

RAIC JOURNAL

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ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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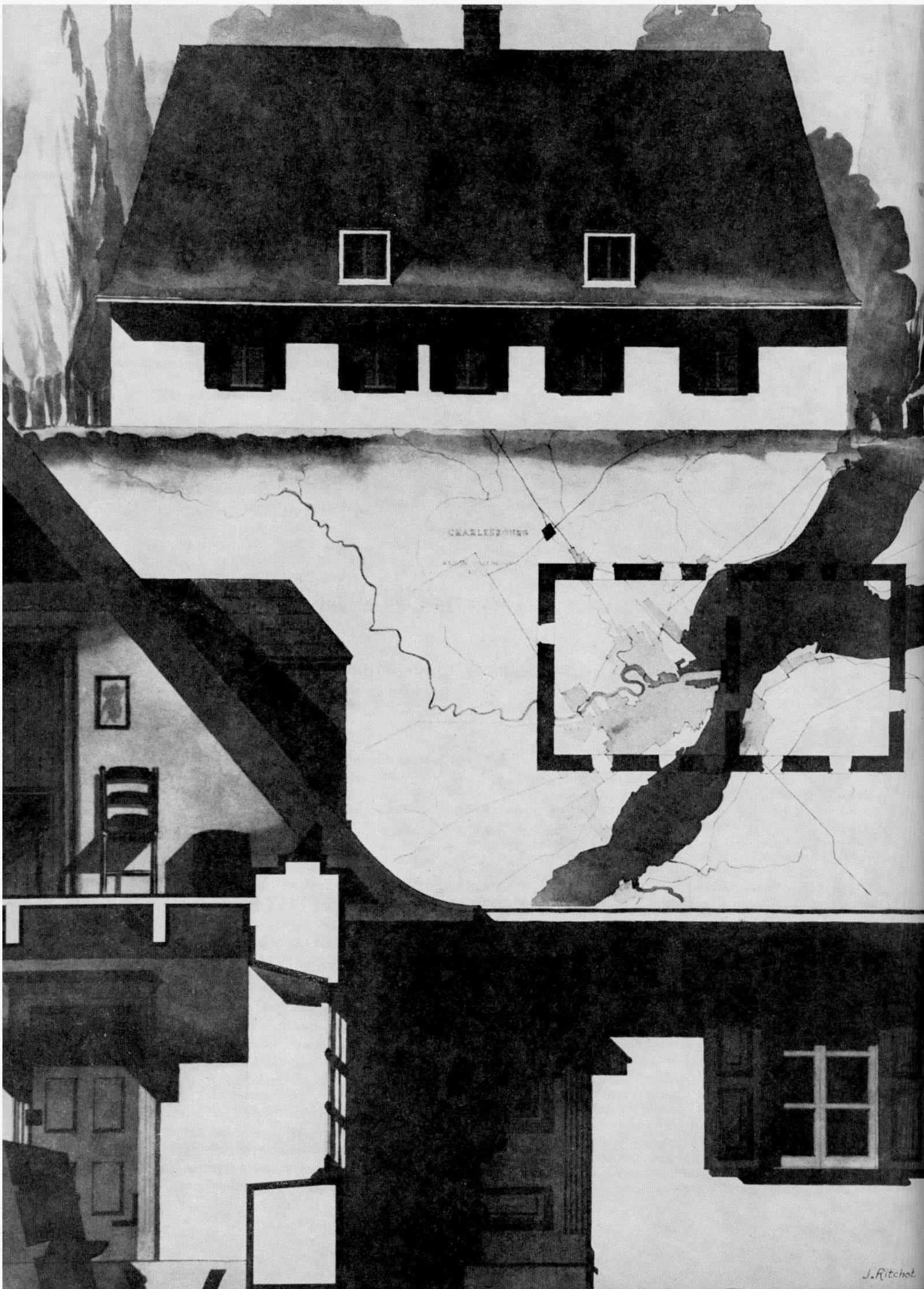
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L'ENSEIGNEMENT DE L'ARCHITECTURE AU CANADA FRANÇAIS

AU CANADA Français, l'enseignement de l'architecture débute en 1907 à l'École Polytechnique de Montréal. En 1923, un événement se produisit qui eut pour effet de transplanter cet enseignement dans un milieu aux tendances opposées: soit dans celui de l'École des Beaux-Arts que l'Honorable Athanase David, Secrétaire de la Province, venait de fonder. Depuis lors, l'École a juridiction sur la Section d'Architecture qui a su profiter de ses améliorations constantes pour devenir très tôt aux yeux de la nation, une école d'architecture bien reconnue. L'établissement d'un statut d'autonomie et d'école affiliée à l'Université est à l'ordre du jour et doit à brève échéance se produire. Cette troisième étape dans l'histoire de la Section, sera suivie, nous le croyons, par la construction d'une école sur le campus de l'Université. Ainsi située dans le milieu même des bases culturelles et formatrices qui doivent objectivement et plus universellement l'influencer, l'école répondra alors plus entièrement aux responsabilités qui incombent à son esprit et à ses normes professionnelles.

En fait, l'Architecture est une des plus complètes expressions de la pensée humaine. Elle traduit les besoins et les aspirations de la société tant sur le plan spirituel que matériel, en tenant compte des limitations économiques, techniques et scientifiques que celles-ci permettent d'exprimer. L'Architecture, c'est donc l'expression concrète d'un humanisme dont la philosophie établie sur de saines perspectives, ne demande qu'à s'orienter vers un "humanisme intégral" pour mieux rendre témoignage des valeurs supérieures, morales et enrichissantes pour l'esprit. L'école s'appuie sur cette philosophie et se préoccupe ainsi de faire saisir la nature d'un "fonctionnalisme intégral" où matière et esprit, science et art, raison et foi, se complètent mutuellement dans leur interdépendance réciproque.

Si l'on a pu observer que l'Architecture est un des arts qui affectent le plus le mode de vie de l'individu, cet art a le devoir de s'acquitter de ces profondes responsabilités et d'en orienter les normes sur des valeurs humaines mieux partagées. C'est là la raison pour laquelle l'école s'achemine vers le milieu universitaire, le milieu qui favorise le plus, analyses et synthèses architecturales plus entières et mieux équilibrées.

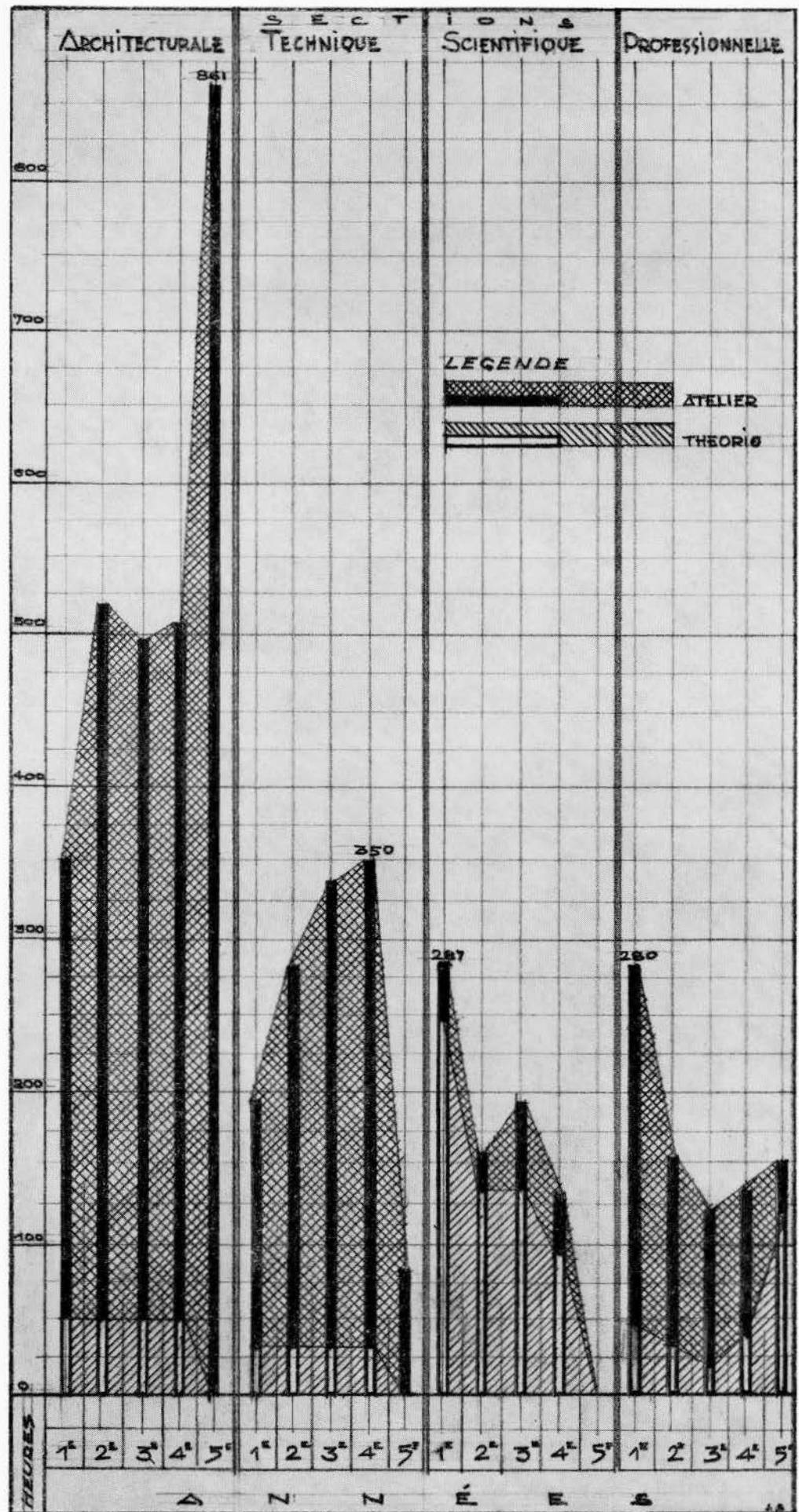
L'esprit qui nous anime implique des solutions architecturales qui doivent répondre aux facteurs fondamentaux qui en déterminent le cadre général: soient les facteurs sociaux, économiques et politiques. A ces facteurs s'ajoutent ceux plus immédiats, telles les sciences et les techniques au service des disciplines de l'esprit de natures philosophique, psychologique, esthétique, morale, et toutes autres inhérentes à l'exercice même de la profession. Ces facteurs sont d'ordre universels mais leurs applications, d'ordre régionalistes et caractéristiques du milieu géographique et humain des entreprises. Le régionalisme est donc un fait nécessaire et l'école croit devoir insister sur cette vertu pour faire renaître dans la Province, une force honnête que les autorités les plus éclairées désirent voir s'affermir. L'école n'offre qu'un départ dans des voies difficiles à franchir, mais ambitionne que le diplômé pourra les surmonter avec l'expérience, la sagesse et une nature cherchant toujours à mieux saisir le sens, la portée et la valeur des facteurs à considérer dans la réalisation d'une oeuvre architecturale propre au milieu dans lequel elle se situe, matériellement et spirituellement.

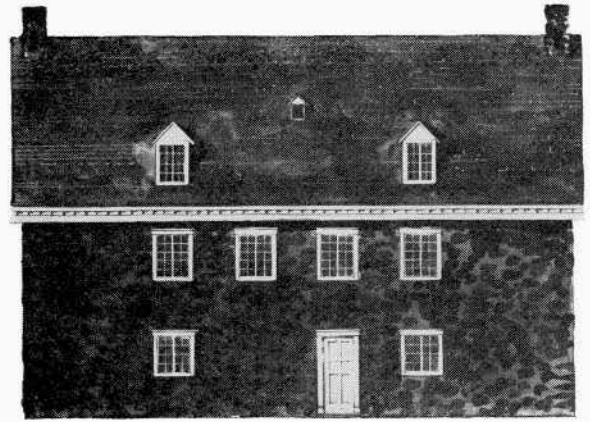
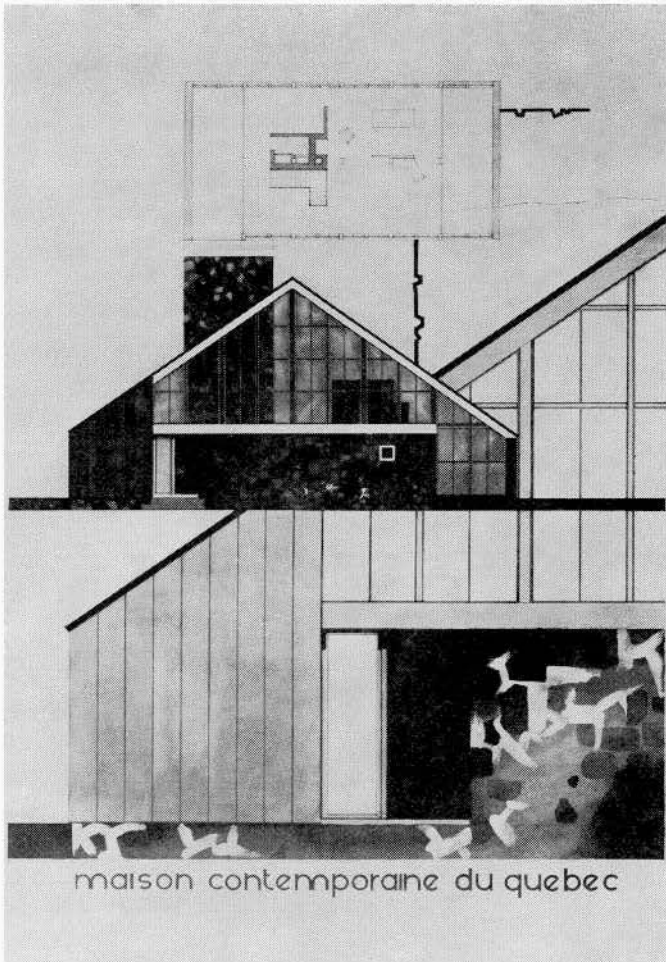
Devant l'évolution progressive et de plus en plus supérieure des tâches que l'école doit accomplir, les candidats désireux d'entreprendre leurs études doivent de mieux en mieux être qualifiés et doivent posséder une formation première appelée à juger des valeurs humaines et des idées propres à soutenir les meilleures philosophies. Le baccalauréat es-arts et es-sciences, ou encore l'équivalent, répond aux qualifications que l'école désire maintenir dans l'intérêt de la Province même. Les sacrifices immédiats que ces qualifications impliquent, se mesurent avec les valeurs morales, l'intelligence et l'esprit que les contingences matérielles ne peuvent dominer, quelle que soit l'importance que ces contingences prennent aux yeux de l'individu. Sous-estimer l'art et la science de l'Architecture à une époque comme la nôtre, c'est méconnaître les plus saines valeurs humaines.

*Pierre Morency
Directeur de l'enseignement
de l'architecture*

RELEVÉ DU NOMBRE D'HEURES DE COURS PAR ANNÉE DANS CHAQUE SECTION:

ARCHITECTURALE,
TECHNIQUE,
SCIENTIFIQUE et
PROFESSIONNELLE





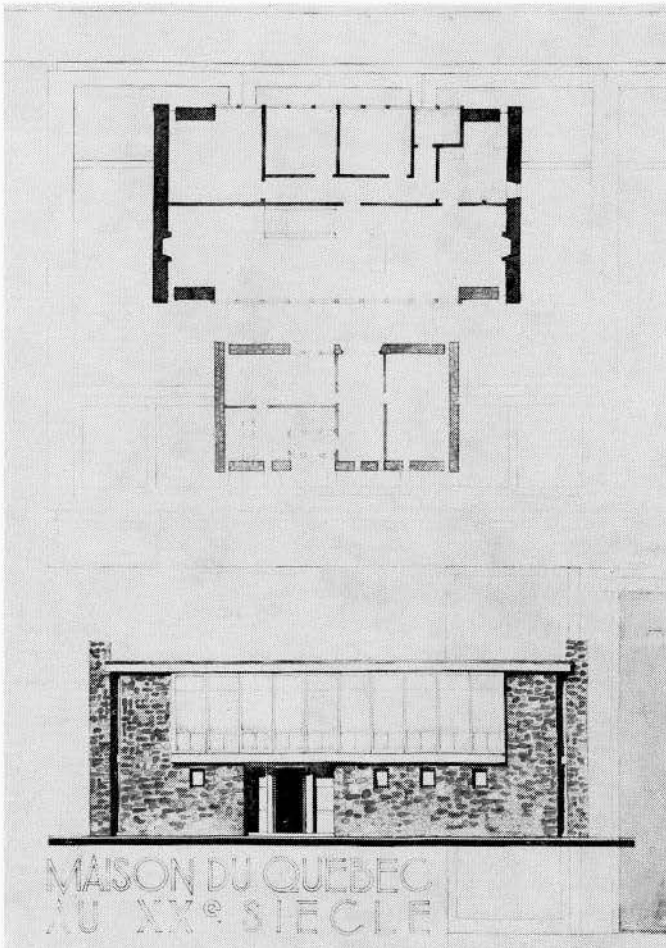
ANALYTIQUE DU QUEBEC

Formes et fonctions, structures et techniques, esprit et valeurs sociales, s'intègrent et forment l'essence du concept architectural. L'expression concrète de ce concept se traduit, à une époque donnée, par des variantes correspondant à la nature des pays et différentes régions. Ainsi, le style gothique par exemple, est international. Cependant, ses caractéristiques varient avec chaque pays et région; le gothique français diffère du gothique anglais, l'allemand de l'italien, etc. Ce sont ces variantes qui enrichissent le milieu humain.

L'architecture du Québec, l'objet de la présente étude, doit alors s'exprimer suivant sa propre nature. Celle-ci est différente de l'est du pays comme aussi celle de l'ouest et davantage encore, en regard des pays du sud. Il s'agit en somme d'analyser et d'exprimer la maison d'habitation que nos ancêtres, hommes "simples et réfléchis" (Gérard Morisset) construisaient dans la province française au 17^e et 18^e siècle. La société d'alors créa un art admirable par sa simplicité, son ordonnance, son charme. Ces valeurs peuvent demeurer permanentes et se traduire aujourd'hui par des formes différentes. Nous devons découvrir et exprimer ces formes contemporaines.

L'étude sera présentée sous forme de deux pages frontispices. La première sera un analytique de la maison d'autrefois avec plan, élévation, et détails à grandes échelles. La deuxième, une interprétation contemporaine vue comparativement. La couleur sera utilisée. Le tout rendu avec "ordonnance, charme et simplicité", et avec un sens profond des valeurs esthétiques, rapports et proportions.

Pierre Morency



ANALYTIQUE EGYPTIENNE

Le caractère de l'architecture de toute époque est le miroir fidèle de la société, ses ressources tant spirituelles que matérielles. Celui de l'architecture égyptienne se traduit en art par son allure à la fois calme et puissante.

L'objet de la présente étude est l'analyse de cette architecture, les moyens techniques et les influences sociales qui la caractérisent.

Robert Ménard

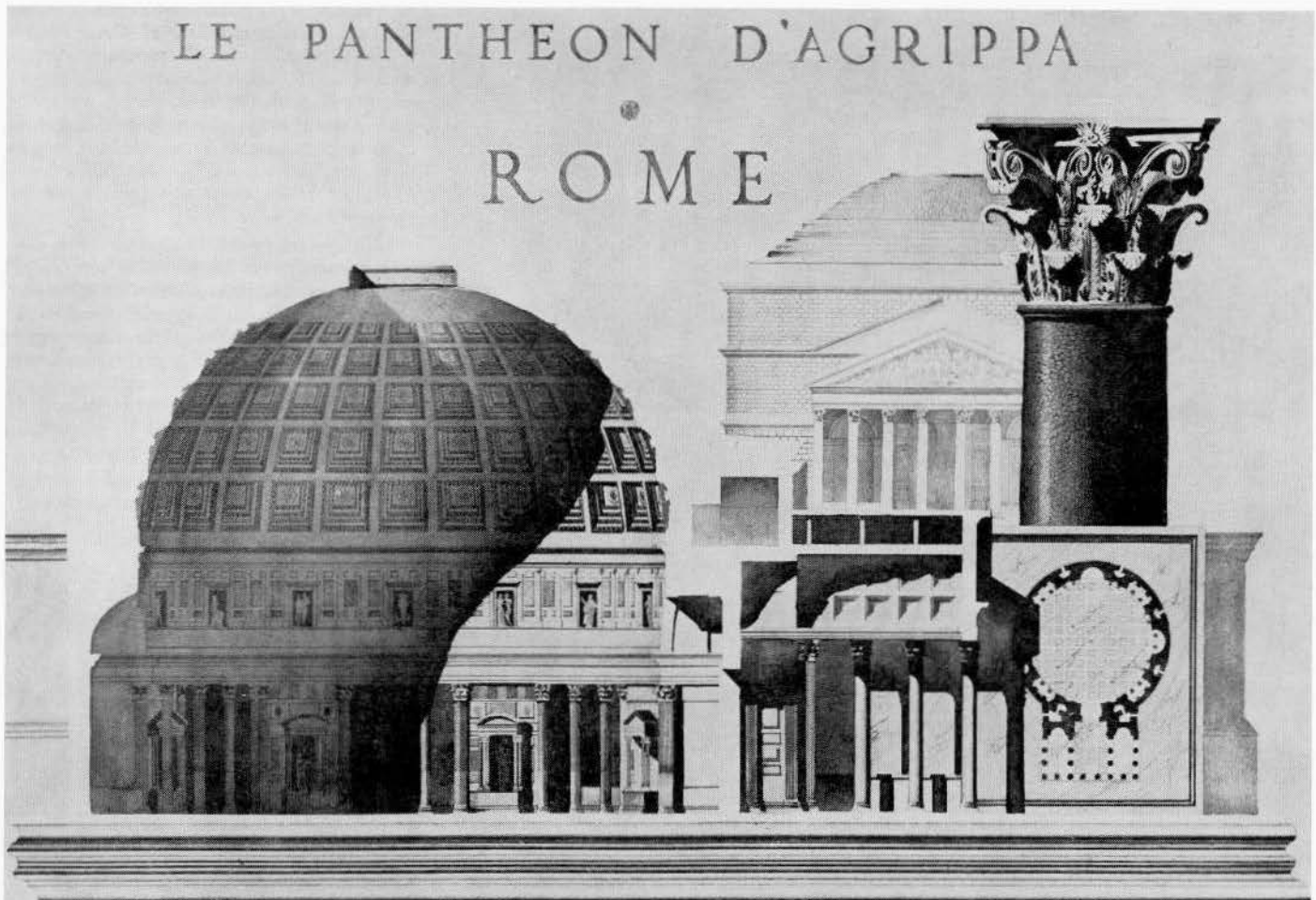
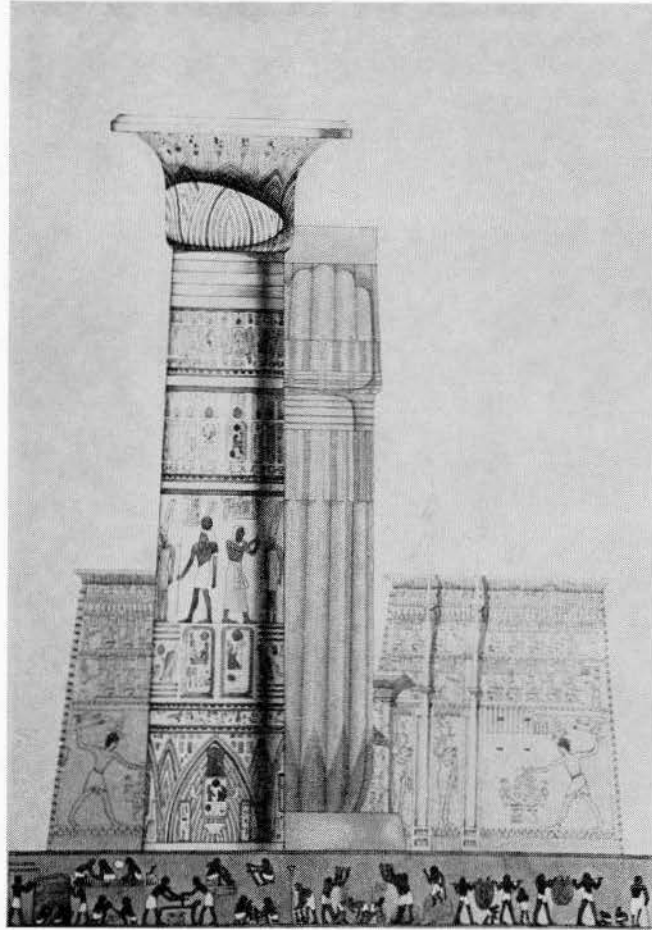
ANALYTIQUE ROMAINE

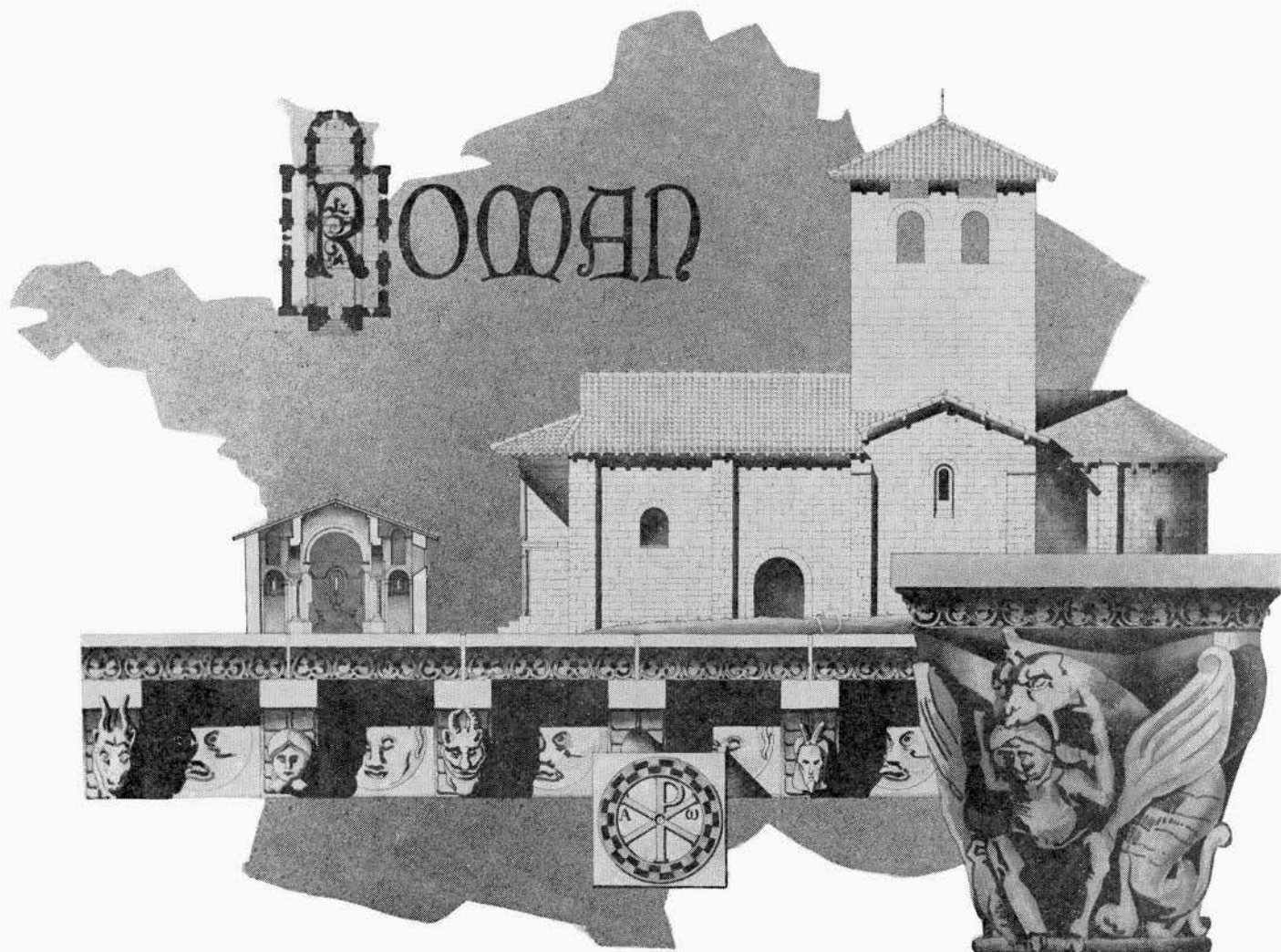
L'architecture romaine a fait la synthèse des découvertes structurales étrusques dont l'arc centré et des éléments architecturaux grecs: les trois classiques. Leur génie propre et la perfection de leur stéréotomie rendit possible la construction d'une oeuvre telle que le Panthéon de Rome.

Leur audace est illustrée ici, la souplesse de la voûte à caissons, expérience que rejoignent les dernières oeuvres en béton armé de Nervi et Troroja.

C'est ce caractère que l'on demandait d'exprimer dans une page frontispice.

Jacques DeBlois





ANALYTIQUE ROMANE

La simplicité de la construction et la franchise des volumes caractérisent cette époque dont la sculpture inspirée de la Légende Dorée enrichie les détails.

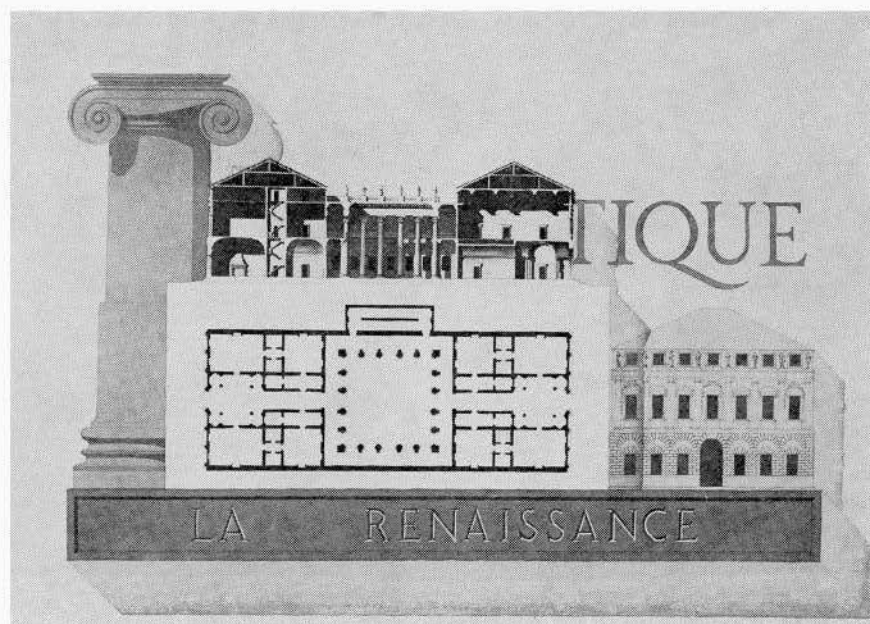
Le présente étude doit exprimer le caractère propre de cette architecture et rappeler la contribution essentielle qu'y apportait la sculpture.

Pierre Cantin

ANALYTIQUE DE LA RENAISSANCE

La Renaissance offre de nombreux exemples où la science de la construction s'est peut-être plus révélée que la science fonctionnelle découlant de l'utilisation de l'édifice. Cet esprit, quelle qu'en soit la valeur, mérite d'être étudiée en tenant compte de tous les facteurs qui doivent entrer en jeu dans la conception d'une oeuvre architecturale.

Revoir et surtout saisir les nuances et les causes qui caractérisent la Renaissance est l'objet de la présente étude à exprimer graphiquement sous forme d'analytique ou page frontispice.



ARCHITECTURE PAYSAGISTE

Ces études constituent des essais d'aménagements de jardins pour des maisons types de développements résidentiels en banlieue.

Dans ces études, on tend à rattacher les pièces de séjour à une terrasse intime à l'arrière de la maison, complétée d'une pelouse isolée de l'aire de jeux des enfants et l'entrée de service.

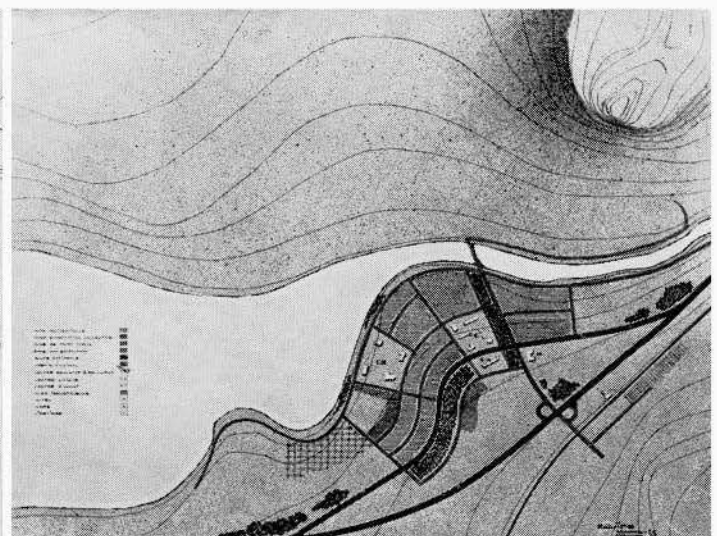
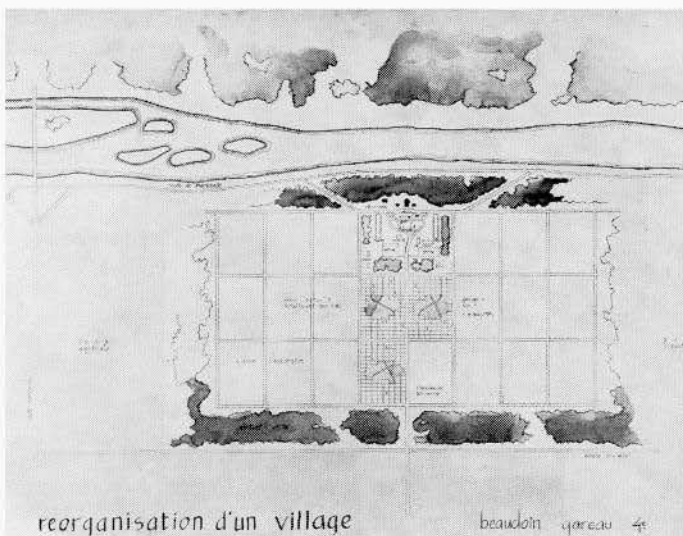
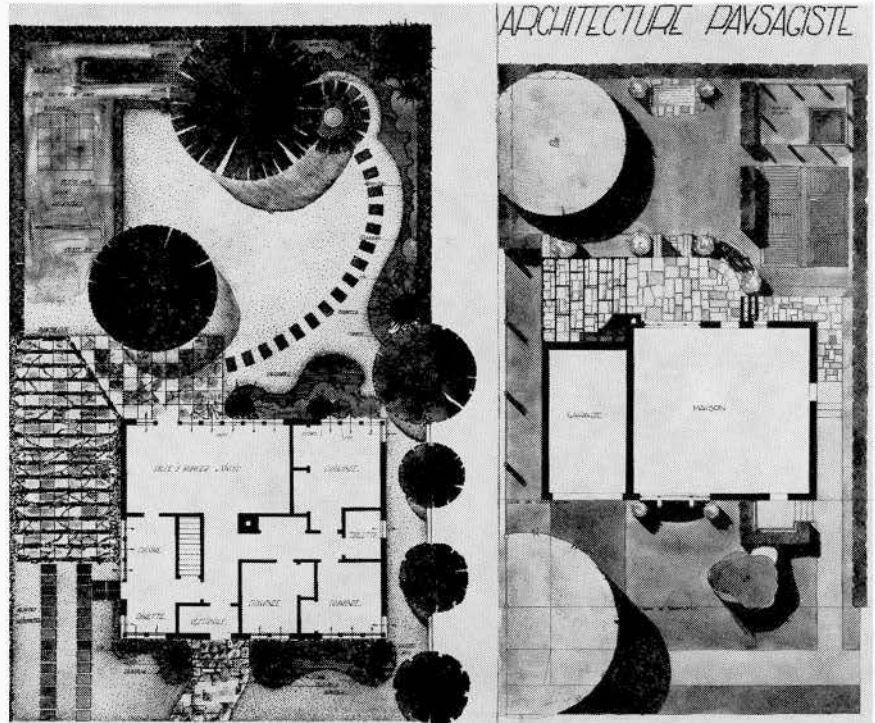
URBANISME

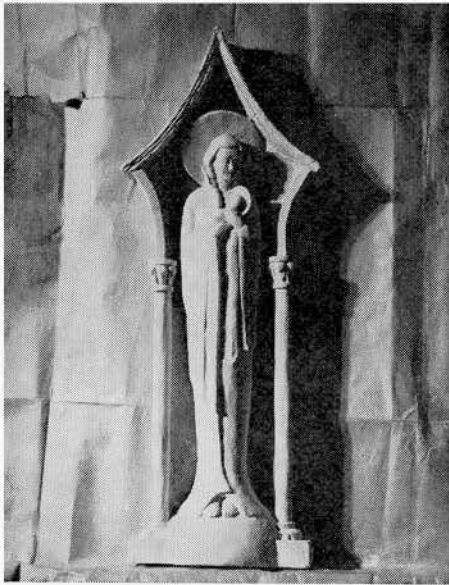
A la suite d'une conflagration ayant détruit le centre d'un village, on prévoit la restauration de la partie historique de celui-ci et l'aménagement des édifices civiques et commerciaux. Au tour des écoles qui constitueront la limite du centre, on envisage la planification d'une zone résidentielle pour 5000 habitants, séparée de la zone agricole par une ceinture verte.

Le second projet est l'aménagement d'une ville industrielle attenante à une mine, dans le même esprit que le projet précédent.

1er projet: *Beaudoin, Gareau*

2e projet: *Gagnier, M. Gravel,
Montpetit*

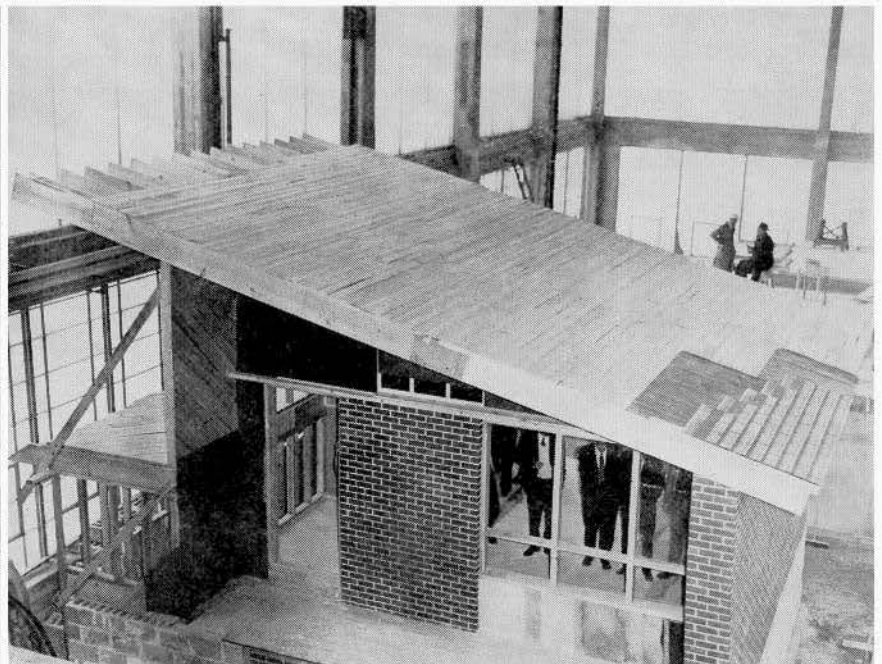


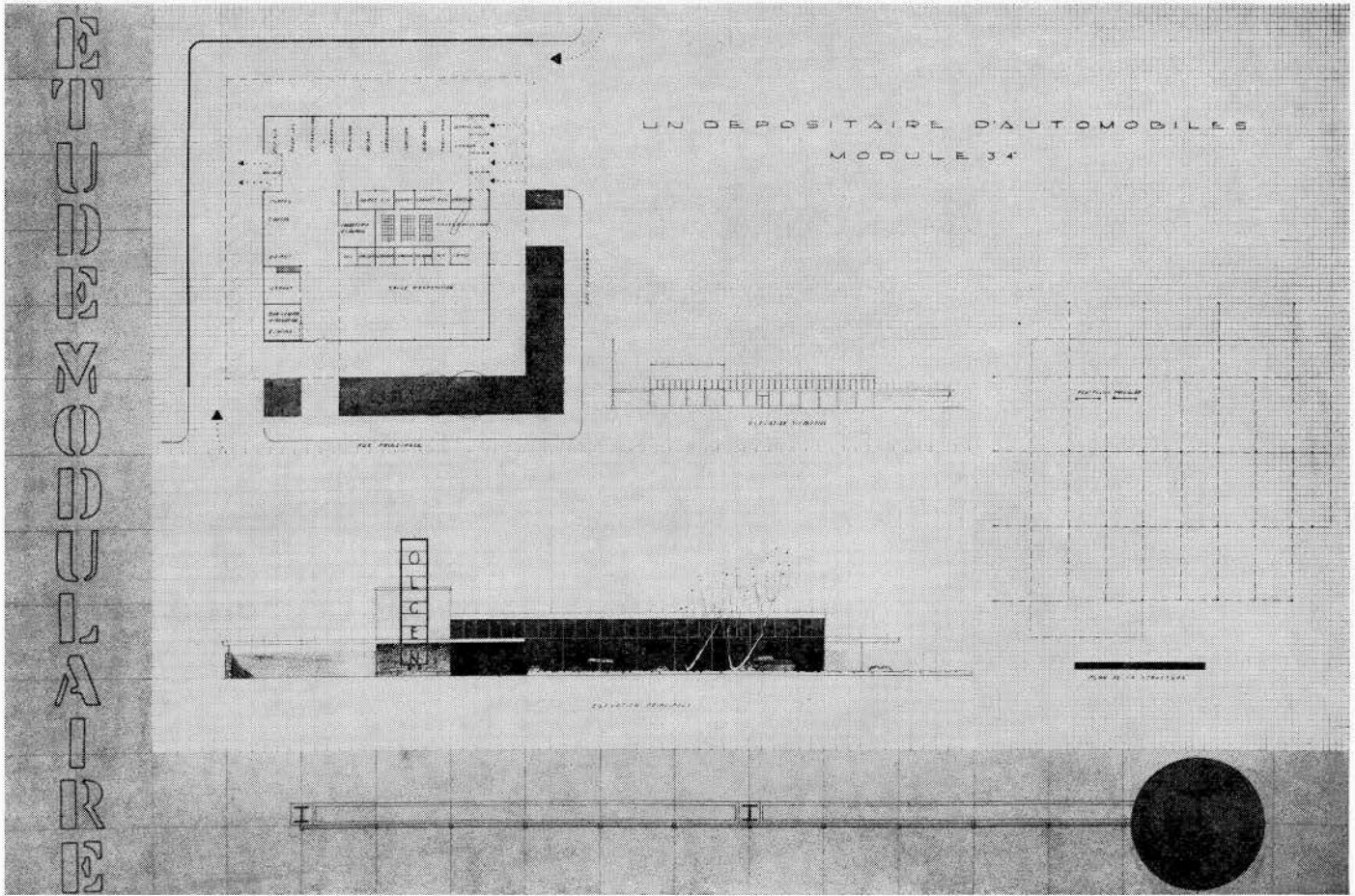


MODES D'EXPRESSIONS EN TROIS DIMENSIONS

TECHNIQUES APPLIQUEES

Etudes et applications du mode de construction impliquant la coordination modulaire d'éléments conçus sur le module de 4 pouces ou un multiple de ce module. Ces études et autres applications techniques se poursuivent au Centre d'Apprentissage des Métiers de la Construction de Montréal et contribuent à promouvoir une meilleure intégration entre les conceptions technico-architecturales et les méthodes et procédés de bâtir, les propriétés des matériaux et la mise en oeuvre dans les divers corps de métiers.

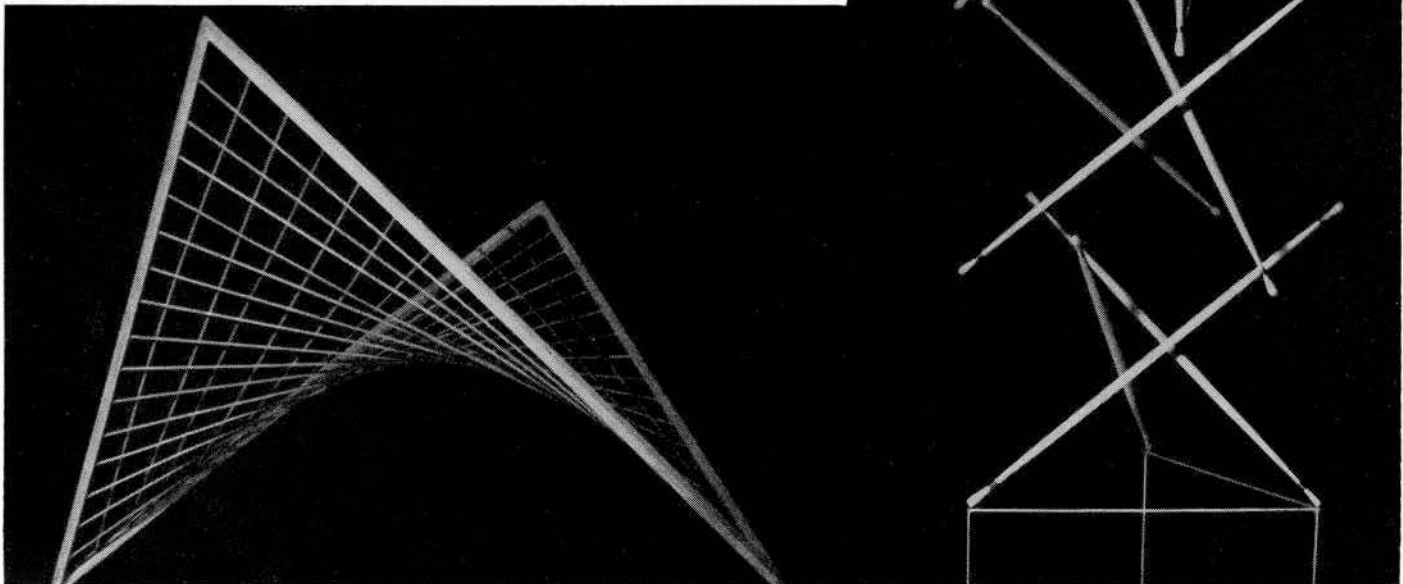


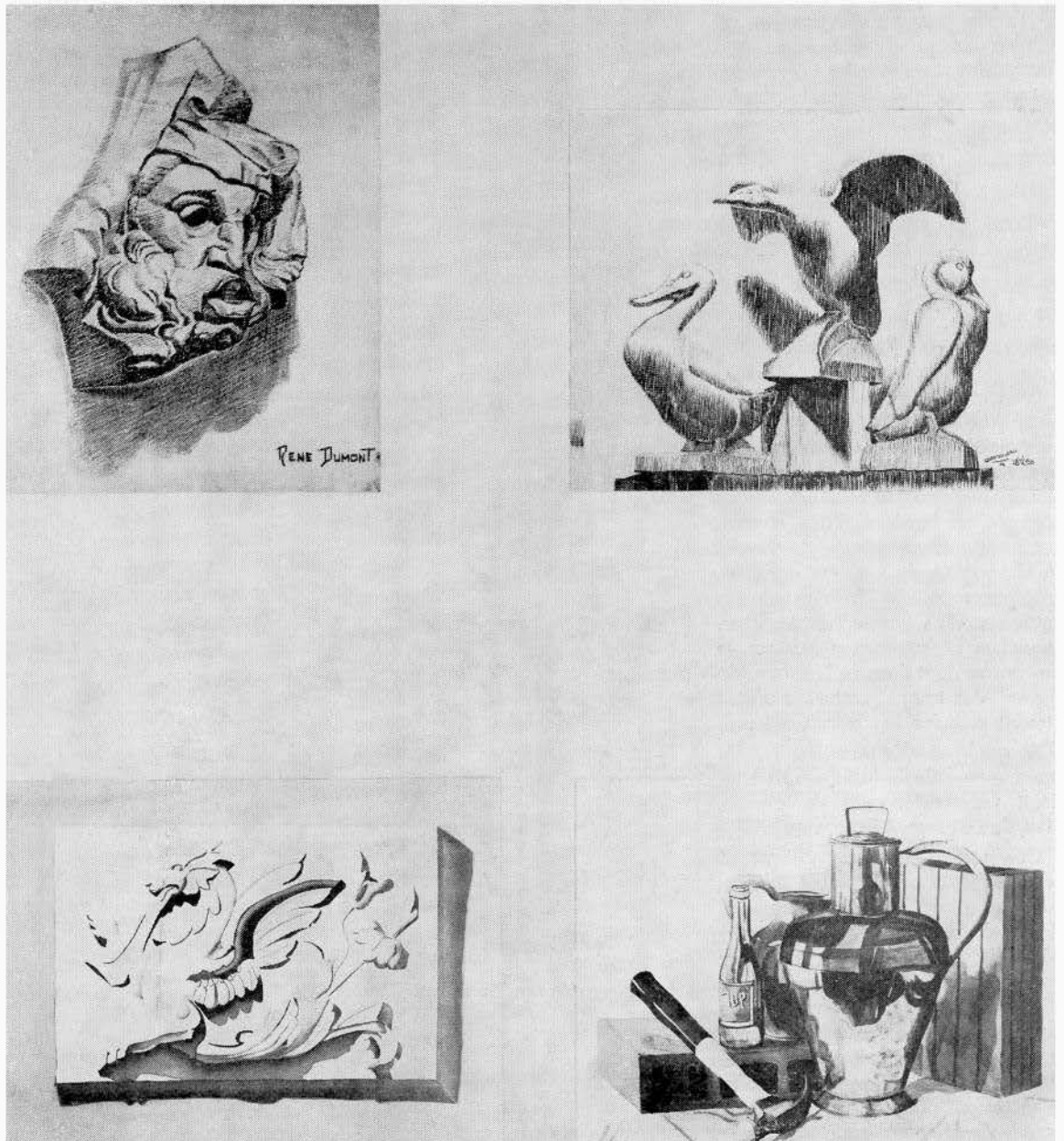
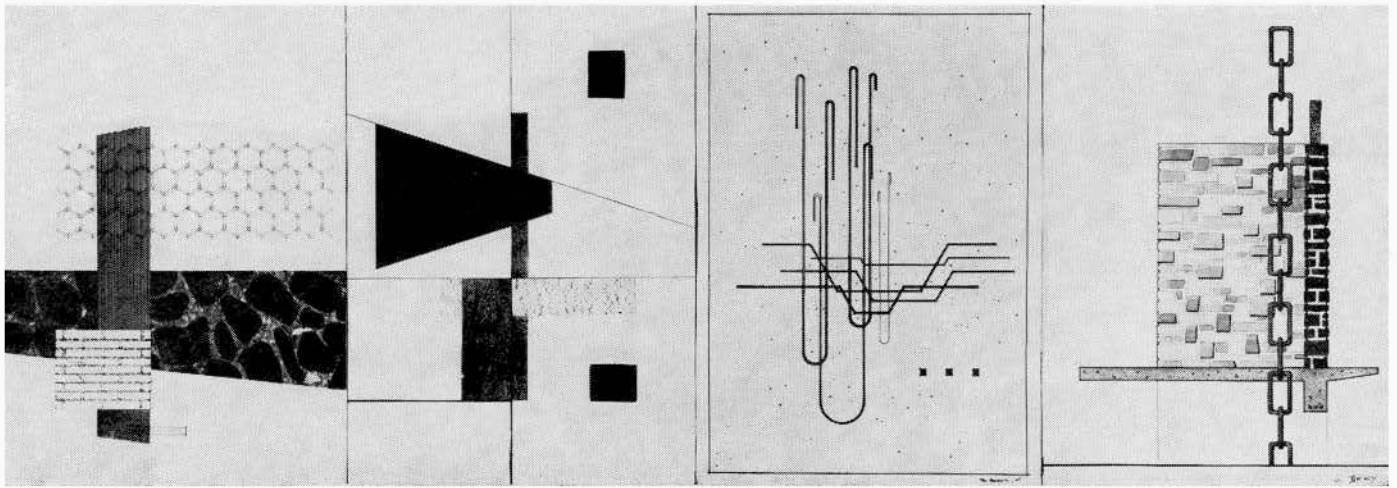


ETUDE MODULAIRE

SYSTEME DE STRUCTURE FORME
DE MEMBRES EN TENSION
ET COMPRESSION CONTINUES

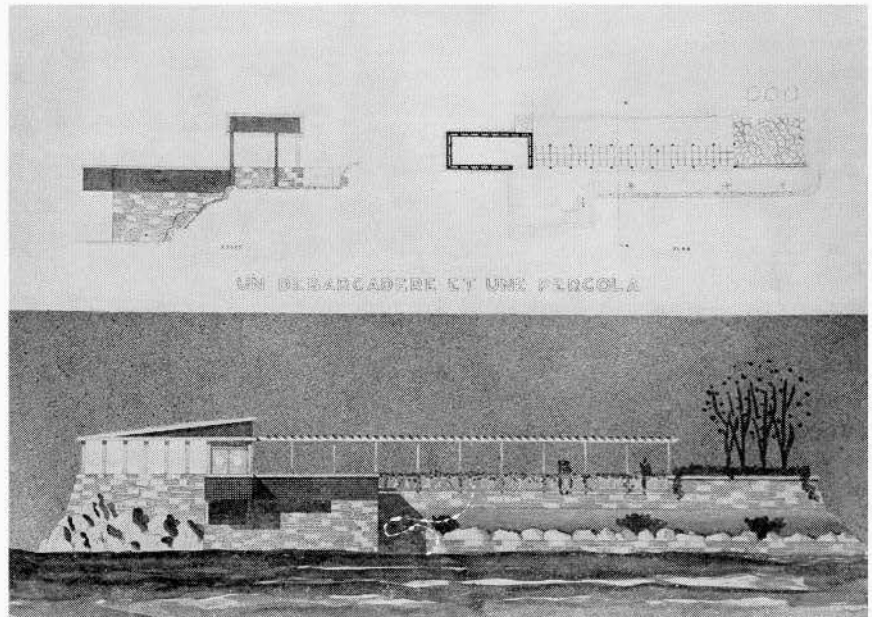
SURFACE REGLEE — PARABOLOIDE HYPERBOLIQUE





CLASSE DE 1ere

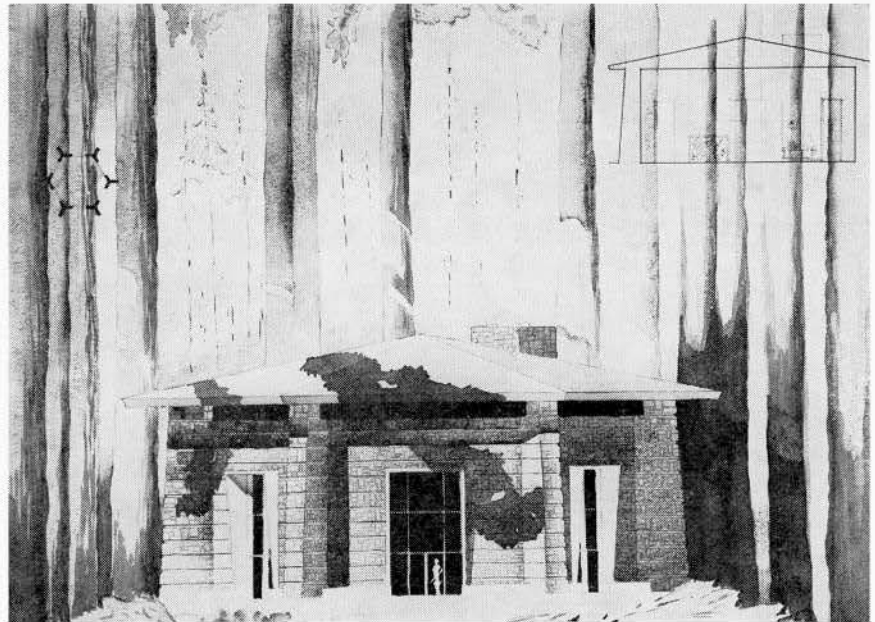
Cet ensemble devait être construit sur une grande propriété longeant une rivière, à l'extrémité d'un tapis vert reliant la maison à l'eau. La pergola encadre la perspective et termine d'un côté par une terrasse sous le feuillage de grands arbres, de l'autre par un abri clos et un débarcadère protégé des vents, que l'on atteint par l'escalier percé dans la terrasse (à gauche sur le plan).



A l'exemple des grands seigneurs du passé, un riche propriétaire possédant entre autres domaines, d'immenses forêts, décide de se faire édifier sur une hauteur largement dégagée en bordure d'une rivière, une importante résidence de chasse, où chaque année seraient conviées des personnalités diverses de la haute société. Amis, diplomates, financiers et hommes politiques se rencontreraient dans ce "château de chasse" des temps modernes où un accueil princier leur serait réservé.

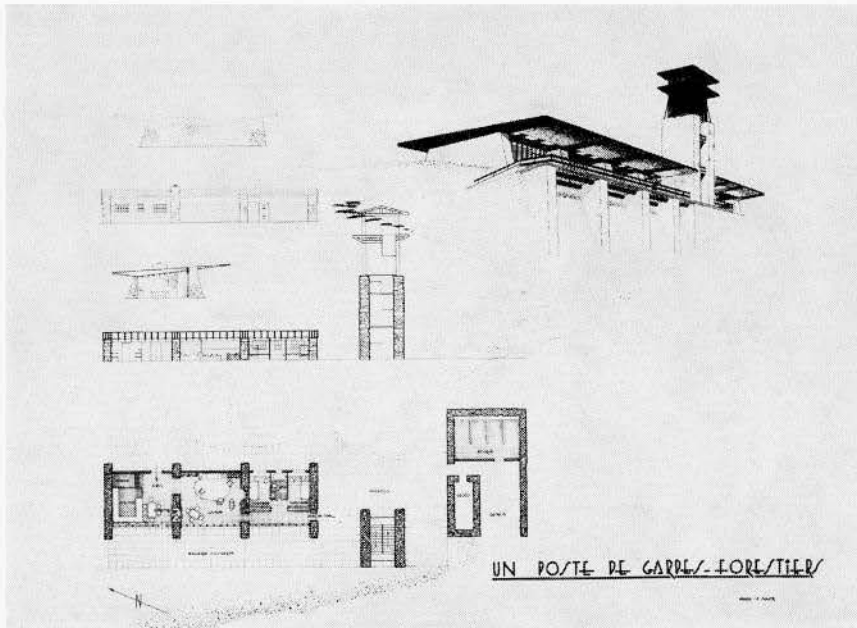
A quelque distance de là, au coeur même de la forêt, serait construit un rendez-vous de chasse, sujet de ce présent programme.

Composé d'une salle unique et des services essentiels, cet édifice, point de départ des chasseurs, abri et lieu de repos, pourrait dans certaines circonstances prêter son cadre à des repas de chasse d'une vingtaine de convives. Il devra par son aspect, révéler le caractère des autres édifices construits sur la propriété en même temps que traduire le sentiment puissant et rude de la grande forêt canadienne.



Un rendez-vous de chasse

CLASSE DE 2ième

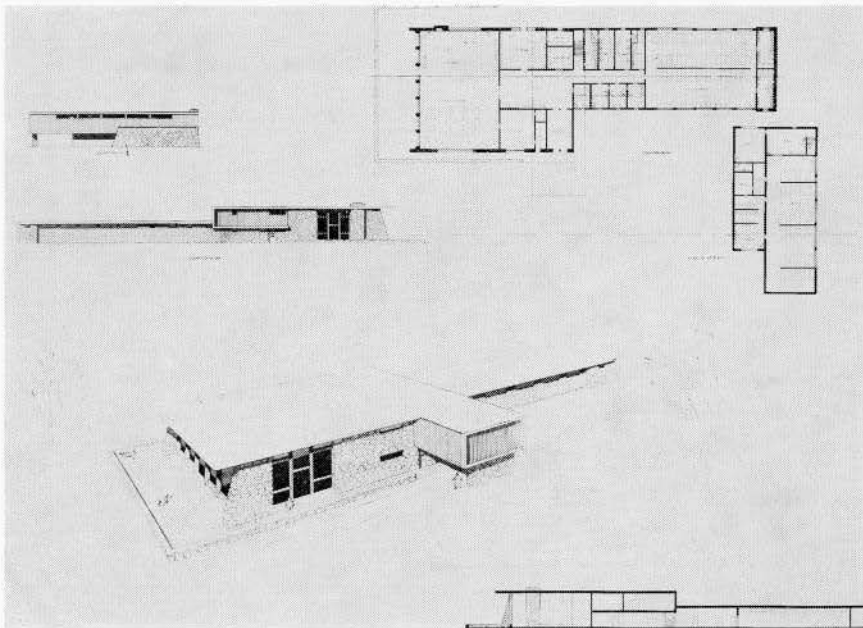


On proposait d'ériger sur le sommet d'un endroit montagneux des Laurentides, un poste de garde-forestier.

Une vue étendue sur les vallées environnantes justifiait l'emplacement de ce poste ainsi que la pierre qui s'y trouvait à profusion et le bois qui pouvait, à proximité, être obtenu sous toutes ses formes.

Cet édifice comprenait: une tour d'observation, une chambre d'habitation pour 4 gardiens servant de salle commune, une cuisine, deux chambres avec lits superposés, w.c., un porche, un étable pour 2 chevaux et un sous-sol.

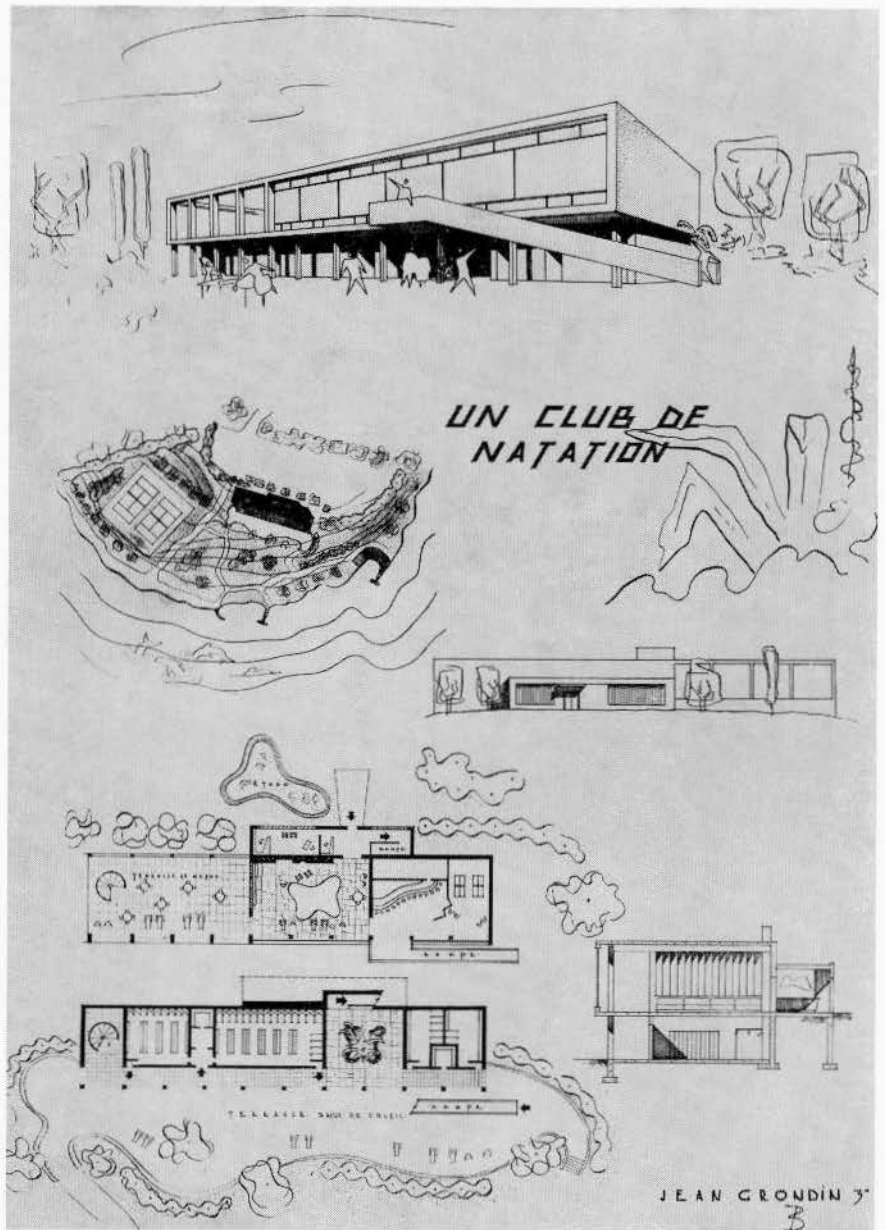
Pierre Major



Un club de ski pour 200 membres

Ce club devait être situé au sommet d'une pente vers le nord, représentant quelque 500 pieds de dénivellation; l'accès se fait du côté sud-ouest. Le programme demandait:

- a) Un petit bureau d'administration.
- b) Un lounge et une salle à dîner de 75 sièges, les deux formant une seule salle.
- c) Une cuisine pour des mets simples.
- d) Une salle de cirage formant entrée et sortie des membres en ski et dépôt.
- e) Un magasin de skis et d'équipements divers.
- f) Un dortoir pour 40 hommes.
- g) Un dortoir pour 25 femmes.
- h) Deux "bunk rooms" pour 8 hommes, W.C., etc.
- i) Un "bunk room" pour 4 femmes, W.C., etc.
- j) Les quartiers d'habitation de l'instructeur et 3 assistants.
- k) Un parc de stationnement pour 40 voitures.



A proximité d'une grande ville, on prévoit la construction d'un club de natation, au bord d'un lac, comportant les aménagements suivants :

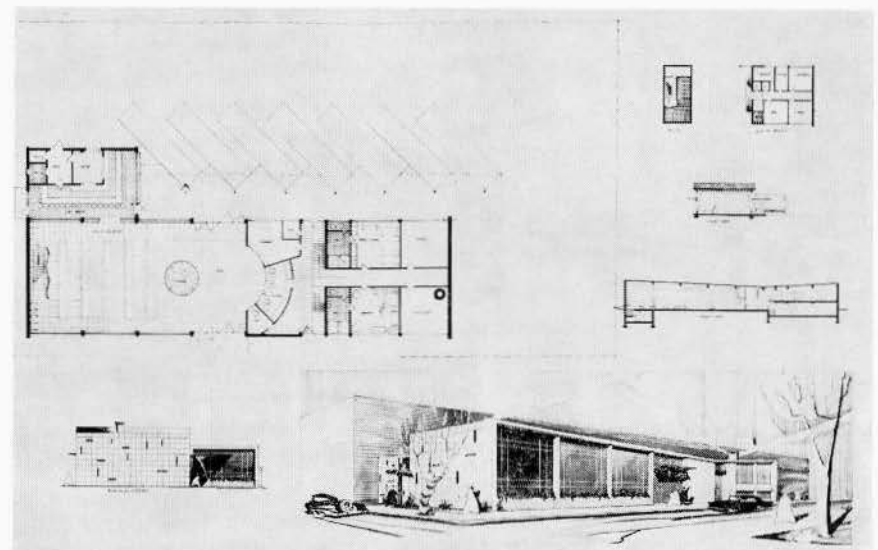
- un lounge, un casse-croûte, une salle de jeux et une terrasse au premier étage; des services de vestiaires et de douches au rez-de-chaussée.

Le site comporte également des tennis et un stationnement pour les membres.

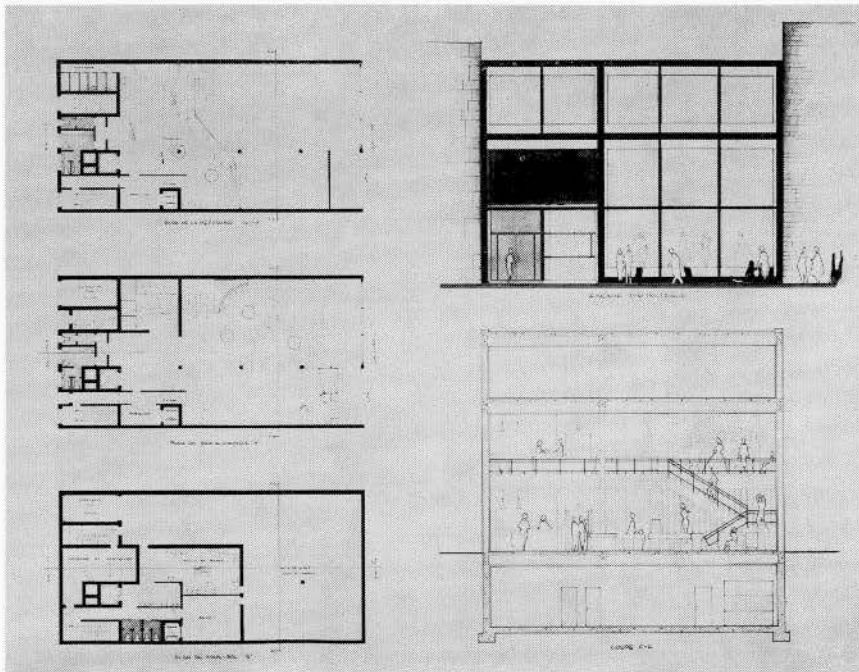
Ce terminus est prévu pour une ville moyenne de la province. Son aménagement sur un terrain de 200' x 100'. Cette dernière dimension longeant une voie principale comprend :

- 1) Une salle d'attente pour quelque 70 personnes et ses services;
- 2) Un poste de contrôle groupant les comptoirs pour la vente des billets, l'information du public et l'annonce des arrivées et des départs;
- 3) Une salle réservée à la réception et l'expédition des bagages;
- 4) Les bureaux de l'administration;
- 5) Les diverses concessions: casse-croûte pour 25 personnes et ses services, un kiosque pour journeaux et friandises;
- 6) Une salle de repos et ses services pour le personnel;
- 7) Des quais pour les autobus et les taxis.

Romeo Savoie



Un terminus d'autobus



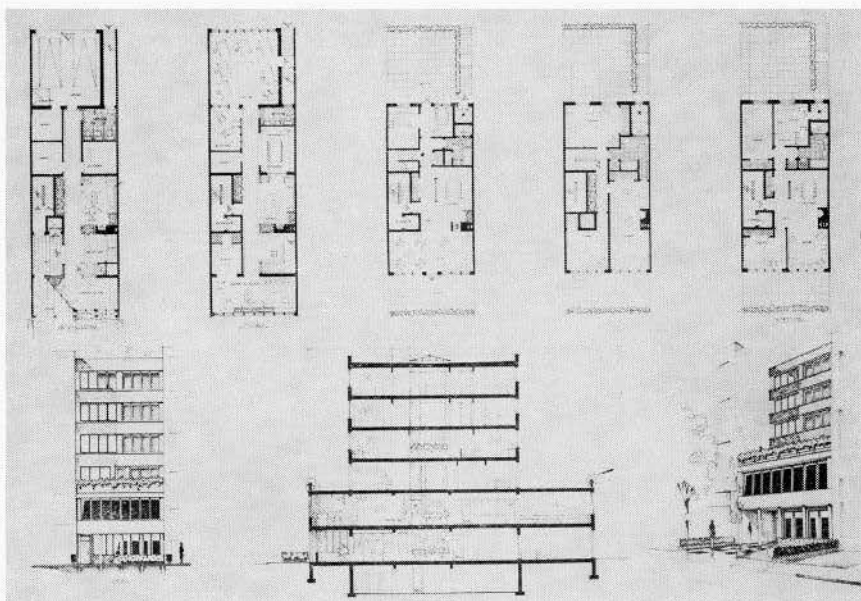
Un magasin (nouveautés)

A Montréal, un magasin de nouveautés (robes, manteaux et tailleurs pour dames) envisageait de construire sur un terrain lui appartenant rue Sherbrooke. Ce terrain, ayant une largeur de 50 pieds et une profondeur de 100 pieds est situé près de la rue Drummond entre 2 mitoyens.

Le projet comportait le magasin en rez-de-chaussée et en mezzanine. Son aménagement comprend des comptoirs de ventes, des vitrines d'exposition, des cabines d'essayage réparties sur ces deux niveaux, la réception des colis et l'emballage.

Au sous-sol, une salle des employés, la chaufferie et un garage. Au deuxième étage, des bureaux accessibles par une entrée indépendance rue Sherbrooke.

Jean Daunais



Les bureaux d'un architecte et trois logements

Un jeune architecte se propose de construire ses bureaux soit au nord soit au sud de la rue Sherbrooke et veut occuper un logement pour lui-même et louer les deux autres.

Le terrain a 25' x 100' et est compris entre des édifices existants et une ruelle.

Outre un garage ou deux, la chaufferie, un logement pour le patron avec 3 ou 4 chambres à coucher et deux autres petits logements les services essentiels pour le bureau sont les suivantes :

- a) Une pièce de réception avec bureau pour la secrétaire, 2 ou 3 filières, etc.
- b) Le bureau de l'architecte.
- c) Une bibliothèque servant de salle de conférence et de salle des entrepreneurs.
- d) Un petit bureau pour le coordinateur des travaux ou l'assistant architecte.
- e) Un atelier de dessin pour 5 ou 6 dessinateurs.
- f) Un dépôt de matériaux-échantillons.
- g) Vestiaire, W.C.

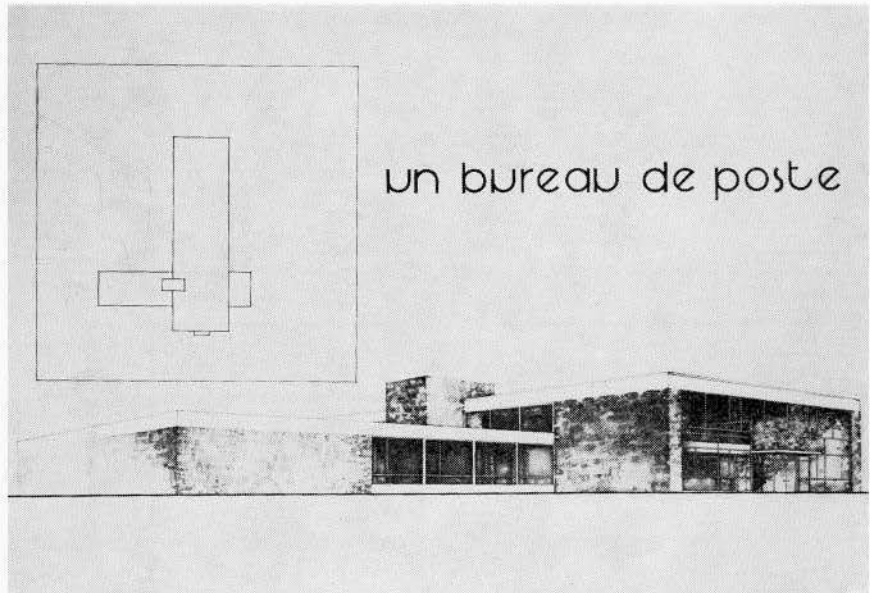
CLASSE DE 4ième

Ce projet est prévu pour une ville moyenne de la province, sur un terrain carré de 300' de côté. Il comprend un stationnement latéral pour le public et un accès pour les camions à l'arrière.

L'édifice lui-même comprend un hall pour le public avec guichets et casiers loués et l'espace réservé au personnel. L'administration comprend en outre une salle de conseil.

La salle de manutention est dans un grand volume à l'arrière.

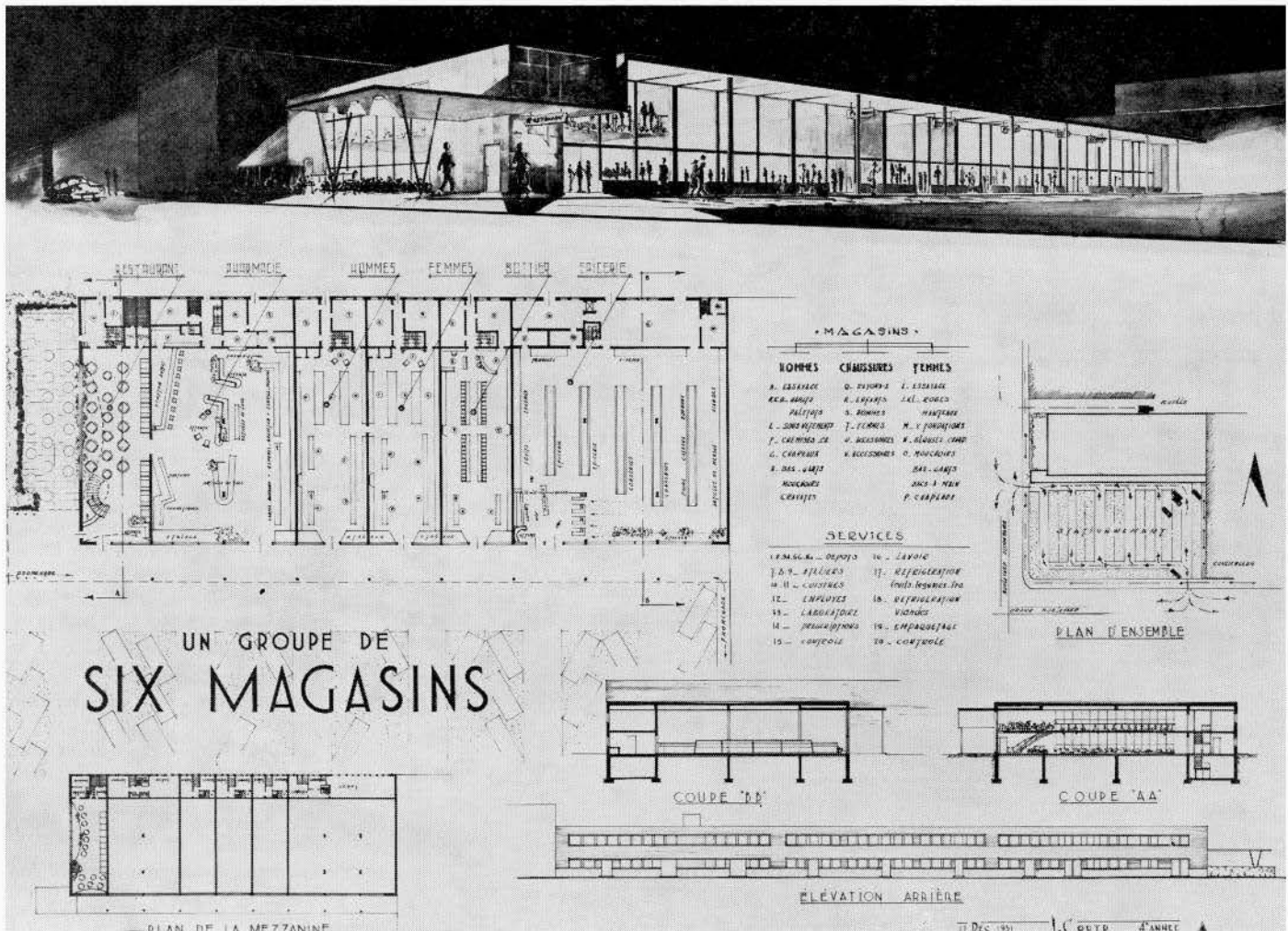
Andre Ritchot



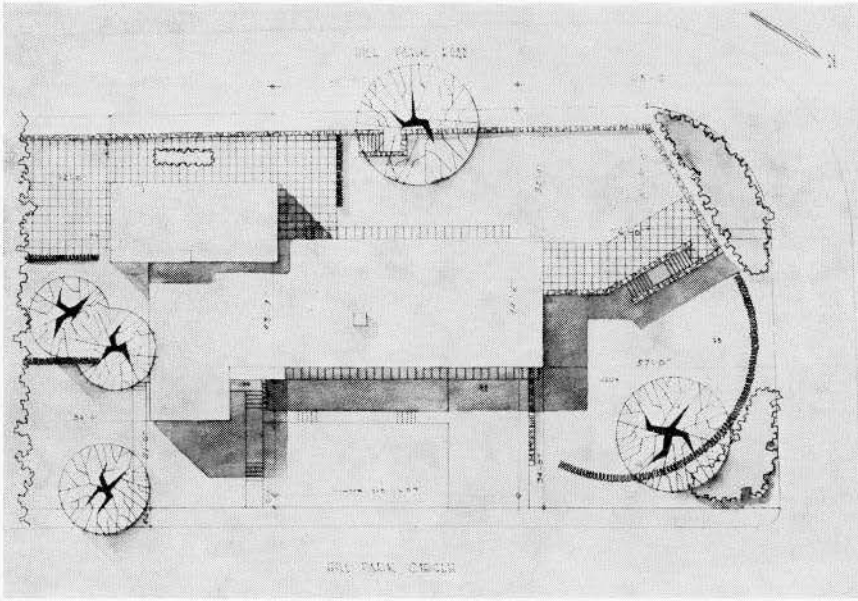
Ce groupe de six magasins qui devait être situé à l'intersection N.E. de deux boulevards avait comme dimension 300 pieds de front sur le grand boulevard au sud, et 275 pieds sur le petit à l'ouest et respectivement 15 pieds et 10 pieds de trottoir.

On a recherché un module permettant la subdivision des magasins en une, deux ou trois travées.

Jacques Coutru



CLASSE DE 4^{ème}

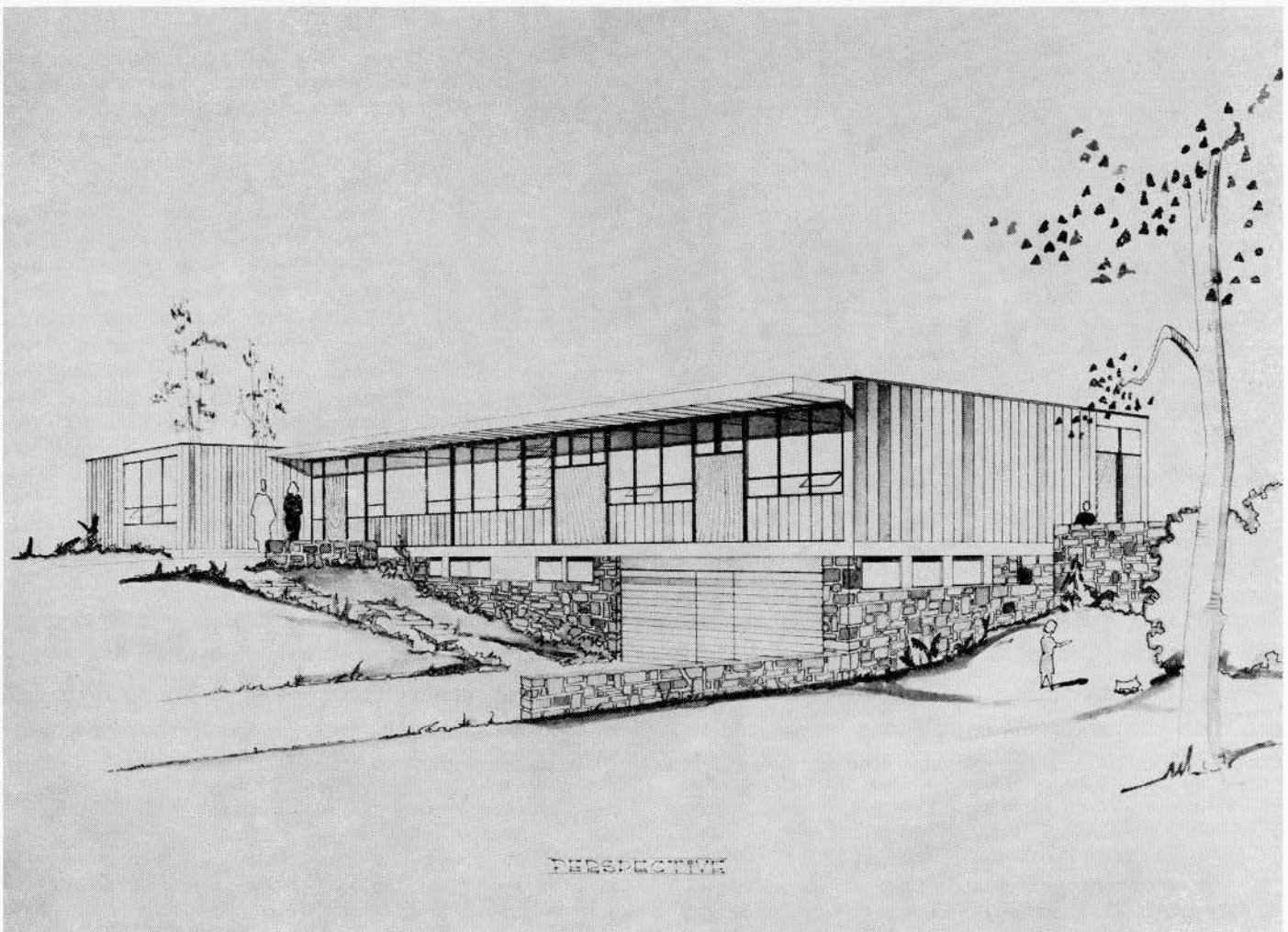


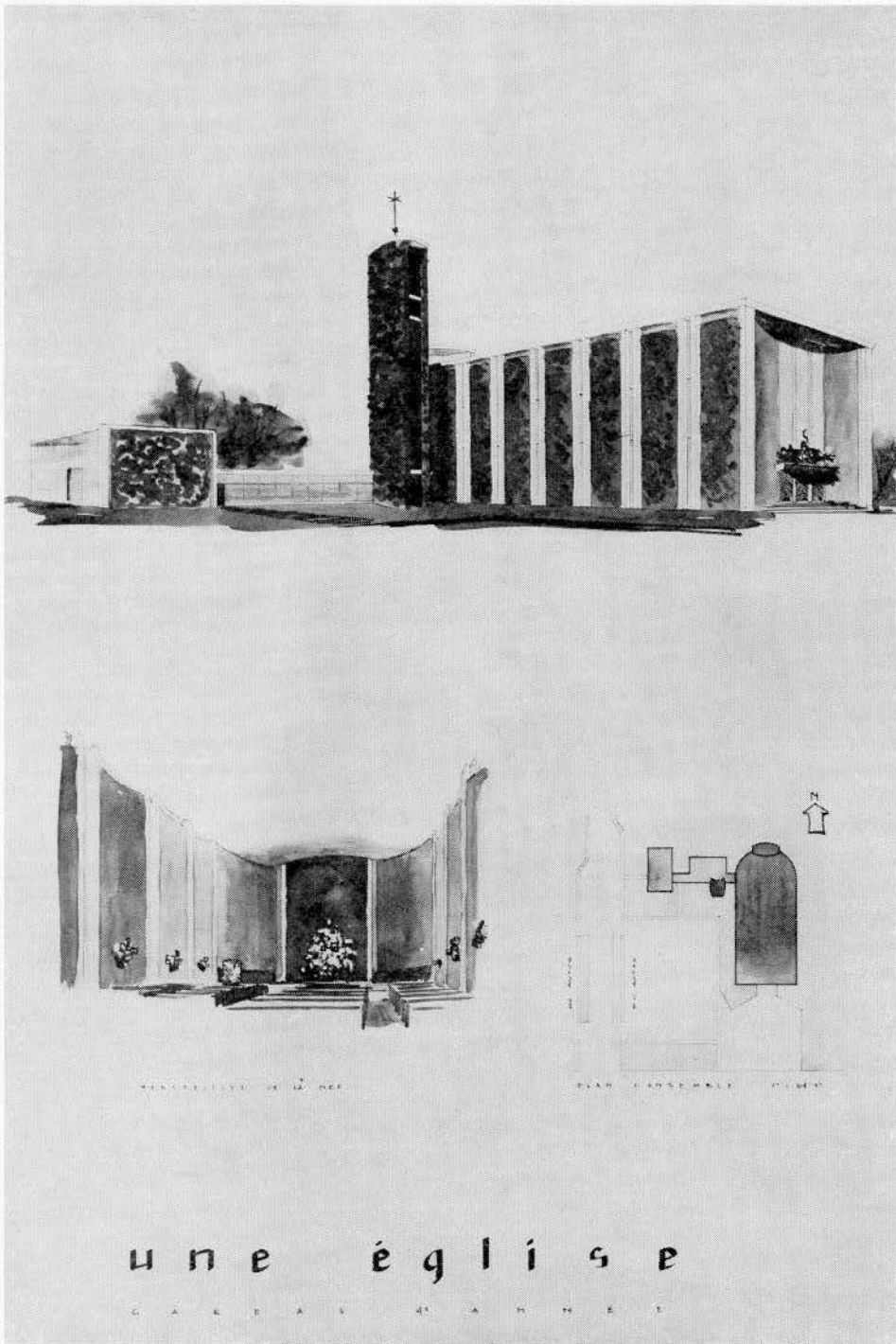
Cette luxueuse résidence devait être située dans un quartier du Mont-Royal limité au sud par le chemin de la Côtes-des-Neiges qu'il domine et au nord par le parc du Lac des Castors.

L'ampleur du terrain et la faible densité d'occupation du quartier rendait possible un parti en rez-de-chaussée et l'ouverture sur les perspectives très dégagées.

La Salle à manger et ses services étaient groupés à gauche de l'entrée principale; les quatre chambres, deux boudoirs et une salle de jeux à droite. Le salon très haut de plafond était au fond du hall et s'ouvrait sur une terrasse orientée au sud.

Jean Daunais

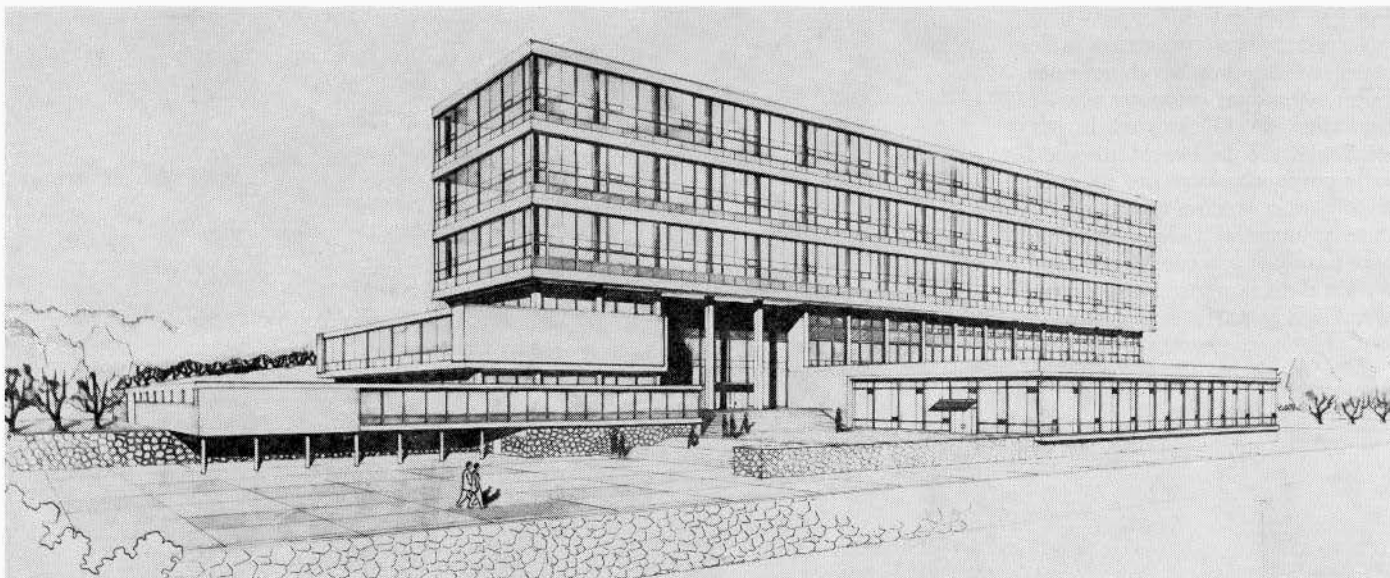




Le projet consistait dans la réorganisation d'un centre d'un village à la suite d'une conflagration, réorganisation étudiée en équipe. Ensuite on étudiait individuellement une église avec son baptistère et son presbytère.

La nef devant contenir 700 à 800 fidèles est complétée par le chœur orné d'un retable sculpté. Sur les murs de la nef, entre chaque vitrail vertical, on prévoyait une station du chemin de la croix, sculptée. Quant au presbytère, il devait être rattaché à l'église mais situé sur une rue latérale. Un stationnement complète l'aménagement.

Jean Gareau



Etude pré-thèse, Bertrand d'Allaire

CLASSE DE 5^{ème}

INSTITUT DE PLANISME (de l'Université de Montréal)

L'âge de la "machine" a introduit dans l'organisation sociale et économique de notre époque, la nécessité de multiplier dans tous les domaines des activités d'ordre spécialisées. Cette nécessité a par contre provoqué dans la plupart des domaines, une certaine désintégration dont l'activité spécialisée, privée de son contexte général, évolue au degré des éléments et des sentiments de chacun. Les effets partiels de cette spécialisation contemporaine contribuent guère, par suite, à rendre harmonieuses et salutaires les fonctions humaines sous leurs formes intégrales, matérielles et spirituelles.

Dans le domaine qui nous préoccupe, nous voici en présence d'une situation sociale et économique qui ne favorise pas les individus à se créer un milieu physique ambiant, de nature à leur permettre d'utiliser un potentiel de ressources propre à améliorer leur sort et leur mode de vie.

Tout comme le climat affecte l'organisme humain, le milieu physique également affecte favorablement ou non, consciemment ou non, l'homme et sa pensée.

Afin d'unir et d'orienter les forces des différents secteurs contribuant à produire le milieu physique qui favorisera avec profit *l'homme et ses activités tant chez lui que dans sa ville ou région*, il devient urgent que l'éducation des individus appelés à réaliser ce milieu, s'accomplisse, premièrement, dans un milieu répondant et favorisant le but qui doit les animer. Ainsi réunis, ils pourront alors conjointement et en collaboration découvrir et saisir la fonction et la portée de chacun des secteurs du groupe immédiatement et techniquement responsable de ce cadre physique dans lequel la société évolue et en est profondément affectée.

Cette première condition doit cependant se compléter par la connaissance de cette société et diverses activités qu'elle accomplit dans divers domaines et par la connaissance de ses ressources, ses déficiences, ses ambitions.

Plus l'architecte et ses collaborateurs prennent conscience des éléments qui constituent la société, plus ils seront en mesure de réaliser le milieu propre à lui convenir sur des bases saines, objectives, sociales, économiques et morales. C'est là leurs fonctions et leurs responsabilités, d'où la seconde nécessité que l'éducation des individus appelés à réaliser ce cadre physique, s'accomplisse dans le milieu qui en offre l'universalité la plus étendue.

L'objet de la présente étude s'appuie sur deux nécessités fondamentales et indispensables, attendu la valeur de la fonc-

tion profonde et vitale du groupe responsable. Nous avons donc dans cette étude à grouper d'une part, sous un même toit, les différents secteurs ou spécialistes qui contribuent à réaliser le milieu ambiant et d'autre part, à situer ce groupe d'individus dans le milieu qui lui permettra d'en faire la synthèse et dont l'esprit général appuyé par des valeurs supérieures, orientera ses activités. Ce milieu ne peut être autre que le milieu universitaire, le seul efficace et viable.

L'organisme à constituer se compose pour les fins de la présente étude:

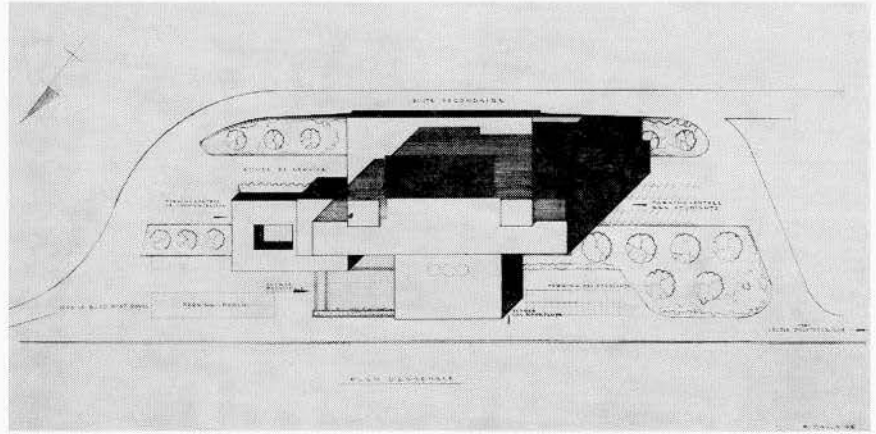
- 1—des architectes et des spécialistes en sciences structurales, mécaniques, électrotechniques et thermotechniques appliquées au bâtiment;
- 2—des urbanistes et des spécialistes relevant des sciences de l'architecture, du génie, du droit, de la sociologie, de la géographie, de l'économie et de l'administration;
- 3—des architectes paysagistes et spécialistes de l'aménagement efficace, hygiénique, et plaisant du sol et de l'espace qui l'environne;
- 4—des "plasticiens" spécialisés en décor architectural et en arts industriels domestiques et autres d'utilités privées ou publiques;
- 5—des dessinateurs spécialisés en architecture;
- 6—des constructeurs et spécialistes dans le maniement des matériaux et outils, et dans la conduite des ouvriers;
- 7—des producteurs, distributeurs et vendeurs, spécialisés dans les matériaux de construction et les recherches scientifiques — économiques — esthétiques;
- 8—des agents d'immeuble, promoteurs, spéculateurs et financiers spécialisés en connaissances architecturales, en économie, en sociologie et en administration.

Les études et recherches communes et connexes de l'organisme ainsi constitué, ne peuvent que produire les effets les plus bienfaisants pour toute la collectivité et promouvoir les plus saines répercussions. Cet organisme établi sur l'intégration fondamentale des valeurs humaines, matérielles et spirituelles, s'intitule *Institut de Planisme* de l'Université de Montréal.

l'Institut de Planisme, centre d'études et de recherches groupe donc: 1—l'école d'architecture (et de dessin architectural); 2—l'école d'urbanisme; 3—l'école d'architecture paysagiste; 4—l'école d'arts industriels et plastiques; 5—l'école du bâtiment; 6—l'école de l'immeuble. *Pierre Morency*

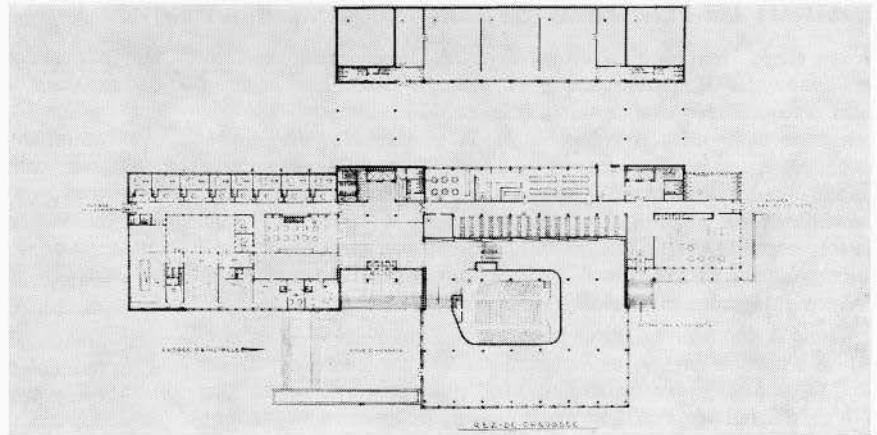
PLAN D'ENSEMBLE — LE SITE

Le terrain, pour diverses raisons demeure indéfini dans ses dimensions. Il doit cependant présenter une dénivellation de 15° suivant la perpendiculaire à la rue Maplewood. Cette perpendiculaire fait un angle de 53° avec la direction nord. La route principale d'accès, sensiblement parallèle à la rue Maplewood, se situe dans la partie basse du terrain. Dans la partie supérieure, on peut prévoir un chemin secondaire.



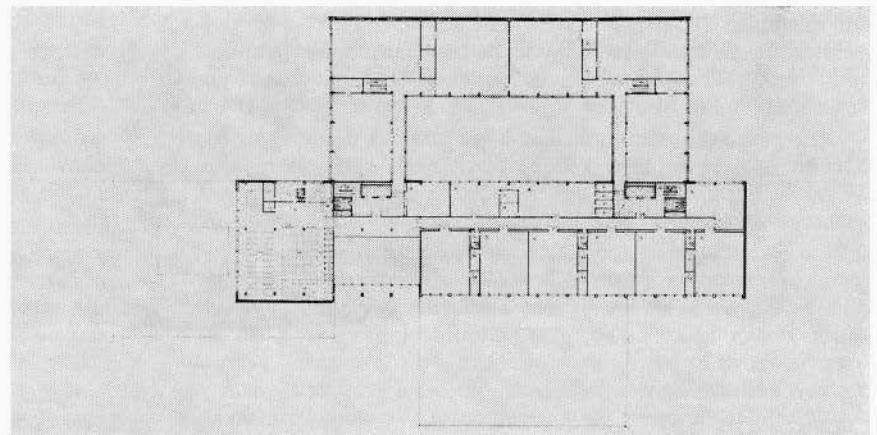
REZ-DE-CHAUSSEE

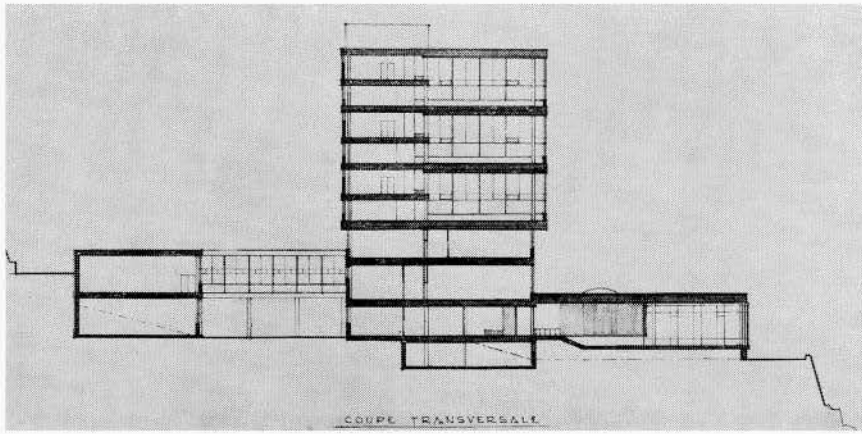
Administration.
Bureau général.
Secrétaire général.
Deux secrétaires sténodactylos.
Directeur général.
Antichambre au bureau du président.
Président.
Salle de réception.
Réunion des professeurs.
Salon des professeurs.
Entrée de l'administration.
Secrétaire particulier.
Directeur d'école.
Chefs de division.
Archiviste.
Comptable.
Amphithéâtre 300 places.
Grande salle d'exposition.
Cafétéria des professeurs.
Cuisine.
Cafétéria des élèves.
Entrée des marchandises.
Vestiaires des étudiants.
Toilettes générales.
Salle de jeux.
Entrée des étudiants.
Dépôt du hall.
Laboratoires.
Partie non excavée.
Dépôt.



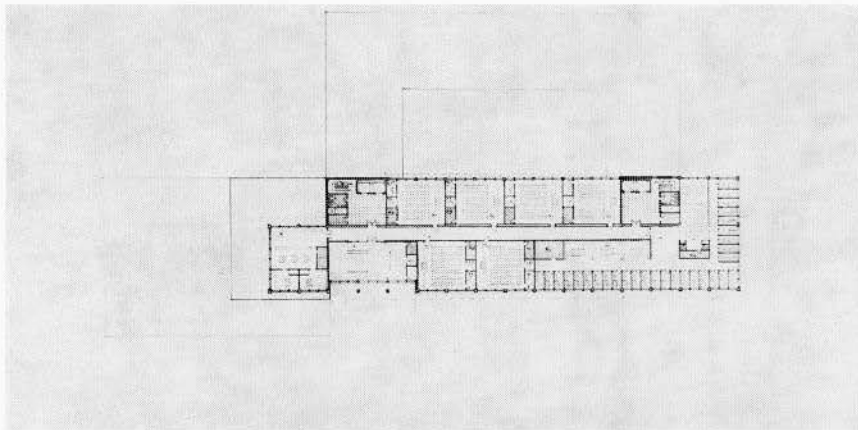
PLAN 1er ETAGE

Bibliothèque.
Contrôle.
Vitrines d'exposition.
Quatre assistantes.
Bibliothécaire.
Pièce pour archives.
Pièce pour réparation légère.
Périodiques.
Salle de lecture.
Fichiers.
Rayons.
Consultation des plans.
Loges microfilms.
Mezzanine.
Vide du hall.
Atelier de dessin.
Modèle.
Dépôt.
Atelier de modelage.
Modèle.
Dépôt.
Dépôt — plâtres et glaise.
Atelier de photographie.
Chambre noire.
Dépôt.
Atelier d'impression Blue-Prints — Ozalids.
Dépôt.
Magasin des étudiants.
Ateliers de machinerie.
Dépôt.
Cour intérieure.



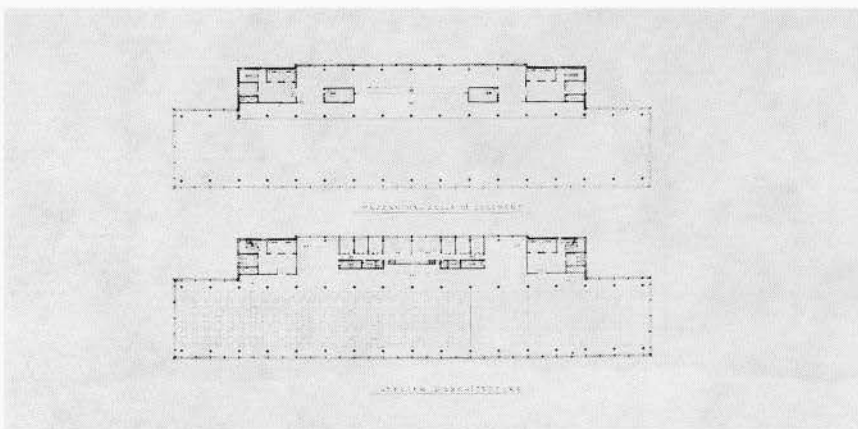


COUPE TRANSVERSALE



3e ETAGE

Administration des étudiants.
 Salon de l'A.E.A.
 Salle de cours théoriques — 60 places.
 Dépôt.
 Projections.
 Pièce de service.
 Salle de cours théoriques 40 places.
 Dépôt.
 Projections.
 Pièce de service.
 Maîtrises, doctorats, recherches.
 Hall.
 Bureau de 4 professeurs.
 Classeurs.
 Secrétaires.
 Consultation.
 Dépôt.
 30 loges individuelles.



**PLAN TYPE
 ATELIER D'ARCHITECTURE**

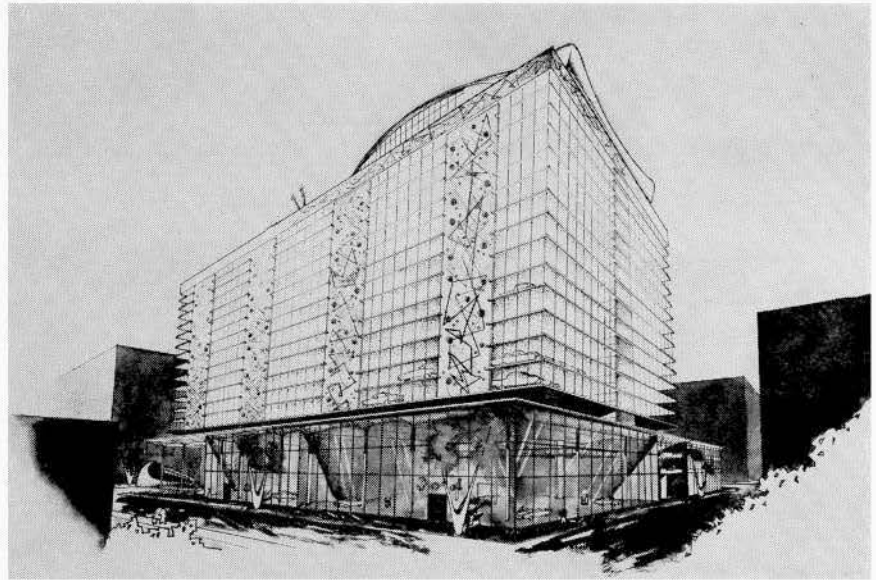
Atelier d'Architecture.
 Atelier de 100 tables.
 Atelier de 60 tables.
 Exposition de matériaux.
 Coin de repos et discussion.
 Matériaux.
 Six bureaux de professeurs.
 Deux dessinateurs.
 Deux secrétaires.
 Dépôt.
 Armoire pour accessoires à dessin.
 Mezzanine: salle de jugement — 4000 pi. ca.
 Dépôt de projets.
 Comptoir classeurs pour projets.

Cette construction devrait être édiflée rue Burnside, dans le quartier des grands magasins de l'ouest de la ville. Le terrain est un rectangle de 318' x 210".

Différents magasins sont groupés au rez-de-chaussée, des bureaux aux deux premiers étages. Quant au parking, pour 1500 voitures, il est distribué sur les autres étages qui ne doivent être fermés que par des panneaux mobiles orientables suivant les intempéries.

Sur le toit, on prévoit un night-club pour 600 personnes et un restaurant pour 300. L'accès devant se faire depuis le rez-de-chaussée par un hall et des ascenseurs séparés.

G. E. Lemay



Un édifice à l'usage de parking, magasins et night-club

Témoins des guerres et de la catastrophe chez les autres peuples, les montréalais décident de construire une église pour demander la paix. Cette église serait dédiée à la Vierge.

Cette église, bien qu'étant le principal objet de l'étude, fait partie d'un ensemble destiné à devenir un centre de rayonnement de la pensée chrétienne. Ce centre est étudié avec le projet.

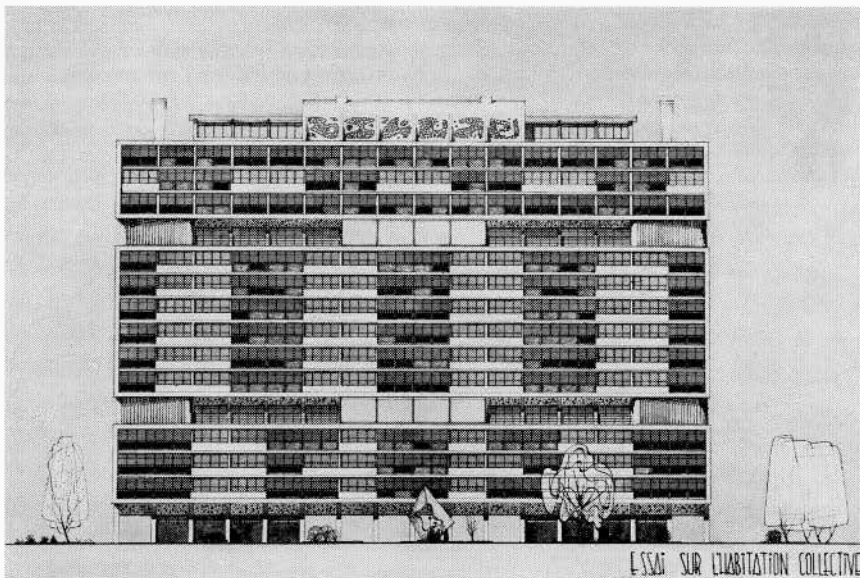
Quant à la réalisation, elle prendrait la forme des corvées, du don épuré de tout intérêt.

Le site est choisi dans un quartier de taudis. L'aménagement de ce site peut être mené parallèlement à un programme d'élimination des taudis.

Jean Ritchot

Une église votive





Essai sur l'habitation collective pour un secteur ouvrier de Montréal

“ . . . La société moderne après cent années de conquêtes scientifiques foudroyantes, de débats sociaux, de désordres, aboutit enfin à la conclusion qui doit fixer définitivement le caractère de sa civilisation: la création d'un nouveau logis.

“C'est par la création d'un logis nouveau que le second cycle de l'ère machiniste entre dans une période universelle de construction.

“Ce n'est que du point de vue d'une nouvelle conscience que peuvent être désormais envisagés les problèmes de l'architecture et de l'urbanisme”.

(Ouverture du Ve Congrès C.I.A.M. Paris, 1937).

“Le Dieu des humbles retire le pauvre de son taudis.” (Psaume 112-7)

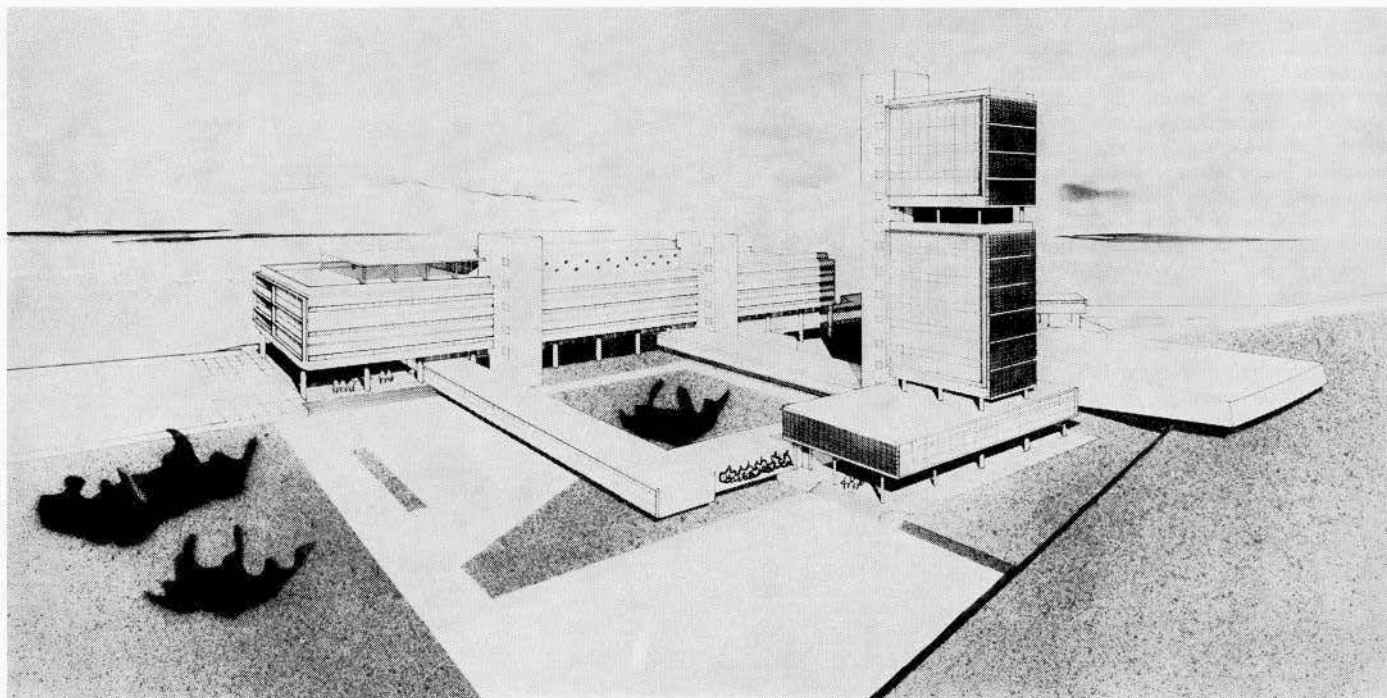
Jean-Paul Pothier

Cet ensemble serait construit à Sillery, à proximité de Québec et de l'université Laval.

Le bloc hospitalier a été conçu logiquement en longueur ce qui permet de limiter le nombre des étages et c'est préférable au point de vue psychologique pour ses patients. Il est relié aux locaux de recherches par les ailes d'administration et de traitements. Les laboratoires de recherches ont été conçus en verticale pour des raisons d'économie et d'accès. Le logement des médecins et des gardes est situé à meilleur escient possible pour leur intimité, leur confort et la proximité de leur travail.

Denis Lamarre

Un centre de recherches neurologiques



Au moment où, connaissant ainsi les besoins de la maternelle, il faut créer une ambiance adéquate. L'ambiance n'est pas créatrice, mais elle peut modifier, favoriser ou détruire alors que l'enfant procède à la formation de sa propre "chaire mentale". Accepter les axiomes plus haut énoncés, c'est être prêt à repenser l'école, c'est vouloir sauvegarder tout ce que l'enfant possède en puissance dans le vaste cadre de sa personnalité, et non seulement lui inculquer ce qui se trouve dans les compartiments rigides et étroits de la culture, c'est considérer l'enfant comme une personne, et sa croissance pour un fait, une réalité.

Il s'agit pour l'architecte, non seulement de donner les qualités physiques qu'un processus logique peut déterminer, mais de ressentir les besoins psychologiques des êtres humains qui devront évoluer dans un milieu selon des fonctions précises. Ceci ne peut se réaliser si l'architecte n'est pas renseigné d'une façon scientifique du sujet qu'il traite.

UNE ECOLE MATERNELLE

I - THEORIE

- a) *fonction*: C'est un instrument *culturel* destiné à renforcer les fonctions normales d'un foyer normal. Ce n'est pas une réaction correctrice à un système économique défectueux.
- b) *but*: *orientation* du développement des enfants. *Orientation* pédagogique à l'adresse des parents.
- c) *principes fondamentaux*: L'enfant est considéré comme une *personne*. L'éducation est pensée dans le sens de *guider* le développement de la personne. La connaissance suit le *maturité*.
- d) *ambiance*: Ce facteur ne *crée pas*: il aide, détruit ou modifie. L'enfant fait cependant sa propre "chaire mentale" avec ce qui l'entoure (beau, vrai, etc.).

II - PROGRAMME

Application à un quartier de classe ouvrière de Montréal - Environ 200 enfants devront être admis à l'école maternelle, 250 aux périodes de pointe; ce chiffre est établi en raison du nombre d'enfants, de première année, enregistrés aux trois écoles environnantes (voir plan). La répartition selon les âges est ordonnée comme suit:

- enfants de 5 ans: 5 groupes (25 par groupe)
- enfants de 4 ans: 4 groupes (20 par groupe)
- enfants de 3 ans: 3 groupes (18 par groupe)

Le terrain est le quadrilatère formé des rues Sherbrooke, Fullum, Rachel et Chapleau (voir plan). Ce quadrilatère se trouve à être à proximité de 3 écoles et d'une église, au centre même de 2 paroisses d'une grande concentration de population (Immaculée Conception, 2496 familles, St-Louis de Gonzague, 1919 familles). Le terrain est actuellement occupé par des services municipaux.

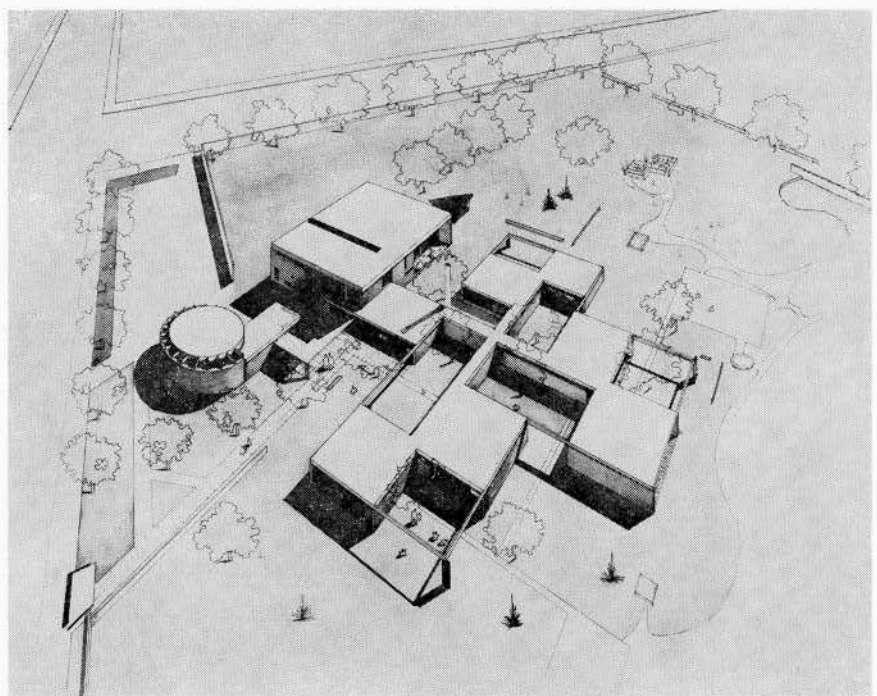
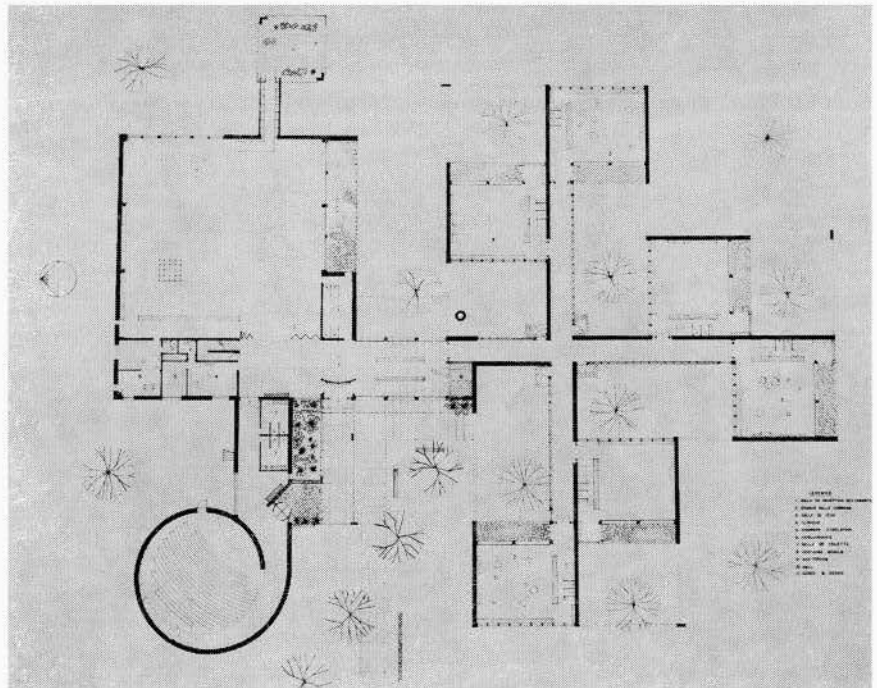
III - LES ELEMENTS

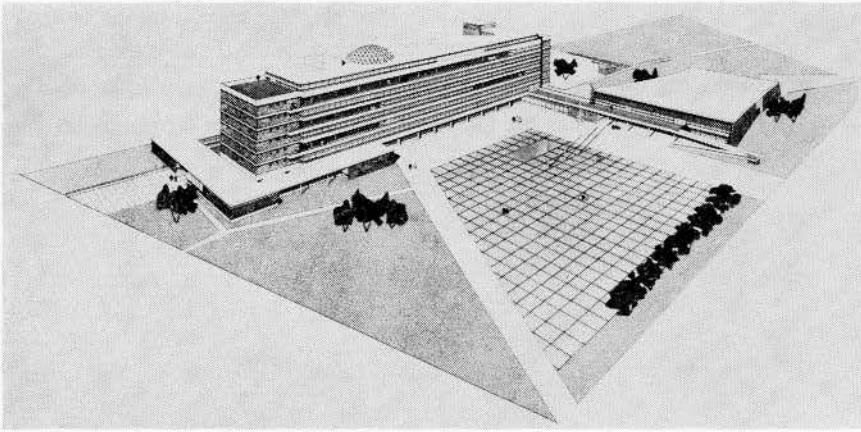
Cette école des tout-petits sera fréquentée à demi-temps. Il devra y avoir de l'espace pour 12 groupes, 6 le matin, 6 l'après-midi. Donc 6 locaux individuels (classes). Un grand volume où les enfants pourront s'ébattre l'hiver (à l'intérieur) comme ils le feraient normalement l'été à l'extérieur (salle commune). Espace réservé à l'administration (bureaux, w.c., réception, vestiaire, etc.). Une *réception* centrale pour les enfants, avec clinique et chambre d'isolation (maladie contagieuse). Une *bibliothèque* pour les jardinières, salle de repos, cuisine, etc. Les *jardins* sur lesquels donnera chacune des "classes". Un petit *auditorium* (150 places). La conciergerie.

A) *Salle de jeux* espace pour bibliothèque, coins de peinture, de modelage, de sable, de la poupée (maison), casiers pour les enfants (leurs travaux) armoires, unité phono-projection, mobilier, discothèque (partielle). *w.c.*: pour chacune des classes. *collation*: unité pouvant conserver ou préparer des collations. *repos*: endroit où on peut isoler un enfant fatigué.

B) *Eléments collectifs - animaux*: endroits pour garder les animaux que nécessitent les besoins pédagogiques. *serre*: endroit pouvant conserver les végétaux, les entretenir, etc.

Guy R. Legault

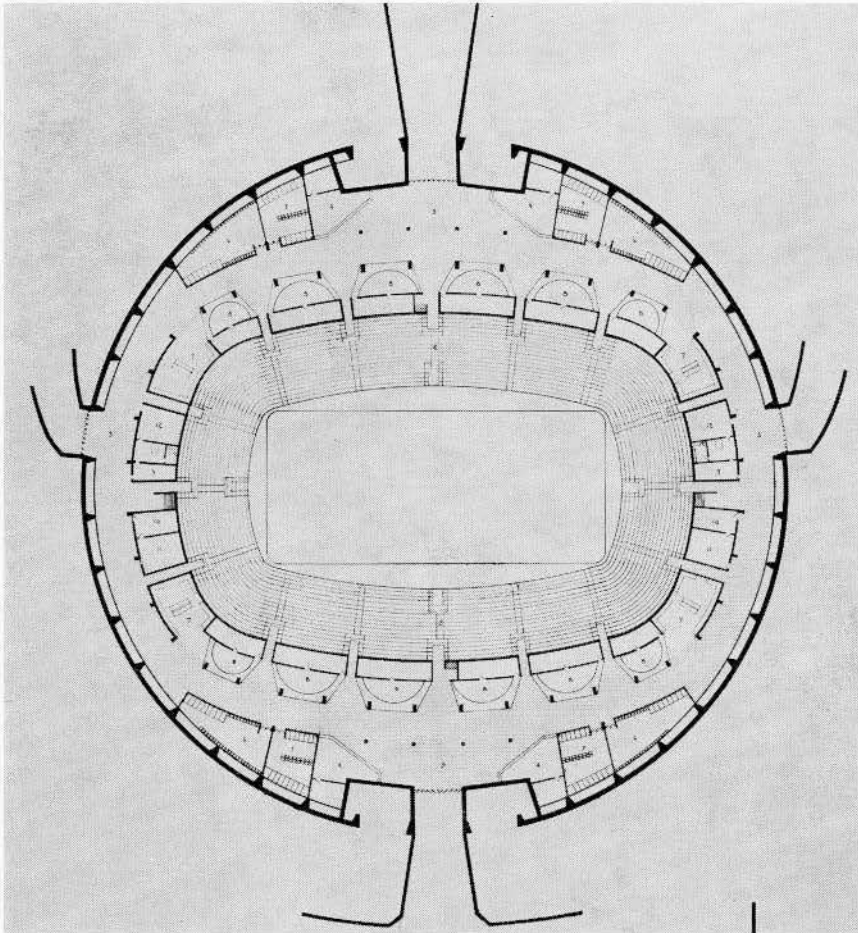




CENTRE ARTISTIQUE ET CULTUREL
pour l'université Saint Joseph à Moncton, N.B.

La Cité universitaire de Moncton, dirigée par les Pères Sainte-Croix, devrait se réaliser d'ici une vingtaine d'années. La Première faculté (commerce) a ouvert ses portes en 1954 au centre de la ville dans une ancienne école primaire. La formation de cette faculté a donné naissance à un projet d'une Cité universitaire desservant la population acadienne des provinces Maritimes. La présente étude portera sur l'édifice des Arts et l'auditorium de l'université.

Romeo Savoie



UN PALAIS DES SPORTS A MONTREAL

1. *Topographie.*

Le terrain choisi se trouve au nord-est du parc Maisonneuve. Il longe la rue Sherbrooke. Les rues Viau et limitent à l'ouest et à l'est. Une pente assez abrupte d'une quinzaine de pieds se forme près de la rue Sherbrooke, puis le terrain devient presque plat. C'est sur ce plateau que s'érigera le grand hall des sports. De la rue Sherbrooke, on aura une vue plongeante de l'ensemble.

2. *Urbanisme.*

Un vaste projet d'urbanisme récemment conçu prévoit:

- a) Une autoroute qui longera le fleuve.
- b) Le prolongement du Boulevard St-Joseph jusqu'à Sherbrooke.
- c) La construction éventuelle d'un métro.

Autant de facteurs qui favorisent le choix de ce site et qui ferait de ce palais des sports un centre facile d'accès et qui pourrait répondre aux besoins actuels.

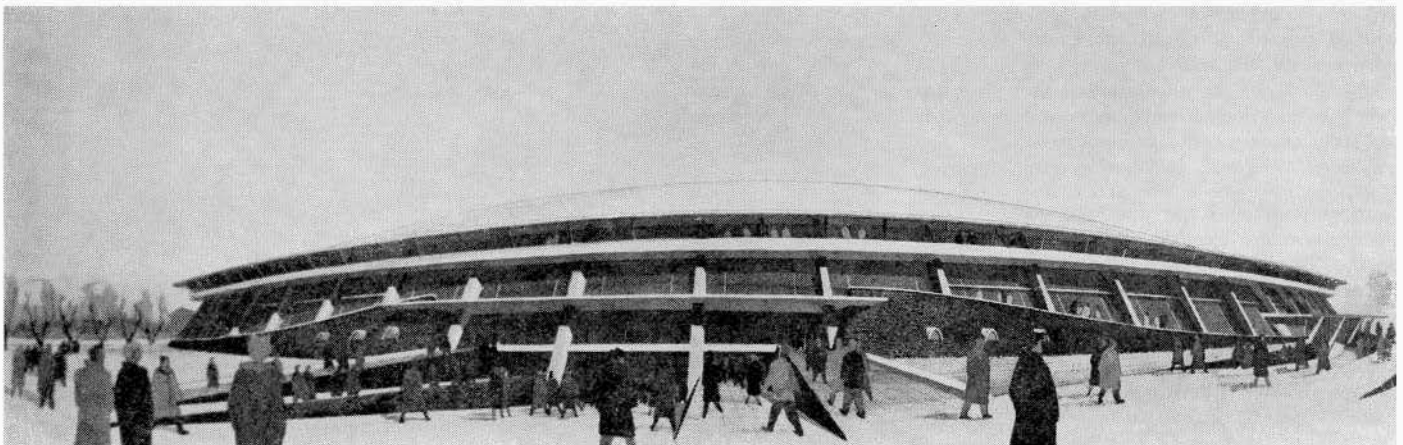
3. *Influences climatiques.*

A cause de nos hivers rigoureux, il fallait briser les vents dominants. Etant plus bas que la Rue Sherbrooke, cette dénivellation lui sert de paravent contre les vents froids.

4. *Influences économiques et sociales.*

Ce grand hall des sports, par ses fonctions même, prendra une allure monumentale. Ce sera un monument esthétique permanent et qui reflètera les idées, les goûts, les sentiments d'un peuple. On ne ménagera donc rien pour arriver à cette fin.

Evans St-Gelais



Nécessité d'une gare maritime.

Quoi qu'on en dise, l'avion n'éliminera jamais les gais voyages en paquebot. Et pour ce, l'inexistence d'une gare maritime dans le port de Montréal est inadmissible et sa construction est urgente. Peut-on imaginer qu'en quittant le bord d'un navire très luxueux, le passager se retrouve dans un vaste hangar plus ou moins crasseux où on le trimbale tel une caisse, d'un fond de cale au fret.

UNE GARE MARITIME A MONTREAL

Eléments du programme.

Tenant compte des développements projetés (dont nous reparlerons) et qui transformeront quelque peu le visage de notre métropole, l'étude de cette gare, située sur la longue bande de terre longeant le fleuve aux pieds des rues Letourneux, boulevard Morgan, William David et Bennett, comprendra :

(A) Abords extérieurs :

- a) Etude des voies d'accès à la gare tenant compte des rues existantes et projetées, ainsi que des voies ferrées desservant la compagnie "Canadian Vickers".
- b) Aménagement d'un stationnement pour 300 automobiles.
- c) Aménagement d'un dégagement pour les taxis.
- d) Prévoir un accès au métro.

(B) Construction d'un grand volume constituant la gare proprement dite, pouvant accommoder trois paquebots simultanément, et servant exclusivement aux passagers et à la manutention de leurs bagages.

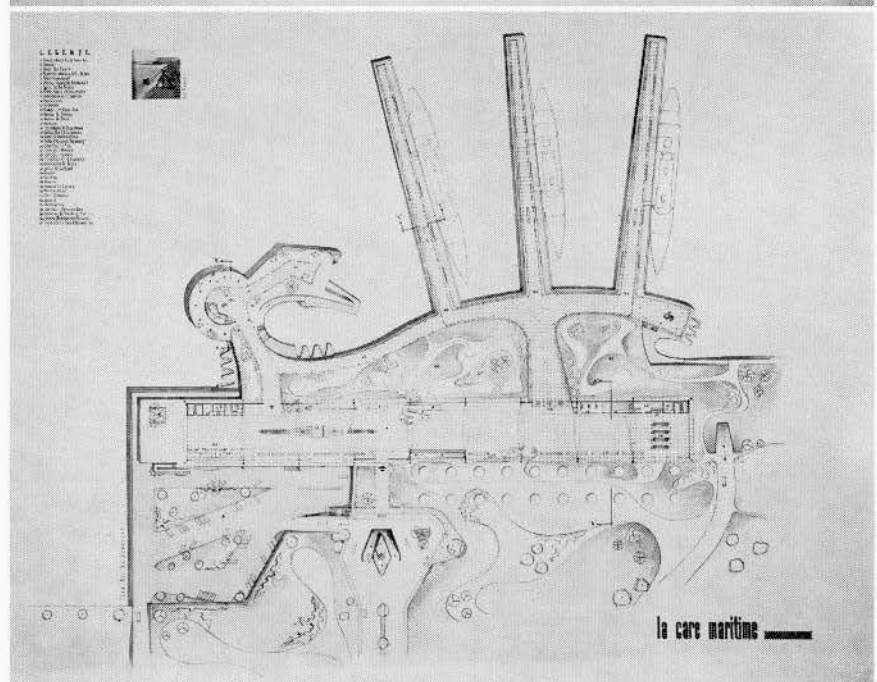
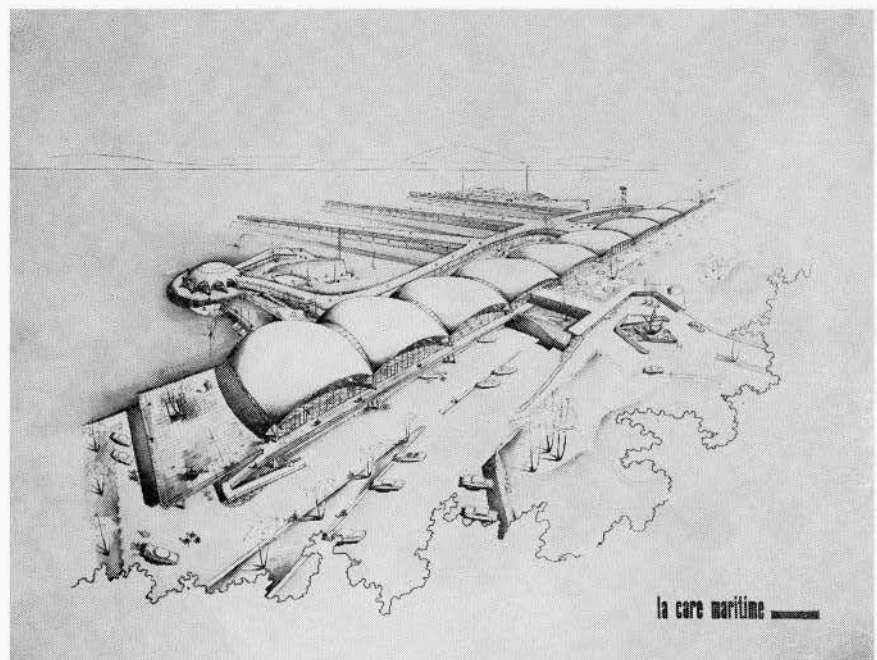
(C) La construction des quais et esplanades d'embarquement pour la desserte de ces trois paquebots.

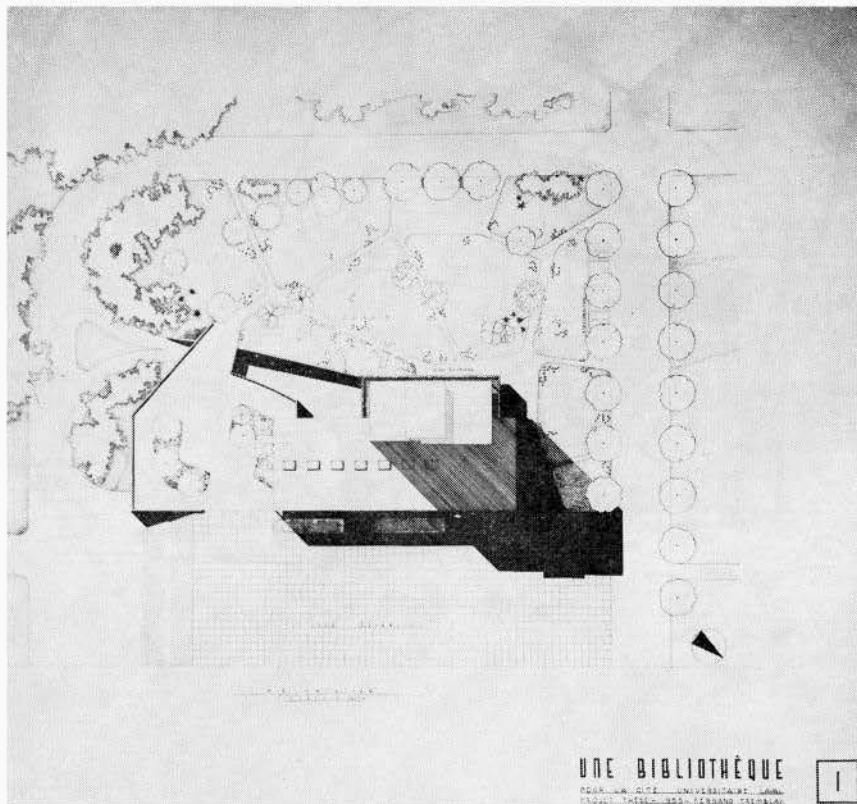
(D) Aménagement d'une voie de fret et d'une voie pour les trains de passagers, ces derniers circulant sur voie rapides et électrifiées, reliant directement la gare maritime aux points de contact et de bifurcation.

Rien ne sera ménagé pour faire de cette gare non seulement un bâtiment utilitaire, mais un véritable monument esthétique reflétant la pensée d'un peuple civilisé, qui se doit d'être accueillant pour ceux qui prennent un premier contact avec la terre canadienne. Nous devons favoriser une industrie très florissante et rémunératrice.

La conception architecturale de ce projet a été voulue très libre, exprimant le mouvement et la gaité, cherchant une expression plastique pleine de poésie.

Claude Leclerc





UNE BIBLIOTHÈQUE UNIVERSITAIRE

Il m'a paru intéressant de dégager deux volumes très simples :

a) D'abord le magasin des livres qui par sa masse imposante devient le symbole du savoir pour l'ensemble de l'université. En prenant le parti de l'édifier en hauteur il ne pouvait manquer de dominer toute la composition.

Les rayons du soleil, ceux de la lune même, ont à la longue des effets néfastes sur les livres, les reliures en particulier.

Voilà pourquoi cette tour des livres est complètement dépourvue de fenêtre, seules les cellules d'études particulières sont éclairées.

La circulation verticale, plus rapide, et permettant des planchers du magasin réduits l'emportait sur toute autre et devenait le noyau organisateur de l'ensemble.

b) En-dessous et en avant de la tour des livres un volume horizontal de deux étages groupe tous les autres éléments de la bibliothèque proprement dite.

Directement sous la tour j'ai placé tous les bureaux de l'administration.

Tous les autres éléments avec lesquels les étudiants viennent en relation se trouvent devant la tour.

Afin de ne pas ennuyer les lecteurs par des rayons solaires directs ce volume a été orienté nord-ouest et sud-est et n'est vitré que sur les faces nord-ouest et nord-est.

J'ai créé une promenade sur trois côtés au rez-de-chaussée afin de dégager l'édifice du sol. La colonnade ainsi créée donne beaucoup de noblesse à l'édifice.

Donc au rez-de-chaussée, les étudiants entrent, déposent leurs serviettes et leurs paletots et peuvent visiter l'exposition permanente tout en causant.

Ce n'est qu'au premier et au deuxième étage que l'on a accès aux parties demandant de la concentration et du recueillement de l'esprit. On aura nettement l'impression ainsi de s'élever au-dessus de tout ce qui est terre à terre pour s'isoler et se plonger dans la recherche sérieuse.

L'une des idées directrices dans l'organisation de l'ensemble du plan, c'est que la bibliothèque universitaire a pour but principal de placer les étudiants en relation la plus directe possible avec les livres.

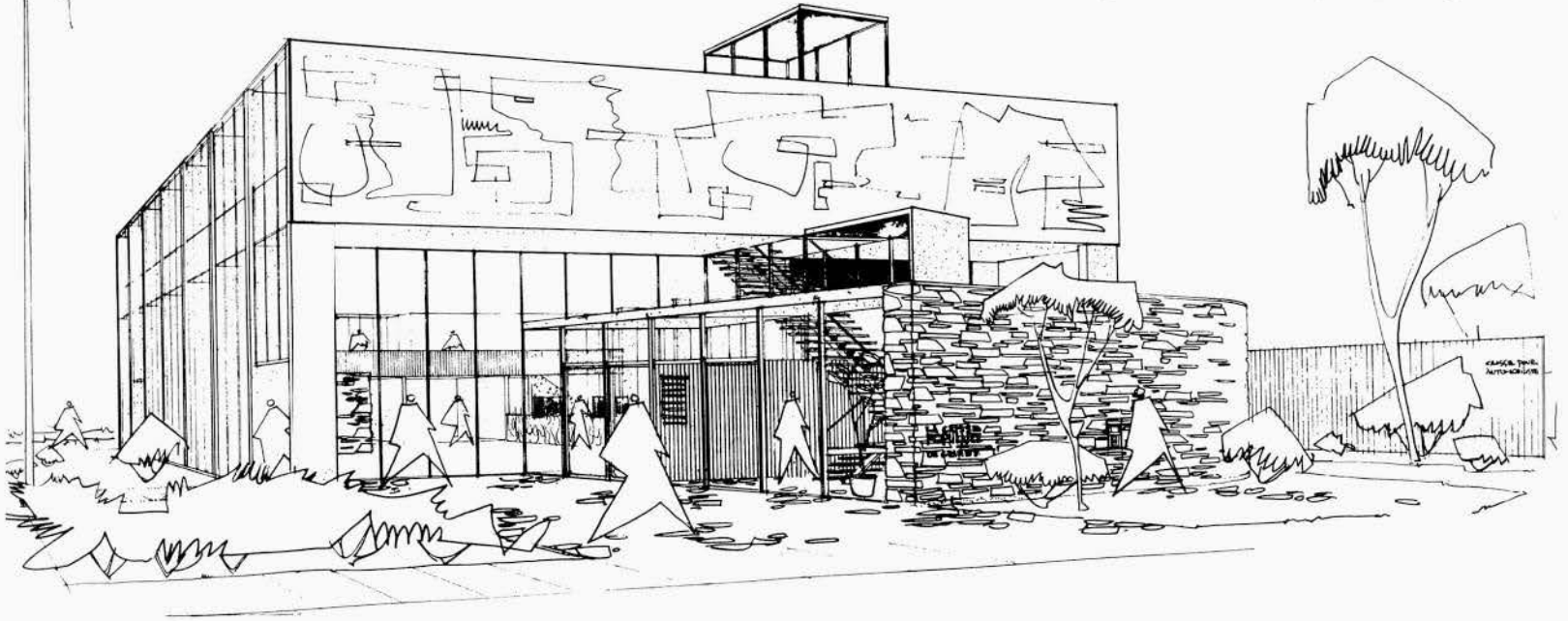
C'est pourquoi :

1. Dans le magasin, j'ai placé 18 alcoves à chaque étage pour permettre aux chercheurs (étudiants qui préparent leur thèse ou autres) d'avoir accès facile à un grand nombre de livres du magasin.
2. Dans la salle de lecture, j'ai placé plusieurs rayons directement accessibles à la masse des étudiants. Ces rayons contiennent des livres spécialisés traitant des matières à l'étude dans les différentes facultés.

Cette même relation directe de l'étudiant avec les documents existe pour les périodiques, les documents sur film et les documents sonores.

Fernand Tremblay



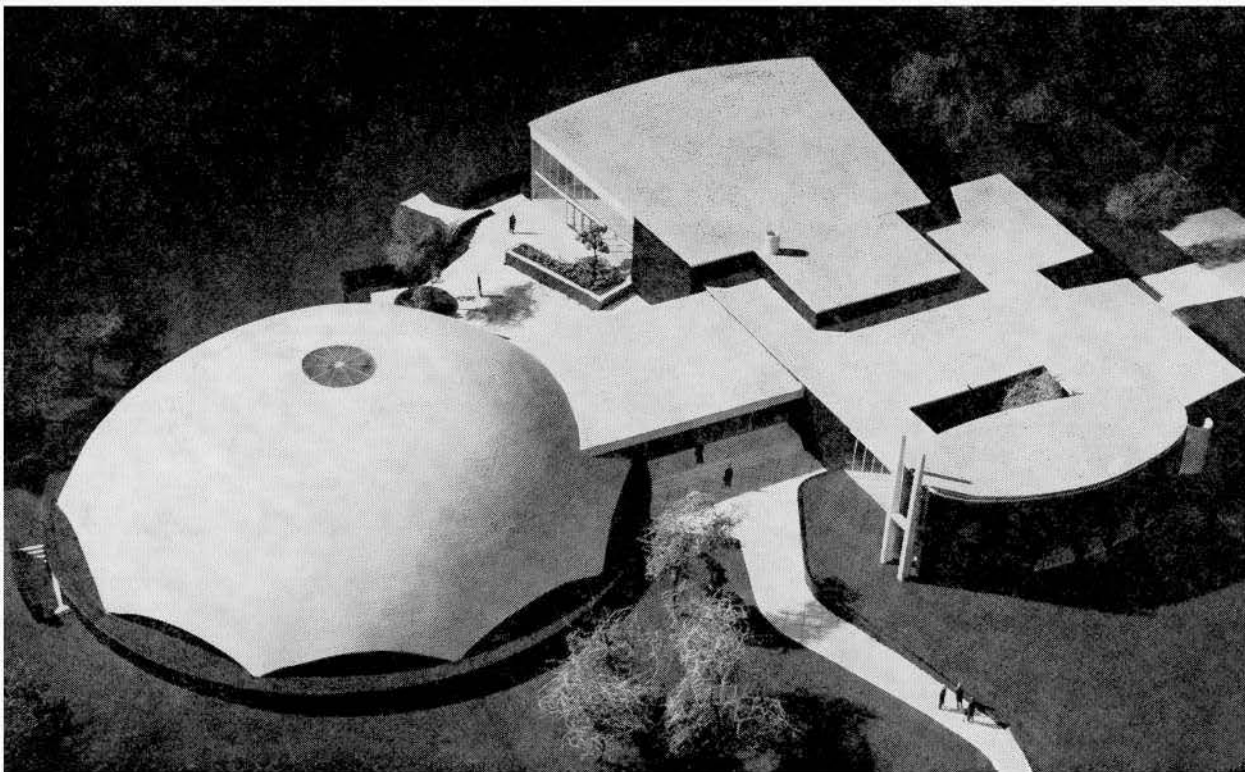


Caisse Populaire de Granby, Quebec

Architect, Paul O. Trepanier

Adath Israel Synagogue, North York, Toronto

Architect, Irving Grossman



MAX FLEET

5 REPORTS ON SESSION '57

WOLFGANG GERSON
STUART WILSON
J. L. DAVIES
A. O. MINSOS
C. E. PRATT

THE BANFF SESSIONS on Architecture, organized by the Alberta Association of Architects, are now establishing themselves as milestones in Canadian architectural history. This year's session was again an unqualified success. It was a most stimulating brainstorming event, which pooled the mental resources of architects in practice as well as those teaching. On the suggestion of Mr Neutra, this year the Alberta Association invited in addition two social scientists to present papers and join the discussions.

Mr Neutra set the theme of the meetings and in fact the spirit. He had recently arrived back from England where the son of Sigmund Freud, an architect in London, gave him his father's coat for the trip back. Mr Neutra wore this coat during the Banff meetings, with great effect. The programmed discussions during the day, and the informal evening discussions, some of them lasting late into the night, flowed freely and openly, as is rare in such gatherings.

The aims of this year's session were clearly stated in the programme: "The stimulation of individual creativity through a more complete understanding of —
the human organism for whom we design
the society in which we live
the ideals which should form the common goals for all members of the profession.

These aims are in fact Mr Neutra's insistent message, that as architects we must give more emphasis to knowledge of our human organism, and knowledge of the workings of society. This knowledge must be based on the most recent scientific data.

Throughout the week's meetings Mr Neutra always brought back the discussions to the human and social problems involved. The session started with a talk on the feasibility of planning. That afternoon was devoted to a discussion on the architect and the arts. There was considerable disagreement on the feasibility of integrating painting and sculpture with architecture. Some felt that true collaboration between architect and artist was not possible today as the two points of view were opposite and each profession only interested in its particular problems; every attempt at integration had therefore lead to a rather "thick" (as it was called) self-conscious effort. Others felt that the influence of the arts on architectural thinking had been very great, and that this is in fact the proper relationship; the artist acting as a sort of "scientist of visual experimentation." The influence of cubism was named in particular. Again, others thought that architecture as structure must stand on its own, and that painting and sculpture should become part only as movable objects, such as furniture or books or other objects of use.

Some of the most illuminating contributions to the conference came from Dr Lundberg, one of America's top sociologists, and from Mr Mintz, a young psychologist from Brandeis University. Both men had a remarkably clear vision of the architect's role in modern society, and both men agreed that in our North American largely anti-aesthetic society, it is the architect's particular duty to stress the important role of the aesthetic side of human nature, and consequently, the importance of "aesthetic surroundings."

I am not sure if it was because of the discussions or in spite of them that I came away convinced that scientific knowledge on social and psycho-physiological problems, while it has an important place in planning and architecture, will be useful only if it is combined with equal amounts of trained sensitivity, and if architects and architectural students alike are instilled with trust and believe in their own sensitive judgment.

Finally, I should like to join in congratulating the Alberta Association for its fine organization of the Session, and for having had an idea which was realised. All those who participated are, I am sure, looking forward to Session '58.

Wolfgang Gerson, Vancouver



Session '57 is a conference jointly sponsored by the Alberta Association of Architects and the Department of Extension of the University of Alberta.

The conference was held in the Banff School of Fine Arts, January 21-26, 1957.

WAS SESSION '57 an architectural revival meeting, where a renewal of faith could be accomplished by the performance of solemn ritual? What powerful catalyst lay present in the ambience of the setting, and what efforts were called forth by the crescendo of the surrounding mountains? Without discounting the unknown sur-rational forces at play in Banff, certainly the forces of intelligence and idealism were paramount when the Alberta Association of Architects conceived, and created, this architects' retreat.

Session '57 was a week-long discussion group, made up largely of Canadian architects, sprinkled with some who were teaching at Schools of Architecture, and with a brains trust, composed of a world-famous architect, a distinguished sociologist, and a brilliant young psychologist, pioneering in new fields. Many of the group took a leading part, as panel speakers, in the programme of discussion topics. The Session was concerned with the relationship to and influence of Architecture of the Arts, Society, the Client, Aesthetic Environment and the ideas underlying contemporary architecture.

Group-leader Neutra, with characteristic energy, his thoughts leaping ahead of his words, opened the session. Now Mr Neutra had a message, which he exposed tirelessly. Man, he said, if he wills to survive, must think, and feel, and act. If he wills to survive, he must think well and truly. Empirical investigation and objective thought must be directed towards the living project. Man was an organic whole. He could not think without feeling. Pure, cold, unemotional thought was impossible. Design or creative form-making and the rationalistic fore-thought of planning were not purely intellectual activities but also emotional — they required the whole man. Neutra indicated that, in the past, man had been successful, in scattered places through history, in creating fine environments for himself. Why can he not do the same today? Has the development of science been an overdevelopment, in too limited a direction? Has purely quantitative and statistical thinking inhibited man's ability to organize and integrate his whole environment? Later, however, in the process of the dialectic, Mr Neutra was led further out on the scientific limb. Although he had previously shown that purely quantitative scientific processes of thought had led to an unsatisfactory and dangerous environment, he now came out very strongly for science. Science was given blanket-powers and it was advocated that only the scientific approach be used, to improve the environment.

It is my opinion, that a split developed in Mr. Neutra's discourse, when he overstressed the role of science. Architecture cannot be said to be identical with science, either in aim or result. No one will quarrel with the statements, that scientifically discovered, empirical knowledge must be used in architecture as in engineering, or that scientific methods should be employed, in solving architectural problems. However, the use of the word Science to cover all attributes and characteristics of architecture would undoubtedly be unscientific.



In the discussion, "The Architect and the Arts", it was conceded by most of the panel that the work of the artist could be used in architecture, provided it was integrated, by the architect into the architecture. Some, in the audience, felt that art in architecture was not needed, since architecture was itself an art. Others believed that the artist might have a place, providing that he was not anti-social. "The artist", said Mr Pierre Morency, of the Ecole des Beaux-Arts, Montreal, "must be rational and must purvey real values." Mr Morency felt that society must be organized hieratically, and concluded that the artist might have a place, subordinate to the architect, provided he could be accepted by the "good" society.

A discussion arose whether artistic creation was always rational. Professor Gerson of UBC felt that it was evident from the written statements of creative people in many fields, and the work of psychologists and psychoanalysts, that rationality was not always the key to "the creative act." It can be seen that with the number of limitations placed upon the artist, his contribution to architecture is apt to be restricted. Perhaps more emphasis should have been placed on freedom rather than hierarchy, coordination rather than integration. Would art, from Impressionism to the present day, have existed had it waited for the type of acceptance here demanded? Dr Mintz, a psychologist working in the fields of Aesthetics and Social Psychology, emphasized the protective functions of aesthetic choice in making wise judgments. Physical stimuli were often enhanced by the presence of other stimuli. The complex relational structures developed by artists were seen to accord with the requirements of the human organism. Multiple levels of expression added to the richness of effect. Dr Mintz continued to point out that even when people were not articulate about the aesthetic effect of their surroundings, still they were influenced as much as those who were more conscious of the effect upon themselves. However, existing social mores made people ashamed of their aesthetic sense. Hence, publicity encouraging unashamed, open appreciation would result in greater demand for a better environment.

Dr Mintz did point out the danger of a too rigid application of an incomplete generalization. Not all people find green tranquillizing and red exciting — their psychic state and the presence of other physical conditions influence the character of the reaction. Hence design decisions, based on partial knowledge, cannot be applied blindly, and artistic judgment and choice must be employed.

A great deal of feeling and argument developed when Mr Neutra showed slides of Ronchamp. Some thought the composition artless, others thought that a new plasticity and emotionality were seeking expression. Some became vexed and condemnatory; while others, though voicing no opinion, believed in the right of freedom of expression. This long drawn-out evening session was significant as a sign of the lack of agreement, which would occur when the panel on Contemporary Architecture held the floor.

Professor Dietz of the University of Washington felt that a new chaotic approach was rearing its head. This virus had attacked students, and was rumored to have come from the east coast. "Did not architecture contain certain essences?" questioned Mr Dietz, implying thereby that perhaps the new forms did not contain these essences. Was the design approach of Yamasaki, Rudolph, and even Saarinen, a legitimate one? Thus the old philosophical argument was revived: essence versus existence. Mr Pratt felt that the debate was unproductive. Had we really got our antennae out and could we really tune in on the coming spirit? "Let's get down to earth," said Mr Pratt, "in fact, mud — the mud pie or the Meccano set." This led to a discussion of classicism and romanticism. Mr Parkin showed how the ambiguity of a situation is perhaps more fruitful than complete consistency. Philip Johnson's famous house in Connecticut, which is usually considered to be classic, is, in reality, romantic, he pointed out. Visions of trees and clouds mirrored in glass, and literally, making the outside image itself against the inside, created a dynamic and

emotional expression, which could hardly be called classic.

For those in doubt about contemporary architectural design the use of architectural creative units was advocated. It has been shown that one creative unit can be equal to one neutram, two meisons or three corbs, although in some circumstances the relative valuation of the respective units vary. One of the advantages accruing from the application of these recently discovered energy packets, is the possibility of eliminating "emergent antagonisms" and keeping the work on a "non-subjective plane." Pilot tests, with university students as subjects, have been made, and it is found that increased ability has been obtained to make designs superficially resembling the master's.

Banff session was a place for questions. The query loomed larger than the statement. Few positive answers were discovered by the explorers. But, if the clear statement of a problem is the first step towards its solution, then it can be said that at Banff some important work was accomplished.

Stuart Wilson, Montreal



MY CHIEF IMPRESSION of Session '57 was the way in which the group quickly created its own small separate world, in which the demands of office and telephone almost ceased to exist.

Because the Session was so much a thing of mood, it is difficult to recapture it all. To my mind comes the atmosphere of other-worldliness created by the music of Mrs Neutra in the lounge overlooking the lights of Banff — the cold brilliant morning skies, seen in the chilly rush to breakfast — the horrified group around the thermometer (to a coast citizen it obviously couldn't have been 47° below!) — the amazing impact of the quiet young man from Brandeis, who opened a new window on the world and created a language to go with it — the unassuming and yet so enlightened thoughts of one of America's leading sociologists — the impassioned debate on Ronchamps chapel — the "smoke filled room" sessions, with their heady mixture of ivory-tower discussion and raucous humour, of academic debate and more explicit sword-crossing between East and West, Europe and Canada, Town and Gown, and all the permutations of pro and con implicit in such a group — the wonderful letter from a senior U.S. naval officer to Mr Neutra — Mr Neutra himself, with his great vitality, which aroused and led and channelled debate, and his great charm which never let debate become recrimination — and finally, the very presence there, in that deliberately academic atmosphere, of so many busy and successful architects.

Of course, the near-miracle is that Session '57 existed at all, and all credit must go to the Alberta architects for transforming an idea, by their courage and will into such a fine reality.

J. L. Davies, Vancouver

NEUTRA IS NO DOUBT one of the great personalities in contemporary architecture of the mid twentieth century. He probably covers the entire surface of this planet every year and is, therefore, in a better position than any other living architect to form an opinion of what is happening, architecturally speaking, in the world today. His series of lectures given at Banff Session '57 was an unbelievable cascade of charming and colourful ideas. This was no lesson learned by rote — but a free flowing fountain of unlimited information. Charming fragments of all kinds were presented; informative, witty and inspiring with tremendous philosophical depths. Not just architecture, but a little of everything to round out a fascinating character around which an inspiring personality shone.

Mrs Neutra (Dione) is the perfect complement to this eruptive source of ideas. She is calm, creating an atmosphere of stability and peace; quiet, while he talks. There seems to be telepathic contact between the two; whenever he is in need of a manuscript, a quotation to be read from a book or a new picture on the projector, Dione always seems to have that which is needed in her hand at the right moment. In addition to this, she is a skilled singer and musician. Her concerts at Banff displayed a repertoire of French and Italian folk songs and ballads from the Thirty Years War, and helped create a rare atmosphere.

All in all, the Neutras' are a great team, religiously devoted to architecture. Summing up the characteristics of Neutra, the main impression of this observer was of a man showing an unbelievable interest in people and in the entire world in which he lives. The President of the Alberta Association of Architects, Mr Bouey, drove the Neutras from Edmonton to Banff. They were many hours late, the reason being that Mr Neutra stopped at every opportunity to make personal investigation of conditions and people along the way. In spite of 25 degrees below zero, he insisted on visiting the now famous Hobbema Indian Reserve and taking photographs of a typical Indian house on the Reserve.

Neutra, world traveller though he may be; sophisticated and tremendously well informed, still has that charming simplicity of the pure in heart. At the banquet at the conclusion of Session '57, Neutra was presented with an honorary membership in the Alberta Association of Architects. Everyone was charmed by his simple and earnest question: "Does this entitle me to practise here?"

A. O. Minsos, Edmonton

SESSION '57 AT BANFF was a carefully planned series of lectures by Mr Neutra and his selected confreres. It was very difficult to take any particular lecture out of context. They all seemed to be carefully related, and taken all together, they summed up Mr Neutra's attack on the architectural problem.

I was slightly disappointed in the discussions that took place on the last day. Namely — Contemporary Architecture. I felt the discussions were too much reminiscent of a man riding backwards on a train — he never sees anything until he has passed it. It seemed to me that there was too much discussion of the present, and not enough of the future.

Contemporary architecture surely does not merely imply architecture of today, because what is built today is amortized over the next fifty years. It is most vital that some effort be made to prognosticate a few years ahead when discussing contemporary architecture. Avid discussion on the noted present-day "greats" of our profession contributes little unless such discussion explores a direction or trend. We all aspire to be more than competent in this profession. We borrow from the past and execute in the present, and if we are lucky enough to possess a sensitive weather-eye for the future, we then might realize the fulfillment of our mission as members of the profession.

C. E. Pratt, Vancouver

**ARCHITECTURAL PHOTOGRAPHY SHOW
TORONTO February 1957**

Three winning shots in a competition sponsored by J & J Brook Limited are shown below. The judges were Messrs E. R. Arthur, John Kettle and Gerry Moses.



- 1) *Class — Interior Detail*
Photographer, J. J. Griffin of Ken Bell Photography Ltd.
Building, Robertshaw-Fulton Controls (Canada) Ltd.
- 2) *Class — Exterior Detail*
Photographer, G. Hugh Robertson of Panda Architects, John B. Parkin Associates
Building, Don Mills Shopping Centre
- 3) *Class — Interior General*
Photographer, Brian Shawcroft
Architects, Lipson & Dashkin
Building, 40 Park Road, Toronto
- 4) *Class — Exterior General*
Photographer, Max Fleet
Architects, Isadore Markus, Harry B. Kobl, Page & Steele
Building, Beth Tzedec Synagogue
Illustrated December '56 RAIC Journal



VIEWPOINT

Does the prestige of our profession suffer by the indiscriminate solicitation of work?

La question ainsi posée doit recevoir une réponse affirmative. Souvent un architecte effectue un premier contact avec un futur client, par une lettre ou une entrevue. C'est alors qu'il est important d'offrir ses services avec la discrétion et la dignité qu'il convient. Eviter les vantardises et plutôt faire valoir l'expérience déjà acquise par l'énumération de quelques entreprises réalisées avec succès, et dont la nature peut intéresser le client concerné.

Il n'est pas interdit pour un architecte à ses débuts, d'attirer discrètement l'attention sur la formation acquise et sur les succès obtenus durant la période de formation professionnelle.

Un écueil est à éviter. Ne jamais sous le prétexte d'offrir ses services chercher à déprécier ou critiquer le travail d'un compétiteur.

Ces principes sont élémentaires et peuvent s'appliquer à toute sollicitation professionnelle ou commerciale.

Dans le cas qui nous occupe, il ne faut pas oublier que le premier contact d'un client avec la profession architecturale peut déterminer, chez celui-ci, un climat persistant de confiance ou de méfiance envers nous, souvent à cause d'une présentation malheureuse, d'une phrase malhabile ou d'une insistance déplacée sur ses propres mérites.

Oscar Beaulé, Quebec City

Yes, I think the prestige of our profession does suffer by the indiscriminate solicitation of work. In fact, if there were no solicitation, indiscriminate or otherwise, such as appears to be the case in the medical and legal professions, the architectural profession would certainly be held in higher regard.

The ideal way to practise architecture is to have clients ask for our services because of our accomplishments or ability. When this is the case, we know that the client has confidence in us and we can proceed without restraint.

Obviously some solicitation in a professional manner is necessary on the part of a firm without considerable professional background, but this should be by no means "indiscriminate". The prestige of the profession as a whole suffers greatly when a prospective owner is besieged by a number of architects practically begging for work. Probably the greatest blow to prestige is caused by over-selling service and ability to the extent that it cannot be delivered. The prestige of the profession would be greater if each architect spent more time providing better architectural services, than by soliciting and over-stating his ability and taking on more work than he is able to do properly.

How then can the young architect avoid lowering the prestige of his profession and still gain a background of work that will probably bring clients to him without indiscriminate solicitation? He might associate himself with older and experienced architects until his experience and ability become favourably known. He might also increase the number of his friends and acquaintances who will know him as an architect, by voluntary service to his architectural professional bodies, to his clubs, his church, and his community, and by publicizing in general the advantages, the necessity and importance of good architectural professional services.

Burwell R. Coon, Toronto

The question of morals, in any sense, and in this case, professional morals, is purely personal, for moral behavior rests with the individual in a democratic state. However, there are reasons which lead me to believe that indiscriminate solicitation of work in any abundance would cause the prestige of our profession to suffer.

Solicitation of work is just as much a part of the operation of any business as advertising and is an expression of competition. Fair competition seems justified, for surely any client has the right to form an opinion of the services which he is about to receive. However, indiscriminate and unscrupulous competition causes many ill feelings and in this light, would be detrimental to the prestige of the profession.

In addition, the individual who does not act in a professional dignified manner towards new work, causes other members of the profession to follow suit in order to compete and the entire profession would, of necessity, follow in a "dog eat dog" existence. Surely, there is more to the profession of architecture than pure business, of this nature.

The client who is sold by a high pressure sales talk is usually the dissatisfied owner at the end of the job, for the personal philosophy followed in getting the commission usually reflects in the work. If this is true, and I believe so, the standard of architectural services rendered would be lowered to such an extent that there would be no need in the eyes of the public for the architect. Literally, we would put ourselves "out of business."

Kenneth H. Foster, Toronto

If this topic means precisely what it says, the profession will most certainly suffer by "indiscriminate solicitation of work." This is hardly a controversial subject because the word "indiscriminate" suggests high pressure salesmanship, poor taste, and many other things.

During periods of great expansion, there may be firms desiring to build who do not normally have contacts with architects and would welcome solicitation, but it would be pure chance. As architects do not advertise, a stranger might not know one from another and, consequently, would need to take the initiative in obtaining architectural service. Again chance plays a part.

Building projects are generally conceived well in advance, and architects selected because of reputation, experience, size of staff, or other reasons. Solicitation then comes too late.

There is no ethical reason why an architect should not solicit work, if it is done in a dignified manner, but to do so indiscriminately cheapens both him and the profession.

Harold Lawson, Montreal

If indiscriminate solicitation of work consists of acquiring architectural commissions by carefully executed blackmail, bribery or theft, and if the prestige of our profession consists of what the general public thinks about architects, then I don't believe indiscriminate solicitation of work has much effect on our prestige, provided the architect is not caught — and he seldom is!

N. H. McMurrich, Toronto

The use of the word "indiscriminate" in the question leaves little doubt in my mind that the answer is "yes". On several occasions, having been awarded a commission by a client for whom I had carried out work previously, I have been shown letters from other architects, generally unknown to the client, soliciting that particular job. I am sure the prestige of the profession suffers in such instances.

Getting the work to do is an important end of any architectural practice; nothing could be more frustrating than to be able to do good work and yet to be unable to get it to do, but, even so, that does not justify indiscriminate letter writing. I do not suggest that legitimate "promotion" is not necessary at times but there is a distinction between that and off-chance letter writing and it is the latter that I deplore.

Even a life-long reputation for fair dealing and a history of successful building will not insure a continuing volume of important work for the simple reason that many of one's competitors possess those same virtues. Consequently, fair and above board "promotion" will persist but there is a vast difference between what I think of as dignified "promotion" and "indiscriminate solicitation."

Many of us have seen the results of complacency and try to guard against them but it is better that the odd individual should suffer rather than the profession.

Forsey Page, Toronto

No doubt all architects solicit work—even though the solicitation be indirect, or inferred. This sort of thing can be done very neatly by one's relatives or friends, but should remain

nearer to the truth than the solicitation of the small boy in Europe who offered to take soldiers to a place where they could sleep with his virgin sister for twenty-five cents.

Indiscriminate solicitation would seem to imply among other things a "direct mail" approach, a surprising amount of which material, excellently done by manufactures, crosses our own desks daily on its almost unhindered way to the wastebasket. But this sort of thing, as well as blatant spreads in periodicals are "not consistent with the dignity of a learned profession", to quote from the Regulations of the OAA.

The past half century has seen the Canadian architect increase his stature considerably; an undignified scramble for work can only harm our prestige.

W. A. Watson, Belleville

News from the Institute

CALENDAR OF EVENTS

1957 Convention of the Royal Australian Institute of Architects, Melbourne, April 1st to 6th.

1957 Annual Convention of the American Institute of Architects, 100th Anniversary, Washington, D.C., May 14th to 17th.

Annual Meeting of the Nova Scotia Association of Architects, Lord Nelson Hotel, Halifax, May 17th, 1957.

1957 Annual Assembly of the Royal Architectural Institute of Canada, 50th Anniversary, Chateau Laurier Hotel, Ottawa, Ont., May 29th to June 1st.

BRITISH COLUMBIA

British Columbian architects were stung recently by the remark, "Architects are the only citizens trained to conceive and visualise improvements and re-development of their towns and cities, but they are also the only persons forbidden by their own code to initiate such promotional schemes. Thus it is that our streets and cities expand according to the arbitrary whims and hunches of individuals, real estate men, promotion companies, politicians and public-minded groups. The architect must wait until he is asked before submitting sketches and, by that time, the basic conceptual thinking has been done."

Here, surely, is a problem which strikes at the heart of architects' public relations. Architects are conscious of the need for discipline within the profession, and have written necessary safeguards against unprofessional conduct into their Provincial Acts but, at the same time, propagandists for architecture tell the public that one of the primary functions of an architect is the exercise of "social imagination."

These and other problems have been exercising the minds and consciences of the members of the Architectural Institute of British Columbia. During the past two years, a special levy has been made upon members to finance a programme of public relations and to employ trained consultants to advise and operate it. The experience has brought the Institute slap up against the difficulties which have apparently halted other institutes in Canada and in other countries. At time of writing, the programme has been suspended until a re-appraisal can be

made, since the need for a new approach is deeply felt. Masterminding this new thinking is Ned Pratt who heads the Public Relations Committee of the Institute.

Meanwhile, the Council of the Institute has given special consideration to a specific problem of public relations arising from the invitation of local authorities to *anyone* to submit schemes for projects to celebrate the Centennial of the Province in 1958. To enable members to submit ideas and sketches, they have declared an "amnesty" whereby members may seek authorisation from the Council (as set out in the bylaws of the Institute) before submitting proposals to accredited bodies.

In Vancouver, the temperature of public interest in the future development of the city is rising, following the publication of an excellent report by the Technical Planning Board. It is entitled, "Downtown Vancouver 1955-1976". City Planner, Gerald Sutton Brown, has done an excellent job of factual analysis. The Report is a jumping-off point for architectural visualisations — all of which raises the subtle question of drawing the demarcation line between the operations of an architect and of those architects who have also graduated as Town Planners. It also brings us back to the problem raised in the first paragraph of this newsletter.

Warnett Kennedy, Vancouver

MANITOBA

The committee in charge of the Students' Architectural Society lectureship fund, largely supported by the Manitoba Association of Architects, arranged for two guest speakers this season, Professor Alfred Caldwell of the Illinois Institute of Technology, and G. E. Kidder Smith.

On February 4th, Professor Caldwell delivered two stimulating lectures on the history and development of architecture, to the students of the School of Architecture and the members of the Manitoba Associations of Architects. Professor Caldwell, who lectures at I.I.T. on history, architecture and building construction as well as being a noted landscape architect, is presently working on a proposed design for a zoo in Montreal as well as one in Omaha.

During the week of March 17th, G. E. Kidder Smith will give a series of six lectures at the University. He will devote one lecture to Swedish architecture, three to Italian architecture and two to new churches.

We note with interest in the February AIA Public Relations Newsletter that Milton S. Osborne, former Head of the Depart-

ment of Architecture at Manitoba and presently Department Head at Pennsylvania State College, compiles sketches and notes for a regular series, "Album of Architecture," in the Philadelphia *Inquirer Magazine*.

David Thordarson, Winnipeg

LA BELLE VILLE DE MONTREAL

To paraphrase a song sung in the musical comedy, South Pacific (choose your own accompanying music) to wit: We've got blue prints by the mile for subways, we got plans by the yard for expressways, we got sketches for a concert hall, we got slum clearance plans galore with statistics; but what we ain't got is *men* who can get things started.

The above gives you a glimpse of things to come, I hope. In the meantime, however, millions of words have been written pro & con and (by the way newsprint has gone up \$4.00 a ton) has created lively discussion between Municipal, Provincial and Federal Authorities both in English and in French (if you don't mind) and we don't. Taking slum clearance as an example, I feel a great deal of controversy has unnecessarily been brought about by certain elements who have used Toronto as an example of how things are accomplished. I believe this to be a mistake. Why Toronto of all places? They should have chosen a more distant city, say . . . well any other city than the one mentioned above.

However, the reason we are going nowhere fast, I think, is because every thing has to be translated from English to French and French into English and its context gets lost somewhere in between. The fact of the matter is with our Municipal Government comprising National Union, Conservatives, Liberals and what have you members; our Provincial Government overwhelmingly Union National, our Federal Government with a (to say the least) a comfortable majority of Liberals, I ask you what can you expect?

I am reminded of the student who went to his professor a week before examination time and said he was terribly worried about the forthcoming exams and would he give him a clue of what the questions might be. Answered the professor: If you were attentive and diligent through the year, you should have no trouble in passing. So it is with this newsletter. I will admit that I have been a regular attendant at PQAA Council and Committee Meetings, read the morning, noon and night editions of the local and suburban editions of the press, caught the drift of Municipal, Provincial and Federal politics, if that is possible, yet with all this information available I am unable to pinpoint any worthwhile topic that could be condensed into three hundred and twenty-five words. Goodness me; I have already exceeded my allotment.

C. Davis Goodman, Montreal

ONTARIO

I for one thoroughly enjoyed the recent OAA convention and would like to tender my personal thank you to the Committee responsible for the arrangements.

However, I wonder if I would not be a happier ostrich had I "stood in bed."

Conventions to me have, in the past, been a pleasant interlude of convivial conversation with new and old friends. Guest speakers have had interesting things to say on occasion but for the most part have been polite, amusing and reasonably restful. This year's guests provided these qualities in full measure but added further seasoning in that they forced one to *think*. I submit this is unfair or at least unfair to concentrate so much *thinking* in such a short space of time. I for one have not yet recovered and indeed doubt that I will.

Alan Jarvis fired the first gun and from there on the firing was anything but spasmodic. The spacing between shots was perhaps less rapid with our friends from the deep south but only by reason of their delightful handling of the English speech. Mr Dow was, and it took me some time to realize this, very deceptive. I was sure that here was the restfulness for which I have been searching, but it was a cleverly prepared

trap. Mr Dow undoubtedly took the honours for provoking *thinking*.

I have been trying, with little success, to correlate this mental feast.

Starting with Alan Jarvis, it is obvious we architects are not giving our best and Mr Jarvis is undoubtedly in a position to provide the evidence. No sooner had I accepted the rightness of Mr Jarvis, at the same time half satisfied my conscience by deciding the time was not available now but perhaps next year, etc. — than Messrs Gitterman, Silling, Bull and Coombs suggest that they have the answer to making this additional time available. Mr Hauserman later compounded that by indicating the active interest producers are taking towards simplifying our problems, thereby creating more "time". And then Mr Dow's trap. It is with honesty, humility and enthusiasm that I should approach Mr Jarvis' challenge at the same time striking a delicate balance between social obligation and personal life. Too much of one and I am in jail, too much of the other and I am in an institution. This should have been the end, but no, I had to back Frank Bull into a corner and gain further enlightenment on modular co-ordination and we ended up covering a tablecloth with vital statistics to the beat of our wives indignantly tapping feet.

Sunday was a very difficult and trying day.

The thought occurs to me that this letter should be addressed to Dorothy Dix not to the *Journal* but then I am sure Eric Arthur will sensibly destroy the evidence and with mixed emotion will rush some of his very delightful prose into print instead. Undoubtedly I will have to *think* up a suitable excuse but being purely selfish I feel much more rested having committed this to paper.

W. T. Pentland, Toronto

OAA ANNUAL MEETING, 1957 REPORT OF THE PRESIDENT

Introduction of 1956 Council

Ten Council meetings were held during the year. The long agenda for each meeting covered a wide range of subjects — mostly problems to be solved and it was rarely easy to find the best solution. However, the attendance, perseverance and general acumen of your representatives were commendable. Without their sincere and devoted application to the work in hand, no President, and least of all myself, could bring forward the really excellent report which is in your hands.

Gentlemen, I now introduce E. C. S. Cox, Vice-President; G. Everett Wilson, Treasurer; George D. Gibson, Immediate Past President. They are all from the Toronto Chapter. Alvin R. Prack, Hamilton Chapter; Watson Balharrie, Ottawa Chapter; Philip Carter Johnson, London Chapter; Lynden Y. McIntosh, Lakehead Chapter, who also represents Northern Ontario. The newly elected member of Council is Mr Charles H. Gillin. Mr Philip Johnson retires after completing his term of office and I want to thank him, and on your behalf, say we appreciate his energetic and capable application to the Association affairs throughout the past three years. Mr Gillin will be representing the London Chapter in his place.

Review of Chapter Reports

I will briefly review the highlights, as I see them, in the Chapter reports. The Toronto Chapter quite naturally submitted the longest and it covers a great deal of ground. Their committee organization is active, varied and meets the requirements of a chapter in a great city. What is most important they set a good example for the other chapters. In the field of public relations, they hold a high and respected place with their community, its people, and its government.

The other Chapters all report some similar activity which has a direct bearing on their public relations. This is most important because it is not enough that individual architects take leading parts in community organizations. That, to the architect concerned, carries its own reward. It is more important that architects, through good Chapter relations with their community, command the highest respect for the profession as such. They must not permit the chapter to hide its light under a bushel.

In Hamilton, they have an Architectural Control Committee doing good and useful work. Lakehead, Windsor, and London have assisted in forming Bid Depositories and in so doing leaned heavily on the experience and leadership of the OAA in establishing the Toronto Bid Depository. Ottawa joined forces with the Engineers

Institute for an annual social event. Windsor added more chapter members to new civic committees and both planning boards. North Bay is actively engaged in a community tree planting programme, a project of considerable local interest. By such activities, the public are made aware that a chapter exists.

Next year, and every year, Chapters must be encouraged to get themselves closer to their own community organizations. Looking after their own interests of course but not failing to supply local leadership when possible in the pursuit of a better way of life, and that means much more than just aesthetics. Each of you, through your Chapter, has a close and personal link with council. This family tie, so to speak, has been the year long connecting link between Chapter and Council. In the long run what is good for the profession will be good for the individual architect and decisions are based on that premise. You, the member of a Chapter, are a very important person. To give more strength to this family tie, it would be well to revive the practice of holding one Council meeting each year successively in each Chapter area. I would also recommend that the President visit one or more other chapters during his term of office.

The Registration Board

The Registration Board has functioned most efficiently and well. They report the smallest annual increase in membership during the past five years (this number is 33). It is well to note that the forecast of graduates in the Canadian Schools of Architecture for the next five years is 679, not far from the present total of the Ontario Association of Architects which is 785, the highest total OAA membership to date.

Deaths of Members

It is with deep regret that we record the passing of the following members of the Association during 1956: Andrew E. Angus, Port Arthur; Cecil Burgess, Ottawa; Clarence J. Burritt (Honorary Member), Ottawa; Harold Carter, Toronto; Arthur Hunter Eadie, Toronto; William M. Ferguson, Toronto; Stanley T. J. Fryer, Hamilton; Robert Montgomery, Montreal; George Nielsen, Toronto; Solomon Van Raalte, Toronto.

Visits by Russian and Polish Architects

At the request of the Government at Ottawa, the OAA made arrangements for a group of Russian building officials who were visiting Canada, to tour the City of Toronto and its environs with a view to showing the visiting delegation what is being done in the construction industry here. A similar request was received at a later date to conduct a group of visiting Polish architects on a similar tour. The tours were arranged, and in both instances, it appeared that the visitors were pleased with what they saw, and the members of the delegations expressed their sincere thanks and appreciation for the courtesies extended to them through the OAA.

Retirement of Professor Madill from the Registration Board

We pause to mark the retirement of Professor H. H. Madill from the Board. He has served there for twenty-three years and as its Chairman for the past twelve years. His services have been of an outstanding nature. The high standard of membership in the OAA is largely due to his guidance. We have much to thank him for. Thank you Professor Madill and in the years ahead, "God Bless". Words are entirely inadequate in expressing to you how deeply we feel about your retirement.

Committee on Professional Ethics

The committee on professional ethics formed a year ago reports considerable progress. They are in the planning stage. The results of their deliberations will become apparent during 1957 and we look forward to the completed code and its adoption.

Committee on Legal Matters

To Council and this committee on legal matters Mr Fleming has given of his wisdom and time as required. They have been studying many referred problems and will issue bulletins of general interest from time to time. Keeping pace with the complexity of modern buildings is the ever increasing complexity and gravity of the architect's responsibilities. These bulletins will not change the fundamental advice that an architect should engage his own legal counsel for legal guidance but they may, and probably will, be of assistance to him in preparing his brief. I would like to record my appreciation of the work of this committee and to thank Mr Fleming for his understanding of our affairs and his patience in going over the problems with us so carefully.



Retiring President of the OAA, Mr George Y. Masson, and his successor for 1957, Mr E. C. S. Cox (left).

Committee on Public Relations

This is a very comprehensive report and is most commendable. In tune with my observations that the chapter is of more importance or at least equally as important as the architect, they have explored the provision of a uniform type of sign for buildings under construction. The wisdom of using such a sign or not has been quite controversial. May I suggest that you give this idea the consideration it really deserves. You, of course, exercise your own judgment in the matter and either go along with the idea or not. Thank you Mr Salter, your committee, and our new Public Relations counsel for a year's work very well done.

Housekeeping at OAA Headquarters Building

At the beginning of this report I spoke highly of the report of the Toronto Chapter. Since they are most concerned in the maintenance and operations of our Headquarters Building, a further word in respect to the committees having to do with our housekeeping affairs is in order.

The appearance of our building has always reflected great credit to the operating staff. The visitor is received graciously, the building is orderly, looks as if it has been lived in. The visiting architect is efficiently given whatever information he is seeking and he can take pride in realizing that here is a fitting place to bring his guests. The exhibitions have been stimulating, the creature comforts good and with all this, an operation this year within the budget and out of the red in both bar and cafeteria. The decision to keep the library a live one and with rotating periodicals appears to be very acceptable. Your entire staff at the building headed by Mr Efficiency himself has been a joy to all.

This year marks the completion of ten years service to the Association by Mr John Miller as secretary. I am sure you will be happy to rise and attest to the esteem and affection with which we regard him.

You will all be interested in the financial report which reflects the wisdom and guidance of the Treasurer and those whose duty it was to prepare budgets and keep within them. The accelerated retirement of our building debt during these so called better times should be continued. It is building a sound foundation for the vagaries of a future which no one can accurately foresee.

Annual Membership Fees

A bulletin was sent to the members early in January outlining the progress being made in retiring the Association's debt with respect to the mortgage on the headquarters building and the debentures held by individual members. The question of the annual membership fees for 1958 and subsequent years will be brought up later in the meeting.

Architectural Draughtsmen and Assistants

During the past few years there have not been a sufficient number of qualified draughtsmen and architects' assistants to meet the demand. A little more than a year ago the OAA established an employment service for the benefit of its members. During 1956 about one hundred and fifty architects, draughtsmen and assistants were placed in positions in architects' offices through this employ-



Mr George Y. Masson presents silver bowl to Professor H. H. Madill.



Mr Douglas E. Kertland, President of the RAIC, receives Honorary Fellowship in the American Institute of Architects from its President, Mr Leon Chatelain.

ment service. In most cases, architects and draughtsmen emigrating to Ontario from other countries get in touch with the OAA offices on arrival in the Province. Because the OAA has established an employment service to assist these people in finding employment, it is felt that a much larger percentage do accept employment in architects' offices than would be the case if they were obliged to depend on other agencies to find employment for them.

Indications are that during the next few months there will be an influx of architects and draughtsmen from the United Kingdom. It might very well be that because of this situation, the demand for staff by architects will be more readily met, in fact, it could be that there will be more people seeking employment in this field than there are jobs available.

Joint Meetings

Representatives of the Architects and Engineers

In conclusion, I want to most particularly single out Mr Gordon S. Adamson for outstanding service. He headed the group meetings with the Professional Engineers' committee working toward a mutual trust and understanding of each others problems and viewpoints.

In his printed report much is left to the imagination. Sufficient it is to say that many logs were burned in several fireplaces, which, thanks to good architecture and on occasion good engineering did not smoke; much. I want to give to you the names of this group of very competent and understanding men. For the architects, Gordon S. Adamson, Alvin R. Prack, E. W. Haldenby; and for the engineers, John H. Fox, President, APEO; John H. Ross, Consulting Engineer; Dr G. B. Langford, Department of Geological Sciences, University of Toronto; and Dr G. Ross Lord, Head of the Depart-

ment of Mechanical Engineering, University of Toronto. They were in agreement in so far as a tentative list of works to be carried out by the members of the two professions is concerned; also those works which may be done by members of one or the other. They were in complete agreement that settling our differences in public is to the detriment of both parties and ought to be avoided where it is in the power of the two Associations to do so. In this regard, it was agreed that it might not be possible to prevent a member of one Association from seeking redress from a member of the other but that it should be made known to the individual contemplating such an action he would definitely not have the support of his Association.

It was felt that for the time being the formation of a joint committee would best serve the interests of each Association and their representatives be appointed not later than January 1957. Each group of representatives to be made up of three members who would have authority to speak for their Association and would consist of three carefully chosen representatives one of which would be the President, the Ist Vice-President or the Immediate Past President of the Association. It should also be kept in mind that if the idea can be made to work to the satisfaction of both parties, a joint council might be set up in its place in the near future. The purpose of this committee and of the council, at such time as it may come into being, would be the settlement in an amiable manner of all contentions arising between the Associations or between a member of one Association and a member of the other. The idea was expressed by representatives of both Associations that closer ties between the two groups were not only desirable but essential to their future well being.

This most important development in engineer-architect relations was started in 1955, progressed through 1956 under the able guidance of Gordon Adamson and is now, in 1957, in a position to continue the development of their ideas under the recent authority given it by resolutions passed by each Association. It affords me great pleasure to announce that all the members mentioned before have been re-appointed and have consented to act.

I consider the setting up of this committee by the two Associations the most important single item of business dealt with during my term of office.

It has been an honour to act as your President. Because of the help I received from those most responsible for the excellence of the work outlined in the printed report, it has also been fun. I am happy and most grateful for the quality of the support given.

This, gentlemen, is my report.

George Y. Masson, President

PARTNERSHIP ANNOUNCEMENT

Lawson and Betts, Architects, Montreal, wish to announce that Mr Donald Cash, B.Arch., MRAIC, has been made a partner, and the firm is now to continue doing business under the name of Lawson, Betts and Cash, Architects.

LETTER TO THE EDITOR

Dear Sir,

We note that the American Institute of Architects has announced that the R. S. Reynolds Memorial prize of \$25,000.00 will be awarded to the architect "making the most significant contribution to the use of aluminum in the building field."

Without a doubt, the first annual award should be presented to the individual who designed the aluminum screen door with the "flamingo motif". In my opinion, this item has had the single greatest impact of anything in residential design in recent years. As a result, we now have a clause in our client-architect agreement form whereby the client agrees *not* to install aluminum screen doors with flamingos for a period of five years after completion of the work.

Sincerely yours,

(signed) *Robert G. Calvert*

FUTURE ISSUES

April	General
May	Schools*
June	Industrial
July	RAIC Golden Jubilee*

N.B. Only those months marked with an asterisk represent special issues. The others are general issues with an emphasis on the subject mentioned.

FACTS ABOUT GLASS

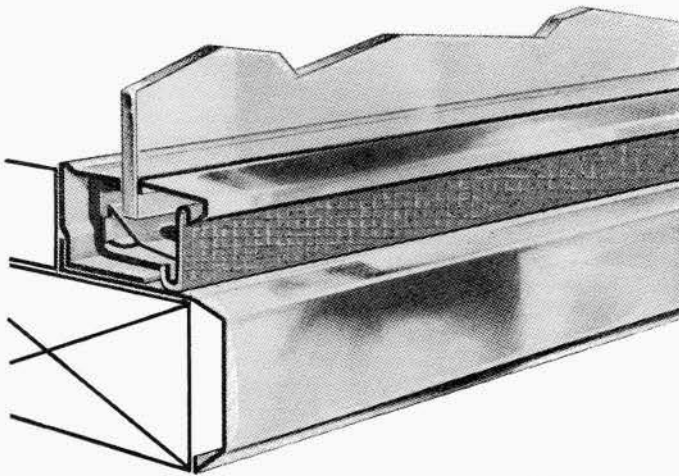
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STORE FRONT METAL

NEW COLOR-ACCENT SASH FOR STORE FRONT CONSTRUCTION

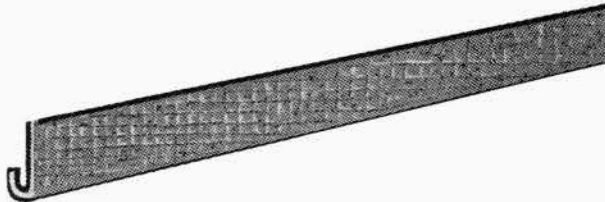
New 10-160 Color Accent Sash represents a new approach to store front design. With color accent sash it is possible to add the life of rich textured color around glazed areas, creating beauty and individuality for the store front. This unique color accent is achieved with vinyl-bonded-to-aluminum inserts. It's a durable vinyl which resists ammonia, weather and fading, thus insuring a lasting textured strip of vivid color.

Possibilities for color combinations and flexibility of use are unlimited. Three insert colors and four jamb members provide complete versatility of arrangement and effect.

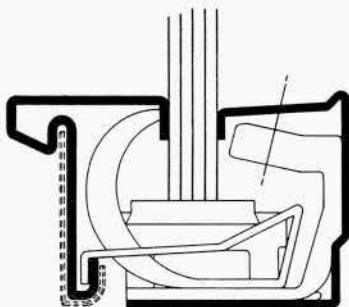


The colored texture of the vinyl, surrounded by alumilited aluminum is accentuated by deep reveal and shadow for a truly different contrast and design effect. Colors available are jonquil yellow, olive green and tile red. This sash can also be used without the color insert, thus providing an additional design possibility.

Note: 10-160 sash can be used with other Kawneer jamb members.



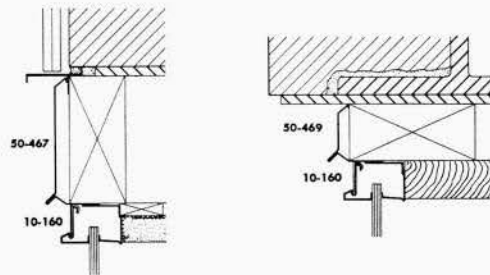
This textured vinyl insert, bonded-to-aluminum, provides all the characteristics of color association, flexibility and contrast so important in today's store front design. This insert is securely locked in the sash face and cannot be pried out.



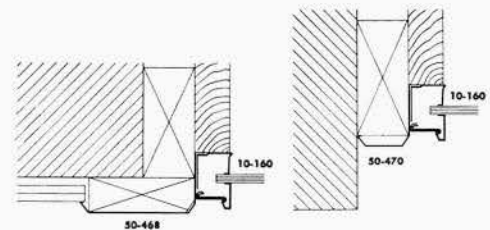
10-160

SELF SUPPORTING SASH

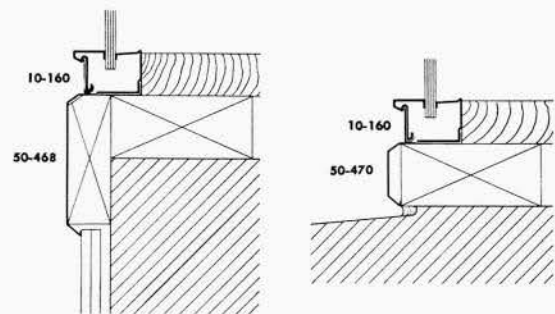
Members and references are those of the Kawneer Company of Canada Limited



HEAD JAMB



SIDE JAMB



SILL

PILKINGTON GLASS LIMITED

HEAD OFFICE 165 BLOOR ST. EAST, TORONTO

BRANCHES COAST TO COAST