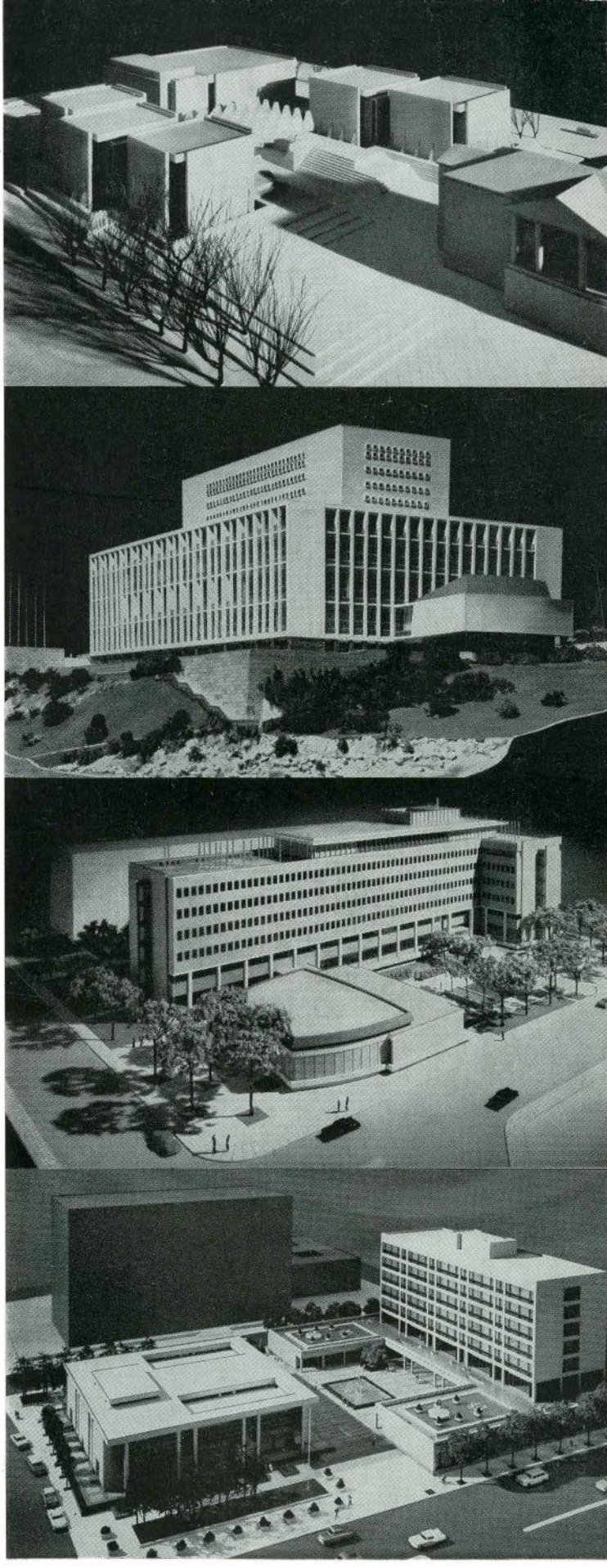
# ROYAL ARCHITECTURAL INSTITUTE OF CANADA JOURNAL



JANUARY 1963

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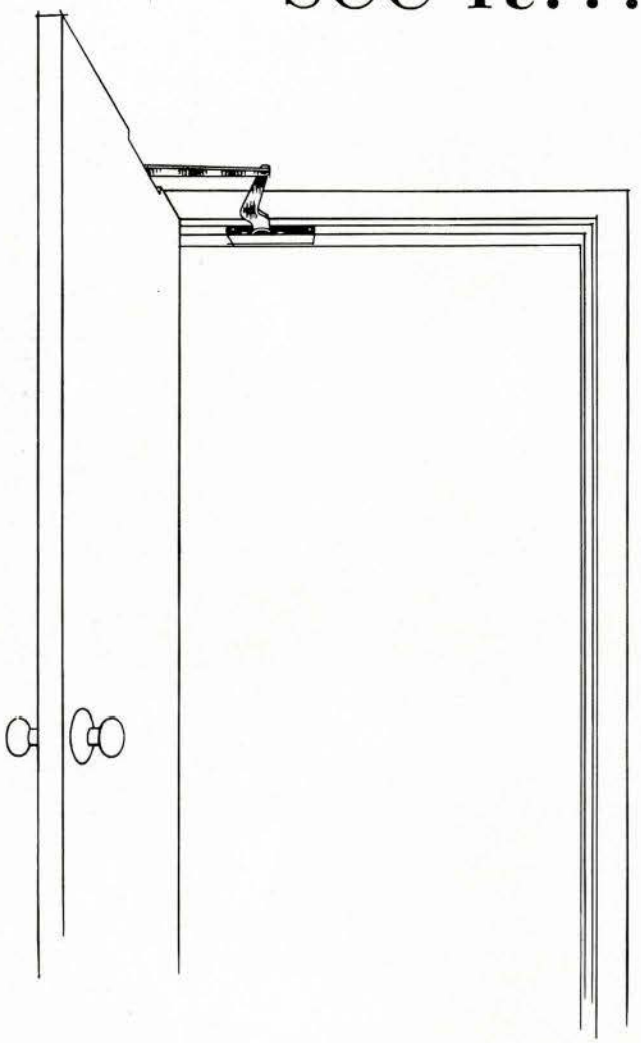

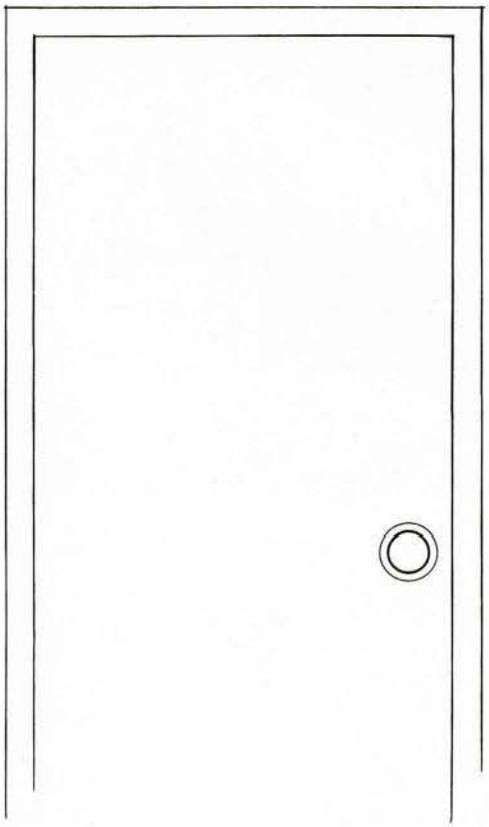

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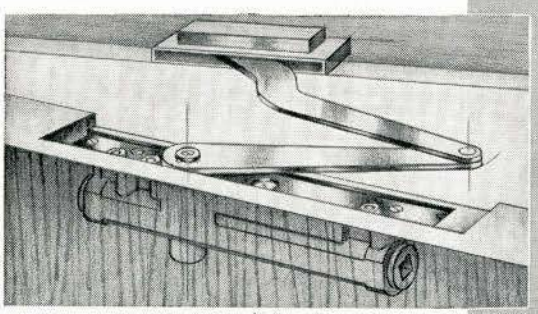

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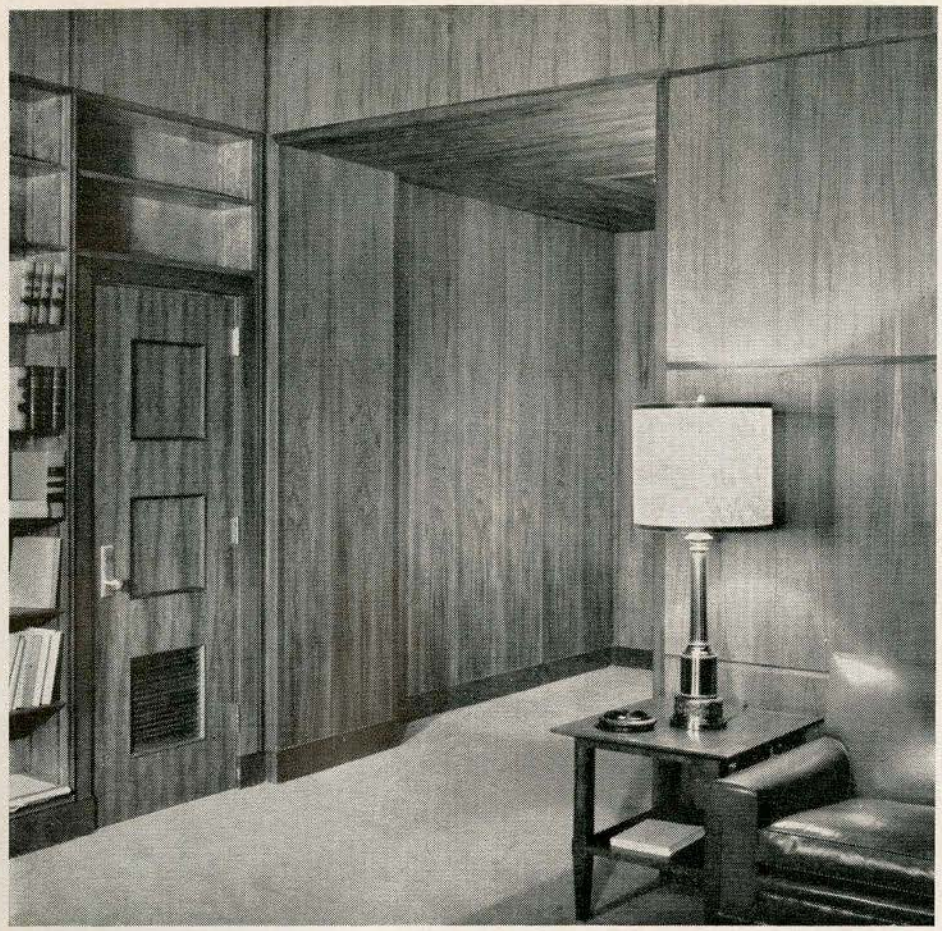

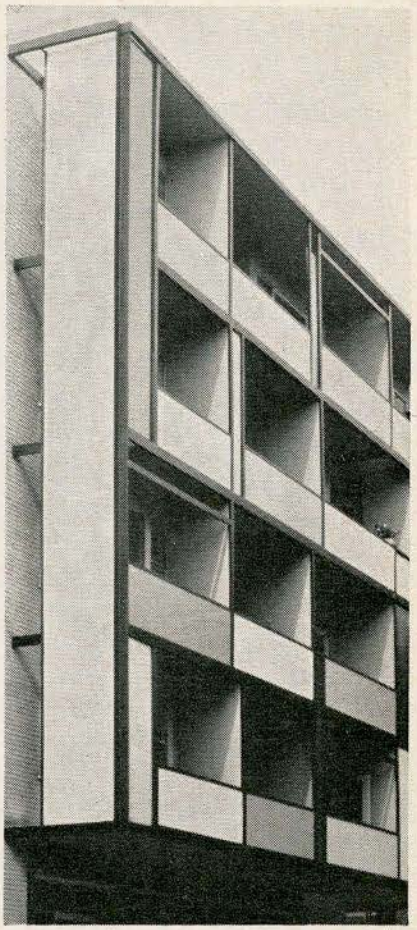

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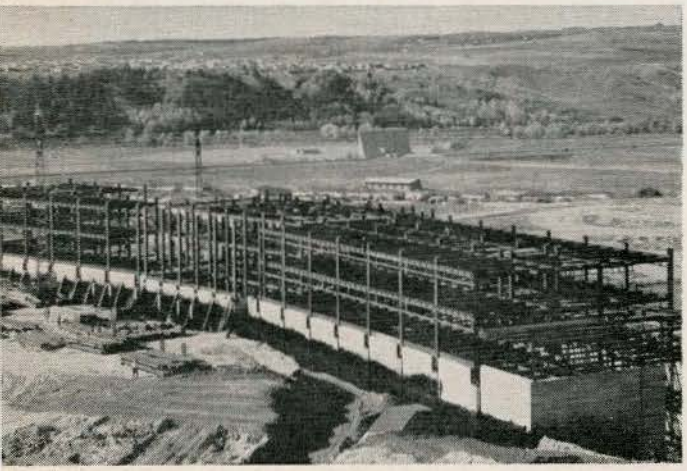
## in schools

High strength steel and the application of the plastic design theory produced a highly efficient frame for this university extension. The ductility of steel has allowed the designer to take into accurate account the full strength of this structure. The result is clear usable space, architectural freedom, and low cost.

*Building: Engineering Building—University of Saskatchewan, Saskatoon.*
*Architects: Webster, Forrester, Scott & Associates—Saskatoon.*
*Consultants: Douglas, Micholenko & Dupuis.*



## in hospitals

6,000 tons of steel are going into this hospital in Calgary. By selecting steel for the frame the owners will have a flexibility of layout that comes from large floor areas free of roof supports. Inexpensive floor reinforcing to permit the installation of presently unplanned heavy medical equipment is also a special advantage of steel. The need for this frequently occurs long after construction is complete and with steel the cost can be reasonable.

*Building: Foothills Provincial General Hospital—Calgary.*
*Architects and Consultants:*
*Department of Public Works—Government of Alberta.*

## in bridges

By assembling the box girder sections on the ground and lifting them into place in large units, this bridge was erected over a busy canal without the use of falsework. Shop fabrication also permits close quality control. You can do this sort of thing with steel.

*Bridge: Homer Bridge over the Welland Canal—St. Catharines, Ontario.*
*Consultants: Foundation of Canada Engineering Corporation Ltd.*

# new steels

## are opening doors to new design concepts

New steels with their high yield points have given designers fresh scope in the use of structural steel as a construction material. Sizes and weights are down affording new architectural treatment and reduced in-place costs. This brief selection of a few D.B. contracts in different parts of the country shows how the advantages of steel are being used in a variety of applications. Dominion Bridge maintain design fabrication and erection facilities in most of the major cities. Their sales and engineering departments are always available for discussion and to assist in any way they can.

139

STRUCTURAL DIVISION
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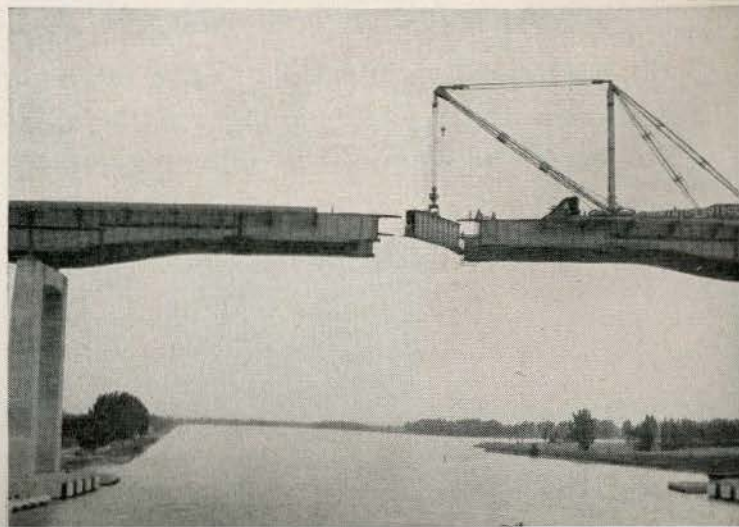
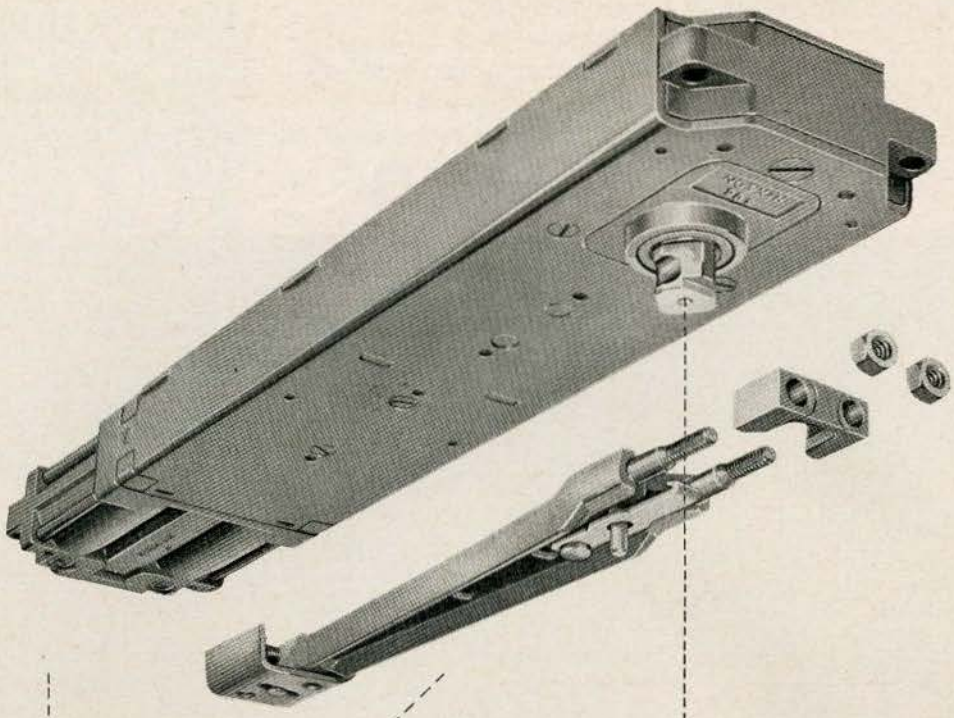


## in churches

Exposed steel gives a pleasing modern interpretation of the traditional cathedral roof. Steel has produced an enduring structure which displays slender appearance and design freedom. Structural steel was selected as the most economical material to achieve the design concept.

*Building: St. Paul's Lutheran Church—Saskatoon.*
*Architects and Consultants:*
*Webster, Forrester, Scott & Associates—Saskatoon.*



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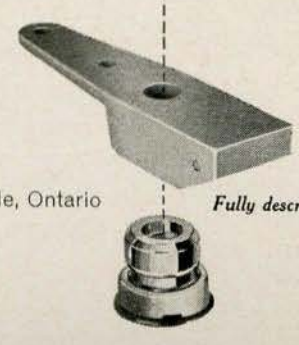

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Number 1

# RAIC Journal

JANUARY 1963



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COVER: Projects across Canada in 1963

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# INSTITUTE NEWS

## APPOINTMENT OF CHIEF ARCHITECT OF THE FEDERAL DEPARTMENT OF PUBLIC WORKS

James A. Langford, 35, of Regina, has been appointed Chief Architect of the Federal Department of Public Works at Ottawa. Mr Langford, who assumes his new position March 1, succeeds E. A. Gardner (F).

A native of Winnipeg, Mr Langford graduated from the School of Architecture, University of Manitoba, with the degree of Bachelor of Architecture in 1951. He was employed in the offices of Wynn, Rule and Wynn and J. A. Cawston in Calgary from 1949 to 1951, afterwards entering into practice in Kindersley, Sask. In 1956 he was appointed Deputy Minister of the Saskatchewan Department of Public Works. Mr Langford has long been active in RAIC and provincial association affairs. He is Vice-President of the Saskatchewan Association of Architects, and has served some years as a member of the *Journal* Editorial Board. He has been closely connected with the development of the Wascana Centre in Regina, serving as chairman of the government committee responsible for the programming of the new University campus.

*James A. Langford*

An active sportsman, Mr Langford is well known in Canadian football circles, having played for the Calgary Stampeders in 1949, 50, and 51. He is also a keen skier.

## SCHOLARSHIPS FOR STUDY IN THE U.K.

Scholarships and maintenance grants in architecture are being offered for award by the Architects Registration Council of the United Kingdom. Awards will cover the full normal period of a course in architecture at one of the specified schools in the U.K. Examinations for applicants will be conducted at these schools on April 17 and 18, 1963. Application by students outside of the U.K. must be made by March 18, 1963. For complete information write the Secretary of the Board of Architectural Education, Architects Registration Council of the United Kingdom, 68 Portland Place, London, W.1.

## ERRATUM

The editors regret that Mr Hanna's name was deleted from the credits given to the first award winners of the Mendel Art Centre and Civic Conservatory competition (Nov. 1962 issue, page 77). Credits should have read as follows: First Award – Entry No. 45, Blankstein, Coop, Hanna & Gillmor, Winnipeg.

## EXECUTIVE OFFICER APPOINTED TO CANADIAN COUNCIL ON URBAN AND REGIONAL RESEARCH

Alan Hugh Armstrong of Ottawa and Toronto has been appointed principal executive officer of the Canadian Council on Urban and Regional Research. Currently adviser on community planning at CMHC, he will begin his new duties in January 1963.

Born in Toronto, Mr Armstrong attended the University of Toronto and New York University and holds degrees in architecture and library science. Before serving in the Wartime Information Board of the Royal Canadian Navy during World War II, he worked in the Education Department of the Toronto Art Gallery, the Ontario Bureau of Educational Research, the Technical Reference Section of the Toronto Public Library, and the Canadian Lumberman's Association.

After retiring from the navy in 1946 he joined CMHC in Ottawa and shortly after was loaned to the Community Planning Association of Canada, became its founding director, and returned to CMHC in 1952. He was loaned to the U.S. Congress as a consultant to the joint comittee on Washington Metropolitan Problems in 1958. In 1960 he was secretary to the RAIC Committee of Inquiry into the Design of the Residential Environment.

*Alan Hugh Armstrong*

Mr Armstrong visited Ghana in 1961, under the United Nations Technical Assistance auspices, to advise in the training of local planning assistants and in 1962 he was associate professor of planning at the University of British Columbia, where he directed the Institute for Community Planning, Kwame Nkrumah University, Kumasi, Ghana.

A member and former vice-president of the Town Planning Institute of Canada, Mr Armstrong was a delegate to the International Federation for Housing and Town Planning in 1951 and 1962.

## NEW APARTMENT BUILDING STANDARDS

Central Mortgage and Housing Corporation and the National Research Council announce that a new edition of Apartment Building Standards is now available.

Effective January 1, 1963, the edition will be prescribed by CMHC as the minimum standards for apartment buildings financed under the terms of the National Housing Act. Replacing the 1956 edition published by CMHC, the new one is published by the Division of Building Research, NRC. It is expected that publication of this new edition will be an intermediate step leading to the eventual publication of these standards by the Associate Committee on the National Building Code.

*(continued on p. 56)*

# PROVINCIAL NEWS

## ANNUAL MEETING OF THE AIBC

THE 43RD ANNUAL MEETING of the Architectural Institute of British Columbia was held in the Hotel Vancouver on December 7, 1962. This meeting attracted the largest turn-out to an annual meeting to date, with 137 members registered. R. W. Siddall was re-elected to council for a second two-year term and was elected president for 1963, succeeding Ned Pratt. R. L. Toby was also re-elected to council for a second two-year term and R. F. Harrison was elected as a new member to council, having served as registrar for the past year. Council members continuing in office for another year are R. S. Nairne, C. E. Pratt and J. H. Wade.

The registrar's report noted the death of S. Patrick Birley (F), a senior member of the profession in Victoria. He was a principal in the firm of Birley, Wade and Stockdill, established in 1952, and later practiced with Donald Wagg of Victoria. He was active in practice until his death in July.

Total registration in the AIBC has climbed from 263 in 1961 to a present total of 280, with 22 new members having been admitted in December 1962.

As a reminder of the expanding activities of the AIBC an impressive set of reports covering the deliberations of some 22 committees was sent to individual members in advance of this meeting. As has been the case in recent general meetings, the majority of these reports received scant attention during the business session. The limited time available and the pressure of more urgent matters tends to shunt the bulk of these reports onto a siding where they are forgotten until the next general meeting rolls around. Valuable recommendations and proposals for further action thus are often overlooked, perhaps to reappear a year later when the next committee report is due. As the scope of committee work increases in the AIBC, (as appears inevitable) it becomes necessary to disband those committees whose work is no longer timely or urgent, as well as to find ways and means of intensifying the work of others toward whatever appropriate action may be called for. In recent years it seems apparent that some of this committee work is redundant, while other vital jobs are being passed over too hurriedly in the interests of expediency. It has always been difficult to create much needed committees and to find the men to work on them; it is apparently even more difficult to disband them once their work is done.

Perhaps the major issue presented to this otherwise quiet and efficient 1962 meeting of the AIBC concerned the proposed increase in the RAIC per member assessment from $20 to $35. The proposal was put to the meeting in two ways: first, as an increase of $20 in AIBC annual dues (now $100) of which $5 would remain with the AIBC; and second, as an increase of $15 to cover the RAIC assessment only. In the first instance, Peter Thornton proposed the motion and urged its approval, outlining the importance of continued expansion of professional affairs at both the national and the local level and the necessity of in-

creased financial resources to meet this need. The issue was hotly debated and the opposition was vocal and obviously prepared to do their utmost to defeat the motion. Emphasis was placed on greater economy and efficiency of operation within our professional organization and on the financial burden which the proposed increase would place on the salaried architect. It was noted that the AIBC presently has the highest annual dues (equalled only by Quebec) and there seemed to be considerable doubt in the minds of many that either the AIBC or the the RAIC offers any tangible advantage to the small practitioner, or especially to the salaried architect. However, there were many arguments to the contrary and it would seem that any fair minded examination of the RAIC and of our own BC Association over recent years must reveal constant development and improvement in services, both within the profession and in relation to the province and the country as a whole. Suffice it to say that when the question was put to the meeting it was defeated by a margin of only 4 votes short of the required two-thirds majority. The second motion, requesting a $15 increase to cover the net RAIC increase also was defeated, this time by a margin of only two votes. The closeness of the vote and the importance of the issue created a tense atmosphere throughout the discussion; so much so that at one point the eligibility of some members to cast a vote was questioned. However, in spite of the substantial opinion opposing any increase in annual dues and favoring a drastic tightening up of present operating budgets, the door is not closed. The AIBC will hold a special general meeting by the end of February and meanwhile the whole issue will be re-examined. Council will again present the issue to the membership and it may be hoped that a new and searching look at the matter will yield a favorable decision — a decision indicating confidence in the increasing strength of our profession. A negative vote (by this or any other association) which would force a drastic cut back in the financial resources and the operation of the AIBC and the RAIC is a discouraging prospect. Without doubt this was the major issue of the annual meeting.

The Annual Members' Dinner was held in the evening with a distinguished group of guests present including the mayor of Vancouver, reeves of several local municipalities, and leaders in the medical and legal professions. Mr J. G. Gould, Barrister and Solicitor of Vancouver and legal counsel for the AIBC was the guest speaker. Mr Gould's after-dinner speech, entitled "Doubletalk" was an incisive and witty exposure of this common affliction of our times. Although he dealt specifically with doubletalk in politics, law, and journalism, he did not neglect architecture.

The annual meeting concluded on December 8th with a well attended seminar discussion in the morning and a successful dinner-dance in the evening. The seminar had the provocative title "Architectural Space – Liberation or Prison?" and was the brain child of Prof Henry Elder, Director of the UBC School of Architecture, who also acted as moderator of the panel, comprising Arthur Erickson, Ron Thom, and Peter Thornton. Prof Elder introduced the topic by saying that "we all talk about architectural space because we don't know what it is". Needless to say, the question raised in the seminar title remained unresolved, with Erickson proposing that architectural space was both liberation and prison, Thom suggesting that it was neither liberation nor prison, and Thornton claiming that the question was irrelevant. Mr Gould might well have branded much of the discussion "architectural doubletalk" but it was fun and there was ample food for thought. *C. A. Tiers*



## CUMULATIVE SUPPLEMENT TO THE CGSB INDEX OF SPECIFICATIONS

The third quarterly Cumulative Supplement to the CGSB Index of Specifications, dated 28 September 1962 (NRC No. 6703c), is now available from the Secretary, Canadian Governmen Specifications Board, National Research Council, Ottawa 2, Canada. This Supplement lists 84 new and revised specifications, 109 amendments and 5 cancellations issued by the Board since the release of its 1962 Annual Index.

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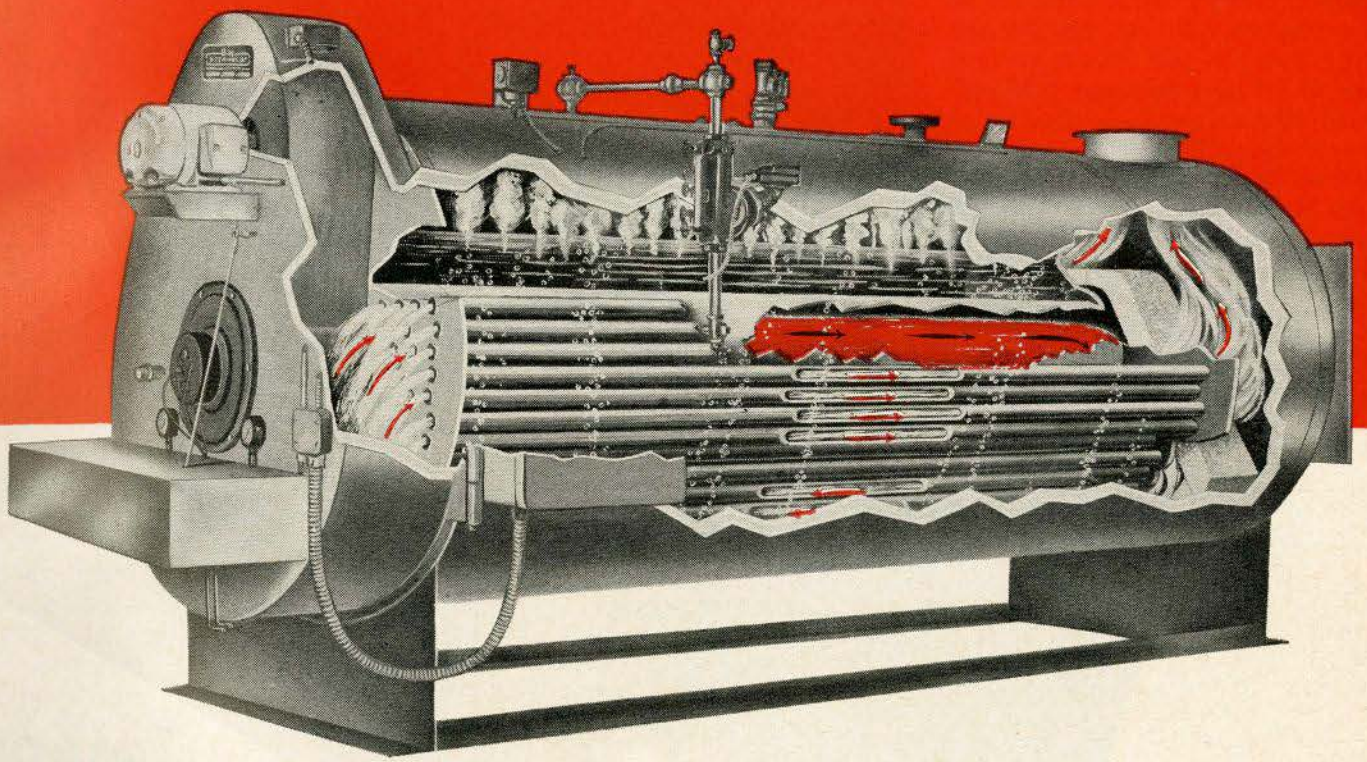

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## BOOK REVIEWS

### ARCHITECTURE PARLANTE

*By Peter Collins*

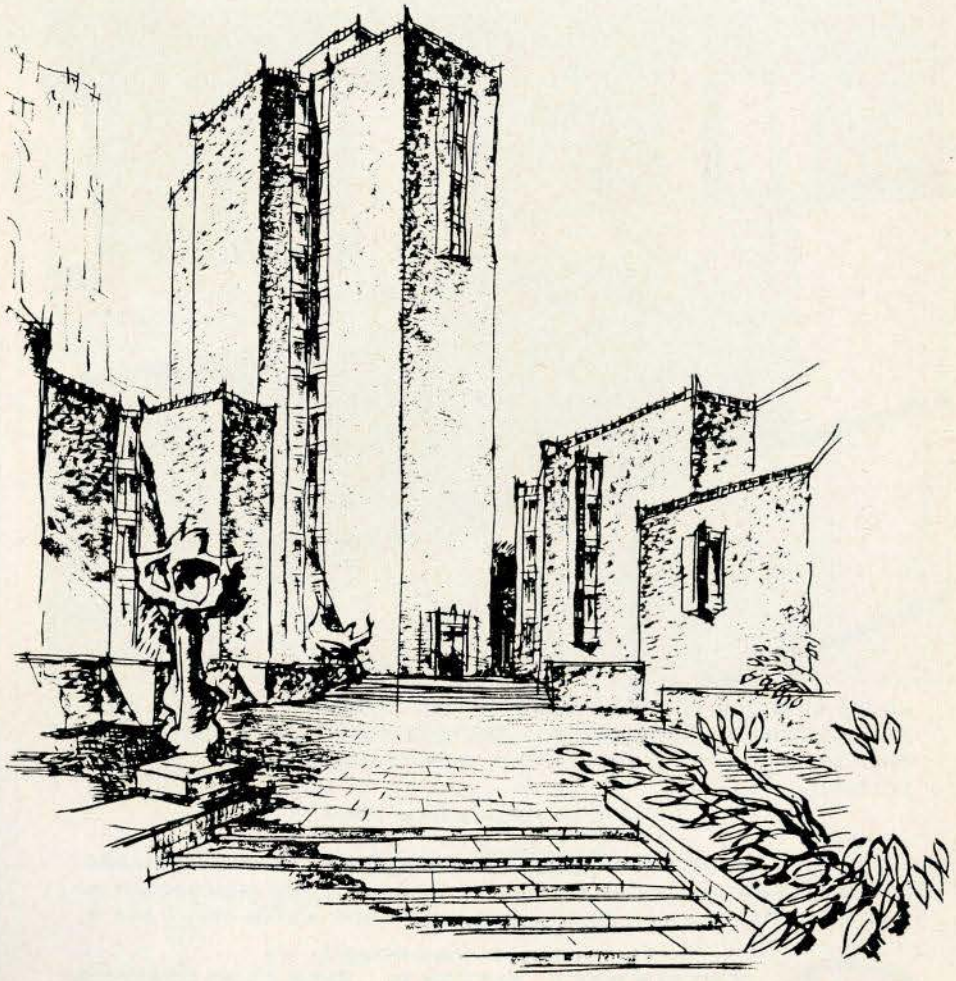
**EERO SAARINEN ON HIS WORK, edited by Aline B. Saarinen. Yale University Press 1962 (published in Canada by McGill University Press, $15.00)**

THIS BEAUTIFULLY produced book, published by the university at which Eero Saarinen graduated, is a worthy memorial to a man who, whatever his shortcomings, was one of the greatest American architects of our generation. It consists of a number of magnificent photographs and drawings of his principal works interspersed with quotations selected and put in order by his widow. Many of these quotations are from published statements or lectures; some of them are from private correspondence with clients, or letters to personal friends; all of them are revealing, since they not only bear evidence of Saarinen's innate integrity, but also give us a clue as to the forces which have seemed to make his designs lack precisely that integrity which he possessed. For there is no doubt that the diversity of his designs seems at times at variance with the possession of firm principles, and even he himself expressed the fear that "it could well be thought that this shifting of the ground rules is a lack of conviction on my part".

Yet reading this book, it becomes clear that Saarinen, in the sincerity of his endeavour, only appeared to lack conviction because he courageously allowed himself to be caught in one of the fundamental architectural conflicts of the present age, namely the struggle between architecture as a personal art and architecture as environmental design; between consistency of idiomatic expression and adherence to the total program. There have of course been occasional architects in recent history, such as Frank Lloyd Wright, who have managed to make their buildings harmonize with existing environments whilst at the same time maintaining a continuity of formal development in their successive works (although even Wright failed in the Guggenheim Museum). But most of the so-called "Form-Givers" (a term, incidentally, which Saarinen favoured and may well have coined) have ignored the problems of environmental harmony where existing buildings were concerned, and have imposed their own hieratic forms indiscriminately wherever their own building might be situated — Berlin or Chicago, Harvard or Chandigarh; wherever, in fact, their next client wished them to create a characteristic work of art.

If Eero Saarinen escaped the formalism of such "Form-Givers", it was perhaps because he began his career as the admiring son of a distinguished father, who brought him up with the idea that there was no shame in furthering another man's architectural schemes. At Cranbrook, he was bred to the idea of long-term environmental harmony, and there can be no doubt that his apparent lack of conviction was often due to his attempt to repress selfish artistic impulses in the interests of a total environment greater than the work on which he was actually engaged. "I see architecture", he wrote, "not as the building alone, but the building in relation to its surroundings, whether natural or man-made surroundings". Sometimes, as at MIT, his efforts, as he himself admitted, failed; sometimes, as at his two college buildings at Yale, they seem (in so far as can be judged from the photographs in this book) to have degenerated into maudlin romanticism. But at least his failures were honorable failures; the failures of a brave general who has sought out dangerous adversaries in difficult and unbelievably complex circumstances, as opposed to the facile victories of so many of his more successful contemporaries, who obtained most of their medals by leading the band in formal parades.

Even when Saarinen's creative efforts were not conditioned by an overpowering existing environment, as for



*A drawing of Morse College, Yale University reproduced from Eero Saarinen On His Work, page 82.*

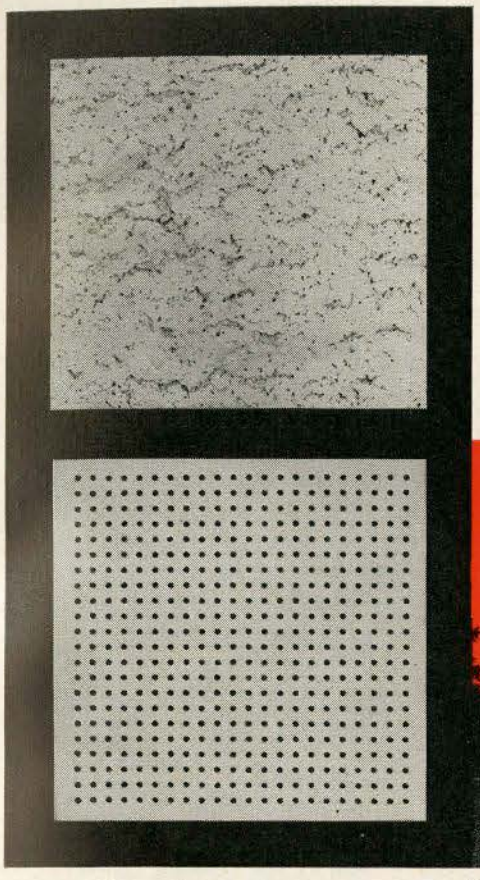
example in his two most contrasting works – the isolated Yale Hockey Rink and the even more isolated General Motors Technical Centre – he avoided a facile consistency of personal formal expression in favor of the more traditional integrity of form in relation to program. Yet in another building (comparable to the Yale Hockey Rink in structure and appearance) which was part of what he would have considered a kind of campus (namely the TWA Terminal at Idlewild), one can perceive very clearly the fundamental defect in all his work.

It lies in his weakness for what, in the late eighteenth century, would have been called "architecture parlante"; an architecture which was not content simply to fulfil its purpose, but had to scream it out to every passerby. "Buildings", he wrote in 1961, "should make 'statements'", and for him each statement had to be so unequivocal and so dramatic that not even the most obtuse observer, flashing past the building in a fast automobile, could doubt the purpose it was intended to serve.

No one who has visited Idlewild has any doubt that the various and by no means heterogeneous buildings grouped round the central tower are intended for the needs of air passengers, or that, in general, each building administers to these needs reasonably well. But Saarinen was not content with mere efficiency. Being, despite his paternal inheritance, also a child of his age, he had set his heart on building for TWA a structure which would "assert itself as a dramatic accent"; a building "in which the architecture itself would express the drama and specialness and excitement of travel".

The last time he visited it before he died, when it was still under construction, he was moved to quote the words of another great creator of reinforced concrete architecture, saying: "I think it would make a beautiful ruin". But he might more profitably have pondered another quotation from the same source, namely to the effect that "he who, without betraying the modern conditions of a program, or the use of modern materials, produces a work which seems to have always existed, which, in a word, is banal, can rest satisfied". Perhaps some such thought did pass through his mind, for one of the most revealing of all the quotations contained in this book occurs in a letter to a friend written in May 1960, and is quoted on page 13: "Different areas of a campus can have different characters. But we could stand more unity within each area. I am beginning to long for monotony".

This latest literary memorial to his achievement is a book to prize because it is not only a record of his work but a lesson, for his admirers, of the pitfalls to avoid. For we can see, when we look at the columns in the TWA Terminal, and read Saarinen's remark that "the structural shapes of the columns were *dramatized*", that one of the great dangers confronting architecture today is that the word "dramatize" may come to mean, in terms of architectural form, what it means in terms of television commercials; not something which arouses the purest and most profound emotions of the human spirit, but a slick technique for putting across some simple-minded message by means of exaggerated contrasts which the genuine product itself is too subtle to provide.



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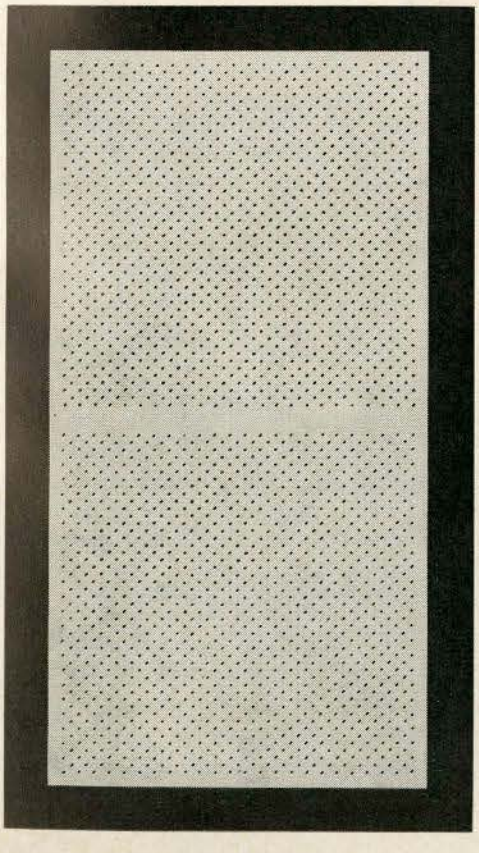

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CITIES IN THE SUBURBS, by Humphrey Carver. University of Toronto Press. 120 pages. $4.95.

*Mr Carver is chairman of the Advisory Group at Central Mortgage and Housing and the vice-president of the Town Planning Institute of Canada. He is the author of many articles on housing and community planning. His last contribution to the Journal, "Housing/A Search For Focus", appeared in the October issue, page 59. In this article he outlined the concepts expressed in Cities In The Suburbs.*

WRITTEN WITH A sympathetic wit for the human lot—"arm-in-arm rather than bumper to bumper"—and with an imaginative perception — Le Corbusier's sky-scrapers with "their shadows cast on an infinite Bois de Boulogne" — this book makes an interesting and potentially important contribution to planning techniques in Canada.

The Technique

The basic idea is that public corporations should be set up to buy sites for future suburban town centres before the tide of development makes this impossible. The land for these centres would be held in trust for the future local authority, that is the people of the area, until the time for development had arrived. The trust authority would then direct the process of building the centre, and would eventually hand it over to the new municipality.

Humphrey Carver sees these trust authorities operating much in the same way as the new town corporations in Britain, but differing in that only the central area would be the concern of the corporation, and its development would be by a partnership of governmental and private agencies.

This proposal is in line with the established pattern of joint federal, provincial, and municipal action in Canada in the field of urban affairs and might therefore have a chance of sympathetic consideration on the political level. By concentrating on the non-residential uses of land in the suburbs it would steer clear of the problem of subsidy for residential use, and thereby might help to cut the knot that at present makes it virtually impossible for us to start new towns in Canada—to accommodate a full cross section of our society, perhaps 25% or more of the housing units require some form of subsidy.

The most serious obstacle to using the idea might well be how to decide where the new centre sites are to be. It would be useless to select and hold in trust rural sites acquired on a haphazard basis in the hope that urban development would eventually catch up with them. Any system of pre-selecting sites for centre purposes would depend on a planning jurisdiction stretching far beyond the present urban limits. This could only work if there is effective regional planning for the hinterland of the existing city. Such regional planning would imply vigorous action at provincial level, and in the case of major agglomerations could hardly be envisaged without policies for urbanization and population distribution at national level.

Whatever the difficulties, it would be extremely interesting to see this idea tried. The experiment of a public trust allied to the endeavours of private enterprise, gathering together the public parts of the suburb, could not fail to bring us new knowledge about cities. One would have liked to have seen more space in the book devoted to the details of the idea. How would the planning jurisdiction be arranged? How would the trust corporation be composed? How would the technique be used to deal with the intractable problem of controlling the extent and direction of urban growth?

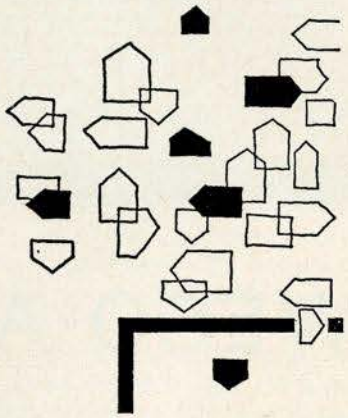
The Suburban Centre

The chapter describing the town centres is written with verve and imagination. I read it twice with pleasure. Humphrey Carver has imagined a place sympathetically and has succeeded in transmitting his pleasure in it to the reader. With great restraint he gives no diagram but relies on the fact that words, by forcing the reader to spend time in imaginative effort, can often gain a better foothold in the memory than any drawing.

The centre described consists of four parts, each being a cluster of buildings around an open space. There is the market square, used for retail business, lounging and outdoor amusements. Second, there is the library, art gallery, auditorium group, which is linked with the schools. Third comes the governmental square with the municipal building and professional offices. And fourth, a kind of church campus, set somewhat apart from the others, but still part of the town centre.

The Philosophy

The whole idea depends on accepting the view that suburbs need centres in which the shops, the schools, the auditorium, the municipal offices and the churches are concentrated. Does this look like our old friend central congestion spawning itself all over the urban region? Is there sense in school children, office workers and shopkeepers all moving in the same direction at the same time every morning? Do the churches want to be grouped together? Why does education, formal and informal, have to be located near the market place?



*A drawing by Zoltan Kiss from page 10 of Cities In The Suburbs.*

The last chapter of the book, "The End Is Excellence", should be read in conjunction with the chapter which describes the town centres. The author charges that our society is exchanging excellence for a democratic mediocrity and claims that our lives do not revolve around the steel and glass sky-scrapers of the CBD. "These are part of the efficient systematic commercialized city but they are not concerned with the meaning of life itself. . . . so they have neither true artistic expression nor true excellence. Their neutrality, anonymity and conformism are part of the service."

Yet the image of the town centre described might be attacked precisely along the line that it is just another conformism. "If the churches have any meaning and place at all . . . they must claim a position at the heart of every

community." ". . . this Square thus declares the mutual responsibilities of the individual and the state." "Besides the engineering requirements of traffic and buildings, there are psychological and symbolic requirements *in order that suitable impressions may be made upon the minds of those who use the centre.*" Not only conformity but the centre is to be a piece of apparatus for teaching the people to conform! Who decides what is "suitable"?

The philosopher John Locke said that a proposition should not be entertained with any greater assurance than the proofs on which it stands will justify. We cannot base a theory (or philosophy) of planning on opinions which are open to dispute. Any philosophy worthy of the name examines all preconceptions and refuses to arrive at conclusions based on inadequate premisses.

Inadequate premisses in planning grow like weeds. They are often to be found in the use of words. "Sprawl", "urban shadow", "conformism", "anonymity", "balanced development" all aim to win the reader's emotional allegiance to a preferred point of view. They are unscientific and they belong to philosophizing rather than philosophy.

If we ascribe community value to such a centre we are also on unsure ground. It *ought* to be the case that, if we give people a physical focus for their life, thereby a sense of community will be fostered, social cohesion encouraged, and a feeling of identity nurtured. Unfortunately there is no evidence that these allegedly desirable results come from physical objects. The case for physical environmental determinism is poor indeed, and is no certain ground for the planner to take his stand on in fixing the pattern of urban growth.

Humphrey Carver delicately avoids getting his feet wet in this particular bog. But he does bemoan our lack of a philosophy of life, and of purpose in making cities. "Excellence has been chopped off at the top end just as poverty has been removed at the bottom." What he really wants is a society that knows where it is going and why. He wants to be able to express in urban form the coherence of a consistent culture.

We do not live in that kind of cultural situation. We live in the fastest period of change the world has seen. The most difficult thing for the planner is to see the city without wishing it were other than it is, without calling it names, without being afraid to see it steadily and see it whole.

In spite of these difficulties there is an unassailable position for following the suburban pattern of town centres which Humphrey Carver advocates. If he is affirming that man must make art, and that he could use the raw materials of public buildings in the suburbs to create a work of art, he stands on firm ground in a position that is impregnable. In order to justify this view we need only say: it would be fitting to have a visible centre to our suburbs, let us make it a thing of beauty. Why are we afraid to say this in a straightforward way? Why must we always justify ourselves by appeal to efficiency, convenience, do-gooding and the rest? Why can we not admit that it is a good thing to make at least parts of cities works of art?

This book is stimulating and well worth reading.

*John Dakin,*
*University of Toronto*

POSITION VACANT

The School of Architecture and Town Planning of the University of Adelaide wishes to obtain the services of a senior lecturer. An applicant should have a good academic background with experience in teaching and in practical professional work of some consequence relating to the constructional aspects of buildings. The latter should include steelwork and reinforced concrete and other current applications such as, for example, prefabrication and factory production. The senior lecturer will be expected to take part in the general design work being carried out in the department, including tutorials and seminars, in addition to formal teaching and laboratory work. Further details of the work of the department may be obtained on application to Prof R. A. Jensen, Dean, Faculty of Architecture and Town Planning, University of Adelaide, Adelaide, South Australia.

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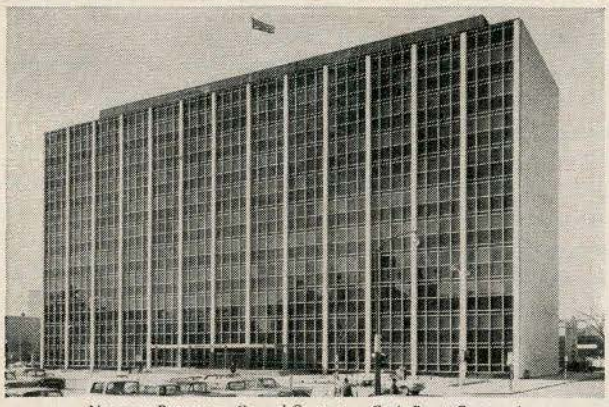
MEMBERS' SERVICES

Members are reminded that the *Journal* publishes without charge notices of partnerships or salaried positions vacant or wanted; registrations, appointments, practices and partnerships, changes of address, etc., Box numbers are available if desired.



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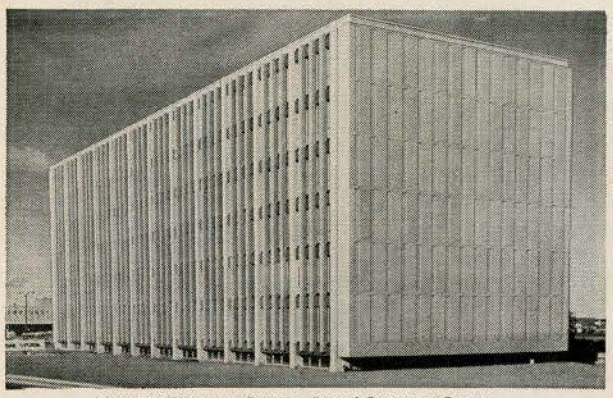

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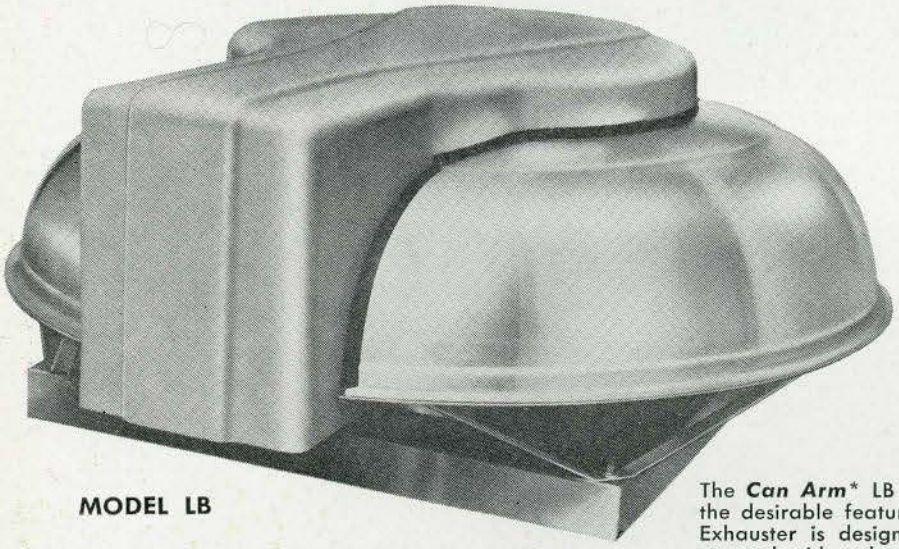

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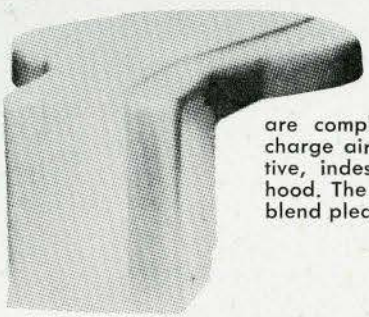

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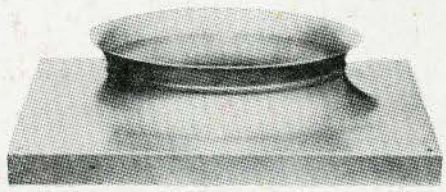

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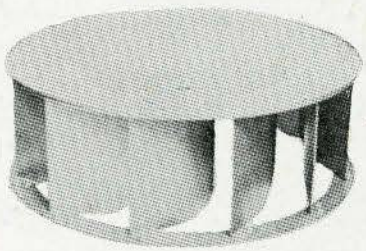
A deep cone spun into the rugged base of the ***Can Arm**** LB Low Silhouette Exhauster forming an unobstructed free flow venturi is greatly responsible for the efficient performance of the LB Exhauster.



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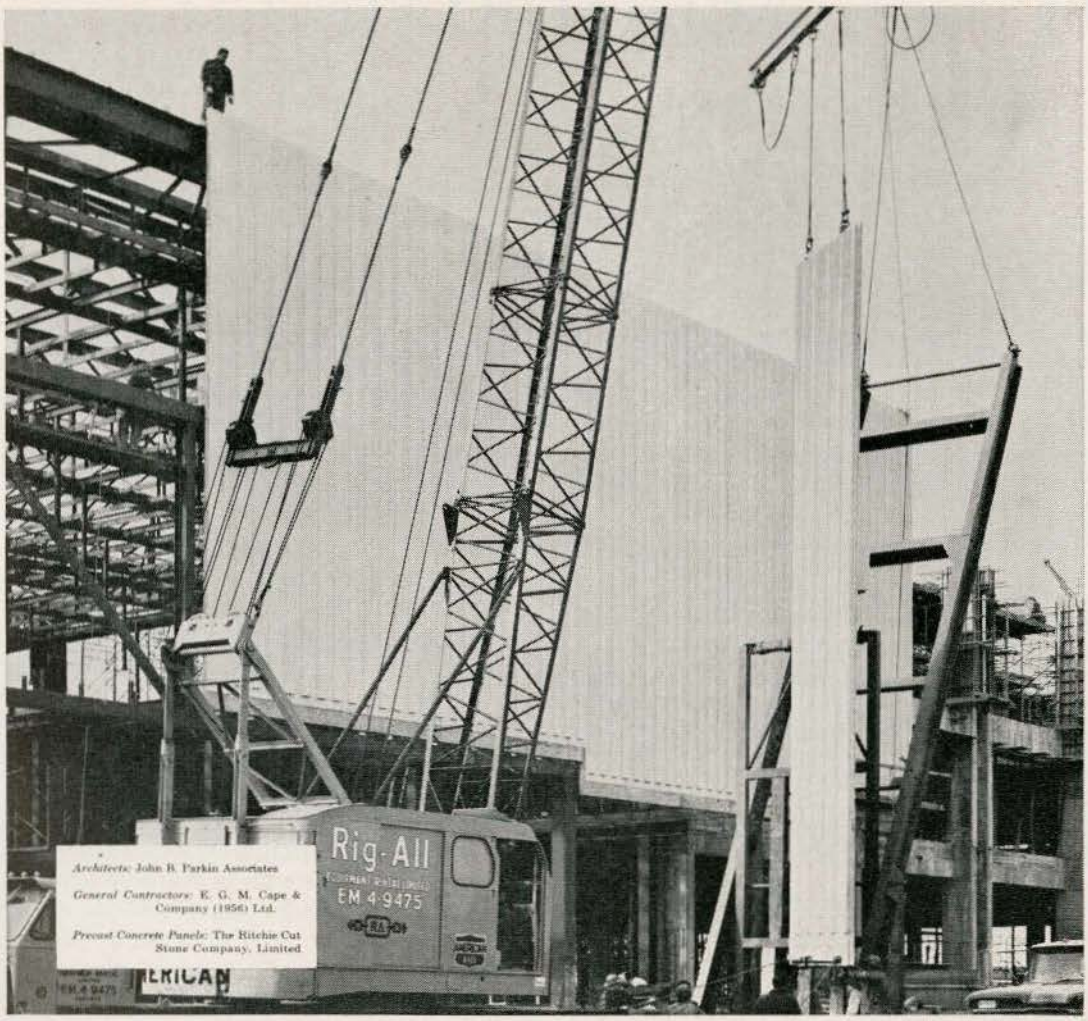


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# EDITORIAL

THERE COULD BE NO SURER SIGN of the healthy progress of modern architecture than the boring repetitiousness of the general run of current illustrated architectural magazines. Architects today thumb through them more with the idea of searching for what can be safely ignored, or relegated to reference files, rather than with the idea of deriving immediate stimulus from the pictures and captions.

Forty years ago, things were very different. Then, at a time when the vocabulary of modern architecture was hardly more coherent than baby-talk, the publication of photographs and drawings of any modern building, however modest, was an exciting event; hence architects pored over the few *avant-garde* magazines as one would pore over a new gospel. It was the only way of learning to understand the Message; the only way of finding out who and what were worthy of imitation.

Today we have all assimilated the message of the pioneers of the last generation, and throughout the world there is a consistent architectural vocabulary. Hence a building no longer assumes importance simply by the use of this vocabulary; it only becomes important if it uses it superbly well, or if it incorporates new elements developed as a result of technological invention.

It has been decided, therefore, that the policy of the RAIC *Journal* will be modified to meet these changing and challenging circumstances, so as to render the most useful service it can to the Canadian architectural profession. Henceforth, greater emphasis will be placed on the detailed analysis and appraisal of really important buildings, whether large or small, urban or rural, and more space will be allotted to describing and assessing technological developments in building science.

To do this effectively in a country as vast as Canada, we need the co-operation of all active members of the profession. We need from them not only outspoken criticisms of each published issue to guide us in our endeavours, but information regarding any important buildings under construction (whether their own or someone else's) in the various provinces.

The Editorial Board and its Managing Editor are determined that the RAIC *Journal* shall make its proper contribution towards furthering the most progressive ideals of the Institute; but to do this they must have the active collaboration of all the most thoughtful architects in Canada. Only thus can the Institute's *Journal* — your *Journal* — fulfil adequately its vital rôle.

IL N'Y A PAS DE PREUVE plus frappante des progrès accomplis par l'architecture moderne que la réitération fastidieuse qui se manifeste dans les revues professionnelles illustrées. Aujourd'hui, l'architecte ne les étudie plus pour y trouver de l'inspiration. Il les parcourt tout simplement pour voir ce qu'il peut laisser de côté, ou classer pour consultation future.

Il en était tout autrement il y a quarante ans. A cette époque, alors que le langage de l'architecture moderne n'en était qu'à son tout début, la publication de toute photographie de bâtiment moderne, pour modeste qu'il soit, était un grand événement. Aussi les architectes consultaient-ils les quelques revues d'avant-garde comme on le ferait pour un nouvel évangile. C'était leur seul moyen de saisir les vérités de la Révélation; de savoir qui ou quoi méritait d'être imité.

Maintenant, nous avons tous assimilé le message des pionniers créateurs de la dernière génération, et dans le monde entier l'architecture actuelle comprend un vocabulaire uniforme. Afin donc qu'un bâtiment soit important aujourd'hui, il faut non seulement qu'il exprime ce vocabulaire, mais qu'il l'exprime extrêmement bien, ou qu'il renferme des éléments technologiques nouveaux.

Pour répondre au défi de ces conditions changeantes, et pour rendre le plus de services possible à l'architecte canadien, il a été décidé de modifier la ligne de conduite du *Journal* de l'Institut. Dorénavant, on insistera davantage sur l'analyse détaillée, et sur la critique de bâtiments vraiment importants, qu'ils soient grands ou petits, urbains ou ruraux. De même on accordera plus de place à la description et à l'évaluation des progrès technologiques accomplis dans la science du bâtiment.

Cependant, dans un pays aussi vaste que le Canada, l'accomplissement de cette tâche exigera la collaboration de tous les membres de la profession. Nous aurons besoin, pour nous guider dans nos efforts, non seulement d'une critique franche de chaque fascicule, mais aussi de renseignements sur les édifices importants (conçus par eux ou par d'autres) en voie de construction dans les diverses provinces du pays.

Le Conseil de Rédaction et le Directeur du *Journal* sont bien déterminés à créer une revue qui secondera l'Institut dans la réalisation de ses buts les plus progressistes. Mais pour ce faire, il leur faudra la vive collaboration des meilleures intelligences entre les architectes canadiens.

Par ce moyen seulement le *Journal* de l'Institut—*votre Journal* — pourra jouer efficacement le rôle indispensable qui lui revient.

# Projects 1963

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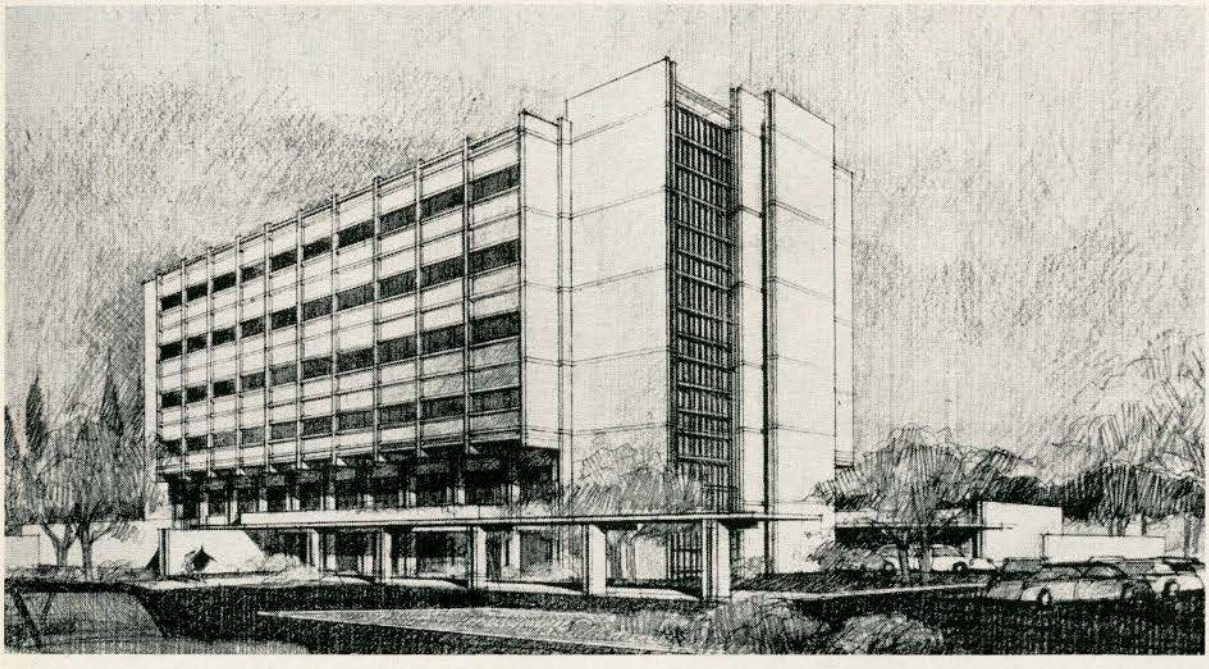

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## Alberta

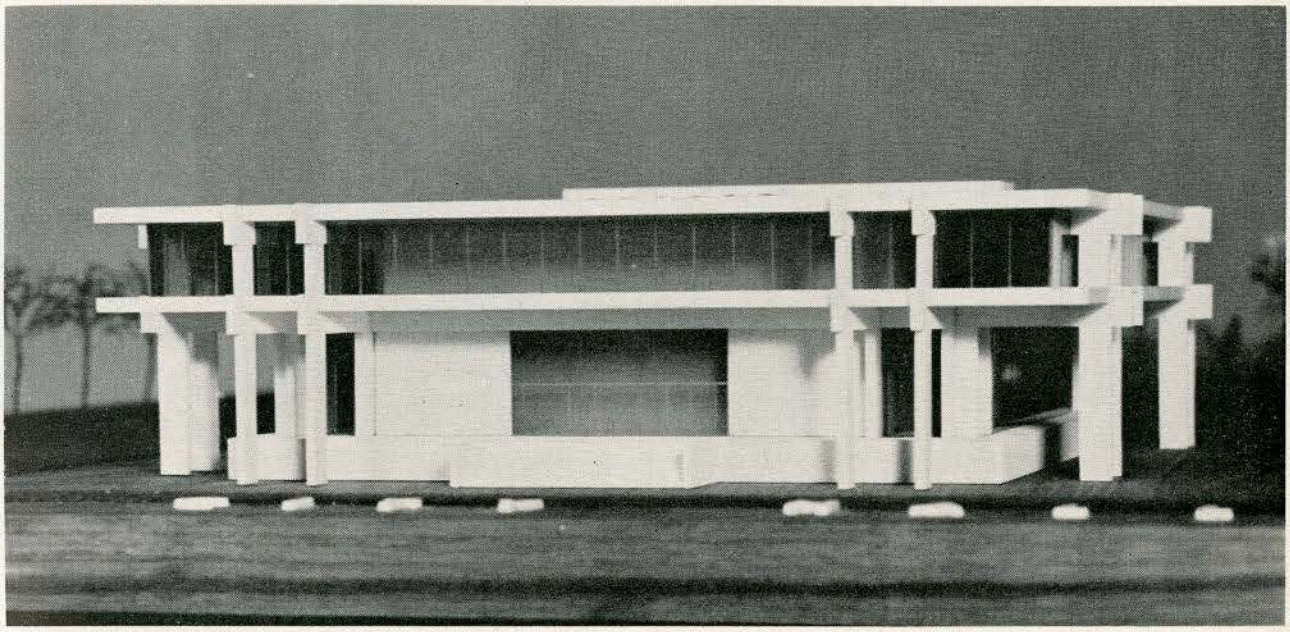
MONASTERY FOR THE SISTERS OF THE PRECIOUS BLOOD, ST. PAUL

Architects: Blais Shedden and Associates

## RED DEER CITY HALL

Architects: James E. Secord and Saul Herzog
Associate Architects: Bissell & Holman

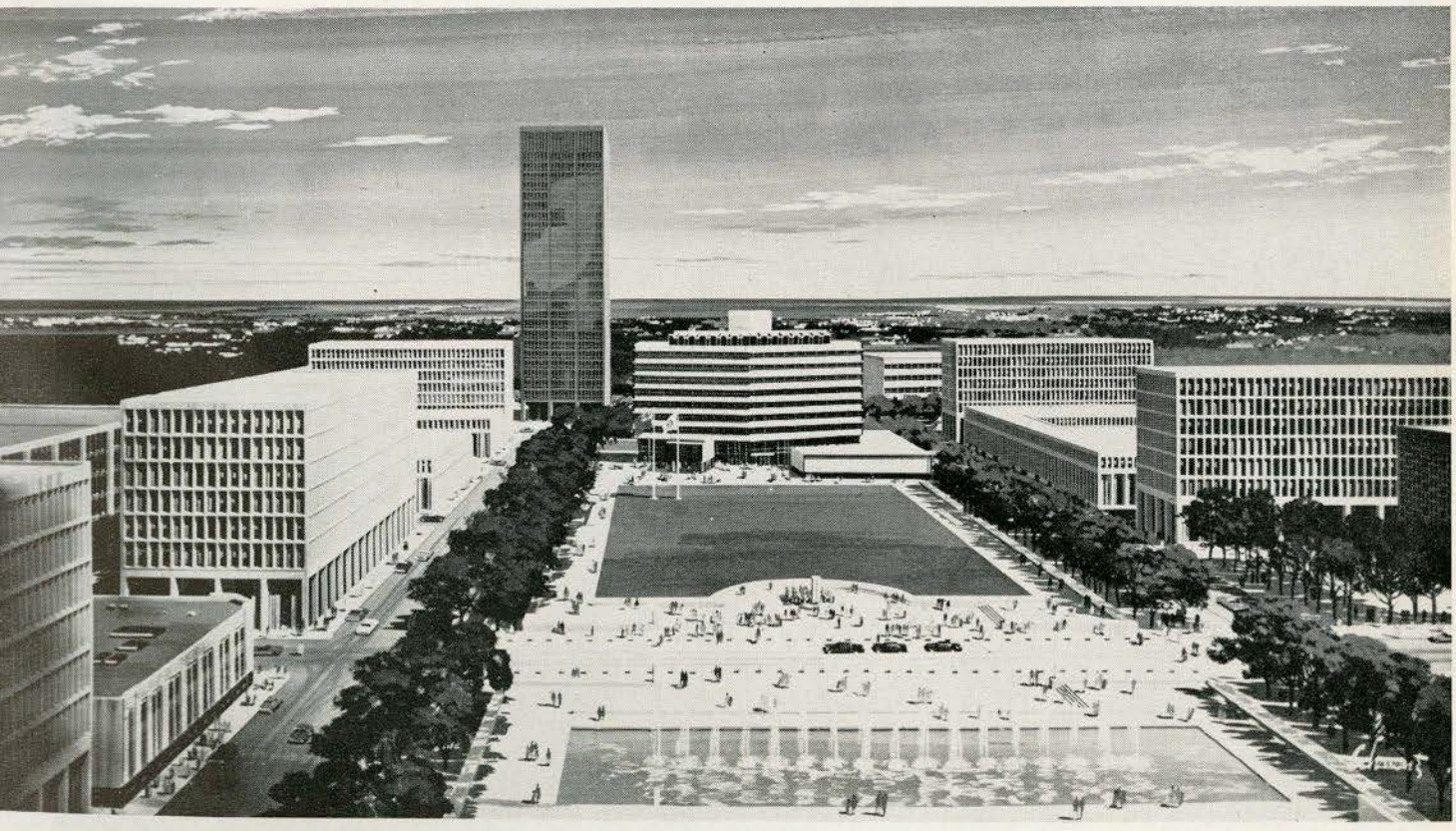
*James E. Secord and Saul Herzog were the winners of The City Hall Competition, held in 1961*



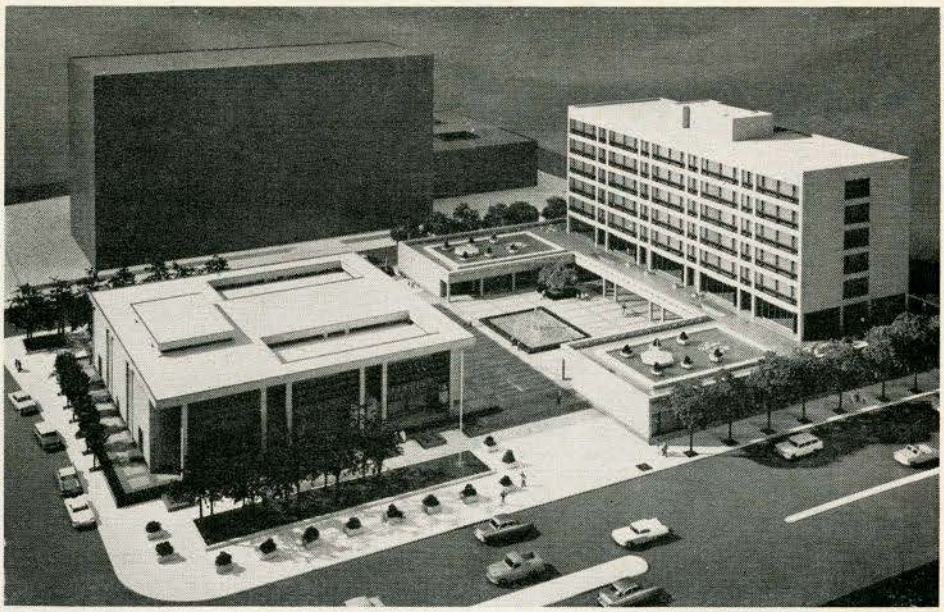
*The design for the Edmonton Civic Centre has been accepted in principal by the City Council. The project, prepared by Webb & Knapp (Canada) Limited, was discussed at an architectural seminar in Edmonton during September of last year.*

## CIVIC CENTRE FOR EDMONTON

Architect-Planners: I. M. Pei and Associates



## Manitoba



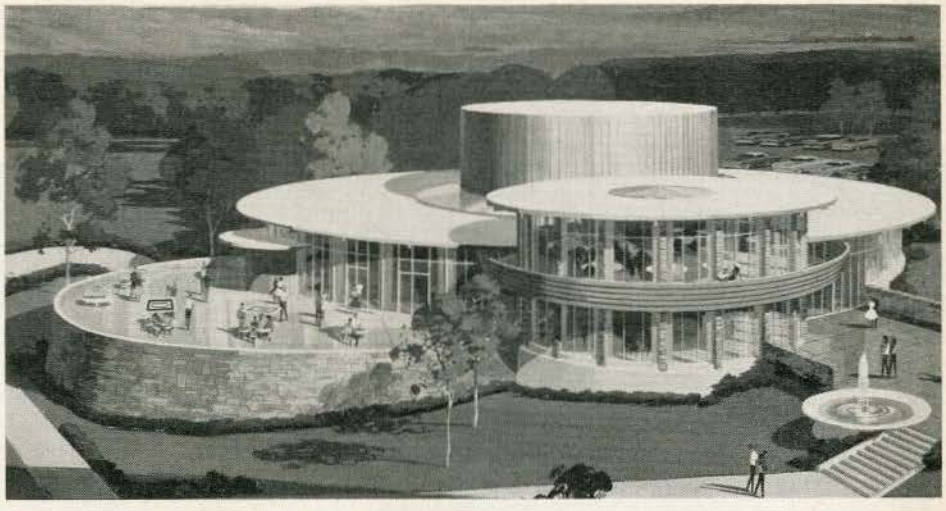
HENRY KALEN

WINNIPEG CITY HALL

Architects: Green Blankstein Russell & Associates

HENRY KALEN

## Ontario



TADENAC GOLF
AND COUNTRY CLUB,
BURLINGTON

Architects: Prack and Prack

MOSS PARK REDEVELOPMENT, TORONTO

Architects: Somerville, McMurrich & Oxley;
Gibson & Pokorny; Wilson & Newton

PANDA

NATIONAL LIBRARY
OF CANADA, OTTAWA

Architects: Mathers & Haldenby

## TORONTO INTERNATIONAL AIRPORT, MALTON

Architect: A. W. Ramsey, Chief Architect, Department of Transport
Consulting Architects & Engineers: John B. Parkin Associates

PANDA

## ZOOLOGY BUILDING, UNIVERSITY OF TORONTO

Architects: Marani, Morris & Allan

PANDA

CANADIAN
BUILDING DIGEST

DIVISION OF BUILDING RESEARCH • NATIONAL RESEARCH COUNCIL CANADA

# SNOW LOADS ON ROOFS

by B. Peter and W. R. Schriever

UDC 69.024.1:551.58

Snow, the principal ingredient of Canadian winters, must figure in the plans of many — as a source of delight to skiers and as a burden to shovellers. Whatever personal reactions there may be, snow cannot be ignored and remains a major factor in many aspects of Canadian life. Structural designers are well aware of the influence of snow loads on the design of buildings as in many cases they constitute the largest design load for the roof system. A careful assessment of the snow load is required, therefore, to avoid both unnecessary construction costs and undue risk of failure.

Snow loads on roofs vary widely according to geographical location (climate), site exposure, and shape of the roof. In considering snow loads on roofs, Canada can be divided into four major regions. The coastal regions (both Atlantic and Pacific), because of frequent melt periods during the winter, are usually characterized by snow loads of short duration, often caused by a single storm. The mountainous regions of British Columbia and Alberta experience the heaviest snow loads in the country, lasting the entire winter and varying considerably with elevation. Prairie and northern regions have very cold winters, with small annual snowfalls; owing to frequent strong winds there is considerable drifting of snow both on roofs and on the ground. Finally, the central region, including Ontario and Quebec, is marked by varying winds and snowfalls, and sufficiently low temperatures in many places to allow snow accumulation all winter. In this area high uniform loads as well as high drift loads occur.

Figure 1, taken from the National Building Code 1960, shows the variations across Canada of snow loads on the ground.

*Some Properties of Snow*

Snowflakes of falling snow consist of ice crystals with their well-known complex pattern. Owing to their large surface area to weight ratio they fall to the ground relatively slowly and are easily blown by the wind.

Freshly fallen snow is very loose and fluffy, with a specific gravity of about 0.05 to 0.1 (1/20th to 1/10th of water). Immediately after landing, however, the snow crystals start to change: the thin, needle-like projections begin to sublime and the crystals gradually become more like small irregularly shaped grains. This results in settlement of the snow and after a few days the specific gravity will usually have increased to about 0.2. This compaction further increases and specific gravities of about 0.3 will often have been attained after about a month, even at below-freezing temperatures. Longer periods of warm weather as well as rain falling into the snow (a possibility that must be included in proper design loads) may increase this density even further.

As a simple rule for estimating loads from snow depths the specific gravity can be considered to be about 0.2 to 0.3. In other words, each inch of snow represents a load of about 1 to 1½ pounds per square foot.

*Accumulation on Roofs*

In perfectly calm weather falling snow would cover roofs and the ground with a uniform blanket of snow. If this calm continued,

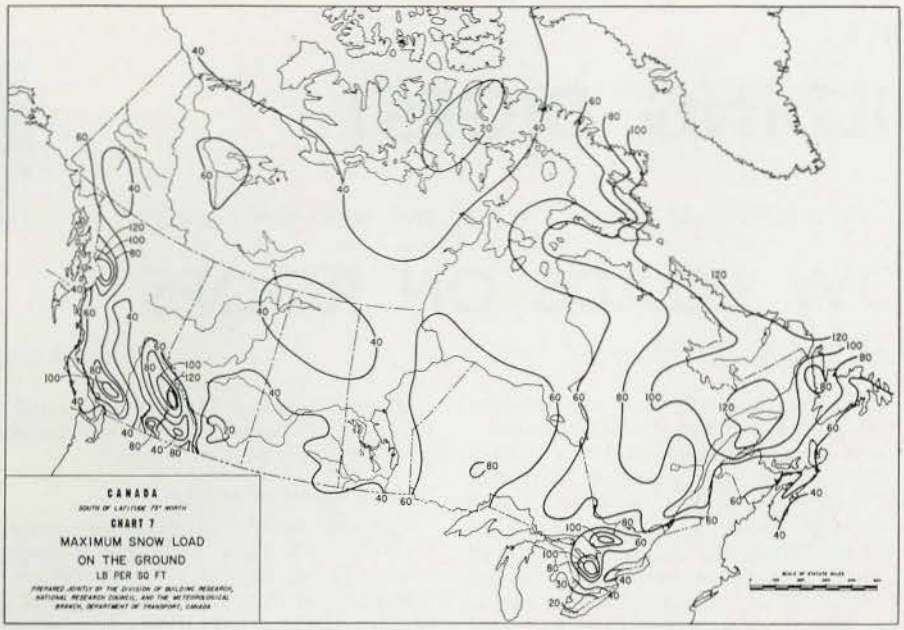



Figure 1

Chart of the National Building Code of Canada 1960 showing snow load on the ground.

the snow cover would remain undisturbed and the prediction of roof loads would be relatively simple; the design snow load could be considered uniform and equal to a suitable maximum value of the ground snow load.

Truly uniform loading conditions, however, are rare, and have been observed only in certain areas of the British Columbia mountains and occasionally in other areas on roofs that are well sheltered on all sides by high trees (Figure 2). In most regions snowfalls are accompanied or followed by winds, and the snowflakes, having a large surface area for their weight, are easily transported horizontally by the wind. Consequently since many roofs are well exposed to the wind little snow will accumulate on them.

Over certain parts of roofs the wind speed will be slowed down sufficiently to let the snow "drop out" and accumulate in drifts. This can be visualized by reference to the action of snow fences which cause the snow to "settle out." These areas on roofs could be called "areas of aerodynamic shade," and occur mostly behind vertical projections on the roof. An example of this is the area behind a penthouse on a flat roof where drifts often accumulate. Naturally, since the wind direction is not always the same drifts on all sides of a penthouse would generally have to be considered.

(a) *Lean-to roofs*, i.e. roofs situated below an adjacent higher roof, are particularly susceptible to heavy drift loads because the upper roof can provide a large supply of snow. Canopies, balconies and porches also fall into this category and the loads that accumulate on these roofs often reach a multiple of the ground load depending mainly on the size of the upper roof. The distribution of load depends on the shape of these drifts which varies from a triangular cross-section (with the greatest depth nearest to the higher roof) to a more or less uniform depth.

(b) *Flat roofs with projections* such as penthouses or parapet walls often experience triangular snow accumulations that reach the top of the projections on the building, but usually the magnitude of the load is less than in category (a).

(c) *Peaked and curved roofs* subjected to winds at approximately right angles to the ridge provide aerodynamic shade over the leeward slope. This sometimes leads to heavy *unbalanced* loads, since most of the snow is blown from the windward slope to the leeward slope, producing loads that exceed the ground load on occasions. Curved roofs show similar or even more unbalanced distributions (little snow on top and heavy snow near the base of the arch) (Figure 2). On the other hand it is true that many small peaked roofs on residences, in exposed areas, usually (but not always) accumulate little snow compared with that on the ground.

*Solar Radiation and Heat Loss*

Various other factors, besides wind, modify snow loads, although some of these factors are effective only under special conditions. It has been found, for example, that solar radiation has little effect in reducing loads in cold weather. Similarly, in cold weather, heat loss from the roof is not very effective in melting the snow with the present trend to better insulated and ventilated roofs. These two factors cannot, therefore, be relied upon to reduce the snow load significantly during the colder periods when the winter's maximum snow load can be expected. During thaws and toward the end of the winter, however, when the air temperature rises nearer to the freezing point, solar radiation and heat loss do contribute to the melting of the snow.

*Redistribution of Load*

Redistribution of snow load can occur not only as a result of wind action. On sloped roofs there are two problems connected with the melting of snow at temperatures slightly below freezing. Firstly, melt water can refreeze on eaves and cause high ice loads (also water back-up under shingles). This can at least partly be solved by taking steps to decrease the heat loss from the upper parts of the roof. Secondly, if a roof slopes and drains on to a lower one, melt water sometimes accumulates by refreezing on the lower roof or it is retained in the snow.

Since flat roofs in general do not provide as good drainage as that naturally obtained with sloped roofs, snow and ice will remain on flat roofs longer than on sloped roofs. On large flat roofs of industrial and commercial buildings, heavy loads are observed near projections such as air ducts (which sometimes act like snow fences in retaining snow). When this snow melts it sometimes drains into the lower areas in the centre of bays (i.e. areas of maximum deflection) because usually the drains are located at columns (high points). This redistribution of load causes further deflection and can lead to a very dangerous situation.

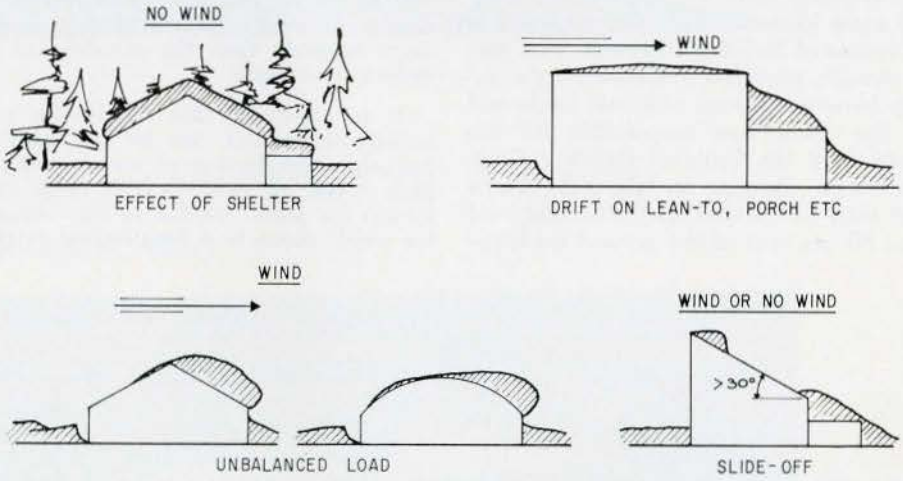



Figure 2
Possible effect of wind and building shape on snow load.

*Failures due to Snow Load*

Unfortunately the number of building failures resulting from snow load is relatively high in Canada. Admittedly many of these occur in older and substandard constructions and should thus be attributed to faults of construction rather than to the snow load. Collapses occur most frequently in older buildings, farm buildings, and cottages as well as in some community buildings such as arenas built with a minimum of funds and professional supervision. Partial failures, however, occur fairly frequently in those parts of roofs that accumulate high loads from drifting, for example, porches canopies and lean-to roofs. These partial failures indicate the need for better design. Although many failures are probably averted each winter by the removal of snow, this fact should never be relied upon and should never be used as a reason for a reduction in the design load.

*Design Roof Loads in the National Building Code*

In the past, design snow loads were often considered to be equal to the ground snow load with reductions allowed for sloped roofs only. Such design loads were admittedly crude and are known to have resulted in overdesign in some roofs while allowing underdesign in others, particularly in areas subject to high drift load. Information on which to base a more refined assessment of the loads was, however, not available until a countrywide survey of actual snow loads on roofs was undertaken by the Division of Building Research. This survey has already provided evidence on the relationship between ground and roof loads and enabled the committees responsible for the 1960 revision of the National Building Code to make some changes in the roof loads compared with the ground load. The roof load was set at 80 per cent of the ground load, the ground load being based on a return period of 30 years and adjusted to allow for the increase in the load caused by rainwater absorbed by the snow.

Certain "shape" influences are also given in the Code. Reductions are allowed on sloped roofs to account for the probability that some of the snow may slide off, but the slope reduction starts at 30° only because steep, but sheltered, roofs often retain their full snow load. Pitched roofs and curved roofs must be designed for unbalanced as well as uniform load. Such roof areas as canopies, porches, the lower of split-level roofs, where snow will probably accumulate in the form of drifts, must be designed for a load increased by 50 per cent compared to the rest of the roof.

*Responsibility of Designer*

Code requirements for snow loads must necessarily be rather general, and consequently the designer should not apply the loads given in the Code without considering the effects of the shape and exposure of the roof. The loads given in the National Building Code of Canada 1960 are *minimum* values only, which must be increased where he considers it necessary. The designer should, therefore, consider in each case the building site, size and shape, where drifts are likely to occur on the roof, what the effect of unbalanced loads will be on the structure, whether there will be proper drainage, and so on. He should remember that the final results of structural calculations can be no more accurate than the accuracy of the load assumptions made.

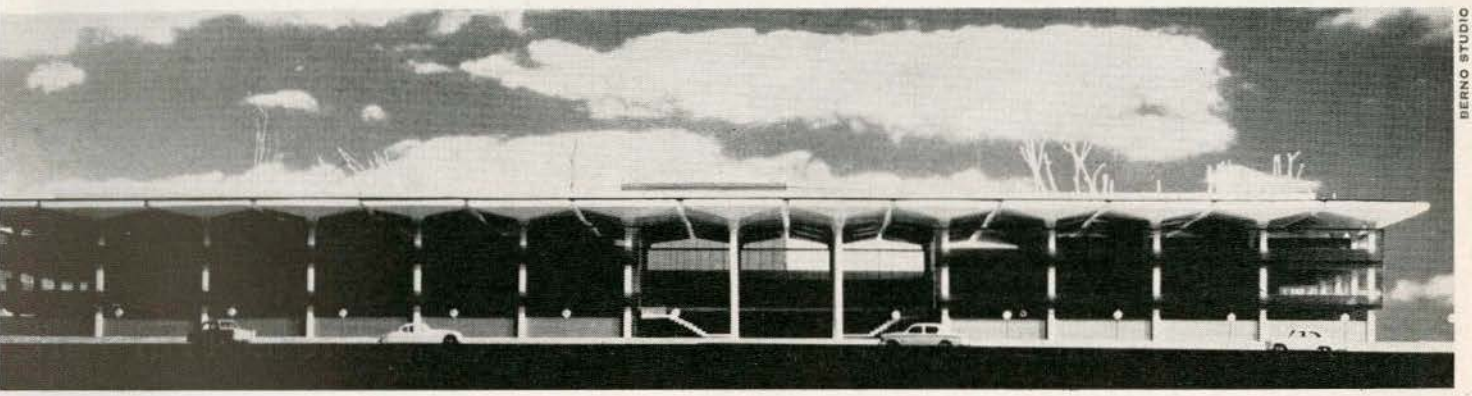
It is expected that eventually more detailed information can be published on the probable distribution of snow loads on common types of roofs in the form of "shape factors for snow" similar to the "shape factors for wind" given in a Supplement to the Code.

## Québec


BERNO STUDIO

CENTRAL PAVILION OF
THE UNIVERSITY
OF SHERBROOKE

Architect: Gerard Notebaert


BERNO STUDIO

CIVIC CENTRE FOR THE CITY OF MONTREAL NORTH

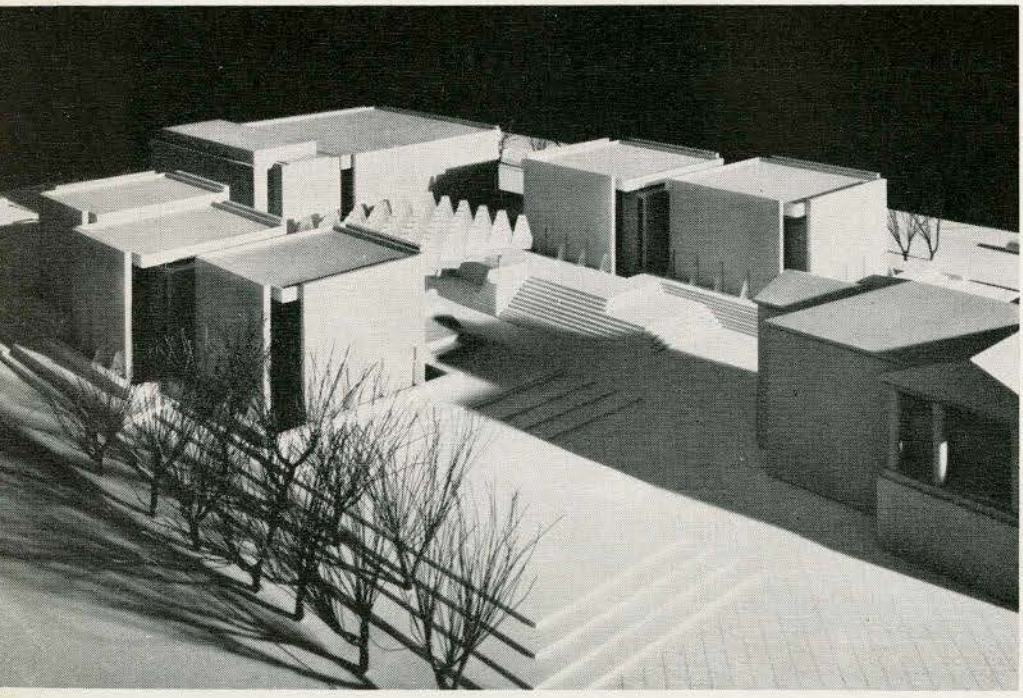
Architects: Robillard, Jetté, Baudouin

COURT HOUSE, ST. HYACINTHE

Architects: Desnoyers, Brodeur, Mercure

FATHERS OF CONFEDERATION MEMORIAL BUILDING, CHARLOTTETOWN

Winning design in the 1962 Competition by: Affleck,
Desbarats, Dimakopoulos, Lebensold, Sise & Schoenauer




## Prince Edward Island

*1. View of the reception area showing the precast concrete stairway with precast terrazzo treads and polished aluminum balustrade and handrail.*

*2. Detail of the museum wall mural by Marcel Stary.*

*3. The office block from the entrance road. The canopy is of semi-translucent honeycomb core, resin bonded fibre glass panels.*

1

2

# NATIONAL HEADQUARTERS, BOY SCOUTS ASSOCIATION, OTTAWA

Architects: Belcourt & Blair

3

WARRANDER

## Boy Scouts Headquarters

Through these headquarters the governing body of the Boy Scouts of Canada administers, and provides a wide variety of services to over 250,000 members of the movement in Canada.

The building is located at the southwest extremity of Ottawa and is divided into two elements — a two storey office block linked to a single storey warehouse. The southern exposure of the office block influenced the architects in the use of plastic sunbreakers on the one elevation. Departments accommodated in the building include: administration, research and statistics, publications, stores, relationships, public relations, and training.

The structure consists of a precast reinforced concrete frame with Flexicore slabs for the second floor and roof of the office block, and with double-T prestressed slabs over the warehouse. Columns are supported on poured concrete footings bearing on rock. The perimeter of the complex is bounded by a narrow poured concrete bearing wall which supports the precast concrete panels cladding the building. Future expansion of the office block will involve the addition of a third floor and accommodation for the expansion of the warehouse has also been provided.

Interior finishes include: floors, terrazzo in the reception area, museum, and washrooms, vinyl asbestos tile in the office areas, and concrete in the warehouse; ceilings, slatted wood in the museum and reception area, metal acoustic tile in the office areas, plaster in the washrooms, and exposed double-Ts in the warehouse; walls, prefinished Flexwood tiger wood or mahogany in the reception area, museum, conference room, Chief Executive Commissioner and Executive Commissioner administration areas, plaster with prefinished movable partitions in the office area. The office block is completely air-conditioned.


4

*4. View of the museum, located in the office block. Display cabinets are metal framed glass; the mural is at the right.*

*5. The Chief Executive Commissioner's office. Wall finish is mahogany, furniture, teak.*

5

WARRANDER

6

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WARRANDER

*6. Office area on the second floor.*
*7. Mailing room on the ground floor.*
*8. View of the warehouse.*
*9. Detail of a stair landing in the office block, showing the exposed aggregate precast concrete wall panels and ceramic plaques.*
*10. The board room.*

# ARCHITECTURAL COMPETITIONS

In recent years a sharply increasing trend, evident both in Canada and abroad, toward the holding of architectural competitions has led to a virtually complete revision of RAIC Document No. 4 (Code for the Conduct of Architectural Competitions). No major revisions to the code had been made since 1940. The work of revision, involving several meetings in Ottawa and lengthy correspondence was conducted by a small committee comprised of H. G. Hughes (F), Chairman, Ottawa; James Strutt (F), Ottawa; Francis Nobbs (F), Montreal; and Edouard Tremblay, Montreal. They worked in close collaboration with special competition review committees in all provincial associations. Many significant revisions to the code originated in the component societies.

To enable all members of the RAIC to be fully conversant with the conditions laid down in the new code, it has been fully reproduced in the following pages. Single copies will be available upon request from the provincial association offices and/or the RAIC. Council of the RAIC has commissioned George Gibson (F), Toronto, former President of the OAA, to produce a professional adviser's manual which will complement the new code. The manual will be issued in June.

In addition, the Standard Regulations for International Competitions in Architecture and Town Planning as approved by the International Union of Architects, is published in the following pages.

There is every indication that the next five years, (with the prospected 1967 centenary) will produce large numbers of important new buildings, and that the designers of these structures will, in many cases, be selected by means of formal competitions. It is vital therefore that the profession have the benefit of a code for the conduct of architectural competitions which will succeed in protecting the bona fide interests of members of the profession, and help to facilitate the process of securing good design solutions.

H. G. Hughes (F)
Chairman, RAIC Competitions Committee.

RAIC DOCUMENT No. 4
Revised November 1, 1962
Printed January, 1963


# CODE FOR THE CONDUCT OF ARCHITECTURAL COMPETITIONS

## PREAMBLE

1. It is assumed that the object of the sponsors is to obtain the best design for the purpose in view. Where the sponsors desire to achieve this end by means of a competition, experience shows that results are best secured by conducting the competition on the lines laid down in the following code. This code has been framed with the view of securing the best results for the sponsors, with scrupulous fairness to the competitors. However, a competition is not the usual means recommended by the RAIC for the selection of architects or designs. Where cost is a prime consideration the RAIC does not recommend a competition.
2. Members of the RAIC are not to compete except under conditions based on the Code for the Conduct of Architectural Competitions.
3. Sponsors intending to hold competitions should seek advice, from the appropriate provincial association of architects, as to the advisability of a competition for the type of project contemplated, and, the form the competition will take. If the competition is to be national or international in scope, the provincial association will collaborate with the RAIC.
4. The council of the RAIC and the respective councils of all provincial associations of architects will always be prepared to assist the sponsors in their selection of a professional adviser and assessors. These appointments should be made with the greatest possible care as successful results of the competition will depend very largely upon the ability and experience of the persons selected.
5. Factors affecting the cost of a structure include seasonal costs, site costs, structure shapes, structural and mechanical systems, and the selection of materials. It is not possible for the professional adviser to control such costs, other than by stating that the total cost of the work should not exceed a certain sum. He will determine either the maximum number of square feet or preferably, the maximum number of cubic feet the structure shall contain, and the competitors will conform to these sizes within a tolerance established by the professional adviser. He will describe the method of calculating these areas and require competitors to show their calculations and an estimation of costs.

## DEFINITION

1. An architectural competition occurs when two or more architects prepare proposals for the same project, at the same time.

## OBJECT OF COMPETITION

2. The object of the competition may be for one of the following:

(a) selection of a design for work which is intended to be carried out.
(b) selection of an architect.
(c) selection of a design intended to explore the possibilities of specific types of buildings, materials, constructional methods or, intended for research.

## PROFESSIONAL ADVISER

3. (a) The professional adviser shall be a member of the RAIC.
(b) The professional adviser shall be retained by the sponsor and approved, in writing, by the provincial architectural association of which he is a member.

## DUTIES OF PROFESSIONAL ADVISER

4. The duties of the professional adviser, after conference with the sponsor, are:

(a) to obtain preliminary approval from the appropriate architectural authority to organize the competition. At this stage the following information will be provided:
(i) name of sponsor
(ii) subject
(iii) objective (choice of design, architect, or both)
(iv) class of competition
(v) budget of sponsor
(vi) suggested awards
(vii) time schedule of competition
(b) to draw up the particulars and conditions of the competition, in accordance with the code, for instruction to competitors.
(c) to recommend to the sponsor the names of the board of assessors.
(d) to generally advise the sponsor on the question of overall costs.
(e) in the case of a limited competition, to advise on the choice of competitors.

(f) to obtain final approval of the conditions from: the association concerned (for a local or provincial competition); the association where the work is being carried out and the RAIC (for a national competition); the provincial association, the RAIC and the Union International des Architectes de Paris (for an international competition). Until the relevant approval is obtained, the professional adviser shall not permit publication of the conditions by the sponsor. For national and international competitions the conditions shall be published in both English and French.

(g) to publish the decision to hold a competition and make the program available to eligible participants.

(h) to establish the eligibility of the competitors as determined by the conditions.

(i) to answer competitors' questions.

(j) to conduct the competition in such a manner that all competitors will be placed under uniform conditions.

(k) to examine the designs and ascertain whether they comply with the mandatory requirements of the instructions, and to report to the assessors any instance of failure to comply with these mandatory requirements.

(l) to instruct and supervise the assessors and give them guidance in procedural matters.

(m) to advise the sponsor, the competitors, and publicity media of the results of the judgment.

BOARD OF ASSESSORS

5. (a) The competition shall be judged by a board of assessors who shall be nominated by the professional adviser and approved by the sponsor. The majority of the members of the board of assessors shall be architects or alternatively, the board may be composed entirely of architects. The appointment of architects proposed to serve on the board of assessors does not require the approval of the appropriate provincial architectural association unless such an association wishes to make it mandatory that approval be sought. If the competition involves, to an important degree, other arts or sciences, specialists from these fields may also be included on the board of assessors.

(b) The professional adviser will normally act as chairman of the board of assessors and will vote. As an alternative the assessors may appoint one of their number to be chairman of the board with the same right to vote.

DUTIES OF THE ASSESSORS

6. The duties of the assessors in a competition are:

(a) (from the report of the professional adviser regarding 4(j)) to determine whether the designs submitted conform to the instructions, and to exclude any which do not.

(b) to make a selection in accordance with the conditions of the competition and inform the professional adviser thereof in writing.

(c) once the majority view of the assessors prevails, to write a critical report. This report will be written (by the chairman in collaboration with the board) immediately following the judging of the competition.

COST OF PROJECT

7. It is usually unwise to mention cost in a competition. It is certainly so in an international competition. The competitors are better asked to limit the floor area of the building to a stated number of square feet. In this case it is customary to allow a 10% tolerance. When cost is a mandatory condition of the competition, the competitors will give, with their submissions, a detailed estimation of cost together with outline specifications.

CLASSES OF COMPETITIONS

8. Competitions may be open, limited, or private In any classification they may be in one or two stages. The two stage competition is to be recommended where the problem is one of considerable complexity and the competitor's competence can be judged by minimum drawings at the first stage. The winners of the first stage will then proceed to the more advanced stage of the competition.

(a) Open competitions:
The open competition applies to all the architects of a region, a province, the country, or any number of countries.

(b) Limited competitions:
The limited competition occurs when two or more architects (not necessarily named) have been invited to compete and when restrictions as to qualifications or other limitations are imposed by the sponsor on the competitors.

(c) Private competitions:
A private competition occurs when the sponsor invites, by name, two or more architects to submit their proposals for a definite project. In this case the sponsor gives his instructions in the normal client-architect manner; no professional adviser need be retained and the sponsor is free to choose the winner or to reject all schemes. In any event, each competitor must receive a fee between 10% and 20% of the total architectural fee, depending on how far the schemes are carried in the competitive stage. The private competitor as herein defined is thus excluded from the requirements of this code.

COMPENSATION

9. (a) The professional adviser is the competent person to fix the number and value of awards, subject to the approval of the provincial association.

(b) Normally, in competitions for work intended to be executed, the award to the winner is the commission for complete architectural services, but the sponsor is free to consider the first prize as a cash award and not an advance on fees. The fee shall not be less than that currently established by the provincial association. Not less than fifteen per cent of the total fee based on the estimated cost must be paid to the winner on publication of the judgement. Competitions for projects of relatively minor cost should have awards proportionately greater.

(c) In limited competitions, with named competitors, each competitor must receive a fee of between ten and twenty per cent of the total architectural fee, depending on how far the schemes are carried in the competitive stage, in accordance with the judgement of the professional adviser.

(d) When competitions are held in two stages, a predetermined number of competitors are paid a fixed amount upon the completion of the second stage. This amount or award shall be determined by the professional adviser and approved by the sponsor and the provincial association. This award may be in addition to the architectural fees resulting from the commission in the case of the design placed first.

(e) Honourable mentions may be awarded at the discretion of the board of assessors.

FEES OF THE PROFESSIONAL ADVISER

10. The fee of the professional adviser will depend on the importance or complexity of the competition, but in any event should be estimated at a rate of not less than $150 per diem for services rendered. He will be reimbursed for all disbursements.

REMUNERATION OF ASSESSORS

11. The assessors shall receive a remuneration of not less than $150 per day and the reimbursement of their expenses.

ADMINISTRATION COSTS

12. Administration costs of the competition are payable by the sponsor.

DRAWINGS

13. The scale, size, number, and presentation of the drawings or models required shall be set forth in the conditions. Documents and models shall bear no motto, device, name, or distinguishing mark to identify the competitor. The professional adviser shall make the necessary arrangements for preserving the participants' anonymity until after the judgement. Each design shall be accompanied by a statement, signed by the competitor, stating that the design and all drawings have been prepared by him or under his supervision.

EXHIBITION

14. It is desirable that all designs submitted in a competition be publicly exhibited as early as possible following the presentation of awards. In the case of public buildings, this is particularly desirable as being in the public interest. Sponsors of competitions should make available photographs or reproductions of winning entries for use by magazines and other periodicals.

CONDITIONS

15. The conditions of the competition shall be so drawn as to form a binding agreement between the sponsor and the competitors and shall be specific on the following points:

(i) name of sponsor and his responsibilities in the matter.

(ii) nature of the competition – open or limited, either of which could be in stages.

(iii) time, place and address for the receiving of drawings.

(iv) data on site, program and requirements of the competition.

(v) description and number of drawings and/or models required and provisions for the anonymity of entries and bona fide authorship.

(vi) names of the professional adviser and the assessors and a statement that their decisions will be accepted by the sponsor and the competitors as final.

(vii) provision for questions and answers (in writing only) and dates for same—all answers being furnished to all known competitors through the professional adviser.

(viii) provision for exclusion of designs through violation of conditions.

(ix) the date of the assessors' award and, where possible, the location of the exhibition of the drawings submitted.

(x) the early publication of the assessors' award and report to all competitors.

(xi) the competitors' rights in the designs submitted including protection of the designs by the Copyright Act.

(xii) disposition of drawings.

PARTICIPATION IN THE COMPETITION AND EXECUTION OF THE WORK

16. (a) No sponsor of a competition, professional adviser, or assessor engaged in it, nor any employee, partner or associate of either, shall directly or indirectly compete, assist a competitor, act as architect or joint architect for the proposed work or subsequently as consulting or associate architect for its execution.

(b) No architect may take part in a competition as competitor, professional adviser or assessor, if the competition is not in conformity with this code, approved by the RAIC and its member associations. Each assessor must, in the exercising of his duties, comply with the rules of this code.

(c) The following may be eligible as competitors:

(i) In a competition for the design of a building to be erected in Canada, competitors must be members of the Royal Architectural Institute of Canada (except in the case of an international competition where special arrangements must be made for architects residing outside Canada).

(ii) In a competition for the design of a theoretical building (not to be constructed) the competitors may be registered architects, graduates of recognized schools of architecture or students enrolled in recognized schools of architecture.

(iii) For either of the classifications, (i) and (ii) above, the conditions may provide for the inclusion of relevant specialists, e.g. engineers, artists, etc.

(d) Any infraction of the provisions of this code will constitute an infraction of the codes of ethics of the provincial associations.

DOCUMENT NO. 4 DE L'IRAC
REVISÉ LE 1er NOVEMBRE 1962

# CODE POUR LA TENUE DES CONCOURS EN ARCHITECTURE

## PRÉAMBULE

1. Il y a lieu de présumer que les maîtres d'ouvrages visent à obtenir les modèles pouvant le mieux répondre aux fins qu'ils ont à l'esprit. S'ils optent pour la tenue d'un concours, l'expérience démontre que le plus sûr moyen d'atteindre l'objectif est de suivre les règles établies dans le code ci-après qui a été préparé en vue d'assurer aux maîtres d'ouvrages les meilleurs résultats possibles et aux concurrents la plus stricte justice. Cependant, l'IRAC ne recommande pas le concours comme formule habituelle pour le choix d'un architecte ou d'un modèle. Il ne le recommande surtout pas lorsque la question du coût de l'entreprise est d'importance majeure.

2. Les membres de l'Institut Royal d'Architecture du Canada ne participent pas à des concours à moins que ceux-ci ne répondent aux conditions exposées dans le Code Pour la Tenue des Concours en Architecture.

3. Les maîtres d'ouvrages qui songent à tenir un concours devraient tout d'abord consulter l'association provinciale d'architectes compétente quant à l'opportunité d'un concours pour le genre de projet en cause et quant à la forme à donner à ce concours. Si celui-ci doit être d'envergure nationale ou internationale, l'association provinciale s'entendra avec l'IRAC.

4. Le conseil de l'IRAC et les conseils des diverses associations provinciales sont toujours disposés à aider les maîtres d'ouvrages dans le choix d'un conseiller professionnel et de juges. Ce choix doit se faire avec le plus grand soin, car de la compétence et de l'expérience des personnes choisies dépendra dans une très large mesure le succès du concours.

5. Divers éléments, comme les frais saisonniers, le coût de l'emplacement, les formes structurales, les systèmes de charpente et de mécanique et le choix des matériaux, influent sur le coût d'une construction. Ce sont là des éléments auxquels le conseiller professionnel ne peut rien, à part fixer un montant global que le coût de l'entreprise ne devra pas dépasser. Cependant, il déterminera le nombre maximum de pieds carrés ou, mieux encore, de pieds cubes de l'immeuble et les concurrents devront se conformer à ces maximums dans les limites d'une certaine tolérance qu'il aura établie. Il indiquera la méthode à employer pour calculer ces surfaces ou volumes et exigera que les participants au concours soumettent leurs calculs ainsi que le coût estimatif.

## DÉFINITION

1. Un concours a lieu en architecture quand deux architectes ou plus préparent en même temps des propositions à l'égard d'un même projet.

## OBJET D'UN CONCOURS

2. Un concours peut avoir pour objet:
   (a) le choix d'un modèle pour un ouvrage projeté;
   (b) le choix d'un architecte; ou
   (c) le choix d'un modèle aux fins d'étudier les possibilités de genres particuliers de bâtiments, de matériaux ou de méthodes de construction ou à des fins de recherche.

## CONSEILLER PROFESSIONNEL

3. (a) Le conseiller professionnel doit être membre de l'IRAC.
   (b) Le conseiller professionnel doit être engagé par le maître de l'ouvrage et approuvé par écrit par l'association provinciale d'architectes dont il est membre.

## FONCTIONS DU CONSEILLER PROFESSIONNEL

4. Le conseiller professionnel doit, après des entretiens avec le maître de l'ouvrage:
   (a) obtenir de l'association d'architectes compétente l'autorisation préliminaire d'organiser le concours. A ce stade, les renseignements suivants seront fournis:
      (i) le nom du maître de l'ouvrage;
      (ii) le sujet;
      (iii) l'objet (choix d'un modèle, d'un architecte ou des deux);
      (iv) la catégorie du concours;
      (v) le budget du maître de l'ouvrage;
      (vi) les récompenses prévues;
      (vii) le calendrier du concours;
   (b) préparer les détails et les conditions du concours, sous forme d'instructions aux concurrents;
   (c) recommander au maître de l'ouvrage les noms des membres du jury;
   (d) conseiller le maître de l'ouvrage de façon générale quant au coût global;
   (e) dans le cas d'un concours restreint, conseiller quant au choix des concurrents;
   (f) obtenir l'approbation définitive des conditions de l'association en cause (dans le cas d'un concours local ou provincial), de l'association de l'endroit où l'ouvrage doit être réalisé et de l'IRAC (dans le cas d'un concours national), et de l'association provinciale, de l'IRAC et de l'Union Internationale des Architectes de Paris (dans le cas d'un concours international). Tant que l'approbation nécessaire n'a pas été obtenue, le conseiller professionnel ne doit pas permettre au maître de l'ouvrage de publier les conditions. Pour les concours nationaux et internationaux, les conditions doivent être publiées en anglais et en français.
   (g) publier la décision de tenir le concours et mettre les détails du programme à la portée des personnes admissibles à y participer;
   (h) décider de l'admissibilité des candidats au concours à la lumière des conditions établies;
   (i) répondre aux questions des concurrents;
   (j) diriger le concours de façon à assurer à tous les concurrents des conditions uniformes;
   (k) examiner les modèles afin de déterminer s'ils répondent aux exigences formelles énoncées dans les instructions et signaler aux juges tous les cas où ces exigences formelles n'ont pas été respectées;

(l) donner des instructions aux juges, les surveiller et les guider quant à la façon de procéder;

(m) faire connaître au maître de l'ouvrage, aux concurrents et aux organes de publicité les résultats du jugement.

JURY

5. (a) Le concours doit être jugé par un jury dont les membres seront désignés par le conseiller professionnel et approuvés par le maître de l'ouvrage. Les membres du jury doivent être pour la majorité des architectes ou encore le jury peut être composé exclusivement d'architectes. Le choix d'un architecte comme membre du jury n'exige pas l'approbation de l'association provinciale à moins que celle-ci n'ait rendu cette approbation obligatoire. Si le concours comporte le recours dans une mesure importante à d'autres arts ou sciences, le jury pourra comprendre des spécialistes dans ces domaines particuliers.

(b) Normalement, le conseiller professionnel remplit les fonctions de président du jury avec droit de vote. Cependant, les membres du jury peuvent choisir un d'entre eux pour exercer les fonctions de président avec ce même droit de vote.

FONCTIONS DES JUGES

6. Dans un concours, les fonctions des juges consistent:

(a) à déterminer, en se fondant sur le rapport du conseiller professionnel mentionné à l'alinéa (j) de l'article 4 ci-dessus, si les modèles répondent aux instructions et à éliminer ceux qui n'y répondent pas;

(b) à faire un choix en conformité des conditions du concours et à en informer par écrit le conseiller professionnel;

(c) Lorsque l'opinion de la majorité des juges est déterminée, le président du jury doit, dès la fin du jugement, rédiger un rapport critique avec la collaboration des juges.

COÛT DU PROJET

7. D'ordinaire, il n'est pas à propos de mentionner le coût dans un concours. Une telle mention est sûrement à déconseiller dans un concours international. Mieux vaut demander aux concurrents de limiter la surface des planchers à un nombre déterminé de pieds carrés. En pareil cas, il est habituel d'accorder une tolérance de 10 p. 100 en plus ou en moins. Lorsque le coût est une condition essentielle du concours, on doit demander aux concurrents de soumettre un état détaillé du coût prévu avec les grandes lignes des devis.

CATÉGORIES DE CONCOURS

8. Un concours peut être public, restreint ou privé. Quelle que soit la catégorie, un concours peut se faire en une ou deux étapes. Le concours à deux étapes est recommandé quand le projet est complexe et qu'il est possible de juger de la compétence des concurrents au moyen d'un minimum de dessins à la première étape. Les gagnants de cette étape sont invités à participer à l'étape subséquente.

(a) Concours public:
Le concours public est celui auquel sont admis à participer tous les architectes d'une région, d'une province, du pays ou d'un nombre quelconque de pays;

(b) Concours restreint:
Le concours restreint est celui auquel deux architectes ou plus (non nécessairement nommés) ont été invités à participer et à l'égard duquel le maître de l'ouvrage a imposé, pour ce qui est de l'admissibilité des concurrents, des restrictions quant aux qualités requises ou autres;

(c) Concours privé:
Le concours privé est celui où le maître de l'ouvrage invite nommément deux architectes ou plus à soumettre des propositions à l'égard d'un projet déterminé. Dans ce cas, le maître de l'ouvrage donne ses instructions de la façon habituellement employée entre client et architecte; aucun conseiller professionnel n'est requis et le maître de l'ouvrage est libre de choisir le gagnant ou de rejeter toutes les propositions. Cependant, chaque concurrent doit recevoir de 10 à 20 p. 100 des honoraires globaux d'architecte, selon le point auquel le travail a été poussé au stade du concours. Le participant à un concours privé selon la définition donnée ici n'est pas visé par les dispositions du présent code.

RÉCOMPENSES

9. (a) Le conseiller professionnel est la personne compétente pour déterminer le nombre et la valeur des prix sous réserve de l'approbation de l'association provinciale.

(b) Normalement, dans les concours visant des projets qui doivent être réalisés, le prix au gagnant est la commission pour tous les services d'architecture mais le maître de l'ouvrage est libre de considérer ce premier prix comme un prix en argent et non comme une somme à valoir sur les honoraires. Les honoraires ne doivent pas être inférieurs à ceux qui sont reconnus par l'association provinciale. Le gagnant doit toucher, au moment de la publication du jugement, au moins 15 p. 100 des honoraires globaux fondés sur le coût estimatif. Dans des concours portant sur des projets dont le coût est relativement faible, les prix devraient être proportionnellement plus élevés.

(c) Dans les concours restreints où les concurrents sont nommés, chaque concurrent doit recevoir de 10 à 20 p. 100 des honoraires globaux d'architecte selon le point auquel le travail a été poussé au stade du concours et selon le jugement du conseiller professionnel.

(d) Dans les concours à deux étapes, un nombre prédéterminé de concurrents reçoivent un montant fixe lorsque la deuxième étape est terminée. Ce montant ou prix doit être établi par le conseiller professionnel et approuvé par le maître de l'ouvrage et l'association provinciale. Ce prix peut s'ajouter aux honoraires d'architectes résultant du contrat dans le cas du modèle classé premier.

(e) Des mentions honorables peuvent être décernées à la discrétion du jury.

HONORAIRES DU CONSEILLER PROFESSIONNEL

10. Les honoraires du conseiller professionnel dépendront de l'importance et de la complexité du concours mais en aucun cas ils ne doivent être estimés à moins de $150 par jour pour services rendus. Le conseiller professionnel aura en outre droit au remboursement de toutes ses dépenses.

RÉMUNÉRATION DES JUGES

11. Les juges doivent toucher une rémunération d'au moins $150 par jour et le remboursement de leurs dépenses.

FRAIS D'ADMINISTRATION

12. Les frais d'administration sont à la charge du maître de l'ouvrage.

DESSINS

13. L'échelle, les dimensions, le nombre et le mode de présentation des dessins ou maquettes requis doivent être indiqués dans les conditions. Les documents ou maquettes ne doivent porter aucune devise, aucun motif, nom ou marque distinctive permettant d'identifier le concurrent. Le conseiller professionnel doit prendre les mesures nécessaires pour assurer l'anonymat des concurrents jusqu'après le jugement. Chaque modèle doit être accompagné d'une déclaration signé de la main du concurrent attestant qu'il a été préparé par le concurrent ou sous sa surveillance.

EXPOSITION

14. Il serait bon que tous les modèles soumis à un concours soient exposés en public aussitôt que possible après que les gagnants ont été déclarés. Dans le cas d'édifices publics, une telle exposition est d'autant plus à propos qu'elle sert l'intérêt public. Les organisateurs de concours devraient préparer des photographies ou des reproductions des modèles primés à l'intention des revues et autres publications.

CONDITIONS

15. Les conditions du concours devraient être rédigées de façon qu'elles constituent une entente formelle entre le maître de l'ouvrage et les concurrents et devraient être précises sur les points suivants:

(i) nom du maître de l'ouvrage et ses responsabilités en la matière;
(ii) nature du concours, public ou restreint, chaque genre pouvant être tenu par étapes;
(iii) date et heure, lieu et adresse pour la réception des dessins;
(iv) renseignements sur l'emplacement, le programme et les exigences du concours;
(v) description et nombre des dessins et (ou) maquettes requis et mesures prises au sujet de l'anonymat des concurrents et de la paternité véritable des travaux soumis;
(vi) nom du conseiller professionnel et des juges et obligation pour le maître de l'ouvrage et les concurrents d'accepter leurs décisions comme finales;
(vii) nécessité que toutes les questions et réponses soient par écrit, dates de ces questions et réponses et aussi obligation de communiquer toutes les réponses à tous les concurrents connus par l'entremise du conseiller professionnel;
(viii) exclusion des modèles en cas de violation des conditions;
(ix) date de la décision des juges et, si possible, lieu de l'exposition des dessins soumis;
(x) publication rapide de la décision des juges et communication des résultats à tous les concurrents;
(xi) droits des concurrents aux modèles soumis, y compris la protection des modèles en vertu de la Loi sur les droits d'auteur;
(xii) façon dont il sera disposé des dessins.

PARTICIPATION AU CONCOURS ET À L'EXÉCUTION DES TRAVAUX

16. (a) Aucun organisateur d'un concours, aucun conseiller professionnel ou juge dont les services ont été retenus pour un concours, et aucun employé ou associé de l'un des susdits ne peut ni directement ni indirectement participer au concours, ni aider un concurrent, ni agir en qualité d'architecte ou d'architecte associé à l'égard des travaux projetés ni, subséquemment, en qualité d'architecte-conseil ou d'architecte associé pour l'exécution des travaux.

(b) Aucun architecte ne peut participer à un concours en qualité de concurrent, de conseiller professionnel ou de juge à moins que ledit concours ne soit tenu en conformité du présent code approuvé par l'IRAC et ses associations membres. Chaque juge doit, dans l'exercice de ses fonctions, se conformer aux règles énoncées dans le présent code.

(c) Sont admissibles comme concurrents les personnes suivantes:
(i) Dans un concours pour le modèle d'un édifice à construire au Canada, les concurrents doivent être membres de l'Institut Royal d'Architecture du Canada (sauf dans le cas d'un concours international alors qu'il faut prendre des dispositions à l'égard d'architectes résidant en dehors du Canada);
(ii) Dans un concours pour le modèle d'un édifice théorique (qui ne sera pas construit), les concurrents peuvent être des architectes inscrits, des diplômés d'écoles d'architecture reconnues ou des étudiants inscrits dans des écoles d'architecture reconnues;
(iii) Dans le cas de concours mentionnés aux alinéas (i) et (ii) ci-dessus, les conditions peuvent prévoir le recours à des spécialistes connexes, ingénieurs, artistes, etc.

(d) Toute infraction aux dispositions du présent code constitue une infraction aux codes de bonne conduite professionnelle des associations provinciales.

# INTERNATIONAL UNION OF ARCHITECTS' STANDARD REGULATIONS FOR COMPETITIONS IN ARCHITECTURE AND TOWN PLANNING

These regulations were the subject of a recommendation to member states adopted during the 9th session of the General Conference of UNESCO (New Delhi, 1956).

## I. INTRODUCTION

The aim of these regulations is to provide guidance for the drawing up of programs for international competitions, in the interests both of organizers and of competitors.

*Article* 1. The designation "international" shall apply to any competition in which the participation of architects and town planners of more than one country is invited.

## II. ORGANIZATION AND ANNOUNCEMENT OF COMPETITIONS

*Article* 2. International competitions may be either open or restricted. Competitions for which any technicians from two or more countries may enter are termed open. Those which are limited to certain technicians invited by the organizers are termed restricted.

*Article* 3. The conditions and program of an international competition shall be identical for all competitors.

*Article* 4. Open international competitions, with a general outline of the conditions, shall be announced by the organizers in technical journals and reviews in the various countries, as far as possible simultaneously, and with sufficient notice to enable those interested to obtain the complete program by the time the competition opens. Mention shall be made in this announcement of the institution, in each country, where the detailed program of the competition and all relevant documents are deposited, as well as the fact that, in accordance with Article 51 of the present regulations, the said program has been submitted, for its advice, to the International Union of Architects.

*Article* 5. In order to enable persons interested to verify that the conditions of the program as issued to them are in fact the same for all countries and all competitors, a copy of the program shall be officially deposited with the International Union of Architects.

*Article* 6. Any program which is not published in one of the official languages of the International Union of Architects (English, French and Russian) shall be accompanied by a translation into at least one of these languages.

*Article* 7. International competitions may consist of one or two parts.

*Article* 8. Programs shall state whether plans are to be signed or submitted anonymously.

## III. PREPARATION OF PROGRAMS

*Article* 9. Programs of international competitions, whether consisting of one or two parts, and whether open or restricted, shall clearly state: *(a)* the purpose of the competition and the aims of the organizers; *(b)* the precise nature of the problem; *(c)* the actual conditions to be fulfilled in the preparation of the plan.

*Article* 10. A clear distinction shall be made, in programs, between compulsory conditions and those which leave competitors a freedom in interpretation, which should be as wide as possible.

*Article* 11. The particulars supplied (social, organic, economic, technical and physical) shall be sufficiently specific to rule out any misinterpretation. Competitors admitted to the second part of competitions, should receive from the organizers, in each particular case, all the supplementary information necessary for drawing up plans to be entered in the final contest.

*Article* 12. The program shall specify the number, nature, scale and dimensions of the documents or models required in two or three dimensions, and indicate the conditions of receipt, acceptance and return of such documents or models. Competitors may be required to supply data from which it will be easy to check the estimate of costs in accordance with uniform standards.

*Article* 13. In principle, the organizers of international competitions shall use the metre as a scale for plans; in cases where this is not done, a metric equivalent shall be given in an annex to the program.

*Article* 14. The organizers shall endeavour to reduce to a minimum, in all cases, the number and size of the documents and drawings required.

## IV. REGISTRATION AND ADMISSION OF COMPETITORS

*Article* 15. As soon as they have obtained details of the complete program, competitors shall register with the organizers. Registration implies acceptance of the conditions of the competition.

*Article* 16. The organizers of international competitions shall supply competitors with all the documentation necessary for drawing up their plans. In cases where there is a deposit to be paid for this documentation, the deposit shall be returned to those competitors who in fact take part in the competition.

*Article* 17. In competitions that consist of two parts, only those competitors who are successful in the first part shall be admitted to the final contest.

*Article* 18. This list of competitors admitted to the final contest shall be drawn up and published in alphabetical order.

*Article* 19. Competitors in the final contest shall, in each particular case, receive from the organizers, on the decision of the jury, all the supplementary information necessary for the drawing up of plans to be entered in the final contest.

## V. ALLOCATION OF PRIZES, AWARDS AND COMPENSATION

*Article* 20. The program of any international competition must specify the method of allocation of prizes. The amount of these prizes must be proportional to the size of the program, the work involved and the expenses incurred by competitors.

*Article* 21. International competitions for town planning are, by their nature, contests of ideas, since the work generally has to be carried out by the local authorities, frequently on a long-term basis; it is therefore specially important that the organizers should allocate prizes of an adequate amount to recompense authors for their ideas and work; this may even be the sole remuneration received by the prize-winner.

*Article* 22. Whatever the particular nature of prizes for any contest of ideas, they shall not be such as to exclude the possible collaboration of the author in the execution of the work.

*Article* 23. Prizes shall be distributed within three months of the announcement of the results of the competition.

*Article* 24. The program shall specify the exact use to which the organizers of the competition intend to put prize-winning plans. Plans may not be put to any use other than that expressly stated in the program.
In cases where organizers wish to use a prize-winning plan for other purposes or to modify it, a fresh agreement to this effect shall be concluded between the organizers and the author of the plan.

*Article* 25. In restricted competitions, provision shall be made for payment of a certain sum to each of the competitors invited to take part, without prejudice to the regular award of prizes.

*Article* 26. The award of first prize to any plan places the organizers of the competition under an obligation to entrust the author of this plan with the execution of the work. If, however, the winner of the first prize is unable to produce adequate professional references, compatible with the importance of the work, the jury may invite him to enlist the aid, for carrying out the work, of a technician to be chosen by the prize-winner and approved by the jury after examination of his references.

*Article* 27. Provision shall be made, in the program, for cases when the organizers, on the expiry of the time limit specified in the said program, have not commenced work on the execution of the plan, and the percentage or the amount of compensation to be paid to the prize-winner in such circumstances shall be specified. Any sum thus paid to him shall be deducted from the fee due to him for the execution of the plan.

*Article* 28. In competitions consisting of two parts, a reasonable sum shall be paid to all competitors admitted to the final contest. This sum, which is intended to cover the cost of drawing up plans for the final contest, shall be specified in the program, and be distinct from prizes awarded in the final contest.

*Article* 29. Insurance charges on plans submitted by the competitors shall be borne by the organizers. The amount of such insurance may in no case exceed the maximum value of any plan.

*Article* 30. In the event of the cancellation of a competition for which competitors have been officially registered, the organizers shall be obliged to compensate such competitors for work actually executed in connection therewith.

## VI. COPYRIGHT

*Article* 31. The author of any plan shall retain the artistic copyright of his work. No alterations may be made without his formal consent.

*Article* 32. The plan winning the first prize shall become the property of the organizers. No other plan, whether or not it is awarded a prize, may be used in whole or in part by the organizers except by special agreement with the author.

*Article* 33. As a general rule, the organizers' right of ownership in any plan shall cover only one execution thereof. However, the program of the competition may provide for several executions of the plan and specify the terms.

*Article* 34. In all cases, unless otherwise stated in the program, the author of any plan shall retain the right of reproduction.

## VII. ORGANIZATION AND WORK OF THE JURY

*Article* 35. The jury shall be set up before the opening of the competition. The list of members and of their deputies shall be given in an appendix to the program of the competition.

*Article* 36. The jury shall be composed of as small a number as possible of persons of different nationality, and shall include a majority of qualified technicians. If a preliminary report is to be drawn up, the name of the person—or persons—responsible for preparation of this report shall likewise be mentioned in the program.

*Article* 37. The members of the jury shall be asked by the organizers of competitions to undertake not to be guided in their work by any consideration other than their own conscience and the interests of the competition.

*Article* 38. No member of the jury shall take part, either directly or indirectly, in the competition, nor be entrusted, either directly or indirectly, with work connected with the execution of the prize-winning plan.

*Article* 39. At its first meeting, the jury shall elect its chairman and rapporteur.

*Article* 40. The decisions of the jury shall be taken by a majority vote, with a separate vote on each plan. If the vote is equally divided, the chairman shall have the casting vote. A report of the meetings shall be drawn up by the rapporteur and signed by the chairman and all members of the jury.

*Article* 41. All drawings, photographs, models or documents other than those specified in the program shall be excluded from consideration and shall be eliminated by the jury before examination of the plan.

*Article* 42. The jury may disqualify any plan not conforming with the conditions laid down in the program.

*Article* 43. All decisions of the jury shall be explained and made public. All decisions of the jury shall be final.

*Article* 44. The travelling expenses and allowances for members of the jury shall be paid by the organizers of the competition.

## VIII. EXHIBITION OF PLANS

*Article* 45. In the case of every competition, registered competitors in all countries shall be notified by the organizers in good time of the date and place of the public exhibition of entries. The organizers shall announce the place, date and hours of the opening of this exhibition in the same technical journals and reviews in which the general conditions of the competition were published.

*Article* 46. All plans submitted for purposes of the competition shall, after the judging has taken place, be publicly exhibited. In addition to the plans themselves, all documents and drawings, as well as the report and decisions of the jury bearing the signatures of the chairman and of all acting members shall be exhibited.

*Article* 47. In competitions consisting of two parts, plans submitted for the first part shall be kept secret until the results of the final contest are announced.

*Article* 48. Plans disqualified in accordance with Article 42 shall be exhibited and details given of the reasons for the jury's decision.

*Article* 49. The date of the exhibition shall be specified in the program of the competition. This exhibition shall be open to the public, free of charge, for a period of at least one week.

*Article* 50. Within a month of the close of the competition and of the public exhibition, all plans which have been neither awarded prizes nor purchased shall be returned to the competitors, at the expense of the organizers.

## IX. ASSISTANCE OF THE INTERNATIONAL UNION OF ARCHITECTS (IUA)

*Article* 51. Before publication, the program of all international competitions in architecture or town planning shall be submitted, for its advice, to the IUA, which shall consult the International Federation for Housing and Town Planning, in the case of all competitions in town planning.

*Article* 52. It is desirable that one member of the jury should be appointed by the IUA, with a view to ensuring that the present regulations are observed.

*Article* 53. The organizers of international competitions may request the assistance of the IUA's Commission on International Competitions in drawing up the program, nominating persons qualified to serve on the jury, determining the amount of awards in relation to the nature and size of the program, the work involved and the expenses incurred by competitors, as stipulated in Article 20, and settling any disputes that may arise between the organizers and the competitors. Any expenses thus incurred shall be borne by the organizers.

# Technical Section

Edited by Douglas H. Lee

## TECHNICAL NOTES

From the large volume of material which crosses our desk, we find from time to time news items and articles or reports on materials or construction techniques of interest and value to architects. To bring them to the attention of our readers, the *Journal* will publish periodically, "Technical Notes", which shall be brief reports on these items, with comments whenever appropriate and indications of sources of additional information when available. This month's Technical Section is devoted to four such "Technical Notes". 1. New Steel Specification; 2. Finishing Air Entrained Concrete Floors; 3. Use of Salvaged Brick; 4. Heat Pumps for Heating and Air Conditioning.

### New Steel Specification

A new A36 specification for structural steel was recently adopted by the American Society for Testing Materials. Simultaneous news releases from the Canadian and American Institutes of Steel Construction indicate that this new steel, which has been produced and used in Canada for the past two years, will supplant the older A7 and A373 specifications presently in use. The important fact about the new A36 is that its chemistry provides weldability at least equal to that of A373 steel, but for less money; although the maximum permitted carbon content is reduced, the 36,000 psi yield point is maintained by adjustment of the manganese content. Ultimate strength limits are 58,000 to 85,000 psi.

The advantages of this steel seem to be significant. By having one structural carbon steel (instead of three) that can be used for welding, riveting and bolting, and in bridges, buildings and other structures, the problems of distinguishing between three carbon steels in stocking and handling is eliminated. The reports suggest the following advantages of A36 to the various parties interested in structural steels:

For the architect and engineer: savings in design time due to the elimination of cost comparisons and other analyses; savings in inspection time on the site.

For the fabricator: more simplified stocking of material; easier shop inspection and handling of material in the shop or field; easier fabrication because welding, riveting and bolting can be interchangeable.

For the owner: reliability – one steel to take the place of three regardless of what type of structure or connection.

The steel industry is hopeful that the economy of using this steel will bolster the industry's position in its competitive battle for new markets. A spokesman for the CISC has suggested that before too long A36 will become the most common or "garden" variety of steel produced in this country with virtually no increase in cost to the consumer over the steels currently being produced. He also considered the present ASTM designation A36-62T (replacing A36-61T) and its specification to be eminently satisfactory for Canadian use.

### Finishing Air Entrained Concrete Floors

Architects contemplating the use of air entrained concrete for floor slabs will be interested in the recent Technical Service Bulletin from the St. Lawrence Cement Company. The author, G. E. Munro, suggests that because the time and cost of finishing such floors are less than for slabs of normal concrete, and since air entrained floors seldom become dusty, their popularity and use have expanded considerably. The bulletin points out however, that the methods of finishing this material are not quite the same as for regular concrete and that in order to obtain a good finish certain precautions should be taken.

The principal consideration seems to be in the difference in the amount of bleeding which takes place in the concrete. Moisture evaporates from the surface of plain concrete, but instead of drying out, bleeding of water to the surface takes place keeping it moist and workable. As long as this action carries on the surface remains reasonably wet. When the initial set of the concrete takes place bleeding ceases and the concrete becomes sufficiently stiff for finishing. This may be two or three hours after placing, but may be as little as one hour in warm weather or as long as twenty-four hours if the temperature of the concrete drops to the 30's. With air entrained concrete, bleeding is reduced considerably. Bleed water does not come to the surface of the concrete as quickly as water is evaporated from the surface, causing the concrete to dry out. This is the key to the difference in finishing procedure. With no bleeding, there is no need to wait for the evaporation of free water from the surface before beginning the floating and trowelling. Generally the floating and trowelling of air entrained concrete floors should be started before the surface becomes too dry or tacky. If the floating of air entrained concrete is to be done by hand, use of an aluminum or magnesium float is essential. A wood float drags and greatly increases the amount of work necessary to accomplish the same result. If floating is done by power, there is practically no difference between the finishing procedure for air entrained and non air entrained concrete, except that floating can be started sooner on the air entrained type.

The bulletin concludes that since most horizontal surface defects and failures are caused by finishing operations performed while bled water or excess surface moisture is present, better results are generally accomplished with air entrained concrete.

### Use of Salvaged Brick

A recent issue of Technical Notes on Brick and Tile Construction which is distributed to the building industry by the Structural Clay Products Institute deals with the use of salvaged brick in new construction. Copies of this bulletin probably reached the desks of most *Journal* readers – however the importance of this paper to certain trends in residential and commercial design moves us to comment on it here.

Salvaged brick has undoubtedly found favour with many designers for reasons of aesthetics and low initial costs. This paper from the Institute points out the many considerations concerning the use of salvaged brick – all of which would be users should be aware. These are rather words of cau-

tion and pertain to the quality of the salvaged brick, its durability, use, handling and uniformity. Since most used bricks are salvaged from demolished buildings that were erected from 40 to 50 years ago, they are the product of a manufacturing operation of that period. The salmon pink colored brick to which so many architects appear to be partial, were, in those days, the result of under burning in the brick kilns. Being softer and less durable, these bricks were used only in buildings as back-up units and since they were not expected to withstand severe exposure conditions then, it is hardly reasonable to expect them to do so now.

Besides revealing this important fact, the paper goes on to suggest that when using salvaged brick the following points should be kept in mind:

a. The bond between the salvaged brick and new mortar may be adversely affected by the filling up of the pores of the brick with old mortar or dirt.
b. Water penetration is more likely to occur through walls with incompletely bonded joints.
c. The ultimate strength of the wall will be reduced if the under burned salmon pink units are used. These softer units are particularly subject to spalling, flaking, pitting and cracking due to their freezing in the presence of excessive moisture.
d. Because of the non-uniformity in the sorting and grading of salvaged brick, it is unlikely that it would be possible to determine the ability of salvaged units to meet the requirements of material specifications and building codes.
e. Although the initial cost of the units may be low (despite the fact that some salvaged units have sold for more than new brick), labour costs are usually higher for the salvaged brick and the economic advantages are not always in favour of the used material.
f. Maintenance cost considerations when using used brick might reasonably have to include the cutting out and replacing of disintegrated units; tuck pointing of mortar joints to reduce leaks and cracks; repeated attempts at waterproofing.

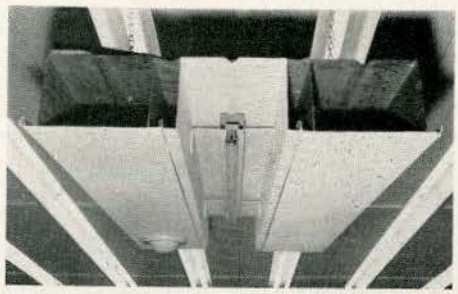
Despite the obvious bias of the authors of this paper, the points which are raised appear to be well founded and are worthy of careful consideration by all who would use salvaged brick in new construction.

## Heat Pumps for Heating and Air Conditioning

A report on the recently completed office building in Don Mills for A. D. Margison and Associates Limited indicates that an air-to-air heat pump system was installed to provide heating and air-conditioning.

Engineers describe the heat pump as simply being an extension of the refrigeration cycle (with which we are generally familiar from our kitchens). More specifically, the heat pump cycle is an arrangement whereby the heat removed by the condenser in a refrigeration cycle is used for heating the building instead of being exhausted to the outside. For heating, the heat pump takes the heat from a heat source such as the ground, water in a well, or the outside air, and rejects it into the building. During the summer or cooling cycle, the process is reversed and the heat from the building is rejected to the outside atmosphere. In an air-to-air system, the heat source and the recipient of that heat are both air.

For winter operation in areas with cold climates, the heating load is greater and the capacity of the heat pump is less. For summer operation, the hotter the outdoor temperature, the higher the cooling load, and the lower the cooling capacity. It is because of these facts that air-to-air heat pump systems have not been considered to be as efficient as fuel burning systems in Canada.



GILBERT A. MILNE

*Top: section of steel roof deck construction showing air distribution ducts and lighting. Bottom, drafting room ceiling, Margison & Associates new building.*

Engineer J. T. Thorpe, of the Margison firm, who designed the system used in their building states that the selection of an air-to-air heat pump was based upon the following considerations:

a. Air conditioning was a must in the building and since the heat pump can provide both heating and cooling, the capital cost was considered to be less than for a conventional cooling system and heating plant.
b. High lighting intensities, particularly from the drafting rooms which comprise half the total floor space of 12,000 sq. ft, would contribute substantially to the heat load.
c. Design calculations indicated that except for very low outside temperatures, the equipment would have sufficient capacity to heat the building without the use of auxiliary means. To supplement the heat pump system during such cold periods, electric resistance type duct heaters were installed.
d. There would be a saving in floor space due to the reduction in area required from that of the mechanical room for a conventional heating and cooling system. There would also be a reduction in construction costs due to the elimination of fuel oil storage and handling systems and the stack. (This last mentioned item will be of particular interest to architects who have trouble incorporating chimneys into their architectural renderings.)

An interesting aspect of the distributing system is that the heated or cooled air is circulated through ducts that are formed by the steel roof deck. The deck also serves as a lighting trough as shown on the accompanying photographs.

Heat pumps have been of more than academic interest to architects in central Ontario since, in recent months, there have been at least four major installations designed for the Toronto area. These are in various stages of completion. Perhaps the most significant one to be installed and in operation to date is in the recently completed Eaton's of Canada department store in Don Mills — Fisher, Tedman and Fisher, Architects. The designer of this system, consulting engineer Robert Tamblyn, is preparing a comprehensive paper on the heat pump for the *Journal* and we look forward to its publication in the spring.

# Architects Are Welcome Allies

FOR SEVERAL YEARS NOW the Federal Department of Labour in co-operation with the National Employment Service has been conducting an intensive publicity and advertising campaign to educate the public towards more wintertime building.

Considerable emphasis has been placed on the complete practicability of interior building during the cold winter months through publicity generated by the Do It Now Campaign. At the same time, the promotion of the idea of more outside building in the winter has continued, but through different channels. It was decided at the outset that, although outside building in cold weather was also practical, it required careful planning and the application of special techniques if contractors and building owners alike were to be happy about the result.

Following this reasoning, the organizers of the Winter Employment Campaign have chosen to work largely through such organizations as the Canadian Construction Association, the National Housebuilders' Association, and other agencies who could speak with an authoritative voice on the problems of outdoor building during the cold months. This has resulted in a tremendous increase in the general knowledge of the problem of winter building and a high degree of acceptability within the construction industry of the practicability of year-round operations.

The greatest need remaining is to convince prospective owners of new buildings of the principles which are now generally accepted throughout the building industry. Here the architect can play a major role. As an early consultant on the building project, he is in the very best position to overcome the effects of out-of-date thinking, and to organize the planning and schedules in such a way as to ensure an efficient winter-time operation.

Although it is generally accepted that wintertime building may be slightly more costly, these costs can be reduced to a minimum by proper planning, and prospective building owners can be encouraged to examine these extra costs against other charges which may result from his delaying the start of his new building. Savings in rents and earlier production schedules can often more than offset the additional costs of wintertime building.

The Division of Building Research of the National Research Council has prepared a booklet entitled "Better Building Bulletin — Winter Construction No. 6", containing a wealth of information on winter building techniques. This can be obtained by writing to the Information Branch of the Department of Labour, Ottawa.

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# Legal Notes

## PROFESSIONAL LIABILITY INSURANCE

by Norman Melnick

As a lawyer, I view many aspects of the practice of architecture with some anxiety. I see architecture as a profession that daily involves the architect in extremely complex relationships among clients, contractors, subcontractors, suppliers, and engineers, etc. — relationships which expose him to many serious legal liabilities. He is inevitably involved in matters of a commercial nature while his real interest and orientation lie in his performing the vital service of creative design that leads towards fulfilment in a completed piece of construction.

Many architects whom I have known are impatient, and even display naivety where commercial matters are concerned. In view of the large sums of money, hazards of the construction business, and other serious implications involved in his work, indifference and a lackadaisical business attitude can lead the architect into financial and professional disaster.

Although it may seem like a very negative approach to an introductory article on legal advice to the profession, I strongly recommend that every architect take out a form of professional liability or errors and omissions insurance. In fact this, in my opinion, should be one of the first commercial acts that a young architect contemplating private practice should perform.

There are still a number of very large and respected law firms in Canada that stubbornly refuse to take out errors and omissions insurance because they feel that to insure themselves against their own negligence is, for some vague reason, unethical. They are quite prepared, in the event of financial loss to a client occasioned by their own failure, to offer compensation from their own pockets. This attitude, in my opinion, is indefensible and illustrates a misdirected sense of professional pride and I think a decision by a firm of architects to refrain from taking out errors and omissions insurance is even more inexcusable. Surely there is great value in taking reasonable steps to protect one's clients and at the same time avoid the financial ruin of one's business.

As with most things, there are insurance policies of varying worth. Professional liability insurance is an extremely important asset of protection and it should be tailor-made to suit the particular requirements of the architect. Only a few insurance companies are, in my opinion, qualified to give advice to professional people regarding the form of insurance contract most suitable for them. I would suggest that the architect contact one of four or five leading insurance *brokers* in the country and discuss at length with their expert in the field of liability insurance, the details of his own practice, so that maximum protection may be guaranteed by the most appropriate insurance form.

Most policy forms written today contain common exclusions such as claims against the insurance company based on a failure (on the part of the architect) to effect or maintain insurance — claims arising from, or in connection with activities in fair or exhibition grounds; boundary or subsurface condition surveys; bridges, tunnels, dams; bodily injury; aircraft, boats, automobiles; nuclear fission or radio-active contamination. A good broker can be of very great value in negotiating, on behalf of the architect, with the insurance company to have some of these standard exclusions deleted; which ones, will depend upon the type of practice the architect is engaged in. For example, if an architect designs major public works such as bridges, tunnels, dams, etc., a broker may obtain an endorsement deleting the standard exclusion affecting this type of activity for a nominal increase in premium or often, for no charge at all. In this respect, I would say that proper insurance coverage must be made-to-order for each architect, in relation to the type of practice which he carries on.

There are errors and omissions policies written today which can be purchased at low premiums, but which contain very onerous and even dangerous clauses that drastically reduce the scope of coverage.

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When anticipating the service to be rendered to the architectural profession by a legal column it was determined that this column would not represent a substitute for legal consultation with a practicing solicitor, but that it would be preventative rather than remedial. Obviously an architect who is currently involved in difficulties which could lead to a lawsuit should consult his own lawyer.

By citing actual cases, and dealing with real and practical problems common to all members of the profession, it is hoped that the architect-reader will be able to relate his own practice to matters discussed and be reminded of some of the legal liabilities to which he is daily exposed.

Some of the subjects to be discussed in subsequent articles include:

1. surety bonds.
2. the responsibility of an architect in issuing a certificate.
3. the extent of the architect's rights in his plans.
4. the problem of the architect's assessing when there has been *substantial completion* of the work.
5. holdbacks and mechanics' liens.

In order to ensure that the topics dealt with are timely, useful and common to the practice of architecture throughout the provinces, the *Journal* is enlisting the co-operation of the provincial associations and ultimately of the RAIC members themselves in suggesting suitable topics to be discussed in future articles.

When approached by an architect-client for my assessment of the adequacy of a professional liability policy which he had just taken out, I was amazed to discover the following stipulation amongst the exclusions: "This policy does not apply to liability assumed by the insured under any contract or agreement." Now, since the liability which the architect is specifically concerned with when he takes out a policy of this kind is contractual liability, this clause could conceivably be construed to exculpate the insurance company completely from giving the architect any protection whatsoever. In a good policy form this exclusion would be more limited to relieving the insurance company from liability *only* where the architect had entered into some unusual contract of indemnity, as for example, his giving a third party a hold-harmless undertaking. Similarly, the insufficient form of contract is limited in other ways to the prejudice of the architect and only by consulting an expert insurance broker can the architect be assured of obtaining the maximum amount of protection.

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*(continued from p. 11)*

## BAGDAD COMPETITION DISALLOWED

RAIC headquarters at Ottawa advises that the IUA has not approved the terms of the Bagdad Opera House Competition, and asks that RAIC members be warned not to participate unless, or until, the competition conforms to IUA regulations for international competitions. (The *Journal*, in November, page 16 published a notice from RAIC headquarters stating that it approved the competition.)

## FEDERAL GOVERNMENT LAUNCHES ARCHITECTURAL INVENTORY

Successful results have been achieved by the RAIC Committee on the Preservation of Historic Buildings in persuading the federal government to undertake a national inventory of structures of architectural and historic merit. The Northern Affairs minister has announced that special inventory studies are to be undertaken in Halifax, Quebec City, and Niagara-on-the-Lake. The study in Niagara-on-the-Lake is to be conducted by Peter Stokes; in Quebec City by A. J. H. Richardson; the choice for Halifax has not yet been made.

It is hoped that similar grants, from the Canada Council and the Department of Northern Affairs, will permit, by 1963, the organization of a touring photographic exhibition that would illustrate the value of the inventory. The RAIC Committee on the Preservation of Historic Buildings is attempting to eventually gain grants for the extension of inventory studies throughout Canada.

## CONFERENCE ON ARCHITECTURE FOR THE PRAIRIES

The Manitoba Association of Architects has announced a two day conference on *"Architecture for the Canadian Prairies"* to be held in February at The University of Manitoba. This conference will be the first in a series of events to celebrate the 50th anniversary of the founding of the School of Architecture at Manitoba. All architects, educationalists, and students of architecture are cordially invited to attend. The registration fee will be $3.00 for all participants except students, for whom there will be no fee.

Ralph Erskine, ARIBA, AMTPI, an architect noted for his outstanding architectural and planning work in Northern Sweden, will be the key speaker and will participate in all discussions.

A symposium conducted by well known Canadian architects and planners will examine the problems and needs, and suggest new approaches in architecture and planning as affected by the specific climatic and topographical conditions in central Canada.

The conference will open Thursday evening, February 14th, with the key address, and continue until noon on Saturday, the 16th. That evening all will have the opportunity of attending the traditional Beaux Arts Ball sponsored jointly by the students in Architecture and Fine Arts at the University of Manitoba.

Those interested in registering for the conference should contact John A. Russell (F), Director, School of Architecture, The University of Manitoba.

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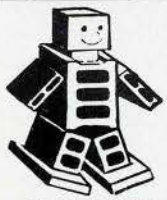

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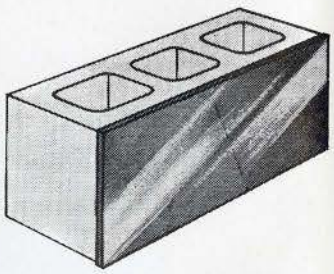

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# DU SECRETARIAT DE L'AAPQ

DANS SON DISCOURS D'ACCEPTATION, le 9 février 1962, le président de l'Association, M. Paul-O. Trépanier, signalait le désenchantement de certains prédécesseurs de n'avoir pas réalisé toutes les ambitions qu'il caressait pour leur profession au moment de leur entrée en fonction, et il faisait appel à ses confrères de ne pas laisser tomber l'héritage légué, mais de reprendre haleine, de ressusciter l'enthousiasme et de continuer l'oeuvre. Il brossait en même temps un tableau plutôt sombre de l'état des choses dans le domaine architectural et conseillait de ne pas jouer à l'autruche, mais bien de faire face aux problèmes dont il ne faut pas craindre de faire état. "A l'instar de la société québecoise, disait-il, nous sommes à la croisée des chemins. Nous devons nous aussi faire le point, choisir, adapter notre profession à la conjoncture économique et sociale du Québec." A cette fin, il répétait en partie le programme en dix-huit points qu'il avait soumis à l'électorat quelques semaines auparavant. Ambitieuse dans sa mesure et complexe dans ses aspects, la liste des item qui devaient occuper l'attention du nouveau Conseil représentait beaucoup plus le résumé, à un jour donné, du travail à accomplir que le programme d'une seule année. Il n'y a pas de doute qu'on ne pouvait s'attendre à couvrir tout le terrain en douze mois, puisqu'il s'agissait là de pratiquement tous les problèmes de l'heure. Aussi qu'on n'insiste pas auprès de celui qui abandonne le fauteuil pour qu'il se targue d'avoir réalisé son programme dans le détail. Qu'il suffise d'énumérer brièvement certains travaux d'envergure exécutés au cours de l'année.

Lors de la réouverture des chambres à Québec, le 15 janvier, ce n'est pas un simple bill des architectes que l'Association va déposer, mais un texte de loi entièrement refondu. C'est le président qui a fait cette proposition au Conseil, attendu que l'ajournement des chambres en juin et les élections de l'automne nous en fournissaient l'occasion. Trop limité dans ses dispositions et trop faible dans ses sanctions, le texte précédant non seulement ne pouvait pas de façon sérieuse enrayer l'exercice illégal de la profession, mais il constituait presque une invitation directe à la transgression. Auparavant il fallait (le passé est utilisé dans un sursaut d'espérance!) attendre que les plans soient livrés et payés pour pouvoir faire condamner le coupable à la somme fabuleuse de cent dollars. Si le Gouvernement donne sa bénédiction à notre requête, c'est-à-dire s'il veut réellement que l'exercice de la profession d'architecte relève de l'AAPQ, il suffira simplement à un non-membre à l'avenir d'offrir ses services en la qualité assumée d'architecte pour se voir infliger une a mende qui pourra s'élever à mille dollars pour une première infraction et à cinq mille pour une deuxième.

En même temps que la Loi, les Réglements au complet ont subi la chirurgie plastique. Talonnés sans cesse tout le long de l'année par le président, trois Comités et le Conseil ont passé au crible tous les règlements et y ont ajouté ceux des bourses d'études. Il ne s'agit pas d'un chef-d'oeuvre, loin de là, mais d'un pas marquant dans les documents de base. Une foule de veilles formules et de coutumes désuètes ont tombé sous les coups des législateurs; il en reste encore. On a essayé d'ordonner le tout; le succès a partiellement échappé dans les règlements d'admission. Tout de même, le gros de la tâche a été abattu. On pourra désormais corriger les déficiences à mesure qu'elles se découvrent et ne plus attendre que rien ne soit plus de saison pour se décider à refaire le travail.

Au chapitre du Tableau des honoraires, tout ce qu'on peut dire c'est qu'il y a loin de la table du Conseil de l'AAPQ à la table du Conseil des ministres. La revision commencée en 1958 s'est terminée (le terme est employé dans sa forme la plus large) le 1er août dernier. Comme il serait de mauvaise politique, de l'avis de nos conseillers, de soumettre le Tableau avant la Loi, bien avisé serait celui qui peut vous dire quand le Cabinet provincial daignera nous recevoir sur la question du tarif et surtout accorder son assentiment à la nouvelle version.

La simplification des rouages administratifs a pris une avance confortable dès le début de l'année dernière et semblait devoir déboucher sur une solution satisfaisante. Les choses allaient rondement: la disparition des assemblées de Conseil interminables paraissait assurée. Mais malheureusement on s'est vite pris à regretter les longues séances d'autrefois et avec les mois est revenue l'ancienne habitude de terminer les discussions aux environs de minuit, tout simplement parce que finance, routine et administration ravissent encore trop de temps précieux à la question primordiale: l'avancement de l'architecture dans la Province de Québec. Le Comité exécutif qui jouit désormais d'un statut légal, on en parlera dans la Loi des architectes, se doit de revenir à la charge et de libérer à jamais le Conseil des "affaires" de l'Association. Le président a bel et bien réalisé le problème à l'automne. Ce n'est qu'à des heures franchement tardives, après avoir nettoyé tout ce qu'il y a de routine, que les conseillers s'attaquaient aux problèmes les plus importants. Il a donc alors proposé que le Conseil et des représentants des Comités et des Sociétés régionales tiennent des journées d'études à l'extérieur de la ville pour analyser la situation présente,

examiner les causes de la perte de prestige, étudier les sociétés entre architectes et ingénieurs, l'incorporation des firmes d'architectes, le "package deal", etc. Comme il était déjà tard dans l'année et que le temps manquait à une préparation sérieuse, on a décidé de reporter ces assises au printemps, probablement en avril. Monsieur Dobush a accepté de voir à l'organisation de ces journées qui pourraient et devraient constituer un événement de premier ordre dans l'histoire de l'AAPQ et ceci dû à l'initiative du président qui l'a répété à maintes reprises: il faut repenser les cadres et les structures de la profession.

Au programme du président figuraient également l'institution de cliniques et l'apport de l'Association dans le domaine de la petite habitation. Sous la présidence de Guy Desbarats, le Comité d'habitation a effectué un premier travail de recherches qui promet d'apporter dès 1963 des résultats concrets. Quant à l'idée de clinique, bien qu'elle soit d'application assez difficile, elle n'a pas été abandonnée.

Toujours sous l'impulsion du président, des recherches ont été entreprises dans le domaine de l'esthétique des ponts, des démarches faites à tous les paliers en vue d'obtenir la nomination d'un architecte au bureau de direction de la Corporation de l'Exposition universelle, des enquêtes conduites dans des cas de pratique douteuse, une consultation tenue auprès des membres sur la position de l'Association vis-à-vis un groupe d'urbanistes qui présentaient un bill à Québec, etc., etc.

Au terme d'une année d'office, il ne s'agit pas de se demander si le président a réalisé tous et chacun des articles de son programme. Là n'est pas la question. Il suffit de savoir que beaucoup a été accompli et qu'il ne faut pas perdre de vue ni faire table rase de ce qui n'a pas été touché ou a à peine été ébauché. A défaut de favoriser des termes de deux ans à la présidence, il doit y avoir un lien entre eux; on doit assurer la continuité. Il y avait d'excellentes suggestions parmi les dix-huit points; il faudra se garder de les reléguer à l'arrière-plan, mais plutôt les traduire en réalité. D'ailleurs il n'existe pas de programme du président comme tel. Les dix-huit points de l'an dernier avaient été proposés par un candidat au Conseil. Légalement l'Association n'est pas dirigée par un président; la Loi des architectes prévoit que l'Association est régie par un Conseil: ce dernier est souverain. C'est donc ce dernier qui devra reprendre la tâche le mois prochain et poursuivre l'ascension.

En plus d'exprimer mes voeux de santé et de progrès à tous les architectes je voudrais leur lancer un appel. Trop peu de vous participent aux travaux de l'Association: moins de 15%. Les réponses aux consultations du Conseil et des Comités se font attendre. Ne seraitce que pour critiquer, écrivez à votre Secrétariat. La critique constructive est un élément essentiel à la survie et à l'amélioration de la profession. Une résolution qu'on pourrait peut-être prendre pour la nouvelle année?

*Jacques Tisseur*

# THE IMPORTANCE OF WINTERTIME CONSTRUCTION

"When Everybody Works, Everybody Benefits". This slogan is being used by the Federal Department of Labour to spark the Municipal Winter Works Incentive Program for 1962-63. I am pleased to associate the Royal Architectural Institute of Canada with this excellent program and to speak in support of the national campaign.

This is the fifth consecutive winter during which the federal government will co-operate with the provinces and municipalities in carrying out the program. Last winter 2,747 municipalities participated, an increase over the previous year of 584, and 5,848,713 mandays work was provided.

Under the program, the federal government provides very substantial financial assistance to municipalities on municipal undertakings, provided the costs of these projects are incurred on accepted winter works projects during the period of October 15, 1962, to April 30, 1963. The program for this period includes any capital undertaking of a municipality except work on schools and school grounds, hospitals and hospital grounds, subway transportation systems, and buildings to be used for industrial or business purposes under private auspices.

The program offers many advantages to municipalities. Among these are: winter jobs for unemployed workers; availability of well qualified tradesmen; ready supply of materials; earlier completion of municipal undertakings; savings in the cost of municipal projects; reduction of community welfare costs.

Experience gained during the past few winters in the development of winter building techniques has demonstrated the feasibility and practicability of most types of construction, even under the extreme cold weather conditions encountered in some parts of our country.

The Royal Institute is giving active support to the program through the RAIC Sub-Committee on Wintertime Construction which meets regularly in Ottawa, bringing together representatives of the architectural profession, the Canadian Council of Professional Engineers, the Department of Labour, and the Unemployment Insurance Commission. Mr S. Lithwick and Mr M. Kohler, both of Ottawa, represent the RAIC on this committee, and Mr Robbins Elliott, Executive Director of the Institute, is chairman. An article by Mr Lithwick appeared in the October issue of the *Journal* and other prominent architects will contribute articles to the *Journal* and other publications throughout the winter.

Architects can contribute materially to the Winter Works Program and thereby to the welfare of the nation by keeping abreast of the advances made in winter building techniques, and giving counsel to clients that not only is winter construction entirely feasible, without sacrifice of quality or significant increases in cost, but advantageous because of the benefits to be gained.

*John L. Davies (F),*
*President, RAIC*

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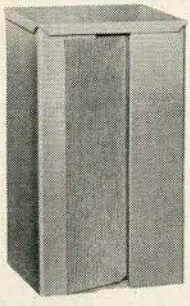
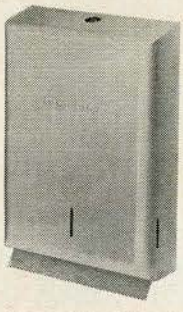
FINISH: White Enamel
WEIGHT: 5¼ lbs.
STOCK NO: 50202

**For Single-Fold Towels**



MODEL: SF.85
CAPACITY: 200 Towels
DIMENSIONS: 6⅜" x 5⅜" x 12⅜"; 22 Gauge
FINISHES:
White Enamel—Model SF.85-W
Chromium—Model SF.85-C
WEIGHT: 4 lbs.
STOCK NO:
50200—White
50201—Chrome

**For Multi-Fold Towels**



MODEL: MF.88
CAPACITY: 500 Towels
DIMENSIONS: 10¾" x 3½" x 16¾"; 22 Gauge
FINISHES:
White Enamel—Model MF.88-W
Chromium—Model MF.88-C
WEIGHT: 5¾ lbs.
STOCK NO:
50250—White
50251—Chrome

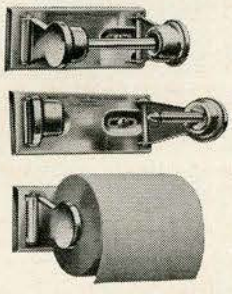
**For "Kleenex" Facial Tissues**


No. 9920 Recessed Chrome
No. 9921 Wall Mount with Lock, Chrome
No. 9922 Wall Mount, Plastic, White

**For Roll Towels**

MODEL: CR.80
CAPACITY: 1 Roll
DIMENSIONS: 10½" x 6¼" x 8¾"; 22 Gauge
FINISHES:
White Enamel—Model CR.80-W
Chromium—Model CR.80-C
WEIGHT: 5 lbs.
STOCK NO: 50150 White
50151 Chromium

**For Roll Toilet Tissue**



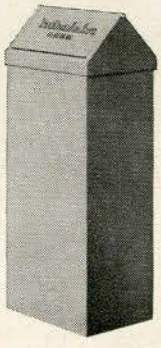
MODEL: TR.75
Self-Locking
CAPACITY: 1 Roll
DIMENSIONS: 6⅜" x 4¼" x 2¾"; 16 Gauge
FINISH: Chromium
WEIGHT: 1¼ lbs.
STOCK NO: 50000

**For Interfolded Toilet Tissue**


MODEL: TF.70
CAPACITY: 1000 sheets
DIMENSIONS: 5" x 2½" x 7⅞"; 22 Gauge
FINISH: Chromium
WEIGHT: 1½ lbs.
STOCK NO: 50050


**For "Kotex" Feminine Napkins**
Recessed Chrome or Wall Mount Chrome

**Waste Towel Receptacle**



MODEL: WT.89
DIMENSIONS: 12" x 14" x 41¾"; 22 Gauge
FINISH: White Enamel
WEIGHT: 23 lbs.
STOCK NO: 50300
Canvas Bag Insert extra

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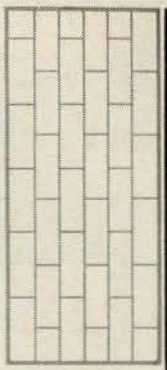

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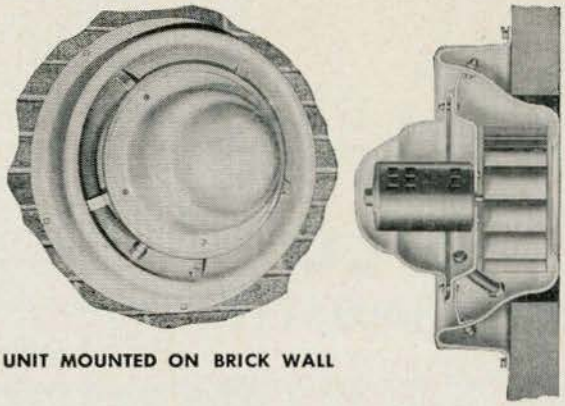
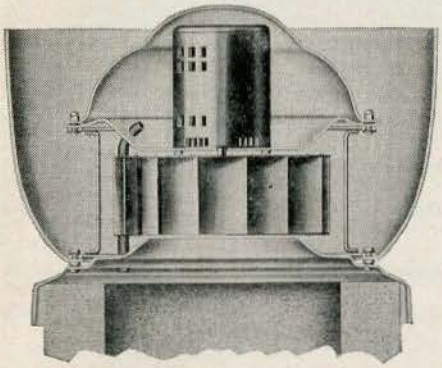


UNIT MOUNTED ON BRICK WALL



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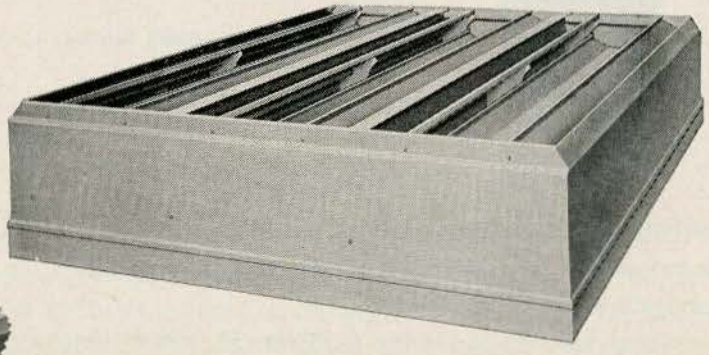

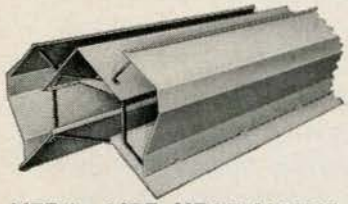

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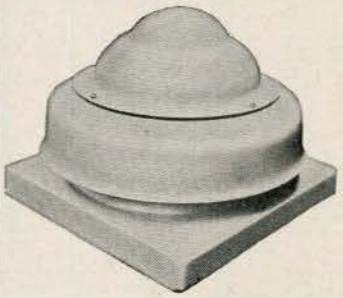

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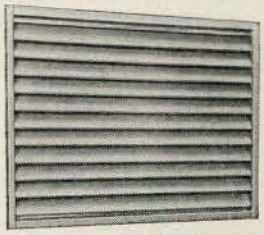

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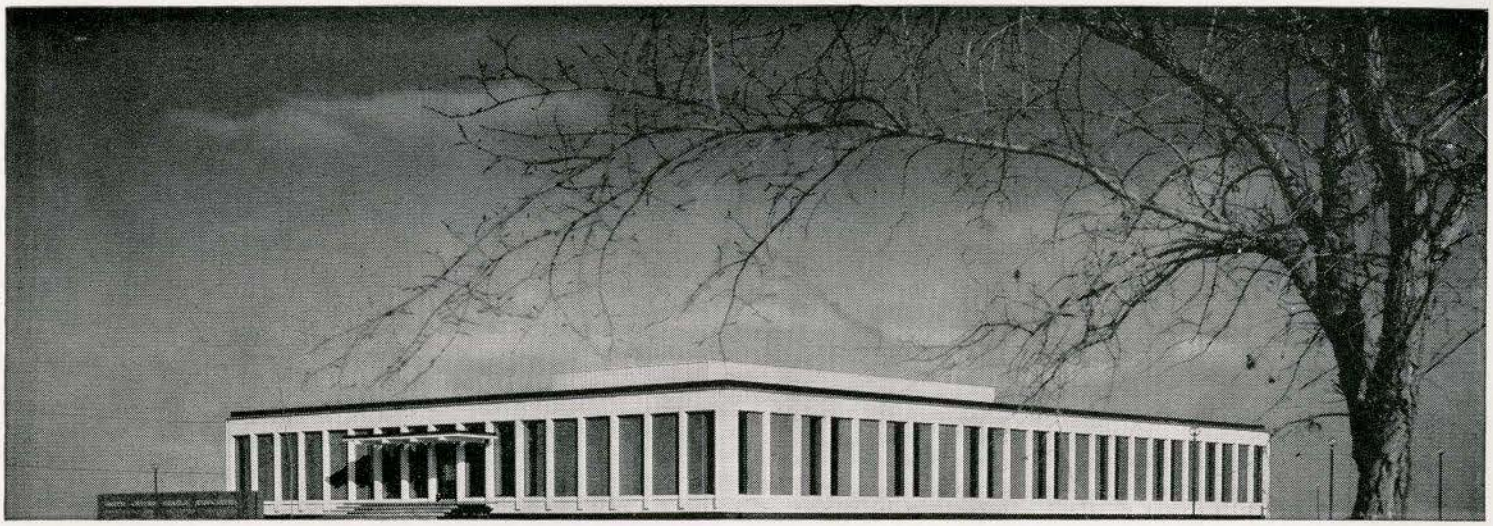

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