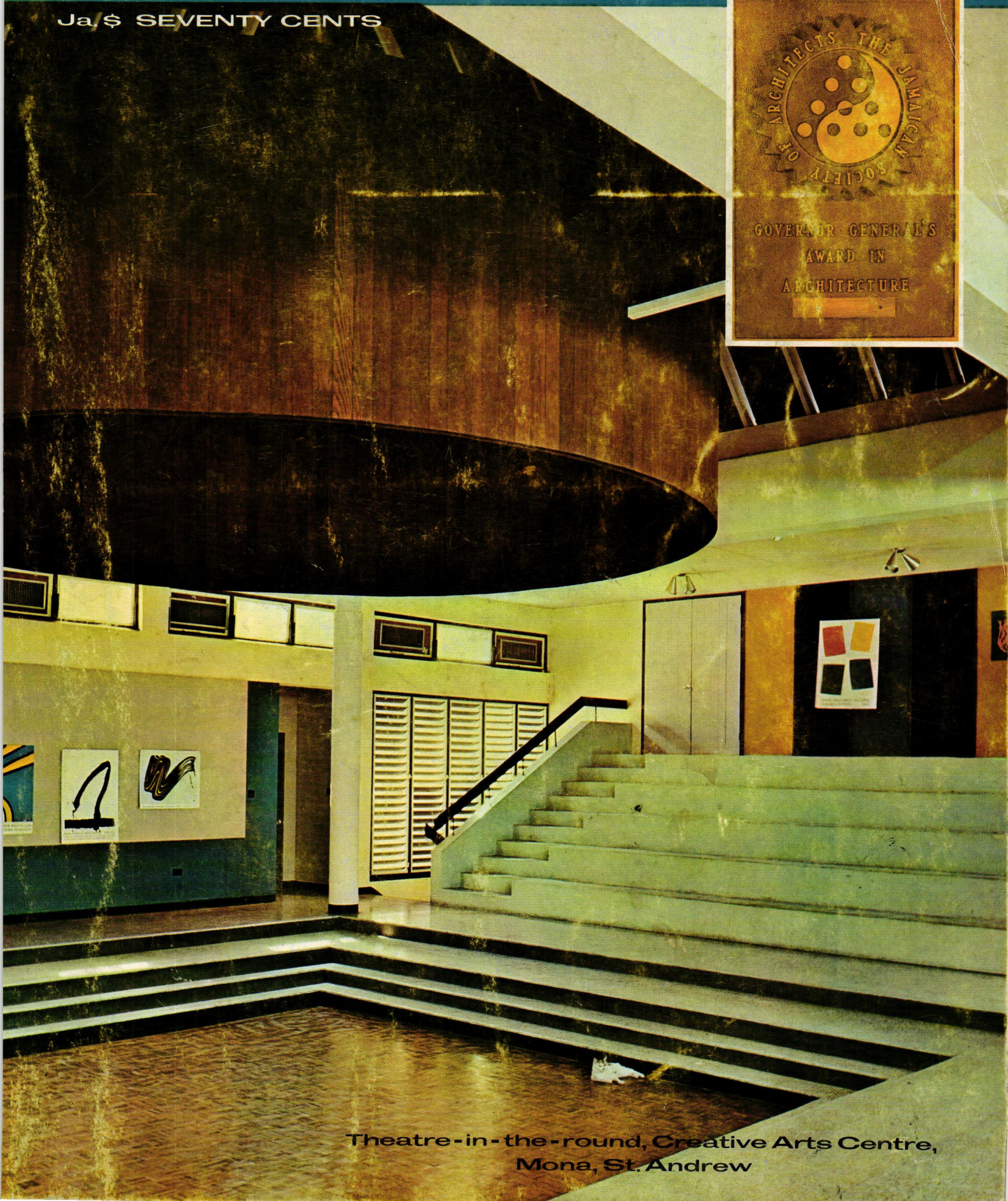
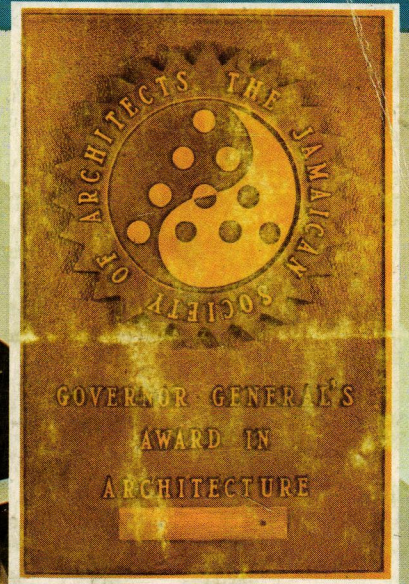


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A REVIEW OF ARCHITECTURE IN THE TROPICS

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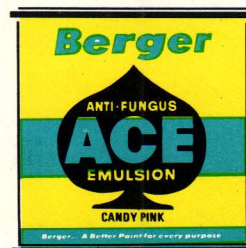
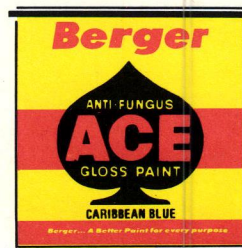
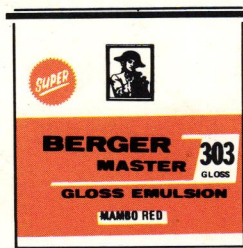
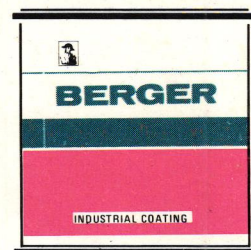
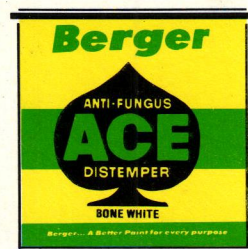
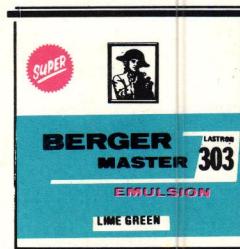
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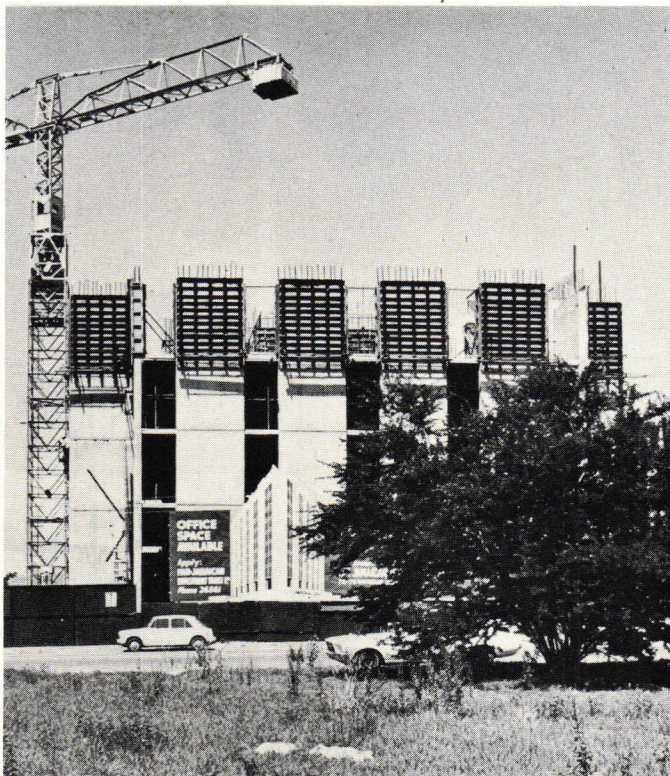
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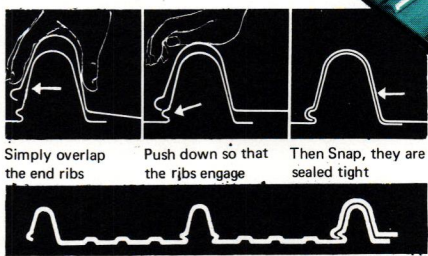
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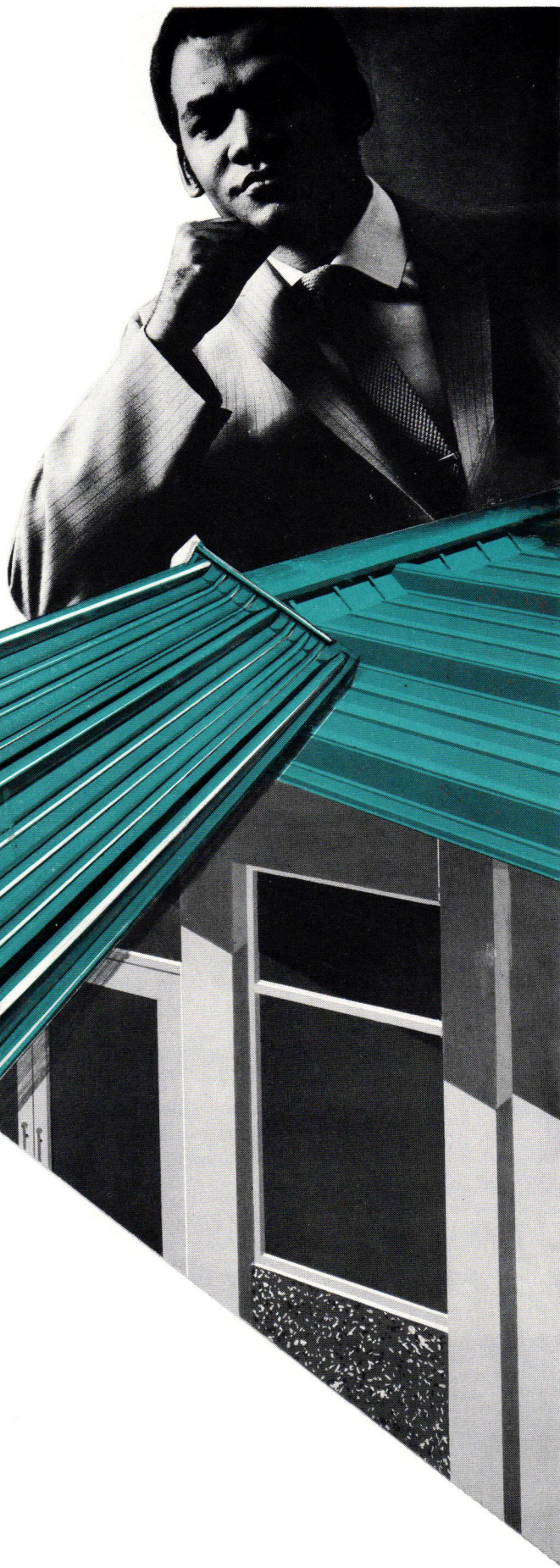
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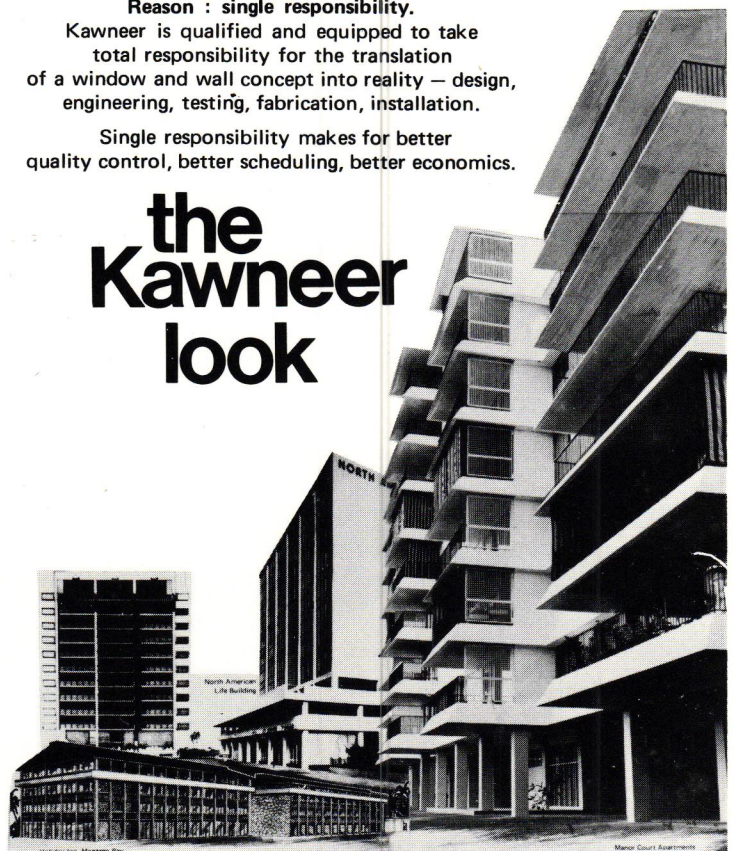
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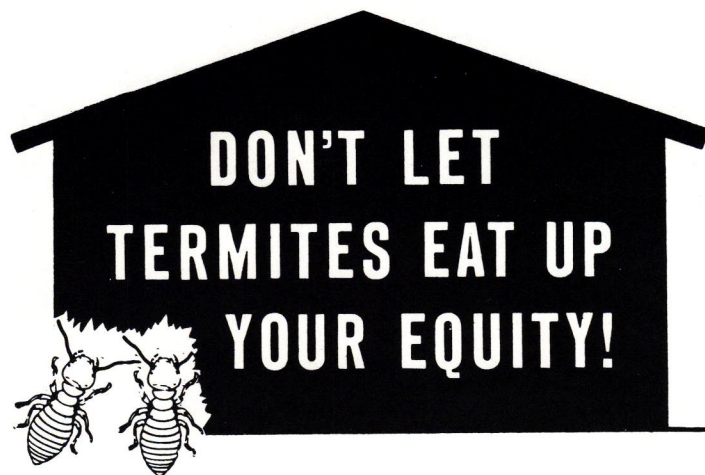
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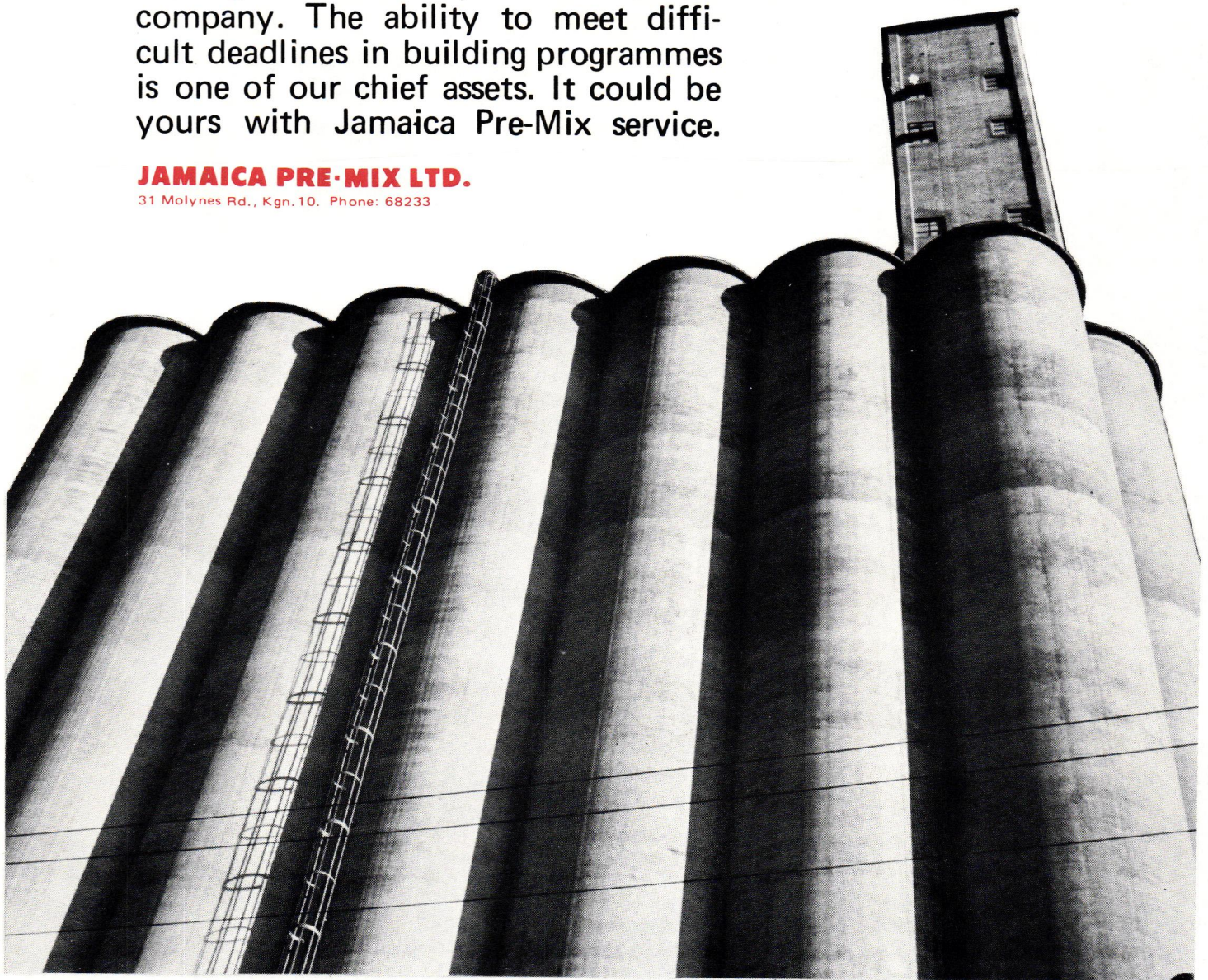
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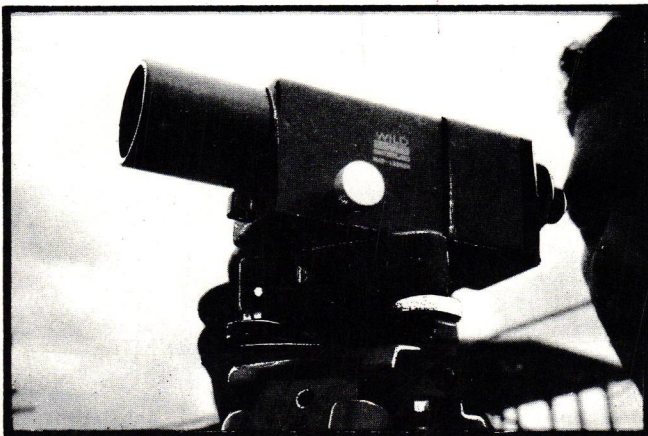
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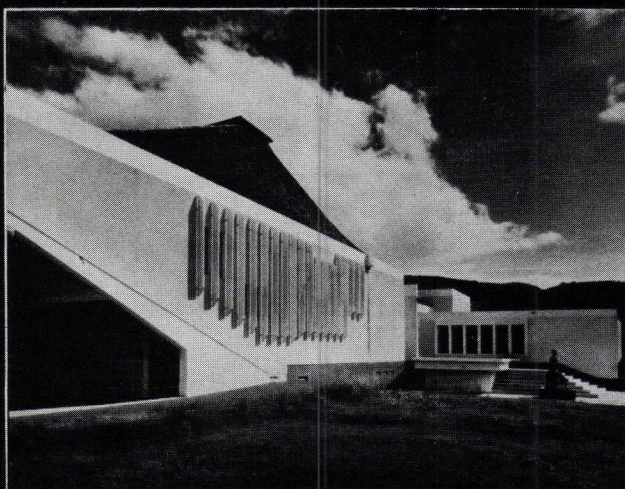


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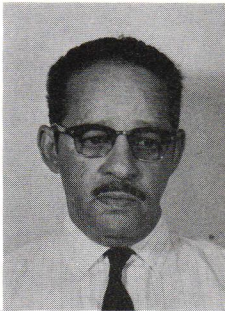
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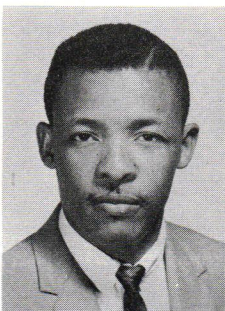
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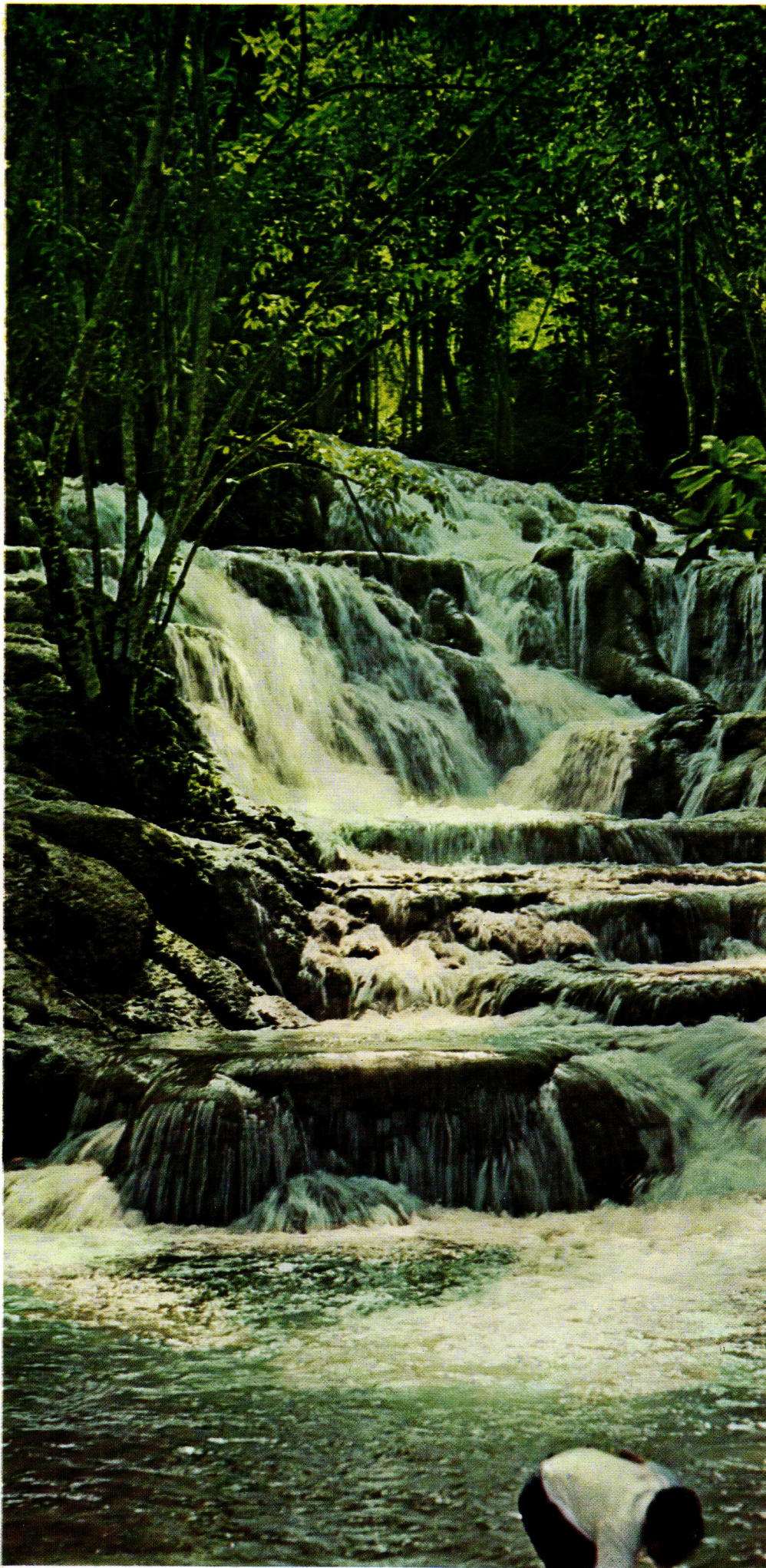


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A REVIEW OF ARCHITECTURE IN THE TROPICS

ISSUE 6 1970

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Contents

The Governor General's Award	by T. A. L. Concannon...	15
Planning is Development and Development is Politics	by Peter Soares...	37
The G. G. Award Programme of Activities ..	Public Relations Comm....	33
The Architects Responsibility to the Community	by Louise McLeod...	65
The Architects Responsibility to the Client	by Richard Brandon...	66
The Architects Responsibility to Himself	by H. D. Repole...	67
What Kind of Person Becomes an Architect	by Marvin Goodman...	68
Cartoon	by Angus MacDonald...	69

Buildings Exhibited

The Creative Arts Centre	Governor General's Award Winner...	22
The Dominion Life Building	Award of Merit...	24
Barclays Bank D.C.O., Cross Roads	Award of Merit...	26
The E. Ward Residence	Award of Merit...	28
The John R. Wong Supermarket	Honourable Mention...	30
The Police Station, Admiral Town	Honourable Mention...	31
Residences		42-47
Apartment Buildings		48
Hotels and Tourist Buildings		49-50
Commercial Buildings		51-56
Industrial Buildings		57-58
Medical Buildings		59
Religious Buildings; Monument		60-61

Regular Features

Jamaican Society of Architects	Professional Listing...	73
Jamaican Society of Architects	Executive & Committees 1970...	70
News Item		69
Index to Advertisers		74

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please see page 71

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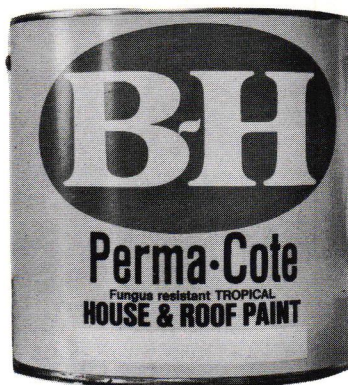
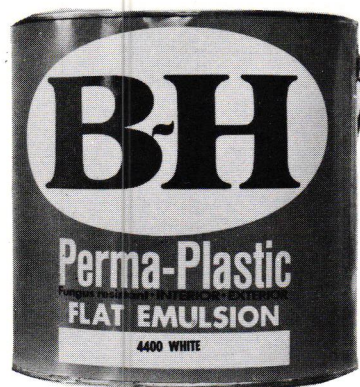
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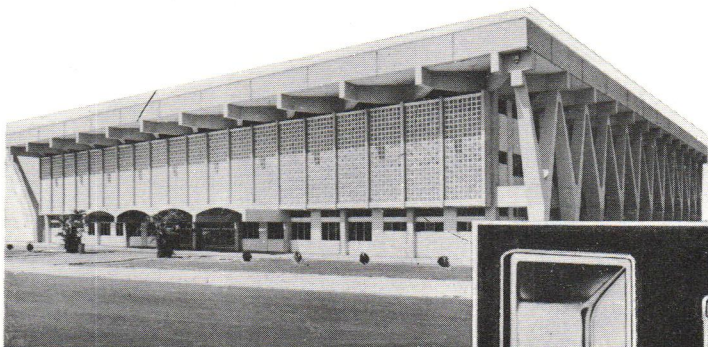
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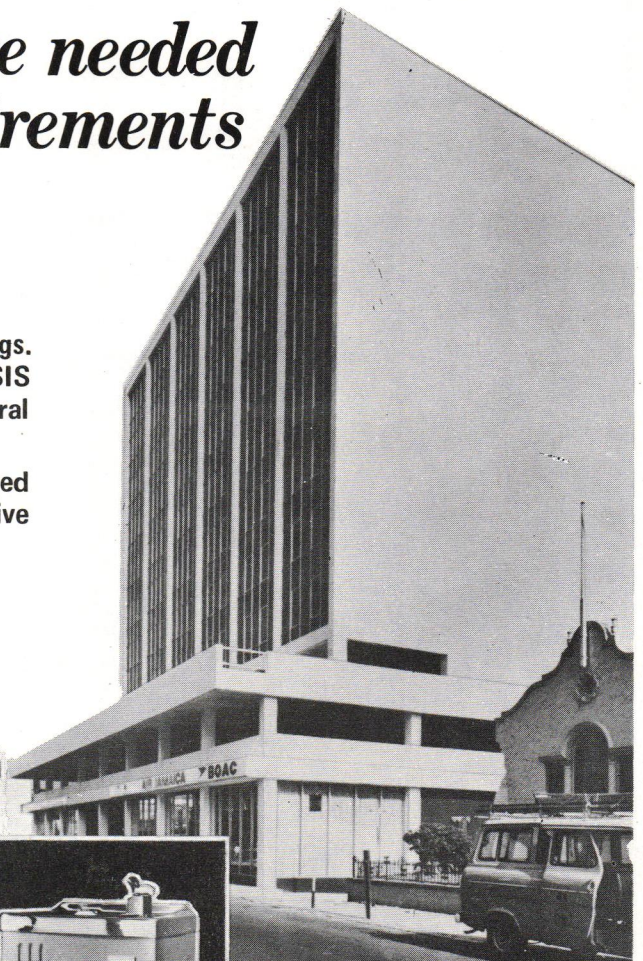
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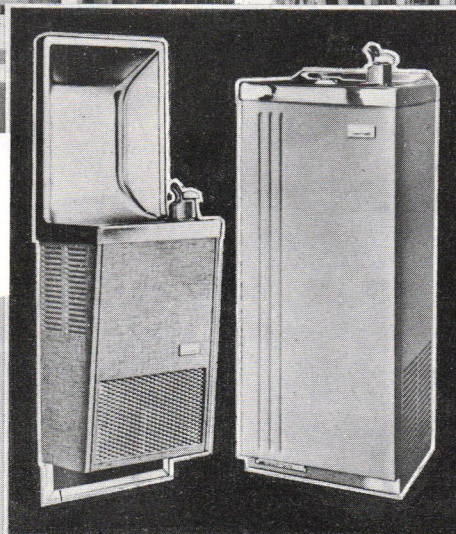
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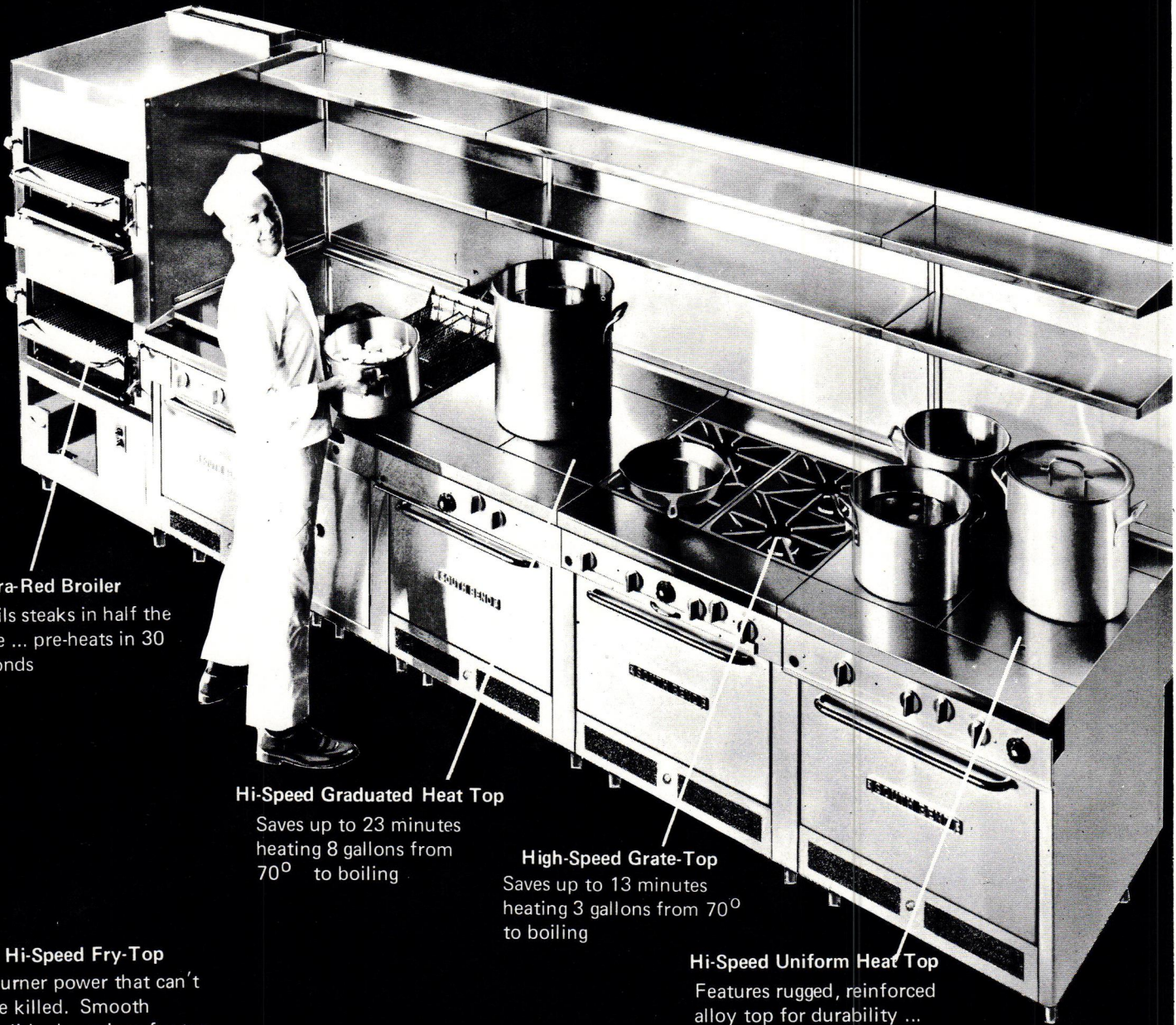
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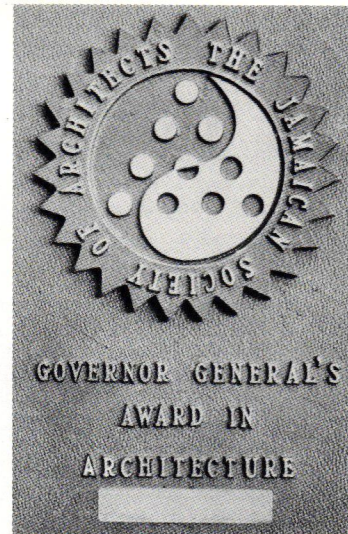
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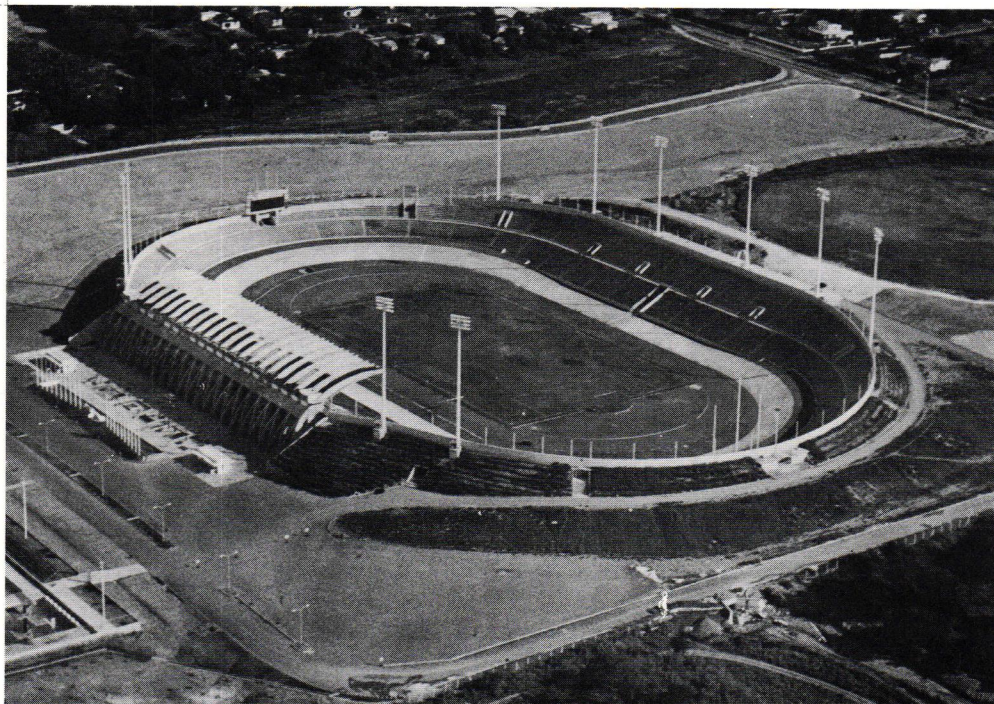
by T.A.L. Concannon, President, F.S.A., F.R.I.B.A., M.T.P.I.
President, Jamaica Society of Architects 1969-70



First Award in 1964.

The Jamaican Society of Architects held its first competition for the Governor General's Award in Architecture in 1964 when His Excellency Sir Clifford Campbell gave his gracious permission for use of the title.

Making the Award was intended to be a bi-annual event, judged by an assessor invited by the Society and briefed to select in his opinion the best building designed by architect members and constructed in the preceding period of two years. The prize went to the National Stadium, designed by the firm of Wilson Chong and Associates, judged to be the most worthy entry by the assessor Signor Coruna Martin, President of the Mexican Society of Architects and Vice-President of the International Union of Architects (Signor Martin is now president of the International Union of Architects).



Above: National Stadium; top right: W. Chong receives Award from the Governor General, Sir Clifford Campbell; bottom right: Sr. Coruna Martin (right) and W. Chong (Pres. J.S.A. 1964)

The Competition of 1966.

In 1966 the assessor was Professor Thomas Howarth, Dean of the Department of Architecture, University of Toronto. It was a great disappointment to members when Dr. Howarth decided he was unable to make an award, although he complimented competitors on the general standard of design illustrated in the exhibition of entries.

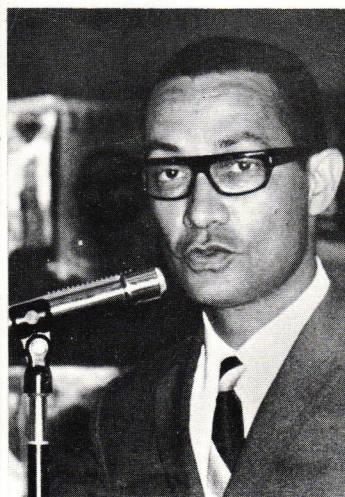
The Award of 1969.

For the 1969 Award the Society was most fortunate in obtaining the services as assessor of Mr. Gordon Bunshaft, senior partner in the internationally renowned firm of architects Skidmore, Owings, and Merrill, of the United States of America. For a number of reasons it had been found impracticable to hold the competition in 1968, with the result that the period covered extended from 1966 to 1969.

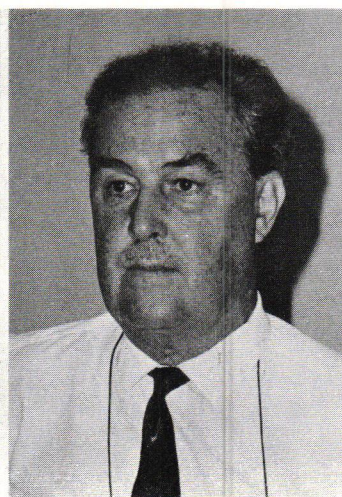
It was decided to ask Mr. Bunshaft to make, in addition to the premier Award, which takes the form of a bronze plaque, three awards of merit, printed scrolls for the three entries adjudged by the assessor to be next worthy of selection. He was asked to take into account the use and development of site, sun control, aspect, siting, structural concept, materials, technological consideration, and the general character of the building.



Mr. Gordon Bunshaft



*Senator Eric Bell,
former Mayor of Kingston*



Mr. T. A. L. Concannon

Exhibition at Devon House.

Forty six entries were received, and put on public display at Devon House from the 27th October to 13th November, 1969. The exhibition was formally opened by His Worship the Mayor of Kingston, Councillor Eric Bell. In his remarks Mr. Bell said that the role of the architect was an important one in any community, and more particularly so in a developing country such as Jamaica. Architects should bear in mind, he commented the reality of the Jamaican situation, the needs of the people, their environmental conditions, the indigenous culture and the hopes and aspirations of the inhabitants. In Jamaica some architects, Mr. Bell said, would have the opportunity of participating in projects with the prospect of creating new cities free from the defects and drawbacks of the past — something which had always been the dream of architects and planners.

Introducing the Mayor, the President mentioned that the Society had, over the past fifteen years, conducted an unceasing campaign with the authorities to require registration of architects in Jamaica. Much poor work was being done by untrained persons, work of low quality, emphasising the need for control over those who helped to create what it is now fashionable to call the 'built environment'. Registration would at least ensure protection of the word 'architect' and assist in leading the public to an awareness of the dividends to be earned in placing the nation's building in qualified hands.

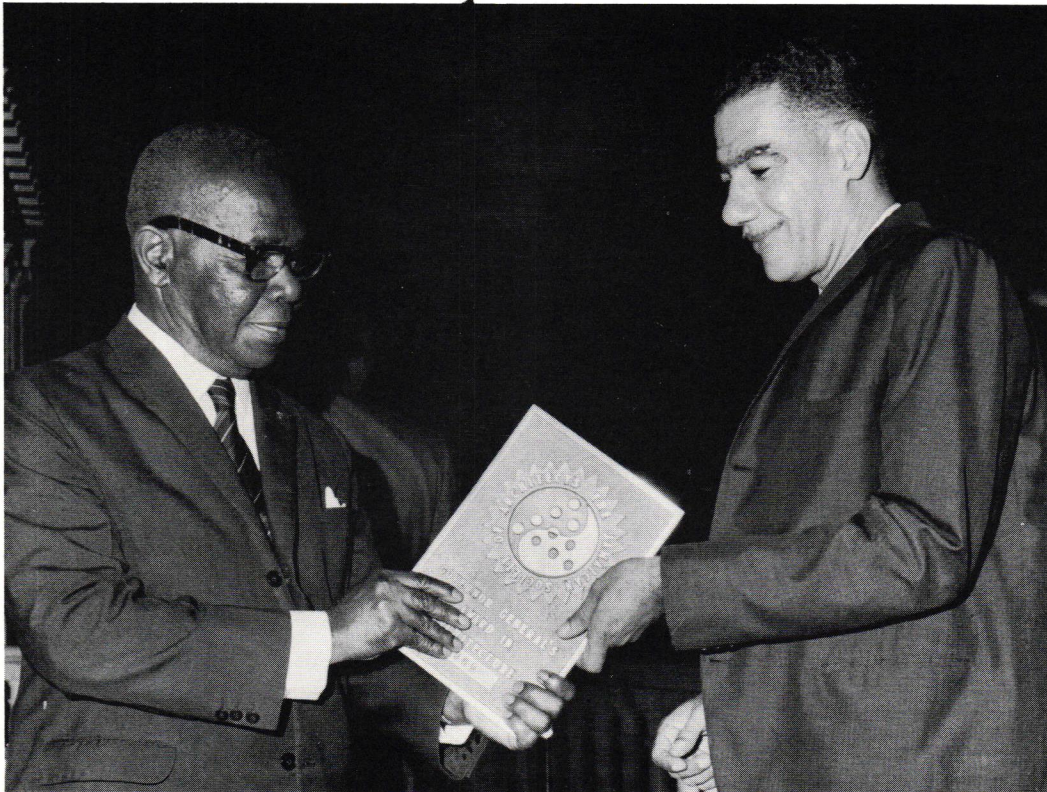
The Governor General's Award.

On November 13, 1969, the terrace and lawns of Devon House were again the stage upon which the highlight of the competition was mounted — announcement by Mr. Bunshaft of the Award and awards of merit, presented by His Excellency the Governor General in person, in the presence of a large and representative gathering of architects and their guests.

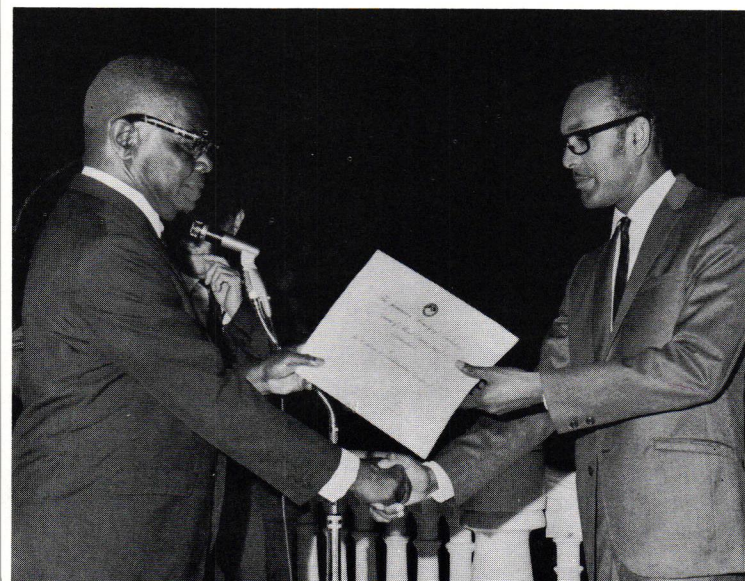
Mr. Bunshaft, in summarizing his impressions, said the Society should feel proud of its efforts. The competition was full of vitality and enthusiasm, many of the entries were interesting, and the whole exhibition could stand up well in any community in this hemisphere. Some of the entries, he thought, were dull, and often were the biggest of the buildings in the competition. Other entries were full of architectural tricks, particularly in some of the houses; there was a tendency to use what he called "exaggeration of structure".

In announcing his selection for the Award, Mr. Bunshaft described the Creative Arts Centre at the University of the West Indies, Mona, St. Andrew, designed by McMorris, Sibley, Robinson as a "strong building", well designed to meet the purpose for which it was intended (although he confessed some doubt that it should be called Creative rather than Performing Arts Centre). Mr. Bunshaft criticized the lack of upkeep, remarking that, when he visited the building, he found the site work incomplete and the surrounding area overgrown with grass and weeds. He thought the use of shingles very appropriate to the local conditions, giving much interest to the external appearance.

The other awards of merit were made, equally, to a branch bank building for Barclays Bank D.C.O. at Cross Roads, Kingston by Rutkowski, Bradford and Partners; the Dominion Life Building in New Kingston by McMorris, Sibley, Robinson; and a private residence for Mrs. E. Ward at Norbrook, St. Andrew, by David Kay and Associates. Because of the high standard of commendable work, Mr. Bunshaft said he had decided to add "off his own bat" two additional awards of honourable mention — these he listed as the Police Station at Admiral Town, Kingston, by the Chief Architect's Branch, Public Works Department, and the John R. Wong Supermarket in New Kingston by Rutkowski Bradford and Partners. Commenting briefly on these buildings Mr. Bunshaft said of the bank building that it had a clear expression of structure, but a weakness in use of material in that concrete was placed directly into the ground; there should be more suitable material at ground level. The Dominion Life office was another strong and sturdy structure, which would look even better when the addition is completed. He thought the detailing was a little heavy handed. Of the private residence Mr. Bunshaft remarked that it was a simple structure set nicely on the site, and the design was free of 'architectural tricks' seen in other houses.



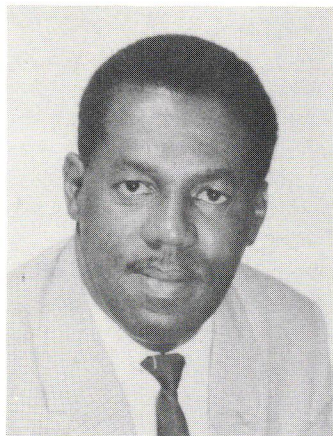
His Excellency, Sir Clifford Campbell, Governor General of Jamaica presenting the Governor General's Award in Architecture 1969 to Mr. Vayden McMorris (rt.). It is a bronze plaque engraved with the insignia of the Jamaican Society of Architects.



His Excellency, the Governor General presenting an Award of Merit for Architecture to Mr. Herbert Bradford.
photos by Neville Hylton



His Excellency, the Governor General presenting an Award of Merit for Architecture to Mr. David Kay (back to camera.).....Mr. S.G. Kennedy (extreme left) and Mr. T. A. L. Concannon (centre).



Chief Architects Branch, Ministry of Communications and Works. recipients of an Honourable Mention Award for Architecture.

Left: Mr. Mostyn Campbell, Chief Architect, Ministry of Communications and Works.

President, J.S.A. 1967-68

Right:

Mr. Raymond McIntyre, Architect in Charge of Project



The Admiral Town Police Station (which unfortunately he had been unable to visit, for reasons outside his control) shewed ingenuity in dealing with floor and ceiling ventilation, and altogether seemed to be an interesting building. The Wong Supermarket was, as a Supermarket should be, simple and forthright, well designed to serve its intended purpose.

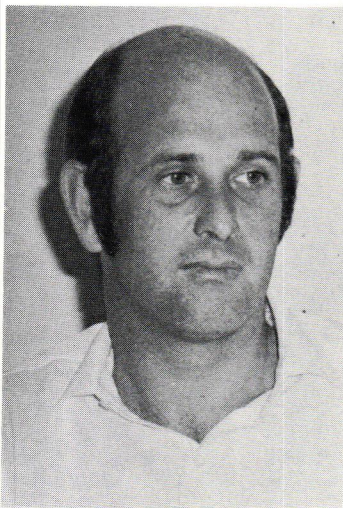
After the President had invited His Excellency to make the presentations, which included a special Award of Merit to Mr. and Mrs. Raphael Shearer for their outstanding contribution to the success of the Society's magazine, *Jamaica Architect*, the Governor General addressed the gathering.

Sir Clifford said that Jamaica was advancing rapidly in the field of architecture. There was, however, much to learn, but hard study and constant practice would ensure continued advancement architecturally. His Excellency added that the architecture of a country depicted to a large extent the character of its people, and by looking at their architecture one could get a fair idea of what a people had accomplished and where they intended to go in the future. He congratulated the Society in the way the competition had been organized and exhibited, and thanked Mr. and Mrs. Bunshaft for having given their time, from what he knew must be a busy schedule, to visit Jamaica, to which he was delighted to welcome them and to say 'Please come again'.

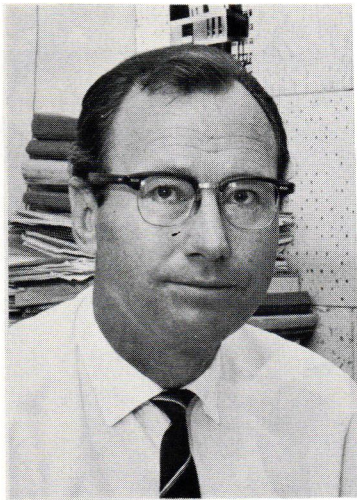
The President of the Society added his own thanks to His Excellency and to Mr. and Mrs. Gordon Bunshaft, to all the competitors and to the Governor General's Award committee responsible for the entire competition, including exhibition, news releases, and programme of talks, open to the public, which were held at the Society's headquarters 'The Centre', Kingston, during the period of exhibition of entries. The President thanked also press, radio and television staff who had ably reported the various events in connection with the Governor General's Award competition 1969, and builders, quantity surveyors, engineering and other professional consultants who had collaborated with the architects in producing the buildings to make the competition possible, and the success it undoubtedly had been. Everyone would look forward with great interest to the next Governor General's Award competition in 1971.



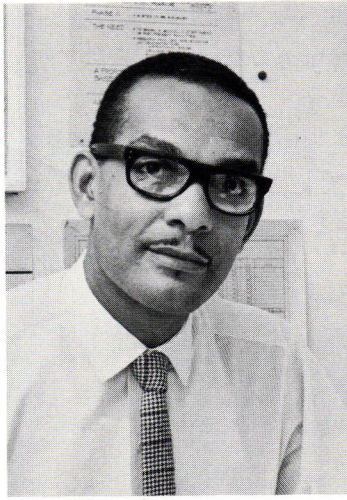
Left to right: Stanley G. Kennedy, Vayden McMorris, Jerry P. Sibley and Herbert W. Robinson of McMorris Sibley Robinson, winners the Governor General's Award 1969, and an Award of Merit in Architecture.



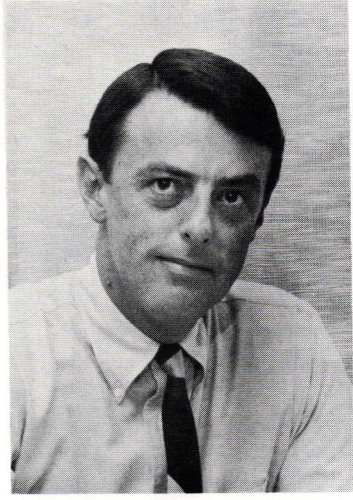
David G. Kay of David Kay and Associates, winners of an Award of Merit for Architecture.



Conrad R. Rutkowski



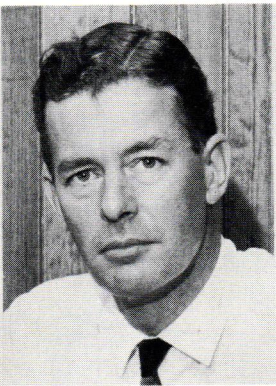
Herbert G. Bradford



E. Allen Roberts



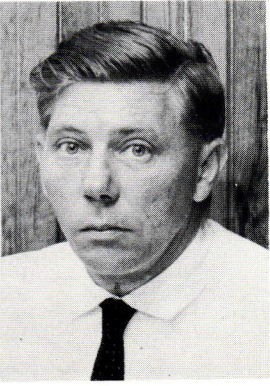
Richard A. Brandon



John S. Thompson



Ivanhoe Henney



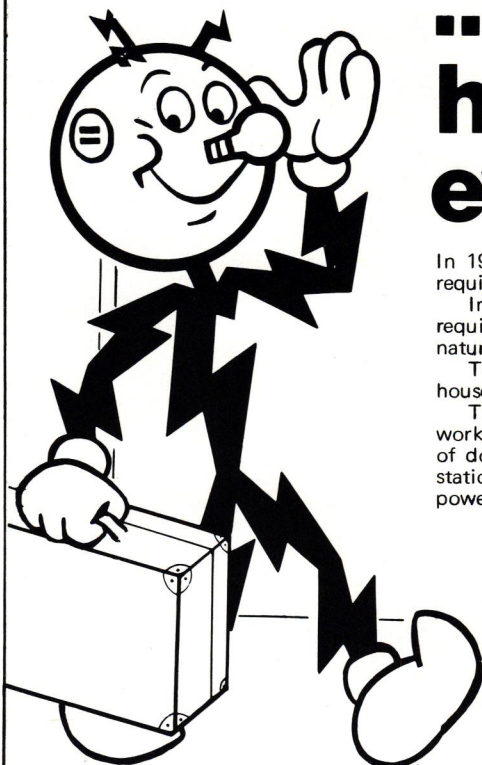
Harry J. Beatty

The firm of Rutkowski Bradford and Partners, winners of an Award of Merit and an Honourable Mention Award for Architecture.

Rome wasn't built in a day.

Same goes for us. We didn't become the biggest bank in Jamaica overnight. We had to work at it. Neither did we get the confidence of Jamaicans overnight. We had to work at that, too. We had to show you that we were willing to do more for you. And do it better. Now that we've got your confidence, we intend to keep it. After all, we'd hate to see our Rome go up in smoke. . .overnight.

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'WHERE PEOPLE COME FIRST'



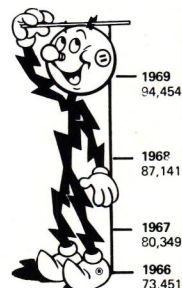
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In 1966 I lived and worked in 73,451 homes, doing a number of jobs requiring 117,669,000 Kilowatt hours.

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demountable partition by MOVAWALL
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interior created for
Conditioned Air Corporation Ltd.,
Hagely Park Road.

Architects McMorris Sibley Robinson
Contractors Ivan D. Arscott Ltd.



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The Creative Arts Centre

Mona, St. Andrew

Governor General's Award in Architecture 1969



The Creative Arts Centre is situated on the campus of the University of the West Indies at Mona, Jamaica. The site borders on the main Ring Road of the campus and slopes very gently, north to south. It is the first of a set of buildings to comprise the Creative Performing Arts of the University; when complete, it will have workshops, a legitimate Theatre, art studios and landscaped outdoor performing areas.

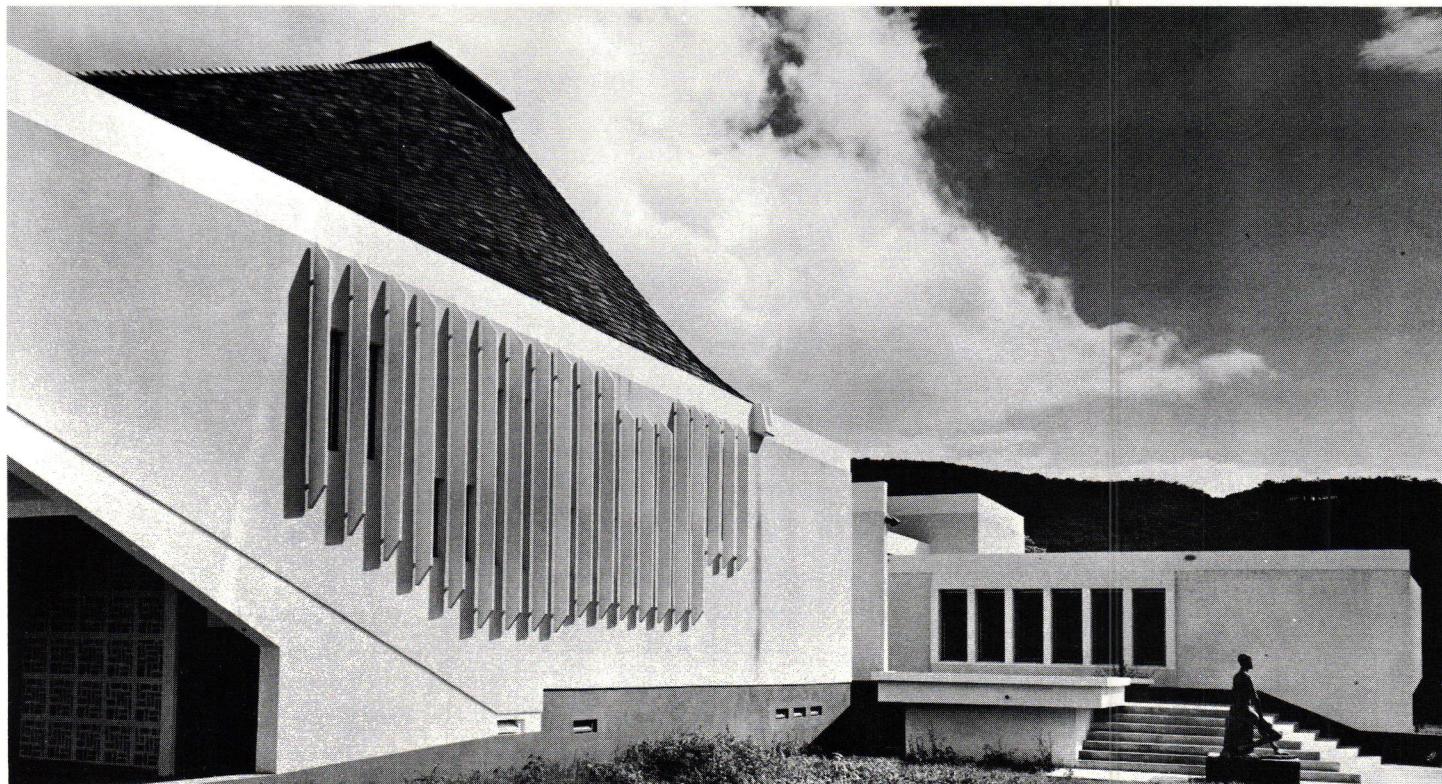
This phase provides administrative offices, an exhibition area, a music department, lecture rooms and an experimental theatre workshop. The lecture rooms are being used temporarily as art rooms.

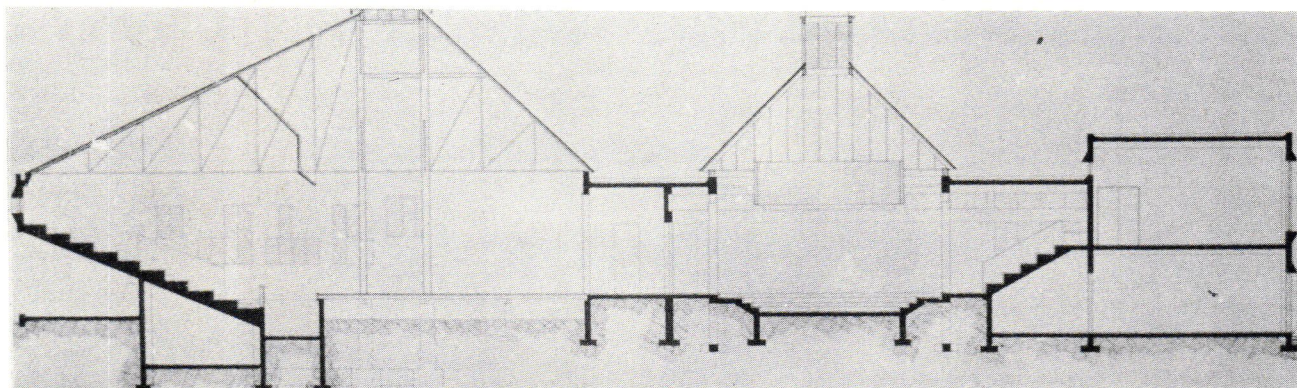
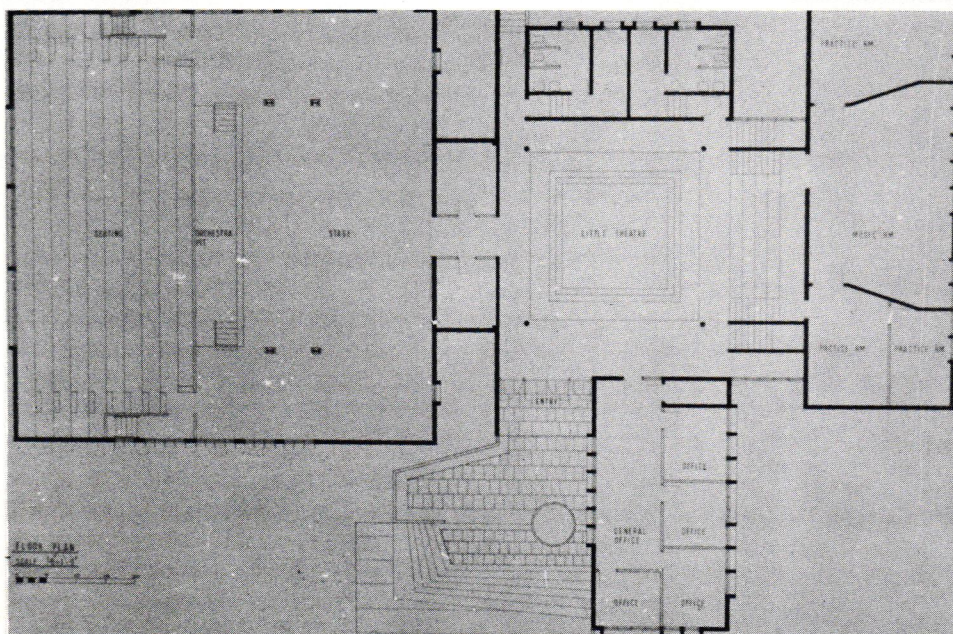
The programme for this department of the University

is a continuing one; as grants are received, each phase is completed from the points of view of structure, furnishing and equipment.

The construction is basically reinforced concrete framed with concrete block infill panels. The experimental theatre workshop room is supported on four steel columns and is independent of the walls for the support.

The building plan affords maximum window area to take advantage of the day and night breezes. However, the building has airconditioning for use at rehearsals and performances. Under normal conditions airconditioning is not required.





Architects:) McMORRIS SIBLEY
Engineers:) ROBINSON
Contractor:
 Paul Johnson Construction Ltd.
Steel Fabricators:
 Structural Engineers Ltd.
Quantity Surveyor:
 Cairney, Bloomfield & Associates

Electrical Consultants:
 Warren Anderson & Associates
Electrical Contractors:
 Engineers (Veterans) Ltd.
Windows: Tropicair Ltd.
Air-conditioning: Dage Service Ltd.
Partitions: Modern Partitions Ltd.
Photographer: Neville Hylton



The Dominion Life Office Building

New Kingston

Award of Merit in Architecture 1969

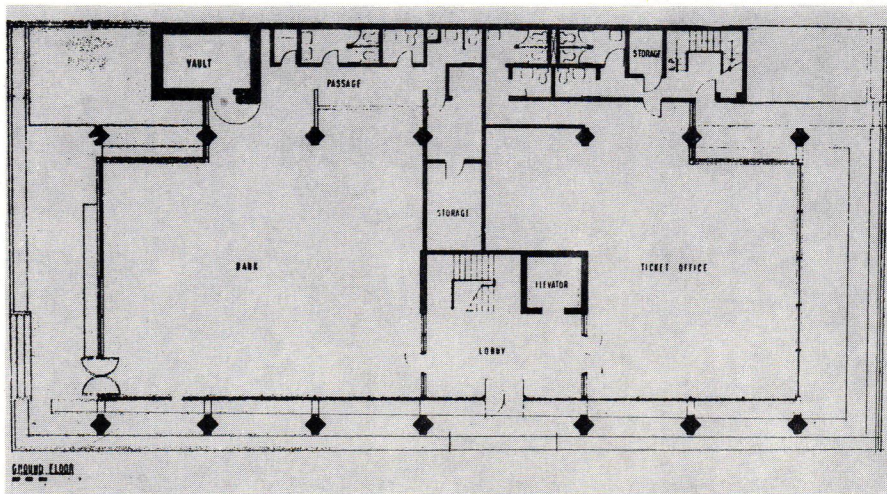
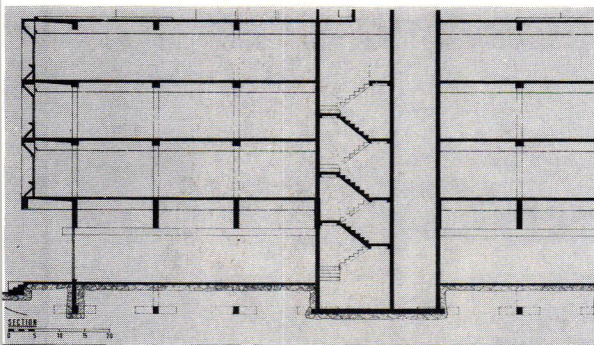
The site for this building is on a prominent corner at the intersection of two main roads. The long side of the building which has the glass facade, is given a northern exposure.

The service areas are housed in a windowless slab-like tower which is located on the south side of the building. This was done to permit the adjacent land to the south to be developed without destroying the integrity of this building. The owners of this building have recently acquired the adjacent lands and an extension to the building is being constructed. The service tower will also be used by the tenants of the new building.

The clear space requirement on the ground floor necessitated the use of large supporting beams and columns which have been strongly expressed in the design.

The central airconditioning plant is located at roof level and small plant rooms are located in the service core at each floor level. Underfloor electrical duct systems are employed throughout, permitting flexibility of furniture and partitioning arrangements.

The car parking space on the west ensures that construction on adjacent properties will not be juxtaposed to this building.



Architects:
McMORRIS SIBLEY ROBINSON
Contractor: W. V. Lynch
Electrical Consultants:
R. C. Lyon Hall & Associates

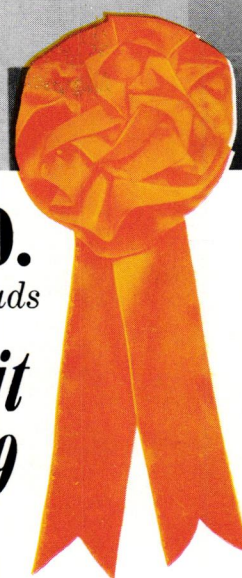
Quantity Surveyors:
Hall, Wardlaw & Associates
Windows: Tropicair Ltd.
Air-conditioning: Arel Ltd.
Photographer: Neville Hylton



Barclays Bank D.C.O.

Cross Roads

Award of Merit in Architecture 1969



This building is located in the heart of the Cross Roads commercial area. There is heavy vehicular and pedestrian circulation. The neighbouring buildings are in poor condition.

The design requirements called for a self contained branch Bank with nominal provision for expansion. As it was not intended to provide future floors above, the roof was conceived as an exposed waffle structure, on columns at optimum centres, sheltering the high ceilinged banking hall and the ancillary spaces distributed among the 3 single "service blocks". Security areas were located in the basement reached by both stair and lift. The podium assists

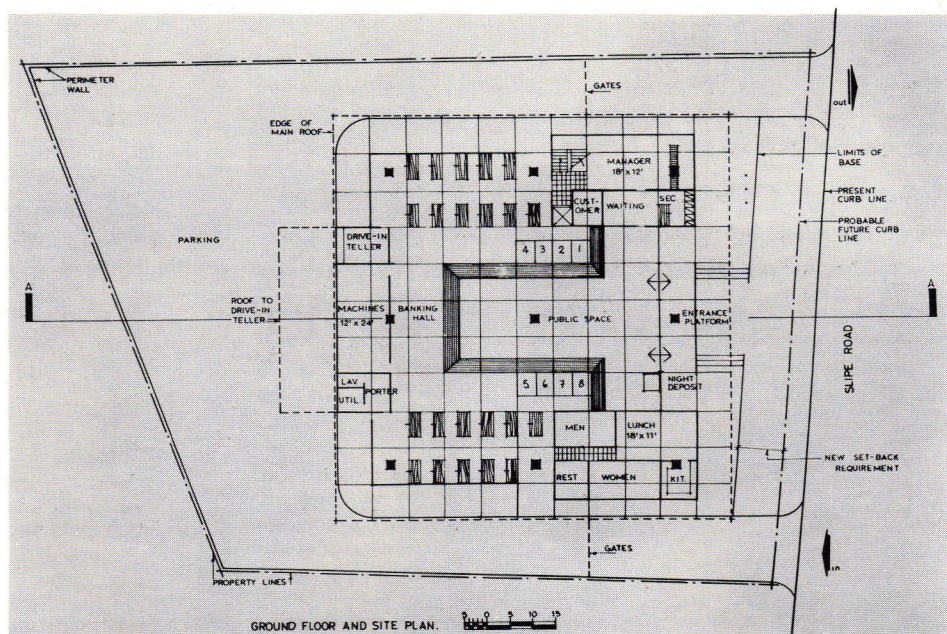
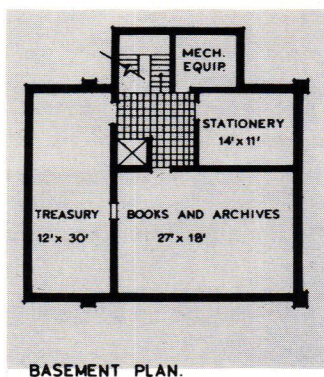
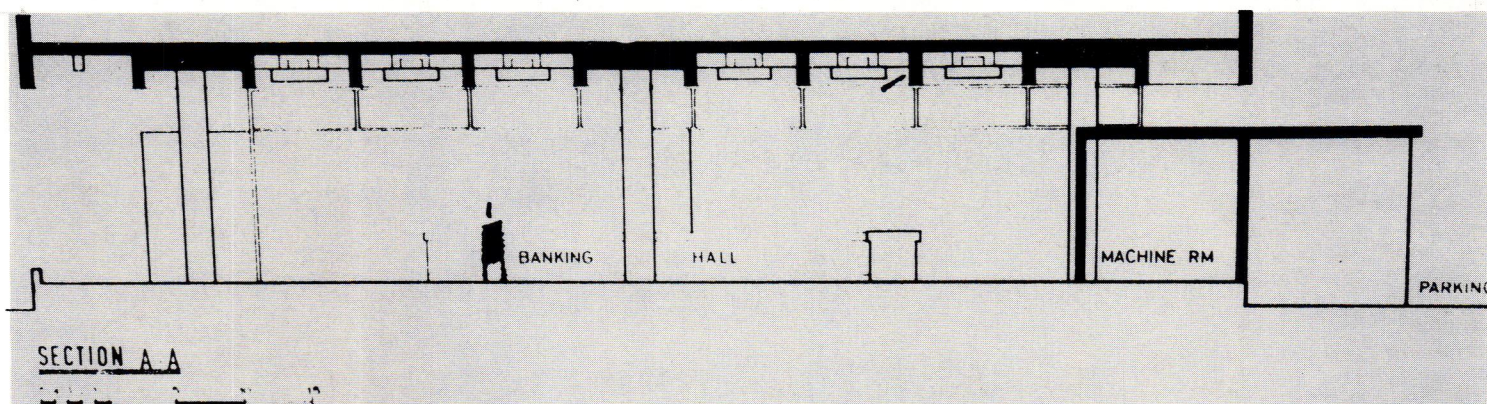
in divorcing the building from its immediate environment as well as providing a visual balance to the dominant roof fascia.

Local airconditioning distribution equipment sits on the roofs of the service block and air is distributed both directly into the banking hall and down into the service blocks reducing the need for duct work to the minimum.

The ground floor contains 7,744 sq. ft. and the basement contains 1,782 sq. ft. The entire structure is of reinforced concrete and concrete block. Finishes were selected on the basis of low capital costs as prescribed by the owner.



Architects:)
Consulting)
Engineers:) RUTKOWSKI,
Electrical-) BRADFORD &
Mechanical) PARTNERS
Consultants:)
Partner in Charge:
 E. ALLAN ROBERTS
Quantity Surveyor:
 Cairney, Bloomfield & Associates
Contractor: Levy & Hall Ltd.
Electrical Subcontractor:
 K.I.W. (Electrical Ltd.
Air-conditioning Subcontractor:
 Jack Pitter Ltd.
Floors: Phillip Gore
Ceilings:
 Caribbean Interior Partition Systems
Windows: Tropicair Jalousies Ltd.
Photographer: Neville Hylton





Residence for Mrs. E. Ward

Norbrook

Award of Merit in Architecture 1969

Site Size: $\frac{3}{4}$ acre. Description: Gradual north to south fall to a dry gully bed with many large trees: Open view across golf course and south boundary.

Floor Area — 2,870 sq. ft.

Structural System: Load bearing reinforced concrete block walls. Flat timber decking roof.

Materials: Walls: Rendered and plastered block work; wood screens with load bearing, hollow steel columns. Flooring:

Institu terrazo, pebble screed and carpet in master bedroom.

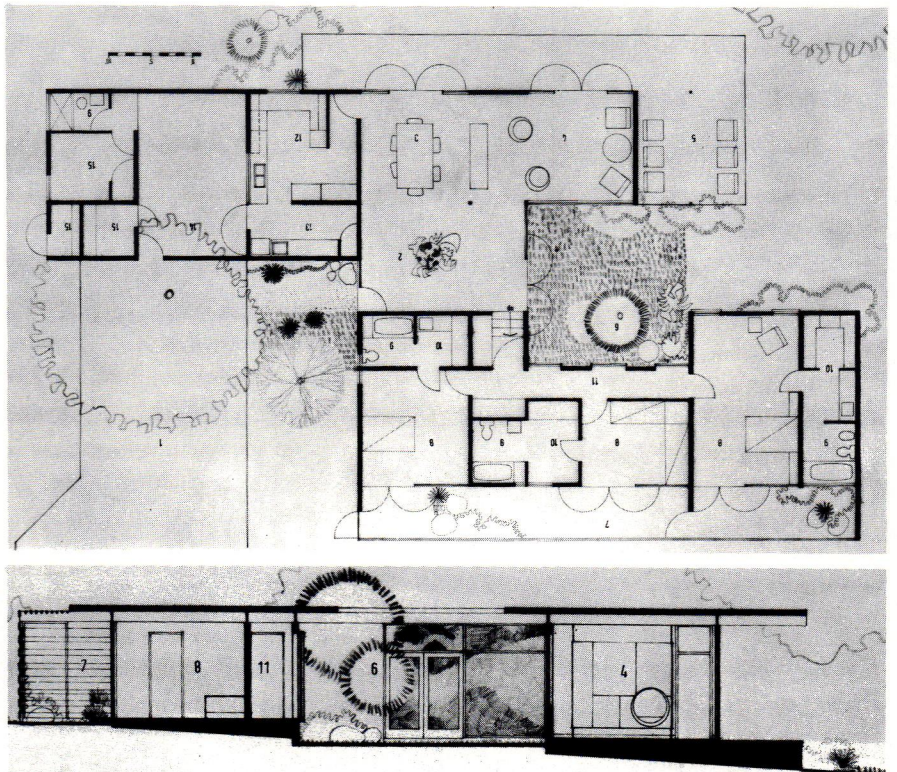
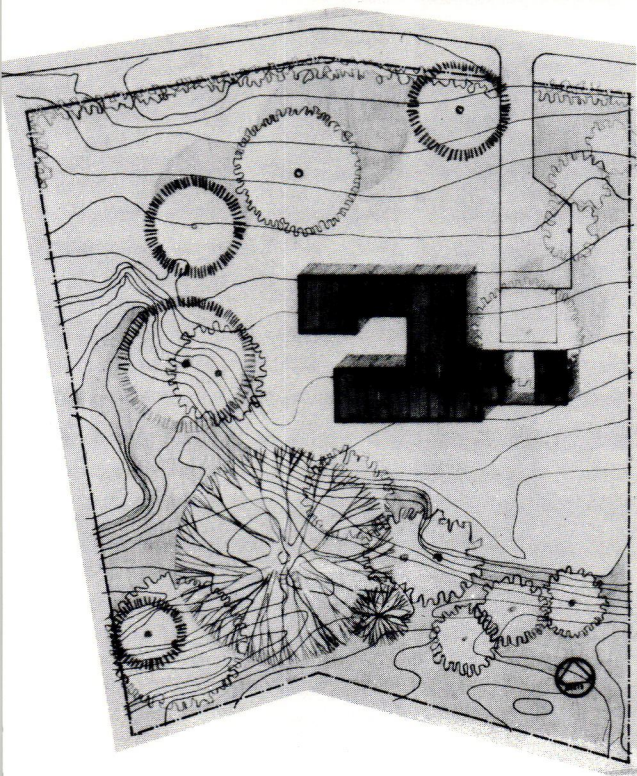
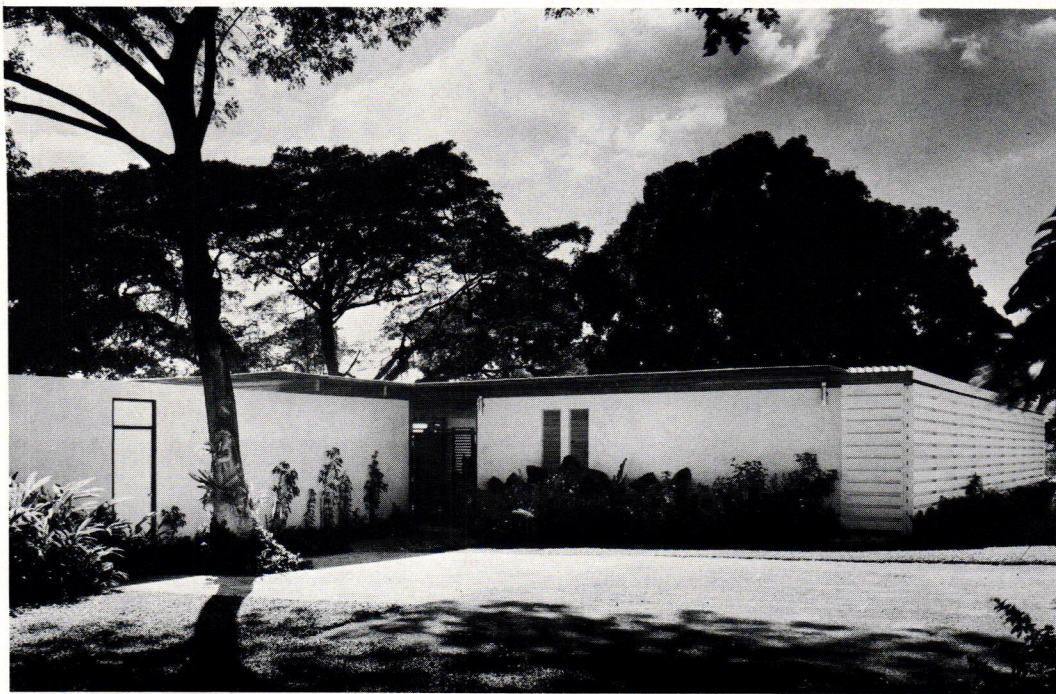
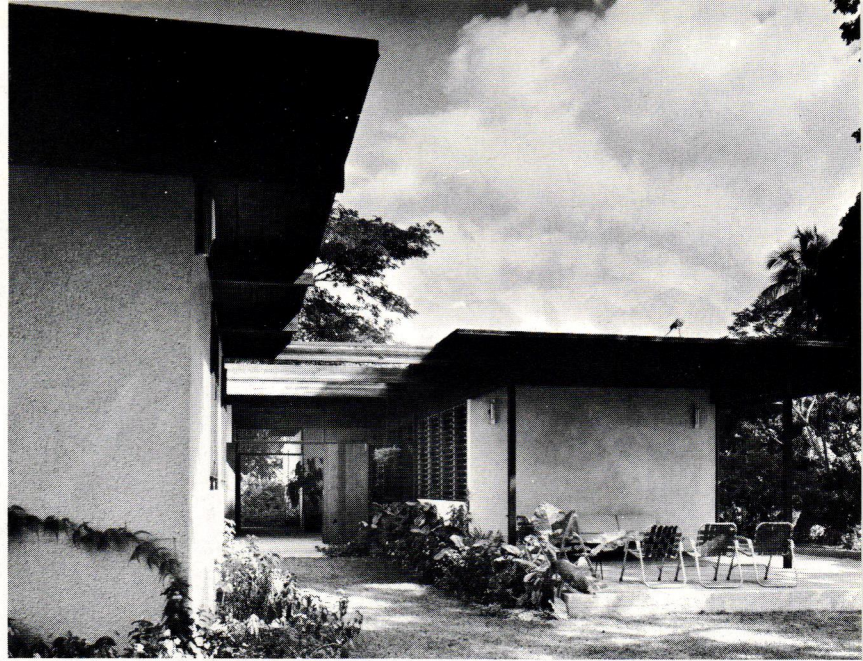
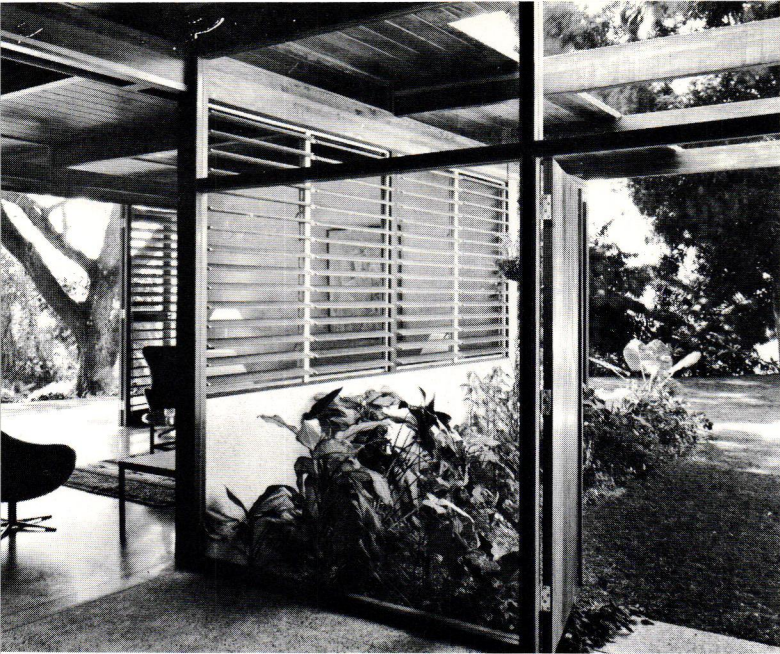
Windows: Redwood louvres and fixed glass.

Roof: 2" thick redwood decking on electro laminated wood beams at 80" centres. Finished with an asphalt membrane and limestone chippings.

Special Features: Screened bedroom garden and blank entry wall give total privacy from the road.

Architect:
DAVID KAY & ASSOCIATES
Contractor: A. E. Scovell
Floors: Gore Bros.; J. Nunez

Windows: Tropicair
Structural Engineering Consultants:
Hue Lyew Chin
Photographer: Edgar Yee Keow

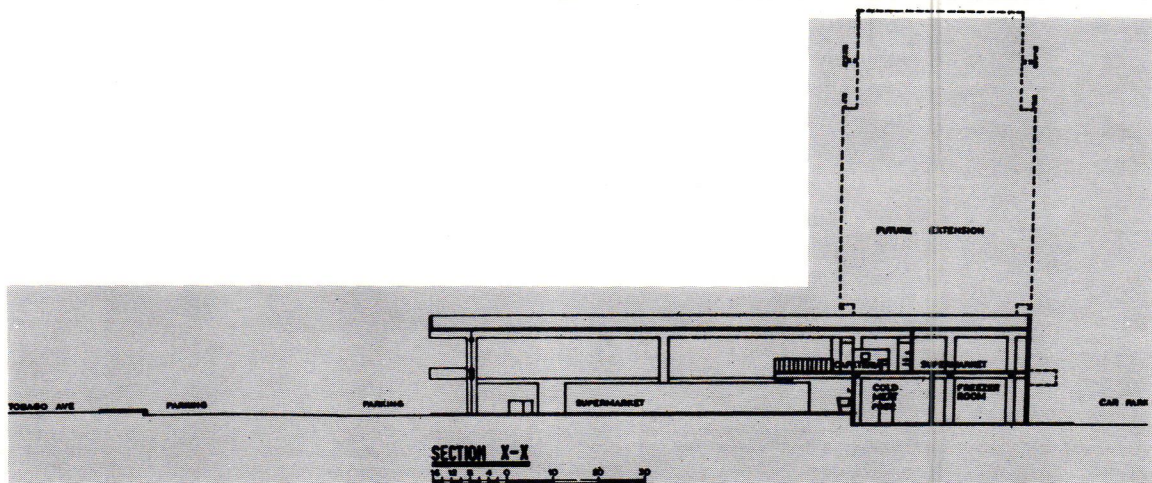
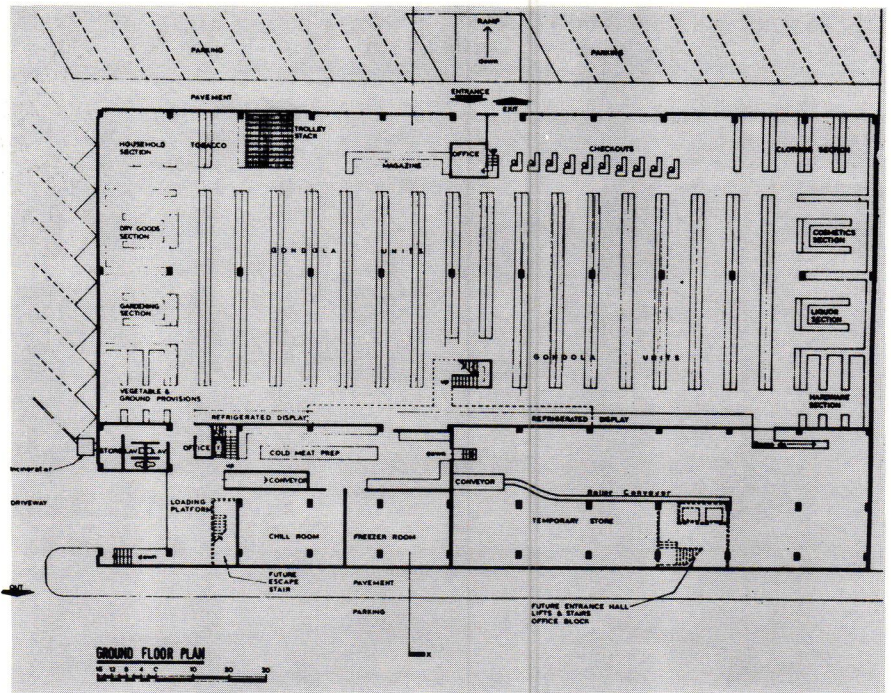
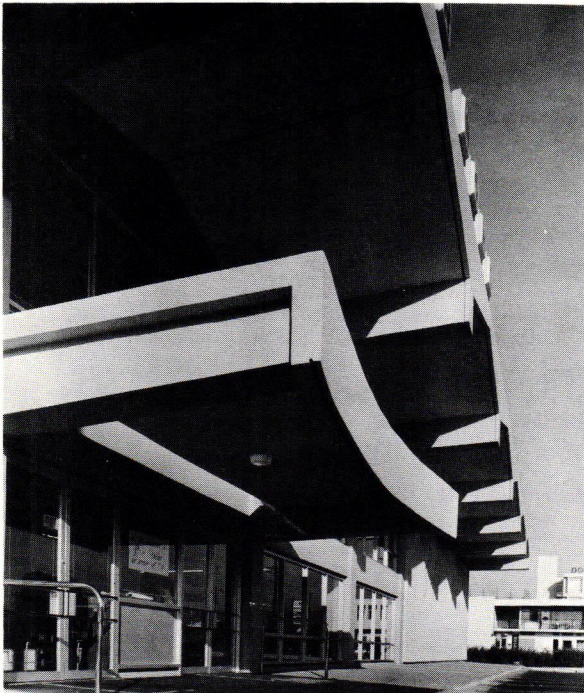


Honourable Mention in Architecture 1969

The John R. Wong Supermarket, New Kingston

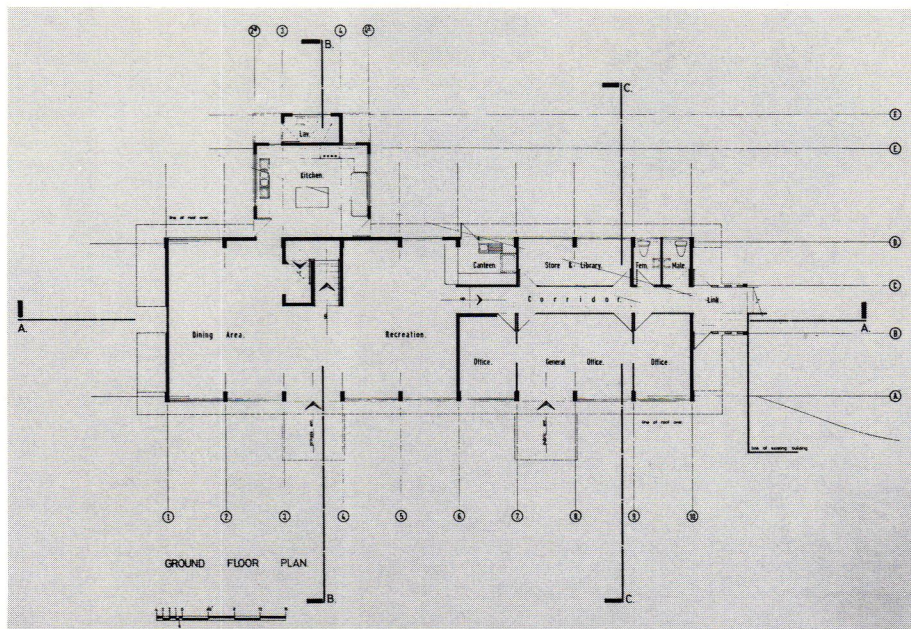


Architects:)
Consulting)
Engineers:) RUTKOWSKI,
Electrical-) BRADFORD &
Mechanical) PARTNERS
Consultants:)
Partner in Charge:
 RICHARD A. BRANDON
Quantity Surveyor:
 Cairney, Bloomfield & Associates
Contractor:
 Abraham, Henriques & Joy Ltd.
Electrical Subcontractor:
 Teletronics Ltd.
Air-conditioning Subcontractor:
 Jack Pitter Ltd.
Floors: Industrial Carpet
Partitions:
 L. J. Williams Marketing (Ja.) Ltd.
Ceilings:
 Caribbean Interior Partitions Ltd.
Windows: Tropicair Ltd.
Photographer: Neville Hylton

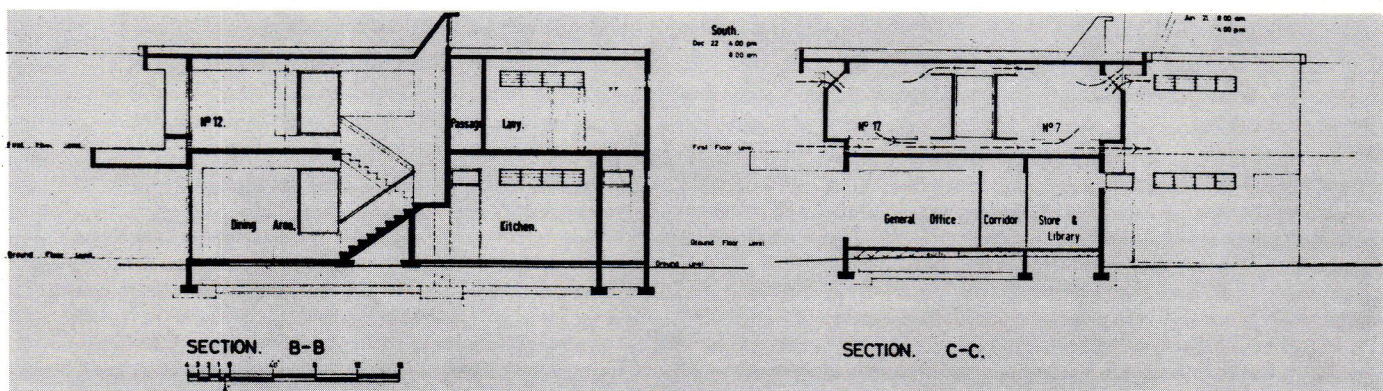


Honourable Mention in Architecture 1969

Police Station, Admiral Town



Architect:
DESIGNED BY
CHIEF ARCHITECTS BRANCH,
Ministry of Communications & Works
Architect in Charge:
RAYMOND A. MCINTYRE
Structural)
Consultants:) Ministry of Com-
Mechanical) munications & Works
Consultants:) and Public Works
Quantity) Department
Surveyors:)
Contractor: Paul Johnson Ltd.
Photographer: David Brown

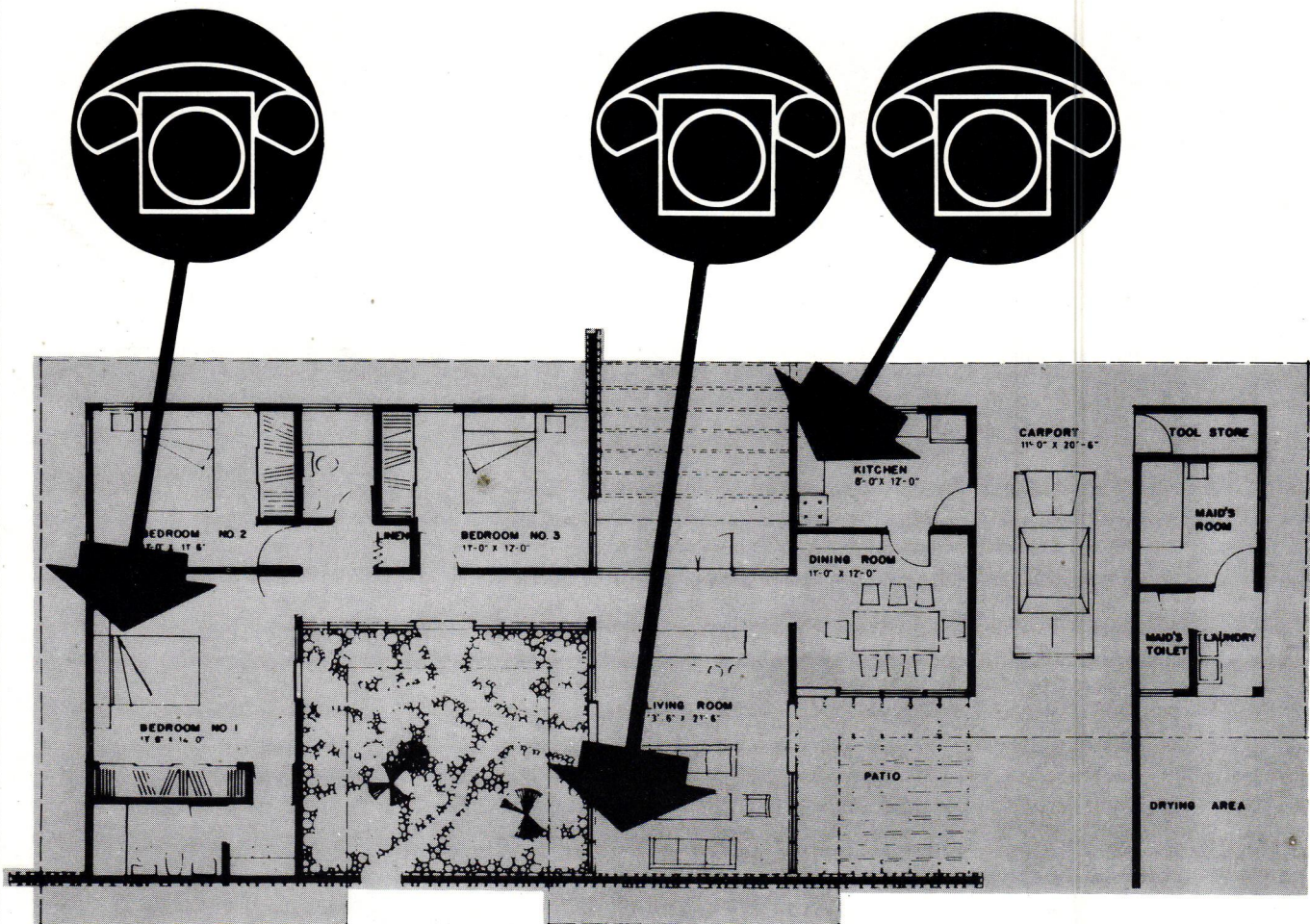


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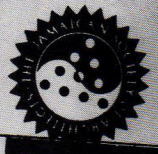
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GOVERNOR GENERAL'S AWARD in ARCHITECTURE



1969

MEMBERS OF THE J.S.A. PUBLIC RELATIONS COMMITTEE 1969 WHO ORGANIZED, COORDINATED AND PUBLICIZED ALL ARRANGEMENTS FOR THE GOVERNOR GENERAL'S AWARD EXHIBITION AND WEEK OF ACTIVITIES.

Mr. Stanley G. Kennedy, Hon. Secretary, Jamaica Society of Architects, 1969-70; Chairman: Public Relations Committee 1969.

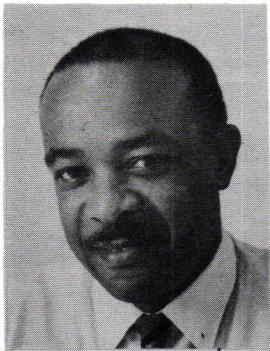
Mrs. Louise McLeod, Member Executive Committee, Member Public Relations Committee: Entertainment.

Mr. Michael Carter, Chairman Public Relations Committee 1970.

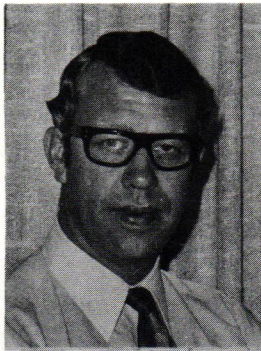
Miss Verna Panton, Member Public Relations Committee 1969: Entertainment.

Mr. Ian Davison, Member Public Relations Committee

Mr. John Martin, Member Public Relations Committee.



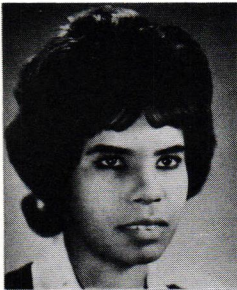
Mr. Stanley Kennedy



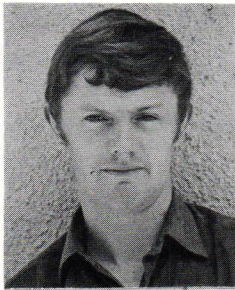
Mr. Michael Carter



Mrs. Louise McLeod



Miss Verna Panton



Mr. Ian Davison

Other Officers, Committee Members and Members of the J.S.A. who played an active part during the Governor General's Award Week of Activity.

Mr. Mostyn Campbell, Immed. Past President, J.S.A. 1967-68

Mr. T. A. L. Concannon, President, J.S.A. 1969-70

*Mr. Peter Soares, Vice President, J.S.A. 1969-70,
Chairman, Magazine Committee*

*Mr. David Kay, Treasurer, J.S.A. 1968-69,
Chairman, Magazine Committee 1967*

Mr. Marvin Goodman, Chairman Magazine Committee 1968

Mr. Raymond McIntyre, Member Magazine Committee 1967-70

*Mr. H. D. Repole; Mr. R. Brandon; Mr. Vayden McMorris;
Mr. Carl Chen; Mr. Brooke Riley.*

*Note: Mr. James Voss, Landscape Architect came from Miami
to give an illustrated lecture.*

**Mon 27 Oct
6.30-8.30pm**

The Exhibition of the Governor General's Award in Architecture for 1969, at Devon-House, by His Worship Mr. Eric Bell Mayor of Kingston
Admission to member: J\$ 3.50
The latest issue of the 'Jamaica Architect' will be presented at this party

**Wed 29 Oct
7.30pm**

The first of six illustrated talks to be held at "THE CENTRE" 2A Caledonia Crescent.
These discussions are all open to the public - admission free.
1st Discussion 'The History of the Architectural Profession in Jamaica'.

**Thu 30 Oct
7.30pm**

2nd Discussion: 'Urban Expansion - Past, Present & Future'.

**Fri 31 Oct
7.30pm**

3rd Discussion: 'Preservation of Ancient Buildings - Why & How'.

**Mon 3 Nov
7.30pm**

4th Discussion: 'Landscape Architecture - part of the human environment'.

**Wed 5 Nov
6.30pm
7.30pm**

J.I.S. T.V. programme on Architecture in Jamaica.
5th Discussion: 'The Architect and his Community'.

**Thu 6 Nov
7.00pm
7.30pm**

JBC Radio programme "Topic".
6th Discussion: 'Developments in Residential Architecture'.

**Fri 7 Nov
3.30pm**

The Assessor, Mr. Gordon Bunshaft, arrives, with his wife, at Palisadoes Airport.

**6.30pm
8.30pm**

JBC TV programme "Topic"
Informal Reception at "THE CENTRE" Architects and spouses only.

**Sat 8 Nov thru
Mon 10 Nov**

Assessment of Entries
Exhibition closed to Public

**Wed 12 Nov
7.30pm**

Party at Devon House.
Admission to members and guests: J\$ 1.00
Mr. Bunshaft will announce his selections.
His Excellency the Governor General will present the awards.

Thu 13 Nov

Mr. Bunshaft leaves.
Exhibition remains open to public until 20 Nov.



We want everyone

Slums and shanty towns can't become modern housing schemes by magic. It requires vision, planning, hard work and money; it requires the cooperation of governments, architects, builders, financiers and a host of other personnel; it requires the availability of thousands of different materials, fittings and fixtures.

In the past decade great strides have been made in the quantity and quality of housing in Jamaica; undoubtedly the next decade will see even

more startling changes. It is only to be expected that the average person takes these changes for granted; but for all of us involved in the building industry, it is only proper that we maintain an objective view of the great advances made—not for self approval but to ensure that the pace of progress never slackens.

There can never be a fixed standard of housing that is adequate for all that time; what is acceptable today will be unacceptable in years to come. As con-



to live better.

ditions change, standards and requirements will change also. We at Tropicair cannot afford to wait and see—it is our business to look to the future and, in cooperation with the rest of the industry, plan for tomorrow's needs. This is the reason we'd like to sit down with you, and listen to your needs and hopes for the new Jamaica all of us are building. After all, the strongest foundation for what we do will be strong, new ideas from you. We will never be satis-

fied that people live well enough—we will always want everyone to live better.

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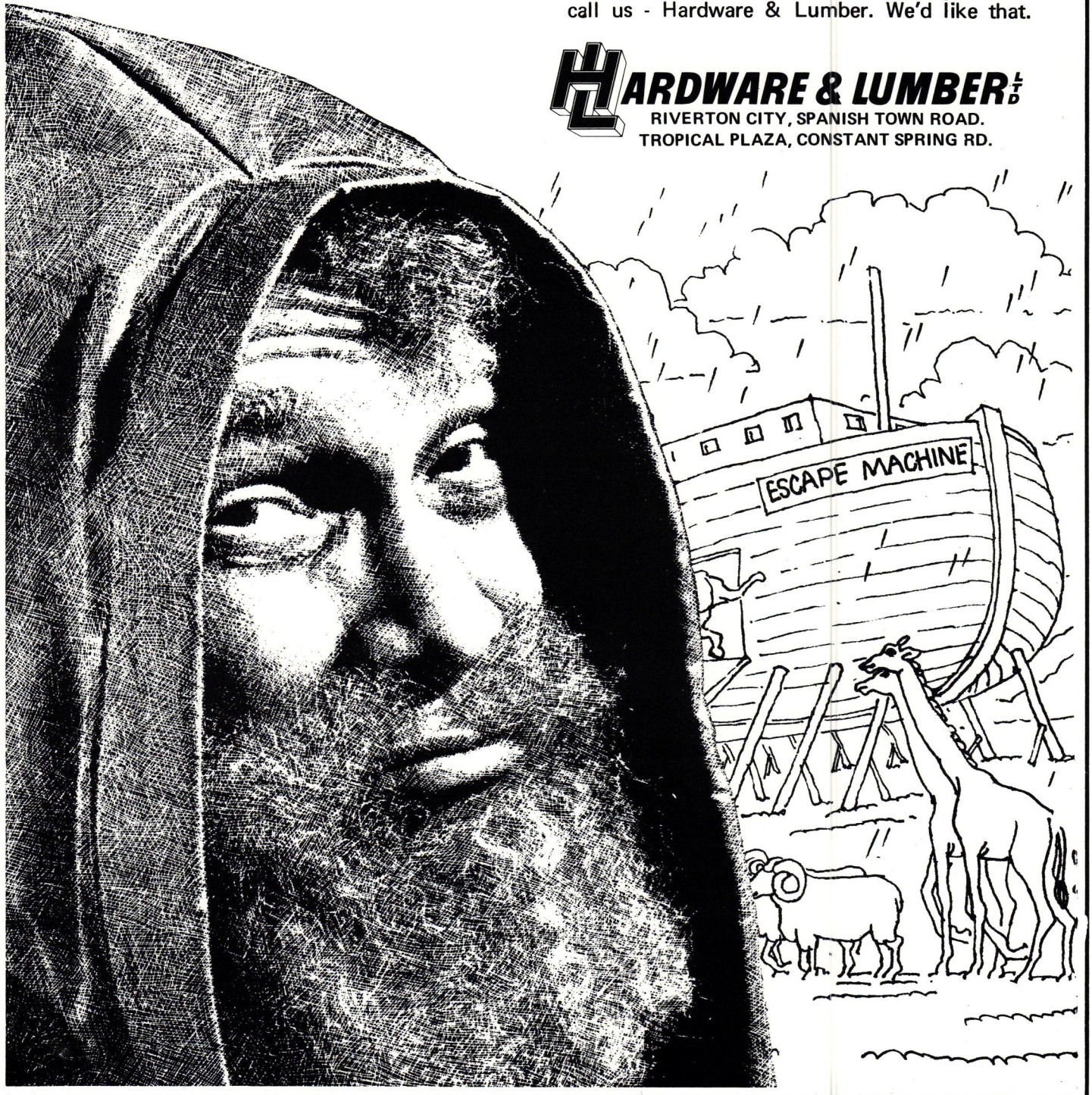
A member of the **I.C.D.** group of companies

I have the feeling they're still going to call it Noah's Ark.

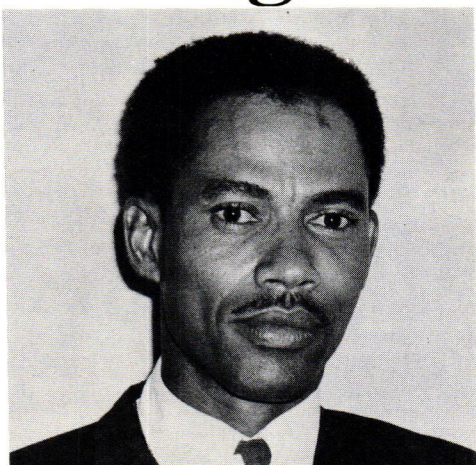
We could have given our business any number of fancy names. But we had the feeling you'd still have called us what we really are, Hardware & Lumber. It's the name in Jamaica

that stands for service to the building industry. For fair prices, honest dealing and reliable delivery of products of undoubted quality. So whenever you wish to build anything better, call us - Hardware & Lumber. We'd like that.

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Planning is Development and Development is Politics



*A Personal Comment on the
Series of
Public Seminars Held During
The Governor General's Award Week of Activities*

by Peter Soares, Dip. Arch. (The Polytechnic)

Vice-President of the Jamaican Society of Architects. 1969 - 70

Chairman of the Magazine Committee 1969 - 70

Planning is Development and Development is Politics, that was the overriding theme, running throughout the seminars, held at the Centre, during the Jamaica Society of Architects Governor General's Award Week of Activity.

These were public discussions and the public came not only to listen to Architects talk, they also came to express their own views.

They all asked these questions over and over: "What is happening?"; "Why is this being done?"; "Who made that decision?"; "What about water supplies?"; "What can be done about the deterioration of existing areas of the city?"; "What about housing?". They discussed their own concepts and/or solutions to many of these problems with the architects. Some people felt that much of the planning that was being implemented did not always seem to relate to the lives of those who would be affected. Many expressed a sense of frustration in trying to comprehend what was happening in 'Development'.

During the discussion on Urban Expansion, many feared that too much centralization was beginning to occur, (i.e., Kingston being enlarged) at the expense of internal areas. People realised that their opinions mattered and could lead to changes, and while they did not pretend to know all the answers, they felt that Planners, Architects, Engineers, etc., and all concerned with Development should gear their thinking to hear what the general public had to say.

A Development Climate which allows massive development to take place while not embracing the opinions of any of the related local professional institutions alienates these bodies. Furthermore, massive benefits are to be gained by inviting local participation, one of which is remaining conversant with the needs of the people. My own view is that we should begin to demand this participation in the interest of creating a Jamaican Environment.

The lecture by the Landscape Architect on the Development and Protection of Natural Resources, made us even more aware of using existing physical features (i.e., rivers, rocks, gullies, plants, trees and stones) as Design Elements. It was agreed that ideally landscaping should be considered from the very beginning of a job, and that the Landscape Architect should be part of the Design Team.

On the subject of Housing; there was a very exciting seminar. Again the problem of participation in planning by the people involved came up. Many felt that residents

who had moved into housing developments were dissatisfied.

The problems of low cost housing, and the immense problems in terms of need provoked a widespread diversity of opinions. It was suggested that man may have to turn to nature to find new forms of human settlement.

When things become too complicated, then nature can, by a study of its forms (Patterns of forms of living, Patterns of forms of organisms, even studies such as the way bees hive) lead the way to new solutions for man.

Nature provides unlimited examples of large numbers living together under a shelter, and living in balance.

Populations are growing to the extent that there will have to be a certain amount of "layering". There is nothing wrong with observing the manner in which Nature has solved her problems and borrowing from it.

Another sphere of discussion concerned the increasing complexity of Architectural Practice. This group felt that whatever infrastructure was evolving should improve the end product. It was felt that architectural energies must now be particularly directed towards helping to solve problems of lower-scale economic development, and development in general to set patterns of beauty.

During his illustrated talk on Historical Buildings, our President, Tom Concannon, demonstrated the inherent simplicity of style of Jamaican buildings, and our need to take a keen interest in the preservation of our heritage. He also encouraged young Jamaican architects to involve themselves in the study and assimilation of these past patterns, including the study of smaller type buildings. What was definitely expressed was that a basic style of architecture was evident in these more modest structures.

To sum up, the Seminars made us take a look at the past, they made us aware of the multiplicity of present day architectural styles. They stimulated interest in landscaping and the protection of the environment. They introduced concepts of land use and development. The influence of good architecture and planning on education, health, living patterns, industrial and agricultural development and beauty of environment were stressed.

In my opinion, however, the discussions between the architects and the public clearly demonstrated the need for greater communication so that the role of the architect can be extended from planning for people to planning with people.

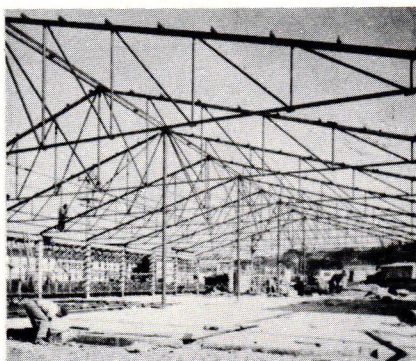
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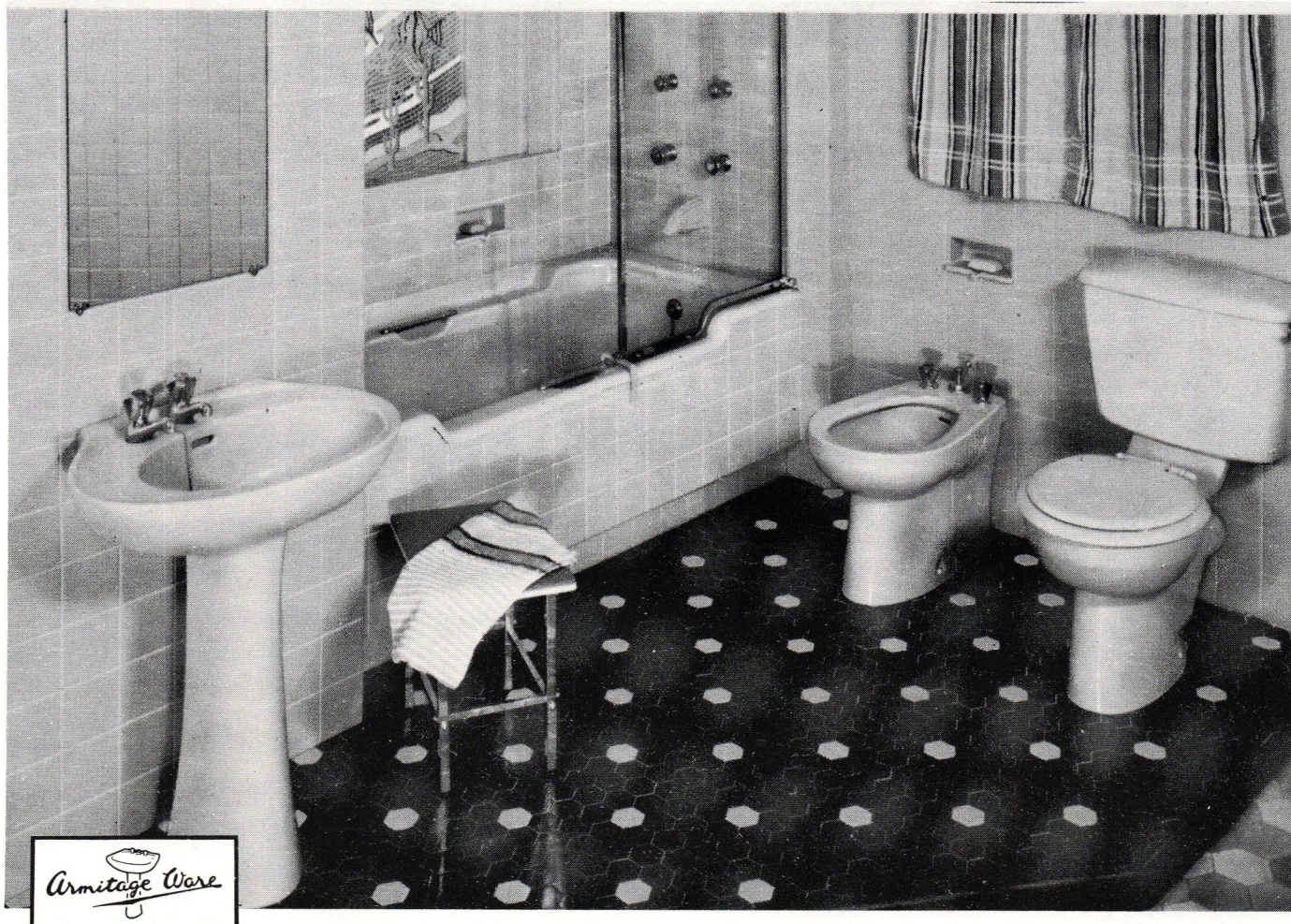
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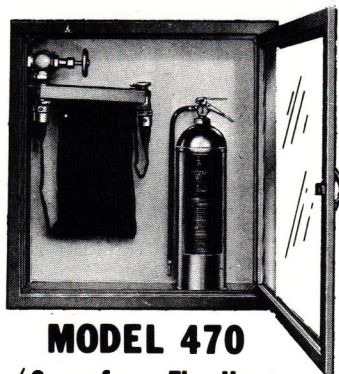
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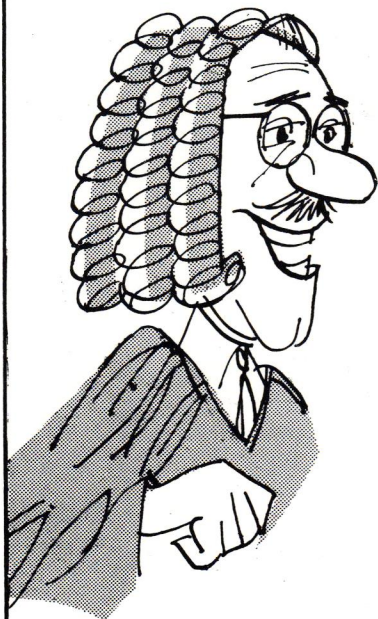
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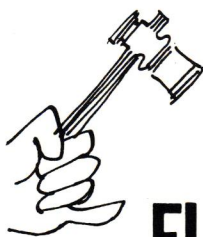


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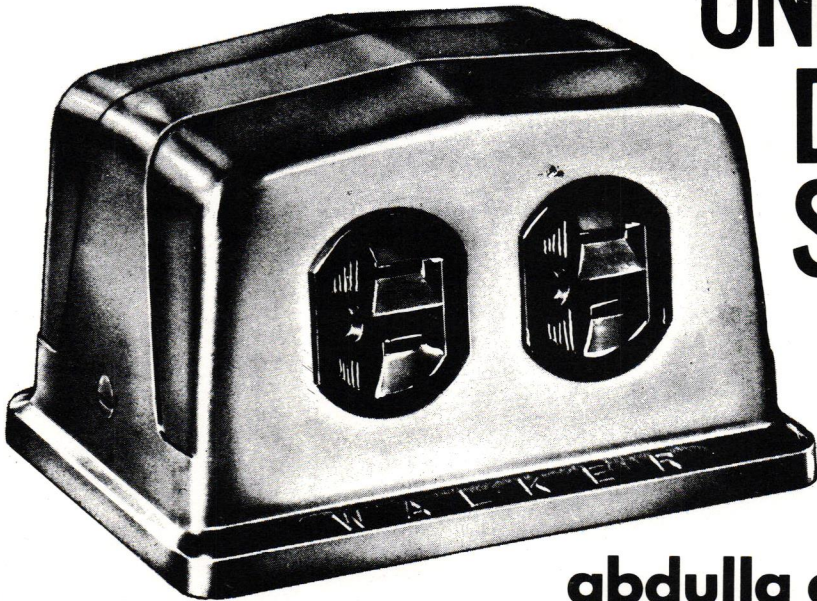
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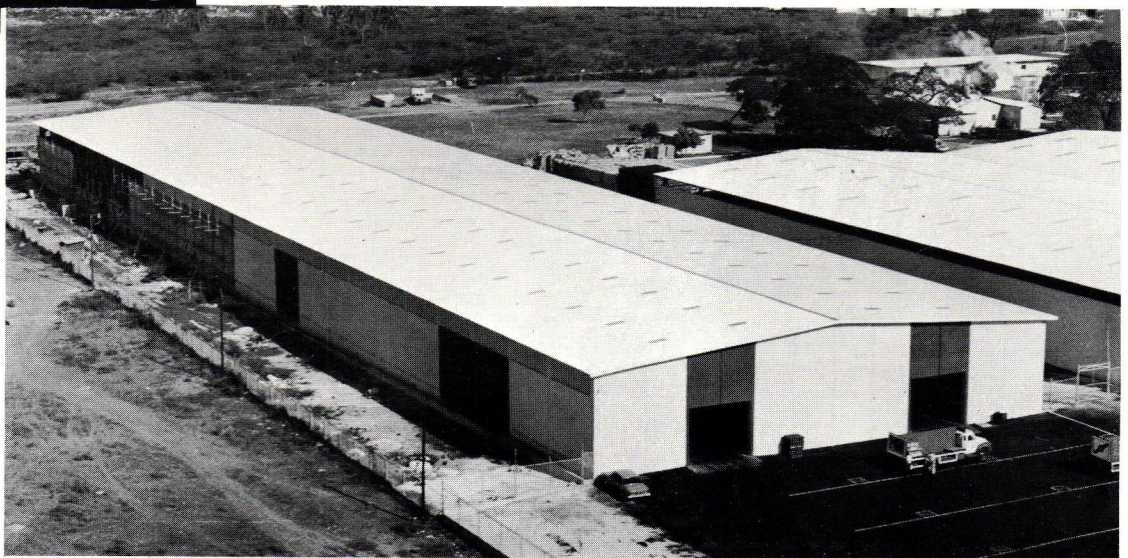
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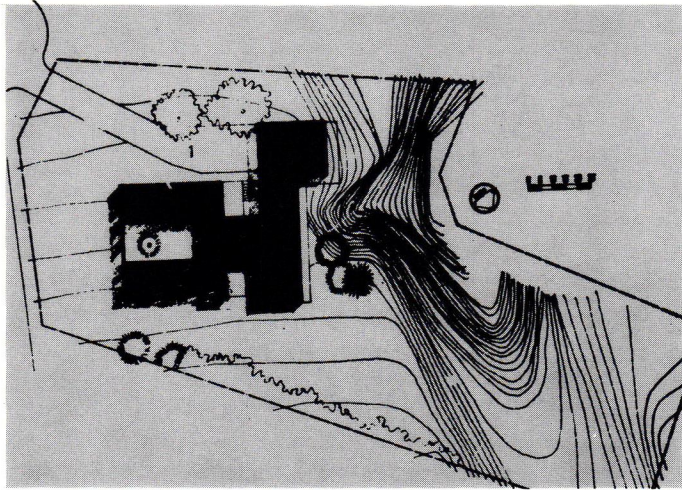
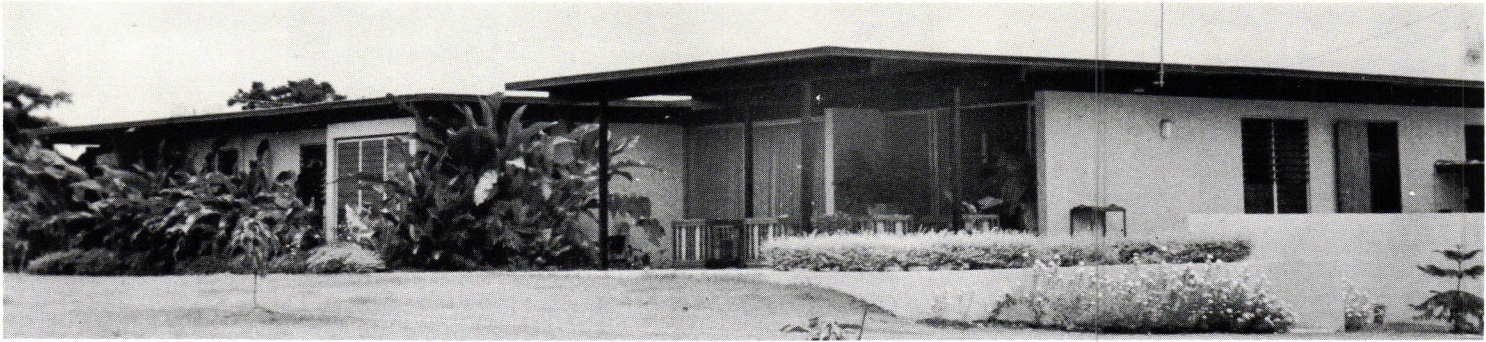
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Architect: Roy
Stephenson. Struc-
tural Engineers:
Firth Cleveland, Ja-
maica, Ltd.
General Contrac-
tors: McGregor &
Levy.

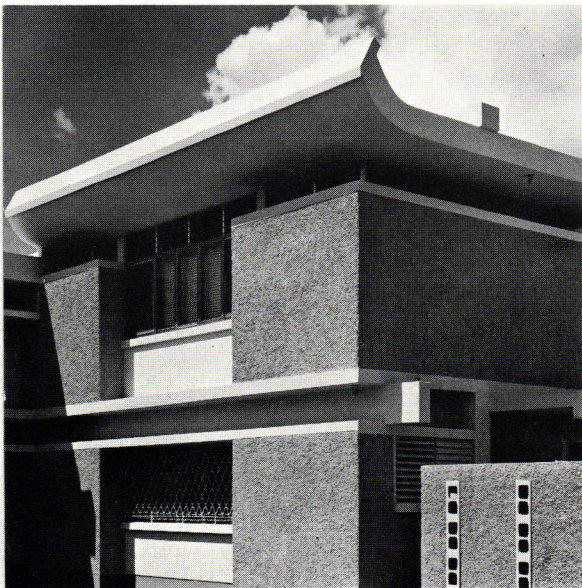
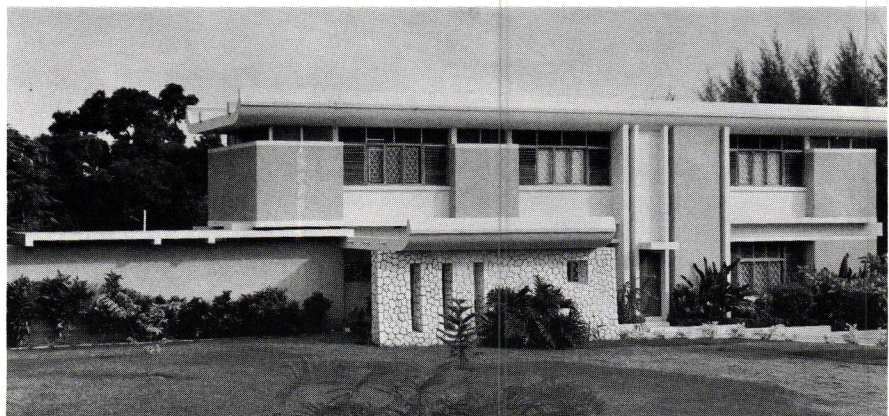


The Ewart Residence *St. Andrew*



Architect:
DAVID KAY & ASSOCIATES
Contractor: O. Riley
Quantity Surveyor:
Cairney Bloomfield & Associates
Floors: Gore Bros.
Insitu Terrazzo: J. Nunez
Windows: Tropicair
Structural Engineering Consultants:
Hue Lyew Chin
Photographer: Ian Davison

The Wong Residence *St. Andrew*



Architect: H. D. REPOLE
Engineer: Tommy Lyew

Contractor: Victor Givons
Photographer: Neville Hylton

The Douglas Graham Residence

Graham Heights, St. Andrew



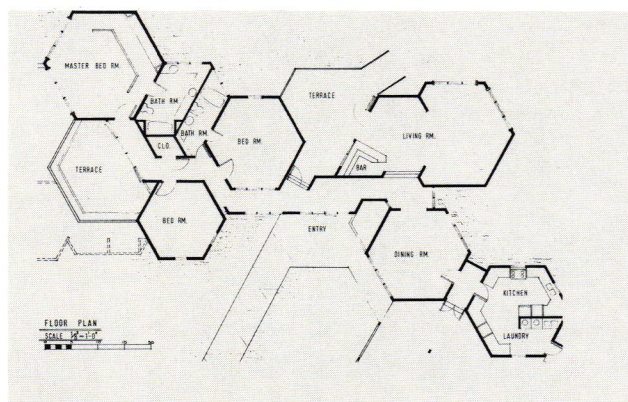
Architects:

McMORRIS SIBLEY ROBINSON

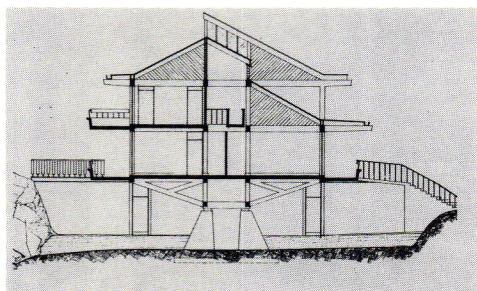
Contractor: Abraham Henriques & Joy

Quantity Surveyor: M. J. Stoppi

Photographer: Neville Hylton



The Owen Matalon Residence *Beverly Hills, St. Andrew*



Architects:

McMORRIS SIBLEY ROBINSON

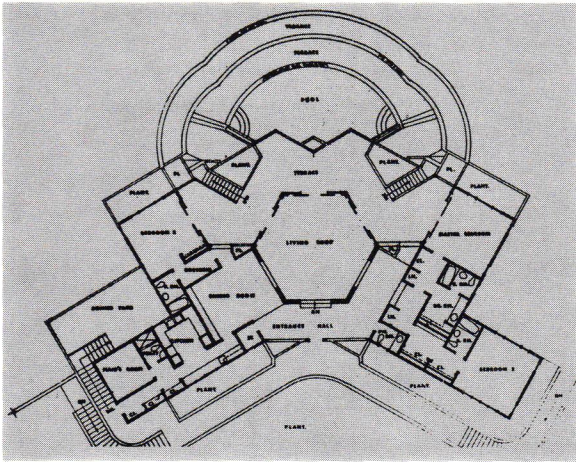
Contractor:

West Indies Home Contractors

Windows: Tropicair Ltd.

Photographer: Neville Hylton



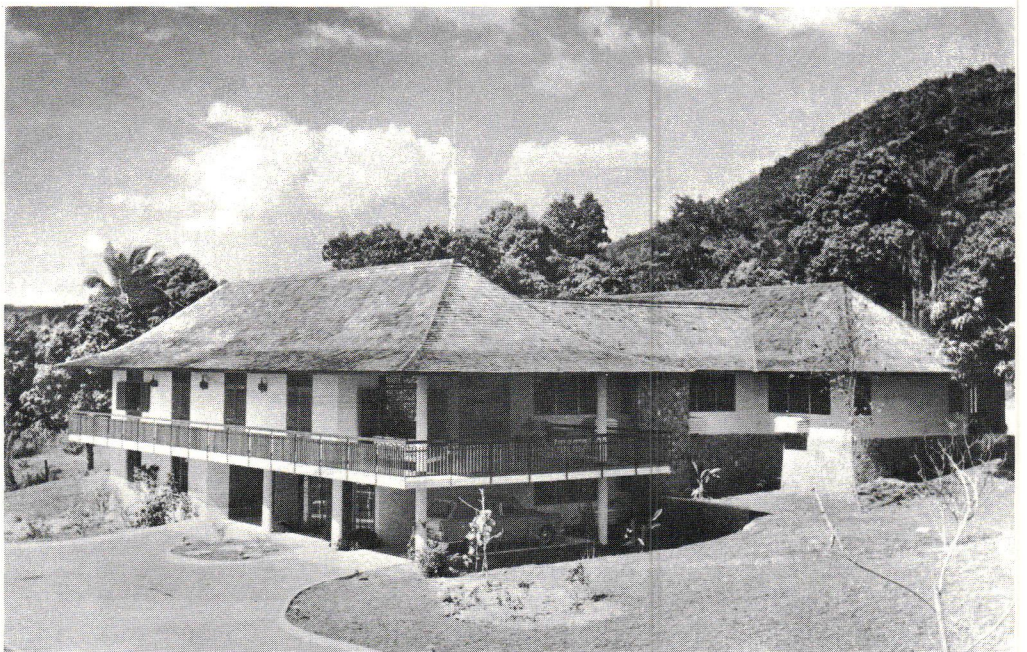
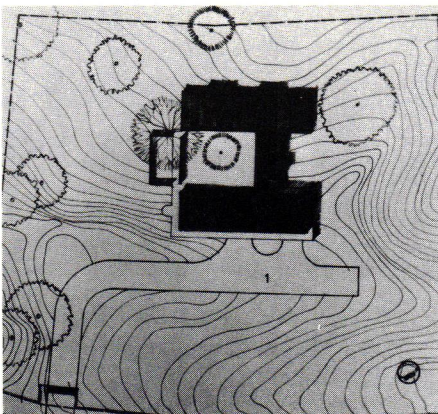
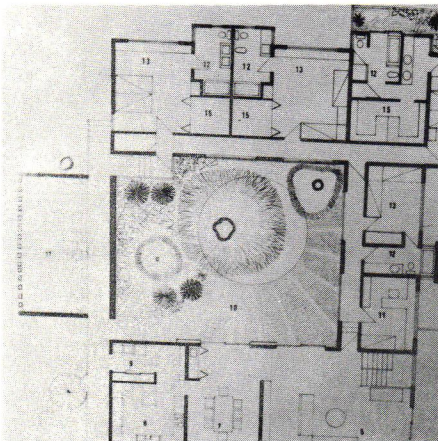


“No Problem”

Architect: HAROLD SIMPSON

Contractor: Maffessanti Bros.

Photographer: S. Aitcheson



The G. Martin Residence

Hyperion Ave., St. Andrew

Architect:
DAVID KAY & ASSOCIATES
Structural Consultant:
A. J. Benghiat & Associates
Consultant Quantity Surveyor:
Cairney, Bloomfield & Associates

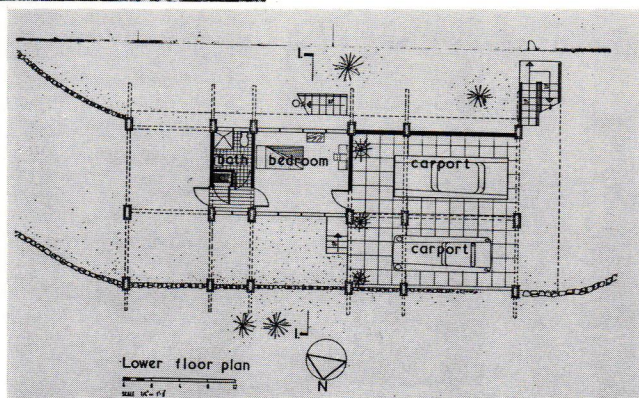
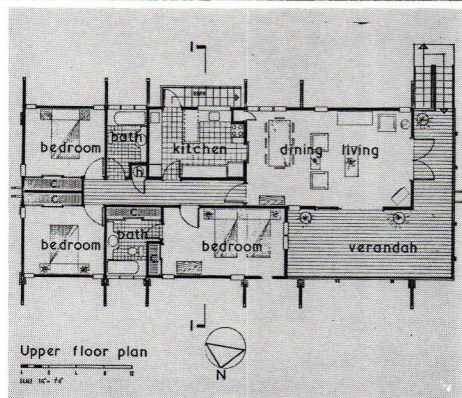
Contractor: Felix Oakley
Construction Engineer:
Amos Zusmanovitch
Photographer: Amador Packer



Residence, Mr., Mrs. David Henderson

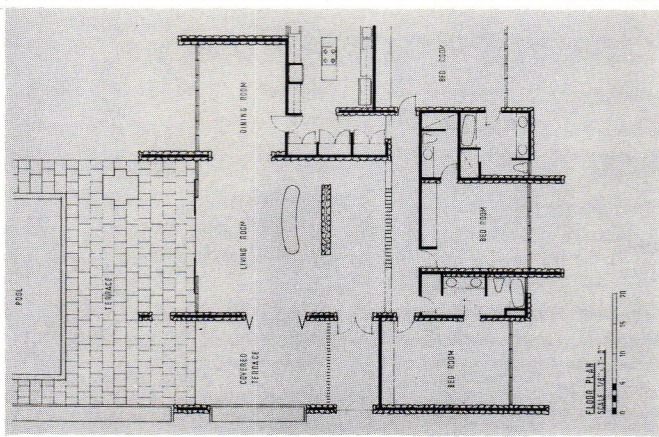
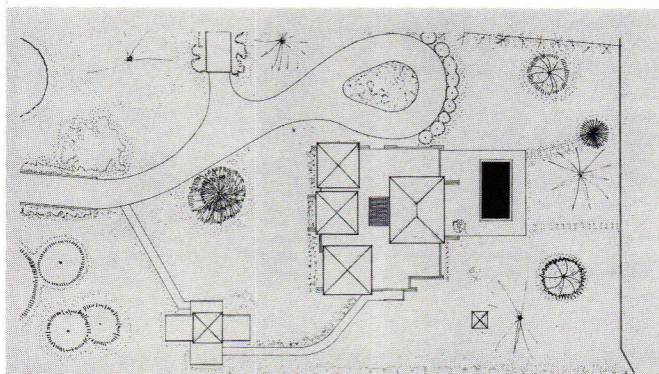
Hermitage, St. Andrew

Architect:
PETER SOARES & ASSOCIATES
Contractor: H. J. Lee
Quantity Surveyor: Ossie Smith
Experimental Design Project:
Using Wolmanized Timber Exclusively
Windows:
L. J. Williams Marketing (Ja.) Ltd.
Kitchen: Plastic Laminates Ltd.
Paint: B-H Paints
Photographer: Neville Hylton

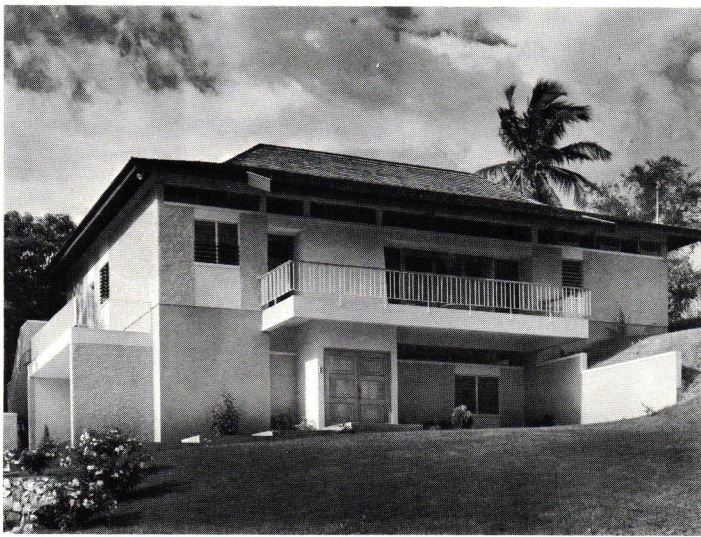


The Burton Residence

St. Ann



Architects:
McMORRIS SIBLEY ROBINSON
Contractor: Maffessanti Bros. Ltd.
Quantity Surveyor:
Hall Wardlaw & Associates
Floors: Gore Bros. Ltd.
Photographer: Neville Hylton



The Cooke Residence

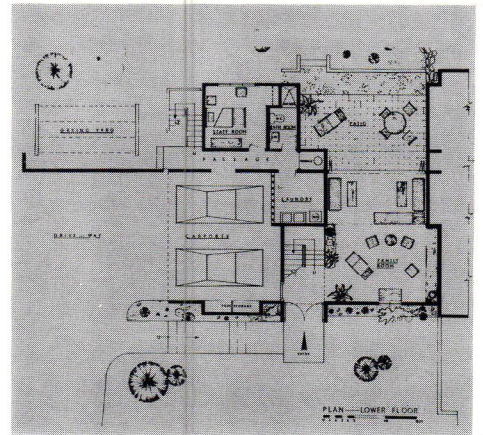
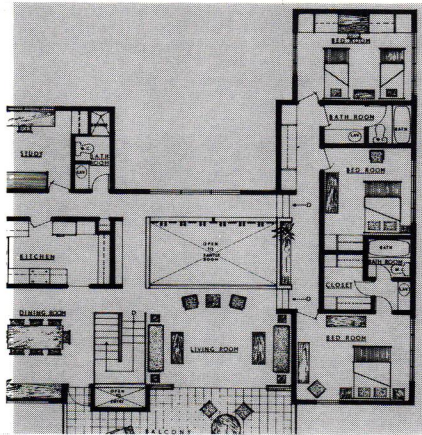
Graham Heights, St. Andrew

Architect: H. D. REPOLE

Engineer: Joe Hammond

Contractor: Ted Warmington Ltd.

Photographer: Neville Hylton



Residence, Mr. & Mrs. Vivian Rochester

Havendale, St. Andrew

Architect:

PETER SOARES & ASSOCIATES

Floors: Gore Bros. Ltd.

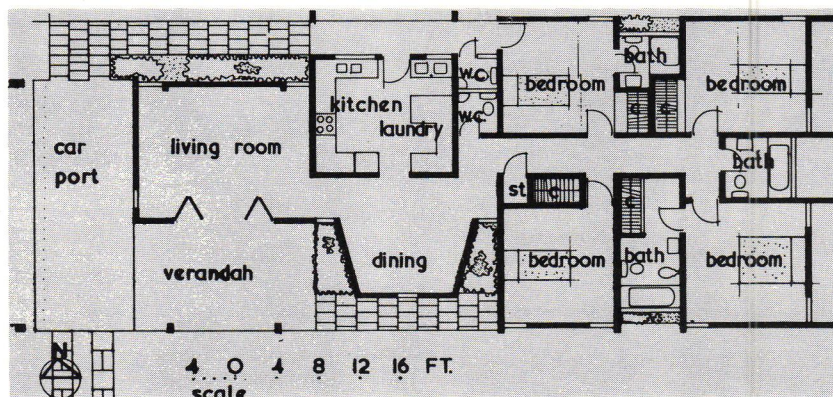
Windows: Tropicalair

Roofing: Wolmanized Lumber

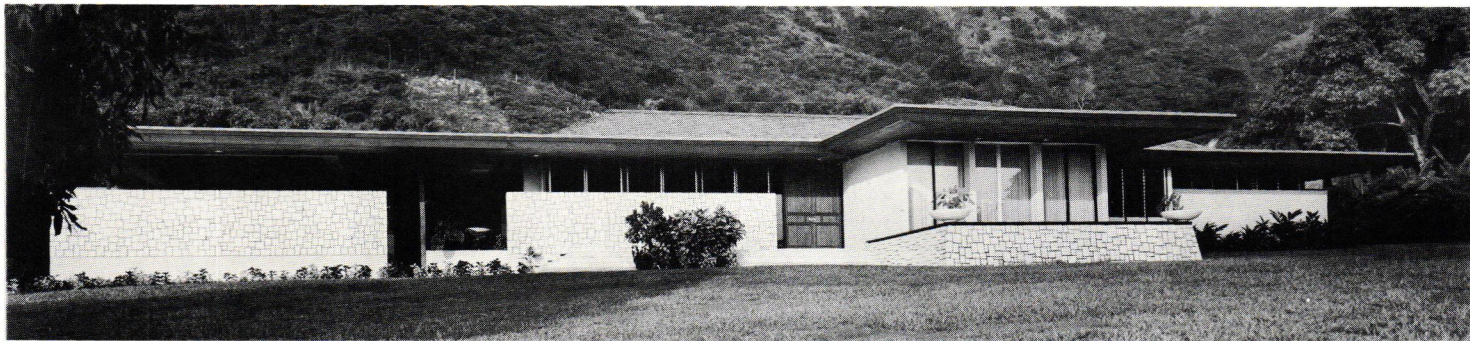
Kitchen: Plastic Laminates Ltd.

Paint: Berger

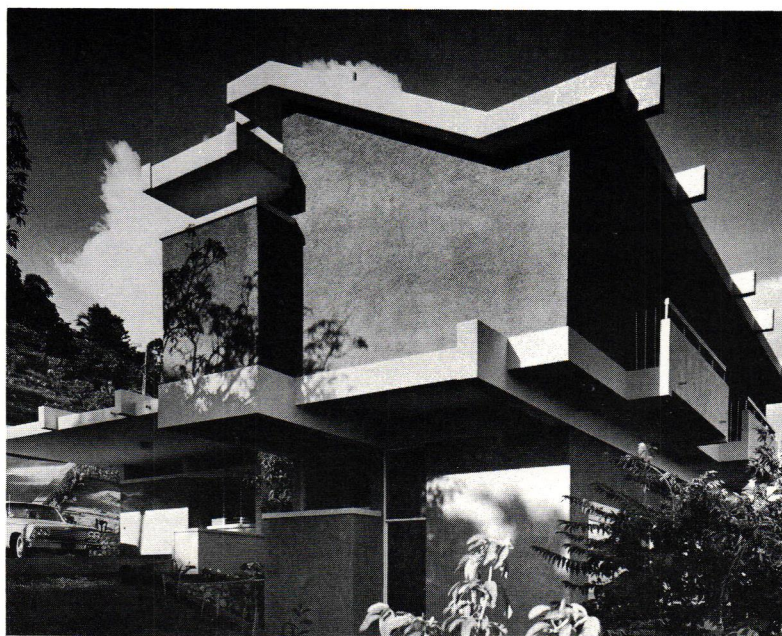
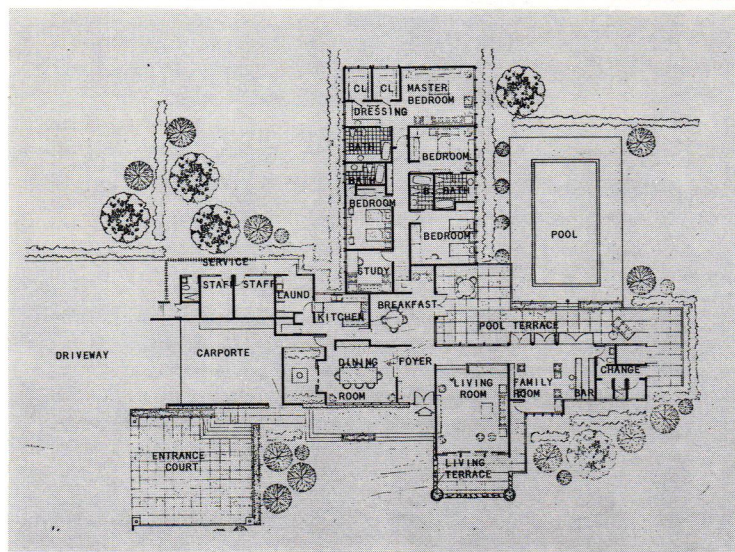
Photographer: Neville Hylton



The F. Martin Residence *Hyperion Ave., St. Andrew*

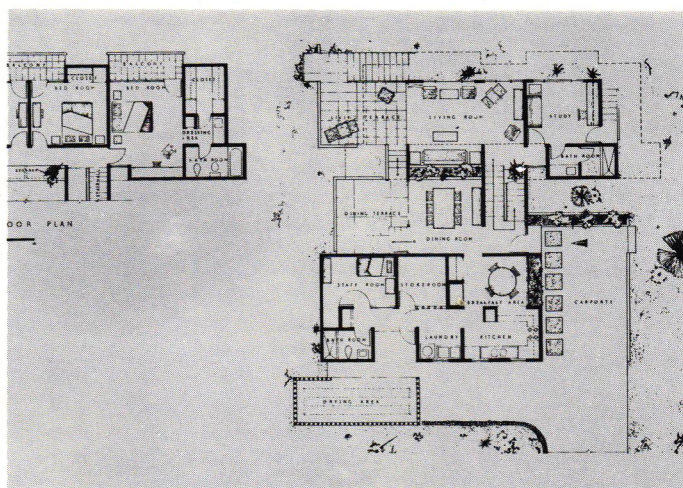


Architect:
MARVIN D. GOODMAN & ASSOCIATES
Contractor:
Trevor Gardner and Felix Oakley
Quantity Surveyors:
M. J. Stoppi & Associates
Special Doors & Windows:
Timber, Fixture & Joinery
Air-conditioning: Arel Ltd.
Photographer: Maria Layacona

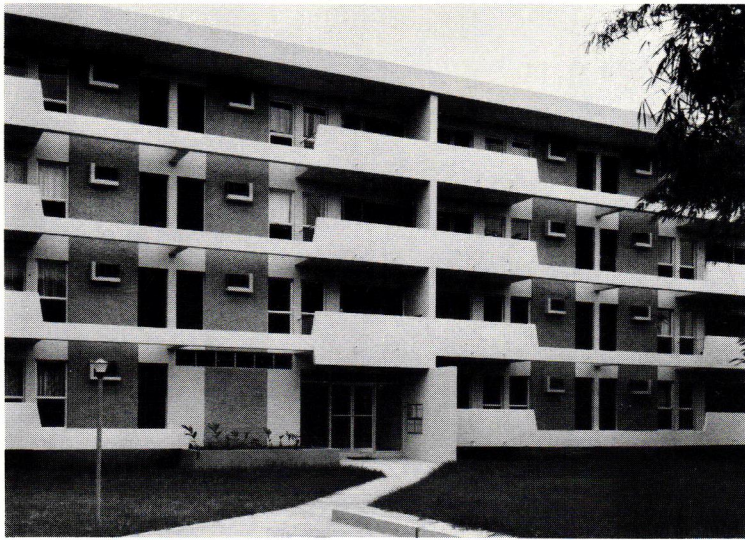


The Chins Residence

Red Hills, St. Andrew



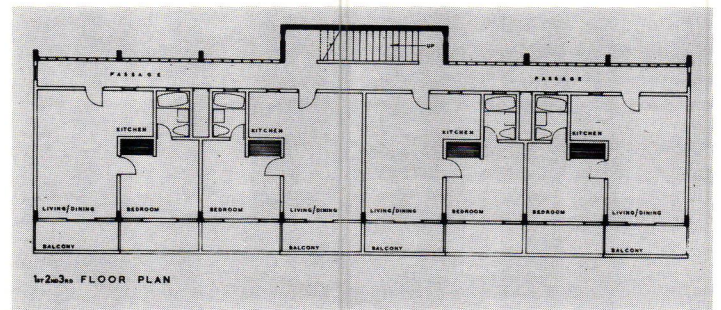
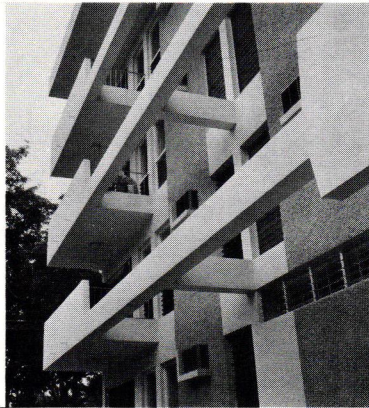
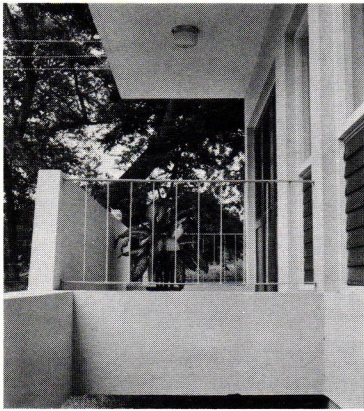
Architect: H. D. REPOLE
Engineer: Joe Hammond
Contractor: Herbert Thomas
Photographer: Neville Hylton



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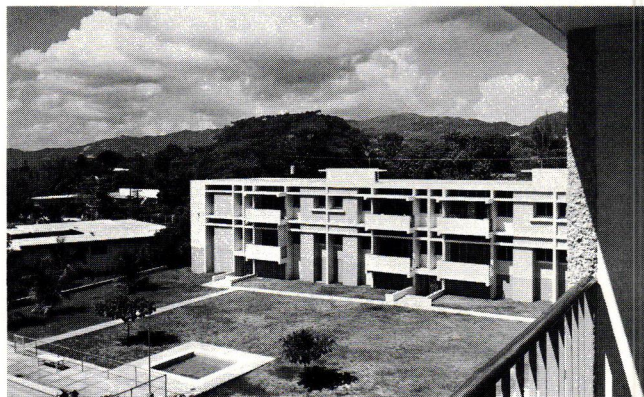
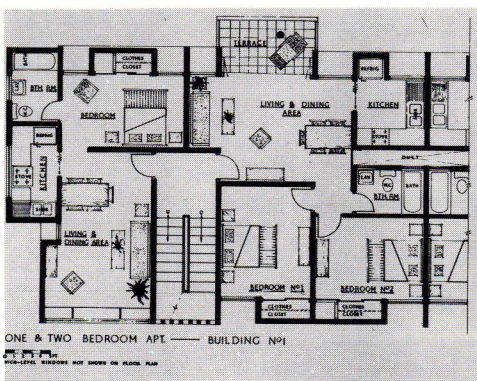
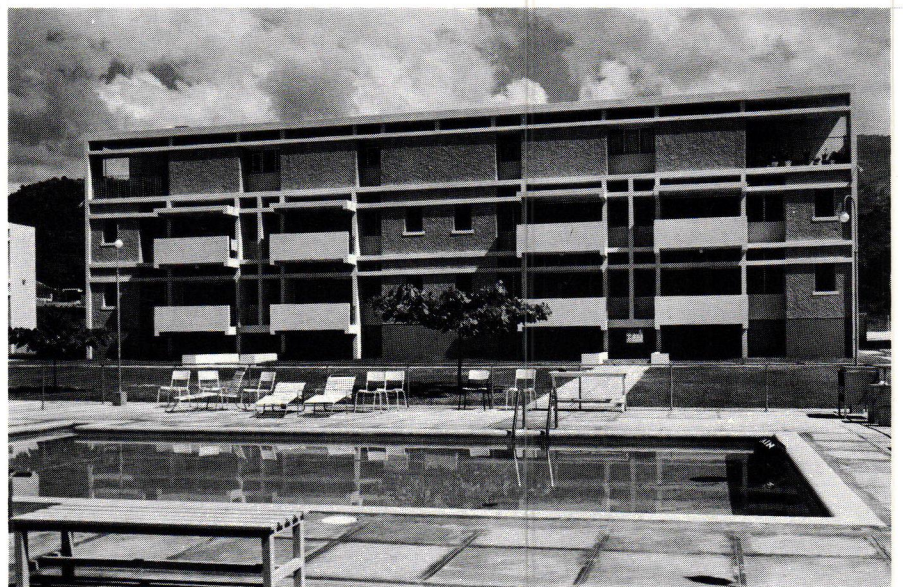
Architect:)
Engineer:) WILSON CHONG &
Electrical) ASSOCIATES
Consultants:)
Air-conditioning: Wonards
Photographer: Maria Layacona

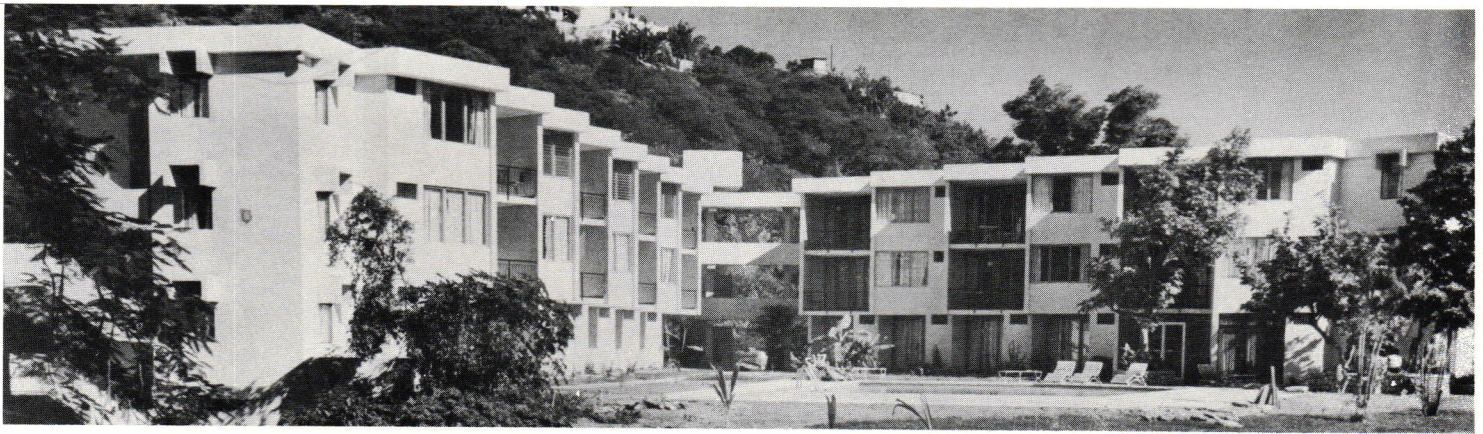


The Benson Court Apartments

Benson Ave., St. Andrew

Architect: H. D. REPOLE
Engineer: Hue Lyew Chin
Contractor: Victor Givons
Photographer: Neville Hylton





Beverly Hills Hotel

Old Hope Road, St. Andrew

Architect:) A. G. LOWE &

Engineer:) ASSOCIATES

Contractor:

Scott, Brown & Associates

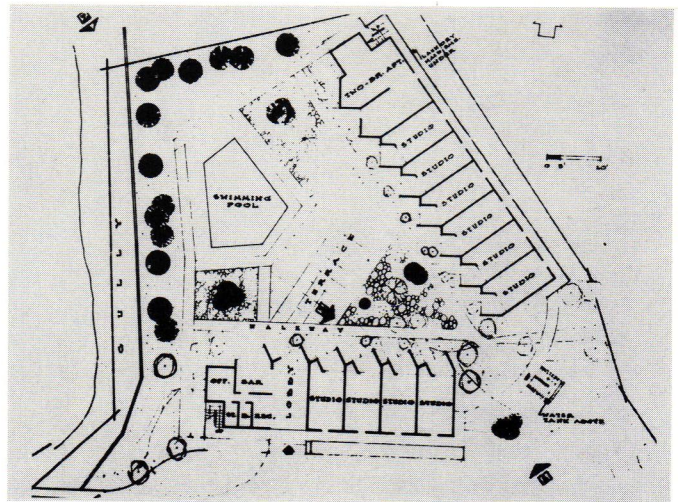
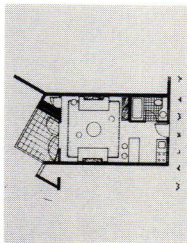
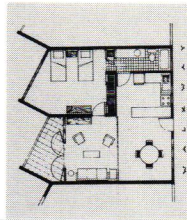
Electrical Subcontractor:

L. A. Brown Ltd.

Windows: Tropicair Jalousies Ltd.

Air-conditioning: Dage Service Ltd.

Photographer: Neville Hylton



Upper Deck Hotel

Montego Bay

Architect: HAROLD SIMPSON

Contractor:

Watt McDermott & Co. Ltd.

Quantity Surveyor:

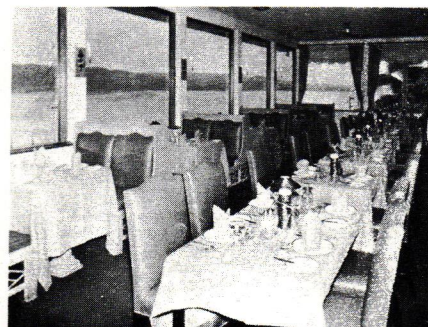
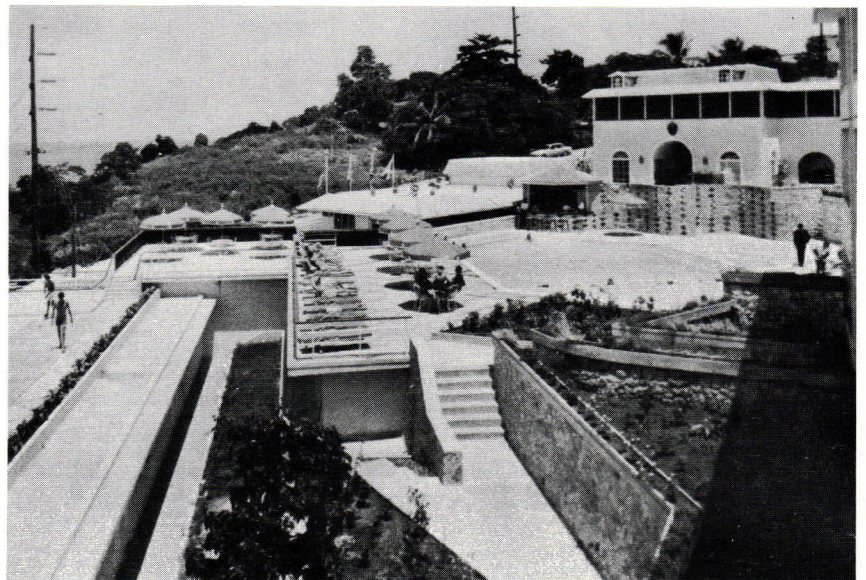
Stoppi, Cairney, Bloomfield & Partners

Electrical Consultant: Edison Electronics

Doors, Windows, etc.: Douglas Orane

Photographers:

Quito Bryan & Frank Mair

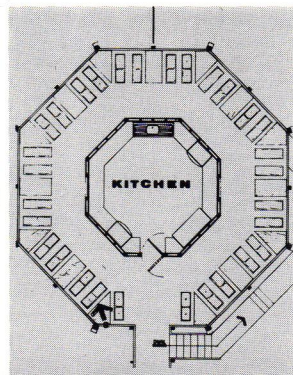




Brimmer Hall Eating House

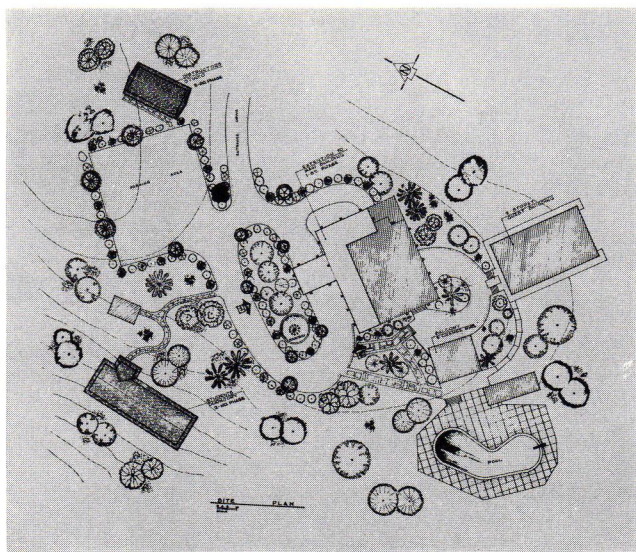
Brimmer Hall, St. Mary

Architect:
MICHAEL CARTER & ASSOCIATES
Contractor Micon Engineering Ltd.
Electrical Contractor: Keith Marsh



Jamaica Hotel Training School *Old Stony Hill Road, St. Andrew*

Architect) A. G. LOWE &
Engineer:) ASSOCIATES
Quantity Surveyor:
M. J. Stoppi & Associates
Contractor: Abraham, Henriques & Joy
Electrical Subcontractor:
L. A. Brown Ltd.
Windows:
Jamaica Aluminium Products Ltd.
Air-conditioning: Dage Service Ltd.
Photographer: Neville Hylton



The Gleaner Co. Ltd.

North Street, Kingston

Architect:

HAROLD J. ASHWELL, F.R.I.B.A.

Contractor: Hart & Hart Ltd.

Quantity Surveyor:

B. G. W. Cawston & Partners

Structural Engineer:

Firth Cleveland (Jamaica) Ltd.

Electrical Consultants:

Bicknell Kilpatrick Ltd.

Floor Finishes:

Flintkote "Tuftex" asbestos tiles

Masterplate

Insitu terrazzo and terrazzo tiles

Windows: Tropicair Jalousies Ltd.

Air-conditioning:

Conditioned Air Corp. Ltd.

Partitions: Modern Partitions Ltd.;

L. J. Williams Marketing Ja. Ltd.

Ceilings: Tropical Trading Co., Ltd.;

Architectural Aluminium Co., (Ja.) Ltd.;

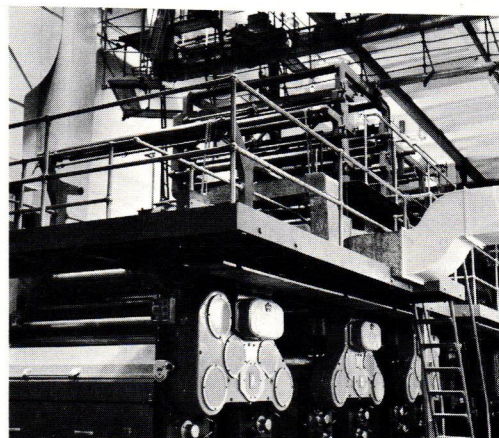
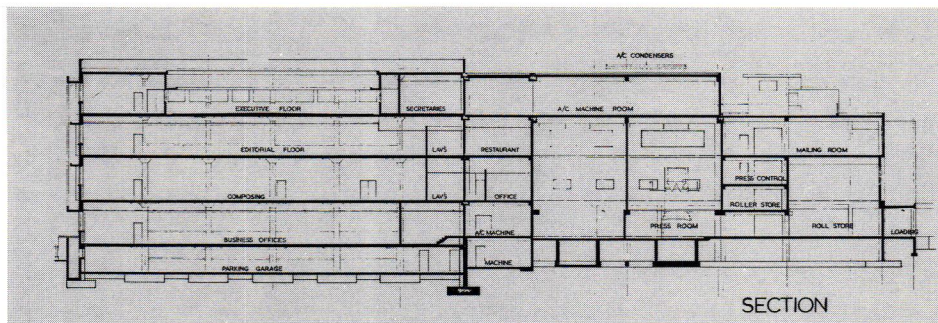
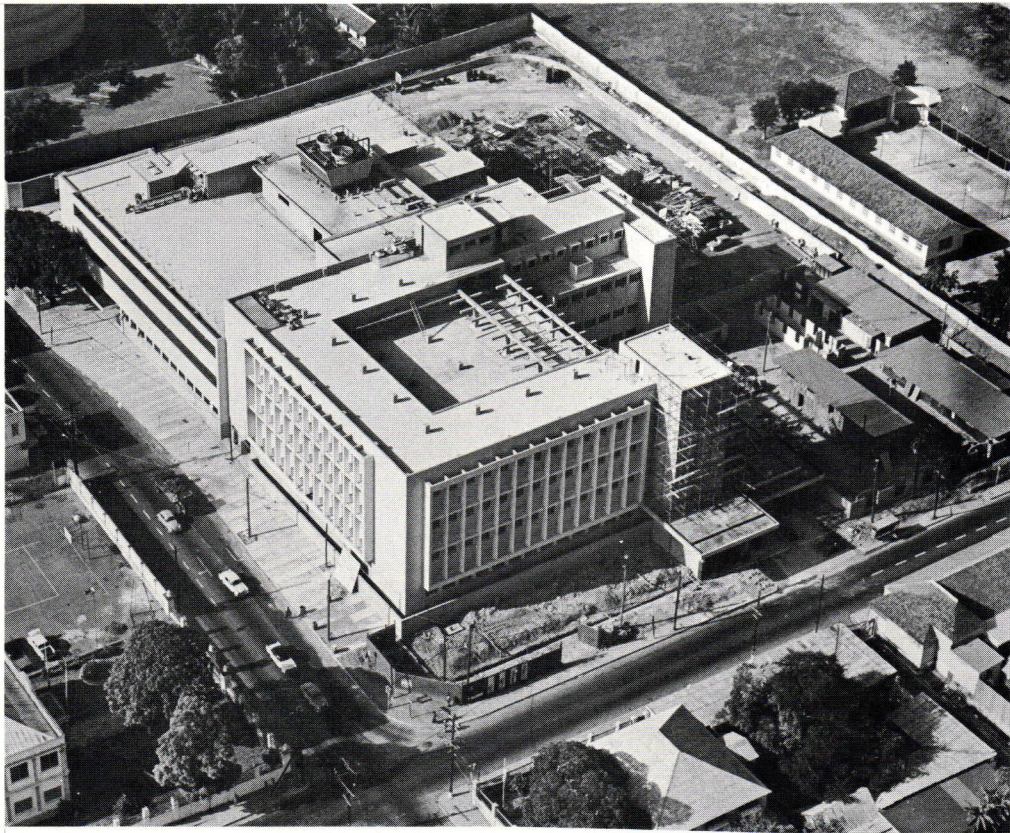
F. W. Mace & Co.

Doors: Plyber Co. Ltd.

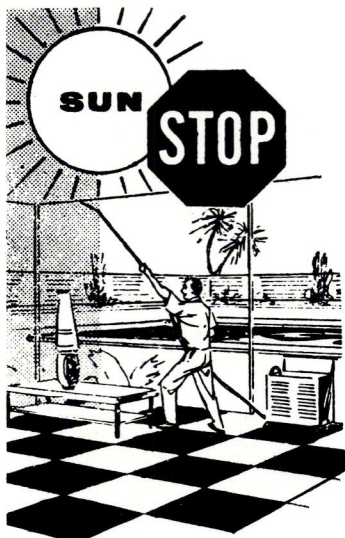
Photographer: F. H. Anderson;

J. S. Tyndale-Biscoe,

(aerial photographs)



SUN STOP TRANSPARENT & FROSTED GLASS COATINGS



STOPS FADING

100% absorption of ultra-violet rays.

STOPS HEAT

86% of heat-absorbing infra-red rays.

STOPS GLARE

95% of eye-irritating glare.

DO YOU HAVE SUN PROBLEMS?

WHEREVER THE SUN SHINES — SUN STOP IS NEEDED

In homes, in offices and display windows. In banks, in schools, factories, hospitals and hotels.

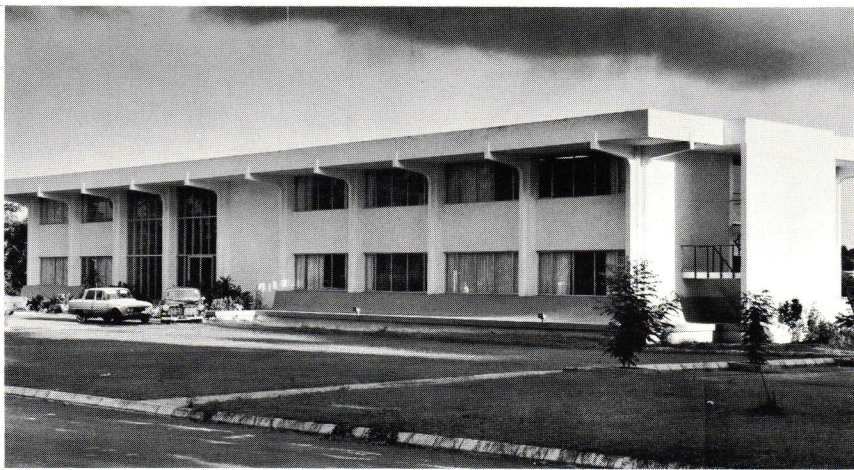
18 beautiful colours.

Contact:

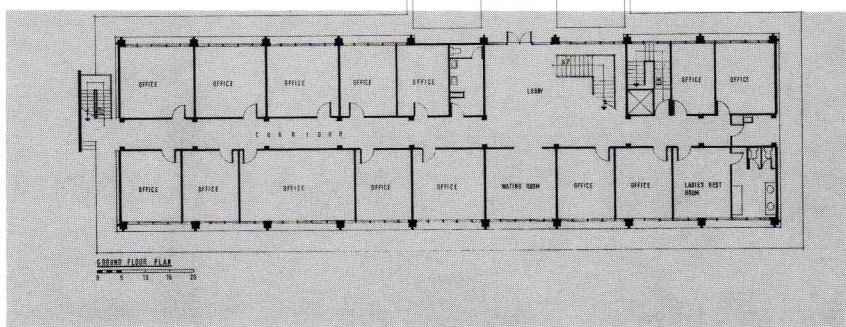
TRANSPARENT GLASS COATINGS COMPANY

122 Maxfield Avenue, Kingston 13, Jamaica Telephone 67825

Sole Agents For: TRANSPARENT GLASS COATINGS CO. INC. International Distributors of "SUN STOP" Resin Window Coatings, LOS ANGELES, CALIFORNIA, U.S.A.



The Alcan Administration Office Building *Manchester*

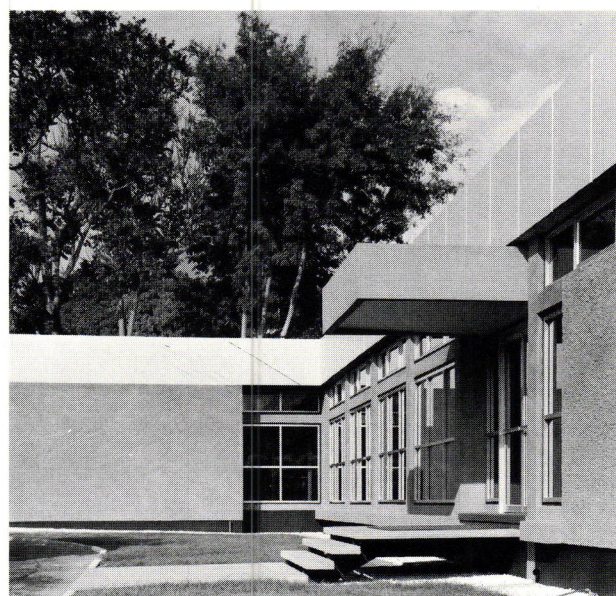
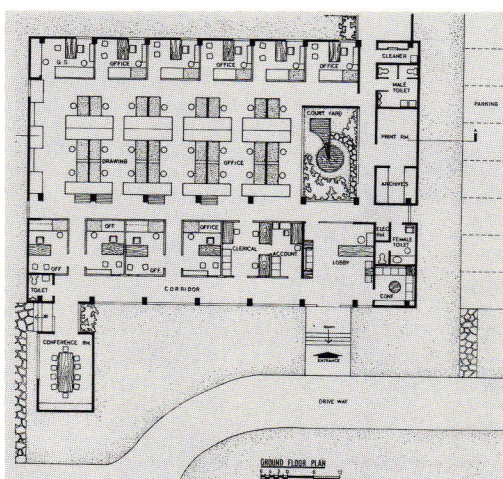


Architects:
McMORRIS SIBLEY ROBINSON
Contractor: Towend & Godfrey Ltd.
Quantity Surveyor:
Hall, Wardlaw & Associates
Electrical Consultants:
Warren Anderson & Associates
Interior Designer: Joan Sibley
Photographer: Neville Hylton



Office for Architects, Consulting Engineers & Quantity Surveyors

*Rutkowski, Bradford & Partners,
Cecelio Ave. St. Andrew*



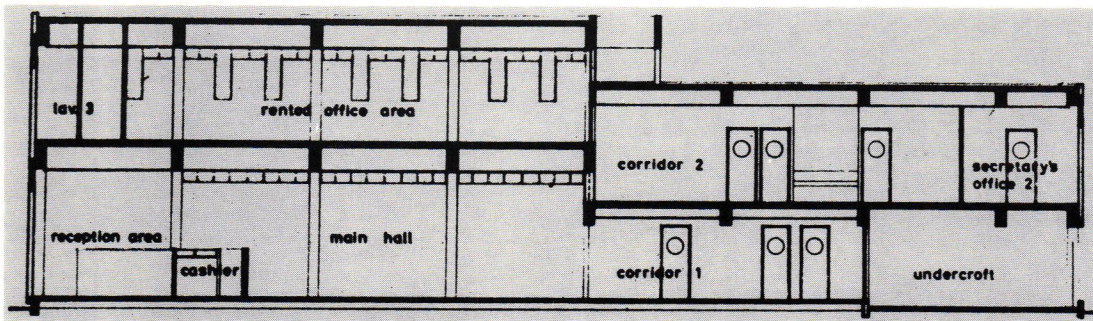
Architects:)
Consulting:)
Engineers:) RUTKOWSKI,
Electrical-Mechanical:) BRADFORD &
Consultants:) PARTNERS
Quantity Surveyors:)
Partner in Charge:
HERBERT G. BRADFORD
Contractor:
W. V. Lynch (Construction) Ltd.

Electrical Subcontractor:
Ronald L. Hay
Air-conditioning Subcontractor:
Jack Pitter Ltd.
Floors: Jamaica Carpet Co. Ltd.
Partitions: Lister Ltd.
Ceilings: Tropical Trading Co. Ltd.
Windows:
Caribbean Metal Products Ltd.
Photographer: Neville Hylton



Jamaica Fruit and Shipping Co. Ltd.,

New Port West

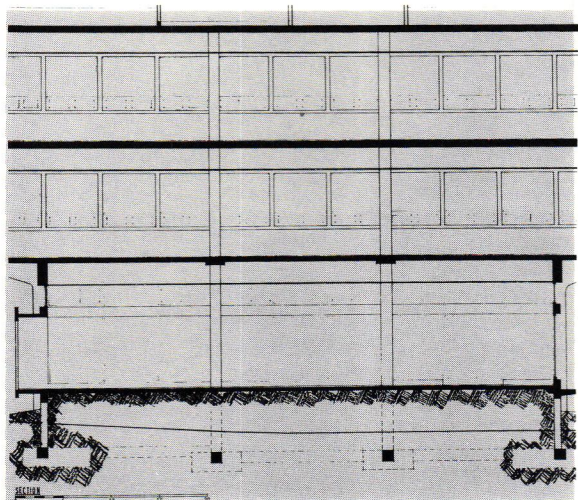


Architect:
MICHAEL CARTER & ASSOCIATES
Engineer: Wallace Evans & Partners
Quantity Surveyor:
B. G. W. Cawston & Partners
Contractor: W. V. Lynch
Electrical Contractor: L. A. Brown Ltd.

Floors: Tiles; Philip Gore
Carpets: Jamaica Carpet Co.
Windows: Caribbean Metal Products
Ceilings, Partitions:
Modern Partitions Ltd.
Air-conditioning: Wonards
Photographer: Kent Reid

I.B.M. Office Building

New Kingston

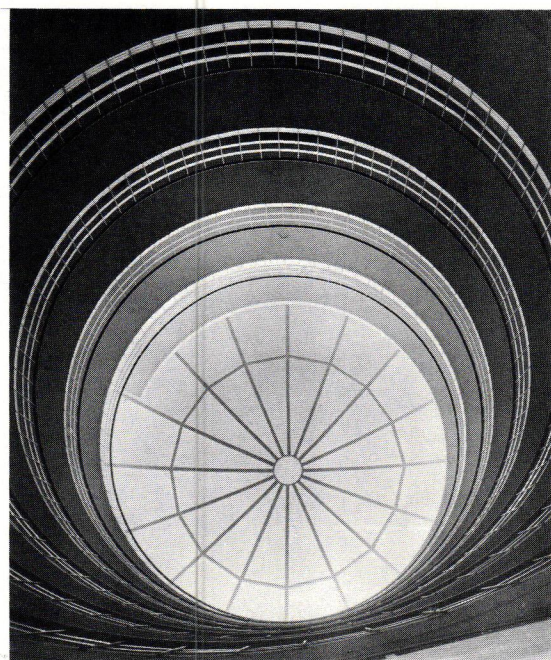
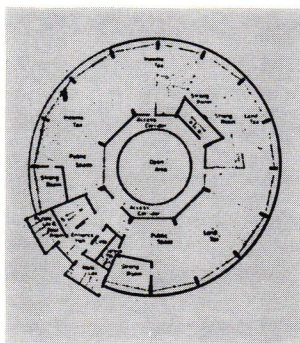


Architects:) McMORRIS SIBLEY
Engineers:) ROBINSON
Contractor: McGregor & Levy Ltd.
Quantity Surveyor:
B. G. W. Cawston & Partners
Electrical Consultants:
Warren Anderson & Associates
Floors: Gore Bros. Ltd.
Windows: Tropicair Ltd.
Air-conditioning: Conditioned Air Corp. Ltd.
Partitions: Modern Partitions Ltd.
Photographer: Neville Hylton



The Tax Office

*East Street,
Kingston*

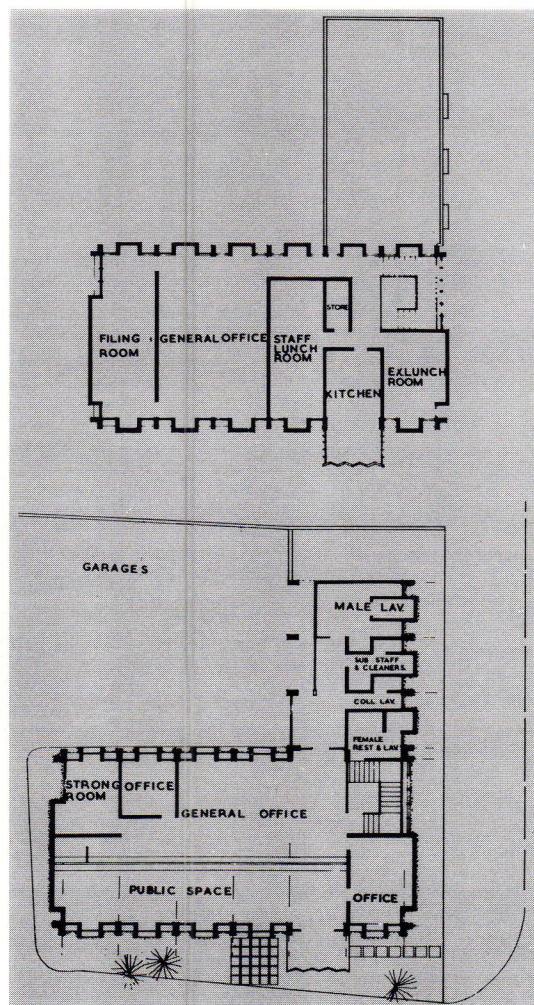
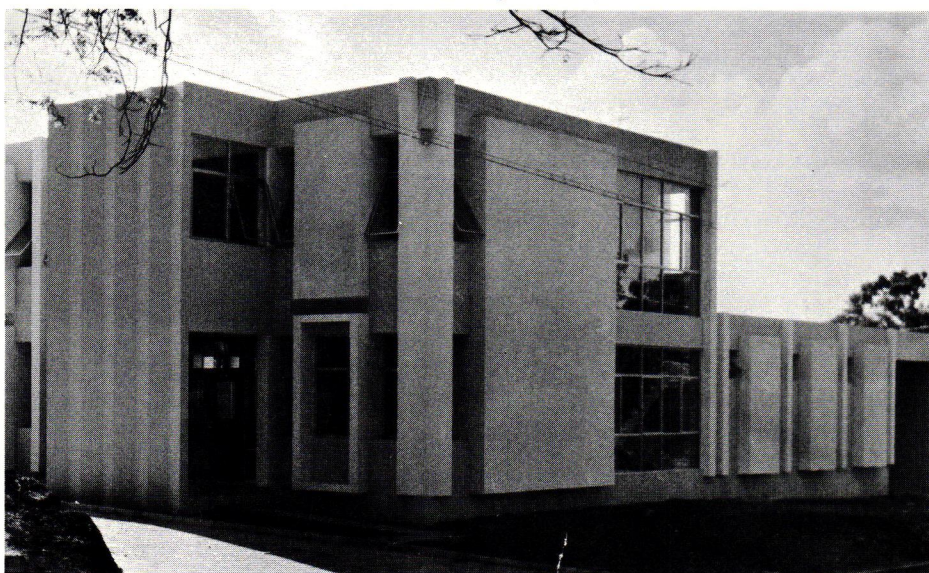


Architect:
DESIGNED BY
CHIEF ARCHITECTS BRANCH
Ministry of Communications & Works
Architect in Charge:
RICHARD A. BRANDON

Structural Consultants:)
Mechanical Consultants:) Ministry of Com-
Quantity Surveyors:) munications & Works
Contractor: W. V. Lynch and Public Works
Photographer: David Brown Department

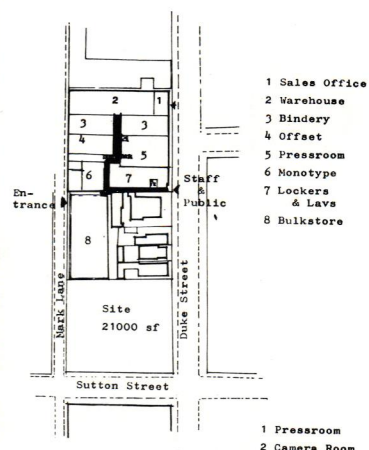
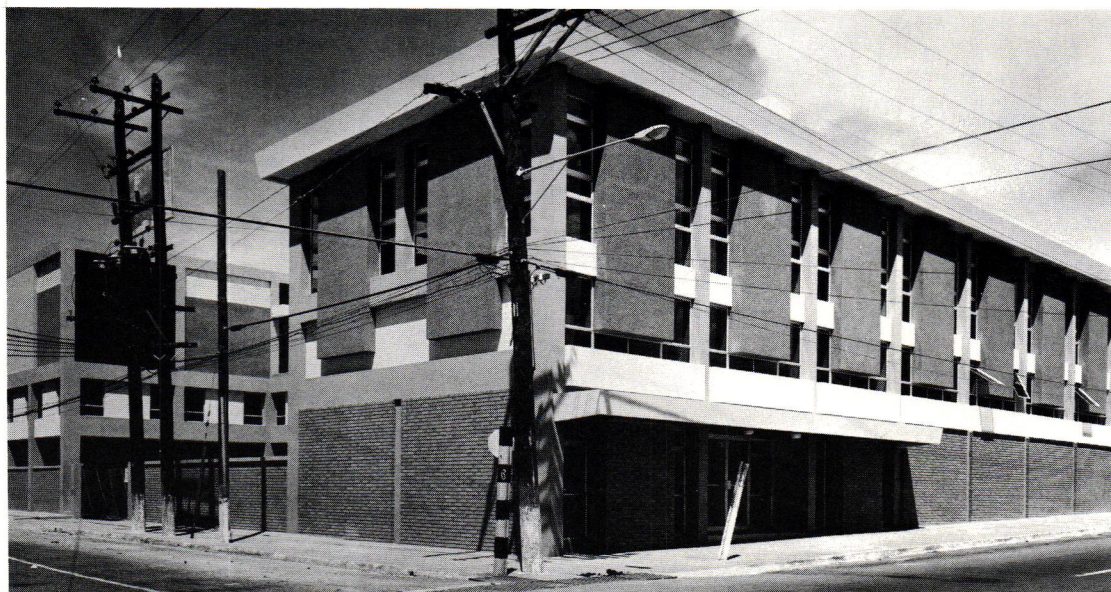
The Chapelton Collectorate

Chapelton, Clarendon



Architect:
DESIGNED BY
CHIEF ARCHITECTS BRANCH
Ministry of Communications & Works
Architect in Charge:
RICHARD A. BRANDON

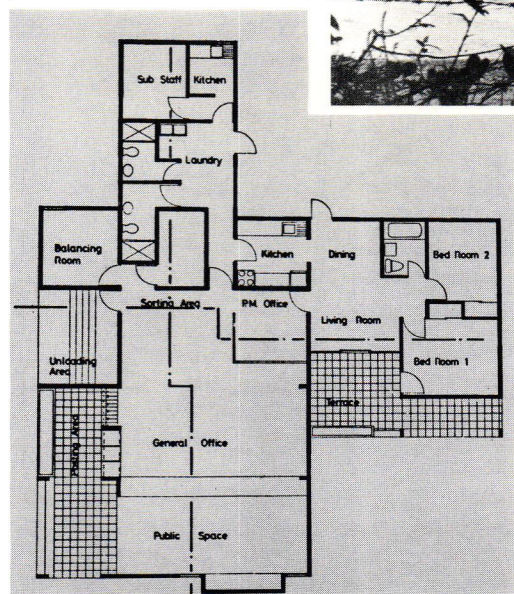
Structural Consultants:)
Mechanical Consultants:) Ministry of Com-
Quantity Surveyors:) munications & Works
Contractor: Douglas C. Orane and Public Works
Photographer: David Brown Department



The Government Printing Office *Duke & Sutton Streets, Kingston*

Architect: DON BROWN
Engineer: Franks & Associates
Quantity Surveyor: Alex W. Twynan
Contractor:
 Abraham, Henriques & Joy
Electrical Consultants:
 Directorate of Mechanical & Electrical
 Services, Ministry of Com. & Works

Electrical Contractor: C. A. Sherwood
Windows:
 Caribbean Metal Products Ltd.
Partitions: Modern Partitions Ltd.
Air-conditioning: Dage Ltd.
Photographer: Neville Hylton



Post Office *Albany*

Architect:
 DESIGNED BY
 CHIEF ARCHITECTS BRANCH,
 Ministry of Communications & Works
Architect in Charge: MAURICE CHIN
Structural Consultants:)
Mechanical Consultants:) Ministry of Com-
Quantity Surveyors:) munications & Works
Contractor:) and Public Works
Photographer: David Brown

“Arcade” The Gordon Marzouca Building *Montego Bay*

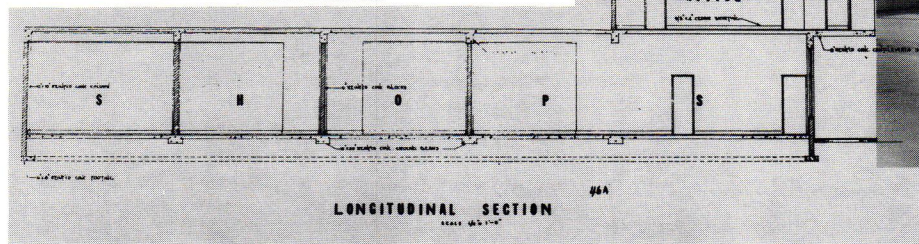
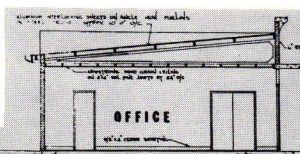
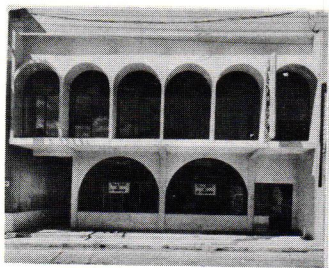
Architect: HAROLD SIMPSON

Contractor:

Advanced Building & Construction Ltd.

Electrical Contractor: R. Perrin

Photographer: Frank Mair



Barclays Bank *Falmouth*

Architect: HAROLD SIMPSON

Contractor:

The Sharpe Construction Co.

Quantity Surveyor:

Stoppi, Cairney, Bloomfield & Partners

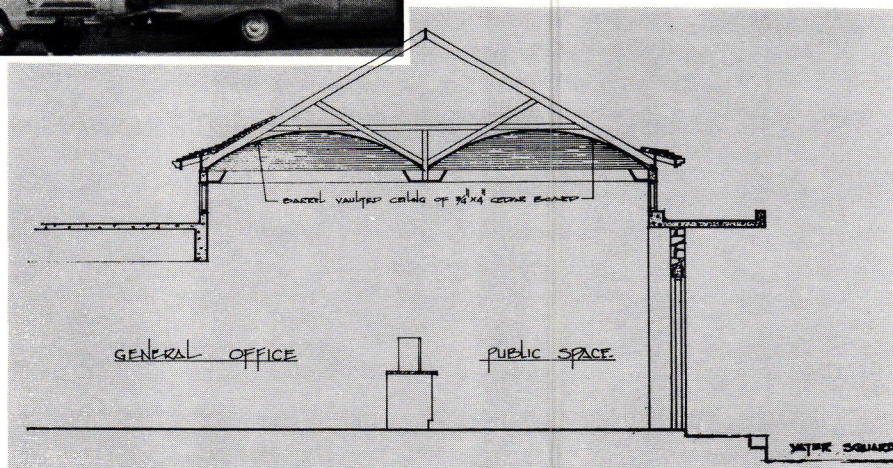
Electrical Consultant:

R. A. Silvera Ltd.

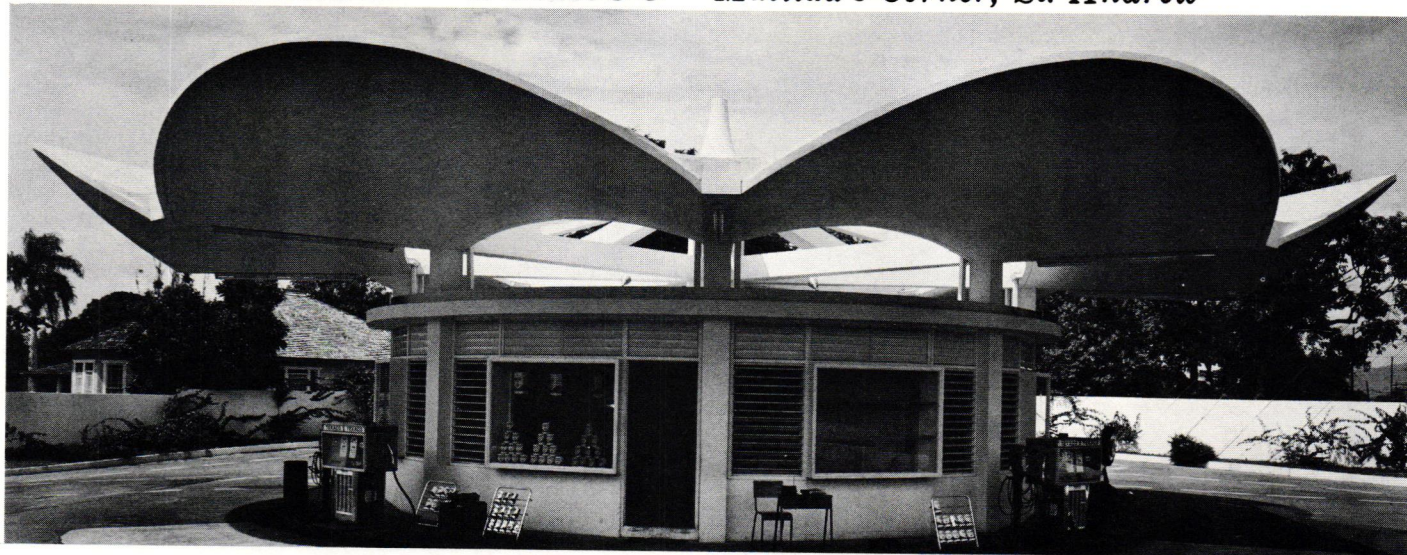
Doors, Windows, etc.

Jamaica Aluminium Products Ltd.

Engineer: Harry Chin

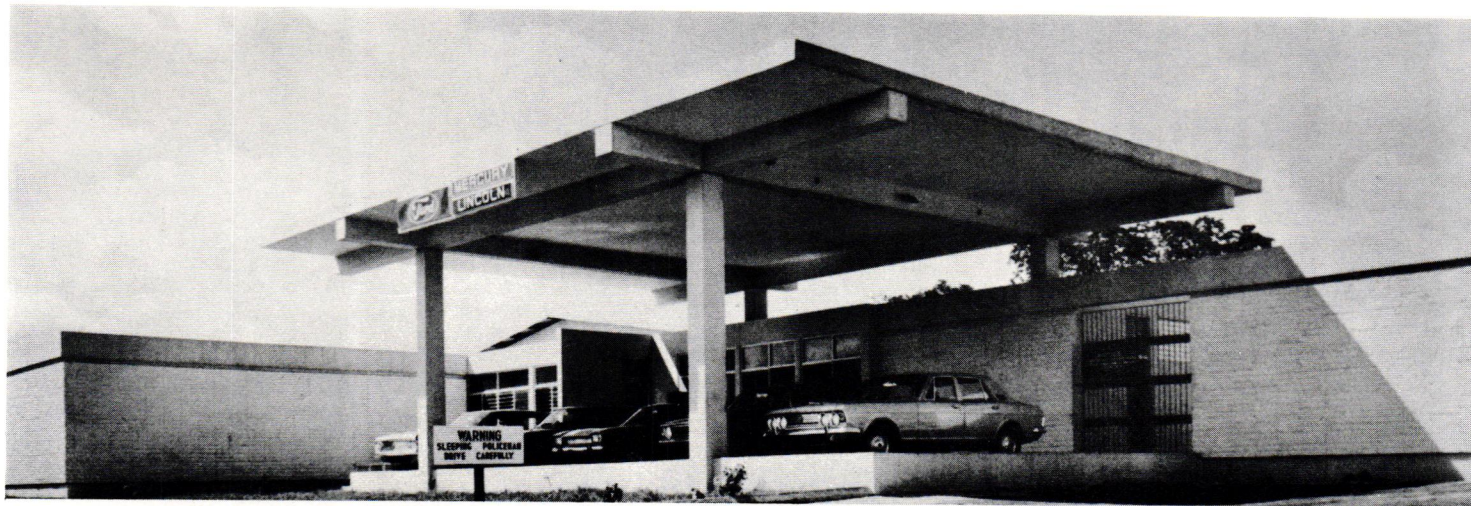
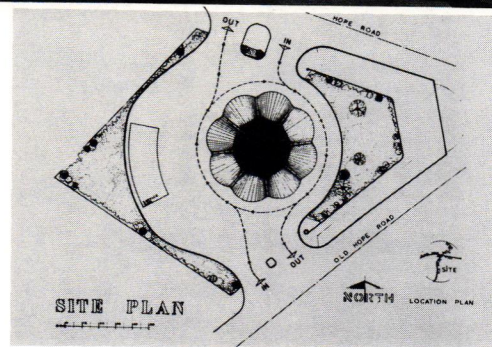


Service Station "Texaco" *Matilda's Corner, St. Andrew*

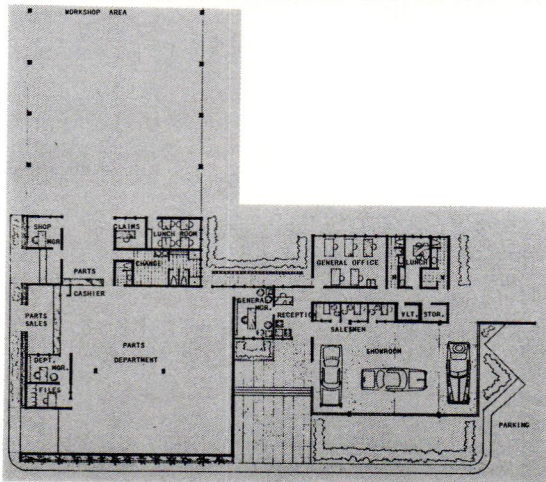


Architect:)
Engineer:) WILSON CHONG &
Electrical:) ASSOCIATES
Consultants:)
Contractor:)
 Bryad Engineering Co. Ltd.

Quantity Surveyors:
 B. G. W. Cawston & Partners
Windows: Tropicair Jalousies Ltd.
Photographer: Maria Layacona

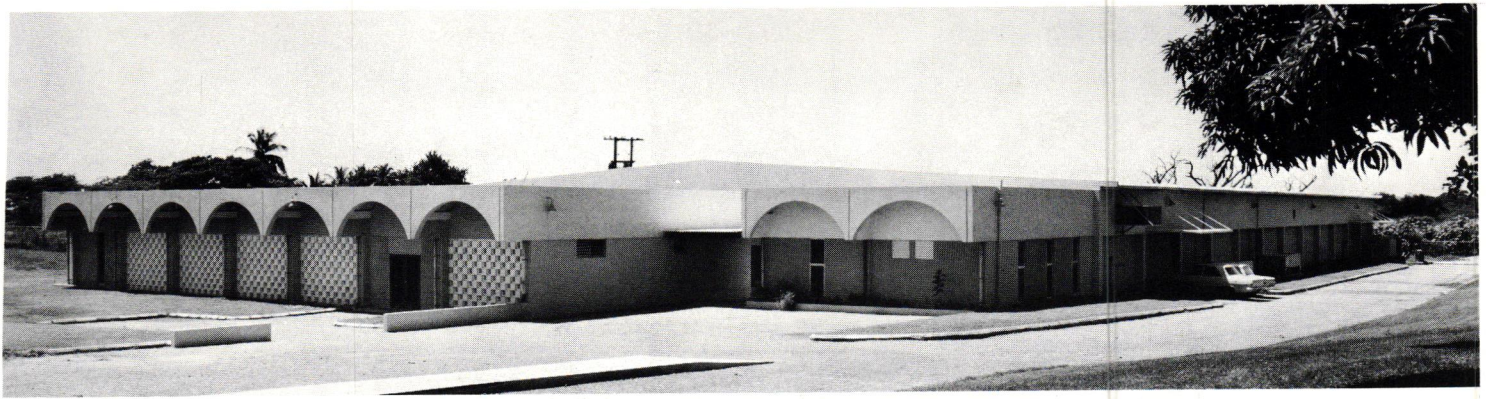


Central Motors Ltd. *Mandeville*

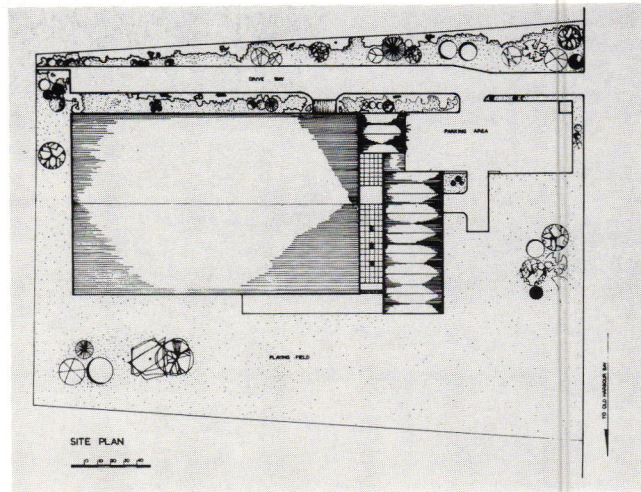


Architect:
 MARVIN D. GOODMAN & ASSOCIATES
Contractor:
 Townend & Godfrey Bros. Ltd.
Quantity Surveyor:
 M. J. Stoppi & Associates
Windows: Tropicair
Photographer: Maria Layacona

Garment Factory, Gered Limited *Old Harbour*



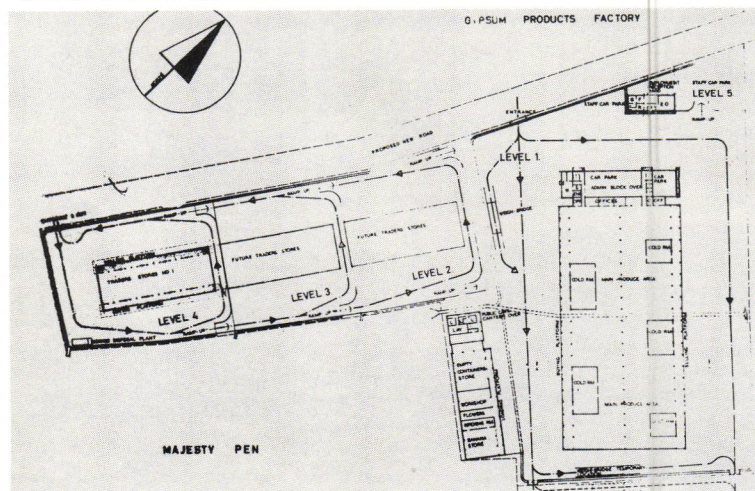
Architect:
WILSON CHONG & ASSOCIATES
Engineer:)
Electrical:) A. J. Benghiat &
Consultants:) Associates
Contractor:
Bryad Engineering Co. Ltd.
Quantity Surveyor:
Cairney, Bloomfield & Associates
Windows: Tropicair Ltd.
Photographer: Maria Layacona



Agricultural Marketing Corporation

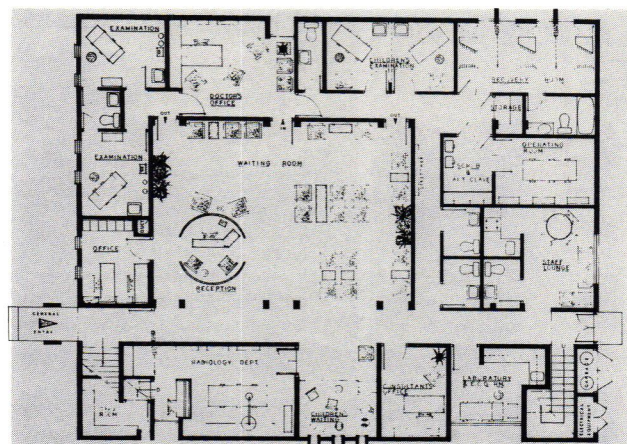
Spanish Town Road, Kingston

Architects:)
Consulting:)
Engineers:) RUTKOWSKI,
Electrical:) BRADFORD &
Mechanical:) PARTNERS
Consultants:)
Quantity Surveyor:
Cairney, Bloomfield & Associates
Contractor:
W. V. Lynch (Construction) Ltd.
Electrical Subcontractors:
C. A. Sherwood Ltd.
Air-conditioning Subcontractor:
Air-conditioning & Refrigeration
Engineers Ltd.
Floors: Gore Bros. Ltd.
Windows:
Caribbean Metal Products Ltd.
Partitions, Ceilings:
Tropical Trading Co. Ltd.
Photographer: Neville Hylton



The Medi-Centre Building

Old Hope Road St. Andrew

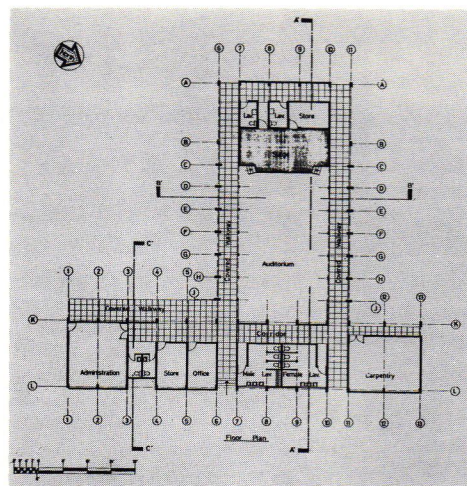


Architect: H. D. REPOLE
Engineer: Joe Hammond
Contractor: Alfred Lyew
Photographer: Neville Hylton

Occupational Therapy Unit *Bellevue Hospital, Kingston*



Architect:
 DESIGNED BY
 CHIEF ARCHITECTS BRANCH,
 Ministry of Communications & Works
Architects in Charge:
 PETER SOARES; LOUISE McLEOD
Structural Consultants:) Ministry of Communications & Works
Mechanical Consultants:) and Public Works Department
Contractor:)
Photographer: David Brown

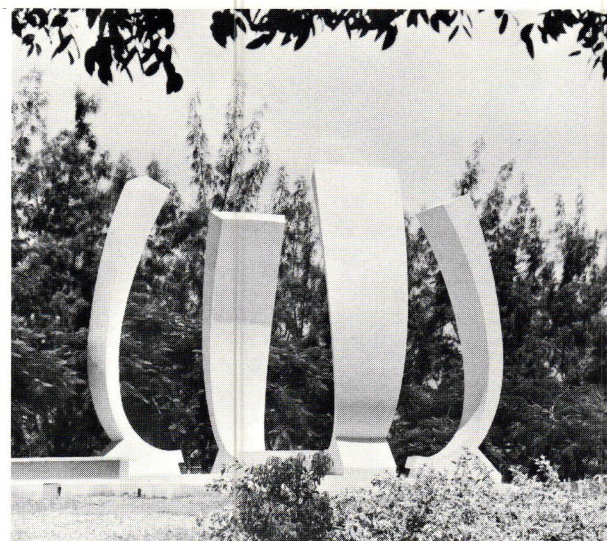


The Sir Donald Sangster Monument

George V Park, Kingston

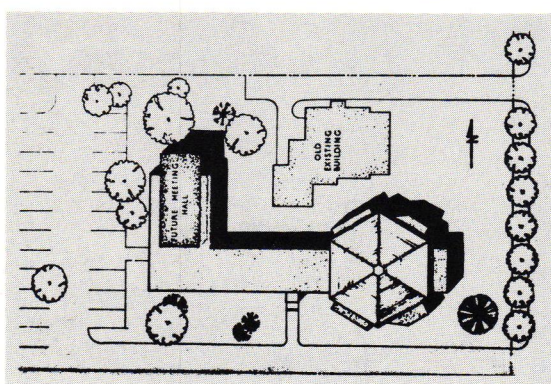
Architect:

MOSTYN F. CAMPBELL,
CHIEF ARCHITECT,
Chief Architects Branch,
Ministry of Communications & Works
Engineers:) Bryad Engineering
Contractors:) Co., Ltd.
Photographer: David Brown

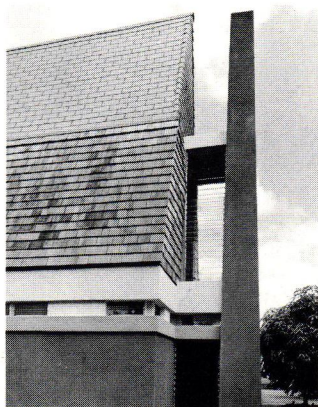


The Society of Friends

*Worthington Ave.
St. Andrew*



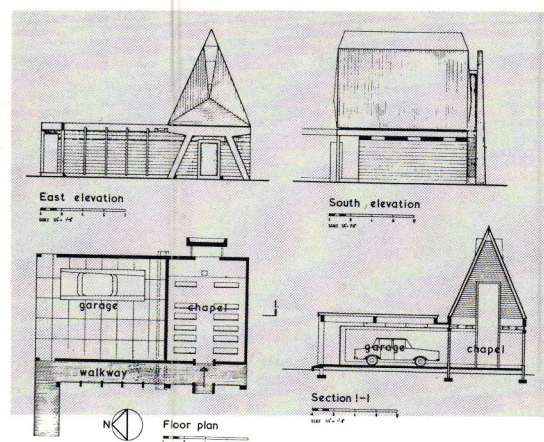
Architect: H. D. REPOLE
Engineer: Ted Nevers
Contractors: Veira & Forrester
Photographer: Neville Hylton

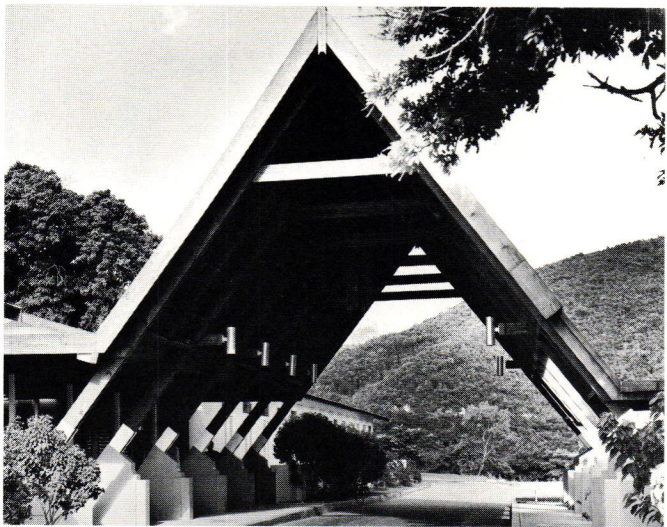


Private Chapel and Garage

Cliveden Ave. St. Andrew

Architect:
PETER SOARES & ASSOCIATES
Quantity Surveyor: Ossie Smith
Windows:
Caribbean Metal Products Ltd.
Paint: Glidden
Roofing: Wolmanized Lumber
Kitchen: Plastic Laminates Ltd.
Photographer: Neville Hylton

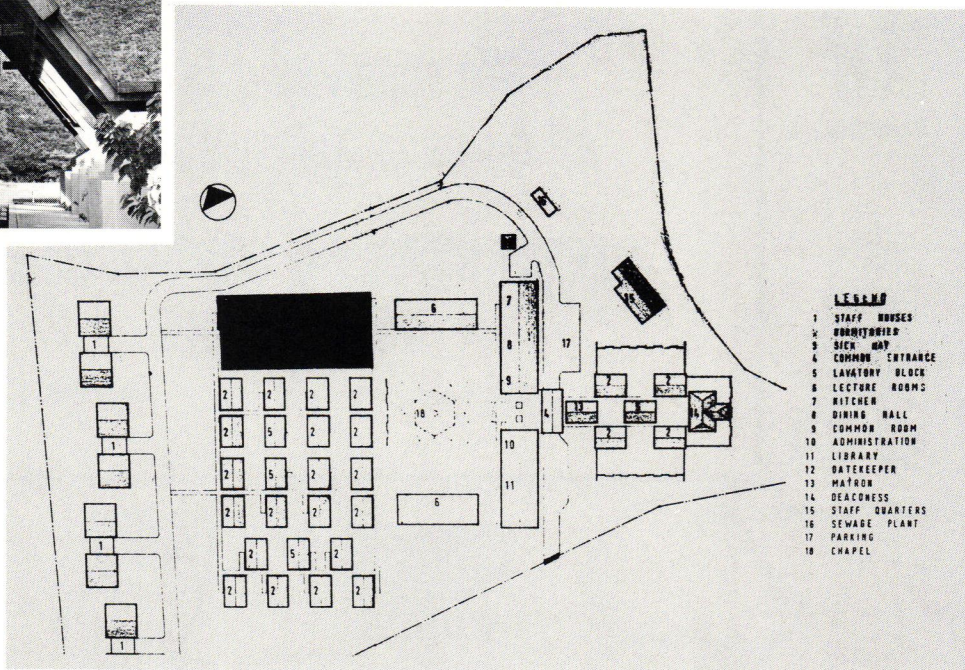




United Theological College of the West Indies

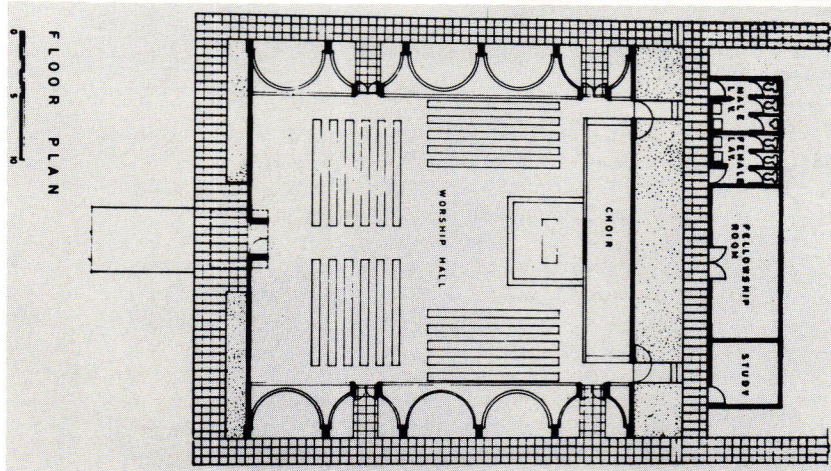
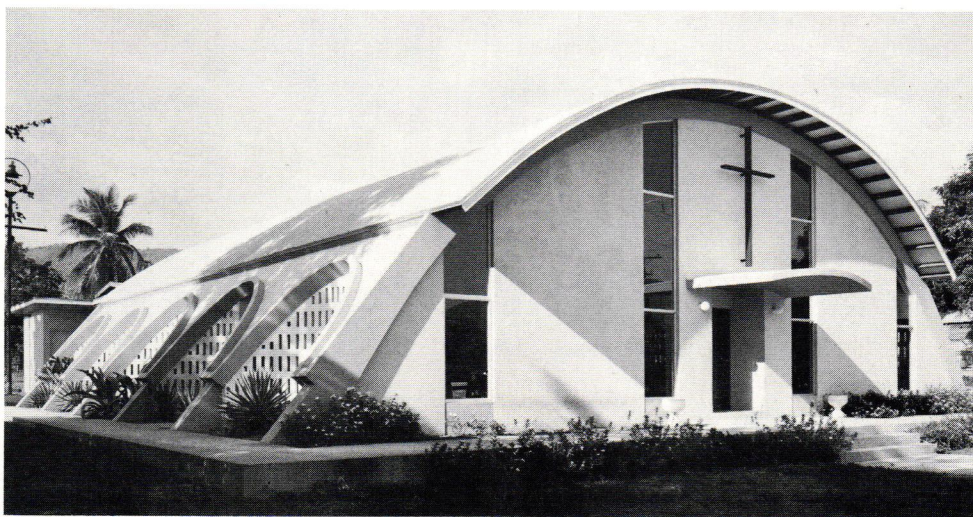
Mona

Architects:
McMORRIS SIBLEY ROBINSON
Contractor:
Paul Johnson Construction Ltd.
Quantity Surveyor:
B. G. W. Cawston & Partners
Electrical Consultants:
Warren Anderson & Associates
Photographer: Neville Hylton

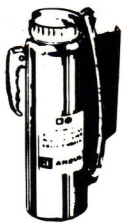


Presbyterian Church

Hope Road, St. Andrew



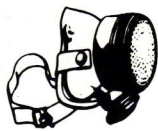
Architect:) WILSON CHONG &
Engineer:) ASSOCIATES
Contractor: Ted Warmington Ltd.
Quantity Surveyor:
B. G. W. Cawston & Partners
Floors: Gore Bros. Limited
Windows: Tropicair Ltd.
Photographer: Maria Layacona



Extinguishers



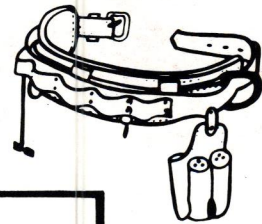
Monogoggles



Respirators



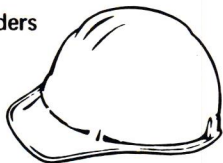
Contour-Specs



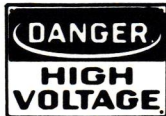
Safe-T*-Belts



Safe-T*-Ladders



Safe-T*-Caps



Safe-T*-Signs



First Aid Kits



Welding Helmets



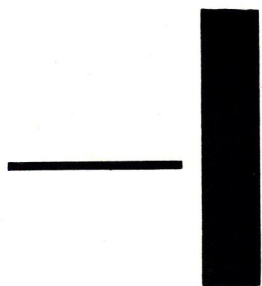
Safe-T*-Cans

*We supply and Service
all types of Safety Equipment.*

SAFETY SUPPLY & SERVICE CO.LTD.

Phone 36615

23 Bell Road, Industrial Estate — Kingston 11



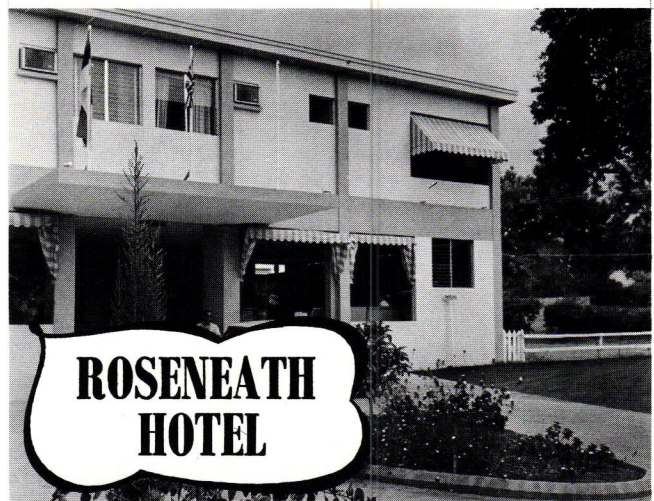
Flexcell

CANE FIBRE EXPANSION JOINT FILLER

- Very resilient—returns after compression to over 80% of original thickness
- Will not extrude from the joint when compressed
- Protected against deterioration. by water, dry rot or alternate freezing and thawing
- Easily handled—can be cut to special shapes by hand or power saw
- Contains no inert filler such as sawdust, made from springy sugar cane fibres
- Contains no cross-grains, knots or hard areas
- Successfully used for many years in every type of climate
- Will not swell or shrink as a result of atmospheric variations
- Does not bleed into concrete
- Concrete keys to its rough texture, thus assisting recovery

AGENTS IN JAMAICA

ABRAHAM, HENRIQUES & JOY LTD.
17 ARNOLD ROAD PHONE: 23613 KINGSTON



**ROSENEATH
HOTEL**

Jamaica Tourist Board Photo

12 miles from Palisadoes Airport — 2½ miles from Kingston's shopping centre.

Only minutes away from theatres, night clubs, churches and swimming pool.

Enjoy the restful quiet atmosphere of the residential area of St. Andrew. Comfortable air-conditioned rooms with bath and telephone. Dining room offers excellent cuisine including Jamaican dishes

Modern, cozy, cocktail lounge.

8 EUREKA RD., KINGSTON 5, JAMAICA

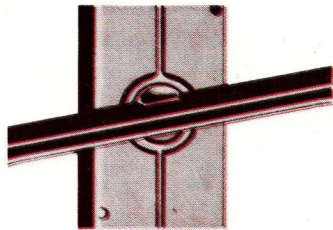
Cable: Roseneath — Cross Roads — Tel. 68091-2

NACO
SUN SASH

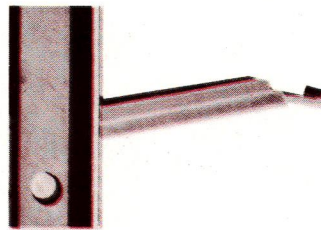
6-INCH LOUVRE WINDOW



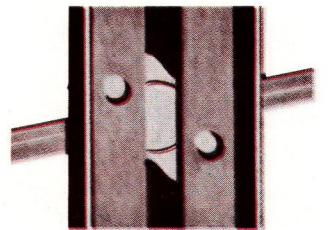
**PATENTED
CENTRE
RIBBED
FRAMES AND
FLANGED
CLIPS**



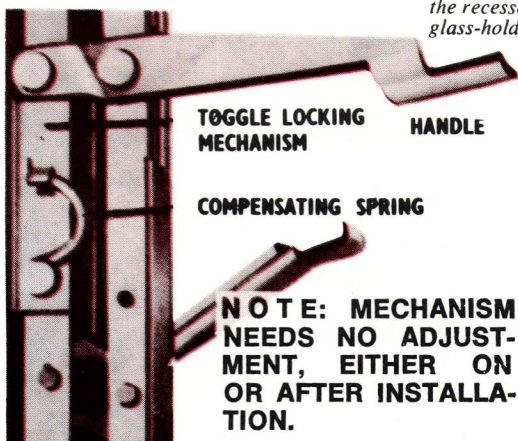
(1) Note the weather rib formed down the centre of each frame, and the recessed flange on the glass-holding clips.



(2) When louvres are closed, clip flanges overlap centre rib on the frame to form a weathertight seal.



(3) Large bearings, ensuring trouble-free operation, are encased in raised circular housing, allowing louvre channel and clips to be painted without binding or scraping.



New handle/lock combination is of the spring assisted, over-centre type. The unfailing ease and effectiveness of this mechanism have already been proven in NACO SUNSASH 4 inch clip louvres.

The world's largest-selling louvre window

Distributed for many varied applications in over 100 countries, NACO Louvre Windows have been acclaimed for weather-proof, fully efficient ventilation under all conditions. These factors, combined with LOW COST, are contributing to the rapidly expanding use of NACO frames for a host of installations.

NACO adjustable louvre window frames consist of a pair of heavy gauge steel or rustless aluminium channels, with from 3-14 adjustable 6 inch louvre clips, mounted on aluminium alloy bearings. Steel components are heavily zinc-plated after processing, and finished with an aluminium lacquer.

NACO Louvre's 6 inch clips can be fitted with glass, redwood and metal blades in any desired colour.

Particulars will be supplied on request by the distributors:-

L. J. WILLIAMS MARKETING JAMAICA LTD.
2 Marcus Garvey Drive (West End of Water Lane) P.O. Box 373, Kingston - Phone: 23651

Timeless Terrazzo For Fine Floors

Our showrooms...



are our best advertisement.

TERRAZZO
TILES
by
GORE

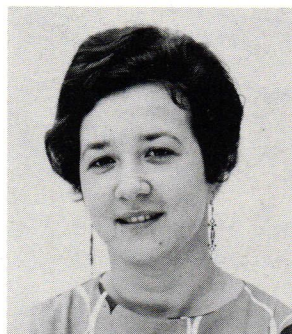
GORE BROS LTD. 27-29 Upper Waterloo Rd., Kgn. 10

THE PREAMBLE TO "DISCUSSION NUMBER FIVE"

*This Seminar Took Place at The Centre
During
the Governor General's Award Week of Activities*

THE ARCHITECT'S RESPONSIBILITY TO THE COMMUNITY

By Louise McLeod, B.Arch.; Technion, Haifa



The Architect's responsibility towards his community can be discharged in two ways — Directly or Indirectly. Directly, to the design and its consequences in the future utilization of the building. Indirectly, by influencing or calling to the attention of responsible bodies, general problems related to the life of the community.

To the design, the architect in reality expresses his whole life's philosophy. He gives his interpretation of how a certain activity should be developed. The occupants will be influenced by it. Their activities will be made possible or made easier by it. It is then, the architects responsibility to give the best he can in his design, fulfilling the demands of the clients brief. Many times the architect will surpass the original basic requirements, thus introducing higher standards of beauty, construction and function not envisioned in the original brief. We see then that the architect also has an educative function. By the interpretation of his brief, in the design as a whole and by every detail he can guide people to a better life. It is possible to recognise this influence in every type of building, whether it is a home where a good layout can help to maintain harmonious relationships within the family; or a school, factory or church. So we see that every aspect of life can be influenced through architecture and by architects.

The architect must also set standards of quality especially when those standards are not stabilized. Here in Jamaica for example, where standards are still evolving, in a new development, if the first houses are designed by an architect, this will set a standard that the following houses will have to equal or surpass.

Another great responsibility of the architect towards his community is to reflect the community in his architecture. Traditionally, architecture has always reflected the philosophy, the way of living of the people, of a country,

of an era. So it is today the responsibility of contemporary architects to reflect the current way of life in architecture. I have been dealing more or less with the direct responsibility of the architect. Now let us discuss how he contributes to the community indirectly.

As a result of his training and because of his responsibility to his work an architect becomes aware of, or can anticipate, certain problems. It is not within his power to implement the changes, but it is his duty to direct the attention of responsible bodies to the problem, to indicate the possible consequences and to propose a solution. For example, in a recent issue of the Jamaica Architect Magazine the problem of Kingston's numerous gullies was raised. Possible solutions were also projected, but it is up to the public authorities to act on these suggestions or solve the problem some other way.

Another example is in the field of housing, especially in the low income group. Architects are aware that the number of dwelling units presently being built are not enough to match the population growth, but this kind of housing needs subvention from authorities. So, in this case we are aware of the problem but there is little that we can do about it. I had the opportunity to participate in the International Congress of Architects that was held in Buenos Aires. One of the main resolutions of the Congress was to ask all architects to bring the pressing problem of low income housing to the attention of their respective governments. Architects are very well aware of the existence of this world problem. However they alone cannot do anything but call attention to, indicate the problem, and, where possible offer solutions.

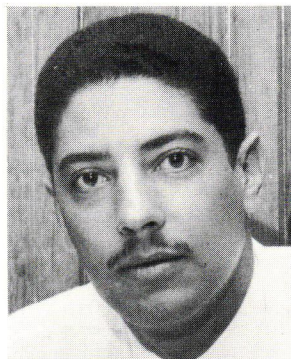
Even within these limits architects have and will continue to make valuable and far reaching contributions to their communities.

THE ARCHITECT'S RESPONSIBILITY TO HIS CLIENT

by Richard A. Brandon,

Dip. Arch.
(The Polytechnic)

A.R.I.B.A., A.I.D.P.



It has been my experience that even after quite a few years in practice, that an architect is somehow regarded as being set apart, when really the person who is exercising this art is just as much a part of everything in life — just as much a part of everybody as we all are. Before describing the responsibility to a client, I think the function of architects should be understood.

An architect's function is to design buildings that will accommodate their users activity as durably and as conveniently and beautifully as the amount of money and time available will permit.

This function has to have a requirement — it has to have a need and the need in this case is supplied by the client. These user requirements — and they are user requirements — they are needs — begin or originate with an individual. By that term we give him the description as being the client — he in fact is the patron of all the activities he sees physically around him. He pays for it — he finds some reason to need it and therefore as a result he finds an architect.

The architect takes his clients needs — looks into it — takes up programme requirements — puts it together — discusses it with the client — tries to understand his need and tries to create for this need a building that will accommodate these activities — that will conveniently and beautifully make these activities function within his budget, or within the amount of money the client can afford.

So in talking about this responsibility to the client, one has to realise that, the client, whoever he is — whether he is an individual or a corporation or eventually becomes the public at large, is the one person in this activity that affords all this and the one person to whom the architect must look for his sole source of income, his sole source of remuneration. He receives no payment for his work, he receives no considerations — no incentives — nothing at all from anybody, from any other organisation, — except his client.

Because of his code of practice and his conduct requirements, the architect has to follow a certain guideline in terms of the way he operates — the way he functions — what he does — how he goes about maintaining a practice — or discharges his duties. This code of conduct governs the terms or the means set, by which any client can expect a fair, responsible or reasonable service for the work that he has commissioned.

Now this client can be as I said before, the individual, corporation or a body or the public at large. I prefer to refer to the client as the individual in this case, because although we have a client who is a corporation or a body usually the body is represented by one person who co-

ordinates all that needs to be discussed with the architect. This individual — is never really in a position to understand the moral responsibility of the architect unless he has had some prior knowledge of what an architect is, or he has been to an architect before, or he has been associated with an architect sometime in his life. With the client who has had no previous experience — the architect is morally responsible to this client in a number of ways.

Apart from the service that he is going to provide, which is a service to the best of his professional skills, to the best of his training and his experience — he has to more or less begin from first principles and educate the client into understanding all his functions — what he is able to achieve — how he is able to go about it — and what he is best able to do under the circumstances of a programme or a requirement — or what the client needs. In the execution of this moral responsibility which the client has first been exposed to, the architect should cover these important facets.

- 1) Service
- 2) Loyalty
- 3) Responsibility
- 4) Education
- 5) Interpretation

If we take the question of Service: to start with, mention that this is to the best of the architect's professional skill and it relates back to his education, his discipline, his exposure to life, his exposure to his practice and his work. This service, we hope, gets more efficient as one broadens one's experience in life and one tackles all the different types of buildings and various types of requirements that an architect is faced with by any client.

Loyalty:- Again this begins with the question of the discipline — one's education and the question of carrying out a duty and providing a service. The architect is more or less being looked at all the time, he has to maintain his code of conduct in order to maintain his licence. He has got to at all times maintain a level of professionalism — a level of responsibility — a level of carriage and deportment — the way he goes about his work — the way he performs his duties and the way his work is finally put together and constructed for the use of society.

Responsibility:- This is in terms of protection. After all, the client is the person who has become the patron — he has commissioned the architect to design a building — he has to be, not treated with kid gloves or protected from the world at large, or locked up in a box until you are ready to take him out when the job is finished; he needs to be shown the highest level of responsibility where having taken the project or job, the architect is obligated to discharge his duties in such a fashion and in such a manner

that the client achieves the best possible design or the best possible building.

Education:- Here again, the client, and we must assume he is not an architect, we must assume that he knows nothing about building or architecture — nothing about the responsibility the architect has undertaken, for which he is being paid. The architect is bound by his code of practice to inform his client — keep him in touch with what is happening — to always be in a position to explain questions that may be asked by the client so that the client can understand as comprehensively as possible what he is getting in terms of service — what he is getting in terms of a building and how his needs or his requirements are being solved and answered in providing him with his building.

Interpretation:- This is where I started with the architect as being the individual, I go right over to the public at large and the society at large. I think every architect needs to face his responsibility to the public at large.

The greatest dilemma is when any of us is unfortunately commissioned by a client to produce a monstrosity — It can be the greatest offense an architect could ever perpetrate on society at large and yet I think that any client is quite within his right to ask for a monstrosity — maybe for his own particular whim or fancy, and he feels,

probably because he is paying for it, he is entitled to get it. It is at this point, where the responsibility in terms of the individual vs. the society at large becomes critical, that the architect has an opportunity to educate the client and to demonstrate his interpretation of a building that is functional and economical. He may, extend the area of responsibility by considering all the external factors, all the external influences. (ie. all the user requirements of the people who have nothing to do with the client and probably are not his employees; the public at large who probably visit or pass by the building and look at it objectively;)

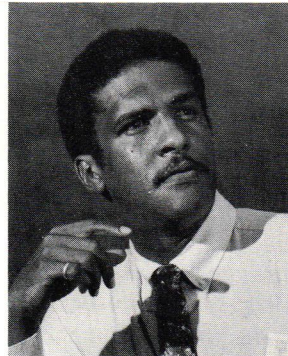
This public will either accept it or reject it aesthetically and/or functionally without being involved — without knowing why — without having any idea of why the building was so designed in the first place.

This is the only area where the Architect's responsibility to his client may vacillate. He faces a threefold split. On one hand he has to protect and please his patron, he also has to look after the one source of income that pays him and keeps him alive, and finally he has to see to it that his work of art, the building which he designed for his client's purpose, fulfills its role and harmonizes with its environment to the extent that it will be used and appreciated by the public at large.

I think this covers the most important aspects of the architect's responsibility to his client.

THE ARCHITECT'S RESPONSIBILITY TO HIMSELF

By H. D. Repole, B.Arch. (Manitoba)



In essence, the architect's moral responsibility to himself is the same as the moral responsibility of any man to himself. This is admirably expressed in Shakespeare's *Hamlet*.

"Above all to thine own self be true; and it must follow as the night the day; thou canst not then be false to any man".

There are, however, certain obvious conditions summed up in the words — "to be true to oneself" — which encompass loyalty, integrity and honesty. However, to further define in more specific terms this moral or 'right action' that the architect should direct towards himself, let us establish basic premises and definitions of the concept of the architect and architecture.

Architecture is not merely building. Building becomes architecture only when it enriches man's life; and any man to function honestly and truthfully as an architect, must create buildings that do not merely fulfill man's need for shelter, but also enhance the nobility of his existence on earth.

This statement presupposes that the architect to function as a true architect must have a concept of what man is and a knowledge and understanding of man's physical and spiritual needs, which when gratified, will enrich his life and ennoble his existence.

It is this constant search for a true concept of man and the constant re-assessment of his concept which is the essence of the moral responsibility of the architect to himself today; and naturally becomes the spring board of his moral responsibility to his work and his community.

Throughout history up to the time of the Industrial Revolution, the strong monarchical, social and religious controls of society during different ages precipitated definite concepts of thought regarding man. The architect functioning for religious, monarchical or political patrons was to a certain extent outer directed in his concepts of man. The architecture produced was directly related to the concepts of man in society at that time.

For example, the Gothic age with its strong religious controls and the predominant concept of man as — "a sinner" — a being in constant search of spiritual redemp-

tion; produced an architecture of gigantic spaces with mystical light filtering through traceried windows into dark areas where man could cringe in penitence, or beg forgiveness from The Almighty.

In contrast to this, the Renaissance period with its reassertion of man's importance — "man is the measure of all things" — produced buildings with form scaled to man and rational discipline that man could easily comprehend as being directly related to himself.

However, with the industrial revolution came the rise of capitalism and socialism, a greater distribution of wealth throughout society and the tremendous increase in the amount of variety of buildings required to serve man. But above all the breakdown of a dominant philosophic concept of man and the shifting of philosophic thought created a new challenge for the architect who had to interpret and reflect in the design and production of his building his individual concept of man.

As William Codill said — "the form of a building today reflects the man behind it — impregnated in the form and easily detected can be found his values, his goals,

his knowledge and his skills — even more important can be seen or sensed what he thinks of people and his conception of man".

If the architect is to be honest in calling himself an architect he must in every way be true to his concept of man and his needs — whatever they may be — and express this completely and totally in his buildings. But what if his concept is wrong? What about the fact that with constant evolution and changes in society, man's needs keep changing?

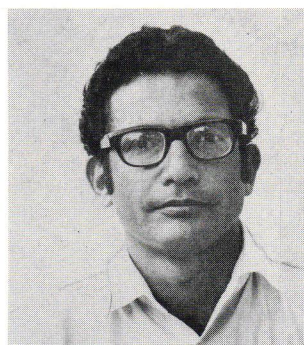
It therefore becomes necessary for the architect to constantly reassess his concept, and his knowledge of what man is, his values, needs, fears, desires, aspirations and the complete gamut of human beliefs and endeavours.

The Kantian imperative prevails. Every time a building is placed on the earth by the architect it is placed there for all men. His choice must be correct and as such his concept of man must be correct.

The architect's constant search for a true concept of man is therefore the essence of his moral responsibility to himself.

WHAT SORT OF PERSON BECOMES AN ARCHITECT?

by Marvin D. Goodman, B.Arch. (Florida) A.I.A.



I would first like to sum up as best I can a few of the things that have been mentioned. In the first instance, regarding the architect's relationship to the community — His duty is not only to give the community what it wants, or what it think it wants, but to his own art, and as a trained professional, to envision and project it beyond what is really expected or could even have been imagined. This is where necessity becomes art and in this way he can advance the whole status of the community. He also in this way should reflect the community because he is in fact giving the community a very concrete image. Of course, I think we all realise that most of our knowledge of historical communities comes down to us through our seeing either pictures or reconstructions of their architecture. Unfortunately, the drawback at this stage is that architects can often point out, but they cannot always implement their visions or their art.

A similar situation comes up in the architect's relationship to his client. An architect finds that he has to design within limits, the disadvantage is that these limits are very often set by others. These limits frequently become the dominant influence, and those who set them do not always have either the understanding of the problem or of the professional and moral considerations that the architect must face. Very often the client does not understand the architect's, perhaps greater responsibility to the community, as well as to him, the individual client. This is where

Mr. Repole very definitely put it quite clearly. Although basically architects have the same needs as other people, it can only be through a very large conception of man, whatever the existing conception of man is, or whatever the particular persons conception of man is at a particular point of history, that he can put into concrete terms and then create what can be defined as architecture, rather than just building.

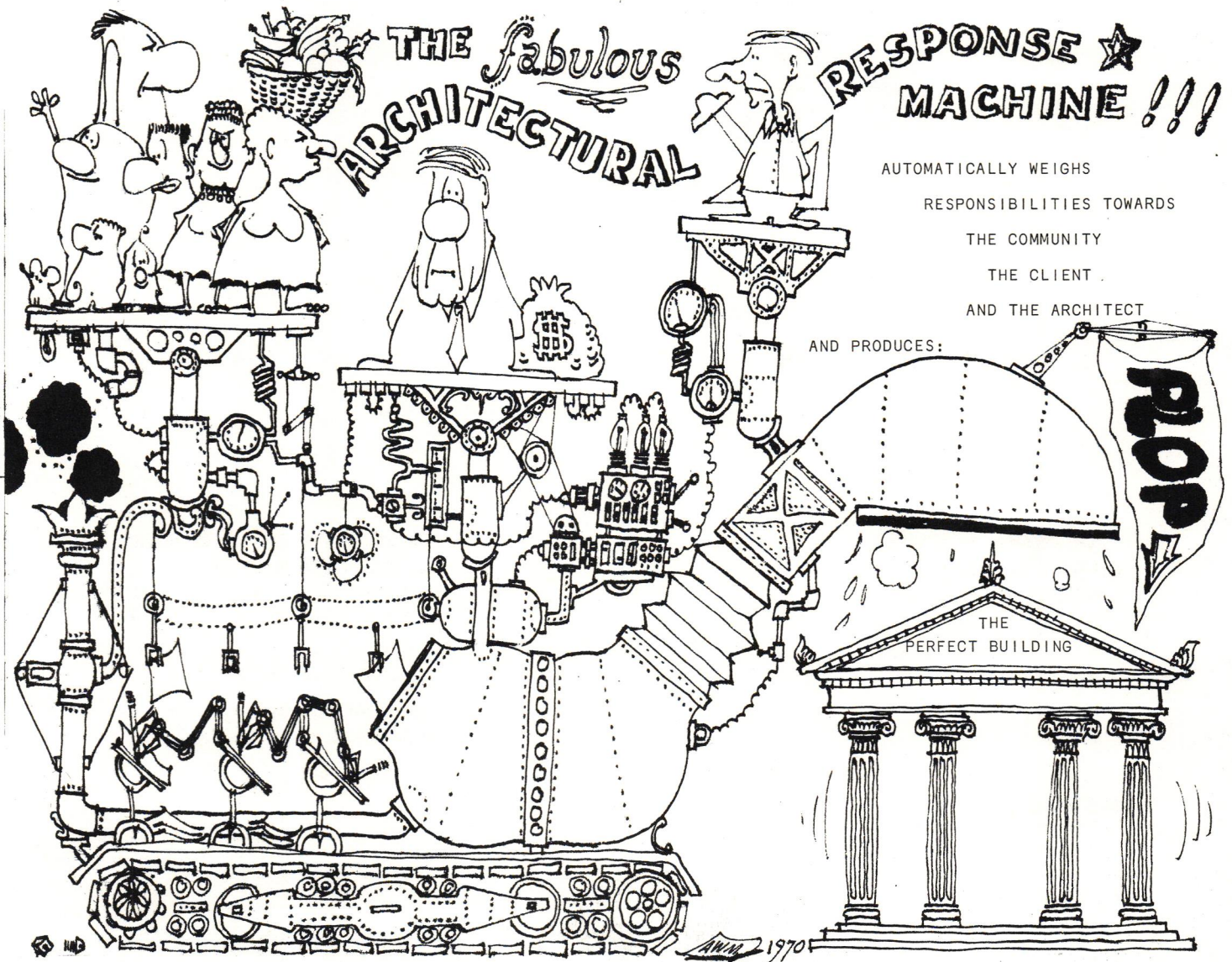
Because this does reflect very much not only the architect's conception, but what the community itself thinks, we come to the question; beset by all these problems and all these requirements — is there such a thing as an architectural personality? Well, perhaps most of us looking around would say — superficially, probably not. We come in all shapes and sizes and some are funny and some aren't, but all of us come up against, many of the same basic requirements. We are businessmen, sometimes we are artists, sometimes we are supposed to be contributors to a community, but I think it all comes down to the architect's fulfilling his obligations to the client, to the community, to himself, in other words to do what is right. I think this is the criteria governing the type of person who will go into architecture. Now whether this desire or this feeling of necessity to do what is right comes from your background or your genes, or whether it comes from your training is hard to determine. There are quite a few people who start in architecture but very few finish. I would

imagine, therefore, that it is only those people who have those traits of personality which make them want to follow through with architecture and remain in the profession. I would believe that there is, at that point, an architectural personality.

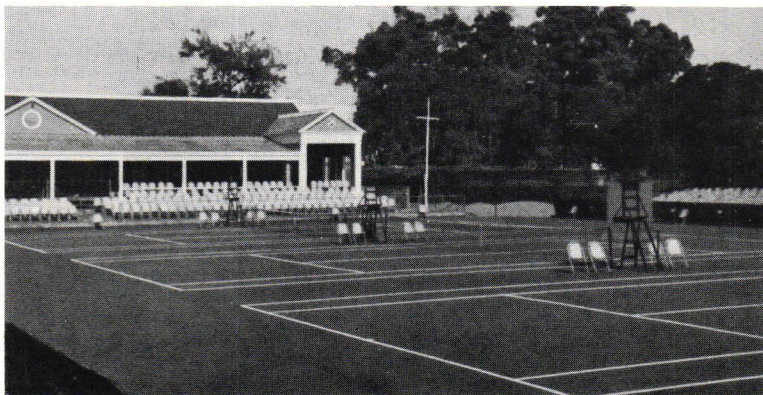
Let's face it, you have so many strange and somewhat very ambiguous relationships; to the client, you are supposedly his adviser — very often you are his hired hand — sometimes you are his representative with the builder — at times you are an overseer — at times you are an associate and at times you are a 'dogs body'. With your staff or with your co-workers you have various other relationships. I would doubt that there is any other pro-

fession that has so many changing relationships with various people, and on top of all this, and I think that this is the most important, is the relationship with the community as a whole.

Again, as Mr. Repole said, when an architect makes a contribution, whether it is good or bad, he speaks for the community and he makes it something that every man can see. I would think therefore that 'yes' there is an architectural personality, and whether or not it is prevalent among all of us, I think it certainly would be common to those who do create what people ultimately define as architecture.



Cartoon by Angus W. Macdonald

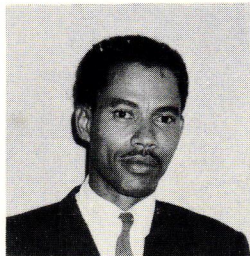


Special Paint for off Court Areas

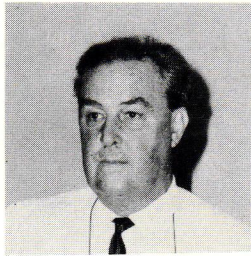
The International Tournament truly got off to a colourful start recently at St. Andrew Club on the bright new courts with off-court areas attractively finished in non-reflecting, non-skid red. Recently, the Secretary of St. Andrew Club asked Berger Paints to develop a special formula to coat the large areas around the courts for the Tournament. The Formula was prepared in record time so that the courts could be coated and allowed to set properly before opening day.

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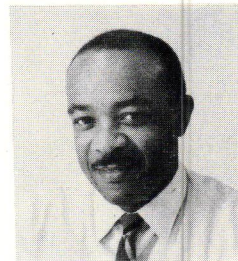
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Index to Advertisers

Abraham, Henriques & Joy Ltd.62	Marzouca, Abdulla C.41
<i>Agency * Corbin Compton (Ja.) Ltd.</i>	<i>Agency * McCann-Erickson (Ja.) Ltd.</i>
Aitken, Reginald Ltd.38	McGregor & Levy Ltd.41
<i>Agency * McCann-Erickson (Ja.) Ltd.</i>	
Alcan Products of Jamaica Ltd. 3	Metal Fencing Ltd. <i>Inside back Cover</i>
<i>Agency * Lindo, Norman, Craig & Kummel Ltd.</i>	
Berger, Lewis (West Indies) Ltd. <i>Inside front Cover</i>	Modern Partitions Ltd.21
<i>Agency * Lindo, Norman, Craig & Kummel Ltd.</i>	<i>Agency * MacMillan Advertising Ltd.</i>
Brandram-Henderson (West Indies) Ltd.12	Offset Printing Co. Ltd. 9
<i>Agency * McCann-Erickson (Ja.) Ltd.</i>	
Bryad Engineering Co. Ltd. 6	Pan-Jamaican Investment Trust Ltd. <i>back Cover</i>
	<i>Agency * McCann-Erickson (Ja.) Ltd.</i>
Caribbean Construction Company Ltd. 1	Plyber Co. Ltd.40
<i>Agency * Lonsdale Hands (Ja.) Ltd.</i>	<i>Agency * Gerry Dunlop & Associates Ltd.</i>
Caribbean Metal Products Ltd.10	Redimix Concrete Ltd. 2
<i>Agency * Grimax Advertising Ltd.</i>	<i>Agency * Advertising & Marketing (Ja.) Ltd.</i>
Conditioned Air Corporation Ltd.12	Ripco Ltd. 6
<i>Agency * Gerry Dunlop & Associates Ltd.</i>	Roseneath Hotel62
DeCordova, Leonard Ltd.39	Safety Supply & Service Co. Ltd.62
<i>Agency * MacMillan Advertising Ltd.</i>	<i>Agency * McCann-Erickson (Ja.) Ltd.</i>
Engineering Sales Co. Ltd.38	Scotiabank Jamaica Ltd.19
Fire Safety Co. Ltd.40	<i>Agency * Gerry Dunlop & Associates Ltd.</i>
<i>Agency * MacMillan Advertising Ltd.</i>	Stanley Motta Ltd.13
Gore Bros. Ltd.64	<i>Agency * McCann-Erickson (Ja.) Ltd.</i>
<i>Agency * McCann-Erickson (Ja.) Ltd.</i>	Stanley Motta Ltd. 8
Hardware & Lumber Ltd.36	<i>Agency * Lonsdale Hands (Ja.) Ltd.</i>
<i>Agency * McCann-Erickson (Ja.) Ltd.</i>	Structural Engineers Ltd. 8
Jamaica Public Service Ltd.20	Swiss Stores Ltd. 4
<i>Agency * Lindo, Norman, Craig & Kummel Ltd.</i>	<i>Agency * McCann-Erickson (Ja.) Ltd.</i>
Jamaica Pre-Mix Ltd. 7	Transparent Glass Coatings Company51
<i>Agency * McCann-Erickson (Ja.) Ltd.</i>	Tropical Gas Co. Inc.14
Jamaica Telephone Company Ltd.32	<i>Agency * MacMillan Advertising Ltd.</i>
<i>Agency * Corbin Compton (Ja.) Ltd.</i>	Tropicaire Jalousies Ltd 2 page centre spread34-35
Kawneer Jamaica Ltd. 4	<i>Agency * K & E CPV International Ltd.</i>
<i>Agency * Grimax Advertising Ltd.</i>	Williams, L. J. Marketing (Ja.) Ltd.63
Koolvent Aluminium Products Ltd.20	Will's Battery Co. Ltd.38
<i>Agency * McCann-Erickson (Ja.) Ltd.</i>	<i>Agency * H. C. F. Foster Ltd.</i>
	Wood Preservation Ltd. 5
	<i>Agency * Corbin Compton (Ja.) Ltd.</i>