

Architecture Canada

December/Decembre 1969
Royal Architectural Institute of Canada
Institut Royal d'Architecture du Canada

Mobility of the Architect

Profession Moves to Reciprocity

MONTREAL — Establishment of an RAIC Certification Board with the objective of achieving three desirable goals in the practice of architecture in Canada by 1972: (1) Uniform registration requirements, (2) High standards of practical experience, and (3) Mobility of the architect, will be recommended to Provincial associations and the RAIC as a result of a meeting in Montreal, November 21 and 22, of representatives of the registering authorities of the provincial associations. All provinces except Nova Scotia were represented.

It was the first general meeting of the new national body (originally called the Canadian Council of Architectural Registration Boards), and if its recommendations are accepted, the result in two years would be not only the acceptance of uniform standards - reciprocity - within Canada, but also with the United

States and the United Kingdom. Both the US National Council of Architectural Registration Boards and the Architects Registration Board of the United Kingdom have agreed upon uniform standards and this international reciprocity act comes into effect January 1st, 1970. Australia has initiated negotiations to join the group.

Council members of NCARB met in Montreal at the same time as the RAIC group and there were several joint sessions. The PQAA provided accommodation for the RAIC Board meetings and was host to the group for lunch the first day. The RAIC gave a dinner for both the Canadian and US groups on the last day.

The RAIC provincial delegates, meeting under the chairmanship of D. A. D. Hickman of Vancouver, defined the objective of the Certification Board as being "to establish, through uniform

standards of architectural registration requirements, reciprocity among Provinces and other countries", and to do this under six headings:

- (1) Recognize acceptable standards of architectural education.
- (2) Define acceptable standards of architectural education.
- (3) Develop pre-registration examinations in professional practice and experience.
- (4) Catalogue the special conditions that may have to be satisfied in respect of a particular province or country.
- (5) Certify persons who meet the standards of this Board.
- (6) Compile and maintain professional records of certificate-holders or applicants and to make these records available to registration authorities of member provinces or countries when requested by the holder or applicant.

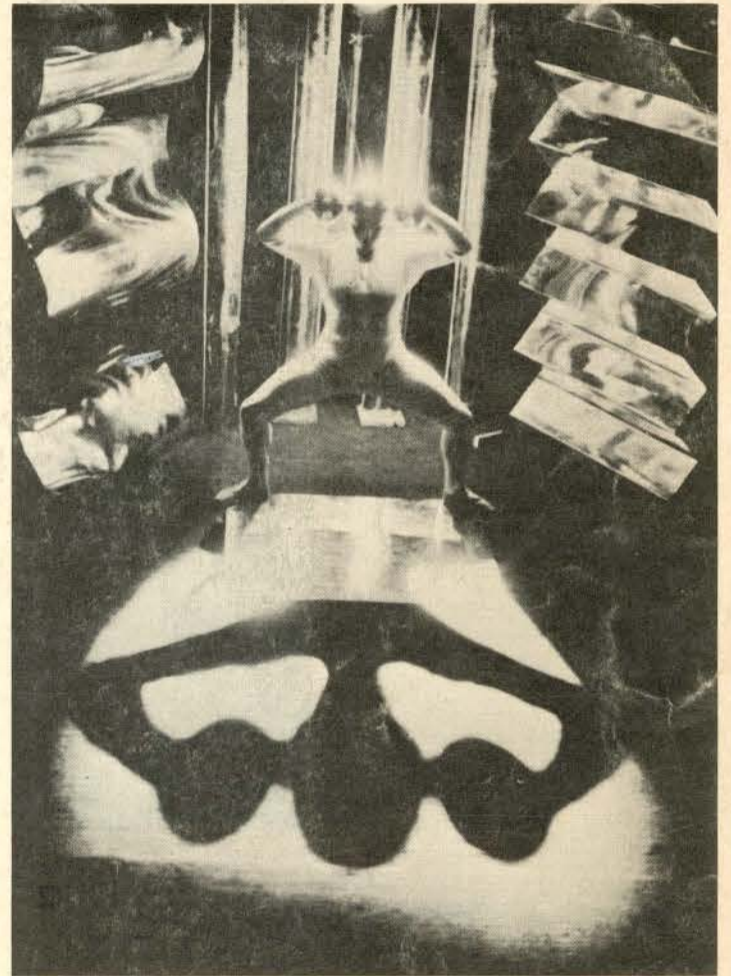
Summing up the nature and function of the National Council of Architectural Registration Boards, the executive director, Hayden Mims of Washington, said that the Council was formed in 1919 but did not bring about uniform examinations until 1951. All 50 states and five territories now belong to NCARB, thus giving complete reciprocity within the country. The result is that architects who qualify achieve "mobility" — that is, having obtained NCARB certification, they may apply for registration and practice in any state. So far, 8,700 US architects out of 32,000 have done so. Next year, this mobility will be extended to the United Kingdom.

Certification, which must be renewed annually (fee \$12.00) starts with the compiling of the candidate's record at NCARB HQ (fee \$60.00) and certification (fee \$30.00) follows. The examinations are conducted by the state registering authority, but use the NCARB examinations (\$5.00 for each of seven examinations — total \$35.00 is a typical state fee).

Supplementary examinations for special local conditions — for example, earthquake proof construction on the West Coast have now been practically eliminated.

The Canadian group is aware that, to succeed, reciprocity in this country must take into account the local requirements that do not pertain elsewhere as, for example, knowledge of the Civil Code in Quebec.

(see photo page 8)



1929 Bauhaus Stage Workshops - "Metal Dance". Oskar Schlemmer

PCC to Call Industry Conference in 1970

OTTAWA - The Presidents' Consultative Committee of the RAIC, ACEC, CCA, SWAC and NHBA met in Ottawa November 19th to consider the proposal by RAIC President W. G. Leithead, Vancouver, for establishment of a new national organization for the building construction industry in Canada. (See A/C, October, 1969, page 3). The discussion ended with a resolution that the Committee "approve in principle the desirability of having a conference of all national segments of the construction industry in Canada, to be held in the Fall of 1970 in Ottawa, for the purpose of evaluating and identifying those means by which greater productivity could be promoted and achieved."

President Leithead said he felt the proposal was well received by the Committee and he expects that the next step will be presentation of the proposal by the PCC members to their respective association.

Representing the RAIC at the meeting, in addition to the President, were Vice President G. R.

Arnott, Regina, Past President N. H. McMurrich, Toronto, and Director of Professional Services Wilson Salter.

G.E.M. Proctor, President of the Association of Consulting Engineers of Canada, was elected chairman of the PCC for a one year period. With him representing the ACEC at the meeting were Past President C. H. Templeton, Winnipeg, Vice President Pierre Demers, Montreal and Executive Secretary Col. T. M. Medland, Toronto.

Representing the Canadian Construction Association was President Marc Stein, Montreal, and General Manager S.D.C. Chutter; for the Specification Writers Association of Canada President A. W. Cluff, Toronto, Past President F. E. Davis, Ottawa, and Executive Director A. L. Boddy, Toronto; and representing the National House Builders Association, Vice President Eric Johnson, Clarkson, Ont., and Executive Vice President B. J. Bernard, Toronto.

E. L. Mahoney of the Canadian Construction Association, Ottawa, is secretary of the PCC.

SERIALS EDITOR The Bauhaus School: A Paradox Revealed

To understand the Bauhaus, one must first remember it was a German creation; its concerns were traditional German concerns; of holism, of total order, of aryan purity, of intellectual abstraction, and of all encompassing theory. (It is no surprise that Germans succeeded so well at rococo architecture.)

Secondly, the theories and conceptions of the Bauhaus should be seen as paradoxes. When its protagonists spoke of technology, meaning was art; when they called for "architecture, sculpture and painting", the result was a fragmentation and growth of hostility between those fields; when its aspirations were to "rationalize" industrial process, it became craft oriented; when it made "machine architecture", it made it by hand, and, under Gropius, the Bauhaus did not have a school of architecture.

The final paradox, and an answer to Banham's rhetorical question "does the system then established have any relevance for architecture today" is to see that

there is no "common citizenship of all forms of creative work." The concept of *gestaltung*, described by Peter Collins as "form giving conceived as an abstract specialized skill" emphasizes the hollowness of such constructs of reality, at one remove from reality.

Perhaps the Bauhaus should be seen as a form of regression. Faced with new forces and social concerns, it mouthed the new slogans without breaking bad old habits.

The current interest in the Bauhaus can thus be seen either as evidence of sympathy for such behavior, or a healthy response in heeding the warnings of past mistakes.

The articles by Peter Collins, Reyner Banham and Sibyl Moholy-Nagy, (her husband Laszlo Moholy-Nagy, died in 1946) pages 10-13, amplify and more eloquently describe these views. Anita Aarons in her column discusses the relationship of the Bauhaus exhibition with two other exhibitions currently touring the Canadian scene - page 6.

A. J. Diamond

New Carleton Architecture School

The School of Architecture at Carleton University, Ottawa, is to have a new building of its own. Architect is Carmen Corneil, in association with Geoffrey Stinson, both of Toronto. Ottawa associates for the project are Schoeler, Heaton, Harvor and Menendez, with Stig Harvor as liaison. The building will comprise about 43,000 sq. ft. and cost is estimated at about \$2 million. The program has been prepared by the staff of the School, under the directorship of Douglas Shadbolt, FRAIC, with the University's Director of Planning and the Director of Physical Plant. The building is to be ready for use by September 1971.



Peter Collins Wins Award for Book

The Alice Davis Hitchcock Book Award for 1969 has been conferred on Prof. Peter Collins, FRAIC, of the School of Architecture, McGill University, Montreal, by the Society of Architectural Historians of Great Britain. Professor Collins received the award for his book "Changing Ideals in Modern Architecture", first published in 1965 and translated into Japanese in 1967. The award was made in recognition of the book's "outstanding contribution to the literature of architectural history".



AAA Authorizes Incorporation

EDMONTON — Incorporation of architectural firms in Alberta was approved at a special general meeting of the Alberta Association of Architects held at Calgary on November 5th. The revised by-laws state that the firm name or corporate name of a permitted corporation should contain only the names of partners composing that partnership or of the shareholders; that there should be no anonymous designations such as "associates" "partners", "company" or "consultants" and that professional engineers registered in Alberta may be included in the firm name as long as it is clearly indicated that such persons are professional engineers.

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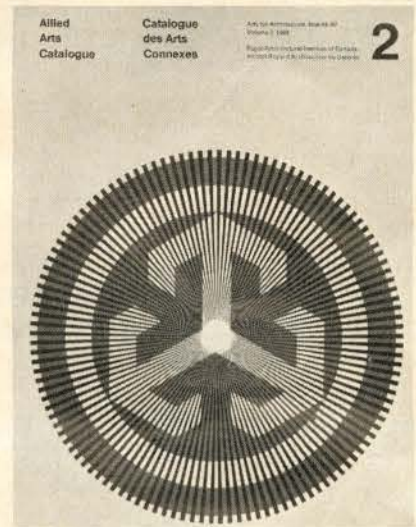
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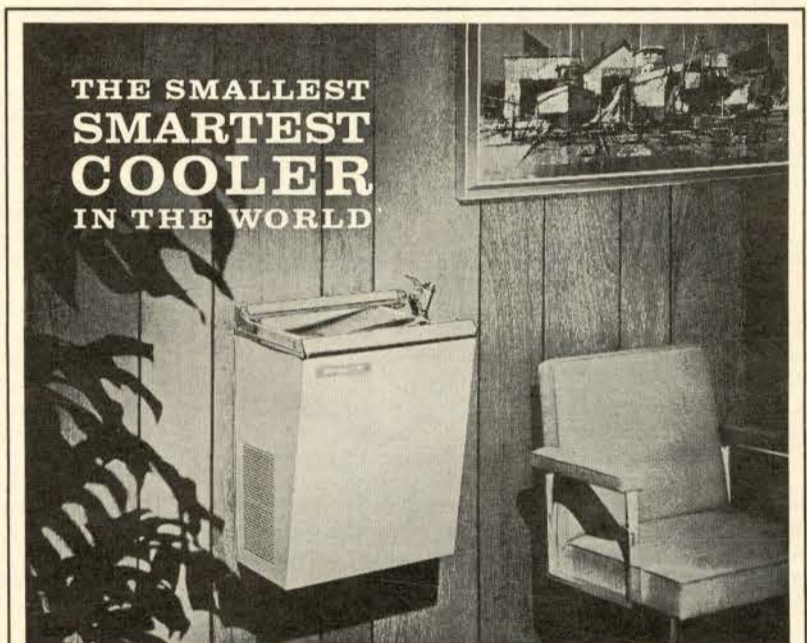
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In co-operation with the National Design Council and the Federal Department of Industry, Trade and Commerce, a section of this exhibition can be seen at 'Design Canada', Toronto.

IUA Congress: Comment is not Flattering

OTTAWA - Reports are that the Tenth World Congress of the International Union of Architects in Buenos Aires in October was an administrative shambles.

RAIC President W.G. Leithead, FRAIC, and Toronto Architect L.E. Shore, FRAIC, say that the organization was very bad and fell far short of what many delegates, who had travelled great distances to attend, had a right to expect.

Two things, among others, contributed to the situation - 2,000 delegates and guests were expected, and 3,000 showed up; and the sessions were overrun by students who, getting in first, occupied so much of the seating available that many delegates couldn't get in. There were no reserved seat arrangements for delegates in the small and inadequate convention centre where the sessions were held. One Canadian said he heard that there were 12,000 architectural students in the Argentine and he got the impression that most of them turned up.

Delegate registration facilities were "unbelievably bad". Tickets wanted for the different events could not be purchased all at once; there were long and frustrating line-ups for bus tickets. There were no tours specially planned for architects.

The theme of the Congress was "housing", but there was only one exhibit and it was in a location poorly lighted and ventilated and hard to see. Canada was not represented in the exhibit. Session speakers were hard to hear and talked far too long. Greater use of slides would have added much to an understanding of the subjects, and those which were shown were badly projected, the image being too small to be seen properly. Instantaneous translation was available but hard to follow. Generally

speaking, the Buenos Aires Congress was a poor effort in contrast to that in Mexico City four years ago. There, the arrangements were good and the program sufficiently diversified to appeal to a variety of interests.

Apparently the Canadian who got most out of the Congress was Mrs. Gordon Arnott of Regina, who won a \$1,000 Guanaco fur coat in a draw, an article, observed her husband, much in demand in Canada's coldest province.



J.A. Langford, G.R. Arnott, Wm. G. Leithead, Andrew Hazeland at one of the IUA sessions, Buenos Aires

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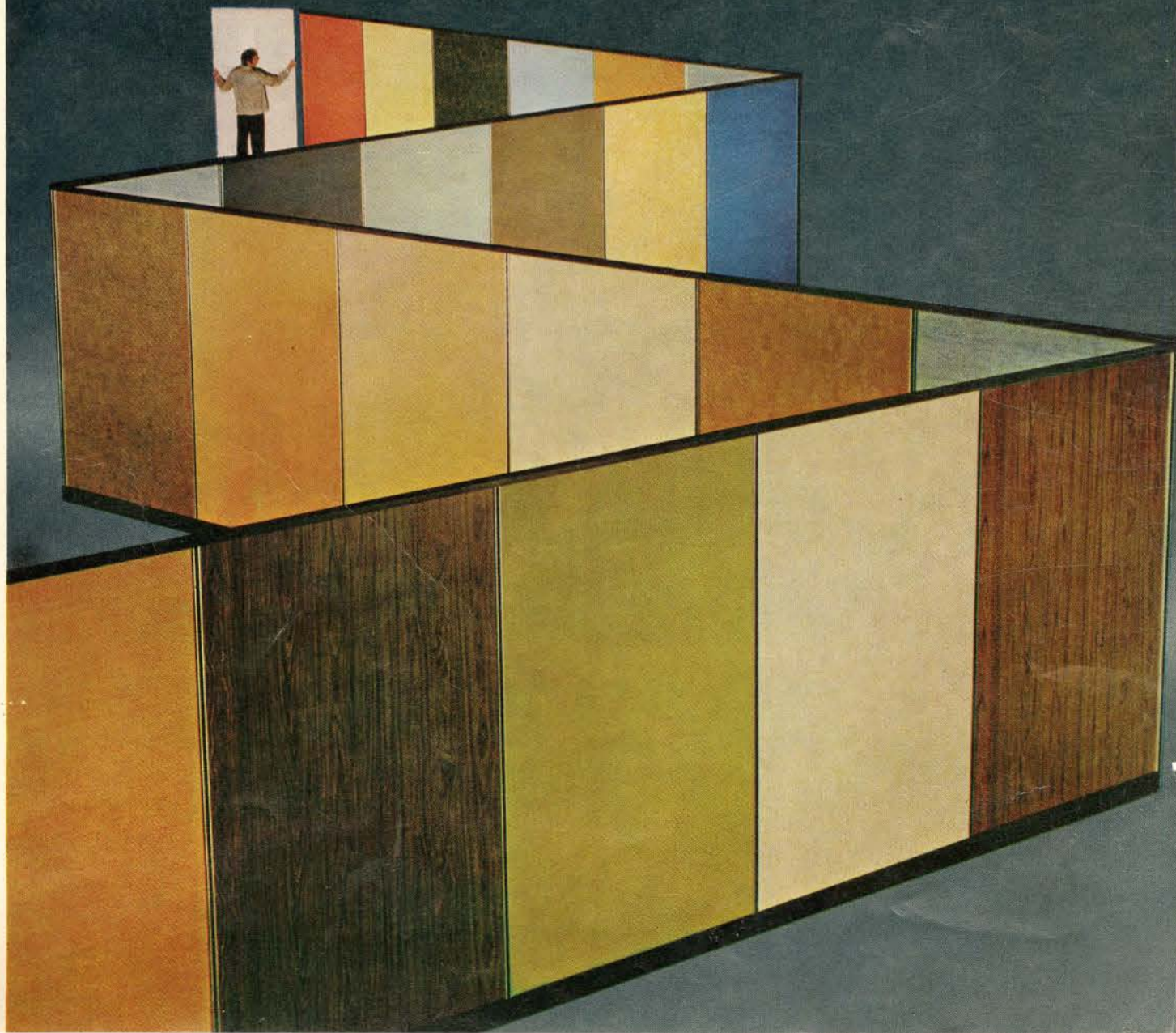
February 16-17, 1970.
The Canadian Structural Engineering Conference, University of Toronto Convocation Hall, Toronto.

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

April 12-14, 1970.
"Plastics '70 - the Decade Ahead", at the Toronto Royal York Hotel.

February 19-21, 1970.
Ontario Association of Architects Annual Convention, Royal York Hotel, Toronto.

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



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More on the New Format

Je reçois aujourd'hui votre numéro de septembre dans sa nouvelle présentation et nouveau format.

Comme le mentionne Mr W.N. Greer dans son éditorial, "We expect brickbats and praise for the effort", je souhait que le contenu de la revue soit supérieur. Il me semble toutefois que le choix du nouveau format est mal choisi. Je trouve en effet que la hauteur de 16" est vraiment inadéquate pour un périodique qui doit être exposé sur les porte-revues et doit éventuellement être relié à la fin

de chaque année. Les standards des porte-revues sont fixés pour les grandeurs maximum de 12". Les frais de reliure pour une revue de plus de 12" doublent et triplent pour des revues dépassant 15".

Je suis sûre que vous comprendrez la sincérité de la collaboration que j'ose vous offrir en vous critiquant. Veuillez croire cependant que seul l'intérêt que je portais à votre publication m'a incitée à vous faire ce commentaire.

Judith Dubuc, bibliothécaire, Université de Montréal.

Congratulations on your new format. I am impressed by the variety of layouts, inserts, and other unexpected displays in your September issue. Would you please send us your new rate card.

I have read carefully the Chairman's statement on Page four and still would like to know the economic advantages of this format. The editorial advantages speak loud and clear.

Grady Clay, Editor, Landscape Architecture

If you have done nothing worse, the new format has eroded the quality of the publication and created a damaging psychological effect on our membership. Our last major "unifying force" has been raped!

D. D. Ramsay, MRAIC, Regina, Saskatchewan

I find the new format much livelier and more readable than the old format but the first two copies I have received have not survived the postal handling. That plus the large floppy size make it undesirable to file. I would like to see the format a little smaller with semi-protective wrapping for mailing.

Clifford Wiens, MRAIC, Regina

Systems Designing

I was fascinated by Ned H. Abrams "Systems Designing" piece in your October issue. This way of commanding a thing to be done through knowing what it will be like from the very start, is simply marvellous. Except for the use of gopher wood its straight from Genesis Chapter 6:

"A window shalt thou make to the ark, and in a cubit shalt thou finish it above; and the door of the ark shalt thou set in the side thereof; with lower, second and third storeys shalt thou make it".

Come on now Ned H. Abrams lets see you beat that for Contract Documents.

Robert Fairfield, FRAIC, Toronto

Stepped Housing Research

I am carrying out research into stepped housing developments throughout the world. (i.e. housing schemes on steeply sloping ground).

I would appreciate knowing of any such schemes in Canada and the names and addresses of the architects responsible. I would also appreciate any drawings, photographs and magazine clippings.

Alan Colley, University of Wales Institute of Science & Technology, Welsh School of Architecture & Environment, Stepped Housing Developments.

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1 (Top left) Avord Tower, Regina, Sask. 2 (Top right) Victoria Park Apartment Building, Halifax, N.S. 3 (Bottom) Fairway House, Cote St. Luc, Que.

4 (Top) Applewood on the Park, Cooksville, Ont. 5 (Bottom left) Island Park Towers, Ottawa, Ont. 6 (Bottom right) Garneau Towers, Edmonton, Alta.

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The Scene - Fall to Winter '69-70

Three exhibitions of vital interest to architects are running concurrently in Canada.

New Alchemy...Elements Systems and Forces was at the Contemporary Museum of Fine Art in Montreal, November 5 - December 14.

The Bauhaus...is at the Art Gallery of Ontario, December 6 - February 1.

Paris Today (Kinetic art of Paris) was at the Pollack Gallery, Toronto, November 10 until December 5. It can be seen in January at the Agnes Lefort Gallery, Montreal and the Winnipeg Art Gallery, in January; the Anna Leonowen Gallery in Halifax and the Vancouver Art Gallery in March; and at the University of Calgary in April.

These three exhibitions inextricably linked to each other through a common philosophy towards art made manifest in 1913, are excitingly beautiful and offer the best of both worlds to the viewer - the world of the eye and the world of the spirit. Closely related in general philosophy, of being non-objective in the forming of concepts, they nevertheless present dual sides of

such a proposition.

Yesterday . . . The Bauhaus

This is the exhibition that had to be. The painstaking effort of collecting all the historic documentation and exhibits had for long been avoided by the very world, the world of art and education, which owes so much to the pioneers of the various movements (since the futurists and constructivists of 1913 and 1920) which eventually coalesced with the Bauhaus educative principles. Those involved in its presentation have performed a universal public duty of enormous historic value. Canada is fortunate to have such an exhibition in at least one centre although one could wish for a national opportunity for viewing.

Every artist and architect practicing in Canada today owes a debt of honor to the great pioneers in art and architecture - Gabo, Pevsner, Mondrian, Max Bill, Marcel Breur, Moholy-Nagy, Josef Albers, Walter Gropius, etc., who, as artists and architects, marched hand in hand to carry the new concepts towards a greater freedom of expression in the arts.

That Canada in particular has been so backward in its art schools and universities in implementing, in any real sense, the educational ideas and ideals of the Bauhaus is a disgrace. Such backwardness will hardly now be overcome and a gap in transition in education will be evident forever. Canadian students through sheer necessity have been forced to look or seek outward sources for contemporary disciplines. The new growth, in some so-called aesthetic institutions, is but a pale outmoded imitation of methods, more like toadstools than mushrooms, which will poison rather than nourish the general body of education. Canada is still in dire need of a first class design school embracing all disciplines. All the promotional schemes by government involving millions of dollars for Canadian design are merely buying the cart without the horse unless this need is fulfilled. Even if education is developing new and additional systems, without immediate determined will (and some superior skill and understanding of the need), the backlog of needs will never be corrected. The addition of a vacuum forming

press, welding torch or fibreglas plant to an outmoded curriculum is nothing but feeble well-meaning ineptitude. Hopefully educationists have seen the Bauhaus exhibition. Even in its pioneer days it displayed a contemporary awareness and professionalism well beyond the present schemes of our local institutions.

The new Canadian educational institutions have no cause for complacency or self-congratulation any more than the older more criticized academies. I see *no* real understanding of the contemporary situation in the seats of learning for the arts in Canada. The approach of the independent artist to research projects is more real than any training obtained in various seminaries. Architectural schools can hardly boast of difference.

While the historic survey of the Bauhaus will expose the root sources of today's idioms, the most interesting fact to arise out of this accidental juxtaposition of exhibitions on this soil is in the way the artist (not necessarily the architect) has developed the possi-

bilities and found selectivity within the general philosophy.

Also the artist, dealing with personal concepts and not easily-solved economic production problems, has eagerly and in a most creative manner used science and technology with an equal understanding of the economics of our technological age. He has made these forces a new tool to produce art *aujourd'hui*.

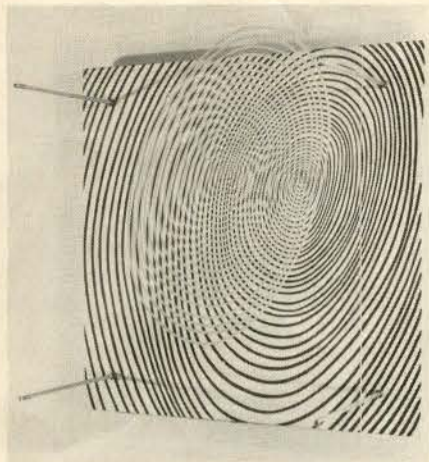
Architecture Aujourd'hui?

Can the architectural profession make the same claim?

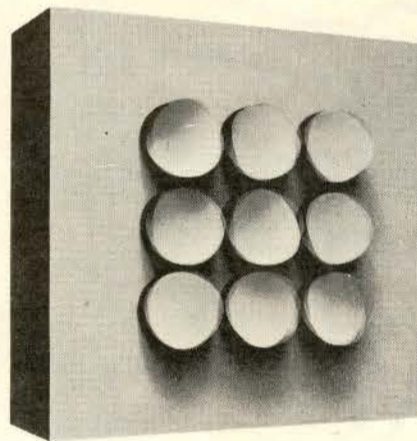
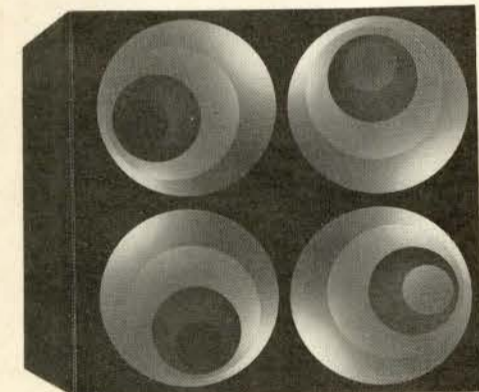
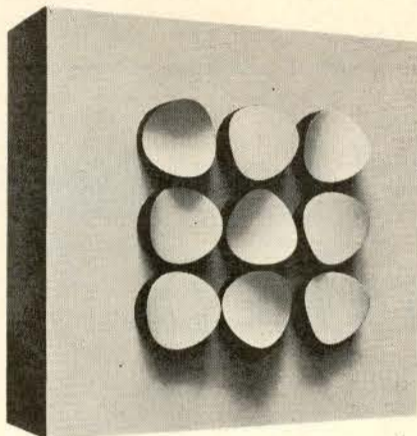
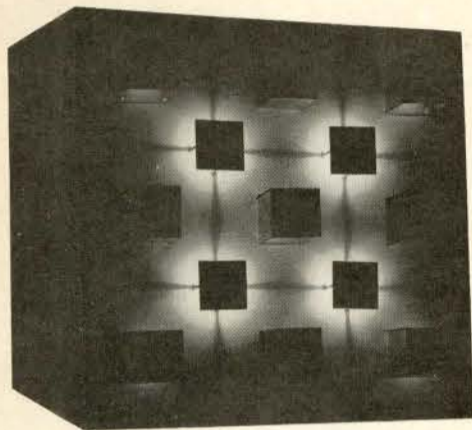
Is architecture truly contemporary in every sense?

In the research areas of form-making, plastics and their magic powers, light metals, machines and reproduction processes, new technology has become the ways and means for the artist. The artist harnesses their forces in creative production which excite our aesthetic senses while meeting face to face every prejudice or economic problem the architect ever meets.

But what of the architect? Are the vertical strait jackets of glass architecture, the concrete mono-



"Irresistible illusions" — left, *Spirale* by Soto, right, *Sir-ris Negatif* by Vasarely



"Multiple Minimals" — left, *Couleurs en Diffusion*, *Cercles Ex-centriques* by Vardanega; right, *reflexion changeante* by Demarco



"Expected, inevitable, logical... variable, intriguing, imaginative" - *Optic Lumino Dynamique*

Photos by Morain

The Best of Both Worlds

liths or worse products of the drafting board comparable to the artists' solutions of this day and age? We must draw some conclusions at this moment in history. The earlier pioneers had the intention that the twin disciplines should travel hand in hand. Where and when came the divergence — at least the divergence from response to modern technology and economics?

When I look at the leading contemporary art of the sixties and the distinguished counterparts in architecture, the solutions are not reconcilable as twin contemporary statements. In art I find a lightness of structure, an economy of form, a realization of space, excitement in transparent volumes, a fine sense of articulation within a vertical proposition, a magic of translucence, in the mirror surface and flat plane a new dynamic dimension the counterplay of color on "no-color", a conscious play of light and shadows and the use of kinetic movement to beguile the eye, an economy of means, a creative exploitation of the restriction within the structure and more... All these applicable actualities I

long to find in contemporary Canadian architecture. Alas, the concrete jungle may be "modernistic" but it is not contemporary in the same terms as kinetic art.

Architectural design for the most part is pompous and dour and given to being monumentally emphatic. At its best it is imposing, at its worst sterile, anti-human and a bore. Looking at the grass roots in the Bauhaus, one is painfully aware of architecture's shortcomings in realizing the great "dream".

Two Exhibitions... Aujourd'hui

New Alchemy reviewed in November, is directed to manifesting forms which are unpredictable — processes of time rather than forms which are timeless. This was an exhibition of metaphysic content. All the forces of mind and spirit were called to enjoy for an instant the birth, decline and fall of a phenomena. The whole movement can be said truthfully to be "post Bauhaus". Although cognizant of and responsive to the discipline of materials, there was no "design" sense as such. The only classic order was man's control of natural resources as an

intelligent and sensitive perceiver. The alchemists found their lodestone and by magic of the spirit, obtained its true and hidden identity.

Paris Today brings together a formidable group of Gallic classicists — kinetic artists using the most contemporary means to exploit every avenue of calculable "pure design" phenomena. With breathtakingly cool skill, as conjurers rather than alchemists, they deceive the eye with sleight of hand by marvellously directing motorized movement into kinetic ballet of "minimal multiples."

Here is the trick of it — minimal forms, minimal material, minimal color, in endless variety of possible variants. The exquisite craftsmanship is a cohesive amalgam of factory and artists' skill where "originality" is to beg the question. Each product is dependent or independent as it will, for each is part of a scheme of duplication. The whole business of "preciousness" in art in this world of "predictable unpredictable" becomes irrelevant. With these "multiples, to own one is to possess one and that is the only relevant argument. To have

one is to become one with the whole purpose of art production, that is to become a participant, rather than an obsessive collector for investment purposes. If there were a million copies of the minimal multiple no one could lessen the impact or value of the million or visa versa. The fact that they are predictable and timeless, (for, there they are as predictable today as they are tomorrow and replaceable too!) is a panacea for our ephemeral society. These works stem directly from Bauhaus thinking. Indeed, the great masters of this art, like Vasarely, were nurtured in the bosom of the Bauhaus in 1929 when Moholy-Nagy presided.

Architects must see this *Paris Today* exhibition for all its tenets are compatible with architecture and its products are relative to architectural space and form. For example, *Le Parc* is a master of simple means and magic consequences, his light structures should fascinate any architect with possibilities for environments. Vasarely is a well known illusionist and cannot be resisted. Even a translation of his optical images into weaving as a process

cannot completely restrain the master illusionist's shimmering discs. Yvaral with his tensions of structures exploits the very means of construction. Boto, Soto, Demarco and the others with their variants on modules and multiples can only be a source of inspiration to even the most conservative of architects. To own one would be to fall prey to the enticement of exploiting the simple and the single element, and by multiplication and movement creating a new environment.

The expected *can* be variable. The inevitable *can* be intriguing. The logical *can* be imaginative.

Finally for all of us, the Bauhaus exhibition plus these other exhibits of later developments show us that we need not be slaves to dull environment. Within the problems of the situation there are choices. There is real selectivity with sensitivity with a philosophy between the real and the metaphysic, between predictable phenomena and unpredictable phenomena. We can, if we are perceptive, have the best of both worlds. See to it, at least in art and architecture, that we do.
Anita Aarons



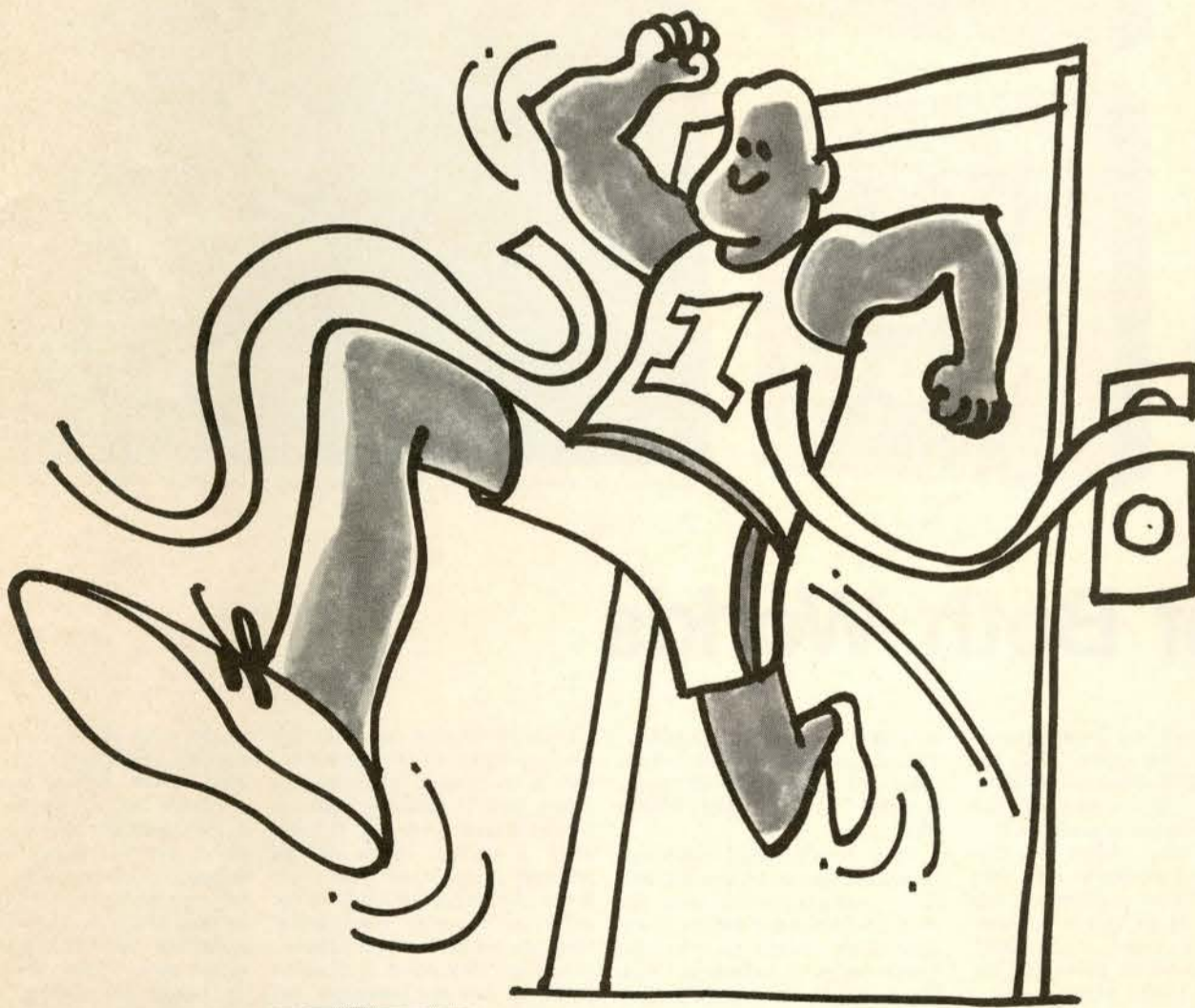
Inaugural meeting of the new RAIC Certification Board (see Page 1) front row, left to right, Neil M. Stewart (F), New Brunswick; RAIC President W. G. Leithead (F); D. A. D. Hickman, British Columbia (Chairman); Jean Gareau, Quebec; Sir Christopher Barlow, Newfoundland;

Douglas Haldenby (F), Ontario; rear row, P. M. Scott, Saskatchewan; George A. Stewart (F), Manitoba; D. L. Sinclair, Alberta; and Wilson Salter (F), RAIC Director of Professional Services.



The President's Consultative Committee met at CCA Headquarters in Ottawa on November 19. Seated: (l. to r.) are Mark Stein, President, CCA, Montreal; W.G. Leithead, President, RAIC, Vancouver. Standing: (l. to r.) are B. J. Bernard, Executive Vice-President, NHBA; G. E. M. Proctor, President, ACEC; A.W. Cluff, SWAC, all of Toronto.

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Building Centre in BC Closes

VANCOUVER - The Vancouver Architectural Centre is no more. The AIBC has informed its members that "the conditions under which the Centre was started have changed and it no longer provides as useful a service in the functioning of the building industry as previously. Many plan service centres have been established, many supply houses have display facilities of their own, and the Vancouver Public Library maintains a full building materials information service".

The Centre was founded in the late 1950's by Warnett Kennedy, then Executive Director of the AIBC, and shared quarters with the Institute, first at 1425 West Pender Street and later at 567 Burrard Street. It combined an information service, building materials catalogue library and plan inspection service with manufacturers' displays. (See *Journal RAIC*, Sept. 1961)

Bourses d'Etudes

Deux Bourses d'études en architecture de \$3500 chacune, rendues possible grâce au Collège des fellows de l'Institut royal d'architecture du Canada et accessibles aux diplômés en architecture, de citoyenneté canadienne. Ecrivez à l'IRAC, à 151 Slater Street, Ottawa 4, Ontario.

Scholarships

Two Scholarships in Architecture of \$3500 each, made possible through the College of Fellows of the Royal Architectural Institute of Canada, and open to graduates in Architecture who are Canadian citizens, are announced. Write RAIC Headquarters, 151 Slater St., Ottawa 4, Ontario.

New Format Goal

There is now no question that the profession does care about its publication — you should hear what I do about our new format! I can't say it is all complimentary. It seems that the new form does not evoke wishy-washy response — people are either strongly for or against (1-2). There is also no question in our minds that the newspaper form has great potential. That we have not yet exploited this form may be true, but as you can see from this issue we are finding our way, and would welcome help in doing so.

While we too have a nostalgia for the neat book we once produced, we have to roll with the punches of the situation. The challenge is to produce a relevant paper whose *content* is superior to that of other professional journals. After all, we are probably the first professional journal to go this way, hopefully with a bang not a whimper.

Towards Survival And the Sun

As more and more individual professionals from fields hitherto uninvolved in urban problems devote their energy in this direction, a greater and greater chance exists to resolve in the affirmative the question which hangs over our survival. But, embarrassingly simplistic papers, such as those published by the *AIA Journal* in October, do nothing to help. Of notable intellectual aridity is a "paper" by Charles William Brubaker and Robert Sturgis. This out of tune and turgid presentation in notation and diagram form includes on one page, twelve scales for planning, ranging from the individual — 6 feet — through the street — 100 people — the neighbourhood (yes, truly) and other useless and arbitrary break points right up to the solar system — 100,000,000 miles (honestly). This *AIA* issue is, perhaps, redeemed by, firstly, an attack on Doxiadis by someone who once worked for him and should know, H.A. Anthony, and secondly by a trenchant point made by Sibyl Moholy-Nagy — that urban planning at present often avoids the ultimate and irreducible responsibility to clients, which is the pivot of every architectural practice.

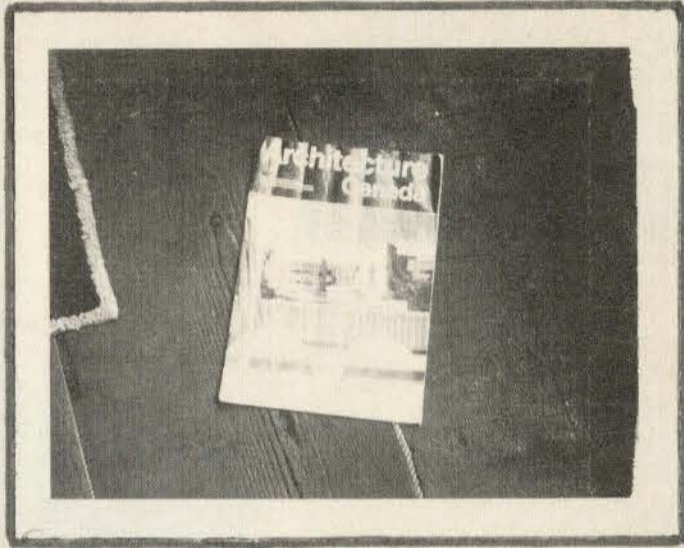
A Journal for "Readers"

We are constantly impressed with the standard of intellect displayed in the *Journal of the American Institute of Planners*. This publication probably is the most encouraging sign of the growth in stature and usefulness of the professions concerned with the design of physical, social and economic environments. It shows a forming and reforming discipline, based upon logic, rational development and communicable ideas, which can be demonstrated and tested. Its informative base is of increasing importance to professionals. Sorry, there are no pictures. For those who don't read, don't bother.

A.J.D.

N. E. THING CO.


ART



ALL MEN ARE TO RECOGNIZE AND NOTE FOR POSTERITY THAT:
ART #33 - ARCHITECTURE CANADA - SEPT 1969, NEW FORMAT MAGAZINE
 ON THIS **3RD** DAY OF **NOVEMBER 1969** HAS NOT
 MET THE STRINGENT REQUIREMENTS ON SENSITIVITY
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 IT IS HEREBY AND HENCEFORTH BANISHED FOR ETERNITY TO
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 IT IS TO BE KNOWN FROM THIS DAY ON BY ALL MEN AS ART.

Iain Baxter

SIGNED, PRESIDENT, IAIN BAXTER
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1

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IT IS OUR HOPE THAT YOUR UNDERSTANDING OF THIS PROBLEM IN ART WILL BRING ABOUT AN UNDERSTANDING OF THE POINT BEING MADE BY THE N.E. THING CO.

YOURS SINCERELY,

Iain Baxter

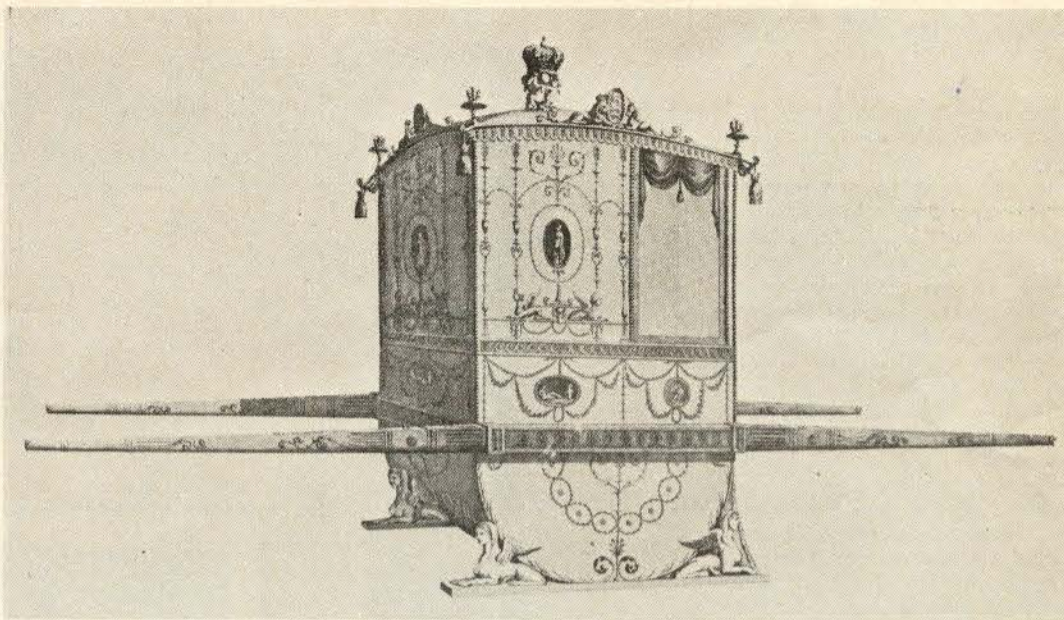
 President, Iain Baxter

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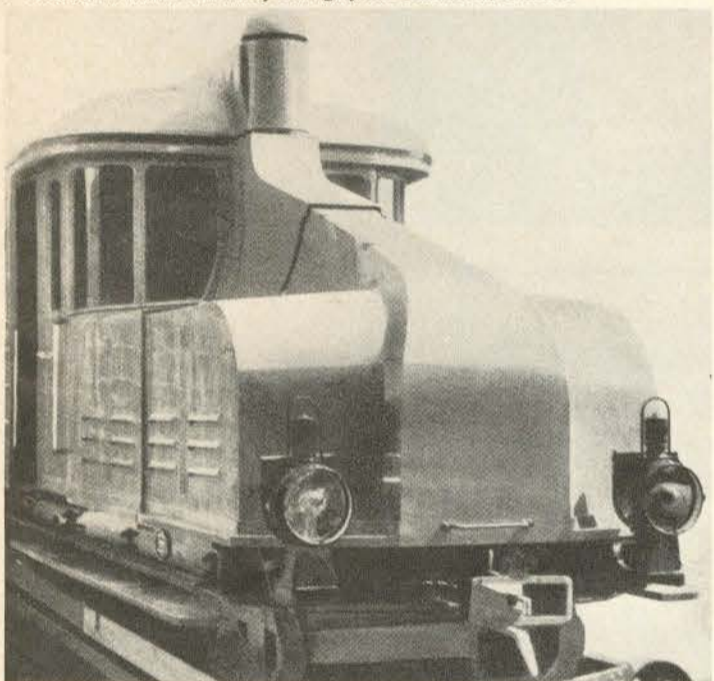
1 THE BAUHAUS



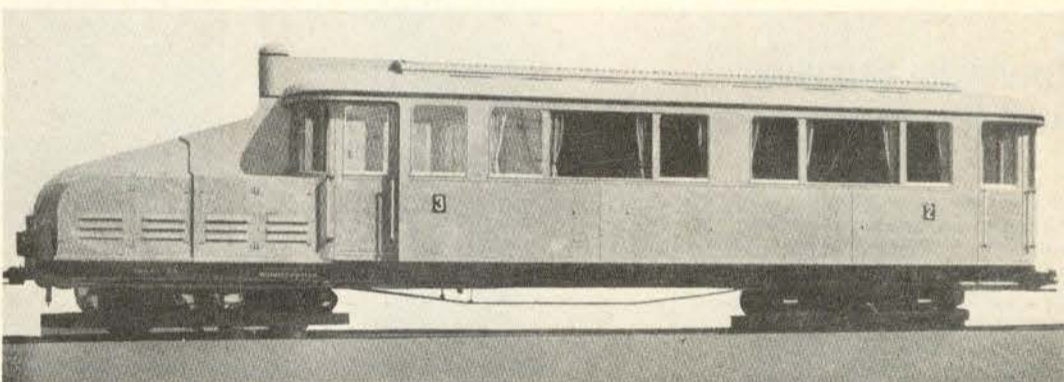
1 Rococo environmental unity Markgräflische Residence, Ansbach



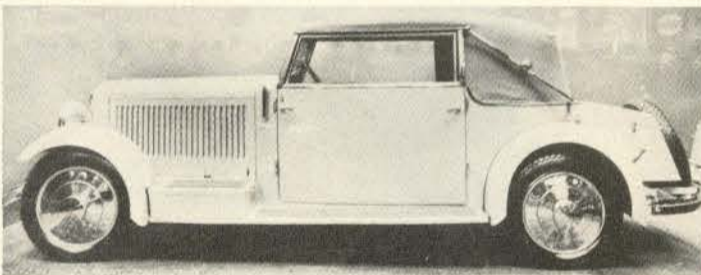
2 Robert Adam's Sedan Chair for Queen Charlotte, 1871



3 Gropius' Diesel Locomotive, 1913



4



5 Gropius' Adler Cabriolet, 1930



6

The Bauhaus Era - Origin and Atmosphere

by Peter Collins, FRAIC

The originality of the Bauhaus, and the basis of its fame, was its pedagogical technique for teaching what Walter Gropius called the "common citizenship of all forms of creative work," and the creation of new forms of publicity to propagate this technique. But although the originality of a problem is often the essence of the originality of its solution, the older the problem, the greater the importance of the solution in terms of the personal achievement of its inventor. Hence the historical importance of the Bauhaus, as initially conceived in 1919, was that the dilemma which it solved had existed for well over a century.

This dilemma resulted from the discordance in domestic interiors due to the industrial revolution, and followed a period when, to quote Sigfried Giedion, "The principal force at work . . . is not pre-eminently architecture, but rather a magnificent balance between architecture, sculpture, and painting . . . Indeed, the secret of this late eighteenth century was

the production of a most effective unification of all the arts." Aristocratic dwellings of the mid-eighteenth century had developed the concept of environmental unity to such a pitch that every element of a Rococo interior—wall-panelling, furniture, silverware and even the dress of the occupants—was in sophisticated harmony with the whole (1). But the unity began to disintegrate when porcelain factories began the mass-production of figurines and ornaments cast in moulds, designed without reference to any specific environment. Moreover, the concurrent demand for larger and larger quantities of domestic utensils and furnishings, together with the corresponding demand for greater and greater variety, soon demonstrated that the supply of designers was totally inadequate. It was to remedy this defect that organizations such as the Royal Society of Arts were founded in the mid-eighteenth century.

However, the gallant efforts of such societies were bound to be ineffective in the face of the

enormously increased productivity of cabinet-makers, and of the manufacturers of other domestic accessories—an increase which had in fact little to do with developments in machine-production, to which it is usually ascribed. Indeed, it was the gruesome vulgarity of hand-made luxury objects, and hand-cast ornaments, which most appalled the more sensitive visitors to the Great Exhibition of 1851. If the areas of exhibition space to be filled had not been so vast, or if the time available for assembling and selecting the exhibits had not been so short, the discordant heterogeneity might not have been so excruciatingly obvious. But in the circumstances, it was inevitable that the total effect should dismay every visitor concerned with the idea of visual harmony.

Among those most affected by the need for reform was a German political refugee (who had arranged the Canadian section of the 1851 Exhibition) — the architect Gottfried Semper. It was his book on "Style", published in the following decade, which was prob-

ably the most influential force in drawing the attention of German architects to the problems facing the industrial age. But whatever the precise origins of the "Arts and Crafts Movement" in Germany, there grew up, in each German Kingdom and Principality, a school of applied arts dominated by the ideals of the Rococo, and by two characteristically German concepts: first that of "Gesamtkunstwerk", and secondly that of "Gestaltung". The Rococo was rejuvenated into what was called "Jugendstil". "Gesamtkunstwerk" means simply a basic homogeneity pervading all juxtaposed works of art. "Gestaltung" is virtually untranslatable (hence its retention in terms like "Gestalt psychology"); but it is a term first formulated c. 1770, and seems to mean "Form-Giving conceived as an abstract specialized skill." Perhaps Gropius' description of the Bauhaus as a "Hochschule für Gestaltung" best demonstrates the essence of the idea. He applied it to the new institution which combined the Weimar Academy of Fine Art and

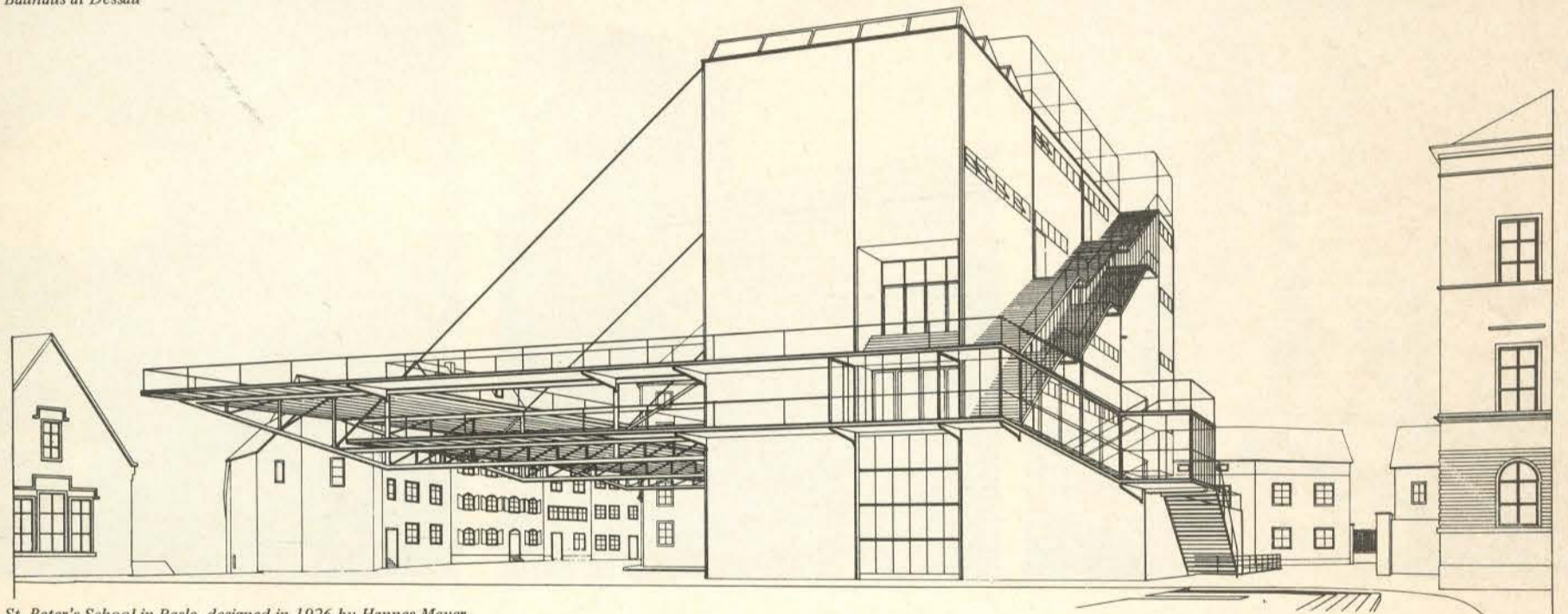
the Weimar School of Arts and Crafts.

Whether or not anyone can in fact be taught to "design" anything and everything is debatable; but the ideal has existed ever since Sir William Chambers designed the Royal State Coach, and ever since Robert Adam designed a sedan chair (2) and a harpsichord. Two centuries separate the State Coach from the Adler Cabriolet (5,6) and Diesel Locomotive (3,4) designed by Gropius. But it is only a quarter of a century since Walter Dorwin Teague founded the American Society of Industrial Designers, so as to claim tax exemption on the grounds that he was exercising a learned profession. The thousands of Texaco gasoline stations which grace our North American cities are an abiding monument to his success.

2 THE BAUHAUS



Bauhaus at Dessau



St. Peter's School in Basle, designed in 1926 by Hannes Meyer

Architecture Between Art and Technology

by Reyner Banham

The complex of buildings designed by Walter Gropius to house the Bauhaus school after its transfer to Dessau in 1926 is generally acclaimed as the first large masterpiece of modern architecture in Europe, and is seen as the realization of the promise of Gropius's celebrated lecture of 1923: "Art and Technology; a New Synthesis." Of the architectural quality of the Bauhaus buildings there can be no doubt: their stylistic purity and unity, their functional ingenuity, the adventurous ordering of the plan, the management of a larger and more complex schedule of accommodation than had been tackled before in the new style.

Yet doubts have always persisted about the relationship of the architecture to technology, however masterly its command of art. Was this new style a synthesis of art and technology, or was it art-form imposed upon technical process? Did it deal with the technology of its time, or only with established technologies that architects—including Gropius him-

self—had already mastered a decade or two before? And was its use of those technologies as honest and unaffected as the pure forms of the buildings might symbolically imply?

The same questions can be levelled at the other masterpieces of the new style in the twenties, by Le Corbusier, Mies van der Rohe, or Oud. In the case of Gropius, however, they cut deeper because of the educational and social context in which the architecture must be seen and understood. It remains a disturbing fact that, in spite of the apparent implications of almost everything that Gropius said and did in those years, architecture as such was never taught at the Bauhaus while he remained its director. Was this simply the logical outcome of his desire to avoid narrow specialization, or was it the equally logical outcome of any living architecture's inevitable entanglement with technologies too new and demanding to be accommodated within a curriculum still deeply committed to craft-based teaching?

And was the claimed synthesis of art and technology no more than an easy escape from the far more difficult problem of achieving a synthesis between art and the urgent needs of social reform that conditions at the time in Germany so clearly demanded. Accusations of temporizing with a corrupt regime are increasingly levelled at Gropius by radical critics nowadays. Whatever the political motivations of such critics, they have a good point when they ask how it was that the same Gropius who, in 1919, had demanded an end to snobbish distinctions between artists and artisans, should have designed exactly such a distinction into the plan of the Bauhaus?

If the lecture "Art and Technology; a New Synthesis" was indeed a subtle betrayal of the social ideals with which the Bauhaus had been created in 1919, were later and more desperate attempts to restore the true faith any more productive? After Gropius had left the Bauhaus in 1928, his successor Hannes Meyer soon instituted a course in archi-

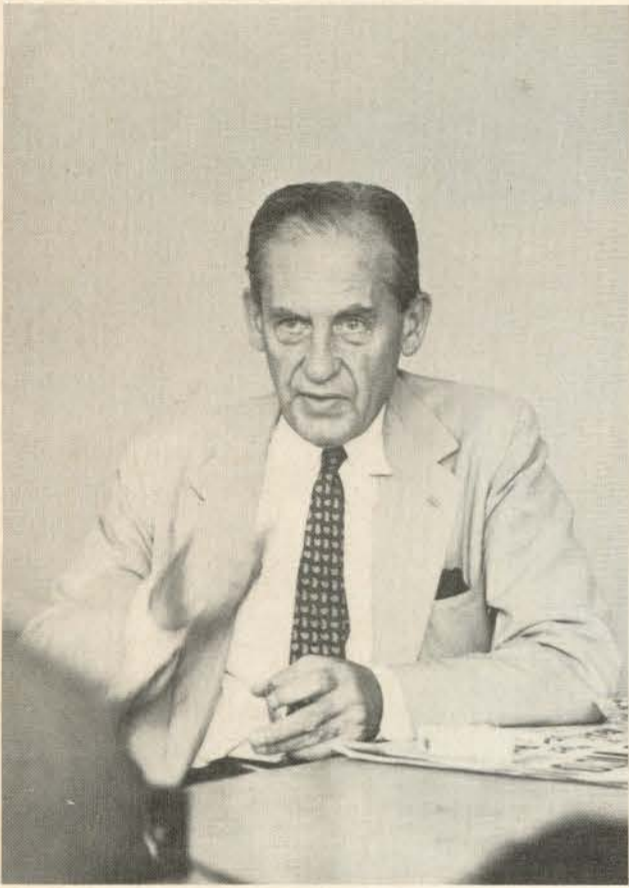
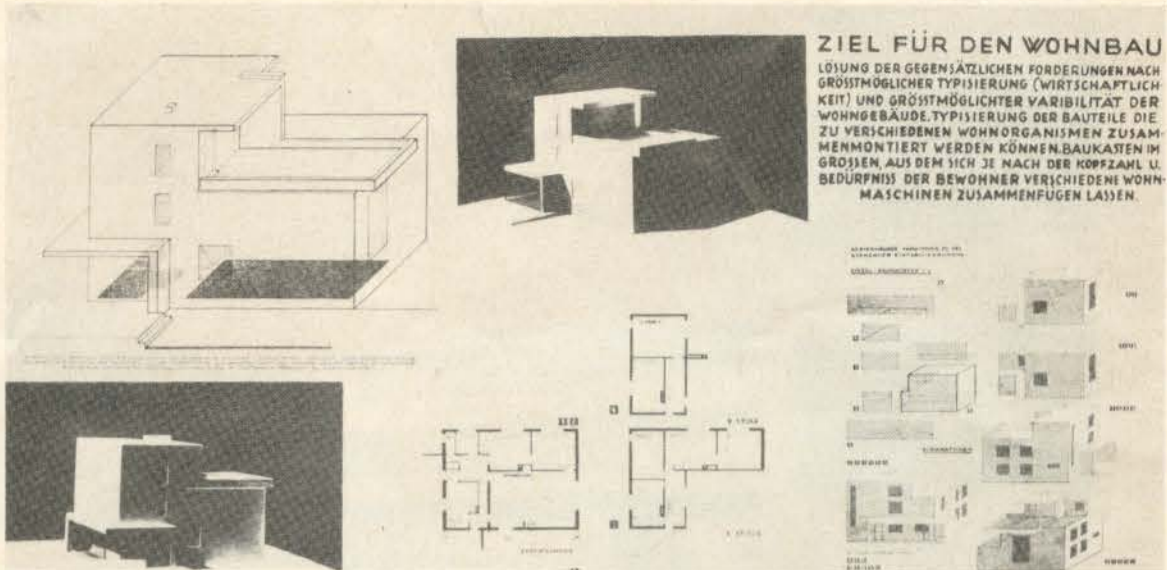
ecture and endeavored to establish a design-method more true to the technological possibilities of the age, and to social needs as Marxist theory understood them. Were Meyer's few completed buildings and large paper projects a successful embodiment of these aims, and did they differ from Gropius's work in any significant manner? The question is difficult to resolve because historians have tended to overlook any Bauhaus work that was not done under Gropius's direction, and because the Bauhaus itself was, like German society at large, soon involved in economic and political difficulties that were to make progressive activities of any sort impossible.

What then are we to make of the Bauhaus legacy to the art of architecture in an age of technology: was it an attempt to hold the line for established "humane" values, or an attempt to establish new values on a new footing? And if it succeeded in either of these aims, does the "system" then established have any relevance for architecture or education today?



Masters' Houses, Dessau

3 THE BAUHAUS



Weimar Dessau Berlin Chicago

A Review of the 1969 Edition of "The Bauhaus - Weimar Dessau Berlin Chicago"

Hans M. Wingler; *The M.I.T. Press, Cambridge, Mass. & London (in Canada handled by General Publishers, Don Mills, Ontario); 648 pp., 11 col pl.; \$64.00*

by Sibyl Moholy-Nagy

Before attempting to tackle this volume, the reader is advised to supply himself with a high chair or the combined telephone books of Los Angeles, a table lectern, and a genuine respect for German scholarship. Without these prerequisites he will be unsuccessful in coping with this 12 pound 8" x 14" folio offering the entire documentary evidence of the life and lore of the German Bauhaus on hundreds of pages covered in fine print without the visual relief of paragraph separations. There is a grim irony in this pretentious and archaic summary of a program whose most widespread success was most probably in the field of typography and in the rejection of traditional layouts. The 1969 account is oblivious of the new language of typographical graph-

ics, photographic techniques and other communication aids, vividly used by Herbert Bayer and Moholy-Nagy (1).

The motto is a quotation from Mies van der Rohe:

"The Bauhaus was not an institution with a clear program - it was an idea and Gropius formulated that idea with great precision."

It was a most unfortunate idea to bury this idea under an avalanche of documents - the bureaucratic treasures of the Grand Ducal archives in the town of Weimar, the city records of Dessau, and the Bauhaus Archive in Darmstadt. We Germans have a failproof way of turning reality to dust. Our methodology imposes on the reader a "Gründlichkeit" that becomes ridiculously redundant if, as in the Bauhaus tome, facsimile documents are juxtaposed with English translations. But for a lay reader or a desperate Master's candidate, willing to cope with this white elephant of super documentation, there are some interesting nuggets. The foremost revelation is that no man ever got more mileage out of his nine years of his life as Gropius did out of his Bauhaus years from 1919 to

1928.(2) It was the Gropius charisma, oozing from his very presence, and carried around the globe by an unending round of "highest award" ceremonies, that coined an obscure German word into an international term.

One could be tempted to suspect irony in Mies' contention that "Gropius formulated this idea with great precision", if irony were not so alien to a German apostle. The erratic course of Gropius' ideological formulations starts in 1910 with a program for *A General Housing Construction Company* proposing industrialized housing.

"The trend of our age to eliminate the craftsman promises far greater industrial rationalization."

A manifesto, issued at the inauguration of the Bauhaus in 1919, and illustrated by Feininger with a star-crowned gothic cathedral, concludes:

"Architects, sculptors and painters, we must all return to the crafts." By 1923, at the occasion of the first Bauhaus Exhibition in Weimar, the program declares: "Religion is the precise process of thinking, and God is dead. . . Art and technology, a new unity!

Technology does not need art but art needs technology."

Itten, high priest of the crafts cult, had left the staff. His place was taken by Moholy-Nagy, a twenty-eight years old fanatic in the cause of a fusion of art, science and technology. The reaction of the old Bauhaus community was negative. Lionel Feiniger, whose letters to his wife Julia are by far the most valuable documents in this volume, commented:

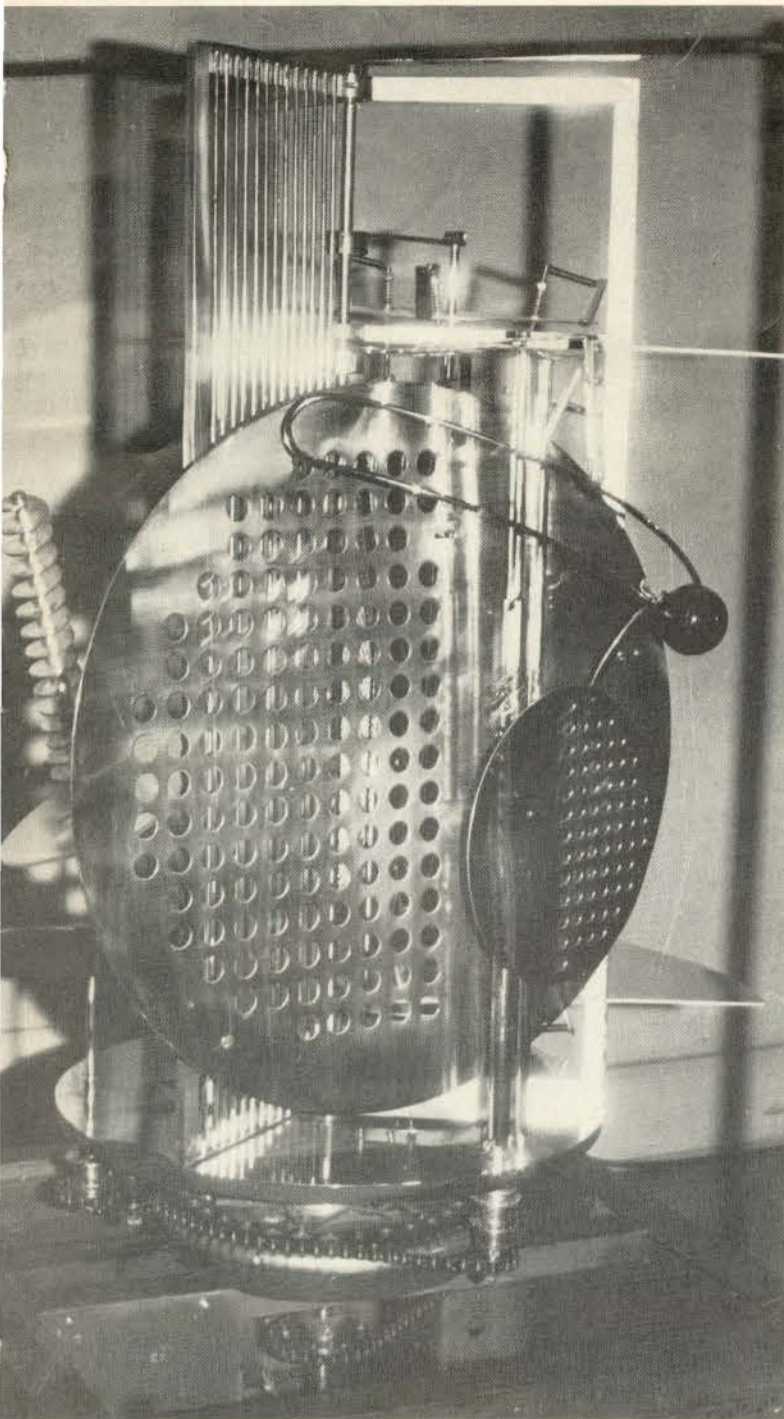
"With absolute conviction I reject the slogan: art and technology, a new unity. The new trend at the Bauhaus is stated more precisely in an essay in the catalogue, written by Moholy. This essay makes me cringe. . . This is terrifying, and the end of all art. . . The questions of Moholy and his influential opinions, these would never bother me were they not considered by Gropius to be the most important at the Bauhaus."

By 1924, after some heavily documented smear campaigns and impeachments by the right wing politicians of the Weimar government, the Bauhaus moved to Dessau, attained university rank, changed the title of its teachers

from the craftlike Master to Professor, and acquired a respectable *Friends of the Bauhaus* circle that included Albert Einstein, Behrens, Berlage and Strawinsky. In short, it became an academy in whose program technology had replaced antiquity as an ideological model. A comprehensive curriculum was organized around the main goal *"to serve in the development of present day housing, from the simplest household appliance to the finished dwelling."* But there was no department of architecture, as there had been none in Weimar.

"Gropius was of the opinion that the time for the establishment of a regular department of architecture which was, so to speak, to be the consummation of the work of the Bauhaus, had not yet arrived. But in the meantime the students pressed increasingly for the fulfillment of the program. In the Spring of 1924 they formed an architectural seminar to explore the potential possibilities."

What has become known as "Bauhaus style" in architectural history, was Gropius Style because he reserved for himself the



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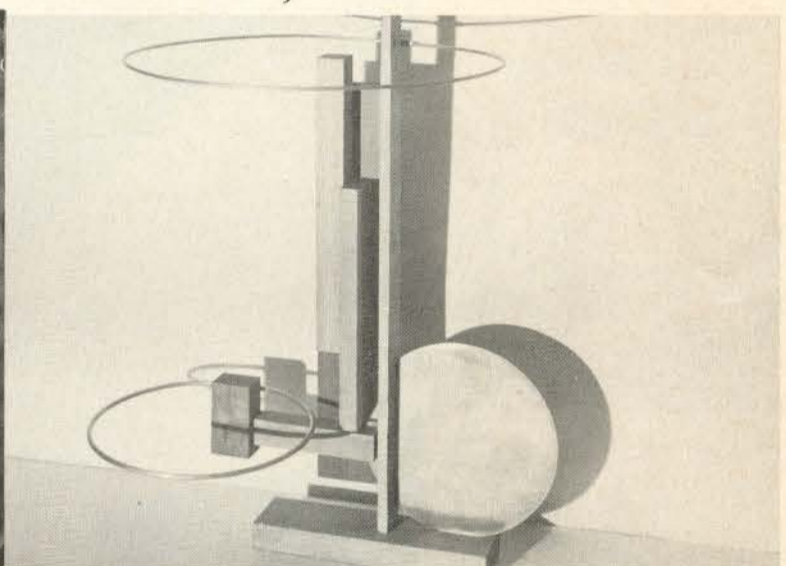
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9



8



exclusive right of that "ultimate consummation of the Bauhaus idea: the complete building." The Bauhaus remained a truncated pyramid

not bring himself to relinquish an architectural mystique that assured his inviolable leadership.

When Gropius resigned in January 1928 under heavy pressure from students and faculty, his place was taken by Hannes Meyer, a fanatical Marxist and Technocrat. Although it was on Gropius' recommendation that he was appointed director, his letter of protest to the lord mayor of Dessau, who had dismissed him two years later, is an ode of hatred.

"Inbred theories closed every approach to reform for right living; the cube was king. . . One sat and slept on colored geometry. . . On the floors lay like carpets the psychological complexes of young girls. Art stifled life everywhere. As director of the Bauhaus I fought against the Bauhaus style You flirt with your 'culturally bolshevist institute' yet at the same time you forbid its members to be Marxists. . . The Bauhaus

camarilla rejoiced. The local press fell into a moral delirium. The Bauhaus vulture Gropius swooped down from the Eiffel Tower and pecked at my directorial corpse, while at the Adriatic, W. Kandinsky stretched out on the sand with relief: it was all over!"

It was all over, although the last of the four Ages of the Bauhaus documented by Wingler, tried in vain to take it out of the political *Zeitgeist* and make it into a neutral research institute for standardized housing and modular city planning. Mies van der Rohe, the new director, proclaimed:

"Let us accept as fact the changed economic and social conditions. All these things take their preordained and value-blind course . . . The new age is a fact. . . but it is neither better nor worse than any other age"

to which the enraged students replied:

"Only a self-centered person who has lost all contact with the rest of the world would be able to view the world this way. . . Every Bauhaus student knows enough not to believe in such metaphysical nonsense."

And they prevented a reopening of the private school Mies had established in a Berlin suburb, after it had been closed down by the Nazis, because the compromise reached by the director with the *Gestapo* was unacceptable to them and the faculty.

The illustrations following the massive documentary introduction on some 400 pages are much more digestible interpretations of the Bauhaus phenomenon. The buildings illustrated are, with the exception of the Bauhaus buildings by Gropius and Meyer, architectural duds, from the funny little prefab villas (3) and the Experimental House with its medieval clearstory "hall", to the tiller girl diagrams of Ludwig Hilberseimer's modular grid plans. Breuer's furniture (4) and Moholy's lamps (5) are the only mass-production prototypes that bridge the claims of the Bauhaus program with technological reality. The paintings by the Bauhaus painters are vivid illustrations of the complete antagonism between art and technology. Except for Moholy-Nagy's three-dimensional experiments in this direction (not illustrated in the book), (6) his

paintings and those of the other Bauhaus Masters (7) are pure and simple "art" — hermetic ineffable time-liquidating visions of creative personalities.

The real delight of the illustrations comes from the workshop examples — the beginners fantasies in wire, paper and glass;(8) the subtle textures of fabrics and wall hangings; Schlemmer's whacky and exuberant stage designs and figurines (9); Bayer's endlessly imaginative exhibition installations and typography, and the two-dimensional transfigurations of Albers' visual course. It is here, and only here, that the intentions of Gropius

"to bring together a diversity of individuals who are willing to cooperate without relinquishing their identity" worked.

In conclusion the question remains why this shortlived school with its four collapses within 14 years did so capture the imagination of the design world. The answer seems to be that the Bauhaus syndrome says more about the state of the 1960's than about the 1920's. Our architectural and art schools are so leaderless and

unprogrammatic that the last of the "movements" is the most logical life saver to hold on to. The almost hysterical adulation of Gropius and Mies in Germany testifies less to their greatness than to the failure of post-war architects to evolve a philosophy of their own. The blind and uncritical application of the Foundation Bauhaus Course in Kindergarten and Graduate School from Iowa to Massachusetts supplements the architectural crisis with a design teaching crisis. As a new decade starts to rise on the horizon it seems high time to shed these obsolete crutches. The valuable lesson to be learnt from Wingler's tortured effort at historical truth is the need for charismatic leadership and an effective slogan. While we wait for a Gropius reincarnation, what about a really revolutionary password to unite the initiates in their search for the Year 2000, something new and fresh like

"Art and Technology — the new Unity!"

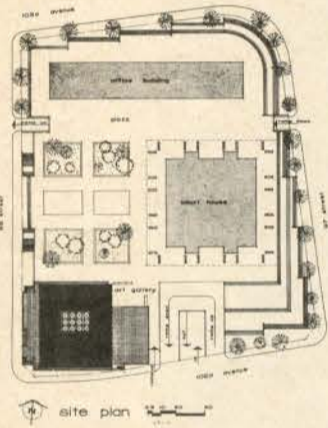
Edmonton Art Gallery

Architect: Don Bittorf of Bittorf-Wensley, Edmonton; Consultants Dr Richard McLanathan and Philip Johnson, New York; Gallery Director, John McGillivray.

The new Edmonton Art Gallery opened in April, 1969, is situated on a site provided by the City on the east side of Sir Winston Churchill Square, a four city block redevelopment area in the heart of downtown Edmonton, on which already are located the City Hall and the new Public Library.

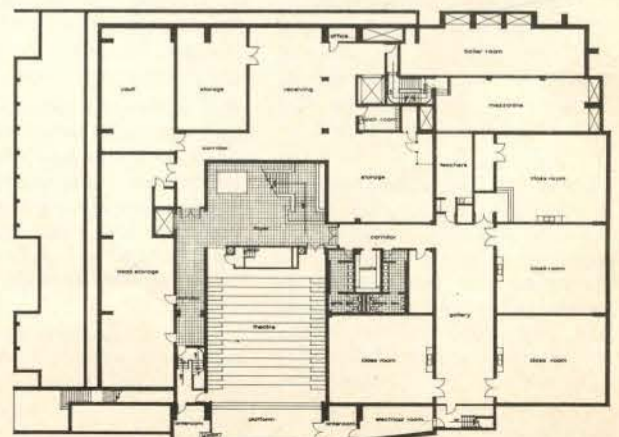
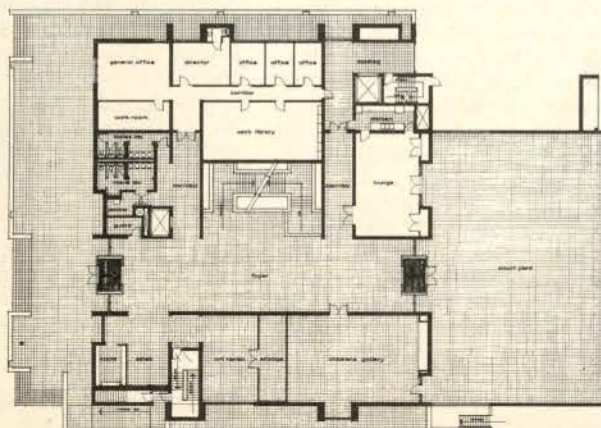
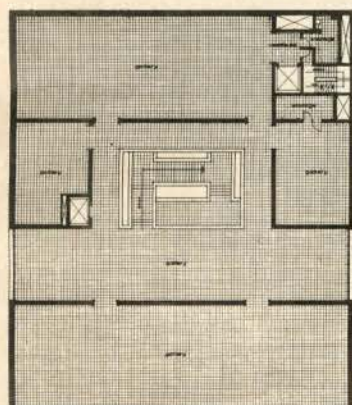
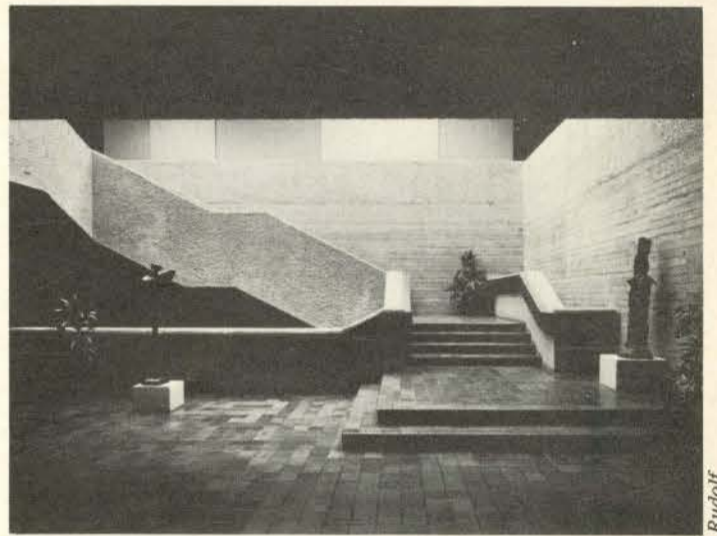
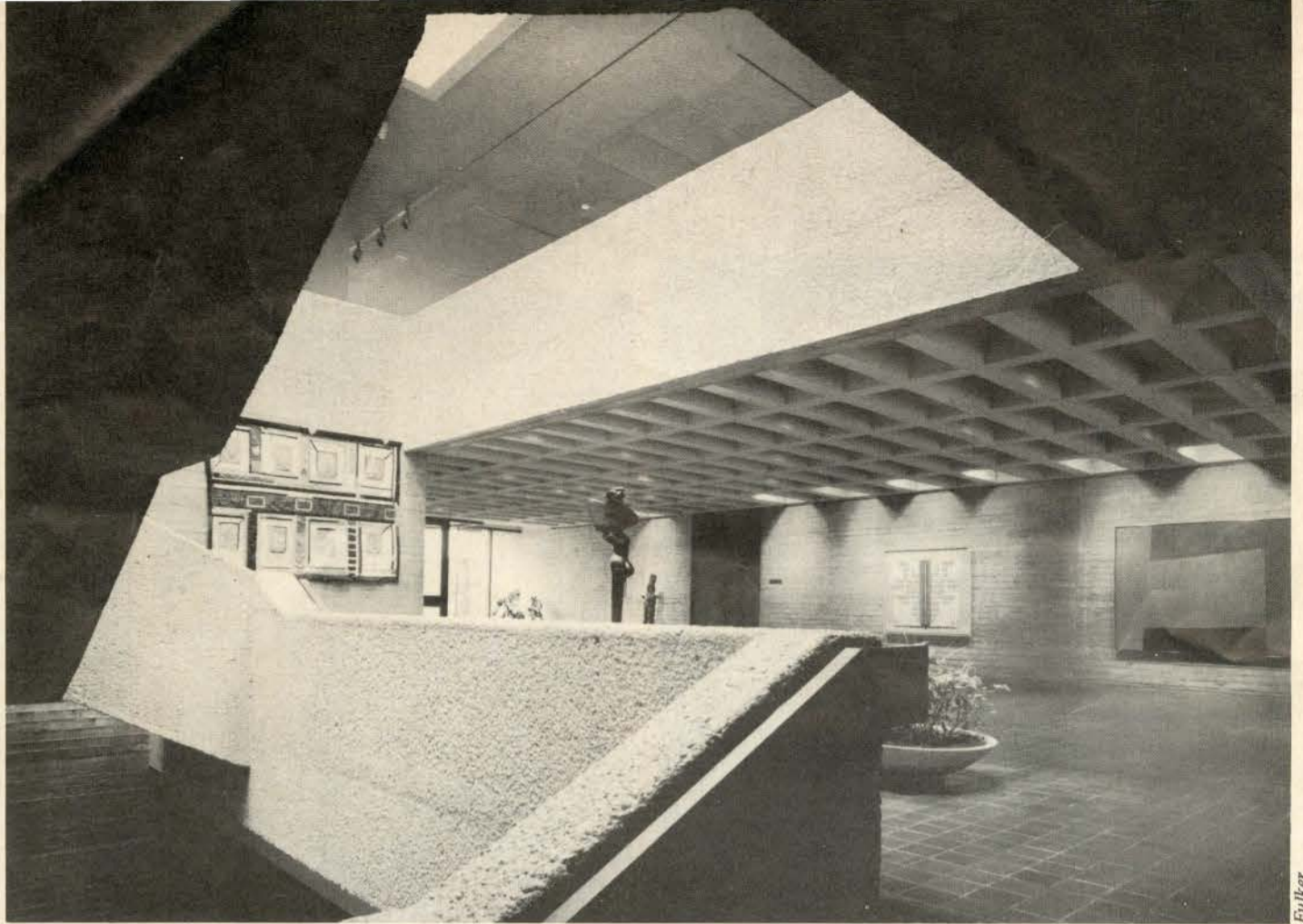
The opening session of the annual meeting of the Alberta Association of Architects will be held in the new Gallery on Thursday, January 22nd, 1970, with the evening program open to the public. Awards of merit for outstanding works of architecture will be presented and Prof. Carl Nelson, University of Manitoba, will speak on "Environment in the North".

The Gallery and its sculpture court are situated on a 10,800 sq. ft. podium, four feet above the existing public sidewalk, which will be extended and become a pedestrian plaza.



The Gallery itself provides 50,000 sq. ft. on three levels: sub-podium (class rooms, auditorium, workspace, etc.), podium level (main entrance, foyer, exhibition space, art sales, rental and storage space, children's gallery, members' lounge, administration offices) and second floor (major exhibition space, organized around an open stair well lit by a deeply coffered skylight, and oriented to the sculpture court and the public square by large glass areas.

The building is reinforced with the concrete board formed or sandblasted and exposed on the exterior, and the interior walls at sub-podium level generally exposed concrete board formed. All second floor walls are plywood covered with off-white acrylan loop pile carpeting.



Sic Transit Gloria... Are Art Galleries Obsolete?

Art galleries are not obsolete; they're just fading away.

The above headings are quotes. The least known of these is the rhetorical question directed to Seminar Two (held in the spring of 1968 under the auspices of the Art Gallery of Ontario and the Province of Ontario Center for the Arts) and the opening sentence from the keynote address by John B. Hightower, executive director of the New York State Council of the Arts.

They were all there... artists, art directors, critics, scholars, gallery directors, curators of art, "Uncle Tom Cobble and all"; everyone, that is, except the practicing architects of Canada busy building (or writing about) those very complexes directly under fire.

Since architects as a professional body very rarely attend gallery openings or the happenings within, they could hardly be expected to be cognizant of the things going on within the galleries which give rise to this sort of seminar. Recent happenings have rendered obsolete the architectural shells of our inherited gallery architecture, those gentle relics of our Victorian and Beaux Arts past.

As a patient observer of the follies of men, including those of architects, artists and the various parasitical organizations on the body proper of the arts, one is mildly touched by such concern as was expressed at the seminar. For those not so directly involved in the secondary industries of art, the somewhat inconclusive results and findings were rather a matter to be expected. The field worker and most of the contemporary artists have been for some time "kicking and screaming in the middle of contemporary society" (John B. Hightower again) — the living gallery of our time; rather than, as of old, performing in a confined area of hieratic approval.

What has happened to the gallery proper is that the old girl has been stripped of her Victorian paraphernalia to provide space in which to coerce, into what has become the back yard of aesthetics, those marketplace performers in art who are exciting the public. What should deeply concern curatorial bodies is how to define their new roles or redefine the role for future architectural gambits to do with housing these secondary industries of art, i.e., the preservation of past acts and the selective collecting of "to-day" which will make real sense in the museum of tomorrow.

Actually, it is hieratic approval of "art objects" which is obsolete more than the buildings housing these objects. The initiative has been lost to the gallery hierarchy.

There have been strange aberrations of a few architects confusing the issue by conniving a building as an "act of art" in itself to house other acts of art. Obversely other sincere attempts have been made, pared down in a kind of "Van de Roheism" to impress municipal authorities — solutions acceptable as well bred spaces suitable for the funereal activities of paying respects to the dead past by silently filing past the painted documents. Such solutions have done little to help the poor gallery man in his dilemma. The architectural profession,

being client-oriented, can hardly serve the bewildered but not entirely irresponsible gallery man.

In the meantime, the artists have found new galleries in which to perform — the city streets, the university, public buildings, even shopping centres, parks and beaches (whole landscapes have been wrapped in plastics as an act of art). And, the public attends.

As far as the new gigantic public complexes such as universities, the architect, once again oriented to a client who has had little realization to what purpose his buildings will be put outside theoretical academic study, has failed to interpret and be the leader he should be in space orientation.

But, coming back to the gallery and its bewildered caretakers... A Fine Arts degree especially the kind obtained from our local universities (one dean informed me that he does not consider his course should aim at making people employable "jobs are the students' own business") has hardly prepared the curator and conservator for the hard role of caretaker of art in contemporary times. Often the only evidence of conservation is a sound tape or film of an ephemeral but none the less important art event. *Objects* he can net. *Events* are a different matter. When art statements became an "event" and a phenomena, the pride of collecting was hit hard in the face, so to speak. Even if the emphasis shifts away from the object, the formidable problem of large canvases spreading acre upon acre, edifices and environmental pieces defying any possible sensible attitude towards collecting and showing in a closely defined architectural area still exists.

Galleries Need Art

As I see it a clear and relatively simple solution emerges. Art itself hardly ever needs the fine art gallery but galleries need art. Art continuity does not rely upon preservation of the past. If all the museums were razed to the ground I venture to say that quite a fistful of artists would go on creating art images in the midst of the rubble.

The role of the art gallery and museum fulfills the quaint but sophisticated survival of the snobbery of collecting and recording great doings, deeds and objects of the past. It is a human and disconcerting habit of man to enjoy nostalgia in all its perverse forms. As heaven and pie in the sky recede, the value of the past seems to increase. The older the world gets, the more it is beset by nostalgic demands... it is a curious fact that the dreams of youth are of a heroic future with themselves as heroes and the dreams of maturity and age are the sighs and nostalgia for a lost youth!

So be it. If that is the private mischief of man: he will have it so.

What has happened, however, in 1969 in North America, is that art activity has moved out into the living gallery of the marketplace and has created magic in architectural environments which otherwise had no built-in magic of their own. Out of these events, some material evidence will be collected, but in contemporary terms.

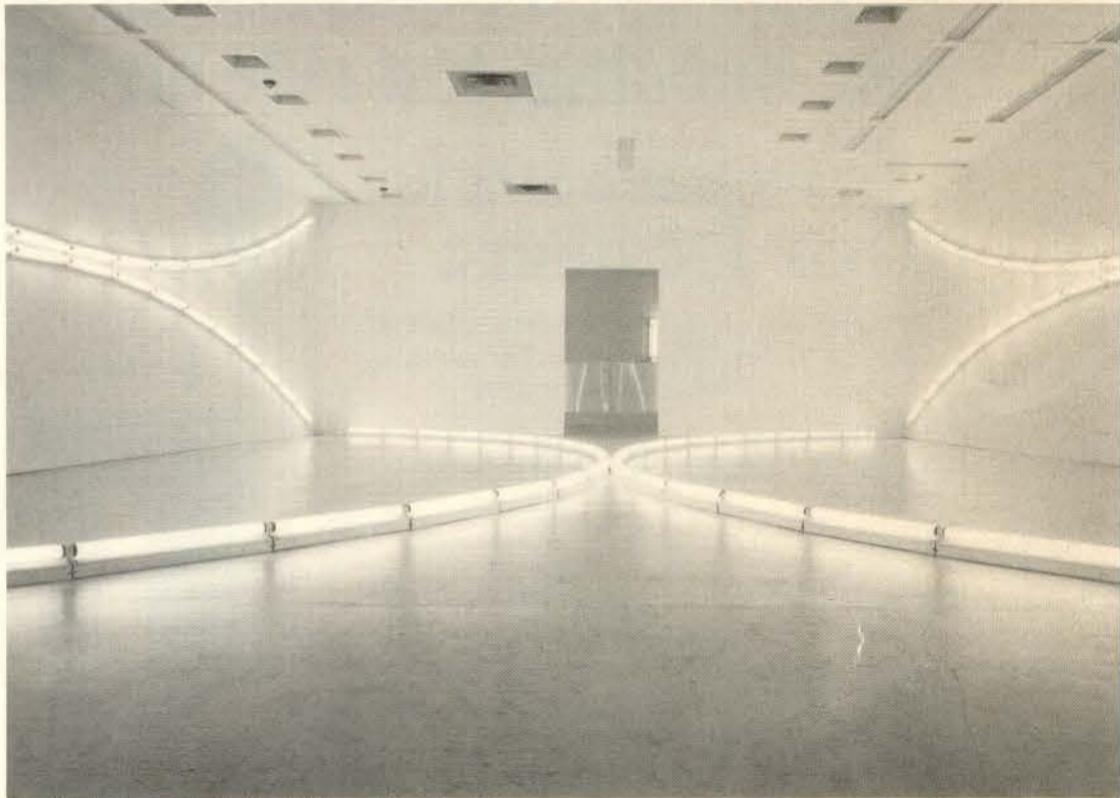
(Continued on page 12)



Vancouver Art Gallery Intermedia Show. Participating sculpture by Gathie Falk



Vancouver Art Gallery Intermedia Show. Photographic and Electronic Environment by Dennis Vance and Mike DeCoursey



Dan Flavin Show at the National Gallery of Canada, Ottawa



Members viewing New Alchemy Show at Art Gallery of Ontario



Philips



"Fat Emma" by Vance, Toppings, Selman at Direction '69, The Vancouver Art Gallery

(Continued from page 11)

New Horizons

How to do this is a matter for study far beyond the old techniques of paint and canvas or such scholarly pursuits as the ability to identify at least 1,000 slides of art objects or even the microscopic identification of brush strokes. A new technology of computerized records, film, sound tapes and warehouse storage systems equivalent to the best commercial enterprises, must and will be envisaged. Architecturally, low cost structures will be employed, even perhaps as is already being attempted by using available unfashionable warehouse space. As to the viewing of old objects —

they will have to be housed in a way to make immediate viewing possible. To what more logical purpose could we employ our preserved historic buildings than to use them as exhibition store houses of the objects from the past. How truly relevant the business of preservation then becomes. The old City Hall of Toronto for instance, with its central location, would make an ideal study museum for such a purpose.

However, new building is where real foresight must be envisaged and without reference to that status nonsense of the past. Pro tem, it would be wiser for all communities to entertain the straightforward idea of simple gallery buildings more like the experimental theatre built within the grandiose art centre of Ottawa — a simple structure, an anonymous negative space, with almost limitless ceiling and walls suspended as theatrical flies for the business of displaying large canvasses... these flies may even be those very canvasses... remember Expo and the art objects inside the Dome of USA? Cranes, hoists, lighting and other mechanisms should be built — in requirements hidden once more in the superstructure. Open space may be tiered into promenades with temporary seating for that inevitable lecture or opening which is still part of contemporary ritual. What is important is that the simple core be unaffected and with true contemporary technology be made of materials easily dismantled.

Since we in Canada still persist in a mediterranean way of life within an arctic circle, the entire area might be contained in a huge bubble or bubbles, again able to be dismantled (Bucky here we come). All those extraneous activities — "off the wall" events, happenings, giant sculptures or whatever mischief our creative artists think up could then be entertained without havoc to architectural decorum. We could even entertain the idea of giant inflatable areas if modern technology persists in its pursuit of the disposable structure.

The Living Gallery —

Dispersement and a Ritual Place

I see no need for large scale entire structures. The dispersed living gallery is back and here to stay for some time. That is where the emphasis of art and architecture must lie. The architect *must* be cognizant not only of his role of environment builder but of the magic making of art.

However, I am deeply conscious that in the total sociological makeup of man there is a true need for an identifiable "place" for his rituals — his magic circles where he sets aside the mundane and meets socially for special magic business. This "place" is made rich rather by the rituals than any pompous self-conscious properties of its own. This is, and I think always will be, a must.

In conclusion, in the world of art, architecture and museums it is well to remember that one of the greatest living museums still well attended is the basilica of St. Peter's in Rome. Here Michelangelo and others were free to leave their heroic relics without amputation from their true setting as a source of wonder and delight to a new world.

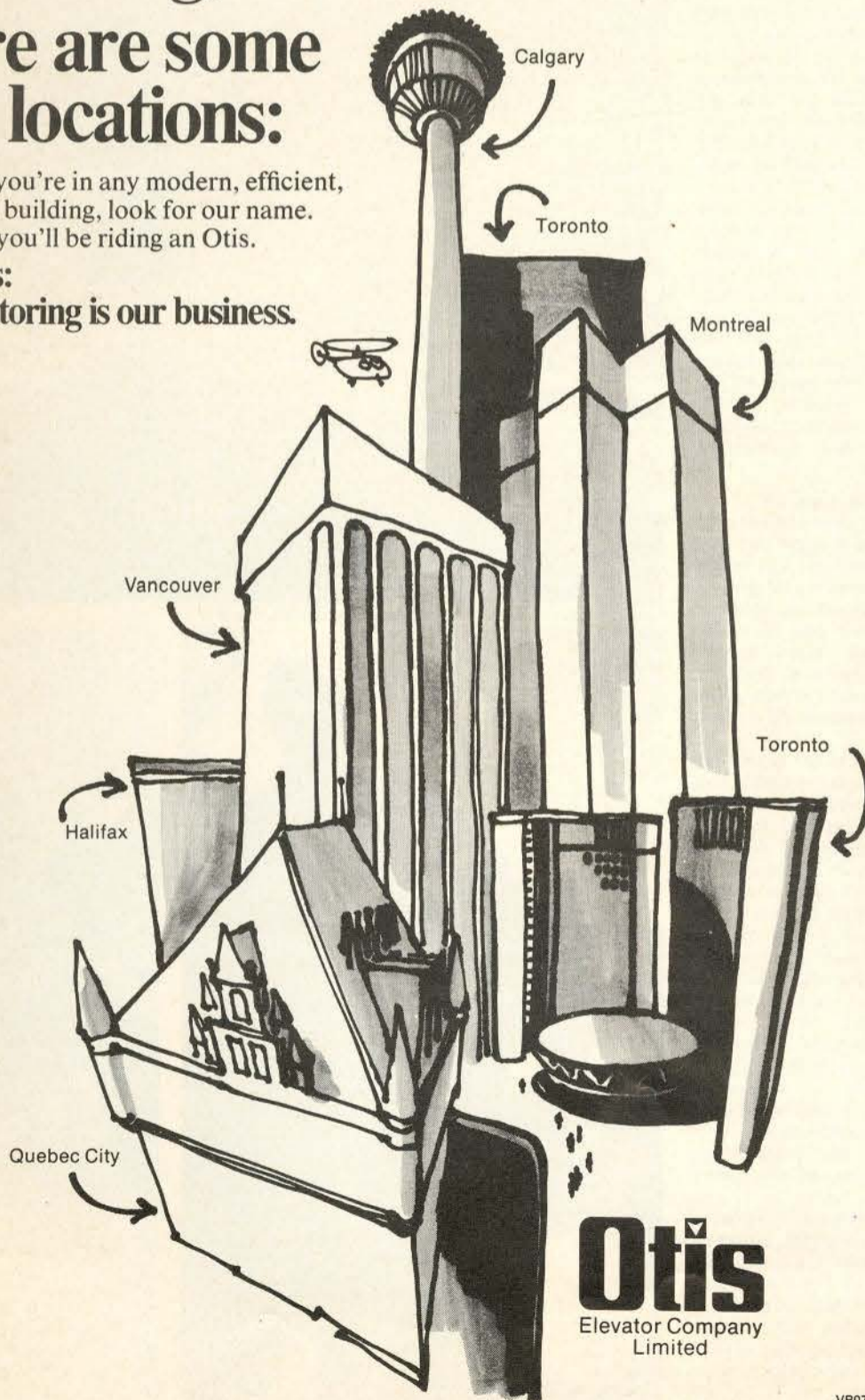
When artists and architects render a proper service to the marketplace, the only non-obsolete gallery available, truly then "NON SIC TRANSIT GLORIA MUNDI." Anita Aarons

Before you decide on elevators for your building, test ride an Otis.

Here are some of our locations:

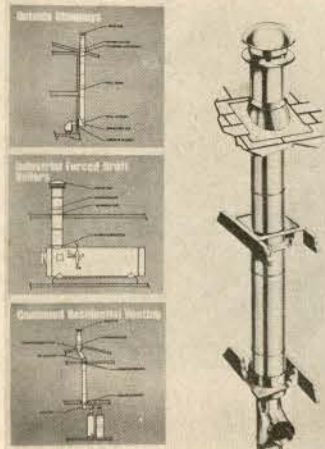
Any time you're in any modern, efficient, well-planned building, look for our name. No doubt you'll be riding an Otis.

Otis says:
better elevating is our business.



VB0712

Steel Chimney



A new stainless steel factory-built

chimney has been manufactured by Selkirk Metalbestos. The new chimney, model SS, is double-walled and insulated, with both the inner lining and outer casing of stainless steel. The high-density (Low K) insulation filling the space between the stainless steel walls is only one inch thick, yet is said to provide 17 times the insulating value of brick. The stainless steel inner liner produces a rapid stabilization of strong drafts, and heats fast, preventing harmful condensation as waste gas is exhausted. The rugged stainless steel outer casing protects the chimney from external damage and corrosion and also carries the structural load, leaving the inner pipe free to expand without stress. *Selkirk Metalbestos Limited, Brockville, Ontario*

Desk Accessories



A six-page four-color glossy brochure detailing desk accessory

products is now available. Illustrated are the Brown line 400-series (of fine-grained walnut); and the Eldon line (moulded plastic). Available from stationery dealers across Canada or from *Brown Brothers Ltd., 25 Waterman Ave., Toronto.*

RM-48. For a free copy of Bulletin RM-48 write: *The Master Builders Company, Ltd., 79 Kincoart, Toronto 15, Ontario.*

Vinyl Fabric

Monsanto has introduced a Capra Collection of expanded vinyl upholstery fabric for the contract market. Monsanto's new Capra fabric, is available from stock in a range of 78 colors and carries a five-year guarantee against defects in material or lack of performance due to defective material. *Monsanto Canada Limited, 425 St. Patrick Street, LaSalle, Quebec.*

Casting Manual

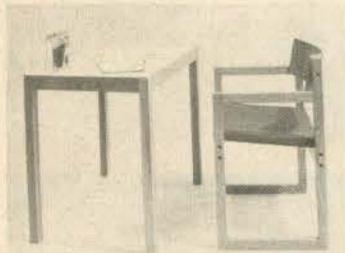
A new bulletin has been published by the Master Builders Company Ltd entitled a Guide to Correct Cylinder Casting. Approved concrete cylinder casting procedures - including selection of molds; correct sample-taking; and filling, handling and curing of cylinders - are outlined in this publication,

Design

New Products



Product: Bed/natural finished woods or colored stains/optional three drawers for extra storage.
Designer: Earl Helland
Price: On request from manufacturer.
Manufacturer: L'Enfant, P. O. Box 458, Terminal 'A', Toronto 1.



Product: Table/available in a variety of sizes, veneers, hardwoods and plastic laminates. Armchair/available in a variety of hardwoods in natural finish or colored stains/upholstered seat optional.
Designer: Table/John Gallop Armchair/Al Faux.
Price: Available on request from manufacturer.
Manufacturer: L'Enfant, P. O. Box 458, Terminal 'A', Toronto 1.



Product: Wastebin/Planter/heavy gauge spun steel finished in brilliantly colored baked enamel. Ashtrays & Pencil Cup/solid polished bronze with natural sand cast finish interiors.
Designer: Earl Helland
Price: On request from manufacturer.
Manufacturer: L'Enfant, P. O. Box 458, Terminal 'A', Toronto 1.



Zion Heights Junior High School, North York.
Arch: James A. Murray, Toronto. Eng: G. Granek & Assoc. Don Mills.



Parkside Collegiate Institute, St. Thomas.
Arch: J. Fred Green, St. Thomas. Eng: Elgin Industrial, St. Thomas.



Waste not, want not

Changing needs in education pose design problems that only a radically new type of building can solve. In these examples of

compact-design schools, the internal source heat pump is used to give fully automatic environment control, all through the year.



Eastview Secondary School, Barrie.
Arch: Pentland, Baker and Polson, Toronto.
Eng: Interplan Ltd., Toronto.

Wall Covering

This fall Sunworthy has added 184 new wall-covering designs to their Jiffy, Glide, Stylist and Sunvinyl collections. Included are personality patterns, lively textures, co-ordinated soffit borders, matching fabrics and a gamut of styles covering the traditional to ultra-modern "Art Nouveau" movement. These patterns include the flame stitch, the navaho blanket, geo-florals, plaids and stripes, cubes and herringbones, Mediterranean cork tiles and mosaics, African jungle leaves, Victorian lace, and three dimensional geometrics. The newest colors are the neutrals — browns, beiges, whites, silvers, greys and

blacks. *Canadian Wallpaper Mfrs. Ltd., 222-7th Street, Toronto 14, Ontario.*

Maintenance Free Swimming Pools

Atlantic Pools Ontario Limited are now introducing indestructible nickel stainless steel swimming pools backed up by a 40-year guarantee against cracking, breaking, ripping, corrosion, mildew, rot and rust. These pools are virtually maintenance-free, resistant to corrosion, pitting, discoloration, and deterioration-free, and never require painting. If maintenance is required, the pool's surface can be

cleaned with a solution of mild soap or detergent and water. Available in a variety of custom shapes and sizes—round, square, diamond, rectangle—or built to an architect's design. There is no need to change the water in winter or summer. The usual chlorine chemicals can be added and the built-in water re-circulation unit with filtration plant does the rest. *Atlantic Pools Ontario Limited, Box 120, Markham, Ontario.*

Self Stickers

A new illustrated catalog of industrial identification systems is offered free by the W.H. Brady



Co. of Canada, Ltd. The catalog covers more than 5,000 self-sticking stock products and charts

showing material specifications and conformity to official standards. The catalog and testing samples may be obtained from *W.H. Brady Co. of Canada, Ltd., 1422 Kipling Ave., N., Rexdale, Ontario.*

New Lighting Unit

The C & M Mini-Merc, a 175 watt mercury vapor fixture, has just been introduced by C & M Products Limited. The new lighting unit is described as being ideal for low bay industrial applications. Operating advantages include a substantially greater illumination output than with incandescent lamps, longer lamp life and lower operation costs. Mini-Merc 175 models are available in 120, 240, 347, 480 or 600 volt units with high power factor ballasts or 120, 240 or 347 volt versions with low power factor ballasts and can be ceiling or pendant mounted. *C & M Products Limited, 189 Bullock Drive, Markham, Ontario.*

New Wall Vinyl

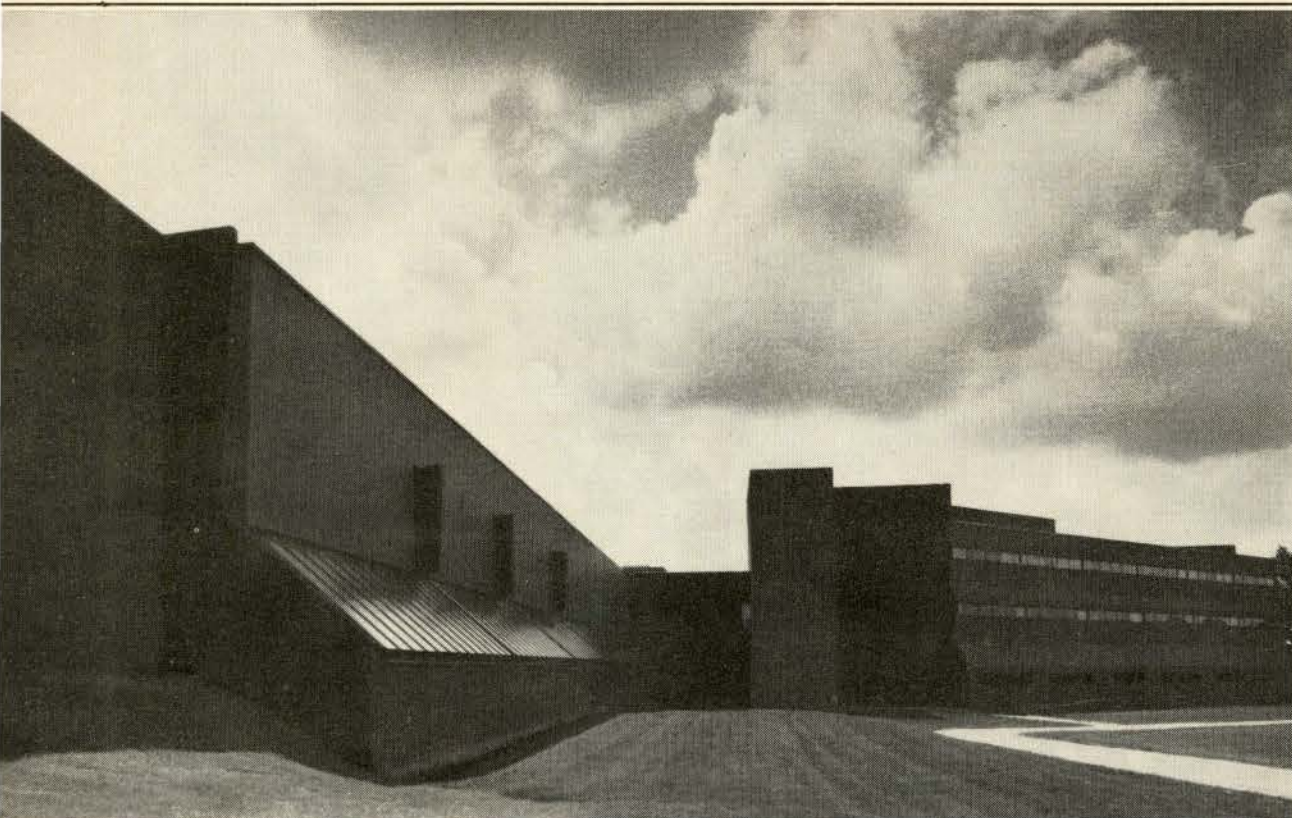
Stauffer Chemical Company of Canada, Ltd. has added to their line a vertically striped vinyl wall fabric aimed specially at bathroom applications of modern apartment buildings. Candy Stripe is a lineal 1/4" stripe fabric with crushed silk embossing and is available in a range of eight colors which have been matched to standard bathroom fixture colors. Comes in 54" standard weights and is now available throughout Canada. *Stauffer Chemical Company of Canada, Ltd., Canadian Vinyl Fabrics, 206 New Toronto St., Toronto 510, Ontario.*

Painted Aluminum

Aluminum Company of Canada, Ltd. has inaugurated a new automatic painting process as part of the expansion of the Company's aluminum extrusion plant in Laval, Quebec. The plant is able to produce extrusions for its markets in Quebec in a range of ten standard colors and additional custom colors as required. The plant produces aluminum extrusions for architectural, residential and monumental window frames, curtain walls and store fronts. *Aluminum Company of Canada, Ltd., P.O. Box 6090, Montreal 101, Quebec.*

Brochure on Stainless Steel

A 12-page issue of "Stainless Steel in Architecture", published by the Committee of Stainless Steel Producers, American Iron and Steel Institute in September 1969 is now available. The issue, keyed to the CSI file system, describes some of the best stairway designs now in existence. Includes a four-page technical section designed for separate filing, containing architectural detail drawings of four different stairway applications. Available free of charge from the *Committee of Stainless Steel Producers, American Iron and Steel Institute, 150 East Forty-second Street, New York, New York 10017.*



Library, and exterior of Thomas A. Stewart School, Peterborough. Arch: Craig, Zeidler & Strong, Peterborough and Toronto. Eng: Flanagan & Black Ltd., Etobicoke.

Reclaiming surplus heat makes year-round climate control practical in these forward-looking Ontario schools.

Not so long ago, year-round climate control would have been prohibitively expensive in a school building, because it would have involved installing two systems—one for cooling, one for heating. Today, a single electrically-powered system does both jobs—a system based on the *internal source heat pump*.

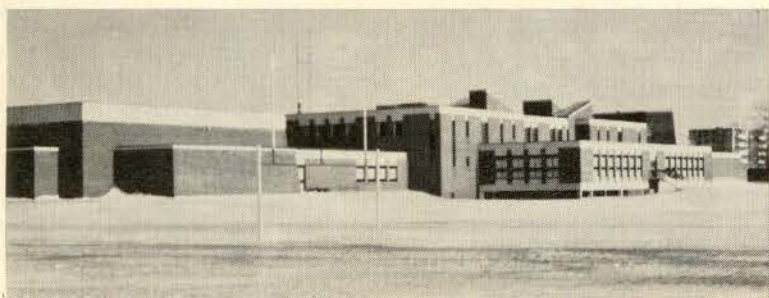
The heat pump systems used in these compact design schools differ in detail, but they share

the same basic principle. They utilize lighting and people as the prime heat source by transferring surplus heat from the core of the building to compensate for loss of heat on the perimeter. As a rule, the system is not called upon to *create* heat until the outside temperature approaches winter minimums. In summer, excess heat is shed to the outside air. A single system, therefore, makes warm or cool fresh air available to all rooms at all

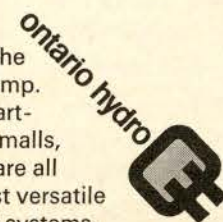
times, whatever the season.

The general experience in the several Ontario schools using a heat pump system is that design and installation costs are comparable to or less than traditional systems, that operating costs are as much as 10% lower, and that comfort standards are all that can be desired. The heat pump also performs extremely well in the in-between seasons of spring and fall, since it can modulate from heating to cooling automatically.

The compact-design school is only one of many advanced types of building that can benefit from the economy and simplicity of the internal source heat pump. Office complexes, department stores, shopping malls, institutional buildings are all candidates for this most versatile of environment control systems.



Sherwood Secondary School, Hamilton. Arch: Roscoe, MacIver and Stienstra, Hamilton. Eng: Walter, Eull and Elliott Ltd., Hamilton.



Prof. Tiers Reports on UK Schools

Double Degree Program Popular

VANCOUVER — Chuck Tiers, MRAIC, has recently returned to the University of British Columbia, where he is an assistant professor, after a year's sabbatical in England.

The recipient of a CMHC Study Grant in May 1968, he was attached to the Institute of Advanced Architectural Studies at York. His field of interest covered teaching and research activities in the area of building science and environmental studies throughout the U.K.

The following excerpts are

gleaned from the report he prepared for CMHC summarizing his findings.

Course Structure and Goals

"One of the most significant developments in the university schools is the widespread adoption of the double degree program. Twelve of the 14 university schools offer a BA or BSc after three years followed by an advanced degree, usually MA, MSc, B Arch, or Diploma Arch after an additional one or two years. The two phases correspond to the Intermediate and Final stages of

RIBA qualifying standards.

"In academic terms the first three years are regarded as providing a broad academic and educational base and the subsequent two years as a period of more specialized and/or practically oriented work. The first degree is generally regarded as providing a 'generalist' approach, leading, through subsequent practical experience and academic training, to the practice of architecture or to allied fields such as planning, environmental design (building science), advanced technology, or

possibly advanced historical or philosophical studies. The final phase in most schools is clearly designed to offer a limited range of choice to the student after this common background preparation.

Course Content

"In most courses the emphasis is plainly on the physical variables (heat, light and sound) but there is a developing interest in the subjective aspects of environmental performance and an increased attention toward the human sciences, economics and behavioral studies. In some

schools one finds basic studies in psychology and sociology introduced in the early years (especially visual perception) with projects and field studies in later years often focusing on building appraisal studies, the exploration of "user needs", and on systematic study and evaluation of total performance as opposed to the traditional stress on single variables. Certain subjects essential to such investigations are attracting attention. The study of statistics provides techniques for the organization and interpretation of data collected through user surveys, performance appraisal, etc.

"Another discipline attracting attention is Ergonomics. This field has often been described as industrial or "human" engineering and has been much involved in the study of man-machine relationships and work efficiency in industry. This indicates a field of great relevance to architecture and the contribution of ergonomic concepts and methods can be seen in many courses in environmental design.

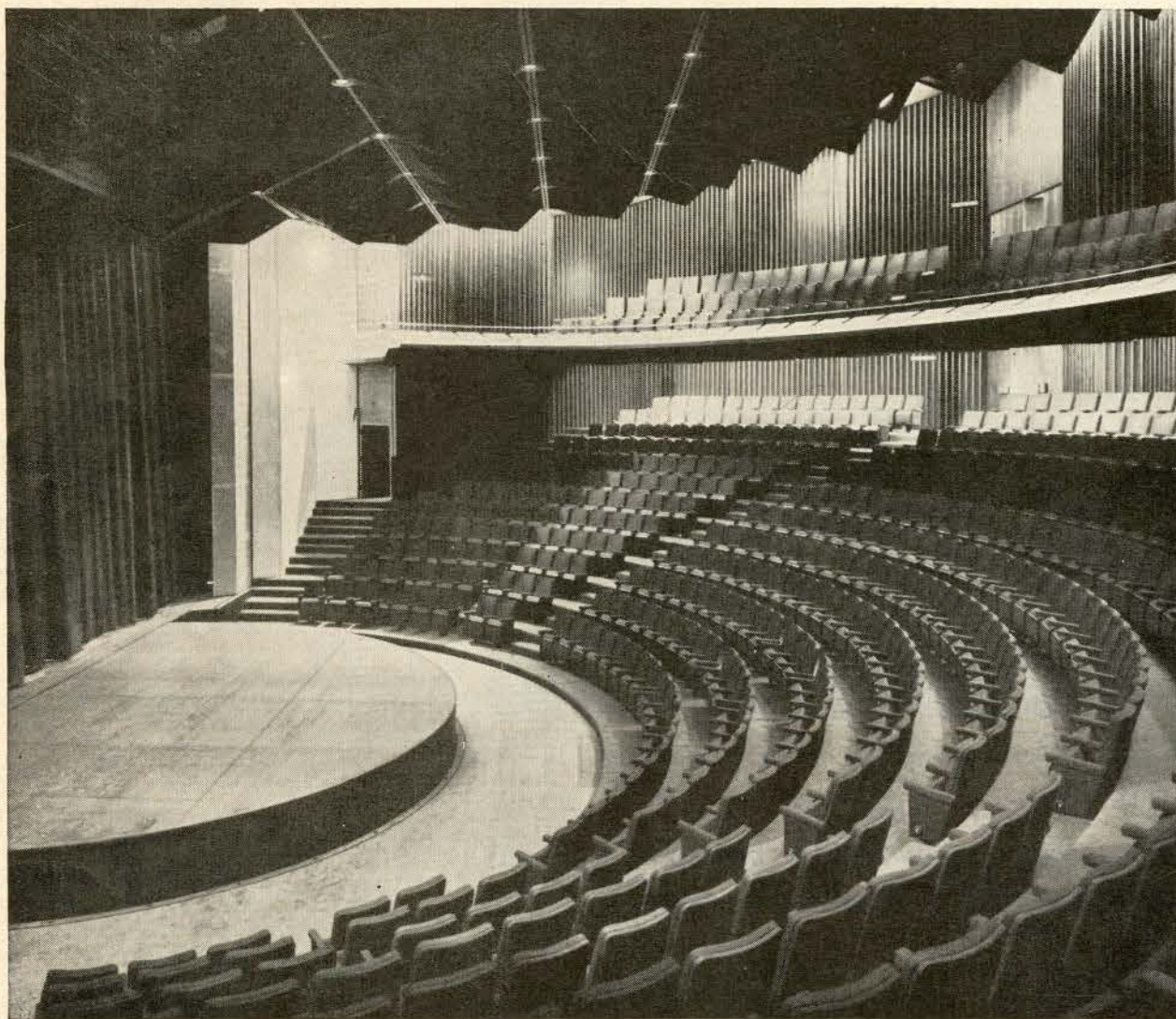
"Although design teaching and studio work was not a principal object of enquiry in this project, I did encounter a lot of interest and activity in the field of "Design Method". Some schools are apparently more dedicated to this approach than others, doubtless because of the special interest and expertise of particular numbers of staff. In an important way this approach to design teaching relates to the type of emerging interest in environmental studies noted above. The investigation of user needs and the appraisal of building performance implies a systematic organization of the design process especially at the analysis stage. Although some of the original hopes and claims for systematic design techniques have not been fulfilled, the method has been useful in data collection and analysis and to an even greater extent in the evaluation both of design projects and completed buildings.

"I was mildly surprised to find that few schools offer any special instruction in elementary programming or computer operation oriented to architectural problems. The one exception in my survey, Bristol, clearly attaches considerable importance to systematic design techniques including instruction in the relevant mathematical background and in computer operations.

Teaching Methods

"The evidence of a fundamental concern for improvement in teaching methods and for clarification of objectives is a prominent feature of architectural education in Britain. It has been encouraged and supported through several small research awards given by the RIBA Education Committee.

"There have been various studies, in recent years, of university teaching methods, e.g. Hale Committee Report on University Teaching Methods, 1964; Monographs of the Society For Research into Higher Education, etc. Architectural education in its various aspects has also been the focus of investigations into the creative process, methods of assessment, admission procedures, clarification of objectives, teaching techniques, etc." — A. G.



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

Exploring Visual Order with Photography

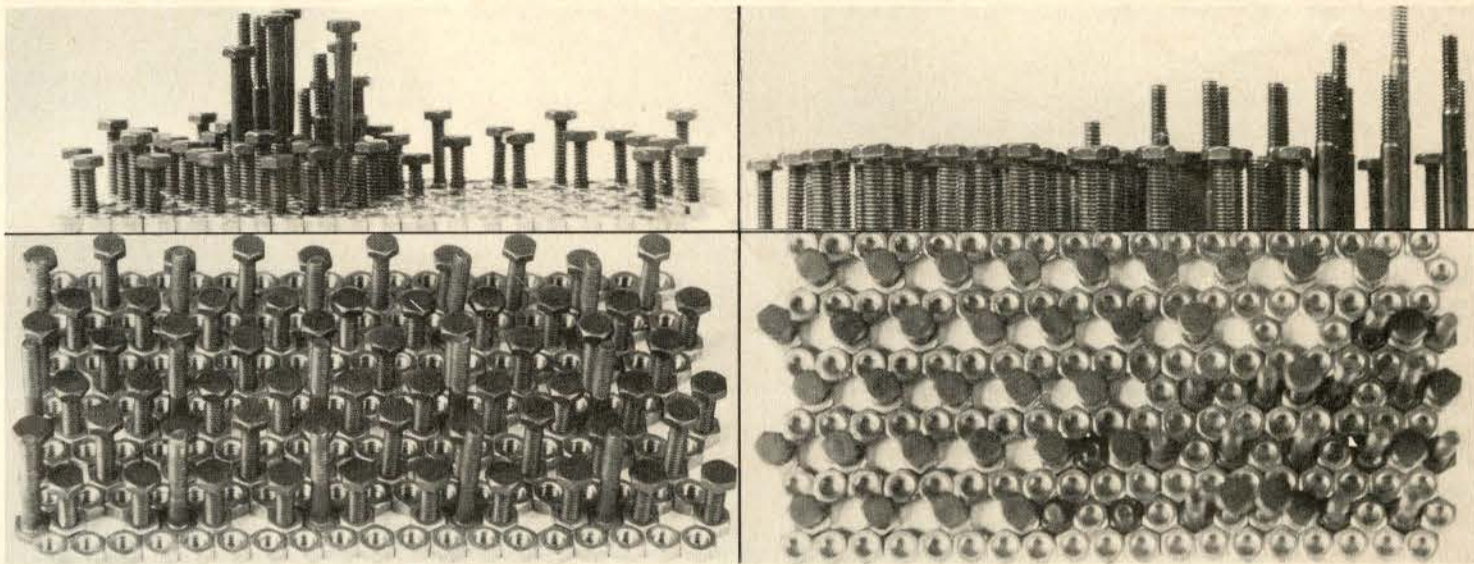
"The structuring of the man-made world is increasingly dependent on aesthetic discrimination in selection, rejection, analysis, arrangement and manipulation of form. Therefore, cultivating spontaneous responses and sharpening visual perception becomes essential to individual fulfilment and professional attainment. We may hopefully predict an educational reality wherein visual and verbal literacy as well as intuition and intellect are synthesized. Man possesses a most wonderful ability, it is an ability which scientists tell us, is contrary to the tendency of the universe — that tendency being of randomness. Biological evolution possesses such a counterforce; and man, a part of this process, has an extra measure of this capacity at his own disposal, whereby he can arrange, rearrange structure; not against the impossible but against the improbable."

The above statement prefaced an assignment given to second year (2A) students at the Waterloo School of Architecture by Professor Hanoch Sharon. The aim of the project was to help students "develop the above abilities and to release their selective powers." Specifically, the problem sheet states, "the design fundamentals experimental studio aims to: develop perception and formation of visual order that can prototype response to and structuring of order on all levels; enable the student to achieve visual coherency and train him to perceive relationships of parts of the whole; develop observation power, perception of principles of unity and organization, structure, rhythm, pattern, proportion and form; encourage visual invention, organization and expression focused upon intuitive qualitative values as counterbalance to inductive quantitative learning; develop the capacity to plan, organize, clarify and integrate in visual terms; develop a sense of accomplishment based on discovery through experiment and adventure rather than textbooks or formulas and to develop the potential to achieve something beyond the assigned task."

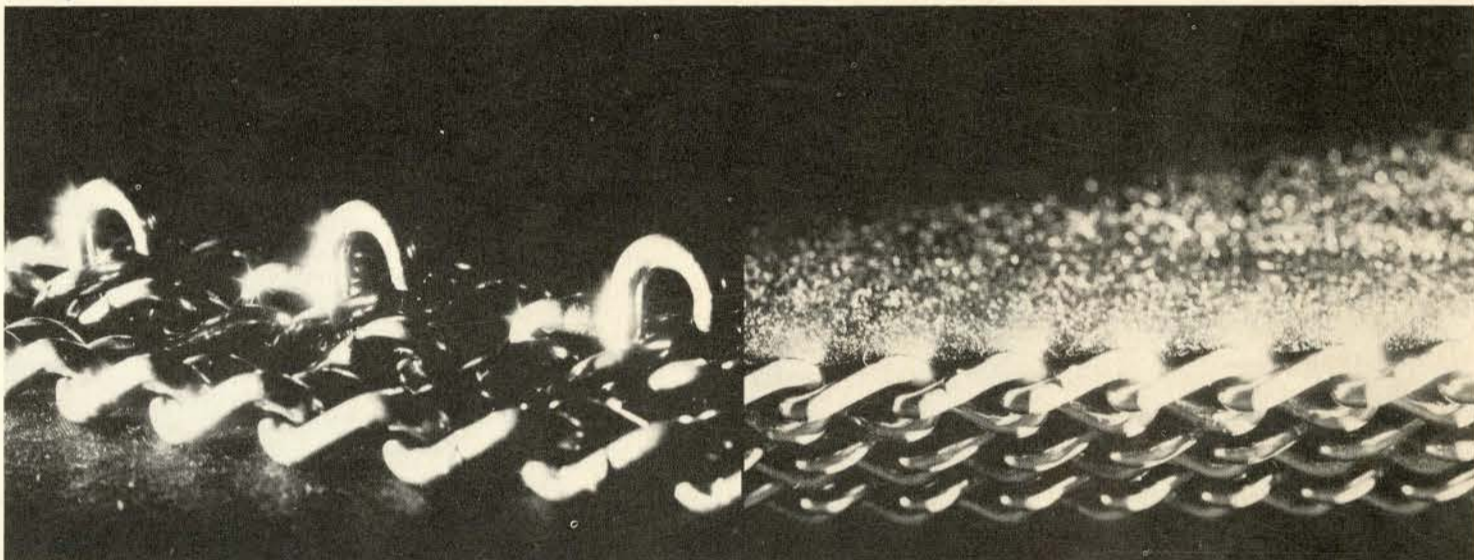
Students were asked to accept the fact that they would be depending on their own sensitivity and were told to work on an unconscious level while concentrating on solving the problem before them.

With these goals in mind the students then explored balance, rhythm, form and composition within the framework of three exercises, one on each of the above facets. The following organizational factors had been suggested: symmetry, asymmetry, harmony, simplicity, coherence, congruity, association, repetition, contrast, dominance, subordination, isolation, opposition, novelty and picturesqueness in addition to materials such as balls, nails, containers etc. Each student was required to make a model of one significant exploration from each exercise and also, from each set, to submit 12 photographs which would show the implications which occur from the use of different basic elements from one to another set of explorations.

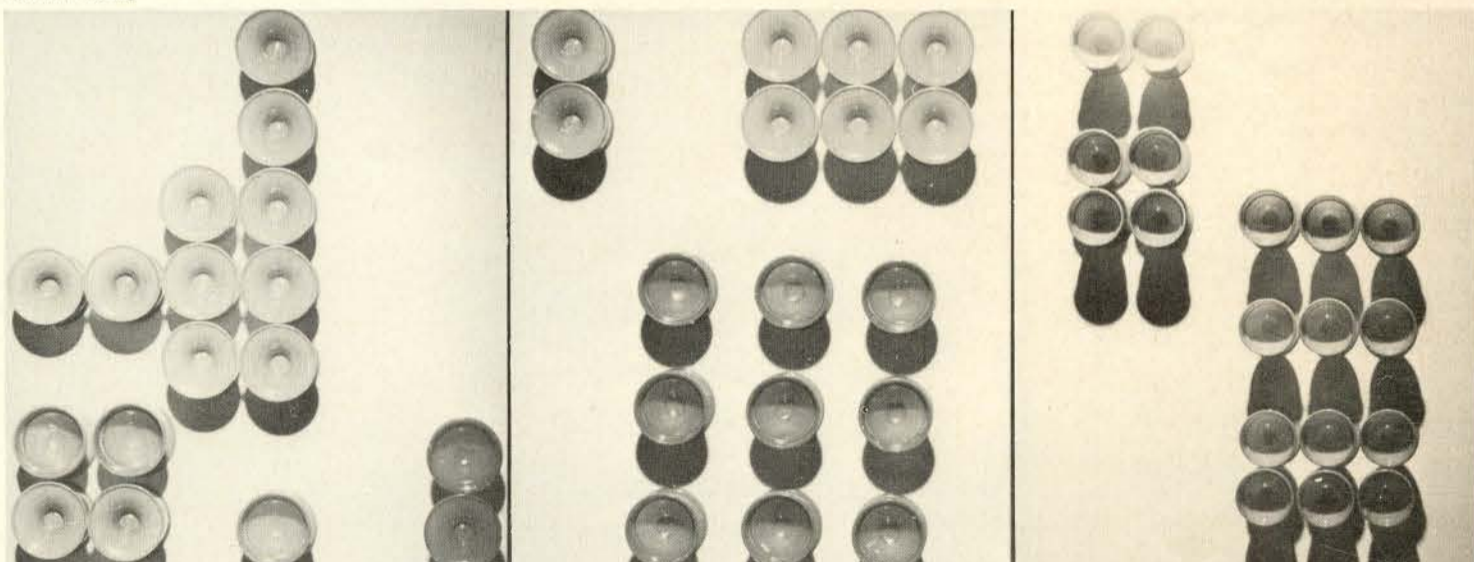
The partial solutions presented here show the work of W. Wagner, Stephen Fancott and Robert Young.



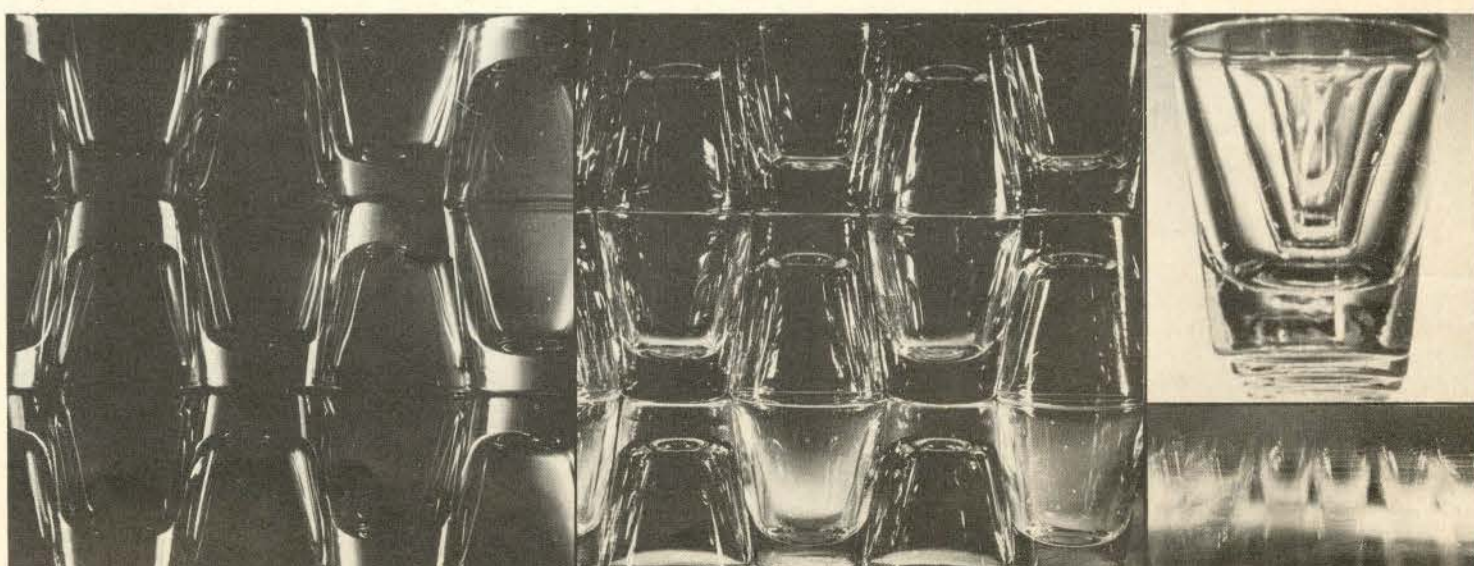
W. Wagner



Robert Young



Stephen Fancott



Stephen Fancott

History of Edmonton Architects, Architecture, being Prepared

EDMONTON - Dennis Person, MRAIC, and Peter Arends, instructors in Architectural Technology at the Northern Alberta Institute of Technology, are preparing a history of the architecture and architects of Edmonton from the time of Fort Edmonton to the present day.

While their research is primarily focused on the Edmonton scene, also included are a few significant buildings designed by non-resident

architects and a few buildings in other cities designed by Edmonton architects.

Since published documentation of Canadian architects and architecture is at present inadequate, there is a vast amount of research required across the country to record the indigenous architecture of Canada's varied regions. It is hoped that the illustrated documentary prepared by Person and Arends will become a small part

of a large mosaic of recorded Canadian architectural history.

Mr. Person is a graduate of the University of Alberta and of the University of British Columbia, and has been a member of the RAIC since 1966. Mr. Arends is a recent graduate of the University of Alberta, with previous architectural experience in Europe. Their research is expected to take over a year to complete.



Peter Arends



Dennis Person

Bourse de l'AAPQ



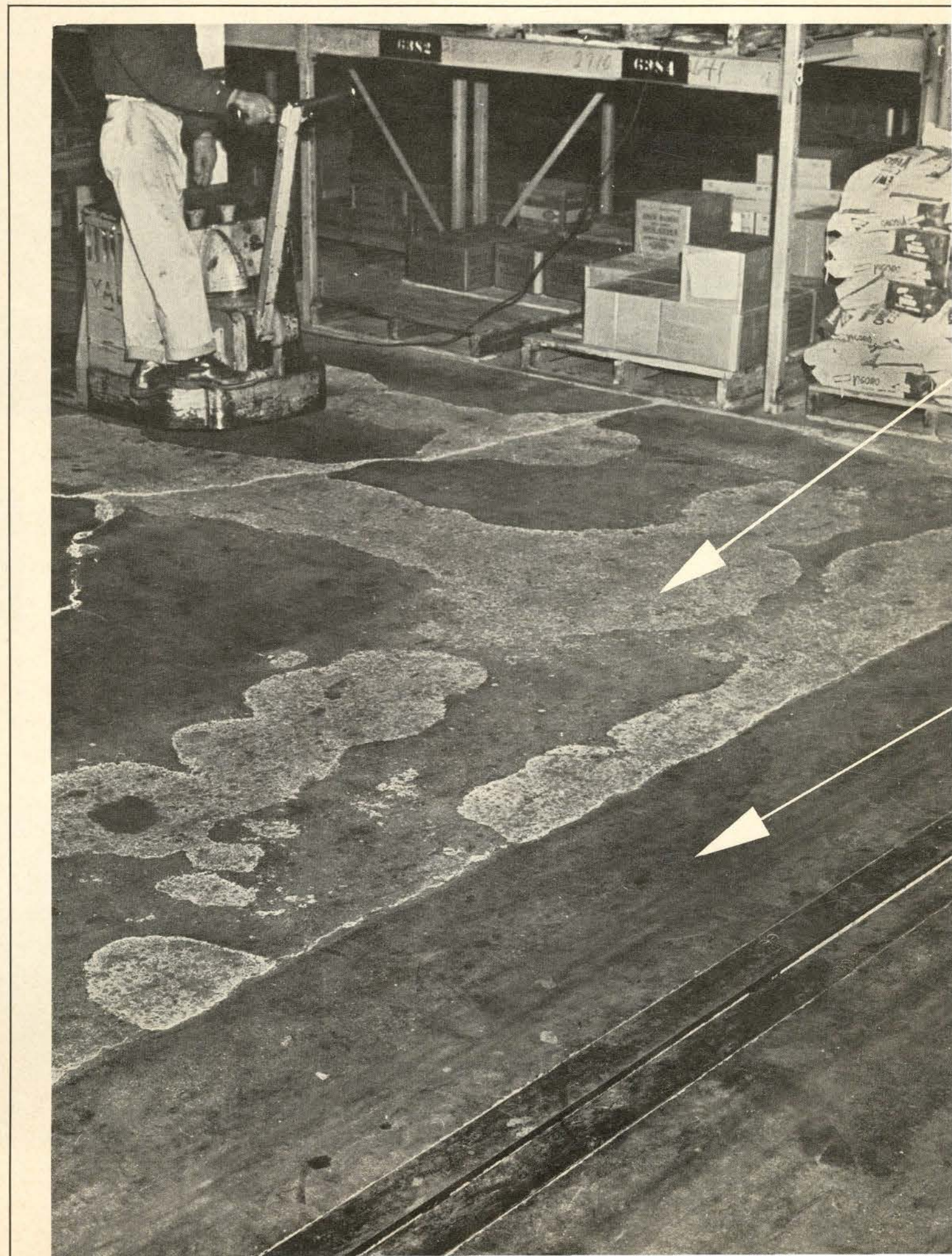
Gilbert Paré

MONTREAL - La bourse de l'AAPQ pour 1969 a été décernée à Gilbert Paré, qui poursuivra des études de maîtrise à Montréal, études centrées sur "la place du technicien en architecture dans le cadre de l'évolution de la profession".

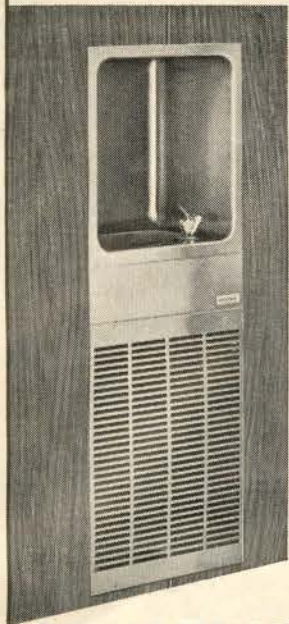
UBC Professor Wins CGRA Medal

VANCOUVER - Paul Oskar Roer, an assistant professor with the School of Community and Regional Planning, University of British Columbia, has been awarded the Canadian Good Roads Association President's gold medal for research in the field of traffic safety.

Mr. Roer won the award for his paper on traffic safety and the use of traffic control devices in Canada. More than 100 scholars from Canada and the United States were considered for the award. Professor Roer's paper was the result of several years' extensive research into traffic safety and transportation planning. His findings have been instrumental in standardizing and updating traffic safety procedures in Canada. He is a member of the Council of Uniform Traffic Control Devices for Canada, an organization of provincial governments and federal agencies in traffic safety.



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Practice Notes

David H. Warner, Dip.Arch., MRAIC, ARIBA, has joined R.W. Siddall and Donald D. Dennis as a partner of the Victoria firm to be known as Siddall, Dennis, Warner, Architects. The new firm will continue the practice of Siddall, Dennis & Associates from its offices at 610 Royal Trust Building, 612 View Street, Victoria, B.C.

W.J. Carter and W.A. Fraser announce the name of their practice henceforth will be Carter-Fraser, Architects, George Y. Masson, Associate, 382 Ouelette Ave., Windsor 14, Ontario. Telephone 519-256-1881.

Positions Wanted

Après quatre années d'études artistiques à Paris, dans le domaine de la décoration d'intérieur (plans, techniques, perspectives, maquettes) et dans le domaine de la recherche de forme en plâtre et autres matériaux contemporains, ainsi qu'une expérience de travail en Agence d'architecture ou j'ai exécuté des maquettes et dessiné sur plan durant une année, je cherche à poursuivre, à Montréal, mon expérience comme maquet-

tiste ou dessinatrice en agence. Mlle. Martine Leclerc, 3065 Edouard Monpetit, no. 12, Montréal, P.Q., Tél.: 733-3037.

English speaking Montreal architect, 17 years experience, principal since 1963, wishes to relocate outside the Province of Quebec. Will consider challenging opportunity with a view to partnership. Full details upon request. Box 162, *Architecture Canada*.

Une couple d'architectes polonais, diplômées à Varsovie, dix ans de travail en Pologne, sept ans à Paris cherche place. Mme Danota Sokolowska, 40 Morland Rd., Manchester, England.

Registered architect in Quebec and Ontario with progressive and expanding practice wishes to associate or merge with young and vigorous architectural office based in the Toronto area. All replies will be treated in confidence. Please reply to Box No. 163, c/o *Architecture Canada*.

Positions Vacant

Architectural draftsmen required by Brand Langlois Wills, 1968 Wyandotte Street E., Windsor, Ontario. Replies will be kept confidential.

Nova Scotia Technical College

This university's School of Architecture intends to adopt the 'co-operative' system of education whereby the School will work in co-operation with the construction industry and professions to ensure that, during the last four years of their course students receive both an academic education and a professional and industrial training. A full-time academic is now required to play a major role in the organization of this program. Applicants must be widely experienced in both the professional and academic worlds and should preferably possess a Master's or higher degree. Salary within the range \$12 - 15,000 For further particulars apply to:

Dr. Peter Manning, Director, of Architecture, Nova Scotia Technical College, P. O. Box 1000, Halifax, Nova Scotia, Canada.

Nova Scotia Technical College

This university requires a professionally qualified person (e.g., architect, engineer or planner) who, as Campus Planner, will provide a basis for long-range planning of the College campus and act as 'professional client' for the programming and construction of all new campus facilities. Other duties include making feasibility studies of suggested projects, advising on interim courses of action while major projects are in progress, advising on space usage and furniture, acting as secretary to the Planning Committee of the Board of Governors. Campus planning duties, which should represent about half a full time work-load, will be combined with a further half-time role as member of the faculty of the School of Architecture. Salary within the range \$12 - 15,000. For further particulars apply to:

Dr. Peter Manning, Director, School of Architecture, Nova Scotia Technical College, Halifax, Nova Scotia, Canada.

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The rest of the "or equal" floor also dusted and ravelled but at a slower rate since the traffic was less concentrated. However, in just three years the owner decided he could no longer tolerate the condition you see in the photo (upper left) and ordered it resurfaced. The resurfacing contract contained a flat MASTERPLATE spec.

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Construction Specifications Course

by A. Lloyd Boddy

The correspondence course in specification writing prepared and administered by the Specification Writers Association of Canada is described by A. Lloyd Boddy, Executive Director of the Association.

Seven years ago the Specification Writers Association of Canada (SWAC) sponsored and developed an evening course on specification writing which was conducted at Ryerson Polytechnical Institute, Toronto. The Course was success-

ful and gave rise to a movement within the SWAC to make available to its membership a complete course on the subject. The concept was quickly broadened to include non-members as well.

A review of existing architectural and engineering courses offered at Canadian universities indicated that only small parts of curricula were allotted to "specifications" in courses leading to degrees. It was generally impossible to obtain a specialized course on specifications from any source.

In 1965 the Board of Directors

of the SWAC proposed the introduction of a Correspondence Course on Specification Writing. A syllabus was arranged and qualified lesson authors were engaged for a 75-part, three year course that would lead to a final examination and issuance of a diploma to students successfully completing the program. The course was opened in 1966.

Although essentially a correspondence course, it may now be purchased in bulk by educational institutions that undertake to use the material in courses on specification writing. Technological In-

stitutes, Community Colleges, Schools of Architecture and of Engineering have taken advantage of this arrangement. Today an understanding in depth of construction specifications can be obtained in many schools across Canada.

This phase of the SWAC educational program eases the assimilation of specification writers into the organizations of architectural and engineering offices and industry. Aware of this, many firms are underwriting the costs of the course for their employees, and the first twelve of about two

hundred students are now approaching the final examination.

Some features of this course are:

- (1) 75 lessons to be completed in 3 years at 25 per year.
- (2) Lessons written by experts in their fields.
- (3) Cost to students \$100 per year, total \$300.
- (4) A test of ten questions is included with each lesson.
- (5) The next lesson is sent when the student returns the test paper.
- (6) Tests are returned to SWAC national office then forwarded to the author of the lesson for grading.
- (7) Each lesson is between 4,000 and 5,000 words long.

The Status of the Course Today

- (8) Bibliographies are included with each lesson as references for further study.
- (9) Final examinations are to be conducted near students' home addresses.
- (10) A minimum 75% grade average is considered satisfactory progress.

The course syllabus indicates the comprehensive scope of subjects covered.

The first 25 lessons cover such general background information as:

The Specification Writer's Job.
Basic Science in Specification Writing
Building Materials Standards and Tests
Relationship to Drawings
Specifications English
Contract Law
Standard Documents and Codes
Reference Material
Types of Specifications
How to Start Writing
Workmanship Standards
Section Format
Bidding
Contract Awarding
General Requirements

The next 16 lessons are concerned with the nature and principles of materials and systems used in construction, such as:

Principles of Plumbing, Electrical, Heating, Air Conditioning, Power & Lighting, Conveying etc.
Nature of Concrete, Masonry, Steel, Wood, Glass, Asphalt Materials, Curtain Walls, Sealants etc.

The final 34 lessons cover the 16 Division format subjects as outlined in the Building Construction Index (BCI). From one to five lessons are given over to each Division and deal with work included and excluded, nomenclature, references, general discussion and guide specification for each subject treated.

Each lesson is printed on 8½" x 11" pages. The cover is the same size and the complete lesson is punched with three holes for filing in a binder. The review test paper is, of course, printed separately.

The lesson author has supplied the Specification Writers Association with a set of master answers to the test paper that covers his lesson. These master answers are for use in emergency — the practice is for test papers to be sent to the original writer of the lesson for marking and comment. This, it is felt, establishes a pupil/teacher relation to the ultimate benefit of the student.

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Publications of Interest to the Practitioner



Lloyd A. Boddy

Legal Aspects of Architectural Practice,

Ontario Association of Architects, 137 pp. \$10.00. 50 Park Road, Toronto 5, Ontario.

First published in 1964, the second edition contains revisions as required by new and amended laws and new material has been added to the subjects of Mechanic's Liens, Bonds and Insurance.

S E F E2, Educational Specifications & User Requirements for Intermediate Schools

Metropolitan Toronto School Board, Study of Educational Facilities, pp. 254, \$10.00. The

Ryerson Press, 299 Queen Street, West, Toronto 2B, Ontario.

This report is the second in the series and applies to requirements for Grades 6-9 in middle, senior and junior high schools, SEF E1 (Educational Specifications and user requirements for Elementary (K-6) Schools is also available from the publishers at \$10.00.

Building on Springs,

R.A. Waller, pp. 85, \$5.00. Pergamon of Canada Ltd., 2007 Queen's Quay, West, Toronto, 1, Ontario.

Describes a relatively new practice of introducing springs into foun-

dations to isolate buildings from ground vibrations. General interest reading as an introduction to principles involved.

Directory Independent Professional Testing & Inspection in Canada — fourth edition, pp. 39.

Canadian Testing Association, 245 Davenport Road, Toronto, 5, Ontario.

Contains index of services available and list of members.

National Research Council Publications:

available from Division of Building Research, National Research

Council, Ottawa, 7, Ontario.

Air Conditioning Systems by K.R. Solvason, C.B.C. 109, 4 pp., January 1969 — no charge.

Ventilation and Air Quality by A. G. Wilson, C.B.D. 110, 4 pp., February 1969 — no charge.

Safety in Buildings by N.B. Hutcheon, C.B.D. 114, pp. 4 June 1969 — no charge.

Recent Research on Wind Forces in Tall Buildings by Schriever & Dalgliesh, D.B.R. Technical Paper No. 298, 11 pp, 25 cents.

Review of full scale and model wind measurement.

Administration of the Course

The first set of final examinations is being prepared by Mr George Slee, associated with Carleton University, an active member of the Specification Writers Association and President of the Canadian Institute of Quantity Surveyors. His liaison in this task has been through Mr Harold Jarvis, Ottawa, chairman of the SWAC Education Committee.

An Examination and Recognition Group is made up of the following highly qualified members of the Association: R.E. Briggs and D.W. Cameron, both of Bregman and Hamann, Architects; D.H. Brough of Parkin Architects Engineers Planners; R.W. Cornell, Author and Specifications Consultant, and Professor W.G. Raymore, recently retired from the Department of Architecture, University of Toronto.

It is anticipated that Prof. Raymore will take a leading part in activating the policies of the advisory group.

Applicable to present practices, the course at the same time is patterned with a view to the future as the present trend from prescription to performance specifications intensifies.

It is not our purpose here to discuss the development of industrial building methods but there will be an even greater need for trained people with a thorough knowledge of contractual matters as well as of materials and their compatibility in "systems." The SWAC Course will not be wasted during the changes in the construction industry nor in the period of technological advances.

Although details are not yet worked out, the director of the SWAC recently authorized distribution of the course in forms additional to the original strictly correspondence form. The material will be made available in bound volumes for "in house" training, or merely for reference. The lessons will also be offered in three reduced forms suitable for specialized study in architectural, structural or mechanical and electrical specifications.

Additional information may be obtained from the Specification Writers Association of Canada, 57 Bloor Street West, Toronto (phone 416-922-3159) or from Association Chapter Offices located in Calgary, Edmonton, Halifax, Hamilton, Kitchener, London, Montreal, Ottawa, Regina, Saskatoon, Toronto, Vancouver, Victoria, Windsor and Winnipeg.

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RCA Exhibition

OTTAWA — The 90th Exhibition of the Royal Canadian Academy of Arts will be held this year in Ottawa from January 29th for a full month and will occupy the entire fourth floor of the National Gallery, one room of which will be devoted entirely to the architectural display.

L. E. Shore, (F), of Toronto Chairman of the RCA Jury of Selection asked that architects help promote this display as "another opportunity for us to communicate with the public about the quality and extent of architecture in Canada." He believes that it is an

"excellent form of public relations for the profession."

Submissions were welcomed from all Canadian architects. Exhibiting this year will be: Gordon Atkins, MRAIC, Calgary; Dunlop Wardell Matsui Aitken and C. Blakeway Miller, MRAIC, of Islington, Ontario; Etienne J. Gaboury, MRAIC, ARCA, Winnipeg; Roger Kemble, MRAIC, Vancouver; D. F. Lebensold, MRAIC, Montreal, L.E. Shore, FRAIC, RCA, Toronto; Clifford Wiens, MRAIC, Regina.



National Arts Centre
Architect, D.F. Lebensold

ASTEF Session d'Etudes en France

MONTREAL — L'Association pour l'organisation des stages en France (ASTEF) tiendra en 1970, conjointement avec le centre scientifique et technique du bâtiment (CSTB), une session d'études consacrée aux procédés de construction industrialisée utilisée en France dans le domaine du logement. Cette session, d'une durée de deux mois, aura lieu du 9 mars au 15 mai 1970. D'un niveau élevé, elle a pour but de présenter les réalisations françaises d'intérêt exceptionnel.

Les participants non franco-

phones pourront bénéficier d'un "prestige linguistique" d'une durée d'un mois, préalable au stage. Tous les participants bénéficieront d'un taux de bourse allant de \$330 à \$506 par mois, selon leur expérience. Voyage aller-retour aux frais de l'ASTEF.

Limitations: Expérience minimum de cinq ans. Age entre 28 et 50 ans.

Pour renseignements communiquer avec: La Direction de la coopération technique, Ministère des affaires inter-gouvernementales, 25, rue Saint-Louis, Que.

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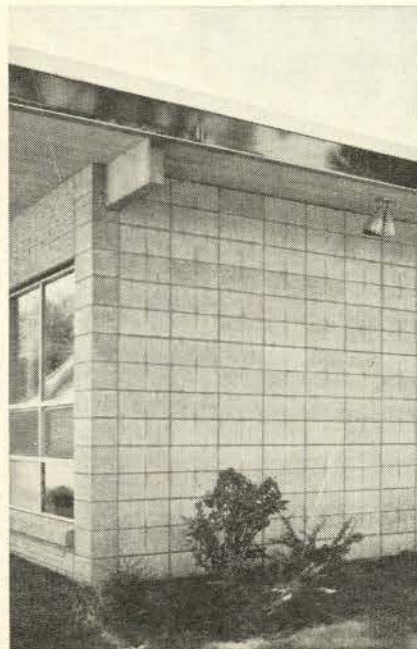
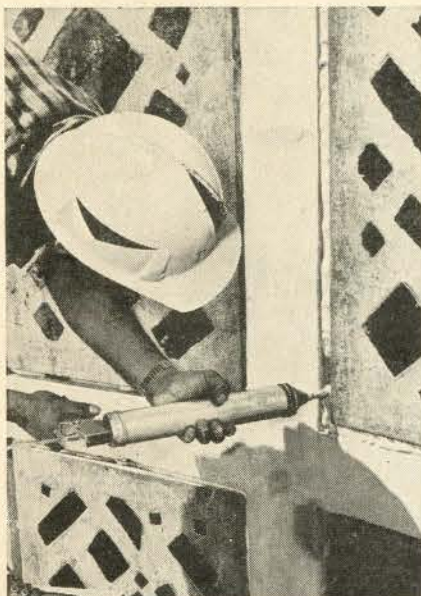
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Six A/C Student Editors Named

Six students have so far been named Student Contributing Editors to *Architecture Canada* for 1969-70. They are Darrell Jensen and John Kula of the University of British Columbia School of Architecture, Miss Kumaris Alison-Weereekoon of Carleton University School of Architecture, Barry W. Johns of Nova Scotia Technical College School of Architecture, Gerrard Pelletier, Université de Montréal Ecole d'Architecture, Peter Dandyk of the University of Waterloo, School of Architecture.

Edwardes-Evans

Former Toronto architect Maj. John Edwardes-Evans, 78, died September 27 in his York Mills home.

After serving in World War I in the Royal Flying Corps, he was associated with the firm of Sproatt and Rolph and had a part in designing the Canada Life and Ontario Hydro Buildings on University Avenue and several structures at the University of Toronto. He served in World War II in the engineering corps in Britain. He returned to Canada to live in semi-retirement after post-war service in Germany.

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