

Architecture Canada

October/Octobre 1969
Royal Architectural Institute of Canada
Institut Royal d'Architecture du Canada

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IS PROFESSIONALISM A VICTORIAN HANGOVER? see page 8

IN BRIEF

Prangnall Recommended for U of T



It is reported that a selection committee has recommended to the Board of Governors of the University of Toronto that Peter Prangnell, ARIBA, be appointed chairman of the Department of Architecture of the Faculty of *Architecture Urban and Regional Planning* and Landscape Architecture.

Prof. Prangnell joined the staff of the Dept. of Architecture in 1967 and became acting chairman in December 1968 on the resignation of John Andrews.

"Wall" Exhibit Tours Ontario

"Art for Architecture - The Wall" a touring exhibition sponsored by the Art Gallery of Ontario leaves its first stop, Scarborough College, October 26th. The show, consisting of the work of 33 artists can be seen at the Kitchener/Waterloo Gallery in November and at Rodman Hall Center, St Catharines in December. A successful opening with artists, architects was held on Sunday, September 21st. For artists' comments on the wall and Harvey Cowan's comments on the exhibit see pages 10-12.



DBR's Legget Retires



OTTAWA — Robert F. Legget retired on September 26th as Director of the Division of Building Research of the National Research Council of Canada, after 22 years of public service in that position.

He is succeeded by Neil B. Hutcheon, who has been a close colleague since joining the Division as its Assistant Director in 1953.

RAIC Competitions Chairman

D.L. Wilson, MRAIC, of Toronto, succeeds George Gibson, FRAIC, as Chairman of the RAIC Competitions Committee. Mr Wilson, a graduate of the University of Toronto, received his Masters in Architecture from Harvard in 1964. He is an associate of Parkin Architects, Engineers, Planners and was project designer for the Toronto airport, a number of buildings for York University and the Etobicoke General Hospital.



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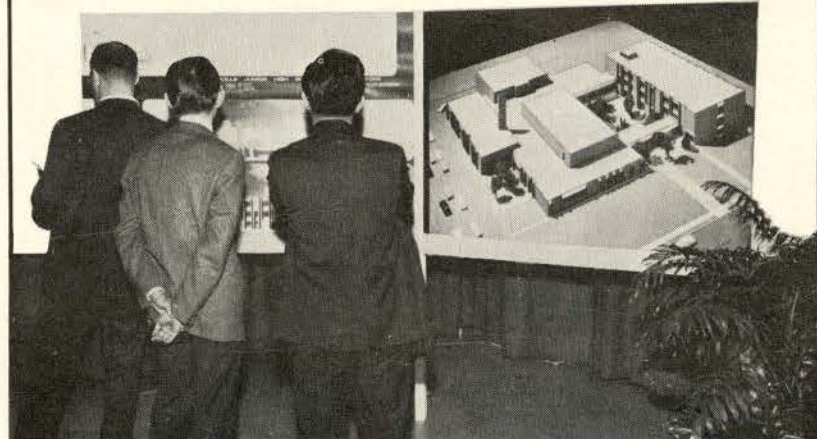
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New Body Proposed by RAIC

VANCOUVER — A proposal for the creation of a new national Institute for the building construction industry in Canada was approved in principle by the Council of the Royal Architectural Institute of Canada here on September 22.

The idea for the proposed new institute, which would be representative of all aspects of the building construction industry came from William G. Leithead, FRAIC, Vancouver architect who was elected President of the RAIC last June.

Mr Leithead suggested that leadership in creating the new institute be taken by the President's Consultative Committee, which consists of the heads of the RAIC, the Association of Consulting Engineers of Canada, the Canadian Construction Association, the Specification Writers Association of

Canada and the National House Builders Association.

These key representatives of the building industry will be asked to become a steering committee, with the objective of holding an inaugural convention of the new Institute in Ottawa late in 1970.

RAIC has been studying and discussing for a considerable time the urgency of close co-operation by all groups to meet the construction requirements of Canada, one of the world's fastest developing economies.

It would be structured to take in all components of the building industry, which include:

- (1) Development: mortgage lenders, development companies, federal and provincial agencies, etc.
- (2) Design: architects, engineers, planners, industrial designers, allied

artists, etc.

(3) Construction: contractors, suppliers, manufacturers, testing companies, craft unions, etc.

(4) Maintenance: federal, provincial, municipal departments of public works, building owners and managers, building maintenance companies, etc.

(5) Education

The new institute's broad purpose is higher productivity in the industry. Among the means to achieve this are: development and operation of a building industry information retrieval system; adoption of a national building code; initiation of research programs for the industry for all areas relative to increased productivity; the support of educational programs which would increase knowledge in the art of building.

A partial list of objectives for the association would be:

(a) Development and operation of a building industry information retrieval system.

(b) Adoption of a national building code.

(c) Initiation of research programs for the industry for all areas relative to increased productivity.

(d) The support of educational programs which would increase knowledge in the art of building.

(e) Development of standard documents.

(f) A study of curricula of universities, institutes of technology, vocational and training schools.

(g) Support of the BEAM program.

(h) Support for the introduction of the metric system of measurement.

(i) Development of systems design processes.

(j) Development of system building methods.

(k) Liaison with building industries in other countries.

(l) Presentation of briefs from the industry to Government.

(m) Publication of an industry magazine.

(n) Technical aid to underdeveloped nations.

(o) Encouragement of the export of Canadian talent in all fields of the building industry.

(p) Evaluation of economic trends which would affect the building industry.

(q) Continuous evaluation of the future of the industry in all respects.



The RAIC Council met in Vancouver September 22. Left to right, Director of Professional Service Wilson Salter (F); Allan F. Duffus (F), Halifax; Edwin Raines (F), Calgary; Frank Noseworthy, St John's, Nfld.; John Spence (F), Toronto; Honorary Secretary Harry Mayerovitch (F), Montreal; Vice President Gordon R. Arnott (F), Regina; President William G. Leithead (F), Vancouver, Honorary Treasurer C.F.T. Rounthwaite (F) Toronto; John M. Dayton (F), Vancouver; RAIC Publications Board Managing Editor Walter Bowker; Alan H. Hanna, Winnipeg; Jean-Louis Lalonde, Montreal; E.H. Grolle, Regina; Alfred Chatwin, Saint John, N.B.; and RAIC Executive Secretary Maurice Holdham.

Reynolds Opens 1970 Nominations

WASHINGTON — Nominations may now be made for the 1970 \$25,000 R. S. Reynolds Memorial Award for distinguished architecture with significant use of aluminium. The program for the international annual award is administered by the AIA, 1735 New York Ave., N.W., Washington, D.C. 20006, from whom nomination forms may be obtained. Architects or other interested persons may submit nominations up to February 2, 1970.

The 1969 Award was won by British Architect Boyd Auger for the design of the Gyrotron structures at Expo '67.

COMING EVENTS

November 3-5, National Interior Design Show, Automotive Building, Exhibition Park, Toronto

November 6-8, Western Construction Materials and Equipment Show, Pacific National Exhibition Grounds, Vancouver

November 12-25, International Building Exhibition, Olympia Hall, London, England

December 14-17, A National Colloquy, Emerging Techniques of Practice "Management", University Park Campus, Pennsylvania State University,

January 23-24, 1970. Alberta Association Annual Meeting, Macdonald Hotel, Edmonton

February 16-17, 1970. The Canadian Structural Engineering Conference, University of Toronto Convocation Hall, Toronto

April 11-17, 1970. American Concrete Institute 66th Annual Convention, New York City

May 13-16, 1970. RAIC Annual Assembly, Winnipeg.

"Resources" List Planned

OTTAWA — The Royal Architectural Institute of Canada proposes to compile a "Catalogue of Professional Resources" of architects in Canada for reference use by clients at home and abroad in the selection of consultants for building construction or projects related to the human environment. The object is to make publicly available a list of architects and architectural firms who, as a result of experience or special study, might be termed "specialists" in various types of buildings or structures, in construction techniques, in architectural research, and problems related to climate or geographic location, etc.

The list probably will be compiled on punch cards, which can be sorted by specialty required.

The need for such information on professional knowledge is emphasized by the Mid-Canada Corridor Development Foundation, which finds itself at a serious disadvantage because of the present lack of a comprehensive catalogue of human and natural resources.

The proposal is new to the architectural profession in Canada, as it is to some other disciplines, as an examination of the Yellow Pages in the telephone book shows. A doctor, for example, can list himself as a child specialist, or a gynaecologist; and

an engineer can say whether he is mechanical, structural, or electric, or whatever.

Architects, however, are just architects and lawyers are just lawyers.

The lawyers also are proposing to do something about the problem. The Law Society of Upper Canada, according to a report, is considering a reference service to help the public find lawyers who

specialize in various kinds of law.

A good example of the technique employed by one professional organization to make known its specialist capabilities (and the names of the partners, size and kind of staff, history of firm, and list of typical projects completed) is "Consulting Engineers Specialization and Typical Projects" put out by the Association of Consulting Engineers of

Canada in Toronto, and updated annually. (This is the reference volume used by the Publications Board to compile the listing of ACEC engineering consultants in the RAIC Architectural Directory Annual.) The Publications Board plans to make the same system available for the listings of architectural firms in next year's issue of the Architectural Directory Annual.

Students National Meeting Cancelled

MONTREAL — It appears that the proposed national conference of Canadian architectural students in Montreal this fall will not now take place. The proposers, l'Association des Etudiants en Architecture de l'Université de Montréal, say they did not receive any replies from other student bodies to a questionnaire about an agenda which they distributed to Canadian student delegates attending the RAIC-AIA Joint Convention in Chicago last June.

Université de Montréal architecture student Pierre Laflamme, one of the originators of the conference proposal last winter and a delegate from his school to

the Chicago convention, when asked at the end of September if the conference was still on, said, "the students from Montreal expected the cooperation of the others, and now feel let down that the others have not done their part. We are still willing to cooperate if the rest of the Canadian architectural students feel they want a conference, but we will not now initiate another first step".

Laflamme adds that he and Gaetan Byancamo, another student delegate from U de M, held two official meetings with the Canadian student delegates at Chicago to discuss the proposed fall

conference and distributed the questionnaire, to which the other students were to reply while they were still in Chicago, or after they returned home.

One of the purposes of the proposed national conference was to utilize experience gained by the 18 official student delegates to the Chicago convention (the attendance of two from each Canadian School of Architecture was assisted by the RAIC) to plan student participation in the 1970 Annual Assembly of the RAIC at Winnipeg next May 13-16. (See Architecture Canada, April 1969, page 9)

Chartered Quantity Surveyors Must be Part of Building Team

I refer to Robert Ross McKee's Vancouver letter, published in the June issue of *Architecture Canada*.

Having worked in the Canadian Construction Industry for the last twelve years, I am ceaselessly confounded by a general ignorance of how the other half of the world operates! Mr McKee has "suddenly discovered" that architects should be able to have an economic analysis of their building designs. It is good to know that at last, in 1969, the Canadian architectural profession is beginning to consider that applied building economics is essential to good design, i.e. the proper use of the client's money.

Out of the twenty-eight Commonwealth countries, twenty-seven of them know of and benefit by a profession in its own right, established for over 75 years to do just this. I refer of course, to the chartered quantity surveyor (CQS).

The CQS, perhaps more suitably entitled the "chartered building economist", is a person who has passed through an elaborate course of instruction and examinations equalling those for architects and engineers. But, needless to say, it takes many years of experience to be able to apply "the theory" to "the practice", as is the case in all professions.

Therefore, while I agree with

Mr McKee that all architects should be given superficial knowledge of building economics techniques applied to design, just as they should know something about structural design, specifications, etc., the only successful way to incorporate building economists into our Canadian industry, is to employ the people who are involved in this for the whole of their professional lives. Whatever instruction is to be given to architectural students on this subject should obviously be given by those so qualified — the Chartered Quantity Surveyors.

Meanwhile, I have every sympathy for clients who go to con-

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struction companies for proposals, because at the moment, (other than the few architectural firms

who DO use independent firms of chartered quantity surveyors to cost analyse their designs as they progress), the Contractor for whom "money economics" is the very basis of his business, is the only one with whom cost conscious clients can talk.

*A.J.M. Collins, FRICS, AIArb.,
Chartered Quantity Surveyor, Montreal*

Ed. Note: Mr Collins adds to his letter that he is neither a principal nor an employee of the firms of independent chartered quantity surveyors he refers to and has therefore no "personal" axe to grind.

Brock University Rural or Urban?

I was astonished to read in the May Review (page 31) that Brock University "stands some miles from St. Catharines in open farmland, not quite on the edge of the escarpment, in sorry isolation".

Brock is within the city of St. Catharines (and on the escarpment), albeit on the southern fringe where it is most accessible to the citizens of the several communities within the Niagara Peninsula which it serves. It is in fact at the very heart and centre of the new Regional Government area of Niagara and the open farmland is fast disappearing beneath an expanding network of roads which will make the University still easier of access.

I came to Brock last December after service in half a dozen universities in Canada and elsewhere and some familiarity with many others. Messrs. Diamond and Myers' impressions on a Sunday afternoon notwithstanding, I believe the choice of site for Brock is difficult to fault and that the term "rural campus" is hardly applicable.

I suspect that many of the downtown campuses which they admire were not initially designed as such, but were situated on open farmland which an expanding community soon encompassed. Indications are that this will very quickly happen here.

*Alan Earp, Provost,
Brock University, St. Catharines,
Ontario.*

*We agree that the city will probably catch up with rural campuses. In the meantime — a long meantime — the university contributes little to the city. And in what way has the design made provision for the inevitable engulfment? Does Mr Earp believe that the precedents we cited — Oxford, Cambridge, Harvard, were designed as rural campuses?
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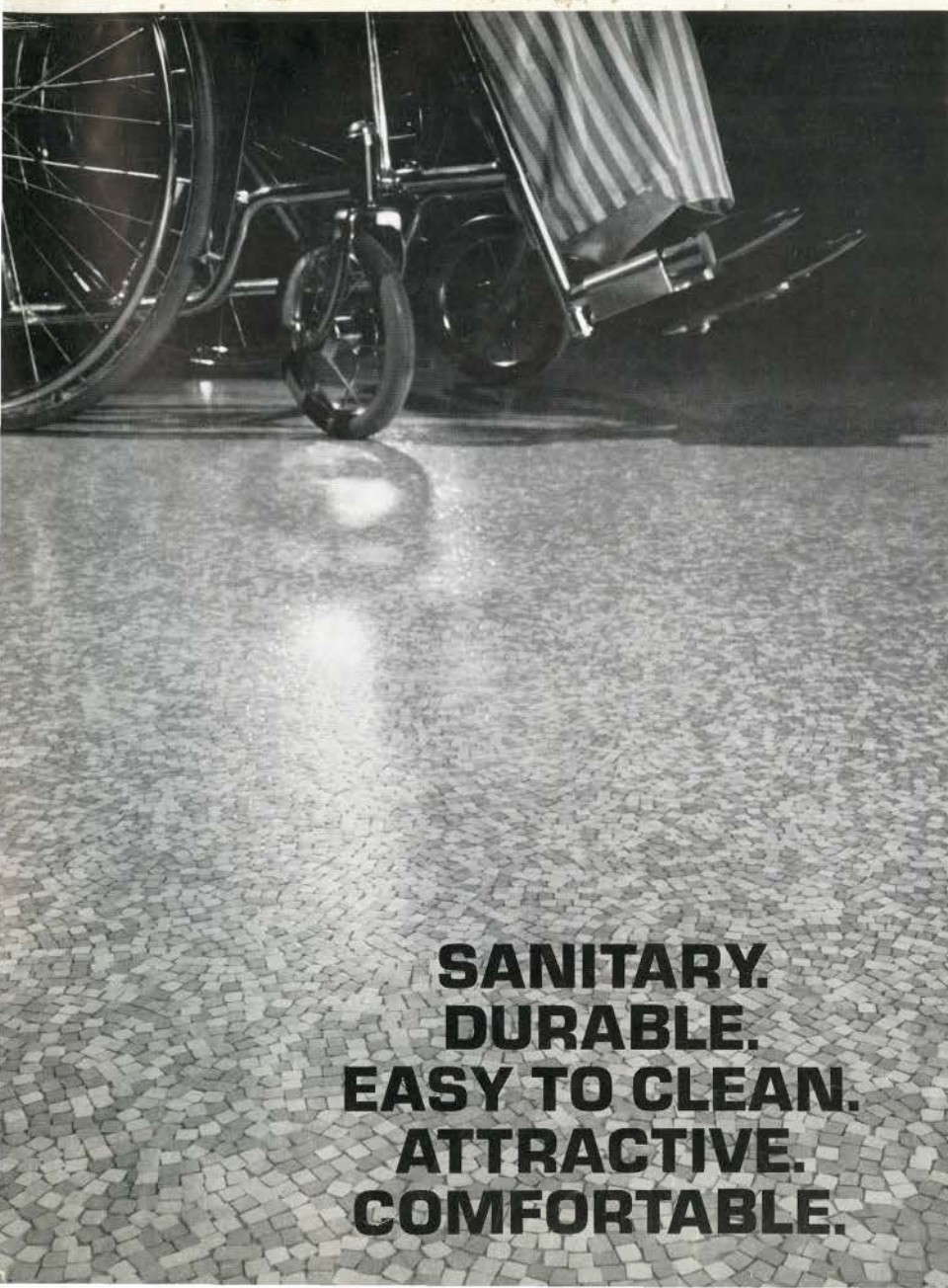
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Delphi Probe Aids in Charting Future Role

WINNIPEG — A study to clarify questions about the architectural community which should help it to understand and assess its future role and responsibilities will be a feature of the program for the 1970 RAIC annual assembly in Winnipeg next May 13-16.

The study utilizes an exciting contemporary communication technique known as the Delphi "Probe".

The Probe will be conducted by Harry E. Nolan, a 1966 graduate in architecture from the University of Manitoba. He is now president of a consulting firm he founded in Toronto last year to do research in environmental problems such as student housing and town planning. Affiliated with Mr Nolan's firm is a companion organization, the Sussex Research Company, a group which applies

computer techniques to research problems, and, as well, is involved in computerized architectural design.

Mr Nolan feels that the study will, for the first time, allow members of the architectural community to see how complex the whole problem of their role is, and how all the various factors of the problem interrelate.

The actual method to be used is merely a systematic mode of communication developed several years ago by the Rand Corporation and named after Apollo's oracle at Delphi. It was devised to put the best available expertise potential to the best practical use.

Traditionally, if more than one expert has been involved in solving a particular problem, various members of the team have interacted with others in the same or



David Aitken, MRAIC, Winnipeg member of the Manitoba Association of Architects host committee for the 1970 Assembly (centre), describes the "probe" technique. Left

is Harry Nolan, Toronto, whose research firm will conduct the "probe"; and right, RAIC Honorary Treasurer C.F.T. Rounthwaite.

different related fields. This usually has been done in the form of a round-table discussion and the results have often been a compromise, rather than a consensus, due to such psychological factors as overwhelming personalities, super-garrulous participants, or even the bandwagon effect of majority opinion.

The Delphi probe system re-

places direct debate with a carefully designed program of sequential individual interrogation (usually conducted by questionnaires) interspersed with information and opinion feedback derived by consensus from earlier interrogation.

A collection of "reasons" for previously expressed opinions is then presented to each respondent

in the group, together with an invitation to reconsider and/or revise his earlier answers. This allows each participant to take into account considerations which he may have dismissed as unimportant or inadvertently neglected at an earlier stage. If it is possible to cast solicited judgments in numerical form, a median is used to record the consensus opinion.



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President Heads IUA Delegation

OTTAWA — Canadian experiences in low cost housing will be discussed at a worldwide conference of architects in Buenos Aires by a five-member delegation from the Royal Architectural Institute of Canada.

Headed by RAIC President William Leithead of Vancouver, the delegation will include RAIC Vice-President Gordon Arnott of Regina, federal Deputy Minister of Public Works James Langford of Ottawa, Andrew Hazeland of Central Mortgage and Housing Corporation, Ottawa, and Dean Thomas Howarth of the School of Architecture of the University of Toronto.

The theme of the Congress is "Architecture as a Social Factor — Housing as Social Interest".

"We believe that our experiences in Canada in low cost and low rental housing can provide valuable guidance to developing countries," Mr Leithead said.

President Leithead will take advantage of his trip to the IUA to visit, in company with AIA President Rex Whittaker, the ancient Inca silver city Machu Picchu; and on his way home will visit Brazil to study the architecture of the new capital, Brasilia.

The delegation will attend the Tenth Annual World Congress of the International Union of Architects, meeting in Barilocke and Buenos Aires from October 13 to 24.

EIC President Urges Closer Ties with CCPE

MONTREAL — Continuing efforts to integrate services to their members by the Engineering Institute, Canada and the Canadian Council of Professional Engineers is one of the concerns of the new president of the 18,000-member EIC, William G. McKay, of Winnipeg. Mr McKay, who is president of Underwood, McLennan and Associates, is also interested in promoting the total concept of team operation with other disciplines. Engineers are already working more closely with architects than ever before, he says.

NSAA Studies Client Trends

The Fall session of the Nova Scotia Association of Architects was held in Mid-September at Digby, N.S.

The principal speaker and discussion leader of the three-day seminar was Alastair Grant, MRAIC, of the office of Ron Thom, FRAIC, in Toronto, and coordinating editor of the Schools Section of *Architecture Canada*.

The theme was "The Selection of the Architect" and it centered around the growing practice of clients choosing design-build or developer proposals in preference to the traditional architect-tender-contractor route and what to do about it. The topic was introduced by Alastair Grant on the first morning followed by general discussion. On the second day, Dr. Peter Manning, Director of the Nova Scotia Technical College, School of Architecture, spoke on

changes in architectural practice as seen from the standpoint of an educator (he has a special interest in building science and research). He was followed by Gregory Lambros who gave the point of view of someone in private practice.

The final morning was a general wrap-up, including a statement by David Allen of Amherst, N.S. It was decided that the NSAA Council should appoint a committee to prepare a position paper on the subject, which would be brought to the next general meeting of the Association.

The Session was attended by about 30 architects, including six from New Brunswick. Wilson Salter (F) Director of Professional Services, Ottawa, represented the RAIC. The meetings took place in the mornings, with leisure activities in the afternoon. Peter Manning spoke briefly after dinner on

the first night, on the work of the School (NSTC), and Gerald Regan spoke the second night.

As an editor of *Architecture Canada*, Mr Grant has some interesting comments on the event he attended and contributed to.

The meeting was attended by about one-third of the membership of the NSAA. The size of the Association is more manageable than the larger associations, and they seem more able to do things — e.g. their new Act.

Everyone who attended the sessions seemed to have been affected by developers of one kind or another cutting into their practice, and to be considering, or even to have taken, steps to counteract this. The question was not so much "do architects have to change their traditional ways of doing things", but rather to what extent and how, should these changes be made. Team building,

negotiated contracts, even an involvement in contracting and the development business, were all discussed.

The final outcome must wait until the committee appointed by Council brings out its position paper, but it is clear that there was general agreement that the traditional method of designing a building and calling tenders is no longer satisfactory to clients, because we have been unable effectively to control costs. The owner is less interested in the assurances that a professional can provide than he is in a fixed price from start to finish. This attitude is being adopted even by governments which, up to now, have insisted on public tenders. Various proposals, including ways in which architects and contractors could be engaged before either did their professional work, seemed to hold the most for the future.

Teams of professionals, including the contractor, could be chosen early in the project to design to a budget, and build for a fixed sum. The choice would be based on such things as experience, reputation, and ability, and sufficient checks could be built in to satisfy the requirements of fair pricing.

Peter Manning spoke of changes ahead in the practice of architecture and in the building industry. His remarks were not followed up directly, but by implication, changes in ways of working will inevitably lead in the directions indicated. I suspect that most practitioners are already doing much of what he is talking about without actually realizing it.



A. Colum Bruce

A. Colum Bruce has been appointed executive director of the Canadian Prestressed Concrete Institute. The Institute, with headquarters in Toronto, is a non-profit corporation concerned with the advancement, the design, manufacture and application of precast-concrete.

CIQS Head Encourages Education

TORONTO — President George W. Slee of the Canadian Institute of Quantity Surveyors is visiting Institute Chapters to encourage them to take an active interest in the courses of study offered in their locality, and also to encourage full members of the Institute to proceed with post-graduate education.

In announcing the details of his tour, Mr Slee said, "The course outlines and educational requirements of the Institute are constantly under review and effort is being made by the Education Committee of Council to maintain the high standards required of the quantity surveying profession." He pointed out that the Education Commission, a newly formed continuing body of the Institute, was responsible for the task of studying syllabi of colleges of applied arts and technology with a view to determining whether credits in certain CIQS subjects could be given. The President noted that sometimes there was considerable latitude between courses offered by a college and those actually conducted, the latter being determined by enrollment for a specific course.

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Goddard Library

Convoluted Forms Convoluted Arguments

Sibyl Moholy-Nagy has reviewed John Johansen's Goddard Library in *Forum*, September '69. According to Johansen the convoluted forms are a consequence of growth, improvisation and change. But the design was done all at once. Shades of Marie Antoinette — let's pretend the encrustations were formed over time. The arguments in support of this latent romantic notion are as convoluted as the architecture.

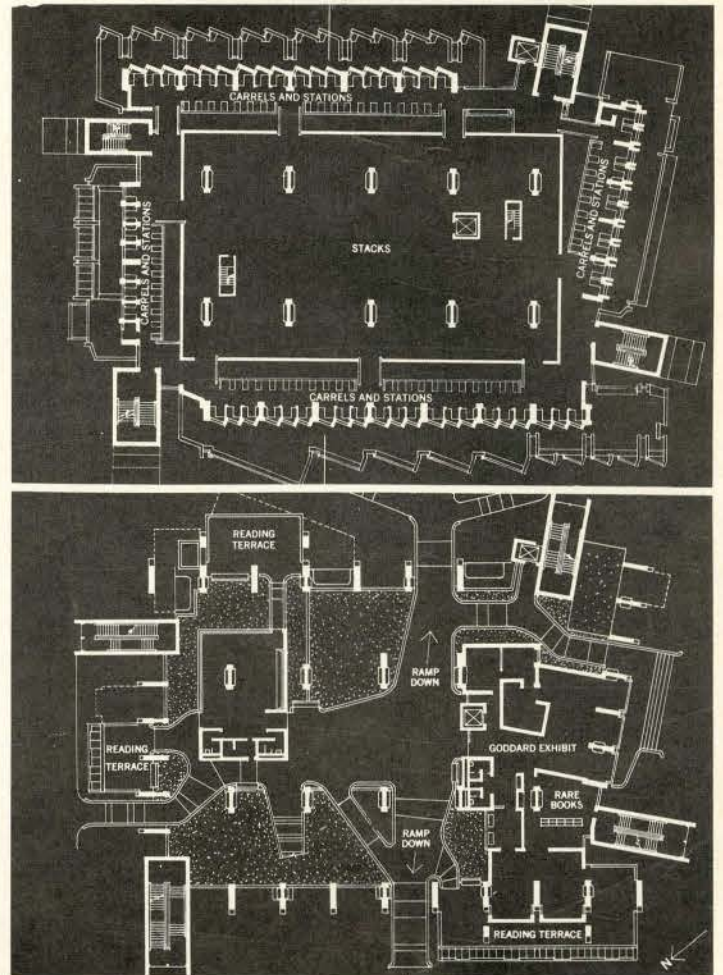
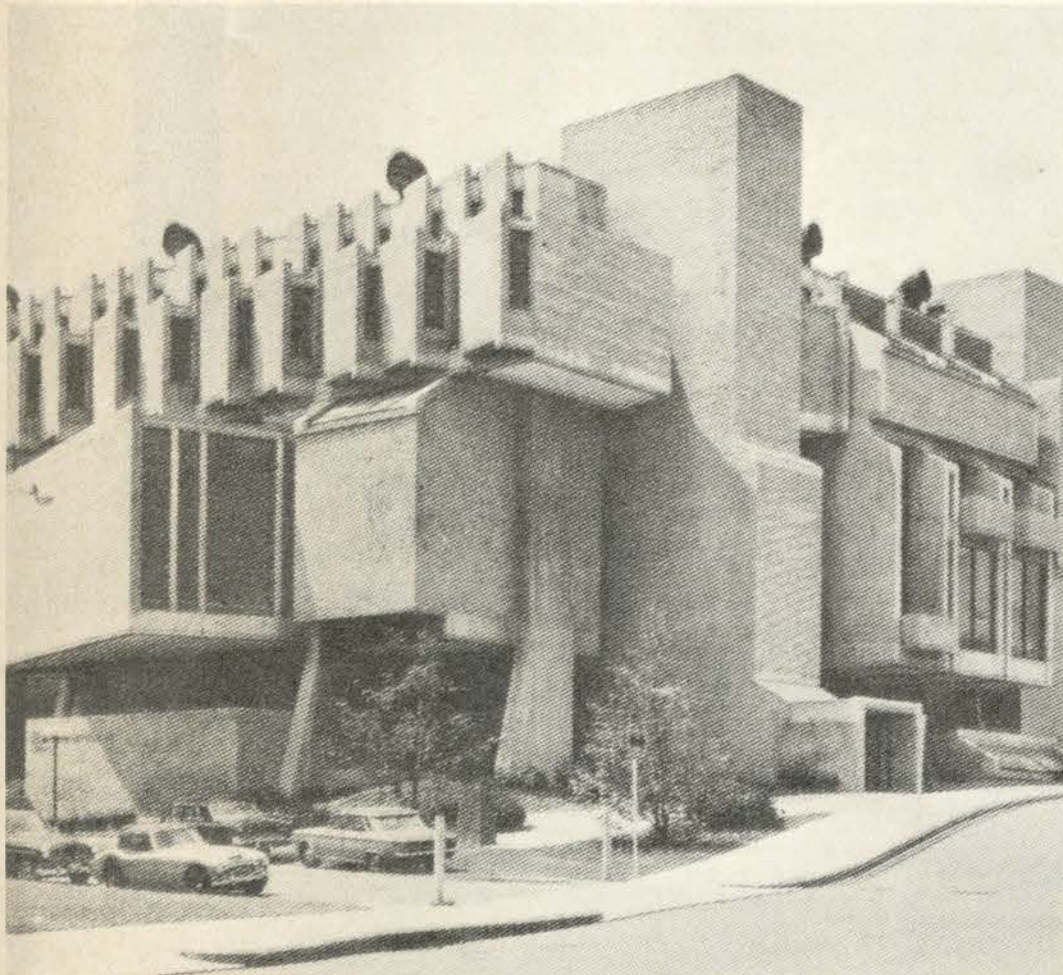


IS PROFESSIONALISM A VICTORIAN HANGOVER ?

A topic fascinatingly relevant to the pending change in status of the architectural profession in Canada is a series of papers entitled *Preparing for the eighties* published in the *RIBA Journal*, August 1969. Of especial note is the paper by Jeremy Lever, QC, who deals with the relationship between the profession and society. He argues that the difference between professional and com-

mercial activities is becoming blurred. He points out that professionalism can be traced to a result of a condition in 19th century England: England lacked an institutionalized aristocracy, and the professions were thus a device to give younger sons a means of supporting themselves without losing status. However, examination systems grew up to replace patronage as a means of filling

positions. The examination system led to the formation of professional bodies. But like other Victorian institutions which we have inherited, the system, he says, is in need of revision. In fact, there is, among young radicals, a move afoot that would terrify the conservative and sometimes insecure professional — a move to investigate the professionals under anti-monopolies form of legislation.



Words Words Words Words Words Words Words Words Words Words

An extract from *AD's* *Cosmorama*, August '69, is not only an extraordinarily illiterate explanation of the worst aspects of the design process, but an attempt to justify them; read on and be amused at the inconsistency of deriding logic and narrative, yet attempting logic and using narrative to do so.

"The spoken word and, by extension, the printed word — we are told often enough — is one of the most significant conditions of the state of man. It is at this stage that we tell the higher from the lower orders, the men from the apes. We have no need to pick fleas off one another to indulge in sociable discourse. We can com-

municate with words. But clearly, if you don't know the language, the image is more potent than the word; and in the field of architecture this is notoriously so.

"Architects, even when they share a common language, have never been greatly amenable to talk and to discussion of theory. They will tolerate a bit of theorizing for the sake of form and even indulge in a degree of verbalizing on the subject of architecture, but this is rarely of much import when it comes to the matter of designing. Corb might apostrophize, Kahn lyricize, but when they set pencil to paper it is the images of the things they have seen that determine the forms.

Architects deal in visual memories. Which is perhaps why their buildings are so unsuccessful from the point of view of mere use. Logic plays little part in architecture. Not surprisingly, the textbooks, studies, reviews and magazines that are most sought after by architects are those that honour the glamorous image. Such publications have been a powerful force in the dissemination of twentieth-century language of architectural forms.

"To cite an example: the part they have played in that interchange of images — pinched, cribbed, parodied and swopped — between the Japanese Metabolists and Archigram. The work of the

Metabolists was first extensively published in Britain in two issues of *AD* (10, 12/64). The influence on Archigram was direct and liberating. But the drawings that Archigram produced in the years that followed were even more vitalizing and immediately inspiring to the Japanese. Project after project has been illustrated in *Japan Architect* and *Kenchiku Bunka* in the last five years that bears witness to the Archigram drawings published in *AD* during the same period. But not once, though the groups might correspond and meet one another in London and Milan, has the word, spoken or written or printed, been of the slightest importance in this inter-

play. The image has been all. Intention and meaning has been absorbed — if at all — by some process of osmosis. That the formal vocabulary has been grasped is in little doubt, as the designs for the pavilions at Expo '70 published in *Kenchiku Bunka* 1/69 and *Japan Architect* 4/69 make evident. Kenzo Tange (coordinating architect for the whole exhibition) and his Metabolist minions have mastered the rules of this particular design game and will be the first to put them into effect. They will prove that whatever carping critics might have said, the Archigram vision can be made to work."

Indeed it will.

A.J.D.

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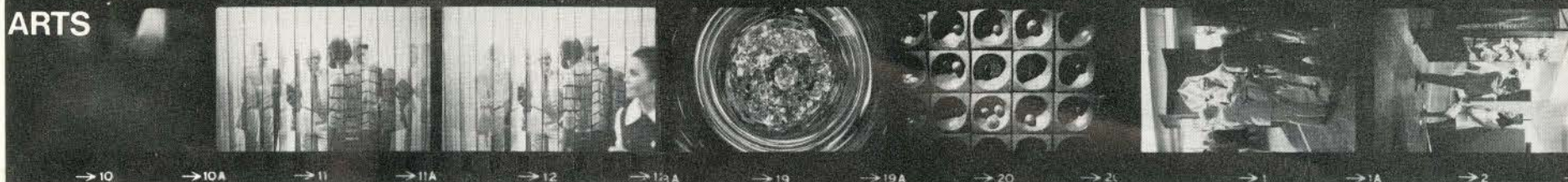
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What is a Wall?

To the architect... it is the outcome of structure.

To the warrior... it is a battlement.

To the besieged... a barricade.

To the Jew... a totemic receptacle — for his unbearable woes — his wailing wall.

To the nervous politician an iron curtain.

To the child man, the primitive and the artist... it is the constant canvas

— for his graphic utterances

— the palette of his protests

— the graffiti record of his presence

— the wandering corridors of his very being.

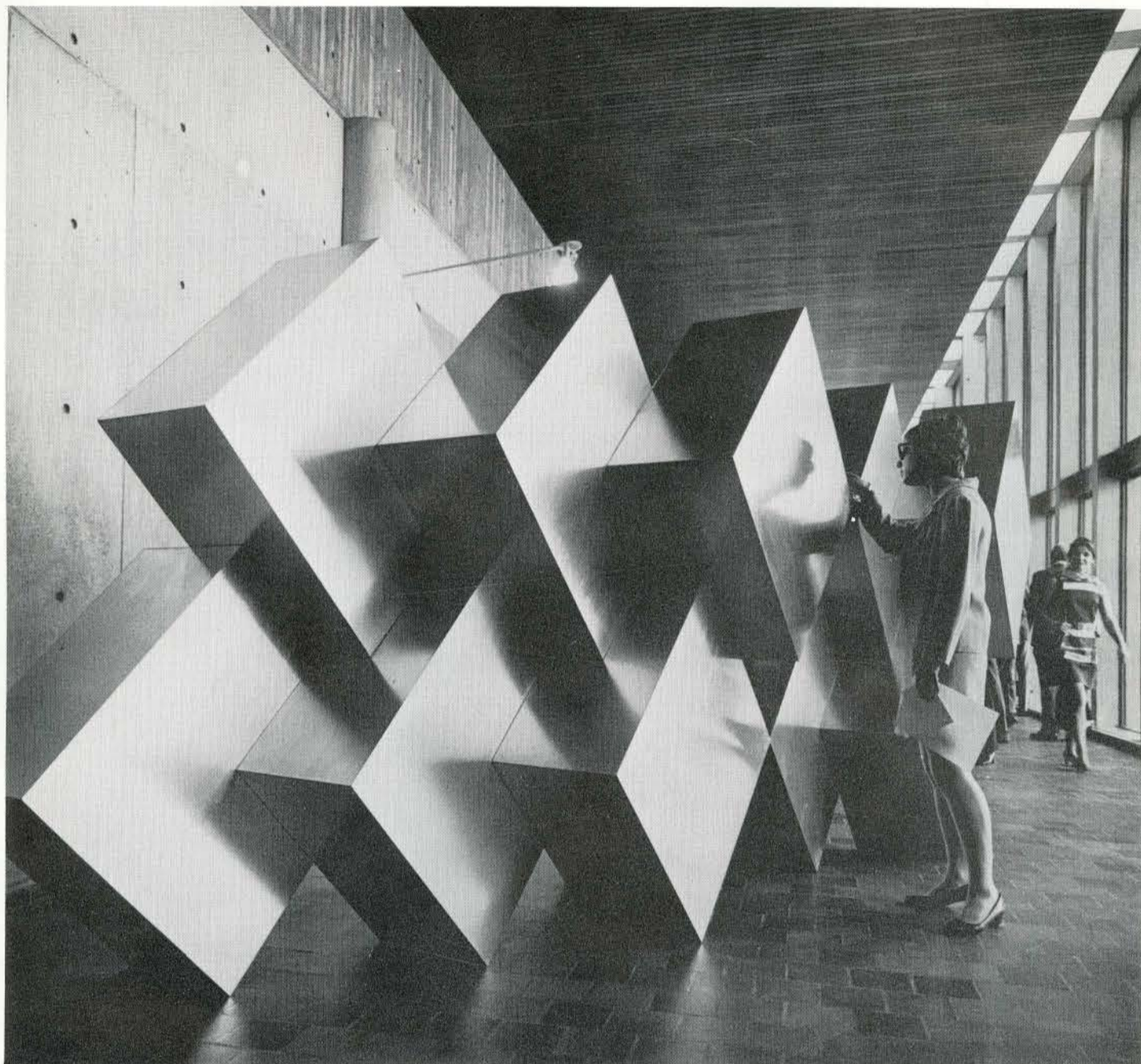
The Wall is a structure of ambiguous idea and purpose.

This exhibition was planned to call forth a response from artists and to protest against "the wall" of architectural sterility... the corridor without a sense of place... the aseptic "no where" of the subway... the "wall" against ideas... the wall without dreams.

Surrounded as we are by urban and suburban walls, are we not as bees in a hive, mere workers contained within the logical structure of survival? The nature of man, his hopes, his ideas, shape his environmental case into a metaphor for his dreams. What the artists propose in this exhibition may not be tolerated as final solutions, but stand as entities, exciting and provoking.

These walls are rather more totems than surface scratchings. They become the bacteria of ideas which if allowed to "infect our environment" would do so with a fever of excitement. These walls ARE "dreams". Fact and fancy meet to challenge mere formal function.

A.A.



Ray Spiers

The above is the introduction to the catalogue of the touring exhibition THE WALL, sponsored by the Art Gallery of Ontario. This exhibition is a stepping stone, made by artists in the full mid-stream of contemporary activities, to bridge the rushing forces separating the productions of architects and artists. The twin professions stand on separate banks of endeavour to the detriment of the total environment.

We, artists and architects, who are so separated do not readily know the answers to the many problems of creating inviting environments for a fast growing megalopolis. Nor are we cognizant of the methods by which we may create them in collusion. This exhibition stands as a manifestation that creative minds are engaged and are, as it were, at work in the laboratory of the public gallery testing out ideas within the idiom of art and architecture.

The question arising out of this research endeavour is... will you, the architects respond by examining the evidence through the "microscope" provided in the several galleries throughout On-

tario where this exhibition will be shown.

Only with your interest can we catalyse into action, only with the architect's out-stretched hand can the artist arrive on the same bank of endeavour.

Here also are a few extracts from the catalogue as the artists think in words about their problem of presenting a "Wall"...

Ted Bieler

The walls I have built including this one all started somewhere and developed from there. Where and when you start are questions which reach to the answers.

David Bolduc

A wall can be anything from the brick facade of a building to the implied privacy of a paper screen. A blind or a sheet of clear or tinted window glass (a car is a wall), a hedge, a rose trellis, a stop sign or a sign "do not bend", a blinking light, a red light, a white line dividing the highway, a raised hand, a secretary, the edge of a rug, a piece of rope, barbed wire, an electric shock, a button and an authoritative manner, a mirror, a stairway — there are as many walls

as there are reasons for having them. My reasons are relatively pleasant. I have attempted to make a pleasant wall using color, transparency and some human involvement.

Glen Elliott

The wall is art, not the vehicle of embellishment. Considering this hypothesis, the wall would be approached with "a little more decorum".

Peter Kolisnyk

The wall as a free-standing or integral part of the architectural structure, not only must define and enclose space to serve utilitarian function, but must exist positively as its own creative form. My realization of this space barrier would extend vision beyond the seen limits of perimeter and embody its own spontaneous energy through the use of a refractive, transparent surface. By the shattering of light and image of natural and artificial elements, the wall reflects a constant multiplication of forms: subject is fragmented, producing infinite play on, in, and through the surface.

Merton Chambers

The twentieth century wall is

no longer conceived as a physical supporting barrier but as a temporary and visual shield which now cries out even more for a solution of greater local psychological impact. My solutions to this have been mainly as color and texture creating mood and identification areas.

Johnny Neon

We start with the corn and get to the cob. Two walls reflect upon themselves, neither can interpret one another, the walls fusing to form inside out mirrors.

Tony Urquhart

I have been fascinated by the relationship between the geometric/mechanical and the organic, man and nature, and the interaction between the two. A wall, almost by definition is a mechanical object and as such the perfect foil or frame for an organic happening within its confines. My pieces might serve as a reminder that nature still exists, also I like to feel they are not without some humor.

Margot Ariss

Wasn't it Nietzsche who said "Art is nothing but art, we have art in order not to die of life". I

think that says a lot. Poems by John Bruce of Guelph are quoted on my wall.

Gail Lamarche

Most walls are square stop signs, others are places. I prefer the latter.

Charlotte Lindgren

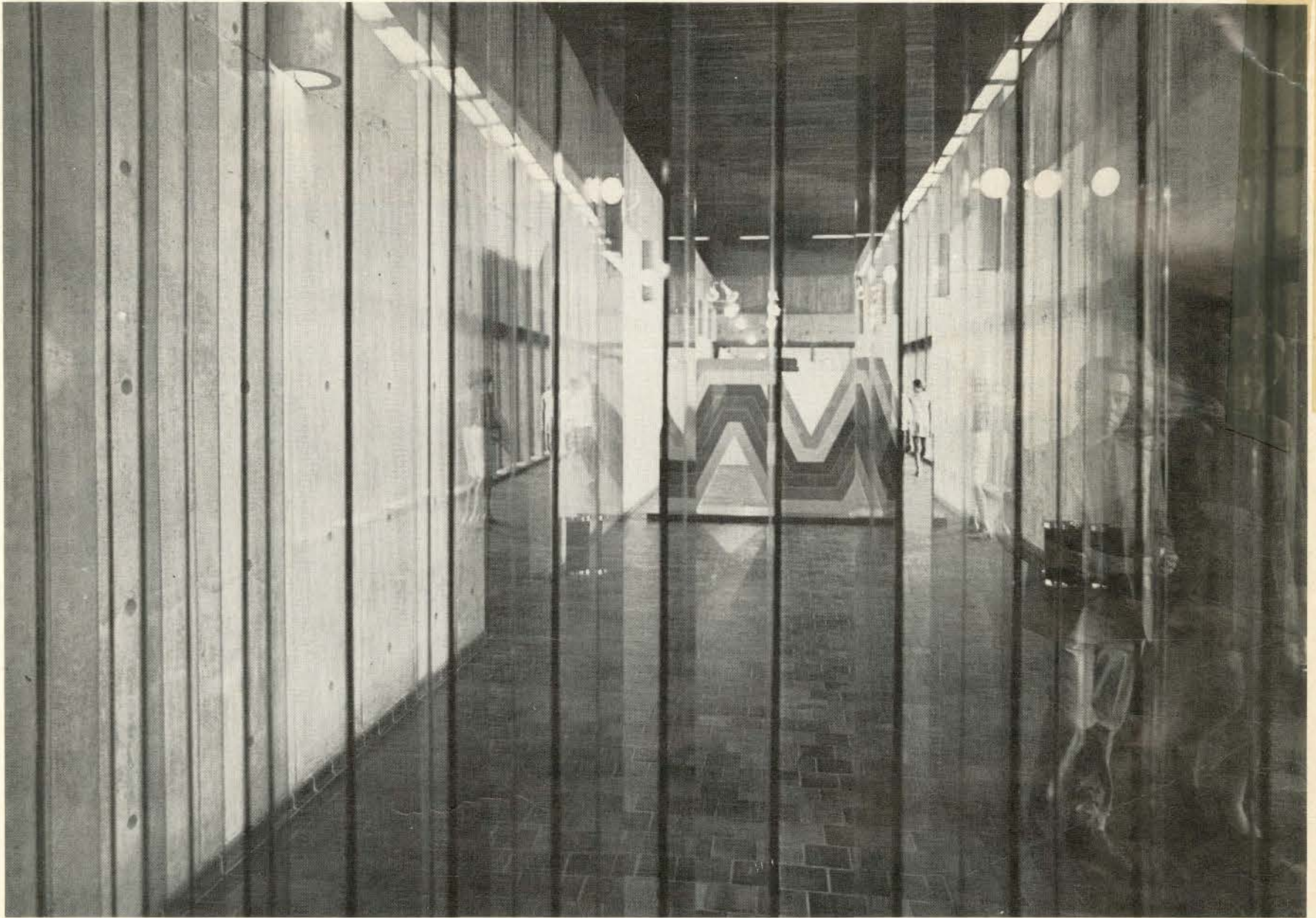
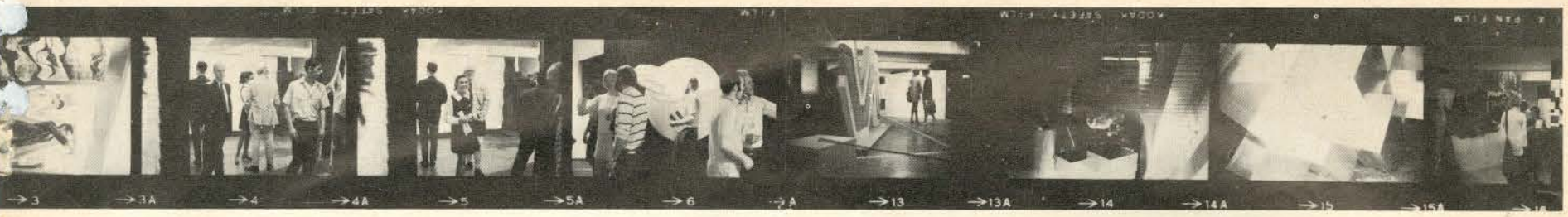
The possibilities of walls (mobility, variability, elasticity) are the potential intensity of space itself.

Mariette Rousseau-Vermette

Je souhaite que mes tapisseries suffisent pour exprimer mon besoin de collaborer à l'architecture actuelle.

Other artists participating in the show are: Jone Baker, Micheline Beauchemin, Zbigniew Blazeje, Bob Bozak, Shirley Clemmer, Michael Cooke, Kirsti Fernberg, Margit Gatterbauer, Michael Hayden, Marlene Honsa, Joyce Lehto, Tsipora Levy, Louis de Niverville, Walter Redinger, Ian Samson, Terry Samson, Michael Snow, Ray Spiers, Guerite Steinbacher, Jim Tiley, Harold Town, Velta Vilsons, Joyce Wieland, Ed Zelenak.

Anita Aarons



Peter Kolisnyk



Margot Ariss



David Bolduc

Photos by Ian Samson

WHERE TO SEE "THE WALL"

Sept. 12-Oct. 26, Scarborough
College
Nov. 7-30, Kitchener-Waterloo
Art Gallery
Dec. 5-29, Rodman Hall Art
Centre, St. Catharines
Jan. 3-21, The Robert Mc-

Laughlin Gallery, Oshawa
March 2-23, McMaster Uni-
versity, Hamilton
March 30-April 20, Oakville
Centennial Gallery
May 1-30, London Public Li-
brary and Art Museum

Architects Must See Wall Show

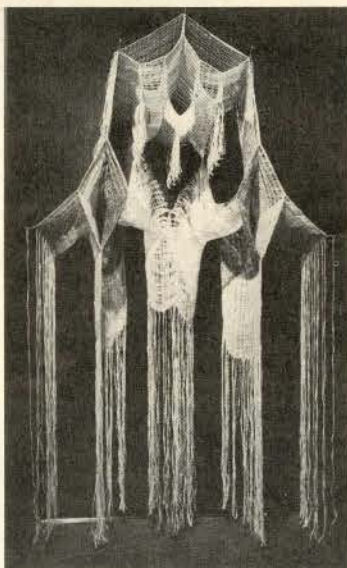
by Harvey Cowan, MRAIC

"Art for architecture—the wall" is the title of an ambitious show of paintings, sculptures, illuminations, ceramics, tapestries and photographs assembled by Anita Aarons. This is an important show, not so much for its immediate content, but for its future implications.

The wall, as all architects know, is a basic & vital design tool — a space modulator, a barrier, or a protective element. It can be solid or transparent, smooth or textured, inviting or inhibiting. But architects often ignore the untapped conceptual possibilities of "the wall", and it is in this area of creativity that the artist can contribute. This possible arena of cooperative participation has remained largely vacant. As a

starter, Miss Aarons has now persuaded the art community to show us their reaction to "the wall" as art for architecture. It is important that this show be viewed as an initial step, a first offering in an area of art unfamiliar to both the artist and the viewer. It is therefore not surprising that the individual failures in the show outnumber the successes. Certainly the architectural profession has as much responsibility for this state of affairs as the artist. A profession that does not use all its resources is only cheating itself, and the public it serves.

Strangely enough, most of the successful pieces in the show are fashioned by women. Joyce Wieland has bagged in plastic the individual white letters of the stirring statement "Man has reached up and touched the tran-



Hanging by Charlotte Lindgren

quil moon." These plastic bags are fastened to the wall creating a soft ethereal texture for its space time message. Joyce Lehto has contributed a fine tapestry using shiny plastic as a counterpoint to the woven texture, a piece with an identity of its own. A delicate, fascinating structure, like a giant web, has been woven by Charlotte Lindgren. This would be an intriguing space modulator at twenty times the scale.

An aesthetically unattractive, but pungent statement about the nature of "the wall" has been offered by Michael Snow. Two sheets of plywood have been screwed together, apparently causing purple guch to ooze out of its joints. This uncompromising sculpture is deceptively immediate, for its real interest lies in the

conceptual question it raises — the wall as a solid, the wall as a plane, the wall as a tensile element, etc. More immediately rewarding is the soft vinyl floor structure by Michael Hayden that lights up when walked upon. This "horizontal wall" (that's a floor, architects) surprises with its soft texture and light show.

Ironically, one of the most successful wall statements is a graffiti wall, a long horizontal strip of black paper covered in chalk messages imprinted by the visiting public. In light of the direction of this show and its future relevance, a quotation from this wall, (this innocent public graphic display) is both appropriate and enigmatic. "Man is the victorious victim of his own intelligence."

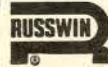
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cylinders or roses. No cylinder projections wide enough to get a wrench on. No breaks for intruders! Adjustable for doors up to 2½" thick. Available in all popular functions and any finish. Many easy-installation fea-

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Vancouver School Board May Hold Architectural Competition

VANCOUVER — It now appears probable that the Vancouver School Board will hold an architectural competition for the design of a new elementary school in the South East part of the city.

The Architectural Institute of British Columbia has been asked to name a professional advisor for the competition and he is Fred T. Hollingsworth, MRAIC, Vancouver architect and vice president of the AIBC.

It is believed that the competition would be open to members of the British Columbia Institute only.

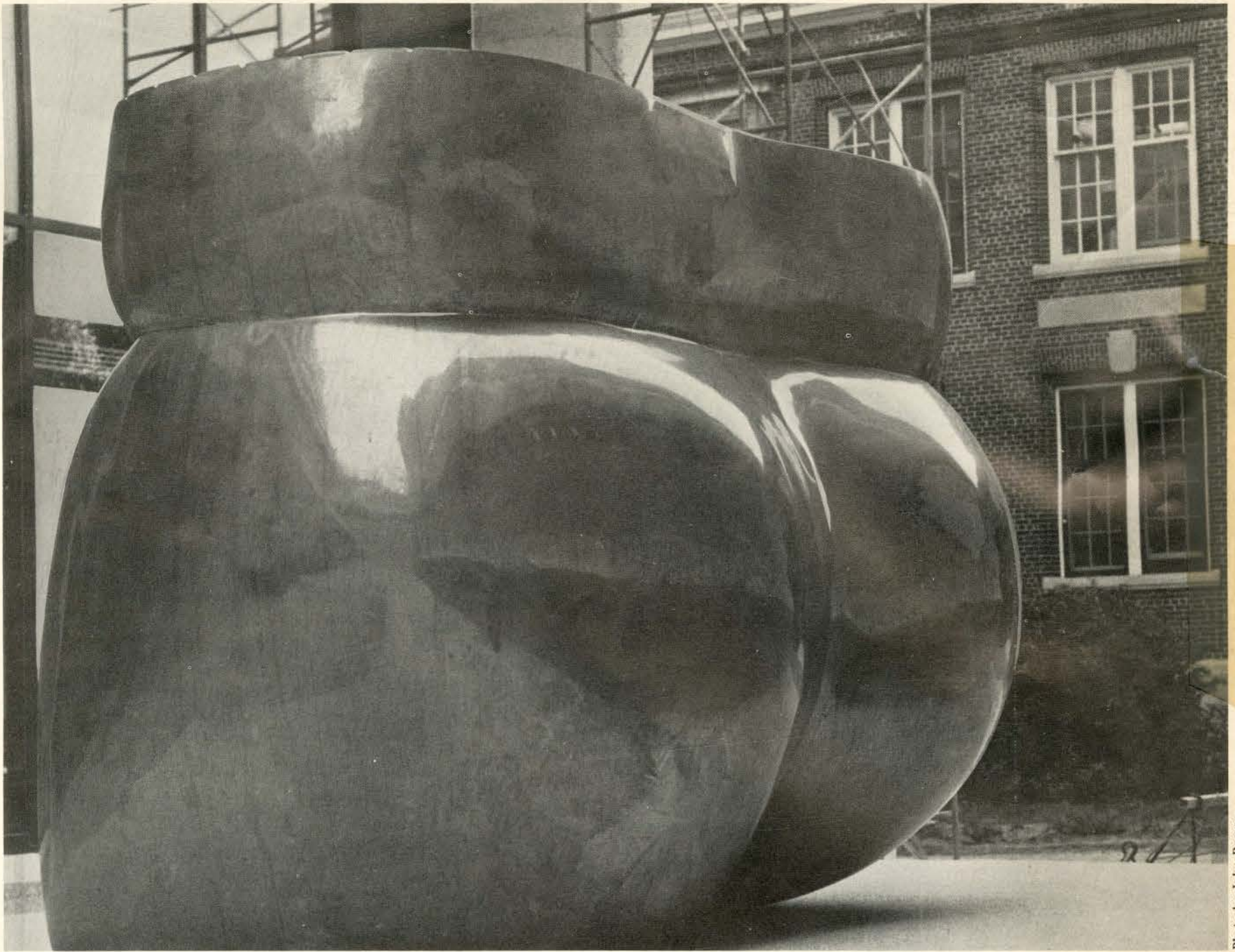
The idea for a competition for the design of a new school was proposed last August by Board Vice Chairman Dr Peter Oberlander, MRAIC, ARIBA, AMPTI. Dr Oberlander, who is head of the School of Community and Regional Planning at the University of British Columbia, told the Board he thought that an architect's competition was the best way of interesting people in the kinds of schools they would have and informing them just how schools are planned and how their tax dollars are spent.

Winnipeg Firms Merge

WINNIPEG — The merger of two of Winnipeg's architectural firms was announced September 11. The two firms, Moody Moore and Partners Architects and Engineers and Duncan Rattray Peters Searle and Christie have combined to become one of the largest firms in western Canada.

The new firm will be known as Moody Moore Duncan Rattray Peters Searle Christie, Architects Engineers and Planners. Their offices will be at 295 Broadway Ave., Winnipeg.

This merger marks the second time this year that two large architectural firms have joined forces. The firms of John B Parkin Associates and Smith Carter Searle merged last spring.



Polished bronze by Robert Hedrick at the University of Guelph

Photo by John Reeves

Organizing Programs, Policies, Activities, Acquisitions-

Art on the Campus, Part 3

In the last two months we have published some general perceptions on Art and the Campus. In the September issue we noted that most policies and programs are *ad hoc* affairs rather than politically instituted policies developed by responsible hieratic bodies. Some new universities, however, are showing a more conscientious attitude towards art programs and are endeavoring to frame responsible agencies and intelligent policies.

York

York University is a most hopeful example, probably through the catalytic energies of artist Ronald Bloor, (now a faculty member) and professional entrepreneur, Dorothy Cameron, in staging exhibitions there. Purchases have been made, mainly from these exhibitions, and several important commissions instituted. One of these by Ken Lochhead is one of the most successful pieces of integration attempted on any Canadian campus. York has by now, with a collection of 63 artists and 73 items, the nuclei of an important collection. Furthermore a very intelligent move has been made to appoint a professional gallery man, Michael Green-

wood, as curator both to site the works appropriately and to maintain them in a correct curatorial manner.

A new dean to the Faculty of Art, Dr Jules Heller, with a policy slanted towards engaging top professional artists to his staff, rather than the usual policy of preferring over-qualified academics, also promises to bring greater vitality to the art life of the campus.

Waterloo

Waterloo, again a new university, was catalyzed into action by this enquiry and has recently formed a committee through the private energies of Muriel De Gre, Information Officer. The committee is wisely drawn from a composite body consisting of the campus architect, members of the faculty, a student representative, and most important of all, several professional art critics and consultants.

As well as being concerned with commissioning art work for the campus, Waterloo is attempting to build an international collection through inter-campus and consular help. While too early to comment on this project it is interesting to note that reaction

has been sympathetic and positive.

Without haste but with consideration and, let's face it, sufficient funds, Waterloo can also show leadership along with York on just how important universities can be in the business of exposing this country's best creative talent to students plus campus visitors.

University of Toronto

The University of Toronto suffering from elephantitis and hardening of the "art"eries has, through the activities of Hart House and Erindale College, at least had a fairly lively exhibition program. What is disturbing is that the Fine Arts Department of a university so intimately connected with a large metropolis should show such an alarming state of atrophy where active influence is concerned. For example, rather than any plan emanating from within the expected areas of that campus, it was the architects of the new Medical Center along with faculty members who commendably entered into experiments with sculptors Ted Bieler and Bob Downing to enrich the architectural environment.

Various art items pop up here

and there either on loan or in exhibitions but it would seem that the University of Toronto — a large, old and straggling environment is badly in need of a body of aestheticians to coordinate some of its hit and miss activities.

Western Universities

By contrast it is worth visiting the western universities of Manitoba, Saskatchewan and lately Calgary to see a vital core of active "art thinking" in programs and acquisitions.

Montreal

Universities in Montreal, in particular the Université de Montreal, show more than a passing interest in enriching their environments or having a policy of encouragement towards contemporary art. In general, however, a more definite attitude towards leadership in environmental consciousness needs to emanate from campus directors. Such leadership would be the most subtle form of scholarship necessary for young thinkers who must go forth into the generally unhappy environments of the technological age.

Towards New Policy Making

Here are a few points that universities cogitating on art policies might consider.

1. Endeavour to have a percentage of costs laid aside for art projects for use in two ways: a. to completely integrate work at a very early stage in planning with the close collaboration of artist and architect or b. to purchase works of art for locations known during the planning stage.

2. Set up a plan and funds for the constant exchange and exhibition of current contemporary works of art on the campus, to be exposed to all students.

3. Institute an "inter-university" fund to start a "loan" collection of paintings and sculptures especially large works for inter-campus exchange. These works, if not purchased immediately, are readily available from current exhibitions.

4. Last but not least I suggest more student participation in conjunction with top professional guidance in selecting, exhibiting and purchasing of works and funding activities. Hopefully the campus should be the breeding ground for aesthetic protests (alongside other social protests) against the general malaise affecting us and resulting in the unsatisfying environments of our times.

Anita Aarons

RCAF Competition Models Unveiled

TRENTON — An examination of the designs of the winner and the three other finalists in the two-stage competition for the RCAF Memorial at Trenton, Ont., bears out the statement of the Professional Advisor, Dr. Eric Arthur, FRAIC, in notifying the profession of the competition last January, that "probably no competition ever held in Canada calls for so high a degree of imagination and professional competence on the part of members".

The requirement was for a memorial that was not a museum; not a building that evoked only memories of the past, but one that looked to the future of military aviation in Canada, and the technological advances of our time in many areas. For example, in the Memorial Hall, which the public approaches but does not enter, is the traditional Eternal Flame, but it is not in traditional form. A laser beam, pointed at a distant star, it is a good example of one of the "technological advances of our time" and, as well, is appropriately in keeping with the Air Force motto "Per Ardua Ad Astra".

There is also a Book of Remembrance and, like its counterpart in the Peace Tower in Ottawa, it will be turned to a new page each day. The visitor, however, will also be able to push a button and see reproduced on a screen the page on which is inscribed the name of an individual of particular interest.

In addition to the Memorial Hall, the competition requirement included a Hall of History, a non-sectarian chapel, two smaller chapels and a community activities area for people at the Trenton Armed Forces Base and for special events. Maximum cost was set at \$2,200,000, including landscaping, with an additional \$500,000 for sculpture, painting, furnishings, etc.

The competition attracted 460 registrants and there were 99 entries. The four finalists in the second stage each received \$6,500 and the winner in the final judging on August 25, Victor Prus, FRAIC, Montreal, receives the first prize of an additional \$23,500. (See Architecture Canada, September 1969)

Members of the jury were Brigadier General D.R. Adamson, representing the RCAF; Prof. Charles Moore, head of the Yale School of Art and Architecture; and Montreal Architect Charles Elliott Trudeau, MRAIC.

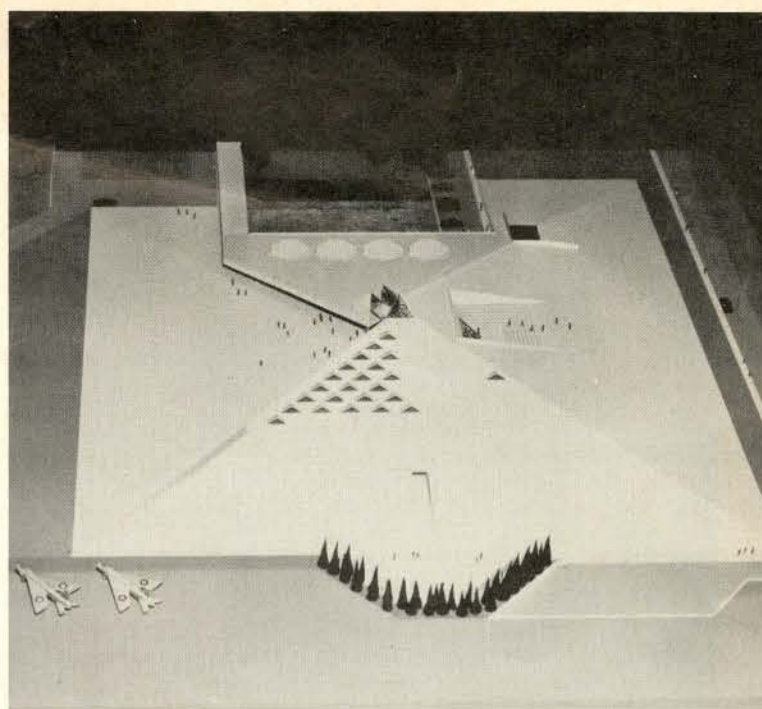
In the winning design by Victor Prus, the Jury found "a scheme of

profound clarity and simplicity which succeeded in making all aspects of the Memorial contribute to the vitality and pleasure of the whole. The complex is thoughtfully designed; each area complementing all others and unifying the entire site in support of the dominating laser beam and Book of Remembrance. The atmosphere of strength and hope is at once powerful yet calm, forming an environment that is a challenge to the intellect and imagination of the program director."

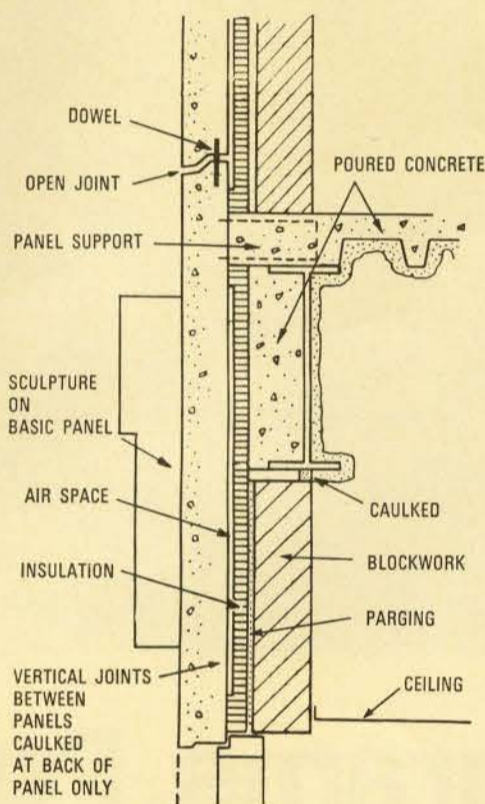
Commenting on the designs of the other three finalists, the Jury said: Henri Brillon, St-Lambert, Que.:

"The work of an extraordinarily gifted architect, who impressed the Jury with his strength of vision. However, the Jury were left in doubt as to whether the structure could be completed and made weather-proof without compromising the power of the concept."

Michael Kopsa, Toronto; and Cohos-Delesalle & Evamy, Calgary "failed to live up to the promise of Stage One and, in particular, failed to bring the whole Memorial Complex to the level of interest that each achieved in that portion of his design allotted to the Memorial Hall."

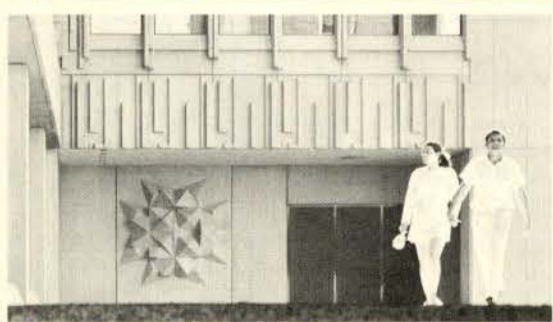
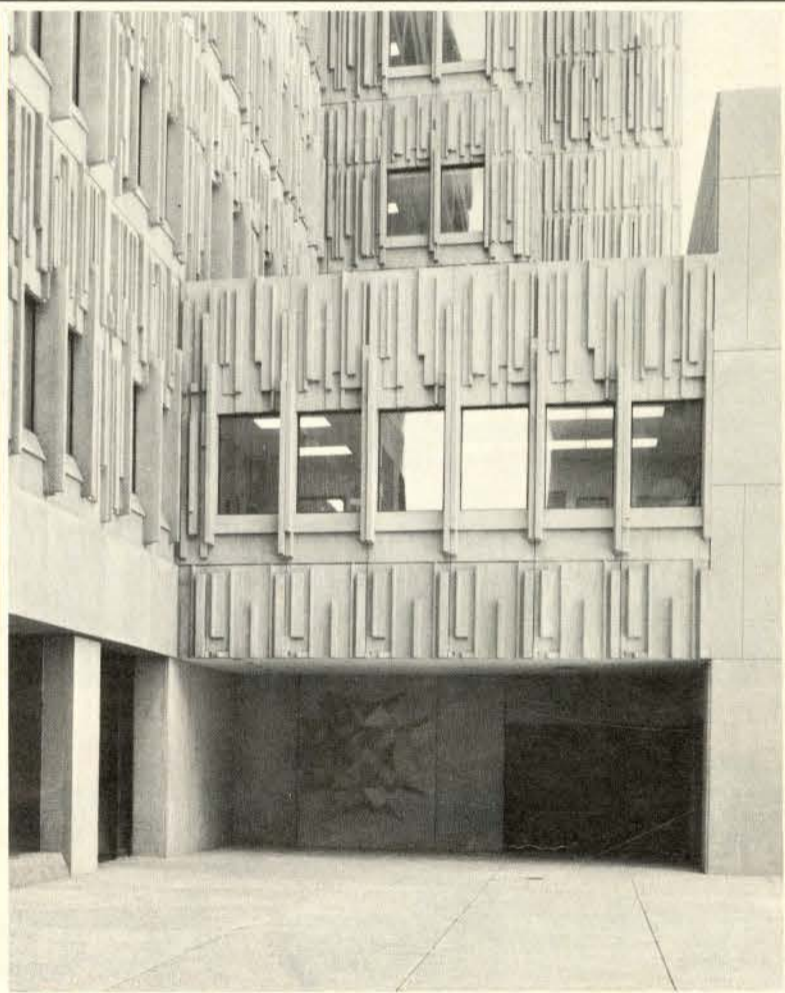


Victor Prus



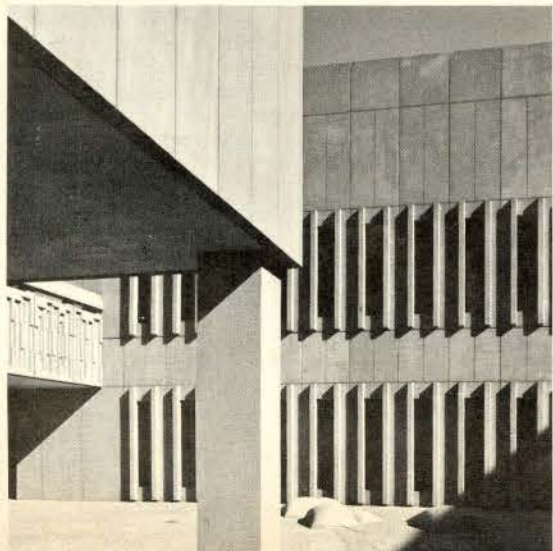
SEQUENCE OF ERECTION:

1. Steel frame & floor deck
2. Precast panels
3. Caulk inside vertical joints
4. Insulation (with cavity)
5. Concrete fireproofing & firestop at floors
6. Parging
7. Block work
8. Window & Interior finishes.



Hail Resistance

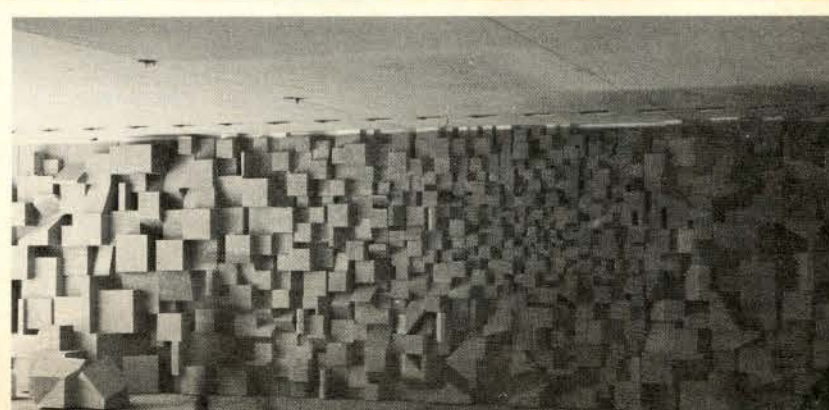
WASHINGTON — A test for evaluating the hail resistance of roofings and the results of its use on a variety of roofing materials are described in this report of research done at the National Bureau of Standards under sponsorship of the Asphalt Roofing Manufacturers Association. Write: Superintendent of Documents, US Government Printing Office, Washington, D.C. 20402 for *Hail Resistance of Roofing Products* by Sidney H. Greenfeld, National Bureau of Standards Building Science Series 23, issued August 1969; 11 pages; 25c US, plus postage.

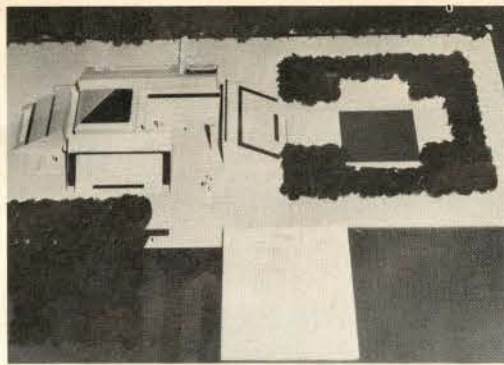
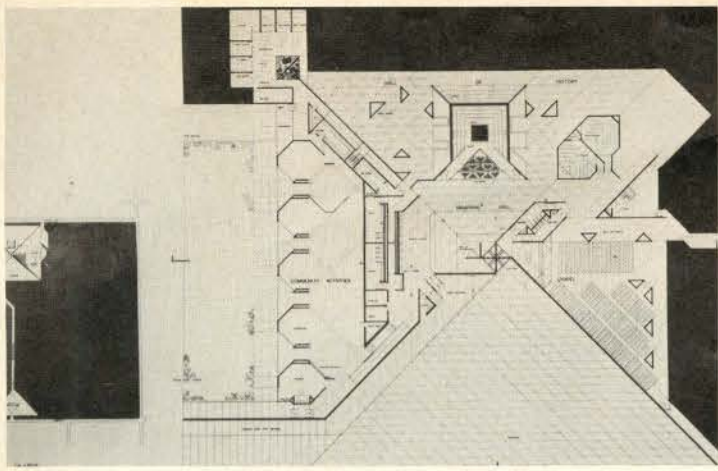


DESIGN FEATURES

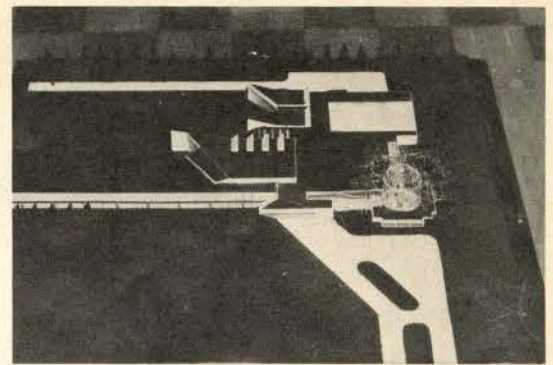
- Design of the exterior walls consists of thousands of panels moulded in an abstract design of 14 variations. By juxtaposition of the panels the architects avoided repetitious themes and achieved a result which is not only decorative but forms an integral part of the construction.
- The moulded concrete embellishments fell within the financial limits of a very tight budget and at the same time, satisfied the artistic standards of the architects.
- Total wall design is based on principle advocated by the National Research Council Ottawa.
- The system overcomes the problem of cost in enriching the exterior walls of steel and concrete buildings.

Precast sculpture enrichment for the building.

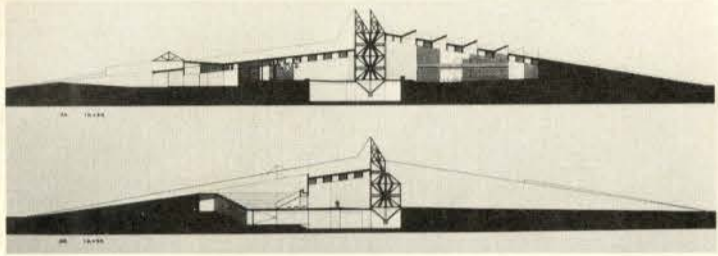




Michael Kopsa



Cohos-Delesalle & Evamy



Henry Brillon



Architects: Govan, Kaminker, Langley, Keenleyside, Melick, Devonshire, Wilson.
 In Association with: Somerville, McMurrick and Oxley
 Sculptors: Robert Downing, Ted Bieler
 Project Manager: Canadian Bechtel Limited.

Abstract Precast shapes Medical Science Building

The abstract design of the precast walls at University of Toronto's new \$36,000,000 Medical Sciences Complex is a welcome development in architectural technique. The innovations should open new areas for co-operation between architects, sculptors, and precasters to develop more originality and freedom in Canada's architecture.



The bas relief, with finely etched surface texture and co-ordinated colour of the precast panels harmonize with other buildings on the 100-year-old campus while contributing a characteristically modern effect of their own.

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Nouveau Directeur de Laval

QUEBEC — Le Recteur de l'Université, Mgr Louis-Albert Vachon, annonce la nomination de M. Paul-N. Bourque comme directeur de l'École d'architecture de l'Université Laval. Il remplace à ce poste M. Fernand Tremblay.

Natif de Haverhill (Massachusetts), le nouveau directeur a fait ses études secondaires et collégiales à Memramcook au Nouveau-Brunswick. Monsieur Bourque a fait des études en mathématiques à l'Université Notre-Dame (Indiana) et des études en pédagogie à l'Université St-Joseph où il obtint en 1956 en baccalauréat un éducation. Monsieur Bourque fit ensuite des études de génie civil au Massachusetts Institute of Technology jusqu'à l'obtention d'une maîtrise ès sciences en 1961.

Doyen de la Faculté des sciences à l'Université de Moncton de 1963 à 1967, Monsieur Bourque a fait des études de doctorat en génie civil à l'Université Laval où il est, depuis 1967, professeur visiteur à l'École d'architecture.

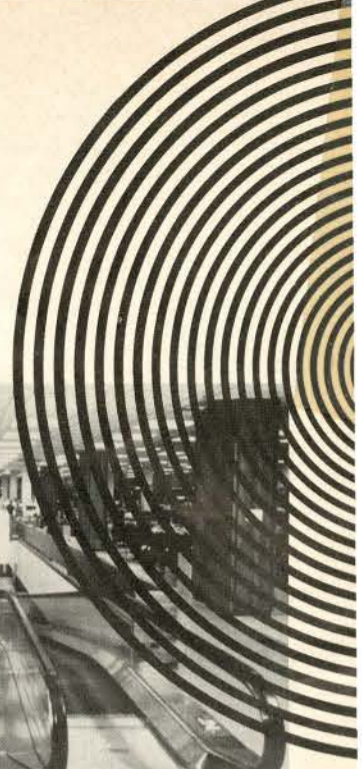
Le nouveau directeur a travaillé à la planification de la Cité universitaire de l'Université de Moncton de 1962 à 1965. Il est membre de plusieurs associations professionnelles et scientifiques.

A la même occasion, le Conseil de l'Université a formé un Comité consultatif de l'École d'architecture dont le mandat consistera à conseiller le directeur sur les aspects professionnels de l'École et son orientation. Le Conseil sera formé de MM. Napoléon Leblanc, vice-recteur de l'Université Laval; Douglas Shadbolt, directeur de l'École d'architecture de l'Université de Carleton; J.-L. Poulin, de la Faculté d'aménagement de l'Université de Montréal; et de deux membres que désignera l'Association des architectes.

Wilby Scholarship Won By Jai Sen

1969 Ernest Wilby Memorial Scholarship winner was Jai Sen. Mr Sen, born in India, graduated this year from the McGill School of Architecture. He was editor of "Asterick" during his final year.

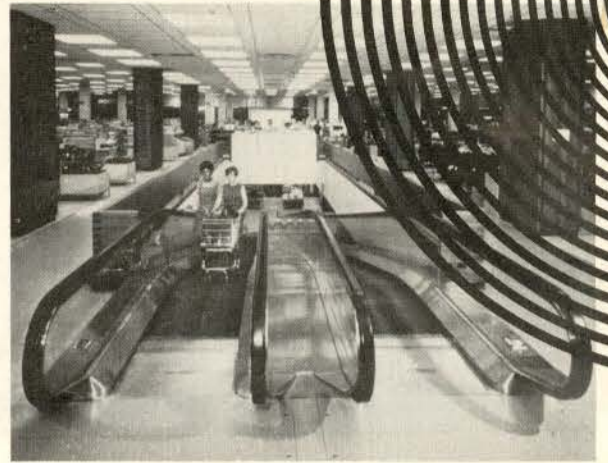
SHOPPING



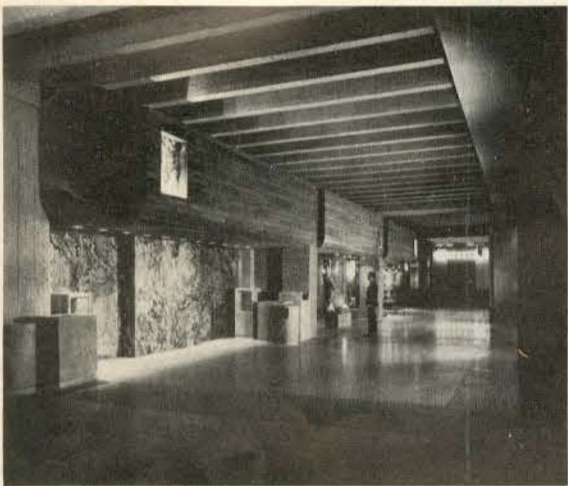
Bonsecour Market, Montreal, built in the early 1800's from a woodcut in "Picturesque Canada", published in 1882.



Interior of the two-level Colonie Mall at Albany N.Y. Open floor allows shoppers to view stores on both floors. Lower level stores are extended forward to edge of upper walk. Upper walk is usually 12 to 15 feet wide.



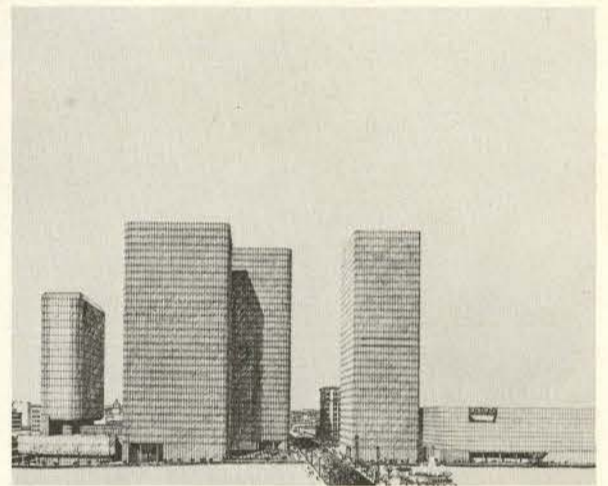
Miracle Mart Department Store in Plaza Cote des Neiges, Montreal. Moving walks provide convenience for shoppers with carts, strollers or children. The additional length of such ramps requires more floor space than can usually be made available in a Mall.



Retail shopping concourse at Place Bonaventure, Montreal. Covers 150,000 sq. ft. at ground level with major stores, boutiques and cinema seating 800. Covered parking facilities for over 1,000 cars.



Fairview Mall - Toronto (Bregman & Hamann) is presently under construction and scheduled to open Mid-1970. Two Department Stores (Simpsons and The Bay) and 100 stores. Parking for 3,400 cars. A split level parking lot serves the upper and lower levels of the Shopping Mall.



Pacific Center, a downtown shopping center scheduled for Blocks 42 and 52, Vancouver. Eaton's store office building on Block 52 will connect under the street to the multi-level shopping mall on Block 42. There will also be an under street connection to the existing Hudson's Bay.

1,000 Centers Open Every Year

by Stan Witkin

Shopping has been one of civilizations earliest pursuits. Whether it was in the early Greek Stoa, The Persian market, Turkish Bazaar, or the English Arcade, the idea has always been to assemble the merchants in one area for the benefit of the customer.

As the numbers of automobiles and highways have grown, we evolved from a strip of stores with parking to the giant regional shopping complexes under one roof. There are approximately 12,000 shopping centers of all types in Canada and the USA with new centres opening at the rate of 1,000 per year. These Centers account for over one hundred billion dollars of annual retail sales or about 42% of all total retail sales.

More than Just Retailing

Today's shopping centers are becoming more than just retailing institutions. In many cases, they are the focal point for the suburban areas they serve. Wherever possible, developers are providing such added facilities as office buildings, recreation facilities, hotels and community services. The shopping centers themselves

are becoming larger and more integrated. In Canada, the large centers will vary in size from 500,000 square feet to one million square feet, with usually two department stores. In the United States (because of more department stores and tenants), the large centers will contain from one million square feet to one million seven hundred and fifty thousand square feet of rentable space, containing three or four department stores. The number of individual stores will usually exceed 100. It now takes upwards of five years of planning, design, leasing and construction from the time of acquisition of land to the opening.

As centers grow in size, so do they become more complex. The problems of massive pedestrian traffic, central HVAC plants, truck servicing, vehicle traffic, ingress and egress, sign control, and architectural continuity are becoming more difficult to solve successfully. As a "controlled development", there are some architectural advantages but they are usually minimized by external pressures. Municipalities now place more imposing restrictions on regional centers. Department stores, whether they are a tenant or part owner, are a dominant

influence on the planning and design of any major center. They continue to exert a measure of control through all phases of the development. The other large retailers also have decided views on their requirements and compensations have to be made to satisfy them, sometimes to the extent of major design changes. The developer needs a strong team of experts to pull all the factions together. In one recent American project, three department stores were each designed by a different architect, with a fourth department store and the remainder of the Shopping Center designed by still another firm. Under such circumstances, it requires effective co-ordination to maintain harmony and control. At Les Galeries d'Anjou in Montreal, Simpsons' store was designed by Max Miller and Eatons' by Bolton Ellwood & Aimers. Architects for the Mall and stores were Greenspoon Freedlander Placta & Kryton.

Trend to Multi-Level

As large land tracts become more difficult to obtain and as shopping centers grow in size, the result is a trend towards multi-level shopping centers. The multi-

level center offers more compact facilities for the customer, both internally and externally. The walking distance between department stores is reduced and the shopper moves between floors instead of traversing the usual long mall. Architecturally, this can make for a more interesting development but at the same time, it poses construction and leasing problems to the developer that he would just as soon avoid (split level grading, escalators between floors, freight elevators, mechanical limitations, etc.). The saving in land is usually offset by these additional construction costs. If the developer has a choice, he (and the tenants) would prefer a single level situation.

Deck parking is getting more consideration as sites become confined. However, as long as "free parking" is expected, the use of deck parking becomes prohibitive in most cases. The long-range outlook would indicate that free parking lots may soon have to give way to paid parking.

Now that the suburban shopping center is achieving maturity, there is renewed interest in revitalizing the central core retail areas of our cities. Complete downtown shopping centers are also starting

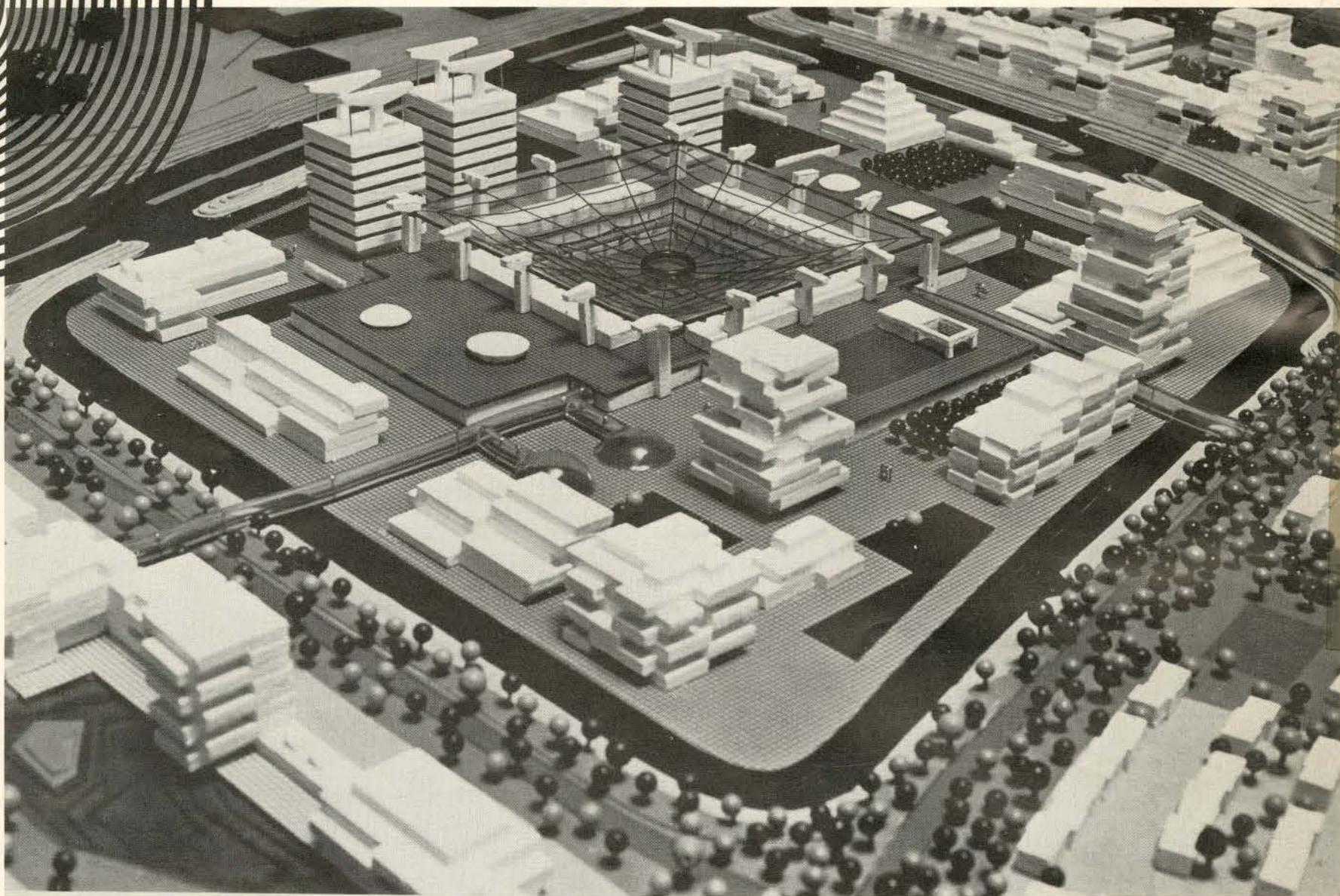
to emerge: Scotia Square in Halifax, Place St. Cyril in Quebec City, First Wentworth in Hamilton, City Center in Sudbury, Ontario, Midtown Plaza in Saskatoon and Pacific Center in Vancouver, to name a few. In other "Super Block" developments, more retail space is being added to office and apartment complexes creating pocket shopping areas that are favoured and necessary to the public.

In today's fast changing retail market, shopping center development is not for amateurs. It is perhaps the most difficult of all real estate ventures in which to achieve success. The developer today faces a herculean task of the highest order in attempting to build the giant shopping city as today's centers have become.

When completed, the only true measure of success will be reflected in the cash register of the retailers, for no matter how beautiful or imposing the shopping center may be, without adequate retail sales, it can be considered unsuccessful.

Mr Witkin is the Shopping Center Development Manager for the Fairview Corporation.

CENTERS



Centers to be Community Cores

by Peter Hemingway, MRAIC

Shopping Centers in the future will remain essentially the same as they are today and as they have been in the past — that is, they will continue to be centres for bringing merchandise and people together. However, what is certain to change is the method by which this fusion of people and goods will be accomplished.

To begin with, the manner in which goods are sold to consumers is likely to become increasingly automated resulting in far larger department stores, supermarkets and chain stores. It is hard to believe that the small family owned store can continue to survive except as "boutique type" operations with a minimum of employed help. Even the giant department stores will have to find means of reducing their dependence upon labour so as to be able to compete with discount organizations, yet at the same time maintaining their service image so as to compete with the personalized boutique. All of this means that the architect must allow for maximum flexibility in designing merchandising areas so that the space itself can be readily altered to meet changing conditions.

But the greater difficulty for the designer of the future is posed by the problem of bringing people to the goods. Until now most shopping centers have depended almost entirely upon the automobile for customer transportation; this after all was how the suburban shopping complex was justified in the first place and why it was successful. Yet now because the regional shopping center has grown so big and threatens to become even larger it has evolved into a major traffic generator on its own account. Thus on a small scale it suffers from all of the handicaps of the traditional city center, (including reliance upon the one driver car.)

This situation highlights the difference between the Canadian

approach to urban design and the method which in the main is used in the USA. It is becoming obvious that Canadian cities have decided to make their city centers work by introducing alternative means of transportation to the privately owned automobile. Montreal and Toronto are good examples of this trend. Americans on the other hand tend to avoid urban congestion, as in Los Angeles and the cities of the Eastern Seaboard, not because of their inability to resolve the issue technically but perhaps because of the inherent social problems that large urban areas seem to create. Insofar as major shopping centers are concerned this means that the Canadian model will tend to diverge from its American proto-

type in direct relationship to the difference between the two societies.

No Historical Precedent

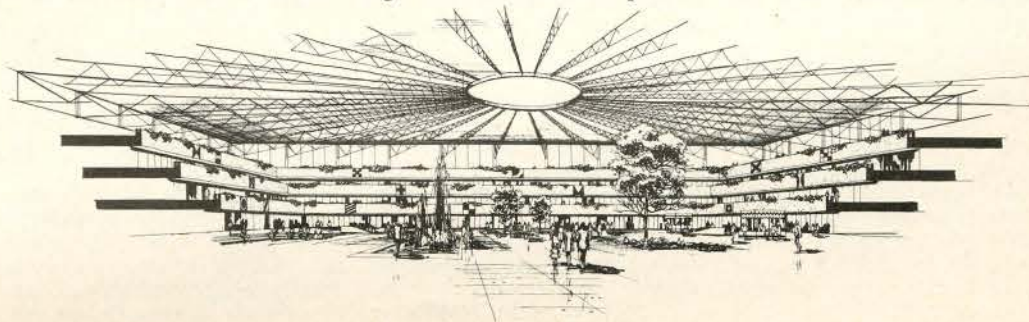
Developers are now aware that if they are compelled by fear of economic obsolescence to build huge shopping complexes with two or more major department stores then they must solve the two inter-related factors of flexibility and customer accessibility. The architect who is commissioned to design one of these buildings is in turn faced with these two problems, plus the realization that he will be creating a huge urban space for which there is no historical precedent.

In the West Jasper Place Town Center plan we were confronted with these same three factors,

flexibility, accessibility and the design of a socially significant interior urban space. We believe that the solutions we have adopted indicate one way in which these issues may be approached in the immediate future.

West Jasper Place is a proposed planned neighborhood for the city of Edmonton with a projected final population of approximately one hundred thousand people. The master plan as prepared by the City Planning Department incorporates a walkway system and it was required that this walkway be incorporated into the scheme. Apart from designating the area for the town center, the major road pattern and the footpaths, the City Planning Department — wisely in our opinion — left the design of the neighborhood to the consultants employed by the various land owners. Fortunately the property in the immediate area of the Town Center is under one ownership which has enabled us to suggest building uses for the adjacent land, a necessity for complexes of this type and size.

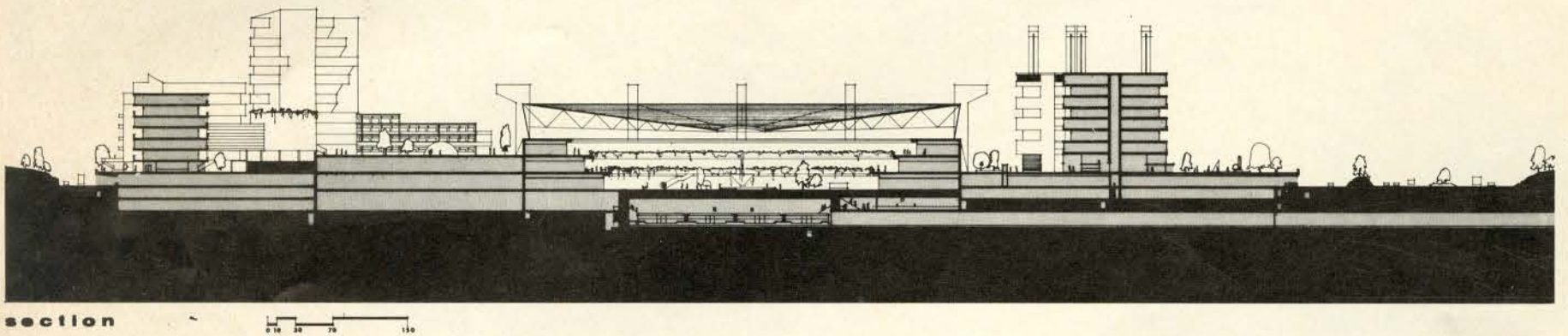
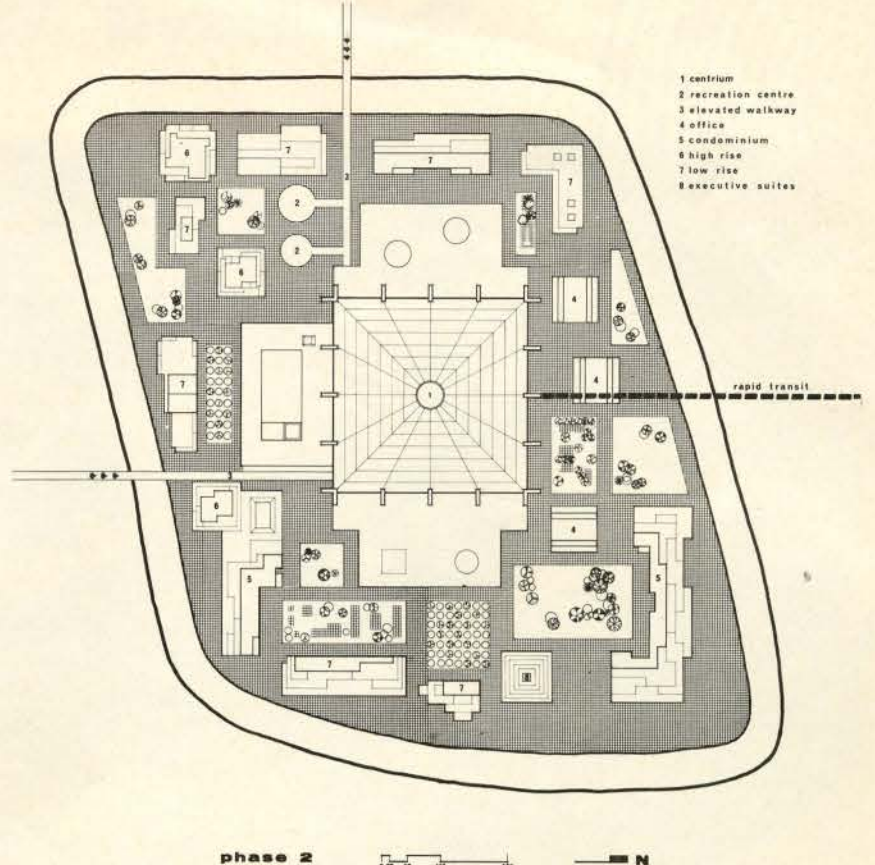
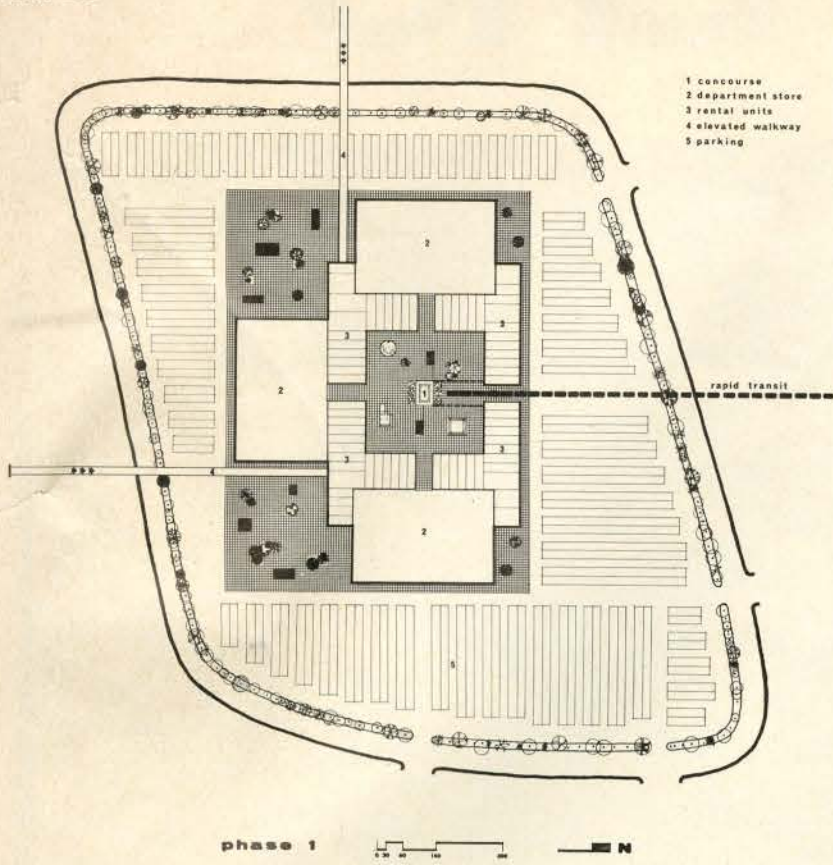
We have tentatively assumed a three department store grouping



(See Getting, page 18)

West Jasper Place

Architect: Peter Hemingway
 Design Team: Peter Hemingway, Terry Frost, B.J. Monk, D. Wilde
 Owner: South Western Land Development Ltd.



Getting People to the Goods Seen as Greatest Future Problem

(Continued from page 17)

for the core of the development around a covered town square. The smaller stores front onto the square together with entrances to each of the three department stores. Due to financial limitations the buildings will be erected in stages as economic conditions warrant and therefore the design must be flexible in structure, occupancy and in the time span required for its completion. The intention is to build the commercial center first with possibly one office tower and to allow for surface parking in the conventional manner.

Balanced Traffic

In planning access to the site we have tried to balance automobile traffic with other means of transportation even foot traffic from the surrounding high density apartments.

Pedestrian access was a requirement in any event because of the walkway system but we believe that once the pedestrian is separated in a natural way from cars and trucks the distances which people are prepared to walk will be increased considerably.

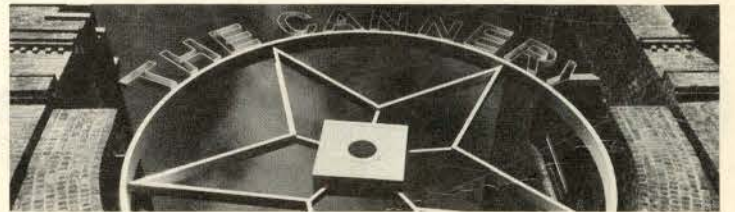
However, our main alternative means of approach is by the rapid transit station which we propose to include in the lower level of the town square. The rapid transit line will be an extension of the Ed-

monton rapid transit system now being designed which will eventually link the town center with downtown Edmonton. In addition, a bus terminal will be included once the routes are selected by the local transit service. All of this will serve to make the complex a transportation centre, as for example in Place Bonaventure although the buildings themselves are dissimilar in location and function.

Maximum Vitality

Finally we have attempted to create an urban environment. From the onset it was obvious that if the town center was to have maximum vitality it could not have a purely commercial aspect and that other activities would have to be introduced. Such mixed functions are viewed by some shopping center owners with suspicion because they argue that public facilities cannot afford to pay the high rent that present day commercial development justifies. This in many cases is a tragedy as covered mall type shopping centres have become one of the few areas where the public congregate naturally as they used to do in the old market squares. Old people particularly like to meet and sit in shopping centres where they experience the vitality that is missing in their own insti-

tutions — in our outline plan we have located the old peoples' housing as close to the centre as possible. But in West Jasper Place the city is in the strong position of being able to bargain with the developers in advance before approving the final plan and they are considering waiving their usual demands for land percentages in favour of subsidized rental space in the structure. Their present intention is to ask for a public library, recreation and community rooms, such as a theatre, craft workshops, health clinics and local government offices. The Edmonton Public School Board is also thinking of integrating high school facilities into the centre so that they can experiment with the living laboratory method of instruction presently being used in Chicago. We are also suggesting that the town square be used for every type of activity whether promotional displays for the merchants, a community market place for retailers who cannot afford permanent rental space or for public meetings, both political and recreational. In this way we hope that the shopping center will help to give a focus to the community so that the people who live within the West Jasper Place area will develop their own unique regional characteristics and express them in varied community activities.



Bazaar Marketplace Livens San Francisco

The Cannery, a shopping, eating and entertainment complex was developed from a 65-year-old cannery and warehouse structure existing in the Fisherman's Wharf area of San Francisco.

Leonard Martin, the developer, purchased it in 1963 and his concept was to produce a bazaar-market place of the highest quality (to counteract the tacky development of the Fisherman's Wharf area), which would support "mama and papa" operators. (California real estate's term for family owned businesses.)

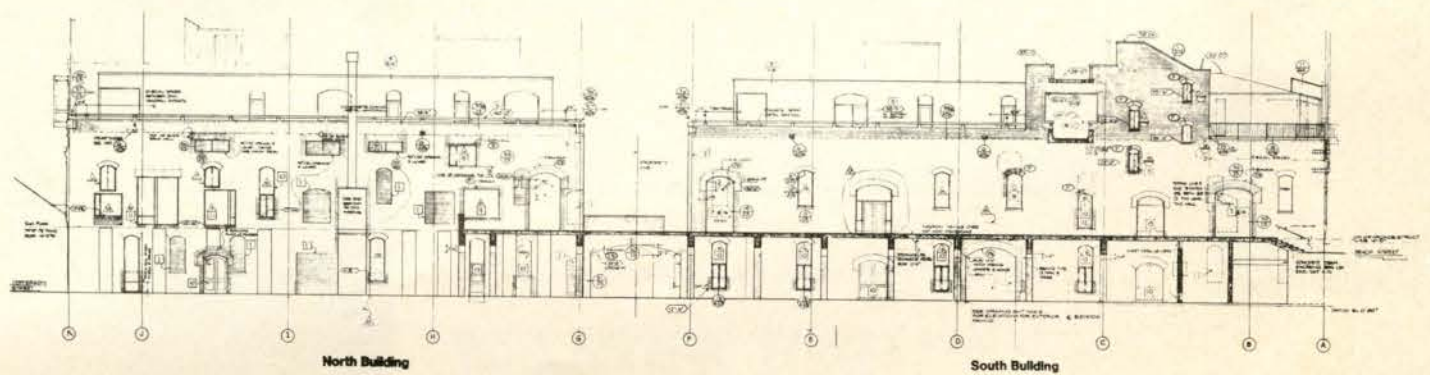
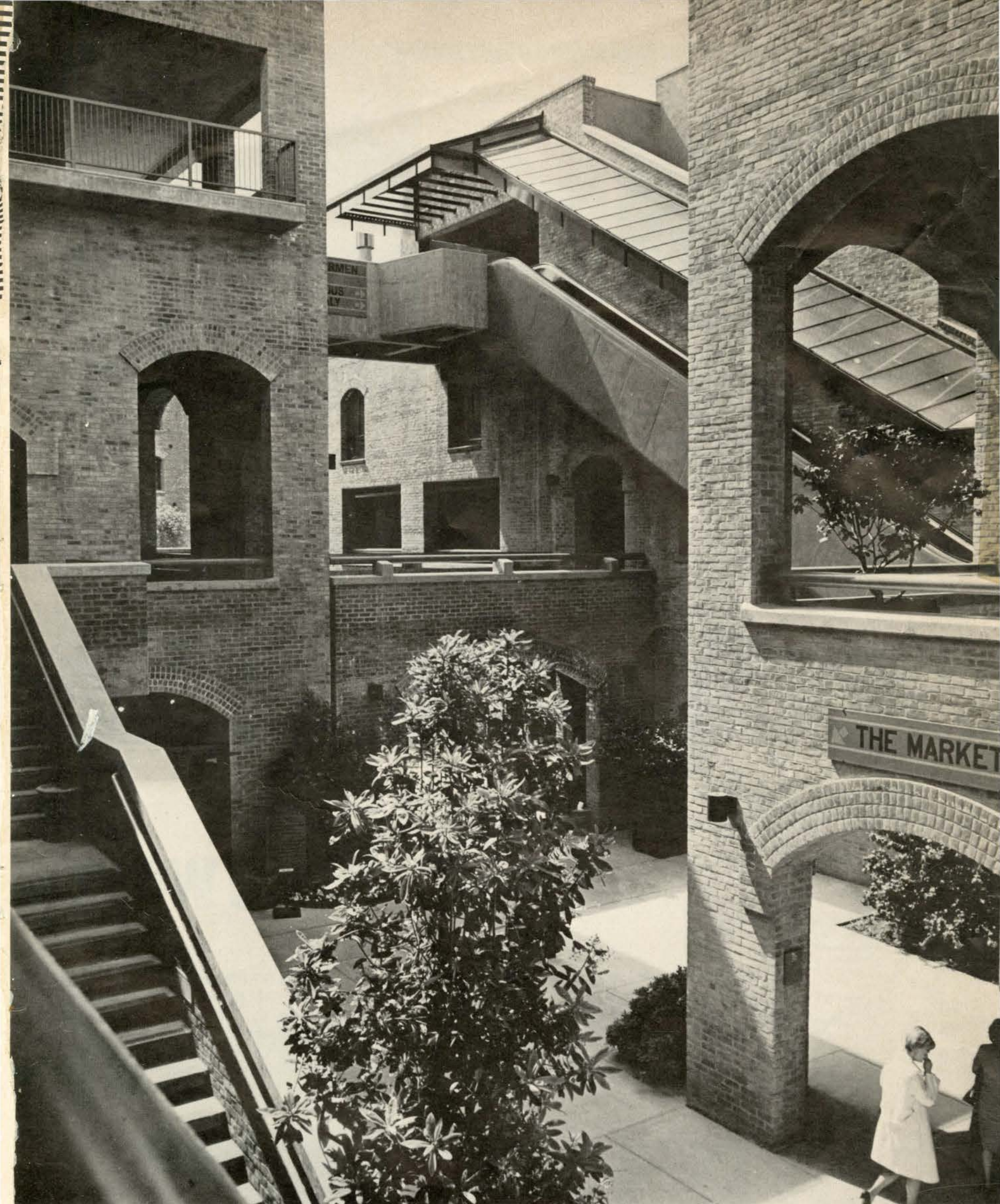
The program in the beginning was very loose and there were many trial designs of possible ideas. As the building was somewhat "soft" it seemed reasonable that the alteration program should be aggressive.

The project was not considered an historic restoration going back to an earlier "style". The architects wanted to do what they could with the straightforward use of methods appropriate to the materials and their use today.

Unlike suburban shopping centers which have space to sprawl on one level, this one had to rise vertically. It was felt that people must know immediately that there is an up; they must see other people moving up, and see other people up there. This was achieved by open arcades on upper levels, an open escalator, many broad, open stairs, and a dramatic outdoor elevator. Inside the center, shoppers on different levels would become an integral part of the total scene.

The idea of a crowded, open air market was adapted by permitting the architecture to set off the products being sold, rather than vice versa. For example, in the Unicorn Boutique, owned by John and Marilyn Brooks of Toronto, windows frame a place in the shop where various activities or "events" occur, yet all of the spaces flow into each other and long vistas are obtained. Levels are arranged reminiscent of a stage to

(See Materials page 20)



The Cannery



Materials and Methods of Today Used for Cannery Complex

(Continued from page 18)

help the dramatization; the circulation doubles back over itself via a glass-sided bridge. Thus the windows really become "show" windows, not for static display of mannequins and merchandise, but for the much more interesting "live" show.

Exterior Walls Saved

The original building was three stories, approximately 280 ft. by 160 ft. in plan. Only the exterior brick walls were saved. In the remodelled state, two structurally separate units were created by an open alley cut roughly through the middle of the building, bordered by new exterior brick walls to match the existing.

The new system of steel framing, wood joists and plywood sheathing was chosen for versatility, light weight and to maintain the original character of the building.

The old brick walls are supported on wood piling still in good condition. New interior column loads are supported on drilled friction type concrete piers extending through loose fill and bay mud into alluvial strata and bedrock.

The lateral system of the completed building consists of horizontal plywood diaphragms and six-inch concrete shear walls cast on a small portion of the inside face of the existing brick walls, at each of the four corners.

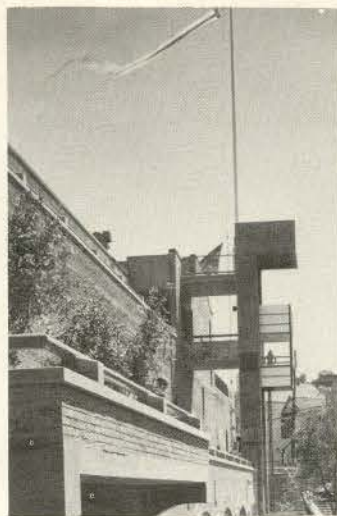
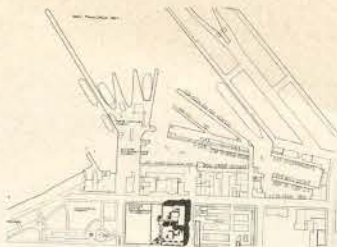
During the construction period, from demolition of the original interior framing and building shell completion, the old brick walls had to be braced inside and out by extensive trusses built from salvaged members of the original timber framing. The entire structure had to be erected around these braces, which could be removed only after the completed plywood diaphragm was connected to the original masonry walls, with wood ledgers fastened to the masonry by bolts embedded in the masonry with epoxy grout.

Architects: Joseph Esherick and Associates

Owner: Leonard E. Martin

Landscape Architect: Thomas Church

Graphic Designer: Marget Larsen



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Cover

Bartlett Print of the Market in Quebec from "Canadian Scenery", 1840.



Copy Machine

Apeco of Canada has just developed a new portable copy-maker. The desk-top Apeco Super-Stat copies papers, 3-D items and books. No warm up time, continuous multiple copying. The original does not enter the machine. Letter-sized copies cost approximately 2½¢ each.

Apeco of Canada Limited, 30 Dorchester Avenue, Toronto 18, Ontario.



system. (Cost is less than \$60,000 including operating software.) A feature is automatic linear and circular interpolation in absolute or incremental formats which means that less data need be input to the drafting system to draw a line between any two points than is required for an incremental device. The Gerber Scientific Instrument Company, 83 Gerber Road, South Windsor, Connecticut.

Automatic Drafting

A new, automatic drafting system consisting of a table and stored program control has been introduced by The Gerber Scientific Instrument Company. System 723 is especially designed for those who require a low-cost, precise, high-speed automatic drafting

Air System

Drying Systems (Canada) Ltd., now offers 23 pre-engineered standard production Air Make-up Systems delivering from 5,000 CFM to 60,000 CFM of heated replacement air. Engineered on a "Cubic modular" design basis, the units feature: modern appearance, heated or unheated air delivery, versatile mounting arrangements in vertical or horizontal positions, pre-wired control panels mounted inside unit for complete protection, remote control for automatic start up, permanent filters, all necessary controls and safety devices required to meet standards. All components are matched to the basic units and are equipped with companion angles for easy installation. Drying Systems (Canada) Ltd., 51 Estate Dr., Scarborough, Ontario.



Metric Converter

A Metric Converter is now available from Halton Industrial Products. (see illustration) For information write: Halton Industrial Products, 5 Cunningham Court, Bramalea, Ontario.

Entrance Hardware

Kawneer Company Canada Limited has issued a new reference manual and selection guide to their architectural entrance hardware. Includes photographs, dimensional drawings, descriptions and applications. Available from Kawneer Product Information, 1051 Ellesmere Rd., Scarborough, Ontario.

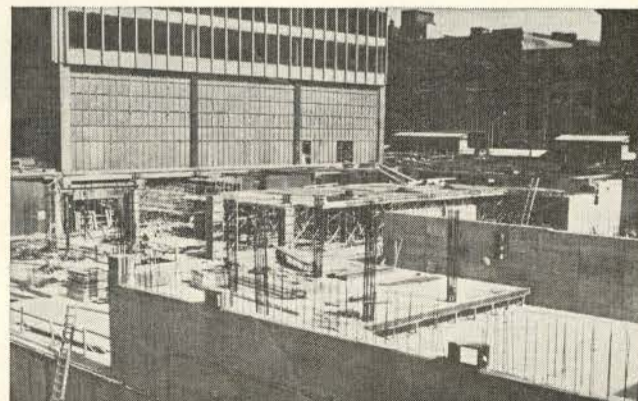
Xerox Duplicator

A "four-in-one" duplicator that reduces, duplicates, copies and collates, all automatically, has been introduced by the Xerox Corporation. The Xerox 7000 Reduction Duplicator reproduces from documents as large as 14x18 inches. Drawings can be converted directly to a convenient size with changes noted. Reports can be reduced to 30 percent fewer pages if the originals are typed on oversized paper and copied in a reduced size. Copies can be made on both sides of the paper with a second run through the machine. Several related documents can be combined into a single copy.

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Pyram Anchoring

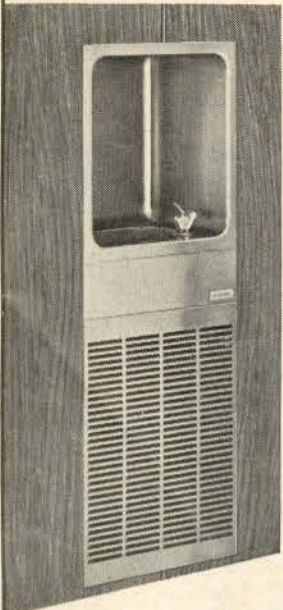
Corning glass works have developed a new system for attaching large Pyram panels to building surfaces to provide a permanent facing with low installation costs. Made of Pyroceram brand glass-ceramic, the panels have high strength, a low coefficient of expansion, great resistance to deterioration from a wide variety of contaminants, and are light in weight. The new aluminum anchoring system incorporates two features — a method for gripping the panels and providing weather-tight joints, and a grid system that connects the panel to building's structure. Corning Glass Works, Corning, New York 14830.



Soap Dispenser

Bobrick Dispensers, Inc. have added a new, low cost Foot and Hand Operated Soap Dispenser to its line, designed for all purpose use in hospitals, medical office buildings, nursing homes and school nurses' rooms. The container, made of shatterproof, translucent Lustrex, holds 18 fluid ounces. The hood is constructed of stainless steel and has a wide filler top chained to the dispenser. The unit measures 3½" wide by 6" high and locks to a concealed wall plate, secured to the wall by screws. May also be installed on tile or marble walls without screws by use of a Bobrick Epoxy Kit. Bobrick Dispensers, Inc., 868 East 42nd Street, Brooklyn, New York 11210.

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aluminum or wood. Treads are covered with non-skid ribbed rubber. Hand rails are galvanized steel tubing. For brochure write: *Precision Part Corporation, 400 North First Street, Nashville, Tennessee 37207.*

Budget Furniture

B.K. Johl Inc. has released a new series of wood furniture. The 25 Series is designed to appeal to a budget-minded market. Two styles of legs are available - U-shape or I-shape and each in either black baked enamel steel or oiled walnut. Legs and cases are ordered separately. This walnut series has an oiled finish, tops are textured finish walnut plastic laminate. *B.K. Johl Inc., 1200 Jules Poitras Blvd., Montreal 9, Quebec.*

Plexiglas Brochure

A new four-page folder entitled "Plexiglas Acrylic Plastic Sheet Colors" is now available from Rohm & Haas Company of Canada. It provides a graphic representation of all available standard colors and patterns of Plexiglas acrylic plastic sheet including the recently developed series of solar control tints of gray and bronze. Appropriate industrial, commercial and residential applications for the various colors and patterns.

Flat Drawer Files

Lyon Metal Products have recently revised their line of flat drawer files. The new units are equipped with Delrin drawer glides. The cabinet has been streamlined but still feature a hinged paperweight on drawer fronts and a protecting hood on drawer backs to prevent edges of paper from curling. Built-in drawer stops prevent drawers from being pulled out accidentally. Available in three different widths and depths, with each cabinet containing five drawers. *Lyon Metal Products, Inc., Box 425 - Terminal "A", Toronto.*

Dictating Machine

DeJur of Canada Ltd. has just introduced mini-memo, a small dictating memo machine measuring 4"x2-1/8"x1" and weighing only 13 ozs. The shirt-pocket-size unit utilizes reusable magnetic tape housed in a mini capsule and its time capability is 20 minutes of recorded notes. Recorded data can be transcribed in conjunction with DeJur's standard desk-size unit. Solid state integrated circuitry, operates on two standard penlite batteries that energize the unit for approximately twelve hours. *Business Equipment Division, DeJur of Canada Ltd., 14 Meteor Dr., Rexdale, Ontario.*

Anglepoise Lamp



A new "Anglepoise" Lamp is being marketed by Lawrence & Newell Ltd. Counterbalanced spring mechanism holds the lamp steady in any position, and "fingertip control" allows a full circle of movement whether shade is above or below the firmstanding base. Rapid head disposal from newly designed shade. *Lawrence & Newell Ltd., 142 Bentworth Ave., Toronto 390, Ontario.*



The acoustics in the National Arts Centre get rave reviews.

Without mentioning our name.

The audience hears every sound directed at them. But they don't know why... or probably care, that part of the reason is because of Johns-Manville 61 Sound Absorbing Element on the walls and back of the magnificent 800-seat theatre.

It's also in the two rehearsal halls. And, Johns-Manville Spintone ceiling panels are an acoustically important part of the an-

nouncer studios and theatre sound control room. We also installed fissured ceiling tile in the public corridors and business offices.

Our name won't receive rave reviews from the critics. But our part is destined to have a long, long run. Canadian Johns-Manville, 565 Lakeshore Rd., East, Port Credit, Ontario.



Johns-Manville

A-9010

Focus on System Designing

by Ned Abrams

Last month's Practice section discussed in general terms a system devised by California architect Ned H. Abrams for the production of contract drawing. Although architects prepare and are proud of well-printed offset brochures of their completed work, Mr Abrams feels that these self-same offset methods can be used to produce the work itself. In this issue he explains step by step how he uses the qualities of the offset printing process and translates them into the total architectural production process. He uses a hypothetical school design to demonstrate.

The design parameters are ascertained and each separate element to be designed is developed in pencil e.g. typical classrooms, stairways, locker rooms, toilets, cafeteria, gymnasium, office, science and special wings, etc. A grid is prepared for the structural format in as many different elements as there are different structural bays. Any unusual wall configurations are developed as the design element is chosen. All these are drawn in a regular configuration. Any reverses are accomplished by photography or by reversing the tracing and copying the unit on the office copier. (This we use extensively for elevations and unit plan reproductions during the design phase.) All elements are produced without dimensions and/or lettering, and are then photographed down to 1/8 inch scale and printed by offset press. We usually run a hundred of everything since it is cheaper to throw away extra paper than to have to go to press again if we run short. We find that we try many more variations, so the paper loss is usually not appreciable.

Step 2:

We trim the prints which have been run in black ink, and assemble them in the final plan configuration. Areas or gaps between elements are now added as required. We usually ink these in with rapidograph pens of fixed line width or use black tape. We now have a drawing which covers sixteen times the original design area, and unless the project is gigantic in size, the whole of one building can be accommodated on one sheet. A further reduction to 16' to 1", or to 32' to 1" is now easily accomplished photographically without loss of quality. Since we are discussing drawing on sheets approximately 28", we can accommodate buildings up to 900 feet long.

Step 3:

The assembled sheet is photographed and reduced to 75% size, or 3/32 scale. A half-tone screen is placed in conjunction with the negative and a plate is made. This is then printed on sheets of 1000H tracing vellum, up to 32 x 44 inches in size. We

now have tracings with all of the building plans, including items not developed at large scale. We print a number of identical tracings in a dark blue ink on which we place the specific secondary information, such as dimensions, notes, finish schedules, door and window schedules, grading, foundations, roofs, landscaping, paving, and every item which must be delineated. Since the base sheet has all of the pertinent line data and is fainter in outline than the pencil work which will be added, it is easy to check interference between all of the subsequent disciplines to be added, including plumbing, heating, electrical, etc.

As this tracing has been made by mechanical means, at barely more than the cost of the paper, there is no necessity to add all of the subsequent information to any single new tracing, simply because corrections on crowded sheets involve the correction of many items. Corrections using our method do not wipe out other information inadvertently. The use of a plan to indicate the room finishes and color schedules has many advantages for the designer, since his notations can cover all of the areas of the rooms by line and arrow.

Step 4:

We draw foundation drawings right over the 40% screened plan of the first floors. This helps in two ways. First, it eliminates the need for measuring and interpolating between the floor plans as is usually done and, second, it insures that there is support under loads being carried to the foundations. In the final printing, either blueprint or offset print, the background fades and does not interfere with the solid line of the discipline, or element, being depicted on that particular drawing. We draw roof plans over the screened top floor plan for much the same reason. Our structural plans of the various floors are likewise drawn over the appropriate floor plan, and ensure that we get the elements in the right place.

Step 5:

Many elements of the total design still must be separately drawn. But to overcome this we take manufacturer's drawings, including shop drawings, and incorporate them into our sets. We see no purpose in redrawing the manufacturer's information, particularly since it is the shop drawings which are used for all of the construction in the field.

Step 6:

We have determined that a great deal of effort goes into the detailing of wall sections and the like, and have overcome it by the following means: a typical solid wall is done for each of the major significant variations. This is printed from the original design in as many additional variations as occur in the building i.e. if we

had one wall of frame, one of masonry, one of precast concrete, and one of glass, we would develop the section of each as a solid wall without openings. As many prints of each type would be made as there are conditions happening in that kind of wall, either doors, windows, grilles, plaques, or anything needing specific clarification. These prints, drawn at one inch scale, would be arranged on a large sheet. This sheet would then be photographed to 75% or 3/4 scale (the usual scale), and before the plate was made, we would screen all but the typical wall. The walls are then lighter in color by virtue of the screen, and as for the plans, we now print a new tracing. On this tracing, we draw only the doors, windows, and variations in pencil, sometimes silhouetting the total section for emphasis. Notes are applied to all of the sections as required.

Step 7:

The consultants are working on the tracings furnished to them in the same way. Being printed in ink, the tracings will not be destroyed by erasures and their pencilled work will stand out from the background by virtue of the screening.

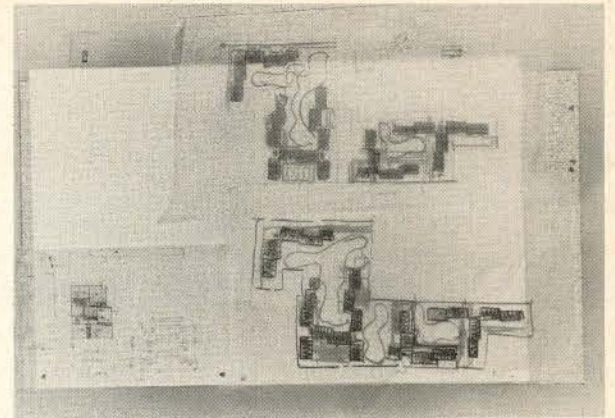
Step 8:

The final phase is when we take our new tracings, with all of the added information, and re-photograph them to 2/3 size. At this time the 3/32 scale plan becomes 1/16, or the size it would have been drawn, the details are 1/2 inch scale and very clear, and the plans are now at 1/4 inch scale, the scale at which they would most certainly have been drawn using the conventional methods, but with greater clarity and detail. A new negative of the completed tracing is used to make a printing plate, and it is then printed "2-up", or two prints to a single sheet, and is cut apart to make the final sets of plans for bidding.

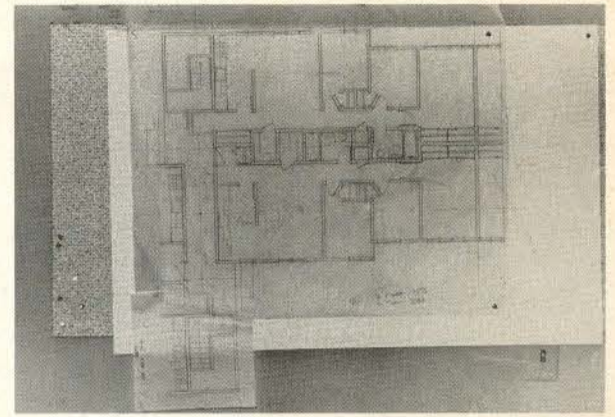
If every legitimate contractor and subcontractor can be furnished complete sets of prints, in order that they can see not only their work but that of all the other trades, much of the amount figured for contingencies would be eliminated in the initial bid. Our contention is that any contractor can build from poor plans, given enough time, and he will find all of the cost-savings possible. Unless, however, he and his subcontractors have adequate plans at the initial bidding stage, these savings are almost never passed on to the client, but are kept by the contractor as a reward for his research. We find that printing the plans at a smaller, but readable, scale makes it possible to provide at a lesser cost the maximum number of prints required, than the number of Ozalid or blue-prints usually furnished.



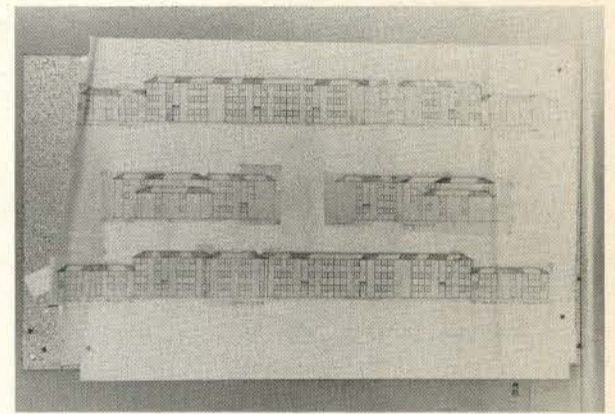
Part Two



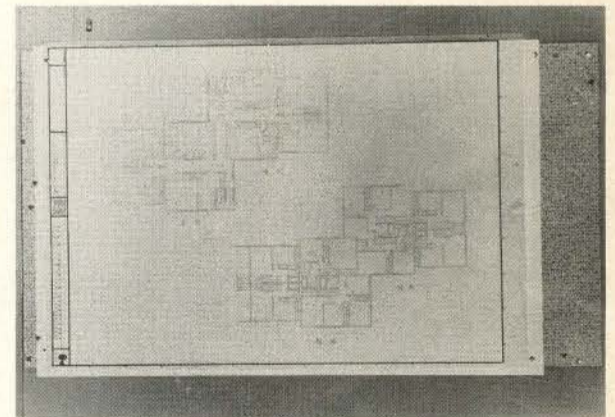
Schematic solutions with schematic unit at right



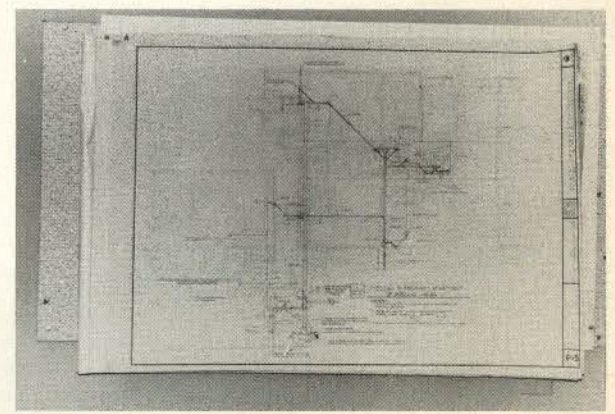
1/2" scale drawings of typical unit modular



Building elevations assembled from office copies of reduced elevations



Half-tone screen and printed tracing of typical unit at 3/32" scale



Diazo print of plumbing drain over half-tone background.

Systeme de Renseignement en Construction

Le 1er mai 1969, le Ministère a signé des contrats avec les sociétés Demers, Gordong and Baby de Montréal et Hanscomb Roy Associates, également de Montréal, qui ont été chargées de travailler à la mise au point d'un système national de renseignements sur la construction. Ces deux entrepreneurs auront recours à l'expérience technique de la maison Auerbach Information Sciences of Canada Limited, de Toronto, qui les aidera à exécuter leurs contrats respectifs.

Ces ingénieurs-conseils établiront les caractéristiques de rendement en vue de l'établissement d'un système national de renseignements sur la construction, qui soit viable. Pour atteindre cette fin, ils devront s'acquitter des tâches importantes ci-après:

- Préparer un plan détaillé d'un système de renseignements complet sur la construction, fondé sur une méthode, choisie d'avance, de présentation et d'indexation de renseignements techniques concernant les produits. Le plan devra également permettre l'inclusion dans le système de renseignements technologiques et commerciaux.
- Etablir un modèle expérimental du système projeté et le faire fonctionner pendant une période de temps suffisante pour qu'on puisse en évaluer le rendement.
- Compléter le plan proposé en tenant compte des résultats de l'essai et de l'évaluation du modèle expérimental.
- Préparer les caractéristiques de rendement en vue de l'établissement du système, qui tiendront compte des exigences relatives aux

aspects suivants: entrée, sortie, communications, distribution, situation. En outre, il faudra indiquer dans les caractéristiques, les conditions de la commercialisation, du financement, de l'organisation et du fonctionnement du système. Ce dernier point visera l'espace, l'équipement, le personnel et le périmètre.

Les ingénieurs-conseils fourniront également au Ministère un recueil de terminologie de l'industrie canadienne de la construction et les index appropriés pour ce recueil.

Tout recueil sur l'industrie de la construction a pour principales fonctions d'aider les personnes qui le consultent à trouver le terme qui exprime une idée donnée et à faire disparaître toute ambiguïté en utilisant la terminologie de la

langue courante. C'est surtout cette ambiguïté qui a empêché la mise au point d'un système efficace de communication, d'emmagasinage et de sortie des renseignements sur la construction.

Le recueil servira de diverses façon aux personnes intéressées à l'industrie de la construction et notamment:

- comme vocabulaire faisant autorité;
- à la préparation de documents d'information;
- à l'indexation ou l'identification des documents au moyen de mots clés;
- à l'adaptation des demandes de renseignements au Système de

renseignements (procédé de recherche) et,

- au procédé de sortie des renseignements.

Le recueil servira aussi de modèle pour la préparation de recueil semblables dans d'autres secteurs industriels et professionnels du monde des affaires du Canada.

On suivra des méthodes semblables à celles qui sont employées pour la compilation de "l'Engineering Joint Council (U.S.A.) Thesaurus of Engineering & Scientific Terms", tout en apportant les améliorations et les modifications jugées nécessaires dans le cas de l'industrie de la construction.

Les sociétés en question recevront un recueil pilote et des imprimés sur des produits, avec index, qui les aideront à préparer le modèle expérimental. Le document final, recueil complet en anglais et en français, sera distribué vers le milieu de 1970.

Au cours de la durée des contrats en question, des fonctionnaires du Ministère s'entretiendront avec des représentants de diverses associations et de divers instituts industriels de la façon dont on se propose d'administrer le Système de renseignements sur la construction. On prévoit que les caractéristiques de rendement et le rapport final seront terminés vers la fin de 1970.

BEAM Directory Now Available

The first of a series of annual editions of the "Directory of Modular Building Components" has recently been published; copies are available upon request.

The second edition, currently being prepared, is scheduled for publication early in 1970. Manufacturers requesting changes in their present "Directory" listings, or those wishing to be included for the first time, are invited to contact the following as soon as possible:

BEAM Program, Materials Branch, Department of Industry, Trade and Commerce, 12th Floor - Place de Ville, 112 Kent Street, Ottawa 4, Ontario.

Colloquy Slated for December

A National Colloquy on "Emerging Techniques of Practice Management" will be conducted on the University Park Campus of The Pennsylvania State University, Dec. 14-17, 1969, for practicing architects and engineers.

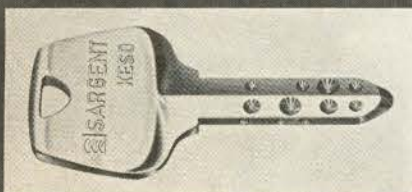
Faculty for the Colloquy will be comprised of nine practicing architects and engineers from nine leading firms. They will make theme presentations and will act as panelists on project management, production management, programming management, construction management, construction cost management and other aspects of practice management.

C. Herbert Wheeler, Jr., AIA, associate professor of architectural engineering is program director. The sponsor of the colloquy is the Dept. of Architectural Engineering of the University.

Address inquiries to Professor C. Herbert Wheeler, Jr., Continuing Education Conference Center, J. Orvis Keller Building, The Pennsylvania State University, University Park, Pa., 16802.

Ellerbe Architects, Inc.
H. G. Christman Construction Co., Inc.

The Sargent Maximum Security System Protects Notre Dame Library



The new Memorial Library of the University of Notre Dame is the largest of its kind in the world. Its 750,000 volumes include many manuscripts, folios and volumes of priceless nature and one-of-a-kind editions.

The University decided on the Sargent Maximum Security System for the 782 locks which guard the library areas, exhibits and faculty offices.

The new lock system prevents unauthorized key duplication: the unique six-sided reversible keys with precision

milled indentations cannot be duplicated on "corner-store" key cutting machines.

In addition, the Notre Dame Library is acquiring in these locks a new degree of pick-resistance. Unlike conventional cylinders, which have a single row of usually five or six key pins, the new cylinder has 12 key pins located on three different rows. The pins converge on the key from three different angles, making the cylinder all but impervious to the usual professional picking or "raking" techniques.

The Notre Dame Library contains a large number of faculty offices in addition to its books. Area control was greatly aided by the many levels of master-keying available in the Sargent Maximum Security System.

Among the other out-

standing examples of Maximum Security installations are the new Loyola University of Chicago Medical Center; Pier 66 luxury motel-marina in Fort Lauderdale; Philco Ford, Western Development Laboratory, in Palo-Alto, California, which is typical of large manufacturing plants with proprietary security needs; the offices of the Secretary of Defense in the Pentagon; and Allstate Insurance Company's home office building outside of Chicago.

For full information on the Sargent Maximum Security System, write to Sargent & Company, 100 Sargent Drive, New Haven, Conn. 06509 • Peterborough, Ontario • Member Producers' Council



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1 Artistic mural at Bishop Grandin Academic & Vocational High School, Calgary.



4 St. Basil's Ukrainian Catholic Church, Edmonton.



6 Foyer Patro, Rivière du Loup, Que.



8 Centennial Cultural Centre, Dorval, Que.



2 Another decorative mural at Bishop Grandin High School, Calgary.



5 Decorative concrete wall at Canada Cement plant near Saskatchewan.



7 Pitney-Bowes Building, Ottawa, Ont.



9 Pathology Institute Building, Halifax, N.S.



3 Precast concrete pedestrian bridge at University of Saskatchewan.

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to reflect the commercial, religious, educational and housing nature of the buildings they form. Artistic motifs for concrete murals usually mirror the character of the buildings they adorn. The effective use of concrete in landscaping permanently enhances the surroundings of public and commercial properties. For further information, free technical assistance and literature, contact any Canada Cement office.

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& Interior mural hand sculptured by: R. Oldrich of Oldrich Design Ltd.
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Ready-mixed concrete: Stodola Concrete (Sask) Ltd.
4. Archt.: Eugene Oleksy
Cons. Struct. Engrs.: Dalhousie Newby & Associates Ltd.

Genl. Contr.: Christensen & MacDonald Construction Ltd.
Precast and prestressed concrete members: Con-Force Products Ltd.
5. Archts.: Marvin & Vanstone
Cons. Struct. Engrs.: Underwood, McLellan & Associates Ltd.
Genl. Contr.: Graham Construction
Precast concrete members: Con-Force Products Ltd.
Ready-mixed concrete: Stodola Concrete (Sask) Ltd. and Redi-Mix Concrete Ltd.
6. Archts.: Georges Lagacé & Roland Massicotte
Cons. Struct. Engr.: Réjean Pelletier
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9. Archts.: Leslie R. Fairbairn & Associates
Cons. Struct. Engrs.: D. S. Dorey Engineering Ltd.
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CANADA CEMENT COMPANY, LIMITED — A Canadian-owned company supplying the nation with quality cements since 1909



The Palazzo Sceriman was owned by the last Doge of Venice Ludovico Manin and was the residence of the Spanish Ambassador until the Napoleonic era. The street is called the Lista

di Spagna and many Spaniards used to live on it. The famous Palazzo Labia with its Tiepolo frescoes is just at the end of the street. It has been completely renovated and will be used both as residence and studio.



The Canareggio Canal, which is the spine of the area of the first study. In the distance le Corbusier's hospital will be visible when it is built.



The market spills along the Canareggio Canal which, before the automobile, or the railroad, was the main channel to the Mestre on the mainland.

UBC Students on Location Study

Over the next year, more than 100 students from the University of British Columbia School of Architecture will take part in an on-the-spot study of Venice and its problems. Fifty students at a time will be in Venice for a three-month study of two different areas of the city.

The project is the idea of Professor Abraham Rogatnick of UBC, who is an authority on Venice and has been doing research there for a number of years. It is supported by grants from UNESCO and the Venice Island of Studies, "a committee of educational, cultural, artistic, business and civic leaders who aim to develop an international community of study, research and culture in Venice."

Through his research and interest in the city, Professor Rogatnick became acquainted with a number of people concerned with

Venetian problems. Their activities were mainly centered about plans to stimulate the economy and preserve the active urban life of the city, and they were interested in the possibility of student groups participating in their work. The availability of a recently renovated 18th Century palazzo suitable for student residences and studies made feasible the involvement of students from UBC.

The study will include the analysis and recommendations for improvement of two economically and physically decaying areas at opposite ends of the city: the S. Giobbe area, radiating from the site of the new hospital project by le Corbusier, and the Castello area, in the neighbourhood of the Public Gardens where the Congress Hall designed by Louis Kahn will be built.

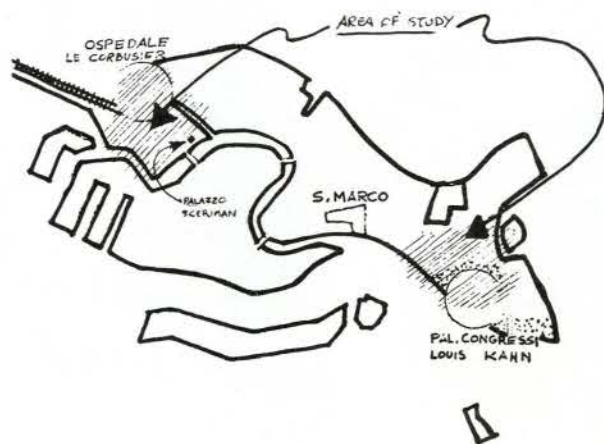
The possible effects of the intervention of these examples of

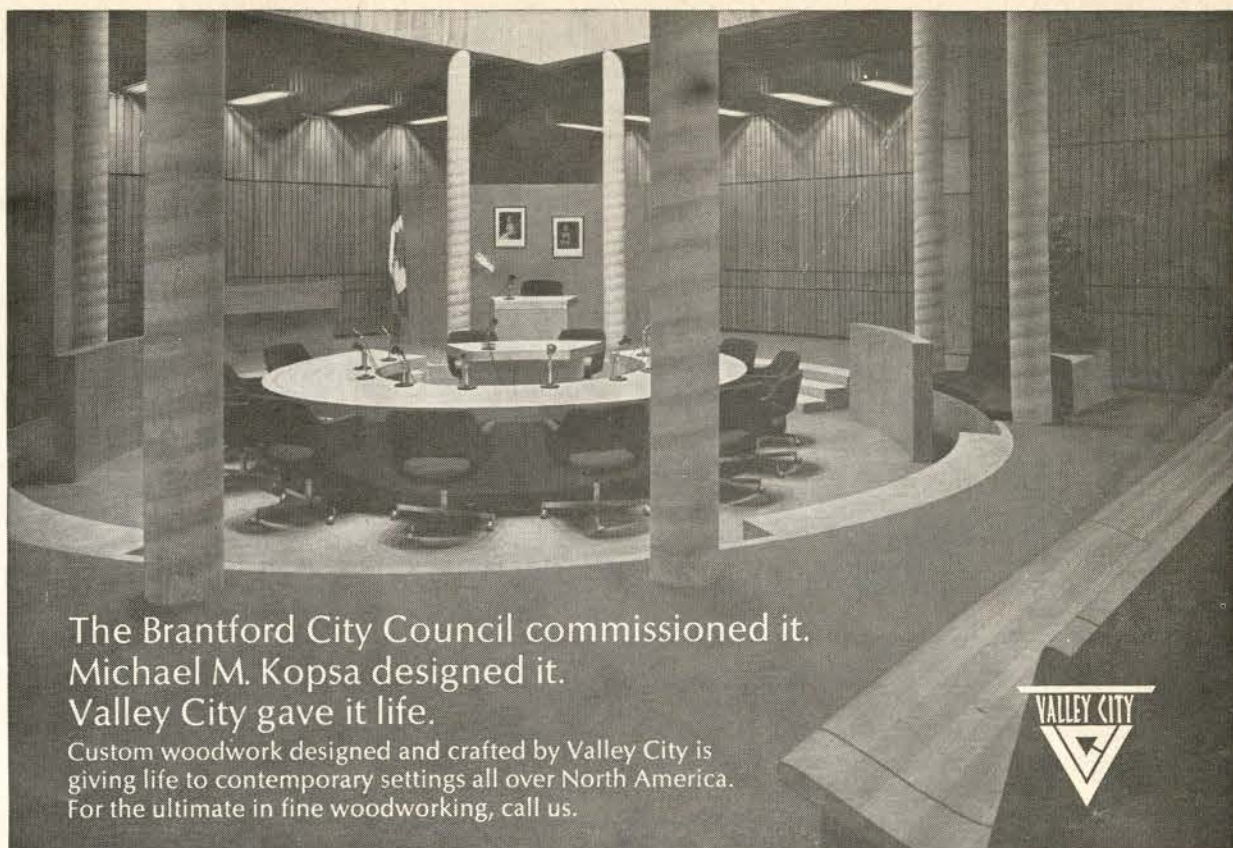
modern architecture among the ancient buildings, which would make new and unusual demands on the circulation patterns and economic activity of the districts in question, are the main subjects to

be investigated. The problem is typical of cities which have fine and interesting old sections deeply imbedded in the city fabric but which are decaying economically and physically. Professor Rogat-

nick feels that there is a great need to do something to renew such areas, but "because we recognize more and more that the life of the city is richer because of the existence of older sections with the "character" and history that pervade its buildings and streets, we are reluctant today to take hasty unpremeditated steps that might destroy the very thing we are trying to preserve! The Venice study will be a unique opportunity to examine this in a real situation.

The study will follow a clearly defined schedule. After examining each site, the available statistics and the economic and social background involved, students will make proposals for a comprehensive policy of development. Suggestions will be made for things that might be preserved and for new functions that might feasibly be inserted. These recommenda-





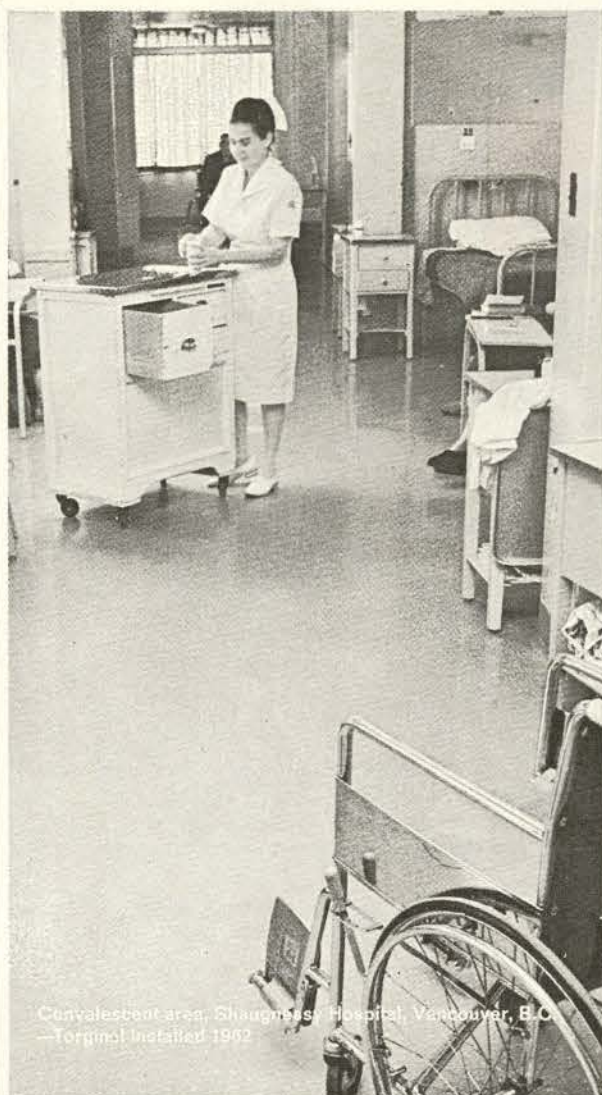
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Michael M. Kopsa designed it.
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City Hall, Brantford, Ontario
Architect — Michael M. Kopsa



Convalescent area, Shaughnessy Hospital, Vancouver, B.C.
—Torginol installed 1962



Mount St. Vincent's Nursing Home, Seattle, Washington.
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—Torginol 1966 (first stage)

Venice

tions will probably be enlarged upon by illustrating in sketches, models, photomontage, and essays some of the details of what life could be like in the areas being studied. The results of the project will be published and given to civic officials in Venice and other interested places.

Professor Rogatnick hopes that other Canadian Schools of Architecture will be aroused to follow UBC's example in future years. The Venetian government agency which has made the palazzo available is very amenable to the idea of reserving the building for the exclusive use of Canadian universities for an indefinite period, even calling it the "Canadian College in Venice" if the idea takes hold. In addition to architecture, other areas of study which could be pursued include urban studies, sociology, music, art, art history, theatre, as well as Italian language, literature and civilization.

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School Heads Criticized

EDMONTON — The Vice President for Campus Planning and Development of the University of Alberta at Edmonton, Dr Walter Worth, criticizes the heads of the English speaking Schools of Architecture in Canada because only two out of seven answered his request for cooperation in preparing a list of architects from which the university might select prime consultants for campus projects.

Speaking to *Architecture Canada* in Edmonton, Dr Worth said he had received only two replies to letters he sent to seven heads of schools. "It appears," he said, "that the training institutes do not give a damn about such inquiries", and added he had sent a similar request for advice to the presidents of Canadian universities, and all replied.

The letter addressed to the seven heads of schools by Dr

Worth on March 26 said: "Our Board of Governors has recently adopted the attached statement of policy with respect to campus planning and development. The successful implementation of this policy will, in large measure, be dependent upon the ability of the architects appointed for specific projects. Hence we believe that careful attention must be given to their identification, selection, and appointment. The purpose of this letter is to solicit your cooperation in this task by providing us with names of those architects whom you consider most likely to meet our requirements. If possible, we should like to have your suggestions classified on the following basis: (1) in Edmonton, (2) in Alberta, (3) in Western Canada, (4) elsewhere in Canada and the United States.

"Your assistance in this matter

will be much appreciated, and we shall keep your views confidential if you wish us to do so."

(signed)
Walter Worth

Architecture Canada did not feel that the matter should be allowed to end with Dr Worth's candid expression of disappointment at what he considers a lack of consideration on the part of the schools, and asked each of the five heads from whom no reply was received what happened. (Prof. John Bland of McGill, and Dr Peter Manning of the Nova Scotia school did reply.)

● University of British Columbia: The letter was addressed to Prof. Henry Elder, who is on a year's leave of absence, Prof. Wolfgang Gerson, acting head, said he had no knowledge of the letter.

● University of Manitoba: The letter was addressed to Dean Roy

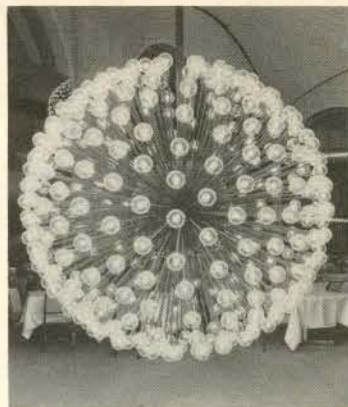
Sellors, who said he did not receive it. He would have been glad to answer it if he had received it.

● University of Toronto: Dean Thomas Howarth said he did not receive the letter. He has been asked before for advice of this kind and presumes he would have given it in this case if he had received the letter.

● Carleton University: Prof. Douglas Shadbolt received the letter and was so occupied launching his new school at Carleton that "I just didn't get around to answering it. I am very sorry."

● Waterloo University: Prof. Tor Bjornstad, also involved in the establishment of a new school of architecture, received the letter but did not answer it. Being new to the country he was not in a position to offer any advice, and, in the circumstances, did not feel that an answer was required.

Chandelier Wins



Alexander Mozes of Parkin Architects Engineers Planners shared first prize in the commercial section of the International Lighting Competition of the Illuminating Engineering Society for his chandeliers at the redecorated Simpson's Arcadian Court, Toronto. The other two winners were from the US. Above, one fixture is shown being lowered for maintenance.

Canada Council Grants



Peter Jacobs



Melvin Charney

OTTAWA: Three Canada Council grants have been awarded this summer to architects for studies in the field of urban and regional research. Recipients are Peter Jacobs of the School of Architecture at the Nova Scotia Technical College for research on measuring and evaluating the impact of man's development activities on the landscape, (\$11,609); and Melvin Charney and Michel Lincourt of the Ecole d'Architecture of the Universit'e de Montr'eal. Prof. Charney was awarded \$9,962 for research on basic principles for the use of technical innovations in urban architecture and design and Prof. Lincourt \$11,590 for research on a theoretical model of the science of architecture.



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These new sizes of Stelco Hollow Structural Sections are cold formed for a smooth pleasing surface, especially suitable when exposed to view. They can carry concealed plumbing or wiring, will take paint readily, and are easily cleaned and maintained — especially where hygienic environments are required.

Engineering data, together with advice on design, fastening methods and jointing techniques, are available from Stelco's Sales Engineering Department, or through any Stelco Sales Office.

For design literature on
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"A", Wilcox Street,
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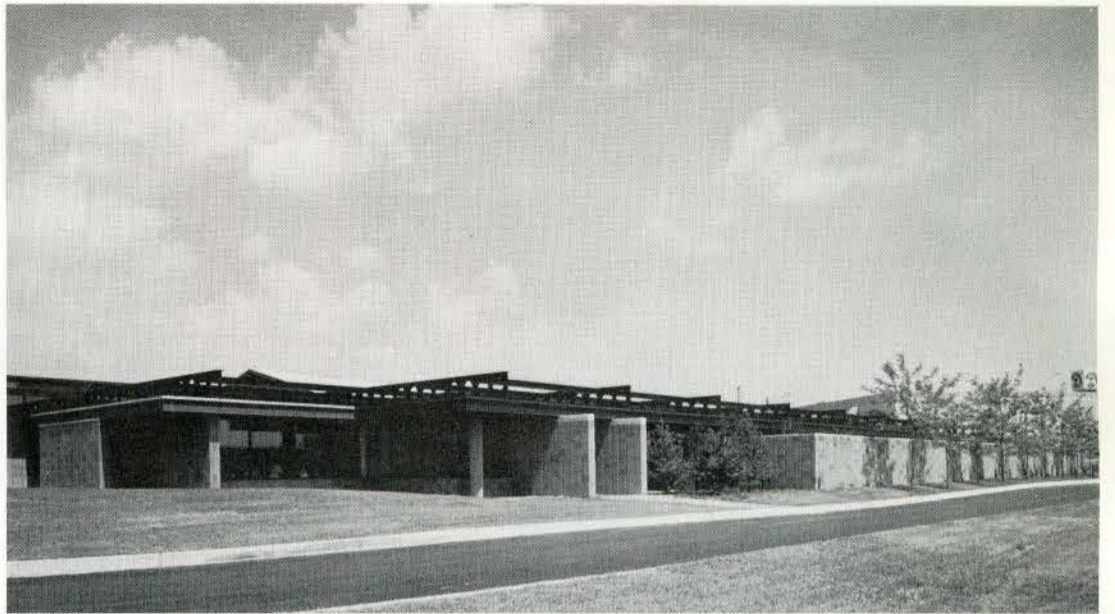
TORONTO: One award of excellence and five awards of merit were presented October 3rd by the Ontario Mason's Relations Council to architects for masonry buildings erected in Ontario in the last four years. A total of 59 buildings by 37 firms were entered in this sixth annual competition.

The Award of Excellence was won by the Toronto firm of Fairfield and DuBois for the Fischbach and Moore Office Building. Awards of merit went to Toronto architects Abram & Ingleson for West Park Vocational School, Gordon S. Adamson & Associates, John B. Parkin Associates and Shore & Moffat and Partners for McLaughlin College, York University and Raymond Moriyama for the Minota Hagey Residence of the University of Waterloo; Barrie architects Nesbitt & Davies for St.



Left to right jurors Dr. E. R. Arthur (F) Peter Goering, MRAIC and George Gibson (F) Professional Advisor.

Mary's Roman Catholic Church and Guelph architect Karl Briesensky for St. John's Roman Catholic Church.



Fischbach and Moore Office Building. Architects, Fairfield & DuBois

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APEO Study Examines Professions

TORONTO — A study of the organizational structures of the self-regulating professions in the Province is being undertaken by the Association of Professional Engineers of Ontario. The APEO hopes to obtain a compendium of the organizational structures of the bodies similar to its own, with emphasis on their operational practices, as carried on under statutes, regulations, by-laws, edicts or traditions. In particular, it hopes to discover, by interviews, what kind of activities may be permissive in nature, traditionally undertaken or informal in character and in the nature of "services" rather than statutory duties. Such activities might include appointed officials and their duties, committees constituted as policy guides, liaison with local or national bodies, communications practices, financing, publications, educational services, public relations, etc.

The information obtained from the study will be used internally to assist the APEO long-range planning committees to advise on structuring of the association to meet the needs of the times and to direct its subsequent development. The study is being carried out for the association by Ronald Moldaver, BA, LL.B.

Further information of the study project may be obtained from L.C. Sentance, P.Eng, APEO Executive Director in Toronto.

Regina Builds Models to Find City Hall Site

REGINA — City Council, lacking a majority decision on a site for its proposed new City Hall, is going to have models constructed showing how the building would look on four different sites under consideration. Council earlier decided to have a national architectural competition for the design of its new City Hall ("Architecture Canada" September 1969).

Advertisements for positions wanted or vacant, appointments, changes of address, registration notices, notices of practices including establishment or changes in partnership, etc., are published as notices free to the membership.

Joseph A. Medwecki, M. Arch., M.Sc. (Tech.), MRAIC has opened an office for practice in architecture and urban planning under the name of **Joseph A. Medwecki, Architect** at 141 Avenue Road, Toronto 180, Ontario. (416) 921-2439

Mortimer Wellen, B. Arch., MRAIC and Marcus Berns, B. Arch., MRAIC, ARIBA have become partners in the firm of **Mayers & Girvan, Architects**. The

firm will now practice under the name **Mayers, Girvan, Wellen & Berns, Architects**, 2050 Mansfield Street, Montreal 110, Quebec. (514) 844-2607

Change of Address

La Nouvelle adresse de **Paul Sainte-Marie, Architecte** est 6600 Cote-des-Neiges, Montreal 249. Telephone 735-5181

F.J. Stalmach MRAIC has relocated his practice at 51 Eglinton Avenue East, Toronto 12, Ontario. Telephone (416) 485-4902

Ward Macdonald and Partners, Architects have moved to 234 Portage Avenue, Telephone 204 943-7427.

Fraser and Browne, Architects have moved to 506 Sixteenth Avenue, Port Arthur, Ontario, Telephone 807 345-2141.

Architecture Graduates wanted for Positions in Hawaii

- minimum of five years experience in architectural drafting
- prefer minimum of one year as job captain
- experience in commercial institutional and multiple dwelling construction
- Should have major experience in production of construction drawings rather than design
- lettering must be good
- must be English speaking

Contact Sam Chang, AIA, Suite 200, 1431 South Beretania, Honolulu, Hawaii 96814

Bilingual Architect, DPLG, age 27, One year office experience seeks position in architectural office. Available in Canada: January 1970. Full details upon request. Write: Golvin, Jean-Claude, Architect DPLG, 8, Rue des Lotins, 13 - Eguilles (B. du R.) France.

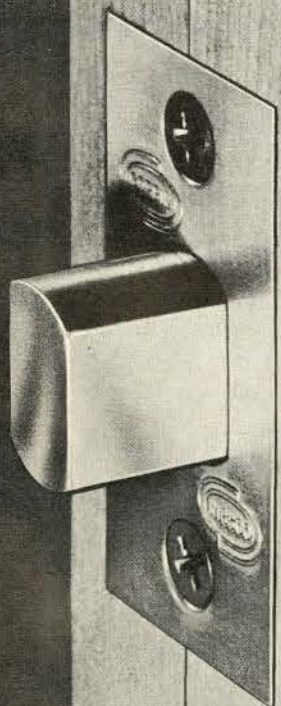
Artist
Experienced in Architectural Renderings. Will make illustrations of Architectural Projects in Color or Black and White from plans.
Stanley Wyatt, Artist, Studio, 100 Gloucester St. Toronto 5, Phone 923-6510

Back Copies Required

The Library of the National Gallery of Canada needs early issues of the RAIC Journal to complete its collection and would be interested in hearing from anyone who would supply copies of the years prior to 1947, that is, volumes one to 23.

Library, National Gallery of Canada, Ottawa 4

Security is a new Corbin cylindrical deadlock



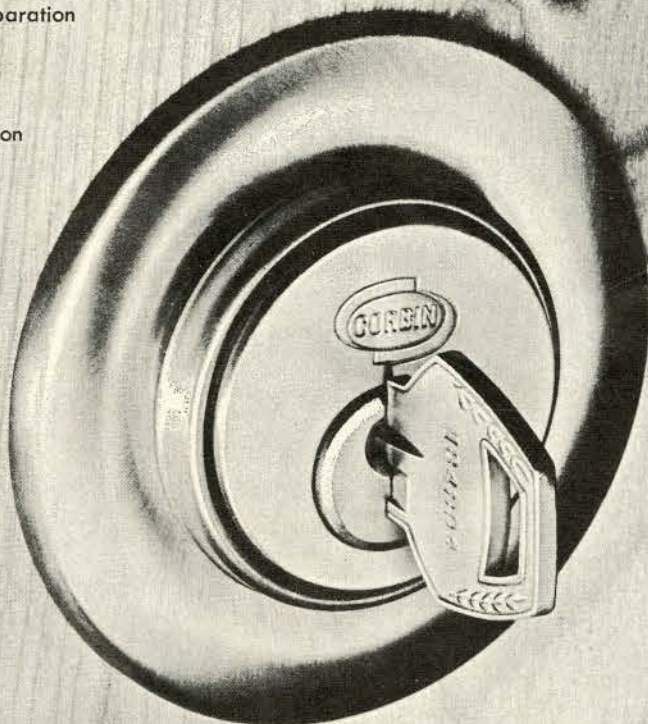
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Systems Center

TORONTO: A group of Toronto engineering professors have banded together to form a Systems Building Center within U of T's Faculty of Applied Science and Engineering to study the planning and construction of all types of buildings except heavy industrial or highly specialized. Their first priority will be given to housing studies but work will continue simultaneously on the application of Systems Building to other building types.

The aim of the group is to "amass all the information that is available on the systems approach and to undertake research. The center will encourage and coordinate work by other disciplines". The group feels that the application of the systems approach will result in substantial savings to the construction industry in time and money and will produce better and more efficient homes.

The center headed by Prof. M.W. Huggins will include a reference library and an information center.

The core staff will be five professors and five graduate students.

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Ethics Code was Restrictive

WASHINGTON — Canadian architects will be interested in proposed new Ethical Standards which have been drafted by the American Institute of Architects. The RAIC does not have a code of ethics, but provincial associations have prepared codes for the guidance of their own members.

The AIA is revising its Standards because it is felt that existing ones are restrictive in meeting contemporary demands of clients and society; and because young architects have criticized the duplicity which they feel exists between the implied meanings of the present Standards and what many established, reputable architectural firms are doing.

The proposed new Ethical Standards are as follows:

Preamble:
The concern and purpose of the

profession of architecture is the creation of a physical environment of use, order, and beauty through the resources of design, economics, technology, and management. The physical environment includes a spectrum of elements serving man, from the artifact and the building to the community and the region. That they serve man well requires of the architect a sensitivity to human needs and an imaginative response to social and political evolution, to economic and organizational change, and to technical development of materials and construction methods.

In order that these obligations effectively govern the action of its members, the American Institute of Architects has promulgated the following Ethical Standards.

General Provisions

1. Public Interest:

An architect shall serve and promote the public interest, placing it above all other gain, and act in a manner that brings honor and dignity to the profession of architecture and the construction industry.

2. Others in Construction Industry:

An architect shall advance the construction industry by recognizing the contributions of those engaged in the design and construction of the physical environment, by encouraging the professional development of others in the construction industry and those who plan to enter it, and by encouraging the development and dissemination of technical information.

3. False Statements:

An architect shall not make false statements about the professional work or maliciously injure the prospects, practice, or employment position of others in the construction industry.

4. Conflict of Interest:

An architect shall not have any significant financial or other interest that may be in conflict with the interest of his client or employer unless that interest has been fully disclosed and the client's or employer's approval of that interest has been recorded.

5. Services, Compensation, Performance

An architect shall represent truthfully and clearly to his client or employer his qualifications and capabilities to perform services. Before establishing compensation

for his services, an architect shall reach an agreement with his client or employer as to the nature and extent of the services he will provide, and he shall render his services as agreed.

6. Confidential Information

An architect shall not disclose confidential information about the lawful activities of his client or employer, or about the project for which his services have been engaged or employed, without the consent of his client or employer.

Securing Commissions

7. Contributions

An architect shall not make, promise to make or accept contributions of money or service for the purpose of securing a commission or influencing the engagement or employment of an architect for a project.

8. Advertising:

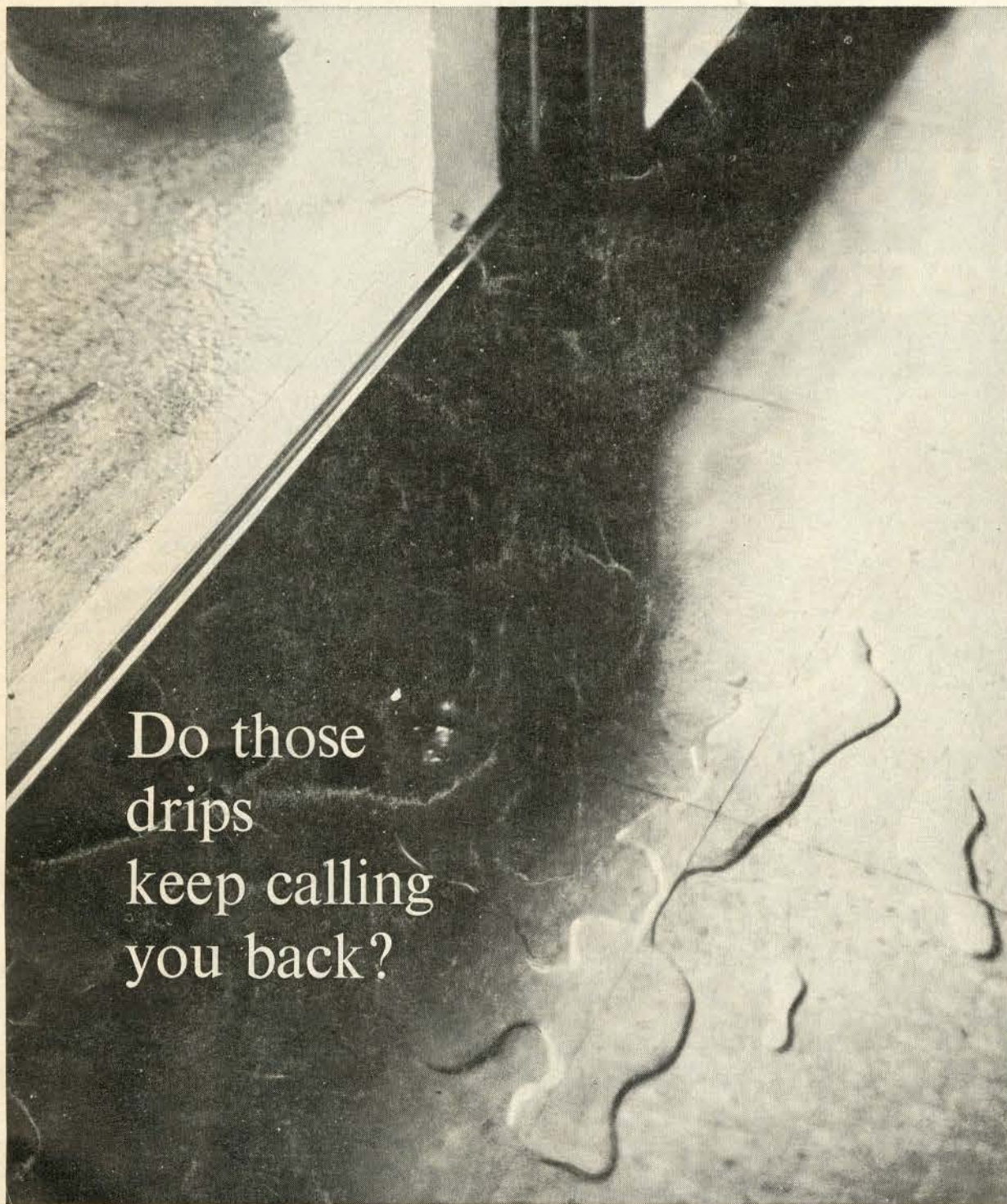
An architect shall not pay to advertise his services; indulge in self-laudatory, exaggerated, misleading, or false publicity; publicly endorse a product or service; permit the use of his name or photograph as endorsement of a product or service or solicit, or permit others to solicit in his name, advertisements or other support toward the cost of any publication presenting his work.

9. Termination:

An architect shall not offer to undertake or accept a commission for which he knows another legally qualified individual or firm has been engaged or employed unless he has evidence that the latter's contract has been terminated and he gives the latter written notice that he is so doing.

10. Competition Code:

An architect shall not offer his services in a competition except as provided in the competition code of the American Institute of Architects.



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Urban Paper

Architects, planners and others concerned in urban problems may obtain upon application texts of summaries, in English or French, of 25 papers given at the First International Congress for Municipal and Applied Sciences last March. Write Dr. Rudolf Sokol-Lamberk, Director International Institute for Municipal Sciences, Liechtenstein Palace, A-1092 Vienna, Austria, P.O.B. 186.

Psycho

NEW YORK: The advertising industry has latched on to a new research technique for determining how a consumer's personality can affect his purchasing habits. The technique is called psychographics and deals generally with life-style, self-image ratings, positive personality traits, psychological concern scales and need-fulfillment factors. For example, study has ascertained that there are such female types as The Weight-Watcher-Worrier or the Automated Chow Hound and such male types as the Affluent Hedonist (likes imported wine and electrical gadgets). These types apparently follow a pattern in their choice of consumer goods.

What if all this was applied to environmental studies? If we found that a person had, let's say, a "rococo curve" to his psyche, would he be psyched by a Miesian building?