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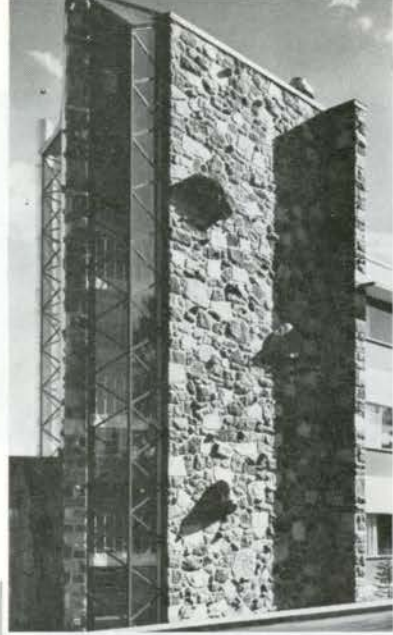
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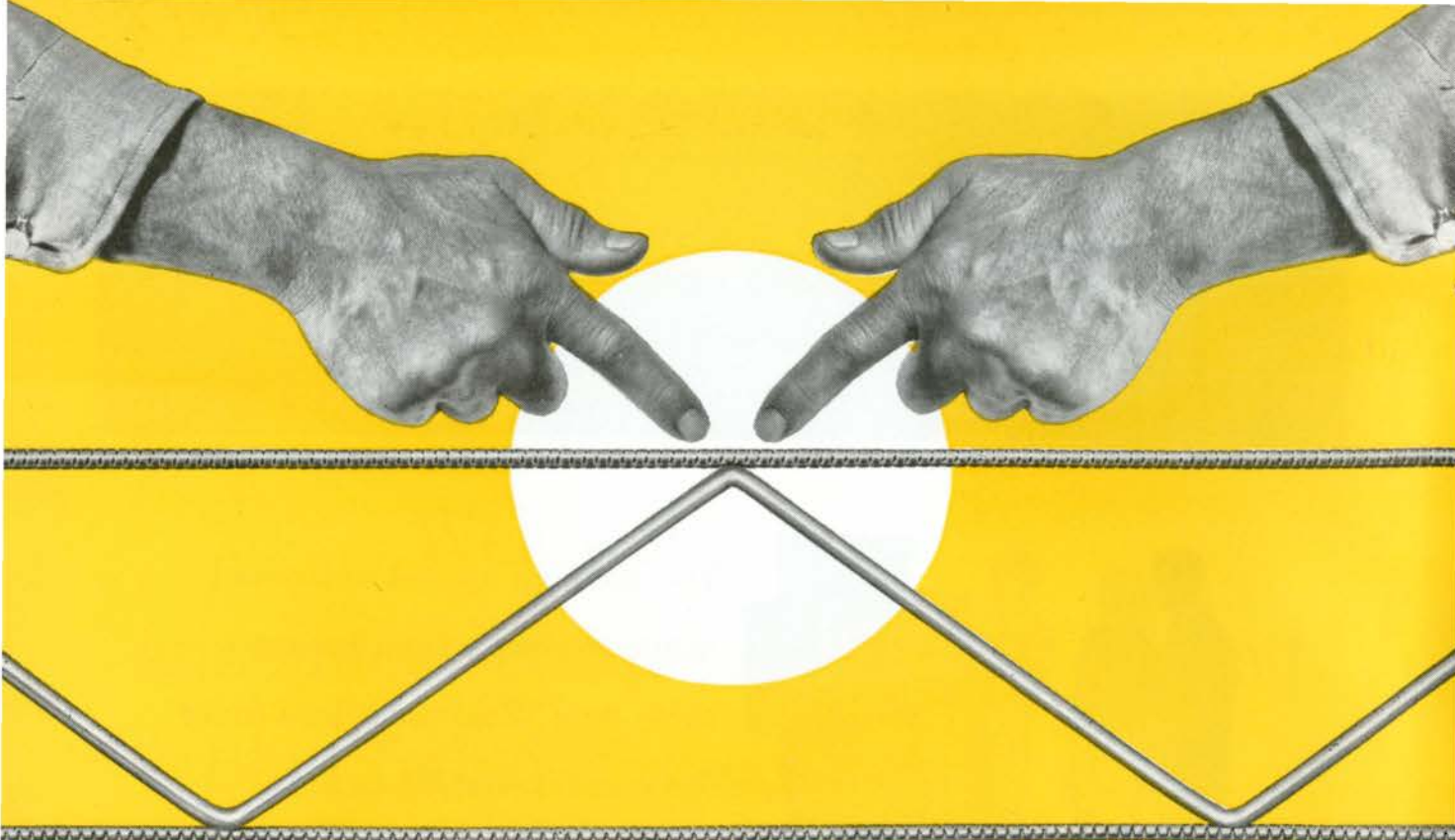
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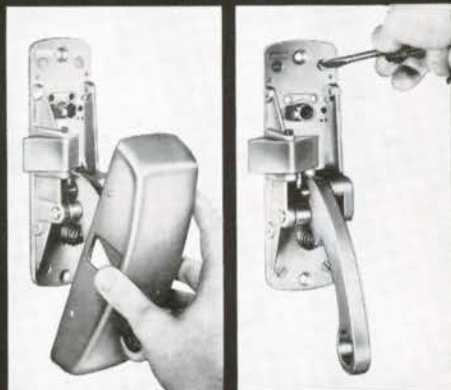
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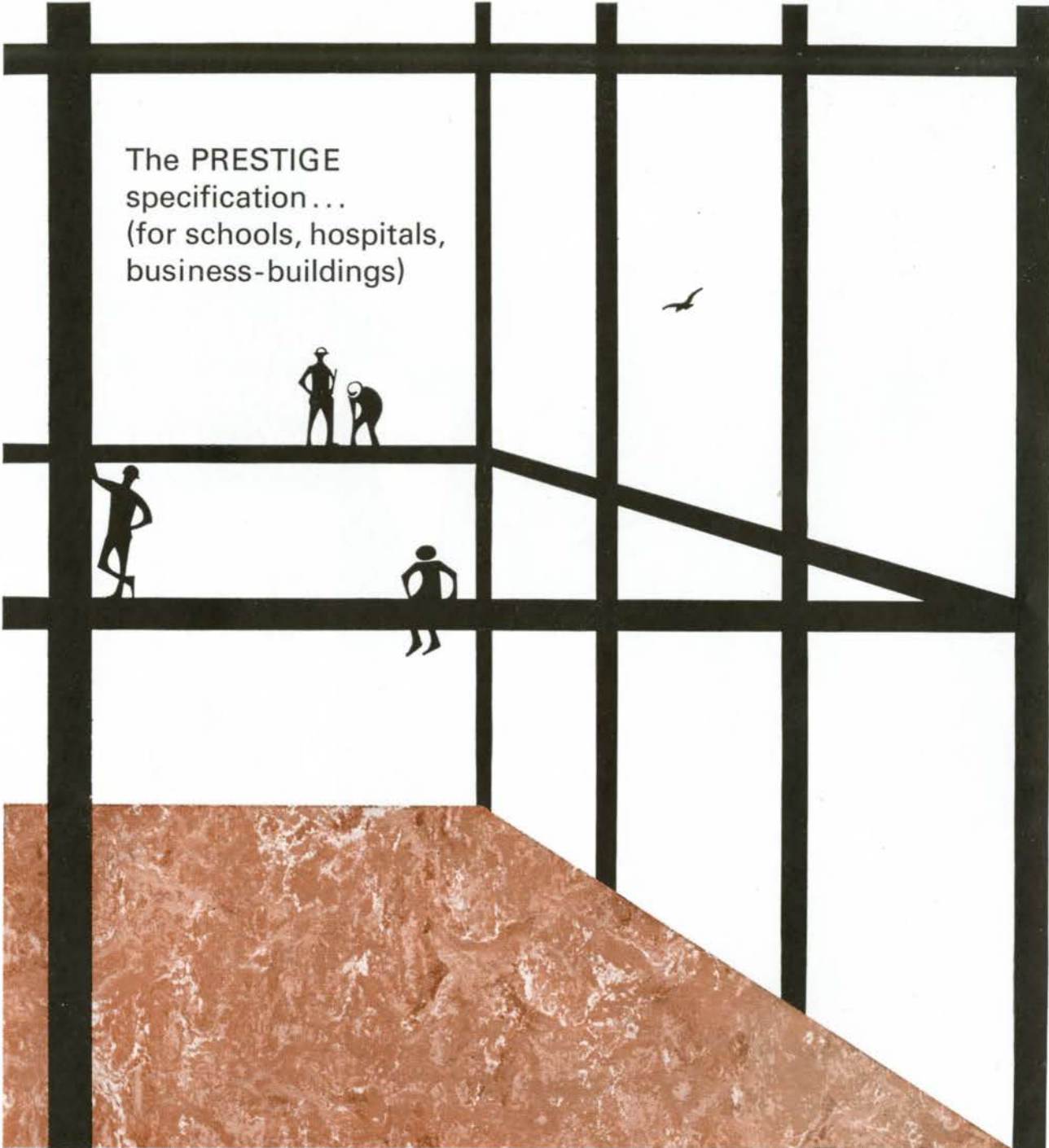
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EDITORIAL

When the RAIC met in annual session at Hamilton last month the theme was "Architecture In A Changing World". During the Convention the Council of the Institute recognized the impact of change on the profession by stabilizing the per capita subscriptions at \$35.00 for 1963.

Why?

The answer is given in a May 15 editorial in the "Architect's Journal" of London, England in commenting on the current proposal to expand the RIBA budget by £100,000. Said the "Journal": "The ability of the profession to lead the industry depends on professional competence and knowledge. Both can be acquired by programs of research and study and by ensuring that tried and proven techniques, whether of administration or design, are passed on to the whole profession. If architects are going to avoid becoming mere stylists to affluent package dealers or esoteric designers of prestige monuments, they must spend handsomely to obtain the information which will improve competence. . . .

"The maturity of the profession will be assessed by its determination to put its house in order and to pay not just higher subscriptions, but enough to obtain the knowledge — and the ability to supply it — which is the mainspring of leadership."

The profession is now better equipped at the national level to serve its members. No longer does the RAIC lean heavily on revenues earned from the sale of "Journal" advertising. The ability of the national society to produce meaningful studies was demonstrated by the work of the Committee of Inquiry into the Design of the Residential Environment in 1960. And other reports will follow as the specific needs of the profession are pinpointed and subjected to close analysis.

The major accomplishment of the RAIC in the past five years is not expansion of the national budget, gratifying though this may be, or the launching of significant work programs by RAIC committees or secretariat, but the awakening of a new appreciation by architects in all provinces that the RAIC can "do something for us." It represents a belated recognition of the potential in the national office to build, in co-operation with the component societies, a Canadian environment in which architecture and architects will flourish.

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

Members of the new RAIC council shown at their committee meeting the last day of the 56th Annual Assembly.





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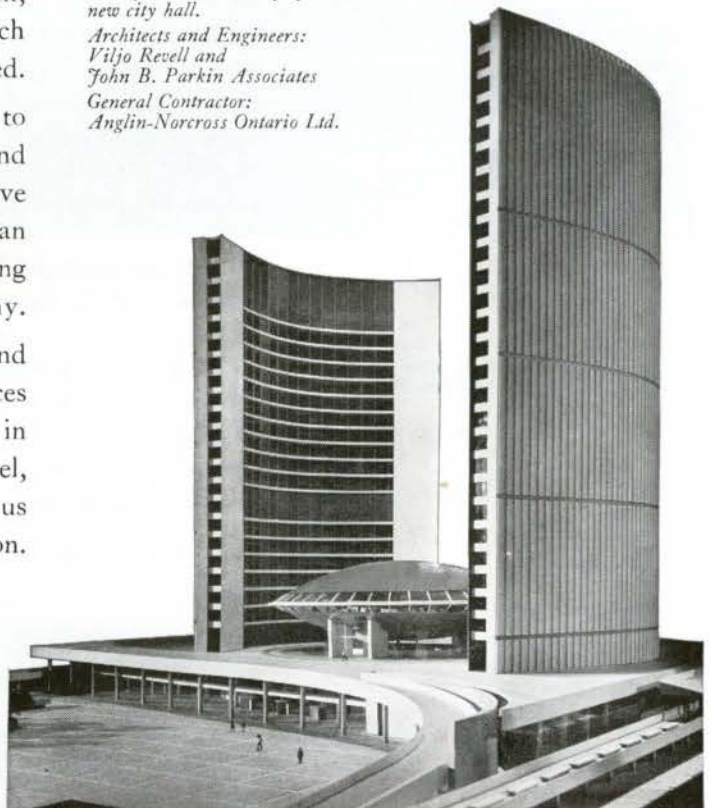
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JOURNAL APPOINTMENTS



Derek Buck, born in Beckenham, Kent, was educated at Clare House Preparatory School and Dover College. During the Second World War he served in Palestine and Italy as second in command of the 19th Field Regiment. After the war he joined T. Laurie Price in London as senior architect and later became a partner in the firm of T. Laurie Price & Derek Buck in Dublin. In 1954 Mr Buck joined Page & Steele and is presently an associate partner in that firm.



Born in Kingston, Ont., William Greer studied at Trinity College School in Port Hope, Ont; the University of Toronto, (B.Arch., 1948); Illinois Institute of Technology, (M.Sc., Product Design, 1951). He joined the firm of Shore, Moffat and Partners in 1950.

The appointment of Derek Buck of Page and Steele, Toronto, as chairman of the editorial board of the RAIC *Journal* was announced at the annual

meeting of the board during the Institute Assembly at Hamilton on May 25. He succeeds Ronald A. Dick, Marani, Morris & Allan, Toronto, who remains a member of the board. W. N. Greer, of Shore, Moffat and Partners, Toronto, was appointed vice-chairman.

New members appointed to the board are Douglas B. Bown, of Brown, Brisley & Brown, Toronto; Patrick Keenleyside of Govan, Kaminker, Langley, Keenleyside, Melick, Devonshire, Wilson, Toronto; William A. Carruthers of the Architects' Partnership, Toronto.

James A. Langford, recently appointed chief architect of the Federal Department of Public Works, Ottawa, remains a member of the board, and is succeeded as Saskatchewan member by W. F. Kelly, of Regina. Boyle Schaeffer of Winnipeg succeeds Harry C. Tod, as Manitoba member.

The thanks of the *Journal* are extended to retiring members Robert C. Fairfield, Toronto, a former chairman; Langton Baker, Sydney Bregman, John G. Wasteneys, and G. Everett Wilson (F), all of Toronto; and James W. Strutt (F) Ottawa who is now RAIC honorary treasurer.

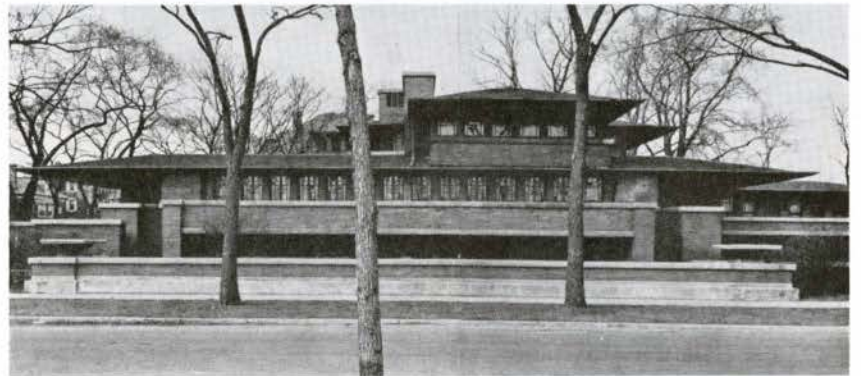
LETTERS

Editor, RAIC Journal:

An international effort is now under way to raise \$250,000 for the restoration of Frank Lloyd Wright's Robie House in Chicago. The University of Chicago, which has received title to the house as a gift, has agreed to use and maintain it in perpetuity, provided that the necessary funds can be raised for restoration.

The Robie House Committee, consisting of leading architects, educators, and historians from all parts of the United States and abroad, is seeking a broad base of support for this project.

Undoubtedly many of your members share our interest in this effort to preserve this internationally recognized architectural landmark for future gen-



erations. The enclosed brochure describes the Robie House and the work of the Committee. We can provide you with extra copies on request.

The National Executive Committee of the American Institute of Architects has endorsed the project, and our contributions to date total approximately \$25,000. Our target date for completing the fund drive is the end of 1963. The names of contributors will be kept in a bound volume to be retained at the house.

Although the \$250,000 figure seems high, it must be remembered that the cost of restoring a building to its original condition is necessarily more than the cost of new construction. A great deal of hand removal and repair work

is required. The fact that the house has not been used as a residence since 1926 has added to the necessary work to be done in bringing it into conformity with present code standards. New roofing, plumbing, wiring, plastering, and floor work are among the items required.

Checks should be made payable to "Robie House Restoration Fund of University of Chicago" and sent to the Robie House Committee, Room 1006 City Hall, Chicago 2, Illinois.

We would greatly appreciate it if you would inform your membership of the Robie House restoration effort. I would be pleased to answer any questions you might have.

Ira J. Bach, Chairman,
Robie House Committee, Chicago

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Editor, RAIC Journal:

Having been involved in the design of two of the Massey Silver Medal awards in the "residential" and "trivia" categories, I feel I have to reply to some of the whining evident in replies to the recent questionnaire.

Four awards out of twenty (ie "over 19%") for the above categories, doesn't seem excessive. Under the present system of awarding medals this percentage would vary. It would depend on the juries' estimation of the triviality of the large or small works presented.

The juries selected have been of a high standard, quite often architects that successfully design large buildings.

There is no need to load the Massey awards in favour of the lowest level of public taste that equates the significance of the firm and the significance of its work with the size of its commissions. The nationally known firms that consistently produce good work in the industrial and commercial fields are unfortunately few, but they have been winners of Massey awards.

I am at a loss to guess who the "recognized good offices" are that do not enter the competition, and I suggest that the "very good reason" is the simple one, that they are afraid to.

Saul Herzog,
Niagara-on-the-Lake, Ont.

CONTRIBUTOR

George Banz, whose appraisal of The Inn on The Park appears on page 44, received his Dip.Arch. from the Swiss Federal Institute of Technology, Zurich, in 1951 and an M.Sc in architectural engineering from Oklahoma State University in 1952. He became a member of the OAA in 1958, and in 1962, with five other architects, formed the Architects' Partnership. Since 1960 he has lectured part time at the U of T, School of Architecture.

JULY JOURNAL

Next month the *Journal* will publish (with illustrations in colour and black and white) a synopsis of "Buildings by the Sea", the study, for historic purposes, of Maritime architecture, carried out on a Canada Council grant by Dr E. R. Arthur (F) and Prof. J. H. Acland. Only six copies of the two volume study were produced. The review of the study is by Ian MacLennan (F). The issue will also include the Wrigley Building - offices and warehouse - by Gordon S. Adamson with an appraisal by John Andrews.



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R O L S C R E E N C O M P A N Y • P E L L A , I O W A

LEGAL NOTES

MECHANICS' LIENS, PART II

SCHEME OF LEGISLATION IN COMMON LAW PROVINCES

BY NORMAN MELNICK

All of the provinces in Canada have enacted mechanics' lien legislation except the Province of Quebec, which nevertheless has provision in its Code for an analogous remedy.

The scheme of this legislation is similar in each province and it consists generally of three parts: one dealing with the creation of the lien, another for its protection, and the third for the enforcement of the lien.

I. CREATION OF A LIEN

A lien comes into being as soon as the first work is done or the first material is supplied. This is true irrespective of whether a claim for lien is registered or enforced so that by virtue of the operative sections of every one of the provincial statutes, any person who performs any work or service on, or in respect of, or places or furnishes any material on or to land or premises, is entitled to a lien upon the "estate or interest" of the owner in the said land or premises.

The claim for lien is the instrument which the claimant registers to protect his lien. It is not always necessary, however, to register a claim for lien, since an action brought by one lien-claimant within the required time limit will keep alive and support without registration all liens valid at that time.

II. PROTECTION OF LIEN

Once a lien has arisen it must be protected by the registration of a claim for lien within the prescribed time after the completion or abandonment of the contract or else it will lapse. Registration of a claim for lien is notice to all persons having any subsequent dealing with the land in question of a prior claim of the lien-holder; this claim is an encumbrance or a cloud on the title to that land. The effect of registration

is "to stay the hand of the paymaster until he shall be satisfied, either by the direction of the debtor, or of the court, that there is a lien, and that some amount is really due and owing to the lien-holder."

The claim for lien is registered in the registry office for the registry division in which the land is situated, and as has been stated, such registration must be made within a certain specified time, which varies among the provinces, or it may be registered before or during the performance of a contract if under these circumstances the claimant can legally sue for services or for goods or materials sold and delivered. The lien-holder may extend the time for filing the lien by coming back to perform work, no matter how trivial if done in good faith to complete the contract, that is, a lien-claimant may return to the job to make some minor adjustment or add some finishing touches or remove debris, etc. if such subsequent work is within the scope of his contract and such action will keep his lien alive. Where the work is being done under the supervision of an architect, the contract is not complete until the architect gives his certificate but even where he refuses or neglects to give his final certificate, the lien-claimant may under certain circumstances nevertheless enforce his lien.

The time for registering a claim for lien by a subcontractor, for example, starts running from the completion of his own contract and not from the completion of the principal contract.

Even where an extension of credit is given by a lien-claimant, he must register his claim strictly within the time limit prescribed.

The claim for lien is in a form prescribed by statute for registration and usually contains an affidavit of verifica-

tion to be completed by the claimant or his solicitor.

III. ENFORCEMENT OF LIEN

The Mechanics' Lien legislation, inasmuch as it is a creature of statute, must be strictly complied with in enforcing the right of a lien. The statute cannot be used as a vehicle for prosecuting some extraneous action; for example, a lien-claimant cannot maintain, in a mechanics' lien action, a claim for damages against an architect for failure to issue a final certificate. Similarly, the statutory provisions regarding time limits must be kept inviolable.

The next step in the enforcing of a lien is to file a *Statement of Claim*. In this connection, it is absolutely fatal to a lien if the *Statement of Claim* is not filed strictly within the time limit prescribed by statute, and similarly the registration of a *Certificate of Action*, the next step, must be registered within the time limited as a condition precedent to the validity of the lien. As has been previously stated, an action thus commenced by one lien-claimant will keep alive all other liens in force at that date whether registered or unregistered, and even where the lien-claimant, who carries the action for all other claimants, is out of time in filing a *Certificate of Action*, the liens are not necessarily lost if the conduct of the action is transferred to one of the other lien-holders.

It is also fatal to the lien if the *Statement of Claim* is filed without an affidavit of verification properly executed.

A lien-claimant who fails to perfect his lien may nevertheless obtain a personal judgment in the action against the person primarily liable to him, provided he could have enforced a lien but for his failure to comply with the statutory procedure.

In the end result of a lien action the judge or officer may order that the "estate or interest" of the owner concerned which has been charged with the lien will be sold and accordingly he will direct the sale to take place at a specific time. Every lien-holder is entitled to share in the distribution of the proceeds from the sale whether or not at the time of the commencement of the action his lien was payable, and any lien-holder who has not proved his lien may be let in at any time up to the actual moment of distribution.

Next month's article will deal with the special situation of "Mechanics' Liens" in the Province of Quebec.



CONTRACTOR: CAFRITZ CONSTRUCTION CO., ARCHITECT: EDWIN WEIHE



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RO L S C R E E N C O M P A N Y • P E L L A , I O W A

NEW REGISTRATION REGULATIONS IN ONTARIO

The registration board of the Ontario Association of Architects has announced proposed changes in the regulations admitting members to the professional body in Ontario. The scope of the proposed requirements should make them of interest to all architects across Canada.

The basic educational requirement remains that of successful completion of a five-year course of study in a school of architecture of university level, or its equivalent as determined by the registration board. Beyond this requirement alterations to the existing regulations for registration are proposed as follows:

1. To increase the period of experience in architectural work, subsequent to graduation and before registration, from the present two years to three years.
2. To have the candidate present, on application for registration, an experience record (in an authorized record book) covering the three year period.
3. To have candidates take prescribed courses of study during the experience period and pass the registration examinations at the completion of the courses.

In 1961 the registration board appointed a committee to consider the existing registration standards. It was composed of the chairman, Wilson A. Salter, a member of the board; Dr Thomas Howarth and Prof. W. G. Raymore. After due deliberation on the relevant facts and consultation with a student and a group of a dozen architects of varying ages, experience, and parts of the province, agreement was reached on the need for an upgrading of standards for entrance to the profession. The Salter committee therefore recommended to the board an increase

in the length of the experience period, the documentation of the experience of the graduate, and further consideration of desirable post-graduation studies and examinations before registration.

On reception of this report, the registration board appointed a committee on professional studies under the chairmanship of William A. Watson, vice-chairman of the board, and composed of the following members: E. R. Arthur, J. F. Brennan, F. C. Etherington, C. H. Hershfield, C. F. Morrison, W. G. Raymore and F. H. Watts. J. S. Cauley represented the OAA council, and G. S. Adamson and D. C. Haldenby were also asked to serve.

Two subcommittees were formed from the above membership, with five additional advisers on courses of study. One group prepared proposals for an experience record book and the other for courses of study and examinations, each step being referred to the main committee, to the board, and to the council of the Association for comment and approval. In all, the main committee held ten meetings and the subcommittees an equal number. From the inception of the investigation by the Salter Committee to the final decisions a period of fifteen months has elapsed.

THE EXPERIENCE RECORD

The experience record book, produced under the chairmanship of J. F. Brennan, with G. S. Adamson, D. C. Haldenby, and C. H. Hershfield, is now in circulation. It records the candidate's architectural work in quarterly tabulated sheets, with a summary covering the three year period. The quarterly record shows the time (in weeks) spent on preliminary drawings, working drawings, details, specifications, and shop drawings, as well as the size (in dollar value) and type of project. Experience in interviews with clients, contractors, consultants, authorities, and participation in field supervision, and administrative procedures are recorded as that of an *observer* or as the employer's *representative*. Each quarterly sheet is to be certified by the employing principal. The summary sheet records monthly experience by project type, size, and variety of work. Types of work performed have minima prescribed for each classification; similarly, minima are required for the various work occasions such as interviews, reporting, and administration.

COURSES AND EXAMINATIONS

The subcommittee on courses of study and examinations was composed of W. G. Raymore, chairman; E. R. Arthur; J. S. Cauley; F. C. Ethering-

ton; C. F. Morrison; W. A. Watson; F. H. Watts. R. E. Briggs, S. Bregman, B. Kaminker, H. B. Kohl, and C. F. T. Rounthwaite were drafted as advisers. After consideration of the areas of study that could be most profitably pursued in the context of day to day architectural experience, the following courses with draft outlines were set up and approved:

- (a) Architectural Practice — legal and ethical aspects. Advisers: J. S. Cauley, H. B. Kohl.
- (b) Management — administration, accounts, estimates and cost control. Advisers: D. C. Haldenby, C. F. T. Rounthwaite.
- (c) Specifications and Supervision. Advisers: C. H. Hershfield, R. E. Briggs.
- (d) Development, Finance, and Appraisal. Advisers: F. H. Watts, S. Bregman.
- (e) Building Services. Advisers: F. C. Etherington, B. Kaminker.

Consideration was given to course presentation to insure that the experience of the candidate be brought to bear on the topics presented; ample opportunity for discussion was therefore laid down as a guiding principle. It was recommended by the committee that the plan should ultimately require three two week courses which would be given during the experience period. Evening courses were rejected as discriminating against the candidate living at a distance from the centre of instruction. Examinations will be held annually in June, at the close of the registration course.

After consideration of the committee's recommendations and their endorsement by the council, the outlines of the registration requirements were published in the annual report of the Association and discussed at the annual general meeting in February 1963. Suggestions by members and students are presently being reviewed.

THE REGISTRATION COURSE 1963

The first registration course commenced, Monday, May 27th, at the School of Architecture, University of Toronto, and continues for two weeks, six hours per day, five days per week. The teaching staff is drawn from eminent members of the architectural and allied professions; the courses are Architectural Practice, Management, Specifications and Supervision. Those registered for the course total 40 in number, with educational backgrounds of the United Kingdom, Europe, and the United States. To implement the new program and to organize the registration course, the board has appointed Prof. W. G. Raymore as director of Professional Studies.

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FLOAT GLASS — INVENTED AND PERFECTED BY **PILKINGTON**

In 1952, Pilkington began work on a project that, seven years and \$12,000,000 later, was to see the birth of what is probably the most revolutionary development in the history of glassmaking.

It has long been the glassmakers' dream to produce a ribbon of glass with perfect flatness, but without the need to grind and polish the surface of the glass.

There have been two basic methods of forming flat glass, the window glass process and the plate glass process. The window glass process has depended on forming a sheet by stretching a lump of molten glass either by blowing or by pulling, but always in such a way that the natural fire-polished surface was not damaged. The disadvantage has been that any stretching process tends to cause distortion.

The plate process consists of casting a plate of glass, but the surface contact involved in casting has always meant that the surface would be spoiled, so the surfaces had to be ground and polished to produce the beautiful product which is made today.

In the float process a continuous ribbon

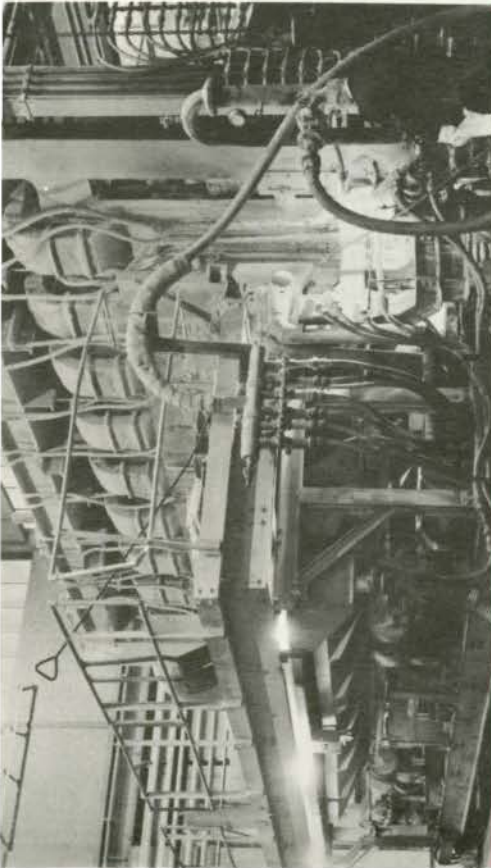
of glass moves out of the melting furnace and floats along the surface of a bath of molten metal. This ribbon is held at a high enough temperature for a long enough time for the irregularities to melt out of it and for the surfaces to become flat and parallel. Because the surface of molten metal is dead flat, the glass also becomes flat.

The ribbon is then cooled down while still on the molten metal, until the surfaces are hard enough for it to be taken out of the bath and into the lehr without the lehr rollers spoiling the bottom surface; so glass is produced with uniform thickness and bright fire-polished surfaces without any need for grinding and polishing.

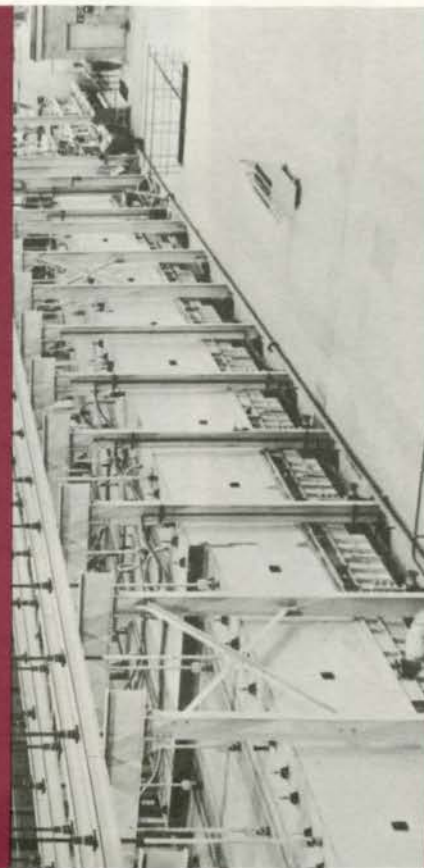
It is interesting to note that, to date, Pilkington have sold some 50,000,000 square feet of float.

Float glass is now available in Canada through Pilkington Glass Limited and will be featured in their products. These include Thermopane* insulating window units, sliding glass doors, mirrors, Richelieu bathroom cabinets and other products for home, office and industry.

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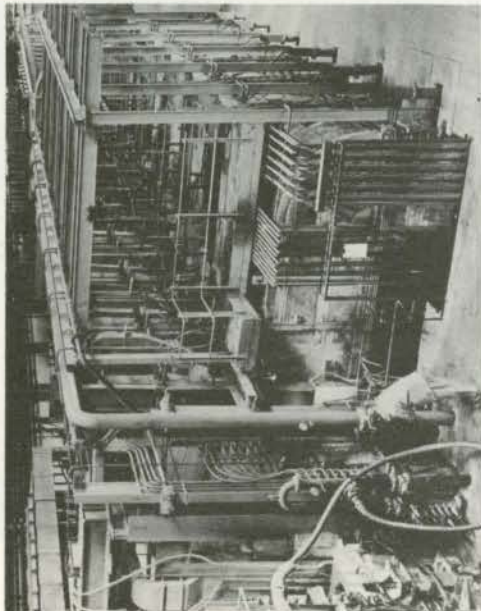
Batch feeder on tanks furnace



General view of the float bath/Pipework and ducts under the float bath

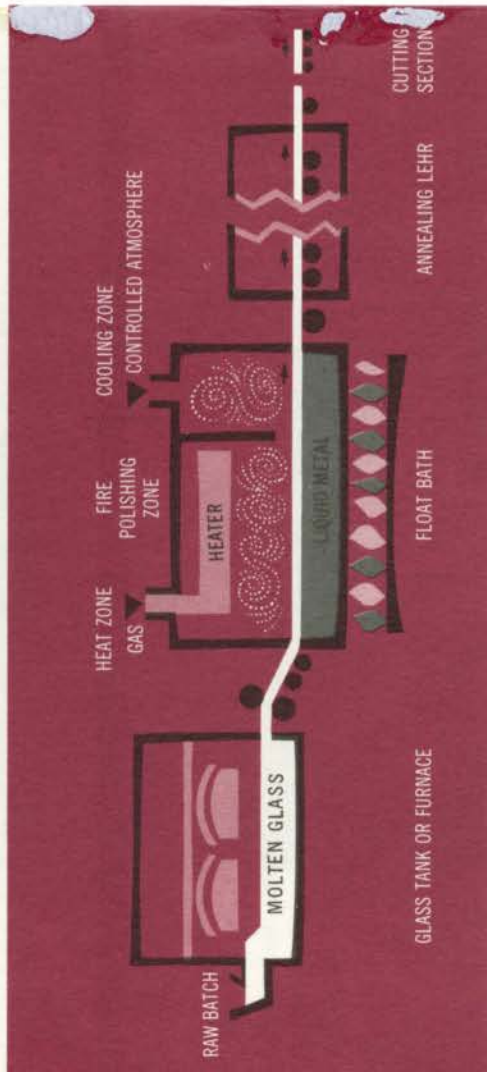


General view of the float glass tank



As described in the attached folder, float glass is the most revolutionary development in the history of glassmaking. Float glass is perfectly flat on both sides, distortion-free and has a natural fire finish. If the folder has already been detached, please write us for your free copy.

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The Algonquin Motor Hotel, St. Andrews By-The-Sea, N.B.

The 57th Annual Royal Architectural Institute of Canada Assembly will be held in New Brunswick at the Algonquin Motor Hotel, St. Andrews By-The-Sea, June 10-13, 1964. Chairman of the host committee is Jacques Roy of Moncton.

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INSTITUTE NEWS

CCURR GRANT

Approval of a \$3,360 grant to Prof. Frederick W. Boal of the Department of Geography, University of Alberta, Calgary, who is undertaking research to determine the functional role of string or ribbon commercial areas within the total retail and service structure of urban areas, has been announced by the Canadian Council on Urban and Regional Research.

COMPETITION

"The governing body of University College, Dublin, invites architects who are members of a recognized architectural institute or society to submit designs in competition for the layout of new college buildings and in particular for a block to accommodate the Faculty of Arts, Administration Offices and Examination Halls of the new college proposed to be built on a site of over 200 acres near Dublin."

AWARDS: 1st prize, £3,500
2nd prize, £2,000
3rd prize, £1,000
4th prize, £500

The conditions, which will be available on the 1st of August, 1963, may be obtained on application to the Competition Registrar, University College, Dublin 2, with a deposit of £5.

Last date for returning registration form, 17th of October, 1963.

Last date for questions, 1st of November, 1963.

Last date for receipt of entries, 1st of June 1964.

JURY: Prof. M. A. Hogan, D.Sc. (Eng.), MICE, Prof. of Civil Engineering, University College, Dublin.

Mr. E. Buckley, B.Arch., FRIAI, Architect, Dublin.

Prof. W. Dunkel, Dr. Ing., Architect, Zurich.

Prof. K. Fisher, MAA, Copenhagen.

Prof. D. Fitzgerald, B.Arch., FRIAI, ARIBA, AMTPI, Prof. of Architecture, University College, Dublin.

Mr. G. MacNicholl, B.Arch., FRIAI, Architect, Office of Public Works, Dublin.

Prof. Sir R. Matthew, CEE, MA, PRIBA, President, UIA, Edinburgh.

**CMHC TRAVELLING
SCHOLARSHIP AWARDS**

Winners of the CMHC travelling scholarships, offered to students planning to enter their final year of studies, are: Pierre Bergeron, Ecole d'Architecture de Montréal; Bruce Carl Anderson, McGill University; Mary Margaret Rose, University of Toronto; Gary A. Hack, University of Manitoba; Anson Finlay, University of British Columbia. Prof. Abraham Rogatnick of the School of Architecture, U.B.C., has been selected as tour leader and will have met with the students on May 16. The purpose of these tours is to enable students to see examples of environmental architecture in major cities in North America.

CSA STANDARD, GYPSUM PLASTER

CSA Standard A82.22, a new edition superseding the first published in 1950, is one of the CSA series of standards on gypsum and lime. It covers four gypsum plasters: gypsum neat plaster; gypsum mill aggregated plaster; gypsum wood fibred plaster; gypsum gauging plaster for finish coat. Write the Canadian Standards Association, 235 Montreal Road, Ottawa 2. Price: 75 cents.

POSITIONS WANTED

Experienced architect and planner wishes employment with an architectural firm in Metro Toronto. AB; MS, City and Regional Planning; AMTPIC. Send replies to Box 113, c/o the *Journal*.

Graduate architect from the School of Planning and Architecture, Delhi University, India, with practical experience as a design consultant and architectural assistant, wishes to further his studies in architecture while working with an architectural firm in Canada. Write Suraj Prakash Dubey, Ishwar Niwas, Krishan Nagar, Canal Road, Jammu Tawi, Kashmir, India.

Architectural student at the Technische Hochschule in Munich, requiring practical experience in an office before he is able to take his final examinations, is seeking eight to twelve months employment with an architectural firm in Alberta, Saskatchewan, or Manitoba, to begin in October 1963. Speaks German and English. Write Wulf Peters, 565 Solingen, West Germany, Albrechtstr. 9.

(Continued on page 26)



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(Continued from page 25)

PILKINGTON TRAVELLING SCHOLARSHIP

For the third successive year a student from the School of Architecture, University of British Columbia has won the Pilkington Travelling Scholarship. Nicholas Bawlf received the award for his thesis on the rejuvenation of an urban precinct at Bastion Square in Victoria. Pierre Guertin and Michael Fieldman, both from McGill University, received the second and third award respectively for their thesis projects.

The *Journal* will publish the award winning entries, along with the jury comments, in the July issue, in conjunction with Pilkington Glass Limited.

EXPLORATIONS . . . MAN IN A LANDSCAPE, ON CBC TV

The CBC TV summer series of Explorations, Man In A Landscape, will present two programs on the architecture of walls, using material gathered by James H. Acland. The first, appearing on July 17th, is titled Skeleton and Skin; the second, on July 24, Wall and Window.

COMING EVENTS

1963 National Planning Conference
Community Planning Association
of Canada
Chateau Frontenac Hotel Quebec City
September 29 — October 2

7th Congress and Assembly of the
International Union of Architects
Havana, Cuba
September 29 - October 3, 1963
Mexico City
October 8-12, 1963

PROVINCIAL NEWS

JOINT MEETING OF THE OAA, TORONTO CHAPTER AND THE OGCA

The following report was prepared by G. Everett Wilson (F), moderator of the panel discussion on "The General Contractors' Responsibilities" at the joint meeting with the Toronto chapter of the OAA and the OGCA, held on May 2nd, 1963. The subject was a follow-up to the *Journal's* tape on Tendering Practices (March, 63). On the panel were two contractors, V. K. Mason and W. MacLaren and two architects, R. G. Cripps and Dennis Peters.

RECOMMENDATIONS BY CONTRACTORS

1. Architects should produce clear, readily understood drawings and specifications.
2. Subsurface information should be included in the tender documents and not left for the general contractor to guess at or cover with allowances. This procedure only increases the cost of the job.
3. Architects should be familiar with all pertinent building codes. These should not be made the responsibility of the general contractor and subcontractors.
4. In order to expedite and ensure accurate bids it would be a great advantage to each general contractor if he had two sets of drawings to work on during bidding.
5. Timing for the receiving of tenders is very important and contractors on an invited list should be given advance notice of the date when drawings will be available.
6. The general contractors have found that the architect's representative at job meetings should be the architect's job captain, as he is the most familiar with the project.

RECOMMENDATIONS BY ARCHITECTS

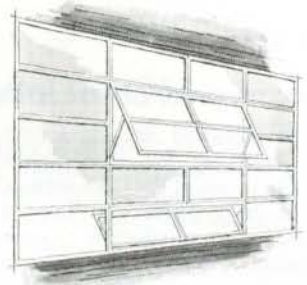
1. An untidy site gives a very poor impression of the efficiency of the general contractor and is costly. Time spent keeping material stored in the right place and in a neat manner is worthwhile and will reduce the cost of the job.
2. The average ability of contractors' superintendents is not high and indicates lack of training and general knowledge. This obviously increases the cost of the job to the contractor.
3. General contractors and their superintendents are not accepting the responsibility for sub trades which they should. This is particularly noticeable from the standpoint of supervision.
4. The architects see no reason why all sub trades cannot be called by the generals 24 hours in advance of their tender. The architectural profession is not sympathetic to the expansion of the bid depository system for further sub trades. If generals bonded their sub trades they would have less difficulty in forcing them to complete their part of the contract.

GENERAL RECOMMENDATIONS

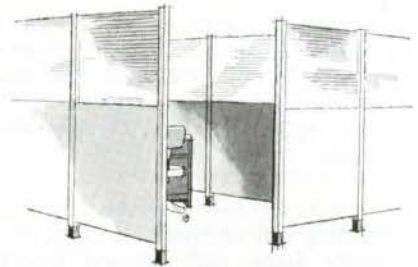
It was agreed by both architects and general contractors that the OAA and OGCA joint committee should come to an agreement and prepare a bulletin on: (a) methods of handling changes in the contract; (b) the processing and responsibility for shop drawings.



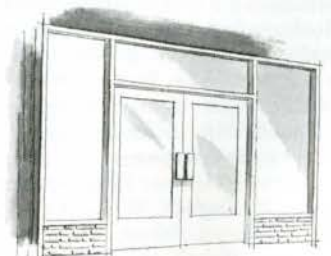
LOCKERS



STEEL OR ALUMINUM
WINDOWS



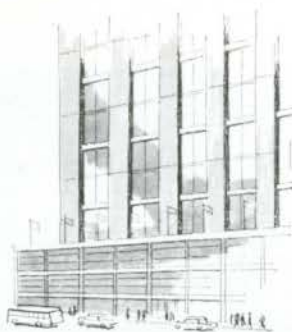
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<p>EGLISE ET PRESBYTERE SAINT PIE X St. Martin, P.Q.</p>  <p>SEALING PANELS AND GLASS</p>		<p>SIDNEY SMITH HALL, UNIVERSITY OF TORONTO Toronto</p>  <p>CAULKING JOINTS IN PRECAST PANELS</p>

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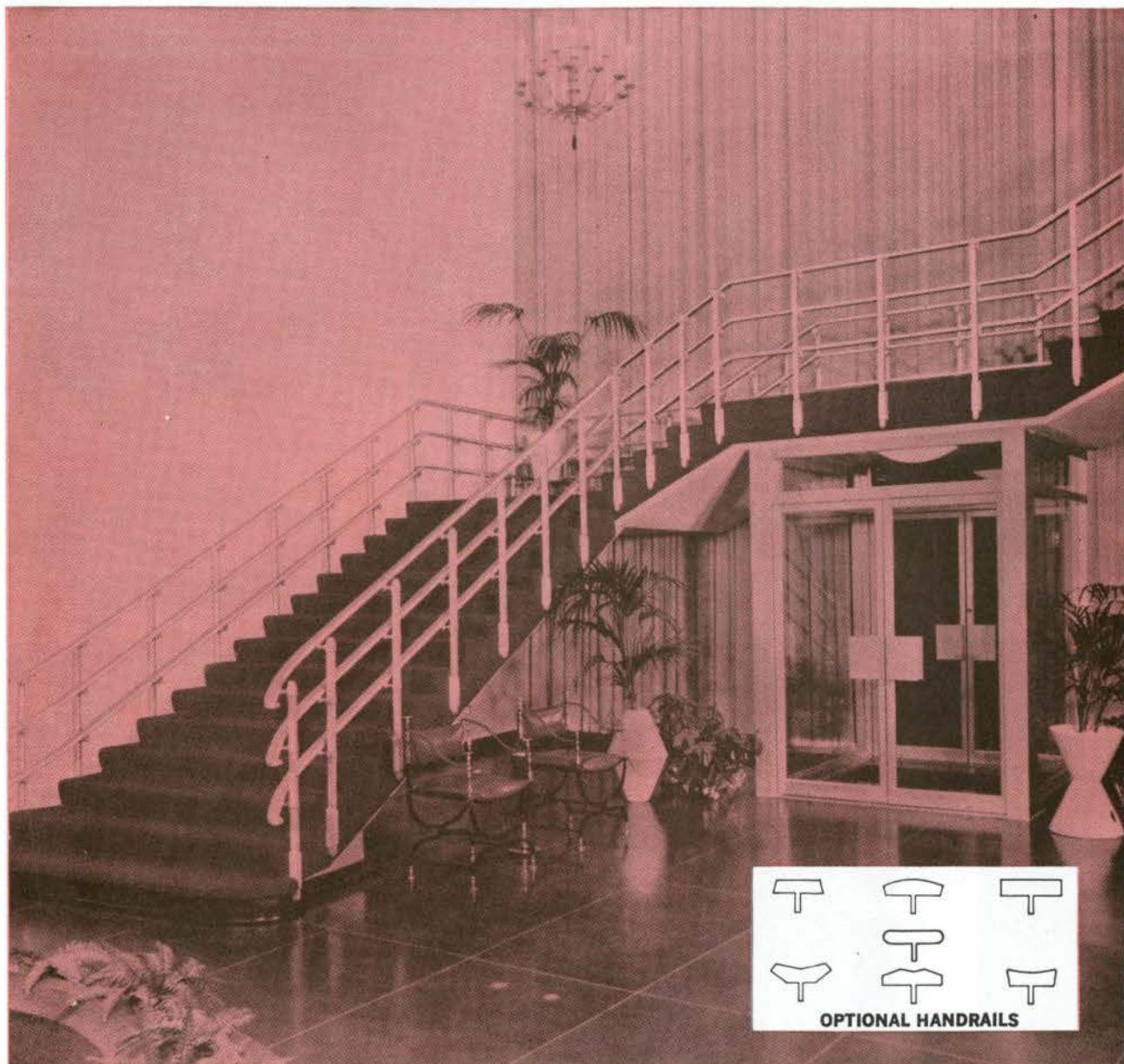
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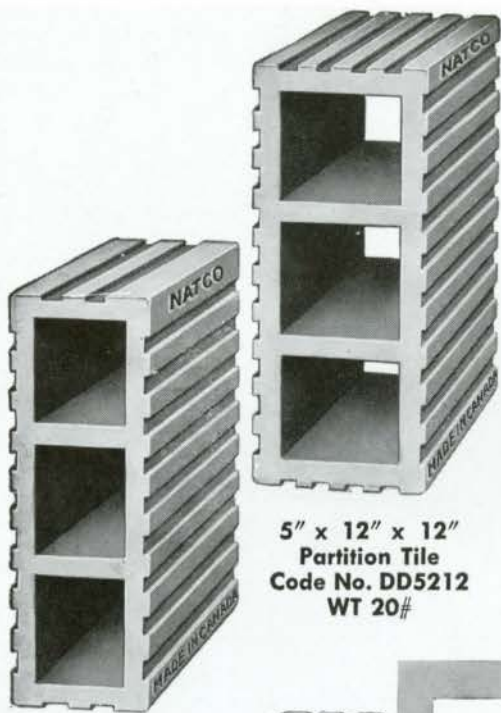
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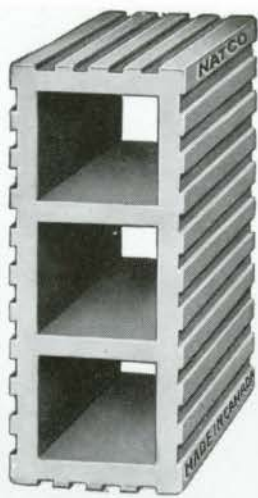
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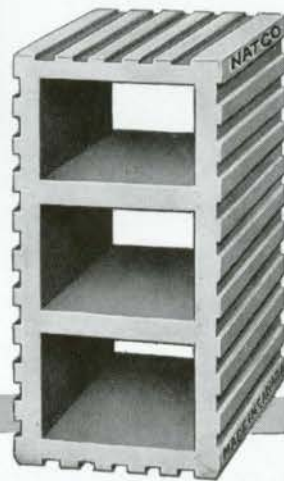
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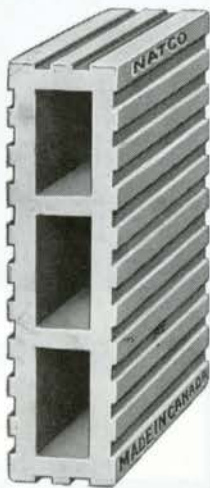
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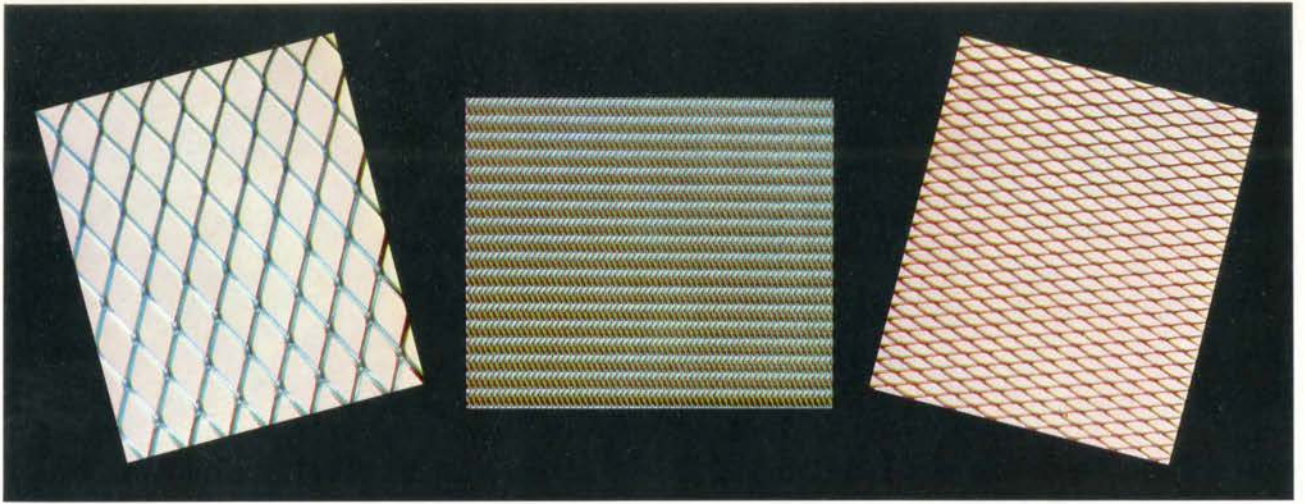
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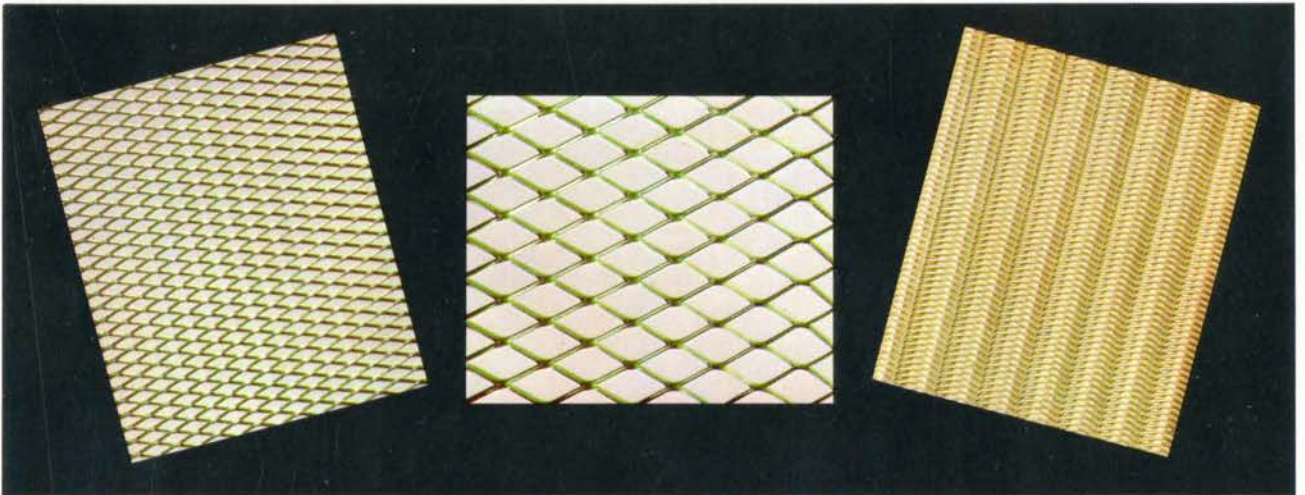
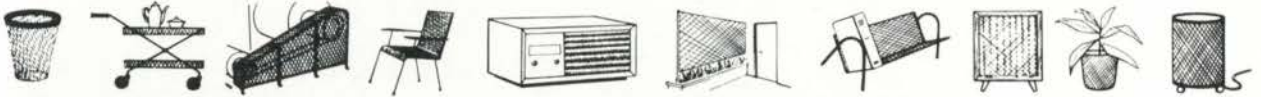
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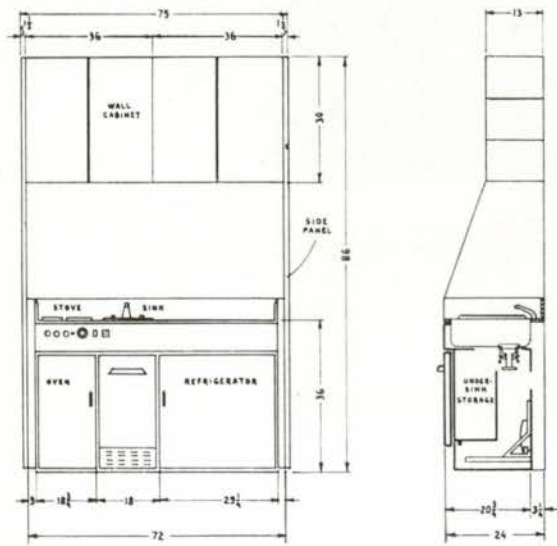
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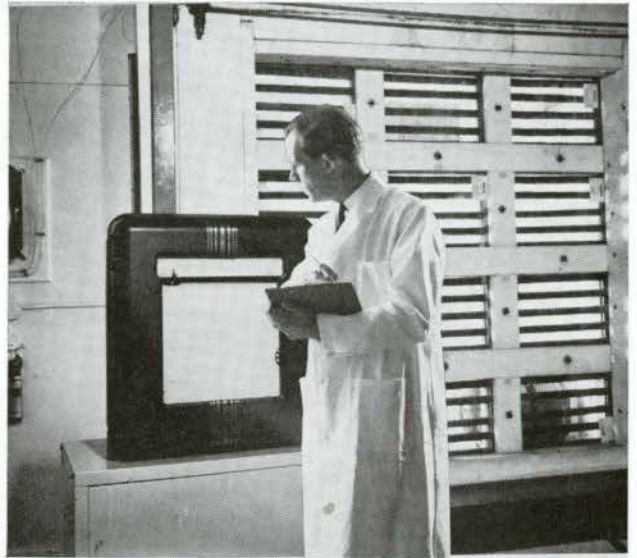
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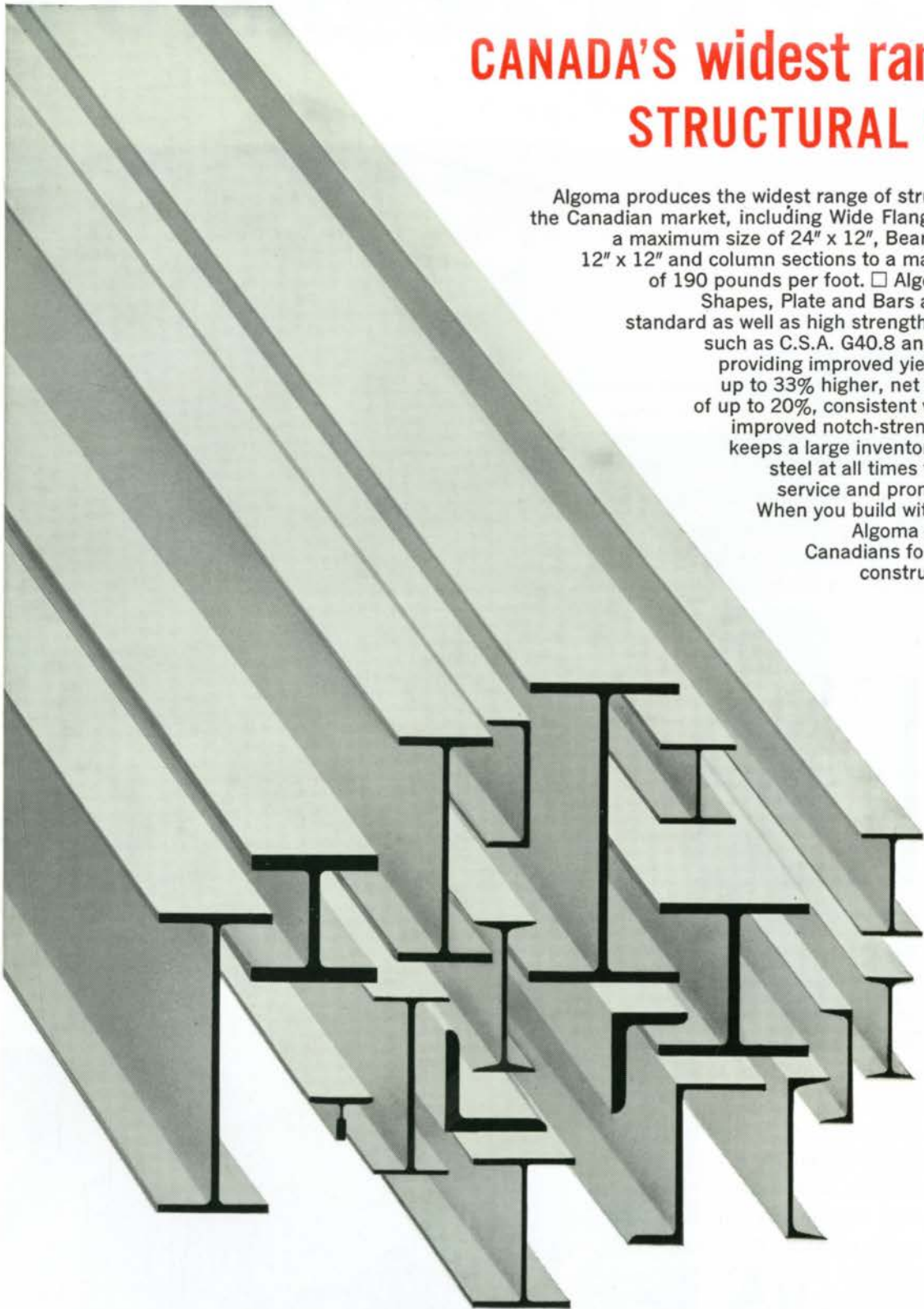
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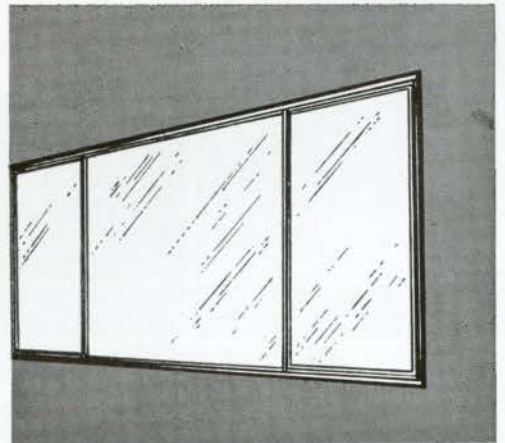
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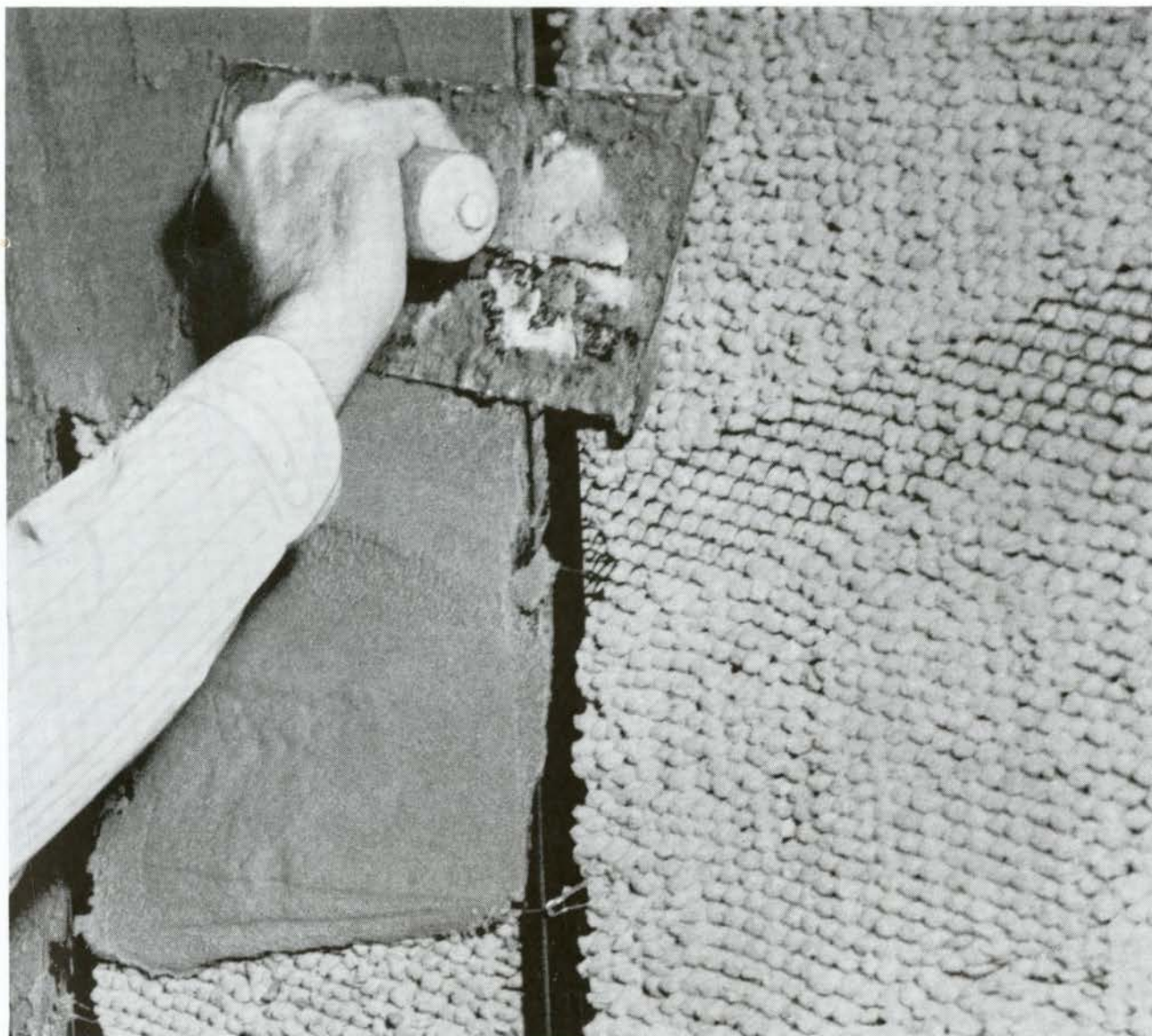
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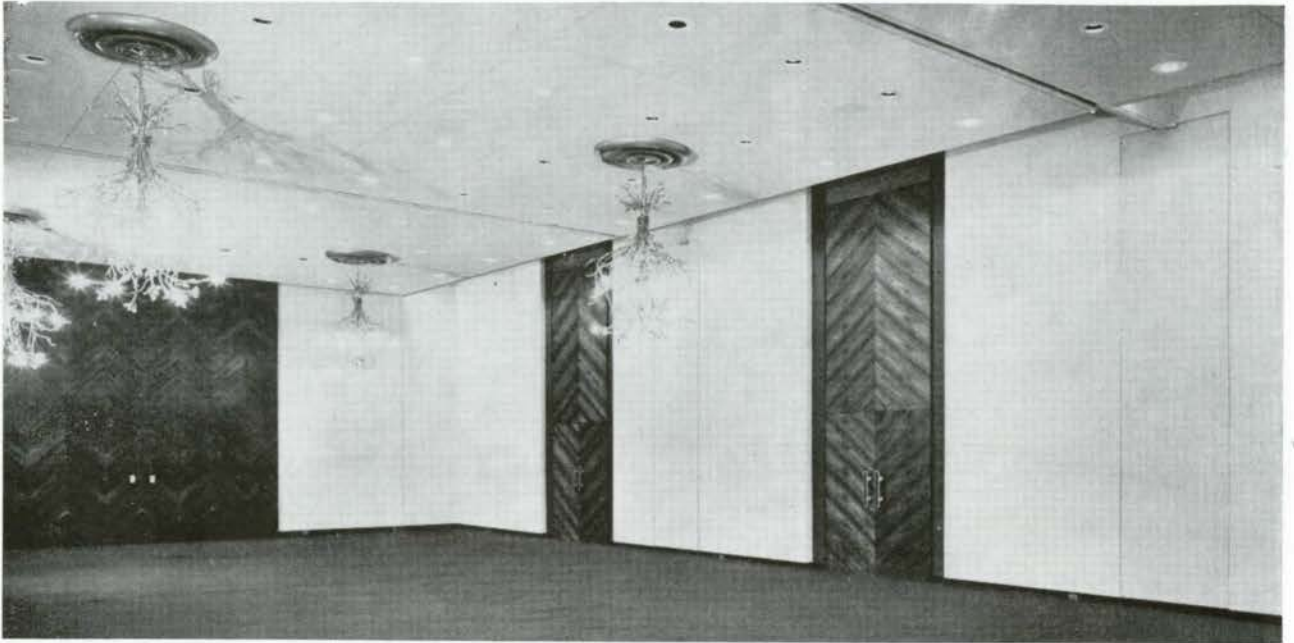
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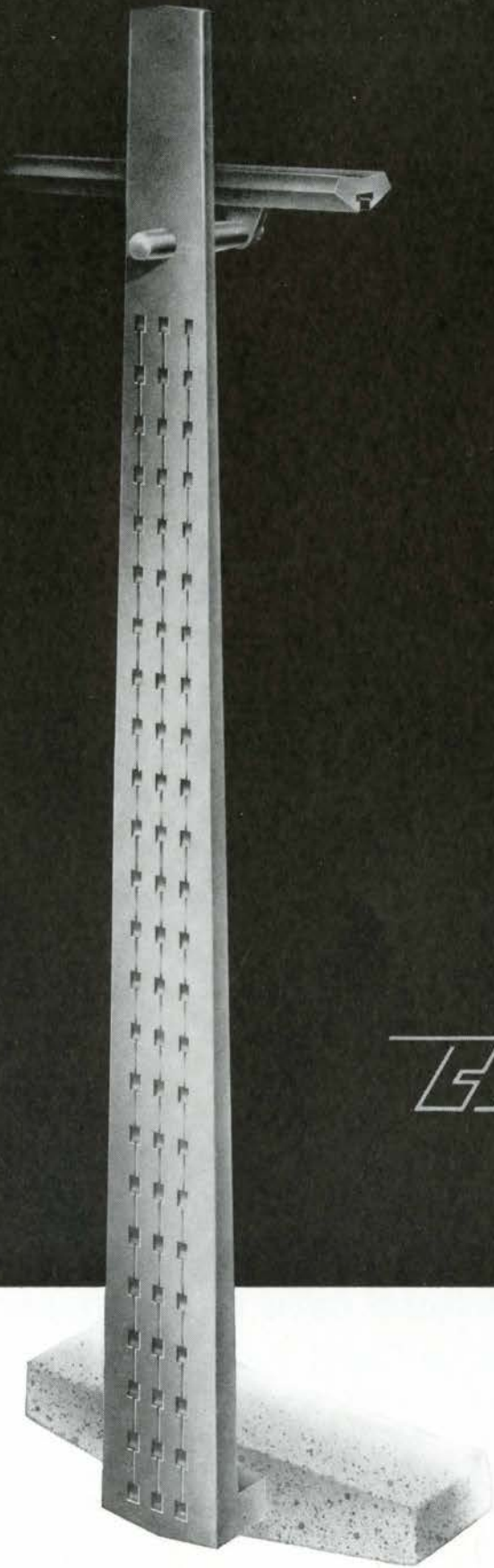
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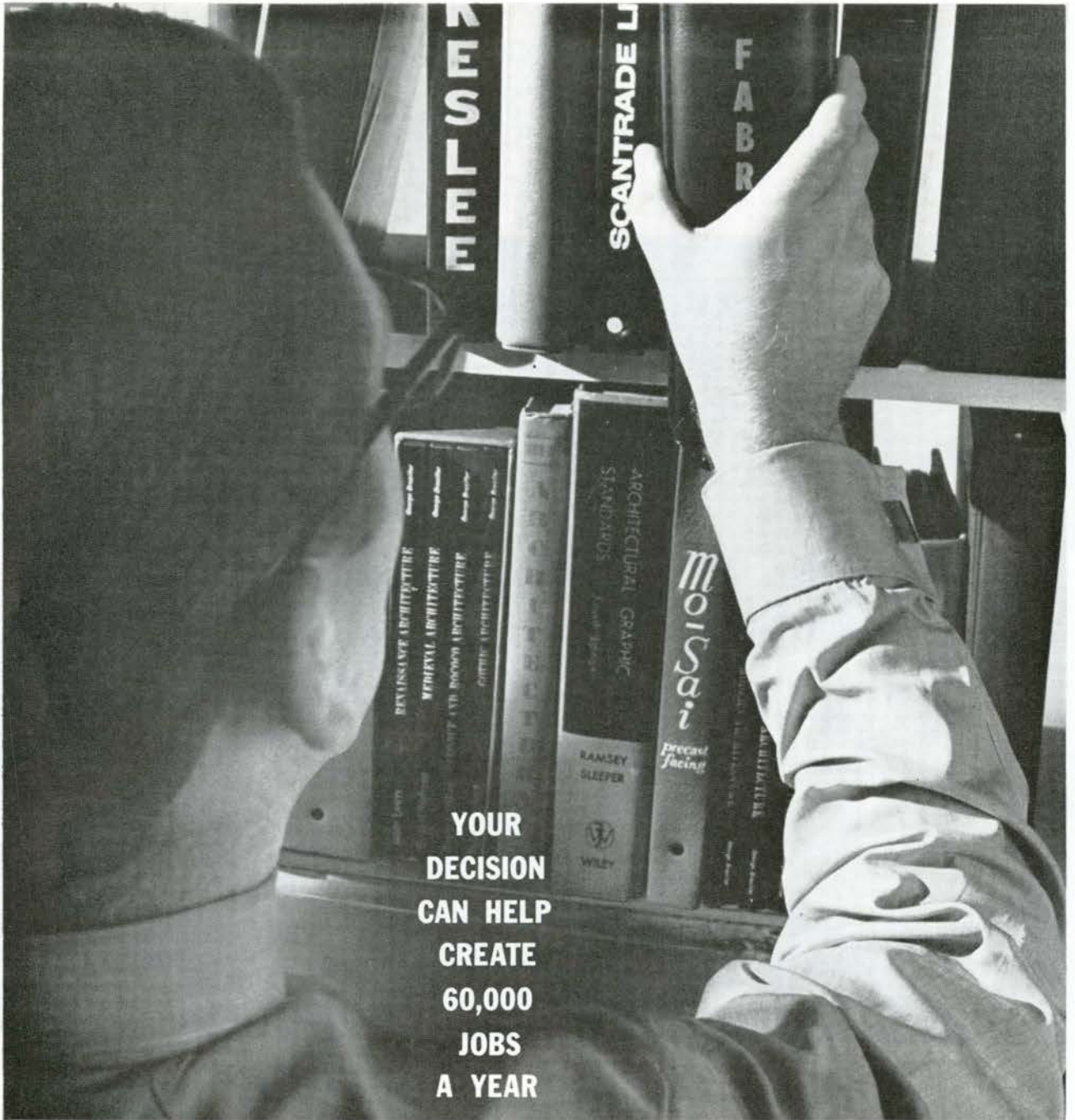


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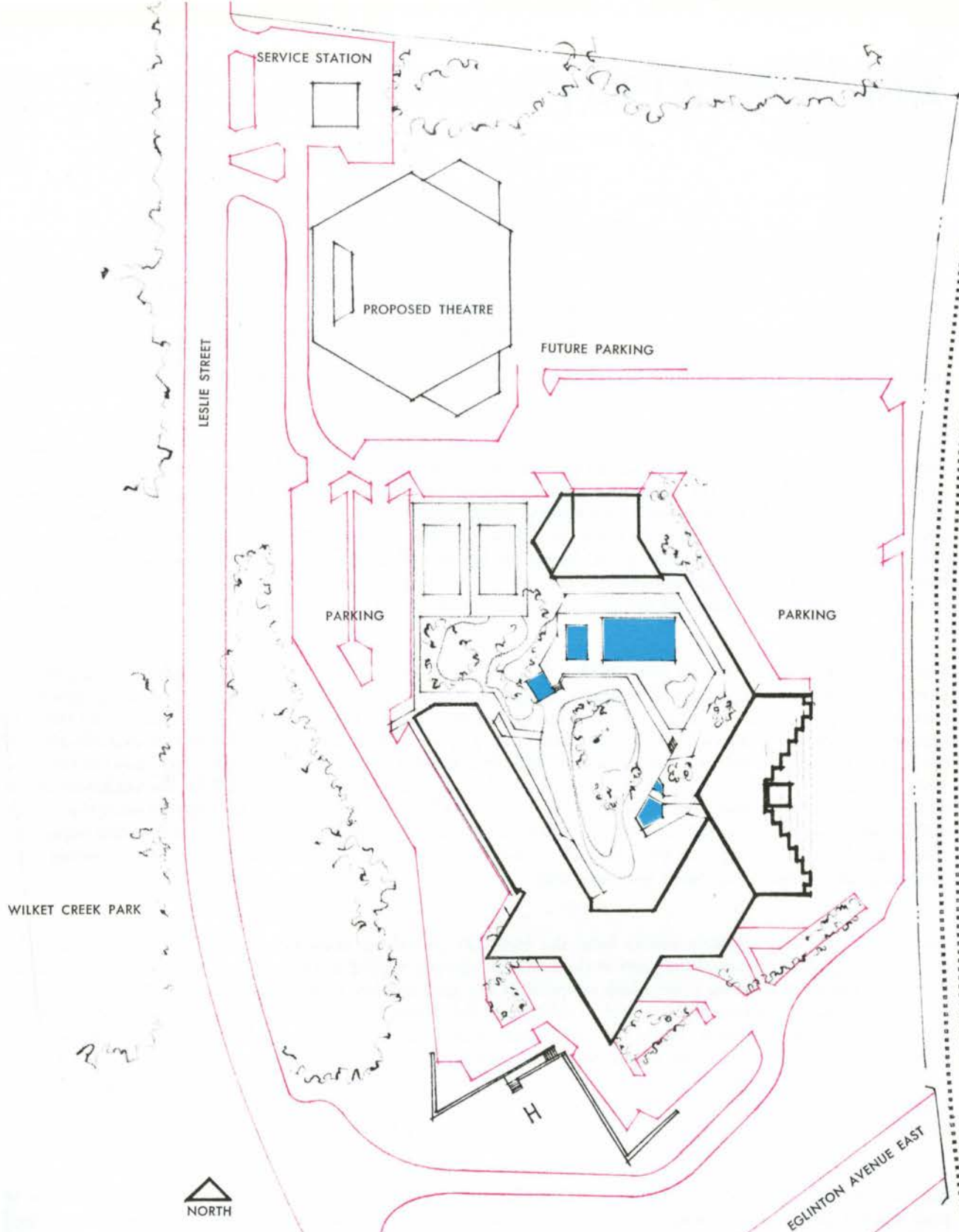
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INN ON THE PARK • TORONTO

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AN APPRAISAL

BY GEORGE BANZ

When a developer has found a hotel site overlooking a popular central park which is furthermore closely related to an efficient road and expressway system, near a major concentration of important industrial plants and office buildings, only a few miles from downtown Toronto and bordering on a large well-to-do suburban residential area lacking any hotel and dining facilities, he deserves credit for recognizing that a capable architect, in this case the late Peter Dickinson Associates, can top all these built-in advantages if given the freedom to develop a truly sophisticated design. The function the design followed in this case was undoubtedly the attraction of customers. Measured by occupancy rates and food sales the success of the design has been remarkable from the start.

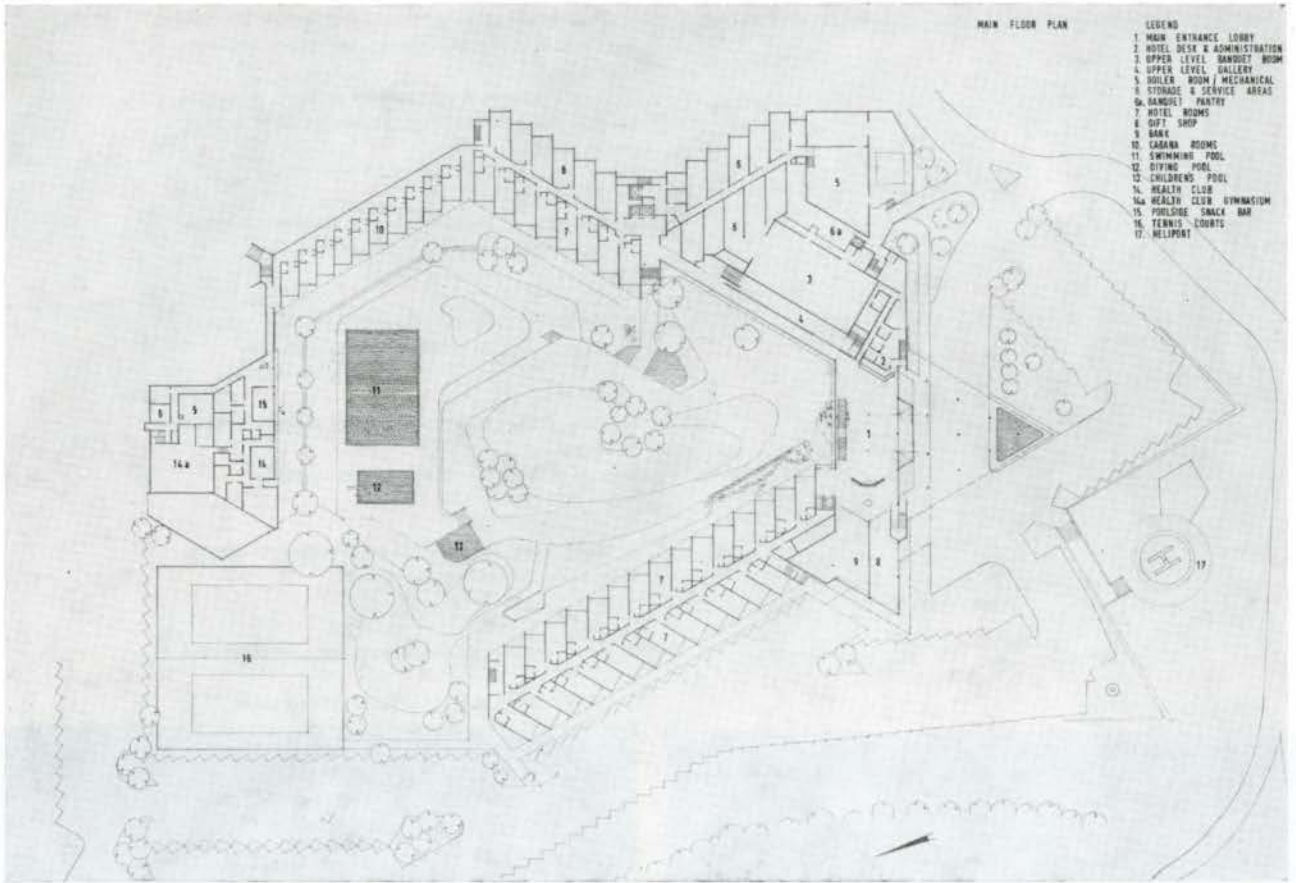
In addition to this primary function, there are the obvious sets of secondary operating functions. Unfortunately, they were not served well by the basic design decision to use a hexagonal module through much of the scheme which resulted in the dramatic concrete prows identifying the restaurant portion and the entrance of the hotel. A comparison with F. L. Wright's work on non-rectangular grids shows how superficial the choice in this case was: when Wright decided on an unconventional module in an effort to break out of the discipline of the right angle grid because of its obvious inherent spatial limitation, he not only applied it in three dimensions, but submitted himself consistently to the rigid discipline of the more complex module. Much of the design of the Inn on the Park is by comparison an acceptance of the added freedom gained without submission to discipline of a higher order.

The first result is lack of over-all form. Within the arbitrary order of stacked hotel room units at set angles, any parts of the building complex could be higher, longer, lower, shorter without basically changing the design. If, to paraphrase Le Corbusier, the plan should be the generator of architectural form, the plan of the Inn on the Park primarily generates visual confusion. Fortunately the horizontal emphasis (everywhere but on east elevation of the high block) created by the exposure of floor slabs, combined with the repetition (some 200 times) of the same motive of strongly expressed individual room units with triangular balconies, underlined by the consistent use of white paint on all structural parts, natural wood framing members and siding, and glass, together unify the various building elements quite successfully. Still, the unity is one of motives, not of over-all form, and therefore superficial rather than basic. The danger of this approach is that the resulting design is considered exciting on opening day, interesting three years later, dated ten years after.

The interior planning similarly suffers from the emphasis placed on dramatic visual effect. The multitude of angles in the plan have turned the parts of the hotel not directly related to the outdoors into series of labyrinths; the typical corridors in the six storey block are possibly the most ingenious mirrorless linear labyrinths in existence. The main kitchen is awkwardly arranged in relation to the dining lounge and coffee shop, though it serves the meeting rooms very efficiently. Room service to either part of the hotel is practically impossible from the main kitchen. It seems strange that the rooms facing east in the motel wing are turned to face into the court instead of north-east toward the swimming pool. In spite of these detail criticisms, the overall planning is competent. More important, the richness resulting in the public interiors from the use of thirty and sixty degree angles seems to appeal to an opulent public fed for decades on a steady diet of squares and rectangles.

Any architect familiar with hotel clients knows that he is either considered incompetent or too expensive or both when it comes to designing the interiors. For the Inn on the Park an "expert" from New York was retained for this part of the work, who supplied the usual grab-bag of visual tricks and trash and an unbelievable colour scheme. One assumes that guests, once trapped by the attractive exterior of the building, are too stunned to ask for their money back once they are past the main lobby.

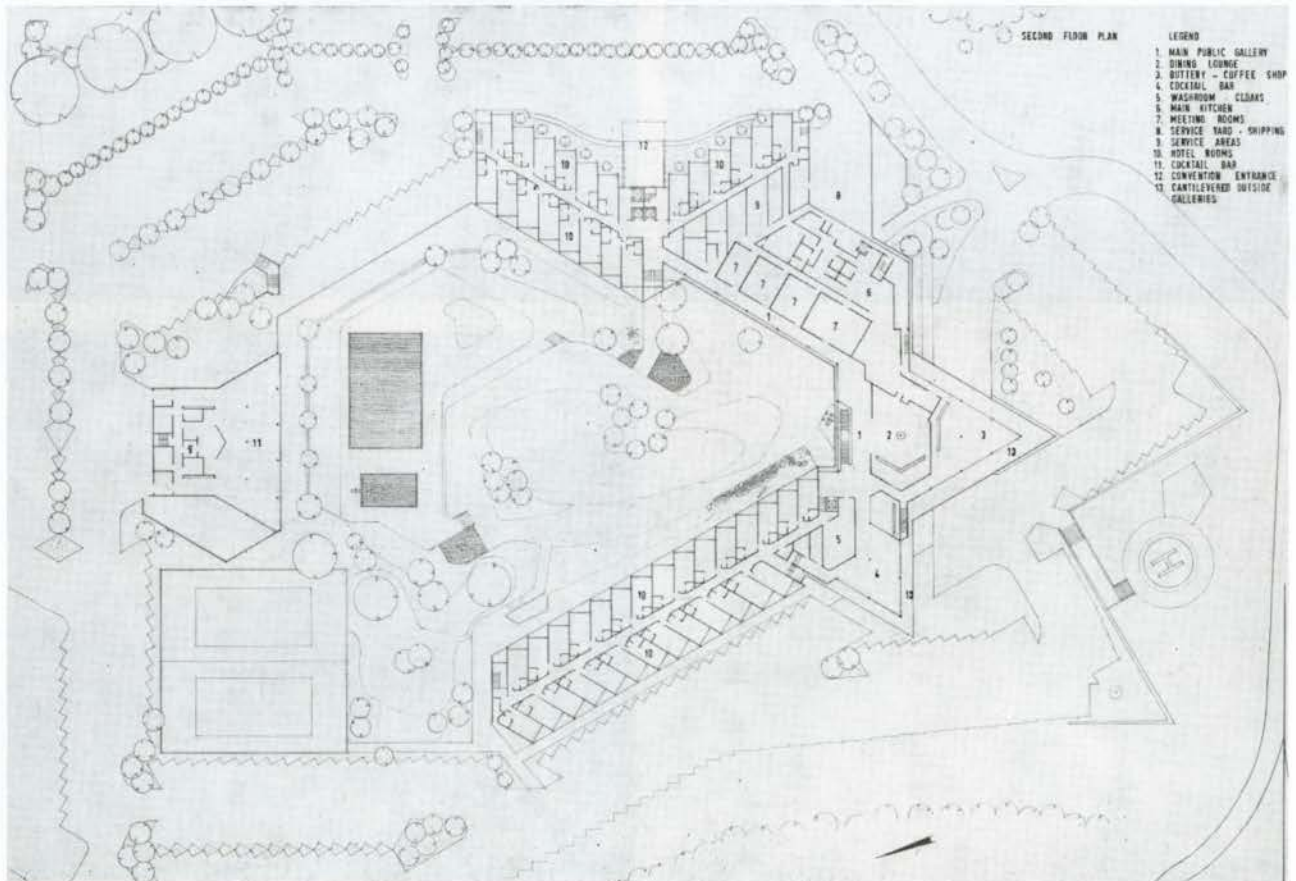
Summing up, the Inn on the Park excels in its use of carefully considered architectural elements to attract the discriminating hotel guest. Together with two others, the two year old Four Seasons Hotel (by the same firm and for the same clients) and the just opened Seaway Towers Hotel by Elken & Beckstead, the Inn on the Park is one of a trio of recent outstanding Toronto hotels any architect in the city will find well worth his time visiting.



MAIN FLOOR PLAN

INN ON THE PARK

SECOND FLOOR PLAN



1. View from Eglinton Avenue looking north showing the auto entry with dining and lounge facilities above.

Vue de l'avenue Eglinton vers le nord, montrant l'entrée des voitures et au-dessus, la salle à manger et le bar.

2. Elevation of typical window patterns in units.
Elevation du groupe de fenêtres type.

3. Identification detail and approach from heliport.
Identification et approches depuis l'héliport.

4. View from courtyard with swimming pool in foreground.
Vue de la cour. Au premier plan, la piscine.

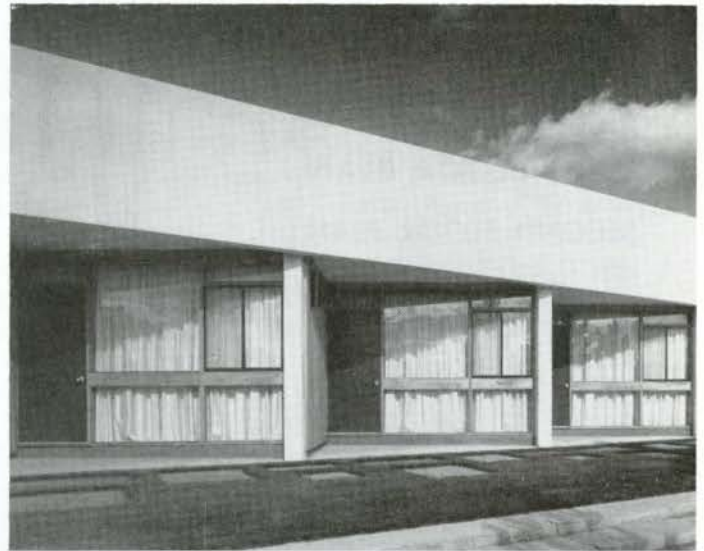
5. Night view of same general area as above.
Même vue que ci-dessus, la nuit.

6. (page 50) Detail of window units at courtyard link.
(page 50) Détail des fenêtres de la galerie.

1

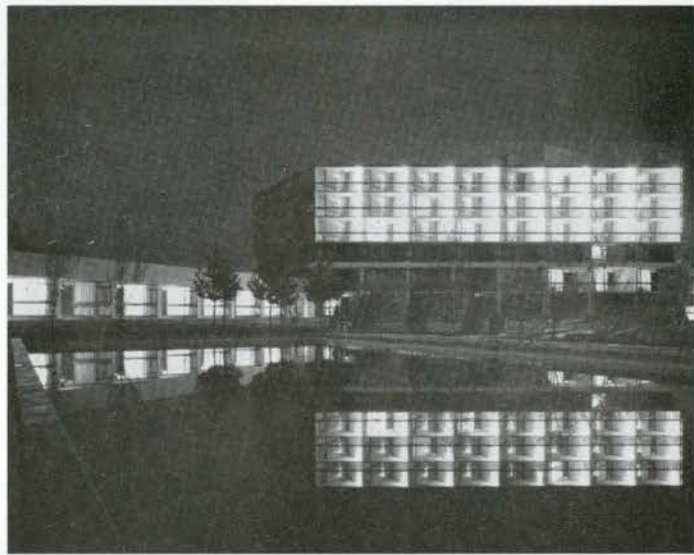


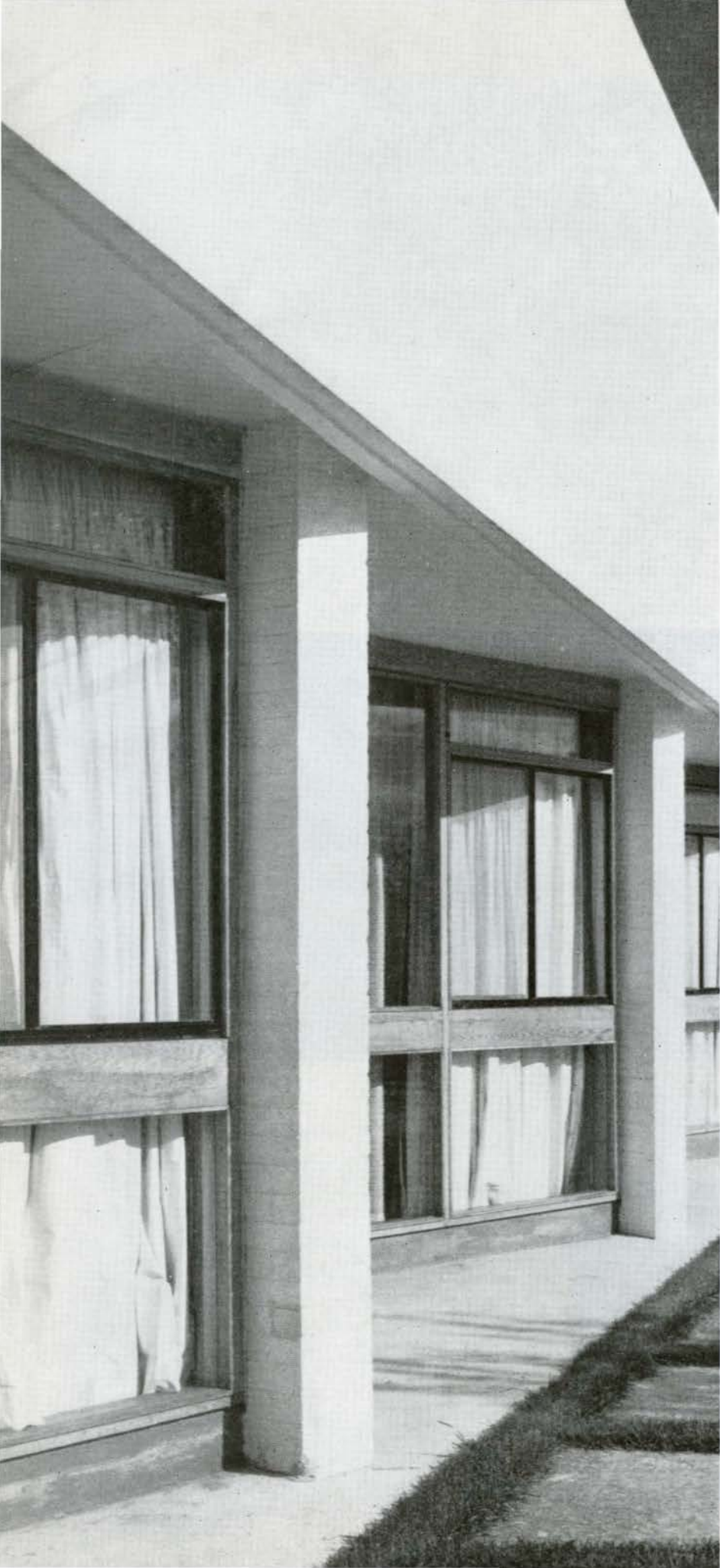
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3







INN ON THE PARK • NOTES

BY PETER WEBB

The 12 acre site of the Inn, at the north-east corner of Leslie and Eglinton Avenue East, is virtually surrounded by hundreds of acres of green belt with but one building to the north, in the immediate vicinity, and that screened from the hotel property by tall mature trees.

The nature of the site itself, sloping gently up some twenty feet from within the property line, the adjacent acres of park land, and the extensive township land between the south boundary and the pavement of Eglinton Avenue suggested that the building mass should appear to spread over the site fairly extensively and be developed in a relatively dynamic or organic manner so that the building would register against the scale of the surrounding open park land.

The site and function of the proposed building, to me, seemed to suggest a structure that would appear to be in repose on the site and at the same time reach out from the site, being cut into and projecting out of and from the natural grades.

Functions of the modern motor hotel may be very broadly split into two parts: public areas and the section or sections containing hotel rooms. While it seemed desirable to spread the elements of the building over a fairly extensive part of the site, an entirely horizontal development would have produced, not only a building unworkable by virtue of extended length of horizontal travel by guests to hotel rooms, but a resultant mass that would not have been effective, again, against the scale of the site.

In that the main entrance, reception desk, and related public areas would be required to be at the physical hub of the project, and should be located as close to the main public thoroughfare as possible to afford easy recognition and ease of access, I resolved to split the hotel room sections into two parts related and balanced about the main entrance and public areas. A two-storey element to the west would form a continuous horizontal development with the central public areas, balanced by a condensed vertical hotel section of six storeys on the east side.

This preliminary thinking seemed to resolve functional problems satisfactorily, permitting the building to spread out and enfold a part of the site as an inner court or partially enclosed area — at the same time providing, in the six storey tower element, an already determined form and the base for the future expansion of an additional 150 rooms which in this location would not destroy the inherent balance of the initial composition nor use up more land that would otherwise be permanently utilized for landscaping or parking.

In the preliminary stages I had considered that a form

other than a normal rectilinear structure would be desirable and possibly more dramatic in this particular setting, again due to the nature and scale of the site and surroundings.

A long time admirer of the early work of Frank Lloyd Wright, and in particular some of his early houses, I considered the facility with which he had handled space in an extremely plastic manner by use of the 60° triangular or hexagonal grid. In that the recreational aspects of the house were not totally dissimilar to that of a hotel in its public areas and related bedroom sections, the idea for its application seemed reasonable to me.

I subsequently discovered that the forms that could result from this basic planning grid could not only provide the massing and plan solution, and relate much more closely to the irregular shape of the site itself, but could also produce, in three dimensions, powerful, triangular elements in the central public area hub of the project, to both express and define the entrance and the public areas in their several parts.

The resultant final plan form, composition, and relationship of the several main functions, secondary functions, and services was thus ultimately resolved from this broad conception. The triangular form appears forming a consistent pattern and format throughout the design. Externally strong horizontal floor lines are stressed and made continuous to provide the visual spread and feeling of repose with the lightness and more organic three dimensional expression of the basic form in the public dining rooms and elements related to the main entrance and primary public approach.

Within the partially enclosed court landscaping was introduced in elaborate detail to relate to the more minor scale. The more open treatment is mainly in sodding with selected trees outside to tie in broad, unbroken expanses of green to the scale of the surrounding park land.

I considered materials and detail from the physiological aspect. A resort hotel should provide the human feeling of warmth (in colour), and contrast of texture (in natural wood, stone and glass), married by the frame and basic structure, present and forming the spaces defined, so that the overall statement of the structure is scaled and related back to the individual in the natural materials closest to hand.

The mood of the building was given further consideration, through my co-ordination with the landscape architect, interior designer, and special outside lighting consultant, so that we might collectively provide primarily a restful or relaxed atmosphere, sufficiently and adequately defined, but keyed to an informal rather than formal environment for the hotel guest.

1. The six storey unit with connections from the registration desk and public areas on the right.

L'unité de six étages. A droite, le passage vers l'admission et les parties publiques.

2. Typical accommodation. The triangular shaped balconies are conducive to conversation groups.

Aménagement type. Les balcons triangulaires se prêtent aux groupes de conversation.

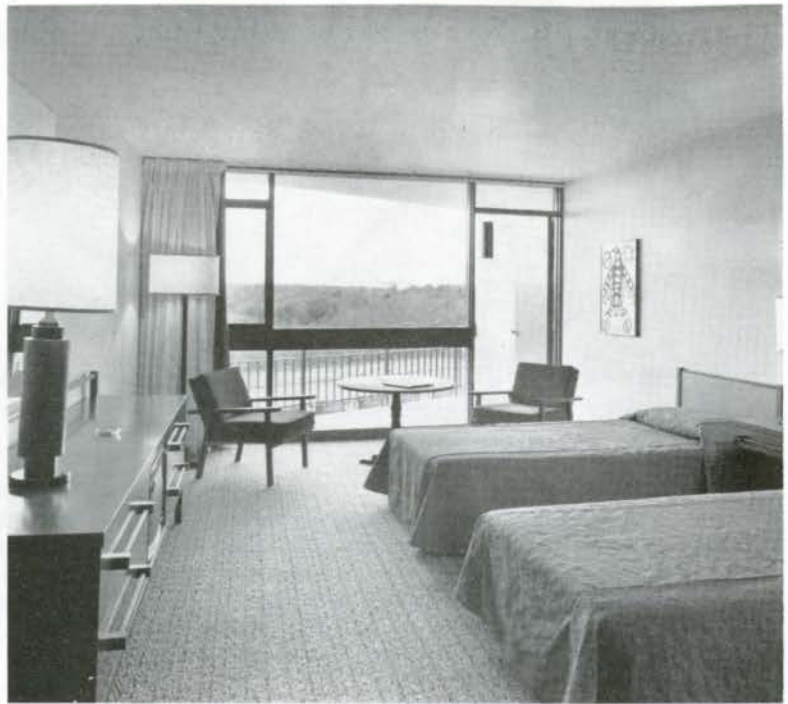
3. The main lobby at ground level showing the control desk at the left and the stairway to the dining and lounge facilities at the right.

Le hall du rez-de-chaussée montrant l'admission et l'accès à la salle à manger et au bar.

4. The second floor corridor at the convention rooms, leading to the accommodation in the six storey unit.

Le corridor du deuxième étage donnant accès aux salles de réunion et conduisant à l'unité de six étages.

2



3



4



5. View from the second floor lobby down the staircase and across the courtyard.

Vue du hall du deuxième étage sur l'escalier et la cour.

6. The "prow" of the dining and lounge facilities.

La "proue" de la salle à manger et du bar.



INN ON THE PARK • CONSULTANTS

STRUCTURAL DESIGN BY ALEX TOBIAS

Structural design of the Inn on the Park was a result of the architectural development and the functions of the buildings. The design can be broken into two parts: large open areas required in the public and convention sections, and smaller areas required for the hotel rooms. In the preliminary stages a rectilinear form was proposed and designs in both structural steel and reinforced concrete were made for cost comparison.

The architectural development of the triangular grid with large overhanging cantilevers in the order of 11 ft. 8 in. turned the final design to reinforced concrete.

The hotel wing is a six storey building with provision made to carry an additional 6 floors. This wing was designed as a shear wall structure with walls between the rooms being either 6 in. or 8 in. thick with 5 in. thick floors, all of reinforced concrete. This made for a clean appearance in the

rooms with no column projections. In addition there was the extra advantage of good sound proofing between hotel rooms.

The main entrance and the central public area were designed with wide shallow beams (42 in. by 16½ in.) and a 7 in. thick floor (6 in. slab on the roof). Columns supporting this area have a hexagonal shape.

The area over the convention halls which has a clear span of 40 ft.-0 in. was designed in concrete joist construction, 18½ in. deep with a 2½ in. floor slab between joists.

The three different types of concrete construction fitted in extremely well with the triangular form, conceived by the architect, for the various portions of the building; close co-operation between the structural, mechanical, and electrical engineers under the co-ordination of the architect produced the effect the architect was striving for.

MECHANICAL SERVICES BY M. V. SHORE

The forms and lay-out of the Inn on the Park posed a complex problem for the mechanical services.

It was necessary to arrive at a solution that would meet the varied needs of a building complex with widely varying requirements and long horizontal separations. The areas include: guest rooms having variations in exposure and occupancy; public areas having large variations in exposure and occupancy; internal areas requiring year-round cooling; an office area having a full occupancy load; a lobby having exposures to glass and doors; pool heating and filtering; service areas requiring heating only; commercial shops; kitchens requiring good ventilation and make up air.

A solution must satisfy the need for a proper functioning system, flexibility, and economy. A system should be as simple as possible, convenient to maintain and operate. The following is a résumé of the solutions arrived at for this project.

Mechanical services are supplied from a central boiler and chiller room adjacent to the service core (all on the ground floor) with the cooling tower below the service ramp. This provides maximum availability for service, good appearance, and good sound isolation to critical areas.

To solve the problem of long, unwieldy pipe and duct runs and control problems, and to achieve economy, individual mechanical rooms are located adjacent to areas being served.

Main public areas have single and multiple-zone air-conditioning units adjoining mechanical rooms. Each unit generally has separate heating coils and cooling coils.

Hot water and chilled water is circulated from the main boiler room to the individual mechanical rooms by means of a four pipe heating and cooling system. This makes available simultaneous heating and cooling throughout the central areas.

During periods of intermediate seasons and light loads, heat may be supplied at exterior glass while centre cores are cooled. Rooms facing the sun are cooled. Rooms facing shade are heated.

Control of heating or cooling for the public areas is accomplished by using either of the separate heating or cooling coils, a desirable feature of this system.

The guest rooms are served by zoned secondary pipe loops from the central four pipe system. Each guest room has an individual fan coil unit. These either heat or cool each room, dependent on the over-all zone requirements. Air is discharged to each room from these units, which are concealed over bathrooms. Considerable research went into the question of whether air supplied from this location would maintain adequate room conditions. Access provisions for equipment, piping and valves were also considered in deciding the best location of this equipment.

Simplification of costly complex controls was accomplished with the separate heating and cooling piping. The savings helped to compensate for the cost of the extra piping needed and increased flexibility of the operation was obtained.

Obtaining the maximum possible temperature drop in hot water brings highest economy and efficiency. This is accomplished by use of secondary pumping systems for the heating coils and heating systems in general.

No such advantage is obtainable in the cooling coil system since a high temperature differential does not exist. Unlike heated water, cooled water goes to the largest proportion of the building areas by means of a single re-circulating loop. Secondary mixed loops are located in the guest room areas only. Cooling water is circulated at room temperature during winter months, or may be drained if desired.

Noise is kept at a minimum by the mechanical rooms being located as far away from the guest and public areas as possible. The main kitchen acts as a buffer between the main boiler room and the public areas.

In general it would appear that this arrangement has provided a flexible system, well suited to the building complex.

FROM THE EXECUTIVE DIRECTOR'S DESK

BY ROBBINS ELLIOTT

The 56th Annual Assembly of the RAIC was not outstanding in point of numbers drawn to the Sheraton Connaught Hotel in Hamilton last month, nor was the program highlighted by really noteworthy attractions. But it was an important convention because it marked a turning point in Institute affairs. The major feature of the 1963 Assembly was the decision taken in the first meeting of Council for 1963-64 to set the RAIC per capita fee at \$35.00 for the current year.

This decision was not easily reached because, although seven of the nine provincial associations had endorsed the proposal to pay \$35.00 per head to the national body, two societies — British Columbia and Quebec — had not. In the last analysis Council, with 33 members present, arrived at a nearly unanimous decision that the profession will be better served if the RAIC is given the means now of achieving an annual budget of at least \$85,000, with the hope that the British Columbia and Quebec Associations, whose members already pay \$100.00 each to their provincial bodies, will "close ranks" during the coming months.

However, when the General Assembly was convened on opening day, the sentiment of the meeting was strongly in favor of maximum financial support to the Institute. This encouragement resulted in Council voting on May 18 by 41 affirmative votes to three negative votes (with five absent members not represented by proxy), for a per capita increase from \$20.00 to \$35.00.

It was moved by James Strutt (*F*), Ottawa, and seconded by James Searle, Winnipeg, that "whereas paragraph 3 of Article II of the By-Laws states that "The component associations shall pay annual dues to the Royal Institute", and whereas the said By-Laws state that "the per capita rate of annual dues shall be fixed by a two-thirds majority of the Council, after it ascertains the desires of each of the component asso-

ciations on the matter". And in consideration of the fact that this Council has duly ascertained the desires of each of the component associations respecting the payment of annual per capita dues in 1963, in accordance with paragraph 3 (b) of Article II of the aforesaid By-Laws, the per capita rate of annual dues paid to the RAIC shall be \$35.00".

Peter Barott (*F*), Montreal, chairman of the Public Information Committee, pressed strongly for allocation of a \$10,000 budget for a national public relations program about to be unfolded but, in the face of a total income anticipated to be well below expectations, Council denied this bid.

Robert Siddall, of Victoria, President of the Architectural Institute of British Columbia, during a discussion of a proposed national survey of the profession, said: "We should now be at the point where we are much less concerned about trying to equalize the rules by which we practise, important though this may be, as questioning whether the whole groundwork of the profession should not be changed fundamentally."

The Committee on the Profession, comprising Messrs H. H. G. Moody (*F*) chairman, Winnipeg; Peter Thornton (*F*), Vancouver; Peter Dobush (*F*), Montreal; and R. S. Morris (*F*), Toronto, had been asked by the RAIC to review the feasibility of the Institute undertaking a comprehensive survey of the profession. Acting accordingly, the Committee made the following recommendations:

1. Production of a handbook of architectural practice to reach all members of the RAIC to inform them of recommended standards of professional practice.
2. Study by an independent committee of the broader aspects of architectural education.
3. Compilation by the Executive Director of basic statistics "which he

considers will benefit RAIC services to its members."

After meeting on the morning of Thursday, May 16, the Annual Meeting resumed Saturday morning, May 18 to receive resolutions. Four resolutions were approved, and one rejected, as follows:

● a. Robert Siddall (Victoria) proposed: "Resolved that the RAIC study the establishment of a non-resident (*ie* outside Canada) membership classification by which members would receive the *Journal* but have no powers to vote or practise; and the per capita charge levied against provincial associations for each non-resident member registered under qualifying regulations would not exceed 50 per cent of the normal per capita payment". APPROVED.

● b. George Banz (Toronto) proposed: "Resolved that the RAIC recommend to the Department of Public Works that the design of some federal building projects be decided by means of formal competitions". APPROVED.

● c. Ernest Smith (*F*), (Winnipeg), representing the Canadian Joint Committee on Construction Materials, presented a resolution which advocated the elimination of lengthy descriptions of products, assemblies, qualities, required performance and substitute reference to standards of nationally and internationally recognized bodies and that Institute members encourage use of these standards by specification writers. APPROVED.

● d. Thomas Howarth (*F*), (Toronto) proposed: "That the Assembly reaffirm its belief in the national and international significance of the 1967 Centennial and request the Executive to set up an active three man committee to seek ways and means of implementing the proposal for a Festival of Canada in 1967". APPROVED.

● e. Harry Kohl (Toronto) proposed: "In view of our recognition of the changing role of the architect in today's changing world, that the RAIC establish a committee to execute a national survey of the profession with a view to establishing an architect's manual which will itemize and explain the comprehensive services of the architect: Resolved, that the RAIC publish and distribute a manual to its members." NOT APPROVED.

Jacques Roy, Moncton chairman of the 1964 Assembly Host Committee, extended a special invitation to the delegates to attend the 57th Assembly at the Algonquin Hotel, St Andrews, NB, during the second week of June 1964.

A special vote of thanks was passed commending the Ontario Association of Architects, the Hamilton Chapter and, in particular, host committee Chairman Al Prack (*F*) for the excellent arrangements of the 1963 assembly.

CANDID COMMENTARY

WARNETT KENNEDY AT THE 56TH ANNUAL ASSEMBLY



Nowadays everyone seeks for a less tired expression than "public relations". Most fashionable alternative is to talk of "communication". The RAIC compromises with its "Public Information Committee" under the chairmanship of patient, genial *Peter Barott*. As the starting pistol of the 56th Annual Assembly was fired at 9 a.m. Wednesday, the Committee was already facing the fact that "less than 12% of construction in Canada is designed by architects" and "our profession fiddles while Rome burns". And so, went the argument "we need a National Survey to uncover the facts". But how to finance it? "Ay, there's the rub!"



Quoted at the meeting — excerpts from the RIBA Report on Public Relations — "An exhibition . . . is probably, by far, the most expensive method, per head, of reaching the general public. . . . Informing and interesting the public is best done by . . . press, television, radio, where the basic cost is met by others." "Best public relations is good architecture." Chairman's summing up, "The whole practice of architecture is public relations".

Powell Smily, gravel-voiced PRO for the OAA, hit his stride on the subject of face-lifting "downtowns". Result — a motion to ask RAIC Council to request the Federal Government to set up a Canadian equivalent of the UK's Civic Trust. But who is Canada's Duncan Sandys?



Peter Stokes was luncheon speaker, and while he was speaking to us on "Preserving our Past?", the point of his query was made for him by Astronaut *Gordon Cooper* who was, at that moment, orbiting overhead and doubtless creating our future. It would have been nice to have been able to report his speech in Hansard style. For example, "Let us look at our beginnings." (Oh!) "Why should we be concerned about preserving our past?" (Oh! oh!) . . . "There is very little left that can be called pioneering." (Cries of Oh no! no! no!) In one unscripted outburst, he cocked a snoot at the sheer surfaces of new buildings of plastic, metal and glass. "How can such surfaces compare with weathered stone or brick or copper?" . . . One wondered if he derived any sense of history or felt the charm of vintage automobiles. Maybe art connoisseurs of the year 2000 AD will write books on vintage buildings?

Nothing could have been less Oriental than the so-called "Oriental Room" of the Sheraton-Connaught Hotel where the Hamilton Chapter welcomed the delegates. *Alvin Prack* had his host lieutenants *Bill Wall* and *Norm Dobell* and others busy in all directions. Alvin has a wry sense of humour and never more so than at the Thursday evening dinner when he rose to thank the steel industry for their hospitality and *Dr Alexander Tarics* for his excellent presentation. To the steel men, he said, "Perhaps the best form of flattery is to say that you are getting to be more like aluminum salesmen every day."

Dr Tarics of San Francisco is a Hungarian by birth. Quipped one architect, "A Hungarian is a man who enters a revolving door behind you and comes out in front." Slides and explanation of new structural steel designs aroused quite a buzz of comment and although *Dr Tarics'* accent was no help to him, he conveyed that sense of authenticity that always commands respect. His dinner lecture was interrupted by the Chairman to announce "Gordon Cooper has just splashed down." (Loud applause.)



Heavy with dinner the delegates dispersed to those private parties which are enjoyable features of any Assembly. Such parties are seldom complete without the off-beat and brilliant eloquence of *Ian MacLennan*, usually while he squats Buddha-like on the floor. This time his off-centre target

was his friend, *Jim Langford*, the newly-appointed Federal Department of Public Works Chief Architect.

Joe Pettick of Regina turned out to be a wonderful PRO for his talented wife (who did not attend this assembly) who writes his specifications as well as being a fine Interior Designer. A healthy attitude, Joe!

Thursday morning, we crawled out of bed and gingerly lifted one slat of the venetian blind. The street was deserted. Opposite the hotel, the signs read, from left to right – Pagoda Chop Suey House, Laura Secord, Crown Shoe-Re-Builders, the Olympia Beauty Centre, Bright's Wines, Good Food (Golden Rail), Bankruptcy Sale, Golden Cue Billiards, La Parisienne Salon, Crystal Cinema, the Rainbow Shops. ("Everything's up-to-date in Kansas City".)

Thence to the first part of the Annual Meeting. No intellectual summits were scaled at this session. The eggheads were silent. Business proceeded with soporific calm. During the report on Architectural Education, *Dr Thomas Howarth* referred to an official visit to one school by a "delegation of one and one-half persons". Later, *Fred Rounthwaite* identified himself as the "Half-member wearing two hats". Altogether five and one-half members spoke to the report. Inspired by these flashing phrases, *Alexander Leman* of the OAA described the RAIC image as that of "an august body – so august that you may only look at or hear from, but never talk to or touch it."

Newly returned from the AIA Convention in Miami, where he had received his Honorary Fellowship, *President John Davies* succumbed to this atmosphere of phrase-making and in a private aside quoted a Miami architect – "Humanity no longer stands at the crossroads. It stands at the cloverleaf."

Thomas Creighton of San Francisco rose splendidly to the occasion when he delivered Thursday's Keynote Speech at luncheon. Subject—"Architecture in a Changing World." (See page 65.) Every member should read it – especially members of the RAIC Council – if one were to judge from the reflection of his words in the debate which took place during the resumed Annual Meeting on Saturday morning. It all started when *Harry Kohl*, who admits to being a psychotic optimist, put forward a motion which aimed, in the spirit of Creighton's speech, to extend the range of services offered by architects to the public. Somehow all this became confused with the proposals of the Committee on the Profession to hold a survey and "Report on the Status of the Profession". In the stunned silence which always follows *Harry Kohl's* annual speech to the RAIC, *Mr Schofield Morris* rose to his feet, looking like what the Establishment would like to look like. In well-modulated tones, he pointed out to the President that we were talking simultaneously about two separate subjects. Silence again. Thereupon, *Bob Siddall*, President of the AIBC, rose slowly and in even, deliberate tones said, "Mr President, I agree with Mr Schofield

1. Mayor Victor Copps welcomes the RAIC to Hamilton and presents John Davies with Hamilton's official "Builders Bonnet".

2. Left to right: S. M. Roscoe, Hamilton; Dr A. O. Minsos, Edmonton; E. Lindgren, Winnipeg; Mrs J. E. Whenham and J. E. Whenham, Winnipeg.

3. Left to right: R. C. Betts (F), Montreal; Mrs Betts; Dr F. Bruce Brown (F), Toronto, vice-president RAIC.

4. Humphrey Carver, Head, Advisory Group, Ottawa.

5. Left to right: G. J. Gaudet, Moncton; Mrs C. A. Fowler, Halifax; N. M. Stewart (F), Fredericton; W. B. Gutham, St John's.

6. Left to right: V. W. Scully, president, Steel Company of Canada, Hamilton; Dr A. G. Tarics, San Francisco; W. Hepburn, president, Steel Industries Advisory Council, Toronto.

7. Left to right: A. R. Prack (F), Hamilton, chairman, Assembly Host Committee; Mrs C. Horne; E. Humphries, president, Association of Consulting Engineers of Canada; Mrs E. Rigby.

8. Left to right: Mrs T. A. Somerville; Cleeve Horne, Toronto, 1963 RAIC Allied Arts Medalist; Mrs D. Simmons; F. L. Laughton, president, Engineering Institute of Canada.

9. Left to right: H. H. G. Moody (F), Winnipeg; G. Verne (F), Quebec; H. F. McCulloch, Q.C., Hamilton.



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Left: (L to R) Malcolm J. Bett, Mrs Bett, Mrs R. P. Fleming, R. P. Fleming, Mrs A. G. Wilder, G. Desbarats, Lorne E. Marshall, Francis J. Nobbs, Mrs A. L. Perry.

Below: "Convocation of the College of Fellows", by Josiane Trépanier, six year old daughter of Paul-Olivier Trépanier.

Bottom: (L to R) Gabriel Desmeules, Mrs Desmeules, Arthur Lacoursière, Mrs Lacoursière.

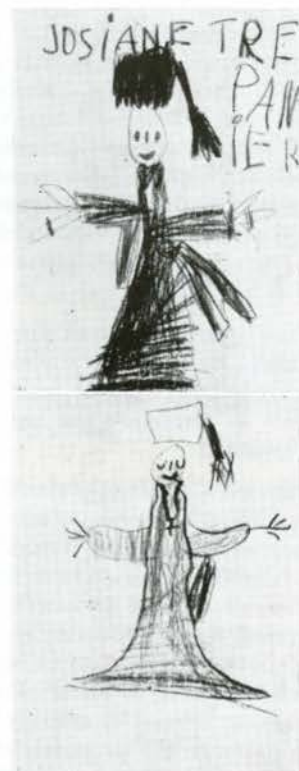
Morris' remarks but I propose to continue to talk simultaneously about two separate subjects." He then proceeded to make a case for a study of the profession aimed to find out whether and how Mr Creighton's thesis could be implemented by Canadian architects in the form of new methods of practice, actively encouraged by our profession.

Of course the motion was defeated, but methinks there appeared at that moment "a cloud no bigger than a man's hand" and one which may well fill the sky by the 1964 Assembly.

Angus McClaskey, lawyer, of Don Mills fame and of the Argus Corporation (not the Angus Corporation) was the Friday luncheon speaker and talked more like a planner than most planners. A fine contribution—but in one of his more naive statements he said, "In this room there is a galaxy of talent" (!!!) "who could design ideal cities" (???) "which would never receive building permits on account of obsolete zoning restrictions and laws" which he categorized as "exercises in assessment rather than planning." In a rare flight of imagination, he invoked a future lying beyond the John Glens and Gordon Coopers and forecast a luncheon speech on "Planning on the Big Dipper".

And warm congratulations to *Humphrey Carver* for his exertions in following up the McClaskey speech with a worthwhile Seminar on "Rebuilding the Central City". All speakers made excellent contributions. Consensus was that every Annual Assembly should try to include a session where architecture is discussed in the context of city design. Architects were startled by his showing of the beautiful AIA film — "Form and Design in the City" — with its implication that, as a planner, you have not arrived until you are able to walk across a stage drawing a horizontal line or draw a vertical from top to bottom of a giant sheet while walking down a 45° set of steps. It proved, if anything, that we are all kids at heart.

Behind the success of the Assembly stood the organising genius of our benevolent "eminence" the RAIC Executive Director who somehow seems to combine the rangy athletic frame of a football player, with the austere head of a medieval monk. But final accolade must go to the Hamilton Chapter for arranging an item which was perhaps the finest ever of any RAIC Assembly — the Male Voice Choir who hypnotized us all at the Ancaster Golf Club Supper.



PHOTOS — BOCHSLER





COLLEGE OF FELLOWS

Below: (seated from left to right). At the 1963 Convocation of Fellows the medallion of Honorary Fellowship was conferred to Henry Lyman Wright, FAIA, president of the AIA; officers of the College, John L. Davies, president of the RAIC; H. H. G. Moody, Chancellor. Earl C. Morgan, Dean; Gerard Venne, Registrar. The convocation took place on May 18 at the 56th Annual Assembly and included — standing from left to right — D. S. McNab, F. J. E. Martin, G. Desbarats, W. A. Salter, E. J. Smith, K. W. McKinley, D. H. Carter, P. L. Rule, and N. H. McMurrich.



EDITORIAL

Pour son congrès général du mois dernier à Hamilton, l'IRAC avait choisi comme thème "L'Architecture dans un monde en évolution" et, au cours de ses délibérations, il a reconnu les répercussions de cette évolution sur la profession en portant la cotisation individuelle pour 1963 à \$35.

Pourquoi cette augmentation? On trouve la réponse dans un article de rédaction paru le 15 mai dans l'Architects' Journal de Londres. Au sujet de la nécessité d'accroître de £100,000 le budget de l'Institut royal des architectes britanniques, l'article déclarait: "La possibilité pour la profession d'exercer un rôle directeur dans l'industrie dépend de la compétence et des connaissances de ses membres. Il y a moyen d'assurer ces deux qualités en recourant à des programmes de recherches et d'études et en voyant à ce que les techniques reconnues et approuvées soient mises à la portée de toute la profession. Si les architectes ne veulent pas devenir de simples stylistes au service des marchands de contrats globaux ou des dessinateurs ésoériques de monuments prestigieux, ils doivent dépenser largement afin de se procurer les renseignements qui leur permettront d'accroître leur compétence . . .

On jugera de la maturité de la profession par sa volonté de mettre ordre chez elle et de verser des cotisations, non pas seulement plus élevées, mais suffisantes pour obtenir les connaissances et la capacité de produire qui sont les principales qualités de chef."

La profession devient ainsi, sur le plan national, mieux en mesure de bien servir ses membres. Aujourd'hui, l'Institut ne peut plus compter largement sur les recettes de publicité du Journal. Par le travail de son Comité d'enquête sur les conditions de l'habitation en 1960, notre association nationale a démontré sa capacité de produire des études importantes. D'autres rapports suivront pendant les mois à venir.

La grande réalisation de l'Institut au cours des cinq dernières années a été, non pas l'accroissement de son budget national, quelque consolante que cette augmentation puisse être, ni le lancement de grands programmes d'activité par ses comités et son secrétariat, mais la reconnaissance par les architectes de toutes les provinces que l'IRAC peut "faire quelque chose pour nous". Ainsi a été reconnue la capacité du siège national d'établir, avec la collaboration des associations composantes, un milieu favorable au progrès et à la prospérité des architectes et de l'architecture.

*John L. Davies (A)
président l'IRAC*

UN MOT DU DIRECTEUR EXECUTIF

PAR ROBBINS ELLIOTT

La 56e assemblée annuelle de l'Institut n'a pas été exceptionnelle du point de vue du nombre des membres présents à l'Hôtel Sheraton Connaught d'Hamilton et le programme ne comprenait pas non plus d'attractions extraordinaires, mais elle a quand même été d'une très grande importance puisqu'elle a marqué un tournant dans les affaires de notre association nationale. Le grand événement a été la décision prise à la première assemblée du Conseil de 1963-1964 de porter dès cette année la cotisation individuelle à \$35.

Cette décision n'a pas été facile car, si sept des neuf associations provinciales avaient approuvé la proposition de verser \$35 par membre à l'association nationale, deux, celle de la Colombie-Britannique et celle de la province de Québec, ne l'avaient pas fait. Cependant, au cours d'une assemblée du Conseil à laquelle assistaient 33 de ses membres, on a jugé presque à l'unanimité que la profession serait mieux servie si l'Institut obtenait les moyens de s'assurer un budget annuel d'au moins \$85,000 et exprimé l'espoir que les associations de la Colombie-Britannique et du Québec, dont les membres versent déjà \$100 par année à leurs groupements provinciaux respectifs, "emboîteraient le pas" au cours des mois à venir.

Cependant, à l'assemblée plénière le jour de l'ouverture, le sentiment général était nettement favorable à un appui maximum à l'Institut. Fort de cet encouragement, le 18 mai le Conseil, par 41 voix contre trois dissidences (et en l'absence de cinq membres non représentés par fondés de pouvoirs), s'est prononcé en faveur d'une hausse de la cotisation individuelle de \$20 à \$35 par année.

M. James Strutt (A) d'Ottawa, appuyé par M. James Searle de Winnipeg, a proposé que "attendu que le paragraphe 3 de l'article II des Règlements porte que "les associations constituantes paient annuellement des cotisations à l'Institut royal" et attendu que les dits règlements stipulent que "le tarif per capita des cotisations annuelles est déterminé à la majorité des deux tiers du Conseil, une fois que celui-ci s'est enquis des désirs de chacune des associations constituantes sur la question" ET ETANT DONNE LE FAIT

QUE ce Conseil s'est dûment enquis des désirs de chacune des associations constituantes au sujet du paiement de la cotisation individuelle des membres en 1963, selon que le prévoit le paragraphe 3 b) de l'article II des Règlements susmentionnés, la cotisation à verser annuellement par membre à l'IRAC soit de \$35."

M. Peter Barott (A) de Montréal, président du Comité de l'information publique, a fortement insisté pour qu'une somme de \$10,000 soit affectée à un programme national de relations extérieures qui devait commencer bientôt mais, comme le revenu global sur lequel on pouvait compter était bien en deça des prévisions initiales, le Conseil a décidé de ne pas se rendre à cette demande.

Au cours des délibérations au sujet d'un projet de relevé national de la profession, M. Robert Siddal, de Victoria, président de l'Institut d'architecture de la Colombie-Britannique, a déclaré: "Nous devrions en être rendus au point de nous soucier beaucoup moins d'essayer d'uniformiser les règles de pratique, malgré l'importance de cette question, que de nous demander s'il n'y a pas lieu de modifier fondamentalement toutes les bases de la profession".

Le Comité sur la profession, composé de MM. H. H. G. Moody (A), président, de Winnipeg, Peter Thornton (A) de Vancouver, Peter Dobush (A) de Montréal et R. S. Morris (A) de Toronto, avait été invité par l'Institut à étudier la possibilité pour celui-ci d'entreprendre un relevé complet de la profession. En conséquence, il propose:

1. Qu'un manuel sur la pratique de l'architecture soit préparé et envoyé à tous les membres de l'IRAC afin de leur faire connaître les normes recommandées en ce qui a trait à la pratique de la profession;

2. Qu'une étude des aspects généraux de la formation des architectes soit effectuée par un comité indépendant;

3. Que le directeur administratif fasse un recueil des statistiques fondamentales "qu'il juge à l'avantage des membres et des services de l'Institut".

L'assemblée annuelle, ayant été ajournée à la fin de la séance de la ma-

tinée du jeudi 16 mai, a repris le matin du samedi 18 mai, alors que quatre projets de résolutions ont été approuvés et un rejeté, savoir:

● a) M. Robert Siddall (Victoria) propose: "Que l'IRAC étudie la possibilité d'établir une catégorie de membres non résidents (d'en dehors du Canada) qui auraient le droit de recevoir le *Journal* mais non de voter ni de pratiquer la profession et que la cotisation exigée des associations provinciales à l'égard de chaque membre non résident inscrit selon les règlements d'admission ne dépasse pas la moitié de la cotisation individuelle normale." ADOPTE.

● b) M. George Banz (Toronto) propose: "Que l'IRAC recommande au ministère des Travaux publics de faire établir le modèle de certains édifices fédéraux au moyen de concours formels." ADOPTE.

● c) M. Ernest Smith (A) (Winnipeg), représentant le Comité national mixte sur les matériaux de construction, présente un projet de résolution recommandant d'éviter les longues descriptions de produits, d'ensembles, de qualités et d'exigences requises et de les remplacer par des renvois à des normes d'organismes de réputation nationale et internationale et invitant les membres de l'Institut à favoriser l'emploi de ces normes par les rédacteurs de devis." ADOPTE.

● d) M. Thomas Howarth (A) (Toronto) propose: "Que cette assemblée réaffirme sa confiance dans l'importance nationale et internationale du centenaire de 1967 et demande à l'exécutif de constituer un comité actif de trois membres chargé de trouver les moyens de donner suite à la proposition visant la tenue d'un Festival du Canada en 1967". ADOPTE.

● e) M. Harry Kohl (Toronto) propose: "Que, vu notre reconnaissance de l'évolution du rôle de l'architecte dans le monde changeant d'aujourd'hui, l'IRAC établisse un comité chargé de faire un relevé national de la profession en vue de préparer un manuel de l'architecte énumérant en détail et exposant les services de l'architecte; Que l'IRAC publie un manuel et le distribue à ses membres." NON ADOPTE.

M. Jacques Roy, de Moncton, président du Comité d'accueil à l'assemblée de 1964, invite chaleureusement les délégués à assister à la 57e assemblée annuelle à l'Hôtel Algonquin, à St. Andrews (N.B.) pendant la deuxième semaine de juin 1964.

Une résolution spéciale est adoptée remerciant l'Association des architectes de l'Ontario, la succursale d'Hamilton et, en particulier, le président du Comité d'accueil, M. Al Prack, de l'excellente organisation qui a marqué le congrès de 1963.

RAPPORT DE L'ASSEMBLEE

PAR JEAN GAREAU

LES ASSISES de la 56e assemblée annuelle de l'IRAC se sont tenues à la mi-mai à Hamilton. Des quelque 200 membres inscrits, à peine vingt étaient du Québec, la plupart, membres des divers comités de l'IRAC ou invités à divers titres.

Les deux séances de l'assemblée annuelle encadraient les colloques, l'un consacré à l'architecture dans un monde en évolution, l'autre au réaménagement des centres urbains. Chaque sujet a été traité par un invité au cours d'un déjeuner-causerie.

L'ARCHITECTURE DANS UN MONDE EN EVOLUTION

LA CAUSERIE

M. Thomas H. Creighton, naguère rédacteur-en-chef de la revue *Progressive Architecture* était invité à présenter le thème du premier colloque: l'architecture dans un monde en évolution.

M. Creighton se demanda d'abord en quoi le monde change-t-il et ensuite ce que l'on entend par architecture, maintenant que la définition englobe tant la pratique de l'urbanisme et les activités du financier — entrepreneur que la composition architecturale. C'est alors que nous pourrions nous demander, de continuer M. Creighton, si certains changements dans le "monde", c'est-à-dire le milieu social, peuvent exercer ou sont près d'exercer une influence sur la pratique de l'architecture.

Il n'est pas nouveau d'affirmer que l'homme vit dans un monde en évolution. L'univers est dynamique; son aspect physique s'altère comme ses coutumes sociales varient. Seul diffère le fait que les changements contemporains soient plus rapides que profonds.

La première idée-maîtresse d'un exposé en cinq points, c'est que le début de l'évolution susceptible d'affecter la pratique de l'architecture date de

1400. Les termes qui peuvent définir cette nouvelle situation, ce sont: l'individualisme, la démocratie, le capitalisme, la production et la consommation massives, le matérialisme, l'industrie, l'humanisme, le pragmatisme, l'exploration scientifique et l'automatisme. Quelque soit le terme utilisé, on peut certainement convenir de son influence sur la création d'un milieu dans lequel l'homme veut vivre; il a conduit à deux changements: de nouveaux type d'immeubles et de nouveaux clients. Ces changements découlent de facteurs sociaux, des conséquences de l'initiative privée, de la production massive, des exigences de rendement des capitaux investis. Ils ont nécessité des immeubles plus grands, plus hauts, destinés à de nouvelles fonctions. Le changement de type de client est également issu d'un contexte social: une société capitaliste, orientée vers des activités de groupe et aux mains, même pour ce qui est de son architecture, de conseils d'administration. On objectera que lorsque Pei travaille pour Zeckendorf et Gropius pour Wolfson, ils sont à la merci d'un client particulier tout comme Bramante et Palladio vis à vis de leurs mécènes de la Renaissance. Non pas, ces clients font face à leur tour à des conseils d'administration, à des actionnaires ou à l'électorat. Dans aucun cas, osent-ils exprimer leur opinion personnelle et dans chaque cas, ils apprécient un architecte qui comprend leurs élans et leurs frustrations parce qu'il dispose des mêmes possibilités et souffre des mêmes restrictions.

Le second point, c'est que ce monde en évolution confond les architectes parce que les nouveaux types d'immeubles et les nouveaux clients s'y sont multipliés et parce que ces changements ont été trop rapides. L'architecture s'est détachée au XVIIIe siècle du génie, de la peinture, de la sculpture et même de la construction. La profession a été créée au XIXe siècle en même temps que l'enseignement spécialisé. Depuis, la pratique de l'architecture n'a que peu changé. L'architecte moyen, aux prises avec le travail de tous les jours, se rend compte, sans

pouvoir rien y faire, que de nouveaux types de travaux lui échappent. Cet architecte se situe entre l'artiste et le patron d'un équipe nombreuse. La proportion relative de ces trois types d'architectes n'a pas variée depuis quinze ans, pas plus que l'enseignement de l'architecture; ce qui permet de croire que les diplômés d'aujourd'hui ressemblent aux architectes au service desquels ils entrent. Et pourtant! L'architecte doit maintenant pratiquer l'urbanisme, la décoration intérieure et l'entreprise privée en attend des connaissances sur les méthodes de financement. Dans cette perspective, le sujet du colloque n'est pas vain.

Voici donc le troisième point. Quoique le monde ait changé, la profession d'architecte n'a que peu changé. Pourquoi en est-il ainsi et que peut-on y faire? Cela tient à ce qu'au siècle dernier, dans le contexte d'une économie et d'une population en expansion, les quelques architectes disponibles pour l'abondance de travaux n'aient pas été contraints et n'aient pas eu le loisir de réfléchir sur la qualité de la production et l'avenir de la profession. Ce qui est étonnant, c'est que dans ces conditions, une firme gigantesque comme celle de S.O.M. se soit signalée par la qualité de sa production, supérieure à celle de l'architecte moyen. L'explication selon laquelle ces grands bureaux n'aient que des travaux intéressants ne tient pas. La situation n'a pas toujours été ainsi: Saarinen, Yamasaki, Pei, Gruen et Warneke n'avaient pas de telles agences lorsqu'ils ont eu leur premier client important; ils n'étaient pas de toujours spécialistes en urbanisme, en économique de l'immeuble.

Si les services de l'architecte ne peuvent comprendre toutes les étapes d'un projet, depuis les études préliminaires sur le programme et le financement jusqu'au choix d'éléments de décoration intérieure, il n'est pas difficile d'en imaginer l'issue car ce contexte existe déjà. Des groupes marginaux, quasi-professionnels absorberont peu à peu dans leurs services complets la composition architecturale, comme un élément insignifiant dans tout le travail, à moins que la pratique de l'architecture ne s'élargisse et n'en viennent à comprendre toutes ces activités marginales qui sont devenues si importantes aux nouveaux clients pour les nouveaux types d'immeubles.

Le quatrième point pourrait être ainsi exprimé: les travaux les plus intéressants ne seront pas confiés aux architectes si ceux-ci ne sont pas préparés à les entreprendre, et inversement, les architectes ne peuvent espé-

rer avoir une pratique diversifiée que s'ils sont prêts à faire beaucoup plus que la composition d'immeubles isolés. Et d'ajouter M. Creighton, les projets les plus stimulants confiés au bureau dont je suis un associé, l'ont été parce qu'en plus d'être architectes, nous étions aussi urbanistes, décorateurs, architectes paysagistes, spécialistes en économique de l'immeuble et en utilisation du sol. L'architecte devra acquérir une formation technique qui devra dépasser le niveau superficiel dont il se contente maintenant pour pouvoir discuter d'égal à égal avec ces nouveaux spécialistes et manifester sa compétence au client difficile.

La situation est-elle sans espoir? Le cinquième point, c'est que peu d'architectes peuvent aspirer à toutes les compétences qu'exigent les nouveaux types de travaux confiés par les nouveaux types de clients. La situation n'est pourtant pas désespérée. Je n'aurais pas cessé d'écrire sur l'architecture pour revenir à la pratique si je l'avais cru, de continuer M. Creighton. D'ailleurs je n'aurais pas fait le pas si l'on ne pouvait que réussir. Au coeur de la pratique de l'architecture dans un monde en évolution demeure le défi de la qualité de la production architecturale, sans laquelle nous ne parlerions pas d'architecture mais de toute autre activité.

Ce que j'entrevois pour l'avenir, c'est plus de collaboration entre des agences de divers types: un pool de talents et de compétences ou encore des agences de base groupant des spécialistes dont les connaissances puissent être mis à profit par des bureaux satellites.

Le monde en évolution a donc créé un nouveau contexte pour la pratique de l'architecture qu'il est de plus en plus difficile d'ignorer, tant du point de vue social que du point de vue économique. L'architecte doit maintenant choisir entre le statu quo ou sa ré-éducation et l'examen des possibilités d'activité de groupe ou de collaboration accrue.

LE COLLOQUE

L'avant-midi de vendredi était consacré au colloque sur l'architecture dans un monde en évolution. Messieurs Powell Smily, E. A. Gardner, W. D. S. Morden, C. R. et Eric Harrington y étaient invités, respectivement expert-conseil en relations extérieures, avocat et conseil de l'AAO, ci-devant architecte en chef du Ministère Fédéral des Travaux Publics et entrepreneur.

Monsieur Raymond T. Affleck, architecte, en qualité de modérateur, souligna d'abord que la pratique professionnelle pouvait accuser un retard dans la mesure où elle n'avait pas été sensible aux facteurs qui suscitent des change-

ments. Par rapport à la conception traditionnelle de l'architecte, comme artiste sensible au contenu plastique et social de son oeuvre, l'architecte doit-il élargir le champ de sa pratique professionnelle ou s'employer à en approfondir la qualité?

M. Smily insista sur la nécessité d'imposer la présence de l'architecte face aux autres professions, compte tenu de la situation actuelle et de la liberté du public de recourir ou non aux services d'un architecte.

M. Gardner, évoquant son expérience de client alors qu'il était au Ministère des Travaux Publics, signala certaines déficiences dans les services professionnels tels qu'on les rend généralement: l'insuffisance de détails dont on laisse la préparation aux sous-traitants, l'imprécision des devis, le manque de connaissances sur l'usage et l'usure des matériaux et sur les difficultés d'entretien des immeubles, l'inaptitude à apprécier les problèmes liés au financement de la construction et à l'amortissement des investissements et à tenir compte du coût d'entretien comme du coût de construction. M. Gardner reprocha enfin à ses confrères, leur intransigeance à justifier leur parti et à discuter leur point de vue.

M. Morden se dit frappé par les incidences techniques croissantes sur la composition architecturale et, en regard du siècle dernier, par l'accroissement de la clientèle et l'augmentation du volume de la construction. Il souligna que l'on attend de l'architecte des connaissances portant sur l'acquisition foncière et le financement, du talent pour la composition, des dispositions particulières pour la préparation des devis et du cahier des charges et enfin, des connaissances plus que passables sur les aspects légaux du bâtiment.

M. Harrington rappela aux architectes le caractère, les risques inhérents, la concurrence âpre et les conditions d'exécution de l'entreprise privée. Il recommanda des pratiques plus réalistes et plus honnêtes pour détourner l'entrepreneur du recours au "package deal". M. Affleck qui, en présentant les invités, intervint dans la discussion, remarqua que l'on attend peut être trop de l'architecte qui est un exécutant parmi d'autres — de l'architecte dont la formation ne le prépare plus à être maître d'oeuvre malgré ses prétentions. La pratique de l'architecture est devenue une activité de groupe: celle d'une équipe de spécialistes capables d'un service collectif à l'industrie du bâtiment. C'est dans le rôle de coordonnateur que réside le rôle le plus significatif.

Ce colloque qui tint souvent du réquisitoire contre la pratique actuelle de l'architecture se termina par un échange de vues entre les invités et l'auditoire. On y remarqua que contrairement aux avocats qui dans l'exercice de leur profession se mesurent les uns aux autres, les architectes ne disposent pas de mécanisme d'auto-critique. Un autre soutint que la clientèle joue ce rôle de critique. A la question du modérateur: "Sommes-nous entièrement préparés à assumer le rôle de maître d'oeuvre?" quelqu'un fit valoir que personne ni aucun groupe de personnes puisse assumer cette direction; un autre, que l'architecte doit être le coordonnateur qui sollicite les concours des spécialistes. On souligna les influences néfastes de certaines formes d'investissement à longs termes qui tendent à ne voir dans une oeuvre d'architecture qu'un bien de consommation dont la valeur est amortie dans une certaine période de temps. Quelqu'un rappela enfin les groupements importants de professionnels, aussi bien au Royaume-Uni qu'aux Etats-Unis, destinés à faire face aux conditions imposées à la pratique de l'architecture.

M. Affleck rappela en guise de conclusion que l'architecte demeure un artiste concevant dans l'espace une oeuvre plus sensible au contenu humain de la société qu'aux techniques.

LE REAMENAGEMENT DES CENTRES URBAINS

LA CAUSERIE

M. Angus McClaskey, M.B.E., de Toronto, Président de Don Mills Development Limited présenta, à la fin du déjeuner-causerie offert par l'Association des Architectes d'Ontario le thème du second colloque: le réaménagement des centres urbains. L'orateur félicita d'abord les architectes d'avoir inscrit au programme de leurs colloques un sujet qui est au coeur des problèmes que soulève l'urbanisme et que l'on a trop longtemps considérés séparément.

La croissance urbaine à laquelle nous faisons face est fonction de la croissance démographique; les problèmes que la première suscite ne seraient pas si aigus si la population était mieux répartie sur l'ensemble du territoire. Depuis 1951, au Canada, 60% de la croissance démographique est survenue dans les dix-sept principales régions urbaines. Chaque année, dans la seule région de Toronto, sept milles carrés sont bâtis. A quelle affectation sont réservés les centres-villes? Ils ont

été peu à peu soulagés des entreprises industrielles entraînant la population à leur suite, puis privés d'une grande partie des commerces de détail, alors que s'affirmait leur destination à l'administration et aux échanges culturels, fonctions qui ne requièrent pas tout le sol disponible. Ce sol était affecté aux programmes d'habitation collective; on s'oppose maintenant, tant aux Etats-Unis qu'au Canada, au caractère de cet habitat et à la situation des ensembles. L'habitat collectif ne peut en arriver à occuper tout le centre des villes ni à représenter la seule forme d'habitat subventionné. Par ailleurs, l'acquisition et le réaménagement de ces zones ne saurait être rentable pour un habitat moins dense. Ces zones ne paraissent donc pas pouvoir attirer les classes moyennes et aisées. De plus, contrairement à ce que l'on pense l'exode urbain n'est pas achevé.

Aucune nouvelle théorie ne s'est fait jour depuis une génération. Plusieurs ont toujours cours.

Comment s'y reconnaître de continuer M. McClaskey. Comme financier, je dois concilier l'idéal et le possible. Je ne crois pas qu'il faille s'attendre à des programmes d'aménagement et de rénovation fantastiques; je crois plutôt que l'avenir d'un milieu urbain sain sera lent et sujet aux pressions des circonstances. Nous ne devons pas oublier que les pouvoirs publics ne guident pas — ils sont conduits; et que des progrès importants ne sont imputables qu'à une opinion publique éclairée et influente.

Quant à la croissance des banlieues, elle fait face à deux problèmes fondamentaux: celui du zonage et celui des finances municipales. Le soi-disant respect des valeurs immobilières conduit à la compartimentation du territoire, au gaspillage sans créer un milieu acceptable. Ces pratiques et la propension pour la maison individuelle accusent le défaut de nos banlieues: leur manque d'intimité. Diverses formes d'habitat plus dense paraissent devoir être recherchées. Le problème des finances municipales est lié à celui du zonage. Le plan de zonage n'est le plus souvent qu'une carte de répartition d'impôts fonciers, l'industrie souvent gênante pour son entourage étant la plus recherchée. A moins que les municipalités ne bénéficient de quelque assistance, elles ne pourront se développer harmonieusement.

Face au désordre des régions urbaines, deux solutions se présentent: l'amalgame, l'annexion ou quelque forme de gouvernement régional (prenant comme assise les comtés, par exemple) responsable du zonage et de la distribution aux municipalités du produit

des taxes prélevées des entreprises industrielles.

Il en va de même des projets de réaménagement des centres urbains: les municipalités n'y cherchent que la solution qui produira immédiatement le plus de taxes. Les deux problèmes majeurs auxquels font face les entrepreneurs sont la difficulté d'acquisition de parcelles suffisantes et la cherté du sol. L'expropriation à laquelle ont recours les municipalités ne résout que le premier problème. Les conditions d'éligibilité aux subsides fédéraux qui n'admettent que des projets liés à l'habitation sont trop restrictives. Plutôt que la solution qui consiste à céder le terrain au plus offrant, conduisant ainsi l'entrepreneur à créer des conditions d'habitat qu'on s'était proposé de corriger, quelques villes américaines illustrent deux autres partis: selon l'un, le prix du sol étant fixé, le projet est confié à l'entreprise qui présente la meilleur programme; selon l'autre, le plan-masse et les immeubles étant déterminés, le terrain est cédé au plus bas soumissionnaires qui s'engage ensuite à exécuter les travaux.

LE COLLOQUE

L'après-midi de vendredi était consacré au colloque sur le réaménagement des centres urbains. Il était présidé par M. Humphrey Carver, de Toronto, chef du groupe consultatif de la SCHL. M. Douglas Shadbolt, directeur de l'Ecole d'Architecture au Nova Scotia Technical College d'Halifax y présenta un projet de rénovation urbaine rejeté par la ville d'Halifax. M. Guy Desbarats de Montréal, situa le projet de Place Ville Marie dans son contexte. Il évoqua l'audace des initiateurs du projet et le rôle qu'on joua les pouvoirs publics (Chemins de Fer Nationaux et Ville de Montréal): contexte particulier à la métropole. M. Eran D. Macpherson de la firme Murray V. Jones & Associates, en l'absence de M. Jones, entretint les délégués de la zone de rénovation urbaine No 2 de Windsor. M. Carver présenta un film commandité par la Reynolds Aluminum, intitulé "Form, Design and the City", consacré au réaménagement du centre de la ville de Philadelphia tracé au XVIIIe siècle d'après les plans de William Penn. Le travail qui comprend la restauration ou le réaménagement de plusieurs îlots a été poursuivi par des équipes successives d'architectes depuis une génération. Il fait l'objet d'une exposition permanente visitée chaque année par un million et demi de personnes dont 30,000 étudiants des écoles publiques pour lesquels l'exposition constitue une initiation à l'urbanisme, l'art urbain et l'architecture.

Thomas H. Creighton attended Harvard University and completed his architectural education at the Ecole des Beaux Arts in Paris. Between 1926 and 1930 he worked as designer in several New York offices. After several years spent abroad travelling and studying, he returned to the United States and entered the New York civil service, where he became Chief Architect to the Department of Hospitals. In 1938 he joined the firm of Freeman, French, Freeman, in Burlington, Vermont, returning to New York at the outbreak of the war to become an associate in the firm of Alfred Hopkins & Associates. He there designed and supervised a large number of training-school projects for the Army, Navy, Coast Guard and Maritime Service, including the Maritime Academy at Great Neck, Long Island (New York). At the end of the war, he left active practice of architecture to become the Editor of **Progressive Architecture**. In this position he became a respected critic and commentator on the total architectural scene, being sought as a lecturer, critic, juror, and writer. He is author of several books on architectural subjects. Before leaving the magazine to become a partner in John Carl Warnecke and Associates, he had also been adjunct Professor of Architecture at Columbia University.

ARCHITECTURE IN A CHANGING WORLD

BY THOMAS H. CREIGHTON

THE ASSEMBLY KEYNOTE ADDRESS



A BROAD, GENERAL TOPIC such as the one you have chosen as the subject of your gathering here in Hamilton, runs the risk of losing impact because it is so all-inclusive. I am not in any sense criticizing those who have arranged the program. "*Architecture in a Changing World*" is indeed an important matter to be discussing for the next three days. I am simply pointing out that *architecture* includes everything built for human use; the *world* is obviously the largest geographic area that one could define without getting out into space with Cooper (which may very well suggest the topic for a Convocation a few years from now); and the concept of *changing* is also a comprehensive one — people and things and situations change in many ways.

So I think that we have to define our terms a bit before we can usefully discuss this topic, else it will simply become another well-meant but cliché-laden *avoidance* of issues rather than an engaging of them. This profession of ours — as any other professional group, I suppose — is likely to indulge itself in such avoidances, and thus shun the uncomfortable facing of facts. A few years ago I proposed a simple way to eliminate the boredom of listening time after time to well-worn stereotyped convention and banquet speeches. I suggested that about a dozen useful topics be listed and numbered, with certain sub-categories under each heading. For instance, "*Regionalism as an Influence in Architecture*" might be number 6. "*Northwest Regionalism*" could be 6B, "*Monterey Regionalism in California*" 6F, "*The French Background as a Factor in the Architecture of Eastern Canada*" could be 6L, and so on. Other topics that I proposed were "*Expand-*

ing *Horizons in Architectural Practice*" (and this was six years before the AIA began its campaign for Expanding Practice); *Technological Changes in Contemporary Design*, *The Architect and His Community*, and others that you yourselves will think of, I am sure. Then my proposal was that a luncheon or dinner speaker simply rise, greet his audience politely, and with the best delivery of which he was capable, affirm with fervor, "My subject today is Number 7C," and sit down to whatever applause that particular topic might warrant at that particular time.



Our reactions to these stereotypes in architectural group discussion do change from time to time, you know. I remember a period when the subject of *"Monumentality in Modern Architecture"* – number 4 – commanded a large audience and a sustained response. number 4A – *"Modern Monumentality is a Contradiction in Terms"* – had its day. Then number 4B – *"Modern Architecture Must Find a New Monumentality"* – became the more popular approach. Certain topics, however, seem to be timeless stimulants. For example, *"Advanced Technologies in Contemporary Architecture"* – number 7. I was speaking to a meeting of students last week on the need for developing methods of evaluating and judging buildings, and one of the group demanded to know whether it was at all possible for a lay public to understand what architects are about, in the face of (expressed in verbal capital letters) *Advanced Technologies in Contemporary Architecture*. The young man had obviously read Mumford and Fitch and Hitchcock, but not Banham. When I attempted to say that there was nothing very difficult to understand about the rather backward technologies of the building industry today; that prestressed-precast concrete, replacing the metal curtain wall as the current fad, is not a complicated technique to explain, and that, by and large, our architecture pays lip service to the second industrial revolution but has not in fact even nodded in the direction of the automated electronic technologies, he was correctly annoyed with me. This was not the stereotyped presentation of the subject.



All of this rambling beginning is by way of saying that our topic – *"Architecture in a Changing World"* – will be more meaningful if we narrow it down a bit and define our terms. I am curious, for instance, to examine in what ways the world is changing. Then I feel that we have to consider what we mean by architecture. This is a word for which the definitions today range from what we used to call town planning to what is known as entrepreneurship, with the studied design of distinguished buildings lost somewhere within that wide range of meanings. And only then, I think, can we hope to discuss in the sessions that lie ahead of us what impact, if any, certain changes in "the world" – that is, in the social milieu – may be having or may be about to have on one or more methods of practising architecture.

The world within which buildings and cities are designed and constructed is certainly changing, even though our historians may not agree on what it is chang-

ing from and our workers in advanced scientific fields have not yet decided what they are likely to change it to. As a matter of fact, there is no news value in the fact that man lives in a changing world; it has always been a dynamic universe, altering its physical face as well as its social customs. Change in recent centuries may not have been as radical as it was in previous eras, but it unquestionably has become more rapid. That is to say, the long periods of time in which the great glacial movements were changing the surface of our globe are over; today we can pollute the atmosphere of a great metropolitan area almost overnight. In a similar way the great movements and counter movements of the nomads and the settler races took extensive ages in time. Today we see nations emerging from a condition not far removed from the metal-stone-wood ages into advanced industrialization, before our very eyes. In an intellectual sense, and in the realms of many of the cultures, arts, sciences, it is true, as Robert Oppenheimer has said, that advances in knowledge in the last decade outstrip everything learned and accomplished in the entire history of man up to that time. And in the destructive sense, it is now one of those cliché topics for luncheon speeches to remark that we have the power, which man has not held since Adam decided to perpetuate the race, to destroy and dissipate our entire civilization in brief moments.



Why, then, do I say that these rapid changes are perhaps not so radical as the slower mutations of earlier times? Simply because it would seem that along toward the end of the Middle Ages or the beginning of the Renaissance, modern man decided basically that he wanted a certain kind of life for himself, and has consistently effectuated it since that time. Here I realize that I may say things that a Toynbee would consider naive, but in the sense of impact on architecture, modernism begins at the time when man began to become intellectually curious in a sophisticated manner; when he began developing his competing nationalisms; when he began to realize that certain business enterprises combined with certain scientific advances – that is to say, a technologically oriented capitalism – could make his life less burdensome; when humanist and pragmatic rather than idealist and speculative approaches were adopted in every aspect of life, from education to building construction. It doesn't really matter at what time in the history of this modern phase of the world the first airplane was flown, or the first electric light illuminated, nor when the American Institute of Architects or the Royal Architectural Institute of Canada were founded, nor when steel was used instead of masonry or wood for a building frame, making fifty stories possible as easily as two, nor even when an architectural office operated on an efficient business-like basis replaced the master builder as a producer of new structures. It doesn't matter when these changes, and others that have not yet taken place, occur, because they were all inevitable when man first printed a book, and first sat comfortably on a water closet. These two events may not appear to be directly connected, but a modern democratic society seems epitomized by public libraries and public toilets.

Thus the first point that I want to make is that the changing world, as it may affect the practice of architecture today, began changing in the terms that are important to us about 1400. The words used to define the new situation — the world into which we are still changing — may be one or more of many: individualism, democracy, capitalism, mass production and consumption, materialism, entrepreneurism, humanism, pragmatism, scientific exploration, automation. No matter which of these or other terms we may use to categorize the modern world (no longer can we say the modern western world, because our entire universe is now trending, nay rushing, in this same direction), I think we can express quite simply its influence on the building of the environment in which man seems to want to live. The changes have been two: new types of buildings; new types of clients.

When I say that these are the two basic changes am I ignoring the stereotyped topics 7 and 9 — “*Changes in Technology*”, and “*Changes in Esthetic Understanding*”? These, I believe, are simply the results of the changes in type of building and type of client. Could Gropius have designed a Fagus Shoe Works, being the sort of modern man that he was in 1915, in the same esthetic that had been used for handcraft guild houses? He felt that he could not; the new type produced the new esthetic. Could Adler and Sullivan have designed the Wainwright Building, a multi-storied office structure, in wood or masonry wall-bearing construction? They struggled hard to find new technologies that could be applied to the new types.

The changes in type of building are in turn a direct result of the social factors I mentioned a moment ago. Democratic needs, the urgencies of individual enterprise, the disciplines as well as the bounties of mass production, the impulses of capital investment and the need for profit therefrom, the urge of the individual human being glorying in a materialistic abundance of available *things* — these have produced the need for big buildings, high buildings, groups of buildings, structures for mass manufacture, mass transportation, mass health care and mass education of a sort, self-conscious headquarters for corporate employees to work in, self-conscious recreational facilities for them to relax in — and probably most importantly, expanding urban areas with their problems of urban design, for modern urban man to develop in.

The changes in types of client are similarly directly traceable to the underlying social factors. A democratic, capitalist society oriented toward mass activity of all sorts can be ordered, even in its architecture only by corporate boards, committees dealing with subjects as varied as higher education and public relations, political bodies, and entrepreneurs. It is not even true, as Stereotype No. 14 claims, that “*The Private Client has Disappeared*”. When Pei works for Zeckendorf, or Gropius works for Wolfson, they are at the mercy of a private client just as were Bramante or Palladio in the hands of the Renaissance patrons. The difference is in source and degree of wealth and power. The change is that while those who commission architecture today are still princes and potentates, they are multiple princes of corporate enterprise or of a political region, and potentates at the mercy of a board of directors and a body of

stockholders, or of a democratic electorate. In no case do they have strong personal opinions of their own that they dare express, and in each case they enjoy doing business with architects who understand their fulfillments and their frustrations because they enjoy the same potentials and the same restrictions. Last week I sat facing a potential client and I thought of what I had written here. The “client” was a member of the board of a new college, the president, the chancellor, and the dean.



So my second point is that the changing world, as we have defined it, confounds the architectural profession because it has spawned new building types and new client types. But, before we begin examining the architects, I would like to say that the changes in the changing world seem suddenly to be accelerating in certain ways, and that this fact may have additional impacts on architecture that should be recognized and studied before they confound us even further.

What is happening, I think, is that the already rapid rate of urbanization and intensive land use is growing. We know that in many, embarrassing parts of the world the population itself is increasing. The number of new building types seems also to be expanding at an accelerated rate (the junior, or community college, recently interposed between the secondary school and the true college, is now the most rapidly growing educational building type). In other words, the time scale and the size scale are both becoming larger, which means that their product — the total new work that has to be put in place in a given time period — is increasing fantastically.

Now I suggest that we look at the practising profession of architecture and examine (a) what has happened to it; (b) what is likely to happen to it; and (c) what probably should happen to it, which may be a very different thing.

In actuality, surprisingly, very little has happened to the profession in recent years. The big changes took place in the late Eighteenth Century (when architecture in Western Europe disassociated itself from engineering on the one hand, from the arts and painting and sculpture on the other, and indeed even from building construction; and then became a “profession” with a certain sophisticated status in society); and in the middle Nineteenth Century, when this professional status was extended to the colonies of the Western nations; the modern professional societies were organized; formal, separate architectural education was instituted; and architects began to join the same clubs that their clients belonged to.

For some decades now the typical, or even the median, architectural firm in the United States has remained almost unchanged. I presume, from what I know of you, that the situation is not much different in most parts of Canada. The average firm still has about ten employees, and the median about four employees, and it has about \$5 million of work on its drafting boards at any one time. The head of this average firm — the average architect — has no time for research and very little time for reading even of his professional

literature. He attends meetings of his professional societies in an irregular manner, and he hears visiting experts and some of his own local professional colleagues speak of the changes in architectural practice, and the need to develop abilities that would allow expanded services to the new client types. He listens attentively, applauds vigorously, and goes home telling himself that he must brush up on some of these matters, he must begin reorganizing his firm, and he must study the new sorts of commissions that he seems to be losing out on. Then the next morning he has a call from one of his old clients, who is perfectly satisfied with contracted services, and he is off on another ordinary sort of commission that will occupy all of his time and prevent further worry about change.

Along with this average practitioner, there are still, as there have been for at least a century, two architect types at the two extremes, who help produce the average. There is the brilliant designer, the man who is going to go down in the histories of architecture, whether he practices at the time of a Bulfinch, a Richardson, a Wright, or a Saarinen. (You will forgive me if I am so ignorant as to be unable to use comparable Canadian references.) And there is the large firm, geared to serve the large client, whether it is a Charles McKim in the 1860s or a Charles Luckman in the 1960s. To me it is very interesting that there has been almost no change in fifteen years in the proportionate ratio of these extremes, the great stretches of the profession between them, and the averages. It is perhaps not fair to evaluate architects in this mathematical, quantitative manner, but since, as editor of *PROGRESSIVE ARCHITECTURE*, I not only looked at the work that various architects were producing, but also conducted a survey of their business situation each year for many years, I am conscious of these facts. There are proportionately no more "big" firms now than there were fifteen years ago. There is, so far as I can discover, no more provision for research in the average architectural firm than there was at the end of the last war. And despite all indications to the contrary, there is very little difference in the subject matter taught in the schools of architecture, which means that the graduate being turned out into the profession is not trained very differently from the man he is about to go to work for.



Then what is all the fuss about, in the AIA with its brave new program, and in the discussions you are about to enter into? Isn't it true that the architect is engaging more in planning; isn't he being drawn more into interior design problems on the one hand and land-use problems on the other? Doesn't the entrepreneur who controls large-scale work expect his technical advisers to be conversant with methods of finance, and the promotion of "deals?" Are not feasibility studies now as common as *esquisse-esquisses* once were? The answer in each case certainly is *yes*. No one can deny that these subjects are what architects must be talking about amongst themselves, if they are going to live and practice in a situation where a changing world continues, at an accelerating pace, to provide us with new types of commissions and new types of clients.

Here, then, is my third point. Whereas the world has changed, and is posing new problems through new agencies to the profession of architecture, that profession in itself has changed very little. The next items for examination, then, would seem to be why this has happened, and what, if anything, should be done about it.

Why is the architect so unready — even so unwilling — to face his new situations? I think the basic reason is that in the last century or so, despite the intervention of some recessions and some wars, there has just been too much work to do for us, as a whole, to worry about how well we have been doing it, and how we might be called on to do it tomorrow. In the Western world, the expanding economy and the expanding population have on the whole consistently resulted in a paucity of architects and an abundance of jobs. There has been no compulsion, economically or creatively, for the architect to say more, time after time than: "I want to design a good building," and sometimes he has even accomplished that. He has not noticed, however, certain striking, increasing phenomena, such as the fact that a behemoth firm like SOM can also design good buildings — much better buildings, as a matter of fact, than those produced by the average architect. I refrain from mentioning the Canadian counter-part. The stereotyped explanation is that the great corporate client goes to the great corporate architect with his most interesting work, and so does the large-scale entrepreneur. But this is not always the situation. Saarinen, Yamasaki, Pei, Gruen, Warnecke, were not big when they first snared big clients nor were they originally experts on master planning problems. They simply knew how to adapt themselves to situations as they arose, *and were fully cognizant of the changed types of buildings and clients*. In other words, if they were not originally planners and land-use experts and financial balance-sheet readers and researchers in technological advance, they either became all these things, through serious work and study, or they learned where to find and how to associate with the talented experts who were.

So what the AIA, and presumably the RAIC, are now proposing to their members, is that the average architect do this same thing: that he study the new situation, analyze the new jobs and the men who control them, and prepare himself to service the new social demands being made on the profession.

The professional societies *have* to do this. They are damned if they don't, because other groups will walk off with the work that is continually opening up in greater volume, all over the world. But they are very likely to be damned if they do, because this sort of new demand on the architect cannot be met superficially or without a true ability to fulfil it.

Let us examine the first aspect of damnation. What will happen if the architectural profession cannot do — or will not do — a full job of designing and controlling the building of the environment, from studies of feasibility and master planning to the choice of fabrics for draperies? It isn't difficult to suggest the outcome, because in part it is already upon us. There are many quasi-professional groups, from space analysts through what we call the package dealers to trained industrial and interior designers, who are already nibbling at work that had traditionally belonged to architects. The

situation in a nutshell is this: *these fringe professionals will absorb the design of buildings into THEIR new comprehensive services, as an insignificant part of the total "package," unless the architectural profession can build out from the "hard core" of design of buildings to encompass in its comprehensive services the fringe activities that have become so important to the new client types in the accomplishment of their new building types.*



My fourth point might then be put this way: the most interesting and rewarding work available today will go to others than architects if architects cannot prepare themselves to handle it; and conversely, architects today can hope for a full and varied practice only if they can do much more than the routine design of individual buildings. I can testify to the fact that the projects with the most likelihood of creative result in the office in which I am a partner are there on our boards only because of the fact that in addition to being architects, we are planners, we are landscape architects, we are interior designers, we are land-use students, and we are economic analysts. In saying "we" in each case I refer, of course, to members of our staff. I am not being brag-gart, but only trying to make my point by direct reference, when I point out that we are also consistent winners of awards for excellence in design.

If the profession is going to be damned if it ignores these new responsibilities, for what reason is it likely to be damned if it embraces them? *Because, I fear, of the ingrained technical superficiality of the average architect.* I hope that my fears are groundless, and perhaps you will tell me that I am speaking from my experience of architects in the United States, and not in Canada. But I would question: how many of you are really willing to go back to school and study land-use economics, so that you can seriously compete with the experts in this field? How many of you are willing to do at least the reading and research and putting together of facts with regard to market analysis, commercial feasibility, financing methods, that would be required to allow you to talk on even terms with a Harvard Business School graduate who had specialized in these fields? How many of you, in fact, can possibly spare the time from your day-to-day practice to become familiar with the markets for interior products; the technical specification data involved, even the names of producers, prices, deliveries and so on, that a professional interior designer has to have at his finger tips? And if you aren't willing, or can't, or haven't the time, how could you hope to convince a hard-boiled client of your abilities? While the architects have been having it quite consistently good, these newer professionals have really been analyzing and studying their fields and becoming expert in them. The fine old architectural sense of planning and design is not enough to stack up against expert knowledge.



Is the situation, then, hopeless? My fifth point seems to be that very few individual architects can aspire to

becoming truly proficient in the new fields that the new types of commission awarded by the new types of client demand. No; despite this, I do not think the condition of the profession is at all hopeless. I would certainly not have left the business of commenting on architecture to return to its active practice if I felt that it were. And believe me, I would not have made this move if I felt that only successful business practices were possible; *I believe that in the architecture of the changing world the challenge of creative design remains at the heart and the core of the new practice*, else we are not talking about architecture, but about some entirely different professional activity.

I believe that what must happen in the period ahead is the achievement of more collaboration among architectural offices of various types. The brilliant designer, often a loner and an outsider to begin with, is never going to be a land economist, he doesn't ever want to, and he shouldn't ever have to be. On the other hand, many firms large enough to support a core of technical experts in many fields do not have at their hearts enough creative design ability. There are firms that are expert in many sorts of individual ways: in one or another building type; in one or another area of technical knowledge and research; in one or another social or intellectual pursuit. I think that these firms must pool their spheres of knowledge; they must collaborate, in joint ventures, in associations, in consultations, in many other ways. For example, we have just asked an architect who is an expert on a certain historic period in American architecture to associate with us on a redevelopment job that requires his knowledge, but also needs certain abilities that we possess. I do not intend today to go into detail on this method of attacking the double-damnation risk; AIA has done considerable research on the subject of types of firms and forms of association and collaboration and published some worthwhile literature on it. The possibility of "core" firms, large enough to maintain a group of specialists, whose abilities might be drawn on to mutual advantage by a number of smaller "satellite" firms, seems worth exploring.



As my final point, then, let me summarize this belief: the changing world has produced new conditions within which the profession of architecture can be practised. I say *can* rather than *must*; at the present time, it is still obviously possible to ignore most of the new situations and continue a traditional, "average" practice. However, this avoidance of glaring facts is becoming increasingly difficult to justify in a social sense, and will be a position ever less tenable in an economic sense. The individual architect must make a decision: to try to maintain an anomalous practice; to try to re-educate himself, often late in life and at great economic sacrifice (although this has been done by a surprising number of people); or to attempt seriously, with his colleagues, a re-examination of the methods of practice, to see whether some aspect of group activity, or of greater than normal collaboration, might provide an answer. I believe that these are the alternatives that the Assembly meetings will have to explore in the next days. It seems to me a logical, even a very necessary quest. Good luck to you.

TECHNICAL COLUMN

EDITED BY DOUGLAS H. LEE

STRUCTURAL STEEL IN ARCHITECTURE

The following is a summary of the address by Dr Alexander Tarics to the "Steel Day" dinner meeting of the RAIC Assembly at Hamilton, on May 16. Dr Tarics is a professional engineer and a partner in the architect-engineering firm of Reid and Tarics of San Francisco. He is a member of the Structural Engineers Association of Northern California and is a special lecturer at the University of California in Berkley, on the subjects "Design Analysis of Buildings", and "Structural Systems and Concepts in Architecture". In 1961 his firm was awarded a Progressive Architecture Design Award for the Health Sciences Instruction and Research Building, University of California.

D.H.L.

Dr Tarics began his address by describing the importance of steel among the major building materials. The big difference, he felt, between the so-called "natural" building materials such as timber, clay and stone and steel, was that the "natural" materials all had low tensile strengths, and accompanying this, low shear strengths. Steel on the other hand, possesses very high tensile strength, high shear strengths and a remarkably high strength-to-weight ratio.

With regard to the influence of steel on architecture, he mentioned that since structural steel was produced at the mill in the form of straight linear members, this characteristic would of necessity influence the form of steel buildings. Also important was the fact that, coincidental with the appearance of steel on the building scene, was the application of engineering science to the solution of practical building problems. Since steel was a material with clearly defined properties, engineers were able to compute the behaviour of steel structures with astonishing accuracy. Such precision, he said, had considerable bearing upon the frequent use of steel in building construction

and the general character of steel buildings.

Dr Tarics commented on the ever-present economic considerations of building today and suggested that the architects and engineers of such early masterpieces of building such as the pyramids in Egypt were, in this regard, more fortunate than we. "They did not have to concern themselves with such problems as capital financing, maintenance costs, fire insurance rates and similar economic considerations — at least not to the same degree as we must today". "Nevertheless", he said, "it is quite possible for present day architects and engineers to meet these economic requirements and still build attractive, functional buildings". The answer, of course, was through the use of steel in construction. "Steel", he said, "provides economic answers to the design problem—it was economical at the beginning and it is economical today".

To illustrate this theme, Dr Tarics showed some slides of buildings designed by his firm. The first series showed how the features of "flexibility and earthquake resistance" were obtained economically in a school building by using steel both as a structural framing system and an enclosing material. He emphasized the ease with which classrooms could be added or relocated using this steel construction.

A second series of pictures served to demonstrate the fact that it is not always the case that longer clear spans in buildings are more expensive than shorter spans, at least not when the total building costs are considered. The structure in question was a multi-storey medical research building for the University of California which was designed with clear spans in steel of 90 feet 4 inches. Contrary to what was expected, the cost of a comparable but more conventional structure with spans reduced to 30 feet 3 inches was greater than the first design. He said that some might suspect that his figures prove only that you can design a short span structure as expensively as a long span one; however, he felt that this was not the case with this building. With its unique foundation conditions and

space requirements for mechanical services, the increased costs of columns, footings and fire protection exceeded the savings resulting from the shorter spans.

During the course of his talk, Dr Tarics made some general observations regarding the use of steel. He suggested that structures employing steel as a building material, even when used in an exposed manner, need not be 'cold' in character and could be tied in harmoniously with other materials in a building. He referred to the relationship of structural design theories and the actual behaviour of structural elements and assemblies in steel that were larger than those normally used and mentioned tests which his office had carried out to confirm the applicability of design formulae. Dr Tarics commented on the popularity in his part of the country of the "Folded plate structure" to frame gable roofs. He described how the system worked and indicated that it became very economical when executed in steel.

Research in steel technology was acknowledged by Dr Tarics, but although he knew of many projects underway, he chose not to predict their future influence on architecture. He did feel, however, that the most important development in recent years was the introduction to the market of five or six new commercial structural steels. To stress the significance of the new high strength steels he said that if they had been available to the designers of the Empire State Building, 13 storeys could have been added to the structure without increasing the steel tonnage. Dr Tarics cautioned however, that greater steel stresses were accompanied by increased strains, and there was usually a limit as to the permissible strain in a building. One answer to this problem was "composite design", whereby other components of the building, such as a roof or floor slab, are fastened to the structural framing members in a calculated manner to provide increased stiffness to reduce deflections. He felt that we would be hearing more about "composite design" in the near future.

Dr Tarics concluded his address by stressing the importance of the non-technical aspects of building design. He said that despite the increased interest and concern being directed towards building technology in this "age of the computer", "buildings always were and always will be designed and not computed". Technology was simply a tool that should be used intelligently, "But technology will never substitute for the individual excellence of the designer or the imagination of the architect".

CANADIAN BUILDING DIGEST



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CANADA

HUMIDIFIED BUILDINGS

by N. B. Hutcheon

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Early builders in Canada discovered by hard experience the destructive power of the Canadian climate on masonry used where serious wetting followed closely by freezing could occur. Some of these lessons are about to be re-learned the hard way by many designers and builders who, without thought for the consequences, are introducing humidification in winter into commercial and industrial buildings of conventional design. This does not mean that buildings cannot or must not be humidified in winter, but unless sound principles are followed in design and construction, operating difficulties as well as degrading effects on the building fabric are likely to be encountered. Unfortunately, many trends in current building practice are increasing the risk of subsequent difficulty.

One of the important determinants of the suitability of the design of exterior walls, including windows, for Canadian use is the relative humidity to be carried in the building during periods of cold weather. Relative humidities in commercial and industrial buildings have commonly been very low — as little as 5 to 10 per cent in the coldest months — for reasons which were set out in CBD 1. At these levels the moisture problems encountered with windows, walls and roofs are minor, and the possibility that they may occur can be, and usually is, ignored by designers. There have always been problems in such buildings as textile mills and dairies, and in certain other buildings housing factory operations that lead to high indoor humidities in winter. In many

cases the difficulties have been tolerated; in others, notably in textile mills, special design considerations have been introduced. Now, however, intentional humidification is being introduced into hospitals, schools, libraries, laboratories, museums and even into apartment and office buildings. This trend toward increased winter humidification is likely to continue and a growing demand for increased humidification in existing buildings can be expected.

Some supposedly humidified buildings encounter little difficulty, mainly because the intended humidity levels are not maintained during the cold weather period. But there are an increasing number of buildings, such as hospitals, libraries and museums, in which the maintenance of humidity levels is highly desirable and is established as one of the required functions of the building. Already there is a noticeable increase in the incidence of problems attributable to humidity: window condensation, wetting and staining of plaster, dripping from top floor ceilings, excessive efflorescence on the outside of exterior walls, disruption of parapets and wetting, shifting and failure of exterior cladding.

The principles to be followed in order to avoid difficulties arising from increased winter humidities have been known for some time. They are easily stated though not always easily followed in building design. In addition, some reinterpretation has been shown to be necessary by recent experiences in humidified masonry buildings.

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The first and usually the most obvious requirement is that all surfaces of the building enclosure exposed directly to humidified inside air must be kept above the dew-point temperature in order to avoid surface condensation. In houses the glass surfaces of windows are usually the coldest interior surfaces and thus limit the relative humidities that may be carried without glass surface condensation in cold weather. These limits are discussed in CBD 1 and in more detail in CBD 4. It may be recalled from CBD 4 that sealed double glazing units will usually be colder at the edges than will separately glazed double windows; and that metal window frames and, in some cases, metal sash may require special treatment by way of incorporation of thermal breaks in order to avoid further limitation of the relative humidity that may be carried without condensation. Other interior surfaces in houses framed partly or wholly in wood are usually much warmer than windows and seldom become involved in surface condensation.

In commercial and industrial building practice, masonry and metal having much higher thermal conductivities than wood are used, and it becomes much more difficult to achieve the high thermal standard possible in houses. Consequently there are many configurations in masonry and metal constructions that may present interior surfaces as cold or colder than the surfaces of double windows, and sometimes colder than the surfaces of single windows. It may be assumed that the basic wall section will always have an over-all thermal conductivity (U) value less than that of 0.45 for double windows so that it will not be subject to surface condensation. But high conductivity metal and solid masonry paths through the wall are difficult to avoid and may lead to localized cold areas where surface condensation may occur.

Unfortunately, the thermal analysis of many of the situations occurring at window frames and at sections where columns, beams and floor and partition slabs meet or are incorporated in the exterior wall is extremely difficult. The designer must learn to recognize these situations where two- and three-dimensional heat flows occur and cold surfaces are most likely to be encountered. About the only general advice that can be given, short of recommending thermal studies, is to point out the dangers of what may be called "fin-effect."

When a metal component such as a metal window frame, which is itself highly conducting, extends through a wall, its over-all resistance to heat flow may be largely made up of the air film resistances at the surfaces. Increasing the surface exposed to outside air will lower the metal temperature, whereas increasing the surface exposed to warm inside air will raise it. Metal mullions placed flush with the inside of a wall and standing well out into the cold outside air produce a strong fin effect that leads to greatly reduced inside surface temperatures, which may well be much colder than window surfaces.

Similar, but modified, fin effects occur where floor slabs, roof slabs or concrete partitions extend through the exterior wall and project past it. In these cases the fin effect is not so marked as it is when metal is involved. The effect of the increased surface area presented by the fin is offset in part by the appreciable resistance to heat flow provided by the masonry. As a result, the effective length of these fins from a cooling point of view is only two or three times their thickness. The extent of the bridging of the wall, and particularly of the exposed area of solid material, should be kept in mind in the interests of improved interior surface temperatures.

It may be noted that adding insulation to the interior of a wall on which a floor slab rests may result in a kind of fin effect at the slab, because the wall is made colder by the addition of insulation. This raises the point that (consistent with other requirements) it will usually be easier to meet rigid surface temperature requirements if the materials in the wall that provide the bulk of the insulating value can be placed close to the exterior surface. When this is done the inner, highly-conducting solid structure of the building is protected from the effects of low outside temperatures. There are other advantages as well as difficulties in achieving such a design, but these cannot now be discussed.

The second main principle in avoiding moisture difficulties arising from increased indoor relative humidities in winter relates to the prevention of concealed condensation or condensation within the construction. Water vapour can travel into a construction on its way to the outside, encountering colder and colder parts until, finally, condensation within the wall occurs. This process has commonly been regard-

ed as the result of diffusion of water vapour. The remedy has been to make it difficult for the water vapour to enter the wall and easy for it to escape. To achieve this in house construction it has long been recommended that vapour barriers should be incorporated near the warm side of a wall but avoided toward the cold side, and that, if necessary, cavities in the wall be ventilated to the outside to facilitate the escape of water vapour before it can accumulate to condensation levels. While this concept is still considered sound, it is now becoming apparent that it requires some modification in masonry constructions.

The use of vapour barriers, particularly in some insulated metal buildings and in buildings in the North operating under extreme conditions, has not always been effective in preventing condensation. It is now realized that water vapour can be carried into a construction by air leakage as well as by diffusion, and that vapour barriers as installed are not always effective against both mechanisms.

Vapour diffusion occurs under the influence of a vapour pressure difference, which causes water vapour molecules to find their way through many materials, including still air. The rate of flow of water vapour in this way is dependent upon the vapour pressure difference and the permeability of the materials. A few small holes or cracks do not add greatly to the vapour transfer by diffusion, because the area involved is small even though the local permeability may be relatively large. Consequently, it has usually not been considered necessary to seal all joints in vapour barriers. This practice has been satisfactory as long as some other element in the construction, such as the interior finish, provided adequate resistance to air flow. It has been realized for some time that openings around lighting fixtures in exterior walls and ceilings of frame construction allowed serious condensation to take place, but this has not always been properly attributed to air leakage.

Air leakage, unlike vapour diffusion, occurs because of air pressure differences. Further, air under even small pressures can flow quite freely through small holes and cracks as long as a continuous path is provided to the outside. The volume of air involved is not usually significant in terms of building heating and ventilating, but the amount of moisture that can

be carried out along with it from inside a humidified building can be large enough to cause serious trouble.

Air leakage may occur as a result of wind pressure differences, which exist only when the wind is blowing. But there is usually also a chimney effect caused by differences between indoor and outdoor temperatures that tends to produce air infiltration at the lower levels of a building and an outward air flow at upper levels. The pressure differences in buildings and the resulting leakage of air are discussed more fully in CBD 23, "Air Leakage in Buildings."

It is the air leaking outward, usually at the upper levels of a building, that can produce difficulty. When the air is dry no difficulty will be experienced, but when a building is humidified water vapour is readily drawn along with the air, encountering cooler and cooler surfaces along the outward path of the air flow until condensation occurs. Air leaking through the construction and carrying water vapour with it may produce more serious condensation conditions than vapour diffusion. This does not mean that vapour barriers can be disregarded or that the concept of vapour diffusion is incorrect. Both air leakage and diffusion mechanisms must be kept in mind. Vapour barriers may be made to serve a dual function if they are continuous and are adequately sealed against air leakage at all joints.

Modern buildings are almost always of full-frame construction. Cracks often develop between masonry wall panels and the surrounding frame because of movement and shrinkage. Spandrel zones above suspended ceilings are seldom back-plastered, which would help to seal the passages through which air leakage occurs. Brick or concrete unit masonry alone can be relatively permeable to air leakage. The addition of plaster, however, can reduce air leakage through it by a factor of as much as 100. Unplastered emergency stairwells and other rough-finished or unplastered portions of buildings can provide generous paths for outward air leakage.

It is now believed that some parapet failures are the result of the deposition of water from moist air leaking outward and upward through the wall below into the parapet. Locations around and under windows where back-plastering of convactor recesses may be omitted

and other faults occur are often wetted by condensation arising from air leakage. When furred spaces are used in exterior walls they are often continuous through several floors, and at the same time may be connected by cracks or construction faults with both the inside and the outside. Service spaces may provide many unintentional breaks at each floor where piping and ductwork connections are made. Air pressure differences from chimney action in the building promote air leakage into these spaces and out of them to the outside.

The deposition of water within a masonry wall by outward air leakage at below-freezing temperatures can lead to serious degrading effects. Not only is the freezing of wet masonry destructive to it, but it now seems possible that disruption of a wall can be produced by growth of ice lenses within weak porous mortar or at weak joints if, as a result of the heat and moisture provided by the escaping airstream, water is fed in appreciable amounts from the warm side to a freezing plane within the wall.

Effective precautions are not too difficult. Design to promote air-tightness of the interior wythes of the wall. Plaster or back-plaster over unit masonry. Where cracks at joints can be anticipated, allow for them by providing chases and caulking near the warm side with flexible materials. Avoid furred spaces in exterior walls, which cannot be sealed on the warm side

against air leakage. Keep air leakage in mind when detailing window frame connections, convactor recesses and other vital sections.

When insulation is placed on the inside or warm side of walls, the need for protection against vapour diffusion through the use of vapour barriers should still be considered. This must depend on the relative permeabilities to water vapour of the inner and outer constructions. Keep in mind, however, that water vapour can by-pass a vapour barrier through air leakage if there is a higher air pressure inside than out and a clear leakage path to the outside.

Finally, it has become common practice to pressurize buildings, that is, to make the fresh air supply rate intentionally larger than the exhaust by as much as 10 to 20 per cent. Though the extent of such pressurization is seldom sufficient to oppose infiltration due to wind pressures, it does mean that at all times a certain portion of the warmed and humidified ventilation air is forced to leave by leakage paths through the construction. This topic was also discussed in CBD 23. There is insufficient knowledge as yet to predict the leakage rates and vertical air pressure gradients in tall buildings, but it would appear to be sound to avoid undue pressurization of buildings unless the benefits can be shown to outweigh the possible difficulties from increased outward air leakage.

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NEW PRODUCTS AND LITERATURE

Poly Aqua, an epoxy resin paint; water repellent, available in a range of 24 colors, in either satin, gloss, or clear finish. **Pilking-ton Glass Limited, 55 Eglinton E. Toronto 6.**

The Barcol Overdoor Company makes the Barcol Model F Operator, an electric garage door operator. Can be installed on any existing or new over-head type of door. Write **Truscon Steel Products Limited, 3683 Dundas W., Toronto.**

Structural clay tile series, designated Jumbo. Terra cotta shade; face dimension, 8 in. by 16 in. and thicknesses, 2 in., 4 in., 6 in., and 8 in. **Natco Clay Products Ltd, 55 Eglinton Avenue E., Toronto.**

Sectional garage door, featuring Ormyte Fiber-glass panels. **Berry Door Company Ltd, 584 Indian Line Road, Malton, Ont.**

VSI (Vertical Surface Illuminator), a chalk-board light for classrooms. Specifications available. **Curtis-Allbrite, 195 Wicksteed Ave, Toronto.**

LITERATURE

Surface Art Forms by Art Metal, AIA file no. 31F2, bulletin SAF-1-1262; 4 pages describing a new line of round and square, surface mounted downlights. **Wakefield Lighting Limited, 644 Highland Road, London, Ont.**

General and technical information on plaster, plaster board, and the proper application of all gypsum products. **Gypsum Division, Domtar Construction Materials Ltd, 1 Place Ville Marie, Suite 2210, Montreal 2.**

Catalogue No. 15, large or pocket size; illustrating company's line of lighting fixtures. **Columbia Electric Ltd, St Isidore, Laprairie County, P.Q.**

Data sheet featuring the Snap-In wall system. **Canadian Johns-Manville Co. Limited, Port Credit, Ont.**

Bulletin describing Rocker Switch, a light switch with a lighted button. **Canadian General Electric Company Limited, 24 Ward Street, Toronto.**

Catalogue no. 91-570C, describing Acme Industries Inc. packaged air conditioners. Six sizes from 20 to 60 tons capacity; utilizing water cooled or air cooled condensers. Write **Aldite Corporation Ltd, 22 Howden Road, Scarborough, Ont.**

Red Cedar Shingles and Shakes Application and Specification Manual; RAIC file no. 19-D-1. **Red Cedar Shingle Bureau, BC Division, 202 Forest Industries Building, 550 Burrard Street, Vancouver.**

Brochure on Permagril foot grilles. **Permagril Ltd, 117 rue Provencher, St Hilaire, County Rouville, P.Q.**

Information sheets on asbestos siding for exterior cladding. **Canadian Johns-Manville, 565 Lakeshore Road East, Port Credit, Ont.**

Product data sheet no. 603A on sound attenuation characteristics of Aerosolve filters; from the Cambridge Filter Corporation. Write **Douglas Engineering Co. Ltd, 124-132 Cartwright Avenue, Toronto.**

Illustrated brochure on Victrex V.E.F. vinyl wall coverings. L. E. Carpenter Co. Inc. Write **Shawinigan Chemicals Ltd, Wall Covering Division, 600 Dorchester Blvd West, Montreal.**

C & M Fixture Finder, a 24-page catalogue and price list featuring school, commercial, and industrial lighting lines. **C & M Products Limited, 124 Crockford Blvd, Scarborough, Ont.**

Catalogue, RAIC-AIA file no. 30-C-44, on radiant panels. Baseboard type to wall panel sizes; lengths up to 16 linear ft. **Aga of Canada Ltd, Ajax, Ont.**

Booklet on rolling metal doors and grilles. RAIC-AIA file nos. 16-B, 16-D, 16-K, 14-B-6. **Eastern Steel Products Company, Toronto, Ont.**

Catalogue, RAIC-AIA file no. 26A9, on Sealite, insulating glass units. **Sealite Glass Limited, 247 Bridgeland Avenue, Toronto.**

Information kit on Terraz, epoxy, marble tiles. **Terraz Epoxy Inc., Show Mart Building, Montreal.**

Bulletin no. 116A describing P.V.C. fans, designed for the exhausting of corrosive fumes. **Canadian Armature Works Inc., 6595 St Urbain Street, Montreal 14.**

Bulletins on Laticrete, compounded latex additives for improving terrazzo flooring and ceramic tile setting mortars. Manufactured by the Dominion Rubber Company Limited. Write **St Lawrence Ceramics Ltd, 280 St Sacrement Ave, Quebec, P.Q.**

Information on the applications of reinforced Fibre Glass products and panels. **Associated Fibre Glass Industries Limited, 265 St Clair Ave West, Toronto 7.**

Booklet on Universal drywall steel stud and ceiling screw systems. **Universal Sections and Mouldings Ltd, 100 Canadian Road, Scarborough, Ont.**

Bulletin on Dukane Corporation communications systems for religious buildings. Write **General Sound and Theatre Equipment Ltd, 861 Bay Street, Toronto.**

Booklets on food service conveyors and hospital supply conveyors. **Lamson Conveyors of Canada Ltd, 61 Raleigh Avenue, Scarborough, Ont.**

Fluorescent outdoor lighting bulletin. **Pyle-National (Canada) Ltd, 2560 South Sheridan Way, Clarkson, Ont.**

Two manuals: Fibreglas Reinforced Plastics, selection and design; Fibreglas Reinforced Plastics, advantages and economies. **Fibreglas Canada Ltd, P.O. Box 4002, Toronto 7.**

PRODUCTS

Extruded aluminum cooling tower screens, designed to conceal cooling towers, water tanks, etc. Three styles. Descriptive data and color charts available. Write **C/S Construction Specialties Ltd, Cooksville, Ont.**

ESP Curtain Weatherseal, a folding metal door series, designed to eliminate the rattle in slats and the entry of wind, rain or snow. **Eastern Steel Products Company, 126 John Street, Toronto.**

Magnamatic, an electromagnetic door holder which instantly releases self-closing fire and smoke barrier doors. A self-contained, non-mechanical automatic door device, complying with the National Fire Code. **Sargent Hardware of Canada Limited, P.O. Box 328, 900 Water Street N., Peterborough, Ont.**

Permawall, a frameless curtain wall system; a complete wall system planned to fit any standard commercial building structure. Consists of a polyurethane resin panel between two metal skins; pre-painted in a variety of baked enamel colors. **Hunter Douglas Limited, 120 Eglinton Avenue E., Toronto.**

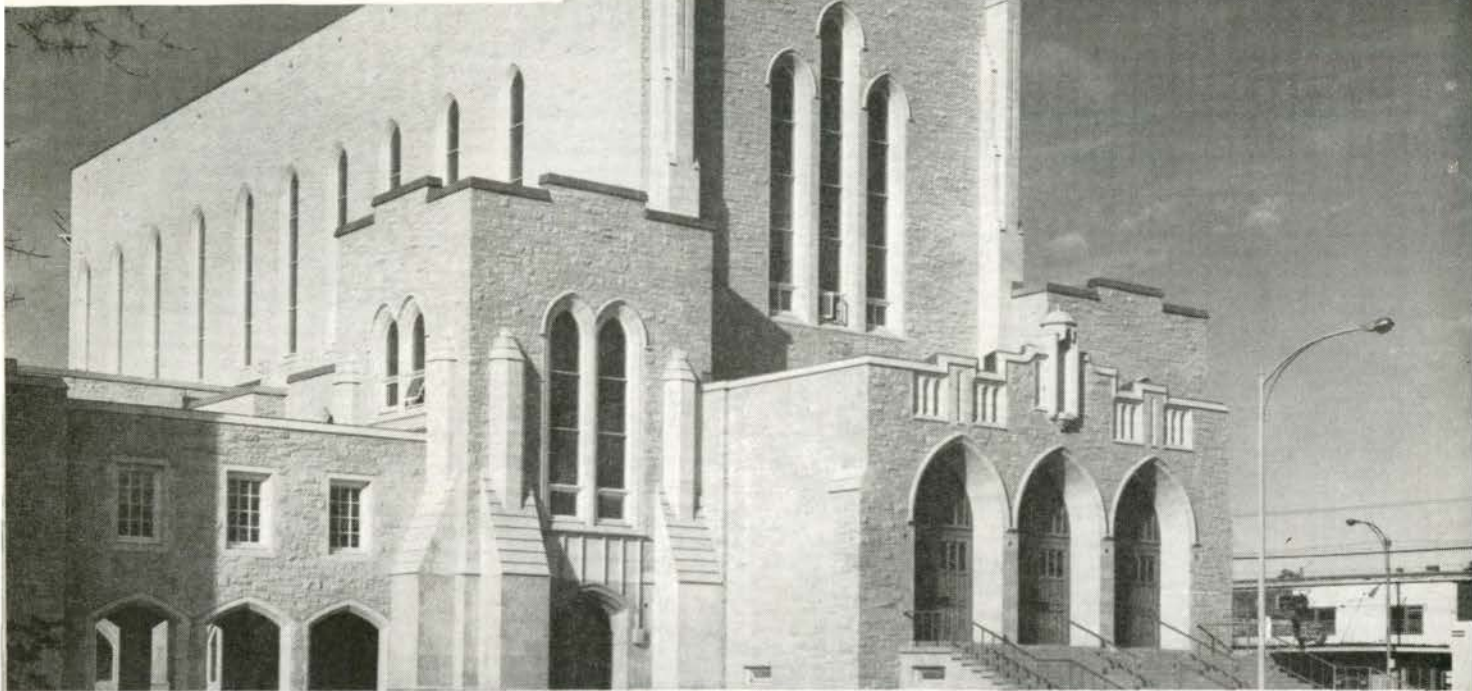
Stuart Simix Thermostatic Mixing Valve, #533. A thermostatic mixing valve permitting dial selected water temperature. Wall or deck mounted. **Stuart Sales Engineering Co., 130 Bermondsey Road, Toronto 16.**

Gang-Nail, heavy galvanized connector plates, for roof truss construction. **Precision Prefab Products Ltd, 35 Challenge Road, Rexdale, Ont.**

LCN Series 5000, compact, concealed door closers. Range of door capacities: from 2 ft 2 in. wide to 4 ft wide. Descriptive folder available. **LCN Closers of Canada Ltd, P.O. Box 100, Port Credit, Ont.**

Aerostat, a type of "air curtain" door that directs a regulated and pressurized stream of air across an open doorway to prevent the mixing of different air temperatures in separate rooms. **Penn Ventilator Canada, Ltd, Farnham, P.Q.**

FRANKI FACTS



CLIENT:
Roman Catholic Archdiocese of
Edmonton

STRUCTURE:
St. Joseph's Cathedral

ARCHITECT:
Henri S. Labelle, Montreal

CONTRACTOR:
Christensen and MacDonald Ltd.,
Edmonton

SOILS CONSULTANT:
R. M. Hardy and Associates Ltd.,
Edmonton

NUMBER OF FRANKI UNITS:
265 Mega Piles
78 Pipe Piles

WORKING LOADS:
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AVERAGE DEPTH OF PILES:
31' - 0" below outside grade

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Problem:

In 1924, the Archdiocese of Edmonton began construction on a new cathedral, the episcopal seat for a large area of central Alberta. After the basement was completed, the project was interrupted by the depression and World War II. The work was not taken up again until 1960, when the original foundation footings and basement walls were underpinned.

In the intervening years, the existing work had been observed to move under load with changes in sub-soil moisture content and the first foundations were found to be inadequate to support the large superimposed loads intended with the construction of the cathedral superstructure.

The problem then was to stabilize the existing work and provide additional capacity for new loads by lowering the foundations to a soil bearing layer of sufficient strength.

Solution:

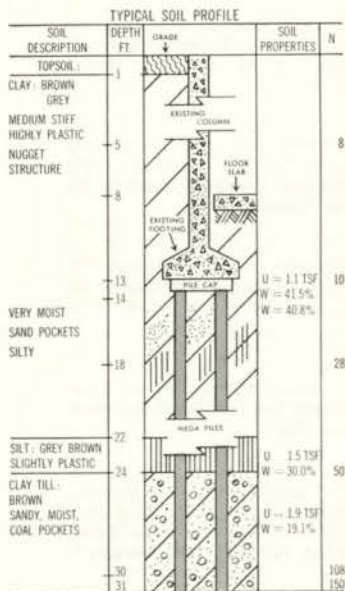
Soils information was augmented by dynamic cone penetration tests to assess the in situ resistance of the soil below footing level and determine absolute refusal for piles. The glacial till layer was known to exist at 24 feet, but maximum resistance in this soil was not reached until 31 feet, or 7 feet below the till surface. This soft condition in the upper till was due to past weathering and subsequent access by water.

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The Mega Piles were installed by cutting trap doors in the floor system, excavating beneath the footing and jacking the piles in short lengths to refusal depth where they were held under working load until all settlement had taken place. The lack of reaction for jacking, in some cases, necessitated the reliance on arching action in the structure and some calculated available loads were exceeded by as much as 70%.

After preloading, the piles were wedged beneath the footings to take up the existing load. The wedging was then concreted into a cap. Excavated soil had to be stored inside the cathedral and the entire project, carried on over a period of 7 months, was done without interruption to divine services.

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Literature - This series of job highlights, as well as other descriptive literature, will be sent to you upon request to Franki of Canada Ltd., 187 Graham Blvd., Montreal 16, P.Q.



REGISTRATIONS

Alberta Association of Architects

Holubitsky, O. B.; B.Arch. (UBC); 10848-107th St, Edmonton. (*E. Oleksy, Architect*).

Saxby, Harold; B.Arch. (Man.), M.Arch. (Pratt Institute); 2416 Chicoutimi Drive, Calgary. (*Calgary Public School Board*).

Manitoba Association of Architects

Christie, James Hamilton; 295 Broadway Ave, Winnipeg 1. (*Moody Moore and Partners*).

Christie, Jean Stuart Campbell (Mrs); D.A. (Glas.) ARIBA; 43 Eastgate, Winnipeg 1.

Peeps, J. C.; 2801 Dean Boulevard, Minneapolis, Minn.

Webb, Peter J.; 1910 Yonge Street, Toronto.

Nova Scotia Association of Architects

Flinn, Robert James; B.Arch. (McGill University), B.E. (Civil) (Nova Scotia Technical College, Halifax), B.Sc. (Engineering Math) (St Mary's University, Halifax); 15 Shirley Street, Halifax. (*L. A. Wright & Associates, Architects*).

Kundzins, Pauls; honorary member; 1234 Church St, Halifax. (*Duffus Romans Single and Kundzins, Architects and Engineer*).

Toombs, James Frederick; B.Arch. (McGill University); 179 Grafton Street, Charlottetown, PEI.

Wells, John Malcolm; B.Arch. (University of Toronto); Suite 404, The Amesbury, Brentwood Park Apartments, Halifax.

Ontario Association of Architects

Andrews, John H.; M.Arch.; 47 Colborne St, Toronto.

Bacon, Kenneth W. C.; ARIBA; 1190 Waverley St, Winnipeg 19. (*Smith, Carter, Searle Assoc.*).

Baer, James Frederick; B.Arch. (University of Toronto); 60 Islington Ave N., Apt 201, Islington, Ont. (*Dunlop, Wardell, Matsui Aitken*).

Boulva, Pierre; B.Arch. (Ecole des Beaux Arts); 750 Place d'Armes Hill, Montreal. (*David, Barrott, Boulva*).

Crawford, Alan B.; B.Arch.; Clarkson Rd N., Clarkson.

David, Jacques L.; B.Arch. (McGill University); 750 Place d'Armes Hill, Montreal. (*David, Barrott, Boulva*).

Daniel, Peter; Dip.Arch. (Polytechnic University of Budapest); 28 St Andrews Gardens, Toronto 5. (*Bregman & Hamann, Architects*).

Freeman, David Campbell; B.Arch. (University of Toronto); 18 Austin Terrace, Toronto 4. (*H. A. Swanson, Architect*).

Glaister, Ronald M.; Dip.Arch. (Glas.) ARIBA; 1460 Bayview Avenue, Toronto 17.

Kayari, Enn; B.Arch. (Hons.) (University of Toronto); 160 Balmoral Ave, Apt 701, Toronto 7. (*Bregman & Hamann, Architects*).

Lett, William Pittman; B.Arch. (University of Toronto); 42 Thorncliffe Park Dr., Toronto 17. (*Shore & Moffatt and Partners*).

Marsh, Victor; Dip.Arch. (Polish School of Architecture, London University); 656 Warren Rd, London, Ont. (*Harold L. Hicks, Architect*).

Palanica, Victor Pete; B.Arch. (University of Manitoba); 2324 Taylor St, Niagara Falls, Ont. (*Donald N. Chapman, Architect*).

Ross, Jack M.; B.Arch.; 10 Donald Street N., Winnipeg 1.

Rubenstein, Claude H.; B.Arch.; 100 Gloucester St, Apt 906, Toronto.

Tiefenbeck, Andrew Joseph; B.Arch. (University of Manitoba); 32 Foxbar Rd, Toronto. (*Page & Steele, Architects*).

Towers, James C.; B.Arch.; 143 Rochester Ave, Toronto 12.

Warrilow, D.; M.Arch., ARIBA; 365 Roehampton Avenue, Toronto 12.

Province of Quebec Association of Architects

Cousin, Jean; 2805 Place Darlington, Montreal 26.

Dionne, André G.; 272 rue Meloche, St Laurent, Montreal 9.

DiPerno, Leonard; 2652 rue Raudot, Montreal 20.

Greenbaum, Morris; 4200 Bouchette St, Apt 32, Montreal.

Goudreau, Irénée; 334 chemin Cote Ste, Catherine, Montreal 8.

Horovitch, Gerald W.; 6490 McLynn Avenue, Montreal 29.

Nick, Eugene J.; 3280 Ridgewood Avenue, Apt 11, Montreal.

Outerbridge, Christine (Mrs); 4638 St Catherine Street West, Montreal.

Tedman, Blake H. M.; 416 Heath Street East, Toronto.

Saskatchewan Association of Architects

Ferguson, Thomas Henry; B.Arch.; 158 Coldwell Road, Regina.

Geoghegan, Cathal; 206 Poplar Crescent, Saskatoon.

Levin, Earl A.; B.Arch.; 2620 Edward Street, Regina.

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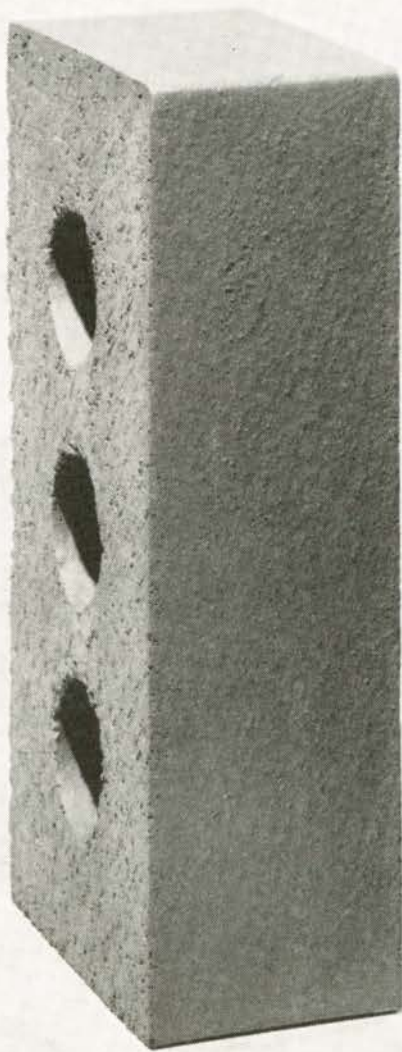
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Results

1963 Competition for Excellence in Building Product Literature

Judging took place in Toronto on May 1 of the 64 entries in the Second Annual Competition for Excellence in Building Product Literature, conducted by the Canadian Joint Committee on Construction Materials of the Royal Architectural Institute of Canada, the Canadian Construction Association and the Association of Canadian Consulting Engineers of Canada. Thirteen Certificates of Merit were awarded, five for catalogues, and four each in the brochures and publication advertising classes. In addition, there were 14 Honorable Mentions, five each for the catalogues and the brochure classes and four for publication advertisements.

The Jury was composed of four architects, Robert Briggs and Prof. Stanley Kent of Toronto; E. J. Smith of Winnipeg and A. Tessier of Quebec City; one representative of the Association of Consulting Engineers of Canada, George Houghton, P.Eng., of Toronto, and a Graphics Designer, nominated by the Toronto Chapter of the Association of Industrial Advertisers, Chris Yaneff, of Toronto.



The 1963 Product Literature Competition jury appraising the entries. Left to right, Robert Briggs, chairman; Chris Yaneff, Prof. Stanley Kent, of Toronto, A. Tessier of Quebec, E. J. Smith (F) of Winnipeg, and George Houghton, P. Eng, Toronto.

REPORT OF THE JURY

As in the 1962 Competition, the general high quality of the product literature entered made the selection of the winners most difficult.

Although the majority of the winning entries rated highly for their graphic presentation, the Jury was most particular to ascertain that the product literature in particular possessed the essential information in a factual, comprehensive, concise and logical manner required to make it fully useful and worthy of preservation. These basic fundamentals of good product literature are set out in the Joint Committee's "Guide to the Preparation of Effective Product Literature". The Jury in its critiques frequently commented on the degree to which these fundamentals were recognized.

In order that each entrant will benefit from the Jury's assessment of its submission a critique was prepared for each. The winners critiques are contained herein; the remainder will be sent by mail.

For the guidance of those concerned with producing good product literature, the Jury lists the following failings of some of the literature submitted following as well as much of that which is produced today:

- 1. The RAIC has adopted the American Institute of Architects (AIA) Standard Filing System. Therefore it is recommended that all product literature be identified with this index by bearing the AIA-RAIC File Number to insure correct filing of the material. Many entrants gave the file number, but

often in one place only and not in the two places recommended in the "Guide" nor on the backbone of the books and catalogues intended for shelf filing.

- 2. Again, publication dates or last revisions were frequently omitted or in a code not readily recognized.

- 3. The usefulness of a number of the catalogues and brochures could have been greatly improved by a thorough deletion of repetitive, redundant or unimportant information. The remaining essential information could then be grouped under well identified headings supported by a good index, preferable in tabular form for the larger publications.

- 4. Photos and color were again not always used to the best advantage to illustrate a product or distinguish a text.

- 5. The increased use of looseleaf binders, well indexed to contain a series of technical brochures and bulletins, was appreciated in lieu of loose easily lost data sheets.

- 6. Although there was an increased use of references to the product's ability to meet, or exceed, national standards, few manufacturers referred to, or incorporated, test data furnished by recognized independent testing authorities to specifically support their claims.

- 7. Few advertisers supported their products claimed superiority by reference to recognized standards. Often they did not indicate that more comprehensive literature on the product was available on request.

- 8. In many cases where the product's use was illustrated by photos of completed buildings, the engineer, architect, contractor and subcontractor concerned were not listed to enable one to easily seek further information therefrom.

The Jury was aware of a noteworthy interest in the standard of excellence in product literature over the 1962 submissions, particularly in the brochure classification, in which some relatively inexpensive but very worthwhile technical reference manuals were submitted. It was pleased to find two repeat award winners from the first competition, particularly since their submissions illustrated admirable solutions to handling two important reoccurring problems; ie basic material descriptions (with samples) and a continued series of technical information sheets. It is sincerely hoped that these are indications that these annual competitions are serving their intended purpose to improve the quality and usefulness of literature and advertising directed to architects, consulting engineers and the construction industry.

The Jury, on behalf of the Canadian Joint Committee on Construction Materials, congratulates those who entered this competition for the excellence of their submissions and the keen interest they have shown.

*Respectfully submitted,
Robert E. Briggs
Chairman of the Jury*

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AWARDS OF MERIT

Class 1

Catalogues, Designs and Technical
(aa-advertising agency; d-graphic designer;
c-consultant or editor)

Comments of the Jury in Italics

ALUMINUM COMPANY OF CANADA LTD, "Alcan Architectural Aluminum" (aa-Marketing Design Ltd, Montreal; d-Brian Patterson, Montreal; c-Herbert M. Korenberg, Montreal) . . . "Excellent graphics, and typography easy to follow, comprehensive in detail and text; tab index would be useful as loose tabs fall out; dated inserts would be helpful; current revisions noted; cover good but not up to standard of material inside; generally a very good catalogue, though slightly over-designed and affected." (Awarded a certificate of merit in 1962 competition).

AMERICAN-STANDARD PRODUCTS (CANADA) LTD, "American Standard Plumbing Products, Catalogue 850 61" . . . "A useful presentation of types, followed with details indexed and dated; good presentation, good sizes shown, good specifications. The graphics and illustrations are good; cross references would be useful. No file number on cover and binding; cover mediocre, tab index good."

CANADIAN INSTITUTE OF STEEL CONSTRUCTION, "Steel Construction Series, Books One, Two and Three", (edited by David J. McLeish, B.A.Sc., P.Eng.) . . . "A very useful, complete series of hand books, fulfilling a functional need; excellent standards and material specifications volume with handy tabular index, which would be useful for all volumes. Design rather old fashioned, but the three volumes are well bound."

MINNESOTA MINING AND MANUFACTURING OF CANADA LIMITED, "3M Company Construction Manual" (d-c-Frost-Fernandez Associates, Scarborough, Ont.) . . . "Information clear, complete

and concise; subject well covered and graphically well-presented for easy reference; good graphic design (although a little overdone); well indexed; no file number, issues numbered but not dated."

ARMSTRONG CORK CANADA LIMITED, "Armstrong 1963" . . . "An excellent and comprehensive catalogue; good printing, design and content, well indexed, technical data good. Cover lacks file number. Question if loose-leaf binder would not be better to permit insertion of new literature on the product".

Class 2

Brochures and Leaflets

Technical [T], Design and Technical [D/T]
Design [D]

ATLAS STEELS COMPANY, "Stainless Steel Flashings" (d-c-Frost-Fernandez Associates, Scarborough, Ont.) . . . "A good presentation, well detailed and well prepared, with excellent graphics and data. The tints and rules do not add to readability, and the file reference should show RAIC as well as AIA."

THE GENERAL TIRE AND RUBBER COMPANY OF CANADA LIMITED, "Genseal Glazing Gaskets" (d-c-Frost-Fernandez Associates, Scarborough, Ont.) . . . "A good, simple and well balanced brochure, well organized and illustrated; specifications and notes are good and standards are given. Cover lacks impact and file number lacks RAIC designation."

THE STEEL COMPANY OF CANADA, LIMITED, "Trend" (aa-Ferres Advertising Limited, Hamilton; d-J. G. McCallum of that firm) . . . "A continuation of their excellent series showing the imaginative use of steel. Graphic designs well handled; presentation techniques are of value to our office staff. The design is creative but the firm trademark weak."

ROYALMETAL CORPORATION LIMITED, "Royalmetal Viscount 65 Seating" (aa-Walsh Advertising Company Limited, Toronto; d-Art Associates Ltd, Toronto) . . . "A good, simple and very attractive brochure; use of color, graphics and typography excellent. Very good printing. No file number is shown."

Class 3

Publication Advertising

CLAY BRICK AND TILE INSTITUTE, "Brick speaks for itself", one page, four color series (aa-Chris Yanoff Ltd, Toronto; d-Manfred Gotthans of that firm) . . . "A very good reminder type of advertisement; simple message; good photos, well presented. Graphics good; brick illustrated in contemporary work; credits on building illustrated complete."

CLAY BRICK AND TILE INSTITUTE, one page, four color series (aa-Chris Yanoff Ltd, Toronto; d-Manfred Gotthans of that firm) . . . "A clever design idea, graphically well presented, dramatic message, simple text, excellent photos; Institute symbol and name well identified and graphically good; message aimed at broader coverage than professional only."

DOMTAR CONSTRUCTION MATERIALS LTD, "Cookville-Laprairie Clay Brick", series of one page ads, black and white (aa-Goodis,



G. H. Neilson, manager of corporate marketing for Atlas Steels, Welland, receiving his firm's certificate of award for their brochure. Awards were presented at the Assembly in Hamilton.

Goldberg, Soren Ltd, Toronto; d-Oscar Ross) . . . "A good type of reminder series of advertisements; a clever idea well handled graphically; simple, direct message with high recall; series illustrates different kinds of brick in a clever way; 'great Caesar, what a noble Roman you are!' (See page 78.)

TORONTO CAST STONE CO. LTD, "Mo-Sai Precast Shadow Wall", one and one-third pages, two color (aa-Wm. Stapleton Advertising and Design, Don Mills, Ont.; d-Wolfgang Letzin of that firm) . . . "A very good presentation, good design and photos; simple technical message well presented; eye catching, has impact, color use interesting; section detail dimensions not well done or complete; company trademark "Toronto Cast Stone" graphically weak; name of contractor omitted from credits on building illustrated."

Honorable Mention

Catalogues

ALLIED CHEMICAL CANADA LTD, "Barrett Good Roofing Practice" (aa-J. Walter Thompson Co. Ltd, Montreal; d-Scotia Ticket and Printing Ltd, Verdun, PQ; c-F. E. Ladner and B. O'Durling, Building Materials Division, Allied Chemical Canada Ltd, Montreal) . . . "Well presented, easy to read, well indexed, but cross reference to section letter questionable because could have section subject matter printed on tab. No file number on cover and spine. Typography, use of color and cover design could be improved. French edition well done."

CANADIAN PITTSBURGH INDUSTRIES LIMITED, "Pittco Architectural Metal Details" (d-Verne Lilley Ltd, Toronto; c-R. R. Pelton, Canadian Pittsburgh Industries Ltd, Toronto) . . . "Material well organized and subject well covered; graphic designs of cover and individual sections could be improved; purpose of various products should be described, rather than shown without guiding comments. No file number, no date."

MACNAUGHTON-BROOKS PRODUCTS LTD, DESCO DIVISION, "Desco Coatings for all Interior and Exterior Coatings" (d-Lavenson Bureau of Advertising, Philadelphia; c-staff of Macnaughton-Brooks, Toronto) . . . "A good presentation, well indexed; technical content good, including references to standard and test data; graphics, layout and illustrations could be improved; typography should be consistent; file number should be on cover and spine."

MARTIN MARIETTA CORPORATION, (O.P.W. PAINTS LTD), "Professional Painting Guide" (aa-Clifton Train & Associates, Montreal; d-W. F. Richer, Chicago; c-Clifton Train, Montreal) . . . "A well organized and useful guide, good specifications and information very well classified, well indexed; no file number on cover or spine; content could be condensed; no mention of standards for various paints; no color chip samples."

ZERO WEATHER STRIPPING COMPANY INC., "Weather Stripping by Zero" (aa-Harold Marshall Advertising Co. Inc., New York; d-Sweet's Catalogue, New York; c-Harold R. Sleeper) . . . "Information with clear details and specifications presented in a straightforward way; graphic design could be better and advantages of various types better defined; an effective, economical catalogue."

Brochures and Leaflets

ATLAS STEELS COMPANY, "Atlas Ezeform Stainless Steel" (d-c-Frost-Fernandez Associates, Toronto) . . . "Good way to present sample with related technical data and standards; well presented, informative and applications of material indicated. Grey is not considered best background color for sample in brochure." (Awarded honorable mention in 1962 Competition.)

P. W. GARDINER & SON LIMITED, "Gardbond Doors" (d-c-Frost-Fernandez Associates, Scarborough, Ont.) . . . "Excellent specifications and use of Canadian and American Standards; clear, simple presentation of useful data; graphic design unimaginative; RAIC not shown in file number, which is in one place only on cover."

MARTIN MARIETTA CORPORATION (O.P.W. PAINTS LIMITED), "Attitudes on Color and Light in Relation to Residential Interiors and Exteriors" (aa-Clifton Train and Associates, Montreal; d-Wm. F. Richer, Chicago; c-Walter C. Granville, Chicago) . . . "An excellent piece of indirect advertising, but a manual for the shelf rather than the file; good layout, easy to read; not standard size."

STEEL COMPANY OF CANADA LIMITED, "Selection and use of Stelco Structural Steels" (aa-Ferres Advertising Limited, Hamilton; d-Byron MacGregor of that firm) . . . "A well designed brochure

IS AN ARCHITECT ALWAYS A V.I.P.?

Yes! An architect is, in fact, the most important person at Simpson's Contract Division. We are organized to place our country-wide facilities at the service of the architect for interior design and furnishings on his project.

OFFICES IN FOUR-
TEEN CANADIAN
CITIES TO SERVE YOU

Simpson's

CONTRACT DIVISION

Toronto, Hamilton, London, Sudbury,
Halifax, Moncton, Montreal,
Winnipeg, Saskatoon, Regina,
Calgary, Edmonton, Vancouver,
Nanaimo.

with an attractive cover; good use of ASTM and CSA standards; better separation of standard specifications on individual pages would make reference easier; major headings should be accentuated to separate better from sub-headings."

TRUSCON STEEL WORKS, "Short Span Open Web Steel Joists" (d-Kenneth McClelland, Toronto) . . . "A brochure of steel joist tables purely and simply done; excellent tables for design and selection, but index could be more positive; graphic design fair, and old fashioned; date not shown; inside cover introduction weak."

Publication Advertising

ATLAS STEELS COMPANY, one page, black and white series showing examples of use of stainless steel in contemporary work (aa-Ronalds-Reynolds & Company, Toronto; d-H. R. Stammers) . . . "A good presentation of the reminder type; campaign shows versatility of product; photography in some cases not good and message rather remote and wordy; good reader impact and interest; name of contractor not given on building credits; type of stainless steel used and finish not mentioned in all cases."

DOMTAR CONSTRUCTION MATERIALS LTD, "Cooksville-Laprairie Brick Grows Old Gracefully" (aa-Goodis, Goldberg, Soren Ltd, Toronto; d-Oscar Ross) . . . "Fresh, creative, clever ideas, graphically well presented; good proof of brick's desirability; graphics and printing well done."

KAWNEER COMPANY CANADA LIMITED, double page spread, black and white, illustrating durability of Kawneer 190 doors, (aa-Peitscher, Janda Associates, Inc., Chicago) . . . "A good 'reason why' advertisement; firm shows interest in proving its products and in making test reports available; question value of 'knocking competition.'"

LCN CLOSERS OF CANADA LTD, "Closers concealed in door head frame", one and one-half pages, black and white (aa-Walsh Advertising Company Ltd, Toronto; d-W. A. Davie of that firm) . . . "A straightforward design idea carried through the series of advertisements; excellent photographic illustration of product; design of data sheet could be improved (too crowded) and more definitely related to full page illustration; mentions catalogue available for further information."

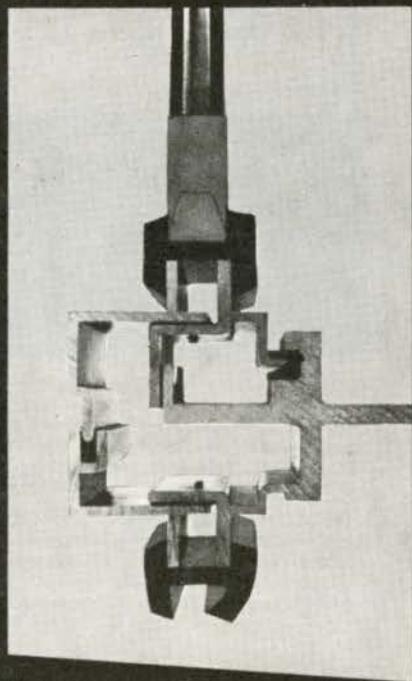
RELIABLE NEOPRENE GASKETS STAY WEATHERTIGHT IN ANY WEATHER

However new your curtain wall design, Du Pont Neoprene gasketing will add an element of dependability you can get with no other material. A generation of use under the most violent weather conditions has been carefully observed and recorded by Du Pont technical men.

These records prove Neoprene's permanence. A case in point: the six trouble-free winters sealing doors, windows and exterior joints on the world's most windswept permanent weather station atop Mt. Washington in New Hampshire.

Du Pont records over 25 years build an even stronger case for Neoprene. Some outdoor applications of Neoprene have been performing so well so long that we're not even sure what their durability limit is.

What about cost? Preformed Neoprene gasketing is quite competitive in terms of installed costs. Job-site labour is reduced to a minimum. Requires no special skills. For additional information and a list of reliable manufacturers of Neoprene gaskets, write Du Pont of Canada Limited, Elastomers, 85 Eglinton Avenue E., Toronto 12, Ontario.



NEOPRENE
ANOTHER RELIABLE

ELASTOMER

EL-2-10

A NEW

VERSATILE

MOVEABLE

PARTITION...

GYPROC NO. 100 DEMOUNTABLE PARTITION

DESCRIPTION: GYPROC No. 100 comes in three systems: Ceiling Height, Cornice Height and Rail Height. Each system comes complete to your size requirements for any module from 2' to 6'. All that's needed is in the package — fittings, fasteners, channels, panels, doors, glass, depending on specification. Panels are non-progressive, can be moved without affecting adjacent panels.

FINISH: GYPROC No. 100 uses the familiar Gyproc panel but now offers a broad new range of finishes: pre-fabricated Vinyl-Kote panels, field vinyl covering, or the wide choice afforded by painting.

VERSATILITY: All three systems with their various finishes and accessories may be used in matching combinations or individually, in any building. Service wiring can be run in, either during or after partition installation, with outlets wherever necessary.

COST: Economies are apparent, not only in the initial costs but also in that all systems are completely moveable and reuseable.

WRITE FOR useful product file with complete details to:

DOMTAR
Construction Materials Ltd.
1 Place Ville Marie, Montreal 2, Que.

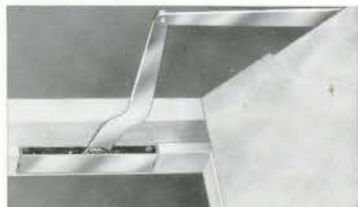
Concealed door control



GOING...



GOING...



FULLY CONCEALED APPLICATION
—including both closer and arm

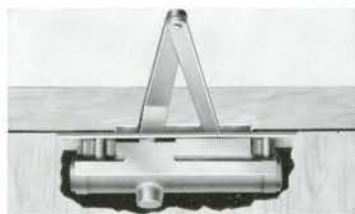


GONE... completely concealed

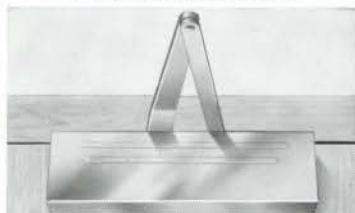
CORBIN SERIES "500" DOOR CLOSERS are compact, unobtrusive . . . styled to blend attractively with modern room decor. The COMPLETELY CONCEALED Model "500" hides both closer *and* arm. You see only trim, clean lines to complement today's smart styling.

CORBIN-engineered valving provides positive closing and latching. Silent, smooth performance. Hold-open setting for any point up to 180°. *Identical* locations on all interior and exterior doors—both wood and metal—for fast "production-line" installation.

Series "500" Closers are available in surface, mortise and fully concealed types . . . for doors in schools, hospitals, commercial establishments, institutions, offices . . . wherever silence, controlled action and positive closing are essential. Prime coat or metallic finishes. Write for literature.



MORTISE-APPLIED MODEL "500"
—with closer concealed



SURFACE-APPLIED MODEL "500"
—blends harmoniously
with all interiors

It pays to make it CORBIN—throughout!



CORBIN LOCK DIVISION
BELLEVILLE ONTARIO

LIST OF MEMBERS, 1963

Founded 19th August, 1907

INCORPORATED BY THE DOMINION PARLIAMENT 16th JUNE, 1908; 1st APRIL
1912; 14th JUNE, 1929 AND 4th MAY, 1955

ALLIED WITH THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

FEDERATION OF THE ALBERTA ASSOCIATION OF ARCHITECTS; THE ARCHITECTURAL
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ARCHITECTS; THE ARCHITECTS' ASSOCIATION OF NEW BRUNSWICK;
THE NEWFOUNDLAND ASSOCIATION OF ARCHITECTS; THE NOVA
SCOTIA ASSOCIATION OF ARCHITECTS; THE ONTARIO ASSOCIATION
OF ARCHITECTS; THE PROVINCE OF QUEBEC ASSOCIATION
OF ARCHITECTS; THE SASKATCHEWAN ASSOCIATION
OF ARCHITECTS

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* John S. Archibald (F), Montreal - - - - - 1924-26	J. Roxburgh Smith (F), Montreal - - - - - 1950-52
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Percy E. Nobbs (F), Montreal - - - - - 1929-32	A. J. C. Paine (F), Montreal - - - - - 1954-56
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* A. J. Hazelgrove (F) - - - - - 1947	Burwell R. Coon (F) - - - - - 1955-1957
* Deceased	A. T. Galt Durnford (F) - - - - - 1958-1960

<i>Chancellor</i>	<i>Dean</i>	<i>Registrar</i>
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		Montreal Alternate: C. H. Copeman (F)
<i>Representative on Advisory Committee on Building Research of the N.R.C.</i>	- - - - -	Watson Balharrie

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Armand Filion	- - - - -	Sculptor	- - - - -	1953
Howard Dunnington Grubb	- - - - -	Landscape Architect	- - - - -	1954
Donald C. Mackay	- - - - -	Painter and Muralist	- - - - -	1955
Lional A. J. Thomas	- - - - -	Artist	- - - - -	1956
Miss Yvonne Williams	- - - - -	Designer and maker of stained glass	- - - - -	1957
Alan B. Beddoe	- - - - -	Artist	- - - - -	1957
Louis Archambault	- - - - -	Sculptor	- - - - -	1958
Alexander Scott Carter	- - - - -	Heraldic decoration	- - - - -	1959
Leo Mol	- - - - -	Sculptor	- - - - -	1960
Sylvia Daoust	- - - - -	Sculptress	- - - - -	1961
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Holliday-Scott, J., D.A., A.R.I.B.A., 604 Canada Building, Saskatoon.

Innes, Ian, #9 - 1004 - 14th Street East, Saskatoon.

Izumi, K., B.Arch., M.C.P., A.R.I.B.A., 2151 Albert Street, Regina.

Jones, D. G., B.Arch., 67 Millar Crescent, Regina.

Kelly, W. F., B.Arch., 309 East Douglas Park Crescent, Regina.

Kerr, G. H., D.A. (Glas), A.R.I.B.A., Investors Building, Saskatoon.

Kortes, T., B.Arch., 717 Victoria Avenue, Saskatoon.

Langford, J. A., B.Arch., 10 Scott Street, Regina.

Larson, H. A., B.Arch., 101 Financial Building, Regina.

Lehrer, D., B.Arch., 930 Broadway Avenue East, Regina.

Levin, E. A., B.Arch., 2620 Edward Street, Regina.

Lucas, A. G., 1104 Walker Street, Regina.

McCudden, E. J., A.I.A.A. & S., 1411 Albert Street, Regina.

McLellan, D. S., 2512 6A Avenue West, Prince Albert.

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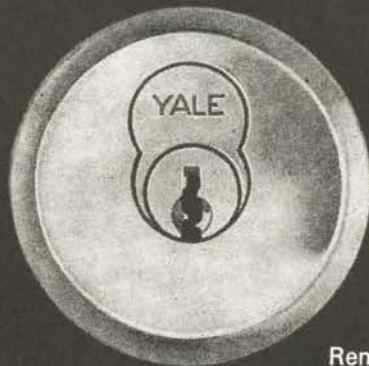


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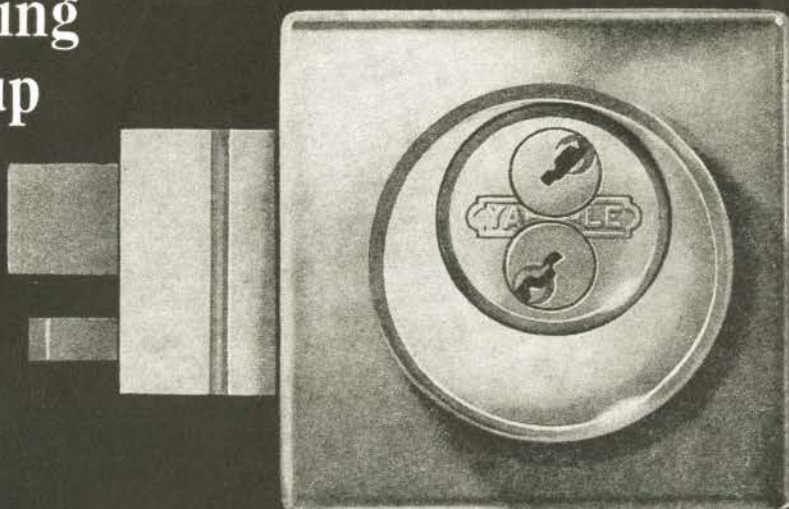
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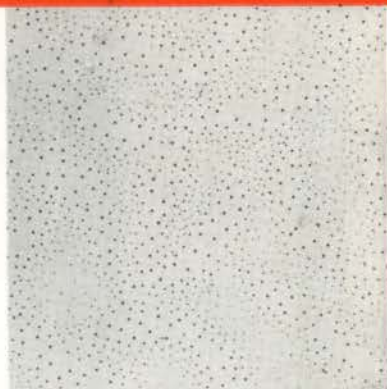
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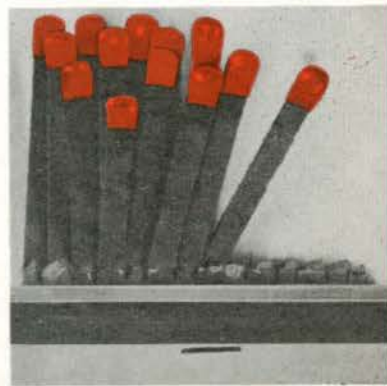
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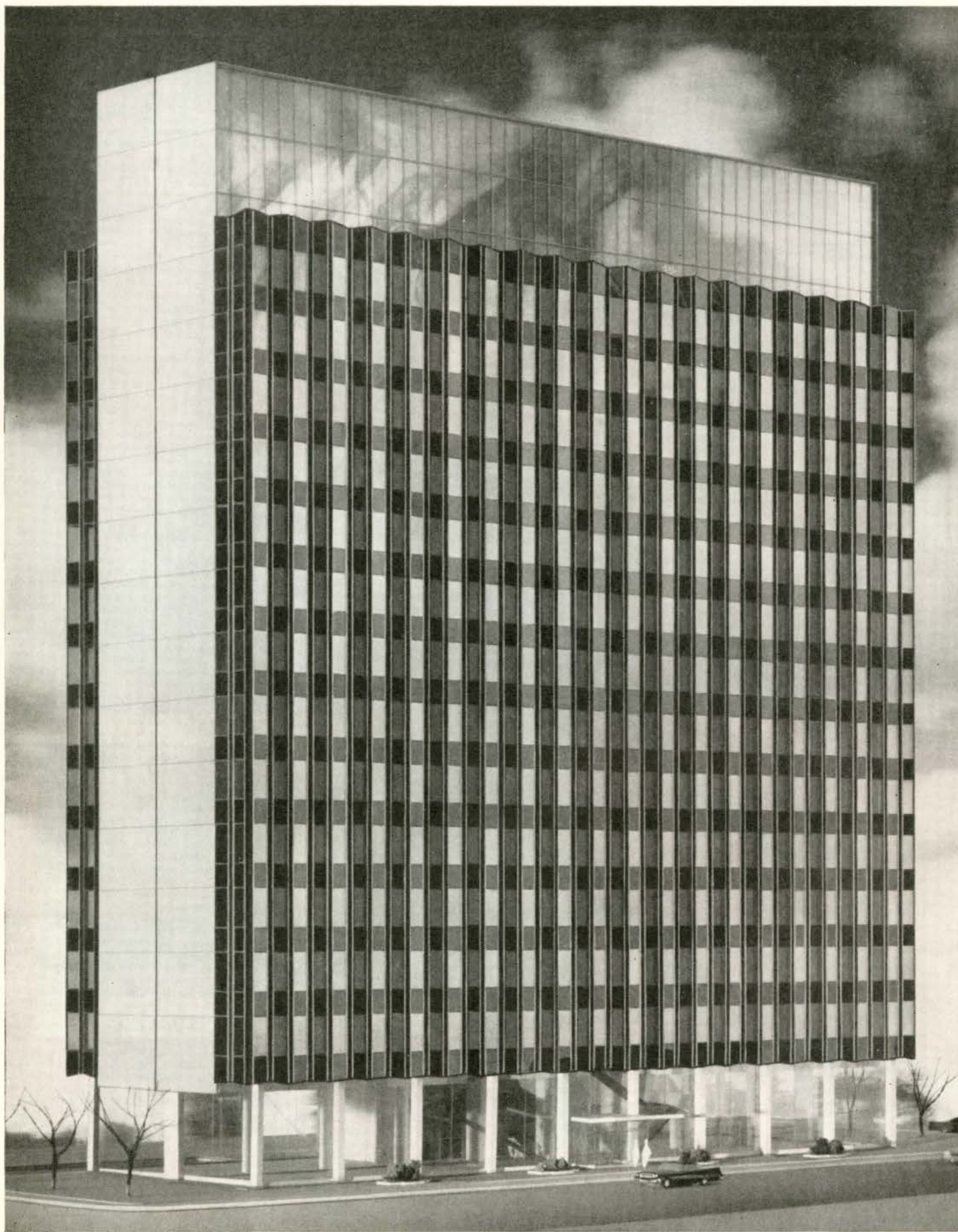


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B. J. Arnold, Planning Consultant
Dr. Eugene Janiss, Partner in Charge of Design
Toronto

General Contractors: A Joint Venture,
Doyle-Hinton Ltd. and Perini Ltd.
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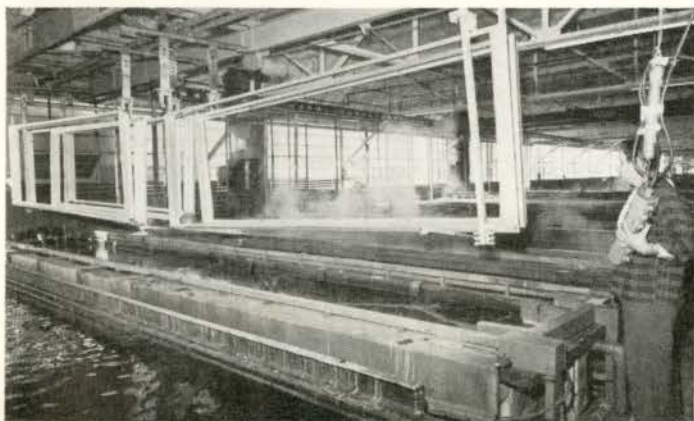
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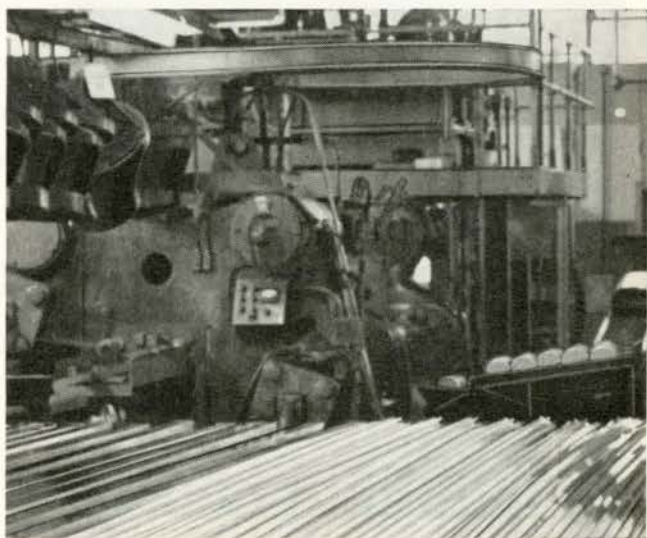
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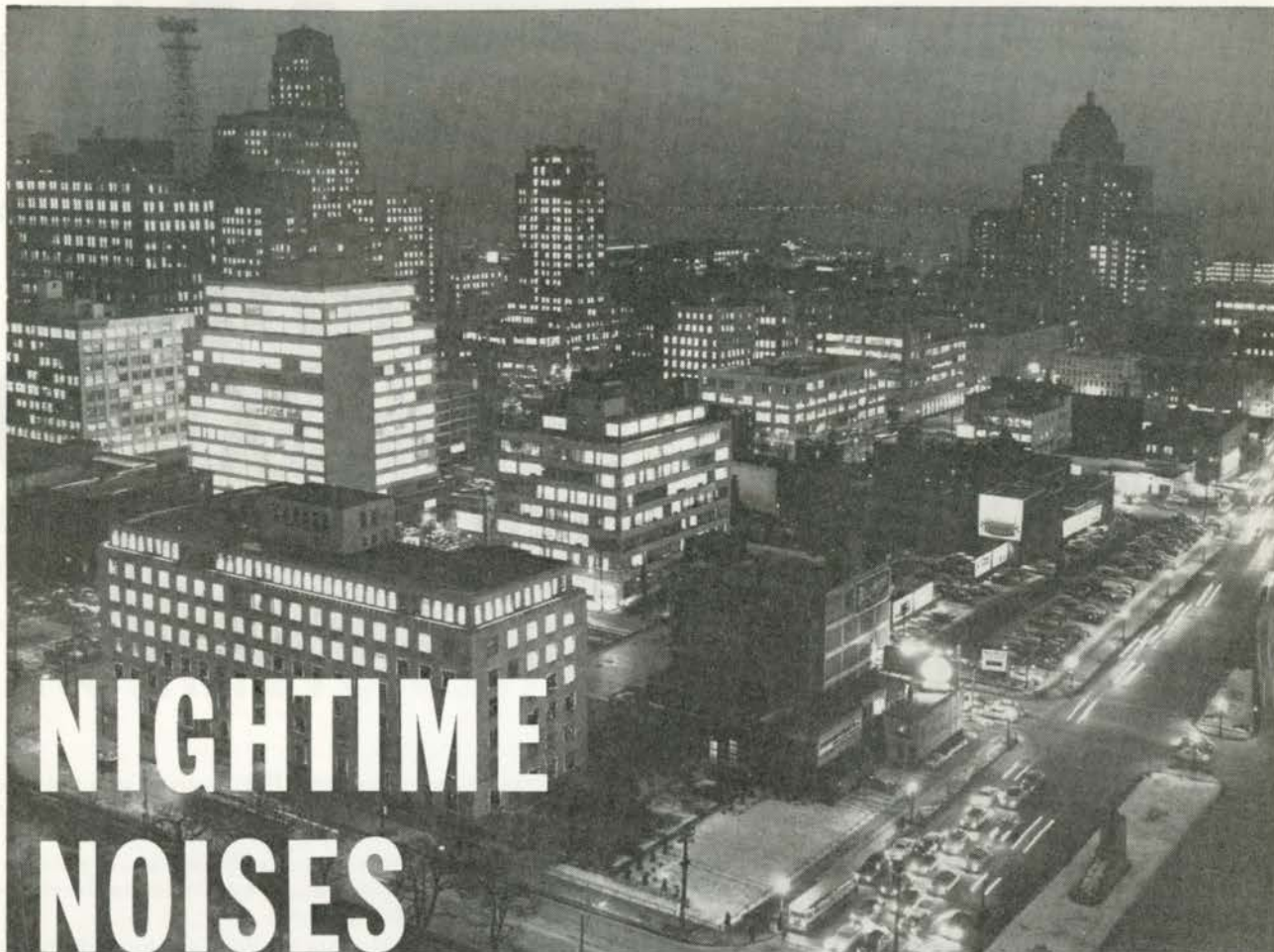
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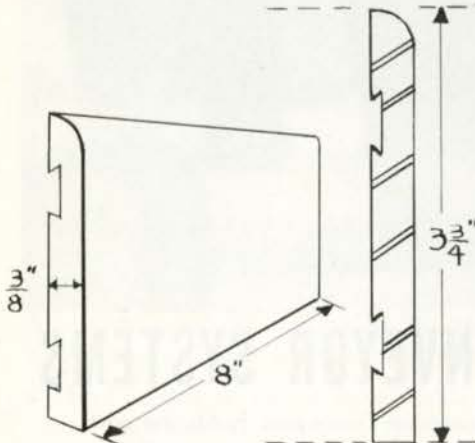
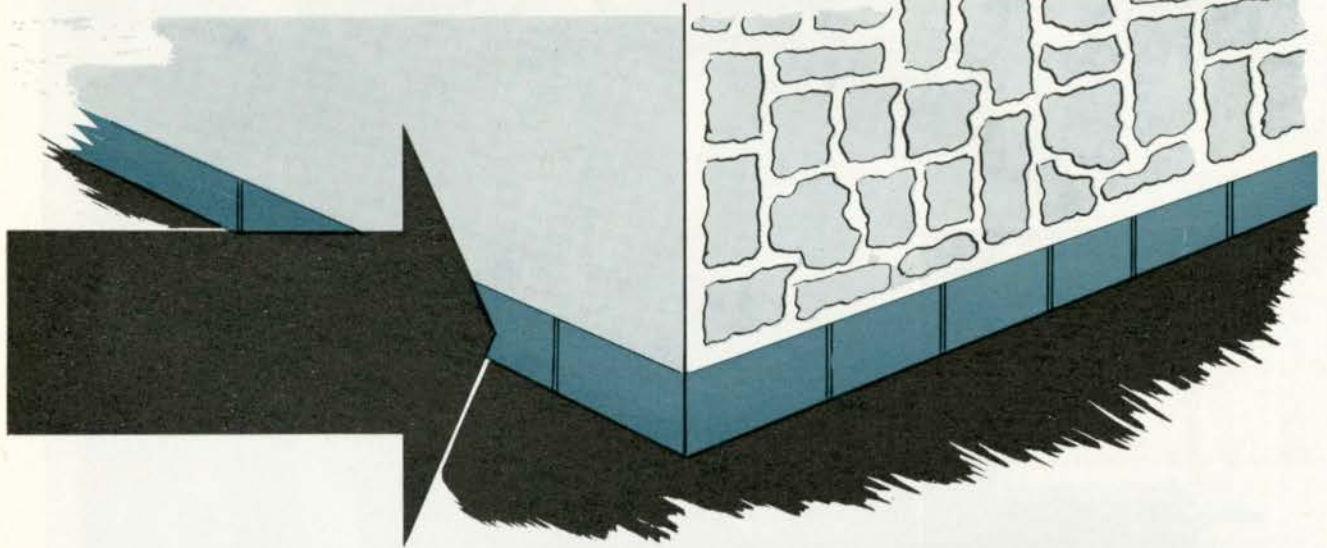
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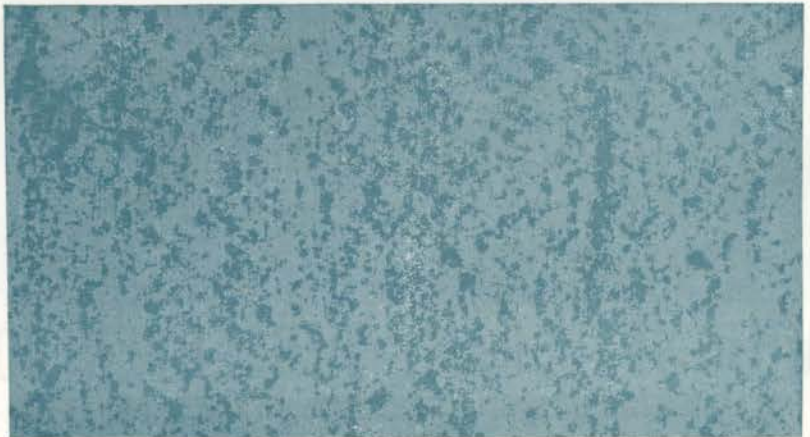
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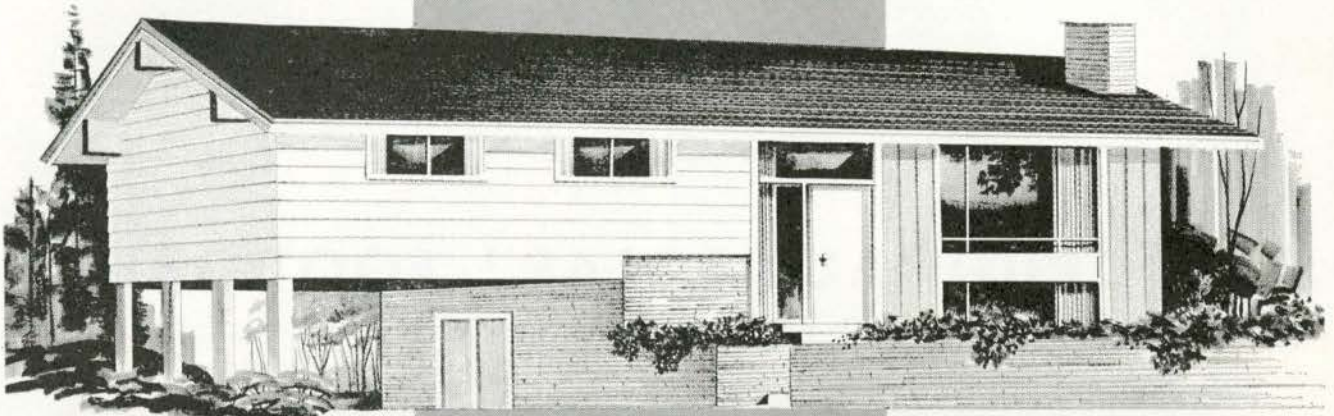
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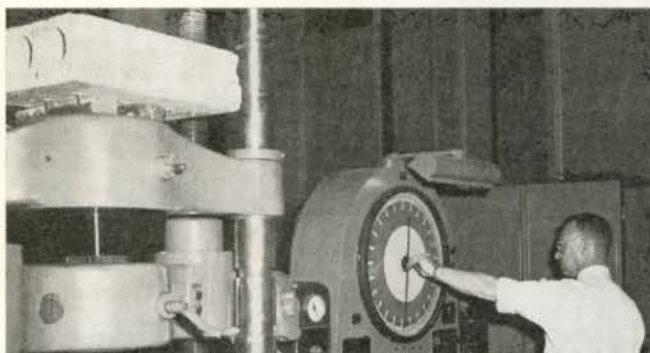
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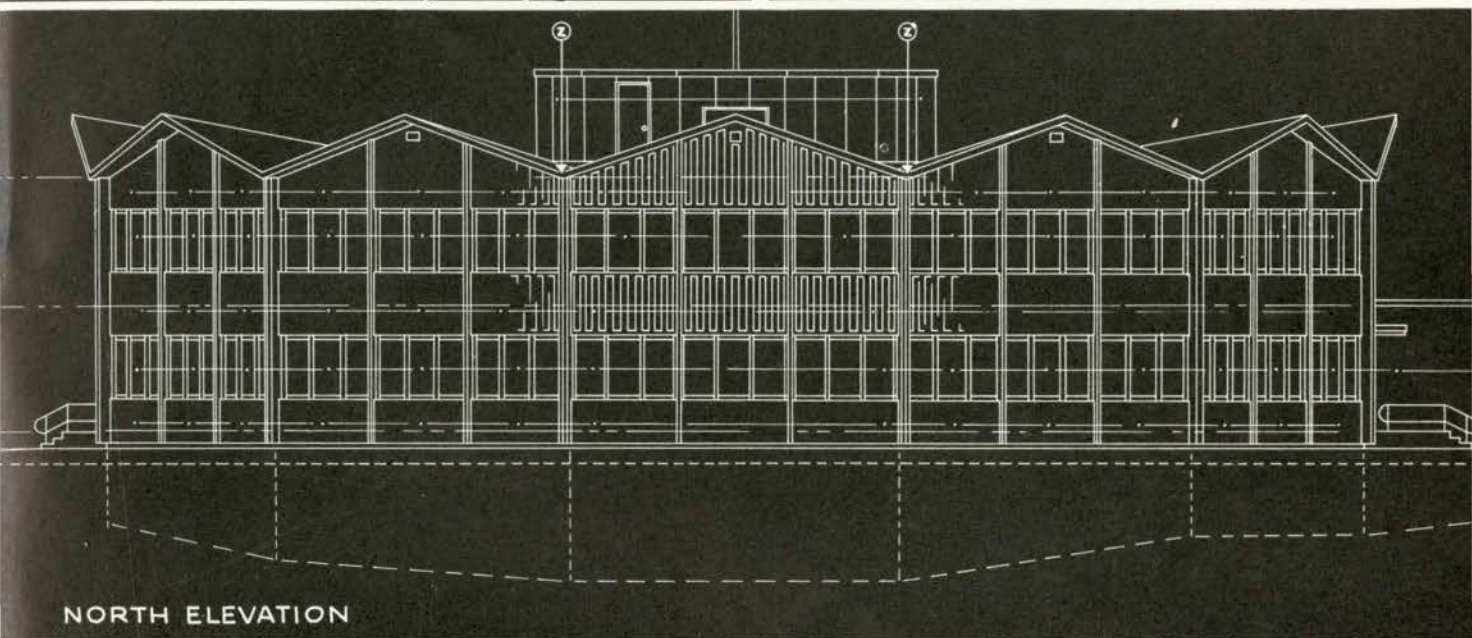
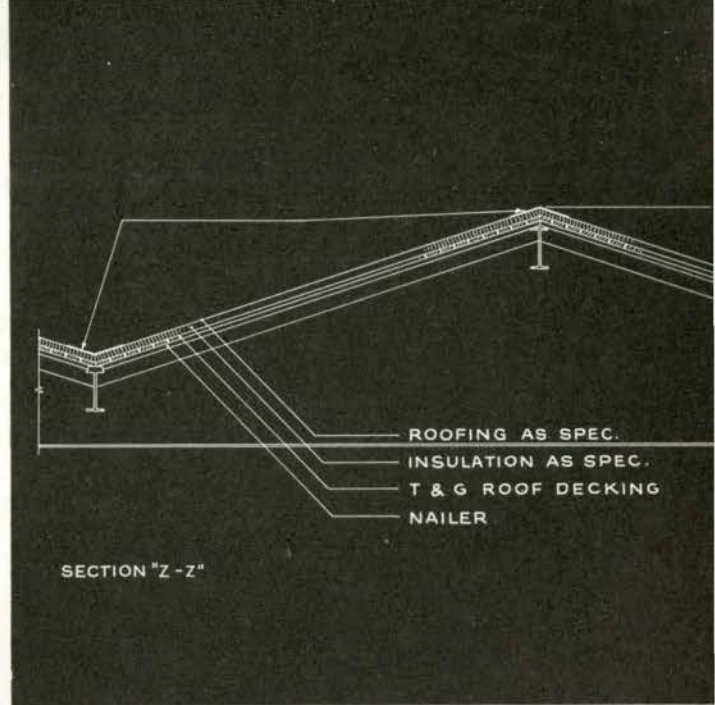
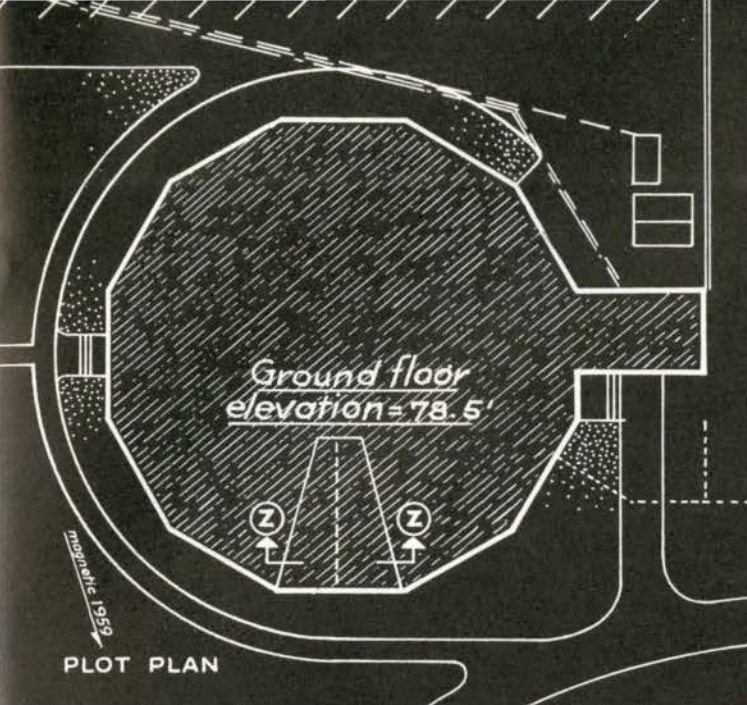
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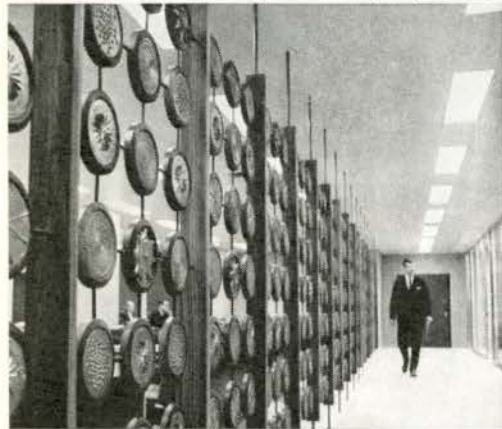
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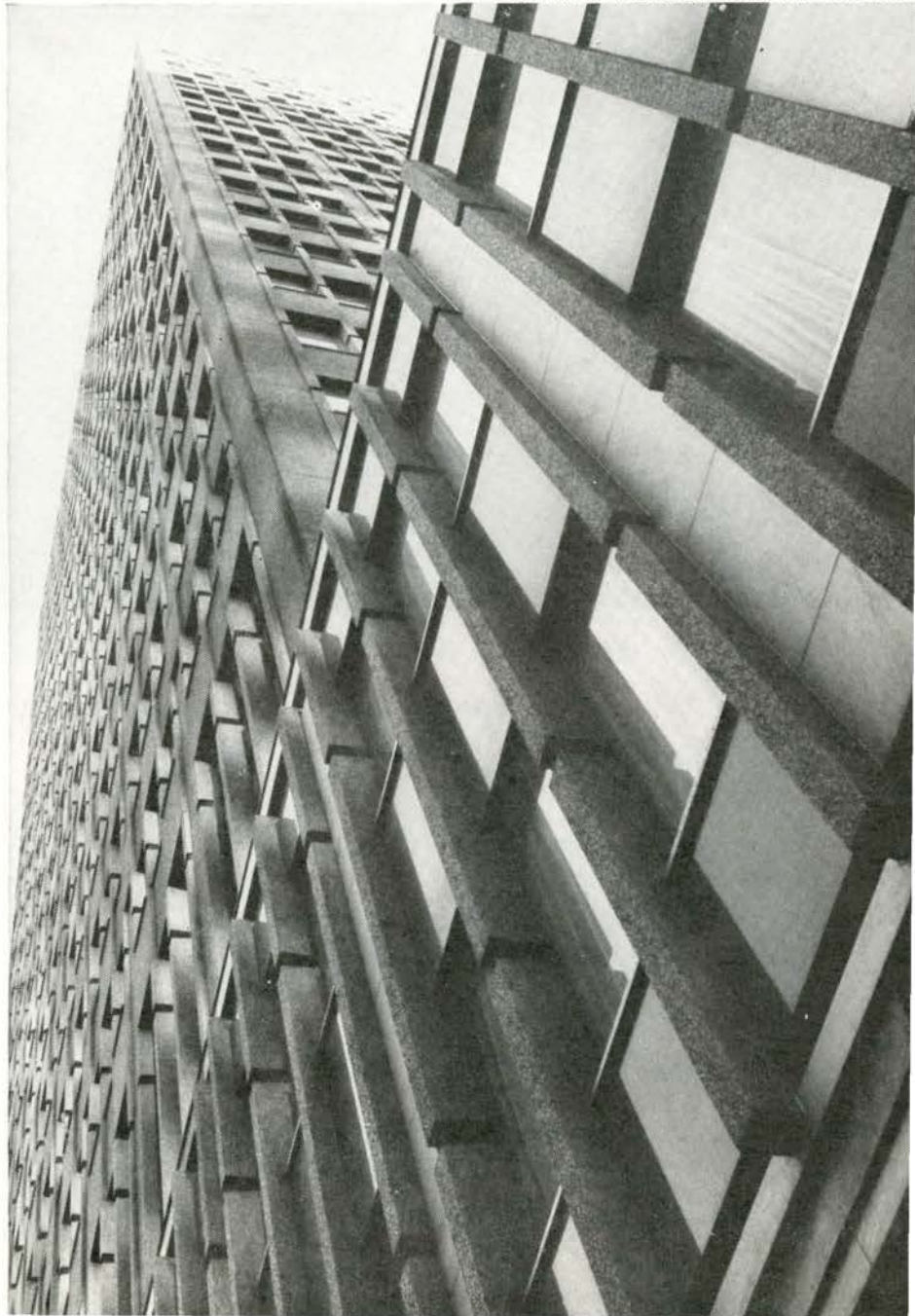
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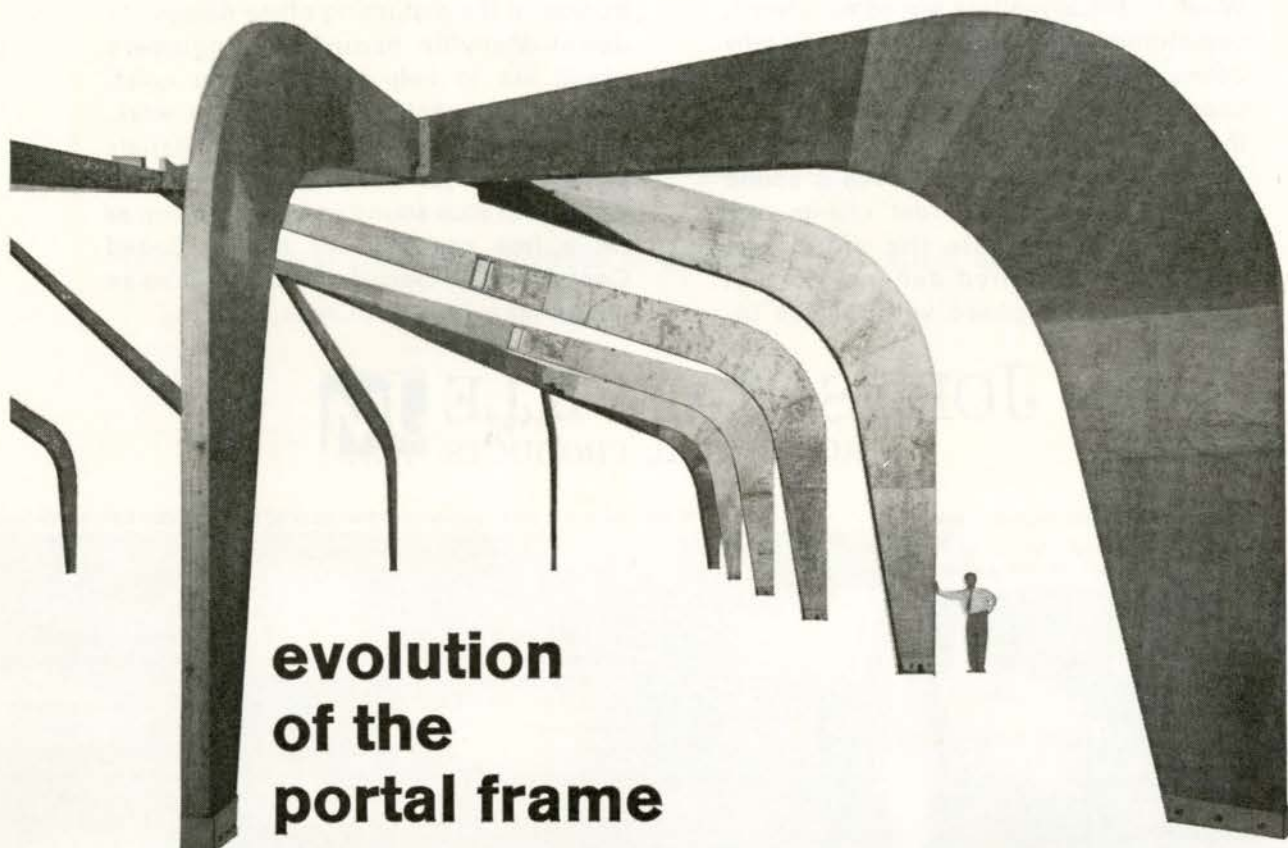
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J-M Permacoustic tiles complement the decor of the attractive Savings Department



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evolution of the portal frame

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The use of large plywood portal frames enabled construction of a covering area of the required size, within the limitations imposed and at a low cost. As a further step in development of this form, it indicates the increasing value of the portal frame as a structural and design element. Information about structural uses of fir plywood is available from the Association field offices.

Covering structure for the Sunderland playing field is the work of H.C. Bishop, A.R.I.B.A., and A. R. F. McGahan, A.M.I.C.E., A.R.I.B.A., A.I.W.S.C.

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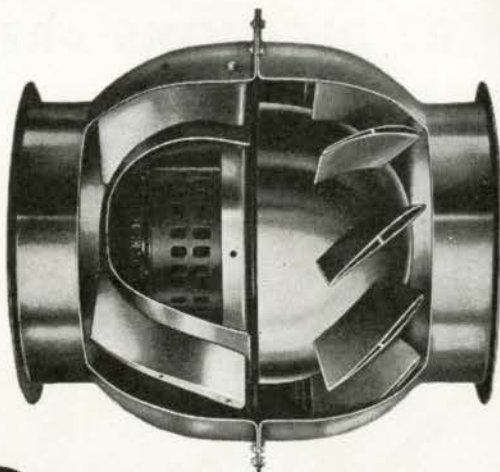
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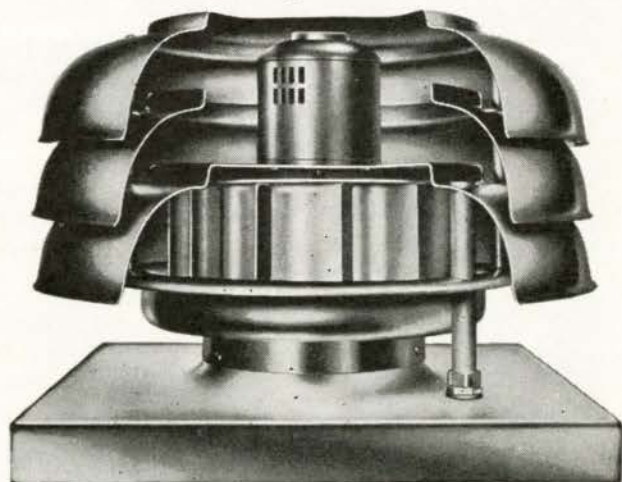
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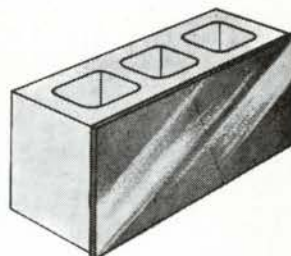
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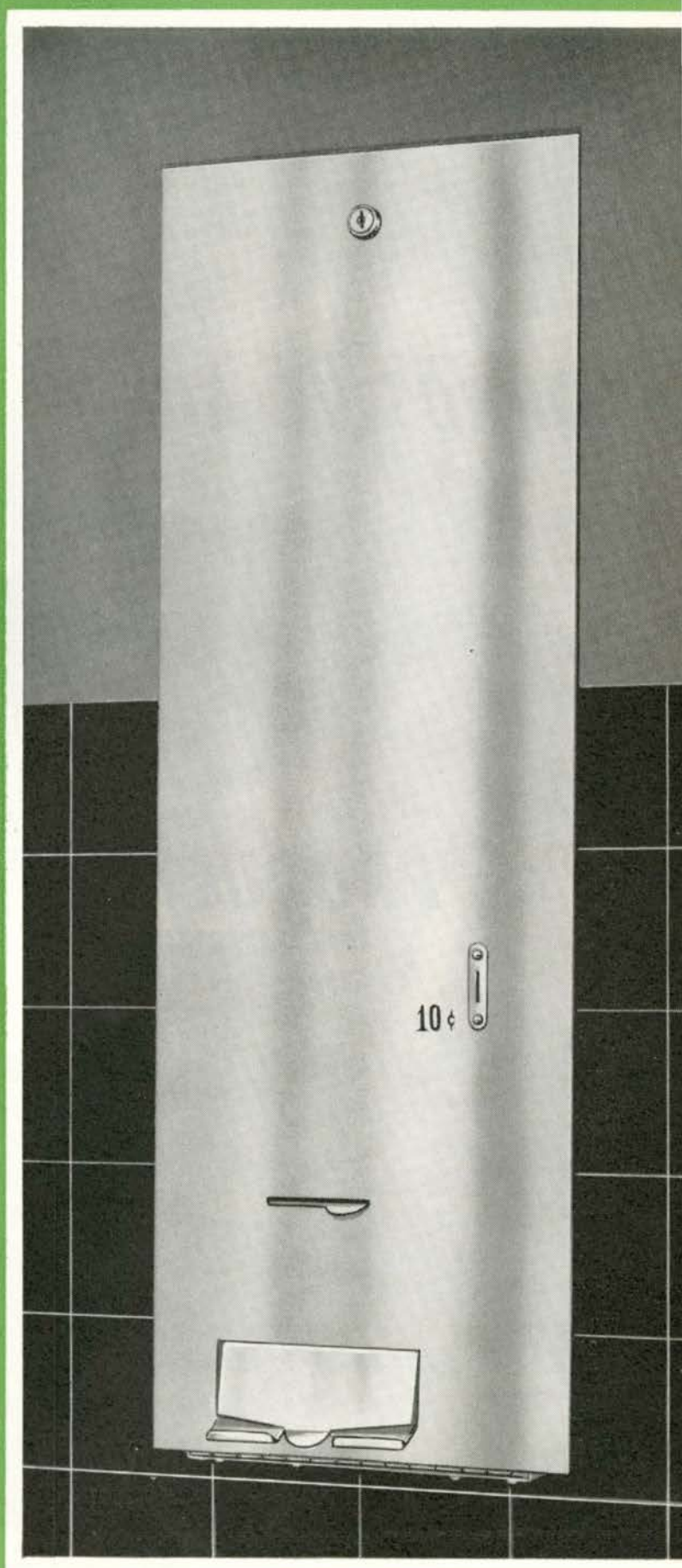
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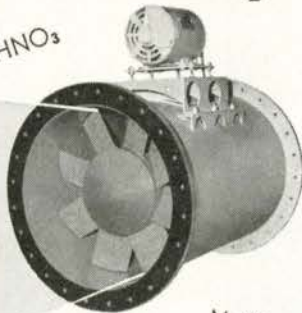
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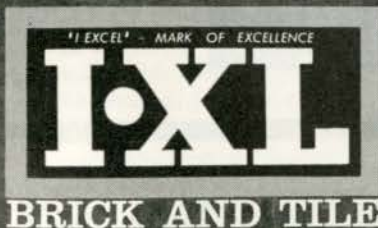
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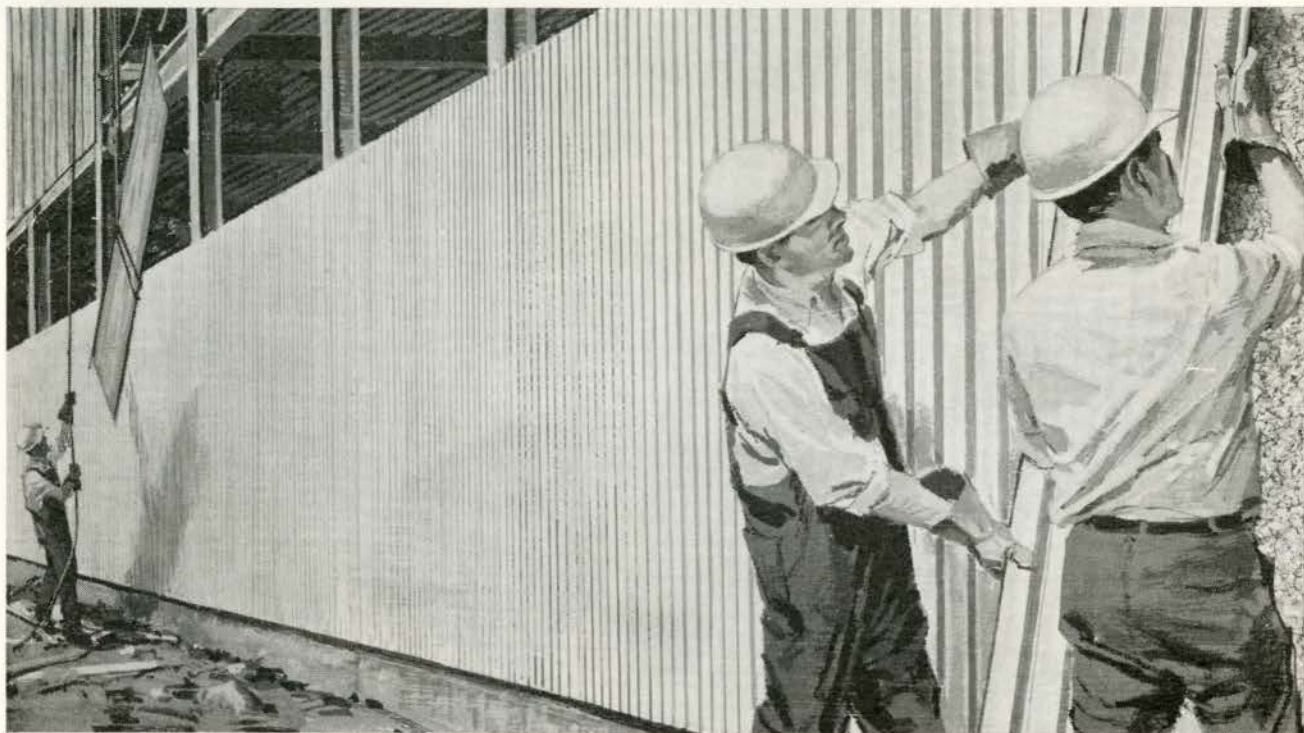


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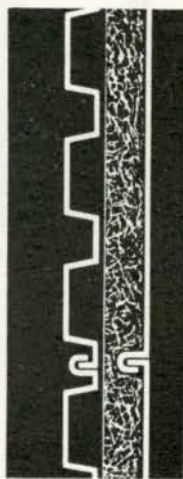
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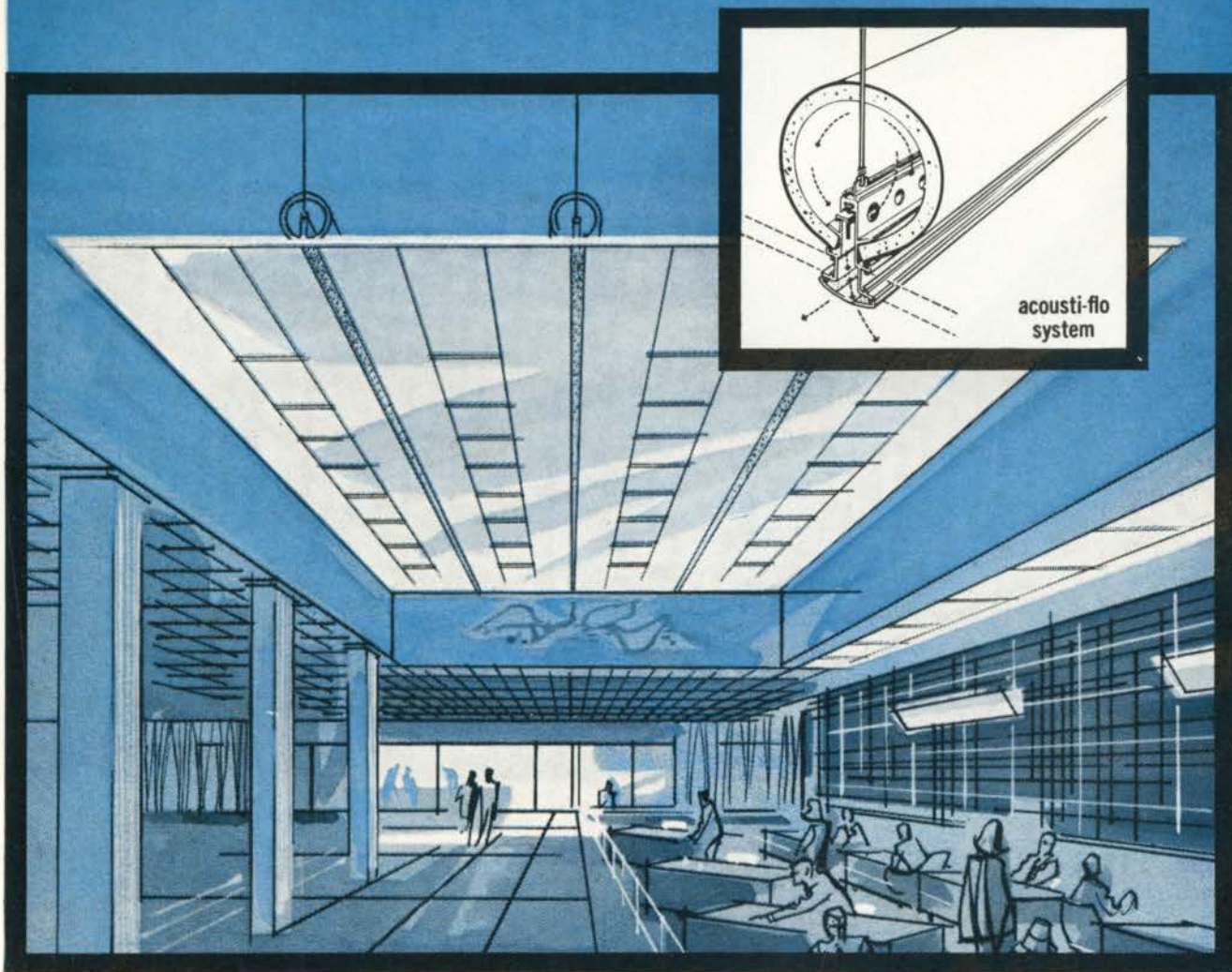
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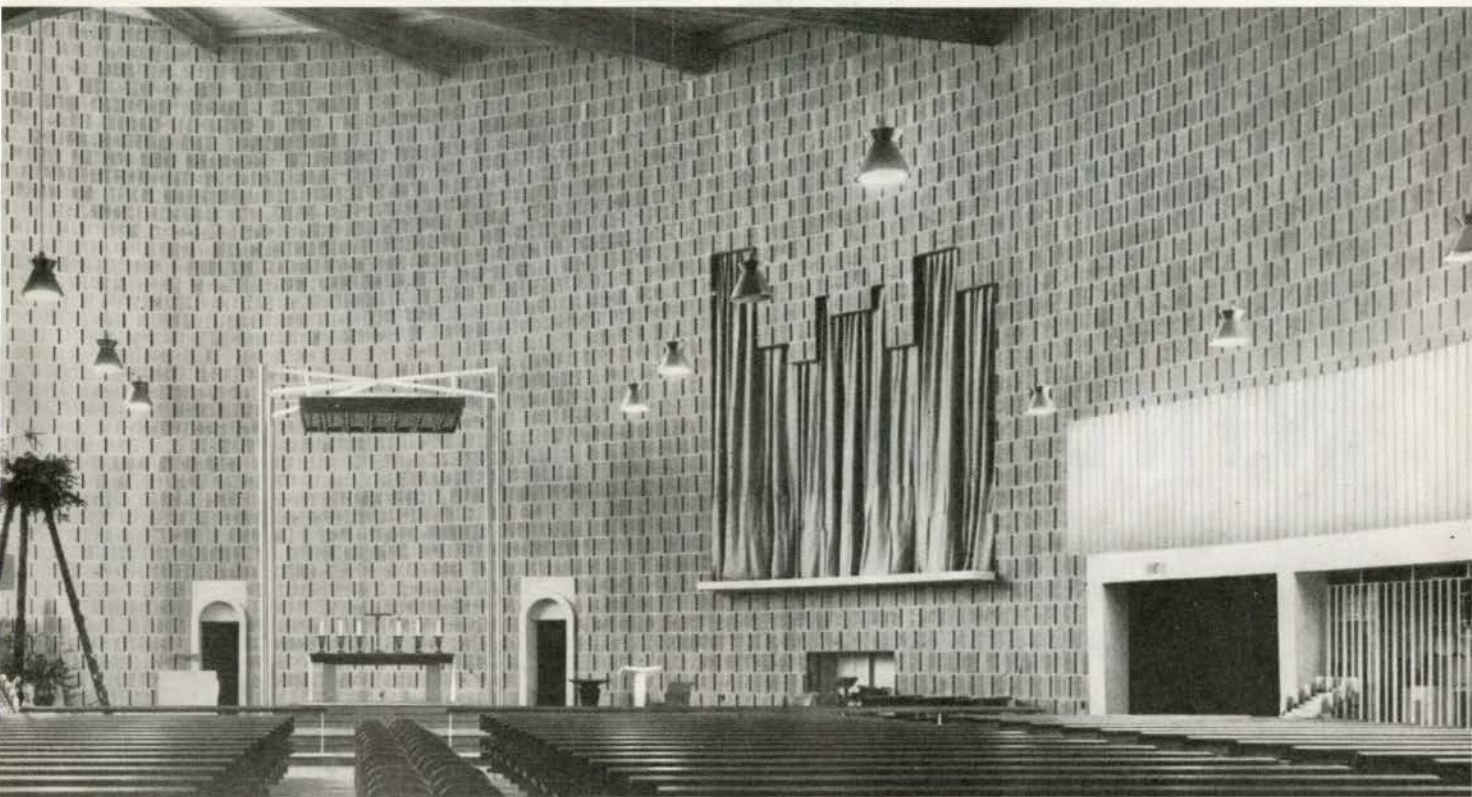


2

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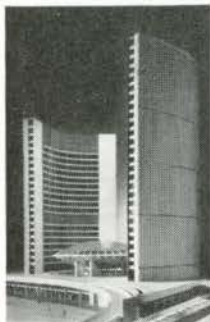
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