

### Creating more with less

Toronto architect Peter Goering is so enthused about Frei Otto's work he went to the opening of Otto's exhibition, housed in a tensile structure of course, at the Museum of Modern Art in New York. He met Otto, (right), talked to the MOMA people, and is now trying to make arrangements to bring the whole show to Toronto.



See more p. 6.

# Architecture Canada

NEWSMAGAZINE

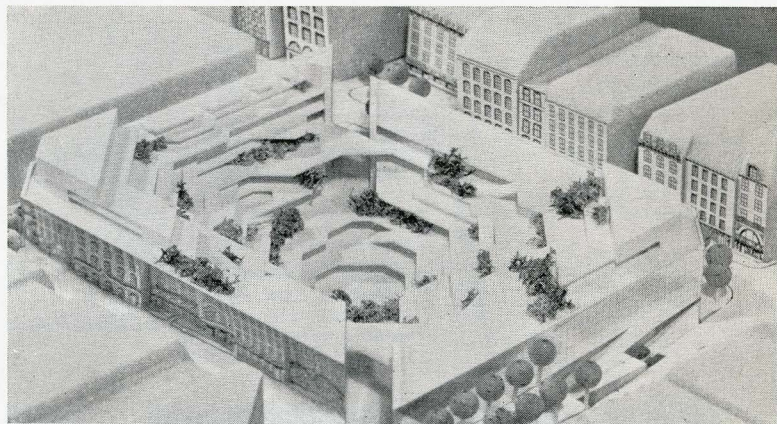
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### Canadian firms win international recognition

Three Canadian architectural firms have been chosen from among 681 entrants as finalists in the international competition for the design of a cultural centre for the Les Halles district of Paris, France.

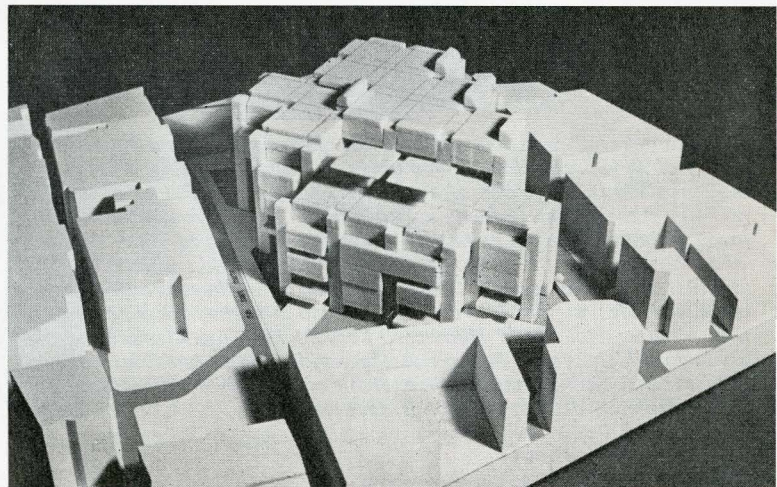
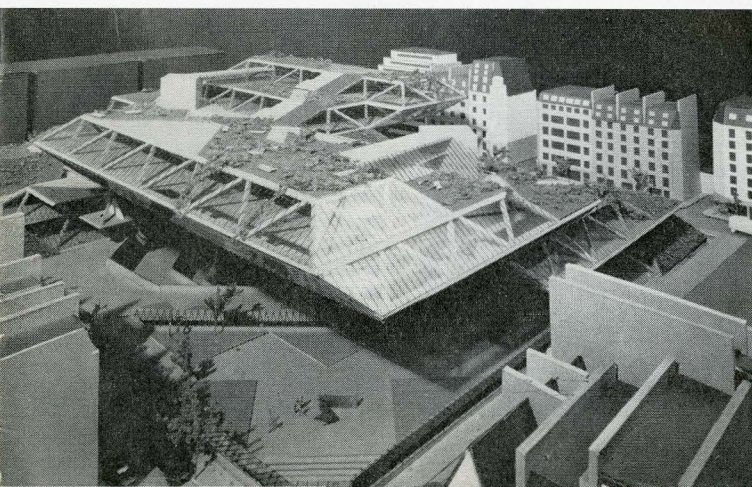
The winners, Moshe Safdie, Erickson Massey, and Searle Wilbee Rowland (the partnership formed when John B. Parkin left Parkin Associates earlier this year) each receive a prize of \$1,800.

Piano, Rogers and Franchini and Ove Arup, London, England, won first prize and the architectural commission. Thirty 'finalist' awards were made. It is the hope of French president George Pompidou that the new complex, to be known as Centre Plateau Beaubourg, will be the same sort of symbol of this century as the Eiffel Tower was of the last. It is to house a library, museums, theatres, and facilities for research.



The Safdie entry, below, is organized in a series of "rings of activity" terracing downwards from the street into a bowl and upwards from the street in two planes. More than three quarters of the site at street level and below is open. A translucent cantilevered structure provides shelter. A "rotating loop" similar mechanically to a Ferris wheel and comprised of rotating cabs provides transportation within the building.

Erickson Massey's 'centre' involves a terraced amphitheatre, the outside of which is covered with mirrors to reflect the surrounding square. Open terraces accommodate displays, with galleries and rooms underneath. Wilbee Rowland Searle turned its "isolated monument" at a 45° angle to the square to give maximum accessibility from the street and provide courts for exhibitions at entrances. An interior feature is flexibility through removeable floors.



## THE PROFESSION

### PQAA prepares for the future

"On the average, one architect in five has a negative attitude towards his profession - expressed by his declaration that he would not undertake to become an architect if given the opportunity to begin again."

This startling statement is from a PQAA survey of Quebec architects, the results of which were released to the press earlier this summer. The PQAA is using the document as a basis for bringing itself more in line with the changing times. A couple of the areas receiving immediate attention from council are: changing the registration basis for new architects and creating recognized specialized roles within the profession.

The study, undertaken by University of Montreal professors Leonard Warshaw and Serge Carreau, was commissioned in 1968 because of the "uneasiness felt by architects in Quebec, as elsewhere in North America" about the role of the architect in society and the "mechanisms which regulate his activities." Its actual purpose was to examine the present situation, "regroup problems about key subjects" and propose courses of action for effecting change.

One of Warshaw and Carreau's first major tasks was to circulate a questionnaire to PQAA members. Response was good (nearly half returned their forms) and it became

evident that most of the architects responding perceived the principal cause of their "uneasiness" as "lack of preparation for today's technological revolution," and the "invasion of their exclusive field of activity by other professions and individuals." The first, they felt, had caused a number of specializations to spring up both inside and outside the profession and had multiplied the number of tasks no longer in the domain of the architect.

The team also questioned people outside the profession. The general consensus there was that "few buildings justify the services of an architect."

"The services rendered to society by certain professions such as medicine are clearly defined by the population in general. The role of architecture is not well perceived."

The document, hope Warshaw and Carreau, will be a working tool not only for the PQAA but all other interested associations.

## INTERNATIONAL

### New RIBA rates to be based on income

The RIBA, following a £72,000 deficit last year is upping its rates.

The decision was made in March by Council with 50 to four members in favor. The actual method of working out subscription rates has not yet been announced but the Institute

indicates fees will be collected in one of two ways.

As of next January, it is definite that fees will be based on gross earned income, either on a straight percentage of income - in the region of 0.8 to 1 per cent (gross) of gross earnings - or on the following scale. Corporate members in the UK earning under £2,000 would pay £16; £2,000-£2,900 (£20); £3,000-£3,999 (£28); and over £4,000 (£32). Overseas members would pay £12.

The subscription rates, says the Council, are being raised "to safeguard both headquarters functions and the regional structure." The annual deficit, it says, could run as high as £100,000 by 1974 if some measure isn't taken.

The RIBA has been recently criticized for its involvement in launching a number of new companies such as the RIBA Publications, RIBA Services and the National Building Specification, but RIBA honorary treasurer says it is not these companies that are causing the difficulties at the moment.

## ARTS

### Image builders

"As part of our efforts to improve our public image," writes the Art Advisory Committee of the Department of Public Works, an informal seminar is being held in Toronto. Invited are "all the architects, artists and DPW regional personnel who have been or who are currently involved in the DPW fine arts program."

Date: September 30. Place: the Ontario Association of Architects Headquarters, 50 Park Road, Toronto.

## DIED

### Fairn and Marani

Two of Canada's best known architects died this summer: Leslie R. Fairn of Wolfville, N.S. and F. H. Marani of Toronto. Both were members of the RAIC College of Fellows. Fairn, 96, was Canada's oldest practising architect, he was a native of the Maritimes, and helped set up an architectural association for Nova Scotia. He was vice-president of the RAIC for a number of years and a life member of the Nova Scotia Association.

During his years of practice, his firm (Leslie R. Fairn & Associates) was responsible for 47 hospitals, over 80 schools, a number of buildings at Acadia University in Wolfville, and Dalhousie, the most recent at the latter being the award-winning Killam Library. His firm has also designed a number of hotels in Miami.

Fairn died on August 11. Marani, 77, died July 18 in Toronto after a brief illness. He had been an architect since 1917 and his firms (Marani, Lawson and Paisley; Marani, Morris; Marani, Morris and Allan; and most recently Marani, Rounthwaite and Dick) have designed hundreds of buildings from Charlottetown to Winnipeg. Among

his favorites were university buildings at Ridley College, St. Andrew's College at the University of Toronto, Queen's University in London and the University of New Brunswick. One of his last major commissions was the new courthouse on University Avenue in Toronto.

Marani won a Massey Medal in 1949 for the Canadian National Exhibition Grandstand.

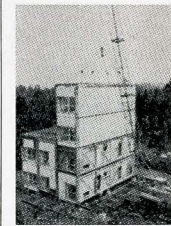
He was chairman of the Ontario College of Art and chairman of the Planning Board of the Toronto Board of Trade. He served on OAA Council for three years.

## HOUSING

### Japanese 'Operation Breakthrough'

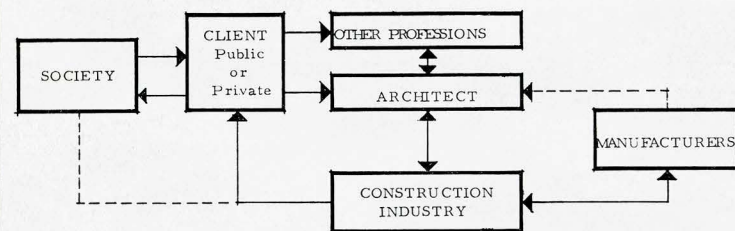
The Japanese government has embarked on a program that, like the U.S. 'Operation Breakthrough,' is designed to demonstrate new approaches to housing production.

Unlike the U.S. program, however, the Japanese one, called Pilot Housing Contest, is calling for private industry to pick up the tab. In the U.S., the Department of Housing and Urban Development (HUD) is subsidizing design, development and part of construction costs (A/C, 1/11/71).

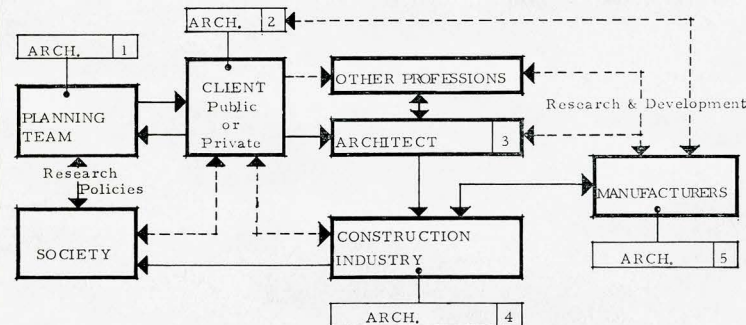


The Japanese construction ministry initiated its competition as part of a drive to erect 1.9 million prefabricated dwelling units in five years and thus accelerate maturation of the nation's infant industrialized housing business. It wants this type of housing to account for

### TRADITIONAL ROLE



### NEW ROLES



The difference between the traditional role of the architect and the new roles "many of which are being fulfilled today although not being promoted by the associations," says one of the PQAA Study of the Future of the Profession authors Serge Carreau, is illustrated in the above diagrams. In the lower diagram, the team architect (1) "would be involved in the definition of a program"; and the supervisory architect (2) "would supervise the work of other architects for the client." Number 3 architect would play the traditional role; and number 4 "would be involved in package dealing, working with builders etc."; and Number 5 "would help manufacturers design products which would better suit the needs of the building industry." Rather than focusing on the traditional role of the architect the Associations should promote all these categories, says Carreau.



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30 per cent of housing starts by 1976.

Sixty-eight companies submitted proposals and 16 finalists were selected to begin to build prototypes. To be among the winners, the Japanese companies will have to produce housing at about half the current market prices. Their reward will be: a first in line position to public housing contracts and government loans to finance construction of housing factories. Construction of prototypes started this summer. Judging will be held in the spring.

All but one company in the finals has housing experience. The exception is Mitsui Shipbuilding & Engineering Co., which is applying shipbuilding techniques to the production of a stacked, steel-framed, box-unit system (see photo).

## COLLEGE OF FELLOWS

What can a 'fellow' do?

For he's a jolly good fellow was the title of a speech RAIC past-president Gordon Arnott gave to AIA Fellows at their annual convocation earlier this summer. He used the speech to express the idea that retired Fellows would be excellent good-will emissaries - working to help the underprivileged.

"Rather than fading away to Sunset City, or our equivalent, Victoria, B.C.," Arnott said, "could not our Institutes prepare a roster of older experienced architects who would be prepared to take up challenges elsewhere, perhaps in the underdeveloped countries?"

With suitable initiative from our Institutes (meaning the RAIC and AIA) and some modest financial support, he suggested, a useful program could be devised. This idea would also apply to "younger architects who want to work for people in a period of their career."

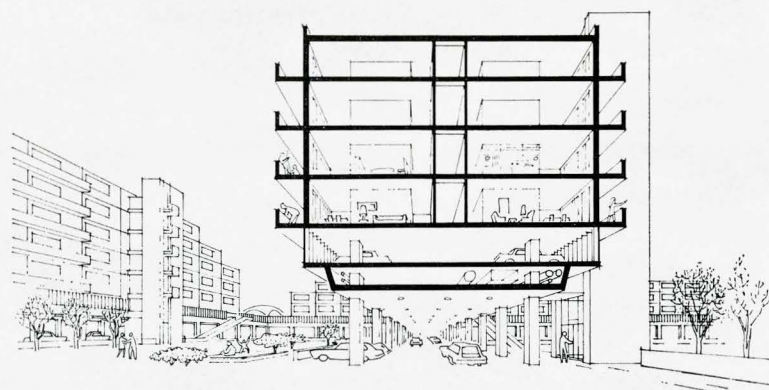
## AWARDS

Pilkington cancels scholarships

The Pilkington Travelling Scholarship, one of the most prestigious student awards for over a quarter century is no more. The whole thing was called off this year because, the company says, "the concept is now out of date and we couldn't come to an agreeable new solution with students and school heads."

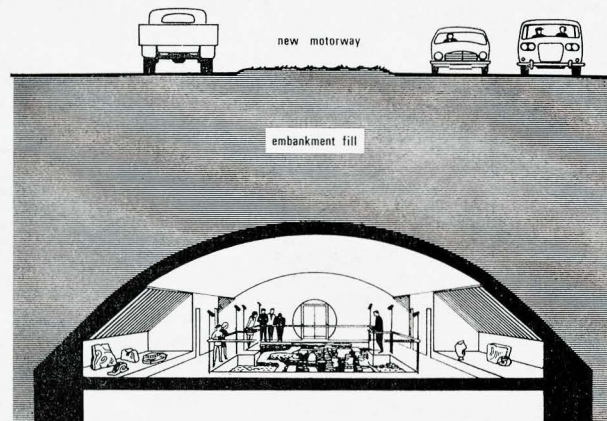
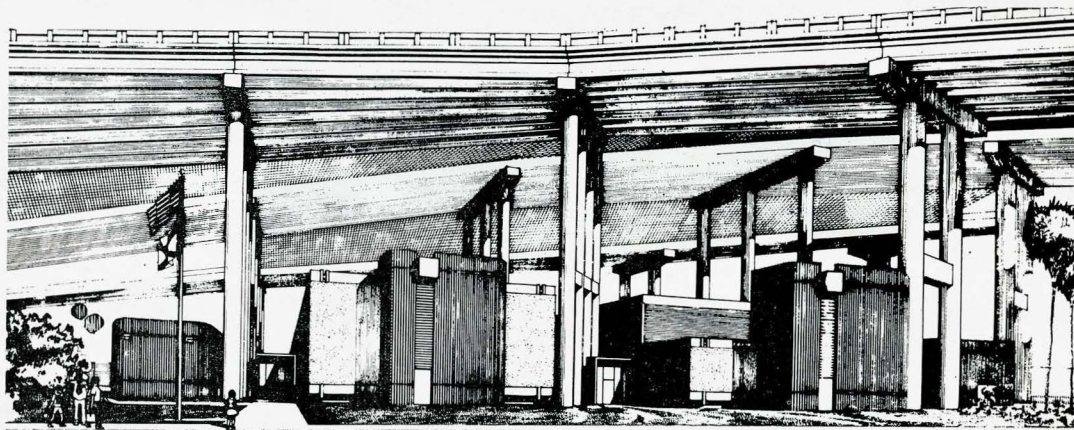
Pilkington awarded its first scholarship in 1947 to William G. Hames, a University of Manitoba graduate. Mr. Hames, who is now a partner in the Calgary firm of Rule, Wynn, Hames and Partners, when asked if his Pilkington-assisted travel in Europe had any effect on his approach to architecture, replied simply "very much so."

Included on the long list of Pilkington winners who have since become nationally known are: Kioshi Izumi, a Canadian pioneer in the field of physiological phenomenon and building design; Eaton's architect Elmore Hankinson (his winning



## Overstreet

Montreal architect Harry Mayerovitch, after examining the basic relationship between streets and buildings suggests the two be combined. Just some of the benefits, he says, would be reduced building maintenance and administration costs for the city, not to mention a reduction in "existing fragmentation." The idea is being explored for Jerusalem, where Mayerovitch, by the way, was recently named to the international committee which advises on replanning.

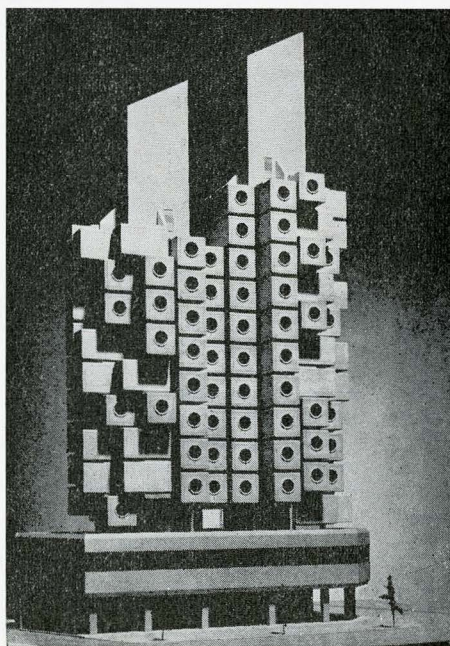


## Understreet I

To save \$1.65 million, Dade County, Fla., is building this elementary school under a freeway. Nets will prevent accidentally falling vehicles from crashing on top of it. Architect Morris Lapidus Assoc.

## Understreet II

A Roman bathhouse recently discovered on the route of England's new A1 highway will be preserved. The road will go over the top, the ruins will be displayed in a vault underneath.

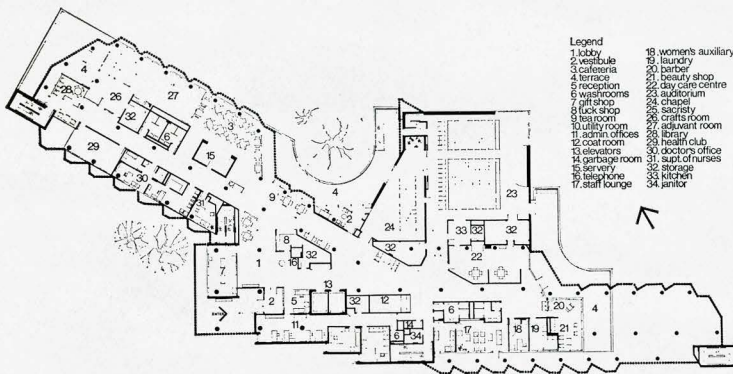


## Food City

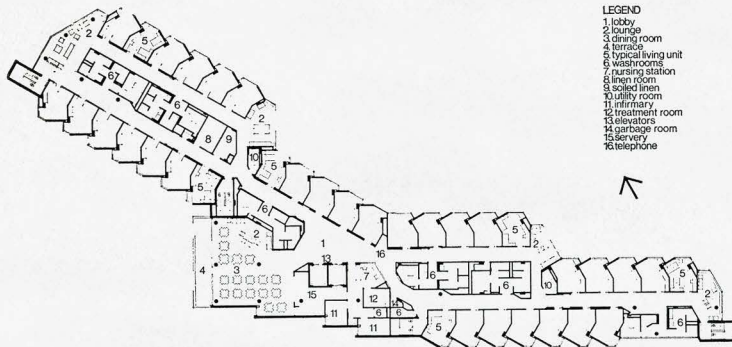
Austrian architects and designers, Haus Rucker, recently invited visitors to a Minneapolis art gallery to "destroy traditional planning concepts" by gobbling up a city. They followed by illustrating some contemporary solutions. General Mills was the sponsor.

## Capsule building

Construction of this building began in February in Tokyo. Factory produced capsules will be able to be installed or removed in hours. Design supervision: Kisho Kurokawa, Architect.



- Legend
- |                  |                      |
|------------------|----------------------|
| 1 lobby          | 19 women's auxiliary |
| 2 vestibule      | 20 laundry           |
| 3 cafeteria      | 21 barber            |
| 4 terrace        | 22 beauty shop       |
| 5 reception      | 23 day care centre   |
| 6 washrooms      | 24 auditorium        |
| 7 gift shop      | 25 chapel            |
| 8 lock shop      | 26 secretary         |
| 9 rest room      | 27 crafts room       |
| 10 utility room  | 28 solvent room      |
| 11 admin offices | 29 library           |
| 12 coat room     | 30 health club       |
| 13 elevators     | 31 doctors office    |
| 14 garbage room  | 32 suit clothes      |
| 15 servery       | 33 storage           |
| 16 telephone     | 34 kitchen           |
| 17 staff lounge  |                      |



- LEGEND
- |                       |
|-----------------------|
| 1 lobby               |
| 2 lounge              |
| 3 dining room         |
| 4 terrace             |
| 5 typical living unit |
| 6 washrooms           |
| 7 nursing station     |
| 8 scullery            |
| 9 linen room          |
| 10 utility room       |
| 11 infirmary          |
| 12 treatment room     |
| 13 elevators          |
| 14 garbage room       |
| 15 servery            |
| 16 telephone          |

## Old folks home with a difference

A typical double occupancy unit in a typical home for the aged, says Jerome Markson Architects, provides "no privacy or flexibility of arrangement." So, for the Metro Home for the Aged, now under construction in Toronto, the firm set out, without increasing floor area, to give "at least a modicum of these necessities."

The other consideration, says project architect Paul Harasti, was to provide "normality by allowing activities of the normal living situation." The firm felt that the individual should be able to "satisfy his personal needs and desires in a manner approaching the intimacies of the family circle."

To accommodate the above criteria, they organized each resident level into groupings of rooms, which they called "houses." Each house, for up to ten people, was designed with a convenient family-sized lounge and service core which replaces the usual large common lounges. Each of these small "living spaces" was given a distinctive and different character, and a different outlook thus view.

The main level of this Municipality-owned Home, the Markson firm reserved as a focal point for activities that would involve the whole community. They wanted the "main street" to be exciting and interesting enough to attract residents out of their rooms.

The site for the building (at Dawes Road overlooking the Massey Creek Conservation Park) was unusual with a limited area for building. To provide the necessary floor space (120,000 sq. ft), the architects had to provide a building with the minimum height of six storeys.

design was a reconstruction of The T. Eaton Co. building in Winnipeg); Irving Grossman (he won for a design for a studio centre for visual arts); Hart Massey (for an Ottawa National Gallery); Dick Archambault; Radoslav Zuk; Carmen Corneil.

The Pilkington scholarship became outdated, says a company spokesman, because "we awarded prizes to individual students while an increasing number of architecture schools emphasized group projects in the final year." This meant the

number of eligible entries were growing less and less.

The prize structure was revised three years ago and at that time Pilkington began discussion with the schools to find out how the scholarship could be updated. Talks apparently got nowhere and student remarks like "just give us the money and we'll tell you what we've done with it" put Pilkington off.

### RAIC medals

Four more RAIC Student Medal winners have been announced re-

cently: Michel Labonté from McGill; David Goyer, Manitoba; Demetrios Kanonis, the University of Toronto; and Helmut Kassautzki, the University of British Columbia.

The Toronto winner, Kanonis, a native of Athens, Greece, is also this year's U. of T. winner of the Jules F. Wegman Travelling Fellowship which has allowed him to study first hand European mass transit systems this summer.

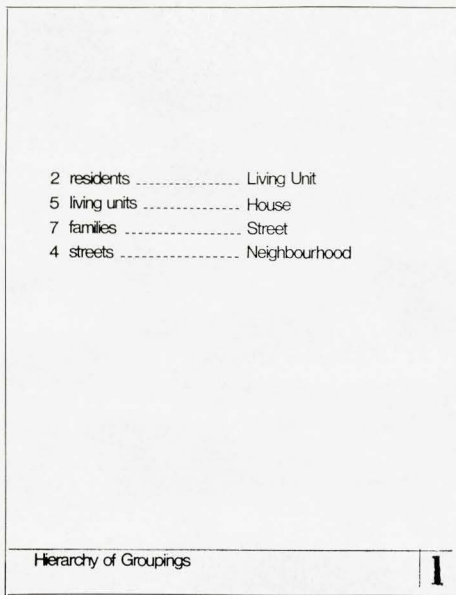
Kassautzki, a 32-year-old from Germany, was UBC's only architectural student this year to graduate

with Honors. He has maintained a first class average consistently during his academic career in architecture.

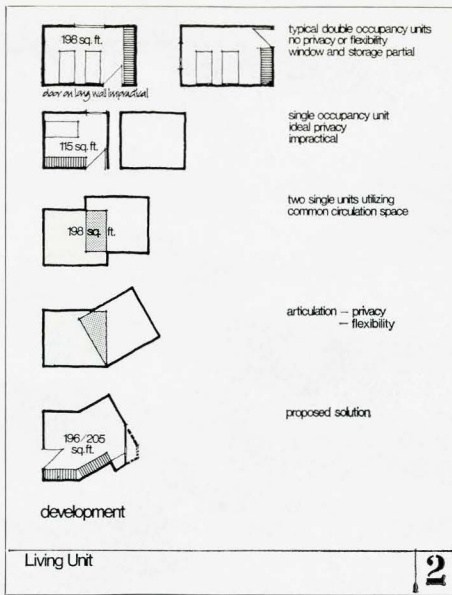
### EDUCATION

Computer courses at York

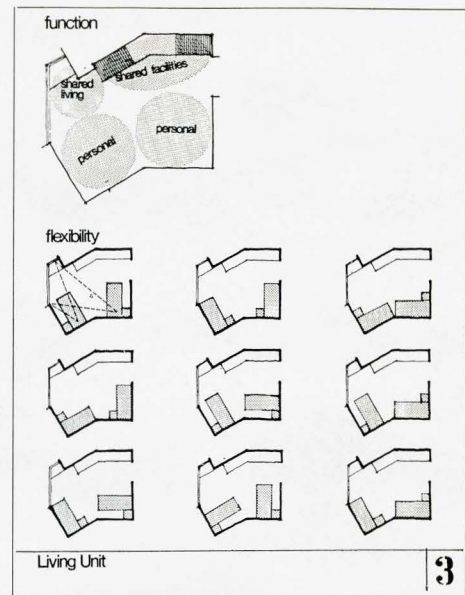
Beginning this month the Centre for Continuing Education at York University will run a number of courses on the computer and its application. The courses, which will be anywhere from 25 to 40 hours long, will cost between \$60 and \$175.



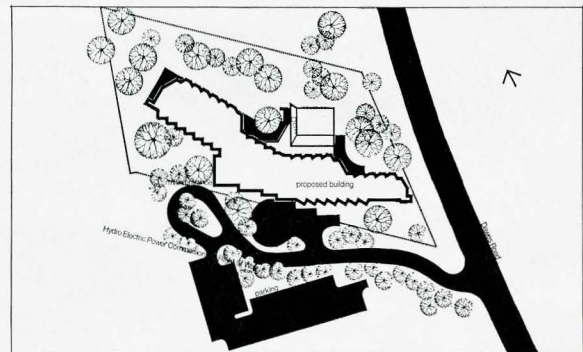
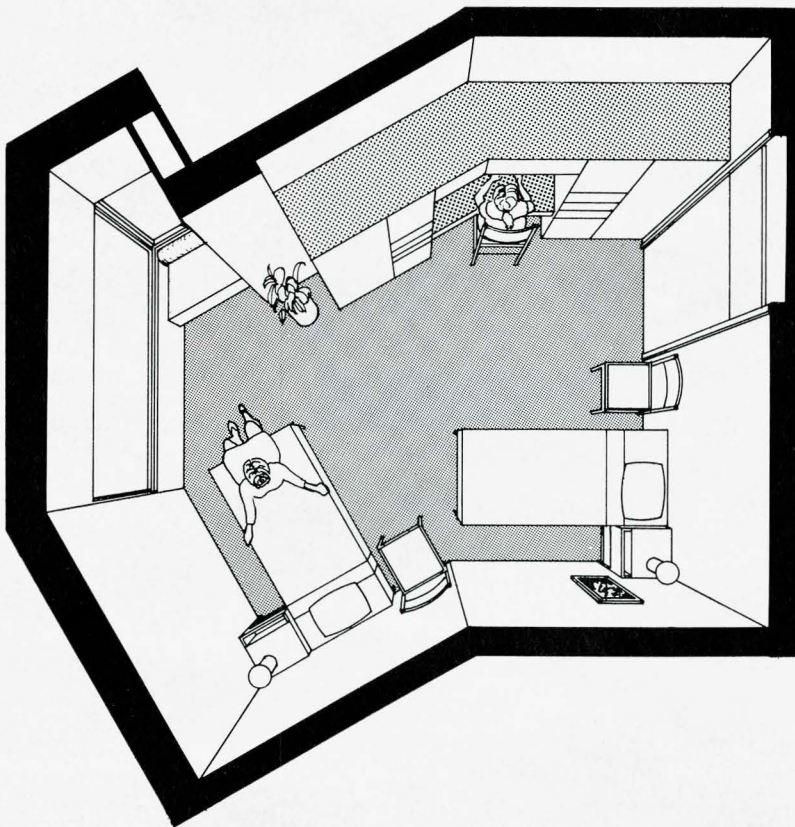
The minimum space requirement for each individual came to 115 sq. ft., this then became the basic unit. By overlapping these units and allowing a shared circulation space it was possible to efficiently utilize the remaining area for a small, useable living space.



The next step was to find an arrangement of these 'living' units that did not increase the building perimeter or dictate an inflexible combination of units. As the contours of the building portion of the site were at an approximate 30° angle, the two parts of the living unit were overlapped at this angle. By combining these units thusly, the building naturally fit the site.



The resultant bend in the room also allowed some privacy to the individual and indicated the individual's personal space; it allowed the window to be moved closer to the middle between the two personal areas plus flexibility in the arrangement of furniture. The occupant can therefore arrange his room to suit himself.



Every group of five to seven rooms was called a 'house'. Each house has a semi-private washroom and bathroom unit and a family-sized lounge or living room. Each lounge has a different view and character. Residents would not be restricted to the use of the closest lounge.

For further information write York's Centre for Continuing Education, 4700 Keele St., Downsview, Ont.

**BOOKS**

Le Corbusier

*Le Corbusier, par Martin Pawley, Oxford University Press, Don Mills, Ont., 1971, \$8.00, 136 pages.*

Une introduction biographique et des notes de Martin Pawley encadrent dans cet ouvrage élégamment présenté, 76 photographies de

Yukio Futugawa, souvent remarquables.

La sélection de quinze édifices achevés du vivant de l'architecte est pertinente, mais trop étroite, même si l'on considère uniquement les réalisations importantes. Celles de Moscou, Tokyo, Nantes-Rézé, Firminy, sont seulement citées et les habitations antérieures à 1950 complètement omises bien que certaines soient maintenant classiques et — comme la Villa Savoye — considérées officiellement comme telles.

Un rappel de certains projets aussi

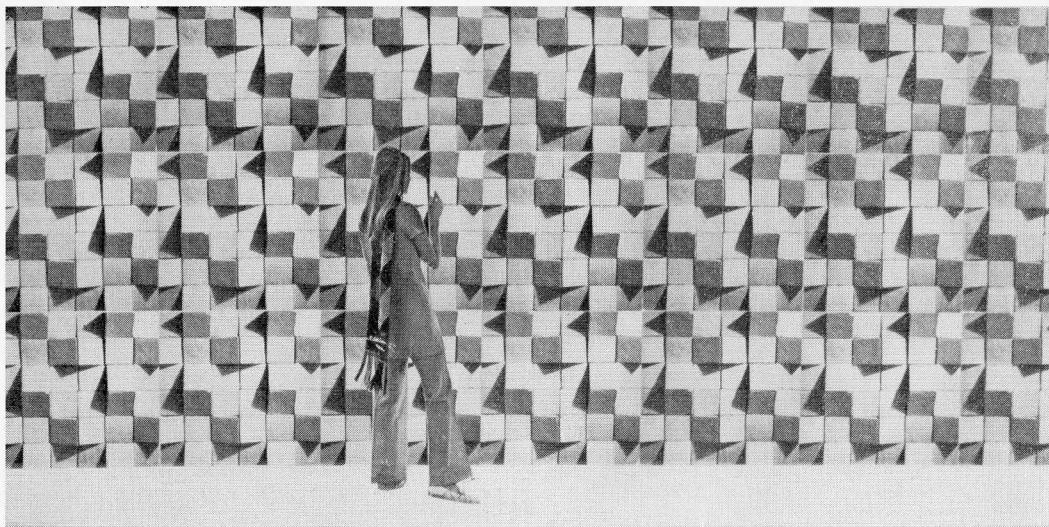
notoires mais restés sans suite eut été souhaitable pour mieux cerner l'évolution d'une longue carrière: M. Pawley a mentionné dans sa préface certains de ces échecs, attribués notamment au conformisme des jurys, tel que celui du Palais de la S.D.N. à Genève (1927).

Cet insuccès devait être la règle pour tous les projets d'urbanisme (sauf Chandigarh) et il est plus clairement explicable: on se trouve en présence "d'esquisses pour un concours d'idées" plus que de plans au sens professionnel et administra-

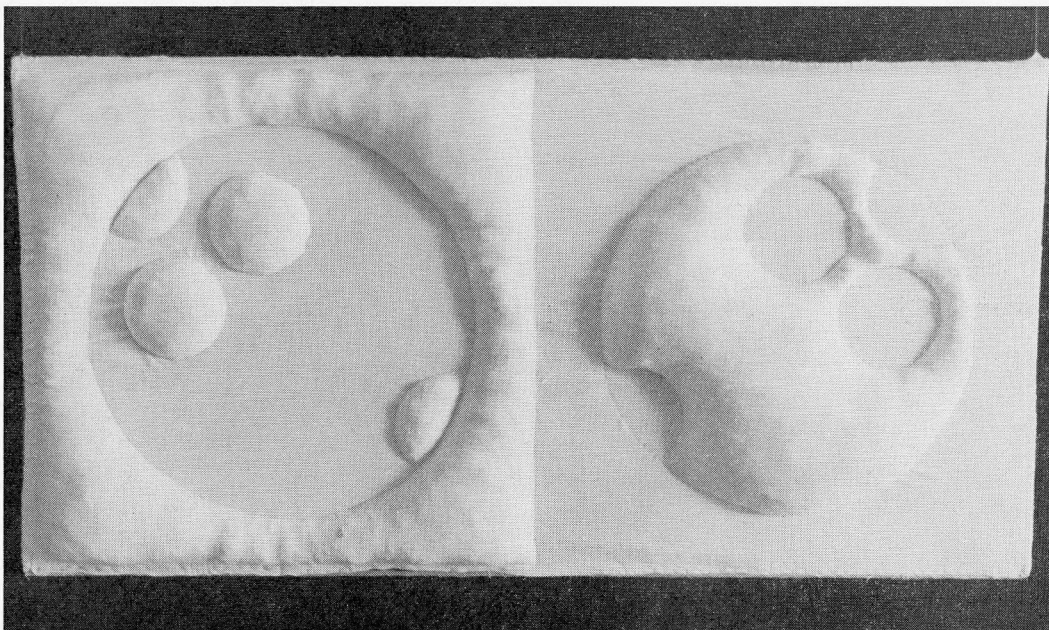
tif; et nulle part n'apparaît plus évidente la différence entre l'architecte et l'urbaniste.

On regrette toutefois de ne pas en trouver quelques illustrations ni l'évocation des projets les plus récents, celui de l'hôpital de Venise, par exemple.

Une grande part de l'oeuvre de l'architecte, maître du "jeu savant, correct et magnifique des volumes sous la lumière" (bien saisi par Futugawa) est ainsi laissée dans l'ombre, comme son attachement au moindre détail de dessin (cuisines



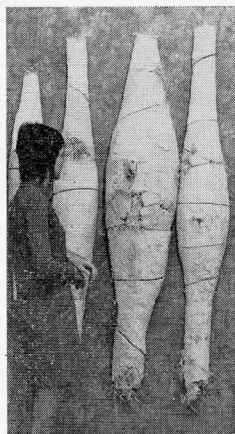
Modular wall designed to explore light and shadow, David McIntosh, Arch. Arts I



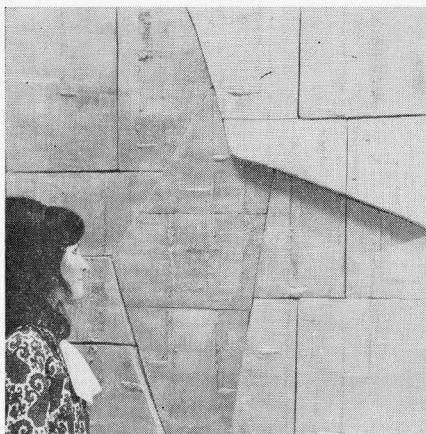
Huge soft padded fabric tapestry, Susan MacDonald, Arch. Arts I

### Architectural art

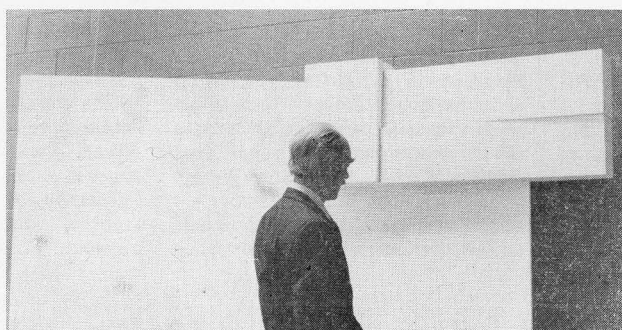
What happens when professional artists experienced in the architectural field get together to teach their trade? The works shown here speak for themselves – they were done by students of London's Fanshawe College with less than two years' experience in this type of art. Their course was initiated by Merton Chambers, Robert Downing and Chris Wallis and is part of the School of Design. The clue to its success (and it might well be called one of Canada's most interesting art education experiments) is that students work on real problems, some of them even initiated by architects in the area.



Above, wall section of hollow ceramic forms stuffed with excelsior. Dexcie Harvey, Arch Arts II.  
Right, wall section of painted plywood, Don Muller, Arch. Arts II



Hollow slab-built ceramic wall, McIntosh



de Marseille, interstices de Ronchamp, etc. . . .) et son sens des matériaux les plus rustiques: ceux du projet "Murondins" de 1941, bien éloignés du mur-rideau et du béton monumental.

Il n'est pas certain que l'on puisse facilement détacher Le Corbusier-architecte de l'homme total: peintre, écrivain, urbanologue, chercheur (Le "Modulor") et animateur (CIAM, ASCORAL) dont plus de trente ouvrages ont de 1911 à 1940 manifesté l'infatigable fois dans le Progrès.

Héritier spirituel de Fourier et du rationalisme, mais lyrique; admirateur des arcs de Byzance et des ponts de l'"Aquitania"; capable de concilier l'austérité et l'hédonisme du soleil; montagnard et méditerranéen; séduisant et déconcertant; graveur jadis, toujours peintre. "La peinture est une bataille terrible . . . un duel entre l'artiste et lui-même," le grand "Corbu" ne se définit pas seulement par quinze édifices.

Pour une approche moins unilatérale, encore réduite à l'essentiel – sans aborder les écrits fondamentaux de L-C depuis "Vers une architecture" (1923) ni les sept volumes de Boesiger (1966) – le grand public et les étudiants pourront préférer l'étude pénétrante de Françoise Choay (Brasiller 1960) ou celle plus récente de Carlo Cresti (Hamlyn 1970).

Mais c'est sans doute dans l'"Atelier de la recherche patiente" de "Corbu" lui-même (Vincent Féal 1960) qu'ils trouveront comme ses disciples et ses amis, son plus significatif autoportrait, et la clé de chaque oeuvre.

Jean Laurent, Montreal

### EXHIBITIONS

#### Otto in New York

An introduction to the Otto exhibition in New York states that "Frei Otto is concerned with the fundamentals of structure. In pursuing the age-old question of all construction – how to achieve more with less, that is, less material and effort, he has elevated the traditional tent to a modern building type capable of remarkably large spans."

If one looks to Otto for social comment or concern for human environments in his structures as well, it is not evident, as a primary purpose anyway. His greatness lies in the inventiveness and meticulously detailed analysis which produce visually exciting forms, and daring engineering feats in prototype structures.

The exhibition itself has been well conceived and co-ordinated by the MOMA. Larry Medlin, a protégé of Otto's (from the Lightweight Construction Centre at Washington University), is the actual designer of the tent. The work of Otto is in the form of photographs, mounted on standardized panels, accompanied by descriptive texts and drawings. Disappointingly, there are no 3-dimensional models, except for the actual

exhibition cover. As the New York Times reports, "the visitor's attention naturally keeps wandering upwards."

Otto's design solution for the Munich Olympic Stadium is also displayed. Originally a transparent membrane of clear plastic sheeting, it has now taken on a rigid form. Problems caused by shadows on the field and TV production required this approach.

One of the more delightful designs of Otto's is for the relatively small open-air theatre in Bad Hersfeld, built in 1969. Built in the ruins of a medieval church, the summer festival audience (2000) can be protected from rain when necessary, by using a fully retractable principle for the roof.

The exhibition, at the Museum of Modern Art, runs until the end of the month.

Peter L. E. Goering, Toronto

## CITYSCAPE

### Criticism from within

One of the most active groups of architects in the country is the Toronto Chapter's Urban Action Committee. One example of "presenting unbiased comment on projects that affect the shape of the city," by the group, is the recent hard-hitting criticism it has aimed at the \$200 million Eaton-Fairview development announced this spring for Toronto's core (A/C, 26/4/71).

The Urban Action Committee's comments are broad-based and reinforce and augment earlier recommendations about the development submitted to the City's executive committee by the planning board. The architects' brief followed meetings with both city planners and the project's developer, The Fairview Corp.

UAC's main criticism of the development, as it is now planned, is that it allows only a "small measure of public consideration, and is oriented to primarily favor commercial interests."

This, it says, is a result of the terms of reference. "Our Committee recognizes the main goal of the developer, that he is interested in a reasonably profitable development, or he will not risk his money." But, "the City must also . . . help him achieve his aim while still providing the citizen with an interesting, exciting and balanced commercial and cultural area."

Clearly defined terms of reference, tax and other incentives, it continues, must be used to encourage the developer to provide a plan that will recognize "the total needs of the City and people."

Some of the group's other suggestions include the following:

- The interior mall should not siphon off people from the Yonge Street "people activity" area between Queen and Dundas as is now planned. There should be several Yonge Street accesses.
- The design must allow for the Holy Trinity development as proposed, without overshadowing it.

- Yonge Street should not be widened, and its primarily pedestrian street character should be maintained.

- The west portion of the site (opposite the new city hall), slated for later development, cannot be allowed to become a parking lot, even on an interim basis. Many of the old buildings should be retained and renovated.

- The city cannot maximize tax revenue now, and expect good long-term development.

- The development must relate directly and meaningfully to the new city hall, the old city hall, and the smaller commercial enterprises in the area.

Architects for the development are Bregman and Hamann, Toronto, with planning consultants Gruen Assoc. of Los Angeles.

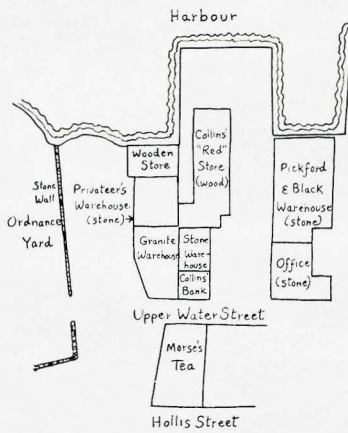
### Making yesterday into today



This week marks an interesting milestone in a unique Canadian restoration project involving one of the last remaining historic commercial waterfront sites in North America.

September 10 is the deadline for developer proposals for restoration and development of early 19th century buildings in the Halifax waterfront area. If final response from the developers is as good as it so far has seemed (at least nine developers have already indicated that they are exploring the idea of making the area a viable economic concern), the public spirited Haligonians who have been the area's watchdogs for the past decade are hopeful their experience will help others, in other cities, "breathe new life into similar projects."

The buildings involved in Halifax are in a 2.1-acre area of prime commercial land just below the city's already bustling \$35 million Scotia Square. Their restoration is interesting for two reasons at least: the initial one being that this is the first time on this continent a large scale restoration project will involve federal cost sharing on a commercial basis. (The successful developer will get 50 per cent of all exterior and structural restoration costs and profit sharing arrangements will be worked out to cover up to 50 per cent of the cost of fitting out interiors. The developer then ends up with a 75-year lease on seven buildings.)



The other reason it's interesting to keep an eye on the project is, that the buildings concerned came so close to demolition by highway engineers. The four-lane expressway built in 1966 to be a "harbor drive" to clean up waterfront traffic just about went right through their site. Instead, it comes to an abrupt halt immediately in front. Once again, it was citizen action that bent the government ear. The efforts, in this case, were spear-headed by volunteers working through Heritage Trust (a group of citizens interested in sparking interest in culturally and/or artistically significant buildings (A/C, 11/23/70)), and the Halifax Landmarks Committee.

The battle of Harbor Drive reverberated through city council chambers and planning departments for more than five years and it was not until a flood of protest from across the country (much of it in response to a Heritage Trust ad) that the day was won. City Council is postponing any decision on Harbor Drive until after proposals come in this week.

## LETTERS

Associations — 'get down from the ivory tower'

Sirs:

I was very interested in your report on the AIBC's free architectural advisory service. You state that in certain cases brought before the service, the person is referred to an architect or a specific group of architects for help on an hourly or project basis. I would be interested to know how this work will be equitably divided among the Association's practising architects.

I am in total agreement with the concept of having a storefront advisory service for the public but feel it should not deal in specifics but concentrate on a broad public relations approach for the benefit of all architects. It should advertise the architect's services to the people, and inform them what it is that the architect can do for them, relative to most building and planning problems.

Instead of provincial associations being private clubs operating for the benefit of the few, they should come down from their ivory towers and meet the people in the street, inform them about architects and their work

through visual displays and an advisory service readily accessible to the public. In this way the associations will be performing a worthwhile role, instead of the petty protectionist role which no longer has any validity in this day of changing architectural horizons.

I am firmly convinced that it is time to re-write codes of ethics which are protectionist in origin and allow member architects to practise their architecture in the way most suited to them whether it be as designer, contractor, planner, retailer, manufacturer's agent, consultant, or adviser to the public at large.

Brian Crawley, Winnipeg

## OPINION

Designing a zoo — is it a moral cop-out?

A news item about the new Toronto zoo appearing in the June 21 issue of *Architecture Canada* provoked Vancouver architect Roger Kemble to write the following letter. He expresses not only concern that the new zoo is being built, but that the architects would accept such a commission — design a 'prison' for animals.

A/C asked the zoo architects (R. J. Thom, Clifford and Lawrie and Crang and Boake) to reply. They felt the letter would be best answered by a zoo expert and asked Dr. Gunter Voss, Director of the Metro Toronto zoo to respond. His letter also appears below.

I am incensed to learn (A/C, 6/21/71) about the zoo, "the only zoo to be founded in the 1970's." Enclosed is a Georgia Straight article that elaborates my point. Living creates in 300 foot cages or 300 acre reserves — this is imprisonment. [The article sent by Kemble occupies a full page in this 'underground' newspaper. Called "The Zoo Guide" it expounds the idea that zoos drive animals "bonkers." In general terms it gives several examples of self-mutilation, inertia, apathy and animals eating their own excretion. The authors of the article were Don White and Chris Whiting who, G/S says, "have had considerable experience in working in zoos, and a thorough understanding of the cruel fate faced by animals that are held in captivity."]

The item shows the dilemma the architectural profession faces and why, at its present level of consciousness, it will not find a way out. To the architect the zoo is a contract or probably to be more kindly to the protagonists it is an opportunity.

No doubt they have considered the moral and ethical considerations of the work and have decided to research the living patterns of the inhabitants so that what is done is "best for them."

It is regrettable for these living creatures that the very subjective art of architecture has been construed by our pragmatic society as an objective science. The elaborate

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process of research, devised as an arm of the corporate structure, is — unbeknown to them — not a process of discovering information but a process of inventing information; a subjective process, in fact an art form in itself.

I believe architecture is a gesture of politics and art. A political art. Building is at the moment entirely used by the political structure as a means to gain power. The architect today has only two choices remaining: busily going about his task reaping contracts not questioning the moral or ethical implications; that is to be impotent and not know it. Or he may withhold his services on jobs that are in his view detrimental to the life patterns of the community and thereby alienate himself from a greater portion of the building activity presently available; this is to be impotent and know it. Either way, is the architectural profession to be very effective in the immediate future? The question of greater concern to me is do we have left to us the ability, morally or ethically, to understand what is happening?

*Roger Kemble, Vancouver*

#### The 'good' zoo

Never have the apes under my care eaten their own excrements. Never have I seen zoo-kept antelopes or deer so nervous, timid and flighty as their cousins in nature. But I know of a herd of Bavarian red deer that walked back into

their fenced-in compound at the Zoo-park in Munich after an excursion into the adjoining forest, and of a Chinese tree-pie, a type of magpie, which escaped from its cage only weeks after its arrival, but made its way back into the cage, although it was not chased, molested, starved or chilled. It just loved to be protected, even by an ugly fence, from the scares of the world around.

A psychopathic case? Not in my opinion. Or shall we brand as "psychos" all the people who seek the peace of their cottage, or sailing boat, or Caribbean beach?

Nature is filled with unpleasant things — thorns, blood-sucking insects, drought, frost, guns, snares, territorial limits often much smaller than in good zoological parks. Emphasize GOOD.

I am not defending menageries. A naked cage disgusts me. But you do not find naked cages in a good zoo.

Defining a good zoo from a point of view of animal behaviour, it is the one in which animals perform as if in their natural habitat; from a furnishing point of view, the good zoo is the one which provides the right amenities for natural activities, for resting, running, climbing, swinging, chewing, claw-sharpening, digging, floating, swimming, diving, sunning or seeking the shade, or whatever normal activity there may be. Surely, mating, giving birth and raising young, too.

In this age of progressive nature depletion, of extermination of whole species, a noble challenge has arisen for zoological gardens, and good zoos are meeting it head-on: the challenge of preservation of threatened forms of life. The beautiful Ne-ne goose might not nest in Hawaii, the black wildebeest not roam the South African veldt, the haughty wisent (European bison) not strut through the forests of eastern Poland and western Russia, had it not been for re-stocking from zoo and wild-fowl park resources. Could this have taken place successfully if zoo animals were degenerated? Surely not. As soon as the "ready" signals are received from wildlife preservation agencies in Mongolia and China, Przewalski's wild horse and Pere David's deer could be made available by many, good zoological parks, for release in their original haunts, where man exterminated them.

Moreover, in this epoch of growing concern about the quality of the environment and the interaction between man and nature, good zoological gardens, along with nature centres and progressive museums, fulfil an obligation of properly informing their visitors regarding these vital aspects of life. Thus modern, good zoos become a botanical garden and a living museum, while retaining the old attraction that comes with the exhibit of live creatures.

*Gunter Voss, Toronto*

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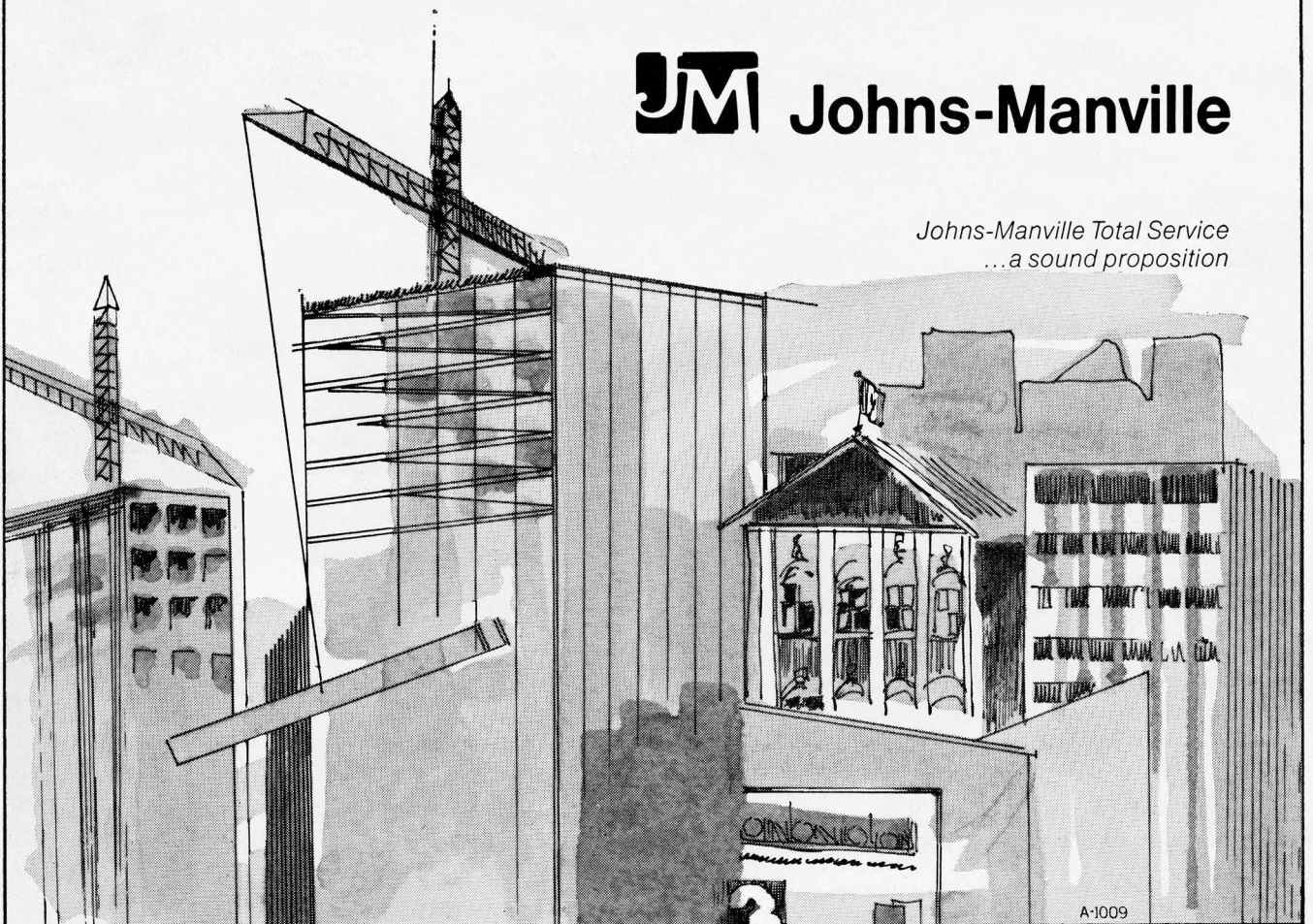
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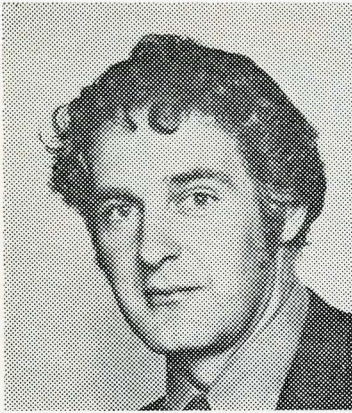
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Born in the goldmining town of Bralorne, B.C., he received his schooling at Bralorne, Coquitlam and Nanaimo and attended the University of British Columbia where he obtained his bachelor of architecture degree in 1960.

Following several years of architectural practice in B.C., Mr. Baxter came to Calgary in 1966 and joined Cohos, Delesalle & Evamy in 1969.

His broad architectural experience includes the design of many school and university buildings. He is presently project architect for the federal government's proposed Calgary Postal Terminal building.

A member of the Alberta Association of Architects, Mr. Baxter's main areas of responsibilities will be in the design and administrative fields.

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G. A. Huliyyappa, Architect, announces the opening of his practice at 3237 Angus Street, Regina, Saskatchewan.

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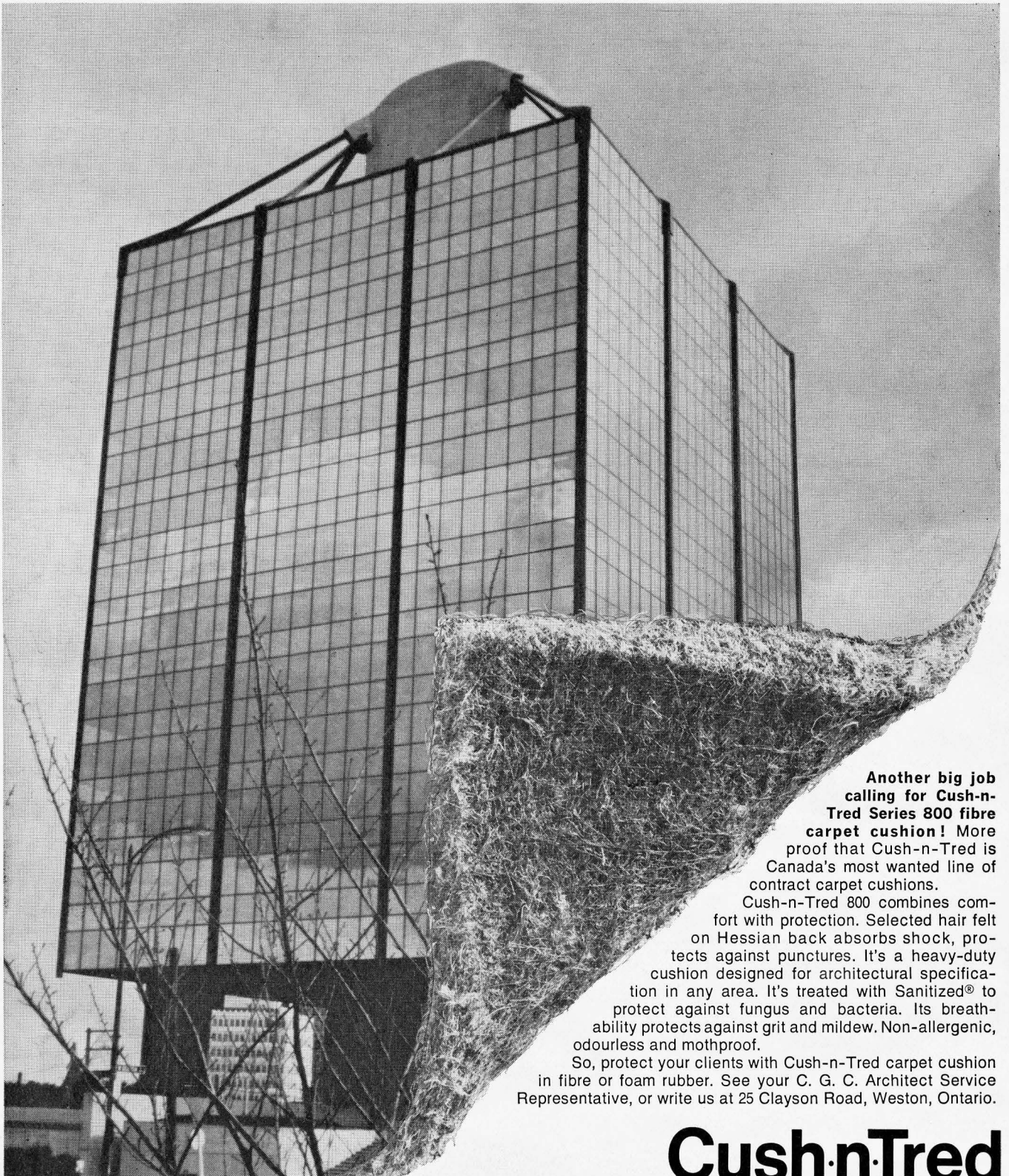
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