Architecture Canada

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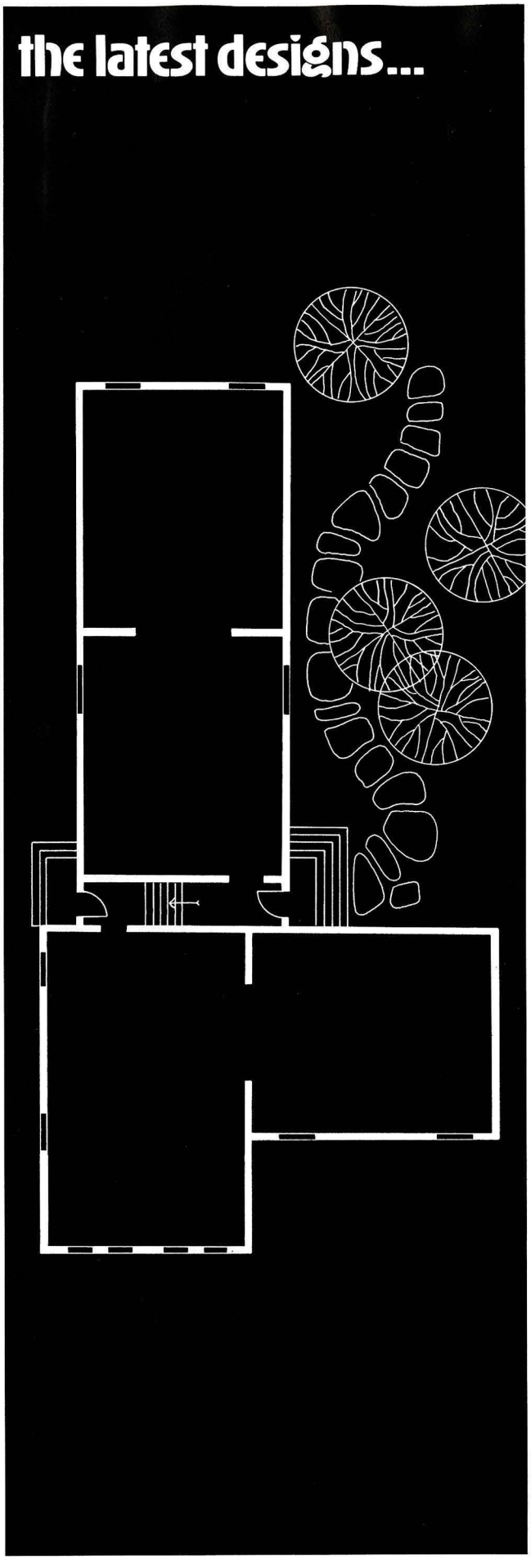
B.C. REPORT



ASSEMBLY INFORMATION

RAIC president's welcoming message

It gives me great pleasure to welcome you and our guests to Victoria, B.C., for the 65th Annual Assembly of the Institute. This unique Canadian City, where winter is unknown, is in full bloom at this period of the year. The palatial Empress Hotel with its commanding central location on scenic Inner Harbour, provides the ideal setting for a Convention which, I am sure, will become a memorable event in the history of the Institute. The Host Committee has prepared a program that will give every member the opportunity to participate actively in the success of our meeting. The "Games" are structured to encourage a stimulating exchange of ideas and opinions on the role and performance of architects and citizen in the evolution of our cities. The proceedings at the formal Annual Meeting, where all members are invited as observers, and the debate during the Members' Forum on Friday will provide the occasion for everyone to discuss the role and orientation of the Institute. Your active participation is requested as a guarantee of success for this Convention.

Jean-Louis Lalonde

Message du président de l'IRAC

J'ai le plaisir de vous souhaiter la bienvenue, en compagnie de nos invités, à la soixante-cinquième Assemblée annuelle de l'Institut à Victoria, C.-B. Ce paradis canadien qui ne connaît pas l'hiver est particulièrement fleuri à cette époque et je suis convaincu que le charme de l'hôtel Empress et les atours du cadre naturel contribueront à rendre notre Congrès un des évènements mémorables dans l'histoire de l'Institut. Le programme préparé par le Comité organisateur est varié et chacun y trouvera l'occasion de participer activement au succès de notre réunion. Les Jeux de l'Ouest nous permettront un échange stimulant de concepts et d'opinions sur le rôle de l'architecte et du citoyen dans la détermination du cadre urbain et les débats à l'Assemblée annuelle (où tous les membres sont invités) ainsi qu'au forum de vendredi fourniront à tous l'occasion de discuter de l'orientation de notre Institut. Votre participation active est la garantie du succès de cette Assemblée.

Jean-Louis Lalonde

AIBC president's welcoming message

"Go west young man," is an historic saying, and it is particularly significant for Canadian architects this year.

The architects of British Columbia are both privileged and honoured to host the 1972 Assembly of the Royal Architectural Institute of Canada, and extend a warm welcome to all members to participate in our "western exposure."

We look forward to the opportunity of greeting our fellow architects, to carrying on a vigorous discussion on significant matters affecting the future of the profession, exchanging views and opinions on matters of importance to both ourselves and those we serve, to understanding change, and seeking fresh directions to help us to contribute further to our communities and society at large.

Victoria is a beautiful city, a garden city, a city that will offer us some ideal examples of an environment that is very human, at a scale to which most of us can comfortably relate.

Victoria will give us a perfect setting for our discussions and exchanges, a place which will be long remembered for its relaxing surroundings.

The members of council of the Architectural Institute of British Columbia and myself wish to welcome you to the west, and in particular to Victoria.

We look forward to a most successful Assembly.

Fred Thornton Hollingsworth

Message de bienvenue du président de l'IACB

"Va dans l'ouest, jeune homme" est une parole historique qui s'applique particulièrement aux architectes Canadiens cette année.

Les architectes de la Colombie-Britannique ont le privilège et l'honneur d'accueillir l'Assemblée de 1972 de l'Institut royal d'architecture du Canada, et ils souhaitent la plus chaleureuse bienvenue à tous les membres qui participent à notre "ambiance de l'ouest."

Nous avons hâté d'avoir l'occasion de saluer nos confrères architectes, de conduire des entretiens animés sur des questions importantes qui affectent l'avenir de la profession, d'échanger des vues et des opinions sur des sujets d'importance pour nous-mêmes et ceux que nous servons, de comprendre ces échanges, et de chercher à obtenir des directives nouvelles qui nous aideront davantage à contribuer au bien-être de nos communautés et de la société en général.

Victoria est une ville magnifique, une cité-jardin, une ville qui nous offrira quelques exemples marquants d'un environnement qui est tout à fait humain, à une échelle à laquelle nous sommes tous pratiquement capables de nous adapter confortablement.

Victoria nous offrira un site parfait pour nos discussions et nos échanges. Un endroit dont on se souviendra longtemps pour son atmosphère de relâchement.

Les membres du conseil de l'Institut d'architecture de la Colombie-Britannique et moi-même, nous vous souhaitons la bienvenue dans l'ouest, et particulièrement à Victoria.

Nous prévoyons que ce sera l'Assemblée la mieux réussie.

Fred Thornton Hollingsworth

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Designing-the-city game

The gathering of visiting architects, local resource people and interested citizens to participate in a game loosely described as "designing old town" promises to be one of the most lively events of the Assembly.

It will be an "informal experience of the urban design process, as it happens, in relationship to Victoria's Old Town". Central players will be grouped into six design teams and a seven-man jury. The jury panel headed by noted environmentalist Roderick Haig-Brown, will include Victoria Mayor Peter Pollen, realtor Philip Holmes, developer Jim Mace, owner-developer Sam Bawlf, Victoria resident Gene Millar, consulting planner Peter Oberlander, and consulting architect Ian Davidson.

On Wednesday players will meet and proceed on a loosely-guided orientation tour of Old Town, arriving at a "Street Party", to be welcomed by gathered citizens.

Next morning this expanded assembly will gather at the McPherson Playhouse to hear the keynote speaker, Roderick Haig-Brown, set the stage for the day's events, and the team leaders set forth fundamental design philosophies relative to "The City". It is expected this will polarize the direction of their team's efforts.

After this brief introduction, teams will begin to develop their design proposals for Old Town, in response to what they see, and to what they hear from the others. It is expected that this process would involve the teams making further trips into the adjacent Old Town, discussing the problem as they go. Non-team members will be encouraged to voice their viewpoints, and to align themselves with the team of their choice, thus modifying its direction. During the day each team will be required to make several interim presentations to the Jury Panel, whose members will be expected to comment on the schemes from their particular viewpoint, and thereby guide the development of the various schemes. The final detailed presentations will be made towards the end of the afternoon. Appropriate presentation tools will be made available to the teams. If any conclusions are to be drawn from the expected confusion, they might emerge during the Architects' Forum, to be held Friday morning, but hopefully the day's events will will speak for themselves.

Planification de la Vieille Ville

L'activité principale de la 65e Assemblée annuelle de l'Institut royal d'architecture du Canada qui aura lieu à Victoria, C.-B., du mercredi 31 mai au samedi 3 juin sera la réunion des architectes visiteurs, des intéressés locaux et des citoyens de l'endroit qui participeront librement aux jeux décrits comme "La planification de la Vieille Ville," une expérience non officielle de planification urbaine, COMME ELLE SE PRESENTERA, comparativement à la Vieille Ville de Victoria.

Les principaux joueurs seront : les 7 équipes de planificateurs, chacune d'elles composée d'un chef architecte et de ses 2 ou 3 membres architectes venant de leur région du pays, plus un architecte de Victoria et ses 2 ou 3 membres locaux non-architectes ; les 7 membres du jury

composé du maire, de citoyens et de conseillers venant de l'extérieur agissant comme représentants non officiels de la ville.

Le mercredi soir, ces joueurs se rencontreront et entreprendront les entretiens avec le reste des architectes à la réception qui aura lieu à l'Hôtel Empress. De là, l'assemblée procédera à une orientation de la Vieille Ville, et elle se rendra à un endroit ouvert où les citoyens réunis les accueilleront à la réception civique avec leurs pourvoyeurs de bonne chère et de rafraîchissements, leurs marchands et leurs mendiants, leurs joueurs et leurs musiciens, le tout dans une atmophère confuse de réjouissances.

Le lendemain matin, cette assemblée plus nombreuse se réunira au MacPherson Playhouse pour entendre le principal orateur, M. Roderick Haig-Brown, un expert en environnement, qui donnera le ton pour les activités de la journée que suivront, les chefs d'équipes pour établir la philosophie de leurs plans concernant la "Cité" dans le but de polariser la tendance des efforts de leurs équipes. Après cette brève introduction, les équipes commenceront à mettre en valeur leurs propositions de plans pour la Vieille Ville selon ce qu'ils verront et ce qu'ils entendront des autres. On s'attend à ce que ce procédé invite les équipes à faire d'autres tournées dans la Vieille Ville, pour discuter des problèmes à mesure qu'ils se présenteront. Ceux qui ne feront pas partie des équipes seront encouragés à faire connaître leur point de vue et à adhérer à l'équipe de leur choix, ce qui aura pour effet de modifier leur direction.

Durant la journée, chaque équipe devra faire plusieurs présentations, ici et là, de ses idées au jury, et les membres de celui-ci pourront faire des commentaires sur les plans selon leur point de vue particulier et pourront ainsi guider le développement des divers plans – la dernière présentation se fera vers la fin de l'après-midi.

Cover: *Architect for the colorful houses is Roger Kemble. Bottom left is the Earle House by Blair McDonald.*

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You're looking at a 'playroof'.

That's right! It's a playroof, not a playground. At Ecole Emile Nelligan in Montreal, Roofmate* FR, the insulation without ''equivalent'' was used in the IRMA (Insulated Roof Membrane Assembly) system. Besides insulating the roof membrane itself from thermal cycling, this unusual concept solved a number of other interesting problems. Overleaf tells the whole story...

BCI 5.13 INSULATION-ROOFING
polystyrene

DOW CHEMICAL OF CANADA, LIMITED

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When there is no room *around* a school to build a play area, you can build it *on* the school!

Ecole Emile Nelligan is a girl's comprehensive school in a high-density housing area of Montreal. Because of the high land values, the school structure occupies an abnormally high percentage of the acreage.

But this meant that there was no area left for a playground. The solution? Build the play area on the roof of the first level. Because of the properties of Roofmate* FR, this unusual requirement was easily accomplished.

The school is a two-level, seven-floor structure. The first level is a two-floor base covering all of the available land area within 15 feet of the boundaries of the property. This level contains the entrance and reception area, courtyard, cafeteria, gymnasium, and administration and services offices and rooms. The 'playroof' covers the top of this first level.

The standard IRMA roof construction of the play area is covered by pre-cast concrete slabs, (4′ x 5′ x 3″) with exposed aggregate surface. These slabs are laid *dry* on gravel directly on the insulation.

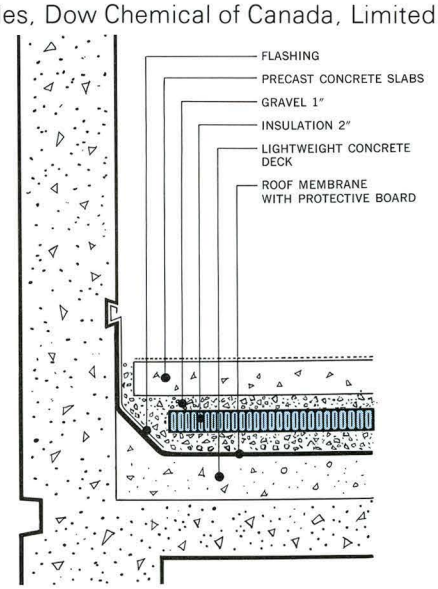
In a conventional built-up roof, the membrane is subject to thermal cycling, with resultant cracking, wrinkling and ridging. But with insulation above the membrane as in our case here, the membrane is protected from extreme temperature variations, and other deteriorating factors. The result is that the life of the roof membrane is greatly increased. Since Roofmate doesn't absorb water, the heat loss or gain is the same as if the insulation were installed under the roofing membrane.

The differential movement of the various roof elements caused by temperature changes is also minimized, simplifying design. Note, too, that the IRMA roof doesn't need a vapour barrier even in high humidity buildings since the roof membrane itself performs this function.

This is particularly pertinent in the case we're citing for this reason: the courtyard has heating cables imbedded in it. Beneath the courtyard is the gymnasium shower room which is obviously a source of high humidity. These two factors could have been a potential trouble source, but with Roofmate* FR insulating them from each other, there have been no difficulties what-so-ever, and three gruelling winters have passed!

The IRMA system is the product of close to 20 years research by Dow; it has been applied in over 100 projects in Canada since 1966. Needless to say, the insulation used with this system is critically important. It has to be permanently impervious to moisture, and must have exceptional compressive strength. This combination of properties, plus a permanently low ''K'' factor, is found in Roofmate* FR.

The detail below shows the construction of the 'playroof' at Ecole Emile Nelligan. If you'd like more information on the IRMA roof system, consult Section 7ri of the current Sweet's Construction File or write: Construction Material Sales, Dow Chemical of Canada, Limited, Sarnia, Ontario.



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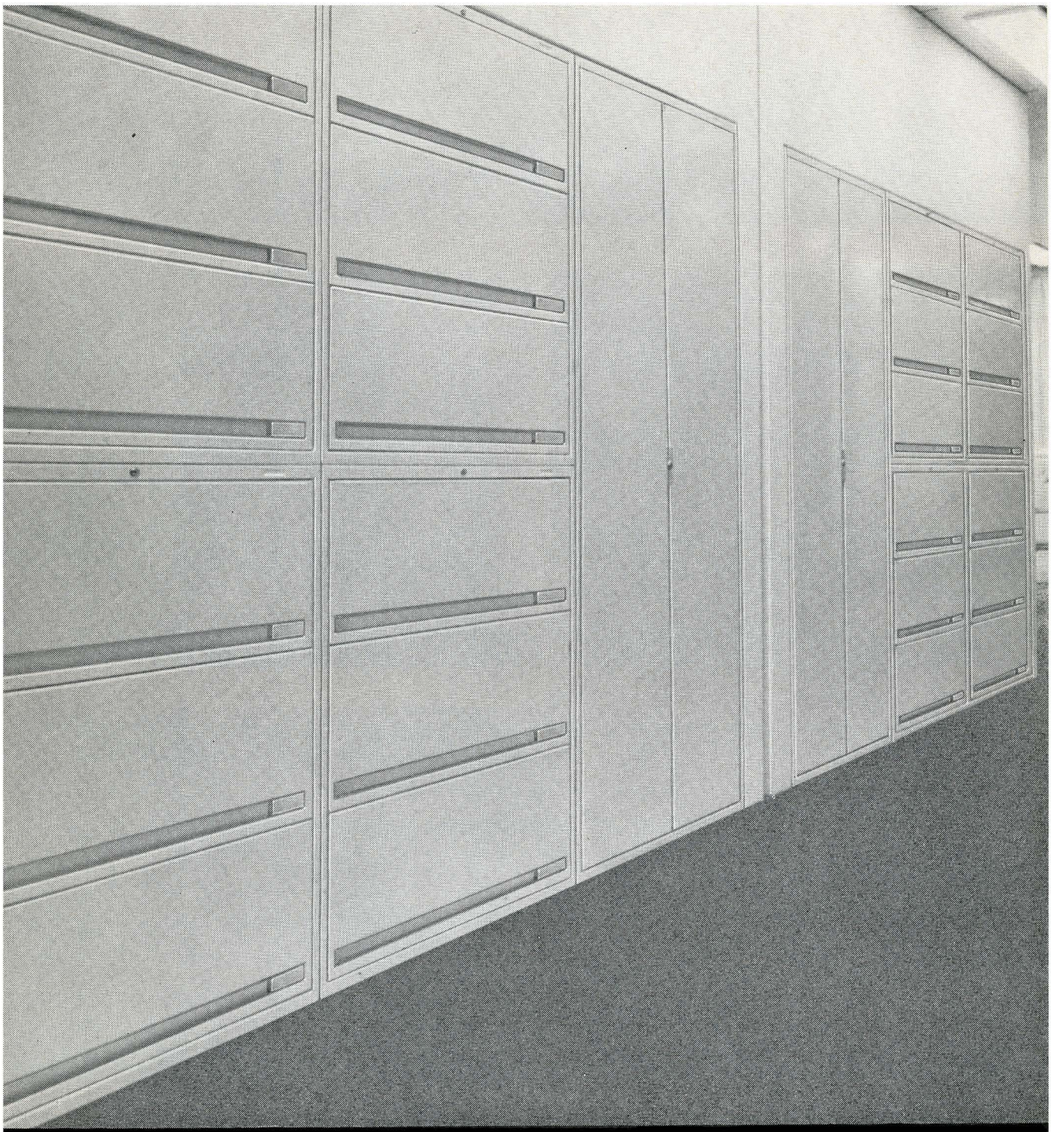

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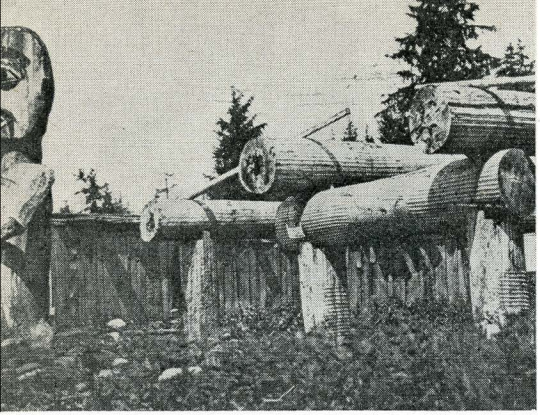

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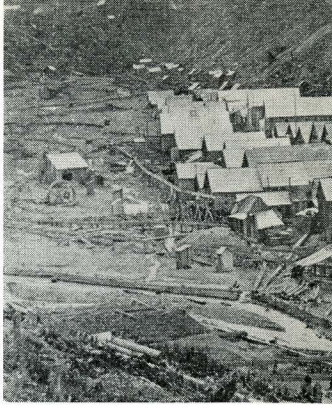

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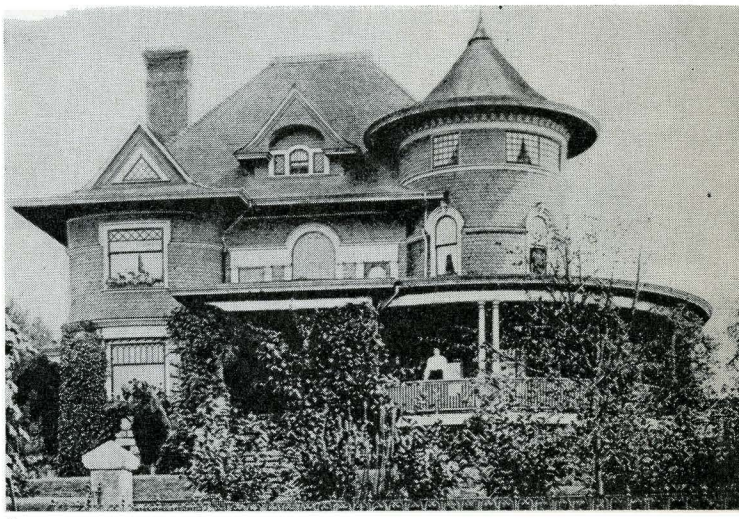

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THIS ISSUE

Focus on B.C.

What is it that makes British Columbia architecture so unique?

All Canadians are aware of the wonderful, distinctive types of buildings being created by B.C. designers but how did the vernacular develop? Was it the influence of the Orient, as West Coasters like to claim, or simply the inspirational surroundings – the ocean, the craggy shores, the snow-capped mountains? And what part have the free-wheeling way of life or more prosaic factors such as building codes and materials, played in furthering the development of a B.C. style?

As B.C. urban centres grow to meet rising economic and population demands, it now seems they too are in danger of losing their individuality. More and more those "Every City, America" buildings are dotting the skylines. The majority of B.C. architects are aware of this trend and are upset by it, but what are they doing? And are they powerful enough to strengthen or at least maintain the character of their happily-sited cities?

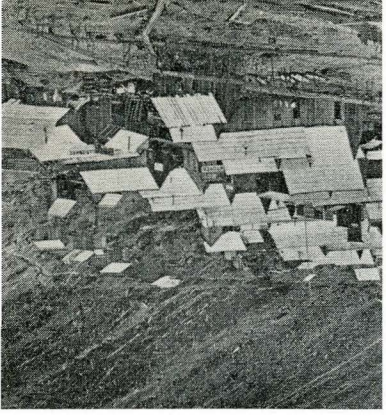
In an attempt to probe these issues, this "assembly" version of *Architecture Canada* has drawn heavily on the resources and ideas of B.C. architects themselves. It is our hope their collective statement will assist eastern architects in a better understanding of their west-coast counterparts.

The development of a B.C. style

"The trees that supported the roof were of a size which would render the mast of a first-rate man-of-war diminutive, on a comparison with them; indeed our curiosity as well as our astonishment was on its utmost stretch, when we considered the strength that must be necessary to raise these enormous beams to their present elevation; and how such strength could be found by a people wholly unacquainted with mechanic powers." . . . *Meares; Voyages made in the years 1788 and 1789 from China to the Northwest Coast of America.*

There has always been a wood building culture in British Columbia, its origins recorded almost two hundred years ago. A unique vernacular has since developed, a result of influences transposed from other lands, the need for man to adapt to the natural environment and the abundance and availability of wood.

With the arrival of white explorers and traders, native building activity flourished. Master carpenters were held in high regard and there was something almost sacred attributed to building for "when a person built a house, erected a gravepost or built a house for the dead, people became inspired. At no other time could it take place." At Yuquot, on the west coast of Vancouver Island, Cook described houses forty feet wide and one hundred feet long, constructed of great adzed support poles and



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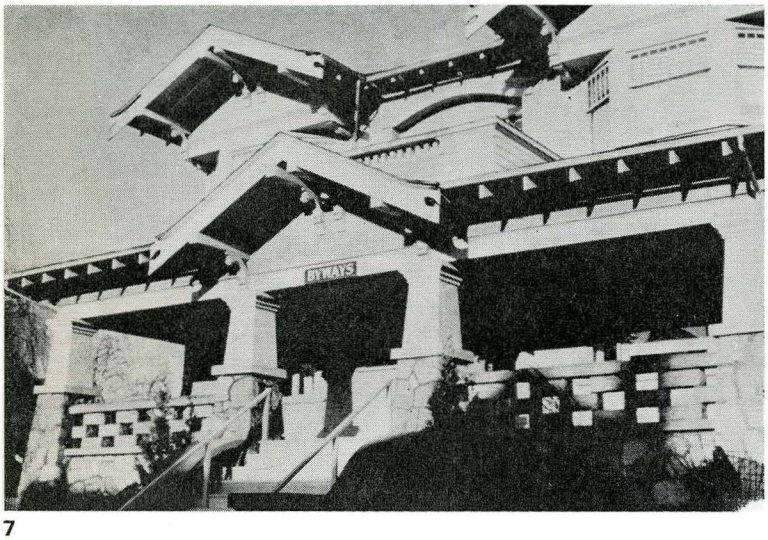

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longitudinal beams (**1**), clad and roofed with removable cedar planks. These houses were "portables" for, in the spring, house boards and roofs were taken down, shipped by dugout to summer fishing sites and refastened with cedar withes to existing pole structures. Long after the Spanish had abandoned their fort and vegetable gardens at Yuquot, the Nootkans reconstructed their houses in the Kwakiutl manner with doorways facing the sea, the pole and beam structures clad with sawn boarding and painted with the owner's heraldic crests. Today one finds the village quiet, its remaining frame houses stripped of their late Victorian detail. What is left and recorded attests to the physical strength, versatility and universality of wood timber and the creative way in which it was used.

The first explorations took place from the sea. Later land expeditions, seeking furs and trade routes, established a series of inland forts and trading posts.

Fort Langley was located upstream on the Fraser River and in 1842 Fort Victoria was established at the southern tip of Vancouver Island. Construction in these days was of logs and shakes "and there was many a building with few windows to keep out the cold". Victoria grew rapidly under the auspices of the Hudson's Bay Company and its chief factor, James Douglas. The first houses were of logs, later of sawn lumber and, as colonial administrators and naval personnel arrived, English architects were imported to design "suitable" buildings and residences. They did so using California redwood shipped from San Francisco. Most of the styles imported were classic; Palladian and Georgian.(**2**) What was constructed of stone before was now recreated in wood. Cornices, entrance ways and corner quoins were fashioned in redwood. Gold was discovered on the Fraser Bars and in the Cariboo and instant towns flourished overnight. The Royal Engineers laid out roadways, town plans and designed many of the buildings. They were particularly adept at erecting churches, usually fronting the main street, as a constant reminder to those frequenting the saloons and commercial establishments.

In 1864 Frederick Seymour, the new governor of B.C., travelled to the placermines of Camerontown and Barkerville and viewed whole towns built of whipsawn lumber.(**3**) Flumes, fencing, sidewalk,s and buildings formed a varied harmonious whole, a result of the almost universal application of one material.

William Cornelius Van Horne and the railway brought new prosperity. Hotels were constructed at important stations and at Glacier a grand hotel in the shingle style was built to accommodate wealthy European tourists who were encouraged to view and climb the spectacular mountain peaks.(**4**) Guides were

(*continued, page 11*)

The B.C. idiom in the single family house

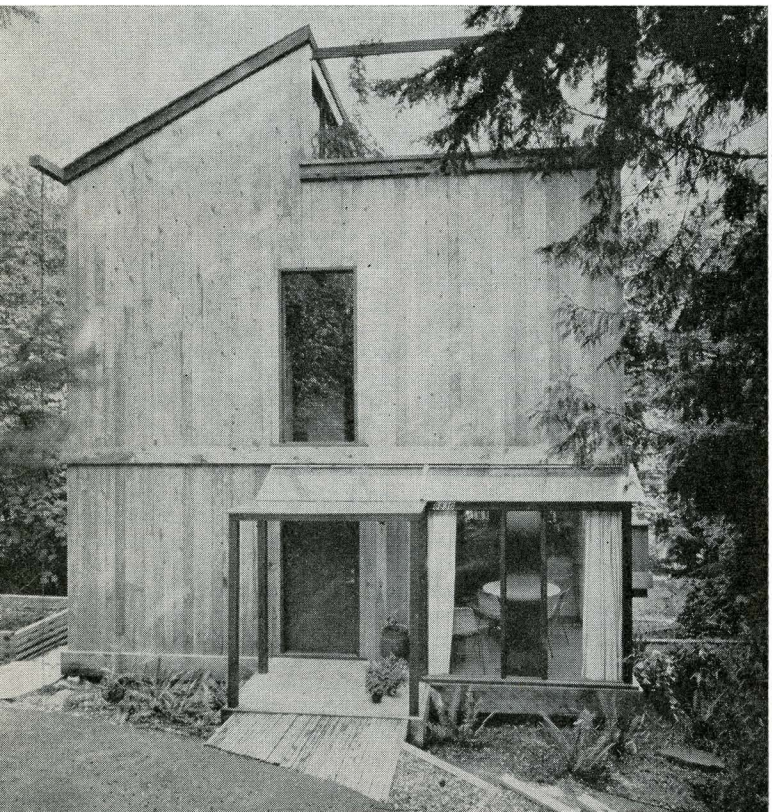
In British Columbia, richly endowed with spectacular building sites on tree covered mountains with views of sea and sky, the house still flourishes. The wood based economy of this most western province provides a flexible and versatile building material. And the tradition of building with wood has become a true form of creative expression for B.C. architects. Even though most find they lose money designing single family residences, the infatuation is so strong that few architects resist the temptation when a challenging opportunity arises.

The houses that result, often unorthodox, occasionally spectacular, have earned them a reputation for architectural inventiveness and have stretched the concept of wood frame construction to a new imaginative stature.

Fulker

Superb handling of material and form is characteristic of the Erickson house. In the Catton house in West Vancouver, above, the simple pyramidal shape becomes dynamic with the movement of the diagonal cedar cladding.

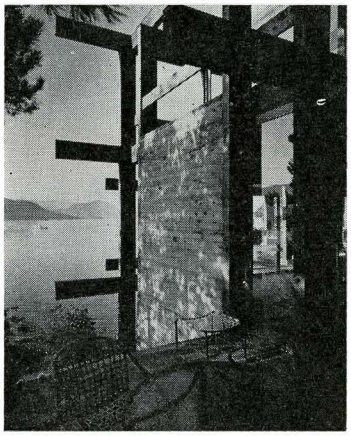
The economy of the box is exploited by architect Dino Rapanos. In the design of his own West Vancouver home, below, he opens the box for skylights, windows and decks to admit the site and sun.



Fulker

Roaf

Trees are cherished as this house for the Lamont family in Langley, B.C., by Barry Downs (Downs/Archambault) illustrates. Heavy cedar timbers were used for structural members to relate to the standing timber on the site.



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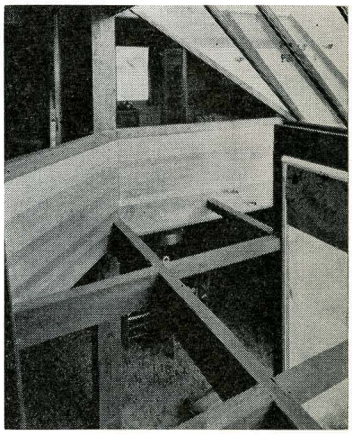
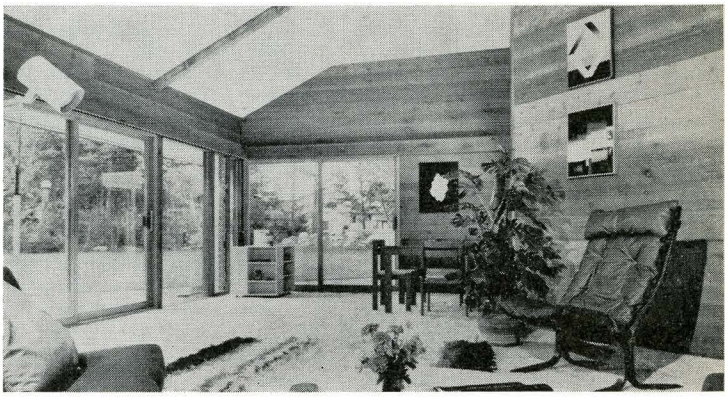


Roaf

Spectacular views are captured and wrapped in wood and glass in many B.C. houses. Beautifully delineated posts and beams enhance the harmonious identity of the Staples house in its West Vancouver setting. Architects are Erickson/Massey; designer Bruno Freschi.

This Erickson/Massey chalet for Whistler Mountain, supervised by Bob Helliwell, reveals the west coast architect's familiarity with wood detailing. Structure, spatial definition and visual appeal are totally integrated.



Fulker

A hallmark of the west coast house is the relaxed informal interior characterized by the warmth and texture of cedar walls. Smooth white ceilings are used to reflect light in the Seibert House in Tswassen, B.C. Architect John Kay (Tanner and Kay).

imported from Switzerland and they stayed on to construct a Swiss Village which still exists. In many of the coastal Indian villages, all traces of indigenous structures had disappeared. In their place new homes of clapboard and frame were erected and magnificent wood churches were set close to the edge of the sea; symbols of the new Christianity.(**5**)

After 1900 another boom was on and sawmills worked to capacity. Some served as complete floating villages, moving from inlet to inlet as the market and terrain dictated. Mail order house plans were available and a four-room prefabricated house with verandah sold for $400 – erection by owner. In Vancouver and Victoria grand houses were built in the Gothic revival style, with high, steep roofs, clustered chimneys and heavy decorated barge boards; often punctuated by a great round turret.(**6**) In some instances, roof overhangs extended well beyond accepted limits, and a kind of extravagance appeared in structural methods and fanciful details, a unique expression of the seemingly infinite supply of wood.(**7**)

In this prosperous time, Sam Mclure, a native of New Westminster, and a self-trained architect, was called upon to design a number of large houses for the aristocracy of Victoria. His houses and gardens reflect a deep feeling for site and the magnificent landscape of the Pacific Northwest. Mclure corresponded with Wright and, although his house plans and great halls reflect the social programs and needs then prevalent in the city, the exteriors often expressed the relationship of building to site and the sweeping horizontal planes of the prairie houses. (**8**) Forty years lapsed before another group of architects were to enjoy such popularity and success.

As West Coast building activity increased after the Second World War, architects began to challenge many of the old design concepts. New systems were devised and, in some instances, wood structure took on heroic proportions equalling that of pre-colonial times.(**9**) Building sometimes became landscape,(**10**) and the articulation of structure, detail and material was thought essential to achieving total harmony of all parts.

Today, a younger group of designers, dedicated to similar principles, continue to build,(**11**) often in ways reminiscent of the past, always uniquely related to the people and the landscape of this place.

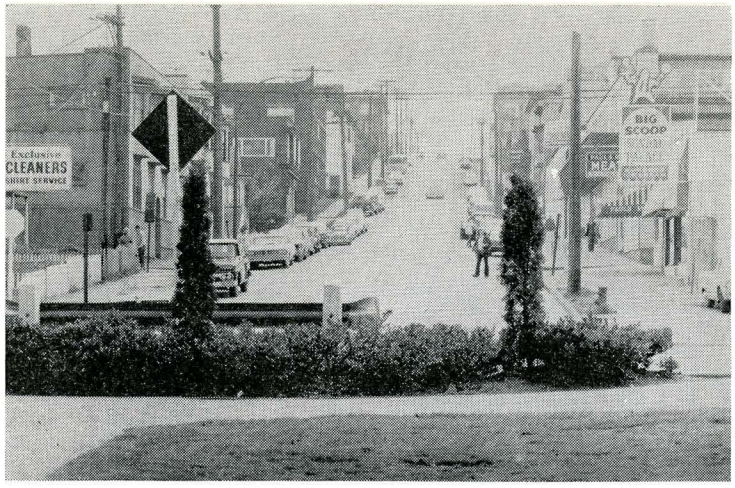
Barry Downs

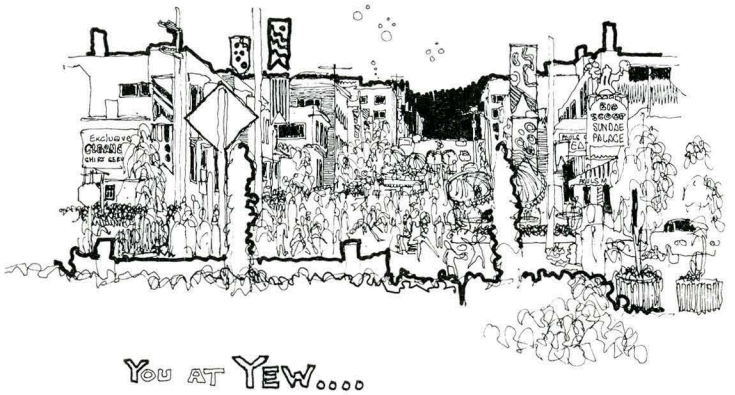
PEOPLE

The architect as an activist

So I am an activist am I? Well I accept the label graciously with one caution. In being effective and active I cannot work without the frank and honest support of the citizenry and active groups.

In our concern over the demolition of the Birks Building in downtown Vancouver to make way for another one of those know-nothing, look-alike concrete monstrosities, we met personally with the two Mr. Birks. It appears that our solicitations were in vain, although I never give up trying.





YOU AT YEW....

KITSILANO AREA RESOURCE COUNCIL MAY 6 1972.

The prospect of our argument stands thus: private property in our society is sacrosanct; our approach to the Birks firm was to appreciate this condition. We concede their good service to the citizens of Vancouver. Their business and their building have become well respected over the years. Their building, especially, has become a cherished historic landmark dearly to be missed when once the wrecking crews have done their work.

So far as the demolition is concerned, we approached the Birks firm with this view in mind; that they have been in business in Vancouver successfully; that they have prospered due to their integrity there is no doubt. But where our doubt does lie is: could the firm have been successful without the citizens of Vancouver? In fact, over these years, the Birks firm has been tacitly in partnership, with their customers, the citizens of Vancouver. Therefore, we do not challenge the rights of the firm as owners of their building. But is it not ethically fair to ask the firm to consult with, and consider the opinions of, their partners – the citizens of Vancouver – in deciding the fate of their building?

We hope at this late date our pleas do not go unheeded.

There is a further question in my activist's mind. Why address the architects of Montreal and Pouce Coupe when I should address my own neighbors in Kitsilano? Indeed it is possible to do all and both.

Kitsilano is a waterfront community on the south shores of English Bay. It is ripe for whatever? And may the devil take the hindmost? ?

The Kitsilano Area Resource Council has a Planning Committee. To this organization I am a "Johnny come lately". Long before I entered the scene architects and planners had been active. Dave Todd is the Chairman. John Yardley, Michael Geary, Ken Terris and Michael Katz are all active here.

John Yardley has been patiently directing a Senior Citizens Committee on the design of a new residental environment. Not too long ago it was referred to inevitably as the hi-rise. But because of our concern, it is no longer labeled thus. Now it is to be a low-rise. By the time the next one is proposed let's hope our adversaries "the powers that only seem to be" may be persuaded to look for a balanced and more integrated community. Let's wait and see.

We have more recently tackled the proposal to down-zone the area from high-rise to low-rise. We submitted our brief along with many other citizen organizations. On this occasion we supported the Planning Department's proposal to downgrade the zoning (the term is used euphemistically). After the public meeting and after considering the fourteen other briefs there is no doubt in my mind that we were wrong. If we are to live in harmony together in our neighborhood there can be only one form of zoning – diversity. And this was manifestly made clear at the hearing that evening. All low-rise may be as offensive as all hi-rise for me, and my neighbors have the desire for a little bit of both, and together we must seek for the balanced and integrated community. We seek to outlaw land speculation where the only design criteria for the building is the cost per front foot. We seek to introduce a leasehold tenure of land where the cost of the building and its functions are separated from the cost of land. You need own only so much land as you can live upon.

The mind boggles at all the things we want to do. This summer our action groups will try for a paid Citizens Committee of Planners made up of amateurs with the guidance of a pro. Another action group will try to establish a citizens mall at the foot of Yew Street hill, just where the shops are – across from the park. All these and many more.

Then, through it all, is the energy to resist the need to go on personal ego trips. Or the tendency for the Planning Committee to turn into the planning clique, or to sulk because of what we think is public apathy when all it really is is public fear.

Roger Kemble

The architect as a 'participator'

Until recently, architecture has been pretty much a spectator sport so far as the architect is concerned. Form has gone crazy and function has been lost in the shuffle. This has resulted in concerns mainly for the visual aspects of individual buildings (miraculously, sometimes even in groups!) or objects (i.e. street furniture). What has been greatly missing was concern for the fabric in which these buildings or objects were placed.

This fabric – the city – is not a kind of space-frame for architectural jewels or spectator-citizens. Rather, it is the product of citizen participation at the political and economic levels. These levels include government bodies, city councils, school boards, hospital boards, park boards, harbor commissions, transportation authorities, corporate boards, university senates, etc., etc. The members of these bodies create the city fabric as we know it today. What part does the architect have in the creation of policies or influencing the decisions of these groups? I suggest at the present time, very little.

In an increasingly pluralistic society (for the most part visually illiterate, thanks to our system of education), the architect is a packager-stylist for economic and political determinists. (Witness in Vancouver the Socred-imposed 55-storey government office building in downtown Vancouver and

the really dreadful Royal and Pacific Centres, also in downtown Vancouver). Alternately, he is a planner without policies, a sociologist without social goals or an ecologist without really understanding even his own life-cycle. It seems to me that we are at the cross-roads. We must decide what our future role with respect to the city is going to be. Are we to become architect-participators, or architect-spectators? The decision is critical. If we choose the architect-participator role, the opportunities for the profession to me seem boundless.

Participation involves two major areas of concern. Firstly, at the political and economic level and secondly, at the environment-user level. If we examine these two areas of involvement it will be evident, I think, just what a tremendous contribution it will be possible for the profession to make. At the political level, where most policies are created affecting the city, the architect is almost totally absent. In Vancouver the profession is represented on a few advisory design panels, boards of variance, planning commissions, and there is a landscape architect on the Parks Board. Very little, other than visual modifications is accomplished by these bodies. The real decision-makers at most levels in our urban society are the politicians – and these are very largely from the world of real estate.

A possible solution, in addition to running for election, is for the architect to become a developer. John Portman of Atlanta is probably the most spectacular example of success in this field. However, he is not the only one. A recent article in *Fortune* magazine outlined the extent to which this practice has spread in the U.S. The necessary financial and market analysis skills needed by the architect to enter this field are not difficult to acquire and are certainly not mysterious. Projects that meet political and economic objectives as well as sociological, ecological and architectural objectives will become more and more typical in the near future. Who better to lead these projects than the hopefully enlightened architect-participator?

If we can use our conceptual abilities to absorb and understand the mountain of data needed to prepare for most large projects these days, then perhaps a better environment will emerge. It is surely worth trying.

At the environment-user level, the profession has great opportunities for service. The work of Christopher Alexander comes to mind with his fascinating and revealing pattern language studies. Here is someone – an architect – who has begun to look at the many life-styles and micro-environments that compose our cities in an attempt to understand how people really use space and how they do or do not respond to it.

What opportunities there are for us to go and live, teach, work, participate in the environments which we have created or are called upon to create for the future. The experience and knowledge gained in this way would forever change the buildings we design (instead of relying on often misleading preconceptions and badly informed intuition). The benefits of this experience for the architect-politician-developer would be enormous.

Finally, I think that the architect has a great role to play in the world of visual education – providing he himself is visually literate. (I think of the B.C. artist, Iain Baxter's VIP badges given to architects at a recent meeting with the meaning – "visually illiterate person"!) Seeing and perceiving, like reading and mathematics has to be learned. We cannot expect people with no visual and perceptual understanding to see how the fabric of the city could be designed in a more humane way. Since every child now knows about ecological pollution, every child could be taught to see and understand visual pollution.

In an era where pessimism is the order of the day, I am optimistic about the future of the profession and what it can do for the urban environment if we will take up the challenges outlined above.

Ian Davidson

EDUCATION

The UBC School of Architecture – a position paper

All the professions have one thing in common: they seek to satisfy the hopes and aspirations of man. At times of severe social change the professions become ill at ease as their very purpose and procedures are held in question. It is also true that at such times, schools of learning – which provide the professions of the future – are forced into the difficult position of having to declare their loyalty, either to the professions which called them into being, or to the academy whence they are housed. Such is a situation of conflict tending to obscure the real problems which have need of solution. All the professions follow the same pattern: architecture is no exception. Eventually, through much searching and far too much emotion, new forms of professions will emerge to reflect the needs of a new society.

Times of change are times of trial. But they are also times for opportunity and challenge. On the West Coast the challenge was perceptible ten years ago when there was a shift in attitudes of mind. Nature, always overwhelmingly here, but always plundered, began to be recognized as a partner essential to the well-being of man, although in which way it was not clear; there was also a growing awareness that technology, when pursued for its own sake, always ended in disaster; and there was a serious search to understand better how man could use his life rather than spend it. To some extent this was not altogether unexpected, for Vancouver is the meeting ground of the Orient and the Occident. Within the architectural scene new questions emerged from the lips of youth, for there was disenchantment with buildings that were just schools, churches, factories and houses, for they appeared as old answers to old questions. It was argued that the time had arrived for the architect to take a position and design places for learning, places for worship, places for labor and places for living, claiming them all to be part of a continuum of living.

The UBC School of Architecture looked upon this evolution as a challenging opportunity, for it believed that the architecture of the future could be more powerful, meaningful and wonderful, particularly if it could be related to a larger canvas in which man was central and architecture was his environment: buildings then would be a part of the environment. Some members of the profession looked unkindly upon such an idea, for they were concerned lest architecture become more complex; others lent encouragement and took part in the program of the School. It soon became apparent that the problems within this form of thinking were different and difficult to assess; the usual methods of approach to solutions did not apply. It became essential that the School widen its interests by adding to its faculty from building science and social psychology, and that the architect members concentrate their scholarly interest upon theories dealing with problem approach and creative endeavor. By 1968 all students entering the School were required to have a first degree in Arts, Science or Engineering. Thus the School became more academic in essence and more related to the university than it had been before.

Higher academic standards and wider interests at both student and faculty levels could only result in a great variety of accomplishments at the time of graduation. It was anticipated that the product of the School would be different from that of the usual five-year architectural program in which the student entered straight from high school. At a time of change, the responsibility of the UBC School was to produce students capable in the art of problem solving, aware of the need for creative ability and, above all, agile in mind so that the unknown future might be faced with courage and confidence. Once more, some members of the profession took issue with the fact that the students graduating from the School did not satisfy their needs. Again, there were others who felt that the training of skills and competence could be better undertaken under the actual conditions of practice. Notwithstanding these differences of opinion, it should be noted that a rough survey carried out by the School in 1970 revealed that about 85% of students graduating entered the profession. The remainder went on to higher study at the School or elsewhere, or taught: very few left architecture.

Today, the faculty of the School is concerned that Architecture is one of the few professions existing without a declared body of knowledge. They are intent upon providing this need whenever possible; therefore, much research is being undertaken, most of which is sponsored – this year about $28,350 has been granted for research within the fields of architectural theory, building science or methods of learning. As each member of the faculty (as well as other invited specialists) offers lectures upon his areas of interest, research is fed back into the system of learning without delay. Frequently the student takes part in the process.

Students in the School are encouraged to shoulder responsibility and, in order to develop creative and innovative thinking, a Workshop is held for incoming students each year for a month prior to the academic year. Students are confronted with unique situations that are not predictable and therefore they must partake of imaginative problem solving. Also, during the three-year course a student may elect to take one term in a living/learning situation abroad. For example, during the academic year 1969–70 studies were held in Venice, in the spring of 1972 in Paris, and hopefully in the spring of 1973 they will take place in Athens. The main intent behind such opportunities is to develop an appreciation of our rich architectural heritage, to enlarge the vocabulary of visual images, and to place in perspective similar problems that exist today in Canada and the country being visited.

The student is allowed considerable freedom to pursue lines of study according to his and the School's interest, but during the first two years he spends by far the largest proportion of his time upon the subject of 'design'. He always works with a tutor; the student/faculty ratio is 9:1. In the final year he works with a committee (one member of which must be drawn from the School) upon special areas of interest represented by the faculty, and when the findings resulting from the study are considered a contribution to the body of knowledge, a presentation is made at a public hearing to which the profession is invited.

During the development of the program both students and faculty have assumed major roles. The passage has not always been smooth; nor was it expected to be, for times of change are not times of harmony. There is still much work to be done, however, and it is to be expected that further development will take place, particularly in the area of application of theories, or 'doing'. Students in the School participate in the affairs of the AIBC, serving actively upon committees and the

(*continued, page 20*)

Designing 'Old Town' - A wonderful idea! Having been born in and had Old Town as a playground there is much that is very precious - memories of people who built - those who designed - who occupied are so important. 130 years ago a portion of Old Town was selected as the site for the Fort from which our City developed. Victoria's timetrack is packed with excitement, adventure, romance, culture. Ours was a forested harbour area, now difficult to even imagine. Architects may find our 19th Century designs, old hat - but there is a difference. A hodge podge of England, San Francisco - Architect and Civil Engineer designs - all largely functional - yet all had to contend with the English Common Law "respecting" "ancient lights" which assured a first Builder the natural light for his windows - reason enough for the many offsets, setbacks, alleys and courts - and long may that difference endure. Street lines were determined by the City Surveyor while you took care of the side and back. Our hope is that in your studies you encounter the spirits of those whose love for Victoria can still be felt by many of us. Enjoy yourselves and come again!

Ainslie Helmcken
CITY ARCHIVIST.

Program of Events

(All events will be at the Empress Hotel unless otherwise noted.)

Wednesday, May 31

8.30 a.m.	Registration opens, Lower Lobby
9.00 a.m.	RAIC Annual Council Meeting, Ballroom Up-island logging operations bus tour Golf at Victoria Golf Club
3.00 p.m.	Tea at Government House for architects and their wives.
5.30 p.m.	Reception, Georgian Room
7.00 p.m.	Walking Tour of "Old Town"

Thursday, June 1

8.00 a.m.	RAIC Foundation Breakfast Meeting, Princess Louise Room
8.30 a.m.	Registration, Lower Lobby
9.00 a.m.	Designing the City Game focussing on "Old Town", McPherson Theatre
12.30 p.m.	Box Lunch and Bar, after which the Game continues, McPherson Theatre
7.00 p.m.	Sweets Cocktail Reception, McPherson Theatre

Friday, June 2

8.30 a.m.	Registration, Lower Lobby
8.30 a.m.	Members Forum, Ballroom
12.30 p.m.	Tour of Naval Base at Esquimalt, Boat Tour and Lunch
2.00 p.m.	RAIC Certification Board, Boardroom
6.30 p.m.	President's Reception, Georgian Room (Dress — "anything in black and white will do . . .")
7.30 p.m.	Dinner and Dancing, Ballroom

Saturday, June 3

9.00 a.m.	RAIC Council Meeting, Ballroom
10.15 a.m.	College of Fellows, Robing, Christ Church Cathedral
11.00 a.m.	College of Fellows, Convocation, Christ Church Cathedral
12.00 p.m.	College of Fellows, Reception, Tearoom
12.30 p.m.	Awards Luncheon, Ballroom
2.30 p.m.	College of Fellows Business Meeting, Georgian Room

Special Activities for Ladies

Wednesday, May 31

9.00 a.m.	Walking Tour of City Centre
11.00 a.m.	Coffee Party at McPherson Theatre
3.00 p.m.	Tea at Government House

Thursday, June 1

9.00 a.m.	Tour of Butchart Gardens
12.00 p.m.	Luncheon at Royal Victoria Yacht Club (Bus will return via the McPherson Theatre for those who wish to join the Game.)

Saturday, June 3

9.45 a.m.	London Bus Ride to Oak Bay Marina and Sealand
11.00 a.m.	Coffee at Marina Restaurant

Programme des Activités

(Toutes les activités auront lieu à l'Hôtel Empress à moins d'avis contraire.)

le mercredi, 31 mai

8h30	Inscription, Vestibule, rez-de-chaussée
9 heures	Réunion annuelle du Conseil de l'IRAC, Salle de bal Golf au Victoria Golf Club Tournée par autobus de la partie haute de l'île pour voir l'exploitation de la forêt
15 heures	Thé à l'Hôtel du Gouvernement pour les architectes et leur épouse
17h30	Réception, Salle Georgian
19 heures	Promenade dans la "Vieille Ville"

le jeudi, 1er juin

8 heures	Déjeuner d'affaires de la Fondation de l'IRAC, Salle Princess Louise
8h30	Inscription, Vestibule, rez-de-chaussée
9 heures	Jeu de l'aménagement se concentrant sur la "Vieille Ville", Théâtre McPherson
12h30	Déjeuner et rafraîchissements, suivis du jeu, Théâtre McPherson
19 heures	Réception Sweets, Théâtre McPherson

le vendredi, 2 juin

8h30	Inscription, Vestibule, rez-de-chaussée
8h30	Forum des membres, Salle de bal
12h30	Visite de la base navale à Esquimalt, une croisière et le déjeuner
14 heures	Commission d'Accréditation, Salle de conférence
18h30	Réception du Président, Salle Georgian (Cravates noire et blanche ou "toutes combinaisons de noir et de blanc.")
19h30	Dîner et danse, Salle de bal

le samedi, 3 juin

9 heures	Réunion du Conseil de l'IRAC, Salle de bal
10h15	Les fellows revêtent la toge, Cathédrale Christ Church
11 heures	Cérémonie d'investiture des fellows, Cathédrale Christ Church.
Midi	Réception des fellows, Salon de thé
12h30	Déjeuner de remise des prix, Salle de bal
14h30	Réunion d'affaires des fellows, Salle Georgian

Activités speciales pour les épouses

le mercredi, 31 mai

9 heures	Promenade dans le centre de la ville
11 heures	Café au Théâtre McPherson
15 heures	Thé à l'Hôtel du Gouvernement

le jeudi, 1er juin

9 heures	Tournée des fameux Jardins Butchart
Midi	Déjeuner au Royal Victoria Yacht Club (L'autobus retournera en passant par le Théâtre McPherson pour celles qui désirent se joindre au "Jeu".)

le samedi, 3 juin

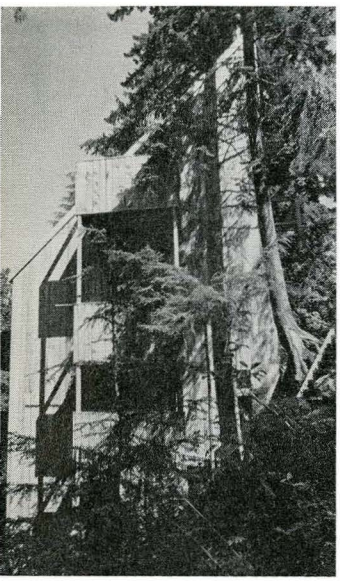
9h45	Voyage par autobus Londonnien à la marina Oak Bay
11 heures	Café au restaurant de la marina

The work of the rebels

The west coast's reputation for fostering non-conformists is confirmed by the growing numbers of architectural graduates who go their own way. After completing the three year sensitizing program offered by the UBC School of Architecture, many have little interest in settling behind a drafting board in a big office. And of course, their ranks are swelled by the limited number of jobs available in recent years.

The design-build situation is a vehicle for immediate involvement and decision making.

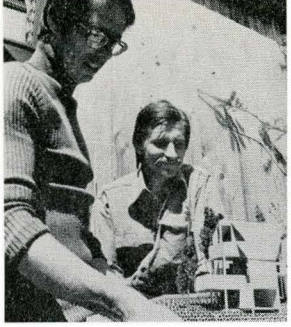
Some function simply as contractors, while others have established construction firms. Most are into custom building in jobs ranging from minor additions to complete house designs. The B.C. ceiling of $50,000 for projects designed by non-registered architects seems to bother them not a whit.



Pullan

Pullan

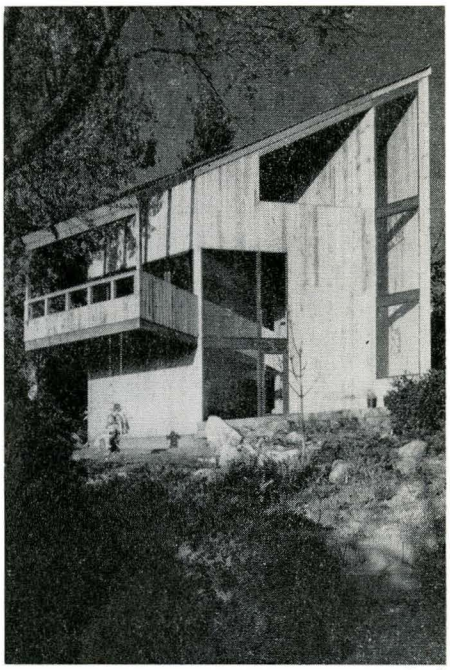
The severe geometry of this soaring vertical house in North Vancouver designed by Monica Kiyooka for her own family is made warm by the closeness of the trees and the use of natural wood. With a view to economy and engineering requirements for a difficult site, she based her design on a compact foundation. This multi-levelled house is zoned vertically into adult, children and communal areas. It was a winner in the 1971 Canadian Housing Design Council award program.



'Mine shaft modern' is the term frequently used to describe the vertical approach to house design taken by Bob Hassell and Barry Griblin. Their houses often seem to be built on "unbuildable sites", rocky cliffs on sloping mountainsides.

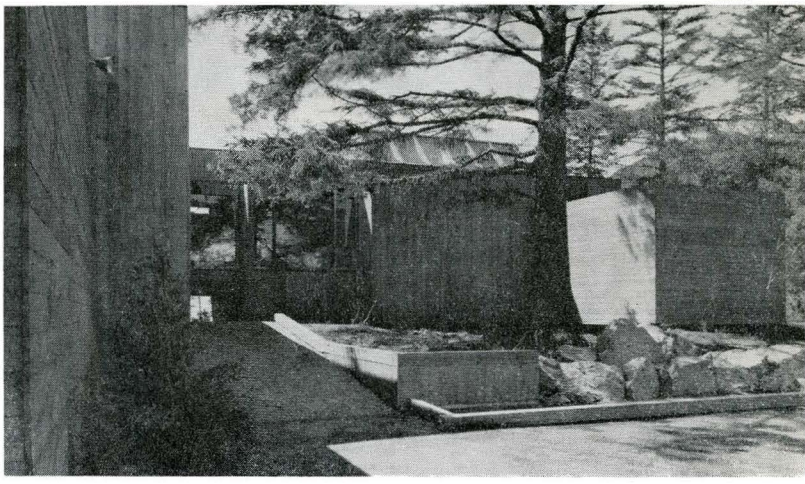
Hassell/Griblin concentrate on volume rather than area and study site lines from all rooms and levels to create a feeling of open space. Below, their Ford residence, West Vanc.

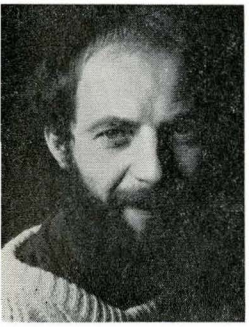
Roaf



Roaf

Hassell/Griblin's respect for the site produces a happy environment. For this medical centre in Squamish, below the team organized materials and volumes on the same module.





Recent UBC grad Peter Wardle operates his own construction firm specializing in housing. "As designer-builder," he says, 'you are part artist, part businessman and you have to maintain the right balance between the two."

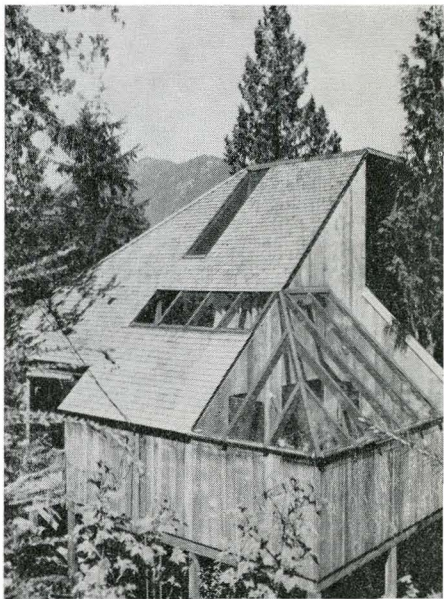
Wardle's Johnson residence designed for a city lot in a new Vancouver subdivision. It won CHDC honorable mention.

Roaf

Wardle's Cobanli house, another CHDC winner. Clients requested multi-functional flexible space. Varied family activities can be carried on in the combined kitchen, dining, hobby area.

Roaf

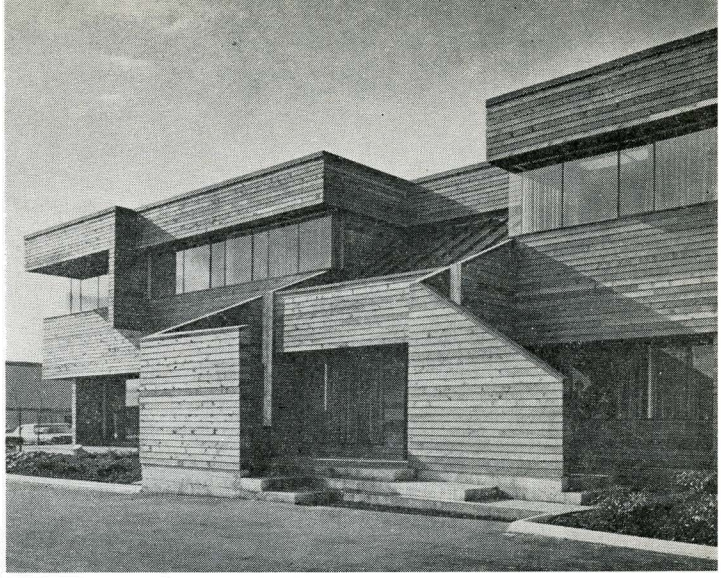
The Sherwood House in Sechelt was designed by Hassell/Griblin to bring in light because the prairie owners found B.C. winters depressing. The view is north but skylights face south.



Fulker

Transferring the B.C. style to larger projects

The successful exploitation of wood construction in single family residential applications has inspired B.C. architects to apply the same materials to larger projects. And the lifestyle that has evolved from the west coast home is felt in the inclusion of skylights, sundecks and natural materials in other forms of construction. Exterior materials are often re-introduced inside a building, combining relaxed informality with an appreciation of low maintenance wood surfaces.



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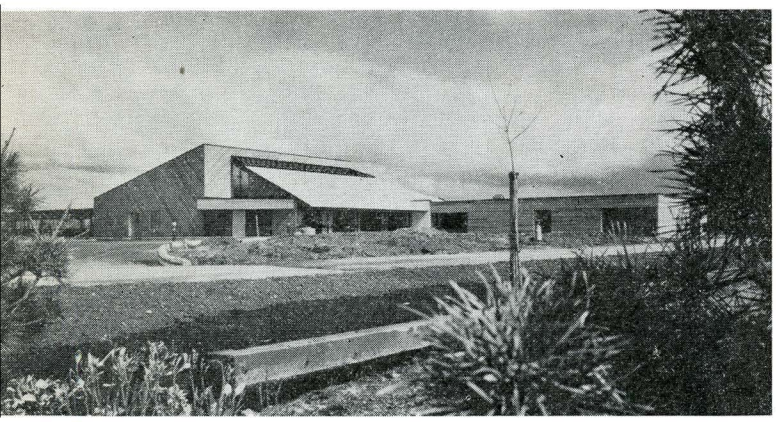
In the office and showroom complex for Crestwood Kitchens, architects Lort and Lort used native materials to project an image of good design. Horizontal cedar siding emphasizes the sculptural forms, while windows and skylights retain human scale.



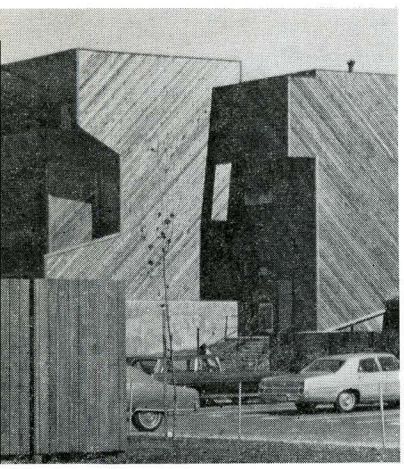
Boutry

Left, a hospital designed in the "domestic vernacular" to create a "home" atmosphere for patients. Project architect John Wallace of Thompson, Berwick, Pratt and Partners not only used Western red cedar for exterior siding of the Richmond General Hospital Extended Care Unit but carried it through to interior areas.

Hoskins

The west coast idiom expressed in a school. The horizontal cedar siding of the Sechelt Elementary School accents the building's strong rectangular form and adds texture and interest to the massive wall areas. Architect K. Uyeyama (Underwood, McKinley, Cameron, Wilson and Smith).

In this Flagg Bros. shoe store for Richmond Square, in Richmond, B.C., designers Colin Ray and Associates used vertical Western red cedar to give a rich visual interest in a long, narrow space.



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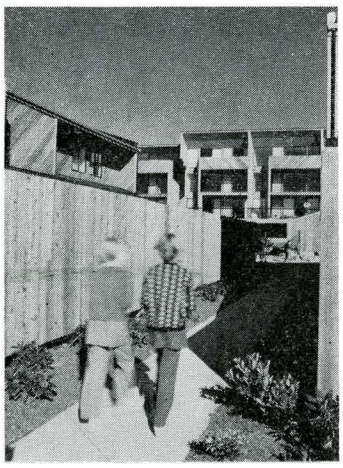
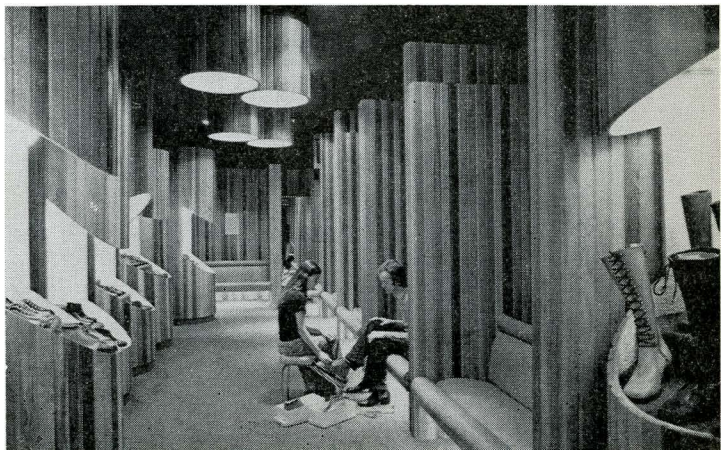


Roaf

Architect Charles Patrick combined extensive landscaping, continuity of materials and variety of forms to achieve the delightful and pleasant urban environment of the Sharon Gardens townhouse and apartment complex. He won a 1971 Canadian Housing Design Council award for his effort.



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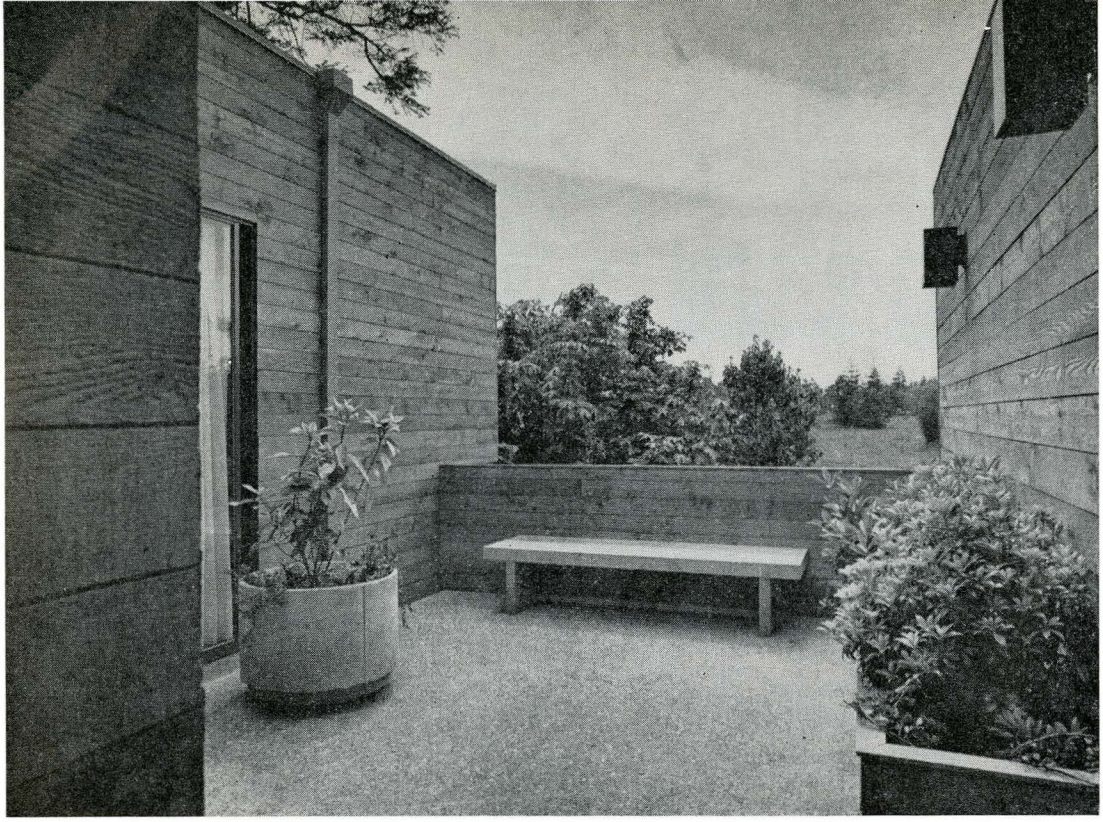

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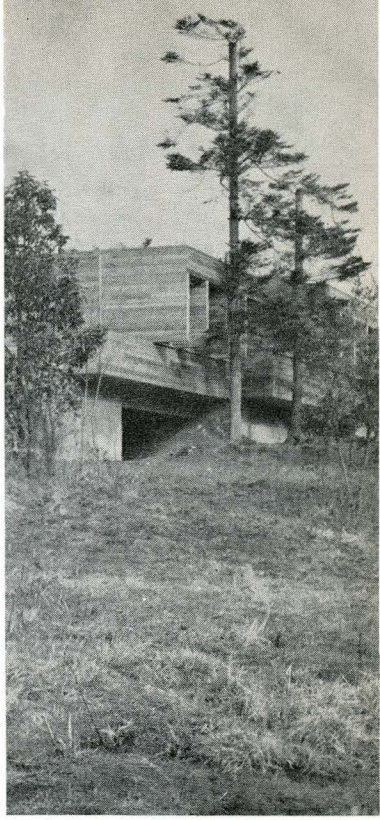


Pullan

In keeping with the growing western tradition of respect of nature in design, the Sedgewick building at the University of Victoria by Downs/Archambault becomes merely an anonymous feature in the landscape. Warmly textured cedar end walls establish a quiet retreat, where shrubbery and subdued detailing reinforce the tranquil scene.

Pullan

Pullan

Cedar walls create the decor of the bar area of the new Centennial Motor Hotel in Vancouver by Erickson/Massey. Photo blow-ups, black leather furniture create a masculine image for this sportsman's lounge called Joe Kapp's Peanut Section.

Architects Wade, Stockdill, Armour and Blewett used warm textural materials to create a human environment in Park Royal North Mall in West Vancouver. Smooth laminated cedar blocks incorporate resting areas, waste disposal and ash trays.

Saturday morning advisory service. They also express their ideas strongly on matters of public domain.

At student level a strong will pervades for the formation of a new architecture and there is a will to see a new type of architect. If it is true that where there is a will there is a way, the future of architecture in British Columbia is assured.

Henry Elder

CITIES

Victoria : Pictoria

I have a friend in San Francisco who visits annually his beloved "Pictoria" as he calls it, adding "isn't it true," but then he adds "isn't it true" to all his statements. He is only one of thousands who visit Victoria and clog up our traffic each year. Whether it is habit or the expanding ripples of word of mouth pebbles is hard to say.

I've lived here now almost 20 years and whenever I walk downtown or drive around the outskirts I am, to use an outworn but graphic phrase, haunted by the ghosts of demolished (murdered?) buildings. I know this is dumb since the process has been going on ever since 1843 when Fort Victoria was founded, but I have only seen the changes during these last 18 years. And these years may have been the saddest.

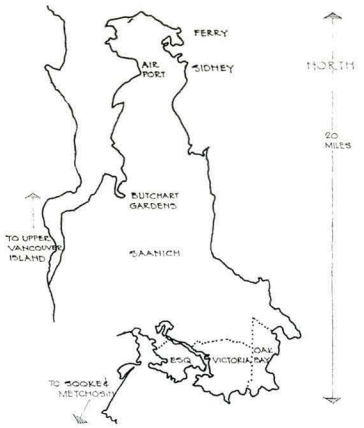
These were the years when the buildings which were demolished were not razed to make room for something better but for something bigger, or cheaper, or plainer. Worse even than that were the holes torn out of the street pattern as backwaters for parked cars.

Of course the city isn't ruined yet. There is much left but the rate of attrition has frightened enough people to start them protesting and looking for safeguards.

One major advantage Victoria has is in its street pattern. I doubt the original layout was planned to give that effect but the result is that you do not, anywhere downtown, have a view down a street not terminated by a structure or a vista. There are no endless corridors but rather a series of outdoor "rooms." This gives an intimacy to the downtown and yields a number of surprises to the pedestrian.

Victoria is some 40 years older than Vancouver and is a good 20 years older than Confederation. It bears more resemblance to the early days of West Coast American seaports like Portland and San Francisco than to any Eastern Canadian contemporaries. Unlike those cities and so many others, however, Victoria was spared any major fires and has thus inherited a good concentration of early structures. Another reason, bitter to the business community, is that the growth of Vancouver as the end of the railroad, was at the expense of the growth of Victoria, which suffered a period of near stagnation.

Present growth is almost directly the result of the government ferry system which has brought Victoria



within 3¼ hours by truck of Vancouver. The steam engines in ships and trains which built Vancouver are now being replaced by the diesel engines in ships and trucks which are rebuilding Victoria. Attentive readers will have seen in *The Canadian Architect* the fate of unplanned Vancouver growth. Many in Victoria are hoping to avoid the same fate. It has become a political issue and was the major reason for the election of Peter Pollen to the Mayor's chair in the civic elections last fall (*A/C, 3/6/72*). Already an anti-high-rise by-law has been passed and concern is now focussing on what we call "Old Town".

Civic concern in this field is not new. When R. B. Wilson was mayor the city fell heir to a large bequest from a citizen called McPherson. Rod Clack was working in City Hall at the time and between his vision and Wilson's leadership the city acquired two handsome spaces, Centennial Square and Bastion Square. Prior to that Hydro had put the lines of 30 city blocks underground and a rigorously led paint-up campaign by City Hall had begun to awaken a new interest in and respect for our older buildings. Today this interest is widespread and City Hall can feel more confident than ever that good husbandry of our cultural resources will be expected of them.

The geography

Victoria and Esquimalt are separated by Victoria harbor, the upper reaches of which form a long narrow waterway leading into Saanich.

If Victoria, Esquimalt and the harbor they enclose are considered a unit then this unit makes a stubby peninsula into the Straits of Juan de Fuca, which separate us from the American Olympic Peninsula 18 miles to the south. On a narrow strip of the peninsula east of Victoria is the Municipality of Oak Bay but this whole peninsula is now so built up that boundaries are invisible (but not inaudible).

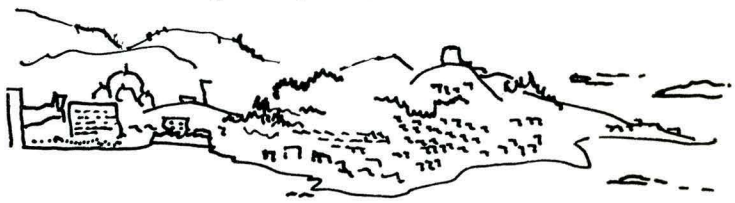
To the north subdivision has spread into the narrow Saanich Peninsula which extends some 18 miles to end at Sidney where the airport and ferry terminals are located. All the perimeter of this peninsula is waterfront and gobbled up. In the center there is still some farming and some "useless" hills, and some lakes.

Early settlers spread out over this peninsula which was good farmland and those with the means and the inclination set up estates and farmsteads some of which remain.

The stubby built-up southern part of this area, containing Oak Bay, Victoria and Esquimalt (reading east to west) is separated from the major form of Vancouver Island by Esquimalt Harbour – reputedly one of the world's finest. Sub-Urban Growth has now spread around this harbor and is invading Metchosin and Sooke. Here ends the geography lesson. Better you should look at a map. The old winding roads which tied all of these areas together are now being widened and straightened and heavily pruned, and if you don't like it there are very few places where alternate routes are available.

Fortunately anything will grow here, well almost anything. The worst damage a road crew can do will be masked in a couple of years by new growth. Many new subdivisions, in a few years, are screened off by the results of enthusiastic gardeners and a civic plan of street planting. This makes the town pretty and lots of color makes good Kodachromes and tourists take a lot of them home. Perhaps "Pictoria" is an apt enough synonym but I would prefer the city to earn an adjective like handsome rather than pretty.

Peter Cotton



VICTORIA FROM THE STRAITS OF JUAN DE FUCA

RAIC

New officers
Council/1971–72/Conseil

President/Président, C. F. T. Rounthwaite, Toronto
Vice-President/Vice-président, Allan F. Duffus, Halifax
Honorary Secretary/Secrétaire honoraire, to be announced
Honorary Treasurer/Trésorier honoraire, John M. Dayton, Vancouver
Imm. Past President/Président sortant de charge, Jean-Louis Lalonde, Montreal

COLLEGE OF FELLOWS

New members

Fourteen RAIC members have been

New Fellows 1972

Left to right, top: Dimitri Dimakopoulos, Michael Dixon, Barry Downs, Daniel Dunlop, Jacques Coutu, Kerby Garden, George Giles. Below: Geoffrey Massey, John McIntosh, T. V. Murray, F. J. K. Nicol, Kenneth Pratt, Jacques Roy, John Shaw.

elected to the College of Fellows this year, along with four honorary Fellows. Convocation will take place this month at the RAIC convention in Victoria, B.C. New Fellows are:

Jacques Coutu, né le 23 février 1927 est architecte diplomé des Beaux Arts, 1953, et patron depuis 1957. Il exerce à Chicoutimi. M. Coutu est membre du Comité d'Approbation des Plans d'Ecoles Polyvalentes au Ministère de l'Education et membre du Bureau de Discipline à l'AAPQ, en plus d'être membre de diverses associations et clubs locaux.

Dimitri Dimakopoulos, of Montreal, was born in Athens, Greece and graduated from the Experimental School of the University of Athens. He received his Bachelor of Architecture from McGill University in 1955. In 1957 he became a partner in the firm of Affleck Desbarats Dimakopoulos Lebensold Sise. He has been on faculty at the University of Montreal and a visiting critic at McGill and Laval. In 1970 he established the firm of Dimakopoulos & Associates.

Michael George Dixon, of Ottawa, graduated in architecture from McGill University, 1936. He is Project Architect for special projects abroad in the design branch of the federal Department of Public Works, Ottawa. He is past-chairman of the Architects' Group, Professional Institute Public Service of Canada and the Ottawa chapter of the Ontario Association of Architects. He served on council of the OAA from 1968–71 and as president in 1970. He is presently OAA representative on the RAIC council.

Vancouver architect *Barry Downs* was born in Vancouver and graduated in architecture from the University of Washington in 1954. He taught at the University of British Columbia School of Architecture and entered private practice in 1963. He has served on the Vancouver Civic Design Panel, produced the "Legacy of Wood" show at the Vancouver Art Gallery and is currently a member of the city's Historical Advisory Board and the AIBC archives committee. In 1969 he formed a partnership with Richard Archambault.

Daniel T. Dunlop, of Toronto, was born in Edinburgh, Scotland. He attended University of Toronto School of Architecture and graduated in 1950 with the RAIC gold medal. He started his own practice in 1953 and is currently a partner in Dunlop Farrow Aitken. He is chairman of the Registration Board of the Ontario Association of Architects and vice-chairman of a provincial government committee charged with the responsibility of introducing a uniform building code for Ontario. One of his former firms received the Massey Medal in 1967.

G. Kerby Garden, Calgary, received his Bachelor of Architecture degree from the University of Manitoba, 1951. In 1961 he joined the building research division of the National Research Council of Canada, Ottawa. In 1970 he commenced practice as a building science consultant and has recently been appointed associate professor of building science at the University of Calgary, Faculty of Environmental Design.

George L. Giles, of Victoria, was born in Melbourne, Australia and emigrated to Canada in 1946. After studying with the firm of Dewar Stevenson & Stanley, he wrote professional examinations at the University of Alberta. He was a partner in K. C. Stanley & Company until 1961 when he entered the B.C. Department of Public Works in the design division. He was appointed director of design for the department in 1968. He also holds a diploma in public administration from the University of Victoria.

Geoffrey Massey, Vancouver, was born in London, England. He received his Bachelor of Arts from Harvard College, 1949 and his Master of Architecture degree from Harvard Graduate School of Design, 1952. He worked for Sharp Thompson Berwick & Pratt and formed a partnership with Arthur Erickson on winning the Simon Fraser University Competition in 1963. He was a member of the advisory committee on architecture for Expo 67 and his firm won first prize for the design of the Canadian Pavilion at Expo 70, Osaka, Japan.

John McIntosh, of Edmonton, was born in Calgary and graduated with a Bachelor of Architecture from the University of Manitoba, 1951. He entered private practice in Edmonton in 1953 and in 1967 formed the partnership of McIntosh, Workun & Chernenko. He served on council of the Alberta Association of Architects for 11 years and was elected president in 1970. He was the Alberta representative for the RAIC in 1970–71. He is presently chairman of the Design and Construction Liaison Committee and the RAIC 1974 convention.

Timothy Vincent Murray, of Ottawa, received his Bachelor of Architecture degree in Dublin, Ireland, 1952. He has practised since 1959 with branch offices in Cork, Ireland and London, England. His firm is Murray & Murray, Ottawa. He is a Fellow of the Royal Institute of British Architects and a former councillor of the Ontario Association of Architects.

Toronto architect *Frank J. K. Nicol*, was born in Aberdeen, Scotland. After graduation from the Aberdeen School of Architecture in 1954, he emigrated to Canada. He became the first Director of School Planning and Building Research for the Ontario Department of Education and in 1966 he returned to private practice as a partner in the firm of Nicol Schoales Ream McBain. He was chairman of the Architectural Advisory Committee and co-chairman of the RAIC convention committee for the joint RAIC/AIA convention held in Chicago, 1969. He was on council of the Ontario Association of Architects in 1968 and served as president in 1971.

Kenneth Reginald Dixon Pratt, of Winnipeg, received his degree in architecture from the University of Manitoba, 1949. He has practised architecture in Manitoba since 1954 and is presently a partner in the firm Pratt Lindgren Snider Tomcej & Associates. He was a design critic at the University of Manitoba and has served the Manitoba Association of Architects as council member, committee chairman and currently is a member of the Registration Board.

Jacques Roy, of Moncton, attended the University of Manitoba, School of Architecture. After graduation, he worked in Ottawa for several years and in 1970 established his own practice. He was a council member of the Architects' Association of New Brunswick for many years and also acted as president. He is the AANB alternate representative to the RAIC.

John Shaw, of Toronto, graduated from the University of Toronto School of Architecture in 1955, and joined Brook, Carruthers, Grierson, Shaw in 1962 after two years in private practice. He is a former chairman of the Ontario Association of Architects Toronto Chapter.

The Honorary Fellows are: The Right Honourable Pierre Elliott Trudeau, Prime Minister of Canada; Col. the Honourable John Robert Nicholson, OBE, QC, Lieutenant-Governor of British Columbia; Rafael Norma, of Mexico, president of the Pan-American Federation of Architects Associations; and Max O. Urbahn, FAIA, of New York, president of the American Institute of Architects.

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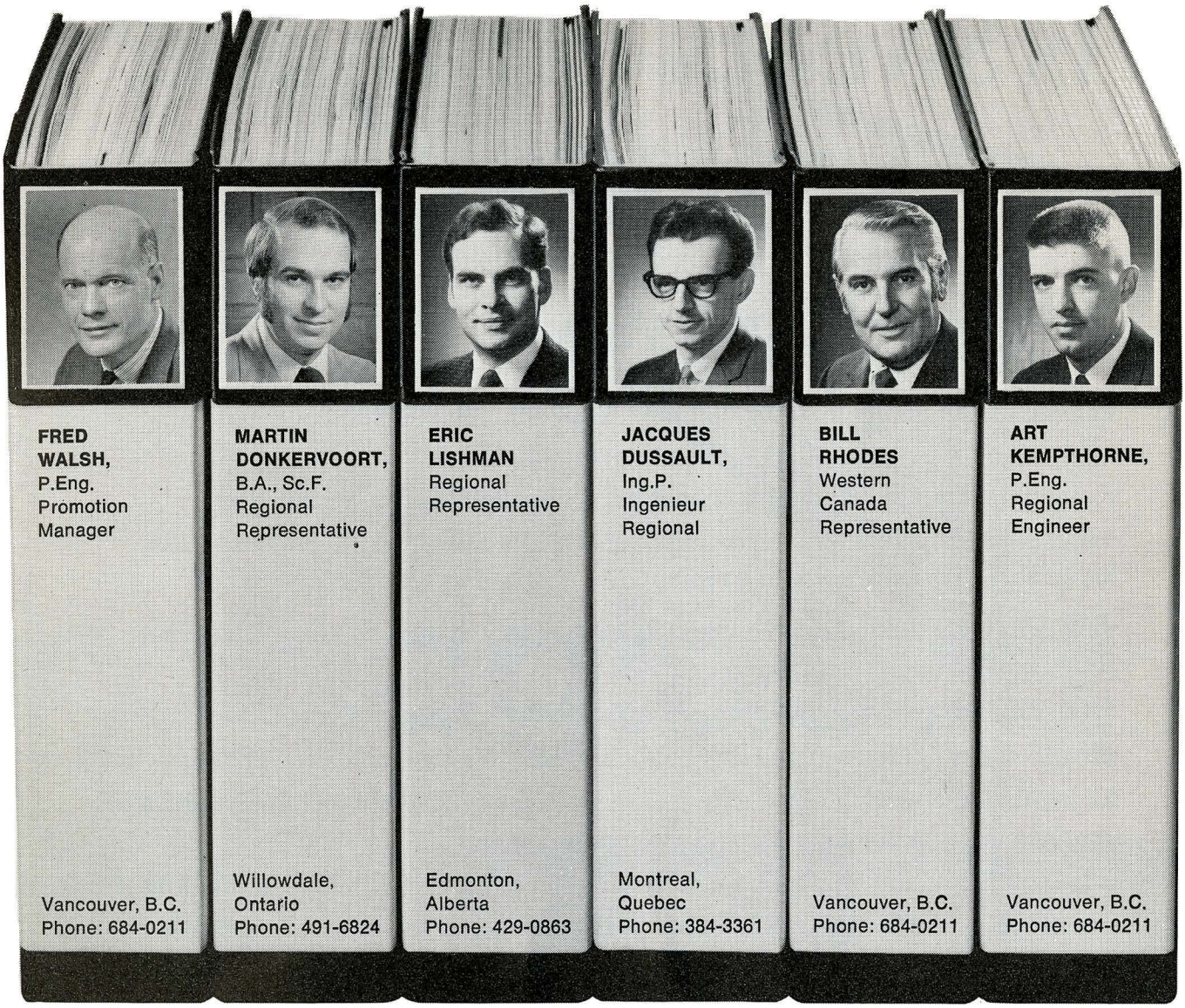

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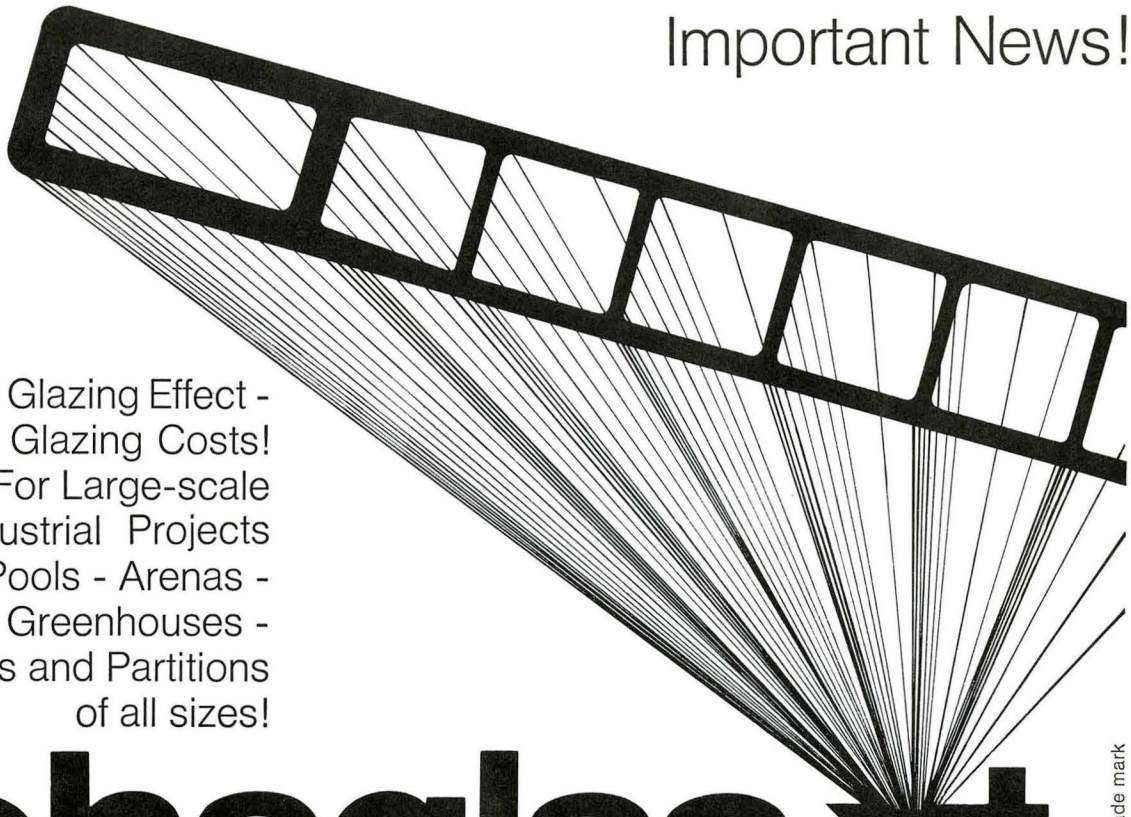

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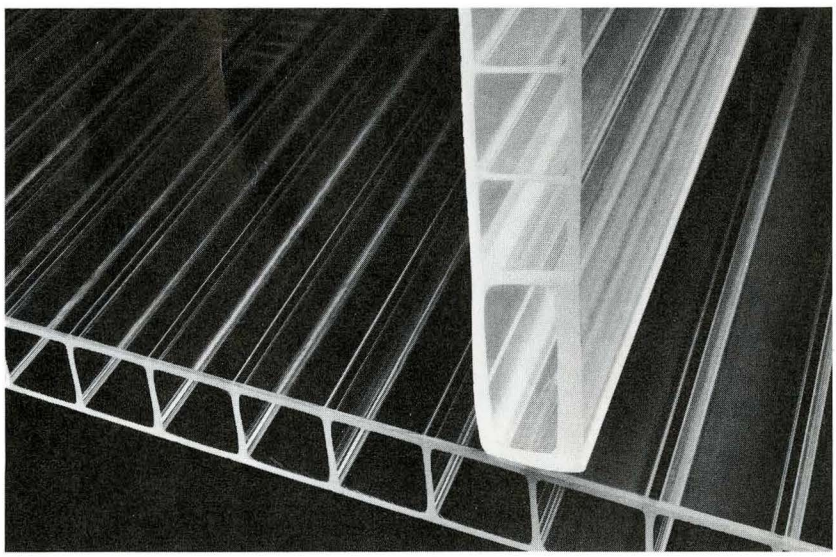

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