

HISTORY

(From page 7)

The Forestry Building went up in 1929, the year of the crash, when it would appear that a scarcity of funds prevented a more faithful reproduction of the Smythe Street School plan. However funds were available for a Grecian porch, which demonstrates the concern of the University officials at that time for at least some degree of architectural consistency. In 1930 it was decided that a library might be

a useful addition to the campus, thus came to be built that graceful structure resembling a section of the palace at Versailles, which we all proudly know as the Bonar-Law Bennett Library. So adaptable has this remarkable structure proven to ever increasing demands on its facilities, that it has taken a tenfold increase in campus population for any attention to have been given the possibility of replacing it. Perhaps the Latin motto across the front; *Ne derelinquas me* (Do not forsake me, O

Lord) — has had some bearing on its long service. Needless to say this building is equipped with one of the finest Grecian porches on campus. Thus by 1930, one hundred years after the first and still most impressive structure was erected, this campus could boast four additional structures of unquestioned aesthetic merit.

1930 was indeed a banner year for our campus. The Beaverbrook era dawned with the construction of Lady Beaverbrook's Building, which broke a quarter century of Smythe Street School tradition, and reverted to the noble style of the Old Arts Building. We can imagine the strife in high places as the men who supported the new look battled the traditionalist Beaver who wished to recapture the glories of the Old Arts Building in his new residence. A cooling off period of ten years then ensued when no new architectural delights were perpetrated on the campus. In 1941, however, His Lordship saw fit to provide us with a magnificent gymnasium, which possibly came as a peace offering *cum* compromise, for it resembles neither Smythe Street School nor the Old Arts Building.

With the erection of the gym, we come to the end of what

might be called the early modern period of campus architecture. In 1955, the Memorial Student Centre inaugurated an era of unprecedented construction activity on campus. Winds of change swept the quiet hillside, and a whole new generation of exciting structures went up with Achillean speed. In 1956 that daring adventure in brick, the Chemistry Building appeared, possibly the most clean lined structure in the world. An architectural marvel, it is built entirely of brick without a single layer of stone to spoil its stark simplicity. It has been provided with what must surely be the finest lightning rod emplacement in Canada.

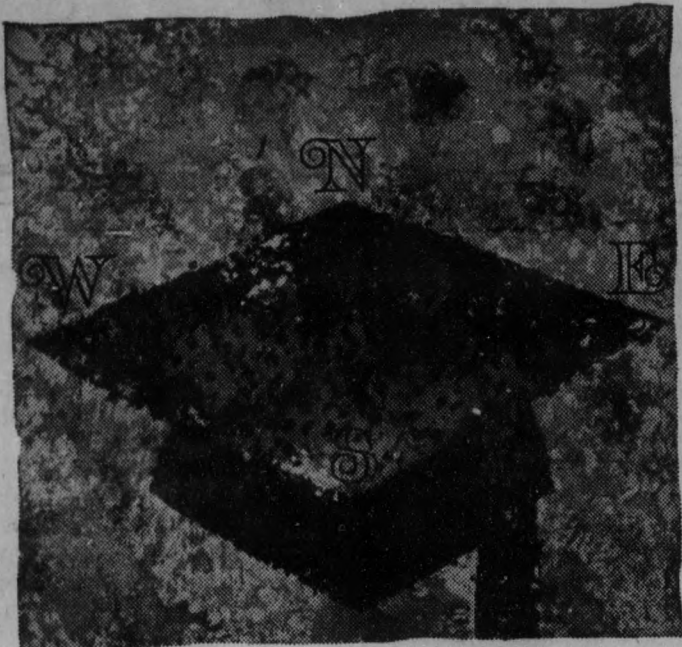
Two new residences went up in 1958, the first in a series of identical quadrangles yet to be completed. They were wisely planned so that most of the windows face into the quad or on the woods behind, which prevents the majority of residents from being distracted by the unparalleled beauty of the St. John River valley. Other buildings are now going up between the quads to reduce this unfortunate distraction factor even further. A new Arts building appeared in 1960, which is truly the crowning glory of the new wave of construction. One of the finest examples of pseudo-Georgian architecture

on campus, it sits on the crest of the hill overlooking the river. The particular merit of Thomas Carleton Hall, as this building is proudly called, is that all the professors' offices (with several important exceptions) are situated in a lengthy wing at the rear of the building, where a happy blend of democracy and hierarchy is enjoyed. All offices are of equal size, but departmental rank determines the exact location of one's office in the wing. The nearer one's office is to the main section of the building, the higher one ranks on the academic ladder. Of particular advantage to students is the extra time available before class while the instructor makes the considerable journey from his office to the classroom.

It has been the admirable policy of those who make such decisions to maintain a certain degree of architectural consistency in the design of new buildings. The name applied to the attractive style, which has been selected is Georgian, or more correctly (as has been mentioned) pseudo-Georgian, which has its origins in the southern United States. Not to revive past architectural controversies, this original and highly imaginative design was chosen to make our campus one of the most unique and outstanding in New Brunswick. We at U.N.B. can be proud of the fact that not a single other campus in this province has buildings of a similar design. Despite opposition from certain quarters our administration has persevered with commendable resolution in establishing this remarkable style as U.N.B.'s 'new look' for the twenty-first century.

Petty nationalism often lies at the root of the stand certain inconsequential detractors take in deriding our new buildings. Is it possible that such an antique monster could raise its hoary locks among a modern academic community and ruin, simply because of the unfortunate nationality of our distinguished architects? Surely we are all fully aware by now that our own native architects lack the skill and experience of their southern colleagues and besides that are presently occupied with centennial projects, which, on top of a building boom, makes their services extremely hard to come by. Again, these idle critics would have us believe that our new buildings are ill-designed for Canadian conditions, because the architects dwell in the southern United States and thus have no conception of the rigours of the Canadian winter. Such twaddle! Have they ever seen Carleton Hall by moonlight, or Lady Dunn Hall when the dawning sun creeps along the eastern horizon and sprays those majestic pillars with its golden beams, or McConnell Hall at sunset, who can resist the utter charm and unutterable beauty of these incomparable structures?

We can be thankful that our administration has shown such admirable perseverance in resisting the architectural trend of the post war era, with its accent on youth, spaciousness, and functional design. Commendable indeed as these features may appear, the infinite charm and wholesome conventionalality of our pretty pseudo-Georgian structures easily



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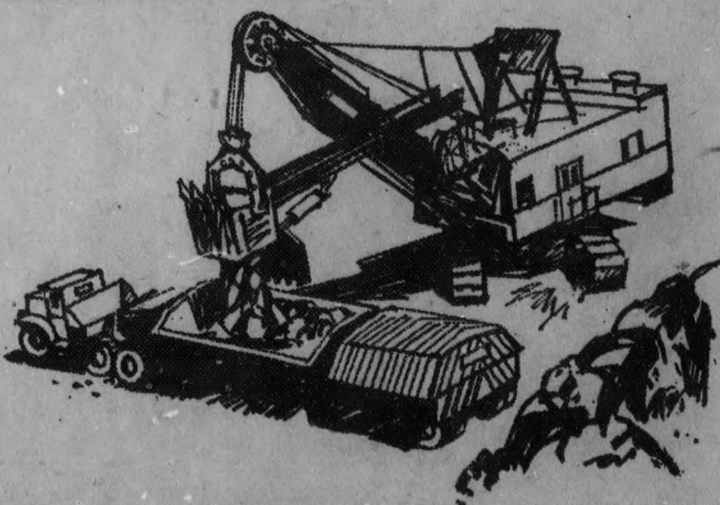
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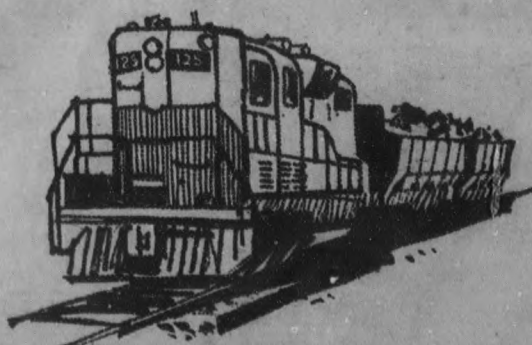
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