

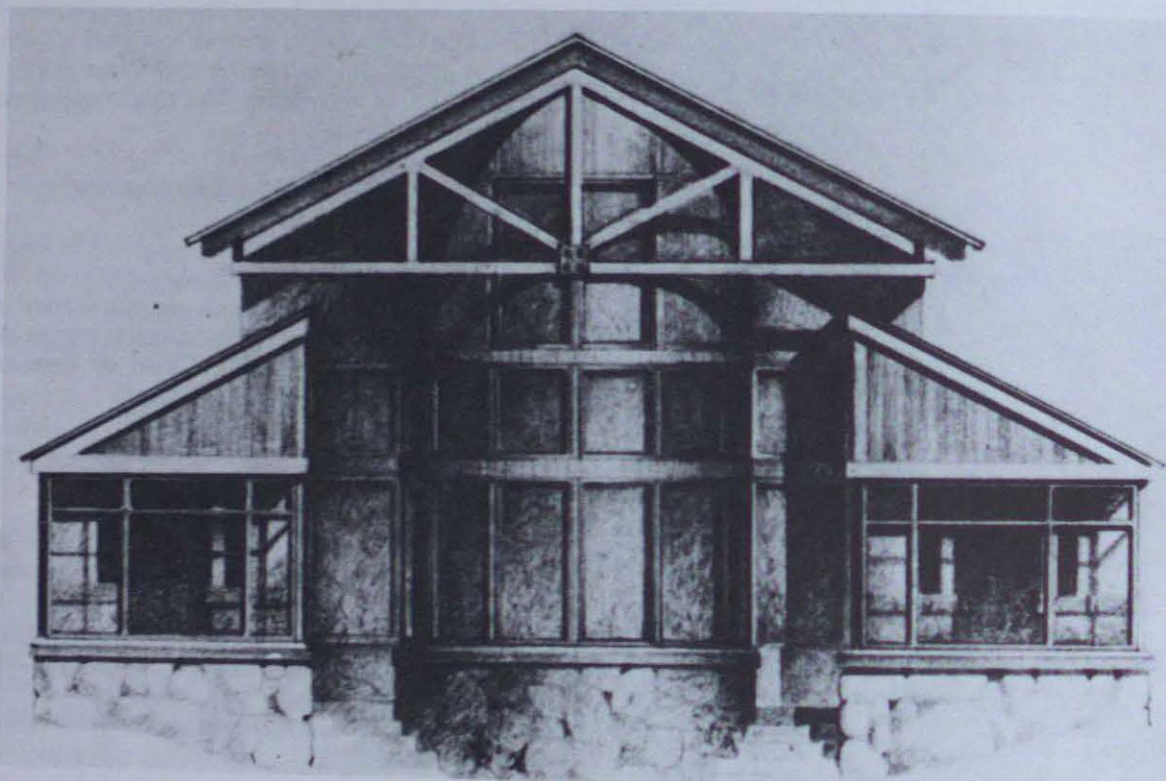
RAIC STUDENT COMPETITION

Sponsored by Faber Castell

Program

Last May, winners were announced for the 1983 CSA/RAIC Student Competition. The subject of the competition was 'A House of Architectural Memory'. Jury members for the competition included A.J. Diamond, Edward Jones, Anne Schrecker, all of Toronto, and Peter Rose, of Montreal.

The competition asked each competitor to address the question of architectural memory through the design of a house for four occupants. The aim was not to design a house that is an embodiment of the memory of any particular occupant, but which deals with architectural memory. Function, scale, site, structure, location, and materials were left to the discretion of each contestant.



A.J. Diamond, Toronto

The first place design had many remarkable qualities: clear notion of a holiday house, deliberately placed in the landscape, sensitive distinction between approach to and views from the house, consistent and mutually reinforcing design notions at the overall and detail scales and a convincing presentation providing real evidence of architectural competence.

Edward Jones, Toronto

"...the majority (of the entries) seemed to be suffering from an advanced state of architectural amnesia."

The essential craft of drawings with its representational endeavours have been trivialized. In the face of such disinterest, the premiated schemes in this competition can be seen as strangely heroic. They proffer the correct assumption that themes concerning the generic idea of house, the relationship between house and garden, the architectural promenade and the distinction between architecture and building are nothing new. The position that they represent poses a new set of conditions and dilemmas for contemporary

architecture caught between the memory of a not-forgotten past and an indifferent present that promises nothing for the future.

Anne Schrecker, Toronto

"...among the entries taken in their entirety, there was preponderance of formalism limited as to time and place of inspiration...and too much infused with the spirit imitation."

The winners exhibit a wide range of conceptual sources. But among the entries taken in their entirety, there was a preponderance of formalism limited as to time and place of inspiration, not too well assimilated to the statement of the design problem, too intellectually constricted in its interpretation of both 'house' and 'memory', and too much infused with the spirit of imitation. Surely as we approach the twenty-first century there are a few new things under the sun? And new ways of looking at old things? One hopes for more spirit of adventure from the young. Ah, well, next year.

First Place

Brigitte Shim and Howard Sutcliffe

University of Waterloo

Project

This modest summer cottage is to be built on a small lake in the Haliburton area of Central Ontario.

Organization

The organization of spaces and their relationship to the landscape refer to the villa type. A dependence on site is established through panorama and framed views; solid and void, implied axis and actual route.

Two central spaces, garden and living room, are clearly defined as public and as extensions of the landscape by the enclosure of the side wings. The cruxiform columns and the corner conditions imp-

ly an openness and extension of these central spaces.

Progression

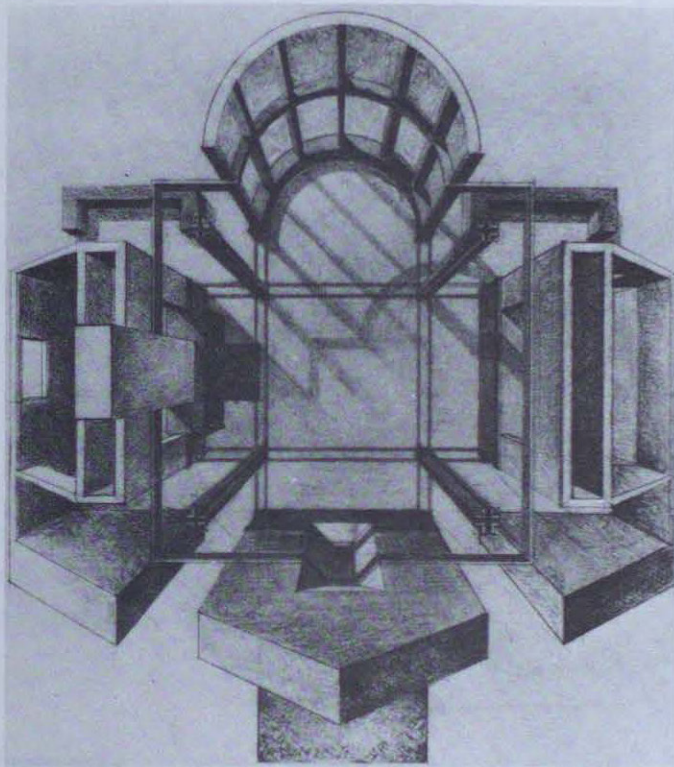
The house unfolds itself as one progresses through it from either the lake or the road. By clearly articulating distinct layers and spaces, and through the repetition of structural elements and spatial relationships memory is evoked within the house itself.

Character

Through the articulation of structural elements, porches and finishes, the house accepts the collective notion of summer cottage. The formal front facade addresses the lake and indicates organization and construction.

Memory

The house is a memory of the villa type through its organization; a memory of itself through repetition of elements; a memory of summer cottage through its character.



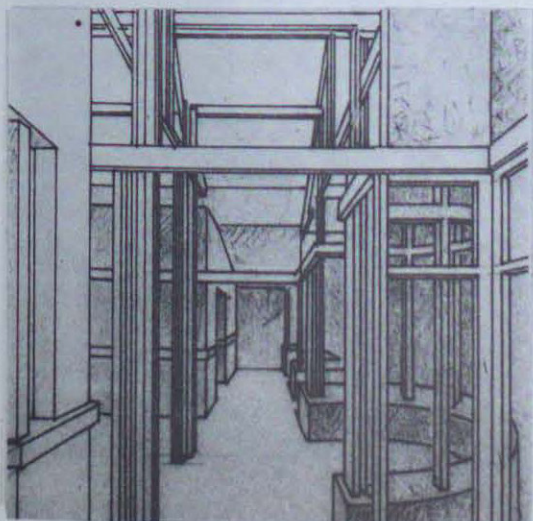
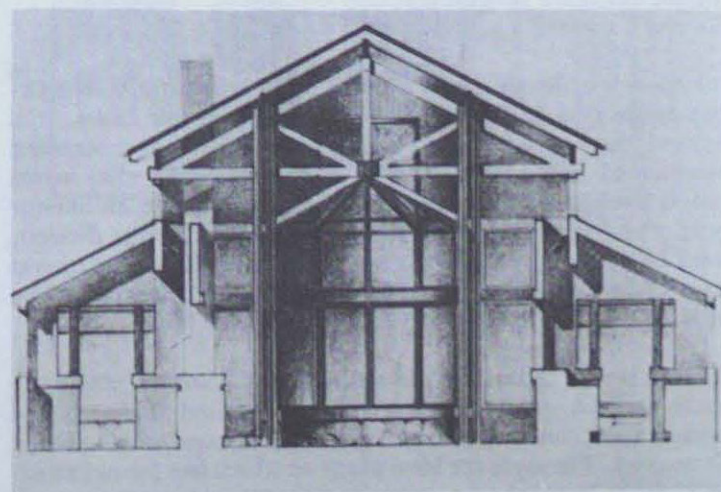
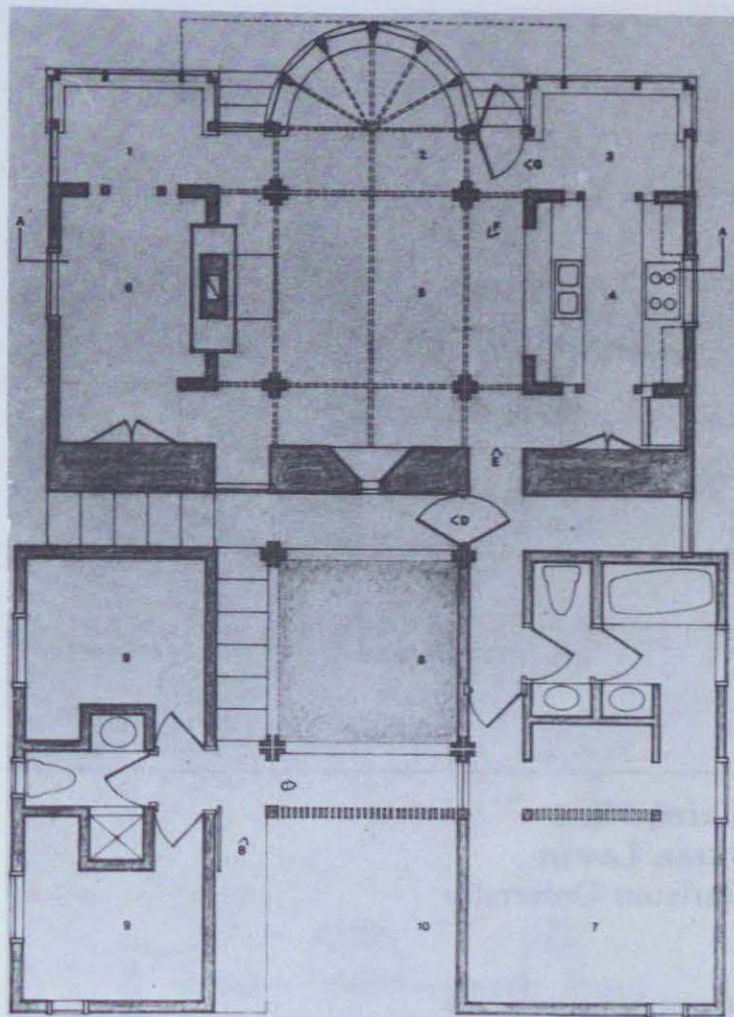
Clockwise from left:

Main living area

Floor plan

Section A-A

Perspective G



Second Place

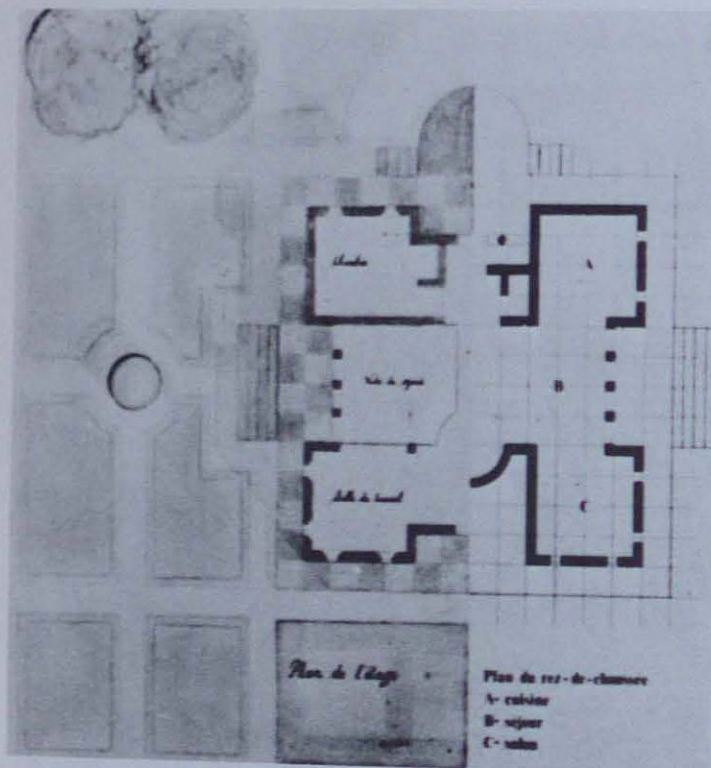
Yves Rouleau, Gille Prud'homme et
Alain Archambault
Université de Montréal

La mémoire de l'architecture est soutenue par la forme architecturale.

L'interprétation de la signification des formes et l'histoire de l'architecture sont les références propres de notre discipline. Elles doivent jouer un rôle important dans le processus projectuel.

D'où la nécessité d'un retour historique et critique sur la discipline, le projet et la culture architecturale.

S'engager dans ce savoir, se fera ici suivant des modèles historiques.



Third Place

Susan Lewin
Carleton University

Memory frames the present
The house type is the structure
The present is the program
The city is the site

The house is in Ottawa, near a major commercial artery. The Ottawa house type is rewritten and dominated in this house. It is changed from a single-family to a multi-unit, from free-standing suburban to infill urban. The house transforms the alley across from it into a pedestrian throughfare connecting it to an interior court. The Ottawa house type is retained in the tripartite division, based on the living/dining/kitchen progression. Thus, the central court of the house is derived from the previous formal dining room.

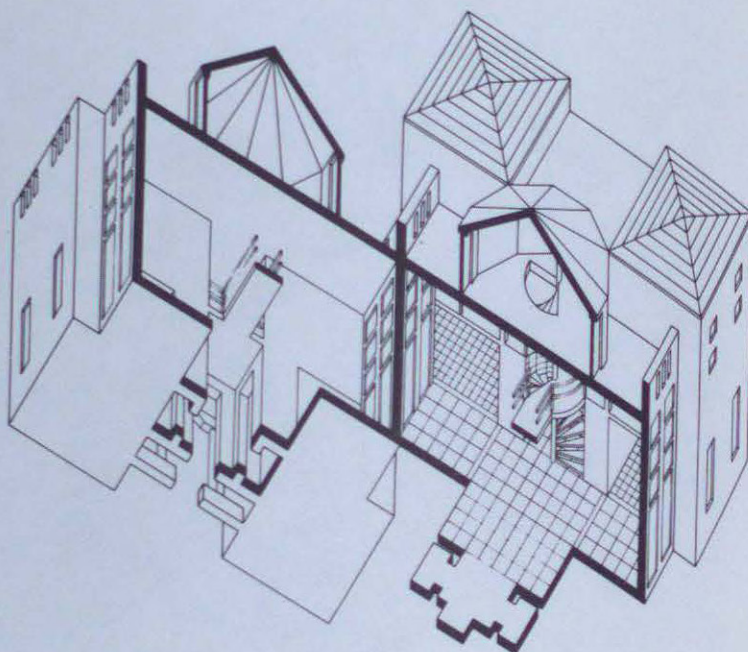
The city is seen as layered and sedimentary; a section of the city would contain ground/houses/sky. The ground is for public passage, the house is the centre, the hearth around which private life revolves. The sky is the ideal plane on which free forms can exist.

Les époques de la 'rupture' dans l'histoire 'moderne' de l'architecture sont marquées par quatre principaux modes de représentation:

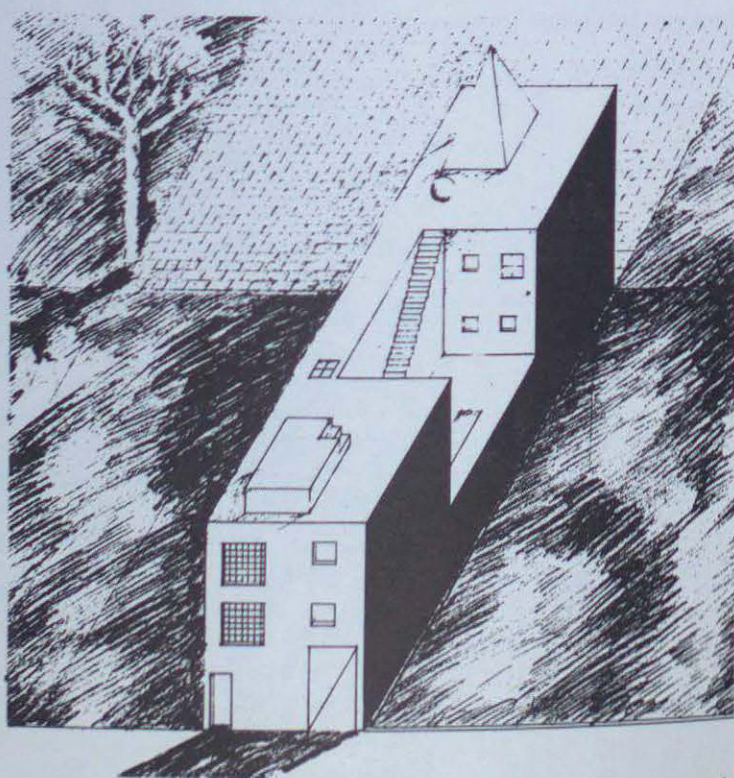
Perspective — Renaissance
Composition — Ecole des Beaux Arts
Tracés réguliers — Durand
Axonométrie — Mouvement Moderne

Dans ce contexte, il devient possible d'élaborer un projet architectural à travers les caractéristiques spécifiques des modes de représentation qui, suivant leurs expressions particulières, traduisent les conditions et les possibilités d'émergence de nouveaux outils conceptuels, des transformations formelles et stylistiques qu'ils permettent d'opérer.

Cette résidence pour quatre occupants ne renvoie pas à une période précise, elle s'appuie plutôt sur des accentuations singulières d'une typologie issue de ces différentes périodes.



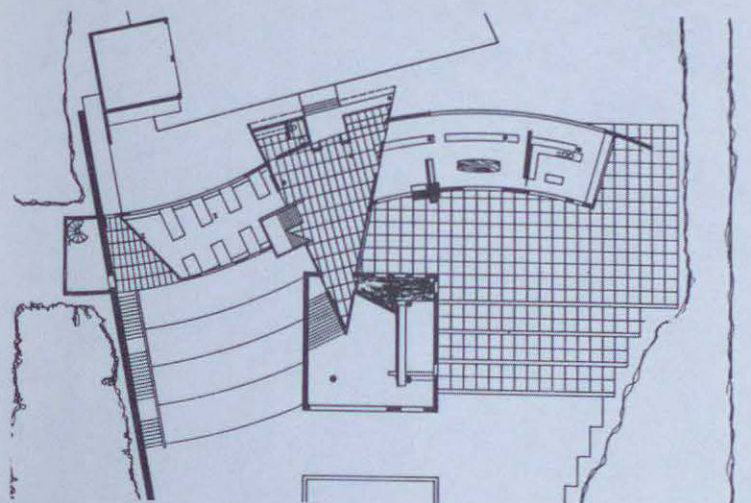
Axonometric



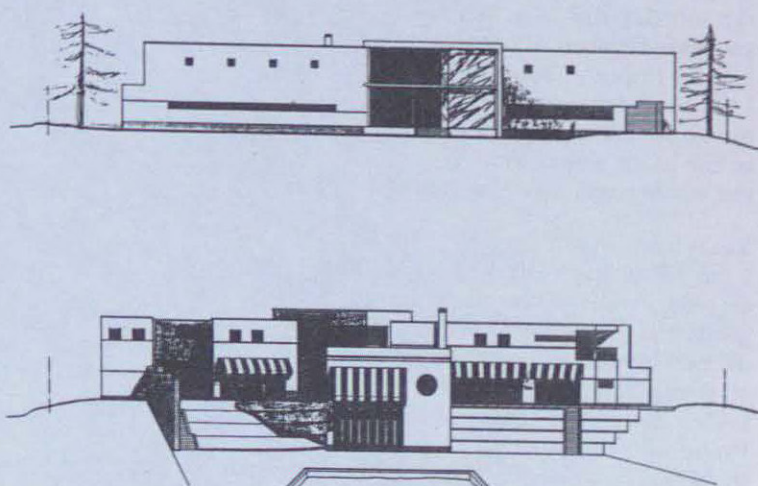
Axonometric

Honourable Mention
Rick Wong
 University of Toronto

The house is for four people: myself, Kathryn, and two guests. It is located in the suburban Bridlepath area on the corner of High Point Road and Lawrence Avenue. The site is 50 metres by 146 metres. The house faces east. A triangular hall divides the drawing studio from the kitchen and dining room on the ground floor. A study above divides the two bedrooms. Edging on the swimming pool grotto is the four-columned living room. Terminating its view is a meditation tower that in turn has a view of the city centre.



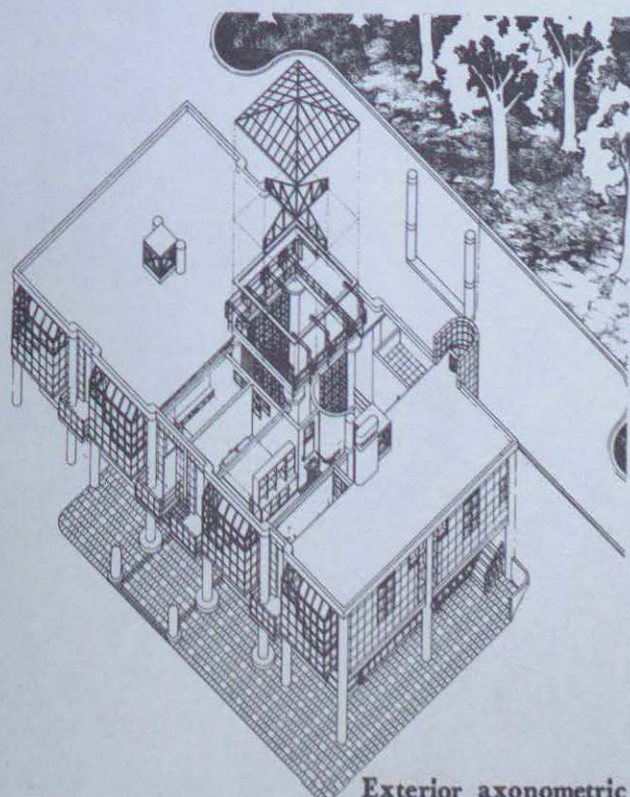
Ground floor plan



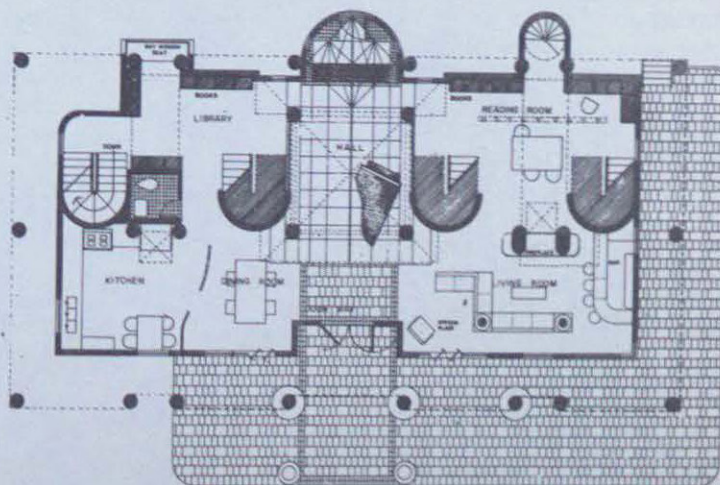
Street and garden elevations

Honourable Mention
Deo M. Paquette
 University of Toronto

The open door expresses the architectural memory of the house by connecting past to present, and house to landscape; it is the architectural element that gives form to both context and memory.



Exterior axonometric



Ground floor plan