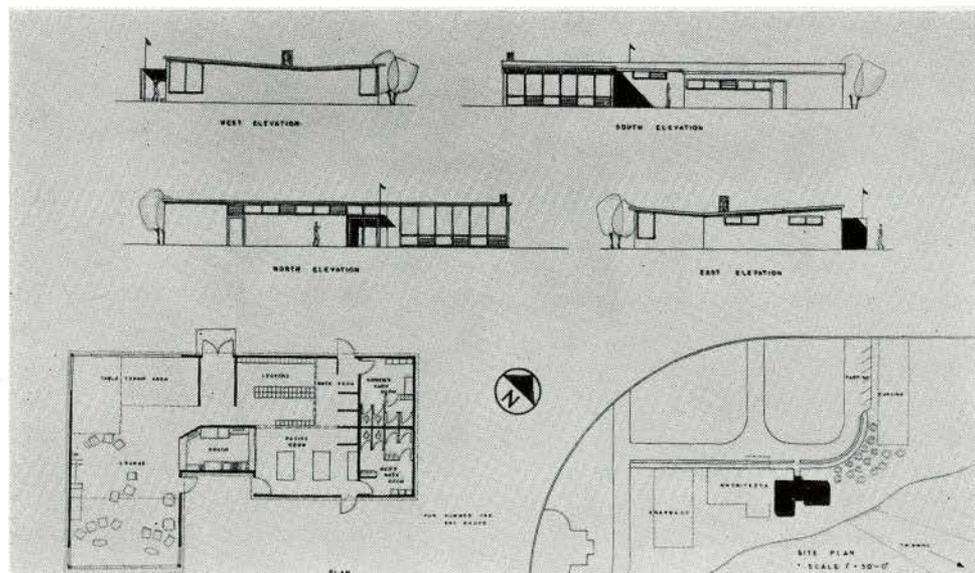
The program, handled in three stages, progressed from preliminary planning with interior sketches to crystalize space conceptions, through restudy of the plan due to structure and elevations, to a model with resultant changes due to the active introduction of the third dimension.

While the house had been a matter of space for a few people the university ski club house presented the need of space for many people taking part in a special activity. The storage of skis, provision of locker and washroom space, development of a pleasant lounge and a canteen located in the most easily accessible point, were all problems to be faced. The site was chosen by the class as a group after visiting the various possible locations on the campus.

Conclusions: planning is not two-dimensional, but a handling of volume and space relationships; fenestration actively influences the sense of space; structure and roofing must be considered from the beginning; whatever the specific problems, the circulation is of vital importance and must be carefully considered before arriving at a permanent solution.

Roy Lev, Allan McKay, Vayden McMorris, W. Spotowski, Jim Varro

SKI HUT



A LOW COST DUPLEX HOUSING PROJECT FOR A SMALL MANITOBA TOWN

IT is assumed that a Low Cost Duplex Housing Project" is to be undertaken in a small Manitoba town. This development is to be subsidized by the town and upon its success rests the future development of the project. Therefore, the next plot must also be considered.

Let us assume that the population of the town is between five and six thousand people, which is typical of Manitoba towns. We must also consider the class of people living on the site. The lower class of a small town could not afford it. The project would house more the middle class of a small town, such as mechanics, clerks or railroad agents.

The area of the plot allotted for development is approximately fifty thousand square feet, with a number of trees and a rather busy residential road to the East. There is also a busy intersection near the north-west corner. The problem is to design an economically feasible three bedroom duplex, and arrange a number of these units on the site, so as to get full advantage of the site and also bring up the living standards of the people.

The plans of these units should be open and flexible so that the different tenants may show their character and individuality in their respective homes. Choice of different exterior color would also aid in differentiating the homes. The inside arrangement must be able to be changed. We must also consider the family. It would probably consist of father, mother, and from two to four children. There must be room for the outdoor amusement of the children, also space for hobbies within the home. I considered that one out of every two and a half families drive a car in this type of town.

Therefore, I began by designing the duplex, trying to put the necessary elements into it. I found that a basement was a good solution. It keeps down the land area coverage and makes room for heating, laundry and storage. Small workshops are also possible with this arrangement. The main floor plan is kept very open with only one partition wall. The stairs are in two sections, so as not to take up too much wall space as in a long run. Note the basement is only partial so as to cut down costs. It is sufficient. The second floor is quite compact. Each house has a small terrace, divided from each other. This increases indoor outdoor relationships. The main glass area is in the living and dining.

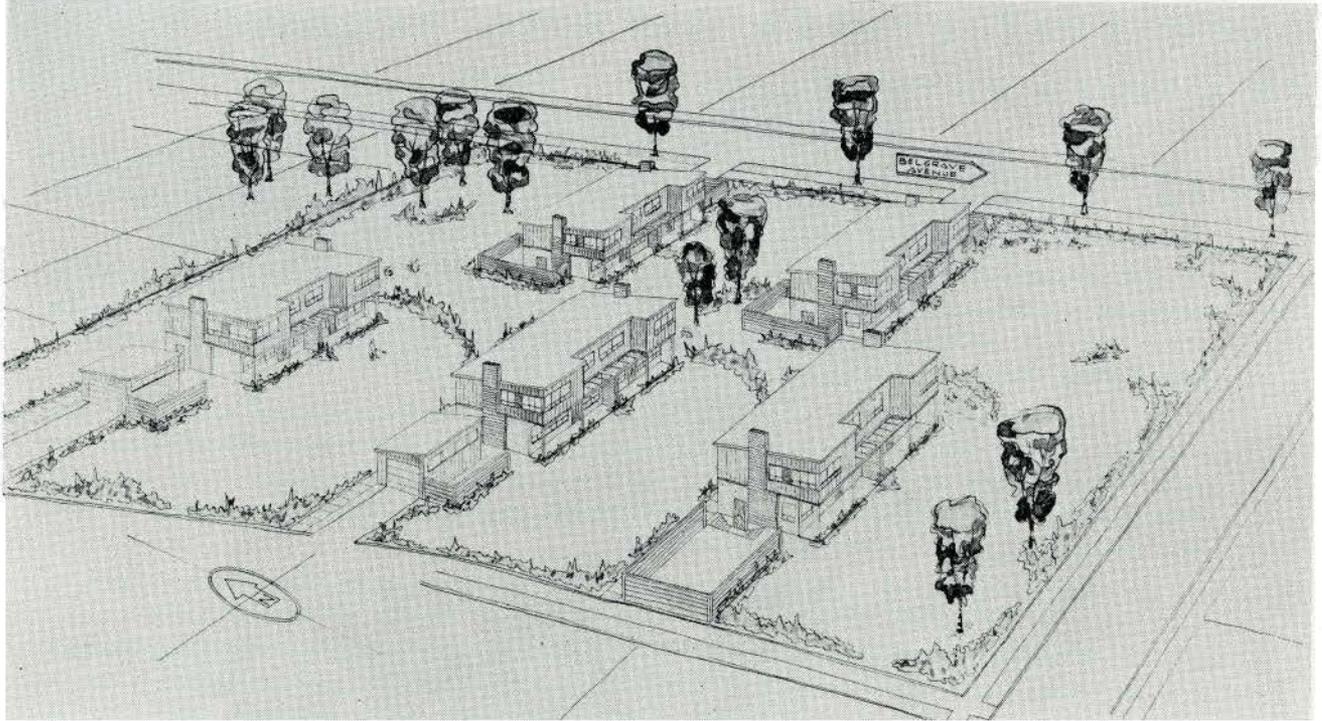
The size of the house is eleven hundred square feet, net. The ground area covered is four hundred and forty square feet. Now to arrange the units on the site — I found that five units, ten families, was the best arrangement. With garages and service yards the land coverage came to approximately six percent. I arranged them on the site with a southern exposure. This is the preferred orientation. There are only a few trees on the site. All are kept in my arrangement. Garages are kept close to the street and services are in a direct path, to be economical as possible. There is very little slope to the ground, and so it may be ignored. All planting is placed so as to increase privacy between units in an informal manner. It controls the view and gives a garden effect to each unit. There is ample room for gardens, play areas and green areas. I believe this small land coverage by units of six percent improves the living standards of the tenants. The homes also should improve the standards.

I have tried to create an openness to the whole area. The whole plot is an enclosed space and I have tried to make this enclosure as pleasant as possible. All the streets are screened by growth. This aids in governing children and also cuts down annoying traffic. I have also tried to screen the intersection by planting. In this plot arrangement city utilities would also be economical. There is open circulation between units. On the whole I believe the living problems of the tenants have been solved and would meet their satisfaction. And that it would be a successful development.

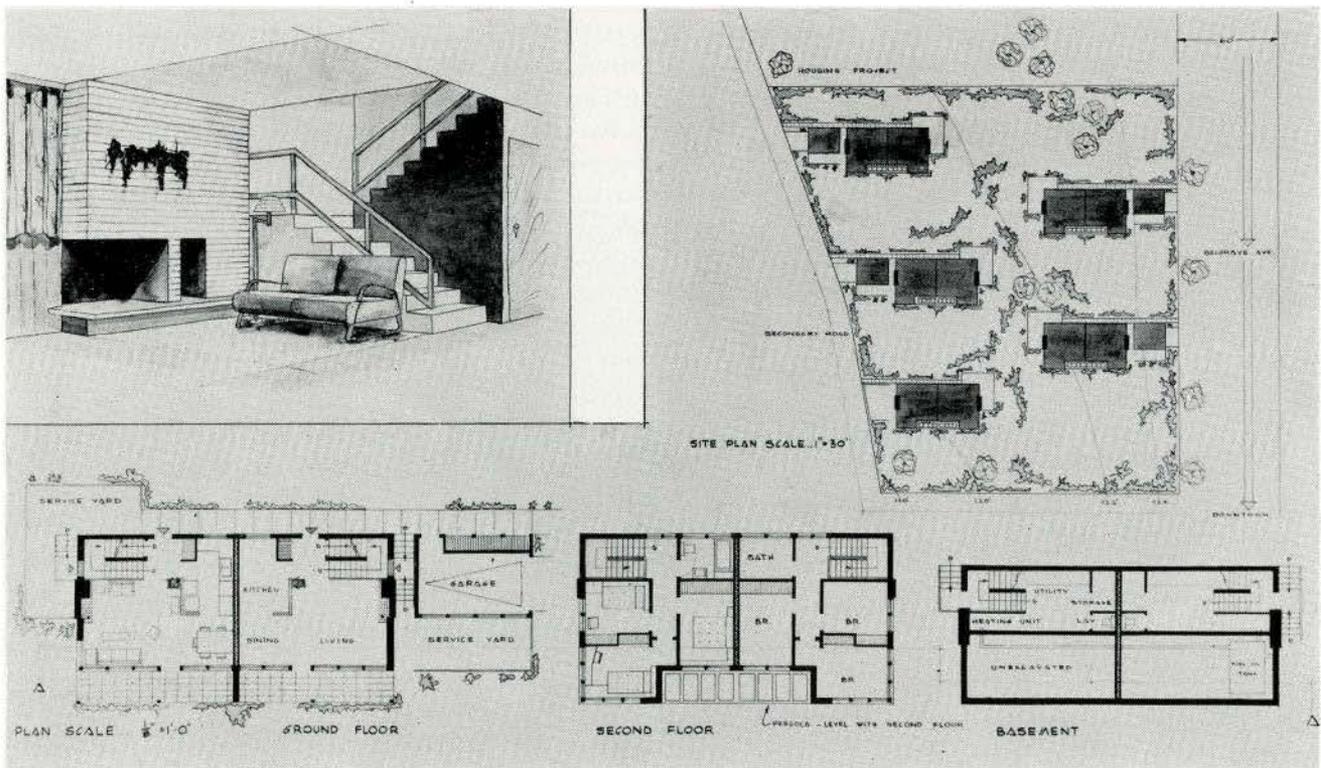
Thomas J. Robertson, 2nd Year

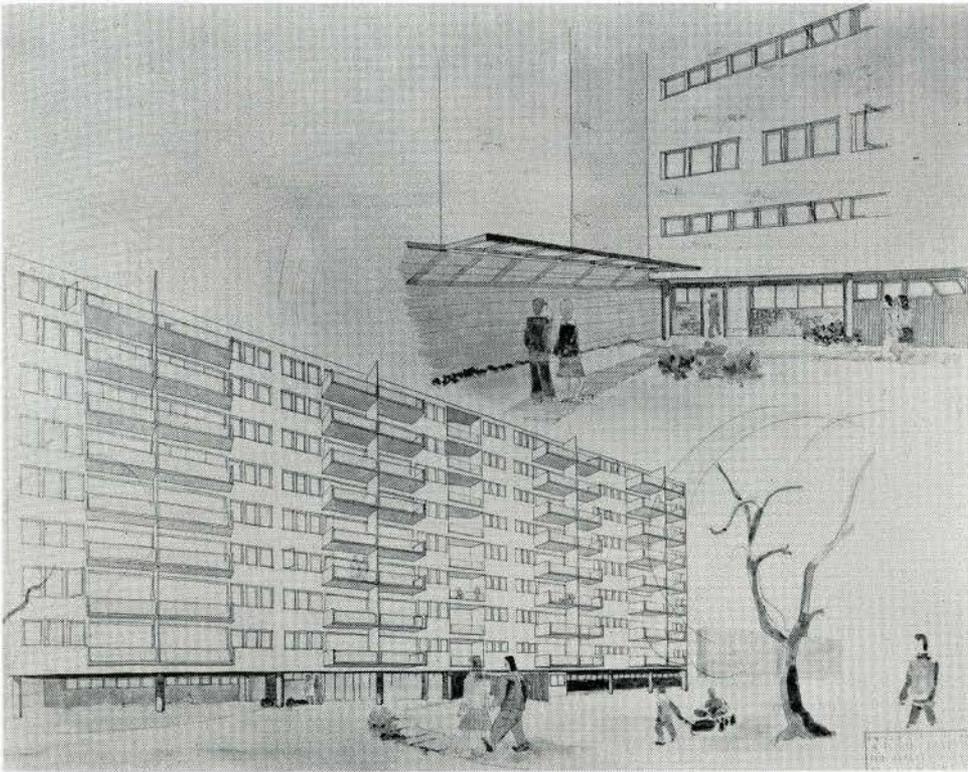
See plans page 140

A LOW COST DUPLEX HOUSING PROJECT



ARCHITECTURAL DESIGN SECOND YEAR





AN EIGHT-FLOOR APARTMENT FOR A NEIGHBORHOOD REDEVELOPMENT PROJECT

In the "analysis stage" of the apartment block, several factors provided the foundation upon which the design was based: (a) an economical solution was desired with special emphasis on flexibility, as well as structural simplicity; (b) the apartment block would be used in various combinations with other types of dwelling units and should be designed accordingly; (c) an attempt was made to achieve a pleasant relationship between "man" and "nature".

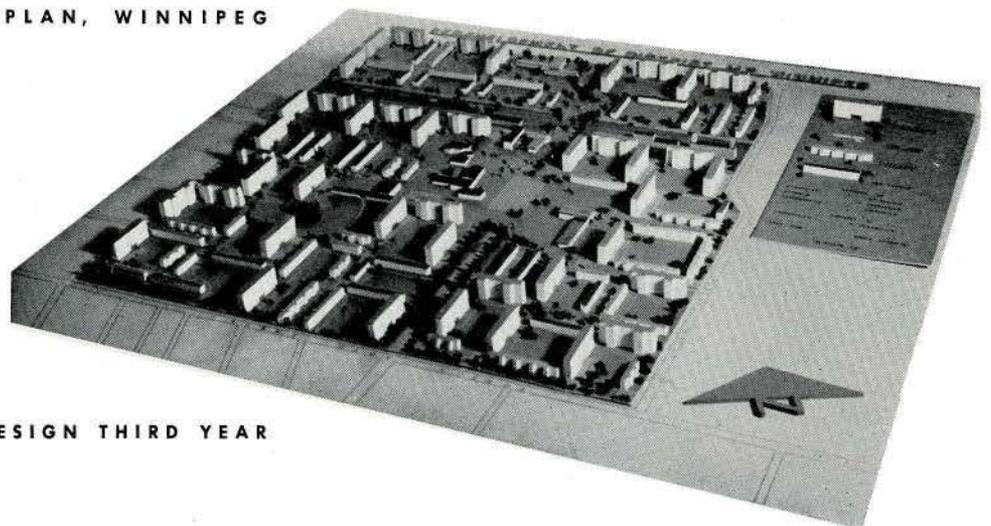
In the "design stage" of the apartment block, special considerations were given to the interior layouts of the units. A flexible bay spacing was obtained in which several different types of units could be placed . . . a typical bay accommodating: (a) three bedroom units; (b) two bedroom units; (c) one bedroom units for couples; (d) single rooms for bachelors. As changing social conditions occurred, these units could be rearranged and adapted to meet the new requirements.

This extreme flexibility was made possible through the introduction of the "skip corridor" type plan, in which a single corridor serves two floors. In this manner, the rooms that appear on the non-corridor floors as well as those on the corridor floor, get the benefit of outside light and ventilation.

In addition, the dark internal corridor is avoided, as well as providing excellent possibilities for cross ventilation in the rooms on the corridor floors. The main living areas were arranged on one side of the plan, and the corridors and bedrooms on the other side. In this manner, ideal orientation could be achieved . . . each unit getting equal share of the view and sun.

Alexander Tomcej

REDEVELOPMENT PLAN, WINNIPEG



ARCHITECTURAL DESIGN THIRD YEAR

A PRAIRIE REGIONAL BROADCASTING CENTRE



Objective: To develop a proposal for the physical framework and technical facilities for a broadcasting centre — to encourage and assist in the promotion of a regional culture. The development and presentation of the thesis takes place during the second term of the final year. The selection of subject for thesis is made during the previous year. During the summer preliminary research and investigation of available information on the type of building selected and proposed site are carried through to submission of a report.

The process of development of the thesis is intended to follow those of office procedure and experience as closely as feasible. Upon the basis of the report and survey the first stage development proceeds through diagnosis and analysis of the component elements to preliminary sketches. In critical discussion with members of the staff the planning of the work is gradually brought forward to the final presentation stages.

The main components in the project shown are: The Concert Hall. The Broadcasting Studio Block. A central office block for administrative staff and restaurant. Immediate site development — including allocation of area for a future television studio block. The larger aspects of the surrounding site was developed as a collaborative problem for a civic cultural centre with two other graduates.

Ismay W. Haines, 4th Year

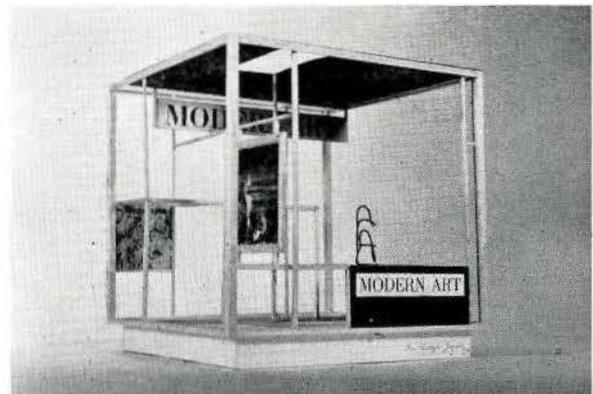
ARCHITECTURAL DESIGN FOURTH YEAR

ADDITIONAL DESIGN PROJECTS

Given concurrently with architectural design is what may generally be termed "freehand drawing". The course begins with the fundamental elements of design dealt with primarily in two-dimensional studies. Further development leads to studies in non-objective projects in three dimensions. There is an attempt to combine the objective and non-objective in three-dimensional form as illustrated on this page by the space modulation "Modern Art". It is felt that the student will see from these studies his architectural design projects more simply, and in their true value.

The final phase of this design approach is the study of commodity objects. It is not an attempt to train Industrial Designers. Problems are stated merely as a method of provoking the student into thought on a more intimate scale. The consideration of things he can see, feel, lift and move. This is related to architectural design dealing in the main with mass consumption of space.

Professor A. J. Donahue



WHAT DO THE STUDENTS EXPECT OF THE PROFESSION IN CANADA?

Students in Manitoba ask the questions, and give their own replies

"The graduate has a training in the basic concepts of good design and logical problem solution, but lacks comprehensive technical knowledge or experience, which at present, he is unable to acquire, as part of university training.

The practising architects control the only channels by which the student may advance in the profession. If their interest in any employee is only economic, then the supply and demand of ability is the only basis on which employment is dependent. However, having formed themselves into a profession, which sets standards and which has self-invested powers, the practising architects should also accept some responsibility. There is a general feeling that the approach of the Institute is negative, seeking to protect only existing conditions within the profession. I believe that the Institute could do more to see that the training received by the student will be of the type that will make him of more value to the practising architect. That is, co-operation of an intelligent degree with the universities, during training, and after graduation. The development of a greater awareness by the public of contemporary architecture would be a great step to help both students and profession, as more business would mean more opportunity. The R.A.I.C. should be a vigorous force, actively furthering the interest of the architect, the potential architect, and the public".

W. R. Gridley, 3rd Year.

Upon graduation, the student is quite capable of attaining his proper place in the profession, providing he is given the proper chance. It must be remembered however, that he is still lacking in some of the basic requirements to success, for he must first of all develop a confidence in himself and his abilities; he must develop a more thorough understanding of those with whom he must work (both his fellow workers and clients). He must develop a more business-like character.

It is in this sphere that his employer can best assist him, merely by giving him an opportunity to prove himself. This may best be achieved by giving him the maximum of responsibility wherever possible, and the opportunity of coping with the client or salesman. The student enters an office fresh from the field of learning therefore, given a chance, he has much to offer his employer in return for his due consideration of the student's deficiencies. Responsibility is needed most to develop the student and help him to reach a full and mature bloom in his chosen profession".

J. F. Robertson, 3rd Year.

"The veteran graduate looks to his employer for an opportunity to study practical architecture which will enable him to solidify drafting room theories into design for the Canadian people. He looks for a position of responsibility and variety. He does not wish to spend his years tracing detail designed by someone else, although he must be willing to do his share of the tedious tasks in architectural practice. He wishes to know clients, their needs, desires, peculiarities and building requirements. Above all the veteran graduate wishes to have his abilities used and to feel an active part of the office in which he is working.

D. Fairbank, 4th Year.

"In our initial stages in an office, I feel we will benefit more from the experience than the employer will gain from us with our many vast theories. This period of recession in the feeling of design will aid in stabilizing the student to qualify as a successful architect in future years.

H. Arthur Henderson, 4th Year.

"The student should expect an opportunity to crystallize his new ideas in design. Although this places a heavy responsibility on the principal, it is his to help further the spirit of modern architecture. This cannot be done by adhering to design principles of past vintage.

Michael Mazur, 4th Year.

"There are many potential builders in Canada today who still consider an architect a needless luxury. I feel that this mistaken conception could be corrected if the profession as a body would be less adverse to publicity. Only by educating the public can the young graduate hope to become established on his own, in a reasonably few number of years and make a success of it. If publicity is kept at a high professional plane, it would be of great benefit to the many men entering the profession today.

W. E. Brace, 4th Year.

"Assuming that employment in an architectural office provides for adequate living for myself and family, I shall endeavor in as short a time as possible, to satisfy the requirements of my employers' firm, and to supplement my university education by availing myself of every opportunity to obtain valuable experience in the different phases of the work undertaken by the profession of architecture.

W. E. Wall, 4th Year.

"To receive varied experience, including that on preliminary design, specification writing, the business approach to architecture through contact with clients, contractors and allied trades; inversely I believe my employer is entitled to what he expects from me in the way of work, responsibility, and loyalty. I expect my employer to be fair regarding working conditions, responsibilities and rewards."

Glen Parsons, 4th Year.



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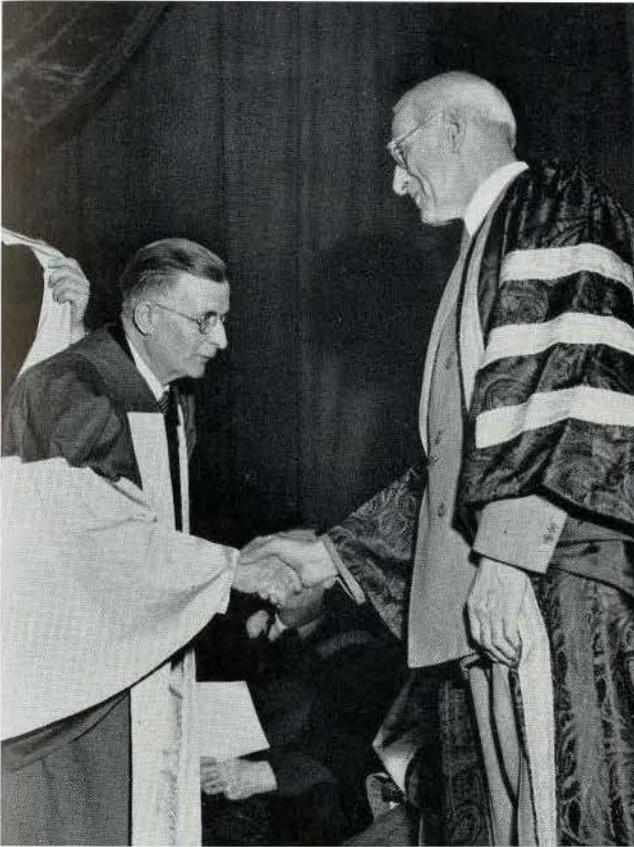
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INCORPORATED BY THE DOMINION PARLIAMENT 16th JUNE, 1908, 1st APRIL, 1912, AND 14th JUNE, 1929



President A. H. S. Gillson presents Mr. A. J. Hazelgrove at a Special Convocation of The University of Manitoba, February 24, 1950.

*Your Honour,
Mr. Chancellor,
Members of Convocation and Guests:*

I have the honour to present to you Albert James Hazelgrove, Architect, Fellow of the Royal Architectural Institute of Canada, Fellow of the Royal Institute of British Architects, and Fellow of the Royal Society of Arts.

A native of England, he was steeped in the traditions of British architecture before he came to Canada in 1907. His forty years in architectural practice have included notable commissions and an outstanding career of service to his profession. For him practice has been inextricably linked with service. He has made them synonymous terms.

In Albert James Hazelgrove, the University is recognizing primarily an architect and a citizen who has served his clients and his profession unselfishly, energetically, tirelessly; one whose goal has been two-fold – to see his profession assume its proper role of influence and leadership in the cultural life of Canada and to create architecture which is vital and will serve efficiently and effectively the present-day needs of living men. At the same time, through this honour to its President, The University of Manitoba honours the Royal Architectural Institute of Canada and recognizes the significant part which it has played and will continue to play in the building of Canadian community and culture.

Mr. Chancellor, on behalf of the Senate of The University of Manitoba, I present to you Albert James Hazelgrove, and request that you confer on him the degree of Doctor of Laws, *honoris causa*.

NEWS FROM THE INSTITUTE

Professor Arthur Alexander Stoughton, Ph.B., LL.D., M.R.A.I.C.

To the great regret of all members attending the Annual Assembly, Professor Stoughton was unable, through illness, to attend the Convocation at which he and Mr. Hazelgrove received the degree of Doctor of Laws, honoris causa. President A. H. S. Gillson said:

"The Annual General Meeting of the Royal Architectural Institute of Canada was considered by the Senate of the University of Manitoba to be a fitting occasion on which to commemorate the pioneer work of Arthur Alexander Stoughton in founding, thirty-seven years ago, the Department of Architecture of the University and its initial development into one of the most successful schools of Architecture in Canada.

Professor Stoughton, who was born in New York City, received his early training as an architect at Columbia University graduating with the degree of Bachelor of Philosophy in Architecture and winning the Columbia Fellowship in Architecture for study and travel. He subsequently spent three years at the Ecole des Beaux Arts in Paris and in travel in Europe. He was awarded the Jean Leclerc Prize of the Institute of France.

Returning to New York he was occupied for a number of years in the professional field of architecture in partnership with his brother with whom he worked on a number of notable projects, including the Civil War Memorial Monument in Riverside Park, New York, and groups of educational buildings for the Canton Christian College in Canton, China, and the Polytechnic Institute Buildings in Porto Rico.

In 1913 Professor Stoughton was appointed to the new chair of Architecture of the University of Manitoba. In spite of many difficulties occasioned by the first World War and the lack of adequate accommodation for his classes, his inspiring and devoted efforts gradually bore fruit and many of his graduates now occupy positions of distinction in the architectural profession in Canada.

In addition to his University duties Professor Stoughton's activities and interests extended into many related fields in Winnipeg. He was professional adviser to the Greater Winnipeg Plan Commission and was the University's architect for the Medical Building, The Arts Building and The Science Building, the latter two being the first buildings to be erected by the University on the Fort Garry site.

Throughout the period of his professorship from 1913 until 1929, when he resigned to resume professional work with his brother in New York, the home of Professor and Mrs. Stoughton was a centre from which there radiated influences towards the highest ideals in the fields of art and architecture and of good citizenship.

I now have the honour, Mr. Chancellor, to present to you Arthur Alexander Stoughton, Bachelor of Philosophy in Architecture and Professor Emeritus of Architecture of the University of Manitoba and to request, on behalf of the Senate that you confer on him the degree of Doctor of Laws, honoris causa."

Mr. Hazelgrove introduces Mr. Kiyoshi Izumi, winner of the 1950 Award of the R.A.I.C. College of Fellows Scholarship at the 43rd Annual Assembly at Winnipeg, February 25, 1950.

"I have the very great pleasure to present Mr. Kiyoshi Izumi, the winner of the first College of Fellows Scholarship.

Mr. Izumi was born in B.C., and took his architectural course at the School of Architecture and Fine Arts at the University of Manitoba. During his course he was awarded the following prizes and scholarships:

- 1st year — Isbister Scholarship

- 2nd Year — Cowan Memorial Scholarship

- 3rd year — Robson Memorial Scholarship

- 4th year — University Gold Medal and Thesis Prize.

On graduation, he went to Europe on the Pilkington Travelling Scholarship, making a special study of Economics relating to Town and Country Planning at the London School of Economics.

I understand it is Mr. Izumi's intention to continue his formal education in one of the American Universities, especially dealing with Regional Planning and Housing, and to finish his economics course which he started in London, after which he will practise and teach.

Mr. Izumi, at this time nothing remains but to offer you our sincere congratulations on this your continued achievement. We wish you a long and successful career. May your exceptional gifts of heart and mind be complemented with the blessings of health and happiness."



KIYOSHI IZUMI

ALBERTA

A planning proposal which is of much interest and is the occasion of a good deal of discussion has been put before the council of the city of Edmonton.

Corporations with large investments in real estate are finding that a great many of their properties, in all parts of this continent, are becoming seriously depreciated in value. This reduction in the value of their securities is giving them great concern. Busy shopping centres and particularly large retail stores are the most seriously affected. One of the chief causes of these declines in value is the fact that, as down-town parking spaces get built upon, shopping becomes more and more inconvenient. Retail buying is forsaking central areas. Women are preferring to shop at the more outlying local business centres. Women's purchases represent about 90 per cent of the turnover of retail stores. In a number of cities retail stores are moving out to locations where new residential areas are being developed. Some are preferring to rent rather than own premises whose value tends to decline.

It happens that in Edmonton there is a central area of about thirteen acres which is almost entirely owned by the city and upon which there is no expensive building. It is a tapered strip 500 yards long and averaging about 120 yards wide. This has attracted the attention of a combination of investment corporations as offering a unique opportunity for creating a business and shopping area provided with all facilities for parking, shopping and entertainment in a manner which would not only form a fine civic feature in itself but would at the same time counteract the otherwise inevitable tendency of all down-town property to depreciate in value.

A syndicate styled the First New Amsterdam Corporation of New York proposes to invest twenty-five million dollars in a scheme which is at present being spoken of as the "Detwiler" scheme after Mr. L. E. Detwiler, consulting engineer, who is the agent presenting it to the city. It is intended that a separate Canadian corporation should ultimately be formed under the name Edmonton City Centre Limited which would operate the enterprise.

The project consists in erecting a number of co-related buildings with a landscaped setting amounting to about one third of the total area. The preliminary plans show a 2500-seat auditorium, retail stores, business offices, a super-market, roof gardens and car parking accommodation, partly open air and partly covered, for 1600 cars besides loading and unloading space for the stores. At least one million square feet of rentable floor space is proposed. The plan is a carefully integrated one. An auditorium is included which would admittedly be a losing speculation without the rest of the scheme. Internal communication is arranged for throughout the buildings. These preliminary plans have been prepared by A. Gordon Lorimer, architect of New York, L. E. Detwiler, consultant.

The project clearly offers some excellent advantages to the city. Its financial success is a risk that the financing corporation undertakes. That it would fulfil its chief aim, — that of maintaining permanently the values of

down-town business properties generally may be a justifiable speculation. It is widely recognized that such property almost invariably does depreciate in value in rapidly growing cities. The recent and the prospective rapid growth of Edmonton and its present shortage in business office space seems to call for some such relief as this scheme offers.

There are some difficulties in the way of arriving at feasible arrangements between the city and the financing corporation. Some of the preliminary proposals appear to conflict with the terms of the city charter. These may be capable of adjustment. A 99 year lease is proposed with the cost of preparing the plans and other preliminary services as payment in lieu of taxes. At the end of 99 years the city would own the land and all improvements. In the meantime the city would receive 25 per cent of net profits. Whilst this is being criticised as possibly representing a relatively small proportion, it has to be recognized that the financing corporation takes the chief risk.

The scheme opens up an entirely new angle to town planning so far as Edmonton experience goes.

Cecil S. Burgess

PLANNING AND HOUSING IN BRITISH COLUMBIA

Twenty minutes in an aircraft out of Vancouver, or the same time on foot from a camp on the West Coast of Vancouver Island, and you can be lost in the most rugged country in the world. Consequently any review of planning would be pointless without a brief glance at the physical attributes of this very large underdeveloped and under populated province.

Three ranges of mountains bisecting the country roughly north and south, great valleys, fast flowing rivers with great potential power and irrigation possibilities, thirty thousand miles of forest indented coast lines, provide the basic industries of logging, mining and fishing with their raw materials.

A population very little larger than greater Toronto, chiefly located in the south-west corner of the province, has the burden of financing the opening up of this empire. The building of railroads and highways due to the terrain, is many times the cost of similar undertakings in other places.

Until recently, planning was entirely a matter of expediency — the easiest route for the horse — and the imposition of the grid plan on hilly topography. New Westminster had to barricade a number of their steep streets this winter; the usurption of Vancouver's beautiful Burrard Sound waterfront by the railroads, the blighting of natural scenic beauty spots with motels and hot dog joints, the curious contortion of metropolitan Victoria where four interlocking municipalities refuse to coalesce, all these may be relics of the pioneers of

less than a century ago which remain to challenge our wit and our skill to-day.

The Provincial Town Planning Act of 1925, largely of non-mandatory nature, has fathered a number of town planning commissions. It administers land use and sub-division controls in seven districts through the provincial regional planning department, and its directors have provided assistance and leadership in planning problems throughout the province.

The Vancouver Town Planning Commission was formed in 1926 — the first in Canada. Through the excellent work of its executive engineer and its planning consultants, it has produced a workable master plan, established sound zoning regulations, has a major street plan operating and is responsible for new bridges, school and park sites, as well as a multitude of studies for the better liveability of this city. Its only great void is in its lack of study of residential areas and the provision of housing sites. At the present time the commission is pressing for the establishment of a permanent independent planning department at the city hall to implement the master plan and to carry out the great variety of studies this rapidly growing city requires.

New Westminster, North Vancouver and West Vancouver, Victoria, Trail, Kamloops, and a number of other cities have town planning boards, endeavouring to rectify the errors of the past and plan well for the future. The recently formed Fraser Valley Regional Board is a very encouraging development for the welfare of this important 500-600 square miles of fertile farm country.

This Board was set up as a result, in a large measure, of the activities and agitation of the Community Planning Association. With its increasing number of branches, this association is doing excellent work in interesting the public in planning and in bringing forward planning issues. It is a strong factor in assisting the work of existing planning bodies.

The new Hope-Princeton highway which provides a much shorter route to the Okanagan Valley — fruit trucks can now reach Vancouver overnight — will present new planning problems due to the rapid expansion this new artery will stimulate. The extension of the provincial railroad to the north will also bring about new industries and new towns to be planned. It is to be hoped that architects as well as engineers will be called upon in the earlier stages of these operations, in order that the results will be a credit to these undertakings.

To turn to housing: the west coast of this province without doubt, produces more attractive small houses than elsewhere in Canada, a fact that cannot be entirely attributed to the climate. However, housing here — or the lack and high cost of it — is part and parcel of a national problem. The building vacuum of the thirties, the war with the migration of people, peace and the shortages, no doubt all contribute to this problem.

The rise in wages or incomes is far behind the rise in building costs producing the major obstacle to a solution.

A spot survey taken in Vancouver recently indicated that two-thirds of the households either wanted rental housing or could not afford to buy a minimum house. Only twenty percent had incomes over \$2,100.00, the minimum safety requirement to purchase a \$6,000.00 house. The federal government recognizes this by the fact that their veterans' housing projects are subsidized in their capital costs and in their rents. The fact that these housing units are planned with individual, instead of multiple, dwellings indicates that these are intended for sale — and, no doubt, at a further discount.

Private companies, also, in outlying areas have found it essential to build modern low rental housing with complementary amenities such as schools, community halls, rinks, bowling alleys, etc. The pulp and newsprint towns of Ocean Falls and Powell River are good examples of this; then there are the mining towns of Trail, Bridge River and Wells which have similar subsidized projects.

The Legislature of British Columbia is about to pass legislation to provide funds to complement those of the federal government to create low cost housing and also to give municipalities power to proceed immediately with such works. Vancouver has had its charter amended to permit a local housing authority, but until now has not received the green light on financing.

Public Housing here, as elsewhere in Canada, is well on the way to fruition, thanks to the efforts of interested groups of laymen. However, there is a grave danger that these will be built (as much of our war housing was) without proper study and forethought, that politics and hurried expediency will play their part in producing the wrong kind of site planning and unit planning. This is in spite of the fact that we have the advantages of thirty years' experience of other countries and could, if we so willed, advance from where others left off.

In the twin fields of planning and housing there is urgent need for the architect's skill and imagination. The present problems can best be solved by sympathetic and socially conscious architects, and not by utilities' engineers or speculative builders. The architect must take his place in our democratic system, must work for an architecture that is geared fully for our society; failure to do this means an obsolete profession.

Jocelyn Davidson

OBITUARY

RALPH BENJAMIN PRATT

A pioneer Winnipeg architect and past president of The Manitoba Association of Architects, Ralph Benjamin Pratt, 78, of 181 Oakdean Boulevard, died Tuesday, March 14, 1950, in St. Boniface Hospital. Mr. Pratt has been practising in Manitoba since 1906 and was a member of the firm of Pratt & Ross and recently of R. B. Pratt & Associates.

Born in London, England, Mr. Pratt received his education there and came to Canada in 1891. He came to Manitoba in 1892 and was employed by the Canadian Pacific railway as an architectural and engineering draughtsman from 1895 until 1901.

From 1901 until 1906 he served as a consulting architect with the Canadian National Railways.

Among the many buildings he designed are the Canadian National Railways shops and yards, Fort Rouge, the Canadian National Railways station buildings, passenger and freight terminals, Vancouver; Canadian National Railways Prince Edward Hotel, Brandon, and the Power Building, Winnipeg.

Mr. Pratt also designed the Parks Board community clubs in Winnipeg, Holy Cross Church, Holy Trinity Greek Orthodox Ukrainian Church, the first chalet at Banff, the Amphitheatre rink and the residence of Sir Daniel McMillan in Winnipeg.

Mr. Pratt was a charter member and Fellow of the Royal Architectural Institute of Canada and a past president and member of The Manitoba Association of Architects. He was also a member of the Association of Professional Engineers of Manitoba and of the American Railway Engineering Association, Chicago.

E. Fitz Munn

CHANGE OF ADDRESS

The City Architect's Office (Montreal) has moved to new premises at 811 Berri Street (Viger Station), Montreal, Quebec.

The office would be obliged if manufacturers and suppliers would address catalogues, samples, etc., to the above address.

Emile Daoust,
Assistant City Architect

LETTER TO THE EDITOR

Sir:

The Minneapolis and St. Paul Chapters, A.I.A., are sponsoring a seminar on hospital planning to be held in May of this year here in Minneapolis. This seminar is to be held in conjunction with the Upper Midwest Hospital Conference, a regional organization of hospital administrators and allied specialists. One of the four sessions in our two day seminar will be common to the two groups. The remaining three sessions will be devoted to talks and round-table discussions covering hospital planning and construction in detail.

Apart from the organized part of the program, a unique opportunity for architects to meet and exchange ideas with the people who operate hospitals will present itself by thus combining the two professional conferences. We are anxious, therefore, to notify all architects in

this area and would very much appreciate your sending a list of the names and addresses of the members in the Ontario, Quebec, Manitoba, Saskatchewan, Alberta and British Columbia Associations of the R.A.I.C. We would also appreciate your extending an invitation to attend to the members at your next Chapter meeting.

Edward H. Noakes, M.R.A.I.C.
Executive Secretary

400 Metropolitan Life Building
Minneapolis 1, Minnesota

A.I.A. ANNUAL MEETING

The Eighty-second Convention of the American Institute of Architects will be held in Washington, D. C., on May 10, 11, 12 and 13, 1950. The Mayflower Hotel will be the headquarters.

The theme of the Convention will be city planning, and a most interesting program is now being arranged.

The purpose of this letter is to extend to you and to all of the members of the Royal Architectural Institute of Canada a most cordial invitation to attend that Convention and take part in its proceedings.

The American Institute of Architects and its Officers would be honored and gratified if you and other members of your Institute could arrange to be present and join with the architects of the United States in a professional meeting which will have many subjects of mutual interest.

Further information concerning the details of the Convention program will be sent to you at a later date. We look forward to the honor of your presence. Please send your response to the headquarters of the Institute at 1741 New York Avenue, N.W., Washington 6, D. C.

ERRATA

By an error not due to this office, W. R. Souter and Associates were shown as Architects instead of West and Switzer in the Aluminum Window Company Limited advertisement in the March issue.

APPOINTMENT VACANT

A registered architect is required as soon as available to teach architectural draughting and related subjects at the junior college level. The Ontario Association of Architects recommends the course offered in architectural draughting.

Initial salary depends on qualifications. The position carries provincial civil service status and leads to a liberal pension.

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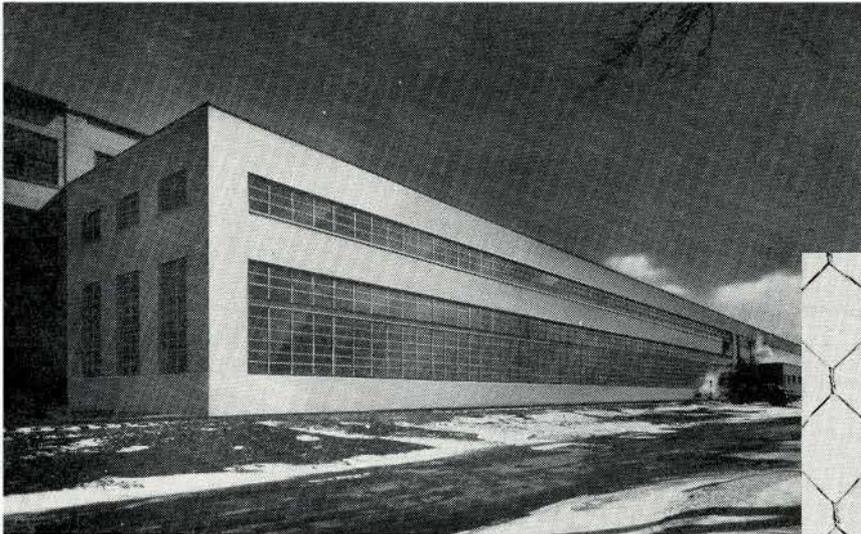
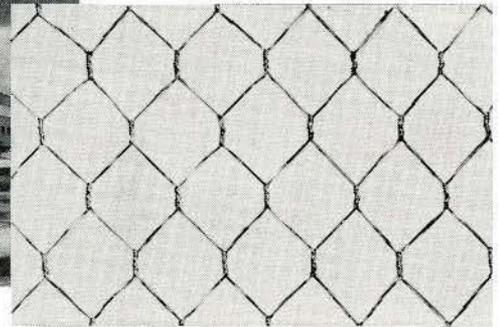
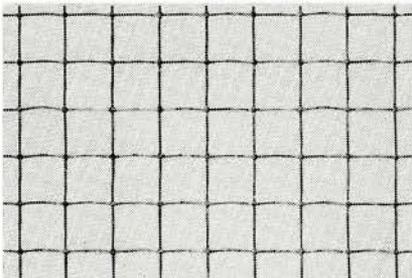


Photo shows the Annex Canadian National Railways' Shops Stratford in which 10,000 sq. ft. of Pilkington Cast Wired Glass was installed by Tait Glass Co. Ltd., Kitchener. Wired Glass was specified because of its fire retarding and other safety factors. Architect and Designer — Canadian National Railways Architectural Dept.



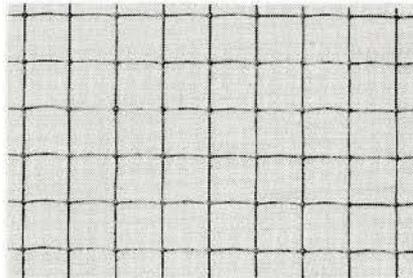
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