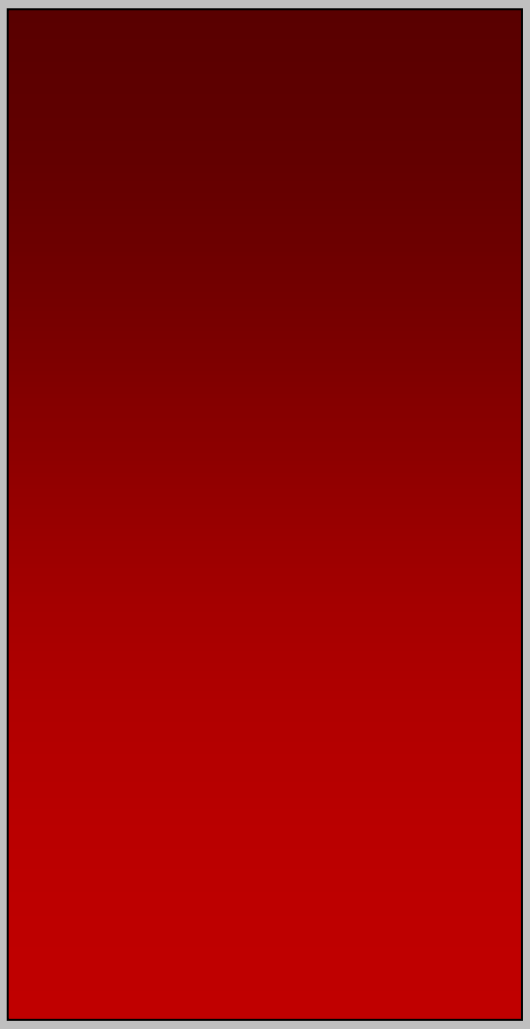
edmonton
the Specifier

Construction Specifications Canada is an organization representing diverse interests in the construction industry and related professions. It is dedicated to improving the quality and flow of information between these interests, whether in the form of specifications, contract administration or marketing.

October 2025 Edition Editor: Tracey Stawnichy

In This Edition...



My Worst Spec Mistakes, and What I've Learned

Date: Thursday, October 16, 2025
Time: 11:30am – 1:00pm
Place: Matrix Hotel, Amber A Room
10640 100 Avenue NW, Edmonton, AB T5J 3N8

Keith Robinson FCSC FCSI RSW LEED AP® has been a specification writer since 1980, joining Cohos Evamy in December 1997, which later became DIALOG in September 2010. Upon retiring in 2023, Keith transitioned to mentoring emerging specification writers, collaborating with trade associations to enhance technical documentation, and contributing to the development of an AI Agent capable of reading and extracting key information from project manuals.

Throughout his career, Keith has gained significant insight into learning from errors and embracing mistakes as opportunities for growth. While it is often said that one learns through making mistakes, Keith emphasises the importance of acknowledging them, understanding their implications, and leveraging them as catalysts for innovation and improvement.

Although absolute perfection remains unattainable, mistakes can be minimized through thoughtful consideration, thorough preparation, and strategic planning. In his presentation, Keith will share several examples from his professional experience and invite audience members to contribute their own challenges. The session aims not necessarily to provide specific solutions, but rather to introduce practical tools that facilitate recovery and continued professional development.

Lunch and Learn: My Worst Spec Mistakes, and what I've Learned Tickets, Thu, Oct 16, 2025 at 11:30 AM | Eventbrite

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FOR FURTHER INFORMATION

Contact any member of the Executive, attend one of our Chapter Meetings, send your name and address to CSC Edmonton Chapter, PO Box 35093 Mid Town PO. Edmonton, AB T5J 0B7, or go to edmonton.csc-dcc.ca for additional contact information.

GOALS OF CSC

Construction Specifications Canada is a multi-disciplinary non-profit association dedicated to the improvement of communication, contract documentation, and technical information in the Construction Industry. CSC is a national Association with Chapters in most major Canadian Cities.

To this end, CSC pursues the study of systems and procedures that will improve the coordination and dissemination of information relevant to the construction process.
We seek to enhance the quality of the design and management aspects of the construction activity through programs of publication, education, and professional development, believing that by so doing, we can contribute best to the efficiency and effectiveness of the construction industry as a whole.

OBJECTIVES OF CSC

To foster the interest of those who are engaged in or who are affected by the compilation or use any forms of specifications for the construction industry.

To publish literature pertaining to the construction industry.

To engage in activities to improve procedures and techniques related to the construction industry.

Announcements:

If you are interested in becoming a mentor or a mentee for CSC, please hit the link!
MentorCity - Mentoring Software

Chair's Message

Dylan Leclair, CSC Edmonton | Chapter Chair

Greetings Edmonton Chapter,

We are off to a flying start with our first Lunch and Learn behind us. Special thanks to David Forsey for the wonderful presentation. We are looking forward to hosting our first Lunchable Talk in October with Keith Robinson on the topic of My Worst Spec Mistakes taking place at the Matrix October 16.

With our education offerings starting up, our Fall 2025 PCD Program is scheduled to start September 29 with 13 members going through the program. Thank you to DIALGOD for offering to host and Jamie Murphy for instructing. Keep on the lookout for the registration to open for our CCCA and Specifier courses.

Congratulations to Eric Irion with DIALOG Edmonton for attaining his CCCA designation this year! It is always great to see our member's accomplishments.

Have a great October!

Membership in CSC

Dave Lawrence

In the construction industry's fast-paced environment, the need for and value of Construction Specifications Canada is greater than ever. CSC brings together individuals from all segments of the construction industry. All who have a vested interest in Canada's largest industry are invited to join CSC. When you join CSC, you become part of the only association that brings together professionals from all aspects of the construction industry.

DESIGN TEAM

CSC offers members of the Design Team the opportunity to meet with other members and exchange information. It also affords you the chance to help improve technology and its management, and the means to improve ways in which your ideals are translated into clear, concise, and complete documentation.

BUILDING TEAM

If you are a member of the Building Team, CSC offers you the opportunity to become involved in formulating specifications. Your valuable input into the programs can help generate time and cost savings, as well as improve performance.

SUPPLY TEAM

The multi-disciplinary composition of CSC allows members of the Supply Team to meet with other members of the construction team. CSC programs in data filing and information retrieval are geared to present convenient and concise information on your products for proper evaluation and specification.

THE STUDENT

If you are a student of architecture, engineering, or construction technology, CSC will provide you with a greater exposure to, and a better understanding of, the construction industry, giving you an excellent opportunity if you plan a career in the construction field.

People and Places – Welcome to new and past CSC Edmonton Chapter Members!

Fresh Faces (New Members)

None this month.

Yes, We've Moved (Contact / Mailing Address Update)

None this month.

Previous Members Re-Joining / Re-Activated

None this month.

CSC Education:

Kevin Osborne, CET

Principles of Construction Documentation

The PCD course is an introductory course that will enable the student to have a better understanding of construction documentation (specifications, drawings, and schedules), products, bidding procedures, and contracts**. It is also a prerequisite to all the other CSC education courses.**

Specifier 1

Specifier 1 is an intermediate level course that will take the individual beyond the concepts previously introduced in the PCD Course. Although some of the same topics are included, the depth of comprehension and explanation exceed that of the PCD course. The Specifier 1 is a prerequisite for the Certified Specification Practitioner (CSP) designation from CSC. Successful completion of the course may be credited toward the experience component requirements for the Registered Specification Writer (RSW) designation.

Technical Representative

The TR course provides a better understanding of contract documents and bidding procedures, product representation, professionalism, and ethics, and will provide a new depth of understanding and explanation of concepts beyond what was previously introduced in the PCD course. The course is designed for the individual involved in the supply section of the construction industry, such as manufacturer representatives, agents, or distributors of products. The student will have successfully completed the PCD course.

Contact Kevin for all your education needs. kosborne@jtas.ca

EDUCATION COURSES

Upcoming Classes:

Principals of Construction Documentation (PCD) – Sept 29, 2025 / Jan 5, 2026
Specifier – Nov 7, 2025 / Feb 27, 2026
Construction Contract Administration (CCA) – Nov 7, 2025 / March 6, 2026
Technical Representative (TR) – TBD

Upcoming Classes Online:

Principles of Construction Documentation (PCD) – Sept 8, 2025 / Jan 5, 2026
Construction Contract Administrator (CCA) – Nov 7, 2025 / March 6, 2026
Specifier – Nov 7, 2025 / Feb 27, 2026
Technical Representative (TR) – Nov 7, 2025 / March 6, 2026

Upcoming Virtual Classes:

Principles of Construction Documentation (PCD) – Jan 9, 2026
Construction Contract Administration (CCA) – Nov 7, 2025 / March 6, 2026
Specifier (SP) – Nov 7, 2025 / Feb 27, 2026
Technical Representative (TR) – Nov 7, 2025 / March 6, 2026

Social Media:

Check us out:

Articles of Interest

Researchers Calculated Exactly How Much Employee Burnout is Costing Companies Per Year – it's Staggering

Sourced from: https://www.fastcompany.com / Jennifer Mattson

A new study estimates that a worn-out worker's lost productivity can add up to $21,000 per year.

Feeling burned out? It could be costing your company millions of dollars each year in lost productivity and employee turnover. A new study in the American Journal of Preventive Medicine estimates that employee burnout in the U.S. costs somewhere between $4,000 and $21,000 per worker per year.

Do the numbers, and that adds up to about $5 million per year for a company with 1,000 employees. (Another way to look at it: Employee disengagement, or burnout, can cost 0.2 to 2.9 times the average cost of health insurance, and 3.3 to 17.1 times the cost of training per employee.)

The research is based on a computational simulation model developed by the Public Health Informatics, Computational, and Operations Research team based at the CUNY Graduate School of Public Health and Health Policy, working with researchers from Baruch College, Johns Hopkins University, and the University of San Diego Knauss School of Business.

The model works by simulating how an employee fares at different stages over time – from active engagement to disengagement and burnout – based on stressors the employee encounters both in the workplace (workload, community, control, rewards, fairness, and value) and outside work (family, cultural and psychological environment, finances, and health). It even looks at how a freelance or hourly employee would do versus a salaried one.

The team then ran the model to estimate the resulting cost of employee productivity losses to employers. It found a nonmanagerial hourly worker going through burnout would cost an employer on average $3,999.

That average cost rose to $4,257 for a nonmanagerial salaried worker, $10,824 for a manager, and $20,683 for an executive.

According to the Mayo Clinic, job burnout is defined as a type of stress linked to work. It includes being worn out physically or emotionally, and may involve "feeling useless, powerless, and empty." While burnout isn't a medical diagnosis, it can raise the risk of depression and has been tied to anxiety.

A lot has been written about the health consequences of employee burnout, but less has been written about the financial effects.

"Our model quantifies how much employee burnout is hitting the bottom line of companies and organizations," Bruce Y. Lee, CUNY SPH professor and senior author of the study, said in a statement. "Therefore, it can give companies and organizations a better idea of how focusing more on employee well-being could help decrease costs and increase profits."

The Architect as a Scientist: New Materials Emerging Between Science and Design

Sourced from: https//www.archdaily.com / Enrique Tovar

What is architecture? For some, its traditional role is to bring together imagination, technical knowledge, and problem-solving, allowing architects to design and construct while balancing ideas with the means to realize them. From the stone and wood of early buildings to the steel and concrete of the 20th century, each era demanded not only an understanding of form but also of the properties and potential of the materials in use. This grasp of materials has always been a core part of the creative process, though its scope was limited by the know-how and technologies available.

Over time, that balance has begun to shift. Architects have moved from merely using materials to actively designing them, applying scientific principles and experimenting with biological, chemical, and computational processes. This evolution has expanded the possibilities of architecture, intersecting nature, technology, and art, while pushing the role of the architect into a more experimental, science-driven dimension, where the manipulation and creation of materials becomes central to the creative act rather than merely a means to achieve forms or structures.

In his time, Vitruvius defined architecture as "a science arising out of many other sciences, and adorned with much and varied learning", highlighting its artistic and cultural dimensions. This multidisciplinary character, still central to university education, provides tools for exploring related fields such as urban planning, sculpture, and graphic representation. However, until a few decades ago, the technological aspect was largely absent. During the late 19th and early 20th centuries, architects worked with steel produced by the industry; the same steel used for cars and industrial structures also served for skyscrapers, which directed the architectural process more toward creating forms than designing materials.

The Expanded Role of the Architect in Techno-Scientific Fields

Disciplines such as computational design, additive manufacturing, materials engineering, and biotechnology have gradually entered the architectural vocabulary. Many of these concepts did not originate within the field, yet over time they have converged with it, broadening the very notion of workshop and studio practice. This integration has fostered a vision of architecture that is not only designed, but also programmed, synthesized, and, in some instances, harvested. The development of technologies like 3D printing has opened the door to scenarios where digital information, chemical formulas, and knowledge of organic matter combine to shape complex structures. Today, multidisciplinary teams commonly bring together designers, biologists, chemists, and software developers, collaborating from conception to realization.

Figures such as Achim Menges and Neri Oxman have marked a turning point in how design is conceived. Their approaches move away from the mechanistic vision of the past and instead frame design as an ecology, where objects are not closed systems but entities in dialogue with both the natural and the technological. Oxman, for instance, has developed research and prototypes that merge biology and technology, such as water-based programmable biocomposites inspired by ecosystems, capable of generating materials without producing waste. This and other projects, materialized in the form of a pavilion, demonstrate that we can conceive of materials as living processes, with design serving as a scientific mediator that actively engages with its environment, rather than functioning in isolation, as in traditional approaches.

Oxman's work began to gain public recognition in the early 2000s, at a time when the next practices were emerging, drawing on processes and resources from other disciplines to expand the possibilities

of design. Some of these practices were influenced by her work, including the development of materials from algae, fungi, and agro-waste. Her research not only pushes the boundaries of material design but also challenges conventional manufacturing, proposing non-extractive, sustainable, and adaptive alternatives. The approaches shaped by this vision create opportunities for both institutionally supported research and small-scale experimentation driven by individual inquiry and the expanded role of the architect, who, by learning from fields such as biology, chemistry, and computer science, can explore new ways of creating, programming, and mediating the relationship between objects and their environment.

Emerging Roles, New Materials, and Their Implications for Future Architecture

At a time of transformation and generational change, emerging roles are beginning to define new ways to teach and practice architecture. Where is it headed? Under this approach, the architect of the future could be determined less by the buildings they design and more by their ability to connect knowledge, anticipate processes, and experiment with complex systems. The application of analytical methods, based on experimentation, data collection, and hypothesis validation, would enable the creation of materials and structures capable of interacting with their environment, establishing new guidelines for designing with greater environmental and regenerative potential.

Building standards are crucial for the adoption of new materials. Most regulations were developed with conventional materials (such as concrete, steel, and glass) in mind, which can make it more challenging for bio-based or experimental composites to fit within existing frameworks. Public trust also plays a role: unfamiliar aesthetics, irregular finishes, or even "living materials" can spark doubts about durability. A historical case is the Ingalls Building (1903), the first reinforced concrete skyscraper in the U.S. At 16 stories, many at the time considered concrete too risky for such a tall structure, yet it proved entirely sound. This example illustrates the broader pattern that acceptance often lags behind innovation, highlighting the need for clear guidelines and cultural understanding to build confidence among developers, insurers, and users.

As suggested by the title of this article, architects are increasingly adopting a scientific approach that sees nature as a teacher, acting as translators who connect culture and space, science and materials, as well as users and built environments, through interdisciplinarity and new synergies. This role involves not only integrating knowledge from different disciplines, but also experimenting, anticipating processes, and rethinking the materials and ways in which we inhabit spaces. By taking on this position, architects can generate more conscious, flexible, and regenerative designs, capable of dialoguing with their environment and responding to social, cultural, and environmental challenges.

Inside the World of Corn Mazes

Sourced from: https://www.atlasobscura.com / Roxanne Hoorn

It was a sunny autumn day in Danvers, Massachusetts on Oct. 10, 2011 – perfect for some fall fun. Taking advantage of the good weather, a family of four ventured into a headless horseman-themed corn maze at Connors Farm. Things quickly unraveled. As the sun set and the maze closed for the evening, members of the family, which included a five-year-old child and three-week-old baby, realized getting lost wasn't as amusing as they thought. Eventually, they called the police department, desperate for a way out.

"We thought this would be fun," the woman said on the phone with the police, according to a NBC News story about the misadventure. "Instead, it's a nightmare. I don't know what made us do this."

This year, longtime Massachusetts corn maze Mike's Maze has a circus theme (courtesy Mike's Maze)

Though stressed, the family was never in any real danger. The maze staff were still on site, waiting for them to finish, and would have gone in to find them if needed. And the family simply could have walked through the corn "walls" to the field edge at any time. But panicked parents and kids aren't that unusual. Anxious corn maze calls to 911 happen more often than you might think. At Cool Patch Pumpkins in Dixon, California, emergency calls from deep inside their massive, 60-acre corn maze, one of the world's largest, are an annual occurrence.

Mazes are supposed to be fun – even the getting lost part, says Brett Herbst, who has been designing mazes in Utah and across the country since 1996. Herbst says there's an art to making a maze: It must be engaging but not so tricky that people quit. "If you make it too challenging, you lose some people," he says. While some visitors call the cops when they can't find their way out, the bigger risk is people getting frustrated and cheating, he adds.

People have been experiencing the twists and turns of mazes for millennia, as architectural defenses intended to slow and confuse the enemy, for walking meditations, and yes, as entertainment. Hedge mazes, with dense greenery that towered over players, became popular with European aristocrats in the 17th century, heralding the future fun of the corn maze.

The modern corn maze – in which visitors are usually tasked with finding an exit or solving a variety of challenges – is a fairly recent invention, created only in 1993. Don Frantz, a creative director who had worked on Broadway and the Super Bowl's halftime show, thought of the idea while admiring cornfields from an airplane. He recruited British designer Adrian Fisher to carve a dinosaur named Cornelius the Cobasaurus into a three-acre Pennsylvania field. Workers pulled stalks by hand to create the design.

The attraction, dubbed "The Amazing Maize Maze," quickly garnered media attention and inspired farmers around the country to create their own versions. For example, Herbst runs a company—The Maize – that not only crafts an annual maze in Utah, but also helps hundreds of other farms do the same.

While mazes have become more intricate, a lot remains the same from those early days, Herbst says. Corn is typically planted in a grid system, which makes it easy to map out designs using software such as Adobe Illustrator. Then comes the tricky part – actually cutting the maze out. Herbst remembers making his first corn maze using a weed wacker with a saw blade attachment.

For the ideal maze, you want to cut the path when the corn is somewhat grown—about three feet high—but not so tall that falling stalks risk knocking down their neighbors, which creates jagged lines, says maze manager David Wissemann. He and his wife create designs for the family company and farm, Mike's Maze, in Massachusetts. The Wissemanns' work focuses more on intricate patterns than dead ends. Instead of hoping to get visitors lost, the team builds in games and other sidequests.

Wissemann remembers his father, Mike, and landscape designer Will Sillin using a four-wheeler with a GPS unit to carve out their first design in 2000. It worked, but they knew they could do better. The following year, Sillin decided to preserve the fine details of the design by going into the maze with a

hoe and weed whacker, taking weeks to clear the path by hand. Now, they bring in Rob Stillford from Missouri, who has a GPS mounted on a Bobcat skid steer that can get the job done in one day.

In 2005, Mike's Maze had an "Albert Einstein and the Spiral Galaxy" (courtesy Mike's Maze

Hiring someone six states away to haul his equipment in for a day job might seem like an expensive choice, but the profits from a corn maze can bring in far more money than the crop itself. "I joke that we get more of our 'harvest' in September and October than we do when we go through with the combine in November," says Wissemann.

And Corn mazes are as popular as ever, according to Herbst. In areas hit by drought, however, some farms have had to think outside the box. In 2022, At'l Do Farms outside of Lubbock, Texas, used a mix of sorghum, sunflowers, pearl and foxtail millet, cowpeas, sun hemp, and radishes to create their maze. Herbst and some other farmers have also opted to complement their corn mazes with versions made of sunflowers. The key element, he says, is that you can't see over or through them too easily. While some 911 callers might disagree, "Getting lost is a lot more fun than what you'd initially think," says Herbst.

Civilization has Gone About as Far as it can go, Chair-Wise

Sourced from: https://www.dezeen.com / Julie Lasky

Photo by Palazzo Maffei

Not long ago, I found myself in a museum in the French Alps, staring at a chair. The seat was a round slice of larch wood pierced by three oaken legs. The narrow backrest looked a bit like a cheeseboard.

This chair had been built by hand in the 19th century for a shepherd's house in the Haute Savoie. I had to do some reading to understand that the tripod base gave it stability on uneven dirt floors in mountain huts, and that the cute heart-shaped cutout in the backrest worked as a grip, making it easier to move the seat around with the flocks.

The shepherd's chair had character and charm, but did not look at all comfortable. Had it turned up at, say, the International Contemporary Furniture Fair, in New York City, last May, where there were no sheep for miles, I'm sure it would have been a great success. In its clumsy, hand-hewed way, it looked like a work of art.

Since the turn of the millennium, we have seen the rise and rise of so-called design art – sculpture that cosplays as furniture. These unique or limited-edition creations have the appearance of things we sit on, but unlike the shepherd's chair, their functionality is usually beside the point. The point is aesthetic, just as it is with more straightforward artworks.

And so we have chairs that imitate the slabby look of Irish tombs. And chairs studded with neat rows of wooden spikes. And pseudo-chairs displayed in Italian museums where they run the danger of being crushed by feckless tourists (pictured top). And chairs – or at least a stool – that resemble a heart torn from the chest of an animal.

"It's an accent chair, not one that's meant for relaxing," said Alyssa Kapito, an interior designer quoted in The New York Times about a recent acquisition: a three-legged, flat-topped hunk of bronze with a plantlike stem rising from the edge that terminates in a protuberance on which one can rest an arm.

Kapito paid $10,000 for the object, which was among the first furniture pieces by a New York artist named Diego Villarreal. She said she could insert three fingers into holes drilled into the armrest, "so you can literally wear the chair".

If there is irony in chairs that are not really meant to be resting places, haven't we gotten the point by now? What is the conceptual appeal of a seat no backside would want to touch for long? Has the chair become so decadent that it has reached a stage of post-sitting?

Yes, but this is not necessarily a bad thing.

Chairs have always been objects where form meets expression. Tree stumps and boulders make perfectly adequate seats; floors are excellent support systems (just ask the Japanese). But for the past 58 centuries, chairs have elevated us in ways that go beyond mere rest.

A seated posture is a statement of power, whether you're a monarch barking orders to courtiers or a girlboss managing staff. Even if you're not the Lord of the Seven Kingdoms of Westeros perched on the Iron Throne, the look of your chair reflects your identity as a gamer, a barfly, a student, a cafe habitué, a sun worshipper, a business class passenger, a gossip perched on a barrel, a knitter rocking on a porch.

It says you're a lucky person who has been spared the sweaty work of hunting and gathering. Even miserable factory jobs that require sitting at machines are considered a step up from the ambulatory, backbreaking work of farming.

"A chair is the first thing you need when you don't really need anything and is therefore a peculiarly compelling symbol of civilization," wrote the late design critic Ralph Caplan. Which is to say, chairs sit at the border between essential and superfluous, the very place where cultural influences rush in, adding flavor to bland foodstuffs, embroidering plain garments and zhuzhing basic shelter.

Before you know it, broad cultural expressions such as Alpine vernacular have splintered into millions of personal desires. We no longer have just chairs representing regions like the Haute Savoie or occupations like sheep farming; we have chairs suited to every mood and activity, including not sitting.

On the supply side of these objects of questionable use are product designers who have a primal itch to design a chair – any chair. Not just a few practitioners feel this way, pretty much all of them do.

Yet after 58 centuries, the category doesn't leave much room for improvement. Civilization has gone about as far as it can go, chair-wise. If you want to make a mark as a chair designer, the easiest way is to go crazy.

Less obvious to me is why there is a steady market for these items. Have we gotten too comfortable? Whereas the leather wing chair once connoted a privileged life spent largely in a men's club drinking port, huge swaths of the world's population now sit for hours on end, doing things like writing computer code or flying to Sydney.

There is less luxury in the privilege of being sedentary. Sitting has become a yawn. As health experts tell us, it is even dangerous in long stretches.

It may be that people who invest heavily in conventional fine art want to dignify it with furnishings that are every bit as extraordinary. Many of these chairs are sold by galleries that exhibit alongside major art fairs like Art Basel. Compared to the cost of, say, a Roy Lichenstein painting, a limited-edition seat is bound to be a bargain.

It also may be that people who have vast opportunities to indulge in leisure and assert power like to be reminded of it. Unlike a Louise Bourgeois spider or an Alberto Giacometti stick figure, a sculpted object resembling a chair calls attention to itself as a folly adorning the pastoral landscape of one's home. It is of dubious use and therefore indulgent – the decor equivalent of bound feet.

In his book Now I Sit Me Down: From Klismos to Plastic Chair: A Natural History, Witold Rybczynski quotes the Danish designer Hans Wegner: "A chair is only finished when someone sits on it."

Wegner was arguing for the chair's essential function, but implicit is the idea that its form cannot exist in a vacuum; a chair is realized only when seat and sitter merge into a single, dynamic entity. In this interval, before muscles start to ache or it's time to log off the computer, the chair isn't art or design, it's alive. Before and after those moments, there is just a dream of repose.

This means that all chairs embody unfulfilled potential, but some do so more optimistically than others. Design-art chairs are like Mars: hostile to humans, admirable from a distance.

They offer a glimpse into the next 58 centuries, when we may be nothing more substantial than winged bundles of ectoplasm and will no longer accept ancient functionalist principles of the ideal chair sitting down. It's a future worth contemplating.

Julie Lasky is a journalist and critic specialising in design, architecture and urbanism based in New York. She was previously deputy editor of The New York Times' weekly Home and Garden section, the editor of Change Observer, editor-in-chief of I.D. magazine and editor of Interiors magazine. She is also a part-time assistant professor at Parsons School of Design.

ASSOCIATION LINKS

- **Alberta Construction Safety Association (ACSA)**
  www.acsa-safety.org
- **Alberta Building Envelope Council North (ABEC)**
  www.abecnorth.org
- **Building Information Modeling (BIM) Forum**
  https://bimforum.org/
- **Biomimicry Guild**
  https://biomimicry.net/
- **Canadian Green Building Council (CaGBC)**
- **Architecture 2030**
  www.architecture2030.org
- **BuildingSMART Alliance** (Canada Chapter of BuildingSMART)
  https://www.buildingsmart.org/community/chapter-directory/buildingsmart-canada/

  BuildingSMART International (formerly IAI)
  https://www.buildingsmart.org/
- **Biomimicry Institute**
  www.biomimicryinstitute.org
- **Building Transformation (CanBIM)**

www.cagbc.org

- **CCDC Documents** ccdc.org
- **International Construction Information Society (ICIS)** www.icis.org

https://www.buildingtransformations.org/

- **Construction Specifications Canada (CSC)** www.csc-dcc.ca
- **MasterFormat**

  https://crmservice.csinet.org/widgets/masterformat/numbersandtitles.aspx

ASSOCIATION LIAISONS

Alberta Association of Architects (AAA)
http://www.aaa.ab.ca/

Alberta Painting Contractors Association (APCA)
www.apca.ca

Alberta Wall & Ceiling Association (AWCA)
http://awca.ca

American Society of Heating, Refrigerating and Air-Conditioning Engineers (ASHRAE)
http://www.ashrae.org/

Alberta Roofing Contractors Association (ARCA)
http://www.arcaonline.ca
info@arcaonline.ca

The Canadian Wood Council (CWC)
http://www.cwc.ca

Portland Cement Association
https://www.cement.org/

Interior Designers of Alberta
https://www.idalberta.ca/

Association of Professional Engineers, Geologists, and Geophysicists of Alberta (APEGGA)
http://www.apegga.org/

Association of Science and Engineering Technology Professionals of Alberta (ASET)
http://www.aset.ab.ca/

Building Owners and Managers Association (BOMA)
http://www.bomaedmonton.org/ /
Consulting Engineers of Alberta (CEA)
http://www.cea.ca/

Edmonton Construction Association
www.edmca.com

Terrazzo, Tile & Marble Association of Canada (TTMAC)
http://www.ttmac.com/

Bulletin Board

Message from the Executive:

We in the Executive are looking for creative-minded individuals who can take on a position and follow through with ideas…if this is YOU, send a message to edmonton@csc-dcc.ca and we will be quick to get back to you!

Open Positions Include:

Sustainability
Contractor's Rep

You don't need to be a member of the Committee to come and participate in our monthly Chapter meetings but watch out if you do! You may find yourself holding a position…maybe even as Chapter Chair…

The Executive

Director  Andrew Brassington, CTR Technical Area Sales Manager Owens Corning | Canada P: 780-222-6732 Andrew.Brassington@owenscorning.com	**Chair**  Dylan Leclair, CTR IKO Commercial P: 587-335-9552 Dylan.leclair@iko.com	**Vice-Chair**  Catherine Osborne, CCCA BR2 Architecture P: 780-423-6606 cosborne@br2architecture.com	**Treasurer**  Cam Munro, CTR Alberta Infrastructure P: 780-231-1739 Cam.munro@gov.ab.ca
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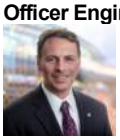
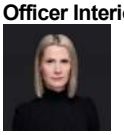
Officer Engineer  Jamie Murphy, RET, P.L. (Eng), CCCA, LEED AP, Principal Read Jones Christoffersen P: 587-745-0266 JMurphy@rjc.ca	**Officer Interior Design**  Nicole Bird, Creative Director RSVP Design Inc. P: 780-686-2452 nicole@rsvpdesign.ca	**Officer Contractor**  Position Open	**Officer Manufacturing**  Mike Lafontaine Expocrete P: 780-962-4010 Mike.Lafontaine@oldcastle.com
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