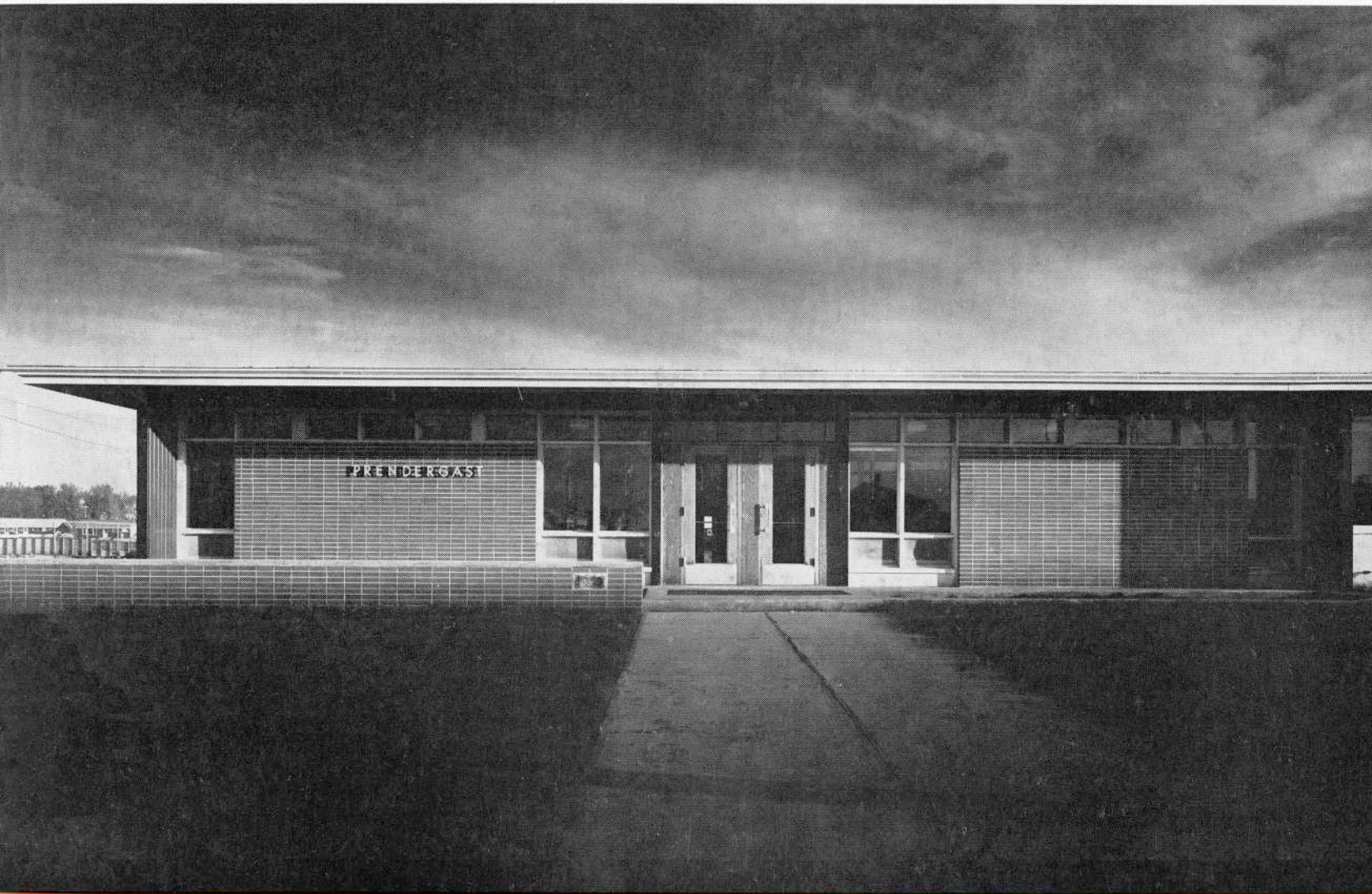


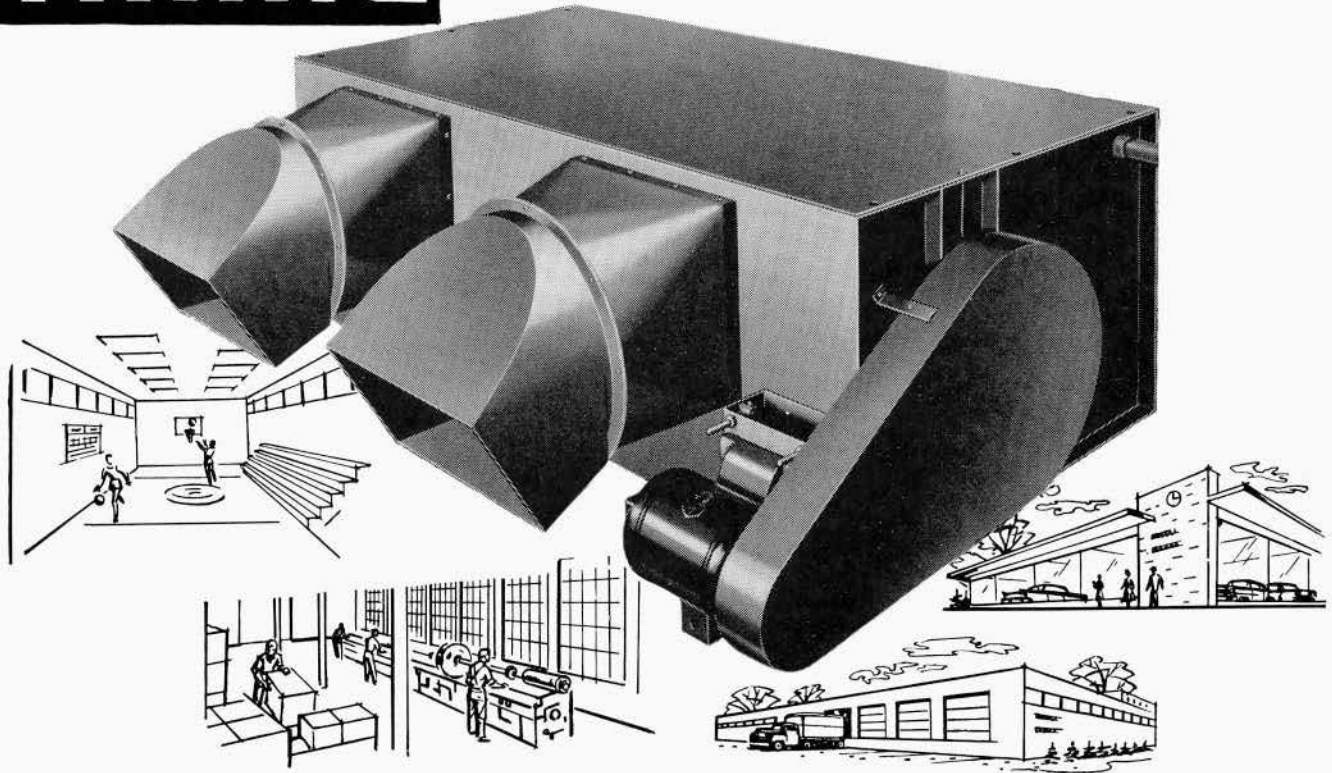
**RAIC** **JOURNAL**  
OCTOBER 1959



ROYAL ARCHITECTURAL INSTITUTE OF CANADA

INSTITUT ROYAL D'ARCHITECTURE DU CANADA

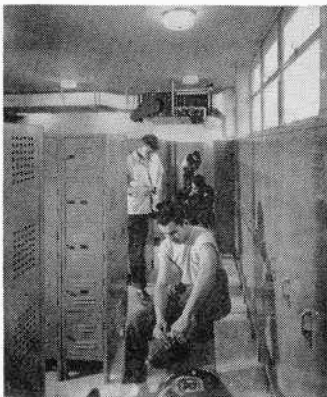
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# RAIC JOURNAL

OCTOBER, 1959  
Serial No 410, Vol. 36, No 10

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COVER HENRY KALEN



PRENDERGAST SCHOOL,  
ST. BONIFACE, MANITOBA

*Architects:*  
Green, Blankstein, Russell & Associates,  
Winnipeg

*The Institute does not hold itself responsible for the opinions  
expressed by contributors*

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# CHURCHILL HIGH SCHOOL

Winnipeg

*Architects*

*Moody, Moore & Partners  
Winnipeg*

The building is located on a large tract of land, with a pleasant view overlooking the Red River. The school serves the suburban district of River-view in Winnipeg for Junior and High School grades. The school is planned on a two-storey basis for economy, but the auditorium and entrances are at a split level between the two classrooms, creating an easy half-flight access to either classroom floor from entrance. The auditorium walls are windowless to take the abuse of sporting activities, with outside light brought in from the roof by large plexiglass skylights. The auditorium can be divided in two in a matter of seconds by a large Modernfold door, which is one of the largest in Western Canada. The large classroom wing and auditorium were constructed in 1953 with the east classroom wing added in 1958.

**CONSTRUCTION:**

The construction of the school consists of a concrete pile foundation, with a structural concrete ground floor. The superstructure of the auditorium is masonry bearing wall with long span steel joists, and the classroom wing has wood post and beam exterior walls, with first floor and roof of wood joists.

The exterior facings are brick and insulated metal panels, with the windows consisting of the usual clear glass vision strip, with light directional glass block above.

The interior finishes consist mainly of exposed concrete block and natural plywood on walls, mastic floor tile, and acoustic tile ceilings.

**MECHANICAL:**

The building is heated by steam from a large boiler room under the auditorium. The classroom heating units under the windows heat and ventilate each individual room.

*General Contractors*

*Original school  
North American Buildings Ltd  
Winnipeg*

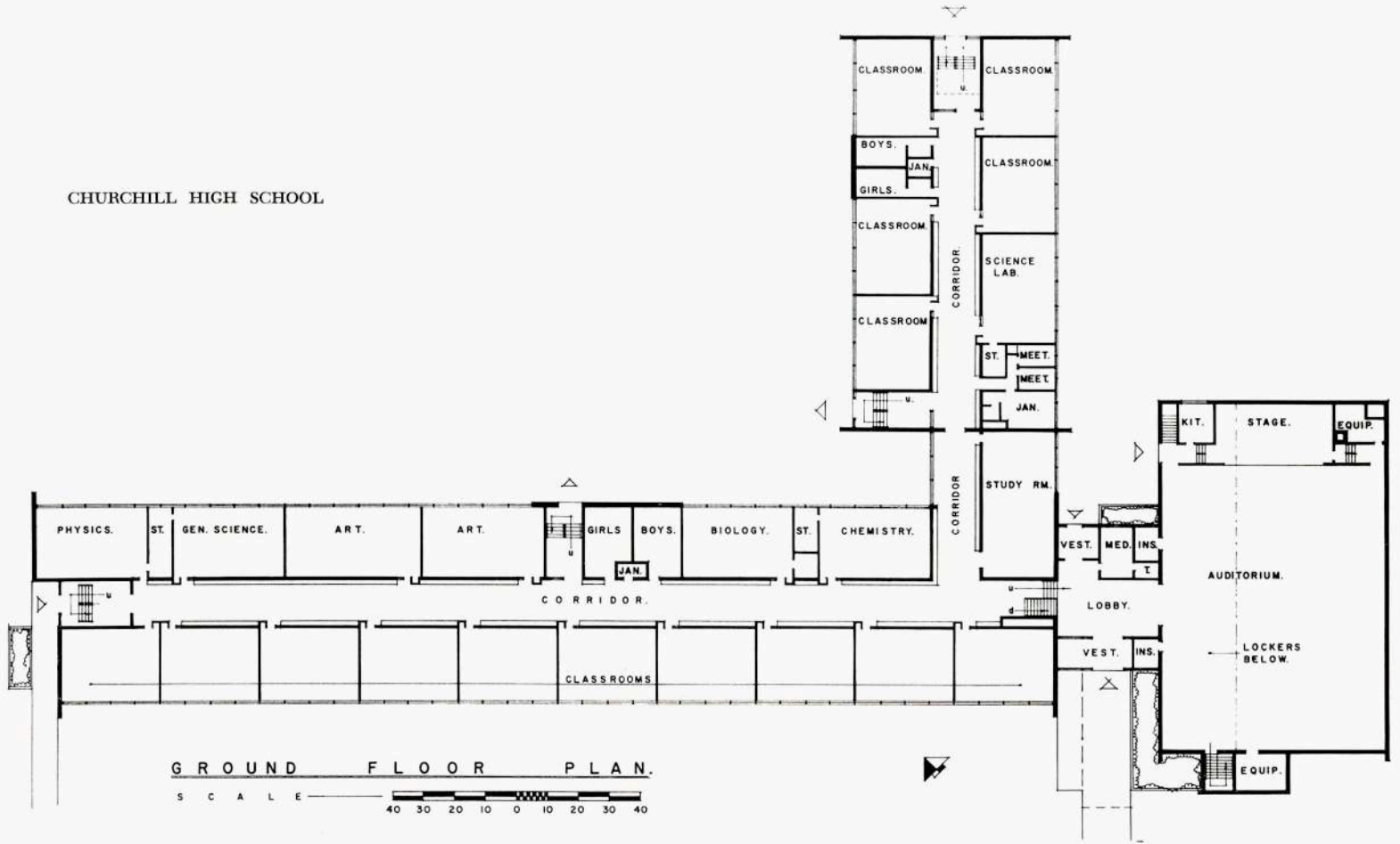
*East classroom wing addition*

*Wyatt Construction Co. Ltd  
Winnipeg*

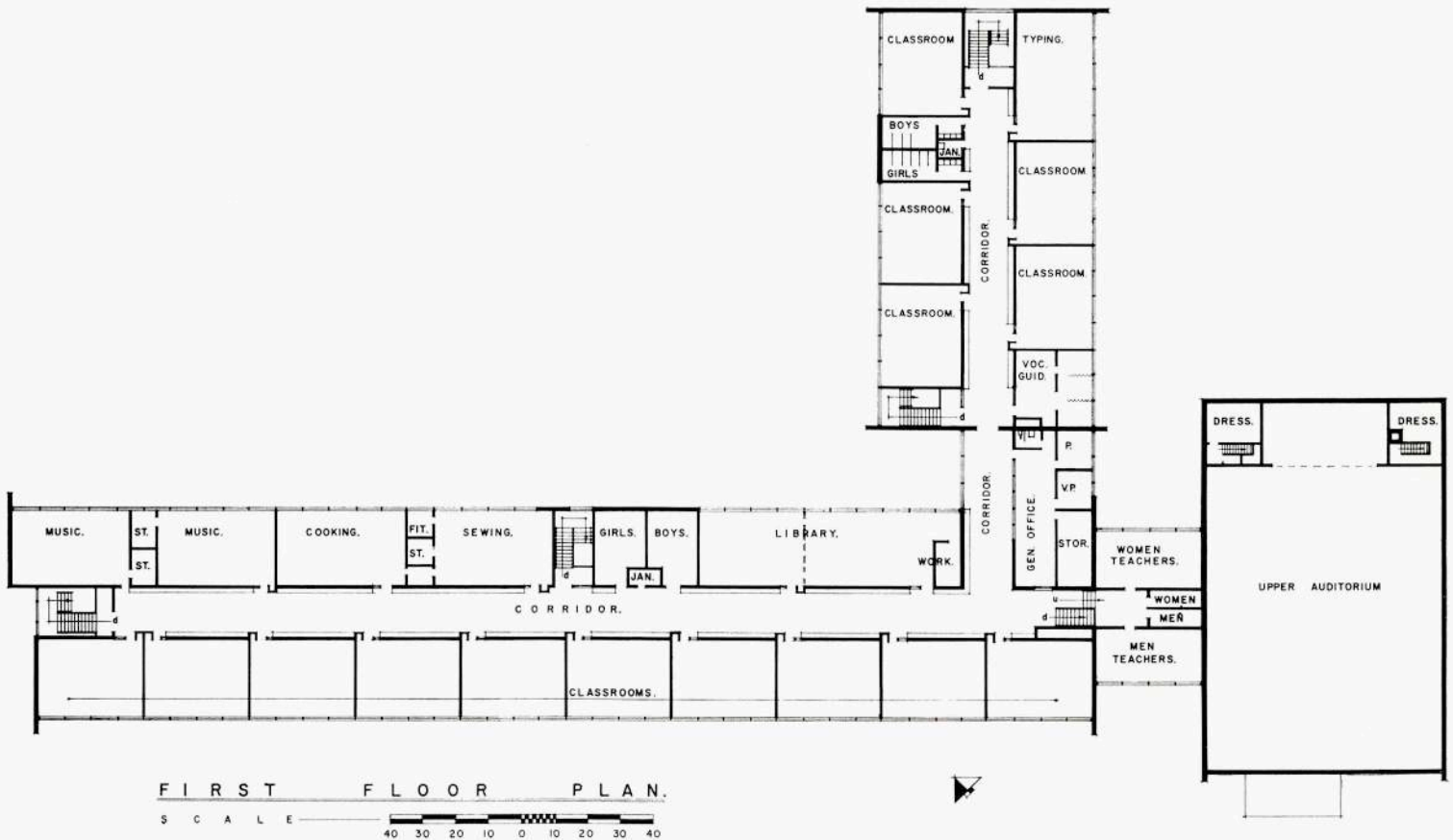
HENRY KALEN



CHURCHILL HIGH SCHOOL



GROUND FLOOR PLAN.  
SCALE 40 30 20 10 0 10 20 30 40



FIRST FLOOR PLAN.  
SCALE 40 30 20 10 0 10 20 30 40

# BEVERLEY HEIGHTS JUNIOR HIGH SCHOOL

Downsview, Ontario

*Architects*

*Pentland & Baker  
Toronto*

*General Contractor*

*Lavern Asmussen Ltd*

*Mechanical & Electrical*

*Leab, Kobayashi & Associates  
Toronto*

*Structural Consultants*

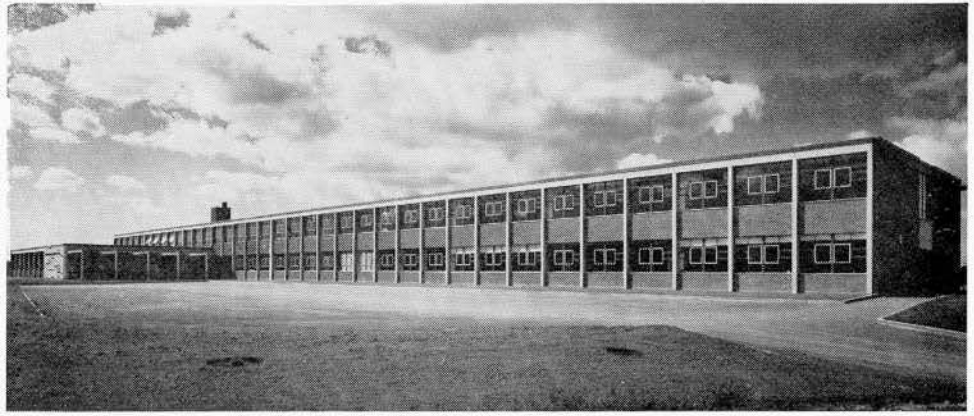
*C. D. Carruthers & Wallace  
Toronto*

Beverley Heights Junior High School is one of the first of the junior schools to be completed for the Township of North York under the new system of tri-level education. This school will accommodate over 1,000 students in grades 7, 8 and 9. Facilities provided include boys' and girls' gymnasium with stage facilities which can be opened into one large room for auditorium use or spectator games; student lunchroom with kitchen and self-service machines, a library, two workshops, two home economics rooms, two music rooms, two art rooms, two science rooms, special typing classrooms and 18 standard classrooms.

The building was planned as a long two-storey classroom unit with the gymnasium and attendant facilities located on one side of this "spine" and the lunchroom and library on the other. Gymnasium, lunch rooms, administration and staff accommodation are all located centrally and adjacent to the entrance hall, making their use convenient to members of the community and students at evening functions. An interesting mural in ceramic glazed tile is at the front of the building and with the low long suspended canopy, features the main entrance.

PANDA





PANDA

The school site comprises approximately 7½ acres on high ground east of Jane Street and north of Wilson Avenue, with a commanding view to south and west. The playing field is to the west of the school and at a lower level, the bank between the levels providing for future spectator bleachers. Parking and paved play areas are to the front and rear of the building.

The building is a precast concrete post and beam structure with brick spandrels and end walls. The natural brick is carried through to the

inside in the entrance hall and stairway; elsewhere the material is exposed block with a paint or glazed finish. Plaster has only been used in administration offices and wood panelling in the library. The simple planning and structure has been enhanced by the use of colour. The gymnasium ceiling is finished in a black and white checker board pattern, daylight being supplied through domes in the roof. These give adequate and pleasant illumination with no danger of breakage.

### *Gymnasium*

PANDA



Beverly Heights Junior High School

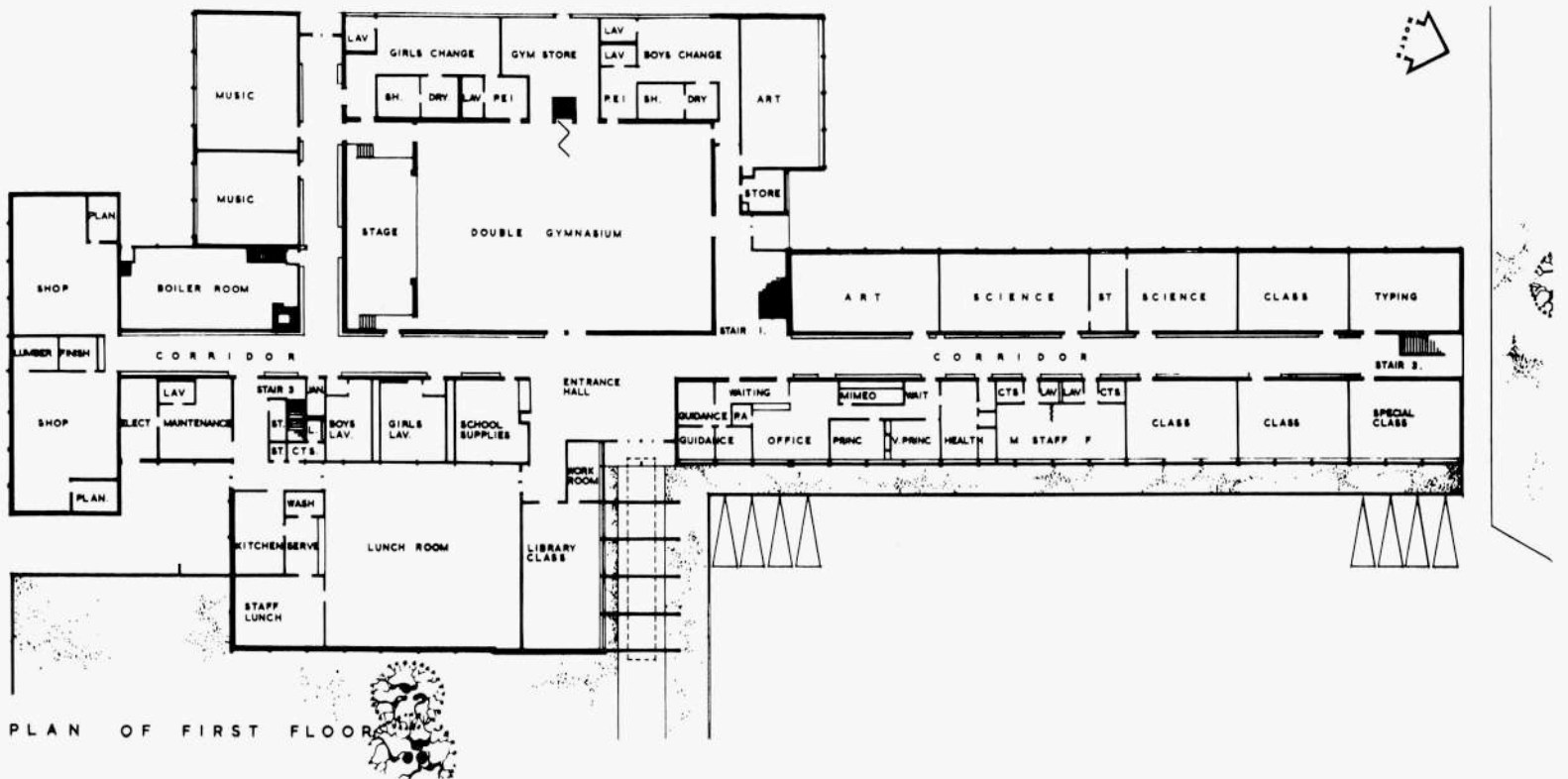
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Home Economics



Library

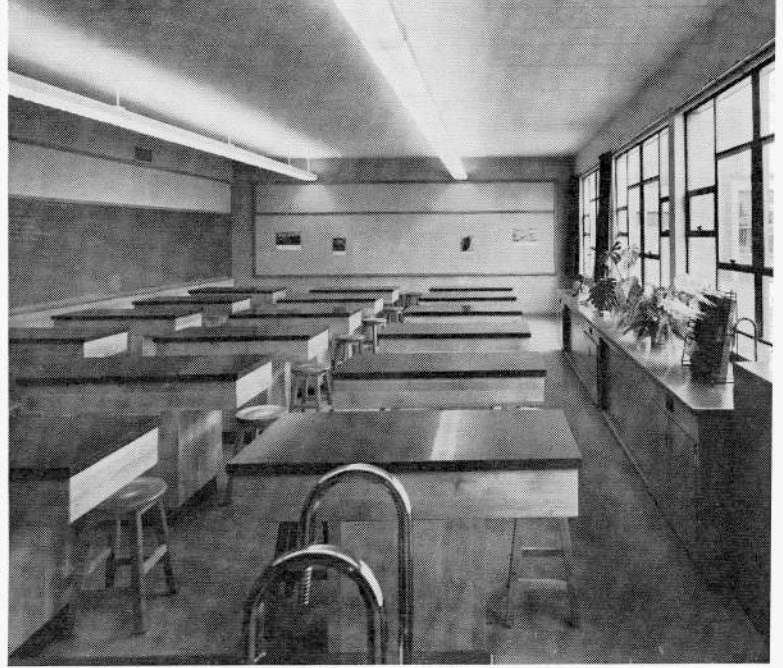




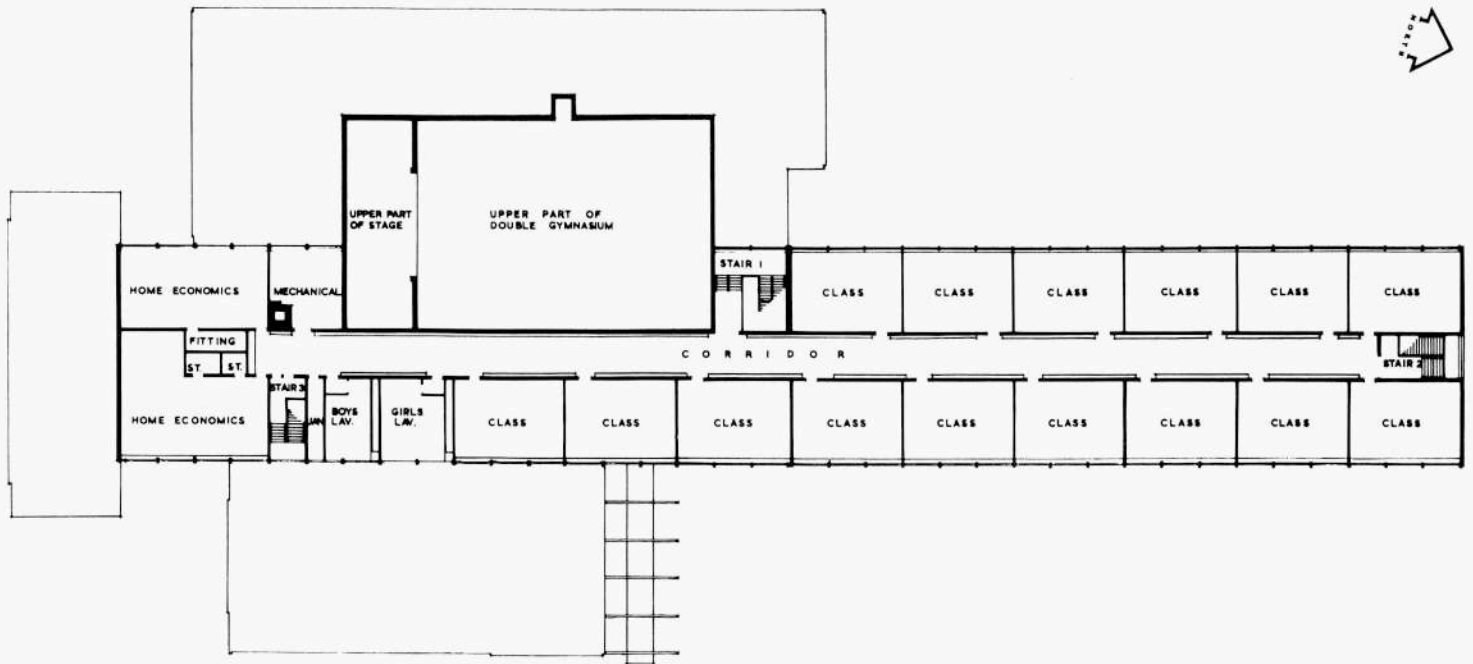
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Cafeteria



Science

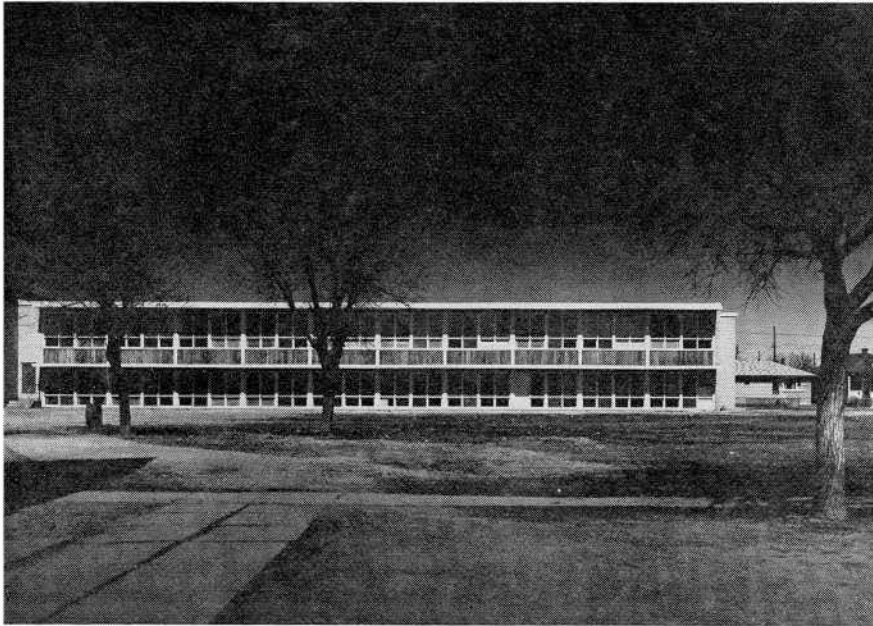


PLAN OF SECOND FLOOR.

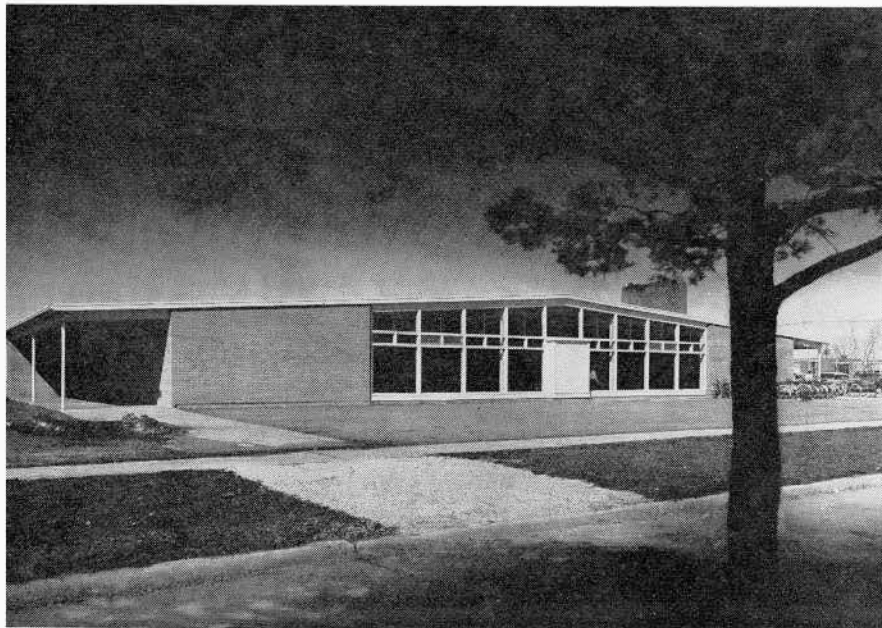
## TWO SCHOOLS

By GREEN, BLANKSTEIN, RUSSELL & ASSOCIATES

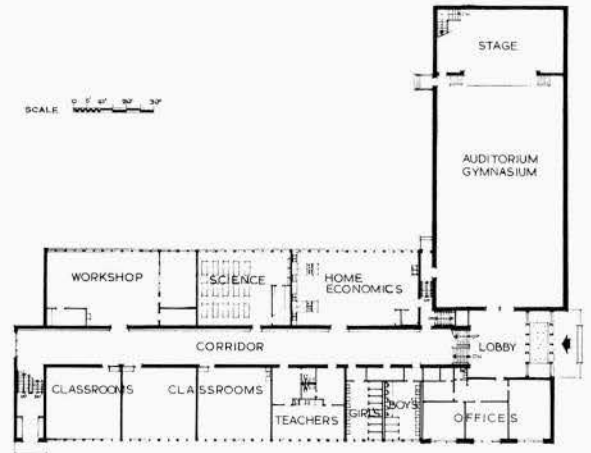
Winnipeg



HENRY KALEN



HENRY KALEN



*Left*

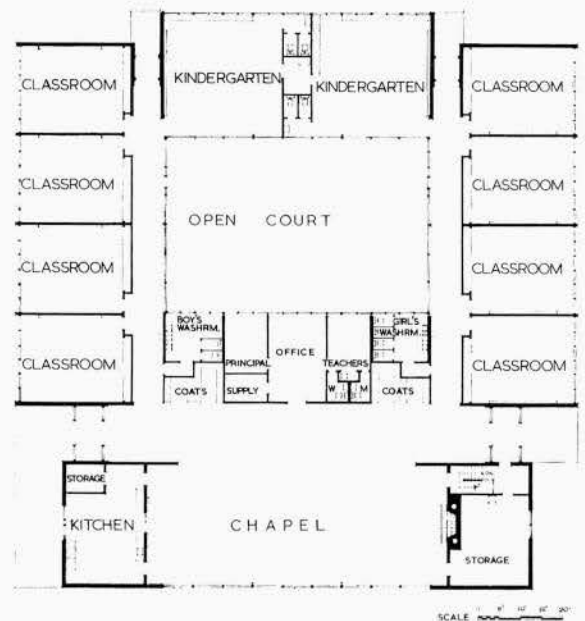
### TRANSCONA COLLEGIATE SCHOOL, TRANSCONA, MAN.

An "L" shaped building with two storey classroom section and one storey auditorium. There are thirteen standard classrooms and shop, science and home economics rooms, and the auditorium. Construction: reinforced concrete bored piles; reinforced concrete floors; wood roof on structural steel frame. The classroom section is curtain wall with wood siding spandrels and continuous glass sash. Contractor: Pearson Construction.

*Bottom*

### SHAAREY ZEDEK SCHOOL, WINNIPEG

An irregular shaped rectangular building with centre court and part basement, containing eight classrooms, two kindergarten rooms, chapel, kitchen and offices. Construction: reinforced concrete piles and caissons; reinforced concrete main floor; wood roof on structural steel frame. Exterior is curtain wall with some face brick. Contractor: John Miller & Sons Ltd..



# ALDERGROVE HIGH SCHOOL

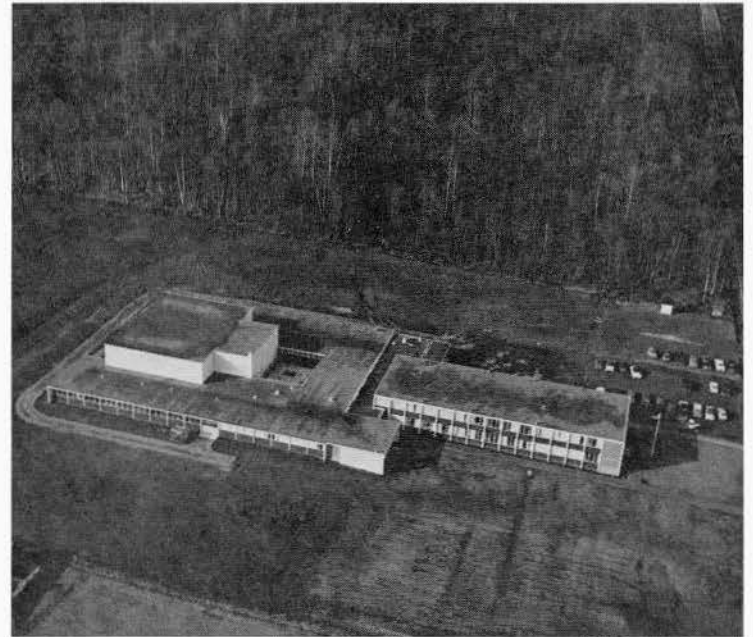
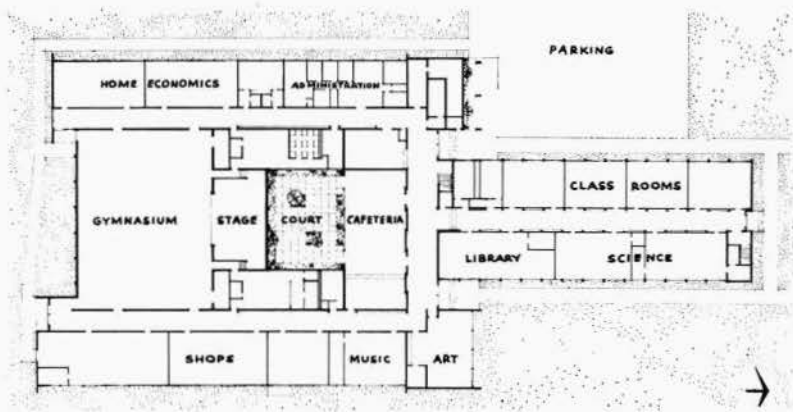
Langley, B.C.

## Architects

*Duncan McNab & Associates  
Vancouver*

## General Contractor

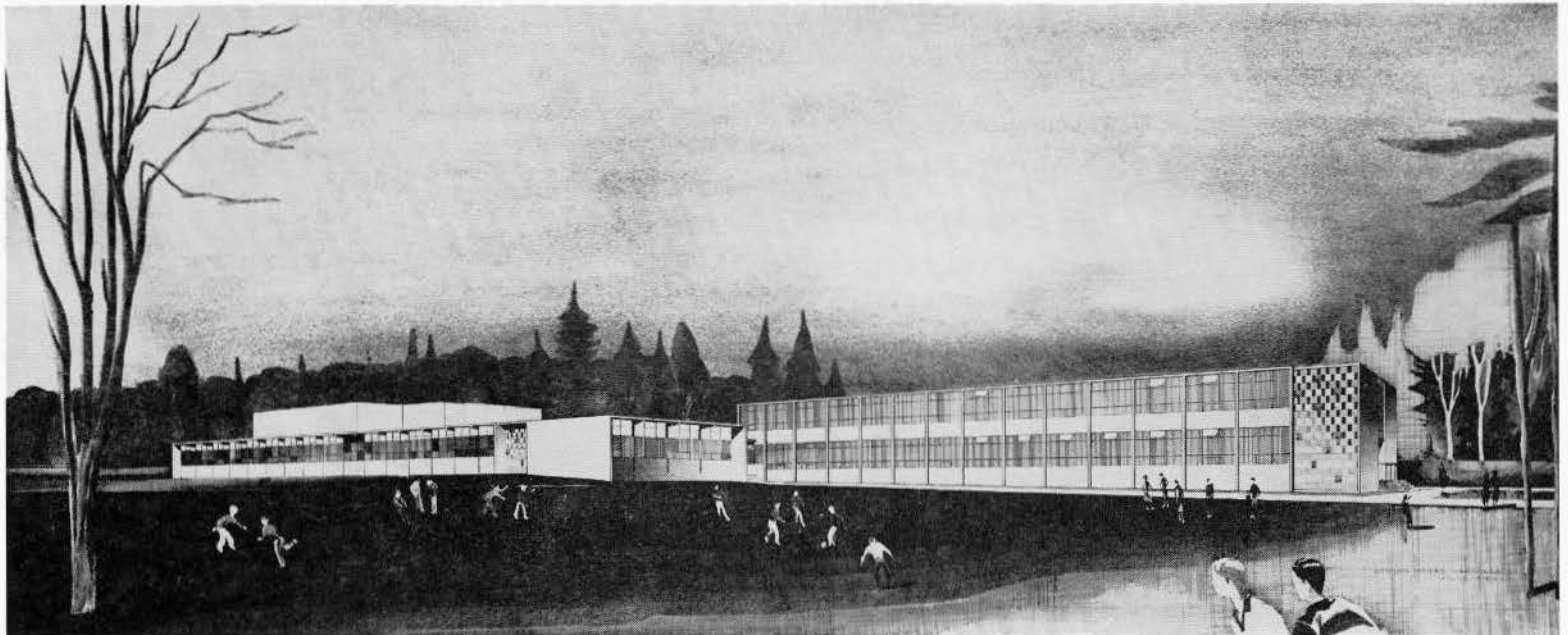
*Coyne & Ratcliffe Construction Company  
Vancouver*



NOVA STUDIOS

The school is developed around a landscaped interior court which provides an exterior extension to the cafeteria. The two-storey classroom unit is of reinforced concrete and the one-storey section and gymnasium of concrete block. There are nine standard classrooms, three science and two com-

mercial rooms, music, sewing and foods rooms; library, woodworking and metalworking rooms; drafting room, cafeteria; combined gymnasium-auditorium and dressing rooms. Heating is by Norman individual classroom units. Enrollment is 600.



# CLARKE ROAD HIGH SCHOOL

London, Ontario

*Architects*

*Riddle, Connor & Associates  
London and Sarnia*

*Structural Engineer,*

*B. A. Hastings, London*

*Mechanical Engineers,*

*McGregor & Beynon, Toronto*

*General Contractor,*

*Roy James Construction Ltd, London*

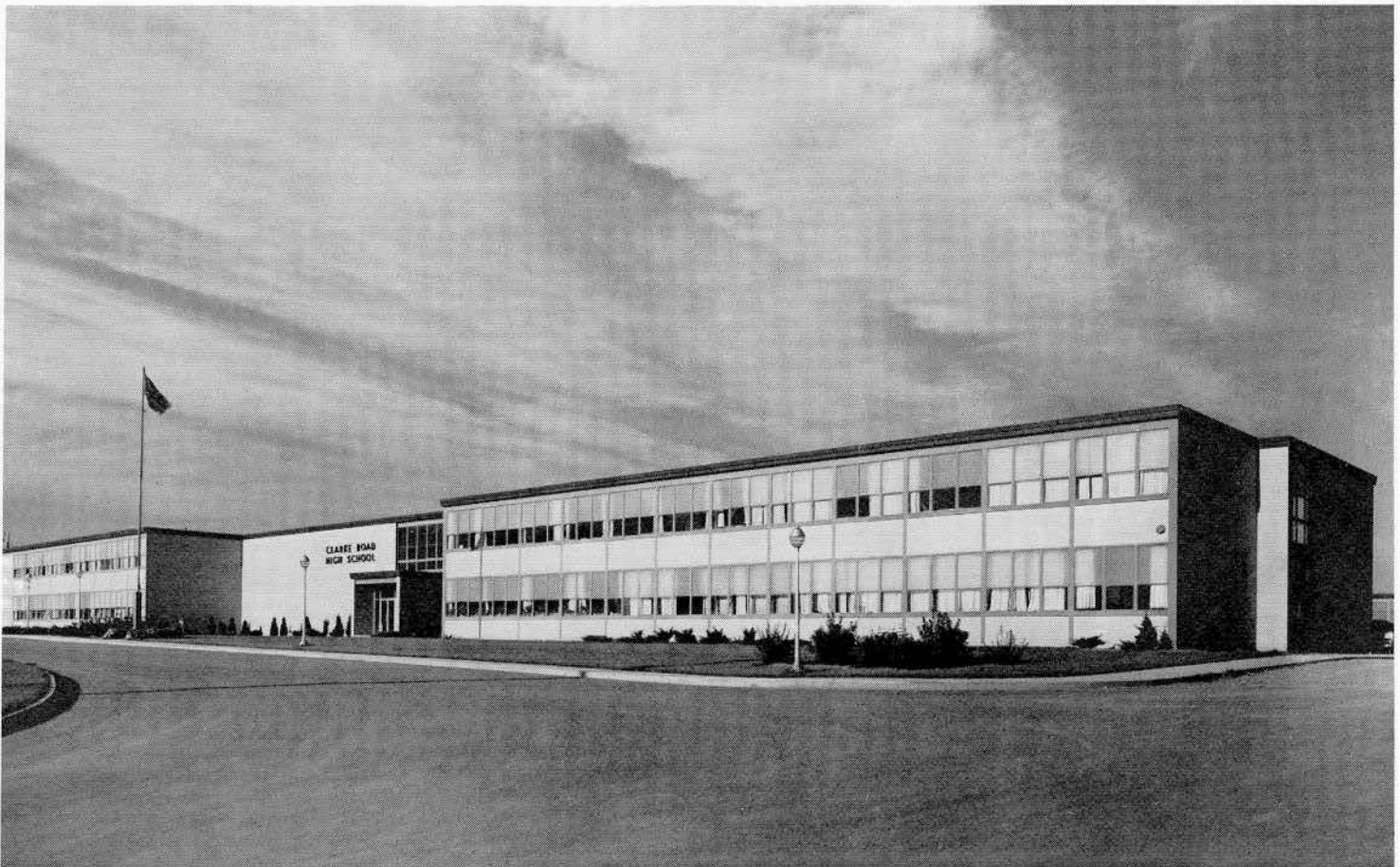
*General Contractor on additions,*

*Con-Eng Contractors Ltd, London*

The original building and its first addition of thirteen classrooms were built simultaneously and completed in January 1957. The remaining additions, which include four classrooms, five shops, a callisthenics room and cafeteria extension, were completed in October 1958. The total enrollment is 1200 pupils.

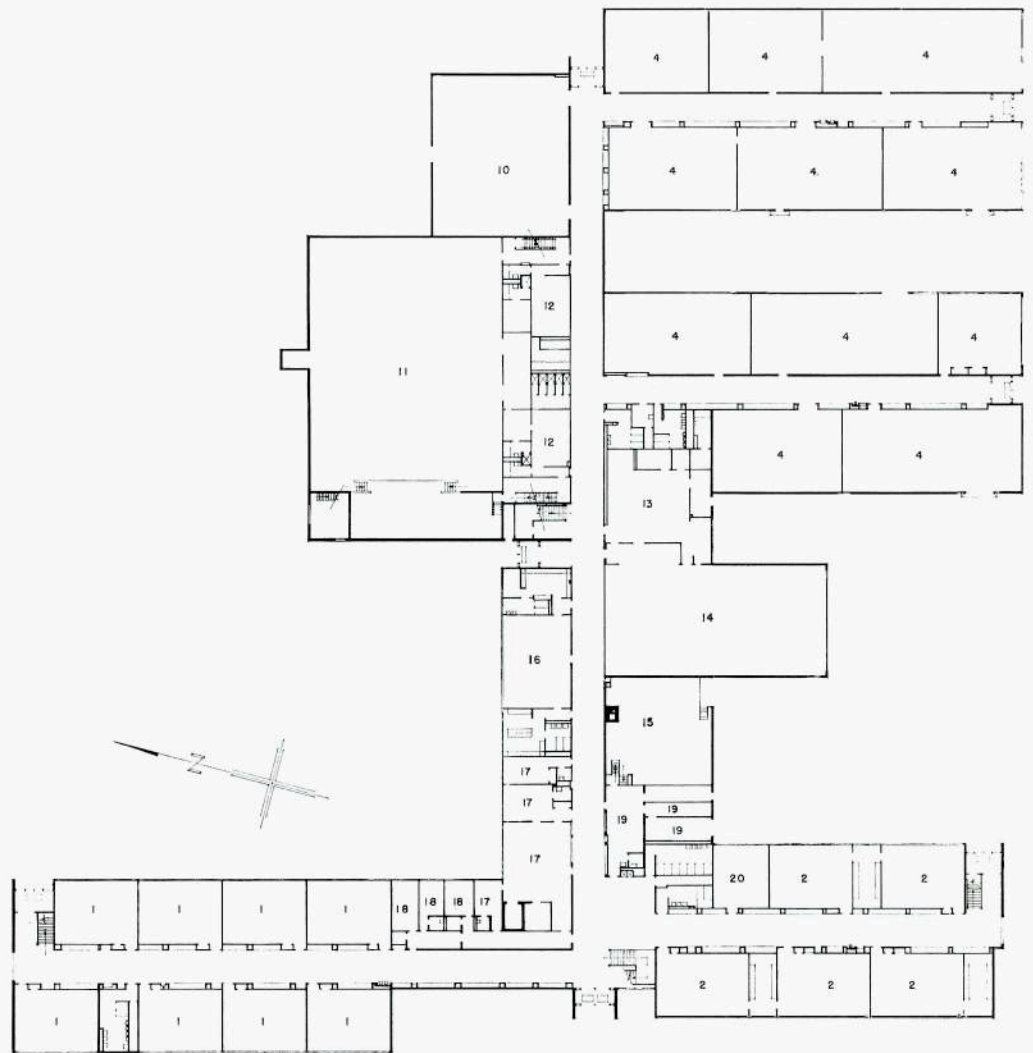
Construction is steel frame, steel joists, concrete floor slabs and steel roof deck. Exterior walls are exposed steel frame with brick infilling and steel architectural projected sash. Interior walls are plaster on concrete block. Walls in corridors, gymnasium, cafeteria and toilet rooms are structural clay tile. Finished ceilings are acoustic tile and floors asphalt tile, vinyl asbestos and terrazzo.

The heating system consists of steam generators converted to hot water for radiation with individual pneumatic room controls. Ventilation is through roof exhausters with heated air supply to corridors.



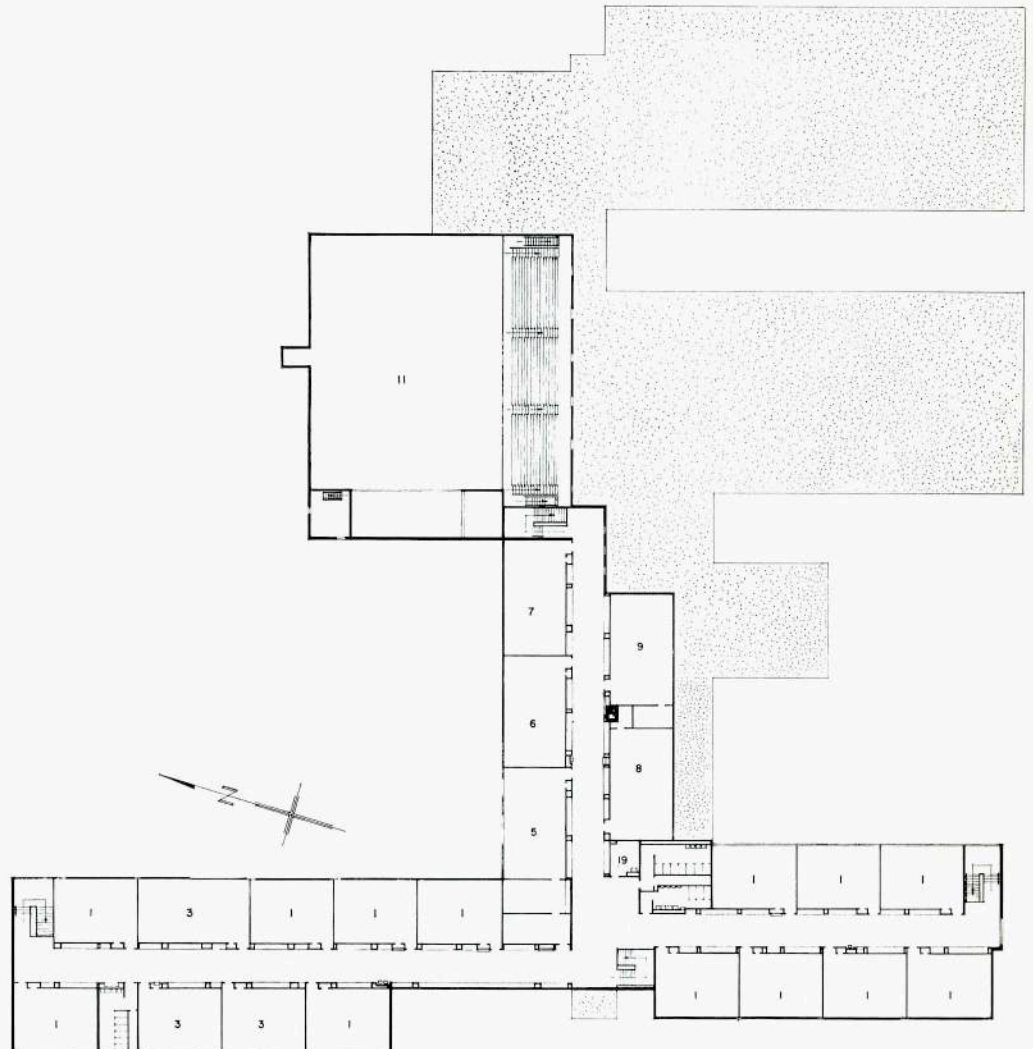
RON NELSON

First Floor Plan



1. Standard Classrooms (21)
2. Science Rooms (5)
3. Commercial (3)
4. Shops (11)
5. Library
6. Art
7. Music
8. Home Economics
9. Sewing
10. Callisthenics
11. Gymnasium
12. Locker Rooms (2)
13. Kitchen
14. Cafeteria
15. Boiler Room
16. Teachers Room
17. Offices (4)
18. Health Rooms (4)
19. Janitor and Equipment
20. Board Room

Second Floor Plan





HENRY KALEN

## SILVER HEIGHTS JUNIOR HIGH SCHOOL

St James, Manitoba

### *Architects*

*Smith, Carter, Searle Associates  
Winnipeg*

The school was built in two stages: the three storey classroom wing and administration area was completed in February 1957; the auditorium wing with special classrooms for home economics, industrial arts, typing, chemistry, and physics was completed in late 1958. The total area of the first stage of the job was 37,985 sq ft with a total cost of \$294,969 or \$7.76 per sq ft. The area of the second stage of the scheme was 19,370 sq ft with a total cost of \$257,694 or \$11.88 per sq ft. This second cost also included the finishing of the lower floor of the classroom wing which is not shown in the second square foot area.

The first stage consisted of twenty academic classrooms situated on two floors, with a full basement which included provisions for additional academic classrooms and shops. The basement area also included a home economics room. The unfinished areas in the basement were completed along with the building of the second stage of the scheme. The administration area consisted of teachers' rooms, nurses' room, principal's office and secretary's room. In the auditorium wing, in addition to the special classrooms, are changing rooms, showers and washrooms for use in conjunction with the auditorium-gymnasium and adjacent playing field.

The classroom wing was constructed in reinforced concrete framing with reinforced concrete spandrel walls. There is a cast-in-place reinforced concrete joist system, and all classroom partitions are load-bearing concrete block, with a

### *General Contractors*

*Arlington Builders Limited*

### *General Contractor on addition*

*A. W. Peterson Construction Co. Ltd*

4½" brick veneer on exterior end walls. The auditorium wing is generally of simple steel frame system with short span joists over classroom areas, and long span joists over the auditorium area. The classroom partitions and auditorium walls are again an exposed concrete block construction with a 4½" brick veneer to match the brick used on the first stage of the school. The panels under the windows in the classroom area are painted plywood with an insulated back-up. The upper portion of the auditorium, which projects above the roof of the surrounding special classrooms, has an off-white stucco to contrast with the buff color of the brick veneer and the blue color of the reinforced concrete spandrels.

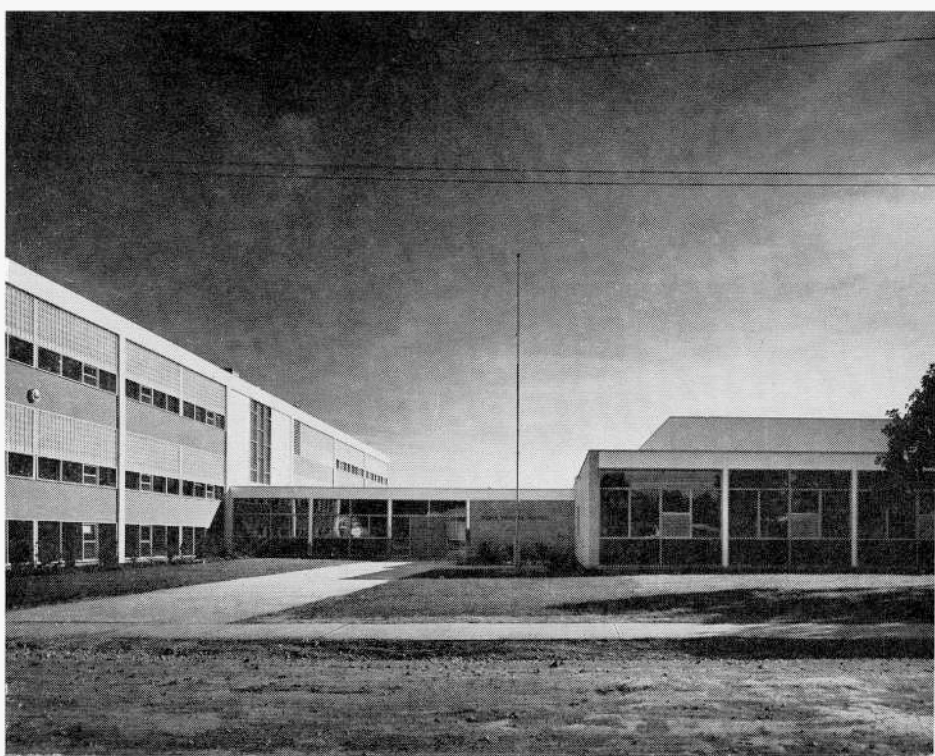
### *Finishes:*

Generally all corridors are finished in terrazzo flooring with exposed painted concrete block walls and fire-proof acoustic tile ceilings. Classrooms and other areas have composition tile flooring with painted concrete block walls and acoustic tile ceilings. The auditorium floor is of granwood with integral markings for basketball, volleyball and badminton, and the walls in this area are painted concrete block, except that the proscenium wall has a contrasting batten wood strip running vertically from floor to ceiling. The auditorium can be divided with a modernfold type door which can be stored along the side walls.

SILVER HEIGHTS JUNIOR HIGH SCHOOL

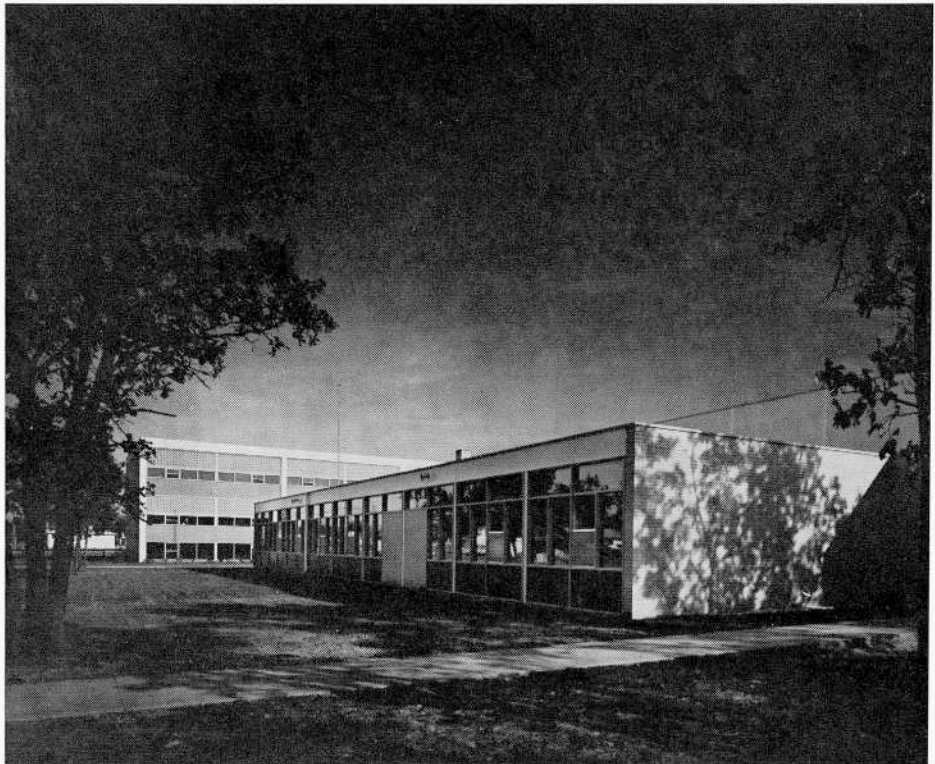
*Main entrance*

HENRY KALEN



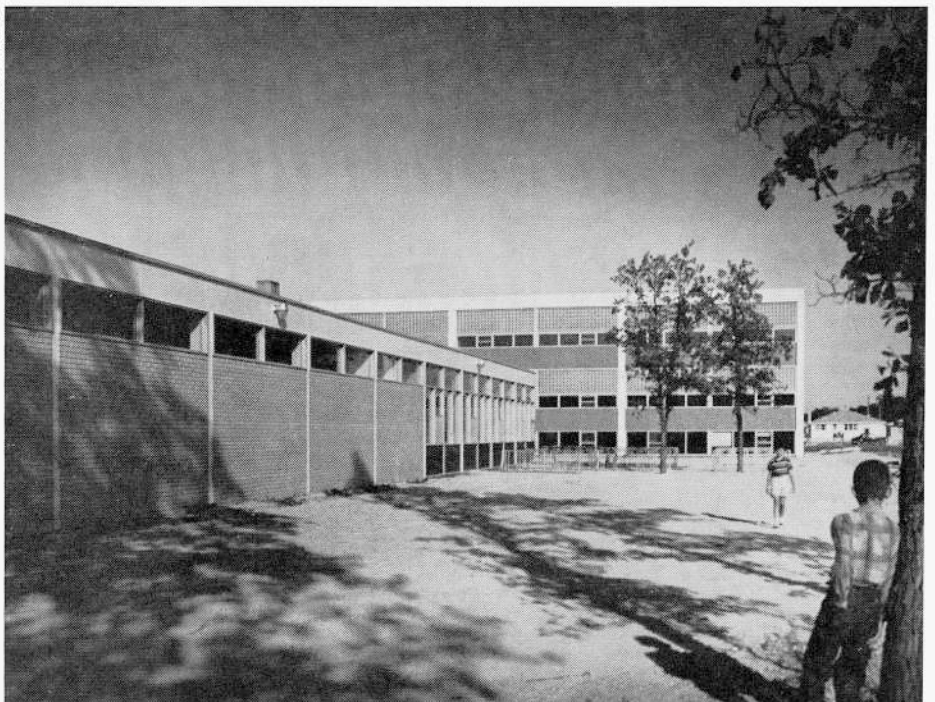
HENRY KALEN

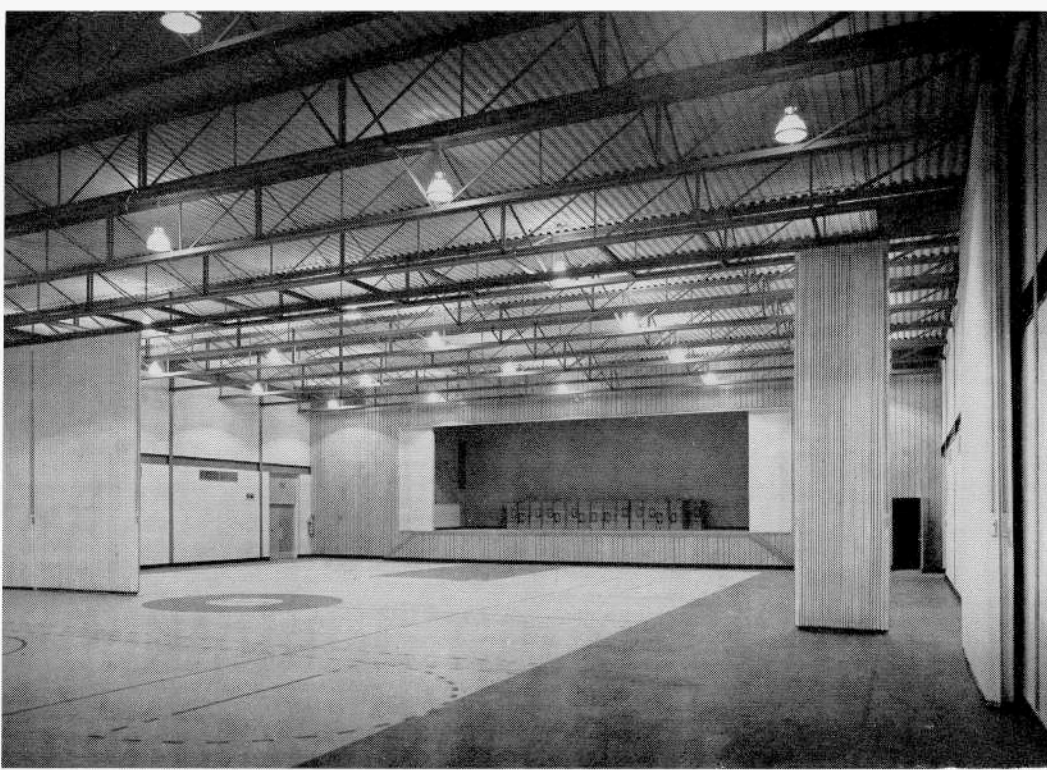
*View from the Northwest*



HENRY KALEN

*South elevation*

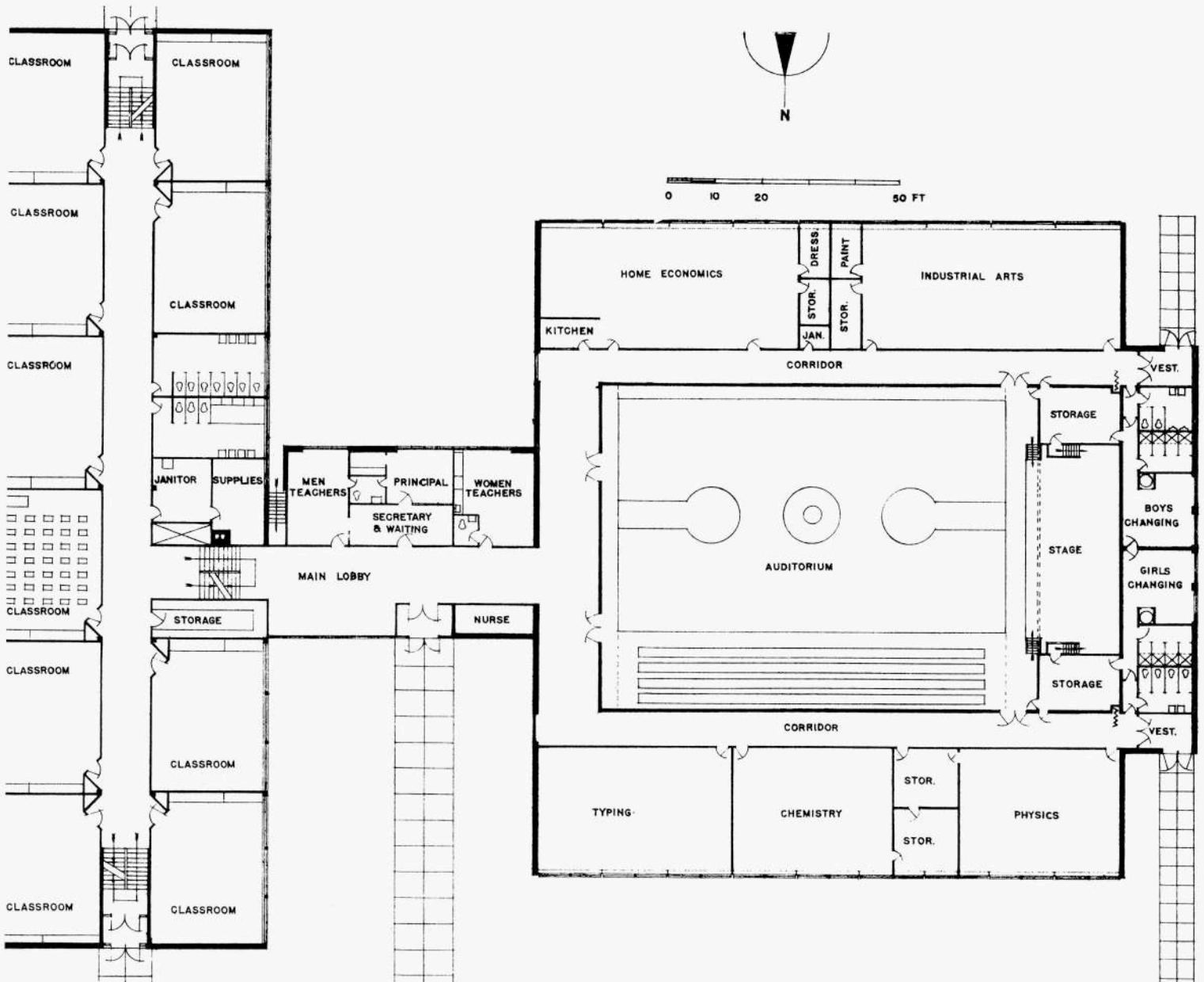




HENRY KALEN

*Auditorium-Gymnasium*

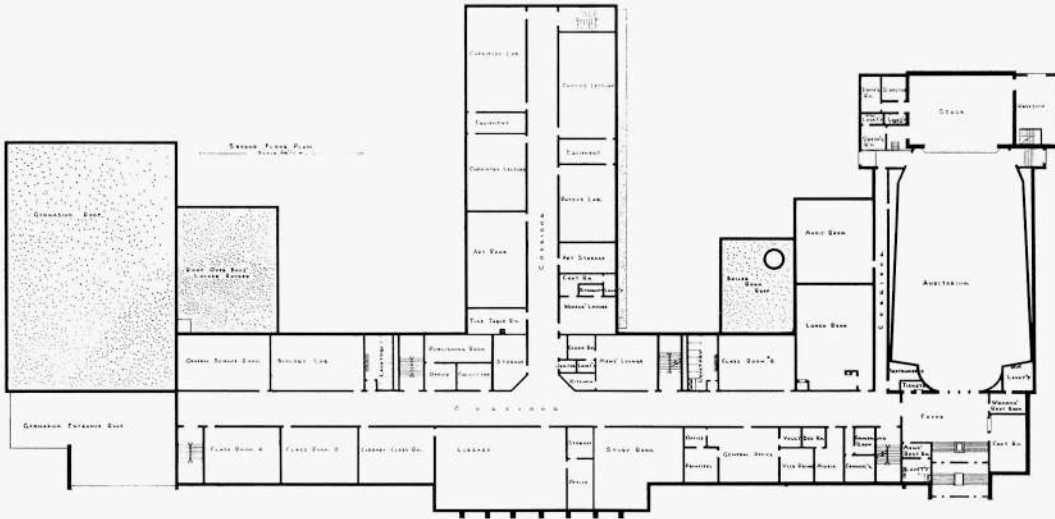
SILVER HEIGHTS JUNIOR HIGH SCHOOL





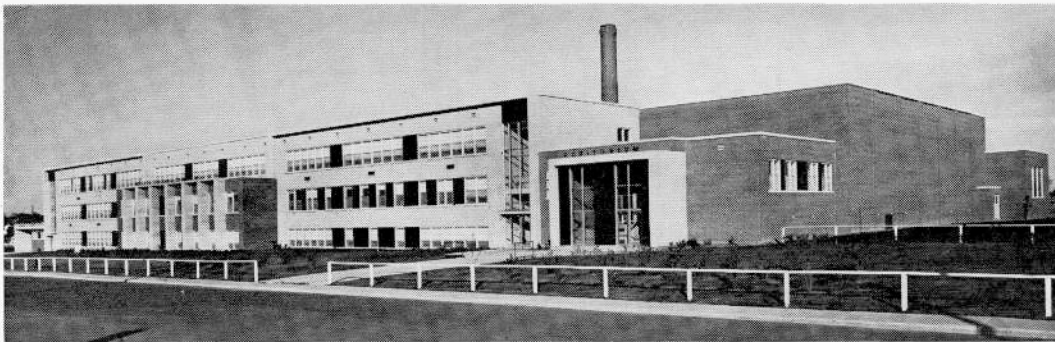
TWO SCHOOLS BY STOREY & MARVIN

Regina



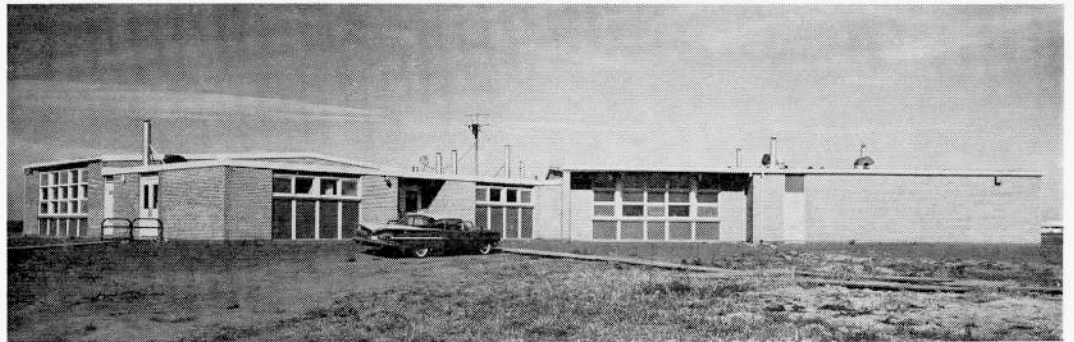
Sheldon-Williams Collegiate  
Regina

General Contractors  
Poole Construction  
Co. Ltd, Regina



GORD L. HILLYARD

GORD L. HILLYARD



Pleasantdale School  
Estevan

General Contractors  
Klassen Construction  
Ltd, Estevan



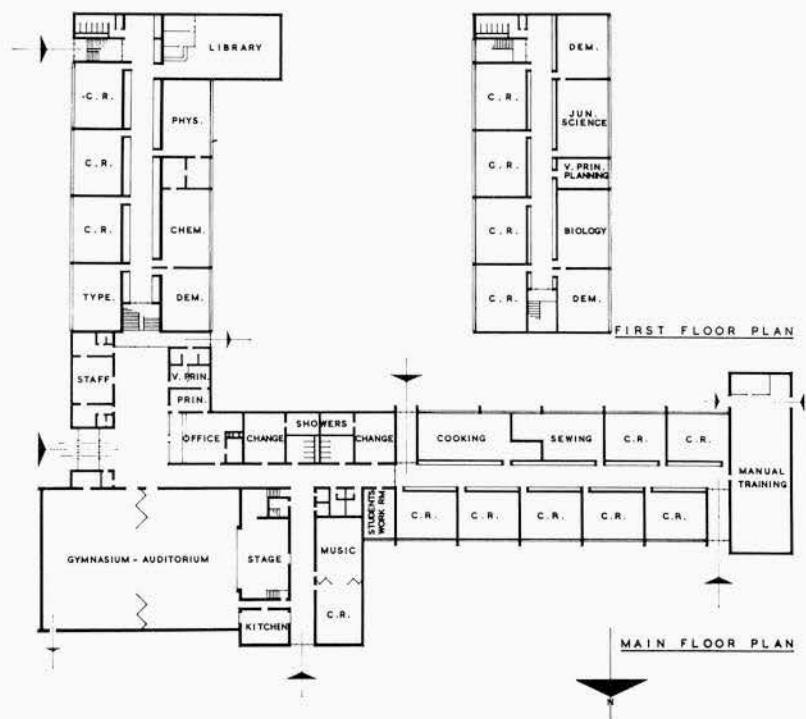
# ADEN BOWMAN COLLEGIATE

Saskatoon, Sask.

## Architects

*Kerr, Cullingworth, Riches & Associates  
Saskatoon & Prince Albert*

Construction: load bearing brick walls to single storey wing, with structural steel frame elsewhere. The main floor is slab on grade and the suspended floor concrete slab on steel joists. The roof is long span steel deck throughout. The two storey wing is clad on the east and west elevations with aluminum curtain wall with heat reducing, glare resisting thermo glazing for all classrooms. Plastic skydomes for use of natural light are used in the gymnasium-auditorium, the library and the manual training shop. The building is finished in exposed face brick inside and outside, with stone feature panel to the auditorium front. All rooms have sprayed acoustic plaster ceilings and all corridors suspended acoustic tile ceilings. Floors generally are asphalt and vinyl tile with terrazzo to stairs and washrooms, and Greenwood blocks to auditorium and manual training shop. The heating is by steam with forced ventilation system. Lighting in rooms is by fluorescent fixtures.



*General Contractors  
Smith Brothers & Wilson Ltd  
Saskatoon*

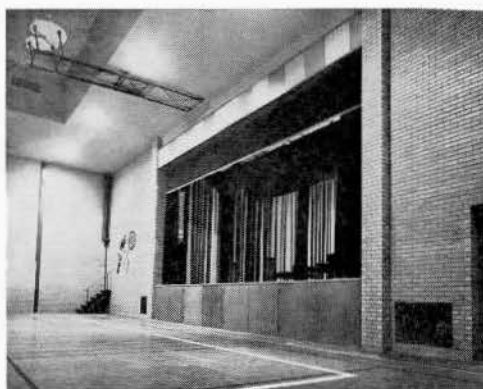
*Mechanical Consultants  
Douglas Michalenko & Dupuis  
Saskatoon*



*The music room is equipped with a manually operated folding door so that one end of the room may be used as a classroom while the remainder is essentially a band room with provision for storing instruments.*



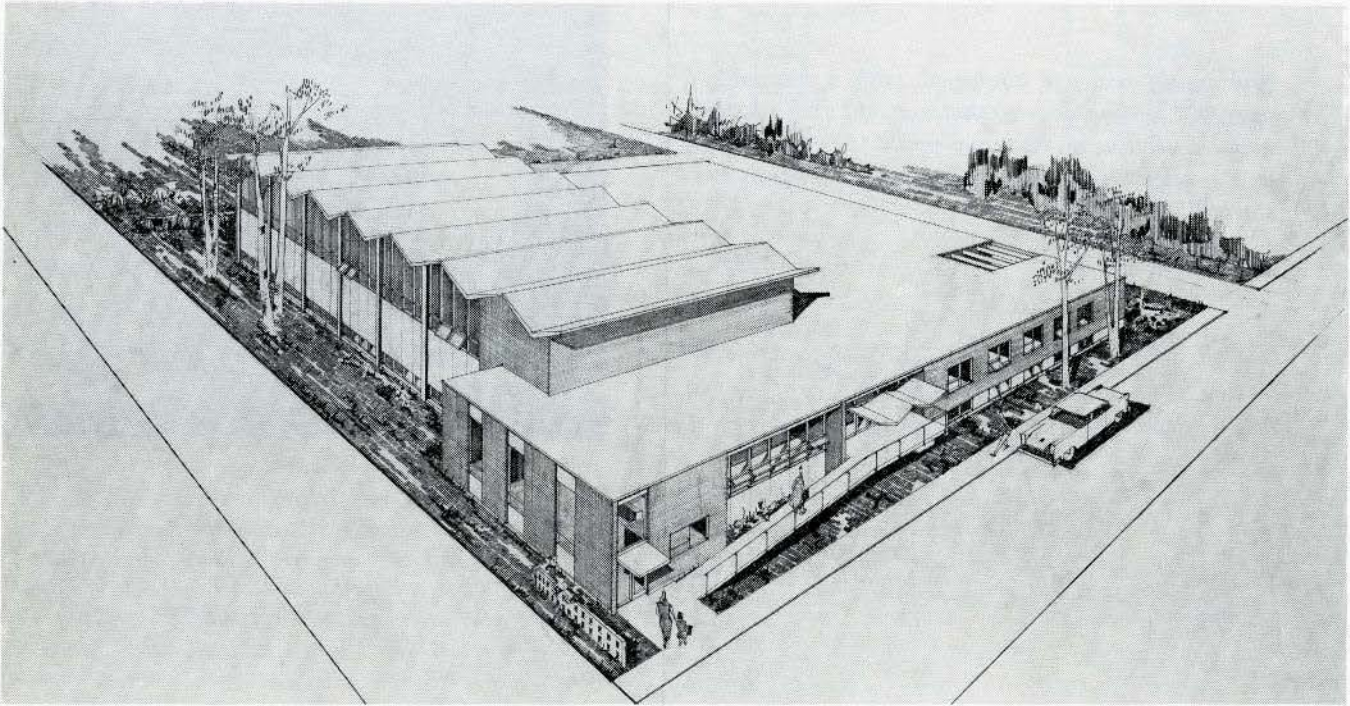
*General view of auditorium-gymnasium showing folding doors retracted against wall and folding bleachers. Plastic sky-domes are recessed in ceiling.*



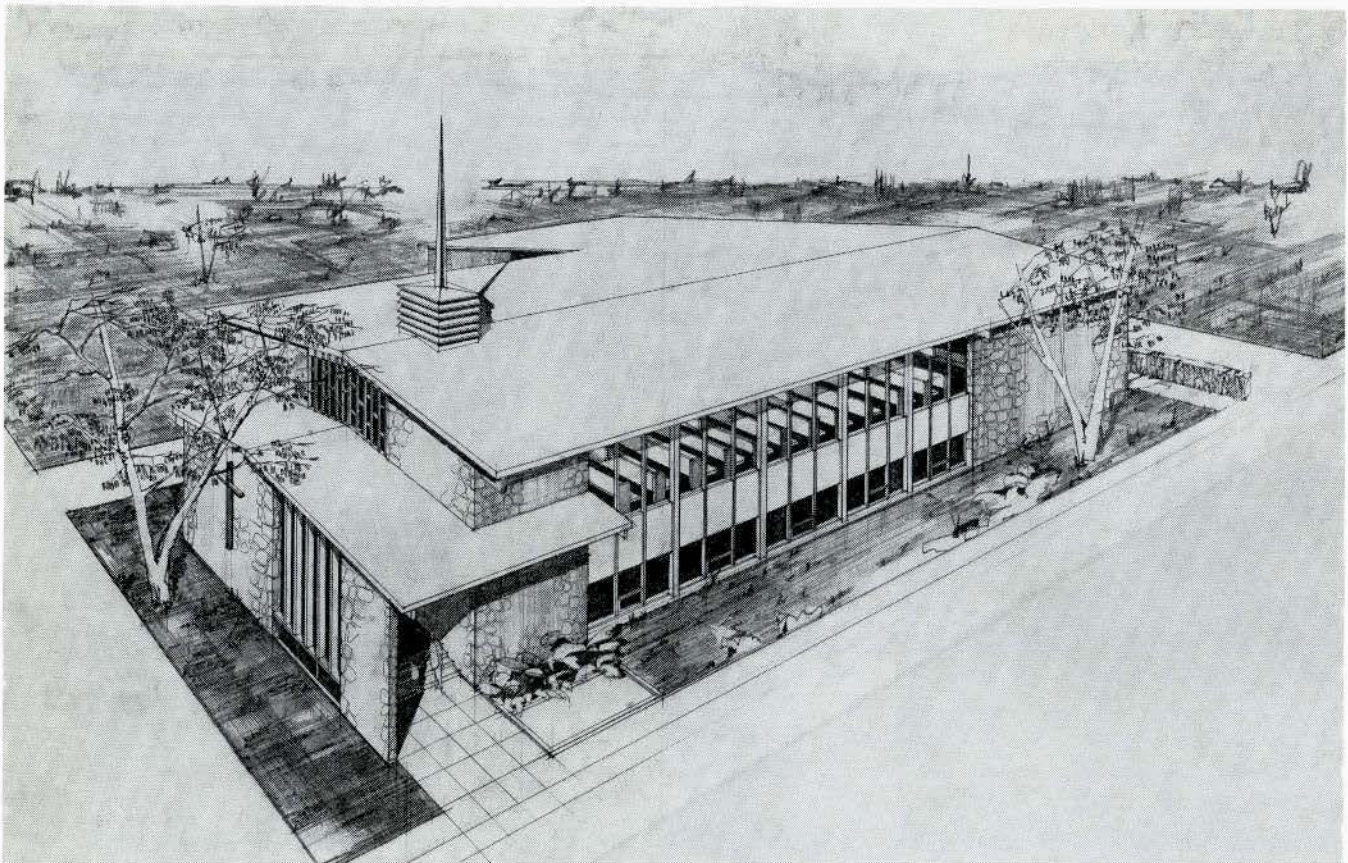
## TWO PROJECTS

by Critchley & Delean  
Sudbury

Community Centre, Sturgeon Falls, Ontario



Anglican Church, Schumacher, Ontario



# RIBA ROYAL GOLD MEDAL FOR 1959 PRESENTED TO LUDWIG MIES VAN DER ROHE

Architects all over the world will take pleasure in the award of the Royal Gold Medal to Mr Van der Rohe. It is unlikely that, in all history, there has been an architect whose personal influence has been so great on the architecture of his time and in his own life time. The years he has spent on this continent have been comparatively few, but it would be no exaggeration to say that the town or city does not exist in Canada or the United States where his influence has not been felt. We must all have wondered with Sir William Holford – “What next?”

The *Journal* cannot do better than reproduce the speeches so admirably given at the RIBA as they appear in the *RIBA Journal*. We have secured the photograph too, if only for the pleasure of seeing old friends to Canada in Neutra and Basil Spence.

E. R. A.

THE PRESIDENT, BASIL SPENCE, OBE, ARA, ARSA. Today is a memorable occasion for the Royal Institute of British Architects. We are honouring one of the greatest living figures in architecture. It is the greatest honour that we can give to a great architect. But this is not an honour for us to bestow, but for us to receive. There is no doubt that Mies van der Rohe has done so much for every one of us that it is the least we can do to recognise him here.

I shall not make a speech. There are people who will speak about Mies van der Rohe before he comes up to receive the Royal Gold Medal. In the fabric of this building, on the left-hand side as one enters, are carved certain great names, and one of the greatest will be Mies van der Rohe.

PROFESSOR SIR WILLIAM HOLFORD, MA, PPTPI[F]:

Although I have no personal acquaintance nor association with Professor Mies van der Rohe, you have asked me to join tonight, Mr. President, in paying him the highest tribute which the Royal Institute can offer to an architect. I feel that I do so as a representative, therefore, of thousands of architects unknown to him and yet, as you have said, influenced by what he has done. But to have the chance even of recommending the award of the Royal Gold Medal on this occasion, for sheer uncompromising architectural merit, is satisfying in itself. This is not only an honorific occasion: it is an honourable one.

For 20 years now, some bone-forming property has been circulating in the architectural bloodstream of the world. If this does not represent Mies van der Rohe's own idea of his influence, perhaps it is nearer to what the world feels about him. This was so much the case that last year, in the Toronto City Hall Competition, which drew schemes from all over the world, it seemed at first to the jury that at least 50 out of the 550 designs submitted were from the office of Mies van der Rohe! In fact, he was not a competitor, and that was soon evident.

What was interesting was that the number of those who had tried hard to be like him was equalled by those who had tried even harder to produce something different from what one might call the positive precision of the ‘Miesian solution’. In other words, he represents an achievement in architectural development which either has to be understood and accepted or has to be used as a point of departure. It cannot be ignored. That seems to me to give, quite simply, the measure of his contribution to the architecture of our time.

I probably will not be alone this evening in asking ‘What next?’ This is a question that must occur to anyone who stands, for example, in front of No. 375 Park Avenue or even looks at the photograph of it in the exhibition. It has the air of finality and conviction about it that seems like the end of a chapter.

Only Mies van der Rohe can answer that question ‘What next?’ In fact, he has done it before – for example,

*Left to right: Mr Basil Spence, Mr Richard Neutra and Professor Mies van der Rohe*



after completing the Lake Shore Apartments in 1951. I would like to express briefly our sense of anticipation of what is to come and to hope that a subsequent chapter will enable him to develop even further a theme which he introduced earlier in his career – namely, the design of a group of city buildings in a great urban setting, where the small fountains, the granite paving and the few specialised trees of 375 Park Avenue could proliferate and expand to the same high dimensions as his architecture.

THE VICE-PRESIDENT, THE HON. LIONEL BRETT, MA:

One of the penalties, or, at least, one of the curiosities, of the time-honoured ceremony is that the recipient of Her Majesty's award finds himself standing prematurely at the bar of history. There is, of course, no prosecution, but he has the frustrating experience of listening to a succession of defending counsel speaking about a person about whom he presumably knows a great deal more than they do, without any opportunity of putting them straight.

But if anyone's place in history is secure and their greatness clear, it is, Sir, yours. If you want a monument, of a sort, look about you, whether it be in London, in Berlin or in New York. Cheap, and sometimes nasty, versions of the glass walls that you were dreaming of in the thirties and twenties are now one of our most useful minor exports. And this is particularly ironical since about the last thing anybody could associate with you is style-mongering or the invention of gimmicks.

The books tell us that your ancestors lived in Aachen, which I think of as the centre still of Western European civilisation, neither Latin nor Teutonic nor Frankish nor Celtic nor anything else. And your role in history, like Luther's, like Goethe's, has been to recall us, particularly us romantics out on the perimeter, to the Platonic Simplificities of our culture.

I fear that we shall deviate again before long. Signs of a counter-reformation, originating in Spain and now rampant in Italy, have already reached this island. I hope we shall resist the new Baroque, as we did in the 18th century, because to my mind the great need of our time is not esoteric experiment and restless changes of style, but a concerted effort to control our environment as a whole. Architects are inclined to forget how pathetically meagre their little rushlights are in the surrounding gloom, as you will agree, Sir, if you have had a look at London.

Instabilities, ambiguities, frayed nerves and frayed edges are the norms of our existence, and a sense of space, which presumably in the Age of Reason was in the air that people breathed, now has to be carved out of the megalopolitan or sub-topian jungle. I am sure that in our task of making these clearings, the calm Miesian principles – again, I think of Goethe – are our best tool. That is why your presence among us is so valuable at this moment, and I hope that we shall make the most of it and learn something of your mysterious personality.

A friend of mine who has some land in hunting country has put up notices wherever two rides meet, saying, in fairly large letters, 'Hunt this way'; but low down he has put a smaller notice, 'Fox *this* way'. I do not know how you have eluded the pack of critics and architectural gen-

eralisers among us. But I suggest and suspect that the answer is to be found in these words of one of the greatest women of our time, Simone Weil:

'When science, art, literature and philosophy are simply the manifestation of personality they are on a level where glorious and dazzling achievements are possible, which can make a man's name live for thousands of years. But above this level, far above, separated by an abyss, is the level where the highest things are achieved. These things are essentially anonymous.

'If a child is doing a sum and does it wrong, the mistake bears the stamp of his personality. If he does the sum exactly right, his personality does not enter into it at all.' I believe, Sir, that that is the way you have done the sum.

PROFESSOR J. M. RICHARDS, CBE[A]:

The occasion when we welcome a great man among us is an occasion for particularising the truths about architecture that we have learnt from him. The greatest truth we have learnt from Ludwig Mies van der Rohe is, I suppose, the necessity of truth itself. In his buildings, as in no one else's, we have seen the two interdependent essentials of architecture – space and structure – handled with absolute truth, and he has demonstrated to us that the discipline such truthfulness implies is not a restrictive but a liberating influence.

So much discussion about architecture strays off into matters – and in their way very important matters – that are more the province of sociology and territorial planning and building economics than it is good for us to be reminded occasionally, as we are when we study Mies's work, of what architecture essentially consists of. No one has shown us more clearly how to define space without imprisoning it; how to achieve the perfection of engineering while keeping the means subsidiary to the ends; and how to use every material, visibly as well as functionally, in the way demanded by its nature.

We often talk glibly about the machine age, but the beautiful quality of Mies's work reminds us that good modern architecture does not automatically arise from accepting and exploiting machines. It depends also on the exercise of the imagination, but in terms of the particular resources the age has endowed us with and the particular disciplines it imposes on us.

If we look back on his long, undeviating career we see that it has always been Mies's role to assert and demonstrate truths like this. Through the years, he and his work have never changed. But that does not mean that he has not progressed. His progress has simply been from inspiring one generation with his theories to inspiring another with his practice. His projects of the 1920s, and his early executed works like the 1929 Barcelona pavilion, which opened the eyes of so many of my generation, pointed the way once and for all to the qualities in architecture which it was our task to search after. There were others, of course – Gropius, Oud, Le Corbusier – looking in the same direction, and earlier still there were the pioneers like Berlage and Behrens. But it is Mies's particular achievement that he not only taught modern architects what essential qualities to search for: he showed them what they were really like when found.

Because in spite of the fame of his pioneer projects, the important thing about Mies's designs has always been the perfection of their execution. He is no aesthetician. He is essentially a builder. He himself has said that he refuses to recognise problems of form; only problems of building. And in putting this firm philosophy into practice, he has never shown a suggestion of compromise.

I think it is significant — perhaps for that reason — that certain adjectives, customarily employed in architectural polemics as terms of opprobrium — I am thinking of the adjectives 'academic' and 'classical' — we apply to him as terms of admiration. His work is academic in the exact sense that academies are the repositories of the continuing truths that are independent of taste and fashion, and his work is classical in the sense that it is concerned with architecture's basic disciplines — not with its overtones of emotion and association.

It is an inspiration, as we look across the Atlantic, that Mies has already done there to perfection the things we are still slowly struggling towards here. It is an encouragement for us to see the image of his elegant, crystalline structures reflected in our clumsy curtain walls. And encouraging, too, for all succeeding pioneers, because it is usually the fate of pioneers to watch others complete the work they began. Mies's career is a rare instance of justice: that the man who thought of something first should also be the man who has brought it to perfection.

I want to say only one other thing. We welcome Mies van der Rohe as our guest, not only as a great architect and a great teacher, but as the living embodiment of the interdependence of the old world and the new. In spite of his greatest works being located on the other side of the Atlantic, he belongs to our side too. Because nothing but the maturity and sophistication of the old world into which he was born could have bred in his imagination the particular ideal — the ideal of a patient perfection — that he has lived with all his life. Before he carried them there, his ideals were quite foreign to the raw pioneering spirit of America. And yet no world but the new could have provided the industrial resources that allowed him to develop those ideals to the full.

So in his buildings the characteristics of the old and the new worlds are thus indivisibly fused, but each has been lifted in the process to a level that neither could have attained alone.

RICHARD LLEWELYN DAVIES, MA[F]:

Tonight, five of us have the honour to be speaking here about the work of Mies van der Rohe. It is characteristic in any field of art that really great, really important work should have many facets and that each epoch and each individual will learn a different lesson from it. Tonight you will have five different views of Mies van der Rohe's work — but that is only a fraction of what this and future generations of architects will learn from it.

The side I want to talk about, which is one that has profoundly affected me as an architect, is rather hard to define. It is the quality of integrity, the pursuit of clarity and reason in design, a quality that is almost more moral than aesthetic. For me, this aspect of Mies's work has been a source of continuous inspiration. I think it has been so

also for most other architects of my generation. It was something that was desperately important for us in relation to the epoch in which we live and work.

Mies himself has spoken of his belief in reason as the basis for all human work. He has said that he throws out everything from his work which is not reasonable, even things that are very dear to his heart. I think this is an important clue to the impact that his architecture has had on us. He throws out everything which is trivial, self-important or insincere. His buildings are a manifesto of faith in the human being and in human reason. As architects we need this faith, which it is very difficult to maintain in the world of today.

For me also, this lyrical expression of faith in human reason is present also in the architecture of Greece, and I believe that this is what explains the very similar emotional impact of the work of Mies van der Rohe and of Greek architecture upon us. Both have the same calmness, the same balance, so complete as to be almost weightless; a perfection which seems almost casual. Both are static; they do not point anywhere, they are not telling a story or making a point. But both have a very deep impact and they do something very rarely achieved by architecture: they make us feel both the wish and the power to seek what is good.

Something of what I have been trying to say has been expressed in another context by W. H. Auden:

'After the external disorder, the extravagant lies, the baroque frontiers and the surrealist police, what can truth treasure or heart bless but a narrow strictness.'

PETER H. G. CHAMBERLIN [F]:

Although, of course, it is a great honour to be asked to speak on this occasion, for me it is also a great ordeal, first because, being the fifth speaker, all the best things have been said, but secondly, and more importantly, because I regard it as presumptuous for me to speak about so great an architect as Mies van der Rohe.

But I have one important thing which I should like to say to start with, and that is that I only wish, as it is now becoming perhaps fashionable to employ foreign architects in this country, that he may be commissioned by somebody over here, because that would be the finest example that we as architects in this country could have. In fact, I would go a little further. Everybody in this room probably remembers the many controls which we have suffered in the last 20 years of one sort or another, including all sorts of restrictions about the export of products from this country and imports to us. It is a great pity that we cannot somehow make it necessary for Mr Mies van der Rohe to apply for an export licence for his gold medal and make it a condition that it is only forthcoming provided he accepts a commission in this country!

Of course, all architects have a certain number of heroes. I suppose I have about half a dozen world heroes in architecture. I was interested to notice that Mr Mies van der Rohe is the fourth to receive the gold medal.

I can only comment on some of the qualities of his work which I have particularly admired and which have made most impression on me. I will start by making reference to a remark he made when I was four years old, which was

that the object of architecture is to 'create form out of the nature of our tasks with the methods of our time'. It is beautifully, succinctly expressed and to my mind is an exact starting-point for architecture.

I suppose, as an artist pure and simple, his development of ideas about the control of space most easily come to mind. I have particularly in mind the examples which one or two people have already referred to, such as the Barcelona pavilion, the Tugendadt house and his court houses. I do not know whether it was coincidence that the one which has made so much impression upon us should have been an exhibition pavilion and thus no longer extant; but many architects have, of course, been less inhibited in the development of their ideas in buildings which have no permanent intention. But certainly if, as I believe, the object of architecture is to control space, to encompass human activity, I do not think anybody has ever revealed to me as much as Mies van der Rohe.

Secondly, of course, he is to my mind a great master builder, and, again, the art of architecture begins in building. It is the art of building, a theme on which Professor Richards has elaborated. Certainly, with his Lake Shore Drive buildings and the Seagram building, with the assembly of many relatively small volumes of building, I do not think one can possibly do better than apply St. Augustine's comment that so far as his buildings are concerned, their beauty lies in the splendour of their truth.

Another quality to which he certainly opened my eyes was the true character of and the way to use synthetic materials as opposed to the traditional materials such as stone, timber and brick. I have in mind particularly concrete, glass and steel. If imitation is the sincerest form of flattery, there are a number of steel-framed buildings which have been put up in this country which, obviously, would never have been built without his example. That is not to say that they are good, but they perhaps try a little bit and they would never have been attempted if he had not revealed to us what in fact could be done with steel and glass.

On a slightly lighter note, he is the only architect I know of who succeeded in persuading a client of his to build a full-scale mock-up of a building before the actual building was erected. I believe that after that the building was not built! How many of us, though, when any building is completed, wish that it could be pulled down and started again. It is an excellent principle to follow if any clients in the audience can rise to that.

In the world or the time we live in at the moment the particular quality that I so admire in him is his complete fearlessness of the charge of being inhuman. His work completely transcends the comfortable, or, I think, as Giedion once said, the cosy. He never attempts to apply any frill of any sort at all. I suppose, again, that it comes back to the point that he accepts reason as the starting-point of all human activity, particularly in the arts.

I have a record of his voice, to which I have listened several times over, in which he refers to the timelessness of much classical architecture and how it has survived epoch after epoch and still has its freshness of quality. I am quite sure that his architecture will live through many epochs.

Perhaps one of the most vivid remarks which he made in this record to which I have listened was his remark that 'I do not want to be interesting. I want to be good'. Can there be a finer expression than that? I suppose the intensity of his discipline is expressed by his well-known phrase that 'Less is more' – again, a magnificent idea, a magnificent conception.

I expect you are all familiar with the rather waggish remark of the well-known art critic when he first saw the Seagram building. He is reputed to have stopped in his tracks and to have said, 'I have never seen more of less'. I would like to conclude by saying that for my part, as I said at the beginning, I wish that we could have more of Mies and less of others.

THE PRESIDENT: It is my pleasure to call on Sir William Holford and the Hon. Lionel Brett to escort Professor Mies van der Rohe to the platform to receive his medal.

PROFESSOR LUDWIG MIES VAN DER ROHE:

I wish to thank Her Majesty the Queen for the great honour she has bestowed on me and I would like to thank sincerely the Council of the Royal Institute of British Architects for proposing my name for her approval. I would like to thank, too, the speakers for their remarks and the generosity of their comments. I am so moved that I can hardly think of anything else to say. I am very thankful and grateful.

I was in this country 50 years ago, on my first and my last trip here, to study the great architects of that time. I studied Behrens, Olbrich and van der Velde. I wanted to study Lutyens, Baillie Scott, Voysey and Mackintosh. Those times were very different from today. There were a few people who tried to do something new and find the way. Everybody went in a different direction, so we had to learn from each of them what seemed good to us and what we liked, but there was nothing clear.

I once asked somebody to tell me what architecture was and he replied, 'Do not ask silly questions'. But I do ask them. That was all we could get. We had to start. We learned from a great man and his talents, but we did not get a clear direction. I learnt more from old buildings than from this man – the old buildings with their fine, simple purpose, their fine, simple construction, their marvellous draughtmanship and wonderful proportion, and unsophisticatedness. That is where I learned. These old buildings have been a continuous inspiration to me even today.

We had to find our way and we had to ask hundreds of questions. We wanted to know what was civilisation, what was culture, and whether there was a relationship. We felt that there was a close relationship, but we did not know what was the truth. We had to search among ancient and medieval philosophy to find the answer to that. The best answer to the question of 'What is the truth?' has been given in *adequatio reis et intellectus*. That is, the whole world.

I have been asked many times, where do we go from here? To those of us for whom architecture is the expression of an epoch, 'Where do we go from here?' does not make sense. Architecture is the expression of the inner structure of our epoch and the slow unfolding of its soul.

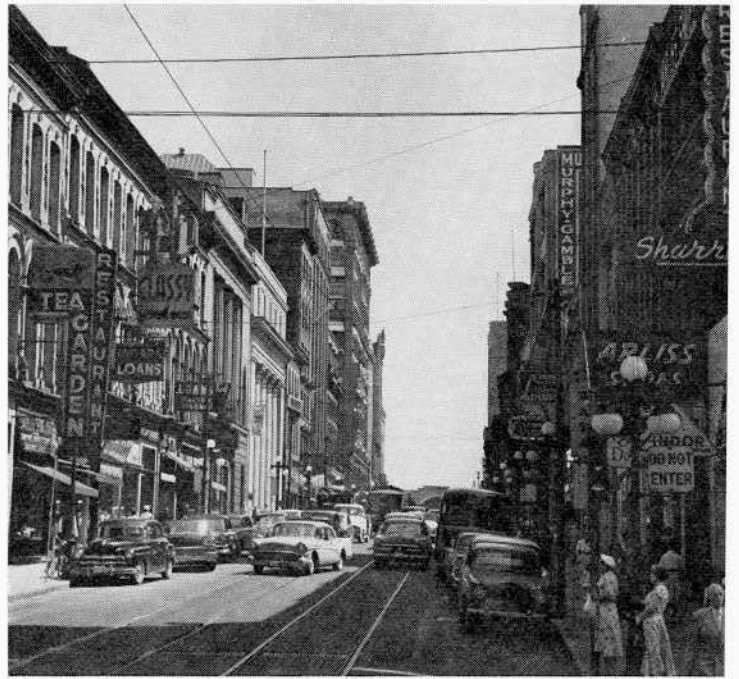


## OTTAWA

## Proposed "Pedestrian Way"

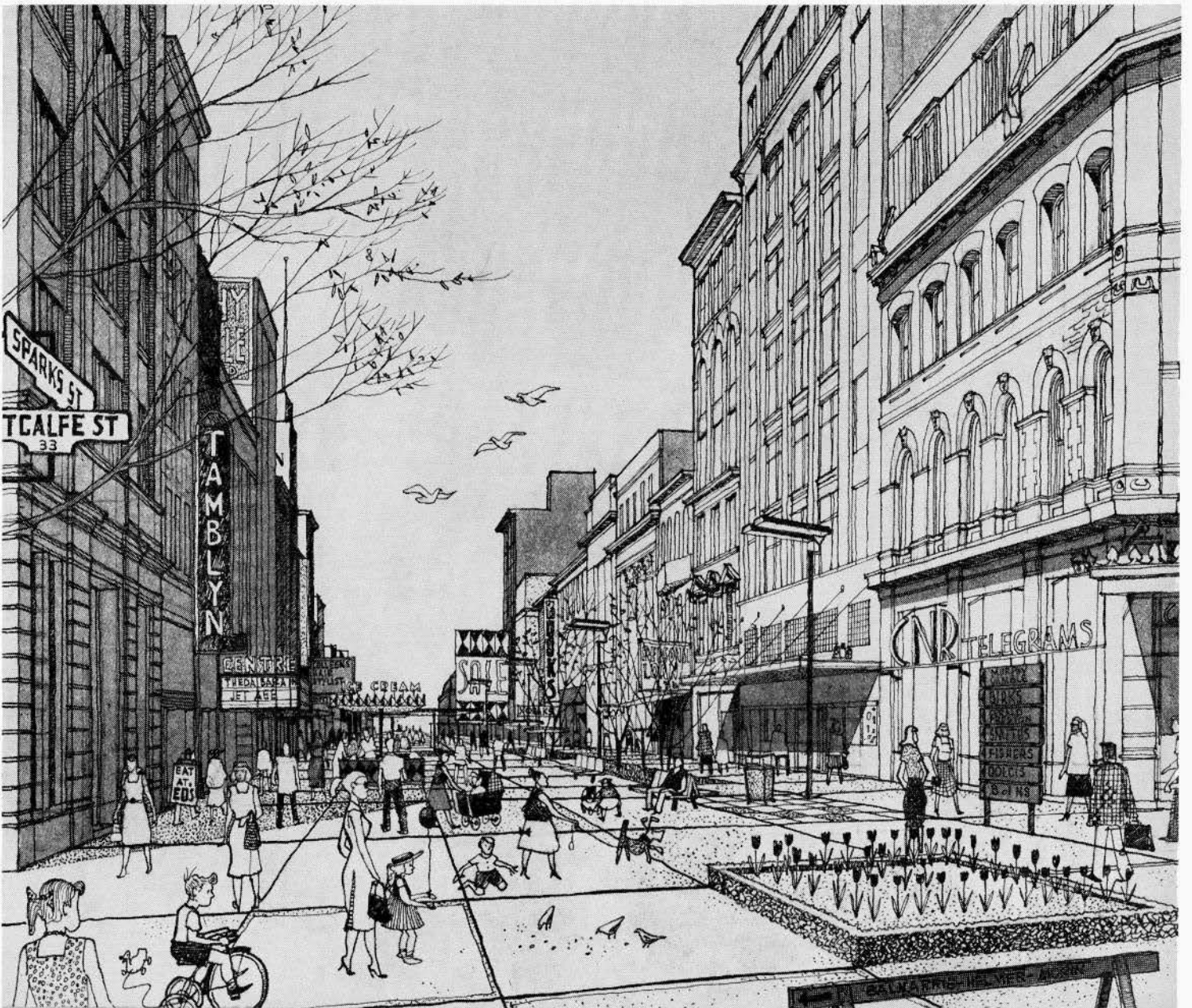
*In a report to the National Capital Commission following his last annual visit to Ottawa, Mr Jacques Greber, consultant on the National Capital Plan, recommended that Sparks Street, the Capital's busy, congested main shopping thoroughfare, be converted to a "pedestrian way".*

*Watson Balharrie produced the accompanying drawing to show his conception of the proposal. Its publication in the Ottawa Journal resulted in the formation of a Sparks Street Development Association and latest reports indicate that the Capital's "pedestrian way" is now being given serious study.*

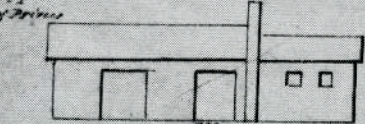
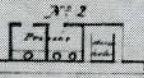
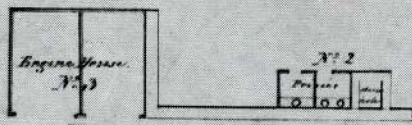
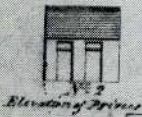
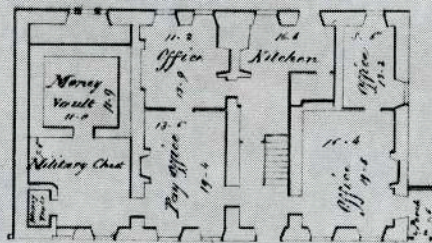
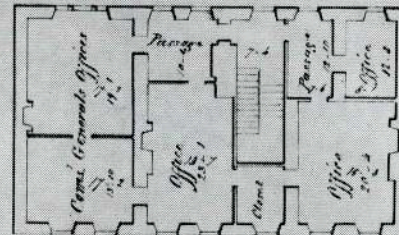
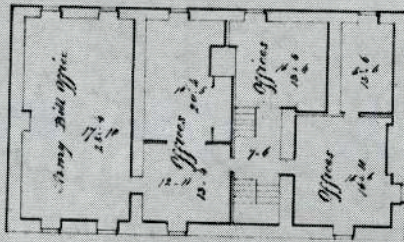
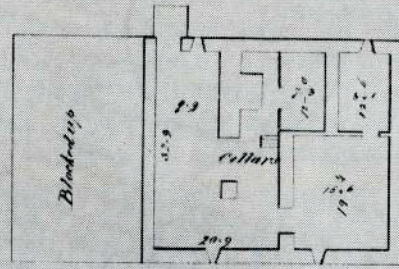
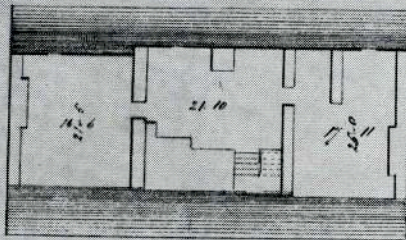
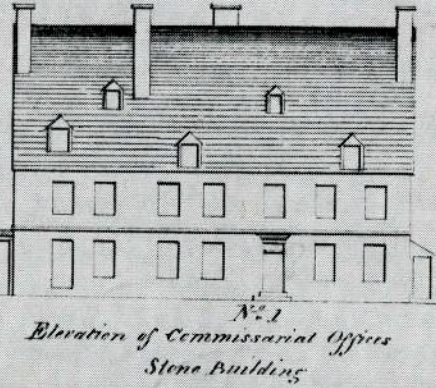
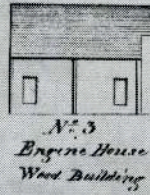
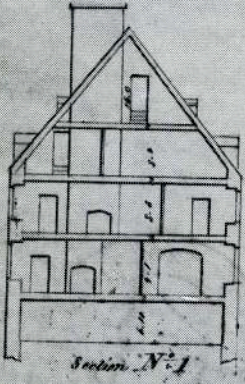
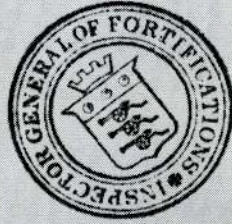


Sparks Street, View East

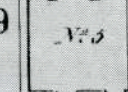
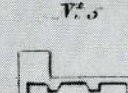
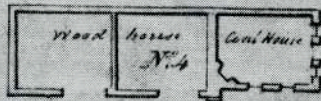
## Sparks Street "Pedestrian Way", View West



Quebec  
24 Sept. 1823



Plans & Elevations of Wood & Coal House



Plans & Elevations of Wash.

W.D. Dufferin  
Amr. M. Kelly  
May 57 = 40

COURTESY NATIONAL HISTORIC SITES DIVISION

PLAN OF THE MAILLOU HOUSE IN 1823

## ARCHITECTURAL CONSERVANCY

CANADA HAS INHERITED ITS SHARE of fine civic and domestic architecture but changing economic and social conditions have often diminished the attraction and usefulness of such buildings. In recent years there have been strong financial inducements to pull down or alter buildings of architectural and historic significance. The current land boom has made building sites so coveted that much that was of value in the architecture of the past has thus been lost.

To some extent the need for preserving the early buildings and areas in this country which reflect its cultural, social and economic development has concerned the Federal Government and also Governments of a few of the provinces. These jurisdictions have passed legislation purporting to preserve what amounts in the main to historic and archeological sites and monuments, but with two

exceptions none of these jurisdictions has passed legislation which attempts to preserve buildings of architectural or aesthetic value. Other countries, on the other hand, have been considerably more productive of this type of legislation designed to conserve the architectural achievements of the past. Their aesthetic zoning laws place legal restraints on the destruction and disfigurement of buildings and, in some cases, of whole neighbourhoods of architectural significance. Some countries have elaborate planning schemes on a national basis. It is interesting to note that many of these same jurisdictions which have protected the buildings of their past in this way have now progressed beyond the stage of prohibitive legislation and are enacting laws designed for the positive creation of urban beauty and for a conscious positive planning toward improvement and beauty. These same jurisdictions appreciate the import-

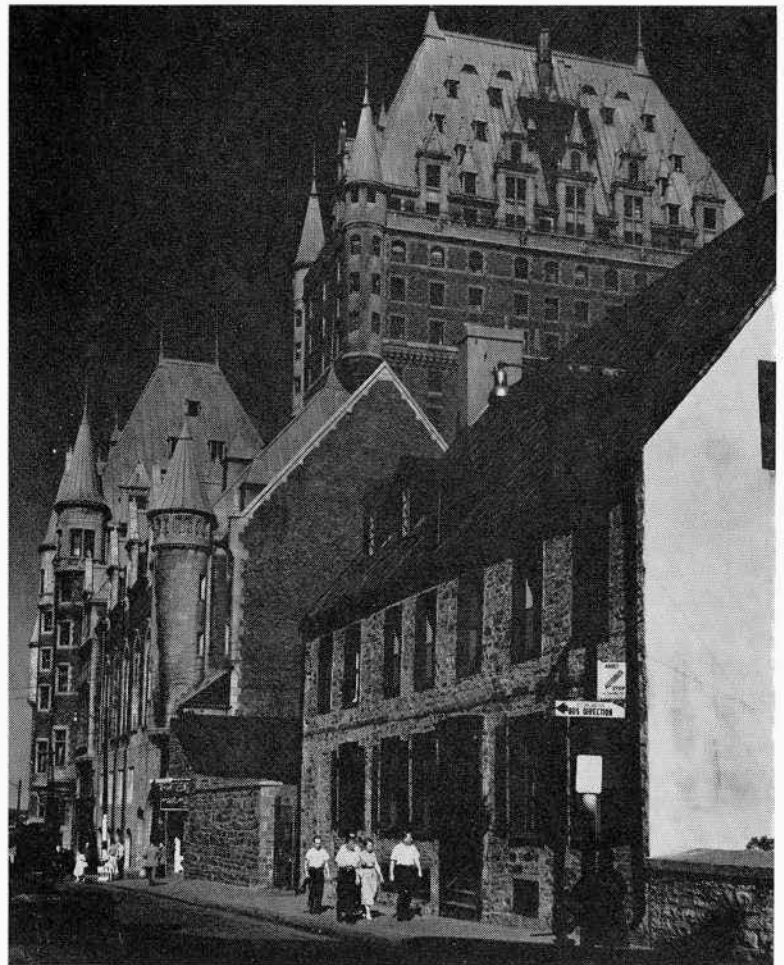
### THE MAILLOU HOUSE, QUEBEC CITY

*Built about 1736 by the "Contractor for the King's works" during the French Regime, the house has become the property of the National Historic Sites Division of the Department of Northern Affairs and National Resources and is being restored by the Division and the Quebec Board of Trade.*

*Jean Maillou (1668-1753) was architect for some of the largest buildings of the time in Quebec, and his residence, now bearing the address 17 St Louis Street, next to the Chateau Frontenac, is a typical 18th century Quebec town house. At first a storey and a half, the house was raised to its present height about 1770 by a later owner, Hon. A. J. Duchesnay, Seigneur of Beauport. For most of the 19th century the house was the chief office in Canada of the Army Commissariat and contained large money vaults. It was transformed this year from the Department of National Defence to the National Historic Sites Division.*

*The restoration includes putting back a centre chimney, an extra dormer and a front door with Greek Revival pilasters, none of which is shown in the photo at right.*

*Architect for the restoration is Gabriel Desmeules of Quebec City, and the contractors are A. Deslauriers & Sons.*



OESTERWINTER

ance of the preservation of existing features of architectural and historic interest as a prerequisite of and one of the elements to consider in all positive and progressive town planning schemes.

It is the plan of this article to examine the conservancy legislation of several jurisdictions which have made notable progress in this field and to assess the present position of Canada with respect to its development in this type of legislation.

### *English Conservancy Legislation*

England has one of the finest examples of conservancy legislation on a national scale and, in addition, a very progressive type of positive town planning legislation. England's National Trust, aided to a large extent by the country's taxation laws, is an efficient vehicle for the acquisition and preservation of buildings of architectural and historic value throughout the entire United Kingdom. This body has been entrusted with certain powers exercisable anywhere in the United Kingdom. Under the Act the National Trust is empowered to acquire by gift or bequest and to hold all kinds of property in trust for any public purposes and it may act as trustee of any property devoted to public purposes. The Trust may maintain and manage open spaces or places of public resort and buildings for public recreation, resort or instruction. In addition, the Trust may acquire by purchase, gift or otherwise, properties with the view to preserving, promoting or augmenting the amenities of any previously acquired property.

As has been hinted at, the position of the National Trust is intimately linked up with the tax situation in England. Persons are induced to donate to the Trust land and houses or buildings of architectural merit by virtue of the fact that these assets will be exempt from the state taxes and death duties. This exemption is similarly extended to any endowment given to the Trust for the maintenance of any such houses, buildings and lands. It is also extended to any chattels associated with the house or building so given and to any lump sum gifts provided the donor lives for one year after making the gift and, in addition, there is an exemption from income tax upon the lands, houses and buildings and chattels so granted. If there is any income from the property, it is no longer taxable against the donor. The National Trust in return for these gifts undertakes that all lands, houses, buildings and chattels under its control will be inalienable.

The National Trust is extremely desirous that all houses in their possession be occupied so that not only may the donor, the present owner, continue to live in a house, but his heirs may also have the same privilege forever. Should the donor or his heirs be disinclined to remain on, then the house is rented and great care is taken in the selection of a suitable tenant; but beyond this privilege extended to the donor, the transaction is an outright gift to the Trust. The Trust tries to ensure that all buildings and houses will be self-supporting either by visitors' fees, endowment or by operation of a home farm. Obviously the tax situation in England has increased the effectiveness of the National Trust. Such an institution may not be feasible in a country as young as Canada.

### *Other Legislation:*

In addition to the National Trust system, there is other legislation which assists in the preservation of buildings of architectural interest in England. The Town and Country Planning Act of 1932, for example, introduced a power to make preservation orders forbidding the demolition of

buildings of special architectural or historic interest without the consent of the municipality in which the building stands. This power of control over buildings was extended by an amendment to the Town and Country Planning Act in 1947 to include alterations which might seriously affect the character of a building and, under this Act, the municipalities themselves were able to acquire such buildings in order to secure the proper maintenance and repair. An amendment to the Town and Country Planning Act in 1944 secured one of the most important innovations in the procedure of the preservation of buildings. This amendment called for the listing of old buildings throughout the entire United Kingdom of architectural or historic importance. The listing has two main purposes: first of all, and most directly effective, when a building has been listed, two months' notice must be given to the municipality and to the minister before any work may be carried out demolishing or materially altering such building. This affords an opportunity to consider whether the building should be preserved. The second purpose of listing buildings is to aid local planning authorities in discharging their functions under the Planning Acts. For example, in selecting areas for early re-development in their development plan, the local planning authority will take into account the presence of listed buildings in any part of town. The listing of buildings ensures that the responsible authorities know if there is any question of buildings being demolished or altered. Apparently, in England, the results have proved that the majority of both the local municipalities and of owners of buildings listed have shown themselves eager to secure the proper treatment of buildings of special architectural and historic interest, and often nothing more than listing is required, but the municipality still retains the power to make a building preservation order which requires the municipality's express consent before the building may be demolished or alterations carried out.

### *U.S. Legislation Creating Historic Districts*

A comparatively recent approach to the preservation of buildings and areas of architectural and historic value has been the establishment in the United States of local Historic Districts and the application of architectural controls therein. The State of Massachusetts has used this device to an effective degree by passing an Act establishing the Historic Beacon Hill District in the City of Boston. To preserve the Beacon Hill District from changes, the Beacon Hill Association sponsored and eventually obtained the passage in the State Legislature of this Act covering the Beacon Hill District whose buildings are architecturally comprised of 75 percent original late Georgian, about 5 percent Georgian reproduction, about 13 percent Victorian and a small remaining class designated as "non-conforming twentieth century". This Act provides for the creation of a Commission to be composed of five members appointed by the mayor. The operative section of the Act is as follows:

"For the purpose of promoting the education, cultural, economic and general welfare of the public through the preservation of the historic Beacon Hill District and maintaining the said District as a landmark in the history of architecture and as a tangible reminder of Old Boston as it existed in the early days of the Commonwealth, no structure in the District shall be constructed, reconstructed or altered unless the Commission determines that such work will not be detrimental to preserving the architectural character of the district."

This piece of legislation is, however, limited in the following ways:

1. The Commission established under the Act and composed of five members appointed by the Mayor has the jurisdiction only over exterior architectural features designed to be open to the public view from a public way.
2. The Act does not prevent ordinary maintenance or repair of exterior architectural features.
3. Demolition is not prohibited, but the Commission must be notified so the public can be alerted if an important building is in danger of being demolished.
4. The Act in no way affects the present zoning or building laws or requirements for public safety.
5. The Commission may modify or waive the requirements of the Act in cases that might involve substantial hardship without substantially derogating from the purposes of the Act.
6. If the Commission fails to make a determination within twenty days, permission for the work will be deemed to have been granted.
7. Penalties of \$50.00 to \$1,000.00 are set for violations of this Act.

There are in the United States many other examples of this type of legislation which designates historic districts and attempts to preserve them. Similar legislation has been passed in New Orleans, Georgetown, Salem, Lexington, Charlottesville, Richmond, Natchez, Nantuckett and, of course, Williamsburg.

#### *Canadian Conservancy Legislation*

As has been mentioned, the Dominion Parliament and the Legislatures of a few of the provinces have passed legislation dealing with the problem of conserving buildings and sites of our past. The Dominion Historic Sites and Monuments Act, an Act administered by the Minister of Northern Affairs and National Resources, established the Historic Sites and Monuments Board, consisting of fourteen members made up as follows:

1. The Dominion Archivist;
2. An officer of the Department of Northern Affairs and National Resources designated by the Minister.
3. Two representatives for each of the Provinces of Ontario and Quebec and one representative for each of the other eight provinces of Canada to be appointed by the Governor-in-Council.

Section 3 of the Act sets out the powers of the Minister of Resources and Development in this way: he may —

- (a) By means of plaques or other signs or in any other suitable manner, mark or otherwise commemorate historic places.
- (b) Make agreements with any persons for marking or commemorating historic places pursuant to this Act and for the care and preservation of any places so marked or commemorated.
- (c) With the approval of the Governor-in-Council establish historic museums.
- (d) With the approval of the Treasury Board, acquire on behalf of Her Majesty in the right of Canada any historic places or lands for historic museums or any interest therein by purchase, lease or otherwise; and
- (e) Provide for the administration, preservation and maintenance of any historic places acquired or historic museums established pursuant to this Act.

There is also an important Federal act amending the above by defining "historic places" so as to include specifically "buildings or structures that are of national interest by reason of age or architectural design", not just those which are associated with a person or event of national historic importance.

The Dominion Historic Sites and Monuments Act is a solid piece of legislation. However it deals specifically with historical and archeological objectives. There is no express inclusion of architecture. The Act provides for the two main ingredients of effective conservancy legislation, namely for powers of expropriation and for access to funds.

More recently, the Dominion Parliament has passed the National Capital Act, 1958. This is a unique piece of legislation covering a relatively small area, approximately 1800 square miles in and around the National Capital city. Obviously patterned after the English National Trust Act, the National Capital Act provides for the creation of a National Capital Commission consisting of 20 members appointed by the Governor-in-Council for a maximum term of four years. At least one member of the Commission is selected from each of the ten provinces, at least two from the City of Ottawa, at least one from the City of Hull and at least two from local municipalities in Ontario and Quebec other than the cities of Ottawa and Hull. The Commission resides in the City of Ottawa and its objects and purposes are to prepare plans for and assist in the development, conservation and improvement of the National Capital region in order that the nature and character of the seat of the Government of Canada may be in accordance with its national significance.

The powers of the Commission are extensive. Among other things, it may acquire, administer or develop property; it has powers of sale, conveying, leasing or otherwise disposing of any property. And it may administer and maintain any historic place or historic museum.

It is interesting to note too that the Commission is empowered to co-operate with local municipalities or other authorities for the improvement, development or maintenance of property within those local areas and to this end the Commission can assist them with grants.

The Commission also has wide powers of expropriation. It may take or acquire lands without the consent of the owner in order to fulfil the functions under the National Capital Act.

The Act calls for the setting up of a National Capital fund which is endowed by money appropriated by Parliament.

Like England's National Trust, the Commission under this Act may accept gifts and bequests of land, houses, and personality. And as a tax incentive for making such gifts and bequests to the Commission, the Act deems the Commission to be a charitable organization, thereby extending to any would be donors certain tax exemptions under the Income Tax Act, the Dominion Succession Duty Act and the Estates Tax Act. This Act is a farsighted one and one which I am sure in the future will play an increasingly important role in the conservation of historic and architectural sites.\*

Some provincial legislatures too have passed conservancy legislation and the following are a few examples:

The Ontario Legislature in 1953 passed "an Act for the Protection of Archeological and Historic Sites". The definition section of this Act defined "archeological sites" as "the land of archeological significance that is designated as such by the Minister". Similarly, "historic site" is de-

defined as "land of historic significance that is designated as such by the Minister". Section 2 of this Act empowers the Minister charged with its administration to designate any land as an archeological or an historic site and once the Minister has so declared a site no person can excavate or alter it or remove any archeological or historical object therefrom unless he is the holder of a permit. Applications for these permits are made to the Minister who may, when issuing a permit, limit it as to time and location and may impose such other terms and conditions as he considers proper.

The Newfoundland Public Records Act contains this section dealing with conservation:

"Section 9 (1) Where the Board (Board of Trustees of Public Records of Newfoundland) is of opinion that the preservation of any structure, erection or monument in the Province of historic interest or any remains thereof is a matter of public interest by reason of the historic or traditional interest attaching thereto, the Board may, at the request of the owner, become the custodian thereof."

"Section 9 (2) The Board may undertake or contribute towards the cost of preserving, maintaining and managing any structure, erection or monument, whether the Board has purchased the same or become the custodian thereof or not".

Manitoba has enacted "An Act Respecting Historic Sites and Ethnological and Anthropological Objects". Section 3 of the Act reads as follows:

"No historical site, ethnological object, or anthropological object, shall be examined, investigated, surveyed, excavated, destroyed, moved, exported or taken from the province except by permission of the Minister".

British Columbia has passed The Historic Objects Preservation Act. Under Section 2 of this Act the Lieutenant-Governor may declare any primitive figure or legend cut in or painted upon rock or any natural object existing within the province to be an "historic object" and direct the erection of a sign or plaque designating such historic object and where a notice has been so erected in the vicinity of an historic object no person may remove, deface, obliterate, alter, or otherwise interfere with that historic object unless he obtain a permit in writing from the Provincial Secretary.

As may readily be appreciated from the foregoing extracts of Dominion and Provincial legislation, the type of conservation contemplated is chiefly with respect to sites and objects of historical, archeological and ethnological interest. Only two of the acts attempt to deal with the preservation of buildings or structures of architectural or aesthetic value, namely the Federal and that of the Province of Quebec.

Under the Quebec Act Respecting the Preservation of Monuments and Objects of Art Having an Historic or Artistic Interest, the Lieutenant-Governor in Council may designate or appoint a commission of five competent persons who, under the direction of the Provincial Secretary, may proceed to classify monuments and objects of art whose preservation is of national interest from an historic or artistic standpoint. When a building, monument or object of art is classified, it is published by the Provincial Secretary in the Quebec Official Gazette and a copy of the list of all classified objects and structures is deposited on public record with the Department of the Provincial Secretary. The operative section of the Act reads as follows:

"S.6 No classified immoveable shall be destroyed, even partly, nor be the object of any work of restoration, repair or alteration unless the Provincial Secretary on the recommendation of the Commission give its consent thereto."

The Quebec Act also provides for powers of expropriation for public utility of a classified immoveable. Moveable objects which belong to the province, to municipal, school or other corporations and whose preservation is of national interest from an historic or artistic standpoint, may be classified also and classified objects which belong to the province are inalienable. Classified objects belonging to municipal, school or other corporations may not be restored, repaired or alienated by sale, gift or exchange except with the authorization of the Provincial Secretary but no moveable object which does not belong to the province may be classified except with the consent of the owner. If any alienation by sale or otherwise occurs with respect to any classified objects in violation of the Act, such alienation is null and void.

This Quebec Statute is a good one. It is more authoritative than the Boston Act preserving Beacon Hill for example, and what is more it has some teeth in it.

#### *The Problem in Canada: Some Recommendations*

No doubt, there does exist a gap in the conservancy legislation of Canada. Other jurisdictions which have enacted legislation attempting to preserve structures of architectural and aesthetic beauty have been aware of the value of their buildings from a cultural, aesthetic and even a tourism point of view. The problem in Canada is simply one of public education: to acquaint the public with the value of Canada's heritage and with the danger to that heritage of mutilation and destruction. The most direct step in implementing a program of education would be the listing or categorizing of all structures, buildings and monuments throughout Canada which are of historic, architectural and aesthetic value. This has been begun by the Federal Department of Northern Affairs and National Resources which has already made a considerable start on a national inventory. The results of such a listing, if widely disseminated among the people, might without more, be sufficient to remind the public of the threat to the existence of such things just as it has in England.

There is, however, another more legalistic step which might be taken and that is the attempt to utilize existing legislation which, as we have seen, is concerned mainly with the conservation of historic and archeological factors, by amending such legislation so as to include among its objectives the preservation of architectural and aesthetic factors and among the members of the various Boards and Commissions which implement and administer these provincial statutes, architects and "men of taste". The Federal Historic Sites and Monuments Act already provides one channel of access to funds required for the conservation of lands, buildings and structures.

\*(FOOT NOTE: At the time of the writing of this article, the National Capital Commission is purchasing its first historical building under the exercise of its powers. The Commission acquired by purchase the Pinhey House which was erected between 1823 and 1840 and stands on the Ontario side of the Ottawa River 10 miles upstream from the Capital. The old stone house is in fair condition and will be restored and maintained by the National Capital Commission as an historic place.)

## VIEWPOINT

“Since Canada possesses no architectural critics such as Richards or Mumford, architectural criticism or even discussion of Canadian buildings by Canadian architects in the pages of the JOURNAL would produce nothing but negative results.”

That tiresome Canadian inferiority complex beclouds this month's Viewpoint. Canadian critics such as Eric Arthur, Warnett Kennedy and the Anthonies – Adamson and Jackson – have produced anything but negative results both within the pages of the *Journal* and without.

What is a negative result? . . . and negative to what? . . . to architecture, to architects, or to the art of criticism? If to architecture, would a negative result mean making for worse building? For architects, would it mean making for worse feelings, or worse public understanding? For criticism, would it mean inaccuracy, incompleteness, unsound standards?

My own feeling is that architectural criticism is most effective and positive when it contemplates important general problems – symbolism, expressionism, aesthetic principles, structural concepts – rather than triumphs and failures of a specific building. The critic may refer to a specific building or buildings to illustrate his argument, but the critical concept transcends the local exposition. This is the basis of much of Mumford's or Richards' critical writings – see Mumford on the *Unite d'Habitation*, or J. M. Richards on *In Defense of the Cliche*. The *Engineering of Excitement* by Robin Boyd (*Architectural Review*, November 1958) is a good piece of critical writing of this sort.

There are, of course, other critical methods beside that of the individual critic – the panel of discussion, frequently including the designer and frequently ending in polite banality – the wholesale issue, as with the *Review's Man Made America*.

Relating a cantankerous answer to the sequences of the Viewpoint question my reply must be

- Canada possesses now architectural critics well worth listening to
- top flight architectural criticism most frequently comes from outside this profession.
- in the interest of a lively public awareness the criticism would be better in the pages of *Maclean's* (Hunter not Hugh C.) or the *Vancouver Sun* than in the pages of the *Journal*.
- negative results will be produced by poor criticism; no results by ineffective criticism; positive results by good criticism.

A final thought. Good critics grow in time, they are not the product of spontaneous generation. Herein lies an editorial obligation.

James A. Murray

If critics for the *Journal* were selected from the members of the profession on the same casual basis as contributors to the Viewpoint column, I would not expect to see any immediate positive result. However, Richards and Mumford had to start somewhere, and the pages of the *Journal* might be an excellent training ground for the tyro critic. The *Journal* has a restricted circulation, so mistakes and misinterpretations will not be too damaging.

Richards and Mumford did not make their reputations in the hallowed pages of the *RIBA Journal*. Richards' paper-backs are found on every student's bookshelf, and Mumford's "Skyline" column in every dentist's reception room. By moving into the popular press these gentlemen performed an inestimable service for architecture in Britain and the US, and I believe that our ultimate aim should be to provide a similarly informed architectural criticism in the popular press in Canada.

Of course the popular press already contains architectural criticism of a sort. For example the new Toronto City Hall was likened to an open-face hamburger, and a recent apartment building was called "a telegraph pole with beds". This sort of criticism does nothing to increase our enjoyment of architecture or raise the level of taste of society, but it is all that can be expected when the profession feels too self-righteous and aloof to participate.

Ultimately I would like to see a weekly program of architectural criticism on radio or TV, like the art criticism program and the book and movie reviews. This program would take apart current buildings, would explain to the public what architecture is all about. It would educate potential clients so that they would neither make inappropriate demands nor be satisfied with second-best, and incidentally it would provide more free time for those architects who are at the moment too busy to design their buildings. And when our clients are men of discernment and discrimination, and our works are honoured by becoming the subject of public interest and discussion, we may live to see in our country the flowering of an architectural renaissance. The first step seems to lie right here, in the pages of this magazine.

Gerald Robinson

"Believe a woman or an epitaph or any other thing that's false, before you trust in critics." Byron was really rather harsh and today we usually believe in women and often trust critics.

With such great distances between Canadian centres, only a small proportion of architects and students are able to visit all the interesting new buildings, and informed architectural critics are a necessity and are certainly as much to be trusted as our other sources of information, the photographers, who so often completely mislead us with their dodging, tricky angles and omission of bad shots.

Biased, vindictive and uninformed critics are very destructive but they are certainly not negative and they can soon be weeded out as the worthwhile critics get the practice they need to become budding Richards.

John Lovatt Davies

"People ask you for criticism but they only want praise".  
(Somerset Maugham.)

I disagree with the premise that criticism will produce negative results. How do we know that we are lacking a "Mumford" or a "Richards" when there is no vehicle for their expression? As architecture is supposed to be an art, or so we proclaim, then surely criticism is a must if we are to advance and mature.

Architecture is meant to be used and is commissioned by clients who often have strange requirements to be fulfilled. These factors result in a building frequently being somewhat less than it should be. I feel that the true critic should take this into account, as well as the purely visual effects of the building and the surroundings when arriving at the criticism. Other factors, such as the mechanical services, can completely change the appearance of a building.

The criticism of criticism is that unfavourable reviews of a building could prejudice future commissions for the architect and a controversy could rent the fabric of professional unity that we strive to present to the world. Then too, critics are compelled to be waspish and unkind. The personal taste of the critic may damn the building on visual grounds which otherwise functions perfectly to everyone's satisfaction.

Therefore, it is imperative in my opinion that criticism of architecture be confined exclusively to architectural journals where they could help the profession as a whole without involving clients and personalities.

Alson Fisher

The only reason, as far as I can see, why you should have singled out these two names, is that they are both very well known. Thus, whilst noting with satisfaction that your statement does not question the efficacy of criticism as such (which I advocated in the August issue of the *Journal*), but only of undistinguished critics, I would nevertheless take issue with it for confusing cause and effect. J. M. Richards was not invited to write criticisms because he was distinguished; he became distinguished through publishing criticisms for twenty-five years. Similarly, although Lewis Mumford was distinguished as a sociologist and architectural historian before he became a critic, it does not necessarily follow that distinction in related academic fields is a pre-requisite for this particular job. Does, in fact, the name of the writer make so much difference? Who really cares about the background or literary reputations of Rayner Banham, Peter Blake, Robin Boyd or Sybil Moholy-Nagy, provided that their remarks stimulate us to think about buildings now being put up?

Personally, an increasing familiarity with nineteenth century architectural theory has led me to suspect that distinguished critics in the Sainte-Beuve tradition are a potential menace, since they eventually treat criticism as an artistic activity in itself. I would much prefer anonymous criticisms such as we find in the *Times Literary Supplement*.

If, among the critics who teach design in our schools, among the practitioners who constitute the influential nucleus of the RAIC, among the public which patronises our art galleries, we cannot find volunteers to write a thousand thoughtful words on one new building a month,

then I agree that regular published criticisms might well be of doubtful value. But why anticipate such gloomy conclusions when it would be so simple to put the matter to the test?

Moreover, I am not clear as to what is meant by 'negative results'. Any scientist will tell you that negative results can be as useful as positive results, so that even if criticisms in the *Journal* accomplish no more than the discouragement of misplaced clichés and affectations, the effort of writing them would not be in vain.

Peter Collins

When I launched the *Revue Générale de l'Architecture* in 1840, many readers wrote asking why I did not include architectural criticisms. I replied at the time that: "l'influence de ces écrits, indépendamment de la valeur intrinsèque des idées qu'ils peuvent renfermer, est proportionnelle à la réputation de leurs auteurs et à celle du recueil qui les publie." (vol. 2. 1841; col. 4). However, I introduced criticisms as soon as my periodical was established, and had the honour of proposing an "Organic Architecture" fifty years before the term was coined by that American architect whom you all know of, and who has recently joined us.

César Daly\*

*\*Editor's Note: We were somewhat surprised to receive this communication, since César Daly died in 1893 at the age of 82. However, we are glad to publish the comments of our august predecessor, the founder of modern architectural journalism, and were gratified to find that even the defunct have been roused by such living issues as are dealt with in Viewpoint.*

## NOTES

### COMMONWEALTH ART EXHIBIT PROPOSED

The Baxter Art Foundation, established in 1958 by W. H. Baxter of Toronto proposes that the thirtieth anniversary of the Statute of Westminster be observed by a Commonwealth Art Exhibition. Governments concerned have been approached by the Foundation to lend their official assistance in arranging for a small number of representative works of national art to be assembled in Canada during the anniversary year. Dependent upon the availability of gallery space, it is proposed to travel the exhibition through Ottawa, Toronto, Montreal, Winnipeg, Vancouver and Halifax, and possibly smaller cities. It is also suggested that participating countries have the exhibition after its Canadian showing.

### SUPPLEMENT TO INDEX OF SPECIFICATIONS

A Cumulative Supplement to the Canadian Government Specifications Board's Index of Specifications, NRC No. 5037b dated June 30th, 1959, is available from the Board's office in Ottawa. This bibliography is a selection from references reviewed during a literature search on laboratory buildings, and the references have been selected, classified and abstracted in order to assist architects, owners and others in finding information of value in designing, building and equipping laboratories. The Supplement is the first report resulting from a study of the functional requirements of buildings recently begun by the Division of Building Research of the National Research Council. The work was conducted by Allen E. Brass, a graduate architect of the University of Toronto, now a member of the Division's Building Standards Section.



## THE JOURNAL: IS IT ON TARGET?

One of the quietly conscientious, yet unsung, committees serving the RAIC, is the *Journal* Committee. Many members of the Institute neither know the Committee exists, nor are they aware of its functions. One may ask: when was it formed, what are its functions, where is it located?

The *Journal* Committee under the chairmanship of Earle Morgan, former Editorial Board chairman, serves as a financial Board of Directors. The Editorial Board is responsible for the *Journal's* editorial policy, whereas Mr Morgan's Committee is concerned about the business administration and the financial management of the *Journal*. Formed in 1954 to advise the Executive Committee concerning the business affairs of the *Journal* and to interpret the overall policy of the Council in *Journal* management, the Committee comprises six architects resident in Toronto, as well as the President of the RAIC.

Committee members number three Past Presidents of the Institute, D. E. Kertland, Forsey Page, and R. S. Morris; F. Bruce Brown, RAIC Honorary Treasurer; Robert Fairfield, Chairman, *Journal* Editorial Board, and RAIC President Maurice Payette.

Because the RAIC *Journal* has been undergoing a complete reorganization since early in 1959, it is opportune to salute the valuable work the *Journal* Committee has accomplished as a result of numerous management meetings throughout the year. Because of their intimate knowledge of the *Journal* and its operations, Committee members are especially sensitive to the crucial necessity of maintaining the *Journal* in a financially strong position. They are keenly aware that 50% of all RAIC revenue in recent years has resulted from *Journal* net profit.

The *Journal* Committee believes, and all of us will agree, that the *Journal* as official organ of the Institute must maintain a position of prestige befitting the publication of a professional body. It must keep touch with the needs and aspirations of the membership of the Institute. The *Journal* must learn new ideas and be aware of new trends, whether the process of change and growth occurs within the architectural profession, the printing industry, or the advertising fraternity.

In 1957 the Institute ordered an independent survey by a firm of management consultants into the whole range of *Journal* operations, as well as the Institute-*Journal* relationship. This led to a report, elements of which are in the process of being implemented by the Institute.

In the past the official publication of the Institute has been handicapped by not having the services of a full-time editor. The Institute is indebted to Professor Eric Arthur and Mr J. F. Sullivan for the unexampled contributions

they made to the production of the *Journal* during the past two decades. Both Professor Arthur and Mr Sullivan, as Professional Adviser and Advertising Manager respectively, will be continuing on the staff of the *Journal*; the need for a full-time managing editor was met when Walter Bowker reported to the *Journal* on May 1st.

Mr Bowker, with the concurrence of the Editorial Board, is in the process of bringing about a number of important organizational changes and alterations in format, and the results of his fresh approach will be apparent shortly. One significant action is a September decision of the Editorial Board to appoint four regional associate editors to the staff of the *Journal*, representing British Columbia, the Prairie Provinces, Quebec, and the Maritimes and Newfoundland.

It is expected that the new Managing Editor, whose first function was to attend the 1959 RAIC Assembly in May, will be visiting the four western Provinces between now and the end of the year.

Mr Bowker and his associates have prepared an advertising and sales campaign which will gain increasing momentum during the coming weeks. However, the staff of the *Journal* desires to have views and opinions from the Institute membership about the *Journal* — size, layout, typography, art work and content matter — so that the *Journal* may be made, more than ever before, a publication fully representative of the architectural profession.

The President of the RAIC has in the past two weeks written to each member a letter intended to explain the importance of the *Journal*. The letter contained a questionnaire seeking architects' reaction to the form of the publication and the manner of its presentation. This first *Journal* questionnaire in several years asks, in short, "is the *Journal* on target?". Your personal ideas and opinions will form part of a critical assessment of the future program and potential of the *Journal*.

The *Journal* will have become a representative voice of the profession when its editorials address a larger audience than architects alone, when new associate editors provide active regional representation, when editorial pages offer information and comment of constructive value to architects, when more practitioners are encouraged to publicize their work, and when professional activities in all Provinces are fully recorded.

We anticipate the evolution of a *Journal* well equipped to meet changing conditions without jeopardizing prestige and professional character. The profession may confidently expect the *Journal* and Institute to work as one unit to reflect a clear image of Canadian architecture.

*Robbins Elliott*

## LE JOURNAL SUIT—IL LA BONNE VOIE?

Le Comité du *Journal* est l'un des comités qui servent l'Institut de façon consciencieuse mais discrète, et sans fanfare. Bien des membres de l'Institut en ignorent même l'existence et les fonctions. Quand donc a-t-il été créé, quel est son rôle et où se trouve-t-il?

Le Comité du *Journal* joue le rôle d'un conseil d'administration financière; il est présidé par M. Earle Morgan, ancien président du Bureau de rédaction. Ce bureau est responsable de la rédaction du *Journal*, tandis que le Comité de M. Morgan s'occupe de l'administration des affaires et des problèmes financiers du *Journal*. Formé en 1954 afin de conseiller le Comité exécutif sur l'aspect "affaires" du *Journal*, et pour interpréter la politique générale du Conseil dans la direction du *Journal*, le Comité est composé de six architectes résidant à Toronto, ainsi que du président de l'Institut.

Parmi les membres du Comité on compte trois anciens présidents de l'Institut, MM. D. E. Kertland, Forsey Page et R. S. Morris, M. F. Bruce Brown, trésorier honoraire de l'Institut, M. Robert Fairfield président du Bureau de rédaction du *Journal*, et M. Maurice Payette, président de l'Institut.

Comme le *Journal* de l'Institut a subi une réorganisation complète depuis le début de 1959, nous profitons de cette occasion pour rendre hommage au magnifique travail que le Comité du *Journal* a accompli à la suite de plusieurs réunions de la direction pendant l'année. Grâce à leur connaissance intime du *Journal* et de ses opérations, les membres du Comité sont particulièrement sensibles à la nécessité de maintenir le *Journal* dans une forte situation financière. Ils se rendent bien compte que la moitié de tous les revenus de l'IRAC au cours des dernières années provenait des profits nets du *Journal*.

Le Comité du *Journal* estime — et nous partageons cet avis — que le *Journal*, en tant qu'organe officiel de l'Institut, doit conserver le prestige qui convient à toute publication d'un corps professionnel. Il doit se tenir au courant des besoins et des aspirations des membres de l'Institut. Le *Journal* doit connaître les idées et les tendances nouvelles, que le changement et la croissance se produisent au sein de la profession d'architecte, de l'industrie de l'impression ou du monde de la réclame.

En 1957, l'Institut a ordonné la tenue d'une enquête, par une maison indépendante d'experts-conseils en gestion sur toute la gamme des opérations du *Journal* ainsi que sur les relations entre le *Journal* et l'Institut. L'enquête a produit un rapport dont l'Institut est en train de mettre en oeuvre certains éléments.

Dans le passé, l'organe officiel de l'Institut a souffert de n'avoir pas de rédacteur à plein temps. L'Institut a une dette de reconnaissance envers le professeur Arthur et M. J. F. Sullivan pour leur contribution exceptionnelle à la parution du *Journal* au cours des vingt dernières années. M.

le professeur Arthur et M. Sullivan, à titre de Conseiller professionnel et de Gérant de la réclame, respectivement, demeurent membres du personnel du *Journal*; lorsque M. Walter Bowker est entré au *Journal* le 1er mai, on a comblé le besoin d'un rédacteur gérant à plein temps.

M. Bowker, avec l'aide du Bureau de rédaction, est en voie d'apporter certains changements importants dans l'organisation et certaines modifications de format; on verra sous peu les résultats de sa façon nouvelle de voir les choses. Une mesure importante a été la décision, prise en septembre par le Bureau de rédaction, de nommer quatre rédacteurs régionaux adjoints au personnel du *Journal*, représentant la Colombie-Britannique, les provinces des Prairies, Québec et les Maritimes et Terre-Neuve.

On s'attend à ce que le nouveau rédacteur gérant, dont le premier geste a été d'assister à l'Assemblée annuelle de l'IRAC pour 1959 en mai, visite les quatre provinces de l'Ouest d'ici la fin de l'année.

M. Bowker et ses collègues ont organisé une campagne d'annonce et de vente qui prendra toute son ampleur au cours des prochaines semaines. Cependant, les directeurs du *Journal* veulent connaître le sentiment et les opinions des membres de l'Institut au sujet du *Journal* — ses dimensions, sa présentation, sa typographie, ses travaux d'art et son contenu — afin que le *Journal* puisse, plus que jamais, vraiment représenter les architectes. Le président de l'Institut, au cours des deux dernières semaines, a écrit à chaque membre, lui expliquant l'importance du *Journal*. La lettre contenait un questionnaire sollicitant l'avis des architectes sur la forme de la publication et sa présentation. En somme, ce questionnaire, le premier du genre depuis bien des années, pose la question suivante: "Le *Journal* est-il sur la bonne voie?" Vos idées et opinions personnelles feront partie d'une étude critique sur le programme futur du *Journal* et ses possibilités.

Le *Journal* deviendra la véritable porte-parole de la profession lorsque ses éditoriaux atteindront un auditoire beaucoup plus vaste que les seuls architectes, lorsque les nouveaux rédacteurs adjoints obtiendront une participation régionale active, lorsque les pages éditoriales offriront aux architectes des renseignements et des commentaires constructifs et utiles, lorsqu'un plus grand nombre d'architectes seront encouragés à publier leurs oeuvres, et lorsque l'activité professionnelle dans toutes les provinces fera l'objet de comptes rendus complets.

Nous croyons que le *Journal* saura se transformer de façon à pouvoir s'adapter aux conditions nouvelles, sans mettre en jeu son prestige ni son caractère professionnel. Les architectes peuvent en toute confiance s'attendre à ce que le *Journal* et l'Institut travaillent de concert et reflètent l'image véritable de l'architecture canadienne.

Robbins Elliott

# INSTITUTE NEWS

## APPOINTMENT OF ASSOCIATE EDITORS

When the Royal Institute received a written report from a firm of management consultants in early 1958, following a survey of RAIC *Journal* operations, one of many recommendations was that the Institute should appoint a number of associate editors from among RAIC members in the various parts of the country.

The recommendation was endorsed by the Executive Committee of the Institute and upon a recommendation by the Managing Editor that appointments be made as soon as possible, the Editorial Board on September 30 approved the appointment of four associate editors, one each to represent British Columbia, the three Prairie Provinces, Quebec, and the three Atlantic Provinces.

Working under general direction from the Editorial Board and in co-operation with the Managing Editor, the associate editors will be responsible for contributing, and stimulating the contribution of, articles of a technical nature. Surveyed on a national basis, it is felt that the appointment of four associate editors in the field, to work in close co-operation with Provincial Editorial Committees, will enable the *Journal* to keep in close touch with developments in all areas of Canada. It is hoped that, in future, the best of new Canadian architecture will appear first in the columns of the *Journal*.

## COMMITTEE OF INQUIRY BEGINS HEARINGS

After the RAIC headquarters at Ottawa had received an unexpectedly heavy volume of preliminary briefs throughout the first three weeks of October, the Committee of Inquiry on the Residential Environment commenced its first hearings in Edmonton on October 20.

Meeting at City Hall, the Committee comprised Messrs Peter Dobush of Montreal (chairman), John C. Parkin of Toronto, C. E. Pratt of Vancouver, and W. P. Pasternak of Edmonton, the latter representing the Alberta Association of Architects.

Already dozens of large scale building firms, prominent professional consultants on housing, government officials, and citizen groups have filed statements and asked to meet the committee.

## RAIC & CCA COMMITTEES MEET

In joint session for the first time in several years, representatives of the RAIC Legal Documents Committee and the Canadian Construction Association Standard Practices Committee held an all-day discussion in Ottawa on Thursday, October 1st. Purpose of the conference was to review proposed changes in RAIC contract documents and to exchange views concerning current tendering procedures.

Joint chairmen were Randolph Betts, Montreal, Chairman RAIC Legal Documents Committee, and A. Burke Doran, Ottawa, Chairman, CCA Standard Practices Committee.

Representing the two organizations were:

RAIC — M. F. Allan, Toronto, A. J. C. Paine, Montreal, F. Nobbs, Montreal, and Robbins Elliott, RAIC Executive Director, Ottawa, and A. L. Fleming, RAIC Solicitor, Toronto.

CCA — T. N. Carter, Toronto, H. J. Leitch, Montreal, H. R. Montgomery, Montreal, A. Turner Bone, Montreal, and J. H. Brown, CCA Solicitor, Ottawa.

A full account of the meeting will appear in the November issue of the *Journal*.

## 1960 HOUSING DESIGN COUNCIL AWARDS

The Canadian Housing Design Council announces that its 1960 awards will be limited to house groupings. Closing date will be January 31st, 1960.

The Council offers a maximum of ten awards, which will be in the form of certificates.

Entries will be judged for their architectural character, the shape of the dwellings, the space between, the general landscaping, the relationship between dwelling units and the use of materials.

The judges will be Anthony Adamson, D. E. Crinion, Noel Dant, Hazen Sise and A. B. Taylor.

Any number of entries may be submitted, providing the housing group has been completed between January 1st, 1950, and December 31st, 1959. The group may include any type of housing for sale or multiple housing for rent or a combination of both.

Members interested in submitting entries for the awards may obtain a copy of the program, containing conditions of entry and information for completing submissions, by writing the Canadian Housing Design Council, Ottawa.

## REYNOLDS MEMORIAL AWARD

The American Institute of Architects has announced regulations for the Fourth Annual \$25,000 R.S. Reynolds Memorial Award for significant use of aluminum in architecture. Under the regulations architects of any nation may be nominated for the award by anyone. Nominations will be accepted until December 7th, 1959. Forms may be obtained from the AIA, 1735 New York Avenue, N.W., Washington, D.C.

## BUILDING MATERIALS EXHIBIT, MONTREAL

Quebec architects will be invited to visit an exhibition of building materials and their modern uses to be held November 24th to 28th in the Price Memorial Hall of the Montreal Trades Apprenticeship Center, 5205 Parthenais Street.

## CONTRIBUTORS TO THIS ISSUE

**Norman J. P. Melnick**, whose article on Architectural Conservancy legislation appears on page 359, was born in Toronto in 1931. He graduated from the University of Western Ontario in 1953 with a B.A. degree, spent a year at the University of Heidelberg studying languages, and obtained his LL.B. at the University of Toronto in 1958. He then joined the Toronto legal firm of Blake, Cassels and Graydon. He was married in 1957 to Frances Dafoe of Toronto, who, with Norris Bowden, won the world pairs figure skating championship in 1954 and 1955.

## POSITIONS WANTED

Student member of RIBA now in Toronto-Hamilton area seeks position in architect's office. Address replies to Ronald March, 1355 Ontario Street, Burlington, Ontario.

Architect, 37 years old, family of three, in private practice five years, interested in partnership, preferably with someone of similar experience. Box 100, the *Journal*.

## COMING EVENTS

1959 Annual Meeting Saskatchewan Association of Architects Saskatchewan Hotel, Regina	Friday and Saturday October 30 – 31, 1959
Formal Opening of New School of Architecture Building, University of Manitoba; and Special Fall Convocation, Winnipeg	Friday to Sunday November 6 – 8, 1959
Annual Convention, Architectural Institute of British Columbia Vancouver	Friday and Saturday December 11 – 12, 1959
69th Annual Convention Province of Quebec Association of Architects Sherbrooke	Friday and Saturday January 29 – 30, 1960
Annual Convention Nova Scotia Association of Architects Halifax	Monday and Tuesday February 1 – 2, 1960
Annual Meeting Newfoundland Association of Architects St John's	Wednesday February 3, 1960
70th Annual Convention Ontario Association of Architects Royal York Hotel Toronto	Thursday Friday and Saturday February 18 – 19 – 20, 1960
Banff Session '60, Banff School of Fine Arts Banff, Alberta	Sunday to Saturday February 21 – 27, 1960
Annual Convention Alberta Association of Architects Banff School of Fine Arts	Saturday February 27, 1960
53rd RAIC Assembly Fort Garry Hotel Winnipeg	Wednesday to Saturday June 1 – 4, 1960

## BOOK REVIEWS

"PLASTIC DESIGN OF STEEL FRAMES" by Lynn S. Beedle, published by John Wiley & Sons.

The essence of plastic design, as applied to steel structures, is to relate the safe or working load to the ultimate capacity of the structure rather than, as is the case in the conventional methods of elastic design, to the load which produces first yield in the structure. The studies and tests carried out over the past 40 or 50 years, begun by Kazinczy in Hungary and Maier-Leibnitz in Germany and continued by Baker and his associates in Great Britain and by the Author and his associates in the United States, have established a firm basis for the application of this concept to the design of statically loaded rigid-jointed frames and continuous or restrained beams which are stressed primarily in bending.

Backed by his years of experience in design and research, in particular his research into the application of plastic

design to such structures, coupled with the direction of numerous full-scale tests of actual structures and connections, Dr Beedle has produced what is bound to be received as an authoritative work on the subject.

Starting with a discussion of the properties of structural steel particularly its ductility, the Author develops basic analytical and design procedures. This is followed by detailed consideration of secondary design problems related to the influence of shear force, axial force, buckling, etc. Connections are illustrated and their design fully demonstrated. Finally, numerous complete designs are carried out which give ample illustration of the application of the principles and methods of plastic design.

Teachers and students of structural design, as well as practising engineers and designers, should find this a quite adequate and thorough text on the subject.

*C. Hershfield*

"FIELD INSPECTION OF BUILDING CONSTRUCTION" by Thomas H. McKaig, published by F. W. Dodge Corporation.

This is quite a good book for the young architect starting his own practice or anyone who has not had a few years of practical experience in field inspection. It is not a textbook of building construction, but rather an easily readable check list of points to look for in each trade and a list of pitfalls to avoid.

The book divides the construction period into five main stages—preliminary, foundations, structural framing, intermediate, and finishing stage.

The preliminary stage covers the general organization of the job and interpretation of the contract forms. There are many points worth noting by the young architect plus information on building equipment which is of use to the contractor.

The foundation section is a general description of various systems and precautions to take with each and with the excavation.

The structural framing section is treated in a very general manner and consists almost entirely of check points to look for during erection. It is not sufficiently detailed to substitute for supervision by a qualified structural engineer, but it will give the young architect a general knowledge of the subject. This section includes most of the commonly used exterior wall materials and roof decking.

The intermediate stage describes the trades involved in closing in the building, mechanical roughing in, framing of partitions, and flooring. This section might have been enlarged in scope to advantage.

The final stage is a superficial covering of hardware and painting.

In addition to the above there is a sixty-three page section on concrete.

After each main section is a reference list of publications by technical organizations and in Appendix B a key with addresses for these publications. This is a very useful list.

The book could be of considerable use to the inexperienced supervisor, and, except for one odd statement that mechanical and electrical trades are usually let separately from the general contract, would pertain to Canadian practice.

The task of adequate site inspection is becoming more important to the architect with each job he does as the general contractor and his superintendent continue to devote less and less of their time to supervision of the subtrades. Adequate supervision by the young architect is vital to his practice and this book would be of considerable help to him.

G. E. Wilson

THE SYNTHETIC VISION OF WALTER GROPIUS by Gilbert Herbert, Witwatersrand University Press. Price 19s6d. (20s. post free).

A book upon Walter Gropius is an important event but one which commences with a foreword signed by the master stating, "I am particularly pleased with this publication because the essence of my thinking and doing has never been represented more clearly and precisely," is one which must be read by all who care about the development of architecture in this century and its leading teacher.

Gilbert Herbert's book is a brief essay which first appeared as an article in the South African *Architectural*

*Record*. Its significance has required it to be republished, slightly revised and given a greater scope of illustrations. It is obviously written with tenderness and care by a man who has sensed the dimension of Gropius's mind. It is not a summary in the usual sense but it is entirely concerned with tracing the single objective pursued through all Gropius's thought and work—the idea of unity as a basis of art and of life. It gives a clear picture of an extremely able and dedicated man who found in a way of resolving the problems of architecture a philosophy of universal application. The book gives a fresh idea of Gropius's concept of the part and the whole and the underlying unity of purpose necessary to the satisfactory development of the smallest article, through buildings to towns, regions and to the whole of society. Gropius's philosophy shows German idealism but at the same time it is shown to be surprisingly related to the American Whitehead and the South African Smuts. The author refers to Whitehead's "Science and Philosophy" and Smuts "Holism and Evolution".

The book describes Gropius's feeling for the need of a common language of vision as the basis or unifying element in the production of anything requiring collaboration and in it there are valuable insights of Maholy Nagy and the Bauhaus.

Gilbert Herbert's little book is a delight to read but at the same time it is so completely documented it could well be a guide to a detailed study of all of Gropius's works and the writings about him.

John Bland

"TECHNICAL DRAWING" by Giesecke, Mitchell and Spencer, published by The Macmillan Company, New York.

This work is essentially a teaching text for mechanical drawing and, in this fourth edition, has been brought completely up to date to conform to present day practices in the various fields of engineering. The subject matter covered includes mechanical drawing, geometrical construction, technical sketching, dimensioning and tolerancing, axonometric projection, oblique projection, intersections and developments of surfaces, and construction of perspectives.

The principal aim of the authors is to "teach the language of the engineer and to keep it in step with the developments in industry". This is accomplished by explaining and illustrating the basic principles of graphical illustration and representation. Numerous examples are worked out and many problems are set up to give the students ample opportunity for application of the methods developed.

The book should have a considerable value in the design and drafting office as a reference handbook. Most of the fields in which mechanical drawing is used are represented. A considerable amount of space is devoted to the description of the more common shop practices. This should make for a better understanding on the part of the draftsman, of what information is required by the shop personnel and how to convey it to them.

The usefulness of this volume, as a reference in the design office, is enhanced by the chapters on graphs and engineering graphics. In these chapters on graphs and engineering graphics the authors present a quite thorough treatment of the graphical representation of information, the construction of charts and the graphical solution of problems.

C. Hershfield

## *New Door Closer*

The Oscar C. Rixson Co. is now producing a new door-installed door closer for interior doors. A departure from traditional door-installed closer design is the straight one-piece arm, which functions on a travelling spindle to relieve leverage stress on butts and door frame. The arm is completely concealed when the door is closed. Frictionless bearings are at all major load and wearing points.

Its complete versatility reduces specification to a mere designation of "Multi-check (mortised)" or "Multi-check (surface)" for any interior door. The same device may be mounted on either the push or pull side of either a left or right hand door. No special mounting brackets need be specified for push side mounting. Non-handed, the one-package unit is interchangeable between doors of opposite hand.

Overall thickness of the "Multi-check" is  $1\frac{3}{8}$ ", to fit into the top edge of the door, or mount on the surface, of either wood or hollow metal doors. Regardless of door width or how the "Multi-check" is mounted, the location of both closer and rail from the hinge side of the door is always the same. Since all "Multi-checks" are of one size, mortise dimensions do not vary.

The aluminum case is painted a neutral buff and this finish also serves as a primer for re-painting to match painted doors.

Besides these unique features of installation and appearance, the "Multi-check" may be site adjusted to any one of seven hold-open positions from  $85^\circ$  to  $130^\circ$ . Dual valve controls provide independently adjustable closing and latching speeds.

Complete information is available from the Oscar C. Rixson (Co.) Canada Ltd, 43 Racine Road, Rexdale, Ont.

## *Guide for Lighting Applications*

A guide to the proper use and application of incandescent and fluorescent lamps has been issued by the Canadian Westinghouse lamp division.

The new guide lists various commercial establishments such as supermarkets, clothing stores, drug and variety stores, beauty and barber shops, restaurants, schools and offices. The guide lists lighting applications which are commonly found in various areas of each type of establishment, suggests specific lamps to use in these areas, and indicates the effect which can be expected from each, as well as some of the merchandising benefits which will accrue. In addition, the guide contains a handy table of popular white fluorescent lamp colours. The effect of each shade is explained and suggestions for applications are made.

Copies of the booklet are available by writing to Information Department, Canadian Westinghouse Co. Ltd, Hamilton, Ontario.

## *Formica Wall Tile Introduced*

Cyanamid of Canada Ltd announces an addition to its laminated products line with the introduction of Formica Wall Tile, a new 10" by 10" tile available in eight patterns in a satin finish.

The new product is completely moisture proof and is satisfactory for shower stalls and enclosures. It may be used on either dry or plywood walls. The recommended adhesive to be used is Formica Wall Tile Cement and the tiles are designed to fit very closely, leaving a small joint that is filled with Formica Seam Finish. Further information may be obtained from Cyanamid of Canada Ltd, Laminated Products Dept, 2055 Peel St, Montreal.

## *New Catalogue*

Vapor Heating (Canada) Limited have just released a catalogue introducing their new Forced Flow Heating and Cooling unit which includes complete technical details. A copy may be obtained by writing to Vapor Heating (Canada) Limited, 3955 Courtrai Avenue, Montreal, Que.

## *Snap Fasteners for Draperies*

Designed to meet the needs of institutional, industrial and commercial drapery installations, Kirsch of Canada system of "Safe-Snap" tape and assemblies offers great economies in drapery making, installation and maintenance. Safe for specialized institutional use, the "Safe-Snap" system utilizes snap fasteners in hanging draperies. "Safe-Snap" tape with Kirsch track eliminates the use of hooks and reduces the amount of width required to pleat a drape. This enables the drapery to be laundered, pressed flat, (even run through a mangle) and re-hung quickly, minimizing maintenance costs.

Further information may be obtained from Kirsch of Canada Ltd, Woodstock, Ontario.

## *Ceiling Air Diffuser*

A new air diffuser particularly advantageous for those installations where minimum duct collar space is available has been announced by Hart & Cooley Mfg Co. of Canada Ltd, Fort Erie.

Known as the Type P-1 Deep Outer Shell this new ceiling diffuser permits installation of the duct ring flush with the ceiling line and thus no above-ceiling space is required for the shell. It is designed for use as an alternate to the standard outer shell on all Type P round diffusers. The design of the deep outer shell on the P-1 also has a tendency to minimize smudging.

Dimension data showing listed sizes and supply duct diameters may be obtained from Hart & Cooley Mfg Co. of Canada Limited, Fort Erie, Ontario.

## *Modular Office Furniture*

The Office Specialty Mfg. Co., Ltd, is marketing a new wood modular line called "Modall". The deep walnut finish, blending arborite top, distinctive metal leg assemblies and walnut-cane panel are some of the elements contributing to the line's appearance. Pedestals are available in either three box drawers or box and vertical drawer combination. Through the use of "Modall's" shelf filing and bookcase components and similar units, a functional workplace can be set up for every office need and position.

## *Solar Heat and Glare Control*

Plexiglas offers a solution to the problem of solar heat and glare which may result from the use of broad glass fronts in large stores and super markets in its daylight control louver panels, formed from Plexiglas acrylic plastic. The panels consist of a series of formed horizontal saw-toothed corrugations, with the upper surface of the tooth angled to intercept sunlight and glare from all angles greater than a specified cut-off angle.

The upper inside surface of each "saw-tooth" in a daylight-control louver panel is coated with either a reflecting paint, such as aluminum, or a translucent paint. Reflecting paints make the coated surface completely opaque, thus providing maximum glare control and heat reduction. Where the glare is not excessive, the use of translucent paints permit more light to penetrate the panel. The lower part of the "saw-tooth" is left clear so that light reflected upward from the painted surface is admitted freely. At night the louver panels transmit light from inside to produce a pleasant glowing effect when viewed from the outside.

Plexiglas is a product of Rohm & Haas Company of Canada, Ltd, 2 Manse Road, West Hill, Ontario.

## *Cork Base, Vinyl Surface Floor Tile*

A new, low-cost tile for residential use only is being introduced by Dodge Cork Co., Inc., Lancaster, Pa. Known as Decorlite, it is designed to create economical floors of unusual beauty and distinction. Six patterns combining pigmented color with random cork background are available to blend perfectly with any decor.

Decorlite is composed of a genuine cork base, with a permanently laminated clear, pre-stressed vinyl surface. The base is protected by Dodge's exclusive Aquabloc treatment. Tile size is 9" x 9" in  $\frac{3}{8}$ " gauge.

Decorlite tile is packed 45 square feet (80 pieces) to the carton, and is available in Almond, Puddingstone, Snowflake, Brick-Bits, Star-Jade, and Goldrush patterns. Specification sheet showing all patterns in full color is available from Dodge Cork Co., 11 Laurel St, Lancaster, Pa.