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FROM THE EDITOR

Donna Dykeman
AIBC Director of Communications
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In this mailing of *architectureBC*, AIBC members and associates will receive a complimentary copy of the 2004 AIBC Member Directory. Revamped,

easier to use, and up-to-date as of November 2003, it will provide individual and firms with an excellent business and professional resource. Thanks to graphic whiz Nicole Milkovich of Cold Milk Design for the new look, and to Teldon Print Media for further assistance in 'getting the show on the road.' Thanks also should go out to MediaEdge Communications, and to the product and service suppliers seen in the directory's pages. They have made it possible for AIBC members to receive this publication free of charge, as a benefit of their Institute membership.

Please note that, as in last year's directory, AIBC individual members are listed in the first section of the Directory, alphabetically by last name, with a cross-reference (where possible) to their AIBC member firm. Member firms are listed second, in 'phone book' style, alphabetically by *legal firm name*.

Thanks to the new 'Find an AIBC Member' service at www.aibc.ca, we are now able to refer print directory users to the Web directory, searchable by last or first name, firm name, region, preferred areas of practice, or category of membership. Even better, the Registration and Licensing Department has worked hard to make sure that the Web directory is updatable by AIBC members themselves, to reflect any additional information or changes required before the 2005 print directory.

In addition to member contact information, this directory features an improved 'reference and resource' introduction, details on 2003 architectural award winners, and an index of advertisers at the back. When you are talking (and working!) with these suppliers, please feel free to thank them for supporting this publication and the AIBC's ongoing campaign to tell the world that 'Architecture Matters.' ■

COVER PHOTO

THE DR. PETER CENTRE Neale Staniszki Doll Adams Architects, Vancouver, BC

CLIENT
The Dr. Peter AIDS Foundation

LEAD DESIGN ARCHITECT
Larry Adams MAIBC

CONSULTING TEAM

Architectural

Larry Adams MAIBC
Wanda Felt MAIBC
Garth Ramsey MAIBC
Mary Tong
Mike Nelson

Engineers

Structural: John Bryson & Partners
Mechanical: DEC Design
Electrical: The RADA Group

Specialists

Interiors: Robert Ledingham
Building Code: LMDG
Food Services: Lisa Bell & Associates
Acoustics: Brown Strachan Associates
Landscape: Durante Kreuk
Quantity Surveyor: BTY
Geotechnical: Geopacific
Environmental: Pacific Environmental
Building Envelope: Eco-design.ca
Water Feature: Helton & Associates
Specifications: David H. James
Project Manager: VanCity Enterprises
Builder: Stuart Olson Constructors Inc.
Photography: Derek Lepper

The Dr. Peter Centre is the first health

facility of its kind in Canada, combining supportive living with a day health program for people living with HIV/AIDS. Officially opened in October 2003, the centre is operated by the Dr. Peter AIDS Foundation, established in 1995 to fulfill the dying wishes of Dr. Peter Jepson-Young for a facility to provide 'comfort care' to people living with HIV/AIDS.

Designing the centre offered a complex and engaging architectural problem, involving the play of urban design issues, a restrictive site, a heritage context, a complex building program, sustainability issues, and a limited budget. The objective was to create a build-

ing which, while providing the necessary supportive environment for residents and day centre participants, also contributed to the larger community.

The 30,000 sq. ft. centre at Comox and Thurlow consists of a new, four-storey concrete building attached to and incorporating an existing heritage house. The new building has one level of parking, a two-level day centre, and two levels of supportive housing. The components of the day centre, divided between the first two floors of the new building, include treatment, counseling, therapy, and recreation rooms. Each residential level has 11 self-contained residential units as well as a small short-stay room. Ancillary support spaces include an assisted therapeutic bathing room, common dining/living spaces, a common kitchen, a staff area and medication area, a laundry area, and a small 'quiet room.'

The house was added to and renovated in keeping with the programmatic requirements of the Foundation. In consideration of the adjacent Mole Hill block revitalization, the street façade of the house was restored to its original materials and colours. The house is used for administration and staff rooms on the ground floor, nap rooms, a safe injection room for IV drug users, and nursing functions on the second floor.

The space between the house and the new building is used to accommodate the wheelchair accessible ramp to the front porch. A narrow glazed bridge connection provides level access between the existing house and the new building. The rear yard of the existing house is the largest outdoor space for participants and residents. Although small in size, its uses include sitting areas, a barbecue area, a water feature, and raised planter beds for therapeutic gardening. Extensive planting, including climbing plants on the masonry walls, was used along the edge of the property.

The project has been designed to minimize energy consumption and incorporates a

cont'd page 25

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AIBC-member ideas and contributions to *architectureBC* are welcome; please contact the editor. All submissions, if accepted, will be edited for clarity and length. Opinions expressed herein are not necessarily endorsed by the AIBC; authors are solely responsible for the information in their articles.

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It seems like only yesterday that Donna was asking me for my fall *architectureBC* column, but by the time you read this it will be a new year and

we all will have received our annual fee invoices. Yes, the increase you immediately noticed *was hard to miss* . . . and even affects members of Council. But the good news is that the necessary increase was put off as long as possible (six years, in fact) and was kept to three percent. What hasn't changed is that fee payments are still due by February 1, so I hope your cheque is actually in the mail, if not already received.

Your fees help pay for Council initiatives such as those related to our new Act Enforcement Policy. The policy at least gives us a strong new mandate in the ongoing fight to protect the public from unauthorized practice by non-architects; the revised *Architects Act* will of course provide another valuable tool. As a strong final step in protecting architectural practice, we will continue to work with BC municipalities to ensure that they are doing what is required of them under the new Community Charter (namely, enforcing all legislation, including, when we have it, the new *Architects Act*).

On other fronts, Council met with all three AIBC Chapters this fall. Turnout for these meetings was generally good, with many Vancouver Island, Interior, and South Fraser Chapter members given an opportunity to express their concerns to Council and hear about progress on various issues. During these discussions, a number of topics came up repeatedly:

First, and probably foremost, is continuing concern about liability insurance. The lack of coverage, the high premiums, and the availability of insurance are problems affecting all of us. The AIBC has been working hard, through our Liability Insurance Committee, to effect meaningful change in the legislation that governs the insurance industry. We are active in the Civil Liability Review being conducted by the provincial government, and hope to see changes implemented soon regarding proportional liability, limits of liability,

and length of liability. Council will keep you informed of any progress on this and other liability insurance-related initiatives.

Another concern raised in Chapter meetings is the unauthorized practice of architecture by engineers. We get very little help from the municipalities on this issue, as their concerns are met as long as the engineers sign letters of assurance. By the time you receive this, I will have met with the new APEGBC President in order to report back on our discussions regarding enforcement of the joint Memorandum of Practice.

As the AIBC's representative, along with Executive Director Dorothy Barkley, to the CCAC, in November I participated in our first face-to-face meeting with the new representatives in Ottawa. The issues that are 'front and centre' nationally revolve around the reciprocity of continuing education throughout the provinces, the validation and availability of the NCARB exams, interna-

tional reciprocity (starting with the EU), and the certification and validation of education for both Canadian- and foreign-trained architects. I can tell you that not everyone in Canada shares the opinions we have at the AIBC, but we are working to resolve our differences. Again, I will soon have more information on these issues to report in a future column.

With another submission deadline coming up February 2 (for the 2004 AIBC Architectural Awards), I hope you have made time to review and submit your completed projects. This year the jury is co-chaired by Arthur Erickson and Nick Milkovich, and includes guest juror Marianne McKenna of Toronto's Kuwabara Payne McKenna Blumberg Architects. All winners of the 2004 competition will be announced publicly during the 2004 Annual Conference at the Presidents' Dinner and Awards Gala happening May 1, maybe even by me, so look for information on that event coming your way soon. ■



'HITTING THE GREEN'

FOURTH ANNUAL
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ANOTHER SUCCESS

Another great day on the links at Tsawwassen's Beach Grove Golf and Country Club included Foundation Board Chair Bob Turecki MAIBC (right) and John Pao PEng (left).

The fall event is held not just for good-natured competition among architectural colleagues; it also raises funds for the Architecture Foundation of BC coffers. These funds are used to promote excellence in architecture, to encourage greater public appreciation of the built environment, and to assist students working to enter the profession.

Thanks to all of the volunteers, participants, and generous sponsors who made this year's tournament such an enjoyable and successful event.

FROM THE EXECUTIVE DIRECTOR'S DESK

Dorothy D. Barkley
AIBC Executive Director
dbarkley@aibc.ca



Happy New Year!

In this *architectureBC* column, I would like to try a different approach than I have in past issues: I know that readers will be interested in the people and practices

'behind' Council, so I have asked your representatives to reveal some of their history and work. New Council member Janet Lutz of West Vancouver; and, well, dare I say 'seasoned' Council member and Registrar Stuart Piets of Victoria, have kindly stepped up to the plate, offering some interesting contrasts, comparisons, and perspectives.

While both Janet and Stuart work in their own firms, they come from different areas of the province, and represent different yet related aspects of architectural training, experience, and approach. Registration Board Chair Joan Hendriks was kind enough to help me develop the following questions, to avoid anything that would appear to be self-serving (on behalf of the Institute, not Council members), and I hope you enjoy the responses as much as I have.

(right)

Stuart Piets' passive solar-energy concept for the Attorney General's offices in Toronto, ON, designed while he was with Ernest Annau Architect, featured elevations responding to their respective environmental exposures.

Dorothy D. Barkley (DDB): How long have you been in practice?

Janet Lutz (JL): I began work in the profession during co-op sessions at university beginning in 1966 and for several years thereafter in Boston, prior to immigrating to Canada in 1975. I then spent several years homesteading away from practice, doing things like logging, packing shingles, building a barn . . . My husband, also an architect, began his own firm in 1978, almost by accident, and I worked with him on several jobs.

Then came the childbearing years. We have three girls, and as I chose to make them my priority, I decided to take the exam to become a registered interior designer. I believed the timelines and ability to perform professionally at this time were better suited to the demands of interior design than to the demands of architectural practice, and I could continue to be involved with the built environment.

During these years, I had the opportunity through our children's activities to dabble in set and costume design, and to work with

graphics design. I also was able to read 'outside the box.' As the children grew and became more independent, I was able to become increasingly involved in architectural practice, from part-time to 'all the time.'

Stuart Piets (SP): I have been in practice in BC since 1985, having worked with a local architect from 1981. Previously I was a member of the OAA, dating from 1978. In 1985, I went into partnership with two architects in Victoria, before joining a major firm in Vancouver for four years, as a senior designer working on several major projects, including the Jack Davis office building in Victoria, the Greater Vancouver Real Estate Board offices, and several unbuilt projects. Since 1992 I have run a small practice in Victoria.

DDB: Where did you study, and what has your training brought you?

JL: I studied at the University of Cincinnati. Two of the most valuable aspects of my training and internship would have to be the co-op program at the University of Cincinnati and the time I spent with Shepley Bulfinch Richardson & Abbott in Boston. The parallel aspects of academic training, alternating with the work experiences at many different firms, gave focus to the academic work, and an appetite for knowledge. At Shepley's, I was given opportunities far beyond my credentials, with mentoring and support from a rich and generous family of professionals.

SP: I was trained and educated at the Regent Street Polytechnic School of Architecture and Advanced Building Technology in England, graduating in 1970 after five years of full-time architectural school, and one year, my fourth, spent in the building industry as an apprentice. During that year, I spent short periods working in different areas of the enterprise, from fixing pipes, setting up new construction sites, serving as a time and motion engineer and surveyor, or acting as finishing foreman, to name but a few.

On graduation, I came to Canada for one year to complete my experience record book and take my RIBA exams: I am still here! For me, the most valuable aspect of my education was support for the notion that the design solution was inherent in a clear definition of the design problem without preconceptions. The design is the synthesis of cli-





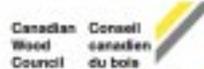
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ent and user program requirements, environmental and energy issues, structural and constructional appropriateness, and modern building materials. The design, by implication, is only complete at building permit stage.

DDB: When did you start your own firm and why? How would you describe your practice now?

JL: I have been incredibly fortunate at each stage of my professional life, really, to 'have my cake and eat it too.' I believe that each part, although far from a textbook linear career development, has contributed to my ability to grow as an architect. Far from thinking about retirement, with the children taking flight in their own life journeys and my apprenticeship in practice coming to a close, I am now feeling like I am finally ready to begin, ready to discover what it is I can do.

The firm is my husband's, and I have worked in it for 25 years; I am one of the 'associates.' That translates into: He has ended up with the 'business' side of the practice - job procurement, legal, administrative - while I get to focus on the projects themselves. The 'why' was both a matter of circumstance and control, with the practice involving many building types over the years. Our interest and specialty now is work related to the resort industry, with an emphasis on sustainable practices. I think the most important skill needed to be successful in operating your own firm is to

know your own strengths and weaknesses, and build your practice on that basis.

SP: I intended to take up a partnership with an AIBC member in 1981, before we had inter-provincial reciprocity, and, after four years of battling the AIBC, became a member through Section 37 of the *Act*. I simply could not pass the energy exam, although this was a strength of mine, exemplified by a building I designed while with Ernest Annau Architect

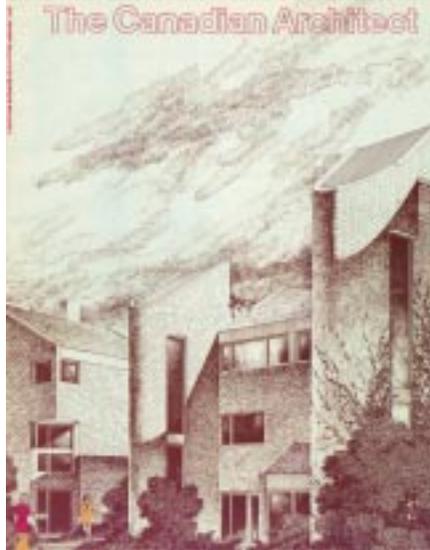
(below)

Lutz Associates Architects' work is focusing more and more on sustainable design for resorts. Below is their 'Roundhouse' project on Whistler Mountain, BC.

(photo by Coast Mountain Photography)

cont'd next page





(far left)

An interior shot of the Lutz Associates Architects' 'Granite Peaks Lodge' project at Stevens Pass, WA.

(left)

Another *Canadian Architect* cover, this time featuring a high-density, low-rise design for downtown Toronto, ON, by Stuart Piets/Ernest Annau Architect.

in Toronto. This work was the offices for the Attorney General (1977), a passive solar-energy design with each elevation responding to its respective environmental exposure. I had also served as lead architect on the federal government's Low Energy Building Design Awards Competition, but it all goes to show the importance of 'alternative qualifications' for registration.

I restarted my current firm in 1992, a small practice doing smaller-scale residential and commercial work, with an intention to start my own small developments. Why did I start my own firm? An independent income perhaps! And, seriously, a continuing love of the potential of good architecture for society, plus a conviction that you do have something to contribute, in spite of everything.

DDB: Knowing what you know now, would you have done anything differently? Tell us about some of your professional influences and significant projects along the way.

JL: Knowing what I know now, I would have taken greater risks earlier. Some milestones include: working with Shepley Bulfinch Richardson & Abbott, and later Intrawest, of course; and a project that was conceptually designed but is as yet unbuilt: a little restaurant for the peak of Whistler Mountain. The challenges this project represents in program, site, construction, and schedule make it fascinating.

Glacier Creek restaurant on Blackcomb Mountain was also a particularly memorable project. It was our first project with Intrawest, and we came onto the job in an unorthodox way, which placed us 'under the gun' from the beginning. The time pressure to produce documentation and to construct the facility, halfway up the mountain, was tremendous. The entire team of client consultants, contractors, and tradespeople was an amazing example of collaboration: Our first contact with the client was in late January and the facility was open for business for US Thanksgiving! It is the collaborative relationships that made this job unique . . . if only every job had such tremendous energy.

SP: Would I have done anything differently? No, although I do believe my skills would have been better suited to work in Europe: design panels and the associated municipal approvals frustrate a considered design solution. Here you are required to have completed your design before you or your client can afford to do the work that informs that design, in the public interest. The biggest milestone in my career was of course moving to Canada, adjusting to the Ontario culture before moving to BC and repeating the process. The BC economy around 1981-1982 and my registration frustrations were significant impediments for a while.

The most significant projects with which I have been associated were my energy-driven designs here and in Ontario, as well as sports centres and municipal buildings both

in BC and Ontario. One office building and a high-density downtown low-rise residential building have been featured in *Canadian Architect* magazine. Beyond the Jack Davis Building while I was with Chandler Kennedy, it's really the energy-demonstration buildings and the Greater Vancouver Real Estate Board office project that come to mind.

DDB: What is your history with the AIBC Council, and what made you decide to seek a seat? What have you accomplished or what do you hope to accomplish in that role?

JL: I have only been on Council since May, 2003. I did not actively seek the role, but when asked, I saw it as an opportunity to meet other architects and to become involved. I have not been on Council long enough to have accomplished anything significant, except perhaps already found myself in 'hot water.' From my current perspective, I hope to be able to contribute to making the Institute more accessible and responsive to the needs of the membership and public stakeholders.

SP: I am in my fourth year on Council, including one year as Treasurer, and one 'plus' years as Registrar. Previously, I was Chair of the AIBC Design Panel for about six years, hoping to improve its performance as an independent advisory body. I'm sure most members know that I believe design panels now support an outmoded approvals regime, particularly as practiced outside Vancouver. I

AIBC MEMBERSHIP CHANGES

[Changes made to the AIBC Register since the last issue of *architectureBC*]

initially sought a seat on Council over concerns related to leaky condos and the AIBC response, as I felt this issue was inappropriately defining our profession, while not recognizing our education, professional history, or obligations to the public good.

The most significant accomplishment so far is in supporting our Deputy Registrar and staff in *Act* enforcement. This initiative is aimed at those who compete with us outside the *Architects Act*. We are now uniquely positioned, with very competent staff, to proceed in this neglected but very important issue, and Council has supported this initiative by approving additional funding for this matter in the 2004 budget.

Future initiatives must include discussion with the provincial government on the municipal approval processes and procedures that currently mitigate against sound design methodologies. It is interesting that the province has already identified these as an obstacle to investment in their 'fast track' concept. It is also interesting to note that most 'green buildings' are government or quasi-government buildings where 'approval' is a certainty. The private sector has no such surety of property rights and hence cannot adopt an 'intelligent' design process as financial and time risks are too high. We need to evolve a more accommodating approvals regime, one that acknowledges comprehensive design methodologies.

DDB: Where would you like to see the profession 10 years from now?

JL: I would like to see the profession more respected both by architects and the public whom we serve. I would also like to see architects as an ongoing 'sustainable resource,' able to practice without the continuous 'litigious cloud' overhead.

SP: Playing an effective part in designing buildings, with a sentiment that reflects our social needs while addressing environmental and energy concerns, without adopting a 'techno-fix' methodology.

DDB: Thank you both! ■

NEW LICENSED MEMBERS

By Completion of Internship

Michael McNaught
Roberto Pacheco
Amela Brudar
Brian Billingsley

By Alternative Qualifications

Russell Hollingsworth
Steve Rayner

By Reciprocity: Canada

Glen Meschino (Ontario)

By Inter-Recognition: USA

Yi Mei Jennifer Chan (New York)

LICENSED MEMBER RESIGNATIONS

Change to 'Previously Registered Member'

Timothy Cameron Waters

Full Resignations

Lloyd Allen Simpson
John Keith-King
Omar To-Lai Yeung

Change to 'Retired Architect'

Harold T. K. Ma

NEW CERTIFICATES OF PRACTICE

Russell Poulston Architect

Vancouver, BC

Mitchell Sakumoto Architect

Richmond, BC

Zeidler Architecture

Toronto, ON

Eleanor Lee Architect

Burnaby, BC

John W. McGinn Architect

Regina, SK

Edward F. Gooch Architect

Edmonton, AB

CHANGE FROM ACTIVE TO INACTIVE FIRMS

Certificates of Practice Returned

Bruce Haden Architect Ltd.

Vancouver, BC

Art Huber Architect Inc.

Kelowna, BC

FIRM NAME CHANGES

Graham Edmunds Cartier

Calgary, AB
Formerly: Graham Edmunds Architecture, Interior Design

Hughes Condon Marler Architects

Vancouver BC
Formerly: Roger Hughes + Partners Architects

Kanau Ujeyama, Architect Inc.

Vancouver, BC
Formerly: Architecton Architects

Garyali Architect Inc.

Victoria, BC
Formerly: Marshall & Garyali Architects

CERTIFICATE OF JOINT PRACTICE CANCELLED

H. J. Scheunhage and Associates Ltd.

Grande Prairie, AB

FIRMS CLOSED

Certificates of Practice Returned

Harold T. K. Ma Architect

Vancouver, BC

Timothy Waters Architect

Victoria, BC

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Ottawa, ON
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Antonio Baldassarra

Concord, ON
Collab: Richard Kolodziej MAIBC

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Toronto, ON
Collab: Norman Hotson MAIBC

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Dylan Jones
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Catherine Kim
Patrick O'Sullivan

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Michael Machtmes

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Iryna Karaush
Ingrid Hansen
Richard Bradner
Jat Malhi

CREATIVITY, DEMENTIA + THE THERAPEUTIC ENVIRONMENT

BY DALIA GOTTLIEB-TANAKA MARCH

As the 'baby boom' moves along its demographic path, literature and discussion continue to emerge on dementia, creativity, and creative expression as they relate to the built environment, especially health and care facilities. The theoretical and conceptual framework of the therapeutic environment suggests that design of the space must suit the function of creative expression activities and the physical and mental abilities of these seniors. But in spite of the explosion of literature on dementia in recent years, questions abound. For instance, what are the most appropriate creative activities for seniors with dementia? What are the implications of this for the design of space? These questions have not been scientifically tested and remain unanswered. This article deals with some recent studies available, and also uses anecdotal evidence from my own observations and readings.

WHAT IS DEMENTIA?

Dementia is mental deterioration defined by Pryse-Phillips and Murray as: "... a diffuse cortical disorder affecting both hemispheres and causing a global deterioration in function involving the intellect, motor behaviour (changes in gait and speech), emotion, personality, perception and judgment and bodily physiology." (*Essential Neurology*, 1986) Little is known about the causes of dementia; there is no known cure. The disease progresses gradually and the ability to function worsens, leading to eventual death. The Alzheimer's Society of Canada's Website at www.alzheimer.ca lists factors that cause damage to brain cells or protect them: age, family history, education, head injury, Down's Syndrome, Mild Cognitive Impairment (MCI), and brain inflammation.

WHAT IS CREATIVITY?

The research is fragmented and provides several lenses for viewing creativity or creative expression. In the past, creativity was understood in the framework of mysticism and the works of eminent individuals. Later, the definition focused mainly on theories from psychology. Today, a budding body of work indicates a new direction for understanding creativity. Definitions of creativity from the most recent works on social-personality approaches perhaps provide the best guide: "Creativity is universally recognized as a basic human attribute. Just as aging is a journey and not an end, creativity is a process or an outlook, not a product. It is a distinctly human quality that exists independent of age and time, reflecting a deeper dimension of energy capable of transforming our lives at any age." (Cohen and Weisman, 'Principles for Design: Building Organization,' in *Holding on to Home*, 2000)

Research has shifted from seeing creativity as belonging to a very few, very talented individuals to a quality that manifests itself in every human domain, in every activity of everyday life. While the American Psychological Association has given it more attention in recent years, only two psychology journals are devoted to creativity -- *The Journal of Creative Behavior*, and *The Creativity Research Journal* -- but this number should increase over the next few years.

LINKING CREATIVITY AND AGING

Creativity in later life takes on a different meaning than in childhood. Miller and Cook-Greuter explain that mature creativity is a result of life experience, or of mental and emotional maturation (*Creativity, Spirituality, and Transcendence: Paths to Integrity and Wisdom in the Mature Self*, 2000). These and other new theorists support Csikszentmihalyi's approach to creativity as a "... profound absorption into the subject of inquiry, accompanied by self-forgetting, timelessness, and the experience of profound joy." (*Creativity*, 1996)

LINKING CREATIVITY AND DEMENTIA

Exploring the connection between creativity and dementia is a difficult task, especially in the absence of much relevant literature. At first, one might think there is no connection; they may contradict and work against each other. To some, creativity represents a state of wellness, potential, innovation, and motivation, while dementia represents illness and a decline in all functions over time. As a result, creativity or creative expression has not been encouraged among the elderly, especially among seniors with dementia. But, like their colleagues working with creativity and aging, recent researchers on aging and dementia have shifted the focus from the medical model to the bio-psychosocial model. This move away from the medical model also has profound implications for architectural design, as the institutional image changes to a more 'home-like' therapeutic environment.

Two fairly recent books consider space design in this context. *Group Techniques For Aging Adults, Putting Geriatric Skills Enhancement Into Practice* (Erwin, 1996) identifies the need for a well-rounded program in any care facility. Seniors, nursing staff, and other geriatric consultants helped to put the 'Geriatric Skills Enhancement' (GSE) program together. GSE is an interactive, multi-modal geriatric group program that can take place in various settings such as nursing homes, adult day-care, or community centres. Based on findings generated from observing seniors as they participated in various social and crafts programs, the GSE program aims to link activities or social events with intensive psychotherapy. *Gentlecare: Changing the Experience of Alzheimer's Disease* (Jones, 1996) points out the benefits of making changes in the care of Alzheimer's sufferers. A visit to the BC Lower Mainland's Delta View Habilitation SCU, which has adopted Jones's 'Gentlecare' model, provides living proof that problematic behaviour can improve when caregivers change their approach and adjust the environment to accommodate the needs of people suffering from dementia.

So why is creativity important to seniors with dementia? The consensus among all researchers cited here is, put simply, that creativity enhances the quality of life at every stage in human development, from cradle to grave. To support these arguments, real life examples can be drawn from my own experience working with seniors, and from researchers like Moyra Jones, Leslie Bunt, Kristen Day, Bernie Arigho, Charles Kaye, and Robbin Philipp. A key common finding is this: As the disease progresses, we can help alleviate some of its problems and stresses by adjusting the environment.



Sylvia Sinclair, Artist

LONG-TERM CARE FACILITIES AND SPECIAL CARE UNITS

The environment is crucial in stimulating creativity. An understanding of the interplay between the cognitive and physical abilities of a person with dementia, and the need for creative expression activities and a therapeutic environment, can make a difference in quality of life.

The importance of an inspiring environment was researched in 1990 by Amabile, who found "qualities of environments that promote creativity" of primary importance in her study of normal populations in the workplace ('Within You, Without You: The Social Psychology of Creativity,' in *Theories of Creativity*, 1990). When assessing environments for older adults with cognitive im-

pairment, we would do well to listen to her findings. Zeisel's 1999 article on life-quality Alzheimer care in assisted living well describes the importance of the therapeutic environment for seniors with dementia (in Schwartz and Brent's *Aging, Autonomy and Architecture*). He identifies eight essential design characteristics: exit control, walking paths, personal places, social places, healing gardens, residential features, independence, and sensory comprehensibility; and eight organizational criteria: personhood, purpose, adaptability, staff suitability, life richness, family responsiveness, 'real-worldness,' and responsibility.

When Zeisel's 'characteristics' and 'criteria' interact in application, they can form the basis for creating a positive and therapeutic environment. However, he makes no specific references to meaningful space for creative activities. In contrast, McNiff refers to a space and a function he calls 'the studio' (*Fundamentals of Art Therapy*, 1988). Therapeutic environmental designers will find his description of great interest for use in space design:

'I emphasize the studio because we need it more right now. I know that I desire the studio. There is not enough of it in my life. Two decades of working with graduate students and art therapy colleagues has shown me that we all hunger for 'studio' space, and that the phenomenon of art therapy needs the studio. If I walk into a medical environment with its chemical and antiseptic smells, my soul is aroused only to the extent that I want something else. The medical environments can sometimes be the antithesis of art. The studio summons the artist in me and the artist in art therapy.'

What is lacking, it seems to me, is input from people with early-to-moderate dementia, who are quite capable of contributing their views about how space can please them and answer their needs. The scientific community has failed to involve their subjects as equal partners.

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A CONCEPTUAL FRAMEWORK

Changing to a person-centred model affects all aspects of the seniors' environment. Five types of creative expression activities — viewing and making art; listening and making music; viewing dance and dancing; reminiscing, which includes story telling, life-review, and discussion; and cooking and eating — have implications for the physical environment. An environmental analysis specifies details, and these activities affect the design of space.

Based on my own work with seniors with early-to-moderate dementia, I identified four different ways that care facility residents become engaged: active participation, silent participation, distance participation, and passive participation. Each type carries behavioural information that needs to be considered when designing space for seniors, whether they are in special care units, extended care, hospital care, or day-care centres, or possibly even at home.

Active participation is defined as full engagement, including physical and verbal interaction with others, or making efforts to communicate in any way possible. Silent participation happens when seniors are present at the activity, but choose or are not able to express themselves verbally (non-verbal expression may still occur). Distance participation describes a person who may watch the activity from a distance, and who may or may not contribute, although their interest is sufficient to keep them close by. Passive participation occurs when individuals view a video, television, or movie.

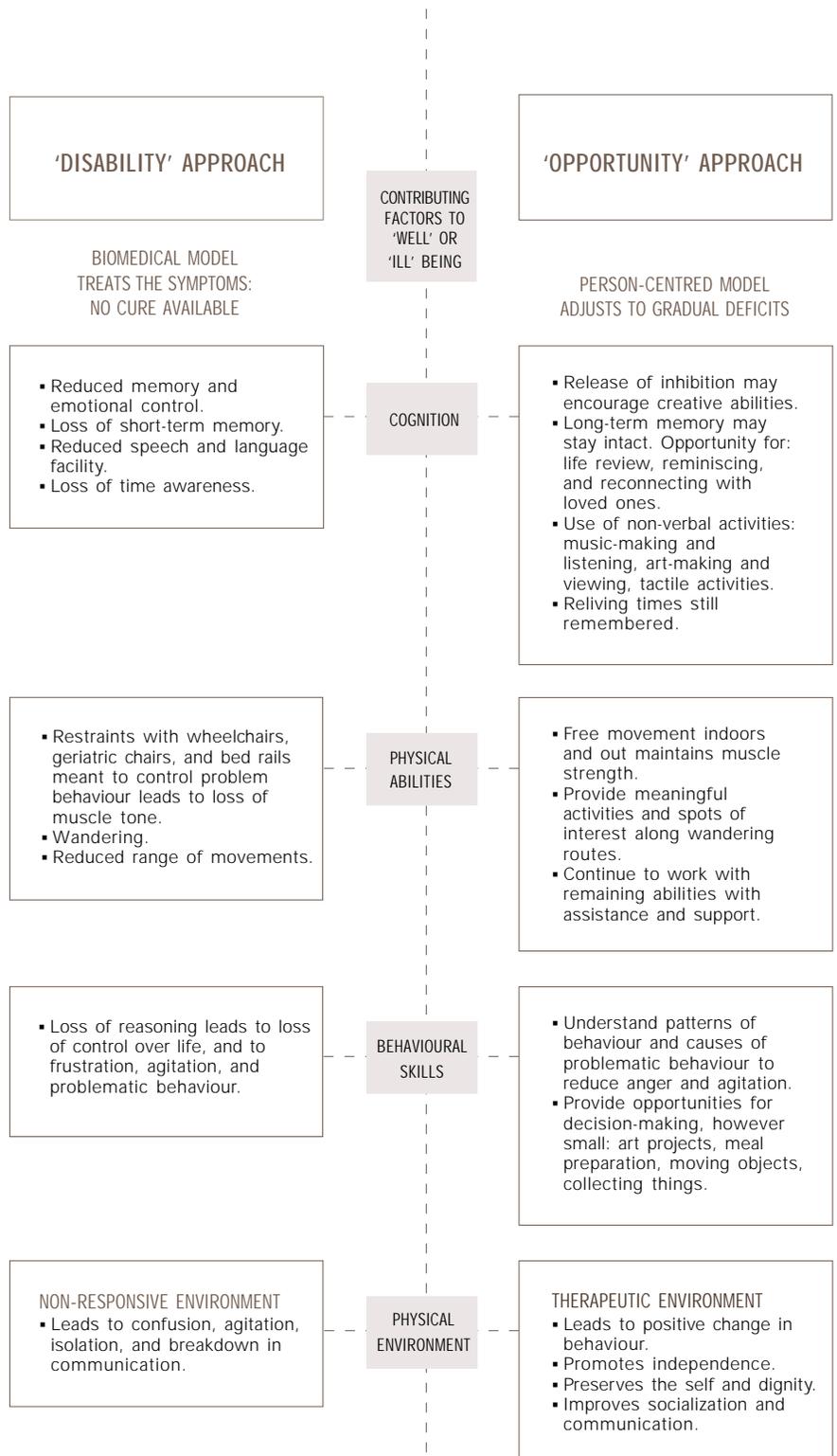
Space for seniors should be designed with these four forms of participation in mind. Therapeutic environments, based on the person-centred model, bring positive changes in behaviour and self-image, while non-responsive environments lead to isolation and breakdown in communication.

TWO LOCAL CASE STUDIES

To illustrate how the therapeutic and non-responsive environments impact the quality of life and well-being of seniors with dementia, I compared two long-term care facilities to see how they accommodate the seniors participating in creative expression activities. One facility is an intermediate care unit, where I worked for three years as a creative expression facilitator, while the other is a Special Care Unit, where I made several site visits and interviewed the art director.

The space allocated for creative activities in the first facility was designed originally to house multiple functions: meeting place, a library, a den, a residential kitchen, a broom

'DISABILITY' OR 'OPPORTUNITY'?



closet, and a laundry room. In a space no more than 12 feet square, I was asked to accommodate as many seniors as I could fit in. There was a total disregard for circulation patterns; the room was surrounded by glass partitions that did not allow any space for display or any activity needing a vertical surface for a presentation. The desks were heavy and hard to manoeuvre and the chairs refused to slide into place. At times the inadequate space caused arguments between the participants and prevented me from assisting them individually. Many times, people who had nothing to do with the activity or the participants entered the room.

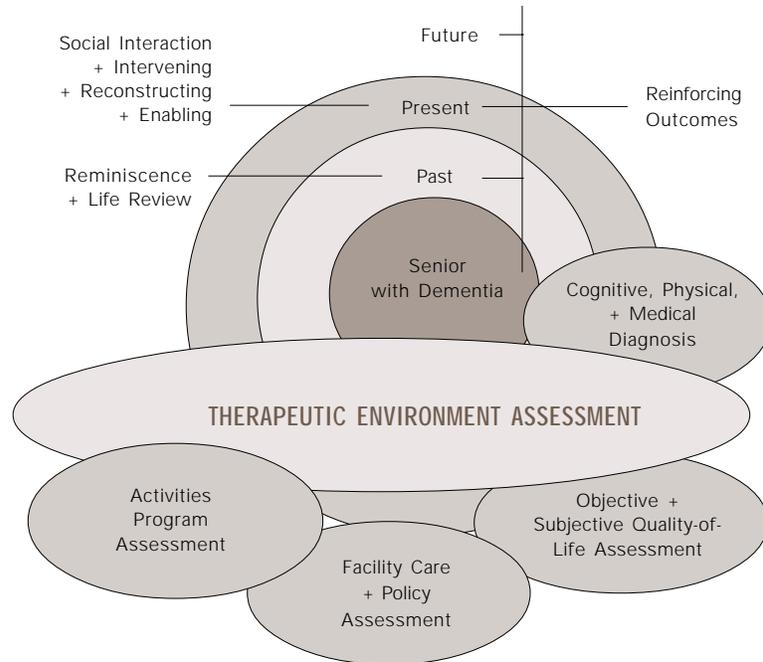
To encourage participants to concentrate on creative activities, I had to close the doors and draw the curtains to block distractions. The lights were too bright and could not be adjusted to accommodate various projects and participants. (Some of the residents wore sunglasses to cut down on the glare.)

An additional challenge resulted from the well-intended policy of the facility to keep the place meticulously clean: any activity that required water or clay was discouraged; ultimately causing more value to be placed on the quality of interior finishes than the special needs of residents. As Day et al have stated " . . . many researchers and administrators do not fully appreciate the potential of environmental design to improve quality of life, beyond simply minimizing undesirable conduct." ('The Therapeutic Design of Environments with Dementia: A Review of the Empirical Research,' in *The Gerontologist*, 2000)

In contrast, the second facility was designed specifically to accommodate visual arts activities. The space was generous and could accommodate 20-25 seniors at one time. There was ample room for circulation, with navigable aisles around tables, weaving equipment, and easels. The art produced was displayed everywhere in the studio and in a large showcase at the entry, under diffused and task-oriented lighting. The atmosphere was calm; the residents could come and go as they wished, or participate in regular scheduled activities.

Art supplies were available for individual artwork; with other supplies kept in a secure storage room, for use under supervision. Seeing all of these elements work together, I knew what Amabile meant when she concluded that the environment plays an important role in promoting creativity.

INTERACTIVE ASSESSMENT



TRANSLATING CONCEPTS INTO FORM AND FUNCTION

With an appreciation of the importance of creativity to seniors with dementia, and to the spaces they use day to day, architects and long-term care facilities will find it useful to consider the application of several design principles that were developed by five key contributors to architectural design in institutional care: Lawton, Weisman, Cohen, Zeisel, and Day. The following is a summary based on Cohen and Weisman's 1991 article, 'Principles for Design: Building Organization' (in *Holding on to Home*):

DESIGN PRINCIPLE: PROVIDE CLUSTERS OF SMALL ACTIVITY SPACES TO PROMOTE A 'HOMELIKE' ATMOSPHERE.

- Change floor layout into groups of household settings.
- Break long corridors by adding dining rooms, kitchen areas, and activity rooms.
- Divide large multipurpose activity rooms into smaller and specialized spaces.
- Group together residents of similar ethnic background and/or food in each cluster.
- Use interior finishes to reflect taste, values, and beliefs typical to the culture.

DESIGN PRINCIPLE: PROVIDE OPPORTUNITIES FOR 'MEANINGFUL WANDERING.'

- Open dead-end corridors, joining them together to allow a continuing wandering path.
- Provide spaces of interest and landmarks along the path, such as a seating area and art.
- Make sure floor finishes provide safe and smooth surfaces for walking.

DESIGN PRINCIPLE: PROVIDE 'POSITIVE' OUTDOOR SPACES.

- Emphasize the doors to the outside, and make them easy to recognize, open, and close.
- Provide secure outdoor space by building a fence covered with vegetation.
- Provide a garden for the residents to work in, and a pet that will use the garden as well.
- Provide interesting pathways with opportunities for resting and socializing.
- Provide protection from the elements.
- Provide transition zones such as greenhouses and sun rooms.
- Continue to provide outdoor ethnic symbols typical to resident culture(s).
- Locate a washroom nearby.

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DESIGN PRINCIPLE: PROVIDE OTHER LIVING THINGS.

- Add plants and animals to be taken care of by the residents, to increase the feeling of autonomy and control, sensory stimulation, reminiscence, and social interaction.
- Use plants that provide odours, colours, flowers; choose animals that can provide visual and auditory stimulation.

DESIGN PRINCIPLE: PROVIDE A VARIETY OF TRANSITION SPACES FROM PUBLIC TO PRIVATE AREAS.

- Create semi-private or 'in-between' spaces for use before entering a public space. Add spaces that will allow observation from a distance.
- Design spaces for solitude, perhaps a small place with seating for one.
- Provide protected spaces, to prevent over-stimulation and allow physical distance.
- Assess furniture layout and make it conducive to social interaction or solitude.

MAKING CONNECTIONS

The literature review on creativity, creative expression, dementia, and the therapeutic environment have led to a consensus that creativity is an essential human quality. While some researchers would argue about the level and quality of creativity in each person, the ability for expression continues through the various stages of dementia. Areas destroyed in the brain show reduced cognitive ability, but other areas continue to perform intact for several more years. Through appropriate programs conducted in responsive environments designed to accommodate their needs, these seniors can continue to enjoy life to make the best of their remaining abilities.

The design of space for creative expression activities needs to be responsive to function, users, and expectations about abilities. A large, multi-purpose space is no longer adequate for the new approach to dementia care. A mix of spaces to suit a mix of activities would benefit seniors with dementia. In analyzing the relationship between the users and the space requirements for a specific function, it becomes clear that the areas in great demand for all functions are the multimedia centre, the outdoor area, and the washrooms.

This observation is important for the layout of the overall space. By providing direct access to highly used spaces, designers can streamline routes to space and equipment, reduce walking distance and the need to move people around, and reduce stress to participants and caregivers. Facilitators of creative expression activities can prepare in advance for their activities, knowing the space, supplies,

ENVIRONMENTAL ANALYSIS FOR CREATIVE EXPRESSION ACTIVITIES



and equipment needed for a comprehensive approach, while drawing on multiple disciplines and a good understanding of the cognitive neuro-psychology of dementia. Crea-

tive programming for these seniors would greatly benefit from future research in finding and testing appropriate activities, while still leaving room for innovation. ■



REFERENCE LIST + RECOMMENDED READINGS

Dementia + Neurology

Pryse-Phillips, W., & Murray, T. J. (1986). *Essential Neurology*. New York, NY: Medical Examination Publishing Co.

Dementia + The Therapeutic Environment

Cohen, U. & Weisman, J. (1991). 'Principles for Design: Building Organization,' pp. 65 to 89 of 181 pages. In *Holding on to Home*. US: Johns Hopkins University Press.

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Zeisel, J. (1999). 'Life-Quality Alzheimer Care in Assisted Living,' pp. 110-129 of 311 pages. In Schwarz, B. & Brent, R. *Aging, Autonomy and Architecture*. US: John Hopkins University Press.

Creativity

Amabile, M. T. (1990). 'Within You, Without You: The Social Psychology of Creativity, and Beyond.' In *Theories of Creativity*, Runco, M. & Albert, R. (1990). London, UK: Sage Publishers.

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Runco, M. A., & Richards, R. (1997). *Eminent Creativity, Everyday Creativity and Health*. London, UK: Ablex Publishing.

Creativity + Aging

Cohen, D. G. (2000). *The Creative Age: Awakening Human Potential in the Second Half of Life*. New York, NY: Avon Books.

Miller, E. M., & Cook-Greuter, R. S. (2000). *Creativity, Spirituality, and Transcendence: Paths to Integrity and Wisdom in the Mature Self*. London, UK: Ablex Publishing.

Creativity + Dementia

Gottlieb-Tanaka, D., Small, J.A., & Yassi, A. (2003). 'A Program of Creative Expression Activities for Seniors with Dementia.' *Dementia, The International Journal of Social Research and Practice*.

Art Therapy

McNiff, S. (1988). *Fundamentals of Art Therapy*. Springfield, Illinois: Charles C. Thomas.

Dalia Gottlieb-Tanaka MArch is an AIBC associate member and a doctoral student in the Institute of Health Promotion Research and in the Individual Interdisciplinary Studies Graduate Program at the University of British Columbia. When asked about the connections between her work and architecture, she says:

'In architecture we are trained to meet the client's physical, emotional, and social needs as they manifest themselves in the form of a structure. Many times, the process of planning combines a reflection and evaluation of the client's past, with directions for changes to their quality of life in the present, in order to predict future needs as they grow older and situations change . . . combining the various fields of architecture, gerontology, medicine, social work, nursing, psychology, and the arts, I feel better prepared to provide services to this population, whether it is designing a building or a program for creative expression.'

Gottlieb-Tanaka continues to research and study in the area of creativity and dementia, and with her husband Mineo Tanaka MAIBC (Mineo Tanaka Architect), Nancy Mackin MAIBC (University of British Columbia), and Angela Guy MSW, RSW, specializes in design and other projects for senior citizens, First Nations peoples, and post-secondary institutions. For more information, visit her Website at www.daliagottlieb-tanaka.com.

REGISTRATION AND LICENSING

Wendy Grandan LLB
AIBC Deputy Registrar
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As another new year arrives, we would like to provide you with information and calendar dates for easy reference. Anyone applying for registration in 2004 should keep

the following timeline in mind:

- All application requirements plus payment must be received one week in advance of a scheduled Registration Board meeting.
- If an application for registration is approved by the Registration Board, the recommendation must be approved by Council (approximately two weeks later) before the individual's name is officially entered in the Register.
- Upon receiving official confirmation, the new member may apply for a stamp and a Certificate of Practice. Stamps are usually processed and available within one week. Certificates of Practice are also normally available within one week, unless the application is for an architectural corporation, or otherwise complicated.

CHANGES TO BULLETINS

The Registration and Licensing department has been busy recently with revisions to various Bulletins and Documents:

Bulletin 01: Fees, Fines and Charges 2004

As annual fee invoices were mailed out in December, 2003, all categories of members and associates will have by now noticed an increase of three percent: the first in five years. The 2004 AIBC Budget adopted by Council notes that "... while the members of the Institute have enjoyed stable membership fees for the past four years, the cost of doing business has steadily increased. At the same time, we have experienced a decline in the number of licensed members in the province ..."

Also new this year is a nominal fee of \$50, directed to the increasing number of 'inactive' firms on the AIBC Register; that is, registered architectural corporations without a Certificate of Practice. This fee reflects actual costs of providing this service to the members who make use of it. Invoices have been

sent to all inactive firms on the Register; if you no longer require the added value of this service, please contact the AIBC Licensing Coordinator by Friday, January 30, in order to make arrangements for the removal of the firm from the Register.

Continuing this year will be late payment charges, automatically levied for non-payment of annual fees after February 1. The Institute does not rely on significant revenue from these charges, and we sincerely hope to see a decrease in such fines in 2004. Almost 2,700 annual fee invoices are sent out each December, with extra person-hours spent on unpaid-invoice follow-up, extra costs for members with outstanding fees by the submission deadline, possible removal of those members from the Register, and bad feeling between some members and the Institute, all easily avoidable: Please note that payment of annual fees must be submitted no later than February 1 each year in order for you to remain in good standing as an AIBC member.

If you are considering resigning or not renewing your Certificate of Practice, please also do so before February 1. The *Architects Act* prohibits the resignation of members while they are not 'in good standing,' so letting your membership lapse through non-payment will mean removal from the Register for non-payment of fees. This results in a negative effect on your reinstatement options. For registered members who are experiencing financial difficulties or a decrease in income due to medical disability or family responsibilities, the AIBC annual fee waiver may apply (see AIBC Bulletin 03, outlined below).

Fee waiver applications received by the Institute before February 1 will not attract a late charge, and will not require payment of the waived portion of the annual fee until the application has been determined. Members whose applications are denied will be given 30 days, upon determination of the application, to pay without penalty.

Bulletin 03: Application for Waiver/Reduction of Annual Fees

In 2003, the Institute introduced a waiver, or reduction, of annual fees for registered members experiencing financial hardship or a reduction in income due to medical disability or parental leave. The new policy was very well received, with a total of nearly \$7,600 granted

in waivers or reductions over that year, covering six financial-hardship applications and six parental-leave applications.

Council discussed the new policy in its first year, and decided to extend the parental leave application. In 2004, annual fees can also be reduced to include architects who are on leave to care for any immediate family member, including aging parents. Eligibility is based on earnings, with some part-time income possible during the family-leave period, up to an annual limit of \$7,600.

In order to remain in good standing, all fee-waiver and fee-reduction applicants must either apply by February 1, or pay their annual fee by that date and then apply for a refund.

Bulletin 02: Reinstatement

A recent clarification to the reinstatement rules contained in AIBC Bulletin 02 outlines the consequences for members wishing to reinstate of non-compliance with the Continuing Education (CES) Bylaw 30.2. Members who resign are not required to comply with CES during their period of resignation. However, members who resign while they appear to be in non-compliance (that is, those who have established fewer than the required number of learning units by the end of the reporting period) are required to establish compliance for that period (only), and pay any applicable CES-related fines upon reinstatement. This approach is consistent with any potential conduct matter outstanding at the time of a member's resignation (the AIBC will generally not deny reinstatement due to an unresolved conduct matter; however, the matter will be re-opened upon the member's reinstatement).

Bulletin 23: Architectural Firm Names

Minor changes and clarifications have been made to Bulletin 23 to bring the document up to date with current policy and practice. One of the guiding principles in the *Architects Act*, which prompted the Council rulings in Bulletin 23, is whether or not the public is likely to be misled or confused by a firm's name (the other consideration is whether the firm name is 'professional'). Traditionally, an architectural firm has used the name or names of the principal architects, with ownership and professional responsibility for the firm therefore quite clear. However, in order to allow for the increased use of 'anonymous' firm names and trade names (the latter often by multina-

tional and national corporations) while safeguarding clarity for the public, the AIBC has documented and re-evaluated its naming guidelines and letterhead requirements for its member firms.

Letterhead that clearly establishes ownership and accountability, regardless of the legal name, goes a long way in ensuring clarity in the public interest regarding architectural services. The use of a trade name (other than the registered name on the Certificate of Practice) is permissible, but only in conjunction with the registered name, whether used on letterhead, business cards, email signatures, or any document of service. It is essential that your 'good name' is consistent and easy to identify by the public. You are required to use your legal firm name under both the *Architects Act* and the *Company Act* (if you are incorporated), but from a practical perspective it simply makes sense to ensure that your firm's name comes up in any searches requested by the public, via the Website or with the Institute directly.

APPLICATIONS FOR REGISTRATION

The Application for Registration, used by all individuals applying for registration as architects (through internship, reciprocity, or alternative qualifications), has been streamlined and simplified. Sections requesting information duplicated elsewhere in a particular registration process have been eliminated from the form, and optional information about marital status and dependants has been removed. We continue to ask for demographic information valuable to the Institute in its planning and analysis, such as your date of birth, gender, and birthplace.

More good news: All registration documents and packages (including the Intern Architect Program manual) are now available electronically, via email until they are posted to the AIBC Website. Please contact Registration Coordinator Shirley Rhodes at srhodes@aibc.ca for registration documents. Certificate of Practice and Temporary Licence applications are already available online at www.aibc.ca, under 'Professional Resources'/'Licensing + Regulation' or by contacting Licensing Coordinator Susan Townsend at stownsend@aibc.ca. (All revised Bulletins are also available on the Website under 'Professional Resources'/'Document Index' or by request as a .pdf email attachment. ■

2004 REGISTRATION DATES TO NOTE

JAN 12	COUNCIL MEETING	JUNE 14	COUNCIL MEETING
JAN 23	REGISTRATION BOARD	JUNE 15, 16	ORAL REVIEWS
		JUNE 25	REGISTRATION BOARD
FEB 01	FEES DUE		
FEB 09	COUNCIL MEETING	JULY TBA	COUNCIL MEETING
FEB 17, 18	ORAL REVIEWS		
FEB 20	REGISTRATION BOARD	AUG 27	REGISTRATION BOARD
MAR 8	COUNCIL MEETING	SEPT TBA	COUNCIL MEETING
MAR 26	REGISTRATION BOARD	SEPT 24	REGISTRATION BOARD
APR 16	AT EXAM	OCT 15	AT EXAM
APR 13	COUNCIL MEETING	OCT TBA	COUNCIL MEETING
APR 23	REGISTRATION BOARD	OCT 12, 13	ORAL REVIEWS
APR 30	INDUCTION + RETIREMENT CEREMONY	OCT 22	REGISTRATION BOARD
		NOV TBA	COUNCIL MEETING
MAY 01	ANNUAL MEETING (COUNCIL MEETING)	NOV 26	REGISTRATION BOARD
MAY 28	REGISTRATION BOARD	DEC TBA	COUNCIL MEETING
		DEC 17	REGISTRATION BOARD

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LIVING LARGE

'West Vancouver Residence' by Lamoureux Architect was the 'grand' winner in the small/medium/large/'fits all' categories of the 2003 Western Living Residential Design Awards. The West-Coast-style house by Brad Lamoureux MAIBC features an abundance of Douglas fir in its post-and-beam construction. This year's winning residential projects were selected by MAIBCs Bruce Haden and Richard Lindseth and architectural writer Adele Weder.

EXTRAORDINARY CONTRIBUTION

Kudos to all AIBC individual members and firms — Mark Osburn IA, Bing Thom Architects, Omer Arbel IA, Brad Cameron MAIBC, Robert Lemon MAIBC, AIBC Associate Michel A. Laflamme, and Ernest Collins MAIBC — who donated their creative work for auction in EXTRAordinary, a contemporary design fundraising event for the Vancouver Art Gallery held October 24 at Canada Place. The sold-out event featured 150 exceptional design items in both live and silent auctions, with the unique 'Raise Your Colours' flagpole by Bing Thom MAIBC 'raising' the highest bid of any single item.

CENTRE STAGE AGAIN

Continuing on the winning 'Thom' theme, this firm has been selected (from over 100 candidate firms throughout North and South America) to expand Washington, DC's Arena Stage, a flagship theatre for the American Regional Theater Movement. The design juxtaposes the unique architectural elements of the existing Fichandler Stage and Kreeger Theater with a brand new space, the 'Cradle,' which will function to nurture new American work and playwrights. The project will feature one of the largest cantilevered roofs in North America, designed to hover horizontally above a new terrace, and uses glass and wood as the medium to encase the entire project. Construction is anticipated to begin in 2006.

WEST COAST AESTHETIC

'Design West' is a newly created, interdisciplinary group of design professionals and business people (including Martin Nielsen MAIBC, Sholto Scruton, Andrew Hamilton, Niels Bendtsen, and Barry Marshall) working to establish a West Coast centre to promote BC talent. The group currently has several projects on the go, including locating a permanent space, a study in sustainable community design, and another on the impact of

design on at-risk populations (with UBC's Institute of Health Promotion Research). Design West is aiming to have several initiatives running in time for UN's World Urban Forum taking place in Vancouver in May, 2006. Architects interested in getting involved with Design West should contact Martin Nielsen MAIBC at Busby + Associates: mnielsen@busby.ca.

ROYAL CITY BUILDERS AWARDS

In October, the City of New Westminster and the New Westminster Chamber of Commerce presented the 32nd Annual Royal City Builders Awards, honouring local excellence in building design and construction. In the Heritage Category, the award-winning projects were: 'Gibbard House' (for exterior heritage renovation) by Eric Pattison MAIBC, formerly of Decosse Pattison Architects, and '1013 Cornwall Street' (for new home construction respecting heritage streetscape) by Thomas Lee MAIBC of the IBI Group. This project also won the People's Choice Award in the Heritage Category.

'Massey Theatre Entrance' by Thom Weeks MAIBC, Proscenium Architecture and Interiors, won in the Universal Access Category. The Westery by Bernard Decosse MAIBC and Eric Pattison MAIBC was a winner in the Modern Category and an Overall Winner.

Other winners in the Modern Category were: 'Canadian Auto Workers' (Commercial - Office) by David Cuan MAIBC, CJP Architects; 'Fire Hall No. 1' (Institutional) by Richard Henriquez MAIBC, Henriquez Partners Architects, Urban Designers. Finally, 'Champagne Taste Home Décor,' by Peter J. Lovick MAIBC, P. J. Lovick Architect Ltd., was a winner in the Commercial Renovation Category, as well as in the People's Choice Awards (Modern Category).

FOUNDING PILLARS

The Vancouver Heritage Foundation (VHF), chaired this year by Robert Lemon MAIBC, has launched the 'Founding Pillars' endowment campaign, which aims to raise \$2 million to sustain organization programs. The VHF is involved in education, granting, and fundraising for heritage projects in Vancouver. Its 'True Colours' program, in liaison with Benjamin Moore, has helped over 20 houses regain authentic colour schemes, from a developed palette of 35 distinctive historic Vancouver colours. The inaugural 'Open Vancouver: Heritage House Tour' in June 2003 was

sold out, following on the success of three Vancouver Heritage and Antiques Fairs. For more information on the new campaign, visit www.vancouverheritagefoundation.org.

THE 'MUSIC' OF ARCHITECTURE

Terence (Terry) Williams MAIBC has been elected the 2003/2004 President of the Victoria Conservatory of Music Board of Governors. Williams enjoys a background in music and acoustics, and a long-standing association with the Conservatory; he was the architect who transformed the former Metropolitan United Church into a music school ready to open its doors for lessons and performance in January, 2000. The Conservatory now houses teaching studios and three performance venues, including the 800-seat Alix Goolden Performance Hall.

This year, Terry will also serve on the Board of Directors for the new Canada Green Building Council (CaGBC) and continue to practice under new firm name, Terrence Williams Architect Inc. (www.twarchitect.ca). Still sharing Victoria office space with Terry is Franc D'Ambrosio MAIBC, under his own shingle: D'Ambrosio Architecture + Urbanism (www.fdark.ca).

TOWER OF POWER

2003 AIBC Annual Conference speaker Wyn Bielaska OAA is the chief designer for the controversial proposed 400-foot-tall Tacoma Observation Tower. If built, the \$7 million spire would be the city's tallest structure and would stand beside the Greater Tacoma Convention Center now under construction. Supporters say the spire would not only beautify the skyline, but also increase tourism; they hope to win public support before November 2004 (the expected completion date of the Convention Center).

CONVENTION + EXHIBITION

Downs/Archambault, Musson Cattell Mackey, and Seattle's LMN Design Group are the players behind the preliminary design for the Vancouver Convention and Exhibition Centre Addition. The design is a low, terraced building that descends 40 feet from the escarpment at the edge of West Hastings down to the waterfront and out over the water, as a visual extension of Harbour Green Park to the east. The design only became possible once Vancouver City allowed a planned arts centre to be moved from the site, enabling the building and walkways to flow across the space.

(left)
'Electronic Arts Black Box Feature Stair'
by Musson Cattell Mackey Partnership.



(below, clockwise)
'2.4 Chair' by Omer Arbel IA.

'West Vancouver Residence'
by Brad Lamoureux MAIBC.

'Doig River Community Complex'
by Ib Hansen MAIBC. (Derek Lepper photo)



KUDOS



(right, clockwise from top)

Vancouver Heritage Foundation Chair
Robert Lemon MAIBC.

'Tacoma Observation Tower'
by Wyn Bielaska OAA
(computer image by
Merritt + Pardini Architects).

'The Westerly' by
Bernard Decosse MAIBC.



STEEL YOURSELVES

Peter Busby MAIBC proposes to restore Vancouver's Opsal Steel Building at Quebec Street and East 2nd Avenue . . . by taking the entire structure apart. The industrial-heritage residential project will involve cleaning the deconstructed timbers and putting them back together, enhanced by engineering improvements. The building is one of three historic structures left in a once-thriving district; Opsal Steel produced steel parts for BC lumber mills and tugboat operations.

The building still contains the original cranes, patterns, and other equipment, and under the planned redevelopment, will have loft townhouses on top (with the building's original exposed trusses running through them), with bedrooms built into the cupolas originally designed for ventilation. The ground-floor level will have shops, a restaurant, and a pub for this emerging Olympic neighbourhood. Busby hopes that the approval process will be finished by spring, for a late summer 2004 start for this LEED-Gold Standard project.

HERITAGE-MULTI BY FRANCL

Walter Francl Architects is behind a planned \$16-million transformation of Vancouver's Shaughnessy Mansions at Granville and 15th Avenue into 36 apartments. The four-storey building, built in 1911, is a rare example of early Vancouver apartment style in the heart of South Granville. One of the earliest purpose-built, two-bedroom rental apartment buildings in the city, it is one of the last examples of commercial construction in the

area. The design will maintain the original external brick walls, contain a second-floor interior courtyard with Japanese pond, and feature hanging walkways on the third and fourth floors.

DOIG RIVER BY HANSEN

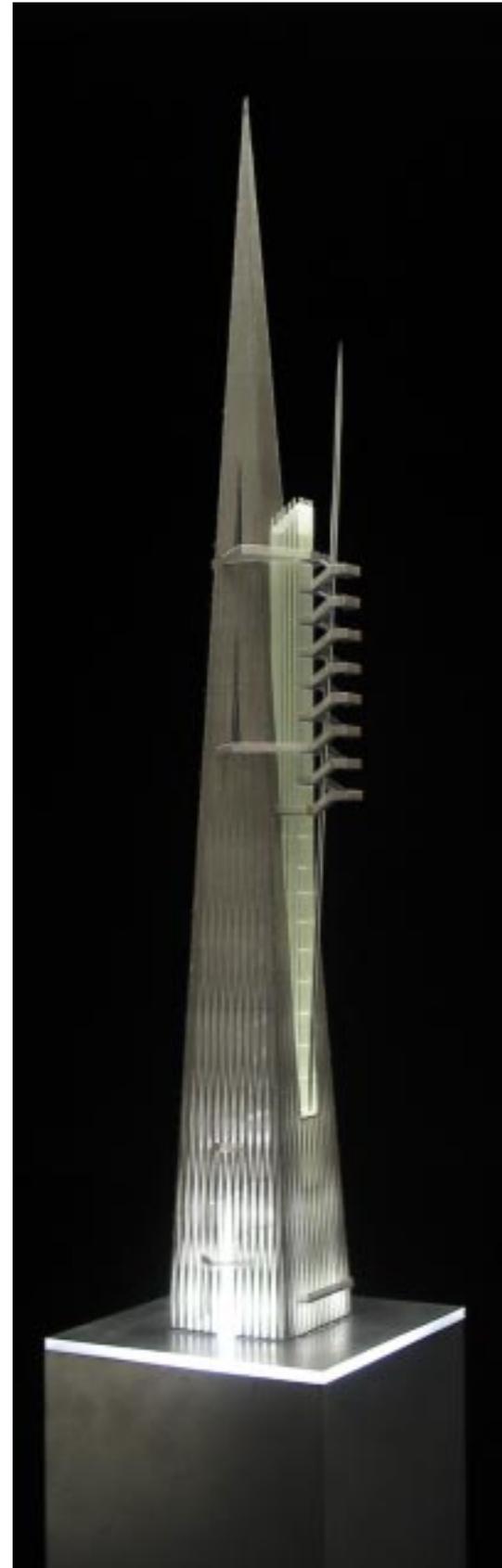
In October 2003, Ib G. Hansen Architect completed the Doig River Community Complex, a project for the local First Nations community in northeastern BC's Rose Prairie. The 1,595 sq. m. complex provides facilities for administration, health, and public service offices; a community gymnasium; a pre-school; a museum; and an RCMP office. The \$3.7-million project has already won a Canadian Wood Council Award for its innovative use of that material.

MOVING UP AT MCM

Musson Cattell Mackey Partnership and MCM Interiors, known together as MCM, have announced the promotion of Jonathan Rider MAIBC to Associate of Musson Cattell Mackey Partnership (MCMP) and Dean Connie MAIBC to Senior Associate. Denise Champagne, Interior Designer, has been promoted to Associate of MCM Interiors.

NEW ARTS AWARD PROGRAM

Presented by the City of Vancouver and the Alliance for Arts and Culture, the new Vancouver Arts Awards program celebrates established and emerging artists in eight categories, including, for the first time, architecture.



The categories are: Design Arts (architecture; graphic, interior, landscape, or new media design; and fashion and apparel design), Visual Arts, Performing Arts, Culinary Arts, Media and Recording Arts, Writing and Publishing, Philanthropy, and 'People's Choice.' The awards are aimed at those who have contributed to the creativity of the city through a body of work produced over a number of years, or those who show promise as new artists. For more information, visit www.vancouverartsawards.ca.

'SOFT HOUSE' WINS IN NYC + ASIA

Stephanie Forsythe IA and Todd MacAllen of Forsythe + MacAllen Design, were one of only five winning teams in New York City's Common Ground Community and Architectural League 'First Step Housing' design competition. Competitors were asked to design a prototypical, individualized dwelling unit and the layout of 19 such units on a typical floor of The Andrews, Common Ground's lodging house on the Bowery.

This facility will be renovated to contain the First Step Housing Program: private, safe, clean, and affordable short-term accommodations for individuals transitioning to housing, facing homelessness, or who have rejected or failed in other programs. Forsythe + MacAllen's 'Soft House' design features soft, flexible honeycomb rooms, each made from 500 layers of a light, strong, white paper-like material.

'Soft House' also won the Golden Prize in the 2003 Design Beyond East and West International Design Competition in Korea. And finally, the duo's 'Soft Light' concept won First Prize in DesignSingapore Council's LightTouch Competition, an international challenge to design a unique non-intrusive, mixed-use, modular lighting system. 'Soft Light' partitions larger open spaces into more intimate yet ephemeral surroundings.

CALGARY DEAN

Brian R. Sinclair MRAIC, AIA, has been appointed Dean of the Faculty of Environmental Design at the University of Calgary. Prior to assuming the deanship, he was chair of the College of Architecture and Planning at Ball State University, USA. Sinclair holds post-

graduate degrees in the fields of architecture and psychology, and is the recipient of numerous honours, including distinguished scholar awards from UNESCO and the International Institute for Advanced Studies in Systems Research & Cybernetics.

STEEL YOURSELVES: PART II

Two outstanding projects were honoured in the 2003 BC Region Steel Design Awards of Excellence in November, 2003. Vancouver's 'Electronic Arts: Black Box Feature Stair' won in the architectural category (buildings in which architectural considerations predominantly influence design). The 'Centennial Arena Renovation' in White Rock was the winner in the engineering category (industrial buildings, bridges, and other structures predominantly influenced by engineering considerations for design and construction).

The development team for 'Electronic Arts: Black Box Feature Stair' includes owner Electronic Arts, Musson Cattell Mackey Partnership Architects, Read Jones Christoffersen, PCL Constructors Canada, and George Third & Son. The development team for the 'Centennial Arena Renovation' includes the owners City of White Rock, Busby + Associates Architects, Fast + Epp Structural Engineers, Dominion Fairmile Construction, and George Third & Son. The 2003 judging panel consisted of Al Hepburn MAIBC, Lisa Sorensen PEng, Norman Hotson MAIBC, Sylvain Boulanger MAIBC, and John Pao PEng.

NO APOLOGIES NECESSARY

Canadian designers showed their stuff during Tokyo Design Week October 9-24, 2003. One of the world's largest international design fairs, the exhibition featured 'No Apologies Necessary: Design From Canada,' organized and curated by the BARK Design Collective, a West Coast group of product, furniture, and industrial designers.

The BARK group includes Robert Studer, Beth Hawthorn, Christian Blyt, Marja Koskela, Steve Suchy, and Victor Chan. AIBC Associate member Michel Laflamme and intern architect Omer Arbel also took part, with their 'Checkmate Vases' and '2.4 Chair' projects.

ON THE JURY

Christopher Macdonald FRAIC, UBC SoA Director, has been selected to sit on the 2004 RAIC Governor General Awards jury, along with Markku Komonen of Heikkinen Komonen, Brit Andresen, Daniel Pearl of L'OEUF, and Stephen Teeple FRAIC of Teeple Associates. The deadline for submissions for the Awards is January 6, 2004; for more information, visit www.raic.org.

The jury for the AIBC's own 2004 awards includes Arthur Erickson MAIBC, Nick Milkovich MAIBC, Greg Johnson MAIBC, AIBC Associate Martin Lewis, Marianne McKenna OAA, Autumn Sweet IA, Barry Marshall, and AIBC Honourary Member Ray Cole. The deadline for all categories is Monday, February 2, 2004 – so get those entries ready! For the awards brochure in pdf format, visit www.aibc.ca.

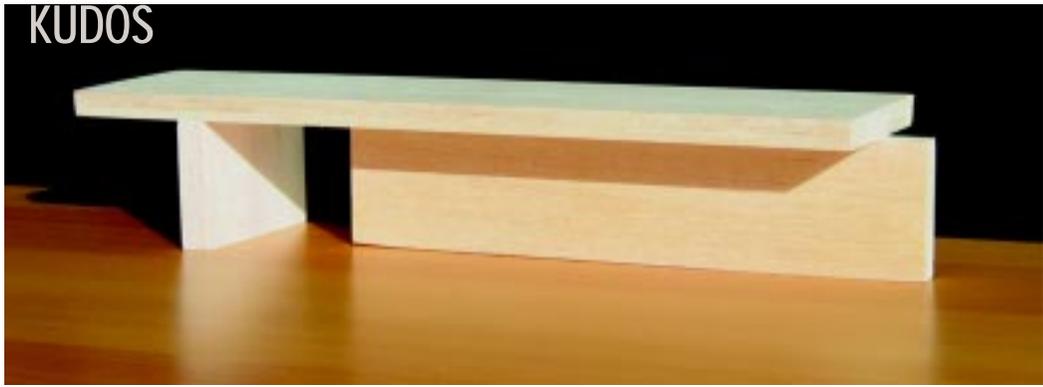
VICTORY SQUARE

Kudos to Chair Richard Evans MAIBC, all of the Friends of Victory Square, and the Vancouver Park Board for the renovation of Victory Square Park in time for the Remembrance Day ceremonies of November 2003. This phase of the proposed revamp was intended to provide openness and visibility, enlarge the observance area seating and viewing space around the Cenotaph, and encourage increased park activity through the addition of plazas at the southwest and southeast corners.

A performance area was also added near the centre of the park to accommodate small concerts, under additional 'Doughboy Helmet' custom lighting standards designed by Pechet + Robb. A 'Friends' event was held December 11, 2003 at the AIBC Architecture Centre, to light the Victory Square 'Angel,' thank all contributors to the project thus far, and acknowledge the outstanding fundraising efforts of Wendy Au, Community Project Manager, City of Vancouver Manager's Office.

ERRATUM

Last issue's 'Kudos' incorrectly identified VIA Architecture as involved in the design of the 2010 Olympic Village in Whistler. VIA is in fact only involved with the 2010 Olympic Village in Vancouver's False Creek Southeast.



(top)
 Brad Cameron MAIBC's 'Out of the Woods' multi-purpose console and AIBC associate Michel Laflamme's 'Checkmate Pawn' flower vases, donated to the Vancouver Art Gallery's 'EXTRAordinary' fundraising event.

(centre)
 Bing Thom Architects' vision for the Arena Stage in Washington, DC.

(right)
 Forsythe + MacAllen's 'Soft House,' an award-winner in New York and Korea for excellence in transitional and temporary housing design.



GREEN ROOFS: WHY, WHAT, WHO, WHERE?

GUEST COLUMN

By Kim Davis

There is a growing murmur in North

America amongst development and construction industry professionals . . . "Are you doing one?" or "XYZ is planning one, and now my client is asking about them—costs, benefits, warranties, and maintenance," or "What are these things, and why should I consider doing one?"

Having dotted the archaeological record for nearly 6,000 years, vegetated or 'extensive' roofs possess an impressive history of culturally and temporally diverse 'past lives.' The hanging gardens of Babylon were merely a glimmer in our ancestors' eyes when turf roofs covered the oldest residences in Europe. Across time and the Atlantic, vegetated roofs have become North America's new and rapidly growing contribution to a development and building industry curious about contemporary applications for this long-standing vernacular tradition. The source of concern and much discussion today, however, even among seasoned professionals, is the present incarnation of vegetated roofing, as 'green' or 'eco' roofs.

WHY SHOULD YOU CARE?

It makes social, environmental, and financial sense for architects to explore eco-roofs. Articles touting the potential benefits of extensive roofs have increased dramatically over the last several years. Often referring to European research on roofing performance, these include sound insulation, improvement of air quality, mitigation of the urban heat island effect, reduction of storm water runoff, improved building insulation, encouragement of urban biodiversity, protection of the roofing membrane, development of urban agriculture and recreational areas, and the creation of psychologically pleasing environments.

The environmental degradation that threatens a growing number of cities and regions throughout the world clearly illustrates the need for the active pursuit of more sustainable development materials and practices. While architecture may not intentionally aim to contribute to this environmental degradation, its role in the transformation of renewable and non-renewable resources into places of utility and beauty has profound ecological effects. It is hard to ignore research that correlates the green roof usage required by the aggressive environmental laws in both Germany and Switzerland with improved air quality and reduced storm water runoff (including such specific indicators

as the reduction of sewer diameters in some German municipalities where large surfaces of roofs are greened).

WHAT ARE WE WAITING FOR?

Research and incentives. While there are more than twenty years of research behind the now well-developed, and thoroughly supported, green roof industry in Europe, many people in Canada, particularly government organizations, want to see North American, even regionally specific, research that clearly demonstrates and quantifies the benefits of these 'new' extensive systems, particularly as related to cost-benefit analysis. In conjunction with this is the desire by the development industry for policy or legislative incentives that would help offset their increased capital costs. As one might deduce, however, until cities and municipalities possess the research data they require, many are reluctant to commit to any incentive programs. An impressive Canadian exception is the province of Quebec, whose Energy Board recently approved a \$1 per square foot incentive for green roof implementation (for projects with at least six percent of the roof greened, with a minimum of six inches of growing medium depth), a first for demand-side management in the energy sector in North America.

WHO IS DOING IT?

Practically everyone. Nearly everywhere you turn, another recently completed or potential eco-roof is being discussed. Of course, vegetated roofs are nothing new to British Columbia. The eco-roof's sibling, the roof top garden, has proved a popular garage roof treatment for over 30 years in the Greater Vancouver Regional District, and even thinner extensive systems have found their way into more than one 'alternative' project, such as those that have graced Hornby and Vancouver islands since the late 1960s. Just a few of the more recently completed or proposed projects include the Sechelt Justice Building, the White Rock Public Works Yard, the Whistler Fire Hall, a growing number of private residence garage roofs, several residence halls at UBC, the Seymour Filtration Plant, and the Vancouver Convention Centre expansion.

The British Columbia Institute of Technology (BCIT) is close to completing the construction of the much-anticipated, first-ever Green Roofs Research Facility in British Columbia. Located at BCIT's Great Northern Way Campus, the facility provides an opportunity to research the performance of vegetated roofs,

specifically the regional scale benefits of green roofs in the temperate rain forest climate of southwestern BC. Maureen Connelly MAIBC, an instructor in BCIT's Architectural and Building Engineering Technology Program, is developing this project as a key initiative for the Centre of Excellence in Building Construction. In July, members and executives of the Roofing Contractors' Association of British Columbia (RCABC) donated their time and experience to construct the project's three research roofs, with CBC Television on hand to film the instrumentation and planting for a documentary to air next spring.

WHERE CAN YOU LEARN MORE?

First and foremost, sign up for an AIBC Green Roofs Workshop. In response to the critical mass developing here in Vancouver and previous participants' feedback, this year's workshops aim to give attendants insight into the current state of the technology and industry, and to take participants step-by-step through the implementation process. Other topics and discussion usually include an update on regional activity, including recent and upcoming developments; discussion on maintenance, inspections, and warranties; and an afternoon of site visits (optional).

In the meantime, for more information regarding green roof construction, structural, safety, accessibility, upfront cost, and maintenance issues, those interested may contact technical representatives from roofing material suppliers and manufacturers, particularly those that offer green roof systems. There are also a growing number of green roof product and service companies and consultants, working closely with knowledgeable construction professionals, who can help you find the information you need. ■

REFERENCES

'Quebec Establishes First DSM Green Roof Financial Incentive Program.' *The Green Roof Infrastructure Monitor*, Vol. 5, No. 2. 12, 2003.

'The BCIT Green Roof Research Facility.' *The Green Roof Infrastructure Monitor*, Vol. 5, No. 2. 14, 2003.

Kim Davis is Principal of Tree Dreams Design + Research, a Vancouver-based environmental consultancy specializing in green roofs. Talk to Kim at an AIBC 'Green Roofs' Professional Development session, or email her directly at treedreams@shaw.ca.

CONDUCT MATTERS

Thomas Lutes LL.B., Barrister & Solicitor
AIBC Director of Professional Conduct
tlutes@aibc.ca



While professionals tend to devote much time and energy to anticipating client problems and solving them before they erupt, many of us fail to prepare our own practices for the inevi-

table bumps, bruises, and headaches. This column prescribes some 'preventative' medicine.

PARTNERSHIPS

One of the most common triggers for a variety of professional conduct complaints arises upon the breakup of a professional practice. In architecture, 'partnerships' are the frequent choice of legal entity for collaborating with like-minded colleagues. Sanguine like-mindedness at a partnership's inception, however, may not endure one, two, or 20 years hence. One reason for this, in my view, is a lack of focus on preparation of the initial written partnership agreement.

General partnerships are creatures of contract, governed in BC by the *Partnership Act*. They exist because two or more parties, either formally 'contract' to bring them into existence, or by the conduct of those parties which is deemed to create such a contract (i.e., if it walks and talks like a partnership – it is, in the eyes of the law). 'Limited partnerships' are a slightly different species that make a partnership agreement even more imperative, and in fact require the filing of a certificate with the province before they are valid.

Architects are ethically obliged to ensure that a proper written agreement is in place before providing architectural services to a client. Architects sign employment contracts, subcontracting agreements, insurance contracts, leasing contracts, and a myriad of other legal documents in the normal course of business and practice. To not sign a contract when creating the very entity that represents your architectural practice is, in a word, foolhardy.

Partnership agreements allow the partners to anticipate such issues as designating what is personal and what is 'partnership' property, a mechanism for bringing in new partners or expelling a partner, dealing with conflicts of interest, banking procedures, and

how to allocate partnership profit. The agreement can address the death, incapacity, or bankruptcy of a partner; partnership buy-out rights and obligations; valuation mechanisms; dispute resolution; and the specific duties of a partner. Perhaps most importantly, such an agreement allows the partners to anticipate how to dissolve a partnership, including how clients and copyright are handled at the 'end of the affair.'

In many conduct cases that come to the AIBC's attention, a dissolved or dissolving partnership is trying to address these critical issues after the fact and in the absence of an agreement to guide a settlement. Acrimony, bruised reputations, litigation, and even the laying of a professional conduct complaint are just some of the unwelcome consequences where partners have neglected to arrange matters in advance.

In my experience, the very exercise of drafting a partnership agreement tends to result in a more stable and businesslike partnership. The partners will have considered and committed in writing to key business issues such as capital contribution, non-competition terms, and allocation of profits and losses.

Most disagreements and uncertainties between and among partners during the life of the partnership can also be dealt with by reference to a well-drafted partnership agreement. Without one, parties leave their disputes to be settled with reference to the *Partnership Act* and the body of case law that has developed around partnerships, which of course means retaining counsel and the possibility of a court date.

If you hire a lawyer to assist in drafting a partnership agreement before you begin, you are not likely to need one should the partnership ever dissolve or 'go sideways.' Similar advice applies to architects considering 'incorporation' as their vehicle of choice: Hire suitable advisors, including lawyers and accountants, to ensure that legal, registration, tax, and financial pitfalls are anticipated and dealt with as much as possible at the front end.

THE PAPER TRAIL

Every workspace I inhabit becomes disorderly, seemingly within minutes. Writer Malcolm Gladwell has brilliantly described

the phenomenon in a passage that I've taken, in the most self-serving fashion, to justify this shambles:

"The messy desk is not necessarily a sign of disorganization. It may be a sign of complexity: those who deal with many unresolved ideas simultaneously cannot sort and file the papers on their desks, because they haven't yet sorted and filed the ideas in their head . . . What we see when we look at the piles on our desks is, in a sense, the contents of our brains."

(*'The Social Life of Paper,'* the *New Yorker*, March 25, 2002.)

When we look beyond our desks to the contents of our individual client files, of course, we find they reflect not only our brain's work and end product, but also a record of every step taken on the client's behalf. Or so is the ideal . . .

Unfortunately, many professionals' files suffer from an 'under-inclusiveness.' Phone conversations -- or even the fact a call was made on a certain day or voicemail message left -- may go unrecorded. A record of client meetings may not be kept. In architectural practice, site visits and field reports may not be completed and filed, or may be too sketchy to accurately reflect actual events.

In reviewing hundreds of legal and architectural files for litigation or professional conduct purposes, I have now come to the conclusion that the fattest files -- those that include notes from calls, email printouts, and handwritten notes of meetings in addition to the usual 'hard' documentation such as letters, faxes, and work product -- are usually the best insurance. That is, they tend to show that there was indeed ongoing client communication, that calls were returned, that meetings did take place, and that issues were discussed as the professional describes. It is astonishing how many times allegations against professionals can be met with a resounding "No, it actually happened like this . . ." by producing notes and records from the professional's own files.

Just as optimism radiates from new partnerships, we never actually expect that a collegial call or meeting with a client or subcontractor will ever come back to haunt us. Most, of course, never do. Often enough,

however, the lack of a record of what an architect did or said at a critical juncture in a project or relationship means that disputed issues must be resolved by adjudging credibility and relying upon our own fallible memories.

Whether you are like me and believe paper and pen are the world's greatest inventions, or prefer logging your records with a PDA or other electronic device, scrupulous record-keeping may be the single best insurance against practice and professional conduct claims.

Over the next few months, the AIBC's Professional Conduct Board will be undertaking a review of the Institute's 'Rules for the Professional Conduct Process' which have been in effect since March 2001. If you have any comments, concerns, or suggestions about the Rules or any other professional conduct matter, I invite you to contact me.

In future columns, I hope to elicit more feedback from members by developing a series of ethical scenarios and outcomes relevant to daily architectural practice. Readers will be asked to choose from among several outcomes and yes, there will be a prize draw from among those who respond. ■

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closed-loop, ground-source, heat-pump system for space heating and cooling and for providing domestic hot water. In order to provide both 'comfort care' and a residential environment, the project strikes a balance between institutional and domestic scales, elements, and imagery. Although the heritage context is respected, the urge to preserve history is balanced with the demands of a modern facility dedicated to the treatment of a modern disease. Major exterior materials for the new building are brick masonry, metal siding, and curtain wall glazing.

ENVIRONMENTAL FEATURES

SITE CONSERVATION

The site for the Dr. Peter Centre was a vacant, brownfield site. The use of this infill site created energy efficiencies related to urban infrastructure (proximity to services and transportation, etc.). The adaptive re-use of the house at 1110 Comox saved energy by avoiding the extraction and manufacturing of new materials. Re-use of materials reduced the amount of landfill disposal.

BUILDING FORM AND ORIENTATION

The building is oriented to existing city grid (NE-SW orientation). The new building is built, essentially, to the property line, thereby maximizing use of the site. Rectangular building form and massing provides a low surface-to-volume ratio.

ENERGY CONSERVATION

A high-efficiency, water-loop, heat-pump system using geothermal energy is used. A reduction in size, compared to the interim facility, of the new building reduces the amount of energy expended. The building envelope (walls, roof, glazing) is designed to be energy-efficient. Daylighting is the primary light source during operating hours. Operable windows provide natural ventilation. Through selective demolition, much of the existing wood framing and siding from the house was re-used.

This project was enrolled in the CBIP program, and current calculations project a \$30,000 grant based on the energy savings over its first two years. The project was designed to exceed the requirements of

ASHRAE 90.1 and the Vancouver Energy By-Law, and all equipment specified in the building was reviewed to ensure that it met energy objectives. High-efficacy lamps and light fixtures were used, as well as energy-efficient appliances and high-efficiency heating and cooling equipment (including a heat-recovery system with a DDC-management control system). Parking spaces for cars have been minimized, while bicycle parking is provided. Light-coloured roofs and site surfaces reduce the 'albedo' effect.

WATER CONSERVATION

Low-flush toilets and low-flow faucets were specified in the project.

MATERIALS

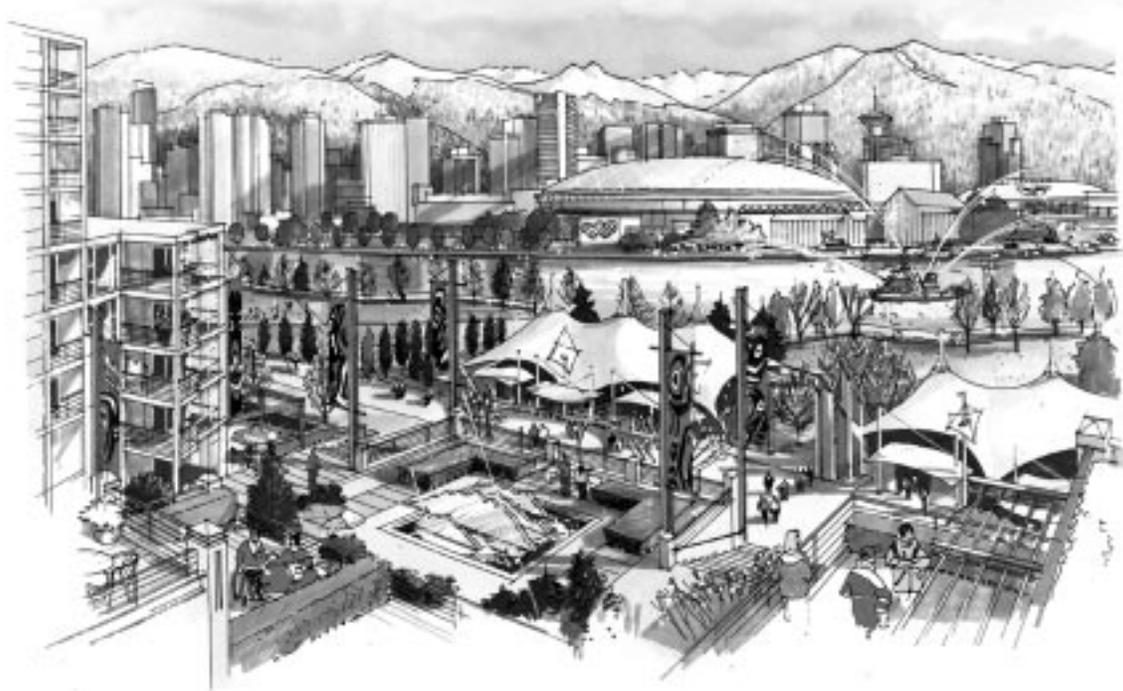
Durable long-life building and roofing materials (brick, concrete, metal for the former; metal and SBS membranes for the latter) were used. The externally insulated building envelope increases thermal performance and eliminates the need for a vapour barrier. Fly ash was specified in the concrete mix, and low volatile-organic-compound (VOC)-based paints were used. Double glazing with low 'e' (R value of 2.2 and a shading coefficient of .63) and recycled material from the existing house were used. An on-site recycling program was specified (GVRD Project Waste Management Master Specification). Water-based sealants and adhesives with low VOCs were used, along with HCFC-free polyisocyanurate insulation.

Where possible, gypsum board was used instead of acoustic ceilings to avoid VOCs, and vertical and floor structure was exposed to reduce the amount of material used in construction. Linoleum was used throughout the project, and carpet was used only where required for acoustical or thermal characteristics. Where used, carpeting is solution-dyed, health-care quality, with low emissions and future recyclability options. Formaldehyde-free, medium-density fibreboard (MDF) for millwork substrate was specified.

INTERNAL AIR + WATER

Resident rooms are supplied with 100% tempered outdoor air, and water is treated with ultra-violet radiation, to eliminate Giardia and Cryptosporidium. ■

2010 + FALSE CREEK SOUTHEAST: THE STORY SO FAR



BY SEAN RUTHEN MARCH

Computer images courtesy of VIA Architecture

With the successful bid euphoria for the 2010 Olympics beginning to settle, it's becoming clear that our initial jubilation may have been somewhat premature. Think about it: Many of our children will have gone through puberty, grown up, and moved on (if we ourselves haven't) even before the arrival of the much-anticipated event. But labeled by the International Olympic Committee (IOC) as the most 'sustainable' event to date, the 2010 games will definitely be interesting to watch from now on. Will Vancouver simply repeat the spectacle of Expo '86, or become a true ideal for new-millennium planners, designers, and builders? Will the city display an infrastructure strong enough to allow for the 'fluid' interaction of economic and philosophical, even tectonic, variables? Fortunately, Vancouver does seem much better poised for the challenge where previous attempts by the IOC and Olympic-city planners have failed; for example, in the recovery of athlete's villages intact for use as lower-market housing and as part of a new, 'green' community.

It is unfortunate that questions of infrastructure, re-use, and sustainability have been a much overlooked and mostly forgotten legacy of the Olympics. Like any international 'traveling show,' the Olympics have the capacity to emphatically change the host city and influence the world. An event of this size, like its cousin, Expo '86, will certainly

put Vancouver's architecture on a world stage, in the same spirit that put Paxton's Crystal Palace on display at the 1851 London Exhibition, or Chicago's 'White-City' in the Columbian Exposition of 1893. But this is an opportunity for invention as well as exposition, and given Vancouver's present market-housing explosion and growing commitment to principles of sustainability, it is no surprise that those concerned almost tripped over their drafting tables to sharpen their pencils in time: The local sandbox just got a whole lot bigger.

It may be worthwhile at this early point to look briefly at the legacy of winter games elsewhere; specifically, how planning and architecture have had an impact on the urban structure and infrastructure of Turin, the 2006 Winter Games host, and what it's like now for post-Olympic hosts, from Salt Lake City to Calgary. Turin received the news of their successful bid for the 2006 games in 1999. It would seem that, like Vancouver, they initially embarked on a program of sustainability, through which half of the facilities will use existing stadia and infrastructure, including the Torino Palavela built for Turin's 1961 World Exposition. New buildings for Turin include an 8,000-seat speed-skating rink, the Oval Torino; and a figure-skating facility, called the Torino Corso Tazzoli, to be renamed the Palaghiaccio di Torino after the games. The most dramatic architectural inter-

vention is certainly Arata Isozaki's Palasport Olimpico, which according to the Turin 2006 Website, has experienced many challenges: "... the main problem to overcome (by the construction of a new hockey rink) was to redefine the urban space as part of the city as it transitions from its original configuration structured to host the European Athletic Championships in 1934 to a new configuration that will host the Olympics in 2006."

Unfortunately, neither the Turin nor the IOC Website offers much specific information on principles of sustainability for any previous Olympic Villages and facilities, nor any imaginative and appropriate plans for re-use projects currently in progress. Further Web surfing reveals that the low-income housing promised as a benefit of the Calgary Olympics has not appeared, while in Salt Lake City only 150 of the promised 2,500 units of affordable housing have been built. Given this record, it might well be more promising to base Vancouver's 2010 intervention as 'picking up where Expo '86 left off,' completing a trajectory begun by those avid dreamers and planners of the 1980s. Indeed, in the two decades since that time, we have seen the passage of False Creek North lands from a string of contaminated brownfields to what a recent *Maclean's* article referred to as a 'model of high-density urban chic' (August 11, 2003, p. 39).

Also, even if not much else is certain concerning the realization of Southeast False Creek's transformation from Olympic Village to affordable housing, the buzzword leading up to the games will definitely be 'sustainability'. On the official Olympics Website, the new environmental protection mandate in effect for 2010 states: "The Bid Committee's environmental programme is based on principles of sustainability. . . The Vancouver Olympic Village will be built on a former industrial site, and will be part of a major clean-up and redevelopment of the inner city."

In January, 2000, I had the good fortune to tour the Summer Olympics site in Sydney, Australia. I was astounded at the size of the Olympic Village and the adjacent facilities: the size of a small university. The IOC convinced those organizers to shell out over \$2 billion on a series of buildings and streets that are now certainly filled with the 'down-under' equivalent of tumbleweeds, a costly lesson for both the IOC and Sydney on how to hold an 'unsustainable' event.

As for the Turin 2006 Olympic Village, 100,000 square metres of land adjacent to the Lingotto River will house 2,500 athletes. A general market, *in situ* since 1934, will be restored, serving as a token heritage monument and nucleus for the new 'Village': part

shopping center, part recreation facility (much better, I think, than the restoration of the abattoir on the Sydney 2000 site, used for 'visitor orientation'). There is also the obligatory 'greening' in the brief, with mention of solar panels to be constructed in accordance with vague 'bio-architectural' criteria, in the hopes of promoting an estimated 60% reduction in facility energy consumption. The only mention of Turin's post-Olympic intentions found on its Website briefly explains that " . . . the Village will become a major asset of the city, converted partly into residential accommodations, and partly into a centre for research facilities and advanced services."

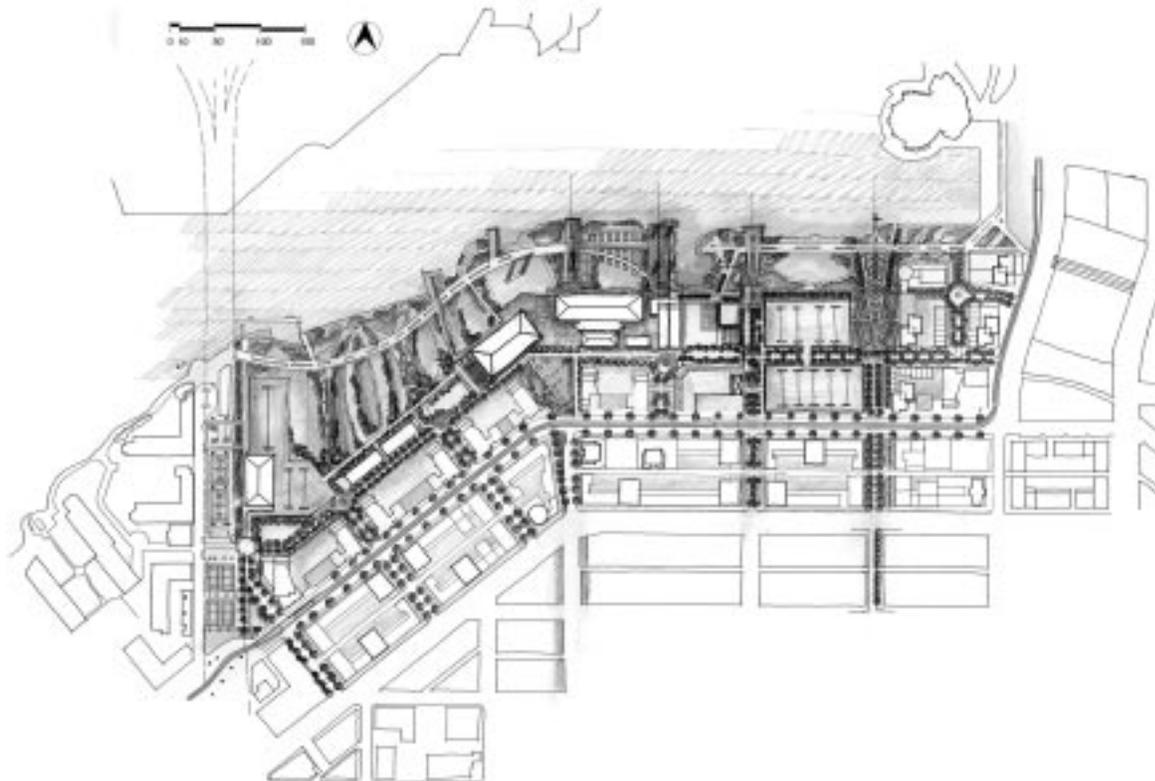
So compared to this, where is Vancouver in its architectural movement towards 2010? A visit to the City of Vancouver Website lists Southeast False Creek alongside a series of other major city projects, including a Carrall greenway and the Woodward's redevelopment. Looking through the 74-page document, with graphics reflective of a new Concord Pacific/Coal Harbour-like development, it is only in the last ten pages that I found any mention of the area's transformation into an Olympic Village, an indication that the development process has scarcely even begun. Happily for Vancouver, I think, it seems that before event and athlete facilities can be considered, there are other issues, much larger, being addressed. Seventeen days of winter

sports or the future of this urban environment and 'last remaining' Vancouver waterfront? Good choice, but one with more than a few challenges . . .

The City of Vancouver Official Development Application (May, 2003), undertaken with Graham McGarva of VIA Architecture and fairly wide-ranging private and public consultation mentions many specific details, including a seaside walkway, planned as the last link of the seawall to create a continuous promenade from Spanish Banks all the way around Stanley Park. Commercial use will depend on residential density, with discussion therefore postponed until later development. One heritage building, the Salt Building, will be restored and relocated as a centre for the Village, in much the same way Turin has restored its 1930s market. Other than these notes, the brief is somewhat open-ended, as is the development paper affirming the inclusion of flex-space, retail and service usage, and social and cultural development.

The City brief designates 35% of the total area for family units and 20% for non-market residential units. When one takes into account that the area of Southeast False Creek comprises some two million square feet, this becomes a promise to provide over a million square feet of affordable housing after

cont'd page 28



HOT CORNER 59

Michael Ernest MAIBC
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Okay, truth is stranger than fiction: For the second consecutive issue, the sequence number of this column matches my age. You figure it out: I'm too busy enjoying creative challenge,

training new staff, and raising a seven-year-old son. My spousal unit and I are also fending off wisecracks about our 'pooch with the golden arm,' whose 'issues' and their correction got us all featured in *Vancouver Magazine* in November.

'THE PEOPLE'S ARCHITECT'?

Wait a second: Aren't we all? Candidly, having borrowed this sub-title from Trevor Boddy's November 7, 2003 *Vancouver Sun* piece on MAIBC Sandy Hirshen (and others), it's worth considering what it takes to focus one's practice (as opposed to one's theory) on improving life for the disenfranchised. Sandy's career, both here (currently in association with Henriquez Partners) and in the 'excited states' south of the world's longest undefended border, continues as a consistent demonstration of genuine empathy and application of sensitive skill in achieving built and occupied results. For those who missed the 2003 exhibit at the UBC SoAs Hastings Street studio and gallery (which came into being in Vancouver's gritty core, around the corner from the AIBC Architecture Centre, under Sandy's leadership), the exhibit catalogue for 'Toward an Architecture of Conscience: The Work of Sandy Hirschen, His Partners and Professional Colleagues' comes highly recommended.

And for all who moan about the difficulty in achieving 'good' (read: award-winning) architecture and business success on low-budget projects, take a look at some of the work being produced in our province in precisely that context. To name but two firms, Davidson Yuen Simpson and Neale Staniszkis Doll Adams each have deeply seated philosophies which become manifest in socially responsible works. The latter's new Dr. Peter Centre, pictured on the cover of this magazine, is the most recently completed exemplar.

In a reflective moment (occasionally permitted in the AIBC's Policy & Procedures Manual), it struck me how many such practitioners (including the aforementioned mem-

bers) are active as volunteers, both here and within their communities. In that vein, it is not surprising that AIBC Council, in its November 10, 2003 meeting, passed a motion to be included in our governance document regarding pro bono services. This successful motion ensures that, provided certain requirements are met mandating the provision of architectural services, the AIBC will permit the provision of pro bono services by holders of Certificates of Practice in good standing to members of the public.

Among other related directives, consistent with the Code of Ethics under bylaw 34.16, Institute publications will discuss the importance of pro bono services: how they may enhance a member's community participation, and how they in turn provide lasting value to the community. Your input on these topics is sincerely appreciated. Also watch for a pair of professional development workshops on related topics: one in mid-February at the AIBC Architecture Centre regarding social housing in the downtown core, and the other at the AIBC Annual Conference (April 29-May 1 at UBC Robson Square), dealing with design to promote senior creativity and effective dementia care.

DOCUMENTS UPDATE

Bulletin 90: Minimum Scope of Architectural Services

... is brand new, mailed to you in December, and provides the enforceable standard for a minimum acceptable scope of an architect's services. In colloquial terms, no more cherry-picking or 'lite' versions are permitted to reduce those coherent scopes delineated by the Bulletin in each phase of a project. It is noteworthy that the method of project delivery (e.g. traditional, design/build, P3), market sector, building type, and project size are irrelevant to and do not affect the standard.

Bulletin 55: Tariff for Market Multiple-Residential Sector

... needs updating, especially in its 'Bidding and Negotiation' phase, to reflect Bulletin 90's minimum scope of services. Stay tuned for details at a later date.

Bulletin 66: Professional Liability Insurance

... has been updated, largely to articulate what constitutes appropriate disclosure of a firm's errors and omissions coverage (at a

commission's inception, and as terms of coverage change during its execution) to clients and (where appropriately required) authorities having jurisdiction.

CODE OF ETHICS

... with regard to the pro bono provision under bylaw 34.16, please delete the word 'impecunious' from ruling (e), page 20, line two; and similarly from the *Tariff of Fees for Architectural Services*, section 3.5.5, page 30, line three. (Okay, okay, I knew you would ask: It derives from the Latin 'pecunia,' meaning 'money,' and refers to a usual, habitual lack thereof.)

WEB WEAVING

The AIBC's new Web address, reflecting a change to a simplified domain, is www.aibc.ca. We dropped the .bc.ca domain, although we 'twinned' the two addresses for a full year after the change. As since August we have discontinued the .bc.ca 'bounce' service to .ca, please ensure that your contact information is correct for not only the Institute but also each person working here, so that we don't miss what you have to say or request. Thanks from mernest@aibc.ca, scifford@aibc.ca, acho@aibc.ca, and groberts@aibc.ca.

STAFF IN HAND

Speaking of the people who serve us well, Kim Dionne, having whipped the Professional Conduct and Practice boards and their committees into shape and provided coordination to many members over a four-year stint, has taken a position with the BC College of Teachers. By now, many of you will have encountered Gayle Roberts, her able successor, and can attest to her unflappable, service-oriented approach since November 17, 2003.

And on the Professional Development side of things, we're all looking forward to Professional Development Coordinator Sally Clifford's recovery and return from recent surgery. Her 'can do' attitude and up-beat persona have been sorely missed, but in her absence, feel confident to contact Aleta Cho or myself regarding the AIBC Continuing Education System, becoming an AIBC Registered Provider, specific courses, or other professional development concerns.

CONTINUING EDUCATION SYSTEM

All members requiring them are now in receipt of their CES transcripts showing

(among other things) their 'carry-forward' Learning Units (LUs) from the first compliance period (which ended December 31, 2002) and those earned and recorded in the current compliance period (which will conclude on June 30, 2004). By now, we all know the drill, illustrated by the fact that the PD Department is receiving self-reported LUs regularly and our external AIBC-Registered Providers report they are busier than ever. It is never too early, however, to remind oneself that while waiting until June to think about LUs might be pathologically preferred by many architects, continuing to major in 'Brinkmanship 101' is very risky. Get those LUs calmly, well before the deadline, and help reduce the curious and disconcerting amount of space available in the AIBC's own, current educational offerings.

SQUASH RACKET

During mid-November, 2003, the Galleria of BCE Place, in the heart of Toronto's financial district, featured a portable, one-way-glass squash court (accompanied by perimeter viewing and seating areas) for a major international tournament. Check the *Globe & Mail* November 18 edition (p. A14) for visual and technical insights on use-and-occupancy surely never contemplated originally, but made possible with what MAIBC Dave Galpin might call a 'Holy Cow!' space, essential to any building seeking to inspire. Those of us with other needs, of longer duration, will appreciate that the BCE Place Galleria's regular, upscale-food-fair tenant is complemented by the Hockey Hall of Fame on the lower level: Now, *that's* a pilgrimage worth taking. If you do, leave lots of time to stand around slack-jawed and misty-eyed while the even-younger generation says such things as 'Come on . . . they never *really* skated in that stuff.'

SPECIFIED KUDOS

Hats off to the Vancouver Chapter of Construction Specifications Canada (CSC) and Director Susan Morris for winning the CSC's 2002/2003 Lloyd Boddy Award for Chapter of the Year. Significant increases in both membership and meeting attendance were key indicators for the judges, along with newly achieved financial stability. We're keenly aware that any successful Chapter is inevitably the byproduct of devoted energy and effective programs, often triggered by a cultural shift, and in that spirit are very pleased to welcome the CSC Vancouver Chapter as

an AIBC external Registered Provider to our Continuing Education System: a mutually beneficial situation, to be sure.

AUTHORITIES: DO THEY REALLY HAVE IT? Some 'authorities having jurisdiction' (AHJs) request or require an architect to be covered for professional liability insurance as a condition of a project's eligibility for a building permit. An architect is *not* required by the AIBC to have professional liability insurance; nor, in accordance with the updated Bulletin 66, is an architect required by the AIBC to disclose his or her professional liability insurance to an AHJ, *unless* that AHJ's requirement arises from an official, legally constituted building bylaw, under terms which are professionally supportable.

Let us know what you encounter and refrain from signing unfamiliar 'rogue' letters of assurance. You are also encouraged to obtain evidence of the AHJ's own, corresponding liability insurance (and exclusions) in your interest and that of your clients. The AIBC is in communication with authorities having jurisdiction in these regards.

PRESENTATION OF THE BILL

Around the family manse (now, there's a misnomer), we had some serious landscape work done, very successfully. The job entailed a number of 'gives-and-takes' along with the inevitable small-scope shifts and coordination issues with other contractors and, of course, the owner's own forces. The expected gloomy news, after completion, came in a solid, matte-black envelope. Opened slowly, however, the jacket revealed a stylish grey greeting card with a b+w photo on the cover; a cheery personal note enscribed within; a stamped, self-addressed return envelope; and the bill. Simply set out, the bill (apart from the supply and installation of additional plant material: an eight-year-old tree) was exactly as we had all agreed. Payment was readily and happily made. Take note, eh? It can be done with flair . . .

CCDC OVERTONES

"The reality is that this is the reality; was overheard at the CCDC sessions held in Winnipeg this past fall. No, its author was not yours truly; but, building upon such erudition, that national construction industry committee saw fit to elect this fifth columnist as Chair for the next two years. My hope is that I will be able to demonstrate that this faith is

well-placed; to that end the AIBC's ongoing support and my colleagues' input are both appreciated and critical.

Come to think of it, that could well be a daily mantra . . . keep those 'cards and letters' coming in. ■



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the Games. Excellent intentions, to be sure, but we will all have to work and watch for eight-10 years to see if reality will match the promise.

On the sustainability front, prior to July 2, 2003, IOC researchers would have learned that Vancouver has established itself as a promoter of an environmental agenda, which includes the sustainability of its architecture. What they may not have learned is that Vancouver is home to, among others, the hugely influential Ray Cole, PhD, environmental scientist and professor at the UBC's School of Architecture. It has been his mission to ensure that no graduate from the program convokes before learning what an 'ecological footprint' is, a clear lesson that the IOC and the international audience could benefit from.

One architecture graduate of the 'School of Cole,' Peter Busby MAIBC, is also well known for championing sustainability, and it is Busby + Associates Architects who have taken on the restoration of the Opsal Steel Plant on the Southeast False Creek site. This is one of the first proposals to get City ap-

proval, with a project by Polygon close behind, along with a plan by the Vancouver Playhouse to redevelop its site into a residential complex. Busby and Bastion Development will restore the Opsal structure by taking the whole building apart and putting it back together, enhanced by 21st-century engineering improvements.

Abutting the Opsal building will be a 22-storey tower (all members of City Council please note the color of the glass), designed to the LEED 'Gold' standard, and incorporating everything from energy-efficient lighting to on-site water retention. LEED (Leadership in Energy and Environmental Design), in the spirit of the Kyoto Protocol, the new standard for architectural design, is a much more technical interpretation of sustainability than the usual lay definition, best expressed by the United Nations: "Sustainability is development which meets the needs of the present without compromising the ability of future generations to meet their own needs."

Without any indication which definition of sustainability the IOC is espousing, some new Olympic directions remain unclear. The

IOC, promoting themselves in a new 'sustainable' way without clear knowledge of actual repercussions on a host city's environs, has played it safe in awarding the Olympics to a city that already has a pretty good idea what it means.

It is up to the architects, planners, engineers, and residents of Vancouver to showcase not only buildings on this site, but an entire new approach and working model to the world. In so doing, we have the potential to transform this city into an ideal for the new millennium, one in which architectural design and environmental responsibility are synchronously realized, along with real-estate development, infrastructure improvement, and social responsibility. On your marks, get ready, and let the sustainable games begin . . . ■

Sean Ruthen MArch is a graduate of the UBC School of Architecture. He has a particular interest in the history, architecture, and future development of Vancouver's waterfront, from Point Grey to Burrard Inlet.



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IN MEMORIAM



Jerusalem, 1977

BUD WOOD

With profound sadness, the UBC School of Architecture announces Bud Wood's passing on September 25, 2003. As a member of the design faculty for over 30 years, Bud inspired, in his unassuming way, his colleagues as well as generations of architecture students.

Born in Raymond, Alberta, following a family move from Salt Lake City, Utah, Bud claimed that he decided to become an architect 'only to escape' [after learning there was no school of architecture in that province]. He attended Brigham Young University in Salt Lake City before enrolling at the University of Oregon at Eugene, from which he graduated in 1953 with a Bachelor of Architecture. From 1960 to 1986, Bud was a partner with Bill Birmingham in the Vancouver firm Birmingham and Wood, Architects and Planners.

In 1962, at the invitation of then-Director Henry Elder, Bud joined the faculty of the UBC School of Architecture (SoA). Bud brought to the school a Socratic dialogue that celebrated the questions of architecture. He demanded of his colleagues and his students an engagement with the urban world, one imbued with a respect for history as embodied in architecture. He attempted to overcome boundaries between the disciplines of architecture, landscape architecture, urban design, and urban planning; a sea shell, a chair, and a city were equally worthy of design attention.

From his first days at the school until his latest permissible retirement date in 1995, Bud

encouraged students to develop their own ideas rather than mimic his own. His focus was on the potential of architecture to contribute to the human condition through the experiential qualities of place rather than through architectural form or appearance. He had no time for fashion, but he did have the ability to understand what gives deep quality to a place, and to share these sensibilities with students.

This was also manifest in the projects he designed in his professional practice, and in those that he designed and built for his family. The strength of his commitment to place and to humanity led him to be accepted as mentor by many students, with these relationships often carrying on far into their professional lives. Many graduates currently practicing in Vancouver and elsewhere acknowledge Bud Wood's contribution to their careers and to their relationship with architecture.

Bud introduced the UBC SoA to the two-week 'Introductory Workshop.' Often hardy and unexpected, each focused on a small BC community in an attempt to initiate students into the questions of how architecture might connect to the wider world, a real place, far removed from the dreams found in glossy journals. Bud also used the City of Vancouver as a studio workshop, and with his students examined and proposed alternative visions for many areas of the city, sometimes initiating a first look, more often proposing a more humane alternative.

With his students and a few other forward-thinking individuals, Bud was a major influence in focusing the ideas that resulted in stopping the proposed freeway from cutting through Strathcona and Chinatown. A similar group initiated the ideas for the rebirth of Gastown, while another studio, and later his firm, was responsible for renovations to the Chinatown streetscape. Later, his students quite famously proposed an urban canal, to be drawn across the isthmus to connect False Creek with Burrard Inlet. Another studio suggested that housing be built on Granville Bridge to take advantage of excess structural capacity, while still another proposed that further development on Granville Island be limited to small multipurpose spaces, to intensify urban diversity.

Over the years, Bud and his students made many presentations to Vancouver City Council on missed opportunities along the local waterfront, on new low-rise sustainable communities for the False Creek Southeast, on an incremental development strategy for False Creek Flats, and on numerous housing proposals for the Downtown Eastside. Jerusalem, Cairo, and Ahmadabad also became Bud's studio workshops, as he took students for a full term of living through intense design engagement in those historic cities. Every aspect of his teaching, relations with his colleagues, personal life, and architectural design spoke of Bud's gentleness, quietness, humility, and sense of community. He was an inspiration and will be greatly missed. ■



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